

POST-WAR AND CONTEMPORARY ART AFTERNOON SESSION

With all I've heard about A-bombs that'll destroy a city and H-bombs that'll destroy a state and chain reactions that'll destroy the world . . . you know I just don't have any incentive to buy a two pants suit.

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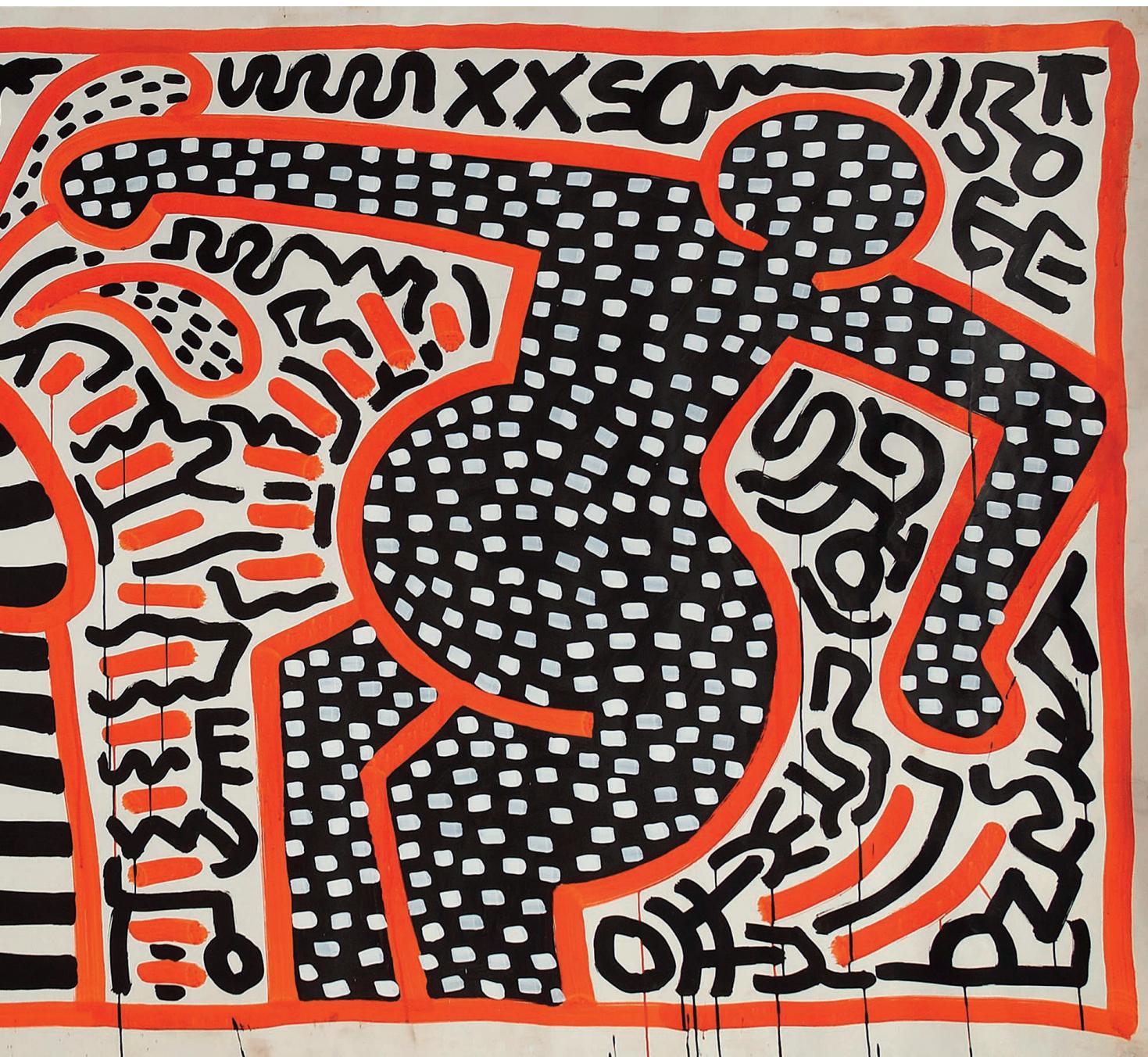






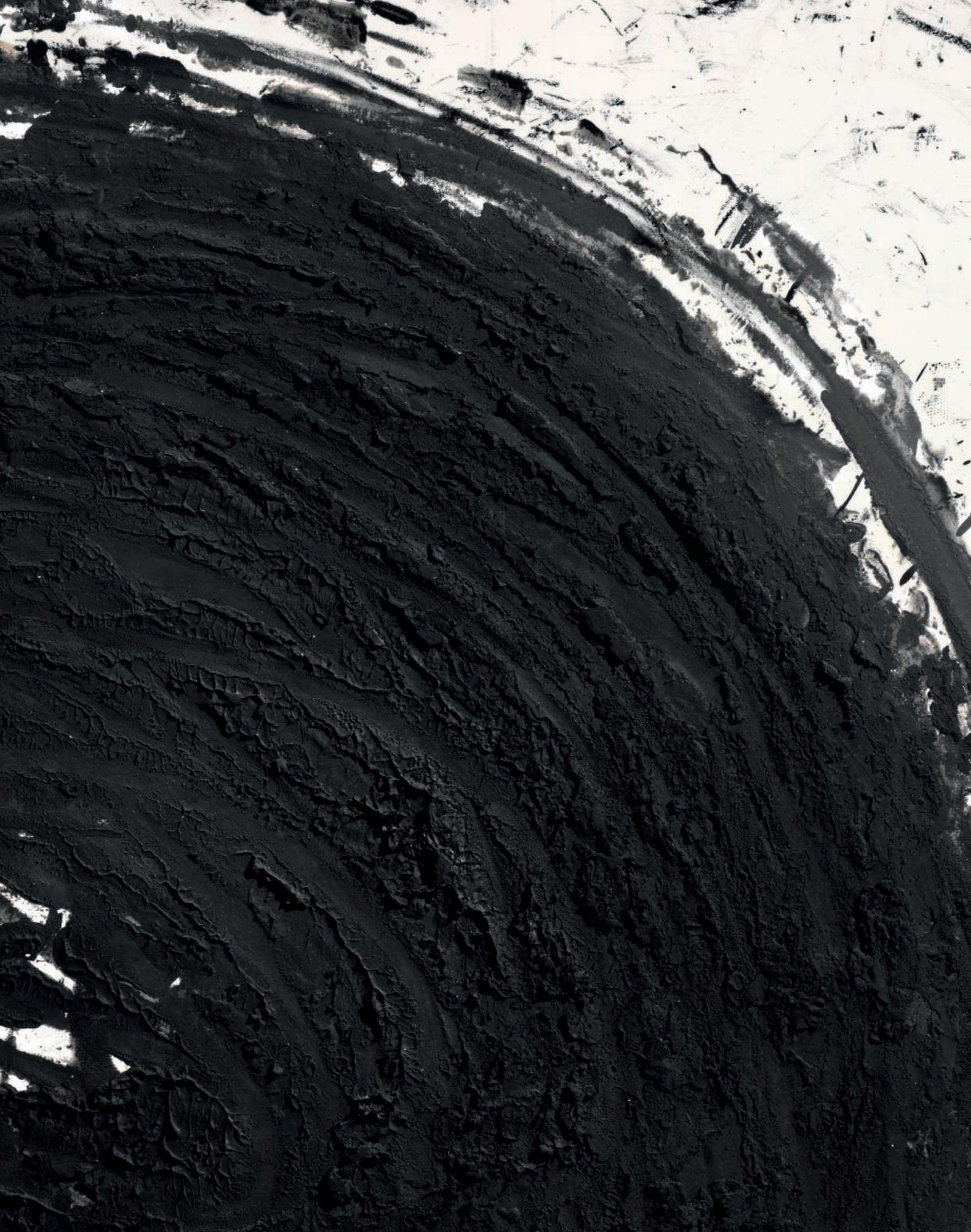




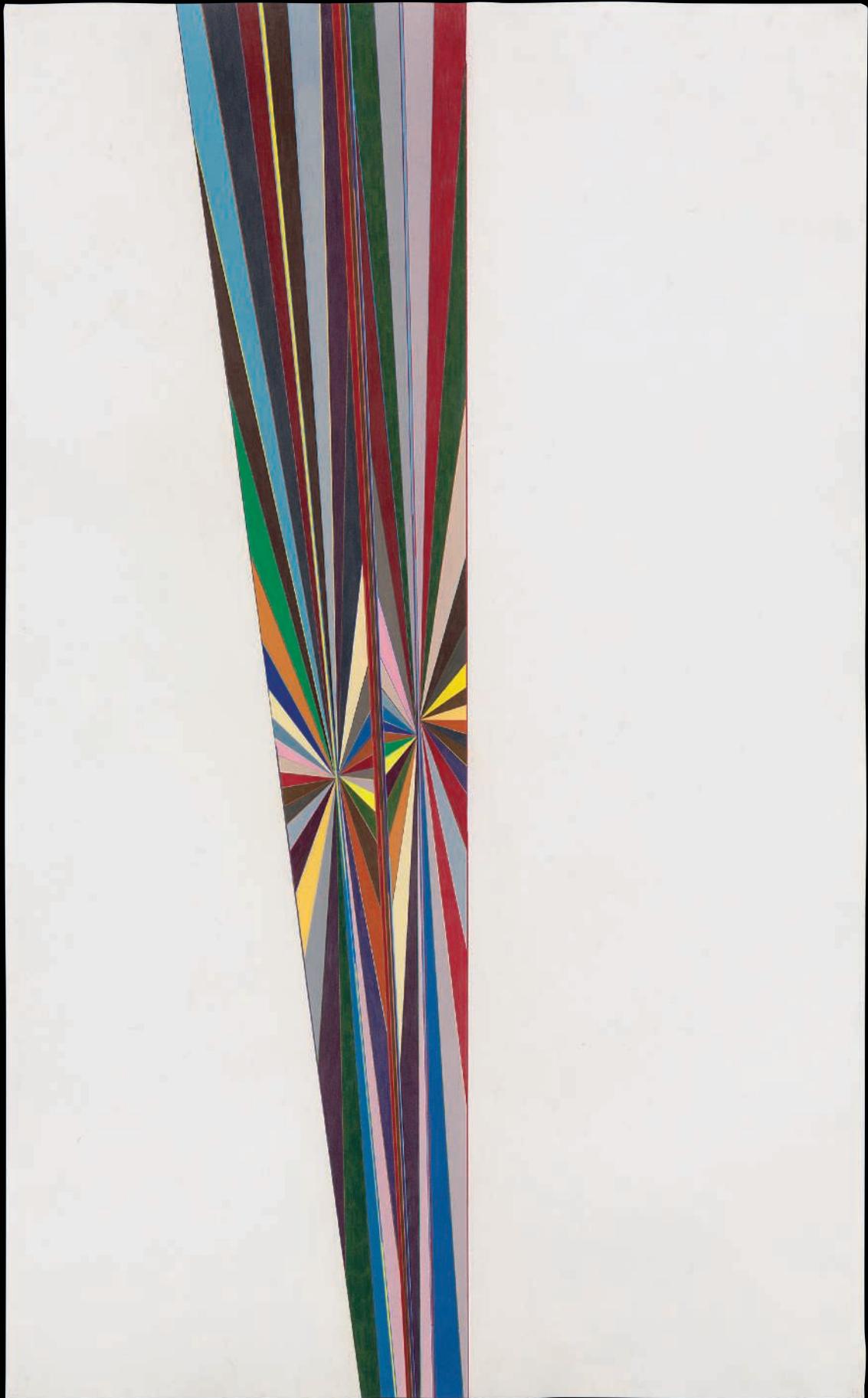












POST-WAR AND CONTEMPORARY ART AFTERNOON SESSION

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AUCTION

**Thursday 16 November 2017
at 2.00 pm
(Lots 801-991)**

20 Rockefeller Plaza
New York, NY 10020

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| Saturday | 4 November | 10 am - 5 pm |
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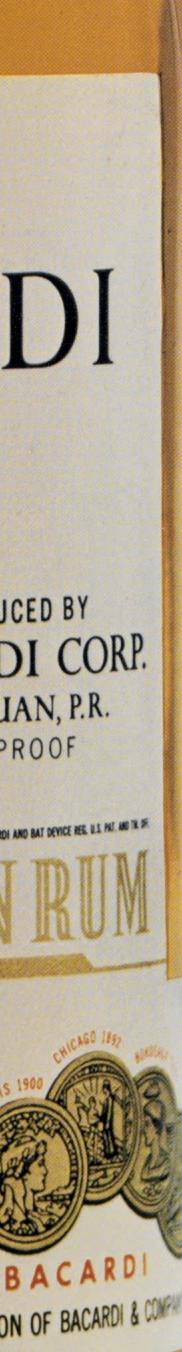
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Lot 801 (detail)
Jonas Wood, *Kitchen on Palms*, 2008
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Lot 821 (detail)
Anselm Kiefer, *Makulisten, Immakulisten*,
2008
© Anselm Kiefer

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Lot 843 (detail)
Ed Ruscha, *Ice*, 1993
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Lot 813
Richard Prince, *All I've Heard*, 1988
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Lot 830 (detail)
Felix Gonzalez-Torres, *"Untitled"*
(For White Columns), 1990
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Lot 819 (detail)
Robert Longo, *Untitled (Angels Wing)*, 2012
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Lot 832
Martin Puryear, *Heaven Three Ways/*
Exquisite Corpse, 2011
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Lot 869
Sherrie Levine, *After Beckmann*
(*Self-Portrait in Tuxedo*), 1985
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Lot 839 (detail)
George Condo, *Large Figure Composition*,
2008
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Lot 904 (detail)
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Collaboration, 1983-1986
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Lot 806 (detail)
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FRONTISPIECE SIX:
Lot 812 (detail)
Rudolf Stingel, *Untitled*, 2010
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FRONTISPIECE SEVEN:
Lot 814 (detail)
Keith Haring, *Untitled (May 24-83)*, 1983
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FRONTISPIECE EIGHT:
Lot 845 (detail)
Richard Serra, *Look into What*, 2001
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FRONTISPIECE NINE:
Lot 906 (detail)
Joe Bradley, *Untitled*, 2015
© Joe Bradley

OPPOSITE AUCTION INFORMATION:
Lot 924
Mark Grotjahn, *Untitled (Full Color Butterfly
Up the Middle White Sides 748)*, 2008
© Mark Grotjahn

OPPOSITE CONTENTS PAGE:
Lot 818
Jeff Koons, *Aqui Bacardi*, 1986
© Jeff Koons.

INDEX:
Lot 863 (detail)
Neo Rauch, *Acker*, 2002
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BACK COVER:
Lot 823
Dan Flavin, *the diagonal of May 25*, 1963,
1963
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Society (ARS), New York

CONTENTS

15 Auction Information • Specialists and Services
for this Auction

18 Property for Sale

478 Conditions of Sale • Buying at Christie's

481 Symbols used in this Catalogue • Important Notices
and Explanation of Cataloguing Practice

482 Worldwide Salerooms and American Offices

483 Storage and Collection

491 Absentee Bids Form

IBC Index

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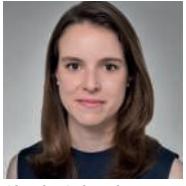
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801

JONAS WOOD (B. 1977)

Kitchen on Palms

signed, titled and dated 'KITCHEN ON PALMS Jonas Wood 2008' (on the reverse)

oil on canvas

70 x 72 1/4 in. (177.8 x 183.5 cm.)

Painted in 2008.

\$250,000-350,000

PROVENANCE

Anton Kern Gallery, New York

Acquired from the above by the present owner

EXHIBITED

New York, Anton Kern Gallery, *Jonas Wood*, November-December 2008.

LITERATURE

D. Nadel, ed., *Jonas Wood: Interiors*, China, 2012, pp. 10 and 60 (illustrated).

"Of all the possible things I could paint, the thing that interests me is something that I can get close enough to in order to paint it honestly. The painters whose work means the most to me – that's what they were painting. It was their loved ones or the stuff that was in their house. It was always this hyperpersonal thing to me."

Jonas Wood



David Hockney, *Large Interior, Los Angeles*, 1988. Metropolitan Museum of Art, New York. © David Hockney.





Vincent van Gogh, *Bedroom at Arles*, 1889. Musee d'Orsay, Paris. Photo: Musee d'Orsay, Paris, France / Bridgeman Images.

"More than ever his works negotiate an uneasy truce among the abstract, the representational, the photographic and the just plain weird. They achieve this with a dour yet lavish palette, tactile but implacably workmanlike surfaces and a subtly perturbed sense of space in which seemingly flattened planes and shapes undergo shifts in tone and angle that continually declare their constructed, considered, carefully wrought artifice."

(R. Smith, "Art in Review: Jonas Wood,"
The New York Times, 18 March 2011)



Pierre Bonnard, *White Interior*. Musee de Peinture et de Sculpture, Grenoble. Photo: Scala / Art Resource, New York.



Pablo Picasso, *The Studio at La Californie*, 1956. Musee Picasso, Paris. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York Photo: Musee Picasso, Paris, France / Peter Willi / Bridgeman Images.

An important proponent of contemporary figurative painting, Jonas Wood creates exquisitely detailed visions of the everyday world. *Kitchen on Palms* is an archetypal Wood canvas. Painted in 2008, the same year as his second solo exhibition at Anton Kern Gallery in New York, it brings together his signature themes and planar style in a tightly conceived image of a foliage-rich household. The focal point of the work is a grouping of potted plants and ceramic vessels which figure prominently into Wood's oeuvre. Inspired stylistically by the California paintings of David Hockney, Wood updates the former's cool compositions with a near-Cubist sensibility. Roberta Smith, writing about a 2011 exhibition, noted, "More than ever his works negotiate an uneasy truce among the abstract, the representational, the photographic and the just plain weird. They achieve this with a dour yet lavish palette, tactile but implacably workmanlike surfaces and a subtly perturbed sense of space in which seemingly flattened planes and shapes undergo shifts in tone and angle that continually declare their constructed, considered, carefully wrought artifice" (R. Smith, "Art in Review: Jonas Wood," *The New York Times*, March 18, 2011). Twisting the perspective of his deftly assembled tableaus, Wood pushes the viewer into his constructed world.

At once a domestic interior and a study in space, *Kitchen on Palms* is a collection of flat planes resembling a room. Half of the space is given over to bare white walls that strike a balance with the densely-populated kitchen table. A variety of houseplants, all in delicately rendered ceramic pots, create a forest of green that anchors the center of the painting while also leading the eye toward the rest of the composition via dangling leaves and creeping vines. The skewed perspective and Cubist-inspired handling of form is obvious, and indeed Wood comments at length on his indebtedness to his artistic forebearers. "Matisse, Picasso, Braque, Calder, Monet, Vuillard, Bonnard, van Gogh, Stuart Davis, and Hockney have all been very real influences to me. When I was a young child, my family would speak about these artists as examples of greatness in painting. I guess even then I took them seriously because these are the artists I ended up fashioning my studio practice after" (J. Wood, quoted in E. Tovey, "Jonas Wood," *Dossier Journal*, April 3, 2012). This admission of influence also helps with a reading of Wood's work as sudden art historical references and tropes spring forward where once was only an ordinary scene. Knowing a space intimately allows the artist to transform its small quirks into hotspots for visual interest. Spending time with one of Wood's works will reward the viewer with more and more insight into the artist's world. In *Kitchen on Palms*, the majority of

the focus resides within the various flora in the central plane, but a deeper reading will draw the eye to a small black and white work hanging above the table, the barely discernible open door against the white wall, and the sharp, simple shape of the clothes iron in the far background. All of these objects are in crisp relief against their surroundings thanks to Wood's immaculate handling.

Known for his interiors like *Kitchen on Palms*, Wood is a master of the quotidian. His vibrant reimaginings of the mundane scenes of everyday life are culled from the artist's surroundings: rooms in his house, basketball cards, a local street, and people he knows. "Of all the possible things I could paint, the thing that interests me is something that I can get close enough to in order to paint it honestly. The painters whose work means the most to me—that's what they were painting. It was their loved ones or the stuff that was in their house. It was always this hyperpersonal thing to me" (J. Wood, quoted in D. Nadel, *Jonas Wood: Interiors*, Los Angeles, 2012, p. 56). Mainly working from photographs, both appropriated and taken by the artist, the level of detail in each of Wood's works hints at the amount of visual information held in these reference images. Furthermore, by combining different points of perspective into one illusionary amalgam, Wood is able to create an undulating, crystalline vision of domesticity. The way in which certain objects seem to be cut off (the abruptly ending cacti in *Kitchen on Palms* is an excellent example) or the fact that spaces suddenly change from foreground to background without transition bring up visual references to photographic borders and cropped out areas. However, instead of throwing the composition into disarray, the disjointed appropriation comes together under Wood's masterful arrangement.

Born in Massachusetts in 1977, Wood received his MFA from the University of Washington before moving to Los Angeles where he now lives and works. Wood's depiction of California is both familiar and distorted as the sun-bleached rooms and lush foliage are filtered through his own fragmentary style. Drawing parallels to the crisp forms and stylistic tendencies of artists like Hockney, Alex Katz, and Lucian Freud, Wood's emphasis on flat planes of color and even light create a tension as the depicted scenes flit between two and three dimensions. *Kitchen on Palms* is a stellar example of Wood's fragmentary rendering and definitively positions the artist within the art historical canon.

802

JULIE MEHRETU (B. 1970)

Untitled

signed and dated 'Julie Mehretu 2005' (on the reverse)

watercolor, ink and graphite on paper

26 1/4 x 40 1/8 in. (66.7 x 101.9 cm.)

Executed in 2005.

\$80,000-120,000

PROVENANCE

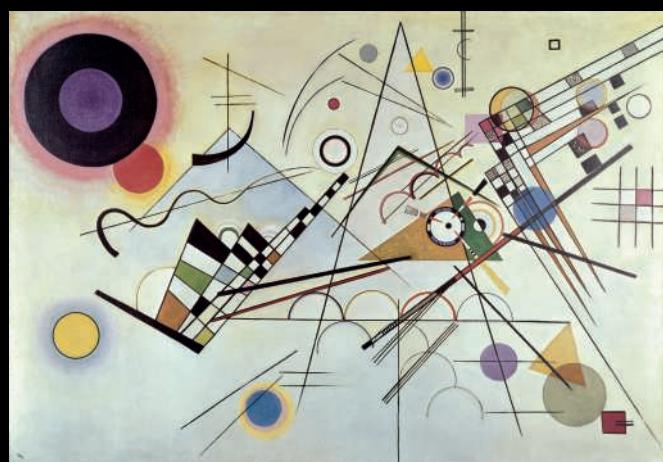
Acquired directly from the artist by the present owner, *circa* 2005

EXHIBITED

New York, Projectile Gallery, *Julie Mehretu: Drawings*, May–June 2005.

"I am also interested in what Kandinsky referred to in 'The Great Utopia' when he talked about the inevitable implosion and/or explosion of our constructed spaces out of the sheer necessity of agency ... it is in these same spaces that you can feel the undercurrents of complete chaos, violence, and disorder."

Julie Mehretu



Wassily Kandinsky, *Composition Number 8*, 1923. Solomon R. Guggenheim Museum, New York. Photo: Solomon R. Guggenheim Museum, New York, USA / Bridgeman Images.



803

MARK GROTJAHN (B. 1968)

Untitled (Full Color Butterfly Up the Middle White Sides 748)

colored pencil on paper

signed twice and dated 'Mark Grotjahn 08' (on the reverse)

77 1/2 x 47 3/4 in. (196.9 x 121.3 cm.)

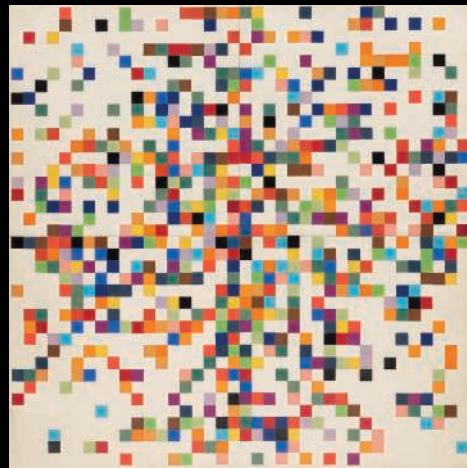
Executed in 2008.

\$500,000-700,000

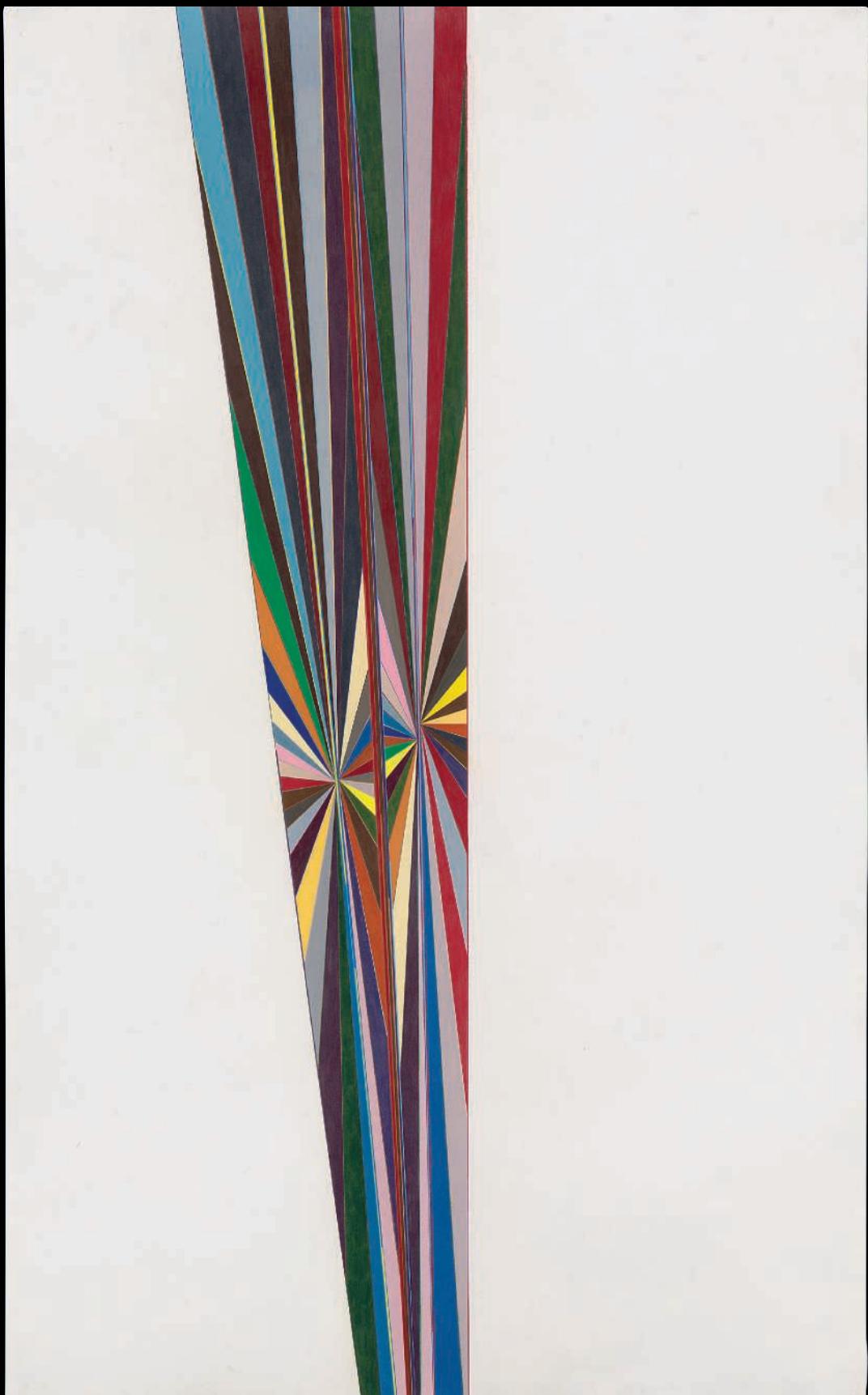
PROVENANCE

Blum & Poe, Los Angeles

Acquired from the above by the present owner



Ellsworth Kelly, *Spectrum Colors Arranged by Chance II*, 1951.
Museum of Modern Art, New York. © Ellsworth Kelly, courtesy
Matthew Marks Gallery. Photo: © The Museum of Modern Art /
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Mark Grotjahn, *Untitled (Full Colored Butterfly)*, 2006.
© Mark Grotjahn.



Mark Grotjahn, *Untitled (S III Released to France Face 43.14)*, 2011. © Mark Grotjahn.



Mark Grotjahn, *Untitled (Large Colored Butterfly White Background 9 Wings)*, 2004. Museum of Modern Art, New York. © Mark Grotjahn. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Mark Grotjahn has established himself as one of the leading abstract painters of his generation. Known for his intricate and expressive works, the artist has taken our understanding of abstraction to new levels, as can be seen in this striking example from his prismatic *Butterfly* series. In this large-scale work, we see two sets of dynamic geometric bands that stretch vertically down at a slight angle, converging together to create a single focused area that narrows as it reaches the bottom. This kaleidoscopic composition of vivid colors springs from a focal point located just below the mid-point of the composition, bursting out in a wholly energetic and vibrant manner, yet artfully constrained by the borders of its shape. Rich shades of red, blue, green, and yellow, in varying tones, mingle but don't mix, all clearly delineated in a dazzling explosion of lines. The detail that Grotjahn applies to each strip of color, expertly rendered in pencil, shows hints of an outline, or layered slivers of background between some bands, lending the work an air of depth more frequently associated with painting. The composition is true to the tradition of Grotjahn's exceptional suite of butterfly paintings and drawings, where the shapes closely resemble butterfly wings, and the implied movement created by the artist's skilled hand conveys the grace of the creature in flight. Executed in colored pencil, their smoothness and precision lend the work an air of refinement and delicacy unique to the medium. The expanse of white paper that serves as a background accentuates the concentrated pulse of color that springs from its center, and allows the shapes to breathe and reach out beyond the work's borders.

The genesis of the *Butterfly* series arose from Grotjahn's earlier tiered perspective paintings, where the artist took this concept of horizontal perspectives, and turned it on its side. What makes this series so revolutionary is the way it has introduced a new form of geometric

modernism into contemporary art. "By upending the horizon line in these works to form vertical 'butterflies', Grotjahn's paintings seem to float free of their perspectival grounding. In this way the paintings oscillate between geometric abstraction and spatial illusion" (H. Zuckerman Jacobson, "Disruption" in *Mark Grotjahn, Aspen*, 2012 p. 56). Building on traditions of one-point perspective that have been integral to image making since the Renaissance, he calls upon classical visual tropes, as well as the core principles of more recent movements like Russian Constructivism and Op Art. Indeed, the boldness of his lines, and the ability to create movement and composition with a few simple shapes, are a testament to the importance of the *Butterfly* works as part of a significant dialogue with the art of past and present. This experimentation with the traditions of formal rules is taken to its culmination in the year that the present work was created. Drawing from years of paintings and drawings, *Untitled (Full Color Butterfly Up the Middle White Sides 748)* showcases the core elements of this groundbreaking series, while condensing its geometric design into a narrow, intensely focused space, and leaving the rest of the page untouched, displaying the confidence of a true master in his field.

Throughout his career, Grotjahn has managed to straddle a singular balance between what appears as both precisely measured abstraction and a more intuitive mode of painterly expression. His practice has included the *Butterfly* works, as well as expressively painted faces, and three-

dimensional masks, all of which possess a similar visceral spontaneity coupled with classical discipline. Based in California, first in the Bay Area, and then primarily in Los Angeles, he first gained recognition for a project called *Sign Exchange*. This involved him copying local shop signs, and trading his duplicates with the shop owners in exchange for the originals. This series served as a jumping off point for Grotjahn's shift from conceptual ideas of perception to formal ones. Returning to an investigative process of shapes and color was a bold leap from the previous series, and one he noted in an interview on the occasion of an exhibition of the *Butterfly* works at the Portland Art Museum in 2010: "I started to think about why I got into art in the first place," he explains. "I was always interested in line and color. I wanted to find a motif that I could experiment with for a while. I did a group of drawings over a period of six to twelve months. The drawing that I chose was one that resembled the three-tier perspective, and that is what I went with" (M. Grotjahn, quoted in A. Douglass, "Interview with Mark Grotjahn", October 6, 2010, at http://www.portlandart.net/archives/2010/10/interview_with_11.html [accessed October 8, 2017]). This innate desire to build on a conceptual community-based practice and shift his own perspective ultimately led to a groundbreaking body of work, of which *Untitled* serves as a exceptional example of the artist's journey, technique, and singular mode of expression.



804

GLENN LIGON (B. 1960)

Untitled (I remember the very day...)

signed and dated 'G. LIGON 92' (on the reverse)

oilstick on paper

22 ¾ x 15 in. (57.8 x 38.1 cm.)

Executed in 1992.

\$80,000-120,000

PROVENANCE

Max Protetch, New York

Private collection, New York, 1992

Anon. sale; Christie's, New York, 12 May 2015, lot 165

Amy L. Gold Fine Arts, New York

Acquired from the above by the present owner

"In writing something is always left out; it can't be articulated in the space of an essay. Using letters that bleed and disappear is about getting to that difficulty."

Glenn Ligon

805

JULIE MEHRETU (B. 1970)

Untitled (Module)

acrylic, ink and watercolor on two vellum sheets, mounted between Plexiglas,

in painted wood lightbox

53 1/2 x 77 3/4 x 8 1/4 in. (135.9 x 197.5 x 21 cm.)

Executed in 1999.

\$180,000-250,000

PROVENANCE

Private collection, acquired directly from the artist

Anon. sale: Sotheby's, New York, 15 November 2006, lot 500

Acquired at the above sale by the present owner

EXHIBITED

Houston, Project Row Houses, *Module*, 1999.

"The structure, the architecture, the information and the visual signage that goes into my work changes in the context of what's going on in the world and impacting me."

Julie Mehretu'



Julie Mehretu, 2007. Photo: dpa picture alliance archive / Alamy Stock Photo.
Artwork: © Julie Mehretu.



806

JEAN-MICHEL BASQUIAT (1960-1988)

Untitled

signed and dated 'Jean-Michel Basquiat 86' (on the reverse)

wax crayon, glue and coffee stains on paper

23 x 29 in. (58.4 x 73.7 cm.)

Executed in 1986. This work is registered with the Authentication Committee of the Estate of Jean-Michel Basquiat under number 60710.

\$500,000-700,000

PROVENANCE

Vreg Baghoomian, New York

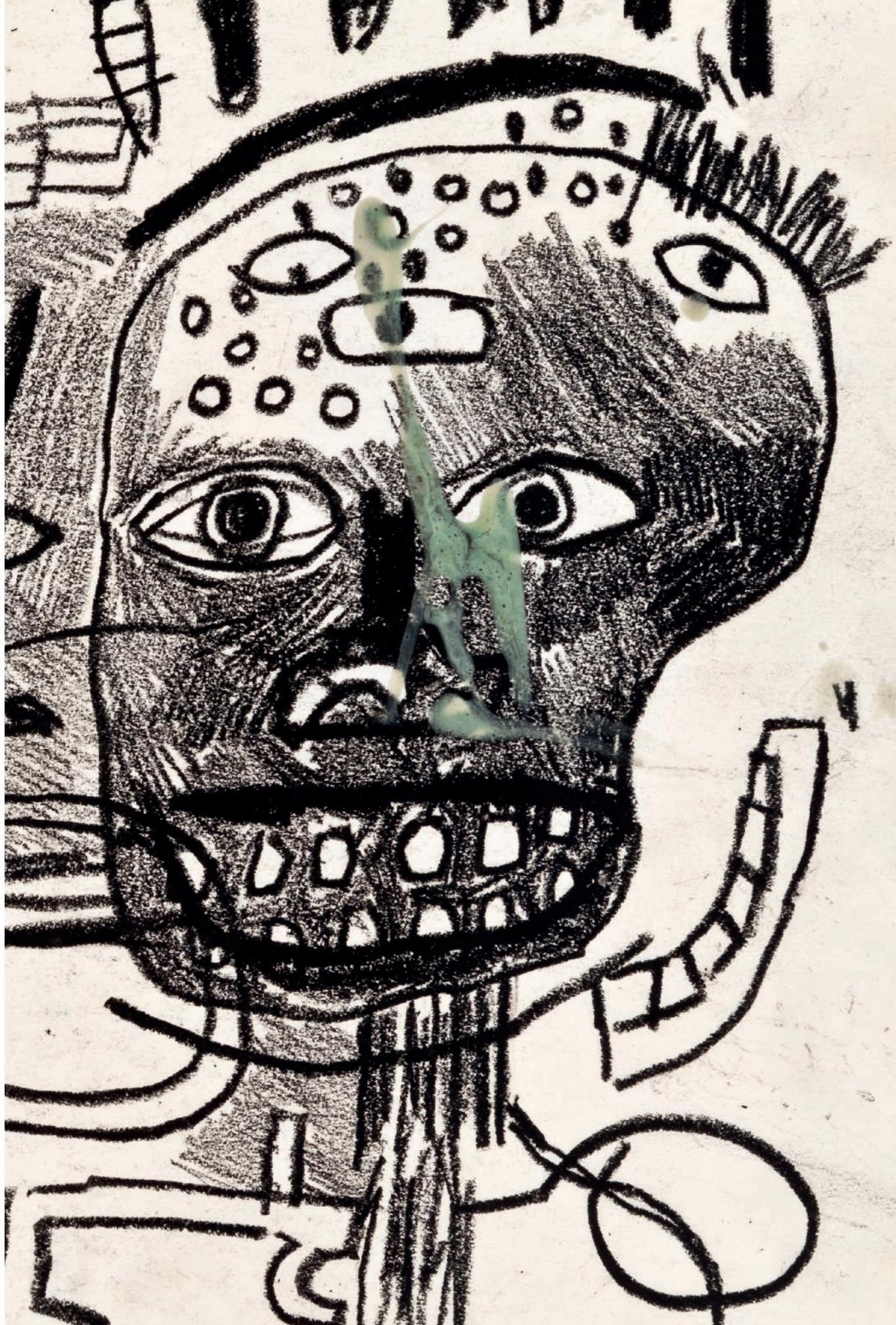
Tony Shafrazi Gallery, New York

Greenberg Van Doren Gallery, St. Louis

Private collection, Houston

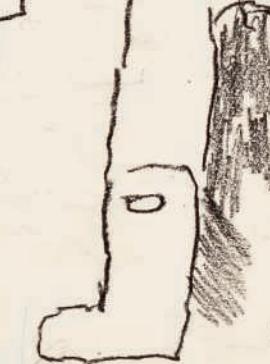
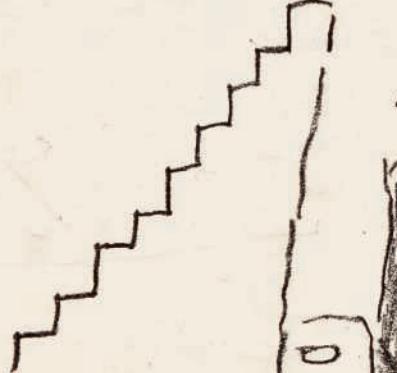
Anon. sale; Christie's, New York, 11 November 2004, lot 430

Acquired at the above sale by the present owner



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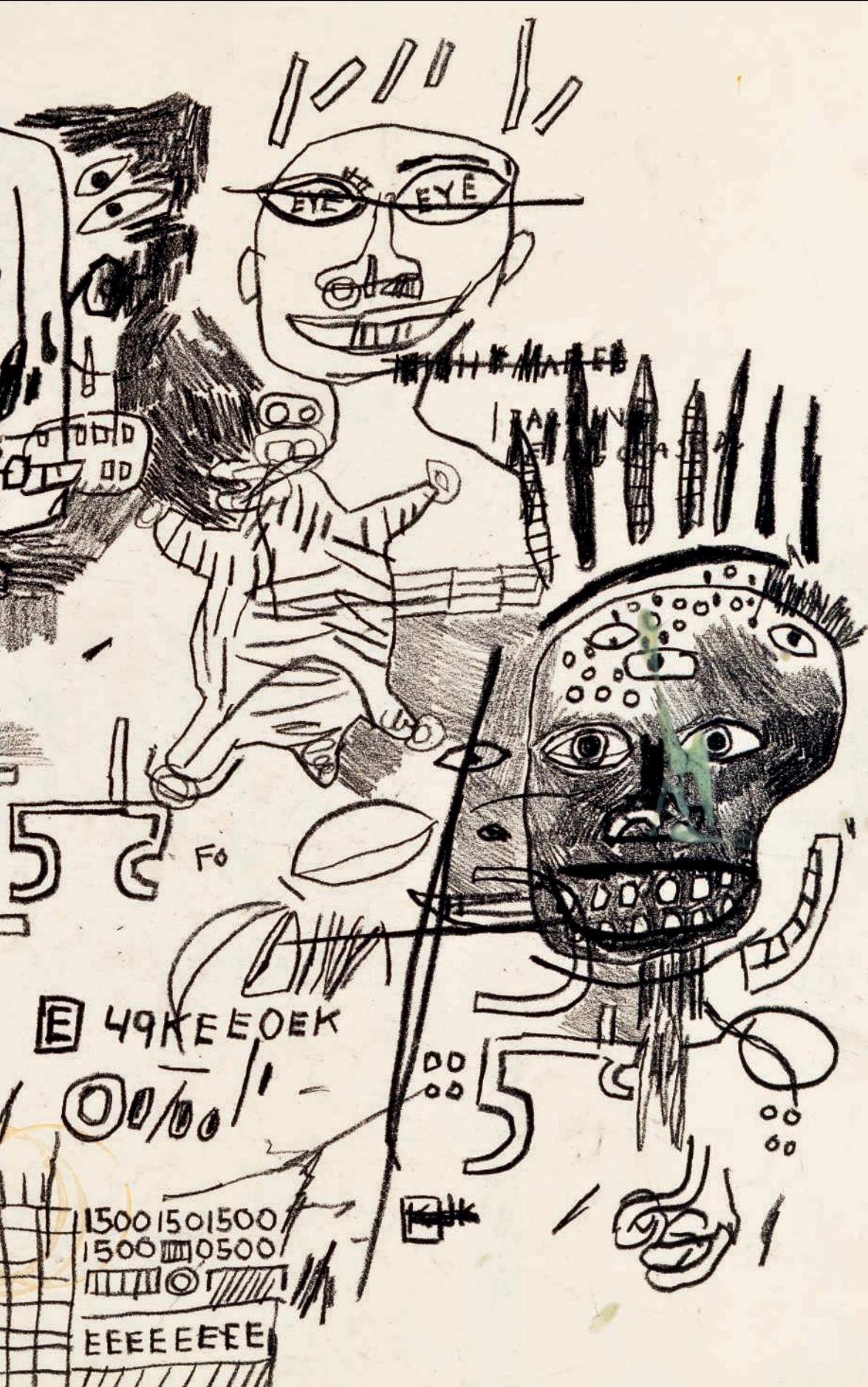
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Jean-Michel Basquiat's *Untitled*, created two years before his passing, renders a kaleidoscope of imagery, highlighting his transcendent personal iconography. The surface is packed with a rich litany of skulls, eyes, crowns, animals, flags, and text—resulting in a vibrating synthesis of symbols that invite viewers to decode meaning. Executed in wax crayon (and with traces of glue and coffee stains denoting the artist's frenetic working method), the drawing celebrates the artist's use of line and form. Much like Basquiat's paintings, his imagery evokes a stream of consciousness; a torrid outpouring of imagery which catapults us directly into Basquiat's urban, gritty, and yet ultimately exhilarating New York of the 1980s.

Like his other works, *Untitled*, is ultimately biographical, combining African inspired imagery with street art, concealing heavy subject matter with his unique style. Basquiat's combination of high intellect and urban art through an amalgamation of dichotomies speaks to the dualities in his life and career. He emerged from New York City's "Punk Scene" in the 1980's when the city's downtown was buzzing with creative energy from intellectuals and artists. Like his contemporary Keith Haring, Basquiat

was able to promote his own style through the act of downtown graffiti that transcended from street art into uptown fine art galleries. Labeled as a pioneer of the Neo-Expressionist movement with artists like David Salle and Julian Schnabel, Basquiat re-introduced figurative painting into contemporary art, rejecting the dominant movements of conceptual and minimal art in the 1970s.

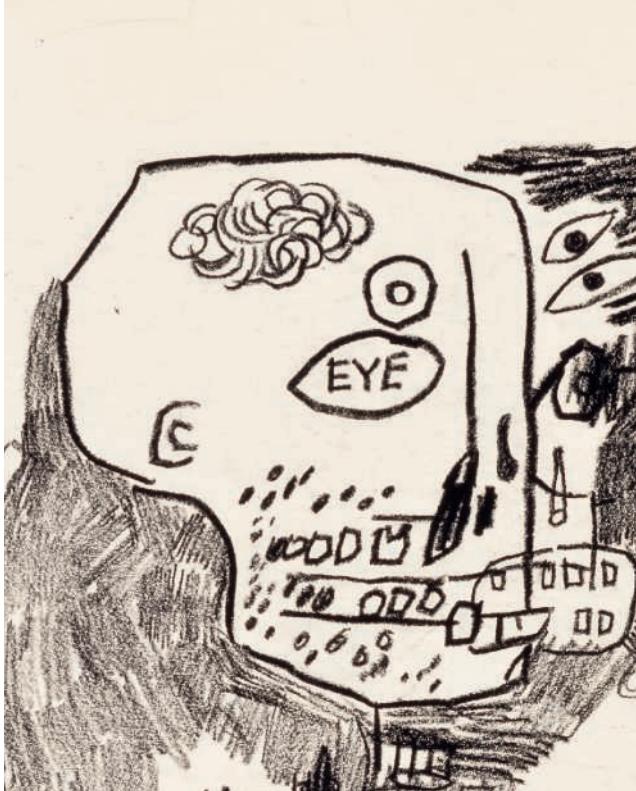
Basquiat's impetus to draw was insatiable, and Fred Hofmann remembers how the artist ignored the traditional artistic hierarchy of paper versus canvas drew on whatever surface was to hand. "In many ways, Basquiat felt most at ease when working on paper..." Hofmann said, "In contrast to the production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



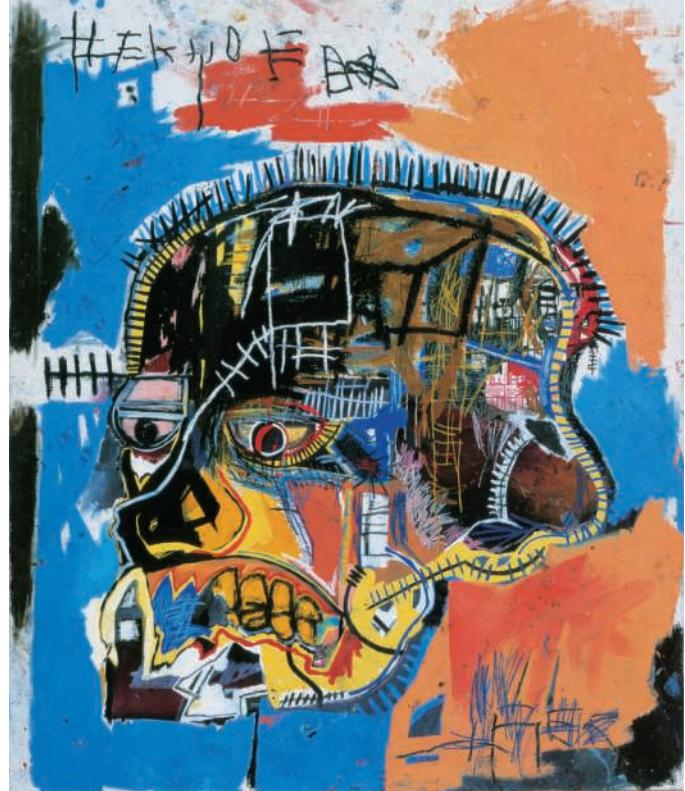
Jean-Michel Basquiat, *Untitled*, 1983.
© The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2017.



Detail of the present lot.



Detail of the present lot.



Jean-Michel Basquiat, *Untitled (Skull)*, 1981. The Broad, Los Angeles. © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2017.

Unlike his paintings, Basquiat's drawings elicit a notion of immediacy, for he spent more time drawing than painting, both as a precursory step and as a final product. To the uninitiated, his work might look naïve and child-like, but an intense amount of thought and detail accompany the work, producing a visual collage that was his personal iconography. As a child, Basquiat was given a copy of *Gray's Anatomy*, and he studied the human anatomy and form with veracity, eliciting his interest in skulls, a motif that became central to his work. In *Untitled*, he emphasizes eyes with eyes on skulls, floating eyes, and even the word "eyes", possibly suggesting an all seeing eye, creating characters with an elevated spiritual guise. Those with the eyes may also suggest the persona of a West African griot, or story-teller, which referenced his own Afro-Caribbean family heritage. Also present and often most iconic in Basquiat's work is the crown symbol, which often stands in as his artist's signature. Together these scrawled linear characters hovering in the pictorial field reflect spontaneity that recalls the work of Cy Twombly, the collages of Robert Rauschenberg and characters that have the childlikeness of a Jean Dubuffet.

Although his career ended tragically early, Basquiat's straightforward, unique style has held strong and has become increasingly relevant to today's political and artistic climate. His work combines art historical and sociological references with a rawness and power that is evocative, even today. As Robert Storr explains, "Heads, often skulls, chant his words. Or rather inhale and exhale them through gritted teeth, as if sucking in the variously dense or diffuse atmosphere they create, only to cough it out again in great gusts. Eyes wide and spinning, his figures twitch and jerk like those, who, starved and gasping for oxygen get the bends or end up dizzy from hyperventilation. In these sheets as in his schematic renditions of body parts and exposed and labeled organs, Basquiat was an anatomist of sensory excess and psychic overload. There is an intrinsic ugliness to such an appetite for self-intoxication, self-revelation and self-expression. Desperation is never pretty. It can be stylish, however, and Basquiat understood this completely" (R. Storr, *Jean-Michel Basquiat: Drawings*, exh. cat., Robert Miller Gallery, New York, 1990).

Phone

PROPERTY FROM THE COLLECTION OF JON GOULD

WARHOL/BASQUIAT

PARAMOUNT PICTURES

circa 1985





Andy Warhol

Andy Warhol and Jon Gould, 1981-1986. © 2017
The Andy Warhol Foundation for the Visual
Arts, Inc. / Licensed by Artists Rights Society (ARS).

PROPERTY FROM THE COLLECTION OF JON GOULD

807

**ANDY WARHOL & JEAN-MICHEL BASQUIAT
(1928-1987 & 1960-1988)**

Paramount Pictures

signed and dedicated 'to Jon Jean-Michel Basquiat' (on the overlap)
synthetic polymer, silkscreen inks and paint tube collage on canvas
48 x 48 in. (121.9 x 121.9 cm.)
Executed *circa* 1985.

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

PROVENANCE

Jon Gould, New York, gift from Andy Warhol
Acquired from the above by the present owner

"...I've got these desperate feelings that nothing means anything. And then I decide that I should try to fall in love, and that's what I'm doing now with Jon Gould, but then it's just too hard. I mean, you think about a person constantly and it's just a fantasy, it's not real, and then it gets so involved, you have to see them all the time and then it winds up that it's just a job like everything else, so I don't know. But Jon is a good person to be in love with because he has his own career, and I can develop movie ideas with him, you know? And maybe he can even convince Paramount to advertise in Interview, too. Right? So my crush on him will be good for business."

Andy Warhol



Ed Ruscha, *Large Trademark with Eight Spotlights*, 1962. Whitney Museum of American Art, New York. © Ed Ruscha.



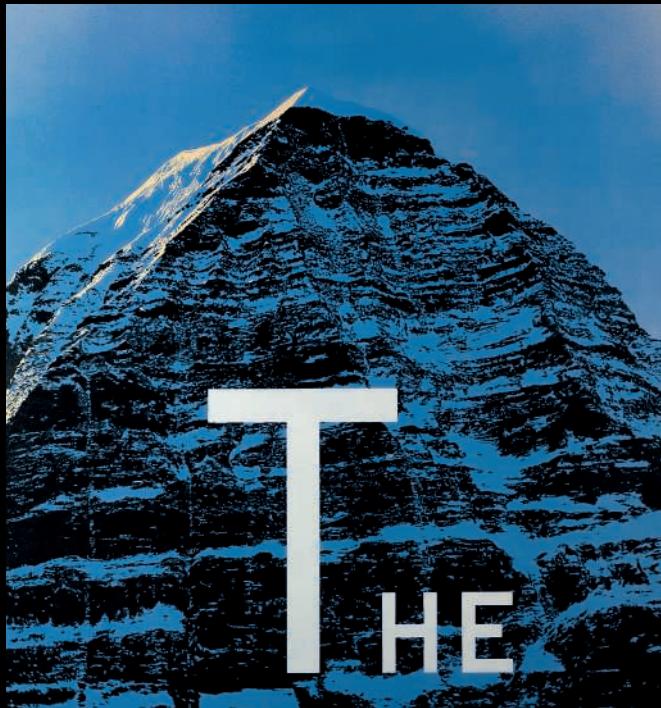
The result of an innovative collaboration between two of the most culturally significant artists of the 20th century, *Paramount Pictures* blends together the distinctive styles of Andy Warhol and Jean-Michel Basquiat, together with the heady atmosphere of 1980s New York. Painted in 1985, this work dissolves the boundaries between mass media and street art, merging the two distinct artistic identities together on one canvas. The heated expression of Basquiat's gestural impulsivities contrasted with the cool commercialism of Warhol's pop culture are described by a friend of both artists, Keith Haring, as being, "a physical conversation happening in paint instead of words. The sense of humor, the snide remarks, the profound realizations, the simple chit-chat all happened with paint and brushes... There was a sense

that one was watching something being unveiled and discovered for the first time" (K. Haring, "Painting the Third Mind," *Collaborations: Andy Warhol and Jean-Michel Basquiat*, exh. cat., Mayor Rowan Gallery, London, 1988).

Initially inspired by art dealer Bruno Bischofberger in 1983, the collaboration between Warhol and Basquiat was first part of an organized project which also included the Italian artist Francesco Clemente, however the relationship between the two Americans grew into a larger two- year artistic partnership. *Paramount Pictures* is an exciting amalgamation of Warhol and Basquiat's visions; a base of three painted Paramount Pictures logos in various colors and sizes, visibly Warhol's contribution, overlaid with Basquiat's red, white,



Paul Cezanne, *Mont Sainte-Victoire*, 1900. State Hermitage Museum, St. Petersburg. Photo: State Hermitage Museum, St. Petersburg, Russia / Bridgeman Images.



Ed Ruscha, *The Mountain*, 1998. © Ed Ruscha.







Detail of the present lot.

black, and yellow additions of text, figure, and gestural strokes, the painting is a palimpsest of ideas and styles. A red strip of Basquiat's paint reaches both ends of the canvas, his iconic text and strikethrough of letters telling the viewer to "reevaluate," however Basquiat's messages are always layered, provoking the viewer to wonder his purpose and intention. In repeating the Paramount Pictures logo, Warhol borrows the household symbol to signify not only the company, but the filmmaking industry as well—perhaps in an effort to encourage the viewer to reevaluate what we see on the silver screen. Warhol's Hollywood imagery evokes Ed Ruscha's iconic appropriation of the 20th Century Fox logo (*Large Trademark with Eight Spotlights*, 1962. Whitney Museum of American Art), yet contrary to the LA artist, the New York sentiments of Warhol and Basquiat twist the Hollywood commentary to one of mundane cynicism.

The Paramount Pictures logo also has an important and specific connection to Jon Gould, who was gifted the painting by Andy Warhol and was the Vice President of Corporate Communications at Paramount Pictures. Andy Warhol and Jon Gould were together between the years of 1981 and 1985, during which time Jon lived with Andy in his stays in New York. According to Bob Colacello, Warhol spent a good deal of time and effort winning over Jon's affection, and was desperate for his attention and love. Indeed, in Jon's presence Warhol was vulnerable in a way that deviated from the distant and mechanical persona he typically employed in his life as well as his work. Due to their closeness, Jon was the recipient of many gifts from Warhol including the present *Paramount Pictures*.

This collaboration brought together two icons of the New York art world. Not only producing an innovative body of work, but also providing a platform on which mentor and protégé could create together. Basquiat represented

the generation of artists to come after Warhol's legacy and balanced his admiration for Warhol with an eagerness to challenge him as well, recollecting the experience: "[Warhol] would start most of the paintings. He'd start one, you know, put... something very concrete or recognizable like a newspaper headline or a product logo and I would sort of deface it and then when I would try to get him to work some more on it, you know, and then I would work more on it. I tried to get him to do at least two things. He likes to do just one hit, you know [laughs] and then have me do all the work after that... We used to paint over each other's stuff all the time" (J.-M. Basquiat, quoted in B. Johnston and T. Davis, 'I Have to Have Some Source Material Around Me: Interview 1985', in D. Buckhart and S. Keller (eds.), *Basquiat*, exh. cat., Fondation Beyeler, Ostfildern, 2010, p. xxxi). Warhol matched Basquiat's method of working by abandoning the silkscreen and painting only by hand, leveling the playing field in the match between these two painters, a notion realized in the 1985 promotional image for the Tony Shafrazi Gallery opening of the two artists, side-by-side, clad in boxing gloves.

Basquiat admired Warhol's work and in turn, Warhol was captivated by Basquiat's youthful energy, the two coming together as equals in their collaboration. The viewer's eye moves from a recognizable image to an enigmatic one all within the same canvas. Not only does this pairing reveal the difference in the social and political concerns of both artists, but also shows how easily these themes intersect—deeply personal sentiments of Basquiat bleeding into the popular culture icons of Warhol, making the personal public and the public personal. In doing so, Warhol's reflections on logos, products, and mass culture represent the artist just as Basquiat represents himself through expressive painting. Both introduce something uniquely their own in the styles that have made them icons.

808

LOUISE LAWLER (B. 1947)

I Can See the Whole Room

Cibachrome print flush-mounted on foam core
22 ¾ x 28 in. (57.8 x 71.1 cm.)

Executed in 1984/1999. This work is number two from an edition of five.

\$70,000-90,000

PROVENANCE

Blondeau Fine Art Services, Geneva
Acquired from the above by the present owner

EXHIBITED

New York, Skarstedt Gallery, *Louise Lawler: Photographs from the Tremaine Series-1984*, March-May 1999 (another example exhibited).

Geneva, Blondeau Fine Art Services, *Louise Lawler: The Tremaine Pictures 1984-2007*, September-October 2007, pp. 36 and 37, no. 13 (another example exhibited and illustrated).

"Louise Lawler's photographs show locations where art is found. She shows what is perfectly visible but rarely seen: the way that works of art are presented in different situations are neither random nor arbitrary: it denotes the 'value' of works of art in that the institutions install them as signs of their own value."

(J. Mienhardt, "The Sites of Art Photographing the In-Between" in Louise Lawler: An Arrangement of Pictures, Assouline, New York, 2000.)



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

809

GILBERT & GEORGE (B. 1943 & B. 1942)

Imprisoned

gelatin silver print in artist's frame, in nine parts

each: 12 1/8 x 10 1/8 in. (30.8 x 25.7 cm.)

overall: 47 x 36 in. (119 x 92 cm.)

Executed in 1973.

\$300,000-500,000

PROVENANCE

Galleria Sperone, Turin

Private collection, Blankenberge

Anon. Sale; Christie's, New York, 16 November 2000, lot 23

Acquired at the above sale by the present owner

EXHIBITED

Turin, Galleria Sperone, *Gilbert & George: New Decorative Works*, June 1973.

Aarhus Kunstmuseum, *Gilbert & George—New Democratic Pictures*,

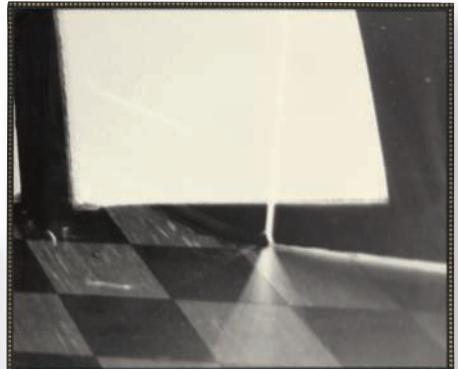
September–October 1992, p. 15 (illustrated).

LITERATURE

C. Ratcliff, *Gilbert & George The Complete Pictures 1971-1985*, New York, 1986, pp. 49 and 269 (illustrated).

W. Jahn, *The Art of Gilbert & George or an Aesthetic of Existence*, London, 1989, p. 21 (illustrated).

R. Fuchs, ed., *Gilbert & George: The Complete Pictures 1971-2005, Volume I 1971-1988*, London, 2007, pp. 128, 130 and 617 (illustrated).





Details of the present lot.





*"We don't think we're two artists.
We think we are an artist."*

George

Occupying a space between photography and the kind of 'living sculpture' for which they are known, Gilbert & George's *Imprisoned* is a beguiling admixture of autobiography and abstraction, reality and illusion. A collection of trademark black-and-white prints strikingly arranged in three columns, the images generate a gripping, immersive uneasiness, as forms and patterns seem to replicate and intersect themselves, both in the double exposures of the photographs as well as in their composition. Together, they combine to give the impression of the interior of a room: it is almost portrayed coherently, only for the gaps between the photographs to interrupt the eye as it attempts to take in the planes of its walls, windows and floors. With the linoleum floor panels placed at its top and upward views of sky and window at its bottom, the work also takes on a topsy-turvy quality, as if the camera is falling, or, indeed, has already fallen over. Instead of straightforward spatial representation, the photographs possess a more nebulous formal logic, with the grids of the window panes recalled in the square patterning of the linoleum floor panelling. The effect is a woozy, floating motion, somewhat disorientating and yet at once extremely beautiful: the ghostly figures of Gilbert & George themselves take on an ethereal resonance, while the windows, lit up by blinding white light, seem to offer spectral visions into another world.

Executed in 1973 and first exhibited in their *New Decorative Works* show at the Galleria Sperone in Turin that same year, the work dates from the artist's period of *Drinking Sculptures*, their first, critically acclaimed series of composite photographs that documented the drinking sessions of the time. Coming off the back of their groundbreaking 1970 performance piece *The Singing Sculpture*, in which they continuously performed the vaudeville tune 'Underneath the Arches' for as long as an entire day, the *Drinking Sculptures* were a means for the artists to suffuse their work with the material of the everyday, dissolving the boundary between art and reality even further. Alcohol seemed to represent a particularly good, and underrepresented, example of the quotidian, especially for artists: "[A]rtists would get smashed up at night, but in the morning they would go to their studio and make a perfect minimal sculpture" they have said, "They were alcoholic but their art was dead sober. We did the *Drinking Sculptures* as a reflection of life" (Gilbert & George, *Gilbert & George: intimate conversations with Francois Jonquet*, London 2004, p. 88).

Yet while it retains the woozily alcoholic, blurred atmosphere of their work from this time, unlike many of the pieces it was exhibited alongside-*Muscadet, A Spilt Drink, Raining Gin*, to name but three-the work's title is less explicit in its relationship to drink. Rather than offering a mere depiction of the artist's life, the work takes on a more lyrical, almost conceptual quality-as Gilbert & George themselves have said, "We never saw [our work] in terms of self-portraiture really. Not at all. Anyway, for years and years the images we took were of each other, so it wouldn't be a self-portrait anyway" (Gilbert & George, in D. Sylvester, 'I Tell You Where There Is Irony In Our Work: Nowhere, Nowhere, Nowhere', *Modern Painters*, 10:4, Winter 1997). And indeed, in *Imprisoned*, instead of self-portraiture, the work seems to reflect an intangible, interpersonal emotional state shared between the two figures, as well as between the artist and viewer-the loss of control, the absence of freedom, an inability to escape.

Taken in the context of the *Drinking Sculptures*, this can be read as a comment on the destructive edge of the bohemian drinking culture in which the pair were established, but the work also possesses a more generalized emotional quality, with particularly strong resonances of later works. For one, the work's use of square forms-the cross-hatching of the windows and the chequerboarding of the floor paneling-seems to anticipate the development of their now customary format, the regular photographic grid, with the *Human Bondage* series of 1974. Yet in the claustrophobic interest in the interior of a wall there are also hints of later series like *Dusty Corners* and *Dead Boards*, works which explored isolation and melancholy through the imagery of empty, old-fashioned rooms, as well as, of course, the figures of Gilbert & George themselves. Here, the windows seem to serve as both portals opening out onto bright new possibilities and barriers preventing their access; the double exposures themselves seem in themselves techniques of imprisonment, applying makeshift prison bars over the spaces of the rooms. "None of our works are documentaries. They are thoughts, spiritual," (Gilbert & George, *Gilbert & George: the Completed Pictures 1971-1985*, London, 1986, p. xii) they have said, describing their work, and in *Imprisoned*, this is clearer than ever-a psychologically rich, eerie impression of self-portraiture.

810

RICHARD PRINCE (B. 1949)

Limp

signed, titled and dated "LIMP" R Prince 1999 (on the overlap)

acrylic, silkscreen and conté crayon on canvas

75 1/8 x 58 in. (191.1 x 147.6 cm.)

Executed in 1999.

\$500,000-700,000

PROVENANCE

Barbara Gladstone Gallery, New York

Jablonka Galerie, Cologne

Anon. sale; Phillips de Pury, New York, 17 November 2006, lot 122

Private collection, New York

Anon. sale; Christie's, New York, 14 May 2014, lot 478

Acquired at the above sale by the present owner



Jean-Michel Basquiat, *Untitled*, 1981. © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2017.



DOCTOR MY HUSBAND LIMPS BECAUSE HIS LEFT LEG IS AN
INCH SHORTER THAN HIS RIGHT. WHAT WOULD YOU DO IN
HIS CASE? PROBABLY LIMP.

LEOPOLD
MUSEUM VIENNA
DIEGO RIVERA
SANTO DOMINGO
MANUEL RIVERA



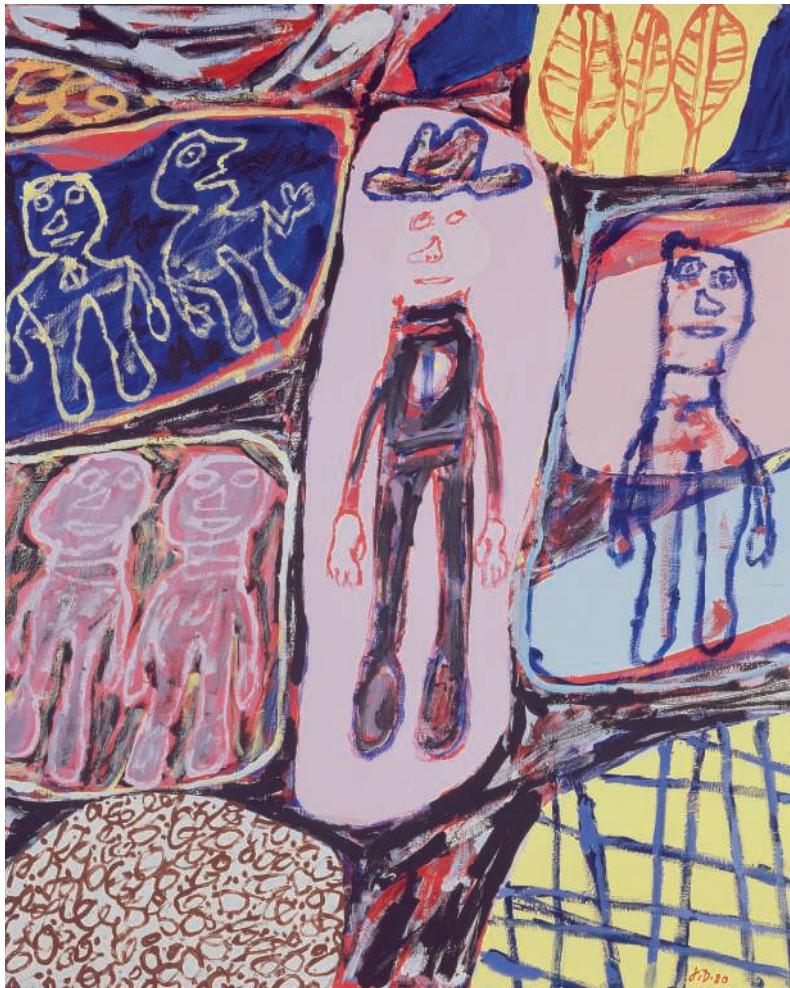


Richard Prince, *Dude Ranch Nurse* #2, 2002-2003. © Richard Prince. Photo: Bridgeman Images.

Richard Prince's paintings stand as a distinctive synthesis of humor and intellectualism, all within the confines of an amalgamation of postmodern, conceptual and aesthetic strategies. Painted in 1999, Prince's *Limp* emblemizes the artist's iconic method of appropriation with a decontextualized joke, superimposed with a vibrant pink, sarcastically neo-expressionist composition. In true Prince fashion, the juxtaposition of the expressive figurations on the upper half; with the de-contextualized, matter-of-fact tone of his written joke along the lower edge, create a nebulous and tantalizing effect that rests at the core of Prince's witty explorations of authorship and individuality.

Prince has divided his composition into two, contrasting sections. The majority of the canvas consists of buoyant pink and orange painted background with sporadic rows of rudimentary figures and flowers interspersed throughout. The frenzy of these seemingly rapidly drawn figurations superimposed against the saturated expressionist background creates an active and engaging surface that cleverly evokes a range of art historical sources including Paul Klee, Willem de Kooning and Jean-Michel Basquiat. This energetic scene is anchored by a horizontal band below, painted uniformly in white, over which Prince has painted a joke that references the sardonic and dark humor that is typical of the artist's oeuvre: "Doctor my husband limps because his left leg is an inch shorter than his right. What would you do in his case?" It reads. "Probably limp" comes the sardonic reply.

Emerging amongst the appropriation artists of the 1980s, Prince initially reached acclaim with his iconic series of cowboy photographs, in which the artist developed his signature strategy of appropriating imagery from popular sources (including advertising), all the while grounding his work in a broader exploration of American



Jean Dubuffet, *Mi-Temps*, 1980. Fred Jones Jr. Museum of Art, University of Oklahoma, Norman.
© 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.
Photo: Fred Jones Jr. Museum of Art, University of Oklahoma, USA / Bridgeman Images.

cultural influence. Prince's wider oeuvre features a myriad of styles and modes of expression that defy any sort of linear stylistic categorization; yet his relentless challenges to notions of originality and authorship in art has placed him at the forefront of postmodernist conceptual practice. In the late 1980s, the artist began exploring the incorporation of jokes—perhaps the literal embodiment of anonymous authorship—into his work. Portending the artist's deadpan demeanor, Prince explains the beginnings of his joke paintings as follows: "Artists were casting sculptures in bronze, making huge paintings, talking about prices and clothes and cars and spending vast amounts of money. So I wrote jokes on little pieces of paper and sold them for \$10 each" (R. Prince, *Richard Prince: Spiritual America*, 2007, exh. cat., Solomon R. Guggenheim Museum, New York, p. 37).

Prince eventually pushed this conceptual challenge to the extreme by removing any illustrations all together, and silk-screening his text in a mechanical and detached manner directly against flat, monochrome canvases—making the written out joke the subject matter in it of itself. In his appropriations of the stylistic conventions of Minimalism to depict low-brow jokes, Prince created a mocking and humorous affront to the austerity of the Minimalist movement past, while calling into question the ideals of high vs. low art at large. A decade later, the artist revisited his experimentations

with jokes in works such as *Limp*—where he presents his jokes alongside disjunctive, pseudo-abSTRACT imagery: a continuation of the artist's ongoing explorations of appropriation and meaning in relation to image and text. Similar to his joke paintings of the 1980s, these works challenge the dramatic and emotive yearns of Expressionist movements past; by superimposing expressionist imagery with dead-pan humor. However, despite their amusing nature, Prince's joke paintings, like much of his practice, are grounded in profound intellectual explorations of the limits of linguistic and visual meaning vis-à-vis notions of originality and authorship in art—an investigation that defines the mythology of Richard Prince's oeuvre.

In its appropriation of authorless material and salient disembodiment of text and image, *Limp* is a quintessential example of the artist's conceptual program. Prince's smart tension between the arresting scale and cheerful composition of *Limp* create a captivating effect that augurs the artist's most iconic works, such as his *Cowboys* and *Nurse* paintings; while the premise of a joke as subject matter, epitomizes Prince's canonical challenge to the conventions of high and low art; authorship and individuality. In its careful trepidation of language, image, humor and wit, *Limp* embodies Prince's astute ability to create works that are equally as intellectually engaging, as they are visually stimulating.



811

MARK TANSEY (B. 1949)

Artist 1

signed, titled, dedicated and dated "Artist 1" Tansey 1986 For Howard' (on the reverse)

oil on canvas

14 x 11 1/8 in. (35.6 x 28.3 cm.)

Painted in 1986.

\$150,000-200,000

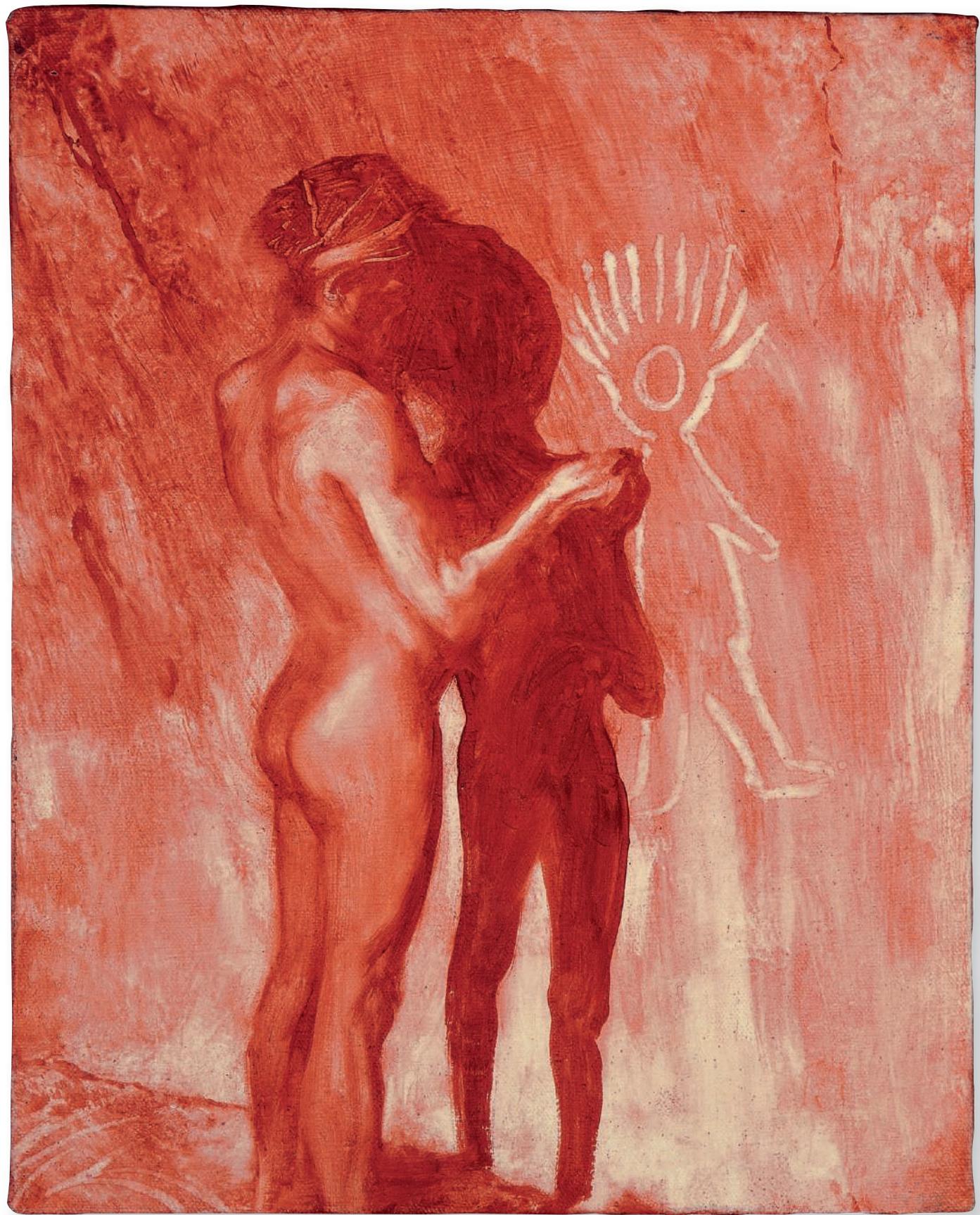
PROVENANCE

Howard McCalebb, Berlin, gift from the artist

Acquired from the above by the present owner



Mark Tansey, *Triumph Over Mastery II*, 1987. © Mark Tansey.





"In contrast to the assertion of one reality, my work investigates how different realities interact and abrade. And the understanding is that the abrasions start with the medium itself."

Mark Tansey

Mark Tansey is deeply admired for his hyper-realistic, yet mysterious and inscrutable paintings. The artist creates this tension by drawing from his vast library of reference materials and deep knowledge of art history, in the process effortlessly traversing both written and visual history. Painted in 1986, *Artist 1* depicts a young artist drawing an apparently human figure on what appears to be the wall of a cave. Though the subject matter seems to be straightforward, our sense of visual order is undermined by several dissonances. Why is the apparently prehistorical art work depicted within *Artist 1* drawn with the facial features represented by a large circle? The subject is clearly capable of drawing rudimentary facial features, yet seemingly takes a leap forward in artistic practice by abstracting what could have been crudely, but representationally drawn. Another disconnect is the apparent light source which seems constant and directed, thus unlike a campfire which one would expect in a cave and more like a searchlight. Are we viewing Tansey's representation of the first artist or his observation or perhaps belief, that every artistic endeavor is a new beginning? This is one of the many questions that is raised by this master artist/philosopher. In Tansey's practice, what seems quotidian is puzzling, what seems palpable is disconcerting and dreamlike.

Painted in Tansey's distinctive shade of alluring sienna, *Artist 1* emits a warm glow, in contrast to an actual cave which would typically and predictably feel dark and cold, thus undermining our conventional expectations. While there is an almost an antique vibration at first glance, the directed light forces the viewer to coldly examine the virtual artist's intentions as well as Tansey's. The sienna palette masks a detached, intellectual investigation into the nature of art which washes out the distraction of multiple colors allowing us to consider the implications of the disconnect between the apparently obvious and what is just below the surface.

While his is a much less obvious form of surrealism than that of Dali or Magritte, it is surrealism nonetheless. Tansey is often categorized as a Post Structuralist, as well as a Post-Modernist, but one may consider Tansey's practice as intellectual surrealism with an art historical focus. Tansey can negotiate and summarize decades of art historical knowledge in a consumable format, by using an invigoratingly intricate and textured painting style.

The tangential presence of art and history—of a picture within a picture—a clash of disciplines and attitudes, a clash of realisms and realities. "I am not a realist painter," Tansey has declared, expanding, "In my work, I'm searching for pictorial functions that are based on the idea that the painted picture knows itself to be metaphorical, rhetorical, transformational, fictional. I'm not doing pictures of things that actually exist in the world. The narratives never actually occurred. In contrast to the assertion of one reality, my work investigates how different realities interact and abrade. And the understanding is that the abrasions start within the medium itself" (M. Tansey, quoted in A.C. Danto, *Mark Tansey: Visions and Revisions*, C. Sweet (ed.), New York, 1992, p. 132).

Nothing could denote history—actually, prehistory—in a more tactile fashion than a cave painting. But, *Artist 1* is a painting of someone making a cave painting unlike any we have seen before. One wonders if the protagonist of this painting is an avatar for Tansey himself making something contemporary and thought provoking from that which is traditional and rudimentary. The artist overturns our expectations despite the apparent simplicity of the scene he renders. When considering *Artist 1*, Tansey demands the viewers full engagement, and in doing so, we are rewarded with a creatively absorbing meditation on the nature of art.

812

RUDOLF STINGEL (B. 1956)

Untitled

signed and dated 'Stingel 2010' (on the reverse)

oil on canvas

66 1/8 x 48 in. (167.8 x 122 cm.)

Painted in 2010.

\$600,000-800,000

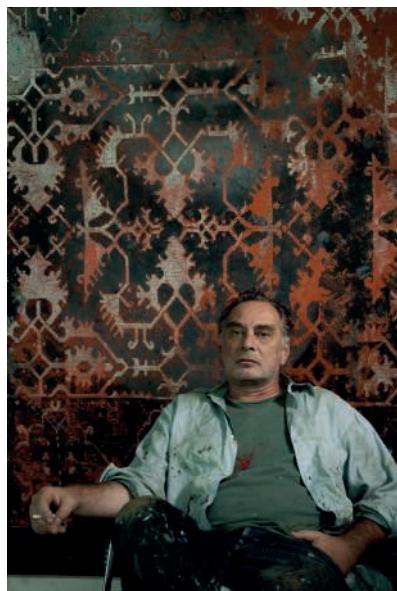
PROVENANCE

Van de Weghe Fine Art, New York

Acquired from the above by the present owner

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

Gary Carrion-Murayari



Rudolf Stingel. Photo: Lina Bertucci.
Artwork: © Rudolf Stingel.





Installation view, *Live*, Neue Nationalgalerie, Staatliche Museen, Berlin, 2010.
Photo: bpk Bildagentur / (Nationalgalerie, Staatliche Museen) / (David von Becker)
/ Art Resource, New York. Artwork: © Rudolf Stingel.



Blurring the lines between abstraction and figuration, Rudolf Stingel reinvigorates the practice of painting in *Untitled*. A visual exploration of a style that emulates the grandeur of the Baroque period, the present painting reflects the artist's signature process-based technique. Stingel's works masterfully convey a conceptual approach to the genre.

With *Untitled*, Stingel commits to the dark color palette that he utilized throughout many of his paintings. The ornamental stencil design manifests in the ashen swirls of color that emerge from the black void of the canvas's surface. The repetition of the pattern invites the viewer to consider the dichotomy between the mechanical process behind the work and the evidence of the artist's hand. A painterly homage to the opulent wallpaper of the Baroque period, Stingel negotiates the tension of the painting's surface in the application of paint that provides depth while also adhering to a two dimensional plane.

Stingel's process-based approach to painting disrupts the painterly tradition by emphasizing a streamlined method that is reminiscent of the mechanization behind Andy Warhol's silkscreens. He begins his works by applying multiple coats of paint through a layer of patterned tulle, imprinting a stencil upon the canvas. His paintings separate him from his peers as

he attempts to visually manifest the multi-faceted relationship between Modernism and Minimalism, depth and absence, and the figurative and abstractive forms. In doing so, he encourages the viewer to contemplate the history of painting and reinterpret its function in relation to its architectural surroundings.

Curator and critic Francesco Bonami remarks on Stingel's unique approach as follows: "To comprehend why Stingel's practice is not painting as a medium, or painting for the sake of painting, or even the self-mocking of painting, but the celebration of painting as the derma, or skin, of reality, a very thin surface where we can leave our marks, which are not necessarily always art. Stingel's art is not Stingel's painting. Stingel's art is the understanding of painting as the impossibility of creating of creating a 'Painting', and not only and endlessly creating, like Sisyphus, an infinite series of paintings as a self-portrait of painting..." (F. Bonami, *Rudolf Stingel*, New Haven and London, 2007, p. 17).

Stingel's paintings emerged as outliers among his fellow artists from the 1980s. His restrained aesthetic refuses the emotional complexity and gestural form of Neo-Expressionist paintings and instead highlights the mechanical process behind his works. At the 1989 Venice Biennale he

Installation view, Rudolf Stingel, Palazzo Grassi, Venice, April 2013-January 2014. © Rudolf Stingel. Photo: Splash News / Alamy Stock Photo.



released an instruction manual that informed the reader on how to replicate a Stingel work of their own.

By refusing to attach emotional significance to his works and inviting the viewer to participate, Stingel clearly expresses his interest in redefining the parameters of painting. He reorients the significance of the subject and its context within an art historical framework, as Chrisse Iles writes: "In Rudolf Stingel's work, the parameters of painting and architecture are turned inside out. The traditional qualities of painting... pictorialism, flatness, illusion, composition, and autonomy... become corrupted by a new symbolic framework, in which paintings metamorphoses-sometimes literally, sometimes through association... into a fragment of rococo wallpaper or stucco work, a mirrored floor, a thick rectangle of Styrofoam trampled by footprints, an oversized photograph, or a dirty carpet. Stingel's disclosures produce a disturbing sense of artifice...an un-natural state that, in the nineteenth century, was deemed decadent" (C. Iles, 'Surface Tension', *Rudolf Stingel*, Chicago 2007, p. 14).

This painting challenges the viewer to reconsider the art historical tradition that divides art and craft and in doing so, expands the definition of painting that historically disqualifies decorative arts from consideration as fine art. Explaining his choice of subject matter, Stingel wryly remarked, "...artists have always been accused of being decorators, so I just went to the extreme and painted the wallpaper" (R. Stingel quoted by L. Yablonsky, "The Carpet that Ate Grand Central" in *The New York Times*, 27 June 2004). Stingel's translation of Baroque wallpaper into a work of fine art signifies his dedication to a conceptual approach to painting that honors the like-minded sentiments of his intellectual predecessor Gerhard Richter.

Emerging from a generation of artists in the 1980s who became active as painting was famously declared dead, Rudolf Stingel's oeuvre encompasses a variety of unconventional painterly mediums in his attempt to explore this art form. Here, Stingel specifically engages with the painting's role in influencing viewers' perception, the environment in which it is typically displayed, and the rhetoric surrounding its creation and reception. This painting in particular serves as a beacon of his ability to flirt between the abstract and figurative styles in a manner that establishes him as a renegade of conceptual art.

Detail of the present lot.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

813

RICHARD PRINCE (B. 1949)

All I've Heard

signed, titled and dated 'R Prince 1988 "all I've heard"' (on the overlap)

acrylic and silkscreen on canvas

56 x 48 in. (142.2 x 121.9 cm.)

Executed in 1988.

\$800,000-1,200,000

PROVENANCE

Barbara Gladstone Gallery, New York

U.S. Senator Frank R. Lautenberg, New Jersey

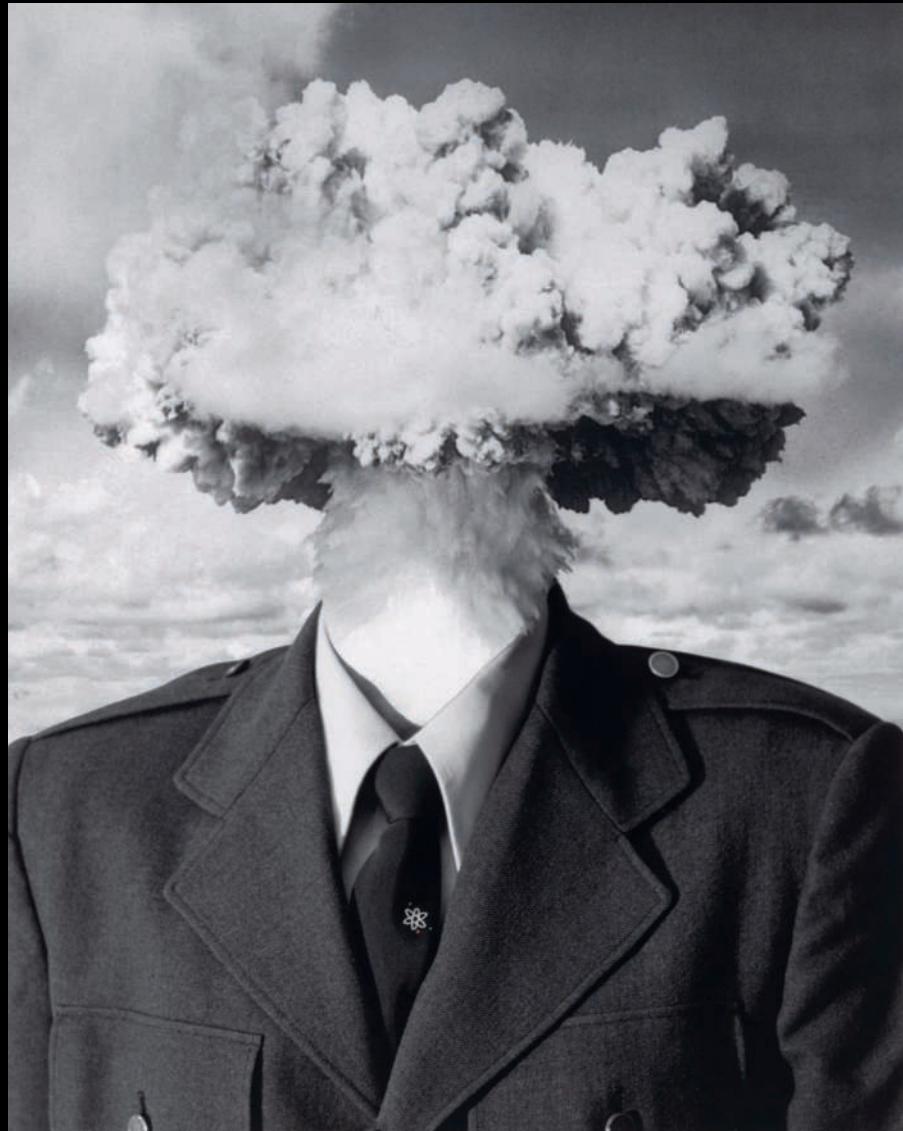
His sale; Sotheby's, New York, 18 May 2000, lot 92

Acquired at the above sale by the present owner



Richard Prince in his studio at his home in Sagaponack, New York, 10 August 2006. Photographer unknown.
Artwork: © Richard Prince, 1991.

With all I've heard about A-bombs that'll destroy a city and H-bombs that'll destroy a state and chain reactions that'll destroy the world . . . you know I just don't have any incentive to buy a two pants suit.



Bruce Conner, *Bombhead*, 2002. Museum of Modern Art, New York. © 2017 Conner Family Trust, San Francisco / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Painted in 1988, Richard Prince's *All I've Heard* is a part of his celebrated monochromatic joke paintings executed between 1987 and 1989. The format of each painting is the same compositionally, with a joke made up of block letters isolated in the center of a single colored large canvas. The jokes are simple visually and straightforward contextually, presenting one-liners or short jokes with eager punch lines, illustrating deadpan humor painted in a deadpan style. *All I've Heard*, formerly within the collection of U.S. Senator Frank Lautenberg, is scribed in vivid yellow against a deep purple canvas, and the joke reads, "With all I've heard about A-bombs that'll destroy a city and H-bombs that'll destroy a state and chain reactions that'll destroy the world... you know I just don't have any incentive to buy a two pants suit." Throughout his career Prince has served as an iconoclast of his generation, appropriating images from the media through the mediums of photography, painting, drawing, sculpture, and installation, constantly questioning the role of art in society. Like Prince's earlier works featuring major themes of media appropriation, the *Joke* series redefines the functions of stereotypes and clichés by using humor to ultimately play a joke on his own viewers—presenting them with a large canvas and text to contemplate and no profound understanding to be had, the painting and the joke ultimately fall flat.

Known as part of the Pictures Generation of artists in the 1980s, Richard Prince called on the act of appropriation to create his work. In his *Cowboys* series for example, he cropped images of the Marlboro Man to create mythic compositions of an American West hero. Constantly bombarded by images in an oversaturated media market, Prince's *Joke* series paintings recall a minimalist style, rejecting the renaissance of Expressionism occurring in the late 1970s and early 1980s. In particular,

Expressionism that came before him and their emotional sentiment about art. *All I've Heard*'s large canvas and bright colors recall the format of an Abstract Expressionist painting, but instead of implementing emotional energy into the canvas through physical gestures into abstract forms, Prince literally fills the canvas with no emotional gravity, but rather a meaningless, expressionless ironic wit.

With his previous career at *Time-Life* magazine where his desk was covered in advertising images and text, Prince spent time reading the various articles and cartoons, leading him to experiment and draw his own variations of cartoons for personal pleasure. He began to copy cartoons from magazines like *The New Yorker*, rearranging his images with jokes to create disjointed compositions, leading to stripped away compositions of only text. In an interview from 1989, the artist explained the genesis of his joke paintings: "Within about six months I...started to do the



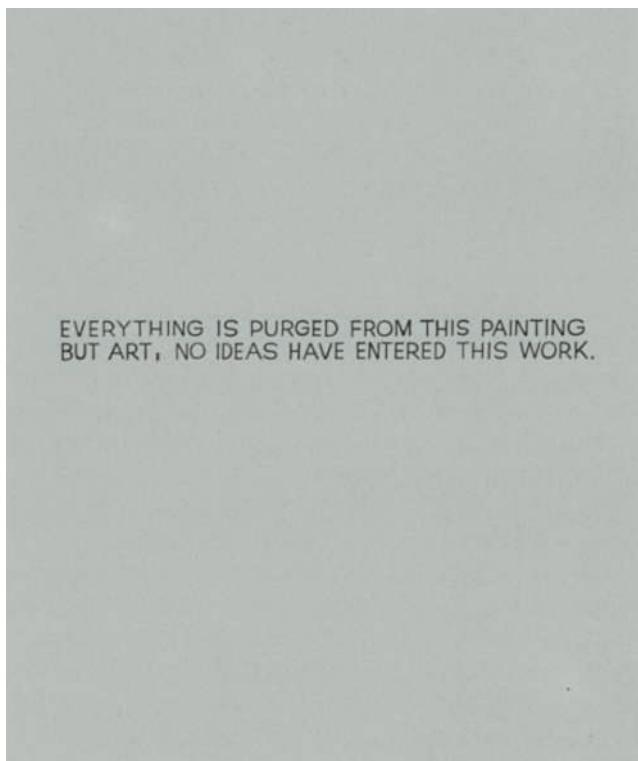
Marcel Duchamp, *L.H.O.O.Q.*, 1919. © Association Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS), New York 2017. Photo: Bridgeman Images.

Richard Prince's studio at 94 Reade Street, New York 1986-1987. Photographer unknown. Artwork: © Richard Prince.





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



John Baldessari, *Everything is Purged...*, 1966-1968. © 2017 John Baldessari

jokes in 'colors.' I thought the color would be a substitution for an image. The background would be one color and the joke would be another. I picked jokes that were 'meaningful' to me. I don't know how to explain that except that the jokes' 'content' was something that I could identify with. These 'jokes' were later identified as the 'monochromatic joke paintings.' I fell into them. I was walking around in a dark room looking for the light switch. I was moving by wading more than swimming. I was mowing the lawn. No direction home. I was caught in a landslide. My headaches were gone. I started painting with my fly open. I stopped crying. I started to laugh. Rock bottom sometimes isn't the bottom. Barnett Newman, Willem de Kooning, Clyfford Still—look out" (R. Prince, interview with B. Appel, Rove Projects, accessed via <http://www.rovetv.net/pr-interview.html>, October 3, 2014).

By combining "high" and "low" culture, *All I've Heard*, asks "is this a joke?", or "is this a painting?" and questions conventions of ownership and authorship within the context of art history and advertising. Like Prince's earlier works that focus primarily on images, the *Joke* series allowed Prince to manipulate the other component of advertising, words. *All I've Heard* is a perceptive example of Prince not adhering to the rules of the art world, and particularly the 1980's art market. Just as his joke series mocked Abstract Expressionism, it also mocked the art market, for Prince's mere ambivalence to commodity caused the work to be a coveted item. The painting literally presents a joke, but it also plays a joke on the principles of the art world and market, curator Nancy Spector explains this dynamic, "With his *Monochrome Jokes* Prince achieved the anti-masterpiece—an art object that refuses to behave in a museum or market context that privileges the notion of greatness. ... Prince's *Monochrome Jokes* represent a skillfully calculated inversion of art's essential value system. ... The irony, of course, is that Prince's anti-masterpieces have all sold, and, in recent years, sold well. What originated as a protest the vanities of the 1980s-art market in the form of a 'joke' on collectors, curators, and critics who were busy jumping on the Neo-Expressionist bandwagon, has now entered the art-historical canon" (N. Spector, quoted in N. Spector, *Richard Prince: Spiritual America*, exh. cat., Solomon R. Guggenheim Museum, New York, 2007, p. 39).

rd about A-bombs that'll destroy a city
roy a state and chain reactions that'll
know I just don't have any incentive

THE COLLECTION OF THE LATE ENRICO PEDRINI, GENOA

814

KEITH HARING (1958-1990)

Untitled (May 24-83)

signed and dated 'K. Haring May 24-83' (on the reverse)

acrylic on paper

72 x 148 1/2 in. (182.9 x 376.9 cm.)

Painted in 1983.

\$700,000-1,000,000

PROVENANCE

Galleria Salvatore Ala, Milan

Enrico Pedrini collection, Genoa

By descent from the above to the present owner

EXHIBITED

Gallarate, Galleria Civica di Arte Moderna, *Nel Mondo della Graffiti Art*, September-November 1995, p. 36 (illustrated).

LITERATURE

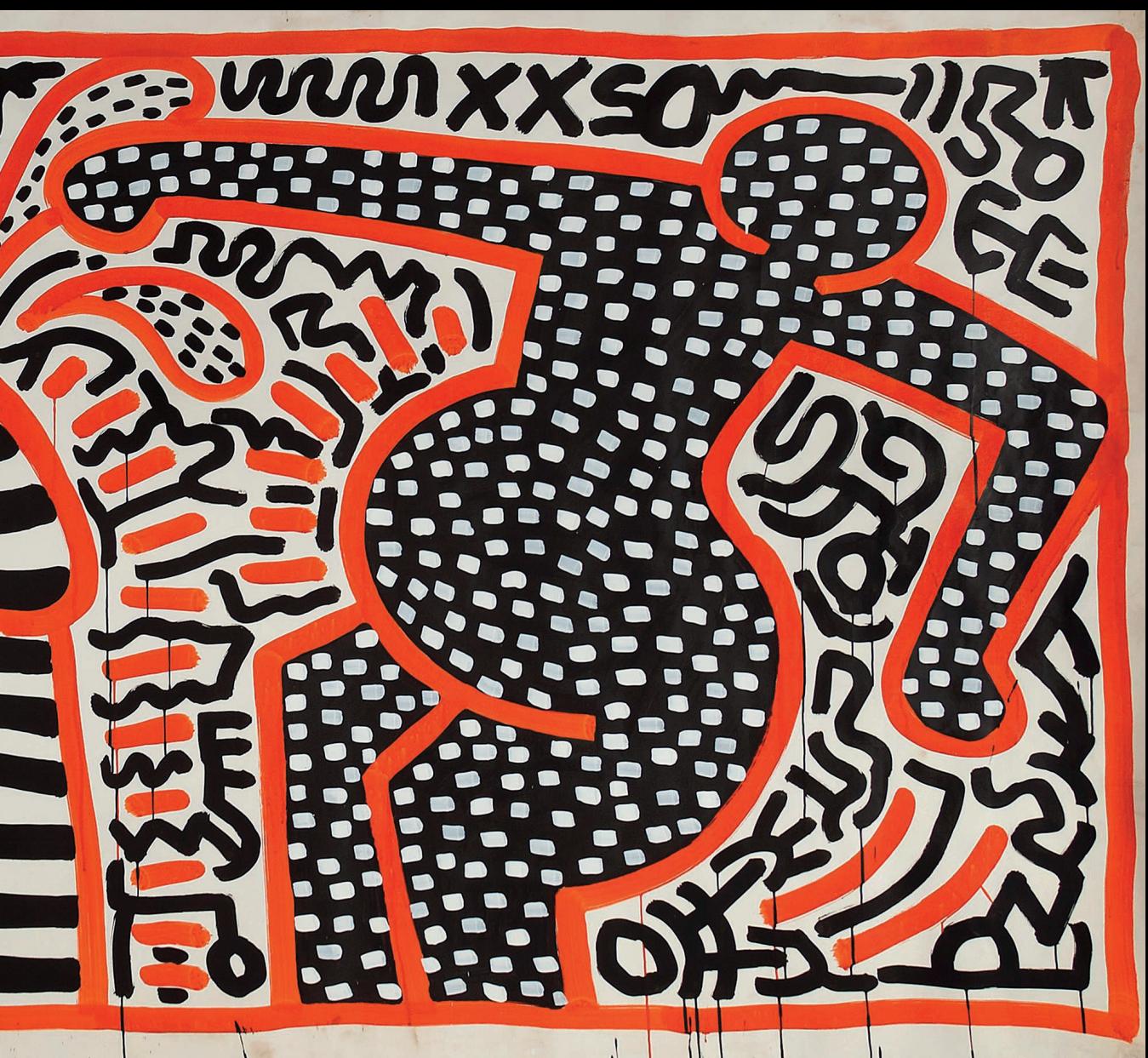
C. Crescentini, "Nel Mondo della Graffiti Art," *Rivista di Arte e Critica*, no. 8, October-December 1995, n. p. (illustrated).



Viewer looking at Keith Haring, *The Great White Way*, Musee d'Art Moderne, Paris. Photo: FRANCOIS GUILLOT / AFP / Getty Images.
Artwork: © The Keith Haring Foundation.







Keith Haring's pulsating compositions reflect the combustible energy of 1980s New York City, which was steaming with sexual liberation and a plethora of artists and intellectuals. Haring left Kutztown, Pennsylvania and enrolled in the School of Visual Arts where he quickly became immersed in the city's downtown artistic renaissance, surrounding himself and finding inspiration from alternative art communities and graffiti artists, like Jean-Michel Basquiat. *Untitled (May 24-83)* is a prime example of Haring's monumentally-sized work and across its grand scale the surface vibrates with a sense of sexual energy expressed in a series of bold polka-dots, stripes, and expressive lines. The color palette of red, white, and black stays true to Haring's focus on simplified iconography over detail as the highly-charged work conveys the sexual liberation and gay culture of New York City at the time. Haring's practice encapsulates this sense of celebration that epitomized his youthfulness and spirit, and this particular work is full of this sense of energy and its associated themes of creation, existence, and exploration, all fixed within a pulsating surface.

The graffiti scene is where Haring found his signature style, implementing the power of line to create comic-strip like narratives. His simplified characters, signified by their vivid colors and bold lines, became a staple of New York City appearing on empty ad spaces in the subways and on blank billboards. His work proved universal and although his career was brief, his primacy of aesthetic vocabulary and straightforward messages through symbols have created an iconic style that has inspired artists and has remained within the realm of popular culture to this day.

"I was also combining what was happening at night and what was happening at school, which meant that the subject matter of many of my drawings was completely phallic" Haring said. "All those little abstract shapes I was doing became completely phallic. It was a way of asserting my sexuality and forcing other people to deal with it. Also, there were a lot of guys—kids who had just come from high school, from Long Island and New Jersey—who didn't really know why they wanted to become artists. Because of my drawings, and because of how friendly I was, they were sort of forced to respect me and deal with me" (K. Haring as quoted in J. Gruen, *Keith Haring, the Authorized Autobiography*, New York, 1991, p. 39).

Although categorized as a street artist, Haring was keenly aware of the conceptual theory and history of art, and set himself apart from other "graffiti artists" by incorporating the art historical references he learned about while enrolled in vigorous studio classes. He adopted a complex system of universal signifiers and motifs from Pre-Columbian, African, Asian, and Western progenitors to create a recognizable nonverbal language. Haring's widely used symbols that have become synonymous with his work include the crawling baby, the barking dog, the outlined figure, and erotic motifs all with radiant lines surrounding them to suggest movement and vitality. By distilling imagery down to its simplified form, Haring elevated a global language, "a more holistic and basic idea of wanting to incorporate [art] into every part of life, less as an egotistical exercise and more natural somehow. I don't know how to exactly explain it. Taking it off the pedestal. I'm giving it back to the people, I guess" (K. Haring, quoted in D. Drenger, "Art and Life: An Interview with Keith Haring," in *Columbia Art Review*, Spring 1988, p. 53).

Haring's work is representative of his own 1980s New York experience while aptly capturing larger themes and communicating them through his own unique idiosyncratic artistic approach.

"[Keith Haring's] images are insightfully chosen and carefully worked out with a sensitivity toward layers of meaning and sexual connotation. They are not just drawings but 'signs.' But these rings of meaning around the individual figures are only part of the Haring process. The work's full impact results from a mélange of all these elements: context, medium, imagery; and their infiltration into the urban consciousnesses. Individual frames may appear perfectly innocent, but taken together, Haring's works have a quality of menace, a sense of impending violence and of sexual exploitation. They diagram the collective unconscious of a city—a city that moves along happily enough, but just barely enough to keep from degenerating into the dog-eat-dog, topsy turvy world of Haring's images" (J. Deitch, *Keith Haring*, New York, 2008, pp. 220-221).



Stone figure from Les Eyzies de Tayac, France. Musee d'Archeologie Nationale, Saint-Germain-en-Laye. Photo: Erich Lessing / Art Resource, New York.



Female statuette, circa 25,000 BCE. Musee d'Archeologie Nationale, Saint-Germain-en-Laye, France. Photo: © RMN-Grand Palais / Art Resource, New York.



PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

815

ALEX KATZ (B. 1927)

Tilda

oil on canvas

96 1/8 x 33 1/2 in. (244.2 x 85.1 cm.)

Painted in 2004.

\$250,000-350,000

PROVENANCE

Pace Gallery, New York

Acquired from the above by the present owner

EXHIBITED

New York, Pace Gallery, *Alex Katz: Twelve Paintings*, September-October 2004, p. 27 (illustrated).

"You stepped out of a dream. You are too wonderful to be what you seem."

(Epigraph to R. Padgett poem, *You Stepped Out*, which accompanies *Alex Katz: Twelve Paintings*, exh. cat. PaceWildenstein Gallery, New York, 2004, p. 9)



Tilda Swinton, 2013.
Photo: Fabrizio Maltese / Contour by Getty Images.





David Hockney, *Beverly Hills Housewife*, 1967. © David Hockney. Photo: Mario Tama / Getty Images.

As strikingly enigmatic as its subject, Alex Katz's *Tilda* is an arresting example of the portraits of beautiful, elegant women for which the artist is most celebrated. Monumental in scale and striking for its stylized simplicity and meticulous brushwork, the composition demonstrates the coolly glamorous, representational painting that Katz has mastered since beginning his career in the New York art scene of the 1950s. At that time, the Abstract Expressionists led the artistic vanguard and, while inspired by the forceful impact of their works, Katz challenged their insistence on pure abstraction by focusing on the human figure. Meanwhile, his creation of boldly colored, cropped paintings in the manner of commercial billboards prefigured Pop Art. And yet Katz has always remained independent from any particular art movement. As David Antin, an American poet, artist and critic, has observed of his works, in their cool, detached, exquisite rendering, which equivocate between representation and abstraction, "they are the paintings of a dandy" (D. Antin, "Alex Katz and the Tactics of Representation," *Radical Coherency: Selected Essays on Art and Literature, 1966 to 2005*, Chicago, 2011, p. 24).

Tilda was one of a series of twelve paintings that Katz completed in 2004 that were first exhibited later that same year. Ten of the canvases featured portraits of prominent, talented women, including the artist Cindy Sherman, Katz's wife and muse, Ada, and, in the present work, the British actor Tilda Swinton (the other two new works were landscapes). Each portrait is similarly pared back, stylized, and more than life size, iconizing its subject as the not-quite-attainable individual invoked in one of the poems by Ron Padgett that were printed in the accompanying catalogue. But such is Katz's conceptual boldness and remarkable technical skill that the physicality of the paintings, beyond their subject matter, provokes the same disbelieving response. On this matter of appearances, and their deceptiveness, Tilda Swinton is the perfect model.

Aside from being highly respected as an actor of keen intellect, in art house and independent films, as well in mainstream movies, Swinton is known for her striking, androgynous looks and her sartorial style. She has modeled for prestigious fashion brands such Chanel and is feted in the fashion

world. Swinton has also collaborated on performance-art installations. For instance, in *The Maybe* Swinton lay as though asleep while enclosed in a glass box, a performance piece that was first presented in 1995 at London's Serpentine Gallery and was most recently revived at MoMA in 2013. Yet, for all her ties to Hollywood and fashion, she lives quite distanced from these milieus in the Highlands of Scotland. These ambiguities, and the slipperiness of identity, are themes Swinton has examined throughout her career. She is, after all, still closely identified with her role as the gender-changing protagonist of the 1992 movie *Orlando*. A similar focus on the vicissitude of being and of appearance, and on the visual possibilities when abstraction and representation combine, informs Katz's *Tilda*.

Tilda is an extreme close-up of its subject, with only a sweep of black paint referencing the cloth of Swinton's outfit. While Katz beautifully captures the elegant folds of the luxurious material, its placement against the white background, and the precise clarity of line where it meets the sitter's neck and collarbone, lend the black shape an abstract quality. A similar focus on abstraction is evident in the rest of the portrait. He depicts her famously angular features, her blue eyes, with their pale lashes and brows, and the sweep of her hair. Presented in three-quarter-view profile, the rest of her figure curtailed, the portrait feels incredibly intimate. Swinton appears lost in thought, her eyes look into the distance, and her lips are parted. And yet the meticulously rendered head is modeled through patches of light and shade that can be read as much as patches of pure paint as bone structure and flesh. A raking light illuminates the figure, but it does not dispute that it is bathed in pigment. This focus on surface is further emphasized by the shallow depth of the composition and the crisp lines that delineate Swinton's features, such as around her mouth, at the corners of her nose, and upon her eyelids. The effect is magnified by the way in which her right eye is placed almost parallel to the picture plane, becoming an essential part of the painting-object as it is of its subject. By vacillating between the real and the formal, Katz's sumptuous painting deliberates on the equivocal nature of appearance. And as much as the portrait captures the ethereal beauty of Tilda Swinton, it expresses the similarly captivating quality of the painting that is *Tilda*.



816

FRANCIS ALYS (B. 1959), EMILIO RIVERA & ENRIQUE HUERTA

Untitled

i. Francis Alÿs (b. 1959)

Untitled

dated '15 Sept 95' (on the reverse)

oil on canvas mounted on panel

4 1/4 x 5 1/2 in. (10.8 x 14 cm.)

Painted in 1995.

ii. Emilio Rivera

Untitled

enamel on sheet metal

29 1/4 x 36 1/4 in. (74.3 x 92.1 cm.)

iii. Enrique Huerta

Untitled

enamel on sheet metal

23 1/2 x 29 in. (60 x 73.7 cm.)

\$250,000-350,000

PROVENANCE

Galeria Camargo Vilaça, São Paulo

Acquired from the above by the present owner, 1997

EXHIBITED

Basel, Schaulager, *Francis Alÿs: The Sign Painting Project (1993-1997): A Revision*, May-September 2006, pp. 159-160 (illustrated).



Francis Alÿs, 2016. Photo: Marta Iwanek. Artwork: © 2017 Francis Alÿs.





i



ii



In 1993, Francis Alÿs embarked on a series of paintings made in collaboration with the sign painters—or *rotulistas*—of his Mexican neighborhood. First, the artist commissioned various sign painters to produce enlarged versions of his original works. Then, the larger works were copied by the artist, and the process began again using this new model as the original. By incorporating various layers of repetition and collaboration into his practice, the artist destabilized the very notion of authorship, while also calling into question the mythical status of the contemporary artist and the mechanics of modern labor. This was the artist's first body of work to achieve international acclaim.

Originally trained as an architect under his given name Francis de Smedt, Alÿs moved to Mexico in 1986 to fulfill his Belgian civil-service requirement, providing assistance building public works in the wake of a tremendous earthquake. Several years later, he took the name Alÿs to evade Belgian authorities who he felt were micromanaging his life. Eventually, he began his career as an artist in earnest, though not entirely by design. As Alÿs explains, “I entered the art field by accident. A coincidence of geographical, personal and legal matters resulted in indefinite vacations which, through a mixture of boredom, curiosity and vanity, led to my present profession” (F. Alÿs quoted in H. W. Holzwarth, *100 Contemporary Artists A-Z*, Cologne, 2009, p. 36).

Flap: Detail of the present lot.

Below: Francis Alÿs, *Untitled*, 1994. Museum of Modern Art, New York. © 2017 Francis Alÿs. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.





Edward Hopper, *Early Sunday Morning*, 1930. Whitney Museum of American Art, New York. © Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art. Photo: Whitney Museum of American Art, New York / Bridgeman Images.

Alÿs is best known for works that combine the political and the poetic in unexpectedly elegant ways. For instance, in one 2004 performance the artist walked along the 1948 partition lines of Jerusalem, passing through armed checkpoints carrying a leaking can of green paint. In another famous filmed performance, he purchases a Beretta, then strolls through the congested streets of Mexico City casually brandishing the loaded gun until he is arrested. The following day, he reenacted the exact performance, only wielding a fake gun, with his eventual arrest choreographed for the camera. When the artwork, *Re-enactments*, 2001, is exhibited, both videos are presented simultaneously, distorting the boundary between truth and fiction, original and copy, in much the same way that his collaborative paintings challenge the concept of authenticity.

The present work, *Installation Project #3* was executed in 1995, two years after Alÿs began his collaborative paintings with the *rotulistas*. Executed variously in enamel on sheet metal and oil on canvas, each painting depicts the same composition, a humble slice of the Mexico City horizon given over mostly to an empty sky. While nearly identical at first glance, close inspection reveals subtle differences: shifts in perspective and texture, the crisp sheen of enamel and the thickly tactile surface of oil, the flatness of sheet metal and the weave of canvas, and of course, color, arguably the most subjective aspect of a painter's work. The cool blue sky of one panel is tinged with tangerine on another, and painted teal in the next. A slate blue façade transforms into a pale jade, and then a cool gray. Inevitably, each painter's unique techniques and preferences undermine the uniformity of the paintings, creating a surreal triptych of eerily similar, but ultimately different works.

817

NEIL JENNEY (B. 1945)

Beast and Burden

signed and dated 'Neil Jenney 1969' (on the stretcher)

acrylic and graphite on canvas in artist's frame

60 1/2 x 96 3/4 x 3 3/4 in. (153.7 x 245.7 x 9.5 cm.)

Executed in 1969-1970.

\$300,000-500,000

PROVENANCE

The artist, New York

Waqas Wajahat, New York

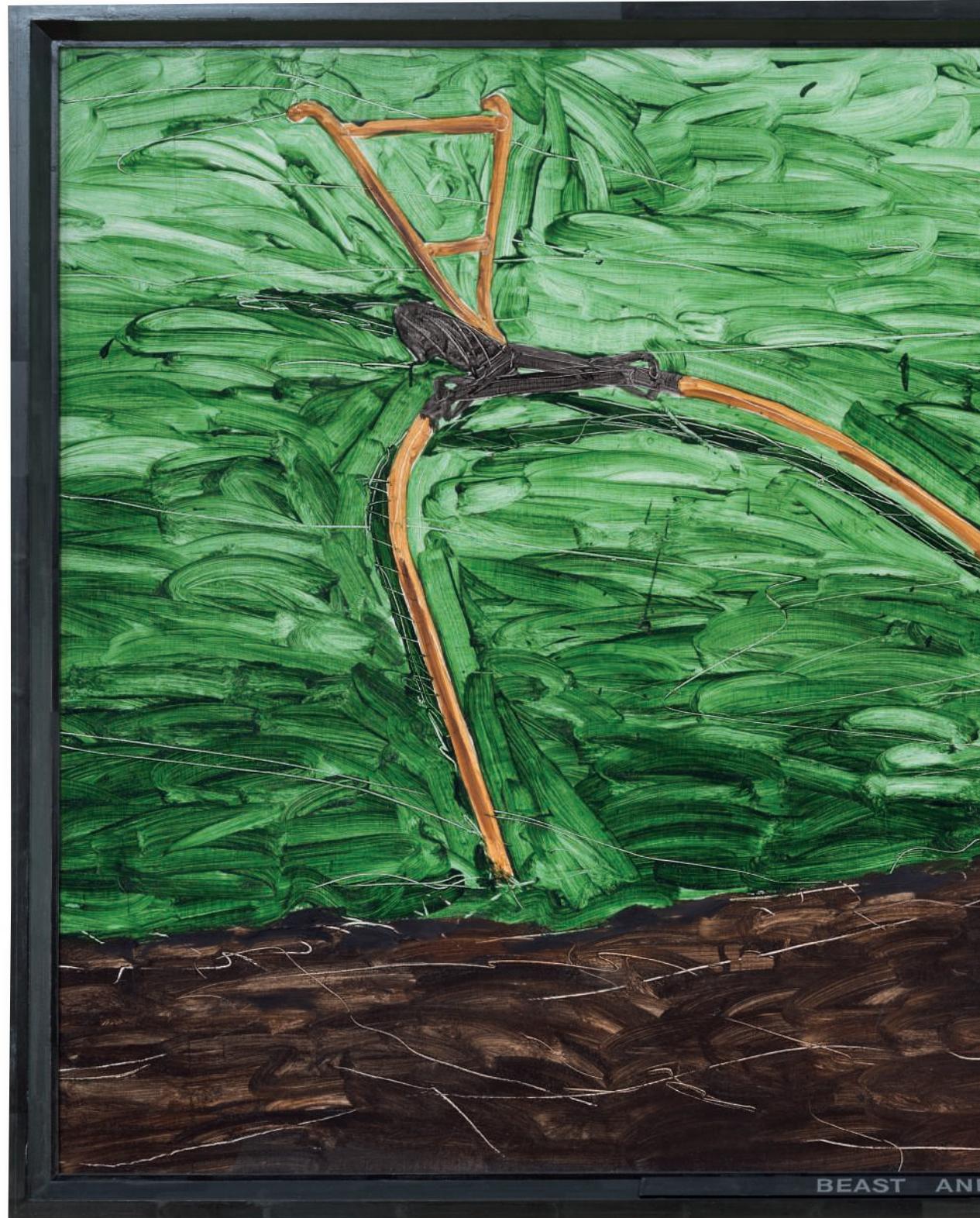
"Abstraction and realism exist side by side, but one is always dominant. For many years realism dominated. But around 1900, with the passing of the French Academy, realism started to become impotent. Freud's influence took artists further from realism and into Surrealism. Gradually, the cycle shifted to abstraction. In the 60s, Abstract Expressionism and Pop Art mutated into Minimalism. Years ago I predicted that a return to realism was inevitable. A realism that is a kind of expressionism."

Neil Jenney



Vincent van Gogh, *Cows, after Jacob Jordaens and Van Ryssel*, 1890. Palais des Beaux Arts, Lille. Photo: © RMN-Grand Palais / Art Resource, New York.





BEAST ANI



D BURDEN



Winslow Homer, *The Veteran in a New Field*, 1865. Metropolitan Museum of Art, New York. Photo: © The Metropolitan Museum of Art / Art Resource, New York.

Created during the period known, rather ironically, as Neil Jenney's "Bad Years," *Beast and Burden* is a striking example of the artist's distinctive style of representational painting. Brash, cool and undaunted, in this large-scale painting, Jenney fuses gestural brushstrokes with the figurative depiction of what appears to be a bucolic scene. Reacting against the contemporaneous movements of Minimalism and Photorealism, Jenney rose to fame in the late 1960s with his unique representational style of painting that pared down features to their most essential colors and forms, rendering simple relationships among humans, objects, and landscape in large, visible brushstrokes.

Beast and Burden features a large, old-fashioned plow and muscular brown bull placed side by side, standing in a field of grass. Although the field is large and receding, Jenney's high vantage point, simplified use of color, and cropping of the composition create a scene that is insolently flat; while the gestural treatment of brushstrokes and reduced forms epitomize Jenney's distinctive stylistic approach to realism. As Jenney stated, "The photo-realists tried to be perfect, to hide the brushstrokes, so... I'll show the brushstrokes, really smeary, I won't spend time refining lines and details because I'm not trying to mimic a photograph" (N. Jenney quoted by P. Gardner, *Neil Jenney: The Bad Years, 1969-70*, New York, 2001, p. 11). Below the painted image, Jenney has written the title, *Beast of Burden*, in bolded, silver, capitalized letters on the black artist's frame.

Neil Jenney's distinctive style emerged in the late 1960s in direct response to the concurrent dominance of Minimalism and Photorealism. Rejecting the high-gloss precision of these respective movements, Jenney sought to create a new form of figurative art in which narrative truth was found in the simple relationships of objects. As demonstrated in *Beast and Burden*, Jenney's subsequent style was purposefully rough and gestural, yet quintessentially figurative in nature—a style which epitomizes the fusion of realism and expressionism that Jenney strived for. Jenney's deceptively simple imagery and textural juxtapositions convey the temporality of his scenes in both the real, and imagined, world, while his clever fusion of representation, expressionism and the conceptual implications of his inclusion of text make his paintings as thought-provoking as they are playfully brazen.

The years 1969-1970 are often referred to as Jenney's "Bad Years," in which he intentionally sought to make "bad" paintings that defied the austerity of both minimalism and hyperrealism. Ironically, Jenney's paintings from the "Bad Years" are also his most prized, and institutionally recognized. In 1978, Marcia Tucker curated an eponymous group exhibition entitled "Bad Painting," a show of so-called 'bad' paintings and drawings by fourteen artists who consciously rejected the traditional concepts of draftsmanship in favor of personal styles of figuration, which included the work of Jenney and his contemporaries. Tucker meant her title to be ironic: the work was not actually "bad," but rather defiant. Opposed to finished surfaces, this work was iconoclastic in its boldly nonchalant representation, and its challenges to prevailing norms of skill, technique, and finish.

As such, Jenney's *Beast and Burden* is the perfect example of this "Bad Painting." In his willfully rapid, faux-naïve approach to painting, Jenney's work utterly defies the classical cannons of draftsmanship and painting, in such a profound way as to question the very nature of value judgments of art. In such, Jenney's idiosyncratic and revolutionary approach to painting can be accredited with anticipating the burgeoning spread of representational art and Neo-Expressionist movement that would come in the years to follow. In her review of Jenney's 2001 exhibition *New York Times* critic, Roberta Smith accurately summarizes the artist's vibrant oeuvre as follows: "Mr. Jenney helped put representational painting on a new course and established precedents for the art of the 1970's, 80's and 90's in ways that have yet to be fully recognized" (R. Smith in "ART REVIEW: And When He Was Bad, He Certainly Was Busy," *The New York Times*, March 30, 2001).



Neil Jenney, *Beasts and Burdens*, 1970. Museum of Modern Art, New York. © 2017 Neil Jenney. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.



JEFF KOONS (B. 1955)

Aqui Bacardi

oil inks on canvas

45 x 60 in. (114.3 x 152.4 cm.)

Executed in 1986. This work is number one from an edition of two plus one artist's proof and is accompanied by a certificate of authenticity signed by the artist.

\$500,000-700,000

PROVENANCE

Donald Young Gallery, Chicago

Acquired from the above by the present owner, 1989

EXHIBITED

Madrid, Fundación Caja de Pensiones, *Art and its Double: A New York Perspective*, November 1986-March 1987, p. 70, pl. 44, no. 30 (another example exhibited and illustrated).

Chicago, Museum of Contemporary Art, *Jeff Koons*, July-August 1988, p. 33, no. 22 (another example exhibited and illustrated).

San Francisco Museum of Modern Art and Minneapolis, Walker Art Center, *Jeff Koons*, December 1992-October 1993, no. 22 (illustrated).

New York, Whitney Museum of American Art; Paris, Centre Pompidou, Musée national d'art moderne and Guggenheim Museum Bilbao, *Jeff Koons: A Retrospective*, June 2014-September 2015, pp. 86-87 and 286 (another example exhibited and illustrated).

LITERATURE

Damaged Goods: Desire and the Economy of the Object, exh. cat, New York, New Museum of Contemporary Art, 1986, p. 42 (another example illustrated).

J. Siegel, "Jeff Koons: Unachievable States of Being," *arts Magazine*, vol. 61, no. 2, October 1986, p. 66 (another example illustrated).

Prospect 86: Eine internationale Ausstellung aktueller Kunst, exh. cat., Frankfurter Kunstverein, Schirn Kunsthalle Frankfurt, 1986, p. 115 (another example illustrated).

D. Cameron, *Art and Its Double: A New York Perspective*, New York, 1987, p. 70 (another example illustrated).

A. Jorg-Uwe, "Jeff Koons, ein Prophet der inneren Leere," *Art*, December 1992, p. 54 (another example illustrated).

A. Muthesius, ed., *Jeff Koons*, Cologne, 1992, p. 80 (another example illustrated).

Jeff Koons: Pictures 1980-2002, exh. cat., Kunsthalle Bielefeld, 2002, pp. 22 and 46 (another example illustrated).

S. C. Canarutto, *Jeff Koons (Supercontemporanea series)*, Milan, 2006, pp. 40 and 41 (another example illustrated).

H. W. Holzwarth, ed., *Jeff Koons*, Cologne, 2008, pp. 185, 198 and 585 (another example illustrated).

M. Polzinelli and S. Burkhanova, "The Words," *Garage Magazine*, Fall/Winter 2014, p. 90.

J. Koons and N. Rosenthal, *Jeff Koons: Conversations with Norman Rosenthal*, China, 2014, p. 119.

J. Koons and N. Rosenthal, *Jeff Koons: Entretiens avec Norman Rosenthal*, Hove, 2014, p. 119.

Post Pop: East meets West, exh. cat., London, Saatchi Gallery, 2014, p. 162.

Jeff Koons: La Retrospective, exh. cat., Paris, Centre Pompidou, 2014, pp. 94 and 95.

H. W. Holzwarth, *Koons*, Slovakia, 2015, p. 34.

"It was about creating something that you'd desire. I wanted to create work that people would be attracted to."

Jeff Koons



Installation view, *Luxury and Degradation*, Daniel Weinberg Gallery, Los Angeles, July-August 1986. Photographer unknown. Artwork: © Jeff Koons.





Jeff Koons, *I Could Go For Something Gordon's*, 1986. © Jeff Koons.

An immaculate reproduction of a Bacardi advertisement, Jeff Koons's *Aqui Bacardi* epitomizes the socially-informed, yet unequivocally sexy appeal of the artist's iconic aesthetic practice. Often considered the contemporary heir to the Pop movement of the 1960s, Koons's oeuvre rests on an astute melding of high and low culture amidst a luscious and stimulating visual strategy. Through his high-gloss articulations of American popular culture—advertisements, celebrities, cartoon characters, children's toys, and more—Jeff Koons has produced a body of work that is as visually seductive as it is intensely thoughtful, pushing the boundaries of postmodernist practice in witty, yet profoundly incisive, ways.

Forming a part of Jeff Koons's *Luxury and Degradation* series, *Aqui Bacardi* embodies the multiple levels of social analysis at play in Koons's practice. The work features a canvas printed with oil-based inks of a Bacardi advertisement, clad with the slogan "Aqui... el gran sabor del ron Bacardi" in the center of the composition. The scene beneath the text features a man and woman sitting at a table across from each other with only their hands pictured. The man holds four dominoes with a handsome, outstretched hand, while the woman's elegantly elongated fingers, clad with a signature red nail polish, are wrapped around an ice-cold glass of Bacardi and lime. To the left of this scene, stands an imposing Bacardi Superior bottle. The suggestiveness of the hands creates a sense of tension and desire—both of which will presumably be fulfilled, imminently, by means of Bacardi.

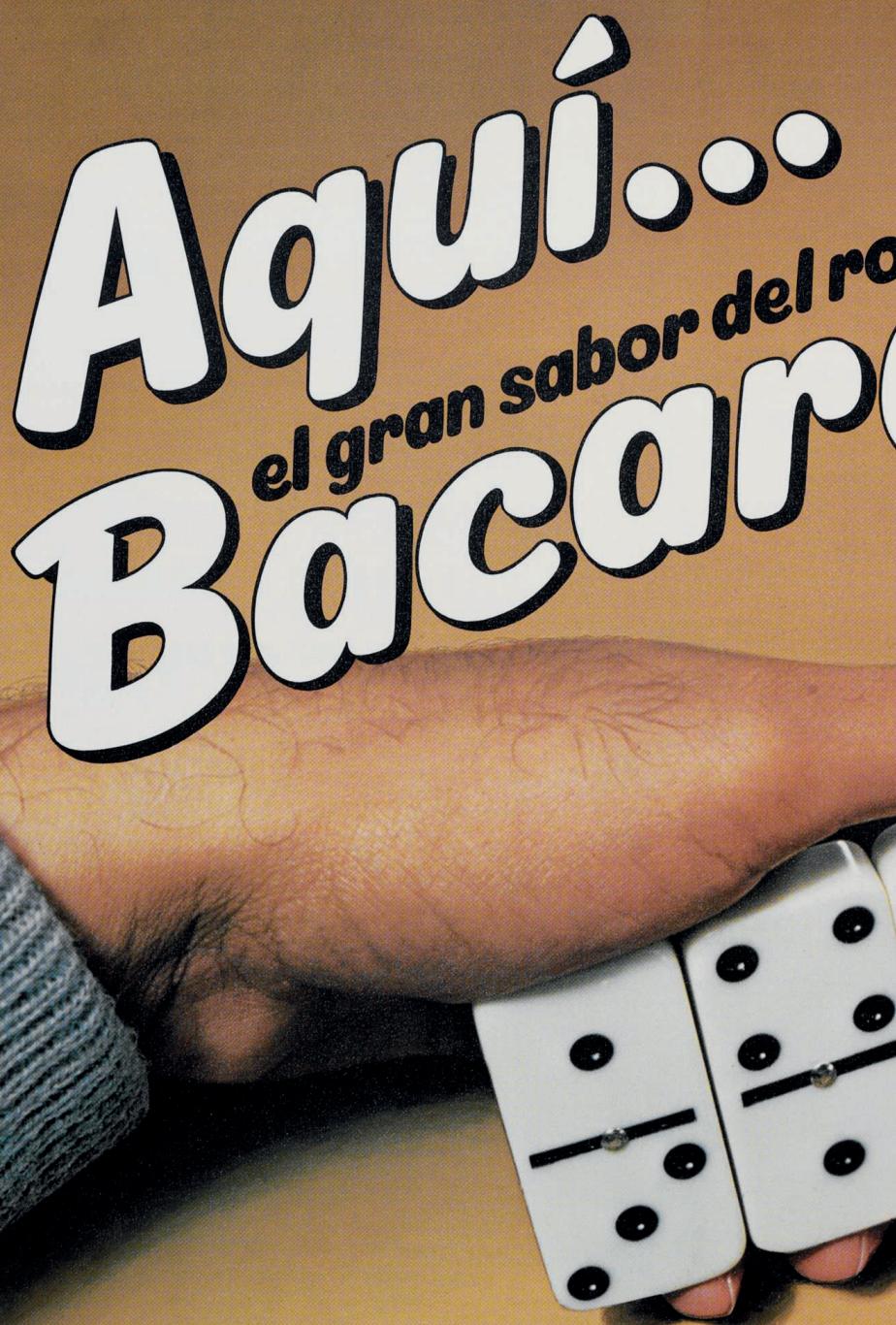
True to the legacy of his predecessors Marcel Duchamp and Andy Warhol, Koons's exploration of the ready-made—in this case, a publicity advertisement—is a central feature of his artistic program. In *Aqui Bacardi*, Koons has transposed an actual Bacardi advertisement onto the canvas. By illustrating the strange mechanics and trickery of the advertising world, showing the odd economics that result in different visual languages being used to target different slices of society, Koons is encouraging his viewers to break free from this cynical and self-perpetuating system, to shed the chains of habit and the constraints of taste, to be aware of the sop to consumer vanity of the implied compliment of an oblique ad that pretends to rely upon the sophistication and intelligence of its viewer. Koons allows the viewer to at once indulge in the visual seductiveness of the scene and its inferences, while hinting at the deeper drives and strategies at play in today's material world. Koons also is commenting on the double-edge sword of alcohol and its advertisements, which promise feelings of well-being but can lead to destruction and degradation.

Koons's *Luxury and Degradation* (1986) homed in on the advertising strategies of various liquor brands to consider the ways in which marketing techniques perpetuate the bylaws and societal roles of today's consumer world. A striking example of the artist's more critical practice, the resulting series featured a selection of virtuosic hand-painted advertising posters, along with shiny stainless steel sculptures. Koons's describes the series' beginnings as follows: "*Luxury and Degradation* is much more sociological. I just rode the subways here in New York. And I would go from one economic area, from Harlem, to the other, Grand Central Station. I got the whole spectrum of advertising. I realized how the level of visual abstraction is changing. The more money came into play, the more abstract. It was like they were using abstraction to debase you, because they always wanted to debase you" (J. Koons, quoted by T. Kellein (ed.), *Die Bilder Jeff Koons, 1980-2002*, exh. cat., Kunsthalle Bielefeld, 2000, p. 21).

As such, *Aqui Bacardi* vividly embodies Koons's overarching project of exposing the seductions, desires, and material greed that define the influences and mythologies of American popular culture, all within the space of a single canvas. Included in the artist's seminal 2014 Whitney Retrospective, *Aqui Bacardi* occupies an important place within Jeff Koons's oeuvre as it perfectly captures the artist's ability to present a plethora of concepts within a format that is deceptively simple. In true Koons-ian fashion, his ultimate triumph lies in the dexterity by which he distills his multiple layers of meaning and interplay of signifiers through a "poker face" aesthetic—clever, knowing, and indisputably seductive. *Aqui Bacardi* is thus emblematic of Koons's larger oeuvre in its clever affront to notions of high and low art; its underlying social critique; and its sensual, captivating, and sprightly aesthetic appeal.



Jeff Koons, *Baccarat Crystal Set*, 1986. © Jeff Koons.



MADE IN PUERTO RICO.

BACARDI AND THE BAT DEVICE ARE REGISTERED TRADEMARKS OF BACARDI & COMPANY LIMITED
©1986 BACARDI IMPORTS, INC., MIAMI, FL. RUM 80 PROOF.

819

ROBERT LONGO (B. 1953)

Untitled (Angels Wing)

signed and dated 'Robert Longo 2012' (upper left)

charcoal on paper mounted on aluminum

67 1/4 x 96 in. (170.8 x 243.8 cm.)

Executed in 2012.

\$200,000-300,000

PROVENANCE

Galerie Thaddaeus Ropac, Salzburg

Acquired from the above by the present owner

EXHIBITED

Salzburg, Galerie Thaddaeus Ropac, *Phantom Vessels*, March-May 2013.

"Drawing inherently teaches you the process of looking. You can't draw unless you look at something. You try to draw a seemingly familiar object like a tree and it's not that easy; you have to have had the opportunity to look at it and see how it truly looks. And this arduous process is interesting because it's about this taking in of an image on an almost molecular level and processing it through yourself, so you become highly intimate with those images."

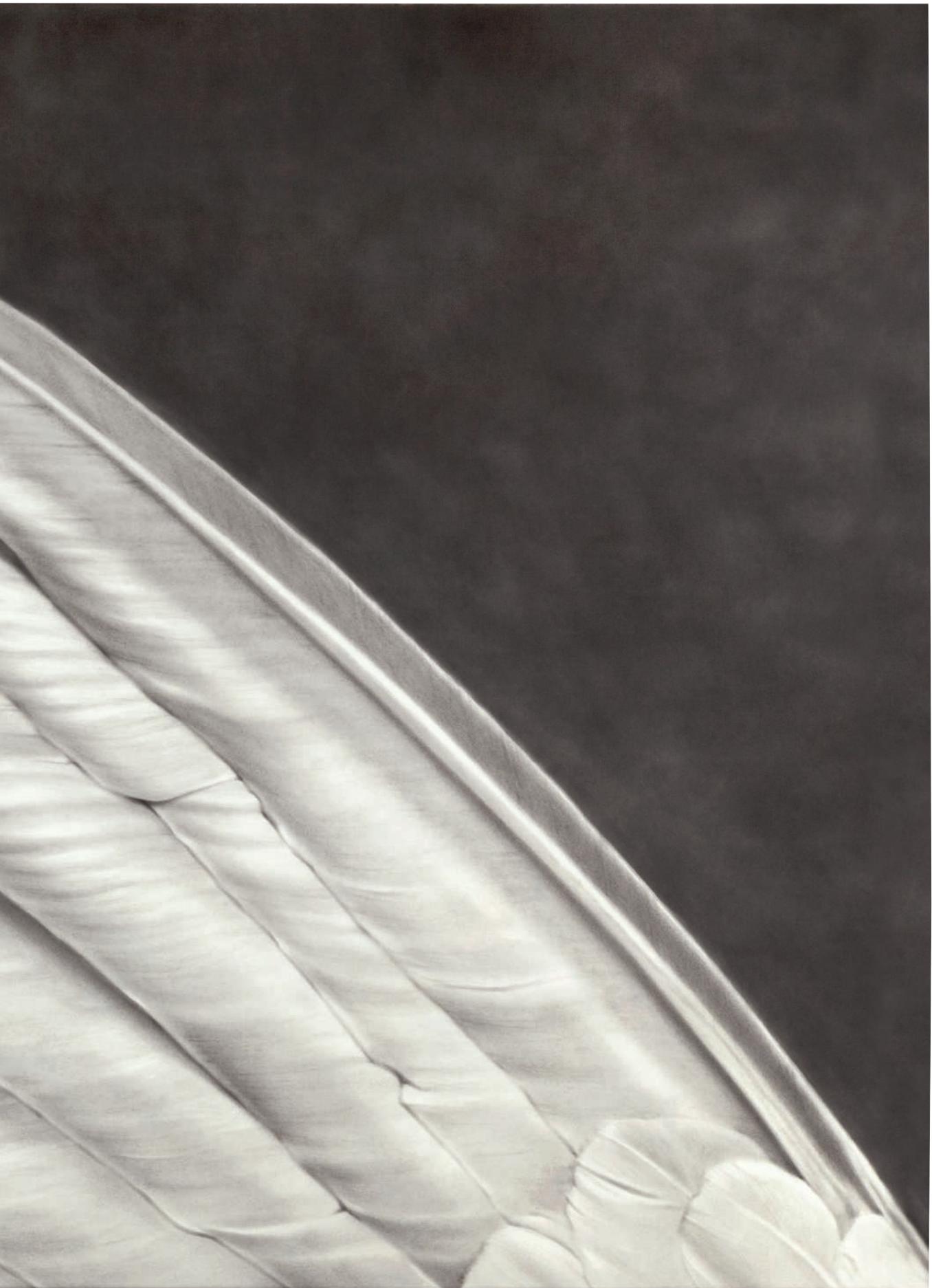
Robert Longo



Rebecca Horn, *Cockatoo Mask*, 1973. © 2017 Rebecca Horn / Artists Rights Society(ARS), New York / VG Bild-Kunst, Germany.







820

JONAS WOOD (B. 1977)

Bball 13

signed, titled and dated 'Jonas Wood 2016 BBALL 13' (on the reverse)

oil and acrylic on canvas

40 x 24 in. (101.6 x 60.96 cm.)

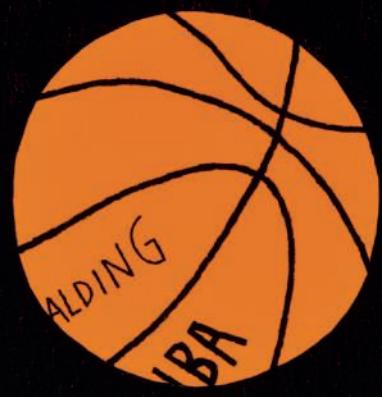
Executed in 2016.

\$80,000-120,000

PROVENANCE

de Pury amFAR Gala, Cannes, courtesy of the artist, 25 May 2017, lot 11

Acquired at the above sale by the present owner



821

ANSELM KIEFER (B. 1945)

Makulisten, Immakulisten

titled 'Makulisten Immakulisten' (upper edge)
oil, emulsion, acrylic, shellac and burnt books on canvas
75 x 130 1/2 x 29 1/2 in. (190.5 x 331.5 x 74.9 cm.)
Executed in 2008.

\$600,000-800,000

PROVENANCE

Galerie Thaddaeus Ropac, Salzburg
Acquired from the above by the present owner

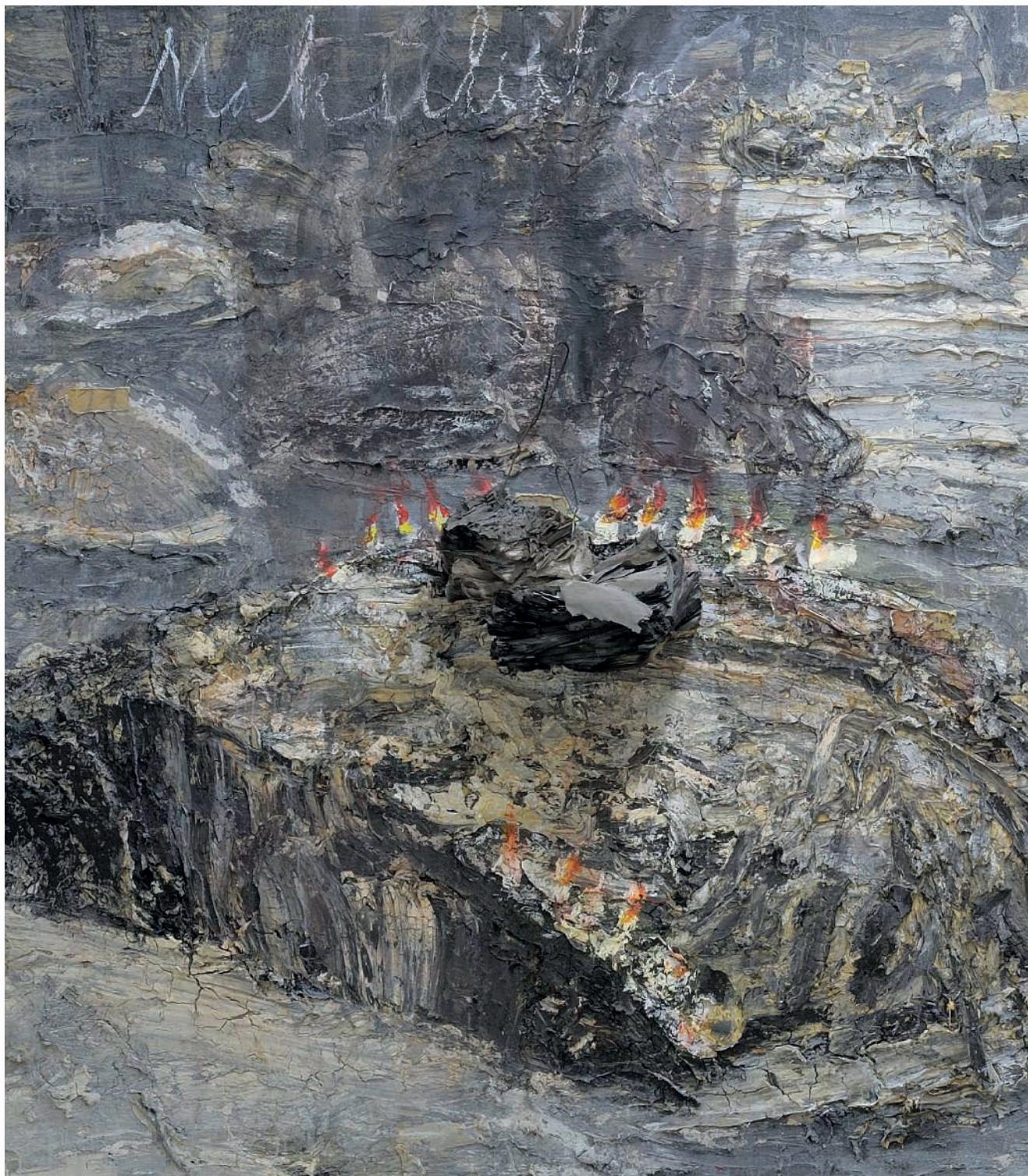
EXHIBITED

Salzburg, Galerie Thaddaeus Ropac, *Anselm Kiefer: Maria Walks Amid the Thorn*, July-August 2008, no. 26 (illustrated).



Giovanni Battista Tiepolo, *The Immaculate Conception*, 1767-1769. Prado, Madrid. Photo: Prado, Madrid, Spain / Bridgeman Images.







Anselm Kiefer's *Makulisten, Immakulisten* is an epic canvas that epitomizes the dramatic and evocative narratives which characterize the artist's most notable paintings. Rich with spiritual and secular references, Kiefer's active surface is covered with swathes of thick impasto and supports the charred remains of two handmade books, another demonstration of the artist's complex intertwining of religious and worldly themes. Books are regarded as being among his most important motifs and have been included in some of his most significant paintings including *The Book*, 1979-85, now in the collection of the Hirshhorn Museum and Sculpture Garden, Washington, D.C., and *Book with Wings*, 1992-94, in the collection of the Modern Art Museum of Fort Worth. Along with his teacher Joseph Beuys and his contemporaries Gerhard Richter and Sigmar Polke, Anselm Kiefer redefined European art in the wake of World War II. His powerful paintings and sculptures have come to embody the collective struggle in postwar German culture to come to terms with its recent past.

This expansive canvas appears to be covered in thick clay, an effect created by an impasto of emulsion and acrylic. This ridged and fissured substrate has then been covered in oil paint in Kiefer's signature grey and earth tones—a palette "perfectly suited to expressing the transitional, expectant nature of the void" (R. Davey, "In the beginning is the end and in the end is the beginning," in *Anselm Kiefer*, exh. cat., London, Royal Academy of Arts, 2014, p. 54). On closer inspection glimmers of color emerge, most notably in the red and yellow flames that flicker from two painted mounds, each bearing the charred remains of a book. These mounds are densely worked, pitted and shadowed, whereas a lighter passage between them ripples and sparkles like water. The words *Makulisten* and *Immakulisten* are inscribed in cursive at the top of the canvas, the letters intermittently subsumed by the lively brushwork beneath.

The title refers to Immaculate Conception of the Virgin Mary, a topic of intense and occasionally violent debate for centuries. In AD 431, the Roman Emperor Theodosius II convened a council of Christian bishops in Ephesus. The council confirmed the original Nicene Creed and condemned the teachings of Nestorius, Patriarch of Constantinople, who held that the Virgin Mary could be called the *Christotokos* ("Birth Giver of Christ") but not the *Theotokos* ("Birth Giver of God") (P. Schaff and H. Wace eds., *The Seven Ecumenical Councils*, Grand Rapids, Michigan, Eerdman's Pub. Co., 1890). The books of Nestorius were declared to be heresy and were burned,



Anselm Kiefer, *The Language of the Birds*, 2013. © Anselm Kiefer.

in one of the most notorious book-burnings in history. In 1854, Pope Pius IX proclaimed the dogma of the Immaculate Conception, which states that Mary, Mother of God was "preserved exempt from all stain of original sin." Kiefer has spoken of his fascination with this dogma, describing it as "something of an artistic act" and drawing parallels with the "complete authority an artist may have in his/her work" (A. Kiefer, quoted in K. Dermutz, "A Conversation with Anselm Kiefer," in *Anselm Kiefer: Maria durch ein Dornwald ging*, exh. cat., Salzburg, Galerie Thaddaeus Ropac, 2008, p. 117). By pairing the word *Immakulisten* with its opposite, *Makulisten*, Kiefer supplants the unilateral thrust of doctrine with the bilateral structure of debate. The two words set in play a series of binary oppositions that are operative throughout the painting, including: ascension and descent, birth and death, sin and salvation.

In 2007, Kiefer selected a number of drawings of the Virgin Mary from the collection of the Louvre to be displayed opposite his painting *Athanor*, a new permanent installation in the museum's Sully wing. He was particularly enthralled by the drawings of Giovanni Domenico Tiepolo, in which "Mary ascends and descends again; she doesn't stay in heaven but goes back down to earth." Kiefer describes Mary as "wandering between two worlds," identifying her with the transgression of boundaries, the theme of the Louvre exhibition (Kiefer quoted in Dermutz, pp. 117-120). In *Makulisten, Immakulisten* a sense of dynamism is created by the diagonal placement of the two mounds and the books attached to them, their pages spread like wings. Although these mounds are evocative of the burning bush, Kiefer has stated that: "In my paintings, the rock burns." He relates this conflation of the vegetable and the mineral to the interchangeability of the animate organisms and inanimate objects in Romantic poetry (Kiefer quoted in Dermutz, p. 128).

Kiefer has produced handmade books since the late 1960s, sometimes exhibiting them as objects in their own right. *The Book* was the first painting to incorporate the codex form—a tome fabricated in lead, which has "no illustrations, no text; it signifies language itself" (C. W. Haxthausen, "The World, The Book, and Anselm Kiefer," *The Burlington Magazine*, Vol. 133, No. 1065, December 1991, p. 850). Since then, the book has become a recurrent motif in Kiefer's paintings and sculptures. The books in *Makulisten, Immakulisten* are burnt—perhaps signifying the violence of religious dogma, which requires the destruction, concealment or refutation of that which contradicts it. This annihilation is countered by the books' resemblance to winged beings, which rise from the ashes of the burning rocks beneath them. Kiefer's *Book with Wings* is a sculpture of a book on a steel lectern that sprouts a pair of feathery wings, paradoxically fashioned in weighty lead. This tension between pessimism and hope is extended in *Makulisten, Immakulisten*, in which the charred books are countered by the "Utopian potential" of the Virgin Mary, in whom "for the first time original sin is overcome" (Kiefer in Dermutz, p. 119).

Makulisten, Immakulisten was one of the first paintings produced in Kiefer's Paris studio, to which he moved in 2008. A fleet of one hundred and ten trucks transported his work to Paris from his previous studio in Barjac, the South of France. Often, the move to a new studio prompts a period of reflection for artists, a taking stock of the past and a decisive turn towards future projects. *Makulisten, Immakulisten* embodies this process, referencing seminal works like *The Book* and *Book with Wings* while also encompassing Kiefer's more recent focus on the Virgin Mary. In its densely packed, painterly strata, Kiefer's enduring obsessions are overlaid with his current concerns.



822

ANSELM KIEFER (B. 1945)

Sol Invictus Elagabal

titled 'Sol Invictus Elagabal' (upper center)
clay, plaster emulsion, chalk, charcoal, acrylic and sunflower on lead mounted
on panel

111 1/2 x 54 1/2 x 10 3/4 in. (283.2 x 138.4 x 27.3 cm.)

Executed in 2007.

\$300,000-500,000

PROVENANCE

Gagosian Gallery, New York

Acquired from the above by the present owner, 2007



BOUNDARIES BEYOND

**Avant-Garde Masterworks and Magnificent
Jewels from a European Collection**

13 November – 6 December 2017

New York · Geneva · Paris

**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
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)
the diagonal of May 25, 1963
© 2017 Stephen Flavin / Artists Rights Society (ARS), New York

**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

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

BEYOND BOUNDARIES: AVANT-GARDE MASTERWORKS FROM A EUROPEAN
COLLECTION

823

DAN FLAVIN (1933-1996)

the diagonal of May 25, 1963

pink fluorescent light
96 in. (244 cm.)

Executed in 1963. This work is number two from an edition of three and is
accompanied by a certificate of authenticity signed by the artist.

\$500,000-700,000

PROVENANCE

Alain Tarica, Paris, acquired directly from the artist
Gift from the above to the present owner, *circa* 1970

EXHIBITED

New York, Paula Cooper Gallery, *Dan Flavin*, October–December 2006
(another example exhibited).

LITERATURE

M. Govan and T. Bell, *Dan Flavin: The Complete Lights 1961-1996*, New Haven,
2005, p. 219, no. 20 (diagram illustrated).
"Light & Shape, Enough for Everyone," *The New York Sun*, vol. 122, no. 169,
December 2006.



the diagonal of May 25, 1963

1963

pink fluorescent light

8 feet long



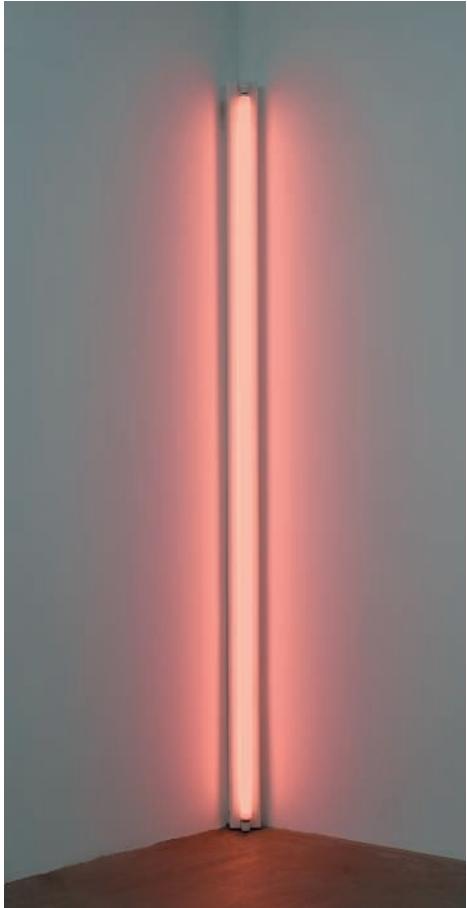
Dan Flavin

a certificate only

Dan Flavin, Certificate for: *the diagonal of May 25, 1963 (pink fluorescent light)*, 1963 © 2017 Stephen Flavin / Artists Rights Society (ARS), New York.

The warm pink glow of Dan Flavin's *the diagonal of May 25, 1963* gently illuminates the space around it, and like all masterworks of Minimalism, it transforms ubiquitous, commercially available materials in an experience that heightens one's awareness of their immediate surroundings. As one of the earliest examples of what would become the artist's signature motif, the pink diagonal of a streak of light achieved Flavin's goal of transcendence without reference to traditional spiritual iconography. As the artist himself said of his work, "My icons do not raise up the blessed savior in elaborate cathedrals... they are constructed concentrations celebrating barren rooms" (D. Flavin quoted by J. Meyer, "The Minimal Unconscious," *October*, Vol. 130 (Fall, 2009), p. 154). With *the diagonal of May 25, 1963*, he established that an unadulterated fluorescent bulb could stand alone as an object of formal interest. He discovered that the abundant luminosity of the lamp could only be revealed once this was staged as single entity. The eight-foot diagonal standard length and hue that could be arranged in a seemingly infinite number of combinations.

In 1963, a young Flavin quit his job as a security guard at the American Museum of Natural History, where he had been "cram[ming his] uniform pockets with notes for an electric light art" (D. Flavin, "...in daylight or cool white." an autobiographical sketch, *Artforum* 4 (December 1965): 20-24, reprinted online, <https://www.artforum.com/inprint/issue=196510=34032> [Accessed August 4, 2017]). As the artist later explained in a lecture at the Brooklyn Museum of Art School in December of 1964, "These notes began to find structural form in the fall. ... My wife and I were elated at seeing light and paint together on the wall before us. Then, for the next three years, I was off at work on a series of electric light "icons." Some previously sympathetic friends were alienated by such a simple deployment of electric light against painted square-faced construction. "You have lost your little magic," I was warned. Yes, for something grander—a difficult work, blunt in bright repose" (*Ibid.*).



Dan Flavin, *Pink Out of a Corner-To Jasper Johns*, 1963. Museum of Modern Art, New York. © 2017 Stephen Flavin / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

Prior to 1963, Flavin had been making assemblages (such as *mira mira*, 1963), from materials culled from the streets of New York, and expressive drawings in the style of his forbearers, the Abstract Expressionists of the New York School. The artist's description of his electric light work as "icons" was directly related to a transcendent experience Flavin had had with Russian icon painting at an exhibition at the Metropolitan Museum of Art in New York in 1962 that would change the course of his practice. As art historian Briony Fer wrote in *Dan Flavin: New Light*, "The brooding gold ground or scintillating silver encasement of the icon seemed to offer Flavin a way of thinking beyond *mira mira* to something closer to the intense, even hallucinatory aura of an icon painting. Flavin wanted to keep the aura without the mystical dimension or spiritual meaning. The gold and silver literally blank out the possibility of a contemplative gaze and displace attention onto the heightened intensity of the lights" (B. Fer, "Nocturama: Flavin's Lights Diagrams" in *Dan Flavin: New Light*, New Haven: Yale University Press, 2006, p. 35). The artist would return to his Brooklyn studio and begin work with fluorescent light.

May 25, 1963, the date indicated by the title of this work was the date of the first iteration of this motif, and consequently Flavin's major breakthrough which led to a radical change in the course of his practice and of art history as a whole. Given the inspiration of the glowing gold leaf of Russian icon paintings, it is not surprising then that Flavin's first fluorescent light work was gold. A range of colors, such as the pink of the present work, but also green and red, soon followed suit. As for the angle of the fluorescent light—forty-five degree—Flavin, wrote, "I put the lamp band in position forty-five degrees above the horizontal because that seemed to be a suitable situation of dynamic equilibrium but any other placement could have been just as engaging. ...The diagonal in its overt formal simplicity was only a dimensional or distended luminous line in a standard industrial device." Flavin described the fluorescent light itself as, "The radiant tube and the shadow cast by its span seemed ironic enough to hold on alone. There was no need to compose this lamp in place; it implanted itself directly, dynamically, dramatically in my workroom wall—a buoyant and relentless gaseous image which, through brilliance, betrayed its physical presence into approximate invisibility." The wall behind the light is just as important for the light itself, a canvas of sorts for the bold display of color, Flavin wrote of having "to start from that blank, almost featureless, square face which could become my standard yet variable emblem—the 'icon'" (D. Flavin, *ibid.*).



SOLD TO BENEFIT A PRIVATE NONPROFIT ORGANIZATION

824

JAMES TURRELL (B. 1943)

Hologram #10

hologram and glass construction

55 1/8 x 40 1/4 in. x 2 1/2 in. (140 x 102.2 x 6.4 cm.)

Executed in 2008.

\$150,000-250,000

PROVENANCE

Acquired directly from the artist by the present owner

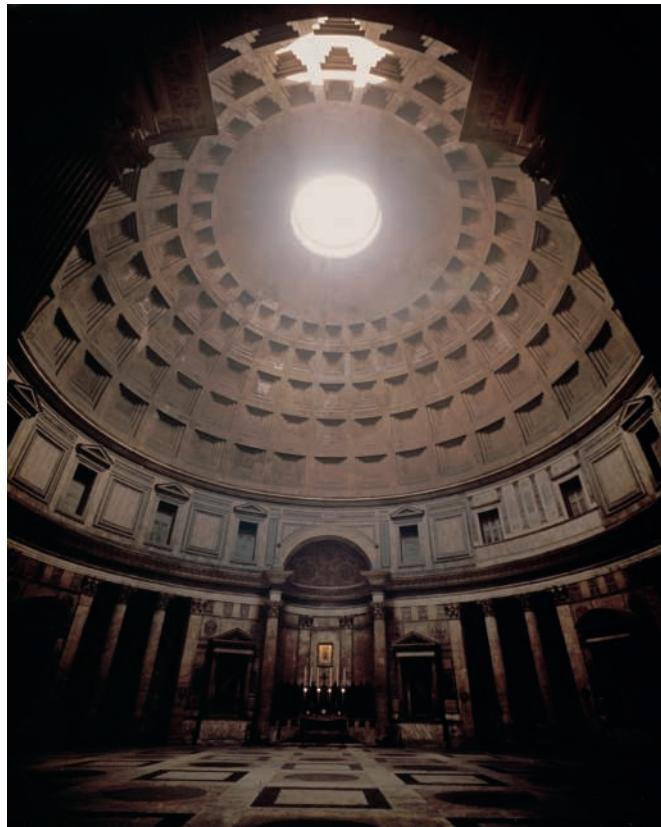


For something so ephemeral, James Turrell's *Large Hologram* is startlingly beautiful. Situated within a large rectangular frame, the subject—a shard of light bathed by a blue color field—is not bound by this contained space, but instead appears to float freely in front of the expected picture plane. The image is created through holography but Turrell defies our expectations of this medium through his profound understanding of the effects of light and space. *Large Hologram* does not merely create the illusion of an object through light, but transforms light itself into a sculptural presence.

As a seminal figure in California's Light and Space Movement of the 1960s, Turrell has spent many years exploring the possibilities of how an individual perceives visual sensation. He studied perceptual psychology at college, and

his experience as a pilot has impacted his awareness of the ever-changing atmospheric effects of the sky. The artist's upbringing as a Quaker has also influenced his singular aesthetic. Turrell frequently cites his grandmother's explanation of what happens in a Quaker meeting—that "you go inside to greet the light"—as a formative force, and the Quakers' focus on light and on silent, communal worship informs many of Turrell's installations. This is most literally evident in *Meeting*, one of his earliest *Skyspaces*, located in New York's MoMA PS1. Yet both *Meeting* and *Large Hologram* are not confined by any religious strictures; whether gazing at the sky or at an ethereal light shard enveloped in blue, Turrell's magical manipulations reveal the experiential possibilities of the quiet contemplation of light.

Turrell is regarded as one of the most important, innovative practitioners of contemporary art. His installations are often large, complex, and site-specific, some are located in far-flung places in the world, culminating in his *magnum opus*, *Roden Crater*. In 1977 Turrell began transforming this extinct volcano in Arizona into a monumental study of light and space, a monumental undertaking which is still under construction. More recently, however, the artist has become more widely known through prominent museum collaborations. In 2013, he was the subject of a concurrent three-venue exhibition at New York's Guggenheim, the Museum of Fine Arts, Houston, and at LACMA; and as part of MASS MoCA's considerable expansion earlier this year, a major, multi-decade, retrospective of Turrell's career was installed for long-term view. The present work allows a more private communion with the artist's revolutionary studies of light. In contemplating the radiant shard at its center, *Large Hologram* provides a rare, thought-provoking instance of experiencing light become being.



The Pantheon, Rome, 17 BCE. Photo: Erich Lessing / Art Resource, New York.



Mark Rothko, *Rothko Chapel*, Houston, Texas. Photo: Nicolas Sapieha / Art Resource, New York. Artwork: © 2017 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

825

RICHARD SERRA (B. 1939)

Port Hood I

paintstick on paper
50 x 38 in. (127 x 96.5 cm.)
Executed in 1993.

\$120,000-180,000

PROVENANCE

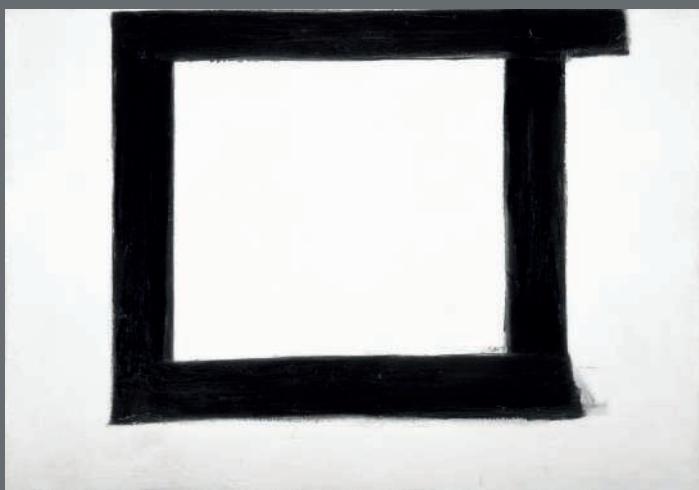
Gagosian Gallery, New York
Acquired from the above by the present owner

EXHIBITED

New York, Gagosian Gallery, *Richard Serra: Nova Scotia Drawings*,
October–December 1994, no. 19 (illustrated).

“Drawing is a concentration on an essential activity and the credibility of the statement is totally within your hands. It’s the most direct, conscious space in which I work. I can observe my process from beginning to end, and at times sustain a continuous concentration. It’s replenishing. It’s one of the few conditions in which I can understand the source of my work.”

Richard Serra



Franz Kline, *Wotan*, 1950. Museum of Fine Arts, Houston. © 2017 The Franz Kline Estate / Artists Rights Society (ARS), New York. Photo: Museum of Fine Arts, Houston, Texas, USA / Bridgeman Images.

Richard Serra's 1993 *Port Hood I* is a striking example of his renowned drawing practice. Informed by his lifelong sculptural exploration of mass, balance and material, Serra's drawings reveal a sculptural approach to the medium. With his thickly applied medium, Serra gives his powerful lines a sense of weight and permanence not often afforded to works on paper. Using paint stick, and probably placing down several layers, Serra traces and retraces his organic, slightly bowed form, leaving chunks and physical remnants behind as a constant reminder of his presence in the finished work.

As one of the most celebrated artists working today, Serra's sculptures often feel physically imposing and vaguely threatening. His drawings, especially particularly gestural works like the present lot, manage to translate some of these effects into two dimensions. Like a blacksmith, Serra's drawing comes from a traditional of patient repetition at the service of a strong, durable finished product. As a result, they feel substantive and imposing, encroaching into the viewer's space in a way drawings are seldom able to.



826

DANIEL BUREN (B. 1938)

Une peinture en deux-trois placements possibles, travail situé

white acrylic on fabric with orange and white vertical stripes, each 8.7 cm.

large

fabric overall, before the cut: 41 1/2 x 48 1/2 in. (105 x 123 cm.)

Executed in March 1971 and cut in May 1977. An avertissement (certificate) will be written by Daniel Buren to the new owner.

Estimate on Request

PROVENANCE

Galerie Rüdiger Schöttle, Munich

Collection Hans Rohkrämer, Mülheim-Speldorf, 1978

Private collection, Duisburg, 1988

Private collection, Neuilly-sur-Seine

Anon. sale; Christie's, Paris, 31 May 2011, lot 23

Acquired at the above sale by the present owner

"The stripes also tend to transform whatever space they inhabit, rendering familiar public spaces unfamiliar, calling into question the values we attach to these spaces and their role as a forum for competing—and often contentious—artistic, public and state interests."

(A. Considine, "Between the Lines," *Art in America*, 24 January 2013,
<http://www.artinamericamagazine.com/news-features/news/wdaniel-buren-petzel-bortolami-1/> [accessed October 2017])







827

SOL LEWITT (1928-2007)

Not Straight Brushstrokes in All Directions

signed and dated 'S. LeWitt 94' (lower right)

gouache on paper

60 1/4 x 60 1/4 in. (153 x 153 cm.)

Painted in 1994.

\$100,000-150,000

PROVENANCE

Pace Gallery, New York

Acquired from the above by the present owner

"When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art... Ideas are discovered by intuition."

Sol LeWitt



828

RICHARD SERRA (B. 1939)

K2

paintstick on handmade paper

31 1/8 x 23 1/2 in. (80.3 x 59.7 cm.)

Executed in 2011.

\$150,000-200,000

PROVENANCE

Gagosian Gallery, New York

Acquired from the above by the present owner

"Few artists have pushed drawing to such sculptural and even architectural extremes as Richard Serra."

(R. Smith, "Sketches From the Man Of Steel,"
The New York Times, 14 April 2011)



Installation view, *Richard Serra Sculpture: Forty Years*, Museum of Modern Art, New York, 2007. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York. Artwork: © 2017 Richard Serra / Artists Rights Society (ARS), New York.



829

MARK DI SUVERO (B. 1933)

Jonathan's Piece

steel and stainless steel on wood base

10 3/4 x 12 x 12 in. (27.3 x 30.5 x 30.5 cm.)

Executed *circa* 1963-1964.

\$90,000-120,000

PROVENANCE

Jonathan Scull, New York, acquired directly from the artist

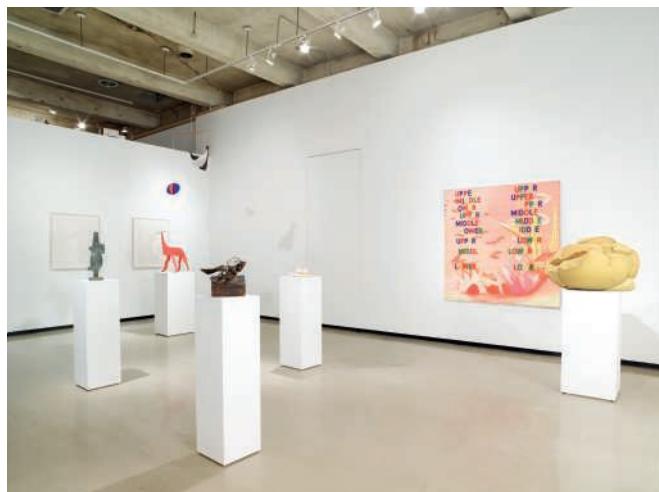
Private collection, New York, by descent from the above

Anon. sale; Sotheby's, New York, 14 November 2013, lot 158

Acquired at the above sale by the present owner

EXHIBITED

New York, Paul Kasmin Gallery, *The New York School, 1969: Henry Geldzahler at the Metropolitan Museum of Art*, January-March 2015.



Installation view, *The New York School, 1969: Henry Geldzahler at the Metropolitan Museum of Art*, Paul Kasmin Gallery, New York, January-March, 2015 (present lot illustrated). Photo: Courtesy of Paul Kasmin Gallery. Photography by Elisabeth Bernstein. Artwork: © Estate of David Smith / Licensed by VAGA, New York, NY; © Ellsworth Kelly, courtesy Matthew Marks Gallery; © 2017 Calder Foundation, New York / Artists Rights Society (ARS), New York; © 2017 Mark di Suvero; © 1964 Claes Oldenburg; © Estate of James Rosenquist/Licensed by VAGA, New York, NY; © 2017 Fairweather & Fairweather LTD / Artists Rights Society (ARS), New York.



“What he recognized, like Calder before him, is that the pleasure we get from the moving portions of a sculpture is a primal one.”

(R. Pincus, “State of Being: The Singular Sculptures of Mark di Suvero,” *Mark di Suvero: Sculpture and Drawings*, exh. cat., Tasende Gallery, San Diego, 2011, p. 12)

Formerly in the collection of the Scull family, *Jonathan’s Piece* was gifted to collectors Robert and Ethel’s son directly by the artist. Credited with assembling one of the greatest collections of 20th century art, the Sculls fostered close personal relationships with the artists in their collection, often supporting them and collecting in depth. Di Suvero’s career was boosted in part by the Scull’s patronage when the couple donated two of his sculptures, including the landmark *Hankchampion*, to the Whitney Museum of American Art in New York. *Jonathan’s Piece* embodies di Suvero’s innovative practice of the 1960s, in which he translated Abstract Expressionism’s formal strategies into three-dimensions, eventually coming to adopt a post-minimalist vocabulary dominated by his signature painted steel beams. Working primarily with wood at first, the sculptor would dramatically increase the scale of his sculptures and transition to using painted steel at the end of the ‘60s, continuing in that medium until the present.

The present work is a small, densely packed sculpture in wood, wire, and steel that indicates the paradigm shift taking place in di Suvero’s practice at the time. Sitting on a dark wooden base, the upper element hinges on a piece of small I-beam, which would soon become the artist’s primary medium in the ensuing years. Welded, nailed, and wrought by hand, *Jonathan’s Piece* incorporates the various areas of di Suvero’s ‘60s sculpture.



Kazimir Malevich, *Suprematism*, 1915. Russian State Museum, St. Petersburg.



Alberto Giacometti, *Reclining Woman who Dreams*, 1929. © 2017 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York. Photo: Bridgeman Images.

Executed during di Suvero’s recovery from a near fatal elevator accident, this is an early example of di Suvero’s use of an arc welder. Confined to a wheelchair, the artist found welded steel a more useful and workable material than the heavy pieces of wood he’d been using previously. Indeed, it is an important record of the change di Suvero’s work was forced to undertake, and which ultimately led him to the use of massive I-beams and a career defined by public art.

A rare instance of domestically-scaled di Suvero, *Jonathan’s Piece* presents an opportunity to closely examine the artist’s formal decision-making on a micro scale. Di Suvero’s instinct for balance and sculptural order are apparent, as is his knack for coaxing expressive energy and a sense of potential movement from typically inert steel. As an early example of di Suvero’s work with steel, *Jonathan’s Piece* should be viewed as a precursor to his monumental work in the medium for which he is best known. A gift for his most important patrons’ son, the present lot bears not only artistic merit, but also speaks to the storied and singular career of one of the great American sculptors of our time.



FELIX GONZALEZ-TORRES (1957-1996)

"Untitled" (For White Columns)

signed 'Felix Gonzalez-Torres' (on a paper label affixed to the reverse)
chromogenic print jigsaw puzzle in plastic bag

7 1/2 x 9 1/2 in. (19.1 x 24.1 cm.)

Executed in 1990. This work is number one from an edition of six plus two artist's proofs.

\$100,000-150,000

PROVENANCE

White Columns, New York

Andrea Rosen Gallery, New York

Acquired from the above by the present owner, 1990

EXHIBITED

Geneva, Ecole supérieure d'arts visuels, Sous-Sol, *Hyperbate*, November-December 1990 (another example exhibited).

Hanover, Sprengel Museum, *Konstruktion Zitat: Kollektive Bilder in der Fotografie*, August-October 1993 (another example exhibited).

Los Angeles, Margo Leavin Gallery, *Untitled (Reading Room)*, July-August 1995 (another example exhibited).

London, Serpentine Gallery, *Felix Gonzalez-Torres*, June-July 2000, p. 83 (another example exhibited).

New York, White Columns, *The Bulletin Board Felix Gonzalez-Torres*, February-March 2007 (another example exhibited).

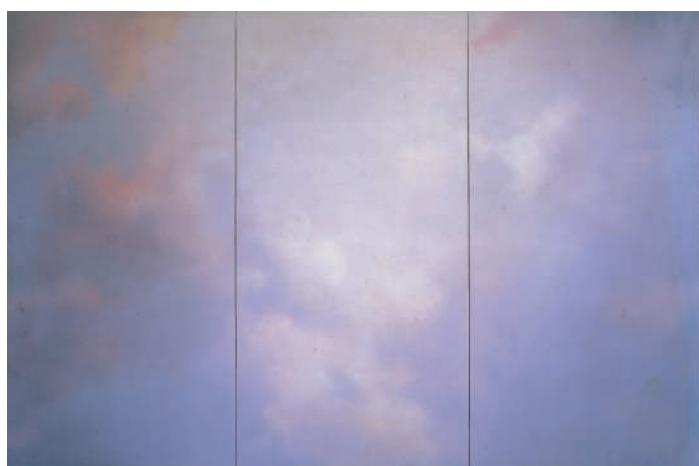
LITERATURE

D. Elger, *Felix Gonzalez-Torres: Catalogue Raisonné*, Ostfildern-Ruit, 1997, p. 53, no. 88 (another example illustrated).

J. Avgikos, S. Cahan, and T. Rollins, *Felix Gonzalez-Torres*, Los Angeles, 1993, p. 43 (another example illustrated).

"Asked whether his works serve as a metaphor for the relation between the individual and the crowd, Gonzalez-Torres responds: 'Perhaps between public and private, between personal and social, between fear of loss and the joy of loving, of growing, changing, of always becoming more, of losing oneself slowly and then being replenished all over again from scratch. I need the viewer, I need the public to complete the work. I ask the public to help me, to take responsibility, to become part of my work, to join in.'"

(F. Gonzalez-Torres, quoted in Rollins, Tim, Susan Cahan, and Jan Avgikos. *Felix Gonzalez-Torres*. New York: Art Resources Transfer, Inc., 1993, p. 23).



Gerhard Richter, *Clouds (Pink)*, 1970. © Gerhard Richter 2017 (0271).



831

TONY CRAGG (B. 1949)

Hollow Columns

incised with the artist's signature and dated 'Tony Cragg 2009' (lower edge of the shorter element)

stainless steel on metal base

43 1/4 x 14 1/2 x 19 1/4 in. (110 x 37 x 49 cm.)

Executed in 2009. This work is one of six unique variations.

\$150,000-200,000

PROVENANCE

Lisson Gallery, New York

Acquired from the above by the present owner

"There's an idea that sculpture is something solid and static, and that it's a frozen moment of time; it's like the sculpture is a memory in its own way. Sculpture is relatively solid, for the main part, but so is our everyday material reality... although the world looks very solid, actually it's incomplete— it's totally flowing the whole time. However, looking at sculpture somehow the world can suddenly fix up again."

Tony Cragg



Alternate view of the present lot.



832

MARTIN PURYEAR (B. 1941)

Heaven Three Ways/Exquisite Corpse

incised with the artist's signature, numbered and dated 'Puryear 2011 1/1'
(lower edge)

white bronze

78 ¼ x 34 ½ x 18 ½ in. (188.6 x 87.6 x 47 cm.)

Executed in 2011. This work is unique.

\$350,000-550,000

PROVENANCE

McKee Gallery, New York

Acquired from the above by the present owner

EXHIBITED

New York, McKee Gallery, *Martin Puryear: New Sculpture*, May-June 2012, pp. 36-37 and 44, no. 11 (illustrated).

LITERATURE

K. Johnson, "Martin Puryear: 'New Sculpture,'" *The New York Times*, June 2012, p. C26.

P. Bui, "MARTIN PURYEAR New Sculpture," *The Brooklyn Rail*, June 2012, p. 44 (illustrated).

D. Ebony, "Martin Puryear," *Art in America*, October 2012, p. 167.

K. Mulder, "Presence in a Space: The Flickering Contradictions of Martin Puryear," *Image Journal*, no. 91, 2007, n.p. (illustrated).



Constantin Brancusi, *The Rooster*, 1924. Musee National d'Art Moderne, Centre Pompidou, Paris. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: Musee National d'Art Moderne, Centre Pompidou, Paris, France / Bridgeman Images.





Martin Puryear, *The Mortal Coil*, 1998-1999. © Martin Puryear, Courtesy Matthew Marks Gallery.

Trained in a variety of traditional craft methods, Martin Puryear has always placed emphasis on the fine detail and finesse that handcrafting can instill. Having learned to make a range of implements in his youth, from guitars to furniture, Puryear continued to pursue craft in Sierra Leone when he spent two years there serving in the Peace Corps. Familiarizing himself with traditional woodworking techniques of the region, he expanded his artistic vocabulary before studying at the Royal Swedish Academy of Arts in Stockholm and ultimately receiving his MFA in sculpture from Yale University in 1971. This diverse education shows itself in his work, whether that be references to West African carpentry or modern Scandinavian design.

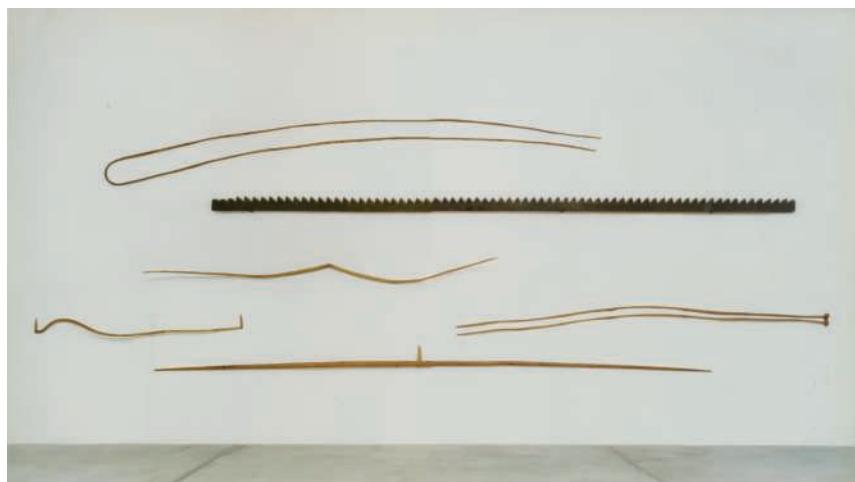
Heaven Three Ways/Exquisite Corpse was shown in the artist's critically acclaimed exhibition at McKee Gallery in May 2012, his first exhibition of new work following his 2007 retrospective organized by the Museum of Modern Art, New York, and which travelled to the Modern Art Museum of Fort Worth; the National Gallery of Art, Washington, D.C. and the San Francisco Museum of Modern Art.

Cast in silvery white bronze, *Heaven Three Ways/Exquisite Corpse* is a delicate tribute to the titular surrealist game and is comprised of stages; a conical base with a ramp spiraling up and around, that segues into a vertical pole that bends into a horizontal spiral from which rises a miniature stairway that becomes smaller as it goes up, as if receding into the infinite, moving from earth to sky in one majestic sweep.

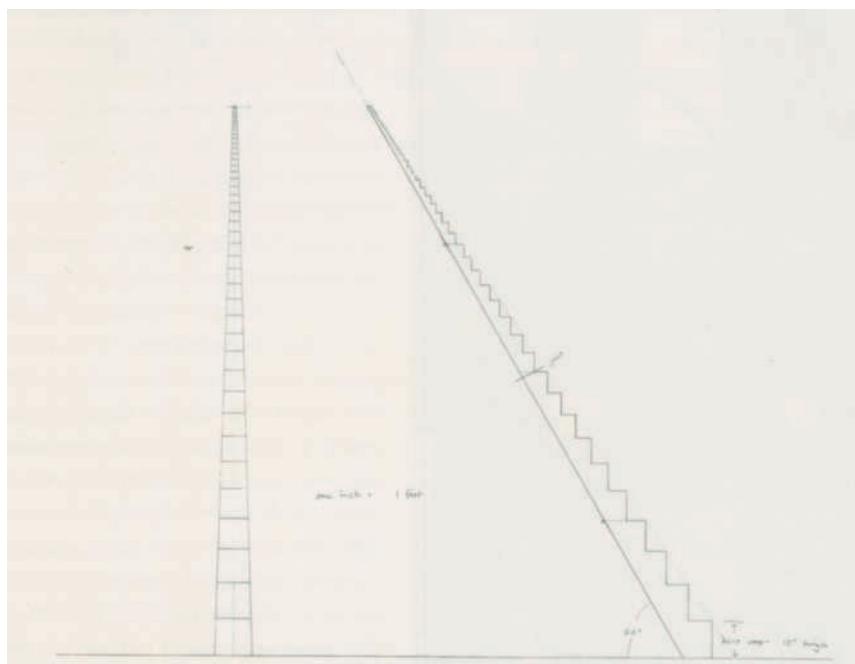
The saw-like form, or stairway, in *Heaven Three Ways/Exquisite Corpse*'s central element recalls the ladder form in a notched configuration or with rungs that has been central to Puryear's work. First represented in *Some Tales*, 1975-78, where it was made from Southern Yellow Pine it resembles a saw with notches that shift from left to right along its length. Reoriented vertically, the saw form suggests a ladder; a handmade everyday object that Puryear observed often when he spent several months in Alexander Calder's studio in Saché in the Loire Valley in 1992-93. The ladders he saw there were simple, made from saplings, which were split to form rails and then rungs were added.

"During Minimalism, I felt like a holdover from the craft tradition. [...] When I first saw Donald Judd's work, it cleared the air for me to do whatever I wanted. And I wanted purity and simplicity. But I couldn't be as distant as Judd—the working process is essential to me."

Martin Puryear



Martin Puryear, *Some Tales*, 1975-1978.. © Martin Puryear, Courtesy Matthew Marks Gallery.



Martin Puryear, *Drawing for the Set of Griot New York*, 1991. © Martin Puryear, Courtesy Matthew Marks Gallery.



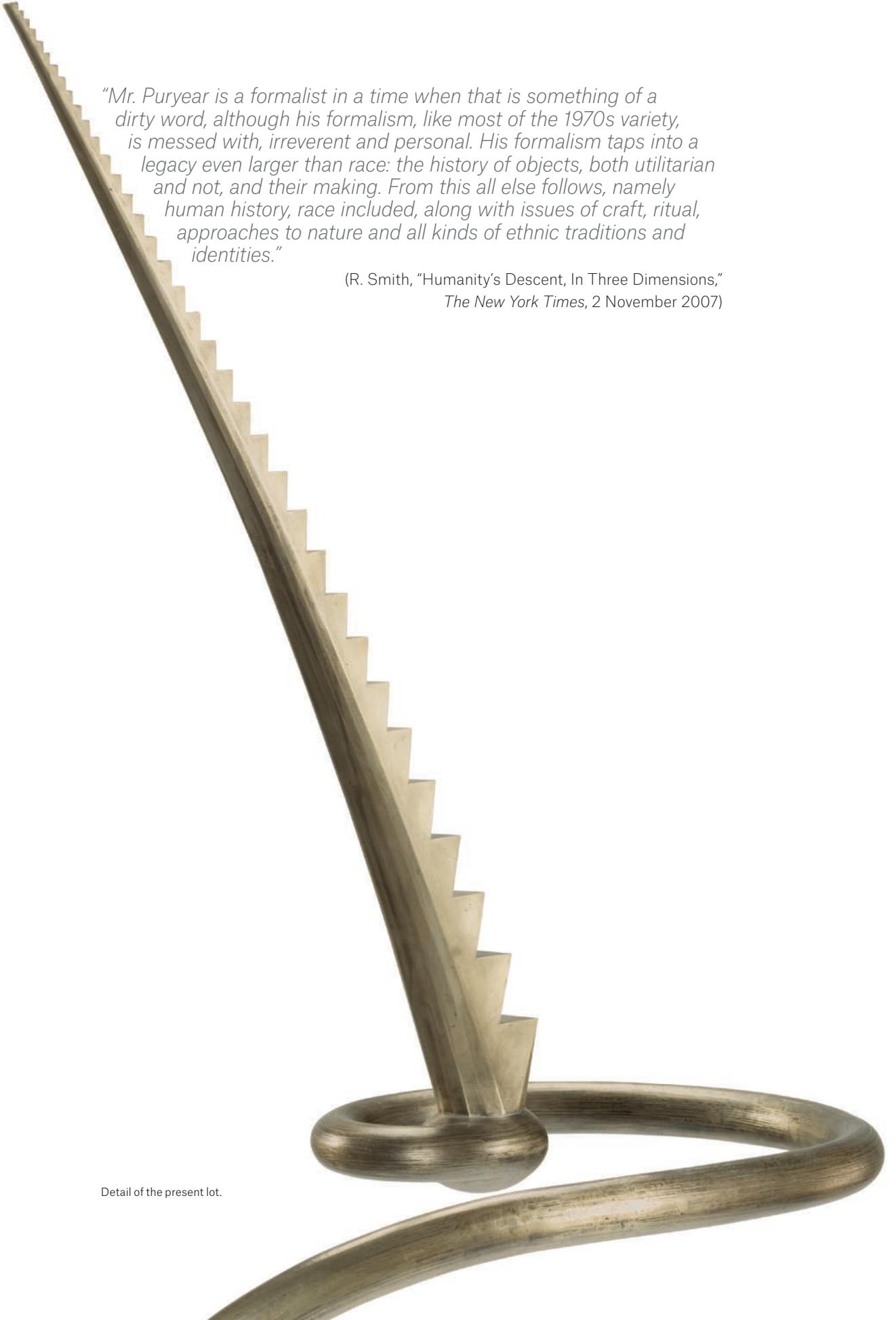
Man Ray, André Breton, Yves Tanguy, and Max Morise, *Exquisite Corpse*, 1928. Art Institute of Chicago. © 2017 Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP, Paris; © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris; © 2017 Estate of Yves Tanguy / Artists Rights Society (ARS), New York; © Max Morise. Photo: The Art Institute of Chicago / Art Resource, New York.



Vladimir Tatlin with an assistant before the *Monument to the Third International*, Petrograd. Photo: Photo: HIP / Art Resource, New York. Artwork: © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

Puryear was aware of research by Carl Schuster, an art historian and curator who, in 1935, attempted to deconstruct formal connections in traditional and tribal arts. Schuster explored the ladder structure as a common functional form across cultures. He identified "heavenly ladders" found in South American and Asian societies, whose notched steps were used to climb to an elevated house and symbolically rise to heaven. While on a visit to Rome in 1986, Puryear saw this pattern again in the coiled cupula that sits on top of dome of Francesco Borromini's Sant'Ivo alla Sapienza in Rome. This form would go on to inspire *This Mortal Coil*, 1998-99, a site-specific work temporarily built for the Chapelle Saint-Louis de la Salpêtrière in Paris, where the stairway motif corkscrews upward over eighty feet on a journey toward the heavens.

Roberta Smith, critic for *The New York Times*, wrote in reviewing his 2007 retrospective at the MoMA "Mr. Puryear is a formalist in a time when that is something of a dirty word, although his formalism, like most of the 1970s variety, is messed with, irreverent and personal. His formalism taps into a legacy even larger than race: the history of objects, both utilitarian and not, and their making. From this all else follows, namely human history, race included, along with issues of craft, ritual, approaches to nature and all kinds of ethnic traditions and identities. These references seep out of his highly allusive, often poetic forms in waves, evoking the earlier Modernism of Brâncusi, Arp, Noguchi and Duchamp, but also carpentry, basket weaving, African sculpture and the building of shelter and ships. His work slows you down and makes you consider its every detail as physical fact, artistic choice and purveyor of meaning" (R. Smith, "Humanity's Descent, In Three Dimensions," *New York Times*, November 2, 2007).



"Mr. Puryear is a formalist in a time when that is something of a dirty word, although his formalism, like most of the 1970s variety, is messed with, irreverent and personal. His formalism taps into a legacy even larger than race: the history of objects, both utilitarian and not, and their making. From this all else follows, namely human history, race included, along with issues of craft, ritual, approaches to nature and all kinds of ethnic traditions and identities."

(R. Smith, "Humanity's Descent, In Three Dimensions,"
The New York Times, 2 November 2007)

Detail of the present lot.

PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

833

BRICE MARDEN (B. 1938)

Small Parchment Study #1

signed, titled and dated 'Small Parchment Study #1 1989 Brice Marden' (on the reverse)

oil on natural vellum stretched over plywood

19 x 13 1/2 in. (48.3 x 34.3 cm.)

Executed in 1989.

\$250,000-350,000

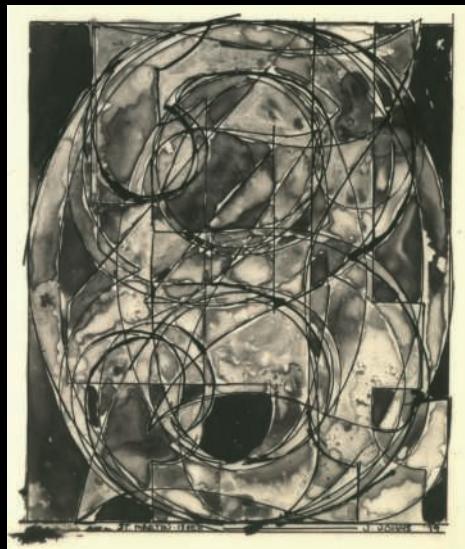
PROVENANCE

Matthew Marks Gallery, New York

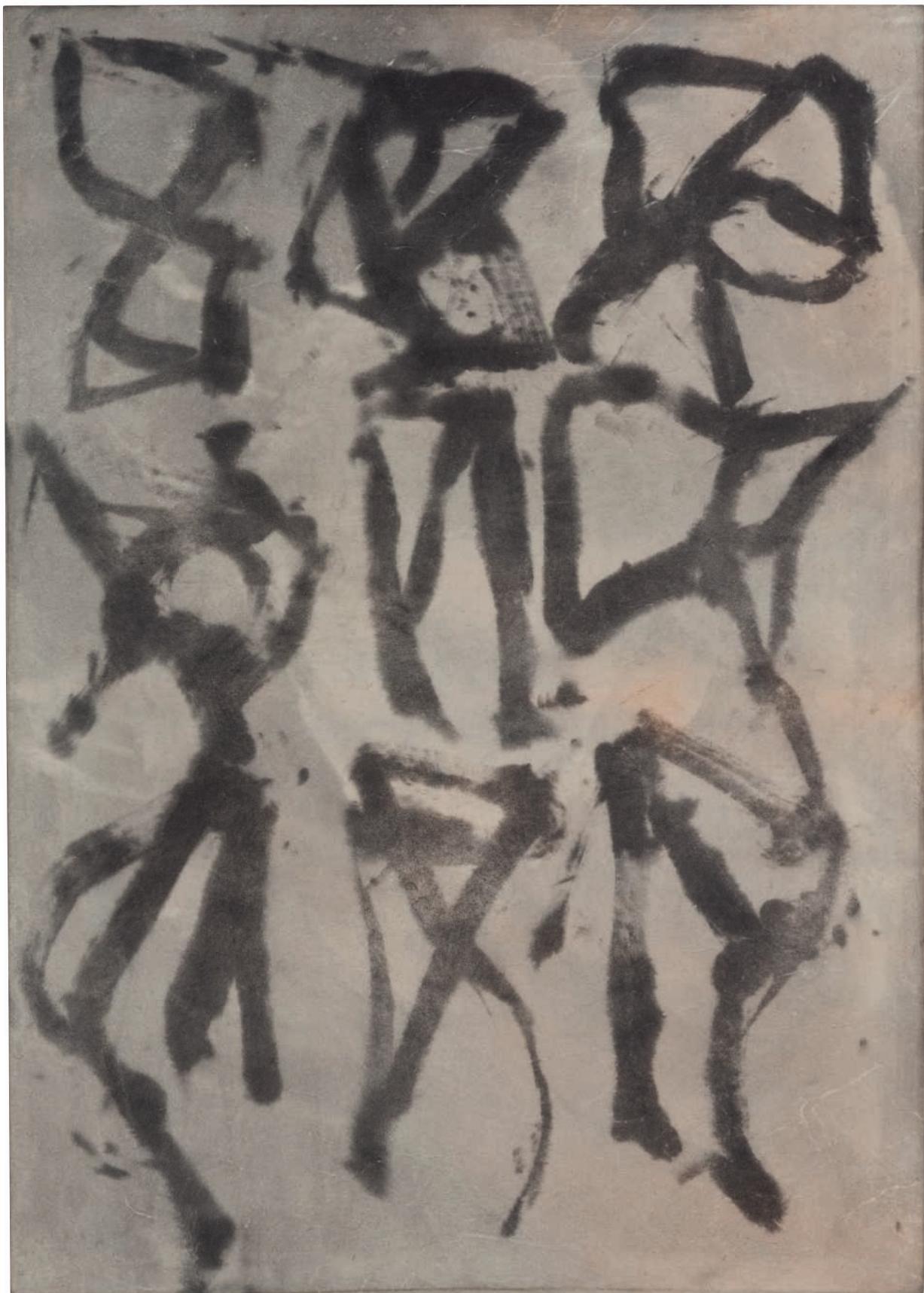
Private collection, United States

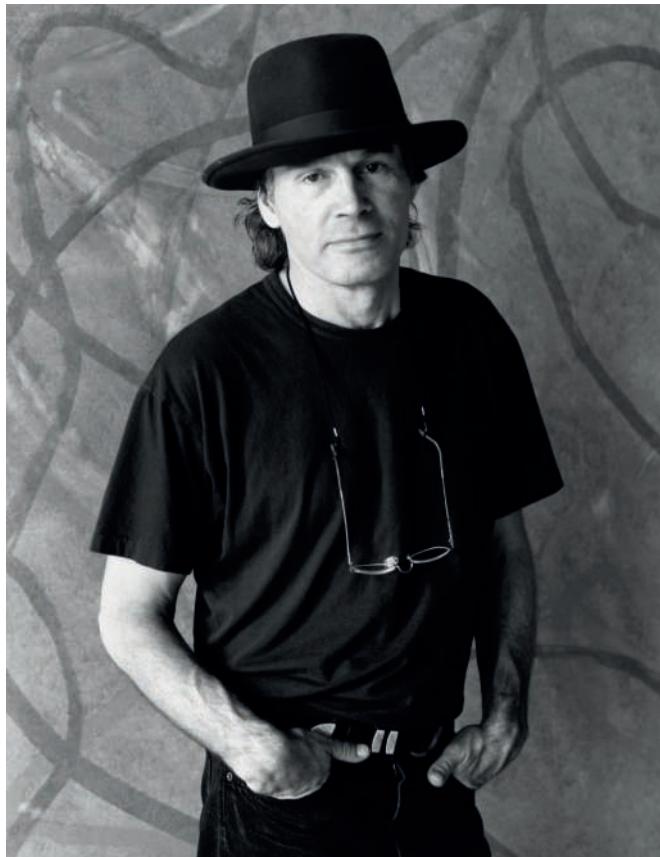
Anthony Meier Fine Arts, San Francisco

Acquired from the above by the present owner



Jasper Johns, *0-9*, 1979. © 2017 Jasper Johns / Licensed by VAGA, New York, NY.





Brice Marden, New York, 1994. Photo: Chris Felver / Getty Images. Artwork: © 2017 Brice Marden / Artists Rights Society (ARS), New York



Brice Marden in his studio. Photo: Glenn Steigelman. Artwork: © 2017 Brice Marden / Artists Rights Society (ARS), New York.

The fluidity and elegance of Brice Marden's *Small Parchment Study #1* reflects the fusion of natural and calligraphic forms through the language of Abstract Expressionism and demonstrates the artist's unending interest in combining new means of expression. His abstractions fill the surface with a movement characteristic only of his works, filling surface with gestural lines and brushstrokes.

Aesthetically rooted in Chinese calligraphy, Marden expressed his influences with enthusiasm and thoughtfulness, stating, "Each time a calligrapher makes a mark, it will be distinctive because he has a particular physicality. Great artists exploit this; their thinking and their physicality become one. Paintings are physical. So is the act of creating them. This physicality should be emphasized" (B. Marden, quoted in G. Garrels, "Beholding Light and Experience: The Art of Brice Marden," in G. Garrels (ed.), *Plane Image: A Brice Marden Retrospective*, 2006, p. 21). Marden's physicality comes through in his works, each piece unmistakably reflecting his invested emotion and intellect.

In addition to stylistic influence, Marden integrated the ritualistic and meditative approach to creating work, often beginning in the top-right corner and working downwards in a calligraphic manner. Explaining his process, he said: "I tend to follow the lines, and in a way it's like a journey" (Marden, quoted in H. Cooper, *Marden Attendant*, pp. 9-27, *Brice Marden*, exh. cat., London, 2000, p. 22). Occasionally painting with a long stick, Marden uses this technique for its range of advantages, not only creating a dialogue with nature, but adding a perspective gap between the artist and his surface. The ancient calligraphy is infused with his contemporary energy, creating a piece that is charged with both the beauty of tradition and excitement of innovation. "If you're not working with preconceived forms and thinking, then you can concentrate on expression. It is possible, I think, to make art on this instinctive level, out of deeply felt response. The longer I paint, the more I think this is true" (B. Marden, quoted in G. Garrels, *op. cit.*).

Small Parchment Study #1 channels nature, ritual, and personal expression in a way unique to Marden's work, drawing the viewer into his world of meditative thought and perspective—bringing us nearer to our own instinctive yet contemplative tendencies. As Marden states, "It's not a technique or an ideology; it's a form of pure expression" (B. Marden, quoted in G. Garrels, *op. cit.*).



PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

834

NEO RAUCH (B. 1960)

Moder

signed and dated 'RAUCH 99' (lower right)

oil on paper

32 x 59 1/2 in. (81.3 x 151.1 cm.)

Painted in 1999.

\$250,000-350,000

PROVENANCE

Galerie EIGEN+ART, Berlin

Private collection, The Netherlands

David Zwirner Gallery, New York

Acquired from the above by the present owner

EXHIBITED

Leipzig, Galerie für Zeitgenössische Kunst; Munich, Haus der Kunst and
Zürich, Kunsthalle, *Neo Rauch: Randgebiet*, December 2000-August 2001, pp.
106 and 141 (illustrated and detail illustrated on the cover).
New York, Museum of Modern Art, *Drawing Now: Eight Propositions*, October
2002-January 2003, p. 173.

LITERATURE

Y. Yablonsky, "Drawing Now: Eight Propositions," *ARTnews*, vol. 102, January
2003, p. 119 (illustrated).



Ernst Ludwig Kirchner, *Leipzig Street with Electric Tram*, 1914.
Museum Folkwang, Essen. Photo: Museum Folkwang, Essen,
Germany / Bridgeman Images.









Fernand Léger, *The City*, 1919. Philadelphia Museum of Art. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.
Photo: The Philadelphia Museum of Art / Art Resource, New York.

Inspired in part by the visual symbolism of the Communist East Germany of his childhood and in part by his own dream images, Rauch's paintings evoke an extraordinary retro-futuristic world, often borrowing motifs of the now-defunct propaganda posters, graphic illustrations and Socialist Realist statues and monuments of the Cold War era. The design themes and colors of the ungainly and artless consumer product packaging of East Germany also factor into the artist's distinctive style, his color palettes seeming to express a complex, uneasy nostalgia for the image-culture of East Germany.

In the present work, *Moder*, the scene is a forest setting. Two rockets, seemingly borrowed from a science fiction story and of vaguely menacing appearance are positioned amid trees in a woodland landscape, their upright forms standing parallel to a few slender trees that the artist has rendered in monochrome shades of grey and white. Although seeming to project technological prowess, the presence of the rockets is enigmatic and it is unclear what their true purpose is, what or whom they may be targeting, or whether they are even functional or are merely for show.

A motorcycle and sidecar of perhaps 1950s vintage stands nearby as two figures, a man and a woman who must be its riders, their outward appearances resolute but of ambiguous intention, stride away from the

vehicle, heading in opposite directions, their movements oblivious or uncoordinated in relation to each other. Their dress suggests the heavy leather riding togs of the 1920s or '30s, or perhaps some sort of military or police uniform. The man is holding folded papers that may be a map or important documents of some undisclosed subject matter. The pair project an air of authority mingled with uncertain intentions and a tinge of mystery.

Rectangles of green and yellow word balloons rise above the motorcyclist's heads, but, strangely, no language fills them. The relationship of these figures to the nearby rockets is hard to discern. Are they inspecting the rockets? Preparing to launch them? Intending to sabotage them? The scene has an oddly formal tension, as though the motorcyclists are not carrying out actions of their own volition, but rather acting out appearances entirely for our benefit as the viewers.

The motorcycle and sidecar, the clothes worn by the figures, and the rockets all have the same faded red and yellow color scheme, suggesting the broad, flat palette of propaganda posters, book illustrations or comic strips. The uniform colors, with their straightforward repetition, pull the scene together in a formal sense, the consistent colors suggesting the diagrammatic clarity and simplicity of a political graphic.



Cover of *Neo Rauch: Randgebiet*, exh. cat., Leipzig, Galerie für Zeitgenössische Kunst; Munich, Haus der Kunst and Zürich, Kunsthalle, December 2000-August 2001 (present lot illustrated), © 2017 Neo Rauch / Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

A large tree in the extreme foreground, running diagonally from the top margin to the bottom of the canvas, divides the painting into left and right sections. In the current work as in Rauch's work as a whole, the painting includes areas that are carefully drawn with much attention to detail, while other sections seem intentionally artless, with partial gestures of paint alongside voids. Areas of green paint imply that the forest floor is covered in moss, grass or leaves, while the scene's background has a deliberately rough appearance, suggesting the flat color and absence of spatial depth of the paper support itself.

In the midst of this essentially realist-style painting float abstract shapes. Oddly but somehow appropriately, they have the same red/yellow color scheme as the major figurative elements of the scene, the shapes drifting across or hovering over the picture space, seeming to hang in the air between the scene and the viewer. Here, as in so much of Rauch's work there is a strange and vaguely disconcerting aura, as the artist joins figurative imagery and abstract applications of paint in the same pictorial space.

Rauch's work has been likened to that of Pop Art, but a uniquely East German style of Pop, which references the discarded politics and motifs, circa 1960s-1970s, of a now-vanished country, translated into the artist's unique visual language. The imagery blends motifs from the political/social

world in which the artist grew up together with Rauch's own subconscious dream-state visions, and projects an extraordinary imaginative world all its own, both captivating and enigmatic. Melding figuration and abstraction with odd and unlikely juxtapositions, his art includes unexpected details that conjure startling narrative and visual impressions.

Born in Leipzig where he continues to make his home and teach art, Rauch began to receive significant attention from both collectors and museums around the year 2000. By the mid-2000s, Neo Rauch was recognized as a leading figure of what has been called the New Leipzig School painters, whose generational experience straddle the Cold War era and the post-reunification era of Germany, a time period whose art and social-political climate inform the work of the compelling contemporary painters of this school.

Rauch's enigmatic style of representational art draws on elements of early 20th Century Surrealism while merging obsolete Cold War motifs. With its unconscious dream logic, it conjures an enchanted visual space with peculiar rules that captivate us at the same time that we do not fully understand them. For all its extraordinary idiosyncrasy, however, the present work projects its spell over the viewer, the world the artist shows us occupying a space somewhere between the past and the future, political hope and reality, the social world and the individual, dreaming life and waking life.

835

ANSELM KIEFER (B. 1945)

Blutblume

oil on lead and original photographs on board, with linen book, closed: 24 x 18 1/4 x 3 1/4 in. (61 x 46.4 x 8.3 cm.) book, open: 24 x 36 1/2 x 3 1/4 in. (61 x 92.7 x 8.3 cm.)

Executed in 2001.

\$100,000-150,000

PROVENANCE

James Cohan Gallery, New York

Acquired from the above by the present owner, 2007

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

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



Front cover of the present lot.





THE COLLECTION OF

Melva Bucksbaum

Across her many years in philanthropy, leadership, and collecting, Melva Bucksbaum stood as one of the art world's most beloved figures. Tireless in her support of artists and their work, she held an unwavering belief in the power of the creative process to transform individuals and communities. In the manner of storied artistic patrons such as Gertrude Vanderbilt Whitney, Bucksbaum was a collector who blended "a private passion for art," in the words of the New York Times, "with an invigorating public altruism." In New York, Aspen, Washington, Des Moines, and beyond, Melva Bucksbaum sought to share her passion for art with all—an incomparable gift and truly enduring legacy.

Growing in Art

Born in Washington, D.C., like many collectors, Bucksbaum developed an early affinity for art and objects. She spent countless hours exploring the galleries of the newly inaugurated National Gallery of Art. "I could go downtown with a nickel at eight years old," she recalled. "I just loved being in the National Gallery with all that art." In 1967, Melva married the Iowa real estate developer and entrepreneur Martin Bucksbaum. Together with his brothers, Mr. Bucksbaum built one of the United States' first shopping centers, and transformed his family's chain of grocery stores into the real estate giant General Growth Properties. Melva and Martin Bucksbaum settled in Des Moines, where they would raise three children: Gene, Glenn, and Mary. Here, Bucksbaum became an active voice and supporter of local arts organizations and museums, including the Des Moines Art Center.

Inspiring Creativity

After the death of Martin Bucksbaum in 1995, Melva Bucksbaum began to divide her time between Aspen and New York, where she continued to express her genuine passion for art and community. Upon relocating to Manhattan, Bucksbaum joined the board of the Whitney Museum of American Art, where she served on the institution's Acquisitions Committee. For some two decades, Bucksbaum was one of the Whitney's most stalwart benefactors and advisors, rising to vice chairwoman and demonstrating what the Museum's trustees described as "the risk-taking and artist-centric vision of Gertrude Vanderbilt Whitney." Bucksbaum's innumerable contributions to the Whitney included dozens of important works by artists such as Dan Flavin, Carroll Dunham, Christo, Roy Lichtenstein, and others.

Melva Bucksbaum's unshakeable belief in the artistic process led to what is perhaps her greatest public feat: the Bucksbaum Award. Established in 2000, the biannual honor was the result of a breakfast conversation between Bucksbaum and then Whitney director Maxwell Anderson. The pair agreed that artists



Left: Portrait of Melva Bucksbaum. Photo: Timothy Greenfield-Sanders

Previous page: Bucksbaum Home, Sharon, Connecticut. Richard Serra, *Look Into What*, 2001; Yinka Shonibare, *Culture Flower*, 2006. © 2017 Richard Serra / Artists Rights Society (ARS), New York; © Yinka Shonibare MBE. Courtesy James Cohan Gallery, New York / Shanghai and Stephen Friedman Gallery, London.

required a level of financial freedom to produce new and inspiring work—mission in line with the principles of the museum's founder, Gertrude Vanderbilt Whitney. "I leaned over the table," Bucksbaum recalled of the meeting, "and said, 'Max, I think I can help you with this.'" The resulting Bucksbaum Award now stands alongside such cultural accolades as the Turner Prize and Pritzker Prize in its importance, with recipients chosen from artists represented in the Whitney Biennial. At one hundred thousand dollars, the Bucksbaum Award is the most generous in fine art, and recognizes the talent and imagination of an artist's past, present, and future work.

Living with Art

Nowhere was Melva Bucksbaum's commitment to art and artists more apparent than in her private collection, a carefully curated assemblage displayed with pride at her residences in New York, Connecticut, and Colorado. In embracing work from the studios of artists both known and unknown, Melva Bucksbaum became a model for the kind of collecting that pushes against the status quo. Her interest in acquiring works by living artists was a natural extension of her patronage of institutions such as the Whitney. In addition to supporting artists through the Bucksbaum Award and other initiatives, she chose to live each day surrounded by the striking aesthetic explorations of Contemporary figures. As her collection evolved, works by younger and emerging artists joined painting, photography, and editions by master artists such as Cindy Sherman, Richard Serra, Robert Mapplethorpe, Nan Goldin, Agnes Martin, Gregory Crewdson, Kara Walker, Louise Bourgeois, Richard Serra, Jenny Holzer, and others.

Melva Bucksbaum

836

DAVID HAMMONS (B. 1943)

Untitled (Kool Aid Drawing)

signed and dated 'Hammons 04' (on the reverse)
Kool Aid on paper in artist's frame with silk curtain
framed element: 43 3/4 x 28 3/4 in. (111.1 x 73 cm.)
overall dimensions variable
Executed in 2004.

\$100,000-150,000

PROVENANCE

Acquired directly from the artist by the present owner, 2007

*"I feel it is my moral obligation to try to
graphically document what I feel socially."*

David Hammons

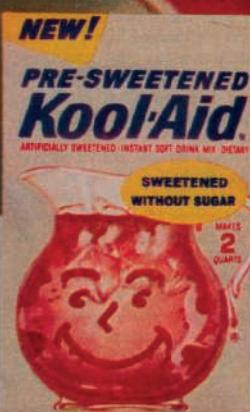


Morris Louis. *Saf.* 1959, 1959. © 2017 Maryland Institute College of Art (MICA), Rights Administered by Artist Rights Society (ARS), New York, All Rights Reserved.



New! Pre-sweetened Kool-Aid

"Isn't it great—
now we don't have
to add any sugar!"



It's sweetened without sugar to give you all the benefits and convenience of artificial sweetening. You just add water and ice—so it costs no more to make than regular Kool-Aid.

Now two kinds of Kool-Aid—new pre-sweetened *and* regular. Both make two quarts of pure, wholesome refreshment.

Kool-Aid is a registered trade mark of General Foods Corp. © 1964 G. F. C.



JUNE, 1964

13

Kool-Aid advertisement, 1964. Photo: courtesy of The Kraft Heinz Company and Jordan Smith / Contributor / Getty Images.



Alternate view of the present lot.

Melva Bucksbaum

837

MARK BRADFORD (B. 1961)

Buy Me a Drink

signed with the artist's initial and titled 'Buy Me a drink m' (on the reverse)

acrylic and permanent wave end paper collage on canvas

20 x 24 in. (50.8 x 61 cm.)

Executed in 2006.

\$60,000-80,000

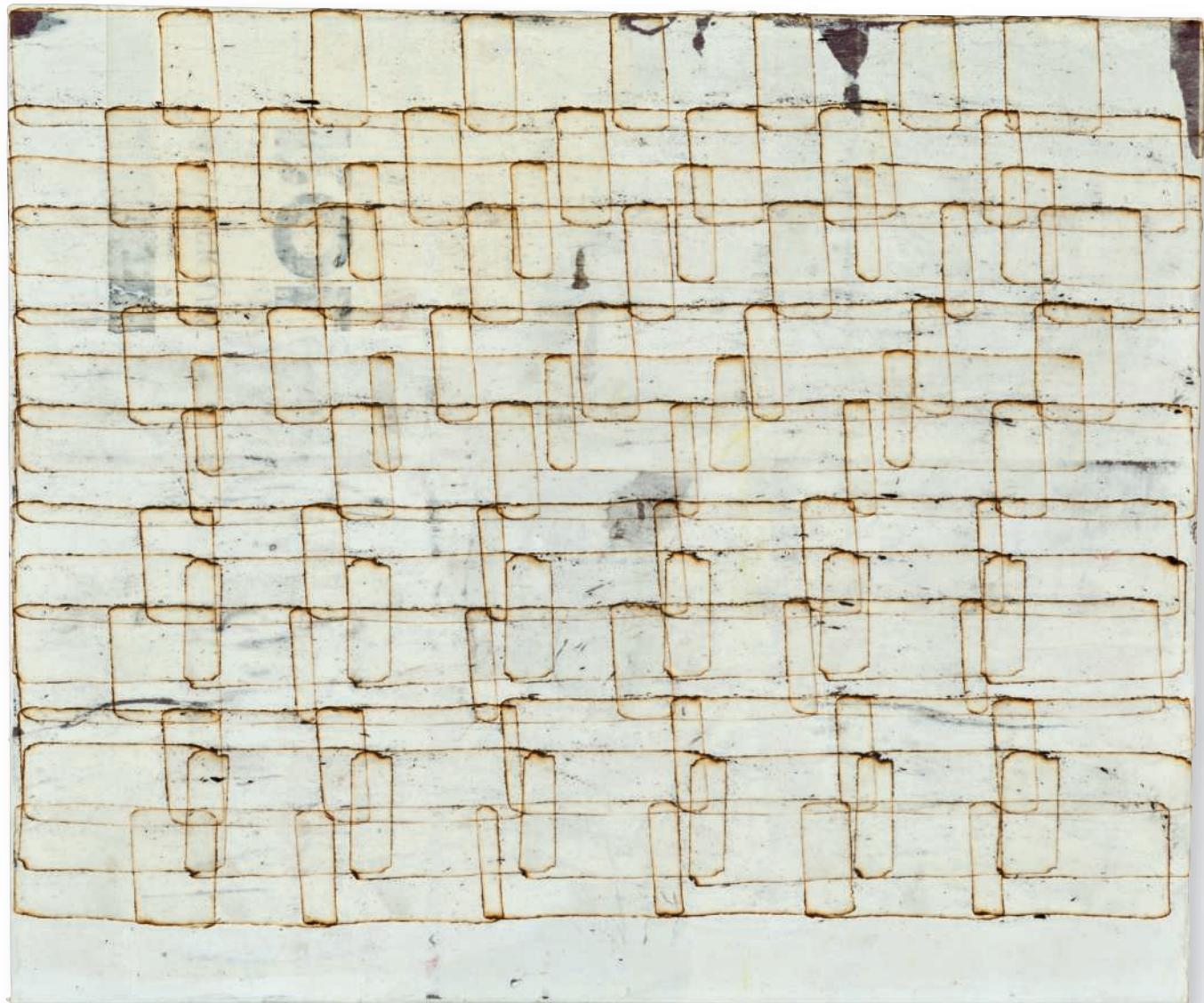
PROVENANCE

Studio Museum in Harlem, New York

Acquired from the above by the present owner, 2006

"As the California sunshine beats down on the cheap color paper, I watch it go from bright fluorescent to faded and burned surfaces which begin to peel and look less and less to the passerby like advertisements and more and more like the remnants of a decaying city. What is most vivid to me as the paper begins to pile up in my studio, ready to become something else, is that I have forgotten and remembered it a thousand times."

Mark Bradford



Melva Bucksbaum

838

MARK BRADFORD (B. 1961)

Untitled

mixed media collage
22 7/8 x 17 in. (58.1 x 43.2 cm.)
Executed in 2009.
\$60,000-80,000

PROVENANCE

Anderson Ranch Arts Center, Snowmass Village
Acquired from the above by the present owner

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

Mark Bradford



Melva Bucksbaum

839

GEORGE CONDO (B. 1957)

Large Figure Composition

signed and dated 'Condo 08' (upper left of the left element)
triptych-gesso, wax crayon and colored pencil on panel

each panel: 90 x 46 in. (228.6 x 116.8 cm.)

overall: 90 x 138 in. (228.6 x 350.5 cm.)

Executed in 2008.

\$200,000-300,000

PROVENANCE

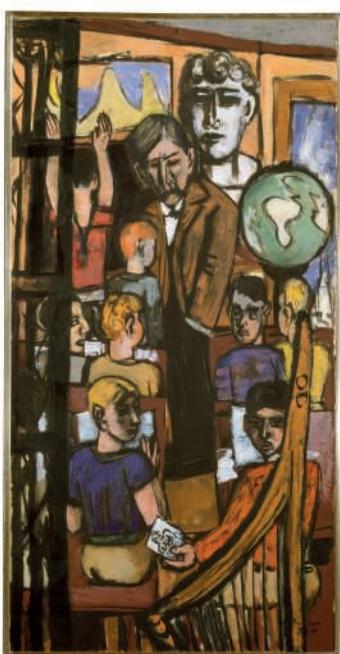
Luhring Augustine, New York

Acquired from the above by the present owner









Max Beckmann, *Beginning*, 1949. Metropolitan Museum of Art, New York. © 2017 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Photo: © The Metropolitan Museum of Art / Art Resource, New York.

George Condo has long been known as an artist who does not adhere to the traditional rules of painting. His combination of contradictory visual techniques, such as figuration and abstraction, and the masterful way he investigates classical art history in a contemporary manner, allows him to create works that seem familiar, yet are filled with intrigue and raise as many questions as they answer.

Coining the term "artificial realism," Condo is best known for his hybridization of the traditions of Old Master painting and Modernism. The result is a complex riff on centuries of tradition that incorporates elements and themes often associated with more classical styles of painting. Strikingly contemporary, the artist nonetheless peppers his works with multiple references from art history, and often pays homage to those who have influenced him such as Pablo Picasso, Jean Dubuffet and Jean-Michel Basquiat.

Large Figure Composition, which was executed in 2008, serves as a prime example of how Condo uses imagery from throughout art history to create a work that is thought provoking, complicated and has a hint of familiarity within it. The languishing central figure immediately evokes the countless reclining nudes that have appeared through the history of fine art, such as Titian's *Venus of Urbino* and, more recently, Amedeo Modigliani's *Nu Couche*. Condo plays on this classic image, but disrupts the figure, contradicting the traditional idea of the beautiful reclining nude. The female form is hypersexualised with her large breasts in forefront of the composition, her slim waist and accentuated hips. Her almost grotesque nature is highlighted further through the distortions to her face and the extra set of hands that emerge from her side. In these areas, Condo appears to reference cubist techniques to display multiple perspectives at once, forcing the viewer to question what they are actually seeing and who the true figure may be.

The group of observers in the background plays with notions of the relationship between the viewed and the viewers, something that has also been referenced many times throughout art history, such as in Diego Velazquez's *Las Meninas*. Just as in the Spanish painting, the figures in the back of *Large Figure Composition* are looking primarily beyond the picture plane and directly at the viewer, thus forcing the viewer to be a part of a work instead of simply a passive observer. The work is executed over three large panels, alluding to the grand tradition of the triptych painting. Often associated with alter pieces, such as the *Annunciation Triptych (Merode Altarpiece)* by Robert Campin, and artworks of stature and grandeur, Condo gives *Large Figure Composition* and the nude figure an elevated sense of importance and majesty.

Young Architect, painted in 2005, contains a separate set of art historical references. Countless Old Master and Renaissance portraits could have served as inspiration for *Young Architect*, the figure is seated in a traditional manner, leaning slightly off center and set against a simple backdrop. Condo applies his signature style to the portrait to create a work that is deeply rooted in tradition, yet at the same time is also very contemporary. The striking nature of the figure and the bright, vivid colors adopt the language of Pop, thus questioning the artificial boundaries often used to separate "high" and "low" art.

George Condo uses the juxtapositions of classic and contemporary, and of "high" and "low" art to question their relevance today, in the process creating works that are thought provoking and refuse to adhere to the rules set forth by academic art history. His works continually question boundaries, bring forth new ideas to traditional mediums, thus creating works which are distinctly contemporary.



Melva Bucksbaum

840

GEORGE CONDO (B. 1957)

Young Architect

signed and dated 'Condo 05' (upper left); signed again, titled and dated again
'Condo 05 The Young Architect' (on the reverse)

oil on canvas
65 x 60 in. (165.1 x 152.4 cm.)

Painted in 2005.

\$250,000-350,000

PROVENANCE

Luhring Augustine, New York

Acquired from the above by the present owner, 2006

EXHIBITED

New York, Luhring Augustine, *George Condo: Existential Portraits*, May–June 2006, p. 105 (illustrated).



Pablo Picasso, *The Orange Blouse (Portrait of Dora Maar)*, 1940. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Bridgeman Images.



Melva Bucksbaum

841

YOSHITOMO NARA (B. 1959)

So You Better Hold On

titled 'So You Better Hold On.' (lower center); signed, titled again and dated
"95 Nara SO YOU BETTER HOLD ON" (on the stretcher)

acrylic and graphite on canvas
47 1/4 x 43 1/4 in. (120 x 109.9 cm.)
Executed in 1995.

\$180,000-250,000

PROVENANCE

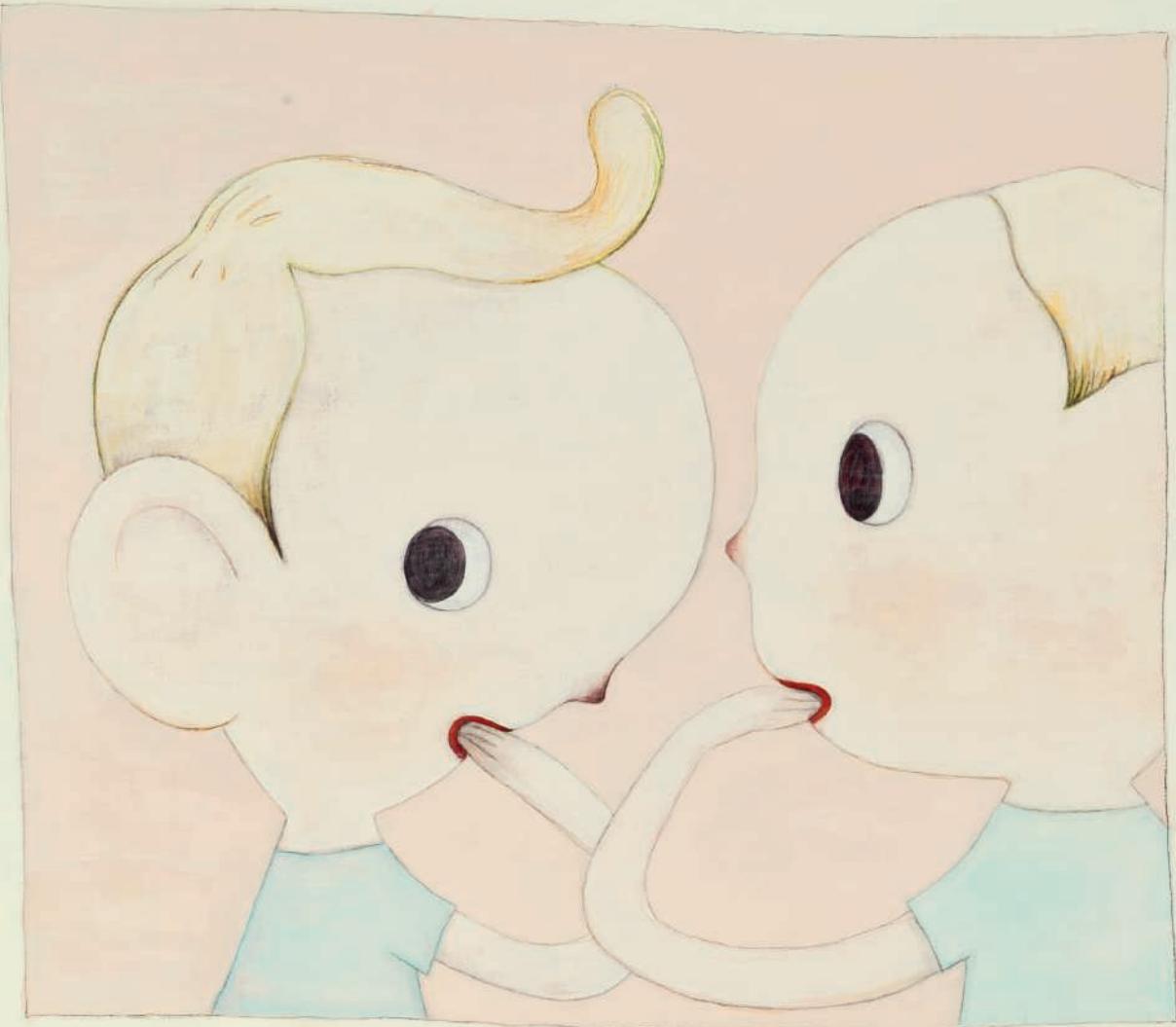
Stephen Friedman Gallery, London
Acquired from the above by the present owner, 2001

EXHIBITED

New York, Asia Society Museum, *Yoshitomo Nara: Nobody's Fool*, September-January 2010, p. 123 (illustrated).

LITERATURE

Y. Nara, S. Trescher and B. Yoshimoto, *Yoshitomo Nara: Lullaby Supermarket*, Nürnberg, 2002, p. 17 (illustrated).
Y. Nara, *Nara: The Little Star Dweller*, Tokyo, Japan, 2004, p. 71 (illustrated).
N. Miyamura and S. Suzuki, eds., *Yoshitomo Nara: The Complete Works, Volume 1: Paintings, Sculptures, Editions, Photographs 1984-2010*, Tokyo, 2011, pp. 139 and 384, no. P-1996-012 (illustrated).



So You Better Hold On.



A rare work by Yoshitomo Nara, in that it appears to feature exclusively male subjects instead of his usual female protagonists, *So You Better Hold On* is an arresting work that examines notions surrounding the innocence of childhood. Painted in cool, almost translucent hues, a pair of boy-like figures is portrayed in profile; large eyes and blond, carefully-quaffed hair portrays an initial sense of innocence, yet this scene of virtue is disrupted by the fact that each boy has placed his hand into his own mouth. The child on the right gazes into the oversized eye of his companion, who instead fixes his stare toward the viewer. The work's declarative title is spelled out beneath the figures, adding to the overall sense of unease and danger. Here, as within the best examples of Nara's work, youthful innocence exists in an uneasy world.

The present work speaks to the very core of Nara's oeuvre: the identity of childhood. His paintings are intensely personal and evocative of his own upbringing, being mostly expressive of the personal difficulties he faced in relating to the outside world. Nara's big-headed and stylized cartoon-like children can be seen as reflections of the artist's true self, often expressing feelings of alienation and powerlessness. This sense of unease runs through the heart of *So You Better Hold On*. Although Nara's figures may superficially

take their place in Japan's celebration of *Kawaii*, the cuteness that pervades much of Japanese popular culture from the massive commercial success of *Hello Kitty* to the pervasiveness of the *Pikachu* character from *Pokémon*, this veneer of charm masks a darker undercurrent that is inherent in much of Nara's best work.

Resident in Japan but educated at the trailblazing Kunstakademie Düsseldorf from 1988-1991, Nara also introduces influences such as the exaggerated features of Otto Dix and the evocative coloration of Neo-expressionism. The strongly defined lines are reminiscent of those in Ukiyo-e woodcuts. As with images from childhood picture books, Nara aims to inspire thought and wonder in his viewers. He has explained: "I want to trigger their imaginations. This way, each individual can see my work with his or her own unique, imaginative mind. People with very imaginative minds perhaps can see something more than I can" (Y. Nara, quoted in M. Chiu, "A Conversation with the Artist," in M. Chu and M. Tezuka (eds.), *Yoshitomo Nara: Nobody's Fool*, exh. cat. Asia Society Museum, New York, 2011, p 179).



Bucksbaum residence, Sharon, Connecticut. Yoshitomo Nara, *So You Better Hold On*, 1995; Neo Rauch, *Mann vom Lande*, 2003. © 2017 Neo Rauch / Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn; © Yoshitomo Nara.





Bucksbaum residence, Sharon, Connecticut.

Melva Bucksbaum

842

ANTONY GORMLEY (B. 1950)

Foreign Bodies

Foreign Body I

forged ball bearings

74 1/4 x 20 3/8 x 11 in. (189 x 52 x 28 cm.)

Executed in 2000.

Foreign Body II

forged ball bearings

75 x 18 7/8 x 15 in. (190.4 x 48 x 38 cm.)

Executed in 2000.

\$500,000-700,000

PROVENANCE

White Cube, London

Acquired from the above by the present owner, 2004

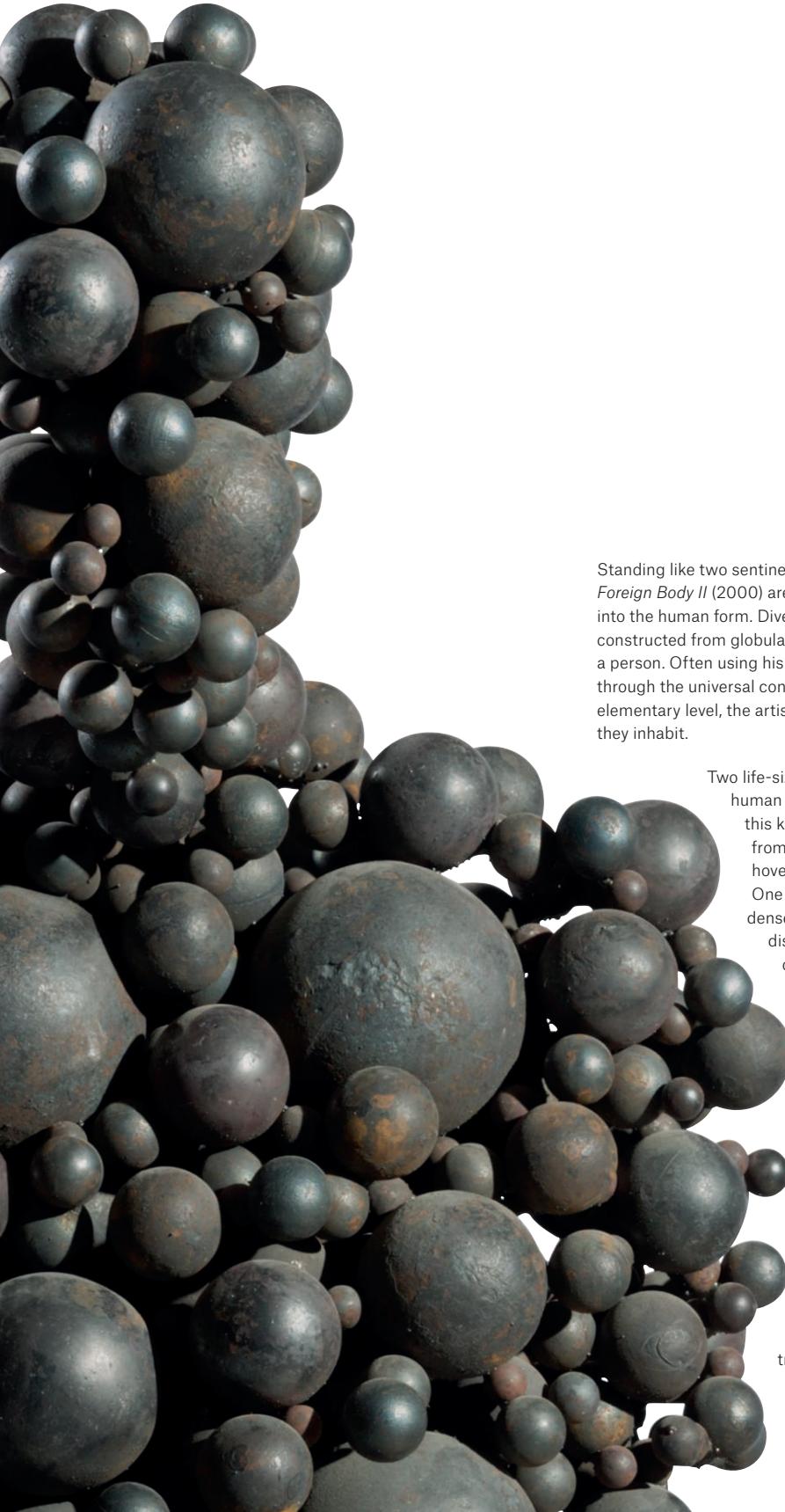
"My work is to make bodies into vessels that both contain and occupy space. Space exists outside the door and inside my head. My work is to make a human space in space."

(A. Gormley, quoted in 'Notes by the Artist', Antony Gormley: Five Works, exh. cat., Serpentine Gallery, London 1987, n.p.).



Alberto Giacometti, *Three Men Walking (Small Base)*, 1948.
© 2017 Alberto Giacometti Estate / Licensed by VAGA and
ARS, New York. Photo: Bridgeman Images.





Pablo Picasso, *Wilhelm Uhde*, 1910. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.
Photo: Bridgeman Images.

Standing like two sentinels on the verge of disintegration, *Foreign Body I* (2000) and *Foreign Body II* (2000) are sterling examples of Antony Gormley's comprehensive inquiry into the human form. Diverging from his more typical use of the solitary figure, this pair is constructed from globular units that seem to have paused momentarily to take the shape of a person. Often using his own body as a starting point, Gormley's works investigate space through the universal constant of our outward selves. By connecting with the viewer on this elementary level, the artist is able to draw attention to not just the figures, but the spaces they inhabit.

Two life-sized figures, their arms firmly at their sides, stand waiting. The human silhouette is readily knowable, but upon further investigation this knowledge dissolves into hundreds of metal spheres. Constructed from various sizes of forged ball bearings, *Foreign Bodies I* and *II* hovers between selfhood and the surface texture of a stony beach. One sculpture is more tightly packed with smaller bearings giving it a dense, heavy presence. In contrast, its counterpart seems to be slowly dispersing into the air; its units are noticeably sparser and the outline of the figure contains numerous voids. This aggregation of spherical elements imbues the work with a molecular aura, as if many subatomic particles are fusing together into the semblance of a man.

Gormley's oeuvre is populated with a plethora of figural studies. Often working in distinct series or in similar modes that connect across the years, Gormley's sculptures chase a common thread: how do we understand the human figure in relation to the greater social and physical world? Speaking to this idea, the artist notes: "The body is a language before language. When made still in sculpture it can be a witness to life" (A. Gormley quoted in U. Kittelmann (ed.), *Total Strangers*, exh. cat., Koelnischer Kunstverein, Cologne, 1999, p. 22). Often using his own form as a stand-in for a universal constant, Gormley's sculptures confront what it is to be human and how our shared experiences shape the world we live in. This transcendence of language is echoed in the manner that the sculptor pushes beyond the bounds of outward appearance to find a connection between us all. He muses, "I want to confront

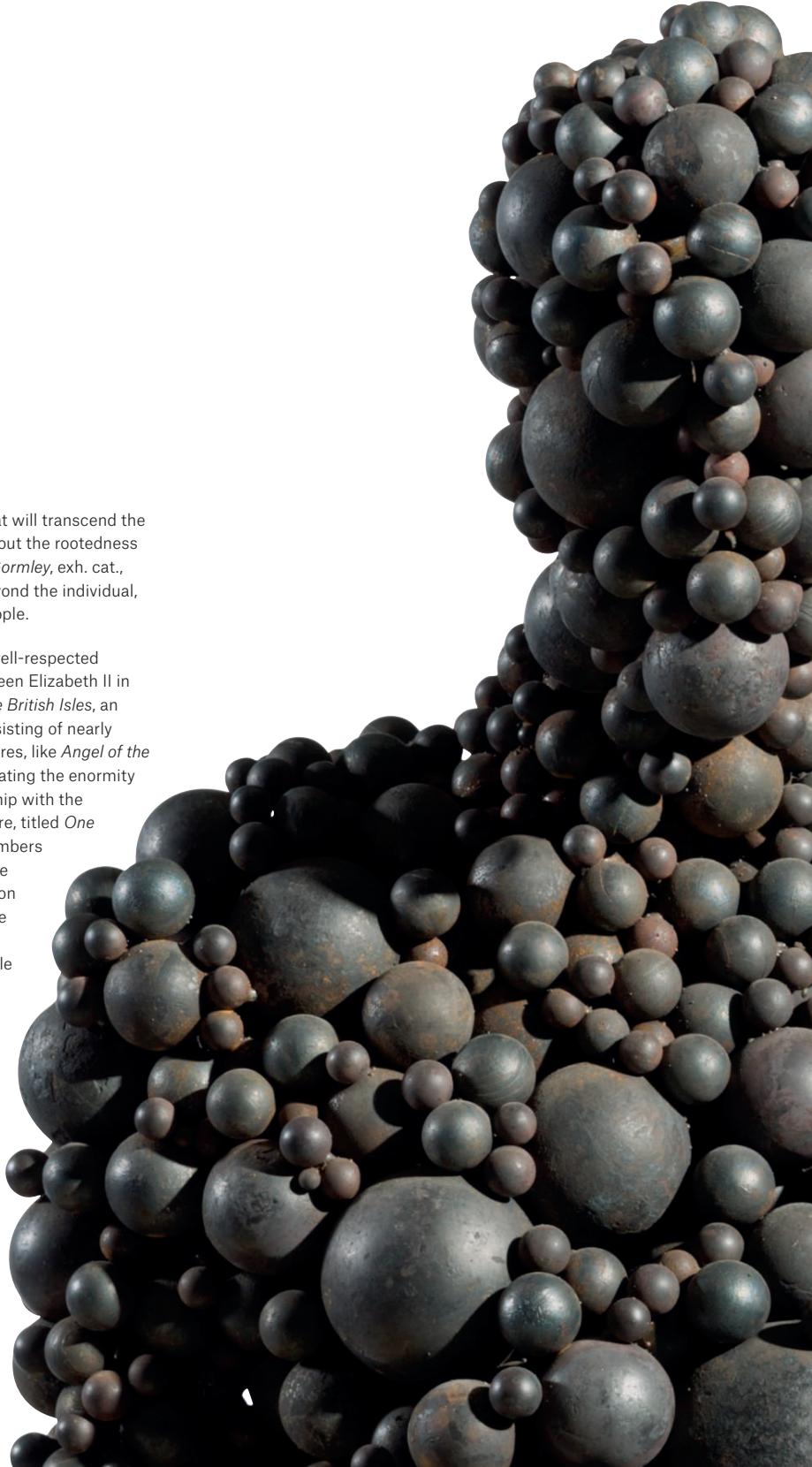


Marcel Duchamp, *Nude Descending a Staircase (No. 2)*, 1912. Philadelphia Museum of Art. © Association Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS), New York 2017.

existence... I turn to the body in an attempt to find a language that will transcend the limitations of race, creed, and language, but which will still be about the rootedness of identity" (A. Gormley quoted in *Testing a World View: Antony Gormley*, exh. cat., Tate Gallery, Liverpool, 1993, p. 49). By abstracting the figure beyond the individual, Gormley is able to speak on a personal level to a vast array of people.

Born in London in 1950, Sir Antony Gormley is one of the most well-respected sculptors working today. He received a knighthood from H.M Queen Elizabeth II in 2014, and previously won the Turner Prize in 1994 for *Field for the British Isles*, an installation made in conjunction with several volunteers and consisting of nearly 40,000 small clay figures. Known for his immense public sculptures, like *Angel of the North* (1998) and *Event Horizon* (2007), he has no difficulty translating the enormity of these monuments into works that have a one-to-one relationship with the viewer. His work for the Fourth Plinth in London's Trafalgar Square, titled *One & Other* (2009), continued this human connection by inviting members of the public to stand in for a sculpture one hour at a time over the course of one hundred consecutive days. Given that the installation continued twenty-four hours per day, a total of 2,400 people were able to participate. This interest in the connections between people and their environments (or simply the ways in which people change how you view a space) is integral to Gormley's practice.

By exploring the human body and its relationship to our notions of space, Gormley positions himself as a catalyst for new observations. Abstracting the familiar to its very limits, he can bring attention to the outer reaches of our perception. Works like *Foreign Bodies I and II* are misnomers in a sense. Although they visually allude to a subatomic or cellular buildup of numerous spheres, they are also easily recognizable as human forms. No matter how abstracted and 'foreign' these bodies become, we can connect with them on an intimate level almost instantly. Eliciting this basic human connection is something Gormley is adept at doing, and is undoubtedly the reason for his success. On the other hand, the idea of 'foreign' bodies also alludes to the fact that no matter how similar we all are to each other, every person is in some way strange to us. No two people are completely alike, and navigating these differences is what makes for some of life's biggest difficulties and brightest moments.



Melva Bucksbaum

843

ED RUSCHA (B. 1937)

Ice

signed and dated 'Ed Ruscha 1993' (on the reverse)

acrylic on canvas

48 1/8 x 36 1/8 in. (122.2 x 91.8 cm.)

Painted in 1993.

\$600,000-800,000

PROVENANCE

Gagosian Gallery, New York

Acquired from the above by the present owner, 1995

EXHIBITED

Washington D.C., Hirshhorn Museum and Sculpture Garden; Chicago, Museum of Contemporary Art; Miami Art Museum; Modern Art Museum of Fort Worth, and Oxford, Museum of Modern Art, *Ed Ruscha*, June 2000-January 2002, pp. 128, 129 and 204 (illustrated and illustrated on the cover).

LITERATURE

M. Johnstone, *Contemporary Art in Southern California*, Sydney, 1999, p. 155 (illustrated).

F. Ardit, "Il Viaggio, il Silenzio, la Libertà," *Ars*, 2000, p. 155 (illustrated).

D. Dietsch, "Road Trip: Ed Ruscha's California Art," *Museums/Washington*, 2000, p. 65 (illustrated).

Alex Katz, *Ed Ruscha*, American Academy in Rome, 2001, p. 15 (illustrated).

P. Hatley, ed., *Modern Art Museum of Fort Worth Calendar*, 2001, p. 2 (illustrated).

L. Spagnesi, "Ed Ruscha: Il mio west," *Arte*, 2001, p. 149 (illustrated).

J. Wainwright, "Reviews: Ed Ruscha," *Contemporary*, 2002, p. 95 (illustrated).

R. Dean and L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Paintings, Volume Five: 1993-1997*, New York, 2012, pp. 16-17, no. P1993.02 (illustrated).



Ed Ruscha, *Hollywood Study #8*, 1968. Museum of Modern Art, New York.

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

ICE



Ed Ruscha, *Untitled*, 1983. © Ed Ruscha.

Ed Ruscha's *Ice* is a striking example of the artist's longstanding fascination with language, signage, and the city landscape. With a conceptually informed presentation of his subject matter, Ruscha's paintings reflect the flatness of Los Angeles in addition to ubiquitous signage of billboards and gas stations. Angled as though receding in space, the word ICE resembles, in font and placement, the Hollywood sign. As though perched atop a red haze with a hint of gridded LA city lights in the background, the letters rise not from the Hollywood Hills, but a fantastic burning stream of red that fades as the letters emerge. Taking up a large part of the canvas, the letters play a central role, not only in image, but in meaning. Experimenting with words from the start of his career, Ruscha's interest was sprouted from the graphic appearance of language, only vaguely concerned with the implied meaning. *Ice*, however, invites a unique twist, one that places the meaning of the word

in contrast with the impression of the painting. Flaming red with a haze blending into the dark background, *Ice* is far from the chill translucency of frozen water as it is far from the cool tones associated with the word itself. This disconnect between painted and written content reflects Ruscha's adaptation and subversion of advertising present throughout his career.

Evoking his *City Lights* series from 1985-86, two strings of faint lights twinkle down from a converging point near the top of the canvas, yet again borrowing the Los Angeles landscape. Frequently cited as inspiration for his work, the city of LA has served not only as a backdrop for Ruscha's work but also as the subject as well. *Every Building on the Sunset Strip*, the countless paintings and drawings of the Hollywood sign, Norm's Diner, the Los Angeles County Museum of Art, the movie industry, and the city streets all providing



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

"I would never say Ed's work is 'about' something. The genius of it is that he takes something incredibly familiar and gives it this level of ambiguity."

(D. De Salvo, quoted in C. Tomkins, "Ed Ruscha's L.A." in *The New Yorker*, 1 July 2013)



Ed Ruscha, *Hell, Heaven*, 1989. © Ed Ruscha.

inspiration for the artist. The neutrality of his typeface creates a timelessness in his work, the text becomes object, as though a sequence of a film projected onto the canvas. This dialectical relationship between words and landscape is crucial for Ruscha.

During a period when commercial imagery and popular culture became source material for artists, Ruscha emerged from art school at the start of the Pop art movement. With a preexisting interest in language, the words were positioned aesthetically, yet investigated for their synthetic and conceptual power as subjects. Evolving throughout his expansive career, Ruscha's words went simply from OOF and SMASH to phrases such as 'Hollywood is a verb' and longer ones like 'In California you chew the juice out of grapes and spit the skin away, a real luxury.' *Ice* is among Ruscha's body of work that features single word, linking it back to the simplicity of his early non-narrative paintings. Regardless of the absence of definitive meaning, *Ice* is representative of the transformative nature of words and the versatility in language, image, and the associative power of these elements. Donna De Salvo, chief curator at the Whitney Museum commented on Ruscha's work stating, "I would never say Ed's work is 'about'

something. The genius of it is that he takes something incredibly familiar and gives it this level of ambiguity" (D. De Salvo, quoted in C. Tomkins, "Ed Ruscha's L.A." *The New Yorker*, July 1, 2013).

Ice is undeniably familiar, yet possesses the air of ambiguity, as suggested by De Salvo. With a tonality similar to his 1968 painting *Hollywood*, Ruschca's *Ice* is relevant to his earliest as well as his most recent series of work, making it an exemplary reflection of the artist's oeuvre and thematic interests overall. Early in his career, Ruscha stated that, "words have temperatures to me. When they reach a certain point and become hot words, then they appeal to me. Sometimes I have a dream that if a word gets too hot and too appealing, it will boil apart, and I won't be able to read or think of it. Usually I catch them before they get too hot" (E. Ruscha, quoted in H. Pindell, "Words with Ruscha," *The Print Collector's Newsletter*, Jan-Feb 1973, p. 126). Here, Ruscha appears to have caught the word ICE just before it melted, rendering it with the heat he imagines his words to possess.

Melva Bucksbaum

844

JOHN CHAMBERLAIN (1927-2011)

Explosion of Wet

painted and chrome-plated steel
10 5/8 x 16 1/4 x 9 in. (27 x 41.3 x 22.9 cm.)
Executed in 2004.

\$60,000-80,000

PROVENANCE

PaceWildenstein, New York
Acquired from the above by the present owner, 2004



Bucksbaum residence. Agostino Bonalumi, *Bianco*, 2012; John Chamberlain, *Explosion of Wet*, 2004 (present lot illustrated). © 2017 Fairweather & Fairweather LTD / Artists Rights Society (ARS), New York; © 2017 Artists Rights Society (ARS), New York / SIAE, Rome.







Bucksbaum residence. Richard Serra, *Look Into What*, 2001; Robert Mangold, *Plane/ Figure Series G*, 1994; Yinka Shonibare, *Culture Flower*, 2006. © 2017 Richard Serra / Artists Rights Society (ARS), New York; © 2017 Robert Mangold / Artists Rights Society (ARS), New York; © Yinka Shonibare MBE. Courtesy James Cohan Gallery, New York / Shanghai and Stephen Friedman Gallery, London.

Melva Bucksbaum

845

RICHARD SERRA (B. 1939)

Look into What

paintstick on handmade paper mounted on panel

45 x 41 ¾ in. (114.3 x 106 cm.)

Executed in 2001.

\$250,000-350,000

PROVENANCE

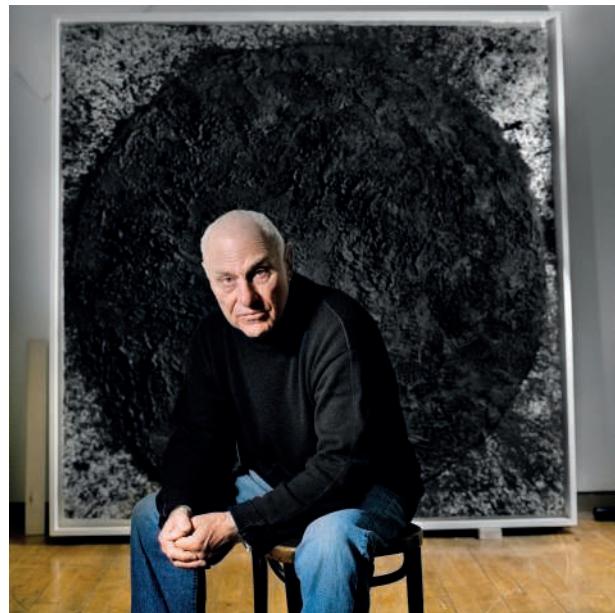
Gagosian Gallery, New York

Acquired from the above by the present owner, 2002

EXHIBITED

New York, Gagosian Gallery, *Richard Serra: Line Drawings*, September-October 2002, p. 69 (illustrated).

New York, Luxembourg House, *Famous Americans in Luxembourg: Art and Architecture*, April-June 2008.



Richard Serra, New York, 2008. © 2017 Richard Serra / Artists Rights Society (ARS), New York. Photo: Jason Andrew / Contour by Getty Images.





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.

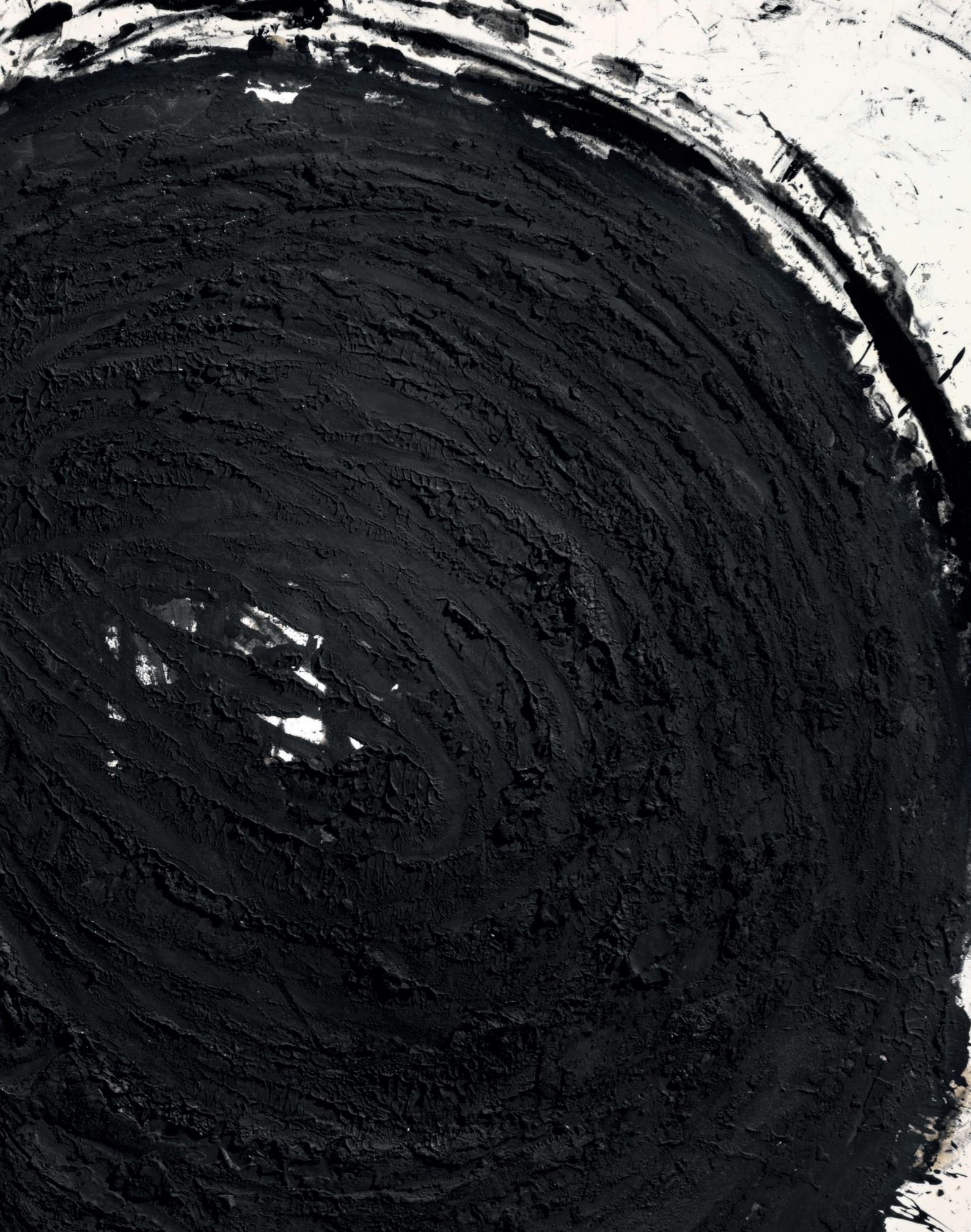
Rich in texture and visual intrigue, Richard Serra's paintstick-on-paper works fully articulate the performative nature of the artist's oeuvre. *Look into What* is a premier example of the sculptor's practice of exporting material to a surface—whether that surface is paper or a wall. Like the artist's famed performances and videos in which he threw molten lead against the museum wall, to the effect of accumulating the liquid metal into a dense layer, Richard Serra's paintstick on paper drawings are similarly built up through a process of repetition and performed action. *Look into What* takes the elemental form of the circle as its motif because it is a form that consolidates the energy generated from the action of drawing into a vortex on the oversized page. The residue of this process includes the stray smears and a patina of marks that accumulated as the artist moved the solid oil paint in crayon form into a thick impasto of the paper's center circle. In a 1993 interview, Serra laid the concerns he staked out in his medium: "I think I've chosen particular aspects in the making of sculpture that locate content in various areas," he said. "Balance happens to be one to them. Mass happens to be one of them ... weight ... placement ... context ... But to say that those have particular metaphors in terms of my work in a larger aspect would just be untrue" (R. Serra to D. Seidner, "Richard Serra by David Seidner," *Bomb Magazine*, Winter 1993, n.p.). These same concerns—balance, mass, weight, placement, context—apply equally to the artist's drawn works on paper and are on full display in *Look into What*.

Serra came of age as an artist in the 1970s after Minimalist artists like Donald Judd, Carl Andre, and others made their earliest contributions, essentially changing the landscape of contemporary art. Grouped with post-Minimalist artists like Lynda Benglis, Serra, and others approached the making of their work through a focus on materiality and process that acknowledged the act of making a work of art as a performance itself. Though the artist is best known for monumental steel sculptures that embody the presence of ships and occupy the entirety of the buildings in which they are installed, drawing has always played a significant role in Serra's artistic practice. *New York Times* art critic Roberta Smith articulated the relationship of Serra's works on paper to his sculptures when she wrote: "Few artists have pushed drawing to such sculptural and even architectural extremes as Richard Serra. He has magnified the medium with immense black shapes that sit directly on the wall, their absorptive darkness forcing the space around them to expand or contract. Using black oil paintstick, he has exaggerated drawing's physical surface, creating expanses of texture that have the rough tactility of bark, or massing dark, roiled spheres as thick

as mud pies" (R. Smith, "Sketches from the Man of Steel," *New York Times*, April 14, 2011). For Serra himself, drawing is a product derived from making sculpture, not a sketch or preliminary study. He has said: "The drawings on paper are mostly...made after a sculpture has been completed. They are the result of trying to ask and define what surprises me in a sculpture, what I could not understand before a work was built. They enable me to understand different aspects of perception as well as the structural potential of a given sculpture. They are distillations of the experience of a sculptural structure" (R. Serra, "Notes on Drawing," *Richard Serra Drawings/Zeichnungen 1969-1990*, Bern, 1991).

The paper support of Serra's drawings is not to be underestimated. Because of its shape, Serra's act of drawing is one that inscribes one elemental form, a circle, within another, a square. This formulation has preoccupied the artist over many decades, with *Look into What*, being an early investigation into this configuration. To achieve such dense materiality in his drawings, Serra applies a heavy layer of paint stick to the surface of an oversized sheet of handmade paper. Within the square, Serra traces the perimeter of a circle. Within that perimeter, the density of the oil stick, heated by the artist to allow for a fluid viscosity of the material, accumulates in a dark blackness that takes on the appearance of coal or stone. As the artist approaches the edge of the circle, his imprint on the paper becomes less forceful, transforming the circle into a sphere through a perceived dimensionality that is achieved by modeling through different amounts of pressure. Because the medium is oil-based, it seeps into the material of the paper, changing its very nature at the densest places and imbuing it with a mass far beyond that which the paper alone could occupy. At the image's periphery, from the line that demarcates the circle to the paper's edge, and at its center, the artist has lessened the pressure placed by his hand upon the paintstick, so that the white of the paper appears as a stark contrast to the black of the oil paint pigment.

Through these different applications of the same pigment upon the paper, Serra is able to achieve the sense of spatial perception and the phenomenon of gravity that are the aims of his sculptures. Whether densely applying lead to a wall or oil paint to handmade paper, "drawing was implied in the activity. The making of the form itself... was implied in the drawing within the physical transformation of material form one state to another." All of these activities are "all modes of drawing. ... Anything you can project as expressive in terms of drawing—ideas, metaphors, emotions, language structures – results from the act of doing" (R. Serra, "About Drawing," op. cit., p.77).



Melva Bucksbaum

846

ROBERT MANGOLD (B. 1937)

Plane/Figure Series G (Double Panel), Study

signed, titled and dated 'R. Mangold 1994 Plane/Figure Series G Study Double Panel' (on the reverse of each element)
 acrylic and graphite on two joined canvases
 42 x 49 in. (106.7 x 124.5 cm.)
 Executed in 1994.

\$120,000-180,000

PROVENANCE

PaceWildenstein, New York
 Acquired from the above by the present owner, 1995

EXHIBITED

Mnuchin Gallery, *Robert Mangold: A Survey 1965-2003*, February-March 2017.

LITERATURE

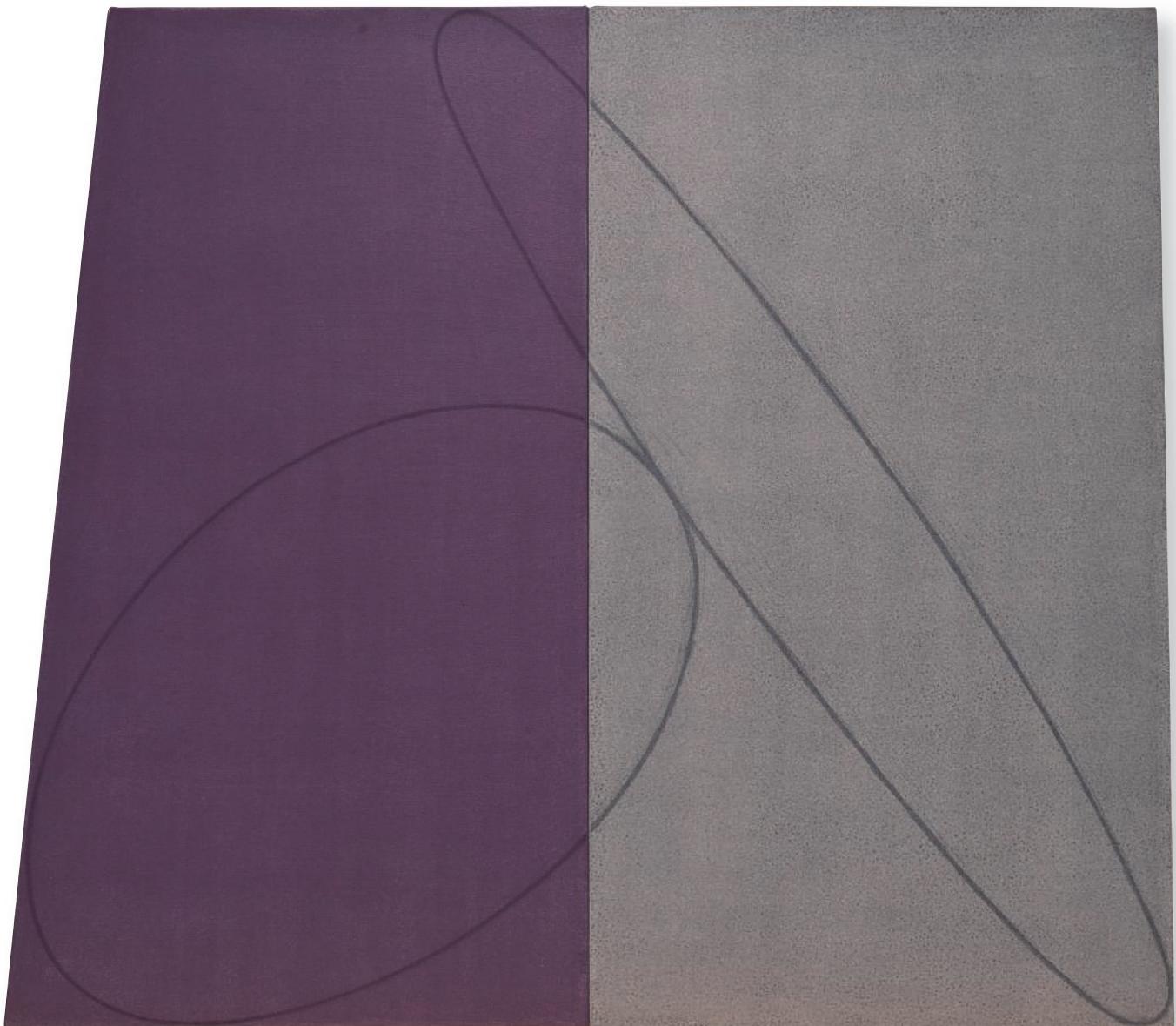
Robert Mangold: Recipient of the Alexej von Jawlensky-Award. Paintings and Drawings 1984, exh. cat., Museum Wiesbaden, 1998, p. 208, no. 902.



Installation view, *Robert Mangold: A Survey 1965-2003*, Mnuchin Gallery, New York, February-March, 2017 (present lot illustrated). Photo: Tom Powel Imaging. Courtesy Mnuchin Gallery, New York. Artwork: © 2017 Robert Mangold / Artists Rights Society (ARS), New York.

Plane/Figure Series G (Double Panel) is an exceptional example of Robert Mangold's double paneled works, which the artist believed to be a peak in his practice. "In looking at it now," he said in his studio notes, "I have a feeling that the work is extraordinary" (R. Mangold, quoted in N. Princenthal, "A Survey of the Paintings," in A. C. Danto et al., *Robert Mangold*, London 2000, p. 263). Comprising of two connected canvases, one painted a rich, but subtle purple and the other a neutral gray, it depicts two elliptical forms in graphite, which meet each other as though in a state of suspended motion. Tranquil and gnomic, these pebble-like shapes are drawn both under and above the background paint, embedding them within the color fields.

Although from a distance the painting appears harmonious, discordances emerge at close quarters. The purple canvas is noticeably narrower than the gray. The two ovaloids touch at an almost symmetrical angle, creating a slight skew within the picture plane. And Mangold's use of a roller—a notoriously challenging implement—gives his surface a rich patina, with a varied depth of color, speckled dots and the specter of his movement. During the 1990s, Mangold began using the phrase "Painting as Wall" to describe his works, conceptualizing them as presences that imposed themselves on a wall, almost akin to an architectural feature. "I realized," he explained, "what painting's unique reality was: neither object nor window. It existed in the space in between" (R. Mangold, quoted in S. O. Mangold, "An Interview with Robert Mangold," *ibid.* p. 60).



Melva Bucksbaum

847

EDMUND DE WAAL (B. 1964)

K498

stamped with the artist's signature, inscribed and dated 'Edmund de Waal something else-somewhere else 2012' (on a plastic label affixed to the underside of most elements)

27 thrown porcelain vessels in black glazes and gilding contained in three glass vitrines with black aluminum frames on black polished perspex plinths
smallest element: $\frac{5}{8} \times 1\frac{1}{4} \times 1\frac{1}{2}$ in. (1.6 x 3.2 x 3.8 cm.)

largest element: $2\frac{1}{2} \times 3 \times 3$ in. (6.4 x 7.6 x 7.6 cm.)

each vitrine: $9\frac{1}{2} \times 11\frac{7}{8} \times 8\frac{3}{4}$ in. (24.1 x 30.2 x 22.2 cm.)

Executed in 2012. This work is accompanied by a certificate of authenticity signed by the artist.

\$40,000-60,000

PROVENANCE

NewArtCentre, Salisbury

Acquired from the above by the present owner

EXHIBITED

Waddesdon Manor, *Edmund de Waal at Waddesdon*, April–October 2012, p. 72
(illustrated).

LITERATURE

C. Brown, J. Stair and and C. Twomey, eds., *Contemporary Clay and Museum Culture*, Abingdon, 2016, p. 189.

Despite the Modernist asperity of its title, *K498* is an intricate assemblage. It includes twenty-seven variously-sized thrown porcelain pots, each glazed in celadon and gilded in gold leaf, which are held within three aluminum-framed glass vitrines, which are themselves placed upon Perspex plinths. Each of these sections is colored black: a distinct rarity for an artist, who is more usually associated with using white. Although Edmund de Waal is primarily known for his vessels, every component is integral to the overall work. "In my vitrines," de Waal has written, "objects move between profile and dimensionality, blur into a haze and come suddenly into focus. Which is how memory works" (E. De Waal, "Lists," in De Waal et al, *Edmund de Waal*, London, 2014, p. 210).

De Waal became devoted to ceramics after encountering a Chinese pot at the age of 5. Although trained in stoneware, he has spent his mature career working in porcelain, which he considers "an inscrutable material, in the sense that it comes from earth but seems to aspire to something else. It seems closer to glass—closer to air—than the earth" (E. de Waal, quoted in Alastair Sooke, "Edmund de Waal: potter, writer, alchemist," *Daily Telegraph*, 09.22.2015). His exquisite craftsmanship is supplemented with an extraordinary breadth of knowledge, stretching from Song Dynasty pottery to Bauhaus design, through Conceptual art and contemporary poetry—an intellectualism demonstrated at full flourish in his award-winning memoir *The Hare with the Amber Eyes* (2010) and history of porcelain *The White Road* (2015).







Melva Bucksbaum

848

LOUISE BOURGEOIS (1911-2010)

Untitled (House #2)

incised with the artist's initials 'LB' (lower side edge)

marble, in two parts

overall: 4 7/8 x 11 x 3 in. (12.4 x 27.9 x 7.6 cm.)

Executed in 1994. This work is unique.

\$120,000-180,000

PROVENANCE

Exit Art / The First World, New York

Acquired from the above by the present owner, 1995

Realized in magnificent marble, Louise Bourgeois's *Untitled (House #2)*, from 1994, is a moving consideration of the meaning of house and home, returning to one of the artist's defining motifs. Sitting with a stately solidity, Bourgeois's marble block is carved into two units, whose structures interlock; the two halves of the work can be separated from or reattached to the other. The house remained a central image for Bourgeois throughout her career, beginning with her *Femmes-Maisons* paintings of the 1940s, in which women's heads were replaced with images of houses, interrogating the way in which society forced domesticity onto women and supplanted their own sense of identity. And indeed, in this fractured interpretation of the image of the house, related to the artist's own difficult childhood, there is a dialogue established with another earlier series: the *Maisons fragiles*. This related body of work implements tall, willowy structures, inverting the idea of the house as a haven, in eerie imagery of emptiness and instability. Yet by contrast, here the home is turned into a cracked monument: the beauty and grandeur of the marble iconifies the idea of home, but it is at the same time damaged, its single, unified identity split in two. There is an ambiguous optimism to be derived from the work at the same time. While the marble is in one sense divided, Bourgeois's careful carving might equally be seen as an expression of concord, with the two blocks slotting into each other's grooves like a jigsaw puzzle—thus, both an expression of unity and division.



Alternate views of the present lot.

Flap:

Detail of the present lot.



Melva Bucksbaum

849

CARL ANDRE (B. 1935)

13 Venifer

hot-rolled steel plates, in thirteen parts

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

overall: 26 x 30 in. (66 x 76.2 cm.)

Executed in 1983. This work is accompanied by a certificate of authenticity.

\$100,000-150,000

PROVENANCE

Paula Cooper Gallery, New York

Acquired from the above by the present owner, 2000

EXHIBITED

Los Angeles, Ace Gallery, *Flow*, February-March 1983.

This work will be included in the forthcoming Carl Andre *Catalogue Raisonné* being prepared by Artifex Press in collaboration with the Carl Andre and Melissa L. Kretschmer Foundation under catalogue number RS1983-82.

"My life has been a search for my true limits. Such limits define an artist. I realised that my vocation was to use my materials as cuts into space rather than cutting into the space of my materials."

Carl Andre



Bucksbaum residence, Sharon, Connecticut. Jeff Koons, *Vase of Flowers*, 1988; Carl Andre, *13 Venifer*, 1983; Fred Wilson, *Mark*, 2009 (present lot illustrated). © Jeff Koons; © 2017 Carl Andre / Licensed by VAGA, New York, NY; © Fred Wilson.





850

TAKASHI MURAKAMI (B. 1962)

Eye Love SUPERFLAT

signed and dated 'TAKASHI 03' (on the reverse)

acrylic on canvas mounted on panel

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

Painted in 2003.

\$60,000-80,000

PROVENANCE

Marianne Boesky Gallery, New York

Acquired from the above by the present owner, 2004



851

TAKASHI MURAKAMI (B. 1962)

Eye Love SUPERFLAT

signed and dated 'TAKASHI 04' (on the reverse)

acrylic on canvas mounted on panel

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

Painted in 2004.

\$60,000-80,000

PROVENANCE

Marianne Boesky Gallery, New York

Acquired from the above by the present owner, 2004

Melva Bucksbaum

852

KARA WALKER (B. 1969)

Sampler with Mothers

paper cut-outs on joined sheets of paper

40 ¾ x 61 in. (103.5 x 154.9 cm.)

Executed in 2013.

\$25,000-35,000

PROVENANCE

BOMB's 33rd Anniversary Gala and Art Auction, courtesy of the artist, 24 April 2014

Acquired at the above sale by the present owner

EXHIBITED

Sharon, The Granary, *The Distaff Side*, April 2013–February 2015.

The history of racism in America, the violence perpetuated by one group upon another, motherhood, and gender roles past and present: these are the subjects of the contemporary artist Kara Walker, most powerfully enunciated in her chosen form of the silhouette. *Sampler with Mothers* is a prime embodiment of these themes. Riven with the same imagery as the *Auntie Walker's Sampler* pieces that were the centerpieces of Walker's landmark 2013 exhibition at London's Camden Arts Center, the present work inverts the artist's usual palette of black-on-white by carving out white space from a black surface. Composed of four sheets of paper hewn together, it features eleven silhouettes that construe Walker's symbolic exposure of the crimes of slavery.

It is a powerful image, laden with ambiguities that ask us to question our perception of the past. The art historian G. D. Shaw has noted: "Walker plumps the unspeakable regions of our American collective memory as a way to confront spectators with their own psychological repression of negative historical imagery" (G. D. Shaw, *Seeing the Unspeakable: The Art of Kara Walker*, Durham and London, 2004, p. 18). The silhouette, typically a motif within nineteenth century American family portraits and book illustrations, is here shot through with realist darkness. It is also granted a sense of motion and moment akin to that of cinema, a key interest that has influenced Walker. *Sampler with Mothers* represents a distilled screenshot of Walker's potent art.



Melva Bucksbaum

853

KARIN MAMMA ANDERSSON (B. 1962)

About a Girl

signed, titled and dated 'About a Girl Karin Mamma Andersson 2005' (on the reverse of the upper panel); titled again and dated again 'About a Girl 2005' (on the reverse of the lower panel)

diptych-oil on panel

each: 24 x 63 1/4 in. (61 x 160.7 cm.)

overall: 48 x 63 1/4 in. (121.9 x 160.7 cm.)

Painted in 2005.

\$100,000-150,000

PROVENANCE

David Zwirner Gallery, New York

Acquired from the above by the present owner, 2005

EXHIBITED

New York, David Zwirner Gallery, *Rooms Under the Influence*, May-June 2006.

Oslo, Henie Onstad Kunstsenter; Stockholm, Royal Academy of Fine Arts;

Helsinki, Helsinki City Art Museum, Meilahti Art Museum Tamminiemietie;

Reykjavik, Reykjavik Art Museum, Hafnarhus Tryggvagata; Carros, Centre

international d'art contemporain, Chateau de Carros; London, Royal College

of Art and Copenhagen, Den Frie Udstilling, *Carnegie Art Award* 2006,

September 2005–February 2007, pp. 35, 37 and 203 (illustrated).

Stockholm, Moderna Museet; Helsinki, Taidehalli Kunsthall and London,

Camden Arts Centre, *Karin Mamma Andersson*, May–November 2007, n.p.

(illustrated).

Sharon, The Granary, *The Distaff Side*, April 2013–January 2015, pp. 186–187 and 212 (illustrated).

LITERATURE

J. Wolin, "Rooms Under the Influence," David Zwirner, through June 17," *Time Out New York*, June 2006.

M. Gronlund, ed., *Frieze Art Fair: Yearbook 2006–7*, London, October 2006.

C. Hawkey, "Mamma Andersson," *BOMB Magazine*, no. 100, Summer 2007, p.

27 (illustrated).



Mary Cassatt, *The Tea*, 1880. Museum of Fine Arts, Boston.
Photo: Museum of Fine Arts, Boston / Bridgeman Images.



Melva Bucksbaum

854

KARIN MAMMA ANDERSSON (B. 1962)

How Green Was My Valley

signed, titled and dated 'How green was my valley 2003 Karin Mamma Andersson' (on the reverse)

oil on panel

48 1/8 x 60 in. (122.2 x 152.4 cm.)

Painted in 2003.

\$100,000-150,000

PROVENANCE

Stephen Friedman Gallery, London

Acquired from the above by the present owner, 2003

EXHIBITED

Aspen Art Museum, *Mamma Andersson*, December 2010-February 2011, p. 14
(illustrated).



Edward Hopper, *Room in Brooklyn*, 1932. Museum of Fine Arts, Boston. © Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art. Photo: Museum of Fine Arts, Boston / Bridgeman Images.



Melva Bucksbaum

855

FRED WILSON (B. 1954)

Mark

Murano glass and painted wood

41 1/2 x 25 3/4 x 6 in. (105.4 x 65.4 x 15.2 cm.)

Executed in 2006. This work is number one from an edition of six plus two artist's proofs.

\$40,000-60,000

PROVENANCE

PaceWildenstein, New York

Acquired from the above by the present owner

EXHIBITED

New York, Pace Gallery, *Fred Wilson, Venice Suite: Sala Longhi and Related Works*, March-April 2012 (another example exhibited).





856

KEHINDE WILEY (B. 1977)

Madonna of the Rosary II

signed and dated 'Kehinde Wiley 07' (on the reverse)
oil and enamel on canvas in artist's gilded frame
81 x 69 in. (205.7 x 175.3 cm.)
Painted in 2007.

\$40,000-60,000

PROVENANCE

Rhona Hoffman Gallery, Chicago
Acquired from the above by the present owner, 2007



857

MARTIN WONG (1946-1999)

The Flood

acrylic on canvas

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

Painted in 1984.

\$50,000-70,000

PROVENANCE

P.P.O.W., New York

Acquired from the above by the present owner, 2002

EXHIBITED

New York, Bronx Museum of the Arts and Columbus, Wexner Center for the Arts, *Martin Wong: Human Instamatic*, October–February 2016, pp. 88 and 154 (illustrated).

Melva Bucksbaum

858

CARROLL DUNHAM (B. 1949)

Personal Distance (Six)

signed and dated 'C. Dunham Mar, April, May 2003' (upper left); signed again, titled, inscribed and dated again "Personal Distance (Six) 2003 C. Dunham NYC" (on the stretcher)

acrylic and charcoal on canvas
69 1/8 x 79 in. (175.6 x 200.7 cm.)

Executed in 2003.

\$60,000-80,000

PROVENANCE

Baldwin Gallery, Aspen

Acquired from the above by the present owner, 2003



Melva Bucksbaum

859

CARROLL DUNHAM (B. 1949)

Untitled (8/10/93), Untitled (8/10/93, 8/11/93), Untitled (8/12/93, 8/13/93, 8/14/93)

Untitled (8/10/93)

signed and titled '8/10/93 C. Dunham' (upper right)

wax crayon and graphite on paper

11 3/4 x 8 in. (29.8 x 20.3 cm.)

Executed in 1993.

Untitled (8/10/93, 8/11/93)

signed and titled 'C. Dunham 8/10/93 8/11/93' (upper right)

wax crayon and graphite on paper

11 3/4 x 8 in. (29.8 x 20.3 cm.)

Executed in 1993.

Untitled (8/12/93, 8/13/93, 8/14/93)

signed and titled 'C. Dunham 8/12/93 8/13/93 8/14/93' (upper edge)

wax crayon and graphite on paper

11 3/4 x 8 in. (29.8 x 20.3 cm.)

Executed in 1993.

\$8,000-12,000

PROVENANCE

Baldwin Gallery, Aspen

Acquired from the above by the present owner, 2003





Melva Bucksbaum

860

ZHANG XIAOGANG (B. 1958)

In-Out Series No. 11

signed in Chinese and dated 'Xiaogang Zhang 2006' (lower right)
oil on canvas
59 x 78 ¾ in. (150 x 200 cm.)
Painted in 2006.

\$150,000-200,000

PROVENANCE

Max Protetch, New York
Acquired from the above by the present owner, 2006

EXHIBITED

Beijing Commune, *Zhang Xiaogang: Home*, April–May 2006.

LITERATURE

H. Zhuan, ed., *Zhang Xiaogang: Works, Literature and Research 1981-2014, Volume 3*, Chengdu, 2016, p. 620 (illustrated).



Gerhard Richter, *Two Fiats*, 1964. © Gerhard Richter 2017 (0280).

Often executed in black and white, Zhang Xiaogang's works create a profound dialogue between photography and painting. Drawing from the traditions of formal photo studio composition and greyscale palette, Zhang's subjects are nameless and timeless. *In-Out Series No. 11* presents us with a painting that, at first, seems to be a traditional still-life; a carefully placed arrangement of monochromatic objects. But the traditional arrangement is interrupted not only by the disruption of the picture's focus but also by a painted horizontal lightbulb in the work's lower register. Through this device, the artist breaks through boundaries, disturbing the status quo, in a manner that echoes his upbringing during the political unrest of the Cultural Revolution in China, and ultimately his parents' abandonment. The light bulb is the artist's way of inserting himself, his emotions, and his narrative into the work.

Zhang Xiaogang was born in 1958 in Kunming, the capital of Yunnan Province in southern China. At the birth of the Cultural Revolution in 1966, Zhang's parents were forced to give up their government posts, leave him and his three brothers behind, and move to a "study camp" in the countryside. Following the collapse of the Cultural Revolution in 1976, Zhang was accepted into the prestigious Sichuan Institute of Fine Arts in Chongqing, in 1977. After graduation, he joined a group of young avant-garde painters and came to prominence during the 1980s. Since then, his work has been featured in countless international exhibitions, and he continues his career as one of China's leading and most highly sought-after contemporary artists.



Melva Bucksbaum

861

ANSELM KIEFER (B. 1945)

Der Universalien-Streit

titled 'Der Universalien-Streit' (upper edge)
chalk, charcoal, paint, lacquer, photograph and clay on layered paperboard
mounted on panel
39 ½ x 29 ½ in. (100 x 74.9 cm.)
Executed in 2004.

\$120,000-180,000

PROVENANCE

Galerie Yvon Lambert, Paris
Acquired from the above by the present owner, 2004

Anselm Kiefer's *Der Universalien-Streit* is a lyrical exploration of an age-old philosophical problem, resounding with an epic grandeur that the artist has made his own. Taking a photograph of two of his signature towers, Kiefer surrounds them in a heavy wash of speckled white paint, as though a snowstorm or avalanche is consuming his constructions. Etched into the expanse of white are the words 'Nominalisten' and 'Realisten'—'nominalists' and 'realists'—representing the two positions that have dominated the 'Universalien-Streit', or 'problem of universals', since the Ancient Greeks. While realists believe that abstract universal properties (for example, being small, red, solid distant etcetera) exist, separate to particular things, nominalists hold that there are no such entities—merely names that describe similarities between objects. Kiefer's work seems to flicker between impressive physicality and ethereal elusiveness: the imposing physical materiality of his towers is flattened into the two-dimensionality of the photography, and yet over this representation visceral swathes of paint are applied, affording the work a textured, material presence that emerges out of the frame.

Executed in 2004, this work dates from the very beginning of Kiefer's use of the tower as an image in his work: a teetering edifice of corrugated grey panels balancing precariously on one another, this image has become an iconic, almost archetypal motif in Kiefer's practice. After unveiling his first gigantic towers at an installation in Milan in 2004, Kiefer continued to install them at a number of locations the world, though most impressively of all, at his vast, otherworldly estate in Barjac, France, where, despite the artist having left the site in 2014, immense constructions remain today in eerie isolation, slowly being reclaimed by nature.



Melva Bucksbaum

862

SIGMAR POLKE (1941-2010)

Untitled

signed and dated 'Sigmar Polke 99' (lower right)

gouache on paper

39 7/8 x 26 3/4 in. (101.3 x 67.9 cm.)

Painted in 1999.

\$60,000-80,000

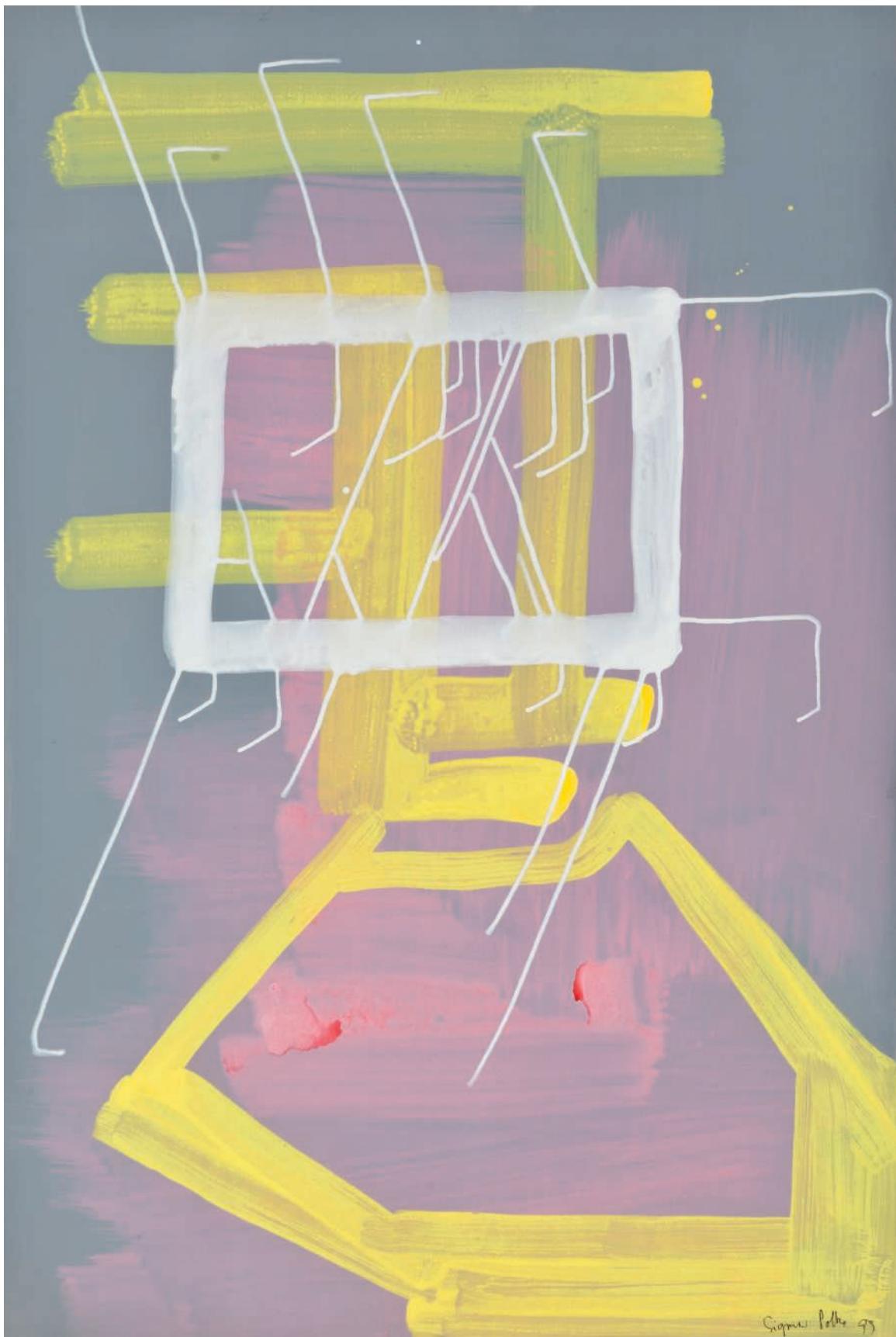
PROVENANCE

Michael Werner Gallery, New York

Acquired from the above by the present owner, 2003

"The processes are what interest me. The picture is not really necessary. The unforeseeable is what turns out to be interesting."

Sigmar Polke



Melva Bucksbaum

863

NEO RAUCH (B. 1960)

Acker

signed and dated 'Rauch 02' (lower right); titled twice 'ACKER' (on the stretcher)

oil on canvas

82 1/2 x 98 1/2 in. (209.6 x 250.2 cm.)

Painted in 2002.

\$500,000-700,000

PROVENANCE

David Zwirner Gallery, New York

Acquired from the above by the present owner, 2002

EXHIBITED

New York, David Zwirner Gallery, *Neo Rauch*, April-May 2002.

Omaha, Joslyn Art Museum, *Fabulism*, January-April 2004, n.p. (illustrated).

Leipzig Museum of Fine Arts and Munich, Pinakothek der Moderne, *Neo*

Rauch-Begleiter, April-August 2010, pp. 60 and 61 (illustrated).

LITERATURE

M. Sun, "Modern German Master-Neo Rauch," *Artslant*, April 2010, n.p. (illustrated).

"Neo Rauch-eine Kritische Würdigung zum Geburtstag des Malers," *Weltkunst*, vol. 80, no. 5, 2010, p. 46.



Caspar David Friedrich, *Abbey in the Oakwood*, 1810. Schloss Charlottenburg, Berlin.
Photo: Schloss Charlottenburg, Berlin, Germany / Bridgeman Images.





Gustave Courbet, *The Gust of Wind*, 1855.

"Devoid of figures, [Acker] shows a vast tilled, sharply receding field and evokes Anselm Kiefer, Caspar David Friedrich and Courbet. As the eye moves towards a distant greensward, it is stopped midway by a line of four leafless, undernourished trees, which seem stranded in a trench. It is a lush, haunting picture, a view of no-man's land that points towards a happy ending."

(R. Smith, "Art in Review: Neo Rauch," *The New York Times*, 26 April 2002)

Considered amongst the most prominent painters working today, Neo Rauch creates poetic visions that conflate time, space, dreams and reality in a style that is quintessentially his own. A true testament to the artist's Pop-Surrealist-Social Realist approach, Neo Rauch's *Acker* layers reality and sur-reality amidst a sprawling, feverish landscape that radiates with a sense of apocalyptic enigma. Through his distinctive combination of figurative imagery and surrealist abstraction, Rauch challenges the legacy of German Romantic landscape painting and creates a captivating dreamscape rendition that astutely reflects the contemporary states of our time.

Painted on a monumental scale, Neo Rauch's *Acker* plunges the viewer into a fiery red and deserted landscape. The saturated tone of the scene contrasts with its emptiness suggesting a post-apocalyptic setting that alludes to Rauch's constant fascination with the human condition, and the idea of a society poised on the brink between creation and collapse. The work is split into three distinct planes that fluctuate between figuration, and a Rothko-esque abstraction. A tumbling row of red rocks lines the lower portion of the canvas before giving way to a vast pastoral field, in the same shade of red. The burning red recedes towards a green, faraway land filled with trees and one lone house – the only sign of human presence in the otherwise abandoned scene. Rauch juxtaposes his violent and vehement red, with a hazy sky of baby blue and grey. The shifting planes, phantasmagoric use of color and surreal subject matter—all within the confines of the artist's strikingly realistic approach—create a mirage-like vision that calls into question both the nature of representation, and the representation of nature itself.

Rauch was born in Leipzig, East Germany in 1960. Growing up under the shadow of communism, Rauch's relationship to his country is a central focus in his work as he constantly yearns to negotiate Germany's united present, with its tormented past. The artist's work reflects a strong relationship to the socialist



Gerhard Richter, *Chinon*, 1987. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © Gerhard Richter 2017 (0271).



Anselm Kiefer, *Nigredo*, 1984. Philadelphia Museum of Art. © Anselm Kiefer. Photo: Philadelphia Museum of Art, Pennsylvania, PA, USA / Bridgeman Images.



Hieronymus Bosch, *Garden of Earthly Delights*. Left wing: *Paradise (Garden of Eden)*, 1503-1515. Museo del Prado, Madrid.
Photo: Erich Lessing / Art Resource, New York.



Max Ernst, *Solitary Tree and Married Trees*, 1940. Museo Thyssen-Bornemisza, Madrid. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: Museo Thyssen-Bornemisza, Madrid, Spain / De Agostini Picture Library / G. Nimatallah / Bridgeman Images.

realist legacy of his contemporaries such as Gerhard Richter and Anselm Kiefer, with a strong reference to the Surrealist masters past, such as Yves Tanguy, Giorgio de Chirico and René Magritte. In regard to his counterparts, Rauch's relationship to history is less overt. Rather, Rauch creates ambiguous scenes that deny recourse to any sense of established reality, but allude to it through a series of dichotomies within his pictorial approach. Acker – and its tenuous balance between dream and real worlds – reflects this very negotiation. The captivating contrast of the fiery red fields and the overarching, soft blue sky addresses this disjunction while also pointing to the artist's signature use of contrasting colors.

Having studied at the renowned Art Academy in Leipzig in the early 1990s, Rauch received a formal training that prioritized traditional art making practices such as drawing from the model, mastering perspective and carefully analyzing and constructing the composition – all of which inform the artist's virtuosic technique. True to this legacy, Rauch begins his large compositions by drawing a sketch directly on the canvas, before building his images in a deft and fluid manner. It is this very mastery of the academic conventions of perspective that allows Rauch to deliberately manipulate his treatment of scale. Acker's shifting planes, contrasting colors and enigmatic themes amidst the expansive scale of his composition epitomizes the artist's astute practice.

In Acker, it is Rauch's careful fusion of compositional ingenuity with subtle symbolic content that make his fiery fields so poignantly captivating. The four leafless, distorted trees that line the foreground of the composition point to Rauch's constant fascination with the fragility of the human condition, while also pointing to its resilience, as they remain standing despite being seemingly stripped of life. This existential backbone anchors the ominous and violent recession of Rauch's reds, while pointing once again to the artist's ongoing negotiation of his own personal history within the context of industrial alienation. Faced with such expanse, one's eye shifts through the different planes of Rauch's composition as though moving through different time zones or planes of existence altogether.

Opposite:
Detail of the present lot.



Melva Bucksbaum

864

NEO RAUCH (B. 1960)

Mann auf dem Lande

signed and dated 'RAUCH 02' (lower right); titled 'Mann auf dem Lande' (on the stretcher)
oil on canvas

19 ¾ x 15 ¾ in. (50.2 x 40 cm.)
Painted in 2002.

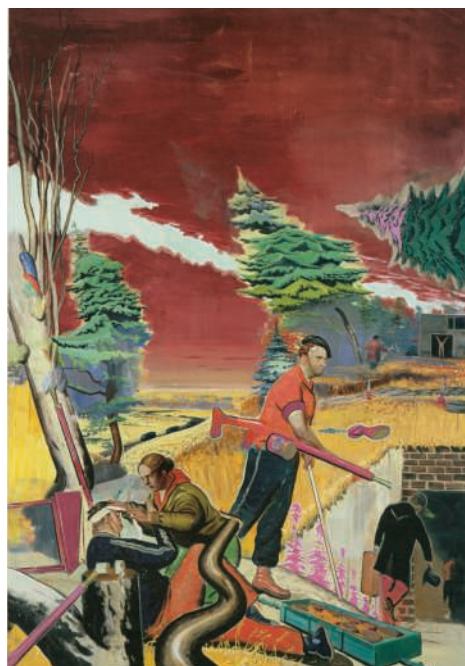
\$100,000-150,000

PROVENANCE

David Zwirner Gallery, New York
Acquired from the above by the present owner, 2004

EXHIBITED

Osaka, National Museum of Art, *Essential Painting*, October–December 2006,
p. 120 (illustrated).



Neo Rauch, *Konvoi*, 2003. © 2017 Neo Rauch / Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.



Melva Bucksbaum

865

FRANZ WEST (1947-2012)

Knotze (Three Works)

PROVENANCE

Galerie Eva Presenhuber, Zürich

Acquired from the above by the present owner, 2003

Knotze

lacquered aluminum

25 7/8 x 51 1/8 x 51 1/8 in. (66 x 130 x 130 cm.)

Executed in 2004.

Knotze

lacquered aluminum

21 5/8 x 42 x 42 in. (55 x 107 x 107 cm.)

Executed in 2004.

Knotze

lacquered aluminum

21 5/8 x 47 x 47 in. (55 x 120 x 120 cm.)

Executed in 2004.

\$100,000-150,000



"Early on I realized that the purely visual experience of an artwork was somehow insufficient. When I started to work as an artist, I wanted to expand the traditional boundaries of sculpture and found inspiration in Fluxus, although that movement didn't have much of a presence in Vienna, where I have always lived. I wanted to go beyond the purely optical and include tactile qualities as well. My works aren't things one just looks at, but things that the viewer is invited to handle."

Franz West



Melva Bucksbaum

866

MICHAEL KREBBER (B. 1954)

Small attempt at surprise with known motive

signed and dated 'Michael Krebber 02' (on the reverse)

lacquer on canvas

78 ¾ x 62 ¾ in. (200 x 159.7 cm.)

Painted in 2002.

\$40,000-60,000

PROVENANCE

Galerie Christine Mayer, Munich

Galerie Christian Nagel, Cologne

Acquired from the above by the present owner, 2005

EXHIBITED

Vienna, Secession, *Michael Krebber*, July-September 2007, n.p. (illustrated).







Bucksbaum residence, Sharon, Connecticut.

Melva Bucksbaum

867

SHERRIE LEVINE (B. 1947)

After Soutine (The Musician)

signed, titled and dated 'Sherrie Levine After Chaim Soutine 1984' (on the reverse)

watercolor and graphite on paper

image: 9 x 5 3/4 in. (22.9 x 14.6 cm.)

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

Executed in 1984.

\$10,000-15,000

PROVENANCE

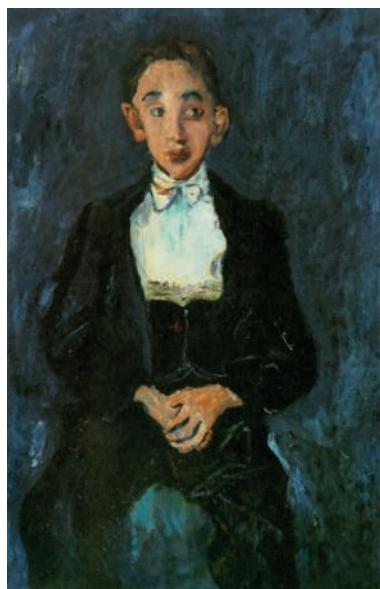
Private collection, acquired directly from the artist

Anon sale; Sotheby's, New York, 16 May 2001, lot 356

Acquired at the above sale by the present owner

LITERATURE

T. McEvilley, "On the Manner of Addressing Clouds," *Artforum*, Summer 1984, p. 69 (illustrated).



Chaim Soutine, *The Musician*, 1927.

Through her use and re-use of celebrated works of modern art as source material, Sherrie Levine dismisses the fraught notion of artistic originality outright. For Levine, images are ownerless and authorless: an idea standing in direct opposition to the highly individualistic modernism from which Soutine, Modigliani and Beckmann emerged in the first half of the 20th century. Levine reduces and essentializes those three artists' paintings, substituting Soutine's fleshy impasto brushwork for a lighter watercolor wash while softening Beckmann and Modigliani's machismo, leaving their respective hands recognizable but largely declawed.

Here, Levine avoids, or perhaps moves beyond, the direct appropriation of her acclaimed *After Walker Evans* series in favor of a deceptively personal mode of artist-to-artist interfacing: In rejecting the source artists' authorship and waiving the rights to her own, Levine makes a case for authorship's outright dismissal. Levine's watercolors ask whether image or author stands as the arbiter of quality, inviting the viewer to act as lawyer and jury.

Levine's watercolors represent an important and atypical moment for the typically polished, exacting artist; rarely does she show her hand as freely and successfully as in this series. While Levine's *After Walker Evans* series is often mistaken for their source imagery, the watercolors invite no such ambiguity. Coming on the heels of that iconic series, Levine's watercolors find the artist reconsidering the very notion of reconsideration.



Melva Bucksbaum

868

SHERRIE LEVINE (B. 1947)

After Modigliani (Portrait of Mieschanioff)

signed, titled and dated 'Sherrie Levine After Amedeo Modigliani 1985' (on the reverse)

watercolor and graphite on paper

image: 8 1/2 x 6 5/8 in. (21.6 x 16.8 cm.)

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

Executed in 1985.

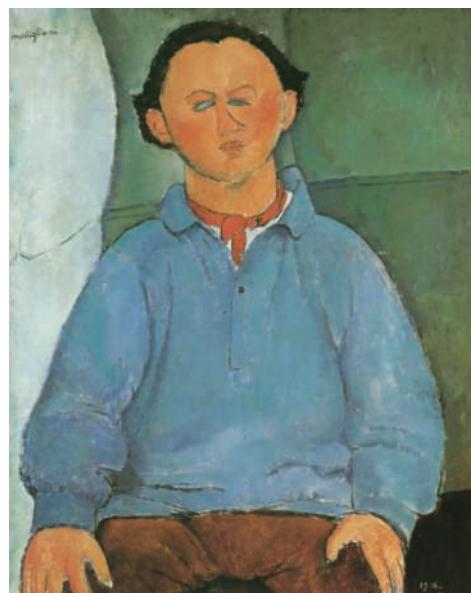
\$12,000-18,000

PROVENANCE

Private collection, acquired directly from the artist

Anon sale; Sotheby's, New York, 16 May 2001, lot 356

Acquired at the above sale by the present owner



Amedeo Modigliani, *Oscar Miestchaninoff*, 1916.



Melva Bucksbaum

869

SHERRIE LEVINE (B. 1947)

After Beckmann (Self-Portrait in Tuxedo)

signed, titled and dated 'Sherrie Levine After Max Beckman [sic] 1985' (on the reverse)

watercolor and graphite on paper

image: 7 1/2 x 5 in. (19.1 x 12.7 cm.)

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

Executed in 1985.

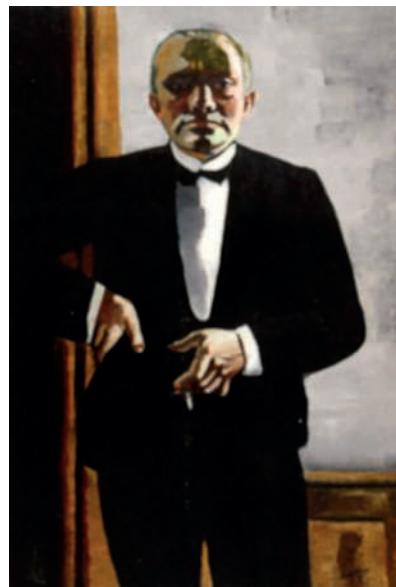
\$10,000-15,000

PROVENANCE

Private collection, acquired directly from the artist

Anon sale; Sotheby's, New York, 16 May 2001, lot 356

Acquired at the above sale by the present owner



Max Beckmann, *Self-Portrait in Tuxedo*, 1927. Harvard Art Museums, Cambridge. © 2017 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.



Melva Bucksbaum

870

CINDY SHERMAN (B. 1954)

Untitled (Bus Riders II)

signed, numbered and dated 'Cindy Sherman 2/20 1976/05' (on the reverse of each element)

gelatin silver print, in fifteen parts

each image: 7 1/2 x 5 in. (18.7 x 12.7 cm.)

each sheet: 10 x 8 in. (25.4 x 20.3 cm.)

Executed in 1976/2005. Each work is number two from an edition of twenty plus four artist's proofs.

\$100,000-150,000

PROVENANCE

Bill T. Jones/Arnie Zane Dance Company, New York

Acquired from the above by the present owner, 2005

EXHIBITED

Paris, Jeu de Paume; Bregenz, Kunsthaus Bregenz; Humlebaek, Louisiana Museum of Modern Art, and Berlin, Martin-Gropius-Bau, *Cindy Sherman*, May 2006-September 2007, pp. 17-21 and 237 (another example exhibited and illustrated).

Vienna, Vertikale Galerie, Sammlung Verbund, *Cindy Sherman: The Early Works 1975-1977, Catalogue Raisonné*, January -May 2012, pp. 227 and 238-248 (another example exhibited and illustrated).

Untitled (Bus Riders II) is a series that Cindy Sherman produced shortly after graduating from the State University College at Buffalo, New York. The fifteen black and white photographs are a significant early example of Sherman's work, which is viewed as the beginning of her exploration of portraiture and the mechanics of compositional staging.

As its title indicates, the characters that Sherman enacted in the present work were based on people she had encountered and observed on the bus. The boundaries between performance, film and photography become blurred when, by transforming herself through poses and facial expressions, she confers a unique identity to each one of her personas. In each of the fifteen photographs, the artist appears in a different outfit, wearing wigs, glasses and make-up according to the character she portrays. Such props as a cigarette, a make-up mirror, a briefcase, a bulging paper bag and a book provide additional elements to the possible narratives each bus rider harnesses. The characters in *Untitled (Bus Riders II)*, originating from an ordinary, everyday activity, have an ordinary, everyday appearance. Her photographs were breaking the boundaries of conventional portrait, somewhat ironically, by reproducing the normal.

Sherman took perceived notions of identity and turned them on their heads, testing the cultural and conceptual boundaries of her chosen medium. However hard we try, we can never tell exactly what is happening behind each mask that Sherman creates. The series marked the beginning of Sherman finding her voice as an artist, as she paved the path that would ultimately lead to unlock an entire exploration of identity.







Melva Bucksbaum

871

CINDY SHERMAN (B. 1954)

Untitled #408

signed, numbered and dated 'Cindy Sherman 3/6 2002' (on the backing board)

chromogenic print

54 x 36 in. (137.2 x 91.4 cm.)

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

\$80,000-120,000

PROVENANCE

Metro Pictures, New York

Acquired from the above by the present owner, 2003

EXHIBITED

London, Serpentine Gallery and Edinburgh, Scottish National Gallery of Modern Art, *Cindy Sherman*, June 2003–March 2004, p. 88 (another example exhibited and illustrated.)

Paris, Jeu de Paume; Bregenz, Kunsthau Bregenz; Humlebaek, Louisiana Museum of Modern Art, and Berlin, Martin-Gropius-Bau, *Cindy Sherman*, May 2006–September 2007, pp. 209, 267 and 282 (another example exhibited and illustrated).

New York, Museum of Modern Art; San Francisco Museum of Modern Art; Minneapolis, Walker Art Center and the Dallas Museum of Art, *Cindy Sherman*, February 2012–June 2013, p. 155, pl. 103 (illustrated).

LITERATURE

M. Sollins, ed., "Transformation," *Art*: 21, New York, 2009, p. 202 (another example illustrated).



Melva Bucksbaum

872

ED RUSCHA (B. 1937)

Gasoline Stations

numbered '3/25' (on the reverse of each element)

gelatin silver print flush-mounted to paperboard, in ten parts

each image: dimensions vary

each mount: 19 1/2 x 23 in. (49.5 x 58.4 cm.)

Conceived in 1962 and printed in 1989. This work is number three from an edition of twenty-five plus eight artist's proofs and one trial proof.

\$60,000-80,000

PROVENANCE

Yancey Richardson Gallery, New York

Acquired from the above by the present owner

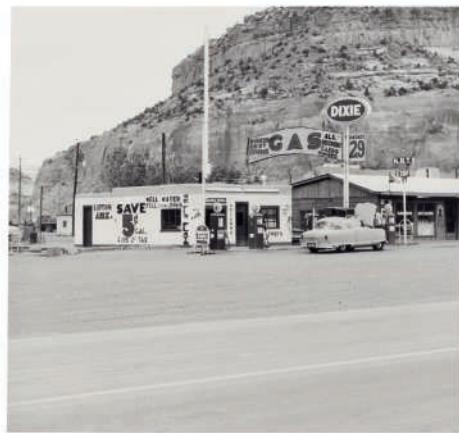
EXHIBITED

New York, Yancey Richardson Gallery, *Baltz, Becher, Ruscha*, April-June 2011.

LITERATURE

K. Frazzini, P. Johnson and K. McLean, eds., *Edward Ruscha: Editions 1959-1999, Catalogue Raisonné, Vol. 1 and 2*, Minneapolis, 1999, pp. 53-55 and 108, nos. 187-196 (another example illustrated).

The present work, *Gasoline Stations*, is comprised of the following prints, in order of appearance: Texaco, Jackrabbit, Arizona; Shell, Daggett, California; Phillips 66, Flagstaff, Arizona; Fina, Groom, Texas; Flying A, Kingman, Arizona; Dixie, Lupton, Arizona; Self Service, Milan, New Mexico; Standard, Amarillo, Texas; Union, Needles, California, and Knox Less, Oklahoma City, Oklahoma. These titles are stamped on the reverse of each corresponding element.



Melva Bucksbaum

873

LOUISE LAWLER (B. 1947)

Something about Time and Space But I'm Not Sure What It Is, (Four Works)

Something about Time and Space But I'm Not Sure What It Is (More) Cape Cod

signed, numbered and dated 'Louise S. Lawler 2/5 1998' (on the reverse)
Cibachrome print flush-mounted on aluminum in museum box
18 ¾ x 23 ½ in. (47.6 x 59.7 cm.) Executed in 1998. This work is number two from an edition of five.

Something about Time and Space But I'm Not Sure What It Is (More) Citronella

signed, numbered and dated 'Louise S. Lawler 2/5 1998' (on the reverse)
Cibachrome print flush-mounted on aluminum in museum box
18 ¾ x 23 ½ in. (47.6 x 59.7 cm.)
Executed in 1998. This work is number two from an edition of five.

Something about Time and Space But I'm Not Sure What It Is (More) Deeper Than...

signed, numbered and dated 'Louise S. Lawler 2/5 1998' (on the reverse)
Cibachrome print flush-mounted on aluminum in museum box
18 ¾ x 23 ½ in. (47.6 x 59.7 cm.)
Executed in 1998. This work is number two from an edition of five.

Something about Time and Space But I'm Not Sure What It Is (One) Purple

Cibachrome print flush-mounted on aluminum in museum box
24 x 29 ½ in. (61 x 74.9 cm.)
Executed in 1998. This work is number two from an edition of five.

\$50,000-70,000

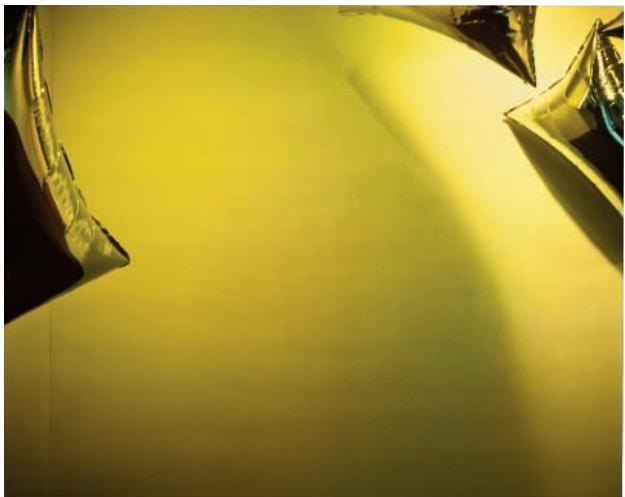
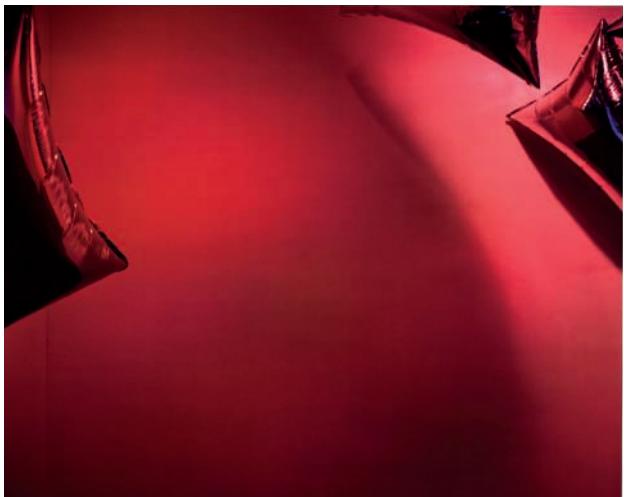
PROVENANCE

Metro Pictures, New York

Acquired from the above by the present owner, 2001

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

Louise Lawler



Melva Bucksbaum

874

SHERRIE LEVINE (B. 1947)

Parchment Knot: 9

signed, numbered and dated 'Sherrie Levine 2003 9' (on the backing board)

acrylic on plywood in artist's frame

98 5/8 x 50 5/8 in. (250.5 x 128.6 cm.)

Executed in 2003.

\$100,000-150,000

PROVENANCE

Paula Cooper Gallery, New York

Nyehaus, New York

Acquired from the above by the present owner, 2007

EXHIBITED

New York, Paula Cooper Gallery, *Sherrie Levine*, March-April 2003.

London, Simon Lee Gallery and New York, Nyehaus, *Sherrie Levine*, June-October 2007, p. 29 (illustrated).

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

Sherrie Levine



Installation view, *Sherrie Levine*, Paula Cooper Gallery, New York, March-April 2003 (present lot illustrated). Photo: Courtesy of Paula Cooper Gallery, New York. Artwork: © Sherrie Levine



Melva Bucksbaum

875

RONI HORN (B. 1955)

Key and Cue, No. 1755 (TO MAKE A PRAIRIE IT TAKES A CLOVER AND ONE BEE)

incised with the title '1755' (on the underside)

aluminum and solid cast plastic

103 x 2 x 2 in. (261.6 x 5 x 5 cm.)

Executed in 1994/2003. This work is number two from an edition of three.

\$80,000-120,000

PROVENANCE

James Kelly Contemporary, Santa Fe

Acquired from the above by the present owner, 2006

EXHIBITED

Musée d'Art Moderne de la Ville de Paris, *Roni Horn: Events of Relation*, November 1999-January 2000, p. 13 (another example illustrated).

London, Tate Modern; Avignon, Collection Lambert; New York, Whitney Museum of American Art and Boston, Institute of Contemporary Art, *Roni Horn AKA Roni Horn*, February 2009-May 2010, pp. 90, 91 and 224 (illustrated).

Sharon, The Granary, *The Distaff Side*, April 2013-January 2015, p. 218 (illustrated).

To make a prairie (1755)

*To make a prairie it takes a
clover and one bee,*

One clover, and a bee.

And revery.

The revery alone will do,

If bees are few.

Emily Dickinson

TO MAKE A PRAIRIE IT TAKES A SICKER AND ONE BEE

Melva Bucksbaum

876

ERIC FISCHL (B. 1948)

Catboy

titled 'CATBOY' (on the reverse of the left element); signed and dated 'Eric Fischl 1987' (on the reverse of each element)
 oil on canvas, in three parts
 left element: 100 x 78 in. (254 x 198.1 cm.)
 center element: 40 x 30 in. (101.6 x 76.2 cm.)
 right element: 35 x 48 in. (88.9 x 121.9 cm.)
 overall: 100 x 126 in. (254 x 320 cm.)
 Painted in 1987.

\$180,000-250,000

PROVENANCE

Mary Boone Gallery, New York
 Acquired from the above by the present owner, 2005

EXHIBITED

Kassel, Germany, *documenta 8*, June-September 1987, p. 70.
 Milwaukee Art Museum, *The World of Art today*, May-August 1988, p. 66, no. 18 (illustrated).

LITERATURE

P. Schjeldahl and D. Whitney, "Eric Fischl," *Art In America*, New York, 1988, no. 79 (illustrated).
 A. Danto, R. Enright and S. Martin. *Eric Fischl 1970-2007*, New York, 2008, p. 170 (illustrated).

The art scene in America experienced an epochal shift in the 1980s, when figurative painting asserted itself as the dominant aesthetic language. After over three decades dominated by the deconstruction of traditional supports, Abstraction and subsequently Conceptualism, an exploding downtown New York art scene combined with an avant-gardist hotbed on the West Coast—with its epicenter at California Institute of the Arts (CalArts)—demanding a reckoning with new American contemporary life. Artists including Julian Schnabel, Jean-Michel Basquiat, Sherrie Levine, Barbara Kruger, Cindy Sherman, Keith Haring, revisited the legacies of Pop and Abstract Expressionism to confront the most urgent social issues at that time, ranging from gender inequality, to the realities of American suburbia, and the AIDS epidemic. Eric Fischl and David Salle, two classmates at CalArts, belong to this pivotal historical moment. The essential tension of their figurative works is captured persuasively by the art critic James Cahill, who astutely recognized their status as "bear[ing] dispiriting witness to an ultra-refined social performance in which narcissism and rivalry are sublimated into a delicate, mannered set of relations" (J. Cahill, "Eric Fischl at Victoria Miro," *Art in America*, 2014).

Speaking of how his suburban childhood informed his work, Fischl explained that "the dysfunction behind freshly painted doors across perfectly manicured lawns mocked my feelings of chaos beneath" (A. Abrams, "The View from Sag Harbor: Q+A with Eric Fischl," *Art in America*, 2012). *Catboy* (1987), a multi-panel painting composed of three overlapping elements, captures a sense of fear, dissatisfaction and embodies many of the concerns of his generation. Belonging to an early series produced between 1983 and 1989 (also present in the collection of the Whitney Museum of American Art) *Catboy*, invites the viewer to witness an intimate scene, one imbued with farce. Not only is the boy solitary, masked and bearing a reserved posture in a bare and empty room, but all elements present in the piece have been carefully and artificially positioned. The *mise en scène* transcends mere technical mastery to imagine the deeply American story Fischl portrays.



Edward Hopper, *Morning Sun*, 1952. Columbus Museum of Art. ©Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art.
 Photo: Columbus Museum of Art, Columbus, OH, USA / Bridgeman Images.



Melva Bucksbaum

877

DAVID SALLE (B. 1952)

Folded (Mirror)

signed, titled and dated "Folded (Pastoral)" David Salle 2000' (on the reverse of the right-most element); titled again 'Folded' (on the reverse of the left-most element)

oil on five joined canvases

overall: 60 x 120 1/4 in. (152.4 x 305.4 cm.)

Painted in 2000.

\$60,000-80,000

PROVENANCE

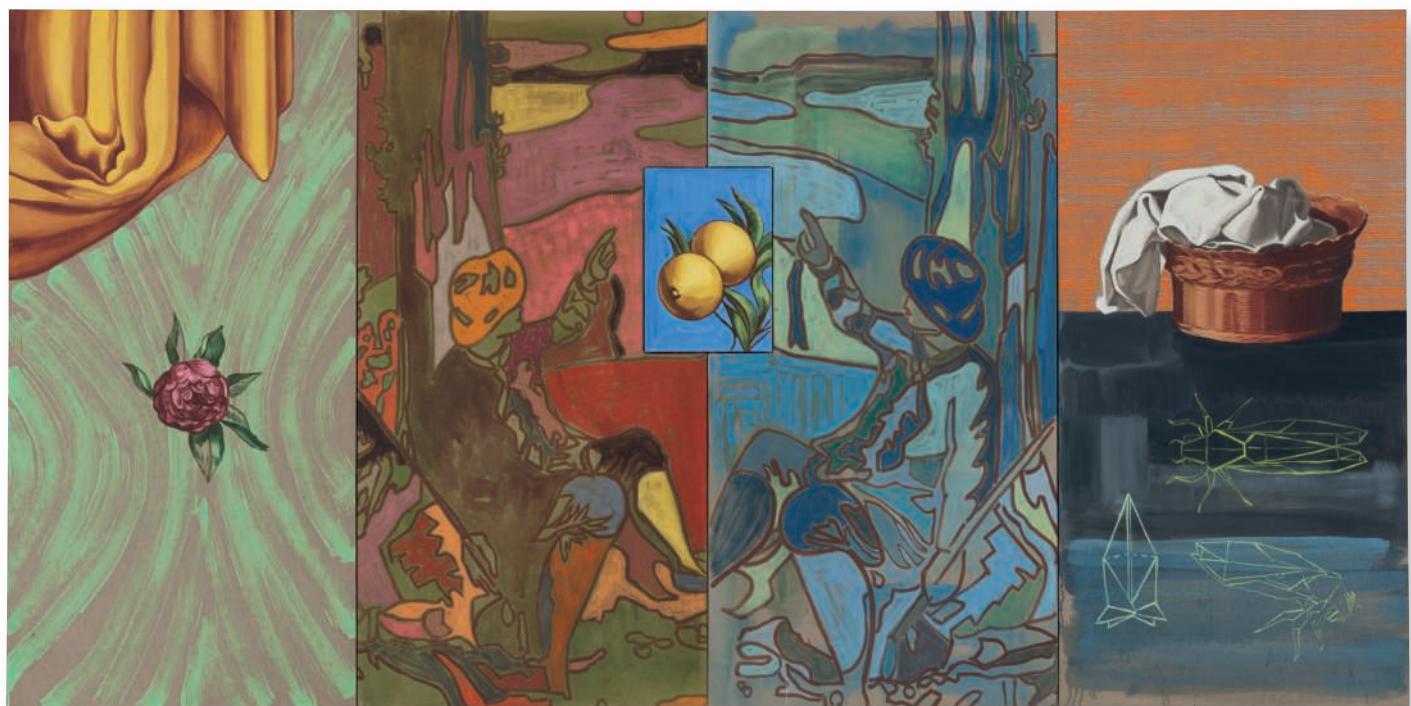
Gagosian Gallery, New York

Acquired from the above by the present owner, 2001

EXHIBITED

New York, Gagosian Gallery, *Pastoral*, January-March 2001, pp. 60 and 61 (illustrated).

David Salle always aimed to create difficult images. He explained, "I've always had a tremendous problem with authority [...] if I'm supposed to walk this way, something makes me want to go off in the other direction" (D. Salle, "Thirty Years After: A Conversation Between Hal Foster and David Salle," *David Salle: Ghost Paintings*, Chicago, 2013, p. 47). As beautifully exemplified by *Folded (Mirror)*, the images he uses reflect the larger narratives related to appropriation and representation in art, simultaneously undermining facile art historical references. The positive/negative man depicted in the two central panels, reminds us of a familiar late renaissance bucolic scene, which is enlivened with the schematic outline technique—one also employed by Warhol in his 'do-it-yourself' paintings aided by an overhead projector. In turn, the curtain drawn against a flat background, juxtaposed with the decontextualized outlines of insects and folded paper in the lateral panels, hint at Salle's Dadaist fascination with symbolism—one he shared with important influences including Francis Picabia.



Melva Bucksbaum

878

ALI BANISADR (B. 1976)

The Marvels of the East

signed and dated 'Ali Banisadr 2011' (on the overlap)

oil on canvas

72 x 96 in. (182.9 x 243.8 cm.)

Painted in 2011.

\$250,000-350,000

PROVENANCE

Leslie Tonkonow Artworks + Projects, New York

Acquired from the above by the present owner

EXHIBITED

New York, Leslie Tonkonow Artworks + Projects, *Ali Banisadr: It Happened and It Never Did*, March-April 2011.

LITERATURE

M. Farzin, "Clamour and Colour: Ali Banisadr," *Canvas Magazine*, September 2011, pp. 134-135 (detail illustrated).

J. Smith, E. Jackson and N. Al-Maashouq, eds., *Catalogue Raisonné, Ali Banisadr: One Hundred and Twenty Five Paintings*, London 2015, pp. 134-135 and 236 (illustrated).



From a distance, intensely busy surfaces appear to be rendered in microcosmic detail, yet when viewed more intimately, recognition dissolves into a frenzy of sensitive and compacted brush work. Ali Banisadr handles paint with a sentient physicality. His extravagant textures and vibrant tones visually translate the experience of taste, smell, and especially sound into fields that project dissonant rhythms.

Both *Infidels* and *The Marvels of the East* possess all the qualities of an outlandish landscape, their rich aromatic colors disseminating a fairytale landscape that's both majestic and medieval. Amidst his lush surface, splendor gives way to embellished anarchy and carnage as onslaughts of painterly gestures replicate the chaos of an attack. Banisadr's experiences, including the traumatic violence he witnessed as a child and the tumult of fleeing his war-stricken home at a young age color his work and is apparent in his choice of subject matter as well as painterly style and compositions. Similar to Hieronymus Bosch, to whom he is often compared, Banisadr creates vast landscapes that border on the fantastical in their complexity, yet also contain a great amount of figurative detail resulting in a frenzied and hypnotizing canvas.

The fractured background, reminiscent of stained glass, is inspired by Banisadr's recollection of the sound of shattering windows during bombings. This synesthetic connection between auditory memory and visualization is consistent throughout his work. "The bombing, the air raids; I witnessed so many ruins and chaos everywhere," he explains. "When the vibrations and explosions of the air raids occurred, my mother recalls I would make drawings to try to make sense out of what was happening. And I think that stays with me even now, where I still see the world as this chaotic, potentially dangerous place. Trying to make sense out of it in a visual way is the only way I can understand"

"Sometimes I forget what I put in. I want to capture things in that way, where you're looking into your memory, a dream or hallucination. The characters become a mixture of archetypes, [and] that's what I like. You're trying to figure it out and your brain wants to categorize things, but it can't because of this motion. You want to solve the problem, but it never gets solved. It's like when you read a really good book and the story never leaves you. I

sometimes say the conflict in the work is the conflict of my own thoughts and anxieties. It's a civil war in my head. The top part [of my artwork] is you letting go and floating. You become part of the air and you've tapped into the heartbeat of the universe. I guess that's what people do when they meditate" (A. Banisadr, quoted in conversation with B. Groys, in *Ali Banisadr: One Hundred and Twenty-Five Paintings*, London 2015, p.25).

At first glance, *Infidels* appears jubilant and celebratory. Marvelous colors fill the canvas in brilliance and warmth, saturating every surface in iridescence. But upon further observation, eyes begin to adjust to reveal the characters and chaotic exercise of the scene. Warriors, weapons and warfare come alive, leaping off the canvas. Like most of Banisadr's work, this painting is both virginal and violent. Puffing clouds and flowering trees provokes a dialogue between the serene and the horrific.

The Marvels of the East is more transparent in its depiction of pandemonium. The scattered gestures of red paint throughout the canvas instantly resonate as symbols of the wounded, and the few brushstrokes of orange pigment come alive on the canvas as spontaneous bursts of flames. Fragmented objects fly through the air in a fanciful dance, while land and water divide the battlefield, creating a confrontation between chaos and tranquility.

Banisadr is originally from Tehran, and moved to America when he was a child. His works are influenced by his experiences as a refugee from the Iran-Iraq war, and his unique approach to abstraction evokes connotations to displacement, memory, nostalgia and violence. Banisadr's thought-provoking works are housed in many prestigious public collections worldwide including the Metropolitan Museum of Art, New York; Museum of Contemporary Art, Los Angeles; Saatchi Gallery, London and the British Museum, London among others.

"I never think about actual things when I'm painting. I'm not thinking 'I'm going to put a person here, a tree here and a bird there.' The beginning stage is always the sound. From that, slowly, stories come about based on what I'm reading or thinking at the time, but if I didn't have that sound I don't know what I would do" (*Ibid.*).



Umberto Boccioni, *The City Rises*, 1910. Museum of Modern Art, New York.
Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, New York.

Opposite:
Detail of the present lot.



Melva Bucksbaum

879

ALI BANISADR (B. 1976)

Infidels

signed and dated 'ALI BANISADR '07' (on the reverse)

oil on canvas

47 ¾ x 48 ½ in. (121.3 x 122.2 cm.)

Painted in 2007.

\$80,000-120,000

PROVENANCE

Leslie Tonkonow Artworks + Projects, New York

Acquired from the above by the present owner

EXHIBITED

New York, Leslie Tonkonow Artworks + Projects, *Ali Banisadr: Paintings*, October-December 2008, pp. 8 and 9 (illustrated).

LITERATURE

J. Smith, E. Jackson and N. Al-Maashouq, eds., *Catalogue Raisonné, Ali Banisadr: One Hundred and Twenty Five Paintings*, London, 2015, pp. 40-41 and 235 (illustrated).



Hieronymus Bosch, *Haywain*, 1515. Prado, Madrid.
Photo: Prado, Madrid, Spain / Bridgeman Images.



Melva Bucksbaum

880

MICKALENE THOMAS (B. 1971)

Hair Portrait #9

signed, titled and dated 'Hair Portrait #9, 2013 M. Thomas' (on the reverse of each element)

acrylic and rhinestones on panel, in four parts

each: 24 x 20 in. (61 x 50.8 cm.)

overall: 48 x 40 in. (121.9 x 101.6 cm.)

Executed in 2013.

\$20,000-30,000

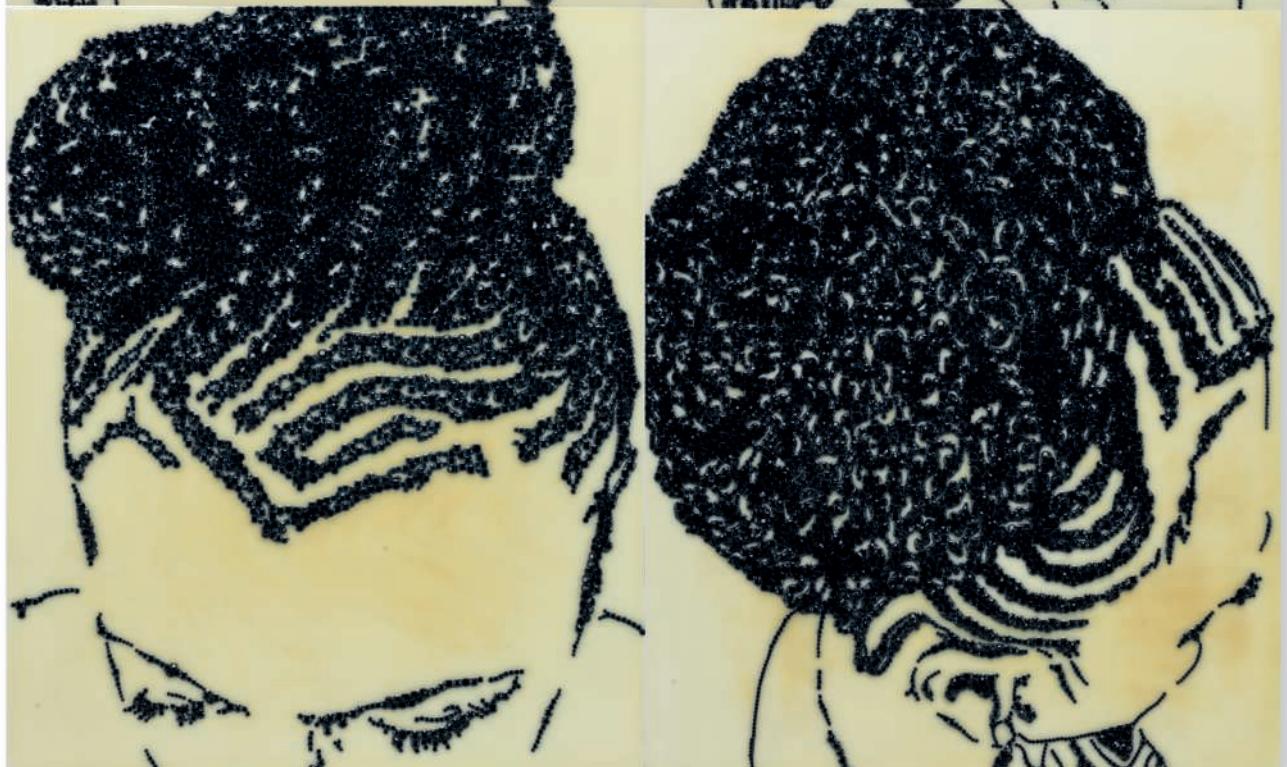
PROVENANCE

BOMB's 32nd Anniversary Gala and Silent Art Auction, courtesy of the artist,
New York, 19 April 2013

Acquired at the above sale by the present owner

EXHIBITED

University of Massachusetts Amherst, University Museum of Contemporary
Art, *Du Bois in Our Time*, September-December 2013, pp. 130, 131 and 197
(illustrated).



Melva Bucksbaum

881

YINKA SHONIBARE MBE (B. 1962)

Un Ballo in Maschera (I-X)

Stamped with the artist's name, titled and numbered sequentially "I-X" Yinka Shonibare MBE (1962-) *Un Ballo in Maschera* (on a metal plaque affixed to each frame) giclee print on Hannemuhle rag paper in artist's frame, in ten parts each: 24 1/2 x 34 1/2 in. (62.2 x 87.6 cm.) Executed in 2004-2005. This work is number two from an edition of ten.

\$60,000-80,000

PROVENANCE

Stephen Friedman Gallery, London
Acquired from the above by the present owner, 2005

EXHIBITED

Nouveau Musée National de Monaco, *Looking Up...Yinka Shonibare MBE*, June 2010-January 2011, p. 30 (another example exhibited and illustrated).

LITERATURE

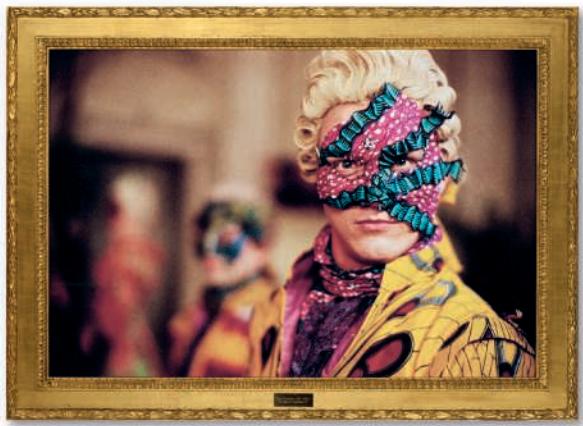
A. Downey, "Yinka Shonibare," *BOMB Magazine*, no. 93, Fall 2005, pp. 24-31 (another example illustrated).

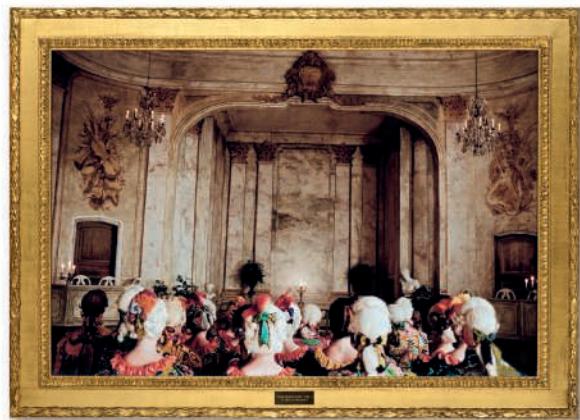
This work is eligible for a certificate of authenticity.

"On the one hand, the masquerade is about ambiguity, but on the other hand—it involves a moment when the working classes could play at being members of the aristocracy for a day, and vice versa. We're talking about power within society, relations of power. As a black person in this context, I can create fantasies of empowerment in relation to white society, even if historically that equilibrium or equality really hasn't arrived yet. This is something that art is able to do quite well, because it's a space of transformation, where you can go beyond the ordinary."

Yinka Shonibare







Melva Bucksbaum

882

CHRIS OFILI (B. 1968)

Afro Muses: The Gardener

signed and dated 'Chris Ofili circa 95-05' (on the reverse of each element)

watercolor and graphite on paper, in nine parts

each: 9 1/2 x 6 1/4 in. (24.1 x 15.9 cm.)

Executed in 1995-2005.

\$40,000-60,000

PROVENANCE

David Zwirner Gallery, New York

Acquired from the above by the present owner, 2005

EXHIBITED

New York, Studio Museum in Harlem, *Chris Ofili: Afro Muses*

1995-2005, May-July 2005, pp. 53-55 and 176 (illustrated).

London, Tate Britain, *Chris Ofili*, January-May 2010, p. 63 (illustrated).

LITERATURE

"On Now, On Soon: Museum and Gallery Shows Around the World," *Flash Art*, May-June, vol. 38, 2005, p.82.

"The Art of the Kink," *International Review of African American Art*, vol. 20, no. 2, 2005, p. 46.

A. Sternbergh, "Aftershock," *New York*, vol. 38, no. 16, 2005.





883

LOS CARPINTEROS (EST. 1992)

Lagos Artificiales

titled 'lagos artificiales' (lower center); signed and dated 'Los Carpinteros 2001' (lower right)

watercolor and graphite on paper

60 1/4 x 85 1/4 in. (153 x 216.5 cm.)

Executed in 2001.

\$20,000-30,000

PROVENANCE

Grant Selwyn Fine Art, New York

Acquired from the above by the present owner, 2002



884

PHILIP TAAFFE (B. 1955)

Sphenopsida

signed, titled and dated 'SPHENOPSIDA Philip Taaffe 1998-99' (on the reverse)

mixed media on canvas

63 3/4 x 56 in. (161.9 x 142.2 cm.)

Executed in 1998-1999.

\$20,000-30,000

PROVENANCE

Baldwin Gallery, Aspen

Acquired from the above by the present owner, 1999

EXHIBITED

San Diego, La Jolla, University Art Gallery, *Philip Taaffe: Confluence*, October-December 2001, n.p. (illustrated).

Melva Bucksbaum

885

RICHARD TUTTLE (B. 1941)

Audubon, Thoreau

numbered sequentially "1-'12" (on the reverse of each element)
acrylic, nails and plywood mounted on plywood panel, in twelve parts
each: 14 x 14 in. (35.6 x 35.6 cm.)
Executed in 1999.

\$120,000-180,000

PROVENANCE

Sperone Westwater, New York
Acquired from the above by the present owner, 2003

EXHIBITED

New York, Whitney Museum of American Art, *2000 Whitney Biennial*, March-June 2000, p. 208 (detail illustrated).
Philadelphia, Institute of Contemporary Art, *In Parts: 1998-2001, A Project by Richard Tuttle*, December 2001–February 2002, no. 10A (illustrated).

"When people comes into that space with my show, I don't want them to think, "This is Richard Tuttle's art." I want them to think, "this is my art." A lot of galleries are constructed so that the visitor has to come and look at somebody else's art. The more a viewer feels like the work is theirs, the happier I am."

Richard Tuttle



Detail of the present lot.







Melva Bucksbaum

886

DAVID WOJNAROWICZ (1954-1992)

Mexico Crucifix

signed, titled and dated 'Mexico Crucifix 1987-88 David Wojnarowicz'
(on the reverse of the center panel)

acrylic and printed paper collage on panel, in five parts
overall: 81 x 120 ½ in. (205.7 x 306.1 cm.)

Executed in 1987-1988.

\$80,000-120,000

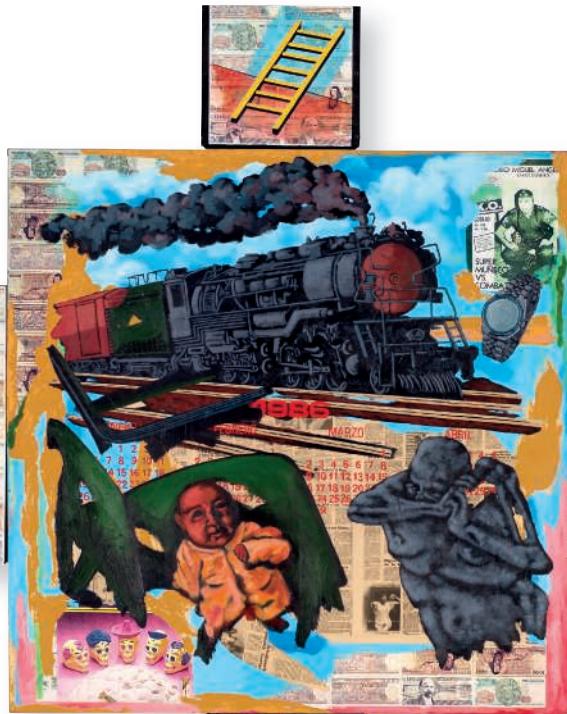
PROVENANCE

P.P.O.W., New York

Acquired from the above by the present owner

LITERATURE

C. Carr, *Fire in the Belly: The Life and Times of David Wojnarowicz*,
New York, 2013, p. 348.





887

JOCKUM NORDSTRÖM (B. 1963)

Things Are So Slow

signed and dated 'JOCKUM 03' (lower right)

watercolor, ink, wax crayon, graphite and paper collage on paper
52 x 40 in. (132.1 x 101.6 cm.)

Executed in 2003.

\$60,000-80,000

PROVENANCE

David Zwirner Gallery, New York

Acquired from the above by the present owner, 2004

EXHIBITED

Istanbul, *Poetic Justice, The 8th International Istanbul Biennial*, September–November 2003.

New York, David Zwirner, *Marcel Dzama & Jockum Nordström*, December 2003–January 2004.

Stockholm, Moderna Museet, *Jockum Nordström: A Stick in the Wood*, June–September 2005, n.p. (illustrated).



888

RODNEY GRAHAM (B. 1949)

Schoolyard Tree, Vancouver

chromogenic print in artist's frame
94 x 74 1/4 in. (238.8 x 188.6 cm.)

Executed in 2001. This work is number three from an edition of five plus one artist's proof and is accompanied by a certificate of authenticity signed by the artist.

\$40,000-60,000

PROVENANCE

Donald Young Gallery, Chicago
Acquired from the above by the present owner, 2002

"I decided not to limit myself to the cumbersome walk-in camera obscura structure and made some inverted images of trees just by using a field camera. . . . I was thinking of the category of portraiture, and of all that 19th century photography of trees—very straightforward documents. . . . I was particularly interested in it as an iconic image, something you would see in a text book illustrating the idea of the inversion of an image in general, showing the mechanism of the optics of the eye."

Rodney Graham

Melva Bucksbaum

889

JUAN MUÑOZ (1953-2001)

Figure with knot at the back

bronze

57 1/4 x 17 1/4 x 14 in. (145.4 x 43.8 x 35.6 cm.)

Executed in 2000-2001. This work is number two from an edition of two plus one artist's proof.

\$100,000-150,000

PROVENANCE

Marian Goodman Gallery, New York

Acquired from the above by the present owner, 2003

"My characters sometimes behave as a mirror that cannot reflect. They are there to tell you something about your looking, but they cannot, because they don't let you see yourself."

Juan Muñoz



Alternate view of the present lot.



THE COLLECTION OF

Melva Bucksbaum

890

NICK CAVE (B. 1959)

Untitled

three vintage painted stools, painted papier-mâché,
ceramic birds, glass flowers, beads, metal, thread and
wire

73 x 34 1/4 x 26 1/4 in. (185.4 x 87 x 66.7 cm.)

Executed in 2014.

\$50,000-70,000

PROVENANCE

Jack Shainman Gallery, New York

Acquired from the above by the present owner



Detail of the present lot.



Melva Bucksbaum

891

JOEL SHAPIRO (B. 1941)

Untitled

white bronze

15 x 4 1/2 x 7 1/4 in. (38.1 x 11.4 x 18.4 cm.)

Executed in 2000. This work is unique.

\$30,000-50,000

PROVENANCE

PaceWildenstein, New York

Acquired from the above by the present owner, 2001

EXHIBITED

New York, PaceWildenstein, *Joel Shapiro: Recent Sculptures and Drawings*, April-May 2001, p. 21 (illustrated).



Alternate view of the present lot.



Melva Bucksbaum

892

DEBORAH BUTTERFIELD (B. 1949)

Punch

welded steel

32 1/2 x 46 x 24 in. (82.6 x 116.8 x 61 cm.)

Executed in 1990.

\$40,000-60,000

PROVENANCE

Richard Gray Gallery, Chicago

Acquired from the above by the present owner, 1998



Eadweard Muybridge, *Obstacle Jump, black horse*.
From *Animal Locomotion*, 1887. Musee d'Orsay, Paris.
Photo: © RMN-Grand Palais / Art Resource, New York.



Melva Bucksbaum

893

TOM OTTERNESS (B. 1952)

Bear

incised with the artist's signature, numbered and dated '© TOM OTTERNESS
3/6 98' (on the back of the proper left heel)

bronze

38 x 14 x 14 in. (96.5 x 35.6 x 35.6 cm.)

Executed in 1998. This work is number three from an edition of six.

\$18,000-25,000

PROVENANCE

John Berggruen Gallery, San Francisco

Acquired from the above by the present owner, 1999

EXHIBITED

Des Moines Art Center, *Almost Warm and Fuzzy: Childhood and Contemporary Art*, September–November 1999, p. 1 (illustrated and illustrated on the cover of the pamphlet).





Melva Bucksbaum

894

JAMES LEE BYARS (1932-1997)

Untitled

Japanese paper and varnish

six smaller elements, each: 6 x 1 1/2 x 1 1/2 in. (15.2 x 3.8 x 3.8 cm.)
two larger elements, each: 9 1/2 x 2 1/2 x 2 1/2 in. (24.1 x 6.4 x 6.4 cm.)
Executed *circa* 1959.

\$40,000-60,000

PROVENANCE

Michael Werner Gallery, New York
Acquired from the above by the present owner, 2006

EXHIBITED

London, Michael Werner Gallery, *James Lee Byars: Early Works & The Angel*,
January-March 2013, p. 29, no. 6 (illustrated).



895

JAMES LEE BYARS (1932-1997)

Slit Moon

Thassos marble

1 1/2 x 15 3/4 x 7 in. (3.8 x 40 x 17.8 cm.)

Executed in 1994.

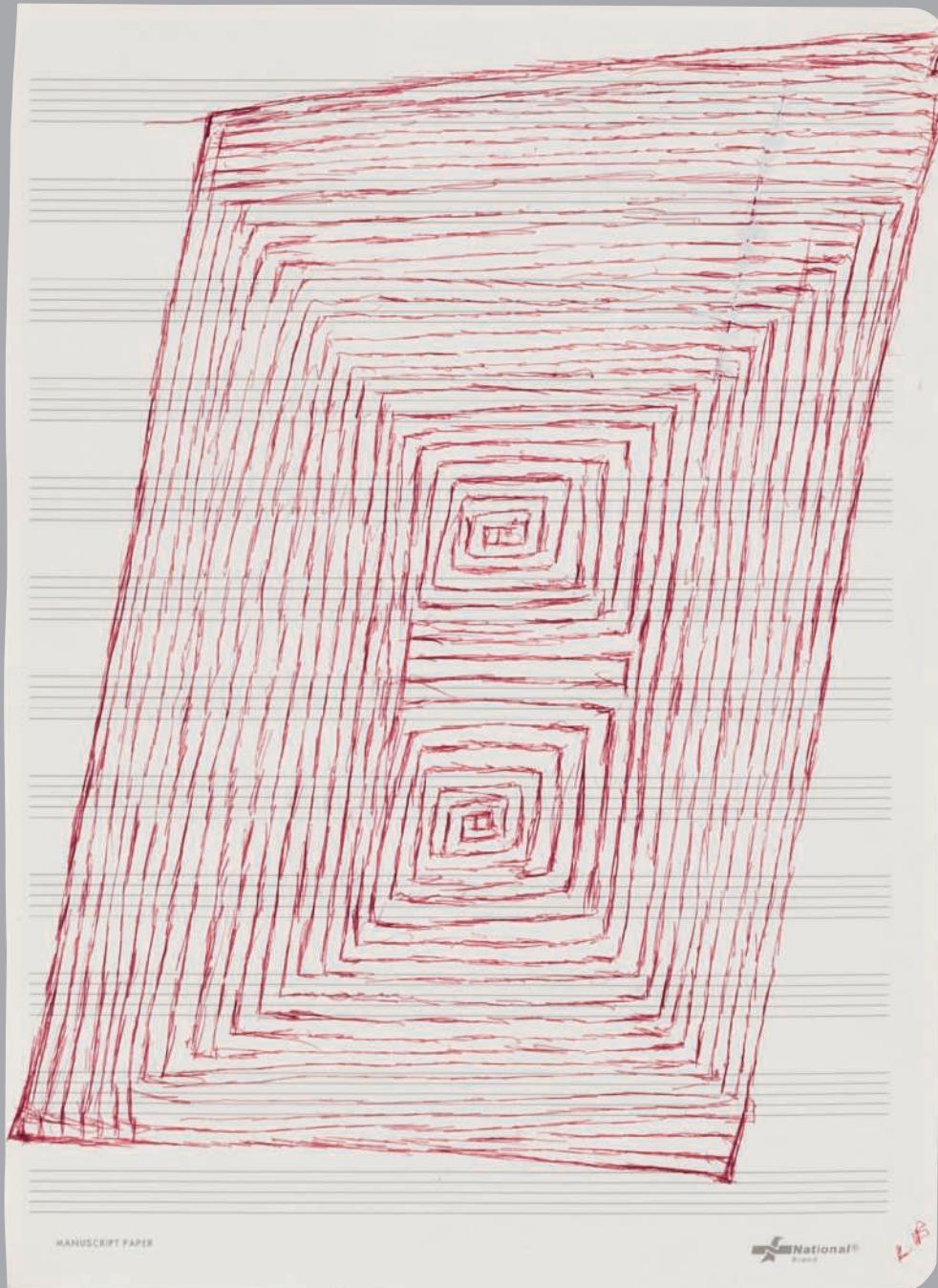
\$30,000-50,000

PROVENANCE

Baldwin Gallery, Aspen

Acquired from the above by the present owner, 2005





896

LOUISE BOURGEOIS (1911-2010)

Untitled

signed with the artist's initials 'LB' (lower right)

gouache and ink on music paper

12 x 8 5/8 in. (30.5 x 21.9 cm.)

Executed in 1998.

\$8,000-12,000

PROVENANCE

Exit Art/The First World, New York

Acquired from the above by the present owner, 2002

EXHIBITED

Purchase, Neuberger Museum of Art, *Endpapers: Drawings 1890-1900 and 1990-2000*, January-April 2000, p. 36.

Williamstown, Williams College Museum of Art, *Louise Bourgeois: Sleepwalking*, November 2001-August 2002.



897

AGOSTINO BONALUMI (1935-2013)

Bianco

signed and dated 'Bonalumi 2012' (on the overlap)

water-based enamel on shaped canvas

39 ¾ x 39 ¾ in. (100 x 100 cm.)

Painted in 2012.

\$40,000-60,000

PROVENANCE

James Barron Art, Connecticut

Acquired from the above by the present owner

EXHIBITED

New York, Barbara Mathes Gallery, *Agostino Bonalumi*, May-June 2012.

LITERATURE

F. Bonalumi, M. Meneguzzo, *Agostino Bonalumi. Catalogo Ragionato: Tomo I and Tomo II*, Milano, 2015, pp. 295 and 781, no. 2005 (illustrated).

This work is recorded in the Archivio Bonalumi, Milan, under number 12-010.

Melva Bucksbaum

898

MEL BOCHNER (B. 1940)

Liar

signed, titled and dated 'LIAR MEL BOCHNER 2007' (on the reverse)

oil on canvas

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

Painted in 2007.

\$30,000-50,000

PROVENANCE

Peter Freeman Inc., New York

Acquired from the above by the present owner

EXHIBITED

New York, Peter Freeman Inc., *Mel Bochner*, March-May 2008.

New York, Jewish Museum, *Mel Bochner: Strong Language*, May-September 2014, pp. 94 and 95 (illustrated).

LIAR, PREVARICATOR, FABULATOR, DISSEMBLER, DECEIVER, HYPOCRITE, EQUIVOCATOR, CONSPIRATOR, COLLABORATOR, PERJURER, PLAGIARIZER, BAMBOOZLER, FRAUD, FORGER, FAKER, FOURFLUSHER, FINAGLER, PHONEY, PSEUDO, HUSTLER, QUACK, SHYSTER, SWINDLER, SNAKE IN THE GRASS, GRIFFER, JUDAS, CON MAN, BUNKO ARTIST, DIDDLER, SEDUCER, TWO-TIMER, DOUBLE-CROSSER, MEALY-MOUTH, BULLSHITTER

Melva Bucksbaum

899

SARI DIENES (1898-1992)

Shard Straps

signed and dated 'Sari Dienes /70' (on the reverse)
plaster, doorknobs, glass, wood, metal and metal hanging wire
22 ¾ x 17 ½ in. (57.8 x 44.5 cm.)
Executed in 1970.

\$15,000-20,000

PROVENANCE

Pavel Zoubok Gallery, New York
Acquired from the above by the present owner

Shard Straps is a beguiling mixed-media collage by the Hungarian-American artist Sari Dienes. Comprised of glass, wood, metal, plaster and doorknobs, it lays on a white canvas. Its protruding wooden frame grants it a box-like form that recalls the work of Kurt Schwitters and Joseph Cornell. Despite the use of manmade objects, the overall composition's rounded edges and neutral palette give the work an organic feel. The luminous glass elements resemble gems hidden in a labyrinthine spider's web, and indeed there is a sense of mystery and withholding to *Shard Straps'* complex arrangement, as though it is a magical charm, posed somewhere between the earthy and the ethereal.

Born in present day Hungary, educated in Paris and London and for much of her life a resident in New York, Dienes has woven a career that reads like a digest of 20th century history. A student of Fernand Léger and Henry Moore, a journey around America in the 1940s opened Dienes to the potential of using the natural landscape and everyday objects in her practice. "Bones," she wrote, "lint, Styrofoam, banana skins, the squishes and squashes found on the street: nothing is so humble that it cannot be made into art" (S. Dienes, quoted in P. Allara, *Pictures of People: Alice Neel's American Portrait Gallery*, Lebanon, 1998, p. 214). In the 1950s she mentored Robert Rauschenberg and Jasper Johns.



Melva Bucksbaum



900

ALEX KATZ (B. 1927)

Forsythia 1

incised with the artist's signature and dated 'Alex Katz 97' (upper right)
oil on panel

12 x 9 in. (30.5 x 22.9 cm.)
Painted in 1997.

\$15,000-20,000

PROVENANCE

Baldwin Gallery, Aspen
Acquired from the above by the present owner, 2003



901

ALEX KATZ (B. 1927)

Dogwood

incised with the artist's signature and dated 'Alex Katz 96' (upper right)
oil on panel

9 x 12 in. (22.9 x 30.5 cm.)
Painted in 1996.

\$15,000-20,000

PROVENANCE

Baldwin Gallery, Aspen
Acquired from the above by the present owner, 2003

902

STEVEN PARRINO (1958-2005)

E. Gien

stamped with the artist's signature 'Steven Parrino' (upper left side edge)

acrylic on canvas

72 1/8 x 48 1/8 in. (183.2 x 122.2 cm.)

Painted in 1988.

\$60,000-80,000

PROVENANCE

Anon. sale; Drouot Richelieu, Paris, 20 January 1990, lot 68

Galerie Sylvana Lorenz, Paris

Acquired from the above by the present owner

"My paintings are not formalist, nor narrative. My paintings are realist and connected to real life, the social field, in brief: action... All my work deals with disrupting the status quo (and the history of like disruptions-mainly focused on the USA between 1958 and the present time)-my lifetime."

(Lionel Bovier, unpublished interview through fax correspondence with Parrino, 1994).



Anish Kapoor, *Turning the World Inside Out II*, 1995. © 2017 Anish Kapoor / Artists Rights Society (ARS), New York / DACS, London Photo: Attilio Maranzano. Courtesy: Fondazione Prada, Milano



PROPERTY SOLD TO BENEFIT THE GERI BAUER FOUNDATION

903

JEAN-MICHEL BASQUIAT (1960-1988)

Untitled (Scoreboard)

oilstick on joined sheets of paper

22 1/4 x 30 1/4 in. (56.5 x 76.8 cm.)

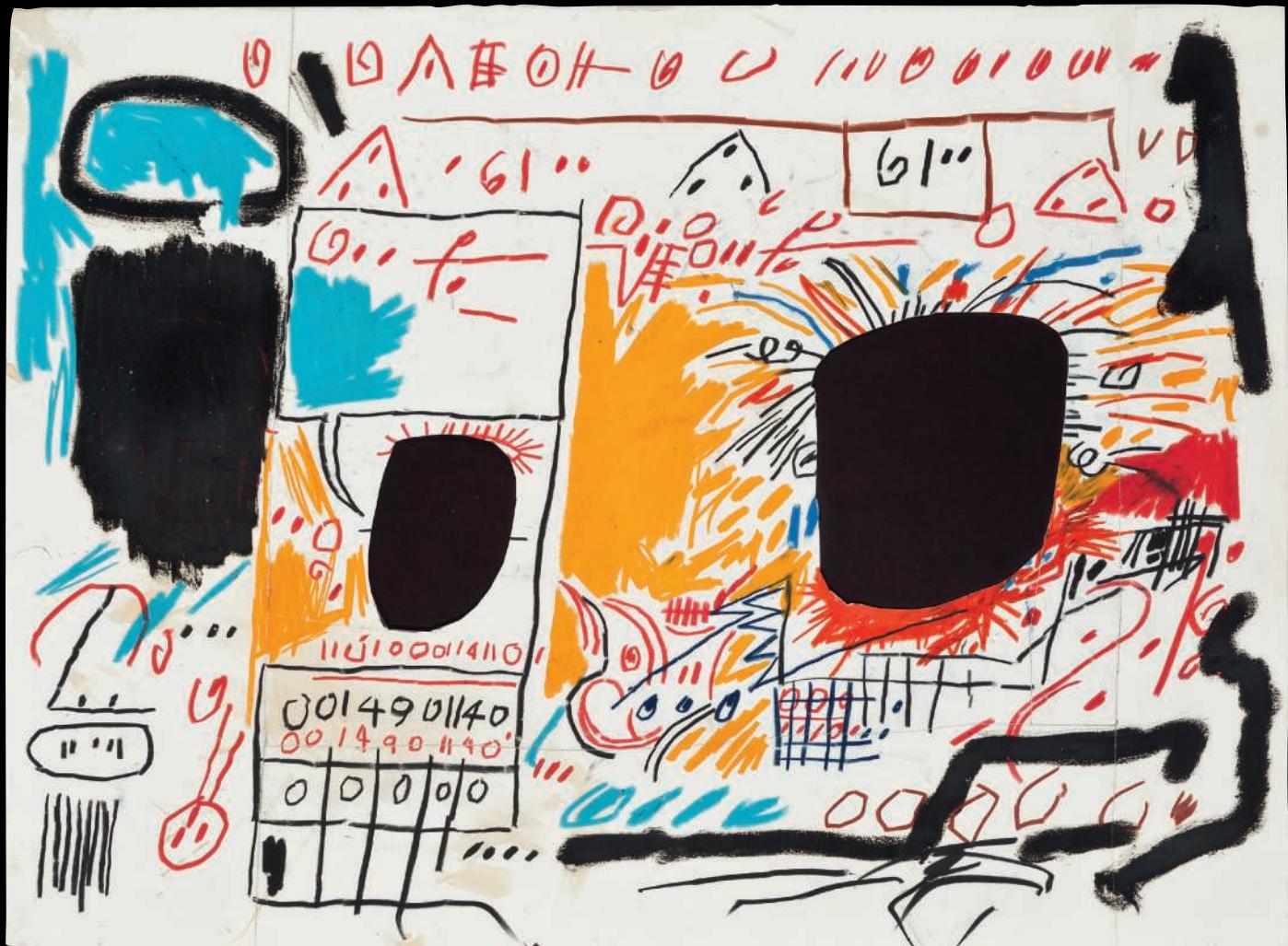
Executed *circa* 1981-1982. This work is accompanied by a certificate of authenticity issued by the Authentication Committee of the Estate of Jean-Michel Basquiat.

\$200,000-300,000

PROVENANCE

Ravsen Fine Arts, New York

Acquired from the above by the present owner



Energized with the spontaneity of Basquiat's internal world, *Untitled (Scoreboard)* is created with the same aggression and expression of his monumental works on canvas. Drawn as the artist was about to burst into art world superstardom, this work is distinguishable for its striking vivid colors and rhythmic movement of line and figure-rendered with oilstick in his characteristically gestural style. Combining the language of Abstract Expressionism with the urban figurative landscape, Basquiat was deeply inspired by the work of his predecessors. *Untitled (Scoreboard)* carries similarities to Arshile Gorky, Henry Matisse, and Cy Twombly, yet unmistakably possesses Basquiat's unique stream of consciousness. Highly autobiographical, yet with a symbolic twist, Basquiat masters the use of, often unfathomable, marks as seen in the inscriptions along the upper edge and on the scoreboard, as well as a more forceful form of brutish primitivism. "If Cy Twombly and Jean Dubuffet had a baby and gave it up for adoption," wrote Rene Ricard, "it would be Jean-Michel. The elegance of Twombly is there... and so is the brut of the young Dubuffet" (R. Ricard, 'The Radiant Child', in *Artforum*, December 1981, p. 35).

Basquiat's desire to work from life in conjunction with his unique form of artistic expression, naturally leads the viewer to try and translate and decipher his meaning. In the same way that he strikes through letters and words, Basquiat's scoreboard motivates the viewer to spend more time trying to understand the meaning. "I cross out words so you will see them more," the artist declared, "the fact that they are obscured makes you want to read them" (J-M. Basquiat, "Hollywood Africans, 1983," Whitney Museum of American Art, 2017). This is true for Basquiat's score-marks as well—what do each of the numbers and grids denote, what might he be referencing, and what is the game they are playing? The large black form with red, blue, yellow, and black contours extending from it resembles the head of a man, returning to the centrality of the human figure in Basquiat's smaller works and monumental paintings on canvas. The intense colors and rich lexicon of iconography mirrors his larger paintings, showing the artist's skill with various mediums and explorations of his deeply expressionistic sensibility. The Twombly-like marks and Picasso-esque Primitivism involves a series of associations through these visible influences. "From Cy Twombly, Basquiat also took license and instruction on how to draw, scribble, write, collage, and paint simultaneously. One of the few art artworks that Basquiat ever cited as an influence was Twombly's *Apollo and the Artist* (1975), and its impact is apparent in numerous loose, collaged and scribbled Basquiat works..." (R. Marshall, "Repelling Ghosts," in R. Marshall, *Jean-Michel Basquiat*, exh. cat., Whitney Museum of American Art, New York, 1993, p. 16).

Considering the usual immensity of Basquiat's canvases, *Untitled (Scoreboard)* establishes an intimacy with the viewer, one that is rare, as his paintings do not possess the fascinating incongruity of his aggression with a work on paper. However, in using oilstick, Basquiat is able to transfer the visual and material qualities of paint, the same way he transferred the aesthetic qualities of spray-paint onto canvas. His drawings existed as an important means of expression in their own right and were no less significant to him in relation to his paintings.

Through his thematic focus on social discourse, misunderstanding, and power structures, Basquiat challenges the fundamental constructs of societal systems. Drawing was the most direct form of expression for



Jean-Michel Basquiat, *Untitled (Orange Sports Figure)*, 1982.
© The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2017.

the artist, acting as the most immediate translation of his inner world—alchemically transforming his gestural impulsivities to cryptic figurations and abstractions. As art historian Jeffrey Hoffeld articulated, "Basquiat's repeated use of anatomical imagery—skeletons, musculature, and internal organs—coincides with an ever more widespread tendency in his work to turn things inside out. Inner thoughts are made public in graffiti-like litanies of words and other bursts of expression; distinctions between private spaces and public places are dissolved; past and present are interwoven, and levels of reality are multiplied and scrambled; the imagined realms of paradise, hell and purgatory become indistinguishable" (J. Hoffeld, 'Basquiat and the inner self', in *Jean-Michel Basquiat, Gemälde und Arbeiten auf Papier (Paintings and works on paper)*, exh. cat., Museum Würth, Künzelsau, 2001, p. 27).

The complexities of life are converted to a game-like existence, one where the scores are meaningless and the tallies are illegible, becoming more like placeholders rather than real markers of achievement. The internal struggle is translated into a game—the personal becomes public, and as the public, we are challenged to unhinge the complexity, allure, passion, and talent of Basquiat.



904

ANDY WARHOL & JEAN-MICHEL BASQUIAT (1928-1987 & 1960-1988)

Collaboration

oilstick, synthetic polymer and silkscreen inks on canvas

20 1/8 x 16 in. (51.1 x 40.8 cm.)

Painted in 1983-1986.

\$400,000-600,000

PROVENANCE

Galerie Bruno Bischofberger, Männedorf

Dau Al Set, Barcelona

Private collection, Obarrio

Anon. sale; Christie's, New York, 10 May 2006, lot 517

Galerie Enrico Navarra, Paris

Art Investment Club, New York

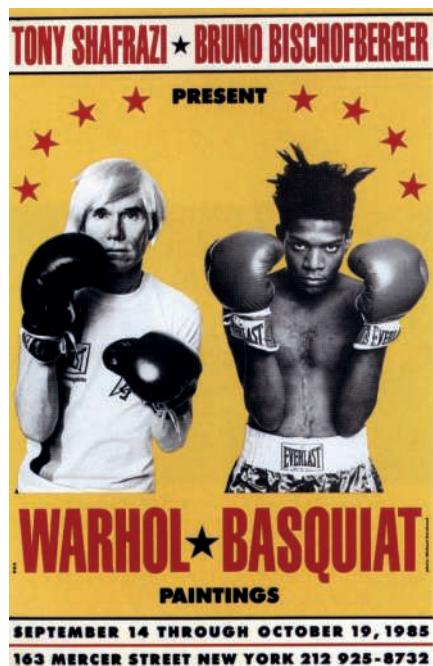
Private collection, New York, 2006

Anon. sale; Christie's, New York, 14 May 2014, lot 479

Acquired at the above sale by the present owner

EXHIBITED

Barcelona, Dau Al Set, *Els Anys 80's Internacional*, October 1988, n.p.
(illustrated).



Exhibition poster for *Andy Warhol and Jean-Michel Basquiat: Paintings*, Tony Shafrazi Gallery, 1985.
Photo © PVDE / Bridgeman Images.

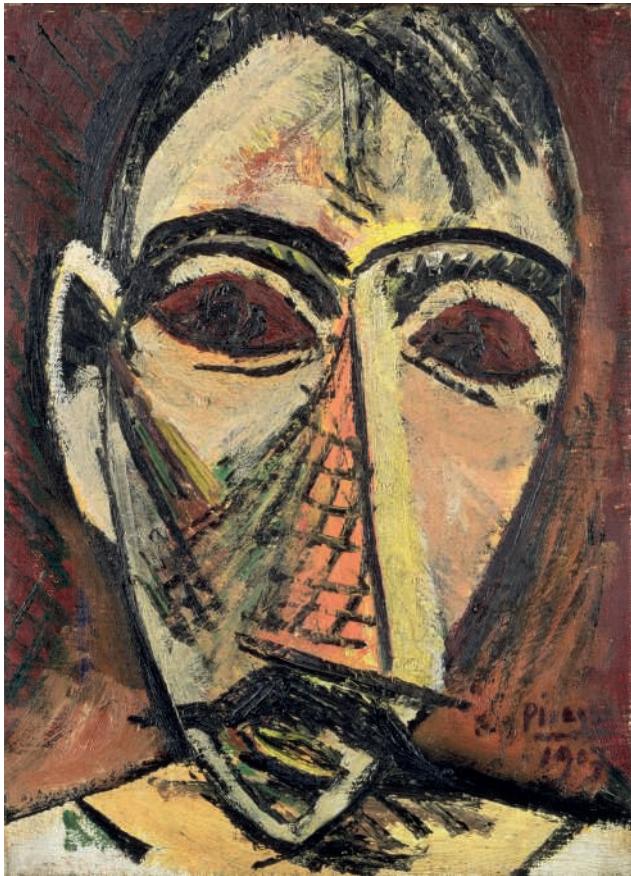




Jean-Michel Basquiat, *Dos Cabezas*, 1982. © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2017.

An amalgam of two of the most well-respected artists of the late twentieth century, and a testament to their close friendship, Andy Warhol and Jean-Michel Basquiat's aptly-titled *Collaboration* is a bold canvas that borrows from each artist's mature style to striking effect. Working together at the behest of Basquiat's dealer, Bruno Bischofberger, the two created several works that were shown at Tony Shafrazi Gallery in Soho in 1985, and at Bischofberger's own gallery, from which this particular painting hails. In the tradition of the Surrealist game of *exquisite corpse*, these blended compositions marry Warhol's commentary on the capitalist art world with Basquiat's graffiti-based visual language.

A combination of Warhol's silkscreen polymer paint, and Basquiat's oilstick, this arresting canvas features a brilliant orange backdrop that has been overlaid with a contrasting coat of vivid green. On top of these color fields, a white line drawing of a face is emphasized with strokes of red and gray that make each feature in the toothy mask pop. Its large mouth slightly askew and its eyes narrowed to slits, this countenance is assuredly Basquiat's contribution to the joint effort. With the almost skull-like quality of this addition, it alludes to other works by the young artist like *Boy and Dog in a Johnnypump*, 1982, or *Profit I*, 1982. Clearly visible behind this gestural visage is one of Warhol's iconic silkscreened dollar signs. Similar in form to *Dollar*



Pablo Picasso, *Head of a Man*, 1907. Barnes Foundation, Philadelphia. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: The Barnes Foundation, Philadelphia / Bridgeman Images.



Andy Warhol, *Dollar Sign*, 1981. © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

Sign (1981), one of his compositions featuring the more antiquated double strikethrough, the bright, monochromatic background and the sketchy nature of the silkscreened '\$' act as an anchor for Basquiat's loose line work. David Bourdon reflects, "Warhol's *Dollar Signs* are brazen, perhaps even insolent reminders that pictures by brand-name artists are metaphors for money, a situation that never bothered him" (D. Bourdon, *Warhol*, New York 1989, p. 384). By using the dollar sign as a basis for this work with Basquiat, Warhol both links the younger artist to himself and brings Basquiat into the art market conversation surrounding Pop.

Introduced by the Zurich art dealer Bruno Bischofberger (who represented Basquiat), Warhol and Basquiat became close friends and worked on several projects together between 1983 and 1985. Their partnership was actually prompted by Bischofberger as a collaborative effort between the two artists and the painter Francesco Clemente. Each of the artists was to create a canvas and then pass it along so that the others could modify and add to the composition. This worked for a brief while until Warhol and Basquiat negated Clemente's participation by working exclusively with each other. One of these joint ventures between the two artists, *Collaboration* is a perfect example of how each artist's style was at odds with the other, often to terrific effect. Warhol's choice of using the dollar sign imagery is an interesting one. The dollar sign works were all based on marker pen and ink drawings that the Warhol did himself, and this subtle allusion to the artist's hand coupled with Basquiat's signature style makes for a striking commentary. In some similar works like *Collaboration* (*Dollar Sign*, *Don't Tread on Me*), Warhol's capitalistic fervor is underscored by Basquiat's sinister hanging snake. The sheen of Pop is painted over and the ultimate reading becomes much darker.

About their working methods, Basquiat said, "[Warhol] would start most of the paintings. He'd start one, you know, put...something very concrete or recognizable like a newspaper headline or a product logo and I would sort of deface it and then when I would try to get him to work some more on it, you know, and then I would work more on it. I tried to get him to do at least two things. He likes to do just one hit, you know [laughs] and then have me do all the work after that...We used to paint over each other's stuff all the time" J. Basquiat quoted in T. Davis, *Jean-Michel Basquiat: The Radiant Child*, 2010).

Basquiat had always idolized Warhol, and when the latter took the young artist under his wing, it was an unstoppable combination. Employing his keen understanding of the art market and Pop sensibility, Warhol was able to help craft a persona for Basquiat, one which the painter readily built upon and made his own. Warhol was already known for mingling with the avant-garde of the New York art world, and by allying himself with Basquiat he both passed on some of that aura while also connecting himself with an up-and-coming talent. Ronnie Cutrone, an assistant at Warhol's Factory, noted, "Their relationship was symbiotic. Jean-Michel thought that he needed Andy's celebrity, and Andy thought he needed Jean-Michel's new blood, he represented an image of revolt for him" (R. Cutrone quoted in V. Bockris, *Warhol: The Biography*, Cambridge, 2003, p. 461-62). This relationship is clearly visible in their collaborative works where the measured, reproducible format of Warhol's screenprinting technique sitting alongside Basquiat's stylized freehand. The mask-like grin at the forefront of *Collaboration* seems to steal the spotlight from Warhol's contribution, but perhaps it is the idea of the solid base, here represented by the provocative dollar sign, that makes it all the more telling of the two artists' vibrant relationship.

PROPERTY SOLD TO BENEFIT THE GERI BAUER FOUNDATION

905

JEAN-MICHEL BASQUIAT (1960-1988)

Untitled

triptych-ink and colored pencil on paper

each: 24 x 18 in. (61 x 45.7 cm.)

Executed in 1981. This work is accompanied by a certificate of authenticity issued by the Authentication Committee of the Estate of Jean-Michel Basquiat.

\$400,000-600,000

PROVENANCE

John Good Gallery, New York

Warsh Rankin Reid, Fine Art, New York

Anon sale; Catherine Charbonneaux, Paris, 26 October 1990, lot 130

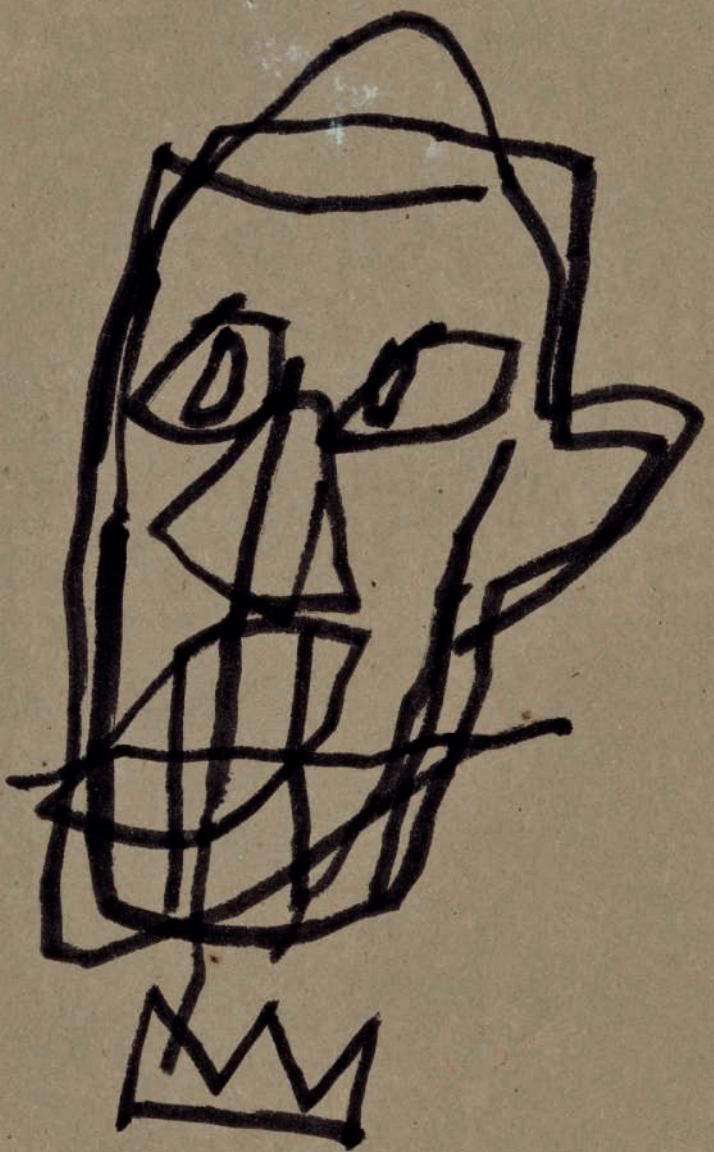
Ravsen Fine Arts, New York

Acquired from the above by the present owner, 1992

"What drew Basquiat almost obsessively to the depiction of the human head was his fascination with the face as a passageway from exterior physical presence into the hidden realities of man's psychological and mental realms."

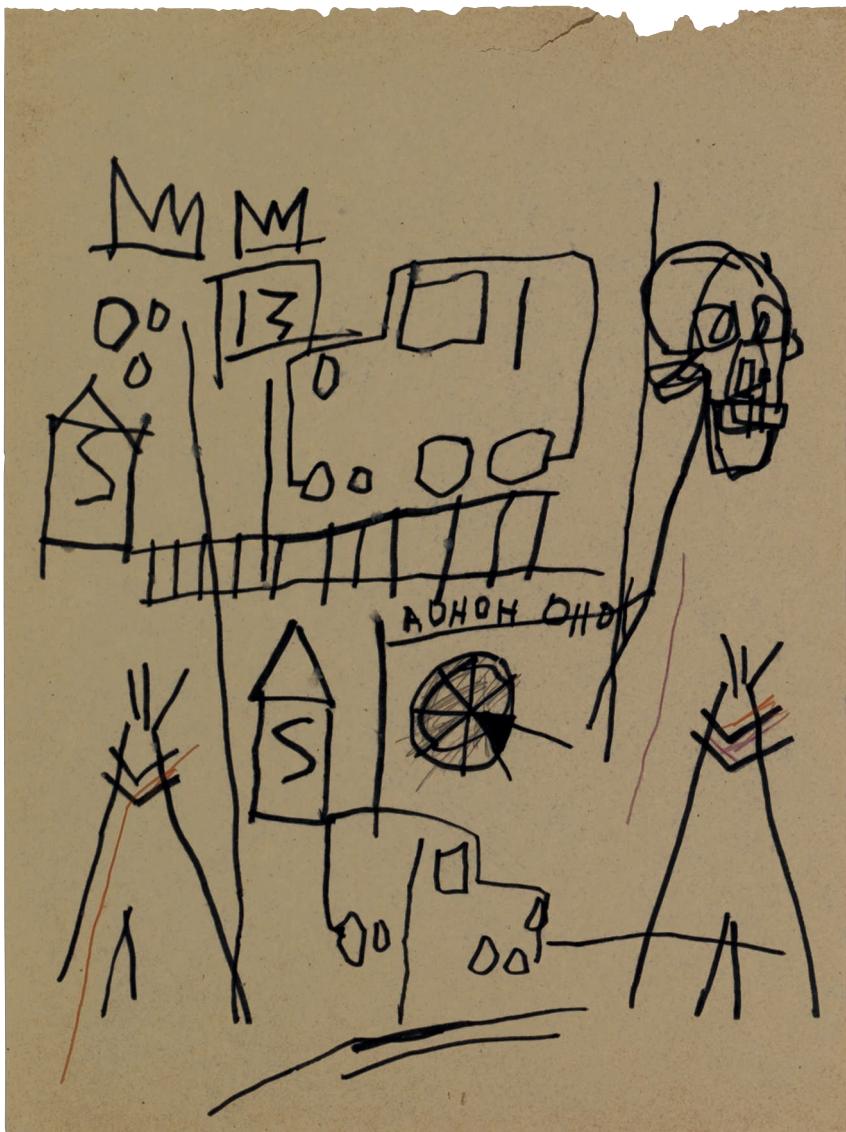
(F. Hoffman, *Jean-Michel Basquiat Drawing: Work from the Schorr Family Collection*, exh. cat., Acquavella Galleries, New York, 2014, p. 74).

~~LAWYER H~~



JUDGE ©

WADY
O.D.





Rife with Jean-Michel Basquiat's distinct visual vocabulary, *Untitled (Triptych)* is a rich example of the artist's early works on paper. Perhaps more intimately than his paintings, Basquiat's drawings expose the raw energy and complex machinations of the artist's mind in bold strokes that echo his beginnings as a street artist. By repeating various symbols and forms, the artist was able to create dynamic and balanced works that exist as microcosms of his painting process. Each line is instilled with a concerted effort to move on to the next until the whole work is absorbed.

Playing out on three pages seemingly taken directly from the artist's sketch pad, this triptych depicts several of Basquiat's iconic symbols and signature stylistic elements. Rendered on a neutral paper ground, each tableau combines text and image with bold, furtive linework. The left page exhibits a number of pairs: cars, crowns, buildings, and what appear to be stylized tipis in the foreground of the composition. Added to this are the number '13', a pizza or dartboard-like form, and a gaunt visage peering off to the right side, locking eyes with a similar face on the rightmost panel. This floating face is surrounded by the words 'LAWYER', 'JUDGE', and 'LOAN', as well as what seem to be barred windows. Two large arched shapes in the bottom of the image bear the subtitle 'MOSES TABLETS', and the addition of several Roman numerals to their surface cements them as a simplified rendition of the biblical Ten Commandments. The central panel, much sparser than its bookending brethren, exhibits an animalistic form sporting a crown and a jumble of Roman numerals above some sketchy pitchforks. These collection of disparate parts is completely typical of Basquiat's work, and as Robert Storr notes, "Drawing, for [Basquiat], was something you did rather than something done, an activity rather than a medium. The seemingly throw-away sheets that carpeted his studio might appear little more than warm-ups for painting, except that the artist, a shrewd connoisseur of his own off-hand and under foot inventions, did not in fact throw them away, but instead kept the best for constant reference and re-use" (R. Storr, "Two Hundred Beats Per Min," in *Basquiat Drawings*, exh. cat., The Robert Miller Gallery, New York, 1990). These are not sketches for future works, but solid compositions in their own right.

One of the most sought-after, if not the most volatile, artists of the 1980s, Basquiat combined a shrewd knowledge of art history and stylistic trends with a carefully cultivated self-image and a visual language rooted in graffiti. Known for his energetic renderings of various figures and symbols,

some of Basquiat's compositions might appear unplanned at first glance. About this perceived sense of haste, the actor Johnny Depp noted in an essay on Basquiat, "Looking at these works, one cannot escape without feeling the almost perverse sense of care taken to raw detail with what seems an acute distracted concentration. However crude the image may be or how fast it appears to have been executed—every line, mark, scratch, drip, footprint, fingerprint, word, letter, rip and imperfection is there because he allowed it to be there" (J. Depp in E. Navarra, *Jean-Michel Basquiat*, Paris, 2000, p. 16-17). A man known for painting in Giorgio Armani suits, Basquiat was the ultimate craftsman of his own persona. Positioning himself as both a student of the street and a gallery darling, his attention to every detail is readily apparent in his works and his legacy.

Executed in 1981, the year before Basquiat's breakout solo exhibition at Annina Nosei Gallery, this triptych is representative of many of the visual tropes that would become the artist's signature style. Crowns, Roman numerals, and above all the human head, figure prominently into many of his compositions. "What drew Basquiat almost obsessively to the depiction of the human head was his fascination with the face as a passageway from exterior physical presence into the hidden realities of man's psychological and mental realms" (F. Hoffman, *Jean-Michel Basquiat Drawing: Work from the Schorr Family Collection*, exh. cat., Acquavella Galleries, New York, 2014, p. 74). The two heads in *Untitled (Triptych)* face each other across the expanse, their multiple outlines giving them the look of blind contour drawings vibrating on the page.

Growing up in Brooklyn, Basquiat was exposed early to the history of art by his mother, who visited the Brooklyn Museum with the young artist and encouraged him to become a Junior Member. However, after a number of factors caused him to switch schools, Basquiat decided to drop out at the age of seventeen. Moving to Manhattan and staying in warehouses and the apartments of friends, Basquiat became acquainted with many artists associated with the rise of street art in the 1980s. Among his contemporaries were Kenny Scharf, Keith Haring, and Al Diaz, with whom he started the duo SAMO. Painting on walls in the East Village, Basquiat always endeavored to become part of the thriving scene. Meeting Andy Warhol in 1983, and being taken in by the veteran Pop artist as both a protégé and friend, greatly contributed to Basquiat's rise to prominence.



Jean-Michel Basquiat performing graffiti on the streets of New York. 1980's. Photo: Edo Bertoglio©New York Films LLC. Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2017.

Opposite and flap:
Detail of the present lot.



906

JOE BRADLEY (B. 1975)

Untitled

signed and dated 'Joe Bradley 2015' (on the overlap)

oil on canvas mounted on board

64 x 60 in. (162.6 x 152.4 cm.)

Painted in 2015.

\$600,000-800,000

PROVENANCE

CANADA, New York

Private collection, New York

Gagosian Gallery, New York

Acquired from the above by the present owner

"The canvases are painted on both sides, so that faint areas of flat color, visible from the back, are in dialogue with heavily painted areas on the front, which often include contrasting colors laid over each other. The result is real visual electricity."

(B. Boucher, 'Joe Bradley,' in *Art in America*, 25 March 2011).



Willem de Kooning, *Spike's Folly II*, 1960.
© 2017 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: Bridgeman Images.





Joan Mitchell, *Blue Tree*, 1964. Worcester Art Museum. © Estate of Joan Mitchell. Photo: Worcester Art Museum, Massachusetts, USA / Bridgeman Images.



Cy Twombly, *The Four Seasons: Spring, Summer, Autumn, and Winter*, 1993-94. Museum of Modern Art, New York. © Cy Twombly Foundation. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Joe Bradley's *Untitled* from 2015 incorporates the artist's trademark raw, color-speckled canvas exploding with renewed vigor. The rich surface of this work represents the artist's unique ability to revive the traditions of abstract expressionism and infuse them with his unique, decidedly contemporary touch. Bradley's dynamic brushwork creates a dynamic interplay among the diverse shapes and shades present on the canvas. Emphasizing an immersive painterly procedure that pays homage to the flair of Jackson Pollock, Bradley's abstracted forms invigorate the genre with new explosions of color and texture.

The bright multi-colored forms burst forth from the center of the tawny canvas. These marks emerge as a result of Bradley's practice of painting on both sides of the canvas that he has placed directly on the floor of his messy studio. In a *Believer* magazine interview he remarked on this practice: "I usually have some kind of source material to work off of-a drawing or a found image-but this ends up getting buried in the process," he explains. "Most of the painting happens on the floor; then I'll pin them up periodically to see what they look like on the wall. I work on both sides of the painting too. If one side starts to feel unmanageable, I'll turn it over and screw around with the other side... because I am working on unprepared canvas, I get this bleed through. The oil paint will bleed through to the other side, so I get this sort of incidental mark" (J. Bradley, quoted in R. Simonini, "Joe Bradley," *Believer*, July 2012, p. 65). This technique ensures that each of his canvases is infused with an individuality and spontaneity that is typical of abstract expressionist paintings.

In *Untitled*, the central passage of verdant green is interrupted by large swaths of pastel pink. Long linear white strokes streak the upper left portion of the canvas, juxtaposing the lighter and darker colors that testify to Bradley's ability to synthesize conflicting forms within the same composition. A smattering of marigold emerges from the green, along with blue stains at the upper right hand corner of the canvas-a dynamic shade that complements the energy inherent throughout the entire painting.

The sheer gusto of Bradley's gesture is visible among several different swaths of color that Bradley imposed within this work. He masters both the linear, rigid forms as well as the gentle undulation that snakes along the bottom portion of the canvas. In his own words, Bradley summarized his artistic technique: "I work on them flat. I walk on them. They pick up paint and whatever else is on the floor. I like them to look really filthy" (J. Bradley, quoted in R. Simonini, "Joe Bradley," *The Believer*, November-December 2012). There is an audacious, brawny virtuosity to Bradley's work that he shares with Jackson Pollock; as the art critic Brian Boucher relates: "This rough treatment only adds to the allure" (B. Boucher, "Joe Bradley," *Art in America*, March 2011).

With a painterly style that encompasses a broad range through its visual language, Joe Bradley utilizes a process-based approach to his works that allows him to develop his unique artistic vision. "Painting is very satisfying but not exactly fun. I like the pace of it. I like that it's an experience that resists media. You have to be there in front of it to experience it-that's a rare item these days" (J. Bradley, quoted in S. LaCava, "Studio Visit: Joe Bradley," *Paris Review*, No. 22, February 2011). His paintings in particular reflect this immersive quality that celebrates their raw source materials and informal qualities in a manner that disregards the hierarchy of painting.

Untitled pays homage to New York School painters such as Jackson Pollock, whose artistic process challenges traditional painterly methods by placing the canvas on the floor rather than the wall. This visual reorientation allows Bradley to articulate his style at his own leisure while simultaneously encouraging the viewer to do the same. By doing so, he fosters a collaborative environment that unifies the artist and viewer through these powerful abstracted forms. "I think that painting relates very neatly to inner travel," he says, "and the exploration of inner worlds. With painting, I always get the impression that you're sort of entering into a shared space. There's everyone who's painted in the past, and everyone who is painting in the present" (J. Bradley, quoted in L. Hoptman, Art: Joe Bradley," *Interview Magazine*, 16 May 2013).

Opposite:
Detail of the present lot.



907

SHERRIE LEVINE (B. 1947)

Unhorned Steer Skull

cast bronze

5 ¾ x 8 ¼ x 17 ½ in. (14.6 x 21 x 44.5 cm.)

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

\$180,000-250,000

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

London, Simon Lee Gallery and New York, Nyehaus, *Sherrie Levine*, June–October 2007, pp. 30 and 31 (another example exhibited and illustrated).
Nuremberg, Neues Museum Nürnberg, *Sherrie Levine: After All, Works 1981–2016*, October 2016–February 2017, pp. 128, 129 and 187 (another example exhibited and illustrated).

LITERATURE

P. Taylor, "Play With Sherrie Levine", *Flash Art*, vol. XL, no. 253, March–April 2007, p. 117 (illustrated).





Georgia O'Keeffe, *Cow's Skull with Calico Roses*, 1931. Art Institute of Chicago.
© 2017 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.
Photo: Bettmann / Contributor / Getty Images.

Working through the medium of photography to discuss notions of originality and authenticity, Sherrie Levine's reproductions of photographic material call to question the idolization of the male artist and the praise of artistic genius. In creating reproductions of famous works, Levine interrogates the validity of the male gaze and restructures our understanding of the relationship between subject and artist. Not always working through a subversive lens, however, Levine shifts her critical eye to one of admiration in *Unhorned Steer Skull*. She does not appropriate the work of a male artist, but references the paintings of Georgia O'Keeffe, one of the world's most prominent and acclaimed artists of the 20th century. Drawing from the motif within O'Keeffe's New Mexico paintings of animal skulls, Levine presents it in another function. Translating the painted image to sculpture, Levine not only brings the skull closer to its original form, but suggests permanence in replacing the bone with metal. Levine cites O'Keeffe, but does it loosely, allowing for flexibility in the translation of the work; through this comes a multiplicity of meaning, introducing another notion of evaluating American icons and identity. Levine transforms the skull into a bronze art object, defining it not only as symbolic of O'Keeffe and America, but as a precious commodity as well. These possibilities of interpretation can be credited to Levine's desire to "make art which celebrates doubt and uncertainty. Which provokes answers but doesn't give them. Which withholds absolute meaning while perpetually dispatching you toward interpretation, urging you beyond dogmatism, beyond doctrine, beyond ideology, beyond authority" (S. Levine quoted on Label text for Sherrie Levine, *Fountain (after Marcel Duchamp: A. P.)* (1991), from the exhibition *Art in Our Time: 1950 to the Present*, Walker Art Center, Minneapolis, 1999 – 2001). Tied to her oeuvre through concept, *Unhorned Steer Skull* pays homage to O'Keeffe and the spirit of the Southwest, combining the strength and creative brilliance of these two female forces in the art world.



Alternate view of the present lot.

908

CINDY SHERMAN (B. 1954)

Untitled #200

signed, numbered and dated 'Cindy Sherman 5/6 1989' (on a paper label

affixed to the reverse)

color coupler print in artist's frame

37 x 27 in. (94 x 68.6 cm.)

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

\$150,000-200,000

PROVENANCE

Metro Pictures, New York

Acquired from the above by the present owner, 1990

EXHIBITED

Los Angeles, The Broad, *Cindy Sherman: Imitation of Life*, June–October 2016, p. 104 (another example exhibited and illustrated)

Paris, Jeu de Paume; Bregenz, Kunsthaus Bregenz; Humlebaek, Louisiana

Museum of Modern Art, and Berlin, Martin-Gropius-Bau, *Cindy Sherman*, May 2006–September 2007, pp. 141 and 257 (another example exhibited and illustrated).

LITERATURE

A. Danto, *Cindy Sherman: History Portraits*, New York, 1991, no. 31 (another example illustrated).

R. Krauss, *Cindy Sherman: 1975-1993*, New York, 1993, pp. 175 and 231 (another example illustrated).

C. Schneider, *Cindy Sherman: History Portraits*, Munich, 1995, p. 19 (another example illustrated).

C. Döttinger, *Cindy Sherman: History Portraits*, Munich, 2012, p. 19 (another example illustrated).



R.C. Saunders, *Lady Wilson, Known as 'Dame Jane'*, 1879. Wallington Hall, Northumberland. Photo: Wallington Hall, Northumberland, UK / National Trust Photographic Library / Derrick E. Witty / Bridgeman Images.

"Once I'm set up, the camera starts clicking, then I just start to move and watch how I move in the mirror. It's not like I'm method acting or anything. I don't feel that I am that person. I may be thinking about a certain story or situation, but I don't become her. There's this distance. The image in the mirror becomes her—the image the camera gets on the film. And the one thing I've always known is that the camera lies."

Cindy Sherman



909

ANISH KAPOOR (B. 1954)

Untitled

mirrored Plexiglas

76 1/2 x 76 1/2 x 15 in. (194.3 x 194.3 x 38.1 cm.)

Executed in 2007.

\$400,000-600,000

PROVENANCE

Gladstone Gallery, New York

Acquired from the above by the present owner, 2007

"I do not want to make sculpture about form ... I wish to make sculpture about belief or about passion, about experience that is outside of material concern."

Anish Kapoor



Anish Kapoor, 2011. Photo: Christopher Furlong / Getty Images.
Artwork: © 2017 Anish Kapoor / Artists Rights Society (ARS), New York / DACS, London.





Jan van Eyck, *Arnolfini Wedding* (detail of convex mirror), 1434. National Gallery, London.
Photo: © National Gallery, London / Art Resource, New York.

Polished to highly mirrored surface, *Untitled* by Anish Kapoor demonstrates the artist's larger interests in transformation, reflection, and transcendence. The concave mirrored Plexiglas opens another dimension, one where our world bends and warps into a mysterious, gilded realm. Redefining the way we view and perceive objects, Kapoor uses shapes and colors to create an otherworldly experience.

As part of Kapoor's instantly recognizable oeuvre, *Untitled* recalls his most renowned works such as *Cloud Gate* in Chicago's Millennium Park and *Turning the World Inside Out* exhibited in Kensington Gardens from 2010-2011. *Untitled* embodies the same transformative energy inhabited in his large scale works, the difference in scale converting the experience from public to private. Drawing the viewer into the mesmerizing effects, the reflected movement in the room becomes part of the piece. Kapoor's approach to these works is expressed, "It seemed it was not a mirrored object but an object full of mirroredness... If the traditional sublime is in deep space, then this is proposing that the contemporary sublime is in front of the picture plane, not beyond it this is a whole new spatial adventure. To make new art you have to make a new space" (A. Kapoor, quoted in *Anish Kapoor*, exh. cat., Institute of Contemporary Art, Boston, 2008, p. 53).

The Bombay born artist has lived and worked in London since the 1970s, presenting a unique post-minimalist twist, using the repetition and simplicity to communicate the infinite. "The interesting thing about a polished surface to me is that when it is really perfect enough something happens-it literally ceases to be physical; it levitates; it does something else; what happens with concave surfaces is, in my view, completely beguiling. They cease to be physical and it is that ceasing to be physical that I'm after" (A. Kapoor, quoted in *Anish Kapoor*, exh. cat., Institute of Contemporary Art, Boston 2008, p. 53). Kapoor accomplishes this perfection in his convex shapes as well, as exemplified in *Untitled*. The square mirrored Plexiglas, replaces what might be a traditional mirror, rather than reflecting reality, changes the viewer's position, liquefying the material world within. "To allow for the epiphanic reabsorption of the human by the divine, these works turn the void outward," writes Germano Celant. "The enormous mass of blue, and the object's concave shape, create a kind of vertical abyss, capturing energy and

pulling in the observer's gaze, if not his entire body" (G. Celant, *Anish Kapoor*, Milan 1998, p. 30).

Inspired by Romantic artist such as Caspar David Friedrich, Kapoor mirrors the Romantic embodiment of the spiritual in his art. However, unlike Friedrich's glorification of nature, Kapoor explores the sublimity and splendor of emotional, interior terrains. The viewer is made aware of the unknown abyss in Kapoor's mirrored surfaces, just as Friedrich's *Wanderer Above the Sea of Fog* (1818) stands atop the rocky cliff tops. However in the same way, looking into *Untitled* inverts the abyss, allowing the viewer to truly contemplate the intricacies of this altered vision. Rather than drawing the viewer into the picture plane like the Renaissance masters, Kapoor's depth comes from the convex manipulation, the front of the picture plane dancing between the nearest and furthest points. "The traditional sublime is the matte surface, deep and absorbing, and [the] shiny might be a modern sublime, which is fully reflective, absolutely present, and returns the gaze", Kapoor has stated. "... My aim is to separate the object from its object-hood" (A. Kapoor, quoted in H. Reitmaier, 'Anish Kapoor in conversation with Heidi Reitmaier', *Tate Magazine*, July 2007). Kapoor is not only inspired by the sublime, but mysticism and the Hindu notion of *svayambh*, or the 'self-made' object, which is capable of producing independent meaning through its interactions with the environment. This self-made object is what Kapoor achieves. Kapoor's work both relies on the artist and eliminates the artists hand, creating the possibility for various interpretations and experiences with his work.

"I do not want to make sculpture about form," Kapoor has said, "it doesn't really interest me. I wish to make sculpture about belief, or about passion, about experience that is outside of material concern" (A. Kapoor, quoted by M. Newman, *Objects and Figures: New Sculpture in Britain*, exh. cat., Fruitmarket Gallery, Edinburgh, 1982). Kapoor's mirror becomes a vehicle through which the viewer sees the world differently. It is no longer about the object itself, but where it takes you. Through the high polish, Kapoor is able to transcend materiality, presenting the viewer with an unforgettable confrontation with art.

Opposite:

Anish Kapoor, *Cloud Gate*, 2006. Millennium Park, Chicago. © 2017 Anish Kapoor / Artists Rights Society (ARS), New York / DACS, London. Photo: Raymond Boyd / Getty Images.



PROPERTY OF A DISTINGUISHED COLLECTION

910

SHERRIE LEVINE (B. 1947)

Lega Mask

inscribed and numbered 'LV 3/12' (on the reverse)

cast bronze

13 1/4 x 8 x 3 3/4 in. (33.7 x 20.3 x 9.5 cm.)

Executed in 2010. This work is number three from an edition of twelve plus three artist's proofs.

\$180,000-250,000

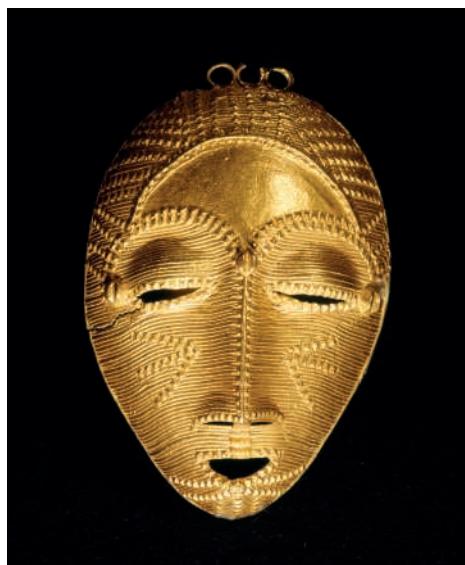
PROVENANCE

Paula Cooper Gallery, New York

Acquired from the above by the present owner

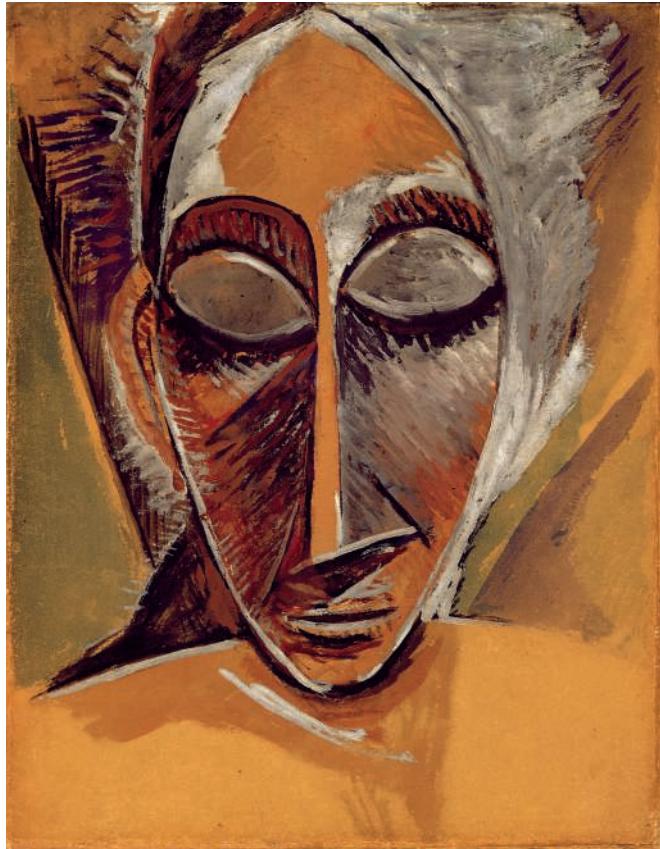
EXHIBITED

Adelaide, Art Gallery of South Australia, *Versus Rodin: Bodies Across Space and Time*, March-July 2017 (another example exhibited).



Pendant mask commemorating the Queen Mother, before 1892. Akan or Baule peoples, Ivory Coast. Musee du Quai Branly, Paris. Photo: © RMN-Grand Palais / Art Resource, New York.





Pablo Picasso, *Head*, 1907. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo © Boltin Picture Library / Bridgeman Images.

From her 1980s photographs that examined the strategies and codes of representation, to her multidisciplinary practice of the present day, Sherrie Levine has transfigured the nature of contemporary art like few others. For her, imitation is a sincere form of artistic creation and the *Lega Mask* shows her proficiency for appropriation in full flourish. The *Lega Mask* stands on the fault lines between ethnological investigation and art object; it summons up the specter of such Modernist masterpieces as Pablo Picasso's *Les Demoiselles d'Avignon*, 1907 (Museum of Modern Art), which drew explicitly upon African art. Whilst Picasso and his contemporaries weaved African influences into Western painting, Levine, however, replicates the mask's form entirely. Here, Central African aesthetics are freed from artistic distortion, and yet paradoxically, they are done so by a simulacrum.

The *Lega Mask* is named for the Lega peoples, resident in the present-day Democratic Republic of Congo. The Lega's Bwami doctrine, which governs

both individual development and group relationships, involves a panoply of wooden and ivory masks which are used in ritual plays and dances. Representing the spirits of ancestors, ethical authority and one's position in society, they are passed down through the generations. As Bwami teach, see outward beauty as a sign of morality, the masks are often carved to a exquisite smoothness. They are also often marked with elaborate patterns, a contrast to the elemental asperity of Levine's chosen model. The mouth and eyes are demarcated by three almost identically-sized apertures, while the protruding nose hints at a similar form and direction. The burnished bronze gives the appearance of antiquity, glowing as if through centuries of ritual use. It balances the radiance of bronze with a stately propriety. "I am interested," Levine has stated, "in making a work that has as much aura as its reference. For me the tension between the reference and the work does not exist unless the new work has an artistic presence of its own. Otherwise, it just becomes a copy, which is not that interesting" (S. Levine in *Journal of Contemporary Art*, Vol. 6, 1993, p. 62).

Along with Cindy Sherman, Richard Prince and Robert Longo, Levine emerged as part of a group of American artists known as the Pictures Generation, whose work unified the paths of Pop Art and Conceptualism into an exploration of mass media, stereotypes and familiar images. In 1981, Levine rose to fame with her series *After Walker Evans*, in which she 'rephotographed' images from a catalogue of work by the seminal mid-century documentary photographer and presented them as new artwork. While the appropriation of previously-existing objects has a long history in Modern art, from Marcel Duchamp's *Readymades* to Robert Rauschenberg's *Combines*, Levine's decision to make the appropriation itself the kernel of her practice represented a completely new approach. It marked the purest manifestation in art of Roland Barthes' literary essay "The Death of the Author," whereby the provenance of a creative work is extraneous to its power to communicate. Levine's works use this idea to question the importance of authorship and authenticity. "Levine," says Singerman, "is a connoisseur of the relation between the object and its substitute: its mirror images, its copies or representations" (H. Singerman, *Art History after Sherrie Levine*, Berkeley and Los Angeles, 2012, p. 2).

Since her early 'rephotographs,' Levine has expanded her practice to include examinations of painting and sculpture. These are largely drawn from the Modernist period, which enshrined the idea of the artist as an original, heroic genius, and remove the object from this loaded context. She has turned Henri Matisse's cut-outs into watercolors, created glass sculpture from the mechanical forms in Duchamp's *Large Glass* (1915-23) and craft three-dimensional installations from the billiard table in Man Ray's surrealist painting *La Fortune* (1938). "A mask," says Haymer, "is an instrument of deception, of mysteriousness. In focusing on African art and its ambivalent history of simultaneous exploration and innovation, Levine also addresses the discourse of Post-Colonialism" (K. Haymer, "Essay," in *African Masks After Walker Evans*, exh. cat. Jablonka Galerie/Simon Lee Gallery/David Zwirner Gallery, Germany, 2016, p. xii). From Frantz Fanon's *Black Skin, White Masks* (1952) to Homi Bhabha's *The Location of Culture* (1994), ideas of masking and camouflage have been key to post-colonial thought. The *Lega Mask* acknowledges this in its very form. It is a gnomic commentary on the history of art, appropriation and post-colonial thought: a complex nexus of ideas embedded in an object of surpassing beauty.



911

CINDY SHERMAN (B. 1954)

Untitled #85

signed, numbered and dated 'Cindy Sherman 3/10 1981' (on the reverse)

chromogenic print

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

Executed in 1981. This work is number three from an edition of ten.

\$400,000-600,000

PROVENANCE

Metro Pictures, New York

Acquired from the above by the present owner, 1983

EXHIBITED

New York, Whitney Museum of American Art, *Cindy Sherman*, July–October 1987, p. 18, no. 50 (another example exhibited and illustrated).

New York, Skarstedt Fine Art, *Cindy Sherman: Centerfolds 1981*, May–June 2003, p. 14 (another example exhibited and illustrated).

Paris, Jeu de Paume; Bregenz, Kunsthaus Bregenz; Copenhagen, Louisiana Museum for Moderne Kunst; Berlin, Martin Gropius Bau, *Cindy Sherman*, May 2006–September 2007, pp. 92, 93 and 249 (another example exhibited and illustrated).

New York, Museum of Modern Art; San Francisco Museum of Modern Art; Minneapolis, Walker Art Center and Dallas Museum of Art, *Cindy Sherman*, February 2012–June 2013, pp. 149 and 242, pl. 99 (another example exhibited and illustrated).

Oslo, Astrup Fearnley Museet; Stockholm, Moderna Museet; Zurich, Kunsthaus Zurich, *Cindy Sherman—Untitled Horrors*, May 2013–September 2014, p. 58 (another example exhibited and illustrated).

Los Angeles, The Broad, *Cindy Sherman: Imitation of Life*, June–October 2016, pp. 54 and 154, no. 40 (another example exhibited and illustrated).

LITERATURE

Fuchs, Rainer, ed., *Exhibition*, Museum moderner Kunst Siftung Ludwig Wien, 1994, p. 88 (another example illustrated).

R. Krauss and N. Bryson, *Cindy Sherman 1975–1993*, New York, 1993, pp. 93 and 227 (another example illustrated).

J. Heyler, E. Schad, and C. Beck, eds., *The Broad Collection*, Munich, London, New York, 2015, p. 171 (another example illustrated).

D. Paini, ed., *Arte y Cine. 120 Años de Intercambios*, Barcelona, 2016, pp. 289 and 90 (another example illustrated).



Cindy Sherman, *Untitled #96*, 1981. © 2017 Cindy Sherman, Courtesy Metro Pictures.





Courtesy of the artist and Metro Pictures, New York.





Andrew Wyeth, *Christina's World*, 1948. Museum of Modern Art, New York. © 2017 Andrew Wyeth/Artists Rights Society (ARS), New York.
Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Rendered with a palpable sense emotional intensity, *Untitled #85* is arguably one of the most powerful works from Cindy Sherman's *Centerfold* series. The image simultaneously imparts a sense of vulnerability and self-awareness and anticipates that something is about to happen. This scene recreates the feeling of a classic Hollywood horror movie, capturing the tension between protagonist and antagonist. As a single image, *Untitled #85* is able to project such strong emotion on its own, without the slow building music, the creaking hardwood floors, or the flashing lights that we find so impactful in films. Thus, Sherman's consummate understanding of our visual comprehension allows her to capture the entire cinematic scene inside one single picture frame.

In *Untitled #85*, Sherman has cast herself in a bright, colorful guise, adopting the persona of a young innocent girl. She appears dressed in a reddish checkered smock dress, much like the ones stereotypically seen on adolescent girls of upper class families. With her dress rising up her leg, her blonde hair tousled and unkempt, and arm clenched tightly around her knee, it is an image that is at once both seductive and anxiety-inducing. The young woman is paralyzed by fear as she stares off-camera into the distance, waiting for her unknown fate. The image glows with a radiant, artificial light that appears both theatrical and cinematographic, heightening the drama of the composition.

Along with the entire *Centerfold* series, this work is inspired by the cultural depiction of women in photo spreads made famous by *Playboy* magazine.

These layouts are designed to make the female subject as exposed as possible; pulling her out of the two-dimensional paper and into the homes of masculine gazing eyes everywhere. Unlike *Playboy's* women, though, Sherman's characters are all clothed. Sherman's unique way of cropping the *Centerfold* photographs plays a significant role in its emotional depth. The figures are shot close up, and then cropped in an aggressive manor as if they are being forced into the frame. The background has been greatly reduced, leaving the viewer with a subject that is so exposed it is uncomfortably intimate.

Cindy Sherman presents us with work that allows us to write our own narrative, which is in part what makes her work so compelling. Sherman rarely reveals her private intentions, as she prefers for every viewer to have their own interpretation. Her images have a dynamic relationship to public images, from kitsch (*film stills* and *centerfolds*) to art history (*Old Masters* and *Surrealism*) to green-screen technology and the latest advances in digital photography. Sherman's infamous study of portraiture and self-portraiture provides a new lens through which to examine social and gender assumptions.

Throughout her career, Sherman has continued to study photography and its claims to truth and neutrality. In *Untitled #85*, the subject appears to be caught in a fleeting moment of high anxiety, yet the composition was actually completely staged by the artist. For each pose, Sherman carefully dresses the set, produces costumes and designs lighting without assistance, becoming both subject and object. As Eva Respini has noted, "her role as both subject (and object) and producer of images of women puts her in the unique position of enacting the traditionally male viewpoint of photographer whilst also undermining it" (E. Respini, 'Will the Real Cindy Sherman Please Stand Up?', *Cindy Sherman*, exh. cat, Museum of Modern Art, New York 2012, p. 29). In doing so, she dispels the fallacy of the photograph's objectivity, revealing how every image is necessarily constructed and in turn constructs societal codes. With an incredible influence over what is popularly referred to as the Pictures Generation, Sherman represents a foundational figure within an important group of artists including Sherrie Levine, Louise Lawler, Richard Prince, David Salle and Jack Goldstein.



Egon Schiele, *Sitting Girl in Underwear*, 1917.

912

SHERRIE LEVINE (B. 1947)

Crystal Newborn

cast crystal, sandblasted

5 1/2 x 8 1/2 x 5 1/2 in (14 x 21.6 x 14 cm.)

Executed in 1993. This work is number two of three artist's proofs aside from an edition of twelve.

\$200,000-300,000

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Frankfurt, Portikus, *Sherrie Levine: Newborn*, January-February 1994, n.p. (another example exhibited and illustrated).

Los Angeles County Museum of Art, *Glass: Material Matters*, April- December 2006, n.p. (another example exhibited and illustrated).

New York, Whitney Museum, *Sherrie Levine: Mayhem*, November 2011-May 2012, p. 190 (another example exhibited).

Nuremberg, Neues Museum Nürnberg, *Sherrie Levine: After All, Works 1981-2016*, October 2016-February 2017, pp. 96, 97, 100 and 186 (another example exhibited and illustrated).

LITERATURE

H. Singerman, *Art History, After Sherrie Levine*, Los Angeles, 2012, p. 196, no. 39 (another example illustrated).

"A work of art. Something you experience in a visceral sense, because I believe that intellectual experiences are stronger when related to sensual experiences, a sense of the world. I sometimes paraphrase Lawrence Weiner on this; he said that he wanted to make art that throws you back on the physical world, that makes you think about your relationship to the physical world. I think that's a wonderful way to think about artmaking."

Sherrie Levine



Constantin Brancusi, *Newborn*, 1915. Philadelphia Museum of Art.
© 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.
Photo: The Philadelphia Museum of Art / Art Resource, New York.



913

JOHN BALDESSARI (B. 1931)

Noses & Ears, Etc. (Part Three): (Black) Face and (Yellow)

Face with Noses, Hands, and Bookcase

three-dimensional archival digital photographic prints mounted on Sintra,
with acrylic paint
overall: 91 1/4 x 73 1/4 x 1 1/4 in. (233 x 186.1 x 4.4 cm.)

Executed in 2006.

\$150,000-200,000

PROVENANCE

Marian Goodman Gallery, New York

Acquired from the above by the present owner, 2006

This work will be included in the forthcoming *John Baldessari: Catalogue Raisonné Volume 5*, which will be published in 2018.

"I'm interested in what gets us to stop and look as opposed to simply consuming images passively. If there is anything political in my work then it is to be found in the ability of my images to question the nature of imagery itself."

John Baldessari



René Magritte, *Le paysage de Baucis*, 1966. © 2017 C. Herscovici, London / Artists Rights Society (ARS), New York. Photo: Banque d'Images, ADAGP / Art Resource, New York.

Fascinated with the notion of withholding critical pieces of information from his audience, Baldessari's *Noses & Ears, Etc. (Part Three): (Black) Face and (Yellow) Face with Noses, Hands, and Bookcase*, lists the components of the piece within the title, in true Baldessarian fashion. The familiarity of two men at a bookcase, an image appropriated by Baldessari, is altered through the use of colored planes covering the men's faces, their hair and bodies left as outlines, leaving us to wonder who they are and what they might be discussing. Enticing the viewer's curiosity, Baldessari has boldly pronounced – "I'm interested in what gets us to stop and look as opposed to simply consuming images passively. If there is anything political in my work then it is to be found in the ability of my images to question the nature of imagery itself" (J. Baldessari, quoted in M. Sanders, "John Baldessari," *Another Magazine*, Autumn-Winter 2003, p. 390).

Working with a variety of media throughout his career, Baldessari's recent works are an amalgamation of his groundbreaking ideas, visual style, and conceptual prowess. The images he appropriates tap into a collective consciousness that play with our perspective on conventional categories, largely perpetuated by films and photographs. Baldessari's *Noses & Ears, Etc. (Part Three)* is part of a larger series that explores anonymity, ambiguity, and the complexity of human interaction—compelling us to question their identity and the nature of this austere meeting at the bookcase.



914

RICHARD PRINCE (B. 1949)

Untitled (Fireman joke)

signed and dated 'R Prince 7-9-87' (on the reverse)

acrylic on canvas

9 x 12 in. (22.9 x 30.5 cm.)

Painted in 1987.

\$120,000-180,000

PROVENANCE

Private collection, gift from the artist

Anon. sale; Sotheby's, New York, 22 September 2012, lot 15

Acquired at the above sale by the present owner

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

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

Fireman pulling drunk out of a burning bed: You darned, fool, that'll teach you to smoke in bed.
Drunk: I wasn't smoking in bed, it was on fire when I laid down.

915

RICHARD PRINCE (B. 1949)

Two Jokes

signed and dated 'R Prince 2001' (lower right)

acrylic and silkscreen ink on gator board

42 1/8 x 62 1/4 in. (107 x 158.1 cm.)

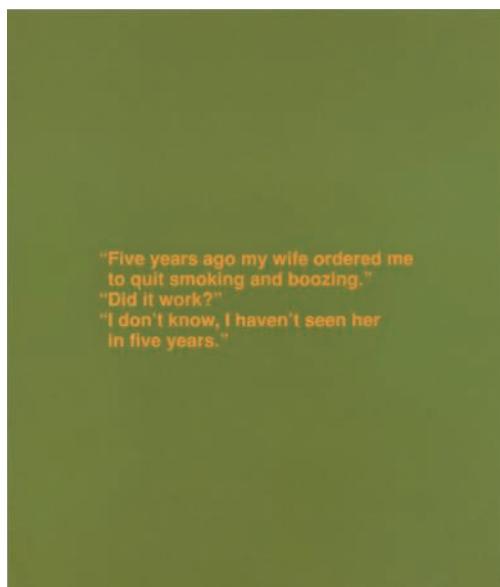
Executed in 2001.

\$200,000-300,000

PROVENANCE

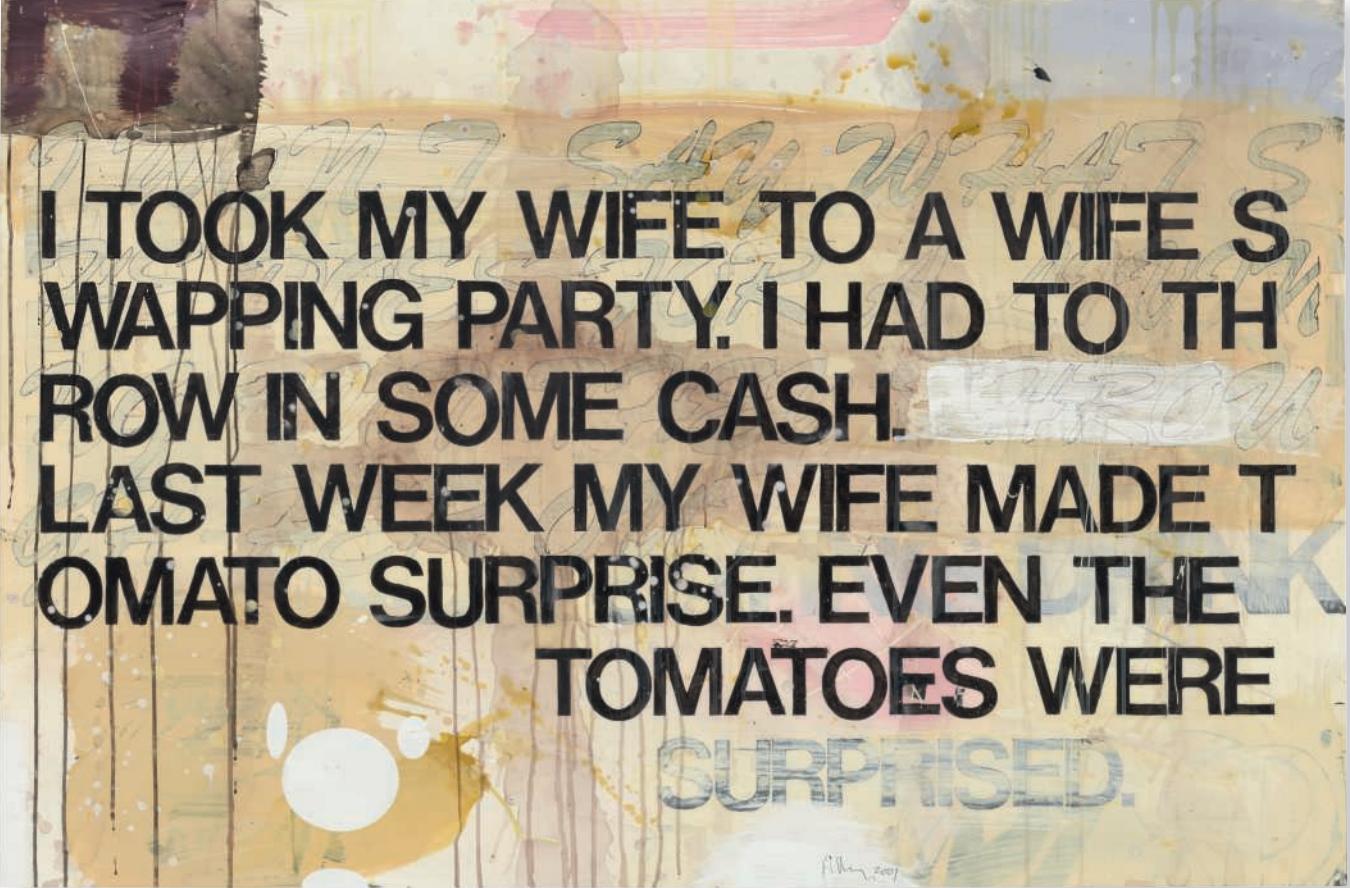
Private collection, New York

Acquired from the above by the present owner



Richard Prince., *Five Years Ago*, 1994.
© Richard Prince

As an art world provocateur, Richard Prince has challenged notions of ownership and authorship, transforming popular and consumer culture into high art that challenges American stereotypes and clichés. At first glance, Prince's *Joke Series* paintings look like they contain a coherent joke, but with further inquiry, the viewer is struck by the joke's obscurity. For example, in this iteration Prince's *Two Jokes* combines two jokes in a disjointed manner—the opening line does not appear to match the punch line. The joke is not only situated on the surface of the painting, but it is also on the viewer who looks at the painting for deeper significance but is left with a joke that falls flat. Differing from his earlier monochromatic joke painting, *Two Jokes*, exhibits a different stylistic format. Whereas his monochromatic joke paintings from the 1980s were executed in a minimalist style on large canvas with the text isolated in the center with block Helvetica font, *Two Jokes* has the same isolated text but on a horizontally aligned canvas. Instead of a brightly colored monochromatic background *Two Jokes*' background has a watercolor aesthetic made up of multiple layers of pastel washes. Compared to his monochromatic jokes, *Two Jokes* has a newsprint like quality and echoes text published in advertisements from magazines or newspapers, a more literal appropriation of Prince's subject matter. *Two Jokes* is an exquisite example of Prince's later *Joke* series when he transformed the monochromatic format and enlisted more painterly elements, all with the same deadpan wit.



I TOOK MY WIFE TO A WIFE SWAPPING PARTY. I HAD TO THROW IN SOME CASH. LAST WEEK MY WIFE MADE TOMATO SURPRISE. EVEN THE TOMATOES WERE SURPRISED.

Arthur 2007

916

RICHARD AVEDON (1923-2004)

Marilyn Monroe, actress, New York City, May 6, 1957

signed and numbered 'Avedon 34/50' and stamped with title, date and
photographer's copyright credit (on the reverse)
gelatin silver print flush-mounted on linen
image: 18 ¾ x 15 ½ in. (47.6 x 39.4 cm.)
sheet: 20 x 15 ¾ in. (50.8 x 40.3 cm.)
Printed in 1980. This work is number thirty-four from an edition of fifty.

\$70,000-100,000

PROVENANCE

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

EXHIBITED

New York, Whitney Museum of American Art, *Richard Avedon: Evidence, 1944-1994*, March-June 1994, p.138 (another example exhibited and illustrated).
Humblebæk, Louisiana Museum of Modern Art; Milan, Forma: International
Centre for Photography; Paris, Jeu de Paume; Berlin, Martin-Gropius-Bau;
Amsterdam, Foam. Fotografiemuseum Amsterdam; San Francisco, Museum
of Modern Art, *Richard Avedon, Photographs 1946 - 2004*, August 2007 –
October 2009, p. 60 (another example exhibited and illustrated).

LITERATURE

R. Avedon and J. Baldwin, *Nothing Personal*, New York, 1964, n.p (illustrated).
R. Avedon, *An Autobiography*, New York, 1993, pl. 134 (illustrated).
R. Avedon, M. M. Hambourg, and M. Fineman, *Richard Avedon Portraits*, New
York: Harry N. Abrams, 2002, n.p. (illustrated).
R. Avedon, *Woman in the Mirror*, New York, 2005, pp. 88-89 (illustrated).
R. Avedon and N. Stevens, *Performance: Richard Avedon*, New York, 2008, p.
103 (illustrated).



CINDY SHERMAN (B. 1954)

Untitled #222

signed, numbered and dated 'Cindy Sherman 6/6 1990' (on a paper label affixed to the backing board)
 chromogenic print in artist's frame
 66 x 50 in. (167.6 x 127 cm.)
 Executed in 1990. This work is number six from an edition of six.

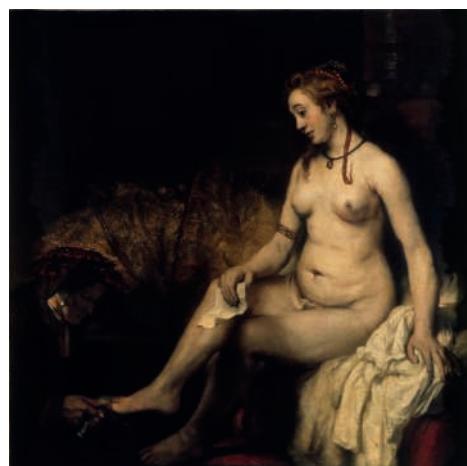
\$200,000-300,000

PROVENANCE

Metro Pictures, New York
 Acquired from the above by the present owner, 1991

EXHIBITED

Milwaukee Art Museum; Miami, Center for Fine Arts; Minneapolis, Walker Art Museum, *Cindy Sherman: The Masters Series*, January 1991–October 1991, no. 16 (another example exhibited).
 Deichtorhallen Hamburg; Malmö Konsthall and Kunstmuseum Luzern, *Cindy Sherman: Photographic Work 1975–1995*, May 1995–February 1996, pl. 79 (another example exhibited and illustrated).
 Shiga, Museum of Modern Art; Marugame, Genichiro-Inokuma Museum of Contemporary Art; Tokyo, The Museum of Contemporary Art, *Cindy Sherman*, July 1996–December 1996, p. 130, pl. 69 (another example exhibited and illustrated).
 Los Angeles, The Museum of Contemporary Art; Chicago, Museum of Contemporary Art; Prague, Galerie Rudolfinum; London, Barbican Art Gallery; CAPC musée d'art contemporain de Bordeaux; Sydney, Museum of Contemporary Art and Art Gallery of Ontario, *Cindy Sherman Retrospective*, November 1997–January 2000, pp. 156 and 199, pl. 119 (another example exhibited and illustrated).
 Paris, Jeu de Paume; Bregenz, Kunsthaus Bregenz; Humlebaek, Louisiana Museum of Modern Art, and Berlin, Martin-Gropius-Bau, *Cindy Sherman*, May 2006–September 2007, p. 258 (another example exhibited and illustrated).
 New York, Museum of Modern Art; San Francisco Museum of Modern Art; Minneapolis, Walker Art Center and Dallas Museum of Art, *Cindy Sherman*, February 2012–June 2013, pp. 184 and 244, pl. 137 (another example exhibited and illustrated).
 Oslo, Astrup Fearnley Museet; Stockholm, Moderna Museet; Zurich, Kunsthaus Zurich, *Cindy Sherman—Untitled Horrors*, May 2013–September 2014, p. 124 (another example exhibited and illustrated).
 Munich, Sammlung Goetz, *Cindy Sherman*, January–July 2015, pp. 74, 153 and 169 (another example exhibited and illustrated).



Rembrandt Harmensz van Rijn, *Bathsheba with the Letter of David*, 1654. Musée du Louvre, Paris. Photo: Musée du Louvre, Paris / Scala / Art Resource, New York.

LITERATURE

A. Danto, *Cindy Sherman: History Portraits*, New York, 1991, pl. 15 (another example illustrated).
 C. Döttinger, *Cindy Sherman: History Portraits*, Munich, 1991, p. 25 (another example illustrated).
 T. Kellein, *Cindy Sherman*, Basel, 1991, p. 61 (another example illustrated).
 R. Krauss, *Cindy Sherman: 1975–1993*, New York, 1993, p. 175 (another example illustrated).
 C. Schneider, *Cindy Sherman: History Portraits*, Munich, 1995, p. 25, no. 43 (another example illustrated).
 G. Knape, ed., *Cindy Sherman*, Göteborg, 2000, p. 19 (another example illustrated).
 J. Burton, *Cindy Sherman*, Boston, 2006, p. 63, pl. 18 (another example illustrated).

"Even when I was doing those history pictures, I was living in Rome but never went to the churches and museums there. I worked out of books, with reproductions. It's an aspect of photography I appreciate, conceptually: the idea that images can be reproduced and seen anytime, anywhere, by anyone."

Cindy Sherman



918

ROBERT LONGO (B. 1953)

Untitled (from Men Trapped In Ice series)

signed and dated 'Robert Longo 1979' (on the reverse)

charcoal on paper

60 x 40 in. (152.4 x 101.6 cm.)

Drawn in 1979.

\$120,000-180,000

PROVENANCE

Metro Pictures, New York

Acquired from the above by the present owner, 1981

LITERATURE

A. Yarowsky, *Robert Longo: Men in the Cities*, New York, 1986, n.p. (illustrated).

"To thus consider Men in the Cities in retrospect and as a unified synthesis of its elements is to behold a misplaced drama, an obscure allegory that suggests both sexuality and human mortality"

(Howard N/ Fox, "In Civil War", *Robert Longo*, exh. Cat., Los Angeles County Museum of Art, 1989, p. 26).



Robert Longo, *Photographic Study from Men in the Cities*, 1979-1982. © 2017 Robert Longo / Artists Rights Society (ARS), New York.



919

RICHARD PRINCE (B. 1949)

Untitled (Desert Island) #1

signed, titled and dated 'R Prince 1989 Untitled (Desert Island) #1' (on the reverse)

acrylic and silkscreen ink on canvas

24 x 18 in. (61 x 45.7 cm.)

Executed in 1989.

\$180,000-250,000

PROVENANCE

Track 16 Gallery, Culver City

Acquired from the above by the present owner, 2003

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

Richard Prince



What a kid I was. I remember practicing the violin in front of a roaring fire. My old man walked in. He was furious. We didn't have a fireplace.

920

ROBERT GOBER (B. 1954)

Newspaper

signed, numbered and dated 'Robert Gober 3/10 '93' (on the underside)
photolithography on Mohawk Super Fine paper and twine
5 x 15 1/2 x 12 1/2 in. (12.7 x 39.4 x 31.8 cm.)
Executed in 1992. This work is number three from an edition of ten plus two
artist's proofs.

\$25,000-35,000

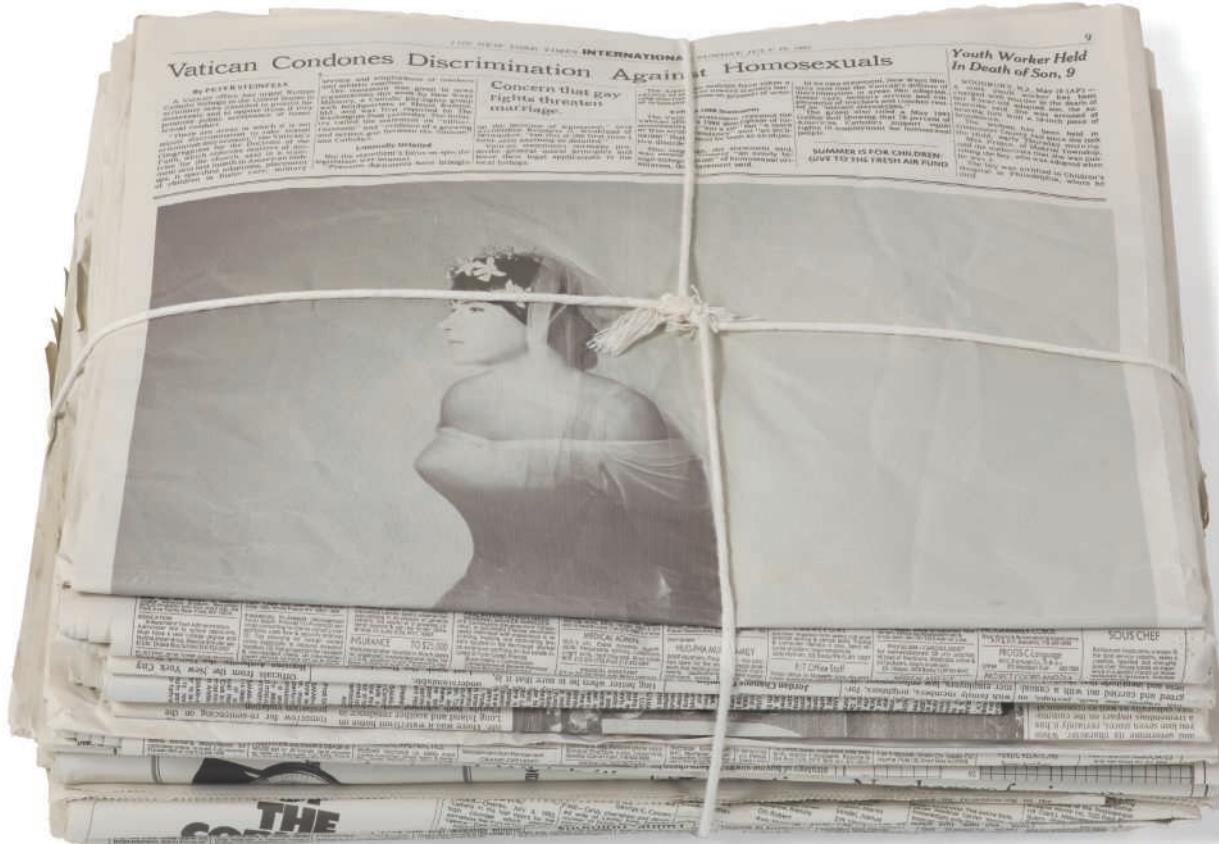
PROVENANCE

Paula Cooper Gallery, New York
Private collection, Roslyn
D'Amelio Terras Gallery, New York
Acquired from the above by the present owner

EXHIBITED

New York, Dia Center for the Arts, *Robert Gober*, September 1992-June 1993
(another example exhibited).
Münchhausen, Schaulager Basel, *Robert Gober. Work 1976-2007*, May-
October 2007, pp. 326 and 330 (another example exhibited and illustrated).

Newspaper is from a group of thirty-two bundles that bring to mind stacks ready to be recycled. Each version was produced in an edition of five or ten, and all were originally installed in the 1993 exhibition *Robert Gober* at the Dia Center for the Arts. Gober implanted his own manipulated photographs into the layouts based on various national newspapers. In *Newspaper*, a photograph that initially appears to be a generic bridal advertisement is, in fact, an image of Gober wearing a wig and a wedding dress. The print also displays Gober as a bride in juxtaposition with a story about the Vatican condoning discrimination against homosexuals. These works, which are related to the artist's 1989 sculpture of a satin wedding dress, are concerned with marriage as an institution and rite of passage, which had been denied in the United States to the LGBT community.



“...Rothenberg does what artists of exceptional caliber have always done: she takes a good look at the world and puts it together the way she wants, not the way it is. And it’s her reality that sticks in the mind.”

(S. Whitfield, “The Roaming Eye”, exh. cat.,
Waddington Galleries, London, 2003).

921

SUSAN ROTHENBERG (B. 1945)

Pecos Pink

signed, titled and dated 'S. Rothenberg PECOS PINK 1989-90' (on the reverse)

oil on canvas

82 1/8 x 64 1/2 in. (208.6 x 163.8 cm.)

Executed in 1989-1990.

\$60,000-80,000

PROVENANCE

Sperone Westwater, New York

Acquired from the above by the present owner, 1990

EXHIBITED

New York, Sperone Westwater, *Susan Rothenberg: Paintings*, April-May 1990,
n.p. (illustrated).

LITERATURE

A. Minola, *Gian Enzo Sperone: Torino-Roma-New York : 35 anni di mostre tra Europa e America*, Torino, 2004, p. 394 (installation view illustrated).

Susan Rothenberg, along with others from her generation, emerged in the mid 1970s in a wave of bold new painting. This burgeoning international community of artists brought forward painterly expression, figuration, narrative and reference, which had been absent during over a decade of Minimalism and Conceptual Art.

Among her contemporaries, Rothenberg is recognized as being a virtuoso painter; her canvases are loaded with color, light, movement, active brushwork and personal meaning—her environment and personal experience remain primary influences. *Pecos Pink*, a prime example of her work painted in 1989-1990, reflects much about her life at this time. It was included in her 1990 solo exhibition at Sperone Westwater in New York, the first exhibition of her work painted entirely in New Mexico.

Rothenberg had been commuting between New York and New Mexico in a cross country courtship with fellow artist Bruce Nauman, who already resided there. While they had known each other over the years, it was a chance meeting at a dinner in the fall of 1988 that the dynamic changed and they married in February the following year. The warm reds and sienna of the wild and empty landscape of New Mexico found their way into her work, along with exuberant highly charged iconography. The bright pinks and oranges were a result of a gift from Nauman (the artist had gone to the local art supply store and bought multiple tubes of paint in every color to stock her temporary studio in Pecos).

Michael Auping, chief curator at the Modern Art Museum of Fort Worth, describes Rothenberg's painting as being unlike anything else being painted today. “The paintings bowled you over,” he recalls. “They were direct. They were muscular. They were like giant cave paintings, as if you were seeing figuration for the first time” (M. Auping, quoted by J. Belcove in “Interview: artist Susa Rothenberg, *Financial Times*, September 30, 2016 [accessed online]).



922

ERIC FISCHL (B. 1948)

Mary

signed, inscribed and dated "MARY" (at home) 1998 Eric Fischl' (on the reverse)

oil on canvas

35 x 27 in. (88.9 x 68.6 cm.)

Painted in 1998.

\$40,000-60,000

PROVENANCE

Mary Boone Gallery, New York

Acquired from the above by the present owner, 1999



Edward Hopper, *Eleven AM*, 1926. Hirshhorn Museum & Sculpture Garden, Washington D.C. ©Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art Photo: Hirshhorn Museum & Sculpture Garden, Washington D.C., USA / De Agostini Picture Library / Bridgeman Images.



923

TAKASHI MURAKAMI (B. 1962)

And then, and then, and then, and then, and then / Kappa

signed and dated 'Takashi Murakami 06' (on the reverse)

acrylic on canvas mounted on panel

39 1/2 x 39 1/2 in. (100.3 x 100.3 cm.)

Painted in 2006.

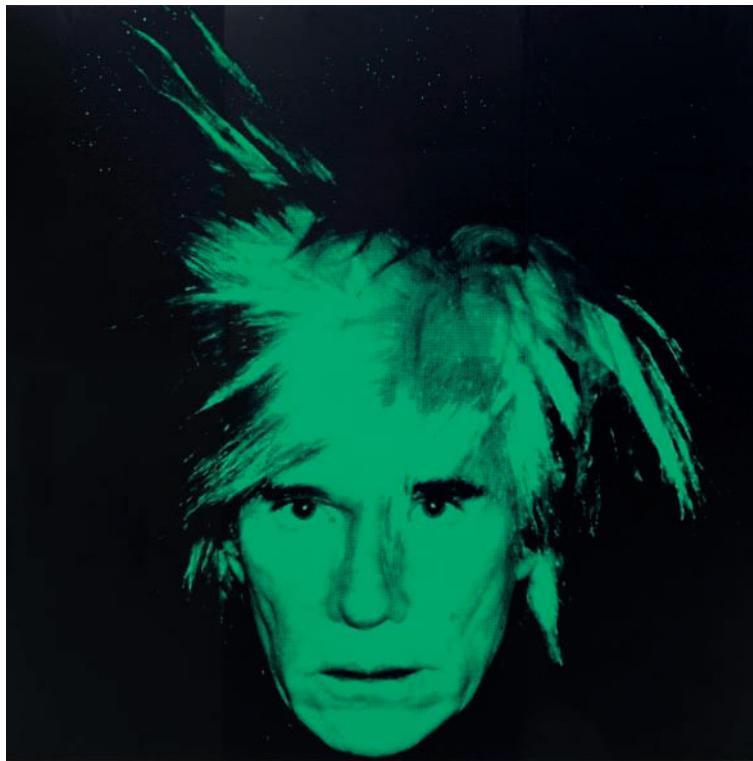
\$350,000-550,000

PROVENANCE

Galerie Perrotin, Hong Kong

Acquired from the above by the present owner





Andy Warhol, *Self-Portrait*, 1986. Solomon R. Guggenheim Museum, New York. © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS). Photo: The Solomon R. Guggenheim Foundation / Art Resource, New York.

Takashi Murakami's multimedia practice has harnessed the power of the discourse between high and low art. His ability to draw material simultaneously from secular Japanese heritage and popular culture has ensured that his works infiltrate all realms of artistic creation. The artist himself stated, "I set out to investigate the secret of market survivability—the universality of characters such as Mickey Mouse, Sonic the Hedgehog, Doraemon, Miffy, Hello Kitty, and their knock-offs, produced in Hong Kong" (T. Murakami, quoted by Jeff Howe, "The two faces of Takashi Murakami," *Wired*, 2003). While nurturing an admiration for *Kawaii* (meaning the cute cartoonish aesthetic of Japanese Manga and merchandise), during his studies Murakami also mastered *Nihonga*, the traditional Japanese painting technique and style, which is a persistent reference in his work.

Mr. DOB, the iconic subject of *And then, and then, and then, and then, and then / Kappa* is the sublimation of its persona and of his expanded practice. Often considered the artist's alter-ego, Mr. DOB was born in 1993 out of an investigation into how successful advertising is able to exploit mass psychology with the ultimate aim to sell. The work that originated the whimsical cartoon was a circular advertising sign with the words "Dobozite Dobozite Oshamambe" (Dobozite is slang for why). From the abbreviation of this nonsensical slogan came DOB, a bunny-like, toothy character with the letters D and B lodged in its ears surrounding its ovoid face.

Rendered in Murakami's "Superflat" style, the first stage of this work's production is a freehand drawing, which is then scanned and revisited on Adobe Illustrator—a program that unlike Photoshop permits the limitless re-

scaling of images without loss of resolution. The outline of the image, which feeds into an immense personal archive of clip-art, is then printed digitally on canvas and completed by his assistants following detailed instruction. The digital file's versatility facilitates its re-use in different media and formats. *And then, and then, and then, and then, and then / Kappa* (2006) builds on a series produced a decade earlier, which was a tribute to Andy Warhol's close-cut serial portraits. A recurrent theme for over two decades, Mr. DOB punctuates the artist's practice. The rhythm of the title, only composed of conjunctions, enhances the work's immanence, and the importance of repetition and recreation throughout his oeuvre.

While Murakami is internationally acclaimed, his works reflect a distinctive Japanese sensibility that is decoded through popular culture and a distinctly local humour that borders on the macabre. Invoking both hilarity and disquietude DOB caricatures a fearsome creature, which could easily be found in the Manga comics that frequently feature erotic and violent imagery. Curator Michael Darling observed that "Mr. DOB hints at a convoluted chain of events that begins with the American occupation of Japan after World War II, the introduction of American (chiefly Disney) cartoons to Japan, the assimilation of American cartoon styles into their own distinctive cartoon culture" (M. Darling, quoted in P. M. Lee, *Forgetting the Art World*, Cambridge, MA, 2012, p. 47). As Darling suggests, the disturbing attributes of Murakami's work is intertwined with Japan's traumatic history since the atomic destruction of Hiroshima and Nagasaki, making his output extremely relevant within local and global frameworks.



924

KAWS (B. 1974)

Half Empty

signed and dated 'KAWS..12' (on the reverse)

acrylic on canvas

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

Painted in 2012.

\$150,000-250,000

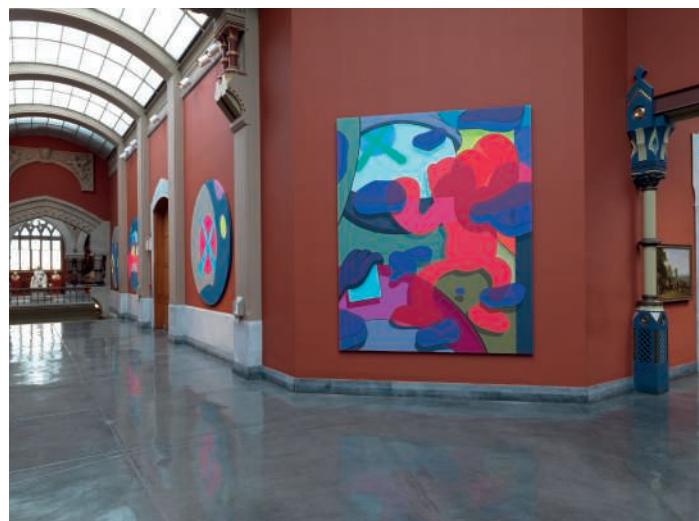
PROVENANCE

Galerie Perrotin, Paris

Acquired from the above by the present owner

EXHIBITED

Paris, Galerie Perrotin, KAWS "IMAGINARY FRIENDS,"
November-December 2012.



Installation view, KAWS @ PAFA, Pennsylvania Academy of Fine Arts, Philadelphia, October 2013-January 2014 (present lot illustrated). Photo: Courtesy of PAFA. Artwork: © KAWS.



925

TAKASHI MURAKAMI (B. 1962)

Ensō Blue

signed, titled and dated 'TAKASHI 2016 EN-SO' (on the overlap)

acrylic on canvas

55 ½ x 47 ¼ in. (141 x 120 cm.)

Painted in 2016.

\$350,000-450,000

PROVENANCE

Gagosian Gallery, Hong Kong

Acquired from the above by the present owner

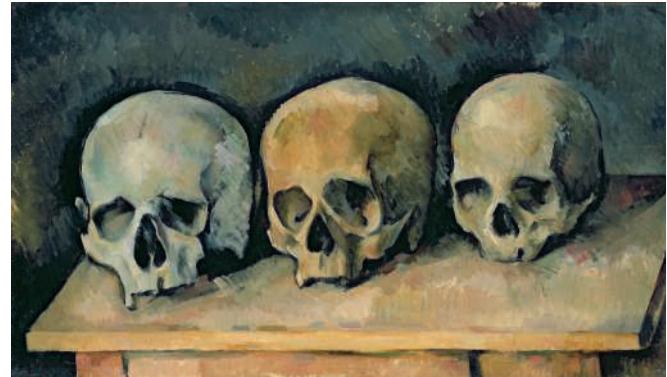
"I spent nine years working in a preparatory school, where I taught the students to draw flowers... At the beginning, to be frank, I didn't like flowers, but as I continued teaching in the same school, my feelings changed... Each one seemed to have its own feelings, its own personality. My dominant feeling was one of unease, but I liked that sensation. And these days, now that I draw flowers rather frequently, that sensation has come back very vividly. I find them just as pretty, just as disturbing..."

Takashi Murakami





Hans Holbein, *The Ambassadors*, 1533. National Gallery, London. Photo: © National Gallery, London / Art Resource, New York.



Paul Cezanne, *The Three Skulls*, 1900. Detroit Institute of Arts. Photo: Detroit Institute of Arts, USA / Bridgeman Images.

Takashi Murakami's *Ensō Blue* is a striking example of the artist's idiosyncratic style, which combines the artistic motifs and values of ancient Japan, with its high-tech existence today. Here, Murakami has wed the flowers of the *nihonga* period, with the ultra-modern aesthetics of Tokyo. A vibrant flurry of blue flower buds and skull heads create a pulsing visual overload, interrupted only by a bold, circular swoop of white—a sense of bursting dimensionality amidst the otherwise flattened canvas. The *Ensō* circle, along with its themes and flattened perspective, pays ode to traditional Japanese aesthetics, while Murakami's exciting, saturated colors and trademark smiling flowers pay ode to both Japan's contemporary culture, and the "Superflat" aesthetic Murakami has coined to depict it.

Murakami's iconic style rests on mingling traditional artistic conventions with a lexicon that is grounded in popular culture. In the case of *Ensō Blue*, the ancient Eastern practice of decorative flower painting, the *Ensō* symbol and the *ukiyo-e* style landscape paintings of Edo Period masters Utagawa Hiroshige and Katsushika Hokusai have collided with the contemporary worlds of *manga* and *animé*. Murakami's signature style known as "Superflat," is based on this very fusion of old and new, in which he uses the cartoonish quality of *manga* animations for which Japan is now so famous, to depict his otherwise traditional themes.

As demonstrated here, Murakami's later work has pushed toward a more refined, and minimal aesthetic that reflects the artist's interests in Zen and spirituality. The title and halo-like white circle of the painting, refer to Murakami's fascination with the "*ensō*"—which translates literally to "circle," and is a symbol for emptiness, unity and infinity in Zen Buddhism. This theme represents an epiphany for the artist whose ongoing spiritual practice has come to play a central role in his later work. *Ensō Blue* is emblematic of this newfound spiritual approach, while still retaining the aesthetic vibrancy so true to the artist's now famous 'Superflat' style. In such, Murakami's choice of flowers for his background represents recourse to the Japanese artistic traditions of screen painting, and wood block prints; whereas the artist's buoyant stylistic treatment lends this theme an utterly modern and revitalized feel.

From a young age, Murakami had been a fan of *anime* and *manga*, and attended the Tokyo University of the Arts with the hope of acquiring the drafting skills necessary to work in the animation industry. Swayed by the

traditional style of Japanese painting, however, Murakami ended up majoring in *nihonga*, which focused on the traditional Japanese artistic conventions, techniques and subjects. Flowers, a central element of practice, would eventually become the emblematic motif by which the artist would merge his traditional artistic training with his early obsession with *anime*. In its careful stylistic trepidation between traditional and contemporary themes, *Ensō Blue* is a classic example of the artistic fusion which has come to define Murakami's celebrated, and ultimately *timeless*, oeuvre.

The artist's trademark smiling flowers remain a recurring anchor in Murakami's mature work, and stand at the heart of his exploration of Japanese identity politics, and his grander cultural strategy. Central to Murakami's practice is the fact that *manga* themselves were originally created as a reaction to the cultural invasion by Disney and its peers that had accompanied the American occupation in the wake of the Second World War. Murakami has thus found himself in a unique position, to perceive, and bridge, the gap between modern Japan and the world of *nihonga* within the context of a prevalent Western influence that has posed a threat to Japan's cultural and artistic alterity—a feat which he buoyantly achieves in *Ensō Blue*. By forging a dialectic between cultural independence and Western influence; and between the refined, traditional art of Japan and its explosive contemporary pop-aesthetic, Murakami has successfully opened a new critical perspective and category for an art that is quintessentially Japanese, while remaining universally contemporary.

At once vibrant and euphoric, *Ensō Blue* emblematises the paradoxically multilayered yet decisively flat production of Takashi Murakami's oeuvre. Imbued with a vast array of referents, the artist's iconic smiling flowers are pointedly paired with the grand tradition of Japanese landscape paintings; a tradition which had been pushed aside amidst the vast Westernization of Japanese culture. In its poised balance between old and new elements, and Eastern and Western frameworks, *Ensō Blue* is a true testament to the timeless, and universal, appeal of Murakami's distinguished practice—a practice which addresses profound negotiations of cultural identity, all the while maintaining a jubilant aesthetic that is seemingly "Superflat."



926

JEFF KOONS (B. 1955)

Puppy

oil inks on canvas

120 x 168 in. (304.8 x 426.7 cm.)

Executed in 1992. This work is number one from an edition of one plus one artist's proof.

\$700,000-1,000,000

PROVENANCE

Private collection, acquired directly from the artist

Anon sale; Sotheby's, New York, 12 November 2002, lot 59

Acquired at the above sale by the present owner

EXHIBITED

London, Anthony d'Offay Gallery, *Jeff Koons: A Survey 1981-1994*, June-July 1994 (another example exhibited).

Paris, Galerie Jérôme de Noirmont, *Jeff Koons*, September-November 1997, n.p. (another example exhibited and illustrated).

LITERATURE

A. Jorg-Uwe, "Jeff Koons, ein Prophet der inneren Leere," *Art*, December 1992, p. 62 (another example illustrated).



Jeff Koons in front of *Puppy*, Bad Arolsen, 1992. © Jeff Koons.
Photo: Patrick PIEL /Gamma-Rapho via Getty Images.







In *Puppy*, Jeff Koons's painting featuring his famous monumental sculpture, the artist seeks to encapsulate a pivotal moment in his visionary career. Rendered in a photorealist style, the work depicts a sitting West Highland White Terrier made from live-growing plants as it was originally installed in the courtyard of the baroque Residenzschloss Arolsen in Hesse, Germany in 1992. At 120-by-168 inches, the painting captures the monumentality of its subject, which was almost the height of the opulent mansion itself. Viewed straight on, the *Puppy* in the painting is almost, but not quite, symmetrically aligned with the palace, adding a distinct sense of formality to the composition. The unexpected placement of such a quotidian form in such a grandiose setting recalls the surrealism of Salvador Dalí, an important artistic hero to Koons.



Jeff Koons, *Poodle*, 1991. © Jeff Koons.

The sculpture was first created for a group show which was exhibited concurrently with *Documenta IX* in nearby Kassel. It rapidly became the most talked about contemporary artwork of the year, and attracted over 20,000 visitors to the small town of Bad Arolsen. "It should," said the critic Peter Schjeldahl at the time, "be in Documenta fronting the Fridericianum, where it would have both called the bluff and upped the ante" (P. Schjeldahl, "Documenta of the Dog," in *Art in America*, September 1992). The sculpture has been on view at the Museum of Contemporary Art, Sydney, Rockefeller Center in New York, and is currently installed outside Frank Gehry's Guggenheim Museum in Bilbao, since that institution's 1997 inauguration.

Puppy is the culmination of Koons's long-standing interest in canine forms. The *Banality* (1988) series included the porcelain sculptures, *Wild Boy* and *Puppy* and *String of Puppies*, that features a set of eight blue dogs sitting on the laps of a middle-aged couple. The provocative *Made in Heaven* series that began in 1989 included no less than five sculptures of dogs, including a wood sculpture standing 20 1/2 inches tall of a West Highland White Terrier in the same sitting pose as *Puppy*. Koons's choice of these approachable subjects advanced his egalitarian aesthetics. "His desire," says Eckhard Schneider, "is to introduce things that people like into art, in order to give them confidence in their own taste and in art itself" (E. Schneider, "Jeff Koons: An Unconditional Commitment to Art," in H. W. Holzwarth (ed.), *Jeff Koons*, Cologne, 2015, p. 7).

Although Koons had previously traced out *Puppy*'s form, its scale and technique were unprecedented. Designed using computer modeling and constructed largely from a wooden frame with steel parts, it is coated in a beauteous patina of flowers and watered by an internal irrigation system. The floral bouquet, which includes begonias, impatiens, lobelias, marigolds and petunias, creates a prismatic texture. Soft whites, pinks and purples contrast with vibrant primary colors, combining into an alluring mélange that interacts sensitively to light and climate. "This is hands down," wrote Schjeldahl, "the most richly and subtly painterly sculpture ever made—and without a drop of paint" (P. Schjeldahl, "The Blooming Beast," *The New Yorker*, July 3rd 2000, p. 72). Its organic nature allows it to continue growing over time, a parallel of its living subject and a riposte to sculpture's traditional stasis.

In conceiving *Puppy*, Koons was inspired by the floral sculptures of the Italian town of Merano. It evokes the horticultural practice of topiary, which reached its heyday in the gargantuan aristocratic residences of the late seventeenth century, amongst them Versailles. "I thought," says Koons, "if Louis XIV had lived here, what would he want to see when waking up in the morning" (quoted in T. Vischer, "Exercizing Control and Relinquishing Control," in T. Vischer (ed.), Jeff Koons, exh. cat. Foundation Beyeler, Basel, 2012, p. 135). *Puppy* also manifests Koons' interest in architecture. "When I made *Puppy*," he has recounted, "it was very much like a church. Inside there was a staircase that went right to the top. It was like entering into the bell tower of a church, very spiritual" (quoted in T. Vischer, "Exercizing Control and Relinquishing Control," in T. Vischer (ed.), Jeff Koons, exh. cat. Foundation Beyeler, Basel, 2012, p. 134).

In capturing the opulence of his sculpture on canvas, Koons allows *Puppy* to continuously communicate love and warmth. He does not," the curator Francesco Bonami has said of Koons' practice, "simply create art, he has unconditional faith in it. He trusts the powers of art to communicate with everyone and carry on a message of hope" (F. Bonami, "Koons 'R' Us," in F. Bonami (ed.), Jeff Koons, exh. cat. Museum of Contemporary Arts Chicago, 2008, p. 8). Twenty years on, *Puppy* remains a seminal expression of Koons's message, and this singular painting stands as its premier document.



Jeff Koons, *Balloon Dog (Orange)*, 1994-2000. © Jeff Koons.



927

MAURIZIO CATTELAN (B. 1960)

- 43.500.000

signed, titled and dated '-43.500.000 Cattelan 92'

(on the reverse of the left element)

cracked safe, in two parts

each: 29 x 33 1/2 x 12 5/8 in. (73.7 x 85.1 x 32.1 cm.)

overall: 29 x 67 x 12 5/8 in. (73.7 x 170.2 x 32.1 cm.)

Executed in 1992.

\$250,000-350,000

PROVENANCE

Private collection, Europe

LITERATURE

Maurizio Cattelan, exh. cat., Dijon, Le Consortium, 1998, n.p. (illustrated).

EXHIBITED

Milan, Palazzo delle Stelline, *Coll. Priv. Artisti degli ultimi anni nelle collezioni private milanesi*, May-June 1994, n.p. (illustrated).



928

ROBERT MANGOLD (B. 1937)

Attic Series III (Study)

signed, titled and dated 'R. Mangold 1990 ATTIC SERIES III (Study)' (on the reverse)

acrylic and graphite on two joined Masonite panels

18 1/8 x 25 1/8 in. (46 x 63.8 cm.)

Executed in 1990.

\$80,000-120,000

PROVENANCE

Pace Gallery, New York

Private collection, New York

Acquired from the above by the present owner

EXHIBITED

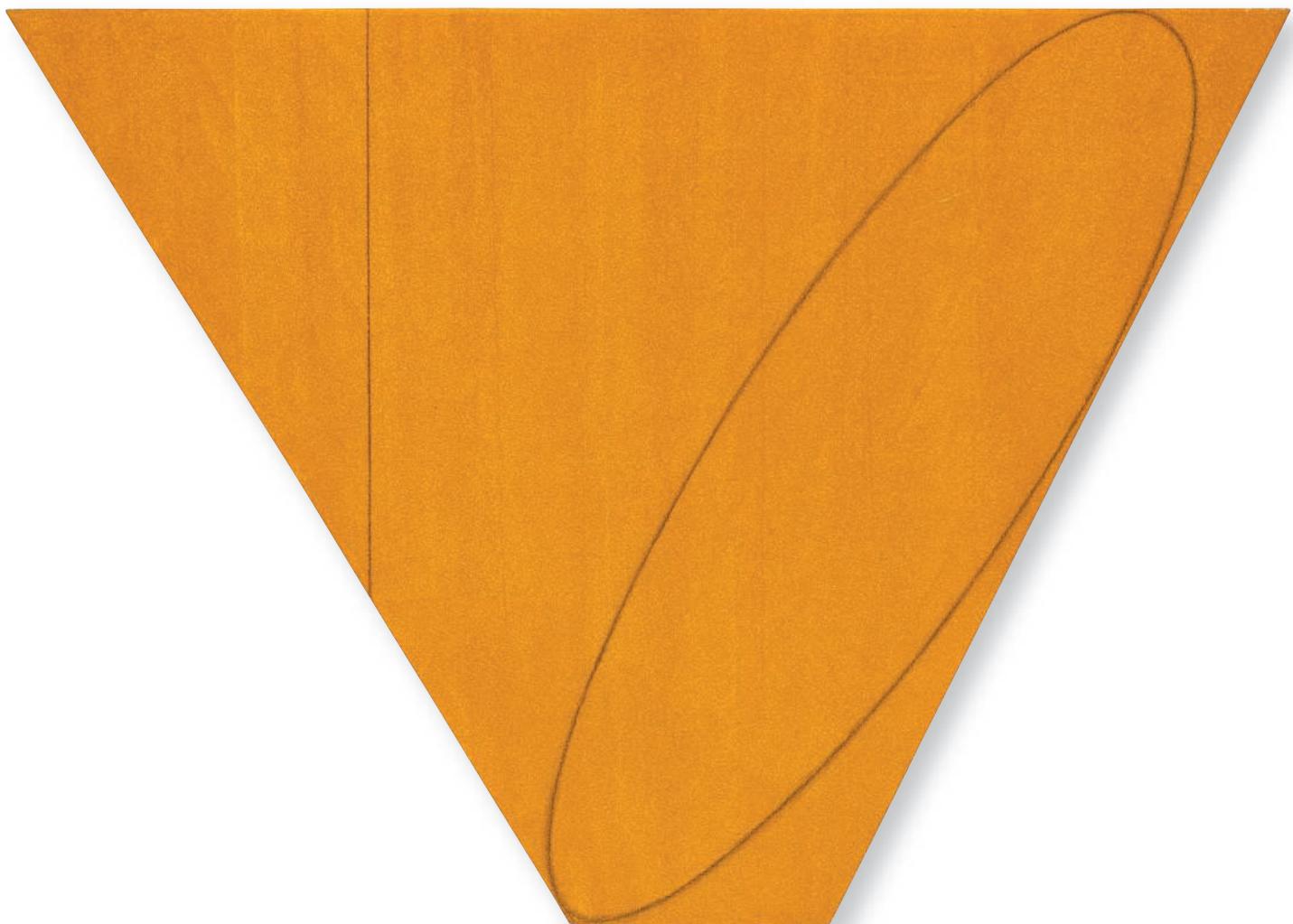
Mnuchin Gallery, *Robert Mangold: A Survey 1965-2003*, February-March 2017.

"The work is a shape, but it's a shape in relation to the drawn figure in the composition; it's the marriage of those two things that starts the work in motion—what's going to be inside and what the outside is going to be, or how the outside works in relation to the inside."

Robert Mangold



Ellsworth Kelly, *Broadway*, 1958. Tate Gallery, London. © Ellsworth Kelly, courtesy Matthew Marks Gallery. Photo: © Tate, London / Art Resource, New York.



929

SOL LEWITT (1928-2007)

Circles, Arcs from Opposite Corners and Opposite Sides

signed, titled and dated 'Circles, Arcs from opposite corners and opposite sides S. LeWitt Dec. 6 1971' (on the reverse)

ink and graphite on paper

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

Executed in 1971.

\$70,000-100,000

PROVENANCE

Dwan Gallery, New York

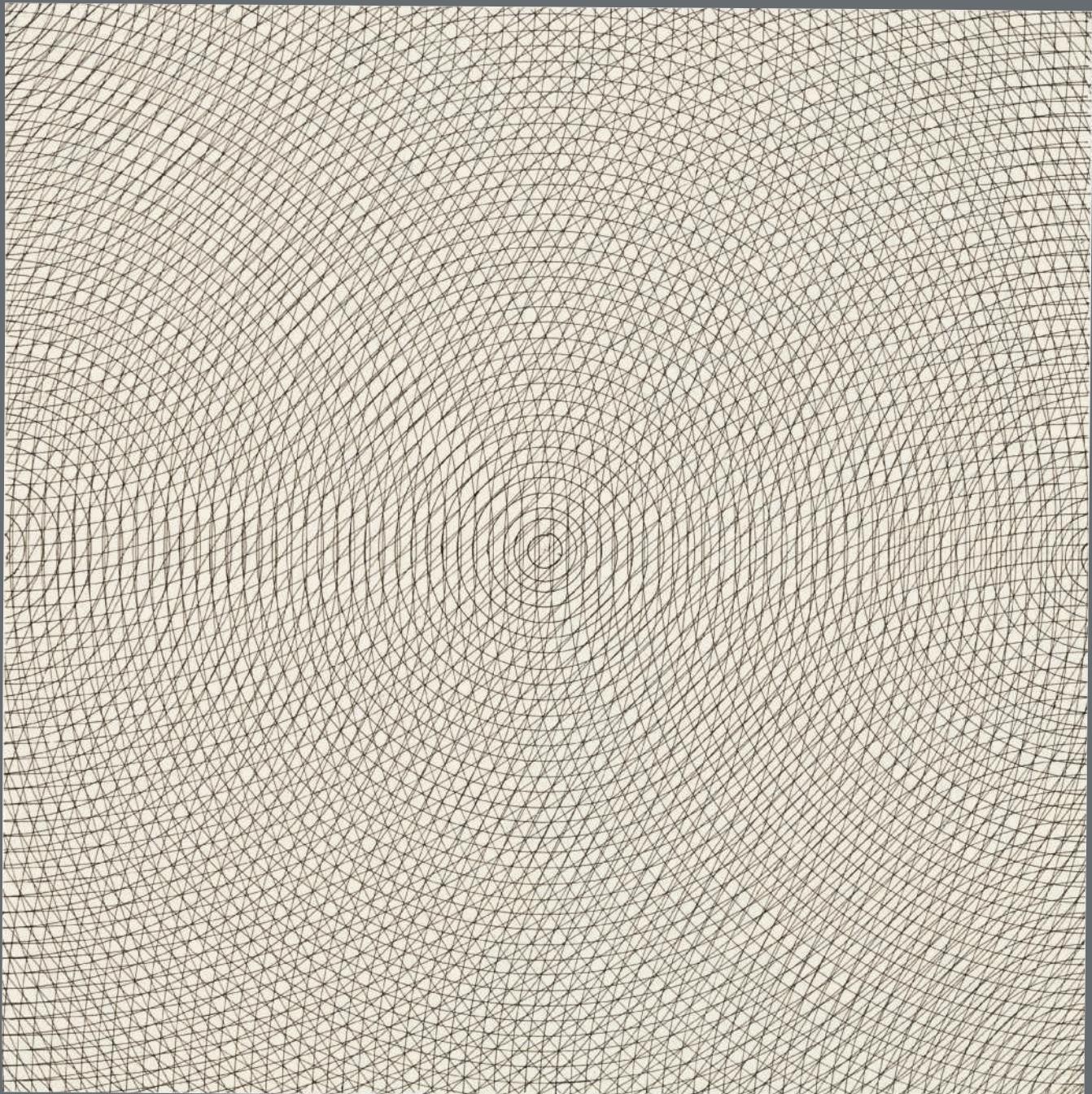
Acquired from the above by the present owner, *circa* late 1970s

LITERATURE

S. LeWitt, *Sol LeWitt: Arcs, from corners & sides, circles, & grids and all their combinations*, Lausanne, 1972, no. 82 (illustrated).

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

Sol LeWitt



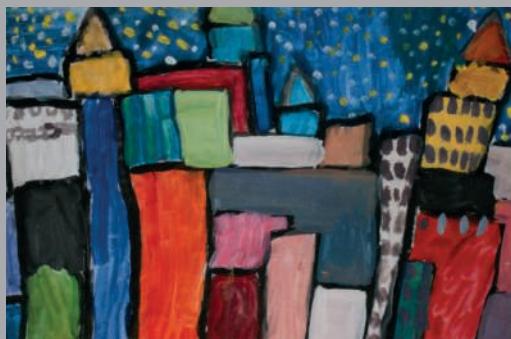


STUDIO IN A SCHOOL ASSOCIATION

In 1977, during a financial crisis in New York City, public school arts education budgets were dramatically cut. In response, Agnes Gund, philanthropist and President Emerita of The Museum of Modern Art, founded Studio in a School Association.

From its beginning as a program serving three New York City public schools, Studio has grown into a nationally-recognized arts education organization that partners with nearly 200 schools and 75 community and cultural organizations in New York City and beyond each year. Studio has brought visual arts education taught by professional artists to more than one million young people, most of whom would not otherwise have had art instruction, and engaged teachers, principals and family members in the essential role of the arts in the healthy development of children and youth.

Today, under Ms. Gund's leadership, and together with the support of many, Studio continues to thrive as a leader in the field and the largest visual arts education organization in New York City. Each year, Studio serves over 30,000 children in all five boroughs, while over 200 high school and college students participate in programs to develop their college and career readiness.



Artwork by Natalie Chilindron, Studio in a School student, Grade 2, PS 99, Queens. Studio artist/instructor: Yayoi Asoma.

STUDIO'S MISSION AND PROGRAM

Studio's mission is to foster the creative and intellectual development of youth through quality visual arts programs, directed by arts professionals; and to collaborate with and develop the ability of those who provide or support arts programming and creative development for youth both in and outside of schools. This mission is fulfilled through two divisions:

The New York City Schools Program delivers in-class and after-school instruction across all grades and in a wide range of art media. NYC Schools also engages teachers, administrators, and family members to integrate the visual arts into other areas of study and the life of the community.

The Studio Institute generates models of excellence in visual arts instruction, conducts arts education research, and develops professional learning programs and teen and college internships with local and national partners. Beyond New York City, the Institute's internship programs operate in Boston, Cleveland, Philadelphia and Providence.

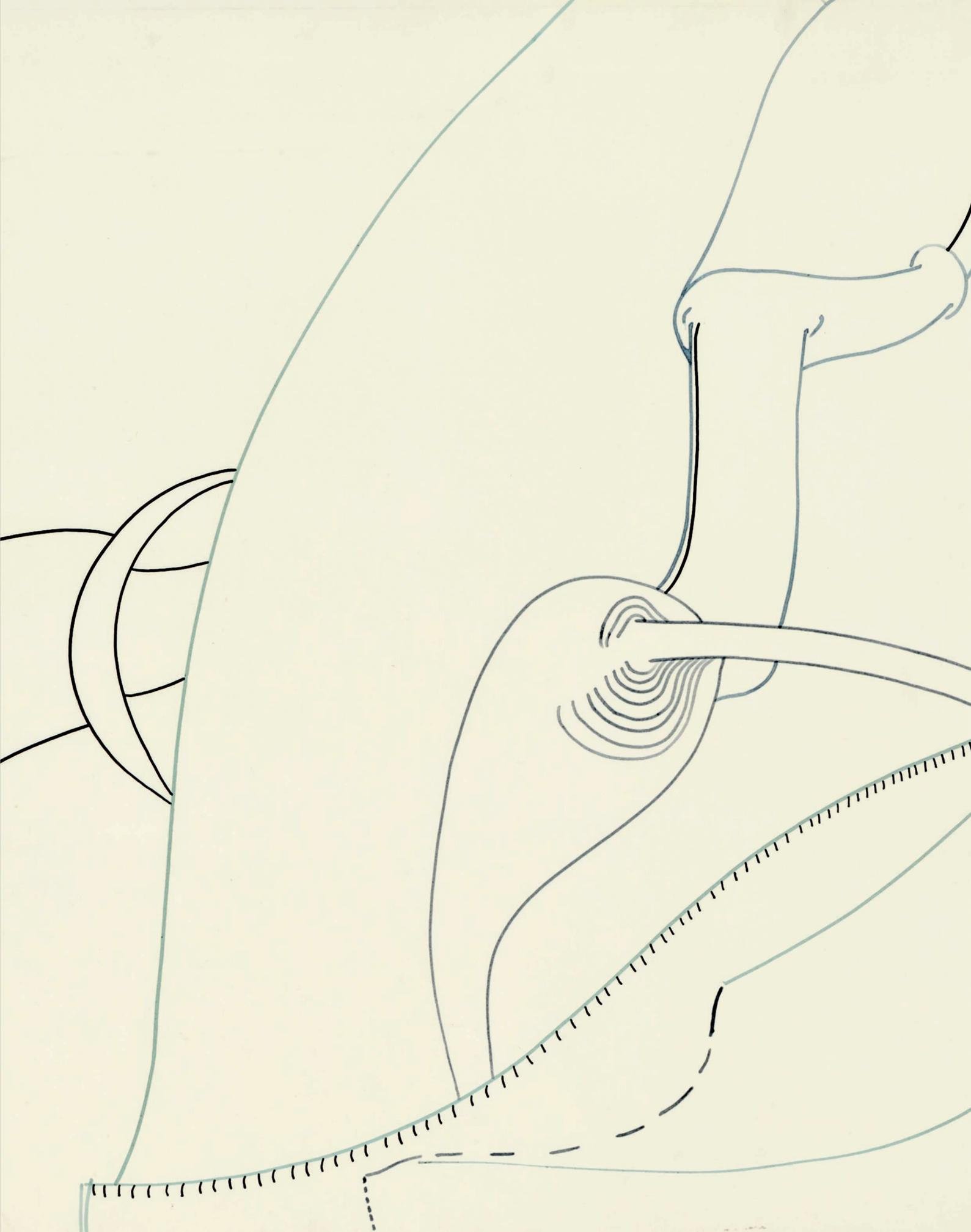
THE STUDIO DIFFERENCE

Studio is guided by the belief that every young person has a right to quality art education. From four-year-olds in a Pre-K class learning to mix paint for the first time to college students having their initial professional work experience through an internship, Studio positively impacts the lives of young people through the quality of its curricula, teaching, mentoring and materials.

Studio Artist Instructors are professional, exhibiting artists who undergo rigorous training in Studio's instructional methodology. Approximately 100 Artist Instructors work in Studio partner sites each year, sharing their technical skills and creativity while modeling an "artist's habits of mind" to their students.

Studio's presence in each partner site and its curriculum at every grade level are developed in deep collaboration with school and organizational staff, supporting genuine alignment among Studio-directed art instruction, classroom lessons, and the partner site's culture and community. Student outcomes are carefully documented to assess impact, while student artworks are shared with the public through in-school exhibitions as well as exhibits at museums and galleries, including an annual showcase of work from programs citywide hosted by Christie's New York..

Over 40 years, this approach has placed Studio at the forefront of rebuilding and reinvigorating visual arts instruction in public schools as a way of nourishing each student's innate desire for self-directed creative learning, and to nurture self-confidence, critical thinking, expression and language skills – laying the foundation for a lifetime of learning and accomplishment.



930

EVA HESSE (1936-1970)

Untitled

signed and dated 'Eva Hesse 65' (lower right)

black and blue ink and graphite on paper

19 5/8 x 25 1/2 in. (49.8 x 64.8 cm.)

Executed in 1965.

\$50,000-70,000

PROVENANCE

Helen Hesse Charash, New York

Acquired from the above by the present owner, 1983

Eva Hesse's early works on paper evoke the same elusive tactility that informs her most accomplished work in sculpture. Her command of line is at once tangled and sinuous, her compositions treacherous and tense, and her drawings are fraught with implications of the body and interiority, and emotional complexity.

In 1959, after completing her studies at Cooper Union and Yale, Hesse settled in New York City, where she forged close friendships with the young practitioners of a burgeoning new art movement: among them Donald Judd, Brian O' Doherty, Sol LeWitt, Ruth Vollmer, Claes and Patty Oldenburg, Carl Andre and many others. Hesse's work from this rich period of exploration between 1960 and 1965 is threaded with a curious anxiety. There is an almost painful sense of moving toward the sublime, a sense of the unknowable being excavated. As the artist stated, "All I wanted was to find my own scene, my own world. Inner peace or inner turmoil, but I wanted it to be mine" (E. Hesse quoted in B. Barrette, *Eva Hesse: Sculpture Catalogue Raisonné*, New York, 1989, p. 42).



Eva Hesse, *H + H*, 1965. Sammlung Hauser and Wirth, St.Gallen, Switzerland. © The Estate of Eva Hesse. Courtesy Hauser & Wirth.

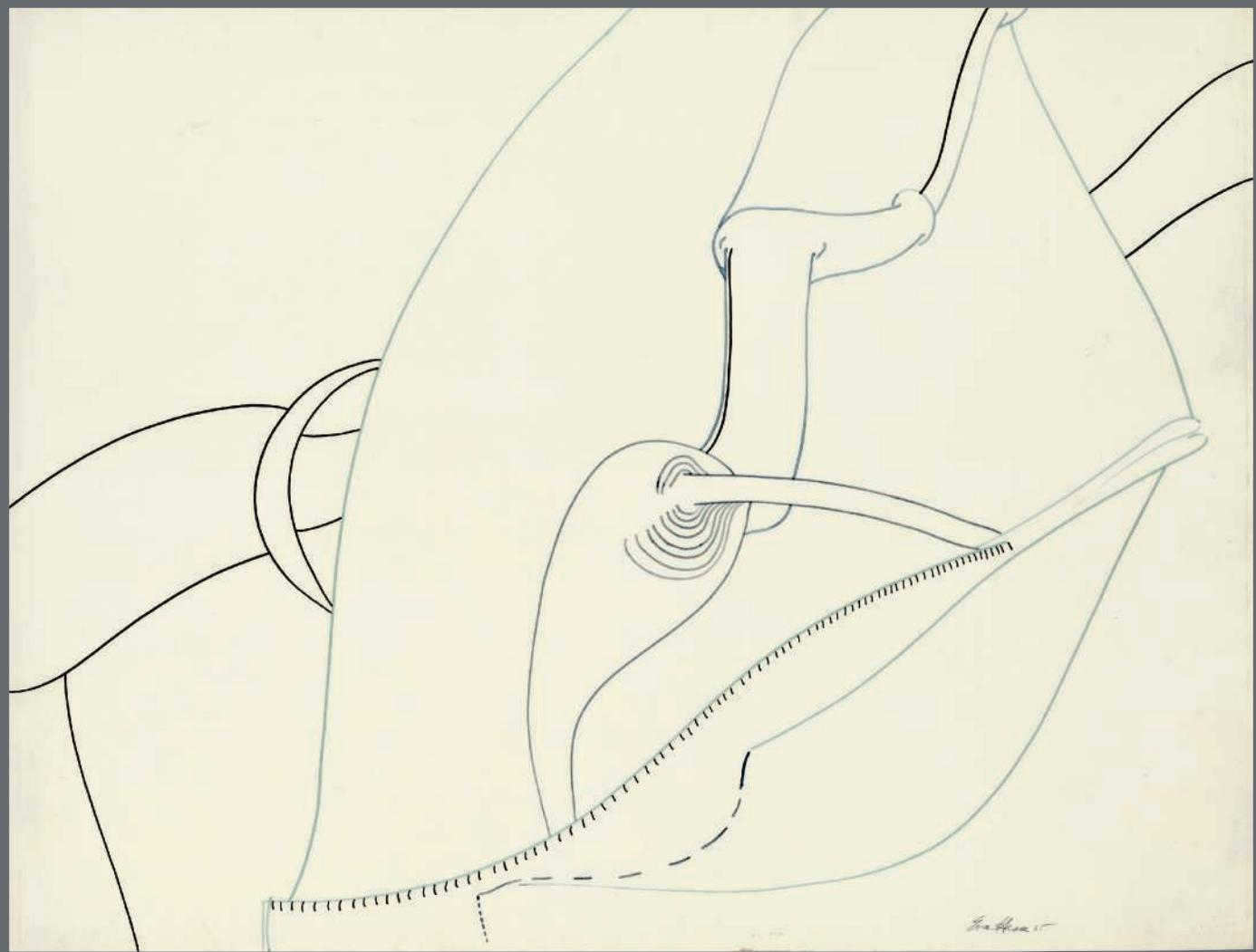
Untitled, 1960-61, is an exquisite work full of delicate but raw energy. "The drawings then were incredibly related to what I'm doing now," Eva Hesse remarked in a 1970 interview with Cindy Nemser reflecting on a body of work—small intense pieces in ink and gouache using a restricted palette of blacks, umbers, and grays—selected for the exhibition *Three Young Americans* at the John Heller Gallery in the spring of 1961, when Hesse was fresh out of Yale... so many of these drawings Hesse produced around this time... express an elemental collision between light and dark that seems to inaugurate the coming-into-existence of Hesse's art" (M. Nixon, *Eva Hesse Drawings*, exh. cat., The Drawing Center, 2006, p. 16).

The second *Untitled*, 1965, from a series of so called "mechanical drawings" were produced in Germany and casually exhibited in that year as a group of works on the wall of her host and patron, Arnhart Scheidt. "Lucy Lippard called those early drawings 'the most beautiful in Hesse's oeuvre,' even making the claim that 'in retrospect it seems that, had the circumstances been different, they might have led her directly into the mature sculpture which they so often resemble,' the so-called process art that Hesse exhibited in her solo show at Fischbach Gallery in 1968" (ibid.).

The artist described these drawings proudly in a letter to Sol LeWitt "Drawings—clean and clear—but crazy like machine forms and larger and bolder, and articulately described so it is weird they become real nonsense" (ibid.). The extreme simplification of these new drawings, reduced to a pure linearity and to a monochrome (or at most bichrome) color scale, indicate that Hesse had finally understood that the diagrammatic would have to become central to her drawings.

In these critical works, she used ink and gouache exclusively, sometimes applied with the blunt end of a paint brush to produce distinctive lines. The year 1965, then, demarcates the last phase of Hesse activities as an eclectic apprentice devoted to weaving and unraveling the various strands of Modernist drawing. Coming to the end of her sojourn in Germany, she rapidly completed a series of totally astonishing reliefs that seem to have emerged directly from the drawings of mechano-biomorphic hybrids (ibid.). These works were shown in 1965 at the Kunsthalle Dusseldorf in her first museum exhibition *Eva Hesse Material Bilder und Zeichnungen*.

In the mere five years that followed 1965, leading to the artist's untimely death at the age of thirty-four, Hesse solidified her legacy as one of the most significant innovators of American Post-War art. She drastically changed the course of sculpture through her unorthodox use of materials and exhaustive interest in their physical manipulation. Her perplexing, irrational, strangely beautiful creations are testaments to her idiosyncratic genius.



931

EVA HESSE (1936-1970)

Untitled

signed and dated 'eva hesse 60-61' (lower right); signed again 'eva hesse' (on the reverse)

watercolor and ink on paper

4 ½ x 6 in. (11.4 x 15.2 cm.)

Executed in 1960-1961.

\$20,000-30,000

PROVENANCE

Helen Hesse Charash, New York

Acquired from the above by the present owner, 1983



Eva Hesse at the opening of exhibition *Eva Hesse: Materiabilder und Zeichnungen* Kunsthalle, Dusseldorf, 1965. Photo: John Seyfried Artwork: © The Estate of Eva Hesse, courtesy Hauser & Wirth, Zurich, London.



1961

932

SOL LEWITT (1928-2007)

Wavy Brushstrokes

signed and dated 'LeWitt 95' (lower right)

gouache on paper

22 ¾ x 30 in. (57.8 x 76.2 cm.)

Painted in 1995.

\$30,000-50,000

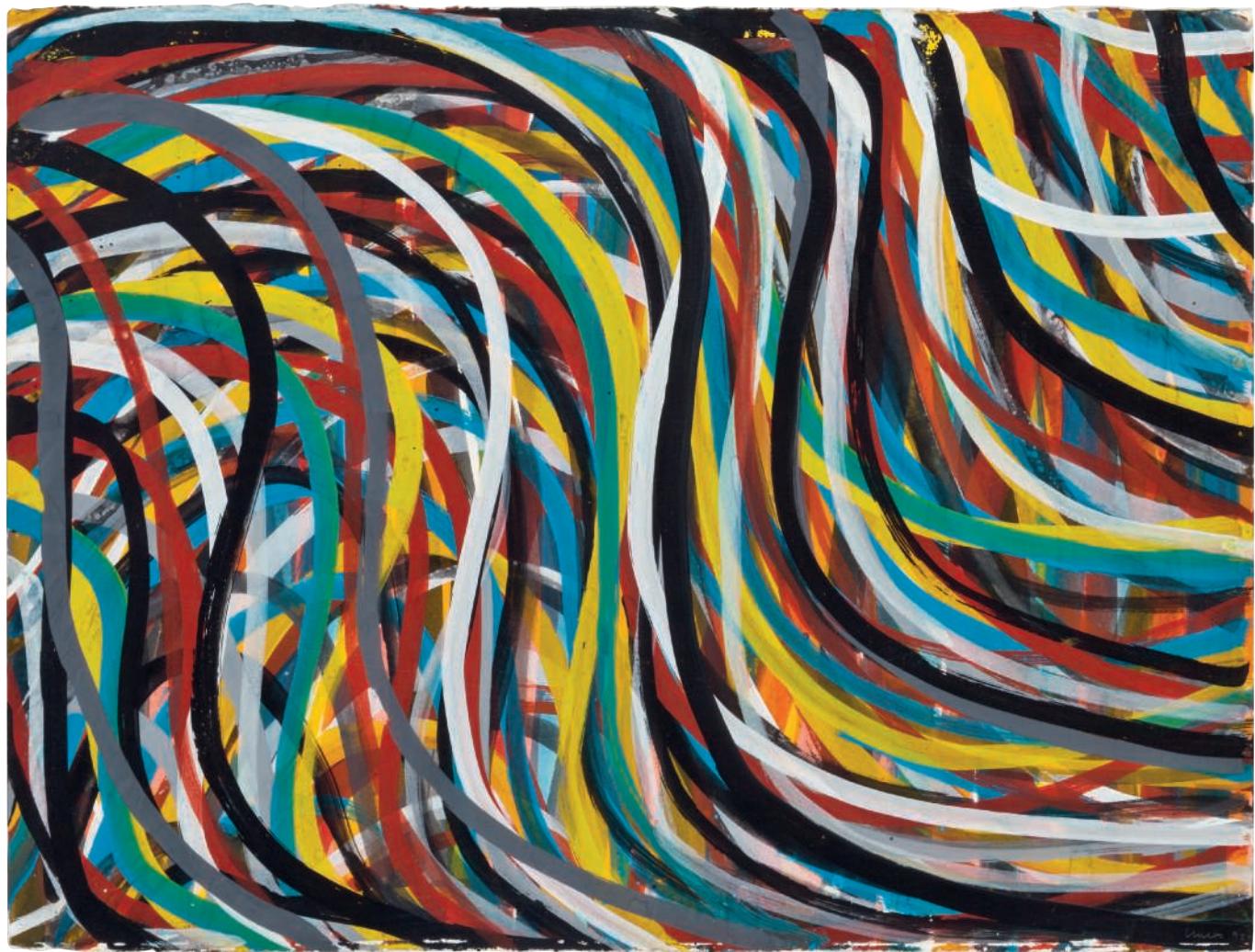
PROVENANCE

PaceWildenstein, New York

Acquired from the above by the present owner

"If the artist carried through his idea and makes it into visible form, then all the steps in the process are of importance. The idea itself, even if not made visual, is as much a work of art as any finished product."

Sol LeWitt





933

ROBERT GOBER (B. 1954)

Untitled

signed with the artist's initials 'RG' (on the reverse)
fabric paint on flannel

14 x 9 1/4 in. (35.6 x 23.5 cm.)
Painted in 1988.

\$60,000-80,000

PROVENANCE

Paula Cooper Gallery, New York
Private collection
James Cohan Gallery, New York
Acquired from the above by the present owner, 2002



934

FRANCIS ALYS (B. 1959)

Untitled

signed 'F Alys' (on the stretcher)

oil and encaustic on canvas mounted on wood

8 x 9 in. (20.3 x 22.9 cm.)

Executed in 2001.

\$40,000-60,000

PROVENANCE

Lisson Gallery, New York

Acquired from the above by the present owner

935

CECILY BROWN (B. 1969)

Untitled

signed, inscribed, numbered sequentially and dated 'Cecily Brown 04 Two Palms Press NYC 'CB1118 (1)'-'CB1113 (6)'" (on the reverse of each element)
monotype on paper, in six parts
each element: 35 1/2 x 48 3/4 in. (90.2 x 122.9 cm.)
Executed in 2004. This work is unique.

\$100,000-150,000

PROVENANCE

Gagosian Gallery, New York
Acquired from the above by the present owner, 2005

"The place I'm interested in is where the mind goes when it's trying to make up for what isn't there."

Cecily Brown



Detail of the present lot.







936

ALEX KATZ (B. 1927)

Study for Ada and Vincent

incised with the artist's signature 'Alex Katz' (lower right)

oil on panel

12 x 9 in. (30.5 x 22.9 cm.)

Painted in 1967.

\$60,000-80,000

PROVENANCE

Mira Godard Gallery, Toronto

Acquired from the above by the present owner, 1980

"Style and appearance are the things I'm more concerned about than what something means. I'd like to have style take the place of content, or the style be the content... I prefer it to be emptied of meaning, emptied of content."

Alex Katz



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

937

JOHN WESLEY (B. 1928)

The Arrival of Count de Baillet-Latour

signed, titled and dated "The Arrival of Count de Baillet-Latour" John Wesley
1963' (on the reverse)
oil on canvas
66 x 80 in. (167.6 x 203.2 cm.)
Painted in 1963.

\$180,000-250,000

PROVENANCE

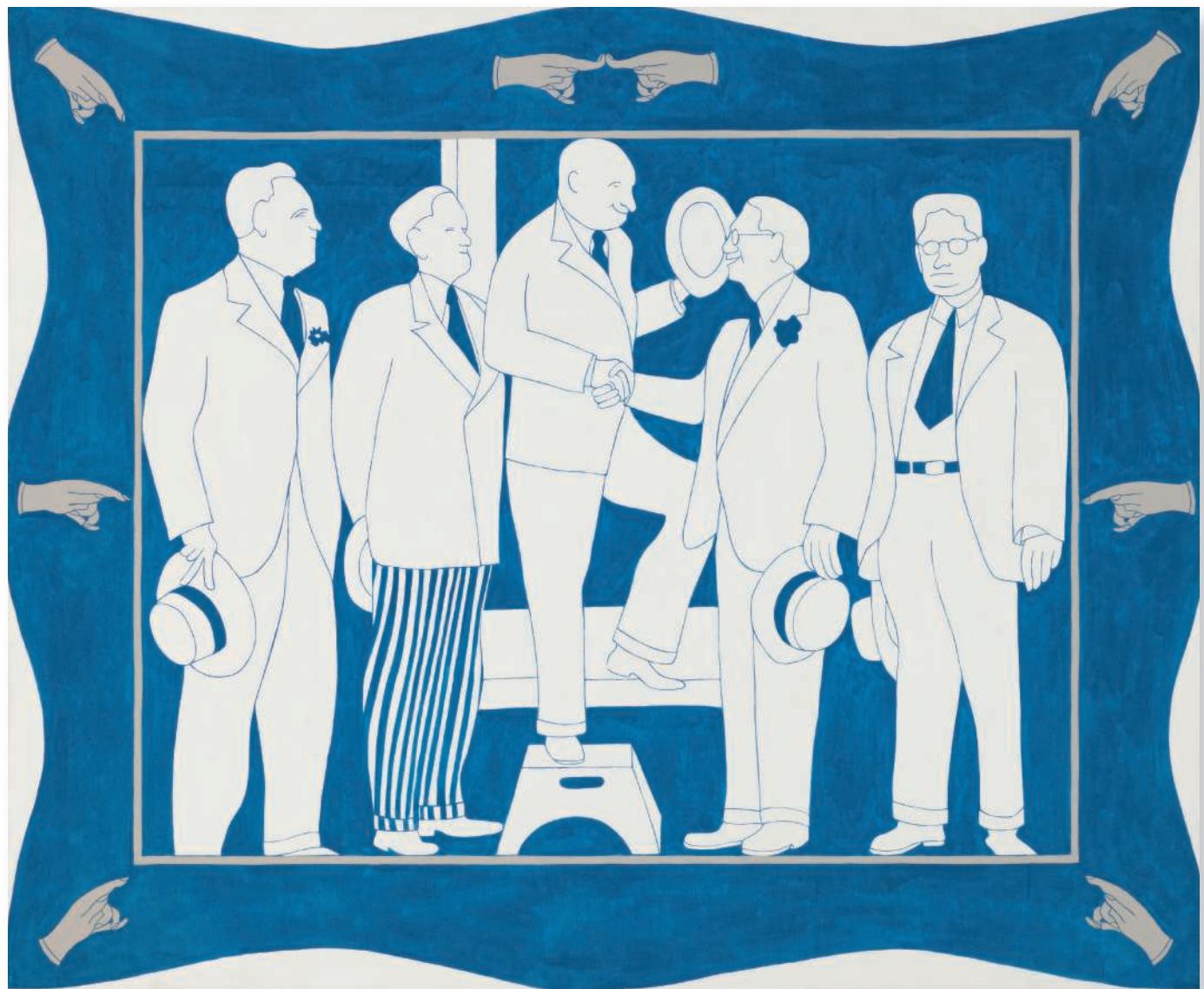
Private collection, Germany, acquired directly from the artist
Zwirner & Wirth, New York
Acquired from the above by the present owner

EXHIBITED

Berlin, Reinhard Onnasch Ausstellungen, *Cheep! John Wesley: Bilder aus den Jahren 1962-1982*, December 1982-January 1983, p. 5 (illustrated).
Frankfurt, Portikus; Amsterdam, Stedelijk Museum, Kunstverein Ludwigsburg and Berlin, daad-Galerie, *John Wesley: Paintings 1963-1992 Gouaches 1961-1992*, July-August 1993, pp. 5, 19 and 41, pl. 1 (illustrated).
New York, Zwirner & Wirth, *John Wesley: A Collection*, May-June 2006, n.p. (illustrated).
San Giorgio Maggiore Island, Fondazione Giorgio Cini, *John Wesley*, June-October 2009, pp. XXII, 56 and 502, no. 85 (illustrated).

LITERATURE

B. Kerber, *Bestände Onnasch*, Berlin, 1992, p. 80 (illustrated).
Les Années Pop, 1956-1968, exh. cat., Paris, Centre Pompidou, 2001, no. 63.34 (illustrated).





The present lot.



"Count de Baillet-Latour, President of the International Olympic Committee, arrives for the Games," from The Official Report of the Xth Olympiad, Los Angeles, 1932, 1933.



Maurice Denis, *Homage to Cezanne*, 1900. Musee d'Orsay, Paris.
Photo: Musee d'Orsay, Paris, France / Bridgeman Images.

For over a half-century, John Wesley's enigmatic and deeply consistent body of work has eluded classification in its construction of a flat, sparsely colored visual universe within which form, composition, meaning and narrative reflexively inform one another. His 1963 *The Arrival of Count de Baillet-Latour* is a remarkable example of his earliest figurative moment, in which content and configuration are functionally synonymous. *Couch with Sailboat*, painted in 1988, shows a calmer and more geometric side of Wesley's practice: the sterilized, white couch and large, not-quite symmetrical sailboats behind it threaten to abandon their implied roles and become totemic compositional signifiers rather than supposedly functional objects. In both works, Wesley demonstrates his instinct for logically grouped and immediately readable paintings whose profundity arrives by way of their disarming graphic straightforwardness rather than through any obscure art-historical references or formal skullduggery.

Often grouped with Pop art, Wesley's heyday was spent in minimalist circles, where he counted Donald Judd, Jo Baer and Dan Flavin among his closest friends and colleagues. Somewhat paradoxically, Judd described Wesley's canvases as 'retroactive Pop' in a review of Wesley's 1963 exhibition at Robert Elkon Gallery. Indeed, Wesley's figurative work is indebted to classical painting in which figures are typically flat and without spatial or bodily depth, and scale is expressed hierarchically; like a Greek red-figure vase, the figures in *The Arrival of Count de Baillet-Latour* appear incised rather than modelled. The sailboat in *Couch and Sailboat*, too, would look at home painted on the neck of an amphora vase.

Wesley's work demonstrates an uncanny elegance that is seldom more apparent than in these two canvases. Together, they exemplify the artist's knack for depicting isolation as well as business while highlighting the continuity of Wesley's work from his earliest period to his mid-career.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

938

JOHN WESLEY (B. 1928)

Couch with Sailboat

signed, titled and dated "COUCH WITH SAILBOAT" John Wesley 1988' (on the reverse)

acrylic on canvas

60 ¼ x 51 ¼ in. (153 x 130.2 cm.)

Painted in 1988.

\$150,000-250,000

PROVENANCE

Fredericks & Freiser Gallery, New York

Acquired from the above by the present owner

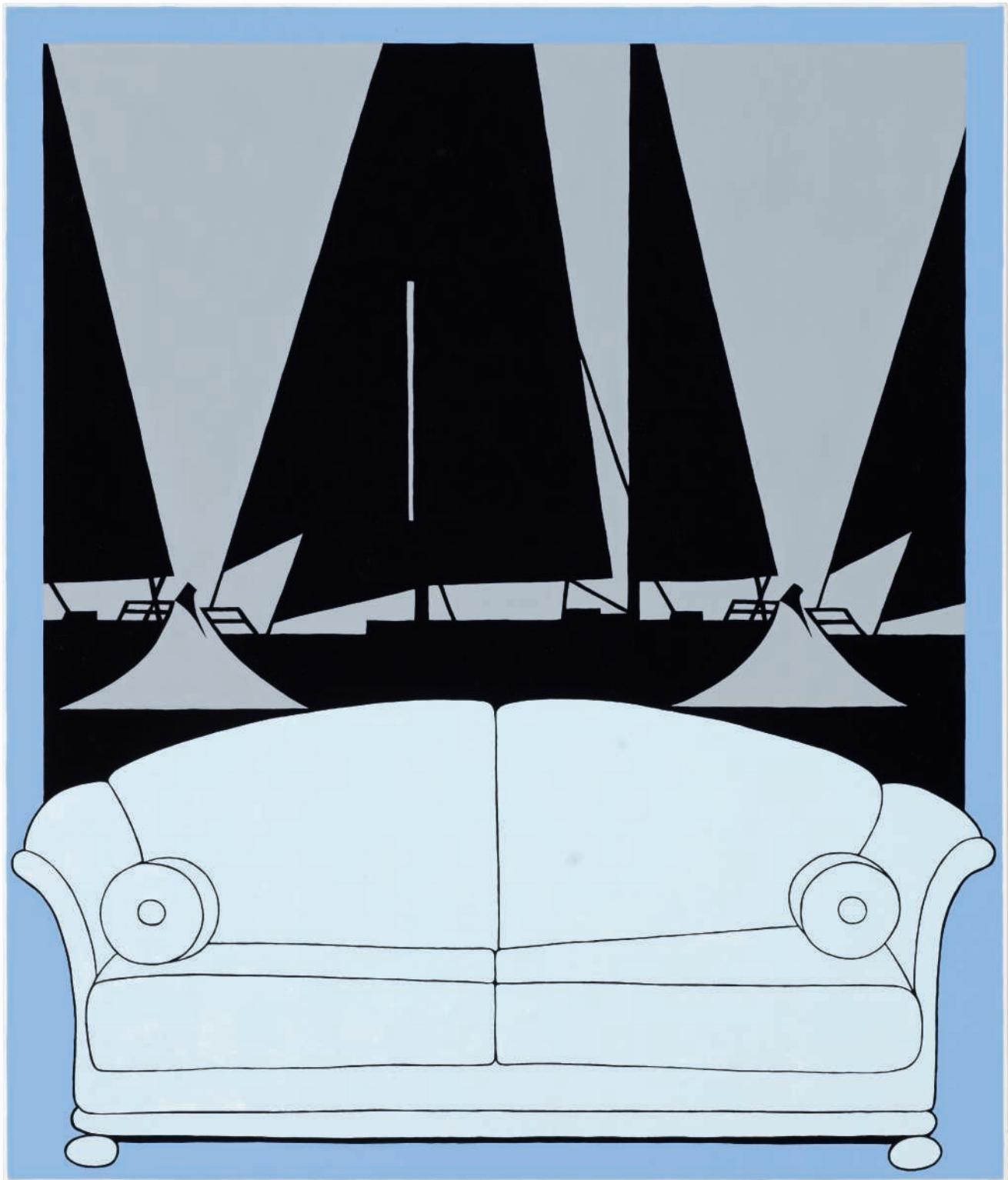
EXHIBITED

San Giorgio Maggiore Island, Fondazione Giorgio Cini, *John Wesley*, June-October 2009, pp. 301 and 520, no. 485 (illustrated).

New York, Fredericks & Freiser Gallery, *John Wesley Alice's Floor: Repetition and Absence*, May-June 2010.



Domenico Gnoli, *White Bed*, 1968. © 2017 Domenico Gnoli / Artists Rights Society (ARS), New York / SIAE, Rome.



939

NEIL JENNEY (B. 1945)

TRASH+GRASS

signed and dated 'Neil Jenney 7/22/70' (upper right); signed again and dated again 'Neil Jenney 1970' (on the reverse)
acrylic and graphite on canvas mounted on panel in artist's frame
42 1/2 x 38 in. (107.9 x 96.5 cm.)
Executed in 1970.

\$100,000-150,000

PROVENANCE

Barbara Mathes Gallery, New York
Acquired from the above by the present owner, 1980s

"I am interested in using imagery that is universal and transcultural-and an imagery that is profound. I wanted the objects to be stated emphatically with no psychological implications."

Neil Jenney



Neil Jenney, *Trash and Trashcan*, 1970. Museum of Modern Art, New York. © Neil Jenney. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, New York.



TRASH+GRASS



940

DONALD ROLLER WILSON (B. 1938)

The Second Visit of the Queen

signed and dated 'DONALD ROLLER WILSON THURSDAY MARCH 29 1979

1:14 PM' (lower right)

oil on canvas

63 3/4 x 49 5/8 in. (161.9 x 126 cm.)

Painted in 1979.

\$25,000-35,000

PROVENANCE

Russeck Gallery, San Francisco

Acquired from the above by the present owner

941

REBECCA WARREN (B. 1965)

Tartan Dancer 2

painted bronze

27 ¾ x 31 x 17 ¼ in. (70.5 x 78.7 x 43.8 cm.)

Executed in 2005-2008. This work is number one from an edition of three unique variants plus two artist's proofs.

\$30,000-50,000

PROVENANCE

Galerie Max Hetzler, Berlin

Private collection, United States, 2008

Anon. sale; Sotheby's, New York, 7 March 2013, lot 102

Acquired at the above sale by the present owner

EXHIBITED

Minneapolis, Midway Contemporary Art, *The Secret Life of Objects*, July-September 2009 (another example exhibited).



942

TONY CRAGG (B. 1949)

Hardline

stainless steel on metal base
63 x 23 ½ x 23 ½ in. (160 x 60 x 60 cm.)
Executed in 2010. This work is unique.

\$200,000-300,000

PROVENANCE

Galleri Andersson/Sandström, Stockholm
Acquired from the above by the present owner



Constantin Brancusi, *Endless Column*, 1918. Museum of Modern Art, New York. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

Tony Cragg's ongoing exploration of the material world reveals itself in this billowing and restless stainless steel form. At first glance, the viewer is encountered with a towering and abstract reflective form. By precariously stacking and layering recognizable features of the human figure upward, the artist sets forth on an investigation of the depths of perception. With each contour, Cragg confronts the limits of his media and reimagines the classic bust, the result of which is an ethereal and minimal aesthetic.

Narrow and diverging axis points spring upward, conjuring the fluidity of a less static material. As the artist has explained: "Making sculpture involves not only changing the form and the meaning of the material but also, oneself... The popular and unhelpfully simplifying dichotomies of form and context, ugly and beautiful, of abstract and figurative, expressive and conceptual, dissolve into a free solution, out of which a new form with a new meaning can crystallize" (Tony Cragg in *Cutting Things Up* in Verlag der Buchhandlung Walther Konig's *Out of Material*, Köln, Germany, 2006, p. 142). *Untitled* demonstrates the artist's tendency to create an unnerving and curious, forceful yet dynamic, object that defies traditional notions of sculpture. Cragg acknowledges the tension in his work and reveals: "I'm interested in somehow establishing some relationship with the materials and the things around me without using the preconceived notions of an already occupied language" (Tony Cragg in Jon Wood's *Terms and Conditions: Interview with Tony Cragg* in Verlag der Buchhandlung Walther Konig's *Out of Material*, Köln, Germany, 2006, p. 79).



943

JOEL SHAPIRO (B. 1941)

Untitled

bronze

60 ½ x 53 x 15 in. (153.7 x 134.6 x 38.1 cm.)

Executed in 2008. This work is number one from an edition of six plus two artist's proofs.

\$100,000-150,000

PROVENANCE

L.A. Louver Gallery, Venice, California

Acquired from the above by the present owner

EXHIBITED

Venice, California, L.A. Louver Gallery, *Joel Shapiro*, January-February 2009.

"Human mood and movement are reduced to a geometric essence that is itself caught in an unclassical, all-too-human process of fluctuation, open to the viewer's perception and speculation."

(R. Smith, "Joel Shapiro Looks Back, Differently,"
The New York Times, 31 March 1995)



David Smith, *Cubi XVI*, 1963. Albright-Knox Art Gallery, Buffalo. © Estate of David Smith / Licensed by VAGA, New York, NY. Photo: Albright-Knox Art Gallery / Art Resource, New York.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

944

MICHAEL HEIZER (B. 1944)

Guennette Red Diamond

incised with the artist's signature, titled, numbered and dated 'AP 3/3
Michael Heizer 1977 GUENNETTE RED DIAMOND' (on the underside
of the largest granite element)

red diamond granite on aluminum base, in twelve parts

overall: 45 1/4 x 36 1/2 x 37 in. (114.9 x 92.7 x 94 cm.)

Executed in 1977. This work is number three of three artist's proofs.

\$80,000-120,000

PROVENANCE

Xavier Fourcade, New York

Private collection

Anon. sale; Sotheby's, New York, 18 May 2000, lot 292

Acquired at the above sale by the present owner



945

MARK DI SUVERO (B. 1933)

Ibu

steel, in two parts
31 1/2 x 33 x 19 in. (80 x 83.8 x 48.3 cm.)
Executed in 1991.

\$50,000-70,000

PROVENANCE

Oil and Steel Gallery, New York
Hill Gallery, Birmingham, Michigan
John Berggruen Gallery, San Francisco
Private collection, New York, 1991
Anon. sale; Christie's, New York, 14 May 1999, lot 655
John Berggruen Gallery, San Francisco
Acquired from the above by the present owner

EXHIBITED

Birmingham, Hill Gallery, *Mark di Suvero*, Summer 1996.
San Francisco, John Berggruen Gallery, *Selected Acquisitions*, November 1999-January 2000.

LITERATURE

R. Bellemey, *Open Secret: Sculpture 1990-1992*, New York, 1992, p. 112 (illustrated).



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

946

JOEL SHAPIRO (B. 1941)

Untitled

cast bronze

58 ¾ x 48 x 25 in. (149.2 x 121.9 x 63.5 cm.)

Executed in 1989-1990. This work is number three from an edition of four plus one artist's proof.

\$180,000-250,000

PROVENANCE

Pace Gallery, New York

Acquired from the above by the present owner

EXHIBITED

Humlebaek, Denmark, Louisiana Museum of Modern Art; Valencia, IVAM Centre Julio González; Kunsthalle Zürich, and Calais, Musée des Beaux Arts, *Joel Shapiro*, September 1990-September 1991, p. 38, no. 18 (another example exhibited and illustrated).

Fort Lauderdale, Museum of Art, *Stars in Florida*, February-March 1992, p. 28 (illustrated).

Minneapolis, Walker Arts Center, Minneapolis Sculpture Garden, and Kansas City, Nelson-Atkins Museum of Art, Kansas City Sculpture Park, *Joel Shapiro: Outdoors*, May 1995-October 1996, pp. 21 and 41 (another example exhibited and illustrated).

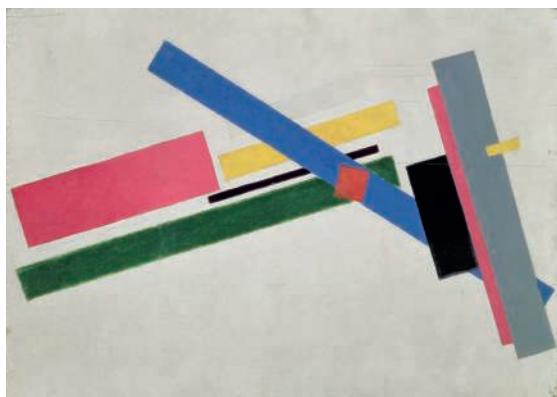
Philadelphia Museum of Art, *Embracing the Contemporary: The Keith L. and Katherine Sachs Collection*, June-September 2016, p. 232 (another example exhibited and illustrated).

LITERATURE

Joel Shapiro: Tracing the Figure, exh. cat., Des Moines Art Center, 1990, p. 63, no. 15. (another example illustrated).

Joel Shapiro, exh. cat., Valencia, IVAM Centre Julio González, 1991, pp. 63 and 70 (another example illustrated and illustrated on the cover).

H. Teicher and M. Brenson, *Joel Shapiro: Sculpture and Drawings*, New York, 1998, p. 135, no. 179 (another example illustrated).



Kazimir Malevich, *Suprematist Construction*, 1915. State Russian Museum, St. Petersburg. Photo: State Russian Museum, St. Petersburg, Russia / Bridgeman Images.

"Whether Joel Shapiro's art making humanizes geometry or dehumanizes the figure is moot. Depending upon the viewer's movement, Shapiro's sculpture shifts from the abstract to the figurative, from hyperkinetic flight to collapse, from purely formal to deeply emotional-like a kaleidoscope whose pieces promise, but finally refuse, to settle into resolution."

(K. Kertess, "Dancing with Gravity," exh. cat. *Joel Shapiro: New Wood and Bronze Sculpture*, New York, 1998, p. 6)



947

STEPHAN BALKENHOL (B. 1957)

Untitled (1 of 5 Nude Women)

carved Wawa wood and oil

61 x 9 1/2 x 7 1/2 in. (154.9 x 24.1 x 19.1 cm.)

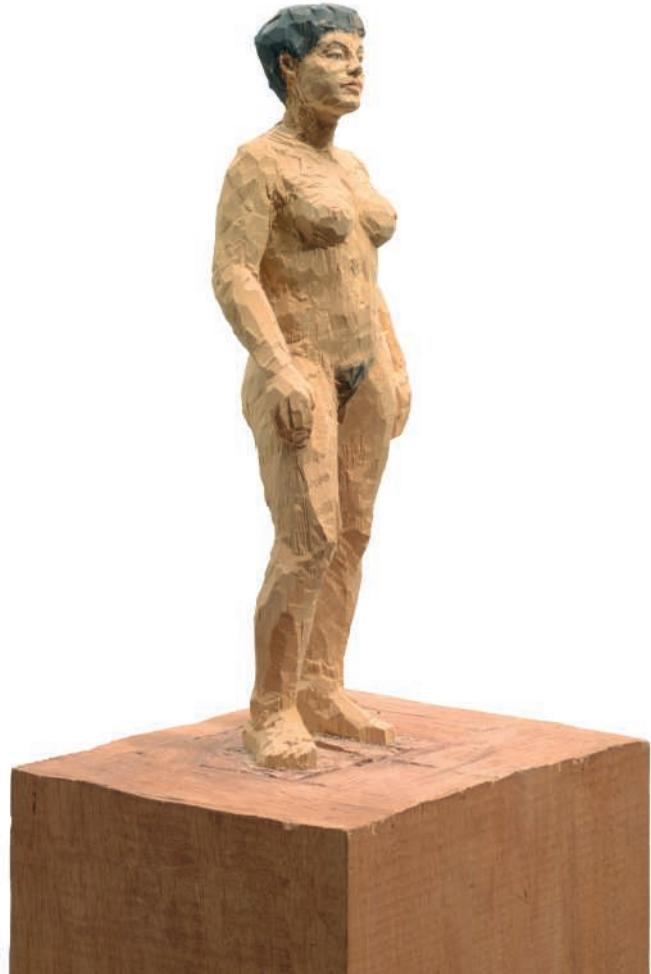
Executed in 1993.

\$20,000-30,000

PROVENANCE

Barbara Gladstone Gallery, New York

Acquired from the above by the present owner, 1997



Detail of the present lot.



948

JUAN MUÑOZ (1953-2001)

Chino con Coletta II

bronze

60 x 21 x 13 1/2 in. (152.4 x 53.3 x 34.3 cm.)

Executed in 1997.

\$300,000-500,000

PROVENANCE

Marian Goodman Gallery, New York

Acquired from the above by the present owner, 1998



Chino con Coletta II exemplifies Juan Muñoz's mastery of both process-based sculpture as well as his ability to invigorate the genre of figural representation in sculpture. A member of his *Chinese Figures* series that he created in the 1990s, this uniquely crafted sculpture engages with an invisible presence that denies the viewer any form of participation in the narrative.

This sculpture was executed in 1997, part of a series that the artist modeled on Asian ceramic busts that he observed in a hotel. In a style that is reminiscent of Qin Shi Huang's Terracotta Army, each of these figures is unique while simultaneously embodying several visual similarities that unify them as a group. At approximately five feet tall, the bronze figure stands upright with one arm hanging loosely by his side and the other drawn over

his head, tugging the end of his braid in a playful gesture. A jubilant smile is frozen on his face and establishes an eerie atmosphere that contradicts the spirited nature of the hair-pulling gesture.

Muñoz captures the figure engaging with an invisible companion that leaves the viewer unable to fully comprehend the narrative. The lack of a secondary figure prohibits insight into the emotion in the figure present, and in doing so elucidates feelings of social isolation that contradict his seemingly joyful countenance. In his own words the artist reflects on this emotional void among his sculptural works: "My characters sometimes behave as a mirror that cannot reflect. They are there to tell you something about your looking, but they cannot, because they don't let you see yourself" (J. Muñoz, quoted in P. Schimmel, "An Interview with Juan Muñoz," *Juan Muñoz*, Washington, 2001).

The mute figures invite contemplation with the invisible interaction occurring in their midst, leaving them unsettled with the artist's deliberate lack of information. As James Lingwood summarized: "Rather than declaring power by seeking to control the space around them, [Muñoz's sculptures] withdraw into themselves. Powerless and mute, they embody no universal values, no common truths, they propose no programmes for the future or the past. Friezes or freeze frames of arrested moments or movements, perhaps they are allegories of communication and its failures, of the impasse of language" (J. Lingwood, 'Monologues and Dialogues', *Juan Muñoz: Monologues & Dialogues*, exh. cat., Palacio de Velázquez, Museo Nacional Centro de Arte Reina Sofía, Madrid 1996- 1997, p.16).

This eerie atmosphere is inherent through Muñoz's oeuvre, but is strongest among the figures in this series, in particular. Championing a return to the figure that redefines sculptural traditions, Muñoz's figures' silence overwhelms the spaces that they occupy. Their stoicism emerges from their frozen gestures that suggest animacy while their isolation from other figures reinforces a sense of despair and loneliness that the artist attributed to the human condition.

A native of Spain, Muñoz's oeuvre represents a renewed approach to figural representations in sculpture. His early works extrapolated on the de-formalization of the art object that contemporaries such as Bruce Nauman popularized during the 1980s and 1990s, and he received further inspiration from his formal training in both lithography and printmaking while living and studying in London.

With a distinctly Muñoz-ian feel that defies minimalist tendencies and at the same time, refuses to incorporate the viewer into the sculptural dialogue, *Chino con Coletta II* represents a figure whose seemingly naturalistic disposition is complicated by his absent-minded nature, leaving the viewer to eternally contemplate the veracity of Muñoz's figures. "Perhaps the more successful things I have made have always been about something other than what you're actually looking at. And this other, this reference, this impossibility of representation that you try to describe is a boundary which confronts the sculpture. The limit that is pointed to by the object...." (J. Muñoz, in: *Juan Muñoz. Monologues & Dialogues*, exh. cat., Palacio Velazquez, Madrid 1997, p. 126).



Auguste Rodin, *Study of one of the Burghers of Calais*, 1888. Musee Rodin, Paris.
Photo: © Vanni Archive/ Art Resource, New York.



949

MAGDALENA ABAKANOWICZ (1930-2017)

Flock (12 Standing Figures, from 'Ragazzi' Cycle)

burlap and resin, in twelve parts

each, approximately: 55 3/4 x 12 x 12 1/2 in. (141.6 x 30.5 x 31.8 cm.)

Executed in 1990.

\$200,000-300,000

PROVENANCE

Marlborough Gallery, New York

Acquired from the above by the present owner

EXHIBITED

Arnhem, Netherlands, Museum Arnhem, *Magdalena Abakanowicz*, September-December 1990, no. 14 (illustrated and detail illustrated on the cover).

Nagakura, Sezon Musuem of Art; Shiga, Museum of Modern Art; Mito, Art Tower Mito, Contemporary Art Gallery and Hiroshima City Museum of Contemporary Art, *Magdalena Abakanowicz*, April-October 1991, p. 173, no. 88 (illustrated).

Kansas City, Nelson-Atkins Museum of Art, *Magdalena Abakanowicz: Horizons*, March-May 1992, pp. 2 and 4 (illustrated).

Tokyo, Isetan Museum of Art; Umeda-Osaka, Daimaru Museum and Hiroshima City Museum of Contemporary Art, *Figures of Contemporary Sculpture (1970-1990)*, July-September 1992, pp. 26-28 (illustrated).

Providence, Rhode Island School of Design, *Recent Sculpture*, October 1993-March 1994, pp. 13, 44-46 and 61, no. 13 (illustrated and detail illustrated on the cover and back cover).

University of Hartford, Joseloff Gallery, *Sculpture*, October 1998-January 1999, pp. 8 and 9 (illustrated).

Louisville, Speed Art Museum, *The Body in Question: Tracing, Displacing, and Remaking the Human Figure in Contemporary Art*, July-August 1999.

Evanston, Northwestern University, Mary and Leigh Block Museum of Art, *Magdalena Abakanowicz: Reality of Dreams*, September-December 2008.

Flock (12 Standing Figures, from 'Ragazzi' Cycle) is one of only three works, each of varying sizes, in Magdalena Abakanowicz' *Ragazzi Cycle*. *Flock (20 Standing Figures)* is in the collection of the artist, and *Flock (36 Standing Figures)* is in the collection of the De Moines Art Center in Iowa.

This work will be included in the upcoming Magdalena Abakanowicz Catalogue Raisonné being prepared by Dr. Jola Gola.



Terracotta Warriors, Qin Dynasty Xi'an, China, 210-209 BCE.

Photo: Tomb of Qin shi Huang Di, Xianyang, China / Bridgeman Images.







950

DEBORAH BUTTERFIELD (B. 1949)

Palomino

painted metal, wood, wire and nails

76 x 48 x 99 in. (193 x 121.9 x 251.5 cm.)

Executed in 1981.

\$200,000-300,000

PROVENANCE

Hansen Fuller Goldeen Gallery, San Francisco

Private collection, California, 1981

Anon. sale; Sotheby's, New York, 15 November 2007, lot 542

Acquired at the above sale by the present owner

EXHIBITED

Los Angeles, ARCO Center For Visual Art; St. Louis Art Museum; Seattle Art Museum; Boise Gallery of Art and Utah Museum of Fine Arts, *Deborah Butterfield: Sculpture*, November 1981-February 1983, pp. 8-9 (illustrated).
San Diego Museum of Art, *Deborah Butterfield*, July-September 1996, pp. 30-31 (illustrated).

LITERATURE

Artspace Southwestern Contemporary Arts Quarterly, vol. 4, no. 4, Fall 1982 (illustrated on the cover).

R. Gordon, *Deborah Butterfield*, New York, 2003, p. 39 (illustrated).

Deborah Butterfield's *œuvre* reflects her lifelong fascination with the equine form and its connection to femininity. An emblem of the artist's fascination, the present *Palomino* sculpture, from 1981, masterfully captures the tension between the rigid painted metal and wood that comprise the sculpture and the gentle-yet commanding-nature of the female horse.

Butterfield wields these durable materials to enhance the curvature of the palomino. She honors the horse's elegant form in the sloped back and defined jaw of the figure. The slightly bent hind legs offer a naturalistic detail to the otherwise unyielding form. The tawny color of the painted wood furthermore connects the sculpture with the physical characteristics of the palomino breed.

Though she repeatedly revisits the horse motif in her works, Butterfield establishes each piece as unique through the materials that she uses. Utilizing found objects to construct their outline, her horse sculptures are notable for their synthesis of natural and artificial environments. In lieu of emphasizing the musculature and untamed nature of horses, Butterfield instead focuses on the affable side of these mares in an attempt to encourage the viewer to identify with them.

Palomino, in particular, exudes this affability as Butterfield repurposes the found metal material to depict a creature whose immense presence commands the space in which it occupies. Exhibited among several renowned West-Coast institutions, *Palomino* demonstrates Butterfield's mastery of manipulating the artificial to evoke the natural world.

"I'm trying to get the viewer to project himself or herself into the form of the horse," she has said. "I want people to actually be able to crawl into that shape and inhabit it, and to perceive in a different way" (D. Butterfield, *Dreaming of Animals: Dialogue Between Self and World*), New York, p. 140).



Edgar Degas, *Horse at rest*. Musee d'Orsay, Paris.
Photo: © RMN-Grand Palais / Art Resource, New York.



951

JUAN MUÑOZ (1953-2001)

Three Figure Balcony

terracotta, in three parts, on wooden base and metal bar
each figure: 37 1/2 x 13 1/2 x 5 1/2 in. (95.3 x 34.3 x 14 cm.)

overall: 39 x 47 3/4 x 10 1/4 in. (99.1 x 121.3 x 26 cm.)

Executed in 1990.

\$200,000-300,000

PROVENANCE

Lisson Gallery, New York

Acquired from the above by the present owner

"Rather than declaring power by seeking to control the space around them, [Muñoz's sculptures] withdraw into themselves. Powerless and mute, they embody no universal values, no common truths, they propose no programmes for the future or the past. Friezes or freeze frames of arrested moments or movements, perhaps they are allegories of communication and its failures, of the impasse of language."

(J. Lingwood, 'Monologues and Dialogues', *Juan Muñoz: Monologues & Dialogues*, exh. cat., Palacio de Velázquez, Museo Nacional Centro de Arte Reina Sofía, Madrid 1996-1997, p. 16).



Edouard Manet, *The Balcony*, 1868-1869. Musee d'Orsay, Paris.
Photo: Musee d'Orsay, Paris / Bridgeman Images.



952

DAN FLAVIN (1933-1996)

untitled

red and green fluorescent light

72 in. (182.9 cm.)

Executed in 1968. This work is number 2B from a series of three and is accompanied by a certificate of authenticity signed by the artist.

\$200,000-300,000

PROVENANCE

Curt Marcus Gallery, New York

Acquired from the above by the present owner

EXHIBITED

Munich, Galerie Heiner Friedrich, *Dan Flavin*, May-July 1968 (another example exhibited).

Cologne, Galerie Heiner Friedrich, *Dan Flavin*, March-April 1971 (another example exhibited).

Krefeld, Museum Haus Lange and Haus Esters, *Bücher Bilder Objekte aus der Sammlung Rainer Speck*, May-July 1983, p. 167 (another example exhibited and illustrated).

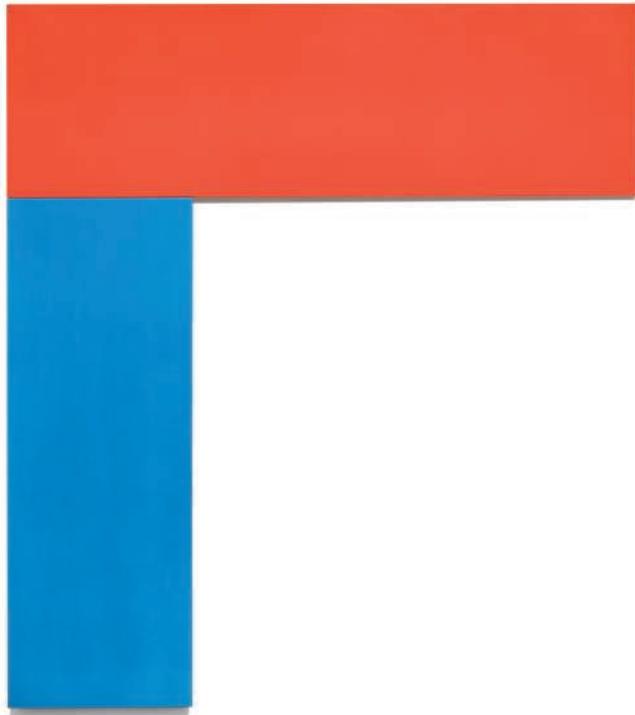
StadtMuseum Graz, *Malerei-Wandmalerei*, September-October 1987, p. 75 (another example exhibited and illustrated).

Cologne, Museum Ludwig, *Sammlung Speck*, September-November 1996, p. 249 (another example exhibited and illustrated).

LITERATURE

M. Govan and T. Bell, *Dan Flavin: The Complete Lights 1961-1996*, New Haven, 2005, p. 275, no. 186 (diagram illustrated).





Ellsworth Kelly, *Chatham VI: Red Blue*, 1971. Museum of Modern Art, New York.
© Ellsworth Kelly, courtesy Matthew Marks Gallery. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Dan Flavin has long been recognized for his pioneering use of light and color divorced from traditional artistic contexts. Employing only commercial fluorescent lights, Flavin devised a radical new art form that circumvented the limits imposed by frames, pedestals, and other conventional means of display. The reductive and methodical character of his extraordinary work references the relationship to specific architectural contexts. His embrace of the fluorescent light as an aesthetic object placed him at the forefront of a generation of artists whose use of industrial materials and elementary forms became conspicuous characteristics of Minimal Art.

Speaking about his work, Flavin said, "In time, I came to these conclusions about what I had found in fluorescent light, and about what might be done with it plastically: Now the entire interior spatial container and its parts—wall, floor and ceiling, could support this strip of light but would not restrict its act of light except to enfold it. Regard the light but would not restrict its act of light except to enfold it. Regard the light and you are fascinated—inhibited from grasping its limits at each end. While the tube itself has an actual length of eight feet, its shadow, cast by the supporting pan, has none but an illusion dissolving at its ends. This waning shadow cannot really be measured

without resisting its visual effect and breaking the poetry" (D. Flavin, quoted in J. Fiona Ragheb, *Dan Flavin: The Architecture of Light*, exh. Cat. Guggenheim Museum, New York, 1999, p.58)

Though Flavin's lights represent the transformation of painting and sculpture into a third medium that both transgresses and transcends the first two, they remain conceptually grounded in the advances of the previous generation. Though he took great lengths to carefully preserve, document, and construct permanent settings for his art, he had an equally keen sense of its ephemeral nature. Flavin's work is on the forefront of what he referred to as "situational art." In an interview with Tiffany Bell, he states, "one has no choice but to accept the fact of temporary art. Permanence just defies everything. There's no such thing. I have no hope for that" (M. Govan and T. Bell, *Dan Flavin: A Retrospective*, New York, 2004, p.14). *Untitled* allows for an intimate connection with the viewer as the striking pairing of complimentary colors red and green is not only visually arresting but also inherently sophisticated as well. The brilliant warm glow emanates off the wall and commands the room, filling the space with Flavin's iconic fluorescent light.

Executed in 1968, this work is product of a pivotal moment in Flavin's career as this was the year in which Flavin objectively mastered the process of working with his signature fluorescent tubes. It was also the year when he decided his collection of small-scale work was completed, and in 1970 he moved almost entirely to working with large scale installations. His work has been the subject of many major museum retrospectives, including those organized by the National Gallery of Canada in Ottawa (1969), St. Louis Art Museum (1973), Kunsthalle Basel (1975), and Museum of Contemporary Art in Los Angeles (1989). In 1992, Flavin filled the entire Solomon R. Guggenheim Museum in New York with multicolored light, taking full advantage of the open spatial layout of the Frank Lloyd Wright design and in 1996, he introduced electric green and blue lights into the staircases of the warehouse then occupied by the Dia Art Foundation.

Few artists can boast having explored a single medium as tenaciously and consistently as Dan Flavin. He is wholly minimalist in his anti-gesturalism, but his ability to similarly de- and then re-signify the tube is in comparison unfailing: the tube is just like the ones installed in office buildings worldwide, yet in Flavin's hands it continues to produce strong associations and emotions which go way beyond the mere supply of light.

Flavin saw an opportunity to sculpt with light itself, and in his work he offered a new kind of installation that used forms that are entirely evanescent but strikingly vivid. Critic Roberta Smith said of the artist's work, "The material Mr. Flavin fastened on, the fluorescent light fixture in its many colors and lengths, was at once sensuous and austere, straightforward and celebratory. He was perhaps the first artist to employ electric light in a sustained way, and he remained one of the best...This beauty emanated from a combination of the tubes' intense lines of color, the softer glow of their diffuse, spreading light and the geometric arrangements of the tubes' metal pans. Mr. Flavin became adept at getting the most out of all three" (R. Smith, "Dan Flavin, 63, Sculptor Of Fluorescent Light, Dies," *New York Times*, December 4, 1996).

2B/ untitled



adjoint entry

from the exposition

"two primary series and
one secondary"

May - July 1968

Galerie Heiner Friedrich
München

fluorescent light
6' wide

*for Bruno Bischoffsheim,
Zürich*

Dan Flavin

certificate only

953

SOL LEWITT (1928-2007)

Wall Drawing #1158 e

wall installation—acrylic arcs and bands of color within a square

120 x 120 in. (300 x 300 cm.)

Conceived in 2005. This work is accompanied by a certificate of authenticity signed by the artist.

\$150,000-200,000

PROVENANCE

Alfonso Artiaco Gallery, Naples

Acquired from the above by the present owner

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

Sol LeWitt



Installation view, *Sol LeWitt: New Wall Drawings*, Galleria Alfonso Artiaco, Naples, May 2005 (present lot illustrated). Photo: Luciano Romano. Courtesy Galleria Alfonso Artiaco, Naples. Artwork: © 2017 The LeWitt Estate / Artists Rights Society (ARS), New York.





954

JIM HODGES (B. 1957)

Everything is fine, it's OK

signed, titled and dated 'Jim Hodges 2001 "everything is fine, it's OK"'

(on the reverse)

ceramic sockets, plastic and light bulbs on metal plate mounted on panel

23 ¾ x 22 ½ x 9 in. (9.4 x 8.9 x 3.5 cm.)

Executed in 2001.

\$40,000-60,000

PROVENANCE

CRG Gallery, New York

Acquired from the above by the present owner, 2001

955

TONY OURSLER (B. 1957)

Do I Know You

401 Projector, VCR, videotape, cloth doll and suitcase

suitcase: 23 ¾ x 21 ¼ in. (60.3 x 54 cm.)

overall dimensions variable

Executed in 1995.

\$35,000-50,000

PROVENANCE

Metro Pictures, New York

Acquired from the above by the present owner, 1995



956

RON GORCHOV (B. 1930)

Promenade

signed, titled and dated "PROMENADE" © RON GORCHOV 1985' (on the stretcher)

oil on shaped canvas

80 x 68 ½ in. (203.2 x 174.3 cm.)

Painted in 1985.

\$30,000-50,000

PROVENANCE

Denver Art Museum, Denver

Private collection, New York

Anon. sale; Christie's, New York, 14 January 2008, lot 53

Acquired from the above by the present owner





957

BRENT WADDEN (B. 1979)

Alignment #51

signed, titled and dated 'ALIGNMENT #51 Brent Wadden 2014' (on the reverse)
hand-woven fibers, wool, cotton and acrylic on canvas

67 x 78 1/2 in. (170.2 x 199.4 cm.)

Executed in 2014.

\$40,000-60,000

PROVENANCE

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



958

RICHARD PRINCE (B. 1949)

Eden Rock

signed, titled and dated 'R Prince 2007 EDEN ROCK' (on the reverse)
acrylic on canvas
24 x 30 in. (61 x 76.2 cm.)
Painted in 2007.

\$60,000-80,000

PROVENANCE

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

EXHIBITED

St. Barths, Eden Rock Hotel Gallery, *Richard Prince*, December 2007-February 2008.

959

GEORGE CONDO (B. 1957)

Night Nude

oil on canvas

47 5/8 x 35 7/8 in. (121 x 91 cm.)

Painted in 1996.

\$120,000-180,000

PROVENANCE

Luhring Augustine, New York

Private collection, Geneva

Anon. sale; Christie's, London, 16 October 2007, lot 550

Private collection, Paris

Galerie Jérôme de Noirmont, Paris

Acquired from the above by the present owner

"What I mean by the creation of an iconic form of painting is something strong enough and recognizable enough as being my own, rather than having taken from historic references."

George Condo



Francis Bacon, *Three Studies for Figures at the Base of a Crucifixion*, 1944. Tate, London. © The Estate of Francis Bacon. All rights reserved / DACS, London / ARS, NY 2017. Photo: © Tate, London 2017.



960

DAMIEN HIRST (B. 1965)

PS I Love You

signed, titled and dated '2007 Damien Hirst "P.S. I Love You"' (on the reverse);

signed again 'D. Hirst' (on the stretcher)

butterflies and household gloss on canvas

diameter: 54 in. (137.2 cm.)

Executed in 2007.

\$300,000-500,000

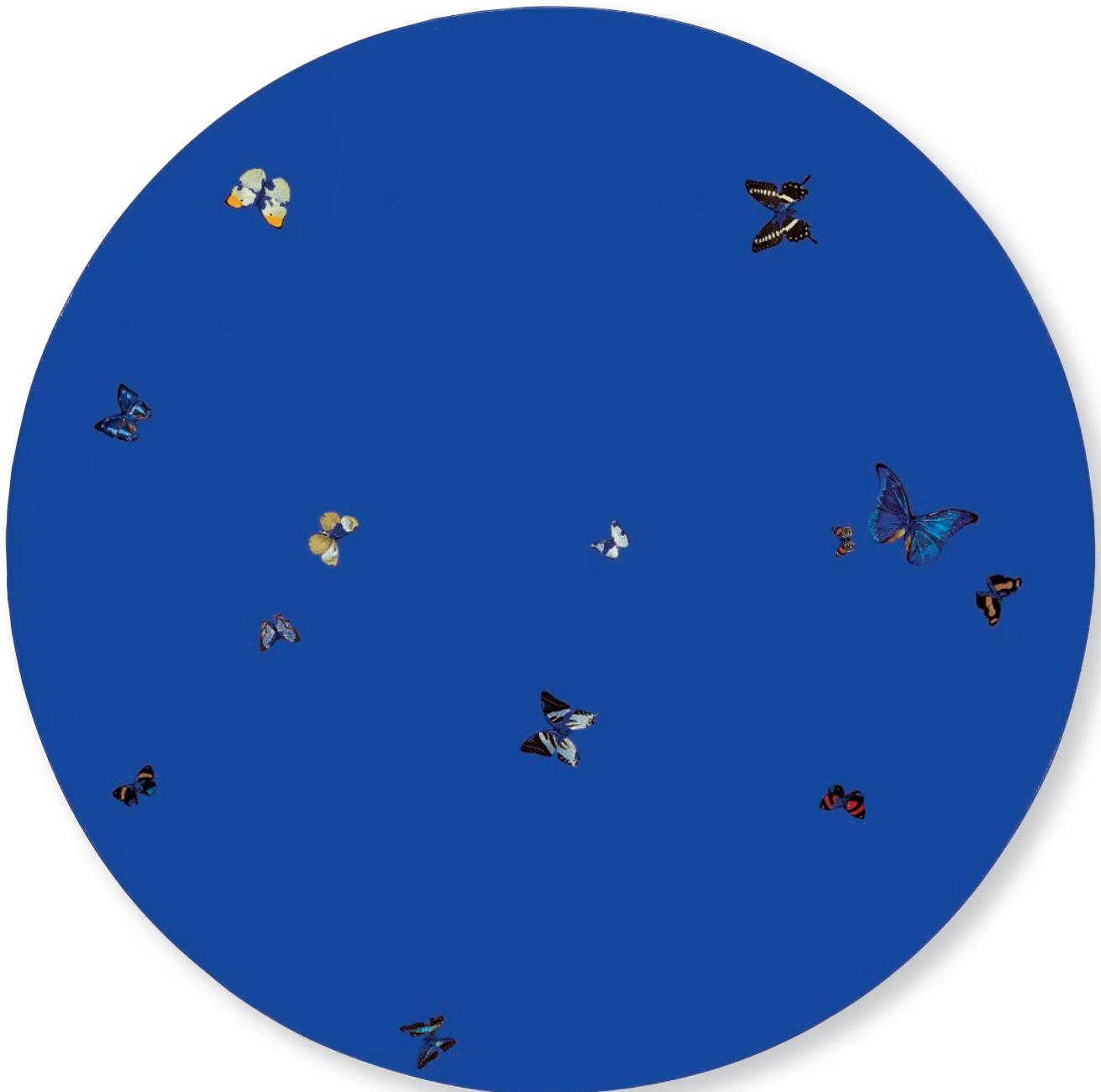
PROVENANCE

Private collection, London

Acquired from the above by the present owner



Damien Hirst, London, 1997. © Damien Hirst and Science Ltd. All rights reserved / DACS, London / ARS, New York, 2017. Photo: Fred Duval / FilmMagic / Getty Images.



There are few artists who can bring together such seemingly opposing themes as life and death, and beauty and horror as intoxicatingly as Damien Hirst. On a circular canvas, *PS I Love You* (2007)—one of the artist's iconic *Butterfly Colour Paintings*—is a deep blue monochrome punctuated by the iridescent wings of thirteen butterflies, which from a distance sparkle like luxurious gemstones. Close up, the full magnificence of their elaborate and diverse patterning is revealed. Enmeshed in the paint, it appears as if they are fluttering across a darkening sky; they are dazzling, yet haunted by the specter of death.



Damien Hirst, *Psalm 117: Laudate Dominum.*, 2008. © Damien Hirst and Science Ltd. All rights reserved / DACS, London / ARS, New York, 2017



Yves Klein, *Blue Monochrome*, 1961. Museum of Modern Art, New York. © Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris, 2017. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Hirst's use of household gloss rather than traditional artistic substances like oil and acrylic lends the canvas a luminous immediacy, and counterposes the complexity and organic nature of the butterfly wings. But *PS I Love You* also stands in close dialogue with the history of art. The monochrome form places Hirst in the lineage of the Russian painter Kazimir Malevich, whose *Black Square* (1915) stands as one of the seminal pieces of Modernist art. The ultramarine paint recalls the work of Yves Klein, whose own patented hue, International Klein Blue (IKB), is likely the most iconic color in postwar art. As a tondo—the Renaissance term for a circular work of art—it harks back to such masterpieces as Michelangelo's *Doni Tondo* (c. 1507) and Raphael's *Madonna with the Child and Young St. John* (1513-14), while also echoing the Hirst's own predisposition towards circular forms, as demonstrated in his *Spot Paintings* and *Spin Paintings*.

Butterflies have long been a primary motif of Hirst's career. His third solo exhibition, *In and Out of Love* (1991), featured live butterflies that hatched, flew, mated and died within the gallery space. It also included the first *Butterfly Colour Paintings*, which instantly became one of his most recognized series of works. Hirst has continued producing them in ever more varied shapes and complicated arrangements, including his psychedelic, mandala-like *Kaleidoscope Paintings*. The *Entomology* series of paintings and sculptures expanded this palette to include other types of insects, while the *Fly Paintings* see canvases coated entirely in the bodies of common flies. Even the photorealist *Fact Paintings*, drawn from photographs, often portray butterflies in close-up detail.

Hirst's interest in insects partially stems from his idea of the universal trigger, by which he seeks to conjure an immediately visceral reaction in his viewers. "I think," he explained in 2005, "rather than be personal you have to find universal triggers: everyone is frightened of glass, everyone's frightened of sharks, everyone loves butterflies" (quoted in D. Hirst, *I Want to Spend the Rest of My Life Everywhere, with Everyone, One to One, Always, Forever, Now*, London, 2005, p. 132). Butterflies and flies stand on opposing ends of this dichotomy: while his *Fly Paintings*, often named after diseases and disasters, provoke horror, the *Butterfly Colour Paintings* inspire wonder and delight. This link is made clear in *PS I Love You*'s warm, rhapsodic name.

On another level, the butterflies represent a wry comment on the problems of abstract painting. "I remember painting something white once," said Hirst in 2004, "and flies landing on it, thinking 'Fuck!' but then thinking it was funny. This idea of an artist trying to make a monochrome and being fucked up by flies landing in the paint or something like that" (quoted in D. Hirst, *Damien Hirst*, exh. cat. Museo Archeologico Nazionale di Napoli, 2004, p. 83). The seemingly random spattering of butterflies in *PS I Love You*, as well as simulating the fluttering of lepidopterans in life, also plays with the incorporation of chance into art and an important concept in the twentieth century avant-garde from Surrealist automatic writing to the compositions of John Cage.

Above all else, the *Butterfly Colour Paintings* are a profound expression of the great theme of Hirst's oeuvre: the cycle of life, as particularly enunciated in *PS I Love You*'s circular form. The artist has long been pre-occupied with the idea that art can forestall death; "I think," he has said of his tendency to work in series, "it's also an implication of endlessness, which kind of theoretically helps you to avoid death" (quoted in D. Hirst and H. U. Obrist, "An Interview" in D. Hirst et al., *In the darkest hour there may be light*, exh. cat. Serpentine Gallery, 2008, accessed via damienhirst.com, 10.12.2017).

Butterflies have a rich history as an image of death and reincarnation, stretching from ancient Mesoamerica to medieval Japan. In classical Europe, it was a symbol for the soul—its Ancient Greek name, as used by Aristotle, was *psyche*, and Denis Diderot's *Encyclopédie* (1751-72) describes a Roman sculpture that depicts a butterfly flying out from the mouth of a dead man. Following on from this classical precedent, the vanitas still lifes of the sixteenth and seventeenth centuries frequently featured butterflies sitting atop human skulls—which are, not coincidentally, another major Hirst motif. And as butterfly wings remain intact long after the insect's death, butterflies have a special relationship with transience and eternity. In implementing them as an artistic material, *PS I Love You* floats on the boundary between mortality and immortality.



961

RUDOLF STINGEL (B. 1956)

Untitled

signed and dated 'Stingel 98' (on the reverse)

oil and enamel on paper

30 1/8 x 22 3/8 in. (76.5 x 56.8 cm.)

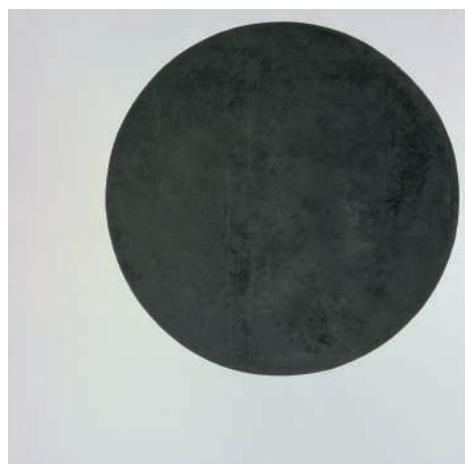
Executed in 1998.

\$35,000-55,000

PROVENANCE

Paula Cooper Gallery, New York

Acquired from the above by the present owner



Kazimir Malevich, *Black Circle*, 1923. State Russian Museum, St. Petersburg. Photo: State Russian Museum, St. Petersburg, Russia / Bridgeman Images.



962

RASHID JOHNSON (B. 1977)

Cosmic Slop "Spectrum"

signed 'Rashid Johnson' (on the reverse)

black soap and wax on panel

96 1/2 x 72 5/8 in. (245.1 x 184.5 cm.)

Executed in 2012.

\$80,000-120,000

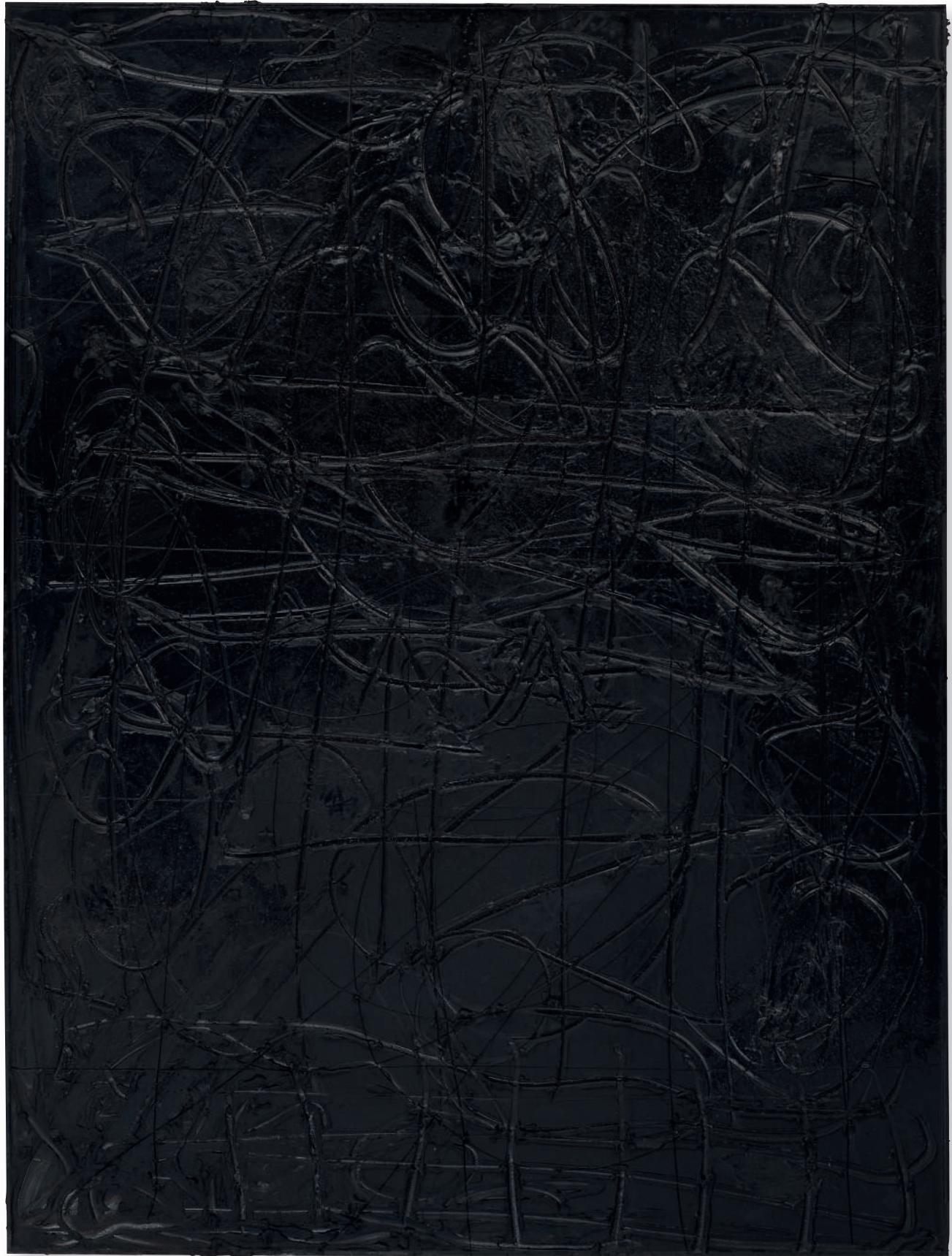
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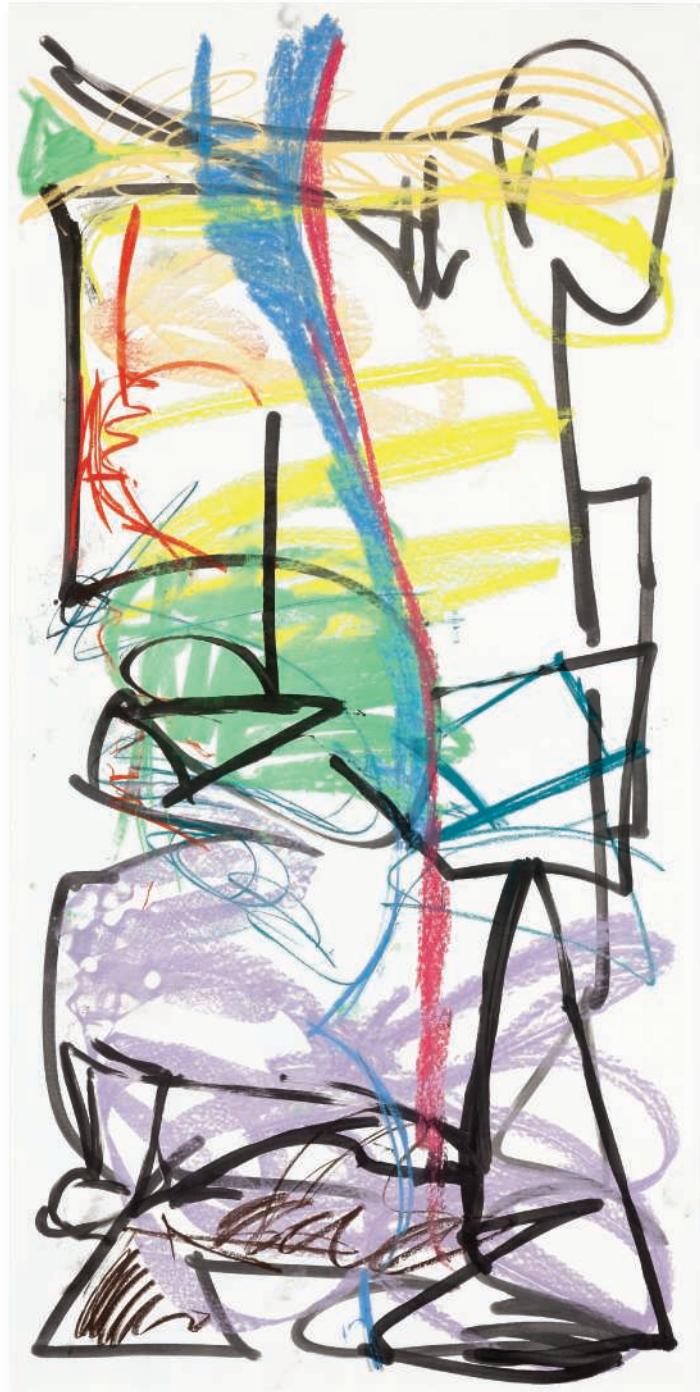
Amy L. Gold Fine Arts, New York

Acquired from the above by the present owner

"The work of Rashid Johnson, inspired by the history of African-American intellectual movements—from the Harlem Renaissance to the Back-to-Africa movement—develops a lexicon that stands in opposition to escapist utopianism... Reworking and 'miscegenating' materials and concepts that define the idea of blackness..."

(B. Godsill, "The Long Distance Runner," *Mousse*, Summer 2010, p. 182).





963

AARON GARBER-MAIKOVSKA (B. 1978)

Untitled

ink and pastel on archival gator board

94 ¾ x 47 ¼ in. (240.7 x 120 cm.)

Executed in 2014.

\$30,000-50,000

PROVENANCE

Standard (Oslo), Oslo

Acquired from the above by the present owner



964

WILL BOONE (B. 1982)

911

signed and dated '2014 Will Boone' (on the overlap)

acrylic and nylon flag collage on canvas

72 x 54 in. (182.8 x 137.2 cm.)

Executed in 2014.

\$30,000-50,000

PROVENANCE

Jonathan Viner Gallery, London

Acquired from the above by the present owner

EXHIBITED

London, Jonathan Viner Gallery, *GOLIATH*, October–November 2014.

965

KAWS (B.1974)

I Know I Do

signed, numbered sequentially and dated 'KAWS..11 1/2'-2/2" (on the reverse of each element)

diptych-acrylic on canvas

left element: 84 1/8 x 48 1/8 in. (213.7 x 122.2 cm.)

right element: 84 1/8 x 12 1/8 in. (213.7 x 31 cm.)

overall: 84 1/8 x 60 1/4 in. (213.7 x 153 cm.)

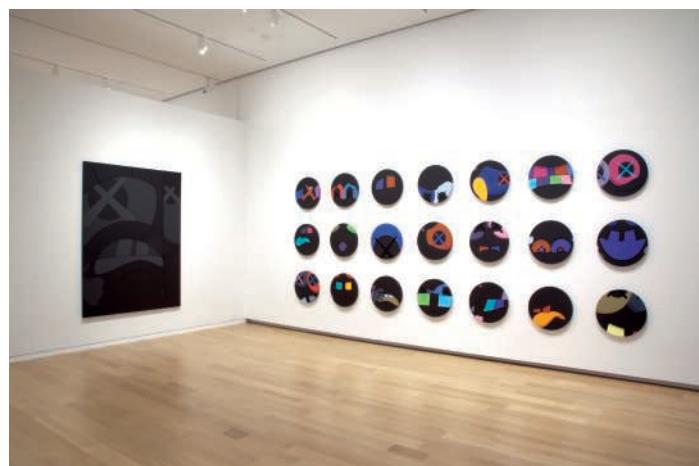
Painted in 2011.

\$120,000-180,000

PROVENANCE

Honor Fraser, Chicago

Acquired from the above by the present owner



Installation view, *FOCUS: KAWS*, Modern Art Museum of Fort Worth, December 2011-February 2012 (present lot illustrated). Photo: Joshua White. Artwork: © KAWS.



966

SARAH MORRIS (B. 1967)

Black Beetle [Origami]

signed, titled and dated "BLACK BEETLE" [ORIGAMI] S. Morris 2006 (on the overlap)
household gloss on canvas
114 x 114 in. (289.6 x 289.6 cm.)
Painted in 2006.

\$60,000-80,000

PROVENANCE

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

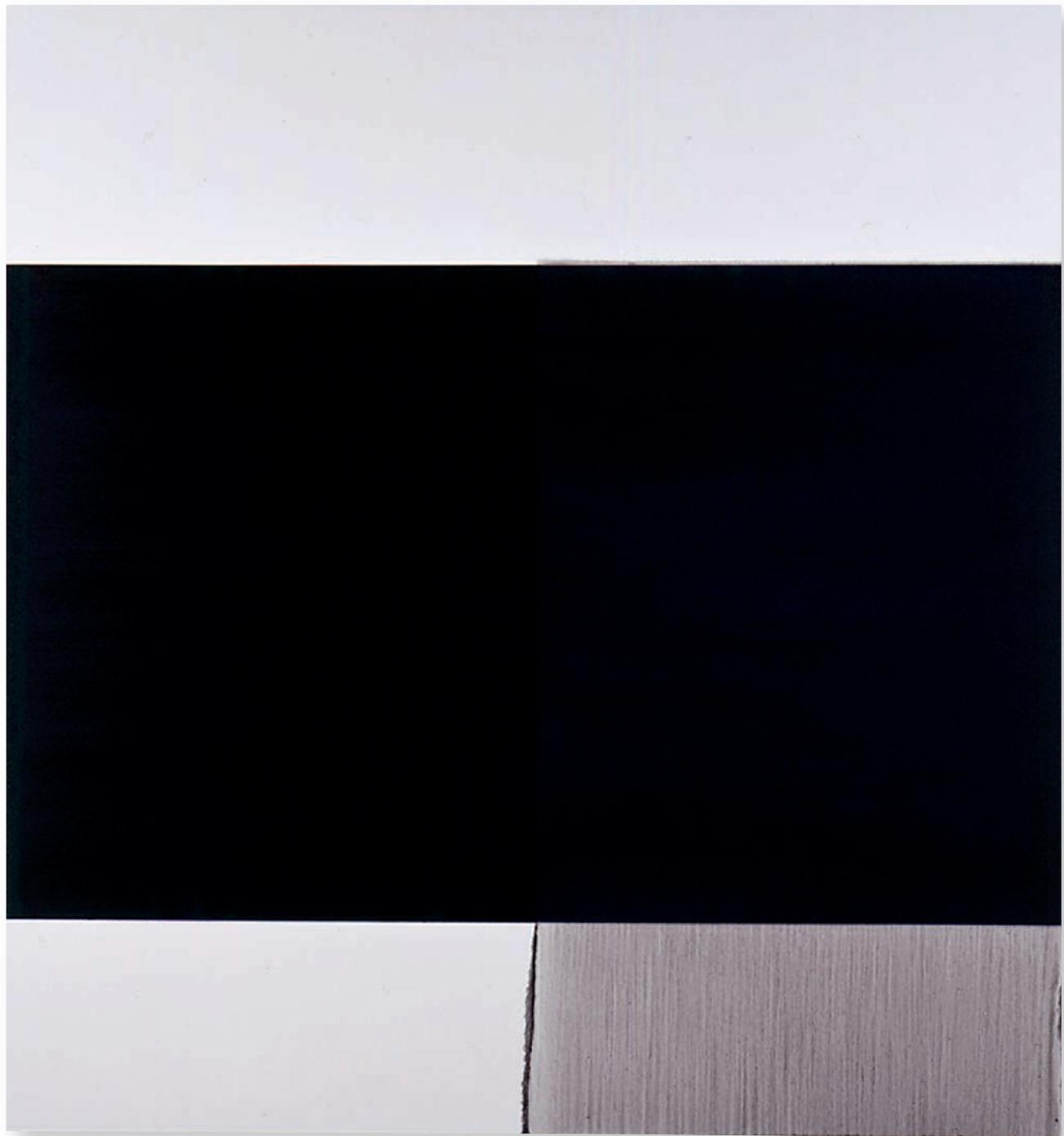
EXHIBITED

New York, Friedrich Petzel Gallery, *Robert Towne, Ring Paintings, and Origami*, February-March 2007.
London, White Cube, *Sarah Morris-Lesser Panda*, July-September 2008, pp. 94 and 95 (illustrated).
Frankfurt, Museum für Moderne Kunst, *Sarah Morris: Gemini Dressage*, May-August 2009.

LITERATURE

T. Somers, "Sarah Morris: Psychology of the Future," 200%, June 2010, p. 47 (illustrated).
G. Politi, "Focus: Painting, Dead Language or Cultural Terrorism? Sarah Morris," *Flash Art*, November-December 2008, p. 51 (illustrated).
F.A.Z., "Wo Amerika ins Kaleidoskop der Maler gerät," *Frankfurter Allgemeine Zeitung*, no. 124, May 2008, p. 39 (illustrated).





967

CALLUM INNES (B. 1962)

Exposed Painting Dioxazine Violet Deep

signed and dated 'Callum Innes 2005' (on the stretcher); signed again twice and dated again twice 'Callum Innes 2005' (on the overlap)

oil on canvas

68 3/4 x 66 in. (174.5 x 167.5 cm.)

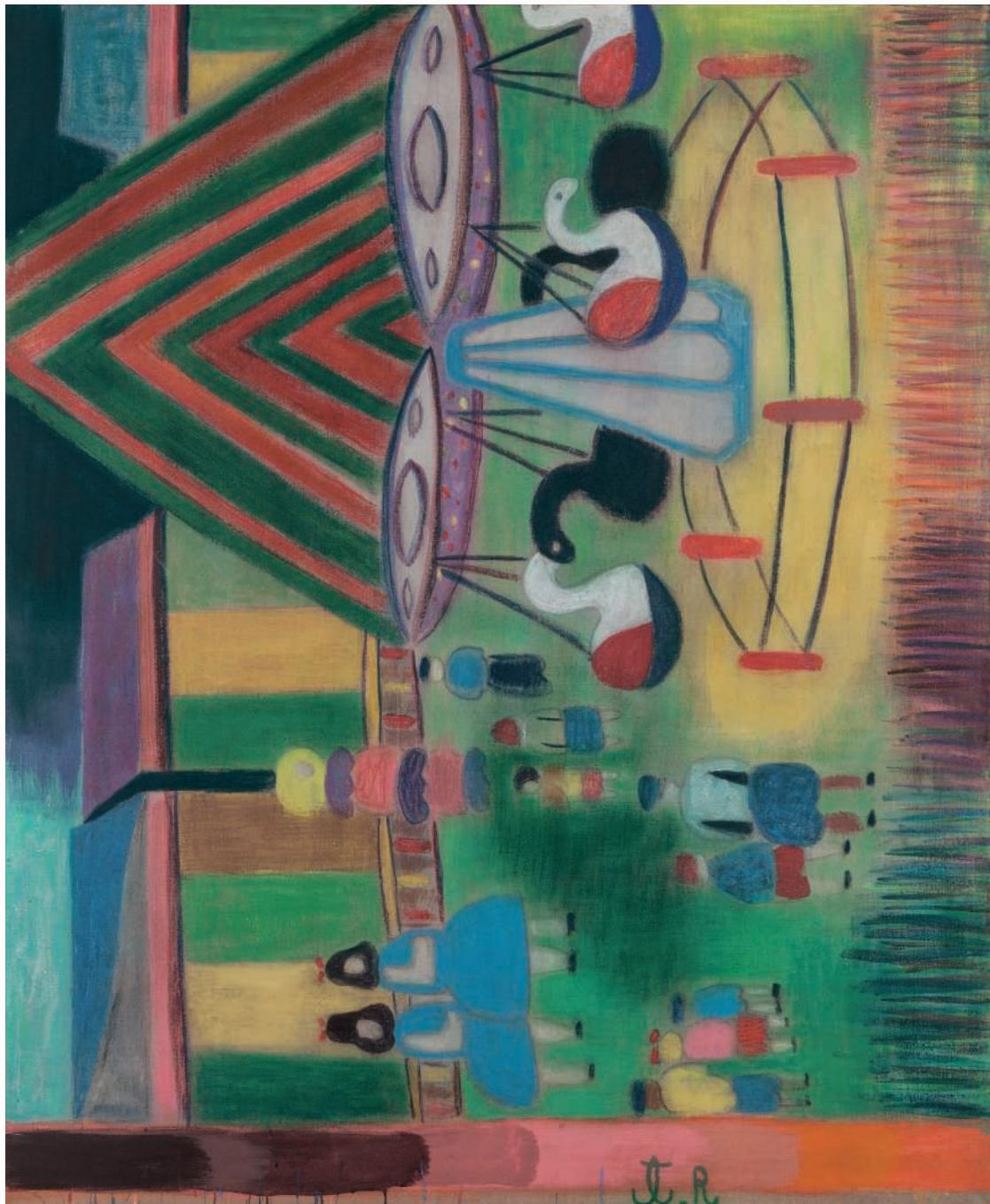
Painted in 2005.

\$30,000-40,000

PROVENANCE

Sean Kelly Gallery, New York

Acquired from the above by the present owner, 2005



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

968

TAL R (B. 1967)

The Swan

signed with the artist's initials 'T.R' (lower right); signed, signed again with the artist's initials, titled and dated 'T.R "The Swan" Tal R 2012' (on the reverse)
pigment and rabbit glue on canvas
67 ¾ x 55 ¼ in. (172.1 x 140.3 cm.)
Executed in 2012.

\$20,000-30,000

PROVENANCE

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

EXHIBITED

New York, Cheim & Read, *Tal R: The Shlomo*, November 2012–January 2013,
n.p. (illustrated).



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

969

ENOC PÉREZ (B. 1967)

TWA Terminal, Kennedy Airport, New York

signed, titled and dated 'Enoc Pérez TWA Terminal, Kennedy Airport, New York August 2006' (on the reverse)

oil on canvas

86 x 116 ¼ in. (218.4 x 295.3 cm.)

Painted in 2006.

\$50,000-70,000

PROVENANCE

Mitchell-Innes & Nash, New York

Acquired from the above by the present owner, 2006

EXHIBITED

New York, Mitchell-Innes & Nash, *Enoc Pérez: New York*, October-November 2006.

North Miami, Museum of Contemporary Art North Miami, *Enoc Pérez*, December 2007-March 2008, no. 23 (illustrated).



970

PHILIP TAAFFE (B. 1955)

Dryadic Figures

signed, titled and dated 'P. Taaffe 2004-2006 DRYADIC FIGURES' (on the reverse)

mixed media on canvas

84 3/4 x 101 5/8 in. (215.3 x 258.1 cm.)

Executed in 2004-2006.

\$50,000-70,000

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

New York, Gagosian Gallery, *Philip Taaffe*, February-March 2007, n.p. (illustrated).

Kunstmuseum Wolfsburg, *Philip Taaffe. Das Leben der Formen. Werke 1980-2008*, March-October 2008, pp. 168 and 169 (illustrated).

Dublin, Irish Museum of Modern Art, *Philip Taaffe-Anima Mundi*, March-June 2011, pp. 78 and 79 (illustrated).

LITERATURE

D. Coggins, "Heirloom Varieties," *Art in America*, vol. 96, 2008, p. 166.

971

SECUNDINO HERNÁNDEZ (B. 1975)

Untitled

signed and dated 'Secundino Hernández 13.15' (on the reverse)

gouache, acrylic, alkyd and oil on canvas

104 ½ x 72 ½ x 7 ¼ in. (265.4 x 184.5 x 18.4 cm.)

Executed in 2015.

\$60,000-80,000

PROVENANCE

Galerie Krinzinger, Vienna

Acquired from the above by the present owner





972

WANGECHI MUTU (B. 1972)

Untitled

signed and dated 'Wangechi Mutu 2004' (lower right)

watercolor and printed paper collage on mylar

28 x 20 in. (71.1 x 50.8 cm.)

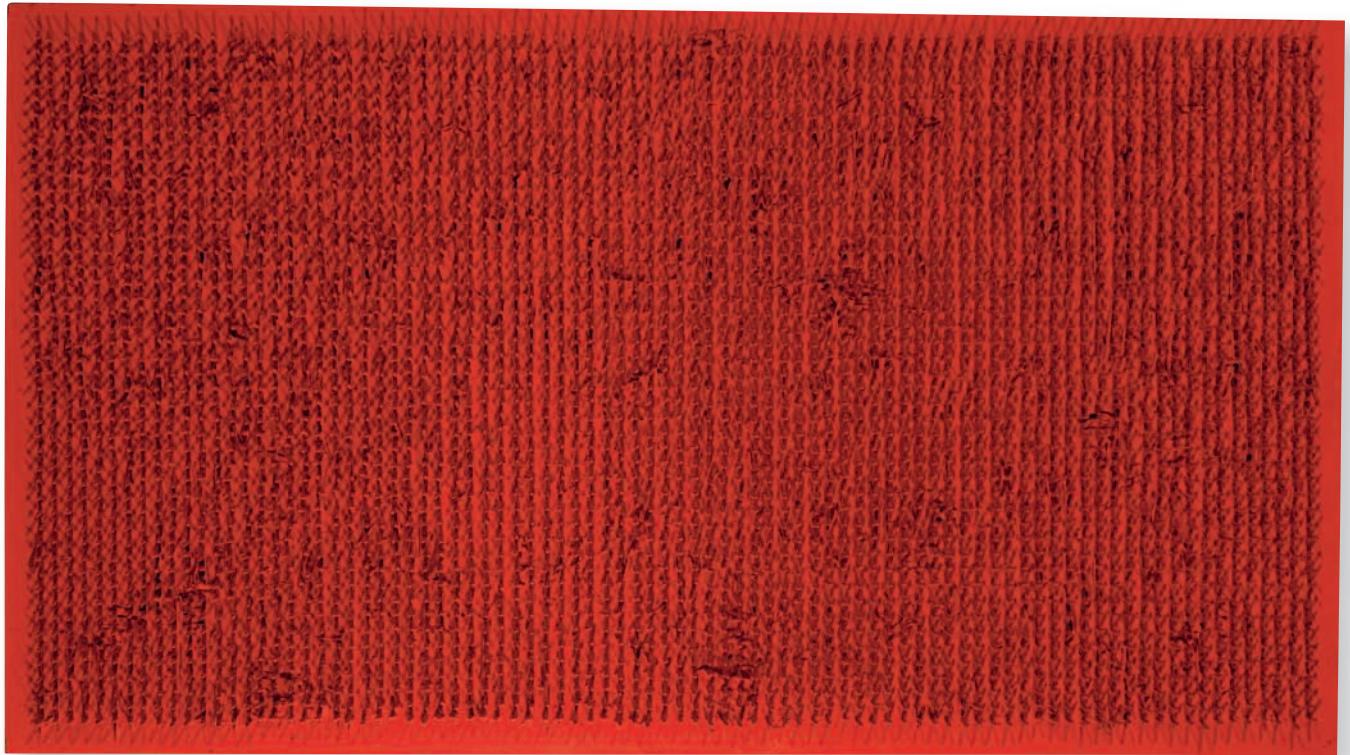
Executed in 2004.

\$25,000-35,000

PROVENANCE

Galerie Anne de Villepoix, Paris

Acquired from the above by the present owner



973

BERNARD AUBERTIN (1934-2015)

Tableau clous (Nails painting)

signed, titled and dated 'CLOUS Bernard Aubertin 1968' (on the reverse)

acrylic and nails on panel

19 ¾ x 35 ½ in. (50.2 x 90.2 cm.)

Executed in 1968. This work is accompanied by a certificate of authenticity from the Archivio Opere Bernard Aubertin, Brescia.

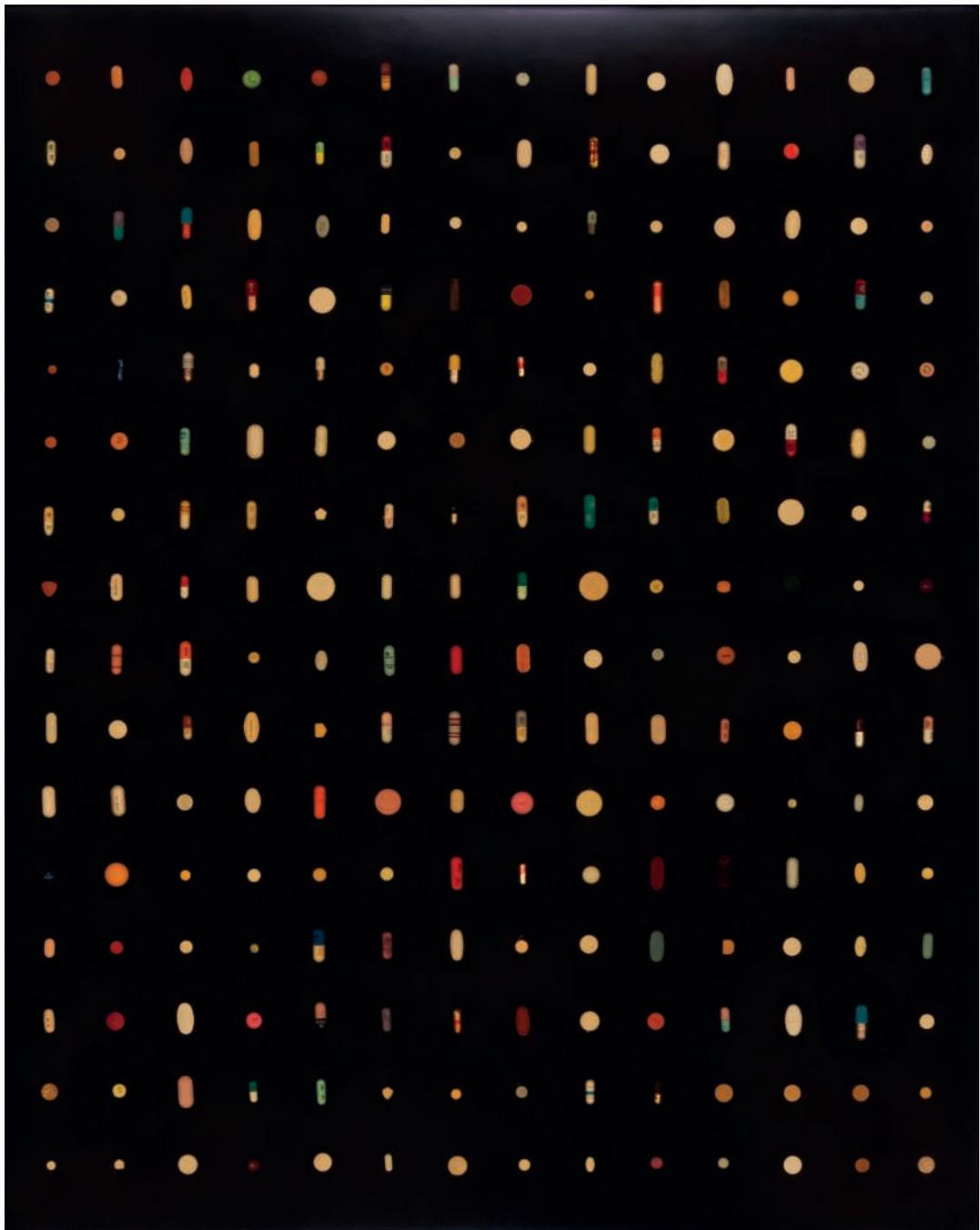
\$12,000-18,000

PROVENANCE

Private collection

Anon. sale; Il Ponte Casa d'Aste, Milan, 13 June 2017, lot 214

Acquired at the above sale by the present owner



974

FRED TOMASELLI (B. 1956)

Collection Study

signed, titled and dated 'Fred Tomaselli 1997 "collection study"' (on the reverse)

pill, acrylic and resin on panel

30 x 24 in. (76.2 x 61 cm.)

Executed in 1997.

\$35,000-45,000

PROVENANCE

Galerie Anne de Villepoix, Paris

Acquired from the above by the present owner



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

975

JASON MARTIN (B. 1970)

Kush

signed, titled and dated 'Jason Martin '06 'KUSH" (on the reverse)
oil on stainless steel
68 x 68 x 4 1/4 in. (173 x 173 x 10.5 cm.)
Painted in 2006.

\$25,000-35,000

PROVENANCE

Lisson Gallery, London
Acquired from the above by the present owner, 2007

976

THE HAAS BROTHERS (B. 1984)

Fur Elton John

stamped with the artist's signature and dated 'The Haas Brothers 2014' (on the underside)

Icelandic sheepskin, cast bronze and ebony

24 ½ x 23 x 37 ½ in. (62.2 x 58.4 x 95.3 cm.)

Executed in 2014. This work is unique.

\$40,000-60,000

PROVENANCE

R & Company, New York

Acquired from the above by the present owner

EXHIBITED

New York, R & Company, *The Haas Brothers: Cool World*, November 2014-January 2015.





977

MARK FLOOD (B. 1957)

Idle Thought

signed and dated 'Mark Flood 2015' (on the overlap)

UV ink on canvas

108 x 84 1/2 in. (274.3 x 214 cm.)

Painted in 2015.

\$40,000-60,000

PROVENANCE

Modern Art, London

Acquired from the above by the present owner

978

JENNY HOLZER (B. 1950)

Arno

electronic LED sign with blue diodes

109 x 5 1/4 x 3 in. (276.9 x 13.3 x 7.6 cm.)

Executed in 1996. This work is the artist's proof aside from an edition of five.

\$40,000-60,000

PROVENANCE

Galerie Rodolphe Janssen, Brussels

Acquired from the above by the present owner,
2000

Arno
HOLZER

979

JEFF KOONS (B. 1955)

Flower Drawing (Orange)

incised with the artist's signature and numbered 'Jeff Koons 11/13' (on the reverse)

mirror-polished stainless steel with transparent color coating

29 ¾ x 29 ¾ in. (75.6 x 75.6 cm.)

Executed in 2011. This work is number eleven from an edition of thirteen plus two artist's proofs.

\$50,000-70,000

PROVENANCE

Sonnabend Gallery, New York

Acquired from the above by the present owner



980

KELLEY WALKER (B. 1969)

Screen to Screen 30x40_15

signed and dated 'Kelley Walker 2014' (on the reverse)

acrylic ink and silkscreen inks on aluminum frame

40 x 30 in. (101.6 x 76.2 cm.)

Executed in 2014.

\$40,000-60,000

PROVENANCE

Paula Cooper Gallery, New York

Acquired from the above by the present owner

EXHIBITED

New York, Paula Cooper Gallery, *Kelley Walker*, February–March 2014, pp. 71 and 97 (illustrated).



981

STERLING RUBY (B. 1972)

BC (3793)

signed with the artist's initials, titled and dated 'SR 12 BC (3793)' (on the reverse)
paint, bleach, fabric, carpet and faux fur collage on canvas mounted on panel
96 1/4 x 129 in. (244.5 x 327.7 cm.)
Executed in 2012.

\$100,000-150,000

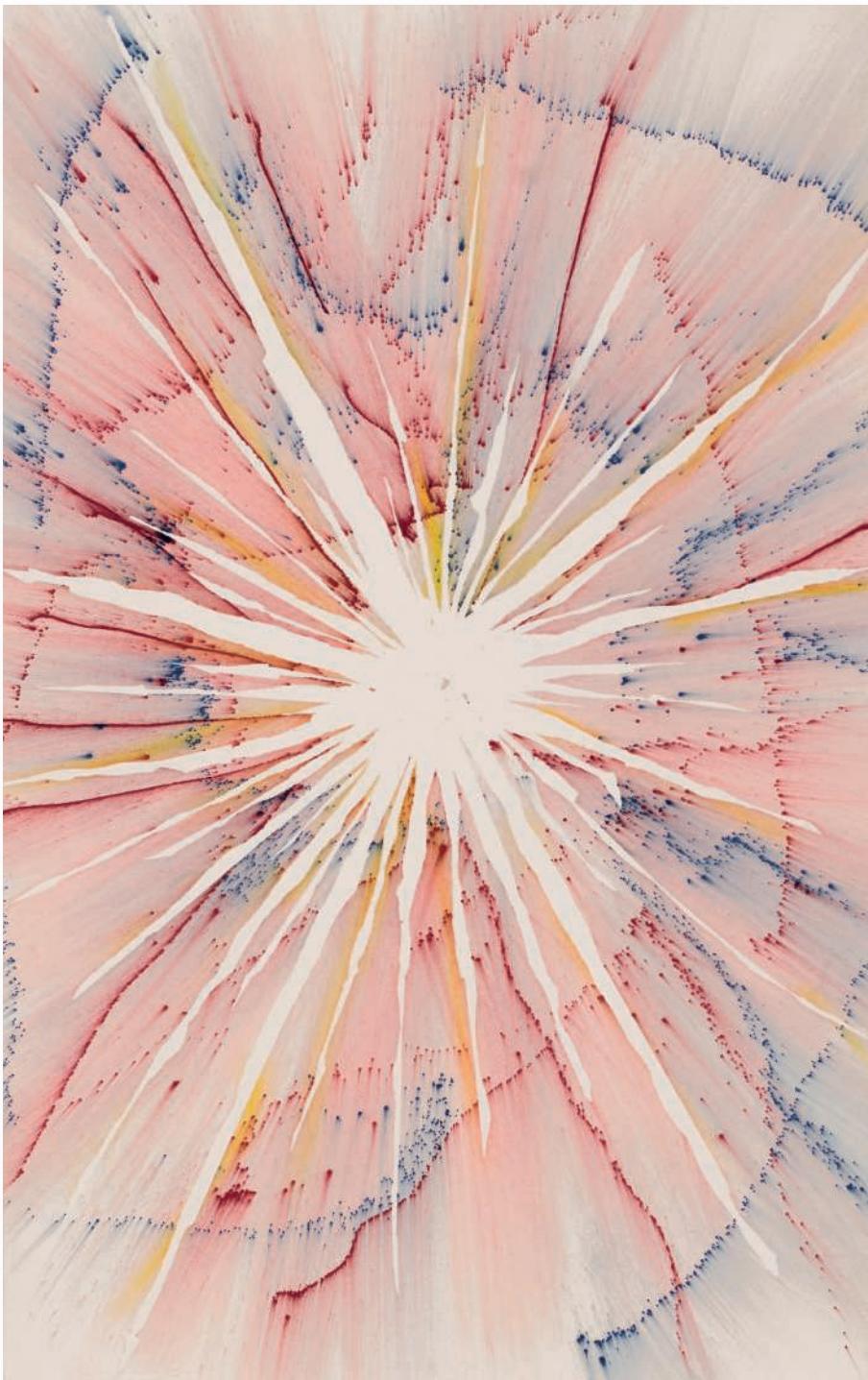
PROVENANCE

Xavier Hufkens Gallery, Brussels
Acquired from the above by the present owner



Kurt Schwitters, *Construction for noble ladies*, 1919. Los Angeles County Museum of Art. © 2017 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn Photo: Los Angeles County Museum of Art, CA, USA / De Agostini Picture Library / G. Dagli Orti / Bridgeman Images.





982

HARMONY KORINE (B. 1973)

Starburst Tummytuck

signed, titled and dated 'Harmony Korine STARBURST TUMMYTUCK 2014'
(on the overlap)
ink on canvas
64 1/8 x 41 in. (162.9 x 104.1 cm.)
Painted in 2014.

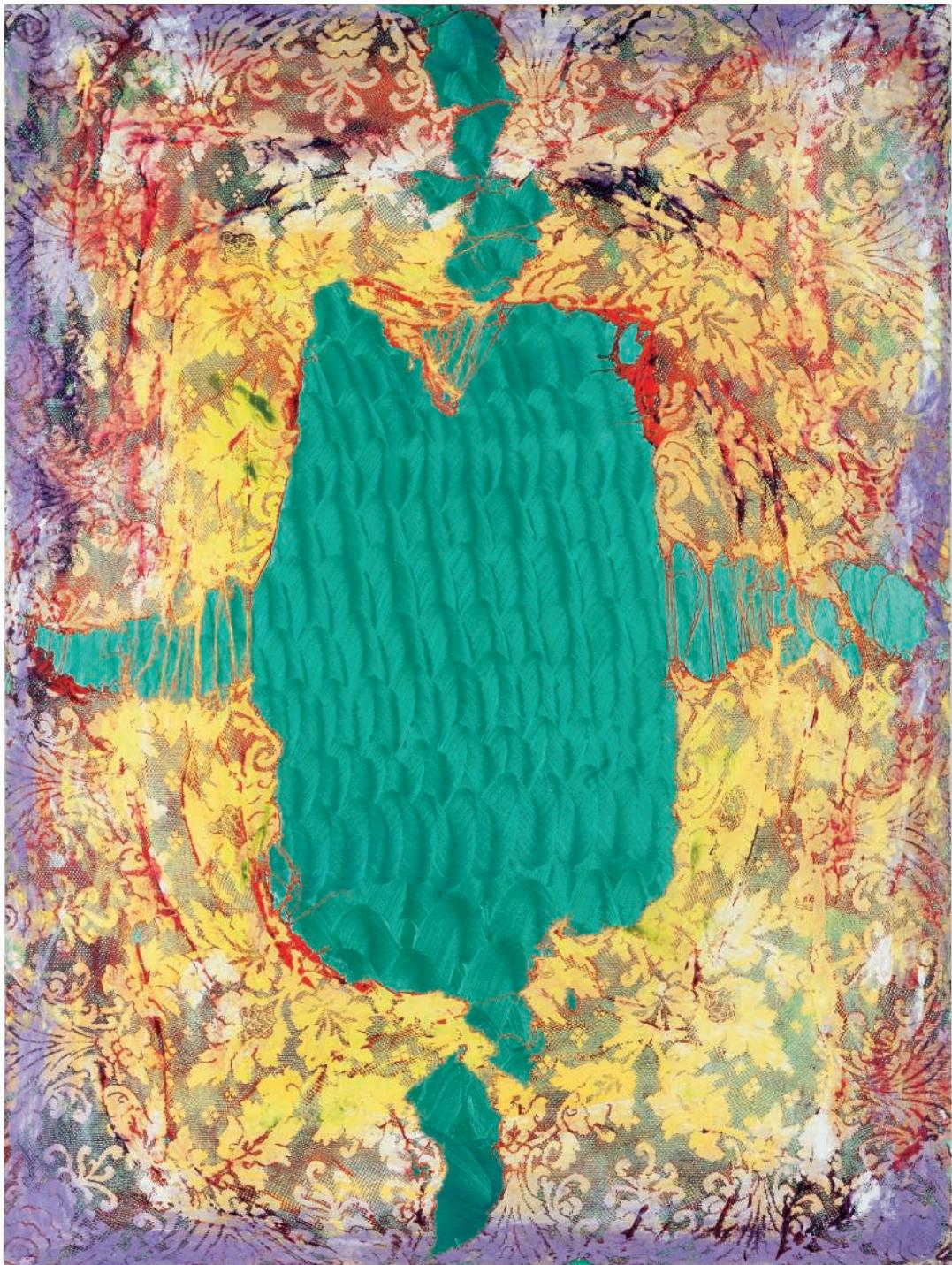
\$40,000-60,000

PROVENANCE

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

LITERATURE

Harmony Korine: Shooters, exh. cat, New York, Gagosian Gallery, 2015, p. 49 (illustrated).



983

MARK FLOOD (B. 1957)

Autumn Amulet

signed twice, titled and dated "AUTUMN AMULET" Mark Flood 10-5-2014'
(on the overlap)

acrylic on canvas
80 x 60 in. (203.2 x 152.4 cm.)
Painted in 2014.

\$30,000-50,000

PROVENANCE

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

984

MARK FLOOD (B. 1957)

Flickering Flag

UV ink on canvas

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

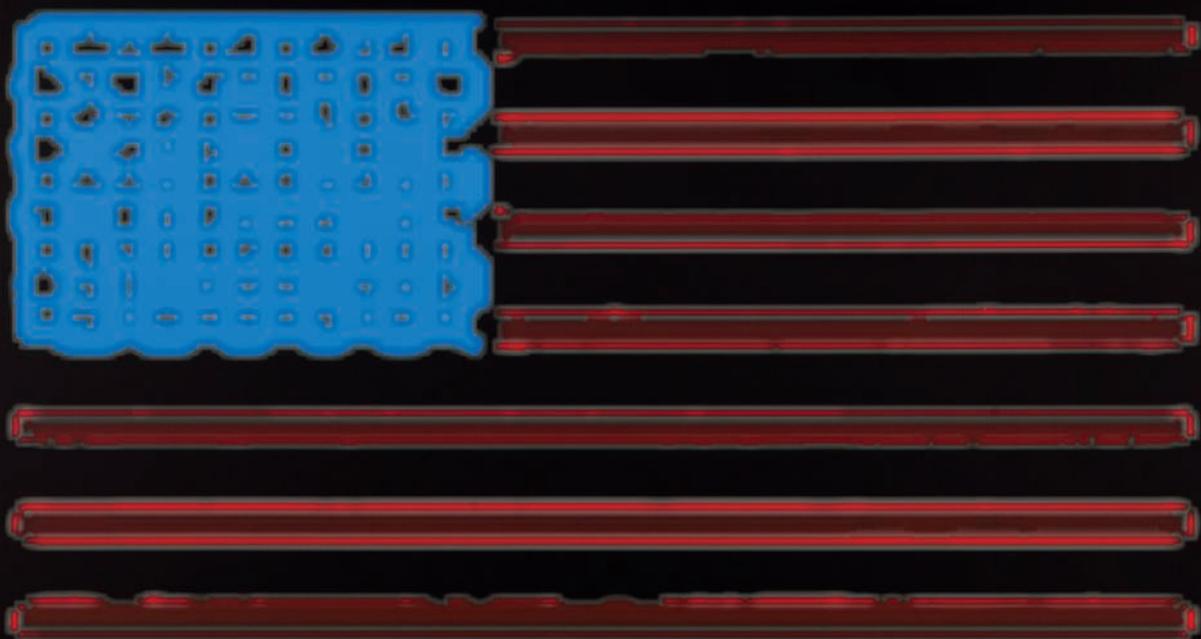
Painted in 2014.

\$10,000-15,000

PROVENANCE

Peres Projects, Berlin

Acquired from the above by the present owner



985

GREGORY CREWDSON (B. 1962)

Untitled

signed 'Gregory Crewdson' (on a paper label affixed to the reverse)
digital chromogenic print flush-mounted on aluminum in artist's frame
53 1/2 x 65 1/2 in. (135.9 x 166.4 cm.)

Executed in 1999. This work is number six from an edition of ten plus two
artist's proofs and two printer's proofs.

\$30,000-40,000

PROVENANCE

Luhring Augustine, New York
Acquired from the above by the present owner, 2003

EXHIBITED

New York, Luhring Augustine, *Gregory Crewdson: Twilight*, February-March
2000 (another example exhibited).
New York, Luhring Augustine Gallery; Los Angeles, Gagosian Gallery and
London, White Cube, *Twilight: Photographs by Gregory Crewdson*, pl. 18
(another example exhibited and illustrated).



986

VIK MUNIZ (B. 1961)

Trajetória Adultera

signed, titled, numbered sequentially and dated 'TRAJETÓRIA ADULTERIA

Vik Muniz 1996 'A'-'C'" (on the reverse of each element)

gelatin silver print, in three parts, and foam cords

element A: 8 x 20 in. (20.3 x 50.8 cm.)

element B: 12 1/2 x 20 in. (31.8 x 50.8 cm.)

element C: 16 1/4 x 8 1/2 in. (41 x 21.6 cm.)

overall dimensions variable

Executed in 1996.

\$18,000-22,000

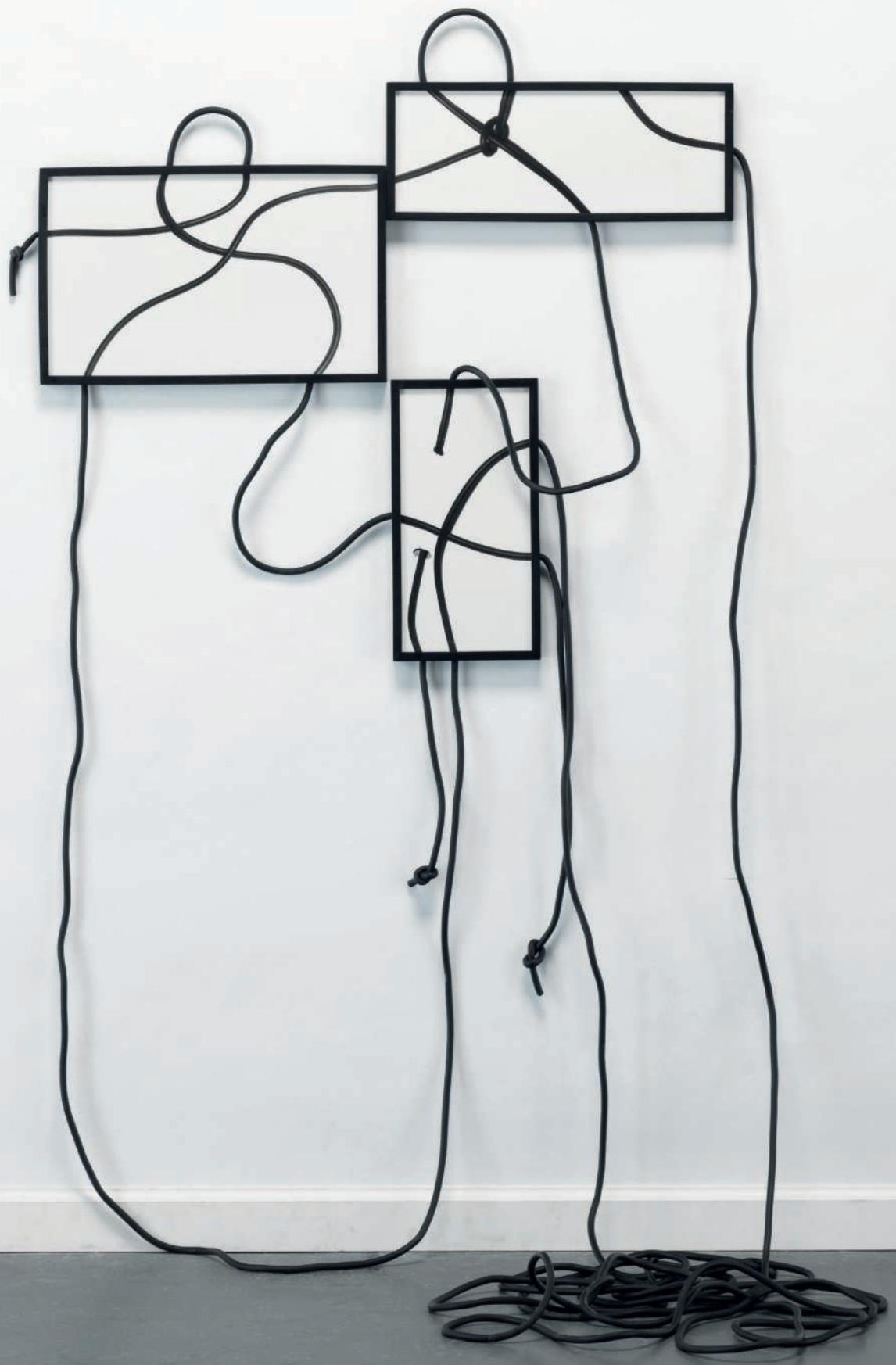
PROVENANCE

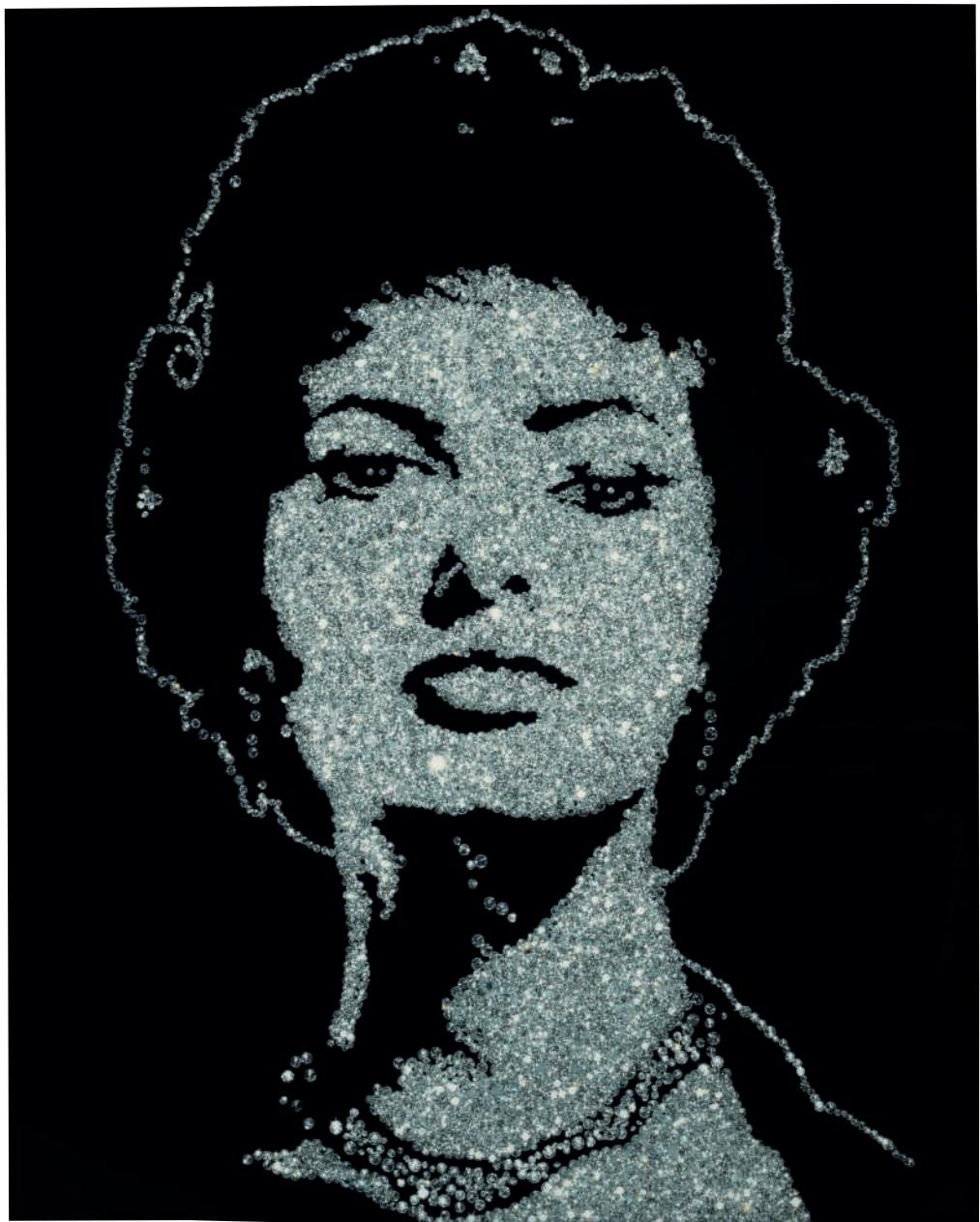
Wooster Gardens, New York

Acquired from the above by the present owner, 1998

"As an artist, I must constantly remind myself of my role in the culture in which I live. It is easy to lose focus when trying to be both powerless and important at once. ...We must continue to learn from history's lessons in order to be able to change it."

Vik Muniz





987

VIK MUNIZ (B. 1961)

Sophia Loren

signed and dated 'Vik Muniz 2004' (on a paper label affixed to the backing board)

chromogenic print

59 x 47 1/4 in. (150 x 120 cm.)

Executed in 2004. This work is number six from an edition of ten plus four artist's proofs.

\$60,000-80,000

PROVENANCE

Galerie Kippas, Paris

Acquired from the above by the present owner, 2004

LITERATURE

P. C. do Lago, ed., *Vik Muniz Catalogue Raisonné 1987-2015: Everything So Far*, vol. 2, Rio de Janeiro, 2015, p. 566 (another example illustrated).

"My working process has always involved the recycling of both physical and conceptual aspects of media; my thinking process has always been a survival-training course in how to cope with irreversible contradictions."

Vik Muniz



988

VIK MUNIZ (B. 1961)

Odalisque With a Turkish Chair, After Matisse

signed and dated 'Vik muniz 2006' (on a paper label affixed to the backing board)

chromogenic print flush-mounted on Lifoflex

70 ¼ x 85 in. (180 x 216 cm.)

Executed in 2006. This work is number two from an edition of six plus four artist's proofs.

\$40,000-60,000

PROVENANCE

Galerie Xippas, Paris

Acquired from the above by the present owner, 2006

LITERATURE

P. C. do Lago, ed., *Vik Muniz Obra Completa, 1987-2009: Catálogo Raisonné*, Rio de Janeiro, 2009, p. 586 (another example illustrated).

P. C. do Lago, ed., *Vik Muniz Catalogue Raisonné 1987-2015: Everything So Far*, vol. 2, Rio de Janeiro, 2015, p. 636 (another example illustrated).



989

ANDREAS GURSKY (B. 1955)

Zürich Bankproject No. 5

signed, titled, numbered and dated 'Andreas Gursky. Zürich Bankprojekt No. 5
'97 3/5' (on the reverse of each element)

chromogenic print face-mounted to Plexiglas in artist's frame, in two parts
each image: 36 1/8 x 45 5/8 in. (91.8 x 115.9 cm.)
each sheet: 56 x 61 in. (142.2 x 154.9 cm.)

Executed in 1997. This work is number three from an edition of five.

\$80,000-120,000

PROVENANCE

Mai 36 Galerie, Zürich

Goetz collection, London, 1998

Their sale; Christie's, London, 14 February 2013, lot 160
Acquired at the above sale by the present owner

LITERATURE

Zürich-ein Fotoportrait, exh. cat., Zurich, Kunsthaus Zürich, 1997, n.p. (another
example illustrated).



990

HIROSHI SUGIMOTO (B. 1948)

Emperor Hirohito

signed 'Hiroshi Sugimoto' (on a paper label affixed to the backing board)

gelatin silver print flush-mounted on board

58 ¾ x 47 in. (149.2 x 119.4 cm.)

Executed in 1999. This work is number three from an edition of five.

\$50,000-70,000

PROVENANCE

Sonnabend Gallery, New York

Private collection

Anon. sale: Phillips de Pury, New York, 12 May 2006, lot 359

Acquired at the above sale by the present owner

EXHIBITED

Berlin, Deutsche Guggenheim, *Sugimoto Portraits*, March-May 2000, pp. 152-153 (another example exhibited and illustrated).

Tokyo, Mori Art Museum and Washington D.C., Hirshhorn Museum and Sculpture Garden, *Hiroshi Sugimoto*, September 2005-May 2006, p. 243 (another example exhibited and illustrated).

Düsseldorf, K20 Kunstsammlung Nordrhein-Westfalen; Salzburg, Museum der Moderne; Berlin, SMB Nationalgalerie and Kunstmuseum Luzern, Hiroshi Sugimoto, July 2007-January 2009, p. 243 (another example exhibited and illustrated).

Barcelona and Madrid, Fundación MAPFRE, *Hiroshi Sugimoto: Black Box*, February-September 2016, p. 107 (another example exhibited and illustrated).



991

HIROSHI SUGIMOTO (B. 1948)

Joe 2072

signed 'Sugimoto' (on a paper label affixed to the backing board)

gelatin silver print flush-mounted on board

58 ¾ x 47 in. (149.2 x 119.4 cm.)

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

\$50,000-70,000

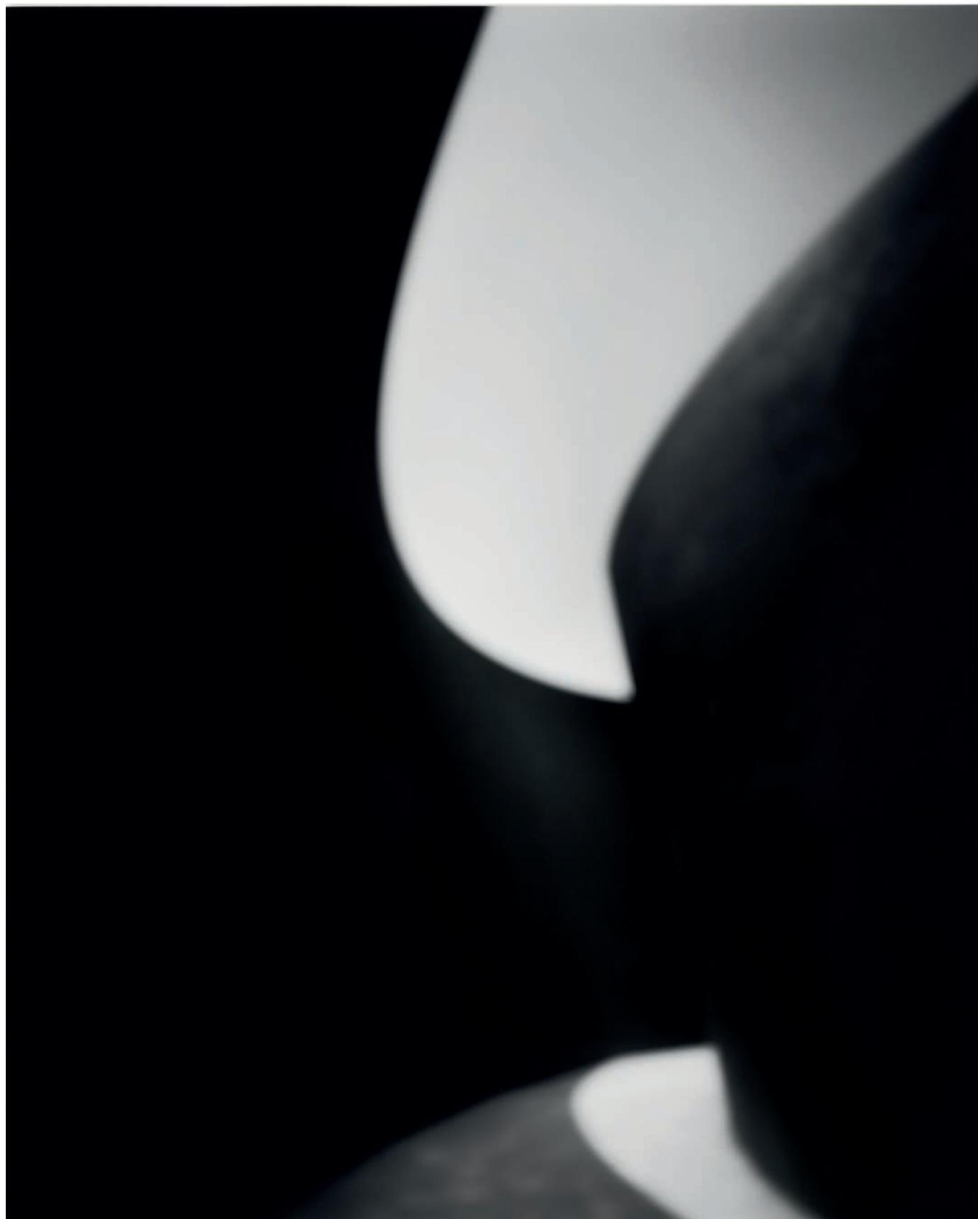
PROVENANCE

Gagosian Gallery, New York

Acquired from the above by the present owner, 2006

EXHIBITED

St. Louis, Pulitzer Arts Foundation, *Hiroshi Sugimoto: Photographs of Joe*, May-October 2006, p. 17 (another example exhibited and illustrated).



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 any gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
(d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
(i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVE™' (as shown above in paragraph B(6)); 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 at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) Books. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
 - (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- (k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:

- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and
- (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- (i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978;
- (ii) for international transfers, SWIFT: CHASUS33.

- (iii) 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.

- (iv) 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

- (v) Bank Checks

You must make these payable to Christie's Inc. and there may be conditions.

- (vi) Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.

- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more

of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due; (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

- (vi) we can, at our option, reveal your identity and contact details to the seller;

- (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

- (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

- (ix) we can take any other action we see necessary or appropriate.

- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

- (a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).

- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.

- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

- (i) we will charge you storage costs from that date.

- (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for

doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.

(f) Nothing in this paragraph is intended to limit our rights under paragraph 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'.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol **W** 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 H.2, 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 E.1 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 E.2(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 E.2 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**.

date due: has the meaning given to it in paragraph F.1(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 E.2.

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 F.1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E.2 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.

◆

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.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■

See Storage and Collection pages in the catalogue.

Ψ

Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△ 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.

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In Christie's opinion a work by the artist.

*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."

"With inscription ..."

In Christie's qualified opinion the signature/

date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

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Property from the Collection of Suzi Gablik

RENÉ MAGRITTE (1898-1967)

L'évidence éternelle: genoux

oil on canvas

8 x 8 1/4 in. (20.3 x 21 cm.)

Painted in 1954

\$300,000-500,000

**IMPRESSIONIST AND MODERN ART
DAY SALE**

New York, 14 November 2017

VIEWING

4-13 November 2017
20 Rockefeller Plaza
New York, NY 10020

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CHRISTIE'S



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ANDREW WYETH (1917-2009)

Heavy Snow

signed 'Andrew Wyeth' (lower left)

drybrush and watercolor on paper

20 x 40 in. (50.8 x 101.6 cm.)

Executed in 1967.

\$300,000-500,000

AMERICAN ART

New York, 21 November 2017

VIEWING

18-20 November

20 Rockefeller Plaza

New York, NY 10020

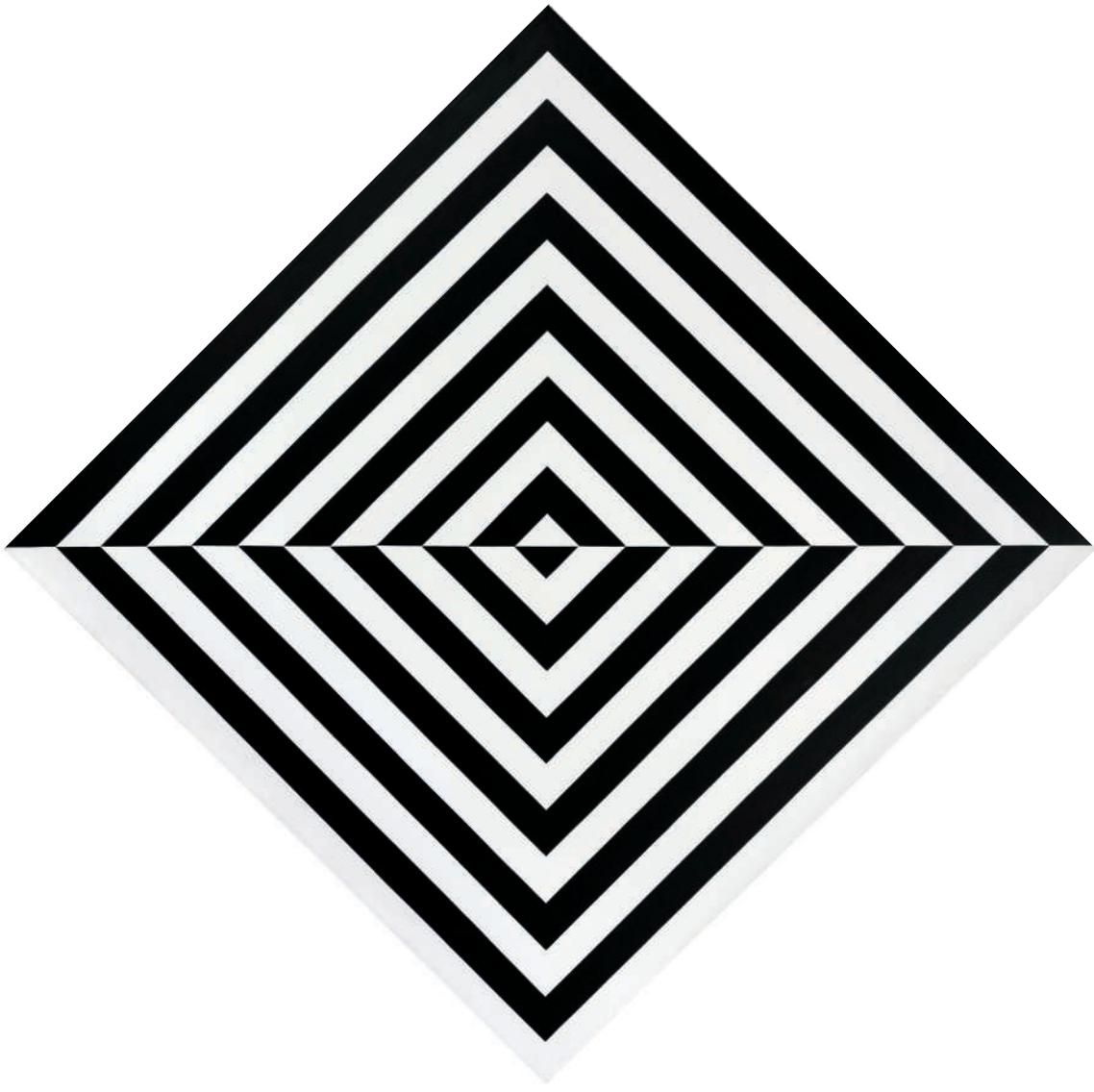
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CHRISTIE'S



© Carmen Herrera

CARMEN HERRERA (B. 1915)

Diagonal

signed, dated, and titled (on the reverse)

oil and acrylic on canvas

67 1/8 x 68 1/8 in dimensions when installed

48 x 48 in. square

Painted in 1987, after a lost work from 1952.

\$500,000-700,000

**LATIN AMERICAN ART
EVENING SALE**

New York, 21 November 2017

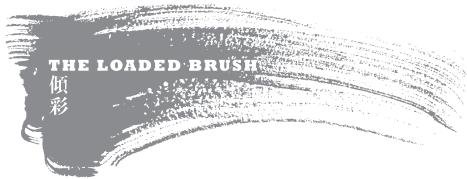
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18-21 November 2017
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© Estate of Roy Lichtenstein

A CURATED EXHIBITION OF MASTERPIECES FROM PRIVATE COLLECTIONS

Hong Kong Convention and Exhibition Centre

24-27 November 2017

ROY LICHTENSTEIN (1923-1997)

Vicki! I -- I Thought I Heard Your Voice

porcelain enamel on steel

42 x 42 in. (106.7 x 106.7 cm.)

Executed in 1964. This work is number four from an edition of eight plus two artist's proofs.

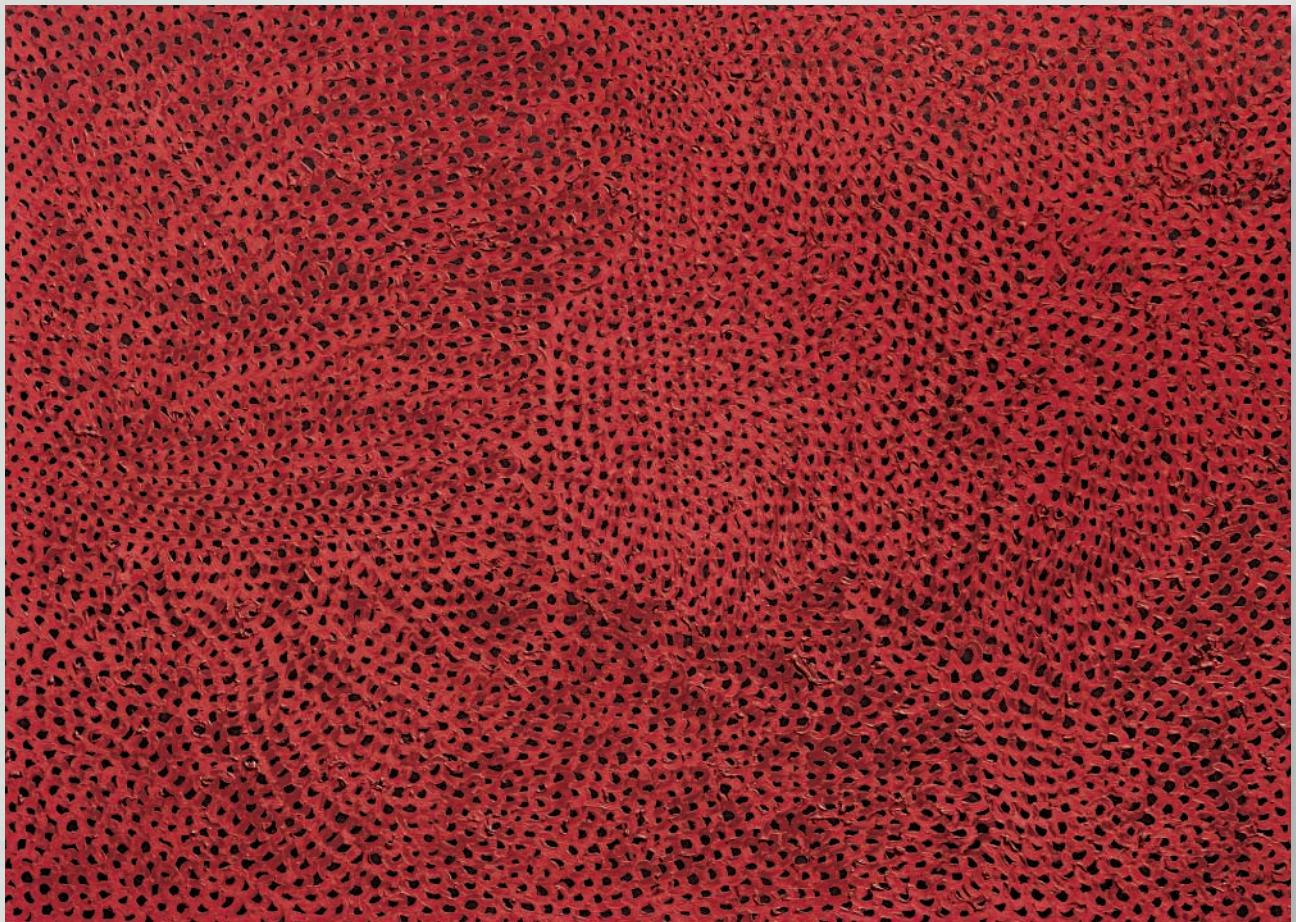
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CHRISTIE'S
PRIVATE SALES



Property From An Important American Private Collection
YAYOI KUSAMA (JAPAN, B. 1929)

Untitled
oil on canvas
102 x 142.2 cm. (40 1/8 x 56 in.)
Painted circa. 1960
HK\$22,000,000-32,000,000
US\$2,800,000-4,200,000

**ASIAN 20TH CENTURY & CONTEMPORARY ART
EVENING SALE**

Hong Kong, 25 November 2017

**ASIAN 20TH CENTURY ART
DAY SALE**

Hong Kong, 26 November 2017

**ASIAN CONTEMPORARY ART
DAY SALE**

Hong Kong, 26 November 2017

VIEWING

24-25 November 2017

Hong Kong Convention and Exhibition Centre
No. 1 Expo Drive, Wanchai, Hong Kong

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CHRISTIE'S



RON ARAD (B. 1951)
A '2 R NOT' CHAIR, 1992
number one from an edition of 20, blackened and polished copper
30 1/4 in. (77 cm.) high, 24 in. (51 cm.) wide, 24 in. (61 cm.) deep
signed Ron Arad 1/20
\$40,000-60,000

DESIGN

New York, 14 December 2017

VIEWING

9-13 December 2017
20 Rockefeller Plaza
New York, NY 10020

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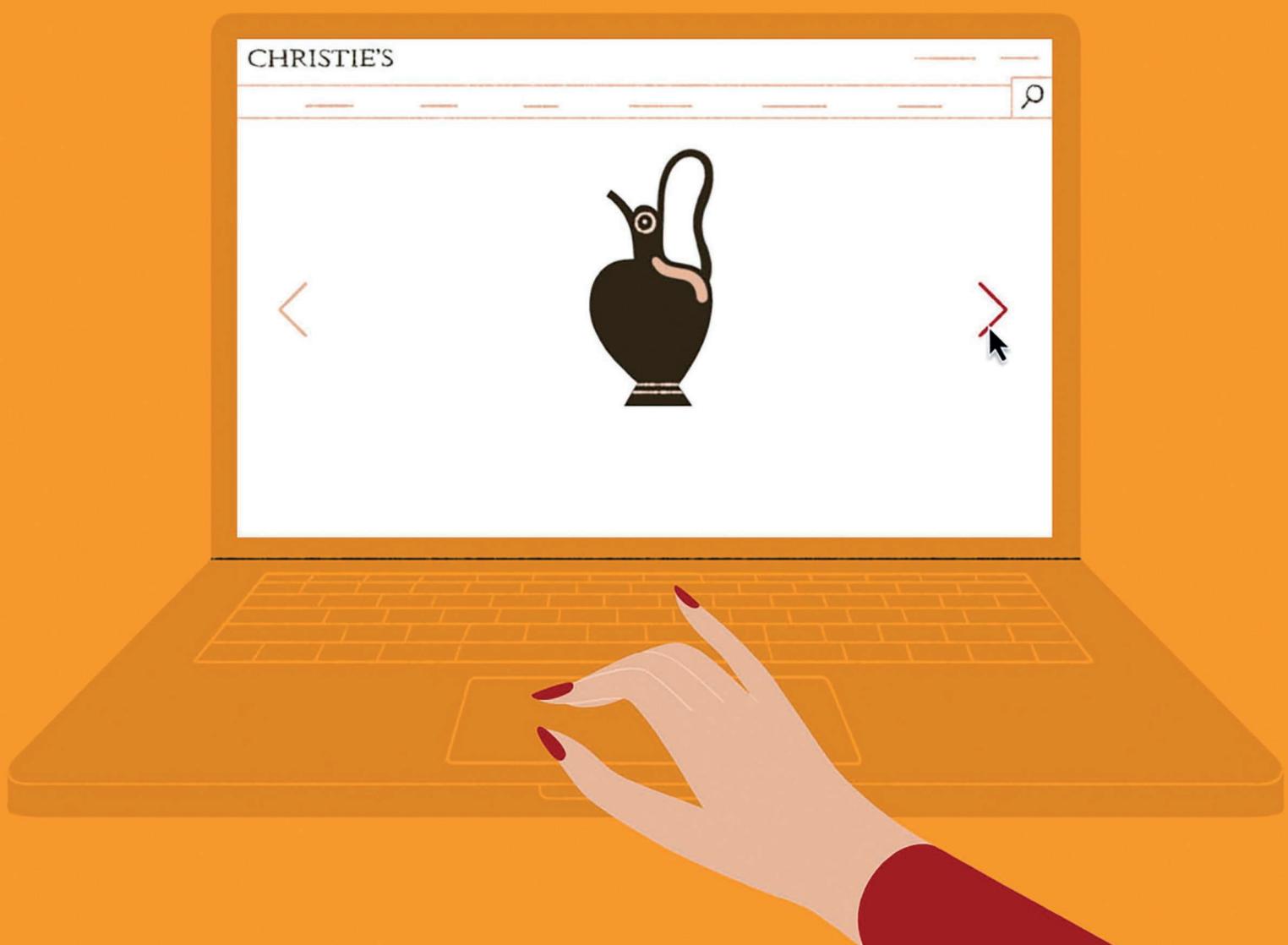
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INDEX

A

Abakanowicz, M., 949
Alÿs, F., 809, 934
Andersson, K., 853, 854
Andre, C., 849
Aubertin, B., 973
Avedon, R., 916

B

Baldessari, J., 913
Balkenhol, S., 947
Banisadr, A., 878, 879
Basquiat, J.-M., 806, 903, 905
Bochner, M., 898
Bonalumi, A., 897
Boone, W., 964
Bourgeois, L., 848, 896
Bradford, M., 837, 838
Bradley, J., 906
Brown, C., 935
Buren, D., 826
Butterfield, D., 892, 950
Byers, J. L., 894, 895

C

Cattelan, M., 927
Cave, N., 890
Chamberlain, J., 844
Condo, G., 839, 840, 959
Cragg, T., 831, 942
Crewdson, G., 985

D

Dienes, S., 899
Dunham, C., 858, 859
F

Fischl, E., 876, 922

Flavin, D., 823, 952

Flood, M., 977, 983, 984

G

Garber-Maijkovska, A., 963
Gilbert & George, 816
Gober, R., 920, 933
Gonzalez-Torres, F., 830
Gorchov, R., 956
Gormley, A., 842
Graham, R., 888
Grotjahn, M., 803
Gursky, A., 989

H

Hammons, D., 836
Haring, K., 814
Heizer, M., 944
Hernández, S., 971
Hesse, E., 930, 931
Hirst, D., 960

Hodges, J., 954

Holzer, J., 978

Horn, R., 875

I

Innes, C., 967

J

Jenney, N., 817, 939

Johnson, R., 962

K

Kapoor, A., 909
Katz, A., 815, 900, 901, 936
KAWS, 924, 965
Kiefer, A., 821, 822, 835, 861
Koons, J., 818, 926, 979
Korine, H., 982
Krebber, M., 866

L

Lawler, L., 808, 873
Levine, S., 867, 868, 869, 874, 907, 910, 912
LeWitt, S., 827, 929, 932, 953
Ligon, G., 804
Longo, R., 819, 918
Los Carpinteros, 883

M

Mangold, R., 846, 928
Marden, B., 833
Martin, J., 975
Mehretu, J., 802, 805
Morris, S., 966
Muniz, V., 986, 987, 988
Muñoz, J., 889, 948, 951
Murakami, T., 850, 851, 923, 925
Mutu, W., 972

N

Nara, Y., 841
Nordström, J., 887

O

Ofili, C., 882
Otterness, T., 893
Oursler, T., 955

P

Parrino, S., 902
Pérez, E., 969
Polke, S., 862
Prince, R., 810, 813, 914, 915, 919, 958
Puryear, M., 832

R

R., Tal, 968
Rauch, N., 834, 863, 864
Rothenberg, S., 921
Ruby, S., 981
Ruscha, E., 843, 872

S

Salle, D., 877
Serra, R., 825, 828, 845
Shapiro, J., 891, 943, 946
Sherman, C., 870, 871, 908, 911, 917
Shonibare, Y., 881
Stingel, R., 812, 961
Sugimoto, H., 990, 991
di Suvero, M., 829, 945

T

Taaffe, P., 884, 970
Tansey, M., 811
The Haas Brothers, 976
Thomas, M., 880
Tomaselli, F., 974
Turrell, J., 824
Tuttle, R., 885

W

de Waal, E., 847
Wadden, B., 957
Walker, K., 852, 980
Warhol, A.; Basquiat, J.-M., 807, 904
Warren, R., 941
Wesley, J., 937, 938
West, F., 865
Wiley, K., 856
Wilson, D. R., 940
Wilson, F., 855
Wojnarowicz, D., 886
Wong, M., 857
Wood, J., 801, 820

Z

Zhang, X., 860



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