



# POST-WAR AND CONTEMPORARY ART

FEATURING WORKS FROM THE COLLECTION OF MELVA BUCKSBAUM

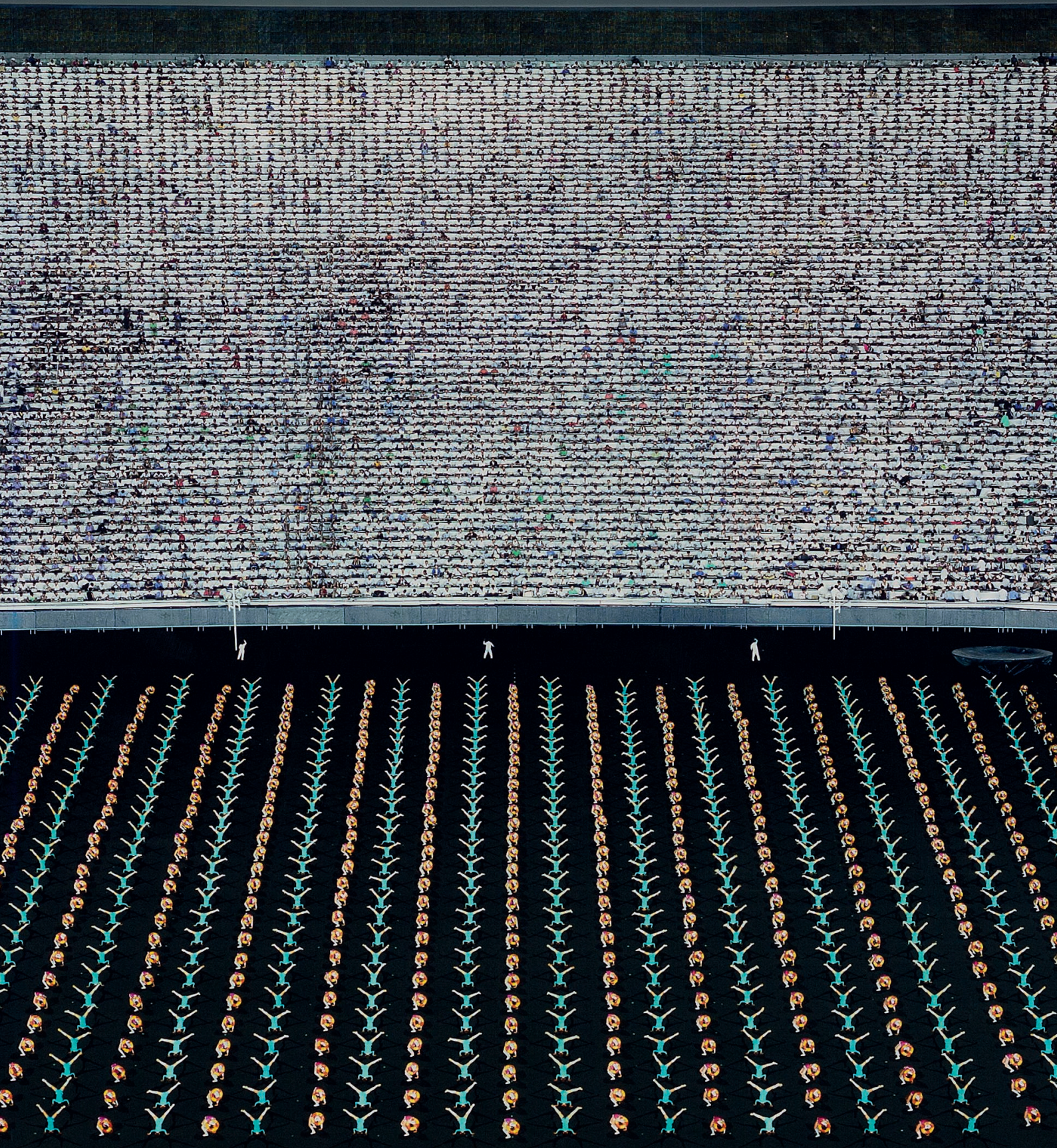
New York 1 March 2018

CHRISTIE'S











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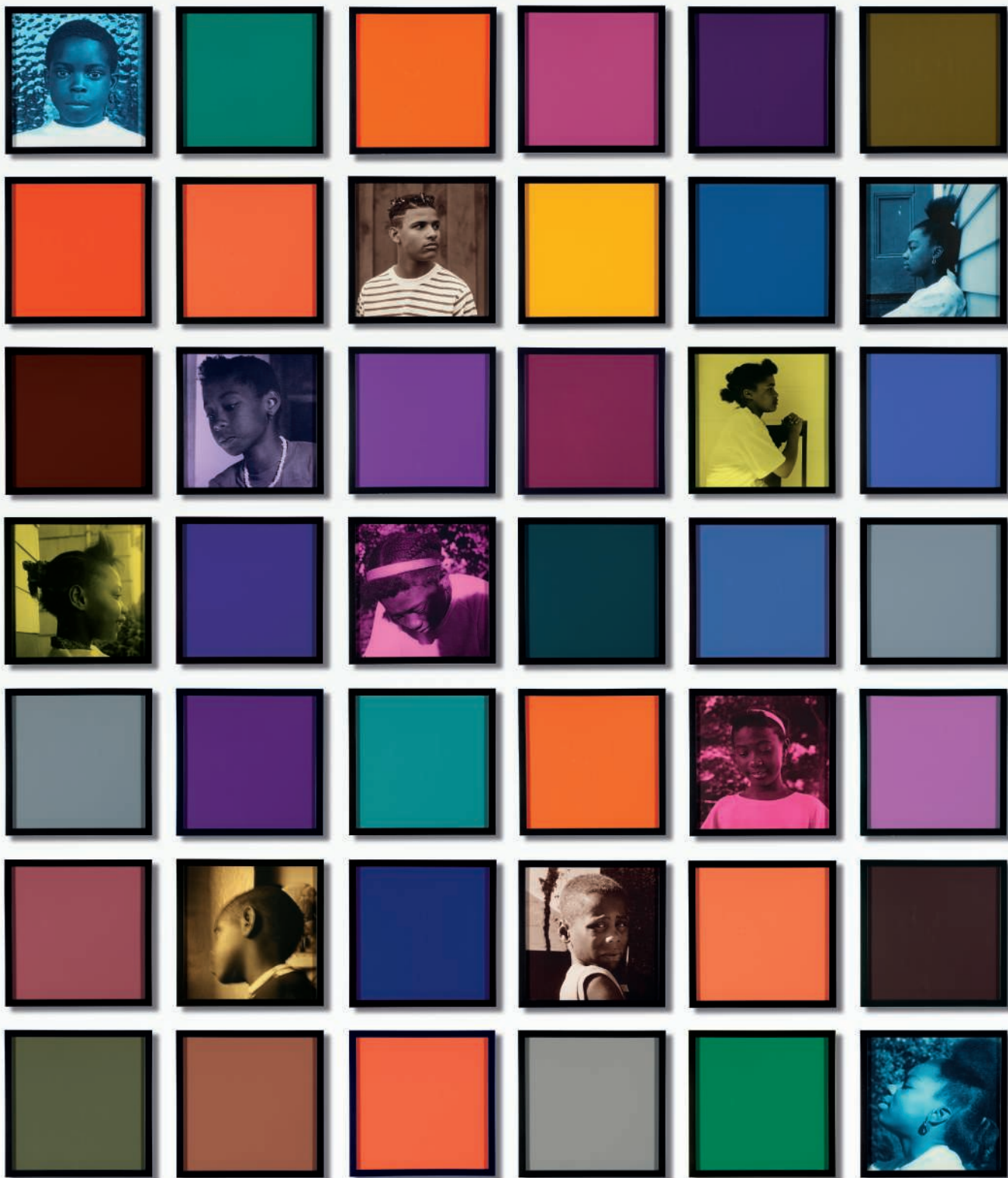
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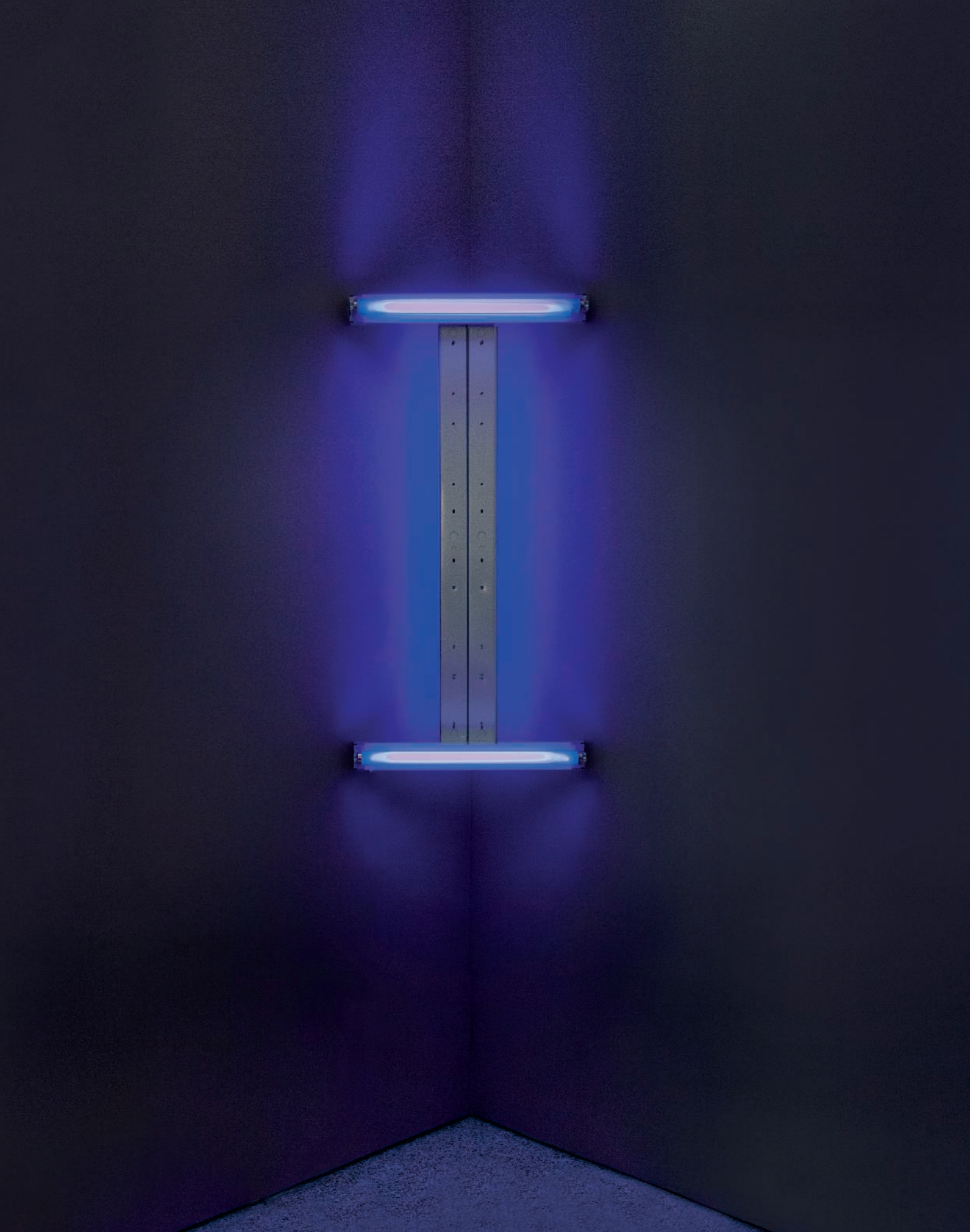














# POST-WAR AND CONTEMPORARY ART

FEATURING WORKS FROM THE COLLECTION OF MELVA BUCKSBAUM

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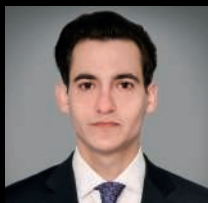
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## AUCTION

**Thursday 1 March 2018**

**Session 1 at 10:00 am (Lots 1-161)**

**Session 2 at 2:00 pm (Lots 201-433)**

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Saturday	24 February	10 am - 5 pm
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Tuesday	27 February	10 am - 5 pm
Wednesday	28 February	10 am - 5 pm

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# CHRISTIE'S







# ILLUSTRATIONS

## FRONT COVER:

Lot 14  
Sam Francis, *Blue, Yellow and Green*, 1958.  
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## BACK COVER:

Lot 6  
Ed Ruscha, *Home with Complete Electronic  
Security System*, 1982 (detail).  
© Ed Ruscha

## INSIDE FRONT COVER:

Lot 48  
Alex Katz, *Red Hat (Nicole)*, 2013 (detail).  
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## FRONTISPIECE ONE:

Lot 271  
Andreas Gursky, *Pyongyang III*, 2007 (detail).  
© Andreas Gursky / Artists Rights Society  
(ARS), New York, 2018 / Courtesy Sprüth  
Magers Berlin London

## FRONTISPIECE TWO:

Lot 236  
Jenny Holzer, *Stripes*, 2007 (detail).  
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## FRONTISPIECE THREE:

Lot 276  
Carrie Mae Weems, *Untitled (Colored People  
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© Carrie Mae Weems. Courtesy of the artist  
and Jack Shainman Gallery, NY

## FRONTISPIECE FOUR:

Lot 11  
Jean Dubuffet, *Site avec 5 personnages*, 1981  
(detail).  
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## FRONTISPIECE FIVE:

Lot 9  
Georg Baselitz, *Schwarzweiß - drei Beine  
(Remix)*, 2006 (detail).  
© Georg Baselitz 2018

## OPPOSITE AUCTION INFORMATION:

Lot 77  
Dan Flavin, *untitled*, 1966-1968.  
© 2018 Stephen Flavin / Artists Rights  
Society (ARS), New York

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Ken Price, *Kabongy Balls*, 2002.  
© Estate of Ken Price, Courtesy Matthew  
Marks Gallery

## SESSION I DIVIDER:

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Helen Frankenthaler, *The Bay*, 1957 (detail).  
© 2018 Helen Frankenthaler Foundation, Inc. /  
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## SESSION II DIVIDER:

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George Condo, *Mental Landscape*, 2008 (detail).  
© 2018 George Condo / Artists Rights Society  
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© 2018 Sam Francis Foundation, California /  
Artists Rights Society (ARS), New York.

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© Pat Steir

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The Post-War and Contemporary Art department would like to thank the following: Stephen Jones; Candace Wetmore; Emma Laramie; Ace Ehrlich; Lara Abouhamad; Richard LaSalle; Rusty Riker; Deb Catalano; Vlad Golanov; Kim Chapman; Jen Gilbert; Marissa Rodakis; Christie Bianco; Arnie Brulhardt; Kevin Berg; Tommy Ilg; Travis Jorle; Scott Marsten; Aaron Young; Alex Gonzalez; Mike Myers; Pete Ng; Katie Marber; Lexi Bishop; AJ Kiyoizumi; Ali Immergut; and Sam Becker; Julia Reger; Amélie Alexandre; Julia Hirschberg; Camdin Bartholomew; and Samantha Kohl for their help in the production of this catalogue.

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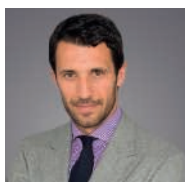
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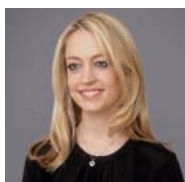
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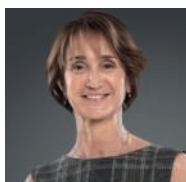
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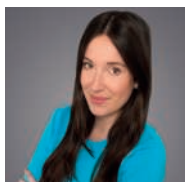
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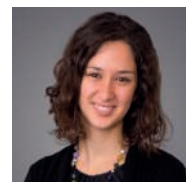
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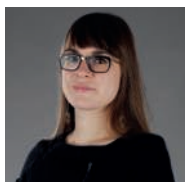
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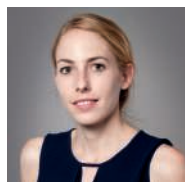
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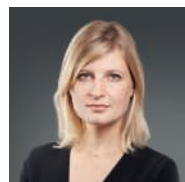
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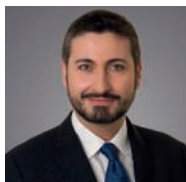
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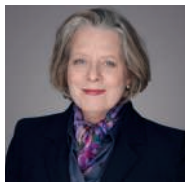
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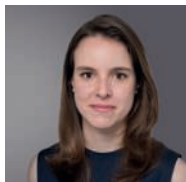
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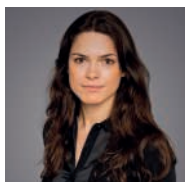
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For full contact details, please refer to page 472









# SESSION I

Thursday 1 March 2018  
at 10.00 am  
(Lots 1-161)



1

## HELEN FRANKENTHALER (1928-2011)

### *The Bay*

signed and dated 'Frankenthaler 3/57' (lower right); signed again, titled and dated again 'Frankenthaler "The Bay" 3/57' (on the stretcher)

oil on canvas

14 x 16 in. (35.6 x 40.6 cm.)

Painted in 1957.

\$60,000-80,000

#### PROVENANCE

André Emmerich Gallery, New York

Everett Ellin Gallery, Los Angeles

Acquired from the above by the present owners, 1958

*"In making a painting, you have to allow for the awareness in you that is not fully conscious, allowing for the disorder or chaos that is not yet order, the kind of chaos sometimes expressed in dreams."*

-Helen Frankenthaler

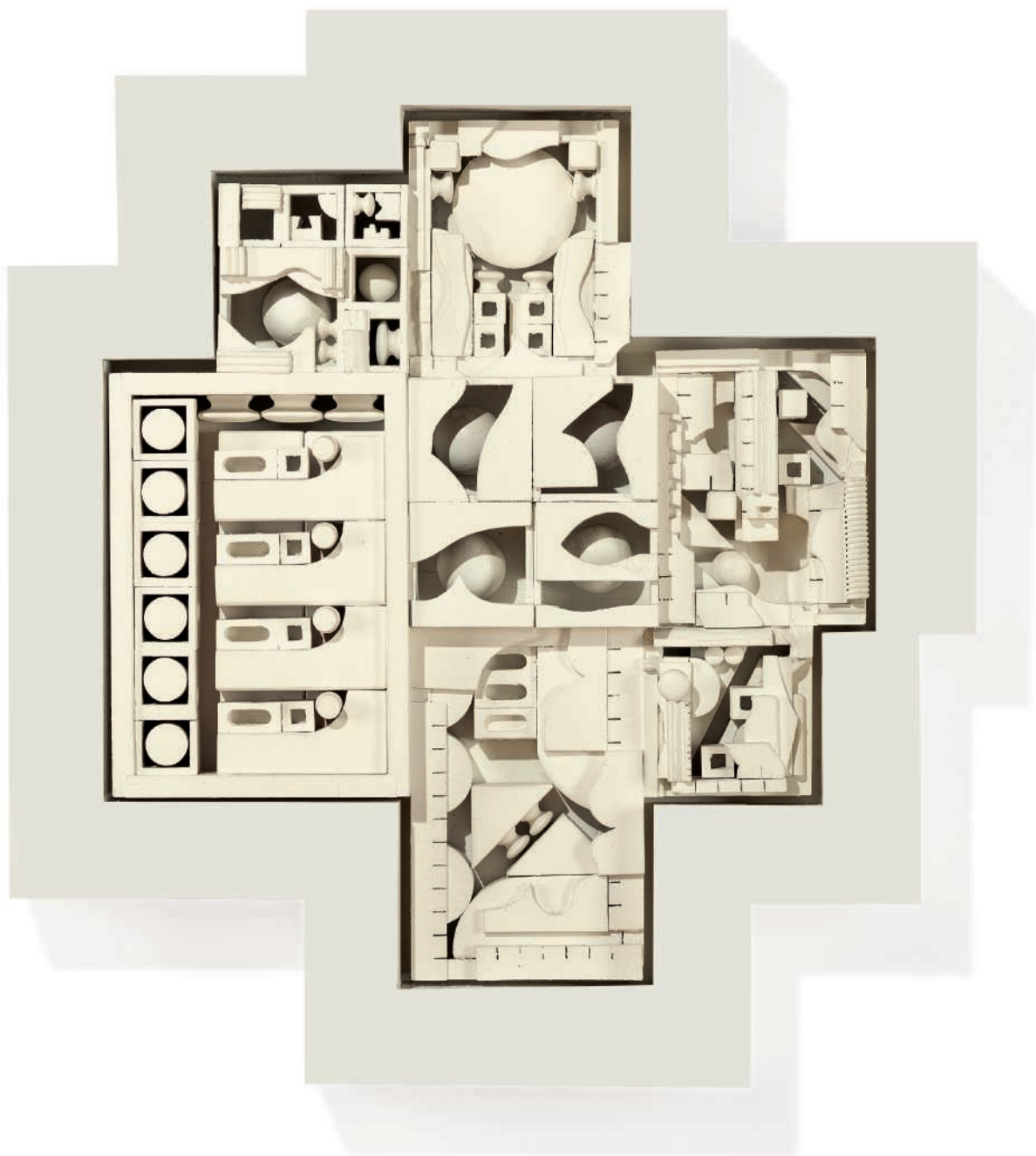


Helen Frankenthaler in her studio, 1969. Photo: © Ernst Haas / Getty Images. Artwork: © 2018 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York.









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**2**

**LOUISE NEVELSON (1899-1988)**

*Dawnscape VI*

wood painted white and Formica

34 3/8 x 30 7/8 x 4 7/8 in. (87.3 x 78.4 x 12.4 cm.)

Executed in 1969.

\$100,000-150,000

**PROVENANCE**

Pace Gallery, New York

Acquired from the above by the present owner, 1970

**LITERATURE**

A. Glimcher, *Louise Nevelson*, New York, 1976, n.p. (illustrated)





3

# **ALFONSO OSSORIO (1901-1990)**

## *SPLIT*

oil, shells, acrylic beads, artificial eyes, acrylic gemstones, feather, glass, fabric, glitter and resin on Masonite in artist's painted frame  
 37 3/8 x 23 3/8 x 2 1/8 in. (94.9 x 59.4 x 5.4 cm.)  
 Executed in 1961.

\$30,000-50,000

### **PROVENANCE**

Private collection, United States, acquired directly from the artist  
 Cordier & Ekstrom Gallery, New York  
 Private collection, New Jersey  
 Private collection, New York

### **EXHIBITED**

East Hampton, Eric Firestone Gallery, *Montauk Highway: Postwar Abstraction in the Hamptons*, August-September 2017.



## 4

### SAM GILLIAM (B. 1933)

#### *Flowering Plum*

signed and dated 'Sam Gilliam -86' (on the reverse of the second panel from the left)

acrylic on canvas, in four parts

overall: 54 ¼ x 97 ¼ x 4 ½ in. (137.8 x 247 x 10.5 cm.)

Painted in 1986.

\$100,000-150,000

#### PROVENANCE

Acquired directly from the artist by the present owner

*“This is an artist who seems capable of making paint stand on its head and do tricks.”*

(K. Gunderson, 'Review/Art; Nicholas Africano Explores the Melding of Innocence and Experience,' *New York Times*, May 3, 1991.)

Across four large canvases, Sam Gilliam presents a vivid display of expressive color and brushwork. Building on his iconic 'drape' paintings from the 1960s, *Flowering Plum* develops his investigations into expansive canvases by enveloping them in thick layers of acrylic paint. Dynamic brushwork covers the surface of the canvas with sweeps, splatters, and peaks of thick impasto. Broad swathes of acrylic interrupted by thin ribbons of color nestle alongside substantial mounds of paint, making for an extremely active painterly service. In addition, the two central canvases have a thin horizontal 'notch' cut into the lower right corner in further example of the artist's interest in non-traditional supports. Early in his career, he painted on loose tarpaulin-like canvas which he then gathered up and displayed hanging from the wall or ceiling. Both the encrusted painterly surface and the shaped canvases attest to the artist's desire to push the traditional boundaries of painting, a wish that has remained with Gilliam throughout his life.

Of these later canvases, the critic Eleanor Heartney wrote that in the mid-1980s Gilliam "presents a body of works in which meaning is woven into the structure of the works, as part of their strivings for unity and their measured accommodation of freedom and order" (E. Heartney, quoted by J. Binstock, *Sam Gilliam: a retrospective*, exh. cat., Corcoran Gallery of Art, 2005, p. 133). Linking his work to that of Frank Stella, Heartney concludes that both artists are seeking meaning through "explorations of real and illusionary depth,

this time incorporating elements that paraphrase part art... [for example] de Kooning brushstrokes" (*Ibid.*). In *Flowering Plum*, Gilliam's muscular brushwork clearly evokes the spirit of his Abstract Expressionist forebears, namely Willem de Kooning and Jackson Pollock.

Sam Gilliam established himself as one of the preeminent painters of his generation while working in Washington, D.C. during the 1960s. Together with his Abstract Expressionist counterparts in New York, Gilliam's innovations with paint application and his radical transformation of the canvas support continuously expanded the possibilities for the future of abstract painting. Working alongside painters such as Kenneth Noland, Gilliam elaborated upon existing Color Field processes and aesthetics while turning on its heading the Greenbergian notions of the "integrity of the picture plane," in addition to disrupting the boundaries between the visual world of painting and the tangible world outside it. During an era when African American artists were expected by many to create figurative work explicitly addressing racial subject matter, Gilliam insisted on pursuing the development of a new formal language that celebrated the cultivation and expression of the individual voice and the power of non-objective art to transcend cultural and political boundaries.







5

## KEN PRICE (1935-2012)

### *Kabongy Balls*

acrylic on fired ceramic  
16 ½ x 23 x 16 in. (41.9 x 58.4 x 40.6 cm.)  
Executed in 2002.

\$200,000-300,000

#### PROVENANCE

L.A. Louver Gallery, Venice, California  
Acquired from the above by the present owner

#### LITERATURE

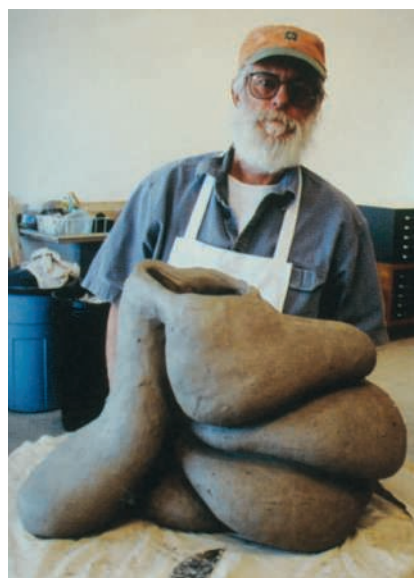
D. Pagel, "Price Purges Anxiety and Sets Libidos Free," *Los Angeles Times*, June 2002.

#### EXHIBITED

Venice, California, L.A. Louver Gallery, *Ken Price*, June-July 2002.

*"Price's sculptures look newborn and freshly made; they establish their own 'now' moment. They have a curious, timeless quality as though freshly born like a flower, an egg or a chrysalis."*

(J. Coplans, "California Sculpture Today," *Artforum*, August 1963, p. 4)



Ken Price in his studio, Toas, circa 2004. © Estate of Ken Price, Courtesy Matthew Marks Gallery.

Ken Price's *Kabongy Balls* is a striking example of the California sculptor's singular practice. Executed in 2002, the polychrome ceramic sculpture stands on the two pillars of Price's practice: form and finish. Perhaps mastery of these two qualities is required of every accomplished sculptor, but Price, arguably more successfully than any other artist of the last half century, has combined them in radical ways that distinguish him in the field. Relentlessly innovative, the artist's work would undergo various evolutions before arriving at the style for which he is perhaps best known, and of which *Kabongy Balls* is an illustrative example. Using iridescent flecks of paint on organic forms, Price's later sculptures appear extraterrestrial, ancient and cuttngly contemporary all at once.

Resembling a giant distorted gourd or perhaps a shimmering fossilized cephalopod, this work has a style all its own, separate and apart from the handful of sculptural styles dominant since the 1960s. Eschewing any hint of irony, insincerity, or winking art-historical nodding, *Kabongy Balls* is radical in its impeccable craftsmanship and sincerity. Price, who emerged in the era of California Finish Fetish artists, has always been concerned with texture and surface but, unlike those artists, creates decidedly organic forms derived from the natural—as opposed to the industrial—world.

With its copper colored basecoat and pink, blue, and red specks, the sculpture further connects itself to the natural world. Earthen colors bolster its organic look, suggesting an organism in some sort of transitional phase. Nearly writhing, the sculpture's tentacle-like elements seem to pull away from the central spire as if preparing for a large-scale cellular division. Its heavy, bulbous extremities give the form a natural and believable sense of mass that, in its solidity, casts off age-old notions of clay and the functional role of ceramics more broadly.

Dispensing with tradition, Price solidifies the typically fragile medium. Solid and stable, *Kabongy Balls* delights in its own dismissal of artistic norms. Neither functional, monumental, representational nor entirely abstract, this particular example, and Ken Price's sculpture more broadly, thrives in its irreverent uniqueness. Existing in a perpetually mercurial zone, his sculpture occupies an art-historical grey area. Never solidly pinned to one group or movement, Price's ageless body of work spans a period known for breakneck changes in taste, gliding over them like a surfer on a wave. *Kabongy Balls* reflects Price's remarkable self-assuredness and, in one sculpture, captures the essence of a storied five-decade career in art.







## 6

### ED RUSCHA (B. 1937)

#### *Home with Complete Electronic Security System*

pastel on paper

image: 49 x 37 in. (124.5 x 94 cm.)

sheet: 50 x 38 ½ in. (127 x 96.8 cm.)

Executed in 1982.

\$450,000-550,000

#### PROVENANCE

Leo Castelli Gallery, New York

Texas Gallery, Houston

Willem Peppler, Sweden, 1983

Acquired from the above by the present owner

#### EXHIBITED

Kassel, Germany, *Documenta 7*, June–September 1982, vol. 2, p. 288 (illustrated).

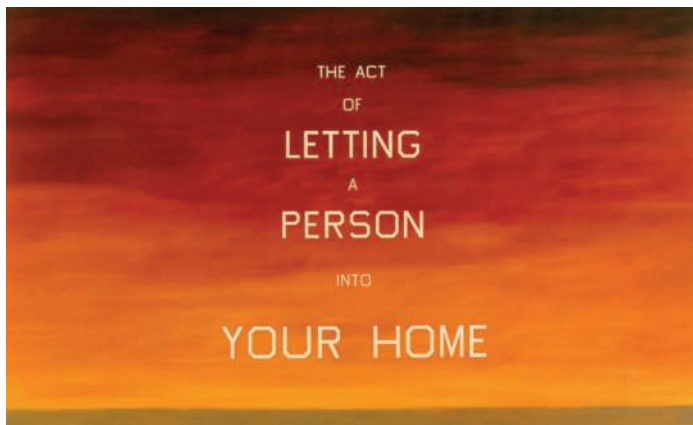
Houston, Texas Gallery, *Billy Al Bengston & Edward Ruscha: New Works on Paper*, December 1982–January 1983.

#### LITERATURE

E. Ruscha, *They Call her Styrene*, London, 2000, n.p. (illustrated).

R. Brite, T. Gyllenstierna, E. Norlin and L. Oppenheim, eds., *A Collector and his Oeuvre*, Willem Peppler, Sweden, 2008, p. 163 (illustrated).

This work will be included in *Edward Ruscha Catalogue Raisonné of the Works on Paper, Volume 2: 1977-1997*, edited by Lisa Turvey (forthcoming in fall 2018).



Ed Ruscha, *The Act of Letting a Person Into Your Home*, 1983. Whitney Museum of American Art, New York. © Ed Ruscha.

Ed Ruscha's *Home with Complete Electronic Security System* epitomizes the artist's investigations into the formal and syntactic understanding of language by placing recognizable words or phrases in unexpected settings. In this example, Ruscha places a phrase that might ordinarily accompany a real estate advert, for example, in a much wider geopolitical context by having it float over a planetary object floating in dark space. The period during which this work was executed was dominated by increasing anxiety about the threat of the nuclearization of space and a global nuclear war, a fear which would result in the development of Ronald Regan's Strategic Defense Initiative (also known as 'Star Wars') early in 1983.

This large-scale work on paper is occupied by Ruscha's skilled depiction of the looming darkness of the heavens. Executed in gray pastel, the subtle, almost imperceptible, gradation from dark to light, and the introduction of the merest hint of pale blue as the sky lightens where it meets the horizon



HOME WITH  
COMPLETE  
ELECTRONIC  
SECURITY  
SYSTEM





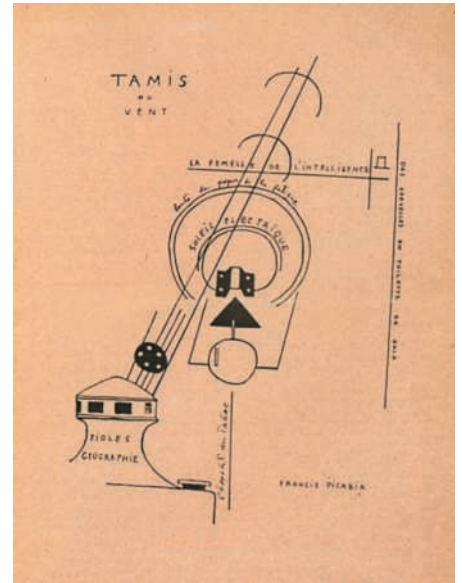
HOME WITH  
COMPLETE  
ELECTRONIC  
SECURITY  
SYSTEM







Ed Ruscha, 1984. Photo: SHIMABUKURO © 2018. Artwork: © Ed Ruscha.



Francis Picabia, *Tamis du Vent*, 1919. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

line of the globe, attests to his skills in his chosen medium. Visually at least, the planet is included here almost as an afterthought—only the merest slice of it visible in the extreme lower right corner—yet it nonetheless remains at the symbolic center of the composition, due in part to Ruscha's adroit choice of words that hover protectively over it. The artist's *Word* paintings, as they have become known, have become one of the central tenets of the artist's *oeuvre*, and in this work Ruscha brings together this body of work with his expansive landscapes into one coherent image.

Although well known for his iconic depictions of gas stations and the famous Hollywood sign, Ruscha also had a prolonged interest in the form of the globe. The earth appears in several paintings from this period including *Untitled (World)*, 1982; *The World and its Onion*, 1983 (Collection of the Frederick R. Weisman Art Foundation, Los Angeles), and *Untitled*, 1984 (Collection of the artist). Usually, Ruscha depicts the globe in its entirety, with the Atlantic Ocean at its center and hovering in an empty universe. But here, the position of the globe in the lower right corner of the composition more closely mimics the low horizon line that has become a recognizable motif of his *Hollywood* paintings and his other panoramic landscapes.

While Ruscha's word paintings had in part derived from his investigations of collage as a young artist, he had also fleetingly explored Abstract Expressionism, which had been the dominant force in American art colleges at the time. "Looking back, I can see that Abstract Expressionism is vital painting... it's real... and I still love it," Ruscha has said. "So, I don't find it

foreign to me. But it's only a step towards my direction.... So, it became a question of either loading the brush with colour and attacking a canvas that was pure white, or something else... something preconceived. I took the second way. My paintings were almost dreamed about in advance, rather than painted on the spot... I began to plan my work" (E. Ruscha, quoted in B. Blistène, "Conversation with Ed Ruscha", pp. 126-41, *Edward Ruscha: Paintings Schilderijen*, exh. cat., Rotterdam, 1990, p. 128).

In *Home with Complete Electronic Security System*, Ruscha appears to have co-opted the appearance of Rothko's late paintings. However, he has negated it through both the perspective implied by the globe's horizon, which recalls the Romantic landscapes of Caspar David Friedrich, and by the sheer orderliness of the composition, which is clearly premeditated and a far cry from the work of the Action Painters who had still been so dominant during Ruscha's student days. In a further twist to the legacy of Abstract Expressionism, Ruscha both continues and subverts Clement Greenberg's theories regarding the flatness of the picture plane by superimposing the writing on the universe. Ruscha has created an emphatically figurative and legible picture that functions on two levels: that of the image and that of the words. In this way, he seduces the viewer into reading the image while provocatively disrupting the disbelief that he himself has asked us to suspend. In this way, this work reveals the constant, deliberately irresolvable push and pull that informs his work, echoing the process by which the deliberately prosaic selection of text wryly deflates ominous mood of the sky.



7

## ALEX KATZ (B. 1927)

### *Martha*

signed and dated 'Alex Katz 04' (on the overlap)

oil on canvas

96 x 33 ½ in. (243.8 x 85.1 cm.)

Painted in 2004.

\$220,000-280,000

#### PROVENANCE

Pace Gallery, New York

Acquired from the above by the present owner, 2004

#### EXHIBITED

New York, Pace Gallery, *Alex Katz: Twelve Paintings*, September-October 2004, pp. 20-21 (illustrated).



Martha Stewart, 2014. Photo: Michael Stewart/WireImage/Getty Images.

Alex Katz's 2004 *Martha* finds the artist at his best, hinting at complex psychologies with cool, effortless skill and a legendary knack for color and composition. Here, his subject is pop culture staple Martha Stewart, whose name, image and brand are ubiquitous in entertainment and lifestyle circles. The painting belongs to a series depicting influential women in culture and the arts: all painted in a tightly cropped, vertical format, the paintings in this series are at-once monumental and intensely personal. *Martha*, with its delicately balanced colors and partially obscured subject, exudes intensity and a stoicism perhaps more indicative of the star's personal life than her bubbly on-screen persona.

Long celebrated for his stylized but straightforward portrayals of women, Katz's work is among the most iconic and distinctive in 20th century painting. Sometimes mentioned alongside Pop figurative painters like Tom Wesselmann, Katz's penchant for pared-down luxury is evident in his treatment of his subject. Stewart's detached elegance is bolstered by her neatly shaped, frosty blond hair and radiant,

sunlight-tinged skin. Sporting a simple crew-neck shirt with a black cardigan, Stewart's striking face consumes the canvas, the background of which is painted a misty shade of bone white.

Created several decades after his initial portraits of the 1950s, *Martha* pays tribute to the ways in which the artist has continued to revitalize his concentration on figurative painting over his long and distinguished career. Far from a retreading of past motifs, *Martha* finds Katz innovating on his most successful motifs, altering composition and format while wholly transforming the viewer's experience. *Martha* is an excellent example of the artist's mature years – at once epitomizing the artist's large scale visual language, while also serving as a powerful portrait of an icon of contemporary American culture. A powerful example of his celebrated practice, *Martha* is a sure-handed representation of an iconoclastic entertainer, executed by one of the preeminent American painters of the second half of the 20th century.







8

## ALICE NEEL (1900-1984)

*Constantine Grimaldis*

signed and dated 'Neel '83' (lower right)

oil on canvas

36 x 44 in. (91.4 x 111.8 cm.)

Painted in 1983.

\$150,000-200,000

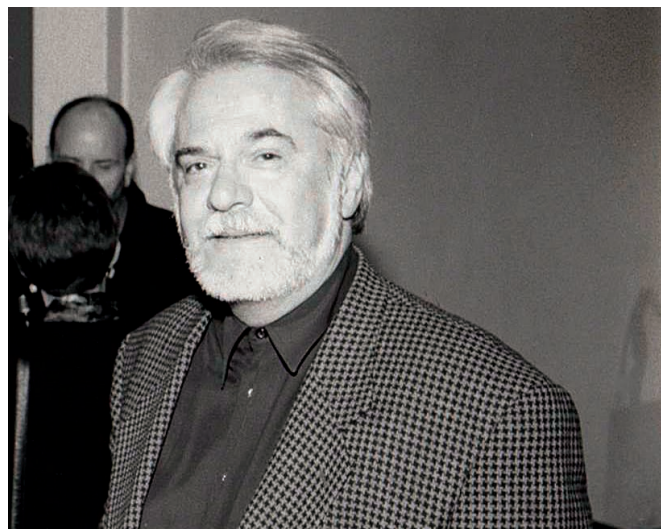
### PROVENANCE

Acquired directly from the artist by the present owner

### EXHIBITED

Corpus Christi, Art Museum of South Texas, *About Face*, August-October 1984, n.p. (illustrated).

Alice Neel's portraits are among the most powerful and reflective examples of the genre. This 1983 painting depicts the Baltimore gallery owner Constantine Grimaldis, whom Neel met at an art lecture in 1980. This inauspicious meeting led to a lasting friendship between the two that continued until her death in 1984, the result of which was two exhibitions at the subject's gallery plus this striking portrait. Sitting in a chair with his legs crossed, the figure of Grimaldis is depicted with Neel's signature bold and expressionistic brushstrokes. Her detailed rendering of the sitter's head reveals the concentration on Grimaldis's face, shown in the pools of light and dark flesh-toned pinks that portray the light falling across his distinctive features. Bright pops of color, in the red tie and the blue pants, lift the colorful composition to a Matisse-like level of chromatic vibrancy.

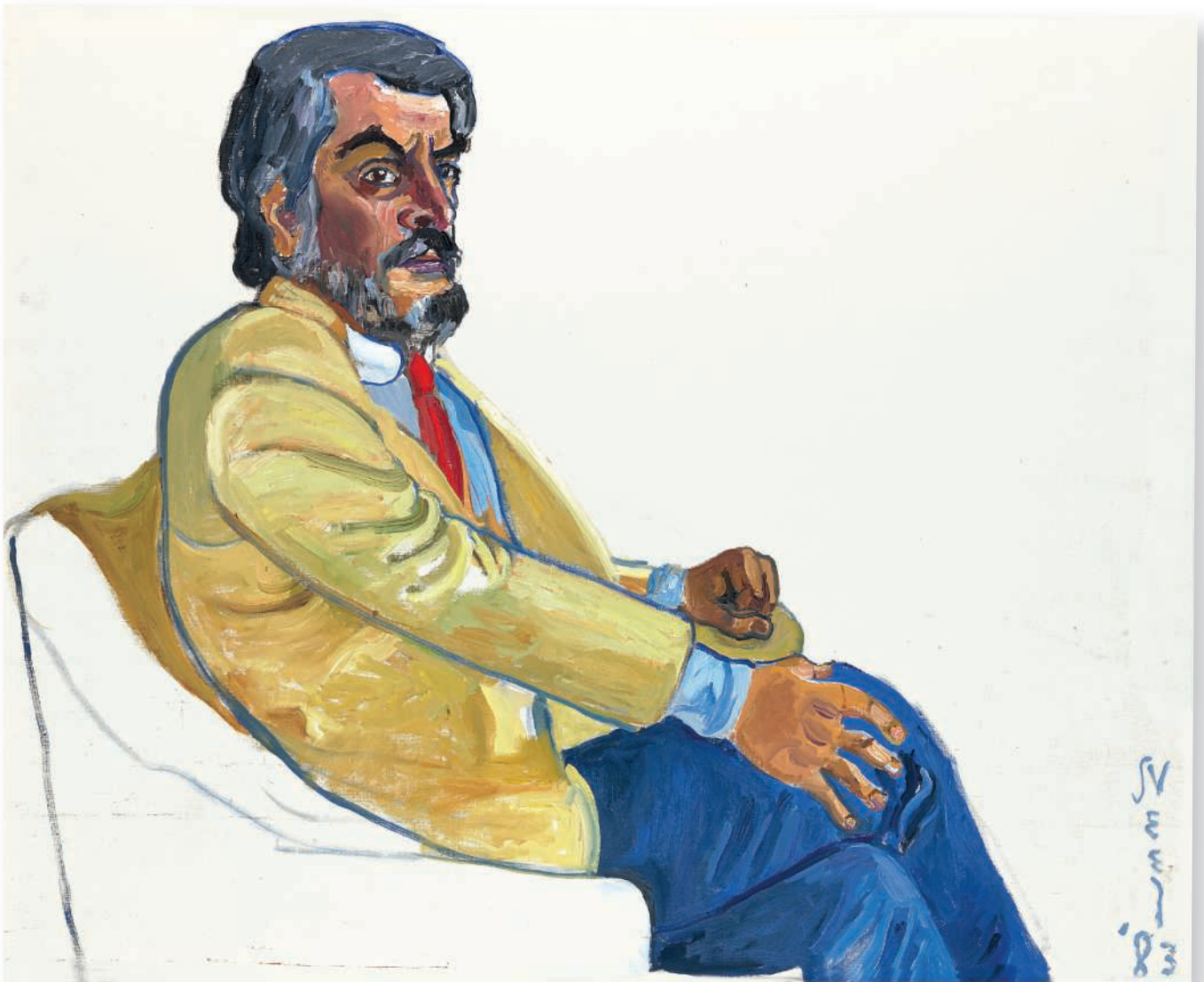


Constantine Grimaldis.

Constantine Grimaldis founded his eponymous gallery in 1977 and in the intervening forty years it has established a reputation as being a cornerstone of Baltimore's art community, and as playing a central role in the development of many of the city's esteemed collections. The gallery has become known for supporting young, regional artists (including the Abstract Expressionist painter Grace Hartigan) in addition to organizing exhibitions by established artists. Grimaldis first met Neel in 1980 at a lecture the artist gave at the Maryland Institute College of Art (MICA). He had long admired the artist's work and after the lecture approached her to suggest holding an exhibition at his gallery. She readily agreed and the pair organized their first exhibition in 1981. It was after this show that Neel first suggested painting the dealer's portrait, but the process didn't begin until after a second exhibition was held in 1983. Following this show, Grimaldis visited Neel's apartment in Harlem on three consecutive afternoons where he sat for the artist, a couple of hours at a time. What most stuck Grimaldis about Neel's process was the silence and concentration that enveloped her as she was painting. Ordinarily, Grimaldis says, Neel was a very convivial and talkative person but when she was painting she was completely silent. Grimaldis recalls that Neel began the canvas by painting the head; at one point, he asked to see what she had done; reluctantly she agreed and a delighted sitter declared "that's exactly how I think of myself!"

One of the foremost figure painters of the post-war period, Alice Neel was persistent and determined in the pursuit of her unique form of painting when it was widely deemed to be the most unfashionable of genres. The originality and quiet power of her work ultimately came to be recognized in the wake of her first retrospective at the Whitney; since then her reputation has grown to the point where she has gained a unique and iconic status in the history of American painting. Neel's paintings grew out of the Social Realist concerns of American Art of the 1920s and 1930s, during which time she formed her highly personal brand of figuration. Her paintings often incorporated a strict, self-imposed formula yet working within these confines, Neel created a surprisingly wide range of works, all of which—whatever their subject matter—possess an expressive paint quality that, in the case of this work, results in an intensely probing painting.







**GEORG BASELITZ (B. 1938)***Schwarzweiß - drei Beine (Remix)*

titled and dated 'Remix Schwarz weiß drei Beine 25/VI/06' (on the reverse)

oil on canvas

98 3/8 x 78 3/4 in. (250 x 200 cm.)

Painted in 2006.

\$280,000-350,000

**PROVENANCE**

Galleri Bo Bjerggaard, Copenhagen

Acquired from the above by the present owner

**EXHIBITED**Copenhagen, Galleri Bo Bjerggaard, *GBB* 1999, August-November 2009.

*"Recently, after many other restless shifts in style and practice, he started an intriguing new series of paintings. Their method is called remix. They are new formulations of old paintings or rather old motifs and subject-matter and all painted in a very light, casual manner, in thinly brushed paint, light and swift sometimes as watercolour. [...] Painting is now sheer, free, unhindered painting. [...] The image we then have of the artist...is one of someone who carries his life's work with him as a great treasure with other surprises to come."*

(R. Fuchs, "Baselitz/Katz: Memories," *Georg Baselitz. Benjamin Katz: Die Richtung Stimmt*, Cologne, 2007, pp. 20-21.)







**ANSELM KIEFER (B. 1945)***Landschaft bei Buchen*

signed and dated 'Anselm Kiefer 71' (on the reverse)

watercolor and gouache on paper

9 3/8 x 13 1/4 in. (23.8 x 33.6 cm.)

Painted in 1971.

\$100,000-150,000

**PROVENANCE**

Private collection, acquired directly from the artist

Private collection

Anon. sale; Koller Auktionen, Zürich, 30 June 2008, lot 3652

Private collection, New York

Anon. sale; Christie's, New York, 22 September 2010, lot 39

Acquired at the above sale by the present owner



Caspar David Friedrich, *Wanderer Above a Sea of Fog*, 1817. Hamburger Kunsthalle, Hamburg. Photo: bpk, Berlin / Hamburger Kunsthalle / Elke Walford / Art Resource, NY.

This sublime winter scene depicting the fields and forests of the German countryside is an outstanding example not only of Anselm Kiefer's skill as an artist, but also the breadth and versatility of his *oeuvre*. Throughout his career, Kiefer worked adroitly on both the monumental and minute scale, and works such as this form a central part of the discussion Kiefer was having about the nature of German identity. Working in this particular size, he focuses on the intimate details of his own exploration into the history of German artistic traditions and by choosing to examine the topography of the low rolling Odenwald range of mountains near Buchen in southern Germany, introducing intensely personal references to the landscape of his childhood where the artist had first learnt to paint with watercolors. The lyrical nature of these works—the delicately shifting subtle beauty of the palette of contrasting warm and cool tones, combined with the bleak and ominous mountains and forests in the distance—recalls the duality of the nature of German identity that was Kiefer's concern throughout much of his career. He particularly appreciated the immediacy that the medium of watercolor offered him, commenting “with watercolor you cannot work by levels, you do one level and that's it. You do more and it

becomes a failure” (B. Cavaliere, *Anselm Kiefer: Works on Paper in The Metropolitan Museum of Art*, New York, 1998, p. 10). Both literally and conceptually, Kiefer's works on paper are lighter than his large-scale paintings, but this does not make them any less powerful. The intimacy of both the size and medium serve only to intensify the supremacy of Kiefer's ability to depict the power of German history and myth.

The powerful relationship between man and the land has been a constant theme throughout much of art history, depicted by many artists including van Gogh's deeply psychological wheat fields and even Kiefer's German compatriot, Casper David Friedrich. Yet, the mythology, philosophy, and theology that suffuse Kiefer's work attest to a staggering breadth of knowledge across cultures and eras. In the past ten years alone he has been the subject of major retrospectives at the Royal Academy in London, the Guggenheim Museum Bilbao, and the Modern Art Museum in Fort Worth, a show which also traveled to the Musée d'art contemporain de Montréal, the Hirshhorn Museum and Sculpture Garden in Washington, D.C., and the San Francisco Museum of Modern Art.







**JEAN DUBUFFET (1901-1985)***Site avec 5 personnages*

signed with the artist's initials and dated 'J.D. 81' (lower right)

acrylic on paper

19 5/8 x 26 5/8 in. (49.8 x 67 cm.)

Painted in 1981.

\$150,000-250,000

**PROVENANCE**

Estate of the artist, Paris

Galerie Bellier, Paris

Acquired from the above by the present owner

**LITERATURE**M. Loreau, *catalogue des travaux de Jean Dubuffet Psycho-sites, fascicule XXXIV*, Paris, 1984, p. 68, no. 241 (illustrated).

*"For myself, I aim for an art which would be in immediate connection with daily life, an art which would start from this daily life, and which would be a very sincere and very direct expression of our real life and our real moods."*

-Jean Dubuffet





12

## JEAN DUBUFFET (1901-1985)

### *Arbre à Coiffe Expansive*

signed with the artist's initials and dated 'J.D. 69' (lower edge)  
epoxy paint on polyurethane  
28 ¾ x 26 ¾ x 22 ¾ in. (73 x 67.9 x 57.8 cm.)  
Executed in 1969.

\$200,000-300,000

#### PROVENANCE

Pace Gallery, New York  
Acquired from the above by the present owner, 1969

#### EXHIBITED

New York, Pace Gallery, *Jean Dubuffet: SIMULACRES*, July-August 1969,  
pp. 29 and 45, no. 8 (illustrated).

#### LITERATURE

M. Loreau, *catalogue des travaux de Jean Dubuffet, fascicule XXV: Arbres, murs, architectures*, Lausanne, 1974, p. 12, no. 1 (illustrated).

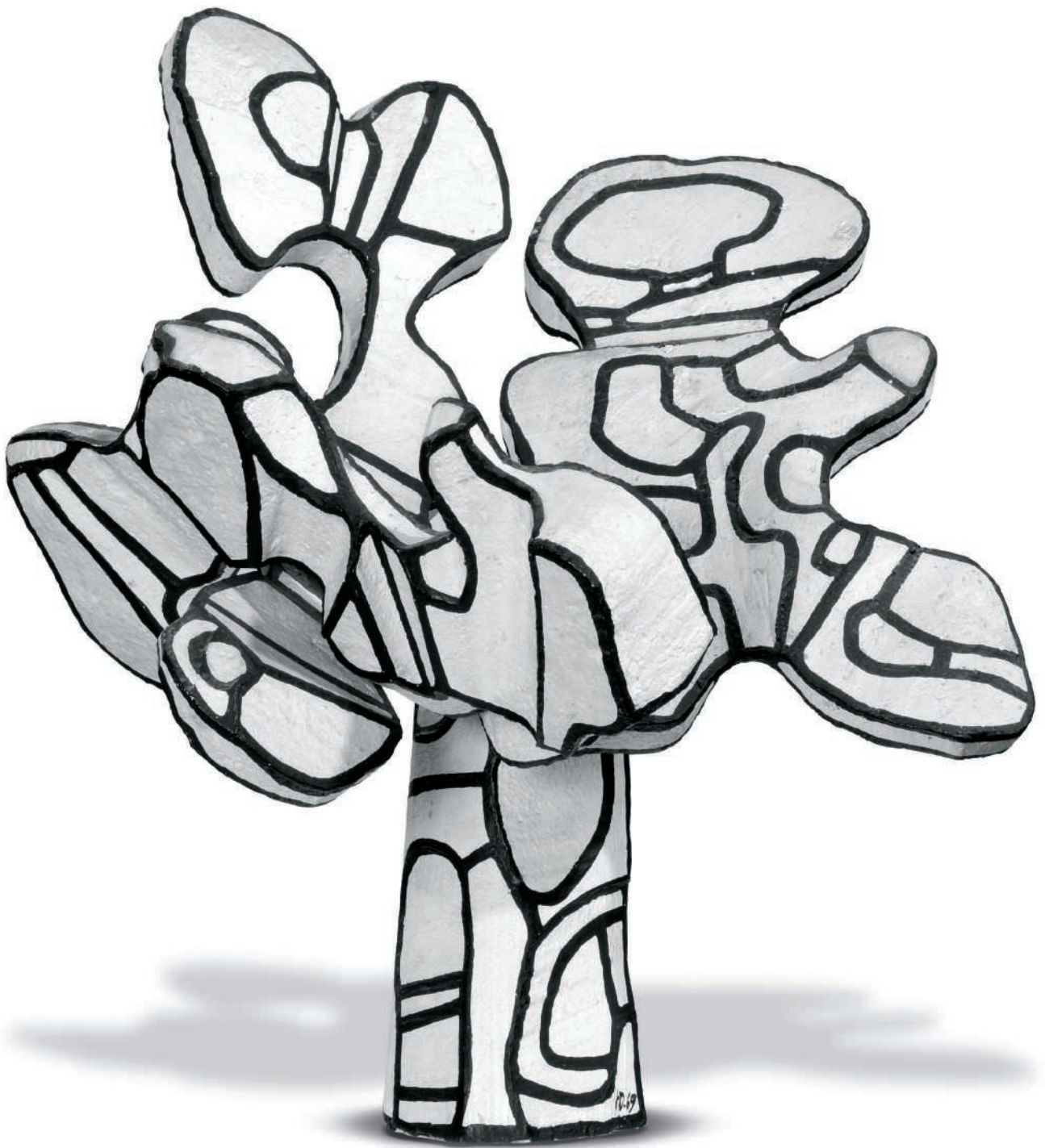


Jean Dubuffet, *Groupe de Quatre Arbres*, 1970-1972. Photo: Arthur Lavine. Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

*"...various ideas eventually came to seem somewhat heavy and awkward, and finally I settled upon the name...of "Simulacres," which hints, not too explicitly, at their phantasmic and illusory quality. For the dictionary meaning of "simulacre" is "unreal semblance" or "mock appearance," terms which are also applied to ghosts."*

-Jean Dubuffet





13

**EVA HESSE (1936-1970)**

*No title*

oil on canvas

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

Painted *circa* 1958.

\$80,000-120,000

**PROVENANCE**

Acquired directly from the artist by the present owner, 1958

**LITERATURE**

A. Spohn, *"I will paint against every rule I or others have invisibly placed"*

(*Eva Hesse, 28. Oktober 1960*): *Werkverzeichnis der Gemälde von Eva Hesse*, Berlin, 1997, pp. 94-95 (illustrated).

B. Rosen and R. Petzinger, eds., *Eva Hesse: Catalogue Raisonné, Volume I: Paintings*, New Haven, 2006, pp. 106-107, no. P 43 (illustrated).

*"Only painting can now see me through and I must see it through. It is totally interdependent with my entire being. It is the source of my goals, ambitions, satisfactions and frustrations. It is what I have found through which I can express myself, my growth—and channel my development. It affords the problems which I can think through, form ideas which I can work with and arrive at a statement. Within its scope I can develop strength and conviction."*

-Eva Hesse





14

## SAM FRANCIS (1923-1994)

*Blue, Yellow and Green*

oil on canvas

31 7/8 x 15 7/8 in. (79.7 x 39.7 cm.)

Painted in 1958.

\$700,000-1,000,000

### PROVENANCE

Private collection, London, 1958

Maxwell Davidson Gallery, New York, 1979

Acquired from the above by the present owner, 1980

### EXHIBITED

Edinburgh, Scottish National Gallery of Modern Art, *Sam Francis, Richard Diebenkorn: Two American Painters, Abstract and Figurative*, May-June 1965, p.9, no. 16.

### LITERATURE

D. Burchett-Lere and W. C. Agee, *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings*, 1946-1994, Berkeley, 2011, no. SFF260 (illustrated).

This work is identified with the archival identification number of SFF.260 in consideration for the forthcoming addendum to the *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings*, to be published by the Sam Francis Foundation. This information is subject to change as scholarship continues by the Sam Francis Foundation.

*“What most interested him... was the quality of light itself... not just the play of light, but the substance from which light is made.”*

(J. J. Sweeney, quoted in P. Selz, *Sam Francis*, New York, 1975, p. 34)



Sam Francis in his studio 1957. Photo: Arnold Newman/Getty Images. Artwork: © 2018 Sam Francis Foundation, California / Artists Rights Society (ARS), New York.





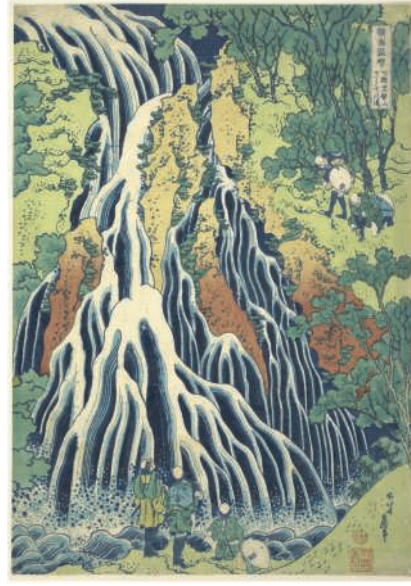








Claude Monet, *Water Lilies*, 1916. National Museum of Western Art, Tokyo.



Katsushika Hokusai, *Kirifuri Waterfall at Kurokami Mountain in Shimotsuke*, circa 1832. Metropolitan Museum of Art, New York. Photo: © The Metropolitan Museum of Art. Image source: Art Resource, NY.

Sam Francis's unrivalled ability to produce work that combines sublime delicacy and chromatic intensity have singled him as one of the most innovative post-war artists of his generation. *Blue, Yellow and Green* provides a lavish demonstration of his mastery of the painted medium as his vivid assemblage of tightly packed forms jostle for attention in the center of the composition. The rich lapis blues that are placed adjacent to brilliant yellows and deep, majestic purples mark out this work as an exemplary example of his intense use of color. The aqueous nature of these restive forms is further enhanced by strong verticality of the canvas, and Francis's inclusion of a series of almost expressionistic drips that subsequently flow down the surface of the painting with dramatic effect.

A sense of moving light, and of capturing it on the surface of his paintings lies at the heart of this work. As Francis himself wrote, "Color is light on fire. Each color is the result of burning, for each substance burns with a particular color" (S. Francis, quoted in J. Butterfield, *Sam Francis*, exh. cat., Los Angeles County Museum of Art, 1980, pp. 9-10). *Blue, Yellow and Green* is the physical manifestation of the shimmering, mirage-like world of light crystallized in the form of color that Francis first experienced during a period of enforced bed rest in hospital. The legendary curator James Johnson Sweeney explained that Francis was fascinated by "[the] play of light on the ceiling, the dawn sky and sunset sky effect over the Pacific, when his cot was wheeled out on the hospital balcony. What most interested him... was the quality of light itself... not just the play of light, but the substance from which light is made" (J. J. Sweeney, quoted in P. Selz, *Sam Francis*, New York, 1975, p. 34). The gestures and movements that are evident in this painting are clearly on display on the surface, each stroke recording Francis's own movements and thereby acting as visible evidence of the artist's evident reveling in the painterly process.

Painted in 1958, *Blue, Yellow and Green* has resided in the same private collection for nearly 40 years. It is recorded in the artist's catalogue raisonné only with a black and white photograph, along with a notation that its whereabouts are unknown. Its reappearance is significant as paintings

from this period have come to be regarded as representing a crucial turning point in Sam Francis's career. Already during the first half of the 1950s, Francis had gained an impressive following, especially in France, where he was largely based. Indeed, the sculptor Alberto Giacometti and the widow of Henri Matisse had both acquired works by him, a tribute to his standing. Where his previous paintings had often focused on single colors, creating immersive, variegated monochromes, in 1957 Francis began to explore the power of the background itself, of the white field against which he was painting, using it no longer as the mere support for his luminous, rippling colors but instead as a color and powerful element in its own right. Here, Francis makes exceptional use of the vertical canvas as the lapis-lazuli-like columns of predominantly blue cells are thrown into vibrant relief by the white that surrounds them. In turn, this space has itself been articulated by the penetrating striations, the drips and spatter with which Francis has deliberately punctuated so much of the surface. This creates a thrilling, dynamic interplay that is made all the more intense by the sheer sense of light that emanates from the surface of the canvas.

*Blue, Yellow and Green* is formally related to series of paintings from 1957 to 1959 that include *Middle Blue*, *Around the Blues* (Tate Modern, London) and *Towards Disappearance II* (Museum of Modern Art, New York). These works see Francis opening up the dense compositions of his earlier canvases to portray a more sweeping internal configuration. Francis's use of his signature vivid blue in works from this period also show a rich gradation of color that ranges from opaque to the darkest, almost black concentration of pigment. This shift in Francis's work was at the forefront of a wider movement in American art away from the dense, pigment heavy surfaces of the Abstract Expressionists in the 1950s towards a greater degree of clarity that started to appear in the 1960s. In this sense, Francis is regarded as a pioneer and a major figure in one of the major movement of the time, what would become known as color-field painting.

Δ15

## HANS HOFMANN (1880-1966)

### *Fantasia*

signed and dated 'hans hofmann 63' (lower right); signed again, titled, dedicated and dated again 'Fantasia to: harold Rosenberg For Patia 1963 hans hofmann' (on the reverse)

oil on canvas

25 ¼ x 30 ¼ in. (64.1 x 76.8 cm.)

Painted in 1963.

\$250,000-350,000

#### PROVENANCE

Harold and May Rosenberg, New York, acquired directly from the artist, 1963

Barbara Annis & Associates, New York

Loretta Howard Gallery, New York

Hackett-Freedman Gallery, San Francisco

Acquired from the above by the present owner, 2004

#### EXHIBITED

Montclair Art Museum, *The Harold and May Rosenberg Collection*,  
February-March 1973, no. 31.

#### LITERATURE

*ARTnews*, 103, no. 9, October 2004, p. 50 (illustrated).

S. Villiger, ed., *Hans Hofmann: Catalogue Raisonné of Paintings, Volume III: Catalogue Entries 1952-1965*, Burlington, 2014, p. 388, no. P1459 (illustrated).



Wassily Kandinsky, *Improvisation 20*, 1911. Pushkin Museum of Fine Arts, Moscow.  
Photo: Scala / Art Resource, New York.

*Fantasia* is a strikingly emotive late work by Hans Hofmann. Painted three years before his death in 1966 at the age of 85, the picture encapsulates Hofmann's artistic philosophy and his influential place within the Abstract Expressionist movement. In contrast to other New York School painters, Hofmann's eschewal of one particular style and his diverse approach to the canvas throughout his career is clearly distinguished in *Fantasia* by the surface that is highly textured with thick daubs of colorful pigment that enlivens the picture surface. In keeping with Hofmann's innovative tendency, the organic quality of *Fantasia* also contrasts with the rectangular forms of Hofmann's contemporaneous blocks of color.

The first owner of *Fantasia*, to whom the picture is inscribed, was Harold Rosenberg, the influential art critic who defined the artists of Abstract Expressionism as "Action Painters" in a seminal essay for *Art News* in 1952. That the painting's title is the same as a work completed by Hofmann twenty years earlier suggests that the artist is here revisiting his creative legacy as part of this vanguard. The 1943 *Fantasia* includes drip painting, a technique for which Hofmann's fellow-artist and acquaintance Jackson Pollock would later become famous, and while there are recollections of this method in the later picture, the work is altogether bolder in its vibrant physicality. The viscous planes of brown, green, red, blue, and yellow reveal Hofmann's perceptions of the natural world but, as Rosenberg well understood, these are recreated anew upon the artist's active confrontation with the canvas.





Lot 16 No Lot



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

17

## WILLEM DE KOONING (1904-1997)

### *Two Women*

ink on paper  
24 x 18 ¾ in. (61 x 47.6 cm.)  
Executed in 1955.

\$20,000-30,000

#### PROVENANCE

Elaine de Kooning, East Hampton  
Private collection, New York, by descent from the above  
Diane Upright Fine Arts, New York  
Acquired from the above by the present owner

#### LITERATURE

J. Mason, ed., *Creative America*, New York, 1962, pp. 22-23 and 68-69 (illustrated).  
G. Gluck, "Blues and Greens on Reds", *New York Times*, February 1965, p. X19 (illustrated).  
H. By, "Touwtrekken Om de Erfenis," *Haagse Post*, July 1989, p. 41 (illustrated).  
*Willem de Kooning: Printer's Proofs from the Collection of Irwin Hollander, Master Printer*, exh. cat., Salander-O'Reilly Galleries, New York, 1991, p. 143 (illustrated).

#### EXHIBITED

East Hampton, Gild Hall, *Willem de Kooning: Works from 1951-1981*, May-July 1981, p. 24, no. 45 (illustrated).  
Minneapolis, Walker Art Center; Ottawa, National Gallery of Canada;  
Washington, D.C., Phillips Collection; Buffalo, Albright-Knox Art Gallery and  
St. Louis, Washington University, Kemper Art Museum, *de Kooning: drawings/ sculptures*, March-April 1974, no. 80.



18

**ROBERT MOTHERWELL**  
**(1915-1991)**

*A View No. 3*

signed with the artist's initials 'RM' (upper right)  
oil and ink on paper  
14 ¼ x 11 ¼ in. (36.2 x 28.6 cm.)  
Executed circa 1958.

\$20,000-30,000

**PROVENANCE**

David Gibbs & Co., London, 1959  
Mr. and Mrs. Eugene V. Thaw, New York  
Their sale; Sotheby's, New York, 12 April 1965,  
lot 27  
Private collection  
Anon. sale; Sotheby's, New York, 30 March 1978,  
lot 12  
André Emmerich Gallery, New York and James  
Goodman Gallery, New York  
Edward Saxe, New York, 1978  
Acquired from the above by the present owner

**LITERATURE**

E. C. Goossen, "Robert Motherwell and the  
Seriousness of Subject," *Art International*, 3, nos.  
1-2, January-February 1959, pp. 33-35, 38 and 51  
(illustrated as *Painting*).  
H. H. Arnason, *Robert Motherwell*, New York, 1977,  
no. 97 (illustrated).  
J. Flam, K. Rogers and T. Clifford, eds., *Robert  
Motherwell, Paintings and Collages, A Catalogue  
Raisonné, 1941-1991, Volume Three: Collages and  
Paintings on Paper and Paperboard*, New Haven  
and London, 2012, p. 444, no. W84 (illustrated).



Robert Motherwell's studio, circa 1958 (present lot  
illustrated). Photo: © Peter A. Juley & Son Collection,  
Smithsonian American Art Museum. Artwork:  
© Dedalus Foundation, Inc./Licensed by VAGA,  
New York, NY.

The diamond-shaped form that appears in the  
*View* series, including in the present work,  
developed out of works such as *The Spanish  
Night*, which Motherwell created while living in  
Saint-Jean-de-Luz, a small Basque town located  
on the French-Spanish border. In a 1961 interview  
with Rudi Blesh, Motherwell discusses the series  
and reveals: "about that title I meant it as a view,  
a point of view, one way of looking at painting"  
(J. Flam, et al, *Robert Motherwell, Paintings  
and Collages, A Catalogue Raisonné, 1941-1991,  
Volume Three: Collages and Paintings on Paper  
and Paperboard*, New Haven and London, 2012,  
p. 444.)

19

**GEORGE RICKEY (1907-2002)**

*Two Lines Temporal*

incised with the artist's signature, dedication and date  
'Made for Bob Boo Coates Rickey '64' (on the base)

stainless steel

64 ¼ x 68 x 4 ¾ in. (163.2 x 172.7 x 12.1 cm.)

Executed in 1964. This work is number two from an edition of ten plus one artist's proof.

\$40,000-60,000

**PROVENANCE**

Robert M. Coates, New York

David Stuart Galleries, Los Angeles

Scott White Contemporary Art, San Diego

Acquired from the above by the present owner

**EXHIBITED**

Los Angeles, David Stuart Galleries, *George Rickey*,  
June 1964.





THE PROPERTY OF A GENTLEMAN

20

**MARY BAUERMEISTER  
(B. 1934)**

*In Memory of Raw Umber*

signed twice and dated twice '1966 Bauermeis  
(lower left); titled twice 'RAW UMBER' (right  
edge); titled again "'IN MEMORY OF RAW  
UMBER' (on the reverse)  
wood box construction—ink, paper collage, lens  
stones, wood, Plexiglas and glass  
7 5/8 x 7 1/2 x 2 7/8 in. (19.4 x 19.1 x 7.3 cm.)  
Executed in 1966.

\$8,000-12,000

**PROVENANCE**

Galeria Bonino, New York  
Acquired from the above by the present owner,  
circa 1968



21

**PHILIP GUSTON (1913-1980)**

*Untitled*

signed, inscribed and dated 'To Isolde and Donald  
Grossman—Philip Guston 1966' (lower edge)  
ink on paper  
18 3/4 x 23 in. (47.6 x 58.4 cm.)  
Drawn in 1966.

\$20,000-30,000

**PROVENANCE**

Isolde and Donald Grossman, New York, acquired  
directly from the artist  
Their sale; Sotheby's, New York, 20 November  
1996, lot 75  
Private collection, New York  
Anon. sale; Sotheby's, New York, 16 May 2002,  
lot 241  
Acquired at the above sale by the present owner

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





PROPERTY FROM A PRIVATE NEW JERSEY COLLECTION

**22**

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

*Untitled*

oil on paper

23 <sup>7</sup>/<sub>8</sub> x 18 <sup>3</sup>/<sub>4</sub> in. (60.6 x 47.6 cm.)

Painted *circa* 1975.

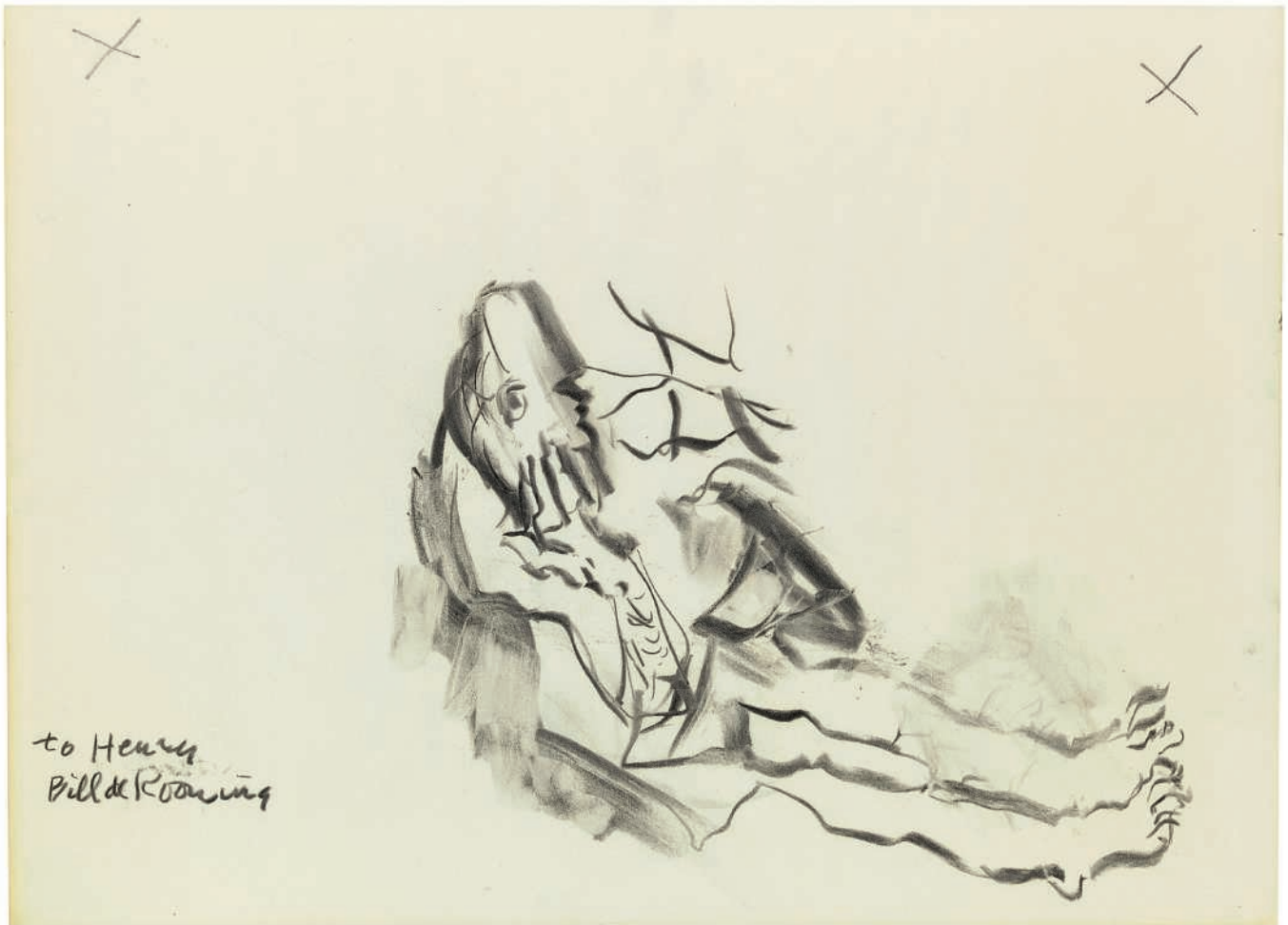
\$40,000-60,000

**PROVENANCE**

Dr. Henry Vogel, New York

Acquired from the above by the present owner, *circa* 1984





PROPERTY FROM A PRIVATE NEW JERSEY COLLECTION

**23**

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

*Untitled*

signed and dedicated 'to Henry Bill de Kooning' (lower left)

charcoal on paper

17 x 23 7/8 in. (43.2 x 60 cm.)

Executed *circa* 1968.

\$15,000-20,000

**PROVENANCE**

Dr. Henry Vogel, New York

Acquired from the above by the present owner, *circa* 1984



24

## HANS HOFMANN (1880-1966)

### *Landscape No. 103*

stamped with the Estate of Hans Hofmann stamp and numbered 'M-1266'  
(on the reverse)

oil on panel

24 x 30 in. (61 x 101.6 cm.)

Executed *circa* 1940.

\$80,000-120,000

#### PROVENANCE

Estate of the artist

André Emmerich Gallery, New York

Private collection, Paramus

Anon. sale; Sotheby's, New York, 19 November 1981, lot 7

Private collection, Tarrytown

Anon. sale; Sotheby's, New York, 6 November 1985, lot 180

Private collection

Anon. sale; Sotheby's, New York, 12 November 2009, lot 174

Acquired at the above sale by the present owner

#### EXHIBITED

New York, André Emmerich Gallery, *Hans Hofmann: Provincetown Landscapes 1934-1945*, January 1977.

#### LITERATURE

S. Villiger, ed., *Hans Hofmann: Catalogue Raisonné of Paintings, Volume II (1901-1951)*, Farnham, 2014, p. 171, no. P288 (illustrated).





PROPERTY FROM THE ROTHSCHILD ART FOUNDATION

**25**

**GEORGE RICKEY  
(1907-2002)**

*Space Churn*

incised with the artist's signature and date 'Rickey 1963' (on the base)  
stainless steel on marble base  
16 ½ x 11 x 13 ½ in. (41.9 x 27.9 x 34.3 cm.)  
Executed in 1963. This work is unique.

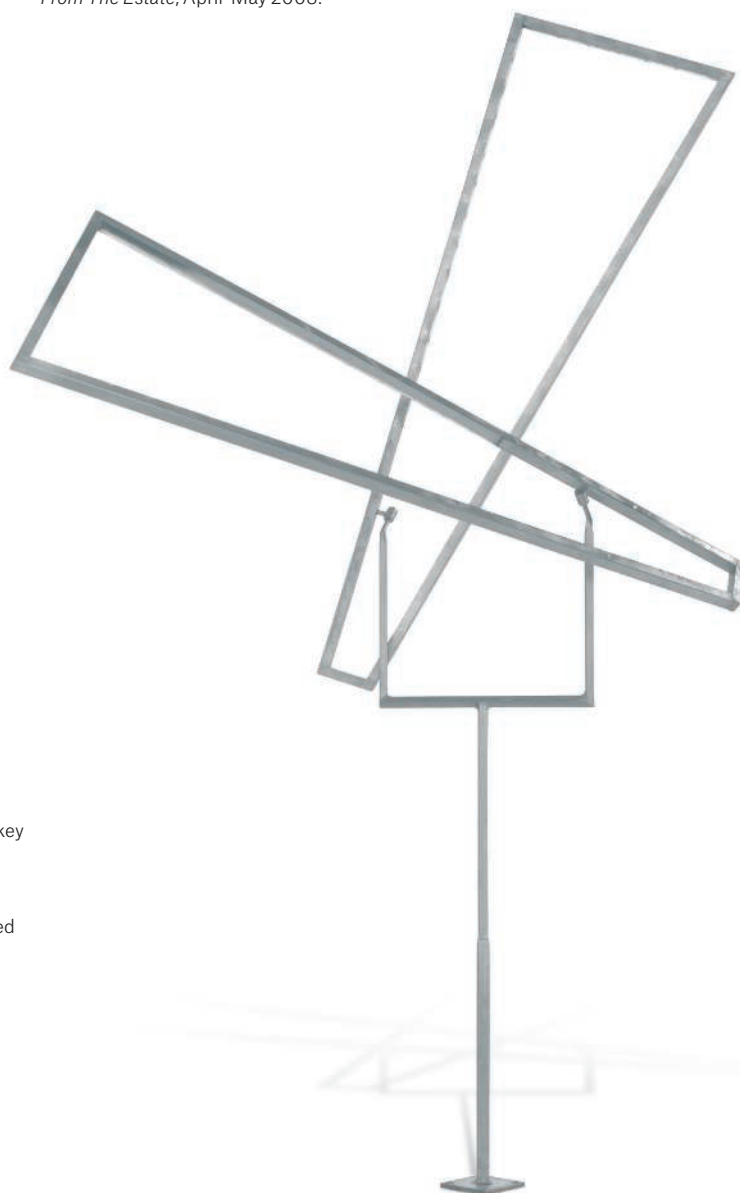
\$20,000-30,000

**PROVENANCE**

Maxwell Davidson Gallery, New York  
Stanford Z. Rothschild, Jr., Baltimore  
Gift from the above to the present owner

**EXHIBITED**

New York, Maxwell Davidson Gallery, *George Rickey: Selected Sculpture From The Estate*, April-May 2008.



PROPERTY FROM A PRIVATE NEW YORK ESTATE

**26**

**GEORGE RICKEY  
(1907-2002)**

*Two Open Trapezoids Excentric Variation VI*

incised with the artist's signature, number and date '1/3 Rickey 1979' (on the base)  
stainless steel  
120 x 30 x 6 in. (304.8 x 76.2 x 15.2 cm.)  
Executed in 1979. This work is number one from an unrealized edition of three.

\$60,000-80,000

**PROVENANCE**

Private collection, New York, 1978  
Private collection, Purchase, 1986  
Acquired from the above by the present owner, 1997



27

**ALEXANDER CALDER  
(1898-1976)**

*Saucers and Spirals*

signed and dated 'Calder 73' (lower right)  
gouache and ink on paper  
29 ¼ x 43 in. (74.3 x 109.2 cm.)  
Painted in 1973.

\$50,000-70,000

**PROVENANCE**

Perls Galleries, New York  
Hokin Gallery, Palm Beach, 1973  
Private collection  
Anon. sale; Sotheby's, New York, 28 May 1976,  
lot 381  
Acquired at the above sale by the present owner

This work is registered in the archives of the  
Calder Foundation, New York, under application  
number A06686.



28

**ALEXANDER CALDER  
(1898-1976)**

*Hélice*

signed and dated 'Calder 74' (lower right)  
gouache and ink on paper  
43 x 29 ½ in. (109.2 x 74.9 cm.)  
Painted in 1974.

\$40,000-60,000

**PROVENANCE**

Galerie Maeght, Paris  
Cecile Gallery, New York, 1976  
Melinda Wyatt Gallery, California  
Private collection, Palm Desert, California, 1981  
Acquired from the above by the present owner,  
2004

This work is registered in the archives of the  
Calder Foundation, New York, under application  
number A09120.





29

## SAM FRANCIS (1923-1994)

### *Untitled*

signed and dated 'Sam Francis 1975' (on the reverse)

acrylic on paper

22 1/8 x 15 in. (56.2 x 38.1 cm.)

Painted in 1975.

\$40,000-60,000

#### PROVENANCE

Bernard Jacobson Gallery, London

Private collection, London

Anon. sale; Sotheby's, New York, 15 November 2006, lot 224

Private collection, San Francisco

Anon. sale; Christie's, New York, 30 June 2008, lot 32

Acquired at the above sale by the present owner

#### EXHIBITED

Paris, Galerie Jean Fournier, *Sam Francis expose chez Jean Fournier ses peintures acryliques sur papier de riz*, October-November 1976.

This work is identified with the interim identification number of SF75-028 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.



PROPERTY FROM THE HANLEY COLLECTION

**30**

**SAM FRANCIS (1923-1994)**

*Untitled; Tokyo*

signed, inscribed and dated 'Sam Francis 1974 Tokyo' (on the reverse)

gouache on paper

22 x 30 in. (55.9 x 76.2 cm.)

Painted in 1974.

\$25,000-35,000

**PROVENANCE**

Estate of the artist, Venice, California

Gallery Delaive, Amsterdam, 1996

Private collection, Paris

Anon. sale; Christie's, Paris, 5 December 2006, lot 163

Private collection, Geneva

Anon. sale; Christie's, Paris, 27 May 2009, lot 52

Acquired at the above sale by the present owner

**EXHIBITED**

Paris, Galerie Jean Fournier, *Sam Francis expose chez Jean Fournier ses peintures acryliques sur papier de riz*, October–November 1976.

This work is identified with the interim identification number of SF74-96 in consideration for the forthcoming Sam Francis: Catalogue Raisonné of Unique Works on Paper. This information is subject to change as scholarship continues by the Sam Francis Foundation.



PROPERTY FROM THE COLLECTION OF ELIZABETH BROOKE BLAKE

**31**

**ALEXANDER CALDER (1898-1976)**

*Untitled*

signed and dated 'Calder 61' (lower right)

gouache and ink on paper

29 ½ x 41 ½ in. (74.9 x 105.4 cm.)

Painted in 1961.

\$25,000-35,000

**PROVENANCE**

Galleria dell'Ariete, Milan, 1962

Gallery 34, Houston, 1962

Acquired from the above by the present owner, circa 1966

This work is registered in the archives of the Calder Foundation, New York, under application number A28458.





32

# **SAM FRANCIS (1923-1994)**

## *Untitled*

signed and dated 'Sam Francis 1975' (on the reverse)

acrylic on paper

21 7/8 x 29 3/4 in. (55.6 x 75.6 cm.)

Painted in 1975.

\$50,000-70,000

### **PROVENANCE**

Bernard Jacobson Gallery, London

### **EXHIBITED**

Paris, Galerie Jean Fournier, *Sam Francis expose chez Jean Fournier ses peintures acryliques sur papier de riz*, October-November 1976.

This work is identified with the interim identification number of SF76-032 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.



33

**ALEXANDER CALDER  
(1898-1976)**

*Untitled*

signed and dated 'Calder 63' (lower right)  
watercolor and gouache on paper  
27 x 40 in. (68.6 x 101.6 cm.)  
Painted in 1963.

\$40,000-60,000

**PROVENANCE**

Private collection, Hartford, Connecticut, gift from the artist, 1963  
By descent from the above to the present owner, 1998

**EXHIBITED**

Barcelona, Fundació Joan Miró, *Calder*, November 1997-February 1998, p. 76, no. 41 (illustrated).  
London, Adam Gallery, *Alexander Calder Works on Paper*, February 2006, p. 15, no. 7 (illustrated).

This work is registered in the archives of the Calder Foundation, New York, under application number A25064.



PROPERTY SOLD TO BENEFIT A CHARITABLE FOUNDATION

34

**ALEXANDER CALDER  
(1898-1976)**

*Blue Sphere and Others*

signed and dated 'Calder 71' (lower right)  
gouache and ink on paper  
22 ¾ x 30 ¾ in. (57.8 x 78.1 cm.)  
Painted in 1971.

\$40,000-60,000

**PROVENANCE**

Perls Galleries, New York  
Private collection, New York, 1971  
Private collection, New York, by descent from the above, 1990  
Acquired from the above by the present owner

This work is registered in the archives of the Calder Foundation, New York, under application number A06420.



35

**ALEXANDER CALDER  
(1898-1976)**

*A Set of Five Buttons*

brass wire, in five parts  
four smaller elements, each:  $\frac{3}{4} \times 1 \frac{1}{4} \times \frac{3}{4}$  in. (1.9 x 3.2 x 1.9 cm.)  
largest element: 1 x 1 x 1 in. (2.5 x 2.5 x 2.5 cm.)  
Executed in 1937.

\$15,000-20,000



**PROVENANCE**

Anna C. Sibley, Eastham, Massachusetts, gift from the artist, 1937  
Private collection, Orleans, Massachusetts, by descent from the above, 1939  
Anon. sale; Christie's, New York, 6 May 2014, lot 2  
Acquired at the above sale by the present owner

This work is registered in the archives of the Calder Foundation, New York, under application number A25062.

36

**ALEXANDER CALDER  
(1898-1976)**

*Cheval II*

incised with the artist's initials 'CA' (on the proper right hind leg); incised with the number '34.' (on the underside)  
bronze  
 $4 \frac{1}{2} \times 8 \times 4 \frac{3}{4}$  in. (11.4 x 20.3 x 11.7 cm.)  
Executed in 1930-1964. This work is number thirty-four from an edition of fifty.

\$20,000-30,000

**PROVENANCE**

Documenta Foundation, Kassel  
Solomon & Co. Fine Art, New York  
Acquired from the above by the present owner, 1985

**LITERATURE**

*Documenta Foundation*, Kassel, 1968, p. 2 (another example illustrated).  
D. Marchesseau, *Calder Intime*, Paris, 1989, p. 182 (another example illustrated).  
*Calder*, exh. cat., Barcelona, Fundació Joan Miró, 1997, p. 76, no. 41 (another example illustrated).

This work is registered in the archives of the Calder Foundation, New York, under application number A00861.





37

**LYNDA BENGLIS (B. 1941)**

*Untitled*

signed and dated 'L. Benglis 98.01'  
(on the underside)  
oil based gold leaf and watercolor on gesso,  
plaster and wire mesh  
16 x 15 x 8 in. (40.6 x 38.1 x 20.3 cm.)  
Executed in 1998-2001.

\$30,000-50,000

**PROVENANCE**

Private collection, San Antonio  
Private collection, California  
Acquired from the above by the present owner



PROPERTY FROM A PRIVATE NEW YORK ESTATE

38

**LOUISE NEVELSON  
(1899-1988)**

*Sky Enclosure XI*

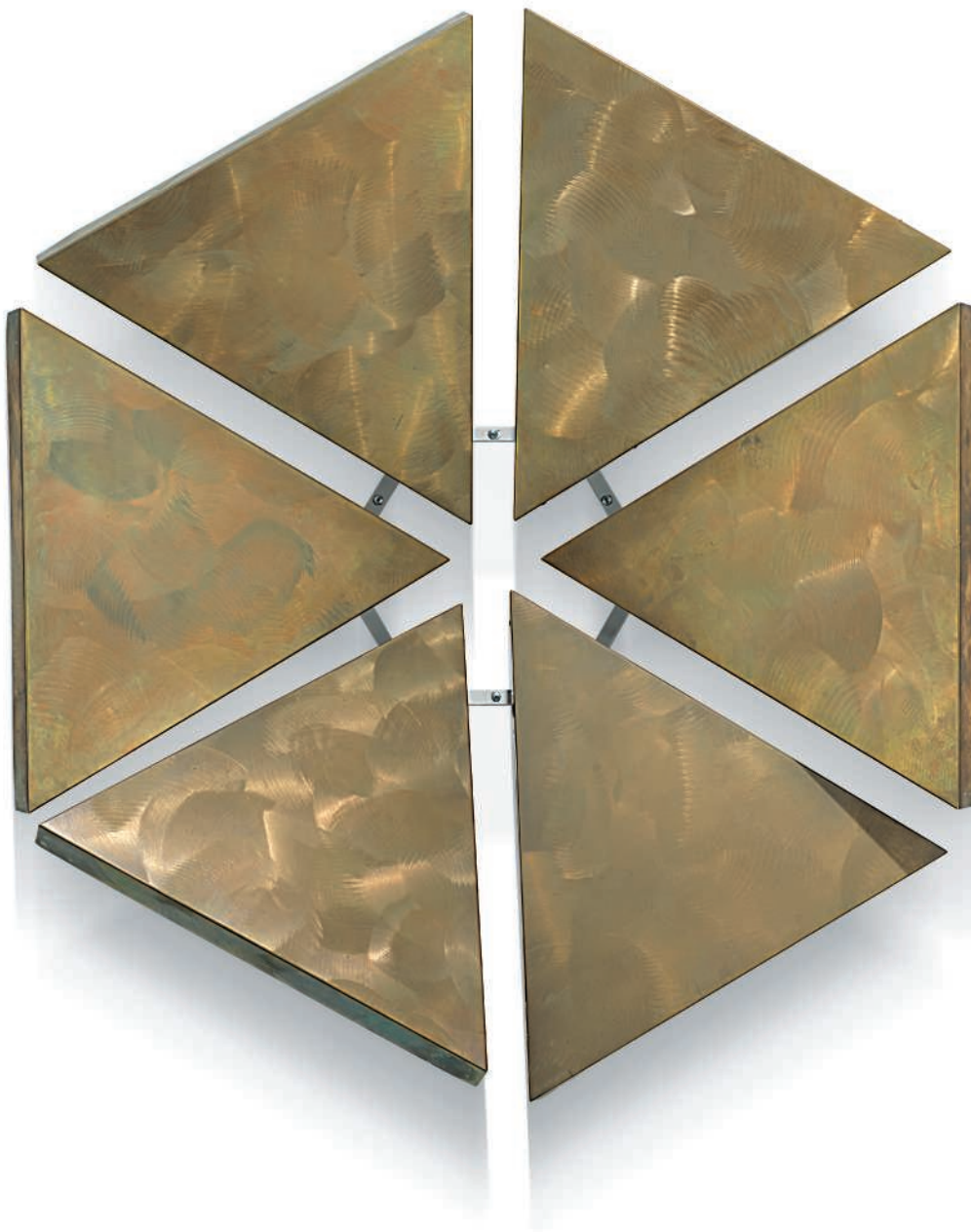
box construction—wood painted black  
26 x 10 x 5 ½ in. (66 x 25.4 x 14 cm.)  
Executed in 1973.

\$25,000-35,000

**PROVENANCE**

Pace Gallery, New York  
Acquired from the above by the present owner,  
1974





PROPERTY FROM THE COLLECTION OF ELIZABETH AND JOHN DEINHARDT

**39**

**GEORGE RICKEY (1907-2002)**

*Six Triangles in a Hexagon*

numbered sequentially '1-6' (on the reverse of each element)

bronze

diameter: 42 in. (106.7 cm.)

Executed in 1977-1978. This work is unique.

\$60,000-80,000

**PROVENANCE**

Acquired directly from the artist by the present owner, *circa* 1978

40

**SAM FRANCIS (1923-1994)**

*Untitled*

signed 'Sam Francis' on the reverse

watercolor and gouache on paper

32 ¼ x 22 7/8 in. (81.9 x 58.1 cm.)

Executed *circa* 1962.

\$100,000-150,000

**PROVENANCE**

Gallery Delaive, Amsterdam

Private collection, 1991

Anon sale; Sotheby's, New York, 12 May 2016, lot 154

Acquired at the above sale by the present owner

This work is identified with the interim identification number of SF62-160 in consideration for the forthcoming Sam Francis: Catalogue Raisonné of Unique Works on Paper. This information is subject to change as scholarship continues by the Sam Francis Foundation.

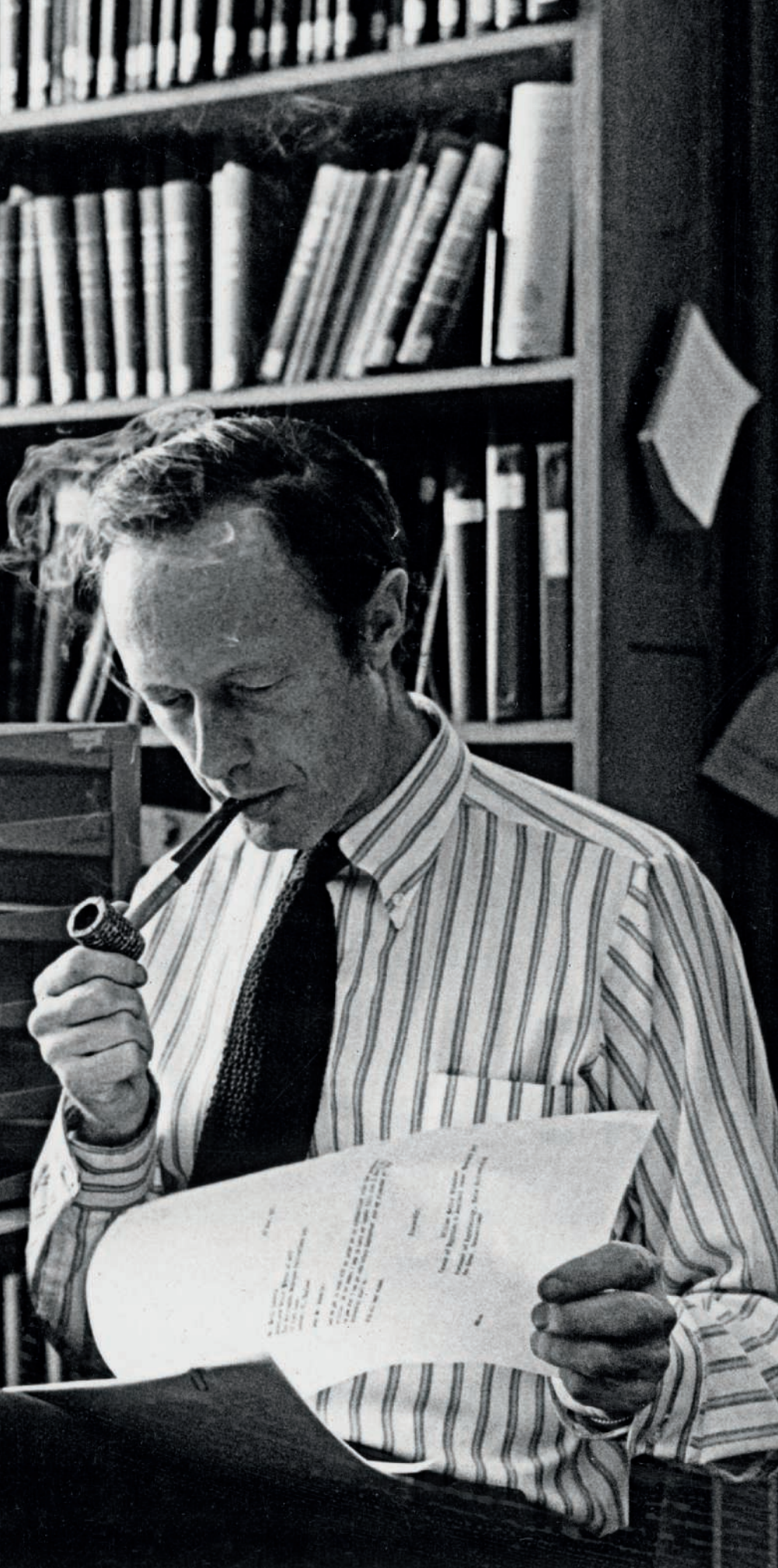
*"Color is born of the interpenetration of light and dark."*

-Sam Francis









PROPERTY FROM THE ESTATE OF  
WILLIAM KELLY SIMPSON

**A**cross an illustrious career in Egyptology, William Kelly Simpson sought to bridge the divide between the ancient and modern worlds. Unwavering in his dedication to illuminating the past, Professor Simpson stood as one of the field's foremost scholars—a celebrated figure in both Egypt and the United States. "In our generation," noted curator Rita E. Reed of the Museum of Fine Arts, Boston, "few Egyptologists have achieved the international acclaim and earned the universal respect... enjoyed by William Kelly Simpson." As a collector, Professor Simpson recognized the tremendous power of artistic production, and the ways in which creativity—from ancient times to the present day— could magnify one's experience of the world. Whether in his academic career or in his exceptional collection of fine and decorative art, William Kelly Simpson was a man wholeheartedly devoted to art and intellect.

Professor Simpson graduated from Yale College in 1947 and received his Master's degree there in 1948. That same year, curators W.C. Hayes and Ambrose Lansing of the Metropolitan Museum of Art hired Simpson as the Curatorial Assistant in the Egyptian Department. Professor Simpson subsequently published his first article in the *Bulletin of the Metropolitan Museum of Art*, marking the beginning of an extraordinary scholarly output of more than 130 articles and 20 books.

William Kelly Simpson, Curator of Egyptian and Ancient Near Eastern Art, Museum of Fine Arts, Boston, 1970-1986.  
Photograph Courtesy Museum of Fine Arts, Boston, 1971.



In 1954, following his years at the Met, Professor Simpson completed his dissertation at Yale on the excavation of the pyramid of Amenemhat I and was appointed Assistant Professor of Near Eastern Languages and Literature in 1958. During his 46 years in academia, he rose to Associate Professor, Professor, and Chair of Yale's Department of Near Eastern Languages and Literature and helped to position Yale as one of the foremost centers for Egyptology. Among his many archaeological projects in Egypt were the famed Pennsylvania-Yale Expeditions that recorded New Kingdom tombs and Meroitic cemeteries; the 1960s UNESCO campaign to rescue Nubian monuments threatened by the construction of the Aswan Dam; and excavations at the Giza Pyramids and sites in Nubia. Professor Simpson's name became synonymous with preservation and the protection of the past — ideals which he carried with him into his collecting.

Despite a professional focus on Egyptology, Professor Simpson's highly trained eye carried him into a realm of cross-category collecting, including stand-out works of post-war and contemporary art by Nancy Grossman, David Hockney and Clement Meadmore. In almost all instances, a direct lineage between old and new, contemporary and classical can be identified—a testament not only to Professor Simpson's connoisseurship but also to his abiding excitement for and love of the Arts.

William Kelly Simpson, Curator of Egyptian and Ancient Near Eastern Art, Museum of Fine Arts, Boston, 1970-1986, with actor Omar Sharif, March 1977. Photograph: © Michael Lutch. Photograph Courtesy Museum of Fine Arts, Boston.





PROPERTY FROM THE ESTATE OF  
**WILLIAM KELLY SIMPSON**

**41**

## **NANCY GROSSMAN (B. 1940)**

### *Arbus*

signed and dated with nail heads 'N. Grossman 70-71' (on the underside of the larger element)

wood, leather, metal and enamel, in two parts

overall: 15 x 8 x 10 in. (38.1 x 20.3 x 25.4 cm.)

Executed in 1970-1971.

\$40,000-60,000

#### **PROVENANCE**

Private collection, New York

Anon. sale; Christie's, New York, 14 November 1989, lot 405

Private collection, New York

Acquired from the above by the present owner, 1989

#### **EXHIBITED**

Brookville, Long Island University, C. W. Post Campus, Hillwood Art Museum; New York, Sculpture Center; New York, Exit Art; Chicago, Artemesia and Beacon Street Galleries, and Little Rock, Arkansas Arts Center, *Nancy Grossman: 25 Years*, September 1990-November 1992, p. 123, no. 112 (illustrated).

Paris, Palais de Tokyo, *The Third Mind-Carte blanche à Ugo Rondinone*, September 2007-January 2008.

Long Island City, Museum of Modern Art PS1, *Nancy Grossman: Heads*, May-August 2011.

#### **LITERATURE**

A. Raven, *Nancy Grossman*, Brookville, 1991, p. 123, no. 112.

K. Johnson, "Blind Ambition of Leather-Clad Heads," *The New York Times*, July 2011, p. C23.



From the workshop of Thutmosis, Model Bust of Nefertiti, circa 1350 BCE. Aegyptisches Museum und Papyrussammlung, Staatliche Museen, Berlin. Photo: bpk Bildagentur / Aegyptisches Museum und Papyrussammlung, Staatliche Museen / Sandra Steiß / Art Resource, New York.

*"While Grossman regularly refers to the heads as self-portraits, they are not made to resemble the artist herself. They speak to the malice and subservience of both psychology and worldly conflict...The life-size sculptures are startling for what they obscure as much as for what they expose."*

(MoMA PS1, *Nancy Grossman: Heads*, <http://momaps1.org/exhibitions/view/333>)







PROPERTY FROM THE ESTATE OF  
**WILLIAM KELLY SIMPSON**



**42**

**NANCY GROSSMAN  
(B. 1940)**

*Vang*

signed and dated 'Grossman '73' (lower right)  
lithographic crayon on two joined sheets of paper  
47 5/8 x 26 in. (121 x 66 cm.)  
Executed in 1973.

\$12,000-18,000

**PROVENANCE**

Lee Ault & Company, New York





43

# **ALEXANDER CALDER (1898-1976)**

## *Rosary*

wood and wire

crucifix: 4 ¾ x 4 ½ x 1 in. (12.1 x 11.4 x 2.5 cm.)

chain: 57 in. (144.8 cm.)

Executed *circa* 1929.

\$20,000-30,000

## **PROVENANCE**

Maria de Acosta Sargent Chanler, Massachusetts, gift from the artist, *circa* 1929

Mrs. Kenneth F. Simpson, New York

By descent from the above to the present owner, 1980

This work is registered in the archives of the Calder Foundation, New York, under application number A13306.



PROPERTY FROM THE ESTATE OF

WILLIAM KELLY SIMPSON



44

## CLEMENT MEADMORE (1929-2005)

### *Wall for Bojangles*

incised with the artist's signature, number and date 'Meadmore 1/6, 1987' (interior side edge)

bronze with brown patina

17  $\frac{3}{4}$  x 43 x 10  $\frac{3}{4}$  in. (45.1 x 109.2 x 27.3 cm.)

Executed in 1987. This work is number one from an edition of six.

\$30,000-50,000

#### PROVENANCE

Joshua Strychalski American Paintings, New York

Mary Evangelista, New York

Acquired from the above by the present owner, 1990

#### EXHIBITED

Tokyo, Contemporary Sculpture Center, *Meadmore*, June-July 1989, no. 6 (another example exhibited and illustrated).





45

# **DAVID HOCKNEY (B. 1937)**

*View of Lake Palace Hotel, Udaipur*

signed with the artist's initials, inscribed and dated 'Udaipur DH April 77'

(lower right)

ink on paper

14 x 17 in. (35.6 x 43.2 cm.)

Drawn in 1977.

\$20,000-30,000

## **PROVENANCE**

Thomas Segal Gallery, Boston

Acquired from the above by the present owner, 1979

PROPERTY FROM A PRIVATE COLLECTION, MEXICO CITY

46

## DAVID HOCKNEY (B. 1937)

*Untitled (Family Portraits from El Gran Teatro)*

acrylic on canvas

45 ½ x 137 ¾ in. (115.6 x 349.9 cm.)

Painted in 1984.

\$250,000-350,000

### PROVENANCE

Acquired directly from the artist by the present owner

Since the earliest days of his artistic life, David Hockney's work has consistently returned to, and frequently relied upon, the theater. When the painter was a boy, his father brought him to the theater every Saturday, where he was impressed by the lavishness and spectacle of even modest productions. Hockney was first tapped to design costumes and sets for a 1966 production of Alfred Jarry's *Ubu Roi*, a project which he treated as a logical extension of his rapidly developing painting practice. Even before embarking on the project, Hockney's paintings referred to the stage directly and indirectly. His 1963 painting *Play Within a Play*, for example, is a self-portrait with the artist, standing on a stage in front of a curtain, pushed up against a sheet of Plexiglas affixed to the picture. Indeed, a large amount of his early paintings conformed to this stage-like format, with one or two characters contained within a tightly defined space. By the 1980s, Hockney's work had shed the tender realism of his 1970s canvases for a Cubism-meets-Fauvism style characterized by flattened perspectives and bold, saturated colors.

Despite the change in style, Hockney remained steadfast in his commitment to opera and the optics of the theater. In 1983, the Walker Art Center organized an overview of his contributions to stage design, "Hockney Paints the Stage". *Interior with Family Portraits* was painted on site when this exhibition traveled to the Museo de Tamayo in Mexico City in 1984. When Hockney arrived to oversee the installation, his enthusiasm for the institution inspired him to coordinate children's plays to be shown in conjunction. The

present work is based on Hockney's production of Maurice Ravel's *L'Enfant et les sortilèges*, part of a triple-bill production called *Parade*, which the artist conceived for the Metropolitan Opera in 1980.

Boasting a classic 1980s Hockney palette, *Family Portrait with Interiors* depicts the space above and around a mantle place. A deep blue ceiling with crimson rafters frames the mason-clad hearth, along with a turquoise wall on which the titular family portraits hang. Three softly rendered pink faces surround a mustachioed patriarch, honored by an ornate black frame. Below them is a shelf holding simple, utilitarian pottery, and at their left is an open window with hot-pink curtains. Evoking the lighthearted surrealism of the opera – a petulant, destructive child is reprimanded, and later forgiven, by the abused inanimate objects in his room – Hockney's scene is at-once specific and broadly applicable. Originally set in Normandy, Hockney's version hints at its Mexican production, underscoring the opera's universal, fable-like quality.

*Interior with Family Portraits* is not only an important example of Hockney's work for the stage, but of his mid-career output more broadly. A salient example of the suggestive capabilities of Hockney's fauve palette which he continues to use, the present work makes a powerful argument for this pivotal period in the artist's long, celebrated career.













**EDWARD RUSCHA (B. 1937)***The End #45*

signed and dated 'Ed Ruscha 2004' (lower right); titled "'THE END # 45'" (on the reverse)

acrylic and ink on museum board

23 7/8 x 30 in. (60.6 x 76.2 cm.)

Executed in 2004.

\$220,000-280,000

**PROVENANCE**

Gagosian Gallery, Beverly Hills

Private collection

Max Lang, New York

Private collection

Anon. sale; Sotheby's, New York, 13 May 2009, lot 191

L&M Arts, New York

Acquired from the above by the present owner

**EXHIBITED**

Santa Monica, IKON, Ltd., *Spring 2006*, April-May 2006.

New York, Tony Shafrazi Gallery, *The Other Side*, May-June 2006.

**LITERATURE**

*Ed Ruscha/Raymond Pettibon: The Holy Bible and THE END*, exh. cat.,

Claremont, Pomona College Museum of Art, 2006, p. 13 (illustrated).

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

*"I like the idea of a word becoming a picture,  
almost leaving its body, then coming back and  
becoming a word again."*

-Ed Ruscha



Ed Ruscha in his studio, Los Angeles, 2015. Photo: Kirk McKoy/Los Angeles Times/Contour by Getty Images.





## ALEX KATZ (B. 1927)

### *Red Hat (Nicole)*

signed twice and dated twice 'Alex Katz 13' (on the overlap)

oil on canvas

84 x 60 in. (213.4 x 152.4 cm.)

Painted in 2013.

\$350,000-550,000

#### PROVENANCE

Richard Gray Gallery, Chicago

Private collection

#### EXHIBITED

Madrid, Galeria Javier Lopez & Fer Frances, *Alex Katz: Red Hat*, April-June 2014.

Alex Katz's *Red Hat (Nicole)* is a triumphant addition to the artist's celebrated body of portraiture. One of the greatest and most influential living painters, Katz's career is defined, since his emergence in the late '50s, by powerful and sure-handed portrayals of women. Here, his steely, blue-eyed subject stares out at the viewer; her tall, red hat and straight grey hair contrasts sharply with the inky black background. Her pursed lips suggest impending speech and a degree of comfort between painter and sitter. Likewise, her polka-dotted scarf and elegant, feathery hair imply wealth and refinement both in

their exquisite patterning and in Katz's sensitive renderings thereof. Indeed, Katz has always veered toward the austere glamorous in his portraits, typically favoring friends, loved ones and celebrities in fine garments. *Red Hat (Nicole)*, a powerful example of Katz's mature work, finds the artist playing firmly to his artistic strengths while at the same time pushing the envelope and innovating within a familiar and reliable art-historical trope: the *femme au chapeau*.

This motif, used by artists from Vermeer to Picasso, is recurrent in the long history of painting. Millinery, with their often dramatic lines and shadow-casting brims, enables the painter to explore form and light while affording the sitter a more fully realized visual identity. Katz, for his part, uses the hat to tie together an entire series, in which each sitter wears the bright, titular red hat. Innovative for its serialization of the inherently unique face, Katz's *Red Hat* series investigates the signifiers of identity and the broader notions of a portrait's supposed goal of realizing a distinctive likeness. Unlike other great portraitists, Katz essentializes his subject, preferring flat, graphic signifiers over photorealist flashiness. The red hat, in the context of the series, borders on the surreal, probing, and perhaps questioning, the romanticized relationship between sitter and painter.

Katz's singular influence on the portraiture of the last fifty years cannot be overstated, with his shadow looming large over the genre. Combining the cool, detached ethos of pop with a more classical handling of light and space, Katz's style is both firmly contemporary and

visually timeless. Here, he uses a traditional understanding of light and shadow, combined and juxtaposed with a distinctly post-Warhol handling of composition and size, inviting the viewer to approach, while also looming dramatically over him or her. The subject's stylized symmetry renders her nearly abstract — a series of colorful and patterned passages that coalesce into a single, highly legible image. When seen up close, *Red Hat (Nicole)* brilliantly reflects Katz's knack for building a surface piece by piece, with each broad passage of color constituting its own territory. This highly sectional style is more typical of Katz's later period than his earlier, more painterly efforts. This slight shift represents a maturation in the artist's style, and casts *Red Hat (Nicole)* as an essential piece of Alex Katz's critically lauded output of the last decade and, by extension, his staggeringly productive and important six-decade career.



Pablo Picasso, *Woman with Hat and Fur Collar*, 1937.  
Museu Nacional d'Art de Catalunya, Barcelona. © 2018  
Estate of Pablo Picasso / Artists Rights Society (ARS),  
New York.







49

## GERHARD RICHTER (B. 1932)

### *Untitled, 2.4.91*

signed and dated 'Richter 2.4.91' (upper left)  
oil and chromogenic print collage on paper  
photograph: 4 x 6 in. (10.2 x 15.2 cm.)  
sheet: 8 ¼ x 11 ½ in. (21 x 29.5 cm.)  
Executed in 1991.

\$30,000-50,000

#### PROVENANCE

Anthony d'Offay Gallery, London  
Frith Street Gallery, London  
Galerie Schönewald und Beuse, Krefeld  
Peter Freeman, Inc., New York  
Galerie Schönewald und Beuse, Krefeld  
Anon sale; Phillips de Pury & Company, New York, 17 November 2006, lot 199  
Acquired at the above sale by the present owner

Executed about two years prior to the dissolution of his marriage to multimedia artist Isa Genzken, Gerhard Richter's *Untitled, 2.4.91* is a product of their illustrious but ill-fated relationship. First meeting when Richter was Genzken's professor at the Dusseldorf Art Academy, the two married in 1982 and divorced around 1993. Using his signature squeegee technique over a photograph of Genzken, Richter effaces and beautifies the image, resulting in a complex and loaded portrait that serves to document the waning years of their relationship. As a combination of Richter's portraiture and his abstract work, *Untitled, 2.4.91* is a revealing, intimate example of the artist's celebrated practice.





50

**KEITH HARING (1958-1990)**

*Untitled*

signed and dated 'K. Haring SEPT. 23-81' (on the reverse)

Sumi ink on paper

22 x 30 in. (55.9 x 76.2 cm.)

Painted in 1981. This work is accompanied by a certificate of authenticity issued by the The Estate of Keith Haring with the identification number 102904A4.

\$100,000-150,000

**PROVENANCE**

Martin Lawrence Gallery, New York

Acquired from the above by the present owner, 2006

**JEAN-MICHEL BASQUIAT (1960-1988)***Untitled*

marker on paper

16 x 13 ¼ in. (40.6 x 33.7 cm.)

Executed *circa* 1981. This work is registered with the Authentication Committee of the Estate of Jean-Michel Basquiat under number 60008.

\$100,000-150,000

**PROVENANCE**

Galerie 1900-2000, Paris

Anon. sale; Perrin-Royere-Lajeunesse, Versailles, 26 April 1998, lot 136

Private collection

Anon. sale; Artcurial, Paris, 3 April 2007, lot 383

Private collection

Anon. sale; Sotheby's, New York, 24 September 2009, lot 170

Acquired at the above sale by the present owner

*"In many ways, Basquiat felt most at ease when working on paper...In contrast to the production of a painting on canvas or a mixed media assemblage, both of which a priori required Basquiat to have studio space, he could work on paper virtually anywhere, at any time. And in many ways this is precisely what occurred."*

(F. Hoffman, *Jean-Michel Basquiat: Drawing*, exh. cat., Acquavella, New York, 2014, p. 34).





**DAVID SALLE (B. 1952)***The Flagrant Eyeball*

diptych—acrylic, charcoal and oil on canvas in artist's wax and wood frame  
overall: 60 1/8 x 113 7/8 in. (152.7 x 289.2 cm.)  
Executed in 1987.

\$180,000-250,000

**PROVENANCE**

Mary Boone Gallery, New York  
Galerie Daniel Templon, Paris  
Marisa del Re Gallery, New York  
Gagosian Gallery, New York  
Marianne and Pierre Nahon, Vence  
Their sale; Sotheby's, Paris, 18 July 2004, lot 229  
Acquired at the above sale by the present owner

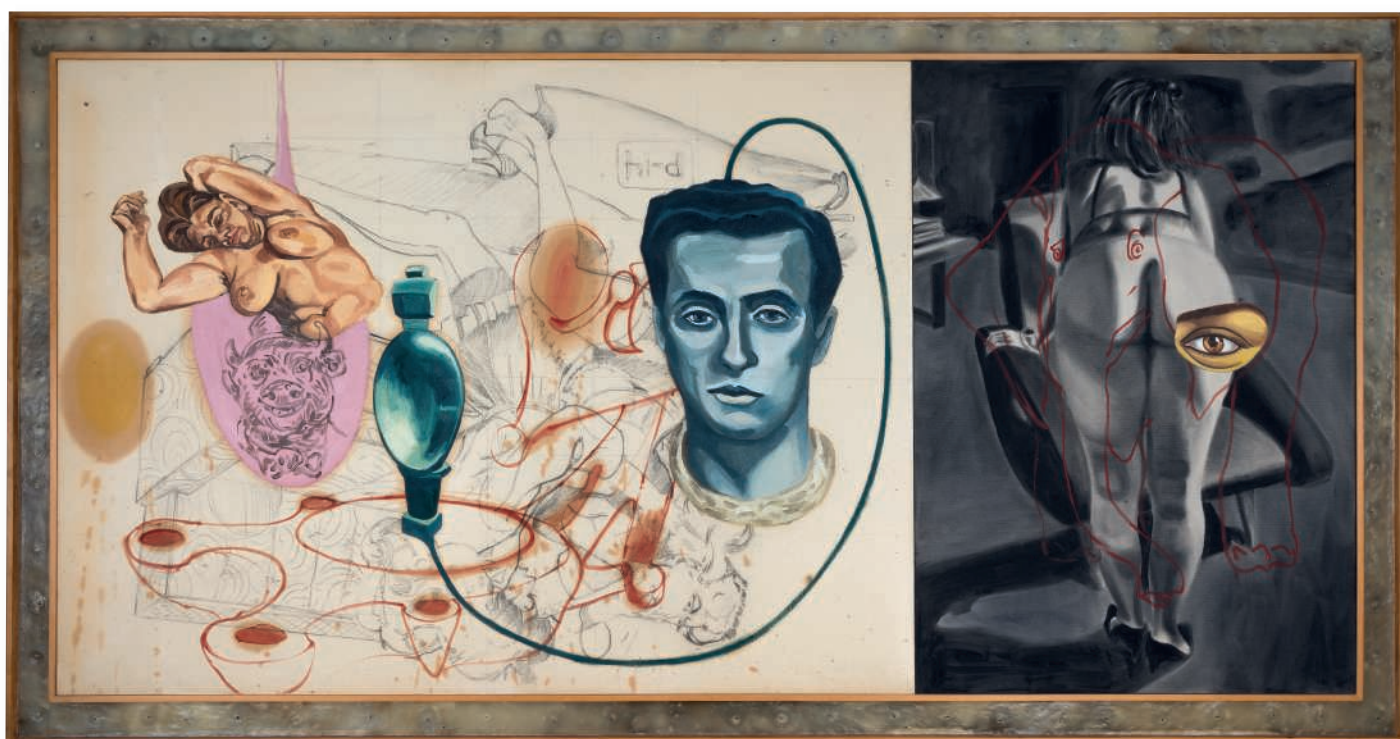
**LITERATURE**

P. Gardner, "Collecting Art of the Eighties," *Contemporanea International Magazine*, vol. 1, no. 3, September-October 1988, p. 58.

*"Paintings exist in the present tense, yet somehow, because of how it's structured, it can move backwards through time as well."*

-David Salle





**JULIAN SCHNABEL (B. 1951)***Untitled (Carey Burt)*

titled and dated "'Carey Burt' 1992' (on the stretcher)

oil, molding paste and suede on velvet

120 ¼ x 96 in. (305.4 x 243.8 cm.)

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

\$70,000-100,000

**PROVENANCE**

PaceWildenstein, New York

Private collection, California

Acquired from the above by the present owner

**EXHIBITED**

Bologna, Galleria d'Arte Moderna, *Julian Schnabel*, November 1996-January 1997, p. 172, no. 134 (illustrated).

New York, Nassau County Museum of Art, *Convergence: The Hamptons Since Pollock*, April-May 2000, p. 40 (illustrated).

*"The materialism of the paintings and everything that's inside them makes me look at something that's invisible, that's just outside of the painting...I don't know if that's spirit, or God, or just...confusion."*

-Julian Schnabel



Julian Schnabel in his studio, 1984. Photo: Jack Mitchell / Getty Images. Artwork: © 2018 Julian Schnabel / Artists Rights Society (ARS), New York.





## CONTEMPORARY DRAWINGS COLLECTED BY MARTINA YAMIN



**Above:** Yamin residence. © Mark Grotjahn;  
© Franz West; © Jessica Jackson Hutchins;  
© 2018 Raymond Pettibon

**Right:** Yamin residence. © Jeff Koons; © 2018 Anish Kapoor /  
Artists Rights Society (ARS), New York / DACS, London;  
© 2018 Marlene Dumas; © Julie Mehretu; © Toyin Ojih Odutola /  
Jack Shainman Gallery.

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

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











*Left:* Lot 68. Sol Lewitt, *Brushstrokes*, 1996 (detail). © 2018 The LeWitt Estate / Artists Rights Society (ARS), New York

*Right:* Yamin residence. © YAYOI KUSAMA; © The Estate of Lee Lozano. Courtesy Hauser & Wirth; © Dario Escobar; © The Easton Foundation / Licensed by VAGA, New York, NY; © 2018 Marlene Dumas; © 2018 The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York

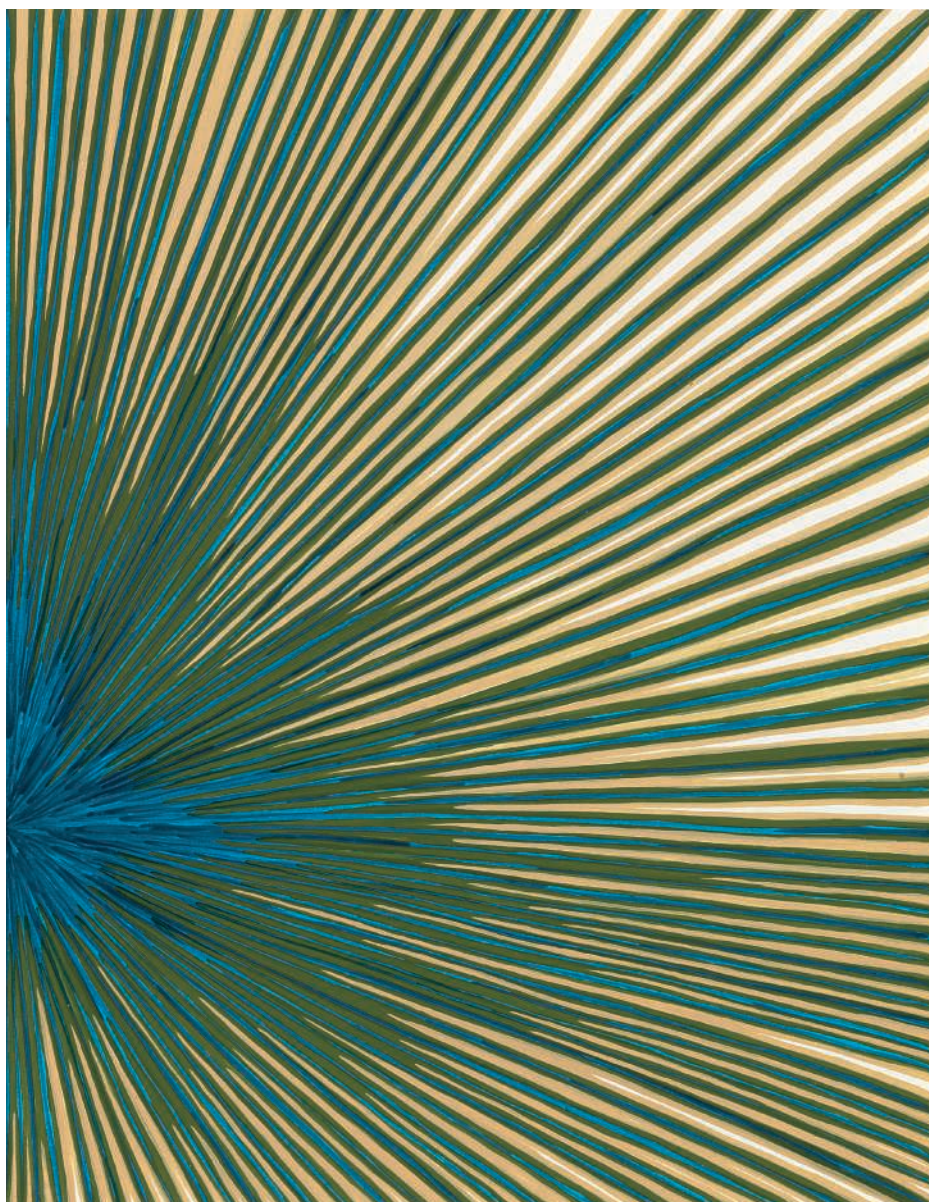


As a paper conservator, Yamin had the unique privilege of viewing a drawing over time, without glass, as it rested on a table. This sharpened her eye as a collector. She became attuned to works that remained interesting with prolonged inspection, rather than works where the initial thrill was reduced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

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

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

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



54

**JAMES SIENA (B. 1957)**

*Upside Down Devil*

signed, titled and dated 'Upside down devil, second version 1996-97  
James Siena' (on the reverse)

gouache on paper

11 x 8 ½ in. (27.9 x 21.6 cm.)

Painted in 1996-1997.

\$4,000-6,000

**PROVENANCE**

Pierogi 2000, Brooklyn

Acquired from the above by the present owner, 1998





55

**LAURA OWENS (B. 1970)**

*Untitled*

signed, titled and dated 'Untitled L Owens 2005' (on the reverse)

watercolor, charcoal and pastel on paper

14 1/8 x 10 1/4 in. (35.9 x 26 cm.)

Executed in 2005.

\$12,000-18,000

**PROVENANCE**

Gavin Brown's enterprise, New York

Acquired from the above by the present owner



56

## YOSHITOMO NARA (B. 1959)

### *Good People*

signed, titled and dated 'GOOD PEOPLE, 2003 Yoshitomo Nara'

(on a paper label affixed to the backing board)

colored pencil and graphite on envelope

9 ¼ x 4 ¾ in. (23.5 x 12.1 cm.)

Executed in 2003.

\$25,000-35,000

#### PROVENANCE

Tomio Koyama Gallery, Tokyo

Acquired from the above by the present owner

#### LITERATURE

N. Miyamura and S. Suzuki, eds., *Yoshitomo Nara: The Complete Works—Works on Paper*, vol. 2, San Francisco, 2011, p. 211, no. D-2003-166 (illustrated).

In the comic-book style speech bubble that fills the bottom of the envelope, the elf-eared female character standing on a small grassy orb shouts "Fuck You!" in English, and separately in Japanese exclaims: "Those who pursue nostalgia and sentimentalism F...You!" The subtle omission of the full curse word in Japanese underscores the fact that it is a child that is speaking. Two boys in army-gear stand in the background, one sternly saluting with hand raised while the other frolics with a sly smile, representing the militaristic culture in Japan that was present during World War II. Thus, the orange-haired girl's harsh words can also be understood as a criticism of the nostalgia for pre-war Japan.





57

## TAKASHI MURAKAMI (B. 1962)

### *Kinoko Drawing*

signed with the artist's initials and titled 'KINOKO TM' (on the reverse)  
computer printout with pen and ink notations on two joined sheets of paper  
13 5/8 x 17 in. (34.6 x 43.2 cm.)  
Executed in 2000.

\$20,000-30,000

#### PROVENANCE

Victoria Miro Gallery, London  
Acquired from the above by the present owner

*"...the great number of eyes on the piece gives the impression that those living eyes are looking at the viewer who is himself looking at the work from different angles. If we connected all those eyes to a video camera or a computer, then on the control screen, we would be able to visualize a reality that is completely different from that of single-point."*

-Takashi Murakami



58

**RAYMOND PETTIBON (B. 1957)**

*No Title (Man, wife, plenty...)*

signed and dated 'Raymond Pettibon 1995' (on the reverse); inscribed and titled 'man, wife, plenty trouble Wallow! Wallow! Wallow!' (lower left)

ink on paper

11 x 8 ½ in. (27.9 x 21.6 cm.)

Executed in 1995.

\$8,000-12,000

**PROVENANCE**

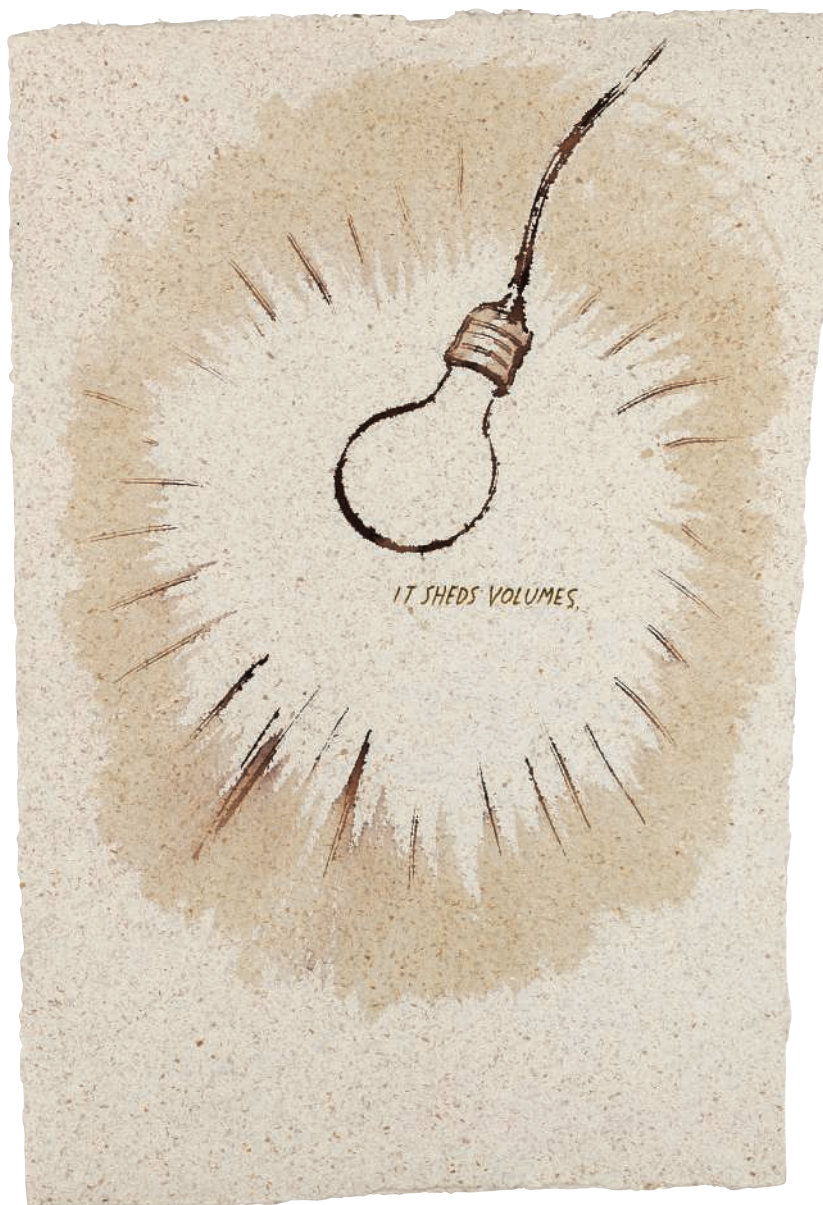
Regen Projects, Los Angeles

Acquired from the above by the present owner

*"...But you know who does more for me than Gumby? Vavoom. When I'm doing drawings of Vavoom, I create a situation of putting him in this epic, sublime, romantic landscape, and he is this little guy with a booming voice. It's a perspective that has this panoramic scope to it."*

-Raymond Pettibon





59

**RAYMOND PETTIBON (B. 1957)**

*No Title (It sheds volumes)*

signed and dated 'Raymond Pettibon 96' (on the reverse); titled 'IT SHEDS VOLUMES' (center)

ink and wash on paper

20 1/8 x 14 in. (51.1 x 35.6 cm.)

Executed in 1996.

\$7,000-10,000

**PROVENANCE**

David Zwirner Gallery, New York

Acquired from the above by the present owner



60

**CARROLL DUNHAM (B. 1949)**

*Lost # 1 (4/2/01)*

signed and dated '4/2/01 C. Dunham' (upper left)

ink on paper

26 x 20 1/8 in. (66 x 51.1 cm.)

Painted in 2001.

\$12,000-18,000

**PROVENANCE**

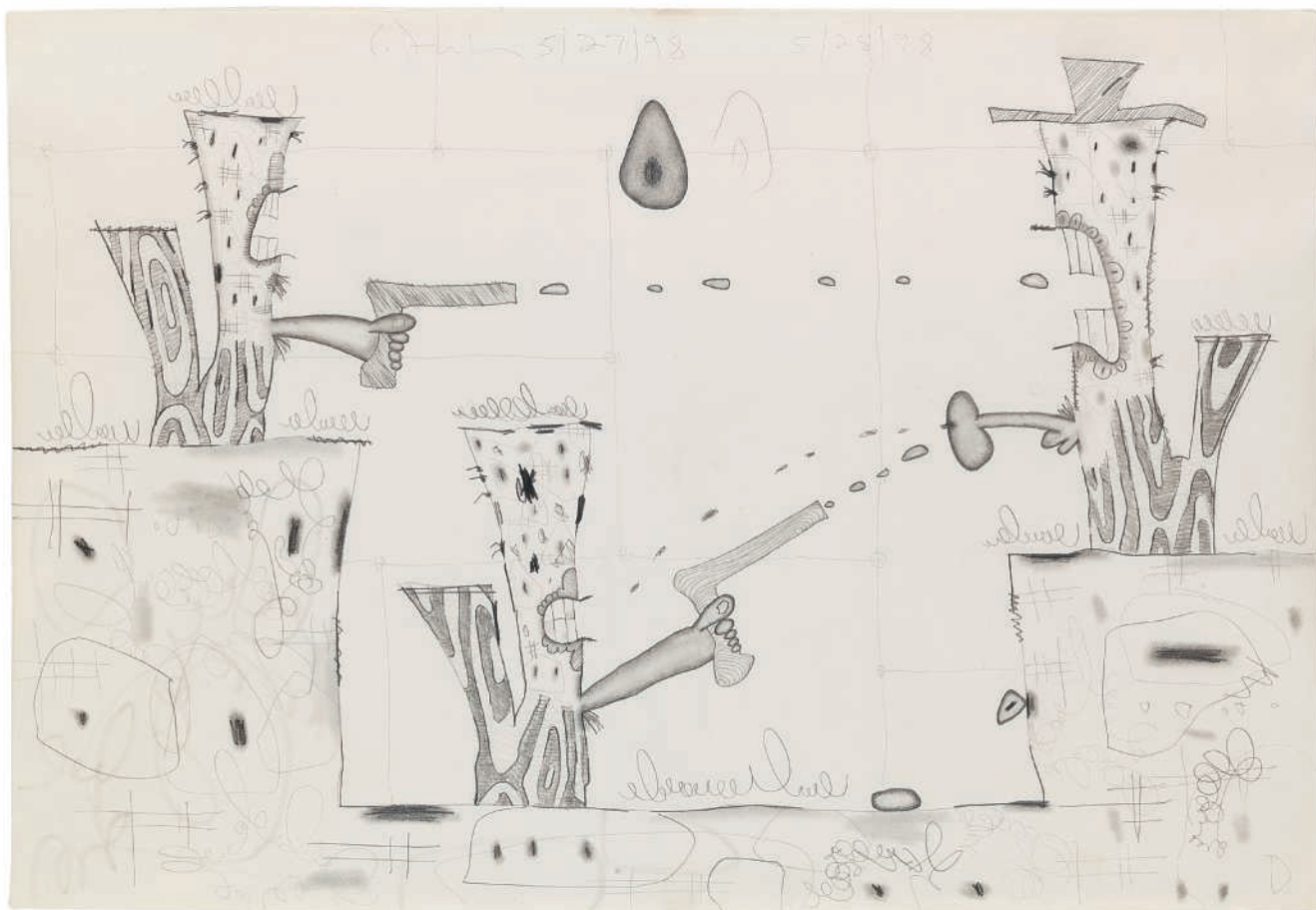
Nolan/Eckman Gallery, New York

Acquired from the above by the present owner

**EXHIBITED**

New York, Nolan/Eckman Gallery, *Carroll Dunham: The Search for Orgone*,  
September-October 2001.





61

# **CARROLL DUNHAM (B. 1949)**

*Untitled (5/27/98, 5/28/98)*

signed and dated 'C. Dunham 5/27/98 5/28/98' (upper center)

graphite on paper

15 x 21 ¾ in. (38.1 x 55.2 cm.)

Drawn in 1998.

\$10,000-15,000

## **PROVENANCE**

Nolan/Eckman Gallery, New York

Acquired from the above by the present owner

## **EXHIBITED**

Wellesley, Massachusetts, Wellesley College, Davis Museum, "Don't Look," *Contemporary Drawings from Martina Yamin's Collection*, September-December 2007, pp. 44-45, no. 13 (illustrated).



62  
**LOS CARPINTEROS**  
**(EST. 1992)**

*Sobre para un solo documento*

signed and dated 'Los Carpinteros 2001' (lower right);

titled "'Sobre para un solo documento'" (lower center)

watercolor and colored pencil on paper

29 5/8 x 41 1/2 in. (75.2 x 105.4 cm.)

Executed in 2001.

\$12,000-18,000

**PROVENANCE**

Anthony Grant Inc., New York

Acquired from the above by the present owner

**EXHIBITED**

Wellesley, Massachusetts, Wellesley College, Davis Museum, "Don't Look,"  
*Contemporary Drawings from Martina Yamin's Collection*, September-  
December 2007, pp. 68-69, no. 25 (illustrated).

Mordantly humorous, *Sobre para un solo documento* (Envelope for a Single Document) depicts an oddly shaped Manila envelope, with three opening points, each sealed with a metal clasp. The contradiction between the title of the work and the image within strips the envelope of its purpose, since there is no way an envelope with so many odd angles could contain only a single document. It is this sly wit and exquisite draftsmanship that characterizes the work of Havana-based collective Los Carpinteros. Formed in 1992, the members of Los Carpinteros adopted their name in 1994, renouncing the notion of individual authorship in favor of a name representative of an older guild tradition of artisans. Fascinated by the intersection of art and society, Los Carpinteros also incorporate social and political references in many of their works. In *Sobre para un solo documento*, the artists specifically refer to issues of immigration, which has become even more prescient in recent years. The concept of immigration and migration has been a consistent theme in Los Carpinteros' work. For example, their large-scale installation *Transportable City*, 2000-2001, first exhibited at the 7th Havana Biennial, consists of an installation of ten full-scale tents shaped in iconic architectural forms, underscoring the migratory nature of contemporary urban existence.





63

## ROXY PAINE (B. 1966)

### *Untitled [Red Tree Drawing]*

ink and graphite on paper  
28 ½ x 22 ½ in. (72.4 x 57.2 cm.)  
Executed in 2004.

\$10,000-15,000

#### PROVENANCE

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

#### EXHIBITED

Wellesley, Massachusetts, Wellesley College, Davis Museum, "Don't Look,"  
*Contemporary Drawings from Martina Yamin's Collection*, September-  
December 2007, pp. 90-91, no. 36 (illustrated).

In *Untitled [red tree drawing]*, fiery sinuous lines flow across the paper, combining to create a large red tree that fills the picture plane. The bright color of the tree immediately strikes the viewer as unnatural, creating a conflict between the real and the imagined. This drawing relates to the large series of tree sculptures that artist Roxy Paine calls Dendroids, a term that refers to anything that branches from a central "trunk," including trees, synaptic structures, computer board circuitry, and venous systems. These widely diverse references are central to the artist's practice. Ranging in scale from twelve to fifty-five feet in height, Paine's tree sculptures are hand-made from stainless-steel and other materials with their industrial markings and weld marks visible. As such, they embody both the artificial and the natural, calling into question permanence versus impermanence. Rarely seen in the public domain, Paine's tree drawings are significant to his larger series of sculptures as schematics and ruminations on a theme that has engrossed the artist since 1999.

64

## KEITH HARING (1958-1990)

### *Monkey Man*

signed and dated 'K. Haring 83' (lower right)

ink on paper

14 ¼ x 20 in. (36.2 x 50.8 cm.)

Drawn in 1983. This work is accompanied by a certificate of authenticity issued by the The Estate of Keith Haring with the identification number 080212A1.

\$30,000-50,000

#### PROVENANCE

Valerie Hammond, New York, gift from the artist

Acquired from the above by the present owner

*"I think art...is a product of a moment and a state of mind...a point of time in which all your energies and all your forces and the environment is coming together in that one action of making, of creating...Even when I'm painting...I'm drawing when I'm painting. When you're drawing, it's completely separate because drawing is making a mark and cutting into space and finding something that didn't exist before. It's pure creation in its simplest form."*

-Keith Haring



Keith Haring, 1984. Photo: Polly Borland/Getty Images. Artwork: © The Keith Haring Foundation.





65

## OLAFUR ELIASSON (B. 1967)

### *Yellow to orange and six yellow movie*

signed and dated 'Olafur Eliasson 2010' (on the reverse); signed again  
'Olafur Eliasson' (on a paper label affixed to the backing board)

watercolor and graphite on paper

10  $\frac{3}{4}$  x 14  $\frac{3}{4}$  in. (27.3 x 37.5 cm.)

Executed in 2010.

\$12,000-18,000

#### PROVENANCE

Tanya Bonakdar Gallery, New York

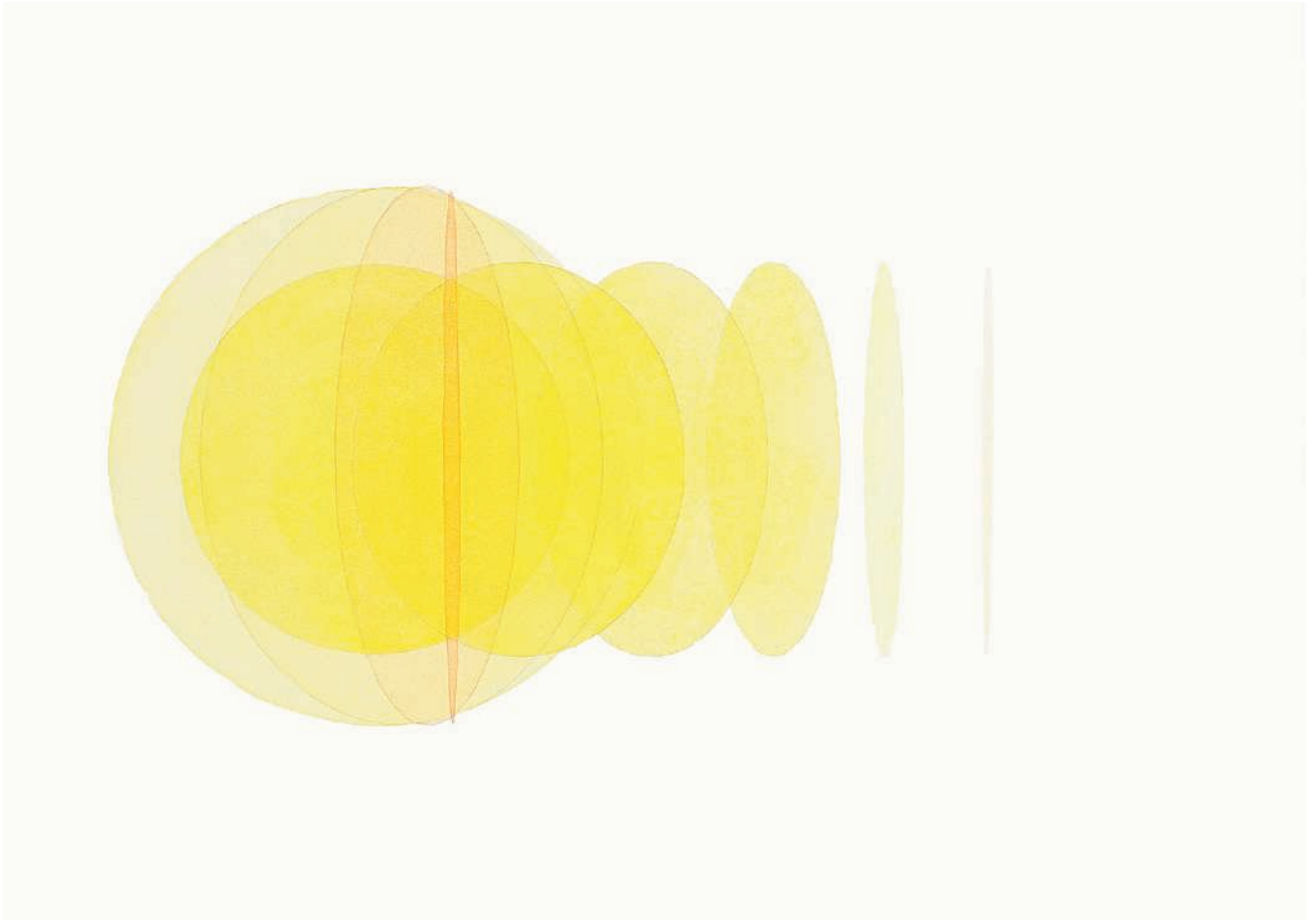
Acquired from the above by the present owner

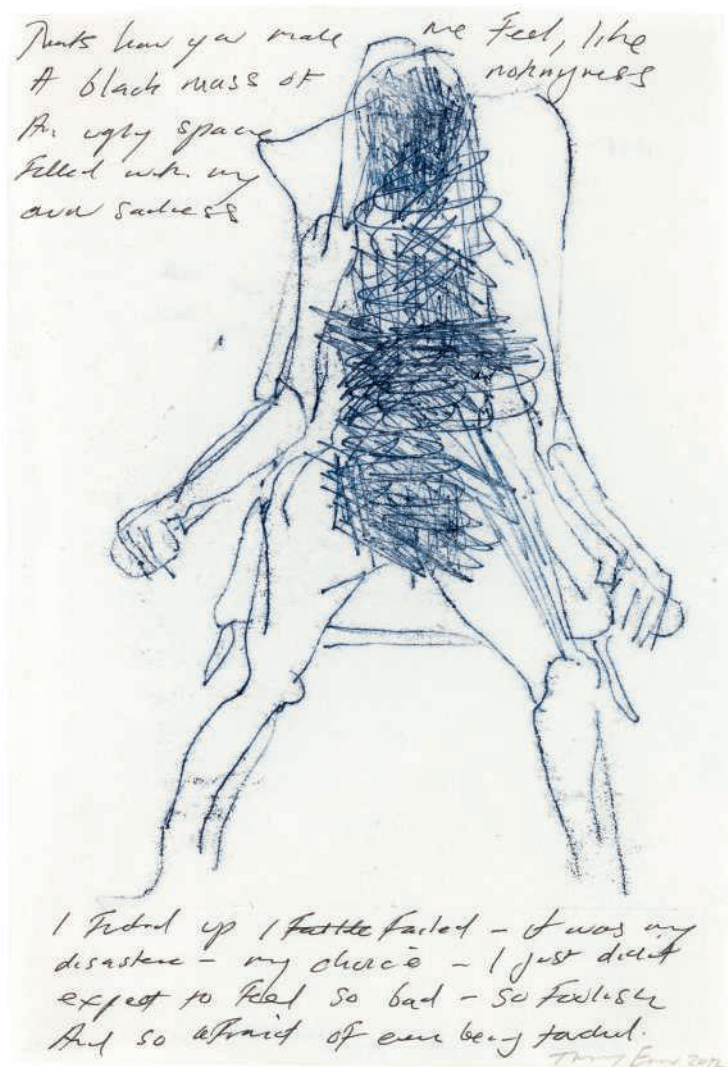


Olafur Eliasson, *Yellow versus Purple*, 2003. Tate Gallery, London. © 2018 Olafur Eliasson. Photo: © Tate, London / Art Resource, NY.

Delicately unfolding across the sheet, *Yellow to orange and six yellow movie* belongs to Olafur Eliasson's ongoing series of watercolors that study depictions of movement and depth in two dimensions. Though working in a static, flat medium, Eliasson's "movies" graphically demonstrate the progression of form and color in time using transparent ellipses, activating and animating the picture plane as if one was watching a film. The circles and ellipses in the present lot are representative of various stages of motion of a revolving disk, and thus relates closely to Eliasson's sculptural practice, such as the *Weather Project* in the Tate's Turbine Hall in 2003-2004. Another example is his installation *Yellow versus Purple* from 2003, in the collection of the Tate Modern, a transparent yellow disc hangs from a steel cable linked to a motor, bathed in the light of a floodlight nearby. The suspended disc produces a yellow shadow on the wall behind it that changes shape, from a circle to an ellipse and back again, as the disc rotates. Thus, *Yellow versus Purple* is a three-dimensional version of the present lot, underscoring the intrinsic connection between Eliasson's works on paper and his full-scale installations.







66

## TRACEY EMIN (B. 1963)

*That's how you make me Feel*

signed and dated 'Tracey Emin 2012' (lower right);  
titled 'That's how you make me Feel' (on the reverse)  
monoprint and ink on paper  
11 ¾ x 8 in. (29.8 x 20.3 cm.)  
Executed in 2012.

\$8,000-12,000

### PROVENANCE

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

### EXHIBITED

New York, Lehmann Maupin Gallery, *Tracey Emin: I Followed You to the Sun*,  
May-June 2013, p. 41 (illustrated).

*That's how you make me Feel, like*

*A black mass of nothingness*

*An ugly space*

*Filled with my*

*own sadness*

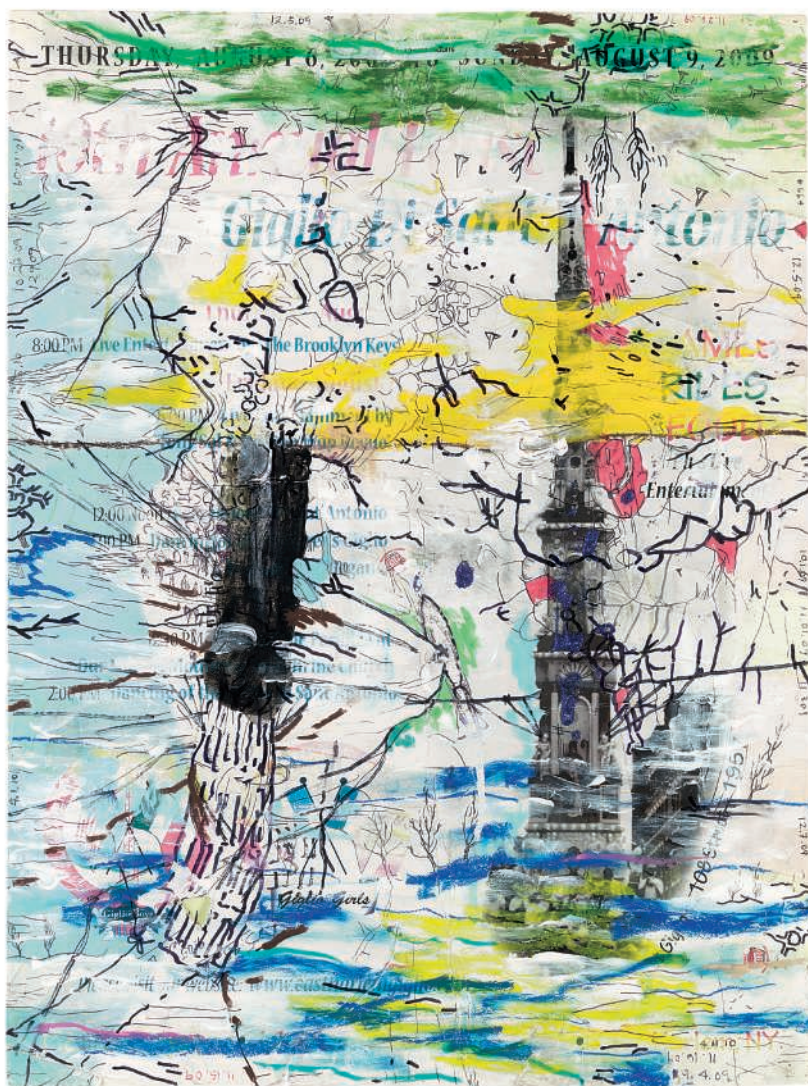
*I Fucked up I Failed - it was my*

*disaster - my choice - I just didn't*

*expect to Feel so bad - so Foolish*

*And so afraid of ever being touched.*





67

## WILLIAM POPE.L (B. 1955)

### *Failure Drawing #664 At The Fair*

dated (intermittently along the edges); signed 'Pope.L' (on the reverse)  
acrylic, ink, oilstick, glitter and printed paper collage on printed paper  
23 ¾ x 17 ¾ in. (60.3 x 45.1 cm.)  
Executed in 2009-2010.

\$8,000-12,000

#### PROVENANCE

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

A palimpsest of words, images and vibrant color, William Pope.L's *Untitled* is a multi-layered feast for the eyes. As the viewer excavates the composition, words and sentences appear through soft veils of white. The underlying support eventually reveals itself as a poster for the Annual Feast of the Giglio di Sant'Antonio in East Harlem, wherein hundreds of Italian Catholics parade a four-ton statue adorned with saints and flowers. The composition underscores Pope.L's interest in mining the meaning of language and the preconceived notions that accompany words and images. For example, East Harlem conjures a reference to African-American inhabitants of that area, when in fact the celebration is primarily attended by white Italian Catholics. In addition, his "white-washing" of the sheet, obscuring the words below, is likely a deliberate act – a direct reference to the white population that joins the festival. Since the 1970s, Pope.L's work has been a vitally important spark for conversations relating to political activism and race inequality in our society. The artist is perhaps best known for his "crawls," street performances where the artist crawls on the city streets to underscore the vulnerability of the homeless population of which his family was once a part. Pope.L's wide ranging oeuvre, including drawing, painting, video, text and performance, demands that we examine important and undeniable issues surrounding racial identity in America.

68

**SOL LEWITT (1928-2007)**

*Brushstrokes*

signed and dated 'S. LeWitt 96' (lower right)

gouache on paper

29  $\frac{7}{8}$  x 22  $\frac{1}{2}$  in. (75.9 x 57.2 cm.)

Painted in 1996.

\$30,000-50,000

**PROVENANCE**

Paula Cooper Gallery, New York

Acquired from the above by the present owner, 1999



David Hockney, *Peter Getting out of Nick's Pool*, 1966. Walker Art Center, Minneapolis.  
© David Hockney.









69

**JOEL SHAPIRO (B. 1941)**

*Untitled*

signed and dated 'Joel Shapiro 1998' (on the reverse)

chalk and charcoal on paper

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

Executed in 1998.

\$4,000-6,000

**PROVENANCE**

Foundation for Contemporary Performance Arts, Inc., New York  
Acquired from the above by the present owner

**EXHIBITED**

New York, Matthew Marks Gallery, *Foundation for Contemporary Performing Arts Benefit Exhibition, Drawings and Photographs*, December 2000.



70

**ALAN SARET (B. 1944)**

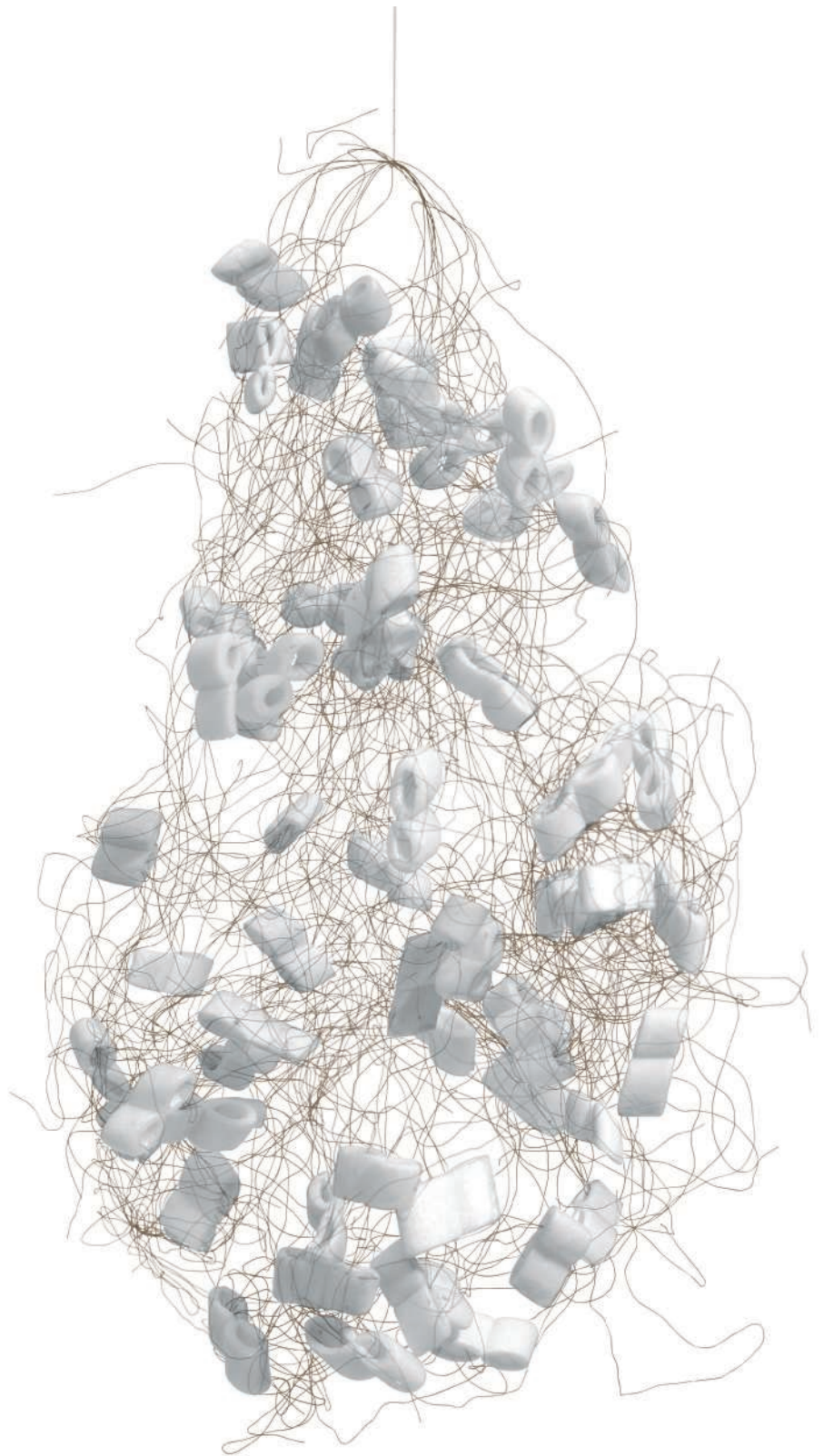
*Multiple Infinity Dispersion*

copper wire and Styrofoam  
18 x 10 x 6 in. (45.7 x 25.4 x 15.2 cm.)  
Executed in 1990.

\$12,000-18,000

**PROVENANCE**

Acquired directly from the artist by the  
present owner



Alan Saret. Photo: Martina Yamin.



71

**ANNE TRUITT (1921-2004)**

*Parva LXI*

signed and dated 'Truitt '03' (on the underside)  
acrylic on wood  
12 ¼ x 12 x 3 in. (31.1 x 30.5 x 7.6 cm.)  
Executed in 2003.

\$30,000-50,000

**PROVENANCE**

Acquired directly from the artist by the present owner



72

**ANNE TRUITT (1921-2004)**

*Summer '96 No. 10*

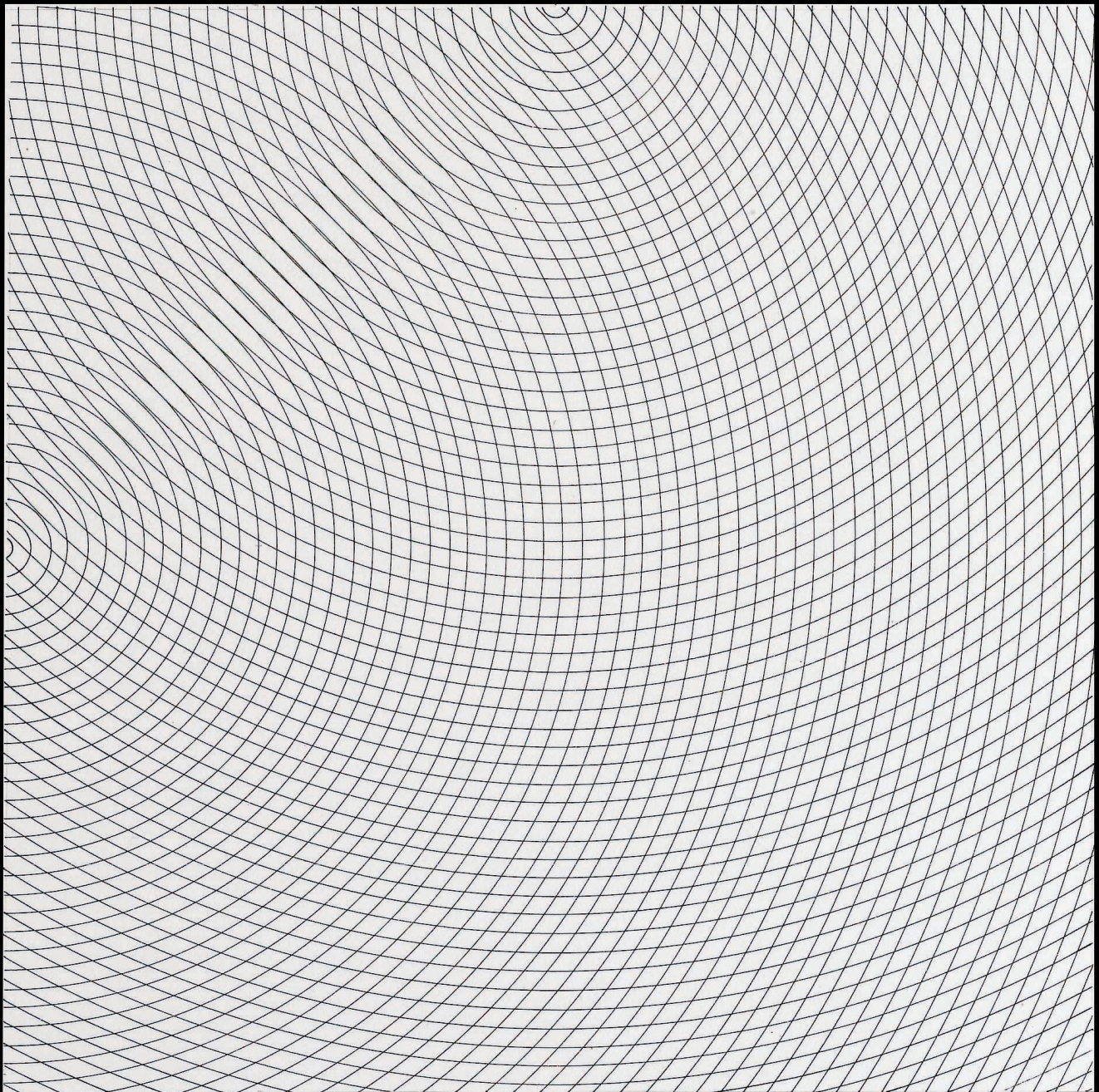
signed and titled 'SUMMER '96 NO.10 TRUITT'  
(on the reverse)  
acrylic on paper  
22 x 30 in. (55.9 x 76.2 cm.)  
Painted in 1996.

\$15,000-20,000

**PROVENANCE**

Acquired directly from the artist by the present owner





73

## SOL LEWITT (1928-2007)

### *Arcs from two adjacent sides*

signed, inscribed, titled and dated 'arcs from two adjacent sides/ Sol LeWitt/ August, 1972/ Spoleto' (center left); signed again ' - Sol Lewitt - ' (on the stretcher)

ink on paper laid on board

image: 7 <sup>7</sup>/<sub>8</sub> x 7 <sup>7</sup>/<sub>8</sub> in. (20 x 20 cm.)

sheet: 14 <sup>1</sup>/<sub>2</sub> x 14 <sup>1</sup>/<sub>2</sub> in. (37 x 37 cm.)

Drawn in 1972.

\$50,000-70,000

#### PROVENANCE

Acquired directly from the artist by the present owner, 1972

#### LITERATURE

S. LeWitt, *Sol LeWitt: Arcs, from corners & sides, circles, & grids and all their combinations*, Lausanne, 1972, no. 7 (illustrated).





PROPERTY FROM AN IMPORTANT  
EUROPEAN COLLECTION

**74**

## **EVA HESSE (1936-1970)**

*No title*

signed and dated 'Eva Hesse 1965' (lower right);  
inscribed 'From My Notebook - E. Honig'  
(lower left)  
ink on paper  
13 7/8 x 11 in. (34.6 x 27.9 cm.)  
Executed in 1965.

\$20,000-30,000

### **PROVENANCE**

Ethelyn Honig, New York, acquired directly from  
the artist  
Vivian Horan Fine Arts, New York  
Acquired from the above by the present owner

### **EXHIBITED**

San Francisco Museum of Modern Art; Museum  
Wiesbaden and London, Tate Modern, *Eva  
Hesse*, February 2002-March 2003, pp. 102-103  
(illustrated).

Please note this work will be included in the  
upcoming *Eva Hesse Catalogue Raisonné* as  
number D 717.



PROPERTY FROM AN IMPORTANT  
EUROPEAN COLLECTION

**75**

## **LOUISE BOURGEOIS (1911-2010)**

*Untitled*

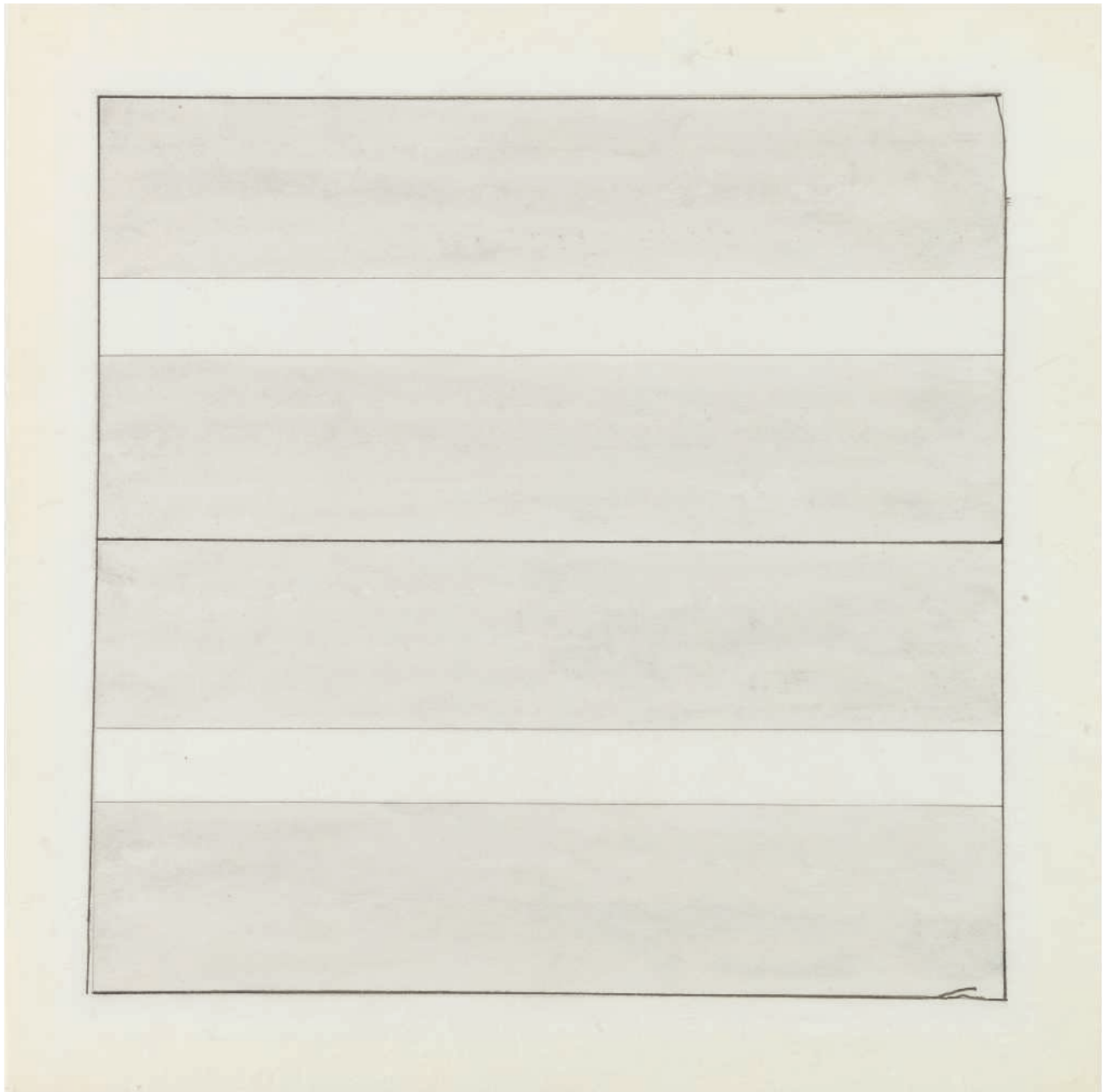
signed with the artist's initials 'LB' (lower right)  
wax crayon, correction fluid, ink and graphite  
on paper  
11 7/8 x 9 in. (29.5 x 22.9 cm.)  
Executed in 1997.

\$20,000-30,000

### **PROVENANCE**

Private collection, acquired directly from the  
artist, 2003  
Senior & Shopmaker, New York  
Acquired from the above by the present owner





76

# **AGNES MARTIN (1912-2004)**

*Untitled*

ink, wash and graphite on paper  
 8 ¾ x 9 in. (22.2 x 22.9 cm.)  
 Executed in 1993.

\$60,000-80,000

## **PROVENANCE**

Private collection, New Mexico, acquired directly from the artist  
 Wes Mills, Montana  
 Private collection, Hartford  
 Acquired from the above by the present owner

## **EXHIBITED**

London, Timothy Taylor Gallery, *Vija Celmins, Ewan Gibbs, Agnes Martin*,  
 March-April 2006.  
 London, Timothy Taylor Gallery, *Agnes Martin*, April-May 2010.

This work will be included in an upcoming catalogue raisonné of Agnes Martin's works on paper to be published digitally by Artifex Press.

**DAN FLAVIN (1933-1996)***untitled*

ultra-violet fluorescent light

48 x 24 in. (121.9 x 61 cm.)

Executed 1966-1968. This work is accompanied by a certificate of authenticity signed by the artist.

\$150,000-200,000

**PROVENANCE**

Acquired directly from the artist by the present owner

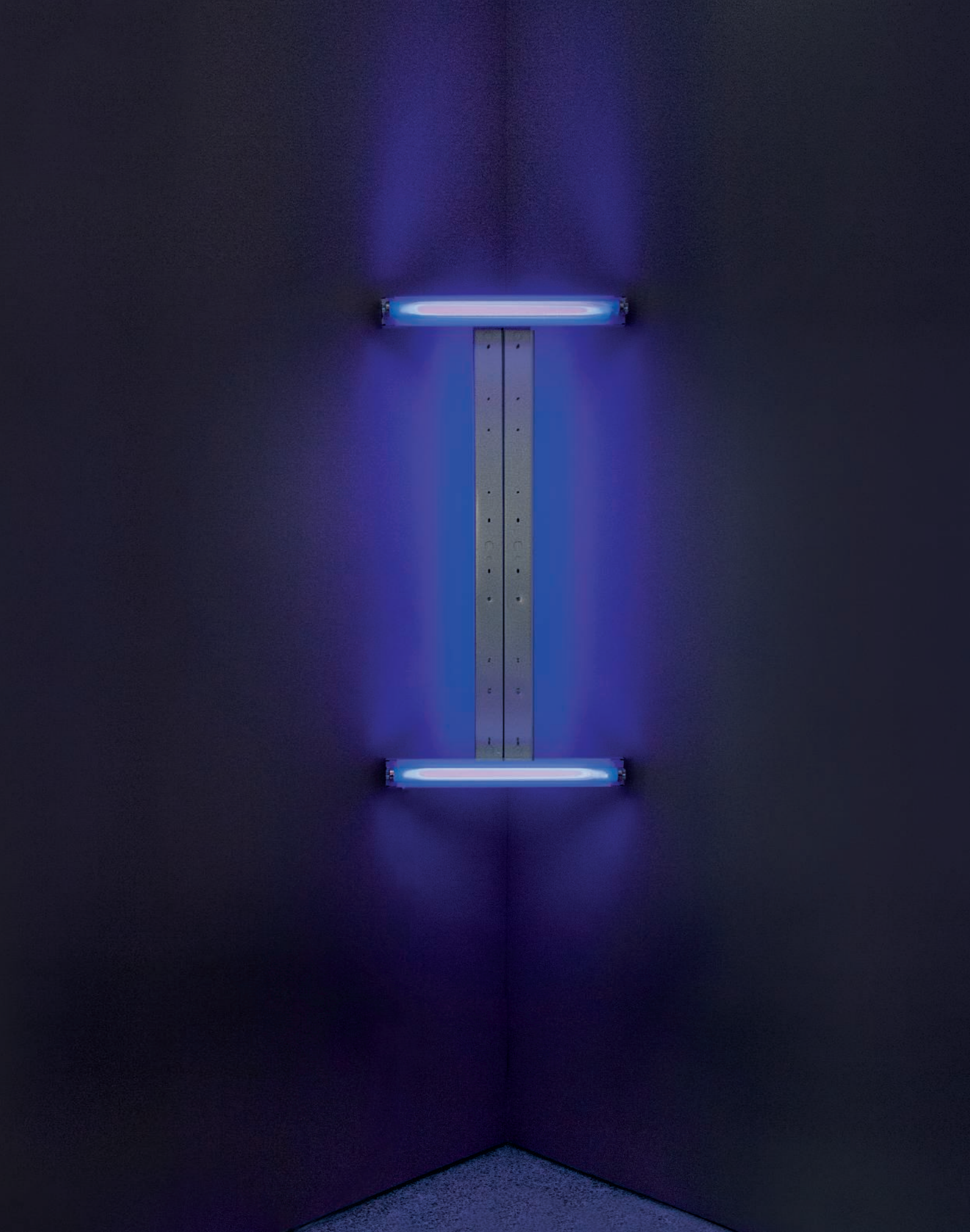
**LITERATURE**

M. Govan and T. Bell, *Dan Flavin: The Complete Lights 1961-1996*, New Haven, 2005, p. 416, no. A2.



Dan Flavin, *Untitled (to Barnett Newman) two*, 1971. San Francisco Museum of Modern Art. © 2018 Stephen Flavin / Artists Rights Society (ARS), New York. Photo: The Doris and Donald Fisher Collection at the San Francisco Museum of Modern Art; Photograph: Katherine Du Tiel / Don Ross







78

**FRANK STELLA (B. 1936)**

*Untitled*

signed and dated 'F. Stella '77' (lower left)

acrylic and lithograph on paper

32 x 42 in. (81.3 x 106.7 cm.)

Executed in 1977.

\$50,000-70,000

**PROVENANCE**

Private collection, New York

Acquired from the above by the present owner, circa 1980s





79

**LEON POLK SMITH (1906-1996)**

*Blue-Red*

signed, titled and dated 'LEON POLK SMITH 1966 BLUE-RED'

(on the reverse)

acrylic on canvas

68 x 42 in. (172.7 x 106.7 cm.)

Painted in 1966.

\$35,000-45,000

**PROVENANCE**

Verna Lee Shirley, Spearman, Texas, acquired directly from the artist  
Acquired from the above by the present owner

**EXHIBITED**

Waltham, Brandeis University, Poses Institute of Fine Arts, Rose Art Museum  
and San Francisco Museum of Art, *Leon Polk Smith*, April-June 1968, p. 21,  
no. 26 (illustrated).

Fort Worth Art Center Museum, *Leon Polk Smith*, October 1968.

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

**80**

**ELLSWORTH KELLY (1923-2015)**

*Untitled (Black Variant)*

signed and dated 'Kelly 60' (lower right)

ink on paper

28 ¼ x 22 ½ in. (71.8 x 57.2 cm.)

Executed in 1960.

\$150,000-200,000

**PROVENANCE**

New London Gallery, London

Lord Peter Palumbo, London

Knoedler Gallery, London

Margo Leavin Gallery, Los Angeles

Jeffrey Hoffeld & Co. Inc., New York

Private collection, London, 1984

Anon. sale; Christie's, London, 23 October 1998, lot 93

Private collection, Hertfordshire

Tegenbosch Beheer B.V., Heusden

Acquired from the above by the present owner

*"It is Kelly's strength to objectify color and form and to distill its essence from the world of reality, drawing on human emotion, imagination, and spirit."*

(D. Waldman, "Ellsworth Kelly," Ellsworth Kelly Retrospective, exh. cat., Solomon R. Guggenheim, New York, 1996, p. 38.)







PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

81

## BRICE MARDEN (B. 1938)

### *Masking Drawing #13 (Nick's Drawing)*

signed, titled and dated '13 B. Marden 1984 Masking Drawing'  
(on the reverse)

oil, gouache and ink on paper

15 x 5 7/8 in. (38.1 x 13.7 cm.)

Executed in 1984.

\$100,000-150,000

#### PROVENANCE

Galerie Montenay, Paris

Private collection, Zürich

Pace Gallery, New York

Private collection, New York

Lehmann Maupin Gallery, New York

Acquired from the above by the present owner

#### EXHIBITED

Paris, Galerie Montenay, *Brice Marden*, June 1987, p. 24 (illustrated).

Brice Marden's Masking Drawings came to be in an organic, somewhat serendipitous way. When working on his well-known monochromatic panels, Marden would slide sheets of paper underneath the panel edges to catch excess drips and splashes of paint. He would reuse these sheets of paper, or "masks," over several occasions and ultimately, having fallen in love with the composition that resulted, decided to recycle them into works themselves: the Masking Drawings. Their origin—from the irregular and uncalculated, versus the orderly and premeditated—offers an ideological deviation from Marden's body of work, while still maintaining a direct relationship to it.





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

**82**

**BRICE MARDEN (B. 1938)**

*Hydra*

signed and dated 'Marden 87-8' (lower center)

ink on paper

11 x 5 ½ in. (27.9 x 14 cm.)

Executed in 1987-1988.

\$60,000-80,000

**PROVENANCE**

Matthew Marks Gallery, New York

Acquired from the above by the present owner

**EXHIBITED**

London, Anthony d'Offay Gallery, *Brice Marden: Recent Paintings & Drawings*, April-May 1988, no. 39 (illustrated).

Basel, Museum für Gegenwartskunst, *Brice Marden*, May-August 1993, p. 54, no. 66 (illustrated).

## BRICE MARDEN (B. 1938)

### *Quaquaversals*

signed and dated 'B. Marden '61' (lower right); signed again, titled and inscribed "'Quaquaversals' B. Marden Yale Norfolk' (on the reverse)

oil on canvas

33 x 24 in. (83.8 x 61 cm.)

Painted in 1961.

\$80,000-120,000

#### PROVENANCE

Fredrick Sergenian, New York, gift from the artist

By descent from the above to the present owner

#### LITERATURE

E. Costello, *Brice Marden*, London, 2013, pp. 10 and 17 (illustrated).

Painted when the artist was just 23 years old, this early canvas is an accomplished example of the abstract language that Brice Marden would investigate throughout his career. Muscular passages of dark paint sit alongside more calligraphic elements as the artist investigates the reverberation of light and dark forms and gestures. By placing planes of black paint upon white, and white brushstrokes over black, Marden challenged the traditional figure-ground relationship. The result is an arrangement of forms that radiate out from the center of the canvas, building up layer by layer before coming together in one complete whole. This composition also gives the work its title as quaquaversal is defined as 'dipping from a center toward all points of the compass.' Even at a young age, Marden had come to admire the architectural brushwork of Franz Kline and Willem de Kooning, yet he was determined to forge his own path, refusing to submit to their dominant ideology, and instead forging his own progressive artistic language. "I thought that's really what it's about," Marden said of his youth, "you've got

to learn to paint like yourself" (B. Marden, quoted by G. Garrels, "Beholding Light and Experience: The Art of Brice Marden, in G. Garrels, *Plane Image: A Brice Marden Retrospective*, exh. cat., Museum of Modern Art, New York, 2006, p. 14).

One of his earliest abstract paintings, *Quaquaversals* was painted in 1961, the year the artist began his MFA degree at Yale University. Here, alongside fellow students Robert Mangold, Richard Serra and Vija Celmins, his professors included Jack Tworkov and Estaban Vicente. Before starting at Yale, he spent much of the summer at the university's Summer School of Music and Art in Norfolk, Connecticut "That was a fantastic summer," he recalled, "...extending my painting vocabulary: I painted whatever I wanted and felt no restrictions" (B. Marden, quoted by F. Pietropaolo, "Chronology," *ibid.*, p. 289). Inscribed 'Yale Norfolk' on the reverse, this work was probably painted during this memorable summer, when Marden began to free himself of the vestiges of his earlier figurative paintings and embark on his journey into abstraction.

*Quaquaversals* was gifted by the artist to Fred Sergenian, in whose family it has remained ever since. Growing up, Sergenian was Marden's neighbor and the father of his best friend. An artist himself, the older painter was a mentor to Marden and helped to nurture his artistic ambitions "When I was a senior in high school and decided somewhat abruptly that I wanted to be a painter," says Marden, "he [Sergenian] kept my parents relatively calm" (B. Marden, quoted by B. Isenberg, "For Marden, Seeing is Creating," *Los Angeles Times*, October 15, 2006, via [www.articles.latimes.com](http://www.articles.latimes.com) [accessed 1/24/2018]). Marden recalled, "[Sergenian] was a big influence.... He still painted... He was like head of the art department at Young and Rubicam for a long time. And he would tell stories about when he was a student and studying with the Ashcan School people.... He was always very encouraging, especially when I was at art school" (B. Marden, quoted by F. Pietropaolo, *op. cit.*, p. 288). Indeed, Marden recalls how Sergenian encouraged his interest in abstract expressionism by giving him a subscription to the magazine *Art News* when he went to college. He was soon hooked: "I think I always wanted to be an abstract artist. *Art News* was the abstract expressionist trade rag, and I was primed" (B. Marden, quoted by B. Isenberg, *op. cit.*).

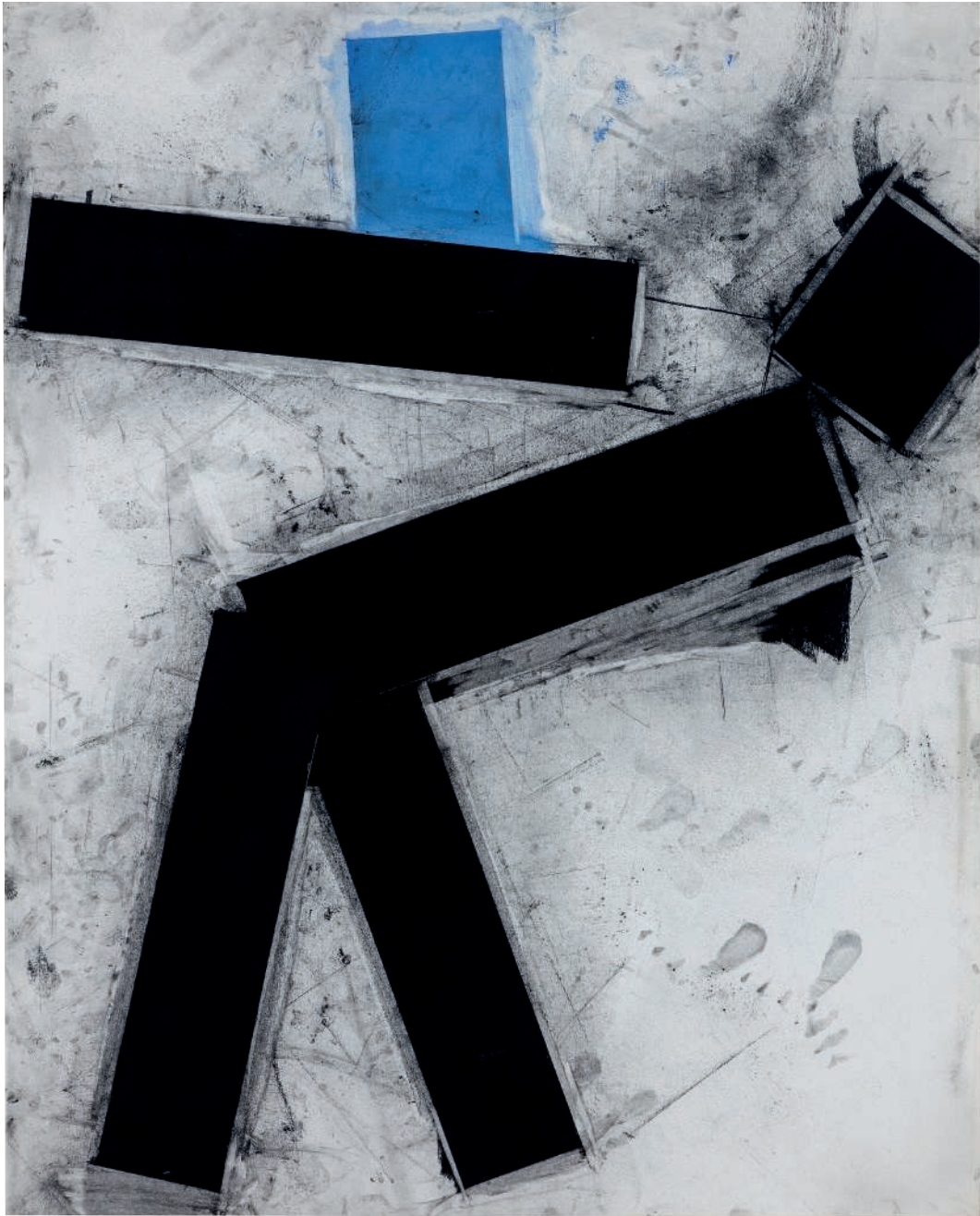


Brice Marden in his studio, circa 1970. Photo: Edgar Howard, Checkerboard Film Foundation. Artwork: © 2018 Brice Marden / Artists Rights Society (ARS), New York.









PROPERTY FROM A CALIFORNIA COLLECTION

**84**

**JOEL SHAPIRO (B. 1941)**

*Untitled*

chalk, charcoal and pastel on paper  
50 x 40 ¼ in. (127 x 102.2 cm.)  
Executed in 1996.

\$15,000-20,000

**PROVENANCE**

Jonathan Novak Contemporary Art, Los Angeles  
Acquired from the above by the present owner, 2001



85

**JOEL SHAPIRO (B. 1941)**

*Untitled*

incised with the artist's signature, number and date 'SHAPIRO 1982-83 2/3'  
(inside of the shortest leg)

cast iron

17 ¼ x 18 ½ x 16 ¾ in. (43.8 x 47 x 42.5 cm.)

Executed in 1982-1983. This work is number two from an edition of three plus one artist's proof.

\$30,000-50,000

**PROVENANCE**

Björn Ressle Gallery, New York

Acquired from the above by the present owner

**EXHIBITED**

Los Angeles, Asher/Faure Gallery, *Joel Shapiro*, November-December 1983 (another example exhibited).

Amsterdam, Stedelijk Museum; Dusseldorf, Kunstmuseum and Staatliche Kunsthalle Baden-Baden, *Joel Shapiro*, September 1985-March 1986, pp. 25 and 53, no. 24 (illustrated).

Andover, Addison Gallery, *Joel Shapiro: Sculpture in Clay, Plaster, Wood, Iron and Bronze, 1971-1997*, September 1997-January 1998, pp. 51 and 85 (another example exhibited and illustrated).

Palm Desert, Palm Springs Art Museum, *Rodin to Now: Modern Sculpture*, March-September 2012.

New York, Luxembourg & Dayan, *In The Making*, February-April 2016 (another example exhibited).

Kunstmuseum Winterthur, *Joel Shapiro: Floor Wall Ceiling*, January-April 2017, pp. 51, 57, 60 and 91 (another example exhibited and illustrated).

**LITERATURE**

H. Teicher, *Joel Shapiro: Sculpture and Drawings*, New York, 1998, pp. 110-111, nos. 138 and 140 (another example illustrated).



**BERNAR VENET (B. 1941)***Indeterminate Line*

steel

76 x 86 5/8 x 92 1/2 in. (193 x 220 x 235 cm.)

Executed in 1990.

\$250,000-350,000

**PROVENANCE**

Private collection, Sint-Martens-Latem, acquired directly from the artist

Anon. sale; Christie's, New York, 17 May 2007, lot 343

Acquired at the above sale by the present owner

**LITERATURE**A. Pierre, *Bernar Venet*, Milan, 2000, p. 70 (illustrated)

This work is registered in the artist's archives under inventory number bv98s23 and is eligible for a certificate of authenticity signed by the artist.

*"My sculptures are all about how they are made and how metal resists. They're a test of strength, a battle between the metal and me. It's a battle between the piece of metal and me."*

-Bernar Venet



Bernar Venet in his studio, New York, circa 1998 (present lot illustrated). Photo: Archives Bernar Venet. Artwork: © 2018 Bernar Venet / Artists Rights Society (ARS), New York / ADAGP, Paris.







Bernar Venet's powerful sculptures are the result of the artist's uncompromising beliefs in the inherent nature of art. Breaking rank from many of his contemporaries, Venet believes that his dramatic works are not the fictive displays of abstract or figurative objects, ideas or emotions, but instead are pure manifestations of his creative process—displays of the “battle” between an artist and his material. “Venet’s entire production seems to be organized as an affirmation of the thing-in-itself and as a barrier against subsequent discourse. The work has to be made for a specific reason, which it makes no attempt to hide; its purpose is not to make way for, nor to provide an excuse for, a multiplicity of meanings” (A. Pierre, *Bernar Venet*, Milan, 1999, p. 72).

Standing over six-foot-tall and nearly eight-foot-long, the continuous piece of twisted steel begins at a seemingly arbitrary point in mid-air before beginning a journey that involves a series of twists and turns before coming to its conclusion and finishing, again, in mid-air. The contortions in this work are not the smooth, precise curves of his earlier work (which were based on the methodical precision of mathematical equations); instead they display the physical struggles that Venet engaged in when conceiving the sculpture, witnessed in the way the metal has been worked by the artist’s hand. Placed directly in (and on) the landscape, the sculpture does not conform with, or seek to control, its environment. Instead, it forcefully imposes itself on the immediate landscape.

The governing principle of Venet’s *Ligne indéterminée* sculptures is the revelation of the process of production. Each sculpture is the physical record of its creation, of the tussles between the artist’s intentions and the resistance of the metal to these aims. The artist himself has proclaimed that he does not always get his way. “There’s one obvious thing about my work: I can hardly deny that the raw material takes precedence over my intentions,” Venet says. “*My sculptures are all about how they are made and how metal resist.* They’re a test of strength, a battle between the metal and me. It’s a battle between the piece of metal and me. It’s a question of ‘who makes do what’ to the other, a struggle between the artist’s will and the rigid nature

of the laminated bar [...] I suggest a direction to go, but I am guided by the metal bar, which resists me and will not yield to my desire for domination. There’s an interplay of concessions, I have to let the bar remain autonomous. The result is a testimonial both to the act of forging and to the possibilities of a material which I do not change beyond the limits of its natural characteristics” (B. Venet, *ibid.*, p. 88).

As much as the physicality of the object is what first comes to mind when viewing this work, the space it occupies is also an important part of the compositional equation too. Each work refuses to compromise with their surrounding space. The critic Catherine Millet has maintained that, “their function is not to define space, but to make it as indeterminate as themselves” (C. Millet, *ibid.*, p. 72). Indeed, the artist himself has said, “In the *Ligne indéterminée*, space is squeezed tight like the circles in the metal, in a centripetal movement around the invisible core of the form. The work does not exist in relation to a given space, its scale is not established in relation to a specific location for example, it produces its own form” (A. Pierre, *ibid.*).

The inherent nature of the looping, lyrical form that comprises *Indeterminate Line* has parallels with the work of Cy Twombly, and, in particular, a series of paintings which the American painter began in 1966 and which became known as his *Blackboard* paintings. Much like Venet would come to discover two decades later, in these paintings Twombly released the line from all its



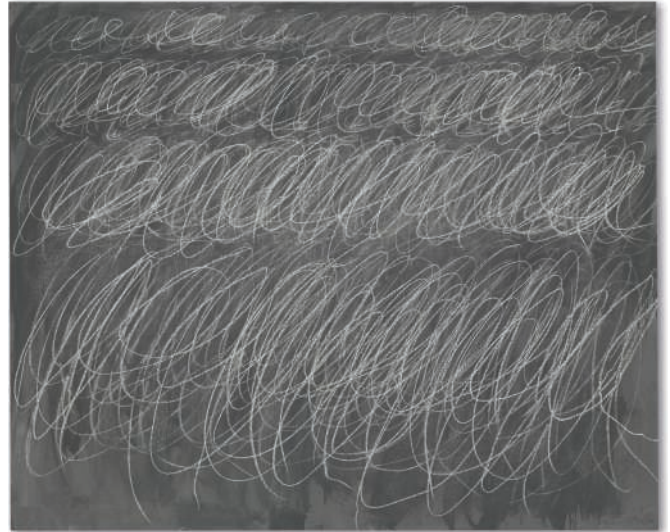
Detail of the present lot.



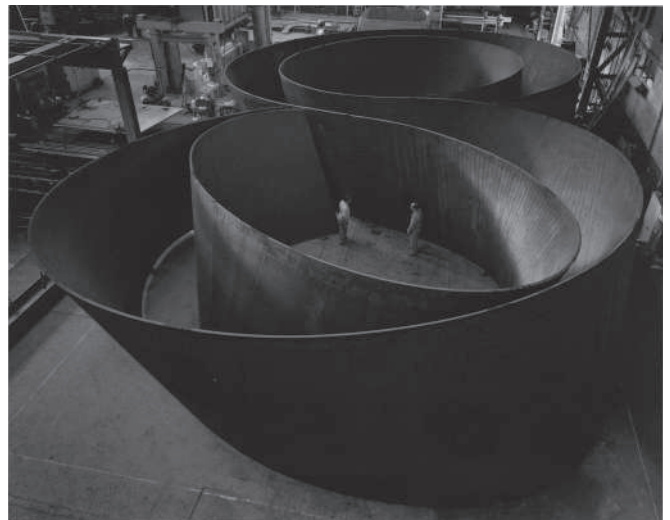
figurative associations, liberating it from form and function and celebrating it purely for its own existence. To achieve this, Twombly 'un-taught' himself to draw by sitting in a darkened room and making continuous marks on a surface guided purely by intuition and only referencing their own physical appearance. When the spiraling loops of Twombly's first *Blackboard* paintings were first shown in 1967, their comparatively austere, grey-grounds and simple graphic forms were seen as much more in keeping with the times. Greeted as a necessary purging of the 'Baroque' tradition of art, these works were immediately hailed as a much-needed return to form. The critic Robert Pincus-Witten wrote, for example, that, "handwriting has become for Twombly the means of beginning again, of erasing the Baroque culmination of the painting of the early 1960s...it has been drowned in a schoolmaster's blackboard ...[and]... reduced to rudimentary exercises" (R.Pincus-Witten "Learning to Write," *Cy Twombly, Paintings and Drawings* exh. cat., Milwaukee, 1968, n.p.).

Born in 1941, in the small town of Château-Arnoux-Saint-Auban in southeastern France, Bernar Venet made his name as a conceptual artist in the late Sixties after moving to New York. He has exhibited worldwide — including at the Venice Biennale and Palace of Versailles — and in 2005 was made Chevalier de la Légion d'Honneur, France's highest honor. In a bid to explain his artistic practice, Venet once stated that "...a sculpture should have its own identity, and that it should be able to preserve that identity everywhere" (B. Venet, quoted in A. Pierre, *op. cit.*, p. 72). As such *Ligne indéterminée* displays its identity without compromise, and made up of a single piece of metal—with no other added elements or interventions—it is a radical break from the constructed, assembled, and compositional traditions of sculpture.

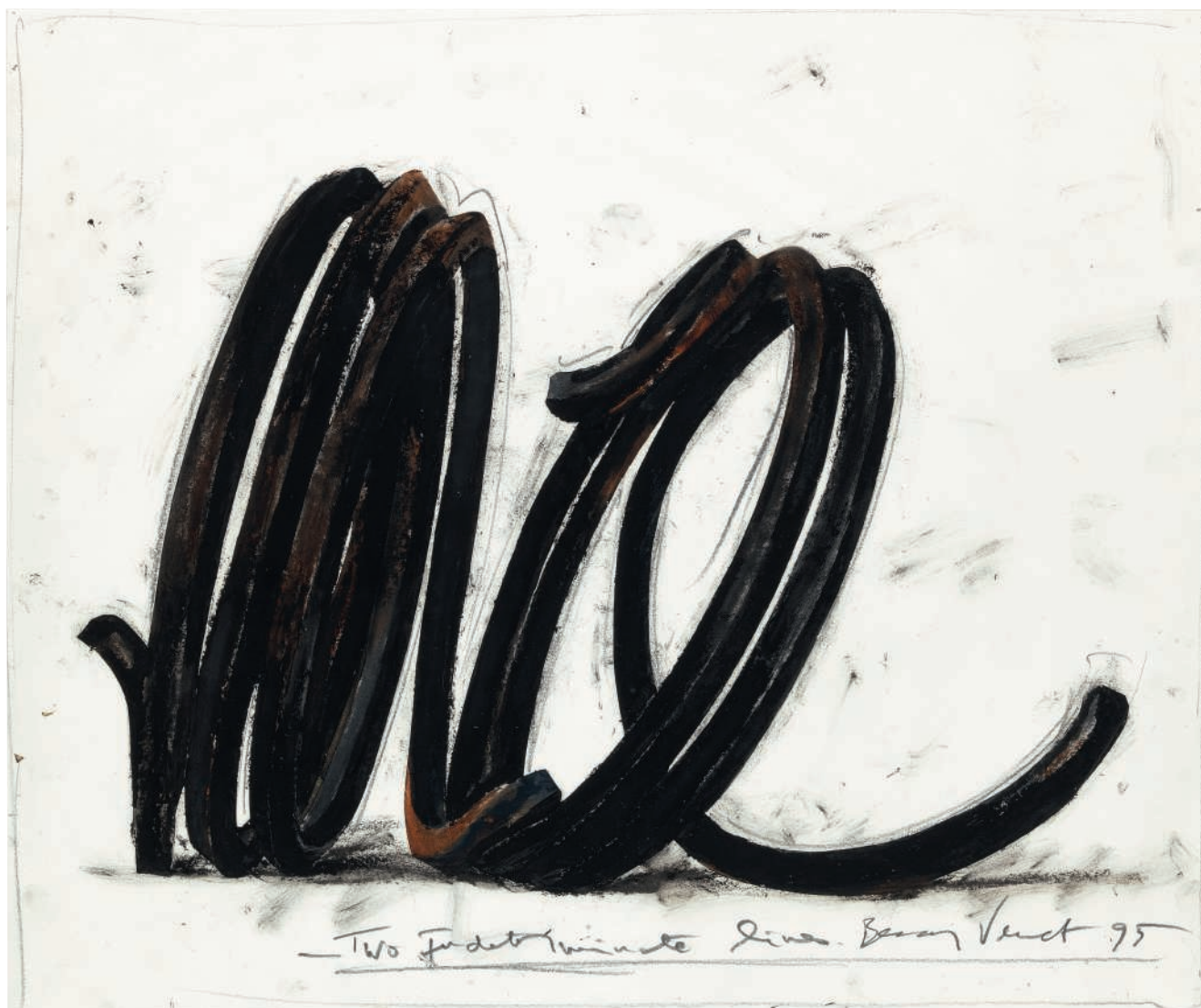
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Cy Twombly, *Untitled*, 1970. © Cy Twombly Foundation.



Richard Serra, *Sequence*, 2006. © 2018 Richard Serra / Artists Rights Society (ARS), New York.



87

# **BERNAR VENET (B. 1941)**

## *Two Indeterminate Lines*

signed, titled and dated 'Two Indeterminate Lines Bernar Venet 1995'

(lower right)

charcoal, gouache and graphite on paper

19 ¾ x 23 ½ in. (50.2 x 60 cm.)

Executed in 1995.

\$18,000-25,000

## **PROVENANCE**

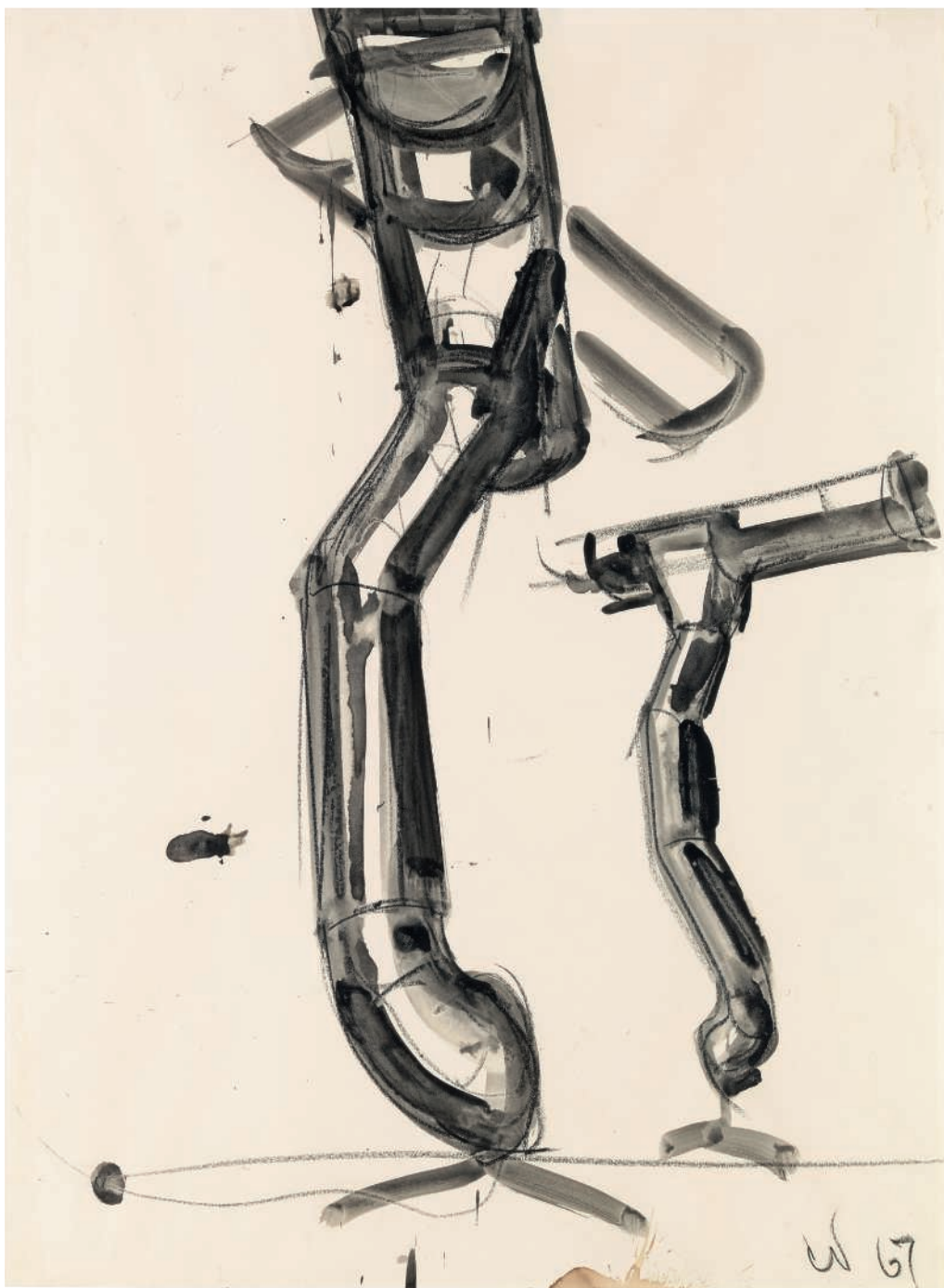
Private collection, acquired directly from the artist

Anon. sale; Phillips de Pury & Company, 12 November 2004, lot 300

Acquired at the above sale by the present owner

This work is registered in the artist's archives under inventory number bv95d25.





88

**CLAES OLDENBURG (B. 1929)**

*Drainpipe Study*

signed with the artist's initials and dated 'CO 67' (lower right)

watercolor and wax crayon on paper

30 x 22 in. (76.2 x 55.9 cm.)

Executed in 1967.

\$30,000-50,000

**PROVENANCE**

Private collection

Anon. sale; Sotheby's, New York, 10 November 2005, lot 169

Acquired at the above sale by the present owner

**EXHIBITED**

New York, Grant Selwyn Fine Art, *Claes Oldenburg and Coosje van Bruggen Objects and Drawings*, October-November 2003.

PROPERTY FROM A CALIFORNIA COLLECTION

89

## ROBERT INDIANA (B. 1928)

### LOVE

stamped with the artist's signature, number and date '© 1966-1999 R  
INDIANA AP 4/4' (lower interior edge)

polychrome aluminum

18 x 18 x 9 in. (45.7 x 45.7 x 22.9 cm.)

Conceived in 1966 and executed in 1999. This work is the fourth of four artist's proofs aside from an edition of eight.

\$220,000-280,000

#### PROVENANCE

Morgan Art Foundation, Switzerland

Private collection

C & M Fine Arts, New York, 2002

Acquired from the above by the present owner, 2003

*"My goal is that LOVE should cover the world."*

-Robert Indiana



Robert Indiana with *LOVE* installation in Central Park, New York, 1971-1972. Photo: © Marvin W. Schwartz. Artwork: © 2018 Morgan Art Foundation / Artists Rights Society (ARS), New York.





**JAMES ROSENQUIST (B. 1933)**

*The Serenade for the Doll after Claude Debussy, Gift  
Wrapped Doll #29*

oil on canvas  
60 x 60 in. (152.4 x 152.4 cm.)  
Painted in 1993.

\$150,000-200,000

**PROVENANCE**

Leo Castelli Gallery, New York  
Richard L. Feigen and Co., New York  
Acquired from the above by the present owner, 1994

**EXHIBITED**

Tokyo, Akira Ikeda Gallery, *James Rosenquist: The Serenade for the Doll after  
Claude Debussy or Gift Wrapped Dolls*, September 1993, pp. 12, 13 and 21  
(illustrated).

**LITERATURE**

*James Rosenquist: Gift Wrapped Dolls Or Serenade for the Doll after Claude  
Debussy*, exh. cat., Chicago, Richard L. Feigen & Co., 1993, p. 23, no. 29  
(illustrated).

*"Rosenquist has managed to constantly surprise us, to make  
us look at things twice. His work is multivalent. It is precise yet  
ambiguous, reverberating in ways that more explicit works cannot.  
He has tackled some of the most important themes of his time.  
He has taken on the human condition, and yet he has remained  
idiosyncratic, antilogical."*

(W. Hopps, "Connoisseur of the Inexplicable," *James Rosenquist: A  
Retrospective*, Solomon R. Guggenheim, exh. cat., New York, 2003, p. 15)



Rene Magritte, *The Lovers*, 1928. National Gallery, Canberra. © 2018 C. Herscovici, London / Artists Rights Society (ARS), New York. Photo: Banque d'Images, ADAGP / Art Resource, New York.





## ANDY WARHOL (1928-1987)

### *Ladies and Gentlemen (Ivette and Lurdes)*

signed and dated 'Andy Warhol 1975' (on the overlap)

acrylic and silkscreen ink on canvas

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

Executed in 1975.

\$180,000-250,000

#### PROVENANCE

Andy Warhol Enterprises, New York

Edmund Gaultney, Santa Fe

Private collection, Houston

Anon. sale; Christie's, New York, 6 March 2015, lot 31

Acquired at the above sale by the present owner

#### LITERATURE

N. Printz, ed., *The Andy Warhol Catalogue Raisonné: Paintings & Sculpture late 1974-1976, Vol. 04*, New York, 2014, pp. 154 and 184, no. 2994 (illustrated).

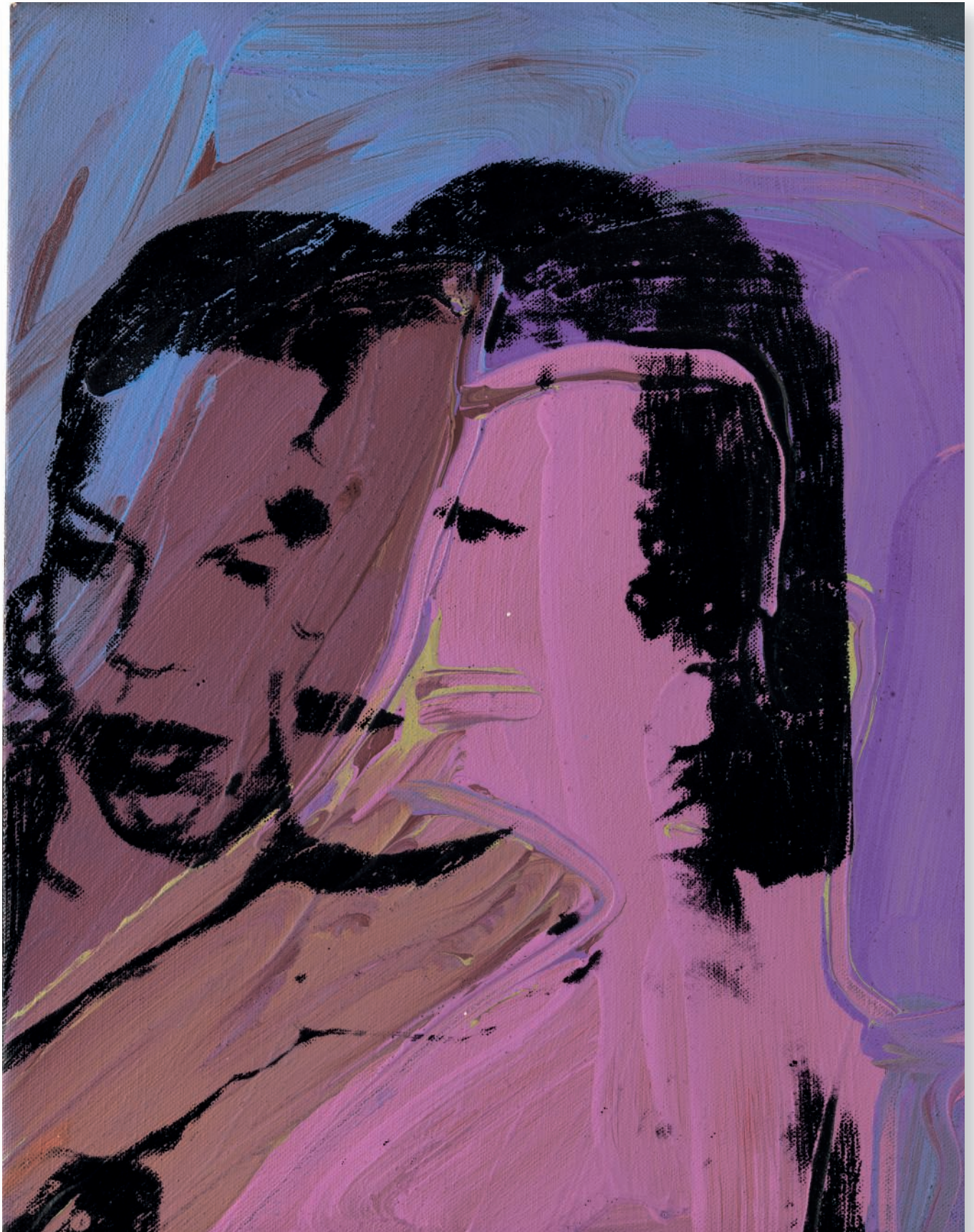
Inspired by his own legacy of iconic paintings of female celebrities including Marilyn Monroe and Elizabeth Taylor, Warhol turns to the Hispanic and African American drag queens that populated the underground bars and clubs of New York for his *Ladies and Gentleman* series. The result is an astute examination of the nature of celebrity and glamour, as Andy Warhol combines the heady atmosphere of the 1970s New York club scene with a sharp critique on our obsession with fame and fortune.

Rendered in classic Warholian silkscreen and gestural sweeps of acrylic paint, the artist mirrors on canvas the vibrant character and glamorous makeup of his sitters. Playing with notions of masculinity and femininity, kitsch and stardom, Warhol's treatment of his sitters bestows the same mix of reverence and irony as his best loved celebrity portraits. Unlike his early 1960s paintings of Hollywood celebrities, which made use of existing publicity stills that conveyed a sense of distance from the viewer, Warhol took the Polaroid photographs for this series himself, the proximity to his sitters affording him a greater degree of creative control as he composed the photos from the neck up and in three-quarter angle, asking the drag

queens to "vogue" in a variety of expressions from femme fatale to coquette. Warhol skillfully managed the photo sessions so as to make the sitters feel glamorous and special, and to bring out their best poses. "Drag queens are ambulatory archives of ideal movie star womanhood," he once said. "They perform a documentary service, usually consecrating their lives to keeping the glittering alternative alive and available for (not-too-close) inspection" (A. Warhol, *The Philosophy of Andy Warhol: (From A to B and Back Again)*, New York 1975, p. 54).

Bold and glamorous, the sitters for Andy Warhol's *Ladies and Gentlemen* exist in a unique category of the artist's famed silkscreen portraits. Neither famous celebrities nor wealthy socialite patrons, they differ from the artist's previous subjects in that they are complete strangers, all found by his assistants in local hangouts and paid a small modeling fee to pose for the artist. Yet, they are perhaps the most intimate of all his portraits, evoking glamor as well as embodying the art of disguise, they struck a chord with the Warhol and remain one of the most unique and poignant series within the artist's *oeuvre*.









PROPERTY FROM THE COLLECTION OF JON GOULD

**92**

**ANDY WARHOL (1928-1987)**

*Abstractly Abstract*

signed, dedicated and dated 'Jon Andy 82' (on the overlap)

synthetic polymer and silkscreen inks on canvas  
20 x 16 in. (50.8 x 40.6 cm.)

Executed in 1982.

\$70,000-100,000

**PROVENANCE**

Jon Gould, New York, gift from the artist

Acquired from the above by the present owner

**EXHIBITED**

Brattleboro Museum & Art Center, *Andy Warhol: The Jon Gould Collection*,  
September 2004-February 2005.





PROPERTY FROM THE COLLECTION OF JON GOULD

**93**

## **ANDY WARHOL**

### *Chocolate Bunny*

signed, dated and dedicated 'Jon/Andy 83' (on the overlap)

synthetic polymer and silkscreen inks on canvas

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

Painted in 1983.

\$60,000-80,000

#### **PROVENANCE**

Jon Gould, New York, gift from the artist

Acquired from the above by the present owner

**TOM WESSELMANN (1931-2004)**

*Vivienne Doodle*

signed and dated 'Wesselmann 85' (lower center)

acrylic and graphite on paper

59 ¼ x 60 in. (150.5 x 152.4 cm.)

Executed in 1985.

\$80,000-120,000

**PROVENANCE**

Sidney Janis Gallery, New York

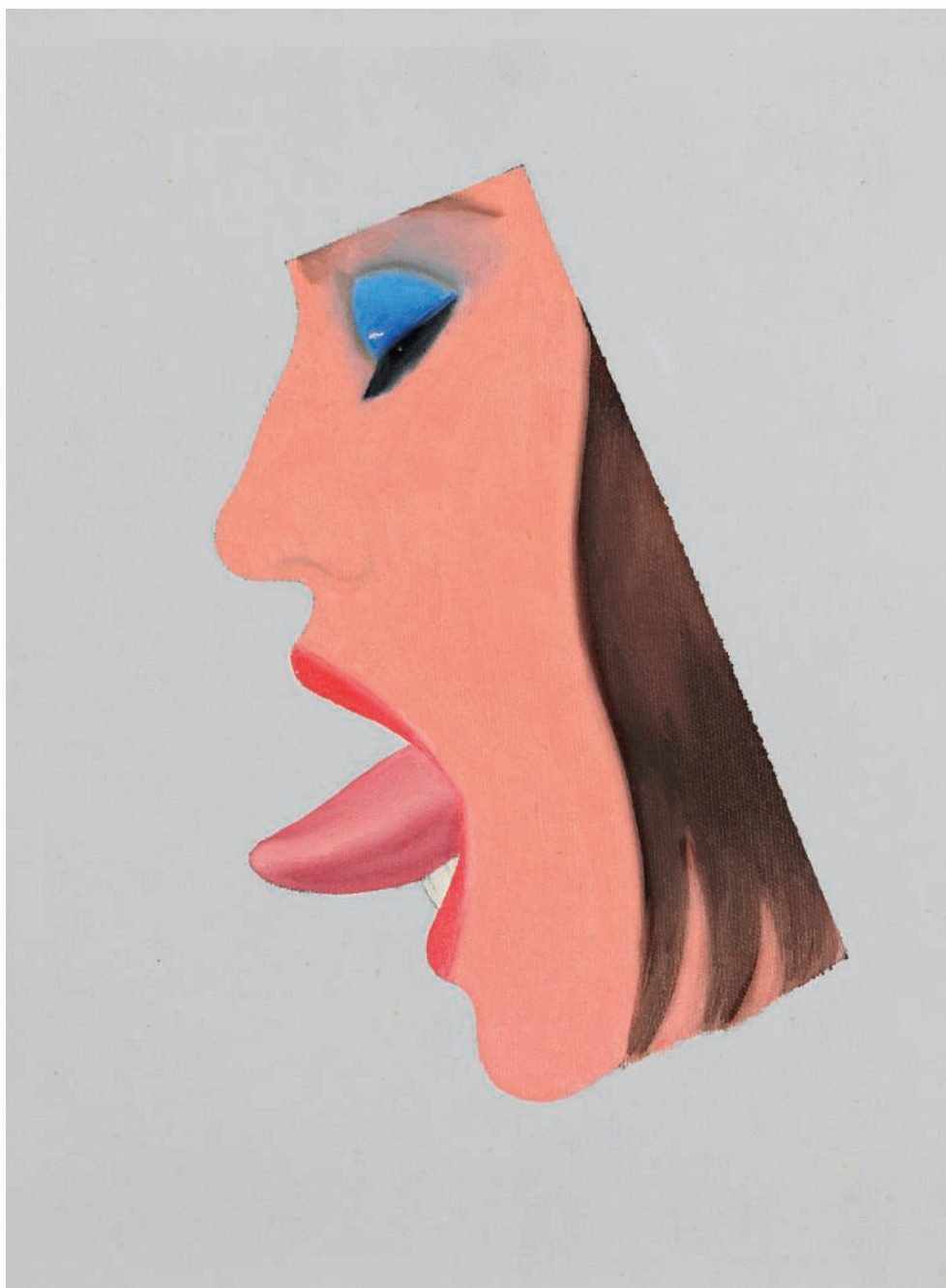
Acquired from the above by the present owner, 1985

*"For many years, drawing, especially from the nude, was a desperate attempt to capture something significant of the beauty of the woman I was confronted with. It was always frustrating because the beauty of the woman is so elusive."*

- Tom Wesselmann







PROPERTY FROM THE COLLECTION OF MARY JANE GARTH

**95**

**TOM WESSELMANN (1931-2004)**

*Study for Face #3*

signed, titled and dated 'Wesselmann STUDY FOR FACE #3 1967'  
(on the stretcher)

oil on canvas

12 x 9 in. (30.4 x 22.8 cm.)

Painted in 1967.

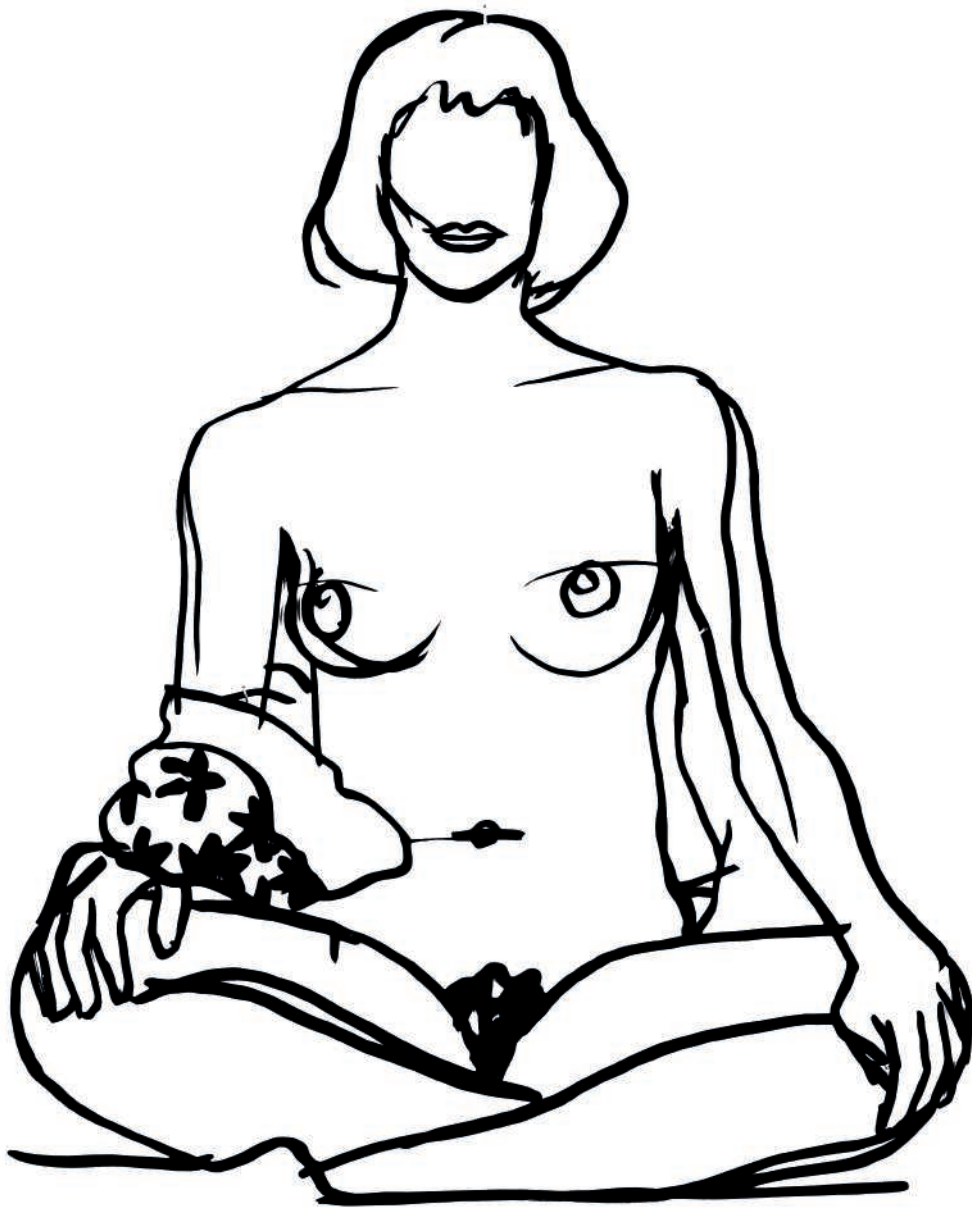
\$50,000-70,000

**PROVENANCE**

Sidney Janis Gallery, New York

Acquired from the above by the present owner, 1968





96

**TOM WESSELMANN (1931-2004)**

*Monica Sitting Cross Legged with Robe*

incised by Claire Wesselmann with the artist's signature and inscription 'A WORK BY TOM WESSELMANN Claire Wesselmann' (on the reverse)

enamel on cut-out steel

35 5/8 x 29 in. (90.5 x 73.7 cm.)

Executed in 1986/1990. This work is unique.

\$80,000-120,000

**PROVENANCE**

Max Lang Gallery, New York

Acquired from the above by the present owner

97

**TOM WESSELMANN (1931-2004)**

*Blue Nude # 19*

signed and dated 'Wesselmann 01' (on the reverse)

oil on cutout aluminum

66 x 58 x 8 ½ in. (167.6 x 147.3 x 21.6 cm.)

Executed in 2001.

\$120,000-180,000

**PROVENANCE**

Imago Galleries, Palm Desert

Acquired from the above by the present owner, 2003

**EXHIBITED**

Palm Desert, Imago Galleries, *Blue Nudes*, December 2002-January 2003  
(illustrated on the cover of the pamphlet).

*"In format, title and play of figure and ground [Wesselmann's Blue Nudes] were obvious homages to Matisse's late series of the same designation from the 1950s. Just as the Frenchman had abstracted the poses of his earlier paintings and sculptures of the seated nude with an arm raised over her head, so Wesselmann now redrew both Matisse and himself in blue ghosts of his own repertoire"*

(J. Wilmerding, *Tom Wesselmann: His Voice and Vision*, New York, 2008, p. 218)





**MEL RAMOS (B. 1935)***Hav-a-Havana*

incised with the artist's signature and number 'Mel Ramos 4/8' (side edge)

painted polychrome resin

16 x 40 x 14 ½ in. (40.6 x 101.6 x 36.8 cm.)

Executed in 2006. This work is number four from an edition of eight plus four artist's proofs.

\$80,000-120,000

**PROVENANCE**

Galerie Patrice Trigano, Paris

Acquired from the above by the present owner

**EXHIBITED**Paris, Galerie Patrice Trigano, *Mel Ramos-Peintures et Sculptures*, December 2014-January 2015, pp. 36-38 (another example exhibited and illustrated).

*"Of course there has been a long tradition in art of painting nude women, ranging from Rubens to Ingres, among many, many others. Ingres by the way, in the case of his famous 'Odalisque,' painted a woman with an extra vertebra in her back. Most anatomists will tell you that her back is elongated - there's an extra vertebra. So to me, art also has a lot to do with humor, which plays a very important part in my work. I love to tell jokes and I love to make jokes with paintings."*

-Mel Ramos







99

# **MEL RAMOS (B. 1935)**

*A.C. Annie*

signed and dated 'Mel Ramos 67' (lower center)

graphite on paper

28 ¼ x 28 ¼ in. (71.8 x 71.8 cm.)

Drawn in 1967.

\$25,000-35,000

## **PROVENANCE**

Private collection, Cologne, acquired directly from the artist

Anon. sale; Christie's, New York, 10 November 1988, lot 149

Private collection, New York

Anon. sale; Christie's, New York, 10 May 2006, lot 218

Acquired at the above sale by the present owner

## **EXHIBITED**

Kunstverein Lingen; Mannheimer Kunstverein and Kunsthalle zu Kiel, *Mel Ramos Retrospektive*, November 1994-June 1995.

Vienna, Hochschule für Angewandte Kunst, *Mel Ramos: Pop Art Images*, July-August 1995.





100

**MEL RAMOS (B. 1935)**

*Unfinished Painting No. 4*

signed and dated 'Mel Ramos 90' (lower right)

watercolor on paper

30 ¼ x 23 in. (76.8 x 58.4 cm.)

Painted in 1990.

\$15,000-25,000

**PROVENANCE**

Louis K. Meisel Gallery, New York

Galerie Bruno Bischofberger, Zürich

Private collection, Germany

Anon. sale; Christie's, London, 16 October 2007, lot 383

Acquired at the above sale by the present owner

**LITERATURE**

D. Kuspit, *Mel Ramos: Pop Art Fantasies, The Complete Paintings*, New York, 2004, p. 224 (illustrated).

PROPERTY FROM A CALIFORNIA COLLECTION

**101**

**NIKI DE SAINT PHALLE (1930-2002)**

*Femme Assise-Nana*

painted polyester

32 x 25 x 30 in. (81.3 x 63.5 x 76.2 cm.)

Executed in 1968.

\$120,000-180,000

**PROVENANCE**

Nohra Haime Gallery, New York

Acquired from the above by the present owner, 2004

*"I thought beforehand that to be provocative, you  
had to attack religion or generals. I realized that  
there was nothing more shocking than joy."*

-Niki de Saint Phalle







PROPERTY FROM A CALIFORNIA COLLECTION

**102**

**NIKI DE SAINT PHALLE (1930-2002)**

*Dos à Dos*

painted polyurethane

67 x 34 x 27 in. (170.2 x 86.4 x 68.6 cm.)

Executed in 1991. This work is number four from an edition of twenty.

\$40,000-60,000

**PROVENANCE**

Guy Pieters Gallerij, Knokke-Heist

Jonathan Novak Contemporary Art, Los Angeles

Acquired from the above by the present owner





PROPERTY FROM A CALIFORNIA COLLECTION

**103**

**NIKI DE SAINT PHALLE (1930-2002)**

*Tête de Femme*

incised with the artist's signature 'Niki de Saint Phalle' (on the underside)

acrylic on polyester resin

9 3/8 x 8 3/8 x 3 1/2 in. (23.8 x 21.3 x 8.9 cm.)

Executed in 1982. This work is number one from an edition of seven.

\$12,000-18,000

**PROVENANCE**

Niki Charitable Art Foundation, Santee

Jonathan Novak Contemporary Art, Los Angeles

Acquired from the above by the present owner

104

## MANOLO VALDÉS (B. 1942)

*Untitled*

hammered copper

66 x 47 ½ x 25 ¼ in. (167.6 x 120.7 x 64.1 cm.)

Executed in 1988-1989.

\$250,000-350,000

### PROVENANCE

Acquired directly from the artist by the present owner, 1994

*"I only interpret or comment on paintings and works that I love... I place myself in front of the original image in the same way that an artist would sit in front of a tree, a lake or a landscape. The starting point is always the same. I could never speak to an image that I don't love."*

-Manolo Valdés



Diego Rodríguez Velázquez, *Las Meninas*, 1656. Museo del Prado, Madrid. Photo: Erich Lessing / Art Resource, NY.





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

105

## ARNALDO POMODORO (B. 1926)

### *Asta Cielare, IX*

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

bronze

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

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

\$50,000-70,000

#### PROVENANCE

Stephen Wirtz Gallery, San Francisco

Acquired from the above by the present owner, 1991

#### LITERATURE

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

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



Detail of the present lot.







106

# VICTOR VASARELY (1906-1997)

*Chillan-K*

signed 'Vasarely' (lower right); signed again twice, titled, numbered and dated '217 VASARELY "CHILLAN-K" 1952-64' (on the reverse)

acrylic on canvas

41 5/8 x 39 3/4 in. (105.7 x 101 cm.)

Painted *circa* 1975.

\$50,000-70,000

## PROVENANCE

J.E. Lowenadler, Stockholm

Private collection, Sweden

Private collection, Stockholm

Acquired from the above by the present owner

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

**LYNN CHADWICK (1914-2003)***Pyramids II*

incised with the artist's signature, number and date 'Chadwick. Feb 65. 487.  
1/4.' (center edge)

bronze

26 x 58 x 38 in. (66 x 147.3 x 96.5 cm.)

Executed in 1965. This work is number one from an edition of four.

\$70,000-100,000

**PROVENANCE**

Schulhof Collection, New York, acquired directly from the artist  
Their sale; Christie's, New York, 15 November 2012, lot 205  
Acquired at the above sale by the present owner

**EXHIBITED**

London, Marlborough Gallery, *Lynn Chadwick*, 1966, n.p. (another example  
exhibited and illustrated).

**LITERATURE**

D. Farr and E. Chadwick, *Lynn Chadwick: Sculptor*, Aldershot, 2006, p. 228, no.  
487 (another example illustrated).

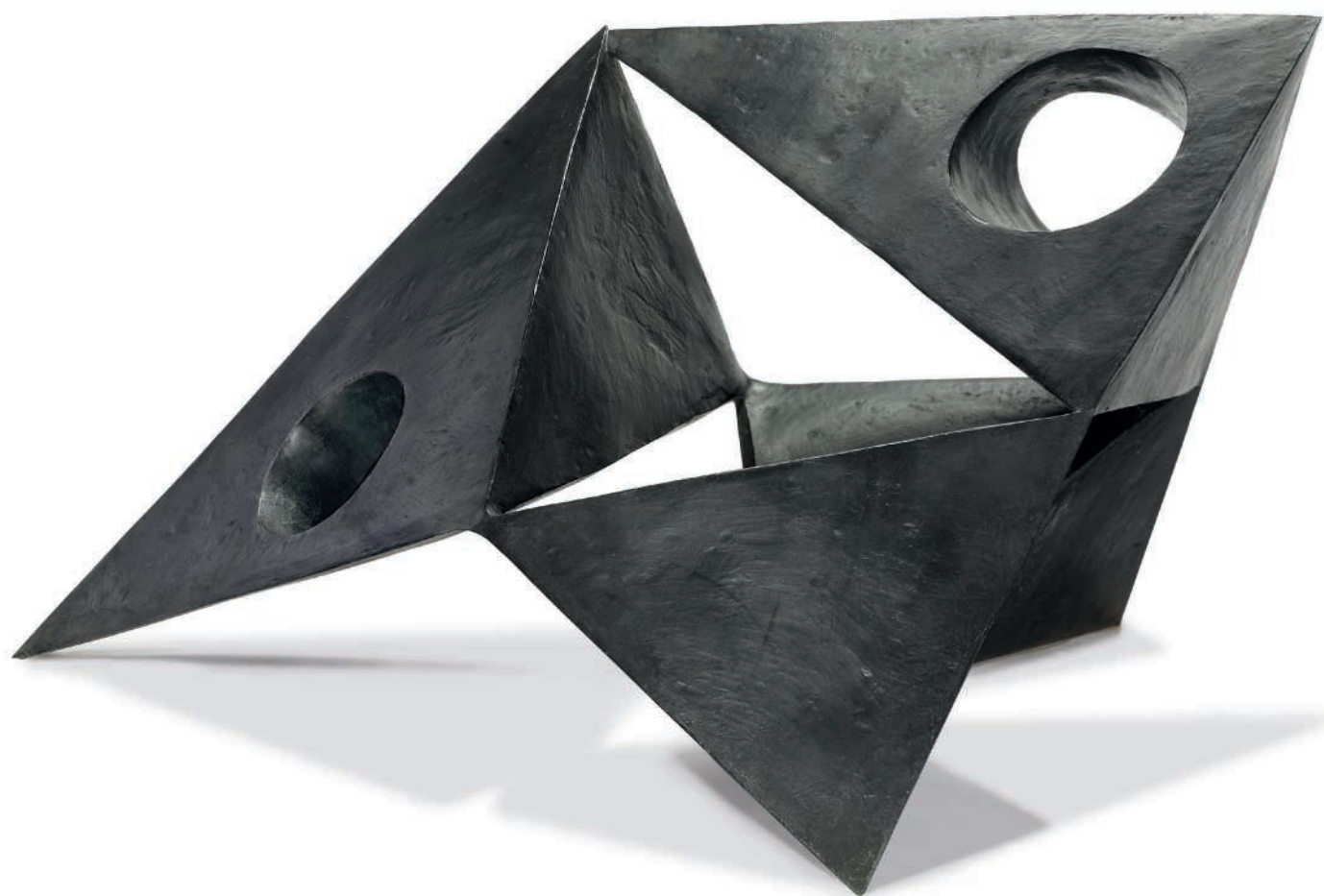
*"Art must be the manifestation of some vital force  
coming from the dark, caught by the imagination and  
translated by the artist's ability and skill ... Whatever  
the final shape, the force behind ... indivisible. When  
we philosophize upon this force we lose sight of it.  
The intellect alone is too clumsy to grasp it."*

(A. Bowness, *Lynn Chadwick*, London, 1962.)



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







PROPERTY FROM THE COLLECTION OF ELIZABETH BROOKE BLAKE

108

**ALAN DAVIE (1920-2014)**

*Reach for Joy II*

signed and dated 'Alan Davie OCT 1960' (on the reverse)

acrylic on canvas

40 1/8 x 48 1/8 in. (101.9 x 122.2 cm.)

Painted in 1960.

\$30,000-50,000

**PROVENANCE**

Gimpel Fils, London

Acquired from the above by the present owner, 1961

**EXHIBITED**

Dallas Museum for Contemporary Arts, *Dallas Collects*,  
August-September 1962.



109

**FRANCESCO CLEMENTE (B. 1952)**

*Red Stupa*

oil on canvas, in three parts  
overall: 121 ½ x 30 in. (308.6 x 76.2 cm.)  
Painted in 1987-1994.

\$30,000-50,000

**PROVENANCE**

Acquired directly from the artist by the present owner, 1995

**EXHIBITED**

New York, Gagosian Gallery, *1995 Yamantaka Donation: An Exhibition to Benefit Tibet House*, February-March 1995.





110

**CAIO FONSECA (B. 1959)**

*Tenth Street #9*

signed twice, titled and dated 'TENTH ST. #9 1993 Caio Fonseca' (on the reverse)

acrylic on canvas

47 ¼ x 35 in. (120 x 88.9 cm.)

Painted in 1993.

\$10,000-15,000

**PROVENANCE**

Charles Cowles Gallery, New York

Acquired from the above by the present owner, 1993

PROPERTY FROM THE COLLECTION OF ELIZABETH BROOKE BLAKE

111

**POL BURY (1922-2005)**

*69 Petites Colonnes En Deux Morceaux*

signed, titled and dated 'POL BURY. 69 PETITES COLONNES EN DEUX MORCEAUX JANV-FEV. 1965.' (on the reverse)

wood, monofilament, nails and electric motor

70 ¾ x 13 ¾ x 9 ¾ in. (179.7 x 34.9 x 24.8 cm.)

Executed in 1965.

\$20,000-30,000

**PROVENANCE**

Landau-Alan Gallery, New York

Acquired from the above by the present owner, 1966

**LITERATURE**

D. Ashton, *Pol Bury*, Paris, 1970, p. 76, no. 40 (illustrated).







112

**ARMAN (1928-2005)**

*Untitled*

paint tubes and acrylic on canvas laid down on panel  
83 x 60 in. (210.8 x 152.4 cm.)  
Executed in 1989.

\$40,000-60,000

**PROVENANCE**

Private collection, acquired directly from the artist  
Private collection, New York  
Marisa Del Re Gallery, New York  
Acquired from the above by the present owner

This work is recorded in the Arman Studio Archives New York under number:  
APA# 8014.89.024.



113

**LARRY POONS (B. 1937)**

*Jack of Sparks*

signed, titled, and dated twice "Larry Poons 2007 Jack of Sparks"  
(on the reverse)

acrylic on canvas

59 1/8 x 89 1/8 in. (150.2 x 226.4 cm.)

Painted in 2007.

\$15,000-20,000

**PROVENANCE**

Private collection, acquired directly from the artist

Anon. sale; Sotheby's, London, 20 September 2016, lot 93

Acquired at the above sale by the present owner

**EXHIBITED**

London, Bernard Jacobson Gallery, *Larry Poons: New Paintings*,  
September-October 2007, n.p. (illustrated).





PROPERTY FROM THE COLLECTION OF MARY JANE GARTH

114

**TOM WESSELMANN (1931-2004)**

*View Near Fremont Center (with clouds) (black)*

signed and dated twice 'Wesselmann 90' (on the reverse)

enamel on laser-cut steel

35 x 126 in. (88.9 x 320 cm.)

Executed in 1985-1990. This work is unique.

\$80,000-120,000

**PROVENANCE**

OK Harris Gallery, New York

Acquired from the above by the present owner, 1990



PROPERTY FROM A CALIFORNIA COLLECTION

115

**FRANK STELLA (B. 1936)**

*Givan V 9e*

sand cast aluminum

91 x 56 x 21 in. (231.1 x 142.2 x 53.3 cm.)

Executed in 2002.

\$70,000-100,000

**PROVENANCE**

Jacobson Howard Gallery, New York

Acquired from the above by the present owner,  
2004

*"Abstraction didn't have to be limited to a kind of rectilinear geometry or even a simple curve geometry. It could have a geometry that had a narrative impact. In other words, you could tell a story with the shapes."*

-Frank Stella





**HERBERT FERBER (1906-1991)***Wall Sculpture #5*

incised with the artist's signature and date 'Ferber  
85' (lower center)

acrylic on canvas and painted steel assemblage

72 x 80 x 20 in. (182.9 x 203.2 x 50.8 cm.)

Executed in 1985.

\$20,000-30,000

**PROVENANCE**

Knoedler & Company, New York

Private collection, *circa* 1985

Acquired from the above by the present owner



117

**LARRY POONS (B. 1937)**

*Robert Kinder Spiele*

signed, titled, and dated "Robert Kinder Spiele" 1975 L. Poons' (on the reverse)

acrylic on canvas

100 x 75 ½ in. (254 x 191.8 cm.)

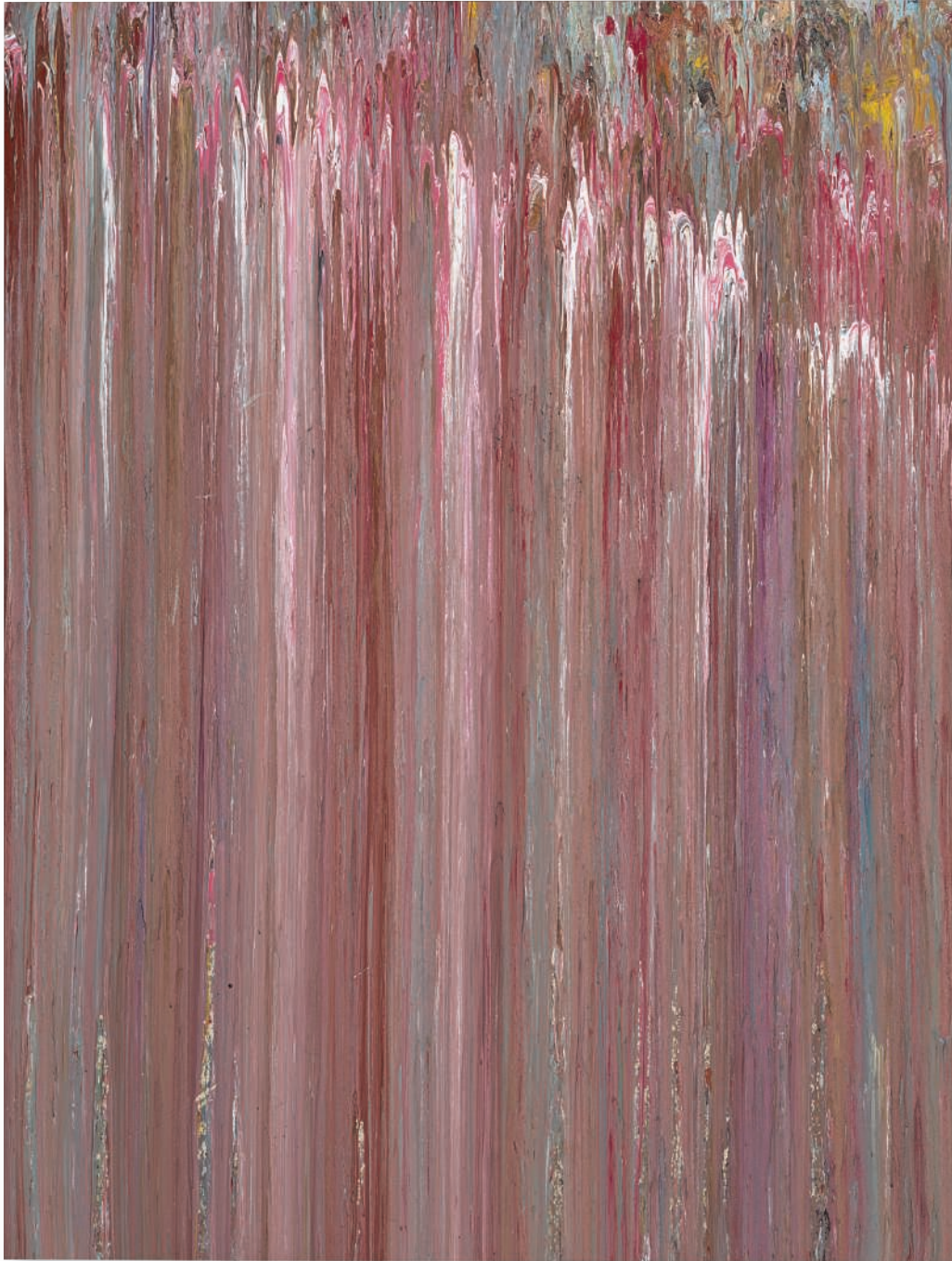
Painted in 1975.

\$30,000-50,000

**PROVENANCE**

Knoedler Contemporary Art, New York

Acquired from the above by the present owner, 1975





118

**GENE DAVIS (1920-1985)**

*Untitled*

signed twice 'G. Davis' (on the stretcher)

acrylic on canvas

96 x 35 in. (243.8 x 88.9 cm.)

Painted *circa* 1969.

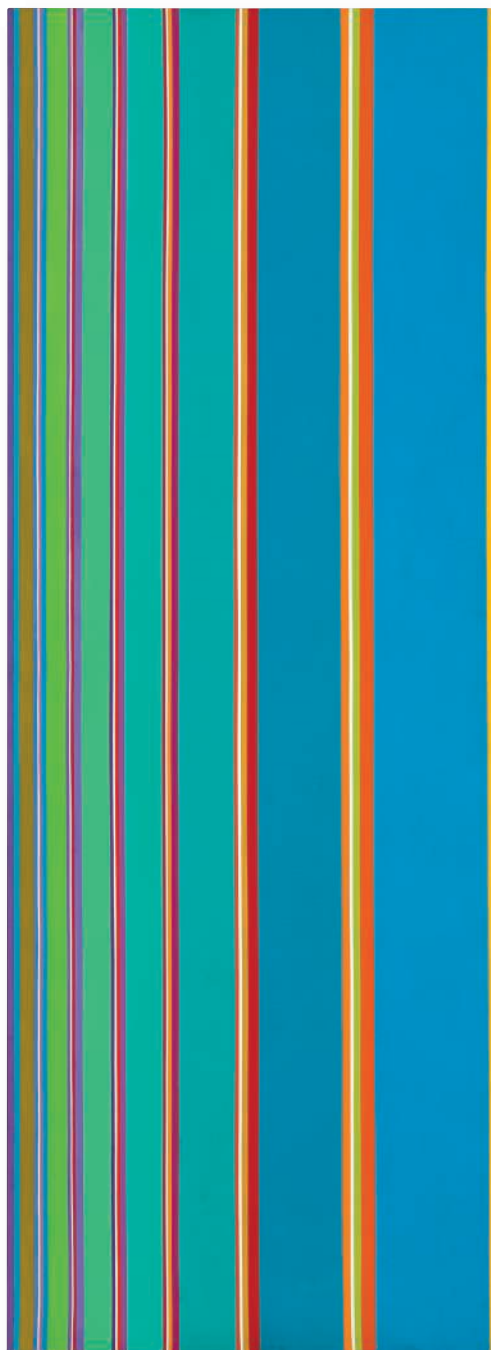
\$25,000-35,000

**PROVENANCE**

Private collection, Iowa

Private collection, Nebraska

Acquired from the above by the present owner





PROPERTY FROM A PRIVATE COLLECTION

119

**SAM GILLIAM (B. 1933)**

*Coolness is Born*

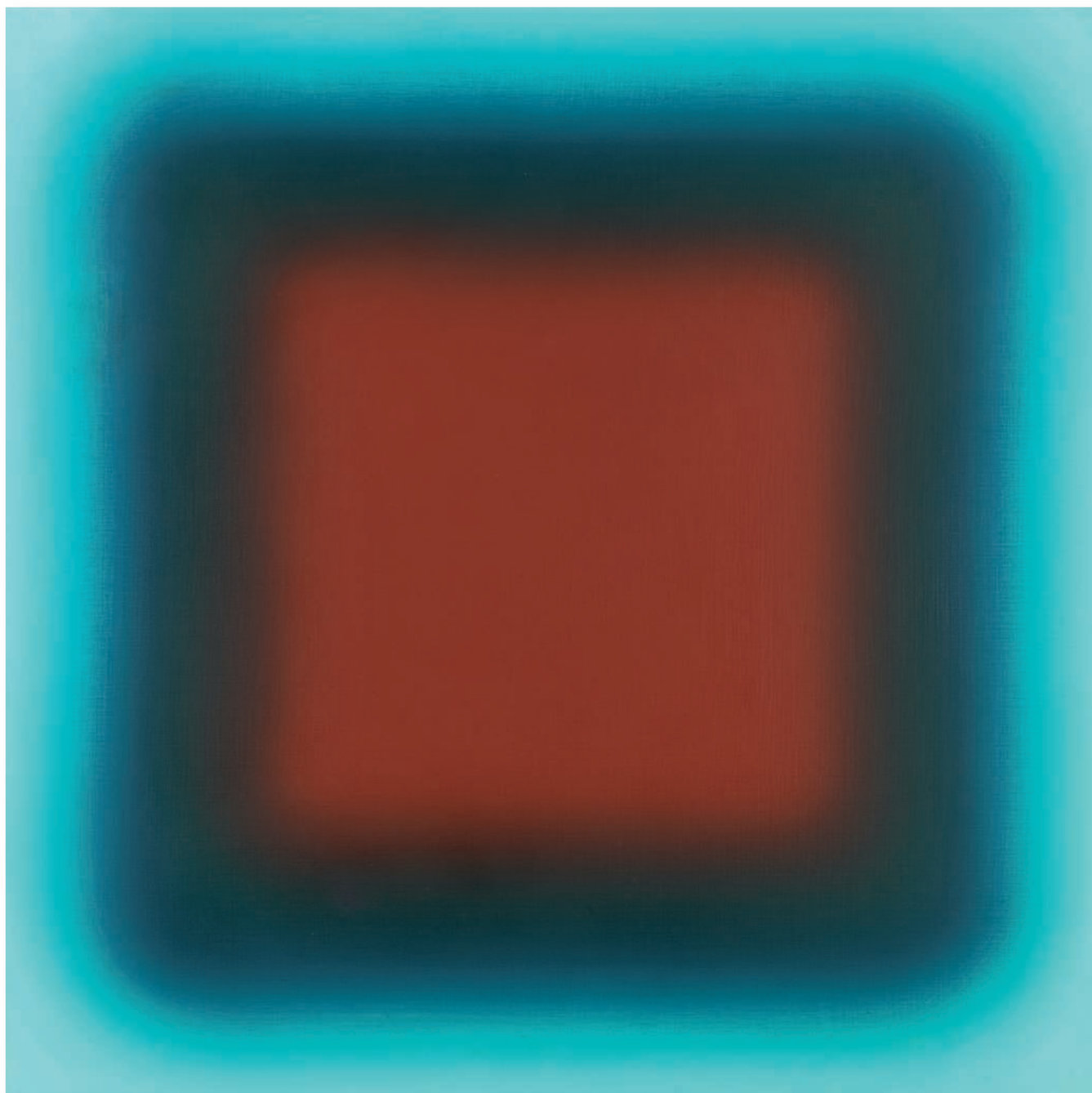
titled and dated 'Coolness is Born,'92' (on the reverse)

acrylic, polypropylene and thread on fabric mounted on panel  
60 x 64 ¾ in. (152.4 x 164.5 cm.)

Executed in 1992.

\$40,000-60,000





**120**

**WOJCIECH FANGOR (1922-2015)**

*M 19*

signed, titled and dated 'FANGOR M 19 1966' (on the reverse)

oil on canvas

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

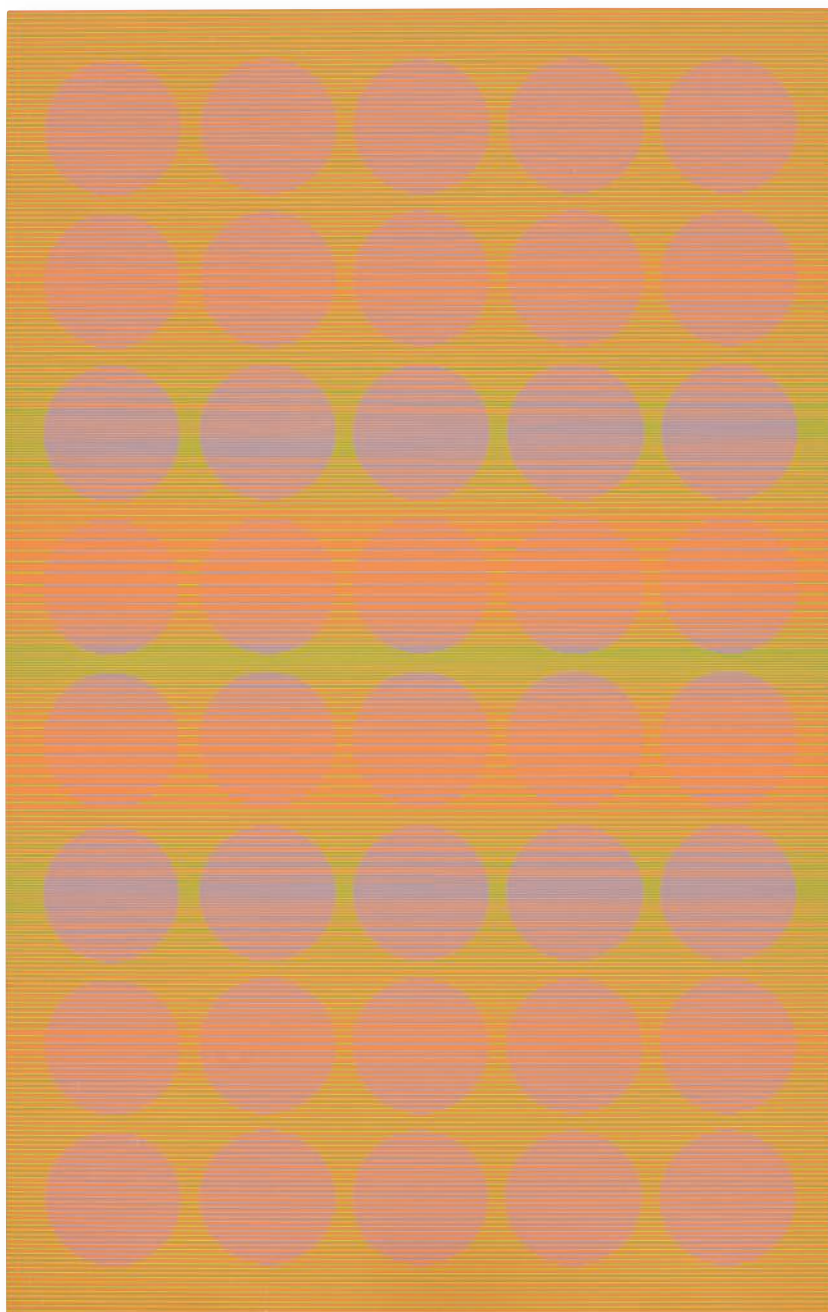
Painted in 1966.

\$30,000-50,000

**PROVENANCE**

Galerie Chalette, New York

Acquired from the above by the present owner, 1967



121

# **JULIAN STANCZAK (1928-2017)**

## *Study for "Ephemeral Grouping" #4*

signed twice, titled and dated 'Julian Stanczak 4. STUDY FOR "EPHEMERAL GROUPING" J. Stanczak' (on the reverse)

acrylic on canvas

60 x 38 in. (152.4 x 96.5 cm.)

Painted in 1968.

\$30,000-50,000

### **PROVENANCE**

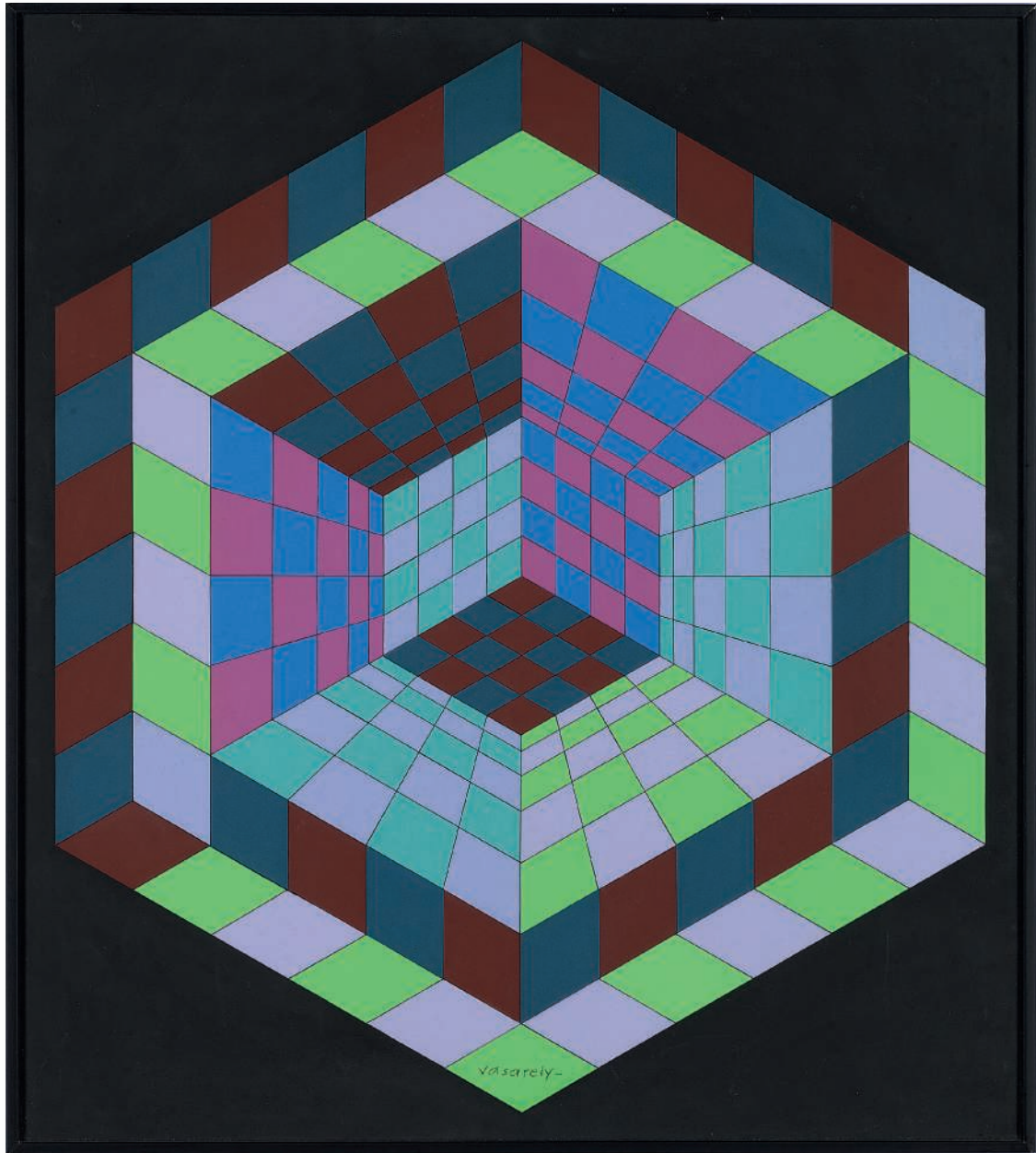
Carl Solway Gallery, Cincinnati

Private collection, Ohio, 1968

By descent from the above to the present owner

This work is a study for the 1968 altarpiece at St. John's Unitarian Church, Cincinnati, Ohio.





122

# VICTOR VASARELY (1906-1997)

## IGMAND

signed 'Vasarely' (lower center); signed again twice, titled and dated  
'VASARELY "IGMAND" 1981' (on the reverse)

oil and ink on panel

21 7/8 x 19 in. (54.3 x 48.3 cm.)

Painted in 1981.

\$40,000-60,000

### PROVENANCE

Private collection, Caracas

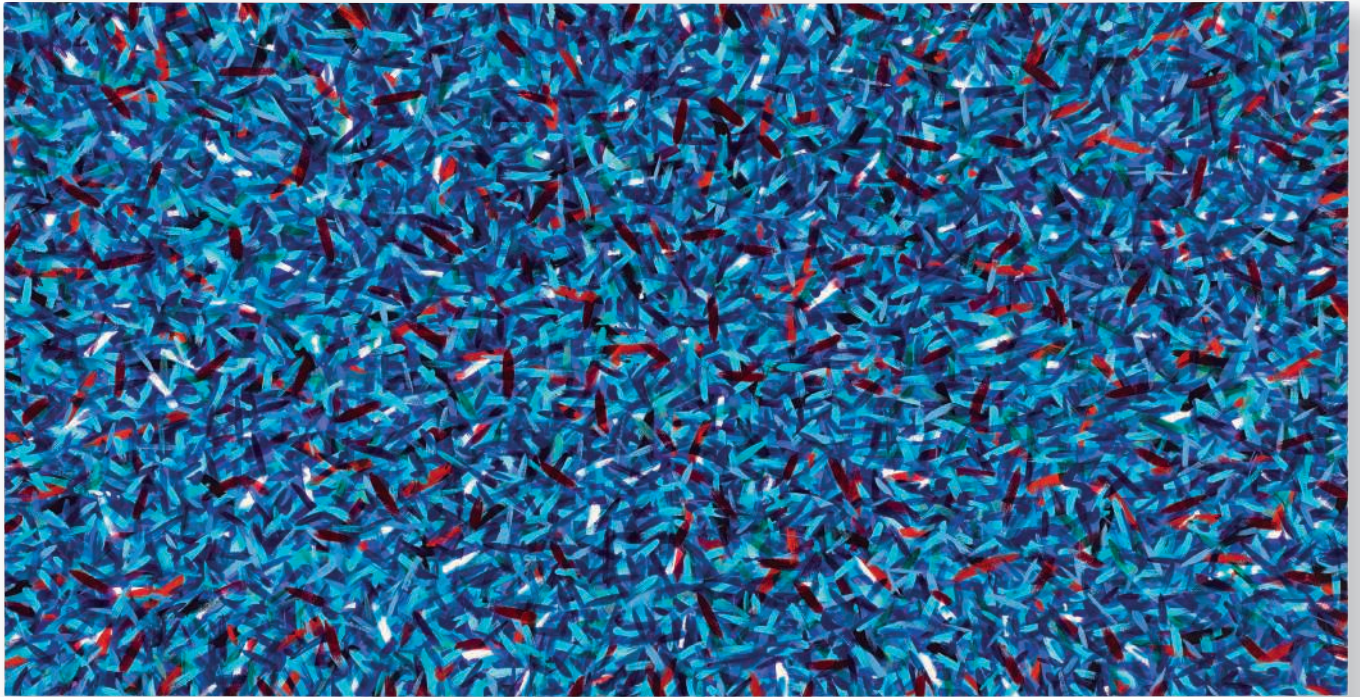
Anon. sale; Christie's, London, 22 February 1990, lot 394

Private collection, Venice, Italy

Anon. sale; Dorotheum, Vienna, 28 November 2007, lot 234

Acquired at the above sale by the present owner

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



123

**JOHN MCCRACKEN (1934-2011)**

*Universe: Ocean*

signed, titled and dated 'UNIVERSE: OCEAN John McCracken 1993'  
(on the reverse)

oil on canvas

62 x 120 in. (157.5 x 304.8 cm.)

Painted in 1993.

\$40,000-60,000

**PROVENANCE**

L.A. Louver Gallery, Venice, California

Private collection

Acquired from the above by the present owner

**EXHIBITED**

Venice, L.A. Louver Gallery, *John McCracken Paintings*, February-March 1993  
(illustrated on the pamphlet cover).





124

## WILLIAM ANASTASI (B. 1933)

### *Musical Observations*

dated 'mar 25 1982' (lower right); titled 'Musical Observations' (on the stretcher)

acrylic, wax crayon, charcoal, graphite, ink and paper collage on canvas  
59 1/8 x 49 1/8 in. (150.2 x 124.8 cm.)

Executed in 1982.

\$15,000-20,000

#### PROVENANCE

Acquired directly from the artist by the present owner, circa 1988

William Anastasi questions the aesthetic norms of art with his theoretical approach to invoking senses other than sight in his studies of the subway, human movement, and music. In *Musical Observations*, Anastasi blindfolded himself while listening to classical music and painted the rhythms he heard, utilizing different colors, brushstrokes, and mediums to express his mind's interpretation of the music. Anastasi believed that by going into art blind, the artist can let true ability unfold that is unclouded by conscious, pre-meditated, decision making.



125

**CONRAD MARCA-RELLI  
(1913-2000)**

*Untitled 4484*

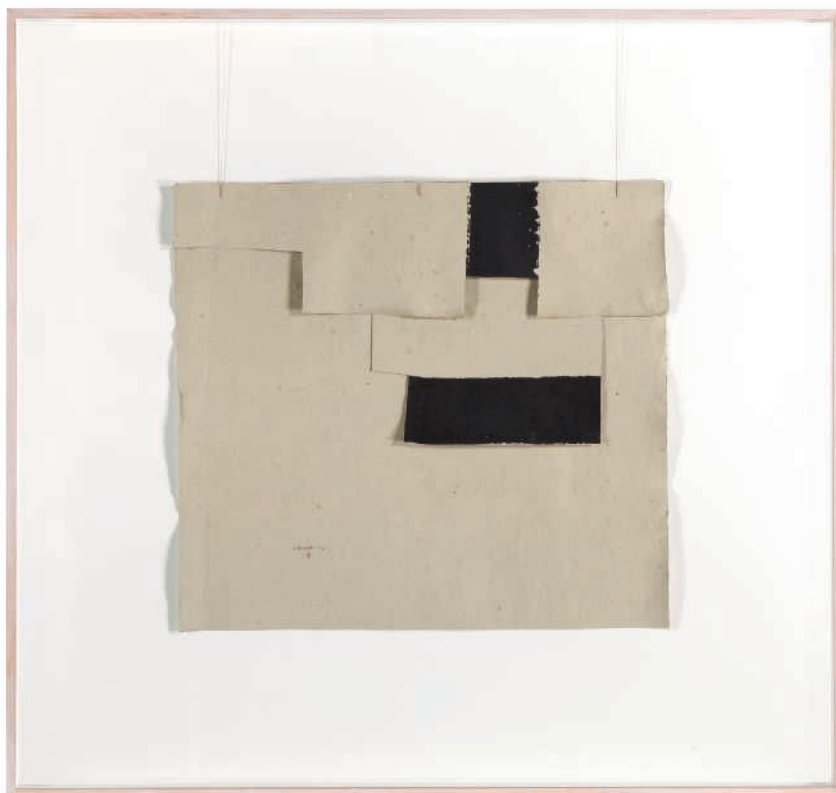
signed 'MARCA-RELLI' (lower left)  
fabric collage and ink on board  
9 x 9 in. (22.9 x 22.9 cm.)  
Executed *circa* late 1950s.

\$15,000-20,000

**PROVENANCE**

Private collection, New York  
Gary Snyder Fine Art, New York  
Acquired from the above by the present owner

This work is registered with the Archivio Marca-Relli, Parma, as archive number MR-6194 / © Archivio Marca-Relli, Parma.



PROPERTY FROM THE COLLECTION OF ELIZABETH BROOKE BLAKE

126

**EDUARDO CHILLIDA  
(1924-2002)**

*Gravitation*

signed and signed with the artist's monogram  
'Eduardo Chillida' (lower left)  
ink on paper collage and string  
sheet: 22 ¼ x 24 ¼ in. (56.5 x 61.6 cm.)  
framed: 39 ¼ x 41 ½ in. (99.7 x 105.4 cm.)  
Executed in 1988.

\$30,000-50,000

**PROVENANCE**

Adams-Middleton Gallery, Dallas  
Acquired from the above by the present owner,  
1989

**EXHIBITED**

Dallas, Adams-Middleton Gallery, *Musical Gravitations*, September-November 1989.

This work is registered in the archives of the Museo Chillida-Leku under no. CH-88/GT-60.





127

# **MICHAEL GOLDBERG (1924-2007)**

## *In the Moment*

signed and dedicated indistinctly 'to Margaret love Mike' (lower left); signed again 'Goldberg' (lower center)

oil on paper

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

Painted in 1956.

\$20,000-30,000

## **PROVENANCE**

Private collection, acquired directly from the artist

Private collection, New York





PROPERTY FROM A CALIFORNIA COLLECTION

**128**

**HANS HOFMANN (1880-1966)**

*Untitled*

signed and dated 'Hans Hofmann 62' (lower right); stamped with the Estate of Hans Hofmann stamp and numbered 'RH 28' (on the reverse)

oil on paper mounted on canvas

7 x 10  $\frac{3}{4}$  in. (17.8 x 27.3 cm.)

Painted in 1962.

\$8,000-12,000

**PROVENANCE**

Lillian Heidenberg Fine Art, New York

Jonathan Novak Contemporary Art, Los Angeles

Skidmore Contemporary Art, Santa Monica

Acquired from the above by the present owner





129

**FRANZ KLINE (1910-1962)**

*Untitled*

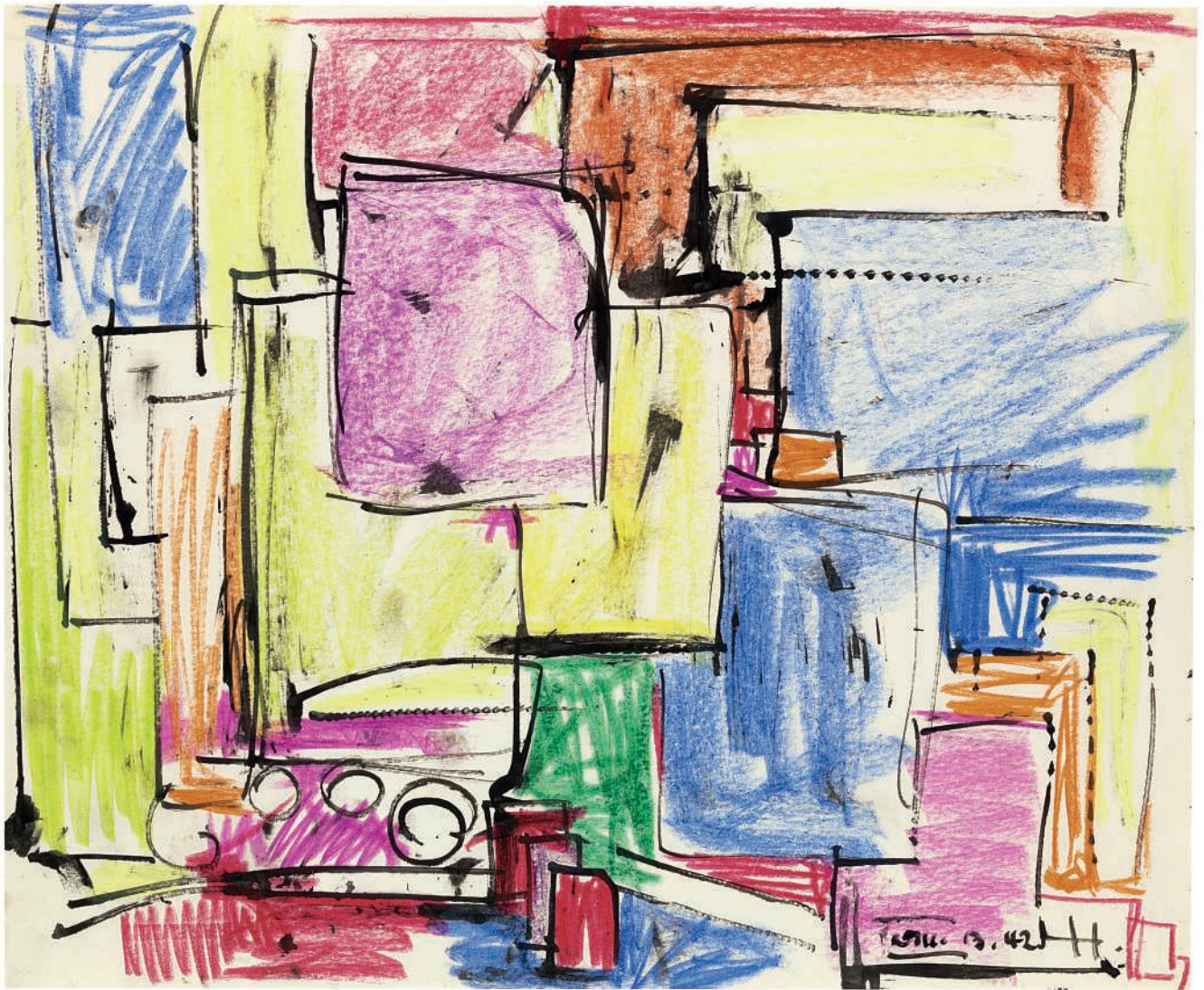
signed 'Franz Kline' (on the reverse)  
watercolor on tracing paper laid down on board  
11 1/8 x 8 3/4 in. (28.3 x 21.3 cm.)  
Painted in 1952.

\$50,000-70,000

**PROVENANCE**

Egan Gallery, New York  
Private collection, New York  
Anon. sale; Christie's, New York, 11 March 1998, lot 114  
Private collection, Italy  
Acquired from the above by the present owner





130

# **HANS HOFMANN (1880-1966)**

*Untitled*

signed with the artist's initials, inscribed and dated 'Truro 13.42 HH.' (lower right); stamped with the Estate of Hans Hofmann stamp and numbered 'M-672/9' (on a paper label affixed to the backing board)

wax crayon and ink on paper

14 x 17 in. (35.6 x 43.2 cm.)

Executed in 1942.

\$12,000-18,000

## **PROVENANCE**

André Emmerich Gallery, New York

Acquired from the above by the present owner, circa mid-1980s





131

**WAYNE THIEBAUD (B. 1920)**

*Untitled*

signed and dated 'Thiebaud 57' (lower right)

watercolor and graphite on paper

14 7/8 x 22 in. (37.8 x 55.9 cm.)

Executed in 1957.

\$12,000-18,000

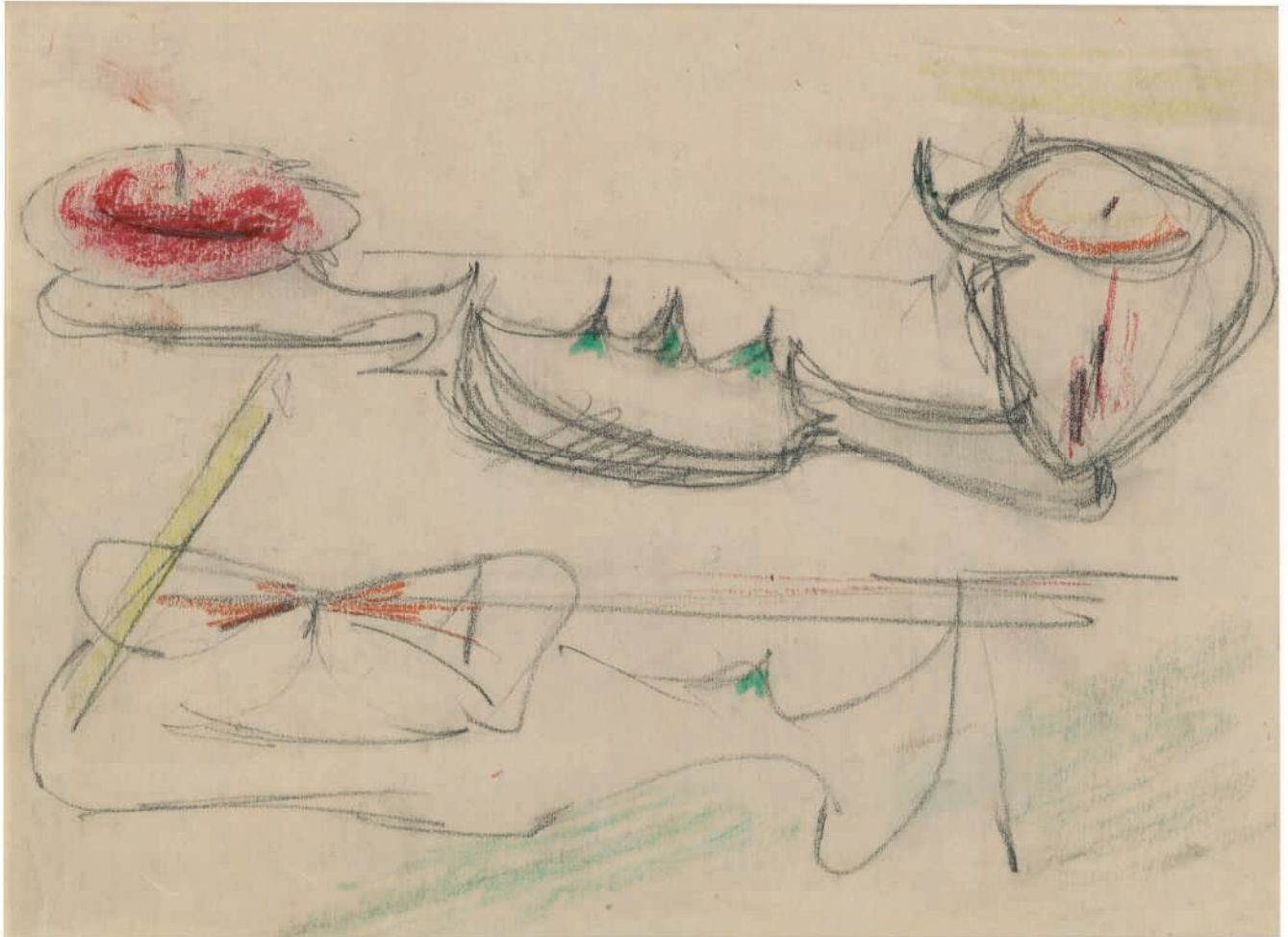
**PROVENANCE**

Private collection

Anon. sale; Clars Auction Gallery, Oakland, 5 March 2006, lot 6451

Acquired at the above sale by the present owner

According to the artist, this scene is likely a depiction of Folsom Lake, just east of his hometown Sacramento. Painted in 1957, it prefigures his well-known Sacramento Delta scenes that he would go on to master by the 1990s.



PROPERTY FROM THE ALLAN STONE COLLECTION

**132**

## **ARSHILE GORKY (1904-1948)**

*Untitled*

double-sided—wax crayon and graphite on paper

9 ½ x 12 ½ in. (24.1 x 31.8 cm.)

Executed *circa* 1947.

\$50,000-70,000

### **PROVENANCE**

Acquired directly from the artist by the present owner

### **EXHIBITED**

Düsseldorf, Stiftung Museum Kunstpalast, *Le grand geste! Informel und Abstrakter Expressionismus 1946-1964*, April-August 2010, p. 16, no. 49 (illustrated).

New York, Allan Stone Projects, *Abstract Expressionist Works on Paper*, January-March 2014.

New York, Allan Stone Projects, *Artists of the New York School*, October-December 2016.

This work is recorded in the Arshile Gorky Foundation Archives under number D1543.





133

**MICHAEL GOLDBERG (1924-2007)**

*Untitled*

signed and dated 'goldberg 49' (on the reverse)

oil on canvas

33 7/8 x 23 3/4 in. (86 x 60.3 cm.)

Painted in 1949.

\$30,000-50,000

**PROVENANCE**

Private collection, New Jersey, acquired directly  
from the artist

Private collection, New York

**EXHIBITED**

New York, *Ninth Street Show*, May-June 1951.

Provincetown Art Association and Museum, *New York - Provincetown:  
A 50s Connection*, July-August 1994, p. 9 (illustrated).





134

**NICOLAS CARONE (B. 1917)**

*Threshold*

oil on canvas  
73  $\frac{3}{4}$  x 100  $\frac{3}{4}$  in. (186.4 x 255.9 cm.)  
Painted in 1957.

\$40,000-60,000

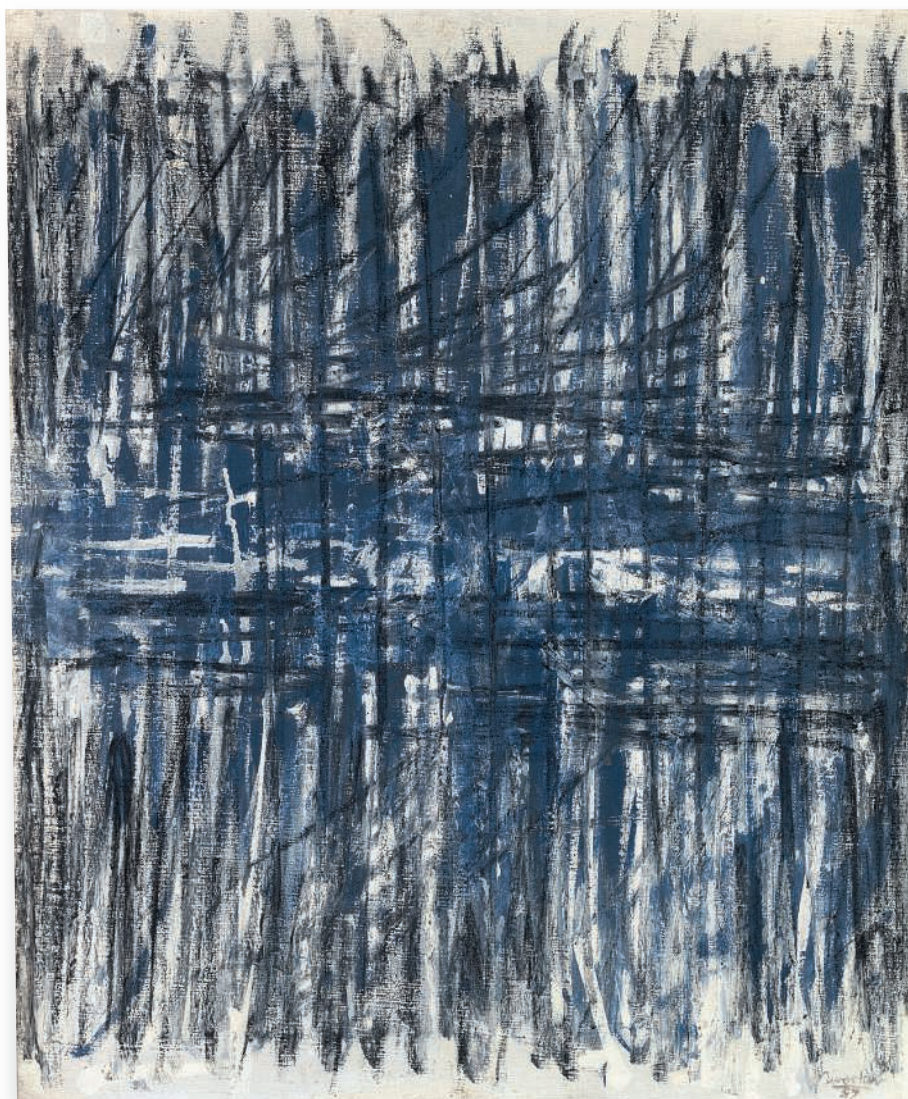
**PROVENANCE**

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

**EXHIBITED**

New York, Stable Gallery, *Nicolas Carone*, 1957.





135

**JACK TWORIKOV (1900-1982)**

*Untitled*

signed and dated 'Tworikov 57' (lower right); signed again and dated again  
'Tworikov 57' (on the reverse)

oil on canvas

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

Painted in 1957.

\$20,000-30,000

**PROVENANCE**

Mr. and Mrs. Leonard Brown, Springfield, Massachusetts, *circa* 1959

By descent from the above to the present owner



136

# **JAMES BROOKS (1906-1992)**

*Hoobin*

signed 'J. Brooks' (lower left); signed again, titled and dated "HOOBIN" 1968

James Brooks' (on the reverse)

acrylic on canvas

47 7/8 x 35 3/4 in. (121.6 x 90.8 cm.)

Painted in 1968.

\$15,000-20,000

## **PROVENANCE**

Private collection, Massachusetts

Acquired from the above by the present owner

## **EXHIBITED**

New York, Jason McCoy Inc., *In Confluence: James Brooks and Giorgio Cavallon*, September-October 2009.



137

**ALFRED LESLIE (B. 1927)**

*Untitled*

signed, dedicated indistinctly and dated 'with great affection and love alfred leslie los angeles 1953' (lower left)

oil and paper collage on paper  
18 7/8 x 24 1/8 in. (47.9 x 61.3 cm.)

Executed in 1953.

\$15,000-20,000

**PROVENANCE**

Private collection, New Jersey, acquired directly from the artist

Private collection, New York

**EXHIBITED**

Provincetown Art Association and Museum, *New York - Provincetown: A 50s Connection*, July-August 1994, p. 16.



138

**NORMAN BLUHM (1921-1999)**

*Untitled*

signed and dated 'Bluhm 59' (lower left)

ink and gouache on brown paper  
39 3/4 x 47 7/8 in. (101 x 121 cm.)

Painted in 1959.

\$20,000-30,000

**PROVENANCE**

Leo Castelli Gallery, New York

Private collection, New Jersey

Private collection, New York





PROPERTY FROM THE ALLAN STONE COLLECTION

**139**

## **MARISOL (1930-2016)**

*Homage to Mantegna (Study After Mantegna's 'Dead Christ')*

signed and dated 'MARISOL 1963' (lower right)  
graphite on paper and painted cast plaster mounted on panel  
45 x 40 x 7 in. (114.3 x 101.6 x 17.8 cm.)  
Executed in 1963.

\$20,000-30,000

### **PROVENANCE**

Private collection  
Acquired from the above by the present owner

### **EXHIBITED**

Worcester Art Museum, *The New American Realism*, February-April 1965.  
Tulsa, Philbrook Art Center; Norman, University of Oklahoma, Museum of Art  
and Oklahoma City, Oklahoma Art Center, *The American Sense of Reality*, May  
1969.  
Worcester Art Museum, *Marisol*, September-November 1971, n.p. (illustrated).  
New York, Allan Stone Gallery, *Disrobed*, May-July 2012.



140

**ROBERT MOSKOWITZ  
(B. 1935)**

*Untitled*

signed and dated 'Robert Moskowitz 1960'  
(on the overlap)  
pigment, rabbit-skin glue and collage on canvas  
79 x 54 in. (200.7 x 137.2 cm.)  
Executed in 1960.

\$10,000-15,000

**PROVENANCE**

Private collection, New York, acquired directly  
from the artist  
Acquired from the above by the present owner,  
*circa 1977*



PROPERTY FROM THE ALLAN STONE COLLECTION

141

**ARMAN (1928-2005)**

*Théorème de Ferma*

incised with the artist's signature 'Arman' (lower  
right)  
aspirin tubes, wood and nails in Plexiglas case on  
painted wood base  
20 ¼ x 15 ½ x 4 ⅞ in. (51.4 x 39.4 x 10.5 cm.)  
Executed in 1960.

\$12,000-18,000

**PROVENANCE**

Sidney Janis Gallery, New York  
Acquired from the above by the present owner

**EXHIBITED**

New York, Sidney Janis Gallery, *Arman*, April 1963.  
New York, Allan Stone Gallery, *Accumulation*,  
February-April 2010.  
New York, Allan Stone Gallery, *World in a Box*,  
March-May 2012.  
New York, Allan Stone Projects, *Arman and César*,  
March-June 2015.

**LITERATURE**

D. Durand-Ruel and Arman, *Arman: Catalog  
Raisonné Vol. II: 1960-1961-1962*, Paris, 1991, pp.  
38-39, no. 66 (illustrated).

This work is recorded in the Arman Studio  
Archives New York under number: APA#  
8002.60.048.





142

**JOHN CHAMBERLAIN  
(1927-2011)**

*Untitled*

metal can with acrylic lacquer and polyester resin  
2 3/4 x 3 1/4 x 2 3/4 in. (7 x 8.3 x 7 cm.)  
Executed *circa* 1972.

\$15,000-20,000

**PROVENANCE**

Lorraine Chamberlain, acquired directly from the artist  
Private collection, Birmingham, Michigan, *circa* 1997  
By descent from the above to the present owner



143

**JOHN CHAMBERLAIN  
(1927-2011)**

*Untitled*

aluminum foil with acrylic lacquer and polyester resin  
4 1/2 x 5 1/4 x 4 1/4 in. (11.4 x 13.3 x 10.8 cm.)  
Executed *circa* 1973.

\$10,000-15,000

**PROVENANCE**

Lorraine Chamberlain, acquired directly from the artist  
Private collection, Birmingham, Michigan, *circa* 1997  
By descent from the above to the present owner





144

**ROBERT RAUSCHENBERG (1925-2008)**

*Untitled*

signed and dated 'Rauschenberg 73' (lower right)  
gouache, solvent transfer, graphite and printed paper collage on paper  
30 x 22 ½ in. (76.2 x 57.2 cm.)  
Executed in 1973.

\$60,000-80,000

**PROVENANCE**

The Mayor Gallery, London  
Anon. sale; Sotheby's, London, 25 May 1989, lot 389  
Acquired at the above sale by the present owner

**EXHIBITED**

New York, Mitchell-Innes & Nash, *Works on Paper*, May-June 2008.



PROPERTY FROM THE COLLECTION OF SENATOR  
JACOB K. JAVITS AND MARIAN B. JAVITS

**145**

**ROBERT RAUSCHENBERG  
(1925-2008)**

*Untitled (Hoarfrost)*

signed and dated 'RAUSCHENBERG 75'

(lower left)

solvent transfer, paper and fabric collage on fabric  
60 ¼ x 41 ½ in. (153 x 105.4 cm.)

Executed in 1975.

\$20,000-30,000

**PROVENANCE**

Private collection, New York, gift from the artist  
By descent from the above to the present owner



**146**

**ROBERT RAUSCHENBERG  
(1925-2008)**

*Untitled*

signed and dated "RAUSCHENBERG 79"

(lower left)

acrylic, solvent transfer and printed paper collage  
on paper

23 x 15 ¼ in. (58.4 x 38.7 cm.)

Executed in 1979.

\$20,000-30,000

**PROVENANCE**

Private collection, New York

Private collection, Arizona

Acquired from the above by the present owner





147

**JIM DINE (B. 1935)**

*The Heart on a Rock*

incised with the foundry mark, number and date '2/6 © 1983 WALLA WALLA'  
(on the underside)

bronze

18 ½ x 16 ¼ x 10 in. (47 x 41.3 x 25.4 cm.)

Executed in 1983. This work is number two from an edition of six.

\$30,000-50,000

**PROVENANCE**

Private collection, New York

Irena Hochman Fine Art Ltd., New York

Acquired from the above by the present owner, 1990

**EXHIBITED**

New York, Pace Gallery, *Jim Dine: Sculpture and Drawings*, February-March 1984, p. 34 (another example exhibited and illustrated).

**LITERATURE**

M. Livingstone, *Jim Dine: The Alchemy of Images*, New York, 1998, p. 21 (another example illustrated).

**DAVID SALLE (B. 1952)***Very Few Cars*

diptych—oil on canvas and acrylic, lead and nails on panel

left element: 78 x 58 in. (198.1 x 147.3 cm.)

right element: 78 x 48 ½ in. (198.1 x 122.2 cm.)

overall: 78 x 106 ½ in. (198.1 x 269.6 cm.)

Executed in 1985.

\$70,000-100,000

**PROVENANCE**

Mary Boone Gallery, New York

Galerie Daniel Templon, Paris

Private collection

Anon. sale; Sotheby's, New York, 16 May 2001, lot 415

Acquired at the above sale by the present owner







149

**PHILIP PEARLSTEIN (B. 1924)**

*Two Models Reclining*

signed 'PEARLSTEIN' (lower left)

oil on canvas

39 ¾ x 59 ¾ in. (101 x 151.8 cm.)

Painted in 1968.

\$25,000-35,000

**PROVENANCE**

Mr. & Mrs. Morris Dorsky, New York

G.W. Einstein Company, Inc., New York

Acquired from the above by the present owners, circa 1980

**LITERATURE**

R. Bowman, *Philip Pearlstein: The Complete Paintings*, New York, 1983, p. 330, no. 321 (illustrated).

## JOAN SEMMEL (B. 1932)

### *Untitled*

signed and dated 'Joan Semmel '72' (lower right)

oil on canvas

46 ¾ x 68 ¾ in. (118.7 x 174.6 cm.)

Painted in 1972.

\$20,000-30,000

#### PROVENANCE

Lerner-Heller Gallery, New York

Acquired from the above by the present owner

#### EXHIBITED

New York, 141 Prince Street Gallery, *Joan Semmel*, May 1973.

#### LITERATURE

L. Crawford, "Women in the Erotic Arts," *Viva*, vol. 1, no. 4, January 1974, p. 81 (illustrated).

D. Seiberling, "The Female View of Erotica 'Joan Semmel: Sex to Hang Art On,'" *New York Magazine*, vol. 7, no. 6, 11 February 1974, p. 55 (illustrated).

Sexuality has long been a fascination of artists the world over. The earliest examples of erotic art date as far back as the Paleolithic age, when prehistoric paintings and drawings were executed by firelight on the walls of caves. There are countless Mesopotamian and Sumerian artifacts depicting sex, as well as Greek ceramics, Peruvian pottery, Japanese Shunga woodblocks, European Renaissance paintings, and, perhaps most famously, the Indian Kama Sutra manual. The reproductive act represents a potent symbol for human vitality, intimacy and power dynamics, and so it is no surprise that it has been a constant touchstone for artists from a diverse array of temporal, cultural and personal backgrounds.

In the modern era, especially after the advent of commercially distributed print media, erotica became a commodity, attaining an increasingly complex taboo status as shifting cultural mores restricted society's attitude toward sex. By the mid-twentieth century in America, explicit depictions of sexuality, once a staple of fine art, had been relegated almost exclusively to the station of pornography—something to be shunned, blushed at, banned, and certainly not celebrated.



Joan Semmel in her studio, 1974 (present lot illustrated). Photo: Henry Groskinsky. Artwork: © 2018 Joan Semmel / Artists Rights Society (ARS), New York / Courtesy Alexander Gray Associates, New York.

Beginning in 1970, Joan Semmel embarked on her first series of erotic paintings depicting heterosexual couples having sex. Semmel's largescale paintings are intensely provocative for their taboo subject more generally, but also deeply stimulating, even confrontational, on an intellectual and a formal level. Semmel's couples seem to float in an undefined serene space. Nonrepresentational colors and tightly cropped compositions amplify the surreal quality of the image, which, despite its photorealistic rendering, sometimes borders on the abstract. Limbs and digits stretch, contort, clutch and bend. Torsos seem tensed with effort and concentration, wholly absorbed by the focus their activity demands. What is perhaps most striking about Semmel's paintings, though, is the way that neither man nor woman seems to dominate the other. This implied equality roots the paintings firmly in a Feminist foundation.

Semmel explains, "While my work developed through series, the connecting thread across decades is a single perspective: being inside the experience of femaleness and taking possession of it culturally" (J. Semmel, *Joan Semmel: Across Five Decades*, exh. cat., Alexander Gray Associates, New York, 2015, n.p.).

The present work belongs to Semmel's second erotic series, executed in 1972-1973. The compositions of the paintings in this series are drawn directly from photographs the artist made of a man and woman having sex over the course of several sessions. They are records of specific sexual encounters, and in this way, they can be considered a novel result of combining performance, collaboration, photography and painting. When no commercial art gallery in New York would agree to exhibit the paintings, Semmel rented a space in SoHo to show them independently, a perfectly complimentary act of female empowerment that garnered the attention of the press. While the artist refers to these works as her "fuck paintings," any display of vulgarity is hard to pin down. The expletive belies Semmel's sensitive handling of her subject. All the brutality and violence often associated pejoratively with sex has been stripped away, or at least transformed into something more akin to passion, maybe even with notes of love. Through Semmel's brush, sex becomes a vehicle for the emancipation of femininity from the domination of a patriarchal society; or, as Semmel states, "I'm using sex to hang my art on" (J. Semmel, quoted by D. Seiberling, "The Female View of Erotica," *New York Magazine*, February 1974, p. 55).







151

**WILLIAM NELSON COPLEY (1919-1996)**

*Paysage de Sodom*

signed and dated 'cply 59' (lower right)

oil on canvas

51 ¼ x 76 ¾ in. (130.5 x 195 cm.)

Painted in 1959.

\$50,000-70,000

**PROVENANCE**

Private collection, New York, acquired directly from the artist

Anon. sale; Christie's, New York, 6 March 2015, lot 69

Acquired at the above sale by the present owner





152

# **LEE LOZANO (1930-1999)**

*No title*

wax crayon and graphite on vellum

23 ¾ x 18 ¾ in. (60.3 x 47.6 cm.)

Executed circa 1963.

\$90,000-120,000

## **PROVENANCE**

Estate of Lee Lozano

Hauser & Wirth, Zürich London

Acquired from the above by the present owner

## **LITERATURE**

B. Rosen and J. Liere, eds., *Lee Lozano: Drawings*, London, 2006, n.p. (illustrated).

## **EXHIBITED**

New York, Andrea Rosen Gallery, *Looking at Words: One Hundred Years of the Formal Use of Text in Modern and Contemporary Works on Paper*, November 2005-January 2006, pp. 74-75 and 165 (illustrated).



153

**ROBERT COLESCOTT (1925-2009)**

*Untitled*

signed 'R. Colescott' (lower right)

acrylic on canvas

63 5/8 x 51 in. (161.6 x 129.5 cm.)

Painted *circa* 1964-1967.

\$12,000-18,000

**PROVENANCE**

William Toney, Portland, acquired directly from the artist, *circa* 1964-1967

Acquired from the above by the present owner



154

**ED RUSCHA (B. 1937)**

*Fracture*

signed and dated 'Ed Ruscha 07' (lower right)  
dry pigment, acrylic and graphite on museum  
board

12 1/8 x 9 3/8 in. (30.8 x 23.8 cm.)

Executed in 2007.

\$20,000-30,000

**PROVENANCE**

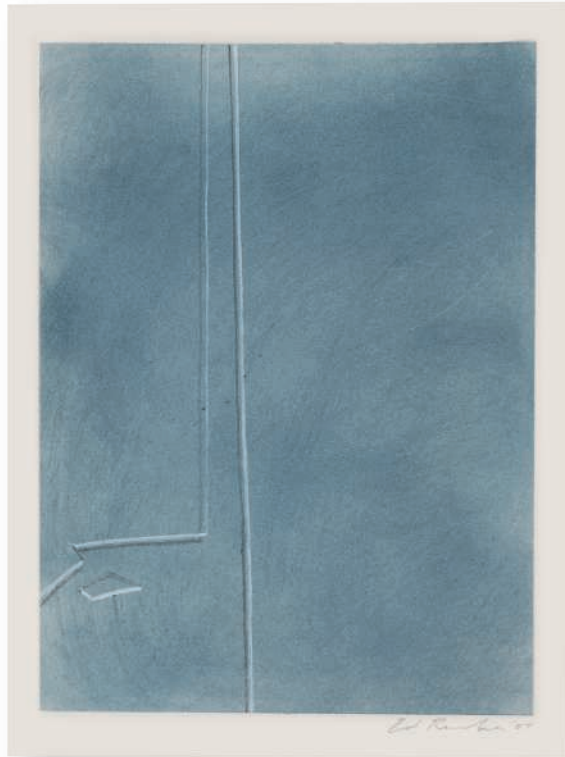
Gagosian Gallery, London

Acquired from the above by the present owner

**EXHIBITED**

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

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



PROPERTY FROM THE COLLECTION OF ELIZABETH  
BROOKE BLAKE

155

**KEN PRICE (1935-2012)**

*Red Toned #19*

glazed ceramic  
4 1/4 x 5 x 5 1/8 in. (10.8 x 12.7 x 13 cm.)  
Executed *circa* 1980.

\$25,000-35,000

**PROVENANCE**

Janie C. Lee Gallery, Dallas

Acquired from the above by the present owner,  
1971



156

**CHRISTOPHER WILMARTH (1943-1987)**

*Sonoma*

etched glass and steel wire

78 5/8 x 39 3/4 x 4 3/4 in. (199.7 x 101 x 12.1 cm.)

Executed in 1973.

\$30,000-50,000

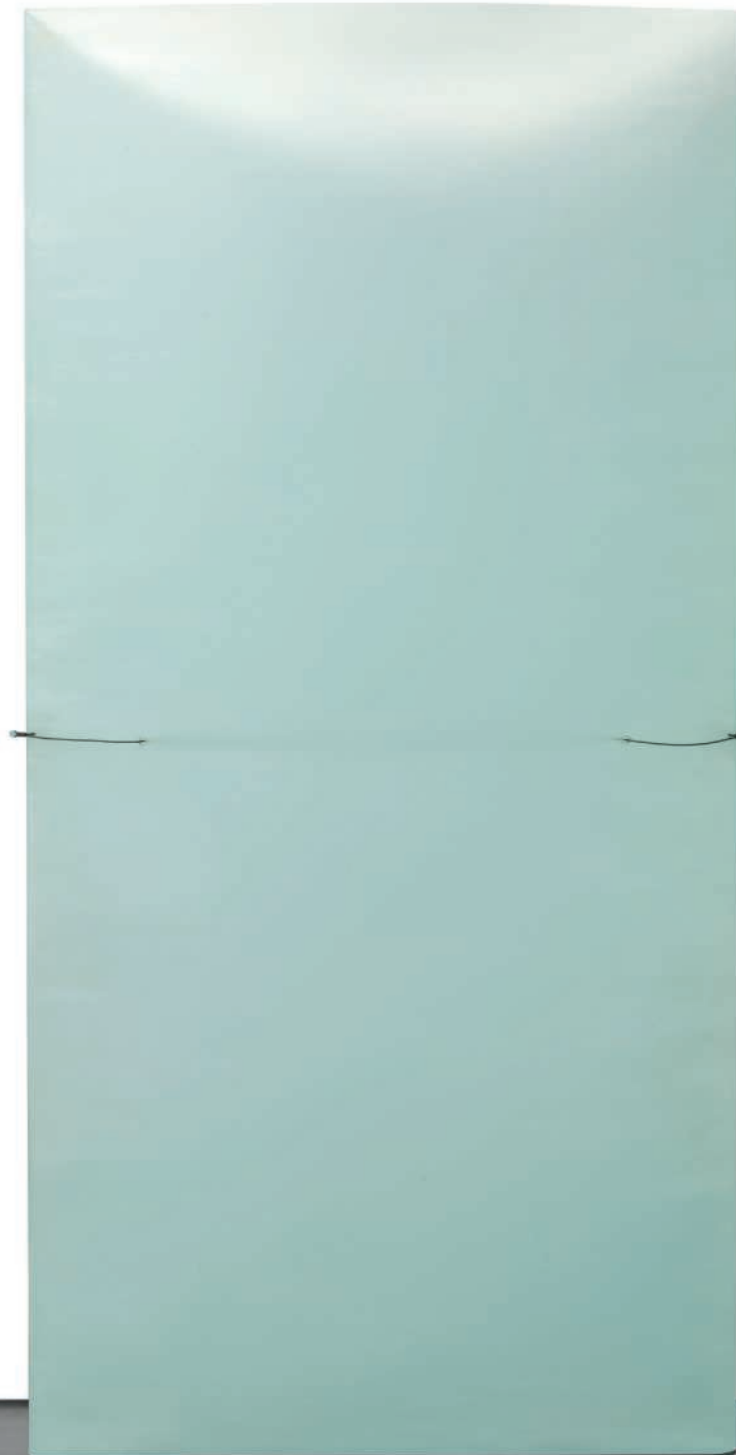
**PROVENANCE**

Paula Cooper Gallery, New York

Private collection, Beverly Hills

Anon. sale; Christie's, New York, 20 May 1999, lot 155

Acquired at the above sale by the present owner





157

**RICHARD TUTTLE (B. 1941)**

*Whiteness, 4*

latex paint on styrofoam and fabric, in three parts  
installation dimensions: 36 x 47 x 2 in.

(90.2 x 119.4 x 5.1 cm.)  
Executed in 1994-1995.

\$35,000-45,000

**PROVENANCE**

Mary Boone Gallery, New York  
Tilton Gallery, New York  
Acquired from the above by the present owner,  
1995

**EXHIBITED**

New York, Mary Boone Gallery, *Richard Tuttle*,  
March-April 1995.



PROPERTY FROM THE COLLECTION OF MARY JANE GARTH

158

**DE WAIN VALENTINE  
(B. 1936)**

*Untitled (Small Discs)*

cast polyester resin, in two parts  
each: 5 x 11 x 11 in. (12.7 x 27.9 x 27.9 cm.)  
Executed in 1967.

\$20,000-30,000

**PROVENANCE**

Acquired directly from the artist by the present owner,  
1970



159

**CHRISTOPHER WILMARTH  
(1943-1987)**

*Street Leaf #1*

etched glass, steel and steel wire  
53 7/8 x 29 5/8 x 3 1/4 in. (136.8 x 75.2 x 8.3 cm.)  
Executed in 1978.

\$30,000-50,000

**PROVENANCE**

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



160

**VICTOR VASARELY  
(1906-1997)**

*TRIDIM-OR*

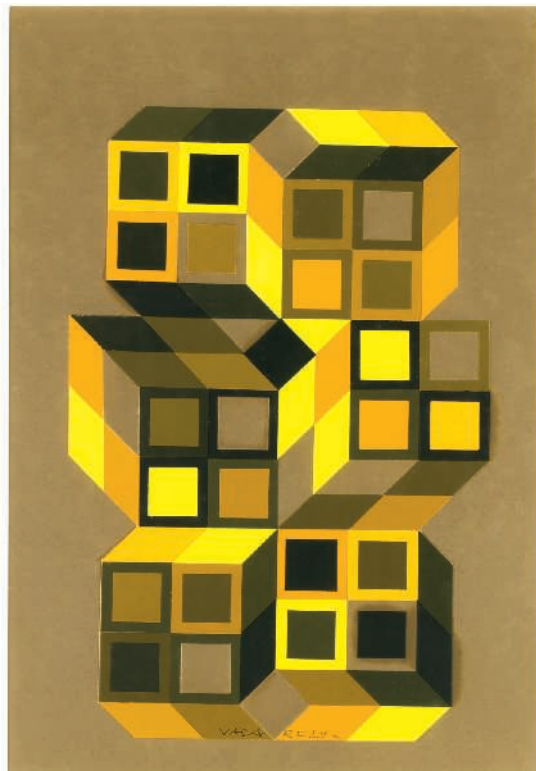
signed 'VASARELY' (lower center)  
printed paperboard collage on paperboard  
14 5/8 x 11 1/8 in. (37.1 x 28.3 cm.)  
Executed in 1969.

\$18,000-25,000

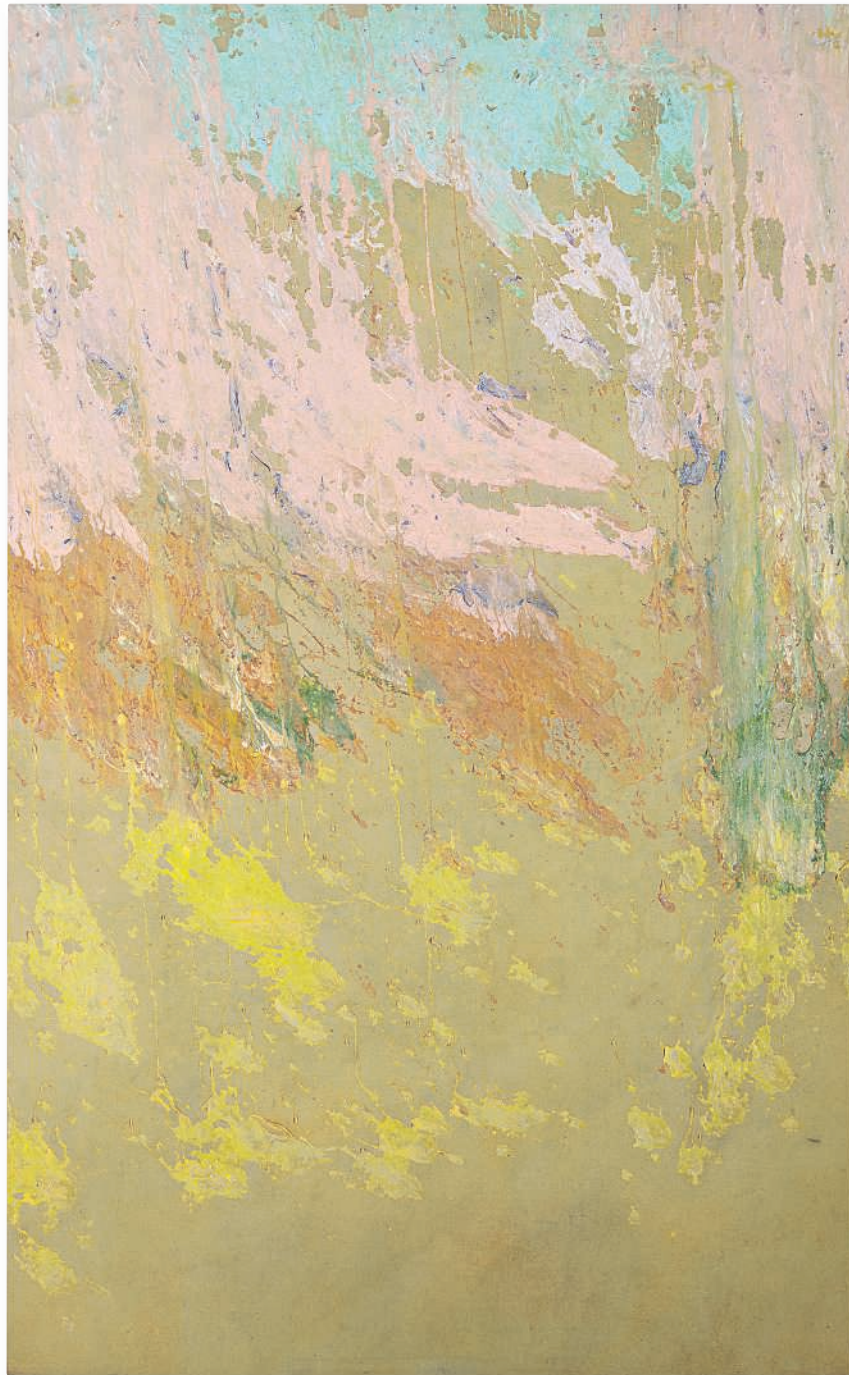
**PROVENANCE**

Private collection, Zuienkerke, Belgium  
Anon. sale; Christie's, Paris, 12 December 2007,  
lot 255  
Acquired at the above sale by the present owner

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







161

**LARRY POONS (B. 1937)**

*Untitled*

signed and dated '1971 L. Poons' (on the reverse)

acrylic on canvas

64 ½ x 40 in. (163.8 x 101.6 cm.)

Painted in 1971.

\$20,000-30,000

**PROVENANCE**

Noah Goldowsky Fine Arts, New York

Lawrence Rubin Gallery, New York

Private collection

Anon. sale; Sotheby's, New York, 5 October 1988, lot 367

Martha Jackson Gallery, New York

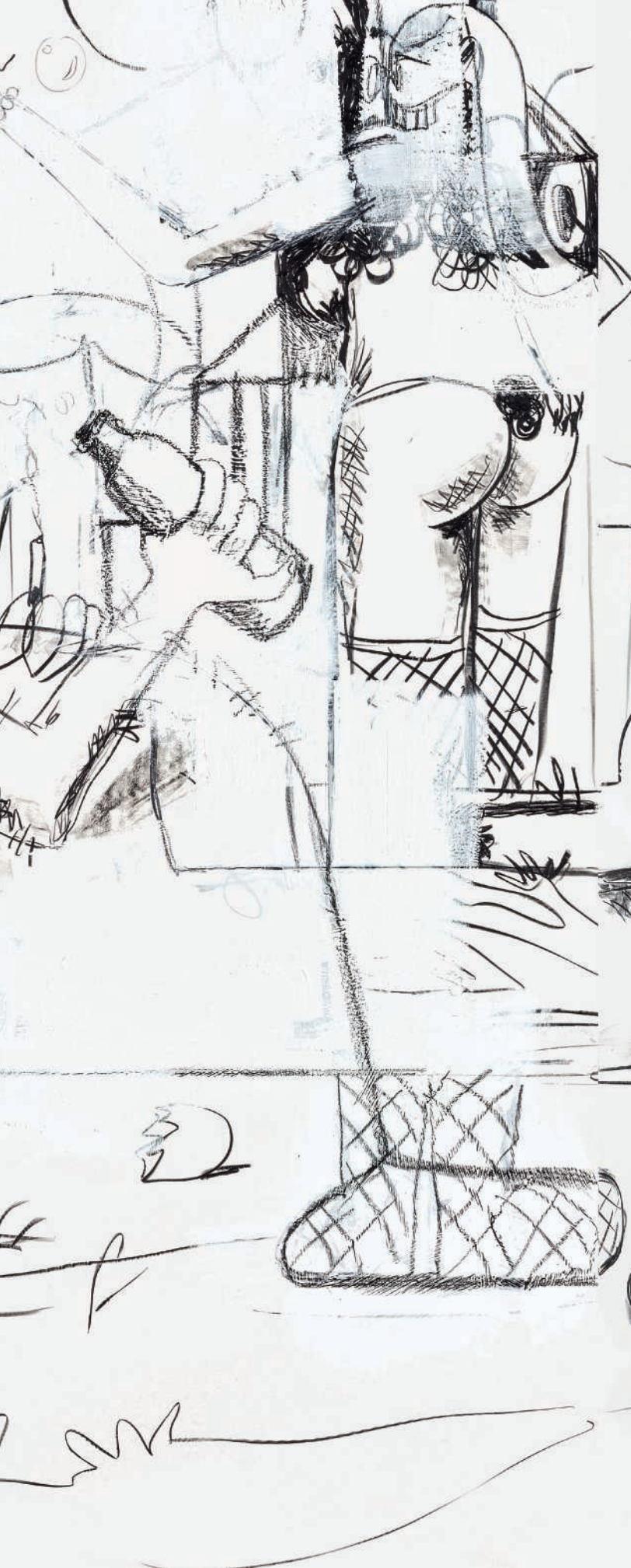
David Anderson Art, Buffalo

Acquired from the above by the present owner









## SESSION II

Thursday 1 March 2018  
at 2.00 pm  
(Lots 201-433)

THE COLLECTION OF

# Melva Bucksbaum



**A**cross her many years in philanthropy, leadership, and collecting, Melva Bucksbaum stood as one of the 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

Melva Jane Venzky was born in Washington, D.C. in 1933. Like many collectors, she developed an early affinity for art and objects. Childhood assemblages—described by Bucksbaum as "storybook dolls and glass animals and everything else"—proved harbingers of significant acquisitions in later years. In the nation's capital, the young Melva 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." Beyond the immense inspiration gleaned from the museum's paintings and sculptures—Bucksbaum later professed that, as a child, the sight of certain Renoirs would bring her to tears—she came to recognize the vital role of art and beauty in the public sphere. Having been forever changed by a museum whose existence depended on the resolute generosity of its patrons, Bucksbaum would choose to similarly devote herself to public institutions in later years.

A graduate of the University of Maryland, Melva Bucksbaum briefly aspired to be an artist. In 2014, she laughed, "The hand would never do what the head wanted it to do, so I had to get rid of that idea real quick."

In 1967, she 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. In Des Moines, Melva Bucksbaum became an active voice and supporter of local arts organizations and museums, including the Des Moines Art Center. For Melva Bucksbaum, Des Moines would forever be a cherished home—"where I really grew up in art," she said. With the encouragement of James T. Demetrian, director of the Des Moines Art Center and future director of the Hirshhorn Museum and Sculpture Garden, along with Michael Danoff, who followed Demetrian in Des Moines, Bucksbaum became a devoted advocate for local, national, and international artists.

For eighteen years, Melva Bucksbaum served on the Des Moines Art Center board of directors, including two years as president. She encouraged the institution to strengthen its commitment to artists both in Des Moines and further afield. Bucksbaum had "an informed eye," noted current Art Center director Jeff Fleming, "an insistence on quality, and an insistence that the museum participate on a national and international level." As a board member, Bucksbaum oversaw the appointment of architect Richard Meier to design the museum's 1985 addition, assisted in the purchase of works for its permanent collection, and gifted important sculptures to the city of Des Moines. A true believer in the importance of community, Bucksbaum was a major force in the Des Moines Vision Plan, an urban revitalization initiative that included a sculpture park and other attractions. At Drake University, Martin and Melva Bucksbaum established an eponymous lecture series that continues to bring some of the world's most prominent public figures to Iowa.





Previous page left: Portrait of Melva Bucksbaum. Photo: © Timothy Greenfield-Sanders.

Previous page right: Exterior of the Bucksbaum residence, Sharon, Connecticut.

Above: Des Moines Art Center. Photo: Rich Sanders, Des Moines.



### 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. For Bucksbaum, Des Moines would remain a place to return and visit the many “old friends”—whether fellow art patrons or cherished works of art—which she had loved alongside her husband. Upon relocating to New York, Bucksbaum joined the board of the Whitney Museum of American Art, where she served on the museum’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. Having lead the Des Moines Art Center in its Richard Meier-designed expansion, Bucksbaum similarly spearheaded the selection of an architect for the Whitney’s new downtown building, a process that culminated in Renzo Piano’s masterful West Chelsea creation.

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 required a





level of financial freedom to produce new and inspiring work—a 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. “You can tell the [Bucksbaum Award] is meant to make a significant difference in an artist’s life, and yet it’s given without strings,” enthused gallerist Helene Winer. “That’s because Melva is a good egg.” Ten years after its founding, Melva Bucksbaum wrote: “[M]y family and I are thrilled with the results from the Bucksbaum Award.... We are thrilled that we can call these artists our friends. And most of all, we are thrilled that this award has allowed each artist, in some way, to continue to create with even greater commitment to his or her work.”

Melva Bucksbaum’s “true gift,” as the *Des Moines Register* noted, “was recognizing fine art, and she generously shared that gift with art lovers from Des Moines to New York.” Indeed, the breadth and depth of her cultural and community-based philanthropy is truly inspiring. Among the institutions that counted Bucksbaum as a friend and trustee were the Hirshhorn Museum and Sculpture Garden, the Jewish Museum, the Harvard Art Museums, the Woodrow Wilson Center for International Scholars, the Museum of Modern Art, Tate, the Drawing Center, the Aspen Art Museum, the Israel Museum, and the Foundation for Art in Embassies. Known for her “infectious optimism,” humor, and energy, Bucksbaum brought a selflessness informed by her belief that art belongs to everyone. “She set a shining example,” declared the Whitney Museum, “that a good life is made by giving back.”

## 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. Known as a longtime proponent of Post-War and Contemporary art, Bucksbaum’s journey in collecting began with the acquisition of Old Master pictures. Through James T. Demetrian, her interests shifted to the work of Post-War European and American figures such as Jean Dubuffet, whose 1962 canvas *Poiro Zanzibare* Bucksbaum gifted to the Israel Museum. Upon moving to New York, she devoted more of her energies to acquiring examples by emerging and “unknown” artists — what Bucksbaum described as “very edgy Contemporary art.”



Melva Bucksbaum soon became a regular, oftentimes daily visitor to Contemporary art galleries, where she acquired works by established and emerging figures. “Sometimes the work goes in [Bucksbaum’s] powder room,” observed the *New York Times* in a 2003 profile, “[and] other times it goes in a museum.” For Bucksbaum, collecting presented an opportunity for dialogue with the numerous curators, gallerists, and artists she counted as friends and advisors. Moreover, it allowed her to hone a connoisseurial vision that embraced bold and challenging works. After lending an “in-your-face sexy” canvas by artist Lisa Yuskavage to the Whitney, Bucksbaum made a point of observing viewers’ reactions to the work. “Young people saw it and immediately they would say, ‘Wow’ or ‘Awesome.’ Older people didn’t seem so sure how to take it.... But they would stand for a long time and walk away nodding or shaking their heads. Either response is fine by me.”

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. “You make mistakes, you learn,” she admitted of her inclination toward new work. “You just keep going.” Bucksbaum’s interest in acquiring works by living artists was a natural extension of her patronage of institutions such as the Whitney Museum. In addition to supporting artists through the Bucksbaum Award and other initiatives, Melva Bucksbaum 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 sculpture by master artists such as Cindy Sherman, Richard Serra, Robert Mapplethorpe, Nan Goldin, Agnes Martin, Gregory Crewdson, Kara Walker, Louise Bourgeois, Jenny Holzer, and others.

Above: Aspen Art Museum, 2014. Photo: Nic Lehoux / Getty Images.

Previous page above: Melva Bucksbaum presenting the 2006 Bucksbaum Award to Mark Bradford, Whitney Museum of American Art, New York. Photo: Matt Carasella / Patrick McMullan / Getty Images.

Previous page below: Whitney Museum of American Art, New York, 2015. Photo: Chris Goodney / Bloomberg via Getty Images.

Following spread left: Bucksbaum residence. Richard Serra, *Look Into What*, 2001; Robert Mangold, *Plane/Figure Series G*, 1994; Yinka Shonibare, *Flower Time II*, 2006. © 2018 Richard Serra / Artists Rights Society (ARS), New York; © 2018 Robert Mangold / Artists Rights Society (ARS), New York; © Yinka Shonibare MBE. Courtesy James Cohan Gallery, New York / Shanghai and Stephen Friedman Gallery, London.

Following spread right: Exterior of grainery. Moriko Mori, *Cyclic II*, 2014. © 2018 Moriko Mori / Artists Rights Society (ARS), New York.



In 2005, Melva Bucksbaum embarked on one of the most ambitious projects of her many years in collecting: the construction of a dedicated exhibition and storage space on the grounds of her Sharon, Connecticut estate. "We have so much work in storage," Bucksbaum told *Art + Auction* in 2010, "that we thought, 'This is ridiculous. We don't see anything.' We forgot what we have." Working alongside architect Steven Learner, she replaced an aging barn with an expansive art library and 'The Granary,' a light-filled repository and gallery space for the collection. Designed by Learner to sit cohesively within the natural landscape, the Granary allowed Bucksbaum to explore new possibilities in curating and display—a means to discover relationships between artists and works and revel in the achievements of the creative process.

In 2014, Melva Bucksbaum presented *The Distaff Side* at The Granary. Drawn from Bucksbaum's private collection, the exhibition featured a diverse selection of works from over one hundred women artists, highlighting their successes across a range of media. "Melva Bucksbaum critically explores the ongoing conversation between past and present, between artists, between artworks and those who tend them, and between exhibitions and their publics, notably placing the women at the forefront," wrote curator Joan Simon in the exhibition's catalogue. "A bold accomplishment in its own right, *The Distaff Side*—as well as the collections from which it is drawn—offers an example for galleries and museums to note and perhaps also to follow." An uncompromising reevaluation of "women's work," *The Distaff Side* was also a moving portrait of a collector who consistently chose to promote art's power to challenge, provoke, and inspire.

#### A GENEROUS SPIRIT

In May 2015, the arts organization ArtTable presented Melva Bucksbaum with the Distinguished Service to the Visual Arts Award. It was an especially poignant moment for Bucksbaum, who was in the midst of a courageous battle with cancer. Upon her death three months later, the international art community mourned the loss of a treasured champion for art and ideas. "To know Melva was to love her, admire her, and be embraced by her warmth," noted the trustees of the Whitney Museum; photographer Todd Eberle characterized Bucksbaum as a "divine, generous, singular soul." Today, Melva Bucksbaum lives on not only in the exceptional fine art collection that bears her name, but in the many Contemporary artists who continue to draw inspiration from her passion, generosity, and spirit.









# Melva Bucksbaum



201

**NINA CHANEL ABNEY (B. 1982)**

*Country Ken*

acrylic on canvas

30 ¼ x 20 ½ in. (76.8 x 51.1 cm.)

Painted in 2012.

\$5,000-7,000

**PROVENANCE**

Kravets/Wehby Gallery, New York

Acquired from the above by the present owner

**EXHIBITED**

New York, Anna Kustera Gallery and New York, Kravets/Wehby Gallery,

*I DREAD TO THINK*, October- November 2012.



Stuart Davis, *Something on the Eight Ball*, 1953-1954. Philadelphia Museum of Art. © Estate of Stuart Davis/Licensed by VAGA, New York, NY. Photo: The Philadelphia Museum of Art / Art Resource, NY.



202

**SHERRIE LEVINE (B. 1947)**

*After Fernand Léger*

signed and dated 'Sherrie Levine after Fernand Léger 1985' (on the reverse)

watercolor on paper

7 ½ x 5 ¾ in. (19 x 14.6 cm.)

Painted 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



203

**SHERRIE LEVINE (B. 1947)**

*After Max Beckmann*

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

watercolor on paper

7 x 5 in. (17.8 x 12.7 cm.)

Painted in 1985.

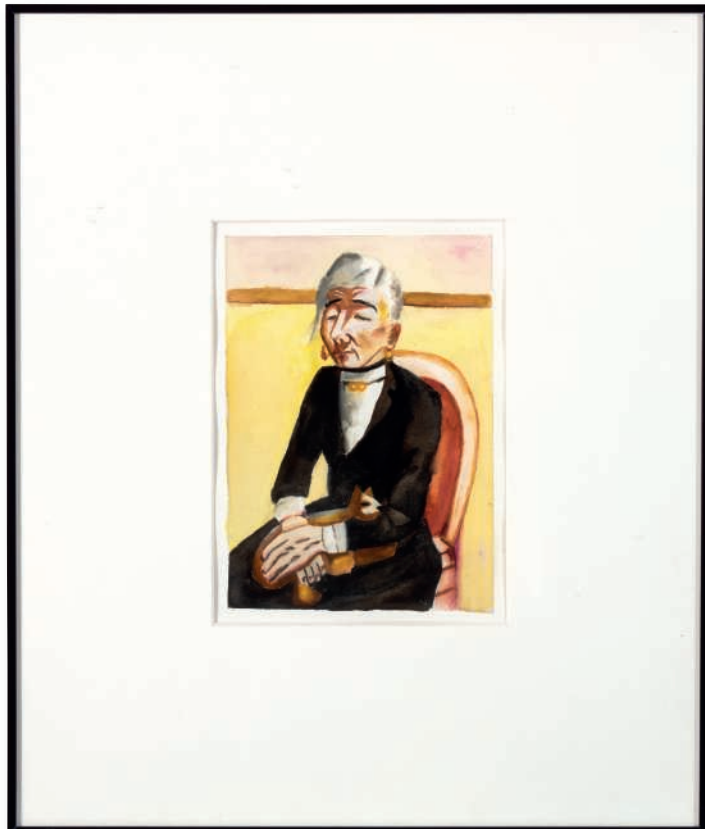
\$10,000-15,000

**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





204

**ALEX KATZ (B. 1927)**

*Beach Grass*

incised with the artist's signature and date 'Alex Katz 94' (upper right)

oil on panel

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

Painted in 1994.

\$15,000-20,000

**PROVENANCE**

Baldwin Gallery, Aspen

Acquired from the above by the present owner, 1999

**EXHIBITED**

Aspen, Baldwin Gallery, *Alex Katz-Small Paintings*, July-August 1998.





205

**ALEX KATZ (B. 1927)**

*Daytona Beach #1*

incised with the artist's signature and date 'Alex Katz 94' (upper right)

oil on panel

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

Painted in 1994.

\$12,000-18,000

**PROVENANCE**

Baldwin Gallery, Aspen

Acquired from the above by the present owner, 1999

**EXHIBITED**

Aspen, Baldwin Gallery, *Alex Katz-Small Paintings*, July-August 1998.

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**206**

**ELIZABETH PEYTON (B. 1965)**

*Kirsty at the Getty Center*

colored pencil on paper  
8 ½ x 6 in. (21.6 x 15.2 cm.)  
Drawn in 2001.

\$15,000-20,000

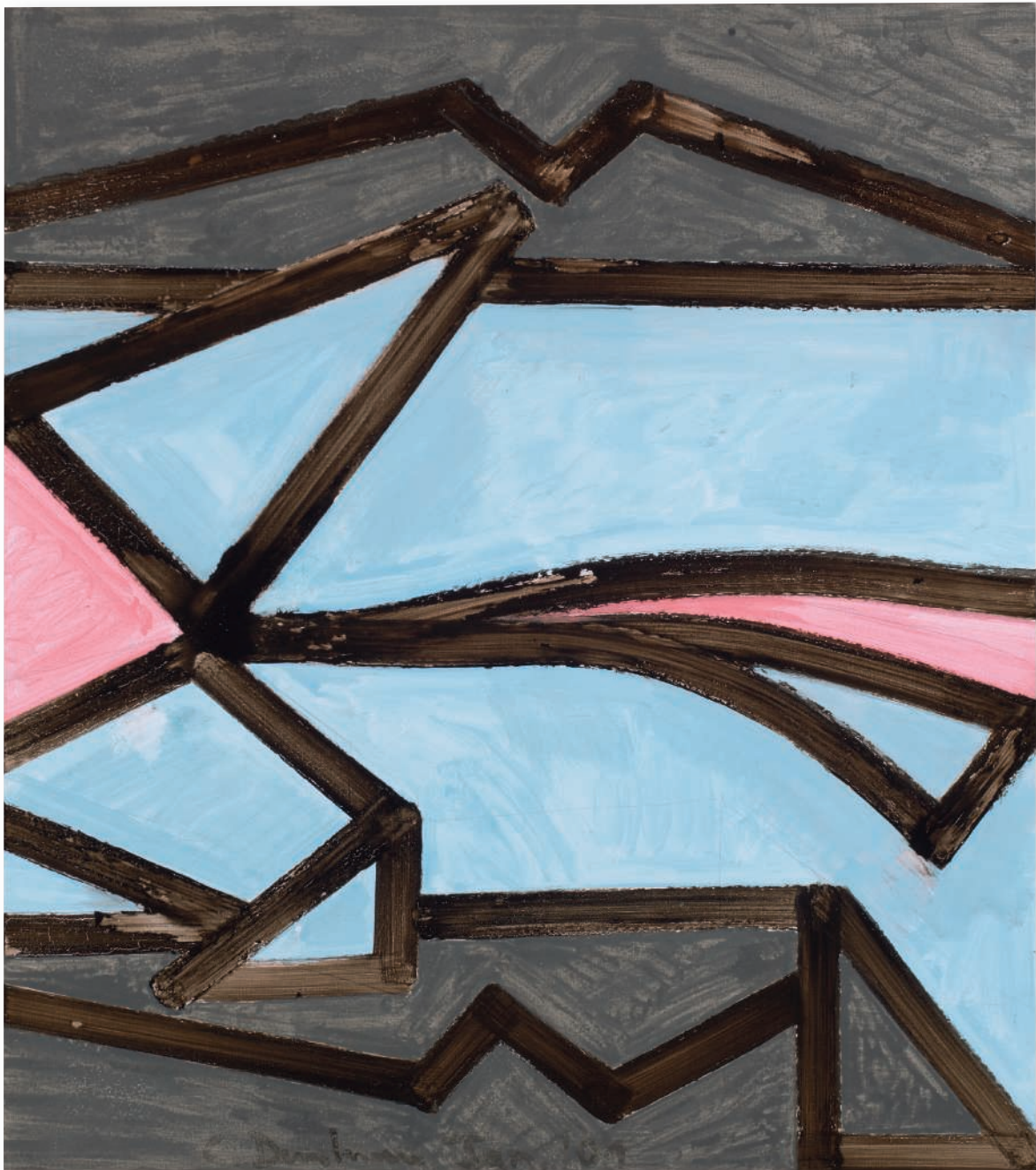
**PROVENANCE**

Gavin Brown's enterprise, New York  
Acquired from the above by the present owner, 2001

**EXHIBITED**

Sharon, The Granary, *The Distaff Side*, April 2013-January 2015, p. 222  
(illustrated).





207

**CARROLL DUNHAM (B. 1949)**

*Particular Aspects (Six)*

signed and dated 'C. Dunham Jan. '04' (lower edge)

oil, acrylic and graphite on canvas

60 x 53 in. (152.4 x 134.6 cm.)

Executed in 2004.

\$40,000-60,000

**PROVENANCE**

Gladstone Gallery, New York

Acquired from the above by the present owner, 2004

# Melva Bucksbaum



208

## RAY JOHNSON (1927-1995)

### *The Ice Falls on His Head*

signed and dated 'Ray Johnson 1965' (lower right)  
gouache, ink, printed paper and paper collage on board  
23 ½ x 17 ½ in. (59.7 x 44.4 cm.)  
Executed in 1965.

\$15,000-20,000

#### PROVENANCE

Richard L. Feigen & Co., New York  
Acquired from the above by the present owner, 1995

#### EXHIBITED

New York, Willard Gallery, *ICE*, April-May 1966.





209

## RAY JOHNSON (1927-1995)

### *Waiting Figures*

signed and dated 'Ray Johnson 1965' (lower right)  
gouache, ink, printed paper and paper collage on board  
23 ½ x 17 ½ in. (59.7 x 44.4 cm.)  
Executed in 1965.

\$15,000-20,000

#### PROVENANCE

Richard L. Feigen & Co., New York  
Acquired from the above by the present owner, 1995

#### EXHIBITED

New York, Willard Gallery, *ICE*, April-May 1966.  
Nassau County Museum of Fine Art, *Works by Ray Johnson*,  
February-April 1984.

# Melva Bucksbaum

210

## CARROLL DUNHAM (B. 1949)

### *14 Shapes*

signed, numbered respectively and dated '88 (1-14) C. Dunham'  
(on the recto of each sheet)

fourteen elements—wax crayon and graphite on paper

each: 8 ½ x 12 ¾ in. (21.6 x 32.4 cm.)

Executed in 1988.

\$30,000-50,000

#### PROVENANCE

David Nolan Gallery, New York

Acquired from the above by the present owner, 2008

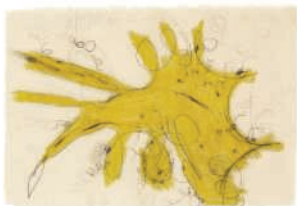
#### EXHIBITED

New York, David Nolan Gallery, *Carroll Dunham Drawings 1988-1991*,  
April-May 1992, no. 27.

New York, Nolan/Eckman Gallery, *Carroll Dunham: Line That Never  
Ends – Drawings 1984-2004*, 2005, no. 8.









**211**

**MARIA LASSNIG (1919-2014)**

*Untitled*

graphite and watercolor on paper  
 17 ¼ x 23 ½ in. (43.8 x 59.7 cm.)  
 Executed in 2005.

\$7,000-10,000

**PROVENANCE**

Friedrich Petzel Gallery, New York  
 Acquired from the above by the present owner,  
 2005



**212**

**JULIE MEHRETU (B. 1970)**

*Untitled*

signed and dated 'Julie Mehretu 2004'  
 (on the reverse)  
 graphite on paper  
 25 7/8 x 40 in. (65.7 x 101.6 cm.)  
 Drawn in 2004.

\$20,000-30,000

**PROVENANCE**

Projectile, New York  
 Acquired from the above by the present owner,  
 2005

**EXHIBITED**

Sharon, The Granary, *The Distaff Side*, April  
 2013-January 2015, p. 220 (illustrated).





213

**YINKA SHONIBARE MBE (B. 1962)**

*Flower Time II*

Dutch wax-printed cotton, wire, glue and hand-blown glass vase  
15 ½ x 12 x 12 in. (39.4 x 30.5 x 30.5 cm.)

Executed in 2006.

\$20,000-30,000

**PROVENANCE**

Stephen Friedman Gallery, London

Acquired from the above by the present owner, 2007



Dutch School, *Still Life of Flowers in a Basket on a Plinth*, 18th century. Photo: © National Trust Photographic Library / Bridgeman Images.

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**214**

**AMY BESSONE (B. 1970)**

*Untitled (Gold and Ochre Face)*

signed, signed again with the artist's initials, titled and dated "Untitled (Gold + Ochre Face)" Amy Bessone 2010 A.B.' (on the overlap)

oil on canvas

55 x 75 1/8 in. (139.7 x 190.8 cm.)

Painted in 2010.

\$3,000-5,000

**PROVENANCE**

Salon 94, New York

Acquired from the above by the present owner



215

**THOMAS HOUSEAGO (B. 1972)**

*Mexican Skull Mask*

bronze on redwood

91 x 25 ½ x 17 ½ in. (231.1 x 64.8 x 44.5 cm.)

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

\$30,000-50,000

**PROVENANCE**

L & M Arts, New York

Acquired from the above by the present owner



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

# Melva Bucksbaum

216

## GEORGE CONDO (B. 1957)

### *Mental Landscape*

signed and dated 'Condo 08' (lower left)  
triptych—wax crayon and gesso on clay board  
overall: 70 x 120 in. (177.8 x 304.8 cm.)  
Executed in 2008.

\$150,000-200,000

#### PROVENANCE

Luhring Augustine, New York  
Acquired from above by the present owner, 2008

*"I describe what I do as psychological cubism...Picasso painted a violin from four different perspectives at one moment. I do the same with psychological states. Four of them can occur simultaneously. Like glimpsing a bus with one passenger howling over a joke they're hearing down the phone, someone else asleep, someone else crying – I'll put them all in one face."*

-George Condo













## Melva Bucksbaum

George Condo's *Mental Landscape* is a monumentally scaled example of the artist's practice, which is informed as much by the great painters of the past as by an intuitive and penetrating understanding of the human condition. Painted with black and white acrylic paint and charcoal on board, Condo's seemingly depraved scene plays out cinematically over the sprawling ten-foot painting. As if chronicling the aftermath of Bacchanalian revelry, Condo's characters are variously humorous, sinister and distressed – often a combination of the three. At the far left, a woman, naked except for fishnet stockings and a pair of bunny ears, reaches for the back of a striped armchair on her hands and knees. Curly hair obscures her gnarled face, turned sideways at the viewer. A carnival tent-prison amalgam behind her contains a variety of tortured, abstracted faces that recall Picasso's subversive cubist portraits of the early 1910s. A pair of motionless feet poking in from the picture's leftmost edge suggest the vastness of the scene, implying more action just out of view.

The center panel finds a man in the armchair, bottle and cigarette in hand, in three

simultaneous states of being. He concurrently stares out at the viewer furiously, down at his smoldering cigarette, or to his left at the second nearly nude woman in the painting. His mangled, incomplete set of bared teeth and his sparse curly hair give him a menacing, confrontational quality. The long-limbed object of one of his multiple fixations, the second woman in the scene, exposes her backside to the viewer while gracefully holding a circular object in her outstretched left hand; a pearl bracelet decorates her wrist, and, along with her long, straight hair, distinguishes her from the other stocking-clad woman. A cracked egg shell rests on the ground, furthering the feeling of witnessing the fallout of an epic, possibly destructive, event.

More strewn trash graces the right-hand panel, with a cocked mousetrap, a broken bottle and a few more eggshells rounding out the lower register. A vertical, midcentury television set stands next to a sinister Bozo the clown-style punching bag, whose snarling face is slashed out by a slap of white paint. *Mental Landscape's* clear rightward directionality deposits the

viewer's gaze into the only panel devoid of people; a repository of sorts, the final panel is a fitting destination after traversing the left and center segments.

Condo's panoramic scene strongly suggests, and maybe even encourages, a narrative reading – but stops just short of revealing it. The three principal players are familiar to one another, but seem to avoid direct interaction or any mutual acknowledgement. The basic contours of the scene are immediately clear, but what are we to make of the group of caged, tortured faces at the painting's left edge? What is the crawling woman reaching for in, or behind, the central armchair? Where is all this taking place? A master of carefully composed ambiguity, Condo's best paintings leave viewers probing incomplete truths and searching for scant morsels of visual information.

The human face, perhaps Condo's most effective visual tool, is both a source of clarity and mystery in the present lot. The myriad faces in *Mental Landscape*, from the poor souls trapped in the cage to the central figure enjoying a smoke and a drink in his chair, invite a broad range of readings. As is typical of Condo and his "psychological cubism", the face is less a visual fact than a collection of contradicting emotions and states of mind. Indeed, the painting's title makes reference to this fact, obliquely introducing the attractive possibility that the whole scene is a metaphor for the painter's own psyche.

Whether or not this is the case, the present work is nevertheless an example of Condo's career-long wink-and-nod engagement with predeceasing painters from Velázquez to Picasso. An explicit attempt to describe the human mind and condition with paint, Condo testifies in the open to what other painters were always after but rarely spoke about. Condo's brazenness and assuredness in rendering the wrinkles and inconsistencies of the human mind distinguish him as a leading contemporary painter, and place him in the ring with other great modern painters-cum-psychoanalysts like Lucian Freud, Max Beckmann and Alice Neel. A heady mixture of surrealism, cubism, genre painting and portraiture, George Condo's *Mental Landscape* is a substantial addition to the artist's prodigious body of work.



Pablo Picasso, *Study for The Women of Algiers after Delacroix, January 2, 1955 (II)*. Musée Picasso, Paris. ©2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.









217

**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.

\$50,000-70,000

**PROVENANCE**

Marianne Boesky Gallery, New York

Acquired from the above by the present owner, 2003





218

**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.

\$50,000-70,000

**PROVENANCE**

Marianne Boesky Gallery, New York

Acquired from the above by the present owner, 2003

# Melva Bucksbaum

219

## YINKA SHONIBARE MBE (B. 1962)

### *Headless Man Trying to Drink*

fiberglass mannequin, shoes, Dutch wax-printed cotton, polymer-gypsum fountain, water pump and wood

58 x 72  $\frac{7}{8}$  x 48  $\frac{1}{8}$  in. (147.3 x 185.1 x 122.2 cm.)

Executed in 2005.

\$50,000-70,000

#### PROVENANCE

Stephen Friedman Gallery, London

Acquired from the above by the present owner, 2005

#### EXHIBITED

New York, Stephen Friedman Gallery, *Ten Year Anniversary*, 2005.

#### LITERATURE

*Yinka Shonibare MBE*, exh. cat., Sydney, Museum of Contemporary Art, 2008, pp. 99-101 (illustrated); 2014, pp. 152-153 (illustrated).



Alternate view of present lot.

Yinka Shonibare MBE's *Headless Man Trying to Drink* prods at colonialism and its ruthless endgame while deploying the British-Nigerian artist's iconic marriage of colonial-era tailoring and brightly colored textiles.

Shonibare, whose work centers on the divide between the culture he was born to and the one in which he was raised and currently lives, often uses allegory as a way to investigate the layered and problematic history the two nations share. Caught in a state of perpetual shortcoming, the titular headless man attempts, in a futile gesture bordering on the absurd and surreal, to drink from a fountain. The water passes through where his mouth might be, only to land back in the fountain and swirl down the drain. With a body of work that ranges from the directly allegorical to the suggestive, Shonibare's work is at-once elusive and explicitly critical of what he sees as a history of oppression and violence that, despite what most would like to believe, is not wholly vanquished in our postcolonial moment.





# Melva Bucksbaum

220

## CINDY SHERMAN (B. 1954)

### *Untitled #411*

signed, numbered, and dated 'Cindy Sherman 3/6 2003' (on the reverse)

chromogenic print

43 ⅞ x 29 ⅞ in. (109.5 x 74 cm.)

Executed in 2003. This work is number three from an edition of six.

\$100,000-150,000

#### PROVENANCE

Metro Pictures, New York

Acquired from the above by the present owner, 2003

#### EXHIBITED

Brisbane, Queensland Art Gallery, Gallery of Modern Art, *Cindy Sherman*,

May-October 2016, p. 78 (another example exhibited and illustrated).

New York, Museum of Modern Art, *Cindy Sherman*, February-June 2012, p. 196

(another example exhibited and illustrated).

London, Serpentine Gallery, *Cindy Sherman*, June-August 2003, p. 92

(another example exhibited and illustrated).

#### LITERATURE

V. Görner and M. Schlüter, eds., *Cindy Sherman: Clowns*, Hannover, 2004,

p. 29 (illustrated).



Max Beckmann, *Self-Portrait as a Clown*, 1921. Von-der-Heydt-Museum, Wuppertal. © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Photo: Erich Lessing / Art Resource, New York.





## Melva Bucksbaum

221

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

titled 'LAMP' (upper center); signed and dated 'Gilbert + George 2005' (lower edge)

sixteen elements—hand-colored gelatin silver prints in artist's frames

overall: 111 7/8 x 133 1/8 in. (284.2 x 338.1 cm.)

Executed in 2005.

\$100,000-150,000

**PROVENANCE**

White Cube, London

Acquired from the above by the present owner, 2005

**EXHIBITED**

The 51st Venice Biennale, *Ginkgo Pictures*, June–November 2005.



Gilbert & George, 1990. Photo: Chris Felver / Getty Images.

Gilbert & George's 2005 *Lamp* is an elegant example of the British duo's *Ginkgo* Series, produced on the occasion of the artists representing Great Britain at the 2005 Venice Biennale. Showcasing their visual wit and flair for compositional balance, *Lamp* features several of pair's iconic motifs while adhering to a controlled, sublime and noticeably naturalistic palette of yellows and black. Executed in sixteen equally sized panels, the picture features the artists, elongated and book-matched down the middle, wearing abstracted Ginkgo-printed suits. With each man occupying three panels, the remaining ten are occupied by nearly symmetrical leaves, each filling its own cell.

Above the artists' heads is the painting's title, rendered in a font meant to suggest or simulate traditional Hebrew script. Across the two lower corners is the date of the work, 2005, written in a compressed font that approximates Gothic manuscript lettering. Joining both sides of the picture and the artists at its center, the Ginkgo leaves' elongated stems sag and connect across the image, creating a rib-cage effect that slightly disrupts the familiar grid pattern.

Gilbert & George, who were drawn to the Ginkgo tree for its hardiness and ability to flourish in urban environments, and, according to the artists, its olfactory resemblance to "dog shit", began thinking about the series while in New York a 2004 gallery exhibition (Quoted by M. Gayford, 'Gilbert and George in the Mirror,' *The Daily Telegraph*, June 01, 2005, via <http://www.telegraph.co.uk/culture/art/3642994/Gilbert-and-George-in-the-mirror.html>). While walking by Gramercy Park on the way back to their hotel, they spotted the leaves and, having

never seen them before, brought them back to London. Only after undertaking significant work on the ambitious series did the artists realize the prevalence of the Ginkgo tree, which grows in mainland Europe, the Americas, parts of Asia and the United Kingdom.

According to Gilbert & George, despite the Ginkgo leaf's natural near-symmetry, the artists "...distorted the leaves. We cut and mirrored them in many different ways. We didn't like them as they were" (*Ibid.*) Indeed, mirroring is perhaps the dominant visual strategy at play in the *Ginkgo* series, as in the *Perverse* series before it. Here, though, the compositions are almost always symmetrical, as are the individual elements within them. For Gilbert & George, the Ginkgo leaf, like the graffiti tags of previous series, is a seemingly decorative element that, through broad visual associations and repeated appearances in varying contexts, takes on an expanded and unifying role in the work.

Referring to themselves early on as "living sculptures", Gilbert & George have long sought to collapse the space between life and art. While moving beyond performance decades before *Lamp* was created, the work retains elements of that life-as-art ethos with at-once personal and decidedly universal subject matter. A humble, foul-smelling leaf lifted from a New York sidewalk becomes the basis for the British Pavilion at the 51st Venice Biennale by way of Gilbert & George's famously cryptic and densely layered practice. For the artists, human experience and a decidedly non-academic approach to art-making results in pictures like *Lamp*, whose meaning is fully wrapped up in the experience and process by which it came to exist.







222

## JENNIFER STEINKAMP (B. 1958)

*Mike Kelley 10*

signed, titled and dated 'Mike Kelley 10 07 V2 Jennifer Steinkamp' (on the first DVD); titled again and dated again 'Mike Kelley 10 07 V2' (on the second DVD); signed again and dated again 'Jennifer Steinkamp 07' (on the second DVD cover)

video installation  
dimensions variable

Executed in 2007. This work is number one from an edition of one and is accompanied by a certificate of authenticity signed by the artist.

\$30,000-50,000

### PROVENANCE

Lehman Maupin, New York

Acquired from the above by the present owner, 2007

### EXHIBITED

Sharon, The Granary, *The Distaff Side*, April 2013-January 2015, pp. 158, 197-199 and 225 (illustrated).

*"I think it's a nice way to make an abstract portrait of somebody...and honor your teachers. I've made different series of trees and this one is kind of abstract, because I made them a little edgier, like Mike is, and a little more black and white like his drawings."*

-Jennifer Steinkamp



223

**SOL LEWITT (1928-2007)**

*Horizontal Bands (More or Less)*

signed and dated 'S Lewitt 2002' (lower right)

gouache on paper

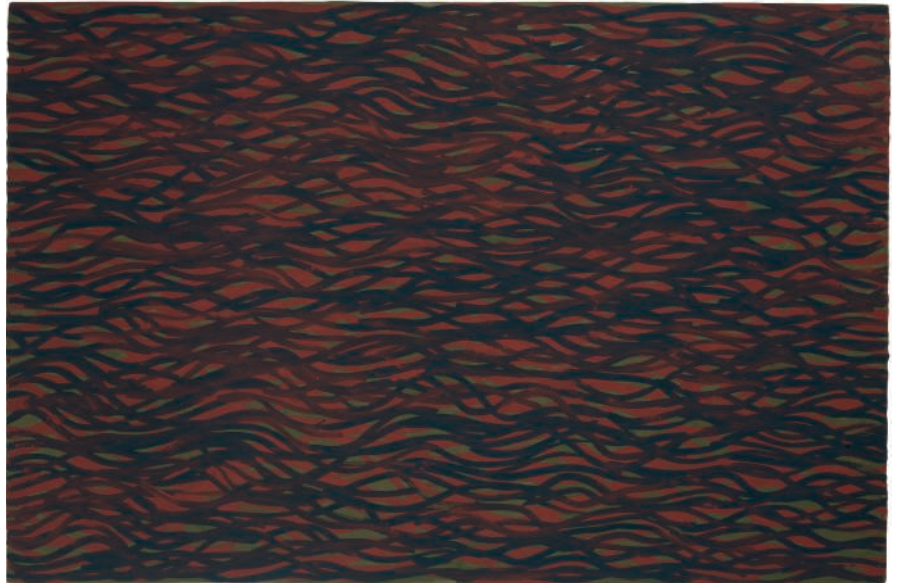
40 x 60 ¾ in. (102 x 154.3 cm.)

Painted in 2002.

\$40,000-60,000

**PROVENANCE**

Acquired directly from the artist by the  
present owner



224

**SOL LEWITT (1928-2007)**

*Tangled Bands*

signed and dated 'S Lewitt 02' (lower right)

gouache on paper

11 ½ x 11 in. (29.2 x 28 cm.)

Painted in 2002.

\$8,000-12,000

**PROVENANCE**

The Kitchen Benefit Art Auction, courtesy of the  
artist; New York, 22 April 2002

Acquired at the above sale by the present owner





225

**JOHN WESLEY (B. 1928)**

*Lautrec Bed*

signed, titled and dated "LAUTREC BED" John Wesley 2000' (lower left)

acrylic on paper

17 5/8 x 26 1/2 in. (44.8 x 67.3 cm.)

Painted in 2000.

\$15,000-20,000

**PROVENANCE**

Fredericks Freiser Gallery, New York

Acquired from the above by the present owner, 2002



Henri de Toulouse-Lautrec, *In Bed*, 1892. Musée d'Orsay, Paris. Photo: Scala / Art Resource, NY.



226

**JOHN WESLEY (B. 1928)**

*Medusa*

signed, titled and dated "MEDUSA" John Wesley  
1990' (lower right)  
acrylic on paper  
14 x 10  $\frac{7}{8}$  in. (35.6 x 27.6 cm.)  
Painted in 1990.

\$8,000-12,000

**PROVENANCE**

Fredericks Freiser Gallery, New York  
Acquired from the above by the present owner,  
2003



227

**CARROLL DUNHAM (B. 1949)**

*Untitled (1/5/04)*

signed with the artist's initials and dated '1/5/04  
C.D. 1/6' (lower edge)  
acrylic and urethane on shaped paper  
40  $\frac{3}{4}$  x 48 in. (102.6 x 121.9 cm.)  
Executed in 2004.

\$15,000-20,000

**PROVENANCE**

Nolan/Eckman Gallery, New York  
Acquired from the above by the present owner, 2004





**228**

**FANG LIJUN (B. 1963)**

*Untitled*

signed in Chinese and dated '2006.6.1' (lower edge)

oil on canvas

68 ¾ x 157 in. (174.6 x 398.8 cm.)

Painted in 2006.

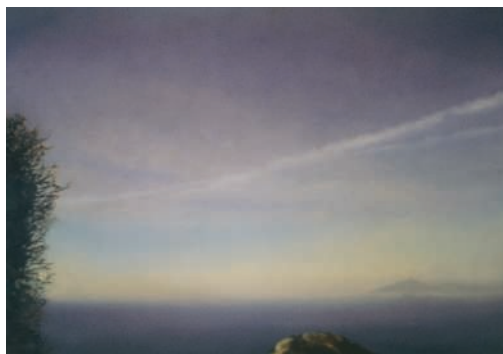
\$100,000-150,000

**PROVENANCE**

Max Protech Gallery, New York

Acquired from the above by the present owner, 2006

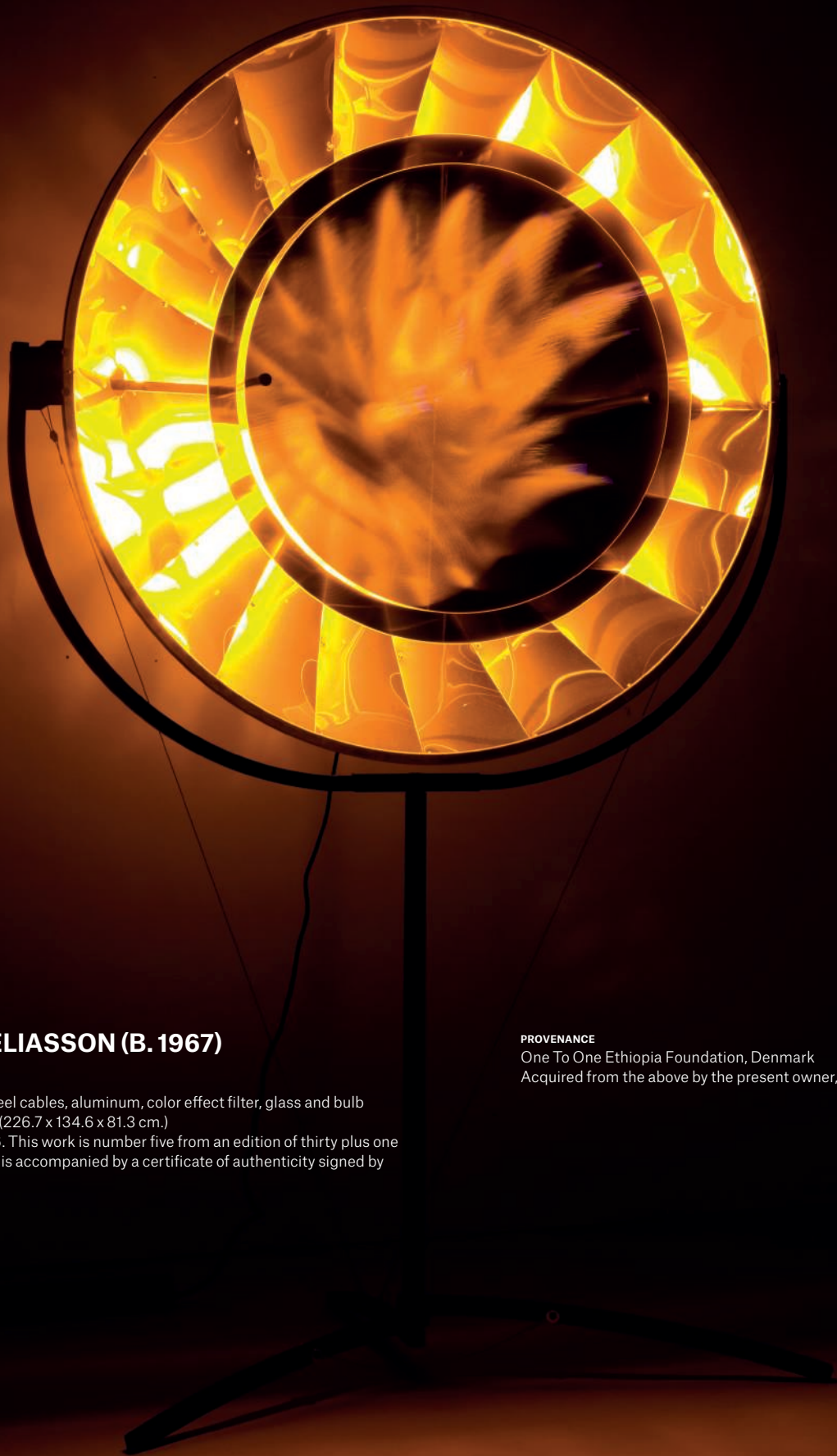




Gerhard Richter, *Vesuvius*, 1976. © Gerhard Richter 2018 (0018).

THE COLLECTION OF

# Melva Bucksbaum



229

## OLAFUR ELIASSON (B. 1967)

*Eye see you*

stainless steel, steel cables, aluminum, color effect filter, glass and bulb  
89 ¼ x 53 x 32 in. (226.7 x 134.6 x 81.3 cm.)

Executed in 2006. This work is number five from an edition of thirty plus one artist's proof, and is accompanied by a certificate of authenticity signed by the artist.

\$35,000-45,000

### PROVENANCE

One To One Ethiopia Foundation, Denmark  
Acquired from the above by the present owner, 2006





**230**

**OLAFUR ELIASSON (B. 1967)**

*Eye see eye*

mirror backboard with mounted lamp, wire, copper strip and shade  
22 x 22 x 15 ½ in. (55.9 x 55.9 x 39.4 cm.)

Executed in 2005. This work is number eight from an edition of twenty plus six artist's proofs, and is accompanied by a certificate of authenticity signed by the artist.

\$30,000-50,000

**PROVENANCE**

Tanya Bonakdar Gallery, New York

Acquired from the above by the present owner

# Melva Bucksbaum

231

## JENNIFER BARTLETT (B. 1941)

### *Horizon*

twenty-one elements—oil on shaped canvas and enamel and  
silkscreen ink on steel plates  
installation dimensions variable  
Executed in 1979.

\$8,000-12,000

#### PROVENANCE

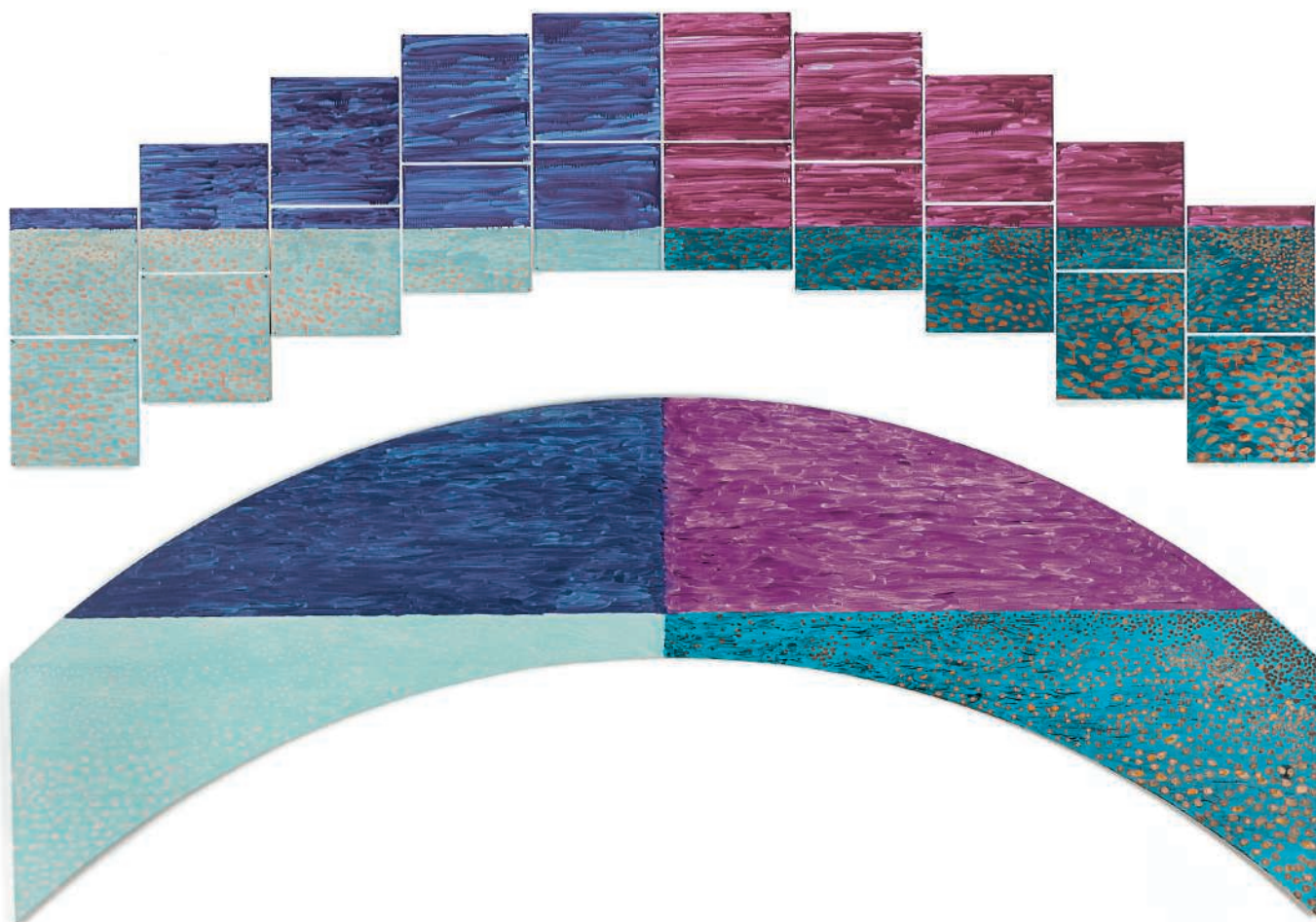
Martin Sklar, New York

Paula Cooper Gallery, New York

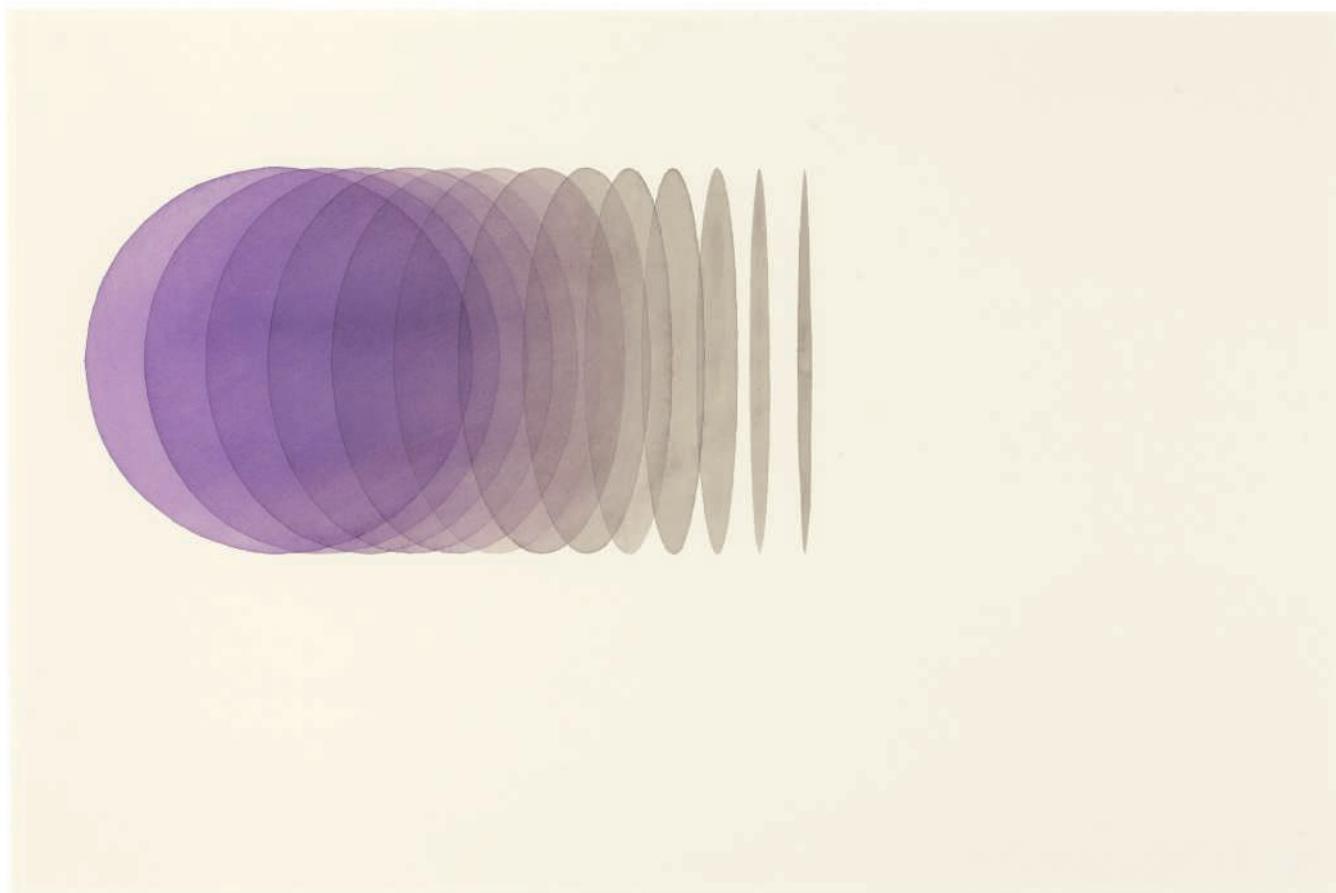
Anon. sale; Phillips de Pury & Company, New York, 14 March 2006, lot 148  
Acquired at the above sale by the present owner

#### EXHIBITED

Fort Lauderdale Museum of Art, *An American Renaissance: Painting and  
Sculpture since 1940*, January-March 1986, p. 164 (illustrated).







**232**

**OLAFUR ELIASSON (B. 1967)**

*Thirteen purple to grey movie*

signed and dated 'Olafur Eliasson 2010' (on the reverse); signed again

'Olafur Eliasson' (on a paper label affixed to the reverse)

watercolor and graphite on paper

22 x 30 in. (56 x 76.2 cm.)

Executed in 2010.

\$12,000-18,000

**PROVENANCE**

Tanya Bonakdar Gallery, New York

Acquired from the above by the present owner

# Melva Bucksbaum

**233**

## **PAT STEIR (B. 1938)**

### *Hungry Ghost*

signed, titled and dated 'Pat Steir Hungry Ghost 2000-2002' (on the reverse)

oil on canvas

110 x 72 in. (279.4 x 182.9 cm.)

Painted in 2000-2002.

\$100,000-150,000

#### **PROVENANCE**

Baldwin Gallery, Aspen

Acquired from the above by the present owner

#### **EXHIBITED**

New York, Cheim & Read, *Pat Steir*, March-April 2002.

Rome, Galleria Nazionale d'Arte Moderna, *Water and Air*, July-October 2003.

Aspen, Baldwin Gallery, *Gravity and Levity*, June-July 2006.

*"Since the Waterfall paintings, I try to keep the titles to two words, sort of two-word poems that describe the image, so that when somebody says the two words, I can see the image. So two-word descriptive poems..."*

-Pat Steir







Pat Steir, whose unique mode of abstraction owes as much to conceptualism and minimalism as New York school painting, is among the most enduring abstract painters of the last half-century. At the outset of her career in the early '70s, Steir was aligned with conceptual artists looking for innovative ways to push the envelope following the explosive and tumultuous '60s. In the early 1980s, encounters with John Cage and Agnes Martin led to two enduring friendships and a paradigm shift in Steir's practice. Moving toward a more expressionistic mode of painting, Steir nevertheless retained the conceptual rigor for which her earlier work was so renowned. As the '80s progressed, Steir increasingly worked to apply John Cage's radical idea of using chance as an artistic strategy, eventually arriving at the Waterfall paintings for which she is perhaps best known today. As her main mode of painting in the '90s, Steir's Waterfalls are volatile and visually kinetic. Continuing her painterly evolution, Steir's paintings began to eschew



Jackson Pollock, *Full Fathom Five*, 1947. Museum of Modern Art, New York. © 2018 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

explosiveness for a Martin-like all-over meditateness as the '90s ended and the current millennium began. Executed in 2000-2002, *Hungry Ghost* is a seminal, visually arresting canvas from this decisive moment of Steir's distinguished career.

A rich ochre background anchors the composition like an expanse of dry, scorched earth; its fissures form a network of thin capillaries cascading down the canvas. Orange, yellow and black flecks of paint create a consistent, atmospheric field. Closer to a rogue wave than a waterfall, the semicircular whiplash of paint on the right side of the canvas demonstrates Steir's ongoing flair for the dramatic, even in the most contemplative compositions. Like a crack of thunder on an otherwise clear night, *Hungry Ghost's* defining brushstroke pierces the fog with a swift, heavy gesture. Perhaps a veiled reference to - or representation of - the painting's title, the brushstroke seems to have a mind of its own, moving directionally through a space otherwise devoid of motion. It also continues the great struggle between chance and deliberateness that defines Steir's best works: Precise, controlled action(s) on the artist's part leads to an only partially controllable outcome.

At nearly 10 feet tall, *Hungry Ghost* is physically forceful; engulfing the viewer and rewarding careful, up-close examination. Steir's work is most successful on a large scale and, indeed, necessitates monumentality. In ceding a measure of control to the paint itself, Steir's marks require room to move, float and mingle with one another in a process approaching some measure of autonomy or self-determination. This crucial tenet of Steir's practice is fully articulated in the present work, a testament to the artist's proficiency with large-scale composition and an uncanny ability to simultaneously minimize traces of her hand while creating paintings that are unmistakably her own. In embracing chance and a radical faith in her medium, Steir subverts a core notion of New York School action painting: that every mark is intentional and controlled.

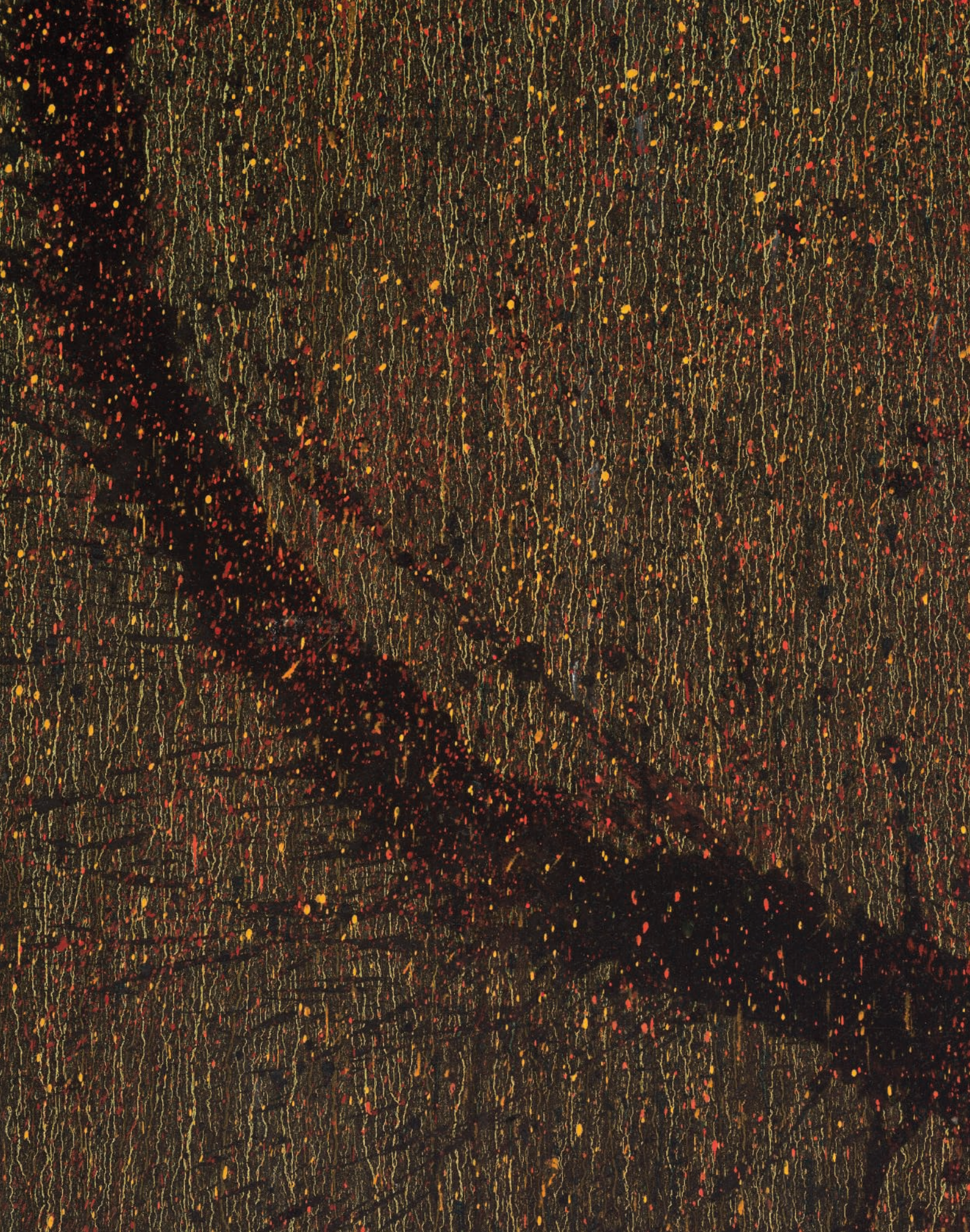
Steir first developed this balancing act in her Waterfall paintings of the previous decade, the iconic body of work from which the present painting evolved. Investigating the potential for controlled chaos in painting, Steir arrived at an abstraction that draws from both action painters like Jackson Pollock, and more sedate abstractionists like Barnett Newman. If her earlier Waterfalls relate more closely to the former, her paintings from the early 2000s owe more to the latter. Steir suffuses gestural abstraction with a brooding mysticism, resulting in paintings that are at-once a continuation of and a departure from her Waterfall works. *Hungry Ghost* finds Steir settling into a new phase in her career marked by the accumulation and deployment of the painterly strategies gleaned from three decades of painting. Rather than combine the various elements of her previous work, Steir treats them like an arsenal, availing herself of them as necessary.

In subsequent years and continuing to the present, Steir's paintings typically oscillate between her more chaotic, expressive '90s mode and this newer, subtler approach. *Hungry Ghost*, then, should be seen as a formative painting of that latter style, and one that would help form the blueprint for a sizeable portion of Steir's work of the 2000s and 2010s. The present work's combination of atmosphere and action establishes it as a key painting in the artist's later career, and one that anticipated a tectonic shift in her work. *Hungry Ghost* is a testament to the canvas's ability to broker compromises between disparate wings of an artist's style; it successfully negotiates the space between Steir's varying artistic impulses and forms an important snapshot of the artist moving ever forward.

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Opposite Page: Detail of the present lot.









234

# JORINDE VOIGT (B. 1977)

*The Art of Being Happy (1-55) Reading and Outsourcing the Art of Being Happy Arthur Schopenhauer Lebensregel Nr. 1-50*

titled, numbered sequentially and dated 'The Art of Being Happy (1-55) Jorinde Voigt / Berlin 2012' (on the recto of each sheet); inscribed and numbered sequentially 'Arthur Schopenhauer Lebensregel No. 1-50' (on the recto of each sheet)

fifty-five elements—ink, graphite and gold leaf

each: 23 x 16 ½ in. (58 x 42 cm.)

overall: 115 x 181 in. (292.1 x 459.7 cm.)

Executed in 2012.

\$60,000-80,000

## PROVENANCE

Martin Klosterfelde Galerie, Berlin

Acquired from the above by the present owner

## EXHIBITED

Gambier, Gund Gallery at Kenyon College, *Jorinde Voigt: Synchronicity*, August-December 2015.





German neo-conceptual artist Jorinde Voigt's *The Art of Being Happy* is a visual response to the book of the same name by German Philosopher Arthur Schopenhauer (1788-1860). Voigt created a suite of drawings using graphite and gold leaf, each one a discrete response to one of Schopenhauer's prescriptions for living one's best life. The final step in creating one of the drawings, according to Voigt, "is the selection of existent elements to arrange in a matrix, which exports what has emerged to date into a spatial and temporal context, thus making the work into a score" (J. Voigt, "The Art of Being Happy." [http://jorindevoigt.com/blog/wp-content/uploads/CONCEPT-Jorinde-Voigt\\_EN.pdf](http://jorindevoigt.com/blog/wp-content/uploads/CONCEPT-Jorinde-Voigt_EN.pdf)). Thus, *The Art of Being Happy* serves as a visual record of the process behind understanding and grappling with a given text, and the inevitable process of adapting and personalizing its contents.

Often counted among the notable German artists of her generation, Voigt has enjoyed recent solo exhibitions at the Kunsthalle Nürnberg and the Hamburger Bahnhof in 2017 and 2016, respectively. Long recognized for her drawing-centric work, Voigt was the 2012 recipient of the Centre George Pompidou Daniel & Florence Guerlain Contemporary Art Prize, which honors artists for whom drawing constitutes an important part of their practice. She has taught conceptual drawing at the Akademie der Bildenden Künste in Munich, Germany since 2014.



235

**CINDY SHERMAN (B. 1954)**

*Untitled*

signed, numbered and dated 'Cindy Sherman 1/6 2000' (on the reverse)

chromogenic print

36 x 24 in. (91.4 x 61 cm.)

Executed in 2000. This work is number one from an edition of six.

\$40,000-60,000

**PROVENANCE**

Metro Pictures, New York

Acquired from the above by the present owner, 2001

**EXHIBITED**

New York, Metro Pictures, *Cindy Sherman*, November 2000-January 2001  
(another example exhibited).



236

**JENNY HOLZER (B. 1950)**

*Stripes*

signed 'Jenny Holzer' (on a paper label affixed to the reverse of the first element)

seven elements—electronic LED signs with color diodes, voltage AC adaptor and computer  
each: 2 x 21  $\frac{3}{8}$  x  $\frac{1}{2}$  in. (5.1 x 54.3 x 1.3 cm.)

overall dimensions variable

Executed in 2007. This work is number two from an edition of six.

\$40,000-60,000

**PROVENANCE**

beaumontpublic + königblock, Luxembourg

Acquired from the above by the present owner

**EXHIBITED**

Sharon, The Granary, *The Distaff Side*, April

2013-January 2015, pp. 36, 109, 150-151 and 217 (illustrated).

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# Melva Bucksbaum



237

## ELAD LASSRY (B. 1977)

### *Man with Beard*

signed 'Elad Lassry' (on a paper label affixed to the reverse of the backing board)

silver gelatin print flush mounted to Plexiglas in walnut artist's frame

14 ½ x 11 ½ in. (36.8 x 29.2 cm.)

Executed in 2010. This work is number one from an edition of five plus two artist's proofs.

\$4,000-6,000

#### PROVENANCE

Luhning Augustine, New York

Acquired from the above by the present owner



238

## LOUISE LAWLER (B. 1947)

### *Monogram*

titled 'MONOGRAM' (lower center of mat)

gelatin silver print in artist's frame

15 ½ x 12 ½ in. (39.4 x 31.8 cm.)

Executed in 1984-1999. This work is number five from an edition of ten.

\$2,000-3,000

#### PROVENANCE

Metro Pictures, New York

Margo Leavin Gallery, Los Angeles

Acquired from the above by the present owner, 2003



239

**SARAH CHARLESWORTH  
(1947-2013)**

*Teacups*

chromogenic print in artist's frame

16 ¾ x 12 ½ in. (42.5 x 31.8 cm.)

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

\$1,000-1,500

**PROVENANCE**

Baldwin Gallery, Aspen

Acquired from the above by the present owner, 2004



240

**SARAH CHARLESWORTH  
(1947-2013)**

*Toile*

stamped with the artist's name 'SARAH

CHARLESWORTH' (lower right)

chromogenic print in artist's frame

42 ½ x 32 ½ in. (108 x 82.6 cm.)

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

\$3,000-5,000

**PROVENANCE**

Baldwin Gallery, Aspen

Acquired from the above by the present owner



# Melva Bucksbaum



241

## JOCKUM NORDSTRÖM (B. 1963)

### *There Is Mischief Brewing*

signed and dated 'Jockum 2001' (lower left)  
watercolor, painted paper collage and graphite on paper  
39 x 27 ½ in. (99.1 x 70 cm.)  
Executed in 2001.

\$40,000-60,000

#### PROVENANCE

David Zwirner Gallery, New York  
Acquired from the above by the present owner, 2002

#### EXHIBITED

New York, Museum of Modern Art, *Drawing Now: Eight Propositions*,  
October 2002-January 2003.  
Stockholm, Moderna Museet, *Jockum Nordstrom*, June-September 2005.





242

## THOMAS RUFF (B. 1958)

*jpeg cdf01*

signed, titled, numbered and dated 'Thomas Ruff 2/3 2004 cdf01'  
(on the backing board)

chromogenic print

69 5/8 x 87 3/4 in. (177 x 223 cm.)

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

\$30,000-50,000

### PROVENANCE

David Zwirner Gallery, New York

Acquired from the above by the present owner, 2005



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

# Melva Bucksbaum

243

## ANNETTE MESSENGER (B. 1943)

*Counter-Pike (with Victim)*

stuffed animal, metal, fabric, net, wood and ropes

95 x 74 ¼ x 11 in. (241.3 x 188.6 x 27.9 cm.)

Executed in 2002-2003. This work is accompanied by a certificate of authenticity signed by the artist.

\$20,000-30,000

### PROVENANCE

Marian Goodman Gallery, New York

Acquired from the above by the present owner, 2006

### EXHIBITED

Paris, Galerie Marian Goodman, *Annette*

*Messenger: Épreuve d'artiste*, May-June 2004.

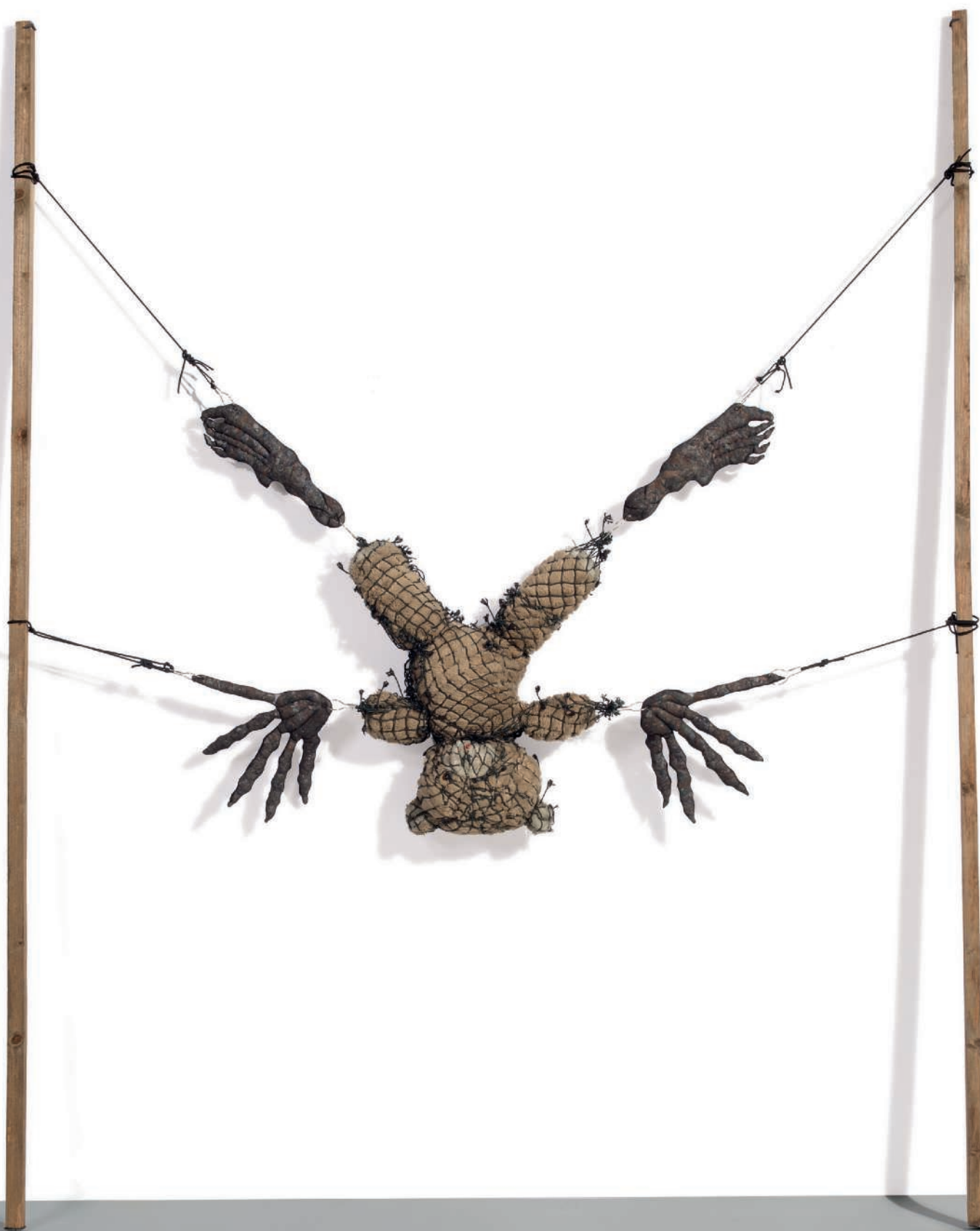
New York, Marian Goodman Gallery, *Annette*

*Messenger: To Bring Into the Worlds*, September-October 2006.



Francis Bacon, *Carcass of Meat and Bird of Prey*, 1980. Musée des Beaux-Arts, Lyon. © The Estate of Francis Bacon. All rights reserved / DACS, London / ARS, NY 2018. Photo: © RMN-Grand Palais / Art Resource, NY.







**244**

**CLAUDIO PARMIGGIANI (B. 1943)**

*Untitled*

smoke and soot on wood  
59 x 45 in. (150 x 114.3 cm.)  
Executed in 2014.

\$30,000-50,000

**PROVENANCE**

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



245

**LOUISE NEVELSON**  
**(1899-1998)**

*December Wedding*

signed and dated 'nevelson - 84' (lower right)  
wood, printed paper collage, cloth, spray paint and  
palm bark collage  
39 ½ x 31 ¼ in. (100.3 x 79.4 cm.)  
Executed in 1984.

\$10,000-15,000

**PROVENANCE**

Pace Gallery, New York  
Acquired from the above by the present owner,  
1988

**EXHIBITED**

Sharon, *The Granary, The Distaff Side*, April  
2013-January 2015, pp. 80-81 and 222 (illustrated).



246

**RICHARD STANKIEWICZ**  
**(1922-1983)**

*Untitled (1081-17)*

welded steel  
63 x 40 ¾ x 19 ¼ in. (160 x 103.2 x 49 cm.)  
Executed in 1981.

\$15,000-20,000

**PROVENANCE**

Estate of Richard Stankiewicz, New York  
Washburn Gallery, New York  
Acquired from the above by the present owner

**EXHIBITED**

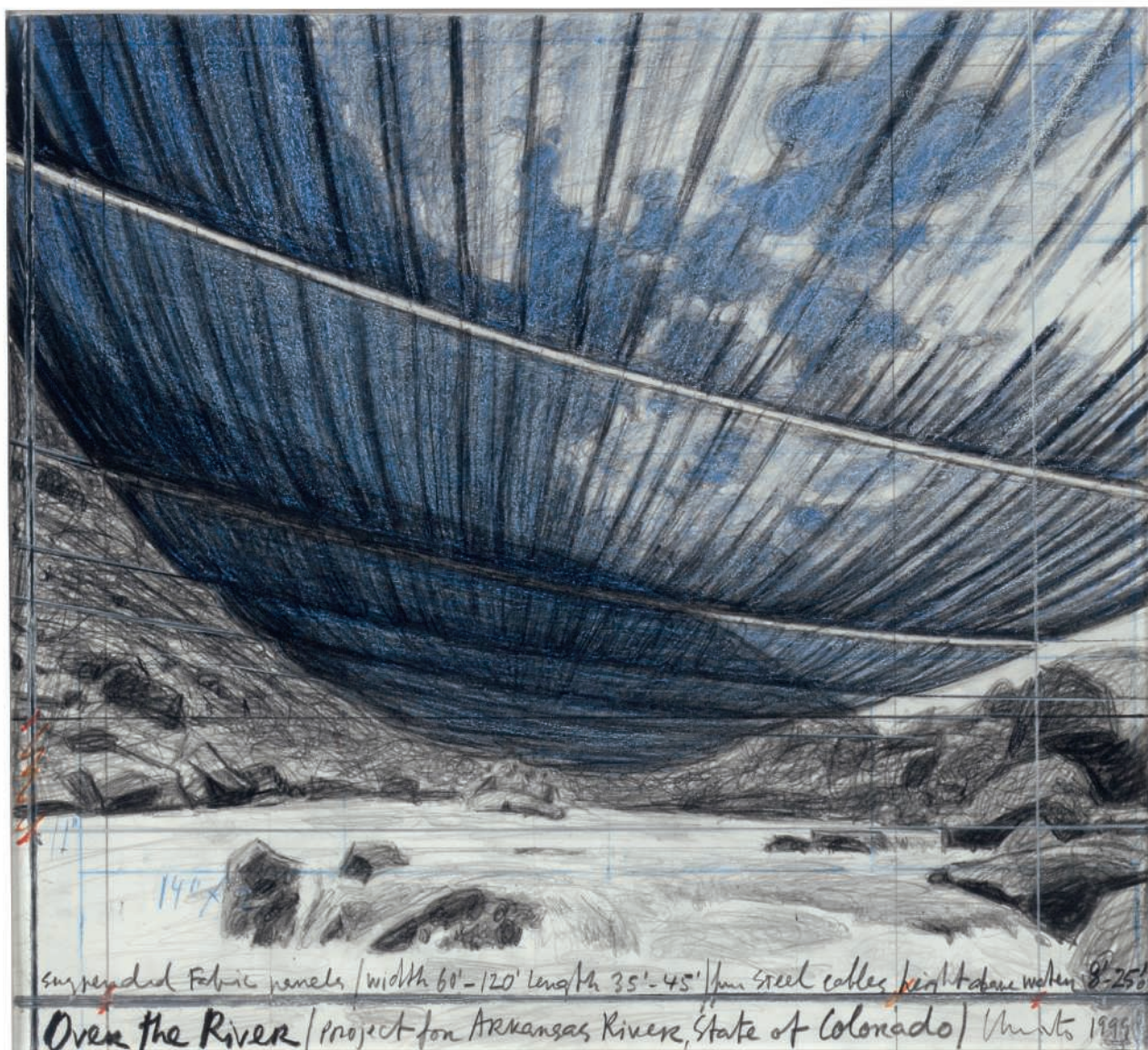
New York, Washburn Gallery, *Richard Stankiewicz:  
Sculptures and Drawings*, October 2012-January 2013,  
n.p. (illustrated).

**LITERATURE**

Addison Gallery of American Art, *Miracle in the  
Scrap Heap: The Sculpture of Richard Stankiewicz*,  
Massachusetts 2003, p. 48 (illustrated).



# Melva Bucksbaum



247

## CHRISTO (B. 1935)

*Over The River, Project For The Arkansas River, CO*  
(from underneath)

signed, titled and dated 'Over the River/ project for Arkansas River, State of Colorado/ Christo 1999' (lower edge); signed again, inscribed and dated again '© CHRISTO 1999' (on the reverse)

colored pencil, pastel and graphite on paper

14 1/8 x 15 1/2 in. (35.9 x 39.4 cm.)

Executed in 1999.

\$20,000-30,000

### PROVENANCE

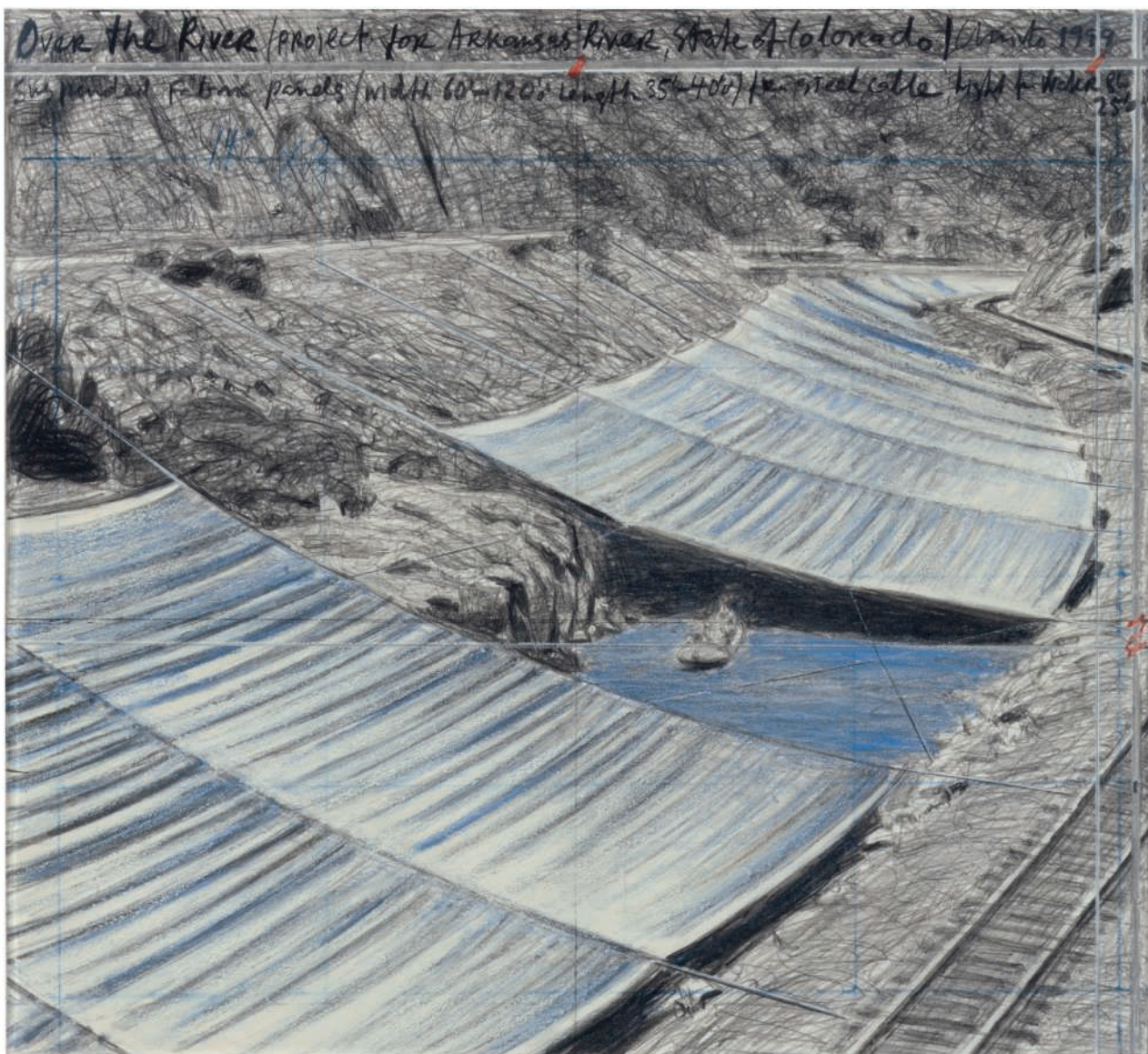
Baldwin Gallery, Aspen

Acquired from the above by the present owner, 2000

### EXHIBITED

Aspen, Baldwin Gallery, *Over The River: Project for the Arkansas River, Colorado*, March-April 2000.





248

# **CHRISTO (B. 1935)**

*Over the River, Project For The Arkansas River, CO*

signed, titled and dated 'Over the River/ Project for Arkansas River, State of Colorado/ Christo 1999' (upper edge); signed again, inscribed and dated again '© CHRISTO 1999' (on the reverse)

colored pencil, pastel, and graphite on paper

14 1/8 x 15 1/2 in. (35.9 x 39.4 cm.)

Executed in 1999.

\$20,000-30,000

## **PROVENANCE**

Baldwin Gallery, Aspen

Acquired from the above by the present owner, 2000

## **EXHIBITED**

Aspen, Baldwin Gallery, *Over The River: Project for the Arkansas River, Colorado*, March-April 2000.



**249**

**ANDY WARHOL (1928-1987)**

*Self-Portrait*

stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'FA02.00053' (on the reverse)

unique Polaroid print

image: 4 ¼ x 3 ¾ in. (10.8 x 8.6 cm.)

Executed in 1978.

\$15,000-20,000

**PROVENANCE**

Salon 94, New York

Acquired from the above by the present owner, 2005





250

**CINDY SHERMAN (B. 1954)**

*Untitled #109*

chromogenic print

35 1/8 x 35 1/8 in. (89.2 x 89.2 cm.)

Executed in 1982. This work is number two from an edition of ten.

\$40,000-60,000

**PROVENANCE**

Metro Pictures, New York

Sean Kelly Gallery, New York

Acquired from the above by the present owner, 2001

**EXHIBITED**

Oslo, Astrup Fearnley Museum; Stockholm, Moderna Museet and Kunsthaus Zurich, *Untitled Horrors*, April 2013-January 2014, p. 77 (another example exhibited and illustrated).

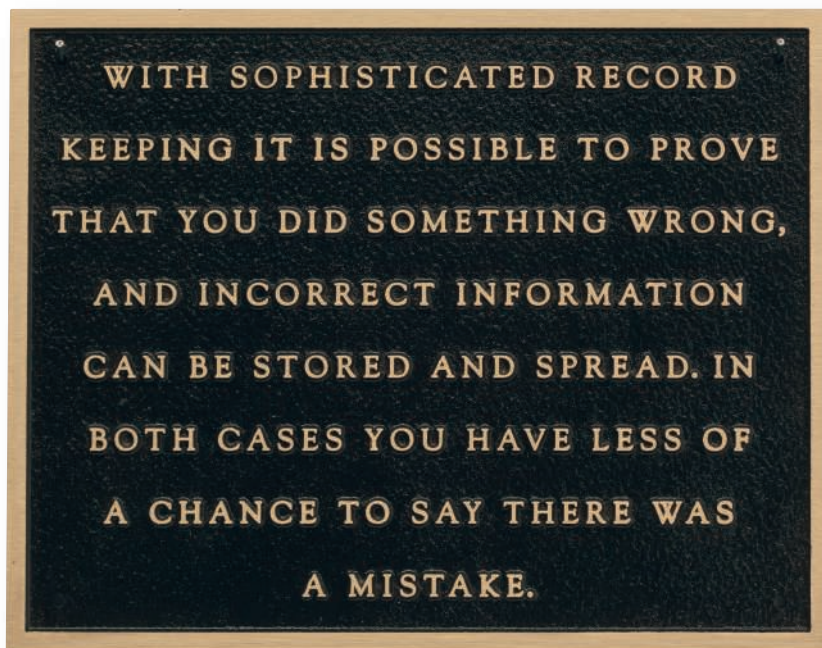
Sharon, The Granary, *The Distaff Side*, April 2013-January 2015, pp. 168 and 223 (illustrated).

**LITERATURE**

A. Cruz, E. A. T. Smith and A. Jones, *Cindy Sherman Retrospective*, London, 1997.

R. Krauss and N. Bryson, *Cindy Sherman, 1957-1993*, New York, 1993, p. 110 (illustrated).

# Melva Bucksbaum



251

## JENNY HOLZER (B. 1950)

*With Sophisticated Record...*

bronze with black patina

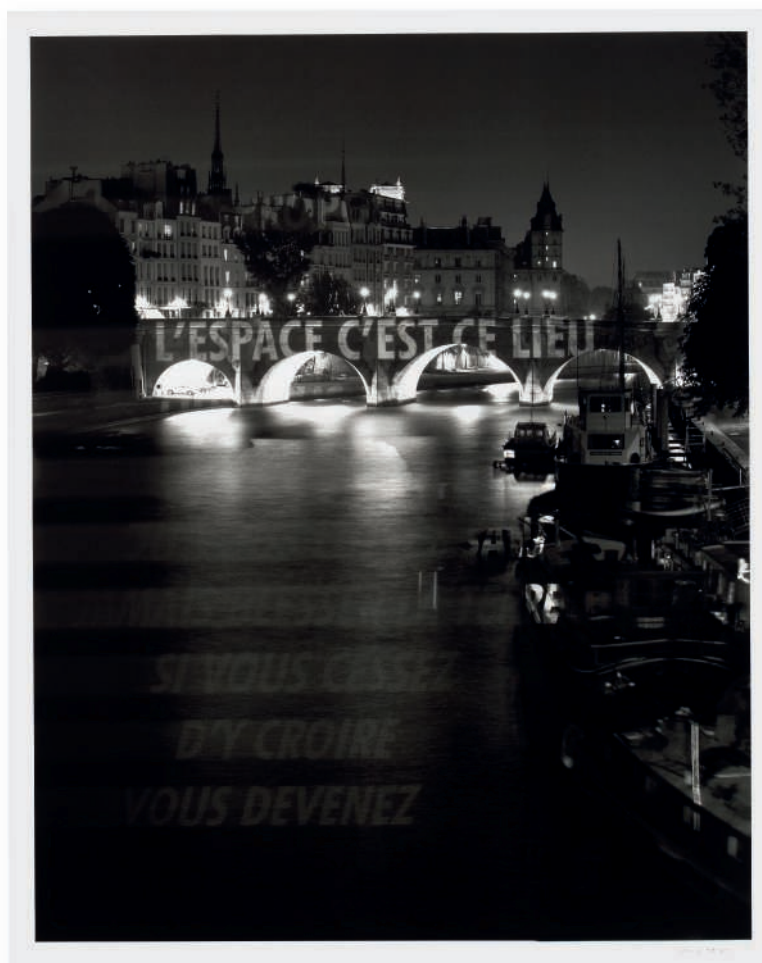
8 ¼ x 10 ½ in. (21 x 26.7 cm.)

Executed circa 1980s-1990s. This work is number one from an edition of three.

\$7,000-10,000

### PROVENANCE

Acquired directly from the artist by the present owner



252

## JENNY HOLZER (B. 1950)

*L'espace c'est ce lieu...*

signed 'Jenny Holzer' (lower right)

archival pigment print

40 x 31 ½ in. (101.6 x 80 cm.)

Executed in 1985. This work is number five from an edition of ten plus two artist's proofs.

\$8,000-12,000

### PROVENANCE

20x20 Art Auction, courtesy of the artist and Cheim & Reid; New York, 20 April 2005

Acquired at the above sale by the present owner





253

# **LOUISE LAWLER (B. 1947)**

*NEW SHOES, BLUE SHOES, RED AND PINK SHOES TELL ME WHAT WOULD YOU CHOOSE IF YOU WERE TO BUY*

signed, numbered and dated 'Louise A. Lawler 3/5 99/00' (on the reverse)

Cibachrome print flush-mounted on aluminum

23 ¼ x 29 ¼ in. (59 x 74.3 cm.)

Executed in 1999-2000. This work is number three from an edition of five.

\$15,000-25,000

## **PROVENANCE**

Metro Pictures, New York

Acquired from the above by the present owner, 2000

## **LITERATURE**

R. Marcoci, *Lousie Lawler: Receptions*, New York, 2017, p. 160 (illustrated).

254

**RICHARD PRINCE (B. 1949)**

*Untitled (Fashion)*

signed and numbered 'R Prince ap' (lower right of margin)

Ektacolor print

image: 16 x 23 3/4 in. (40.6 x 59.4 cm.)

sheet: 20 x 24 in. (50.8 x 60.1 cm.)

Executed in 1983-1984. This work is the first of two artist's proofs aside from an edition of two.

\$180,000-250,000

**PROVENANCE**

Nathalie Karg, New York

Private collection, Monaco

Anon. sale; Christie's, London, 27 June 2003, lot 250

Private collection, Milan

Anon. sale; Christie's, London, 14 October 2011, lot 45

Private collection, New York

Anon. sale; Sotheby's, New York, 29 September 2016, lot 216

Acquired at the above sale by the present owner

**EXHIBITED**

Basel, Museum für Gegenwartskunst, *Richard Prince, Photographs*, December 2001-February 2002, p. 102 (another example exhibited and illustrated).

Tel Aviv Museum of Art, *Wanted: Selected Works from the Mugrabi Collection*, August-December 2013, pp. 81 and 111 (another example exhibited and illustrated).

**LITERATURE**

*Richard Prince*, exh. cat., New York, Whitney Museum of American Art, 1992, pp. 4-5 (another example illustrated).

*"To some extent I'm interested in what we produce and what we consume. What we think we own and what we think we control...I'm interested in the assumptions we make in deconstruction of the advertised image."*

-Richard Prince







255

**ROBERT LONGO (B. 1953)**

*Ophelia #2*

signed and dated 'Robert Longo 2003' (lower right of margin); inscribed 'O #2' (lower left of margin); titled 'Ophelia #2' (lower left of margin)

ink and charcoal on vellum

image: 11 x 11 in. (27.9 x 27.9 cm.)

sheet: 17 ½ x 17 ½ in. (44.5 x 44.5 cm.)

Executed in 2003.

\$30,000-50,000

**PROVENANCE**

Metro Pictures, New York

Acquired from the above by the present owner, 2004





256

**ROBERT LONGO (B. 1953)**

*Magellan (Mars)*

signed with the artist's initials and dated 'RL 96' (lower right of image)

ink, charcoal and graphite on vellum

image: 13 x 10 ½ in. (33 x 26.7 cm.)

sheet: 22 ¼ x 19 in. (56.5 x 48.3 cm.)

Executed in 1996.

\$25,000-35,000

**PROVENANCE**

Galleria Emilio Mazzoli, Modena

Nai Arte Contemporanea, Naples

**EXHIBITED**

Modena, Galleria d'Arte Contemporanea, *Robert Longo 1980-2000*, November-December 2000, n.p. (illustrated).

## GEORGE CONDO (B. 1957)

### *Combined Faces*

signed and dated 'Condo 97' (upper left)

oil, acrylic, pastel, wax crayon, colored pencil, ink, graphite and

paper collage on canvas

76 x 60 in. (193 x 152.4 cm.)

Executed in 1997.

\$300,000-500,000

#### PROVENANCE

Baldwin Gallery, Aspen

Acquired from the above by the present owner

#### LITERATURE

Aspen, Baldwin Gallery, *George Condo: Paintings 1993-2001*,

July-September 2002.

George Condo's *Combined Faces* is a tapestry-like painting, incorporating some of the artist's most renowned visual motifs on a single, large-scale canvas. Nude sketches evoking neoclassical figures mingle with fully modeled cubist faces, alongside animal-human hybrids and abstract patterning. In this work, Condo, a painter known for his abandonment of artistic convention, provides viewers with a snapshot of his broad, decades-long practice. A leading figure in postmodern painting since the 1980s, the artist's cocktail of styles and influences runs the gamut of art history, ranging from the renaissance to the present day. Juxtaposing disparate styles with one another is a classic postmodern technique, but typically relies on appropriation, as opposed to a repurposing of the artist's own work. Indeed, the technique is alluring to Condo, an artist for whom personal style is, like paint or clay, a malleable artistic medium to be prodded and stretched to its logical extreme.

Pablo Picasso, Condo's most important spiritual forbear, used the technique in his 1920 *Studies*, which saw the Spaniard combine neoclassical studies for a romantic beach scene, which itself appears as a study in the painting, and several varieties of cubist still lifes. He and Condo share this retrospective, career-conscious attitude which prompts serious reflection on past work and styles in a continuous bid for artistic improvement. Condo's *Combined Faces* finds the artist taking an overhead view of his work in the '90s, which saw his star rise and his work collected by major museums. With this in mind, the painting becomes a sort of self-contained retrospective of Condo's mid-career moment, enlivened by his myriad stylistic zigs and zags which continue to the present day, over twenty years later.

In essence, *Combined Faces* is a macro view of Condo's practice; its title is a pun on some of his portraits and group compositions in which he quite literally combines several faces into one. Here, though, he combines a variety of small works, most of them abstracted faces, into one cohesive picture. Indeed, the painting also serves as a sort of road map for understanding the artist's wider approach to painting and determining his own self-appointed role in the process. Condo sees himself as a sort of interpreter and arbiter, both of his influences' work and his own. He often cannibalizes previous ideas in the service of his latest painting, and frequently reuses the memorable characters that populate his delightfully demented painterly universe.

*Combined Faces* is an important and revelatory document of one of Condo's most celebrated moments. Like a constellation, it contains a multitude of fully wrought ideas—artistic worlds unto themselves—in an assembly of Condo's own devising. The painter offers an encyclopedic view into his working mind, and challenges viewers to make sense of it. Condo's artistic opacity breaks like a wave on this highly legible and logical assemblage of his own process. A masterpiece of postmodern painting, *Combined Faces* is at once an ironic self-assessment, a collection of potent ideas and an example of Condo's legendary double-edged penchant for chaos and clarity.





258

**KAWS (B. 1974)**

*HALF FULL*

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

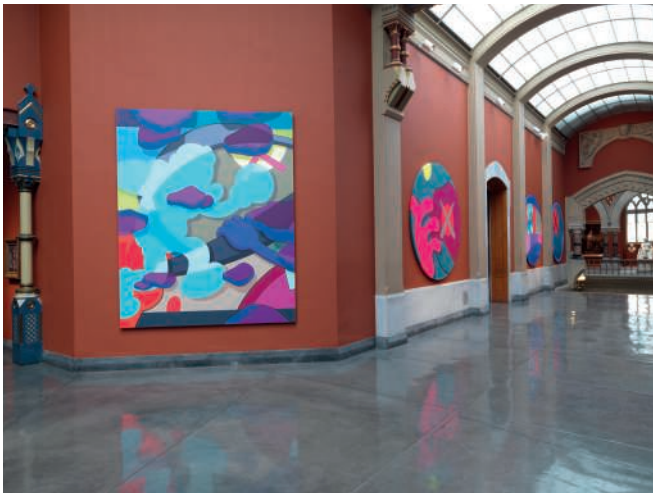
**EXHIBITED**

Paris, Galerie Perrotin, *KAWS "IMAGINARY FRIENDS,"* November–December 2012.

Philadelphia, Pennsylvania Academy of the Fine Arts, *KAWS @ PAFA*, October 2013–January 2014.

*"Icons like Mickey, the Simpsons, the Michelin Man and Spongebob exist in a universal way that you forget their origin or even there [sic] narrative, and you just recognize them from the slightest glimpse of their image or sound."*

–KAWS



Installation view, *KAWS @ PAFA*, Pennsylvania Academy of the Fine Arts, October 2013 – January 2014 (present lot illustrated). Photo: Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Photo: Barbara Katus. Artwork: © KAWS.





259

**KAWS (B. 1974)**

*UNTITLED*

signed and dated 'Kaws..13' (on the reverse)

acrylic on canvas

diameter: 96 in. (243.8 cm.)

Painted in 2013.

\$150,000-200,000

**PROVENANCE**

Honor Fraser Gallery, Los Angeles

Acquired from the above by the present owner

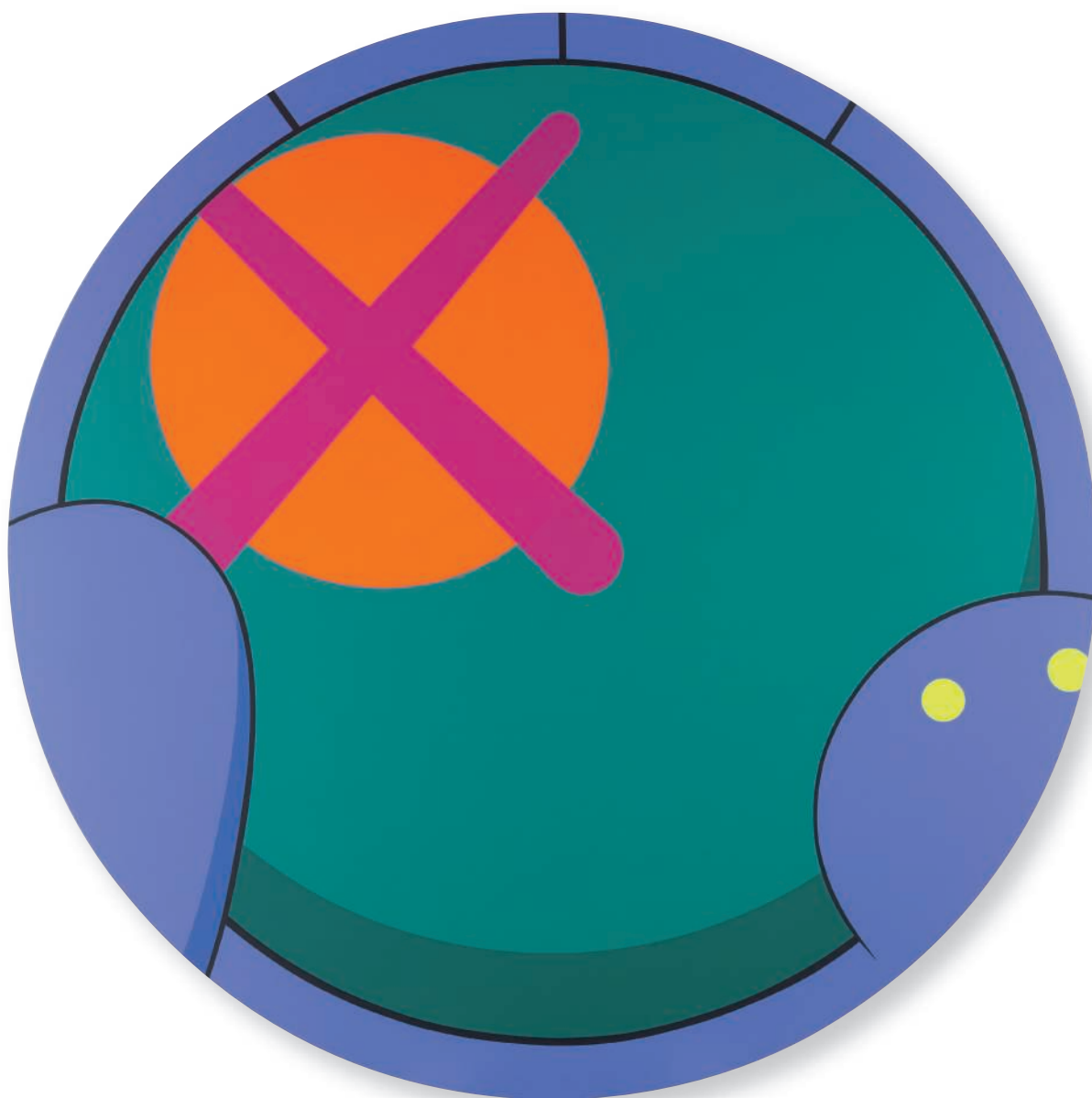
**EXHIBITED**

Philadelphia, Pennsylvania Academy of the Fine Arts, *KAWS @ PAFA*,  
October 2013-January 2014.



Installation view, *KAWS @ PAFA*, Pennsylvania Academy of the Fine Arts, October 2013 - January 2014 (present lot illustrated). Photo: Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Photo: Barbara Katus. Artwork: © KAWS.







260

**LAURA OWENS (B. 1970)**

*Untitled*

signed, titled and dated 'L Owens Untitled 2002' (on the reverse)  
 acrylic, watercolor, watercolor pencil, felt and paper collage on paper  
 24 3/8 x 18 1/2 in. (61.9 x 47 cm.)  
 Executed in 2002.

\$25,000-35,000

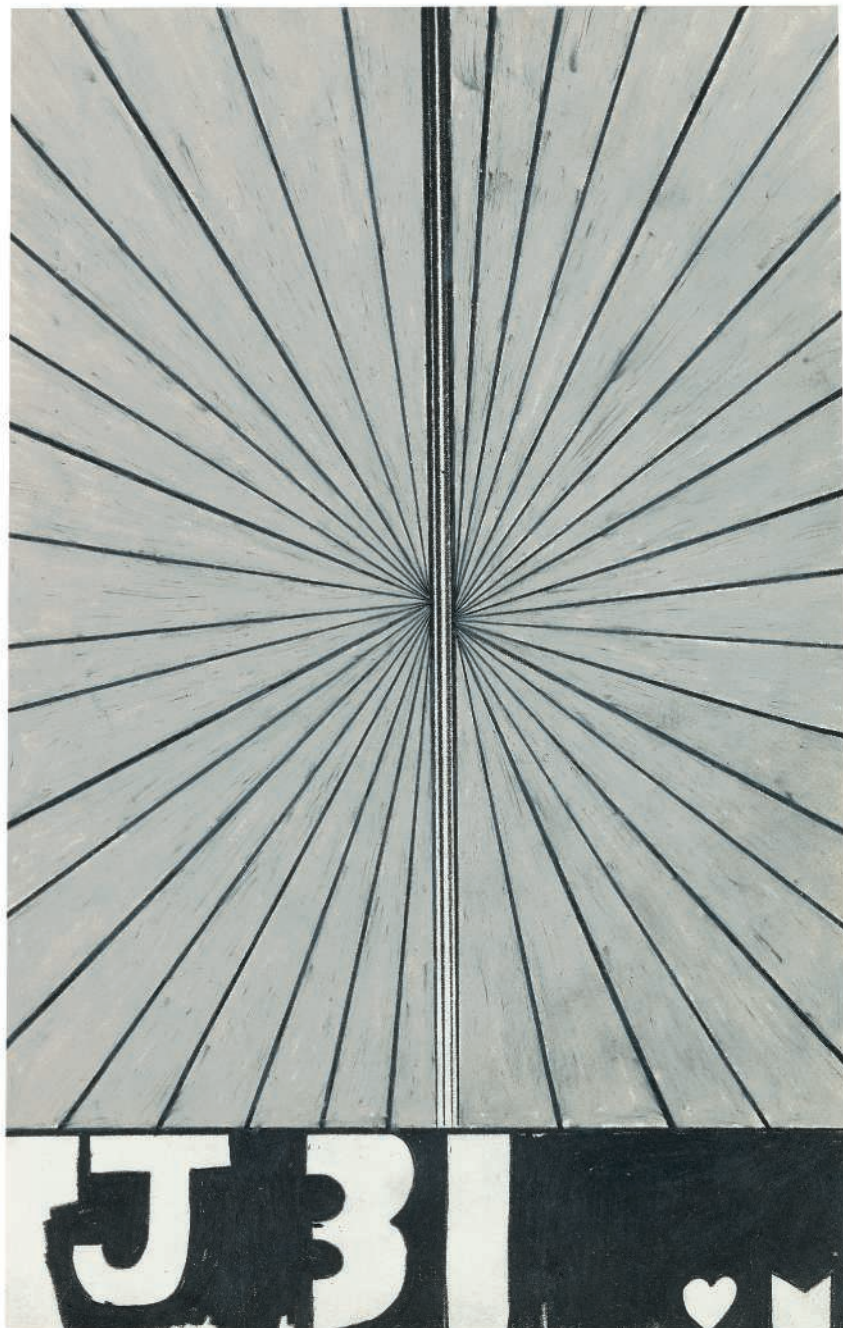
**PROVENANCE**

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

**EXHIBITED**

Los Angeles, Museum of Contemporary Art and Aspen Art Museum,  
*Laura Owens*, March-September 2003.





261

**MARK GROTJAHN (B. 1968)**

*Untitled*

signed, inscribed, and dated 'HAPPY BIRTHDAY 07 M. Grotjahn'  
(on the reverse)

wax crayon on paper

11 ¾ x 7 ½ in. (29.8 x 19.1 cm.)

Executed in 2007.

\$50,000-70,000

**PROVENANCE**

Acquired directly from the artist by the present owner, 2007

**262**

**JOE BRADLEY (B. 1975)**

*Pig*

signed, titled and dated 'Joe Bradley 09 PIG' (on the overlap)

oil and soot on canvas

65 x 88 in. (165.1 x 223.5 cm.)

Executed in 2009.

\$180,000-250,000

**PROVENANCE**

Peres Projects, Berlin

Private collection, United Kingdom

Anon. sale; Phillips, New York, 14 May 2015, lot 71

Acquired at the above sale by the present owner

*"I think that's one of the special things about painting and art making is that you can have conflicting emotional content. Something can be tragic and humorous and stupid and serious all at the same time."*

-Joe Bradley





263

## THE HAAS BROTHERS (B. 1984)

*Tim Furry*

stamped with the artist's signature and date 'THE HAAS BROTHERS 2014'  
(on the underside)

Icelandic sheepskin, cast bronze and ebony

37 x 24 ¾ x 29 ½ in. (94 x 63 x 75 cm.)

Executed in 2014. This work is unique.

\$35,000-45,000

### 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.





264

**ERWIN WURM (B. 1954)**

*Huff*

incised with the artist's signature, number and date 'Erwin Wurm 2/5 2012'  
(on the underside)

bronze

17 x 28 x 60 ½ in. (43.8 x 71.1 x 153.7 cm.)

Executed in 2012.

\$70,000-90,000

**PROVENANCE**

Xavier Hufkens, Brussels

Acquired from the above by the present owner



265

**GEORGE CONDO (B. 1957)**

*The organized defunctionalization of the state being commonly known as "multiheaded hydratic combustion" often found lurching in the schisms of a fractured daydream*

signed and dated 'Condo 95' (upper left); signed again, titled and dated again "The organized defunctionalization of the state being commonly known as "multiheaded hydratic combustion" often found lurching in the schisms of a fractured daydream" Condo August 1995' (on the reverse)

oil on canvas

55 x 48 in. (139.7 x 121.9 cm.)

Painted in 1995.

\$200,000-300,000

**PROVENANCE**

Private collection, New York, acquired directly from the artist

Anon. sale; Christie's, New York, 30 September 2015, lot 95

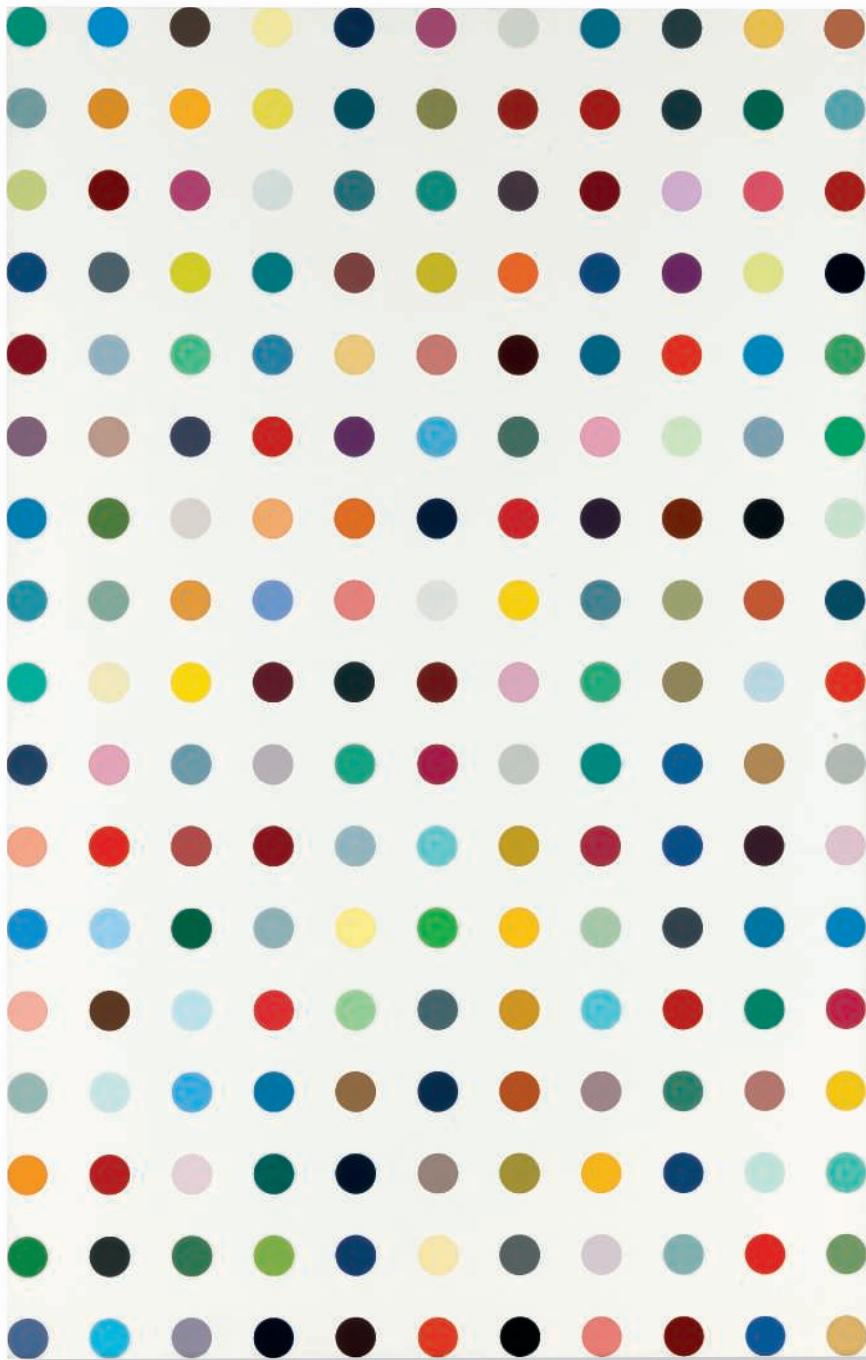
Acquired at the above sale by the present owner

*"I describe what I do as psychological cubism. Picasso painted a violin from four different perspectives at one moment. I do the same with psychological states."*

-George Condo







266

# **DAMIEN HIRST (B. 1965)**

*Cefadroxil*

signed, titled and dated 'Damien Hirst Cefadroxil 2010' (on the reverse); signed again 'D. Hirst' (on the stretcher); stamped with the artist's signature 'Hirst' (on the overlap)

household gloss on canvas

33 x 21 in. (83.8 x 53.3 cm.)

Executed in 2010.

\$200,000-300,000

## **PROVENANCE**

Private collection

Tissoni collection

## **EXHIBITED**

New York, London and Hong Kong, Gagosian Gallery, *Damien Hirst—The Complete Spot Paintings, 1986-2011*, January-February 2012, p. 695 (illustrated).





267

**KAWS (B.1974)**

*DON'T SINK*

signed and dated 'KAWS..12' (on the reverse)

acrylic on canvas

diameter: 39 ¾ in. (101 cm.)

Painted in 2012.

\$80,000-120,000

**PROVENANCE**

Galerie Perrotin, Hong Kong

Private collection, Los Angeles

Anon. sale; Sotheby's, New York, 15 May 2014, lot 425

Acquired at the above sale by the present owner

**EXHIBITED**

Hong Kong, Galerie Perrotin, *The Nature of Need*, May-June 2012.

268

## GIUSEPPE PENONE (B. 1947)

### *Pelle di Marmo e Spine d'acacia-Nora*

signed, titled and dated 'Pelle di Marmo e Spine d'acacia NORA Giuseppe Penone 2005' (on the reverse of the right element); titled again 'NORA' (on the reverse of the left element)

diptych—pink marble and acacia thorns on silk laid down on canvas

each: 39 3/4 x 39 3/4 in. (100 x 100 cm.)

overall: 39 3/4 x 78 3/4 in. (100 x 200 cm.)

Executed in 2005.

\$120,000-180,000

#### PROVENANCE

Haunch of Venison, New York

Acquired from the above by the present owner

Giuseppe Penone's *Pelle di Marmo e Spine d'acacia-Nora*—an evocative diptych comprised of a slab of pink marble alongside a canvas adorned with silk and an array of delicate but sharp acacia thorns—combines the traditional with the modern. His interest in the inherent qualities of his materials references the ideology of his *arte povera* contemporaries, such as Giovanni Anselmo and Jannis Kounellis, yet with his use of marble this work also sings to an even larger narrative: that of Michelangelo and Gian Lorenzo Bernini, and the great Italian artists who worked over half a millennium before.

Penone infuses his sharp and angular canvases with the soft ripples inherent to the surfaces found in nature such as skin, tree bark, or rock formations. In this work, the left canvas features the pink undulations of the surface of marble to create a beautiful and ponderous effect. The right canvas mimics the left as thorns, which Penone has pricked into a silk-laid canvas, run diagonally through our field of vision and repeat the aesthetic of the marble.

By his astute use of materials Penone combines the ancient and modern traditions of his home country. A central figure of the *arte povera* movement, he conflates history into singular moments in time. This work speaks specifically to the great legacy of the Renaissance by making marble the subject of *Pelle di Marmo e Spine d'acacia-Nora*. As such the work is ultimately a love-letter to the artist's rich cultural heritage and calls to humanity with the gentle undulations that gracefully ripple throughout the work.









269

**DAMIEN HIRST (B. 1965)**

*Democide II*

flies and resin on canvas  
48 x 60 in. (121.9 x 152.4 cm.)  
Executed in 2004.

\$150,000-200,000

**PROVENANCE**

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

*"Once I'd realised that [death] was a fact, and much more of a fact than God, religion, or any of those sort of things, or Father Christmas, then I used to just perversely think about it all the time. And I still do."*

(D. Hirst, quoted by N. Serota, "Nicholas Serota Interviews Damien Hirst," in A. Gallagher (ed.), *Damien Hirst*, exh. cat. Tate Modern, London, 2012, p. 95).





270

**ANSELM KIEFER (B. 1945)**

*Lot*

titled 'Lot' (lower center)  
 salt, sand, black and white photograph, graphite and lead on panel in artist's  
 steel frame  
 67 ½ x 51 ⅞ in. (171.5 x 131.8 cm.)  
 Executed in 1989.

\$70,000-100,000

**PROVENANCE**

Anthony d'Offay Gallery, London  
 Private collection, London  
 Anon. sale; Christie's, New York, 20 May 1999, lot 136  
 Acquired at the above sale by the present owner

## ANDREAS GURSKY (B. 1955)

### *Pyongyang III*

signed, titled, numbered and dated 'Pyongyang III, 2007 2/6 A. Gursky' (on the reverse)  
 chromogenic print face-mounted to Plexiglas in artist's frame  
 81 ¼ x 166 ½ in. (206.4 x 422 cm.)  
 Executed in 2007. This work is number two from an edition of six plus two artist's proofs.

\$600,000-800,000

#### PROVENANCE

Acquired directly from the artist by the present owner

#### EXHIBITED

Munich, Haus der Kunst, *Andreas Gursky*, February-May 2007, pp. 130-131 (another example exhibited and illustrated).  
 Basel, Kunstmuseum, *Andreas Gursky*, October 2007-February 2008, pp. 96-97 (another example exhibited and illustrated).  
 United Arab Emirates, Sharjah Art Museum, *Retrospektive 1994-2007*, November 2007-January 2008 (another example exhibited).  
 Kiev, Pinchuk Art Center, *Rhine on the Dnipro: Julia Stoschek Collection/Andreas Gursky*, September-December 2008 (another example exhibited).  
 United Arab Emirates, Sharjah Art Museum, *Selections: Territories of Change*, June-August 2013 (another example exhibited).

*"I only pursue one goal: the encyclopedia of life."*

-Andreas Gursky

Currently the subject of an acclaimed retrospective at the Hayward Gallery at London's South Bank Centre, Andreas Gursky's photographs record the visual and moral complexity some of the world's greatest spectacles. From the expanse of the majestic river Rhine to the excesses of American commerce, Gursky's photographs capture, in extraordinary detail, the scale and impact of humanity's impact on the modern world. Here, in this monumental depiction of the annual Arirang Festival in North Korea, the artist uses the epic size of his image to capture the scale and scope of an extraordinary annual event in which up to thirty thousand performers gather to honor the founding fathers of their secretive nation. Gursky's image perfectly captures the inherent contradictions that surround the occasion—namely the spellbinding beauty of the event's execution, but also the suffocating totalitarianism of the regime behind it. The grand panoramic scale expressed by fusing traditional photographic techniques with contemporary image manipulation produces a powerful and breathtaking image that makes this work one of the artist's most accomplished photographic works.

In *Pyongyang III*, Gursky reduces the massed crowds to abstract planes that stretch across the entire composition. The spectators appear as pixels almost—each individual attendee a mere dot in a sea of humanity. This parallel to the technicalities of photography becomes apparent during the actual performance, when the audience raises a series of colored cards which collectively, just as pixels do, build up to reveal a much larger image which depicts symbols (a shining sun, a dove, a gun etc.) that reference the political leadership of North Korea. In contrast, the individual performers are rendered as pinpoints of light set against a black backdrop; caught in a moment of perfect choreography, each person mirrors the next, repeating themselves until collectively they morph into a ballet of restrained simplicity.

Counterintuitively, Gursky achieves this level of clarity and detail by maintaining a detachment from his subjects. Unlike traditional photography, where detail is attained through a close proximity to the subject, Gursky strives for the opposite. "Distance is...an important factor...", he says, "by always keeping a distance, I allow the viewer to come up with their own

opinion. While my images are all comprised of many details—which you can explore in depth because of the high resolution—that's not what they are about. Each one is always a world of its own, created" (A. Gursky, quoted by D.B. Sawa, "Andreas Gursky on the photograph that changed everything: 'It was pure intuition,'" *The Guardian*, January 18, 2018, via [www.theguardian.com/artanddesign](http://www.theguardian.com/artanddesign), [accessed 1/29/2018]).

Gursky's interest in ordered spaces, repeating grids, mass-ornament displays and the anonymity of crowds has been a continued theme throughout his oeuvre. "My preference for clear structures is the result of my desire, perhaps illusory, to keep track of things and maintain my grip on the world...I am never interested in the individual, but in the human species and its environment" (A. Gursky, quoted by J. Saltz, "It's Boring at the Top," *New York Magazine*, 28 May 2007). *Pyongyang III* recalls the arresting symmetry of his iconic *99 Cent II, Diptych* (2001), but increases the intrigue by replacing the sea of convenience store goods with a mass ornament of meticulously placed individual performers in the opening ceremony of the annual Arirang Festival. Here, Gursky has continued to embrace digital manipulation to enhance the effects of his works, as he employs these techniques to achieve both aesthetic and symbolic ends. "The amount of people is more or less exactly how it was," Gursky explained in a 2009 interview, "but for technical reasons I shot in different stages: you have to focus on the foreground, the middle ground, then the background" (A. Gursky, quoted by G. Lane, "Andreas Gursky Interviewed," *Foto8.com*, 8 June 2009). These techniques provide for hyper realistic individual details that fill their immense frame.

In *Pyongyang III*, Gursky takes the venerable traditions of documentary photography, together with its associations with the idea of *veritas*, and by utilizing modern technology along with a contemporary view of the world produces a work of aesthetic and conceptual rigor. The unsettling beauty of the scene captured through his artist's eye is in stark contrast to the reality of what exists behind the image, and it is this technical and intellectual dichotomy that places this work in the very upper echelons of the artist's body of work.

















PROPERTY FROM A CALIFORNIA COLLECTION

**272**

# **THOMAS STRUTH (B. 1954)**

*Gerhard Richter 1*

signed 'Thomas Struth' (on a paper label affixed to the reverse)

chromogenic print

image: 31 5/8 x 23 1/8 in. (80.3 x 58.7 cm.)

sheet: 44 1/4 x 34 1/4 in. (112.4 x 87 cm.)

Executed in 1994. This work is number nine from an edition of ten.

\$40,000-60,000

## **PROVENANCE**

Edward Tyler Nahem Fine Art, New York

Acquired from the above by the present owner

## **EXHIBITED**

Hanover, Sprengel Museum, *Thomas Struth: Portraits*, December 1997-February 1998, p. 49 (another example exhibited and illustrated). Nîmes, Carré d'Art Musée d'art contemporain; Amsterdam, Stedelijk Museum; and Paris, Centre National de la Photographie, *STILL: Thomas Struth*, March 1998-March 1999, p. 93 (another example exhibited and illustrated).





PROPERTY FROM A CALIFORNIA COLLECTION

**273**

**THOMAS STRUTH (B. 1954)**

*Paradise 22 Sao Francisco de Xavier, Brazil*

signed 'Thomas Struth' (on a paper label affixed to the backing board)

Cibachrome print

image: 70 x 53 in. (177.8 x 134.6 cm.)

sheet: 74 x 57 in. (188 x 144.8 cm.)

Executed in 2001. This work is number ten from an edition of ten.

\$40,000-60,000

**PROVENANCE**

Mark Moore Gallery, Culver City

Jonathan Novak Contemporary Art, Los Angeles

Acquired from the above by the present owner





274

# CANDIDA HÖFER (B. 1944)

## *Casa Rosada Buenos Aires I*

chromogenic print flush-mounted on board  
signed and stamped with the title, number and date 'Casa Rosada Buenos Aires / 2006 Candida Höfer 5/6' (on a paper label affixed to the backing board)

image: 70 ½ x 86 in. (179 x 218.4 cm.)

sheet: 80 ½ x 96 in. (204.5 x 243.8 cm.)

Executed in 2006. This work is number five from an edition of six.

\$20,000-30,000

### PROVENANCE

Kukje Gallery, Seoul

Acquired from the above by the present owner





275

**HIROSHI SUGIMOTO (B. 1948)**

*Conceptual Forms 0009*

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 four from an edition of five.

\$50,000-70,000

**PROVENANCE**

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

**EXHIBITED**

New York, Gagosian Gallery, *Hiroshi Sugimoto: Conceptual Forms*,  
April-May 2005.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, NEW YORK

276

## CARRIE MAE WEEMS (B. 1953)

*Untitled (Colored People Grid)*

inkjet print in artist's frame, in forty-two parts

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

overall: 87 7/8 x 75 1/8 in. (223.2 x 190.8 cm.)

Executed in 2009-2010. This work is number one from an edition of five plus two artist's proofs.

\$80,000-120,000

### PROVENANCE

Jack Shainman Gallery, New York

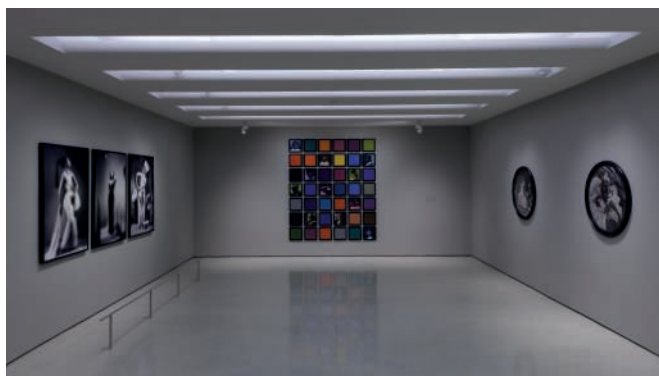
Acquired from the above by the present owner

### EXHIBITED

New York, Guggenheim Museum, *Three Decades of Photography and Video*, January-May 2014, pp. 70-75, no. 5 (another example exhibited and illustrated).

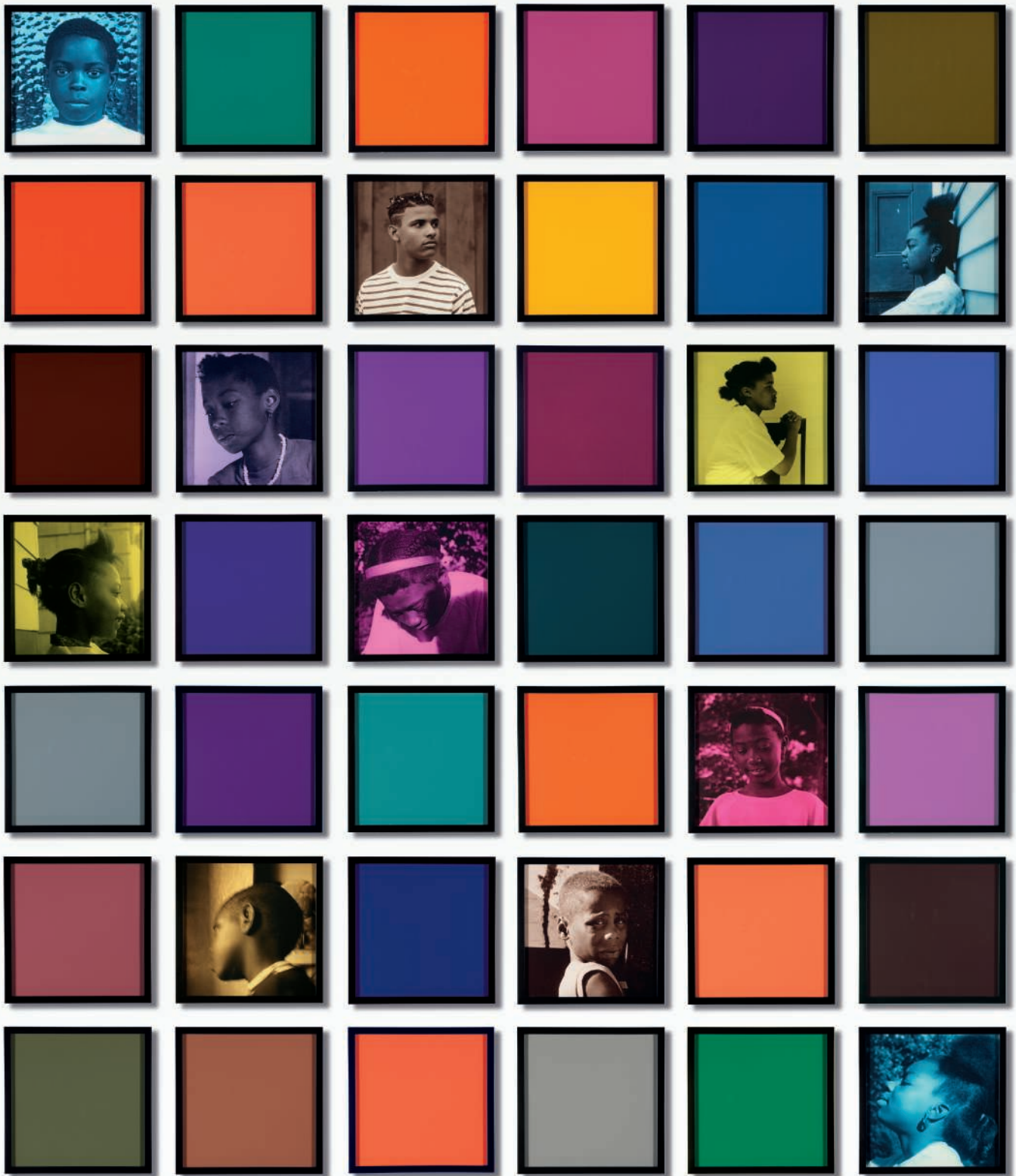
*"How can we use color to obscure, color to reveal, color to laugh at, and color to love? It's complicated. It's not just one thing about blackness. It's a more complicated thing about vitality and richness of color...I'm interested in those ideas, which lead me to ideas of color theory, color practice. The work is always playing with levels of idea and meaning, it's never just about race. That would be really fucking boring."*

-Carrie Mae Weems



Installation view, *Carrie Mae Weems: Three Decades of Photography and Video*, Solomon R. Guggenheim Museum, New York, January 24 - May 14, 2014 (present lot illustrated). Photo: David Heald ©SRGF, NY. Artwork: Courtesy of the artist and Jack Shainman Gallery, NY. © Carrie Mae Weems. Courtesy of the artist and Jack Shainman Gallery, New York.





## MIKE KELLEY (1954-2012)

### *Missing Time Color Exercise (reversed) No.5 (Resonating Stone Walls)*

thirty-two Sex to Sixty magazines and acrylic on panel, in artist's frame  
47 x 81 x 2 ¼ in. (119.4 x 205.7 x 5.7 cm.)  
Executed in 2002.

\$200,000-300,000

#### PROVENANCE

Metro Pictures, New York  
Private collection, New York  
Perry Rubenstein Gallery, New York  
David Zwirner Gallery, New York  
Anon. sale; Christie's, New York, 12 May 2011, lot 378  
Private collection, Miami  
Acquired from the above by the present owner

#### EXHIBITED

New York, Metro Pictures, *Mike Kelley: Reversals, Recyclings, Completions and Late Additions*, November-December 2002.  
New York, The Core Club, September 2005-February 2006.

#### LITERATURE

J. Welchman, *Mike Kelley: Minor Histories, Statements, Conversations, Proposals*, Athens, 2004, p. 102.

Creatively confronting what Mike Kelley describes as 'repressed memory syndrome,' *Missing Time Color Exercise (reversed) No. 5 (Resonating Stone Walls)* is a wry reimagining of the artist's early life, performing a perverse exercise in minimalist seriality and lowbrow frivolity. A chronological collection of issues of *Sex to Sixty*, among the most vulgar magazines of its time – enjoyed by a readership of largely working-class rural American men between 1965 and 1983 – forms his material: arranged in a 9 x 4 grid with the bottom right four panels occluded by a *trompe-l'oeil* stone wall, the magazines present a cacophony of vernacular smut and psychic excavation. The thirty-two successive issues are each sealed off from one another by their wood and Plexiglas frames, enacting the ordering principle of memory; the carefully painted stone wall gestures towards memory lost or repressed, a dead end in the attempt to collect, categorize, and control. The initial works from the *Missing Time Color Exercise* series, which takes its title from the scientific term for time 'lost' in the suppression of traumatic memories, replaced missing comic book covers from Kelley's collection with monochrome panels: a deliberate violation of the grids and color charts of Gerhard Richter, Josef Albers or Sol LeWitt. The *(Reversed)* works are a companion series, created after Kelley was given the issues absent from his initial collection; with the stone wall in the present work, he similarly mutinies the clean minimalism of his gridded display. In an obsessive, knowingly absurd effort to recycle and revive experiences, locations, and objects of his past, Kelley creates a strange and enthralling spectacle of personal ritual, psychic interiority and formal study that takes to task our deepest assumptions about art.

Combining traditional materials with objects such as magazines, stuffed toys, puppets, and wax figures, Kelley's memorial explorations blur the boundaries between art and artifact. As much as he conjures a prurient fascination for the workings of his subconscious in the gaudy imagery of *Sex to Sixty*, the keynote to his work lies in his testing of art's imperatives as a mode of understanding and organizing. "I am not 'going back' to reclaim some longed for positive experience from my youth, but to reexamine, from an adult point of view, some aesthetic experience that I feel I was unable to understand at that time...I suppose you could say that I derive some kind of pleasure from this looking back, which could be associated with nostalgia. But I would have to say that I believe this pleasure results more from my enjoyment of the playful, formal, and perverse games of reconstructing and inventing the past than it does from some joyful recovery of lost experience' (M. Kelley, quoted in 'Black Nostalgia: An Interview with Mike Kelley by Daniel Kothenschulte,' in D. Kothenschulte (ed.), *Mike Kelley, Peter Fischli, David Weiss*, exh. cat. Sammlung-Goetz, Ostfildern-Ruit 2000, p. 30). These 'playful, formal, and perverse games' come to the fore in the present work. Each cover of the magazine, complete with Pierre Davis's characteristic ribald illustrations, is no more or less puerile or garish than the last, making a riotous parody of Donald Judd's geometry or Carl Andre's gridded floor pieces: lewd hillbilly humor literally invades the boundaries of high culture.





## FRANK MOORE (1953-2002)

### *Patient*

signed and dated 'F. Moore 1997' (upper center); signed again, titled and dated again "PATIENT" 1998 Frank Moore' (on the reverse)  
oil on canvas laid down on panel in artist's red pine frame  
49 ½ x 65 ¼ x 2 ½ in. (125.7 x 165.7 x 6.4 cm.)  
Executed in 1997-1998.

\$50,000-70,000

#### PROVENANCE

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

#### EXHIBITED

Sperone Westwater Gallery, New York, *Frank Moore*, March–April 1998, n.p. (illustrated).  
University of Massachusetts Amherst, Herter Art Gallery, *After Nature*, December 1998–January 1999.  
New York, American Academy of Arts and Letters, *Invitational Exhibition of Painting and Sculpture*, May–June 1999.  
New York, American Academy of Arts and Letters, *Exhibition of Work by Newly Elected Members and Recipients of Honors and Awards*, May–June 2000.  
New York University, Grey Art Gallery, *Toxic Beauty: The Art of Frank Moore*, September–December 2012, pp. 140–141, no. 34 (illustrated).  
Bronx Museum of the Arts, *Art AIDS America*, July–October, 2016.

Like a window into a dream, Frank Moore's *Patient* depicts a poetic and otherworldly alternate universe, replete with both fanciful and weighty imagery. A half-submerged hospital bed fills the canvas, bathed in a blue glow, its pillows soaring out of the water like volcanic islands. Next to the bed, a blood bag IV tube snakes into the water. The liquid cascades down in a waterfall at the edge of the bed, perhaps a sly nod to Frederic Edwin Church's *Niagara Falls* that Moore admired. *Patient* is representative of Moore's desire for the viewer to look and look again, to find new visual discoveries and themes that accompany his artistic choices. In *Patient*, time has been compressed, and all four seasons are represented. Delicate snowflakes drift across the scene along with red and yellow falling leaves and chirping songbirds that usher in the warm glow of spring. Another autobiographical detail is that Frank Moore's own name and blood type are written upside down onto the blood bag. Much of Moore's work, including *Patient*, references the insufficiency of the health care industry and his personal battle with AIDS, which took his life in 2002 at the age of 48. Moore was an integral member of the group Visual AIDS, and played a crucial role in creating the looped red ribbon as a symbol of the movement. *Patient* thus is like a journal of Moore's battle with the disease. Almost allegorical in tone, Moore's work has the unique ability to fuse representational painting, thorny political topics and a deeply personal narrative together on one canvas.







**279**

**KAWS (B. 1974)**

*M5*

signed, titled and dated 'KAWS.. "M5" 2000' (on the reverse)

acrylic on canvas

68 x 48 in. (172.7 x 121.9 cm.)

Painted in 2000.

\$70,000-100,000

**PROVENANCE**

Private collection, Los Angeles

Honor Fraser, Los Angeles

Acquired from the above by the present owner





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🕒 16w



♥ 41 likes

aili\_s @yuanyuan\_\_zeng 隋瑗莉—古着刺青

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richardprince4 Emergency. Soon. My Lemon



280

## RICHARD PRINCE (B. 1949)

### *Untitled (Portrait)*

signed and dated 'R Prince 2014' (on the overlap)

inkjet on canvas

65 ¾ x 48 7/8 in. (167 x 124.1 cm.)

Executed in 2014.

\$80,000-120,000

#### PROVENANCE

Gagosian Gallery, New York

Acquired from the above by the present owner

**GEORGE CONDO (B. 1957)***Standing Nude*

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

oil on canvas

53 x 46 in. (134.6 x 116.8 cm.)

Painted in 2007.

\$100,000-150,000

**PROVENANCE**

Galerie Andrea Caratsch, Zürich

Private collection, Geneva

Private collection, London

Acquired from the above by the present owner

**EXHIBITED**

Zürich, Galerie Andrea Caratsch, *George Condo: New Works*, June-July 2007.

George Condo's 2007 *Standing Nude* is an important example of the artist's decades-long preoccupation with – and formal exploration of – the human figure. The painter revels in the subject's inflated proportions, highlighting her Venus-like silhouette and casting her as a totemic, almost cosmic, feminine force. As one of the predominant painters of his generation, Condo draws on centuries of tradition in figurative art, from Greek bronzes to Picasso's



Pablo Picasso, *Les Femmes d'Alger (O Version O)*, 1907. Museum of Modern Art, New York. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY

blocky neoclassical nudes of the late 1910s. By establishing a dialogue with past art historical moments, Condo both references and rewrites those histories in the service of what he terms artificial realism. This term, which encompasses the vast majority of Condo's output, thrives on internal contradiction, as its name might suggest.

Indeed, *Standing Nude* is an excellent, if subtle, example of artificial realism. It is an imagined and impossible portrait of a non-existent subject, realized through a collapsing of art historical strains and traditions. Eschewing the bold, contrasting colors and grotesque figures of some of his busier paintings, Condo explores a more contemplative and contained side of his practice. Tender and sinuous, the subject's twisting body invites the viewer into the painting's otherwise flattened grey-black space. Her lightly tanned skin alternately glows and darkens as it protrudes and recedes in space, making the picture feel like a self-contained studio, complete with its own unseen light sources.

Reminiscent of the French Return to Order following World War One, Condo's *Standing Nude* approaches its many forbears with reverence and a powerful hunger to revisit and re-litigate the past. Unlike those French painters, Picasso and Matisse chief among them, Condo does not look over his shoulder as a way to affirm

national pride or lineage. His allegiance, for the purpose of his work, is to art itself. Here, Condo draws on Peter Paul Rubens, the great Flemish Baroque painter famed for his voluptuous women, Eduard Manet, the French Impressionist whose *Olympia* caused a stir for its intemperate sensuality and Michelangelo, whose broad, writhing figures constitute an enduring pillar for nearly all subsequent figure painting. Condo's formal egalitarianism and wide-reaching base of influences enables his painting to simultaneously resemble the aforementioned painters and remain remarkably fresh and unmistakably new. "Condo's artificial realisms not only stretch from the beginning of his working life to his most recent practice, but they will continue into the future, whether Condo is around or not. His serial interventions in the way painting (and the languages of paintings) from previous chapters of art history operate will never allow the dust to resettle as it was. Condo will always be the man sweeping the interpreter's parlour; the allegorical figure that the poet and painter William Blake imagined, angel and devil in equal parts, generating clouds of complexity with every move he makes, purely by refusing to stop working" (S. Baker & G. Condo (eds.), *George Condo: Painting Reconfigured*, London, 2015, p. 104).





282

## DANH VO (B.1975)

### *Minerva*

gold leaf and ink on cardboard  
19 ¾ x 53 ¼ in. (50.2 x 135.3 cm.)  
Executed in 2014.

\$80,000-120,000

#### PROVENANCE

kurimanzutto, Mexico City  
Acquired from the above by the present owner

The Vietnamese-born, Danish-raised Danh Võ incorporates questions of cultural identity, migration and colonialism into his wide-ranging body of work. His installations, as provocative and confrontational as they may be, are in reality messages of intimate personal narratives that harp on his family's migration from Vietnam in 1979 at the age of four and their subsequent assimilation into European culture. Võ reinterprets his own historical juxtaposition as contradictions within his body of work. His gold-leaf works on cardboard, such as *Minerva*, are at both elegant and unrefined, a dichotomy between the material nature of Western values and the crude condition of a migrating box of beer. On the origin of the concept, Võ says: "I had been in Spain, thinking of beer brands like León, which has the seal of the Spaniards, and Pacífico, which was made because they were trying to seduce people to think it was a quiet ocean to cross ... All this information existed within the idea of the beer brands, and it was obvious for me to want to work with them because it was so perverse" (D. Võ, quoted in M. Slenske, 'Uncovering Danh Võ's Revelatory Practice,' Blouin Art Info, 22 September 2014).

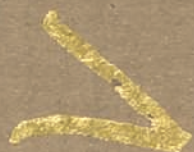
The flattened and creased box of beer is elevated to precious artefact by the addition of a high-brow, high-value medium. Thai artisans painstakingly apply the gold-leaf, helping to transform the discarded beer box into an idol, replete

with the trappings of religious veneration and material wealth. The encounter of gold and cardboard in *Minerva* is a semiotic displacement that mimics the fluid geographies and lingering privileges of Western cultural imperialism: an ironically opulent gilding of a relic of mass consumption. As subtle as it is provocative, *Minerva* is an icon of Võ's boundary-pushing bricolage, echoing with all the intricacies of living in the world today.

Vo will enjoy his first comprehensive survey in the United States with *Danh Vo: Take My Breath Away* at the Solomon R. Guggenheim Museum in New York, opening 9 May 2018. His major solo exhibitions include presentations at the Museo Nacional Centro de Arte Reina Sofía in Madrid (2015-2016); the Museo Jumex in Mexico City (2014-15); the Musée d'art moderne de la Ville de Paris (2013); and the Stedelijk Museum, Amsterdam (2008). He has also participated in numerous international group exhibitions, including the Venice Biennale in 2013.



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LADO

283

## JONATHAN HOROWITZ (B. 1966)

*Your Land/My Land* (New Museum, New York, NY)

diptych—carpet on aluminum  
each: 72 x 48 in. (121.9 x 182.9 cm.)  
overall: 72 x 96 in. (121.9 x 243.8 cm.)  
Executed in 2012.

\$10,000-15,000

### PROVENANCE

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

### EXHIBITED

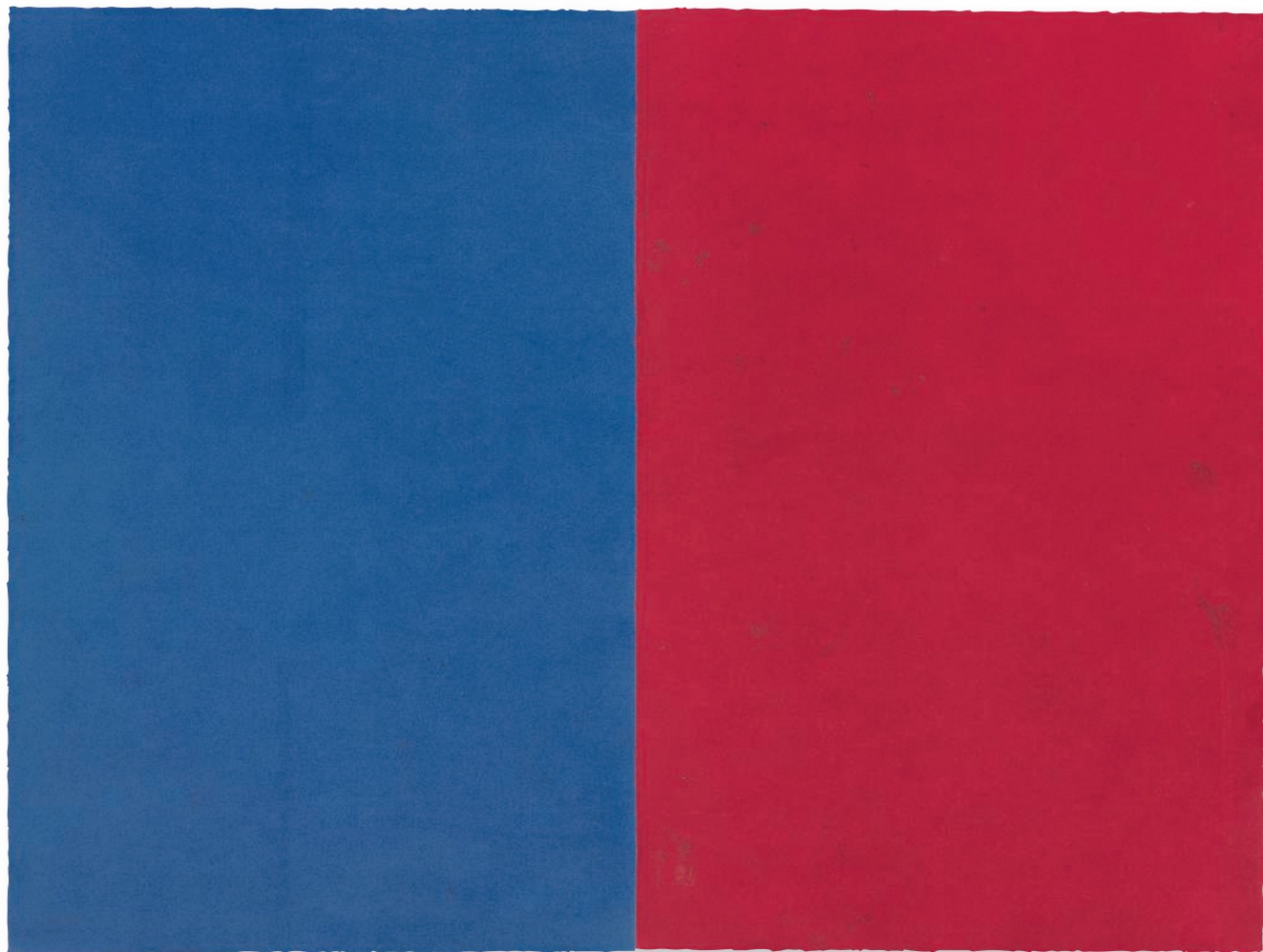
New York, New Museum, *Your Land/My Land: Election '12 Jonathan Horowitz*, October-November 2012, pp. 1054-1055 (illustrated).



Installation view, *Jonathan Horowitz: Your Land/My Land*, Telfair Museum of Art, Savannah, October 12 - November 11, 2012. © 2018 Jonathan Horowitz and Gavin Brown's Enterprise.

Since the early 1990s, Jonathan Horowitz has produced a body of work that combines the recognizable imagery of Pop Art with the critically-engaged mindset of Conceptualism. His 2012 work *Your Land / My Land* continues in that same vein of conspicuous, if not approachable, social commentary. Referencing Woody Guthrie's folk song "This Land is Your Land," the work relates to the series of exhibitions that the artist staged in November 2012. The exhibitions, which were hosted simultaneously at seven museums across the United States, allowed for people to come together, watch coverage of and discuss the 2012 presidential election, with incumbent Barack Obama facing off against former Massachusetts Governor Mitt Romney. At each location, blue and red carpeting, symbolizing America's color-coded bipartisan political system, were placed on the floor to divide the gallery spaces into opposing zones. Meanwhile, television monitors broadcast live feeds of Fox News and MSNBC to their respective audiences. The result was a politically-charged atmosphere in what the artist suggested were otherwise apolitical environments: "I certainly think that museums can play a role in political discourse, and they have in the past more so than they do today" (J. Horowitz quoted by R. Kennedy, "Voting Against Ruffled Feathers," *New York Times*, 1 November 2012, p. AR1). For Horowitz, *Your Land / My Land* established an opportunity for the institutional art world to stimulate a dialogue between art and politics, and to encourage society to think more critically about the political world of their future—a message that still carries weight today.





284

**ROB PRUITT (B. 1964)**

*Panda T-Shirt: Madonna with a Mohawk and Child*

signed 'Rob Pruitt' (upper center)  
diptych—glitter and enamel on canvas  
each: 80 x 60 in. (203.2 x 152.4 cm.)  
overall: 80 x 120 in. (203.2 x 304.8 cm.)  
Executed in 2011.

\$50,000-70,000

**PROVENANCE**

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

**EXHIBITED**

Dallas Contemporary, *Rob Pruitt*, December 2011-March 2012.





285

**JOHN ARMLEDER (B. 1948)**

*Untitled*

signed and dated 'John Armleder 2012' (on the overlap)

mixed media on canvas

98 ½ x 59 ¼ in. (250.2 x 150.5 cm.)

Executed in 2012.

\$50,000-70,000

**PROVENANCE**

Massimo De Carlo Gallery, Milan

Private collection, United States

Acquired from the above by the present owner





**286**

**LAURENCE JENKELL (B. 1965)**

*Wrapping Bonbon*

incised with the artist's signature, number and date '1/1 Jenkell 2015' (on the base)

marble

34 ¼ x 12 ¾ x 10 ½ in. (87 x 32.4 x 26.7 cm.)

Executed in 2015.

\$60,000-80,000

**PROVENANCE**

Private collection, Europe, acquired directly from the artist

Acquired from the above by the present owner





287

**ANSELM REYLE (B. 1970)**

*Untitled*

signed and dated 'A. Reyle 2005' (on the reverse)

mixed media on canvas in acrylic glass box

92 ½ 78 ¾ x 7 ⅞ in. (235 x 199.7 x 20 cm.)

Executed in 2005.

\$30,000-50,000

**PROVENANCE**

Almine Rech Gallery, Brussels

Private collection, Paris, 2005

Acquired from the above by the present owner

## ROBERT GOBER (B. 1954)

### Newspaper

signed, numbered and dated 'Robert Gober 4/10 '93' (on the underside)  
photolithography on Mohawk Super Fine paper and twine  
5 x 15 ½ x 12 ½ in. (12.7 x 39.4 x 31.8 cm.)  
Executed in 1992. This work is number four from an edition of ten plus two  
artist's proofs.

\$25,000-35,000

#### PROVENANCE

Paula Cooper Gallery, New York  
Acquired from the above by the present owner, 1993

#### EXHIBITED

New York, Dia Center for the Arts, *Robert Gober*, September 1992-June 1993  
(another example exhibited).  
Münchenstein, Schaulager Basel, *Robert Gober. Work 1976-2007*, May-  
October 2007, pp. 326 and 330 (another example exhibited and illustrated).  
Rotterdam, Museum Boymans-van Beuningen, *Album, the photographic  
collection of the Museum Boymans-van Beuningen Rotterdam*, August-  
November 1995, pp. 209 and 211 (another example exhibited and illustrated).  
Roskilde, Museet for SamtidsKunst, *Provins-Legende I*, February-April 1996  
(another example exhibited).  
Munich, Staatsgalerie moderner Kunst im Haus der Kunst, *Food for the Mind:  
Die Sammlung Udo und Anette Brandhorst*, June-October 2000, pp. 219 and  
248 (another example exhibited and illustrated).  
Kunsthaus Zurich and Hamburg, Hamburger Kunsthalle, *Hypermental:  
Rampant Reality 1950-2000 from Salvador Dali to Jeff Koons*, November 2000-  
May 2001 (another example exhibited).  
Baltimore Museum of Arts, *BodySpace*, February-May 2001 (another  
example exhibited).

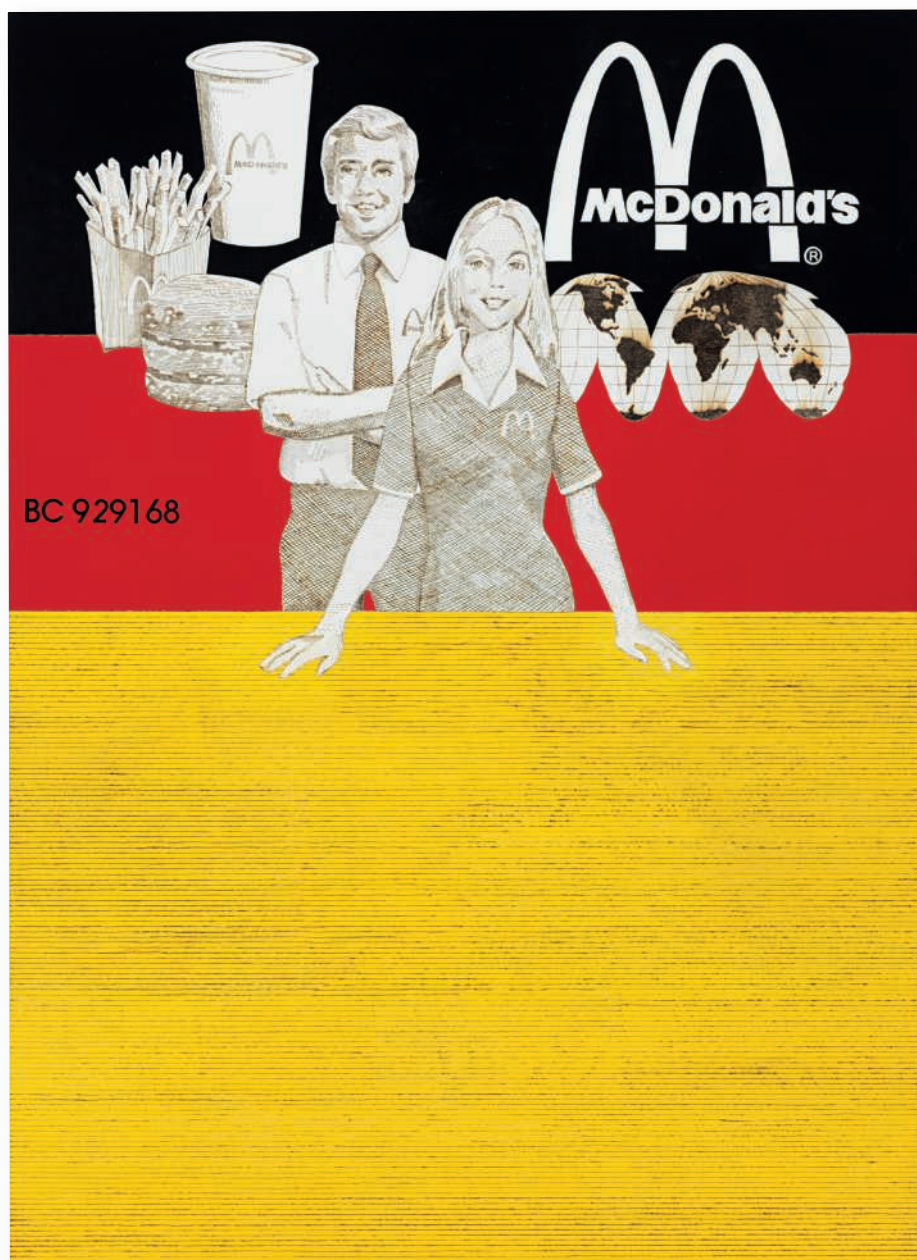
San Francisco Museum of Art, *Points of Departure: Connecting with  
Contemporary Art*, March-October 2001 (another example exhibited).  
New York, D'Amelio Terras, *Stacked*, February-March 2003 (another example  
exhibited).  
San Francisco Museum of Art, *Between Art and Life: The Painting and  
Sculpture Collection*, July 2004-February 2005 (another example exhibited).  
Basel, Schaulager Basel, *Robert Gober: Work 1976-2007*, May-October 2007,  
p. 329 (another example exhibited and illustrated).  
Charlotte, Mint Museum of Art, *Contemporary, Cool and Collected*, October-  
December 2007, pp. 60-61 (another example exhibited and illustrated).  
Rotterdam, Museum Boymans-van Beuningen, *The Newest Collection*,  
October 2009-February 2010 (another example exhibited).  
Munich, Museum Brandhorst, *Dark Pop*, December 2014-October 2015  
(another example exhibited).

#### LITERATURE

"Art: Extra! Extra!," *The New Yorker*, October 1992, p. 20.  
J. Rapmund and K. Schampers, eds., *Collection Modern Art Boymans-van  
Beuningen Museum Rotterdam*, Rotterdam, 1993, p. 57 (another example  
illustrated).  
T. Westreich, ed., *This is about who we are: The Collected Writings of John  
Caldwell*, San Francisco, 1996, p. 202 (another example illustrated).  
M. Sherlock, "Decoy: Displacements of Loss and Hope," *Robert Lehman  
Lectures on Contemporary Art, No. 1*, New York, 1996, p. 117 (another example  
illustrated).  
*Family Values: American Art in the Eighties and Nineties: The Scharpff  
Collection at the Hamburg Kunsthalle*, exh. cat., Hamburg, 1997-2007, p. 28  
(another example illustrated).  
M. Piranio, ed. *SFMOMA Painting and Sculpture Highlights*, San Francisco,  
2002, n.p. (another example illustrated).  
M. O'Mahony, *American Art*, London, 2006, p. 167 (another example  
illustrated).







289

## TOM SACHS (B. 1966)

### *McDonald's stock certificate (Large Version)*

signed and dated '2004 Tom Sachs' (on the reverse)

synthetic polymer paint and pyrography on panel

89 7/8 x 65 7/8 in. (228.3 x 167.3 cm.)

Executed in 2004.

\$60,000-80,000

#### PROVENANCE

Private collection, Florence, acquired directly from the artist

Anon. sale; Christie's, New York, 9 November 2011, lot 340

Sperone Westwater, New York

Acquired from the above by the present owner

#### EXHIBITED

Vienna, Kunsthalle Wien, *Superstars. Von Warhol bis Madonna*, November 2005-February 2006, p. 234 (illustrated).

#### LITERATURE

*Tom Sachs*, exh. cat., Milan, Fondazione Prada, 2006, n.p., no. 180 (illustrated).

*Wound Magazine*, no. 5, 2009, p. 301 (illustrated).



290

**TRACEY EMIN (B. 1963)**

*Red, White and Fucking Blue*

red, white and blue neon

29 ½ x 94 x 2 in. (74.9 x 238.8 x 5.1 cm.)

Executed in 2007. This work is the first of two artist's proofs aside from an edition of three and is accompanied by a certificate of authenticity signed by the artist.

\$40,000-60,000

**PROVENANCE**

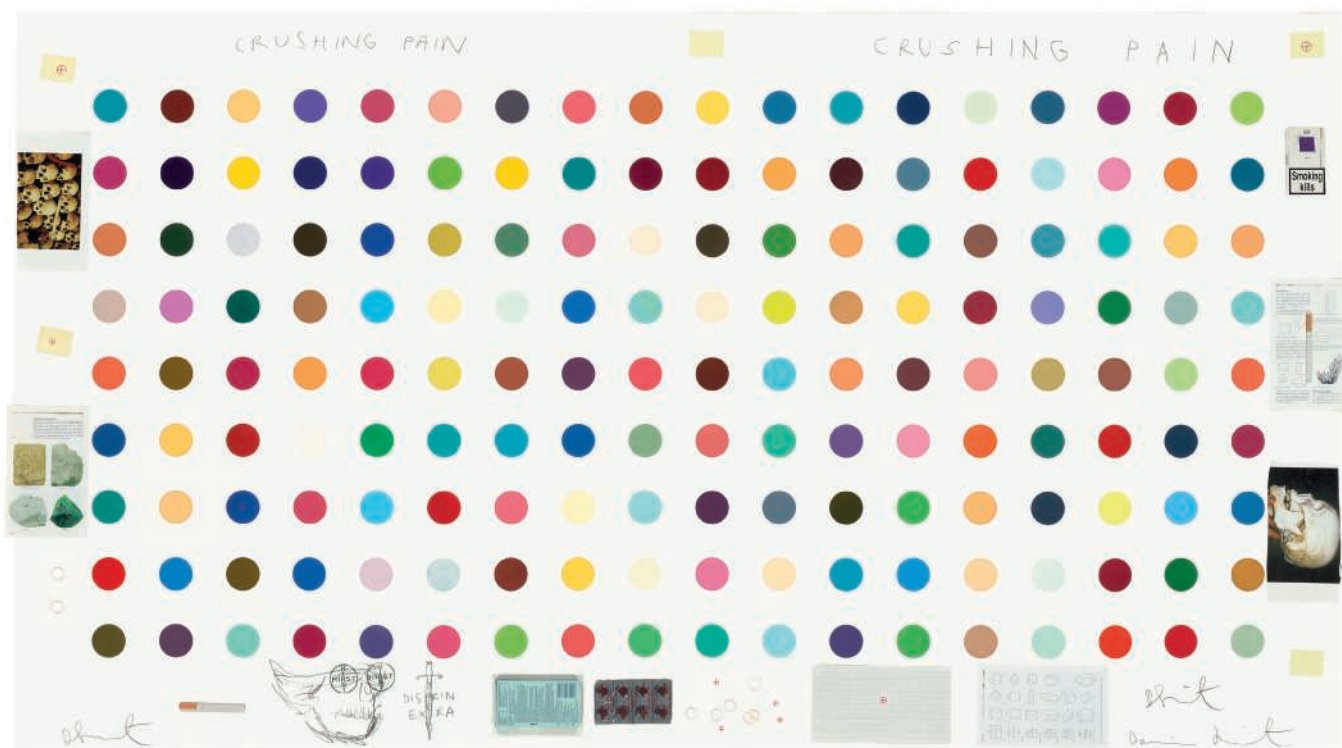
White Cube, London

Acquired from the above by the present owner, 2007

**EXHIBITED**

London, University of Greenwich, Stephen Lawrence Gallery, *Being British*, March-April 2009 (another example exhibited).





291

## DAMIEN HIRST (B. 1965)

### *Crushing Pain*

titled twice 'CRUSHING PAIN' (upper edge); signed three times 'D. Hirst

Damien Hirst' (lower edge)

cigarettes, cigarette packet, pills, pharmaceutical packaging, aluminum pill

foil, printed paper and paper collage, ink and graphite on aquatint

44 x 79 ¼ in. (111.8 x 201.3 cm.)

Executed in 2004.

\$60,000-80,000

#### PROVENANCE

Private collection, New York

Acquired from the above by the present owner



292

**DAMIEN HIRST (B. 1965)**

*The Virgin Mother*

painted bronze

24 ¼ x 6 x 11 ¼ in. (61.6 x 15.2 x 28.6 cm.)

Executed in 2003-2004. This work is number ten from an edition of thirty-five.

\$100,000-150,000

**PROVENANCE**

Gagosian Gallery, New York

Acquired from the above by the present owner, 2005





**293**

**DUSTIN YELLIN (B. 1975)**

*Phykos Cherrexus*

resin, ink and acrylic  
71  $\frac{5}{8}$  x 11  $\frac{3}{4}$  x 12 in. (181.9 x 29.8 x 30.5 cm.)  
Executed in 2007.

\$25,000-35,000

**PROVENANCE**

Haines Gallery, San Francisco  
Acquired from the above by the present owner

**EXHIBITED**

San Francisco, Haines Gallery, *Material Terrain*, July-August 2008.

294

## SUBODH GUPTA (B. 1964)

*Untitled*

signed in Hindi and dated 'Subodh Gupta 05' (on the reverse)

oil on canvas

65 1/8 x 88 3/4 in. (165.4 x 225.4 cm.)

Painted in 2005.

\$100,000-150,000

### PROVENANCE

Private collection, New York

Anon. sale; Christie's, Hong Kong, 30 November 2008, lot 520

Acquired at the above sale by the present owner



Subodh Gupta standing with *Thosa Pani*, 2014 Photo: © 2014 Graham Crouch / Getty Images. Artwork: © Subodh Gupta

Subodh Gupta's work depicts the daily life of the bazaars with his quasi-photo realistic rendition of a vessel stall, recasting an ensemble of traditional objects ubiquitous in Modern Indian society. Familiar to both the rural and urban spheres of Indian culture, these shining steel containers are a traditional hallmark of the newly married women and a staple of many Indian homes. Using these icons of Indian culture, Gupta reveals the innate and sometimes fraught dichotomies of rigid Indian social divisions like traditional and modern, rural and urban, wealthy and impoverished. In his paintings, sculptures, as well as installations, Gupta employs these stainless steel implements as a kind of Duchampian readymade, piling them into the shape of temples, hanging them precariously from the ceiling and, in the spirit of Claes Oldenburg, magnifying a single pail to mammoth proportions.

Mesmerized by the sheen of these quotidian vessels in Gupta's painting, one might recall the *vanitas* often returned to by Northern European painters in Flanders and the Netherlands in the sixteenth and seventeenth centuries. The utensils represented in these paintings were a celebration of the commerce and the prosperity of their time, while also serving as a comment on the transient nature of beauty. However, the polemics of the "emptiness" within the riches of vessels in the Northern European paintings is an important point of departure for Gupta. His deceptively simple-looking works are wrapped in the high-gloss sheen of the familiar, unremarkable stainless steel forms, are a loving and critical record of modern India, its frequent cultural tumult, and the inherent contradictions of globalization.





# Melva Bucksbaum



295

## TROY BRAUNTUCH (B. 1954)

### *Untitled*

signed, titled and dated 'Troy Brauntuch untitled (Emily's Boot) 2005' (on the reverse)  
conté crayon on cotton  
51 x 63 1/8 in. (129.5 x 160.3 cm.)  
Executed in 2005.

\$4,000-6,000

#### PROVENANCE

Friedrich Petzel Gallery, New York  
Acquired from the above by the present owner

#### EXHIBITED

New York, Whitney Museum of American Art,  
*Whitney Biennial 2006: Day for Night*, March  
2006–May 2006.

#### LITERATURE

JRP-Ringier Kunstverlag AG, *Troy Brauntuch*, exh.  
cat., 2010, p. 118 (illustrated).



Installation view, *Whitney Biennial*, Whitney Museum of American Art, New York, 2006 (present lot illustrated).  
Courtesy of the artist and Petzel, New York.



296

**TROY BRAUNTUCH (B. 1954)**

*Untitled (Fur)*

signed, titled and dated 'Troy Brauntuch "Fur"  
2003' (on the reverse)

conté crayon on canvas

72 1/8 x 36 1/4 in. (183.2 x 92.1 cm.)

Executed in 2005.

\$5,000-7,000

**PROVENANCE**

Friedrich Petzel Gallery, New York

Acquired from the above by the present owner

**EXHIBITED**

Chicago, Shane Campbell Gallery, *Troy Brauntuch*,  
December 2005-January 2006.

**LITERATURE**

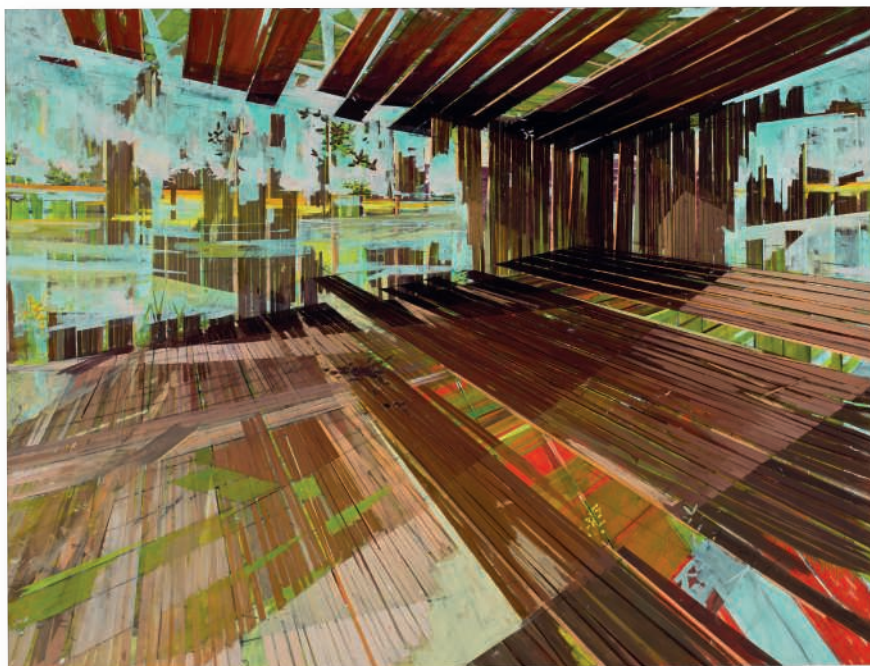
JRP-Ringier Kunstverlag AG, *Troy Brauntuch*, exh.  
cat., 2010, p. 120 (illustrated).

L. Davies, "Critic's Picks: Troy Brauntuch," *Art  
Forum*, August 21, 2007 (illustrated).

A. Crosette, "Fine Arts Professor is One of Seven  
Texas Artists to be Featured in Whitney Museum  
Exhibition," *US Fed News Wire Service*, 14  
February 2006.



# Melva Bucksbaum



297

## DAVID SCHNELL (B. 1971)

### *Nische*

signed and dated 'David Schnell 2006'  
(on the reverse)

oil on canvas  
63 x 83 in. (160 x 210 cm.)  
Painted in 2006.

\$20,000-30,000

#### PROVENANCE

Galerie EIGEN+ART, Berlin  
Acquired from the above by the present owner,  
2006



298

## JOCELYN HOBBIE (B. 1968)

### *Pilgrim*

signed, titled and dated 'J. Hobbie 2010 Pilgrim'  
(on the reverse)

oil on canvas  
40 x 30 in. (101.6 x 76.2 cm.)  
Painted in 2010.

\$6,000-8,000

#### PROVENANCE

KS Art, New York  
Acquired from the above by the present owner

#### EXHIBITED

New York, KS Art, *Entre Nous*, September-  
November 2010.



299

## ROSSON CROW (B. 1982)

### *Peep Land*

signed and dated 'Rosson Crow 2010' (on the reverse)

oil, acrylic, graphite and spray enamel on canvas

122 x 96 in. (309.9 x 243.8 cm.)

Executed in 2010.

\$6,000-8,000

#### PROVENANCE

Deitch Projects, New York

Acquired from the above by the present owner

#### EXHIBITED

New York, Deitch Projects, *Bowery Boys*, March 2010.





300

**FARAH ATASSI (B. 1981)**

*Basement*

signed, titled and dated 'Basement 12/09 Farah Atassi'

(on the reverse)

oil on canvas

76  $\frac{3}{4}$  x 63  $\frac{5}{8}$  in. (194.9 x 161.6 cm.)

Painted in 2009.

\$7,000-10,000

**PROVENANCE**

Galerie Xippas, Paris

Acquired from the above by the present owner

**EXHIBITED**

Paris, Musée d'art moderne de la ville de Paris and Paris, Palais de Tokyo, *Dynasty*, June-September 2010.

**LITERATURE**

B. Schwabsky and M. Lévy, *Farrah Atassi*, Arles, 2015, p. 25 (illustrated).



301

**JULIAN LETHBRIDGE (B. 1947)**

*Untitled*

signed, titled and dated 'UNTITLED 2002 Julian Lethbridge' (on the backing board)

oil on linen

85 ¾ x 68 in. (217.8 x 172.7 cm.)

Painted in 2002.

\$7,000-10,000

**PROVENANCE**

Paula Cooper Gallery, New York

Acquired from the above by the present owner, 2003



302

**GARTH WEISER (B. 1979)**

*Owl*

signed, titled and dated 'Garth Weiser 2005 OWL' (on the reverse)

oil on canvas mounted on panel

39 x 31 ½ in. (99 x 79 cm.)

Painted in 2005.

\$5,000-7,000

**PROVENANCE**

Guild & Greyshkul, New York

Acquired from the above by the present owner, 2006



# Melva Bucksbaum



303

## RONI HORN (B. 1955)

*Untitled (To Nest) #6*

signed, numbered and titled 'To Nest 6 ed 4/15 Roni Horn' (on the reverse); signed again, numbered again and titled again 'To Nest # 6 ed 4/15 Roni Horn' (on a paper label affixed to the reverse)

chromogenic print

23 7/8 x 36 1/8 in. (60.6 x 91.8 cm.)

Executed circa 2001. This work is number four from an edition of fifteen.

\$4,000-6,000



304

## SABINE HORNIG (B. 1964)

*Window with No Floor I*

signed 'Sabine Hornig' (on a paper label affixed to the reverse)

chromogenic print mounted behind Perspex

54 7/8 x 76 7/8 in. (139.4 x 194.6 cm.)

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

\$5,000-7,000

### PROVENANCE

Tanya Bonakdar Gallery, New York

Acquired from the above by the present owner, 2007

### EXHIBITED

New York, Tanya Bonakdar, *Sabine Hornig: Gebilde*, November 2006 – January 2007.



305

**GARTH WEISER (B. 1979)**

*Nude #3*

signed and dated 'Garth Weiser 2007' (on the reverse)

oil and acrylic on canvas

105 x 83 ¾ in. (266.7 x 212.7 cm.)

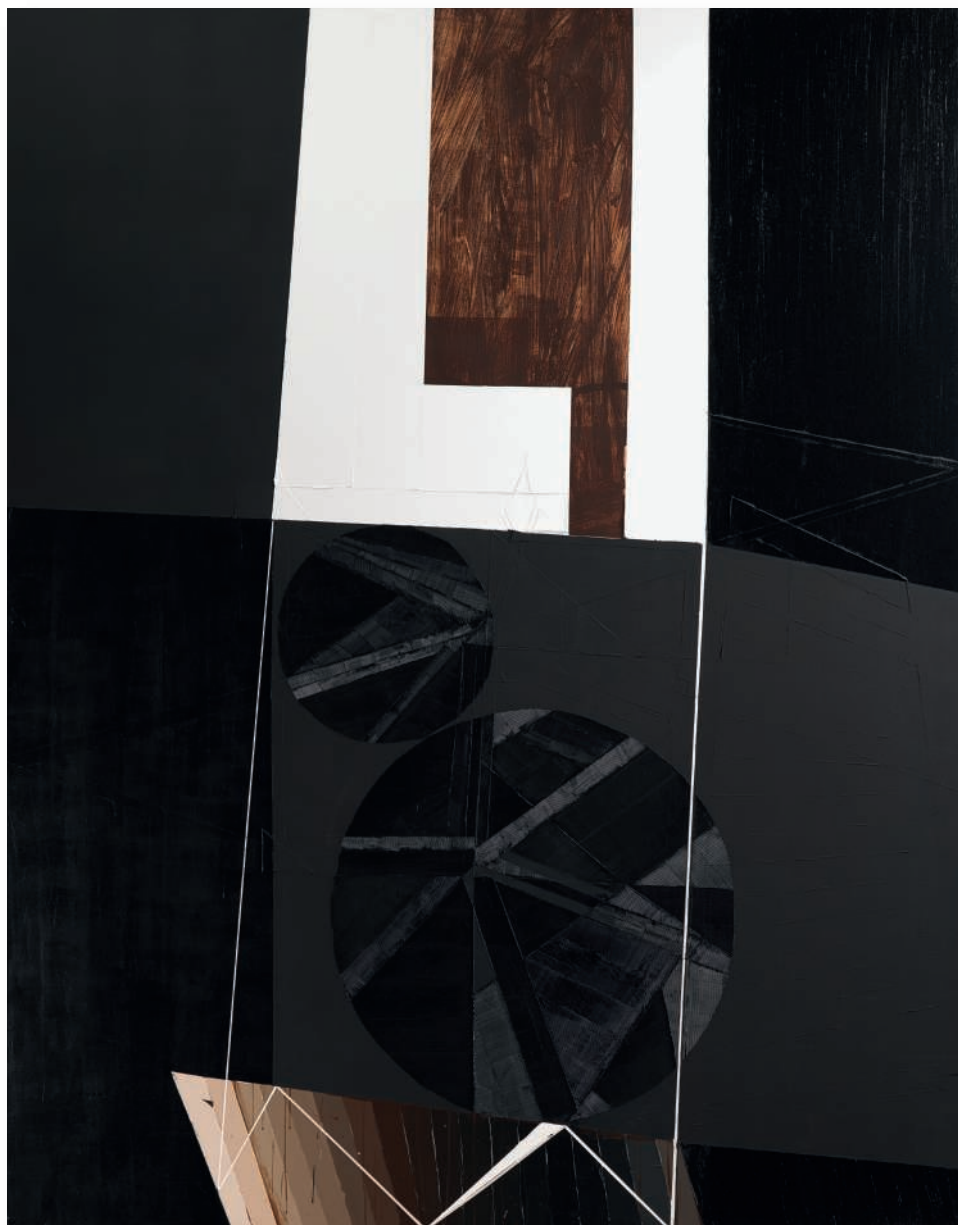
Painted in 2007.

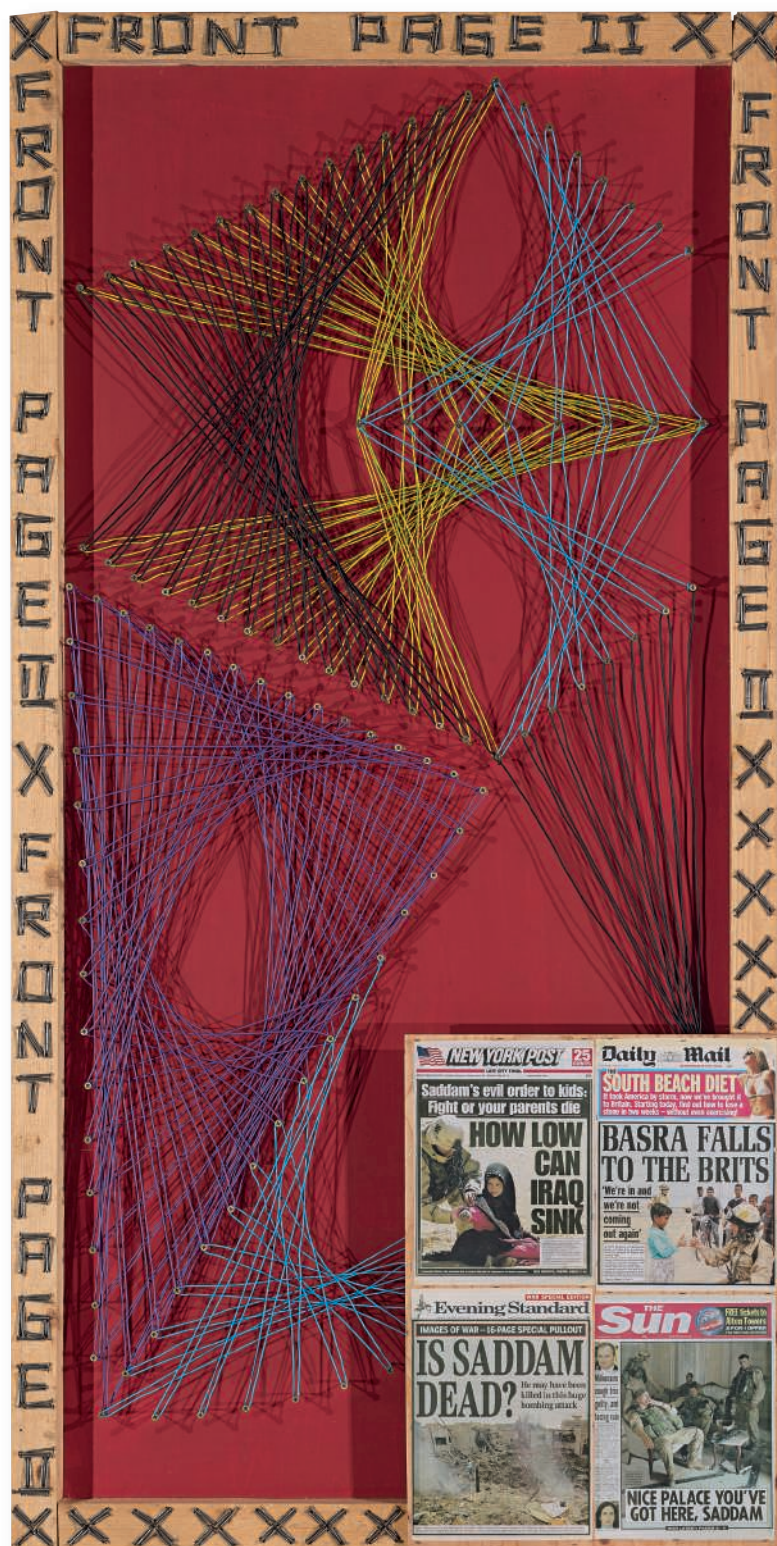
\$10,000-15,000

**PROVENANCE**

Casey Kaplan Gallery, New York

Acquired from the above by the present owner, 2007





306

**THOMAS HIRSCHHORN (B. 1957)**

*Nail and Wire (Front Page II)*

signed, titled and dated 'THOMAS HIRSCHHORN 2005

Nail & Wire (Front Page II)' (on the reverse)

nails, cable, printed paper collage, screws, tape and acrylic on panel

98 ½ x 49 ¼ x 2 7/8 (250.2 x 125.1 x 7.3 cm.)

Executed in 2005.

\$10,000-15,000

**PROVENANCE**

Stephen Friedman Gallery, London

Acquired from the above by the present owner, 2006



307

**THOMAS HIRSCHHORN (B. 1957)**

*Nail and Wire (Front Page III)*

signed, titled and dated 'THOMAS HIRSCHHORN Nail & Wire 2005 (FRONT PAGE III)' (on the reverse)

nails, cable, printed paper collage, screws, tape and acrylic on panel

98 ½ x 49 ¼ x 2 ⅞ (250.2 x 125.1 x 7.3 cm.)

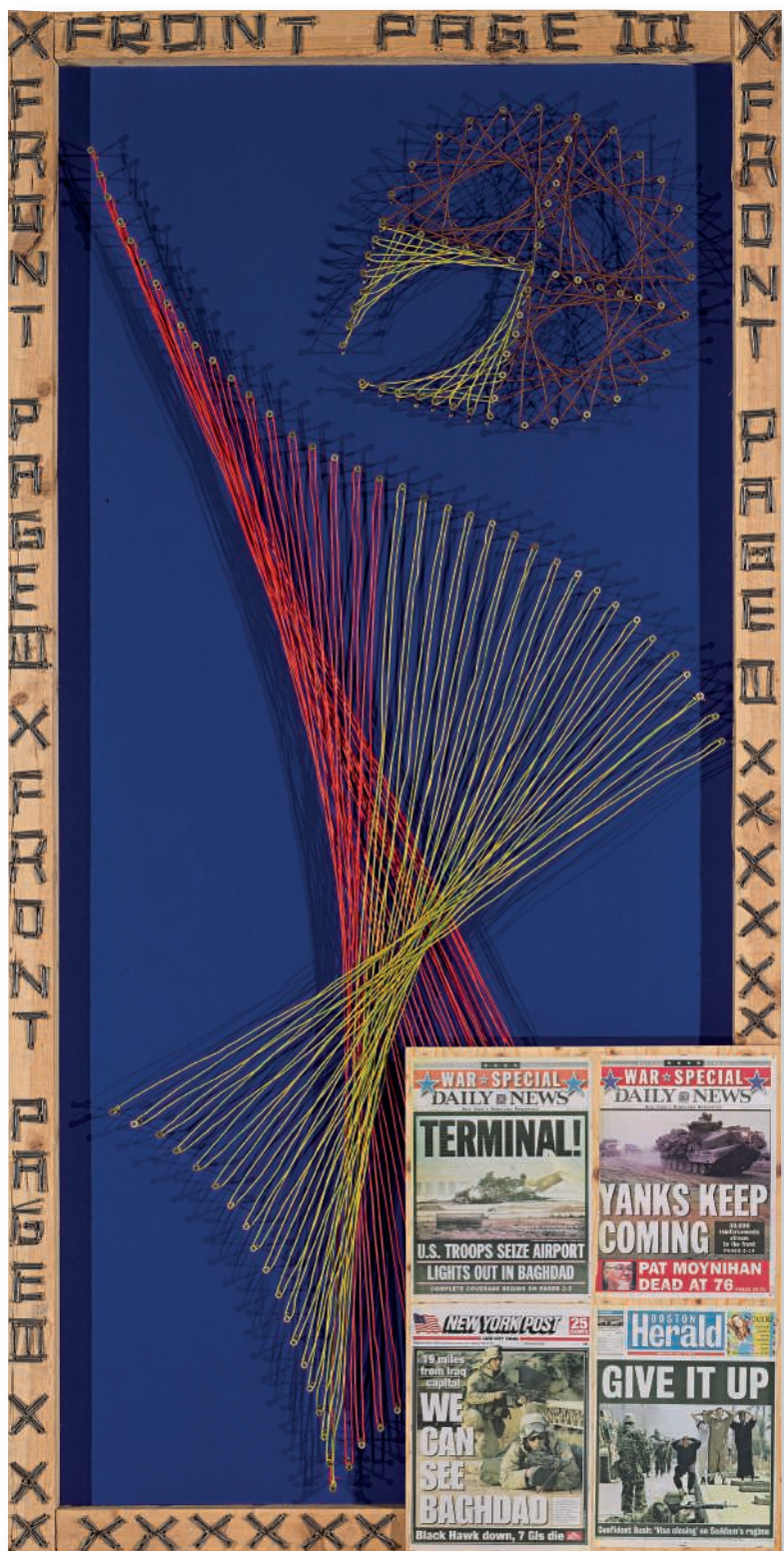
Executed in 2005.

\$10,000-15,000

**PROVENANCE**

Stephen Friedman Gallery, London

Acquired from the above by the present owner, 2006





308

**PAULINA OŁOWSKA (B. 1976)**

*In the Cafe*

acrylic, ink, graphite and printed paper collage on paper  
78 ¾ x 58 ¾ in. (199.1 x 149.5 cm.)

Executed in 2005.

\$4,000-6,000

**PROVENANCE**

Metro Pictures, New York

Acquired from the above by the present owner, 2006





309

**STERLING RUBY (B. 1972)**

*Meth Mouth*

incised with the artist's initials and date 'SP09' (on the underside)

ceramic

13 x 13 x 11 in. (33 x 33 x 28 cm.)

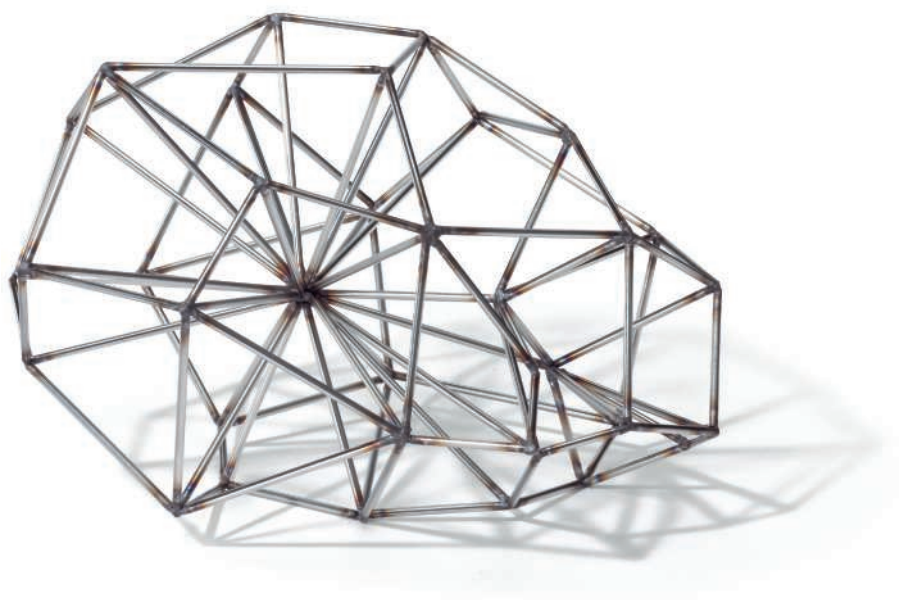
Executed in 2009.

\$25,000-35,000

**PROVENANCE**

Independent Curators International Benefit Auction, courtesy of the artist;  
New York, 12 November 2009

Acquired at the above sale by the present owner



310

**ANTONY GORMLEY (B. 1950)**

*Crystal*

stainless steel

6 x 10 ½ x 7 ½ in. (15.2 x 26.7 x 19 cm.)

Executed in 2006. This work is number eight from an edition of twenty-five, and is accompanied by a certificate of authenticity signed by the artist.

\$8,000-12,000

**PROVENANCE**

Whitechapel Gallery, London

Acquired from the above by the present owner, 2006



311

**MARIKO MORI (B. 1967)**

*Cyclic II*

aluminum, paint and lacquer

80 7/8 x 80 7/8 x 84 in. (205.4 x 205.4 x 213.4 cm.)

Executed in 2014. This work is number two from an edition of five plus two artist's proofs, and is accompanied by a certificate of authenticity signed by the artist.

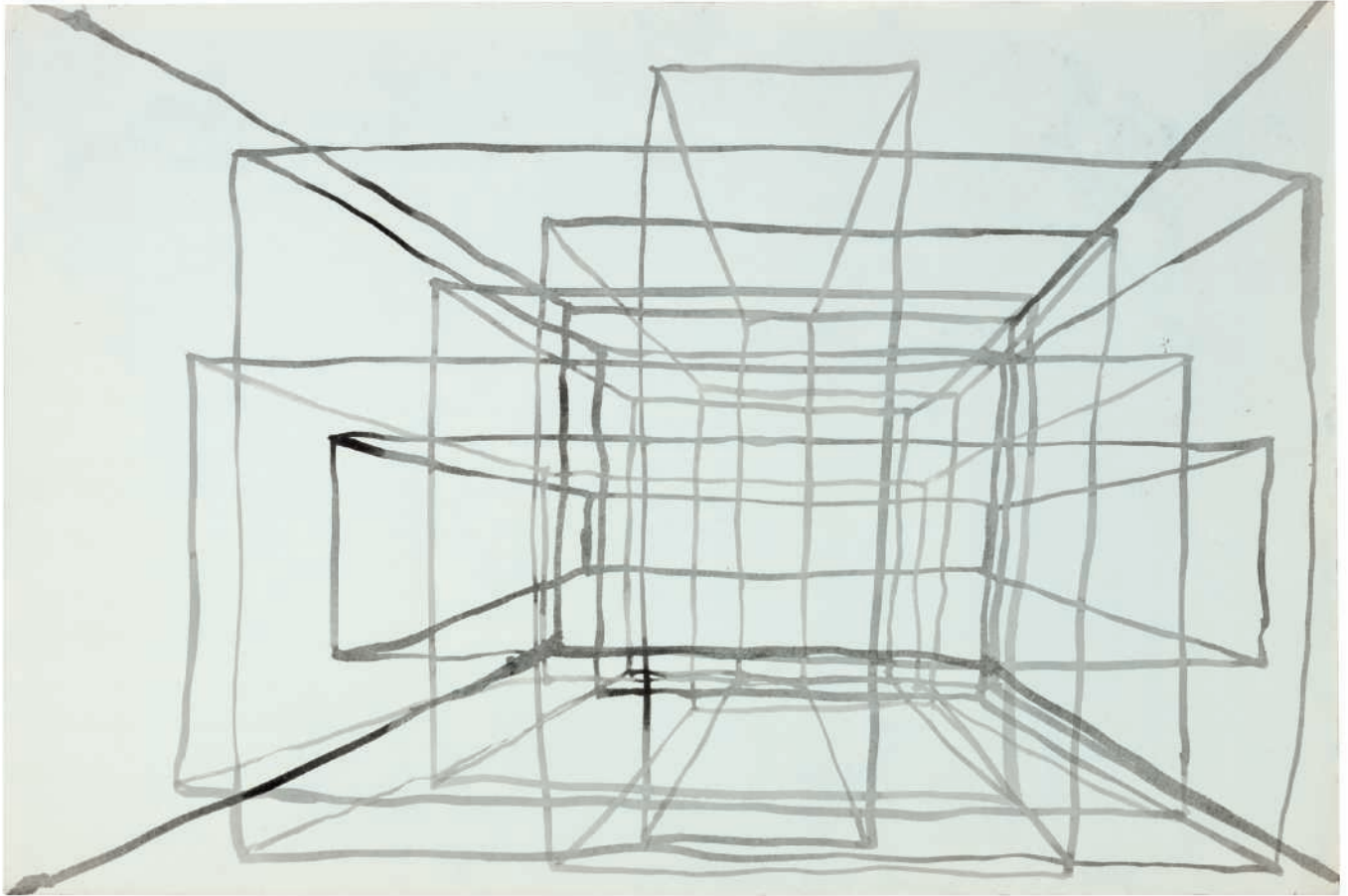
\$5,000-7,000

**PROVENANCE**

Sean Kelly Gallery, New York

Acquired from the above by the present owner





312

**ANTONY GORMLEY (B. 1950)**

*Breathing Room I*

signed, inscribed, titled and dated 'Antony Gormley Breathing Room  
1982-2005' (on the reverse)  
carbon and casein on paper  
20 ½ x 30 ¼ in. (10.2 x 76.8 cm.)  
Executed in 2005.

\$10,000-15,000

**PROVENANCE**

Artist's Salute Artpace 10th Anniversary Benefit Auction, courtesy of the artist  
and Jay Jopling/White Cube London; New York, 18 April 2005  
Acquired at the above sale by the present owner

THE COLLECTION OF

Melva Bucksbaum



313

**MONA HATOUM (B. 1952)**

*Projection*

signed and dated 'Mona Hatoum 2006'

(lower right)

cotton and abaca

32 x 49 in. (81.3 x 124.5 cm.)

Executed in 2006. This work is number four from an edition of six.

\$10,000-15,000

**PROVENANCE**

Brodsky Center for Innovative Editions Gala

Auction, New Brunswick, 28 January 2008

Acquired at the above sale by the present owner

**EXHIBITED**

Sharon, The Granary, *The Distaff Side*, April

2013-January 2015, pp. 34, 39 and 217 (illustrated).



314

**ROSEMARIE TROCKEL  
(B. 1952)**

*Untitled*

acrylic on paper

15 ½ x 13 in. (39.4 x 33 cm.)

Painted in 2000.

\$4,000-6,000

**PROVENANCE**

Barbara Gladstone Gallery, New York

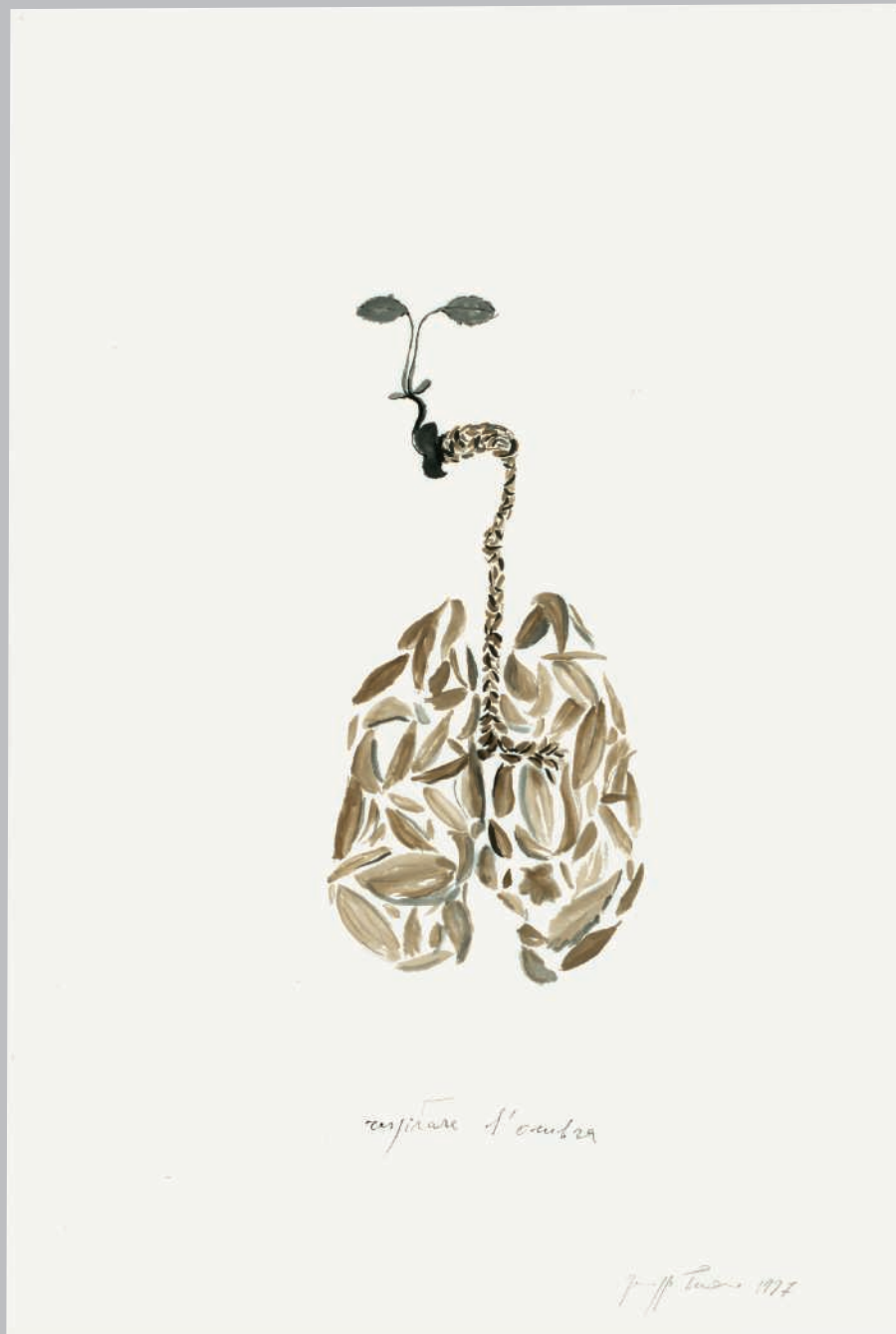
Acquired from the above by the present owner,  
2001

**EXHIBITED**

Kunstmuseum Basel, *Rosemarie Trockel:*

*Drawings, collage and books*, May-September  
2010.





315

**GIUSEPPE PENONE (B. 1947)**

*Respirare L'Ombra (To Breathe the Shadow)*

signed, titled and dated 'respirare l'ombra Giuseppe Penone 1997'  
(lower center)

China ink and sepia on paper  
37 1/8 x 25 1/8 in. (94.3 x 63.8 cm.)  
Executed in 1997.

\$10,000-15,000

**PROVENANCE**

Marian Goodman Gallery, New York  
Acquired from the above by the present owner, 2000

# Melva Bucksbaum



316

## JORINDE VOIGT (B. 1977)

### *Interhorizontal Nexus II (Kiev 2)*

signed, titled and dated 'Interhorizontal Nexus II Jorinde Voigt 2010'  
(lower left)

ink, oilstick and graphite on paper

101 ½ x 82 in. (257.8 x 208.3 cm.)

Executed in 2010.

\$20,000-30,000

#### PROVENANCE

David Nolan Gallery, New York

Acquired from the above by the present owner

#### EXHIBITED

Venice, Palazzo Papadopoli, *The 54th Venice Biennale*, June-August 2011.

Wuppertal, Von der Heydt Museum, *Nexus*, March-June 2011, pp. 123 and 125  
(illustrated).





317

**BRYAN HUNT (B. 1947)**

*Copper Moon*

spruce and balsa wood, synthetic fiber, copper and gold leaf  
8 x 36 x 50 in. (20.3 x 91.4 x 127 cm.)  
Executed in 2000.

\$40,000-60,000

**PROVENANCE**

Baldwin Gallery, Aspen  
Acquired from the above by the present owner, 2000

**EXHIBITED**

Aspen, Baldwin Gallery, *Bryan Hunt: Airships*, July-August 2000.





318

**MARTIN KIPPENBERGER (1953-1997)**

*I Love Betty Ford Klinik*

signed with the artist's initial and dated 'K 85' (lower right)  
ink, wax crayon, graphite, glitter glue, sticker and printed paper collage on  
paper in artist's frame  
25 ¼ x 20 ¾ in. (64.1 x 53 cm.)  
Executed in 1985.

\$15,000-20,000

**PROVENANCE**

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



319

**MARKUS LÜPERTZ (B. 1941)**

*Ganymed*

painted bronze

90 x 27 x 27 x in. (228.6 x 68.6 x 68.6 cm.)

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

\$40,000-60,000

**PROVENANCE**

Rena Bransten Gallery, San Francisco

Collection of Dodie Rosenkrans, San Francisco, 1989

Her sale; Sotheby's, New York, 10 November 2011, lot 570

Acquired at the above sale by the present owner

**EXHIBITED**

San Francisco, California Palace of the Legion of Honor,  
April 1991 (extended loan).





320

**HUMA BHABHA (B. 1962)**

*Untitled*

signed, titled and dated 'Huma Bhabha 2009  
Untitled' (on the reverse)  
ink on chromogenic print  
19 1/8 x 28 1/2 in. (48.6 x 72.4 cm.)  
Executed in 2010.

\$6,000-8,000

**PROVENANCE**

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



321

**KRISTIN BAKER (B. 1975)**

*Oversteer*

acrylic, paper collage and ink on PVC  
42 x 63 7/8 in. (106.7 x 162.2 cm.)  
Executed in 2003.

\$12,000-18,000

**PROVENANCE**

Deitch Projects, New York  
Acquired from the above by the present owner,  
2003

**EXHIBITED**

Sharon, The Granary, *The Distaff Side*, April  
2013-January 2015, p. 212 (illustrated).



322

**ALICE AYCOCK (B. 1946)**

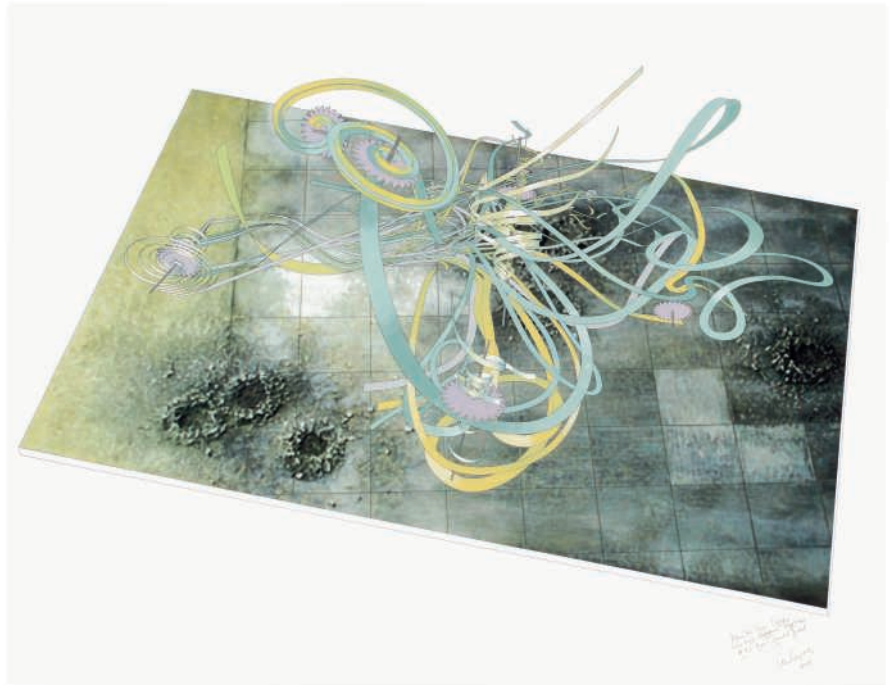
*From the Series Entitled, "Sun Over Histories": Timescape #3B Over A Bombed Field*

signed, titled and dated 'From the Series Entitled "Sun over Histories:" Timescape #3B Over A Bombed Field Alice Aycock 2011' (lower right)  
inkjet print and watercolor on paper  
48 x 62 in. (122 x 157.5 cm.)  
Executed in 2011.

\$4,000-6,000

**PROVENANCE**

Salomon Contemporary, New York  
Acquired from the above by the present owner



323

**BARRY LE VA (B. 1941)**

*Diagrammatic Silhouettes: Sculptured Activities*

acrylic, graphite, glue, silkscreen ink and paper collage on paper laid down on canvas  
60 x 94 3/4 in. (152.4 x 239.7 cm.)  
Executed in 1986.

\$7,000-10,000

**PROVENANCE**

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



# Melva Bucksbaum



324

## AARON CURRY (B. 1972)

*In the Absence of Danny Skullface (#2)*

ink, spray acrylic and gouache on paper

58 x 42 in. (147.3 x 106.7 cm.)

Executed in 2009.

\$10,000-15,000

### PROVENANCE

Michael Werner Gallery, New York

Acquired from the above by the present owner

325

## BARBARA KRUGER (B. 1945)

*Untitled (When was the last time you laughed?)*

archival pigment print in artist's frame

33 7/8 x 51 7/8 in. (85.4 x 131.1 cm.)

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

\$15,000-20,000

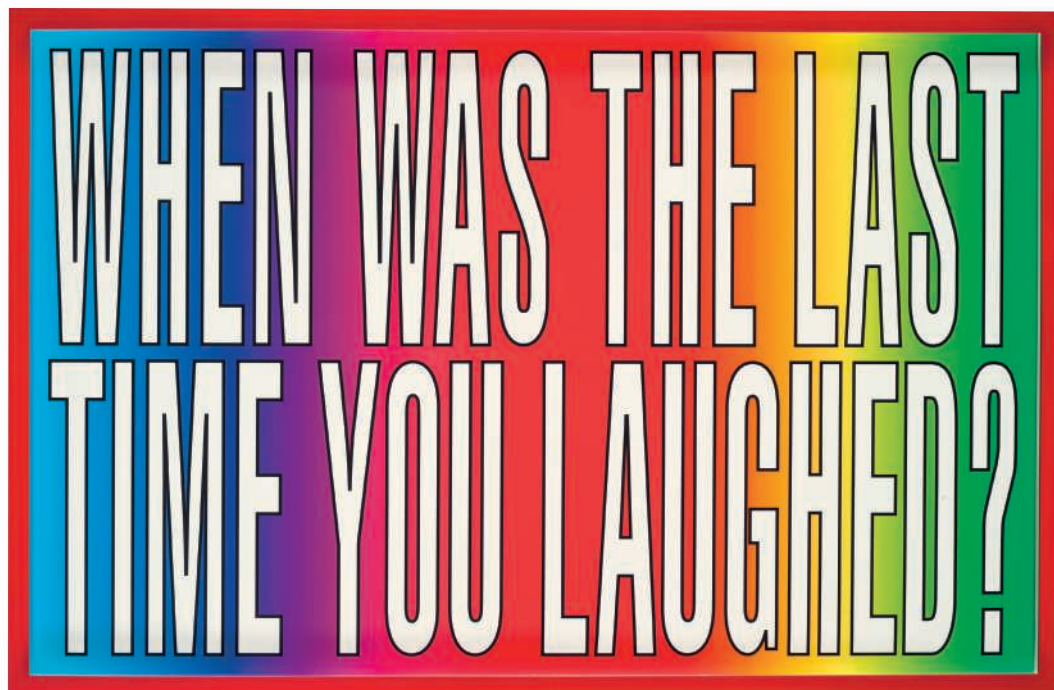
### PROVENANCE

Mary Boone Gallery, New York

Acquired from the above by the present owner

### EXHIBITED

Sharon, The Granary, *The Distaff Side*, April 2013-January 2015, pp. 23, 68, 218 and 222 (illustrated).







326

**GREGORY CREWDSON (B. 1962)**

*Untitled*

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

chromogenic print in artist's frame

56 1/8 x 87 1/8 in. (142.6 x 221.3 cm.)

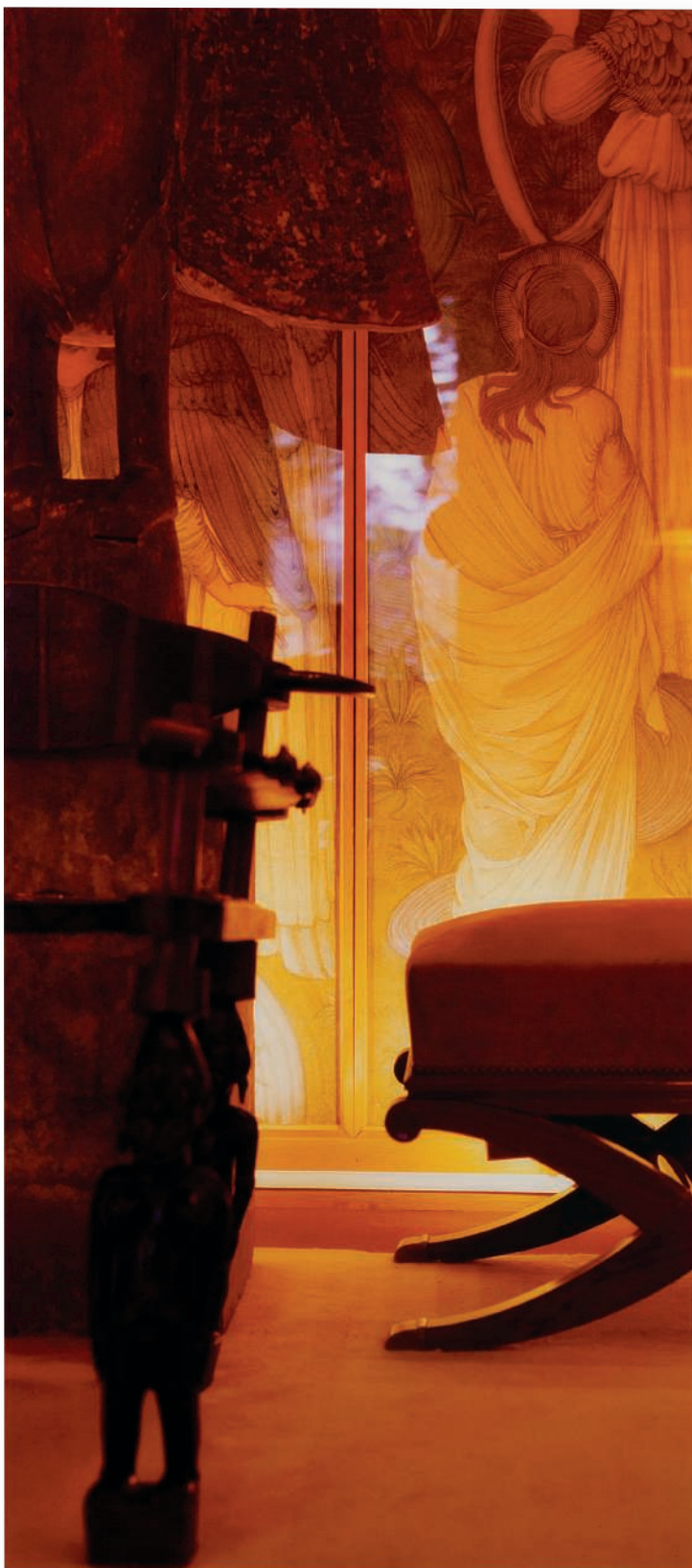
Executed in 2003. This work is number two from an edition of six.

\$20,000-30,000

**PROVENANCE**

Luhring Augustine, New York

Acquired from the above by the present owner, 2005



327

**LOUISE LAWLER (B. 1947)**

*Tungsten (working title)*

signed, numbered and dated 'Louise Lawler  
2008/09 3/5' (on the reverse)

Cibachrome print face-mounted to Plexiglas,  
flush-mounted on aluminum museum box  
45 3/8 x 20 in. (115.3 x 50.8 cm.)

Executed in 2008-2009. This work is number  
three from an edition of five.

\$15,000-20,000

**PROVENANCE**

Metro Pictures, New York

Yvon Lambert, Paris

Acquired from the above by the present owner



328

**FRANK O. GEHRY (B. 1929)**

*Glass Fish Lamp*

glass, silicone, electrical lighting, wood and glue  
overall: 78 ½ x 20 x 12 in. (199.4 x 50.8 x 30.5 cm.)  
Executed in 1987.

\$30,000-50,000

**PROVENANCE**

Fred Hoffman Fine Art, Santa Monica  
Acquired from the above by the present owner,  
2002



# Melva Bucksbaum



329

## ISAAC JULIEN (B. 1960)

*Western Union Series No. 6 (Afterlife)*

duratrans in lightbox

119 ¼ x 48 ¾ in. (302.9 x 122.9 cm.)

Executed in 2007. This work is number three from an edition of six.

\$25,000-35,000

### PROVENANCE

Metro Pictures, New York

Acquired from the above by the present owner, 2007

### EXHIBITED

New York, Metro Pictures, *Western Union: Small Boats*, October-November 2007, pp. 46-47 and 56 (another example exhibited and illustrated).

330

## MARKUS SCHINWALD (B. 1973)

*Margot*

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

oil on found canvas in artist's frame

17 x 12 in. (43.2 x 30.5 cm.)

Painted in 2009. This work is accompanied by a certificate of authenticity signed by the artist.

\$15,000-20,000

### PROVENANCE

Yvon Lambert, Paris

Acquired from the above by the present owner





331

**APRIL GORNIK (B. 1953)**

*Bay at Sunset*

signed, titled and dated 'BAY AT SUNSET 2001  
April Gornik' (on the reverse)

oil on canvas

23 1/8 x 29 3/8 in. (59 x 75 cm.)

Painted in 2001.

\$5,000-7,000

**PROVENANCE**

Danese Gallery, New York

Acquired from the above by the present owner,  
2001

**EXHIBITED**

Sharon, *The Granary, The Distaff Side*, April  
2013-January 2015, p. 216 (illustrated).



332

**SYLVIA PLIMACK  
MANGOLD (B. 1938)**

*Woodcock Mountain*

signed 'Plimack Mangold' (lower center)

pastel on paper

29 1/2 x 41 3/4 in. (74.9 x 106 cm.)

Executed in 1983.

\$8,000-12,000

**PROVENANCE**

Brooke Alexander, New York

Acquired from the above by the present owner





**333**

**HUMA BHABHA (B. 1962)**

*Lecturer*

incised with the artist's initials, numbered and dated 'HB 2010 1/3' (lower edge)  
bronze with concrete and wood base  
75 ½ x 20 ¾ x 17 in. (191.8 x 51.8 x 43.2 cm.)  
Executed in 2010. This work is number one from an edition of three.

\$30,000-50,000

**PROVENANCE**

Salon 94, New York  
Acquired from the above by the present owner

**334**

**MICHAL ROVNER (B. 1957)**

*Dahui*

steel vitrine, glass, stone and DVD  
57 ½ x 31 ¾ x 20 ½ in. (145.1 x 81 x 51.1 cm.)  
Executed in 2004. This work is accompanied by a certificate of authenticity signed by the artist.

\$20,000-30,000

**PROVENANCE**

Pace Wildenstein, New York  
Acquired from the above by the present owner, 2004

**EXHIBITED**

Sharon, The Granary, *The Distaff Side*, April 2013-January 2015, p. 223 (illustrated).





# Melva Bucksbaum

335

## ALEXANDRE ARRECHEA (B. 1970)

### *Court House*

incised with artist's initials 'A.A.' (on the base)

aluminum and painted steel

67 x 14 1/8 x 11 3/8 in. (170.2 x 35.9 x 28.9 cm.)

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

\$40,000-60,000

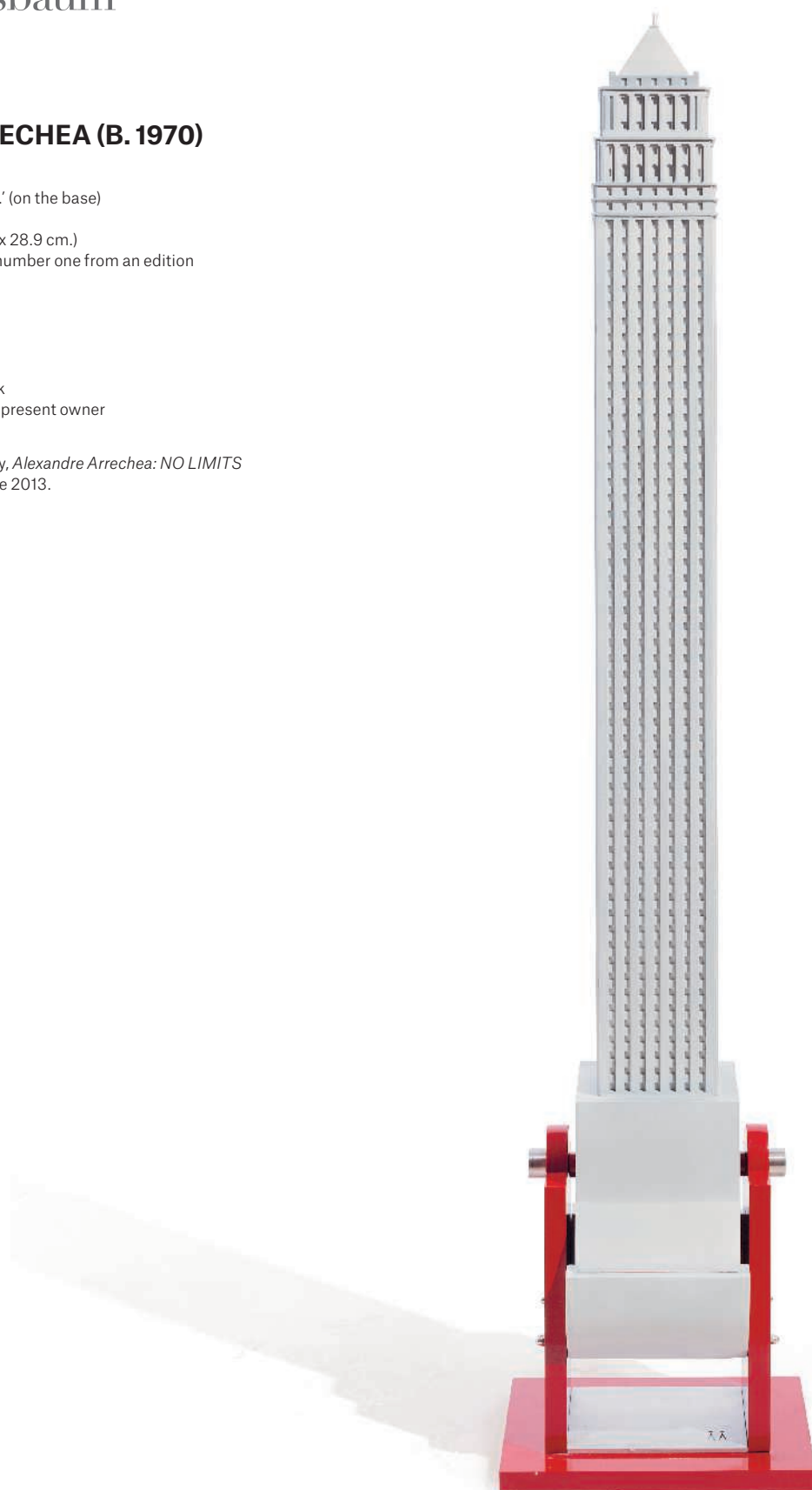
#### PROVENANCE

Magnan Metz Gallery, New York

Acquired from the above by the present owner

#### EXHIBITED

New York, Magnan Metz Gallery, *Alexandre Arrechea: NO LIMITS*  
*Park Avenue Project*, March-June 2013.





336

**DONALD BAECHLER (B. 1956)**

*Fear of Wood Paneling #2*

signed with the artist's initials, titled and dated 'DB99 FEAR OF WOOD PANELING #2' (on the reverse)

acrylic, graphite and fabric collage on canvas  
60 x 48 in. (152.4 x 121.9 cm.)

Executed in 1999.

\$12,000-18,000

**PROVENANCE**

Baldwin Gallery, Aspen

Acquired from the above by the present owner, 2003



337

**DONALD BAECHLER (B. 1956)**

*Flowers*

incised with artist's name, numbered and date 'D. BAECHLER 3/8 2007' (on the base)

bronze

38 x 36 x 11 in. (96.5 x 91.4 x 28 cm.)

Executed in 2007. This work is number three from an edition of eight.

\$40,000-60,000

**PROVENANCE**

Baldwin Gallery, Aspen

Acquired from the above by the present owner, 2008

**EXHIBITED**

Aspen, Baldwin Gallery, *Donald Baechler: New Paintings and Sculpture*, December 2007-January 2008, (another example exhibited).



# Melva Bucksbaum

338

## RAYMOND PETTIBON (B. 1957)

*Untitled (What I really...)*

signed and dated 'Raymond Pettibon 98' (on the reverse)

ink on paper

15 x 11 3/4 in. (38.1 x 28.9 cm.)

Executed in 1998.

\$10,000-15,000

### PROVENANCE

Regen Projects, Los Angeles

Anon. sale; Phillips, New York, 14 March 2006, lot 96

Acquired at the above sale by the present owner



339

## RAYMOND PETTIBON (B. 1957)

*No title (But the amount of...)*

signed and dated 'Raymond Pettibon 87' (on the reverse)

ink on paper

23 3/4 x 18 in. (60.3 x 45.7 cm.)

Executed in 1987.

\$10,000-15,000

### PROVENANCE

Jim Kempner Fine Art, New York

Private collection, New York

Anon. sale; Christie's, New York, 15 March 2005, lot 1

Acquired at the above sale by the present owner





340

# **PAUL THEK (1933-1988)**

## *Revised Ark*

signed and dated 'Thek '85' (lower right)  
graphite and watercolor on paper

18 1/8 x 24 in. (46 x 61 cm.)

Executed in 1985.

\$8,000-12,000

### **PROVENANCE**

Alexander and Bonin, New York

Acquired from the above by the present owner

### **EXHIBITED**

New York, Alexander and Bonin, *Paul Thek: Selected Drawings 1966-1988*, February-March 1999.

New York, Alexander and Bonin and Zürich, Mai 36 Galerie, *Paul Thek: cityscapes and other ideas*, October 2010-April 2011.



341

# **EUGEN SCHÖNEBECK (B. 1936)**

## *Untitled*

signed with the artist's initials and dated 'ES 61' (lower center); titled and dated again "'Ohne Titel' 1961" (on the reverse)

watercolor on paper

16 3/4 x 11 3/4 in. (42.5 x 29.8 cm.)

Executed in 1961.

\$6,000-8,000

### **PROVENANCE**

David Nolan Gallery, New York

Acquired from the above by the present owner

### **EXHIBITED**

Berlin, Nolan Judin, *Eugen Schönebeck: The Drawings*, January-February 2012, p. 13 (illustrated).

New York, David Nolan Gallery, *Eugen Schönebeck: 1957-1966*, September-November 2012.





# Melva Bucksbaum



342

## LEON GOLUB (1922-2004)

*Henry Kissinger V*

signed 'GOLUB' (lower left); signed again, titled, and dated 'GOLUB KISSINGER 1978' (on the reverse); signed again 'Golub' (on the lower turning edge)

acrylic on linen

23 ½ x 22 ¾ in. (59.7 x 56.8 cm.)

Painted in 1978.

\$10,000-15,000

### PROVENANCE

Collection of Phillip Golub, Paris

Rhona Hoffman Gallery, Chicago

Acquired from the above by the present owner, 2007

### EXHIBITED

Dublin, Irish Museum of Modern Art, London, The South London Gallery, Buffalo, Albright Knox Gallery and Brooklyn, Brooklyn Museum of Art, *Leon Golub: Paintings, 1950-2000*, July 2000-August 2001.





343

**MEYER VAISMAN (B. 1960)**

*Untitled (Portrait)*

acrylic and silkscreen on two adjoined canvases  
24 ½ x 17 ¼ x 7 in. (62.2 x 43.8 x 17.8 cm.)

Executed circa 1988-1989.

\$5,000-7,000

**PROVENANCE**

Kathleen Cullen Gallery, New York

Acquired from the above by the present owner



344

**JIM SHAW (B. 1952)**

*Untitled (US & Them)*

titled 'US and THEM' (upper center); signed and dated 'Jim Shaw late 1980s' (on the reverse)  
graphite on paper  
14 x 10 in. (35.6 x 25.4 cm.)  
Drawn circa 1980s.

\$3,000-5,000

**PROVENANCE**

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



345

**RICHARD ARTSCHWAGER (1923-2013)**

*Untitled (North Koreans)*

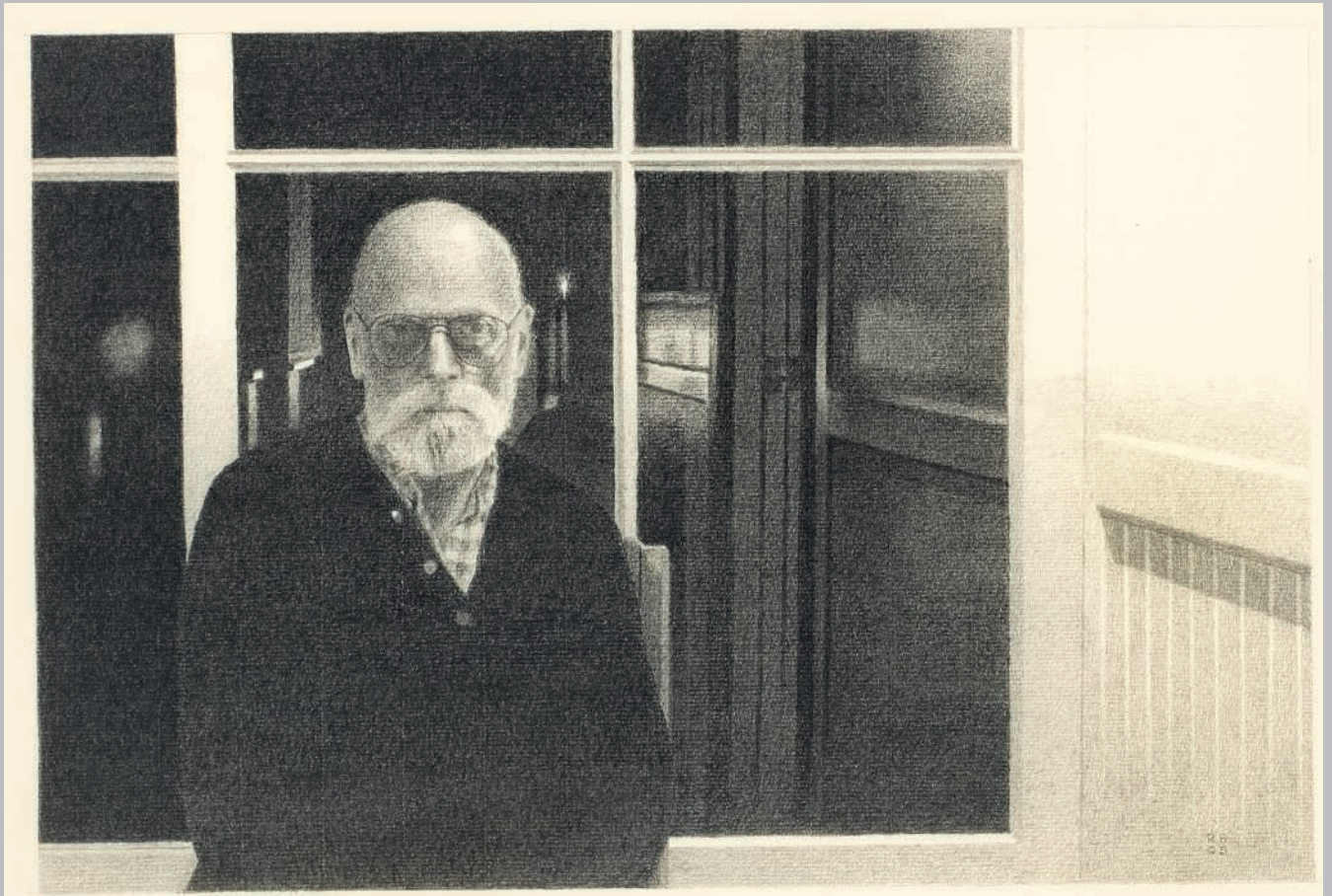
signed and dated 'Artschwager '02' (lower right)  
charcoal on paper  
21 ½ x 30 in. (54.6 x 76.2 cm.)  
Drawn in 2002.

\$3,000-5,000

**PROVENANCE**

Nolan/Eckman Gallery, New York  
Acquired from the above by the present owner,  
2003





346

**ROBERT BECHTLE (B. 1932)**

*Portero Night II*

signed and dated 'RB 05' (lower right)

charcoal on paper

image: 10 x 15 in. (25.4 x 38.1 cm.)

Drawn in 2005.

\$10,000-15,000

**PROVENANCE**

Gladstone Gallery, New York

Acquired from the above by the present owner, 2005



347

**LOS CARPINTEROS  
(EST. 1992)**

*Rumba Cubica*

signed, inscribed, titled and dated "'Rumba Cubica" Los Carpinteros, Madrid 2011'  
(lower edge)

watercolor and graphite on paper  
25 ½ x 40 ¾ in. (64.8 x 103.5 cm.)

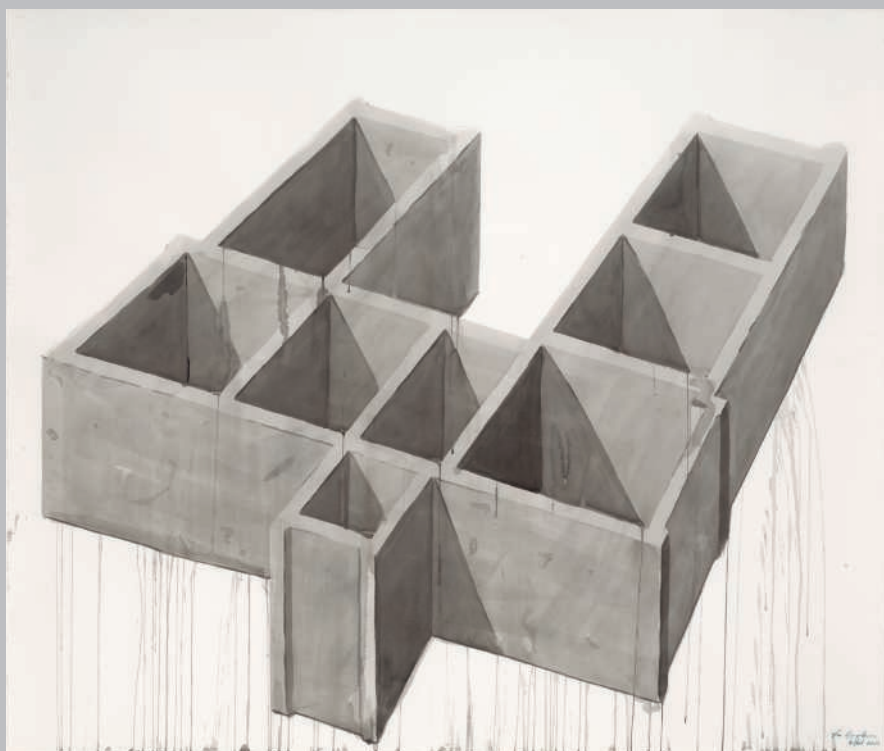
Executed in 2011.

\$12,000-18,000

**PROVENANCE**

Sean Kelly Gallery, New York

Acquired from the above by the present owner



348

**LOS CARPINTEROS  
(EST. 1992)**

*Untitled*

signed and dated 'Los Carpinteros 2000'  
(lower right)

watercolor and graphite on paper  
50 ¾ x 59 ½ in. (128.6 x 150.2 cm.)

Executed in 2000.

\$15,000-20,000

**PROVENANCE**

24th Annual Gala Benefit and Live Auction, New York, 2 May 2001

Acquired at the above sale by the present owner



349

**ROSS BLECKNER (B. 1949)**

*Untitled (Red Flower)*

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

oil on canvas  
18 x 18 in. (45.7 x 45.7 cm.)  
Painted in 1996.

\$5,000-7,000

**PROVENANCE**

Baldwin Gallery, Aspen  
Acquired from the above by the present owner,  
1999



350

**ROSS BLECKNER (B. 1949)**

*Untitled (Yellow Flower)*

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

oil on canvas  
17 7/8 x 18 in. (45.4 x 45.7 cm.)  
Painted in 1996.

\$5,000-7,000

**PROVENANCE**

Baldwin Gallery, Aspen  
Acquired from the above by the present owner,  
1999



THE COLLECTION OF

# Melva Bucksbaum

**351**

## **RACHEL WHITEREAD (B. 1963)**

*Daybed*

beech wood, foam and wool upholstery  
16 ¾ x 77 x 33 in. (42.5 x 195.6 x 83.8 cm.)

Executed in 1999.

\$3,000-5,000

### **PROVENANCE**

A/D Gallery, New York

Acquired from the above by the present owner, 2000

### **EXHIBITED**

Sharon, The Granary, *The Distaff Side*, April 2013-January 2015,  
pp. 16, 84 and 226 (illustrated).





**352**

**FRANZ WEST (1947-2012)**

*Untitled ("Club" Fauteuil)*

steel reinforcing bar, polyurethane foam and linen

35 ¾ x 32 x 34 in. (90.8 x 81.3 x 86.4 cm.)

Executed in 1998.

\$20,000-30,000

**PROVENANCE**

David Zwirner Gallery, New York

Acquired from the above by the present owner, 2002





353

**STEPHAN BALKENHOL (B. 1957)**

*Female Head Relief*

signed and dated 'Stephan Balkenhol 2000'  
(on the reverse)

acrylic and graphite on carved poplar wood  
15 7/8 x 13 5/8 in. (40.3 x 34.6 cm.)

Executed in 2000.

\$8,000-12,000

**PROVENANCE**

Barbara Gladstone Gallery, New York

Acquired from the above by the present owner, 2001



354

**STEPHAN BALKENHOL (B.1957)**

*Male Head Relief*

signed and dated 'Stephan Balkenhol 2000'  
(on the reverse)

acrylic and graphite on carved poplar wood  
15 7/8 x 13 5/8 in. (40.3 x 34.6 cm.)

Executed in 2000.

\$8,000-12,000

**PROVENANCE**

Barbara Gladstone Gallery, New York

Acquired from the above by the present owner, 2001



**355**

**MEL KENDRICK (B. 1949)**

*Untitled*

cast iron on wood base  
54 ½ x 11 ½ in. (138.4 x 29.2 cm.)  
Executed in 1984.

\$4,000-6,000

**PROVENANCE**

Anderson Ranch Arts Center Benefit Auction;  
Snowmass Village, 14 August 2004, lot 15  
Acquired at the above sale by the present owner



# Melva Bucksbaum

356

## MEL KENDRICK (B. 1949)

*Untitled (#11181)*

signed and dated 'Kendrick '82' (on the underside)

graphite, glue and painted wood

20 3/8 x 4 x 3 7/8 in. (50.8 x 10.2 x 9.8 cm.)

Executed in 1982.

\$4,000-6,000

### PROVENANCE

John Weber Gallery, New York

Estate of Vera G. List, Connecticut

Her sale, Sotheby's New York, 12 February 2004, lot 229

Acquired at the above sale by the present owner





357

**MARKUS LÜPERTZ (B. 1941)**

*Untitled*

oil, staples, thumbtack, sticker and pins on  
cardboard collage  
34 ½ x 56 ½ in. (87.6 x 143.5 cm.)  
Executed in 1982.

\$7,000-10,000

**PROVENANCE**

Peder Bonnier Inc., New York  
Peter Bucholz Gallery, New York  
Estate of Susanne Schnitzer, New York  
Her sale; Doyle, New York, 12 May 2015, lot 71  
Acquired at the above sale by the present owner



358

**MARK DION (B. 1961)**

*Cabinet of Curiosities for the Wexner  
Centre for the Arts*

signed, titled and dated 'Cabinet of Curiosities  
for the Wexner Centre for the Arts M. Dion 1996'  
(lower edge)  
ink, watercolor and paper mounted on black card  
9 ½ x 34 ¾ in. (24.1 x 88.6 cm.)  
Executed in 1996.

\$3,000-5,000

**PROVENANCE**

Tanya Bonakdar Gallery, New York  
Acquired from the above by the present owner



# Melva Bucksbaum



359

## STEPHAN BALKENHOL (B. 1957)

### *Small Man on a Giraffe*

conifer wood and paint  
58 7/8 x 20 1/2 x 18 1/2 in. (149.5 x 52.1 x 47 cm.)  
Executed in 1990.

\$20,000-30,000

#### PROVENANCE

Galerie von Braunbehrens, Munich  
Anon. sale; Sotheby's, New York, 14 November 2001, lot 56  
Acquired at the above sale by the present owner

#### EXHIBITED

Dublin, Irish Museum of Modern Art, *Stephan Balkenhol*, November 1991-February 1992.  
Washington, D.C., Hirshhorn Museum and Sculpture Garden, *Stephan Balkenhol: Sculptures and Drawings*, October 1995-January 1996.  
Glasgow, Centre for Contemporary Art and Aberdeen Art Gallery, *The House in the Woods*, March 1997-October 1998.

360

## MEL KENDRICK (B. 1949)

### *First Coring*

three elements—wood, steel, cinderblocks and plastic  
overall: 56 x 37 x 48 in. (142.2 x 94 x 121.9 cm.)  
Executed in 2000.

\$5,000-7,000

#### PROVENANCE

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

#### EXHIBITED

New York, David Nolan Gallery, *MEL KENDRICK Works from 1995 to now*, March-April 2011.







**361**

**DAVID KENNEDY CUTLER (B. 1979)**

*No More Right Now Forever (8)*

shaped Plexiglas

93 ¾ x 33 x 25 in. (238.1 x 83.8 x 63.5 cm.)

Executed in 2009. This work is accompanied by a certificate of authenticity signed by the artist.

\$1,500-2,000

**PROVENANCE**

Derek Eller Gallery, New York

Acquired from the above by the present owner

**EXHIBITED**

New York, Derek Eller Gallery, *No More Right Now Forever*, September-October 2009.



362

**ADAM FUSS (B. 1961)**

*Untitled, from My Ghost*

signed, signed again with the artist's initials and dated 'Adam Fuss 2000 AF' (on the reverse)

daguerreotype

10 x 8 in. (25.4 x 20.3 cm.)

Executed in 2000. This work is unique.

\$5,000-7,000

**PROVENANCE**

Baldwin Gallery, Aspen

Acquired from the above by the present owner, 2001

**EXHIBITED**

Aspen, Baldwin Gallery, *My Ghost*, June-July 2001.



363

**ADAM FUSS (B. 1961)**

*Untitled, from My Ghost*

signed, signed again with artist's initials and dated 'Adam Fuss 2000 AF' (on the reverse)

daguerreotype

10 x 8 in. (25.4 x 20.3 cm.)

Executed in 2000. This work is unique.

\$5,000-7,000

**PROVENANCE**

Baldwin Gallery, Aspen

Acquired from the above by the present owner, 2001

**EXHIBITED**

Aspen, Baldwin Gallery, *My Ghost*, June-July 2001.



364

**JUDITH SHEA (B. 1948)**

*Louise Monument: Portrait of Louise Bourgeois*

carved polystyrene foam, carved balsa wood, felt, paper clay, paint, cotton and horsehair  
74 ¾ x 18 ¼ x 18 ¼ in. (187.3 x 46.4 x 46.4 cm.)  
Executed in 2011-2012.

\$10,000-15,000

**PROVENANCE**

Kent Fine Art, New York  
Acquired from the above by the present owner

**EXHIBITED**

New York, Kent Fine Art, *Judith Shea*, May-June 2014.  
New York, National Academy Museum, *Her Own Style: An Artist's Eye with Judith Shea*, September 2012-January 2013.  
New York, American Academy of Arts and Letters, Exhibition of Work by Newly Elected Members and Award Recipients, May-June 2013.

**LITERATURE**

J.M. Wasilik, *Judith Shea: 1976-2014*, New York, 2014, pp. 6, 8 and 12-25 (illustrated).





365

# MARINA ABRAMOVIĆ (B. 1946)

## *The Kitchen V, Carrying the Milk*

65 inch TV, wooden frame, grey linen presentation box, HD digital beta master tape, one DVD Blu-Ray Master, one DVD Blu-Ray exhibition copy  
duration: 12.43 minute loop  
dimensions: 67 ¼ x 42 ½ x 7 ¾ in. (170.8 x 108 x 18.7 cm.)  
Executed in 2009. This work is number four from an edition of five plus two artist's proofs, and is accompanied by a certificate of authenticity signed by the artist.

\$8,000-12,000

### PROVENANCE

Sean Kelly Gallery, New York  
Acquired from the above by the present owner

### EXHIBITED

Madrid, La Fabrica Galleria, *The Kitchen: Homage to Saint Therese*, June-December 2009 (another example exhibited).  
Sharon, The Granary, *The Distaff Side*, April 2013-January 2015, pp. 29, 46, 148 and 212 (illustrated).  
Stockholm, Moderna Museet; Humlebaek, Louisiana Museum of Modern Art, and Oslo, Henle Onstad Kunstsenter, *Marina Abramović - The Cleaner*, February 2017-March 2018 (another example exhibited).

### LITERATURE

R. Carvalho Da Silva, "MARINA ABRAMOVIĆ", *L + Arte Magazine*, vol. 75, September 2010, p. 32 (another example illustrated).  
C. Kino, "A Rebel Form Gains Favor. Fights Ensur", *New York Times*, vol. 159, no. 54979, March 2010, p. 25 (another example illustrated).



366

**LAURIE ANDERSON (B. 1947)**

*Dream Book*

signed 'Laurie Anderson' (on the penultimate page)  
hand bound book of iris prints, stone pedestal and wood plinth  
overall: 32 1/8 x 34 3/8 x 25 1/8 in. (81.6 x 87.3 x 63.8 cm.)  
Executed in 2005. This work is the first of two artist's proof aside  
from an edition of five.

\$20,000-30,000

**PROVENANCE**

Anderson Ranch Arts Center Benefit Auction; Snowmass Village,  
10 August 2006, lot 5  
Acquired at the above sale by the present owner

**EXHIBITED**

Sharon, The Granary, *The Distaff Side*, April 2013-January 2015,  
pp. 130-137 and 212 (illustrated).



# Melva Bucksbaum



367

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

*Water Tower, 548 West 22nd Street,  
New York, U.S.A.*

gelatin silver print

24 7/8 x 19 1/4 in. (63.2 x 48.9 cm.)

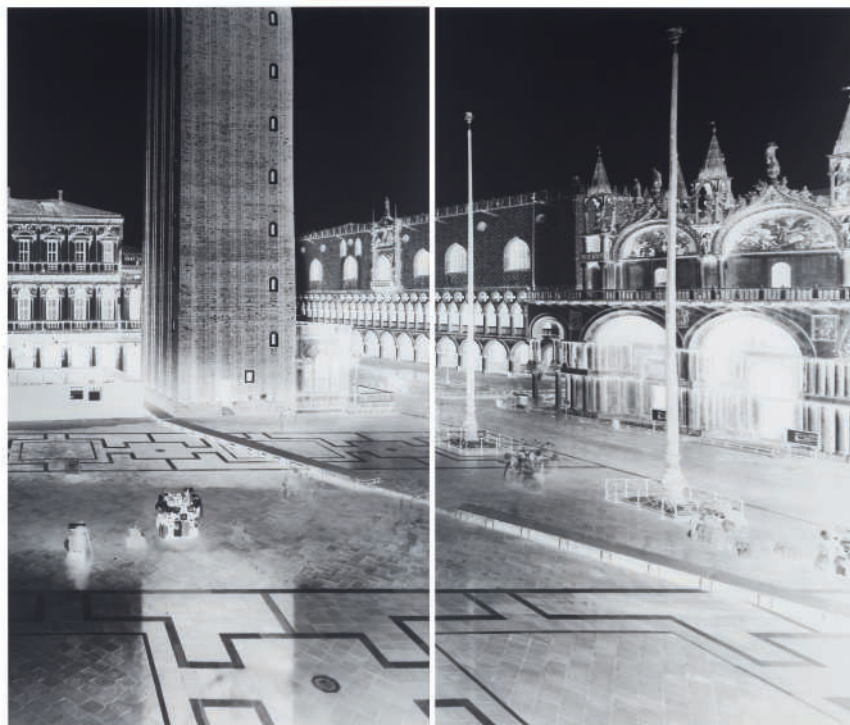
Executed in 1989. This work is number three from  
an edition of five.

\$10,000-15,000

### PROVENANCE

Sonnabend Gallery, New York

Acquired from the above by the present owner



368

## VERA LUTTER (B. 1960)

*San Marco, Venice XIV: December 1,  
2005*

signed, titled and dated 'San Marco Venice XIV  
December 1, 2005 Vera Lutter' (on the reverse of  
the left panel); signed with the artist's initials and  
dated again 'VL 2005' (on the reverse of the right  
panel)

diptych—unique gelatin silver print

overall: 92 1/4 x 112 3/4 in. (234.3 x 286.4 cm.)

Executed in 2005.

\$30,000-50,000

### PROVENANCE

Baldwin Gallery, Aspen

Acquired from the above by the present owner

### EXHIBITED

Beverly Hills, Gagosian Gallery, *Vera Lutter*, July-  
September 2009.

îmes, Carré d'art Musée d'Art Contemporain, *Vera  
Lutter*, June-September 2012, p. 61 (illustrated).

Sharon, *The Granary, The Distaff Side*, April  
2013-January 2015, pp. 44, 52-53, 69 and 220  
(illustrated).



369

## CHI PENG (B. 1981)

### *Consubstantiality I*

signed, titled, numbered and dated 'Consubstantiality I 2003.4. Chi Peng. 2004. Beijing 3/10' (lower right)  
chromogenic print  
37 ½ x 49 ¾ in. (95.3 x 125.4 cm.)  
Executed in 2003-2004. This work is number three from an edition of ten.

### *Consubstantiality II*

signed, titled dated and numbered 'Consubstantiality . II 2003.4. Chi Peng 2004. Beijing 3/10' (lower right)  
chromogenic print  
37 ½ x 49 ¾ in. (95.3 x 125.4 cm.)  
Executed in 2003-2004. This work is number three from an edition of ten.

\$2,000-3,000

#### PROVENANCE

Chambers Fine Art, New York  
Acquired from the above by the present owner, 2005



370

## LORNA SIMPSON (B. 1960)

### *Corridor (Bulb)*

signed with the artist's initials 'LS' (on a paper label affixed to the reverse)  
chromogenic print face-mounted and flush-mounted to Plexiglas  
20 x 40 ½ in. (50.8 x 101.9 cm.)  
Executed in 2003. This work is number two from an edition of five plus two artist's proofs.

\$8,000-12,000

#### PROVENANCE

Sean Kelly Gallery, New York  
Acquired from the above by the present owner, 2004



# Melva Bucksbaum



371

## ELGER ESSER (B. 1967)

*Canale Mazzorbo, Italy*

chromogenic print

54  $\frac{7}{8}$  x 71  $\frac{1}{2}$  in. (139.4 x 181.6 cm.)

Executed in 2002. This work is number six from the edition of seven.

\$10,000-15,000

### PROVENANCE

Galerie Thaddaeus Ropac, Paris

Acquired from the above by the present owner, 2003

### EXHIBITED

Paris, Galerie Thaddaeus Ropac, *How to See Venice*, November- December 2002.



372

## LUIS GISPERT (B. 1972)

*(Untitled) Gerilla*

signed, numbered and dated 'LGISPRT 08 3/3' (on the reverse)

chromogenic print

42  $\frac{7}{8}$  x 63  $\frac{7}{8}$  in. (108.9 x 162.2 cm.)

Executed in 2006-2008. This work is number three from an edition of three.

\$6,000-8,000

### PROVENANCE

Mary Boone Gallery, New York

Acquired from the above by the present owner, 2006





**373**

**MARK DION (B. 1961)**

*A Meter of Jungle*

signed, numbered and stamped 'M. Dion IV/IV Studio M. Dion New York' (on the reverse of the upper element); signed, numbered and stamped 'M. Dion IV/IV Studio M. Dion New York' (on the reverse of the lower element)

two elements—chromogenic print  
each: 11 x 16 7/8 in. (27.9 x 42.2 cm.)

Executed in 1992. This work is number four from an edition of four.

\$3,000-5,000

# Melva Bucksbaum

374

## CARLA AROCHA (B. 1961) AND STÉPHANE SCHRAENEN (B. 1971)

*Chris, Untitled (Mirror)*

twelve elements—mirrorized cast acrylic  
each: 39 ½ x 39 ½ x ¾ in. (100 x 100 x 2 cm.)  
dimensions variable  
Executed in 2006.

\$8,000-12,000

### PROVENANCE

Andre Schlechtriem Temporary, New York  
Acquired from the above by the present owner, 2006

### EXHIBITED

Clermont-Ferrand, F.R.A.C. Auvergne and New York, André Schlechtriem  
Temporary, *Chris*, September- December 2006, pp. 258-259 and 262-  
265 (illustrated).

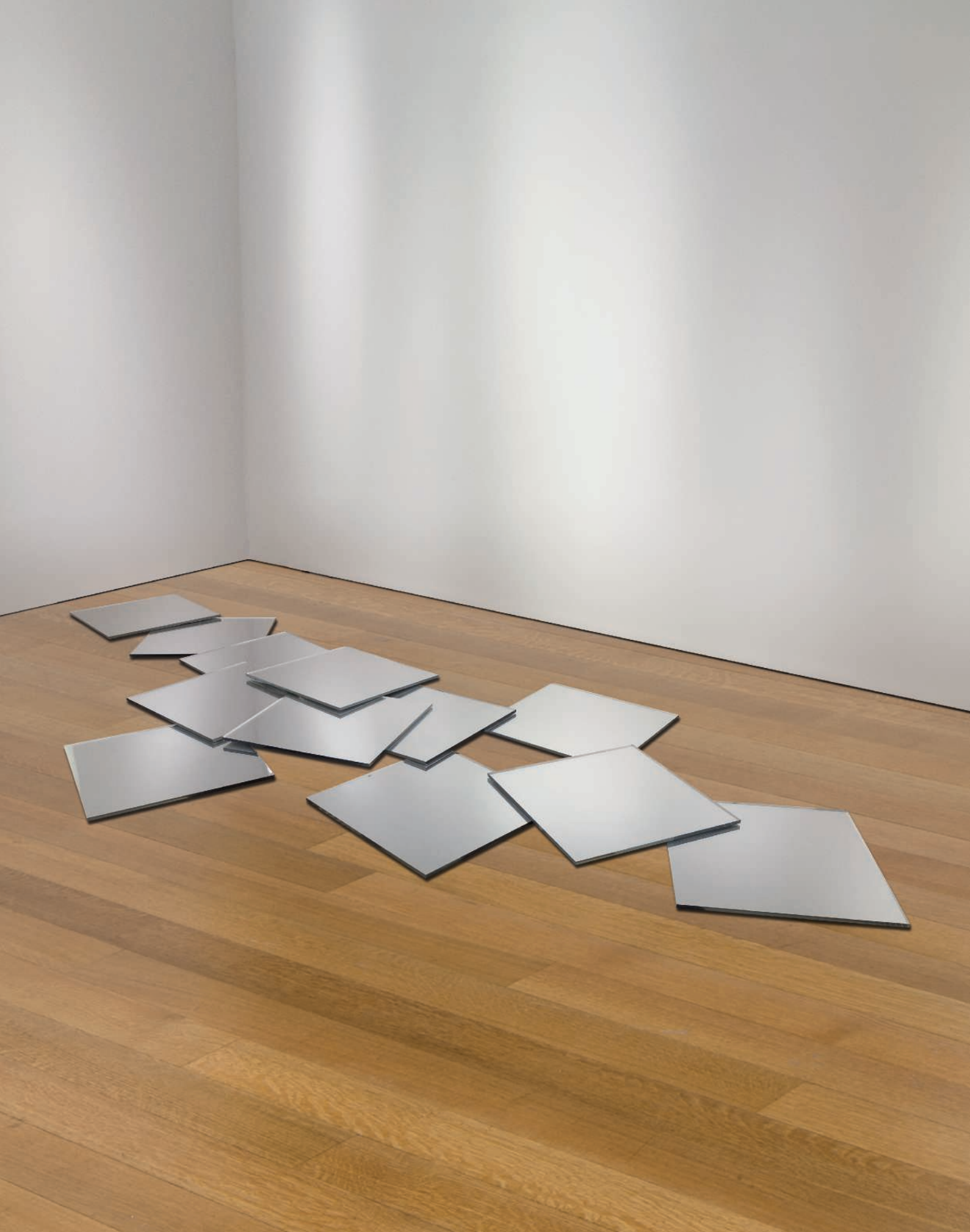
### LITERATURE

H. Molesworth, *What Now?*, exh. cat., Galerie Isabella Czarnowska, Berlin,  
pp. 14-22 and 24-31.



Alternate view of the present lot. Photo: Régis Nardoux





# Melva Bucksbaum

375

## CARLA AROCHA (B. 1961) AND STÉPHANE SCHRAENEN (B. 1971)

*Chris, Untitled (Crosses)*

Madreperla acrylic, stainless steel and video monitor  
126 x 197 in. (320 x 500.4 cm.)  
Executed in 2006.

\$7,000-10,000

### PROVENANCE

Andre Schlechtriem Temporary, New York  
Acquired from the above by the present owner

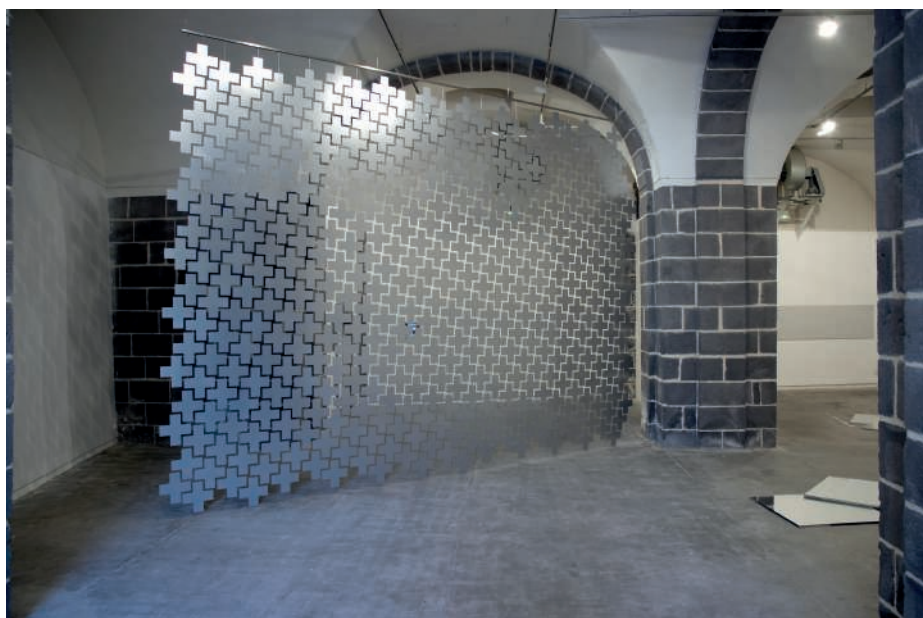
### EXHIBITED

Clermont-Ferrand, F.R.A.C. Auvergne and New York, André Schlechtriem Temporary, *Chris*, September-December 2006, pp. 258-259 and 262-265 (illustrated).

Sharon, The Granary, *The Distaff Side*, April 2013-January 2015, pp. 16, 85, 104 and 212 (illustrated).

### LITERATURE

H. Molesworth, *What Now?*, exh. cat., Galerie Isabella Czarnowska, Berlin, pp. 14-22 and 24-31 (illustrated).



Alternate view of the present lot. Photo: Régis Nardoux





# Melva Bucksbaum



376

## MICHAL ROVNER (B. 1957)

### *Big Red Nun*

signed 'Michal Rovner' (on a paper label affixed to the reverse)

chromogenic print

40 3/4 x 39 3/4 in. (102.6 x 100.6 cm.)

Executed in 2001. This work is number one from an edition of seven.

\$5,000-7,000

#### PROVENANCE

Baldwin Gallery, Aspen

Acquired from the above by the present owner, 2001



377

## MICHAL ROVNER (B. 1957)

### *Current 3 Red*

wood-framed LCD screen, computer and digital files

25 1/8 x 40 3/4 in. (63.8 x 103.5 cm.)

Executed in 2006. This work is number one from an edition of three plus one artist's proof, and is accompanied by a certificate of authenticity signed by the artist.

\$3,000-5,000

#### PROVENANCE

Pace Wildenstein, New York

Acquired from the above by the present owner, 2006

#### EXHIBITED

New York, Pace Wildenstein, *Fields of Fire*, February- March 2006.



378

**ISCA GREENFIELD-SANDERS (B. 1978)**

*Red Plane*

signed, titled and dated 'Red Plane Isca 2002'  
(on the reverse)  
oil and paper collage on canvas  
56 x 63 in. (142.2 x 160 cm.)  
Executed in 2002.

\$15,000-20,000

**PROVENANCE**

Lombard-Freid Fine Arts, New York  
Acquired from the above by the present owner,  
2002



379

**CYNTHIA DAIGNAULT (B. 1978)**

*New Shelton Wet/Dry Doubledecker  
(Vacuum cleaners, plexiglass, and  
fluorescent lights)*

signed, titled and dated 'C. DAIGNAULT 3/2007  
"NEW SHELTON WET/DRY DOUBLEDECKER  
(VACUUM CLEANERS, PLEXIGLASS, AND  
FLUORESCENT LIGHTS)" (on the reverse)  
oil on canvas  
54 x 72 in. (137.2 x 183 cm.)  
Painted in 2007.

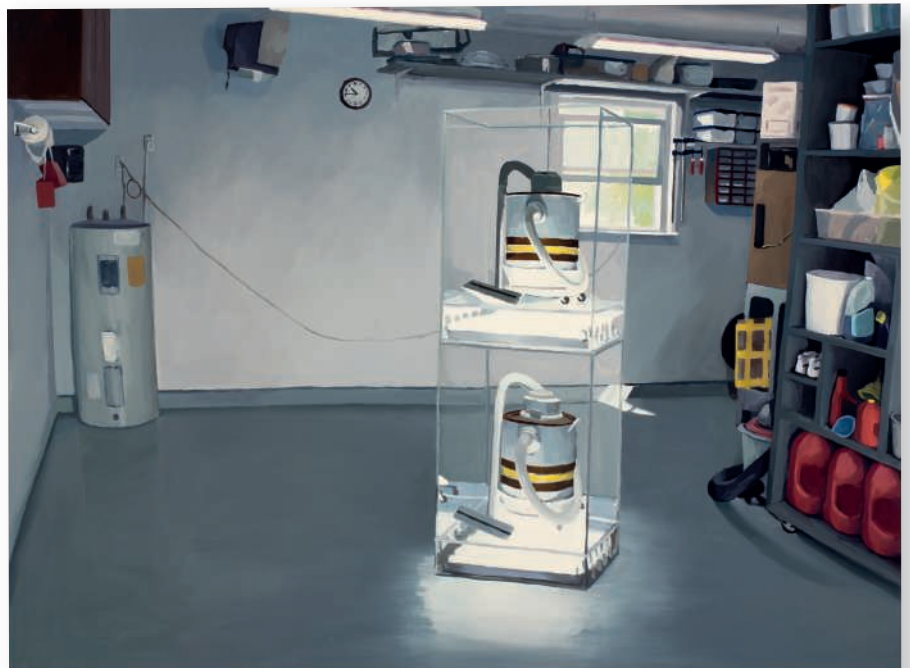
\$5,000-7,000

**PROVENANCE**

Plane Space, New York  
Acquired from the above by the present owner,  
2007

**EXHIBITED**

New York, Plane Space, *Cynthia Daignault*,  
March-April 2007.



# Melva Bucksbaum

380

## BRYAN HUNT (B. 1947)

### *Flume I*

incised with the artist's signature 'Bryan Hunt' (lower edge)

cast aluminum

130 x 36 x 36 in. (330.2 x 91.4 x 91.4 cm.)

Executed in 2006. This work is number two from an edition of four.

\$15,000-20,000

### PROVENANCE

Baldwin Gallery, Aspen

Acquired from the above by the present owner, 2007

### EXHIBITED

Aspen, Baldwin Gallery, *Bryan Hunt: New Work*, July-September 2007.



Roy Lichtenstein, *Brushstroke*, 1996. Museo Nacional Centro de Arte Reina Sofia, Madrid. © Estate of Roy Lichtenstein.  
Photo: ART on FILE, Inc. / Getty Images.







# Melva Bucksbaum



381

## ERNST WILHELM NAY (1902-1968)

*Untitled*

ink, graphite and oil on paperboard  
19 ½ x 18 in. (49.5 x 45.7 cm.)  
Executed in 1968.

\$5,000-7,000

### PROVENANCE

Estate of Ernst Wilhelm Nay, Cologne  
Mary Boone Gallery, New York  
Acquired from the above by the present owner

### EXHIBITED

New York, Mary Boone and New York, Michael  
Werner, *Ernst Wilhelm Nay Drawings*, September-  
October 2012.



382

## ERNST WILHELM NAY (1902-1968)

*Untitled*

dated '1952' (on the reverse)  
ink on paper  
21 ¼ x 26 ½ in. (53.9 x 67.3 cm.)  
Painted in 1952.

\$5,000-7,000

### PROVENANCE

Estate of the Ernst Wilhelm Nay, Cologne  
Mary Boone Gallery, New York  
Acquired from the above by the present owner

### EXHIBITED

New York, Mary Boone and New York, Michael  
Werner, *Ernst Wilhelm Nay Drawings*, September-  
October 2012.



383

**JIM DINE (B. 1935)**

*Artichokes on the Rue Madame*

signed, titled and dated 'ARTICHOKES ON RUE MADAME Jim Dine 2014' (lower right)  
charcoal, pastel and watercolor on two joined sheets of paper  
29 x 40 ½ in. (73.6 x 102.9 cm.)  
Executed in 2014.

\$12,000-18,000

**PROVENANCE**

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



384

**CLEVE GRAY (1918-2004)**

*The Mosque, Cordova*

signed and dated 'Gray-'59' (lower right)  
oil on canvas  
72 x 95 ⅞ in. (182.9 x 243.5 cm.)  
Painted in 1959.

\$6,000-8,000

**PROVENANCE**

Estate of Cleve Gray, Connecticut  
Morrison Gallery, Kent  
Acquired from the above by the present owner



# Melva Bucksbaum



385

## BRAD KAHLHAMER (B. 1956)

### *Owl Creek Totem*

signed and dated 'BRAD KAHLHAMER 2010' (lower right); signed again, titled and dated again "'Owl Creek Totem" Brad Kahlhamer 2010' (on the reverse)  
gouache, watercolor and ink on paper  
46 ½ x 39 ¾ in. (118.1 x 101 cm.)  
Executed in 2010.

\$3,000-5,000

#### PROVENANCE

Acquired directly from the artist by the present owner



386

## BRAD KAHLHAMER (B. 1956)

### *Inside A US State Park*

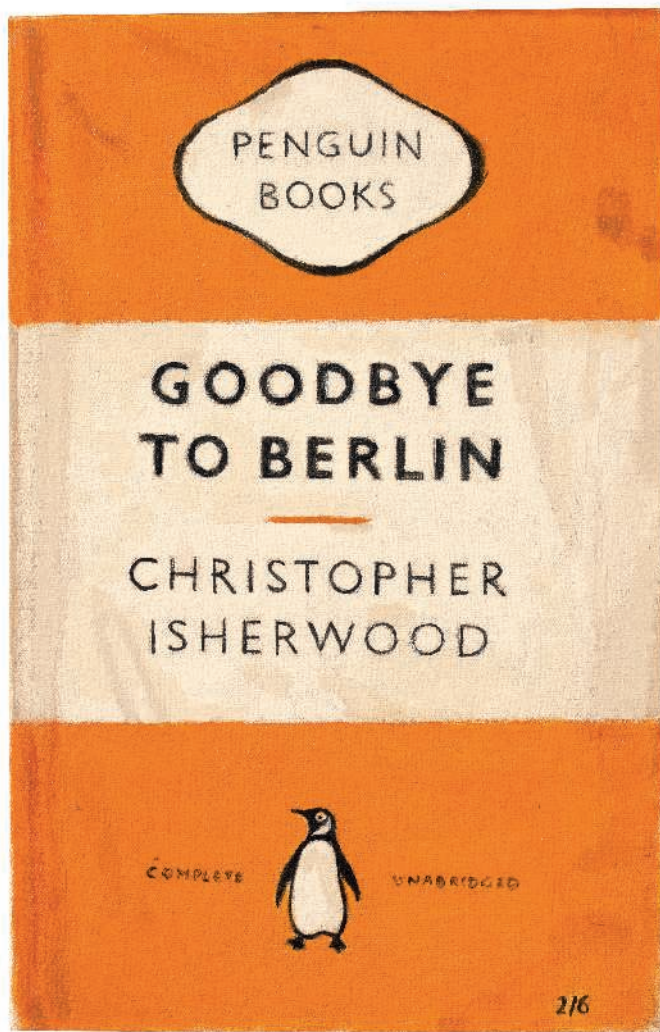
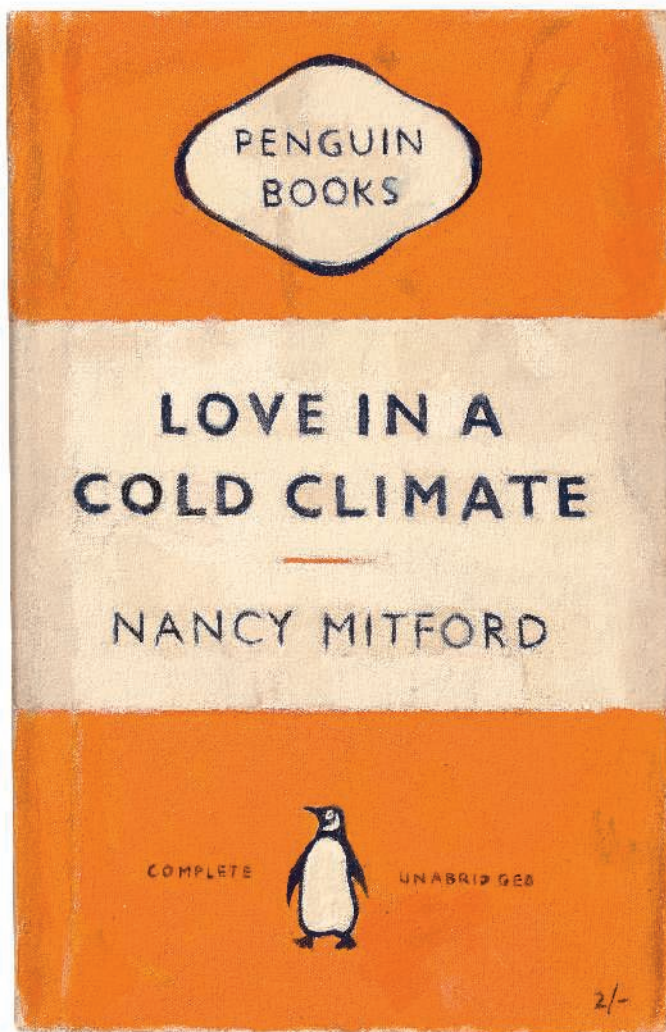
signed, titled, and dated 'U.S. STATE PARK BRAD KAHLHAMER 2001' (lower right)  
gouache, watercolor and ink on paper  
27 ¾ x 39 ½ in. (70.2 x 100.3 cm.)  
Executed in 2001.

\$3,000-5,000

#### PROVENANCE

Deitch Projects, New York  
Acquired from the above by the present owner, 2001





387

**DUNCAN HANNAH (B. 1952)**

*Love in a Cold Climate*

signed, titled and dated 'Duncan Hannah 0/0 Love in a Cold Climate 4 07.'  
(on the reverse)  
oil on canvas  
14 x 9 in. (35.6 x 22.9 cm.)  
Painted in 2007.

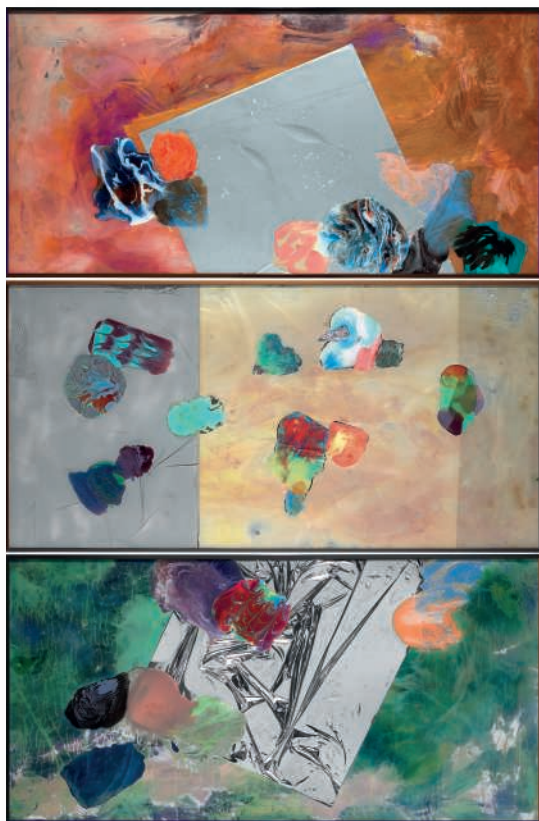
*Goodbye To Berlin*

signed, titled and dated 'Duncan Hannah 6 07 Goodbye To Berlin'  
(on the reverse)  
oil on canvas  
14 x 9 in. (35.6 x 22.9 cm.)  
Painted in 2007.

\$2,000-3,000

**PROVENANCE**

James Graham & Sons, New York  
Acquired from the above by the present owner



**388**

**ALEX DA CORTE (B. 1980)**

*Tremelo*

pigment, rubber, mirror and foil in artist's frame, in three parts

each: 28 7/8 x 56 1/4 in. (73.3 x 142.9 cm.)

installation dimensions: 88 7/8 x 56 1/4 in. (225.1 x 142.9 cm.)

Executed in 2013.

\$20,000-30,000

**PROVENANCE**

The Still House Group, New York

Acquired from the above by the present owner



**389**

**OSCAR MURILLO (B. 1986)**

*Untitled (Synthetic Trash Paintings)*

oil, spray paint, dirt and tape on canvas

32 1/8 x 31 1/2 in. (81.6 x 80 cm.)

Executed in 2011.

\$20,000-30,000

**PROVENANCE**

Private collection, Los Angeles

Private collection, London

Acquired from the above by the present owner



**390**

**HEIMO ZOBERNIG (B. 1958)**

*Untitled*

Swarovski round stones and acrylic on canvas  
39 ¾ x 39 ¾ in. (100 x 100 cm.)  
Executed in 2007.

\$15,000-20,000

**PROVENANCE**

Galerie Meyer Kainer, Vienna  
Acquired from the above by the present owner



**391**

**ALEX HUBBARD (B. 1975)**

*Rambo's Nephew II*

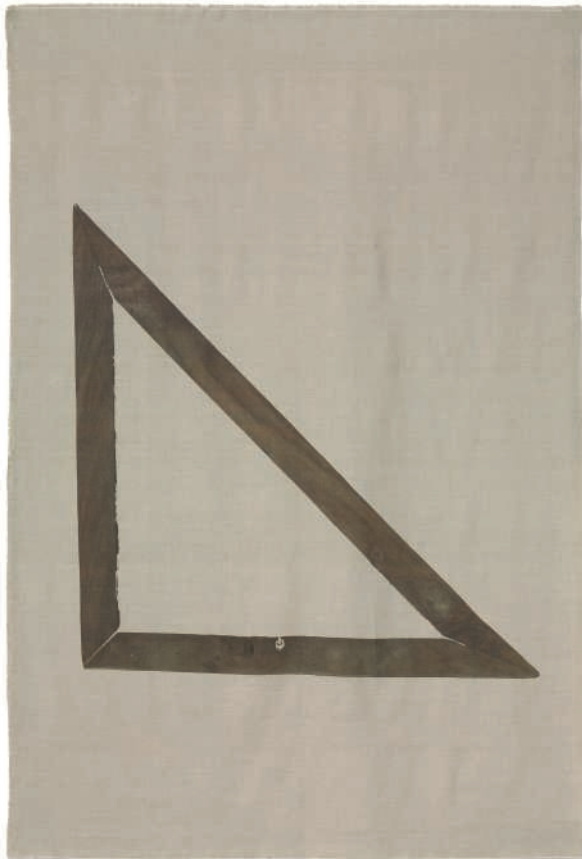
fiberglass, epoxy resin and acrylic on canvas  
51 x 45 ¼ in. (129.5 x 114.9 cm.)  
Executed in 2010. This work is accompanied by a  
certificate of authenticity signed by the artist.

\$25,000-35,000

**PROVENANCE**

House of Gaga, Mexico City  
Acquired from the above by the present owner





**392**

**WADE GUYTON (B. 1972)**

*Untitled*

Epson UltraChrome inkjet on linen

64 x 43 ¾ in. (162.6 x 111.1 cm.)

Executed in 2004. This work is accompanied by a certificate of authenticity signed by the artist.

\$40,000-60,000

**PROVENANCE**

Galerie Francesca Pia, Bern

Acquired from the above by the present owner



**393**

**ANDISHEH AVINI (B. 1974)**

*Untitled (AA.8535)*

silkscreen ink and marquetry on wood

40 x 25 in. (101.6 x 63.5 cm.)

Executed in 2014.

\$8,000-12,000

**PROVENANCE**

Marianne Boesky Gallery, New York

Acquired from the above by the present owner



394

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

*Untitled*

ink and pastel on archival gator board

95 x 47 in. (241.3 x 119.4 cm.)

Executed in 2014.

\$30,000-50,000

**PROVENANCE**

Greene Exhibitions, Los Angeles

Acquired from the above by the present owner





395

**JAMES PROSEK (B. 1975)**

*Untitled*

signed and dated 'James Prosek 2015' (on the reverse)

acrylic and oil on panel

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

Executed in 2014.

\$20,000-30,000

**PROVENANCE**

Private collection, Connecticut



396

**THOMAS HOUSEAGO (B. 1972)**

*Wood Mask (Owl)*

oil stick and graphite on found wood  
34 1/8 x 27 7/8 x 7/8 in. (86.4 x 71.1 x 2.5 cm.)  
Executed in 2008.

\$20,000-30,000

**PROVENANCE**

Herald St, London  
Private collection, London

**EXHIBITED**

London, Herald St, *Bastards: Thomas Houseago*, October-November 2008.



397

**FRIEDRICH KUNATH (B. 1974)**

*My Secret*

titled 'my secret' (lower right); signed and dated 'F. Kunath 2010'  
(on the overlap)  
acrylic, ink, graphite, felt pen and watercolor on canvas  
72 1/2 x 40 7/8 in. (184 x 104 cm.)  
Executed in 2010.

\$18,000-25,000

**PROVENANCE**

White Cube, London  
Private collection, United States  
Private collection, United Kingdom





**398**

**ADAM PENDLETON (B. 1984)**

*Moon #3 (LAB)*

signed and dated 'Adam Pendleton '07'  
(on the overlap)

silkscreen on canvas

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

Executed in 2007.

\$8,000-12,000

**PROVENANCE**

Roberts & Tilton, Los Angeles

Acquired from the above by the present owner



**399**

**ISRAEL LUND (B. 1980)**

*Untitled*

signed twice and dated 'Israel Lund 2013'  
(on the reverse)

acrylic on canvas

44 x 34 in. (112 x 86.5 cm.)

Painted in 2013.

\$7,000-10,000

**PROVENANCE**

Eleven Rivington, New York

Private collection

Bill Brady Gallery, Kansas City

Acquired from the above by the present owner





**400**

**MARK FLOOD (B. 1957)**

*Red Dust*

UV ink on canvas  
60 x 51 ½ in. (152.4 x 130.8 cm.)  
Executed in 2015.

\$30,000-50,000

**PROVENANCE**

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



**401**

**ADAM MCEWEN (B. 1965)**

*Untitled*

signed and dated 'A. McEwen 2012'

(on the reverse)

graphite mounted on aluminum panel

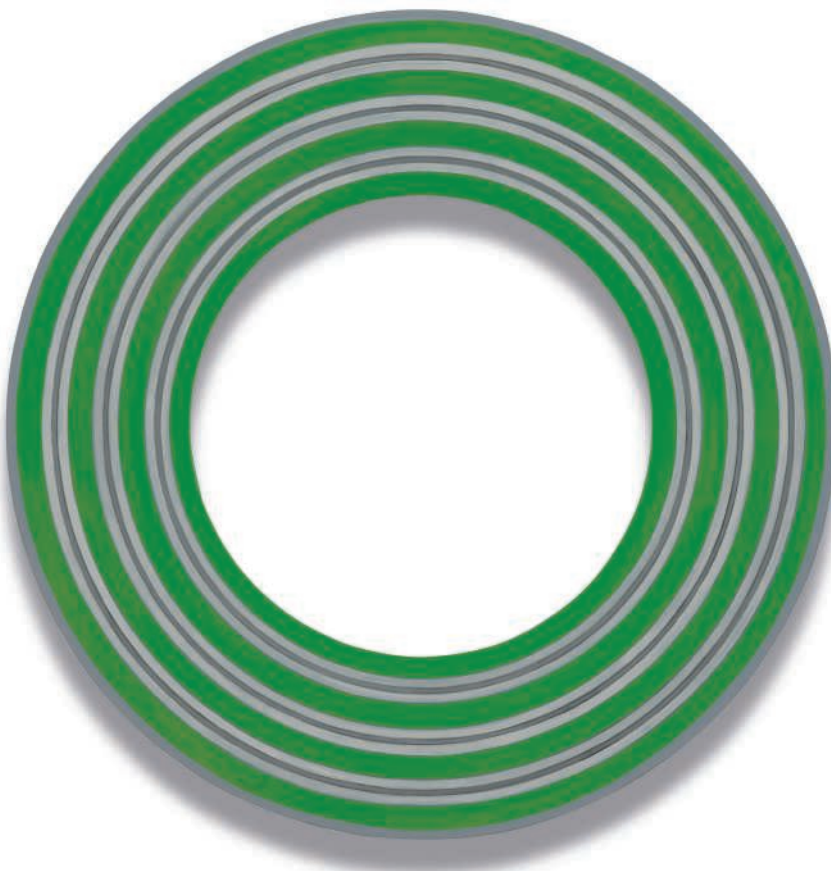
diameter: 28 in. (71.1 cm.)

Executed in 2012.

\$20,000-30,000

**PROVENANCE**

Acquired directly from the artist by the present owner



**402**

**BLAIR THURMAN (B. 1961)**

*Kreme de Mental*

acrylic on shaped canvas laid down on panel

61 ½ x 62 ½ x 5 ¼ in. (156.2 x 158.8 x 13.3 cm.)

Painted in 2013.

\$25,000-35,000

**PROVENANCE**

Gagosian Gallery, New York

Acquired from the above by the present owner





403

**MARK FLOOD (B. 1957)**

*Jungle Haunt*

signed, titled and dated '1-4-2012 Mark Flood "JUNGLE HAUNT"  
(on the reverse)

acrylic on canvas

71 ¾ x 48 in. (182.2 x 121.9 cm.)

Painted in 2012.

\$20,000-30,000

**PROVENANCE**

Zach Feuer Gallery, New York

Acquired from the above by the present owner



**404**

**JEFF KOONS (B. 1955)**

*Donkey*

mirror-polished stainless steel

24 5/8 x 18 1/4 in. (62 x 36.4 cm.)

Executed in 1997. This work is number sixteen from an edition of fifty.

\$20,000-30,000

**PROVENANCE**

Private collection, Switzerland

Acquired from the above by the present owner

**EXHIBITED**

London, Institute of Contemporary Art, *Artists' Favourites: Act 2*, July-September 2004 (another example exhibited).

Brooklyn, Luhring Augustine Gallery, *White Trash*, May-June 2017 (another example exhibited).



**405**

**MATT JOHNSON (B. 1978)**

*Meteorite (Duchamp)*

iron with steel stand

overall: 23 1/4 x 12 x 5 1/2 in. (59.1 x 30.5 x 14 cm.)

Executed in 2010. This work is from an edition of three.

\$10,000-15,000

**PROVENANCE**

Blum & Poe, Los Angeles

Acquired from the above by the present owner



406

**RACHEL LACHOWICZ (B. 1964)**

*Conscious/Unconscious*

lipstick, resin, wax and cloth, in three parts

seated figure: 16 x 20 ½ x 16 ½ in. (40.6 x 52.1 x 41.9 cm.)

standing figure: 25 x 12 ½ x 20 ½ in. (63.5 x 31.8 x 52.1 cm.)

kneeling figure: 13 ¾ x 13 x 26 ¼ in. (34.9 x 33 x 66.7 cm.)

installation dimensions variable

Executed in 1994.

\$20,000-30,000

**PROVENANCE**

Shoshana Wayne Gallery, Santa Monica

Acquired from the above by the present owner, 1994





407

**SANDRO CHIA (B. 1946)**

*Boy and Dog*

signed 'chia' (lower right)  
oil on canvas  
51 ½ x 38 ¾ in. (130.8 x 98.4 cm.)  
Painted in 1984.

\$20,000-30,000

**PROVENANCE**

Galerie Thaddaeus Ropac, Salzburg  
Anon. sale; Sotheby's, New York, 19 February 1988, lot 119  
Private collection  
Anon. sale; Sotheby's, New York, 19 May 1999, lot 118  
Acquired at the above sale by the present owner

408

**VIOLA FREY (1933-2004)**

*Amphora VI*

glazed ceramic  
84 ¼ x 47 x 47 in. (214 x 119.4 x 119.4 cm.)  
Executed in 1999.

\$50,000-70,000

**PROVENANCE**

Nancy Hoffman Gallery, New York  
Acquired from the above by the present owner

**EXHIBITED**

New York, Nancy Hoffman Gallery, *Viola Frey*, May-June 1999.







PROPERTY FROM A PRIVATE COLLECTION

**409**

## **DAVID BATES (B. 1952)**

### *Self Portrait*

signed 'BATES' (upper left); dated '97' (upper right); signed again, titled and dated again 'DAVID BATES -SELF Portrait- 1997' (on the reverse)

oil on panel

48 x 35 7/8 in. (121.9 x 91.1 cm.)

Painted in 1997.

\$30,000-50,000

### **PROVENANCE**

Charles Cowles Gallery, New York

Acquired from the above by the present owner

410

**SYLVIE FLEURY (B. 1961)**

*Mushroom (Silver over KK11 4x over BC  
08 XL Blue)*

fiberglass and metallic car paint

51 1/8 x 43 1/4 x 43 1/4 in. (130.1 x 109.9 x 109.9 cm.)

Executed in 2006.

\$25,000-35,000

**PROVENANCE**

Galerie Thaddaeus Ropac, Paris

Acquired from the above by the present owner





411

**JENNIFER STEINKAMP**  
**(B. 1958)**

*Madame Curie 2*

signed 'Jennifer Steinkamp' (on the master DVD)

video installation

dimensions variable

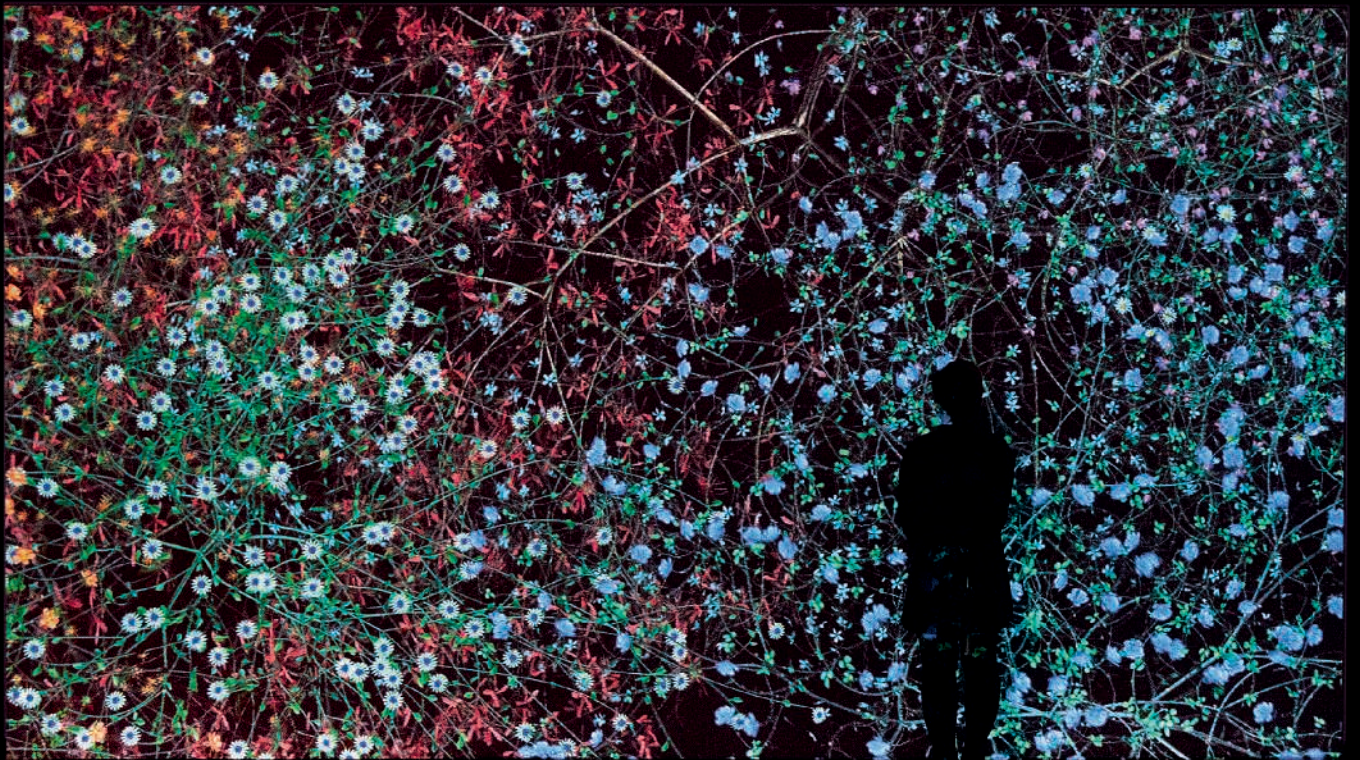
Executed in 2011. This work is number three  
from an edition of three and is accompanied by a  
certificate of authenticity signed by the artist.

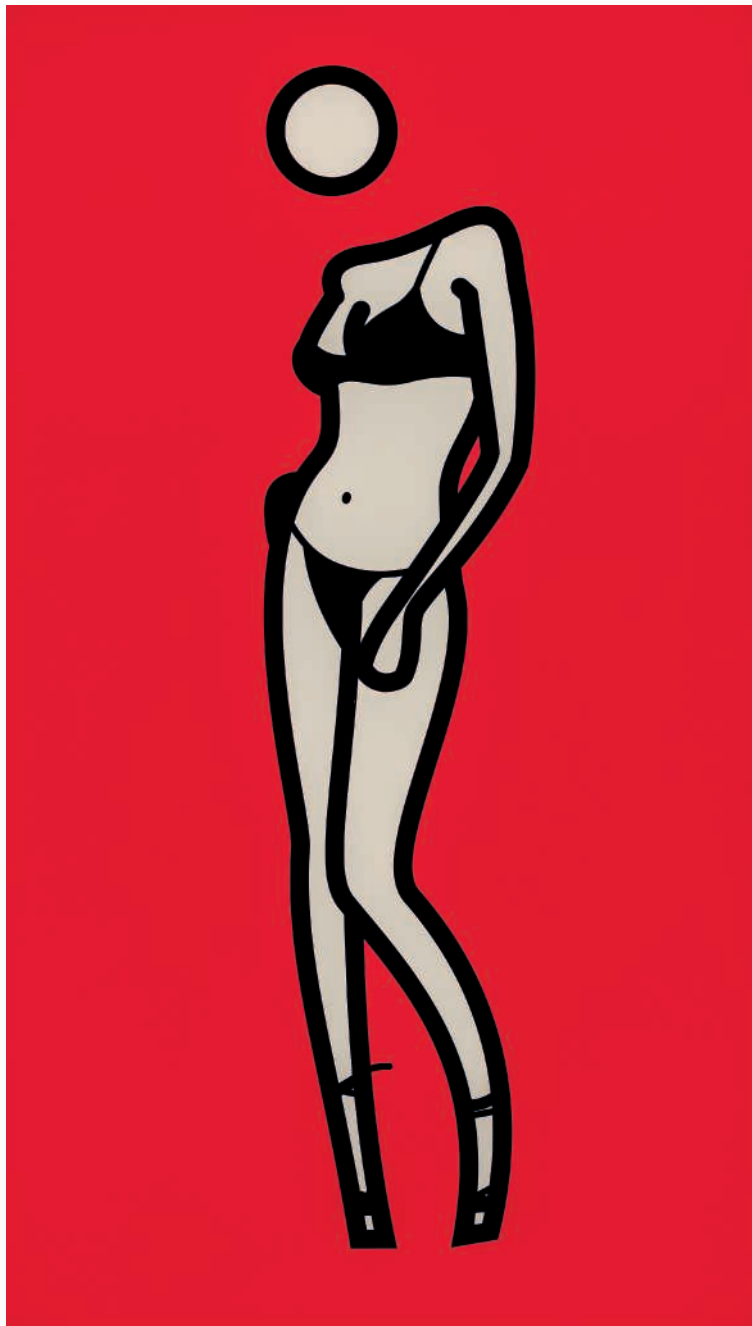
\$35,000-45,000

**PROVENANCE**

Lehmann Maupin Gallery, New York

Acquired from the above by the present owner





PROPERTY FROM A CALIFORNIA COLLECTION

**412**

**JULIAN OPIE (B. 1958)**

*Woman posing in underwear.1*

signed 'Julian Opie' (on the overlap)

vinyl on wooden stretcher

92 x 52 in. (233.7 x 132.1 cm.)

Executed in 2003.

\$30,000-50,000

**PROVENANCE**

Björn Wetterling Gallery, Stockholm

Acquired from the above by the present owner, 2006





413

**MANOLO VALDÉS (B. 1942)**

*Mariposas*

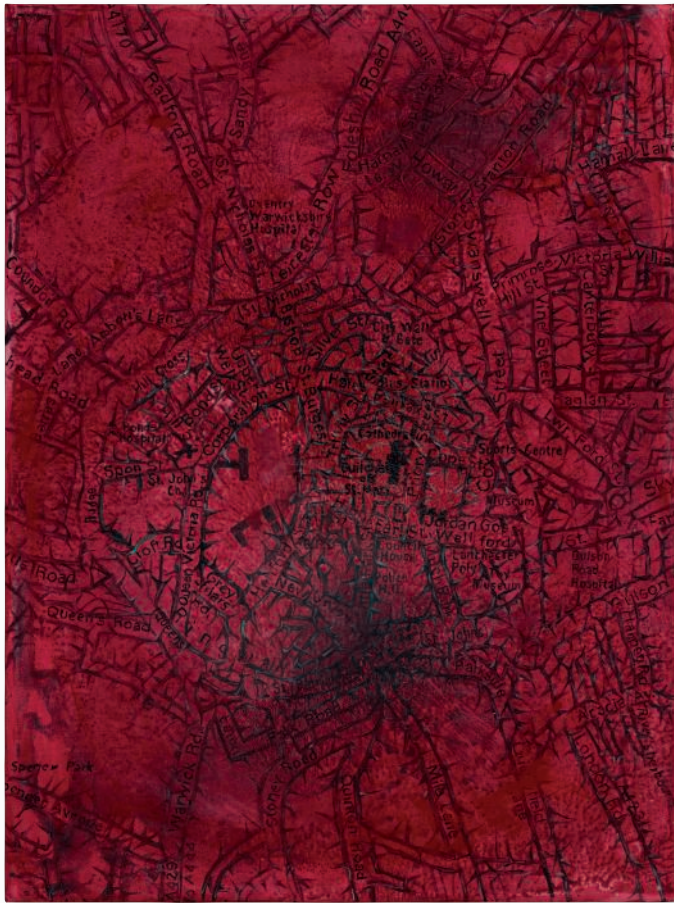
incised with the artist's initials and number 'MV 5/8' (lower edge)  
bronze  
25 ¼ x 30 ¾ x 18 ⅞ in. (64 x 78 x 48 cm.)  
Executed in 2008. This work is number five from an edition of eight.  
\$60,000-80,000

**PROVENANCE**

Galería Marlborough, Madrid  
Acquired from the above by the present owner

**EXHIBITED**

Loire Valley, Château du Chambord, *Manolo Valdés à Chambord*, April-September 2010, pp. 206-207 (another example exhibited and illustrated).



PROPERTY FROM THE COLLECTION OF  
MARY JANE GARTH

**414**

**GUILLERMO KUITCA  
(B. 1961)**

*Untitled*

signed, titled and dated "UNTITLED" Kuitca 1990'  
(on the reverse)

acrylic on canvas

40 x 30 in. (101.6 x 76.2 cm.)

Painted in 1990.

\$30,000-50,000

**PROVENANCE**

Thomas Solomon's Garage, Los Angeles

Acquired from the above by the present owner,  
1990



**415**

**ARTURO HERRERA (B. 1959)**

*Stay the Same (Cream)*

felt

96 x 14 ¼ in. (243.8 x 36.2 cm.)

Executed in 2001.

\$20,000-30,000

**PROVENANCE**

Brent Sikkema Gallery, New York

Acquired from the above by the present owner





416

## JUAN GENOVÉS (B. 1930)

### *Indicio*

signed and dated 'genovés 11' (lower right); signed again, titled and dated again 'Genovés "Indicio" 2011' (on the reverse)

acrylic on canvas mounted on wood

43 1/8 x 35 1/2 in. (109.5 x 90.2 cm.)

Painted in 2011.

\$30,000-50,000

### PROVENANCE

Galeria Marlborough, Madrid

Acquired from the above by the present owner





417

**PHILIPPE PASQUA (B. 1965)**

*Untitled*

oil on paper laid down on canvas

78 ¾ x 63 in. (200 x 160 cm.)

Painted *circa* 2000.

\$20,000-30,000

**PROVENANCE**

Galerie LC, Paris

Acquired from the above by the present owner





THE ESTHER B. FERGUSON COLLECTION: A LEGACY OF ART AND PATRONAGE

418

# **MALCOLM MORLEY (B. 1931)**

## *Maroon Bells*

oil on linen and watercolor on paper collage

28 ¼ x 36 in. (71.7 x 91.4 cm.)

Executed in 1998.

\$30,000-50,000

### PROVENANCE

Sperone Westwater, New York

Baldwin Gallery, Aspen

Acquired from the above by the present owner, 2003

### EXHIBITED

New York, Sperone Westwater, *Malcolm Morley*, February-March 1999, pl. 5 (illustrated).

Charleston, Gibbes Museum of Art, *Modern Masters from the Ferguson Collection*, April-August 2010.

*"I'm a painter of sensations, of seeing, not from memory of seeing...So what I endeavor to do is to have what I'm painting right dead set in front of me, so there's no looking back and forwards. I'm painting what I'm seeing, that sensation, immediately."*

-Malcolm Morley



419

## YUE MINJUN (B. 1962)

*Liu Chunhua-Chairman Mao Goes to Anyuan*

signed and dated 'Yue Minjun 2003' (lower left); signed again in Chinese and dated again '2003 Yue Minjun' (on the reverse)

oil on canvas

82 3/4 x 63 in. (210.2 x 160 cm.)

Painted in 2003.

\$60,000-80,000

### PROVENANCE

The Estella Collection, Beijing

Anon. sale; Sotheby's, New York, 17 September 2008, lot 108

Acquired at the above sale by the present owner

### EXHIBITED

Denmark, Louisiana Museum of Modern Art and Jerusalem, Israel Museum, *Made in China: Works from the Estella Collection*, March 2007-March 2008, pp. 380-381 (illustrated).

Nova Southeastern University, Museum of Art Fort Lauderdale, *With You I Want To Live: Contemporary Paintings, Sculpture and Photographs From Two Private Fort Lauderdale Collections*, April-March 2010, p. 85 (illustrated).



420

**ZHANG HUAN (B. 1965)**

*Ash Head No. 25*

ashes, iron and wood

26 ¾ x 28 ¾ x 20 ½ in. (68 x 72 x 52 cm.)

Executed in 2007.

\$10,000-15,000

**PROVENANCE**

Max Lang Gallery, New York

Acquired from the above by the present  
owner, 2008





421

# **KOEN VAN DEN BROEK (B. 1973)**

## *Mexican Town in the Morning*

signed, titled and dated 'Koen van den Broek 'Mexican Town in the Morning' 2004' (on the reverse)

oil on canvas

78 ¾ x 76 ½ in. (200 x 194.6 cm.)

Painted in 2004.

\$25,000-35,000

### **PROVENANCE**

White Cube, London

Acquired from the above by the present owner

### **LITERATURE**

*Koen van den Broek: Curbs and Cracks*, exh. cat., Ghent, Stedelijk Museum voor Actuele Kunst, 2010, p. 161 (illustrated).

C. van Eecke, "Resentment Unresolved Canonising Koen van den Broek," *Metropolis M*, no. 6, 6 March 2010.





**422**

**DAVID BENJAMIN SHERRY (B. 1981)**

*Xibalba*

chromogenic print flush-mounted on aluminum

72 x 91 ½ in. (182.9 x 232.4 cm.)

Executed in 2011. This work is number three from an edition of three plus two artist's proofs.

\$5,000-7,000

**PROVENANCE**

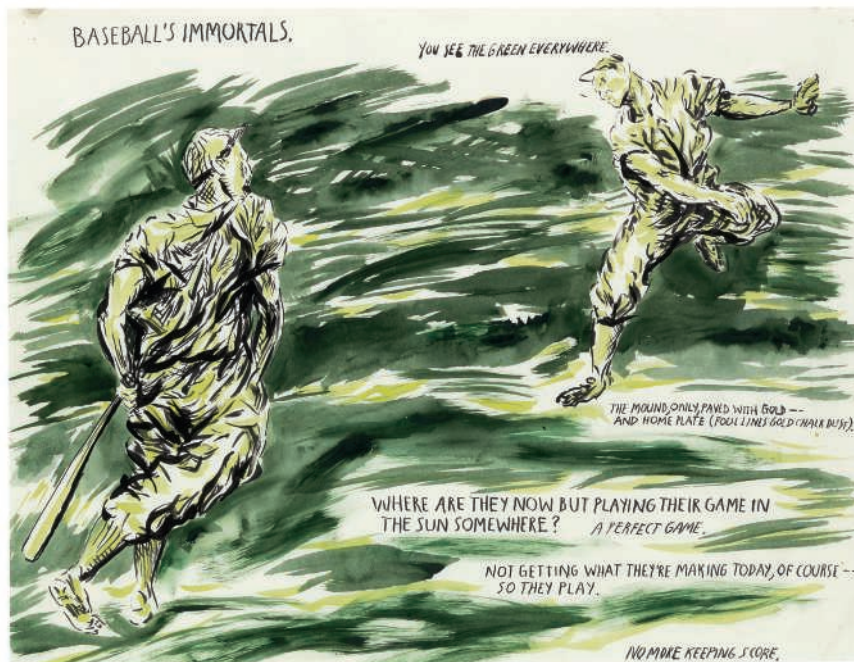
Salon 94, New York

Private collection

Acquired from the above by the present owner

**EXHIBITED**

London, Saatchi Gallery, *Out of Focus: Photography*, September-November 2012, n.p. (another example exhibited and illustrated).



423

## RAYMOND PETTIBON (B. 1957)

*No Title (Baseball's Immortals)*

signed and dated 'Raymond Pettibon 2004' (on the reverse); titled 'BASEBALL'S IMMORTALS.' (upper left)  
watercolor and ink on paper  
18 x 23 ¼ in. (45.7 x 59.1 cm.)  
Executed in 2004.

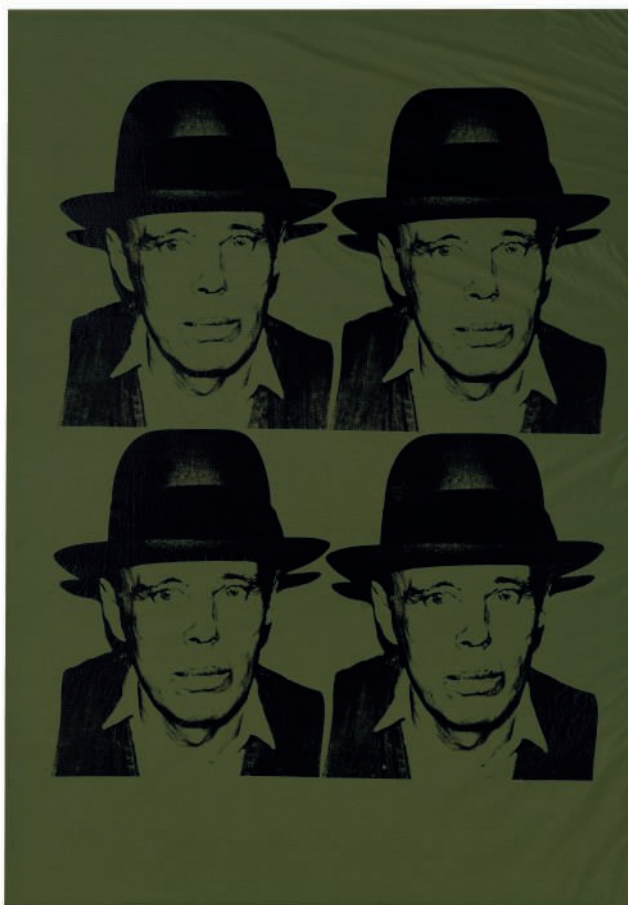
\$18,000-25,000

### PROVENANCE

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

### EXHIBITED

New York, David Zwirner Gallery, *Raymond Pettibon: New Work*, November-December 2004.



424

## ANDY WARHOL (1928-1987)

*Joseph Beuys*

screenprint on laundry bag  
53 ¾ x 41 ⅞ in. (136.5 x 106.4 cm.)  
Executed circa 1980. This work is from a small unnumbered edition.

\$50,000-70,000

### PROVENANCE

The Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts Inc., New York  
Tom Cugliani, New York  
Acquired from the above by the present owner

### LITERATURE

F. Feldman and J. Schellmann, eds., *Andy Warhol Prints: A Catalogue Raisonné 1962-1987*, New York, 2003, p. 304, no. IIIC.49 (another example illustrated).





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, NEW YORK

**425**

## **ROBIN RHODE (B. 1976)**

### *Untitled (Schooled Chairs)*

stamped with the artist's signature and number 'Robin Rhode ed 3/5 + 1 A.P.' (on the reverse of each element)

chromogenic print flush-mounted on aluminum and face-mounted to Plexiglas, in sixteen parts

each: 11 7/8 x 17 3/4 in. (30 x 45.1 cm.)

installation dimensions: 53 7/8 x 77 7/8 (136.8 x 197.8 cm.)

Executed in 2005. This work is number three from an edition of five plus one artist's proof.

\$15,000-20,000

#### **PROVENANCE**

Modern Art Interiors, Los Angeles

Acquired from the above by the present owner

#### **LITERATURE**

*Robin Rhode: Walk Off*, exh. cat., London, Hayward Gallery, 2007, pp. 74-75 (illustrated).



426

**EBERHARD HAVEKOST (B. 1967)**

*Cut 2, B10*

signed, titled and dated 'Havekost B10 CUT 2' (on the reverse)

oil on canvas

59 x 39 ¼ in. (149.9 x 99.7 cm.)

Painted in 2010.

\$20,000-30,000

**PROVENANCE**

Galerie Gebr. Lehmann, Dresden

Roberts & Tilton, Los Angeles

Acquired from the above by the present owner

**EXHIBITED**

Los Angeles, Roberts & Tilton, *Eberhard Havekost: Take Care*,  
February-April 2011.



427

**MARCELLO LO GIUDICE  
(B. 1957)**

*Eden Universo*

signed, titled and dated 'Eden Universo Lo giudice  
2015' (on the reverse)

oil and pigment on canvas

40 x 39 ¼ in. (101.6 x 99.7 cm.)

Painted in 2015.

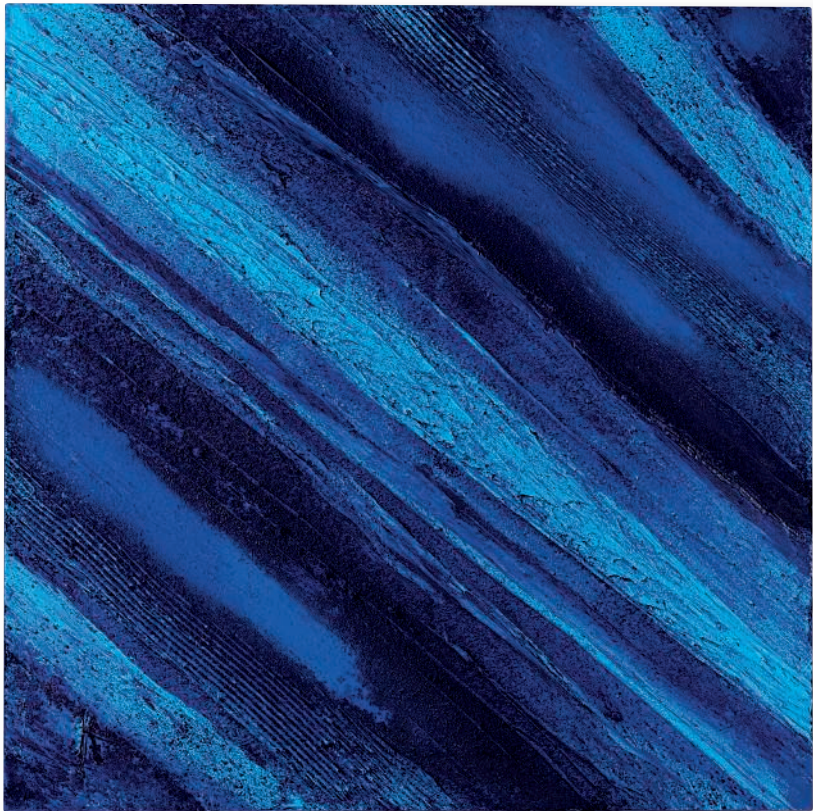
\$20,000-30,000

**PROVENANCE**

Acquired directly from the artist by the present  
owner

**EXHIBITED**

Rome, Museo nazionale delle arti del XXI secolo  
and Moscow, Ekaterina Cultural Foundation,  
*Marcello Lo Giudice: Eden, pianeti lontani*, May-  
October 2017.



428

**KEITH TYSON (B. 1969)**

*Nature Painting*

signed, titled and dated 'Nature Painting Keith  
Tyson 2006' (on the reverse)

mixed media reactions on aluminum panel

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

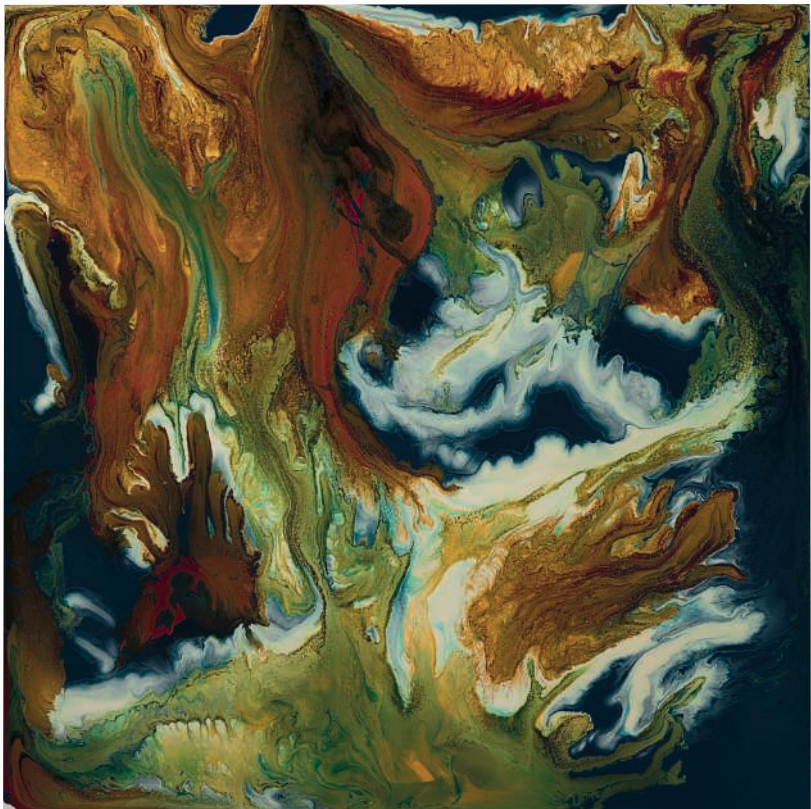
Executed in 2006.

\$20,000-30,000

**PROVENANCE**

Haunch of Venison, London

Acquired from the above by the present owner,  
2006





429

## MATTHEW BARNEY (B. 1967)

### *Cremaster 1: Goodyear*

signed and dated 'Matthew Barney 1995' (on the reverse)

gelatin silver print in self-lubricating artist's frame

overall: 32 ½ x 42 ½ in. (82.5 x 107.9 cm.)

Executed in 1995. This work is number three from an edition of six plus two artist's proofs.

\$35,000-45,000

#### PROVENANCE

Private collection, New York, acquired directly from the artist

Barbara Gladstone Gallery, New York

Acquired from the above by the present owner

#### EXHIBITED

New York, Solomon R. Guggenheim Museum, *The Hugo Boss Prize*, November 1996-January 1997.

Basel, Museum für Gegenwartskunst, *Matthew Barney: Cremaster 1*, March-June 1998, pp. 62-63 (another example exhibited and illustrated).

Hamburg, Deichtorhallen, *Emotion: Young British and American Art from the Goetz Collection*, October 1998-January 1999, pp. 96 and 181 (another example exhibited and illustrated).

Cologne, Museum Ludwig; Musée d'Art Moderne de la Ville de Paris and New York, Solomon R. Guggenheim Museum, *Matthew Barney: The CREMASTER Cycle*, June 2002-May 2003, pp. 122-23, 460 and 510 (another example exhibited and illustrated).

Munich, Sammlung Goetz, *Matthew Barney*, November-March 2008, pp. 26-27, 47 and 226-27 (another example exhibited and illustrated).

#### LITERATURE

K. Schampers, *Matthew Barney: Pace Car for the Hubris Pill*, Rotterdam, 1995, pp. 38-39 (another example illustrated).

U. Grosenick and B. Riemschneider, *Art at the Turn of the Millennium*, New York, 1999, p. 60, no. 4 (another example illustrated).



430

**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 ½ x 65 ½ in. (135.9 x 166.4 cm.)  
Executed in 1999. This work is number eight from an edition of ten plus three artist's proofs.

\$15,000-20,000

**PROVENANCE**

Luhring Augustine, New York  
Acquired from the above by the present owner, 2000

**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*, April-August 2002, no. 35 (another example exhibited and illustrated).



431

**VIK MUNIZ (B. 1961)**

*Donald Judd (Pictures of Dust)*

signed and dated 'Vik Muniz 2000' (on a paper label affixed to the reverse)  
Cibachrome print  
96 x 45 in. (243.8 x 114.3 cm.)  
Executed in 2000. This work is number four from an edition of ten plus five artist's proofs.

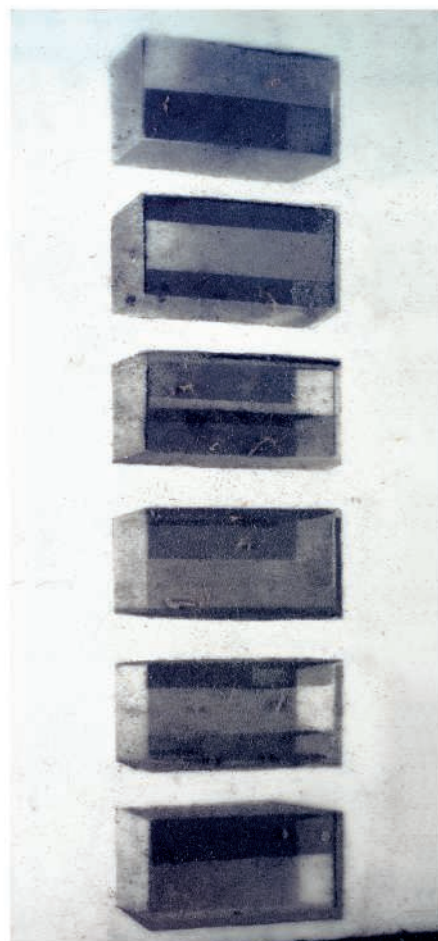
\$12,000-18,000

**PROVENANCE**

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

**LITERATURE**

*Vik Muniz*, exh. cat., Museo d'Arte Contemporanea, Rome, 2003, p. 136 (another example illustrated).  
J. Elkins, M. Dos Anjos and S. Rice, *Obra Incompleta: Vik Muniz*, Rio de Janeiro, 2004, p. 238 (another example illustrated).  
L. Martin, ed., *Reflex: A Vik Muniz Primer*, New York, 2005, p. 72 (another example illustrated).  
V. Muniz and P. Corrêa do Lago, *Vik Muniz: obra completa, 1987-2009: catálogo raisonné*, Rio de Janeiro, 2009, p. 389 (another example illustrated).  
V. Muniz and P. Corrêa do Lago, *Vik Muniz: catalogue raisonné, 1987-2015: everything so far*, Rio de Janeiro, 2015, p. 431 (another example illustrated).



432

**TONY OURSLER (B. 1957)**

*It Never Happened*

painted wood, fiberglass, metal tripod, DVD, DVD  
Player and video projector

40 ¼ x 17 ¼ x 15 in. (102.2 x 43.8 x 38.1 cm.)

Executed in 1998.

\$15,000-20,000

**PROVENANCE**

Metro Pictures, New York

Acquired from the above by the present owner





° 433

## RICHARD ARTSCHWAGER (1923-2013)

*Untitled*

wood and metal hardware  
56 ½ x 65 x 20 ⅞ in. (143.5 x 165.1 x 53 cm.)  
Executed in 1994.

\$10,000-15,000

### PROVENANCE

Mary Boone Gallery, New York  
Acquired from the above by the present owner, 1994

### EXHIBITED

New York, Mary Boone Gallery, *Richard Artschwager*, October-December 1994.

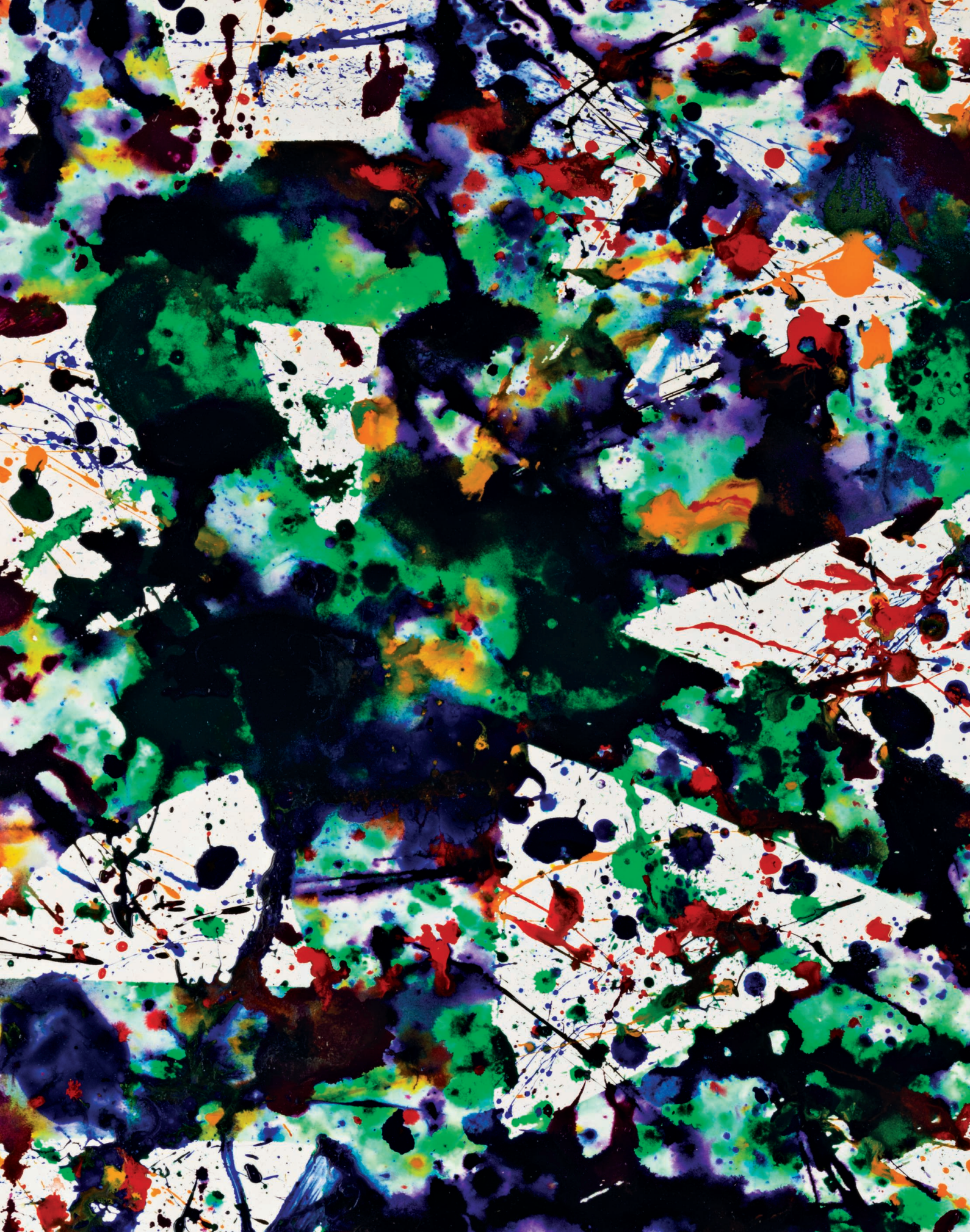
**VISIONARIES** Works from the Emily and Jerry Spiegel Collection

*"In art, as in life, there are things to look at; some are trying to attract our attention harder than others, but this is always changing..."*

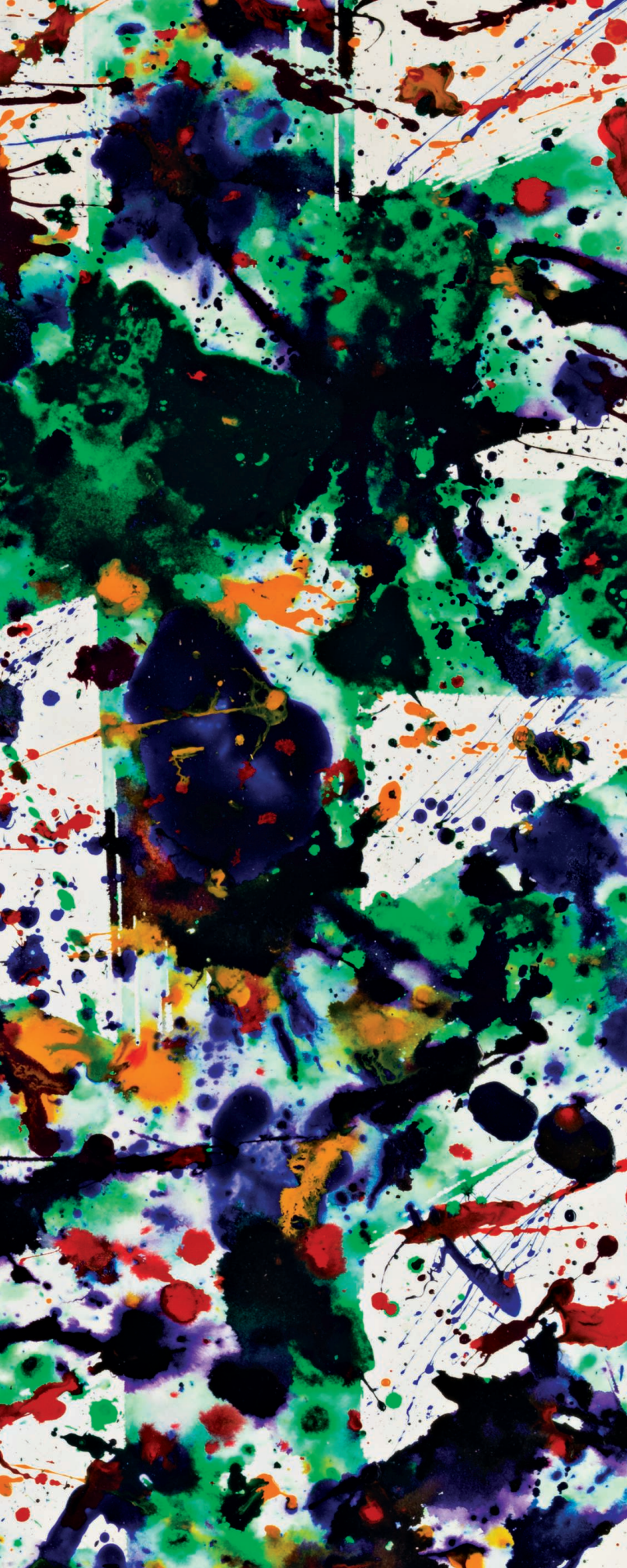
-Richard Artschwager











## **on paper** | online

23 February-2 March 2018

Lot 1007. Sam Francis, *Untitled*, 1978 (detail). © 2018 Sam Francis Foundation, California / Artists Rights Society (ARS), New York.







# CHRISTIE'S

## on paper | online

### POST-WAR AND CONTEMPORARY ART

23 February-2 March 2018

#### VIEWING

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

Saturday	24 February	10 am - 5 pm
Sunday	25 February	1 pm - 5 pm
Monday	26 February	10 am - 5 pm
Tuesday	27 February	10 am - 5 pm
Wednesday	28 February	10 am - 5 pm

In addition to these public viewing dates, all works are available to be seen by appointment until the sale closes. Please email [pwconline@christies.com](mailto:pwconline@christies.com) to schedule a viewing.

#### CONTACT INFORMATION

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Cataloguer  
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Versatile, ubiquitous and capable of an infinite range of opportunities, working on paper provides artists with the chance to unleash their imagination, probe their creativity, and, in the process, discover something that occasionally alters the course of their practice. Whether it be drawings, paintings, photographs or prints, works of art that use paper as their chosen support are highly prized for their sense of innovation. Post-War & Contemporary: on paper aims to celebrate this medium with many artists and at different times in their careers: from a 1938 gouache by Arshille Gorky; to a 1964 hand-colored etching by Wayne Thiebaud; to a 1999 chromogenic print from photographer Wolfgang Tillmans—this deliberately- and carefully-chosen grouping represents an array of artists both past and present who have variously turned to paper as a medium of choice or a momentary escape.

Traditionally, works on paper were regarded as preparatory studies, explorations of ideas—often executed in pencil or charcoal—the first stage before a full commitment to a more expensive medium of paint on canvas or panel. However, as art progressed through the twentieth century, works on paper came to be regarded as an essential part of the artistic process, celebrated for its insight into the artist's creative

process. In his introduction to his seminal monograph on Richard Diebenkorn's works on paper, Richard Newlin writes, "No more candid account of an artist's spontaneity and touch, of his intentions and imaginative resources, appears in the world of art than in his drawings. A drawn line is the most autobiographic and revealing mark." Hans Hofmann's works on paper, in spite of their difference in support, are striking echoes of the artist's paintings on canvas: his use of pastel lends a sense of texture, which the artist expands upon with paint in his paintings, and in many ways the paper's flatness—as opposed to the paintings, which often possess a slight three-dimensionality—is a stronger emphasis on the work's abstract quality. But, what is most engaging about the works on paper are their preparatory nature—the sketchy quality of the pastel, the imperfect borders, the overlapping (or lack thereof) of the bands of colors—elements that not only offer insight into Hofmann's creative process, but also demonstrate how successful his ideologies appear on a smaller, more intimate and more quickly-rendered scale.

On the opposite end of the spectrum, printmaking forces an artist to slow down and think deliberately and premeditatedly about the end result. As the artist must craft a negative image—whose mirrored



image will reflect the final outcome of the artwork—they are prevented from acting spontaneously and distinctively, and instead must consider how each and every mark will affect and contribute to the finished composition. At its most fundamental, printmaking is about three things: ink, the surface to be printed from, and the paper. The latter element plays the most critical role in the process, ultimately informing the nature of the final work as much as the image itself. An artist will focus much of their creative process on what type of paper to use, frequently experimenting with different types to observe the discrepancy in the images produced before arriving at an ideal option.

In spite of this meticulous commitment to design, printmaking has been an outlet for creativity long-favored by many artists, including those who engage in other artistic media. Ed Ruscha, for instance, has generated art across an array of media over the course of his career: in addition to his widely-appreciated and sought-after paintings on canvas, he has produced drawings and paintings on paper, etchings, editioned books and gelatin silver prints. Having worked for a book printer in Los Angeles, Ruscha learned the physical, mechanical process of printing, as well as an appreciation for it. Meanwhile, his photographs—such as the portfolio *Five Views from the Panhandle*—demonstrate a skillset beyond painting, drawing or printing—a skillset that requires a heightened contemplation on

compositional frame and perspective, and one in which the image is captured with the same immediacy of drawing, but is produced with a thoughtful, deliberate process similar to printmaking. Of all the artistic mediums, photography is arguably the most technologically advanced, and it is therefore ironic, perhaps, that many of today's most exciting and innovative photographers are experimenting with historical printing processes that date back to the start of the medium. One such example is Carrie Mae Weems, a contemporary photographer who, with works such as her *Kitchen Table* series, uses the processing method of platinum printing. The process was invented in the 1870s and was used most widely from 1880 until the 1930s; today, it is still recognized as one of the most stable processes, resulting in some of the most beautifully rich prints from artists including Weems. Similarly enjoyable is the work of Vera Lutter, who returns to the centuries-old technique of camera obscura to produce her photographs: through a simple pinhole, Lutter's desired image is projected inverted onto a sheet of photo-sensitive paper that she strategically hangs on the opposite wall. Like with the 1996 *Fulton Ferry Landing* series, the result is a haunting, mirrored replica of reality, achieved through a process that was arguably responsible for the genesis of photography. Lutter's works demonstrate with affirmation that, just as with drawing, painting and printmaking, the history of photography is dependent upon printing on paper.



Lot 1016. Robert Indiana, *Hug*, 1963. © 2018 Morgan Art Foundation / Artists Rights Society (ARS), New York.

Previous page: Lot 1018 Claes Oldenburg, *Feasible Monument in the Form of a Cap*, 1973; Lot 1033 Sol Lewitt, *Irregular Form 004572*, 1997; Lot 1015 Willem de Kooning, *Untitled (Woman)*, circa 1970; Lot 1037 Peter Halley, *Untitled (1 1/21/96.1)*, 1996; Lot 1007 Sam Francis, *Untitled*, 1978; Lot 1017 Robert Rauschenberg, *Corner (Anagram)*, 1995; Lot 1006 Jeff Koons, *Kangaroo*, 1999; Lot 1031 Sol Lewitt, *Irregular Form*, 1997; Lot 1096 James Brooks, *Untitled*, 1968. © 1973 Claes Oldenburg; © 2018 The LeWitt Estate / Artists Rights Society (ARS), New York; © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York; © Peter Halley; © 2018 Sam Francis Foundation, California / Artists Rights Society (ARS), New York; © Robert Rauschenberg Foundation / Licensed by VAGA, New York, NY; © Jeff Koons; © James Brooks.



PROPERTY FROM THE ESTATE OF  
WILLIAM KELLY SIMPSON

1001

**DAVID HOCKNEY (B. 1937)**

*Shower Study 2*

signed with the artist's initials, titled and dated  
'Shower Study 2 DH. '63' (lower right)  
wax crayon and graphite on paper  
12 7/8 x 9 7/8 in. (31.4 x 25.1 cm.)  
Executed in 1963.

\$12,000-18,000



1002

**WAYNE THIEBAUD (B. 1920)**

*Fish*

signed, titled, numbered and dated  
'Fish A.P. ♥ Thiebaud 1964' (lower edge)  
watercolor on etching  
image: 3 7/8 x 3 7/8 in. (9.8 x 9.8 cm.)  
sheet: 14 7/8 x 11 in. (37.8 x 27.9 cm.)  
Executed in 1964. This work is a unique,  
hand-colored artist's proof.

\$60,000-80,000



1003

**ALEXANDER CALDER (1898-1976)**

*Twining Black*

signed with the artist's monogram and dated  
'CA 71' (lower right)  
gouache and ink on paper  
43 x 10 in. (109.2 x 25.4 cm.)  
Painted in 1971.

\$30,000-50,000



1004

**SOL LEWITT (1928-2007)**

*Horizontal Brushstrokes*

signed and dated 'LeWitt 94' (lower right)  
gouache on paper  
7 1/4 x 15 in. (18.4 x 38.1 cm.)  
Painted in 1994.

\$12,000-18,000



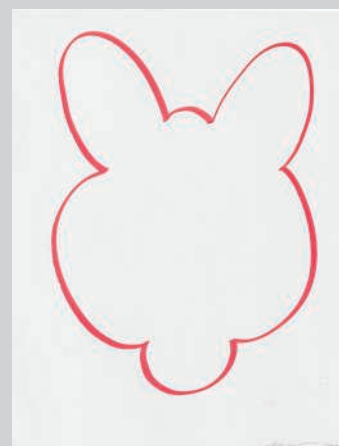
1005

**JOSEPH CORNELL (1903-1972)**

*L'Existentialiste*

signed, titled and dated 'L'Existentialiste Joseph  
Cornell 1962' (on the reverse of the backing board)  
ink and printed paper collage on Masonite in  
artist's frame  
image: 11 1/8 x 8 1/8 in. (28.3 x 20.6 cm.)  
artist's frame: 16 1/4 x 13 1/4 in. (41.3 x 33.7 cm.)  
Executed in 1962.

\$10,000-15,000



PROPERTY FROM THE COLLECTION OF  
ELIZABETH BROOKE BLAKE

1006

**JEFF KOONS (B. 1955)**

*Kangaroo*

signed and dated 'J Koons '99' (lower right)  
ink on paper  
11 1/2 x 8 3/8 in. (27.9 x 21.6 cm.)  
Drawn in 1999.

\$3,000-5,000





1007

**SAM FRANCIS (1923-1994)**

*Untitled*

signed and dated 'Sam Francis 1978' (on the reverse)

acrylic on paper

41 ¼ x 29 ½ in. (104.8 x 74.9 cm.)

Painted in 1978.

\$60,000-80,000



1008

**HANS HOFMANN (1880-1966)**

*Untitled*

signed with the artist's initials 'HH.' (lower left);  
stamped with the Estate of Hans Hofmann stamp  
and numbered 'M 519/9' (on the backing board)  
double-sided—watercolor, gouache and wax crayon  
on paper

14 ⅞ x 17 in. (35.9 x 43.2 cm.)

Executed in 1935.

\$10,000-15,000



1009

**FRANZ KLINE (1910-1962)**

*Untitled*

signed 'FRANZ KLINE' (lower right)

oil on paper

11 ½ x 16 ⅞ in. (29.2 x 42.9 cm.)

Painted circa 1950.

\$50,000-70,000



1010

**NANCY GROSSMAN (B. 1940)**

*Bound Whirling Figure*

signed and dated 'N. Grossman '75' (lower right)

lithographic crayon on coated paper

26 x 19 ½ in. (66 x 49.5 cm.)

Drawn in 1975.

\$8,000-12,000



1011

**LAURA OWENS (B. 1970)**

*Untitled*

signed, titled and dated 'L Owens Untitled 2000' (on the reverse)

acrylic, color pencil, paper collage and printed  
paper collage on paper

16 ⅞ x 12 ⅞ in. (40.9 x 30.8 cm.)

Executed in 2000.

\$4,000-6,000



1012

**NICOLE EISENMAN (B. 1963)**

*Board Room Birth*

signed 'Nicole Eisenman' (on the reverse)

watercolor, ink and color pencil on paper

11 ⅞ x 8 ⅞ in. (30.2 x 22.5 cm.)

Executed in 1994.

\$6,000-8,000



1013

**PIERRE ALECHINSKY (B. 1927)**

*Je vous avais perdu de vue*

signed and dated 'Alechinsky 1963' (lower left)  
watercolor, ink and gouache on paper laid down  
on board

36 x 24 ¼ in. (91.4 x 61.5 cm.)  
Painted in 1963.

\$18,000-25,000



PROPERTY FROM THE ESTATE OF  
DR. HENRY VOGEL

1014

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

*Untitled*

signed and inscribed 'I love Lisa DAD de Kooning'  
(lower edge)

oil, charcoal and tape on paper  
24 x 36 in. (60.9 x 91.4 cm.)  
Executed circa 1960s.

\$20,000-30,000



PROPERTY SOLD TO BENEFIT  
THE GERI BAUER FOUNDATION

1015

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

*Untitled (Woman)*

signed 'de Kooning' (lower right)  
charcoal on paper  
11 x 8 ½ in. (27.9 x 21.6 cm.)  
Drawn circa 1970.

\$15,000-20,000



PROPERTY SOLD TO BENEFIT  
THE GERI BAUER FOUNDATION

1016

**ROBERT INDIANA (B. 1928)**

*Hug*

signed, dedicated and dated 'ALL MY BEST FOR  
THE NEW YEAR ROB '63' (on a sheet of paper  
affixed to the backing board)

frottage and color pencil on paper  
4 x 9 ¼ in. (10.2 x 23.5 cm.)  
Executed in 1963.

\$3,000-5,000



1017

**ROBERT RAUSCHENBERG (1925-2008)**

*Corner (Anagram)*

signed and dated 'RAUSCHENBERG 95' (lower  
right)

inkjet dye transfer on paper  
41 ¼ x 27 ¾ in. (104.8 x 70.5 cm.)  
Executed in 1995.

\$50,000-70,000



1018

**CLAES OLDENBURG (B. 1929)**

*Feasible Monument in the Form of a Cap*

titled 'Cap' (lower left); signed with the artist's  
initials and dated 'CO 73' (lower right)  
watercolor, wax crayon and chalk on paper  
13 ¾ x 11 in. (34.9 x 27.9 cm.)  
Executed in 1973.

\$30,000-40,000





1019

# **ANDY WARHOL (1928-1987)**

*Flamenco Dancers*

stamped with the Estate of Andy Warhol stamp and the Andy Warhol Foundation for the Visual Arts Inc. stamps and numbered 'VF 329.004' (on the reverse)  
ink on paper laid down on paper  
8 x 7 1/8 in. (20.3 x 18.1 cm.)  
Drawn circa 1955.

\$5,000-7,000



1020

# **GERARD MALANGA & ANDY WARHOL (B. 1943) & (1928-1987)**

*Screen Test: Positive & Negative*

each embossed 'Malanga/Warhol' (lower right);  
each signed, inscribed and dated 'Unique/One-of-a-kind. Gerard Malanga 1966' (on the reverse);  
each stamped 'Screen Test by Malanga/Warhol' (on the reverse)  
chromogenic print, in two parts  
each image: 19 x 15 in. (48.3 x 38.1 cm.)  
each sheet: 19 3/4 x 15 3/4 in. (50.2 x 40 cm.)  
Executed in 1966.

\$3,000-5,000



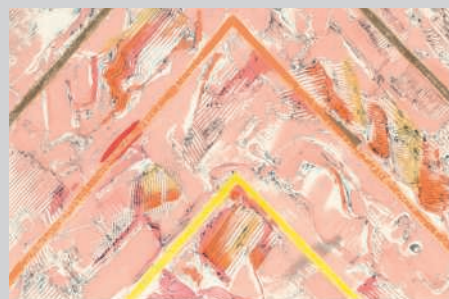
1021

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

*Women and Men #8*

signed and numbered '8 Francesco Clemente'  
watercolor on paper, in three parts  
42 1/8 x 19 7/8 in. (107 x 50.5 cm.)  
Painted in 1985-1986.

\$15,000-20,000



1022

# **KENNETH NOLAND (1924-2010)**

*Untitled*

signed with the artist's initials 'KN' (lower right)  
embossed lithograph  
15 x 22 3/8 in. (38.1 x 56.8 cm.)  
Executed circa 1987. This work is from an unnumbered edition of 40 aside from the numbered edition of 100.

\$1,500-2,500



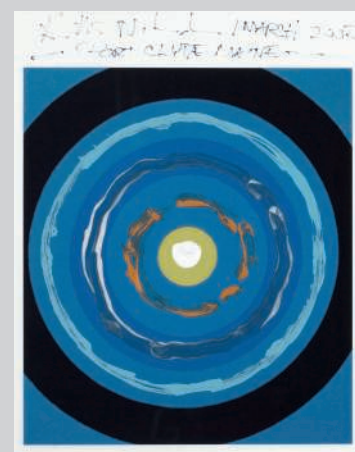
1023

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

*Mask*

watercolor on paper  
14 1/8 x 20 1/8 in. (35.9 x 51.1 cm.)  
Painted in 2001.

\$7,000-10,000



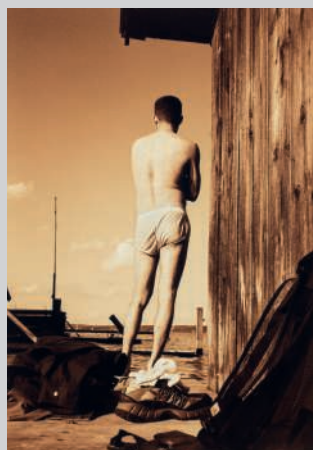
1024

# **KENNETH NOLAND (1924-2010)**

*Untitled*

signed, inscribed and dated 'K M Noland / MARCH 2002 PORT CLYDE MAINE' (upper edge)  
acrylic on archival inkjet print  
11 x 8 1/2 in. (27.9 x 21.6 cm.)  
Executed circa 2002-2004.

\$2,000-3,000



1025

**WOLFGANG TILLMANS (B. 1968)**

*ten-eight*

signed, titled, inscribed, numbered and dated 'ten-eight ph 8 99 pr WT 8 99 2/10 +1 Wolfgang Tillmans' (on the reverse)  
chromogenic print  
15 7/8 x 11 7/8 in. (40.3 x 30.2 cm.)  
Executed in 1999. This work is number two from an edition of ten plus one artist's proof.

\$4,000-6,000



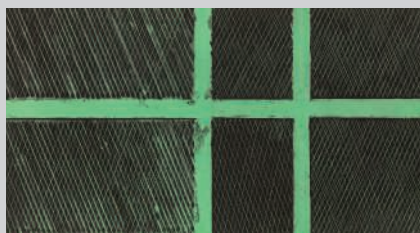
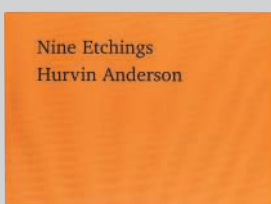
1028

**HAROLD ANCART (B. 1980)**

*Untitled (Flame)*

signed, titled, numbered and dated '16/33 Untitled (Flame) 2017 Harold Ancart' (lower edge)  
lithograph on Rives BFK paper  
39 3/4 x 30 3/4 in. (101 x 78.1 cm.)  
Executed in 2017. This work is number sixteen from an edition of thirty-three plus three artist's proofs published by Captain Flame.

\$1,000-1,500



(one of nine shown)

1026

**HURVIN ANDERSON (B. 1965)**

*Nine Etchings*

each signed and numbered '3/4 Hurvin Anderson' (lower edge)  
a complete set of nine etchings and aquatints in color, on Rives BFK paper, with orange cloth-bound portfolio box with a title/colophon  
each image approx. 7 3/4 x 20 1/2 (19.7 x 52.1 cm.)  
each sheet: 21 1/4 x 29 in. (54 x 73.7 cm.) or inverse  
Executed in 2004-2005. This work is number thirty-one from an edition of forty-four plus nine artist's proofs.

\$2,000-3,000



1029

**WADE GUYTON (B. 1972)**

*X Poster (Untitled, 2007, Epson UltraChrome inkjet on linen, 84 x 69 inches, WG1999)*

signed and numbered 'Wade Guyton 47/100' (on a paper label affixed to the sleeve)  
hand-folded digital print with archival UV curable inks  
84 x 69 in. (213.4 x 175.3 cm.)  
Executed in 2015. This work is number 47 from an edition of 100, published by Printed Matter, Inc., New York, and is contained in its original cardboard sleeve.

\$2,000-3,000



1027

**MARINA ABRAMOVIC (B. 1946)**

*Rhythm 0*

gelatin silver print and letterpress on paper in artist's frames, in two parts  
smaller element: 10 1/8 x 7 1/8 in. (25.7 x 18.1 cm.)  
larger element: 38 1/2 x 39 5/8 in. (97.8 x 100.6 cm.)  
Performed in 1974 and executed in 1994. This work is number sixteen from an edition of sixteen plus three artist's proofs.

\$20,000-30,000



1030

**SHIRIN NESHAT (B. 1957)**

*Untitled (Rapture Series)*

signed, titled, dated and numbered 'Shirin Neshat "Rapture" Series, 1999 3/5' (on the reverse)  
gelatin silver print  
52 1/4 x 75 1/8 in. (132.7 x 190.8 cm.)  
Executed in 1999. This work is number three from an edition of five.

\$15,000-20,000





CONTEMPORARY DRAWINGS COLLECTED BY  
MARTINA YAMIN

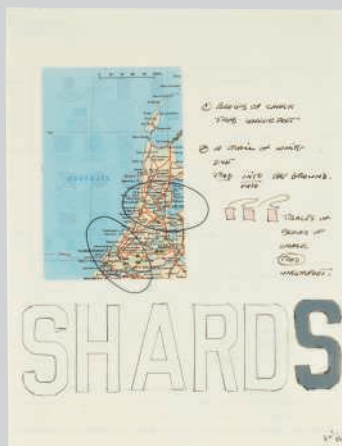
1031

**SOL LEWITT (1928-2007)**

*Irregular Form*

signed and dated 'S. LeWitt 97' (lower right)  
gouache on paper  
11 ¼ x 11 ⅝ in. (28.6 x 28.9 cm.)  
Painted in 1997.

\$5,000-7,000



CONTEMPORARY DRAWINGS COLLECTED BY  
MARTINA YAMIN

1032

**LAWRENCE WEINER (B. 1942)**

*Shards*

signed with the artist's initials and dated 'LW  
'86.' (lower right)  
ink, gouache, graphite, and printed paper collage  
on lined paper  
9 ⅞ x 7 ⅝ in. (22.7 x 17.8 cm.)  
Executed in 1986.

\$4,000-6,000



CONTEMPORARY DRAWINGS COLLECTED BY  
MARTINA YAMIN

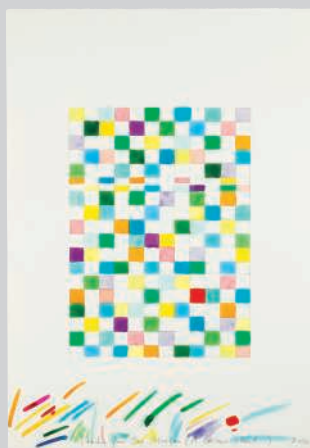
1033

**SOL LEWITT (1928-2007)**

*Irregular Form*

signed 'S. LeWitt' (lower right); signed again  
and dated 'S. LeWitt 97' (upper right)  
gouache on paper  
11 ¼ x 11 ⅝ in. (28.6 x 28.3 cm.)  
Painted in 1997.

\$4,000-6,000



CONTEMPORARY DRAWINGS COLLECTED BY  
MARTINA YAMIN

1034

**SPENCER FINCH (B. 1962)**

*Study for the Morgan (A Certain Slant...)*

titled and dated 'Study for the Morgan (A Certain  
Slant...) 2014' (lower edge); signed 'Spencer  
Finch' (on the reverse)  
watercolor and graphite on paper  
29 ⅞ x 20 ½ in. (75.2 x 52.1 cm.)  
Executed in 2014.

\$15,000-20,000



CONTEMPORARY DRAWINGS COLLECTED BY  
MARTINA YAMIN

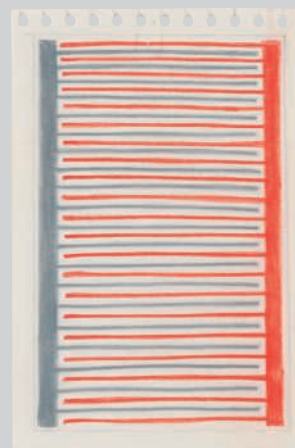
1035

**FRANCIS ALÿS (B. 1959)**

*Fellow Walking Man (recto)*

*Study for The Prophet (verso)*  
signed, titled and dated 'Francis Alÿs - Study for  
The Prophet 2002' (lower edge)  
blue architectural tracing power and tape on  
vellum  
13 x 9 ½ in. (33 x 24.1 cm.)  
Executed in 2002.

\$8,000-12,000



CONTEMPORARY DRAWINGS COLLECTED BY  
MARTINA YAMIN

1036

**JAMES SIENA (B. 1958)**

*Red and Gray Combs*

signed, titled and dated 'Red and Gray Combs  
2000 James Siena' (on the reverse)  
color pencil and graphite on paper  
5 ⅞ x 3 ⅞ in. (14.9 x 9.8 cm.)  
Drawn in 2000.

\$2,000-3,000



CONTEMPORARY DRAWINGS COLLECTED BY  
MARTINA YAMIN

1037

**PETER HALLEY (B. 1953)**

*Untitled (11/21/96.1)*

signed and dated 'Peter Halley 96' (lower right);  
printed with the date '11/21/96.1' (lower left)  
acrylic, fluorescent acrylic and metallic acrylic on  
digitally-printed paper  
23 7/8 x 17 7/8 in. (60.6 x 45.4 cm.)  
Executed in 1996.

\$2,000-3,000



CONTEMPORARY DRAWINGS COLLECTED BY  
MARTINA YAMIN

1038

**BARRY MCGEE (B. 1966)**

*Untitled (Triptych)*

ink on paper in artist's frame, in three parts  
each: 12 x 9 3/8 in. (30.5 x 23.8 cm.)  
overall: 12 1/2 x 22 x 3 1/8 in. (31.8 x 55.9 x 7.9 cm.)  
Drawn in 2006.

\$4,000-6,000



CONTEMPORARY DRAWINGS COLLECTED BY  
MARTINA YAMIN

1039

**DONALD SULTAN (B. 1951)**

*Three Pomegranates and an egg, January 30 1990*

signed with the artist's initials, titled and dated  
'Three pomegranates and an egg Jan 30 1990 D.S.'  
(right edge)  
charcoal on paper  
11 3/8 x 7 7/8 in. (28.9 x 20 cm.)  
Drawn in 1990.

\$1,000-1,500



CONTEMPORARY DRAWINGS COLLECTED BY  
MARTINA YAMIN

1040

**JORINDE VOIGT (B. 1977)**

*Nexus-Studie (III)*

titled and inscribed 'Nexus-Studie III / Berlin'  
(upper right); signed, inscribed again and dated  
'Jorinde Voigt / Berlin 2011' (lower right)  
color pencil, graphite and ink on paper  
24 x 18 1/8 in. (60.9 x 46 cm.)  
Executed in 2011.

\$6,000-8,000



CONTEMPORARY DRAWINGS COLLECTED BY  
MARTINA YAMIN

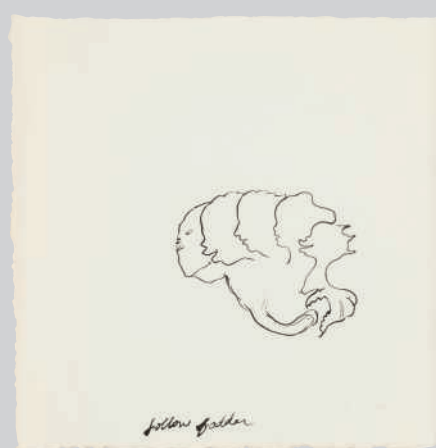
1041

**GURT & UWE TOBIAS (B. 1973)**

*Untitled*

signed and dated 'Gurt & Uwe Tobias 2012' (on the  
reverse)  
gouache, color pencil and printed paper collage on  
paper  
16 1/2 x 11 5/8 in. (41.9 x 29.5 cm.)  
Executed in 2012.

\$2,000-3,000



CONTEMPORARY DRAWINGS COLLECTED BY  
MARTINA YAMIN

1042

**KARA WALKER (B. 1969)**

*Untitled (Follow Fodder)*

inscribed 'follow fodder' (lower edge); signed with  
the artist's initials and dated 'KW 94'  
(on the reverse)  
ink on paper  
8 x 7 7/8 in. (20.3 x 20 cm.)  
Drawn in 1994.

\$3,000-5,000





CONTEMPORARY DRAWINGS COLLECTED BY  
MARTINA YAMIN

1043

**PAUL CHAN (B. 1973)**

*Untitled*

charcoal on paper  
11 7/8 x 17 1/2 in. (30.2 x 44.5 cm.)  
Drawn in 2006.

\$2,000-3,000



CONTEMPORARY DRAWINGS COLLECTED BY  
MARTINA YAMIN

1044

**BARNABY FURNAS (B. 1973)**

*Blown to Bits, August 10 2000*

signed, titled and dated 'Blown to bits August 10  
2000 Barnaby Furnas' (on the reverse)  
watercolor on paper  
8 3/8 x 10 7/8 in. (21.3 x 27.6 cm.)  
Painted in 2000.

\$6,000-8,000



CONTEMPORARY DRAWINGS COLLECTED BY  
MARTINA YAMIN

1045

**ROXY PAINE (B. 1966)**

*All the Ears in the (Monday, October 30, 1995) New  
York Times*

signed and titled ' ALL THE EARS (MONDAY  
OCTOBER 30) NEW YORK TIMES Roxy Paine'  
(lower right); dated '1995' (on the reverse)  
gouache and ink on paper  
19 x 23 7/8 in. (48.2 x 60.6 cm.)  
Painted in 1995.

\$3,000-5,000



CONTEMPORARY DRAWINGS COLLECTED BY  
MARTINA YAMIN

1046

**FRED TOMASELLI (B. 1956)**

*Ursa Major (May 12, 1991)*

signed, inscribed, titled and dated '5-12-91 URSA  
MAJOR TOMASELLI' (lower edge)  
color pencil and gouache on paper  
8 1/4 x 11 1/4 in. (20.9 x 28.6 cm.)  
Executed in 1991.

\$10,000-15,000



CONTEMPORARY DRAWINGS COLLECTED BY  
MARTINA YAMIN

1047

**MARCEL DZAMA (B. 1974)**

*Untitled (Nine Works)*

ink and watercolor on paper; nine sheets  
largest: 13 7/8 x 10 7/8 in. (33 x 25.4 cm.)  
Executed circa 1997-1998.

\$7,000-10,000



CONTEMPORARY DRAWINGS COLLECTED BY  
MARTINA YAMIN

1048

**KIKI SMITH (B. 1954)**

*Dead Crow*

signed and dated 'Kiki Smith 1995' (lower right)  
ink and Gampi paper collage on paper  
22 5/8 x 24 1/4 in. (57.5 x 61.6 cm.)  
Executed in 1995.

\$5,000-7,000



CONTEMPORARY DRAWINGS COLLECTED BY  
MARTINA YAMIN

1049

**ALLAN MCCOLLUM (B. 1944)**

*Visible Marker (Drawing) #5*

signed, titled and dated 'VISIBLE MARKER  
(DRAWING) #5 Allan McCollum 1998'  
(on the reverse)

graphite on paper  
5 x 7 in. (12.7 x 17.8 cm.)  
Drawn in 1998.

\$2,000-3,000



1050

**CARROLL DUNHAM (B. 1949)**

*Untitled (9/16/10)*

signed and dated '9/16/10 C. Dunham' (left edge)  
monotype in watercolor, and graphite on paper  
42 1/8 x 54 3/4 in. (107 x 139.1 cm.)  
Executed in 2010.

\$15,000-20,000



1051

**DONALD SULTAN (B. 1951)**

*Three Black Eggs, July 1 1988*

signed with the artist's initials, titled and dated  
'Three Black Eggs July 1 1988 D.S.' (left edge)  
charcoal on paper  
59 1/4 x 47 1/2 in. (150.5 x 120.7 cm.)  
Drawn in 1988.

\$8,000-12,000



1052

**MARCEL DZAMA (B. 1974)**

*Untitled (Two Works)*

*Untitled*  
signed 'marcel DZAMA' (lower right)  
ink and watercolor on paper  
14 x 11 in. (35.6 x 27.9 cm.)  
Executed in 2002.

*Untitled*  
signed 'marcel DZAMA' (lower right)  
ink and watercolor on paper  
14 x 11 in. (35.6 x 27.9 cm.)  
Executed in 2001.

\$2,000-3,000



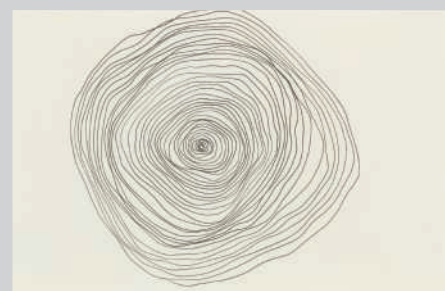
1053

**ALEXIS ROCKMAN (B. 1962)**

*Untitled*

watercolor on paper  
18 x 23 7/8 in. (45.7 x 60.6 cm.)  
Painted in 2002.

\$2,000-3,000



1054

**JULIE MEHRETU (B. 1970)**

*#43*

signed with the artist's initials, titled and dated  
'J.M. #43 2003' (on the reverse)  
ink on paper  
5 1/2 x 8 1/2 in. (13.9 x 21.6 cm.)  
Drawn in 2003.

\$6,000-8,000





1055

**RALPH GOINGS (B. 1928)**

*Ketchup, Salt, Sugar*

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

watercolor and gouache on paperboard

image: 4  $\frac{7}{8}$  x 3  $\frac{3}{4}$  in. (12.3 x 9.2 cm.)

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

Painted circa 1990s.

\$8,000-12,000



PROPERTY FROM THE ESTATE OF  
WILLIAM KELLY SIMPSON

1056

**ROBERT COTTINGHAM (B. 1935)**

*Liquor*

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

graphite on vellum

image: 17 x 11  $\frac{3}{4}$  in. (43.2 x 28.9 cm.)

sheet: 23  $\frac{3}{4}$  x 16  $\frac{3}{4}$  in. (59.4 x 41.6 cm.)

Drawn in 1978.

\$12,000-18,000



1057

**RALPH GOINGS (B. 1928)**

*Two Objects*

signed and dated 'Goings 91' (lower right); signed

again, titled and dated again 'RALPH GOINGS

1991 "TWO OBJECTS" (on the reverse)

watercolor and gouache on paperboard

image: 4 x 5 in. (10.2 x 12.7 cm.)

sheet: 7 x 8  $\frac{1}{2}$  in. (17.8 x 21.6 cm.)

Painted in 1991.

\$8,000-12,000



PROPERTY FROM THE ESTATE OF  
WILLIAM KELLY SIMPSON

1058

**DAVID PARK (1911-1960)**

*Two Figures*

double-sided—ink on paper

10  $\frac{7}{8}$  x 8  $\frac{1}{2}$  in. (27.6 x 21.6 cm.)

Drawn in 1958.

\$5,000-7,000



1059

**TOM WESSELMANN (1931-2004)**

*Study for Still Life with Goldfish*

signed and dated 'Wesselmann 78' (upper right)

color pencil and graphite on paper

image: 2  $\frac{1}{2}$  x 3  $\frac{1}{4}$  in. (6.4 x 8.3 cm.)

sheet: 4 x 7  $\frac{1}{2}$  in. (10.2 x 18.1 cm.)

Executed in 1978.

\$5,000-7,000



1060

**ELLSWORTH KELLY (1923-2015)**

*Craig Johnson*

signed with the artist's initials, titled and dated

'CRAIG 6 AUG 1981 EK' (lower edge)

graphite on paper

30 x 22 in. (76.2 x 55.9 cm.)

Drawn in 1981.

\$10,000-15,000



1061

**BRUCE CONNER (1933-2008)**

*Untitled #9*

signed and dated '1/10/57 Conner' (lower edge)  
ink on paper

13 ¾ x 10 ¾ in. (34.9 x 27.3 cm.)

Drawn in 1957.

\$5,000-7,000



1062

**PETER YOUNG (B. 1940)**

*#22*

signed, titled and dated 'Peter Young Drawing #22-1972' (on the reverse)

acrylic on paper

23 7/8 x 17 7/8 in. (60.6 x 45.4 cm.)

Painted in 1972.

\$3,000-5,000



1063

**BRUCE CONNER (1933-2008)**

*Untitled #7*

signed 'Bruce Conner' (on the reverse of the backing board)

ink on paper

16 5/8 x 14 in. (42.2 x 35.6 cm.)

Drawn circa 1962.

\$6,000-8,000



PROPERTY FROM THE COLLECTION OF  
GERALD AYRES

1064

**RAY JOHNSON (1927-1995)**

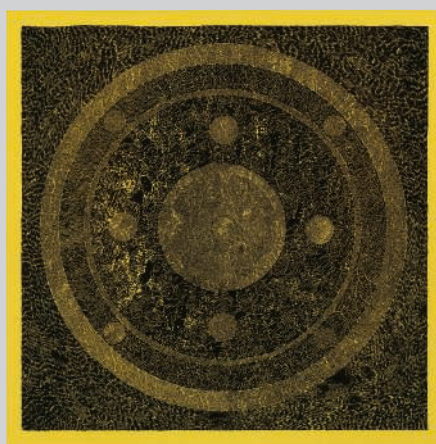
*Lucky - Two Lucky's with the Adler Company*

ink and printed paper collage on paper board

2 ¼ x 7 in. (5.7 x 17.8 cm.)

Executed circa 1960.

\$4,000-6,000



1065

**BRUCE CONNER (1933-2008)**

*Mandala*

stamped with the artist's thumbprint and  
numbered '11/20' (on the reverse)

lithograph

17 7/8 x 17 7/8 in. (45.4 x 44.1 cm.)

Executed in 1965. This work is number eleven from  
an edition of twenty published by the Tamarind  
Lithography Workshop, Albuquerque, New Mexico,  
with their inkstamp on the reverse.

\$8,000-12,000



PROPERTY FROM THE ESTATE OF  
WILLIAM KELLY SIMPSON

1066

**MIMMO PALADINO (B. 1948)**

*Untitled*

signed and dated 'M Paladino 1984' (on the reverse)

watercolor, ink and graphite on paper

11 ¾ x 15 ¾ in. (29.8 x 40 cm.)

Executed in 1984.

\$2,000-3,000





PROPERTY FROM THE ESTATE OF  
WILLIAM KELLY SIMPSON

**1067**

**LOUISE NEVELSON (1899-1988)**

*Untitled*

signed 'nevelson' (lower edge)  
ink on paper  
20 ¾ x 11 ¾ in. (52.7 x 28.9 cm.)  
Drawn circa 1930.

\$3,000-5,000



THE TUTTLEMAN COLLECTION

**1068**

**GEORGE SEGAL (1924-2000)**

*Untitled* (Two Works)

*Untitled*  
signed and dated 'G. Segal 61' (lower right of  
backing board)  
pastel on paper  
18 x 12 in. (45.7 x 30.5 cm.)  
Drawn in 1961.

*Untitled*  
signed and dated 'G. Segal 62' (lower right)  
pastel on paper  
18 x 12 in. (45.7 x 30.5 cm.)  
Drawn in 1962.

\$2,000-3,000



**1069**

**ERIC FISCHL (B. 1948)**

*Untitled*

signed and dated 'Eric Fischl '86' (lower left)  
charcoal on paper  
24 x 17 ⅞ in. (60.9 x 45.4 cm.)  
Drawn in 1986.

\$4,000-6,000



**1070**

**ERIC FISCHL (B. 1952)**

*Untitled*

signed and dated 'Fischl '99' (lower right)  
watercolor on paper  
60 x 40 in. (152.4 x 101.6 cm.)  
Painted in 1999.

\$10,000-15,000



**1071**

**LUCAS SAMARAS (B. 1936)**

*Untitled*

signed with the artist's initials and dated  
'May 30 60 LS' (on the reverse)  
pastel on paper  
9 x 12 in. (22.9 x 30.5 cm.)  
Drawn in 1960.

\$6,000-8,000



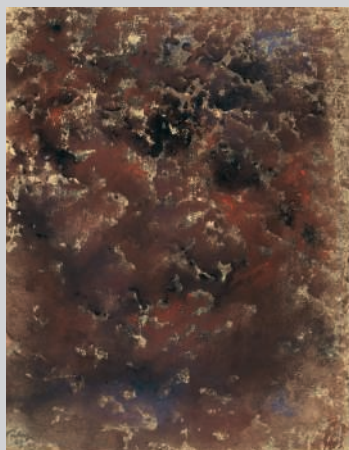
**1072**

**ERIC FISCHL (B. 1948)**

*Untitled*

signed and dated 'Fischl '97' (lower right)  
watercolor on paper  
60 x 40 in. (152.4 x 101.6 cm.)  
Painted in 1997.

\$8,000-12,000



1073

**MARK TOBEY (1890-1976)**

*Untitled*

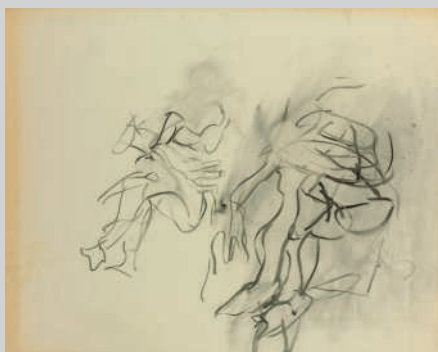
signed and dated 'Tobey 65' (lower left)

gouache on paper

15 ¼ x 11 ⅞ in. (38.7 x 30.2 cm.)

Painted in 1965.

\$6,000-8,000



PROPERTY FROM THE ESTATE OF  
DR. HENRY VOGEL

1074

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

*Untitled*

charcoal on vellum

18 ¾ x 23 ¾ in. (47.6 x 60.3 cm.)

Drawn circa 1960s.

\$15,000-20,000



PROPERTY FROM THE ESTATE OF  
ROSAMOND BERNIER

1075

**MARK TOBEY (1890-1976)**

*Untitled*

signed 'Tobey' (lower right)

gouache, graphite and watercolor on paper

8 ¼ x 10 ½ in. (21 x 26.7 cm.)

Executed in 1955.

\$5,000-7,000



PROPERTY FROM THE ESTATE OF  
DR. HENRY VOGEL

1076

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

*Untitled*

charcoal on vellum

23 ½ x 18 ¾ in. (59.7 x 47.6 cm.)

Drawn circa 1960s.

\$8,000-12,000



1077

**JIM DINE (B. 1935)**

*Jessie (Big) Arms Akimbo*

charcoal, pastel and spray paint on paper

75 x 35 ⅞ in. (190.5 x 91.1 cm.)

Executed in 1980.

\$15,000-20,000



PROPERTY FROM THE ESTATE OF  
DR. HENRY VOGEL

1078

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

*Untitled*

charcoal and oil on vellum

23 ⅝ x 18 ¾ in. (60 x 47.6 cm.)

Executed circa 1960s.

\$10,000-15,000





PROPERTY OF AN IMPORTANT COLLECTOR

**1079**

**FRED SANDBACK (1943-2003)**

*Untitled*

signed 'Sandback' (lower right)  
wax crayon on paper  
16 x 24 in. (40.6 x 61 cm.)

\$12,000-18,000



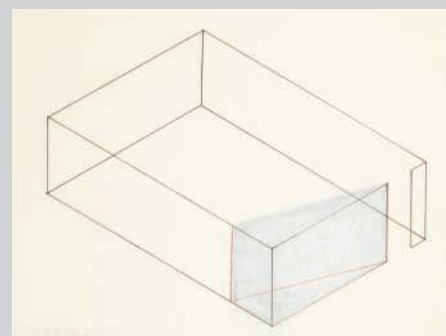
**1080**

**JOEL SHAPIRO (B. 1941)**

*Untitled*

signed and dated 'J SHAPIRO 78' (on the reverse)  
chalk on paper  
17 1/2 x 21 in. (44.5 x 53.3 cm.)  
Drawn in 1978.

\$5,000-7,000



PROPERTY OF AN IMPORTANT COLLECTOR

**1081**

**FRED SANDBACK (1943-2003)**

*Untitled*

signed and dated 'Fred Sandback 87' (on the reverse)  
graphite and colored pencil on vellum  
8 3/8 x 11 in. (21.3 x 27.9 cm.)  
Executed in 1987.

\$10,000-15,000



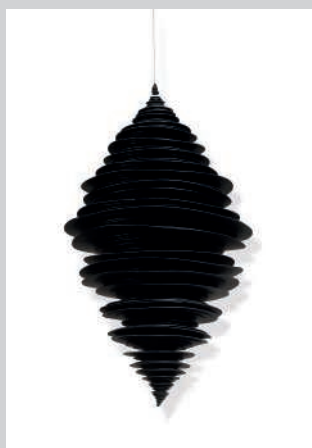
**1082**

**CHRISTO (B. 1935)**

*4 Store Fronts (Project for H1 and H2)*

signed, titled and dated '1965-2000 4 STORE FRONTS Project for H1 and H2 Christo' (lower right)  
wax crayon, graphite, pastel, enamel paint and charcoal on paper  
8 x 8 in. (20.3 x 20.3 cm.)  
Executed in 2000.

\$10,000-15,000



**1083**

**TOM FRIEDMAN (B. 1965)**

*Untitled*

paper and monofilament  
9 x 5 x 5 in. (22.9 x 12.7 x 12.7 cm.)  
Executed in 1999.

\$10,000-15,000



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

**1084**

**ARSHILE GORKY (1904-1948)**

*Valentine with Garden in Sochi Motif*

signed, dedicated and dated 'To Leonore / Arshile / 38' (left center)  
gouache on paper  
14 x 9 in. (35.6 x 22.9 cm.)  
Painted in 1938.

\$20,000-30,000



1085

**NICOLE EISENMAN (B. 1963)**

*Untitled*

acrylic and ink on chromogenic print  
15 1/8 x 11 1/4 in. (38.4 x 28.6 cm.)  
Executed in 1995.

\$7,000-10,000



1086

**CINDY SHERMAN (B. 1954)**

*Untitled (Lucy)*

signed and dated 'Cindy Sherman 1975/2001'  
(on the reverse)  
gelatin silver print  
image: 10 1/4 x 8 1/4 in. (26 x 21 cm.)  
sheet: 12 x 9 1/2 in. (30.5 x 24.1 cm.)  
Executed in 1975-2001.

\$7,000-9,000



1087

**NICOLE EISENMAN (B. 1963)**

*Untitled*

acrylic and ink on chromogenic print  
15 1/8 x 11 1/4 in. (38.4 x 28.6 cm.)  
Executed in 1995.

\$8,000-12,000



1088

**ELLEN GALLAGHER (B. 1965)**

*Untitled*

oil and ink on paper, in two parts  
top: 9 3/8 x 11 7/8 in. (23.8 x 30.2 cm.)  
bottom: 9 x 12 1/8 in. (22.9 x 30.8 cm.)  
Executed in 2001.

\$20,000-30,000



1089

**KELLEY WALKER (B. 1969)**

*Schema: Aquafresh (January, April, June and December)*

signed and numbered 'Kelley Walker 1/5'  
(on January CD ROM)  
four CD-ROMs and printed posters  
each poster: 28 1/2 x 15 1/2 in. (72.4 x 39.4 cm.)  
Executed in 2005. This work is number one  
from an edition of five.

\$10,000-15,000



1090

**ELLEN GALLAGHER (B. 1965)**

*Griffin*

signed and dated 'Ellen Gallagher 2000'  
(lower right)  
oil, ink and graphite on paper  
22 1/4 x 17 1/2 in. (56.5 x 44.5 cm.)  
Executed in 2000.

\$12,000-18,000





1091

**KARA WALKER (B. 1969)**

*The Past Lurking in Every Present*

signed with the artist's initials, titled and dated 'KW The Past Lurking in Every Present, 95-6' (on the reverse)

ink on paper  
12 x 9 in. (30.4 x 22.8 cm.)  
Drawn in 1995-1996.

\$4,000-6,000



1092

**VIK MUNIZ (B. 1961)**

*Ecstasy of Saint Teresa, After Bernini*

signed and dated 'Vik Muniz 2015' (on a label affixed to the backing board)  
chromogenic print

30 1/8 x 24 in. (76.7 x 60.9 cm.)  
Executed in 2015. This work is number twenty-one from an edition of twenty-five.

\$8,000-12,000



1093

**SLATER BRADLEY (B. 1975)**

*Gold Dark Night of the Soul 5*

signed and dated 'Slater 2007' (on the reverse)  
gold marker on chromogenic print

5 7/8 x 7 in. (14.9 x 17.8 cm.)

Executed in 2007.

\$2,000-3,000



1094

**MARISOL ESCOBAR (1930-2016)**

*Untitled*

signed and dedicated 'To Leo and Ileana from Marisol' (on the reverse of the backing board)  
wax crayon, ink and painted paper collage on paper  
8 1/4 x 13 7/8 in. (20.9 x 35.2 cm.)  
Executed circa 1957.

\$6,000-8,000



1095

**CINDY SHERMAN (B. 1954)**

*Untitled (Madonna)*

signed and dated 'Cindy Sherman 1975/97' (on the reverse)

gelatin silver print

image: 7 x 5 in. (17.9 x 12.7 cm.)

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

Executed in 1975-1997. This work is from an unnumbered edition.

\$3,000-5,000



1096

**JAMES BROOKS (1906-1992)**

*Untitled*

signed and dated 'J Brooks '68' (lower left);  
signed again and dated again 'James Brooks 1968' (on the reverse)

acrylic and wax crayon on paper  
19 x 23 in. (48.2 x 58.4 cm.)

Executed in 1968.

\$3,000-5,000

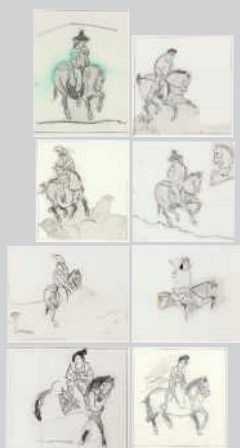


PROPERTY FROM THE COLLECTION OF  
SENATOR JACOB K. JAVITS AND MARIAN B. JAVITS  
**1097**

**RICHARD LINDNER (1901-1978)**

*Study for Changing Sexuality (Triptych)*  
signed 'R Lindner' (lower edge)  
watercolor, gouache, ink, graphite, and painted  
paper collage on paper  
12 7/8 x 25 1/8 in. (32.7 x 63.8 cm.)  
Executed circa 1968.

\$2,000-3,000



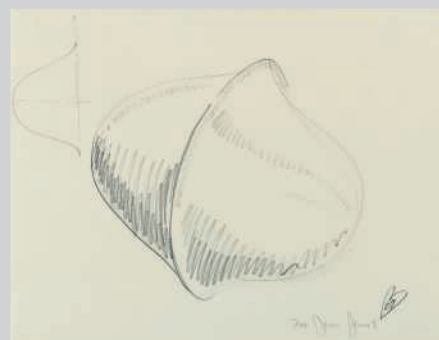
SOLD BY THE ORDER OF THE TRUSTEES OF THE  
HIRSHHORN MUSEUM AND SCULPTURE GARDEN  
TO BENEFIT ITS ACQUISITION PROGRAM

**1098**

**LARRY RIVERS (1923-2002)**

*Sketch for "Chinese Information"*  
eight works on paper, each laid down on canvas;  
graphite, charcoal, paper collage and colored  
pencil on paper  
largest: 16 3/4 x 16 in. (42.5 x 40.6 cm.)  
smallest: 11 3/8 x 11 7/8 in. (28.9 x 30.2 cm.)  
Executed in 1980.

\$3,000-5,000



**1099**

**DE WAIN VALENTINE (B. 1936)**

*Untitled*

dedicated and dated 'for Jim June 8 64'  
graphite on paper  
19 x 25 in. (48.3 x 63.5 cm.)  
Drawn in 1964.

\$5,000-7,000



**1100**

**TODD HIDO (B. 1968)**

#2523  
signed, titled, numbered and dated 'Todd Hido  
2523 2/5 1999' (on the reverse)  
chromogenic print flush-mounted on aluminum  
37 1/2 x 29 1/2 in. (95.3 x 74.9 cm.)  
Executed in 1999. This work is number two  
from an edition of five.

\$6,000-8,000



PROPERTY FROM A PRIVATE NORTH CAROLINA  
COLLECTION

**1101**

**ERIN SHIRREFF (B. 1975)**

*Signature*  
signed and dated 'Erin Shirreff 2010' (on the  
reverse)  
archival pigment print  
23 3/8 x 31 3/8 in. (59.4 x 80.3 cm.)  
Executed in 2010. This work is number three from  
an edition of three plus two artist's proofs.

\$4,000-6,000



**1102**

**JEFF BURTON (B. 1963)**

*Untitled #65 (Brass Cat)*

signed 'Jeff Burton' (on a label affixed  
to the reverse)  
Cibachrome print face mounted to acrylic  
40 x 60 in. (101.6 x 152.4 cm.)  
Executed in 1998-2001. This work is from an  
edition of three plus two artist's proofs.

\$2,000-3,000



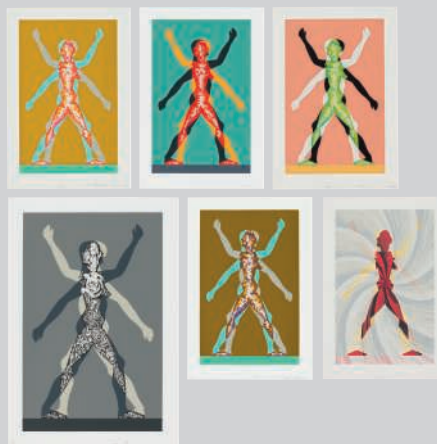


1103

**GARTH WEISER (B. 1979)**
*Untitled (Green)*

gouache on paper  
16 x 12 in. (40.6 x 30.5 cm.)  
Painted in 2005.

\$3,000-5,000



1104

**JONATHAN BOROFSKY (B. 1942)**
*Male/Female (Six Works)*

each signed and numbered '10/35 Jonathan Borofsky' (lower edge)  
lithograph and screenprint in colors, on Rives BFK paper  
largest image: 53 ¾ x 34 ½ in. (136.5 x 87.6 cm.)  
largest sheet: 62 ¾ x 42 ¾ in. (159.4 x 108.6 cm.)  
Executed in 2000. This work is number ten from an edition of thirty-five. Published by Gemini GEL, Los Angeles, with their blindstamp and inkstamps on the reverse.

\$3,000-5,000



1105

**RICHARD MISRACH (B. 1949)**

*Capella and Polaris over Slab City, 1.22.98-1.23.98, 7:40 P.M.- 6:07 A.M.*

titled 'Capella and Polaris Over Slab City 1.22.98-1.23.98 7:40 P.M.-6:07 A.M.' (on the artist's frame)  
chromogenic print flush-mounted on Sintra in artist's frame  
sheet: 47 ½ x 60 ½ in. (120.5 x 153.7 cm.)  
artist's frame: 48 ¾ x 61 ¼ in. (122.9 x 155.6 cm.)  
Executed in 1998-2001. This work is number two from an edition of three.

\$3,000-5,000



1106

**INGRID CALAME (B. 1965)**

*#318 Drawing (Tracings from Buffalo, NY)*

signed, titled and dated 'Ingrid Calame 2010 #318 Drawing (Tracings from Buffalo, NY)' (lower edge)  
colored pencil and graphite on Mylar  
image: 39 x 24 in. (99.1 x 61 cm.)  
sheet: 34 x 50 in. (86.4 x 127 cm.)  
Executed in 2010.

\$4,000-6,000

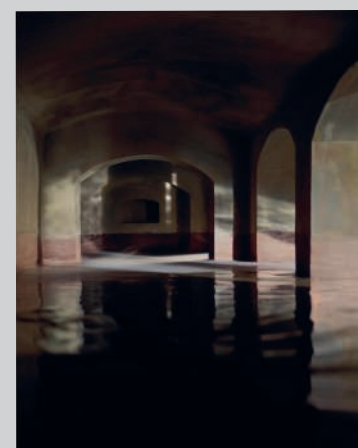


1107

**JACQUELINE HUMPHRIES (B. 1960)**
*Untitled*

signed and dated 'Jacqueline Humphries '92' (on the reverse)  
acrylic and ink on paper  
15 x 20 in. (38.1 x 50.8 cm.)  
Executed in 1992.

\$2,000-3,000



1108

**JAMES CASEBERE (B. 1953)**

*Nevisian Underground #1*

signed 'J Casebere' (on a paper label affixed to the reverse)  
chromogenic print flush mounted on Dibond  
32 ½ x 26 ½ x 1 ¾ in. (81.4 x 66.2 x 4.4 cm.)  
Executed in 2001. This work is number five from an edition of five plus two artist's proofs.

\$3,000-5,000



1109

**SUSANNE M. WINTERLING (B. 1971)**

*Untitled (her cup of tea)*

chromogenic print flush-mounted on foamcore  
image: 7 x 11 in. (17.8 x 27.9 cm.)

sheet: 9 1/8 x 11 3/4 in. (23.2 x 29.8 cm.)

Executed in 2007. This work is the artist's proof from an edition of three plus one artist's proof.

\$1,000-1,500



1110

**SUSANNE M. WINTERLING (B. 1971)**

*Piles of Shade*

chromogenic print flush-mounted on foamcore  
image: 15 1/2 x 15 in. (39.4 x 38.1 cm.)

sheet: 17 1/8 x 16 1/8 in. (43.5 x 41 cm.)

Executed in 2007. This work is the artist's proof from an edition of three plus one artist's proof.

\$1,500-2,500



1111

**SUSANNE M. WINTERLING (B. 1971)**

*Untitled (formation spoons)*

chromogenic print  
image: 11 1/2 x 7 3/4 in. (29.2 x 19.7 cm.)

sheet: 13 3/4 x 10 in. (34.9 x 25.4 cm.)

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

\$1,000-1,500



1112

**DANIEL GORDON (B. 1980)**

*Portrait*

signed, numbered and dated 'Daniel Gordon 2/3 2010' (on a label affixed to the backing board)  
chromogenic print flush-mounted on board  
36 7/8 x 29 1/4 in. (93.7 x 74.2 cm.)

Executed in 2010. This work is number two from an edition of three.

\$4,000-6,000



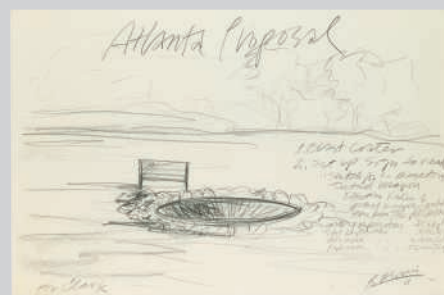
Δ1113

**JORGE PARDO (B. 1963)**

*Untitled*

Pantone on vellum  
42 x 17 in. (106.6 x 43.1 cm.)  
Painted in 2000.

\$1,000-2,000



1114

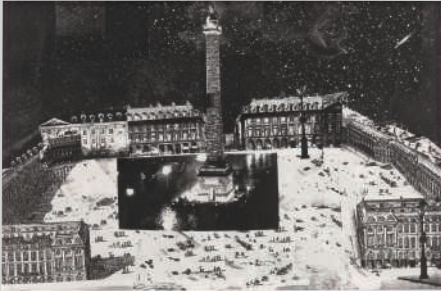
**ROBERT MORRIS (B. 1931)**

*Atlanta Proposal*

signed, dedicated, titled, and dated 'Atlanta Proposal For Clark R. Morris 81' (upper and lower edges)  
graphite on paper  
22 7/8 x 35 in. (58.1 x 88.9 cm.)  
Drawn in 1981.

\$3,000-5,000





Δ1115

**T. J. WILCOX (B. 1965)**

*Untitled*

printed paper collage and graphite on paper  
mounted on foamcore

20 x 30 in. (50.8 x 76.2 cm.)

Executed in 2004.

\$1,000-2,000





## HOW TO BUY ONLINE

### 1. How do I register for the online auction?

- i. Visit [christies.com/onpaper](http://christies.com/onpaper).
- ii. Select any of the lots in the sale and click the "Place Bid" button to either "Sign In" to an existing My Christie's account or "Join Now" to create a new login.\*
- iii. Choose your account from the drop-down menu; fill in billing and shipping information and credit card details.
- iv. You will have an opportunity to change these details when you check out and your credit card will not be automatically charged. You are now ready to bid.

\*Please note that even if you have an account with Christie's, you may not have a My Christie's login.

### 2. How do I bid?

Bidding for **Post-War and Contemporary Art: on paper | online** starts on **February 23** at 12pm EDT and begins to close at 12pm EDT on **March 2**.

Once you have registered, go to your desired lot's page and click either the "Next Bid" or "Max Bid" button. If you submit a Max Bid, Christie's will automatically update your offer in response to competing bids using the lowest possible winning amount at or below your maximum (similar to an absentee bid).

### 3. How will I know if I have been outbid?

You will receive email notifications to confirm your bids, as well as to let you know if you have been outbid. As a faster option, download the Christie's app to your smartphone or tablet and enable push notifications.

### 4. How do I find out more about the works that interest me?

A detailed description of every work in the sale is available online, along with high-resolution images and condition reports. You can also zoom in on lots to examine condition and quality for yourself.

Works can be viewed in person at the Rockefeller Center galleries; viewing times are listed on the auction calendar online. In addition, our specialists are always on hand to help.

### 5. What is the final cost of my purchase?

For your convenience, Christie's will calculate all costs associated with your purchase before you bid. Simply click the "Estimated Cost Calculator" link on any lot page, and the total will include estimated shipping, sales tax, VAT, duties and any additional fees.

### 6. If I win, what happens next?

At the conclusion of the online auction, you will receive an email confirming whether or not you have been the successful bidder on an item. The email will direct you to the checkout page to confirm your payment and shipping details. Select the "CHECKOUT" tab under "My Bids and Checkout" to enter any necessary details.

### 7. How do I bring my purchase home?

After confirming your credit card information, you will be asked to select from options to either ship or collect your purchase. Most items ship within 3–5 business days of payment clearance. You will receive an email with a tracking number upon confirmation of the delivery information. Pick-up is only available at the Christie's location that is in possession of the property; items cannot be shipped to other Christie's offices for pick-up.

### 8. What if I have any other questions?

If you have any questions or require assistance, you can reach us at +1 212 636 2002 (Monday – Friday, 8am – 6pm EDT) or [pwconline@christies.com](mailto:pwconline@christies.com).

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE 1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

## 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

## 3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

## 4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

## 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

## 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

## 7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

## 8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

## B REGISTERING TO BID 1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
  - (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
  - (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
  - (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

## 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

## 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

## 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

## 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +1 212-636-2490.

## 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

### (b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

The saleroom video screens (and 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 a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES  
1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does

not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
  - (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
  - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  - (a) This additional **warranty** does not apply to:
    - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - (iii) books not identified by title;
    - (iv) **lots** sold without a printed **estimate**;
    - (v) books which are described in the catalogue as sold not subject to return; or
    - (vi) defects stated in any **condition** report or announced at the time of sale.
  - (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT  
1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
  - (i) the **hammer price**; and
  - (ii) the **buyer's premium**; and
  - (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
  - (i) Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
  - (ii) Credit Card.  
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- (iii) Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
- (iv) Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions.
- (v) Checks  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more

of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, 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.

6 COLLECTION AND STORAGE  
1 COLLECTION

- (a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.
- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
  - (i) we will charge you storage costs from that date.
  - (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge

you transport costs and administration fees for doing so.

- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at [christies.com/storage](http://christies.com/storage) shall apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## 2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
  - (i) charge you storage fees while the **lot** is still at our saleroom; or
  - (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [PostSaleUS@christie.com](mailto:PostSaleUS@christie.com). We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

## 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [ArtTransportNY@christies.com](mailto:ArtTransportNY@christies.com).
- (b) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**  
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it

between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

### (d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

### (f) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

### (g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol **Ψ** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be

responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

## 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

## 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

## 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

## 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

## 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation

of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**authentic:** authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the Heading as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the **hammer price**.

**catalogue description:** the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a **lot**.

**due date:** has the meaning given to it in paragraph F1(a).

**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading:** has the meaning given to it in paragraph E2.

**lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price:** has the meaning given to it in paragraph F1(a).

**provenance:** the ownership history of a **lot**.

**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve:** the confidential amount below which we will not sell a **lot**.

**saleroom notice:** a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type:** means having all capital letters. **warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.



# SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed ‘Conditions of Sale’

◦ Christie’s has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

Δ Owned by Christie’s or another **Christie’s Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie’s has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■ See Storage and Collection pages in the catalogue.

Ψ **Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

18/05/17

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### Δ Property Owned in part or in full by Christie’s

From time to time, Christie’s may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

#### ◦ Minimum Price Guarantees

On occasion, Christie’s has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie’s holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

#### ◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie’s has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie’s therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

In most cases, Christie’s compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party’s remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie’s will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

### Other Arrangements

Christie’s may enter into other arrangements not involving bids. These include arrangements where Christie’s has given the Seller an Advance on the proceeds of sale of the lot or where Christie’s has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

#### Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie’s has an ownership or financial interest in every lot in the catalogue, Christie’s will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

### QUALIFIED HEADINGS

In Christie’s opinion a work by the artist.  
\*\*“Attributed to ...”  
In Christie’s qualified opinion probably a work by the artist in whole or in part.  
\*\*“Studio of ...”/ “Workshop of ...”  
In Christie’s qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.  
\*\*“Circle of ...”  
In Christie’s qualified opinion a work of the period of the artist and showing his influence.

\*\*“Follower of ...”  
In Christie’s qualified opinion a work executed in the artist’s style but not necessarily by a pupil.  
\*\*“Manner of ...”  
In Christie’s qualified opinion a work executed in the artist’s style but of a later date.  
\*\*“After ...”  
In Christie’s qualified opinion a copy (of any date) of a work of the artist.  
“Signed ...”/“Dated ...”/  
“Inscribed ...”  
In Christie’s qualified opinion the work has been signed/dated/inscribed by the artist.  
“With signature ...”/ “With date ...”/  
“With inscription ...”  
In Christie’s qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.  
The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with ‘circa’) on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie’s and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

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All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the “Regulations”). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

18/05/17

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ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

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## STORAGE AND COLLECTION

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either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

## STORAGE CHARGES

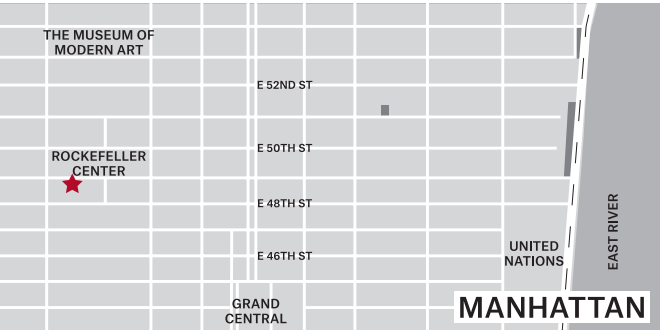
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

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ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. <b>Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie’s discretion.</b>		

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ROBERT LONGO (B. 1953)

*Frank, from Men in Cities*

lithograph, 1982-83

signed and dated '83' in pencil, numbered 'AP 4/10', an artist's proof aside from the edition of 28

Image: 59 ½ x 32 in. (1510 x 810 mm.)

Sheet: 68 x 39 in. (1725 x 990 mm.)

\$20,000 – 30,000

## CONTEMPORARY EDITION

*New York, 28 February 2018*

### VIEWING

24-27 February 2018  
20 Rockefeller Plaza  
New York, NY 10020

### CONTACT

Lindsay Griffith  
lgriffith@christies.com  
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CHRISTIE'S





**POST-WAR & CONTEMPORARY ART  
EVENING AUCTION**

*London, 6 March 2018*

**VIEWING**

2-6 March 2018  
8 King Street  
London SW1Y 6QT

**CONTACT**

Katharine Arnold  
karnold@christies.com  
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PAUL THEK (1933-1988)

*Untitled*

acrylic on newspaper, in four parts  
each: 24½ x 35in. (62 x 89cm.)

Executed in 1971

© The Estate of George Paul Thek; courtesy of Alexander and Bonin, New York.

CHRISTIE'S



© David Salle/VAGA, NY/DACS, London 2018 Courtesy of Mary Boone Gallery, NY.

David Salle (b. 1952)

*Drink*

signed, titled and dated "'Drink" David Salle 1990' (on the reverse)

acrylic and oil on canvas

48 x 78in. (198 x 122cm.)

Executed in 1990

100,000 – 150,000 GBP

## POST WAR AND CONTEMPORARY ART DAY AUCTION

*London, King Street, 7 March 2018*

### VIEWING

2-7 March 2018

8 King Street

London SW1Y 6QT

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CHRISTIE'S





© 2018. Sam Francis Foundation, California / DACS.

SAM FRANCIS (1923-1994)  
*Untitled*  
signed 'Sam Francis' (on the reverse)  
acrylic on paper  
19 x 28½in. (48.2 x 72.3cm.) • Executed in 1991  
£30,000-40,000

**POST-WAR & CONTEMPORARY**

FIRST OPEN - ONLINE

*London, King Street, 9-17 April 2018*

**VIEWING**

9-17 April 2018  
8 King Street  
London SW1Y 6QT

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THE COLLECTION OF PEGGY AND DAVID  
ROCKEFELLER

*"Eventually all these objects which have brought so much pleasure to Peggy and me will go out into the world and will again be available to other caretakers who, hopefully, will derive the same satisfaction and joy from them as we have over these past several decades."*

— DAVID ROCKEFELLER

**THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER**

New York, May 2018

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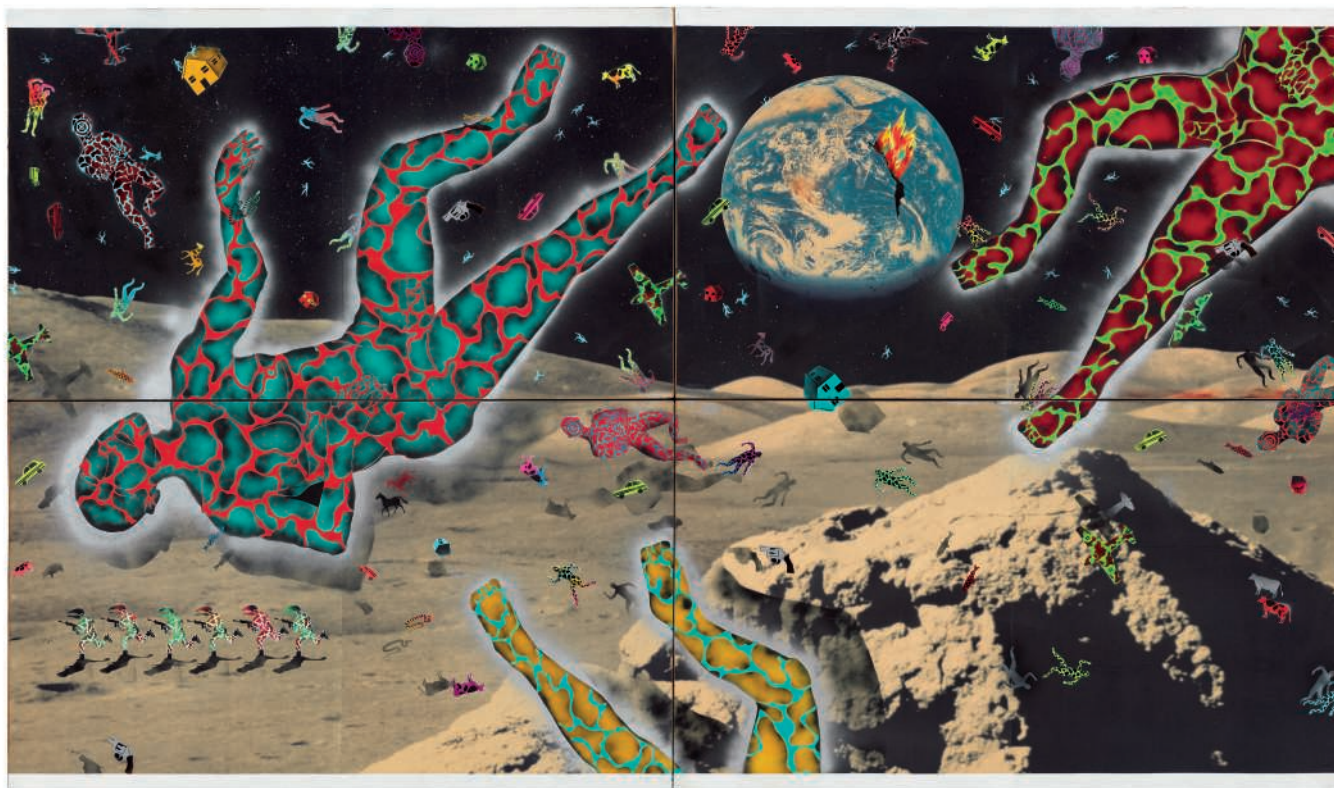
© 2018 Calder Foundation, New York / Artists Rights Society (ARS), New York

ALEXANDER CALDER (1898-1976)

*Small Plow (Maquette)*

Incised with the artist's monogram 'CA' (lower edge) • stabile—sheet metal and paint • 11  $\frac{3}{4}$  x 8 x 8  $\frac{3}{4}$  in. (29.8 x 20.3 x 22.2 cm.) • Executed in 1956  
\$150,000-200,000

CHRISTIE'S



© The Estate of David Wojnarowicz

Property from a Private Collection  
 David Wojnarowicz (1954-1992)  
*Science Lesson*  
 acrylic, spray enamel and photographs mounted on four Masonite panels  
 96 x 144 in. (243.8 x 365.7 cm.)  
 Executed in 1982-1983.

## POST WAR & CONTEMPORARY ART EVENING SALE

*New York, 17 May 2018*

### VIEWING

12-17 May 2018  
 20 Rockefeller Plaza  
 New York, NY 10020

### CONTACT

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CHRISTIE'S



# WRITTEN BIDS FORM

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FEATURING WORKS FROM THE COLLECTION  
OF MELVA RUCKSBAUM

1 MARCH 2018

**SESSION 1 AT 10.00 AM (LOTS 1-161)**

SESSION 2 AT 2:00PM (LOTS 201-433)

20 Rockefeller Plaza

New York, NY 10020

**CODE NAME: GEORGE**

SALE NUMBER: 15348

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US\$100 to US\$2,000	by US\$100s
US\$2,000 to US\$3,000	by US\$200s
US\$3,000 to US\$5,000	by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)	
US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)	
US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

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3. I agree to be bound by the Conditions of Sale printed in the catalogue.
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Tel: +1 212 636 2437 on-line [www.christies.com](http://www.christies.com)

15348

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I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

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