POST-WAR AND CONTEMPORARY ART



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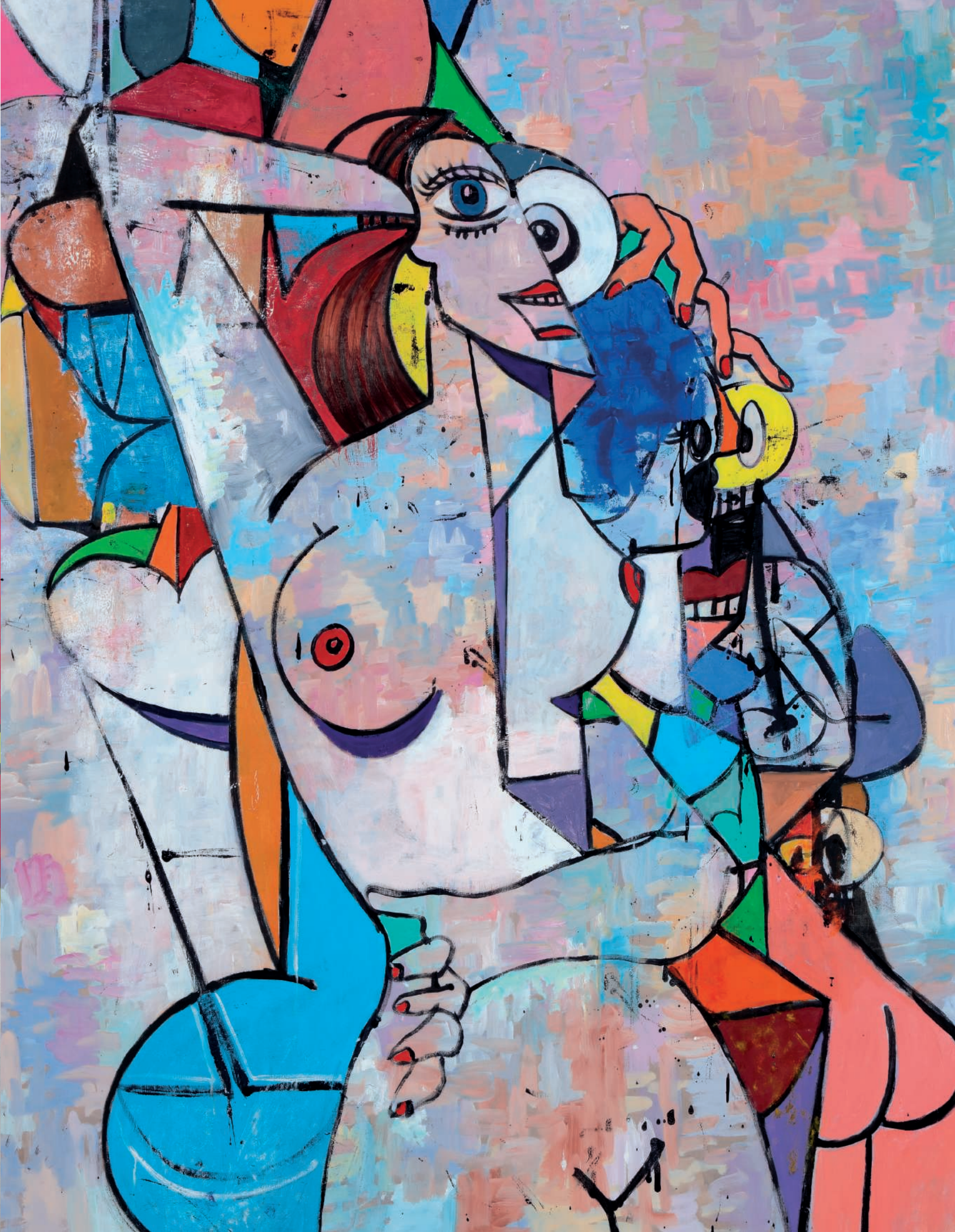






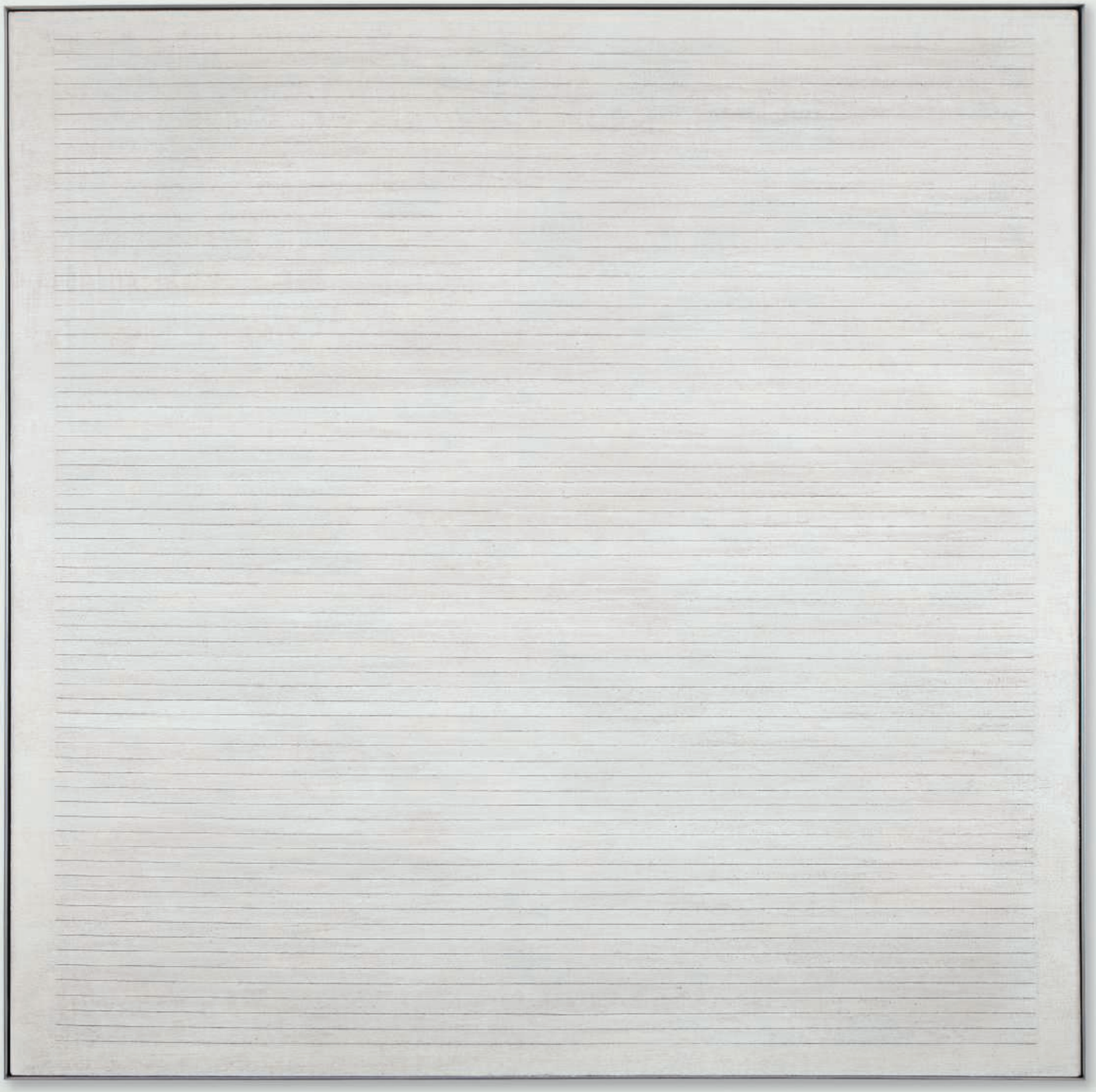








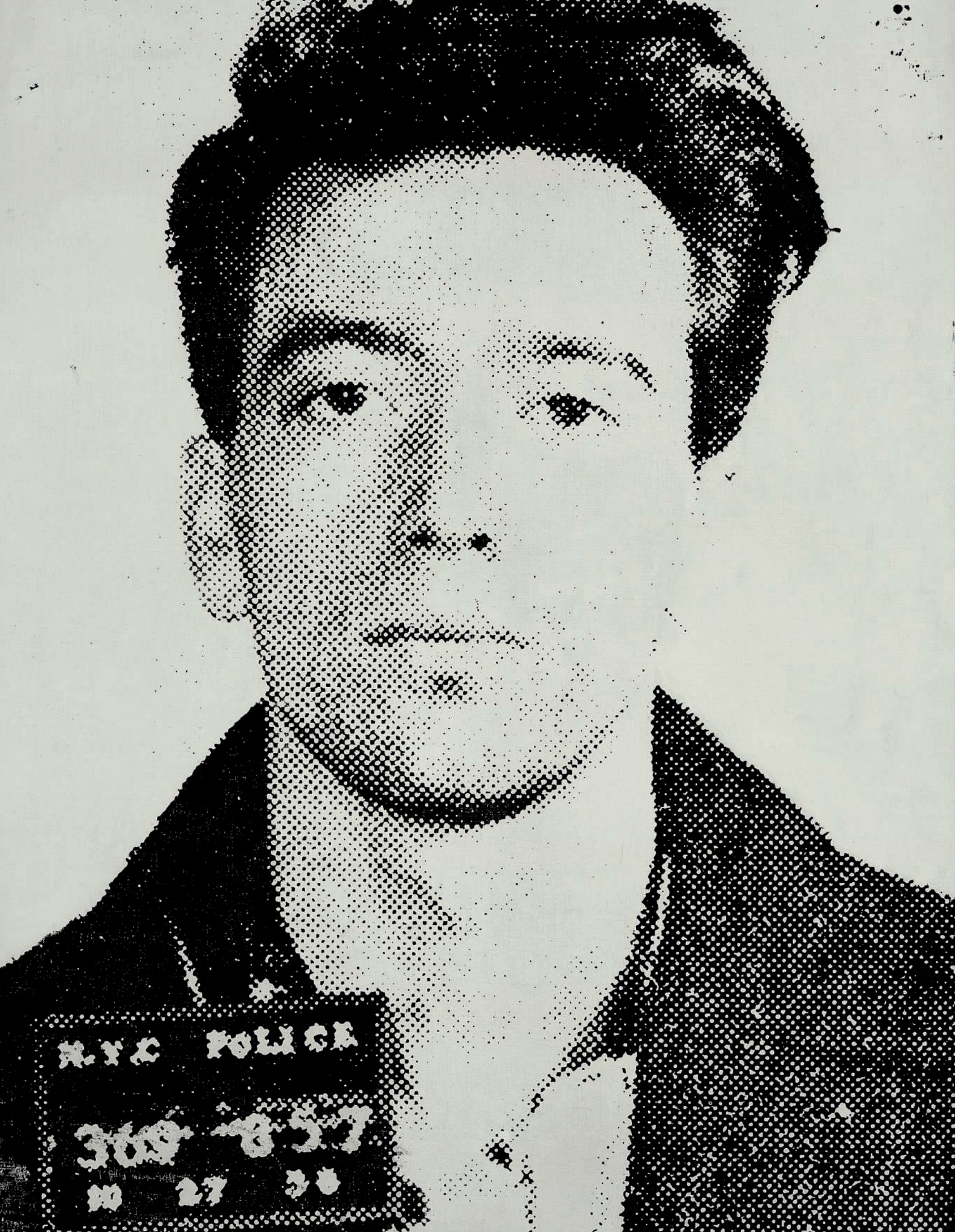












POST-WAR AND CONTEMPORARY ART EVENING SALE

AUCTION

Thursday 17 May 2018
at 7 pm

(Lots 1B-65B)

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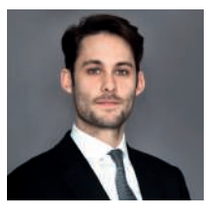
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CHRISTIE'S



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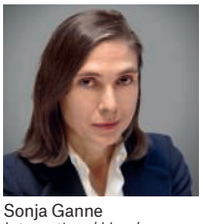


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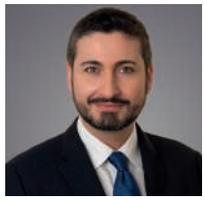
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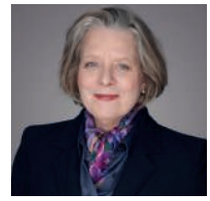
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POST-WAR AND CONTEMPORARY ART

Evening Sale

Thursday 17 May 2018 at 7 pm

PROPERTY FROM A
PRIVATE COLLECTION

1B DAVID WOJNAROWICZ (1954-1992)

Science Lesson

signed, inscribed and dated 'WOJNAROWICZ NYC 1982-3' (on the reverse of the upper right panel)
acrylic, spray enamel and photographs mounted on four Masonite panels
overall: 96 x 144 in. (243.8 x 365.7 cm.)
Executed in 1982-1983.

$400,000-600,000

PROVENANCE

Gracie Mansion Gallery, New York
Josef Mittlemann, New York, *circa* 1983
Acquired from the above by the present owner

EXHIBITED

New York, Civilian Warfare Studio, *Hit and Run Art*, September 1982.
New York, Whitney Museum of American Art, *1985 Biennial,* March-June 1985, p. 118 (illustrated).
Normal, University Galleries of Illinois State University; Santa Monica Museum of Art; New York, Exit Art; Philadelphia, Temple Gallery & Tyler Gallery, Tyler School of Art, *David Wojnarowicz: Tongues of Flame*, January 1990-March 1991, frontispiece and p. 126 (illustrated in color).
Providence, Museum of Art, Rhode Island School of Design, *Crisis Response*, November 2002-January 2003.

LITERATURE

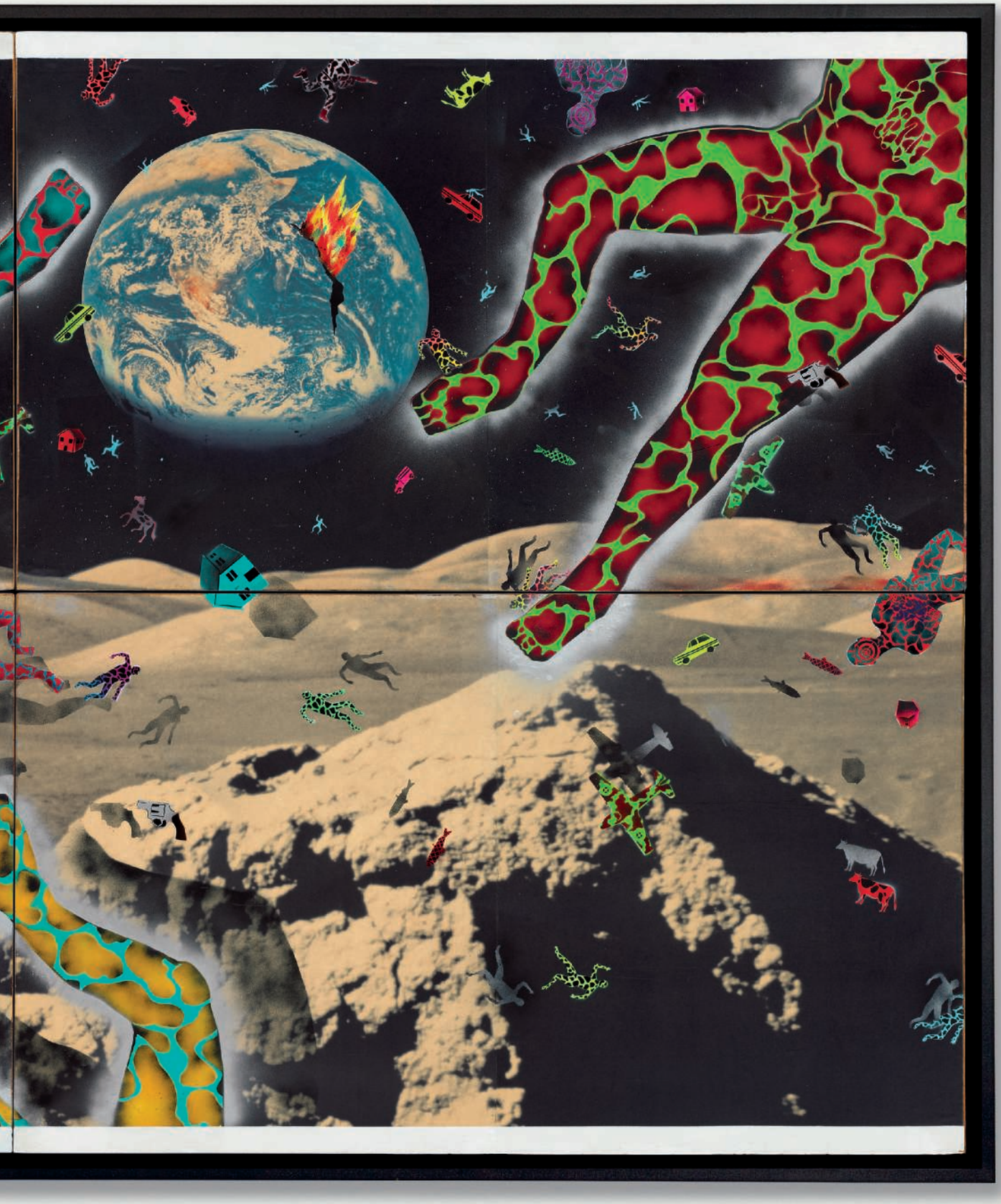
K. Larson, "The Bad-News Bearers," *New York Magazine*, 08 April 1985, p. 72 (illustrated).
D. Cameron, "A Whitney Wonderland," *Arts Magazine*, vol. 59, no. 10, Summer 1985, p. 66 (illustrated).
E. Axelson-Kumlin, "New Yorks moderna museer," *Paletten*, 1/86, p. 20 (illustrated).
P. Frank and M. McKenzie, *New, Used & Improved Art for the 80's*, New York, 1987, p. 9 (illustrated).
Fever: The Art of David Wojnarowicz, exh. cat., New York, New Museum of Contemporary Art, 1998, p. 8.
C. Carr, *Fire in the Belly: The Life and Times of David Wojnarowicz*, New York, 2012, p. 204 and 215.
M. Harris, ed., *David Wojnarowicz: Brush Fires in the Social Landscape*, New York, 2015, pp. 38-39 (illustrated in color).



René Magritte, *Golconde*, 1953. Menil Collection, Houston. © 2018 C. Herscovici, London / Artists Rights Society (ARS), New York. Photo: Banque d'Images, ADAGP / Art Resource, NY.







Painter, writer, filmmaker—David Wojnarowicz was one of the most important artists to emerge from the East Village art boom of the 1980s. Best known for his trenchant and image-packed paintings, such as *Science Lesson*, 1982-1983, Wojnarowicz's artwork is a fluent combination of the vitalities of neo-expressionism and the political sensibilities of Pop Art. Often political and explicit in his narratives, Wojnarowicz pushed the boundaries of expression and artistic activism until his death from AIDS in 1992, and his work continues to be at the forefront of controversy today. With examples of his work residing in the permanent collections of the Art Institute of Chicago; Museum of Modern Art, New York; The Broad, Los Angeles; and a forthcoming retrospective at the Whitney Museum of American Art, Wojnarowicz is being reevaluated for his enduring legacy as one of America's most outspoken artistic voices from the second half of the 20th century.

Science Lesson is one the artist's largest and most important artworks from the early-1980s. This vibrant and haunting painting includes many of the Wojnarowicz's trademark motifs, such as the stenciled houses, multi-colored cows and marching army men that populate his most recognizable creations. It is rivaled in size only by major works such as *Invasion of the Alien Minds*, 1985 (Tel Aviv Museum of Art), and *Late Afternoon in the Forest*, 1986, (The Broad, Los Angeles). First shown at the Civilian Warfare gallery in New York's East Village in September 1982, *Science Lesson* depicts the disastrous results of an allegorical future in which the earth is in flames and the flotsam of civilization is floating aimlessly through space. Whether the drifting bodies and houses are the remains of a lunar colonization, or have been jettisoned from earth is unclear, but the title of the painting gives clarity to the painting's narrative: these are the victims of catastrophe and possibly experimentation, a 'lesson' for future generations to study and learn from, albeit at the cost of those who perished. Like most of Wojnarowicz's art, *Science Lesson* focuses on the castoff and the dispossessed. The artist's connection with the floating bodies in *Science Lesson* is his identification with the outsider, one who is misused and forsaken by society and science, left to float away in a symbolic mode of disintegration that is representative of the poverty, drug abuse and disease that Wojnarowicz saw ravaging his community in the 1980s.

Rendered across four panels in Wojnarowicz's distinctive mixed-media style, *Science Lesson* layers acrylic and stenciled, spray-painted images on top of an enlarged photo-collage of the moon's surface, with the earth rising in the background. Wojnarowicz perfected his distinctive collage aesthetic across different media, employing the technique throughout his paintings, films and in his writing, often layering images in order to synthesize the personal with the historical. "Collage made it possible for him to suggest a multiplicity of voices, faces, stories, and conditions in combination with the singularity of his own. Wojnarowicz's disparate source materials—from popular culture memorabilia to images drawn from history, science, and reference books—helped him represent the pervasiveness of the pre-invented world.

"Wojnarowicz's disparate source materials—from popular culture memorabilia to images drawn from history, science, and reference books—helped him represent the pervasiveness of the pre-invented world. … It combined microscopic views with vast expanses of space and merged the artist's stock footage from memory, dreams, and popular culture with observed reality."

—Mysoon Rizk





... It combined microscopic views with vast expanses of space and merged the artist's stock footage from memory, dreams, and popular culture with observed reality" (M. Rizk, "Reinventing the Pre-invented World, in A. Scholder (ed.), *Fever: The Art of David Wojnarowicz,* exh.cat., New Museum of Contemporary Art, New York, 1999, p. 50).

The artist's earliest foray into painting was with stencils, which he used to produce graffiti advertisements on the streets of New York City for his band, *3 Teens Kill 4—No Motive*. He transitioned to painting on found objects, such as trash-can lids and advertising posters, while at the same time producing large-scale, site-specific murals around the city, notably in the dilapidated Hudson River piers. Like his contemporaries, Keith Haring and Jean-Michel Basquiat, Wojnarowicz's painting practice quickly graduated from the streets to the studio, where he embarked on more technically and visually sophisticated paintings, such as *Science Lesson*.

The artist's street sensibility and gritty iconography is partially derived from his traumatic experiences as a child and young adult. Raised in a dysfunctional family, Wojnarowicz's parents divorced when he was the age of 2. He lived with his violent alcoholic father until the age of 9, at which point he looked up his mother in a Manhattan phonebook and moved into her cramped Hell's Kitchen apartment. He lived on the streets as a runaway and underage prostitute during his teenage years, hustling his body and often traveling around the United States. He managed to attend the prestigious High School of Music and Art in Manhattan, although he never graduated.

Known for his large body of writing, photography and film, as much as for his impressive paintings, Wojnarowicz did not shy away from political and explicit subject matter in his artwork. He gained national attention in 1989 when the National Endowment for the Arts revoked funding for an exhibition organized by Nan Goldin because of an essay that Wojnarowicz wrote for the exhibition catalogue. He later won a lawsuit against the conservative Christian American Family Foundation for misrepresenting his artwork after the foundation illegally copied and excerpted images of his paintings in a pamphlet attacking the National Endowment of the Arts and their support of artwork that was perceived as 'pornographic' and 'blasphemous'. Although the artist was successful in the court case, he was awarded only $1 in damages. As recently as 2010, the National Portrait Gallery removed a video of Wojnarowicz's from an exhibition due to pressure from Congress, though protest and uproar quickly followed in defense of the artwork. The video went viral on Youtube, and his artwork was exposed to untold numbers of new viewers.

The common thread in Wojnarowicz's practice is the unrelenting and unwavering commitment to making challenging and provocative artwork. *Science Lesson* is evidence of that, in both its subject matter and narrative as well its massive scale and vibrant color. The largest painting that Wojnarowicz had made at that point in his career, it represents an important moment of development in his artistic practice as well as his ability as a narrator. As art critic John Carlin wrote, "Wojnarowicz was one of the most ambitious and self-confident artists imaginable. He had no desire to decorate" (J. Carlin, "Angel With a Gun: David Wojnarowicz," in A. Scholder (ed.), *ibid,* p. 95).

Flap and above: Present lot illustrated (detail).

Left page: Installation view, *David Wojnarowicz: Tongues of Flame*, Illinois State University, Normal, January 1990 (present lot illustrated). Photo: Courtesy of University Galleries of Illinois State University, Normal. Artwork: © The Estate of David Wojnarowicz.

Below: Keith Haring, *The Last Rainforest*, 1989. © The Keith Haring Foundation.



∆2B DAVID HOCKNEY (B. 1937)

Antheriums

signed, titled and dated 'Antheriums David Hockney 1995' (on the reverse)
oil on canvas in painted artist's frame
overall: 41 ¼ x 53 ⅛ in. (104.7 x 134.9 cm.)
Painted in 1995.

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

PROVENANCE

Robert Miller Gallery, New York
Private collection, New York
Anon. sale; Christie's, New York, 12 May 2004, lot 191
Sam Rose and Julie Walters Collection, Washington, D.C.
Private collection

EXHIBITED

Rotterdam, Museum Boymans-Van Beuningen; Kunsthaus Vienna; *David Hockney: Paintings and Photographs of Paintings*, October 1995-April 1996, p. 15 (illustrated in color; studio view illustrated in color on the back cover).
New York, Robert Miller Gallery, *David Hockney: Paintings and Photographs of Paintings*, May-June 1996.
Washington, D.C., Smithsonian American Art Museum, *Crosscurrents: Modern Art from the Sam Rose and Julie Walters Collection*, October 2015-April 2016, pp. 160-161 (illustrated in color).

At once radiant and intimate, David Hockney's *Antheriums* marks the painter's triumphant return to painting after a decade spent behind the camera lens. Deeply affected by a string of his friends' deaths, Hockney turned to painting flowers as a way to channel his emotion and re-engage with the medium he so dearly loves. Having attended the Art Institute of Chicago's Claude Monet survey and the National Gallery of Art's Johannes Vermeer exhibition in Washington, D.C. the year the present work was painted, Hockney was buoyed by the profundity with which the two artists, as well as his lifelong hero Vincent Van Gogh, approached their humble subjects. "When I came out [of the Monet exhibition] I started looking at the bushes on Michigan Avenue with a little more care, because Monet had looked at his surroundings with such attention," said Hockney, reflecting on the experience. "He made you see more. Van Gogh does that for you too. He makes you see the world around just a little more intensely. And you enjoy seeing it like that, or I do" (D. Hockney, quoted by M. Gayford, "A Bigger Message: Conversations with David Hockney." London, 2016). Spurred on by a renewed love of painting and a heavy but determined heart, Hockney returned to the canvas and created the triumphantly theatrical *Antheriums.*

Sitting in a sparsely decorated green vase, the pink, white and red titular *Antheriums* sprout their upright yellow blooms in all directions. Situated in front of a rich blue curtain woven from staccato, multidirectional brushstrokes, the vase and flowers assume the role of an actor on stage, a concrete reference to Hockney's career-long fascination with the theater. The turquoise painted frame, likewise, serves to heighten the picture's drama and unite the scene in a pointillist stream. In his paintings of and for theater, Hockney often defines the painting's edge with a painted curtain. Writing about that vein in Hockney's art, Martin Friedman says, "...what action there is takes place in a box-like enclosure. Though he used frontal, one point perspective to define the walls that contain these little events, their settings, nevertheless, are ambiguous. They take place in some no-man's-land between reality and theatrical illusion. In using the stage metaphor, fact and fantasy dissolve into one another, and ordinary events take









Above: Vincent Van Gogh, *Irises*, 1890. Metropolitan Museum of Art, New York. Photo: © The Metropolitan Museum of Art / Art Resource, New York.

Below right: Pablo Picasso, *Bouquet*, 1970. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Bridgeman Images.

Right page: David Hockney's studio, Los Angeles, circa 1995 (present lot illustrated). Photo: Richard Schmidt. Artwork: © David Hockney.

on mythic connotations" (M. Friedman, in M. Freidman, D. Hockney & J. Cox, "Hockney Paints the Stage," exh. cat., Walker Art Center, Minneapolis, 1983. p. 23). For Hockney, the theater represents a liminal, transitional space between the real and the fictional, performative space that his painting so often inhabits; *Antheriums*, then, becomes an homage to both the theater and his departed friends, like an actor taking one last curtain call on closing night.

Appearing in the artist's paintings in various forms since the 1970s, vases of flowers eventually became subjects in their own right. In his 1970-71 *Mr and Mrs Clark and Percy,* a vase of elegant lilies acts like an insurgent, adding levity to the cool scene and quietly foregrounding the two subjects. Nearly anthropomorphic in its prominence, the group of flowers approaches the symbolic, despite the pervasive literalness of the rest of the scene. For Hockney, objects assume unconventional roles, often becoming powerful signifiers of both space and meaning in their own right. In *Antheriums*, though, the flowers are center-stage. With little to divert the eye, he gives them a star treatment and paints, with great confidence, their searching, serpentine stems and suggestive, mature petals. With the mastery and bravura that accompanies artistic maturity, Hockney achieves great drama and composes a captivating scene reminiscent of the Old Masters he so admires. Nevertheless, *Antheriums* is elegiac in its tone, never letting the viewer forget that all beauty fades and is extinguished; none faster, perhaps, than a vase of flowers.

Indeed, Hockney's *Antheriums* should be understood within this storied still-life tradition to which many of the artist's greatest forbears contributed. Remarking on the exhibition *Claude Monet 1840-1926* in Chicago, Hockney said "I came out of that exhibition and it made me look everywhere intensely. That little shadow on Michigan Avenue, the light hitting the leaf. I thought: 'My God, now I've seen that. He's made me see it'. I came out absolutely thrilled" (D. Hockney, quoted in C. S. Sykes, *David Hockney: A Pilgrim's Progress*, New York, 2014, p. 320). For Hockney, this powerful connection to past painters spurred him to action and gave him a new cause to paint. His heightened

"These little events ...take place in some no-man's-land between reality and theatrical illusion. In using the stage metaphor, fact and fantasy dissolve into one another, and ordinary events take on mythic connotations."

–Martin Friedman

naturalism coupled with expressive, emotive colors recalls Monet, but also Van Gogh and earlier painters like the Dutch Golden Age master Ambrosius Bosschaert, whose own deeply rendered colors preceded Hockney's by over three centuries. Deeply connected to the past yet irreverently contemporary and visually progressive, Hockney's *Antheriums*, just as it straddles the real and the imagined, spans past, present and, in predating his impressionistic iPad paintings, future.

Born in 1937 in Yorkshire, England, Hockney rose to fame amid the frenzied London art scene of the 1960s. Originally producing feverish images of schematic men on partially unprimed canvas, Hockney's aesthetic sharpened, in the '70s, into a unique brand of Pop suffused with magical realism and periodic allusions to pre-war Modernism. Subsequently, in the '90s, Hockney's colors began to saturate and assume a more prominent role in his paintings. *Antheriums* is a salient example of this return to form, in which Hockney the colorist and nimble painter returns his painting to the fore. The present painting's deft composition and subtle, emotive cues—from the straining stems of the titular flowers to the watery hatching on the frame and curtain—convey the full extent of Hockney's sorrow. Nevertheless, *Antheriums* strikes a quietly optimistic tone, the detectable excitement of a master once again infatuated with his craft and working at the very height of his powers.





PROPERTY OF A
EUROPEAN PRIVATE
COLLECTOR

○◆ 3B FRANÇOIS-XAVIER LALANNE (1927-2008)

The Mayersdorff Bar

engraved with the artist's signature, date and number 'Lalanne, 1966, 1/1' (on the shelf)
maillechort, steel, brass, copper, blown glass
height raised: 82 ½ in. (209.5 cm.)
height closed: 62 in. (157.5 cm.)
width: 88 in. (223.5 cm.)
depth: 35 ¾ in. (91 cm.)
Executed in 1966. This work is unique.

$2,200,000-2,800,000

PROVENANCE

M. & Mme. Mayersdorff, Brussels
Anon. sale; Palais des Beaux-Arts de Bruxelles, 21 May 1997, lot 958
Private collection, Belgium
Anon. sale; Sotheby's, Paris, 24 November 2010, lot 131
Acquired at the above sale by the present owner



Francois-Xavier Lalanne, *Bar YSL*, 1965. Les Lalanne
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Flap and right page: Present lot illustrated (detail).

Right: Constantin Brancusi, *The Beginning of the World*, 1924. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, New York.

Right below: French sculptor Francois-Xavier Lalanne and his wife, Claude, work on design for a sheep-shaped chair in their workshop. Paris, France, 1967.



The year 1966 represented a crucial turning point for François-Xavier and Claude Lalanne—a year that was defined by a succession of wildly inventive exhibitions that swiftly exposed the artists to an appreciative international press. By the end of that year, their artistic evolution from the periphery of the *Nouveau Realiste* movement had been confirmed by their self-christening as a single creative entity—*Les Lalanne*—soon a metaphor for their highly personalized artistic expression. Critical acclaim was immediate—their participation in the *Salon de la Jeune Peinture*, January 1966, marked the first legendary appearance of a flock of sheep—generating positive reviews from the art press, who were swift to observe the surrealistic, ambiguous personality of the installation. By April that same year, François-Xavier and Claude had become the focus of a feature in *Vogue* magazine, whose writer Jean Cau dryly observed: "The ground-floor studio is chaos....bottles, cans, pieces of sheet metal, screws, nails, locks, wire, metallic shards.....That's what the Lalanne's studio is like. Three of you in there at once feels like being in the subway at rush hour. 'It's too small,' says Lalanne calmly." Artistic momentum continued in the ensuing months, culminating in the October 1966 inaugural exhibition at the celebrated Alexandre Iolas Gallery in Paris, initiating a supportive partnership that was to endure for decades. It is within the charged atmosphere of this highly creative environment that the present unique work was created.



François-Xavier had decided to abandon painting in 1952, having met Claude the same year. The two artists moved into a small studio on the Impasse Ronsin, now recognised as a legendary community of artists in Montparnasse, where they moved in an eclectic artistic microcosm that included Constantin Brancusi (a major inspiration and friend), Max Ernst, René Magritte, Jean Tinguely and Niki de Saint-Phalle, amongst many others. Although Les Lalanne mixed with the *Nouveau Realiste* group, they did not adhere to the group's manifesto, steadfastly retaining their artistic independence and vision. Shortly after Brancusi's death in 1957, the Lalannes moved to the Impasse Robiquet. It was here, using a welding machine bought jointly with Jean Tinguely, that François-Xavier developed his first sculptural work, *Rhinocrétaire*, subsequently exhibited at Jeanine Goldschmidt and Pierre Restany's Galerie J in 1964. The initial Iolas gallery exhibition in Paris in October 1966 was swiftly followed by an inaugural show at the Art Institute of Chicago, January 1967, a further show at Iolas's New York gallery, and additional critical acclaim was generated by an extensive February 1967 *Life Magazine* article that furthered the international profile of Les Lalanne.

The present bar was conceived and created by François-Xavier for private collectors, M. and Mme. Mayersdorff of Brussels, during this important and pivotal moment. However, unlike the anthropomorphic structures created specifically for their gallery shows, The Mayersdorff bar, together with its precedent he had created one year previously in 1965 for Yves Saint Laurent & Pierre Bergé (sold Christie's Paris, *Collection Yves Saint Laurent et Pierre Bergé*, 23 February 2009), were in fact the consequence of discreet private commissions from discerning, pioneering clients and were rarely, if at all, exposed publicly. Both of these two bars are unique. Each bar exploits counterpoints of various metals offset by blown glass, and may be interpreted as two variations on a theme—the compact, restrained 1965 YSL example exploiting straight lines and planes, while the larger 1966 Mayersdorff bar delivers a more agile, mobile personality enhanced by a succession of graceful curves, circles, and spheres. Both bars exhibit extensive use of 'maillechort', an alloy that is a malleable blend of copper, zinc and nickel with a mellow silvery surface that allows a subtle play of light. Each has mechanical elements to conceal the bar apparatus, and unlike the single rectangular work surface

"First, I allowed myself to be seduced by Calder's mobiles. What I liked was the life in them."

—François-Xavier Lalanne, 1966

of the YSL bar, the Mayersdorff bar features paired, overlapping horizontal surfaces of ovoid outline.

If the conceptual personality of the YSL bar can be described as summoning the precision of a scientist's laboratory, then the Mayersdorff bar appears to have been conceived for a more poetic, intuitive type of science. With a spirit that is at once functional and playful, the bar appears as if metaphoric apparatus for the concoction of alchemy—a workbench designed to stimulate magical composition. Alchemy—the ancient raising of pure substance, through science and intuition—is here imagined by François-Xavier as metaphysical form essential for human interaction. Reassured by the presence of an over-sized egg, symbolic of life and of birth, reprising the Sun at the core of our galaxy, the ancillary vessels feature as satellites arranged as an astronomer's celestial orrery, the elliptical surfaces superimposed as if a planetary ring system. If the structural language of these two unique bars is rooted in geometry and spatial awareness, there remains a naturalistic reference that is anchored by the egg form. François-Xavier reprised the motif of the egg once again as a central feature of his *Autruches* bar, 1966-1967, executed not in patinated metals as the two earlier unique bars, but in bronze and Sèvres biscuit porcelain, which was subsequently produced in an edition of six.

Les Lalanne constructed their own realm, where Surrealism, fantasy and anthropomorphism synthesise as a poetic combination of arts. They lived a life out-of-step with contemporary influences and joyfully embraced determining their own parallel paths, developing a visual language that was guided by personalised idiom, one which continues to challenge and transcend categorisation. The present work is a seminal and unique example of Francois-Xavier's genius, created at the pivotal moment of his artistic development.

"A fine exhibition of contemporary objects that are useful simply by virtue of the functions that they can serve…François-Xavier and Claude Lalanne bring together techniques both traditional and modern with the confidence that distinguishes the artist from the mere artisan, and they have created works "to live with" which challenge the notion of serial production and which assert their individuality just as we humans do."

—James Metcalf



4B

TOM WESSELMANN (1931-2004)

Little Great American Nude #27

signed, titled and dated 'LITTLE GREAT AMERICAN NUDE #27 Wesselmann 65' (on the reverse)
acrylic and gesso on Novaply
8 ½ x 16 in. (21.5 x 40.6 cm.)
Painted in 1965.

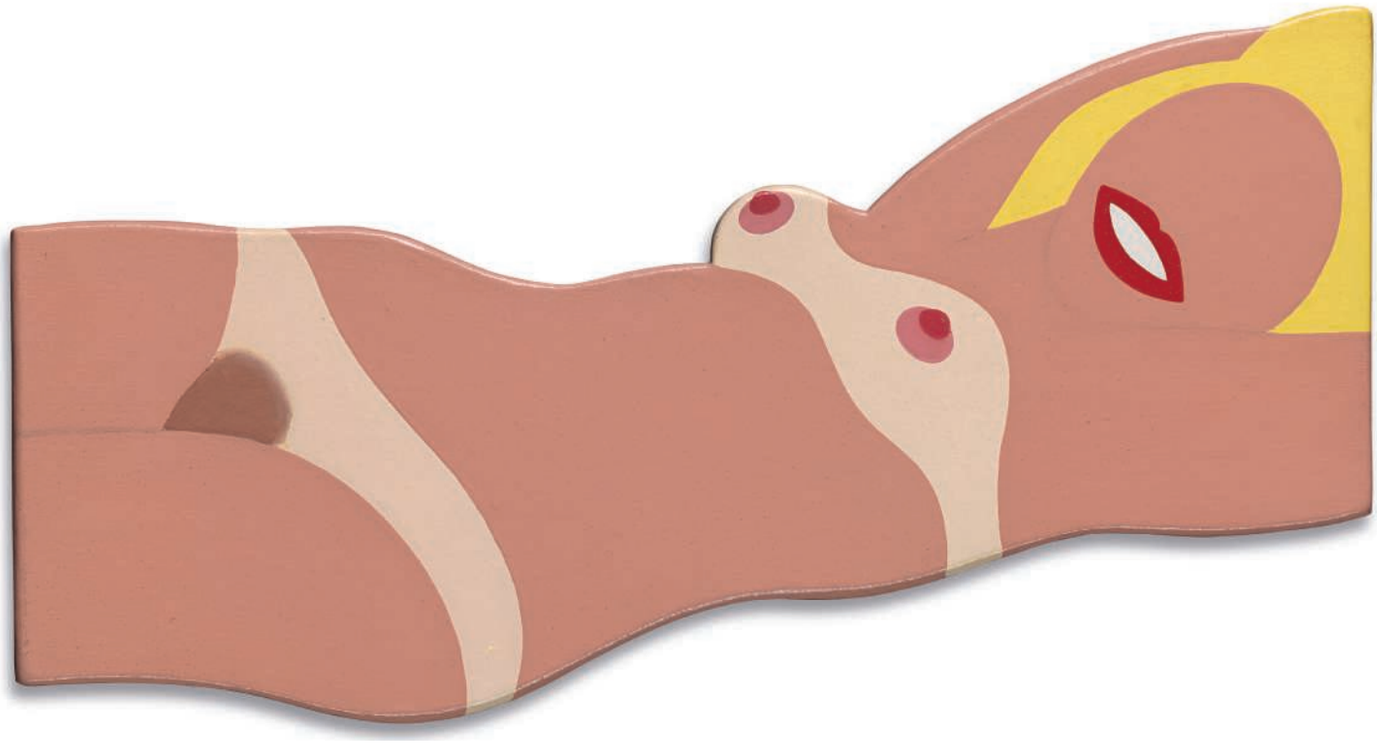
$400,000-600,000

PROVENANCE

Sidney Janis Gallery, New York, 1965
John and Kimiko Powers, Carbondale, 1966
Gagosian Gallery, New York
Acquired from the above by the present owner, 2005

EXHIBITED

New York, L & M Arts, *Tom Wesselmann: The Sixties*, February-April 2006, n.p., no. 24 (illustrated in color).
Los Angeles, Honor Fraser, *Tom Wesselmann*, November-December 2008.

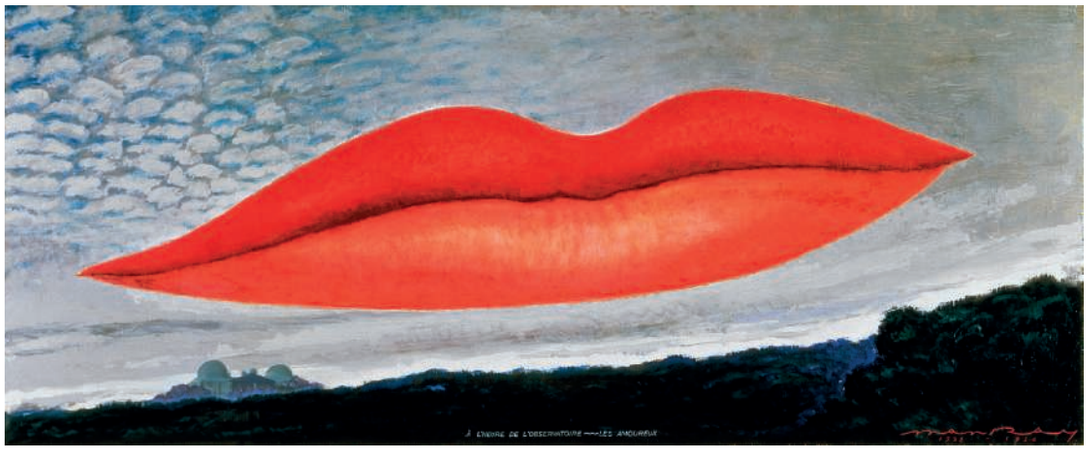


Right: Man Ray, *At the Time of the Observatory, the Lovers (A l'heure de l'Observatoire les Amoreux)*, 1934. © 2018 Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: Banque d'Images, ADAGP / Art Resource, NY.

Below left: Tom Wesselmann, *Great American Nude No. 35*, 1962. Virginia Museum of Fine Arts, Richmond. © Estate of Tom Wesselmann / Licensed by VAGA, New York, NY.

Below: Present lot illustrated (detail).

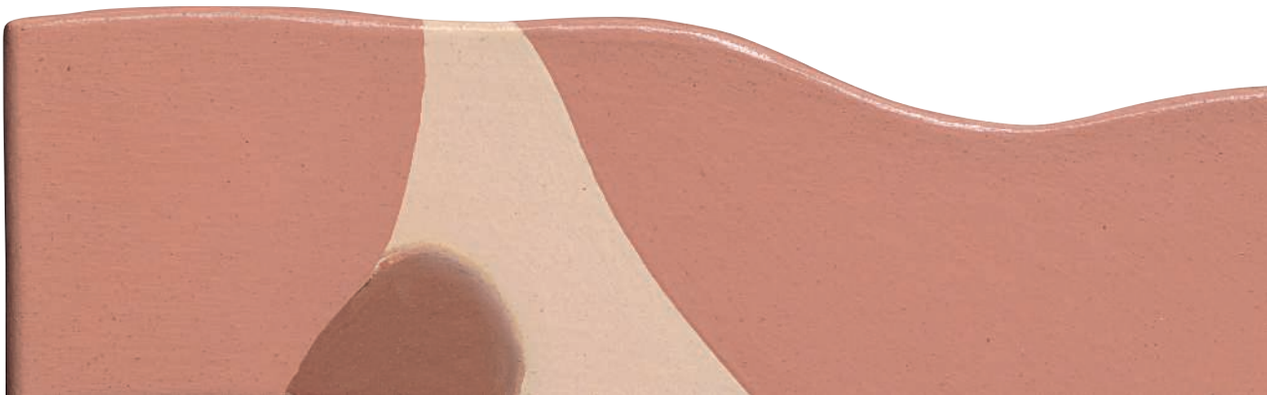
Next page: Andy Warhol, *Orange Marilyn*, 1962. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).





Tom Wesselmann's iconic *Great American Nudes* stand out as a seminal manifestation of Pop Art's sensibilities and a fascinating meditation on the role of the nude in the history of Western Art. *Little Great American Nude* from 1967, with its vibrant pops of color and suggestive curves, exemplifies the artist's towering role in the visual culture of the latter half of the 20th century. His treatment of the nude figure is one that recalls classical examples of the subject with a nod to masterworks by artists like Titian, Ingres or Matisse. It is a classic work reimagined in the visual lexicon of Wesselmann's time. This, and other works from the *Great American Nude* series, recreate the *odalisque* for a distinctly post-war 20th century context. What sets Wesselmann apart from his peers was his ability to embrace subjects from the canon while finding a way to simultaneously look to the past and the future. While Andy Warhol and Jasper Johns gained notoriety for unorthodox appropriation of subjects like soup cans or the American flag, Wesselmann charted his own path, providing a unique spin on one of the oldest subjects in painting. This smooth, almost-abstracted composition depicts a nude woman reclining, with portions of her body isolated and cropped for a focused interpretation of her form. Its use of lines and color speaks to Wesselmann's significant impact on the crucial period where Pop artists were rejecting the visual modes of Abstract Expressionism while building on the American identity associated with that movement. Acknowledging commercial imagery and technological innovation allowed Wesselmann and his contemporaries to manifest a new type of American art. Indeed, the title itself brings to mind that special kind of American ambition that is also associated with the paradigms of the Great American Novel or the American Dream. There is an idealized ambition to Wesselmann's style, and a truly innovative mastery in his symbolic appropriation of the nude that created a new tradition of portrayal in American art at the time.

Carefully composed, *Little Great American Nude* functions as an anonymous rendering of the female form, stripped down in its simplicity, curves, and visual boundaries. The composition itself consists of very few elements: the smooth flat surface of the woman's figure, a limited color palette that allows for a clearly delineated representation of her skin, hair, and smile, and an abstract series of curves and shapes that focus deliberately on her form without any distracting elements beyond its subject. The simplicity and scale of the work lend it a sense of intimacy, as if the woman portrayed is unabashedly presenting herself to the viewer in front of her. The absence of detailed facial features, with the exception of that broad gleeful smile, and the focus on the realism of her anatomy strip the subject down to the essential parts of a classical nude and imbue it with an electric sensuality. The subject of *Little Great American Nude*, like many works from the series, which ran from the early 1960s to the early 1970s, was the artist's wife, Claire Wesselmann. This association lends the work an added sense of familiarity



and adoration that comes from the dialogue between artist and subject, in what is a distinctly modern, sensuous, and joyful work of art.

When Wesselmann was first embarking on his career as an artist, his commitment to challenging the norms of what already existed played a crucial part in his development of a signature style. While a student at the Cooper Union, Wesselmann's admiration for the work of Willem de Kooning and his Abstract Expressionist peers was a major determining force in his artistic evolution. This admiration in fact led him to acknowledge that in order to develop a meaningful body of work, he had to move beyond the type of painting he felt de Kooning had perfected, and to define something new and truly original. As such, Wesselmann's *Great American Nudes* can be seen as a natural evolution to de Kooning's *Woman* series from the previous decade. In challenging notions of what a modern portrayal of an age-old subject could be, Wesselmann succeeded in playing a pioneering role in the evolution and potential of Pop Art and the new possibilities it brought to visual expression.

Wesselmann noted that his primary preoccupation in the *Great American Nudes* was with the presence of the figure itself. He consistently left out facial features and defining personal characteristics in favor of a focus on the body. Here, we see how this powerful effect provides his model with a universal anonymity. She appears to us as an idealized and attractive female form, with a relaxed pose, completely at ease in her nudity, with visible tan lines, and a wide joyful smile. This is not a figure that is submitting to the viewer, but instead appears to be relishing the attention and freedom her position allows. Claire, Wesselmann's wife and model, was also an artist, and there is an added complicity to this dynamic, where the model as muse is also a partner and co-conspirator in the artist's life and practice. This modern personal touch to Wesselmann's approach is one that has frequently been discussed in interviews with both him and his wife. He notably said of their collaboration that "it was terribly important to me that it was Claire and it was my great excitement personally about her, about sex, about being an adult, about being in New York City, about being an artist—about all these things. I was trying to put it into that one moment of doing. So she was the 'Great American Nude' model" (T. Wesselmann, quoted in, "Oral history interview with Tom Wesselmann," Archives of American Art, January 3-February 8, 1984, https://www.aaa.si.edu/collections/interviews/oral-history-interview-tom-wesselmann-12439#transcript, [accessed 2/13/2018]).



As a series, the *Great American Nudes* embodied a consistent commitment to representing the female form in repose while always maintaining that fine balance where she exudes a sense of proud and powerful display. Other works in this series experimented with variations in scale, medium, and even composition of different symbolic background elements. What sets *Little Great American Nude* apart from these incarnations is its focus on the purest essence of the subject. As Wesselmann continued to develop new ways of representing this signature series, he continually refined and simplified the work. Stripping the representation of the nude down to its essential elements provides the viewer with the most direct way to appreciate the multi-dimensional contemplations that lie in this brilliantly executed composition. Its optimism and sensuality embody a pure manifestation of the liberation and progress of the 1960s with all of the allure of the freedom and excitement those provided. It is this sophistication both on an art historical level and a personal one, that have led the *Great American Nudes* to stand out as a major contribution to Pop Art.



PROPERTY OF A
DISTINGUISHED
EUROPEAN COLLECTION

○◆ 5B CHRISTOPHER WOOL (B. 1955)

Untitled

signed, numbered and dated 'WOOL 2008 (P563)' (on the reverse);
signed, numbered and dated again 'WOOL 2008 (P563)' (on the overlap)
enamel on linen
106 x 96 in. (269.2 x 243.9 cm.)
Painted in 2008.

$7,500,000-9,500,000

PROVENANCE

Galerie Micheline Szwajcer, Antwerp
Acquired from the above by the present owner, 2009

EXHIBITED

Antwerp, Galerie Micheline Szwajcer, *Christopher Wool*,
January-March 2009.



Right: Jackson Pollock, *Number 32*, 1950. Kunstammlung Nordrhein-Westfalen, Düsseldorf. © 2018 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.

Below: Cy Twombly, *Untitled*, 1970. Museum of Modern Art, New York. © Cy Twombly Foundation. Photo: © The Museum of Modern Art/ Licensed by SCALA / Art Resource, New York.

Right page above: Brassaï, *Graffiti*, circa 1930. Photograph by Brassai © RMN-Grand Palais / Art Resource, NY; © ESTATE BRASSAÏ – RMN-Grand Palais.

Right page below: Subway station at Fresh Pond Road with graffiti covered walls, New York, circa 1989.Digital Image: © New York Daily News Archive via Getty Images.





Distinguished by its towering scale and the elegance of its monochrome palette, Christopher Wool's *Untitled* continues the themes set forth in the *Gray Paintings* first developed around 2000. Stripped down to its essence, Wool luxuriates in the action of the painting's surface, built up over countless revisions and erasures, to create a ravishing world, in which black and white come together to create an abstract universe that verges on the sublime. As a postmodern artist, whose paintings revitalized a languishing genre in the era of image saturation, Wool creates provocative canvases whose abstract, self-referential imagery refers back to previous paintings to quote and re-quote past work. Carrying on with the ideas developed in his *Word Paintings* of the 1980s and '90s, and the *Pattern Paintings* that followed, Wool continues to break down painting to its bare essentials, whilst finding ample opportunity for variation and brilliance.

Suffused with a lambent inner light that lends an auratic quality to this otherwise spare black-and-white painting, *Untitled* displays a stunning array of painterly effects. Wide, brushy passages of thinned-down enamel are applied in back-and-forth strokes that linger with the touch of the artist's hand. Floating atop this ethereal backdrop, Wool approaches the linen canvas graffiti-style, with his spray-gun loaded with black enamel paint. These languorous black lines that curve and wend their way through the canvas seem to hover above the surface, while at times they disappear beneath a segment of brushy gray, only to reappear on the other side. Akin to walking a labyrinth, the eye follows the meandering black lines into, over and through the canvas itself, delighting in the line's uncanny ability to appear on top of one section, beneath the other, or—at times—to exist within the same plane as the brushy gray paint.

While the *Gray Paintings* might at first seem simple, recalling the rapid-dash tags of a graffiti artist on the fly, they are in fact the result of a painstaking system of process and elimination. The graffiti style of Wool's black enamel—applied via spray gun—belies the complexity of their creation and the prowess of the artist himself. What might seem like a quick, off-the-cuff gesture is undoubtedly slow and calculated in its method. Wool continually effaces and reworks the painting's surface so that an accumulation of discreet gestures, broad sections of erasure, and countless layers of overpainting all come together to produce a ravishing painting that gives off an effortlessness and slack.

As legend would have it, Wool discovered the process that helped formulate the *Gray Paintings* in 2000, while working on a painting that had begun to irritate him. In a burst of frustration, he grabbed a turpentine-soaked rag and applied it to the painting in an effort to erase the section that he disliked. At that moment, serendipity and chance intervened. The blurred effect of the obfuscated paint, dragged and smeared by the rag, retained a compelling immediacy that Wool embraced, having effectively combined the element of chance with the gesture of the artist's hand. In the present

work, the artist continues to use the broad, gestural back-and-forth motion he discovered in the original turpentine-soaked rag. The painterly sense of bravura that results pays witty homage to the past masters, particularly the rich Baroque splendor of de Kooning's paintings of the late 70's. As de Kooning had mixed his oil paints into a thick, viscous yet airy consistency and applied them in heavy impasto-laden strokes, Wool veers toward the opposite end of the spectrum, creating a barely-there scrim of a surface that's been leached of all color, save for the effects of black and white.

Christopher Wool is widely regarded as being one of America's greatest living artists. He has developed his career deliberately and progressively over the course of several decades while steering clear of prevailing trends. Having spent his childhood in Chicago, Wool moved to New York to attend Sarah Lawrence college in 1972. While there he was granted permission to enroll in two rigorous painting and photography courses, only to drop out and move into Manhattan a year later. By 1973, Wool was living on the Lower East Side and had enrolled in the graduate program at the New York Studio School, where he studied under the Abstract Expressionist painter Jack Tworkov. Contrary to the training he'd encountered at Sarah Lawrence, the Studio School offered a much more traditional program. Under Tworkov's instruction, Wool mastered the basic principles of three-dimensional modeling and other formal properties of design—a proper artistic training that's become more apparent as Wool's paintings progressed. During a few years in the early 1980s, Wool worked as an assistant to the sculptor Joel



Shapiro, and his early work clearly displays Shapiro's influence on the young artist.

Living in New York City in the late 1970s and early '80s, Wool immersed himself deep into the underground film and music scene that centered around the East Village, finding a kind of nihilistic camaraderie in the punk







rock aesthetic that thrived amidst the city's crumbling decay. Though he briefly studied filmmaking at New York University, by 1981 he had decided upon painting as his primary medium, and spent the better part of the decade assimilating experiences and information until--in 1987--his "eureka" moment helped inspire the series for which he is best known. As the legend goes, Wool was walking around his neighborhood in the Lower East Side when he spied the words "SEX" and "LUV" sprayed in black paint across the side of a white van. The striking graphic effect of the words, writ large across the white metal instantly galvanized the artist, and he immediately set upon the *word paintings,* which he continued--off and on--until 2000. To this day, Wool maintains a studio in Lower Manhattan, and his paintings still evoke the "aesthetics of decay" that he found so visually appealing upon his initial move to New York City.

Critics admired Wool's painting's such as the present example from the moment they were first exhibited, having been impressed by his disciplined and restrained method through which the artist was able to evoke such dazzling and captivating effects. Reviewing this series in 2008, the *New York Times* art critic Roberta Smith described his process. "Mr. Wool sprays on black lines, smears them into fields of brushy gray and sometimes rubs them out entirely before repeating the process," Smith described. "This layering of studio and street—of macho yet ghostly, half-meant bravura painting and lax, abstract graffiti—has an undeniable liveliness. The primary energy comes from the lines, which vary in thickness and suggestion (roadmaps, cursive writing) and are often fringed with drips that defy gravity. Painterly incidents pile up, but the surface never thickens. More is definitely better" (R. Smith, "Art in Review: Christopher Wool," *New York Times*, May 30, 2008, p. E29)

Though the *Gray Paintings* retain an altogether contemporary spirit—displaying the type of painting now evocative of the 21st century—they are in fact the continuation of the automatic gestures espoused by Jackson Pollock's *drip paintings* nearly fifty years before them. Whether homage or parody, the grandness of Wool's gesture and the luxurious drips that seep from the spray can as they run down the painting's surface remain their greatest triumph. This parallels the sort of artistic training that Wool under Tworkov. Indeed, part of the Studio School's instruction relied upon the delineation of forms using charcoal and partial erasure, a technique which may have influenced the *Gray Paintings*. "There's never a cynical note sounded in his paintings," the critic Eric Banks has written in his essay for the artist's 2012 monograph. "He's never abandoned the path he went out on decades back" (E. Banks, "Propositions in Paint," in H. Holzwarth (ed.), *Christopher Wool*, Cologne, 2012, p. 349)

"What interests me about Wool" the artist and critic Joan Waltemath has said, "is how, at a time when painting was not on the map, he really did the nuts and bolts work to find a way to make it possible to get back into that grand narrative. The focus was on [the] Pictures Generation, appropriation, Jenny Holzer, Art and Language. The one thing the scene didn't give permission for was a kind of formal language in painting. Wool mines the past and brings forward all these tropes, devices, ideas, anything that will work as part of his vocabulary and connect him into that narrative" (J. Waltemath, quoted in "A Critic's Roundtable on Christopher Wool at the Guggenheim," *Artcritical*, January 22, 2014)

Indeed, Christopher Wool's work continues to mine the past in order to bring forth ideas and gestures long since buried with the "isms" they represent, while also reaching out to quote his own paintings as themes, gestures and details are repeated across the series. He's somehow managed to create a new kind of painting in the era after its demise, all the while deliberately limiting himself to the sparest, most elegant means. Black and white, enamel on linen, a bit of turpentine or solvent, and no recognizable imagery allowed. What does that leave for him? Gesture, stroke, or the drip—an entire universe at his fingertips, that he spins into captivating paintings that leave viewers breathless.

Right page: Present lot illustrated (detail).

Left: Roy Lichtenstein, *Sponge II*, 1962. © Estate of Roy Lichtenstein.

Right: Gerhard Richter, *Table,* 1962. © Gerhard Richter 2018 (0101).



PROPERTY SOLD TO
BENEFIT THE HILLMAN
FAMILY FOUNDATION

6B

JOAN MITCHELL (1925-1992)

Blueberry

signed 'Joan Mitchell' (lower right); signed again and titled 'Mitchell Blueberry' (on the reverse)
oil on canvas
78 ⅞ x 59 in. (200 x 150 cm.)
Painted in 1969.

$5,000,000-7,000,000

PROVENANCE

Martha Jackson Gallery, New York
Acquired from the above by the present owner, 1970

EXHIBITED

Pittsburgh, Museum of Art, Carnegie Institute, *1970 Pittsburgh International Exhibition of Contemporary Art*, October 1970-January 1971, p. 59.
Syracuse, Everson Museum of Art; New York, Martha Jackson Gallery, *"My Five Years in the Country": An exhibition of forty-nine paintings by Joan Mitchell*, March-June 1972, p. 13 (illustrated).
New York, Whitney Museum of American Art, *Joan Mitchell*, March-May 1974, pp. 9, 11 and 42 (illustrated).



Vincent Van Gogh, *Still Life with Thistles*, 1890. Photo: Peter Willi / Bridgeman Images.







With its vibrant palette of warm golden colors and a surface infused with painterly passion, Joan Mitchell's luxurious canvas, *Blueberry*, belongs to a group of significant works which demonstrate the artist's unrivaled skill at producing paintings which evoke the rich emotions of nature and landscape. The canvas is a masterful example of the gestural abstraction for which Mitchell has become so rightly famous; composed of passages of delicate brushstrokes juxtaposed with anamorphous blocks made up of alternating light and dark tones, *Blueberry* provides a matchless example of Mitchell's ability to bring together seemingly incongruous elements into one harmonious piece.

Having established herself as one of the key figures of Abstract Expressionism in New York, Mitchell decided to relocate to France in the late 1950s. Here, she found a greater sense of artistic freedom as well as an important source of inspiration in the landscape and light of the countryside. In 1968, she gave up her cramped studio in Paris and moved to La Tour, a property in the wide-open spaces of Vétheuil, a town on the banks of the River Seine about fifty miles north of the French capital, where she resided for the rest of her life. Trading the city for the countryside, she immersed herself in the landscape that would provide such a rich source of creative sustenance throughout the following decades. The space afforded by her new surroundings also allowed her to work on a much larger scale than before. Standing nearly seven feet high, *Blueberry* allows Mitchell to engage the full force of her body in the making of her works. This physicality is evidenced in the meticulous working of every inch of the surface of the canvas, often covered with repeated layers of paint. She thrived on the physical intensity of a process that allowed her to pour every ounce of her energy directly onto the canvas, producing graceful gestures that pulsate with energy and vitality.

This vast and expressive canvas is a splendid example of Joan Mitchell's preoccupation with physicality and space orientation. Although she spent much of her life in France she was born in the American Midwest and the countryside of her childhood had huge impact on her work, "I come from the Midwest. I'm American. The Midwest is a vast place. I was born out there, in the cornfields that go right out to Saskatchewan and the Great Lakes" (J. Mitchell, quoted by J. E. Bernstock, *Joan Mitchell*, New York, 1988, p.119). Attracted by this sense of space, her move to the country produced a new vibrancy and force in her work. The lustrous passages of color evoke the vibrancy of van Gogh's luminescent paintings of sunflowers, and the complex, multi-layered construction, recalls Mark Rothko's *Multiforms* from the late 1940s in which he applied thin veils of paint to the canvas with remarkable luminosity with their feathery, dynamic shapes eloquently conveying a sense of incipient growth and movement. In *Blueberry*, Mitchell takes these ideas and carefully pairs them with the more delicately worked areas of the canvas creating a magical sense of space between the compositional elements.

Although the landscape of Vétheuil provided much of the inspiration for the present work, Mitchell also took her cue from other great French painters such as Monet, Van Gogh and Cézanne. Monet had a direct connection to this special place, as he had painted the same landscape between 1878 and 1881, owned a small house that was located at the bottom of Mitchell's property and lies buried in the local church cemetery. However, whereas Monet's paintings were more concerned with the effects of light and the deconstruction of the physical landscape, it has been argued that Mitchell's work is more like that of van Gogh and Cézanne in its adherence to the structural grid of the canvas. Indeed, in the present work, Mitchell presents several passages of color that she forces through the upper layers of paint to take their place in the greater composition. Mitchell has also acknowledged a debt to both Vermeer and Matisse for their use of "lights and whites to get luminosity" (P. Albers, *Joan Mitchell: Lady Painter,* New York, 2011, p. 316). Vétheuil provided Mitchell with the perfect muse; "From the time she acquired Vétheuil," her biographer Patricia Albers notes, "its colors and lights pervaded her work. Loose all over quilts of limpid blues, greens, pinks, reds, and yellows... fairly burble, their colored lines and shapes registering a painter's fast-moving hands as they rise steeply, floating between inner and outer worlds, to jostle and bank at their tops" (*Ibid.*, pp. 313-314).

Left page: Joan Mitchell. Photographer unkown, Joan Mitchell Foundation Archives.

Left: Claude Monet, *The Artist's House from the Rose Garden*, 1922-1924. Musée Marmottan Monet, Paris. Photo: Musée Marmottan Monet / Bridgeman Images.

Below: Cy Twombly, *Lepanto VII*, 2001. Museum Brandhorst, Bayerische, Munich. Artwork: © Cy Twombly Foundation. Photo: bpk Bildagentur / Museum Brandhorst, Bayerische Staatsgemaeldesammlungen / Haydar Koyupinar / Art Resource, New York.



"Nearly every window at La Tour commanded a dazzling view; between the river and the road below lay a wonderfully unmanicured wet-grass field with dotted with locusts, pines, pear trees, willows, ginkgos, and sycamores. Balls of golden mistletoe hung in the trees, their roundness contrasting with the dark rectangularity of a rigorously pruned hedge. Everything moved. Birds twittered and swooped. Wind ruffled the foliage. Church bells rang. Passing blue black and rust barges, laundry flapping on their decks, roiled the Seine, a meandering ribbon of light. Houses clustered on its opposite bank, but Joan mentally ceded that midsection to Monet, focusing instead on the lake beyond, the rolling blue-wooded hills, and the sky, an 'immense overturning bowl' often teeming with clouds, swelling or scattershot."

—**Patricia Albers**

Right: Joan Mitchell, *Sunflower*, 1969. Metropolitan Museum of Art, New York. © Estate of Joan Mitchell. Photo: © The Metropolitan Museum of Art / Art Resource, New York.

Below right: Jackson Pollock, *Scent*, 1955. © 2018 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Photo: James Goodman Gallery, New York / Bridgeman Images.

Right page: Previous spread: Present lot illustrated (detail).



Blueberry was acquired in 1970 by Henry and Elsie Hillman following its exhibition at the Carnegie International exhibition of that year. Established almost a century earlier, after the Venice Biennale, the International is the oldest contemporary art survey exhibition in the world and has acted as a springboard for many artists including Salvador Dalí, Willem de Kooning, Jackson Pollock and Andy Warhol. The Hillmans admired Mitchell's work, and also acquired another work by the artist, the triptych *Sans Neige (Triptych)*, which they later gifted to the Carnegie Museum of Art, Pittsburgh. Henry Hillman was one of Pittsburgh's most notable citizens—a businessman, investor, civic leader and philanthropist who spent much of his fortune supporting a wide range of projects in his home city through the family foundations which he established. Described as "the quiet billionaire" (P. Sabatini, "Henry Hillman: Billionaire financier avoided spotlight but was one of the city's most generous benefactors," *Pittsburgh Post-Gazette,* April 15, 2017, via http://www.post-gazette.com/local/city/2017/04/14/Philanthropist-Henry-Hillman-dies/stories/201704140181, [accessed 1/12/2018]), Hillman became a supporter of many high profile projects including the Andy Warhol Museum and the Carnegie Museum of Art, in addition to the University of Pittsburgh Medical Center's Hillman Cancer Center, the University of Pittsburgh's Hillman Library and the Hillman Center for Future-Generation Technologies at Carnegie Mellon University.

Blueberry was painted during a significant period of Mitchell's career. Having settled into her new surroundings she began producing a series of monumental canvases that reflected this new sense of space and freedom. Along with other works painted during the same period, such as *Field for Skyes*, in the collection of the Hirshhorn Museum and Sculpture Garden, and *Clearing*, at the Whitney Museum of American Art, *Blueberry* demonstrates Mitchell's ability to depict space on canvas. Resulting in part from her membership of the Abstract Expressionist generation, Mitchell never felt the need to emulate the physical landscape. Evoking the tradition of many of the great landscape painters of the past, including Monet, van Gogh and the 19th century master J. M. W. Turner, *Blueberry* demonstrates Mitchell's skill at elevating into oil paint the feelings that the landscape evoked in her. In this way she created what were modern incarnations of pastoral or sublime landscape. As Mitchell described, "I would rather leave Nature to itself. It is quite beautiful enough as it is. I don't want to improve it...I certainly never mirror it. I would like more to paint what it leaves me with" (J. Mitchell, quoted in M. Tucker, *Joan Mitchell,* New York, 1974, p. 8).








SLOVIN

PROPERTY FROM
THE COLLECTION OF
MAGNUS KONOW

o◆ 7B FRANCIS BACON (1909-1992)

Study for Portrait

signed, titled and dated 'Study for Portrait 1977 Francis Bacon' (on the reverse)
oil and dry transfer lettering on canvas
78 x 58 ⅛ in. (198.2 x 147.7 cm.)
Painted in 1977.

Estimate on Request

PROVENANCE

Marlborough International Fine Art, Vaduz
Acquired from the above by the present owner, 13 May 1977

EXHIBITED

London, Royal Academy of Arts, *British Painting 1952-1977*, September-November 1977, p. 29, no. 29.
Madrid, Fundación Juan March; Barcelona, Fundació Joan Miró, *Francis Bacon*, April-July 1978, n.p., no. 14 (illustrated in color).
New York, Marlborough Gallery, *Francis Bacon: Recent Paintings*, April-June 1980, pp. 6 and 8-9, no. 1 (illustrated in color).
New Haven, Yale Center for British Art, Yale University; Santa Barbara Museum of Art, *Eight Figurative Painters*, October 1981-March 1982, pp. 52 and 58, no. 22 (illustrated).
Tokyo, National Museum of Modern Art; Kyoto, National Museum of Modern Art; Nagoya, Aichi Prefectural Art Gallery, *Francis Bacon: Paintings 1945-1982*, June-November 1983, pp. 70 and 87, no. 34 (illustrated in color).
Institut Valencia d'Art Moderne; Paris, Fondation Dina Vierny-Musée Maillol, *Francis Bacon: Le Sacré et le Profane*, December 2003-June 2004, p. 99 (Valencia, illustrated in color); pp. 122-123 and 157 (Paris, illustrated in color).
Monaco, Grimaldi Forum, *Francis Bacon, Monaco and French Culture*, July-September 2016, pp. 86 and 230, no. 44 (illustrated in color).

LITERATURE

M. Leiris, ed., *Francis Bacon: Full Face and In Profile*, Oxford, 1983, pp. 200 and 269, no. 113 (illustrated in color).
M. Leiris, ed., *Francis Bacon*, Barcelona, 1987, pp. 92 and 127, no. 106 (illustrated in color).
J. Russell, *Francis Bacon*, London, 1993, pp. 164 and 202, no. 88 (illustrated).
W. Schmied, *Francis Bacon: Commitment and Conflict*, Munich, 2006, p. 99, fig. 124 (illustrated).
M. Harrison, ed., *Francis Bacon: Catalogue Raisonné, Volume IV 1971-92*, London, 2016, pp. 1126-1127, no. 77-03 (illustrated in color).

"Not an hour goes by, of course, when I don't think about George."

–Francis Bacon

Previous spread: Francis Bacon and George Dyer on the Orient Express, 1965. Photo: © The John Deakin Archive/ Getty Images.



"In the lives of all of us there is a human being whom we least wish to lose. Bacon sustained that particular loss at the time of his retrospective exhibition in Paris in 1971–1972. He bore it with a stoicism for which even Homer would have been hard put to find words; but in his real life—his life as a painter, that is to say—it came to the fore over and over again."

—John Russell





Above: Fragment of a photograph of Dyer in the artist's studio, circa 1964. Collection: Dublin City Gallery The Hugh Lane. Photo: John Deakin. © The Estate of Francis Bacon. All rights reserved, DACS/Artimage/ ARS 2018.

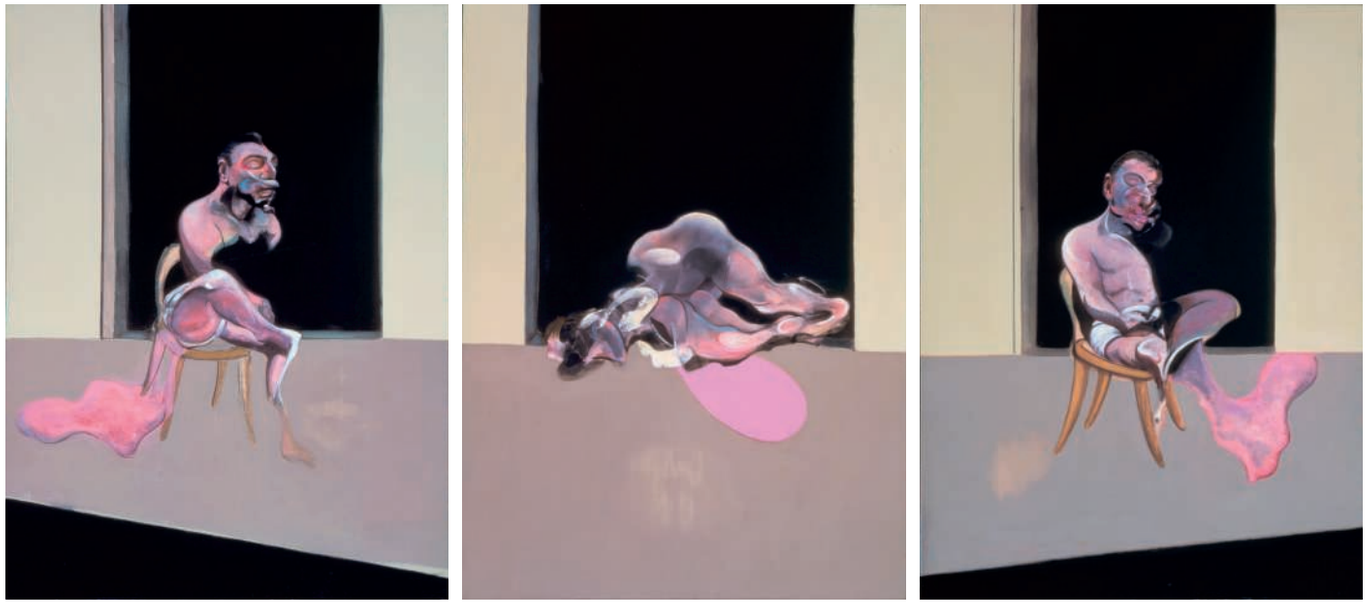
Right: Francis Bacon, *Two Studies for a Portrait of George Dyer*, 1968. Sara Hildén Art Museum, Tampere. Artwork: © The Estate of Francis Bacon. All rights reserved, DACS/Artimage/ARS 2018. Photo: Prudence Cuming Associates Ltd.

Right page: Present lot illustrated (detail).

Painted in Paris in 1977, and held since that time in the distinguished collection of Magnus Konow, Francis Bacon's *Study for Portrait* is a powerful eulogy to his greatest love and most important subject: George Dyer. Raised up majestically against a thickly stippled velvet black screen, his near-sculptural form casts a long dark shadow, poignantly reminiscent of the artist's own silhouette. Dyer had tragically taken his own life six years earlier in 1971, less than thirty-six hours before the opening of Bacon's career-defining retrospective at the Grand Palais. His death had a devastating impact on the artist, giving rise to paintings that represent some of the twentieth century's most extraordinary meditations on the human condition. Konow, a Norwegian collector based in Monaco, came to know Bacon during this pivotal period, acquiring several significant canvases including *Three Studies for a Portrait*, which he donated to the Israel Museum, Jerusalem. With its abstract armature, scumbled textures and viscerally-wrought figure, the present work extends the language of the dark, cinematic "black triptychs" made in the immediate aftermath of Dyer's death. Bracketed with raw linen, the central panel appears to hover before the viewer in three dimensions, evoking a canvas on an easel or a flickering television screen. Dry transfer lettering, inspired by Picasso's Cubist collages, conjures the literary rubble of the artist's studio, where John Deakin had famously photographed Dyer seated in his underwear. As the spirit of Michelangelo courses once more through his veins, Bacon's muse is here restored to the flesh. The artist, meanwhile, is reduced to a blood-spattered trace, reunited with Dyer beyond the veil. For Bacon, who devoured Shakespeare's tragedies and Greek mythology, it is an impassioned fantasy of reincarnation and sacrifice, worthy of any great work of literature.

Konow acquired *Study for Portrait* from Bacon through Marlborough Gallery shortly after its completion. As a young man in the 1970s, he built an impressive collection of works by School of London painters, but remained particularly fascinated by Bacon, with whom he became friends. Konow's family roots are in Norway: his father was a celebrated Norwegian Olympic sailor, who competed in multiple Olympics between 1908 and 1948, winning two gold medals and one silver. His paternal grandmother, Dagny Konow, sat for Edvard Munch during the late 1880s. Konow first encountered Bacon's work on the cover of *Esquire* magazine, and was immediately struck by what he would later describe as its "sense of chaos". He acquired four of his paintings in total, including the 1972 canvas *Figure in Movement* and the 1978 work *Painting*, which was illustrated on the cover of John Russell's seminal biography reprinted the following year. These works took their place alongside canvases by other prominent postwar British artists, including Lucian Freud's *Naked Portrait II* (1974), Frank Auerbach's *To the Studios* (1977) and David Hockney's *Swimming Pool* (1965), as well as paintings by R. B. Kitaj. As the friendship between Bacon and Konow developed, the artist traveled from Paris—once with Freud—to visit him in Monaco, where he indulged in his passion for gambling in the casinos of Monte Carlo.





"George Dyer will live forever in the iconography of the English face."

—John Russell

Above: Francis Bacon, *Triptych August 1972*. Tate Gallery, London. © The Estate of Francis Bacon. All rights reserved / DACS, London / ARS, NY 2018. Photo: © Tate, London / Art Resource, NY.

Right page: Francis Bacon and George Dyer, London, circa 1950. Photo: John Deakin.

"Bacon would always talk about Dyer," Konow recalls. "I think that he was the only man he really loved in his life. I find this work is so powerful—for me it is probably one of the best paintings of their mystical love affair, and that's what drew me to it."

First unveiled at the Royal Academy of Arts, London, shortly after its creation, and widely exhibited since, the work represents the culmination of Bacon's painterly language during one of the most important periods in his practice. Consumed by a wild mixture of grief, sadness, guilt and loss in the wake of Dyer's death, Bacon took a studio in Paris in 1974. By 1977, buoyed by the success of his major exhibition at Galerie Claude Bernard that year, his grief had given way to a period of innovation that is reflected in the present painting. Inspired by the 1976 work *Triptych*, painted the previous year, sweeping perspectival railings recede like train tracks, evoking by turns the frame of a bed, the legs of an easel or a road to infinity. The central black panel, floating above, becomes a headboard, a tombstone, a filmic membrane or an empty void, simultaneously disappearing into the distance and looming towards the frontal plane of the canvas. Paris, for Bacon, was a place steeped in literature: as a young man he had been enraptured by the work of Georges Bataille and other Surrealist writers. Upon his return in the 1970s, he immersed himself in a new circle of philosophers, authors and critics—among them Michel Leiris, who wrote important commentaries on his work during this period. As the painting's interior dialogue unfolds, rich in thematic allusion, the fragments of lettering pay tribute to this new, stimulating milieu.

In both compositional and technical terms, too, the work is a *tour de force*. Throughout the 1970s, spurred by a renewed awareness of his own mortality, Bacon began to strip his art down to its barest essentials, seeking "concentrations of reality" and a "shorthand of sensation". In *Study for Portrait*, saturated color fields and stark geometries create a warped spatial framework that borders on abstraction, conjuring the work of Kandinsky, Malevich and the Color Field painters. Bacon plays with different textures of black, offsetting the matte backdrop with the textured central panel, which shifts and shimmers under different lighting conditions. The pale lilac ground, rendered in thin pigmented layers, is juxtaposed with bright accents of blue, canary yellow and red, which glow as if illuminated by an overhead spotlight. Circular lenses, derived from a book on radiography, punctuate the surface, setting up a rhythmic counterpoint between the sculptural mass of flesh and the surrounding interior space. The figure itself is an ode to carnal pleasure, wrought with fluid, tactile brushstrokes, spectral veils of white and scumbled strains of color around the eyes and mouth. It is Dyer in his prime, flickering like a projection or an x-ray, presiding over the composition with the tortured grandeur of Bacon's early Popes. Rarely was his body so passionately articulated with a mixture of raw draughtsmanship and freestyle painterly bravura, creating a swirling vortex of physical agitation. Raised upon a dais against a blank, clinical abyss, his quivering form speaks to the transient nature of human existence.

George Dyer: Painting the Human Figure

Bacon and Dyer had first met in 1963 in a Soho pub, and quickly struck up a rapport. "George was down the far end of the bar and he came over and said, 'You all seem to be having a good time. Can I buy you a drink?'" recalled the artist. "And that's how I met him. I might never have noticed him otherwise" (F. Bacon, quoted in M. Peppiatt, *Francis Bacon: Anatomy of an Enigma*, London 1996, p. 259). Described by Bacon as the most beautiful man he had ever met, Dyer would come to define some of his most ambitious works during the 1960s, including ten outstanding large-scale studies as well as a number of smaller portrait heads. Nearly thirty years Bacon's junior, he sported a uniform of clean-cut suits and narrow ties tightly knotted around the neck, reminiscent of the infamous Kray twins. Beneath this debonair façade, however, lay a troubled character in need of guidance

and protection. Raised in London's East End, he had fallen into petty theft at a young age, and was frequently crippled by a sense of purposelessness. His innate vulnerability, combined with his classical good looks, provided Bacon with a fascinating character study. Their passionate, tempestuous relationship became increasingly fraught—both in life and in paint—and by the late 1960s had begun to show signs of strain. In October 1971, as Bacon prepared to place his life's work on display in Paris, he received news that Dyer had been found dead in their hotel room. His face would continue to haunt Bacon's art for the rest of his career.

Martin Harrison identifies *Two Studies for a Portrait of George Dyer* as a precedent for the present work. Painted in 1968, it stands among the later of the major portraits

"Death is the one absolute certainty. Artists know that they can't defeat it, but I think that most artists are very aware of their annihilation—it follows them around like their shadow."

—Francis Bacon





of Dyer produced during his lifetime. Like nearly all its companions, it was based on Deakin's seminal group of photographs depicting Dyer seated in his underwear: images that would become archetypes for Bacon's wider portrait—and self-portrait—practice. In the 1968 painting, Dyer's semi-naked figure is etched onto a dark canvas-like screen, his swirling, monstrous form pierced sporadically by pins. The notion of "fixing" or "nailing" reality into place was one that ran throughout Bacon's practice, expressed at various points through the imagery of crucifixion and, by extension, the hypodermic syringe. Dyer himself, fully clothed, turns away from the image, as if oblivious to—or indeed repelled by—the brutality of Bacon's painterly act. In many ways, *Study for Portrait* may be understood as a completed version of this "painting within a painting". The needles are removed, and Dyer's muscular form flourishes in radiant, corporeal splendor. His face, formerly disfigured, is now unveiled as a beacon of sculptural perfection, echoing the Renaissance figure studies to which Bacon had once likened his lover. The struggle to capture the human form, so violently expressed in the 1968 canvas, is laid to rest; the figure, in all his beauty, is reborn.

The notion of resurrection may be said to take on new meaning in light of the black triptychs. In these works, produced between 1971 and 1973, Bacon attempted to process his feelings of guilt and sorrow by reimagining Dyer's last moments in paint. The central black panel in *Study for Portrait* has its origins in these canvases. In *Triptych August 1972* (Tate, London), Dyer's seated form—another derivation of Deakin's photographs—hovers before a grainy abyss. In *Triptych May-June 1973*, he inhabits these dark spaces as if slipping slowly into the void. In contrast to *Two Studies for a Portrait of George Dyer*, which depicts him as a painting, the black triptychs capture Dyer in a fundamentally filmic manner, casting him as a disembodied, illusory specter. Pins and nails are redundant in this world; the subject, crucially, is no longer there to be fixed. The central panel in *Study for Portrait* extends the cinematic metaphor of these works, creating a fluid, plasmic surface upon which Dyer's image hovers like a mirage. Bacon had often marveled at the power of film over pigment: "I would like to have been a film director if I hadn't been a painter," he once said (F. Bacon, quoted in *Francis Bacon in Conversation with Michel Archimbaud*, London 1993, p. 16). Through paint, Bacon had always striven to capture the raw pulsations of reality; in *Study for Portrait*, cinema—the space of memory and fantasy—offers him a temporary escape from its cruelties. How can one attempt to "trap this living fact alive," as he put it, once its flame has been extinguished?

Bacon in Paris: Exorcism and Triumph

If the black triptychs went some way towards confronting the pain of Dyer's death, it was Bacon's move to Paris that finally allowed him to come to terms with the fact. In 1974, he took a studio beside the Place des Vosges, eager to immerse himself in the city where he had spent his final moments with Dyer. There he painted one of the great masterpieces of his career: another triptych, but this time supremely allegorical. In *Triptych*, 1976, Bacon wove together political sources, erotic imagery and his readings of Greek mythology, creating a grand existential finale to his own personal tragedy. The work would continue to reverberate throughout his art over the following years, informing both the present canvas and a further 1977 painting, *Seated Figure*. Several compositional features link them together: most notably the linear railings, which have variously been likened not only to the legs of an easel but also to the "dollies" used to support television cameras. In the present work, this structural device also evokes another of Bacon's erstwhile sources: the images of Pope Pius XII held aloft on the *sedia gestatoria*, which had populated his studio during the 1950s and 1960s. Bacon had played with the relationship between the Pope and Dyer in two works shortly before the latter's suicide; in *Study of George Dyer*, 1971, he usurped the pontiff from his throne. By channeling this imagery, Bacon extends the spirit of his 1976 *Triptych*: a final act of exorcism, presided over by grandiloquent historical themes. The substitution of his own shadow—in comparison to the triptych's amorphous pools of pigment—certainly supports this reading.

Bacon's "exorcism" was, in many ways, a success. 1977 brought a new lease of life, in which he took his place as a central figure in the Parisian art world. His partnership with the gallerist Claude Bernard Haim gave rise to a pivotal solo exhibition at his gallery that year, featuring the 1976 *Triptych* alongside the mournful works produced since Dyer's death. "The show as a whole caused an



"Great art is always a way of concentrating, reinventing what is called fact, what we know of our existence—a reconcentration … tearing away the veils that fact acquires through time."

—Francis Bacon

Left page: Present lot illustrated (detail).

Above: Kazimir Malevich, *Supremus No. 58 (Yellow and Black)*, 1916. State Russian Museum, St. Petersburg. Photo: Bridgeman Images.

Right: Annibale Carracci, *Self Portrait*, circa 1604. State Hermitage, St. Petersburg. Photo: HIP / Art Resource, NY.

Below: Francis Bacon, *Triptych*, 1976, Artwork: © The Estate of Francis Bacon. All rights reserved, DACS/Artimage/ARS 2018. Photo: Prudence Cuming Associates Ltd.

Right page: Present lot illustrated (detail).



"In 1977 Bacon was continuing to detach, or re-work in new contexts, elements from Triptych, 1976; the perspectival rails leading to (or supporting?) the rectangular backdrop, for example, replicate the device in the outer panels of the triptych."

—Martin Harrison

immediate sensation" writes Michael Peppiatt. "Bacon's reputation had stood very high in Paris ever since the Grand Palais retrospective, and once the French public had admitted him as a new hero in their cultural pantheon their enthusiasm knew no bounds. The press build-up had been considerable, with *Newsweek* running a portrait of the artist on its cover to announce: 'Francis Bacon's Big Paris Show'. During the opening, police cordoned off the rue des Beaux-Arts in an attempt to control the crowds pressing down the boulevard Saint-Germain. In a couple of hours, some eight thousand people had pushed their way into the gallery's relatively restricted space: a mood of exhilaration, but also of panic—of something that was about to get completely out of hand—ran through the narrow street" (M. Peppiatt, *Francis Bacon: Anatomy of an Enigma*, London 1996, pp. 277-78). The mobbing of the exhibition was an apt expression of his rising celebrity, which frequently saw him stopped in the streets by strangers. After years of emotional turmoil, in the city where disaster had threatened to tear his world apart, Bacon entered a new period of personal and professional contentment.

The Figure and the Ground: Bacon's Visual Devices

Bacon's links to Paris ultimately ran deeper than his relationship with Dyer. It was there, during the 1920s, that he had first discovered the work of Picasso—an artist whose influence he would come to acknowledge more than any other's. It was not lost on Bacon that Picasso was the only other living artist to have been honored with a retrospective at the Grand Palais, and, as he started to prepare for it in earnest during the early 1970s, his thoughts turned increasingly to the work of his idol. A feature that began to encroach upon his practice during this time, and which would come to the fore in the works of the mid-1970s, was the use of dry transfer lettering, or Letraset. Recalling the newspaper clippings that became part and parcel of Picasso's Synthetic Cubism, these fragments introduced a temporal dimension to Bacon's compositions, grounding his figures in the here-











and-now. At the same time, the arrangements of letters were deliberately stripped of all narrative connotation—a strategy designed to prevent interpretation on the part of the viewer. Harrison also draws links with the typographical montages of Marcel Duchamp, Tristan Tzara and Max Ernst, as well as William Burroughs' "cut-up" technique and the "Camera Eye" sections of John Dos Passos' *USA Trilogy*. In the present work, the fragments perform a more literal function, recalling the reams of crumpled newspapers, books and magazines that littered the floor of Bacon's studio. Deakin's original photographs had captured Dyer amidst this debris; a reminder, perhaps, that he offered Bacon as great a window onto the human condition as any of the art or literature he so admired.

Alongside its use of Letraset, *Study for Portrait* demonstrates a number of other devices explored by Bacon during the 1970s. The circles that punctuate Dyer's form were derived from Kathleen Clara Clark's 1939 book *Positioning in Radiography*, which Bacon admired for its analytical, clinical divisions of human anatomy. These structures played into the artist's fascination with photography, and recalled, in their function, the early cubic space-frames that Bacon deployed in a bid to "see the image more clearly". The central panel itself, too, fulfils something of this role, enclosing the figure in the manner of Alberto Giacometti's caged sculptures and framed portraits. Bacon notably admired the individual compartments in train carriages, describing them "like a room concentrated in a small space." As his *oeuvre* progressed throughout the 1970s, his cordoned-off arenas became increasingly abstract and concise, existing in stark contrast to the still-sculptural fleshy forms of his figures. In the present work, the careful balance of circles, squares and perspectival lines works in counterpoint with the sense of depth created by Bacon's handling of paint. A precise geometric order frames the composition, held in tension with a chromatic spectrum that spans from piercing primaries to subtle, intermediate flesh tones. The more clinical the interior, Bacon believed, the more powerfully human presence might be made manifest. "All Bacon's spaces are conceived with human life in mind," writes Wieland Schmied. "... The purpose of space is the revelation of the human" (W. Schmied, *Francis Bacon: Commitment and Conflict*, Munich 2006, p. 31). It was perhaps no coincidence that as the specter of death drew ever nearer to Bacon, this quest became increasingly palpable in his art.



The painter Frank Auerbach once said that Bacon's portraits were like "risen spirits". In *Study for Portrait*, Dyer—through the fluid space of the screen—is momentarily revitalized. Life surges through his body, tinging his flesh with red and pink hues. Blood—the artist's own, perhaps—spills onto the ground, anticipating later canvases such as *Blood on Pavement* (1984) and *Blood on Floor* (1986). As Mark Stevens has argued, blood was deeply ingrained into Bacon's visual imagination: he had watched it shed in the neighborhoods of his native Ireland during the 1920s. He had marveled at the way it stained meat carcasses in butchers' shops, and had charted its symbolic resonance through the pages of literary tragedies and the imagery of the Crucifixion. "Blood could be a marker of bad company, violent opposition, and the criminal underworld, all of which held interest for a young, marginalized homosexual", writes Stevens. "Blood was incarnadine, but hidden away. A vital truth concealed. When it emerged, it stained, leaked, puddled, scabbed. Blood was pain—and revelation" (M. Stevens, "Blood on Pavement", in *Francis Bacon: Late Paintings*, exh. cat., Gagosian Gallery, New York, 2015, p. 95). For Bacon, it was the ultimate reality: a sign of its passions and brutalities—everything that Dyer had represented. As the "living fact" of his lover fades into cinematic illusion, Bacon performs a final eucharistic act: a celebration of flesh and blood in the knowledge, and the acceptance, of death.



Left page: Present lot illustrated (detail).

Left: Francis Bacon, *Study for Self-Portrait*, 1973. Artwork: © The Estate of Francis Bacon. All rights reserved, DACS/Artimage/ARS 2018. Photo: Prudence Cuming Associates Ltd.

Above: Pablo Picasso, *Bottle of Vieux Marc, Glass, Guitar and Newspaper*, 1913. Tate Gallery, London. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Tate, London / Art Resource, New York.

o 8B

MORRIS LOUIS (1912-1962)

Number 4-32

Magna on canvas
81 ¼ x 44 ⅞ in. (206.4 x 114 cm.)
Painted in 1962.

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

PROVENANCE

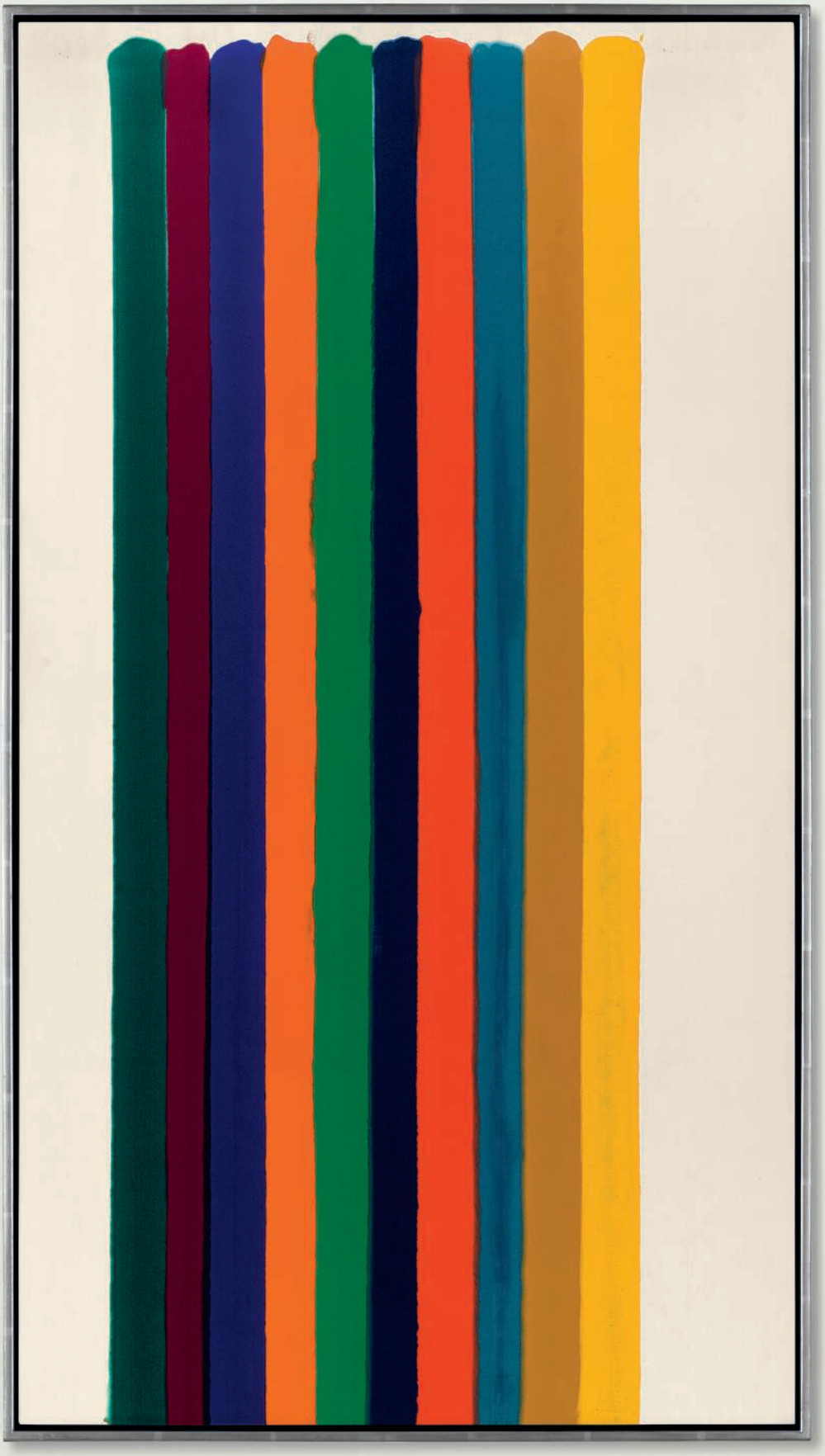
Estate of the artist
Clement Greenberg, New York
Lawrence Rubin Gallery, New York
Galerie Rudolf Zwirner, Cologne
Eugen Pirlet, Cologne
Acquired from the above by the present owner

EXHIBITED

Cologne, Museum Ludwig, on loan, 1986-2016.
Los Angeles, Honor Fraser, *Morris Louis*, June-August 2017.

LITERATURE

D. Upright, *Morris Louis: The Complete Paintings*, New York, 1985, pp. 189 and 240, no. 636.





A tour-de-force painting from 1962, Morris Louis's *Number 4-32* is an example of the artist's highly-prized series of *Stripe* paintings, widely considered to be amongst his finest works. Originally titled *Pillars of Fire* by the preeminent art critic Clement Greenberg, these *Stripe* paintings display vertical bands of color arranged within a continuous spectrum. Having directly followed the *Unfurleds*, the *Stripe* paintings mark the culmination of Louis's career, having been painted in the final months leading up to his death in September 1962. Arranged in snugly painted linear strips, one alongside the next, *Number 4-32* is distinguished by its wide range of commingled stripes—one of the artist's more complex and varied arrangements—containing no less than ten different colors. Soaked into the very fiber of the canvas support, Louis's overlapping bands of brilliant pigment do not merely sit on top of the painting's surface, but rather become one with it. The bright columns of color race upward toward their rounded capitals, "like capillary tubes carrying up moisture from their roots," as Museum of Modern Art curator John Elderfield put it (J. Elderfield, *Morris Louis*, exh. cat., Museum of Modern Art, New York, 1986, p. 79). The electric colors maintain a strict uniformity of width—though one may occasionally overlap its neighbor—making them seem disembodied, as if materialized out of thin air. Indeed, the slightly mounded "peaks" near the upper edge of the canvas provide the only vestige of the artist's hand. This prismatic, re-ordered rainbow ravishes the viewer in *Number 4-32*, making it a sublime marriage of color and form. Similar *Stripe* paintings are held in museums such as the Solomon R. Guggenheim Museum, New York; the Whitney Museum of American Art, New York; the Stedelijk Van Abbemuseum, Eindhoven; and the Tel Aviv Museum, Israel.







Left page far left: Present lot illustrated (detail).

Left page below: Barnett Newman, *Concord*, 1949. Metropolitan Museum of Art, New York. © 2018 Barnett Newman Foundation / Artists Rights Society (ARS), New York. Photo: © The Metropolitan Museum of Art / Art Resource, New York.

Far left: Kenneth Noland, *Mesh*, 1959. © Estate of Kenneth Noland/Licensed by VAGA, New York, NY.

Left: Frank Stella, *Gran Cairo*, 1962. Whitney Museum of American Art, New York. © 2018 Frank Stella / Artists Rights Society (ARS), New York. Photo: Whitney Museum of American Art, New York, USA / Bridgeman Images.

Marrying pictorial splendor with a newfound sense of control, *Number 4-32* displays the refined technique of a master colorist, who by this time in his career had perfected a staggering array of sophisticated arrangements. In *Number 4-32*, what appears to be an arbitrary assortment of bold and vivid colors actually adheres to a rational system. Louis divides the stripes into two nearly symmetrical groups on either side of a central black line. To the right, Louis depicts only primary colors beginning with bright red, cerulean blue and two versions of yellow (yellow ochre and cadmium yellow). Secondary colors are kept to the left: green, orange, a blueish purple, burgundy-brown and a deep forest green. Furthermore, each color proceeds outward on either side of the central stripe while mirrored by its opposite: red and green, then blue and orange, then yellow and purple, and so forth. The staggering sophistication of this internal system of organization belies the effortless simplicity and flawless appearance of *Number 4-32*, a further demonstration of the artist's ingenuity and finesse.

Number 4-32 belongs to a particular subset of *Stripe* paintings in which Louis employed a long painting stick wrapped with cheesecloth to apply the acrylic paints at the top edge of the canvas, which he allowed to cascade down the painting's surface canvas. The width of each stripe is meticulously controlled to the extent that each one nestles into its neighbor along an unflinchingly straight border. Only occasionally does Louis allow his human line to waver, as in *Number 4-32* along the strip of green and orange, where a slight blurring of the green pigment can be seen. According to the painter Kenneth Noland, Louis may have used a putty knife to help control the flow of the paint, and in areas where the vertical border quivers, wavers or bleeds, a sensation of subtle movement is perceived--creating an "optical flicker," which Elderfield described in 1986. "At times...they present the illusion of an almost corrugated surface," he explained, "until the visible weave of the canvas tautens it, pulling out its creases, as it were. ...More frequently, Louis simply breaks up a harmonized sequence of close-valued, usually warm hues by punctuating them with one or two stripes that are darker.... or are from the opposite side of the spectrum... into an overall optical flicker" (J. Elderfield, *ibid.,* pp. 74-5).

Louis was also interested in the varying degrees of opacity presented within each color, at times using turpentine to thin down the acrylics he used, and he notoriously hounded its manufacturer, Leonard Bocour, until he developed a special formula for him. The particular acrylic resin used as the material for Bocour's Magna paint, called "Acryloid F-10," maintained a transparency on par with the highest grade of optical glass. Furthermore, Bocour was able to achieve the consistency that Louis desired—a semi-viscous liquid comparable to maple syrup—while still allowing the paint to fully penetrate the fibers of the canvas surface. The result, barely perceptible to the naked eye, is that certain colors recede while others begin to float.

Louis was spurred on throughout his career by the influential critic Clement Greenberg, that vociferous champion of Abstract Expressionism and dogged proponent of Color Field painters, who touted the inherent flatness of the two-dimensional picture plane. Though he was an intensely private artist, choosing to live in Baltimore and later Washington, D.C., rather than New York, Morris Louis allowed Greenberg into his inner circle, with the critic providing advice and guidance as Louis's career progressed. Greenberg visited Washington about twice a year and the two men regularly exchanged letters when not meeting face to face. Indeed, Greenberg is listed in the provenance in the artist's catalogue raisoné, a further testament to the work's standing. When Greenberg visited Louis in Washington in late March 1962, he was able to see the sophisticated group of *Stripe* paintings to which *Number 4-32* belongs. "As usual, your paintings continue to haunt me," Greenberg later wrote. "But first time I felt they were beyond my eye...Which, for me, means everything" (C. Greenberg, quoted in D. Upright, *Morris Louis: The Complete Paintings*, New York, 1985, p. 29).

The final series of *Stripe* paintings that caused Greenberg to pen such a heartfelt note developed from years of intense study. Louis was at the height of his professional abilities, having painted many *Stripes* in the months leading up to the summer of 1962. As his color combinations became more sophisticated and advanced, he was able to create pellucid waterfalls of harmonious color from seemingly incompatible hues. The result—so clearly defined within *Number 4-32*–embodies an almost musical dissonance, not unlike a song written in a minor key, which ravishes its listener by nature of its strange and beautiful melody.





○◆ 9B ANDY WARHOL (1928-1987)

Double Elvis [Ferus Type]

silkscreen ink and spray paint on linen
81 ¾ x 48 in. (207.6 x 121.9 cm.)
Painted in 1963.

Estimate on Request

PROVENANCE

Ferus Gallery, Los Angeles
Leo Castelli Gallery, New York
Private collection, 1971
Ileana Sonnabend, Paris
Mayfair Gallery, London
Princess Miriam Jahore, London
Shaindy Fenton, Fort Worth
Private collection, Fort Worth, 1977
Anon. sale; Sotheby's, New York, 09 May 2012, lot 27
Private collection
Acquired from the above by the present owner

EXHIBITED

Los Angeles, Ferus Gallery, *Andy Warhol*, September-October 1963.
Modern Art Museum of Fort Worth, *Masterworks from Fort Worth Collections*, April-June 1992, pp. 18, 61 and 82, no. 35, (illustrated in color and installation view illustrated in color).

LITERATURE

R. Crone, *Andy Warhol*, New York, 1970, pp. 139 and 293, no. 138 (illustrated).
J. Coplans, *Andy Warhol*, New York, 1970, p. 78 (installation view illustrated).
J. Coplans, "Andy Warhol and Elvis Presley," *Studio International*, vol. 181, no. 930, February 1971, p. 50 (installation view illustrated).
R. Crone, *Das Bildnerische Werk Andy Warhols*, Berlin, 1976, no. 150.
D. Bourdon, *Warhol*, New York, 1989, p. 150, no. 141 (illustrated).
K. Theweleit, *Buch der Könige: Recording angels' mysteries*, Basel and Frankfurt, 1994, p. 357 (illustrated).
Andy Warhol: Retrospektive, exh. cat., Berlin, Neue Nationalgalerie, 2001, p. 158 (installation view illustrated).
G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné of Paintings and Sculptures, 1961-1963,* vol. 01, New York, 2002, pp. 366 and 376-377, no. 405, fig. 238 and 240a (illustrated in color and installation view illustrated).
D. Hickey, K. Goldsmith, et al., *Andy Warhol "Giant" Size*, London and New York, 2006, pp. 192 and 198 (studio view illustrated and installation view illustrated).

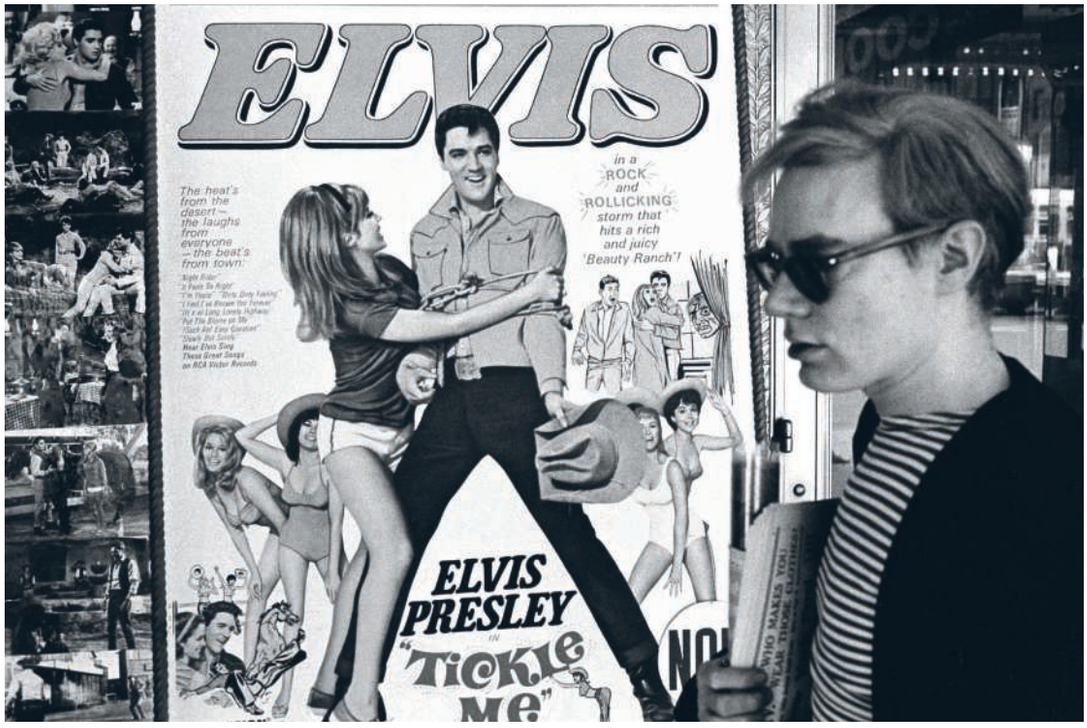
Previous page: Bob Dylan in The Factory, New York, 1965. Photograph by Nat Finkelstein, © Estate of Nat Finkelstein. Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).



Right: Andy Warhol with *Tickle Me* poster featuring Elvis Presley, New York, circa 1965. Photo: © Bob Adelman. ELVIS™ and ELVIS PRESLEY™ are trademarks of ABG EPE IP LLC. Rights of Publicity and Persona Rights: Elvis Presley Enterprises, LLC © 2018 ABG EPE IP LLC.

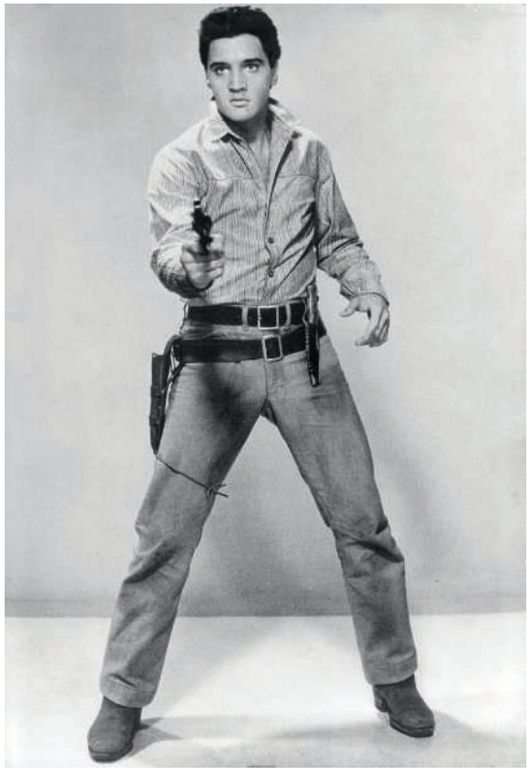
Below: Source image for Andy Warhol's *Elvis* series. ELVIS™ and ELVIS PRESLEY™ are trademarks of ABG EPE IP LLC. Rights of Publicity and Persona Rights: Elvis Presley Enterprises, LLC © 2018 ABG EPE IP LLC.

Right page: Installation view, *Andy Warhol: Elvis Paintings*, Ferus Gallery, Los Angeles, 1963. Photograph by Frank J. Thomas, Courtesy of the Frank J. Thomas Archives. Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).



"Elvis Presley is the greatest cultural force in the twentieth century, he introduced the beat to everything and he changed everything—music, language, clothes. It's a whole new social revolution—the sixties came from it."

—Leonard Bernstein



The silver *Elvis* paintings that Warhol made in the summer of 1963 are among the defining icons of his oeuvre. Representing the culmination of several series of celebrity portraits that Warhol made in the early 1960s, these definitive 'icons of an icon' rank amongst the most resonant, enduring and unforgettable pictorial statements of his art. *Double Elvis* pays tribute to a larger-than-life superstar whose international fame brought him the level of celebrity Warhol himself so coveted and admired. Before long, the artist himself would reach the same dizzy heights of fame, having reshaped the visual arts with his profound awareness of the way mass media defines the norms of contemporary experience. *Double Elvis* therefore unites two of the most venerated men of modern times—the King of Rock 'n' Roll and the Prince of Pop—who both came from humble backgrounds and meteorically captured their respective fields in a way that broke with the past.

Warhol intuitively understood that appearance, glamour and fame were paramount in an era dominated by television, film, and glossy gossip magazines and his artistic approach sprang from the popular culture that surrounded him. In a way, Presley was an obvious choice of subject for him. Like Marilyn Monroe, Warhol's most famous female portrait subject, Presley's celebrity status was established in the 1950s. His distinctive sound and explosive stage performances ignited the rock 'n' roll revolution and he became a touchstone of rebellious post-war youth culture, while his name, image, and voice became instantly recognized around the globe, thanks to the vastly expanded reach of celebrity in the era of mass communication. "Elvis Presley is the greatest cultural force in the twentieth century," said composer Leonard Bernstein. "He introduced the beat to everything and he changed everything—music, language, clothes. It's a whole new social revolution—the sixties came from it" (L. Bernstein, quoted in P. Clarke Keogh, *Elvis Presley: The Man, The Life, The Legend*, New York, 2004, p. 2). And in

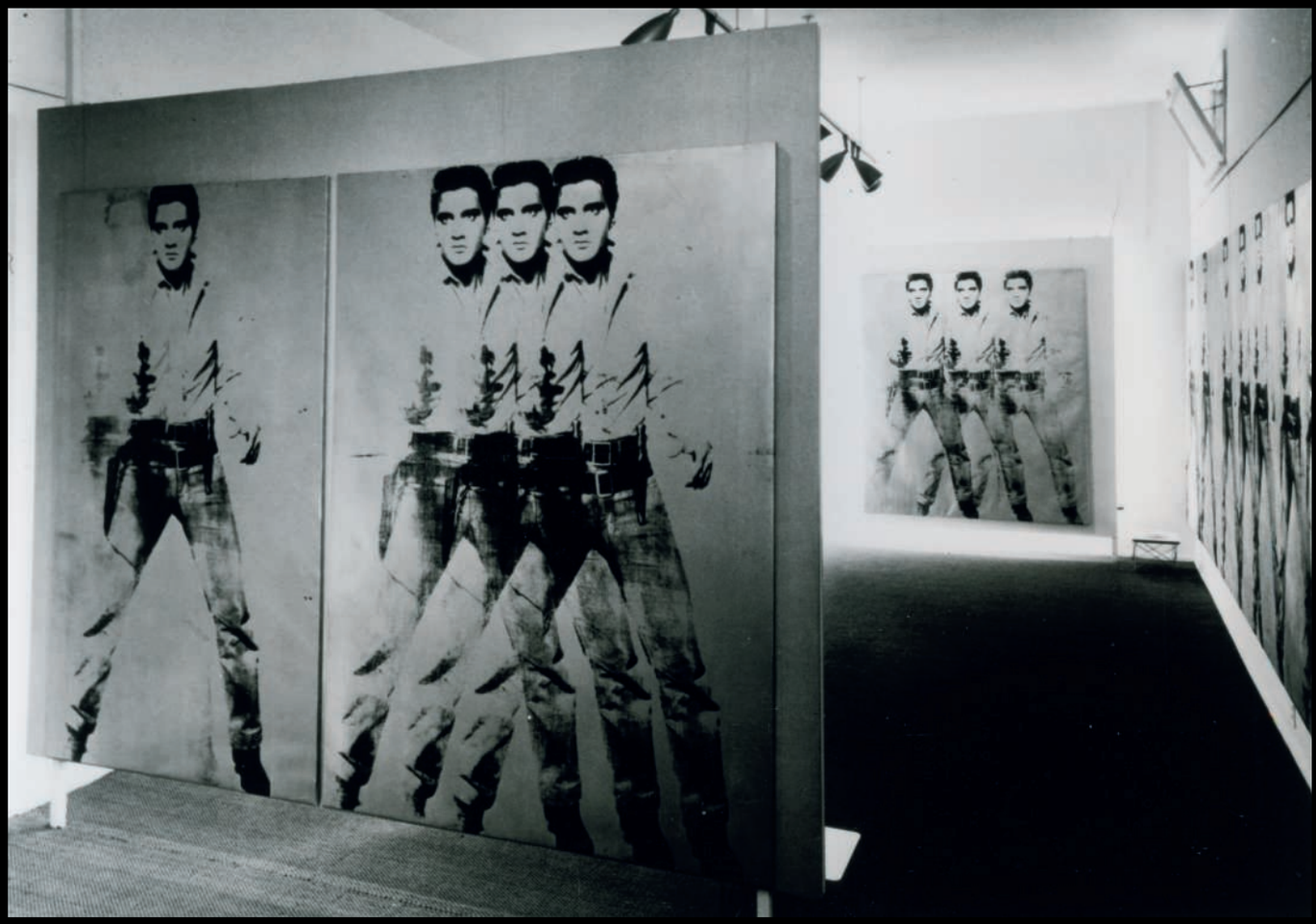
the words of John Lennon: "If there hadn't been an Elvis, there wouldn't have been the Beatles" (J. Lennon, quoted in S. Templeton, *Elvis Presley: Silver Screen Icon*, Johnson City, Tennessee, p. 144).

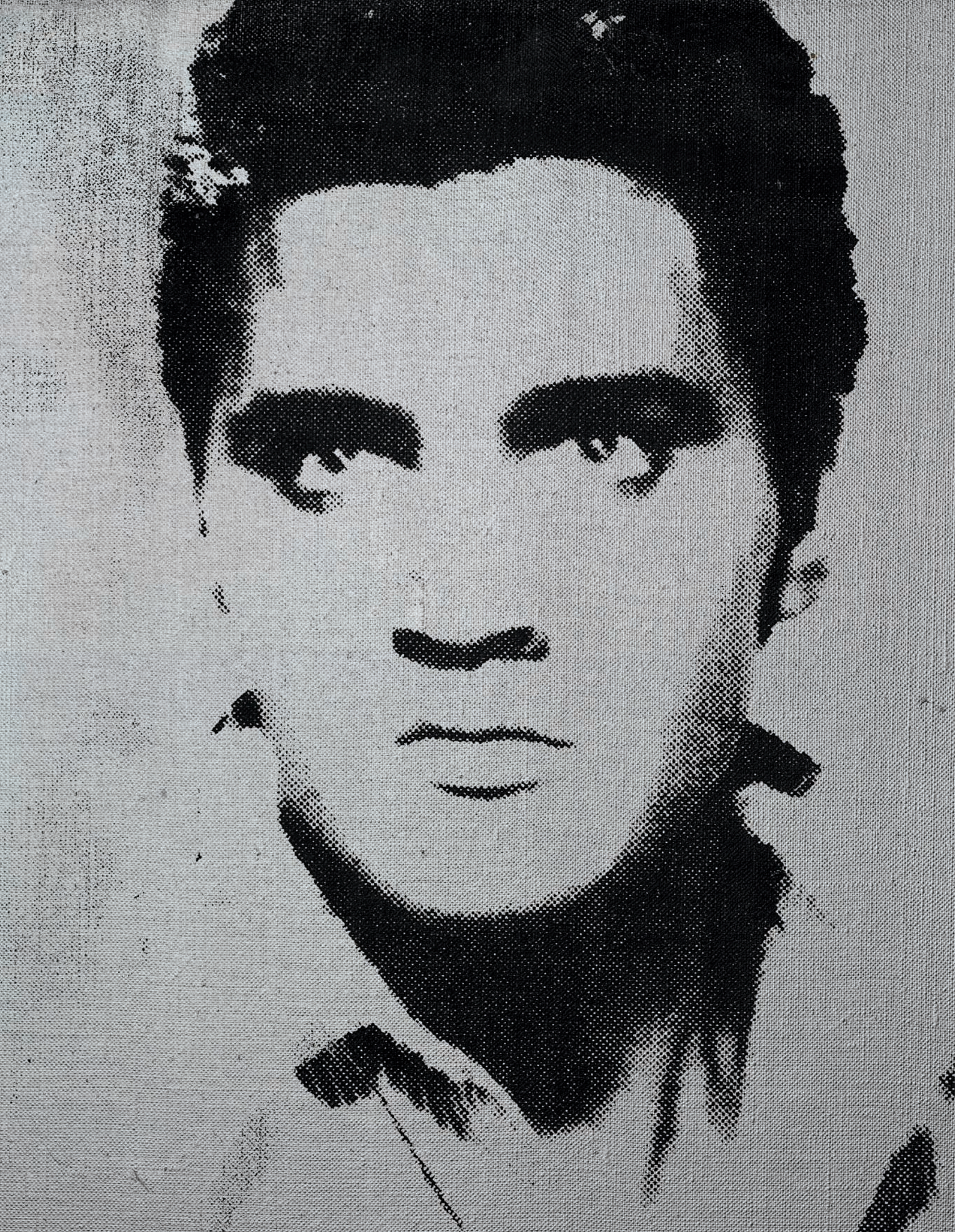
Yet Warhol's *Double Elvis* does not portray Elvis the hip-shaking musician but rather Elvis the actor playing a role in the 1960 movie *Flaming Star*, a liberal-themed Western in which Presley plays Pacer Burton, a half-Kiowa youth torn between two cultures. The painting is a unique variation from a group of portraits of single and multiplied Elvises created especially for Warhol's second solo exhibition at the Ferus Gallery in Los Angeles—the centre of America's entertainment industry. Of the twenty-two extant 'Ferus Type' *Elvis* works, eleven are in museum collections, including the canvas Bob Dylan received in exchange for his presence in a Warhol film, now housed at the Museum of Modern Art, New York.

Double Elvis features two black screenprinted images of the King on a silver painted ground. A bold, high-contrast figure is accompanied by its ghostly duplicate, collapsing Warhol's strategy of serialization into a single frame, while also providing an eerie reminder that Presley was a twin, his brother being lost at birth. When the crowd of cloned Elvises were shown at the Ferus Gallery, the paintings were both confrontational and an almost anonymous backdrop. Their ubiquitous presence both increased the sense of cult yet removed some of the distance and aura of celebrity, making these repeated images approachable, claiming them for the everyday world of Coke bottles and Campbell's Soup cans.

The repetition of the image created an impression of mass production that had rarely been seen before in an artistic context. The effect was of great interest to artists like Larry Bell, who wrote in response to the exhibition: "It is my opinion that Andy Warhol is an incredibly important artist; he has been able to take painting as we know it, and completely change the frame of reference of painting as we know it, and do it successfully in his own terms. These terms are also terms that we may not understand ... In any event, nothing can take away from it the important changes that the work itself has made in the considerations of other artists" (L. Bell, quoted in J. Russell, *Pop Art Redefined*, New York, 1969, p. 115).

The silver background and the repetition of the image in *Double Elvis* reflect the silver screen and celluloid respectively. Indeed, Warhol's *Elvises* were almost like a film strip when they made their debut. The artist first began using silver in his work in 1963, the year that *Double Elvis* was painted, and the same metallic sheen came to dominate his working environment when he established the Silver Factory at 231 East 47th Street the following year. The influence of cinema in Warhol's work can be seen to have culminated in this period. The artist acquired a small movie camera just before he went to see his show at the Ferus Gallery and the impact of Los Angeles, of Hollywood, and of the camera combined to set him on one





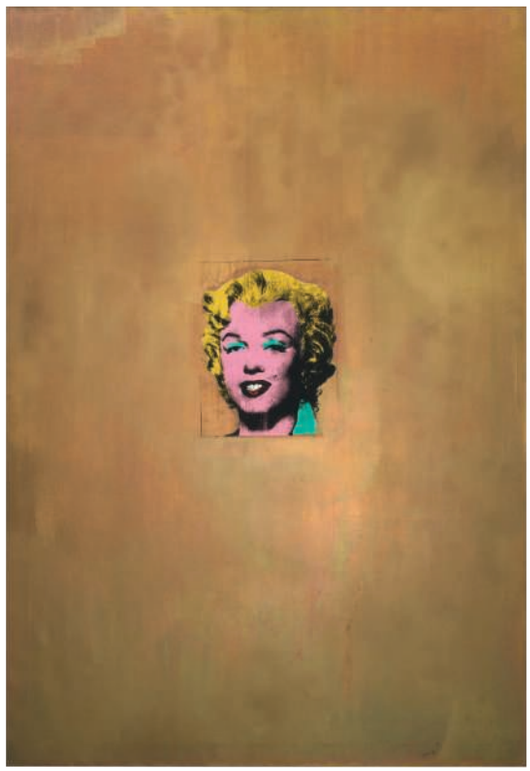


of the most important paths of his career, that of film-maker as well as artist. The *Elvis* pictures therefore marked a fulcrum in Warhol's career as he made the transition from the viewer of movies to the maker of them. Indeed, the juddered figure in *Double Elvis* would be echoed in Warhol's use of strobe cuts within his future films, where the technique was used to distance the viewer and highlight the artificiality of the medium.

Presley is the only Hollywood celebrity painted by Warhol whose body stretches the full length of the canvas. Marilyn Monroe only appeared in bust-length portraits, as did stars like Warren Beatty, Natalie Wood and Troy Donahue, while Elizabeth Taylor was presented in both bust- and half-length format. Marlon Brando and James Cagney appeared in three-quarter length, but never span the canvas. Warhol's decision to depict Presley in full indicates the singularity of this series. Presenting his entire figure allowed viewers to observe the look and stance of a typical Western hero—a mythology deeply embedded in every American's psyche. The Western genre was enormously popular and profitable at the time *Double Elvis* was made, and Presley himself was already one of the most famous people of all time. Conceived in the golden age of American capitalism, the painting combines the man and the myth that had been successfully merchandised and marketed the world over. Warhol throws a mirror up to this phenomenon and in doing so he created a new iconography of consumerism. Warhol shows us that Elvis has become a mere product, a mass-marketed idol cast as a popular stereotype.

In September of 1963, Warhol travelled westwards for the opening of his exhibition at the Ferus Gallery. It would be his first time in Los Angeles, the source of all the celluloid fantasies and celebrities he had admired for so long. During the drive cross-county, he contemplated how few people had yet to 'tune in' to the glorious kitschiness of popular culture, concluding that, "Once you 'got' Pop you could never see a sign the same way again. And once you thought Pop you could never see America the same way again" (A. Warhol & P. Hackett, *ibid*, p. 50). Warhol's reputation was already established on the West Coast as one of the most important artists associated with the Pop art movement following the 1962 presentation of his *Campbell's Soup Can* paintings at the Ferus Gallery. But this time Warhol tailored his work specifically for the context in which it would be displayed, using the serial quality of his art to reflect on the manufactured nature of celebrity and Hollywood's most ingrained stereotypes.

The Ferus Gallery's director, Irvin Blum, had tried to press on Warhol the idea of a mini-retrospective, writing, "your exhibition should be the most intense and far reaching composite of past work, and the Elvis paintings should be shown in the rear of my gallery area" (I. Blum, quoted in G. Frei and N. Printz, *The Andy Warhol Catalogue Raisonné, Paintings and Sculptures 1961-1963, Vol. 01*, New York, 2002, p. 355). Warhol, however, insisted on focusing on his new work and planned to utilize the gallery's physical space as part of a highly conceptual installation. Before his arrival, Warhol instructed Blum to line the front room with his series of *Elvis* paintings and the back room with portraits of Elizabeth Taylor. He sent the smaller, headshot paintings of Taylor already stretched, but the *Elvises* arrived at the Ferus Gallery on rolled canvas



Left page: Present lot illustrated (detail).

Above: Andy Warhol, *Ten Lizes*, 1963. Musee National d'Art Moderne, Centre Georges Pompidou, Paris. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS). Photo: © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, NY.

Left: Andy Warhol, *Gold Marilyn Monroe*, 1962. Museum of Modern Art, New York. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS). Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, New York.



Above: Andy Warhol, *Silver Marlon*, 1963. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

Below: Elvis Presley in *Flaming Star*. Photo: 20TH CENTURY FOX / THE KOBAL COLLECTION. ELVIS™ and ELVIS PRESLEY™ are trademarks of ABG EPE IP LLC. Rights of Publicity and Persona Rights: Elvis Presley Enterprises, LLC © 2018 ABG EPE IP LLC.

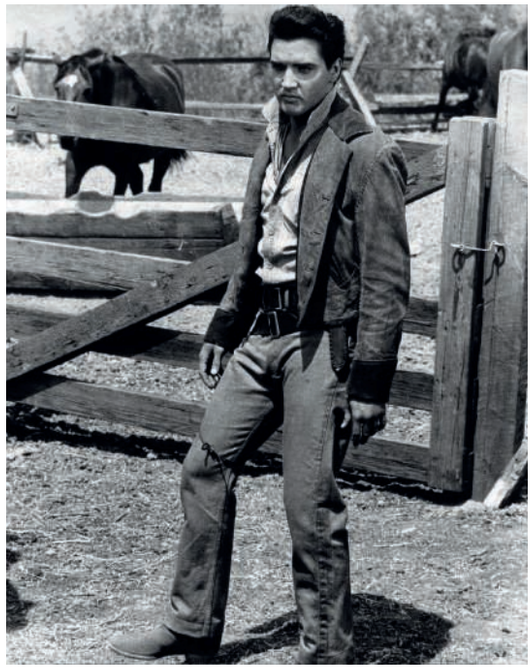
Right page: Andy Warhol in his New York studio with *Double Elvis*, circa 1964 (detail). Photo: © Bruce Davidson/ Magnum Photos. Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

with a box of assorted stretcher bars. Blum later recalled: "I called him and said, 'Will you come?' And he said, 'I can't. I'm very busy. Will you do it?' I said, 'You mean, you want me to cut them? Virtually as I think they should be cut and placed around the wall?' And he said, 'Yes, cut them any way that you think they should be cut … The only thing I really want is that they should be hung edge to edge, densely – around the gallery…'" (I. Blum, quoted in P. Smith, *Warhol: Conversations About the Artist*, Ann Arbour, Michigan, 1988, p. 222). Much like the collaborative process Warhol used to silkscreen his canvases, this act of delegation helped break down the aura of sole authorship and the criterion of authenticity in art, moving him closer to his impersonal mechanical ideal. The staged studio-produced photo used to make *Double Elvis* likewise calls the notion of authenticity into question. The constructed nature of the photo and its repetition in Warhol's painting (not to mention Presley's role as an actor) presents an eternal return to the simulacrum—there is no beginning, no 'original', and no end.

The installation of *Double Elvis* and its cohorts was site specific in more ways than one. The subject matter was a clear response to the filmmaking capitol of America, and the carefully choreographed arrangement of celebrity royalty (Elvis being the King of Rock 'n' Roll, and Taylor the recent star of *Cleopatra*) seemed to acknowledge the kind of clichéd gender binaries being played out in popular culture, where men and women are typically represented within the formulaic realms of action and romance. Warhol was also eagerly anticipating the opening of Marcel Duchamp's retrospective at the Pasadena Art Museum during his Los Angeles sojourn and it is conceivable that the spatial division between male and female in his Ferus display was a tribute to the Dada artist's masterpiece *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)* 1915–23. *The Large Glass* depicts the erotic encounter between the 'Bride', in an upper pane of glass, with her nine 'Bachelors' gathered below. As art historian David McCarthy has identified, Presley's splay-legged pose mimics the abstract form of Duchamp's 'Malic Mould' bachelors, while the installation at the Ferus "linked perhaps Hollywood's most eligible bachelor with its most notorious bride" (D. McCarthy, 'Andy Warhol's Silver Elvises: Meaning Through Context at the Ferus Gallery in 1963', *The Art Bulletin*, June 2006, p. 368).

Warhol had held an almost obsessive fascination for the glittering allure of Hollywood since boyhood. As a child, he kept a scrapbook of movie-star photos and continued to collect such images and movie posters later in life. The curator Walter Hopps recalled that when he visited Warhol's house in 1961, the floor was "covered wall to wall with every sort of pulp movie magazine, fan magazine, and trade sheet, having to do with popular stars from the movies or rock 'n' roll. Warhol wallowed in it" (W. Hopps, quoted in J. Stein and G. Plimpton, *Edie: An American Biography*, New York, 1982, p. 192). Warhol's familiarity with this material would ultimately be an important factor in his transition from commercial art to Pop art in 1961–62. Significantly, Elvis Presley would be the only subject Warhol took with him from his days as a successful commercial illustrator in the 1950s into his new career as a fine artist in the 1960s.

Between 1955 and 1957, Warhol was the sole illustrator for shoe manufacturer I. Miller and made drawings of shoes each week for ads in the *New York Times*. These commissions fed into his personal, non-commercial projects, culminating in an exhibition at the Bodley Gallery in 1956 entitled *The Golden Slipper Show or Shoes Shoe in America*. The show presented gold-leaf shoe collages dedicated to celebrities, with an 'Elvis Presley' boot featuring prominently among them. *LIFE* magazine devoted a double page spread to a selection of the artworks and described the 'Elvis' as "a buccaneer type of boot with flowery ornamentalism to give it foppish quality." Comparing this elaborate footwear with the decidedly more macho James Dean-inspired spurred boot, Warhol's 'portrait' of Elvis intuits a certain camp quality about the

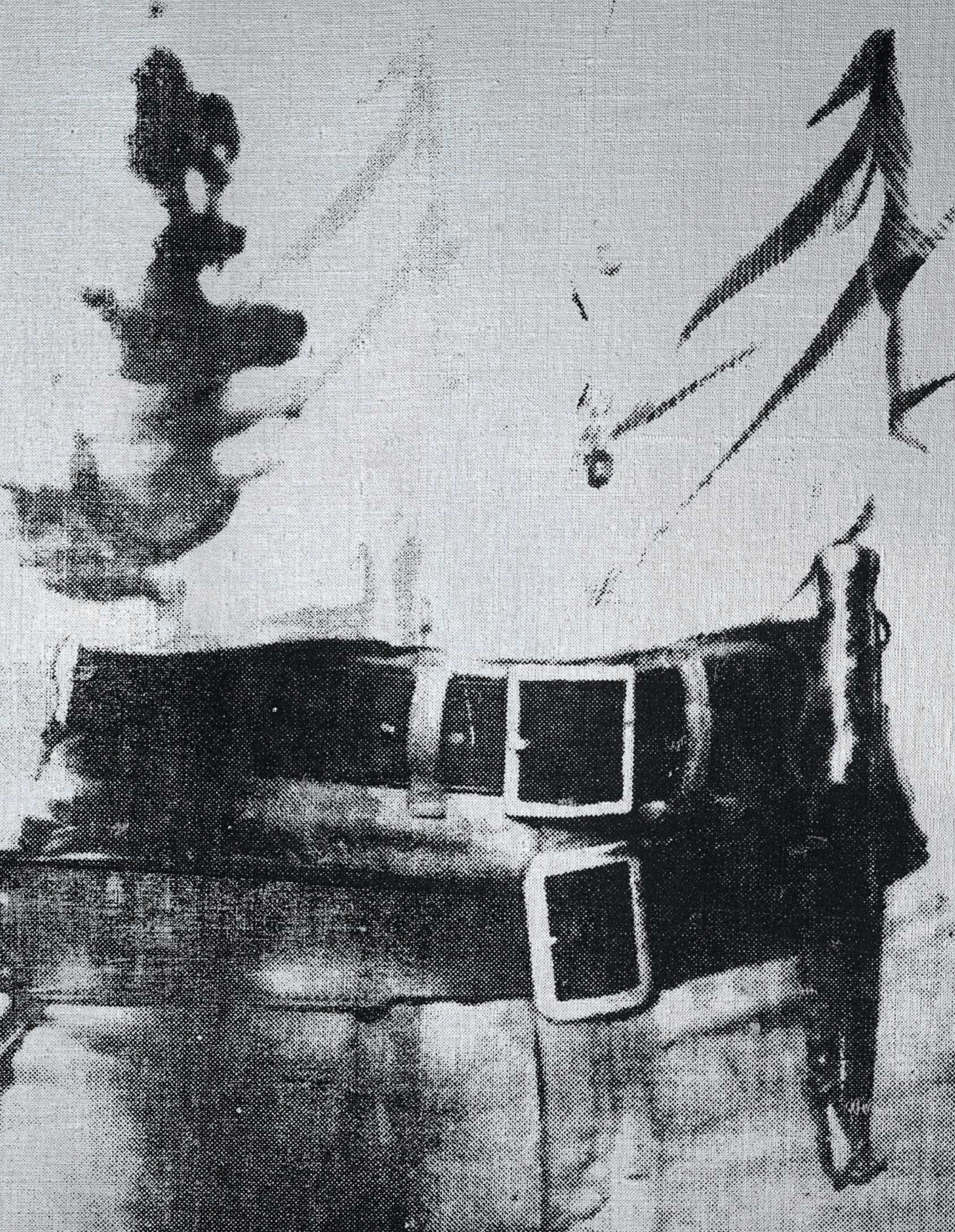




rock 'n' roll star whose sex appeal was not felt exclusively by screaming hordes of teenage girls.

This element of campness may have been an essential factor in Warhol's judicious image selection for the silver *Elvis* paintings. For, despite the vigorous action scenes in *Flaming Star*, Presley's sensual, androgynous beauty and his (sometimes shirtless) role as a sensitive singing cowboy were far removed from the rugged tough-talkers routinely played by the likes of John Wayne. *Double Elvis* seems to make it abundantly clear that Elvis is a kitsch approximation of a cowboy, made faintly ridiculous by the obvious artifice of his performance. Warhol was no-doubt keenly aware of 'the cowboy' trope that was a staple ingredient of gay pornography and his silver *Elvises* may in part be an attempt to undermine the resolutely heterosexual image of Hollywood's most macho character-types. He would later stress their homoerotic quality by stating, "I always thought cowboys looked like hustlers. That's nice. Cowboys and hustlers are quiet. They don't know many words" (A. Warhol, *America*, New York, 1985, p. 165). Seeing cowboys as cyphers charged with underlying meaning, he would continue to honor and parody them throughout his career, as seen in his films *Horse* (1965) and *Lonesome Cowboys* (1968).

Presley appeared again in the artist's earliest experiments with photo silkscreening in 1962, featuring among the serially repeated headshot portraits of movie stars in his first solo Pop exhibition in a New York gallery. For these early Elvis paintings, Warhol very deliberately chose an image of Presley from the beginning of the rocker's career. This strategy plays out once again in *Double Elvis*. Warhol was certainly familiar with the surfeit of media images of Presley and could easily have selected a different photo to reproduce. Instead, he chose a studio portrait taken for a Western film made in 1960—the year Presley returned from his service in the US Army. The musician's two-year absence from America and his subsequent enlistment in an endless stream of formulaic Hollywood movies and assembly-line soundtracks meant his status as a genuine cultural force had been neutered or at least completely commodified by the mainstream. His films were always box-office hits—Warhol himself was a fan—but they were universally panned by the critics. This whiff of failed seriousness, itself a kind of tragedy,





Left page: Present lot illustrated (detail).

made Presley a ripe subject for Warhol's exhibition in Los Angeles, the home of the mythological cowboy hero. Keenly attuned to the vagaries of celebrity, the artist has not only visualised the repetition of the cowboy character in the popular imagination by doubling Elvis's image in the present work, but has also suggested that stardom eventually fades through the faint doppelganger that accompanies the primary figure.

The 'horse opera' experienced its peak success in the years preceding the creation of *Double Elvis*, dominating sliver screens and television sets alike. A *LIFE* magazine article on 'the western hero' released a few months after Warhol's 1963 show in Los Angeles observed that, "Americans have always regarded the cowboy as a national symbol and the movies have made him so all around the world" (D. Moser, 'The Western Hero: America's Cowboy Rides the Range the World Over', *LIFE*, December 20, 1963, p. 104). Described as "the most stylized dramatic form since Greek tragedy" in *LIFE*, the celluloid Western was also prophetically interpreted by Marshall McLuhan in his groundbreaking 1951 treatise *The Mechanical Bride: Folklore of Industrial Man* as an ideal contrast to the pressures of industrialized society. According to McLuhan, the Western was a "rigidly adolescent" genre that was spawned from a deep-seated nostalgia brought about by rapid change and it was aimed at men who had lost confidence in their place in the world. It is hard to believe that Warhol, who was an insider to the world of advertising, hadn't at least heard of McLuhan's book, which described in depth how films, comics, advertisements and magazines exert their persuasive powers. The artist's own first-hand experience and keen interest in mass-media culture made him acutely aware of its manipulations and distortions.

Contrary to the critical perception that Warhol's images were an enthusiastic surrender to mass culture, the artist in fact spoke of it from a distance. His particular form of realism—bestowed with the symbolic systems of consumerism—introduced a cool and reticent voice. He did not present transmissions from the psyche, like the painterly work of his New York School forebears, but instead offered an aloof and consistently analytical engagement with the contemporary world. In typically playful fashion, Warhol's *Double Elvis* documents and decodes the conventions of popular imagery. It is a satirical take on both the super-macho image of the cowboy and America's favourite morality play. Presley's status as a teen idol emphasizes the juvenile nature of the Western, while his gun-toting posture—emulated by every boy at play—underlies the violence that lies at the heart of this fantasy. With the aid of hindsight, the symbolism evident in Warhol's *Elvis* paintings seem almost prescient, for the optimistic post-Cuban Missile Crisis period in which they were created would be shattered by President Kennedy's assassination before the year was out.

"I always thought cowboys looked like hustlers. That's nice. Cowboys and hustlers are quiet. They don't know many words."

—Andy Warhol.

PROPERTY FROM AN
IMPORTANT SWISS
COLLECTION

10B

BARNETT NEWMAN (1905-1970)

Untitled

signed and dated 'B Newman 1960' (lower center)
brush and ink on paper
14 x 10 in. (35.5 x 25.4 cm.)
Executed in 1960.

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

PROVENANCE

Leon Mnuchin, New York, gift of the artist, 1963
Harriett Mnuchin Weiner, New York
Her sale; Christie's, New York, 10 May 1983, lot 10
Collection of Franz Meyer, Zürich
Collection of Pia Meyer Federspiel, Zürich
Thence by descent to the present owner

LITERATURE

H. Rosenberg, *Barnett Newman*, New York, 1978, p. 190, no. 177 (illustrated).
Barnett Newman: The Complete Drawings, 1944-1969, exh. cat, Baltimore Museum of Art, 1979, pp. 160-161, no. 61 (illustrated).
R. Shiff, C. Mancusi-Ungaro, and H. Colsman-Freyberger, *Barnett Newman: A Catalogue Raisonné*, New Haven and London, 2004, p. 426, no. 179 (illustrated in color).

"...a new way of seeing through drawing..."

–Barnett Newman


B. Newman 1960

Below: Barnett Newman, *The Stations of the Cross: Seventh Station*, 1964. National Gallery of Art, Washington, D.C. © 2018 Barnett Newman Foundation / Artists Rights Society (ARS), New York.

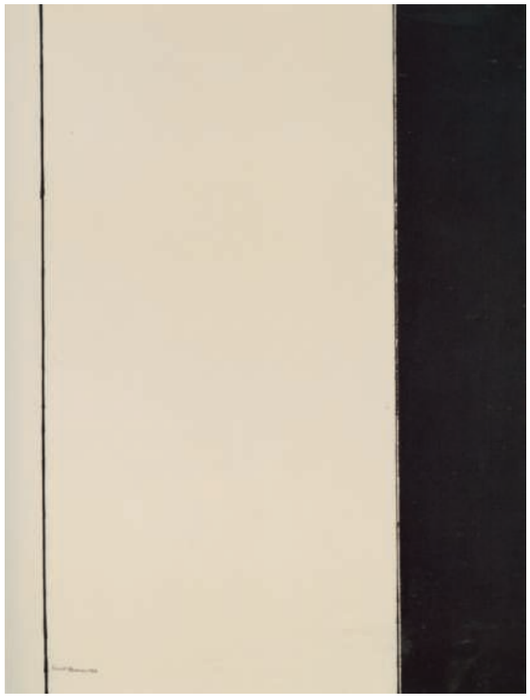
Right: Lucio Fontana, *Concetto Spaziale, Attese*, 1965. Solomon R. Guggenheim Museum, New York. © 2018 Artists Rights Society (ARS), New York / SIAE, Rome. Photo: The Solomon R. Guggenheim Foundation / Art Resource, NY.

Right page: Barnett Newman in his studio, New York, 1965. Photo Ugo Mulas © Ugo Mulas Heirs. All rights reserved.

In 1960, Barnett Newman embarked on a series of works on paper with an energy and sense of artistic verve the likes of which he had not experienced for a number of years. During this period of intense productivity, he produced a series of fifteen drawings which scholars have identified as playing an important role in the development of one of his most famous and iconic series of paintings, the cycle that became known as *The Stations of the Cross* (National Gallery of Art, Washington, D.C.). With its arrangement of alternating black and white bands, *Untitled* forms part of this remarkable group of works on paper; as one of the first examples in the series, it evidences the exploratory energy that Newman harnessed to produce his iconic series of paintings.

Measuring 14 by 10 inches, the sheet that Newman used for *Untitled* is the largest of the two sizes he used for this series. Along the extreme left edge of the sheet, the artist lays down a dense band of black ink. The concentration of the pigment in this band shifts from passages of impenetrable darkness to more veiled areas where the underlying sheets remains visible. Adjacent to this is a wide void, a band of space that Newman has intentionally left free from any mark as part of his composition. Next comes another wide band, this time of loosely applied ink resulting in a diaphanous lateral passage that mixes together pools of ink, with trails of pigment left by the brush as it travels over the surface of the sheet, finally an unfilled band completes the quartet. The result is a complex arrangement of positive and negative space, "a...shift in the way the white works—from clearly reserved (back)ground to the illusion of applied form" (B. Richardson (ed.), *Barnett Newman: The Complete Drawings 1944-1969,* exh. cat., Baltimore Museum of Art, 1979, p. 159).

While the dates of this series and their related paintings overlap (the first paintings are dated 1958, while works on paper don't begin until 1960), it is widely acknowledged by Newman scholars that these ink on paper drawings play an important role in the development





of the *Stations* canvases. Although not considered to be studies in the conventional sense, these works on paper are regarded as being a necessary forum in which Newman clarifies his thoughts before committing these ideas to canvas. Thus some writers have declared them "variations on a theme," (J. Dillenberger and J. Dillenberger, quoted by B. Richardson (ed.), *ibid.,* p. 158), while others have pointed out that they are consistent with the artist's preferred method of working. In such, "The drawings are a kind of incubation for the Stations, not in the sense of preparatory studies but as the preliminary exploration necessary for Newman to confirm his visual instincts, to achieve a sense of conviction (both metaphorically and formally) about the direction he found the work taking in 1958-60" (*Ibid.*). Whilst the works on paper do not relate to specific paintings as such, *Untitled* has been identified as being formally close to *Seventh Station* and *Eight Station*, both painted in 1964 (*Ibid.*). The lateral thin and thick bands of black ink of the present work and their placement in relation to the edges are mirrored in the canvases, with subsequent works on paper advancing this proposition by manipulating the number and width of the markings.

Newman was clear in his desire that his art should be regarded as painting, not a picture. His almost spiritual assertion of the emotional power of the painted surface is embodied in works such as this and his 'zip' paintings, all containing a simple column of differentiated pigment that could contain such powerful and provocative associations. In this regard, Newman stood apart from the other abstract artists of his generation. In works such as the present example, he perceived a unique metaphysical understanding, that "a shape was a living thing, a vehicle for an abstract thought-complex, a carrier of the awesome feelings" (B. Newman quoted in R. Shiff, *Barnett Newman: A Catalogue Raisonné*, R. Shiff et al. (eds.), New York, 2004, p. 29). It was this sublime, transcendental possibility that Newman hoped to translate into his own



body of work. In works such as this, Newman himself became deeply moved by the stunning velocity of his 'zip' flowing across the surface of the canvas. As the artist later proclaimed: "suddenly I realized that I had been emptying space instead of filling it, and that now my line made the whole area come to life" (B. Newman quoted in T. Hess, New York, 1969, p. 31.

Like many of his American contemporaries, and those in Europe such as Lucio Fontana, Newman's practice was influenced by the profound existential anxiety that swept around the world in the aftermath of the Second World War. He felt obliged to respond to the political and social situation of his generation through an elemental art based on essential human truths and feeling. He ventured into "the chaos of individual action" and discovered his personal sign—the bisecting stripe—after years of struggle (B. Newman, 'The New Sense of Fate' 1948, reproduced in John P. O'Neill (ed.), *Barnett Newman: Selected Writing and Interviews*, Los Angeles, 1992, p. 168). He often pointed out that the artist must start out like God, with the chaos of formlessness and with the void of the blank canvas. From this emptiness, he had to form something from nothing, reenacting God's primal gesture—the division of light from dark—so that his abstract forms and symbols would have "the living quality of creation" (B. Newman, *ibid.*). *Untitled* is a testament, therefore, not just to Newman's technical skill and refined visual sensibility, it is also a powerful realization of his heroic creative will and deeply spiritual intelligence.





∆11B

JOAN MITCHELL (1925-1992)

Untitled

oil on canvas
81 ¼ x 108 ½ in. (206.3 x 275.6 cm.)
Painted in 1957-1958.

$7,000,000-9,000,000

PROVENANCE

Estate of the artist
Bequeathed from the above to the previous owner

EXHIBITED

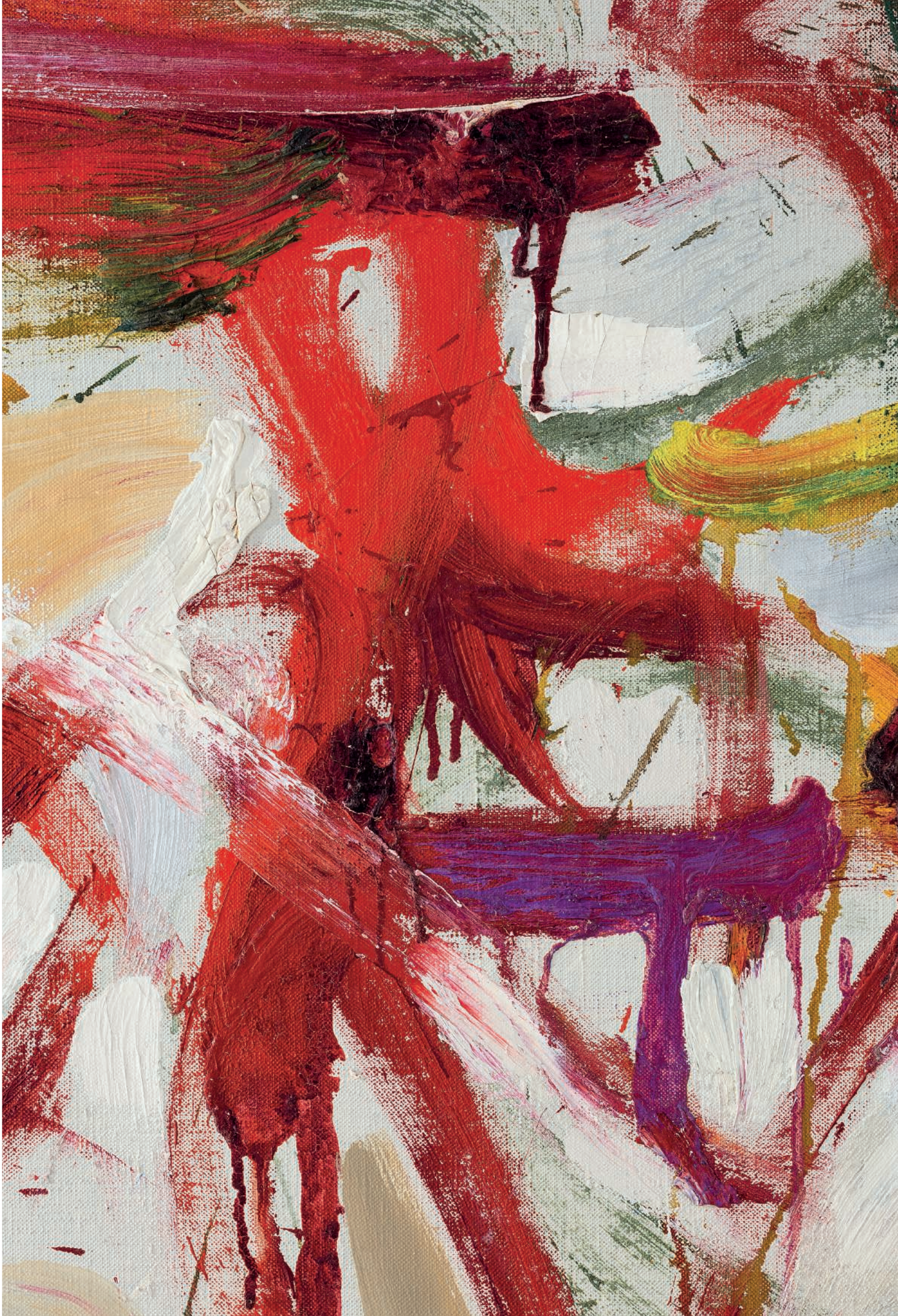
New York, Robert Miller Gallery, *Joan Mitchell: Paintings 1956 to 1958 from the Estate of Joan Mitchell*, April-May 1996, n.p. (illustrated in color).
Mexico City, Centro Cultural Arte Contemporáneo, *Pintura Estadounidense Expresionismo Abstracto*, October 1996-January 1997, pp. 428-429 and 570, no. 57 (illustrated in color).
Valencia, IVAM Centre Julio González, *Joan Mitchell*, September-December 1997, p. 41 (illustrated in color).
New York, Whitney Museum of American Art; Birmingham Museum of Art; Modern Art Museum of Fort Worth; Des Moines Art Center, *The Paintings of Joan Mitchell*, June 2002-May 2004, pp. 115 and 199, pl. 18 (illustrated in color).
Kunsthalle Emden; Reggio Emilia, Palazzo Magnani; Giverny, Musée des Impressionnismes, *Joan Mitchell: Eine Entdeckung der New York School/La pittura dei Due Mondi/La peinture des Deux Mondes*, December 2008-October 2009, pp. 83 and 124 (Emden, illustrated in color); pp. 162-163 (Reggio Emilia and Giverny, illustrated in color).

LITERATURE

K. Kertess, *Joan Mitchell*, New York, 1997, p. 67, no. 23 (illustrated in color and on the back of the dust jacket).



Wassily Kandinsky, *Improvisation 28 (Second Version)*, 1912. Solomon R. Guggenheim Museum, New York. Photo: Solomon R. Guggenheim Museum, New York, USA / Bridgeman Images.







Flap: Present lot illustrated (detail).

Right: Franz Kline, *Mahoning*, 1956. Whitney Museum of American Art, New York. © 2018 The Franz Kline Estate / Artists Rights Society (ARS), New York.

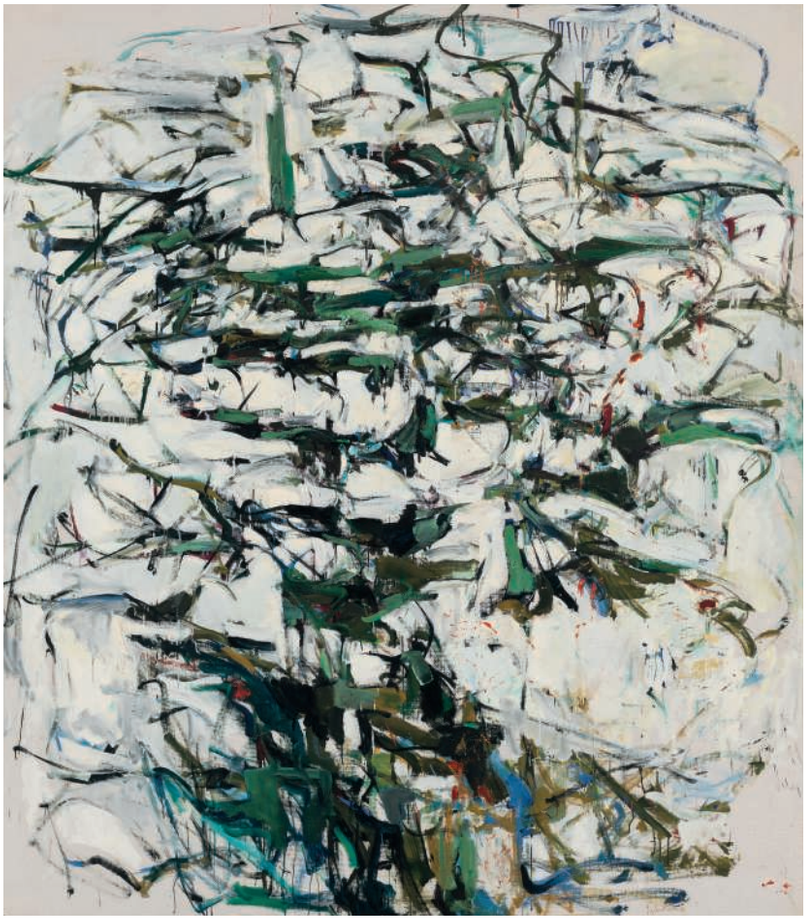
Below: Joan Mitchell, *Hemlock*, 1956. Whitney Museum of American Art, New York. © Estate of Joan Mitchell.

Right page: Joan Mitchell in her studio, 1956. Photo: Loomis Dean / The LIFE Picture Collection / Getty Images. Artwork: © Estate of Joan Mitchell.

Widely regarded as one of the leading figures of Abstract Expressionism, Joan Mitchell's canvases exude the lyrical energy so coveted by the artists and critics at the forefront of this movement in the 1950s and 60s. Painted at the apex of her New York career before she expatriated to France in 1959, *Untitled* is an ebullient example of the artist's marriage of natural forms, abstract gestures, and urban movement. "Her works epitomize a shift in abstract expressionism from chance, hazard, and the uncontrolled freedom of the unconscious to a new direction with breath, freshness, and light within a highly structured armature..." (P. Schimmel quoted in J. Yau, "Joan Mitchell's Sixth Sense," *Mitchell Trees*, exh. cat., Cheim & Read, New York, 2014, n.p.). Building on the formalist aesthetic touted by her predecessors, Mitchell burst forth from the angst-ridden canvases of the past and introduced carefully nuanced compositions that favored space and color. By harnessing the visual language of Abstract Expressionism and connecting it to the energy of all-encompassing nature, Mitchell circumvented the more solitary, emotional aspects of the genre and successfully paved the way for future generations of painters interested in universal expression.

Over nine feet in length, *Untitled* is a twisting, lyrical dance of colored strokes on a white ground. Hovering in the center of the canvas, the energetic brushwork creates a weightless quality that only serves to enhance the work's impact. Visually anchored by winding areas of yellow and crimson on the right and left respectively, the painting bursts with cadmium red, olive and forest greens, light gray, and the occasional dash of deep blue. "As the 1950s waned," Mitchell's biographer Patricia Albers notes, "Joan's paintings swung between...a dance of reds, greens, yellows, blues, and blacks, indebted to [Jackson] Pollock, on one hand, and, on the other, vigorous, fleshy fists of paint: blue blacks, greens, mustard yellows, and opaque whites" (P. Albers, *Joan Mitchell: Lady Painter*, New York, 2011, p. 281). The frenetic gestures curve and zig-zag through each other like a cloud of birds in flight. Evidence of Mitchell's working methods are evidenced by the occasional area of paint that has been wiped away to reveal a cloudy smudge, while at other times the colors drip downward to the border of the canvas making clear that the artist did not share the horizontal practice of her peer, Jackson Pollock.





In 1951, Mitchell was included in Leo Castelli's now-famous 'Ninth Street Show' at the Stable Gallery alongside several artists including Pollock and Willem de Kooning. Her work sparked a reaction and granted her membership in the male-dominated New York School while also cementing her career as a pillar of American abstraction. In the mid-1950s, Mitchell began to split her time between Paris and New York. There she met several expatriates like the artists Shirley Jaffe and Sam Francis, as well as the painter Jean-Paul Riopelle, with whom she began a relationship. While traveling back and forth across the Atlantic to visit friends and participate in the vibrant art scenes of both cities, she was also hard at work on an impressive body of work. In 1957, the first major article about her practice was written by the critic Irving Sandler and published in *ArtNews*. Sandler noted, "There are those fleeting moments, those 'almost supernatural

"As the 1950s waned, Joan's paintings swung between...a dance of reds, greens, yellows, blues, and blacks, indebted to [Jackson] Pollock, on one hand, and, on the other, vigorous, fleshy fists of paint: blue blacks, greens, mustard yellows, and opaque whites."

—Patricia Albers





states of soul,' as Baudelaire called them, during which 'the profundity of life is entirely revealed in any scene, however ordinary, that presents itself before one. The scene becomes its symbol.' Miss Mitchell attempts to paint this sign, to re-create both the recalled landscape and the frame of mind she was in originally. Memory, as a storehouse of indelible images, becomes her creative domain" (I. Sandler, "Mitchell Paints a Picture," *ArtNews*, October 1957). *Untitled* was painted during this breakout period, and is fully infused with a confident energy that continued to build into the 1960s and beyond.

Born in the American Midwest, Mitchell often referred to the landscape of her childhood. Although not visually representational of the environs of her youth, the artist's paintings speak to the wide-open spaces of the heartland, the Great Lakes, and areas in and around Chicago, her birthplace. This interest in nature continued throughout Mitchell's career and is one of a variety of aspects that ties her tangentially to the Post-Impressionists. To this end, she noted, "I am very much influenced by nature as you define it. However, I do not necessarily distinguish it from 'man-made' nature—a city is as strange as a tree. [...] I paint from remembered landscapes that I carry with me—and remembered feelings of them, which of course become transformed. I could certainly never mirror nature. I would like more to paint what it leaves me with" (J. Mitchell, quoted in J.E. Bernstock, *Joan Mitchell*, exh.cat., New York, 1988, p. 31). Although she frequently remarked on her resolve to display feelings about nature on the canvas, Mitchell did not necessarily depict her emotions in her work. Rather, she approached each painting as a way to work through and fully remember her experiences in the landscape.

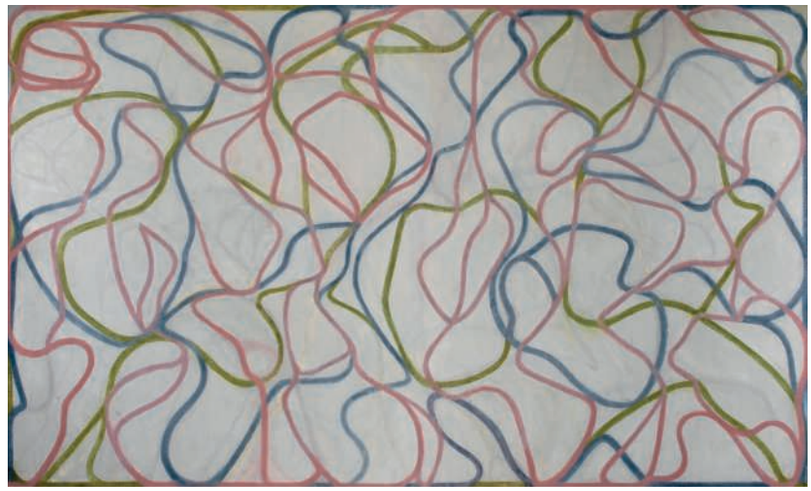
Reacting to the initial wave of Abstract Expressionism typified by the work of de Kooning, Pollock, Arshile Gorky, and others, Mitchell evolved her own expressive techniques from observation and art historical reference. Whereas her American compatriots embraced a visceral new energy that spoke of the continuously surging city and the post-WWII condition, Mitchell invested her strength in the translation of the dynamic legacy of the Post-Impressionists into contemporary times. Borrowing colors from her forbears and the natural hues of nature, the artist introduced a palpable link between the New York School and painters like Vincent van Gogh and Henri Matisse. She once quipped, "If I had the chance to choose one painting to live with, I'd take the whole dance and music scene of Matisse, those great big murals with fabulous greens, reds and blues. Give me a room like that.... If I could paint like Matisse, I'd be in heaven" (J. Mitchell, quoted in J. Bernstock, *op. cit.*, p. 143). This connection was further illuminated with Mitchell's move to the French countryside where she set up her studio in the realm of van Gogh and Claude Monet and fed on the vibrant natural energy of the area.

"I am very much influenced by nature as you define it. ..I paint from remembered landscapes that I carry with me—and remembered feelings of them, which of course become transformed. I could certainly never mirror nature. I would like more to paint what it leaves me with."

—Joan Mitchell

Mitchell moved to Paris and subsequent settling in Vétheuil in 1968, and although she continued to show in the United States, the fact that she was working in France removed her from the immediate conversation of her peers. However, the 1970s saw a reignited interest in Mitchell's work with an exhibition at the Whitney Museum of American Art, among others. About this welcome resurgence, Peter Schjeldahl remarked, "If the current revisionist study of Abstract Expressionism yields any lasting benefits, I must believe that among them will be a recognition of Mitchell as one of the best American painters not only of the fifties, but of the sixties and seventies as well. [...] The wonder is that an art of such obviously taxing intensity has been sustained without compromise for so many years-years of comparative neglect that cannot have been easy on a woman as aware of her own talents as Mitchell surely must be" (P. Schjeldahl, "Joan Mitchell: To Obscurity and Back," *New York Times*, April 30, 1972, p. D23). Unabashedly independent and true to her own ideas, Mitchell's works continued to be fresh and poignant until the end. *Untitled* is a stellar illustration of an artist whose talents pushed Abstract Expressionism to its limits and asked only for her peers to keep pace.





Left page: Present lot illustrated (detail).

Top: Jackson Pollock, *Convergence*, 1952. Albright-Knox Art Gallery, Buffalo. © 2018 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Photo: Albright-Knox Art Gallery / Art Resource, New York.

Above: Brice Marden, *Study for the Muses (Eaglesmere Version)*, 1991-1994. Art Institute of Chicago. © 2018 Brice Marden / Artists Rights Society (ARS), New York. Photo: The Art Institute of Chicago / Art Resource, NY.





PROPERTY FROM AN
IMPORTANT PRIVATE
EUROPEAN COLLECTION

o◆ 12B

JEFF KOONS (B. 1955)

Play-Doh

polychromed aluminum
124 x 152 ¼ x 137 in. (315 x 386.7 x 348 cm.)
Executed in 1994-2014. This work is one of five unique versions.

Estimate on Request

PROVENANCE

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

EXHIBITED

New York, Whitney Museum of American Art, *Jeff Koons: A Retrospective*, June-October 2014, pp. 31, 144, 149 and 288, pl. 89 (another example exhibited and illustrated in color; the work in progress illustrated).
London, Newport Street Gallery, *Jeff Koons: Now*, May-October 2016, pp. 60-61 and 82 (another example exhibited and illustrated in color).
Los Angeles, Getty Villa, *Plato in L.A.: Contemporary Artists' Visions*, April-September 2018 (another example exhibited and illustrated in color on the cover).

LITERATURE

K. Seward, "Frankenstein in Paradise," *Parkett,* no. 50/51, December 1997, p. 78 (maquette illustrated in color).
D. Bowie, "Super-Banalism and the Innocent Salesman," *Modern Painters,* Spring 1998, p. 30.
B. Landman Keil and D. Mitchell, "Papa Artist Koons Gets Custody," *New York,* 23 March 1998, p. 13.
Jeff Koons: Easyfun – Ethereal, exh. cat., Berlin, Deutsche Guggenheim, 2000, pp. 22, 31 and 50 (the work in progress illustrated in color).
D. Weinberger, "Toying with Imagination," *USA Weekend,* 7-9 July 2006, p. 10.
C. Tompkins, "The Turnaround Artist: Jeff Koons up from banality," *The New Yorker*, 23 April 2007, p. 66.
H. W. Holzwarth, ed., *Jeff Koons*, Cologne, 2007, p. 410 (the work in progress illustrated in color).
H. W. Holzwarth, ed., *Jeff Koons*, Cologne, 2009, p. 398 (the work in progress illustrated in color).
Jeff Koons: La Retrospective, exh. cat., Paris, Centre Pompidou, 2014, pp. 32, 152 and 157, pl. 89 (another example illustrated in color and production photo illustrated in color).
C. Vogel, "Think Big. Build Big. Sell Big." *New York Times,* 15 June 2014, pp. AR1 and AR21.
R. Friedlander, "Jeff Koons on 3D Printing, Selfies, and Cats," *Elle,* 25 June 2014.
S. Murg, "Jeff Koons' Technicolor takeover of the Whitney Museum," *Wallpaper,* 26 June 2014.
R. Smith, "Shapes of an Extroverted Life," *New York Times*, 26 June 2014, p. C22 (another example illustrated).
B. Cunningham, "On the Street: Big Bloom," *New York Times*, 29 June 2014, p. ST4 (another example illustrated in color).
J. Saltz, "Taking in Jeff Koons, Creator and Destroyer of Worlds," *New York,* 30 June 2014, pp. 12, 100 and 103 (another example illustrated in color).
V. Binet, "King Koons," *Vogue Paris,* June-July 2014, p. 211 (rendering of *Play-Doh* illustrated in color).
A. Budick, "Jeff Koons at the Whitney Museum," *Financial Times*, 04 July 2014 (another example illustrated in color).
N. Stoller-Lindsey, "The science behind the art of Jeff Koons," *Quartz*, 17 July 2014.
M. Fujimori, "Jeff Koons," *YomiTime,* 18 July 2014 (another example illustrated in color).
N. MacMonagle, "What lies beneath: Play-Doh by artist Jeff Koons," *Irish Independent*, 11 August 2014.
D. E. Howe, "Jeff Koons: A Retrospective," *ArtReview*, September 2014, p. 178.
M. Lee, "Artists on the Work of Jeff Koons," *Artforum*, September 2014, p. 318 (another example illustrated in color).
K. Kazakina, "Oversized $30 Million Jeff Koons Monkey Heads to Christie's," *Bloomberg*, 02 October 2014 (another example illustrated in color).
M. Polsinelli and S. Burkhanova, "The Words," *Garage Magazine*, no. 7, Fall/Winter 2014, p. 88 (another example illustrated in color).
J. Lavrador, "Jeff Koons: génie ou imposteur?," *Beaux Arts Magazine*, no. 365, November 2014, p. 139 (another example illustrated in color).
C. Moltisanti, "L'atelier d'un obsédé de la perfection," *Beaux Arts Magazine*, December 2014, p. 42.
J. Champion and N. Liucci-Goutnikov, *Jeff Koons: La Retrospective: The Portfolio of the Exhibition*, France, 2014. p. 11.
N. Rosenthal and J. Koons, *Jeff Koons. Conversations with Norman Rosenthal*, London, 2014, pp. 56, 58, 156 and 158 (production photo illustrated in color).
H. W. Holzwarth, *Koons*, Cologne, 2015. pp. 62 and 95 (another example illustrated in color).
S. Rothkopf, *Jeff Koons: Retrospectiva*, exh. cat., Fundación Guggenheim Bilbao, 2015, pp. 159 and 300 (production photo illustrated in color).
"Tadao Ando Architecture and Art Space," *Geijutsu Shincho,* November 2015 (another example illustrated in color on the cover).
J. L. Roberts, ed., *Terra Foundation Essays: Scale,* Chicago, 2016, pp. 42-43 (another example illustrated in color).
J. Finkel, "Palmyra, Plato and Play Doh: Getty Plans New Shows for Renovated Villa," *New York Times,* 14 November 2017 (another example illustrated).

Previous spread: Present lot illustrated (detail).









"The inspiration really came from one of my children, from my son Ludwig. I brought him some Play-Doh, and he made a mound of Play-Doh, and he said "Dad!" and I turned, "what?" and he went "voilà!" in front of this mound of Play-Doh. He was so proud. I looked at it, and I thought this is really what I try to do every day as an artist, to make objects that you can't make any judgments about. That it's perfect, that you just experience acceptance."

—Jeff Koons

In 2014, Jeff Koons was given a retrospective at the Whitney Museum of American Art in New York. This colossal show was the final one before the Whitney closed the iconic Marcel Breuer building. As well as an ending, though, it marked a beginning: the debut of Koons's monumental *Play-Doh*, a sculpture that had already become legendary in the two decades of its creation. This is one of the largest and most complex works in Koons's *Celebration* series, a group of works that had its inception in the mid-1990s, and which includes such contemporary icons as *Balloon Dog*, *Hanging Heart* and *Tulips*. The *Celebration* series has become almost mythic in its gestation, with Koons pushing fabrication techniques to new levels of perfection that met his own desire for a meticulous finish.

The result of this single-minded dedication is all too visible in *Play-Doh*: looking at the crevices, curves and bobbles of its surface, as well as the matte colors with their faint sheen, the viewer would be forgiven for thinking that this really was a Brobdingnagian mass of Play-Doh, the vibrant colours piled on top of each other. Yet this sculpture has been assembled through the use of more than two dozen interlocking sections of painted aluminum. Gravity alone fastens them together, the weight of each colour pressing down on the next. Koons's exacting criteria runs to intriguing extremes: each of these pieces is painted in its entirety, not just the facet visible when *Play-Doh* is fully assembled. And in each of the five versions of *Play-Doh*, the configuration is unique.

It is a mark of the importance that *Play-Doh* has achieved within Koons's oeuvre that it has been published and exhibited extensively since it was first unveiled four years ago. Reviewing its debut at the Whitney show in *Frieze*, Chris Wiley would refer to the sculpture as, "one of his most important works to date," while Roberta Smith described it in the *New York Times* as "a new, almost certain masterpiece whose sculptural enlargement of a rainbow pile of radiant chunks captures exactly the matte textures of the real thing, but also evokes paint, dessert and psychedelic poop" (C. Wiley, "Jeff Koons: Whitney Museum of American Art, New York, USA," *Frieze*, 16 Sept 2014, reproduced online; R. Smith, 'Shapes of an Extroverted Life,' *New York Times*, 26 June 2014, via www.nytimes.com).

In terms of visual impact, palette and even mass, *Play-Doh* marks the apogee of *Celebration*. This is a series of paintings and sculptures that were inspired by significant

events within a calendar year, taking the milestones of the year and turning them into commentaries on life. With that in mind, the series has featured Koonsian transformations of Valentine's Day in the form of *Hanging Heart*, Easter in the *Cracked Egg*, engagement rings in *Diamond* and birthdays in *Cake*. The *Celebration* series also involves childhood: the paintings and sculptures have an amped-up Pop presence that is designed to replicate the intensity of emotion felt when growing up, when toys and parties are the great foci of life. Cakes, candy, balloon sculptures and toys articulate this passage through time and development. Nowhere is this more in evidence than in *Play-Doh* itself, where the eponymous toy has been monumentalised—and then some. The surface is so convincing that we are transported viscerally to our own memories of sculpting with Play-Doh, while the scale means that it not only demands, but commands our attention, as we are dwarfed by it. Koons presents us with a sculpture that short-circuits our brains, filling us with awe, glee and nostalgia alike.

For Koons, the theme of childhood so powerfully conjured by *Play-Doh* is connected to that of reproduction and thence to the human drive to prolong the species. Children are the evidence of mankind essentially approaching immortality through nature. Indeed, most of the calendar events marked in *Celebration* can be linked to the cycle of life, to birth, to sex and even to death. His choices of subject corroborate this: his Easter eggs imply both birth and resurrection, the flowers hint at romance as a prelude to sex as well as their own pollination, while the heart invokes both Valentine's and the blood flow that keeps us alive. Underpinning *Celebration* is the very stuff of existence itself.

This is evident in *Play-Doh* both in its evocation of play and the tumbling forms of the variously-colored clays

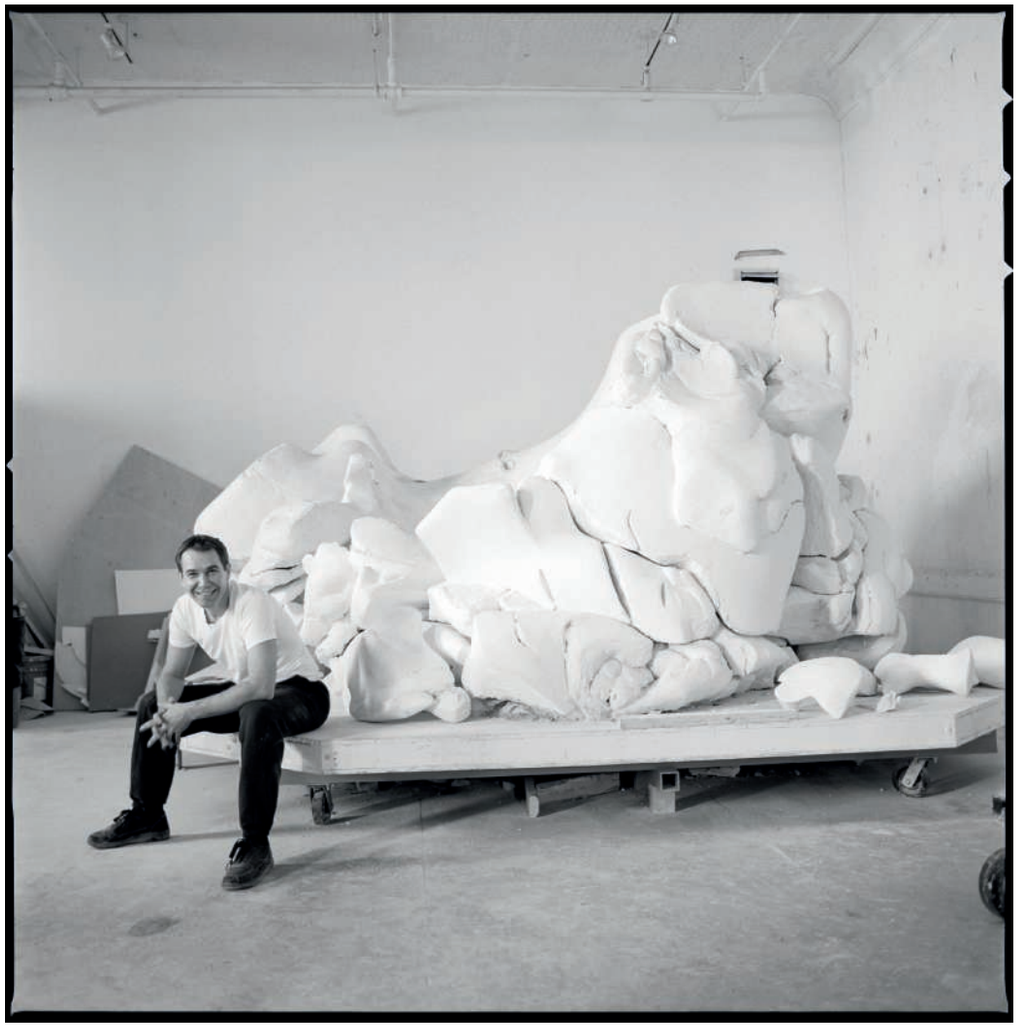


Flap: Present lot illustrated (detail).

Left page: Installation view, *Jeff Koons: A Retrospective,* Whitney Museum of American Art, New York, 2014 (another version of the present lot illustrated). Photograph by Ron Amstutz. Artwork: © Jeff Koons.

Left: Jasper Johns, *Bronze Brushes*, 1960. © 2018 Jasper Johns / Licensed by VAGA, New York, New York. Photo: Bridgeman Images.

Below: Jeff Koons in his studio with *Play-Doh* in production, New York, 1997. Photo: Brigitte Lacombe.





Above: Jeff Koons working on another version of the present lot, 2014. Photo: CHANG W. LEE/The New York Times/ Redux. Artwork: © Jeff Koons.

Right: Present lot illustrated (detail).

themselves. Koons has pointed to the Freudian aspect of the way they all fit together, the different colored elements squeezing each other, crevices and cavities yawning open, while concealed within the heart of the sculpture are myriad points of contact. Just as with Play-Doh itself, in this sculpture the various elements are fitted so as to be mounted one atop the other, creating a hidden dimension of intimacy and touch. This is a highly-connected community of forms. As Koons has pointed out, with Play-Doh, you can peel the various different pieces away from each other, revealing organic shapes, each shaped by the others, a process mimicked by the interlocking aluminum segments of this sculpture.

The grouping of elements in *Play-Doh* makes it appear like a kaleidoscopic tumult of flesh, a turbulent, oozing mass filled with openings and eruptions alike, the pressure appearing to force the material in different directions. This sculpture has a Rubens-esque quality. It recalls the frothy mass of flesh in Jean-Honoré Fragonard's *Baigneuses* in the Louvre, Paris. At the same time, each crack in the supposedly-yielding surface can be read, in a Koonsian-Freudian fashion, as an only slightly oblique reference to *L'origine du monde*, the iconic masterpiece by Gustave Courbet—an artist he reveres and collects.

Play-Doh was inspired by Koons's son Ludwig, who proudly presented his father with a similar colorful mound in Rome when he was a toddler. Koons had brought him the Play-Doh as a gift. "Ludwig made a mound similar to this on the coffee table, and then, with his arms out, he said, "Daddy, voilà!"' (J. Koons, quoted in "Jeff Koons: The Turnaround Artist," *New Yorker*, 23 April 2007, reproduced online at www.newyorker.com). Koons was struck by the complete faith that his son had in his creation. After all, this was a continuation of Koons's own campaign against hierarchies of taste within the canon of art, a theme that had run through so much of his own work, in particular the *Banality* series of the late 1980s. Ludwig's mound encapsulated this notion, as Koons himself would tell David Sylvester, "when I made my sculpture *Play-Doh*, I was very consciously trying to make a work that's about no judgment. You know, the viewer can't judge it, and it can't be wrong. It's just this mound of Play-Doh. You know, the intentions were good in doing it. I tried to give myself all the freedom of piling it up" (J. Koons, quoted in D. Sylvester, *Interviews with American Artists*, London, 2002, p. 335).

Ludwig's mound clearly pushed Koons to tap into his own memories and his own creative beginnings. "When I was about four and a half, five years old, I would go after school to this little building, like a little shelter," he has recalled. "In the afternoons we'd make things out of Popsicle sticks. We'd work with Play-Doh. And this experience gave me my foundation. That's what I hold on to in the world. And whatever I made at that time I know is equivalent to what I'm doing now. And that was, for me, really, art" (J. Koons, quoted in D. Rimanelli, "Jeff Koons: It's my Party," *Artforum*, Vol. 35, No. 10, Summer, 1997, p. 116). For millions of people across a number of generations, one of the most visceral early experiences of artistic creation is shaping and moulding Play-Doh. Through its towering scale and hyperrealism, *Play-Doh* transports many of its viewers back to those moments of early play and creativity, that age before the constraints of taste and learning have been imposed. After all, childhood, as Koons has explained, is, "a time of such growth and acceptance. It's when life is expanding rapidly, and there's often a feeling of security and acceptance-- it's before the value judgments start" (J. Koons, quoted in I. Sischy, "Jeff Koons' World," in H. Werner Holzwarth (ed.), *Jeff Koons*, Cologne, 2009, p. 16).

The connection between childhood and *Play-Doh*, and indeed the *Celebration* series, was to become deeper and more complex following



Right: Alberto Giacometti, *Bust of Diego*, 1964. © 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York . Photo: Collection Fondation Alberto & Annette Giacometti / Bridgeman Images.

Below: Installation view, *Jeff Koons: Now*, Newport Street Gallery, London, 2016 (another example of the present lot illustrated). Photo: Courtesy Newport Street Gallery. Photo Prudence Cuming Associates.. Artwork: © Jeff Koons.

Left page: Jeff Koons, *Play-Doh*, 1995-2008. © Jeff Koons.



the birth of the artist's son. Koons began to view the world with the wide-eyed wonder of his child's perspective. The *Celebration* works were created as a vehicle to regain faith in humanity during a trying time in the artist's personal life. Many of the *Celebration* works chart the landmarks of the passing year, for instance Easter, the coming of Spring and birthdays, shown using a visual language that amplifies the perspective of childhood experiences, allowing Koons to tap into archetypes that are in fact universal, not merely personal. Crucially, these works transcended these biographical origins, touching upon grand themes and tapping into an intoxicating sense of wonder. This has resulted in the works from the *Celebration* series such as *Play-Doh* being at once deeply personal yet also embracing emotions and concepts that are universal. Koons has explained that, "I was trying to make art that my son could look on in the future and would realise I was thinking about him very much during these times... that he can look and see my dad's thinking about me, but to also embed in these things something that is bigger than all of us" (Koons, quoted in J. Jones, "Jeff Koons: Not Just the King of Kitsch," *The Guardian*, 30 June 2009, reproduced online).



Ironically, the creation of *Play-Doh* spanned a twenty-year period—longer than a childhood. Koons had a long history of seeking out highly skilled people in order to attain the effects he desired in earlier series, be it in his correspondence with Nobel Prize-winner Richard P. Feynman for the suspended basketballs of *Equilibrium* or the traditional wood carvers and porcelain artisans of *Banality* and *Made in Heaven*. However, with the *Celebration* series his quest for perfection reached a new pinnacle, placing him within the realms of the most quixotic protagonists of the modern era. For some time, he seemed to disappear from the art world, immersed in his own quest, with rumours and images emerging from time to time showing the spectacular creations being made under his auspices. Koons was an utterly-dedicated, even fixated, in his attempt to achieve a seemingly-impossible dream. These works were originally intended to be shown in a 1997 exhibition at the Solomon R. Guggenheim Museum in New York, but that show was delayed and then ultimately cancelled. Behind closed doors, Koons was funnelling time, energy and funds into the creation of a string of contemporary masterpieces, but was pushing for the flawless finishes that had hitherto not been obtained.

This was demonstrated by the painting entitled *Play-Doh*, which which took thirteen years to complete as Koons sought absolute perfection in its palette (see S. Rothkopf, "Jeff Koons: Painter," in *Jeff Koons: Hulk Elvis*, exh. cat., London, 2007, especially pp. 9-10). Similarly, articles about Koons would show him with the model for the sculpture, *Play-Doh*, as early as 1997. Koons had originally conceived the sculpture to be cast not in the aluminum ultimately used, but instead in polyethylene. This was the material used in *Cat on a Clothesline* of 1994-2001, which is also employed in the creation of children's toys. Ultimately, this material was unable to achieve the finish that Koons sought for *Play-Doh*, hence the switch to aluminum. A combination of lost wax and sand casting was employed to create the 27 individual segments.

While these techniques have their basis in tradition, Koons managed to push them to new degrees of precision, achieving new levels of finish, as demonstrated by the incredibly convincing surface of *Play-Doh*. Even the palette was the result of an almost-quixotic dedication, as the Play-Doh colours of 1994 were painstakingly recreated. Discussing the costs and delays of the *Celebration* series with Sylvester, Koons explained: "the problem came down to increased costs for fabrication that were beyond our control. David, I believe in art morally. When I make an artwork, I try to use craft as a way, hopefully, to give the viewer a sense of trust. I never want anybody to look at a painting, or to look at a sculpture, and to lose trust in it somewhere" (J. Koons, 2000, quoted in D. Sylvester, *op. cit.*, 2002, p. 336). This sculpture is almost architectural in its scope and intricacy, its surface belying the complexity behind the decades of its creation. Standing before it, one can see why Koons once declared, "I think it would be great if instead of reading that I am the new inheritor of Warhol, somebody would write 'the new Bernini'" (J. Koons, quoted in M. Collings, "Jeff Koons Interviewed by Matthew Collings," in A. Papadakes (ed.), *Pop Art Symposium*, London, 1991, p. 43).

That link to Gian Lorenzo Bernini, and thence to the Baroque, is as pertinent here as it was in his *Banality* series in the late-1980s, when he had used traditional craftsmen to create modern images such as the porcelain

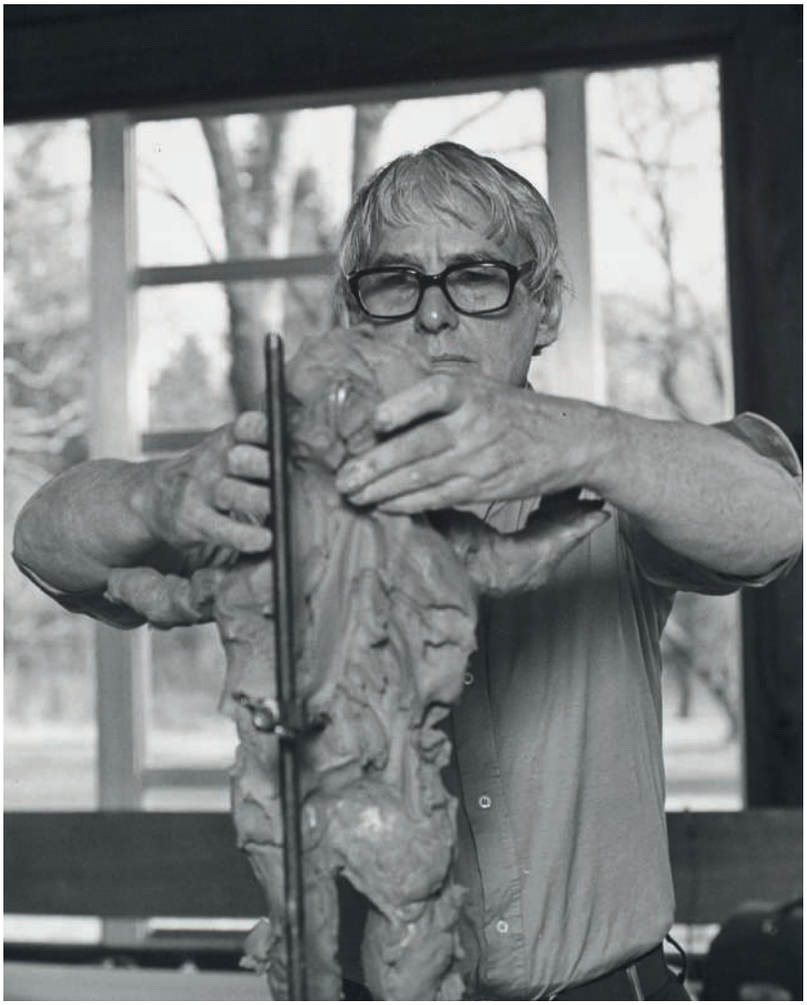
"When I made my sculpture Play-Doh, I was very consciously trying to make a work that's about no judgement. You know, the viewer can't judge it, and it can't be wrong. It's just this mound of Play-Doh. You know, the intentions were good in doing it. I tried to give myself all the freedom of piling it up."

—Jeff Koons



Michael Jackson and Bubbles or the polychrome wood *Bear and Policeman*. Koons had explained that he used the material in order to provide comfort to his viewer, and that this echoed the way that the Baroque had functioned in Counter-Reformation Europe. In *Play-Doh*, that same function is evident. Indeed, the sheer materiality and materialism of *Play-Doh* has pushed that of *Banality* to a new extreme: it is opulent in its detail, its surface filled with the flow and eddies of Baroque drapery. Yet it is also rigorously objective, another crucial hallmark of the Baroque in Koons's eyes.

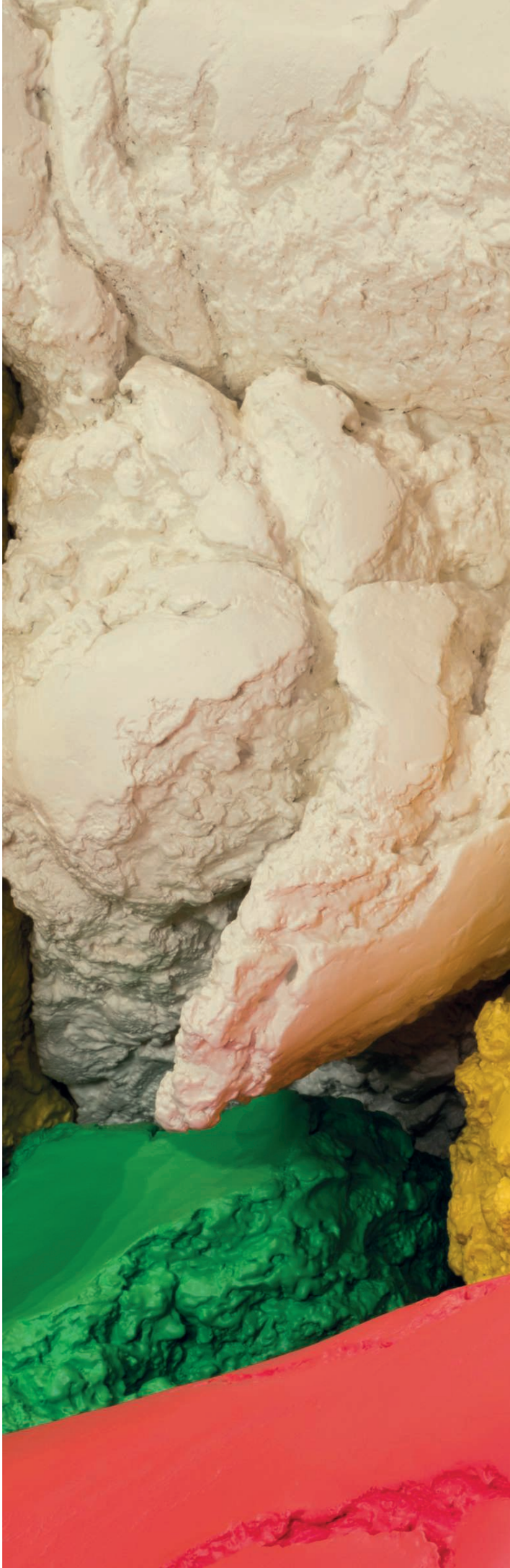
That hyperrealism is almost at odds with the seeming gesturality of the surface. The *Play-Doh* has been recreated in such a way that it appears to show the traces of the human touch in its assemblage—albeit blown out of proportion in its new gargantuan scale. In this way,



Above: Willem de Kooning, 1972. Photograph by Hans Namuth. Courtesy Center for Creative Photography, University of Arizona © 1991 Hans Namuth Estate. Artwork: © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

Right: Present lot illustrated (detail).

Koons has managed to create an intriguing tension: the surface resembles the Abstract Expressionist paintings of Willem de Kooning, yet this work is the result of two decades of research and craftsmanship, of fabricators and scientists, metallurgists and modellers, rather than the swirling gestures of either Ludwig with his Play-Doh or de Kooning with his paints. In this sense, *Play-Doh* deconstructs the modernist baggage that comes with notions of the artist's touch. There is no *facture* here. But crucially, there is its semblance: in *Play-Doh*, the momentary has been made monumental. The chance-driven compacting of one colour of Play-Doh onto another, its splatter and squeeze, has been crystallised, immortalised and placed on a massive pedestal. Despite the polarities enshrined in its very surface, its implied solidity, the static and almost monolithic nature of *Play-Doh*, reinforce its ability to reassure the viewer, to instil a sense of faith, trust and confidence. Yet ultimately, this sculpture is driven by its the sense of sheer fun, the ambitious and infectious enthusiasm of the artist willing to strive for two decades to recreate the appearance of Play-Doh on a vast, absurd, even Surreal scale. And the implied invitation for us not to judge, but to join in.





PROPERTY OF AN
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13B

MORRIS LOUIS (1912-1962)

Devolving

Magna on canvas
68 x 100 ¼ in. (172.7 x 254.6 cm.)
Painted in 1959-1960.

$5,000,000-7,000,000

PROVENANCE

Estate of the artist
Acquired from the above by the present owner

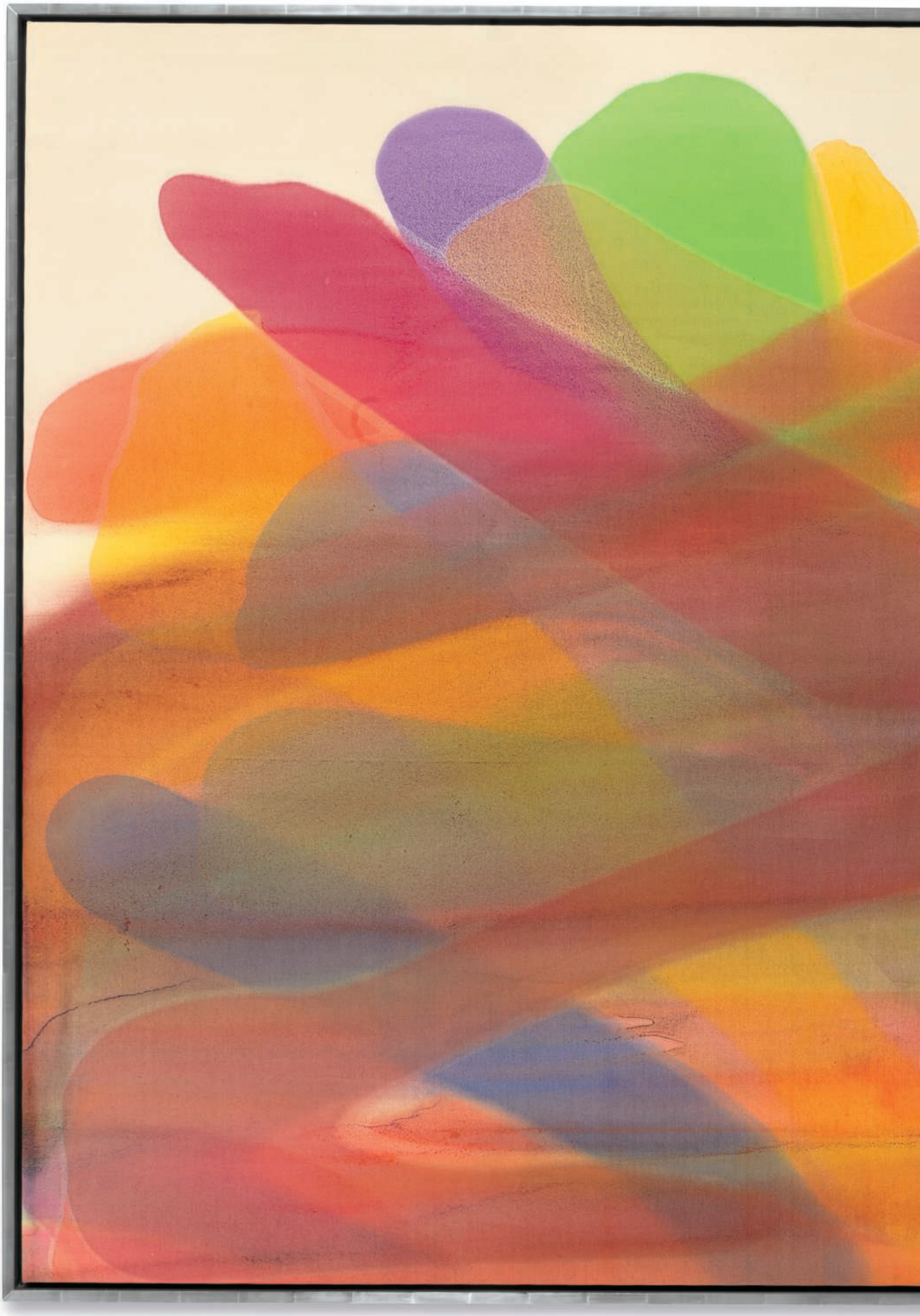
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Lucidity and Profanity

By Alexander Nemerov
Carl and Marilynn Thoma Provostial Professor in the Arts and Humanities, Department of Art and Art History, Stanford University

Stained-glass windows catch light and transfigure it. They portray "the luminous aliveness of the world," in the phrase of art historian Erwin Panofsky, describing Abbot Suger's 12th-century aggrandizement of the Abbey of St.-Denis, in Paris. The new windows at St.-Denis brought down the "superessential Light," "the invisible Sun," that the theologians wrote about. Morris Louis's *Devolving* is a kind of stained-glass window of its own—only without a church.

Painted some time in 1959 or 1960, *Devolving* comes from a time when art itself was the holy place of transcendence. Looking into Louis's canvas, the viewer finds patterns and luminosities not quite like anything on earth. Red, yellow, purple, blue, and green overlap and interfuse, crossing through one another in a dense but immaterial weave of stalk-like shapes. Tendrils and buds with soft edges, the colors align and spread in bands and beams that have the satin feel of flower petals, like a floral *aurora borealis*.

The painting is a secret. No one knows exactly how Louis (1912-1962) made it or ones like it. He worked alone in the small Washington, D.C., studio that was a part of his house, pouring and staining streams of an acrylic paint called Magna into unprimed canvas. How he got the pours to move and spread is a matter of conjecture. It is clear however that there is no brushwork, no show of hands. Louis's aim was to make a painting that would appear to have made itself—that would be an equivalent to natural—even supernatural—phenomena. A light, a radiance, focused and gathered in the "window" of a picture: let there be Light, so said Morris Louis, born Morris Bernstein. Art would be its own religion, a prism of all profanity, where the fallen world would transmute to jewels and colored stones, to radiances past the point of recognition.

Louis possessed a magical power. His widow, Marcella, told of how on the speeding train from Washington to New York her husband could read the swiftly passing junction signs out of the corner of his eye. Likewise, he always perfectly tied the ribbons on a birthday present, never getting them wrong, always fastening and spreading the colored bands just right on the first try. Some flair, some affair of sight: Louis said he did not like to go to The National Gallery of Art in Washington, because the paintings "got in his eye." Better to keep his prismatic

"Color spreads openly across the surface as flat surface color, reflecting rather than exuding light, and impresses less by its homogeneity than by its contrasts and differences. The ultimately Matissean concept—construction by means of color—was the one to which Louis subsequently tended."

—John Elderfield



Flap and left page: Present lot illustrated (detail).

Left: Guido Reno, *Aurora*. Casino dell'Aurora, Palazzo Pallavicini Rospigliosi, Rome. Photo: Erich Lessing / Art Resource, New York.

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



"Louis was able to combine Pollock's layering and Frankenthaler's side-by-side color juxtapositions by pouring waves of thinned-down, transparent paint of different hues down the surface of the canvas [...] in effect, by working, like Pollock, from repetitively superimposed colors, but, like Frankenthaler, with areas not lines of color laid down side-by-side, overlapped, and then veiled over. The result is pictures wherein automatically generated drawing creates a holistic image, as in Pollock, but with a heightened, richly nuanced color made possible by virtue of Frankenthaler's example."

—John Elderfield

Above: Helen Frankenthaler, *Mountain and Sea*, 1952. Extended loan to National Gallery of Art, Washington, D.C. © 2018 Helen Frankenthaler / Artists Rights Society (ARS), New York.

Right: Jackson Pollock in his studio, 1949. Photo: Martha Holmes / The LIFE Picture Collection/Getty Images. Artwork: © 2018 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.

vision clear, the better to refract the ordinary world, to distill and refine it until it took on the "luminous aliveness" it really possessed but rarely showed—unless gathered by magical summons into a work of art.

No wonder the colors in *Devolving* look so lively. They have been brought still living down into the container of the picture. There they cast and thread about, yet to settle (*never* to settle) into orders and arrays. The butterfly collector captures and stores the world, framing it in ever-fading desiccation. To that man with the net, the flitting world pays with its life to be studied and known. But the artist loves the unknown, and gives it life when he portrays it slipping through his fingers. His art is to advance through life with his net full of holes. What escapes him is what he is fascinated by. The cosmic or humble phenomena—the pulsation of stars, or just the sign that speeds by at the small-town railroad crossing—all are signs of this glorious evanescence. Color seeps from the collector's bug, but the artist makes the ever-vanishing, ever-appearing beauty of the world stay and stay.

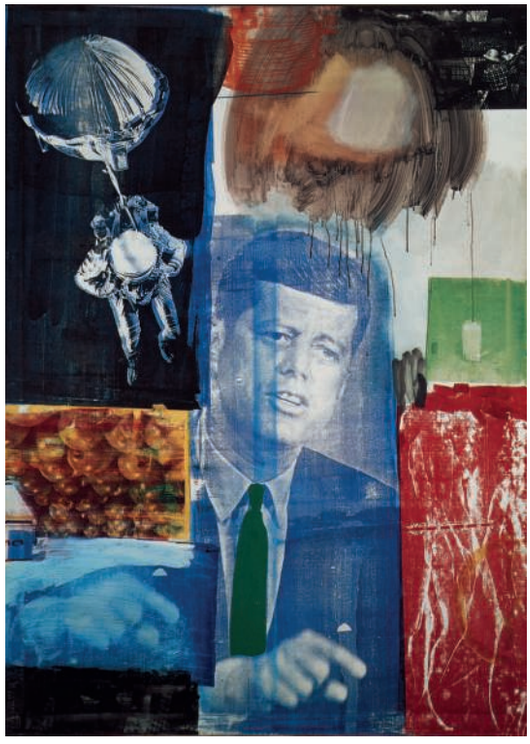
Light is at the center of it all. The critic Clement Greenberg, Louis's champion, encouraged an "Apollonian" art. Like the god Apollo, such an art would be above it all—disinterested, un-emotional, impersonal, a godly radiance that would avoid the clichés of expression, angst, and mood. All of that was "Gothic," to use one of Greenberg's epithets. Describing Jackson Pollock's pre-drip paintings in 1947, Greenberg noted their "violence, exasperation, and stridency"—qualities he saw also in the novels of Herman Melville and William Faulkner. Look into the trees or stare into the seas, felt Greenberg, and you will find a peculiarly American form of *chiaroscuro*, an expressionistic darkness, a great turmoil of the soul shivering in the person of Melville's Ahab, or Faulkner's Benjy, or Pollock's banshee-like figures. But enough of that, Greenberg felt. Show us something *without expression*—free of the self, free of personal feelings. Show us instead the world as it is, transfigured by art. Enter Morris Louis.

It did not matter that Louis himself had once been a figure of darkness. A committed leftist back in the Depression, he came of age as a painter after the Second World War with a series called the *Charred Journal* pictures. There, Pollock- and Picasso-like hieroglyphs float in white on the black grounds that give the series its title. The Holocaust, burned books, lost futures—the "Gothic" feeling of these blackened pictures is difficult to miss. But by the time Greenberg first began to admire Louis, in 1954, the painter had already moved past *chiaroscuro*, past the tremor, rage, and sadness of light and dark, and into the luminous impersonality of his colored and poured pigments.

Five years later, in pictures such as *Devolving*, Louis' grand portrayals of light curiously heralded a new political era. They did not do so on purpose. In his mature work Louis never sent messages or embroiled himself in "real-world" statements. But the paintings he made starting in 1959 and continuing until his death in September 1962 (not just the so-called "Florals" like *Devolving*, but the "Alephs," the "Unfurleds," and the "Stripe Paintings") all coincide with the rise of Senator John F. Kennedy to national prominence.

First as Democratic presidential candidate, then as party nominee, and eventually as President, Kennedy portrayed a brave new world. Camelot demanded a brilliant pageantry: JFK's smiles and Pierre Cardin suits, Jackie's Chanel dresses, as well as presidential patronage of the





Right: Robert Rauschenberg, *Retroactive I*, 1963. Wadsworth Atheneum, Hartford. © Robert Rauschenberg Foundation / Licensed by VAGA, New York, NY.

Below: Morris Louis, *Number 99*, 1959. Cleveland Museum of Art. © 2018 Maryland Institute College of Art (MICA), Rights Administered by Artist Rights Society (ARS), New York, All Rights Reserved.

arts. Robert Frost in his inauguration poem predicted the Kennedy years would be "A golden age of poetry and power/ Of which this noonday's the beginning hour."

The President and First Lady never knew who Morris Louis was, but there in Washington, D.C., he made pictures like *Devolving* that suggest a new era, a "beginning hour." Exit the dowdy Eisenhower Fifties (the Eisenhower Presidency having been decidedly unfriendly to the arts). Enter the brightly colored banners of coat-and-tie liberalism—a heraldry of the Sixties as they began. *Devolving* suggests the Best and the Brightest before the assassinations, before the Vietnam War. before so much else made the American chiaroscuro descend again.

Devolving heralds this brief shining moment because it is a picture of Firsts. The critic Michael Fried, when he wrote of the "firstness" in Louis's Unfurled paintings, aptly described a quality they all possess. It is a quality of *beginning*, as in first light, a dawn. Apollo's steed rising up on the East Pediment of the Parthenon—just the massive champing jaw and head having become visible—is a fit example of this ever-renewing power. The sun rises up, clearing the rim of the earth. As in Guido Reni's *Aurora*, the chariot floats on the clouds, attended by swirls of maidens in colored gowns. The day begins—the light alights, all glory, no gravity. The moment of beginning, never growing old, defeats time. Louis, aspiring to make pictures that would look fresh long after his death, always sought the effects of first light.

Most of these paintings would be rolled up, never having been seen or exhibited at the time of the artist's death at the age of 49 from lung cancer. But even in the darkness, recoiled upon themselves, the brightness of their colors remained in potential, a glory equivalent to the morning as it gathers in the darkest part of the night. The inglorious state of storage, when a painting lies dark, unseen, was itself a guarantee of the sensation of prismatic warmth and luxury it held in store; that it knew it would produce for the person who encounters it. And every such person would be a first person, an initial beholder, for so the painting aims to burst into view for anyone who sees it. Anointing even the lowliest of us with this special gift, *Devolving* allows that the revelation of the world's splendor exists entirely within us, as it always has. So strong is the painting's power that it would remain itself even were it not to be seen, if it were secreted away in a vault. But when it sees the light of day, it comes into its own.



PROPERTY FROM AN
IMPORTANT PRIVATE
EUROPEAN COLLECTION

o ◆ 14B

ROBERT GOBER (B. 1954)

Untitled

signed, titled, numbered and dated 'R. Gober 1993-94 UNTITLED Ed. 1 of 2' (on the side of the pump); signed, titled, numbered and dated again 'R. Gober 1993-94 UNTITLED Ed. 1 of 2' (on the side of the brick box); signed, dated and numbered again 'R. Gober 1993-4 ED. #1 of 2' (on the side of the grate)
bronze, wood, brick, aluminum, beeswax, human hair, chrome-plated bronze, recycling pump and water, plaster and latex paint
overall: 58 ¾ x 50 x 34 in. (149.2 x 127 x 86.3 cm.)
bronze grate: 1 ½ x 29 ¼ x 22 in. (3.8 x 74.3 x 55.8 cm.)
box: 28 ½ x 29 ¼ x 22 in. (72.4 x 74.3 x 55.8 cm.)
tank: 28 ¾ x 50 x 34 in. (73 x 127 x 86.3 cm.)
Executed in 1993-1994. This work is number one from an edition of two plus one artist's proof.

$6,000,000-8,000,000

PROVENANCE

Paula Cooper Gallery, New York
Acquired from the above by the present owner, 1998

EXHIBITED

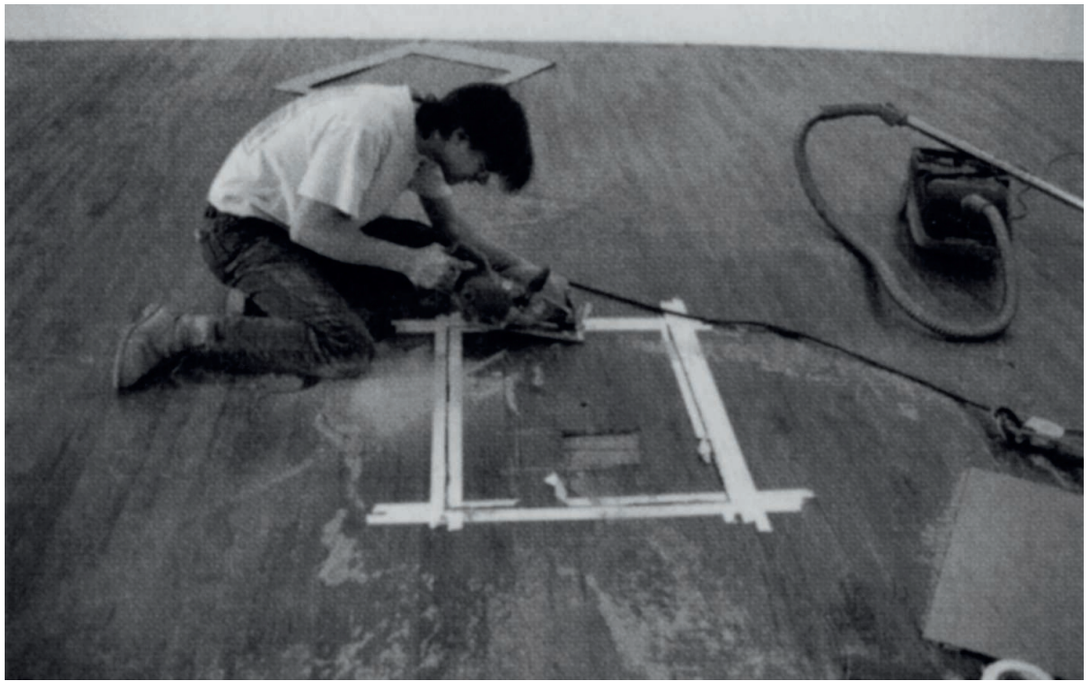
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Flap and right page: Present lot illustrated (alternate view).

Top: Installing sculpture of man in drain, *Untitled,* 1993-1994, at Paula Cooper Gallery, New York, April 1994. Photo credit: Courtesy of the artist.

Above: Installing sculpture of man in drain, *Untitled,* 1993-1994, at Paula Cooper Gallery, New York, April 1994. Photo credit: Courtesy of the artist.

Robert Gober's *Untitled* is a seminal work, one of the first in his rich and evocative oeuvre to incorporate actual running water. Submerged beneath the gallery floor, the artist creates a haunting, elegiac experience, as the sounds of flowing water as it bubbles and gurgles through a self-contained sewer system penetrate the otherwise quiet reverence of the gallery space. "The sound the water makes as it falls and empties," the artist David Salle has written, "takes over your mind" (D. Salle, quoted in "Drain Man," *Town & Country Magazine*, December 2014/January 2015, p. 236). Peering down into the world Gober creates, the shock of discovering a pale, waxen figure whose chest has been embedded with a silver drain is unnerving, yet the motif of the sunken drain would continue to inform Gober's work for decades to come. "At first it appears to be nothing but a common sewer grate," *New York Times* critic Roberta Smith has written, "except that its thick steel bars are uncommonly beautiful—handmade, like all of the everyday objects Mr. Gober re-creates" (R. Smith, "Robert Gober," *New York Times*, May 6, 1994, p. C19). In Gober's hands, ordinary objects become imbued with poetic qualities like love, loss and redemption, and *Untitled,* like the sinks before it, is a signifier of these and the many compelling themes that underpin his work. Having debuted at the Paula Cooper Gallery in New York in 1994 to rave reviews, *Untitled* later featured in the Carnegie International of 1995, and has since been included in numerous exhibitions around the world. An early, transformative piece, the present lot is number one from a small edition of two (plus one artist's proof), making it a rare example from a formative period. Number two from the edition is in the collection of the Museum of Modern Art, New York.

"For the most part, the objects that I choose are almost all emblems of transition; they're objects that you complete with your body, and they're objects that, in one way or another, transform you."

—Robert Gober

"Seldom has a silence spoken so loudly," David Salle continued in his apt description of Gober's style. "In the artist's hands, the familiar becomes the strange" (D. Salle, *Ibid.*, p. 236). Indeed, Gober's rich visual lexicon is peppered with seemingly ordinary objects—lightbulbs, sinks, limbs, a stack of newspapers, or a giant box of cereal or stick of butter—that emanate a mysterious and unworldly beauty. This is perhaps due to their meticulous hand-made quality, which mimics with exacting verisimilitude the object it represents, while still displaying the tiny inconsistencies and flaws of Gober's process. Here, Gober has fashioned a sewer grate that's cast in bronze using the lost-wax method and nestled within the gallery floor. As Roberta Smith has described, the "uncommonly beautiful" metal grate displays a slightly mottled, delicate surface that begs to be touched, so uncannily different from its dirty utilitarian counterpart.



Right: Man Ray, *Venus Restauree (Restored Venus)*, 1936. J. Paul Getty Museum, Los Angeles. © 2018 Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP, Paris.

Below: Marcel Duchamp, *Étant donnés: 1° la chute d'eau, 2° le gaz d'éclairage*, 1946-1966. Philadelphia Museum of Art. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris / Succession Marcel Duchamp.

Right page above: René Magritte, *Courtesan's Palace*, 1929. Menil Collection, Houston. © 2018 C. Herscovici, London / Artists Rights Society (ARS), New York.

Right page below: Installation view, *Robert Gober*, Paula Cooper Gallery, New York, April 30 - June 4, 1994 (present lot illustrated). Photo credit: Courtesy of the artist and Paula Cooper Gallery.

Peering beneath the grate, the dual-fold shock of discovering actual running water, as it flows and gurgles beneath the floor, is doubled upon discovery of the waxen figure submerged below, whose hairy chest is punctuated by a common kitchen drain.

"The first time that I used the image of an urban street drain," Gober has described, "I sent two of my assistants out into the streets around my studio and home to make large black crayon rubbings on white paper of different drains that had caught my eye. As usual, the drain that I ended up creating was a synthesis of all these various possibilities... This was also the first time that I created a sculpture that pierced through that floor" (R. Gober, quoted in T. Vischer, (ed.), *Robert Gober: Sculptures and Installations, 1979-2007*, exh. cat., Schaulager Basel, 2007, p. 346). *Untitled* follows directly upon the heels of Gober's highly-acclaimed show at the DIA Center for the Arts in 1992, which featured running water for the first time. Gober continued to showcase water in various permutations well into the following decades, from small tidepools filled with leaves or sea urchins, to a cascading waterfall coursing down a flight of stairs. So, too, would the sewer grate endure as a potent visual motif in his work, as he continued to create hidden vignettes beneath the floor.

Almost hidden from plain sight, the viewer's first encounter with *Untitled* is largely an aural one, as the sounds of burbling water prompt an automatic response to locate its source. The work invites one of the closest, most intimate encounters between the spectator and the gallery object, since the viewer is required to almost kneel down beside the grate in order to view its contents.



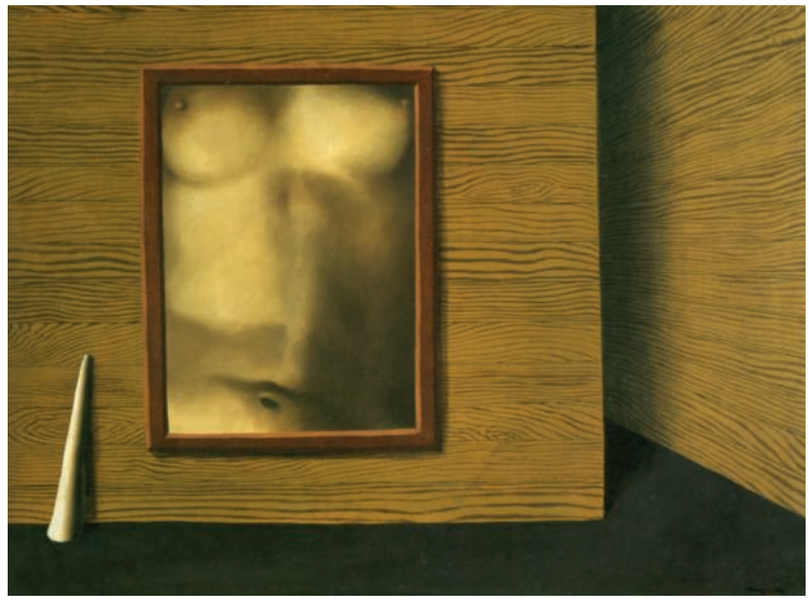


"Half the people may walk away without seeing it," Gober has remarked (R. Gober, quoted in D. Miller, "A World of Choices," *The Pittsburgh Post-Gazette,* October 29, 1995, p. G-7). Yet those who stay are invited into a private world that evokes the intimacy of the body with a closeness that verges on voyeurism. "You have to kneel down to see what's down inside the confined space—a pale, nude torso of a naked man... It's a horrifying image, a human who has become part of a sewer. But the starkness of the bare room is also strangely beautiful" (C. Temin, "Global Bounty," *Chicago Tribune*, 17 December 1995, section 7, p. 13). Indeed, much of Gober's work brings together aspects of the real world in dreamlike scenarios that verge on nightmare: sinks that lack water, butter or cereal inflated to *Alice in Wonderland* magnitude; distorted baby cribs in slanting or x-shaped alterations; body parts severed—*Wizard of Oz*-like—by the very gallery walls that contain them. By deliberately distorting the objects Gober re-creates, he allows them to function as symbolic metaphors, breaking free from the reality of our perceived world and moving into a liminal space—one that exists somewhere between reality and dreams.

In the present work, Gober's figure is likewise suspended within a liminal space, which is compounded by the fact that we can see him, but he's lost to us: "The tension in the situation arises from our shared awareness that, once the object disappears, it's way beyond recovery," Richard Flood has written. "The pathos in Gober's sculpture is that the lost object is not only unrecoverable but is also lodged in plain view; it refuses to be swept away" (R. Flood, "The Law of Indirections," in *Robert Gober: Sculpture and Drawing*, exh. cat., Walker Art Center, Minneapolis, 1999, p. 26). As an artist who survived the AIDS epidemic of the 1980s, Gober experienced first-hand the deep and fathomless sense of loss as loved ones ravaged by disease were swept away in its wake. Their

"The most surprising piece in the exhibition was a storm drain installed flush with the floor. Peering down into the murk of the drain, one could just make out the naked torso of a man with a sink drain embedded in his chest. A steady stream of water washed over the blanched whiteness of the body. It was an incredibly sobering vision...with only a distant sound of water directed one to it."

—Richard Flood



sudden disappearance is echoed by the figure that Gober so lovingly recreates in *Untitled*, whose pale and waxen body has been entombed beneath our feet.

The distinct cruciform shape of the drain that's embedded in the figure's sternum is highly significant to the artist's work, one that Gober has recreated in several sculptures and drawings since its original inception, and its particular cross-shaped design is based on a remembered drain from his childhood. The cross might then symbolize the removal of dirt (cleanliness is next to godliness), yet another potent reminder of Gober's Catholic upbringing, as well as invoking orifices or wounds. Considered in its context, the drain might take on additional meaning, perhaps as a stigmata or invoking the tell-tale lesions of AIDS-related Kaposi's sarcoma. In *Untitled* many conflicting motifs coexist side-by-side, together in the poetic, self-contained world Gober depicts—hygiene, cleanliness, the purifying rituals of baptism and the effluvia caught and trapped by the sewer, unseen but nevertheless a daily presence in all of our lives, are all redolent, vying for the viewer's attention.

Gober maintains vivid childhood memories from his youth in the suburban enclave of Wallingford, Connecticut, where he was raised as a devout Catholic, at times serving as an altar boy during mass. His earliest works examined the domestic trappings of the suburban family home, beginning with the doll houses of the 1970s and the sinks of the mid-1980s. His now famous *Slides of a Changing Painting* (1982-1983) established much of the imagery that would go on to form his rich visual lexicon (the torso and drain motifs featuring in *Untitled* can be traced to these slides). Childhood and suburbia have remained insistent themes, infused with clear memories the artist has "carried with him," and remade into sculpture, whether washing peaches in the giant, basin-like sink in the basement of his childhood home or going to the beach as a child and splashing in the water. Seemingly innocuous domestic objects—and functional ones at that—sinks, drains, and sewer grates are imbued with Gober's personal memories but exist in a shared consciousness, making the viewing experience a profoundly personal one that varies with each spectator. Though harmless enough, these objects are often tinged with sinister allusions—made overt and grisly in the present work—in which something unsavory lurks beneath the surface. In the white picket fences and clean, manicured lawns of suburbia, Gober reminds us that what we might see on the surface often contradicts what lies beneath.



15B

ANDY WARHOL (1928-1987)

Most Wanted Men No. 11, John Joseph H., Jr.

signed 'Andy Warhol' (on the reverse of each canvas)
diptych—silkscreen ink on linen
each: 49 x 38 in. (124.5 x 96.5 cm.)
Painted in 1964.

Estimate on Request

PROVENANCE

Mickey Ruskin, New York
Walter Kelly Gallery, New York
Mr. and Mrs. Ronald K. Greenberg, St. Louis
Leo Castelli Gallery, New York
Saatchi Collection, London
Anon. sale; Sotheby's, New York, 06 May 1992, lot 39
Acquired at the above sale by the present owner

EXHIBITED

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London, Saatchi Gallery, *Judd, Warhol, Twombly, Marden,* March-November 1985.
New York, Museum of Modern Art; London, Hayward Gallery; Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *Andy Warhol: A Retrospective*, February 1989-September 1990, p. 289, no. 298 (illustrated).
Minneapolis, Walter Art Center; Chicago, Museum of Contemporary Art; Toronto, Art Gallery of Ontario, *ANDY WARHOL/SUPERNOVA: Stars, Deaths, and Disasters, 1962-1964*, November 2005-October 2006, pp. 83 and 107, no. 38 (illustrated in color).

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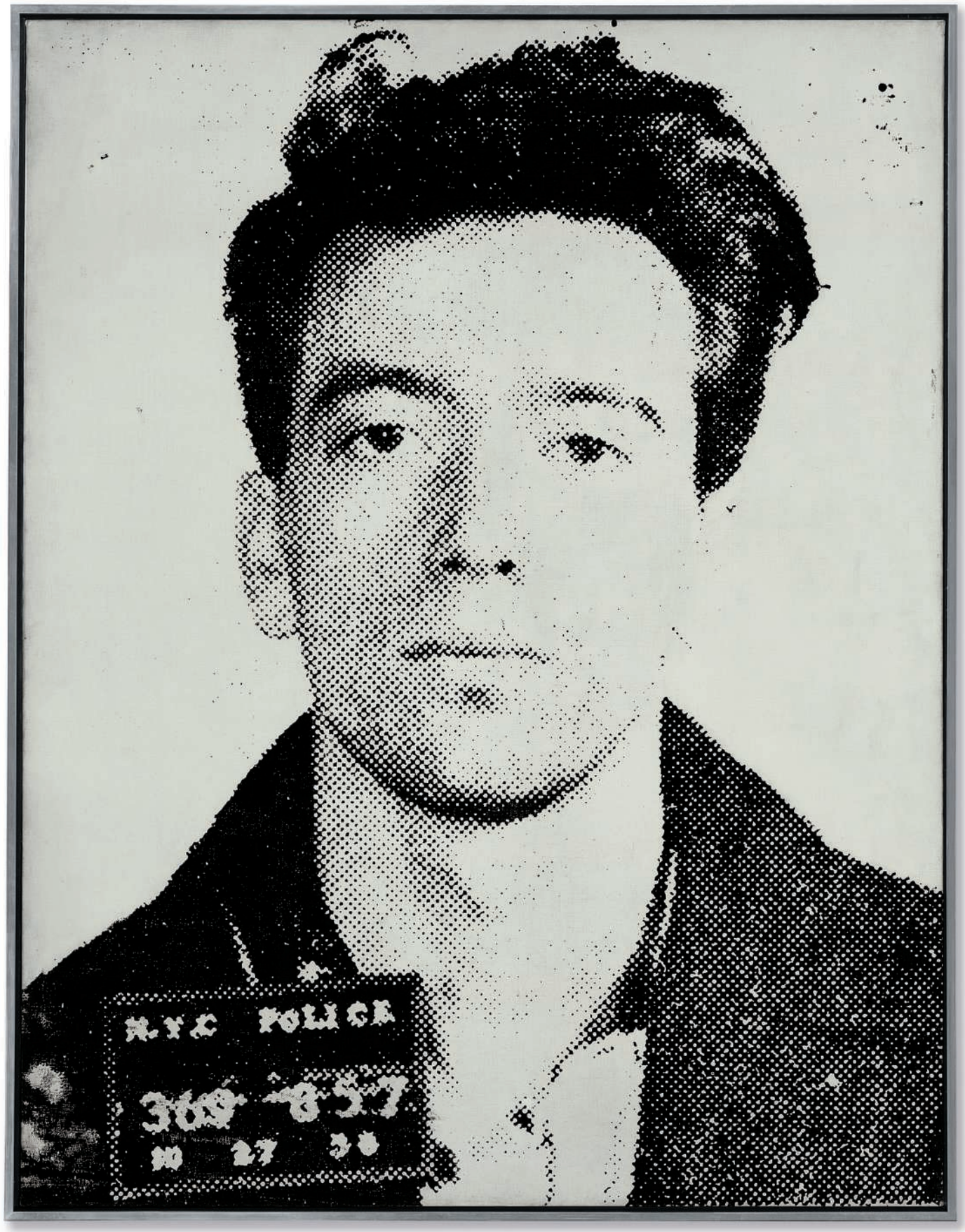
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M. Livingstone, *Pop Art: A Continuing History*, New York, 1990, pp. 118 and 269, no. 165 (illustrated).
E. Shanes, *Warhol: The Masterworks*, New York, 1991, p. 95 (illustrated)
A. Boatto, "Warhol," *Art e Dossier*, no. 105, October 1995, p. 40 (illustrated).
H. Foster, "Death in America," *October*, vol. 75, Winter 1996, p. 57 (illustrated).
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G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1964-1969*, vol. 02A, New York, 2004, pp. 44 and 51, no. 563 (illustrated in color).
E. Shanes, *Warhol: The Life and Masterworks*, New York, 2004, pp. 148-149 and 206 (illustrated).
R. Meyer, *Outlaw Representation: Censorship and Homosexuality in Twentieth-Century American Art*, Boston, 2012 (illustrated on the cover).

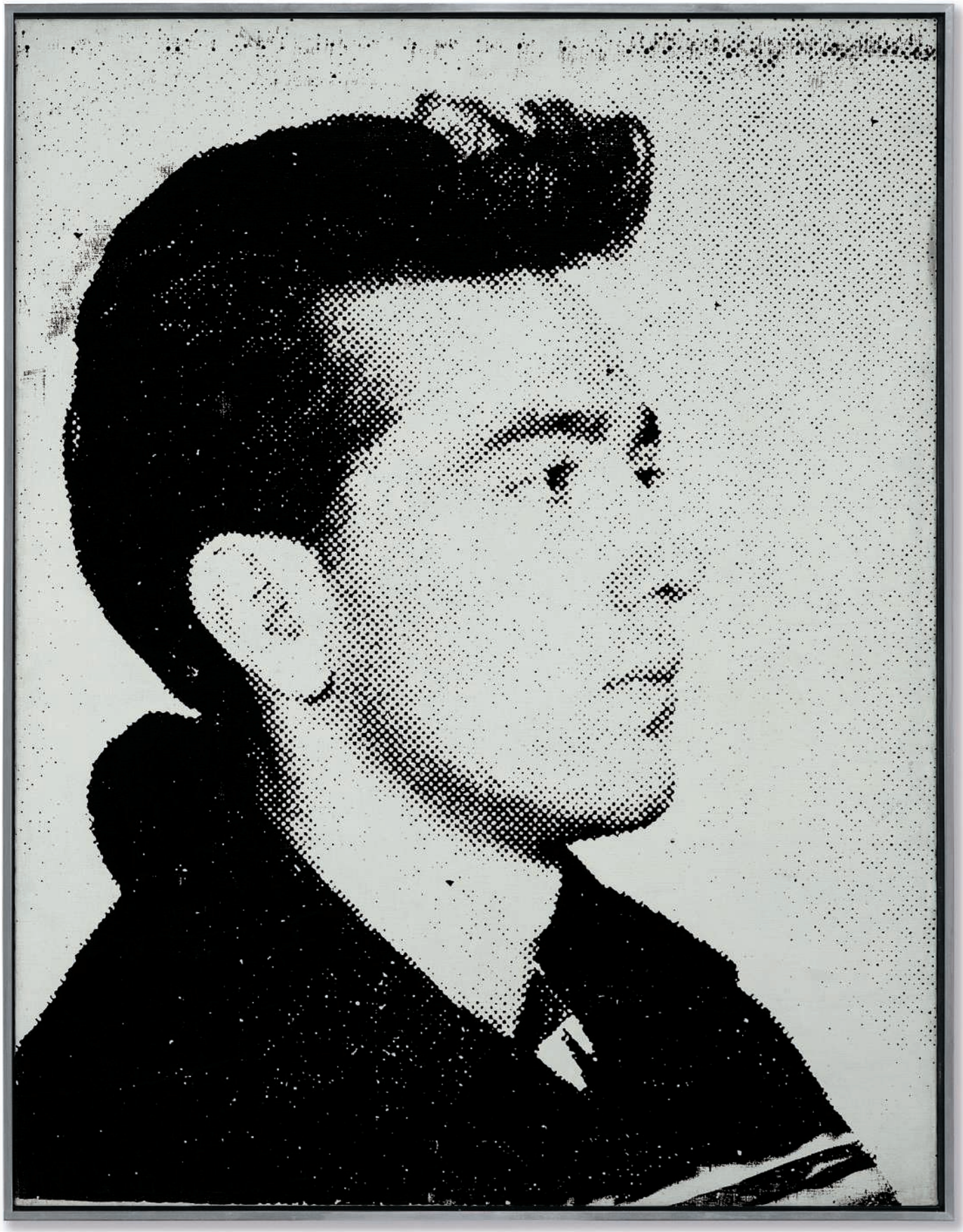
Previous spread: Andy Warhol at the Factory, New York, 1968 (present lot illustrated). Photo: © Billy Name Estate. Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

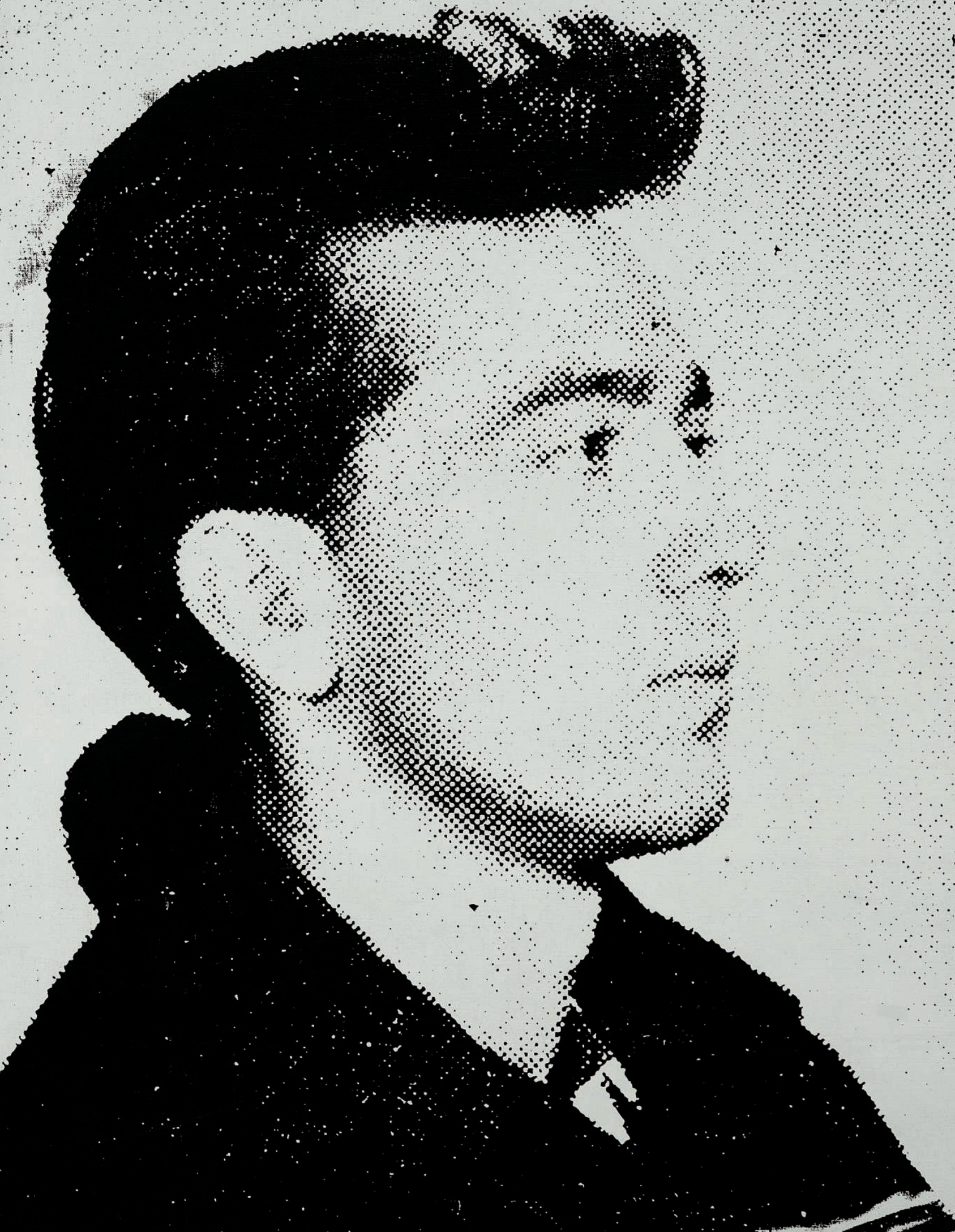
Marcel Duchamp, Wanted $2,000 Reward, A Retrospective Exhibition by or of Marcel Duchamp or Rrose Sélavy. 1963. Museum of Modern Art, New York. © Association Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS), New York 2018. Photo: Museum of Modern Art / Licensed by SCALA / Art Resource, New York.



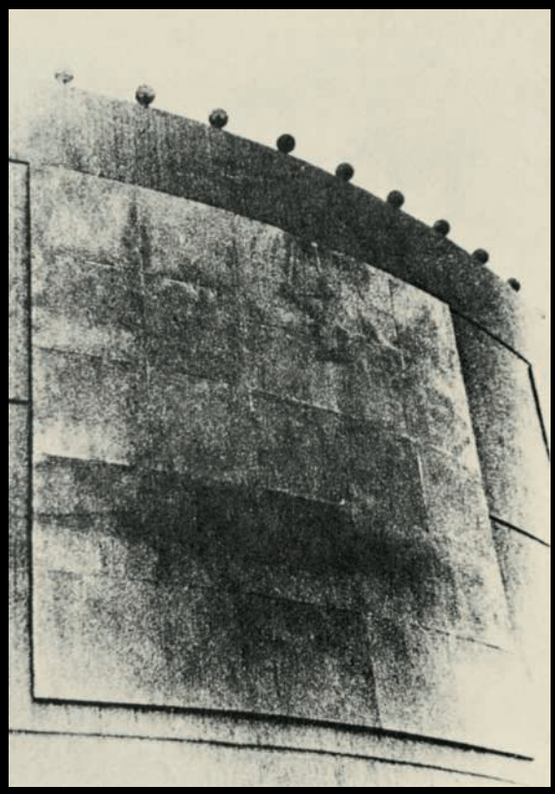



N.Y.C. POLICE









Among his vast pantheon of American cultural icons, the subject of Andy Warhol's *Most Wanted Men No. 11, John Joseph H., Jr.* stands as one of the most striking. With his chiseled features, dark, smoldering eyes and wavy brown hair, the face that stares out from the surface of this canvas could easily belong to one of the teenage matinee idols with which the artist began his career. Yet, with a police ID slate pinned to his jacket, and rendered in a shroud of portentous monochromatic Ben-day dots, this 22-year-old is actually a dangerous criminal, an armed robber wanted by the New York City Police Department. Painted in 1964, this diptych belongs to one of the artist's most controversial series; originally conceived as a monumental mural to celebrate the 1964 New York World's Fair, just a few days before the fair's official opening in April, it was dramatically painted over, apparently at the behest of the artist. Later that year, Warhol made a series of nearly two dozen larger than life size canvases featuring thirteen of these "most wanted" men, many of which were exhibited for the time at the Sonnabend Gallery in Paris in 1967. Part of this important series, *Most Wanted Men No. 11, John Joseph H., Jr.* is one of only six subjects that Warhol made two versions of, with this particular work's sister painting being housed in the permanent collection of the Museum für Moderne Kunst, Frankfurt am Main. With his boyish good looks rendered in Ben-day dots, *Most Wanted Men No. 11 John Joseph H., Jr* is a haunting reminder of the dark underside of America during a time when, outwardly at least, the country was projecting a confident, forward looking culture to the rest of the world.

Of all of Warhol's most wanted men, the image of John Joseph Henehan Jr. is arguably the most disconcerting. Set against a light ground, the dark image that Warhol has screened onto the canvas is ominous in its looming presence. With no other details to distract our gaze, we are forced to focus on the young man's features; his dark, penetrating eyes capture our attention, his movie-star good looks belie the danger that lies behind them. The clarity of the screen allows many individual details to be seen in crisp lucidity; from the individual curls of hair of his fashionable quiff, to the reflection of the police photographer's flashbulb in his eye, the level of detail in this particular example is unrivalled within the series. This dichotomy between the clarity of the image, and the obscurity of the subject combines to make this series one of the artist's most complex and engaging observations of American culture.

Like any good detective story, the origins of Warhol's *Most Wanted* series comes with a series of dramatic twists and turns. In the beginning of 1963, the architect Philip Johnson approached Andy Warhol, along with Ellsworth Kelly, Roy Lichtenstein, Robert Indiana, Peter Agostini, John Chamberlain, James Rosenquist, Robert Mallary, and Alexander Lieberman, to create a mural-sized work to adorn the outside of the Panoramic Cinema Theater, a centerpiece of the New York State Pavilion at the World's Fair to be held the following year. For his part, Warhol decided to reproduce, on a monumental scale, thirteen mugshots of various criminals taken from a booklet entitled *The Thirteen Most Wanted Men* produced by the NYPD. Some of the mugshots were double aspect (front-on and in profile), others a just single shot of the men (and they were all men), that the police department considered to be their most dangerous and sought-after criminals. These sparse compositions, consisting of tightly cropped portraits showing little more than the suspects' gnarled features, reveal little information about the subject;

Flap: Andy Warhol in the Factory with the present lot. Photo: © Billy Name Estate. Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

Left page: Present lot illustrated (detail).

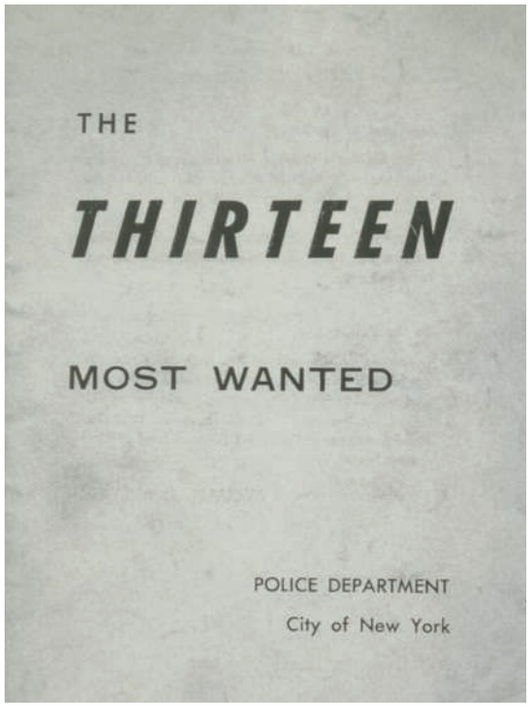
Above left: Installation view, Andy Warhol, *Thirteen Most Wanted Men*, 1964, New York State Pavilion, New York World's Fair, 1964. Photo: Bettmann / Contributor / Getty Images. Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

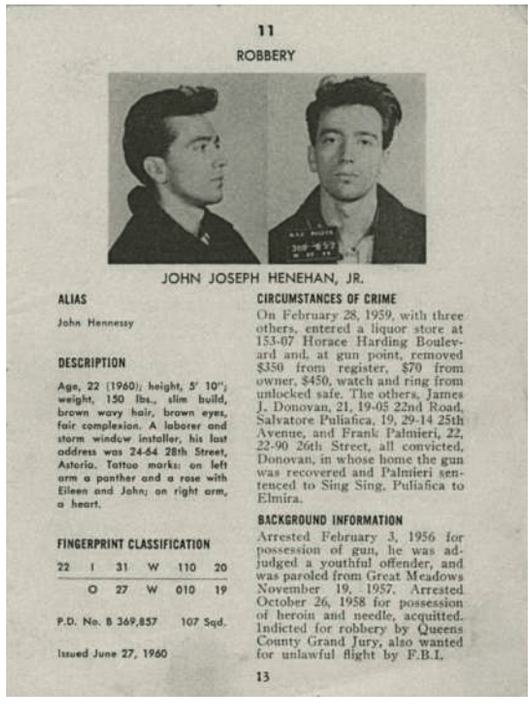
Above right: Aluminum paint covering *Thirteen Most Wanted Men*, New York State Pavilion, New York World's Fair, 1964. Photo: Photo: Rainer Crone Archive. Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

Left: *Thirteen Most Wanted,* issued by the Police Department of the City of New York, 1962.

Below: Installation view, *Thirteen Most Wanted Men*, Galerie Ileana Sonnabend, Paris, April 1967. Photo: Andre Morain. Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

Right: Robert Indiana and Andy Warhol at the Factory, New York, 1964. Photo: Bruce Davidson/Magnum.Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).




11

ROBBERY

JOHN JOSEPH HENEHAN, JR.

ALIAS

John Hennessy

DESCRIPTION

Age, 22 (1960); height, 5' 10"; weight, 150 lbs., slim build, brown wavy hair, brown eyes, fair complexion. A laborer and storm window installer, his last address was 24-64 28th Street, Astoria. Tattoo marks: on left arm a panther and a rose with Eileen and John; on right arm, a heart.

FINGERPRINT CLASSIFICATION

22 I 31 W 110 20

O 27 W 010 19

P.D. No. B 369,857 107 Sqd.

Issued June 27, 1960

CIRCUMSTANCES OF CRIME

On February 28, 1959, with three others, entered a liquor store at 153-07 Horace Harding Boulevard and, at gun point, removed $350 from register, $70 from owner, $450, watch and ring from unlocked safe. The others, James J. Donovan, 21, 19-05 22nd Road, Salvatore Puliafica, 19, 29-14 25th Avenue, and Frank Palmieri, 22, 22-90 26th Street, all convicted. Donovan, in whose home the gun was recovered and Palmieri sentenced to Sing Sing, Puliafica to Elmira.

BACKGROUND INFORMATION

Arrested February 3, 1956 for possession of gun, he was adjudged a youthful offender, and was paroled from Great Meadows November 19, 1957. Arrested October 26, 1958 for possession of heroin and needle, acquitted. Indicted for robbery by Queens County Grand Jury, also wanted for unlawful flight by F.B.I.

13



the exact details of their lives, the circumstances of their arrest, and even the gruesome details of their crimes are left up to our vivid imagination.

Warhol's exact reasons for choosing this subject matter are unclear. According to John Giorno, a member of the artist's inner circle, the idea came from the painter Wynn Chamberlain, whose lover at the time was a NYPD officer called Jimmy O'Neill. He was able to procure the images for Warhol and according to Giorno, O'Neill obtained a large envelope filled with various crime photos, mug shots and archival photographs which he passed onto Warhol (J. Giorno, *Andy Warhol's Movie Sleep in You and got to Burn to Shine: New and Selected Writings,* London, 1994, p. 127).

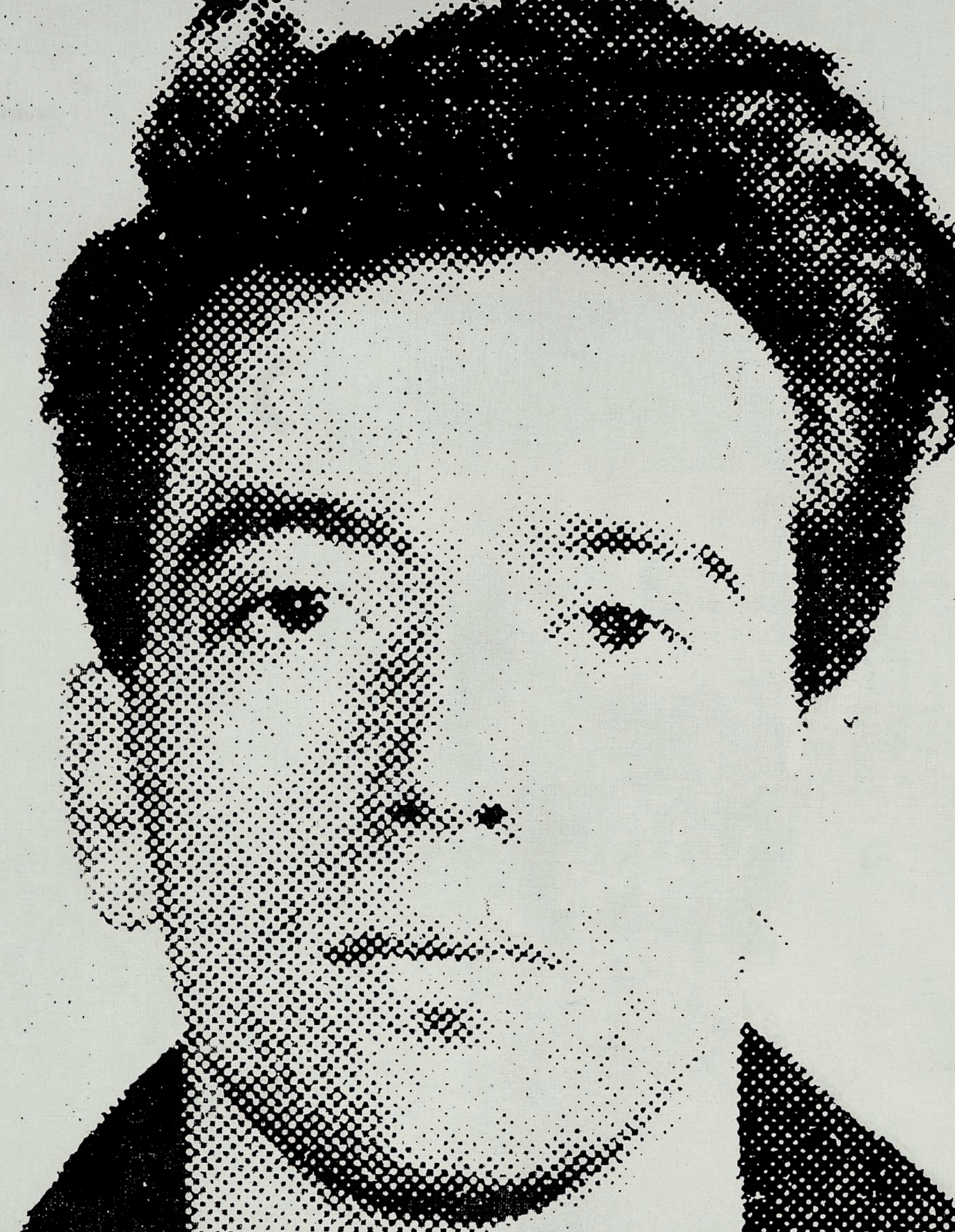
Of the mugshots that Warhol selected, the one of John Joseph Henehan Jr. is perhaps the most enigmatic. Other subjects like John Victor Guisto and Andrew Ferraiola look as though they could have come straight from central casting, but with his good looks and chiseled features, Henehan wouldn't have looked out of place in one of the era's teen heart-throb magazines. His square jaw is defined by a swathe of darker—more closely compacted—dots which casts a subtle shadow across the face. Set against a pale background, the subject's distinctive quiff stands silhouetted with just the right amount of rebellious bravado. But this outward appearance hides a darker, violent character as the circumstances of Henehan's crime is described in the original police booklet. On February 28th, 1959, Henehan Jr. along with three others, walked into a liquor store in Queens, New York and robbed the cashier at gunpoint. They took $350 from the register, $70 from the store owner and $450, a watch and a ring from an unlocked safe. Henehan was a familiar face to his local police precinct as three years prior, aged 19, he had been arrested in possession of a gun and given parole. Two years after that, he was arrested for the possession of a small amount of heroin and drug paraphernalia, but on these charges he was later acquitted. He had been indicted for the Queens robbery by a Grand Jury, but had absconded before the trial, and in addition to that he was also wanted by the F.B.I on a charge of unlawful flight from custody.

This 'bad-boy' persona appealed to Warhol. In the chapter on the *Most Wanted* series contained in his book *Outlaw Representation: Censorship and Homosexuality in Twentieth Century Art*, Richard Meyer identifies a strong homoerotic thread that runs throughout these paintings. "*Thirteen Most Wanted Men* constructs a countermodel of visual power in which one sort of social outlaw (the criminal) is watched—and wanted—by another (the homosexual artist)" he says. "Even as the portraits of



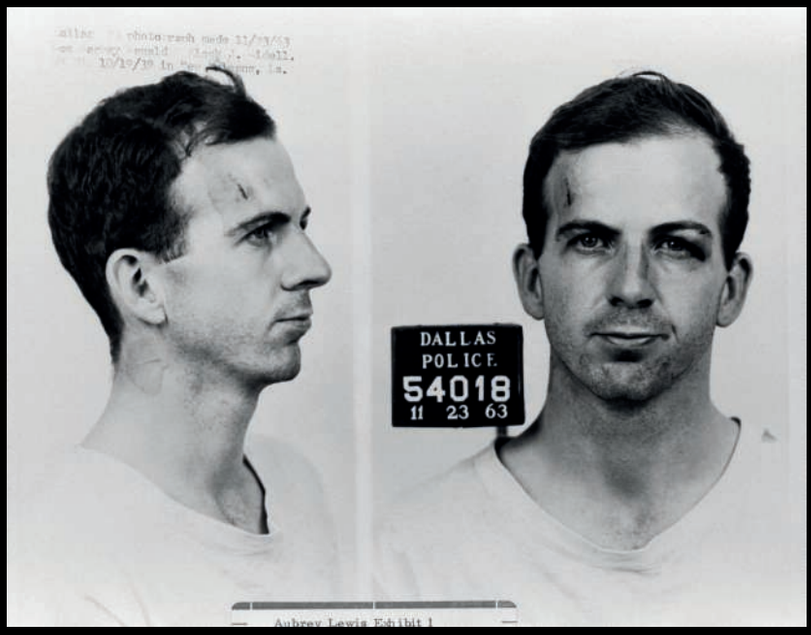
"Nowadays if you're a crook you're still considered up there. You can write books, go on TV, give interviews—you're a big celebrity and nobody even looks down on you because you're a crook. You're still really up there. This is because more than anything people just want to become stars."

—Andy Warhol



Thirteen Most Wanted always remained recognizable as criminal photographs, they also mobilize other interpretive possibilities, including, but not limited to, an outlawed imagery of gay desire and cruising. Beyond its direct critique of State power, the mural suggests that the prohibition of homosexuality may imbue same-sex desire with all the gritty allure of the mug shot" (R. Meyer, *Outlaw Representation: Censorship and Homosexuality in Twentieth Century Art*, Boston, 2002, pp. 139-140). Interestingly, just a few months after completing the present work, Warhol produced a film called *Thirteen Most Beautiful Boys* continuing this theme, and making it even more expliciy.

As such, the *Thirteen Most Wanted Men* series was controversial from the start. The large-scale mural was painted over just days after it was first installed, although the exact reasons have proved to be difficult to ascertain. Initially it was thought that Warhol himself had instigated this process, saying that he wasn't happy with the final result. Indeed, press reports at the time reported that, "Mr. Warhol claims that the work was not properly installed and felt that it did not do justice to what he had in mind. Mr. Johnson [Philip Johnson, the architect] said yesterday that he was in agreement with the artist and ordered the mural removed from the building" (quoted by R. Meyer, *ibid.,* p. 132). However, it later emerged that New York Governor Nelson Rockefeller had commented on the large number of subjects who could be said to be of Italian Americans heritage, and the Governor was worried that this would upset an important and influential political lobby. But perhaps more logically, it might have been felt by the fair's organizers that a work of art depicting armed robbers and murderers (including a child murderer) was not in keeping with the fair's theme of "Man's Achievement on a Shrinking Globe in an Expanding Universe" (quoted by A. Garn, *Exit to Tomorrow: Architecture, Design, Fashion 1933-2005*, New York, 2007, p. 129). Whereas the 1964 World's Fair was designed to look unashamedly to the future, Warhol's contribution seemed to hark back to America's fabled history of lawlessness and violence. Whatever the precise circumstances around this act of censorship (or self-censorship), the resulting controversy has meant this series has an important place in the artist's oeuvre.



Most Wanted Men No. 11, John Joseph H., Jr. sits firmly within the body of Warhol's work that deals with death, disaster and tragedy. Chronologically speaking, his *Most Wanted Men* paintings come immediately before one of Warhol's most haunting and dark series—his portraits of Jackie Kennedy, the wife of the assassinated President John F. Kennedy. Using press photographs taken immediately after the fateful events in Dallas, Warhol reflected the grief, shock and stoicism not only experienced by the First Lady, but also by the entire nation. Like millions of Americans, Warhol watched the drama unfold on television, but rather than join in the profound sense of grief that overwhelmed his fellow citizens, the artist had a different, typically

Left: Present lot illustrated (detail).

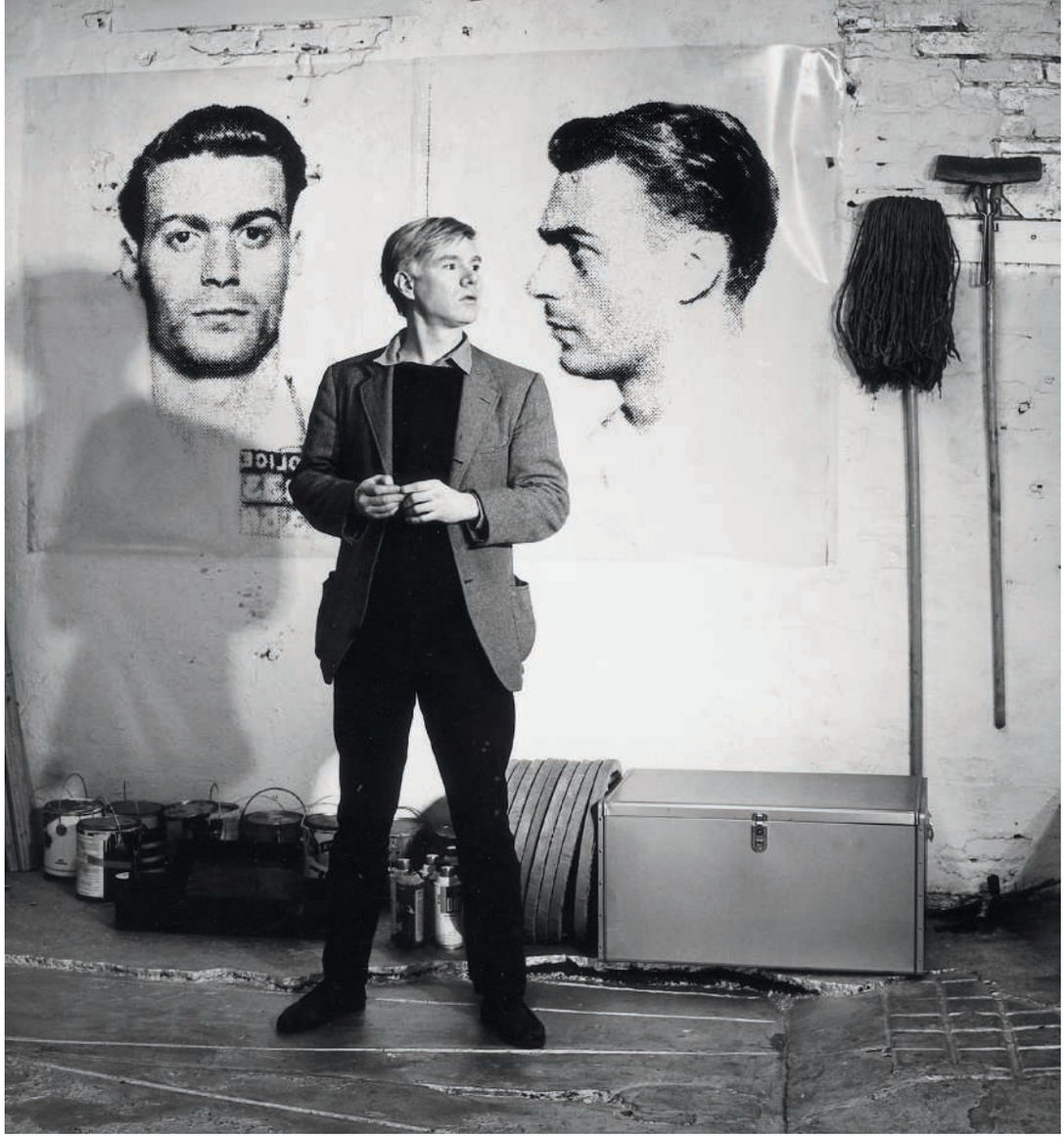
Below left: Andy Warhol, *Twenty Jackies*, 1964. Broad Collection, Los Angeles. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

Above: Lee Harvey Oswald Mug Shots, 1963. Photo: © CORBIS/Corbis via Getty Images.

Below right: Sigmar Polke, *Raster Drawing (Portrait of Lee Harvey Oswald)*. 1963. © 2018 The Estate of Sigmar Polke, Cologne / ARS, New York/ VG Bild-Kunst, Bonn.







Right: Andy Warhol in his studio, New York, 1964. Photo: Mario De Biasi / Mondadori Portfolio via Getty Images. Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

Below: Andy Warhol, *Cagney,* 1964. Museum of Modern Art, New York. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS). Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

Right page above: Andy Warhol, *Electric Chair (Gray),* 1964. Philadelphia Museum of Art. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS). Photo: Philadelphia Museum of Art, Pennsylvania, PA, USA / Bridgeman Images.

Right page below: Installation view, *Andy Warhol: A Retrospective,* Museum of Modern Art, New York, February-May 1989 (present lot illustrated). Photo: © The Museum of Modern Art/ Licensed by SCALA / Art Resource, NY. Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

Warholian, reaction "Well, let's get to work," he is reported to have said to his studio assistant Gerard Malanga. His interest was not necessarily in capturing or replicating the emotional intensity; rather the artist was more interested in the near-hysterical media coverage of the event. "I don't think I missed a stroke... It didn't bother me that much that he was dead" Warhol is quoted as saying. "What bothered me was the way television and radio were programming everyone to feel so sad. It seemed no matter how hard you tried, you couldn't get away from the thing" (A. Warhol, quoted by T. Scherman & D. Dalton, *Pop: The Genius of Andy Warhol,* New York, 2009, p. 185).

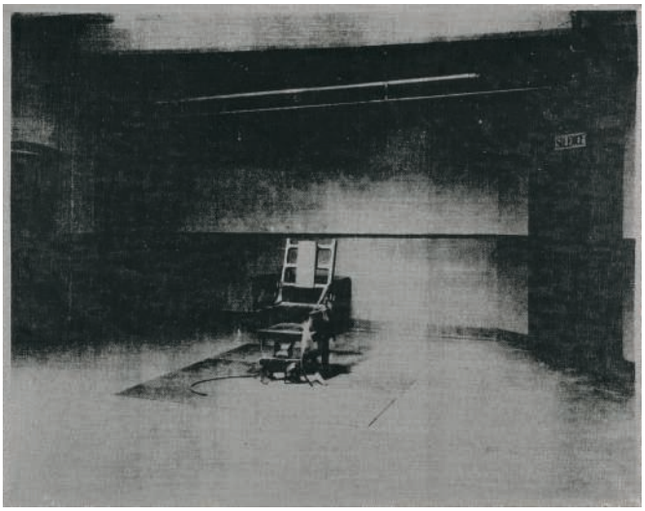


Despite its dark subject matter, *Most Wanted Men No. 11, John Joseph H., Jr.* also falls squarely within Andy Warhol's Pop vernacular. Just as he did with his paintings of Liz Taylor, Campbell's Soup cans, and Coca-Cola bottles where he used pre-existing images that represented modern American culture, Warhol seeks to embrace the entire range of Americana. As Meyer points out, Warhol's work from this period become a *peinture noire* of sorts; like the film noire of the 40s and 50s it becomes "a stark, disabused, pessimistic vision of American life, produced from the knowing rearrangement of pulp materials by an artist who did not opt for easier paths of irony or condescension" (R. Meyer, *Outlaw Representation; Censorship and Homosexuality in the Twentieth-Century American Art,* Boston, 2000, p. 136). In works such as the present example, by elevating the criminal visage to a form of high art Warhol is aligning these nefarious figures with his own earlier celebrity portrayals. Indeed, as the artist himself later commented, "Nowadays if you're a crook you're still considered up there. You can write books, go on TV, give interviews—you're a big celebrity and nobody even looks down on you because you're a crook. You're still really up there. This is because more than anything people just want to become stars" (A. Warhol, quoted by R. Meyer, *Outlaw Representation; Censorship and Homosexuality in the Twentieth-Century American Art,* Boston, 2000, p. 136).

With works such as this, Warhol was again ahead of his time. Thirty years later, the popularity of such American

TV staples as *America's Most Wanted*, which began in 1996 and ran for 25 seasons on the Fox TV network, and the current trend for social media hashtags such '#hotfelon' (personified by Jeremy Meeks who was sent to prison for arms possession before landing a full-time modeling contract after his mugshot was put on Facebook by his local police department), demonstrate that the phenomenon which Warhol had identified is still alive and well. Our prurient sense of voyeurism and fascination with the machinations of celebrity are combined in a work such as this. By taking a publicly available image and turning it into a work of high art, Warhol is not only commenting on the changing nature of art, but also the cultural values we thought we all held so dear.

Most Wanted Men No. 11, John Joseph H., Jr. was acquired first by Mickey Ruskin, the founder and owner of the legendary New York nightclub and restaurant Max's Kansas City. Soon after it opened in December 1965, Max's became the regular hangout of a new generation of New School painters and sculptors that included Robert Rauschenberg, John Chamberlain and Larry Rivers; other artists who frequented the venue included Brice Marden, Roy Lichtenstein, Richard Serra, Donald Judd and Dan Flavin. The Velvet Underground played there regularly, and it became the unofficial headquarters for the emerging glam rock scene, and saw regular appearances by Marc Bolan, David Bowie, Iggy pop, Lou Reed and Alice Cooper. But perhaps their most famous patron was Warhol himself, who—together with his entourage—would often frequent the famous backroom, taking over the entire space and turning it into the epicenter of New York night life at the time. In addition to this distinguished provenance, the painting has been included in a number of important exhibitions including the seminal retrospective of Warhol's work organized by New York's Museum of Modern Art in



1989, and which later travelled to the Hayward Gallery in London and the Centre Georges Pompidou in Paris.

Throughout his career, Warhol explored society's mysterious, primitive and mystical veneration of the image, exploiting the power of the icon to its fullest extent. From Coca-Cola bottles to soup cans, and celebrities to royalty, his work ranged the full gamut of our cultural visual lexicon. His paintings of the *Thirteen Most Wanted Men* are located at crossroads of celebrity and criminality; they possess the low-quality graininess of newspaper print, yet extend into the realms of high art. These works challenge the viewer with starkly ordinary, mundane realism at the very same time that their "celebrity status" seduces us into investing them with mystery or meaning.



16B

URS FISCHER (B. 1973)

Original Problem

signed and dated 'Urs Fischer 2014' (on the reverse)
aluminum panel, aluminum honeycomb, two-component epoxy adhesive, two-component epoxy primer, galvanized steel rivet nuts, acrylic primer, gesso, acrylic ink, spray enamel, acrylic silkscreen medium and acrylic paint
96 x 72 in. (243.8 x 182.9 cm.)
Executed in 2014.

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

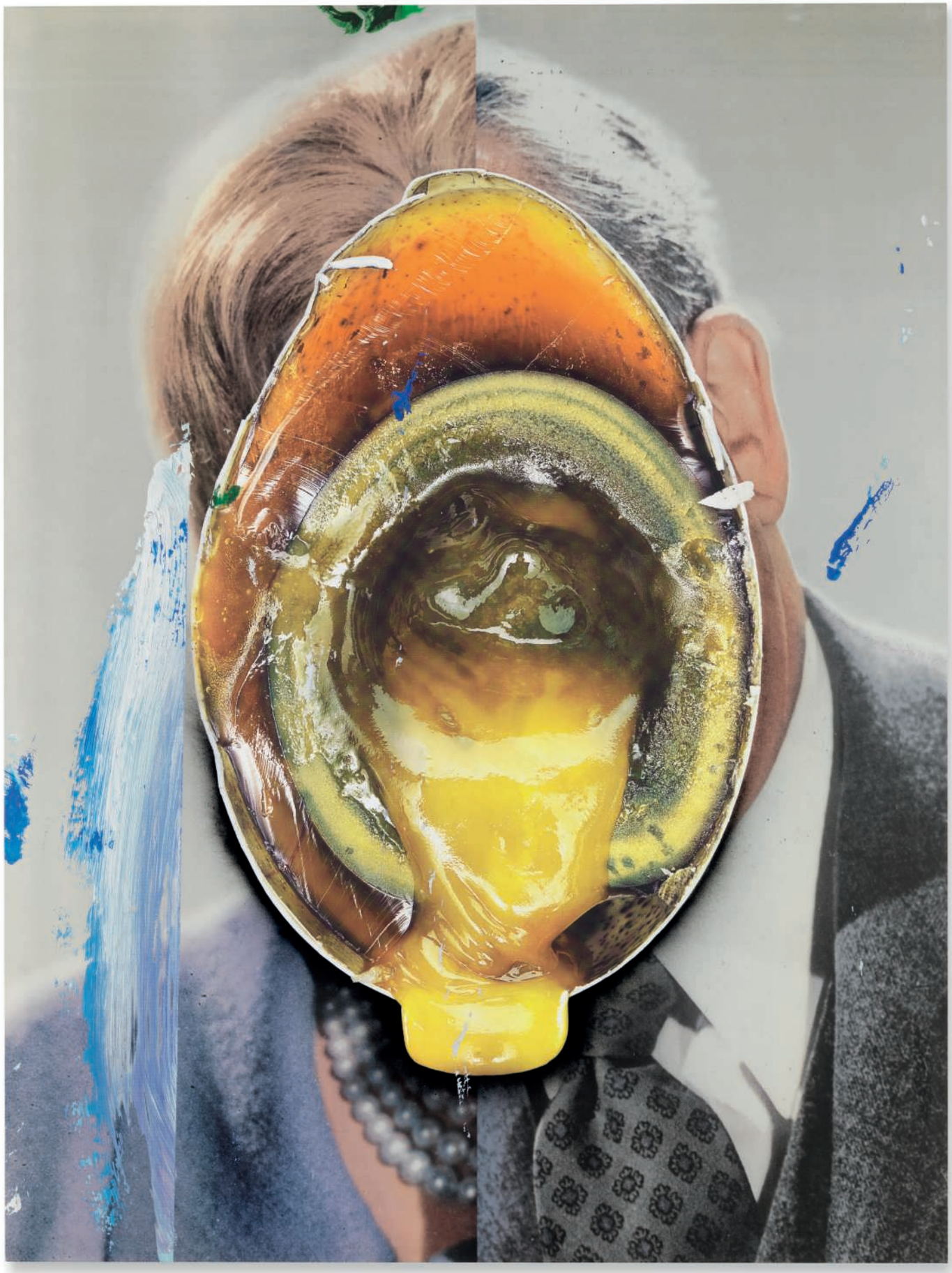
PROVENANCE

Sadie Coles, London
Private collection, Sydney
Acquired from the above by the present owner



Right: René Magritte, *Le Principe de Plaisir (The Pleasure Principle; Portrait of Edward James)*, 1937. © 2018 C. Herscovici, Brussels / Artists Rights Society (ARS), New York. Photo: Banque d'Images, ADAGP / Art Resource, New York.

Right page: © Urs Fischer. Courtesy of the artist and Sadie Coles HQ, London. Photo: Mats Nordman







Urs Fischer's 2014 *Original Problem* is a striking and visually arresting example of the artist's *Problem Paintings* series, which features a pair of spliced heads obscured by an egg. In this case the egg is a 100-year-old egg (also known as a Century egg), a much prized Chinese delicacy consumed at banquets and celebrations, it's vibrant yellow yolk discolored with tinges of green. The two faces—film stars Vivian Leigh and Herbert Butterfield—are completely obscured by the interior of the egg, with only the tops of the heads, an ear and parts of clothing to identify the well-appointed pair. Her pearls and blue blouse and his grey suit and tie suggest that the images derive from a pair of formal portraits, perhaps of the Hollywood studio variety, as is the case with most of Fischer's problem paintings. Nevertheless, as with much of Fischer's practice, ambiguity abounds and their identities are heavily concealed and largely undecipherable to the uninitiated viewer. A rare example from the series, *Original Problem* features prominent streaks and dabs of blue and white paint and, as such, is among the most fully wrought and visually affecting examples. *Original Problem* shows Fischer's penchant for the bizarre, shocking, and macabre while maintaining his potent sense of humor and visual wit.

The Swiss-American Fischer, born in 1973, is widely recognized as a leading artist of his generation. Stylistically diverse and thoroughly unbound by material limitations, Fischer's art epitomizes the present attitude toward authorship and artistic production. Often relying on sophisticated fabrication techniques to realize his wonderfully ambitious projects, Fischer's practice is perhaps best characterized by its audaciousness. *Original Problem* reflects this fact: at exactly eight feet tall, the picture is a combination of state-of-the-art commercial printing methods and powerful digital imaging techniques bolstered by sharp compositional skills and a measured, sophisticated approach to color and composition. For Fischer, ambitious technical achievements are more than a means to an end; rather, they often serve to inform the viewer's understanding of a given work.

In the case of the present work, the pristine finish, hyper-crisp image and obvious industrial fabrication,

combined with the obscured celebrity portraits, serve to connect the work to Pop Art. Updating the techniques of hand-inked photo-silkscreen, pioneered in the early '60s by Andy Warhol, Fischer uses a more sophisticated silkscreen technique more closely aligned with modern industrial imaging. Indeed, *Original Problem* is, in some ways, Pop Art pushed to two polar extremes. At once celebrating commercial processes and celebrity worship, it simultaneously lampoons them, asking the viewer to think about how much visual detail is too much; and to what extent can the celebrity veneration progress until it is met with a fermented egg to the face?

While relying on an updated Pop Art production method, Fischer channels one of Surrealism's most recognizable visual strategies: the obscuring, jarring visual juxtaposition. Employed most famously by René Magritte in his 1964 *The Son of Man*, the strategy serves to frustrate the viewer and establish the artist's position of power. By leaving the most important part of an ostensible portrait—the face—obscured, the viewer is stifled and denied the basic pleasure of connecting with the painting on a human level. Fischer, in splicing two heads together, furthers this surrealist notion. But, by using an egg in place of a handsome green apple, Fischer regrounds the image in his own reality. In Fischer's artistic universe, decayed and decrepit objects often serve as reminders of impermanence and the passage of time. Throughout his career, Fischer has consistently turned to food to illustrate this point, perhaps never to greater effect than in *Original Problem*.

Drawn to it throughout his career, Fischer views food as a useful metaphor for change, an omnipresent and guiding theme of his practice. Fischer explained his thought process in a 2010 interview, saying, "Wax that melts in itself creates a more beautiful perfection than you can create. There is a perfection in the movement. The way food decomposes is predictable. It's a predictable process: it always rots in the same way. You're actually in control when you let nature do its thing" (U. Fischer quoted in M. Gioni, "This is my Grandmother, She Makes Really Genius Cakes, an Interview with Urs Fischer", in *Urs Fischer: Shovel in a Hole*, exh. cat., New Museum, New York, 2010. p. 61). *Original Problem* captures this trans-material fascination succinctly, neatly summarizing Fischer's interest in the passage of time. *Original Problem*'s yolk bears an unmistakable visual resemblance to the melted wax in Fischer's life-size candle sculptures; its consistency is brought about by decay, which, as Fischer states, is both a known, quantitative process and one ultimately susceptible to chance.





This element of chance is both carefully cultivated and, seemingly paradoxically, controlled throughout Fischer's practice. Preferring to let exist independently from himself as the artist, Fischer often works with impermanent or inherently transient objects, the egg is perhaps the most immediate example of an object always in a state of flux. Since the earliest days of his career, Fischer has returned to the egg as an exemplar of this inevitable uncertainty that he views as useful as both a metaphor for—and a physical example of—life cycles and their natural processes. *Original Problem* features one of—if not the—most visually impactful examples of the egg in Fischer's oeuvre. Its advanced state of deterioration perfectly and directly captures the essence of Fischer's fascination with the egg and its allegorical potential.

One of the most recognizable and influential artists working today, Fischer's practice has seen him achieve new heights of success in the last decade. Honored with a global array of museum shows and public commissions, Fischer's incessant knack for visual drama, combined with his stylistic restlessness and continual reinvention, have firmly ensconced him in the vanguard of 21st century art. His *Problem Painting* series, in particular, has proven especially significant in the contemporary climate of digitally informed art. Gaining in relevance as art turns increasingly towards new media techniques, Fischer's *Problem Paintings* are among the most visible and iconic images of the last decade.

Left page: Present lot illustrated (detail).

Left page above: Viviene Leigh, circa 1940. Photo: Silver Screen Collection / Getty Images.

Left: John Baldessari, *Gavel*, 1987. © 2018 John Baldessari.

Above: Salvador Dali, *The Accommodations of Desire*, 1929. Metropolitan Museum of Art, New York © 2018 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York. Photo: © The Metropolitan Museum of Art / Art Resource, New York.

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

o◆ 17B

JEFF KOONS (B. 1955)

Lobster

mirror-polished stainless steel with transparent color coating
57 ⅞ x 18 ⅞ x 37 in. (147 x 47.9 x 94 cm.)
Executed in 2007-2012. This work is number two from an edition of three plus one artist's proof.

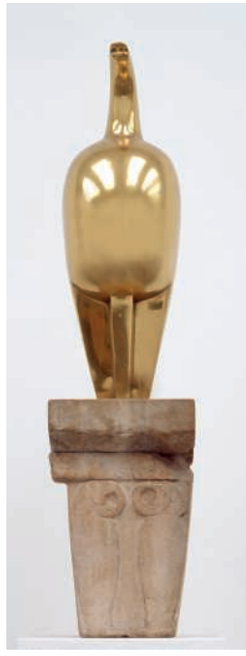
$5,000,000-7,000,000

PROVENANCE

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

EXHIBITED

Brussels, Almine Rech Gallery, *Jeff Koons*, October-November 2012, pp. 18-19, 21, 73 and 89, no. 19 (another example from the edition exhibited and illustrated in color).
Dinard, Ville de Dinard, *Le Festin de l'Art*, June-September 2014, p. 100 (another example from the edition exhibited; illustrated in color and on the cover).



Constantin Brancusi, *Maiastra*, 1911. Tate Gallery, London. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © Tate, London / Art Resource, New York.





"If you look at the **Lobster's** *arms, very strong, but they could be fallopian tubes and its body could be the womb. If you look at its tail, it's almost like a stripper with a boa doing a feather dance, and also has tentacles that look like Dali's mustache."*

—Jeff Koons

Upright, inflated and polished to a highly-mirrored finish, Jeff Koons's stainless steel *Lobster* is among the most iconic examples of his work, epitomizing his celebrated sculptural practice. Seemingly balancing against all laws of physics, *Lobster* stands on its nose and claws, its fanned tail nearly five feet off the ground. Bursting at the seams and seemingly inflated to its maximum capacity, *Lobster*'s convincing artifice is betrayed only by its brilliant, mirrored shine. In typical Koonsian fashion, *Lobster* simultaneously recalls the innocent, simpler days of childhood while raising existential questions and probing the distinction between high and low culture. Always provocative and often highly subversive, Koons transforms a ubiquitous object into a masterpiece of postmodern sculpture. Paradoxical in its broad appeal, *Lobster* is a powerful example of Koons's alchemical ability to elevate and utterly transform the visual and material culture of the American landscape.

Inflatable objects have long been central to Koons's practice, beginning with his *Inflatables* series, which consisted of actual inflatable toys positioned with mirrors behind them. His first foray into *trompe l'oeil* inflatable sculpture is his iconic *Rabbit*, 1986. That sculpture led, eventually, to his *Celebration* series of the mid-1990s, from which his iconic *Balloon Dog* hailed. The inflatable object has proved an enduring motif for Koons, as it allows him to engage with the readymade, while also proposing questions about the relationship between sculpture and viewer. *Lobster*, built through successive layers of transparent color, offers a warped and brilliantly colored image of the viewer and his or her surroundings. Affirming the viewer's existence and the object's physicality, this reflectivity, for Koons, functions as a powerful symbol of transcendence.

Drawn to pool toys since childhood, Koons recalls his own first-hand encounters with inflatable floats as "liberating", allowing him to swim without his parents' help. For Koons, intensely personal experiences are often seamlessly grafted onto sculpture suited for public consumption. In an unchanging state of inflation, *Lobster* freezes and preserves that fleeting memory of childhood using the hyper-permanent medium of sculpture. What's more, Koons uses that metaphor to introduce the theme of mortality, saying, in 2009, "I think of the inflatables as anthropomorphic, we are ourselves inflatables, we take a breath, we expand; we contract, our last breath in life, our deflation" (J. Koons quoted in S. Murg, "Jeff Koons: We Are Ourselves Inflatables," August 6, 2009). In *Lobster* 's permanence, Koons renders a powerful *memento mori*, as if to suggest that *Lobster* is no more or less permanent than its viewers' or creator's ability to engage with it.

The distinction between the temporary and the enduring has long been at the center of Koons's practice—he often juxtaposes the two poles to achieve the drama for which many of his sculptures are recognized. With *Lobster*, Koons continues his tradition of elevating objects that exist on the cultural periphery, whose ultimate destination is often a landfill or the dusty corner of a storage unit. In so doing, Koons furthers the mission of Pop by monumentalizing the otherwise trivial and highlighting, without irony, the unassuming beauty of the everyday object and the paradox of life and art in a throwaway culture. *Lobster* is disarming in its sincerity in an artistic climate in which sincerity is often replaced by wink-and-nod cynicism. Quite the contrary, Koons has long insisted that the goal of his work is to elicit an immediate, positive response and reach as wide of an audience as possible. Surely, *Lobster* accomplishes this altruistic goal in spades, tempting viewers with its tactile form and weightless appearance.



Left page: Jeff Koons, 2005. Photo: Mark Seliger.

Above: George Platt Lynes, *Salvador Dali*, 1939. Metropolitan Museum of Art, New York. © Estate of George Platt Lynes. Photo: The Metropolitan Museum of Art / Art Resource, New York.

Right: Pablo Picasso, *Lobster and Siphon*, 1948. Von-der-Heydt-Museum, Wuppertal. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Bridgeman-Giraudon / Art Resource, New York.

Below: Jeff Koons, *Balloon Dog (Red)*, 1994-2000. © Jeff Koons.

Right page: Present lot illustrated (detail).



"I think of the inflatables as anthropomorphic, we are ourselves inflatables, we take a breath, we expand; we contract, our last breath in life, our deflation."

—Jeff Koons

Nevertheless, *Lobster* is a seductive and somewhat subversive item, despite its earnestness and immediate visual affability. Discussing its symbolic qualities, Koons says "If you look at [*Lobster's*] arms, very strong, but they could be fallopian tubes and its body could be the womb. If you look at its tail, it's almost like a stripper with a boa doing a feather dance, and also has tentacles that look like Dali's mustache" (J. Koons quoted in N. Hartvig, "'It's Somebody Having Sex': Jeff Koons Bares the Subject of His Art in Brussels," December 15, 2012). For Koons, an outward familiarity and simplicity does not preclude a nuanced and deeper reading of a given form. As with most of his subjects, Koons recognizes an essential duality in which an object's nominal utilitarian function bristles against its various alternative meanings and symbolisms. For Koons, this intermediary valley is the location of much of the meaning behind the artist's work, wherein common objects are not only remade, but reimagined as powerful signifiers of the human experience.

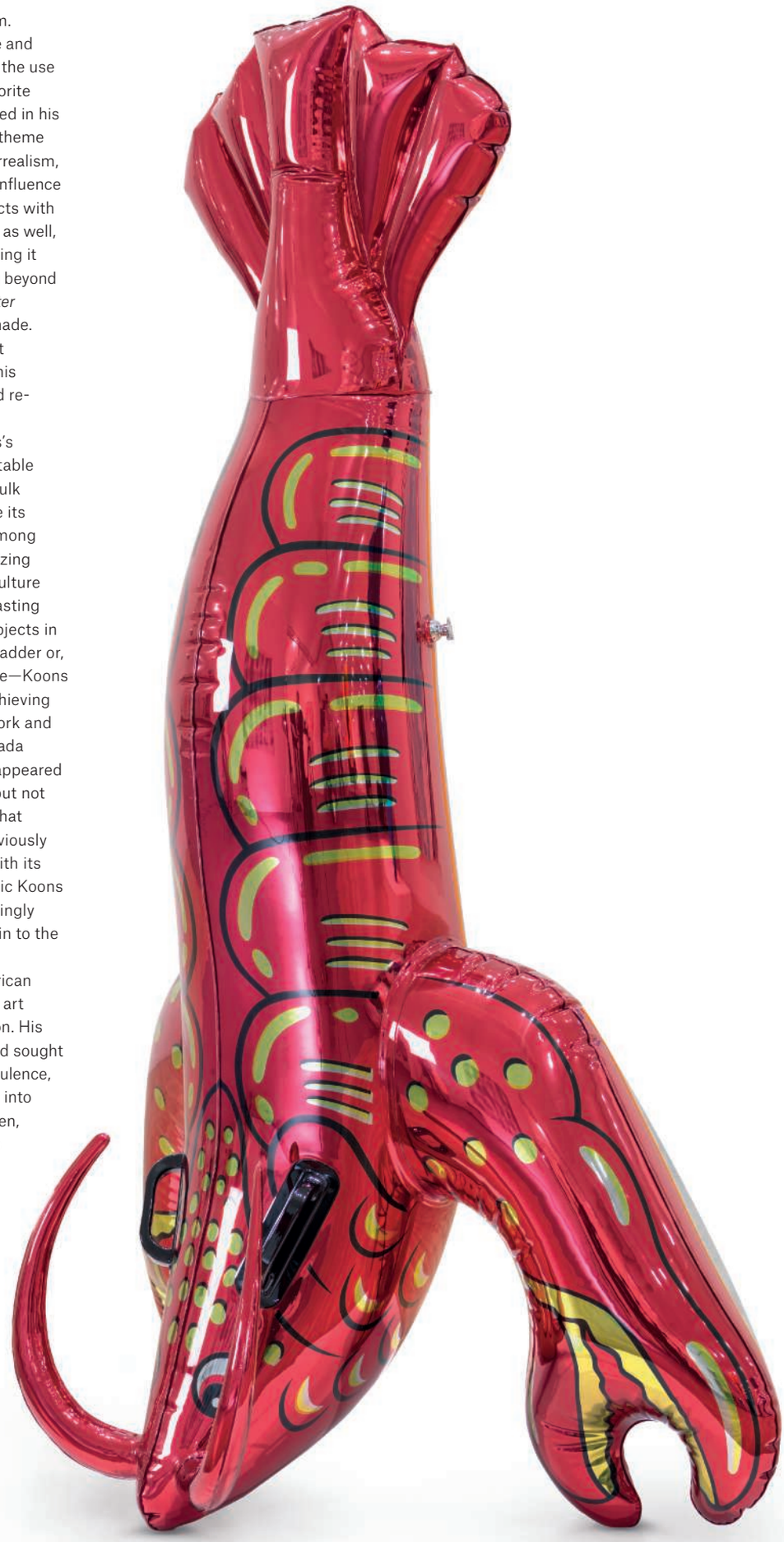
This symbolic reading of common objects, as alluded to in Koons's statement about its veiled reference to Salvador Dali, places him in line with the Spanish surrealist and his contemporaries. Surrealist artists like Dalí, Max Ernst, and Man Ray and Giorgio di Chirico frequently deployed seemingly innocuous, everyday objects into completely absurd and outlandish situations so as to



herald the dissolution of reality, as in a vivid dream. Koons's masterful manipulations of scale, surface and context adapt this strategy and further it through the use of state-of-the-art fabrication technologies. A favorite subject of Dali's, the humble lobster was often used in his work as a symbol for male sexuality and virility, a theme dually present in Koons's oeuvre. In his nod to Surrealism, Koons acknowledges that movement's enduring influence on his work, with its ability to imbue familiar objects with potent meaning. Incorporating elements of Dada, as well, Koons retools the concept of the readymade, turning it from a found object into a fabricated one. Moving beyond Duchamp's assisted readymade sculptures, *Lobster* might best be described as a constructed readymade. Channeling Duchamp's use of the everyday object in service of his art, Koons remakes and fortifies his found object, turning it from something found and re-contextualized, to something found and remade.

Lobster takes its rightful place among Koons's pantheon of playful subjects, which include inflatable monkeys, caterpillars, dolphins, The Incredible Hulk and, of course, Popeye himself. The lobster made its first appearance in the *Popeye* series, which is among the most recognizable of Koons's career, epitomizing his career-long effort to integrate high and low culture into a visual language that is uniquely his. Contrasting and conflating forms by placing his inflatable subjects in impossible positions—sometimes bisected by a ladder or, in *Lobster*'s case, standing effortlessly on its nose—Koons stretches the technical limits of his sculpture, achieving a level of uncanniness that so defines his best work and gives a surrealist edge to its neo-Pop and neo-Dada foundations. The lobster as subject matter first appeared in Koons's *Popeye* series; similar in appearance but not reflective like *Lobster*, it became emblematic of that series and its surreal underpinnings. At once obviously impossible and completely believable, *Lobster*, with its precarious pose and impeccable finish, is a classic Koons object. Equal parts grounded in reality and seemingly unbound by the physical world, it draws viewers in to the artist's alluring visual universe.

As the most recognized and celebrated American artist since Andy Warhol, Koons has transcended art world circles to become something of a global icon. His work is prominently featured all over the world and sought after, not simply because of its fantastic visual opulence, but because of its ability to channel that splendor into profound insights about art and life. *Lobster* is, then, a supremely important work by one of the world's most beloved artists. In its heady combination of simplicity, intensity, and technical audacity, *Lobster* summarizes Koons's genius in a human-scaled package. Powerfully redolent of an idealized childhood but almost alien in its form alone, *Lobster* transcends the typical role of art and becomes something of a totem of American life more broadly. A recycled and inherently unglamorous object becomes a coveted object of supreme magnificence. Willed into existence by the sheer force and magnitude of Koons's imagination, *Lobster* stands as a pillar of the artist's 21st century output, epitomizing his myriad triumphs and demonstrating why he is widely considered the greatest living American artist.







PROPERTY OF AN
IMPORTANT EUROPEAN
COLLECTOR

o ◆ 18B

GEORGE CONDO (B. 1957)

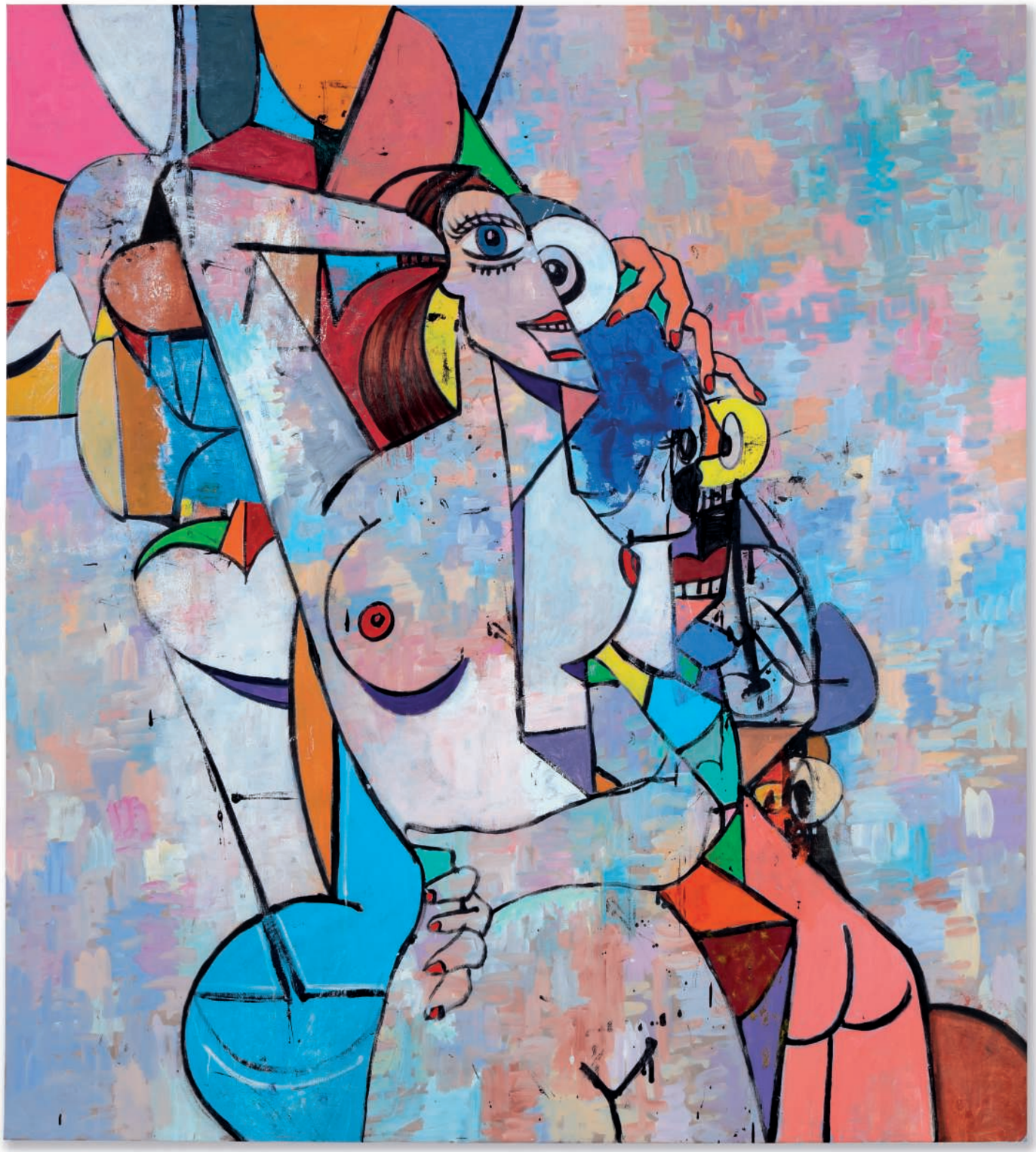
Nude and Forms

signed and dated 'Condo 2014' (on the reverse); signed again three times, titled and dated again twice 'Condo 2014 Nude and Forms Condo 2014 Condo 2014' (on the overlap)
oil on canvas
80 x 72 in. (203.2 x 183 cm.)
Painted in 2014.

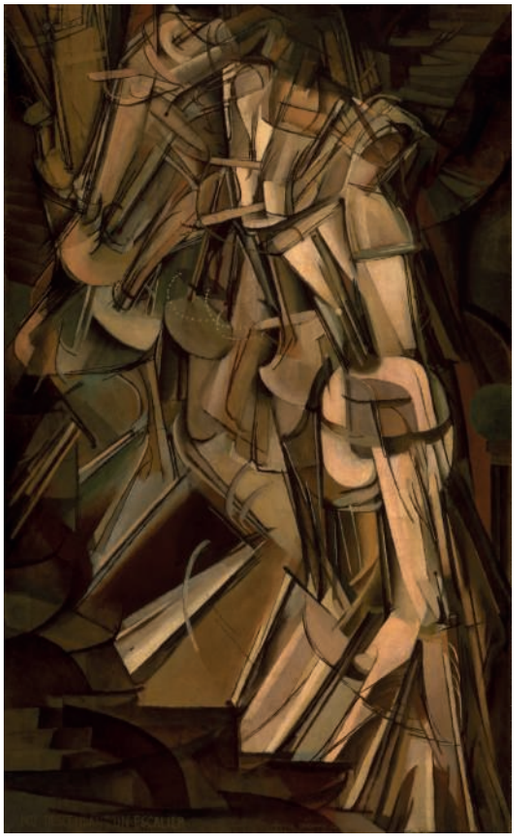
$2,200,000-2,800,000

PROVENANCE

Sprüth Magers, London
Acquired from the above by the present owner







Above: Pablo Picasso, *Les Demoiselles d'Avignon*, 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, New York.

Below: Marcel Duchamp, *Nude Descending a Staircase (No. 2)*, 1912. Philadelphia Museum of Art. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris / Succession Marcel Duchamp. Photo: Philadelphia Museum of Art, Pennsylvania, PA, USA / Bridgeman Images.

Right page: Present lot illustrated (detail).

George Condo's *Nude and Forms* is a superb example of his career-long investigation into Cubism and its formal possibilities in the contemporary moment. One of the leading painters of his generation, Condo's postmodern approach to form, color, composition, and art history have placed him at painting's vanguard since his emergence over four decades ago. This painting finds the artist continuing to probe the act of painting itself, laying bare his thought process in layers of overlapping planes. Like most of Condo's paintings, individual elements collapse and dissolve, only to come together as a solid, impenetrable whole. The present work, with its pastel background and sophisticated use of flat color passages, displays many of Condo's most celebrated motifs, like his penchant for abstracting the body and equalizing elements. An instantly recognizable example of Condo's neo-Cubist style, *Nude and Forms* finds Condo examining Modernism's greatest achievement while innovating within his unique, iconic personal style.

In this work, an ethereal field of rectilinear pastel brushstrokes backgrounds the picture, lending it a dreamlike tone and removing it from any plainly observable reality. The foreground's porousness permits that background to slip through sections of the titular nude. Her simultaneous opacity and immateriality underscores one of Condo's basic premises, that all things are equal and organized non-hierarchically in his cubist pictures. Coalescing around her shapely figure are a mix of organic and geometric forms, some echoing her body and some purely abstract. For Condo, whose paintings are largely democratic in their approach to compositional equanimity, a small mark in the upper corner warrants as much critical attention as the woman's fractured face. Nevertheless, the titular nude is deeply captivating and visually alluring, with her serpentine stance, varied coloration and spider-like fingers. Still, she seamlessly blends in with both background and abstract forms, disintegrating and extending off the canvas at various points along her body.

Clearly alluding to late Cubism, Condo's *Nude with Forms* applies elements from that lauded style without miming it. Explaining his frequent references to past painters in the context of his own work, Condo says, "What I mean by the creation of an iconic form of painting [is something] strong enough and recognizable enough as being my own, rather than having taken from historic references" (G. Condo, in S. Baker, *George Condo: Painting Reconfigured*, 2015, p. 14). Indeed, while Condo's debt to Picasso and Braque is unabashedly clear, few would mistake the work of the former for that of the latter two. Condo's work, reliant on color and texture as much as composition, adapts Cubism and updates it for the postmodern era. Here, Condo's dissolution of foreground and background finds the artist innovating within Cubism, choosing to accomplish that movement's goal of compositional equivalence with a novel strategy.

Condo's connection to the rich and varied history of Western art does not stop, or start, at Cubism. Enthralled with Classical imagery and neoclassical interpretations of the body, Condo's central female nude appears almost relief-like in her rendering. Her sweeping silhouette and sculptural pose recall classical Greco-Roman sculpture and their subsequent reproductions in 19th century paintings. The background, too, recalls an Impressionist sky, moving effortlessly between blues, oranges, whites and reds. For that matter, Condo's highly saturated,

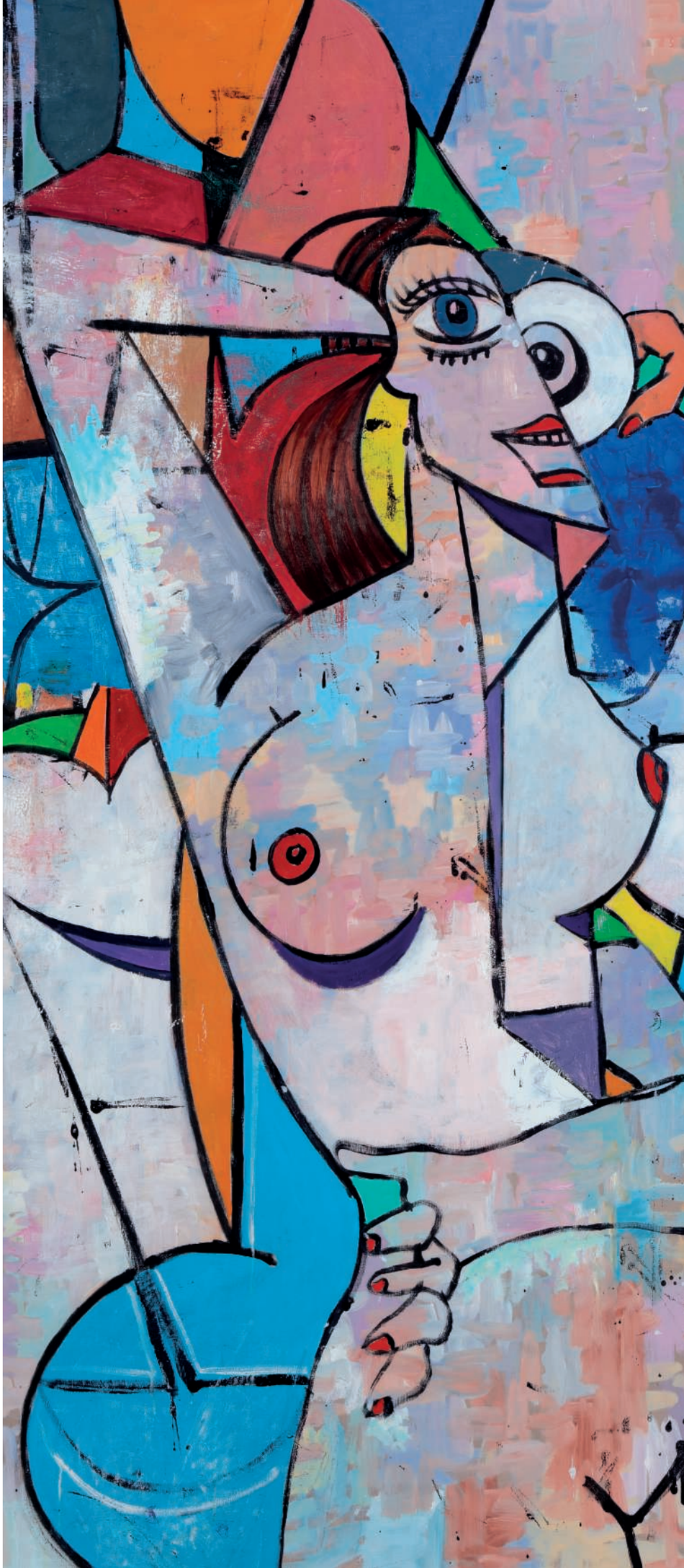
"I try to depict a character's train of thoughts simultaneously—hysteria, joy, sadness, desperation. If you could see these things at once that would be like what I'm trying to make you see in my art."

—George Condo

distinct passages of color might recall the clear, industrially inspired color passages found in Pop Art. "As far as I'm concerned," says Condo, "the Renaissance was yesterday and Cubism was a hundred years before it" (*Ibid.,* p. 104). Indeed, Condo's simultaneous reliance on and refutation of the past is a key to understanding his layered and often irreverent paintings.

Compressing most of the painting's action into a single diagonal band running across the canvas is, for Condo, a way to activate the picture's surface and highlight its impressive dynamism. Like in Duchamp's *Nude Descending a Staircase* (Philadelphia Museum of Art), the viewer's eye is gently guided down and across the image, dancing from shape to shape and color to color. Unlike some of Condo's nearly abstract works where shapes and characters fill the entire canvas, *Nude and Forms* is consciously restrained and spare in its handling of space and surface. The highly developed and richly textural background is somewhat of a rarity for Condo, whose images typically exists at or near the picture-plane, with the background serving as an almost theatrical space for the central composition. Here, the interplay between the two highlights Condo's shrewd compositional skill and underscores the breadth of his technical mastery.

In the present work, Condo focuses on a single character, portraying what might well be her visualized thoughts or an abstracted stream of consciousness. Describing the destabilizing and often challenging nature of his paintings, Condo introduces a new term: "It's what I call artificial realism. That's what I do. I try to depict a character's train of thoughts simultaneously—hysteria, joy, sadness, desperation. If you could see these things at once that would be like what I'm trying to make you see in my art" (G. Condo, quoted in S. Jeffries "George Condo: 'I Was Delirious. Nearly Died'." *The Guardian*. February 10, 2014). Indeed, the diagonal composition corroborates that premise, with the viewer's eye being led through a waterfall of emotion, energy and the frenetic mind. This artificial realism, for Condo, neatly dovetails with his self-described psychological Cubism wherein he paints a single subject in several states of mind at once, adapting the multi-point fractured perspectives of the movement. Indeed, *Nude and Forms* possesses several of Condo's most important ideas and accomplishments in a single canvas. Tightly conceived and impeccably executed, the canvas finds Condo at his painterly best, working within his deeply original and innovative style and reveling in its cleanness and quietly powerful logic. Enthralled with paint and its textural possibilities, Condo creates a varied surface on which his intimate scene plays out.



IN FOCUS

PROPERTY FROM THE COLLECTION OF

BRAD GREY

From its earliest days, Hollywood has been shaped by ambitious individuals who, with determination and verve, flocked to California to make their mark on America's 'city of dreams.' Brad Grey epitomized this Hollywood dream, rising from blue-collar roots to the pinnacle of one of Hollywood's most legendary studios. A beloved figure in Los Angeles and across the wider world, he left an indelible mark on film, television, and culture. "People always say, 'It must be so difficult,'" Grey mused of his prodigious career. "But it's really not. You trust your instincts."

Born in the Bronx and raised in Spring Valley, New York, Grey embodied the kind of American success story typically reserved for the silver screen. His love of the glamorous world of Hollywood began at an early age, when he stayed up past his bedtime to watch The Johnny Carson Show. "I just knew those people on the show seemed to be having so much... fun," Grey later recalled. "Certainly more fun than folks in Spring Valley." While studying at SUNY Buffalo—the university would later present him with an honorary doctorate—Grey began assisting in concert promotion and in managing rising comedy stars. At just twenty years old, Grey arranged a performance by Frank Sinatra in Buffalo; by senior year, he had signed on to represent comedian Bob Saget as his first full-time client.

When he moved to Los Angeles in 1981, Grey went straight to the Beverly Hills Hotel, the venerable meeting place for the most powerful names in entertainment. "I couldn't afford it," he admitted, "but I stayed at the hotel. The tradition of the Beverly Hills Hotel always mattered to me." Throughout his life, Grey held onto this unshakable belief in the mythic power of Hollywood and the importance of its cultural legacy. As the *New York Times* observed, "more than many of his studio counterparts, [he] upheld the pageantry of Hollywood." In 1984, Grey began to work alongside the influential talent manager Bernie Brillstein, and in 1992 became a co-founder of the entertainment management firm Brillstein-Grey. Blending the role of traditional Hollywood agent with the entrepreneurial spirit of a producer, Brillstein and Grey's company was groundbreaking in its fostering of both talent and creative projects. "Brad helped forge a new paradigm in representing artists," said entertainment executive Jon Liebman. During this period, Grey oversaw the careers of a number of major comedians and stars. Perhaps most notable, however, was his role in producing *The Sopranos*, the groundbreaking David Chase mob series that ushered in a new golden age of television. "It was life-changing for all of us," Grey said of his experience with the show, which garnered him multiple Emmy, Peabody, and Producers Guild of America awards.

In addition to his work in television, Grey produced such lauded films as Martin Scorsese's Academy Award-winning *The Departed*, and Tim Burton's imaginative *Charlie and the Chocolate Factory*. In 2005, he was appointed chief executive officer and chairman of Paramount Pictures, the storied film studio behind some of cinema's greatest masterworks. "From the moment I came to Paramount," Grey noted, "... I saw myself as a steward of an iconic institution." Across his twelve-year tenure at Paramount, Grey spearheaded a production model that embraced global hit franchises like *Star Trek*, *Iron Man*, and the *Mission Impossible* series, as well as more artistically innovative titles such as *An Inconvenient Truth, Fences, There Will Be Blood, No Country for Old Men, Arrival*, and *Hugo*.

Under Grey's guidance, Paramount not only gained market leadership, but regularly achieved Academy Award nominations and wins. As Michael Cieply of *Deadline Hollywood* wrote, "[I]t's hard to think of a studio chief who more consistently put films in the Best Picture ranks... than Grey." Beyond his remarkable record in film and television, Grey is also remembered as a steadfast philanthropist and community advocate. He utilized the lessons from his Hollywood career—persistence, humility, and the importance of sharing culture with others—to the benefit of the public. In 2013, he was appointed to the board of trustees of the Los Angeles County Museum of Art, and served in additional leadership roles at the University of Southern California School of Cinematic Arts, Project A.L.S., New York University's Tisch School of the Arts, and other notable institutions.

As a leading producer and studio executive, Grey became a cherished friend to the luminaries of film, television, and entertainment. In his personal life, Grey was a noted tastemaker, reflected at his elegant residence in Holmby Hills, where he exhibited a striking collection of fine art and design. Grey saw art as an integral component of the Hollywood spirit; as such, he acquired an inspiring assemblage of works by figures such as Agnes Martin, Ellsworth Kelly, Richard Prince, Cy Twombly, Ed Ruscha, and Richard Serra. Joining Grey's collection of canvases, works on paper, and sculptures were dramatically modern works of furniture and design by Jean-Michel Frank, Alberto and Diego Giacometti, Francois-Xavier Lalanne, and others. Taken as a whole, the collection evinced the connoisseurship of a man fully immersed in the creative process—an exploration of the same aesthetic principles and storytelling that lie at the heart of filmmaking.

Grey forever remained characteristically humble about his many achievements. "The only thing you can hope for in one of these jobs," he said of his time at Paramount, "is that when the next guy's sitting here, they look back and say, 'Wow, that was a great period. They made some extraordinary pictures.'" In his inspiring collection of fine art and design, Grey displayed a commitment to creation that informs his greater legacy. In the hearts and minds of all those touched by his belief in entertainment, Brad Grey remains a lasting presence.

Left: Lot 49 (detail).

19B

CY TWOMBLY (1928-2011)

Untitled (Murder of Olofernes)

signed and dated 'Cy Twombly 1964' (upper right); inscribed 'Murder of Olofernes' (upper center)
graphite, colored pencil, wax crayon and ballpoint pen on paper
27 ½ x 39 ½ in. (69.8 x 100.4 cm.)
Executed in 1964.

$500,000-700,000

PROVENANCE

Galleria La Tartaruga, Rome
Sammlung Mönter, Germany
Galerie Karsten Greve, Cologne
Ruth Harf, New York
Private collection, Los Angeles
Acquired from the above by the present owner

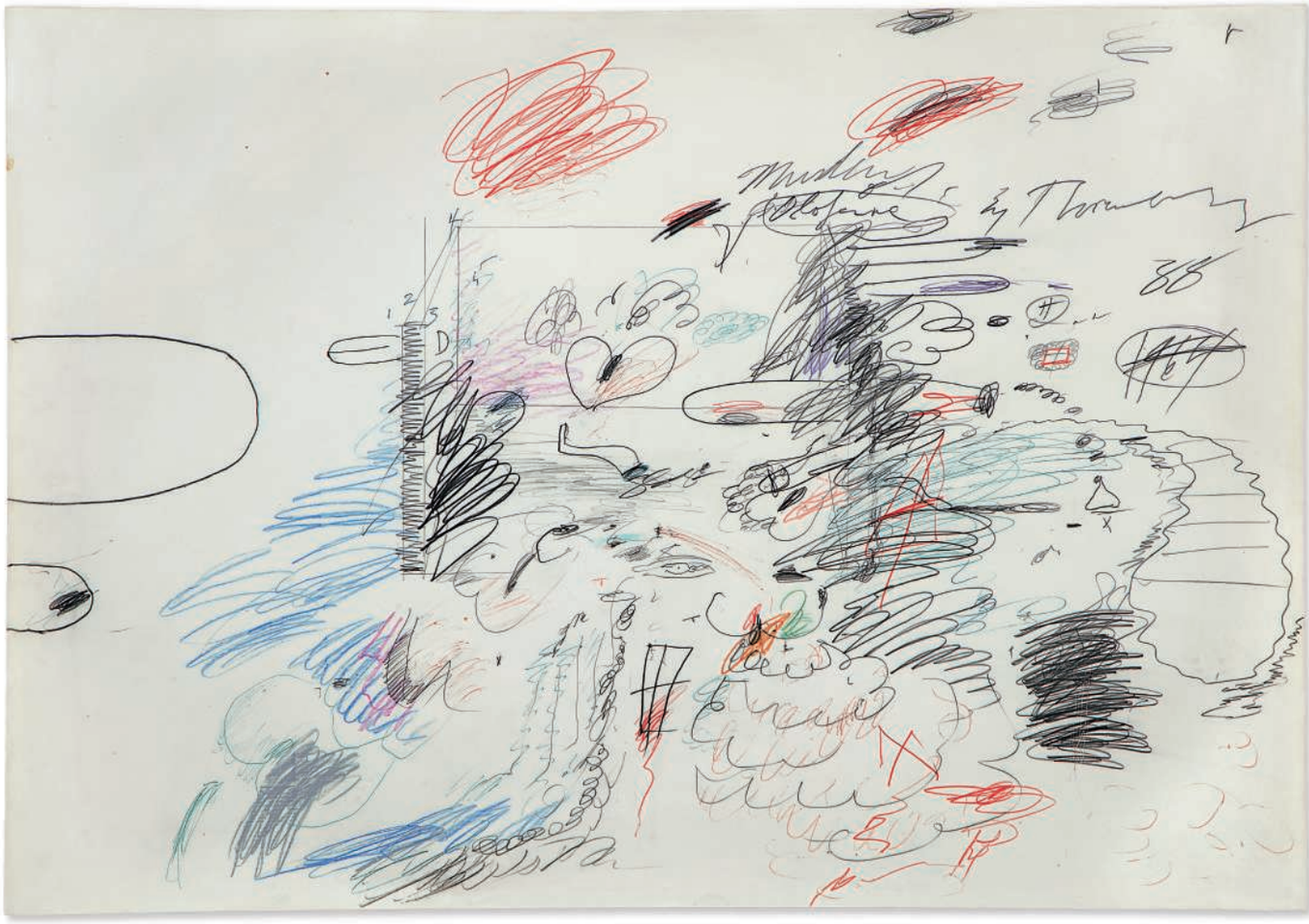
LITERATURE

N. Del Roscio, *Cy Twombly Drawings: Catalogue Raisonné, Vol. 4, 1964-1969*, New York, 2014, p. 33, no. 15 (illustrated in color).

In the early 1960s, Cy Twombly's creativity erupted in a torrent of vigorously rendered works that brim with powerful, enigmatic motifs inspired by the rich artistic heritage of his newly adopted city of Rome. Created in 1964, *Untitled (Murder of Olofernes)* illustrates the major pictorial themes of this era. Hovering, cloud-like forms rendered in red and blue colored pencil billow alongside towering graphite scribbles. Familiar tropes are brimming within the surface of the creamy white sheet—hearts, erotic body parts and Twombly's familiar window motif—scribbled and hatched in the penciled doodles that have come to define his deeply personal vernacular. Reaching into the cultural heritage of Rome, Twombly creates a modern homage to the ancient tale of Judith and Holofernes in this powerful work. Having been rendered by countless artists since the Renaissance, the story is perhaps best known from Caravaggio and Artemisia Gentileschi's stunning paintings of the Baroque period. In this way, Twombly knowingly engages with the rich artistic tradition of Rome and its enduring legacy. Created in 1964, the drawing dates to a seminal moment in the artist's career, marked by a profusion of lush color and a riotous overflowing of pictorial motifs. Sharing formal affinities with his masterpiece *Leda and the Swan* of the same year, the present work echoes the themes of lust, violence and revenge that consumed the artist's work at the time.

Towering columns of heavy graphite scribes build upward toward the top of the paper sheet in *Untitled (Murder of Olofernes)*, while delicate cyphers mingle alongside, in the hearts, clouds, breasts and phallus shapes that pepper Twombly drawings during this remarkable era. Near the upper edge of the sheet, the artist's provocative description sets the stage for the action that's writ large across its vast expanse—"Murder of Olofernes"—that he has written in his enigmatic script. Scribbles of heavy red pencil convey the epic tale of murder and lust, which are driven home by the whirling maelstrom Twombly creates. Evocative passages of heavy graphite scribbles convey a feeling of fervid emotionalism, while erasures and crossed out or circled passages lend a powerful immediacy and depth to the work, which reads like a palimpsest of accumulated gestures.

"I like something to jumpstart me," Twombly had said, "usually a place or a literary reference to...give me a clarity or energy" (C. Twombly, quoted in N. Serota, "History





Above: Robert Rauschenberg, *Cy + Relics*, Rome, 1952. © Robert Rauschenberg Foundation / Licensed by VAGA, New York, NY.

Right: Artemisia Gentileschi, *Judith and Holofernes*, circa 1620. Uffizi, Florence. Photo: Scala / Art Resource, NY.

Right page: Present lot illustrated (detail).

Behind the Thought," in *Cy Twombly,* exh. cat., Tate Gallery, London, 2008, p. 48) In *Untitled (Murder of Olofernes)* Twombly reinvigorates the drama of the original biblical story, in which Judith murders the lustful Holofernes while in his sleep. According to the Book of Judith, Holofernes was an Assyrian general who desired Judith, a beautiful widow. Judith was able to gain entry into the soldier's sleeping quarters because of his amorous claims on her and, passing out from drunkenness, Judith murders him in his sleep. She decapitated him and—as the story goes—his head was carried away in a basket. Twombly uses the story to explore the themes of lust and violence that had consumed him at the time, as evidenced in his *Mars* and *Venus* series and most powerfully in *Leda and the Swan.* There is at least one other surviving drawing devoted to the theme of Judith and Holofernes.

By 1964, Twombly had settled permanently in Rome, where he rented a studio in the Piazza del Biscione near the Campo de' Fiori. He enjoyed a burgeoning success, having fully liberated himself from the somewhat claustrophobic atmosphere of New York, where Abstract Expressionism still lingered as the de facto style. Twombly found a receptive artistic culture in Rome, as viewers proved eager to accept Contemporary art. Twombly had spent the previous year in Sicily, and had traveled back to Rome, London, and Paris. In the recent *Reading Cy Twombly,* Mary Jacobus describes how Twombly's style developed "a newly luxurious palette" during this era, writing: "His paintings glow with sensuous color, lavishly or sparingly applied to large canvases. Paint conveys his visceral response to Renaissance artworks, along with the drama of Rome's cultural 'theatre,' past and present: not only its art and buildings, but its hectic street life, sexual encounters and piazzas. Painting after painting celebrates the carnality of desire -- the heightened eroticism of gods" (M. Jacobus, *Reading Cy Twombly: Poetry in Paint,* Princeton, 2016, p. 52).

1964 also marks a shift in Twombly's work, in which the scrawled, graffiti-style renderings of the very early sixties move from an allover composition into more precise arrangements. His wild markings become organized into succinct and concise hovering masses that float within the picture plane, set off from the creamy white sheet. In *Untitled (Murder of Olofernes),* these hovering cloud-like forms repeat with a general sense of urgency, echoing across the page and enlivened by gestural passages of red and blue. Their etched surface, replete with erasures and crossed out passages, evokes the ancient, worn surfaces of Twombly's native city, conveying what Kirk Varnedoe, the esteemed Museum of Modern Art curator, termed "his deeply aesthetic sense of eroded or ancient surfaces of time" (K. Varnedoe, "Inscriptions in Arcadia," in *Cy Twombly: A Retrospective,* exh. cat., Museum of Modern Art, New York, 1995, p. 29). Indeed, this quality works in tandem to convey the emotional tenor of the original biblical tale of Judith and Holofernes. "The implications of the marks he passed by in the countless ruins and streets," Varndedoe continues, convey "the idea of approaching and revivifying the culture of the past through what appeared merely to mar it." Indeed, this proved to be Twombly's "sufficiently personal and instinctive challenge" (K. Varnedoe, *Ibid*., p. 29-30).

Indeed, coming to terms with the rich artistic heritage of his newly adopted country, Twombly recognized that "Italian art, often talked about in terms of sunlight and renaissance clarity, also has a dark...side" (K. Varnedoe, *ibid*., p. 41). To this point, Suzanne Delahunty concludes, "The bloody deaths of heroes and powerful men...join the artist on canvas..." She goes on to say, "He did not portray his gods and heroes in the moment of classical apotheosis like the busts that silences the Grand Salon of Statues in the Capitoline Museum. Rather, he ...unmasked the heroes' human moment of death, a violent death that was their shared and tragic fate" (S. Delehanty, "The Alchemy of Mind and Hand," 1975, quoted in N. del Roscio (ed.), *Writings on Cy Twombly,* Munich, 2002, p. 65).





20B

MARK BRADFORD (B. 1961)

Boreas

signed with the artist's initial, titled and dated 'BOREAS 2007 m' (on the reverse)
mixed media collage on canvas
102 x 144 in. (259.1 x 365.8 cm.)
Executed in 2007.

$5,000,000-7,000,000

PROVENANCE

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

EXHIBITED

New York, Sikemma Jenkins & Co., *Nobody Jones*,
January-February 2008.









Mark Bradford's triumphant *Boreas* is a monumental example of the California artist's layered brand of socially conscious abstraction. Applying discarded paper remnants salvaged from his native Los Angeles, Bradford adds and subtracts material to arrive at paintings that resemble an eroded canyon or the map of an extraterrestrial surface. In *Boreas*, Bradford offers a tangled web of hypertrophic lacerations, some framing panes of varied color, some framing black and some serving only to disrupt the flatness of the silver expanse dominating the picture's edges. Evocative of a tangle of vines or a network of capillaries, the system of raised marks appears to radiate out from the canvas's center, dissipating in frequency as it snakes outward. A highly complex and powerfully worked painting, *Boreas* captures one of the 21st century's leading painters at his best, melding rigorous technique, a strong but un-romanticized affinity for New York School painting and social concerns into a masterfully painted tapestry.

Like many of Bradford's best paintings, *Boreas*'s action is largely concentrated in the canvas's center. An explosive latticework of raised marks overlays a fast-moving wash of colors—sometimes punctuated by sharp passages of flat black. Like small portals, the underlying colors are tantalizing windows into an unseen underpainting, giving *Boreas*'s silver expanse an armor-like quality. As if shielding the color underneath, the silver provides only amended access to what lies beneath, leaving the viewer to question what that might be. And the viewer would be right to be curious. Bradford, discussing the layering of his paintings, explained, "Sometimes you can't put stuff on the top; you have to retrieve something that's on the bottom" (M. Bradford, quoted in *Upcoming*, Aspen Art Museum. Jan. 1st, 2013). For Bradford, both visual content and meaning are often layered beneath the visible surface.





The colorful areas of the painting, obscured partially by the tendril-like marks, prove to be full of classic Bradford material: newspapers, magazines, posters, photographs and a whole host of other unknown visual scraps. Like a stream of consciousness, Bradford's imagery blends together, appearing in flashes of clarity in an otherwise conglomerated field. The once highly specific visual ephemera become one in *Boreas*, transformed by Bradford's skilful hand into a pan-cultural, multicolored tapestry of unknown origin. This material transformation is central to Bradford's work: using remarkably simple means, he is able to create surfaces that glow, shimmer, and resonate. This colored expanse underneath the painting's upper crust serves as a sort of engine, driving the action around it and compelling the painting's searching roots to form themselves around the images. Nevertheless, they are mostly obscured, blurred, torn or otherwise illegible in their original context, a fact Bradford exploits to great effect. He strips these items of their specific meaning, turning them into simple colorful forms without higher associations, giving them a new, wholly composite meaning unique to *Boreas*.

Indeed, form and meaning are often intimately linked in Bradford's practice. Calling his mode of painting social abstraction, Bradford seeks to move beyond earlier notions of abstract paintings wherein the subject is none other than the painter's soul laid bare. Explaining his cerebral departure from that painterly strategy, Bradford says, "... historically abstraction has always belonged to the canon. It's still the biggest export this country has made: big white men of the 1950s; Jackson Pollock. Then the feminists unpacked it and put it away and said, 'Bad.' And that was it, but it's still in the canon. I said, 'Wait a minute, now. We didn't even get a piece of that pie.' But I didn't want abstraction that was inward looking; I wanted abstraction that looked out at the social and political landscape" (M. Bradford, quoted in B. Jenkins and M. Bradford. "Mark Bradford." *Interview Magazine*. June 13, 2017). For Bradford, the very act of his painting abstract pictures as an African American in 21st century America is a coup of sorts, subverting years of the dominant narrative of abstraction as the realm of the white male macho artist.

Taking cues from his native South Central Los Angeles, Bradford's painting always bears a hint of autobiography.

Flap and left page: Present lot illustrated (detail).

Below: Robert Rauschenberg, *Estate*, 1963. Philadelphia Museum of Art. © Robert Rauschenberg Foundation / Licensed by VAGA, New York, NY. Photo: The Philadelphia Museum of Art / Art Resource, New York.

Above: Jackson Pollock, *Number 1A*, 1948. 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, New York.



Above: Andreas Gursky, *Los Angeles*, 1999. © 2018 Andreas Gursky / Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

Below: Jasper Johns, *Map*, 1962. Museum of Contemporary Art, Los Angeles © 2018 Jasper Johns / Licensed by VAGA, New York, NY.

Right page: Present lot illustrated (detail).

He arrived at his recognizable mature style by layering thin sheets of paper used in his mother's hair salon, where he worked as a teenager, and coloring them with hair dye. Despite moving beyond this specific technique, Bradford's work nevertheless retains unmistakable traces of the artist's upbringing and his experiences as a struggling artist in the years before he achieved recognition. Sourcing all of his materials from big box home improvement stores, Bradford's paintings speak both to his strong affinity for making and the physical act of creation as well as the headier arena of pure abstraction. "If Home Depot doesn't have it, Mark Bradford doesn't need it," says the artist, emphasizing the unpretentiousness so central to his attitude about painting and object-making (M. Bradford, quoted in B. Jenkins and M. Bradford, "Mark Bradford." *Interview Magazine*, June 13, 2017). *Boreas* is particularly material-forward, with silvered surface constituting a large and dominant part of the painting's surface. Here, the effect assumes an almost regal status, resembling plate armor or the hull of a great ship.



In spite of its ubiquitous roster of materials, *Boreas*'s sophisticated composition and expertly wrought surface betray its creator's well-documented skill not only at painting, but at picture-building more broadly. Frenetic or serenely still depending on the section, *Boreas* finds a balance between the two dominant polarities in Bradford's practice: chaos and meditativeness. Despite his paintings' often hectic surfaces, viewers are invariably treated to Bradford's painstaking, monk-like working process, where each precisely thought-out gesture is heavily considered and laid down only in service of the larger composition. This process-driven method underscores the artist's distance from previous generations of abstract artists, many of whom favored quick, flashy brushwork and edge-to-edge compositions. Explaining his process in cross-disciplinary terms, Bradford describes the dichotomies in his work: "It's almost like a rhythm. I'm a builder and a demolisher. I put up so I can tear down. I'm a speculator and a developer. In archaeological terms, I excavate and I build at the same time" (M. Bradford, quoted in "Mark Bradford: Politics, Process and Postmodernism," *Art21*, April 1, 2013). This defining and guiding statement is fully evident in *Boreas*, where painterly tension derives from the relationship between seen and unseen, and color and the lack thereof.

Belonging to a highly productive and seminal moment in Bradford's career, *Boreas* is one of the earliest examples of the artist's use of the reflective medium. Using it in a number of paintings from 2007 and beyond, the material lends Bradford's typically impenetrable paintings an ethereal quality, as though they are solid and impossibly light simultaneously. Many of *Boreas*'s sister paintings are housed in major collections across the globe, such as the Museum of Modern Art (*Giant*, 2007) the Denver Art Museum (*Mississippi Gottdam*, 2007), and the Whitney Museum of American Art (*Bread and Circuses*, 2007). Bradford's turn toward a more unrestricted aesthetic in

which a broad variety of marks and materials took the place of more uniform approach to layering, and marked a major turning point in Bradford's remarkable career. Since *Boreas*, Bradford's practice has followed its lead; his work today is lyrical, materially varied and compositionally measured.

Bradford, who represented the United States at the 2017 Venice Biennale, has emerged as one of America's most important artists, turning a critical eye on the social inequalities plaguing the country, all while working within one of its proudest traditions: abstract painting. Bradford's practice, based in the channeling of social issues into abstract pictures, has resonated around the globe, resulting in recognition outside the United States and inclusion in many internationally renowned collections. Still, his work remains firmly American in its conception and execution, and especially its use of vernacular materials and unpretentious approach to one of painting's loftiest genres. In adapting literal trash—throw-away relics of American society—for use in a painting is, in itself, a grand gesture. Bradford's core assertion is that all visual material is equal and useful in its own way. By staking this position, Bradford makes a subtle but powerful statement on societal lines and social inequality.

A dramatic and pivotal painting, *Boreas* is among several of Bradford's works from the first decade of the 21st century to truly define that moment in the artist's working life. Capturing a paradigm shift in his practice, *Boreas*'s striking marks, thoughtful composition and stunning physicality distinguish it as among the best of his impressive 2000s output. An important addition to the conversation of 21st century art, especially as it intersects with race and class, *Boreas* expands its range beyond painting, becoming a document of a changing nation and the visual culture it produces. Finding formal clues and visual inspiration in his investigations of big-picture social dilemmas, Mark Bradford deftly channels his energies and frustrations onto a monumental masterpiece of contemporary abstraction. *Boreas* finds the perfect synthesis of Bradford's social practice and his impressive technical approach, resulting in a painting that is both physically moving and conceptually loaded.

"…historically abstraction has always belonged to the canon. It's still the biggest export this country has made: big white men of the 1950s; Jackson Pollock. Then the feminists unpacked it and put it away and said, 'Bad.' And that was it, but it's still in the canon. I said, 'Wait a minute, now. We didn't even get a piece of that pie.' But I didn't want abstraction that was inward looking; I wanted abstraction that looked out at the social and political landscape"

—Mark Bradford









Previous spread left: Richard Diebenkorn in his studio. Photograph by Frank J. Thomas, courtesy of the Frank J. Thomas Archives. Artwork: © The Richard Diebenkorn Foundation.

Previous spread right: Lot 23 (detail).

Above: The home of Donald and Barbara Zucker. © The Richard Diebenkorn Foundation.

Right page: The home of Donald and Barbara Zucker. © The Richard Diebenkorn Foundation.



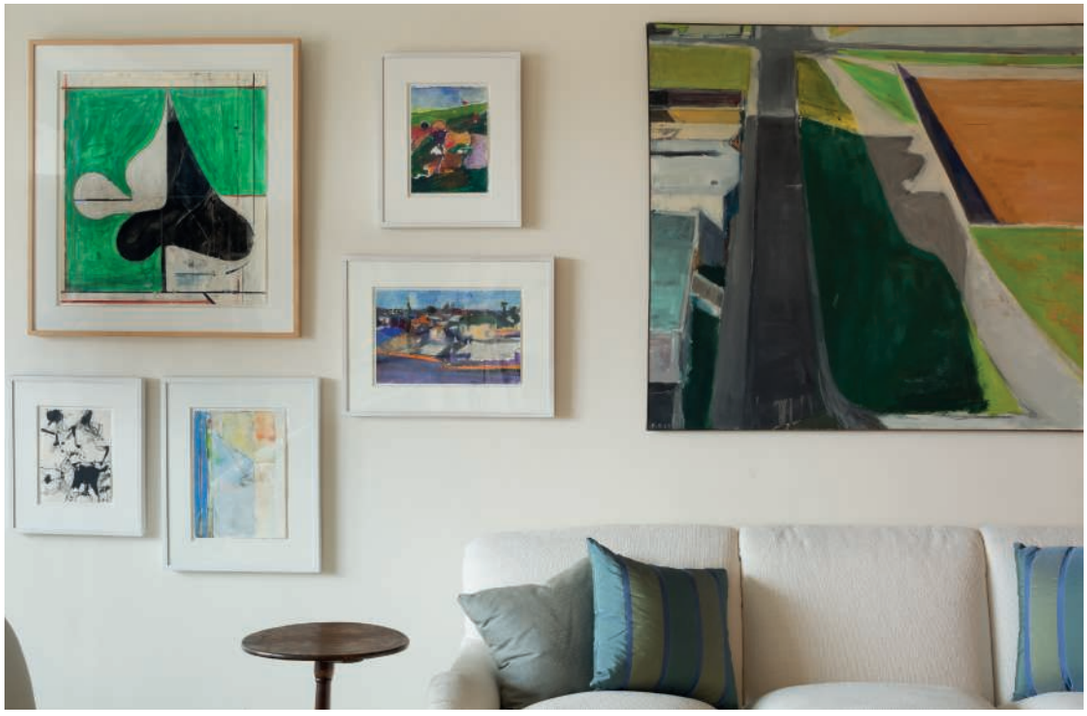
Masterpieces by

RICHARD DIEBENKORN

Property Sold to Benefit The Donald and Barbara Zucker Family Foundation

"By the time that he embarked on the Ocean Park series his journey from abstraction to representation and back again had given him such a rich and deep understanding of the language of painting and drawing that he was able to unify the two approaches in fluent expression…"

—Edith Devaney



RICHARD DIEBENKORN

Below: The home of Donald and Barbara Zucker. © The Richard Diebenkorn Foundation.

Right page: Lot 21 (detail).

Refined over the course of four decades, Richard Diebenkorn's body of work is distinguished by an effortless elegance that belies the complexity and sophistication of its creation. Shimmering planes of saturated color are infused with the heady atmosphere specific to the West Coast; crystalline blues, sun-drenched yellows and crisp, verdant greens are organized and corralled by the artist's sinuous line, whether curving and organic or resolutely rectilinear, creating a self-contained universe of elegantly-poised harmonies. Beginning with his earliest work, Diebenkorn sustained virtuosity in not one, but many different styles, from the gestural Abstract Expressionist paintings of his *Sausalito, Albuquerque* and *Berkeley* series, to the Bay Area Figurative movement, and finally, the consummate splendor of *Ocean Park*. This unsurpassed collection of paintings and works on paper beautifully illustrates each of the artist's distinct forays into a different pictorial vernacular. "To experience them," as the scholar Sarah C. Bancroft has written, "how they seep out slowly and reveal the artist's intensive process and capture an emotive quality--is the real goal" (S. C. Bancroft, "A View of Ocean Park" in *Richard Diebenkorn: The Ocean Park Series*, New York, 2011, p. 22).

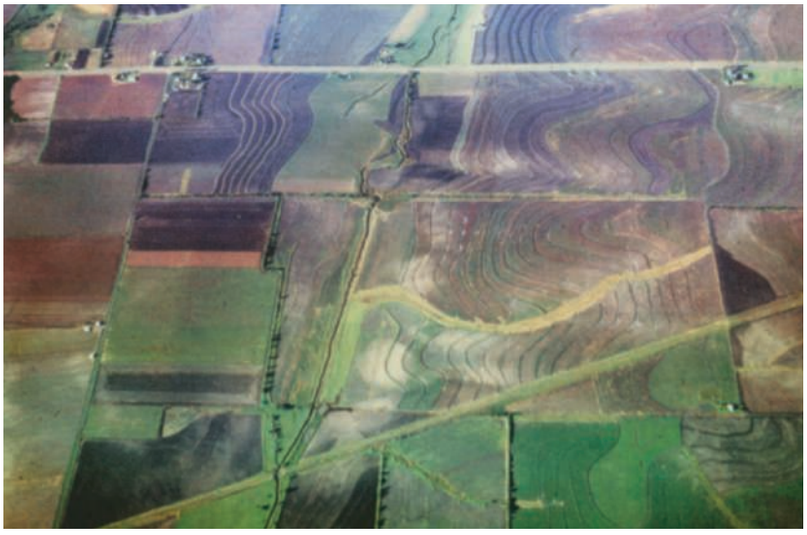


Even as a young child, Diebenkorn gravitated toward the process of art-making. Early in his childhood, a set of postcards of the Bayeux Tapestries given to him by his grandmother enchanted the young artist, and he enjoyed drawing on leftover shirt boards because of their smooth, white surface. At Stanford, he pursued a liberal arts degree but his courses were brought to a halt by the bombing of Pearl Harbor. He enlisted in the Marines and was stationed at Quantico, Virginia, and its close proximity to so many fine museums and collections allowed the artist to immerse himself in the art of the great French Modernists, with Matisse an early favorite. Sketches and watercolors continued to occupy him during the war effort, and in 1945 he was dispatched to Hawaii where he worked as a cartographer alongside Walt Disney-trained animators. Often traveling by air over endless miles of landscape, he developed an eye for compressing three-dimensional landscape into stunning, two-dimensional design. Years later, he would recall "One thing I know has influenced me a lot is looking at landscape from the air... Of course, the Earth's skin itself had 'presence'–I mean, it was all like a flat design–and everything was usually in the form of an irregular grid" (R. Diebenkorn, quoted in D. Hofstadter, "Profiles: Almost Free of the Mirror, *New Yorker*, September 7, 1987, p. 61).

Diebenkorn's first mature paintings were done in an Abstract Expressionist vein, a series that crystallized during the postwar years. In what proved to be a crucial moment in the history of the movement, Diebenkorn, along with countless other artists, took advantage of the G.I. Bill, and enrolled at California School of Fine Arts in 1946. He studied briefly with the artist Clyfford Still, who encouraged him toward a loose, gestural style. Other professors included David Park and Mark Rothko. A year later, Diebenkorn was promoted to faculty member and moved with his wife to Sausalito, where his son, Christopher, was born in 1947. In Sausalito, it can be said that his work truly began in earnest.

In *Sausalito*, painted in 1949, Diebenkorn lays out the foundation of a style that would sustain him for many years to come. Evocative of landscape though by no means a figurative depiction of it, this early canvas evokes the ruddy hue of that hillside town on the Bay, with wisps of cloud-like forms rolling in off the water. Large patches of pigment, in soft, distilled grays and thick, creamy whites, are brushed around the curving edges of an ovoid form that's colored an earthy brown, and another rendered burnt orange. Nearby, linear strokes of a single color---limited to red, yellow, blue or black—enliven the heavily modulated segments of grey and white. Already in this remarkable





"One thing I know has influenced me a lot is looking at landscape from the air… Of course, the Earth's skin itself had 'presence'—I mean, it was all like a flat design – and everything was usually in the form of an irregular grid."

—Richard Diebenkorn

Above: Richard Diebenkorn, 35 mm color slide, circa 1962. © The Richard Diebenkorn Foundation.

Right page: Richard Diebenkorn, Berkeley, 1955. Photo: Lincoln Yamaguchi. Artwork: © The Richard Diebenkorn Foundation.

prescient work, the architecture of Diebenkorn's mature style has crystallized; its wide swathes of atmospheric color are bordered by a muscular yet graceful line amid bursts of bright color.

Over several years, from *Sausalito* to *Albuquerque*, then *Urbana* and finally *Berkeley*, Diebenkorn produced a striking series of paintings created in the Abstract Expressionist manner but distinctly informed by the environment in which they were created. In *Berkeley #25,* a triumphant example of the artist's eponymous series painted in 1954, the strength of his line is in full effect, providing organizing structure while also independent of that which it contains. Executed with a gestural force that rivals even Jackson Pollock and Willem de Kooning, Diebenkorn's thickly-loaded brush links together the loosely-geometric planes of brushy color. These areas are executed with an expressive gesture, in wide swathes and broad strokes, with the vestiges of his working method clearly visible in the thick impasto and pentimenti of its surface, at times even scraped with the blunt end of the brush. Passages of subtle grays are underpinned by warm yellows and enlivened by deep, rosy pinks. Touches of pale blue and mossy green hint at the luminous hues that would become his signature palette—evocative of sun-dappled vistas, leafy green hills and the pellucid waters of the San Francisco Bay. In this sophisticated arrangement of color, gesture and form, one is witness to Diebenkorn at full height of his Abstract Expressionist powers, while cognizant of the nascent structure of the *Ocean Park* series already taking shape.

Gradually, as the *Berkeley* series reached their conclusion, Diebenkorn managed the confidence to switch over to a strictly figurative mode toward the end of 1955. Alongside many other artists who returned to the figure after working in an abstract vein, Diebenkorn had noticed a palpable vacuity in the work of many second-generation Abstract Expressionists, feeling that the movement had lost much of its verve. "I came to distrust my desire to explode the picture and supercharge it in some way," Diebenkorn explained. "At one time, the common device of using the super emotional to get "in gear" with a painting used to serve me for access to painting, but I mistrust that now. I think what is more important is a feeling of strength in reserve—tension beneath calm" (R. Diebenkorn, quoted in J. Livingston, *The Art of Richard Diebenkorn,* exh. cat., Whitney Museum of American Art, New York, p. 24).

Together with David Park and Elmer Bischoff, Diebenkorn became associated with the Bay Area Figurative Movement, and he would continue to work in a representational mode for the next ten years. In lush evocations of the female form, such as *Nude—Elbow on Knee*, painted in 1961, he continued many of the pictorial innovations of the prior series but nestled them within an intimate portrayal of the human figure. This important painting was recognized early on as a significant one within the artist's newly developed oeuvre. It was included in a watershed exhibition of the artist's work at the de Young museum in San Francisco in 1963, where it featured alongside such masterpieces as *Girl Looking at Landscape* (Whitney Museum of American Art, New York) and *Girl on a Terrace* (Neuberger Museum of Art, Purchase). In *Nude—Elbow on Knee*, the viewer luxuriates in the softly-dappled light as it caresses the figure's skin, rendered in patches of pink and peach with shadows of rose and lavender, and its shimmering green background accented in sparkling blue exerts a strong pull on the viewer, with the striated stack of colors making the background as captivating as the nude itself. The graceful, sinuous curves of the figure's limbs function as autonomous entities, in curving, organic arcs that are offset by the horizontal banding of that which supports it.

The linear structure that buttresses the organic curvature of the nude in *Nude—Elbow on Knee* opened up and blossomed several years later, when the artist again switched course in the midst of a successful series to begin his most beloved body of work, the *Ocean Park* paintings, with *Ocean Park* of 1984 the definitive example. "By the time that he embarked on the Ocean Park series his journey from abstraction to representation and back again had given him such a rich and deep understanding of the language of painting and drawing that he was able to unify the two approaches in fluent expression…" wrote Edith Devaney" (E. Devaney, "Richard Diebenkorn's Drawings," in S. C. Bancroft, *ibid.)* Indeed, refined and polished over several decades, Diebenkorn's work reached a glorious denouement with the *Ocean Park* series he began in 1967 and continued, more or less, until his death in 1993.

Flawless, light-filled passages of shimmering color are given full rein in the monumentally-scaled *Ocean Park* painting of 1984. In this spectacular painting—arguably the best of his career—the viewer is engulfed by its immense scale and broad passages of luminous color. Standing before the painting, one has the uncanny sensation of being warmed; its inner light has a radiating effect. Raking diagonals evoke the sparkling view of the ocean as seen through the window on a sun-filled California afternoon. Coming as it did on the heels of two decades of refinement, the three predominate hues of crystalline blue, orange-tinged yellow and delicate pink play off each other like a beautiful melodic chord. "One of the greatest things about [his] work is his use of color, which is spectral or prismatic," the artist Wayne Thiebaud



has said of Diebenkorn's work. "There are always at least two yellows, two reds, two blues, so that the warm and cool alternation or juxtaposition of the colors enlivens the work. ...and they tend to develop what's called color chords, much like the three notes on a piano" (W. Thiebaud, quoted in "Wayne Thiebaud Examines a Still Life," *Los Angeles Times,* June 30, 2013).

The organizer of Diebenkorn's major retrospective at the Albright-Knox Art Gallery in 1976, the curator Robert T. Buck, has described the artist's work as "transcending natural cause and effect. ...an original approach to landscape paintings wherein horizontal lines and formal elements fuse and split into a dynamic, yet delicate linear networks, reinforced by subtle tonal modulations. The ensuing drama, though less mystically inclined, recalls the work of Turner a century before." There is no other painter more synonymous with the West Coast than Richard Diebenkorn, whose dazzling work is a careful balance between delicate precision and unfettered joy. "Each day when Diebenkorn drives from his home to his studio down the coast," Buck went on to say, "he follows the Pacific Coast Highway in West Los Angeles along the wide stretch of Santa Monica beachfront below the earthen cliffs. The mellow sparkle and soft golden richness of tone bestowed upon this landscape by the California sun are unique" (R. T. Buck, Jr. quoted in *Richard Diebenkorn: Paintings and Drawings,* 1943-1980, exh. cat., Albright-Knox Art Gallery, Buffalo, 1976, pp. 46; 47).

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o ◆ 21B

RICHARD DIEBENKORN (1922-1993)

Untitled

gouache on paper
12 ½ x 9 in. (31.8 x 22.9 cm.)
Painted *circa* 1953-1955.

$300,000-500,000

PROVENANCE

Estate of the artist, 1993
Greenberg Van Doren Gallery, New York, 2010
Acquired from the above by the present owner, 2010

EXHIBITED

New York, Greenberg Van Doren Gallery, *Richard Diebenkorn: Paintings & Drawings 1949-1955,* May-June 2010, p. 37 (illustrated).

LITERATURE

J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Two, Catalogue Entries 1-1534,* New Haven and London, 2016, p. 487, no. 1272 (illustrated in color).



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○◆ 22B RICHARD DIEBENKORN (1922-1993)

Untitled

gouache and charcoal on paper
10 ⅞ x 16 ⅞ in. (27.6 x 42.9 cm.)
Executed *circa* 1957-1966.

$300,000-500,000

PROVENANCE

Estate of the artist, 1993
Greenberg Van Doren Gallery, New York, 2006
Acquired from the above by the present owner, 2006

EXHIBITED

New York, Greenberg Van Doren Gallery, *Richard Diebenkorn: Paintings and Drawings on Paper,* April-May 2006, p. 5, pl. 4 (illustrated in color).

LITERATURE

J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Three, Catalogue Entries 1535-3761,* New Haven and London, 2016, p. 243, no. 2275 (illustrated in color).



○◆ 23B RICHARD DIEBENKORN (1922-1993)

Untitled

signed with the artist's initials and dated 'RD 84' (lower left)
gouache, acrylic and crayon on paper
36 x 25 in. (91.4 x 63.5 cm.)
Executed in 1984.

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

PROVENANCE

M. Knoedler & Co., New York
Acquired from the above by the present owner, 1984

EXHIBITED

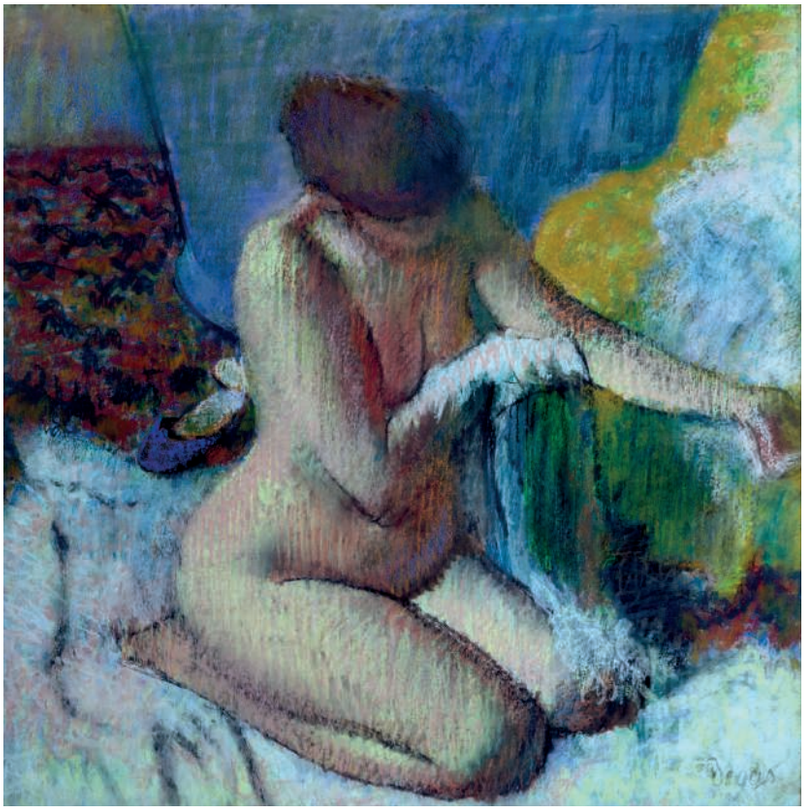
New York, M. Knoedler & Co., *Richard Diebenkorn,* May 1984, p. 10, no. 18 (illustrated in color).
New York, Museum of Modern Art; Los Angeles County Museum of Art; San Francisco Museum of Modern Art; Washington, D.C., Phillips Collection, *The Drawings of Richard Diebenkorn,* November 1988-January 1989, p. 187 (illustrated in color).

LITERATURE

R. Newlin, ed., *Richard Diebenkorn: Works on Paper*, Houston, 1987, pp. 238-239 (illustrated in color).
J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Four, Catalogue Entries 3762-5197,* New Haven and London, 2016, p. 350, no. 4568 (illustrated in color).


RD84

RICHARD DIEBENKORN
The Figurative Works 1955-1967



Above: Edgar Degas, *Nue apres le bain*, 1895. Musee d'Orsay,Paris. Photo: Musee d'Orsay, Paris, France / Bridgeman Images.

Opposite Page: Lot 24 (detail).

Arguably one of the most innovative painters of the postwar period, Richard Diebenkorn dedicated ten prolific years to the study and pursuit of the human form. This comprehensive group of paintings and works on paper highlight the artist's flair for figuration; tightly-cropped, small-scale works such as *Portrait of N.S.* offer a window into the sitter's soul while larger, full-figure portrayals of the female nude act as lavish ruminations on the feminine form. In *Nude—Elbow on Knee*, a masterful painting of 1961, the viewer luxuriates in every stroke of Diebenkorn's brush, from delicate areas of pink and peach-hued flesh to sparkling passages of shimmering green and blue. This particular work was included in a seminal show of Diebenkorn's figurative style at the de Young Museum in San Francisco in 1963, an exhibition which *Artforum* magazine described as "undoubtedly the most completely satisfying one-man exhibit of contemporary painting to be seen this year" (J. Monte, "Richard Diebenkorn, de Young Museum," *Artforum*, vol. II, No. 5, November 1964, p. 43). This work was one of only a handful of nude figures that the artist selected for the show (at least two of which are now owned by major American museums), where it was installed alongside such masterpieces as *Girl on a Terrace* (Neuberger Museum of Art, Purchase) and *Girl Looking at Landscape* (Whitney Museum of American Art, New York). In these and many other examples from this collection, his mastery over his subject is on full display, demonstrating his work as a *tour-de-force,* and earning him a prominent place among the upper echelons of the great Modern art masters.

Diebenkorn's return to the figure was a controversial one, having taken place on the heels of a highly successful series of abstract landscapes that were applauded by critics. *Sausalito*, *Albuquerque*, *Urbana*, *Berkeley*; each of these fruitful bodies of work built upon the strength of the last with recognizable topographical features gradually dissolving with each stroke of the artist's brush, thus making the artist's abrupt cessation of such extraordinary work seem contradictory in nature. In reality, Diebenkorn's relinquishment of the Abstract Expressionist style that had propelled him to fame was more gradual, developing organically over a period of several years. Having returned to the Bay Area in September of 1953, he often joined his friends and fellow artists David Park and Elmer Bischoff in drawing from life models. As he later recalled to critic Jan Butterfield: "David and Elmer had already been drawing from the figure in the evenings off and on, and then when I came back to the Bay Area that made the three of us, so the model was cheaper, and we could draw every week. Also, in 1953, 1954, 1955. I was drawing figuratively all of the time that I was doing abstract painting... [It was] sort of an exercise in seeing" (R. Diebenkorn, quoted in *Pentimenti: Seeing and then Seeing Again, a Dialogue between Richard Diebenkorn and Jan Butterfield,* San Francisco Museum of Modern Art, 1983, n.p.).

Toward the end of 1955, Diebenkorn relinquished the high-keyed coloration of the late *Berkeley* paintings in favor of a more restrained, though perhaps equally as luminous and jewel-toned, new series of figurative paintings. Together with Park and Bischoff, Diebenkorn became one of the most prominent members of an art movement that became known as Bay Area Figuration, and a watershed exhibition at the Oakland Art Museum in 1957 brought the group to the attention of critics. Looking back on the series of events that crystallized in those years, Diebenkorn recalled how he had felt "a little bit of resistance" in his *Berkeley* paintings toward the end, saying: "One day, I felt it was all done. There were things working on me...pressures causing me to change...I felt I could move on to something else. ...I said, 'I can leave it all behind'" (R. Diebenkorn, quoted in J. Gruen, "Richard Diebenkorn: The Idea is to Get Everything Right," *Art News*, November 1985, p. 84).

Portrait of N.S. is an example of Diebenkorn's first figurative portraits. Painted in 1957, it illustrates the intimate, tightly-cropped studies that Diebenkorn created during these formative years. As the preeminent Diebenkorn scholar Steven Nash has written, "1957



Right: Richard Diebenkorn drawing, Berkeley, 1955. Photo: Lincoln Yamaguchi.

Right page below: Henri Matisse, *Sarah Stein*, 1916. San Francisco Museum of Modern Art. © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York.

Right page above: Henri Matisse, *Interior at Nice,* 1919-1920. Art Institute of Chicago. © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York. Photo: The Art Institute of Chicago / Art Resource, New York.



was a spectacularly productive year for [Diebenkorn]... [producing] a bounty of exceptional pictures" (S. Nash, "Figuring Space," in J. Livingston and A. Liguori (eds.), *Richard Diebenkorn: The Catalogue Raisonné, Volume One*, New Haven and London, 2016, p. 75). Indeed, *Portrait of N.S.* is remarkably accomplished for such an early painting. It depicts Nancy Stromberg, a student at the California College of the Arts. Deceptively simplistic in its presentation, the force of Diebenkorn's brushwork is unfurled in *Portrait of N.S.* while the prismatic effect of its brilliant palette of light blues, lavender and peachy flesh tones add richness and depth to this striking early work.

Diebenkorn may have conceived his *Portrait of N.S.* based on a 1916 painting by Henri Matisse—a similarly intimate portrait titled *Sarah Stein* (1916). As the sister-in-law of Gertrude and Leo Stein, Sarah Stein was a notable collector of Matisse's work, and while Diebenkorn was a student at Stanford University in 1943, he was taken by his professor to visit Sarah Stein herself, and she presented him with a mounted reproduction of a Matisse drawing. "Right there I made contact with Matisse," he later said, "and it has just stuck with me all the way" (R. Diebenkorn, quoted by J.Bishop, "Making Matisse His Own: Richard Diebenkorn's Early Abstractions and Figurative Paintings," in J. Bishop and K. Rothkopf, *Matisse/Diebenkorn*, exh. cat., Baltimore Museum of Art and the San Francisco Museum of Modern Art, 2016, p. 21).

The legacy of the great French master thus influenced Diebenkorn from his earliest days. While stationed at Quantico in 1944 with the Marine Corps, the artist sought out the Matisse paintings in the Museum of Modern Art in New York, and those at the National Gallery of Art and the Phillips Collection in Washington, D.C. He lingered over Matisse's *Studio, Quai Saint-Michel* (1916) in the Phillips Collection, making several return trips. Nearly a decade later, Diebenkorn would again fall under the influence of Matisse, when he attended a traveling retrospective of the artist's work in Los Angeles. Looking back, he said that this exhibition "absolutely turned my head around" (R. Diebenkorn, quoted in S. Nash, *op. cit.,* p. 70). There, Diebenkorn took in several masterworks, such as *Goldfish and Palette* (1914) and *Interior at Nice* (1919-1920). Clearly, the seeds of his figurative period had begun their germination.

Diebenkorn absorbed many lessons from Matisse, especially his judicious use of color, his organization of perspectival space into flattened planes, and a certain ineffable elegance that captivates viewers still. His

continued dialogue with Matisse culminated in a life-altering trip to Leningrad in 1964. There, Diebenkorn witnessed first-hand the visual power of several of Matisse's greatest paintings at the State Hermitage Museum. Looking back, he reflected: "It was a real marker...an expanding experience for me" (R. Diebenkorn, quoted in J. Livingston, *The Art of Richard Diebenkorn*, exh. cat., Whitney Museum of American Art, New York, 1997, p. 56).

Diebenkorn creates a shimmering network of flat planes of highly modulated color that coalesce to present a powerfully intimate portrait in the jewel-like watercolor and gouache *Untitled* of 1961, most likely a portrait of the artist's wife, Phyllis. Capturing her essence in lavishly-painted and meticulously organized compositions that clearly reveal the influence of Matisse, Diebenkorn veils the face in a painterly haze as bejeweled prisms of color seep into the surface of the paper. "I had just put in over ten years of abstract painting behind me.... I wanted it both ways—a figure with a credible face—but also a painting wherein the shapes, including the face shape, worked with the overall power that I come to feel was a requirement of a total work... I knew why sometimes Matisse left the face blank" (R. Diebenkorn, quoted by J. Bishop, *op. cit.,* p. 26). Indeed, Diebenkorn's closely-cropped figure studies of this era are indebted to two stunning portraits of 1905 by Henri Matisse—*Femme au Chapeau* and *Portrait of Madame Matisse (The Green Line).*

As in many of his closely-cropped portrait studies, such as *Portrait of N.S.* and the jewel-like watercolor and gouache *Untitled* portrait of 1961, Diebenkorn creates a shimmering network of flat planes of highly modulated color, which coalesce into a nearly kaleidoscopic matrix to present a powerfully intimate portrait. Capturing its essence in lavishly-painted and meticulously organized compositions that rival the best of the European masters, Diebenkorn knits together complex arrangements that





merge aspects of abstraction within his unique figurative style: "It may seem momentarily magical that shapes, colors, and variously applied paint can have the power autonomously that they do. The human image functions for me as a kind of key to the painting" (R. Diebenkorn, quoted by J. Livingstone, "The Art of Richard Diebenkorn," in *The Art of Richard Diebenkorn*, New York, 1998, p. 50). This sentiment is perhaps nowhere more apparent than in Diebenkorn's tender portrayal of the female nude in the 1961 painting *Nude—Elbow on Knee.* This lavishly-painted work is a brilliant fusion of abstraction and figuration. in which Diebenkorn evokes the beauty of the everyday while imbuing the work with a crackling energy despite the calmness of its facade.

Diebenkorn's decade-long fascination with figuration and his subsequent involvement with the Bay Area Figurative Movement came to a close in 1967, the same year that he embarked upon his very first *Ocean Park* painting. As was often the case, working in one genre allowed Diebenkorn to solve problems associated with its opposite, which he had done while sketching from the live model alongside painting the *Berkeley* series. So too, did working figuratively guide Diebenkorn into the next step in his painterly evolution: "No sooner had he begun to arrive on the national stage...when a new—and, we now see, necessary—set of imperatives forced a huge departure. At the age of thirty-four, RD appears to have set out to learn a new language. In fact, though he did not experience the evolution from abstraction to figuration as an upheaval, or even as a disruption. He always worked both backward and forward, incorporating long-loved habits while pushing ever onward" (J. Livingston and A. Liguori, (eds.), *op. cit.* p. 595).

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○◆ 24B RICHARD DIEBENKORN (1922-1993)

Nude—Elbow on Knee

signed with the artist's initials and dated 'RD 61' (lower right); signed again, titled and dated 'R. DIEBENKORN NUDE—ELBOW ON KNEE 1961.' (on the reverse)
oil on canvas
24 x 17 ¼ in. (61 x 43.8 cm.)
Painted in 1961.

$800,000-1,200,000

PROVENANCE

Poindexter Gallery, New York, 1963
Mr. and Mrs. Warren Tremaine, 1963
Anon. sale; Sotheby's, New York, 05 May 1986, lot 7
Acquired at the above sale by the present owner

EXHIBITED

San Francisco, M. H. de Young Memorial Museum, *Richard Diebenkorn: Paintings, 1961-1963,* September-October, 1963.
New York, Poindexter Gallery, *Richard Diebenkorn*, October-November, 1963.

LITERATURE

J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Three, Catalogue Entries 1535-3761,* New Haven and London, 2016, p. 497, no. 3175 (illustrated in color).



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○◆ 25B RICHARD DIEBENKORN (1922-1993)

Berkeley #25

signed and titled 'BERKELEY #25 R. DIEBENKORN' (on the reverse)
oil on canvas
17 ⅞ x 21 ⅝ in. (45.4 x 54.9 cm.)
Painted in 1954.

$700,000-1,000,000

PROVENANCE

Estate of the artist, 1993
Greenberg Van Doren Gallery, New York, 2010
Acquired from the above by the present owner, 2010

EXHIBITED

San Francisco, John Berggruen Gallery, *Abstract and Figurative: Highlights of Bay Area Painting,* January-February 2008, pp. 28-29 and 73, pl. 9 (illustrated in color).
New York, Greenberg Van Doren Gallery, *Richard Diebenkorn: Paintings & Drawings 1949-1955,* May-June 2010, pp. 16-17 (illustrated in color).

LITERATURE

J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Two, Catalogue Entries 1-1534*, New Haven and London, 2016, p. 523, no. 1348 (illustrated in color).







"It's not just color or form or line—it's everything all at once."

Richard Diebenkorn's *Ocean Park* paintings

Previous spread: Lot 26 (detail).

Right Henri Matisse, *View of Notre Dame*, 1914. Museum of Modern Art, New York. © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Opposite page: Lot 30 (detail).



" The aerial view showed me a rich variety of ways of treating a flat plane—like flattened mud or paint. Forms operating in shallow depth reveal a huge range of possibilities for the painter."

—Richard Diebenkorn

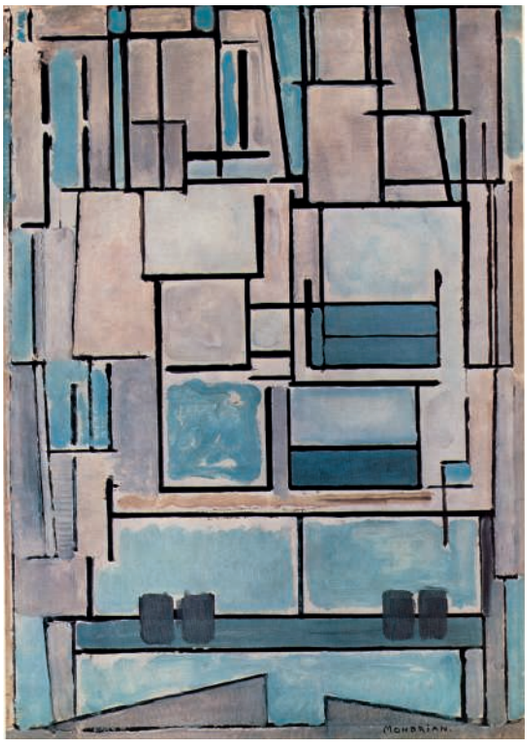
Late in 1966 Richard Diebenkorn moved into a new studio in the Santa Monica canyon and began working on a series of paintings that would become some of the most celebrated works of his career. These *Ocean Park* paintings, named after the suburb he now called home, not only marked the final break with the artist's more representational style but also represented a considerable departure from the prevailing artistic developments in Southern California at the time. The impulse for this revolutionary change came when Diebenkorn moved into Sam Francis's old studio in Ocean Park. The new, large light-filled studio was a dramatic change from the cramped, windowless room that had been Diebenkorn's previous space and his new environment had an almost immediate effect, although one which he didn't fully realize at the time. "Maybe someone from the outside observing what I was doing would have known what was about to happen," he commented, "But I didn't. I didn't see the signs. Then, one day, I was thinking about abstract painting again. As soon as I moved into Sam's space, I did four large canvases—still representation but much flatter. Then, suddenly, I abandoned the figure altogether" (R. Diebenkorn quoted by S. Bancroft, 'A View of Ocean Park,' *Richard Diebenkorn: The Ocean Park Series,* exh. cat., Modern Art Museum of Fort Worth, 2011, p. 15).

Painted in 1984, *Ocean Park #126* stands out as one of the pinnacles of this now iconic series. Against a palette of warm golden and yellow tones recalling the bright California sunshine, Diebenkorn lays out a series of diaphanous bands that bisect the canvas along horizontal and diagonal axes. Rendered in a chromatic range from rich reds to jewel like blues these lines act as anchor points that allow the viewer to access the work, and center themselves within it. In his earlier *Albuquerque*, *Urbana* and *Berkeley* series, Diebenkorn used the landscape as inspiration for his reductive style of painting. Although it has been argued that these lines resemble some of the geographical features that Diebenkorn observed in the suburban landscape, by the time he painted his *Ocean Park* paintings he felt he had resolutely abandoned figuration in favor of something much more spiritual and contemplative, as one influential critic noted, "[With the Ocean Parks]... one leaves behind labels like "Abstract Expressionism" and "Bay Area Figuration" and enters a breathtaking new world that is unique to Diebenkorn as Mondrian's or Still's or Rothko's are to their creators....Greatness in art is measured not necessarily by how much ground is covered, but by how deeply, how fully and movingly it is explored.... As Monet, or Still or Rothko—indeed as most other great contemporary artists—Diebenkorn demonstrates that it is possible to construct a universe by exploring a single idea to its frontiers" (T. Albright, quoted by G. Nordland, *Richard Diebenkorn*, New York, 1987, p. 189).

The artist's *Ocean Park* paintings are the culmination of a journey that began for the artist as early as the 1940s. Through his encounters with the work of Paul Cézanne, Henri Matisse and Piet Mondrian he witnessed the march towards abstraction—from Cézanne collapsing and juxtaposing foreground and background, to Matisse's organization of space within geometric scaffolds. However, Diebenkorn tempered the influence of European







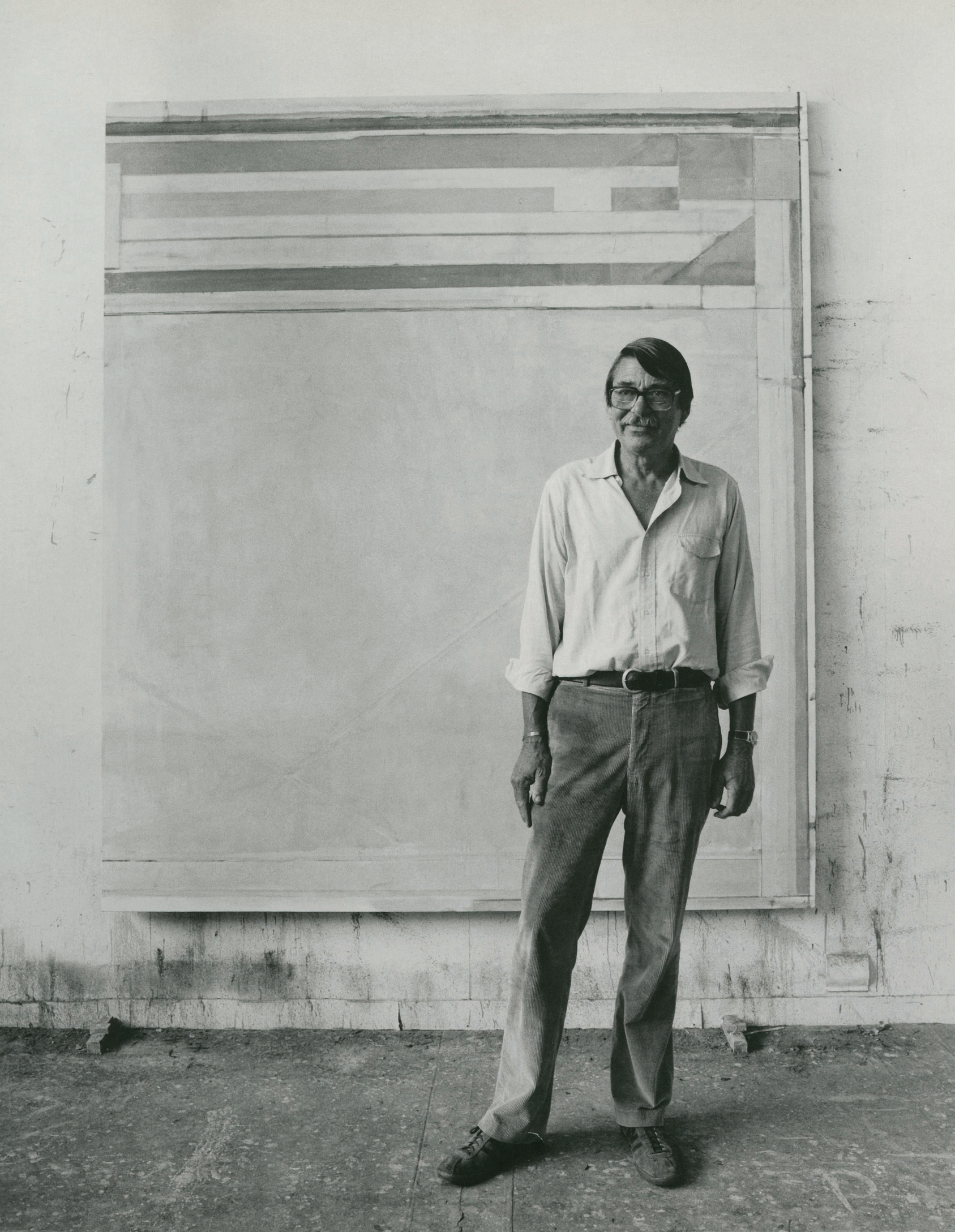
modernism with his fellow countrymen's Abstract Expressionist zeal. He was especially inspired by Abstract Expressionism's rhetoric about the process of creation. De Kooning's paintings recorded their gestation, bearing evidence of superimposed modifications and this affected Diebenkorn's direction, as did their rough and buttery paint application. Nonetheless, from the beginning of his career Diebenkorn's work was always unquestionably his own—his masterful painterly touch and unrivalled use of color distinguishes him from peers and predecessors alike.

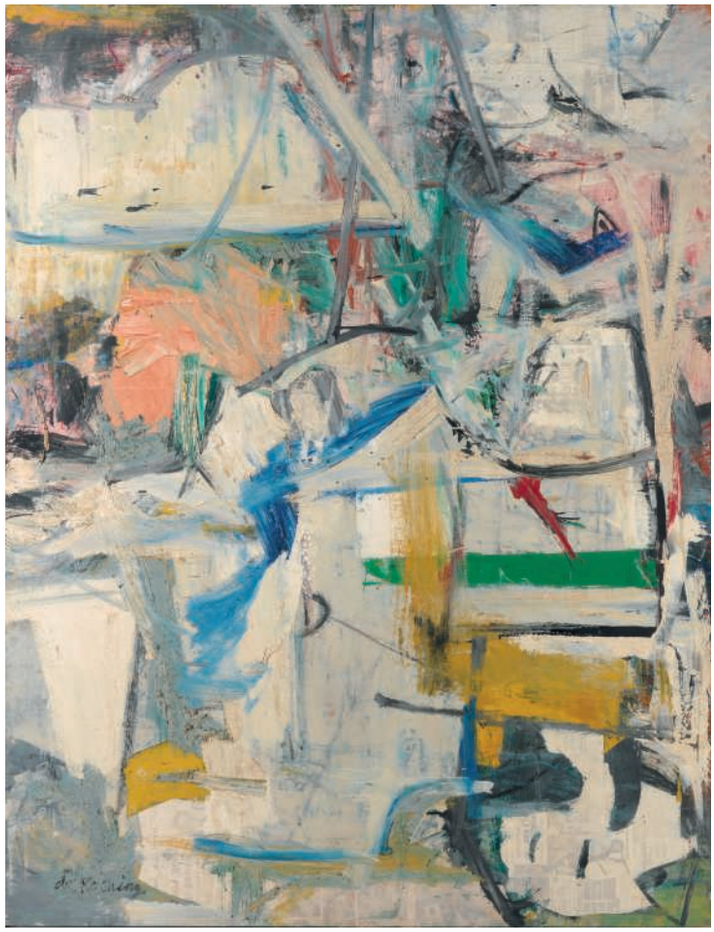
In 1951, the artist flew from Albuquerque to San Francisco and the bird's-eye view of the desert revealed to him an extreme visual economy. He stated, "The aerial view showed me a rich variety of ways of treating a flat plane—like flattened mud or paint. Forms operating in shallow depth reveal a huge range of possibilities for the painter" (R. Diebenkorn, quoted in *Modern Painting and Sculpture Collected by Louise and Joseph Pulitzer*, Cambridge, 1958, p. 43). This event inaugurated a period in which he radically changed direction each time new surroundings inspired him. He began to test the boundaries of abstraction when he lived in Albuquerque, New Mexico and Urbana, Illinois during the early 1950s and in Berkeley, California from 1953 to 1965. However, his move to Santa Monica in 1966 proved to be an important event, his new surroundings in the beach community of Ocean Park giving birth to the eponymous series of paintings.

Left: Piet Mondrian, *Composition No.VI, Compostion 9 (Blue Façade),* 1914. Fondation Beyeler, Basel.

Right page: Aerial view of San Francisco, 1945. Photo: Nat Farbman / The LIFE Images Collection / Getty Images.

TRIPLE FEATHERS







"The idea is to get everything right. It is not just color or form or space or line—it's everything all at once."

—Richard Diebenkorn

In addition, Diebenkorn visited the Soviet Union in 1964 to present his work to groups of Russian artists on a Cultural Exchange Grant from the U.S. State Department. The Soviet Artists' Union invited him to give a series of talks and presentations about his work to various branches of the organization. Although meeting fellow artists was the primary focus of his trip, the chance to see in person some of the masterpieces by the French artist Henri Matisse most excited him. Diebenkorn had read about iconic works such as *The Painter's Family, Conversation* and *Harmony in Red* in Alfred H. Barr Jr.'s influential monograph *Matisse—His Art and His Public*. However, experiencing these paintings first-hand—at the Shchukin Collection in Leningrad (now St. Petersburg) and the state museums in Moscow—was an important moment in his career.

In Matisse's *View of Notre Dame* we can see the parallels between Matisse's and Diebenkorn's paint handling technique in the multiple layers of semi-transparent pigment that Matisse builds into the "dusty quality" that Diebenkorn so admired. The diagonals that counterpoint the strong lines also recall the diagonals in *Ocean Park #126*. His visit to Moscow came just as he was searching for a new direction, and encountering Matisse in the Soviet Union seems to have been another source of inspiration for this new and exciting phase of his career, "At about this time, the ... figure thing was running its course. It was getting tougher and tougher ... Things really started to flatten out in the representational [paintings]. Five years earlier I was dealing with much more traditional depth [or] space... In my studio at Stanford, things were already flattening out ... I'm relating this to Matisse, because of course Matisse's painting was much flatter in its conception than my own ... After I returned from Russia we came [to Los Angeles] ... And the painting I did here was really flattened out, and so it was as if I was preparing to go back to abstract painting, though I don't even know it" (R. Diebenkorn, quoted in J. Livingston, *The Art of Richard Diebenkorn,* New York, 1997, p. 59).

The *Ocean Park* paintings exemplify the best of this new vocabulary Diebenkorn developed in his search for a new form of expression between figuration and abstraction. Taking his lead from a previous generation's masters, the artist used his inspirational surroundings to develop a new expressive language, re-defining the way we look at paintings. He filled the resulting grand canvases with clarity; their expansive fields overflow with minimizing contrasts; broad areas of pigment serenely shimmer. By finding his own unique path, Diebenkorn developed an entirely new visual language, while retaining the traditions of both movements. In the process, he firmly established himself as a master of high modernism.

Left page: Richard Diebenkorn in front of *Ocean Park #123*, Santa Monica, 1980. Photo: Kurt E. Fishback. Artwork: © The Richard Diebenkorn Foundation.

Above left: Willem de Kooning, *Easter Monday*, 1955-1956. Metropolitan Museum of Art, New York. © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: © The Metropolitan Museum of Art / Art Resource, New York.

Above right: Mark Rothko, *No. 10*, 1950. Museum of Modern Art, New York. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Masterpieces by
RICHARD
DIEBENKORN
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○◆ 26B RICHARD DIEBENKORN (1922-1993)

Ocean Park #126

signed with the artist's initials and dated 'RD 84' (lower left)
oil on canvas
93 x 81 in. (236.2 x 205.7 cm.)
Painted in 1984.

$16,000,000-20,000,000

PROVENANCE

M. Knoedler & Co., New York, 1985
Acquired from the above by the present owner, 1985

EXHIBITED

New York, M. Knoedler & Co., *Richard Diebenkorn,* November-December 1985, pp. 16-17, no. 8 (illustrated in color).
New York, American Academy of Arts and Letters, *Exhibition of Work by Newly Elected Members and Recipients of Awards and Honors,* May-June 1986, no. 59.

LITERATURE

"Gallery Guide," *Art Now,* November 1985 (illustrated on the cover).
S. C. Larsen, "Cultivated Canvases," *Artforum International,* January 1986, p. 71.
Science News, vol. 129, no. 9, 01 March 1986 (illustrated in color on the cover).
J. Gruen, "Artist's Dialogue: Richard Diebenkorn; Radiant Vistas of Ocean Park," *Architectural Digest,* November 1986, p. 56 (illustrated in color).
G. Nordland, *Richard Diebenkorn,* New York, 1987, p. 220 (illustrated in color).
P. McCorduck, "Science and Meanings in Art," *Whole Earth Review,* Summer 1987, p. 48.
J. L. Kirsch and R. A. Kirsch, "The Anatomy of Painting Style: Description with Computer Rules," *Leonardo,* vol. 21, no. 4, 1988, p. 441, fig. 5 (illustrated).
G. Nordland, *Richard Diebenkorn*, New York, 2001, p. 236 (illustrated in color).
J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Four, Catalogue Entries 3762-5197,* New Haven and London, 2016, p. 356, no. 4580 (illustrated in color).



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o◆ 27B

RICHARD DIEBENKORN (1922-1993)

Table and Folding Chair

signed with the artist's initials and dated 'RD 62' (lower left)
oil on canvas
28 ⅜ x 39 in. (72 x 99 cm.)
Painted in 1962.

$900,000-1,200,000

PROVENANCE

Poindexter Gallery, New York, 1964
Winthrop Knowlton, New York, 1964
Poindexter Gallery, New York, *circa* 1970
Private collection, 1974
Anon. sale; Sotheby's, New York, 06 May 1992, lot 10
Acquired at the above sale by the present owner

EXHIBITED

San Francisco, M.H. de Young Memorial Museum, *Richard Diebenkorn: Paintings, 1961-1963,* September-October 1963.
New York, Poindexter Gallery, *Richard Diebenkorn,* October-November 1963.
White Plains, Westchester Art Society, *Invited Artists Show,* January 1964.
New York, Staempfli Gallery, *Seven California Painters,* June-July 1964, n.p., no. 18.

LITERATURE

J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Three, Catalogue Entries 1535-3761,* New Haven and London, 2016, p. 524, no. 3253 (illustrated in color).



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○◆ 28B RICHARD DIEBENKORN (1922-1993)

Untitled

signed with the artist's initials and dated 'RD 91' (lower right)
acrylic, crayon, graphite and pasted paper on joined paper
37 ⅜ x 25 in. (94.9 x 63.5 cm.)
Executed in 1991.

$2,200,000-3,000,000

PROVENANCE

Knoedler & Company, New York, 1991
Acquired from the above by the present owner, 1991

EXHIBITED

New York, Knoedler & Company, *Richard Diebenkorn: New Work,* November 1991, pp. 3-4, no. 2 (illustrated in color).

LITERATURE

J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Four, Catalogue Entries 3762-5197,* New Haven and London, 2016, p. 413, no. 4723 (illustrated in color).



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○◆ 29B RICHARD DIEBENKORN (1922-1993)

Untitled

oil on canvas
14 x 10 ¼ in. (35.6 x 26 cm.)
Painted *circa* 1957-1962.

$400,000-600,000

PROVENANCE

Estate of the artist, 1993
Knoedler & Company, New York, 1994
Acquired from the above by the present owner, 1994

EXHIBITED

New York, Knoedler & Company, *Richard Diebenkorn: Small Format Oil on Canvas, Figures, Still Lifes and Landscapes,* November-December 1994, no. 31 (illustrated in color).

LITERATURE

J. Livingston and A. Liguori, eds., *Richard Diebenkorn, The Catalogue Raisonné: Volume Three, Catalogue Entries 1535-3761,* New Haven and London, 2016, p. 227, no. 2233 (illustrated in color).







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o◆ 30B

RICHARD DIEBENKORN (1922-1993)

Cityscape #3

signed with the artist's initials and dated 'RD 63' (lower left); signed again, alternately titled and dated twice '11-14-63 R. DIEBENKORN LANDSCAPE #2 - 1963' (on the reverse)
oil on canvas
47 x 50 ⅛ in. (119.4 x 127.3 cm.)
Painted in 1963.

$4,000,000-6,000,000

PROVENANCE

Joan and Richard McDonough, Berkeley, 1963
Artemis Greenberg Van Doren Gallery, New York, 2003
Acquired from the above by the present owner, 2003

EXHIBITED

San Francisco Museum of Art, *Eighty-Third Annual Exhibition of the San Francisco Art Institute,* April-May 1964.
Buffalo, Albright-Knox Gallery, *Richard Diebenkorn: Paintings and Drawings, 1943-1976,* November 1976-January 1977, pp. 35-36, 38 and 111, no. 51, fig. 62 (illustrated).
San Francisco, 871 Fine Arts, *The Triumph of the Figure in Bay Area Art: 1950-1965,* September-December 1987.
San Francisco Museum of Modern Art, *Richard Diebenkorn,* November 1992-January 1993, no. 73.

LITERATURE

T. St. John, "Diebenkorn: A Retrospective Exhibition," *Art Guild of the Oakland Museum Association,* September-October 1977, p. 3.
R. Orr, "At the Diebenkorn," *Oakland Tribune,* 18 October 1977.
C. Curtis, "Diebenkorn—Fields of Color," *Daily Californian,* 11 November 1977.
G. Nordland, *Richard Diebenkorn,* New York, 1987, pp. 104 and 113 (illustrated in color).
C. A. Jones, *Bay Area Figurative Art, 1950-1965,* exh. cat., San Francisco Museum of Modern Art, 1990, p. 65, fig. 3.35.
J. Arrouye, ed., *Cézanne, d'un siècle à l'autre*, Marseille, 2006, p. 195.
E. Acker, T. A. Burgard and S. Nash, *Richard Diebenkorn: The Berkeley Years, 1953-1966,* exh. cat., Fine Arts Museums of San Francisco, 2013, pp. 56-57, 74-75 and 173, pl. 100, fig. 52 (illustrated in color).
J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Three, Catalogue Entries 1535-3761,* New Haven and London, 2016, p. 577, no. 3374 (illustrated in color).



Previous spread: Present lot illustrated (detail).

Right: Richard Diebenkorn, *Cityscape #1*, 1963. San Francisco Museum of Modern Art. © The Richard Diebenkorn Foundation.



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o◆ 31B

RICHARD DIEBENKORN (1922-1993)

Untitled

gouache, charcoal and pasted paper on joined paper
33 ¾ x 23 in. (85.7 x 58.4 cm.)
Executed *circa* 1986.

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

PROVENANCE

Estate of the artist, 1993
Knoedler & Company, New York, 1994
Acquired from the above by the present owner, 1994

EXHIBITED

New York, Knoedler & Company, *Richard Diebenkorn: Ocean Park Paintings on Paper Never Before Exhibited,* February-March 1994, pp. 1-2, no. 1 (illustrated in color).

LITERATURE

A. Graham-Dixon, "New World View," *British Vogue,* September 1991, p. 258 (illustrated in color in the artist's home).
J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Four, Catalogue Entries 3762-5197,* New Haven and London, 2016, p. 377, no. 4612 (illustrated in color).







○◆ 32B RICHARD DIEBENKORN (1922-1993)

Sausalito

signed with the artist's initials and dated 'RD 49' (lower right); signed again 'DIEBENKORN' (on the reverse)
oil on canvas
45 ⅜ x 34 in. (115.2 x 86.3 cm.)
Painted in 1949.

$500,000-700,000

PROVENANCE

Joan and Richard McDonough, Berkeley, 1949
Greenberg Van Doren Gallery, New York, 2010
Acquired from the above by the present owner, 2010

EXHIBITED

San Francisco, Lucien Labaudt Gallery, *Paintings and Sculpture by Richard Diebenkorn and Hasel Smith,* March 1950.
San Francisco, John Berggruen Gallery; Los Angeles, James Corcoran Gallery, *Richard Diebenkorn: Early Abstract Works, 1948-1955,* March-April 1975.

LITERATURE

M. Wortz, "Richard Deibenkorn, 1948-1955," *ArtWeek*, 22 February 1975, p. 16.
G. Norland, *Richard Diebenkorn*, New York, 1987, p. 30 (illustrated).
J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Two, Catalogue Entries 1-1534,* New Haven and London, 2016, p. 212, no. 674 (illustrated in color).

Previous spread: Present lot illustrated (detail).




Armak


STONE FIGURE
SEATED, 240 B
14
14

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

33B

JEAN-MICHEL BASQUIAT (1960-1988)

Red Rabbit

signed, titled and dated '"RED RABBIT" Jean-Michel Basquiat 1982' (on the reverse)
acrylic and oilstick on canvas
64 x 69 in. (162.6 x 175.3 cm.)
Painted in 1982.

$5,000,000-7,000,000

PROVENANCE

Annina Nosei Gallery, New York
Private collection
Anon. sale; Sotheby's, New York, 11 November 1988, lot 390
Private collection
Anon. sale; Sotheby's, New York, 14 November 1991, lot 249
Private collection
Anon. sale; Sotheby's, New York, 4 May 1993, lot 260
Private collection, New York
Acquired from the above by the present owner

EXHIBITED

New York, Eykyn Maclean, *Isolated*, November-December 2017.

LITERATURE

Jean-Michel Basquiat, exh. cat., New York, Whitney Museum of American Art, 1992, p. 239 (studio view illustrated).
R. Marshall and J.-L. Prat, *Jean-Michel Basquiat*, Paris, Galerie Enrico Navarra, 1996, vol. 2, pp. 70-71, no. 6 (illustrated in color).
Jean-Michel Basquiat: oeuvres sur papier, exh. cat., Paris, Fondation Dina Vierny, 1997, p. 158 (studio view illustrated in color).
Jean-Michel Basquiat, exh. cat., Seoul, Gallery Hyundai, 1997, p. 110 (studio view illustrated in color).
E. Navarra, et al., *Jean-Michel Basquiat*, Paris and New York, 2000, vol. 2, pp. 114-115, no. 6 (illustrated in color).
Basquiat, exh. cat., Basel, Fondation Beyeler, 2010, pp. 34-35 (studio view illustrated in color).
Basquiat, exh. cat., Paris, Musée d'Art moderne de la Ville de Paris, 2011, pp. 38-39 (studio view illustrated in color).

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



Previous spread: Basquiat's studio in the basement of Annina Nosei Gallery on Prince Street, Soho, New York, 1982 (present lot illustrated). Photo: D. James Dee. Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2018.

Pablo Picasso, *Still life with bull's head*, 1958. Musée Picasso, Paris. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: © RMN-Grand Palais / Art Resource, New York.





A brilliant embodiment of the celebrated paintings that elevated him to worldwide fame, Jean-Michel Basquiat's *Red Rabbit* bristles with crackling electricity—a stand-out painting from the breakthrough year of 1982. With its literary and pictorial precedents ranging from Albrecht Dürer's majestic *Hare* to *Alice in Wonderland* and *Br'er Rabbit*, Basquiat's *Red Rabbit* displays his encyclopedic knowledge of art history coupled with unparalleled draftsmanship and raw, graffiti style. *Red Rabbit* belongs to the roster of heroes and icons that Basquiat painted in the basement of Annina Nosei's gallery in New York during the first half of 1982. Set within a sumptuous red background whose fiery hue ratchets up the frenetic energy of his depiction, Basquiat creates an archetypal portrayal of a symbolic creature. Its profile flattened and schematized akin to ancient cave painting or hieroglyphics, Basquiat presents a hybridized beast that bristles with anxiety—as if caught in the cross-hairs of a hunter's scope. The artist captures the animated physicality of this skittish animal, along with its honorable spirit, encircling the four-legged beast with his signature thatched halo that's rendered in rapid-dash strokes of white oilstick. Given that many of his paintings are in some way autobiographical, it likely that Basquiat intended *Red Rabbit* as a personal archetype. His unique status as an African-American artist working in the predominately white art world may have allowed him to identify with this noble, yet no less vulnerable, personification of the fabled rabbit.

Set within a lavishly-painted background of fiery red, Basquiat presents an heroic portrayal of a majestic, mythical creature. A torrent of idiosyncratic painterly marks is unleashed across a heavily worked surface, obsessively built up in considerable layers. The influences of Cy Twombly, Jean Dubuffet's *art brut*, and Basquiat's graffiti style are unified and given new direction—along with the lingering relics of Abstract Expressionism and other cultural and literary references—in this electrifying portrayal. Richly painted a deep red with underlying passages of bright turquoise, Basquiat depicts a monolithic rabbit. His portrayal is deliberately flattened into a schematic rendering reminiscent of children's drawings, ancient cave paintings and Egyptian hieroglyphics. The thatched white halo surrounding the body mimics the fuzzy rabbit's fur while the markings of its pelt are playfully portrayed in a series of gold and white circles. While its tall, pointed ears resemble a rabbit, the creature's wide flank and its slender front and hind legs simulate a deer's appearance, and its hollow eyes and slender jaw call to mind a jackal or wild dog. Indeed, this hybridized being takes on aspects of several different animals at once, not unlike the mythical sphinx or fairytale characters cloaked in disguise.

Across different cultures and throughout human history, the rabbit has symbolized cleverness and good luck. In the Western world, saying the animal's name three times at the first of the month is a common superstition that wards off evil, and carrying a rabbit's foot likewise protects against bad luck. The rabbit also represents hope and longevity in the Chinese zodiac (those born in the Year of the Rabbit possess an approachable, elegant manner). In Chinese legend, the moon goddess Chang'e kept a pet rabbit—the only creature deemed worthy of her noble beauty. In the wild, the rabbit uses its cunning and speed to escape its predators, and these physical attributes have gradually worked their way into popular culture over time. Its vulnerability in the face of larger and more powerful foes has led to its association with innocence, especially when associated with the Christian holiday of Easter. In Lewis Carroll's *Alice in Wonderland*, it is the white rabbit that leads Alice "down the rabbit hole" into Wonderland, and in Beatrix Potter's *The Tale of Peter Rabbit*, the bunny Peter narrowly escapes the clutches of Mr. McGregor by using its cunning and speed. In the 1960s, the white rabbit became associated with psychedelic drugs like LSD, which was immortalized in the Jefferson Airplane's song of the same name which was performed live at Woodstock in 1969.

Basquiat's burgeoning fame reached a fever pitch in 1982, the year that *Red Rabbit* was painted. Earlier that year, Basquiat moved into a large and rambling loft apartment in a seven-story building located at 101 Crosby Street. Having formerly painted in the basement





Right page: Jean-Michel Basquiat in his studio, New York, 1983. Photograph by © Roland Hagenberg.

Right: Jean-Michel Basquiat, *Untitled*, 1982. © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2018.

Below: Chaim Soutine, *Flayed Rabbit*, 1921. Barnes Foundation, Philadelphia. Photo: The Barnes Foundation, Philadelphia, Pennsylvania, USA / Bridgeman Images.

Below: Albrecht Duerer, *Hare*, 1502. Graphische Sammlung Albertina, Vienna. Photo: Erich Lessing / Art Resource, New York.

Right: Jean Dubuffet, *The Cow with the Subtle Nose*, 1954. Museum of Modern Art, New York. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

Right page: Present lot illustrated (detail).

of Annina Nosei's nearby gallery, the apartment on Crosby marked the first time that Basquiat occupied a space large enough to paint in. During this era, he created some of his most significant work. In the following months, Basquiat jet-setted around the world, appearing at major exhibitions, as each one seemed to lead toward the success of the next: Annina Nosei in New York, Gagosian in Los Angeles, Bischofberger in Zurich and the Galerie Delta in Rotterdam, as well as Achille Bonito Oliva's *Transavanguardia* show in Modena. That summer, he was the youngest artist exhibited at the prestigious *Documenta VII* in West Germany, where his work was shown alongside such veteran artists as Gerhard Richter and Joseph Beuys.

"Since childhood, Basquiat was an avid admirer of cartoons and comic books," Richard Marshall has written in the first complete survey of Basquiat's work, "and later he freely incorporated them into his paintings and drawings. ... his works contain hundreds of examples, such as comic books and cartoons" (R. D. Marshall, "Jean-Michel Basquiat and His Subjects," in J.-L. Prat, *Jean-Michel Basquiat*, Paris, Galerie Enrico Navarra, 1996, vol. 2, pp. 29-30). Especially as his work progressed, Basquiat frequently included direct references to cartoon characters such as Warner Brothers' "Porky Pig" and "Bugs Bunny," often scrawling the titles of vintage cartoons in stream-of-consciousness outpourings alongside caricatures of the characters themselves, such as "HAREDEVIL HARE;" "EASTER YEGGS;" "BUCCANEER BUNNY;" and "RACKATEER RABBIT." "Basquiat often deliberately sought out seemingly innocuous popular culture icons in order to expose their socio-political subtext," Marshall goes on to explain. "[He] sees in these popular cartoons and consumer items a deeper reflection of society's institutionalizations of racism, discrimination, and erroneous representations of good and evil" (R. D. Marshall, *Ibid.,* pp. 30-31).

"Since childhood, Basquiat was an avid admirer of cartoons and comic books, and later he freely incorporated them into his paintings and drawings. ... his works contain hundreds of examples, such as comic books and cartoons."

—Richard Marshall





Even at such a nascent stage in his painterly development, it's obvious that Basquiat was cognizant of his power as an exceedingly young African-American artist rapidly achieving wealth and fame in a predominately white art world, and his choice of subject matter reflects this burgeoning sense of self-awareness. In *Red Rabbit*, Basquiat knowingly invokes the complex legacy of Br'er Rabbit, a character popularized by the *Uncle Remus* stories first published in the late 19th Century. Br'er Rabbit is said to have passed down through oral storytelling among enslaved African-Americans living in the deep South. Many scholars have traced Br'er Rabbit to the "trickster" character—at times represented by a hare—in the folktales told orally across many regions of the African continent. Joel Chandler Harris launched the Br'er Rabbit character in his story "Tar-Baby" in 1879 when it was originally printed in *The Atlanta Constitution*, which was reprinted in the *Uncle Remus* stories for the next several decades. Basquiat was keenly aware of the incipient racism underlying such seemingly innocuous children's stories like those popularized in *Uncle Remus*. "The subject of racism is inherent and pervasive in the work of Basquiat," continues Marshall. "Basquiat saw a microcosm of the world's socio political situation mirrored in children's cartoons, and understood how cartoons...were exploited for political propaganda purposes...In addition to the works about his black heroes, Basquiat created numerous pieces related to slavery [and] the South" (R. D. Marshall, *Ibid.,* pp. 29-30; 39).

A feverish visual testament to the genius of this extraordinary young artist, who was not yet twenty-two years old when the work was created, *Red Rabbit* belongs to the significant series that ranks among the artist's most vital contributions to the history of art. The pantheon of heroes and martyrs that Basquiat established in this pivotal moment would sustain him for the duration of his magnificent—albeit tragically short—career. *Red Rabbit* is also highly personal, a deeply symbolic painting that cleverly references the artist's own status as both an outsider looking in, and a child prodigy, whose extraordinary knowledge of art history, literature and contemporary politics remains unparalleled to this day.







PROPERTY FROM A
DISTINGUISHED PRIVATE
COLLECTION

o◆ 34B

MARK ROTHKO (1903-1970)

No. 7 (Dark Over Light)

signed and dated 'MARK ROTHKO 1954' (on the reverse)
oil on canvas
90 ⅛ x 58 ⅝ in. (228.8 x 148.8 cm.)
Painted in 1954.

Estimate on Request

PROVENANCE

Sidney Janis Gallery, New York
Count Alessandro Panza di Biumo, Sr., Milan, 1961
His sale; Sotheby's, New York,02 May 1985, lot 56
Mr. and Mrs. Edward S. Pantzer, New York, 1985
Anon. sale; Christie's, New York, 18 November 1992, lot 43
Pace Gallery, New York, 1992
Jane and Terry Semel, Los Angeles, 1992
Anon. sale; Christie's, New York, 19 November 1998, lot 360
Private collection, Europe
Anon. sale; Christie's, New York, 13 November 2007, lot 36
Acquired at the above sale by the present owner

EXHIBITED

Houston, Contemporary Arts Museum, *Mark Rothko*, September-October 1957.
Venice, Palazzo Grassi, Centro Internazionale delle Arte e del Costume, *Arte e Contemplazione*, July-October 1961, no. 31 (illustrated in color).
Pinacoteca Provinciale di Bari; Milan, Palazzo Reale, *Aspetti dell'Informale*, January-March 1971, pp. 15 and 76, no. 90 (illustrated).
Kunsthaus Zürich; Berlin, Staatliche Museen Preussischer Kulturbesitz, Neue Nationalgalerie; Städtische Kunsthalle Düsseldorf; Rotterdam, Museum Boymans van Beuningen; London, Hayward Gallery; and Paris, Musée National d'Art Moderne, *Mark Rothko*, March 1971-May 1972, pp. 62-63, no. 36 (illustrated in color).

LITERATURE

W. Seitz, *Abstract Expressionist Painting in America*, Cambridge and London, 1983, p. 54, no. 225 (illustrated).
D. Anfam, *Mark Rothko: The Works on Canvas, Catalogue Raisonné*, New Haven, 1998, pp. 74-75 and 389, no. 506 (illustrated in color and installation view illustrated).
J. Baal-Teshuva, *Mark Rothko, 1903-1970: Pictures as Drama*, Cologne, 2003, p. 57 (illustrated in color).

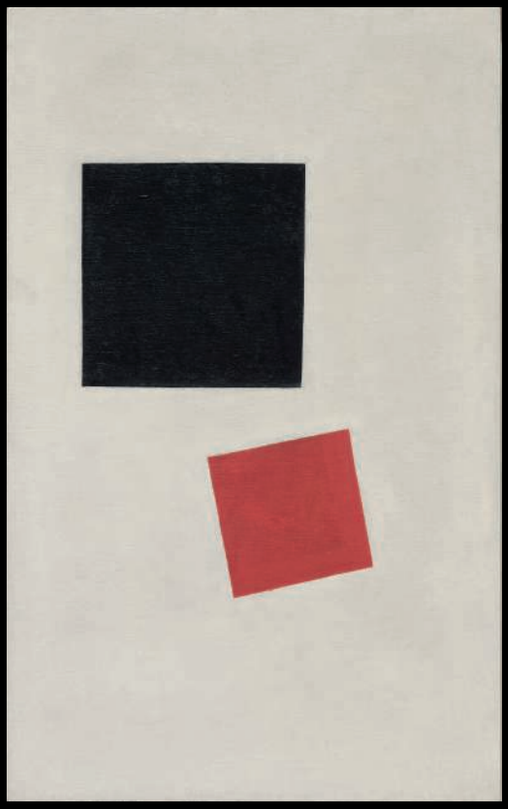
Previous spread: Present lot illustrated (detail).



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

Right below: Barnett Newman, *Onement I*, 1948. Museum of Modern Art, New York. © 2018 Barnett Newman Foundation / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Right page: Installation view, *Mark Rothko*, Contemporary Arts Museum, Houston, 1957. Photo: Maurice Miller, © CAMH. Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

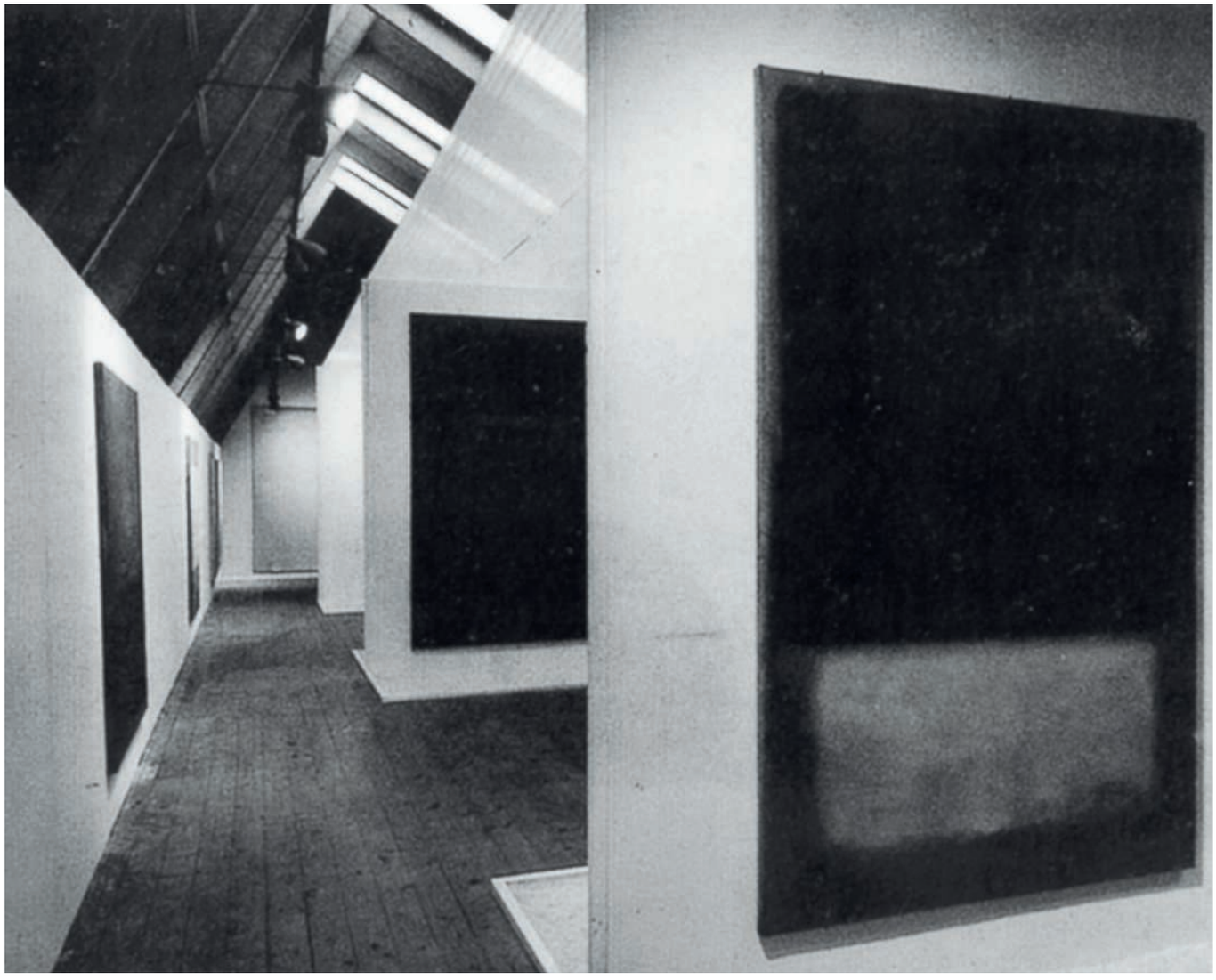


At nearly eight feet tall, *No. 7 (Dark Over Light)* belongs to a select group of canvases that were among the largest that Mark Rothko ever painted. Its grand scale is matched only by the emotional intensity of its painted surface, as a large passage of muted dusky hues tussles for supremacy with a smaller area of dappled whites, all the time corralled by active borders of dark red. Such a highly active painterly surface is a mark of Rothko's paintings from this important period, but it is the scale on which it has been executed in *No. 7 (Dark Over Light)* that makes this particular work one of the most extraordinary; its broad sweeps and feathered edges reveal the artist's ambition to create a pure and direct form of painting. Rothko's stated aim was to dissolve the traditional, and what he thought of as artificial boundaries, between paint and canvas, between painter and idea, and ultimately between the idea and the observer. To the artist, what the viewer saw was not a depiction of an experience, it was the experience, and to this end he championed what he considered to be the two fundamental elements of picture making—space and color—making these the sole protagonists of his aesthetic drama. Reaching its height in his iconic *Seagram Murals,* this painterly struggle dominated Rothko's work for a little over a decade, as in 1968, on the instructions of his doctors, he was forced to retreat into making smaller paintings, often no larger than 40 inches. As a result, works such *No. 7 (Dark Over Light)* represents the fullest and purest expression of Rothko's unique artistic vision, one whose visual and emotional power is present in abundance in this magisterial canvas.

Towering above the viewer, *No. 7 (Dark Over light)* presents an imposing façade of constantly shifting color. A substantial area of intense black pigment dominates the upper half of the canvas, vying for authority with a smaller lighter passage that occupies the lower third, leading the painting to be referenced in some literature (Seitz, 1983) as *White and Black on Red.* Superficially, these two areas appear to be the purveyor of dramatic opposites—dark versus light, large versus small—yet, afforded time and considered examination, the painterly surface reveals a richly varied expanse of color. Eschewing the tradition of laying down a neutral ground it appears that varying intensities of black, red, mottled whites, and warm taupe have been painted directly onto the raw canvas. Resulting from subsequent layers of thin washes of oil paint, the surface appears to be in a constant state of flux, the result of the constantly changing concentrations of color. This painting is notable for the intensity and purity of the large dark upper register that dominates the canvas. Many of Rothko's darker canvases are actually blends of dark browns, maroon, purples, even deep greens, but here, the force of the black in its purest form is striking.

And it's not just in these large areas of monochromatic color that Rothko focuses his attention. It is around the edges of the picture plane, or where the two large area of colors meet, that the artist's pigments engage in their fiercest tussle for supremacy. Where black meets red, largely clear delineations can be observed; only along the extreme upper edge do the pigments blend seamlessly together. In the lower register, the red appears more translucent, becoming a diaphanous veil that allows us to witness the earlier incarnations of Rothko's active surface, as the red dissolves out, as if consenting to the delicate shroud being lifted. It is here that the competing forces of his contrasting color fields came into direct contact with each other, and it is here that Rothko felt that his paintings truly reached the apex of their power, "colors push outward in all directions," he said or "contract and rush inward. Between these two poles you can find





everything I want to say" (M. Rothko, in conversation with A. Jensen, 17 June 1953, in J. E. B. Breslin, *Mark Rothko: A Biography,* Chicago, 1993, p. 301).

No. 7 (Dark Over Light) belongs to a small group of paintings that Rothko executed in the mid-1950s which feature large passages of predominately dark, moody color. Primarily, his paintings from this period are known for the triumphant schema of fiery reds, golden yellows and deep oranges. But in a handful of canvases he also introduced opposing hues, such as can be seen in the present work along with *Untitled (Violet, Black, Orange on Gray)*, 1953 (National Gallery of Art Washington), *No. 203 (Red, Orange, Tan and Purple)*, 1954 and *Untitled (Red, Black, White on Yellow),* 1955 (also in the collection of the National Gallery of Art, Washington, D.C.). These dark paintings reflected not so much a "darkening" of Rothko's mood as a deepening of feeling, as Rothko wrestled more profoundly with what he saw as humanity's essentially tragic nature and the wild Dionysian violence at life's heart—something which would increasingly preoccupy his painting practice through the rest of his life.

In addition to color, size was also an important factor in Rothko achieving the necessary emotional intensity that he desired. As he explained, "I paint very large pictures. I realize that historically the function of painting large pictures is painting something very grandiose and pompous. The reason I paint them, however—I think it applies to other painters I know—it is precisely because I want to be very intimate and human. To paint a small picture is to place yourself outside you experience, to look upon an experience as a stereopticon view or with a reducing glass. However, you paint the larger picture, you are in it. It isn't something you command" (M. Rothko quoted in quoted in J. Baal-Teshuva, *Mark Rothko 1903-1970: Pictures as Drama*, Cologne, 2003, p. 46).

Rothko understood totally the power of these monumental canvases, and for his 1957 exhibition at the Contemporary Arts Museum, Houston, he deliberately hung *No. 7 (Dark Over Light)* in the first room, to set the emotional tone for the entire show. "I also hang the largest pictures so that they must be first and encountered at close quarters," he said, "so that the first experience is to be within the picture" (M. Rothko, quoted by D. Anfam, *Mark Rothko. The Works on Canvas. Catalogue Raisonné*, Washington, D.C., 1998, p. 75). He continued, "Since my pictures are large, colorful and unframed, and since museum walls are usually immense and formidable, there is the danger that the pictures relate themselves as

"There is more power in telling little, than in telling all."

—Mark Rothko

Below: Joseph Mallord William Turner, *Death on a Pale Horse*, 1825-1830. Tate Gallery, London. Photo: Tate, London / Art Resource, New York.

Right: Edvard Munch, *The Vampire*, 1893. National Gallery, Oslo. Photo: Erich Lessing / Art Resource, New York.

Right page: Mark Rothko in his studio, 1961. Photo: Kate Rothko / Apic / Getty Images. Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

decorative areas to the walls. This would be a distortion of their meaning, since the pictures are intimate and intense, and are the opposite of what is decorative; and have been painted in a scale of normal living rather than an institutional scale. I have on occasion successfully dealt with this problem by trending to crowd the show rather than making it spare. By suturing the room with the feeling of the work, the walls are defeated and the poignancy of each single work had for me become more visible" (*Ibid.).*

Rothko's ultimate aim was to break down the traditional and long established barriers that existed in art. He wanted the viewers of his paintings to undergo an almost religious experience when stood before his canvases. In evolving this idea, he was profoundly influenced by Friedrich Nietzsche's *The Birth of Tragedy*. Rothko's abstract paintings play on the dualism inherent in human nature that Nietzsche had identified as composed of Apollonian and Dionysian forces. The Apollonian represents the force of becoming, of precise definition, of the sculptural arts and of universal order and the Dionysian represents an unstable and wild force, the musical arts, disintegration and chaos. The duality of *No. 7 (Dark Over Light)*—with its large yet intimate scale, and vast passage of black pigment superseding the smaller white area—echoes these hostilities. In painting the work's two main passages of color in opposing colors, they vie with one another for dominance, seeming to both emerge from and recede into the painting's more neutral background, evoking this perpetual struggle. As the eye responds to this shifting play of undefined form and color, the viewer's mind enacts an emotive drama, yet Rothko holds the whole together in a fragile balance using the red background's calm serenity. In this way, he counterpoints Apollonian order and refinement with the darker, more unstable Dionysian energy of the shimmering oblongs, creating an overwhelming sense of the sublime.

This had been a fight which has consumed Rothko for much of his career. His earliest art was motivated by a search for a vocabulary and to express what he called the "tragic and timeless" nature of the human condition. Finding ideas similar to his in the Greek tragedies, he

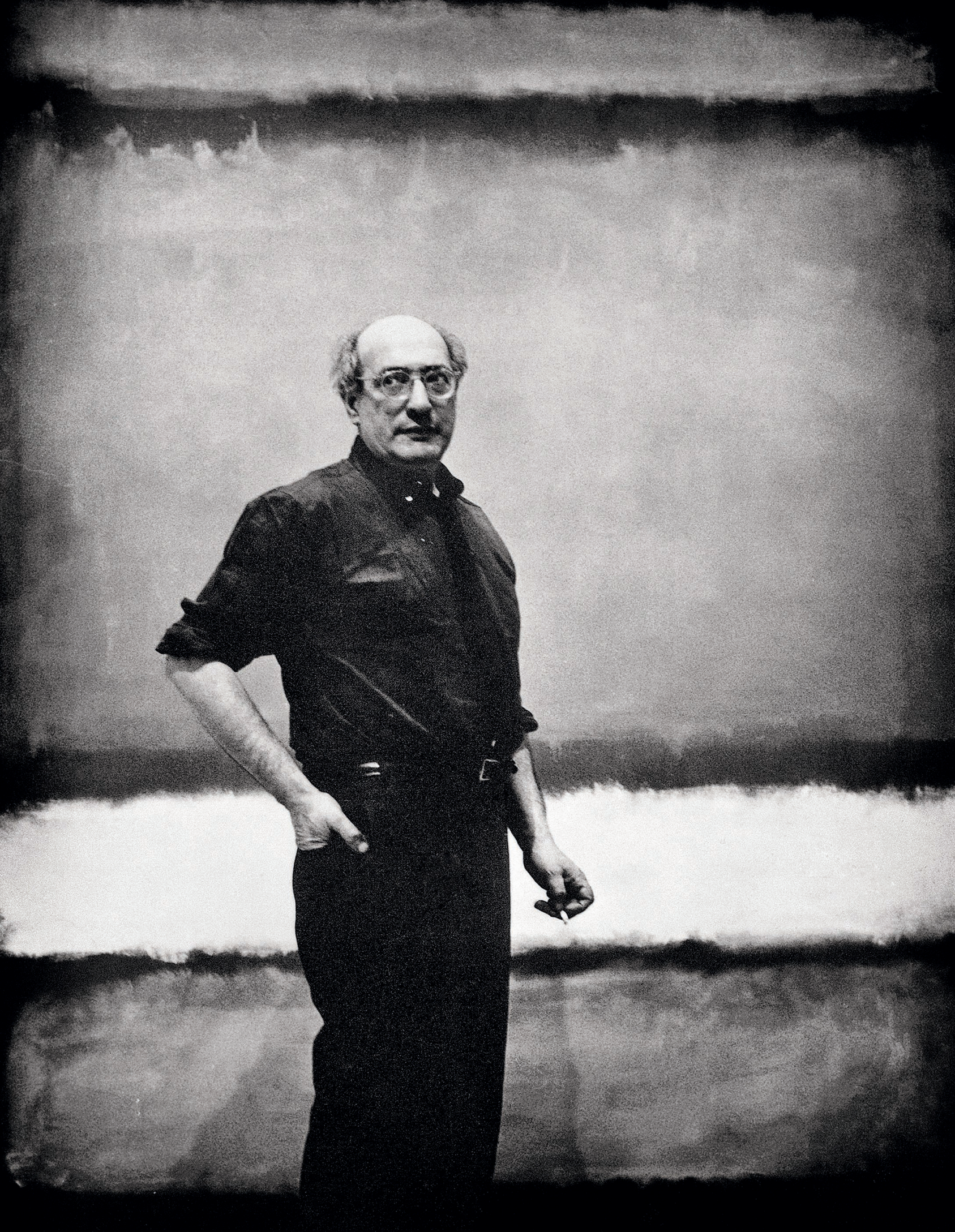




turned to the epic plays of Aeschylus and Euripides in the early forties, channeling these ancient characters and narratives into the Surrealist works that followed. Plumbing elements of Greco-Roman art with increasing infusions of Breton-like automatic écriture, the signs, symbols and ethereal hazes of these works hinted at the collective mysteries of existence, but remained rooted in the kind of figuration that characterized the material world. As a result, Rothko's works began to take on an abstract bent in 1946. He expunged representational elements for the irregular, amorphous washes of color in the *Multiforms*. In 1949, this tendency received ultimate clarification in the classic format that Rothko pursued in *Untitled (Dark over Light)*. Early on, the artist intuitively understood his direction; in a letter to the *New York Times* dated July 7, 1943 he wrote, "We favor the simple expression of complex thought. We are for the large shape because it has the impact of the unequivocal. We wish to reassert the picture plane. We are for flat forms because they destroy illusion and reveal truth" (M. Rothko, quoted in *Writings on Art*, New Haven, 2006, p. 36). Read in relation to *Untitled (Dark over Light)*, this statement seems perfectly pitched for the classic work that would ensue in Rothko's *oeuvre*.

No. 7 (Dark Over Light) was first acquired by Count Alessandro Panza di Biumo, Sr. in 1961. He was the son of the legendary Giuseppe Panza di Biumo, widely considered to be one of the most important collectors of Post-War American Art. His father began his collection in 1956, initially acquired works by European *Informel* artists such as Jean Fautrier and Antoni Tàpies, along with American Abstract Expressionists like Franz Kline and Mark Rothko. The collection eventually grew to include Minimalist works such as Robert Morris's plywood, fiberglass, and metal sculptures and Dan Flavin's fluorescent light "propositions." "At the beginning my aim was to collect 100 beautiful

> ***"I realize that historically the function of painting large pictures is painting something very grandiose and pompous. The reason I paint them, howeveris precisely because I want to be very intimate and human."***
>
> **—Mark Rothko**



Right: Clyfford Still, *1946-H (Indian Red and Black)*. 1946. Smithsonian American Art Museum, Washington, DC. © 2018 City & County of Denver, Courtesy Clyfford Still Museum / Artists Rights Society (ARS), New York. Photo: Smithsonian American Art Museum, Washington, DC / Art Resource, New York.

Right page: Mark Rothko, Untitled (Black, Red over Black on Red), 1964. Musee National d'Art Moderne, Centre Georges Pompidou, Paris. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Digital Image: © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, NY.



paintings, because there was enough space in my home to show them," Count [Guiseppe] Panza told *Daily Telegraph* of London in 2005. "Soon I had those 100 paintings, but I could not stop because my desire to have what I liked was too strong." "We can only feel the love, or else not feel it and reject the work," he added (G. Panza di Biumo, quoted by W. Grimes, "Giuseppe Panza di Biumo, Collector of Postwar American Art, Dies at 87," *New York Times,* May 1, 2010, via www.nytimes.com [accessed 4/3/2018]). Works from the elder Panza di Biumo's holdings later formed the basis for the collection of the Los Angeles Museum of Contemporary Art, and in the 1990s, the Solomon R. Guggenheim Museum filled a yawning gap in its holdings when it acquired, in a combined gift and purchase arrangement, more than 300 Minimalist sculptures and paintings from the collection.

Despite Rothko's grand ideas, he was also determined that his art should remain an intensely personal experience. In 1958 he wrote, "Some artists want to tell all like at a confessional. I as a craftsman prefer to tell little. My pictures are indeed facades (as they have been called)



...I do this only through shrewdness. There is more power in telling little than in telling all. Two things that painting is involved with: the uniqueness and clarity of the image and how much does one have to tell" (M. Rothko, quoted by D. Anfam, *Mark Rothko. The Works on Canvas. Catalogue Raisonné*, Washington, D.C., 1998, p. 75).

Conflicting the romanticism and heightened emotionalism of the rich and expansive verticality of his pigment rich passages of color, the dynamism of confrontation is all important in Rothko's work. Such dynamism is often defined and characterized by the nature of the shimmering edges of his colored forms and the 'personality' that they give to the work as a whole. "In a way my paintings are very exact" Rothko explained in 1958, "but in that exactitude there is a shimmer, a play...in weighing the edges to introduce a less rigorous, play element...The tragic notion of the image is always present in my mind when I paint and I know when it is achieved, but I couldn't point it out—show where it is illustrated. There are no skull and bones. I am an abstract painter." (Mark Rothko lecture given at the Pratt Institute, New York, 1958, *op. cit.*, p. 395).



PROPERTY OF A PRIVATE
AMERICAN COLLECTION

o 35B

FRANZ KLINE (1910-1962)

Third Avenue

signed and dated 'FRANZ KLINE '54' (on the reverse); titled '3rd AVENUE' (on the stretcher)
oil on canvas
38 x 25 in. (96.5 x 63.5 cm.)
Painted in 1954.

$3,000,000-5,000,000

PROVENANCE

Sidney Janis Gallery, New York
Abby and B.H. Friedman, New York
Anon. sale; Sotheby's, New York, 08 November 1989, lot 31
Private collection, Japan
Acquavella Contemporary Art, New York
Acquired from the above by the present owner, 1998

EXHIBITED

XXVIII Venice Biennale, June-October 1956, p. 43.
New York, Sidney Janis Gallery, *Franz Kline: Memorial Exhibition*, December 1963, n.p., no. 3 (illustrated).
Barcelona, Fundació Antoni Tàpies; London, Whitechapel Gallery; Madrid, Museo Nacional Centro de Arte Reina Sofía; Saarbrücken, Saarland Museum, *Franz Kline: Art and the Structure of Identity,* March 1994-February 1995, pp. 83 and 198, no. 24, (illustrated in color).

LITERATURE

S. Hunter, *Modern American Painting and Sculpture*, New York, 1959.
K. Kuh, *My Love Affair with Modern Art: Behind the Scenes with a Legendary Curator,* New York, 2006, p. 371.
W. Boyd, *Bamboo: Essays and Criticism*, New York, 2011, p. 316.
J. Wilmerding, "Channeling an Artist's Energy," *Wall Street Journal*, 31 January 2015.

"As a native New Yorker… two colors are worthy of art—black and white; all other colors are appropriate for illustrations."

—Robert Kostelanetz



Below: Caravaggio, *Calling of Saint Matthew*. S. Luigi dei Francesi, Rome. Photo: Scala / Art Resource, New York.

Below right: Aaron Siskind, *Lima 59 (Homage to Franz Kline)*, 1975. Courtesy the Aaron Siskind Foundation.

Right page: Present lot illustrated (detail).

Exhibited at the 1956 Venice Biennale, Franz Kline's *Third Avenue* belongs to a group of paintings that are among the most arresting and dynamic art created during the postwar period. With his unique artistic vocabulary, Kline's manifestation of pictorial form is comprised solely of black and white gestures rendered in a series of highly-charged marks that streak across the surface of the canvas. Though apparently reckless, each is in fact finely balanced and controlled. With his deep roots in the history of mark-making, Kline conveys a physical immediacy that is both individual and universal.

Dominated by its bold configuration of muscular brushwork, in *Third Avenue* Kline conjures up an overwhelming and visceral sense of power with minimal means. Vertical and horizontal of bands of pitch black pigment are balanced by passages of cool white. In parts of the canvas these form deep pools of black pigment from which no light escapes, in others they are layered tantalizingly over each other, leaving visible traces of their creation. The often-frenetic pace at which Kline worked can be seen in the drips and splatters that are visible along the lower edge, together with areas of original support that can still be seen. The year that *Third Avenue* was painted, the artist maintained a studio at 32 East 10th St., just a few blocks from 3rd Avenue itself. Thus, the overall feel of this painting is one of speed, movement and ceaseless energy—all hallmarks of the 'edges' of the city, depicting the squares, skeletal buildings, and the recently abandoned Third Avenue elevated railway, from which the painting takes its name.

Two years after it was painted, *Third Avenue* was shown at the American Pavilion during the 28th Venice Biennale. Under the theme 'American Artists Paint the City,' the exhibition was organized by the Art Institute of Chicago curator Katharine Kuh, and was intended as a celebration of Abstract Expressionism. Alongside work by artists such as Jackson Pollock and Willem de Kooning, Kuh exhibited a number of canvases by Franz Kline, including *Third Avenue*. In the catalogue essay to accompany the exhibition she wrote, "If American artists paint their cities abstractly, they may be recording quite realistically what they see, for the angularity, speed, and transparency of their surroundings often appear abstract when viewed out of context. Steel buildings under construction become skeletons to look through as glass windows turn into mirrors" (K. Kuh, quoted by M. C. Simpson, *"American Artists Paint the City*: Katharine Kuh the 1956 Venice Biennale, and New York's Place in the Cold War Art World," in *American Studies with American Studies International*, Vol. 48, no. 4, Winter 2007, p. 38). She went on to propose that Kline's exaggerated features "symbolize the whole city" and that his brushwork captured the "staccato excitement" of New York and this energy linked his work to the "vibrant rhythms" of "life in this teeming, swarming city" (*Ibid.*).

Kline would exhibit in Venice again in the next Biennale in 1960, and on this occasion critic Sidney Tillim wrote, "What matters is that the Americans have found less of an impediment between the impulse to make a sign and its plastic consequence that their European counterparts. This is especially evident at the Biennale in the work of Franz Kline, whom some Italians call the modern Caravaggio and who, observed away from the pressures of New York, appears a tower of stylistic authenticity" (S. Tillim, quoted by S. Foster, *Franz Kline: Art and Structure of Identity*, exh. cat., Fundació Antoni Tàpies, Barcelona, 1994, p. 181).





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—Sidney Tillim



Despite the associations with the metropolis drawn by the likes of Katharine Kuh, the artist himself stressed that his paintings were not landscapes, but were in fact the result of a much more organic creative process. "These are painting *experiences*," he said. "I don't decide in advance that I'm going to paint a definite experience, but in the act of painting, it becomes a genuine experience for me.... If you look at abstraction, you can imagine that it's a head, a bridge, almost anything—but it's not these things that get me started on a painting" (F. Kline in K. Kuh, 'Franz Kline,' *Franz Kline 1910-1962*, Milan, 2004, pp. 124-124). While they are historically considered a classic representation of Abstract Expressionism, and alongside Pollock's drips an exemplar of Harold Rosenberg's "action painting," Kline's black and white paintings possess an real sense of immediacy and of being in the present moment. One can easily conjure up an image of the artist "attacking" the surface with brushes dipped in black paint. Because his gesture can be traced with such clarity, one can almost literally trace the movements of his hand and arm, forcing seemingly spontaneous decisions directly onto the paper. Nevertheless, his working method belies this appearance of spontaneity; he often deliberated on making the crucial stroke or made revisions during multiple sittings.

Third Avenue was executed in 1954, during the period widely considered to be the height of the artist's mature style. The bold black lines define the complex spatial relationships, extending out across the surface of the picture plane to infiltrate every corner of the surface. The reductive tonal nature of the palette focuses attention on the act of mark making itself, as well as drawing attention to the nature of the medium as one well suited to the exploration of content, the observational and narrative. Kline's inventive power and commitment to the act of painting through which he composes contrasts, clashing planes, and fugitive markings are central to *Third Avenue*, resulting in a tensile, central event located somewhere between abstraction and figuration, where forces come into contact within a dramatic open field.





PROPERTY OF A
DISTINGUISHED PRIVATE
COLLECTOR

36B

CLYFFORD STILL (1904-1980)

PH-916 (1946-No. 1)

signed and dated "Clyfford Still 1947' (on the reverse)
oil on canvas
71 x 45 in. (180.3 x 114.3 cm.)
Painted in 1946-1947.

$15,000,000-20,000,000

PROVENANCE

Alfonso Ossorio, New York, acquired directly from the artist
Robert Elkon, New York, *circa* 1967
Acquired from the above by the present owner, 1978

EXHIBITED

San Francisco, California Palace of the Legion of Honor, *Clyfford Still Exhibition*, July-August 1947.
New York, Robert Elkon Gallery, *Twentieth-Century Masters*, October-November 1973.
New York, Robert Elkon Gallery, *Six American Painters*, October-November 1977 (illustrated in color; titled *White Flame*).
New York, Whitney Museum of American Art, *Abstract Expressionism: The Formative Years*, October-December 1978.
New York, Mary Boone Gallery, *Clyfford Still: Dark Hues/Close Values*, October-November 1990, n.p. (illustrated in color; titled *White Flame*).
Washington, D.C., Hirshhorn Museum and Sculpture Garden, *Clyfford Still: Paintings 1944-1960*, June-September 2001, pp. 54-54 and 160, no. 4 (illustrated in color).
Des Moines Art Center, on loan, June 2017-February 2018.

LITERATURE

F. du Plessix, "Ossorio the Magnificent," *Art in America*, vol. 55, no. 2, March-April 1967, p. 58 (installation view illustrated; titled *Quest*).
San Francisco Museum of Modern Art, *Clyfford Still*, 1976, p. 129, no. 12.
C. Ratcliff, "New York Letter," *Art International*, December 1977, p. 71 (illustrated; titled *White Flame*).
Clyfford Still, exh. cat., Metropolitan Museum of Art, New York, 1979, p. 208 (installation view illustrated).
R. Smith, "Combustible Paintings of a Brooding Legend," *New York Times*, 15 November 1990.
Clyfford Still: The Buffalo and San Francisco Collections, exh. cat., Kunsthalle Basel, 1992, p. 152, fig. 9 (installation view illustrated).
Alfonso Ossorio: Congregations, exh. cat., Parrish Art Museum, Southampton, 1997, pp. 23-24 (installation view illustrated).
D. Sobel and D. Anfam, *Clyfford Still: The Artist's Museum*, New York, 2012, p. 37, fig. 26 (installation view illustrated in color).
J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume One: Essays and References*, New Haven and London, 2016, p. 122, fig. 112 (installation view illustrated).



Previous spread: Present lot illustrated (detail).

Mark Rothko, *No. 10, Brown, Black, Sienna on Dark Wine*, 1963. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photo: Christopher Burke, New York / Art Resource, New York.





"I never wanted color to be pure color. I never wanted texture to be texture, or images to become shapes. I wanted them all to fuse into a living spirit."

—Clyfford Still

At over six feet tall, Clyfford Still's *PH-916 (1946-No. 1)* exudes the almost visceral sense of power and grandeur that can be found in all of the artist's great monumental canvases. Evoking the wild and mystical landscapes of his native Canada, Still's dramatic brushwork and dynamic use of color imbues the canvas with an untamable sense of drama. As an early example of his mature body of work, it is with canvases such as this that we first experience the shift away from his earlier totemic, almost surreal, quasi-figurative forms to the thickly encrusted canvases that would come to dominate his career. Painted in 1946, a year regarded by many scholars as a pivotal moment in his career, *PH-916 (1946-No. 1)* belongs to a body of work that is now regarded as amongst his most admired and accomplished.

The vast plains of thick impasto that adorn the surface of this magisterial canvas are interrupted only by a series of schisms which open up the dark surface to reveal discreet passages of bright. These studied—almost glowing—passages of color reveal the complex and multilayered process by which Still constructed his painted surface. Applied directly with a palette knife, great slabs of pigment were applied directly to the canvas, layer upon layer, with Still maneuvering the paint across large areas of the canvas like giant tectonic plates of color. Periodically these passages fracture, allowing the remnants of an earlier painterly layer to emerge like liquid magma. When they burst through, they puncture the monolithic, chromatically rich palette with bursts of warm reds and ochers, peaks of brilliant white, flashes of yellow, and even bursts of bright, verdant green (particularly along the upper and lower edges). The alternating passages of deep brown and black produces a series of shadow-like crevices, further adding to the topographical rendering of this rich and luxurious surface.

Just like shifting continental plates, the dramatic composition of Still's painted surface has evolved over time. An installation photograph from the artist's 1947 exhibition at the Legion of Honor in San Francisco (which featured this painting prominently), shows the light passage in the lower left corner of the canvas reaching much further up the canvas than it does now. At some point after the exhibition, the painting returned to the artist's studio for Still to refine the work still further. The corresponding 'wedge' located at the right-hand corner of the lower edge may have been lighter, and originally there was a small passage of bright pigment descending from the upper center edge which is no longer visible. The exact circumstances of when and why Still refined his canvas have not been recorded, but scholars have noted that during the late 1940s (when these changes were likely made), the artist was primarily concerned with tempering the soaring verticality of his canvases and pushing them towards all-consuming fields in which the 'living' elements become increasingly consumed with the crusted surface of pigment.

The soaring verticality of *PH-916 (1946-No. 1)* represents not only Still's upbringing on the vast Canadian Prairies of Alberta but also his increasing desire that his art should encompass the nature of the human spirit within a vast, seemingly infinite space. The looming jagged forms that stand proudly against a background seemingly void of representation are an early example of the stylistic devices that Still developed to express this increasing interest in the spiritual. But he was careful to point out that his work should be beyond any specific time or place, "I never wanted color to be pure color" he said of these works, "I never wanted texture to be texture, or images to become shapes. I wanted them all to fuse into a living spirit" (C. Still, quoted in *Clyfford Still*, exh. cat., New York, 1979, p. 11). The purpose of his art was ultimately aimed at nothing less than the uplifting, or even liberation, of man's inner being or soul from the limitations of the modern age. "I want the spectator to be reassured that something he values within himself has been touched and found a kind of correspondence. That being alive…is worth the labor," he said (C. Still, quoted in C. Still, J. Demetrion, D. Anfam, N. D. Benezra, B. Adams, et. al., *Clyfford Still Paintings 1944-60,* exh. cat., Hirshhorn Museum and Sculpture Garden, Washington, D. C., 2001, p. 42).

Still insisted that on every level his work dealt with the fundamental questions of what it was to be human. His birthplace had instilled in him a respect for the space and silence that was becoming increasingly hard to find in the industrial world. During the 1930s Still also spent time on the Colville Native American Indian Reservation where he helped to found the Nespelem Art Colony. He admired the Native Americans' ancient and mystical relationship with the land and this helped permeate his art with the highly-developed sense of spatial awareness that is unique to his canvasses. However, he resisted the urge to qualify his works as landscapes, he famously remarked, "the fact that I grew up on the prairies has nothing to do with my paintings, with what people think they find in them" because ultimately "I paint myself, not nature" (C. Still, *Paintings by Clyfford Still*, exh. cat., Buffalo, 1959, n.p.), Still's own self-image of his art and his life was that of an elemental and solitary journey through the landscape of nature. Indeed, he described the evolution of his mature style of painting in the mid-1940s and the freedom it ultimately gave him as, "a journey that one must make, walking straight and alone. No respite or short-cuts were permitted. And one's will had to hold against every challenge of triumph, or failure, or the praise of Vanity Fair. Until one had crossed the darkened and wasted valleys and come at last into clear air and could stand on a high and limitless plain. Imagination, no longer fettered by the laws of fear, became as one with Vision. And the Act, intrinsic and absolute, was its meaning, and the bearer of its passion" (*ibid.*)





Left page: Installation view, *Clyfford Still Exhibition*, California Palace of the Legion of Honor, San Francisco, 1947 (present lot illustrated in an earlier state). Photo: Courtesy of The Fine Arts Museum of San Francisco. Artwork: © 2018 City & County of Denver, Courtesy Clyfford Still Museum / Artists Rights Society (ARS), New York.

Below: Clyfford Still, *Untitled*, 1946. Metropolitan Museum of Art, New York. © 2018 City & County of Denver, Courtesy Clyfford Still Museum / Artists Rights Society (ARS), New York. Photo: © The Metropolitan Museum of Art / Art Resource, New York.

Left: Jackson Pollock, *Alchemy*, 1947. Peggy Guggenheim Foundation, Venice. © 2018 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Photo: HIP / Art Resource, New York

Painted in 1946-1947, this work dates from one of the most important periods of the artist's career. Earlier that year Peggy Guggenheim gave Still his first New York solo show at her famed Art of This Century Gallery, and it was here that Still found himself in the hallowed company of other famed artists of his general including Mark Rothko and Jackson Pollock. Another of Guggenheim's artist's

"I'm not interested in illustrating my time. A man's 'time' limits him, it does not truly liberate him. Our age—it is of science—of mechanism—of power and death. I see no virtue in adding to its mammoth arrogance the compliment of graphic homage."

—Clyfford Still

Robert Motherwell said of this exhibition "I had never heard of Still until he had his first show at Peggy Guggenheim's gallery. Still was the most original, a bolt of the blue." Pollock would add, "Clyfford Still makes the rest of us look academic" (R. Motherwell & J. Pollock, quoted in H. Sheets, "Clyfford Still, Unpacked," *Art in America,* via https://www.artinamericamagazine.com/news-features/magazines/clyfford-still-unpacked/ [accessed 2/12/2018]).

Perhaps buoyed by this reception Still painted over two dozen canvases in 1946, making it one of the most productive years of his career. Described by Dr. David Anfam, Senior Consulting Curator at the Clyfford Still Museum in Denver, as his *annus mirabilis,* many of these paintings are now regarded as exemplary examples of his *oeuvre,* and form part of the permanent collections of major museums including *Untitled* (The Metropolitan Museum of Art, New York), *1946-H (Indian Red and Black)* (Smithsonian American Art Museum, Washington, D.C.), and *PH-598* and *PH-945* (Clyfford Still Museum, Denver). It was during this period that his surreal, almost biomorphic tall and jagged forms finally began to disappear, and his thickly encrusted canvases began to come to the fore. "This was a tremendously fertile period in which his paintings gained new power through his use of intensely vibrant colors and greatly enlarged forms, and heavily encrusted (yet skillfully conceived) surfaces" (D. Sobel & D. Anfam, *Clyfford Still: The Artist's Museum,* 2012, p. 172).

Early in his career, Piet Mondrian had distilled the Dutch landscape down to its bare essence of a horizon punctuated by the vertical forms of trees, buildings and people, eventually resulting in his grids. Still has taken that same focus on the vertical as a sign of life and used it as the basis for his searing abstract expressions of humanity. While the horizon has long had associations with the epic, with the Romantic, with the precedent of, say, Caspar David Friedrich, it was Still's use of the upright form as a counterpoint to the surrender of lying down and adopting a horizontal position that marked out his works.





In *PH-916 (1946-No. 1)* the vertical shards of color recall the mountains, icebergs and figures that themselves added such a dynamic and empathic dimension to Friedrich's pictures, pulling in the viewer.

Still used these devices to evoke the spirit of humanity, of life. This was a universal, timeless, ancient theme that survived beyond the hurly burly of the 20th century, an age of technological advance and earth-shattering conflicts on a hitherto unimaginable scale. Against that backdrop, paintings such as this appear all the more pertinent: they offer visions of hope, timely yet timeless, lyrical expressions of survival against the odds in a modern age in which science and machines had managed to cause so much wanton destruction. The light flames speak of an energy that underpins our world. "I'm not interested in illustrating my time," Still protested. "A man's 'time' limits him, it does not *truly* liberate him. Our age—it is of science—of mechanism—of power and death. I see no virtue in adding to its mammoth arrogance the compliment of graphic homage" (C. Still, quoted in J.T. Demetrion, 'Introduction' in J. Demetrion (ed.), *Clyfford Still: Paintings 1944-1960*, exh. cat., Washington, D.C., 2001, p. 11). Taking those words into consideration, this painting can be seen as a riposte to mechanism and science alike.

Widely considered to be among the most powerful and influential of the American artists of the post-World War II generation, Still was the first artist to expand the traditional easel picture to proportions that would lead the way to the mural-sized canvases of his contemporaries. He was also the first to express what came to be understood as a signature style, executing vast, irregular fields of color using the brush and palette knife to cut and smear pigment in vertical striations that mimic natural forces cutting through landscape. As the art historian Barbara Rose wrote, "[Still creates] forms [that] seem gouged out of the palpable pigment with the elemental force of ice-age glaciers tearing out lakes and uprooting forests" (B. Rose, *American Art Since 1900*, New York, 1975, p. 166).

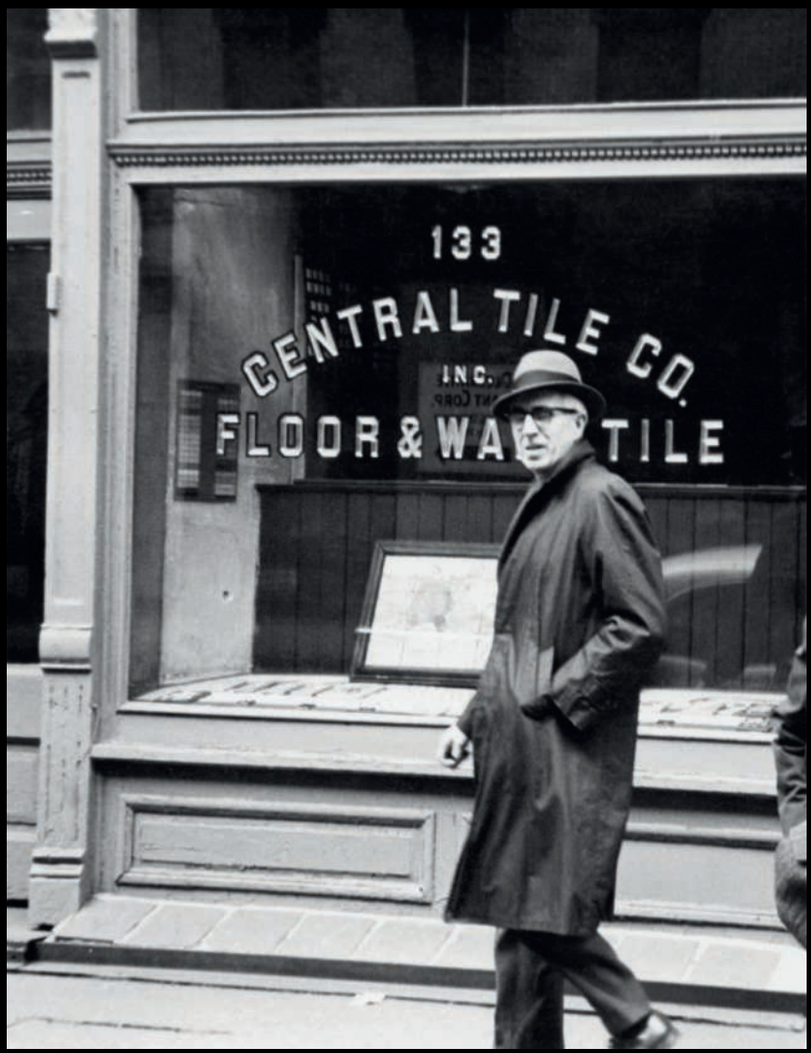
Yet his relationship with his contemporaries, and the wider commercial art world, was also a strained one. Perhaps more than any other artist, Still was reluctant to exhibit or sell any of his works. He only participated in a dozen or so solo exhibitions over a period of 45 years, and of these only five were at private galleries where patrons were able to buy the works. Still was well-known for his fiery rhetoric against galleries and dealers, referring to them as "characters who run those sordid 'gift-shoppes'... each gallery impresario performed his or her dutifully promoted role and the men they exploited were each in time brought to heel. It is a tale repeated with only slight variation in nearly every gallery, without honor, or courage, or evidence of shame" (C. Still quoted in *Clyfford Still*, New York, 1979, p.50).

It is perhaps for this reason that paintings of the size and caliber of *PH-916 (1946-No. 1)* rarely become available. The establishment of the Clyfford Still Museum and a study center dedicated to his work in Denver, Colorado

Left page: Alfonso Ossorio's home, 1967 (present lot illustrated). Photo: William Grigsby. Artwork: © 2018 City & County of Denver, Courtesy Clyfford Still Museum / Artists Rights Society (ARS), New York; © 2018 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.

Left: Paul Cezanne, *Rocks and Trees*, circa 1904. Barnes Foundation, Philadelphia. Photo: The Barnes Foundation, Philadelphia, Pennsylvania, USA / Bridgeman Images.

Below: Clyfford Still, New York, 1961. Photo: Fred W. McDarrah/Getty Images.



"This was a tremendously fertile period in which his paintings gained new power through his use of intensely vibrant colors and greatly enlarged forms, and heavily encrusted (yet skillfully conceived) surfaces."

—Dean Sobel & David Anfam







Left page: Present lot illustrated (detail).

Left: Piet Mondrian, *Composition with Trees 2*, 1912-1913. Haags Gemeentemuseum. © 2018 Mondrian / Holtzman Trust. Photo: Cameraphoto Arte, Venice / Art Resource, New York.

has led to a renewed interest in scholarship relating to the artist in recent years. In addition, the inclusion of a dozen of his paintings (including *PH-69*, also from 1946) in the seminal 2017 *Abstract Expressionism* exhibition organized by the Royal Academy of Arts in London (third only in number to works by Jackson Pollock and Mark Rothko), is a further indication not only of Still's central role in this important art movement, but also of his place in the wider art historical canon.

PH-916 (1946-No. 1) marks an important turning point in Clyfford Still's career. Its richly textured surface, disrupted by subterranean flashes of color is an early example of the unique, powerful and elemental style with which Still would forge his career. This work contains the seeds of many of the ideas that he would spend the next three decades exploring and refining. Evidence of the raw energy and excitement that engulfed his work from this period can be seen directly on the surface of the canvas, a physicality that was rare in work from this period and would remain unmatched until Jackson Pollock's emergence as the leader of the Abstract Expressionists a few years later. Using fully saturated close-valued hues, Still is able to both emphasize the flat surface of the picture plane and at the same time create an extraordinary light-infused field. The drama of light, texture, and color vie with the artist's muscular tactility, creating overwhelming optical and tactile sensations that literally draw the viewer in while dazzling and bewitching the senses.

"[Still creates] forms [that] seem gouged out of the palpable pigment with the elemental force of ice-age glaciers tearing out lakes and uprooting forests."

—Barbara Rose

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

○◆ 37B NICOLAS DE STAËL (1914-1955)

Nu Debout

stamped with the artist's signature 'Staël' (on the reverse)
oil on canvas
57 ½ x 35 ⅛ in. (146 x 89 cm.)
Painted in 1953.

$7,500,000-9,500,000

PROVENANCE

Jacques Dubourg, Paris
Private collection, Malakoff
Private collection, Paris
Barbara and Peter Nathan, Zürich, thence by descent
Collection ACCN, Zürich
Anon. sale; Artcurial, Paris, 03 June 2013, lot 26
Acquired at the above sale by the present owner

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London, Whitechapel Art Gallery, *Nicolas de Staël, 1914-1955*, May-June 1956, pp. 21 and 29, no. 32 (illustrated).
Bern, Kunsthalle Bern, *Nicolas de Staël*, 1957, n.p., no. 63 (illustrated).
Arles, Musée Réattu, *Nicolas de Staël 1914-1955*, June-September 1958, n.p., no. 39.
Hanover, Kestner-Gesellschaft; Hamburg, Kunstverein; Turin, Galleria Civica d'Arte Moderna, *Nicolas de Staël*, December 1959-June 1960, pp. 30 and 43, no. 56 (Hanover, illustrated); pp. 77 and 101, no. 71, pl. VI (Turin, illustrated in color).
Rotterdam, Museum Boymans-van Beuningen; Kunsthaus Zürich; Boston, Museum of Fine Arts; Art Institute of Chicago; New York, Solomon R. Guggenheim Museum, *de Staël*, May 1965-April 1966, p. 68, no. 64 (Zürich, illustrated); n.p., no. 51 (Boston, illustrated).
Paris, Galerie Jacques Dubourg, *Hommage à Nicolas de Staël*, May-June 1969, no. 14.
Saint-Paul, Fondation Maeght, *Exposition René Char*, April-June 1971, p. 46, no. 677 (illustrated in color).
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Zürich, Galerie Nathan, *Nicolas de Staël, Gemälde und Zeichnungen*, November 1976-February 1977, n.p., no. 13 (illustrated in color).
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Saint-Paul, Fondation Maeght, *Nicolas de Staël, Rétrospective de l'œuvre peint*, July-September 1991, pp. 110-111 and 200, no. 55 (illustrated in color).
Madrid, Museo Nacional Centro de Arte Reina Sofia, *Nicolas de Staël Retrospectiva*, October-December 1991, pp. 112-113 and 202, no. 55 (illustrated in color).
Tokyo, Tobu Museum of Art; Kamakura, Museum of Modern Art; Hiroshima, Museum of Art, *Nicolas de Staël*, June-October 1993, pp. 94-95, no. 32 (illustrated in color).
Schirn Kunsthalle Frankfurt, *Nicolas de Staël, Retrospektive*, September-November 1994, pp. 121 and 191, no. 85 (illustrated in color).
Martigny, Fondation Pierre Gianadda, *Nicolas de Staël*, May-November 1995, pp. 96-97, no. 36 (illustrated in color).
Oslo, Museum of Modern Art, Astrup Fearley, *A Precarious Balance*, January-March 1997.
Paris, Centre Georges Pompidou, *Nicolas de Staël,* March-June 2003, pp. 174 and 246, no. 159 (illustrated in color).
Kunsthalle Tübingen, *Die Kunst des Handelns: Meisterwerke des 14. bis 20. Jahrhunderts bei Fritz und Pether Nathan*, September 2005-January 2006, pp. 259 and 309, no. 183 (illustrated in color).

LITERATURE

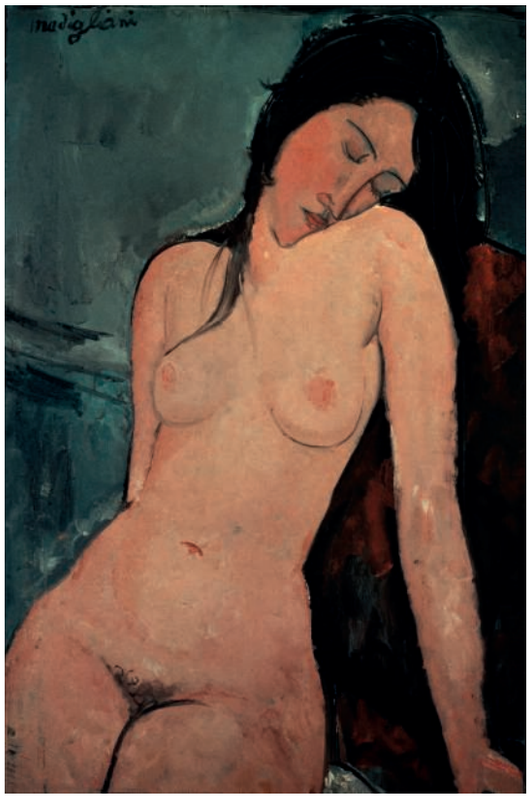
R. Barotte, "Les exposition: Au musée d'art moderne," *Plaisir de France*, no. 23, March 1956, p. 48, no. 209 (illustrated).
F. Bridel, "Le peintre Nicolas de Staël révélé au public suisse," *Tribune de Genève*, 21 October 1957, p. 1.
M. S. Dall'Oglio, "Mostre Torinesi: Nicolas de Staël," *Letteratura*, vol. 8, no. 43-45, January-June 1960, p. 318.
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R. van Gindertael, *Nicolas de Staël*, Paris, 1960, p. 8, pl. 8 (illustrated in color).
A. Martini, "Nicolas de Stael cinque anni dopo," *Arte Figurativa*, May-June 1960, pp. 38, no. 1 (illustrated).
D. Cooper, *Nicolas de Staël*, London, 1961, pp. 62, 70 and 105, pl. 45 (illustrated in color).
G. Kobke Sutton, "Nicolas de Staël," *Signum*, vol. 1, no. 3, 1961, p. 32, fig. 5 (illustrated).
R. Tassi, "'La maggior "chiarezza' di Nicolas de Staël," *Paragone*, vol. XVI, no. 189, November 1965, p. 63.
J. Guichard-Meili, *Nicolas de Staël: Paintings*, New York, 1966, n.p., no. 12 (illustrated in color).
J. Dubourg and F. de Staël, eds., *Nicolas de Staël, catalogue raisonné des peintures*, Paris, 1968, p. 294, no. 681 (illustrated).
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Staël, la figure à nu, 1951-1955, exh. cat., Antibes, Musée Picasso, 2014, p. 15 (illustrated in color).
Nicolas de Staël en Provence, exh. cat., Aix-en-Provence, Hôtel de Caumont Centre d'art, 2018, pp. 150-151 (illustrated in color).



Right: Amedeo Modigliani, *Seated Female Nude*, 1917. Photo: Album / Art Resource, New York.

Below: Gustav Klimt, *Mrs. Adele Bloch-Bauer II*, circa 1912. Photo: Erich Lessing / Art Resource, New York.

Right page: Present lot illustrated (detail).



"Throughout the period from the summer of 1952 to the spring of 1954 de Staël's development was rapid. His pictorial invention was harnessed to a great effort, and in everything he produced one feels the force of his originality and vitality."

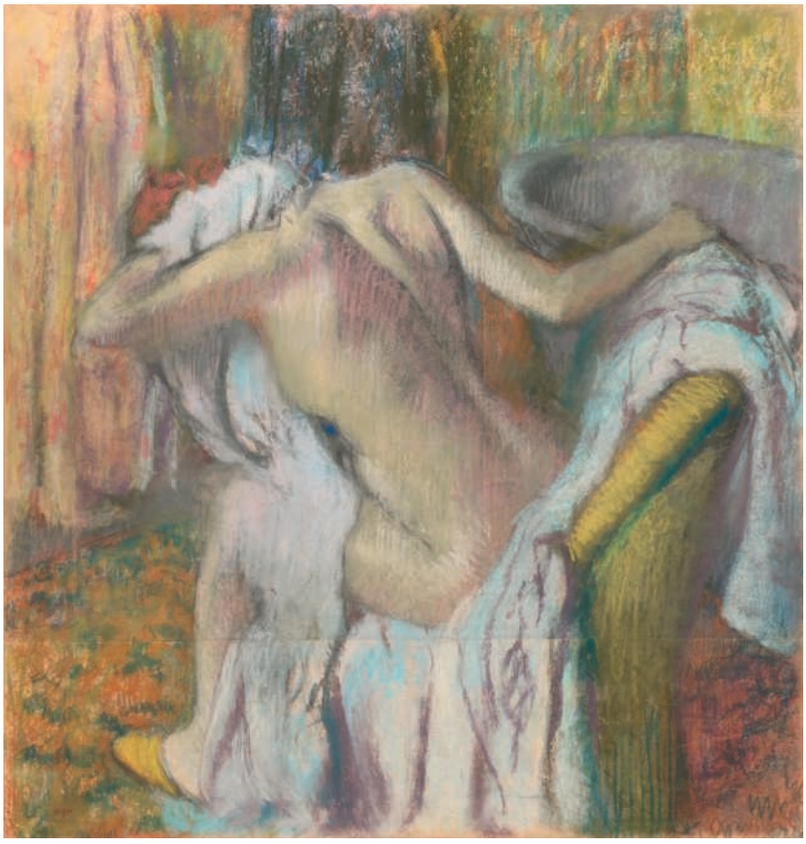
–Douglas Cooper

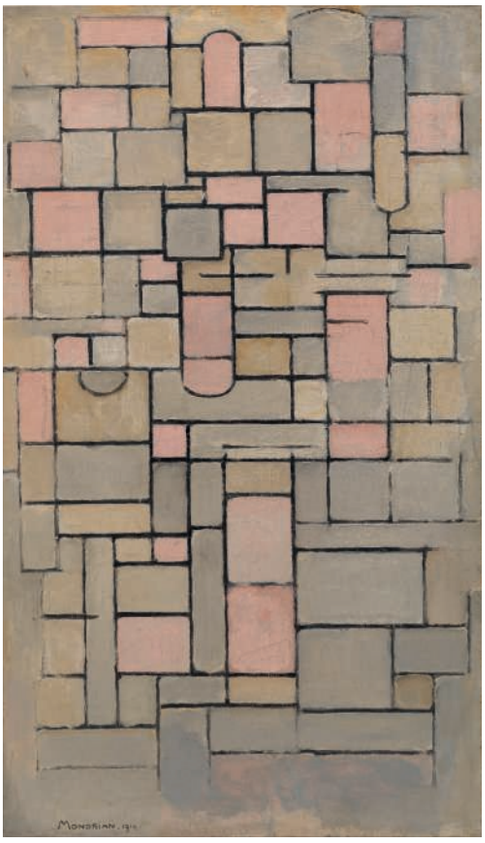
Painted in 1953, and included in a stellar range of international retrospective exhibitions over the following four decades, *Nu debout* is a seminal large-scale work that stands among Nicolas de Staël's greatest masterpieces. The painting displays de Staël's unmistakable blend of abstraction and figuration at its most lucid and assured, and also presents a rare engagement with that most storied of art-historical subjects: the standing nude. Against a background of abstract panels of colour – radiant sky blue, bars of black, a glow of sunlit yellow to the upper right – emerges a female figure. Her dark head rests on a raised left arm, while her right plunges down across her abdomen in a violent flurry of brushstrokes, ending in a dynamic flare of warm pink which seems to blaze from within her body. The space between her legs is a profundity of dark green and terracotta shadow; sparks of orange flash at her feet. This chromatic drama plays out against de Staël's famously subtle and nuanced tones of grey, which Pierre Lecuire once described as "Unique in refinement, in variety, unique of substance, of depth ... tactile, sensitive, ductile, very rare in poetic quality" (P. Lecuire, 'Voir Nicolas de Staël', Paris, 1953, quoted in *Nicolas de Staël*, exh. cat. Musée National d'Art Moderne, Centre Georges Pompidou, Paris, 1981, p. 16). De Staël's masterly approach to the picture plane encounters the heat of emotion. He is painting his lover, Jeanne Mathieu, whom he had met in July 1953, and who accompanied him on a summer tour of Italy: a liaison that led not just to the only large-scale nudes that de Staël ever painted, but also to the series of joyful, vivid Sicilian landscapes that are today celebrated as some of the outstanding achievements of his career. Bringing together personal passion and majestic painterly technique, Nu debout captures an artist at the height of his powers.

The works of 1953 represent the culmination of de Staël's artistic journey. Born in St Petersburg in 1914 to an aristocratic family and forced to flee Russia after the Bolshevik revolution, he had led an itinerant existence from a young age. Early travels encompassed Holland, where he discovered Vermeer, Hals and Rembrandt, and France, where he became aware of Cézanne, Matisse, Soutine and Braque – the latter of whom would later become a friend. By the time de Staël settled in Paris in 1938, he had received a thorough education in art history. Friendships with members of the Parisian avant-garde, including Sonia Delaunay, Le Corbusier and Jean Arp, encouraged his tendencies towards abstraction. Gradually he began to develop a singular technique of creating heavily built-up surfaces, often by applying oil paint with a palette knife. By the late 1940s he had consolidated his use of these thick planes and facets of color, which allowed him to reconcile his respect for European old masters with the progressive ideals of his generation. Having made the leap to totally abstract painting, he began to re-incorporate figuration into his works in the early 1950s, when his idiom reached a creative peak. With its lithe, sensuous nude and grid-like composition of surrounding hues, *Nu debout* is an eloquent









Left: Edgar Degas, *After the Bath, Woman drying herself,* circa 1890-1985. National Gallery, London. Photo: © National Gallery, London / Art Resource, New York.

Right: Piet Mondrian, *Composition 8,* 1914. Solomon R. Guggenheim Museum, New York. Photo: The Solomon R. Guggenheim Foundation / Art Resource, New York.

Right page: Nicolas de Staël in his studio, Paris, 1954. Photo © Ministère de la Culture - Médiathèque du Patrimoine, Dist. RMN-Grand Palais - © Denise Colomb © RMN-Grand Palais - Gestion droit d'auteur. Artwork: © 2018 Artists Rights Society (ARS), New York /ADAGP, Paris.

fusion of de Staël's abstract and figurative concerns. "I do not set up abstract painting in opposition to figurative," he once explained, "a painting should be both abstract and figurative: abstract to the extent that it is a flat surface, figurative to the extent that it is a representation of space" (N. de Staël, quoted in *Nicolas de Staël in America*, exh. cat. The Phillips Collection, Washington D.C., 1990, p. 22). Compositions, furthermore, had to make intuitive sense. "One moves from a line, from a delicate stroke, to a point, to a patch ... just as one moves from a twig to a trunk of a tree," he wrote in 1955. "But everything must hold together, everything must be in place" (N. de Staël, quoted in R. van Gindertaël, *Cimaise*, no. 7, June 1955, pp. 3-8). The rich interplay between *Nu debout*'s cool, lambent blues and grays and its volcanic flashes of red and orange is a virtuoso demonstration of this balanced approach, creating a luminous harmony of form and color.

Nu debout is no mere exercise in formal poise, however. Even more remarkable is its intense charge of personal feeling, and its part in an important episode of de Staël's life. After a trip to New York in early 1953, where his first major American exhibition was both a critical and financial triumph, de Staël was invited to return to Provence by his friend René Char. Char introduced him to the Mathieu family, who lived at Les Camphoux, a large farming property southwest of Lagnes. For Char, a Symbolist poet and a key figure in the artistic community of postwar France, the young Jeanne Mathieu was a beguiling muse. He had immortalised her in his 1949 poem 'Anoukis et plus tard Jeanne,' exclaiming that "neither the weather, nor the beauty, nor the chance that unbridles the heart could be measured with you" (R. Char, 'Anoukis et Plus Tard Jeanne' *Les Matineaux*, Paris, 1987, p. 60). De Staël was just as taken: in a letter of July 1953, he wrote from Lagnes that "Jeanne has come to us with harmonious qualities of such vigor that we are still dazzled. What a girl, the earth trembling with excitement, what a unique rhythm in the sovereign order" (N. de Staël, letter to René Char, 20 July 1953). It seems almost as if he found those qualities he strove for in his painting – harmony, vigor, radiance, rhythm – in the very being of Jeanne, with whom he soon began an affair. In August, along with Ciska Grillet, another associate of Char's, de Staël and Jeanne embarked on their tour of Italy. On his return to Provence, de Staël painted several large-scale nudes of his paramour, as well as the brilliant Sicilian canvases. Shortly afterwards he purchased a château in Ménerbes, where he installed his family, and finished the year with a flurry of artistic activity.

In all the greatest of the 1953 paintings there is an extraordinary quality of light: the Mediterranean sun of Provence, the raw, bright heat of Sicily, and, in *Nu debout*, the aching clarity of love and longing. De Staël builds his composition on contrasts. Color dances with color, and weightless light glimmers almost impossibly from the

"Jeanne has come to us with harmonious qualities of such vigour that we are still dazzled. What a girl, the earth trembling with excitement, what a unique rhythm in the sovereign order."

–Nicolas de Staël

heavy layers of paint, whose thickness both competes with and emphasizes the brilliance of the pictorial surface. Scintillating haloes flicker round each swathe of pigment. The limpid blues and soft grays carry a dawn-like luminosity against the primal fire of the pinks and reds. It is as if de Staël is trying to contain Jeanne, to hold her, within his panels of sun and sky. Ultimately, however, she is a vaporous figure: as spectral as she is statuesque, she threatens to disappear into the haze like a fading fresco. Beyond de Staël's analytical, organized command of surface and depth, these relationships and contrasts speak a poignant emotional truth. His affair with Jeanne, who was married to another man, was not to last. For the first time, de Staël's biographers say, he loved more than he was loved. In September 1954, he left his family to move to Antibes, close to Jeanne's home in Nice, where he lived alone until his tragic death in March 1955. *Nu debout*'s evanescence perfectly captures the sense of a love, once held, softly slipping away: it is both vitally beautiful and shot through with a wistful tint of melancholy. Jeanne, bright, captivating and ungraspable in gray, presents a superb distillation of the subtlety and power that de Staël had achieved in his unique artistic language. Light, space, color, and human feeling are fused in one dazzling vision. "From one grey to another," Lecuire said of de Staël, "he is master of all differences, of all relations. If painting is above all the expression of the relations of the nature of things, with his prodigious greys, is he not very close to one of the supreme aims of painting?" (P. Lecuire, 'Voir Nicolas de Staël', Paris, 1953, quoted in *Nicolas de Staël*, exh. cat. Musée National d'Art Moderne, Centre Georges Pompidou, Paris, 1981, p. 16).

"One moves from a line, from a delicate stroke, to a point, to a patch ... just as one moves from a twig to a trunk of a tree. But everything must hold together, everything must be in place."

–Nicolas de Staël



38B

YVES KLEIN (1928-1962)

Anthropométrie sans titre, (ANT 49)

signed and dated 'Yves Klein 1960' (lower right)
dry pigment and synthetic resin on paper laid down on canvas
42 ⅞ x 25 ⅝ in. (108.9 x 65 cm.)
Executed in 1960.

$3,500,000-4,500,000

PROVENANCE

Galerie Karl Flinker, Paris
Private collection, Paris, 1974
Anon. sale; Sotheby's, London, 07 February 2007, lot 14
Siegfried and Sissy Loch, Berlin
Their sale; Christie's, London, 27 June 2012, lot 10
Private collection, Europe
Anon. sale; Christie's, New York, 13 May 2014, lot 24
Acquired at the above sale by the present owner

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"It was the block of the body itself, that is to say the trunk and part of the thighs that fascinated me. The hands, the arms, the head, the legs were of no importance. Only the body is alive, all-powerful and non-thinking."

—Yves Klein



Yves Klein during the filming of the BBC documentary *The Heartbeat of France*, Charles Wilp's studio, Dusseldorf, February 1961. Copyright Charles Wilp / BPK, Berlin


Yves Klein
1960







Above left: Yves Klein and model making *Anthropométries (ANT 15)* in his studio, Paris, 1960. Photo: Shunk-Kender © J. Paul Getty Trust,. Getty Research Institute, Los Angeles (2014.R/20). Artwork: © Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris, 2018.

Above center: Yves Klein instructs his model, Paris, 1960. Photo: Shunk-Kender © J. Paul Getty Trust,. Getty Research Institute, Los Angeles (2014.R/20). Artwork: © Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris, 2018.

Above right: Yves Klein creating an *Anthropométries* at 14 rue Campagne-Premiere, Paris, 1960. Photo: Shunk-Kender © J. Paul Getty Trust,. Getty Research Institute, Los Angeles (2014.R/20).Artwork: © Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris, 2018.

Right: Lucio Fontana, *Concetto spaziale - Attese*, 1961. © 2018 Artists Rights Society (ARS), New York / SIAE, Rome. Photo: Mondadori Portfolio / Electa / Giuseppe Schiavanitto / Bridgeman Images.

Rendered in his proprietary International Klein Blue, Yves Klein's *Anthropométrie sans titre (ANT 49)* is an early example of the artist's sensuous rendering of the female form. A rare case of Klein's work which is signed by the artist on the front of the sheet, the soft contours of the woman's body are accentuated by the vibrancy of the deep blue pigment. Combining aspects of figurative painting, abstraction and performance, Klein's *Anthropométries* are the result of the artist's desire to incorporate the spiritual, dynamic and visceral nature of the human body into the surface of his paintings.

Unlike traditional figurative paintings in which models are used as subjects, in his paintings Klein incorporated his models as an intrinsic part of the creative process. The models applied the IKB pigment directly onto their bodies and would then embrace a cylindrical bolster covered with the artist's chosen support. In this way, the models became what he described as 'human brushes,' with the pigment picking up the various anomalies of human body which were then transferred directly to the surface of the work. Thus, works such as *Anthropométrie sans titre (ANT 49)* become an intensely personal, yet highly abstracted depiction of the human body; we see everything, yet conversely at the same time, we see nothing but the essential nature of the human spirit.

In choosing to focus on the core of the body, Klein has deliberately chosen to convey its physical strength. It was here that the artist felt the essence of human nature could be found, where the immaterial energy of human life is generated beyond our conscious control. "It was the block of the body itself," Klein said at the time, "that is to say the trunk and part of the thighs that fascinated me. The hands, the arms, the head, the legs were of no importance. Only the body is alive, all-powerful and non-thinking. The head, the arms, the hands are only intellectual articulations around the bulk of flesh that is the body! The heart beats without thought on our part; the mind cannot stop it. Digestion works without our intervention, be it emotional or intellectual. We breathe without reflection. True, the whole body is made of flesh, but the essential mass is the trunk and the thighs. It is there that we find the real universe, hidden by the universe of our limited perception" (Y. Klein, *Overcoming the Problems of Art: The Writings of Yves Klein*, Spring Publishing, 2007, p. 186).

Yves Klein paintings of the human body are part of an art historical continuum which celebrated the female form. Traditionally, the reclining nude has been one of the most recognizable subjects, but beginning in the 20th century artists have been seeking to make this traditional subject more contemporary and relevant. *Blue Nude II,* Henri Matisse's 1952 cut out radically reexamined the nature of the female form and just under a decade later, Klein further advanced the genre with his *Anthropométries*. Rather than mere depictions of the female form, the artist saw his paintings as energized marks of the 'moment states of the flesh,' seeing in them a direct connection with his other great passion, judo. Imprints of the body left on the mat while practicing judo provided a deep inspiration for Klein and often were featured in the films he made and other of his works long before this series came into being. These residual marks symbolized the body as a physical and spiritual center of energy and its inherent power.

Anthropométrie sans titre (ANT 49) brings together many of the theories and ideas that Klein was working with during this pivotal period. The deep, vibrant blue pigment was part of his investigations into the immaterial and the



infinite which began in earnest with his *Monochromes.* With these expanses of high keyed, intense blues Klein represented what he believed was the spiritual realms of the sublime. Developed towards the end of the 1950s, Klein professed to believe that the color possessed unique, almost supernatural, properties. "What is blue," he asked, discussing the unique power of this particular color. "Blue is obscurity becoming visible. ...Blue has no dimensions. It is beyond dimensions" (Y. Klein, *Overcoming the Problems of Art: The Writings of Yves Klein*, Spring Publishing, 2007, p. 40). In parallel to these explorations, the artist began to introduce an aspect of performance into his creative process. Accompanied by a small orchestra, and watched by an audience of elegantly attired guests, Klein invited female models into the Galerie Internationale d'Art Contemporain, they covered themselves in Yves Klein's IKB pigment and they applied their bodies onto the surface of a canvas which was laid on the floor and fixed on the wall. "That way my hands stayed clean, he stated, "and I no longer dirtied myself with paint, not even the tips of my fingers. The work completed itself there in front of me, with the absolute collaboration of the models, and I was in a position to show myself worthy of it by welcoming the work into the tangible world in a fitting manner wearing a tuxedo" (Y. Klein, *Overcoming the Problems of Art: The Writings of Yves Klein*, Spring Publishing, 2007, p. 188).

Unlike traditional depictions of the human body, Klein was not concerned with the outer appearance in terms of its contours or pictorial resemblance, instead he was intent on capturing the body's living energy. As he would later confirm with his *Fire* paintings, he wanted to convey a sense of the presence of absence in his work. "The shape of the body, its lines, its colors between life and death are of no interest to me. It is the emotional atmosphere that I value" (Y. Klein, *Overcoming the Problems of Art: The Writings of Yves Klein*, Spring Publishing, 2007, p. 186).



Below: Yves Klein in his studio 14 rue Campagne-Premiere, realizing a fire painting, 1960 (present lot illustrated). Photo: Jacques Fleurant. Artwork: © Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris, 2018.

o 39B

FRANK STELLA (B. 1936)

Lettre sur les sourds et muets I

signed and inscribed 'F. Stella '75' (on the stretcher)
synthetic polymer paint on canvas
141 x 141 in. (358.1 x 358.1 cm.)
Painted in 1974.

$5,000,000-7,000,000

PROVENANCE

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

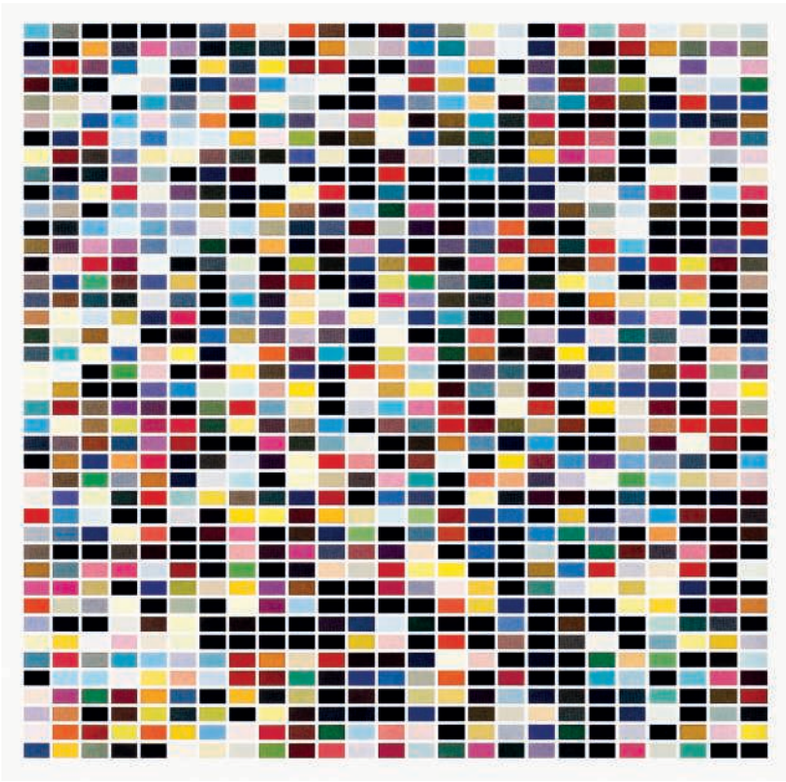
EXHIBITED

Madrid, Museo Nacional Centro de Arte Reina Sofía; Munich, Haus der Kunst, *Frank Stella*, September 1995-April 1996.
Paris, Kamel Mennour, *Cholet-New York. François Morellet with Ellsworth Kelly, Sol LeWitt, Fred Sandback & Frank Stella,* April-June 2017.









Above: Gerhard Richter, *1025 Farben*, 1974, Louisiana Museum of Modern Art, Humlebæk. © 2018 Gerhard Richter (0092).

Below left: Jasper Johns, *Target*, 1961. Art Institute of Chicago. © 2018 Jasper Johns / Licensed by VAGA, New York, NY. Photo: The Art Institute of Chicago / Art Resource, New York.

Below right: Ellsworth Kelly, *Spectrum, IV*, 1967. Museum of Modern Art, New York. © Ellsworth Kelly Foundation, Courtesy Matthew Marks Gallery. Photo: © The Museum of Modern Art/ Licensed by SCALA / Art Resource, New York.

Right page: Hollis Frampton, *#9*, 1958-1962. Addison Gallery of American Art, Phillips Academy, Andover. Photograph by Hollis Frampton. Artwork in photo: © 2018 Frank Stella / Artists Rights Society (ARS), New York. Photo: Addison Gallery of American Art, Phillips Academy, Andover, MA / Art Resource, New York.

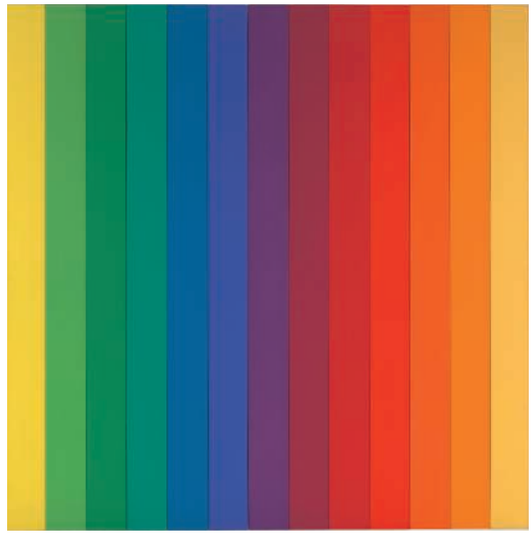
Frank Stella's monumental *Lettre sur les sourds et muets I* belongs to the artist's celebrated *Diderot* series, a group of paintings which built on his iconic *Concentric Square* format that the artist initiated in 1962. Taking a brief hiatus from these groundbreaking geometric compositions in the late '60s, the following decade Stella would return to them triumphantly with works such as the present example, increasing their scale and the complexity of coloration. Here, Stella alternates between bands of gray, lightening as they approach the center and a rich chromatic scale, which transitions from reds, to yellow, to greens and finally dark blue. The painting's simultaneous formal cohesion and discordant color combinations create a precisely wrought tension within the painting, an effect Stella often strives for in his pictures. Representative of the artist's famous liking for measured logic, *Lettre sur les sourds et muets I* epitomizes the artist's '70s output and the very best of his *Concentric Square* paintings more broadly.

Bordered with black similar to the ones found on Stella's foundational *Black Paintings*, the present canvas simultaneously recalls the artist's earlier work while presaging future developments. Before the *Concentric Square* series, Stella's pictures were purely monochromatic, in congruence with the Minimalists with whom he was sometimes grouped. Ushering in a new era in his work, Stella arrived at color with the first *Concentric Square* paintings, never to make a monochrome painting again. Nevertheless, the concentric shapes and meticulously ordered compositions would remain until the '80s, when Stella's work shifted into a much more lyrical mode of abstraction. The present painting possesses a much more daring color program than those earlier paintings while retaining their essential structure and compositional framework.

Indeed, *Lettre sur les sourds et muets I* boasts a highly complex color palette while also remaining highly legible and, as with all of Stella's work, adamant in its visual logic. Black and deep burgundy red constitute the two outer rings, giving way to oranges and dark grays followed by bright yellows and light grays and finally a progression of aquatic green, blue and white bands. A black square lies at the center, unifying the outermost band with the innermost point and creating a push-pull effect between the grayscale bands and the colored ones. The two scales jostle for visual primacy while bouncing off one another like two dancers in lockstep. Having already executed *Concentric Square*s in all grayscale and all chromatic scale, the *Diderot* paintings represent a joining of these two motifs for Stella and a culmination of an iconic series.

Discussing this series in the context of his '70s output more generally, Stella says, "The effect of doing [the Diderot paintings] 'by the numbers,' so to say, gave me a kind of guide in my work as a whole... The *Concentric Square*s created a pretty high, pretty tough pictorial standard. Their simple, rather humbling effect—almost a numbing power—became a sort of 'control' against which my increasing tendency in the seventies to be extravagant could be measured" (F. Stella, quoted in





W. Rubin and F. Stella (eds.), *Frank Stella, 1970-1987*, exh. cat., Museum of Modern Art, New York, 1988. p. 48). Stella, evidently, viewed the series as an anchor for his more experimental '70s paintings, like the *Polish Village* works. The consistency of the *Diderot* pictures gave Stella the opportunity to once again explore color within a consistent and effective compositional framework.

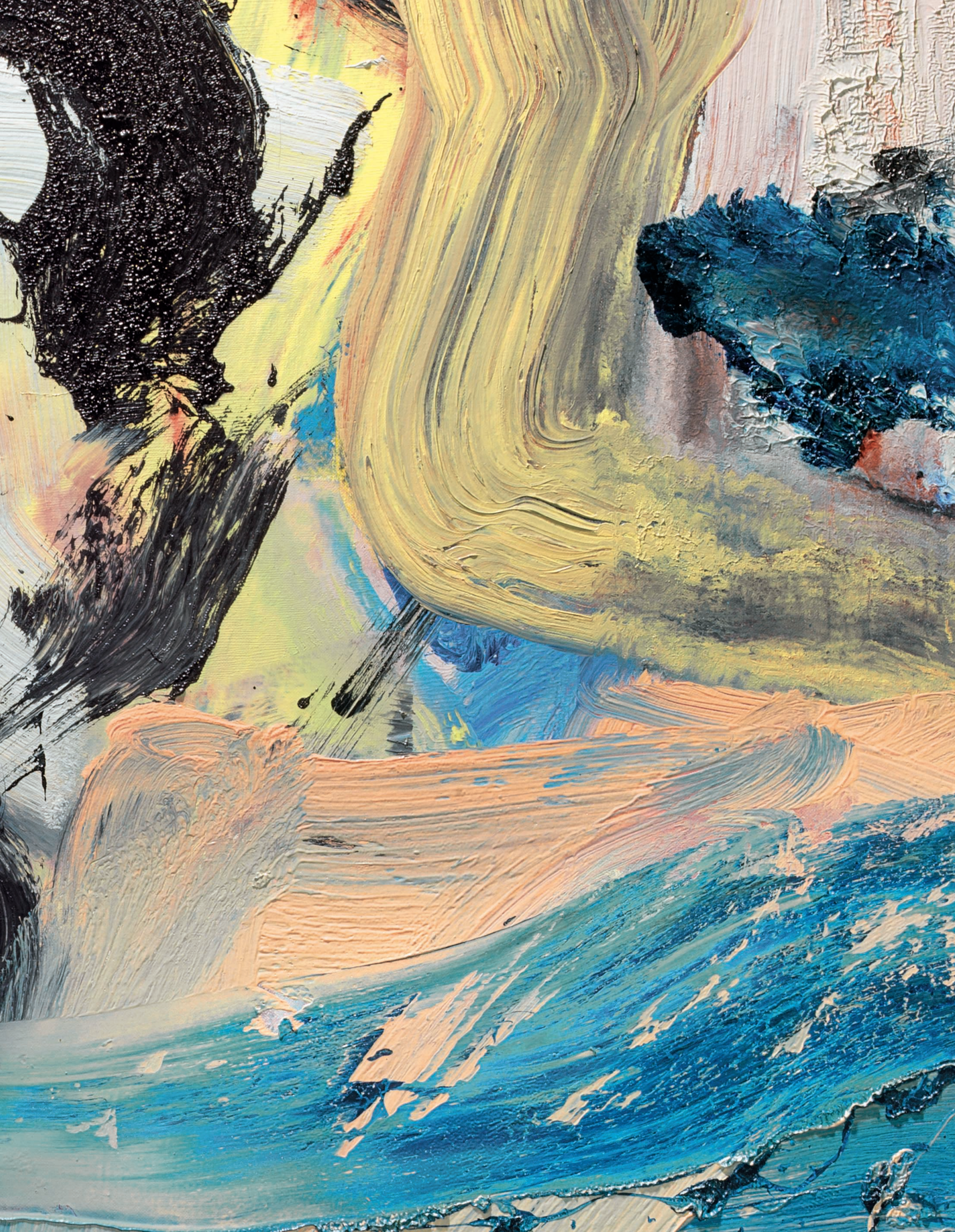
The *Diderot* series takes its name from the 18th century French Enlightenment philosopher, writer, art critic and encyclopedia contributor Denis Diderot. The painting's title, borrowed from a 1751 essay by the French thinker, translates to "Letter on the Deaf and Dumb". Using non-verbal communicative methods, Diderot drew conclusions about the theretofore misunderstood formation of language and its impact on consciousness and human thought. That essay, and his 1749 "Letter on the Blind," arrive at the broad concept of Relativism, which posits that a person's unique disposition is not based on any unifying or universal truth but on his or her individual set of variable perceptions and analyses. Equally significant for presenting the first modern theory of variability, the papers distinguish people by their distinct personalities and character traits, paving the way for Darwin's theory of evolution a century later. Appealing to Stella in part due to the sheer volume and breadth of his interests and work, Diderot's wide-ranging contributions furthered the discourse of the Enlightenment and altered the course of Western thought as a result. A student of philosophy in college and after, Stella's work, with its firm adherence to self-imposed rules, behaves like philosophical treatises grounded in consistency and reliant on internal and universal logic.

With this knowledge, the reasoning behind the painting's striking duality becomes clearer. Instead of parsing the grays and the colors into individual squares on the same canvas like earlier *Concentric Square* paintings, Stella combines them, resulting in a dizzying clash between the two essential components of color, hue and value. Stella's intentionally challenging composition forces the viewer to make dozens of visual decisions and confront discrepancies between raw sight and visual processing. In effect, the painting, like its namesake, questions the notion that visual perception is absolute and consistent from person to person. Still, the present work feels solid and immovable due both to its size and its iron-clad composition. "[Stella's] paintings are both objective...and truculently subjective," wrote Donald Judd in his review for an earlier series of paintings (D. Judd, "In the Galleries: Frank Stella," *Arts Magazine,* Sept. 1962). Judd, despite writing about a different series, recognized one of the consistent engines of Stella's painting: its ability to be both concrete and resolute and deeply affecting.

Beginning in the mid-late '70s, Stella would begin working more frequently in three dimensions, inaugurating the style he would largely adhere to in the following decades and into the present. As such, the *Diderot* paintings, and *Lettre sur les sourds et muets I* specifically, constitute a watershed moment for Stella. Testing the limits of size and color, Stella's *Diderot* paintings, and the present example specifically, find the artist pushing at the outer boundaries of his own established painterly style. Hailing from one of Stella's most fruitful artistic moments, *Lettre sur les sourds et muets I* anticipates the artist's move to three dimensions with its throbbing, tunnel-like composition that at-once affirms its status as a flat painting and attempts to transcend that fact through deft optical maneuvering. The present work should be viewed as a highpoint of Stella's '70s work, representing a breaking point in which he had taken specific aspects of his practice—color, flatness and compositional consistency—to their logical extremes. A pivotal series, the *Diderot* paintings represent a moment of transition that would not only come to epitomize Stella's practice, but the broader transition from the cool austerity of the '70s to the freewheeling '80s.



As one of the most influential artists of the second half of the 20th century and continuing to the present, Stella's work has often predicted or initiated broad shifts in art since his emergence in the 1950s. A harbinger of minimalist painting and an inestimable influence on hard-edge abstraction, Stella's '60s and '70s painting have come to define that period with their hulking proportions and confident, sharp execution. The present painting finds Stella at his most confident, finding the end-point of an expansive series of work with clarity and drama. Sprawling in size but tightly measured in execution, *Lettre sur les sourds et muets I* exemplifies, with great fervor, a high point in one of the great careers in American abstraction.



THE COLLECTION OF

JOAN AND PRESTON ROBERT TISCH

In 1986, at the height of America's AIDS crisis, Joan Tisch walked into the offices of New York's Gay Men's Health Crisis on a mission. "I'm Joan," she announced, "and I'd like to volunteer." It was a simple declaration—marked by humility, urgency, and a belief in change—that characterized Tisch's extraordinary spirit. For decades, she was an integral part of her family's efforts in philanthropy, and with unflagging zeal and generosity, she helped create a lasting legacy in New York and the wider world.

Joan Tisch was born in Manhattan in 1927. While studying English at the University of Michigan, the young Joan met Preston Robert "Bob" Tisch, a fellow student and Brooklyn native. "We literally met hanging out on the steps of the library," she laughed in later years. The couple married in 1948, and went on to have three children.

Across nearly six decades of marriage, Bob and Joan Tisch rose to become two of New York's most prominent civic and philanthropic leaders. Bob Tisch became a goodwill ambassador for his city: in addition to championing New York in Washington, he lobbied to bring two Democratic National Conventions to Manhattan, and generated support for largescale urban development initiatives such as the Javits Center. A lifelong football fan, Bob Tisch purchased a fifty percent stake in the New York Giants in 1991.

Joan Tisch was a remarkably driven woman with an unwavering belief in her family's ability to affect change. Beyond their significant contributions to institutions such as the University of Michigan and Tufts University, the Tisches' native New York was a particular focus of their energies. From the Central Park Children's Zoo to New York University, the Metropolitan Museum of Art, and the Museum of Modern Art (where Joan Tisch served as a trustee and posthumously donated works by Léger, Braque, and Giacometti,) the family provided significant support to organizations benefitting New Yorkers from all walks of life. Today, the Tisch name can be found throughout the city, reflecting a multi-generational ethos of giving.

Joan Tisch was a board member of Citymeals-on-Wheels, where Bob Tisch served as founding president, as well as a stalwart patron of the 92nd Street Y, where she co-chaired the Tisch Center for the Arts. The Tisch family made a transformative impact on NYU, providing major gifts across academic disciplines and schools. Their contributions to the university encompassed educational programs and scholarships in the arts and humanities; the acquisition and renovation of the building now known as the Tisch School of the Arts; Tisch Hospital at NYU Langone Medical Center; the Joan H. Tisch Center for Women's Health and the Preston Robert Tisch Center for Men's Health; and the NYU Preston Robert Tisch Institute for Global Sport.

Of Joan Tisch's many achievements in the public sphere, it is her groundbreaking advocacy during the AIDS crisis and with the Gay Men's Health Crisis that remains most notable. "Joan Tisch... never said 'no' to GMHC," the organization's CEO Kelsey Louie wrote upon her death. "GMHC will never stop saying 'thank you' to her."

"You could ask what would New York be without the Tisches," MoMA trustee Marie-Josée Kravis mused upon awarding the family the museum's David Rockefeller Award, "and I think a lot of institutions would be different."

Lot 40B illustrated (detail).

THE COLLECTION OF
JOAN AND PRESTON ROBERT
TISCH

40B WILLEM DE KOONING (1904-1997)

Untitled XVIII

signed 'de Kooning' (on the reverse)
oil on canvas
59 ½ x 55 in. (151.1 x 139.7 cm.)
Painted in 1976.

$8,000,000-12,000,000

PROVENANCE

Fourcade Gallery, New York
Mr. and Mrs. Richard E. Lang, Medina, Washington
Pace Gallery, New York
Private collection, 1981
Anon. sale; Sotheby's, New York, 05 November 1985, lot 70
Elliot and Nancy Wolk, Scarsdale
L & M Arts, New York
Acquired from the above by the late owners, 2006

EXHIBITED

New York, Solomon R. Guggenheim Museum, *Willem de Kooning in East Hampton*, February 1978, p. 70, no. 41 (illustrated).
Pittsburgh, Museum of Art, Carnegie Institute, *Willem de Kooning: Pittsburgh International Series*, October 1979-January 1980, p. 81, no. 50 (illustrated).

LITERATURE

J. Gruen, "The Inside Story: A Scarsdale Home Redesigned for Art," *Architectural Digest*, November 1986, p. 144 (installation view illustrated).
J. F., "Focus: US and European postwar art: L & M Arts LLC, From de Kooning to Giacommeti," *International Herald Tribune*, 09-10 September 2006, p. 10 (illustrated).
B. S. Mason, "Thousands Shop French Fair in Revitalized Grand Palais," *Art & Antiques*, November 2006, p. 50.

Previous spread: Present lot illustrated (detail).



Right: Willem de Kooning, 1972. Photograph by Hans Namuth. Courtesy Center for Creative Photography, University of Arizona © 1991 Hans Namuth Estate.

Below: Franz Kline, *King Oliver*, 1958. © 2017 The Franz Kline Estate / Artists Rights Society (ARS), New York.

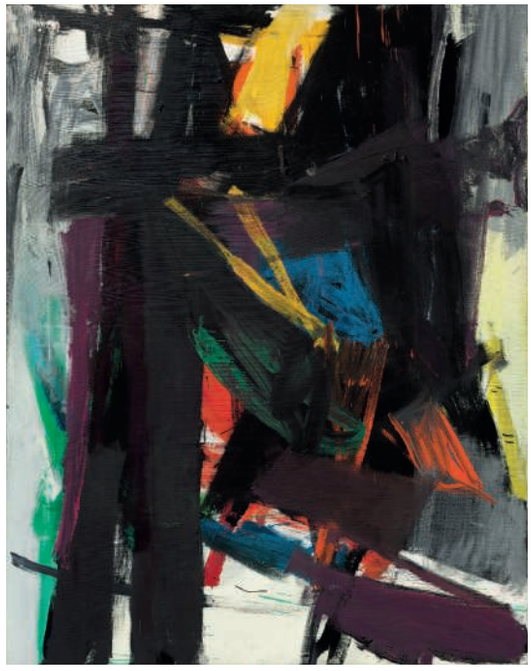
Left Page: Claude Monet, *Blue Waterlilies*, circa 1916-1919. Musée d'Orsay, Paris. Photo: © RMN-Grand Palais / Art Resource, New York.

Left Page: Present lot illustrated (detail).



Distinguished by its lavishly painted surface and riotous palette, Willem de Kooning's *Untitled XVIII* epitomizes the last great cycle of paintings that ushered forth from the artist in a final flourish between the years 1975 and 1977. Widely considered to be among his best work, these large-scale landscapes—with *Untitled XVIII* a seminal example—evoke the bucolic splendor of the artist's East Hampton studio at Springs. In exuberant strokes of effervescent, translucent paint, de Kooning captures and distills the particular essence of that seaside hamlet, using wide swathes of deep, marine blue, touches of buttery yellow and languid strokes of fleshy peach. Penetrated by an inner glow, the painting evokes the specific character of North Atlantic light, making it a harmonious ballet of color, form and gesture. Having featured in de Kooning's exhibition at the Solomon R. Guggenheim Museum in 1978, *Untitled XVIII* belongs to a select group of only about twenty paintings that the artist exhibited, in what would be his first solo museum show in New York in nine years.

Untitled XVIII is a sumptuous work of almost-Baroque abundance as a torrent of energetic brushstrokes are unleashed to produce a cacophonous surface built up and refined over the course of many revisions. "One day," de Kooning has said, "I'd like to get all the colors in the world into one single painting" (W. de Kooning, quoted in J. Russell, "I See the Canvas and I Begin," *New York Times*, 5 February 1978, p. D1). Indeed, de Kooning's resplendent range in *Untitled XVIII* encompasses a virtual rainbow. Rich passages of brilliant color abound; an aqueous, briny, sea-soaked passage of shimmering blue evokes the deep and fathomless ocean, while fleshy areas of luminous peach convey flashes of bare skin surrounded by frothy waves and or a late afternoon shower. "Flesh was the reason why oil painting was invented," de Kooning once claimed. "Never before in history had it taken such a place in painting" (W. de Kooning, quoted in "The Renaissance and Order," in T. Hess, *Willem de Kooning,* exh. cat., Museum of Modern Art, New York, 1968, p. 142). A host of supporting colors enliven the already jubilant scene, including lavender, pink, yellow, burnt sienna, inky black and luminous oyster-white. Typical to this series, the sheer variety of de Kooning's painterly application is staggering; whether slowly and methodically





applied in the wide housepainters' brushes he came to favor at the time, or luxuriously dragged in swooping arcs or graceful zigzags only to be sanded down to a prismatic smear, de Kooning's gesture becomes the driving vehicle of the painterly action in *Untitled XVIII,* evidence of a mature painter at a profound moment of clarity and passion.

"Veering between powerful moods," wrote de Kooning's biographers, the artist vacillated "on the one hand" between "heightened joy" and "on the other, [between] isolation and yearning melancholy" (M. Stevens and A. Swan, *De Kooning: An American Master*, New York, 2005, p. 560). He had fallen for a fashionable socialite some thirty years his junior, Emilie "Mimi" Kilgore, with whom he would engage in a ten-year affair. In the Spring of 1975, after what had been a lengthy spell in which he managed to abstain from alcohol, de Kooning painted twenty landscapes over the course of six months. The ephemeral qualities of Springs—highly prized for the particular aspect of its light and the rural ease of its location at the eastern end of long island—were folded into and subsumed within these profound new works. Taking daily bike rides around the hamlet, de Kooning relished the sea spray of the incoming waves as they crashed upon the shore, and he spent long afternoons pondering the large-scale canvases in his studio as the late afternoon light caressed everything it touched. In paintings such as *...Whose Name Was Writ in Water* of 1975, along with *Untitled V* of 1977 (Albright-Knox Art Gallery, Buffalo) and *XVIII (North Atlantic Light)* of 1977 (Stedelijk Museum, Amsterdam) de Kooning revitalized a languishing genre, reinterpreting the tradition of pastoral landscape painting to produce watery figures subsumed within quavering, aqueous strokes. For an artist nearing the end of his life, it seems that Mimi awakened within him a renewed passion, which poured out in a staggering series of abstractions. Indeed, over the next few years, de Kooning experienced renewed vigor and intense concentration, during which he could rely upon his own intuitive process, having refined it over the course of several decades. "I couldn't miss," he said. "It's strange. It's like a man at a gambling table [who] feels that he can't lose" (W. de Kooning, in M. Stevens and A. Swan*, ibid.,* pp. 560-561).



"If readiness is not all, in this headlong art of De Kooning's, it is a great part of the battle. His studio tables look like cross-mating of the workshop of a Renaissance chemist with the kitchen of very good cook who is big on sauces. In bowl after bowl, inscrutable mixtures quietly get themselves together. To make precisely the right sexy juices for those new paintings demands an enormous application. Oil paint is thinned with water. Safflower oil, kerosene and mayonnaise are pressed into service as binding agents. People often think that a great painter has to have great brushes, and it's true that some of them insist on hair so fine that it could put the silkworms out of business. But De Kooning uses (apart from knives and spatulas) everyday housepainters' brushes that come in a "Pak-o-Four" for $1.49. He also has devices of his own invention—pullings and tuggings and overlayings—for the perfecting of the licked look that gives so sumptuous a consistency to his recent paintings."

—John Russell



Left page: Present lot illustrated (detail).

Below: Willem de Kooning, *...Whose Name Was Writ in Water*, 1975. Solomon R. Guggenheim Museum, New York. © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: © The Solomon R. Guggenheim Foundation / Art Resource, New York.

The lavishly painted surface of de Kooning's paintings of 1975-1979 are the product of several layers of deliberation and refinement. De Kooning first began by preparing the canvas. To prepare the ground, he covered the entire surface in multiple layers of a radiant lead white, which were then sanded down and painted again, only to be sanded anew, "until the surface became almost translucent" (M. Stevens and A. Swan, *De Kooning: An American Master*, New York, 2004, p. 562). He also worked with large-scale vellum drawings in which he had traced charcoal outlines of previous paintings. These were applied to the canvas in various permutations, combined and recombined until de Kooning felt satisfied. The housepainters' brushes that he favored were worn and weathered from a seasoned painter's trial and error, making their soft bristles primed for the task. Nearby, large salad bowls of oil paint mixed with safflower oil, kerosene and water stood at the ready, having achieved a frothy consistency.

"If readiness is not all, in this headlong art of De Kooning's, it is a great part of the battle," John Russell wrote of de Kooning's process in 1978. "His studio tables look like cross-mating of the workshop of a Renaissance chemist with the kitchen of very good cook who is big on sauces. In bowl after bowl, inscrutable mixtures quietly get themselves together. To make precisely the right sexy juices for those new paintings demands an enormous application. Oil paint is thinned with water. Safflower oil, kerosene and mayonnaise are pressed into service as binding agents. People often think that a great painter has to have great brushes, and it's true that some of them insist on hair so fine that it could put the silkworms out of business. But De Kooning uses (apart from knives and spatulas) everyday housepainters' brushes that come in a "Pak-o-Four" for $1.49. He also has devices of his own invention—pullings and tuggings and overlayings—for the perfecting of the licked look that gives so sumptuous a consistency to his recent paintings" (J. Russell, *op. cit.*, p. D1).

No doubt the result of the artist's lengthy process of preparation and many hours spent in rapt concentration, de Kooning captured and distilled the many ephemeral qualities of his home on East Hampton in the sumptuous surface of *Untitled XVIII*, which is penetrated by an inner glow, softly imbued with the particularly incandescent quality of its North Atlantic light. He was able to translate the sun-dappled grasses of this seaside hamlet and the glinting sunshine of the nearby ocean with its many turbulent moods into a rapturous creation verging on Baroque splendor. "De Kooning redefined the pastoral tradition in an original way," summarized his biographers, Mark Stevens and Annalyn Swan. "He found a means, at last, to unite the figure and the landscape into an ideal image that he could believe in. ... He presented the figures in the landscape--rather than from without. He was not the outsider who surveys the ideal scene from afar. He had passed through the looking glass; he created, as he put it, 'a feeling of being on the other side of nature'" (M. Stevens and A. Swan, *op. cit.*, p. 571).

THE COLLECTION OF
JOAN AND PRESTON ROBERT
TISCH

41B

RICHARD DIEBENKORN (1922-1993)

Untitled

oil on canvas
28 ⅛ x 26 in. (71.4 x 66 cm.)
Painted *circa* 1963-1964.

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

PROVENANCE

Estate of the artist, 1993
Knoedler & Company, New York, 1994
Acquired from the above by the late owners, 1994

EXHIBITED

New York, Knoedler & Company, *Richard Diebenkorn: Small Format Oil on Canvas; Figures, Still Lifes and Landscapes*, November-December 1994, n.p., no. 15 (illustrated in color).
New York, Knoedler & Company, *American Interiors*, September-October 1995.
Brooklyn Museum, *A Family Album: Brooklyn Collects*, March-July 2001.

LITERATURE

J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Three, Catalogue Entries 1535-3761*, New Haven and London, 2016, p. 560, no. 3348 (illustrated in color).

One of the foremost American painters of the last century, Richard Diebenkorn consciously embraced representation and placed it in critical conversation with the East Coast Abstract Expressionists and the history of painting. *Untitled* is a bold example of the artist's depiction of the human form that progresses seamlessly from his earlier forays into landscape and abstraction. Along with his contemporaries David Park and Elmer Bischoff, Diebenkorn was responsible for founding the Bay Area Figurative School and was at the forefront of representative painting on the West Coast while Abstract Expressionism was in its heyday. By merging formalist color fields with more traditional subjects, Diebenkorn revived a legacy of figurative depictions championed by the likes of Henri Matisse and continued by a new generation of representative painters.

The central female figure, perched at the edge of a large yellow and ochre chair, reaches down to pick something up off of the floor. Her body contorted and her gaze directed downward, her form dissolves into planes of color and blends with the surroundings. A wash of aqua blue presses down on the composition while the blue of the floor and yellow of the chair work to encapsulate the human form. Although clearly a figurative work, it is easy to draw comparisons to Diebenkorn's earlier landscape works like *Berkeley #53* that effectively dissolved and divided the Californian vistas into competing patchworks of painterly color separated by crisp edges and the occasional line. Landscape by its very nature is more apt to incite thoughts of pure abstraction, but *Untitled* clearly brings the figure to the fore. Functioning as a spatial activator, the woman's presence invigorates the artist's colorfields into hints of three-dimensional form. Diebenkorn, speaking about his turn from abstraction, noted, "It may seem momentarily magical that shapes, colors, and variously applied paint can have the power autonomously that they do. The human image functions for me as a kind of key to the painting" (R. Diebenkorn, quoted by J. Livingstone, "The Art of Richard Diebenkorn," in *The Art of Richard Diebenkorn*, New York, 1998, p. 50). By actively distancing himself from non-representational painting while still employing gestural techniques, the artist was able to bring a newly critical eye to the long-maligned figure painting.





"As soon as I started using the figure my whole idea of painting changed. Maybe not in the most obvious structured sense, but these figures distorted my sense of interior or environment, or the painting itself-in a way that I welcomed."

—Richard Diebenkorn

Like his East Coast contemporary, Willem de Kooning, Diebenkorn approached the representative figure as someone interested in gestural painting and abstraction. Whereas de Kooning embraced active, dynamic brushwork in such milestones as *Woman I,* 1950-52, Diebenkorn's compositions bring together soft planes of color that undulate and flow within the frame. Rather than become the focal point, the people in his paintings become part of a greater conversation on the interactions of color and the depiction of space. "As soon as I started using the figure my whole idea of painting changed. Maybe not in the most obvious structured sense, but these figures distorted my sense of interior or environment, or the painting itself- in a way that I welcomed" (R. Diebenkorn, quoted by J. Livingstone, "The Art of Richard Diebenkorn," in *The Art of Richard Diebenkorn*, New York, 1998, p. 50). This interest in the play of space and form hints at the intense influence Henri Matisse's works had on Diebenkorn. Following a visit to Russia in 1965, during which he had the opportunity to see many works held in Soviet collections, Diebenkorn's figurative practice was reinvigorated. *Untitled* was painted as a direct result of this renewal and is exemplary of the artist's ability to transcend the Color Field aesthetic and merge with representative subjects.

Diebenkorn often anchored his figures within the composition by placing them in a chair. Janet Bishop, curator at the San Francisco Museum of Modern Art argues that this interest in concrete placement came as a reaction to the flatness of Abstract Expressionism. Whereas East Coast Abstract artists created compositions with little to no illusionary depth, much less a solid groundline, painters reacting to the movement sought the weight and balance that such painterly tropes provide. "Figures had to be situated solidly in [their] environment" and a chair is an extremely effective visual anchor (J. Bishop, "Making Matisse His Own: Richard Diebenkorn's Early Abstractions and Figurative Paintings," in J. Bishop & K. Rothkopf, *Matisse/Diebenkorn,* exh. cat., Baltimore Museum of Art, 2016, p. 25). Diebenkorn's practice is unique in that he deftly marries the flat color and planes of brushwork so lauded by the Abstract Expressionists with representational subjects that are influenced by some of Matisse's visual tropes and his dynamic creation of space through form and color rather than perspective. The Fauve's later nudes, like *Odalisque with a Tambourine*,1925-26, held in the collection of the Museum of Modern Art, is especially prescient in the context of Diebenkorn's figures and draws a distinct visual link between the two artists. At the same time, curator Jane Livingstone notes "His searching, inventive attacks on the ancient problem of capturing (or posing) the figure, and the figure's relationship to architecture and furniture and draperies, suggest a discipline worthy of Ingres or Degas" (J. Livingstone, "Richard Diebenkorn: Modernist Humanist," in *Richard Diebenkorn: Figurative Works on Paper*, exh. cat., San Francisco, 2003, p. 13). Diebenkorn pulled from the time-honored traditions of art history and recast them in an age of abstraction.





Diebenkorn's figurative work came during a particularly active twelve-year period on the heels of his earlier Abstract Expressionist phase. Beginning around 1955 and supplanted with the *Ocean Park* works in 1966-67, the representative compositions set the stage for his later abstractions. While these subsequent pieces still evoke the landscape of California, they are not readily discernible as being representative of an actual place. Works like *Untitled* set the stage for the *Ocean Park* series by focusing on large areas of color and hinting at the artist's painstaking process. The occasional line or glimpse of underpainting is noticeable and alludes to the way in which the artist would later highlight these elements. As Diebenkorn transitioned into the style that would last until shortly before his death in 1993, he became more and more interested in displaying the marks and missteps that his working conditions created. Although his paintings exhibit a commanding energy and impressive visual weight inherited from Abstract Expressionism, Diebenkorn was a methodical painter who placed emphasis on planning and structure to create striking compositions like *Untitled* and set the stage for the resurgence of figure painting.

Left page: Richard Diebenkorn in his studio, Stanford, 1963. Photo: © 1963 Leo Holub. Courtesy of Himmelberger Gallery, Palo Alto, California. Artwork: © The Richard Diebenkorn Foundation.

Left below: Henri Matisse, *Odalisque with a Tambourine*, 1925-1926. Museum of Modern Art, New York © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art/ Licensed by SCALA / Art Resource, NY.

Left: Richard Diebenkorn, *Berkeley #44*, 1955. © The Richard Diebenkorn Foundation.

THE COLLECTION OF
JOAN AND PRESTON ROBERT
TISCH

42B

JEAN DUBUFFET (1901-1985)

Sécréter son Habitat

signed with the artist's initials and dated 'J.D. 76' (lower right);
numbered and titled 'n. 22 Sécréter son habitat' (on the reverse)
acrylic on paper collage mounted on canvas
75 x 67 ½ in. (190.5 x 171.4 cm.)
Executed in 1976.

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

PROVENANCE

Pace Gallery, New York
Acquired from the above by the late owners, 1979

LITERATURE

M. Loreau, *Catalogue des travaux de Jean Dubuffet, fascicule XXXII: Théâtres de mémoire*, Paris, 1982, p. 30, no. 22 (illustrated).



Below right: Jean Dubuffet in his studio, Paris, 1976. Photo: Kurt Wyss, Basel. Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

Right page above: Jean Dubuffet, *Business Prospers* from the *Paris Circus* series, 1961. Museum of Modern Art, New York. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.

Right page below: Fernand Léger, *The City*, 1919. Museum of Modern Art, New York. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Jean Dubuffet's *Sécréter son Habitat* is a revelatory example of the French master's acclaimed late style. Executed in 1976, *Sécréter son Habitat* repurposes several of Dubuffet's drawings, collaging them into a profoundly coherent, legible composition. Executed on paper then mounted on canvas, the artist used this medium to superimpose elements over one another crisply in ways not possible in a traditional painting. Planes of swirling lines and nascent forms intersect and overlap, creating a rich tapestry representing the breadth of Dubuffet's '70s mark-making tendencies. Among the most esteemed artists of the 20th century, Dubuffet's pioneering *Art Brut* practice continues to influence artists working today with its simplified approach to figuration and *faux-naïve* sensibility. *Sécréter son Habitat* perfectly encapsulates Dubuffet's enduring appeal, synthesizing some of his most successful strategies into a single, powerful canvas.

Integrating blocks of abstract color, freestanding sculptural forms and floating figures, *Sécréter son Habitat* showcases the broad gamut of Dubuffet's most beloved visual hallmarks. Like a roadmap of Dubuffet's mind in the mid '70s, the painting evidences his growing preoccupation with the loosely rendered figures and sculptural forms that would come to define the last years of his career, the latter typified by the *Hourloupe Cycle* and the *Coucou Bazar*. The islanded abstraction in the upper middle of the canvas clearly references these connected bodies of sculpture, with its thick black outlines defining passages of solid blue. Surrounding it are organic, cellular shapes in reds, tans, blues and greys. Below, in the direct center of the picture sits another, vaguer sculptural form,



its boxy solidity and scantily rendered three-dimensionality suggesting a sculptural connection.

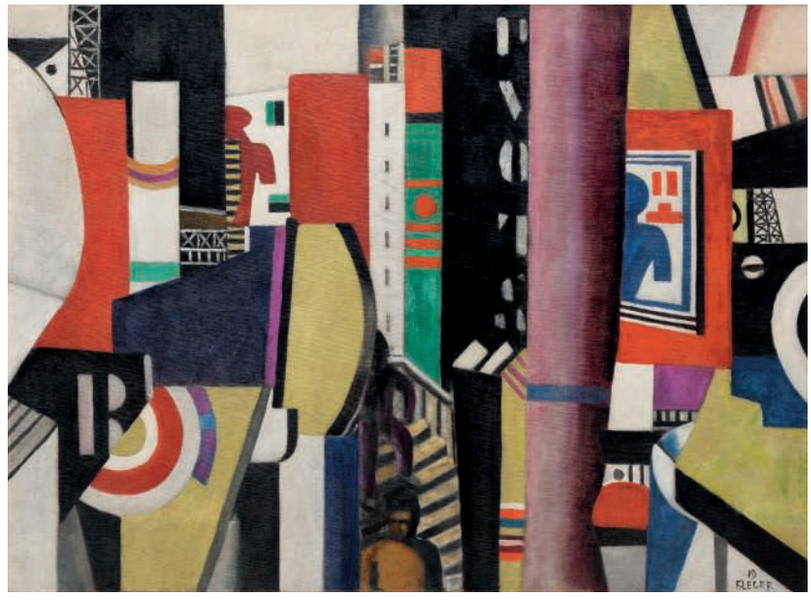
The two figures, one at the far right and one in the lower left, are excellent examples of Dubuffet's later mode of rendering figures in what looks like a single continuous line. The figure at the right, seen in profile, recalls Dubuffet's classic masterpiece *Les Grandes Artères*, in which a line of figures, also in profile, cross a wide street. The figure's warm, pink body, hunched and bent into a soft S-shape, slinks toward the canvas edge with an uncertain expression. The figure at the bottom, depicted frontally and surrounded by a rounded outline, appears to clutch a baby against her bosom. Full lips and wide eyes suggest femininity, but the figure's gender is ultimately unknown. The two transplanted people here seem to exist untethered to the wild composition behind them, transposed from different pictorial worlds and thrust into the maelstrom of *Sécréter son Habitat*.

The years surrounding this painting's creation were fruitful for Dubuffet, and saw him keenly exploring the collage on canvas technique used to such success here, creating several large-scale paintings in this style. Collage, especially collage composed of his own painted works, allowed Dubuffet to further rebel against restrictive notions of artistic prudishness. By cannibalizing his own images, Dubuffet combined his various styles and motifs onto a single canvas, creating a colorful and intentionally discordant composition marked by carefully controlled abstraction. Indeed, this canvas is the most purposefully abstract of his collaged works of this period, and finds the artist pushing into territory that he had not—and perhaps could not—access with a simple oil on canvas painting. Abrupt cessations of motion and truncated areas of color lend the picture a syncopated, rhythmic quality more in line with the fiery abstract expressionists than the heady, measured Dubuffet.

Dubuffet, always one to buck trends and pursue his own singular artistic vision, rejects the popular '70s notion that painting had died a decade earlier and was no longer relevant or useful. Acting in a Dr. Frankenstein role, Dubuffet wryly revives the medium and contests its death certificate altogether. By collaging and composing disparate images into a single, grand canvas, Dubuffet disentangles the usually synchronized roles of painter and composer. He paints images, then composes the final picture at a later point in time, thereby separating the two acts and creating some critical distance between them. As this picture clearly shows, Dubuffet's work—especially in the last decades of his career—stands as much on composition as on line or color. While adhering to the main visual and conceptual tenets of his work, laid out decades earlier, Dubuffet continues to advance his medium and push the painterly envelope.

Widely heralded as one of the great contributors to the storied and famously broad canon of Modernist painting, Dubuffet's remarkable output began to reach its nexus point in the '60s and '70s as the painter pushed beyond the earthen tones that defined his earlier work. The present painting is an important and revelatory example of this shift toward bold, richly saturated colors that would come to define this most acclaimed moment in his career. Exulting in a patchwork of varied colors and tones, Dubuffet avails himself of the full spectrum of color, teasing out subtle relationships through abrupt and sudden transitions. Like the sculpture that would dominate the last years of his life, *Sécréter son Habitat* teases form out of bold, contrasting sections of color and prioritizes definitive lines as opposed to subtle, gradient color changes.





With its visual references to several of Dubuffet's most beloved series, its powerful and dynamic use of color and its exceptionally devised composition, *Sécréter son Habitat* is a masterfully executed canvas, capturing a Modernist master at the height of his powers. The canvas confirms Dubuffet's status, achieved later in his career, as one of the great painters of his generation while affirming his compositional prowess and innate command of the painted line. For Dubuffet, each canvas presents an opportunity to expand his immersive visual universe and develop his formal vocabulary. In the present picture, Dubuffet does both, adding to his extensive list of figurative motifs while incorporating rarely seen abstract elements, constructing a stirring, multidirectional picture. A powerful painting in its own right, *Sécréter son Habitat* is also an important document of a painter still willing to take risks decades into an extremely successful career.

43B

WILLEM DE KOONING (1904-1997)

Untitled VII

signed 'de Kooning' (on the stretcher)
oil on canvas
77 ½ x 88 in. (196.8 x 223.5 cm.)
Painted in 1986.

$4,000,000-6,000,000

PROVENANCE

Xavier Fourcade, New York
Richard Gray Gallery, Chicago
Private collection, 1987
Anon. sale; Sotheby's, New York, 10 May 2011, lot 34
Acquired at the above sale by the present owner

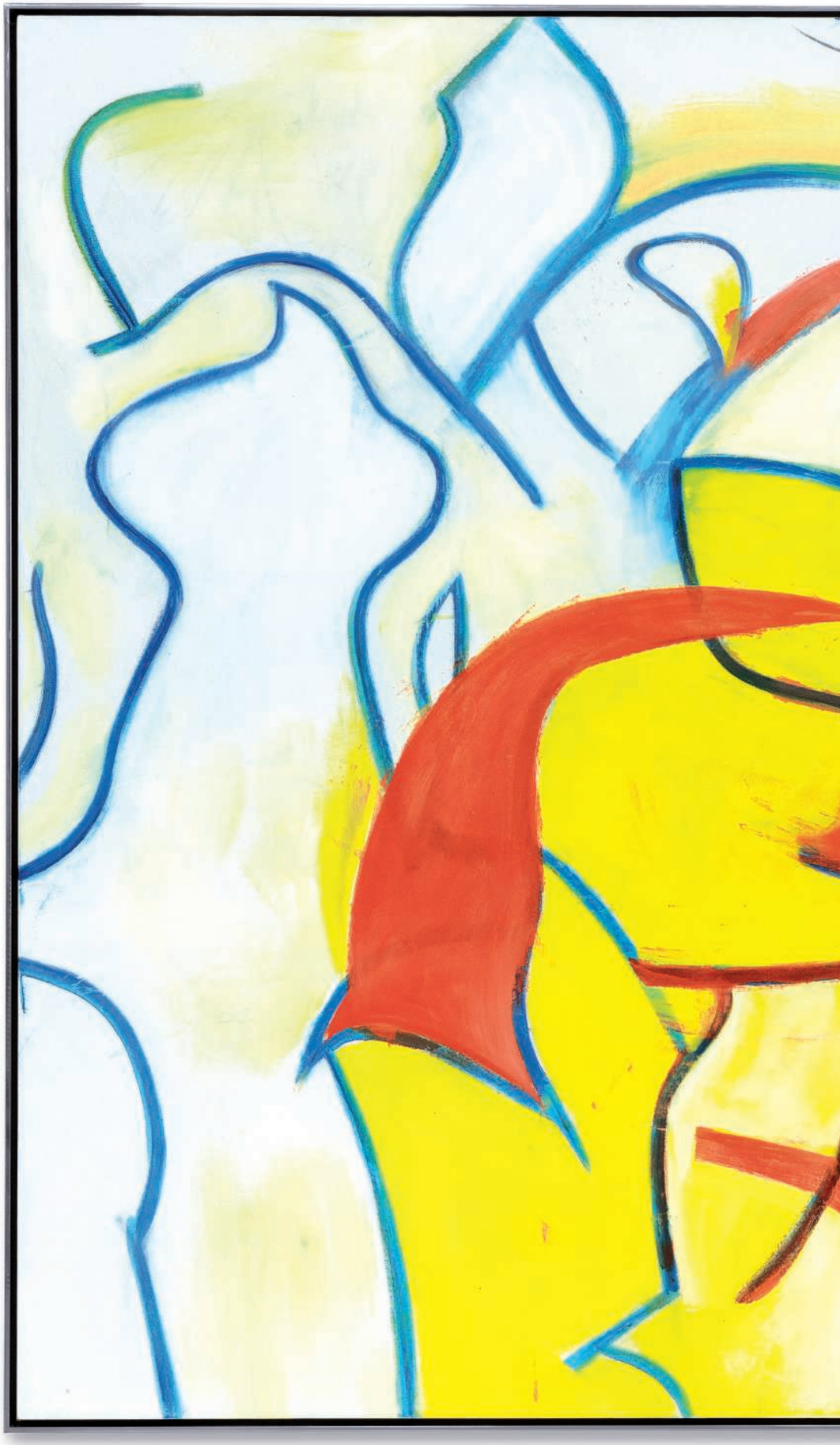
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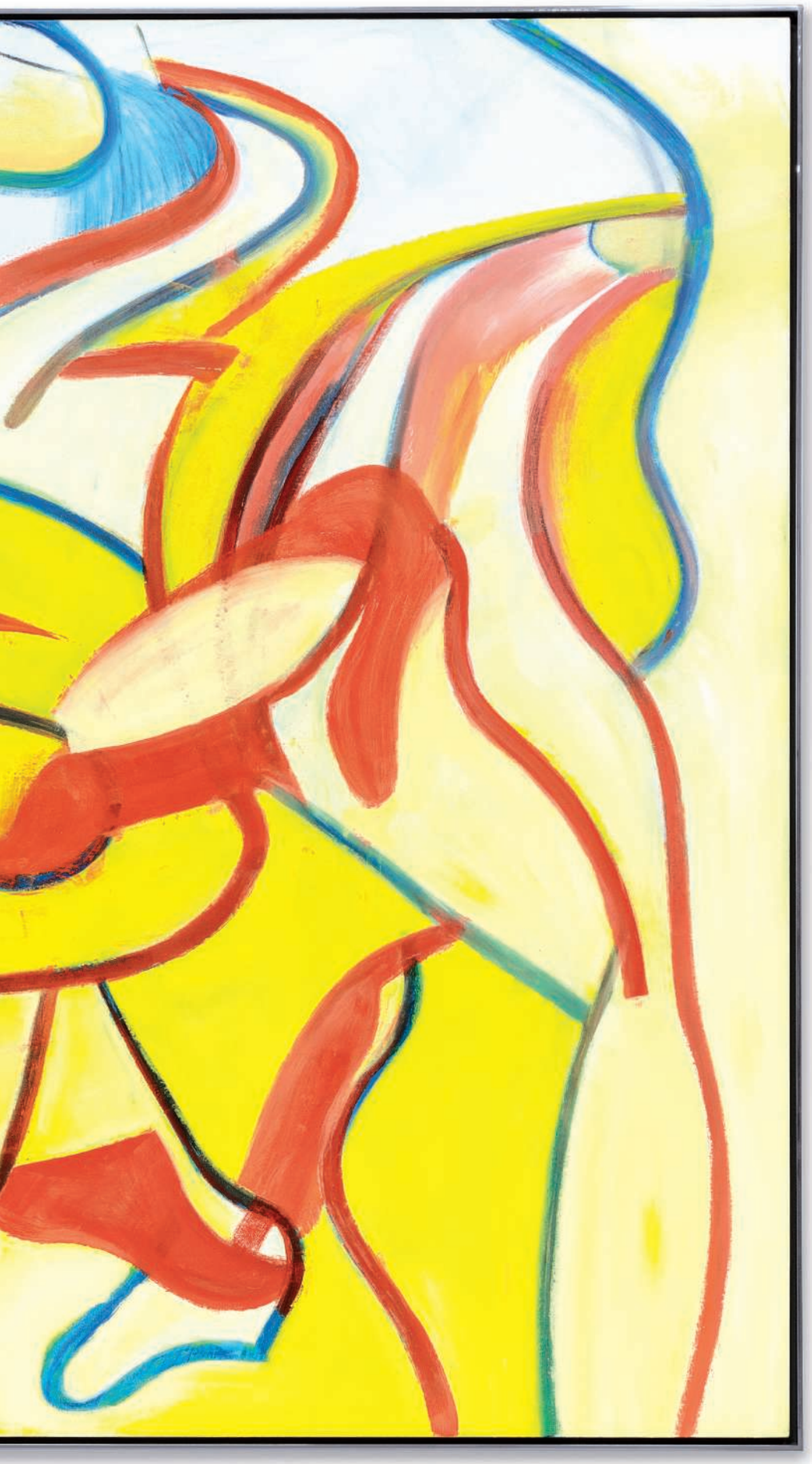
Chicago, Richard Gray Gallery, *Willem de Kooning. The New Paintings*, May-June 1987.

LITERATURE

"Iconic Work By Jeff Koons To Highlight Sotheby's Sale of Contemporary Art," *Antiques and The Arts Weekly*, 06 May 2011, p. 37 (illustrated in color).
M. Rus, "Classical Inclination," *Architectural Digest*, vol. 69, no. 9, September 2012, p. 159 (installation view illustrated).









Flap: Present lot illustrated (detail).

Above: Henri Matisse, *La Gerbe*, 1953. Los Angeles County Museum of Art. © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York. Photo: © 2018 Museum Associates / LACMA Licensed by Art Resource, New York.

Below: Arshile Gorky, *Garden in Sochi*, circa 1943. Museum of Modern Art, New York. © 2018 The Arshile Gorky Foundation / Artists Rights Society (ARS), New York. Photo: The Museum of Modern Art/Licensed by SCALA / Art Resource, New York.

Right page: Willem De Kooning in his studio, circa 1982. © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: Luiz Alberto / IMAGES / Getty Images.

Painted in 1986, *Untitled VII* belongs to a remarkable series of paintings that Willem de Kooning created in his final decade—a last great creative flourish that became the culmination of his life's work. "The heavy impasto and foamy bliss in his 70's paintings gave way to sanded and scraped surfaces, rainbows of color yielding to thin ribbons twisting on bare backgrounds," the *New York Times* critic Michael Kimmelman has described. "You can still see the lyrical, seemingly effortless graphic virtuosity in some of the airy forms that loop and spin across these canvases" (M. Kimmelman, "The Lives They Lived; Life is Short, Art is Long, *New York Times Magazine*, January 4, 1998). Possessing the qualities in abundance, *Untitled VII* is one of de Kooning's final triumphs—a painting that's both rapturous and lean, defined by calligraphic lines that curve and wend their way through the canvas, revealing the renewed strength of de Kooning's line and his restrained yet glorious use of color.

Tapping into decades of experience, de Kooning carries on his life's work in *Untitled VII*, to create an arrangement of interlocking forms that hints at his most overarching themes. Even with his limited palette – icy blues, warm, earthen reds and luminous, golden yellows—the artist evokes a luxurious world that verges on the sublime. Ribbon-like and meandering, his lines are elongated and thinned, stretched and pulled impossibly toward the upper right, as they curve their way, path like, toward the painting's upper edge. Like a distant road receding into the horizon or smoke from a genie's bottle, de Kooning's lines merge into rainbow-like partnerships of blue, yellow and red, or they blend, chameleon-like, into new arrangements. What might begin as a single, blue line slowly and effortlessly turns a grassy green, while elsewhere it's wholly enveloped by red. De Kooning assimilates a lifetime's effort into the linear forms that guide the viewer into and through this composition, and familiar forms begin to emerge. Along the left edge, the female form in all its curvaceous glory has been reduced and refined into a series of simple blue outlines. Hollowed out and airy, its ghosted form nevertheless remains, along with the watery landscape of the Springs--which is felt rather than overtly depicted.

De Kooning spent thirty years in Springs on Long Island, pondering the past masters whose work had flowered with age, especially Matisse, but also his old friend Arshile Gorky. Turning inward, the artist tapped into that interior world known only to himself. "I am becoming freer," he said. "I feel that I have found myself more in the sense that I have all my strength at my command. I think you can do miracles with what you have, if you accept it" (W. de Kooning, quoted in Din Peters, "Willem de Kooning: Paintings 1960-1982," *Studio International* 196 (August 1983), 4). Indeed, critics remarked on the newfound freedom in his work, which became evident in the loose, airy quality that emerged in the early 1980s. Executed on a large scale, these paintings opened up like a breath of fresh air, with wide areas of luminous white paint that had been thinned and scraped to a translucent sheen, revealing hints of other colors incorporated during the course of his proves. Slender wisps of brightly-colored "ribbons" of color applied directly with a lyrical, swooping brush are the predominant forms, rendered in primary colors applied from tube paints on his palette with brushes, rather than the frothy oil paints de Kooning concocted just a few years earlier. Though he may labor over a single line for days or weeks at a time, smoothing out its edges with a palette knife or his thumb, he wanted the paintings to appear "effortless." "Those lines on the late paintings look easy," de Kooning's assistant, Tom Ferrara explained, "but a lot of times he would spend days working on one edge" (T. Ferrara, quoted in M. Stevens and A. Swan, *De Kooning: An American Master,* New York, 2005, p. 602).

De Kooning typically liked to work with many paintings around him in the studio, often taking charcoal and tracing over a desired line or form from a previous painting for use in the next. In this last series, de Kooning frequently worked by drawing charcoal lines directly onto the canvas itself. Once this preliminary drawing was completed, de Kooning labored over until the painting until it matched his particular vision. Familiar forms begin to emerge within the late paintings by benefit of their proximity, and certain motifs float freely in the mind's eye in homage of other great artists.

Nearing the end of de Kooning's output, *Untitled VII* takes on a new freedom and lightness, evocative of Matisse, an artist with whom de Kooning clearly identified





with in his last years. Having long admired Matisse for both his early paintings and late paper cutouts, de Kooning's late paintings reflect his predecessor's undulating lines and bold, sharply defined forms that illustrate both figure and landscape, as illustrated in Matisse's masterful cutout *La Gerbe* from 1953. "Lately I've been thinking that it would be nice to be influenced by Matisse," de Kooning said in 1980. "I mean he's so lighthearted. I have a book about how he was old and he cut out colored patterns and he made it so joyous. I would like to do that, too—not like him, but joyous, more or less" (W. de Kooning, quoted in M. Stevens and A. Swann, *de Kooning: An American Master*, New York, 2004, p. 589). Other possible influences include Arshile Gorky's *Garden in Sochi*. The biomorphic quality of the abstracted shapes in *Untitled VII*, particularly the drooping red form with its three pointed ends, parallels Gorky's basic visual vocabulary. Certainly, the primary colors de Kooning maintains across the entire series pay homage to Mondrian, "as though reflected in water," as his biographers have so aptly described (M. Stevens and A. Swann, *Ibid.,* p. 602).

De Kooning's paintings, like those of Picasso, Matisse and Monet before him, reached their ultimate expression only in the last decade of his life. These final paintings are poised on the knife's edge of brilliance, equal parts rapturous and eccentric. "De Kooning's last paintings are hard to describe," the *New Yorker* art critic Peter Schjeldahl has succinctly written, and indeed, the late works defy easy categorization, and yet they are the lasting contribution of one of the 20th century's most beloved and brilliant artists. (P. Schjeldahl, "Ghosts: The Dazzling Mystery of de Kooning's Last Paintings," *The New Yorker*, May 7, 2001).




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o 44B

DAMIEN HIRST (B. 1965)

Away from the Flock

glass, painted steel, silicone, acrylic, plastic, lamb and formaldehyde solution
38 ½ x 58 ½ x 20 in. (97.8 x 149 x 51 cm.)
Executed in 1994. This work is the artist's proof from an edition of three unique variants plus one artist's proof.

$4,000,000-6,000,000

PROVENANCE

The artist
White Cube, London
Acquired from the above by the present owner

EXHIBITED

London, Serpentine Gallery; Helsinki, Nordic Arts Centre; Chicago, Museum of Contemporary Art; Copenhagen, Portalen, *Some Went Mad, Some Ran Away...*, May 1994-June 1995, n.p. (another example exhibited and illustrated in color).
London, Royal Academy of the Arts; Berlin, Hamburger Bahnhof; New York, Brooklyn Museum, *Sensation: Young British Artists from the Saatchi Collection*, September 1997-January 2000, pp. 98 and 216, no. 37 (another example exhibited and illustrated in color).
Naples, Museo Archeologico Nazionale, *Damien Hirst: The Agony and the Ecstasy, Selected Works from 1989-2004*, October 2004-January 2005, pp. 134-137 and 255 (another example exhibited and illustrated in color).
Moscow Museum of Art, *Turner Prize: A Retrospective*, February-March 2008 (another example exhibited).
Kiev, PinchukArtCentre, *Damien Hirst: Requiem*, April-September 2009, vol. 1, pp. 174-175 (illustrated in color).
Doha, Al Riwaq, Qatar Museums Authority, *Relics*, October 2013-January 2014, pp. 74-77 and 294 (illustrated in color).

LITERATURE

G. Burn, D. Hirst and S. Morgan, *Damien Hirst: I want to spend the rest of my life everywhere, with everyone, one to one, always, forever, now*, London, 1997, pp. 161, 172, 293-297 (other examples illustrated in color and installation views illustrated in color).
G. Burn and D. Hirst, *On the Way to Work*, London, 2001, pp. 84-85 and 170 (other examples illustrated in color and installation view of another example illustrated in color).
D. Hirst, *Damien Hirst: Pictures from The Saatchi Gallery*, London, 2001, pp. 16-19 (another example illustrated in color).
E. Booth-Clibborn, et al., *The History of the Saatchi Gallery*, London, 2011, p. 310 (another example illustrated in color).
A. d'Offay, et al., *Artist Rooms: The First Five Years*, London, 2015, pp. 54-55 (installation view of another example illustrated in color).

Previous spread: Damien Hirst in his studio, 1994 (another example of the present lot illustrated). © Damien Hirst and Science Ltd. All rights reserved / DACS, London / ARS, NY. 2018. Photo: Martin Beddall / Alamy Stock Photo.

Right: Present lot illustrated

© Damien Hirst and Science Ltd. All rights reserved, DACS/ Artimage 2018.









Left: Present lot illustrated (detail).

Below: Installation view, *Sensation: Young British Artists from the Saatchi Collection*, 1999-2000, Brooklyn Museum, New York (another example illustrated). Photo: Brooklyn Museum Archives. Records of the Department of Painting and Sculpture. Artwork: © Damien Hirst and Science Ltd. All rights reserved / DACS, London / ARS, New York, 2018.; © Jake and Dinos Chapman. All Rights Reserved, DACS/ ARS 2018; © Jenny Saville. All rights reserved, DACS/ ARS 2018.

Right: Damien Hirst, *The Physical Impossibility of Death in the Mind of Someone Living*, 1991. © Damien Hirst and Science Ltd. All rights reserved / DACS, London / ARS, NY. 2018.

Below right: 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.

Created in 1994, the year before he was awarded the Turner Prize, *Away from the Flock* is one of the most iconic artworks of Damien Hirst's career. Part of the group of celebrated sculptures collectively titled *Natural History*, it is among the earliest of his artworks to use formaldehyde, a material that has since become synonymous with his name. Consisting of a carcass of a lamb encased in a sleek white tank, *Away from the Flock* raises ancient philosophical questions in a boldly contemporary way. Following on directly from some of Hirst's most famous works, such as *The Physical Impossibility of Death in the Mind of Somebody Living* (1991) and *Mother and Child (Divided)* (1993), *Away from the Flock* explores fundamental tensions between life and death, and queries the very nature of existence itself. Unveiled for the first time at the group exhibition *Some Went Mad, Some Ran Away*, curated by Hirst at the Serpentine Gallery in 1994, this work is unusual for existing in four versions, all made in the same year. This version is distinguished by the lamb's black head and legs and also its prancing pose, which gives the impression it is leaping from the ground.

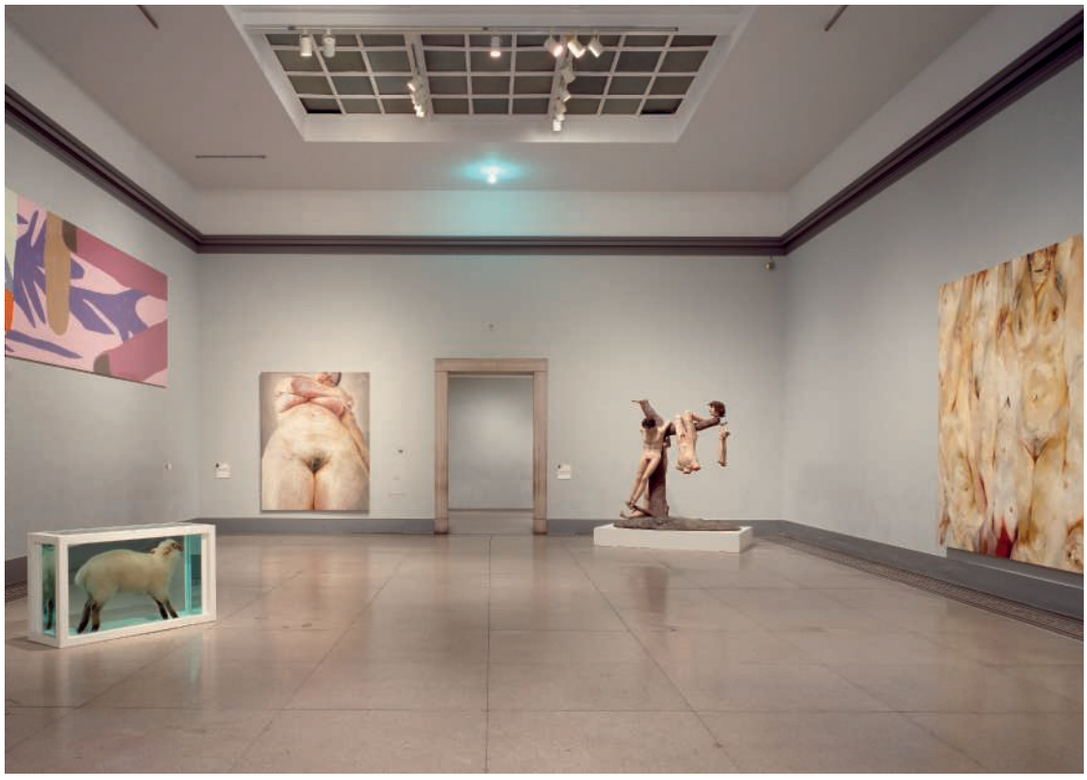
Testament to the importance of *Away from the Flock*, other editions of this work are owned by Tate Britain (in conjunction with the National Galleries of Scotland), and The Broad. The version owned by Tate was shown at *Sensation* at the Royal Academy in 1997, a ground-breaking group exhibition which not only reinvigorated the British art scene but redefined the boundaries of contemporary art altogether. Hirst was among the select group of artists included in the show who became famous as the YBAs (Young British Artists), celebrated for their brazen honesty, their boldness in pushing art into unexplored territories, and their talent for delivering complex ideas with a powerful visual punch.

Away from the Flock employs Hirst's signature structure of a floor-based glass vitrine, in which the animal is centrally suspended. The tank has a thick steel border, which frames the lamb from all angles, like a conventional portrait. Aquamarine-coloured formaldehyde fills the entirety of the tank, giving the incongruous impression that the lamb is floating in water. Having mainly used sea creatures in his previous formaldehyde works, Hirst embraced the strange juxtaposition that a farm animal presented, saying: "When I did the sheep I remember thinking that it might not work, because what was good about the fish was that you were putting them into their own habitat, liquid, but then with the sheep, it just had a brilliant sort of tragedy. Or something gentle. That was the thing: it wasn't a shock, it just had this extra quality. It almost gave it personality, to put it into the liquid. And it didn't look as if it was drowning, it looked serene" (D. Hirst, quoted in J. Leighton, *100 Masterpieces: National Galleries of Scotland*, Edinburgh, 2015).

"When I did the sheep I remember thinking that it might not work, because what was good about the fish was that you were putting them into their own habitat, liquid, but then with the sheep, it just had a brilliant sort of tragedy. Or something gentle. That was the thing: it wasn't a shock, it just had this extra quality. It almost gave it personality, to put it into the liquid. And it didn't look as if it was drowning, it looked serene."

—Damien Hirst

The lamb's "tragic beauty", as Hirst once described it, gave rise to the title of the work, which alludes not only

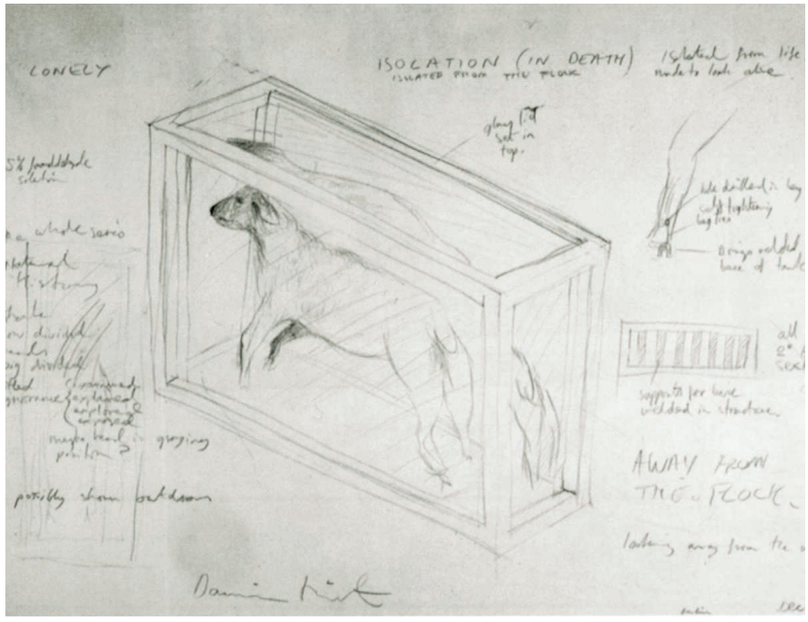


to the lamb's separation from living things, but also to the lamb's symbolic resonance within the Christian faith (D. Hirst quoted in M. D'Argenzio 'Like People, Like Flies: Damien Hirst Interviewed', *The Agony and the Ecstasy: Selected Works from 1989-2004*, Naples, 2004, p. 134-138). As the curator Ann Gallagher has explained, "At a small metaphorical step from the pastoralism of dairymen and shepherds lie the sermons of every imagined village vicar, reliant on New Testament parables of flocks and lost sheep. The isolated lamb in Hirst's *Away from the Flock* 1994 has become fully as totemic a symbol of his artistic identity as *The Physical Impossibility of Death in the Mind of Someone Living* from three years before. For its full effect, the isolation and vulnerability of the lamb requires a menace: the wolf in traditional European folklore (sin and the devil in the Christian allegory), in place of which the shark embodies the principle of predatory, soul-stealing monstrosity at a magnified intensity and thrillingly exotic guise more naturally suited to the environment of the tank" (A. Gallagher (ed.), *Damien Hirst*, exh. cat., Tate Modern, London, 2012, p. 198).

Hirst, who was raised a Catholic, often incorporates objects or animals which carry both religious and prosaic significance into his work. Farm animals evoke this dichotomy well, featuring in significant pieces such as *This Little Piggy Went to Market, This Little Piggy Stayed at Home* (1996) and *Mother and Child (Divided)* (1993). On this







choice, he has said: 'It's the banal animal that gives it the emotion [...] You wouldn't feel the same about a tiger.''(D. Hirst, quoted in S. Morgan, 'An Interview with Damien Hirst', D. Hirst, *No Sense of Absolute Corruption*, exh. cat., London, 1996, p. 18). The poignancy of these works, Hirst knows, lies not simply in the physical encounter with a dead animal—this can be seen in any high street butchers—but in the sudden awareness of the absence of life. Frozen in time, the lamb's uncanny liveliness is a reminder of its innocence and what it has lost, making its untimely death far more affecting.

A dark yet tender work, *Away from the Flock* is an exemplary illustration of how Hirst works at the borders between science, art and religion. The Minimalist white tank in which the sheep is encased carries clinical connotations. Functioning as both a framing device and as part of the piece, the tank simultaneously preserves and presents. The delicacy of the animal's position—limbs outstretched, head slightly tilted—speaks of the underlying fragility of life and, in Hirst's words, the age-old paradox "of trying so hard to do something that you destroy the thing that you're trying to preserve" (D. Hirst, quoted in D. Hirst and G. Burn, *On the Way to Work*, London, 2001, p. 219).

Top: Francisco de Zurbarán, *Agnus Dei*, 1635-1640. Museo del Prado, Madrid. Photo: Masterpics / Alamy Stock Photo.

Above: Damien Hirst, Preparatory sketch for *Away from the Flock*, 1993. © Damien Hirst and Science Ltd. All rights reserved / DACS, London / ARS, New York, 2018.

Following page: Present lot illustrated.

"I wanted to know about death and I went to the morgue and I got these bodies and I felt sick and I thought I was going to die and it was all awful. And I went back and I went back and I drew them. And the point where death starts and life stops for me, in my mind, before I saw them, was there. And then when I'd seen them and I'd dealt with them for a while, it was over there again. It's like, you know, I was holding them. And they just were dead bodies. Death was moved a bit further away."

–Damien Hirst









Property from an **Important European Collection** sold to benefit the **Collegium Museum**

Since 2010, Lorena and Javier Lumbreras have dedicated themselves to the foundation of a new art center in Arévalo, located in the Castilla y León region of northern Spain. At the heart of this project is the idea of collaboration, of creating a space for research, artistic production and exhibitions. Seeking not only to change the economic and social dynamics of the region, the couple hope to dissolve the traditional boundaries that have existed between audience and art, and in the process transforming the way we build museums.

The couple envision restoring and honoring the architectural importance of their medieval ecclesiastical site and its historic buildings to integrate their former intellectual and academic histories. This contemporary museum will encompass a study center, an archive, and a conservation and studio center for the art of the 21st century. This will provide unique opportunities for the project to evolve—to place architectural restoration within the context of a vibrant creative community, thus safeguarding and revitalizing the region's strong history and cultural identity, while at the same time placing it at the vanguard of a new era of globalization.

The Lumbrerases have partnered with Tatiana Bilbao, an architect specializing in building economically sustainable and socially engaging architecture. Known for her ability to merge geometry with nature, Bilbao practices an interdisciplinary approach and has successfully completed a number of projects in China and France, as well as in Mexico. The first project her office completed was an exhibition pavilion in the Jinhua Architecture Park, a project led and coordinated by the artist Ai Weiwei. She is currently a visiting professor at the Yale School of Architecture and Columbia University, and her work is part of the collection of the Centre Georges Pompidou, Paris and the Heinz Architectural Center at the Carnegie Museum of Art.

This new center is located in the heart of the region that embraced the multiculturalism of the Jews, Muslims and Christians from the early middle ages, long before the reunification of the kingdoms of Spain. It is also the site of world famous architecture—austere but magnificent palaces and churches, as well as the home of illustrious characters such as Isabella I of Castile and St. Ignatius of Loyola. The unique nature of this project is enhanced by the radical nature of 21st century art, promoting new ideas and the advancement of knowledge.

Above: Artistic sketch of COLLEGIUM© Tatiana Bilbao Studio.

Left above: Interior views from the site in state of degradation. © Fundación Lumbreras-Colección Adrastus.

Left below: Bird's eye view of the overall render of COLLEGIUM. © Tatiana Bilbao Studio.

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION SOLD TO BENEFIT THE COLLEGIUM MUSEUM

○◆ 45B CHRISTOPHER WOOL (B. 1955)

Lester

signed, titled, numbered and dated 'WOOL 2001 LESTER (P331)' (on the overlap); signed, titled, numbered and dated again 'WOOL 2001 "LESTER" (P331)' (on the stretcher)
enamel on canvas
108 ¼ x 72 in. (275 x 182.8 cm.)
Painted in 2001.

$2,600,000-3,200,000

PROVENANCE

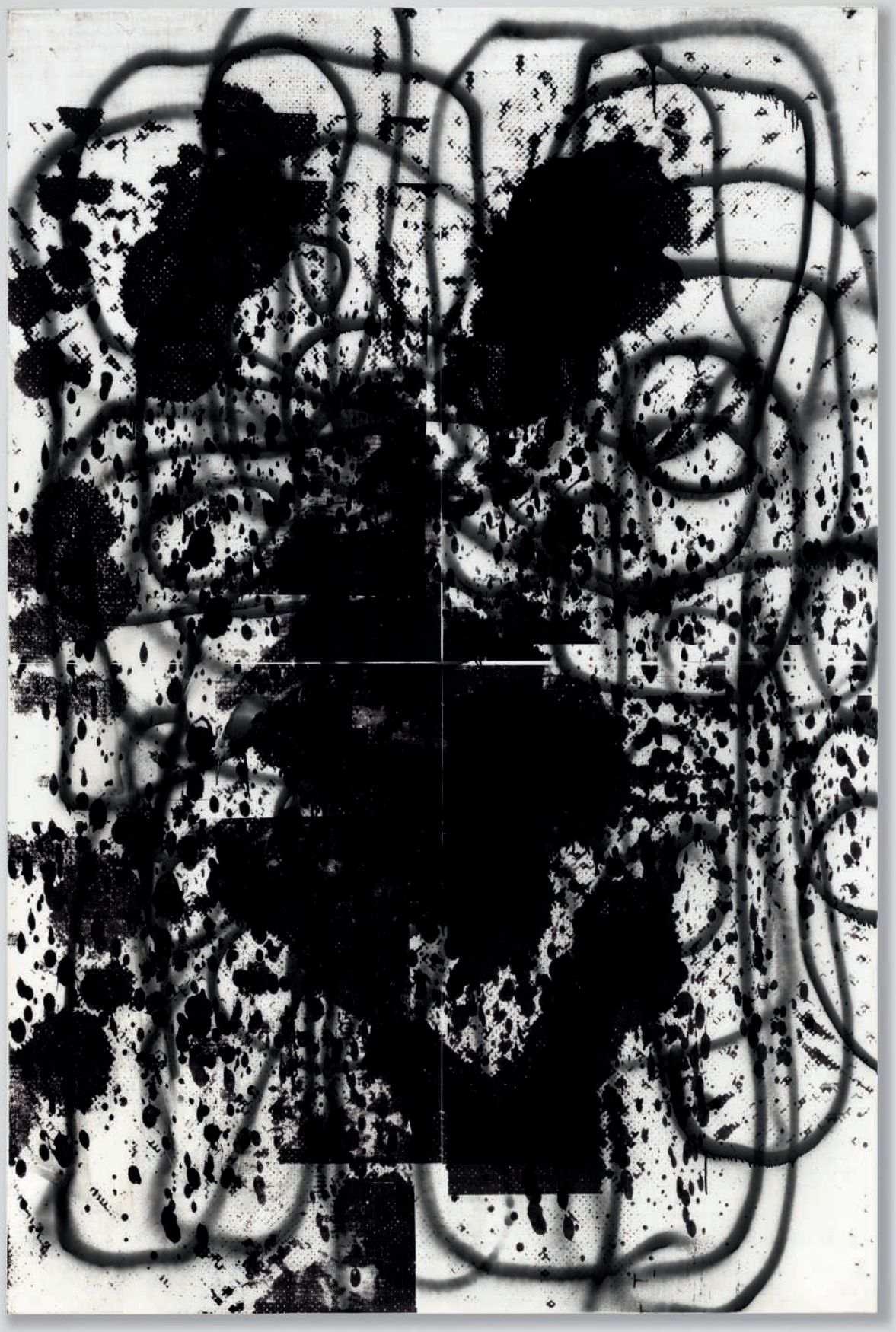
Luhring Augustine, New York
11 Duke Street Limited, London
Private collection, Paris
Private collection
Acquired from the above by the present owner

EXHIBITED

New York, Luhring Augustine, *Christopher Wool*, April-June 2001.
Vienna, Secession, *Christopher Wool*, September-November 2001, n.p. (illustrated in color).

LITERATURE

Christopher Wool: Crosstown Crosstown, exh. cat., Dundee Contemporary Arts, 2003, p. 139 (illustrated in color).



Below: Willem de Kooning, *Black Friday*, 1948. Princeton University Art Museum. © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: Princeton University Art Museum / Art Resource, New York.

Right: Brice Marden, *Vine*, 1992-1993. Museum of Modern Art, New York. © 2018 Brice Marden / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art/ Licensed by SCALA / Art Resource, New York.

Right page below: Andy Warhol, *Rorschach,* 1984. Museum Brandhorst, Bayerische Staatsgemaeldesammlungen, Munich. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS). Photo: bpk Bildagentur / Museum Brandhorst, Bayerische Staatsgemaeldesammlungen, Munich / Art Resource, New York.

Right page far right: Present lot illustrated (detail).

Equally complex in concept and execution, Christopher Wool's 2001 *Lester* perfectly captures the artist's process-oriented, multilayered approach to painting. Using silkscreen and spray paint, Wool composes, edits, and builds the explosive picture, repeatedly quoting his own past works in the process. Famously self-referential, Wool documents past paintings for use in future ones, often silk screening entire passages onto a new work. Thus, Wool questions and destabilizes the related notions of originality and authorship by re-using and re-purposing spontaneous painterly gestures. For Wool, authenticity is defined conceptually, through an unwavering commitment to consistency and formal innovation within his famously singular and iconic body of work. *Lester* hails from an important moment in the artist's career, when his paintings began to turn deeper inward, becoming self-actualizing parts of an expansive and ever-growing oeuvre.

A forceful, energetic painting, *Lester* captures Wool's almost expressionistic tendencies, combining several strategies and motifs at once. Silkscreening a centralized blast of black ink, Wool peppers in real splatter to obscure his own hand and impede the viewer's ability to deduce the nominally authentic from the nominally artificial. Split into four roughly equal quadrants, Wool hints at the practical limitations of the silkscreen while also plainly and proudly displaying the nature of his painterly trickery. Slipping behind and emerging all around the centralized expanse of black is a loose and hastily painted example of Wool's iconic squiggle. This example, searching and free-flowing, finds Wool stretching the form over the canvas surface and, in the process, expanding and anchoring the painting's composition. Radiating outward, Wool's gesture functions like an aura around the captivating blackness at the picture's center, providing balance and parity between the silkscreened and the sprayed.

Known for the purposefully wrought tension in his work, Wool frequently pits disparate styles, techniques, and even painterly approaches into a given painting. Writing about this tendency and its connection to





Wool's signature spray squiggle, Glenn O'Brien notes, "Christopher Wool takes it to the bridge, spanning abstract expressionism and pop, drama and comedy, funk and the sublime. The emblem of his advanced funkiness is his spray squiggle—with all the innocence of an amateur doodle yet all the stealth of a master brushstroke" (G. O'Brien, "Apocalypse and Wallpaper," quoted by H. W. Holzworth, *Christopher Wool*, Cologne, 2012). Here, Wool stretches the central motif to the four corners of the canvas support. Obscured behind an opaque, inky mass of black enamel, the viewer is left wondering whether the gesture is continuous or, like so much of Wool's work, a carefully crafted illusion. Wool not only combines disparate attitudes toward mark-making, but confronts the idea of the purposeful mark altogether.

Deeply invested in the technical and physical act of painting, Wool says that he "...often [wants] a painting to feel like it is the result of a certain process, a process that was not simply the painting/picturing process of putting together a formally successful painting" (C. Wool, quoted by A. Goldstein, "How to Paint," *ibid,* p. 171). Indeed, *Lester*'s surface owes a tremendous amount to Wool's pioneering process. Whole passages of the frenetic surface result from the technical parameters of the silkscreen, as does the painting's division into four quadrants. For Wool, meaning is often found in the margins and technical annals of his work. Here, Wool utilizes technique in service of composition and form, which in turn influence the techniques Wool uses. In this way, the painting is a visual record of a one-man conversation, with Wool actively responding to the work and adjusting his approach accordingly. "Painting, for me, is often a struggle between the planned and the unforeseen," says Wool. "The best paintings are the ones that you could not have imagined before you began..." (C. Wool quoted in Hans Werner Holzwarth, Ed., *Christopher Wool,* New York 2008, p. 266).

For the artist, that constant tension between the intentional and the unexpected plays out most visibly in the relationship between the sprayed squiggle and the screened splatter. Likewise, they represent the dichotomy between the hand-painted and the mechanical so central to this series and Wool's work more broadly. Divided along that line, the traditionally applied spray paint contrasts with the obvious artifice of the supposedly splattered black. Underscoring the role of the silkscreen in Wool's work, *Lester* uses the medium to subtly reveal its own

agenda, with discrete misalignments in the four screens betraying the falseness of the splatter. But, in Wool's practice, democracy carries the day and no single mark is valued over any another, compositionally or otherwise. The interplay between the squiggle and the silkscreen reinforces the impressive compositional wholeness of the picture and underscores the steadfastness of Wool's commitment to his own work and guiding painterly principles. Like his Word paintings, in which letters and words collapse into abstraction only to become whole again, Wool's abstract marks blur together and pull apart, reinforcing the essential connection between the two.

Since his emergence and rise to prominence in the late '70s and early '80s, Wool has retained his status as a crucial and ethos-defining artist. Continuing to influence scores of younger artists, Wool's practice has both evolved and stayed markedly consistent with his earlier output. Driven by a rigorous conceptual framework and a sharp eye for composition, Wool's highly individual output has remained uniquely his own. *Lester* perfectly summarizes Wool's appeal, with its gritty aesthetic marked by the seductive dance between spontaneity and careful planning. The picture also defines and epitomizes Wool's output of the early 2000s, in which he began quoting himself more frequently and turning to the previous two decades of his career for source material and direction. An important and illustrative example of one of the most enduring contemporary painters, *Lester* finds Wool at his most confident, brash and visually effective.

"Christopher Wool takes it to the bridge, spanning abstract expressionism and pop, drama and comedy, funk and the sublime. The emblem of his advanced funkiness is his spray squiggle—with all the innocence of an amateur doodle yet all the stealth of a master brushstroke."

—Glenn O'Brien



PROPERTY FROM AN
IMPORTANT EUROPEAN
COLLECTION SOLD
TO BENEFIT THE
COLLEGIUM MUSEUM

46B

DONALD JUDD (1928-1994)

Untitled

stamped 'JO JUDD BERNSTEIN BROS. INC. 80-19' (on the reverse of each unit)
stainless steel and red anodized aluminum
ten units—each: 9 x 40 x 31 in. (22.9 x 101.6 x 78.7 cm.)
total installation height: 180 in. (457.2 cm.)
Executed in 1980.

$6,000,000-8,000,000

PROVENANCE

Leo Castelli Gallery, New York
Max Palevsky, Palm Springs, 1981
His sale; Christie's, New York, 10 November 2010, lot 57
David Zwirner Gallery, New York
Private collection, New York
Acquired from the above by the present owner

LITERATURE

A. Betsky, *Three California Houses: The Homes of Max Palevsky*, New York, 2002, pp. 40, 43 and 48 (installation views illustrated in color).





"Color, like material, is what art is made from. It alone is not art…I like the color and I like the quality of the Cadmium Red Light… And red, other than gray of that value, seems the only color that really makes an object sharp and defines its contours and angles."

—Donald Judd



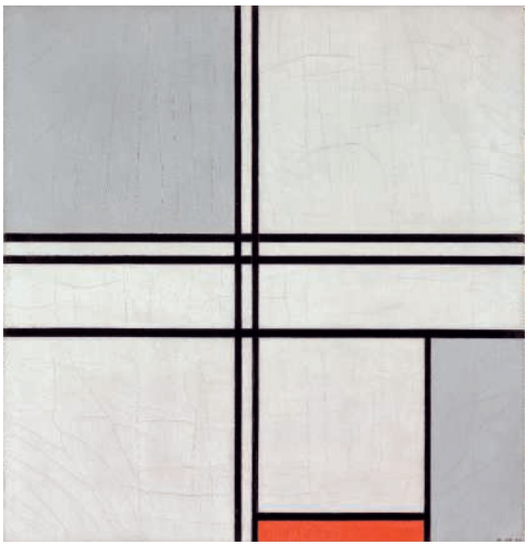
Left page: Donald Judd at the Leo Castelli Gallery, New York, 1966. Photo: Fred W. McDarrah / Getty Images. Artwork: Donald Judd Art © 2018 Judd Foundation / Artists Rights Society (ARS), New York.

Below: Piet Mondrain, *Composition (No. 1) Gray-Red*, 1935. Art Institute of Chicago. Photo: The Art Institute of Chicago / Art Resource, New York.

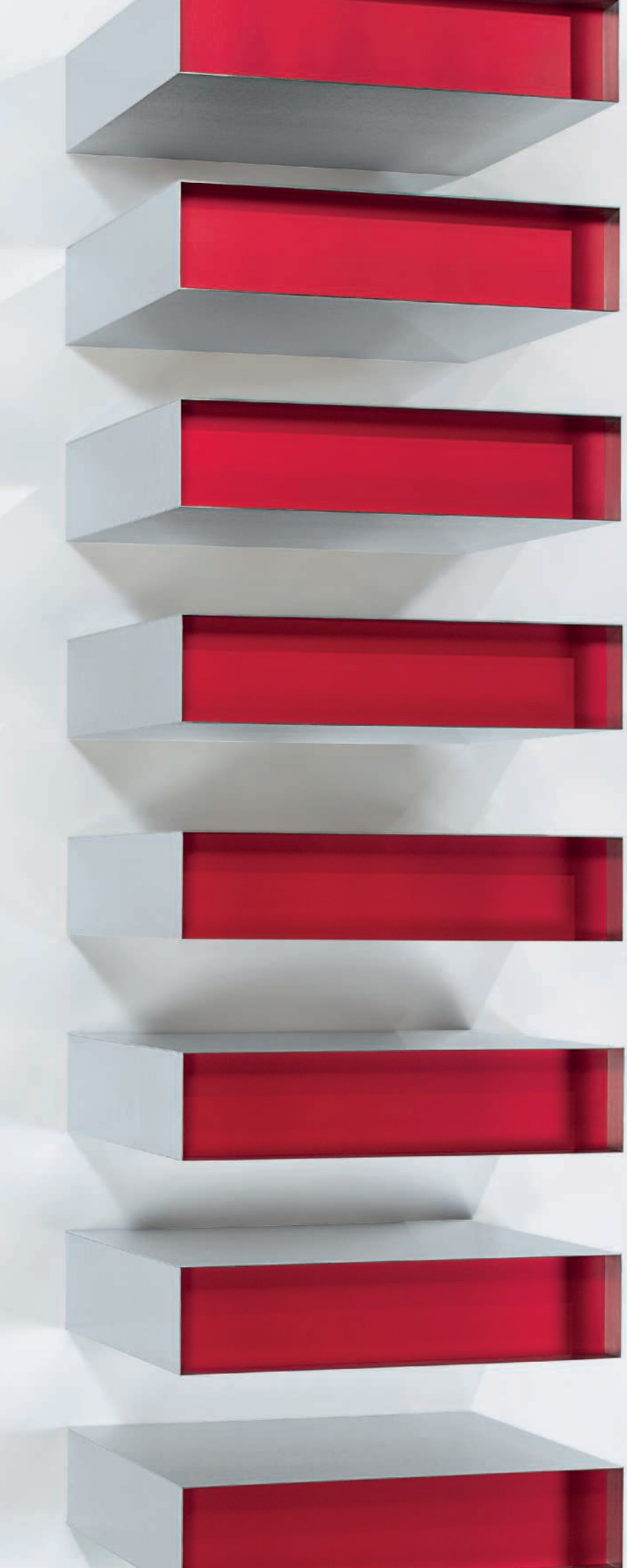
Left: Kazimir Malevich, *Eight Red Rectangles*, 1915. Stedelijk Museum, Amsterdam. Photo: Art Resource, New York.

Powerful and graceful in equal measure, Donald Judd's *Untitled* is an exquisite example of the Minimalist pioneer's pivotal *Stacks*. Arriving at the ten-unit configuration of his iconic sculptures in the late '60s, Judd would continue making them until the last years of his life. In the present example, he recesses the red frontal face of each individual unit, a strategy that he would utilize in many of his most successful sculptures from the '80s. Acute angles form, casting razor-sharp shadows on the cold, industrial stainless steel. Here, Judd—who once declared that "[material], space and color are the main aspects of visual art"—creates a monumental object that is both formally compelling and visually breathtaking" (D. Judd, quoted in D. Elger, Donald Judd: Colorist, exh. cat., Sprengel Museum, Hannover, 2000, p. 11). Putting some of his most famous artistic principles to use, Judd continues the expansive project that introduced Minimalism to the art-viewing public nearly fifteen years prior. A masterpiece of that uniquely American movement, *Untitled* is a highly-accomplished example of its sometimes overlooked use of color, and a defining example of its well-noted expansion of the role of materials in art-making.

Rigid and exacting in his definition of worthwhile art, Judd organized his career based on principles of simplicity, attention to material and logical, legible composition. *Untitled,* with its ten evenly spaced stainless steel elements and carefully inset front faces, epitomizes both Judd's own work and his prescriptions for what all art should aspire to be. Arguing that sculpture and three-dimensional art are two separate entities, Judd writes of the artistic potential of commercially available, industrial materials, which he sees as essential in creating three-dimensional art. Valuing them for their inherent democratic properties and reproducibility, Judd declares, "[materials] vary greatly and are simply materials—Formica, aluminum, cold-rolled steel, plexiglass, red and common brass, and so forth. They are specific. If they are used directly, they are more specific" (D. Judd, "Specific Objects," in F. Judd, and Caitlin Murray (ed.), *Donald Judd Writings*, New York, 2016, p. 147). By this, Judd means that the materials come pre-packaged with a set of immutable, intrinsic properties which exist alongside the artist's altering of them. This principle, laid out in 1964, would guide Judd's career and establish a crucial modus operandi in his work: the use of industrial materials as an end, rather than a means.



Indeed, this principle is on full display in *Untitled,* with Judd taking advantage of the simultaneous relationships between steel and aluminum, and between the icy slickness of the former and the vibrant red of the latter. Steel, known for its hardiness, is a foundational material in architecture and civil engineering. Prized for its structural integrity, Judd's use of the material projects a certain immovability and permanence to the stack, with the negative space between each unit made emptier by the implied force of the steel above and below it. Aluminum, by contrast, is useful for its superior lightness and softness, making it an ideal material in aerospace engineering and ensuring its meteoric rise in use since the Second World War. Judd's contrasting of the opposing materials utilizes their respective specificities in dictating the feel of the sculpture and its effect on the viewer. The lightness and relative weakness of the aluminum, coupled with its inviting red coloration, beckons the viewer in, tempting him or her with its slight recession into the rectangle. Implying hollowness, Judd suggests an affinity between this stack and the ones sporting colored Plexiglas on their horizontal faces.



In addition to material, Judd also uses color to great effect. Typical of his approach to art in general, the artist used color pragmatically, evaluating it based on its ability to further his goal of creating a true three-dimensional art. Speaking of his approach to red, specifically, Judd explained, "Color, like material, is what art is made from. It alone is not art...I like the color and I like the quality of the Cadmium Red Light. [It has] the right value for a three-dimensional object. If you paint something black or any dark color, you can't tell what its edges are like. If you paint it white, it seems small and purist. And red, other than gray of that value, seems the only color that really makes an object sharp and defines its contours and angles" (D. Judd, "Some Aspects of Color in General and Red and Black in Particular" in D. Elgar, (ed.), *Donald Judd: Colorist*, exh. cat., Ostfildern-Ruit, 2000, p. 114). Judd's approach to the color red is, like all his formal decisions, precisely calculated and strategically implemented. In the present work, the red both defines the rectangular forms and lends them a powerful sense of motion despite their remarkable immovability.

Nevertheless, the color red bears specific significance for Judd, whose keen sense for color was not appreciated until later in his life. Writing about his connection to color and its formative impact on the young Judd, William Agee describes the artist's youth: "[Judd's knowledge of color goes] back to his childhood. Always curious and inquisitive, he and an instinctive interest in art, and apparently he always had a special eye for color. He remembered that red and black appealed to him as a child in Nebraska; it was a pair of colors said to be a favorite of the Lakota Indians, and later had special significance for him...In 1947 he visited the Philadelphia Museum of Art and was taken by the vivid color, especially the red, in the renowned Rogier van Der Weyden altarpiece..." (W. Agee in D. Elger, Donald Judd: Colorist, exh. cat., Sprengel Museum, Hannover, 2000, p. 35). More than just a pragmatic and visually effective choice, red had personal meaning for Judd, a component of his artistic identity often overlooked in discussions of his work.

Still, in Judd's sculpture, color serves a very different purpose than its usual application. Typically, color is applied to distinguish one thing from another. It can be used to establish depth, shadow, or identity; in effect making color a distinguishing element in most objects. For Judd, color is used to homogenize forms, ensuring their equal value in a given sculpture. Here, the consistency of the red helps the viewer visually meter out the distances between each element, defining that front face and delineating the volume of each individual unit. Thus, in works like *Untitled,* color becomes as essential as form, equalizing the two elements and ensuring the sculpture's visual and conceptual success.

Artfully painterly, *Untitled* uses its rhythmic, measured vertical gait to guide the viewer's eye as a painter might use directional brushstrokes across a large canvas. Judd, always concerned with definitions, saw most successful paintings as discrete objects, as opposed to a collection of marks on a canvas support. Discussing medium specificity and its uselessness in his work, Judd opined, "Low and high relief are basically painting, possessing the same problems, as well as some of their own" (D. Judd, quoted in N. Serota, *Donald Judd*, exh. cat., Tate Gallery, London, 2004, p. 188). Indeed, this attitude would cleave Judd and his fellow Minimalists from high modernism, in which



Left page: Present lot illustrated (detail).

Left: Barnett Newman, *Vir Heroicus Sublimis*, 1950-1951. Museum of Modern Art, New York. © 2018 Barnett Newman Foundation / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Below: Frank Stella, *Tampa*, 1963. © 2018 Frank Stella / Artists Rights Society (ARS), New York.

medium is a necessary fact in defining a given work of art as one thing or another. Judd, viewing paintings as objects in and of themselves, was keen to collapse what he saw as an outmoded distinction, thereby expanding the definition of art and widening its practical scope. Impactful in their repetitiveness, the red faces of the individual units visually recall Kazimir Malevich's groundbreaking pictures, which Judd glowingly referred to, in 1973, as "the first instances of form and color" (D. Judd, "Malevich," in F. Judd and C. Murray, *op. cit.,* p. 255). Judd, for all the energy he spent on definitions, was often more concerned with expanding them than restricting them.

One of the crucial and pivotal forms in American art and 20th century sculpture, Judd's *Stacks* are found across a huge number of institutional collections across the globe. Scarcer, however, are examples like *Untitled,* which feature a colored front face. Limited to the early '80s, these iterations of Judd's stacks are notable for their simultaneous austerity and restraint, wherein the artist tweaked, ever so slightly, the uniformity of the stack by recessing its front face. For Judd, form and content collide in the smallest of details. Here, that detail is the minute seam created between the recessed red and the protruding stainless steel. Thus, *Untitled* joins the pantheon of Judd's Stack variations, entering as one of the scarcest examples of that classic and deeply impactful series known for its singular consistency and internal innovation within its self-imposed framework.

Donald Judd is widely considered to be among the most important and influential artists of the 20th century, his work descending from a line of visionary abstractionists that includes Piet Mondrian, Kazimir Malevich and Barnett Newman. Along with contemporaries such as Frank Stella, Dan Flavin and Carl Andre, Judd depersonalized art, making it devoid of emotion and radically different from anything that had gone before. Judd's paradigm-shifting career blasted open a goldmine of artistic possibilities which are still being mined, refined and expanded upon half a century after the fact. Born in 1928, Judd made his mark as both a creator and a stalwart critic of several generations of contemporary art. A crucial voice in art for decades, his incisive and highly principled approach to his own work and that of his peers helped define and shape the critical discourse of his era. Enjoying a renewed interest in his work at the outset of the '80s, Judd began expanding his repertoire of forms, resulting in his *Menziken* series and his multicolored works of the late '80s. *Untitled* anticipates these developments, with its solid, glossy color and recessed edge, while still recalling his earlier *Stack* forms. It is the present sculpture's subtle connection to Judd's future and past works that makes it a quintessential record of the artist exploring new territory and innovating within a structure marked by consistency and uniformity. Far from a historical document, though, the sculpture is an electric and nimble example of one of the most important and lauded bodies of work in the history of three-dimensional art.

In Judd's sculpture, color serves a very different purpose than its usual application. Typically, color is applied to distinguish one thing from another. It can be used to establish depth, shadow, or identity; in effect making color a distinguishing element in most objects. For Judd, color is used to homogenize forms, ensuring their equal value in a given sculpture. Here, the consistency of the red helps the viewer visually meter out the distances between each element, defining that front face and delineating the volume of each individual unit. Thus, in works like *Untitled,* color becomes as essential as form, equalizing the two elements and ensuring the sculpture's visual and conceptual success.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION SOLD TO BENEFIT THE COLLEGIUM MUSEUM

47B

DAN FLAVIN (1933-1996)

"monument" for V Tatlin

cool white fluorescent light
96 x 30 ½ x 5 in. (243.8 x 77.5 x 12.7 cm.)
Executed in 1970. This work is number two from an edition of five, of which four were fabricated, and is accompanied by a certificate of authenticity signed by the artist.

$800,000-1,200,000

PROVENANCE

Leo Castelli Gallery, New York
John Weber Gallery, New York
Emily and Burton Tremaine, New York, 1974
Leo Castelli, New York
Barbara Bertozzi, New York
Acquired from the above by the present owner

EXHIBITED

New York, Leo Castelli Gallery, *Davis, Flavin, Kosuth, Lichtenstein, Rosenquist, Stella, Warhol*, June-September 1971.
New York, John Weber Gallery, *Group Exhibition*, November-December 1971.
Atlanta, High Museum of Art, *The Modern Image*, April-June 1972, n.p.
New York, Leo Castelli Gallery, *Group Exhibition*, June-September 1972.
New York, Leo Castelli Gallery, "Benefit Exhibition for the New York Collection for Stockholm," October 1972.
Hartford, Wadsworth Atheneum, *The Tremaine Collection: Twentieth Century Masters, The Spirit of Modernism*, February-April 1984, p. 119 (illustrated).
Los Angeles, Museum of Contemporary Art, Temporary Contemporary; Washington, D.C., Corcoran Gallery of Art; Bordeaux, Musée d'art contemporain; Otterlo, Rijksmuseum Kröller-Müller, *'monuments' for V. Tatlin from Dan Flavin, 1964-1983*, April 1984-January 1986, n.p., pl. 72 (illustrated in color).
Madrid, Fundación Juan March, *Colección Leo Castelli*, October 1988-January 1989, p. 87, pl. 5, no. 4 (illustrated in color).
East Hampton, Guild Hall Museum, *A View From the Sixties: Selection From Leo Castelli Collection and the Michael and Ileana Sonnabend Collection*, August-September 1991, p. 4 (illustrated in color).
New York, Leo Castelli Gallery, *Forty Years of Exploration and Innovation: The Artists of Leo Castelli Gallery*, November-December 1997.
New York, Leo Castelli Gallery, *Dan Flavin: Some drawings and installations of fluorescent light*, February-March 1998.
Dia:Beacon, long term installation, May 2003-present (another example exhibited).
Munich, Pinakothek der Moderne, *Dan Flavin: A Retrospective*, November 2006-April 2007 (another example exhibited).

"...a sequence of implicit decisions to combine traditions of painting and sculpture in architecture with acts of electric light defining space."

—Donald Judd

LITERATURE

"La Chronique des Arts," *Gazette des Beaux-Arts*, no. 1261, February 1974, p. 218, no. 756 (another example illustrated).
Cinquante espèces d'espaces: œuvres du Centre Georges Pompidou, Musée national d'art modern, exh. cat., Paris, 1998, p. 74 (another example illustrated).
L. Cooke and M. Govan, *Dia:Beacon*, New York, 2003, p. 326.
C. Hawthorne, "Sun Valley Surprise: Chalet to Spare," *New York Times*, 17 February 2005, pp. F1 and F6 (illustrated in color).
M. Govan and T. Bell, *Dan Flavin: The Complete Lights 1961-1996*, New York, 2007, p. 291, no. 249 (diagram illustrated).
D. Fisher, et al., *Icônes Américaines: Chefs-d'oeuvre du SFMOMA et de la collection Fisher*, France, 2015, p. 52 (another example illustrated in color).





"...a simple set of fixed sculptural elements proved to be a quintessential example of the burgeoning ideas of Minimalism and Conceptual Art."

—Michael Govan

Above: Vladimir Tatlin with an assistant before the *Monument to the Third International*, Petrograd, 1920. Photo: HIP / Art Resource, New York. Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

Right: Sketches for two "monuments" for V. Tatlin, 1970. © 2018 Stephen Flavin / Artists Rights Society (ARS), New York.

Right page above: Lucio Fontana, *Fonti di energia*, 1961. Photographer unknown. Artwork: © 2018 Artists Rights Society (ARS), New York / SIAE, Rome.

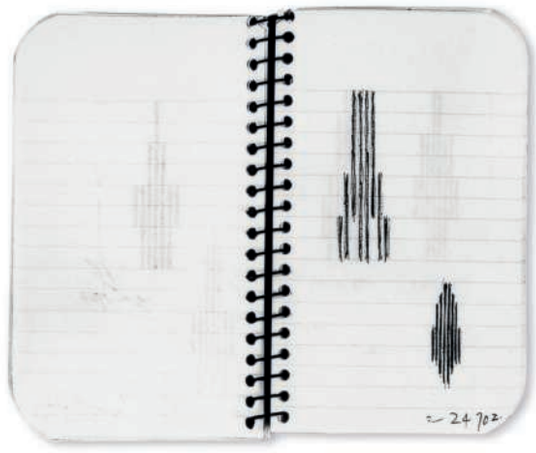
Right page: Present lot illustrated (detail).

Dan Flavin's *"monument" for V. Tatlin* belongs to the artist's most famous series of *Lights* sculptures. The works were inspired by Vladimir Tatlin's heroic *Monument to the Third International*, a building designed in 1919-1920 to house the headquarters for the organization, Communist International. However, the building was never constructed, and existed only temporarily in model form—a Utopian dream of a reality that was only ever destined to become a fantasy. The momentary nature of the Russian project captured Flavin's imagination, and in his "lamps"—the ubiquitous commercial light fixtures that were available in standardized lengths and colors—he found the perfect medium with which to investigate the transitory nature of light. These pre-fabricated geometric units offered a pre-set system of form and color that could be harnessed to create works of extraordinary graphic power and atmospheric beauty. This particular work is number 2 from an edition of 5 (although only 4 have actually been fabricated), with another example from the edition currently on long term installation at Dia: Beacon, New York.

"monument" for V. Tatlin is comprised of eight commercially produced fluorescent tubes, arranged vertically to evoke a tall building, and emitting a cool white light. Fixed directly to the wall, two sets of shorter tubes act as buttress to help shore up the central section of the tower. This core is made up of two of the longest lamps (which rise up over eight feet) which are, in turn, flanked by two shorter tubes to comprise the central core of the tower. But, in addition the industrial elements, the sculptures main medium is the comprised of the soft, white light emitted by the fluorescent tubes.

Flavin first encountered Tatlin's work in Camilla Gray's influential book *The Great Experiment: Russian Art 1863-1922*. Her text was widely read by young artists after its publication in 1962, and many were impressed by the Russian artists' ability to express revolutionary ideas through pure abstraction. As Gray wrote, Tatlin emphasized the use of real materials (tin, wood, iron, glass, plaster): "In his...construction of 1915-16, Tatlin did away with the 'frame' or 'background' which had restricted his earlier works, limiting them to space and time. For the frame does much to isolate a 'work of art,' to hallow a selected moment, lifting it to the plane of the 'eternal': cordoning off a perfect, private, ideal world. It was this separation of the reality of art from the reality of life that Tatlin sought to destroy in these counter-reliefs. 'Real Materials in real space' was his cry" (C. Gray, quoted by M. Govan & T. Bell (eds.), *Dan Flavin: The Complete Lights 1961-1996*, exh. cat., National Gallery of Art, Washington, D.C., 2004, p. 42).

Dan Flavin's "real materials" were fluorescent light tubes and the soft light they emitted, and in doing so he pioneered a new visual language that was characterized by abstracted, repetitive forms. Between 1963 and his death in 1996, Flavin worked almost exclusively in this unique medium, indefatigably pursuing what he called "acts of electric light defining space" (D. Flavin, "in day light or cool white, an autobiographical sketch", *Artforum*, no. 4, December 1965, p. 24). The fluorescent tube, a common commercial product, limited Flavin's artistic parameters to a set of standardized lengths (two, four, six, and eight feet) in various colors (pink, blue, yellow, green, red, white, and ultraviolet). Yet within those constraints Flavin explored endless juxtapositions and arrangements.





But according to the artist, his celebration of Tatlin's monument is as much about the ultimate failure of the project as it is about its Utopian ideals. As Gray wrote, the project never got further than the models, which Tatlin and his assistants built in wood and wire. These models came to be a symbol of the Utopian world which these artists hope to build. In many ways, it was typical of their hopes, so ambitious, so romantic and so utterly impractical" (C. Gray, *op. cit.*).

As Flavin wrote, "I have always used 'monuments' in quotes to emphasize the ironic humor of the temporal experience. These 'monuments' only survive as long as the light system is useful" (D. Flavin, quoted by M. Govan & T. Bell (eds.), *op. cit.* p. 45). Michael Govan continues, "The artist's appropriation of commercial light fixtures—a quintessential product of our highly-industrialized society—is presented not as a prescription for a revolutionary future culture as Tatlin's was, but to ontological fact; tangible and temporal" (M. Govan, "Irony and Light," in M. Govan & T. Bell (eds.), *op. cit.*).

The Tatlin concept proved to be so durable that the artist continued to make variations until his death in 1990. The result is in an extraordinary series that can be read as deeply layered, historically rich, and creatively fertile *"monuments"* that are in fact purposefully non-monumental. Dan Flavin's conception of these ephemeral objects is presaged in his 1961 calligram poem: "fluorescent poles shimmer shiver flick out dim monuments of on and off art." In its vertical tubes of light, the concrete poem echoes the "monument's" formal configuration; and in its call to "on and off art" we see Flavin's allegiance to Tatlin's "real materials in real space" (V. Tatlin, quoted by Gray, *op. cit.*).

o 48B

ROSEMARIE TROCKEL (B. 1952)

Made in Western Germany

knitted wool
98 ½ x 71 in. (250 x 180 cm.)
Executed in 1987. This work is number three from an edition of three.

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

PROVENANCE

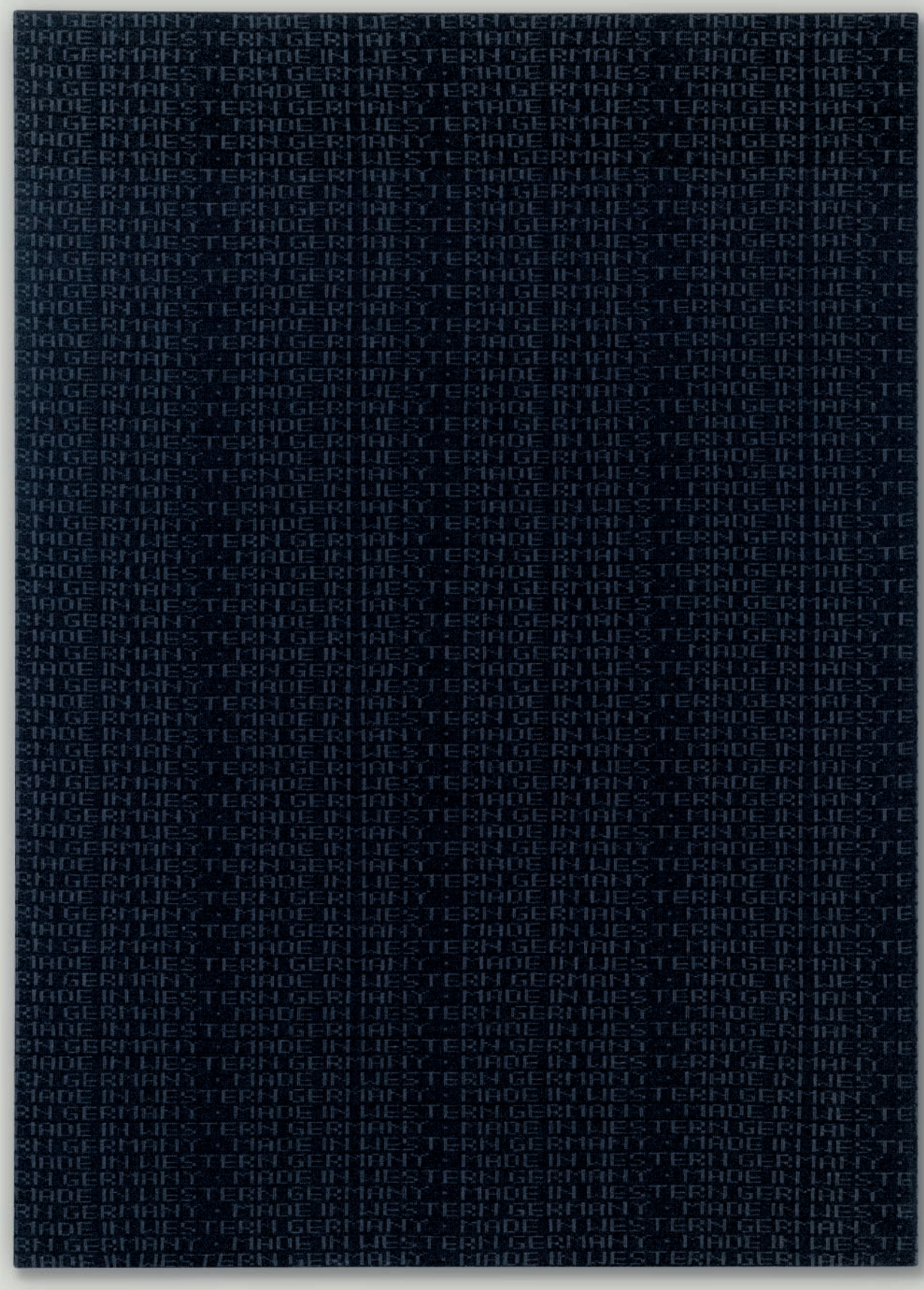
Monica Sprüth Gallery, Cologne
Private collection, Milan
Anon. sale; Christie's, New York, 17 November 2000, lot 420
Skarstedt Gallery, New York
Private collection, New York
Anon. sale; Christie's, New York, 08 May 2016, lot 29
Acquired at the above sale by the present owner

LITERATURE

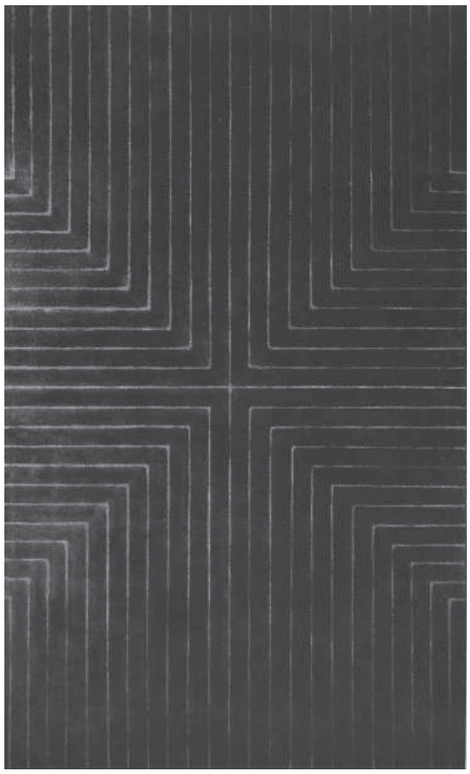
H. Kontova and G. Politi, eds., *Flash Art*, no. 134, May 1987 (illustrated in color on the cover).
A. C. Danto, *Embodied Meanings: Critical Essays and Aesthetic Meditations*, New York, 1994, pp. 215-216.
M. Dávila, ed., *MACBA Collection: Itinerary*, Barcelona, 2002, pp. 157 and 207 (another example illustrated in color).
G. Williams and S. Eiblmayr, eds., *Rosemarie Trockel: Post-Menopause*, Cologne, 2006, p. 165 (another example illustrated).
L. Cooke, "Reworked," *Artforum*, vol. 51, no. 1, September 2012, p. 523.

Rosemarie Trockel's work has the rare ability to turn complex visual, cultural, and societal notions on their head using elegantly inventive means. *Made in Western Germany*, from 1987, is part of the artist's celebrated series of machine-spun wool paintings, which have played a major role in any dialogue surrounding her contribution to recent art history. While Trockel is known for expressing herself inventively across a range of different media, the wool paintings stand out as a hallmark of her signature style and unique voice. Her talent for presenting the familiar in new and surprising ways carries with it a rich source of concepts, visual references, and unmatched originality. In a recent issue of the noted art journal *Cahiers d'Art,* the writer notes that "in a single work Trockel is likely to offer a multifocal view— conflating conceptual problems and material properties, notions of male and female, female and feminist, natural and constructed worlds, sciences and arts, everyday objects and emblematic art-historical references—as she also turns a critical eye to her own work while setting out constellations of personal cosmology" (J. Simon, "What-if could-be", *Cahiers d'Art,* no. 1-2, 2013, pp. 60-61). With *Made in Western Germany,* Trockel exemplifies these qualities and the work exists as a quintessential example of her enormous influence and stature among artists working today.

The compositional simplicity of *Made in Western Germany* reveals its intended meaning in layers. The entire knit surface of the work at first almost seems to blend together in a sequence of vertical and horizontal segments. With further inspection, we register the phrase "Made in Western Germany," which is repeated over and over again in staggered lines that span the entire surface of the knitted surface. The patterns of all-caps knit text appear and reinforce themselves like a slogan. This repeated motif of a simple series of letters, strung together as an endless statement, carries with it a bold visual taxonomy. The echoed statement is repeated with mechanical precision and unvarying reinforcement. Indeed, Trockel used industrial methods to create her most celebrated knitted paintings, which have been central to her practice since the mid-1980s. Her choice of material is deliberate in its connotations of feminine artistry and serves as a deliberate rebuttal against the


MADE IN WESTERN GERMANY





stereotypes that have constrained women artists over the centuries. This longstanding commitment to a conscious appropriation of unconventional materials is one that continues to feel new and bold today.

Trockel's wool paintings began in 1984, when she initially employed the labor of home weavers she had found through local want ads. The following year, as her production and ambitions increased, and the symbolism of these works became more clearly defined, she began having them industrially produced. With this, her artistic efforts were accentuated through technological means as she brilliantly juxtaposed her use of a typically male-oriented tool like an industrial machine to create a commentary on female-oriented creativity. As her work continued to evolve, she experimented with different forms of messaging, from text to corporate logos and abstraction, and with variations in format, where she expanded the knit works to include garments like balaclavas, stockings, or sweaters. *Made in Western Germany* is one of the purest manifestations of this exploration for its use of text, personal significance, and aesthetic qualities. While Trockel actively worked in a variety of media, the wool paintings have functioned as a consistent form of expression for the artist, and to this day remain the works for which she has received the most acclaim. Throughout Trockel's career there has been a consistent drive to mix conventional art forms with unconventional materials, and to take a taxonomic approach to articulating her opinions on culture, gender, commerce, and industrial practices.

The title, *Made in Western Germany,* can be understood on several levels. Its significance speaks as much to the source of the work as object as the artist's personal history. At the same time, the "Made in Western Germany" line is one that calls to mind industrial and manufacturing processes, where a commodity's origin serves as a signifier of its quality and value; indeed, the title itself is something of a construct, as Western Germany is not the correct name of the country in which she was born. Growing up in West Germany after World War II, Trockel was confronted with a very specific set of experiences that related to her geographical situation and position as a woman artist. When she began her studies, the main figures in German art were Gerhard Richter, Anselm Kiefer, and Sigmar Polke, all of whom had grown out of the legacy established by Joseph Beuys. Yet at the same time, as a female artist, Trockel sought to differentiate herself and her message from that context. In that sense, her work also plays into a larger global dialogue around culture and the ingrained stereotypes of artistic practice that were being similarly explored at that time by artists like Barbara Kruger, Jenny Holzer, and Cindy Sherman. Trockel's fascination with patterns, visual messaging, and strong statements, are tools she and her American contemporaries used to further the discussion on the place women occupy in art history. Her unique position allowed her to engage in artistic discourse that responded directly to her environment in a way that brilliantly merged her perspective as a German woman making art in the '80s, and beyond.

Trockel's stature in the contemporary art world has grown exponentially in recent years. 1999 proved to be a watershed year for the artist as she came to international attention when she represented Germany at the Venice Biennale, the first female artist to do so for that country. In the intervening years, she has been the subject of countless solo and group exhibitions across the world. In 2012-13 the exhibition *Rosemarie Trockel: A Cosmos*, which was organized by the Reina Sofía in Madrid, and then travelled to the Serpentine Gallery in London, and the New Museum in New York, brought her work to an increasingly wide audience. While Trockel continues to make work and exhibit with galleries across the globe, *Made in Western Germany* stands out as a seminal work in the artist's career, and an artistic milestone in its convergence of key themes that have defined her career to date.



Left page: Present lot illustrated (detail).

Left: Frank Stella, *Die Fahne Hoch!*, 1959. Whitney Museum of American Art, New York. © 2018 Frank Stella / Artists Rights Society (ARS), New York.

Below: Alighiero Boetti, *Untitled*, 1987. Neue Galerie, Museumslandschaft Hessen, Kassel. © 2018 Artists Rights Society (ARS), New York / SIAE, Rome. Photo: bpk Bildagentur / Museumslandschaft Hessen Kassel / Art Resource, New York.

49B

AGNES MARTIN (1912-2004)

Untitled #7

signed and dated 'amartin '84' (on the reverse)
acrylic and graphite on canvas
72 x 72 in. (182.9 x 182.9 cm.)
Painted in 1984.

$4,000,000-6,000,000

PROVENANCE

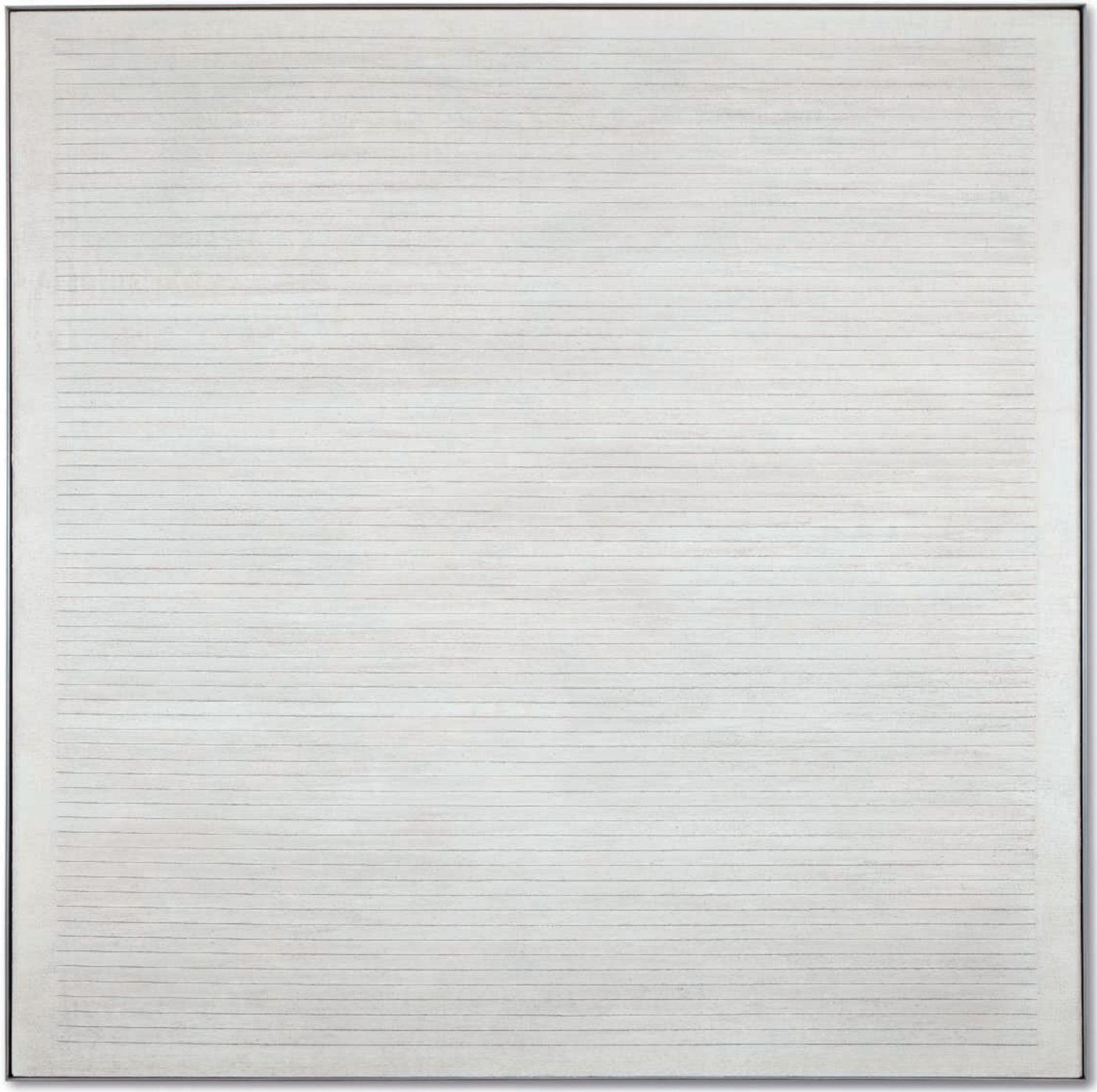
Pace Gallery, New York
Private collection
Pace Gallery, New York
Private collection, Minnesota
Anon. sale; Phillips, New York, 14 May 2015, lot 44
Pace Gallery, New York
Acquired from the above by the present owner

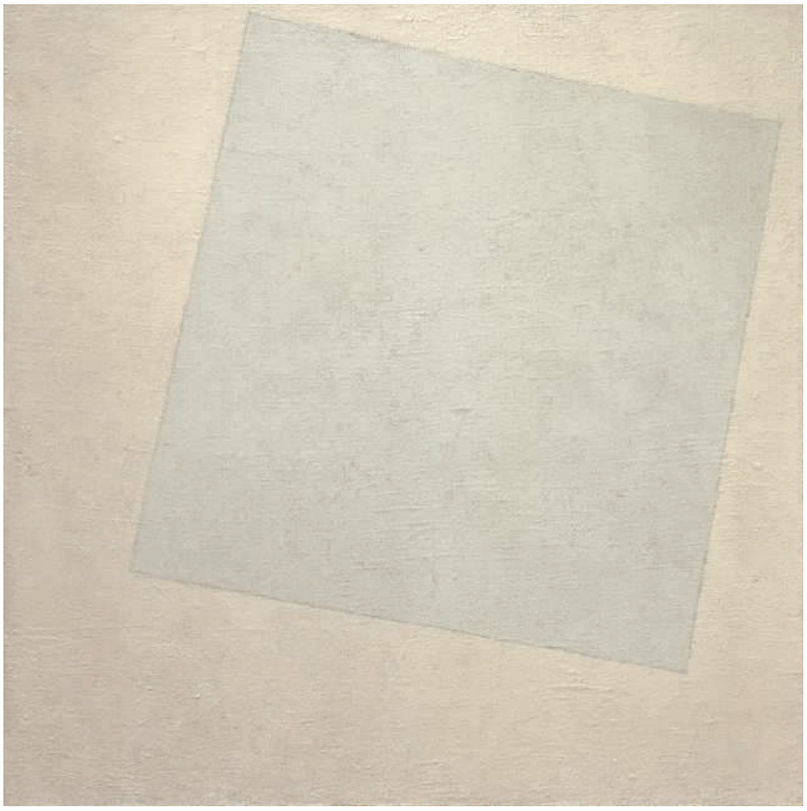
EXHIBITED

New York, Pace Gallery, *Agnes Martin: New Paintings*, January-February 1985.
Detroit Institute of Arts, *Minimalism and Post Minimalism: A Dialogue*, August 1993-August 1994.
Minneapolis Institute of Art, long term loan, December 2006-October 2013.

LITERATURE

T. Bell, ed., *Agnes Martin Catalogue Raisonné: Paintings*, New York, 2017-ongoing, no. 1984.007 (illustrated in color and installation view illustrated in color).





"When I think of art I think of beauty. Beauty is the mystery of life. It is not in the eye, it is in the mind. In our minds, there is awareness of perfection."

—Agnes Martin

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

Right: Robert Ryman, *Untitled*, 1965. Museum of Modern Art, New York. © 2018 Robert Ryman / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, New York.

Right page: Present lot illustrated (detail).

Agnes Martin remains unsurpassed in her ability to create canvases of sublime beauty with minimal means. In *Untitled #7*, a large-scale canvas from 1984, Martin produces a work of supreme grace, combining the very basic elements of art—color and line—into a canvas that emanates a quiet, yet powerful authority. Each of the elements in this canvas—the scale, the cool palette, the Minimalist composition and even the considerable skill involved in creating such a rich and delicate painted surface—encapsulates the artist's belief that art should not be a physical act, instead it should be an act of spiritual enlightenment. Rejecting the gesturally expressive actions of her antecedents, she forged a new way to discard centuries of representational artistic creation and instead create beauty out of calm and spirituality.

The beauty of *Untitled #7* lies in its simplicity—a powerfully unpretentious arrangement of thin horizontal graphite lines set against a soft hued ground. Yet, this beauty is not contained wholly within these elements, it is also contained in a sensual richness that pervades the work. The subtle texture of her delicately worked surfaces, the fragility of the thin graphite lines and the frisson caused when the two meet, leaves the viewer with a feeling of quiet euphoria. Martin stressed that her paintings "...have neither objects, nor space, nor time, nor anything—no forms" (A. Martin, quoted by A. Lovatt, "In Pursuit of the Neutral: Agnes Martin's Shimmering Line," in F. Morris & T. Bell, *Agnes Martin,* exh. cat., Tate Modern, London, 2015, p. 104), and that the elicited response was a primitive one, rather than a logical one. "Art work is responded to with happy emotions," she once said. "Our emotional life is really dominant over our intellectual life but we do not realize it" (A. Martin, "Beauty is the Mystery of Life," in F. Morris & T. Bell, *Agnes Martin,* exh. cat., Tate Gallery, London, 2015, p. 158).

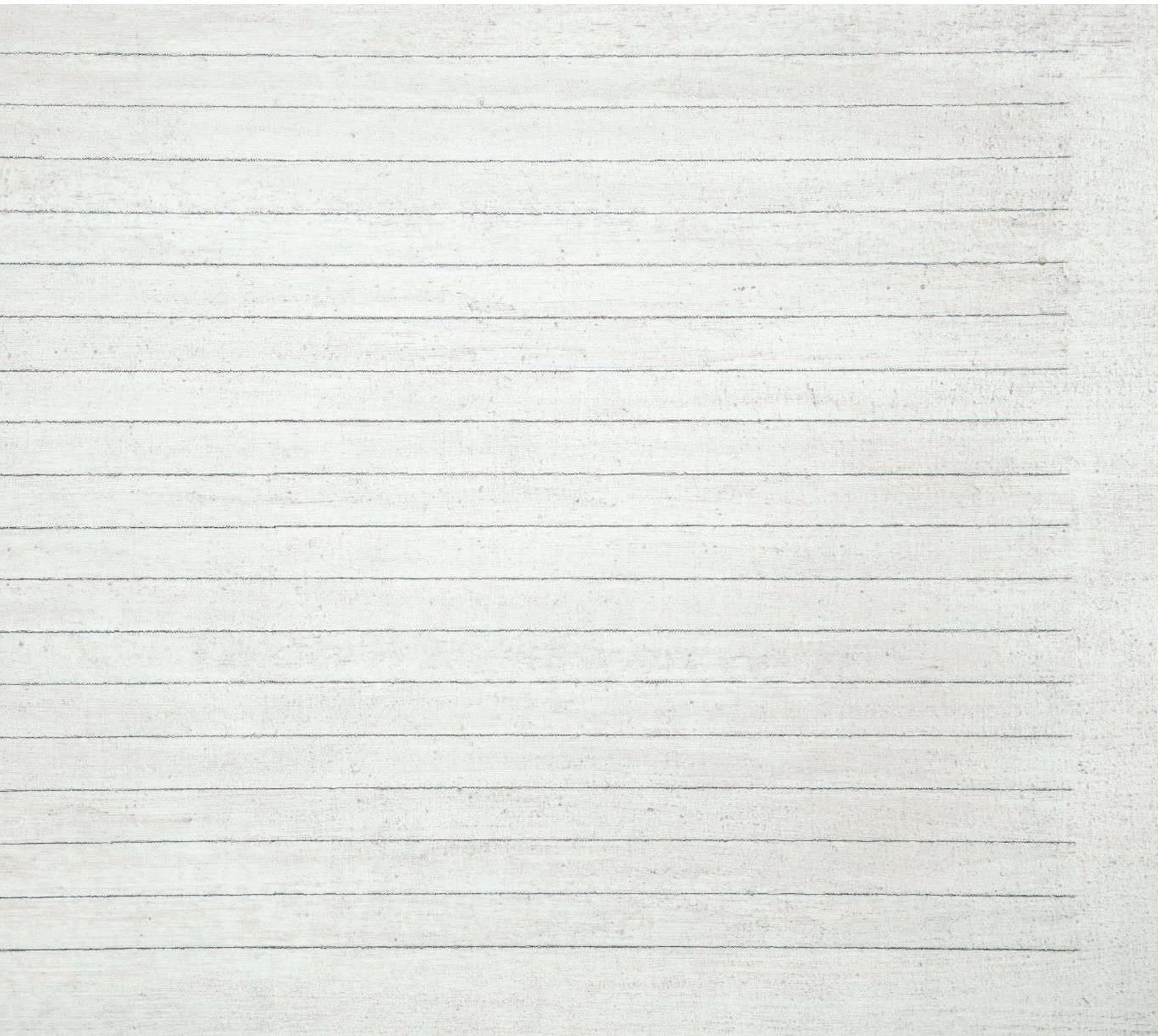
Martin's breakthrough works comprised of 6x6 foot square canvases (a format that would sustain her through the mid-1980s) covered in monochromatic grounds and overlaid by soft graphite lines. Delicately using a T-square and stretched strings, and wielding a pencil, Martin drew these lines over the painted canvas. Stopping short of an allover grid, these lines finish before the edges of the canvas, enhancing the sensation of space. Of this configuration she stated, "My formats are square," the artist wrote, but the grids are never absolutely square, they are rectangles, a little bit off the square, making a sort of contradiction, a dissonance, though I didn't set out to do it that way. When I cover the square surface with rectangles, it lightens the weight of the square, destroys its power" (A. Martin in Dieter Schwartz, *Agnes Martin: Writings*, Ostfildern-Ruit, 1992, p. 29). Indeed, these works were as much about dematerialization as concrete geometry: the tremulous lines appeared to hover over pale, evanescent grounds transforming the canvas into what Michael Govan termed "a transparent non-hierarchical field of vision" He adds that while even the inventors of abstraction, such as Malevich and Mondrian clung to painterly composition, Martin virtually dispensed with this concept altogether. In fact, her paintings were barely paintings at all" (M. Govan, "Agnes Martin," in L. Cooke and M. Govan, *Dia: Beacon*, New York, 2003, pp. 209-210).

This painting is a celebrated example of Martin's aesthetic of the mid-1980s. The thin washes of color that characterized her work from the 1970s make way for soft tactile monochromatic surfaces. The pencil delineations that were visible through the washes of color that characterized her work of the 1970s and early 1980s, now sit on top of them. Retaining the veil-like ethereality of her earlier work, *Untitled #7* retains a feeling of expansiveness on account of its span of cool hues emitting a warm ambiance. Martin's specific process of using acrylic lends



her work a highly-sophisticated tonality; colors absorb and reflect light, adding a particular luminescence that appears to dissolve the painted surface, no matter how textured and corporeal, into atmospheric light. Landscape is evoked everywhere: the orientation of the work suggests the horizon that demarcates the open skies from the vast expanses of desert; the coloring is reminiscent of wintry dawns and bodies of water; the soft texture recalls the touch of sand. One imagines the artist looking over the New Mexico landscape, inspired by the incandescent and austere quietude of her surroundings.

Like many Romantic artists of the twentieth century, Martin uses abstraction as a tool of revelation. In this respect, her work continues the Romantic abstract tradition established by Malevich, Mondrian, Kandinsky and Rothko but, differs in one fundamental way: Martin insists that her art is not romantic but classical. Her aesthetic derives from a variety of sources, ranging from the Bible to the writings of, Chuang Tzu and Lao Tzu, whose formulation of the Tao she has acknowledged as giving her daily sustenance and inspiration. Martin admired Mark Rothko for having reached zero so that nothing could stand in the way of truth. Following his example, she too pared down the forms in her art to their most reductive elements in order to encourage a perception of perfection and to emphasize a sense of transcendent reality. The grids and lines of *Untitled #7* that Martin derived from this process answered her desire to create a humble art that was empty of ego and yet pointed to the transcendent and the sublime.



50B

AGNES MARTIN (1912-2004)

Love

signed and dated 'a. martin 2001' (on the reverse); titled 'Love' (on the stretcher)
acrylic and graphite on canvas
60 x 60 in. (152.4 x 152.4 cm.)
Painted in 2001.

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

PROVENANCE

PaceWildenstein, New York
Private collection, New York, 2006
Anon. sale; Christie's, London, 25 June 2013, lot 40
Pace Gallery, New York
Acquired from the above by the present owner

EXHIBITED

Taos, Harwood Museum of Art, University of New Mexico, *Agnes Martin Paintings from 2001*, March-June 2002.

LITERATURE

T. Bell, ed., *Agnes Martin Catalogue Raisonné: Paintings*, New York, 2017-ongoing, no. 2001.025 (illustrated in color).





Above top: Agnes Martin, 1974, Cuba, New Mexico. Photo: © Gianfranco Gorgoni.

Above: Georgia O'Keeffe, *Sky Above Clouds / Yellow Horizon and Clouds*, 1976-1977. Georgia O'Keeffe Museum, Santa Fe. © 2018 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York. Photo: Georgia O'Keeffe Museum, Santa Fe / Art Resource, New York.

Distinguished by its alternating bands of delicate and refined color, *Love* represents the pinnacle of Agnes Martin's long and distinguished career. Painted three years before her death in 2004, this painting belongs to the artist's final cycle of work, which she executed in her beloved Taos in New Mexico. Evoking the natural splendor of the desert, the narrow and wide bands evoke the vastness of her adopted home. *Love* is also a rare example within the artist's *oeuvre*, in that she abandons her long-held practice of leaving her works untitled, in favor of adopting an exuberant, uplifting tone when naming her paintings. Radiating with light, *Love* is composed of a sequence of enticing, wide horizontal bands of airy color that fuse together to establish a cohesive and open aura of light, space, and calm.

Love's softly colored, almost opaque sandy bands reflect the vast expanse of the New Mexican terrain.

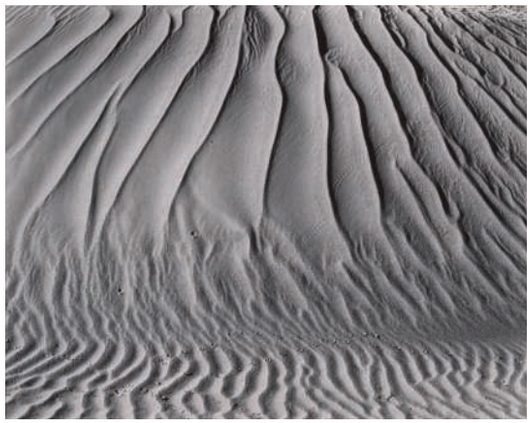
"They are cadences of light, form, and color. You can hear them with your eyes. They are silent sounds."

—Ned Rifkin

Drawing her influence from the tranquility of the horizon, where sand and sky effortlessly combine, Martin's use of color explored the physical properties of the spectrum of light, rather than the objects of color themselves. Maintaining that the infinite vastness of the horizon sparks an awareness of perfection in the human mind that, although unseen and immaterial, is ultimately the essential and pervasive character of reality, Martin intended to recreate this same quiet contemplation of nature in her canvases. Generating her most delicate tones by diluting acrylic and combining it with the chalky white gesso, Martin's canvases produce a surface that both reflects and absorbs light. As a result, the artist's use of color, in such works as this, becomes the defining factor of the composition, not merely an expressive device used to represent the abstraction within.

Revealing the artist's hand, the tracery of the penciled lines drawn at balanced increments, echoing the horizon, *Love* unveils certain discoveries of the artist's working process. Using a simple ruler to guide each line, subtle evidence of the artist's hand emerges as it pauses and restarts to adjust the ruler across the width of the canvas. Gently expanding from the central band, Martin's compositions are symmetrically balanced, exposing her predisposition for geometrical order. Yet, it is these subtle irregularities within the context of this geometrical uniformity that divulges the humanity of Martin's own touch.

As with the New York School artists, who she knew living in New York during the late 1950s and 60s, Martin employed abstraction as her tool of revelation. Taking inspiration from Mark Rothko, Barnett Newman,



Left: Edward Weston, *Dunes, Oceano*, 1936. Center for Creative Photography, Tucson. © 2018 Center for Creative Photography, Arizona Board of Regents / Artists Rights Society (ARS), New York. Photo: © Center for Creative Photography, The University of Arizona Foundation / Art Resource, New York.

Below: Present lot illustrated (detail).

and Ad Reinhardt, Martin came to understand how geometric clarity and linearity could be used in the service of subjective emotion and spiritual resonance. Yet, delving further, Martin became concerned with creating transcendent, sublime compositions through her own intimate painterly details. "The Greeks made a great discovery," she once observed, "they discovered that in Nature there are no perfect circles or straight lines or equal spaces. Yet, they discovered that their interest and inclination was in the perfection of circles and lines, and that in their minds they could see them and that they were then able to make them. They realized that the mind knows what the eye has not seen and that what the mind knows is perfection" (A. Martin, "What we do not see if we do not see," quoted in *Agnes Martin: Writings*, Dieter Schwarz (ed.), Winterthur, p. 117). It was this perfection that the pared down lines of Martin's essentially humble works, both pointed to and sought to invoke. And more so, here, in Martin's final cycle, she combines this natural purity with her own embrace of sheer goodness, pervasive well-being, and the joyous sense of the sublime.

Love represents the triumphal final chapter of Martin's career. Ned Rifkin describes the sublime effect of her late paintings in the catalogue of the artist's last major exhibition at the Menil Collection, "For more than five decades, Martin has created paintings that are evocations of light, each an individual issuance of ethereal rhythms. Simultaneously powerful and gentle, they are spartan works, beautiful without the slightest adornment. The paintings that Martin has offered us with unstinting consistency are pictures of anything. They are cadences of light, form, and color. You can 'hear' them with your eyes. They are silent sounds" (N. Rifkin, *Agnes Martin: The Nineties and Beyond*, exh. cat., 2002, p. 28). Over a decade after her death, her work remains widely sought after and held in such prominent collections as the Museum of Modern Art, New York, the Tate, London, the San Francisco Museum of Modern Art, the Hirshhorn Museum of Art and Sculpture Garden, Washington D.C., and the High Museum of Art in Atlanta, Georgia. The Taos paintings, both meditative and classical, are among Martin's most powerful invocations of the sublime, as well as persuasive expression of pure joy.

"My interest is in an experience that is wordless and silent... and in the fact that this experience can be expressed for me in an art work which is also wordless and silent."

—Agnes Martin

51B

ELLSWORTH KELLY (1923-2015)

Four Panels

signed, numbered and dated 'Kelly EK #1038 2012' (on the overlap)
oil on canvas, four joined panels
overall: 27 x 120 in. (69 x 305 cm.)
Painted in 2012.

$1,800,000-2,500,000

PROVENANCE

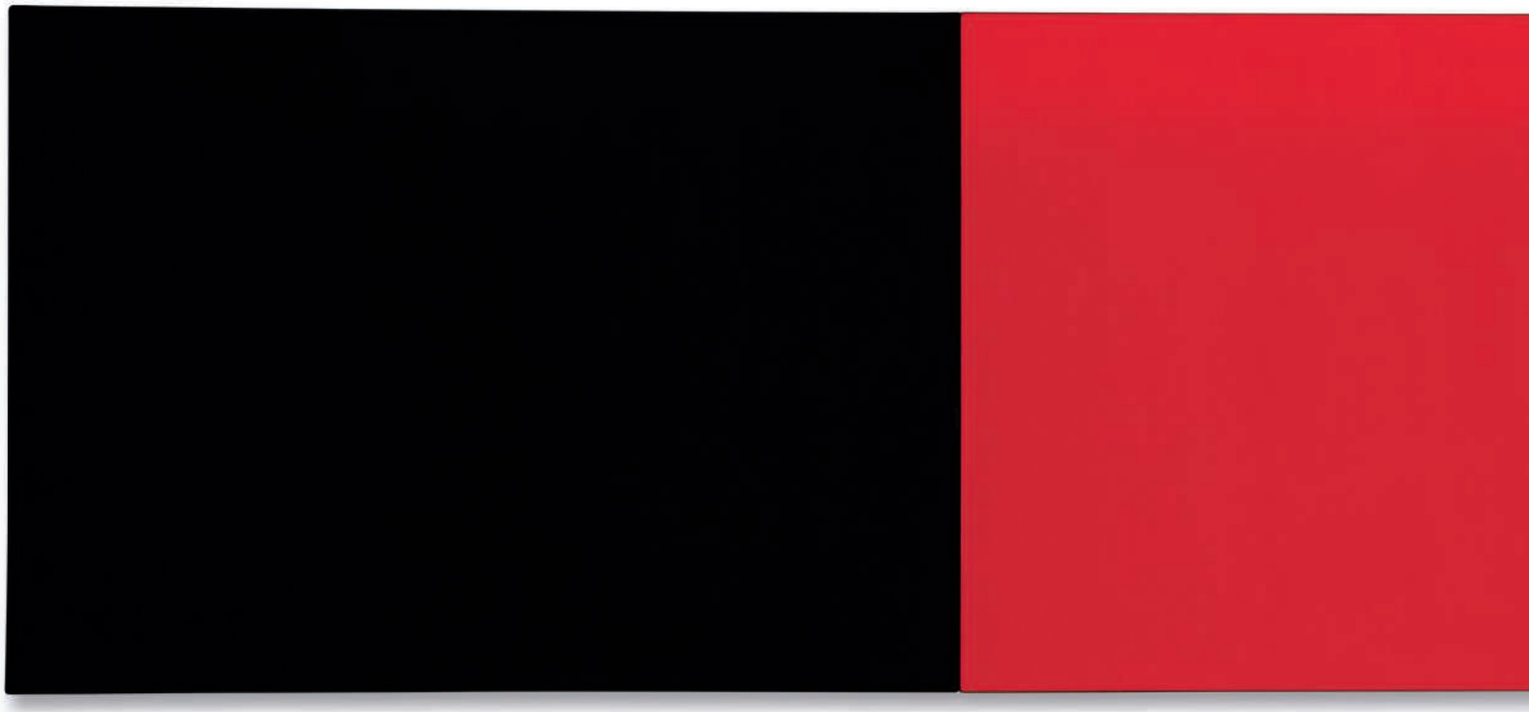
Matthew Marks Gallery, New York
Acquired from the above by the present owner

EXHIBITED

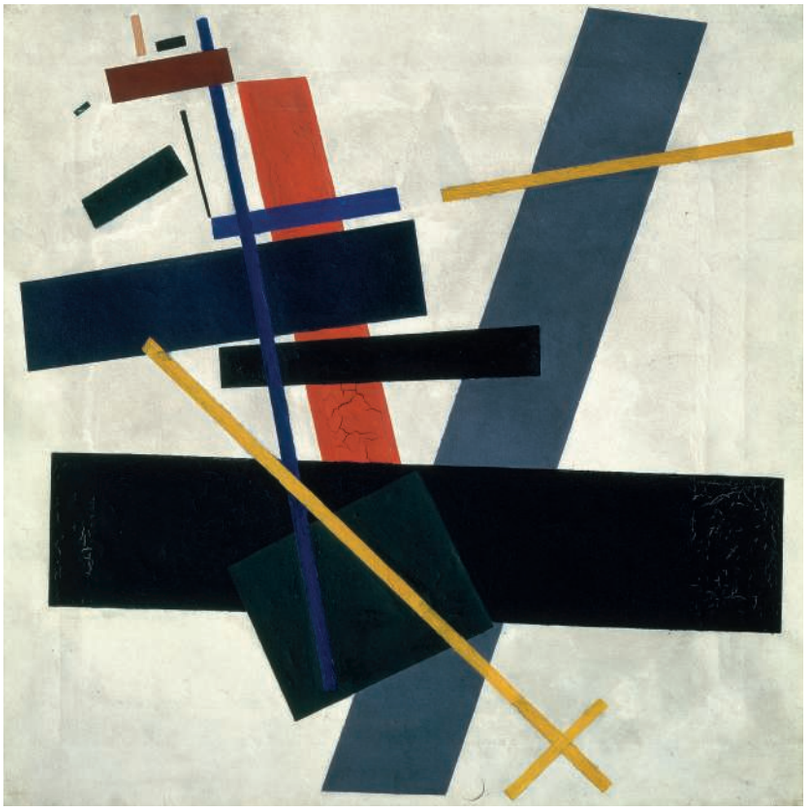
New York, Matthew Marks Gallery, *Ellsworth Kelly at Ninety*, May-June 2013, pp. 34-35 (illustrated in color).

LITERATURE

T. Friend, "Surface, Not Depth," *The New Yorker*, 22 July 2013, p. 25.







Above: Kazimir Malevich, *Suprematism,* 1915. Russian State Museum, St. Petersburg. Photo: Scala / Art Resource, New York.

Right page above left: *Piet Mondrian*, Composition in Colors, 1931. Museo Thyssen-Bornemisza, Madrid. © 2018 Mondrian / Holtzman Trust. Photo: Museo Thyssen-Bornemisza / Scala / Art Resource, New York.

Right page above right:Barnett Newman, *Jericho*, 1968-1969. Centre Georges Pompidou, Paris. © 2018 Barnett Newman Foundation / Artists Rights Society (ARS), New York. Photo © CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, NY.

Right page: Present lot illustrated (detail).

"From the beginning of the twentieth century, modern artists have been preoccupied with fragmenting the world and seeking essences of form and experience. Since then, artists have measured themselves against, and have elaborated upon, these impulses within the embrace of a modern tradition that continues into the future."

—Ellsworth Kelly

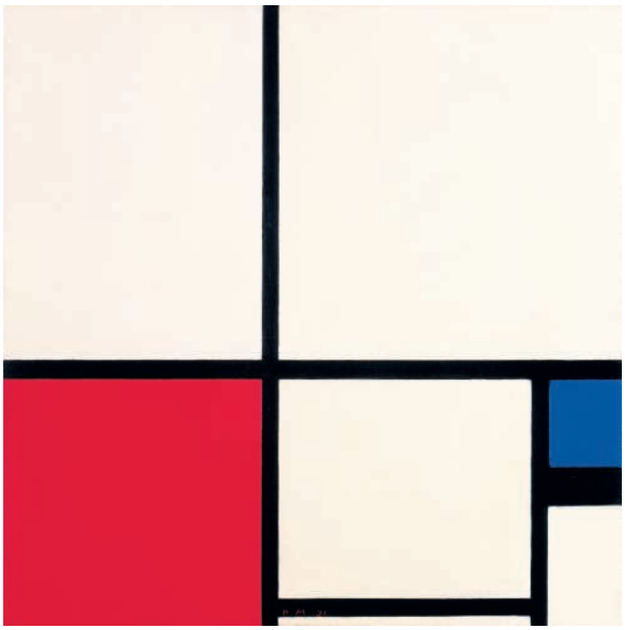
Beginning in 1965, Ellsworth Kelly abandoned the traditional "figure/ground" style in which he had been working for the previous decade and returned to creating serial monochromatic panels. These paintings became more strictly geometric and removed from the observational sources that motivated his earlier paintings. Painted in 2012, *Four Panels* is the culmination of this lifetime of investigating the conventions of painting, dissolving boundaries and strengthening the formal qualities and rhythms of his work. Using multiple panels the way he does in the present work became a means of dividing his single monolithic surfaces and identifying the painting as a "structured object" rather than an arena of expressionist gesture.

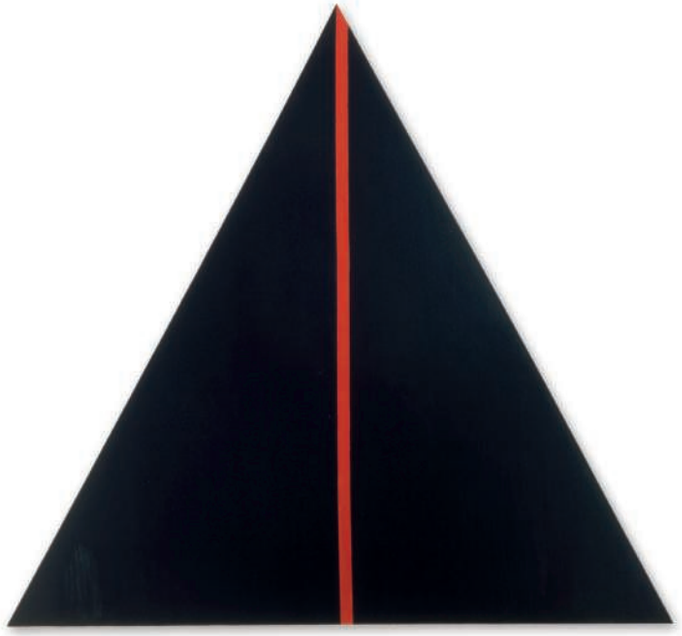
Four Panels is a manifestation of Kelly's explorations of the relationship between color, form and representation. A longtime disciple of the traditions of European modernism, Kelly took the ideas of Malevich, Mondrian and Arp regarding the creation of space and form with color and composition, and began to engage them with his own ideas, as Diane Waldman remarks, "Kelly combined his interests in ancient art and architecture with early twentieth century Modernism to create a body of work that is a seamless blend of past and present, almost transcending time" (D. Waldman, 'Ellsworth Kelly', *Ellsworth Kelly*, exh. cat., New York, 1996, p. 11). In the present work, four chromatic panels are placed in sequence. Kelly measures out the precise geometric relationship between each of the elements before putting paint to canvas. As Kelly notes, "The joined panels become a form, and thereby transferred the ground from the surface of the canvas to the wall. The result was a painting whose interest is not only in itself, but also in its relationship to things outside it" (E. Kelly quoted by M. Grynsztejn, 'Clear-Cut: The Art of Ellsworth Kelly', *Ellsworth Kelly in San Francisco*, exh. cat., San Francisco, 2002, p. 15). In many ways, this work becomes a consolidation of many of Kelly's earlier ideas as the artist addresses the canvas not just as a painterly gesture, but also as a structured object with receding and advancing colors and shifting perceptions of weight and volume.

That new and original approach included the thorough consideration (and ultimate rejection of) all established artistic concepts including composition, surface, figuration, and ground. In a letter written to John Cage in 1950, Kelly explained, "I'm not interested in painting as it has been accepted for so long—to hang on walls of houses as pictures. To hell with pictures—they should *be* the wall..." (E. Kelly, quoted by G. Boehm, "In-Between Spaces: Painting, Relief, and Sculpture in the Work of Ellsworth Kelly, in *Ellsworth Kelly: In Between Spaces. Work 1956-2002*, exh. cat., Fondation Beyeler, Basel, 2002, p. 27). Thus, began the development of large-scale geometric canvases and the dramatic chromatic structures which bestowed sculptural qualities on a two-dimensional painting and painterly qualities on a three-dimensional sculpture.

Kelly also famously said: "I think that if you can turn off the mind and look only with the eyes, ultimately everything becomes abstract" (E. Kelly, quoted in *Ellsworth Kelly*, exh. cat., Solomon R. Guggenheim, 1996, p. 40). Reflective of this belief, his paintings are distilled, purified and concretized abstractions of nature rooted in places and things seen and to the point where, as paintings, they function solely through a conjunction of form, scale, shape and flat monochrome color each combining to transmit a specific but indefinable aura or presence.

Functioning on the borderlines between painting and sculpture, his works are essentially indefinable objects because they simultaneously assert themselves as both tangible, physical entities of a certain scale and dimension and, at the same time, as vibrant but wholly immaterial colorful presences—ones that articulate, energize and interact in a unique and fascinating way with the blank space of the walls on which they are set. "Instead of making a picture that was an interpretation of a thing seen, or a picture of invented content" Kelly once noted to himself, his aim with his art was to find an object and "present" it as itself, autonomous and alone. They were to be "objects, unsigned, anonymous" (E. Kelly, "Notes from 1969," *ibid.*, p. 63).





An important exponent of the abstract art of the postwar era, Ellsworth Kelly created works of startling visual intensity, lyrically distilling visual experiences rooted in nature, which he transformed into pure abstraction through flat planes of color. Kelly's work has influenced some of the most significant artistic movements of the past half century, ranging from Color-Field painting and Post-Painterly Abstraction to Minimalism and Hard-edge painting, while never formally belonging to any of them.

Kelly has described his artistic mission thus: "I have worked to free shape from its ground, and then to work the shape so that it has a definite relationship to the space around it; so that it has a clarity and a measure within itself of its parts (angles, curves, edges and mass); and so that, with color and tonality, the shape finds its own space and always demands its freedom and separateness" (E. Kelly, quoted in *Ellsworth Kelly: Recent Paintings and Sculptures*, exh. cat., New York, 1979, p. 7).

52B

LUCIAN FREUD (1922-2011)

Lord Goodman

charcoal on paper
25 ¼ x 19 ¾ in. (64.2 x 47.8 cm.)
Drawn in 1985.

$700,000-1,000,000

PROVENANCE

Private collection, acquired directly from the artist
Anon. sale; Sotheby's, London, 15 February 2012, lot 40
Richard Green Fine Paintings, London
Acquired from the above by the present owner

EXHIBITED

London, Hayward Gallery, *Lucian Freud*, February-April 1988, no. 61.
Oxford, Ashmolean Museum; Edinburgh, The Fruitmarket Gallery; Hull, Ferens Art Gallery; Liverpool, Walker Art Gallery; Exeter, Royal Albert Memorial Museum; San Francisco, California Palace of the Legion of Honor, *Lucian Freud: Works on Paper*, May 1988-December 1989, pp. 85 and 124, no. 61 (illustrated in color).
Rome, Palazzo Ruspoli; Milan, Castello Sforzesca; Liverpool, Tate Gallery, *Lucian Freud, Paintings and Works on Paper 1940-1991*, October 1991-March 1992, p. 90, no. 63 (illustrated).
Tochigi Prefectural Museum of Fine Arts; Nishinomiya, Otani Memorial Art Museum; Tokyo, Setagaya Art Museum; Sydney, Art Gallery of New South Wales; Perth, Art Gallery of Western Australia, *Lucian Freud*, April 1992-March 1993, p. 91, no. 60 (Japan, illustrated in color); p. 69, no. 51 (Australia, illustrated in color).
London, Whitechapel Art Gallery; New York, Metropolitan Museum of Art; Madrid, Museo Nacional Centro de Arte Reina Sofía, *Lucian Freud: Recent Work*, September 1993-June 1994, pp. 54-55 and 180, no. 15 (illustrated in color).

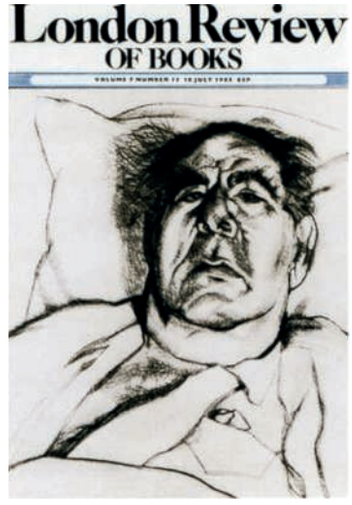
LITERATURE

London Review of Books, vol. 7, no. 13, 18 July 1985 (illustrated on the front cover).
B. Bernard and D. Birdsall, eds., *Lucian Freud*, London, 1996, no. 186 (illustrated in color).
W. Feaver, *Lucian Freud*, New York, 2007, p. 247, no. 204 (illustrated in color).
S. Smee and R. Calvocoressi, *Lucian Freud: On Paper*, London, 2008, no. 142 (illustrated in color).

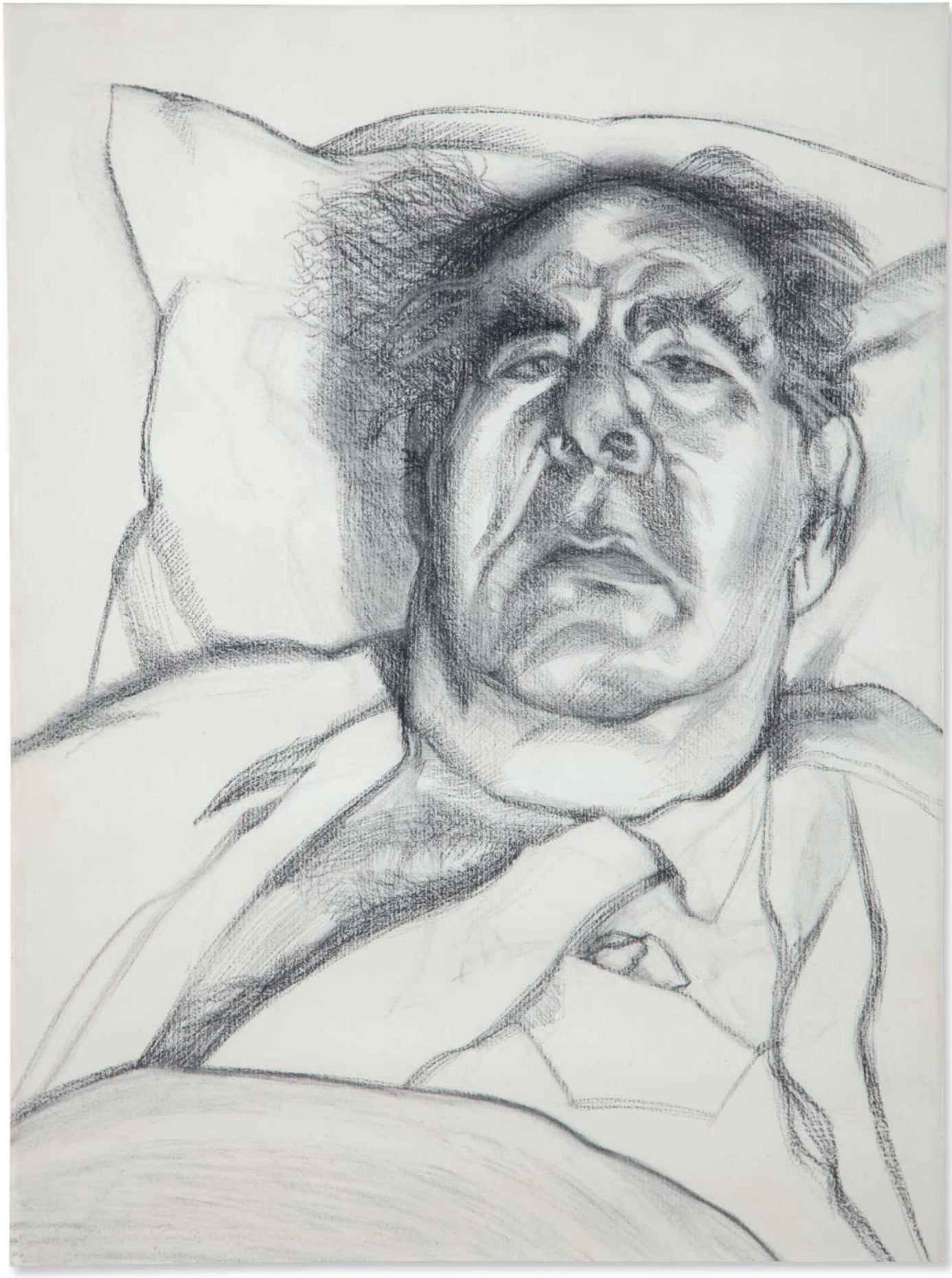
This work has been requested for the forthcoming Lucian Freud drawing exhibition at the National Portrait Gallery, London, in 2021.

"I will conclude by saying this: that it has been a rare privilege to be drawn by Lucian because it has been an undiluted pleasure. He is one of the most exciting human-beings I know."

–Lord Goodman



Front cover of *London Review of Books*, Vol. 7 No. 13, 18 July 1985. Photo: © Lucian Freud Archive / Bridgeman Images. Artwork: © Lucian Freud Archive / Bridgeman Images.





Above: Albrecht Duerer, *Frederick III the Wise, Elector of Saxony*, 1524. Hamburger Kunsthalle, Hamburg. Photo: bpk Bildagentur / Hamburger Kunsthalle, Hamburg / Christoph Irrgang / Art Resource, NY.

Right: Lord Goodman at Portland Place, London, 1978. Photo: Arnold Newman/Getty Images.

Right page: Present lot illustrated (detail).

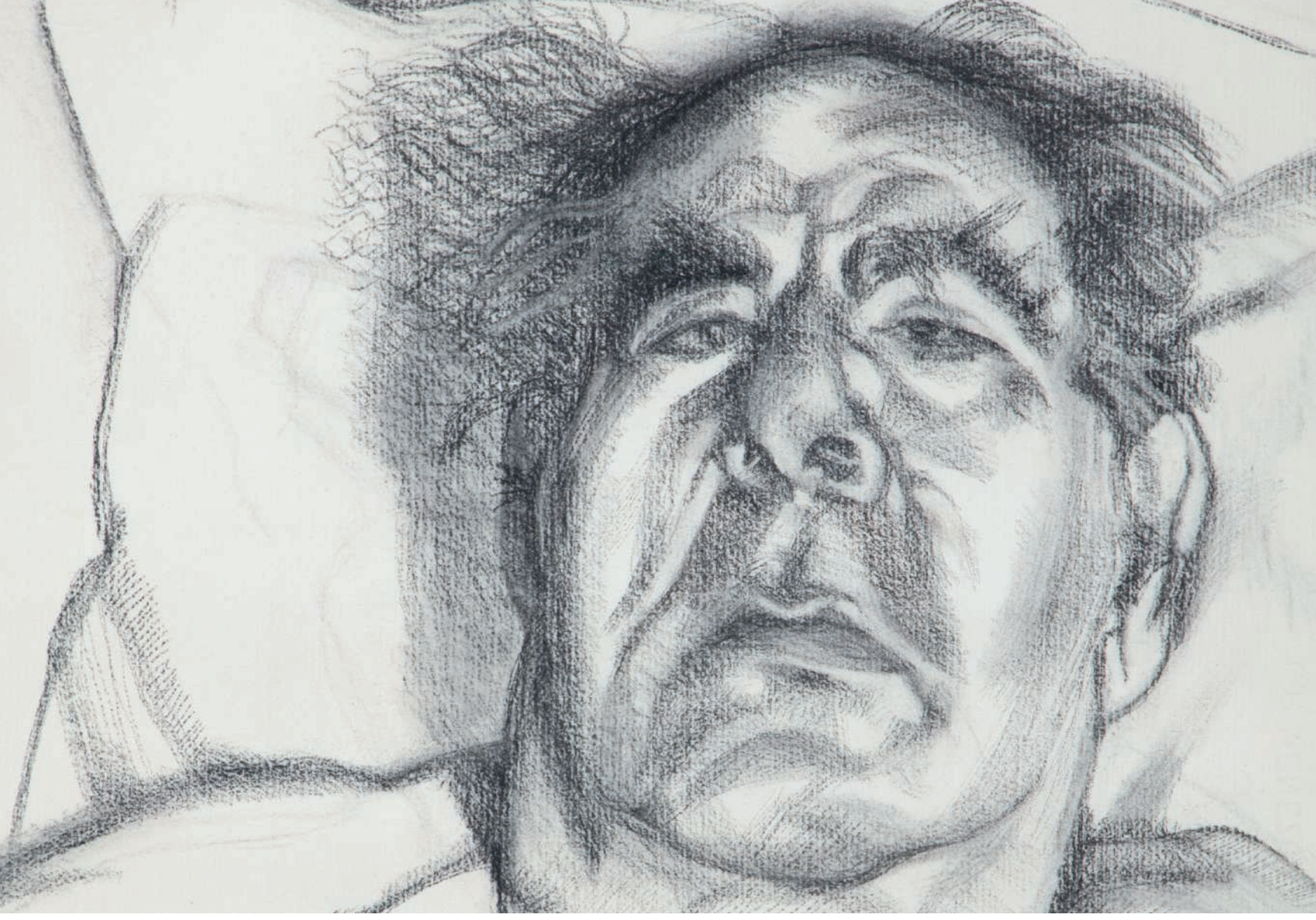
A masterpiece of psychological realism and exquisite draughtsmanship, *Lord Goodman* is a powerful charcoal portrait that stands among the most memorable of Lucian Freud's late drawings. Closely related to a smaller work held in the permanent collection of the National Gallery, London, it depicts Freud's lawyer Lord Arnold Goodman, one of the most brilliant and influential figures of the day. He is in bed, with his head propped up somewhat awkwardly on a pillow; his pyjamas and bed-linen form a mountainous scape of rumpled line, leading to the impressive countenance at the composition's centre. Freud uses charcoal with consummate skill to model Goodman's craggy, commanding features. His penetrating gaze meets ours directly. Igniting the cream paper against the dark, deftly worked furrows and shadows of Goodman's face, Freud conjures a living gleam of light on skin. The lawyer's jutting shocks of hair and unkempt eyebrows are observed in unflinching detail. Goodman is disheveled yet dignified: Freud conveys not just his imposing physical presence, but also the monumentality of his character and mind.

A man unencumbered by personal vanity, Goodman saw being drawn by Freud – who would go on to portray him on several further occasions for the National Gallery's smaller drawing, a later pastel work and an editioned etching – as a thrilling opportunity. He wrote an entertaining account of the present work's creation in a 1985 issue of the *London Review of Books*, on whose front cover it was featured. "[A] very great artist – who has now in a sensationally short space of time become a very close friend – unexpectedly asked if I would like to be drawn by him... I do not think I hesitated for a moment when he asked me. I was flattered beyond words, and a more cautious and vainer man would have stopped to reflect about how Goodman drawn by Freud was likely to appear. But the mere privilege of Goodman being drawn by Freud was enough for me... A willingness to be painted does not arise from vanity or a belief that there is something lovely to be presented to mankind, but rather from the belief that the petitioner sees something in you that you do not see in yourself" (Lord Goodman, "Diary", *London Review of Books*, Vol. 7 No. 13, 18 July 1985, p. 21).

Freud's fascination with Goodman enlivens every inch of the present work, which makes his force of personality unmistakably vivid. There is a palpable charge of interest between sitter and artist. Known as the preeminent legal fixer of his age, Goodman was solicitor and political advisor to former British Prime Minister Harold Wilson, and held numerous important posts in arts and culture policy throughout his career, including chairmanship of the Arts Council of Great Britain from 1965 to 1972. As Freud's own lawyer, he was a key ally in the artist's often messy personal affairs. "Just as Lucian liked to have his suits made at Huntsman, the grandest and most expensive tailor on Savile Row, so he sought the best legal advice", writes Geordie Greig. "Arnold Goodman was not a strong-arm tactician and more often than not would make a problem go away with a quiet word" (G. Greig, *Breakfast with Lucian*, London 2013, p. 150). With typically keen insight, Freud's drawing gives a sense of this intimacy in his relationship with Goodman, whose mighty features and acute stare speak of inimitable discretion, power and intelligence.

Goodman was also renowned, like Freud, as a great raconteur. His recollection of sitting for Freud provides a rich snapshot of the artist's uncompromising working process; like many sitters, he relates that any discomfort was offset by the quality of the conversation. "The drawing process consisted of Lucian arriving at my home at what for me was the middle of the night, usually about 8:30 a.m. My bleary-eyed housekeeper would admit him, and the difficulties associated with bathing, shaving and dressing at that hour were summarily solved by a decision that he would draw me in bed in my pyjamas,





unshaved and unbathed, before a single brush or lotion had been applied to the untouched exterior. He chose a position which for the initial drawing – he is now at work on a second – was not entirely comfortable. I was lowish in the bed, with inadequate support for my head, and I frequently arose with a rick in my neck. But he displayed exemplary courtesy in inquiring whether I was comfortable, periodically prodding the pillows, so that there was some slight mitigation of the agony of the position, and I responded with equal courtesy by refraining from any complaint of any kind, however tortured my position. Moreover, in a very short space of time we were engaged in conversation that distracted one from physical miseries" (Lord Goodman, "Diary", *London Review of Books*, Vol. 7 No. 13, 18 July 1985, p. 21).

Beyond its important subject, *Lord Goodman* is a superlative demonstration of Freud's abilities as a mature draughtsman. Having built his early reputation almost entirely on sharp-lined, intensely observed drawings, he renounced the medium entirely for fifteen years after meeting Francis Bacon in 1950. As Nicholas Penny has written of this moment, "it is hard to think of another artist who turned his back on so much" (N. Penny, *Lucian Freud: Works on Paper*, exh. cat. South Bank Centre, London, 1988, p. 14). Focusing on his unique painterly idiom, Freud drew only occasionally from the mid-1960s, before a brief resurgence of charcoal and pencil works in the 1970s, and then, from 1982, returning triumphantly to drawing alongside a body of etchings. Etchings would remain a key mode throughout the rest of his career, and the astonishing linear subtlety and confidence that they required was developed in charcoal works such as *Lord Goodman*. Gone is the crystalline hardness of his earliest drawings; Freud captures crisp fabric, dark brows and heavy folds of flesh with unmistakable warmth, wielding his charcoal with softness and control. After decades spent mastering oil paint, he was able to approach drawing with new eyes. As Sebastian Smee has observed, "in Freud's later drawings and etchings, we witness an extraordinary transformation as the artist extends and amplifies his repertoire of mark-making, correlating his achievements in paint to an entirely different medium" (S. Smee, "Introduction", *Lucian Freud on Paper*, London 2008, pp. 5-6). With total command of light, shadow, weight and space, Freud brings forth as bold and convincing an impression of human presence as in any of his painted portraits. Lord Goodman looks on in grand repose, his picture the record of a captivating encounter. "I will conclude," he ends his article, "by saying this: that it has been a rare privilege to be drawn by Lucian because it has been an undiluted pleasure. He is one of the most exciting human-beings I know" (Lord Goodman, "Diary", *London Review of Books*, Vol. 7 No. 13, 18 July 1985, p. 21).

53B

PHILIP GUSTON (1913-1980)

Moonlight

signed 'Philip Guston' (lower right); signed again, titled and dated 'PHILIP GUSTON "MOONLIGHT" 1975' (on the reverse)
oil on canvas
46 x 68 ½ in. (121.9 x 174 cm.)
Painted in 1975.

$5,000,000-7,000,000

PROVENANCE

David McKee Gallery, New York
Joan Sonnabend, Boston
Acquired from the above by the present owner

EXHIBITED

New York, David McKee Gallery, *Philip Guston Paintings 1975*, March-April 1976, no. 4.

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

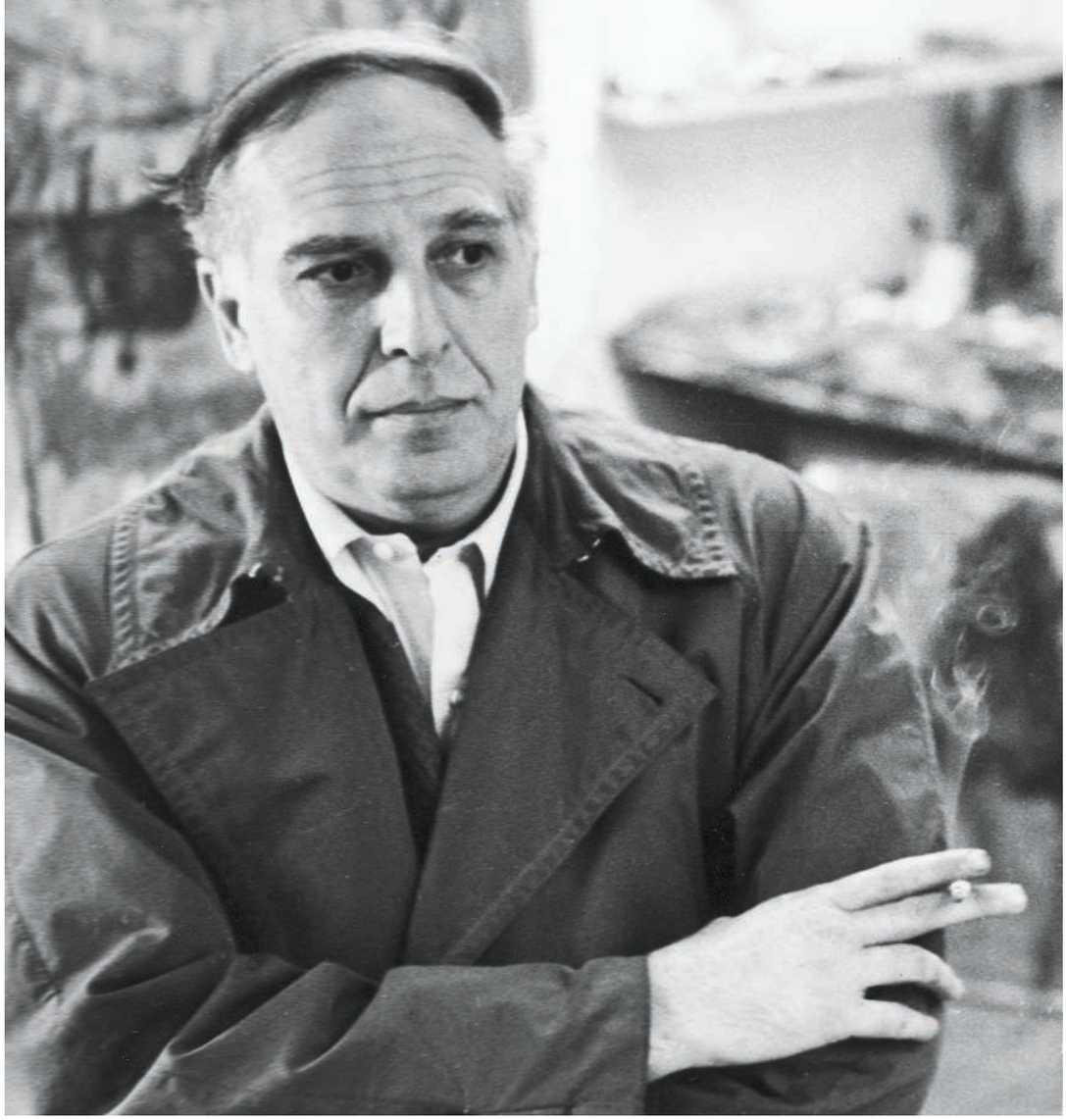
"The profusion of images he [Guston] produced late in life can be compared to Picasso's last, immense cycle of drawings in which all the motifs of his lifetime parade in a grand finale and add up to one large allegory."

—Dore Ashton


Philip Guston




Philip Guston



Right: Philip Guston in his studio, New York, circa late 1950s or early 1960s. Photo: Fred McDarrah / Getty Images. Artwork: © The Estate of Philip Guston, courtesy Hauser & Wirth.

Right page above: Vincent Van Gogh, *The Potato-Eaters*, 1885. Van Gogh Museum, Amsterdam. Photo: Art Resource, New York.

Right page below left: Giorgio Morandi, *Still Life*, 1929. Pinacoteca di Brera, Milan. © 2018 Artists Rights Society (ARS), New York/SIAE, Rome. Photo: Pinacoteca di Brera, Milan, Italy / Mondadori Portfolio / Electa / Sergio Anelli / Bridgeman Images.

Right page below right: Pablo Picasso, *Femme dans un fauteuil rouge*, 1932. Musée Picasso, Paris. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

A prime example of Philip Guston's iconic late period, *Moonlight* makes bold use of his signature iconography and speaks to its autobiographical, if not cryptic, nature. Part of a body of work that the artist undertook following his move to Woodstock, New York, this striking composition borrows from Guston's earlier period as an Abstract Expressionist with its energetic handling of paint, while decisively veering from the nonrepresentational in favor of surreal imagery and an almost foreboding air. Splitting from his New York School contemporaries like Jackson Pollock and Willem de Kooning in the late 1960s, Guston's late work has become synonymous with a return to cerebral figuration and stylized representation in the latter half of the 20th century.

Moonlight is purposefully dark and exhibits an almost subterranean quality. Emerging from the robustly rendered black ground, several boot soles flower like a stand of red mushrooms. Their depiction is indicative of Guston's late period style, and the overt attention to each cobbler nail draws the viewer's focus to the center of the composition. A blue strip of foreground is echoed chromatically in the circular form at the top of the canvas. Casting cartoonish rays, it could be the titular moon or one of the bare bulbs so often seen in the artist's iconography. The depiction of space is limited, and the entirety of the composition pushes forward into the picture plane. This serves to confront the viewer head on and makes for a more immediate experience of the work.

The painting belongs to a distinguished series of canvases which Guston began in the mid-1970s, and which focused on figures and forms in dark and atmospheric settings. These "nocturnes," including works such as *Night*, 1977; *Frame*, 1976; and *Flame*, 1978 possess a simplicity and grandeur that is not often found in contemporary painting of the period. The eminent critic Robert Storr described them thus, "In them, traditional genres are conflated, and commonplace objects, assuming an almost animate presence, enjoy the same status as the figure in a heroic Baroque composition" (R. Storr, Guston, New York, 1986, p. 79).

First rising to prominence within the New York School, Guston's works in the 1940s and 50s were exemplary for their attention to texture and expressive use of paint. Building up atmospheric layers of thickly-wrought brushstrokes yielded works like *Painting*, 1954 and *The Clock*, 1956-57 which were lauded by critics in the heyday of Abstract Expressionism. Along with classmate Jackson Pollock, Guston had been introduced to the work of Giorgio di Chirico and Pablo Picasso early on by a high school teacher. From these artists came an interest in dynamic lighting, drama, and an innovative sense of space that shows itself in his earliest compositions. This quickly dissolved as he and Pollock helped to champion the nonrepresentational abstract in the mid-20th century. However, by 1968, Guston experienced a sudden break when he, seemingly



overnight, abandoned abstraction for what would become his triumphant late style. Infusing his own brazen brushwork with the mysterious settings and moodiness of di Chirico's *pittura metafisica*, Guston cycled back to his earlier influences. Gone are the crisp planes and clean lines. In their place, works like *Moonlight* exhibit a fluid, gritty texture that is infinitely more personal and decidedly Guston. Henry Hopkins, former director of the San Francisco Museum of Art, recalled the first time he saw these later paintings, noting, "Whatever psychological dam had been blocking Guston's creative surge had burst. Self-revelatory, self-deprecatory, urgent, tormented, dumb, sad, humorous, anything and everything but pretty, the hand and the heart were moving with a will of their own I felt that I knew what had happened. Guston was finally revealing himself as what he is, the wandering Jewish intellectual carrying everything of value in his massive head. For a lifetime, the chains of knowing had entwined him like those of Marley's ghost in Dickens' *A Christmas Carol*. And now he was throwing them off" (H. Hopkins cited in *Philip Guston*, exh. cat. MoMA San Francisco, 1980, p. 47). Working so long under the burden of one of the largest American art movements, Guston cast it aside and started making work that was decidedly different from his previous practice. However, rather than completely break with his past, the artist seems to have given form and clarity to his densely-packed abstractions of the preceding years. Employing heavy outlines and more noticeable ground planes, Guston captured the gestural nervousness of earlier works and encapsulated it in conglomerations of objects, disembodied appendages, and darkly foreboding scenes.









Left page: Present lot illustrated (detail).

Left: Philip Guston, *Monument,* 1976. Tate Gallery, London. © The Estate of Philip Guston, courtesy Hauser & Wirth. Photo: © Tate, London / Art Resource, New York.

Below: Giorgio de Chirico, *Gare Montparnasse (Melancholy of Departure),* 1914-1915. Museum of Modern Art, New York. © 2018 Artists Rights Society (ARS), New York / SIAE, Rome. Photo: © Museum of Modern Art, New York, USA / Bridgeman Images.

The paintings produced after Guston's move to Woodstock are a visual record of an intimate iconography collected throughout his life. The critic Dore Ashton commented, "The profusion of images he produced late in life can be compared to Picasso's last, immense cycle of drawings in which all the motifs of his lifetime parade in a grand finale and add up to one large allegory" (D. Ashton, *A Critical Survey of Philip Guston,* Berkeley, 1990, p. 178). Hooded figures, cyclopic heads, pointing fingers, bare bulbs, and a bevy of shoes clutter his late work in a cryptic cacophony of personal narratives. Similar to the simplified two-dimensional space of comic strips that the artist read and learned from in his youth, these tableaus provided brief glimpses into the artist's subconscious. The glowing lunar orb in *Moonlight* resembles a dim incandescent bulb that casts its light on the central grouping of shoe soles. These upturned boots appear with some regularity in Guston's later work, and the bare bulb brings reference to his youth when he would spend his days copying George Herriman's *Krazy Kat* and Bud Fisher's *Mutt and Jeff* in a closet lit only by a single lamp. "He had finally found a way of depicting his thoughts, dreams, and aspirations, his anger, his morbidity, and his love. Late, but not too late, he had achieved the wholeness that he sought. He had found a way to create paintings that leapt the boundary of 'painting' and entered life" (A. Graham-Dixon, "A Maker of Worlds: The Later Paintings of Philip Guston," in M. Auping ed., *Philip Guston: Retrospective,* exh. cat., Royal Academy, London, 2004, p. 63). By departing from the formalist realm and entering one that was inextricably linked to personal experience and the subconscious, Guston set the stage for a generation of painters looking to break with tradition.

The artist's transition from Abstract Expressionism came in part because of his growing frustration and bewilderment with the political climate of the late 1960s and early 70s. The Vietnam War had taken its toll on the minds of the American people, and Guston was no different, saying, "The war, what was happening to America, the brutality of the world, what kind of man am I, sitting at home, reading magazines, going into a frustrated fury about everything—and then going to my studio to adjust a red to blue. [...] I knew that I would need to test painting all over again in order to appease my desires for the clear and sharper enigma of solid forms in an imagined space, a world of tangible things, images, subjects, stories, like the way art always was... I have an uneasy suspicion that painting really doesn't have to exist at all...*unless* it questions itself constantly" (P. Guston, quoted in L. Norbet, *Philip Guston: Paintings 1969-1980*, London, 1982. p. 50). Going against the prevailing critical discourse, Guston left pure abstraction for figuration in an attempt to more fully question his own practice and that of his peers. Disconnecting from the art world in upstate New York, the artist had time to reflect and contemplate on the where painting could possibly fit in a world at war.



o◆ 54B

KERRY JAMES MARSHALL (B. 1955)

You Must Suffer if You Want to be Beautiful

acrylic, graphite, crayon, paper collage and printed paper collage on canvas
76 ⅛ x 55 ⅞ in. (193.3 x 141.9 cm.)
Executed in 1991.

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

PROVENANCE

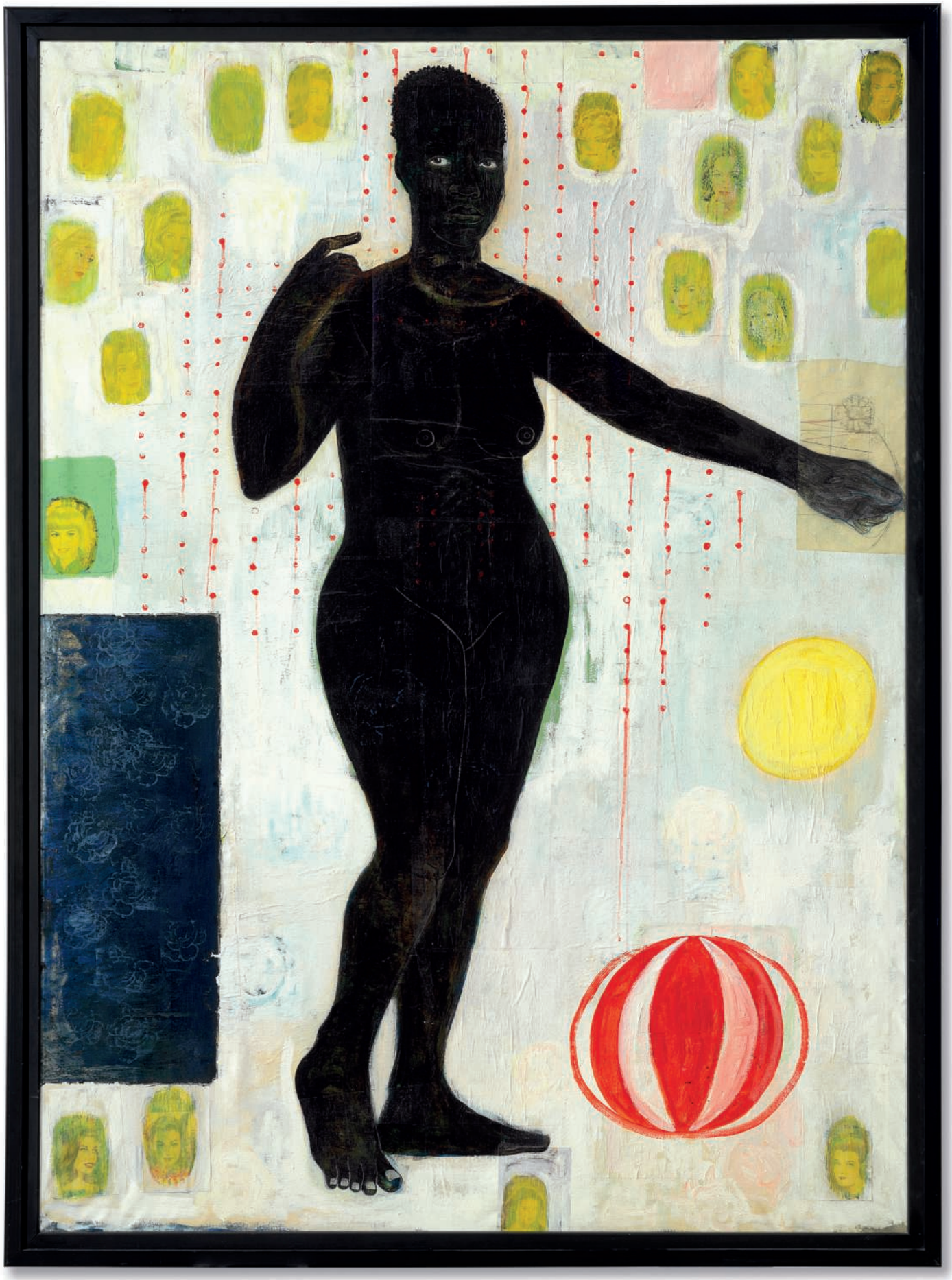
Koplin Gallery, Santa Monica
Private collection, Los Angeles, 1991
Koplin Del Rio Gallery, Culver City
Acquired from the above by the present owner, 2009

EXHIBITED

Santa Monica, Koplin Gallery, *Kerry James Marshall*, March 1991.

LITERATURE

K. McKenna, "Mixed-Media Homage to a Black Martyr,"
Los Angeles Times, 15 March 1991, p. F25.









Right page: Present lot illustrated (detail).

Far left: Lucas Cranach the Elder, *Venus and Cupid*, circa 1525. Compton Verney, Warwickshire. Photo: Compton Verney, Warwickshire, UK / Bridgeman Images.

Left: Roy Lichtenstein, *Girl with Ball*, 1961. Museum of Modern Art, New York. © Estate of Roy Lichtenstein. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

Painted in 1991, Kerry James Marshall's *You Must Suffer if You Want to be Beautiful* is a rare and formative painting. An idealized female nude, whose coy pose and delicate gestures belie the confrontational directness of her intense gaze and the weightiness of her zaftig figure, is rendered larger than life in this powerful example of Marshall's first mature cycle of work. Vestiges of the painting's verdant background linger beneath layers of opaque white, which is interspersed with collaged heroines from vintage Harlequin Romance novels. In this majestic portrayal, the artist integrates aspects of pop culture with humorous art historical references, all the while addressing the marginalized status of African-American artists to invent, in his words, "a new black archetype" for female beauty. "Up until then," Marshall has said, "I had not considered that a black woman could be considered as a goddess of love and beauty. Even *I* took the classic European ideal for granted. ...I wanted to develop a stylized representation of a beauty that would be unequivocally black" (K. J. Marshall, quoted in T . Sultan, "This is the Way We Live," *Kerry James Marshall*, New York, 2000, p. 14). Indeed, *You Must Suffer if You Want to be Beautiful* continues to resonate as issues of race remain among the most divisive issues in contemporary society. Touching on cultural taboos as well as his own identity as an African-American artist, Marshall's paintings continue to surprise, delight and provoke, as his stunning 2016 retrospective organized by the Museum of Contemporary Art, Chicago and the Metropolitan Museum of Art, New York, has recently demonstrated.

Contradictions and cultural hybridity abound in this clever portrayal, as Marshall weaves together a curious blend of art historical precedent and biting social critique in the aptly-titled *You Must Suffer if You Want to be Beautiful*. Measuring over six feet tall, the painting displays a classically derived nude, whose slightly slouched posture emulates the subtle serpentine curve of Renaissance sculpture - especially the classical "ideal" represented by Michelangelo's *David* and Botticelli's *Birth of Venus*. The graceful, undulating outline of the figure's body accentuates the curvature of her waist and hips, as it wends its way along the contours of her womanly shape, culminating in her delicately upturned heel and slightly outstretched toes. Typical to the series, Marshall has collaged the covers of Harlequin Romance novels on the canvas, which he then surrounds with brushy layers of white paint. The perfectly coiffed hairdos and coy, come-hither smirks of the predominantly white heroines on these pulp fiction covers stand in direct contrast to the unadorned nude presentation of the black figure, with her unflinching stare. A scrim of small, red dots punctuates the white background, rendered in a wet brush that drips down the canvas in tender rivulets, while also covering the figure's torso and clavicle like a pox or rash. Sinister allusions linger in this portrayal, conjuring up a distinctly "American" type of violence—from the horrors of the slave trade, to the plague of mass shootings and gun violence, as well as the particular brand of religion that predominates its culture. Whether pox, gunshot wound or stigmata, these potent red dots allude to the quite literal meaning behind the painting's figurative title: *You Must* Suffer *if You Want to be Beautiful*.

"For years he has filled clip files with images and articles culled from magazines and newspapers," art historian Terrie Sultan has written about Marshall. "He avidly collects books on African and African-American history, art, and literature; mythology; folklore; and film

Below: Jean-Michel Basquiat, *Glenn*, 1984. © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2018.

Right: Ellen Gallagher, *Bouffant Pride*, 2003. © Ellen Gallagher.

Right page: Present lot illustrated (detail).

history; as well as posters, comic books, and 'how to' manuals from the 1940s and 1950s... These streamlined, self-consciously iconic figures embodied Marshall's developing strategy for addressing the complicated, intertwined cultural and political rhetoric of racial representation" (T. Sultan, *Ibid.*, p. 13). The present painting fully articulates the artist's vision as he cleverly integrates hidden symbols and art historical allusions to create an archetypal figure, one that merges the feminine ideal with the African-American experience. Though his figure evokes the stance of classical Greek sculpture - long considered the classical "ideal" of feminine beauty—it nevertheless remains flattened, a schematic representation with stylistic echoes in African Folk Art, the collage of Romare Bearden and the paintings of Charles White, who was Marshall's instructor at the Otis Art Institute in the 1970s. Indeed, the curious combination of the figure's nudity and this deliberately flattened presentation effectively "generalizes" the figure's identity, which is deliberate on Marshall's part, as he attempts to merge aspects of African-American experience into an art historical cannon that has remained predominantly white. "I decided that whenever I painted an image of a person," Marshall has said, "it would always be a black image, and that image wouldn't be a personality so much as it would be an image that spoke directly to the issue of blackness" (K. J. Marshall, quoted in *Ibid.*, p. 12).

Similar paintings of the early 1990s, such as *Beauty Examined* (1993), *Blue Water Silver Moon (Mermaid)* (1991) and *Voyager* (1992) explore femininity as a subset of its concerns, while set within sumptuous, epically-scaled canvases populated with Marshall's archetypal female protagonists. Certain pictorial motifs repeat across these paintings, such as the collaged Harlequin Romance covers and the stenciled flower pattern that is visible in *You Must Suffer if You Want to be Beautiful* along the left edge. Yet the central action of these paintings revolve around the African-American heroine that's become synonymous with Marshall's work. Here, Marshall conflates the qualities of femininity with blackness, thereby challenging both the Art Historical perspective and its lack of African-American point of view along with its general lack of female artists. He provides a critique of the inherently artificial construction of feminine beauty, all of which is sumptuously painted in ravishing detail. These are tricky waters to navigate, but Marshall continues to delve deeper into the complex paradoxes that underpin our very existence in a world that's excluded so many for so long.





In March 1991, *You Must Suffer if You Want to be Beautiful* was exhibited at the Koplin Gallery in Santa Monica, California, where it was reviewed by the *Los Angeles Times*. "Visually, they're immensely pleasing," one reported commented. "Solidly composed, sensual and full of arcane bits of information. At the same time, one needn't look too hard to see that Marshall views his black heritage with a mixture of pride, rage and despair, and those feelings complicate the work, as well as our response to it" (K. McKenna, "Mixed-Media Homage to a Black Martyr," *Los Angeles Times,* March 15, 1991, p. F25). Indeed, Marshall strikes a careful balance between the contradictory forces at play in his work, which speaks to his identity as an African-American artist in a predominately white art world. "In the black community there's great resistance to extreme representations of blackness," he had said. "Some people are unable to see the beauty in that. So I've been very conscious of the way I render my figures. I try to give them subtlety and grace and there's a delicacy in the way I handle the features, especially in the lines and contours. Extreme blackness plus grace equals power" (K. J. Marshall, quoted in "Kerry James Marshall and Arthur Jafa: Fragments from a Conversation," *Kerry James Marshall*, New York, 2000, p. 90).






Higgins

○◆ 55B WALTON FORD (B. 1960)

It Makes Me Think of that Awful Day

titled and inscribed '"It makes me think of that awful day..." 1933' (upper corners);
signed with the artist's initials 'W.F.' (lower right)
watercolor, gouache, ink and graphite on paper mounted on aluminum
108 x 144 in. (274.3 x 365.8 cm.)
Executed in 2011.

$900,000-1,200,000

PROVENANCE

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

EXHIBITED

New York, Paul Kasmin Gallery, *Walton Ford: I Don't Like to Look at Him, Jack. It Makes Me Think of that Awful Day on the Island*, November-December 2011.

LITERATURE

S. Indrisek, "Walton Ford," *Whitewall Magazine*, Winter 2012, pp. 18 and 104-105 (studio view illustrated in color).
B. Taschen, *Walton Ford: Pancha Tantra*, Cologne, 2015, p. 263 (illustrated in color).

"These paintings are about Kong's heartbreak. I wanted to reveal the monster's grief, his enormous sadness, the sorrow that the original Kong kept hidden from view."

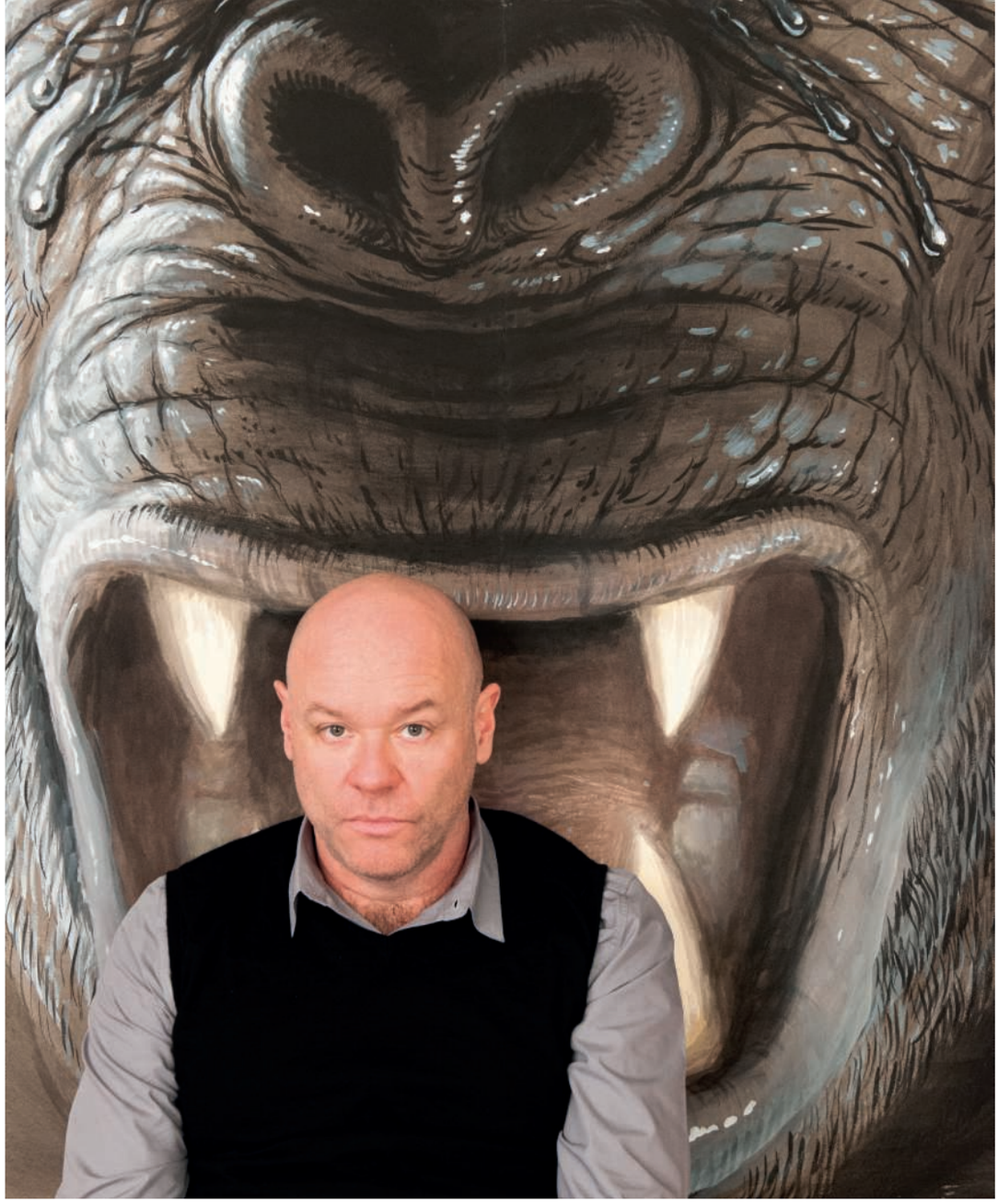
—Walton Ford

Lauded for his masterful watercolors of darkly witty natural tableaus, Walton Ford translates the careful observation and archival instinct of 18th and 19th century naturalists into allegorical compositions that question humanity's relationship with the animal kingdom. An immense image, *It makes me think of that awful day* was completed in 2011, the same year as Ford's mid-career retrospective at the Hamburger Bahnhof in Berlin. The central image in a series of three, each depicting an emotive King Kong in different stages of grief, this painting signals Ford's subjective turn to the fantastical subjects of early 20th century cinema and a nod to his early ambitions of becoming a filmmaker. The work effectively builds upon the artist's pieces that resemble the intricate tableaux of John James Audubon and other early naturalists, but instead extends a more focused eye toward the inner turmoil of the beast.

Rendered with Ford's impeccable attention to detail, Kong's gaping maw reveals monster movie canines that are strangely at odds with the emotive qualities of the great ape's contorted face. Presented in a cropped format, the framing forces the viewer to hone in on the ape's furrowed brow, gleaming eyes with tears streaming down his cheeks, and snarling mouth. More akin to a film still than a traditional portrait painting, Ford boldly references the 1933 RKO film that first brought the mighty denizen of Skull Island to the silver screen. Rather than rendering a naturalistic and anatomically accurate image of a gorilla, the artist chose to reproduce the same grotesque, exaggerated features employed by the prop crew of the creature feature. Completed in painstaking detail with gouache, watercolor, pencil, and ink on a single sheet of paper, the monumental rendition of King Kong surely elicits a reaction on the same scale as his first appearance to a shocked cinema audience.

Previous spread: Walton Ford in his studio (present lot illustrated). Photo: Jesse Shadoan. Artwork: © 2018 Walton Ford.


It makes me think of that awful day.
1933



"I do a huge amount of research on animals [...] But it's the person that gives me a way in. Animals in the wild are boring. Before Fay Wray comes to Skull Island, King Kong isn't doing anything. There's no story until she shows up... What I'm doing, I think, is a sort of cultural history of the way animals live in the human imagination."

—**Walton Ford**

Although not drawn directly from natural history books or the tradition of the naturalist illustrators, the cinematic subject is decidedly appropriate within Ford's oeuvre. Drawing upon the discovery and subsequent conquering of the untouched natural world, *King Kong* is essentially a parable about humanity and its fear of the unknown. Finding the giant ape on Skull Island, the explorers subdue and enslave him for their own enjoyment rather than revel in his untamed beauty. This fear of the dark jungle and its mysterious inhabitants is at the heart of many early tales about apes and other creatures that lived under the dense forest canopy. Nineteenth century explorers often spun tall tales about how gorillas, chimpanzees, and orangutans would emerge from the forest only to carry off women in their clutches. King Kong and his enrapture with Fay Wray's character, Ann Darrow, is the climax of this literary tradition as the plot moves from the primeval forest to the metropolitan skyline of New York. By focusing on the ape's emotional state, Ford brings us something beyond the bestiary and delivers a heartfelt rendition of Kong coming to terms with humanity. Ford has since touched upon this subject more directly with his 2013 painting of an orangutan titled *Anthroponosis—1975*. This delicate rendering of the red ape is offset by a nude female figure accompanied by two other orangutans leading her from the forest. Revisiting this subject throughout his work, Ford impresses upon the viewer the ways in which history has shaped our view of nature.

The title of Ford's primate portrait refers to Fay Wray's line in the 1933 film. She bemoans to her human lover about the now-captured Kong, saying: "I don't like to look at him, Jack. It makes me think of that awful day on the island." The object of Kong's desire has forsaken him and he is left chained and alone in a foreign land. This abandonment leads to various stages of grief and rage, the latter of which is so deftly depicted in *It makes me*

think of that awful day. "Walton Ford is one of the most unmodern of modern painters—a premodernist, trying to reconnect us to a rustic, rough land that had many more animals in it, and many more animals known by the people nearby, than the barren cities and suburbs where most of us now live. Audubon, and others, may have found a home in a place like this, but didn't understand it, or see it, with Ford's compelling starkness," (B. Buford, "Field Studies, Walton Ford's Bestiary," *Walton Ford, Pancha Tantra*, Cologne, 2003, p. 11). The story of Kong as depicted by Ford is a perfect melding of the inherent wildness of the animal kingdom and the dystopian despair of the urban jungle. We see ourselves in the monster as we yearn for the freedom of the mysterious island, but are continuously pulled back to the daily grind.

Ford's piece acts as a kind of memorial to extinct species and the gradual loss of the unknown as the mysteries of the dark jungles and deep seas are brought out into the light. "My work reacts to the history of natural history and the history of people's interactions with animals and other cultures and things like that. And our way of remembering natural history events and creatures that are now extinct" (W. Ford, quoted in W. Hanley, "Walton Ford," *Blouin ArtInfo*, November 2007). This caging and cataloguing of the natural world was at the core of natural science during the Enlightenment, something that can be seen in Audubon's works and pieces like Charles Wilson Peale's *The Artist in His Museum* (1822). Placing taxidermized specimens in glass boxes, creating intricate renderings of exotic species, and restraining unadulterated wildlife for examination and observation speaks to the human duality of curiosity and fear. The people are afraid of the ape, but they cannot help but want to study it. Ford's painting alludes to this by inviting the viewer in with exquisite details but at the same time confronting them with a truly terrifying visage.



Left page: Walton Ford, Great Barrington, Massachusetts (present lot illustrated). Photo: Bobby Fisher. Artwork: © 2018 Walton Ford.

Left: Emmanuel Frémiet, *Gorilla Abducting a Woman*, 1887. Musée des Beaux-Arts, Nantes. Photo: Gustave Ollendorf / New York Public Library / Art Resource, New York.

Below: Installation view, *Walton Ford: I Don't Like to Look at Him, Jack. It Makes Me Think of That Awful Day on the Island,* Paul Kasmin Gallery, New York, November 3 - December 23, 2011 (present lot illustrated). Photo: Image courtesy of Walton Ford and Paul Kasmin Gallery. Artwork: © 2018 Walton Ford.

Although Ford's works rarely include human figures, the effects of encroaching humanity are always just below the surface. These are not idyllic tableaux of animals living in harmonious nature. Rather, in works like *It makes me think of that awful day*, the beasts react to their subjugation, displacement, or enslavement at the hands of their human oppressors. Although bereft of the trappings of society and diorama-like compositions that have become so much a part of Ford's style, this intimate portrait of King Kong in the throes of anguish speaks to his sudden and involuntary collision with human society, human cruelty, and above all, human love.



56B

CHRISTOPHER WOOL (B. 1955)

Untitled

signed and dated 'WOOL 1990' (on the reverse)
alkyd and graphite on paper
35 x 24 in. (88.9 x 61 cm.)
Painted in 1990.

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

PROVENANCE

Luhring Augustine Gallery, New York
Private collection
Anon. sale; Sotheby's, New York, 18 May 2000, lot 129
Stellan Holm Gallery, New York
Private collection, Europe
Anon. sale; Christie's, New York, 13 May 2015, lot 66
Acquired at the above sale by the present owner

"They had a rhythm while they lasted, a song, a beat, a chant. ...they break down into a stuttered double-time with RUN DOG RUN DOG RUN...RUN DOG EAT DOG, RUN..."

–Jim Lewis


RUND
OGEA
TDOG
RUN

Right: Keith Haring, *Dog*, 1986. Museum Brandhorst, Bayerische Staatsgemaeldesammlungen, Munich. © The Keith Haring Foundation. Photo: bpk Bildagentur / Museum Brandhorst, Bayerische Staatsgemaeldesammlungen, Munich / Art Resource, New York.

Below: Bruce Nauman, *Run from Fear, Fun from Rear*, 1972. Museum of Contemporary Art, Chicago. © 2018 Bruce Nauman / Artists Rights Society (ARS), New York.

Right page: Ed Ruscha, *Scream*, 1964. © Ed Ruscha.

Right page: Present lot illustrated (detail).



Crackling with energy via the large hand-painted black enamel letters on a luminous white sheet, Christopher Wool's *Untitled* belongs to an important series of word-based paintings that feature the phrase "RUN DOG RUN." Painted in 1990 during the high-point of his text-based production, *Untitled* borrows a seemingly well-known phrase—*RUN DOG EAT DOG RUN*—that's epitomized in learn-to-read classics like *Dick and Jane* and Dr. Seuss' *Go Dog Go*. The arresting power of the large-scale black lettering set against a snowy white background still retains its distinctive fizzle and pop, compelling viewers to decipher the self-referential poetry of its cryptic wordplay. Others in the *"RUN DOG"* series veer away from the childlike earnestness of *Dick and Jane* into more sinister territory. *BAD DOG*, *DOG DEAD* and the abject self-abasement of *WANT TO BE YOUR DOG*, have been acknowledged by critics as autobiographical epithets. "Who would have thought that so much of Wool's aesthetic comes from picture books for children?" the critic Jim Lewis has written. "The dogs are aggressive, led by some innate force to chase, to run, to prowl, and, finally to submit...to whomever happens to command them (J. Lewis, "Fail Better," in H. W. Holzwarth (ed.), *Christopher Wool*, Cologne, 2012, p. 99; J. Lewis, "Cave Canem," *Parkett,* Volume 33, 1992, p. 79). Indeed, *Untitled* is deeply personal and highly symbolic—epitomizing the best characteristics of Wool's highly-coveted word-based paintings.



Christopher Wool's word paintings retain a distinct character all their own—no doubt a result of their commercial look and feel. Rendered in alkyd, a commercially prepared industrial enamel paint, the painted letters emanate from the white sheet like a sign of warning in *Untitled*. Their utilitarian quality evokes the municipal signage of construction zones of the era in which they were created, downtown New York City in the late 1980s and early '90s. "It's about the aura of the stencil," Glenn O'Brien has written. "It's sign-painting with feedback" (G. O'Brien, "Apocalypse and Wallpaper," in *ibid.,* 2012, p. 12). "WARNING," "NO TRESPASSING"—these words shout rather than suggest. In *Untitled*, Wool's chosen text is enlarged to fill the entire paper sheet, its four lines of text extended out to the periphery with nary a margin of breathing room. Each letter verges on ten inches in height, calling forth with unmistakable authority. Words and letters run together without grammatical spacing, making the phrase *RUN DOG EAT DOG RUN* difficult to decipher at first glance. Situated into a grid-like arrangement, the letters are jumbled together, and the viewer discovers new formations amid the *RUN DOG* phrase: *NEON, ROT, GO, NAG*. Taken out of context, the phrases that Wool often selects are ones that have proved poetic and personally meaningful, with a penchant toward sarcasm and dark humor. *RUN DOG EAT DOG RUN* is jarring, an usurping of governmental authority in favor of childish play.

"Process has always been important to me," Wool acknowledged in conversation with Museum of Modern Art curator Ann Temkin. "When I made the word paintings, even though I almost always worked out the composition in advance, the process was still important. Even showing that process was important; they had to look hand-painted" (C. Wool, in conversation with A. Temkin, *Contemporary Voices: Works from the UBS Art Collection*, exh. cat., Museum of Modern Art, New York, 2005, p. 130). In *Untitled* the artist deliberately allows for the imperfections of his technique. The blurred edges of each letter enliven the otherwise institutional feel of Wool's chosen stencil, grabbing the viewer with a potent reminder of the artist's process. The slight smudge above the letter "U" in the final *"RUN"* evokes the artist's hand as powerfully as a painterly daub by de Kooning or Pollock's accidental drip. Perhaps not surprisingly, Wool's graduate instructor at the Studio School in 1973 was the Abstract Expressionist Jack Tworkov, and there is a sense of dramatic, painterly gesture in the word paintings despite their slick, industrial appearance.

"RUN DOG EAT DOG RUN" is likely adapted from *Dick and Jane* primers and other learn-to-read classics like Dr. Seuss' *Go Dog Go*. At turns beloved and mind-numbingly dull, the repetitive syntax of their instructive text veers toward nonsensical fluff: "The blue dog is in. The red dog is out." In Wool's hands, the words break free from the text and take on new associations. "The smooth cognition of reading is replaced by a more deliberate effort to assemble meaning," Katherine Brinson has described, "forcing the viewer to revert to the childhood struggle to make sense of language." (K. Brinson, "Trouble is my Business," in



Christopher Wool, exh. cat., Solomon R. Guggenheim Museum, New York, 2013, p. 40) Indeed, Wool delights in language's capability for fun, riffing off the *RUN DOG* associations that undoubtedly arise in the viewer's mind. *RUN DOG*, certainly, but also "*dog-eat-dog," "dog-tired," "dog-on-a-bone," "doggone it,"* and many others are readily available on the tip of the tongue.

"For Wool, the word paintings function most effectively when their content is matched to their affect— when a work, in his view, 'does what it says'" (K. Brinson, "Trouble is my Business," in *Christopher Wool,* exh. cat., Solomon R. Guggenheim, New York, 2013, p. 40). In *Untitled*, the text indeed *does what it says.* Each word *runs* across the paper sheet as one line of text follows the next until it comes to an end, exactly where it began: *RUN DOG EAT DOG RUN*. The symmetry and simplicity of the work verges on poetry, its riddle-like phrasing breaking free from representation to enter into higher realm. Like a mantra or a zen koan, *RUN DOG* seeps into the viewer's brain, the meaning of its words has become fused with its commanding visual presence. Critics have suggested that the *RUN DOG* series might be autobiographical, and indeed, *RUN DOG EAT DOG RUN* implies a constant loop—dogs run and dogs eat; painter's paint, and paint again. The simple repetition and nonsensical run-on presentation also has similarities with the *découpé* literary techniques developed by the Dada poet Tristan Tzara, and popularized by William S. Burroughs in *Naked Lunch.*

Christopher Wool came of age during the 1980s, and the genesis for the word paintings appeared to him in 1987, when he glanced at the words "SEX" and "LUV" spray-painted in black lettering across the side of a white van. This now legendary epiphany formed the initial inspiration for the word paintings that spanned the years 1988 to 2000, with about seventy-five paintings in total. Another *Untitled* piece of 1990—perhaps the most well-known in the *RUN DOG* series—was acquired by The Broad in Los Angeles. Featuring nine panels that alternate between the words *RUN* and *DOG* that measure eight-feet tall, the words meld together in a dizzying cacophony, their commands issuing forth with a startling jolt.

PROPERTY FROM A
PRIVATE COLLECTION,
CHICAGO

57B

GEORG BASELITZ (B. 1938)

Trinker

signed with the artist's initials and dated 'G.B 81' (lower right); signed, titled and dated again 'G Baselitz Trinker 26. Sept. 81' (on the reverse)
oil on canvas
51 x 38 ¼ in. (129.5 x 97.3 cm.)
Painted in 1981.

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

PROVENANCE

Galerie Neuendorf, Hamburg
Acquired from the above by the present owner, *circa* 1985

EXHIBITED

Cologne, Galerie Michael Werner, *Georg Baselitz, Neue Bilder,* November-December 1981.
Amsterdam, Galerie Helen van der Meij, *Georg Baselitz, Schilderijen, Grafiek,* January-February 1982.

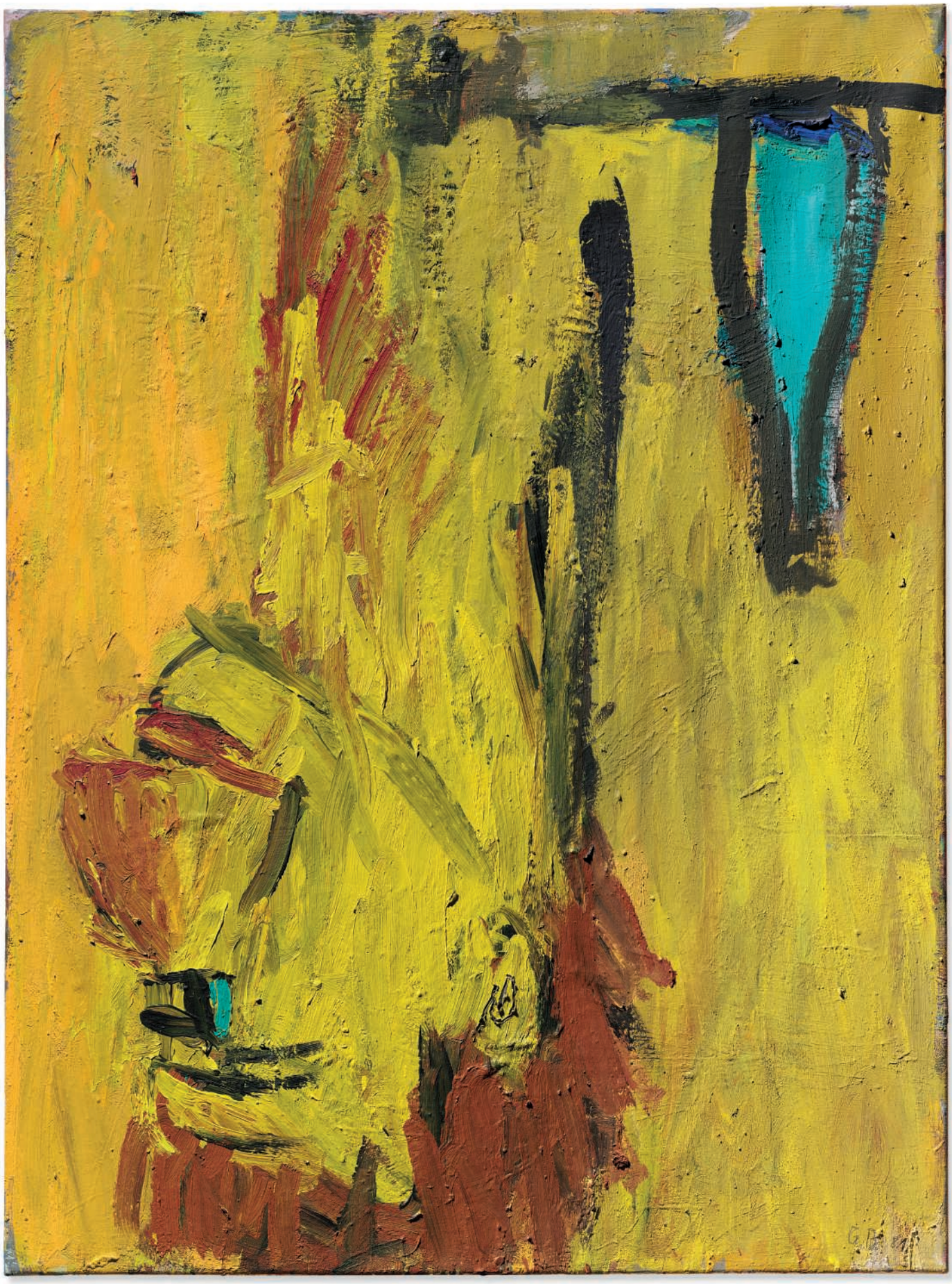
LITERATURE

Georg Baselitz: Drinkers & Orange Eaters, exh. cat., New York, Skarstedt, 2015, pp. 66-67 and 113, pl. 19 (illustrated in color).

Known for his dynamically upended compositions, Georg Baselitz is one of the most celebrated painters working today. Created during an important period in the artist's career when an increased interest in color and gesture took hold, *Trinker* signals the artist's reexamination of his practice and its place in the spectrum of abstract painting. "The '80s helped me to rearrange everything; I was able to set up a whole range of ideas and experiences anew, which meant I was able to break everything down so I could make something out of it again" (G. Baselitz quoted in P. Kort, "Georg Baselitz talks to Pamela Kort - '80s Then – Interview," *ArtForum*, April 2003, p. 205). Following his decision to paint upside down in the late 1960s, the artist pushed vehemently against any kind of link to past Expressionists and instead focused on placing his works in the interstitial space between figuration and pure abstraction.

Fully immersed in a world of vibrant yellow and energetic, broad brushstrokes, the rotated subject of *Trinker* is a face in profile next to a green bottle. Using thick contour lines to outline the latter, Baselitz depicts the drink hovering precariously in the air. Its contents threaten to spill out at any moment, but in the artist's consistently upside-down universe, this moment distorts our perception of reality and fuses painting with subject. Art critic Donald Kuspit wrote about *Trinker* and its ilk: "These paintings are not only upside-down they are inside-out: the figures have a flayed, raw look that goes with spiritual nakedness. We seem to have a rogue's gallery of mutants for whom even the simplest act—eating a fruit, drinking from a bottle—is difficult, a horrendous, urgent event" (D. Kuspit, "Georg Baselitz at Fourcade," *Art in America*, February 1982, pp. 139-140). A shock of auburn hair and the drinker's bright red nose contrast sharply with the figure's eye and the contents of the bottle, creating a back and forth that serves as a welcome visual reprieve in this strikingly saturated palette.

Part of a dual series of paintings that focused on people drinking and eating oranges (as in *Orangenesser VII* of 1980/81), *Trinker* and other works from the early 1980s break with the more heavily worked and dense handling of Baselitz's previous canvases in favor of an intensity and directness that brings the subject forward while also







Above: Georg Baselitz in his studio, Derneburg, 1984. Photo: ©2018, Daniel Blau, Munich. Artwork: © Georg Baselitz 2018.

Right: Pablo Picasso, *The Absinthe Drinker (Portrait of Angel Fernandez de Soto)*, 1903. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York Photo: Bridgeman Images.

Right page: Present lot illustrated (detail).

emphasizing the support. "These works spring more directly from the use of paint and are more expressive, and above all more colorful, than Baselitz previous paintings," notes Andreas Franzke, "Many are dominated by a positively aggressive color scheme of reds and yellows. The individual brushstroke is emphasized: it not only structures the pictorial layout, it also contributes substantially to the increasing forcefulness with which the thematic idea is handled and the individual motif developed and varied... The figure seems shaken from within by the consequences of their own compulsive actions: explosive trails of paints hold them together" (A. Franzke, *Georg Baselitz*, Munich, 1988, p. 140). Through a repetition of two simple subjects, Baselitz was able to establish a motif that allowed for a more all-encompassing reading of his practice. The subjects stay the same but the handling of the paint differs from work to work in order to give us a glimpse into the painter's personality and process.

Beginning in 1969, Baselitz uprooted his entire process and began painting and exhibiting all of his works upside down. By forcing himself to paint figures on their heads, he was able to more fully question his place in the arc of abstract painting as a whole. Works from the 80s like *Trinker* more fully encompass the artist's interest in melding the represented subject and the physical painting. Baselitz explained that "the figure cannot conquer the painting. It makes a diplomatic treaty with it to create a certain type of spatial configuration" (G. Baselitz quoted in, M. Auping, 'Georg Baselitz: Portraits of Elke', *Georg Baselitz: Portraits of Elke*, exh. cat., Fort Worth, Museum of Modern Art, 1997-1999, p. 20). When one views one of Baselitz's paintings, they know that there is a figure present. However, because of the artist's 180-degree shift, our immediate perception is thrown askew. The brain can perform logistical maneuvers to recognize the subject, but the painting itself is at odds with reality. This is precisely what Baselitz wants, and in works like *Trinker* the near-monochromatic palette serves to heighten this disjointed feeling by merging color with figure and figure with ground.

Born in Germany in the late 1930s, Baselitz came of age in the aftermath of World War II. Moving from East Germany to West Germany before the building of the Berlin Wall, his work was heavily informed by the fractured sense of identity inherent in Germany as a country and as a people. Similar to his contemporaries Sigmar Polke and Gerhard Richter, the idea of Germany comes up often in Baselitz's work. However, a traveling exhibition of new American abstractions in 1958 introduced him to the work of Willem de Kooning, an artist to whom he was immediately attracted and who influenced Baselitz's own form of figuration. From de Kooning, the artist learned to situate representational forms within the context of abstraction and pushed away from the pop cultural inquiries of Richter and Polke. "Baselitz was still a painter in a world dominated by abstraction and later the beginnings of conceptual art... The challenge for Baselitz was to find a way to break loose from the subject and yet remain true to himself as an artist, and especially as a painter. His problem was how to be part of the Zeitgeist and yet also to remain outside it" (N. Rosenthal, "Why the Painter Georg Baselitz is a Good Painter," in *Baselitz*, exh. cat., Royal Academy of Arts, London, 2007, p. 18). A tirelessly progressive artist, Baselitz constantly questions his own place in the art historical timeline while still managing to create deeply personal and compelling works.



PROPERTY FROM A
PRIVATE EUROPEAN
COLLECTION

58B

WAYNE THIEBAUD (B. 1920)

Cake Rows

signed and dated 'Thiebaud 62' (lower right); signed again twice 'Thiebaud' (on the stretcher)
oil on canvas
16 ⅛ x 22 in. (41 x 55.8 cm.)
Painted in 1962.

$1,800,000-2,500,000

PROVENANCE

Allan Stone Gallery, New York
Leon Kraushar, New York
Karl Ströher, Darmstadt
Heiner Friedrich Gallery, Munich
Acquired from the above by the present owner, 1970

EXHIBITED

New York, Allan Stone Gallery, *Wayne Thiebaud, Recent Paintings*, April 1963.
Milan, Galleria Schwartz, *Wayne Thiebaud*, June-July 1963, n.p.

LITERATURE

F. du Plessix Gray, "The House that Pop Art Built," *House & Garden*, May 1965, p. 160 (installation view illustrated in color).



Installation view, *Wayne Thiebaud: Recent Paintings*, Allan Stone Gallery, New York, 1963 (present lot illustrated). Photo: courtesy of the Allan Stone Collection, New York. Artwork: © 2018 Wayne Thiebaud / Licensed by VAGA, New York, NY.



Right: Wayne Thiebaud, 1961. Photo: Betty Jean Thiebaud / Wayne Thiebaud Foundation. Artwork: © 2018 Wayne Thiebaud / Licensed by VAGA, New York, NY.

Below: Roy Lichtenstein, *Cherry Pie*, 1962. © Estate of Roy Lichtenstein.

Right page: Present lot illustrated (detail).



Painted in 1962, the same year as the artist's first solo show in New York, Wayne Thiebaud's *Cake Rows* exemplifies the sense of American prosperity and nostalgia that defines the artist's practice. Beloved for decades for his depictions of delicious cakes and confectionary, alongside other uniquely American objects such as pinball machines and the streets of sunny California, Thiebaud has captivated audiences for over fifty years with his unique ability to capture the true essence of what he paints. Indeed, like the artists whose careers burgeoned on the other side of the country simultaneously, such as Andy Warhol and Roy Lichtenstein, Thiebaud is instrumental to art history by elevating the objects of his viewers' everyday lives into something far grander. Yet while his New York counterparts serve us these items with a sardonic twist, Thiebaud offers the ability to revel in childhood reminiscence and to luxuriate in life's more simple pleasures.



In *Cake Rows*, with its luscious paint application and rich use of color, three varieties of cakes are laid out in strict rows against a minimal background. Receding into the distance, they hint at the endless supply that seemed to exist in diners and kitchens across the country. This particular painting is an exemplary example of the artist's skillful paint handling, which allows his subjects to be condensed to their essential elements while preventing them from becoming merely flat depictions of real-world objects. Instead, these cakes appear before the viewer, tantalizing and ready to be picked up and bitten into. Indeed, one of Thiebaud's strongest abilities as a painter is his capability to manipulate paint and transform it into whatever material he is trying to depict, ranging from frosting to shiny metal. This is most readily apparent in the chocolate cake in the lower right of the composition, with its luxuriously thick impasto resultant from the buildup of orange, blue, and brown hues. This subtle accumulation of color does not immediately register with the eye, but on close inspection it becomes evident that it is instrumental to Thiebaud's practice, extending outwards as far as the edges of the canvas.

At the same time, *Cake Rows* is grounded in its subject's most basic compositional elements. While paint coalesces to create frosting, it does so in distinctly rectangular forms. What's more, these richly applied, colorful cakes, are set against a background that is empty to the point of quasi-abstraction. Solid bands of cream and sky blue denote the background, dividing up the composition between the table and background. Yet the picture plane is flattened to such a degree that this distinction could be easily overlooked, marked only by the subtle buildup of color in the band of orange and green that cuts across the center of the canvas, leaving a sense

of quiet contemplation and a palpable sense of looking in place of illusionistic realism.

This tendency towards a reduced, essential depiction of form stems primarily from the artist's early career as an illustrator. Thiebaud worked in the realm of commercial art, even briefly apprenticing at the Walt Disney Studios, before gravitating to a full-time career as an artist in the 1950s. Then, as he says, "at the end of 1959 or so I began to be interested in a formal approach to composition. I'd been painting gumball machines, windows, counters, and at that point began to rework paintings into much more clearly identified objects. I tried to see if I could get an object to sit on a place and really be very clear about it. I picked things like pies and cake—things based upon simple shapes like triangles and circles—and tried to orchestrate them" (W. Thiebaud, quoted in S. Nash, "Unbalancing Acts: Wayne Thiebaud Reconsidered," in *Wayne Thiebaud: A Painting's Retrospective*, exh. cat., Acquavella Galleries, New York, 2000, p. 15).

It wasn't until the early 1960s that Thiebaud's paintings of foodstuffs reached their mature form. These were then exhibited in his first solo show in New York at the Allan Stone Gallery, and Thiebaud was quickly propelled to critical acclaim with a highly successful show and an acquisition by the Museum of Modern Art. Stone would be Thiebaud's dealer for over forty years, skillfully placing works like *Cake Rows* into notable collections, such as that of Leon Kraushar. During his lifetime, Kraushar had amassed one of the greatest collections of Pop Art ever assembled. Along with *Cake Rows*, Kraushar and his wife acquired a number of early and important works from the likes of Andy Warhol, Tom Wesselmann, Roy Lichtenstein, and other artists of their generation. In fact, Roy Lichtenstein's iconic *Nurse* (1964) was another highlight of Kraushar's collection. It was this keen eye for the very best of the cutting edge that led Kraushar, along with his contemporaries Robert and Ethel Scull, to help define and nurture the art of their time.

What this present work makes clear is that Thiebaud's art is about more than mere depictions of consumer goods. It is about a celebration and contemplation of life, of color, of painting in its many forms. This is an exemplary early work by the artist, a snapshot of a moment in time when the work that would sustain him for the rest of his career finally came to fruition in its mature form. Thiebaud and his work tie us together by the simple treats that we can all enjoy, creating a unique blend of realism and abstraction, in which personal remembrance and latent symbolism intertwine. In many ways, he is the archetypal American artist, and it is thanks to the subtlety and focus of Thiebaud's draughtsmanship and the vivacity of his coloring that these overlooked commonplaces of daily life live on in elevated form today.



PROPERTY OF AN
IMPORTANT EUROPEAN
COLLECTOR

59B

SAM FRANCIS (1923-1994)

Untitled

signed and dated 'Sam Francis "58"' (on the reverse)
oil on canvas
16 ⅛ x 13 ¼ in. (41 x 33.7 cm.)
Painted in 1958.

$450,000-550,000

PROVENANCE

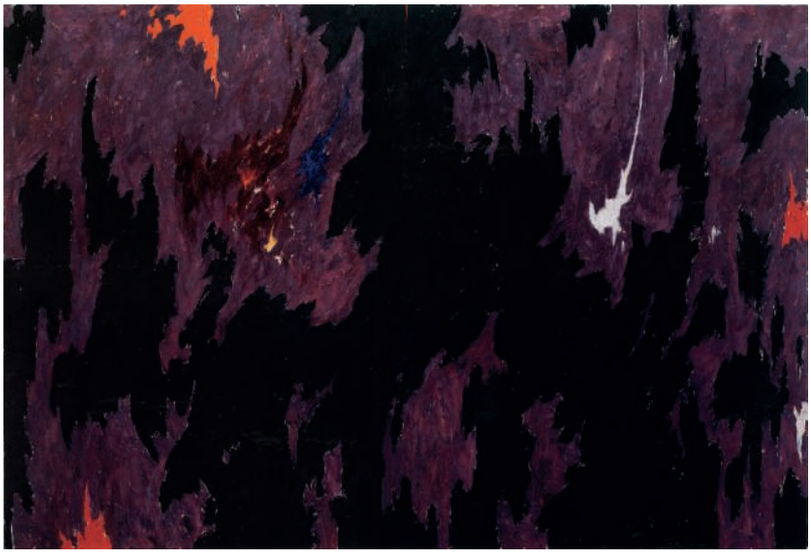
Harriet Mnuchin Weiner, New York, acquired directly from the artist, *circa* 1950s
Her sale; Christie's, New York, 10 May 1983, lot 16
Private collection, London
Richard Gray Gallery, Chicago
Acquired from the above by the present owner

LITERATURE

D. Burchett-Lere, ed., *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946-1994*, Berkeley, 2011, DVD I, no. SFF.262 (illustrated in color).

This work is identified with the archival identification number of SFF.262 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.





Above: Clyfford Still, *Untitled*, 1974. © 2018 City & County of Denver, Courtesy Clyfford Still Museum / Artists Rights Society (ARS), New York.

Right page: Present lot illustrated (detail).

An exquisite jewel-like work, Sam Francis's *Untitled* from 1958 was painted at a time when the artist was creating some of the most significant works of his career. Upon this intimate canvas, we see expertly applied layers of deep blues mixing with vibrant purples and complemented by warmer yellows and reds. Colors amass in the upper left corner of the canvas, before flowing downward to the lower register with dramatic flair. Meanwhile, delicate splatters extend outwards, dancing beyond the colored core and onto the cool white void that occupies the rest of the canvas. As these colors merge and blend, the blue stands out as the anchor color that ties the composition together. Its luminous richness then blends and merges with the vivid pale purple and contrasting yellow and red that peek out from beneath the darkness. A testament to Francis's skill and vision as a painter is the fact that the white background plays as active a role in the composition's dynamic presence as any of the colors we see. The white, then is like a counterpoint to the dense richness of the colors, and offers breathing room that energizes the entire composition. As we see the colors pull back from the white surface like a curtain, that base is as significant and deliberate a part of the composition as any color. We see the painting's surface unfold and billow through this expertly balanced dynamism that brings to mind an aerial view as we soar through the sky. For Francis, this immediacy of expression and ability to convey darkness and light like no other is a trademark of the unique place he played in art history. Much has been written of his development which began in California and picked up momentum after a move to Paris. In *Untitled* we see the dialogue the artist was having with the Abstract Expressionists of the preceding decade as much as the debt he owed to French masters like Claude Monet, Henri Matisse, and Pierre Bonnard.

Color and light were consistently a central focus in Francis's oeuvre, and in the period that *Untitled* was painted, blue began to play an increasingly important role. Beginning with his works around 1955, Francis began favoring blue over other colors. At first, he would incorporate expressionistic layers of blue over most of his canvas, and in time began to give way to more and more white space as he mingled different colors to enhance the vibrancy and intensity of his paintings. For Francis, blue was the driving force that embodied an ethereal contrast of light and darkness that proved to be the foundational elements of his career. In discussing this period, art historian William Agee noted that "[for] Goethe blue was the color of infinity; for Kandinsky, it was the heavenly color, as it was also for van Gogh. For Francis, it was the color of speculation, and because it is full of shadow, there was a darkness in it for him too" (W. Agee, *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946-1994,* California, 2011, p. 74). From this point on, blue would play a symbolic color in Francis's works, often serving to express a duality of emotions and feeling. At the same time, white provided the artist with a symbolic neutrality, a color that was made of all colors, and just as compositionally significant as any other. White's symbolism and purity served as a counterpoint to the emotion of blue. Together, the celestial combination served as the core for some of Francis's most important works, and the style for which he is most frequently recognized.

With a career that defied simple classification, Francis consistently created works that sprang from a soulful place and that embodied an unrelenting dedication to externalizing his internal motivations. His unique artistic trajectory is unparalleled in its geographical breadth and its broad influences. The restless energy that drove him to consistently look for new ways to further his expressions was at play around the period in which he had completed *Untitled*. After having moved to Paris in 1950, Francis began to grow restless in 1956-57. Following a major commission for a triptych mural at the Kunsthalle in Basel, Francis was invited to complete another mural, this time for the Sogetsu school in Tokyo. These commissions and concurrent work Francis was doing as he travelled from his base of Paris — first across Europe, then the United States, Mexico, and eventually Asia — all led to a marked crystallization of the artist's style and a turning point in his career. His time in Tokyo proved particularly formative, exerting a subtle influence on all aspects of his work. As a native Californian, Francis noted a spiritual connection to Japan from the other side of the Pacific Ocean, but in addition to that, there was a strong affinity for Eastern thought that played right into his approach to painting. Following Francis's time in Japan, he became bolder in his use of white space, where he didn't hesitate to allow it to occupy the primary role in a painting, casting a luminous contrast to the rich blues and other colors at play.

The fact that *Untitled* and other paintings from the late 1950s look like aerial views of maps is no coincidence. Indeed, many of Francis's paintings and watercolors from 1957-58 were specifically based on maps of the world. This desire to not only experience the world first hand, but to represent that view, as seen from above, is evidence of Francis's singular perspective. The artist who came to his practice through a convalescence following an injury sustained in the US Army Air Corps, would use that experience to inform much of his work over the decades. Painting, which began as a diversion through recovery in hospital became a necessity for Francis. This perspective, as one who had not only spent time soaring through the sky, but shackled to a hospital bed, is something that can be felt in all his works. In *Untitled* this sense of space and movement is undeniable, and the ability to convey an expansive limitlessness of the world and the art within in are the marks of a true master.



PROPERTY OF A
PRIVATE AUSTRALIAN
COLLECTOR

60B

JOHN CURRIN (B. 1962)

Venus with Watch

signed and dated 'John Currin 2012' (on the overlap)
oil on canvas
54 ⅛ x 70 ¼ in. (137.5 x 178.3 cm.)
Painted in 2012-2014.

$3,000,000-5,000,000

PROVENANCE

Sadie Coles HQ, London
Acquired from the above by the present owner

EXHIBITED

Adelaide, Art Gallery of South Australia, on loan, January-May 2016.

LITERATURE

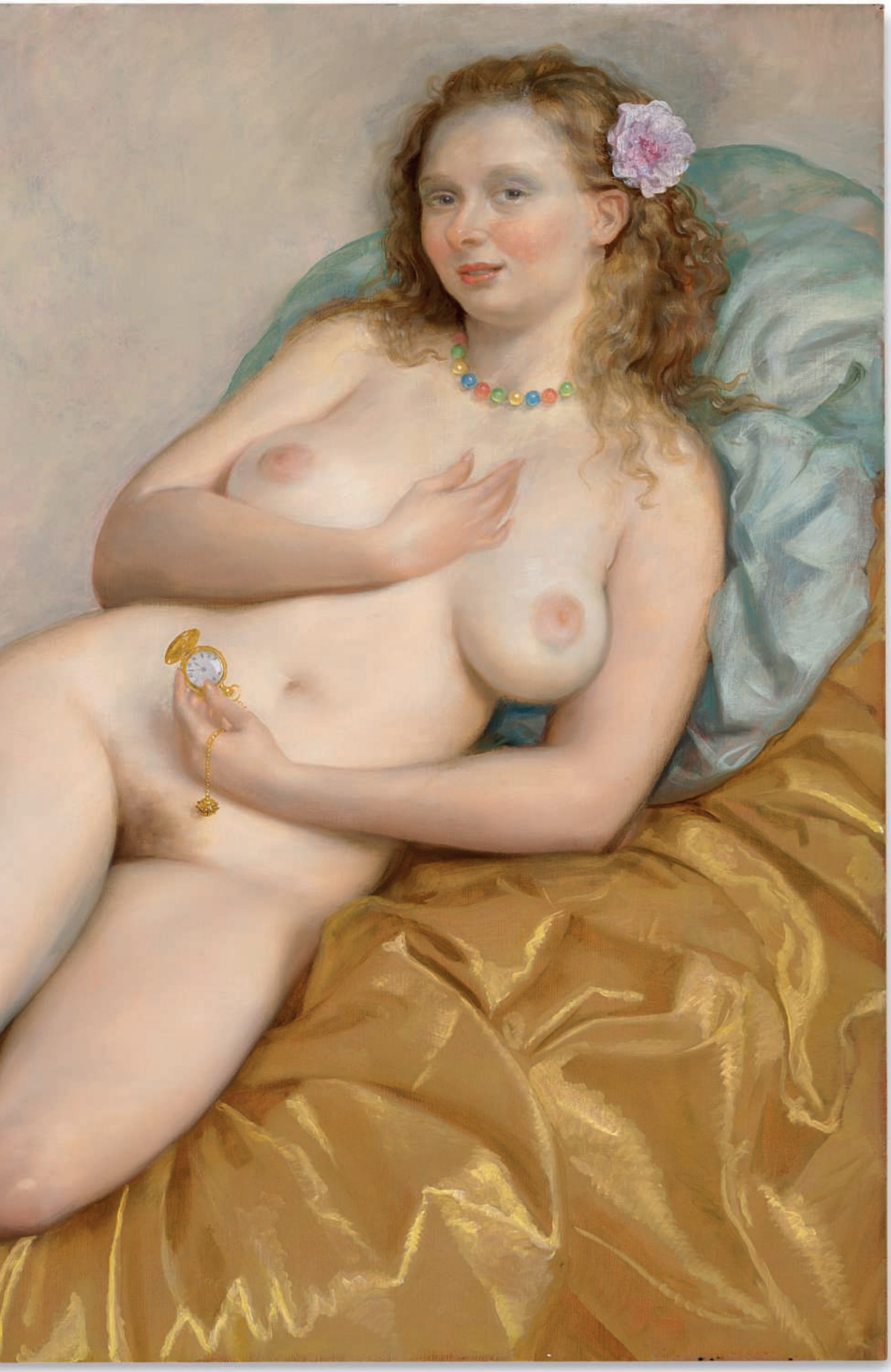
J. Lawrence, *John Currin*, New York, 2016, pp. 112-113 (illustrated in color).

"To be sure, the collision of naked, real-life women and old-master nudes is hardly new to Western painting; witness Goya's recasting of a Titian Venus as a sexually liberated Maja stripped of clothing, or Manet's reincarnation of the same prototype as a Parisian courtesan, or, closer to the present, Otto Dix's Germanic fusion of Cranach's Venuses *and* Eves *with Weimar Republic whores. Nevertheless, Currin's absorption of the old masters is far more slippery than these abrupt contrasts of old and new, creating instead fluid metamorphoses that circulate through many unlikely image banks."*

—Robert Rosneblum









Flap: Present lot illustrated (detail).

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

Below and right page above: Present lot illustrated (detail).

Right page below: Edouard Manet, *Olympia*, 1863. Musée d'Orsay, Paris. Photo: © Alfredo Dagli Orti / The Art Archive at Art Resource, New York.

Known for his immaculate depictions of voluptuous nudes and risqué scenes culled from popular culture, John Currin has quickly become one of the most celebrated figure painters working today. Measuring over six feet in length, *Venus with Watch* is a majestic example of the artist's technical prowess and provocative subject matter. "I believe in the old idea of technique," Currin noted in the *New York Times* in 2003. "I believe you need it if you're going to have magic and genius and masterpieces. No one would question the value of technique in any other field. No one would say that a tennis player would be better if only he could stop hitting the ball'' (J. Currin, "Mr. Bodacious," *New York Times*, November 16, 2003). Marrying the practices of the Old Masters with a contemporary eye, Currin produces works that question the line between investigating the traditional nude and contributing to the status quo. By encapsulating slight exaggerations and abstractions of the human form within a masterful rendering, works like *Venus with Watch* effectively fuse the past with the present while sparking new ideas about representation.

Lying atop a glistening gold sheet and a silky blue pillow, a buxom nude places her left hand on her chest while the other holds a small, open pocket watch. With a pink flower in her hair, the figure stares out at the viewer ever so slightly. Her mouth forms an almost imperceptible smirk. Around her neck is a string of rainbow-colored gems that seems out of place in a composition that is otherwise quite traditional in its subject matter. This necklace resembles a child's jewelry made of faceted plastic on a string of elastic, or the party jewelry worn by participants in a black light rave. By offsetting his subject with this strange detail, Currin instructs the viewer to take a second look. However, the tight rendering of form keeps one from digging too deep. As the critic Jerry Saltz notes, "The technique brings you in, the historical references get you going, but the opacity keeps you at arm's length" (J. Saltz, "The Redemption of a Breast Man", *Village Voice*, November 1999, p. 32). The upper half of the canvas is taken over by a mottled pink and green ground that compliments the warmth with which Currin renders the woman's flesh. Furthermore, it acts as a balance to the gold and blue of the fabric. Rendered in exacting detail, the bed linens recall the exactitude of French Neoclassical painters. This push and pull between academically impeccable brushwork and hypersexualized subjects creates an uneasy truce that threatens to dissolve at any moment.

Currin championed a new approach to figuration in the last decade of the 20th century. As a figurative painter, Currin pulls from real life, but also from historical sources. His subjects initially read as realistic, but they enter the uncanny valley where something is slightly amiss. A body part is out of proportion here and a pose is awkward there. By creating visual interest in this way, Currin approaches the abstracted tendencies of Mannerists like Parmigianino or the meticulously exaggerated bodies in Neoclassical paintings by Jean-Auguste-Dominique Ingres. Particularly, Venus's hand in *Venus with Watch* resembles Ingres' approach to near-boneless digits in works like *Portrait of Marie-Françoise Rivière* (Louvre, Paris). Mixing classical portraiture with sources culled from contemporary advertisements and magazine spreads, Currin infuses his work with traditional European qualities while also embracing present-day sexuality.

Instead of an invented woman, the basis for the subject in *Venus with Watch* is none other than Currin's wife, Rachel Feinstein. She has appeared regularly in his work since their marriage, and her presence signaled a shift in how the artist depicted the female form. Instead of the exaggerated proportions, there is now a much more



conscious celebration of the female form. Trading angst and frustration in for a renewed emphasis on his skill and place in art history, Feinstein's presence has transformed his practice. In works like *Collaborator*, 2010, Currin makes it clear that his wife is not a muse or unwilling subject but a partner in this endeavor. He notes, "I find the idea of the muse kinda corny. I think of the poet with a nude ghost in a Poussin picture. But when I met Rachel I felt that I could connect with some principles that moved my art along, that had some freedom from the petty things in my own personality" (J. Currin quoted in J. Berens, "We are not a muse," *The Observer*, August 30, 2003). By noting his subject and giving her agency, Currin aligns with Manet and his model for many works including *Olympia*, Victorine Meurent. Meurent was also an artist, like Feinstein, but Currin makes sure to note his wife's contributions and not let her become pigeonholed as a muse.

Following the grand tradition of female nudes in Western art history, Currin puts a sultry spin on his subjects by integrating tradition with the slick sensuality of pinups and pornography. However, in part due to Currin's impeccable skill with the brush, "his venerable past and vulgar present comes out as a perfect hybrid that lives in both worlds. To be sure, the collision of naked, real-life women and old-master nudes is hardly new to Western painting; witness Goya's recasting of a Titian Venus as a sexually liberated Maja stripped of clothing, or Manet's reincarnation of the same prototype as a Parisian courtesan, or, closer to the present, Otto Dix's Germanic fusion of Cranach's *Venuses* and *Eves* with Weimar Republic whores. Nevertheless, Currin's absorption of the Old Masters is far more slippery than these abrupt contrasts of old and new, creating instead fluid metamorphoses that circulate through many unlikely image banks" (R. Rosenblum, "John Currin and the American Grotesque," in *John Currin*, exh. cat., Museum of Contemporary Art, Chicago, 2003, p. 16). To be sure, *Venus with Watch* takes compositional cues from Francisco Goya's *The Nude Maja* (1797-1800) as well as Édouard Manet's *Olympia* (1863). The former's pose is quite similar to Currin's work, but the latter affords a corollary in the way that the model seems quite aware of the viewer. By instilling an active quality in traditionally passive subjects, Currin challenges scopophilic modes and creates a catalyst for further exploration of the nude throughout art history.



"The technique brings you in, the historical references get you going, but the opacity keeps you at arm's length."

—Jerry Saltz

PROPERTY FROM A
WEST COAST PRIVATE
COLLECTION

o◆ 61B

ANDY WARHOL (1928-1987)

Diamond Dust Shoes

stamped with the Estate of Andy Warhol stamp and the Andy Warhol Foundation for the Visual Arts Inc. stamp and numbered twice 'PA70.006' (on the overlap); numbered twice again 'PA70.006' (on the stretcher)
acrylic, silkscreen inks and diamond dust on canvas
90 ¼ x 70 ⅛ in. (229.2 x 178.1 cm.)
Executed in 1980.

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

PROVENANCE

The estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc., New York
Acquired from the above by the present owner, 2001

This work is accompanied by a photo-certificate signed and stamped by the Andy Warhol Foundation for the Visual Arts, Inc.

Andy Warhol's 1980 *Diamond Dust Shoes* is among the most striking examples of that series, epitomizing the pop master's career-long fascination with glamour and consumer culture. Depicting women's shoes since his inauspicious beginnings as a commercial artist and illustrator, Warhol's familiarity with—and fondness for—the objects is obvious. Unlike his earlier work though, these shoes were not commissioned; they represent a fond farewell to the hedonistic, glitzy '70s on the eve of the more tight-laced and conservative '80s. Elegiac and celebratory in equal measure, *Diamond Dust Shoes* lovingly evokes the just-departed Studio 54 era, in which Warhol's magisterial presence over the New York club scene went uncontested. A seminal work bridging Warhol's dazzling 1970s output with his more subdued '80s paintings, *Diamond Dust Shoes* is both a monument to an era and a scene, and a stunning example of Warhol's Diamond Dust series, more broadly.

Glistening like a star-filled night sky seen through a kaleidoscope, *Diamond Dust Shoes* boasts a compositional straightforwardness that encourages the viewer to bask in its immersive, tactile surface. Clearly legible and sharply defined, the four shoes—one red, one blue, one yellow and one lilac—seem to float above the rich background. The red and blue high-heeled shoes are a pair, both laid on their sides. The toe of the blue shoe just barely touches the sole of the red, obscuring a tiny sliver of the lilac shoe's toe. The yellow and lilac shoes, seen from above, are from different pairs. The yellow, patterned shoe points toward the top of the canvas, its evident pattern difficult to perceive after the silkscreen process. The lilac shoe faces downward, a rounded toe and large wreath-like ring on the sole giving it a more casual, flat-soled appearance. The interplay of the four shoes, masquerading as a chance assortment, reveals the breadth of Warhol's compositional genius.



Warhol partially returns to serial imagery, here painting numerous examples of a single commodity, without utilizing the strategy as he had in the '60s. The *Diamond Dust Shoes* series, then, marks a culmination of Warhol's career up to that point and anticipates a further return to classic form in the '80s, which saw Warhol revisit, to great acclaim, self-portraiture, serially repeated imagery and a more pared down approach to color. In fact, Warhol would monumentalize those visual hallmarks in the '80s, producing massive self-portraits and epically scaled repetitions. In this way, *Diamond Dust Shoes* is the first such example of Warhol revisiting and enlarging previous ideas. In this case, though, the subject hails from Warhol's earliest days as a professional artist, before The Factory, the recognition and the fame that came with it.

Introduced to diamond dust in 1979 by printer Rupert Smith, Warhol experimented with the material before deciding it lacked the dazzle he expected. After some tinkering, Warhol decided to replace the diamond dust with pulverized glass. First using the glass for his black-on-black shadow paintings from 1979, Warhol began using it on his last '70s portraits, giving Joseph Beuys and Georgia O'Keeffe the diamond dust treatment. In late 1979 or early 1980, Warhol conceived the *Diamond Dust Shoe* series, bringing together the luxuriousness of the '70s *Society Portraits* with the subversive wit of the '60s object paintings. Likewise, the series furthered Warhol's career-long tradition of material innovation, begun when, in the early '60s, he abandoned the brush in favor of the silkscreen and squeegee.

Throughout his career, Warhol relentlessly experimented with new modes of representation. The '60s found him radically reversing a core tenet of painting—that it be hand painted. Similarly, his sculptural output of the same period aimed to resemble ordinary boxes of canned fruit and other goods as closely as possible. In the seventies, Warhol updated his silkscreen process to include, once again, hand painted elements in the form of background brushstrokes typically used to delineate a one-color silkscreened subject's features. His *Reversals* series, too, marked a material innovation, where Warhol fundamentally reneged on the original premise of the entire silkscreen series. The diamond dust pictures represent his next great advancement, wherein he sought to push his machine-made aesthetic to new heights, introducing a level of precision and glistening perfection theretofore unrealized in his paintings.



Right: Andy Warhol, *Stamped Shoes*, circa 1959. Andy Warhol Museum, Pittsburgh. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

Below: René Magritte, *Les Valeurs personnelles*, 1952. San Francisco Museum of Modern Art. © 2018 C. Herscovici, London / Artists Rights Society (ARS), New York. Photo: Banque d'Images, ADAGP / Art Resource, New York.

Right page: Present lot illustrated (detail).



In the same way that Warhol's Campbell's Soup paintings represent the budding mass consumerism of the '60s, his *Diamond Dust Shoes* stands as a monument to the '70s. Known mainly as an era marked (for members of Warhol's scene, at least) by extravagance, hedonism and glamour, the '70s were also a hotbed of artistic innovation and societal unrest. As the Vietnam War wound down and Watergate gripped the nation, conceptual art began to reign supreme, supplanting Pop and even Minimalism as the decade wore on. Warhol, for his part, hunkered down and turned toward those around him, resulting in the two great series, the *Society Portraits* and *Ladies and Gentlemen*. *Diamond Dust Shoes* conceptually joins those two series, democratizing the concept of glamour and paring it down to its most essential form.

The shoe, for Warhol, anonymizes beauty and allows him to explore its implications, while moving away from the portraiture that had occupied him for more than a decade. *Diamond Dust Shoes*, perhaps the finest example of that series, finds Warhol at the height of his powers, molting the shell of the '70s and transitioning into what would be his final decade. In a career marked at once by an unmistakable visual brand and consistent innovation and change, this work evidences both at once. A quintessential Warhol picture, *Diamond Dust Shoes* is Warhol at his best, using simple, immediate imagery to create a layered, evocative picture that both recalls the triumphs of an era while looking ahead toward what would be the home stretch of his legendary career.



62B

SAM FRANCIS (1923-1994)

Black and Red

oil on canvas
45 ⅝ x 35 in. (115.8 x 88.9 cm.)
Painted in 1954.

$1,400,000-1,800,000

PROVENANCE

Private collection, Belgium, acquired directly from the artist, 1955
Their sale; Christie's, London, 11 December 1997, lot 16
Private collection, California
Anon. sale; Christie's, London, 01 July 2014, lot 22
Acquired at the above sale by the present owner

EXHIBITED

San Francisco Museum of Art; Pasadena Art Museum; and Seattle Art Museum, *Paintings by Sam Francis, Wally Hedrick and Fred Martin; Sculpture by Wally Hedrick and Manuel Neri*, February-May 1959.

LITERATURE

D. Burchett-Lere, ed., *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946-1994*, Berkeley, 2011, DVD I, no. SFF.152 (illustrated in color and studio view illustrated).

This work is identified with the archival identification number of SFF.152 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.



"There is an element of the otherworldly in paintings like Black and Red. "[They] are charged with energy and all parts of their surfaces… While the black smothers them like a lava flow, the brilliant colors below counteract to come to the surface…"

—Robert Buck



Right: Jackson Pollock, *The Deep*, 1953. Musee National d'Art Moderne, Centre Georges Pompidou, Paris. © 2018 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Photo: © CNAC/MNAM/ Dist. RMN-Grand Palais / Art Resource, New York.

Below: Willem de Kooning, *Painting*, 1948. Museum of Modern Art, New York. © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Right page: Francis's Rue Tiphaine studio, Paris, early 1950s (present lot illustrated). Photographer unknown. All artwork © 2018 Sam Francis Foundation, California/ Artists Rights Society (ARS), New York

Brimming with an intoxicating vibrancy, Sam Francis's *Black and Red* from 1954 embodies the artist's distinct and masterful radiant energy. Painted at a pivotal early stage in the artist's long and celebrated career, *Black and Red* was created at a time in which his fascination with light and shadow had become expertly articulated. Dense clusters of black cells rest on top of bright washes of blue, yellow, red, and white. These colors glow beneath a diaphanous constellation of black shapes, as if shielded by ominous clouds. As cell-like structures dance on top of the colors behind them, their boldness is shrouded with a dark wash of intensity, while the intermingling of color and dusk creates an impossibly luminous effect. In describing this series of paintings Francis famously noted that "I start by painting the entire canvas white. As other colors are added, it becomes less intense. I add black to bring back the intensity" (S. Francis, quoted in *Sam Francis Paintings: 1947-1972*, exh. cat., Albright, Knox Gallery, New York, 1972, p. 19). Indeed, the artist who was so preoccupied with light and color throughout his career has, in this exceptional series of black paintings, achieved a masterful twist in layering dark over light while keeping the dynamic energy of more colorful works. Francis's preoccupation with light, color, and space, were central to his work, from his early career in California through to his time in Paris when the present work was created, and beyond. The rare series of black paintings began in earnest in 1953 and formed a part of Francis's career where he dedicated his color palette to a single dominant color, whether it be black, red, green, or blue. Yet his bold use of black stands apart from similarly monochromatic works in its effective use of what is essentially a non-color. By layering the black over a mix of bold bright colors in *Black and Red* Francis evokes at once the delicate Impressionism of Monet's water lilies and the striking energy of his Abstract Expressionist contemporaries.



Francis began painting in 1944 after a prolonged stay in hospital due to contracting tuberculosis of the spine. During his convalescence he took up painting as a form of therapy and following his recovery switched his focus to art full-time. The circumstances that surrounded Francis's beginnings as an artist went on to inform his career and artistic choices thereafter. For him, painting was a way of expressing his innermost desires and in his words "I am fascinated by gravity, I like to fly to soar, to float like a cloud, but I am tied down to place. No matter where I am… it's always the same. Painting is a way in and a way out" (S. Francis, as quoted by P. Selz, *Sam Francis,* 1982, New York, p. 14.) This approach can also be traced to his previous time as a pilot, in the manner that his paintings give his viewers the sense of being in the painting, as if in the sky. Beyond this formative phase, Francis's choices as a working artist influenced his style immensely. Following his training in his native California, he went directly to Paris in 1950, bypassing the booming New York scene at a pivotal point in his career. His time in Paris was especially significant in exposing him to the works of earlier master colorists, with Monet, Cézanne, Matisse, and Bonnard all serving as key influences in his practice. His debt to these predecessors can be seen in his blurry impressionistic handling of paint, color, and abstract form in *Black and Red*. At the same time, he was well aware of what his peers were doing back in New York, and following in the footsteps of immediate predecessors like Pollock, Rothko, and Still. In 1953, he participated in and was influenced by the exhibition *Twelve Modern American Painters and Sculptors* that was organized by the Museum of Modern Art and shown at the Musée National d'Art Moderne in



Paris. Even though there were strong associations between Francis's work and that of his fellow American Abstract Expressionists, he managed to elude straight classification, and continued working from a unique position as an American with strong European painterly sensibilities.

It was in the midst of Francis's time in Paris that he completed *Black and Red*. With a shift from the bright California sun to a distinctly Parisian urban light, Francis uncovered new ways of seeing along with his exposure to new artists and European painterly traditions. In his early years in the city, he played with a more muted palette that included softer handling of chalky grays, light browns, and luminous whites. Nevertheless, light continued to play a central role throughout these explorations, and by the time he was making his black paintings, he had mastered an especially skilled manipulation of blackness—one that brings to mind the light of a city at night, where a veil of darkness envelops the lively colors seen by day. There is an element of the otherworldly in paintings like *Black and Red*. "[They] are charged with energy and all parts of their surfaces... While the black smothers them like a lava flow, the brilliant colors below counteract to come to the surface... Francis has reversed the standard optical perception of black by changing its function in these paintings, black is not used as a linear agent and does not create depth. To the contrary, black projects out from the painter surface in a unique manner" (R. Buck, *Sam Francis Paintings: 1947-1972*, exh. cat., Albright, Knox Gallery, New York, 1972, p. 19). With *Black and Red,* there is a sense of unbounded energy created by the visual constraints of dark cellular forms loosely placed on top of bright colors. As if he turned a painting inside out, there is a raw and endlessly dynamic compositional force at play, a true marriage of Impressionist rebellion and Abstract Expressionist immediacy.

○◆ 63B

ANDY WARHOL (1928-1987)

Flowers

signed twice and dated 'ANDY WARHOL 64 Andy Warhol' (on the overlap)
acrylic and silkscreen inks on canvas
24 x 24 in. (61 x 61 cm.)
Painted in 1964.

$1,800,000-2,500,000

PROVENANCE

The artist
Paul Warhola Family Collection, Pittsburgh
Their sale; Christie's, New York, 08 November 1989, lot 341
Private collection, Europe
Private collection, Paris
Acquired from the above by the present owner

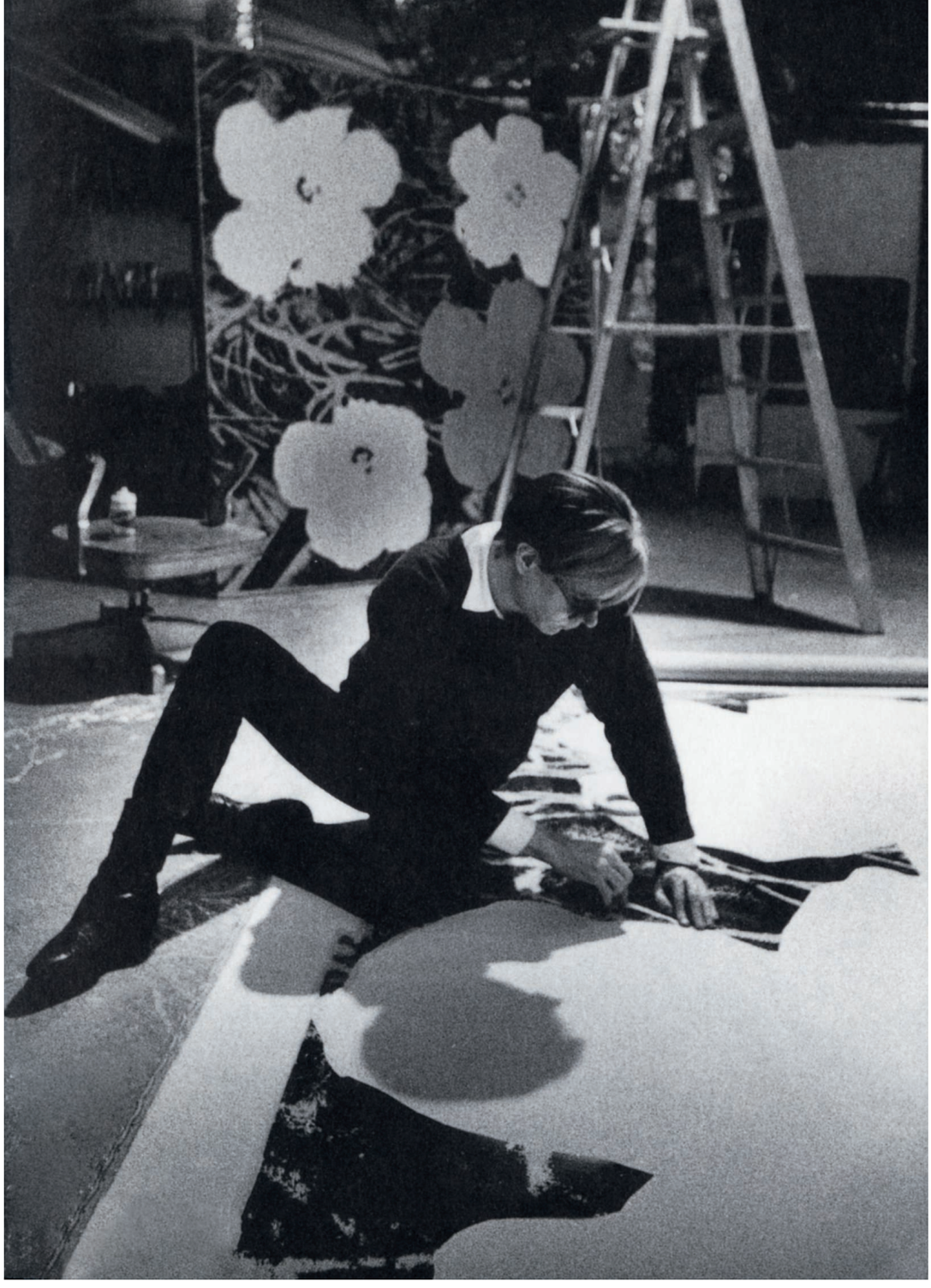
LITERATURE

G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1964-1969*, vol. 02A, New York, 2004, p. 302 (mentioned).



Source material for Andy Warhol's *Flower* paintings, 1964. Photo: © Patricia Caufield. Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).





Right: Andy Warhol in his studio, 1964. Photo courtesy of David McCabe. Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

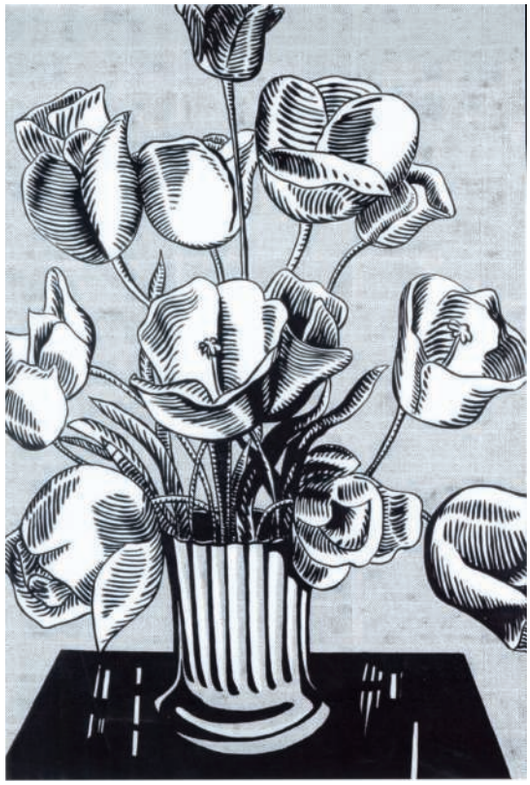
Right page above: Roy Lichtenstein, *Black Flowers,* 1961. © Estate of Roy Lichtenstein.

Right page below: Andy Warhol, *Atomic Bomb: Red Explosion*, 1965. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS). Photo: Bridgeman Images.

With its four colorful blooms bursting forth from the surface of the canvas, Andy Warhol's *Flowers* is one of the most iconic and admired images he ever produced. With his series of flower paintings Warhol skillfully marries together the old and the new; updating the venerable tradition of the floral still life by infusing it with vibrant Pop colors and executing it in his revolutionary signature silkscreen technique, a process that was still radical in 1964. But, as with Warhol's best work, *Flowers* also has a darker, more melancholic quality to it. The brief nature of a flower's life appealed to Warhol's fascination with death and represented for him a very personal affinity with the temporary nature of life. As such, *Flowers*, is almost unique amongst the artist's body of work in that in contains almost all the elements of his own very complex character.

Warhol was at the height of his creative powers when he conceived the *Flowers* series in the summer of 1964. Produced for the first exhibition with his new dealer, Leo Castelli, the show was an immediate success and sold out. The original idea for the series came from Henry Geldzahler, the curator of contemporary art at the Metropolitan Museum in New York; frustrated with the artist's morbid obsession with death and having spent months working on his *Death and Disaster* series, Geldzahler suggested to Warhol that he try his hand at something different. He pointed to a photograph of flowers in *Modern Photography* magazine, an idea which Warhol, in his deadpan style, immediately seized upon as his subject.

As a motif, the image had numerous attractions for Warhol as in its purest sense, the photograph is superficial and above all enchantingly beautiful. The bold aesthetics

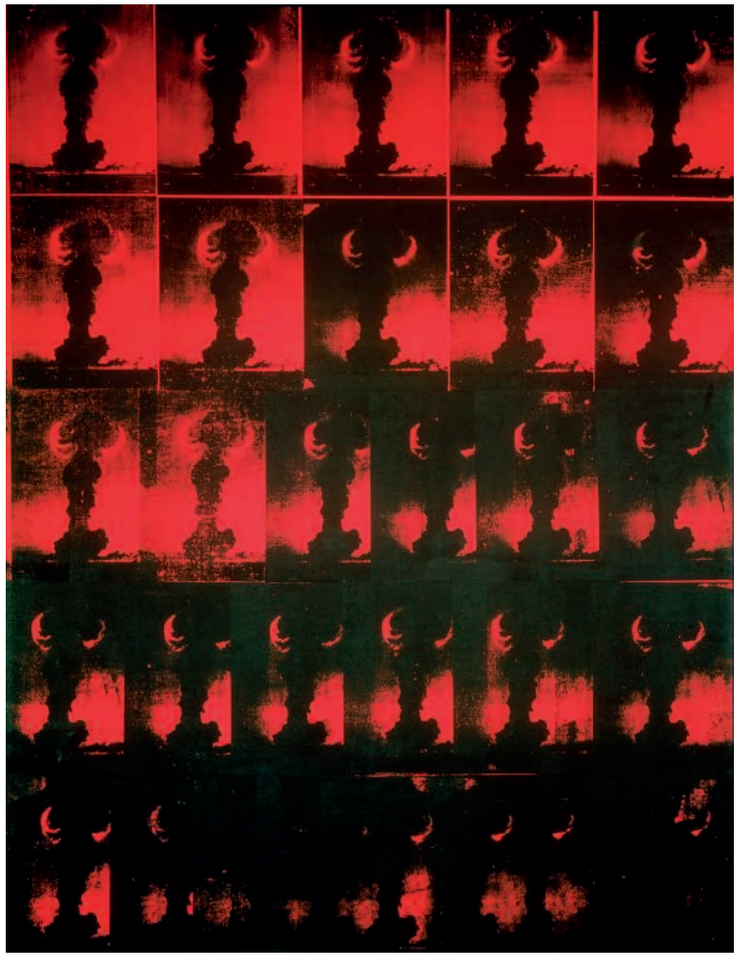


of this particular image meant that it was also particularly suited to Warhol's recent adoption of the silkscreen process. He had already declared that he wanted to be a ''machine and completely 'remove' himself from the artistic process. Although the silkscreen process allowed him to do this, Warhol's role as an artist is still clearly visible in terms of composition and execution as the final version of the image that appears in the present lot is markedly different from the original photograph. In a move that is very characteristic of his sharp eye for visual detail, Warhol cropped the image to achieve the desired square format. In order for the flowers to fit within his new composition he had to rotate one of the original blossoms, as evidenced by the slight disruption in the background grass pattern. The square format also appealed to Warhol's aesthetic as it distanced his work from the traditional orientation of the portrait or landscape shaped canvases. This new, square format denies the viewer a fixed way of looking at the work, giving instead four possible orientations.

Although inherently modern in terms of its execution, *Flowers* follows in the noble art-historical tradition of still life paintings. George Malanga, a close associate of Warhol's who was directly involved in the development of the *Flowers* series recognized the irony of the situation. "With *Flowers*, Andy was just trying a different subject matter. In a funny way, he was kind of repeating the history of art. It was like, now were doing my Flower period! Like Monet's water lilies, van Gogh's flowers, the genre" (G. Malanga quoted in D. Dalton, *A Year in the Life of Andy Warhol,* London, 2003, p.74).

But for Warhol these images had a deeper resonance than mere aesthetics. *Flowers* was painted following his *Death and Disaster* paintings and, superficially at least, this new work—with its bright colors, visual vitality and apparent celebration of life—couldn't be more different from his gruesome images of car crashes and suicides. Despite its outward beauty however the image also belies a darker side, an aspect that is accentuated by the particular use of the red and black color combination of the present example. The red color of the petals spills out across the black canvas is reminiscent of the pools of blood that were common in many of Warhol's earlier canvases that featured car crashes and other acts of violence.

Regarding Warhol's flowers the noted art critic of the *New Yorker* Peter Schjedahl wrote, "They are so goddamn beautiful. And so simple. And their glamour was so intense. What killed you, *killed* you, was the grainy black-and-white of the stems. That grainy look...was killer, and still is. I think it still hasn't been acknowledged that the whole critical debate should have been over at that moment. Because these Flowers paintings had all the Kantian principles that Greenberg was pushing...The Flowers resolved all [those] formal issues...but with a realistic, not an abstract, image. And why not? Who bought it as a picture of flowers anyway? It was about the mediation...That's why we reach for the word 'genius.' Genius is what goes, 'That's not a problem.' He [Warhol] sees clearly. He just does it'" (P. Schjeldahl, quoted in T. Sherman and D. Dalton, *POP: The Genius of Andy Warhol*, New York, 2009, pp. 236-237). Warhol spent much of his career striving to capture on canvas the fleeting nature of both fame and life and with *Flowers* he found the perfect vehicle for doing so. Colorful, vibrant and full of life, but with a dark side, the hibiscus flowers featured in the present work have beauty, but only fleeting. This powerful metaphor for Warhol's own life makes this particular work all the more poignant.



○◆ 64B ALEXANDER CALDER (1898-1976)

Untitled

hanging mobile—sheet metal, wire and paint
44 x 82 x 20 ½ in. (111.7 x 208.2 x 52 cm.)
Executed in 1954.

$2,200,000-2,800,000

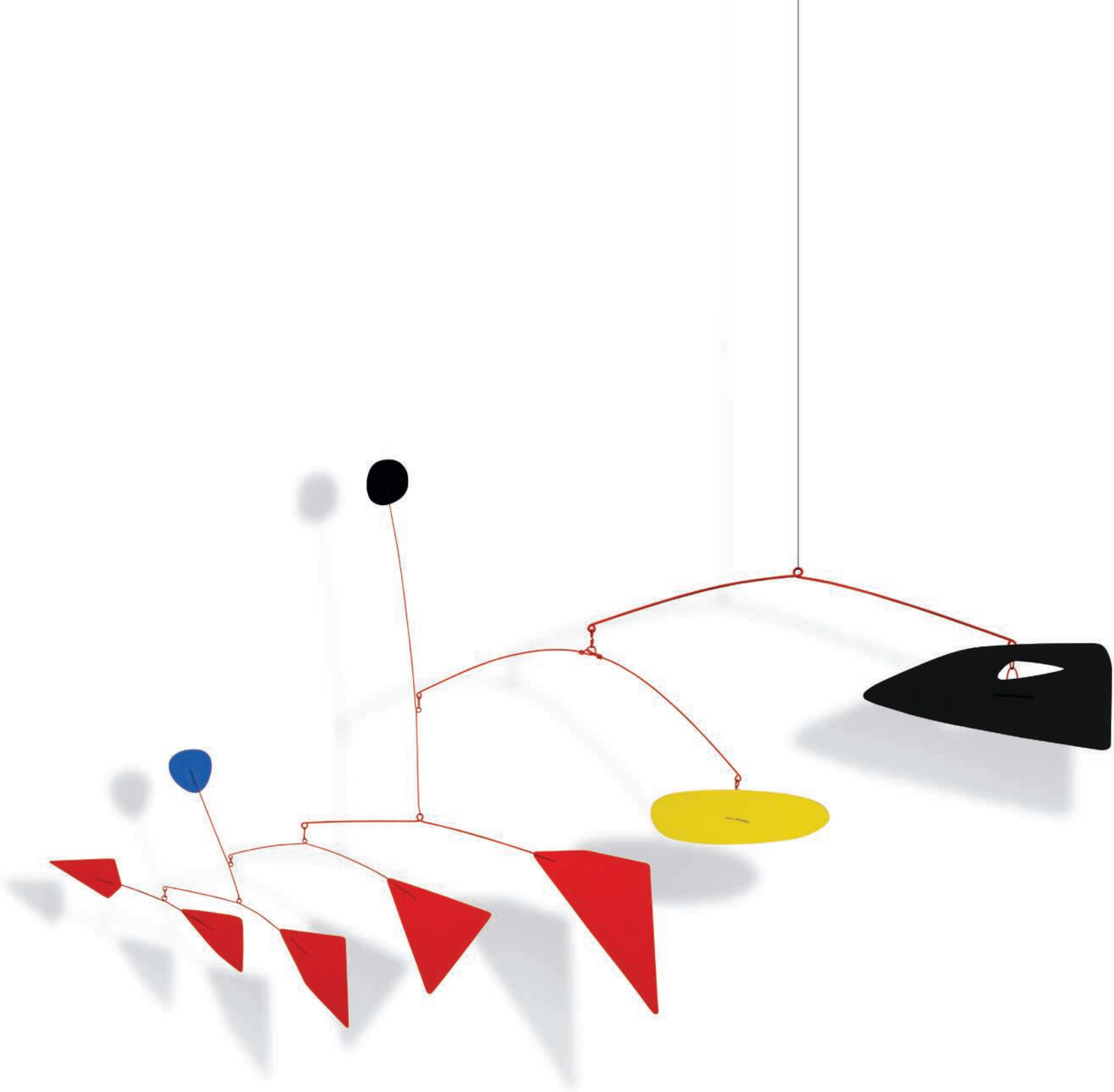
PROVENANCE

Assem A. Salam, Lebanon, acquired directly from the artist, 1954
Private collection, New York
Anon. sale; Christie's, New York, 13 November 2001, lot 47
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 A07475.



Calder at work in Beirut, Lebanon, 1954. Photo: Calder Foundation, New York / Art Resource, NY. Artwork: © 2018 Calder Foundation, New York / Artists Rights Society (ARS), New York.

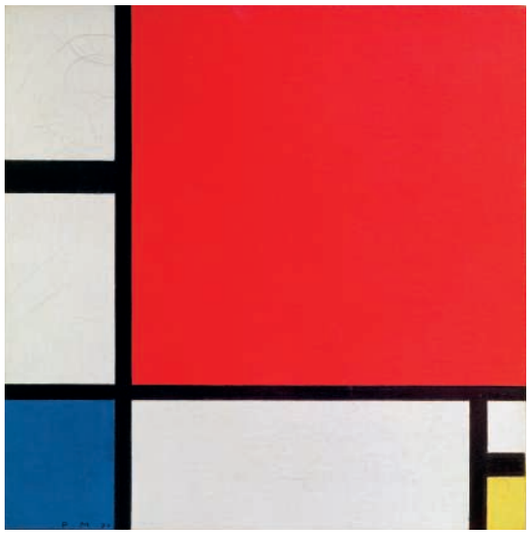




Right: Piet Mondrian, *Composition with Red, Blue, and Yellow*, 1930. Kunsthaus, Zurich. © 2018 Mondrian / Holtzman Trust. Photo: Erich Lessing / Art Resource, New York.

Below right: Ellsworth Kelly, *Red Blue*, 1964. Whitney Museum of American Art, New York. © Ellsworth Kelly Foundation, Courtesy Matthew Marks Gallery

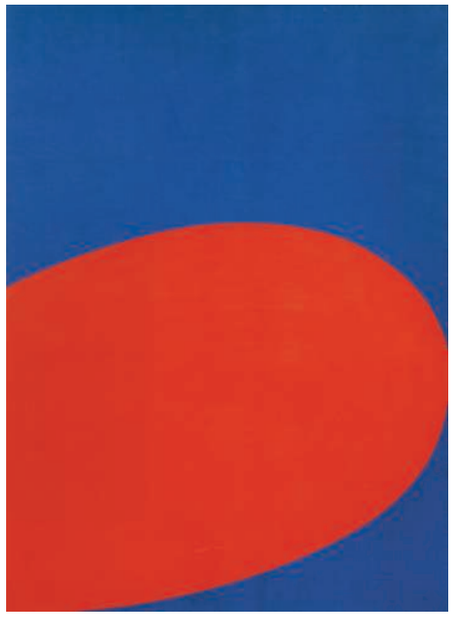
Right: Present lot illustrated (detail).

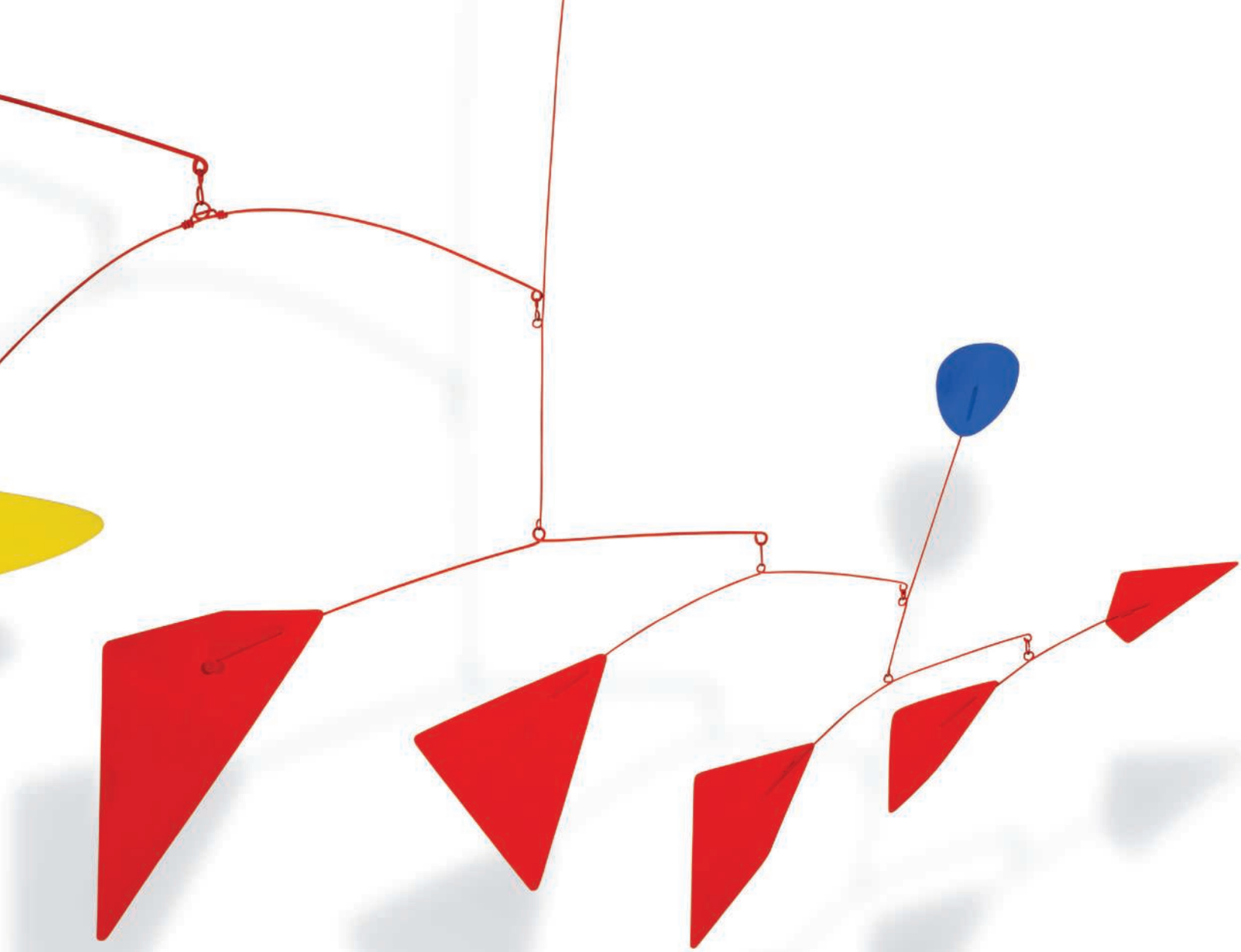


Alexander Calder's *Untitled*, a hanging mobile dating from 1954, is the work of an artist at the peak of his career and an exquisite example of the celebrated mobiles to which he dedicated a large portion of his practice. It is a delicate yet powerful piece of sculpture that dances in the air, its arms reaching into space in a graceful gesture, and a quintessential example of Calder's unique style of visual poetry. In discussing the concepts that inspired his work, he famously noted early in his career that "nothing at all of this is fixed. Each element able to move, to stir, to oscillate, to come and go in its relationships with the other elements in its universe" (A. Calder, "Comment réaliser l'art?" Abstraction-Création, Art Non Figuratif", no. 1 (1932), p. 6. Translation courtesy Calder Foundation, New York). *Untitled* is a true testament to the ephemerality and timelessness of Calder's work, and to his towering role as one of the most significant artists of the 20th Century.

The rhythmic composition showcases Calder's ability to expertly craft visual harmony through masterful use of color, shape, and three-dimensional space. This exceptional example is a delicate balancing act of pointed triangles and smooth organically delineated discs. On the lower left portion of the mobile, the five carefully placed red forms hang together in complementary fashion, their slight modulations in size and angles playing off each other through space. Branching up, as our eye follows them on their trajectory, we find a yellow disc at a perpendicular angle, as if it's facing the ceiling, followed by a similarly positioned black triangle. The angles and directions of each of these shapes serve as a counterpoint to the fluidity and motion of each section's progress across space. Meanwhile, two bold circles spring up from the lower portion, one blue and one black piece each. Like two arms reaching for the sky, the upward angle of the blue and black circles extends in the opposite direction of the more horizontally inclined lower section. The scale of the work, at over six feet, feels majestic while echoing human proportions, making it easy to relate to its overall flow and structure. As a whole, *Untitled* is characteristic of Calder's most expertly balanced mobiles. At once light, airy, and complex, its parts dance together with a unified grace.

In 1953, Calder was commissioned by the owner of Middle East Airlines to create a group of sculptures for the company's new headquarters building that were under construction in Beirut, Lebanon. *Untitled* was part of this group and was originally destined to hang in the airline's ticket office. Assem A. Salam, the man who invited Calder to Lebanon recalled the process by which the artist began his work:





"In a bare, unfinished room, which was turned into a makeshift studio in a building under construction, equipped with basic tools, stands and benches, Calder managed to create the bustling scene similar to the atmosphere and clutter of his studio in Roxbury. With the exception of his own favorite pair of special pliers brought with him, all of his tools (chisels, files, wrenches, etc.) were borrowed from or improvised for him by the craftsmen and builders on site.

His materials were the same simple ones he had always used: steel wires, steel bars and aluminum sheets. He worked on the bench with a medium sized vice mounted on it. At the bench, Calder moved with quick almost jerky but sure motions, but seemed never to make the wrong move, thinking out his designs beforehand without sketches and working fast to create them. While building this mobile Calder became the center of attraction and was accepted as a craftsman and friendly colleague by all metal workers, carpenters, plumbers and other fellow craftsmen working on the building site, who all found his work fascinating and quite mystifying" (A. A. Salam, Speaking to Christie's, London, June 2001)

By the mid-1950s Calder was dividing his time between larger monumental sculptures, mobiles, and gouaches; his work universally admired and in demand. He had reached an exceptionally fruitful phase in his career, where new opportunities and international travel abounded, while his productivity and persistent imagination drove him to keep creating new and innovative works. Beginning with the great successes of the 1940s, which included a mid-career retrospective at the Museum of Modern Art in New York, and a major European breakthrough with a solo exhibition at Galerie Carré in Paris, Calder was continually growing in reputation and acclaim. In 1952, he was selected to represent the United States at the Venice Biennale, where he was awarded the Grand Prize for sculpture. In 1954, when *Untitled* was created, Calder and his family spent time in the United States, and Europe, in addition to the Middle East, with the artist setting up work space wherever he went. There was a universality to Calder's work, where his mobiles, sculptures and paintings received admiration from people across the globe. His greatest visual affinity was with European artists, like Mondrian or Arp, who possessed similar sensibilities to color, form, and visual purity. Yet at the same time, Calder was a truly American artist, a precursor to the Abstract Expressionists, who were growing in prominence in New York at that time. This distinctly trans-Atlantic aesthetic contributed to Calder's truly original visual language, where he occupied an unparalleled position in the history of 20th century art.

PROPERTY FROM
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65B

JEAN DUBUFFET (1901-1985)

Le Dandy

signed with the artist's initials and dated 'J.D. 73/82' (on the right foot)
polyurethane paint on epoxy resin with metal base
128 x 73 ½ x 28 ⅜ in. (326 x 187 x 72 cm.)
Executed in 1973/1982.

$1,000,000-2,000,000

PROVENANCE

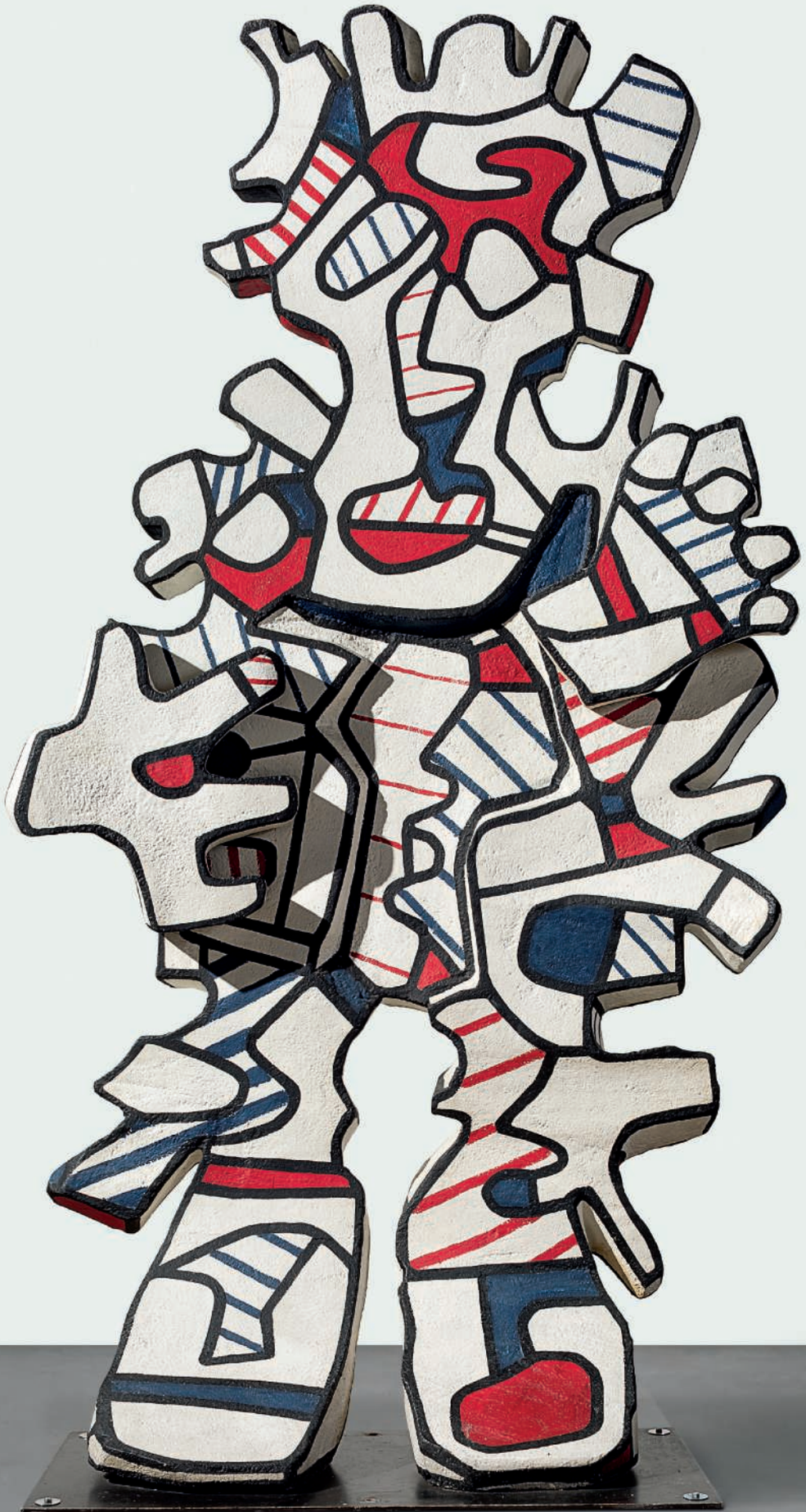
Pace Gallery, New York
Maguire Properties, Los Angeles, 1983
Acquired from the above by the present owner, *circa* 1983

LITERATURE

M. Loreau, *Catalogue des travaux de Jean Dubuffet, Fascicule XXVIII: Roman Burlesque, Sites tricolores*, Paris, 1979, p. 26, no. 16 (small-scale maquette illustrated).



Present lot, alternate view.







An important example of Jean Dubuffet's late-career turn to monumental sculpture, *Le Dandy* epitomizes a key moment in the French master's *oeuvre* while at the same time referencing some of his earlier achievements on canvas. Directly related to the artist's immense *L'Hourloupe Cycle*, which he worked on from the early 1962 to 1974, *Le Dandy* is one of dozens of specific characters to populate that work, along with the likes of *Le Commodore*, *Le Badaud* and *La Casquettador.*

In realizing the most ambitious undertaking of his career, Dubuffet mined the figures that had defined his earlier work. *Le Dandy*, with its mask-like face and totemic proportions, recalls his paintings and drawings from the '40s and '50s, whose deceptive simplicity reflects Dubuffet's disdain for academicism and his outright dismissal of traditional artistic norms.

Standing over ten feet tall, *Le Dandy* is both physically imposing and visually inviting. Its massive, nearly abstracted face suggests a primitive approximation thereof, while its tightly delineated features give it a detectable personality. With a short torso and large, elongated limbs, the sculpture reflects Dubuffet's career-long investigation of the human body and the representation thereof. Realizing the expressive possibilities of altering the natural human form, Dubuffet's work often features decidedly non-naturalistic human proportions and renderings. Lavishly decorated, *Le Dandy*'s body appears as if covered by some sort of armor or a flamboyant coat, with various protrusions and projections obscuring the figure's implied body.

Taking the title into consideration, the figure is probably more likely to don a luxurious coat than a suit of armor. A romanticized archetype in French culture, the dandy represents the pinnacle of leisure and constitutes a lynchpin of French society's collective imagining of itself. First described in the 18th century, the dandy is a man of some means, concerned as much—or more—with appearance and reputation than with substance and character. Perhaps a sendup of this storied cultural

trope, Dubuffet's *Le Dandy* expansive renders him slightly menacing: a characteristic essential to Dubuffet's best work but antithetical to the dandy lifestyle. The choice of subject also recalls the artist's disdain for traditional notions of beauty which, of course, the dandy relies upon in his everyday life.

Indeed, *Le Dandy* and the other sculptures in the *L'Hourloupe Cycle* form a sort of societal portrait, or an entire world populated by Dubuffet's inimitable cast of characters. Resulting from the master's thoughtful self-appraisal of his career up to the early '60s, when he was honored with a retrospective at the Musée des Arts Décoratifs, Paris in 1960 and then another at the Museum of Modern Art, New York in 1962, the *L'Hourloupe Cycle* is the product of a career's worth of artistic production. In surveying his previous efforts, Dubuffet described his *oeuvre* in terms of two distinct poles: "In all my works there are two different winds that blow, one carrying me to exaggerate the marks of invention and the other the opposite, which leads me to eliminate all human presence and to drink from its absence" (Dubuffet, Jean. "L'Hourloupe." Dubuffet Foundation, Official Website. http://www.dubuffetfondation.com).

The *Hourloupe Cycle* eventually led into the *Coucou Bazar*, a massive, immersive performance in which Dubuffet-designed costumed dancers and animatronic characters moved around the stage. A total work of art, Dubuffet sought to blur the boundaries between painting, sculpture, and performance. His *Coucou Bazar* was designed to transcend categories and confuse those who would seek to limit it to one or another. Nevertheless, Dubuffet saw this hybrid project as an offshoot of his painterly practice. Writing in 1973 as the production was set to premier, Dubuffet described it as "a painter's work rather than a playwright's or a choreographer's." Indeed, Dubuffet's first love, from which his sculpture and all other artistic pursuits sprang, was painting.

Despite a turn toward bold primary colors from the earthier tones of his younger years, *Le Dandy* retains certain unmistakable elements of the artist's earlier output, with most of the similarities found in the compositional and line work. A natural continuation of his earlier efforts, *Le Dandy* marks a refinement in Dubuffet's work, in which his compositions, lines and colors became more direct, graphic and concise. As a quintessential example of Dubuffet's later *Art Brut* style, *Le Dandy* emphasizes his intuitive, accessible visual style and searching, winding lines which suggest an illusory spontaneity. Thick black lines, like borders on an imagined map, sectionalize the sculpture's surface while diagonal bands of red and blue—varying in direction, thickness and frequency—fill in the organic, irregular planes. Smaller sections are colored by solid red or blue while a number of larger ones are left white.

What results is a slyly radical take on painted sculpture, in which various uniformly shaded passages delineate the sculpture's form. As opposed to a traditionally modeled sculpture, *Le Dandy* is composed of planar elements which coalesce into the finished, three-dimensional sculpture. Likewise, its volume is prismatic, with individual elements modeled more like shallow boxes than the typical rounded sculpture. Further departing from traditional notions of three-dimensional art, *Le Dandy* is a conversation between Dubuffet's innate painterly instincts and his sculptural practice. Unlike a bronze, which arrives from the foundry in its fully finished state, *Le Dandy* would be unfinished and largely incomprehensible without Dubuffet's subsequent, activating intervention.

As an important part of a massive and hugely ambitious undertaking, *Le Dandy* is an essential record of the later stages of Dubuffet's long and remarkably productive career. Combining his older theories on the purpose of art in society with a fresh new aesthetic direction, *L'Hourloupe* is, perhaps, the highlight of the artist's production. Unyielding in his pursuit of formal innovation, Dubuffet's insistence on pushing the envelope, even into his final years, resulted in a powerfully varied but unusually singular body of work. *Le Dandy*, with its cultural associations and humorous take on a traditional French stereotype, is a record of the puckish Dubuffet exploring both the culture in which he lives and, in the case of the *L'Hourloupe Cycle*, the culture he creates.





Left page, far left: Present lot illustrated (detail).

Left page: Fernand Leger, *Exit the Ballets Russes*, 1914. Museum of Modern Art, New York. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Left: Pablo Picasso, *Three Musicians*, 1921. Philadelphia Museum of Art. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: © The Philadelphia Museum of Art / Art Resource, New York.

Above: Jean Dubuffet, Paris, 1978. Photo: Kurt Wyss, Basel. Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

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(d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at **+1 212-636-2490**.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at **+1 212-636-2490**.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) **Phone Bids**
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) **Internet Bids on Christie's LIVE™**
For certain auctions we will accept bids over the Internet. Please visit **www.christies.com/livebidding** and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on **www.christies.com**.

(c) **Written Bids**
You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders;

(c) internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and

(d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US$250,000, 20% on that part of the **hammer price** over US$250,000 and up to and including US$4,000,000, and 12.5% of that part of the **hammer price** above US$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price,** the **buyer's premium,** and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to 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 honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor 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 on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

(i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT:
CHASUS33.

(ii) Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of $50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

(iii) Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US$7,500 per buyer per year at our Post-Sale Services only

(iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.

(v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

(a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
  (i) we will charge you storage costs from that date.
  (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
  (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
  (iv) the storage terms which can be found at christies.com/storage shall apply.

(e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.

(f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

(a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
  (i) charge you storage fees while the **lot** is still at our saleroom; or
  (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs

(b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at **www.christies.com/shipping** or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at **www.christies.com/shipping** or contact us at ArtTransportNY@christies.com.

(b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
  (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is,
or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage
our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at **www.christies.com**.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:
  (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
  (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
  (iii) a work for a particular origin source if the **lot** is described in the Heading as being of that origin or source; or
  (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

º

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.

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.

º 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 º next to the lot number.

º ♦ 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 º ♦.

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

IIn any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/ "Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/ inscribed by the artist.

"With signature ..."/ "With date ..."/ "With inscription ..."

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to lots described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.These will vary by department.

18/05/17

ILLUSTRATIONS

Dust Jacket Inside Front Flap:
Lot 14B
Robert Gober, *Untitled (Man in Drain)*, 1993-1994. © Robert Gober, courtesy Matthew Marks Gallery.

Dust Jacket Front and Back Cover:
Lot 15B
Andy Warhol, *Most Wanted Men No. 11, John Joseph H. Jr.*, 1964. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS)

Dust Jacket Inside Back Flap:
Lot 48B
Rosemarie Trockel, *Made in Western Germany*, 1987 (detail). © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

Inside Dust Jacket:
Lot 12B
Jeff Koons, *Play-Doh*, 1994-2014 (detail). © Jeff Koons.

Front Cover:
Lot 7B
Francis Bacon, *Study for Portrait*, 1977. © The Estate of Francis Bacon. All rights reserved / DACS, London / ARS, NY 2018

Index:
Lot 46B
Donald Judd, *Untitled*, 1980. © 2018 Judd Foundation / Artists Rights Society (ARS), New York.

Inside Flap:
Lot 9B
Andy Warhol, *Double Elvis [Ferus Type]*, 1963. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS)

Inside Front Cover:
Lot 11B
Joan Mitchell, *Untitled*, 1957-1958 (detail). © Estate of Joan Mitchell.

Frontispiece One:
Lot 26B
Richard Diebenkorn, *Ocean Park #126*, 1984 (detail). © The Richard Diebenkorn Foundation.

Frontispiece Two:
Lot 17B
Jeff Koons, *Lobster*, 2007-2012 (detail). © Jeff Koons.

Frontispiece Three:
Lot 18B
George Condo, *Nude and Forms*, 2014. © 2018 George Condo / Artists Rights Society (ARS), New York

Frontispiece Four:
Lot 40B
Willem de Kooning, *Untitled XVIII*, 1976 (detail). © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

Frontispiece Five:
Lot 30B
Richard Diebenkorn, *Cityscape #3*, 1963 (detail). © The Richard Diebenkorn Foundation.

Frontispiece Six:
Lot 49B
Agnes Martin, *Untitled #7*, 1984. © 2018 Estate of Agnes Martin / Artists Rights Society (ARS), New York

Frontispiece Seven:
Lot 36B
Clyfford Still, *PH-916 (1946-No. 1)*, 1946-1947. © 2018 City & County of Denver, Courtesy Clyfford Still Museum / Artists Rights Society (ARS), New York

Frontispiece Eight:
Lot 13B
Morris Louis, *Devolving*, 1959-1960 (detail). © 2018 Maryland Institute College of Art (MICA), Rights Administered by Artist Rights Society (ARS), New York, All Rights Reserved.

Across Auction Information:
Lot 15B
Andy Warhol, *Most Wanted Men No. 11, John Joseph H. Jr.*, 1964 (detail). © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS)

Across Contents:
Lot 33B
Jean-Michel Basquiat, *Red Rabbit*, 1982 (detail). © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2018

Title Page:
Lot 12B
Jeff Koons, *Play-Doh*, 1994-2014 (detail). © Jeff Koons.

Across Storage and Collection:
Lot 58B
Wayne Thiebaud, *Cake Rows*, 1962 (detail). © 2018 Wayne Thiebaud / Licensed by VAGA, New York, NY

Endpiece One:
Lot 6B
Joan Mitchell, *Blueberry*, 1969 (detail). © Estate of Joan Mitchell.

Endpiece Two:
Lot 47B
Dan Flavin, *"monument" for V Tatlin*, 1970. © 2018 Stephen Flavin / Artists Rights Society (ARS), New York

Endpiece Three:
Lot 39B
Frank Stella, *Lettre sur les sourds et muets I*, 1974 (detail). © 2018 Frank Stella / Artists Rights Society (ARS), New York

Inside Back Cover:
Lot 1B
David Wojnarowicz, *Science Lesson*, 1982-1983. © Estate of David Wojnarowicz.

Back Cover:
Lot 34B
Mark Rothko, *No. 7 (Dark Over Light)*, 1954. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York



STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

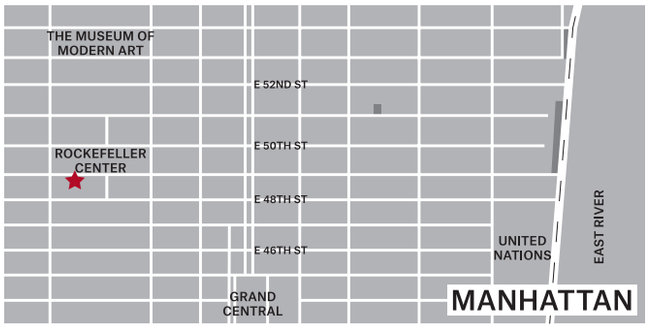
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	$100	$50
Storage per day	$10	$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. **Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.**		

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS





Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
nycollections@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM–5.00 PM
Monday–Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM–5.00 PM
Monday–Friday except Public Holidays

19/08/16



© Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2018

The Collection of Joan and Preston Robert Tisch
JOAN MIRÓ (1893-1983)
Femme entendant de la musique
oil on canvas
51 x 63⅝ in. (129.5 x 161.6 cm.)
Painted on 11 May 1945
$10,000,000-15,000,000

IMPRESSIONIST AND MODERN ART
EVENING SALE
New York, 15 May 2018

VIEWING
28 April - 15 May 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Jessica Fertig
Max Carter
+1 212 636 2050

CHRISTIE'S



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IMPRESSIONIST AND MODERN ART EVENING SALE

New York, 15 May 2018

VIEWING
28 April-15 May 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Max Carter
Jessie Fertig
Alex Rotter
+1 212 636 2050

Property from The Collection of Elizabeth Stafford
CONSTANTIN BRANCUSI (1876-1957)
La jeune fille sophistiquée (Portrait de Nancy Cunard)
signed, dated and inscribed 'C Brancusi 1928 1932 PARIS PAR'
(on the underside of the brass)
polished bronze with artist's carved marble base
Height (overall): 31½ in. (80 cm.)
Height (without base): 21¾ in. (55.1 cm.)
Conceived in 1928 and cast in 1932; unique
Estimate upon request

CHRISTIE'S



Property from an Important Collection
KAZIMIR MALEVICH (1878-1935)
Suprematist Composition
oil on canvas
34⅞ x 28 in. (88.7 x 71.1 cm.)
Painted in 1916
Estimate upon request

IMPRESSIONIST AND MODERN ART
EVENING SALE
New York, 15 May 2018

VIEWING
28 April-15 May 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Jessica Fertig
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+1 212 636 2050

CHRISTIE'S



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Property From a Los Angeles Collection
JOAN MIRÓ (1893-1983)
La caresse d'un oiseau
signed and numbered 'Miró 1/4' (on the lower right of the green element); inscribed with foundry mark 'Susse Fondeur Paris' (on the back of the base)
painted bronze
Height: 122⅜ in. (310.8 cm.)
Conceived in 1967 and cast in the artist's lifetime
$6,000,000 - $8,000,000

IMPRESSIONIST AND MODERN ART
EVENING SALE
New York, 15 May 2018

VIEWING
28 April-15 May 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT
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Max Carter
+1 212 636-2050

CHRISTIE'S



© 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

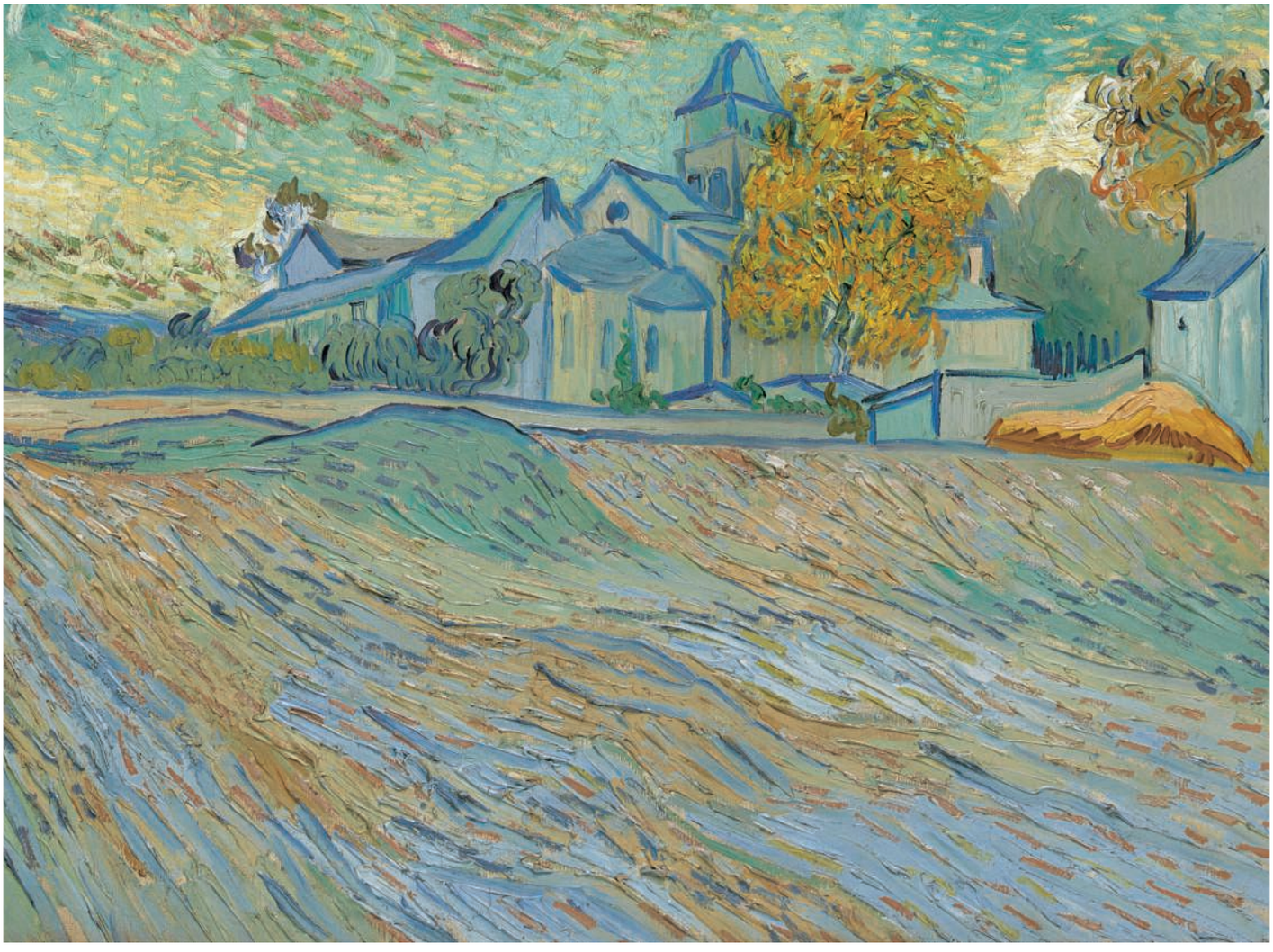
PABLO PICASSO (1881-1973)
Le Marin
signed 'Picasso' (lower left); dated '28.10.43' (on the reverse)
oil on canvas
51 x 31⅞ in. (129.3 x 80.8 cm.)
Painted on 28 October 1943
Estimate Upon Request

IMPRESSIONIST AND MODERN ART
EVENING SALE
New York, 15 May 2018

VIEWING
28 April-15 May 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT
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Max Carter
+1 212 636 2050

CHRISTIE'S



Property of an Important Private Collector
VINCENT VAN GOGH (1853-1890)
Vue de l'asile et de la Chapelle Saint-Paul de Mausole (Saint-Rémy)
oil on canvas
17¾ x 23¾ in. (45.2 x 60.3 cm.)
Painted in Saint-Rémy, autumn 1889
$35,000,000-55,000,000

IMPRESSIONIST AND MODERN ART
EVENING SALE
New York, 15 May 2018

VIEWING
12-15 May 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT
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CHRISTIE'S

MASTERPIECES *of* **DESIGN** *and* **PHOTOGRAPHY**

Sell with Christie's in March 2019

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Photographs
Jude Hull
jhull@christies.com
+44 (0) 20 7389 2315







ANDREAS GURSKY (B. 1955)
May Day IV, 2000
Estimate: £500,000–700,000
Sold for: £758,750
© Andreas Gursky
Courtesy: Sprüth Magers Berlin London / DACS 2018

ROBERT MAPPLETHORPE (1946–1989)
Self Portrait, 1988
Estimate: £300,000–500,000
Sold for: £548,750
© Robert Mapplethorpe Foundation
Courtesy: Art + Commerce

CARLO MOLLINO (1905–1973)
A rare and important dining suite, c.1954–55
Estimate: £300,000–500,000
Sold for: £668,750

Masterpieces of Design and Photography, London, 3 October 2017

Sold prices include buyer's premium; for full details see christies.com

CHRISTIE'S



© 2018 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.

GEORGIA O'KEEFFE (1887-1986)
Hibiscus
oil on canvas
19 x 16 ⅛ in. (48.3 x 41 cm.)
Painted in 1939.
$4,000,000-6,000,000

AMERICAN ART
New York, 22 May 2018

VIEWING
19-21 May 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT
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JEAN-MICHEL BASQUIAT (1960-1988)
Untitled
acrylic, oil stick and spray paint on canvas
60 x 47 ¾ in. (152.4 x 121.3 cm.)
Painted in 1982



© The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2018

ASIAN 20TH CENTURY & CONTEMPORARY ART/ CONTEMPORARIES: VOICES FROM EAST AND WEST
EVENING SALE
Hong Kong, 26 May 2018

VIEWING
25-26 May 2018
Hong Kong Convention and Exhibition Centre
No. 1 Harbour Road, Wanchai, Hong Kong

CONTACT
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bwhite@christies.com

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ZAO WOU-KI (ZHAO WUJI, FRANCE/CHINA, 1920-2013)
14.12.59, oil on canvas, Painted in 1959
130 x 162 cm. (51 ¼ x 63 ⅞ in.)
HK$68,000,000-88,000,000 (*US$8,500,000-11,000,000*)

ASIAN 20TH CENTURY & CONTEMPORARY ART
EVENING SALE
Hong Kong, 26 May 2018

ASIAN 20TH CENTURY ART
DAY SALE
Hong Kong, 27 May 2018

ASIAN CONTEMPORARY ART
DAY SALE
Hong Kong, 27 May 2018

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Property from the City of Jacksonville,
Sold to Benefit MOCA Jacksonville and the Art in Public Places Trust Fund
JOAN MITCHELL (1925-1992)
Iva
triptych–oil on canvas
overall: 110 ⅝ x 236 ¼ in. (280.9 x 600 cm.)
Painted in 1973.
$3,000,000-5,000,000

POST-WAR AND CONTEMPORARY ART
MORNING SESSION
New York, 18 May 2018

VIEWING
12-17 May 2018
20 Rockefeller Plaza
New York, NY 10020

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—DAVID ROCKEFELLER

THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

New York, 7–11 May 2018

VIEWING

Begins 28 April 2018

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WILLEM DE KOONING (1904 -1997)
Untitled XIX
oil and charcoal on canvas
80 x 70 in. (203.2 x 177.8 cm.)
Painted in 1982.
$6,000,000-8,000,000

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WAYNE THIEBAUD (B. 1920)
Three Candied Apples
oil on canvas
12 x 16 in. (30.5 x 40.6 cm.)
Painted in 1999.
$1,200,000-1,800,000

POST-WAR AND CONTEMPORARY ART
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New York, 18 May 2018

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MAGNIFICENT JEWELS

Geneva, 16 May 2018

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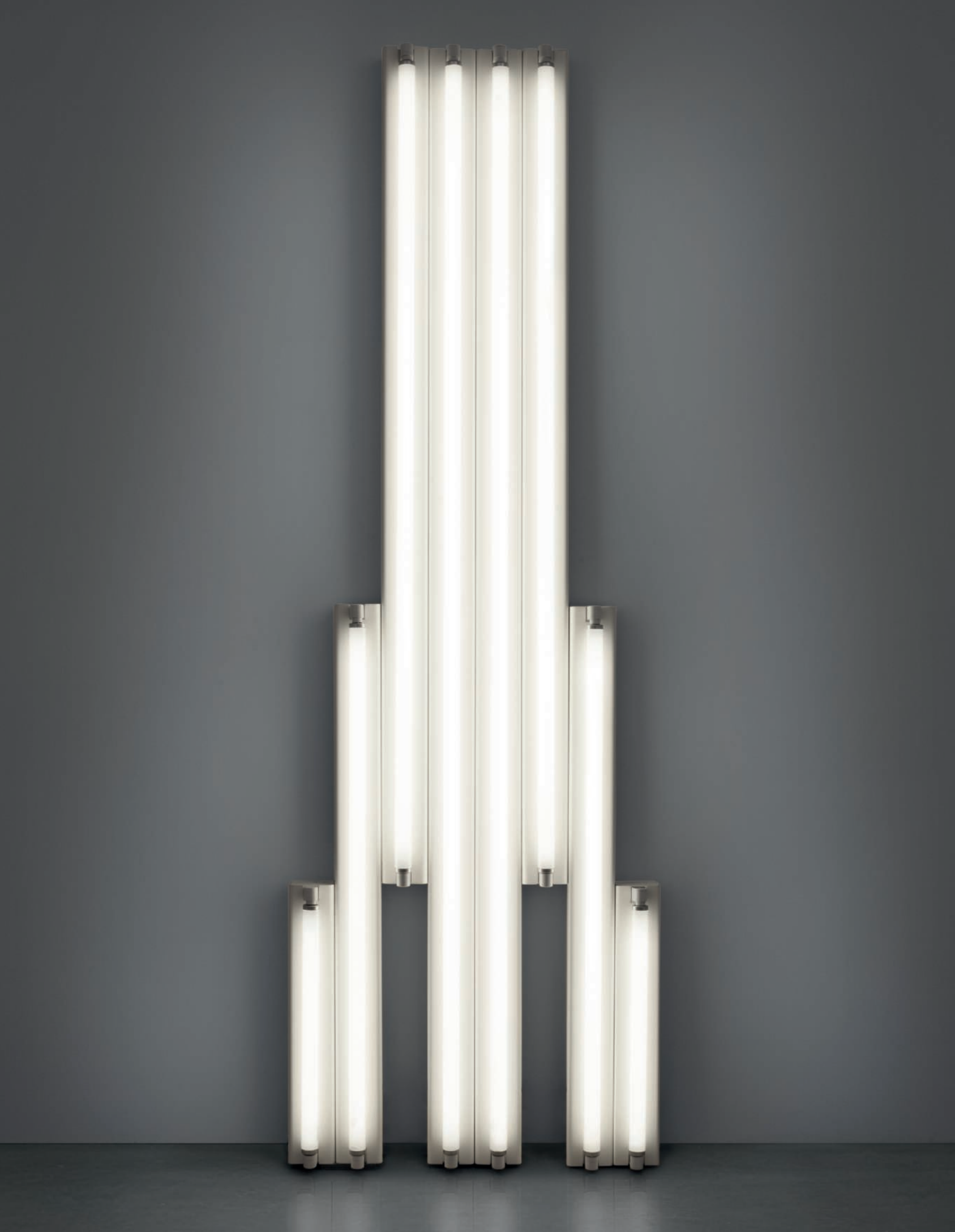
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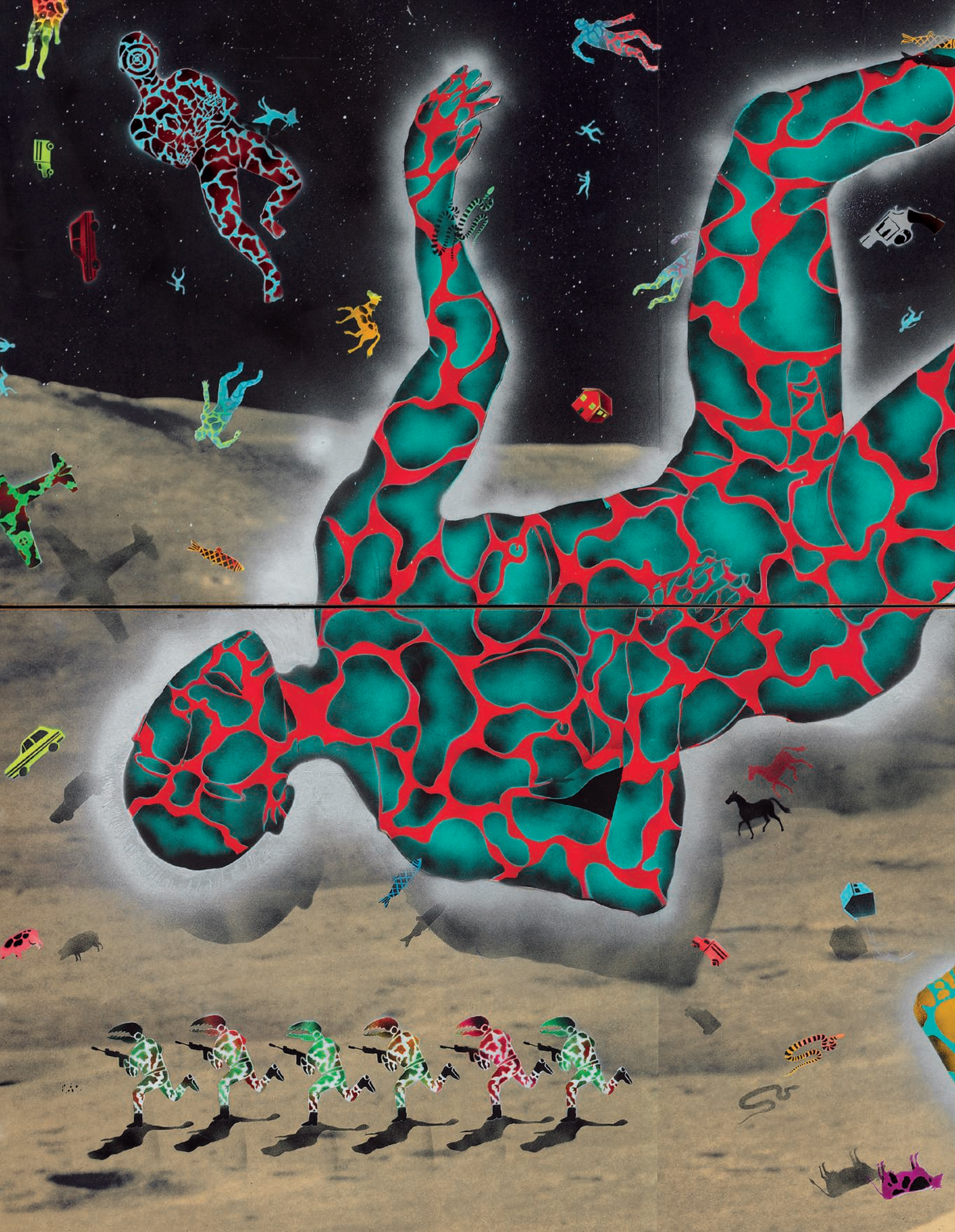
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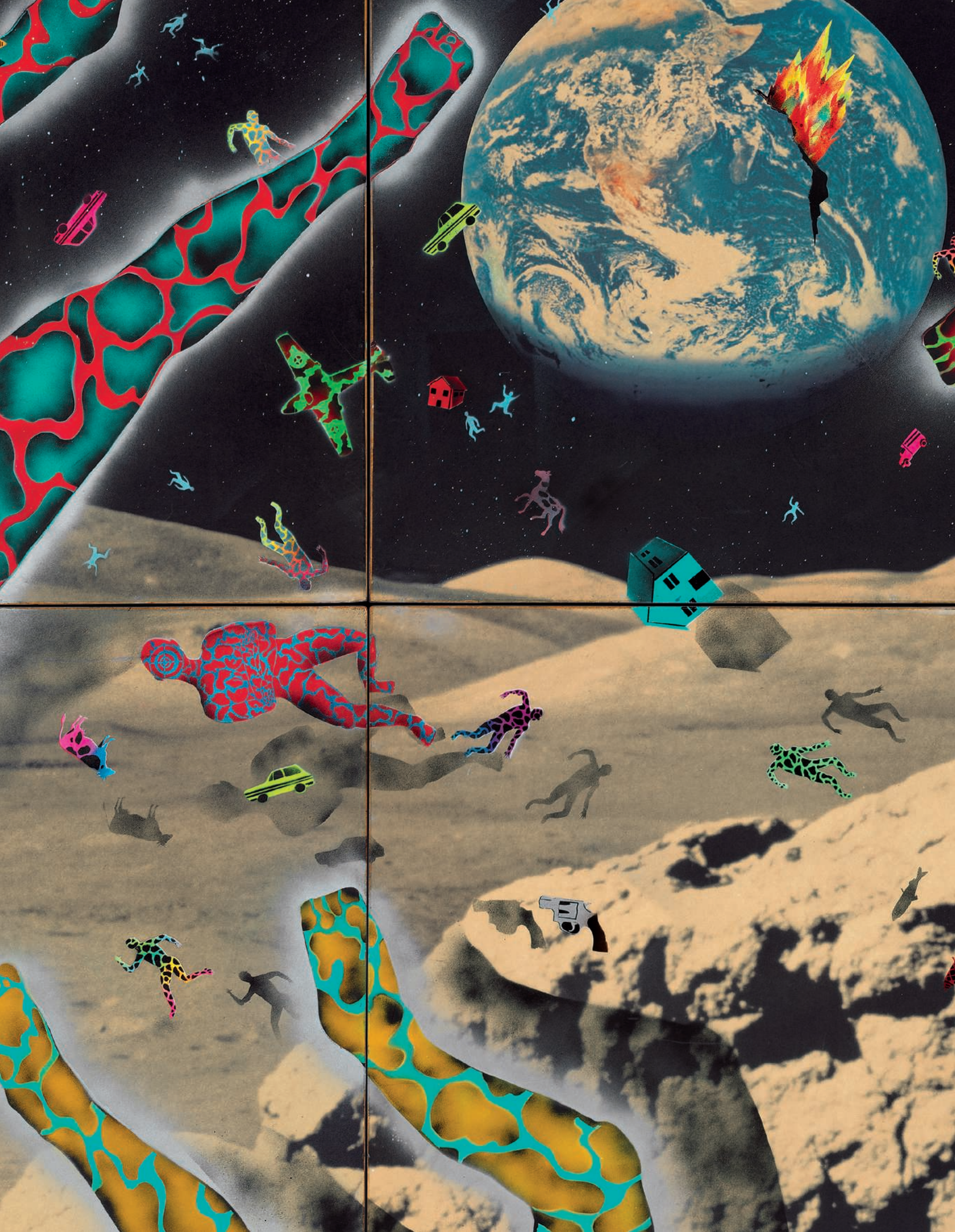














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