





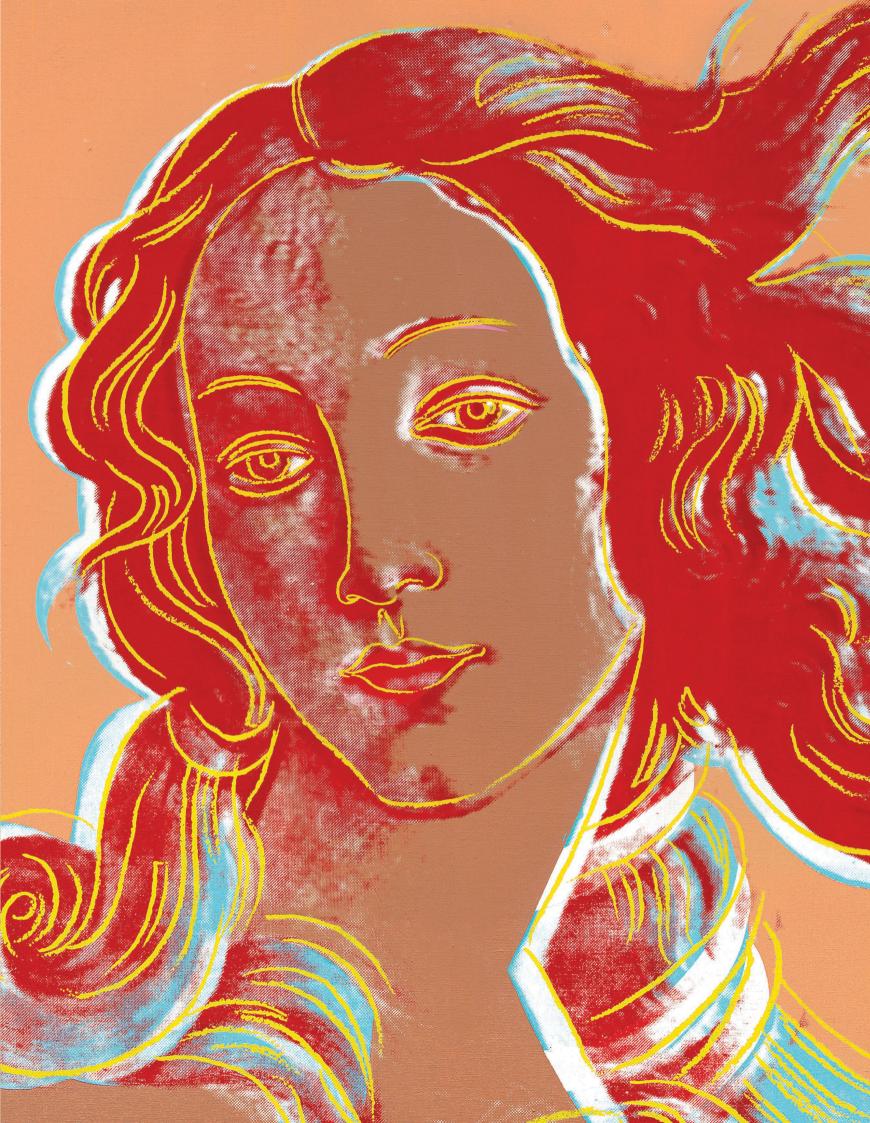


"My parents kept me in a closet for years. Until I was fifteen I thought I was a suit."



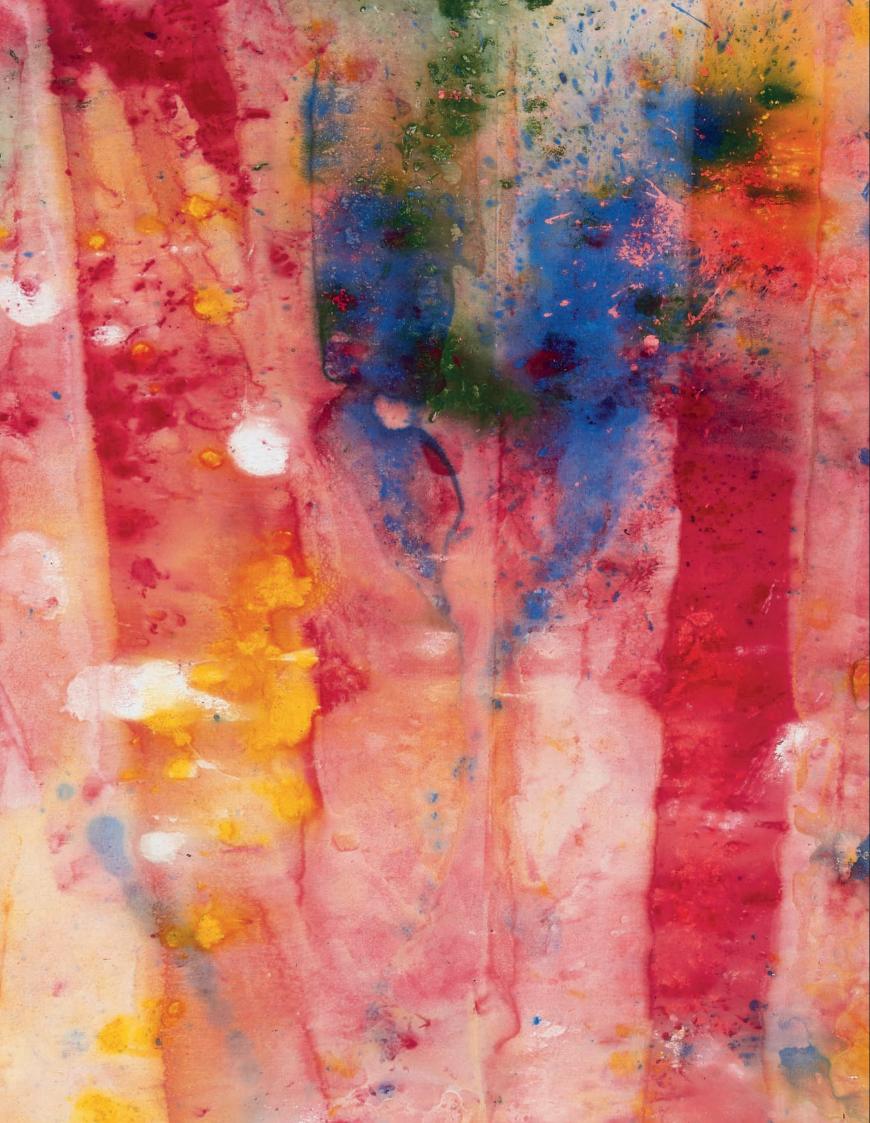
















# POST-WAR AND CONTEMPORARY ART **EVENING SALE**

AUCTION

## Thursday 15 November 2018 at 7 pm

(Lots 1C-51C)

PROPERTIES INCLUDING 20 Rockefeller Plaza New York, NY 10020

Admission to this sale is by ticket only. Please call +1 212 636 2000 for further information.

### VIEWING

Sunday	November 4	1:00 pm - 5:00 pm
Monday	November 5	10:00 am - 5:00 pm
Tuesday	November 6	10:00 am - 5:00 pm
Wednesday	November 7	10:00 am - 5:00 pm
Thursday	November 8	10:00 am - 5:00 pm
Friday	November 9	10:00 am - 5:00 pm
Saturday	November 10	10:00 am - 5:00 pm
Sunday	November 11	10:00 am - 5:00 pm
Monday	November 12	10:00 am - 5:00 pm
Tuesday	November 13	10:00 am - 5:00 pm
Wednesday	November 14	10:00 am - 5:00 pm
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13/03/2018



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### Acknowledgements:

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POST-WAR AND CONTEMPORARY ART Evening Sale Thursday 15 November 2018 at 7 pm

PROPERTY FROM THE COLLECTION OF

# HARRY W. AND MARY MARGARET ANDERSON



Installation view of Philip Guston, The Tale, and The Coat II; Sam Francis, Red in Red; and Jackson Pollock Lucifer at the Anderson Collection at Stanford University. Photo: Johnna Arnold. Artwork: © The Estate of Philip Guston, courtesy Hauser & Wirth. © 2018 Sam Francis Foundation, California / Artists Rights Society (ARS), New York. © 2018 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.

Opposite page: Mary Patricia Anderson Pence, Harry Anderson and Mary Margaret Anderson at their home in front of works by Donald Sultan, Martin Puryear and Terry Winters, 2013. Photo Credit: Linda A. Cicero / Stanford News Service. Artwork: @ Donald Sultan / 2018 Artists Rights Society (ARS), New York; © Terry Winters, courtesy Matthew Marks Gallery; © Martin Puryear, Courtesy Matthew Marks Gallery

he Anderson Collection stands as one of
America's most legendary assemblages of PostWar and Contemporary art, a peerless collection
demonstrating over half a century of scholarship
and dedication by Harry "Hunk" and Mary "Moo" Anderson.
The collection has come to encompass the very best in
creative expression across an array of categories, providing
a stimulating intellectual outlet for not only the Anderson
family, but also the countless students, scholars and
museum-goers that have benefitted from the Andersons'
profound generosity.

Hunk and Moo met as students in the late 1940s, when Hunk, an army veteran, enrolled at Hobart College under the G.I. Bill. In 1948, Hunk and his friends Bill Laughlin and William Scandling assumed the operation of Hobart's dining hall, instituting an inventive method of selling advance meal tickets that would become an industry standard in later years. After Hunk graduated with a degree in History and Economics in 1949, he, Laughlin and Scandling incorporated and renamed their business Saga Corporation. The business relocated in 1962 from Geneva, New York to Menlo Park, California, and by the time it was sold in 1986, had revolutionized food service nationwide, spearheading state-of-the-art IT and management technologies.

The extraordinary collection for which the Andersons are celebrated was, in truth, born by chance, during a

fortuitous 1964 trip to the Louvre Museum. "Something came over us in the Louvre." Hunk later recalled. "We felt for the first time the beauty and excitement of the world of art and had to be a part of it." Upon their return from Paris, the Andersons discussed putting together a collection of world-class art, and they agreed to acquire Impressionist and Post-Impressionist works. Among their first purchases were pictures by Monet, Pissarro, Renoir and Picasso. They quickly realized, however, the difficulty in obtaining a choice collection of nineteenth century European art. It was not until Moo took another trip — this time to New York, in 1968 — that the couple's collection began to turn in a particular direction, led by the purchase of Richard Diebenkorn's bound portfolio 41 Etchings Drypoints. "[The Diebenkorn works] changed the focus of our collecting." Hunk later recalled, and solidified the couple's fascination with American Contemporary art.

In turning to the art of their own time, Hunk and Moo Anderson found a wealth of groundbreaking, informed work, often by living artists. They sought out the best examples in periods and styles, from leading figures such as Adolph Gottlieb, Clyfford Still, Jackson Pollock and Willem de Kooning to California artists such as David Park, Jay DeFeo, Wayne Thiebaud and John Altoon. As Hilarie M. Sheets wrote, "Balancing New York School artists with their West Coast contemporaries appealed to the Andersons as it reflected their own move from New York." So, too, did collecting across categories of media; from paintings and sculptures to works on paper and prints, they embraced it all. The full range of media at play affords the Anderson Collection a nuanced, 'layered' aesthetic that remains rare amongst even the finest assemblages. It was "quality, quality, quality" that guided the Andersons, but equally, a desire to capture artists at their very essence, showcasing the highest levels of ingenuity and craftsmanship. "We are very much self-taught," Hunk mused, "but passions cannot be denied,"

Like other great collectors, Hunk and Moo Anderson always believed that they were merely "custodians" of a body of work that belonged to the world. To this end, they offered not only private tours of their home to view the collection, but also extraordinary bequests to museums and cultural institutions. As Moo has stated, "To enjoy art, I feel you must share it." Following the 1972 donation of Jasper Johns's Land's End and Robert Rauschenberg's Collection to the San Francisco Museum of Modern Art (SFMOMA), the Andersons gifted a group of Pop Art masterpieces and seven important pictures by Frank Stella throughout the 1990s. In 2000, SFMOMA served as the site for Celebrating Modern Art: The Anderson Collection, a retrospective honoring Hunk and Moo Anderson's life in collecting, which marked the largest exhibition in the institution's history. "Probably no private collection," wrote San Francisco Chronicle critic Kenneth Baker, "illustrates the course of American art since World War II better than that of [...] Harry W. and Mary Margaret Anderson." Along with their bequests to SFMOMA, the Andersons gifted works from their collection in the late 1990s to the Oakland Museum and San Jose Museum of Modern Art, as well as nearly 700 master prints to the Fine Arts Museums of San Francisco.



In 2011, Hunk and Moo made headlines when they donated 121 masterworks — anchored in the work of the New York School — to Stanford University. This marked one of the most significant donations of fine art in American history and included works by leading artists such as Pollock, Rothko, Still, Kline, Thiebaud, Diebenkorn, Frankenthaler, and Celmins. The works have been housed in a purposebuilt permanent building on Stanford's campus since 2014. "It's good to study art in books," Hunk Anderson said of the Stanford bequest, "but something happens in the presence of the original—it affects the brain, taste, feelings, and more."

The depth and quality of the Anderson Collection is a testament to not only Hunk and Moo Anderson's curatorial vision, but also the power of art in changing lives. A visit to the Louvre sparked an unexpected and heartfelt journey in collecting, the results of which are still celebrated across the United States and beyond. "Each painting has been an event in our lives," Hunk Anderson remembered, "and luckily they've always been happy events." Indeed, the spirit and joy of Hunk and Moo lives on in each work within the Anderson Collection, a tangible legacy that continues to inspire.

#### PROPERTY FROM THE COLLECTION OF

### HARRY W. AND MARY MARGARET ANDERSON

# 1C PHILIP GUSTON (1913-1980)

### Window

signed and dated 'Philip Guston '70' (lower left); signed, titled and dated again 'PHILIP GUSTON "Window" 1969' (on the reverse) graphite on paper  $18 \times 21 \frac{1}{2}$  in.  $(45.7 \times 54.6$  cm.) Drawn in 1969-1970.

\$300.000-500.000

#### PROVENANCE

David McKee Gallery, New York Acquired from the above by the present owner, 1978

#### EXHIBITED

New York, Marlborough Gallery, *Philip Guston*, October 1970, pp. 10 and 40, no. 34 (illustrated).

Genoa, Palazzo dell'Accademia, *Immagine per la Citta*', April-June 1972, pp. 239 and 372 (illustrated).

New York, Metropolitan Museum of Art, *Philip Guston Drawings* 1938-1972, July-September 1973.

New York, David McKee Gallery, *Philip Guston: Drawings 1947-1977*, October-November 1978, n.p., no. 41 (illustrated).

New York, Whitney Museum of American Art, *Philip Guston, Retrospective* 1930-1979, June-September 1981.

New York, Museum of Modern Art; Amsterdam, Museum Overholland; Barcelona, Fundacio Caixa de Pensions; Museum of Modern Art Oxford; Dublin, The Douglas Hyde Gallery; Rome, Galleria Nazionale d'Arte Moderna e Contemporanea,

The Drawings of Phillip Guston, September 1988-November 1989, pp. 120 and 174, no. 91 (New York; illustrated in color and illustrated in color on the front cover); pp. 96 and 130, no. 75 (Rome; illustrated).

San Francisco, John Berggruen Gallery, *Philip Guston Works on Paper*, 1968-1980, January-February 1998, pp. 14 and 32, no. 9 (illustrated).

San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson Collection*, October 2000-January 2001, pp. 4, 56, 322 and 366-367, pl. 188, no. 109 (illustrated in color).

Modern Art Museum of Fort Worth; San Francisco Museum of Modern Art; New York, Metropolitan Museum of Art; London, Royal Academy of Arts, *Philip Guston Retrospective*, March 2003-April 2004, pp. 180 and 240, no. 83 (illustrated in color). Santa Clara, de Saisset Museum, Santa Clara University, *Eye on the Sixties: Vision, Body, and Soul: Selections from the Collection of Harry W. and Mary Margaret Anderson*, February-June 2008, pp. 14 and 79, fig. 5 (illustrated).

Stanford, Anderson Collection at Stanford University, Salon Style: Collected Marks on Paper, March-August 2018.

### LITERATURE

Philip Guston: Paintings, 1969-80, exh. cat., London, Whitechapel Art Gallery, 1982, p. 61 (illustrated).
R. Smith, "Retrospective Covers Guston's Two Careers," The New York Times, 9 September 1988, p. C22 (illustrated).
K. Baker, "A Giant Emerges: Philip Guston's Riveting Drawings Surge with Power and Mystery," San Francisco Chronicle, 2 October 1988, p. 1 (illustrated).

P. Brach, "An Act of Salvation," *Art in America*, vol. 77, no. 1, January 1989, p. 134 (illustrated).

R. Kaal, "Twee Kanten Van Hetzelfde Gezicht: Portret van Philip Guston, de schilder van een steenklomp met een groot cyclopisch oog en een samenleving die gereduceerd is tot afval," *HP*, 21 January 1989, pp. 45-47.

E. Wingen, "Philip Guston en de greep op het beeld," *Kunstbeeld*, February 1989, pp. 36-37 (illustrated).

T. Hilton, "Ghosts of the Past," *Guardian*, 9 June 1989 (illustrated).

Philip Guston, Opere Su Carta 1933-1980, exh. cat., Milan, 1989, p. 96, no. 75 (illustrated).

D. A. Ross et al., *Celebrating Modern Art: Highlights from the Anderson Collection*, San Francisco, 2000, n.p. (illustrated in color)

K. A. Levine, "The Anderson Art Collection: A Family Affair," The Pulteney St. Survey, Fall 2000, p. 5 (illustrated).
K. Baker, "Borrowed Glory," San Francisco Chronicle, 5 October 2000, p. E3.

K. Baker, "ART," San Francisco Chronicle, 12 January 2001, Friday Datebook section, p. C1 (illustrated in color).

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



Left: Philip Guston, *The Studio*, 1969. © The Estate of Philip Guston, courtesy Hauser & Wirth. Above:

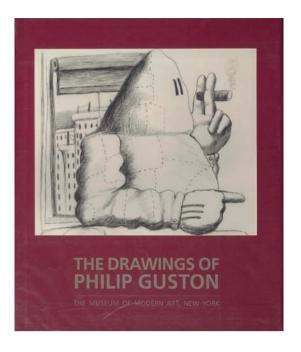
Right: Exhibition catalogue, The Drawings of Philip Guston, Museum of Modern Art, New York , September 1988 (present lot illustrated). Artwork: © The Estate of Philip Guston, courtesy Hauser & Wirth. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Opposite page: Installation view, The Drawings of Philip Guston, Museum of Modern Art, New York, September—November 1988 (present lot illustrated). Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY. Artwork: © The Estate of Philip Guston, courtesy Hauser & Wirth.

ne of the most recognizable artists to turn from Abstract Expressionism in favor of a style uniquely his own, Philip Guston's enigmatic figuration and achingly personal iconography have carved out a singular niche in the history of postwar and contemporary art. Window is a provocative but intimate example of the artist's lifelong respect for drawing, not as a means of working out ideas for paintings but as a wholly expressive form in and of itself. Charged with the same subversive dynamism and wit as his larger works in oil, this graphite on paper composition continues to work with issues of personal trauma, racial tension, and social upheaval in the late 20th century that are emblematic of Guston's late period.

Rendered in dark graphite on a stark white ground, Window is overtaken compositionally by a burly figure dressed in a rumpled costume. Seemingly made from a patchwork of smaller pieces of fabric, the individual's clothing is distinct for its inclusion of a pointed hood with small slits for eyes. A signature of Guston's later iconography, the hood creates a menacing subject for the work that is often seen as a stand-in for the artist himself. Two gloved hands, one holding a cigar, gesture toward an unseen counterpart while a view of high-rise buildings is visible outside. The window itself, its shade pulled all the way up, is partially blocked by the person. This occlusion adds to his dominance within the work. This oblique scene, like a frame pulled from a larger story with no other context, is typical of Guston's working style and can be seen as a piece of his larger narrative.





Executed two short years after his return to figuration, Window is a rich sampler of Guston's favored motifs. The hooded figure stands with its back to the titular window as if turning from staring at the city below to emphasize a point. Gesturing with his smoldering cigar between two thick fingers, this imposing character is at once mysterious, threatening, and cartoonish. A gloved hand, reminiscent of those most often seen on Mickey Mouse, points forcefully out of frame. This distinct visual language is indicative of Guston as both an artist and as a person with a storied past. Each drawing and painting that Guston produced from 1968 until his death in 1980 adds one more piece to the puzzle of his life.

One of the original founders of the Abstract Expressionist school, Guston and his classmate, Jackson Pollock, had been introduced to the work of Pablo Picasso and Giorgio di Chirico early on by a teacher. While employed by the Works Progress Administration, Guston worked with representation until abandoning it for the trademark gestural abstraction of the New York School. After years of success in this style, Guston made a sudden change in 1968 when he returned to representative painting. Eschewing the formal qualities and expressive compositions, the artist lamented, "I got sick and tired of all that purity. I wanted to tell stories" (P. Guston, quoted in A. Kingsley, "Philip Guston's Endgame", Horizon, June 1980, p. 39). Drawing upon the lyrical sketches of Picasso and the apprehensively-composed paintings of di Chirico, Guston employed a bevy of symbols and recurring components to create uncertain narratives and tensely-rendered tableaus.

Although it is arguable that Guston is known more for his paintings during his late period, the artist was vehement about the importance of drawing to his practice. Works like *Window* are concrete evidence of Guston's mind at work as he invented new scenarios and arrangements for his motley cast of characters and objects. The artist espoused the virtues of his practice, saying, "The act of drawing is what locates, suggests, discovers. At times, it seems enough to draw, without the distraction of color and mass. Yet it is an old ambition



to make drawing and painting one.... On a lucky day, a surprising balance of forms and spaces will appear and I feel the drawing making itself, the image taking hold. This, in turn, moves me towards painting—anxious to get to the same place, with the actuality of paint and light" (P. Guston, quoted in *Philip Guston: Drawings 1947-1977*, New York, 1978, n.p.). The fluid conversation between Guston's drawing and painting practices is evident in the similarities between the two. His inky linework is echoed in the confident application of paint, and the subtle gradations of painted color find their monochromatic cohorts in the artist's approach to shading.

Guston's upbringing was marked with trauma, having discovered his father's body at the age of ten after the Russian immigrant had hung himself. After this, the young Guston would frequently hole up in a closet to draw characters from his favorite comics like George Herriman's *Krazy Kat* and Bud Fisher's *Mutt and Jeff* lit only by the light of a bare bulb on a string. This interest in cartoon figures and their linear rendering shows itself in his later drawings like *Window* while also making reference to a very personal set of objects, among them nooses, bare bulbs, and suspended legs and shoes. Henry Hopkins noted the artist's aboutface toward representation, saying, "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" (H. Hopkins, quoted in *Philip Guston*, exh. cat., San Francsico Museum of Modern Art, 1980, p. 47). By mining his past and filtering it through his expressive linework and knack for forebodingly comedic imagery, Guston was able to accurately express his true nature as a person and an artist.

"The act of drawing is what locates, suggests, discovers. At times, it seems enough to draw, without the distraction of color and mass. Yet it is an old ambition to make drawing and painting one.... On a lucky day a surprising balance of forms and spaces will appear and I feel the drawing making itself, the image taking hold. This, in turn, moves me towards painting—anxious to get to the same place, with the actuality of paint and light."

-Philip Guston

PROPERTY FROM THE COLLECTION OF

### HARRY W. AND MARY MARGARET ANDERSON

# 2C VIJA CELMINS (B. 1938)

### Star Field I

signed and dated 'Vija Celmins 1981-82' (on the reverse) graphite on paper 19 x 27 in. (48.2 x 68.5 cm.)
Drawn in 1981-1982.

\$800.000-1.200.000

#### PROVENANCE

David McKee Gallery, New York Acquired from the above by the present owner, 1983

#### **EXHIBITE**

Los Angeles, Museum of Contemporary Art, Individuals: A Selected History of Contemporary Art, 1945-1986, December 1986-January 1988, pp. 98 and 341 (illustrated upside down). Santa Monica, Pence Gallery, Good Works, 1989. Philadelphia, Institute of Contemporary Art, University of Pennsylvania; Seattle, Henry Art Gallery, University of Washington; Minneapolis, Walker Art Center; New York, Whitney Museum of American Art; Los Angeles, Museum of Contemporary Art, Vija Celmins, November 1992-February 1994, p. 92 (illustrated upside down).

San Francisco, Haines Gallery, Significant Artists: Works on Paper, October-November 1994.

San Francisco Museum of Modern Art, Celebrating Modern Art: The Anderson Collection, October 2000-January 2001, pp. 118, 300-301 and 356, fig. 84, no. 38 (illustrated in color). Paris, Centre Pompidou; Los Angeles, Hammer Museum, Vija Celmins: Dessins/Drawings, October 2006-April 2007, pp. 112-113, no. 45 (illustrated in color upside down). San Jose Museum of Art, De-Natured: Work from the Anderson Collection and the Anderson Graphic Arts Collection, October 2007-January 2008, p. 12 (illustrated in color).

### LITERATURE

K. Baker, "Vija Celmins: Drawing without Withdrawing," *Artforum*, vol. 22, no. 3, November 1983, p. 64 (illustrated upside down).

W. S. Bartman, ed., *Vija Celmins*, New York, 1992, p. 56 (illustrated upside down).

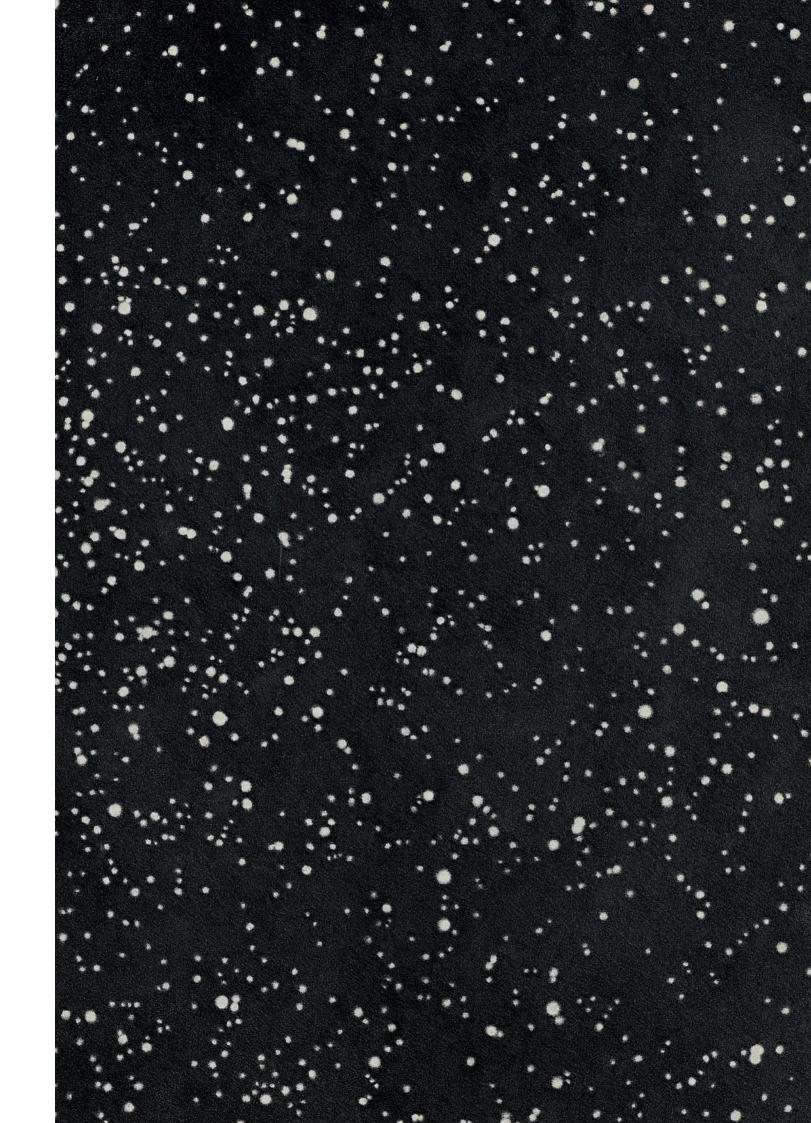
S. Wagstaff, "Vija Celmins," *Parkett*, no. 32, June 1992, p. 10. L. Relyea, R. Gober and B. Fer, *Vija Celmins*, New York, 2004, p. 89 (illustrated upside down).

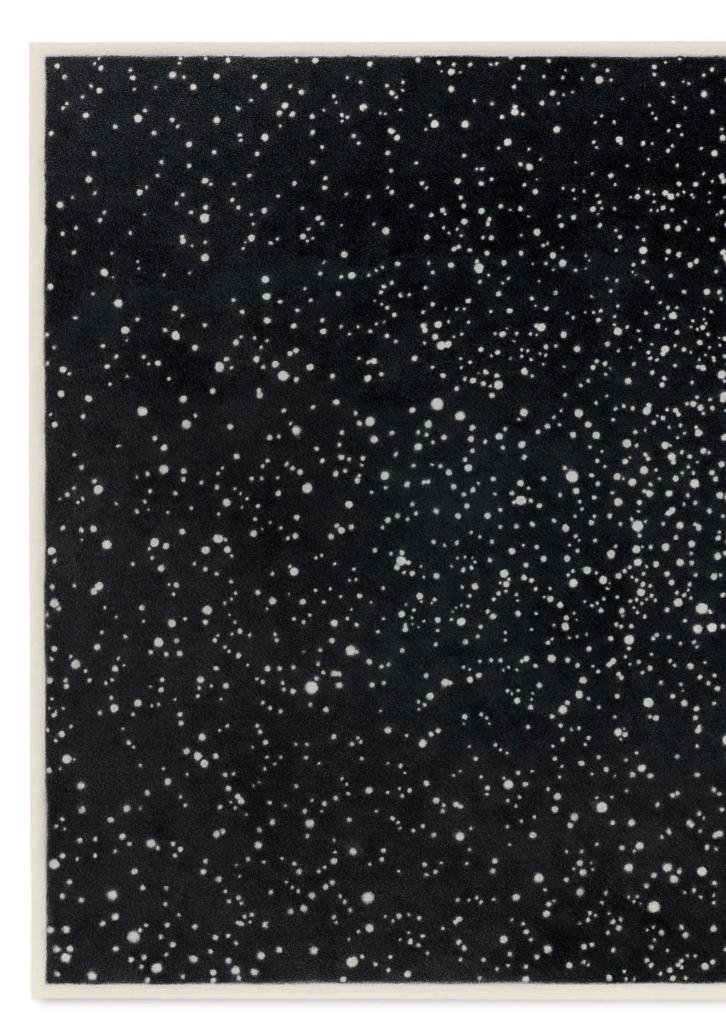
Please note that a request for this work's inclusion in the forthcoming Vija Celmins retrospective from 2018 through 2020 being organized by the San Francisco Museum of Modern Art, The Art Gallery of Toronto and The Met Breuer in New York has been made, to which the current owners have agreed.

nown for her exacting precision and rigorous investigation of image culture, Vija Celmins helped to forge solid connections between idea-based practice and process-oriented modes, and continues to be one of the most understatedly influential artists working today. Star Field I is a stunning example of her meticulously photorealistic works on paper, and is a true testament to her work in graphite. While seemingly simple, Celmins's works belie a level of expertise and care coupled with a firm conceptual backing. Impossibly detailed in their composition, Celmins's works give form to a deeper conversation about the production of imagery and its relation to the viewer, distance, and the nature of time.

A radiating cluster of white spots in a field of inky blackness, Star Field I resembles the overwhelming vision of a night sky in the desert. Away from any light pollution on Earth, the incredible magnitude of the cosmos is readily seen. The dense central portion is made up of near-countless stars of varying sizes surrounded by thick graphite. Each point of light is actually the underlying paper showing through, a sure signifier of Celmins's exacting control over the pencil. The artist's mastery of the medium comes from a rigorous investigation into its possibilities. She noted, "I had been working with the pencil and I began to see that the graphite itself had a certain life to it. So, I did a series... using different grades of graphite and pushing each one to its limit. I learned a lot about the possibilities of expressiveness in graphite by doing this" (V. Celmins, quoted in Drawing as Thinking, exh. cat., Anthony d'Offay Gallery, London, 1999). Extracting such life from one of the most basic of artist tools is a confirmation of Celmins's skill, and so precise is her rendering of this field of distant lights that one is uncertain if it is a drawing or an image taken from a telescope aimed at the heavens. This uncanny dialogue between the idea of a photographic image and the pure graphite is at the heart of her artistic inquiry.

Establishing her practice in the 1960s and 70s, Celmins created works that reacted to the culture of the time. American Pop artists and those interested in found and repurposed imagery were reinventing the way commercial processes and photography were talked about in the realm of fine art. Initially focusing on domestic objects like her contemporary Andy Warhol and







Flap: Present lot illustrated (detail).

Vija Celmins, Untitled (Source Materials), 1999. Tate Gallery, London. © Vija Celmins, Courtesy Matthew Marks Gallery. Photo: © Tate, London 2018.

Opposite page, above: Vincent Van Gogh, *La nuit étoilée*, 1888. Musée d'Orsay, Paris. Photo: © Gianni Dagli Orti / The Art Archive at Art Resource, New York

Opposite page, below: Vija Celmins in her studio, Venice Beach, 1966. Photo: Tony Berlant. Artwork: © Vija Celmins, Courtesy Matthew Marks Gallery.



investigating the place of the photograph like Gerhard Richter's blurry facsimiles, Celmins veered from the more popular modes in favor of a less immediate, but deeply rewarding practice. Her drawings and paintings rely on "a [reinvention] of [the photograph] in other terms that gives it another quality.... The photo is an alternate subject, another layer that creates distance. And distance creates an opportunity to view the work more slowly, a chance to explore your relationship to it" (V. Celmins, quoted in *The Painting of Modern Life: 1960s To Now,* exh. cat. Hayward Gallery, 2008, p. 71). The temporal aspect is exceedingly important to a thorough appreciation of Celmins's *oeuvre*, and works like *Star Field I* typify her unparalleled dedication to instilling each work with a near-palpable sense of time.

This focus on time and the visualization of work hours is both immensely important and carefully hidden in Celmins's practice. Her adept handling of graphite in works like *Star Field I* produces no trace of the artist's hand and instead resembles a photograph taken by a deep space telescope. Similarly, her paintings of the night sky may come off as singular, quick ideas, but are in fact the result of countless hours in the studio. Speaking to this effect, Celmins noted in 2004, "Lately I have been painting a work over and over... sanding it off and painting it again

on top of itself. Same image over and over. Actually, I tend to end up with a simple-looking single image that may have six months of work under it... it lets you in for a little bit and you think you may be seeing something that isn't there. The black night sky paintings are especially hard to penetrate" (V. Celmins, quoted in L. Relyea, R. Gober, and B. Fer, Vija Celmins, New York, 2004, p. 10). The practice of producing the same image over and over on one canvas or sheet of paper ties in with the artist's overall output. Her selection of subject matter is decidedly sparse for an artist with such a rich career. Choosing to focus on repetitive, intricate images like representations of nebulae, spider webs, and ocean waves, Celmins asks for a more profound meditation on external concepts rather than skipping from one subject to the next.

Born in Latvia during the prelude to World War II, Celmins's family moved to the United States at the end of the war. She studied painting in Indianapolis, but would frequently travel to New York where she was taken by the work of the Abstract Expressionists. In the early 1960s, she enrolled at the University of California, Los Angeles, and by the end of the decade had begun to take photographs to base her works upon. These initial images of the ocean, deserts, and the night sky have factored into her distinct oeuvre, of which *Star Field I* is a potent example. The

inquiry into constellations and galaxies is especially telling of Celmins's practice as it brings the artist's hand into conversation with images not possible without cutting-edge technology. The densely-packed fields of astral phenomena are not the result of viewing with the human eye, but are instead a testament to the reliance on advanced telescopes to bring the cosmos closer to earth. At the same time, the intense labor and time that Celmins devotes to her works is ever present in the sheer exactitude of her process. "[O]ne marvels at the way in which Celmins captures the expansiveness of her subject. Yet, she simultaneously reminds the viewer that this is a work of art made by the artist with her drawing pencils on a piece of paper. Each mark or gesture remains visible but inseparable from the field. The allover image is build up stroke by stroke-just as a house is built up of two by fours and nails. Nothing is spontaneous or left to chance; rather, the finished work is the product of painstaking craft and diligence" (ibid, p. 16). This juxtaposition of incredibly personal contact and the vast distances of space afford Celmins a unique place in the history of art that hovers provocatively between conceptual rigor and process-based inquiry.





# PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

# 3C BRUCE NAUMAN (B. 1941)

# Run from Fear, Fun from Rear

neon tubing with clear glass tubing suspension frames upper element:  $7\% \times 48 \times 2\%$  in. (19.4 x 121.9 x 7.3 cm.) lower element:  $7\% \times 45\% \times 2\%$  in. (19.4 x 115.9 x 7.3 cm.) Executed in 1972. This work is number one from an edition of six.

\$3.500.000-5.500.000

# PROVENANCE

Sperone Westwater, New York Nicholas Wilder, Los Angeles Private collection, North America Acquired from the above by the present owner

# EXHIBITED

Indianapolis Museum of Art; Cincinnati, Taft Museum, *Painting and Sculpture Today 1974*, May-October 1974, p. 47 (another example exhibited and illustrated).

New York, Whitney Museum of American Art, *Words: A Look at the Use of Language in Art 1967-1977*, March-April 1977 (another example exhibited).

New York, Sperone Westwater Fischer, *Bruce Nauman: Violins, Violence, Silence, January* 1982 (another example exhibited). Baltimore Museum of Art, *Bruce Nauman: Neons*, December 1982-February 1983, pp. 30 and 72-73, no. 16 (another example exhibited and illustrated in color).

Kunsthalle Basel; Musée d'Art Moderne de la Ville de Paris; London, Whitechapel Art Gallery, *Bruce Nauman*, July 1986-February 1987, pp. 16, 43 and n.p. (another example exhibited and illustrated in color).

CAPC Musée d'Art Contemporain de Bordeaux; Madrid, Museo Nacional Centro de Arte Reina Sofía, *Collection Sonnabend*, October 1987-August 1988, p. 203 (another example exhibited and illustrated in color).

Art Institute of Chicago, Affinities and Intuitions: The Gerald S. Elliot Collection of Contemporary Art, May-July 1990, p. 81 (another example exhibited and illustrated in color).

Toronto, Ydessa Hendeles Art Foundation, *Bruce Nauman*, May 1992-March 1993.

Madrid, Museo Nacional Centro de Arte Reina Sofía; Minneapolis, Walker Art Center; Los Angeles, Museum of Contemporary Art; Washington, D.C., Hirshhorn Museum and Sculpture Garden, Smithsonian Institution; New York, Museum of Modern Art, *Bruce Nauman*, November 1993-May 1995, pp. 53, 144 and 258, pl. 38 (another example exhibited and illustrated in color).

London, Tate Gallery; Stuttgart, Kunsthalle Tübingen; Deichtorhallen Hamburg and Hamburger Kunsthalle; Vienna, Bank Austria Kunstforum, *The Froehlich Collection: German and American Art from Beuys and Warhol*, May 1996-August 1997, p. 171, no. 140 (London; another example exhibited and illustrated in color); p. 171 and 257 (Stuttgart; another example exhibited and illustrated in color).

Kunstmuseum Wolfsburg; Paris, Centre Georges Pompidou; London, Hayward Gallery; Helsinki, Museum of Contemporary Art, *Bruce Nauman: Image/Text 1966-1996*, May 1997-January 1999, p. 45 and 131 (another example exhibited and illustrated in color). Hamburger Kunsthalle, *Bruce Nauman: Versuchsanordungen Werke 1965-1994*, June-September 1998, p. 74 (another example exhibited and illustrated in color).

Karlsruhe, ZKM | Museum of Contemporary Art, *Bruce Nauman: Werke aus den Sammlungen Froehlich und FER*, December 1999-March 2000, pp. 108-109 (another example exhibited and illustrated in color).

Oslo, Astrup Fearnley Museet, Museum 2 - Works from the Astrup

Fearnley Collection, April-September 2001 (another example exhibited).

Berlin, Hamburger Bahnhof - Museum für Gegenwart, Friedrich Christian Flick Collection im Hamburger Bahnhof, September 2004-January 2005, n.p., no. 264 (another example exhibited and illustrated in color).

Karlsruhe, ZKM | Museum of Contemporary Art, *Lichtkunst* aus Kunstlicht / Light Art from Artificial Light, November 2005-August 2006, pp. 510 and 700 (another example exhibited and illustrated in color).

Tate Liverpool; Naples, Museo d'Arte Contemporanea Donnaregina, *Bruce Nauman: Make Me Think Me*, May 2006-January 2007, pp. 39 and 92 (another example exhibited and illustrated in color).

Berlin, Hamburger Bahnhof - Museum für Gegenwart, *Bruce Nauman: Dream Passage,* May-October 2010, pp. 124-125 and 211, no. 37 (another example exhibited and illustrated in color). London, Hauser & Wirth, *Bruce Nauman / mindfuck,* January-March 2013, p. 107 (another example exhibited and illustrated). Chicago, Museum of Contemporary Art, *The Making of a Fugitive,* July-December 2014 (another example exhibited). London, Tate Gallery, *ARTIST ROOMS: Bruce Nauman,* July 2017-July 2018 (another example exhibited).

# LITERATURE

J. Perrone, "'Words': When Art Takes A Rest,"  $\it Artforum$ , no. 10, Summer 1977, p. 34 (another example illustrated).

A. Oliva, A. Heiss and K. König, *Quartetto: Joseph Beuys, Enzo Cucchi, Luciano Fabro, Bruce Nauman,* Milan, 1984, pp. 92-93 (another example illustrated).

C. van Bruggen, *Bruce Nauman*, New York, 1988, p. 101 (another example illustrated in color).

J. Simon, ed., *Bruce Nauman*, Minneapolis, 1994, p. 144, no. 222 (another example illustrated).

A. Domesle, *Leucht-Schrift-Kunst. Holzer, Kosuth, Merz, Nannucci, Nauman*, Berlin, 1998, p. 32, no. 26 (another example illustrated).

Samuel Beckett, Bruce Nauman, exh. cat., Kunsthalle Vienna, 2000, p. 29.

A. Rorimer, New Art in the 60s and 70s: Redefining Reality, London, 2001, p. 73 (another example illustrated).

Life, Death, Love, Hate, Pleasure, Pain: Selected works from the Museum of Contemporary Art, Chicago, Collection, exh. cat., Museum of Contemporary Art Chicago, 2002, p. 353 (another example mentioned).

R. Morgan, ed., *Bruce Nauman*, Baltimore, 2002, pp. 61, 84, 157 and 217.

P. Plagens, *Bruce Nauman: The True Artist*, London, 2014, pp. 142-143, no. 144 (another example illustrated in color).

E. Ehninger, M. Venanzoni and S. Hauser, eds., *Bruce Nauman: A Contemporary*, Basel, 2018, p. 84.

 ${\it Bruce Nauman: Disappearing Acts}, exh.\ cat., Basel, 2018, pp.\ 78 \\ and 163 \ (illustrated).$ 

For additional cataloguing information on this lot, please visit www.christies.com.

# RUNES FEAR





Above: Ed Ruscha, The End, 1991. Museum of Modern Art, New York. © Ed Ruscha. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Middle: Roy Lichtenstein, *ART*, 1962. © Estate of Roy Lichtenstein.

Right: Bruce Nauman in his studio, circa 1960s. Photo: © 2018 Jack Fulton / Artists Rights Society (ARS), New York. Artwork: © 2018 Bruce Nauman / Artists Rights Society (ARS), New York.

Opposite page: Present lot illustrated (detail).

ne of the most innovative and tirelessly original artists of his generation, Bruce Nauman's oeuvre has run the gamut from video to sculpture to performance and everything in between. His iconic neon works tease out the meanings we associate with words and symbols and comment on how this daily dose of semiotics shapes our understanding of the world. The disjointed phrasing of Run from Fear, Fun from Rear (1972) is a perfect example of Nauman's love of wordplay and use of jokes to illustrate complex concepts. Robert Storr notes about the artist's work with words, "[Nauman] sticks to a familiar idiom that by simple displacements he makes unfamiliar, thereby obliging us to confront the world as if our habitual means of contact with it needed to be relearned" (R. Storr, "Beyond Words," in K. Halbreich and N. Benezra, Bruce Nauman, Minneapolis, 1994, p. 55). By bringing sharp attention to the way simple changes in letters can completely alter the meaning of a phrase, Nauman asks the viewer to reconsider language and the nature of its construction.

An early example of Nauman's work with neon, *Run from Fear, Fun from Rear* is made up of two lines of text rendered in glass that glows in two tones. The top portion, reading "Run from Fear", is displayed in a bright yellow that glares with urgency and haste. Its letters are all capitalized and have been set in italics. The bottom phrase, "Fun from Rear," is not italic and its letters shine in a bubblegum pink that allows for a more jovial, bawdy reading. This focus

"[Nauman] sticks to a familiar idiom that by simple displacements he makes unfamiliar, thereby obliging us to confront the world as if our habitual means of contact with it needed to be relearned."

-Robert Stori

on the words themselves with seemingly little care given to disguising the sign's electrical apparatus is typical of Nauman's work in neon. He combines the form of a placard that might be used to advertise liquor or a lottery drawing with his own syntactic permutations.

Nauman's first neon was created in 1966 and is titled Neon Templates of the Left Half of my Body, Taken at Ten Inch Intervals. This analytically informative moniker is telling of the artist's logical and straightforward manner of thinking, but also plays with the notion of using text in and as art. Using himself as a subject, the work becomes self-referential and ties into other works where the artist uses his body in video and performance (such as Self Portrait as a Fountain of 1966-1967). Run from Fear, Fun from Rear continues the act of using non-traditional artistic materials like neon to broaden the scope of what art can be made with and about. The introduction of wordplay, as in the present work, is a nod to the artist's grappling with language and its construction. Storr notes that, "Nauman's initial involvement with linguistic gamesmanship was prompted... by reading Samuel Beckett and Alain Robbe-Grillet, in whose work repetition, syntactic slippage, and unexpected changes of word order have primary functions" (R. Storr, "Beyond Words," ibid., p. 50). Citing writers, musicians, and philosophers like Beckett, Philip Glass, John Cage, and Ludwig Wittgenstein among his major influences, Nauman firmly situates himself as a key example of the confluence between critical thought and conceptual art.

Perhaps one of the most successful aspects of Nauman's practice is its seeming pedestrianism. The



artist makes jokes and notes everyday happenings in a way that relates to our own lives. In some works, like Violins, Violence, Silence (1981-1982), he uses repetition to continually harp on a mundane word or idea. In others, like Walking in an Exaggerated Manner (1967), he takes on simple actions and pushes them to their limit so that they border on absurdity. In both his performances and his use of words, symbols, and phrases, Nauman gets to the very core of how we understand ourselves and our surroundings. Brenda Richardson, talking about the neons, noted, "Language, including signs and symbols, is the active medium through which most of the world functions. Nauman's neon signs address their audience in the most direct and unambiguous way possible-they speak our language" (B. Richardson, Bruce Nauman: Neons, Baltimore Museum of Art, 1982). By approaching far-reaching concepts of language in a readily presentable format such as a red and yellow neon sign, Nauman is able to merge higher thinking about words and verbal communication with something recognizable and familiar. Speaking to this effect, the artist noted, "I think the point where language starts to break down as a useful tool for communication is the same edge where poetry or art occurs. Roland Barthes has written about the pleasure that is derived from reading when what is known rubs up against what is unknown... If you only deal with what is known, you'll have redundancy; on the other hand, if you only deal with the unknown, you cannot communicate at all. There is always some combination of the two, and it is how they touch each other that makes communication interesting" (B. Nauman, quoted in R Storr, op. cit., p.55). Existing on the dividing line between necessary dialogue between two parties and extraneous verbiage, pieces like Run from Fear, Fun from Rear are a potent example of Nauman's ability to think more inclusively. Using humorous phrases and sly quips, he craftily inserts a bit of analytical thinking into the viewer's mind almost

Above all, Nauman is an artist that is continuously curious and forever pushing boundaries. His works exist in myriad media and his topics are many. Each piece is another sketch and experiment in his ongoing inquiry into the nature of art. By working with language in pieces like Run from Fear, Fun from Rear, the artist is able to elevate a simple concept to a higher philosophical level. "In the end, I think most of my work is to some degree about how anybody continues to make art," Nauman revealed, "It's always interested me how one does any work in the studio at all, what it's supposed to be about, how you get things started or make any sense of the process." (B. Nauman, quoted in B. Richardson, op. cit., p. 22) By distancing himself from traditional processes and establishing a firm conceptual base, Nauman has built an oeuvre that has changed the course of contemporary art.

without them realizing.



PROPERTY FROM THE COLLECTION OF

# HARRY W. AND MARY MARGARET ANDERSON

# 4C JEAN DUBUFFET (1901-1985)

# Barbe du Seigneur Mongol

signed and dated 'J. Dubuffet 59' (lower right); titled and dated again 'Barbe du seigneur mongol juin 59' (on the reverse) India ink and paper collage on paper 30 x 13 ½ in. (76.2 x 33.3 cm.) Executed in 1959.

\$600,000-800,000

# PROVENANCE

Galerie Daniel Cordier, Paris Larry Aldrich, New York, 1960 Robert Elkon Gallery, New York, 1970 Acquired from the above by the present owner, 1972

# EXHIBITED

New York, Pace Gallery, *Dubuffet: Works on Paper*, March-April 1971, no. 24.

New York, Robert Elkon Gallery, *Twentieth Century Masters*, October-November 1971, no. 8.

San Francisco, California Palace of the Legion of Honor, Graphics from Four Bay Area Collections, June-August 1973. Stanford University Museum of Art, Twentieth-Century Drawings from the Anderson Collection: Auguste Rodin to Elizabeth Murray, November 1988-February 1989, p. 9, no. 17 (illustrated).

San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson Collection*, October 2000-January 2001, pp. 306 and 361, pl. 170, no. 75 (illustrated in color).

# LITERATURE

M. Loreau, *Catalogue des travaux de Jean Dubuffet, fascicule XV:* as-tu cueilli la fleur de barbe, Lausanne, 1964, pp. 29 and 86, no. 32 (illustrated).

"In order for a portrait to work for me, I need it to be hardly a portrait. At the limit where it is no longer a portrait. It's there that it functions with its greatest force."

-Jean Dubuffet

ecognized as one of the most groundbreaking and innovative artists working in the mid-20th century, Jean Dubuffet's renunciation of traditional methods and modes resulted in a dynamic oeuvre that cast light on the far reaches of the art world. Barbe de Seigneur Mongol is a striking example of his collage work, and reasserts his continued stylistic journey through all manner of media. Created just before his return to Paris and the subsequent Paris Circus series, one can see this piece as a premonition to that unique cast of characters. About these works the artist noted. "The presence in them of the painter now is constant, even exaggerated. They are full of personages, and this time their role is played with spirit" (J. Dubuffet, quoted in P. Selz "Statement on Paintings of 1961," The Work of Jean Dubuffet, New York, 1962, p. 165). Prefiguring these urban individuals, Dubuffet's Mongol lord is a generalized reference to an imagined type. It is less about the depiction of a specific person and more about making the viewer assemble a personality from different materials and textures. This attention to the nexus between materiality and representation is always at the forefront of Dubuffet's work, and speaks to his ability to mold raw elements into characters and figures with distinct personalities.

Boldly occupying the entire picture plane, varying speckled sheets of torn paper come together under Dubuffet's expert hand to construct a wide-eyed face overgrown by a massive, rectangular beard. Splotches of pigment have soaked into the work in some areas, while in others the artist has built up the surface with gritty materials. Each ripped edge serves as a border that holds the contents of the collage at bay and keeps them from visually flooding into each other. This tension between the compositional elements of the countenance





is a signature of Dubuffet's approach to portraiture, typified when he noted, "In order for a portrait to work for me, I need it to be hardly a portrait. At the limit where it is no longer a portrait. It's there that it functions with its greatest force" (J. Dubuffet, quoted in *Jean Dubuffet 1943-1963*, exh. cat., Washington, D.C., Hirshhorn Museum and Sculpture Garden, 1993, p. 29). *Barbe de Seigneur Mongol* is only a breath away from being a scattered pile of roughly-torn paper. Its humanity comes together for an instant in our viewing.

Part of his Barbe series, Barbe de Seigneur Mongol exhibits the same complex perspective and intense focus on the subject's massive beard as its cohorts. Produced while the artist was living in Vence, in the Alpes Maritimes of Southern France, this collage of mottled surfaces and torn edges assembles itself into a human face in a feat of pareidolia that Dubuffet counted on in his more abstract compositions. Art historian Peter Selz, commenting on the series, notes, "Some of the Beards... look like gravel runs and have that geological feeling inherent in so much of Dubuffet's work. Some resemble great rock formations or age-old boulders predating man's presence on this planet. Or they appear to be survivors of ancient barbaricthat is to say, bearded—civilizations. Their shapes recall the menhirs of Stonehenge and the Winged Bulls from Assyrian palaces. (P. Selz, The Work of Jean Dubuffet, New York, 1962, p. 149). Dubuffet had an innate ability for infusing his avant-garde style with both a near-prehistoric quality and also a direct reference to the materials with which he worked. Sand, graphite, and swirling pools of ink intermingle to create a gritty mélange that affords a visual depth beyond the simplicity of the work's base materials.

Dubuffet was known for his radical approach to depicting humanity, and his eschewal of traditionally-held notions of beauty. Creating portraits that melded with their materials, he pushed the boundaries of what representational figuration could be. The artist spoke to this practice, saying, "For most western people, there are objects that are beautiful and others that are ugly; there are beautiful people and ugly people, beautiful places and ugly ones. But not for me. Beauty does not enter into the

"Some of the Beards... look like gravel runs and have that geological feeling inherent in so much of Dubuffet's work. Some resemble great rock formations or age-old boulders predating man's presence on this planet. Or they appear to be survivors of ancient barbaric—that is to say, bearded—civilizations. Their shapes recall the menhirs of Stonehenge and the Winged Bulls from Assyrian palaces."

–Peter Selz



Opposite page: Jean Dubuffet in his studio, 1959. Photograph by John Craven. © John Craven / Archives Fondation Dubuffet, Paris. Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

Vincent van Gogh, Portrait of the Postman Joseph Roulin, 1889. Museum of Modern Art, New York. Photo: Museum of Modern Art, New York, USA / Briddeman Images.

picture for me. I consider the western notion of beauty completely erroneous. I absolutely refuse to accept the idea that there are ugly people and ugly objects. Such an idea strikes me as stifling and revolting" (J. Dubuffet, "Anticultural Positions," quoted in M. Glimcher, ed., Jean Dubuffet: Towards an Alternative Reality, New York, 1987, p. 129). By throwing off the mantle of centuries-old standards of depiction, Dubuffet was able to tap into something more primal, more raw, and more purely human.

In October 1944, as the end of WWII drew near, Dubuffet found himself the subject of a hugely influential exhibition titled Tableaux et dessins de Jean Dubuffet. at Galerie René Drouin on the Place Vendôme. It was here that his newly-found style of mixing sand and debris into his paint, as well as the adoption of some Surrealist techniques like grattage, was shown to an art audience dealing with war and an unsettled world. However, it was in 1945 that Dubuffet became enamored with drawings made by residents at a mental hospital in Switzerland and started his search for Art Brut. This style of outsider artwork was formulated by Dubuffet as works characterized by a complete isolation from the traditional art world. Made with no art education on style, convention, or composition, the works were expressive of a singular creative process connected to the individual. Although schooled in studio art and well-versed in its history, Dubuffet sought to emulate this unterhered practice in his own work. Adamantly opposed to authority and strictures, his works veered tangentially from the mainstream while still attracting the support of Surrealist André Breton and critic Michel Tapié. This poignant conversation between the avant garde and the world outside created a striking dichotomy that made Dubuffet one of the most innovative figures in post-WWII European art.

# ALEXANDER CALDER (1898-1976) 5C

# 21 Feuilles Blanches

hanging mobile—sheet metal, wire and paint 59 x 80 ½ x 35 in. (149.9 x 204.5 x 88.9 cm.) Executed in 1953.

# \$5,000,000-8,000,000

# PROVENANCE

Galerie Maeght, Paris Private collection, Switzerland, 1955 By descent from the above to the present owners

Paris, Galerie Maeght, Aix. Saché. Roxbury. 1953-54, November-December 1954, no. 13.

Saint-Paul-de-Vence, Fondation Maeght; Humlebaek, Louisiana Museum of Modern Art; Amsterdam, Stedelijk Museum, Calder, April-November 1969, no. 98 (Saint-Paul-de-Vence); no. 86 (Humlebaek): p. 9. no. 67 (Amsterdam, illustrated). Munich, Haus der Kunst; Kunsthaus Zürich, Calder, May-November 1975, no. 39 (Munich); no. 37 (Zürich).

J.-P. Crespelle, "Avec ses 'mobiles' l'Américain Calder s'apprête à revolutionner le cadre de notre vie," France-Soir, 13 November 1954 (illustrated).

Pour Tous, 6 December 1954.

P.-G. Bruguière, "L'objet-mobile de Calder," Cahiers d'Art, vol. 29, no. 2, 1954, p. 226 (illustrated).

"Mobiles," Marie-France, 4 July 1955, (illustrated).

M. Seuphor, The Sculpture of this Century, Neuchâtel, 1959, p. 84 (illustrated).

A. Calder, J. J. Sweeney and D. Lelong, Calder, l'artiste et l'oeuvre, Paris, 1971, p. 9 (illustrated).

Calder's Universe, exh. cat., New York, Whitney Museum of American Art, 1976, p. 264 (illustrated).

J. Lipman and M. Aspinwall, eds. Alexander Calder and His Magical Mobiles, New York, 1981, p. 6 (illustrated).

"Alexander Calder," Louisiana Revy, vol. 36, no. 1, September 1995, p. 52 (illustrated).

Alexander Calder (1898-1976), exh. cat., Stockholm, Moderna Museet, 1996, p. 84 (illustrated).

Alexander Calder: 1898-1976, exh. cat., Musée d'Art Moderne de la Ville de Paris, 1996, pp. 11 and 186 (illustrated).

A. S. C. Rower, Calder Sculpture, New York, 1998, p. 1 (illustrated).

Alexander Calder: 1898-1976, exh. cat., Washington, D.C., National Gallery of Art, 1998, p. 287, fig. 51 (illustrated). Alexander Calder: Motion and Color, exh. cat., Iwaki City Art Museum, 2000, pp. 167 and 194-195 (illustrated).

H. Greenfeld, The Essential Alexander Calder, New York, 2003, p. 112 (illustrated).

Calder: Gravity and Grace, exh. cat., Fundación del Museo Guggenheim Bilbao, 2003, p. 259 (illustrated).

Calder: Poetry in Motion, exh. cat., Seoul, Kukje Gallery, 2003, p. 21 (illustrated).

P. Geis, La petite galerie de Calder, Paris, 2009, p. 2 (illustrated). Alexander Calder and Contemporary Art: Form, Balance, Joy, exh. cat., Chicago, Museum of Contemporary Art, 2010, p. 107 (illustrated).

Calder's Portraits: A New Language, exh. cat., Washington, D.C., National Portrait Gallery, 2011, p. ii and 124, fig. 104 (illustrated).

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A. S. C. Rower, ed., "Calder in France," Cahiers d'Art, vol. 39, no. 1, 2015, pp. 164 and 177-178 (illustrated).

P. Tubella, "El arte en suspensión de un genio," El País,

10 November 2015, p. 27 (illustrated).

A. Searle, "Rotation, rotation, rotation," The Guardian, 10 November 2015, p. 16 (illustrated).

Alexander Calder: Performing Sculpture, exh. cat., London, Tate Modern, 2015, p. 2 (illustrated). K. Wright, "Three-Ring Circus of Delights," The Independent,

16 November 2015, p. 40 (illustrated).

"Alexander Calder: 'sculpteur de vent,' 'forgeron lunaire.'" L'Objet d'Art, January 2016, p. 70 (illustrated). A. Coxon, "Performing Sculpture," Blueprint Magazine, February

2016, p. 136 (illustrated).

Calder: Forgeron des géantes libellules, exh. cat., Rodez, Musée Soulages, 2017, p. 17 (illustrated).

This work is registered in the archives of the Calder Foundation, New York, under application number A00876.













Left: Alberto Giacometti, Suspended Ball, 1931. Collection Fondation Alberto & Annette Giacometti. © 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York. Photo: Collection Fondation Alberto & Annette Giacometti / Bridgeman Images.

Right: Constantin Brancusi, Bird in Space, 1923. Metropolitan Museum of Art, New York. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © The Metropolitan Museum of Art. Image source: Art Resource, New York.

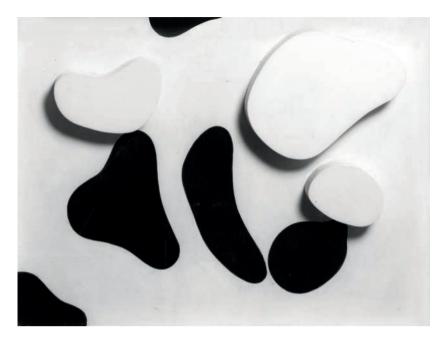
Both pages: Present lot illustrated (detail).

lexander Calder's 21 Feuilles Blanches, is one of the artist's most accomplished and iconic sculptures. Comprised of 21 white elements suspended so that they hover effortlessly in the air, the work embodies Calder's technical and aesthetic skill. At over six feet across, the scale of the work commands a presence that transfixes its audience; its form constantly evolving to interact with its environment, as petals come to rest in a slightly different place. In addition to its formal beauty, 21 Feuilles Blanches is also one of the artist's most recognizable works due to the fact that it was featured in one of the most famous photographs of the artist. Taken by Agnès Varda, the 1954 picture features Calder holding this sculpture on a Paris street. One of the most reproduced images of the artist, the photograph has appeared in many monographs and exhibition catalogues. Acquired by the present owner from the Galerie Maeght in 1955, 21 Feuilles Blanches has remained with the family for the past 50 years.

Each of Calder's mobiles invite their audience into a transcendent space, a place where a patient viewer allows the infinite subtleties of the artist's work to dance before them. This is most evident in his monochromatic mobiles where the singular colors juxtapose the subtle movements. Suspended by

a single wire, each of the 21 elements is attached to a thin metal armature. As the tension gracefully bends the wire, the "suspended" elements appear to be taking part in an elegant ballet. Most of the elements are solid; discs, triangular forms, tear drops and even a heart-shaped element are among the organic forms. Two of the elements are punctured, giving them an additional lightness that resounds throughout the composition. Thus, 21 Feuilles Blanches is foremost among Calder's white monochromes. It is an exquisite white mobile whose metaphor magnifies its beauty; the gentle trajectory of elements is as impossible to reproduce as the pattern between one snowflake and the next.

Jean-Paul Sartre, the father of modern existentialism, declared that Calder "does not suggest movement, he captures it." Calder's unique method, which finesses thin metal wires into abstractions, but also animals, extensive circus performances, feats of nature, and human beings, allowes movement to work through his medium. Sartre championed Calder's delicate work over Constantin Brancusi and Fernand Léger's polished bronze and gold works. The artist's divergence from the titans of modern sculpting bolsters Sartre's assertion that Calder's art transcends sculpture. Calder thereby breathed life and movement into contemporary sculpting, and his figures became three-dimensional paintings. Inhibited by neither weighty media nor the two-dimensionality of standard



Left: Hans Arp, Constellation According to the Laws of Chance, circa 1930. Tate Gallery, London. © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Photo: Tate, London / Art Resource, New York.

Right: Piet Mondrian, Tableau I: Lozenge with Four Lines and Gray, 1926. Museum of Modern Art, New York. Photo:
© The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Opposite page: Alexander Calder, Paris, 1954 (present lot illustrated). Photo: © Agnès Varda. Artwork: © 2018 Calder Foundation, New York / Artists Rights Society (ARS), New York.

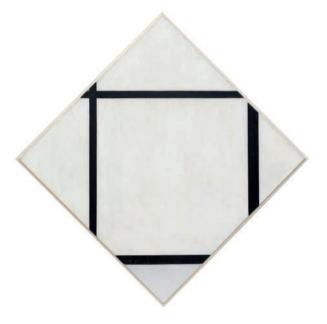
Following spread: The home of S.I. Newhouse, with the present lot and Francis Bacon, *Self Portrait*, 1969. © The Estate of Francis Bacon. All rights reserved / DACS, London / ARS, NY 2018.

painting, his works are made anew with each recurrent glance; "One of Calder's objects is like the sea and equally spellbinding: always beginning over again, always new. A passing glance is not enough; you must live with it, be bewitched by it. Then the imagination revels in these pure, interchanging forms, at once free and rulegoverned" (J.P. Sartre, "Les Mobiles des Calder," *Alexander Calder: Mobiles, Stabiles, Constellations*, exh. cat. Paris, 1946, pp. 9–19. Translation from *Aftermath of War*, Chris Turner, trans., 2008).

Cubists wanted to depict an object as though it were being seen from every possible angle all at once. As Marcel Duchamp brought motion to Cubism, so has Calder united the discourse between architecture and sculptural art. Nude Descending a Staircase No.2 (1912) is a figurative representation of movement that, for Duchamp, embraced movement as both a physical and emotional change. Duchamp engages motion more literally in his ready-mades, which are sculptures built from ordinary, everyday objects; "An ordinary object [could be] elevated to the dignity of a work of art by the mere choice of an artist" (M. Duchamp, quoted in The Art of Assemblage: A Symposium, Museum of Modern Art, New York, October 19, 1961). Ever the wordsmith, Duchamp coined the term "mobile" to describe Calder's revolutionary kinetics. From the French, mobile indicates motion but also motive. Imbued with the Modernist obsession to capture motion in art. Duchamp's first readymade was essentially a mounted mobile. A simple wheel seated on a stool, Bicycle Wheel (1913) sought to disrupt what constituted art and how it should be made. Duchamp ascribed the name to Calder's works because Calder upended the idea that something three-dimensional could be seen in a single instance. To experience it properly one must await the chance encounter of breeze, or force the mobile to move.

Whereas its size may mistakenly imply that the work is itself cumbersome, the sheer genius of 21 Feuilles Blanches is its apparent weightlessness. Its ability to balance a commanding presence with effortless kinetic energy typifies Calder's foremost mobiles—a feat that has long fascinated modern architects. 21 Feuilles Blanches calls to mind another of Calder's large scale mobiles, Black Widow (1948), a black monochrome that Tate Modern exhibited at Calder: Performing Sculpture in 2016. Black Widow presents the mobile as an architect; hanging from above, it conspires with mobile architecture and expands the building's scope. Rather than hanging at the mercy of modern architecture, Calder's work enhances its environs with subtle, yet constant, movement.

By the 1950s, Calder's impressively diverse oeuvre already included monumental sculptures, mobiles, and gouaches. It was an exceptionally prolific period in his career, where he accepted new opportunities and earned international recognition. His infinite imagination motivated him to continue creating new and ground-breaking works. The decade saw dramatic demand for his work, and he earned universal praise in the United States and abroad. Following great successes in 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 Louis Carré in Paris, Calder maintained robust momentum in growing his reputation and acclaim. In 1952, he had the honor of representing the United States at the Venice Biennale, where he won the Grand Prize for sculpture. There has always been a distinct universality to Calder's work; his mobiles, sculptures and paintings have received admiration from people across the globe. His visual affinity with European artists, like Kandinsky or Arp, reveals similar sensibilities to color, form, visual purity, and gesture. Calder was nonetheless a truly American artist, a precursor to the Abstract Expressionists, whose influence gained prominence in New York across the 1940s and 1950s. Calder possessed a truly original visual language, which has earned him an unparalleled position in the 20th century artistic canon.





# FRANCIS BACON

A MASTERPIECE FROM
THE COLLECTION OF S.I. NEWHOUSE

"Si Newhouse had a famously unerring eye, honed in part by his friend Barnett Newman, among other artists with whom he was close. Si was also known for his determination to buy great paintings and to never be outbid at auction in pursuit of them. After assembling one of the most important collections of postwar American art in private hands, he turned his eye to the School of London. Once again seeking only the very best, he acquired the great 1993 self-portrait, Painter Working, Reflection by Lucian Freud and, here, Francis Bacon's vibrant Study of Henrietta Moraes Laughing, a powerful and moving portrait from 1969 that the artist gave as a gift to his sister lanthe. This is only the second time that this amazing painting has become available."

-Tobias Meyer











# FRANCIS BACON

A MASTERPIECE FROM
THE COLLECTION OF S.I. NEWHOUSE

# •◆6C FRANCIS BACON (1909-1992)

# Study of Henrietta Moraes Laughing

signed, titled and dated 'Study of Henrietta Moraes Laughing Francis Bacon 1969' (on the reverse) oil on canvas  $14 \times 12$  in. (35.6  $\times$  30.5 cm.) Painted in 1969.

\$14.000.000-18.000.000

# PROVENANCE

lanthe Knott, Johannesburg, gift of the artist Richard Gray Gallery, New York Acquired from the above by the present owner, 2007

# **EXHIBITED**

Paris, Galeries nationales du Grand Palais; Kunsthalle Düsseldorf, *Francis Bacon*, October 1971-May 1972, p. 132, no. 93 (illustrated).

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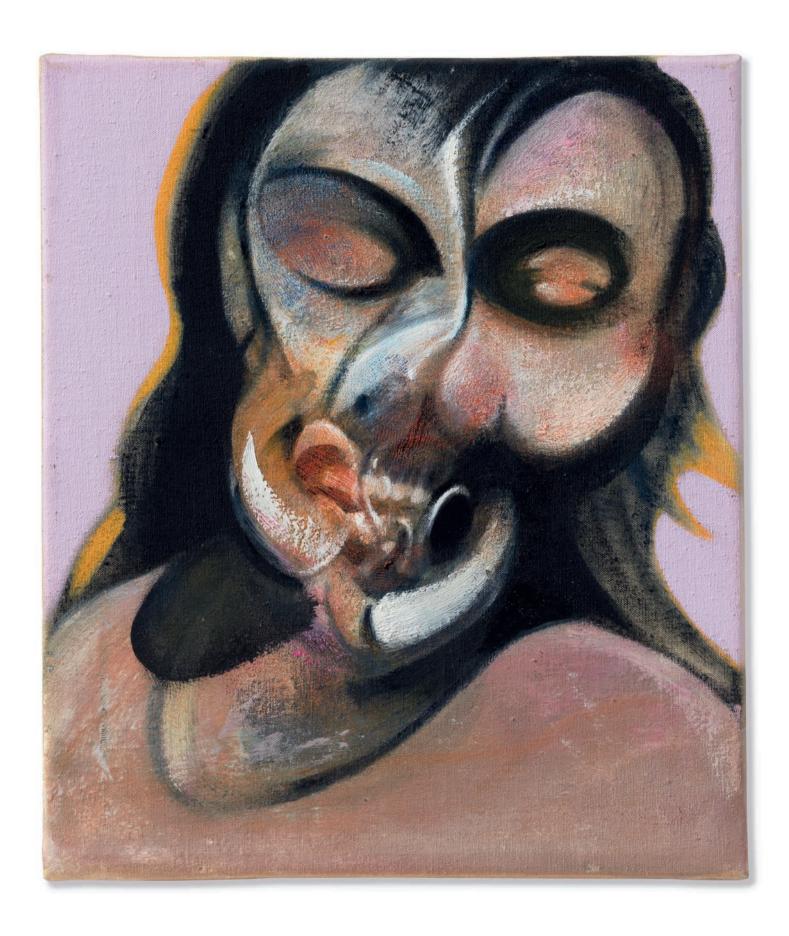
M. Cappock, *Francis Bacon's Studio*, London, 2005, p. 121, no. 211 (illustrated in color).

M. Harrison, *In Camera: Francis Bacon, Photography, Film and the Practice of Painting*, London, 2005, p. 189, no. 209 (illustrated in color).

M. Harrison, Francis Bacon - New Studies: Centenary Essays, Göttingen, 2009, p. 167, no. 111 (illustrated in color). Francis Bacon: Five Decades (54 works), exh. cat., Sydney, Art Gallery of New South Wales, 2013, p. 50.

M. Harrison, ed., Francis Bacon: Catalogue Raisonné, London, 2016, vol. III, pp. 918 and 924-925, no. 69-15 (illustrated in color); vol. IV, pp. 1024, 1026 and 1104.

Previous spread: Present lot illustrated (detail).





Source material for the present lot, Emmanuelle Riva in Alain Resnais, *Hiroshima Mon Amour*, circa 1960s (from the artist's studio). © The Estate of Francis Bacon. All rights reserved / DACS, London / ARS, NY 2018.

Opposite page: Present lot illustrated (detail).

attention, like a person whose arrival lights up a room. We become immersed in it, gazing at a painting that, irrespective of the mysteriously, equivocally closed eyes, confronts us just as intently. Since I am no longer compiling an objective catalogue of Bacon's oeuvre, I can admit that some of his paintings impress me more than others. For me, Study of Henrietta Moraes Laughing is one of Bacon's great paintings, and this essay is, in part, an attempt to explain why I hold it in such high regard.

Bacon did not approach the empty canvas without an idea of what he wanted to paint, but he was trying to convey feelings—about himself, life and death, and of his subject—that were problematic to express in paint. To do so required both dexterity and an unforced sense of conviction that are impossible to maintain with absolute consistency. He worked alone in his studio. Often unwell, or anxious, it would be unreasonable to ask of him, or of any artist, to unfailingly maintain the level of inspiration, energy and exhilaration that resulted in *Study of Henrietta Moraes Laughing*. It is real, timeless: we experience its presence viscerally, as Bacon said he felt his paintings in himself—somatically—when they were working.

With only a perfunctory art training, Bacon had to forge his own repertory of technical skills. His most important lessons were gained through looking closely at paintings he admired. He made some early experiments

"...Henrietta had attracted Bacon's attention by her vitality, her bursts of unconstrained laughter and her equally unconstrained behavior..."

-Michael Peppiatt

in watercolors and gouache, but by 1932 he had settled on oils as his principal medium. His initial motivation to try to paint was Picasso, whose imagery rather than his craft fired his imagination; he learned more about technique from Matisse, Léger and Lurçat, and more directly from his friend, Roy de Maistre. By the late-1940s, when Bacon began to apply paint in more radical ways, he was absorbing from Velázquez, Rembrandt, Seurat and Degas, rather than his near-contemporaries. His first exhibition at the Hanover Gallery, London, in 1949, won the admiration of London's small coterie of avant-garde artists and critics for the physical presence of Bacon's paintings, their palpable "realism;" (it should also be noted that Alfred Barr had presciently acquired Painting 1946 for the Museum of Modern Art, New York, in 1948). Thereafter his reputation grew steadily, during a period that culminated in his first retrospective at the Tate Gallery, London, in 1962. This prestigious event was the catalyst for the reformulation of his painting practice, formally, technically and iconographically. Shortly afterwards he began to paint











"What fascinates Bacon is not movement, but its effects on an immobile body: heads whipped by wind or deformed by an aspiration, but also all the interior forces that climb through the flesh. To make the spasm visible."

-Gilles Deleuze

serial portraits of his close friends, Lucian Freud, Isabel Rawsthorne, George Dyer, and Henrietta Moraes.

Henrietta Moraes was born Audrey Wendy Abbott, in Simla, India, in 1931. Raised mainly by an abusive grandmother, she never saw her father, who served in the Indian Air Force and who deserted the family when her mother was pregnant. In escaping her troubled childhood, she grew up a self-styled Bohemian, drifted into the Soho milieu inhabited by Bacon, and modelled for artists. An affair with Lucian Freud resulted in the painting Girl in a Blanket, 1953. Her great love was reputedly the artist John Minton, a homosexual; she lived in what was, in effect, a ménage-a-trois with Minton and Norman Bowler, whom she married in 1956 and with whom she had two children. Minton took his own life in 1957, leaving his house, 9 Apollo Place, Chelsea, to Henrietta; Bacon had stayed here in 1953, and it was here that John Deakin took the notorious nude photographs of Henrietta about 1959. She was thirty-eight when Bacon painted Study of Henrietta Moraes Laughing, with several suicide attempts and three failed marriages behind her. Her marriage to the Indian poet Dom Moraes, in 1961 was short-lived, but she kept his name. Thus, she typified Bacon's ideal woman-friend-sexually uninhibited, unconventional, spirited if vulnerable, gregarious, and a serious drinker. On her part, Moraes regarded Bacon as a prophet, principally because his paintings of her lying on a bed with a syringe in her arm had foretold the drug addiction to which she later succumbed.

The first paintings Bacon made of Henrietta Moraes in which she was identified in the title date from 1963–a small triptych and a large nude, both of which are outstanding. Moraes was the "model" for all of Bacon's female nudes after 1959, which he never painted from life; their body positions were based on photographs he had commissioned for this purpose from John Deakin. Similarly, Deakin provided the head-and-shoulders photographs that served as guides for Bacon's standard triptych arrangement: right-facing, frontal, and left-facing. Numerous photographs of Moraes were found in Bacon's studio, variously manipulated, torn and folded, but none that would have functioned effectively for the tilted head in *Study of Henrietta Moraes Laughing*. Indeed, if evidence remains in the painting of Deakin's photographs, it is of marginal relevance, for Bacon reformulated the image of Moraes from other stimuli.

Bacon painted Moraes at least twenty-three times (counting each triptych as one work) between 1959 and

Opposite page: Jorge Lewinski, Francis Bacon, 1971. Photo: © The Lewinski Archive at Chatsworth / Bridgeman Images.

Above: Francis Bacon, Three Studies for Portrait of Henrietta Moraes, 1963. Museum of Modern Art, New York. © The Estate of Francis Bacon.
All rights reserved / DACS, London / ARS, New York 2018. Photo: Prudence Cuming Associates I td

Below: Henrietta Moraes, London, late 1950s. Photo: The John Deakin Archive / Contributor / Getty Images.







Left: Francis Bacon, Study after Velázquez's Portrait of Pope Innocent X, 1953. Des Moines Art Center. © The Estate of Francis Bacon. All rights reserved / DACS, London / ARS, NY 2018.

Right: Francis Bacon, Head I, 1948. Metropolitan Museum of Art, New York. © The Estate of Francis Bacon. All rights reserved / DACS, London / ARS, New York 2018.

Opposite page: Opening of Francis Bacon, Grand Palais, Paris, October 26, 1971. Photograph by © André Morain Paris. "I think if you want to convey fact... this can only ever be done through a form of distortion.

You must distort to transform what is appearance into image."

-Francis Bacon

1969, but ceased to do so thereafter: Study of Henrietta Moraes Laughing was the final named portrait of her. In 1969 he had already painted two small-format triptychs of Moraes, both titled Three Studies of Henrietta Moraes. The right-hand panel of the later triptych, in particular, anticipates certain characteristics of Study of Henrietta Moraes Laughing; although Moraes's eyes are open, the distortion of the mouth and the angle of the left-turning head are comparable. Closer still, is Moraes's head in Study of Nude with Figure in Mirror, 1969. In this painting, the darkly-rimmed eyes and diversion of the nose leave no doubt that Bacon was referencing Picasso's Les Demoiselles d'Avignon, 1907, specifically the heads of the two figures on the right. Bacon said in his first interview with David Sylvester, in 1962: "... I think there's a whole area there suggested by Picasso, which in a way has been unexplored, of organic form that relates to the human image but is a complete distortion of it." It has been assumed that Bacon was speaking solely of Picasso's biomorphic forms of the "Cannes/Dinard" period, but his extended dialogue with Picasso was more diverse and more complicated than that, as we shall see.

Study of Henrietta Moraes Laughing was painted three months after the nude. It is now well known that the extra deformation of Moraes's features depended in part on a still-frame image from Alain Resnais's film, Hiroshima mon Amour, 1959; it shows a smiling Emmanuelle Riva in a shower scene with Eiji Okada, a strand of wet hair straggling down across Riva's face. Bacon had seen the film, but he found the strange and striking image that he further manipulated in a book. The darkened eye sockets must have resonated with his mental picture of Les Demoiselles d'Avignon, or rather, with his recent appropriation and adjustment of two of Picasso's demoiselles, and Bacon elided these two images. Evidently, he regarded the torn, eventually paint-spattered photograph as talismanic, for instead of throwing it onto the piles of detritus on his studio floor, he preserved it by attaching with paper-clips to a piece of card.

The present painting was known formerly as *Study of Henrietta Moraes*, 1969; it was exhibited under that title in Bacon's major retrospectives at the Grand Palais, Paris, in 1971, and at the Tate Gallery in 1985. Beyond identifying body positions ("Seated," "Lying," "Reclining") in his paintings, Bacon never appended descriptive adjectives to their titles, countering potentially anecdotal and narrative interpretations; evidently, he soon regretted adding the word "laughing," and had Marlborough Fine Art remove it from the official title. I had not seen the reverse of the canvas when compiling the Bacon Catalogue Raisonné, but the pragmatic "common usage" argument I adhered to for titles would have been problematized by the fact that Bacon himself had originally written "laughing." There is no



Above: Pablo Picaso, Head of a Woman, Fernande, 1909. Musée Picasso, Paris. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Musee Picasso, Paris, France / Bridgeman Images.

Below, left: Pablo Picasso, Femme assise, robe bleue, 1939. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: HIP / Art Resource, New York.

Below, right: Pablo Picasso, Head of a Sleeping Woman (Study for Nude with Drapery), 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.

Opposite page: Present lot illustrated (detail).



"I see every image all the time in a shifting way and almost in shifting sequences. So that one can take it from more or less what is called ordinary figuration to a very, very far point."

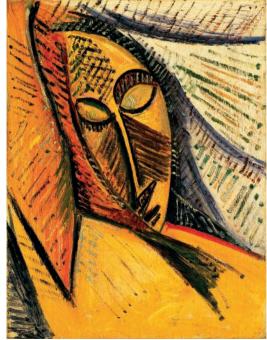
-Francis Bacon

correct procedure governing this debatable question, but the shorter title published in the Catalogue Raisonné may need to be adjusted, or certainly augmented.

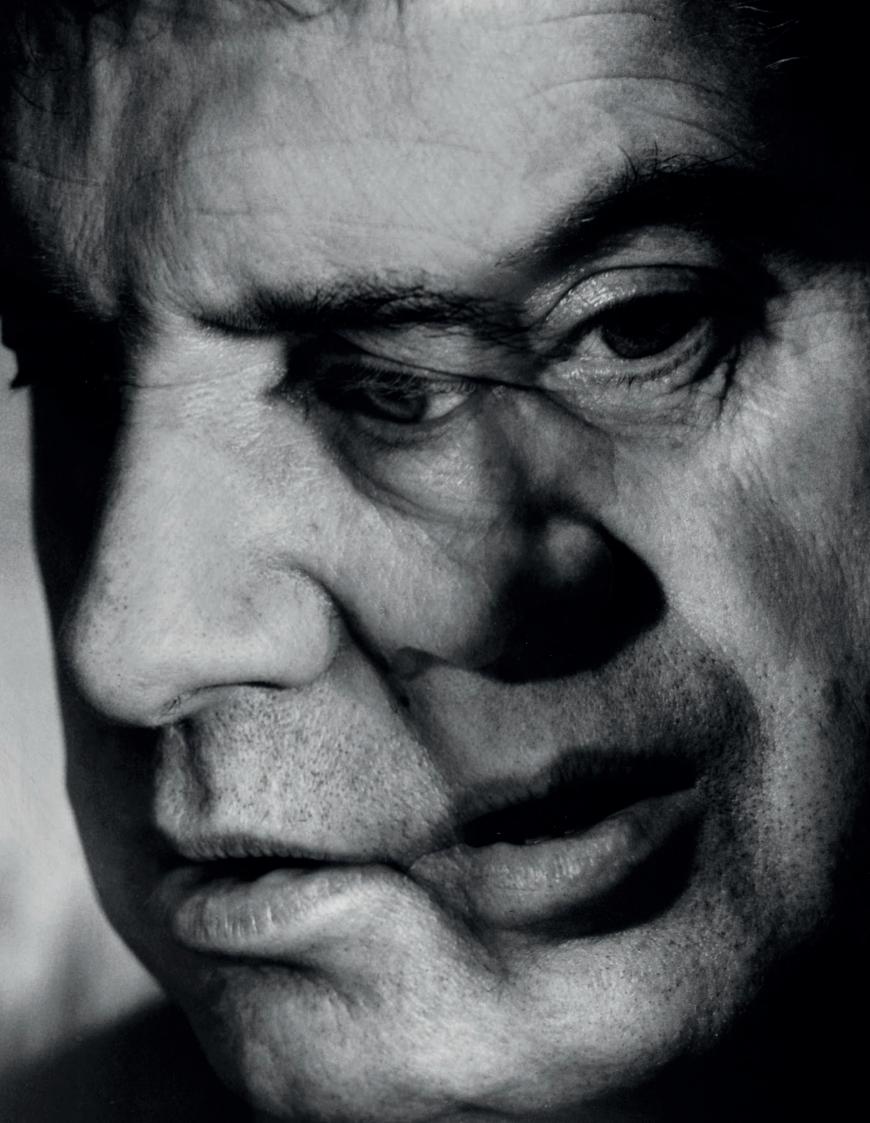
Moreover, the laugh that Bacon adverted to is crucially significant, since it was a salient aspect of Moraes, the individual: Dom Moraes, for example, attested to her conversation being punctuated by a 'noisy, emphatic laugh'. To be sure, in the painting it is an ambivalent laugh—it could be interpreted as an animalistic snarl. In this respect it is analogous to Bacon's so-called 'screaming' popes, which was a title he never employed; the popes' gestures in fact convey a much wider range of emotions. In The Naked Ape, 1967, Bacon's acquaintance Desmond Morris analyzed the laugh as a multivalent signal, as social, automatic and intimate. Bacon owned a copy of Morris' book, which outraged some by relating the behavioral patterns and facial gestures of humans to those of hominoidea; these, of course, were concepts Bacon had been expressing in his paintings since the 1940s. Study of Henrietta Moraes Laughing suggests Henrietta's animal nature in the teeth and jaw line, which metamorphose into tusk-like features. If her laugh is equally a grimace, it may be that of a predator viewing its prey, or a victim warning off a potential attacker. Bacon had been observing Moraes for more than fifteen years: this portrait documents his assessment of her animal spirit.

Since Moraes's laugh could definitely be described as enigmatic, her expression invites comparison with a smile, an indication that Leonardo da Vinci's *Mona Lisa* was in the back of Bacon's mind; Moraes's neckline, too, is similar to La Gioconda's. Several circumstances support this conjecture, including the theft of the Leonardo from the Louvre Museum in 1911, in which Picasso and Apollinaire had at one point been implicated. Bacon was an avid follower of crime reporting, partly because criminality reinforced his low expectations of human behavior. *Study of Henrietta Moraes Laughing* 









also has affinities with Picasso's portrait of Dora Maar, Femme assise, robe bleue, 1939, the "smile" in which has also been compared with that of the Mona Lisa; Bacon was probably aware, too, of the coincidence that Maar's first name was actually Henriette. These correlations. if speculative, are compelling in the context of Bacon's theoretical discourse with Picasso. The facial distortions in the two paintings are not dissimilar, and Bacon is likely to have known that Paul Rosenberg, whose gallery in Paris was the site of his epiphanic encounter with Picasso's paintings in 1927, had bought the painting of Maar in 1940; he would have relished its provenanceits larceny by the Nazis, and the recovery of it in 1944 when French Resistance forces intercepted the train transporting looted artworks to Germany. The 1964 film, The Train, dramatized these events, and Lt. Alexandre Rosenberg's part in the recovery of the paintings, which included identifying his father's Picasso.

In December 1968, Bacon's studio was trashed by his lover, George Dyer, in a fit of rage and jealousy. While it was being repaired, from January to August 1969, Bacon worked in a studio in the nearby Royal College of Art; the arrangement benefitted Bacon and the college, whose Rector, Sir Robin Darwin, welcomed Bacon's 'electric mind' being accessible to the students. The change of location coincided with Bacon starting to paint on yellow grounds, beginning with an atypical profile rendition in Portrait of Henrietta Moraes, 1969. Study of Henrietta Moraes Laughing was the first painting he completed after returning to his Reece Mews studio. In its first state the ground was yellow, and his repainting of it in lavender recalls a color-cipher employed by Picasso in his erotic paintings of Marie-Thérèse Walter; in this instance, the trace of yellow that Bacon retained around the head significantly reinforces the auratic undertone of the portrait.

Although the present painting was the last to which Bacon attached Henrietta Moraes's name, he did paint two further small triptychs of her in 1976, both titled *Three Studies for a Portrait*. In these triptychs all three panels recycle the elements of *Study of Henrietta Moraes Laughing*, which Bacon evidently regarded as the *ur*-painting among his portraits of Moraes. Indeed, in the latter of the 1976 triptychs, Bacon repeated the leftward tilt of the head in all three panels—abandoning his right-facing, frontal, left-facing format: rather than a straightforward triple portrait of Moraes, it is a triplicated reworking of *Study of Henrietta Moraes Laughing*. This unique circumstance in Bacon's oeuvre further underlines his approbation—a rare enough occurrence—of the original.

Bacon, who was not close to his family, was very fond of his sister, lanthe; *Study of Henrietta Moraes Laughing* was probably always intended for his 1971 retrospective at the Grand Palais, Paris, but it was also a gift to lanthe, whom he had visited in South Africa soon after completing the painting, and which emphasizes its special status. The satisfaction that the exhibition at the Grand Palais gave the Francophile Bacon was intensified by the fact that he was only the second artist to receive the honour in his lifetime: the first was Picasso, in 1966–1967. The Paris exhibition was an occasion that manifestly provided the incentive for Bacon to excel, not least in terms of his continuing conversation with Picasso's art. Ultimately, Picasso was the one 20th century artist Bacon respected, and against whom he measured himself. In

"They were simply the most exciting people you could possibly be with. The more time I spent with Francis, the more I realized how much I had to learn from him."

-Henrietta Moraes



Picasso's Grand Palais (and Petit Palais) retrospective, which Bacon attended, he was able to renew his acquaintance with Picasso's Femme en chemise, assise dans un fauteuil, 1913 – 1914, which had been included in the 1936 International Surrealist Exhibition, in London. An intriguing painting, marking Picasso's return to depicting female sexuality, towards the end of his Synthetic Cubism period, it was Bacon's favorite Picasso: in its iconography it invites comparison with Bacon's paintings of Moraes generically, and, if possibly fortuitously, in its palette with Study of Henrietta Moraes Laughing.

Historically, in the etiquette of Western culture, broad smiles and open-mouthed laughing were considered vulgar, and were seldom depicted in art. In the medieval church only a beatific smile was considered decorous: the rare exceptions, such as gargoyles, or the ambiguous smiles of the sculptures at Strasbourg and Lincoln cathedrals, were not immediately obvious from ground

Opposite page: Francis Bacon, 1967. Photo: © The Lewinski Archive at Chatsworth / Bridgeman Images.

Francis Bacon, Self Portrait, 1969. © The Estate of Francis Bacon. All rights reserved / DACS, London / ARS, New York 2018. Photo: Bridgeman Images. Left: Willem de Kooning, Woman III, 1952-1953. © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

Right: Egyptian statue, date unknown, (from Bacon's studio). Collection: Dublin City Gallery, The Hugh Lane.

The Estate of Francis Bacon. All rights reserved / DACS, London / ARS, New York 2018.

Opposite page: Present lot illustrated (detail).

level. The painted portrait in Western art is generally understood to have evolved during the late fourteenth century in the French royal court, driven by a developing interest in selfhood. In the late Middle Ages, individual likeness was comprehended as a complex quality, to be portrayed through costume, heraldic symbols, objects as attributes, and textual inserts, rather than a realistic representation. From the Renaissance through to the invention of photography there was a requirement that a portrait be lifelike, if sometimes flattering. But Bacon was interested in more than this: he aimed to literally get under the skin of his subjects, to remake their essence.

Formally, Study of Henrietta Moraes Laughing is a miracle of compression and conciseness: it has the concentrated intensity of portraits by, say, Robert Campin or Rogier van der Weyden, which it does not otherwise resemble. It may appear contradictory to describe Study of Henrietta Moraes Laughing as perfect, which is how I think of it, since this would preclude the rawness and immediacy that one expects of Bacon, but these aspects are undoubtedly present in the painting: he was refining the image of Moraes he had created, cumulatively, through the 1960s—it is the distillation of all the paintings, expressing his feelings for her and his understanding of her psyche.

Such were the risks Bacon took, technically as well as conceptually, that it was inevitable not all of his paintings would "come off," as he put it. He approached the blank



canvas with a mixture of confidence and apprehension, and however strong his conviction may have been at the moment he began to apply the paint, he would recount—almost with surprise, as if he had been assisted by a miracle of outside intervention—that certain paintings had 'come off'. He was referring to the gamble he took in the act of painting, one that relied, as he habitually insisted, on "chance" or "accident:" the risk paid off with *Study of Henrietta Moraes Laughing*.

On a canvas of relatively small dimensions such as this, the breadth and vigor of the paintwork on his large canvases would have been inappropriately over-scaled. Yet the brushstrokes conspicuously exhibit energy and dynamism, evinced in the blending and smearing of paint across the "nose" and the virtuoso application of wet pigment pressed onto fabric above the teeth and across the left eye, a non-signifying, anti-verisimilitude strategy. Our gaze is drawn to the eyes-perhaps in the transitional motion of blinking -and moves ineluctably to the mouth—the site of the "laugh:" the allusions to dental instruments and X-ray photographs are incisive aspects of the "injury" Bacon said he did to his sitters. The flickering paint simultaneously evokes the aura of a vivid memory-contemplative, almost melancholic-and a factual presence: Study of Henrietta Moraes Laughing is metaphorically alive, before us.

Martin Harrison

"So far it seems that if you are doing a portrait you have to record the face. But with their face you have to try and trap the energy that emanates from them."

-Francis Bacon





# PROPERTY FROM AN IMPORTANT SWISS COLLECTION

# 7C SAM FRANCIS (1923-1994)

# Saturated Blue (No. 1)

oil on canvas 76 ¾ x 44 % in. (195 x 114 cm.) Painted in 1953.

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

# PROVENANCE

Galerie Rive Droite, Paris Private collection, Switzerland, 1954 By descent from the above to the present owners

# EXHIBITED

Paris, Galerie Rive Droite, *Sam Francis*, April-May 1955, no. 8. Kunsthalle Bern; Stockholm, Moderna Museet, *Sam Francis*, May-October 1960, n.p., no. 15.

Hannover, Kestner-Gesellschaft, *Sam Francis*, April-May 1963, p. 37, no. 7.

Houston, Museum of Fine Arts; Berkeley, University Art Museum, University of California, Sam Francis: A Retrospective Exhibition, October 1967-February 1968, p. 25, no. 10.

Kunsthalle Basel; Amsterdam, Stedelijk Museum, Sam Francis, April-November 1968, no. 19 (Basel); no. 17 (Amsterdam, illustrated in color).

Paris, Musée national d'art moderne, Centre Georges Pompidou, Les années 50, June-October 1988, p. 100 (illustrated). Bonn, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Sam Francis, February-April 1993, pp. 100-101 (illustrated in color).

# LITERATURE

P. Selz, *Sam Francis*, New York, 1975, p. 144, pl. 72 (illustrated in color).

P. Selz, *Sam Francis*, New York, 1982, p. 156, pl. 78 (illustrated in color).

J.-F. Lyotard, Sam Francis: Lesson of Darkness . . . Like the Paintings of a Blind Man, Venice, 1993 (illustrated).

D. Burchett-Lere, ed., Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946-1994, Berkeley, 2011, pp. 58-59 (illustrated in color); DVD I, no. SFF.126 (illustrated in color; studio view illustrated and installation views illustrated in color).

This work is identified with the interim identification number of SFF.126 in consideration for the forthcoming addendum to the Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings. This information is subject to change as scholarship continues by the Sam Francis Foundation.





"I've had a dream of an ocean. An enormous sea came up and spread over the land, wiping everything out. I was able to stand in the sea. When it subsided, there was an ancient statue of Poseidon—not the one at Delphi, but one I've never seen. I was embedded in the sand, standing and time-worn."

-Sam Francis

Left: Joan Mitchell, Ladybug, 1957. Museum of Modern Art, New York. © Estate of Joan Mitchell. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Right: Yves Klein, Relief éponge bleu sans titre (RE 19), 1958. Museum Ludwig, Cologne. © Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris, 2018.

Opposite page: Sam Francis's Rue Tiphaine studio, Paris, early 1950s (present lot illustrated). Photographer unknown. Courtesy of Sam Francis Foundation / Art Resource, New York. Artwork: © 2018 Sam Francis Foundation, California / Artists Rights Society (ARS), New York.

ith its dazzling jewel-like surface, Sam Francis's Saturated Blue (No. 1) is an early example of the expressive style that would see the artist come to be regarded as a master of 20th century abstraction. Measuring over 6 feet tall, this painting evokes body of water; a horizontal pool of water viewed from above or the cascade of a vertical expanse of a waterfall tumbling down the length of the canvas. Across the canvas are passages of blue paint that pull the eyes from the watery deep back to the surface, where the undulating blue brushstrokes are interspersed with the white of unpainted canvas to create the dazzling effect of shimmering water. Painted in 1953, and housed in the same private collection for the past 60 years, Saturated Blue was painted during a period in which Francis explored the possibilities of a single, monochromatic, color on the canvas, buoyantly navigate qualities of weightlessness and moves between an airy surface and boundless depth. Such qualities caused the esteemed art historian Peter Selz to describe "water" as the "agent of [Francis's] art." Selz writes: "A painter, he has made painting an experience of water. With his trident brush, he has caused springs to well up on the dry support of the canvas or paper. In water, everything is in suspension, as it is in the sky, in space. His work is about suspension and levitation as opposed to gravity" (P. Selz, Sam Francis, New York, 1975, pp. 13-14).

After serving in the U.S. Air Force during World War II, Francis would briefly return to his Palo Alto home along the Pacific Ocean to convalesce before taking flight across another ocean to Paris where he would study with the acclaimed French artist Fernand Leger. He was one of a number of American artists, including Ellsworth Kelly and

Joan Mitchell, who would eschew New York's Abstract Expressionist scene for Parisian lights and brought with them a distinctly American personality and perspective to a long history of French painting. Indeed, in Paris, light and the somber play of sun and shadow upon the atmosphere became the predominant concern of a series of grey and white paintings the artist made until 1952.

The following year, color entered the artist's palette in a bold new way. Red, green, and blue would all appear as singular forces motivating the movement of Francis's brushstrokes across a canvas, onto which, the artist created worlds unto themselves that he would tease out subtlety and nuance. Selz derived the secrets of the artist's process from him, writing: "In 1952 and 1953, Francis made a series of totally saturated monochromatic paintings in blue, green, and red, such as Saturated Blue (1953) [the present work]. These paintings, done in many layers of a single transparent color, reach color saturation without darkening the quality of light. Soon thereafter he went beyond the point of saturation, beginning a darkening process which ultimately resulted in a saturated black that literally included all colors, much as white is produced by the reflection of all the rays in the solar spectrum" (ibid, p. 38). Because of this dedicated focus to a single color across the expanse of the canvas, art historian and curator William Agee who credited Francis as an early pioneer of Color Field painting, calling the paintings from Francis's Paris years, "at once poetic, contemplative, and meditative in spirit, charged with the deep feelings of human experience" (W. Agee, Sam. Francis: Catalogue Raisonne of Canvas and Panel Paintings, 1946-1994, Berkeley and Los Angeles, 2011, p. 4).

While this American in Paris made advancements in the course of American postwar art, monochromatic paintings such as *Saturated Blue (No. 1)* also drove forward the conversation of French painting on European soil. With his interest in light and color, Francis was the inheritor of Impressionist Claude Monet and post-Impressionist Pierre Bonnard's legacy, bringing a new level of abstraction to the French painters meditations on the landscape and



their daily surroundings. When Bonnard wrote "There is always color, it has yet to become light," he established a set of terms for Francis to explore in the middle decades of the twentieth century (P. Bonnard, quoted in R. Smith, "Bonnard, Late in Life, Searching for the Light," www. nytimes.com/2009/01/30/arts/design/30bonn.html). This painting evokes Bonnard's charge. The esteemed postmodern philosopher, Jean-Francois Lyotard thought so too. In a series of prose poems, Lyotard described Saturated Blue (No. 1) as such: "To remake his world appeared impossible—Bonnard's world. All the things

had scattered, their colors stolen, flown, deposited on thousands of canvases and papers, since Monet. Humans had turned into bougainvilleas, water-lilies, snow and inlets, irradiated nymphs in the summer of closed blinds. Beauty accomplished itself ceaselessly, it didn't need to wait for anything. It saturated the life of the eyes, put to despair the desire to see. Timbers bursting in floods. Why paint, after these floods? What could one paint except the spleen that comes after these floods?" (J.-F. Lyotard, "Saturated Blue, 1953," San Francis: Lesson of Darkness "like the paintings of a blind man," Venice, California, 1993, p. 37).



# PROPERTY FROM AN IMPORTANT AMERICAN ESTATE

# 8C FRANK STELLA (B. 1936)

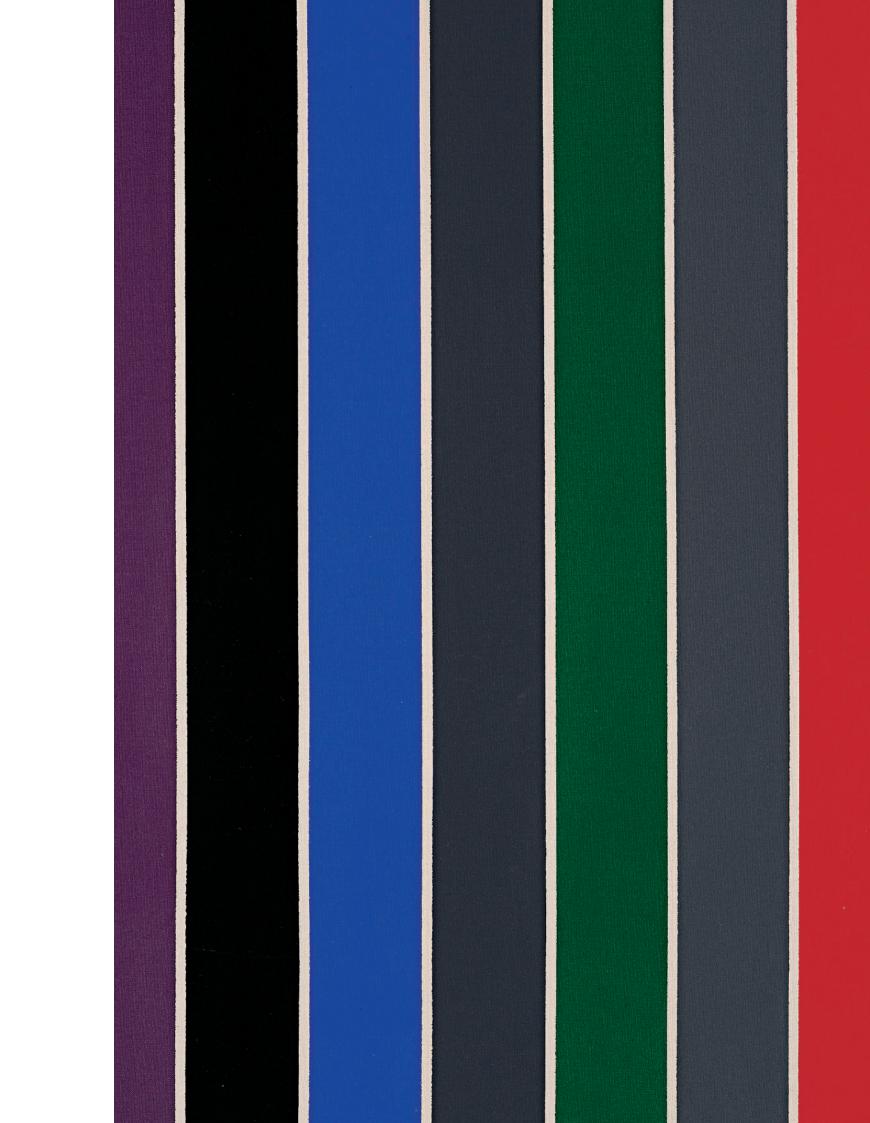
## Gray Scramble

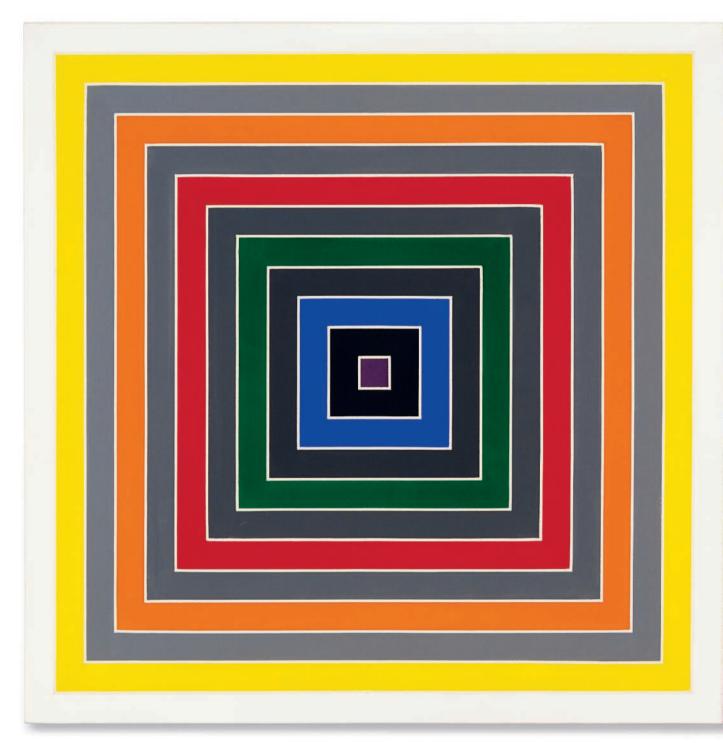
alkyd on canvas 69 x 138 ¼ in. (175.2 x 351.1 cm.) Painted in 1968.

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

PROVENANCE

Giacomina Moncada, Milan Acquired from the above by the present owner, 1973









"My painting is based on the fact that only what can be seen there is there...

If the painting were lean enough, accurate enough or right enough you would

just be able to look at it. All I want anyone to get out of my paintings, and all

I ever get out of them, is the fact that you can see the whole idea without any

confusion... What you see is what you see."

–Frank Stella

Flap: Present lot illustrated (detail).

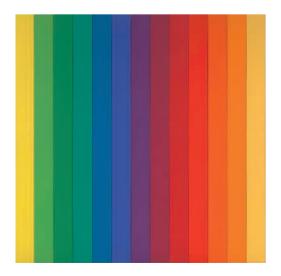
Left: Jasper Johns, *Target*, 1961. Art Institute of Chicago. © 2018 Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), NY. Photo: The Art Institute of Chicago / Art Resource, New York.

Right: Ellsworth Kelly, {Spectrum IV}, 1967. oil on canvas, thirteen joined panels 117 x 117 inches (297.2 x 297.2 cm). Museum of Modern Art, New York. © Ellsworth Kelly, courtesy Matthew Marks Gallery. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource. New York.

driving force in mid-20th century American painting, and an outspoken advocate for abstraction and formal precision, Frank Stella is one of the most recognizable artists to emerge from the thriving hotbed of American abstraction. Gray Scramble (1968), painted just two years before the artist's major retrospective at the Museum of Modern Art in New York, is a bold example of Stella's massive canvases that bridge the gap between the monumentality of Abstract Expressionism and the exactitude of Minimalism. Taking their name from a 1967 piece of choreography by Merce Cunningham for which Stella designed both sets and costumes, the Scramble series returned to the rectilinear format of the artist's earlier works after a period of experimental shaped canvases typified by the Protractor and Irregular Polygon series of the 1960s. Drawing upon the optically rich color palettes of that body of work, but combined with the rectangular composition of Stella's Black Paintings, pieces like Gray Scramble signal a culmination of ideals that the artist was working toward throughout his early career.

Composed of two sets of concentric squares set next to each on a single horizontal canvas, *Gray Scramble* approaches color in an orderly, almost mathematical manner. The left squares run the spectrum from deep purple to white starting at the center while the right square gets darker as you approach its outer border. Not arranged in the order of a rainbow, and alternating with lines of gray, these color sets push and pull at the viewer's eye while also making chromatic reference to the progression of grayscale and Stella's earlier Black Paintings. Existing as striking opposites in their chromatic information, the two squares are composed on the artist's trademark three-inch stretcher which mimics the thickness of each painted band. Stella, not wanting to revert to a more monochromatic phase, endeavored to apply more hues to his rigorous painting practice, saying, "The reason I used color that way at first, was to fit the new work into the whole thinking of the striped pictures in general. I wanted to use a fairly formalized, programmatic kind of color" (F. Stella, quoted in W. Rubin, Frank Stella, Museum of Modern Art, New York, 1970, p. 76). By introducing colored paint into his already firmly established formal structures, Stella could harness the more energetic aspects of this new turn.

Stella, during much of his career, has been adamant about the direct and precise nature of his work. With a distinct relationship set up between the depicted forms and the actual support of the canvas and stretcher, the artist's works continuously pushed toward a seeming two-dimensionality. Stella noted, "My painting is based on the fact that only what can be seen there is there...If the painting were lean enough, accurate enough or right enough you would just be able to look at it. All I want anyone to get out of my paintings, and all I ever get out of them, is the fact that you can see the whole idea without any confusion... What you see is what you see" (ibid.). This preference for visual impact and flatness caught the eye of the outspoken New York critic Clement Greenberg who was looking beyond Abstract Expressionism in the 1960s toward a new evolution in Modern art that he termed Post-Painterly Abstraction. Hard-Edge painters like Stella and his contemporary Ellsworth Kelly intrigued Greenberg and fit into his dogmas about the pure formal qualities of abstract painting. While Stella fit into the critic's ideals for how painting should progress as the 20th century marched on, pieces like Gray Scramble are essential to an understanding of the divide in American art as they also caught the eye of avant-garde artists working to go beyond Greenberg's formalist quest for purity.



Always interested in creating rules for himself to follow, Stella serves as a crucial link between the fluid, gestural work of the Abstract Expressionists and later movements like Minimalism and Conceptualism that took preparation and the motivating idea as an equally important part of the work as the final product. The Scramble series to which Gray Scramble belongs signified the apex of Stella's earlier Concentric Squares painting mode. Pushing into the 1970s, the artist used his earlier formal standards to both visually link his oeuvre and support the new works. "The Concentric Squares created a pretty high, pretty tough pictorial standard," Stella noted later, "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, in Frank Stella 1970-1987, exh. cat., New York, Museum of Modern Art, 1987, p. 44). Thinking about the Concentric Squares as a baseline for experimentation, Stella kept himself grounded by going back to their rigorous structure. A painting like Gray Scramble, with its double squares rendered in inverse spectrums, hints at the more lavish compositions to come later as Stella's career advanced. However, it still retains a clear formula that allows the audience to relate these later works to his more stayed output.

Stella was clear about the content of his artwork, and continually refined his process to more accurately highlight the qualities of painting. Pieces like Gray Scramble divorce themselves from their objectness, and instead focus the viewer's attention on the painting as a whole. This transcendence beyond raw materials was admired by artists and critics alike. The Minimalist artist Carl Andre explained the visual and conceptual attraction, saying, "Art excludes the unnecessary. Frank Stella has found it necessary to paint stripes. There is nothing else in his painting. Frank Stella is not interested in expression or sensitivity. He is interested in the necessities of painting. Symbols are counters passed among people. Frank Stella's painting is not symbolic. His stripes are the paths of brush on canvas. These paths lead only into painting" (C. Andre, in Sixteen Americans, exh. cat., New York, Museum of Modern Art, 1959). By continually foregrounding the fact that his works like Gray Scramble are not illusion or illustration, but simply paint on canvas, Stella was able to more accurately and precisely cut to the heart of what abstract painting is about.





Above: Hollis Frampton, #9
(100 formal 3/4 profile) from
The Secret World of Frank
Stella, 1990. Addison Gallery of
American Art, Phillips Academy,
Andover. Photo: © The Estate
of Hollis Frampton; Addison
Gallery of American Art, Phillips
Academy, Andover, MA / Art
Resource, New York. Artwork:
© 2018 Frank Stella / Artists
Rights Society (ARS), New York.

Below: Barnett Newman, Who's Afraid of Red, Yellow, and Blue IV, 1969-1970.
Nationalgalerie, Staatliche Museen, Berlin. © 2018
Barnett Newman Foundation / Artists Rights Society (ARS), New York. Photo: bpk
Bildagentur / Nationalgalerie,
Staatliche Museen, Berlin
/ Joerg P. Anders / Art
Resource, NY.





# PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

## .9C DAVID HOCKNEY (B. 1937)

### Portrait of an Artist (Pool with Two Figures)

acrylic on canvas 84 x 120 in. (213.5 x 305 cm.) Painted in 1972.

#### Estimate on Request

#### PROVENANCE

André Emmerich Gallery, New York Mr. and Mrs. James Astor, London William Beadleston, Inc., New York Stephen Mazoh & Co, New York David Geffen, Los Angeles, 1983 Acquired from the above by the present owner, 1995

#### EXHIBITED

New York, André Emmerich Gallery, David Hockney: Paintings and Drawings, May 1972.

Paris, Musée des Arts decoratifs, Palais du Louvre, *Tableaux et dessins*, October-December 1974, p. 43, fig. 24 (illustrated in color).

New York, William Beadleston, Inc., *David Hockney in America*, November-December 1983, pp. 8-9, no. 9 (illustrated in color). Los Angeles County Museum of Art; New York, Metropolitan Museum of Art; London, Tate Gallery, *David Hockney: a* 

Retrospective, February 1988-January 1989, pp. 22-23 and 168, figs. 1 and 45 (illustrated in color and illustrated in color on the New York exhibition poster).

Sydney, Art Gallery New South Wales, From Pop to Popism, November 2014-March 2015.

Sydney, Art Gallery New South Wales, *Landscapes of pleasure:* from Monet to Hockney, April-July 2016.

London, Tate Britain; Paris, Centre Georges Pompidou; New York, Metropolitan Museum of Art, *David Hockney*, February 2017-February 2018, pp. 82, 88-89, 225, 253 and 268 (illustrated in color; illustrated in color on the front cover of the softcover publication; and illustrated in color on the London exhibition poster).

#### LITERATURE

J. Perreault, "Art," *The Village Voice*, 25 March 1972, p, 31. J. R. Mellow, "Hockney: From Pop to Parody," *The New York Times*, 28 May 1972.

J. Hazan, A Bigger Splash, 1974 (video).

N. Stangos, ed., *David Hockney by David Hockney*, New York, 1976, pp. 238, 240, 242 and 247-249, pl. 332 (illustrated in color). N. Stangos, ed. *Pictures by David Hockney*, London, 1979, p. 59 (illustrated in color and illustrated in color on the front cover). M. Livingstone, *David Hockney*, London, 1981, pp. 141 and 144-145 (illustrated).

Sir H. Wakefield, "The Collectors: Communicating a Love for Art; Mr. and Mrs. William L. Beadleston in Manhattan," *Architectural Digest*, vol. 39, no. 11, November 1982, p. 139 (installation view illustrated in color).

R. Foye, ed., Cameraworks: David Hockney, New York, 1984, p. 8. B. Hillier, "Hockney: Against the Stream of Modern Art?"

Modern Painters, vol. 1, no. 3, 1988, p. 39 (illustrated in color).
G. Greene, "In a Malibu State of Mind: Producer David Geffen's Oceanfront Beach House," Architectural Digest, vol. 45, no. 7, July 1988, pp. 2 and 160-161 (installation views illustrated in color and illustrated in color on the front cover).

G. Schiff, "An Innocent Vision," *Contemporanea International Art Magazine*, July-August 1988, vol. 1, no. 2, pp. 52-53 (illustrated in color).

R. C. Morgan, "New York in Review," *Arts Magazine*, vol. 64, no. 2, October 1988. p. 104.

J. Spalding, "Exhibition Reviews: London, Tate Gallery, David Hockney," *The Burlington Magazine*, vol. 131, no. 1030, January 1989, p. 52 (illustrated).

D. Thomson, "Hockney's Hollywood," Film Comment, vol. 25, no. 4, July-August 1989, pp. 60-61 (illustrated).

P. Clothier, *David Hockney*, New York, 1995, p. 42, fig. 43 (illustrated in color).

P. Melia, *David Hockney*, New York, 1995, pp. 113-114. P. Adam, *David Hockney and His Friends*, New York, 1997, pp. 91-92 (incorrectly titled *Le Nid Du Duc*).

P. Webb, *Portrait of David Hockney*, London, 1999, pp. 110, 120, 123-125, 141-142, 145, 202 and 244, pl. 111 (illustrated in color). *David Hockney: Espace/Paysage*, exh. cat., Paris, Centre Georges Pompidou, 1999, pp. 20-21, 80, 90, 96-97, 179 and 181 (illustrated in color).

M. Livingstone and K. Heymer, *Hockney's People*, Boston, New York and London, 2003, pp. 114-115 (illustrated in color). P. Melia and U. Luckhardt, *David Hockney*, New York, 2007, pp. 108-109, pl. 33 (illustrated in color and illustrated in color on front cover).

David Hockney Portraits, exh. cat., London, National Portrait Gallery, 2006, p. 31, fig. 16 (illustrated in color).

L. Weschler, "David Hockney: A Return to Painting," *The Virginia Quarterly Review*, 2008, pp. 131-132 (illustrated in color). S. Jacobs, *Framing Pictures: Film and the Visual Arts*, Edinburgh, 2011, p. 58, fig. 2.4 (illustrated).

C. S. Sykes, David Hockney: The Biography, 1937-1975: A Rake's Progress, London, 2011, pp. 227, 261 and 271-273 (illustrated in color).

David Hockney RA: A Bigger Picture, exh. cat., London, Royal Academy of Arts, 2012, p. 291, fig. 60 (illustrated in color). F. Fromonot, "The House of Doctor Koolhaas," AA Files, no. 68, 2014, p. 71 (illustrated in color).

H. W. Holzwarth, ed., *David Hockney: A Bigger Book*, Cologne, 2016 (illustrated in color).

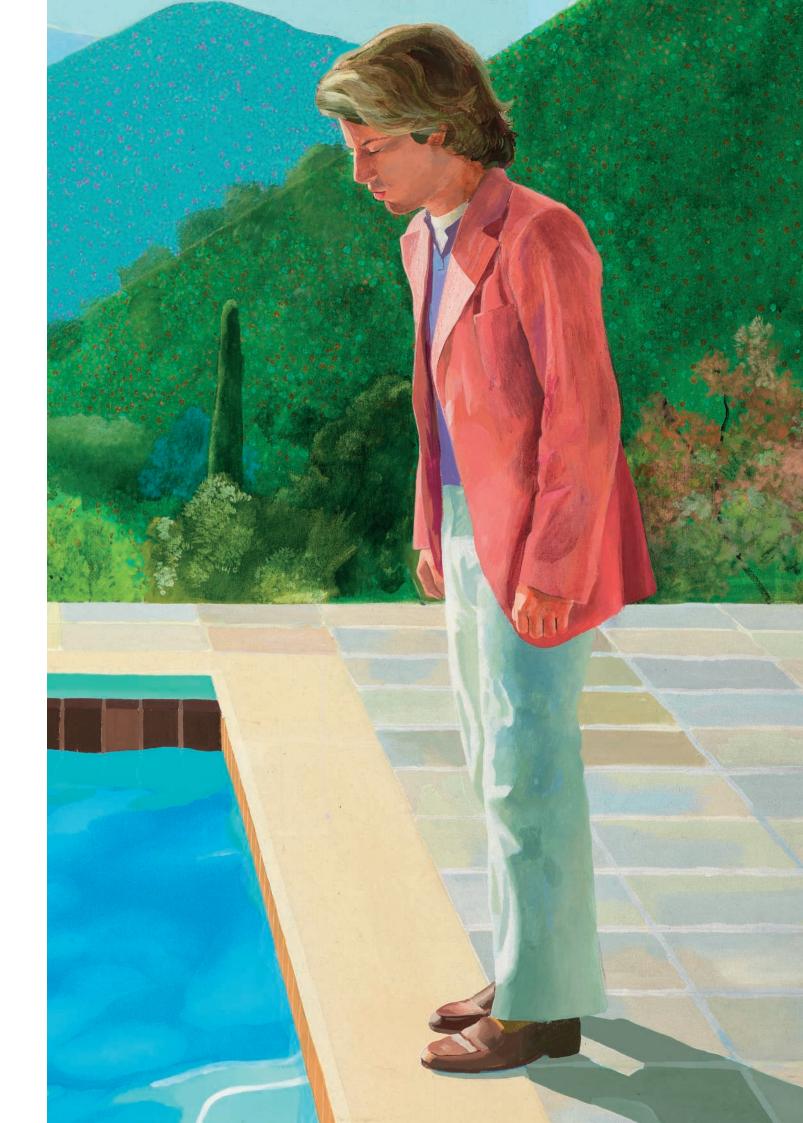
David Hockney: Current, exh. cat., Melbourne, National Gallery of Victoria, 2016, p. 146 (illustrated in color).

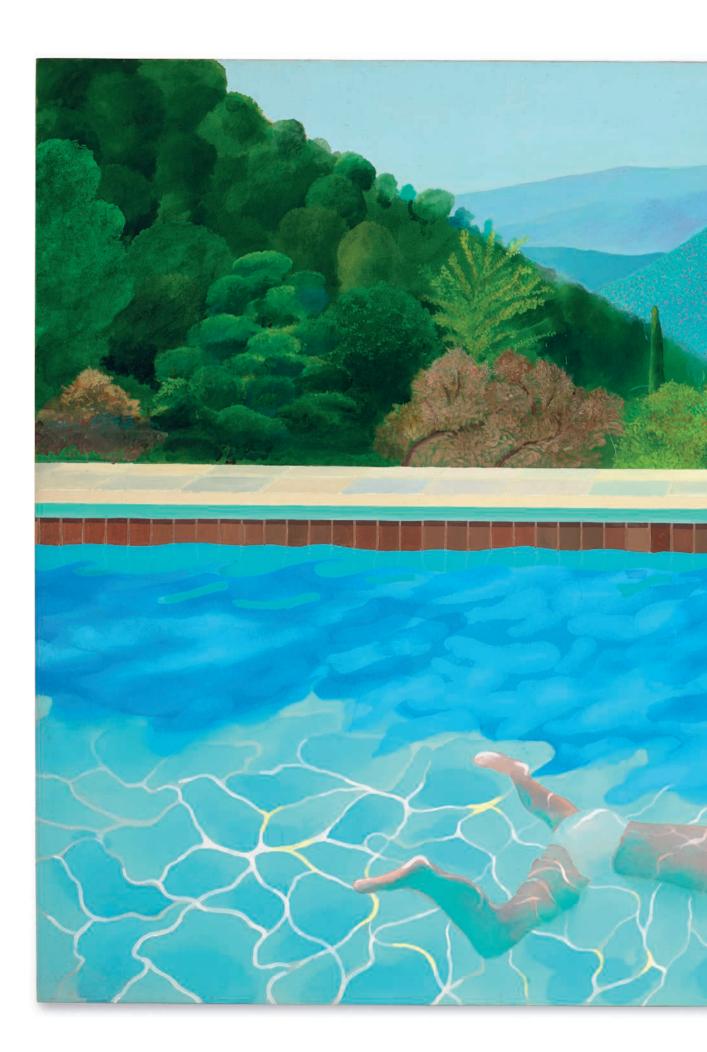
David Hockney RA: 82 Portraits and 1 Still-Life, exh. cat., London, Royal Academy of Arts, 2016, p. 31, fig. 21 (illustrated on color). "Letter from the Editors: Happy birthday, David Hockney!" Modern Painters, September 2016, p. 6 (illustrated in color). H. Little, Hockney, London, 2017, p. 45, fig. 36 (illustrated in color).

M. Sperling, "Water Marks," *Apollo*, February 2017, pp. 55-56, fig. 3 (illustrated in color).

D. Anfam, "David Hockney," *The Burlington Magazine*, vol. 159, May 2017, pp. 413-414, fig. 59 (illustrated in color). R. Smith, "A (Full) Life in Painting," *New York Times*, 24 November 2017, p. C15.

Previous spread: Present lot illustrated (detail).









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

Left: David Hockney, A Bigger Splash, 1967. Tate Gallery, London. © David Hockney. Photo: © Tate, London / Art Resource, New York.

Right: David Hockney, Peter Getting out of Nick's Pool, 1966. Walker Art Center, Minneapolis. © David Hockney. ortrait of an Artist (Pool with Two Figures)
represents a culminating apex of two of the artist's most celebrated motifs—the pool and the double portrait. An immediately recognizable and iconic image in David Hockney's diverse oeuvre, Portrait of an Artist has graced the cover of numerous artist monographs, starred in various retrospectives—as well as Jack Hazan's 1973 cult Hockney film, A Bigger Splash—and firmly stands its ground among the best museum examples, including A Bigger Splash, 1967 (Tate, London), Mr. and Mrs. Clark and Percy, 1971 (Tate, London) and American Collectors (Fred and Marcia Weisman), 1968 (Art Institute of Chicago).

Often autobiographical—dealing with need, rejection and intimacy-Hockney's depictions of his friends and lovers are among the strongest in his oeuvre. Chief among his aggregation of muses is the standing figure in Portrait of an Artist, Peter Schlesinger. Hockney met the eighteenyear-old Schlesinger in 1966 while he was a student in one of Hockney's advanced art classes at UCLA. For the next five years, Schlesinger would prove to be the great love of Hockney's life, as well as a favorite muse. The two lived together in California and London, mixing with Hockney's expansive social circle as a prominent couple in the world of art, film and literature. Throughout the late 1960s as their relationship deepened, Hockney's desire to capture the intensity of his feelings for Peter, as well as his physical beauty, contributed greatly to the artist's sudden shift towards a more naturalistic approach to his work. However, the much younger Schlesinger was far less gregarious than Hockney, and tensions between the pair grew gradually before a heated fight in Cadaqués in 1971 led to the end of their relationship—leaving Hockney distraught.

"I must admit I loved working on this painting
[Portrait of an Artist (Pool with Two Figures)],
working with such intensity; it was marvelous
doing it, really thrilling."

-David Hockney

As Marco Livingstone and Kay Haymer have described in their book, Hockney's People, "Hockney's most affecting portraits, not surprisingly, are often those of people with whom he has close emotional bonds. These include the painting he made of Peter during the final months of their five years together. In them he acknowledges the shift in tone in their friendship, the emotional distance that was separating them from each other, even though he was not necessarily consciously seeking to illustrate the situation. It was perhaps more a question of an extremely sensitive person picking up signals that had not yet been openly communicated, and including them intuitively in his pictures. So it is that works featuring Peter even in settings suggestive of joy, such as Portrait of an Artist (Pool with Two Figures), exude a bittersweet atmosphere. ... by showing another young man swimming towards Peter, the artist acknowledges lost love and his boyfriend's desire for a new partner" (M. Livingstone and K. Haymer, Hockney's People London 2003 p 112)

Painted during a highly prolific period following the devastating end of the artist's relationship with Schlesinger, *Portrait of an Artist* is a powerful testament to the therapeutic power of painting. Its vibrant colors and rich, tactile surfaces celebrate the bliss Hockney found in the medium as he adjusted to a time of deep loneliness, haunted by Schlesinger's departure. "It was very traumatic for me," Hockney would later recount, "I'd never been through anything like that. I was miserable, very, very unhappy." And yet, out of his great sadness, came a time of extraordinary creative output. "One effect of all this was that during the following year I produced an enormous amount of work. I started painting very intensely that September... The truth is, I was so unhappy, there was













Top left: David Hockney, Mr. and Mrs. Clark and Percy, 1970-1971. Tate Gallery, London. © David Hockney. Photo: Tate, London / Art Resource, New York.

Top right: David Hockney, American Collectors (Fred & Marcia Weisman), 1968. Art Institute of Chicago. © David Hockney.

Bottom left: David Hockney, Christopher Isherwood and Don Bachardy, 1968. © David Hockney.

Bottom right: David Hockney, Henry Geldzahler and Christopher Scott, 1969. © David Hockney.

Opposite page: Present lot illustrated (detail).

nothing to do but work. That was when I started staying in. I didn't go out much; I just worked. Sur la terrasse was just about finished. Pool and Steps, Le Nid du Duc I think was half-finished. Still life on a Glass Table I began in September; the French Shop was painted after September, and so where the Beach Umbrella and Rubber Ring Floating in a Swimming Pool; and I began the Portrait of an Artist (Pool with Two Figures), The Island and Deep and Wet Water—all from September on. Whereas with Peter I often went out on an evening, from then on I didn't. For about three months I was painting fourteen, fifteen hours a day. There was nothing else I wanted to do. It was a way of coping with life. It was very lonely; I was incredibly lonely" (D. Hockney, in N. Stangos, ed., David Hockney by David Hockney, New York, 1977, p. 240).

Although Schlesinger had successfully completed his training as an artist by the time Hockney completed *Portrait of an Artist*, Hockney has included no indication within the confines of the composition that Schlesinger is the artist referred to in the title. Thus, it has often been suggested that the artist is Hockney himself, represented metonymically by the artist's most iconic motif—the image of the pool. Christopher Knight explains, "The standing boy, conspicuously clothed, leans over the edge of the pool to gaze at an amoebic figure swimming under water, adrift in a beautiful yet alien realm. In contrast

to the evident naturalism of the surrounding landscape the rendering of the pool and swimmer is carefully patterned, highly artificial, contextually abstracted. It is as if the standing boy is staring deep into a perfect picture, thoroughly seduced yet fully aware of its utter inaccessibility. The picture is a portrait of an artist—but it is a portrait of a spectator too" (C. Knight, "Composite Views: Themes and Motifs in Hockney's Art," *David Hockney: A Retrospective*, p. 38).

Perhaps the most personally affecting work in the artist's oeuvre, Portrait of an Artist emerged not only as the product of one of contemporary art's greatest breakups, but also as a well-documented story of the artistic process. Originally derived from an unintentional juxtaposition of two photographs strewn on his studio floor, Hockney reveled in the surreal narrative that was born from the unrelated images—a photograph of a swimmer underwater that the artist had taken in Hollywood in 1966, and the other of a boy staring at the ground. Intrigued by how together, the disparate clipped images made it appear as if the boy was staring at the swimmer, this double-portrait arranged by chance served as the catalyst for one of the artist's most celebrated compositions. "The subject of the painting had originally been suggested by the accidental juxtaposition of two photographs laying on my studio floor," Hockney explained. "One was of a figure swimming





Above: Film still, David Hockney and Peter Schlesinger in Jack Hazan, A Bigger Splash, 1974. Photo: Jack Hazan / Buzzy Enterprises Ltd.

Below: Peter Schlesinger, London, 1972 (source image for the present lot). © David Hockney. underwater and therefore quite distorted—it was taken in Hollywood in 1966—and the other was of a boy gazing at something on the ground; yet because of the way the photographs were lying, it looked as though he was gazing at the distorted figure. The idea of once again painting two figures in different styles appealed so much that I began the painting immediately" (D. Hockney, David Hockney by David Hockney, op. cit., p. 247-248).

Hockney first resolved to paint Portrait of an Artist in the fall of 1971—as documented in Hazan's film A Bigger Splash which detailed the end of Hockney's five-year relationship with Schlesinger. However, after struggling through the original composition for six months, Hockney abandoned the first canvas, and subsequently spent the remainder of the year travelling through Hawaii, Japan, and South East Asia with Mark Lancaster. In early April, Hockney began the canvas anew in preparation for his exhibition the following month at André Emmerich Gallery in New York. Travelling to the home of director Tony Richardson's house in Le Nid du Duc in the South of France with his studio assistant Mo McDermott and a young photographer, John St. Clair. Hockney sought to recreate the composition with Mo standing-in for Schlesinger and St. Clair as the swimmer.

Armed with his Pentax camera, Hockney took hundreds of photographs at different times of the day with St. Clair swimming at different velocities to achieve his desired effect. Upon their return to London, Hockney covered the wall of his studio with the images. However, Hockney remained unsatisfied with the photographs of McDermott as Peter's surrogate. Subsequently, Hockney asked Peter to return once more to be his central muse. Having photographed his old lover in Kensington Gardens—in the same position, under the same light conditions, and wearing the same pink jacket—Hockney assembled a composite photograph of Schlesinger made of five collaged sections. Based on this array of



#### "We had wonderful times and I don't regret any of it..."

–Peter Schlesinger

photographic studies, Hockney worked on the painting with great passion for eighteen hours a day for two weeks, completing it the night before it was to leave for the New York exhibition, later the artist recalled, "I must admit I loved working on that picture, working with such intensity; it was marvelous doing it, really thrilling" (D. Hockney, quoted in P. Webb, *Portrait of David Hockney*, New York, 1988, p. 125).

The image of the pool—or the picture within a picture as associated with Portrait of an Artist-forms part of a diverse range of pool explorations in the artist's oeuvre. "If there is one image that more than any other is conventionally associated with David Hockney's art," Knight has explained, "surely it is the image of the swimming pool. There are many reasons for this. He has painted, drawn, photographed, or made prints containing images of swimming pools from the mid-1960s to the present day. His rise to public prominence more than twenty years ago was coincident with the first appearance of this image in his works. As an expatriate Briton living principally in Los Angeles, he is easily associated with the commonplace clichés of that sunny climate, the swimming pool among them. A rather silly film, although one that achieved a degree of cultish popularity in the 1970s, chronicled his execution of a picture called Portrait of an Artist (Pool with Two Figures) and was titled with the name of another swimming-pool painting, A Bigger Splash" (C. Knight," Composite Views: These and Motifs in Hockney's Art," David Hockney: A Retrospective, exh. cat., Los Angeles County Museum, 1988, p. 23).







Both images, above: Mo McDermott, Le Nid-du-Duc, 1972 (source image for the present lot). © David Hockney.

Below: David Hockney, Study for Portrait of an Artist (Pool with Two Figures), 1972. © David Hockney.

Following spread: Film still, Jack Hazan, *A Bigger Splash*, 1974 (present lot in progress). Photo: Photo: Jack Hazan / Buzzy Enterprises Ltd. Artwork: © David Hockney.







"I never thought the swimming pool pictures were at all about mere hedonist pleasure. They were about the surface of the water, the very thin film, the shimmering two-dimensionality."

-David Hockney

Left: Georges Seurat, Bathers at Asnières, 1884. National Gallery, London. Photo: National Gallery, London, UK / Bridgeman Images.

Right: Gustav Klimt, *Litzlberg* on Lake Attersee, Austria, 1915. Photo: Erich Lessing / Art Resource, New York.

Opposite page: Present lot illustrated (detail).

Following spread: Film still, Jack Hazan, A Bigger Splash, 1974 (present lot in progress). Photo: Jack Hazan / Buzzy Enterprises Ltd. Artwork: © David Hockney.

Indeed, Hockney's discovery of his most famous subject matter corresponded to his arrival in Los Angeles nearly a decade earlier. Already celebrated as an enfant terrible of Contemporary art by the time he left the Royal College of Art in London in 1962, Hockney had first traveled to California in January 1964. The place held a magnetic draw for the artist, who had immersed himself in the potent idealism of its sun-drenched landscape, and the California that he had found in magazines, movies and the gay novels of John Rechy. He had daydreamed about a world of warmth and pleasure, reminiscent of Matisse's Nice with its palms, bathers, striped awnings and simple forms and was delighted to find that it was everything he had hoped it would be. Here, he felt free to invent the city, giving it a promptly recognizable, iconic form that no other painter had cottoned to: "[Los Angeles was] the first time I had ever painted a place," he later explained. "In London I think I was put off by the ghost of Sickert, and I couldn't see it properly. In Los Angeles, there were no ghosts... I remember seeing, within the first week, the ramp of a freeway going into the air and I suddenly thought: My God, this place needs its Piranesi; Los Angeles could have a Piranesi, so here I am" (D. Hockney, quoted in S. Howgate, David Hockney Portraits, exh. cat., National Portrait Gallery, London, 2006, p. 39).

Although, on the surface, his pool paintings often describe scenes of leisure and luxury, Hockney himself has stated that he had other intentions when he embarked on the swimming pool pictures. He was primarily concerned with formal issues of the play of light, of capturing in paint infinite patterns of the moving surface of water. "I never thought the swimming pool pictures were at all

about mere hedonist pleasure," the artist has recounted. "They were about the surface of the water, the very thin film, the shimmering two-dimensionality. What is it that you're seeing? For example, I once emptied out my pool and painted blue lines on the bottom. Well now, when the water's still, you see just clear through it and the lines are clean and steady. When somebody's been swimming, the lines are set to moving. But where are they moving? If you go underneath the surface, no matter how turbulent the water, the lines again are steady. They are only wriggling on the surface, this thinnest film. Well, it's that surface that fascinates me; and that's what those paintings are about really" (D. Hockney, quoted in L. Wechsler, "A Visit with David and Stanley Hollywood Hills 1987", David Hockney: A Retrospective, exh. cat., Los Angeles County Museum of Art, 1988, p. 81).

Deeply attuned to the history of art. Portrait of an Artist recalls the images of the classical renditions of the bather placed in an idyllic background found in Western painting since the Renaissance. The convention is a metaphor not only for the harmonious relationship between the human figure and nature, but also represents a world that is uncorrupted and pure. Knight has analyzed this relationship stating: "Hockney's pictures of swimming pools are perhaps most revealing in this regard, for they are contemporary adaptations of the conventional literary and artistic theme of the Golden Age. The voluptuous and sybaritic bather is a primary symbol of that classical myth of origin, a myth that speaks of a lost, pastoral Arcadia of peace and harmony, which stands in sharp contrast to the convulsively animated world of history. The image functions as a refusal of the impure world of the everyday, and its use finds its implicit meaning in the gap between those Edenic origins and the crushing realities of contemporary life" (C. Knight, op. cit., p. 38).

Indeed, in the late 19th and early 20th centuries artists began to treat in radical new ways often very traditional subject matter. The nude, semi-clad figure and the bather became a common subject. A subject that has been used throughout art history, associated with artists such as Titian, Michelangelo and Rembrandt, it









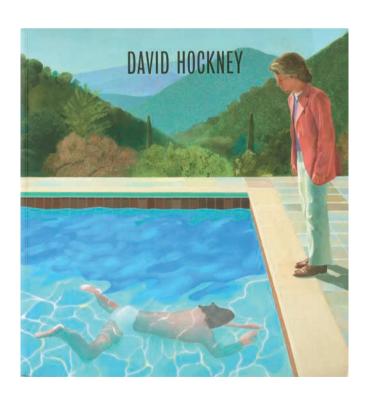
Both images, right: Installation view, David Hockney, Metropolitan Museum of Art, New York, November 27, 2017 – February 25, 2018 (present lot illustrated). Photo: © The Metropolitan Museum of Art. Image source: Art Resource, New York. Artwork: © David Hockney.

Below: Cover of *David Hockney*, exh. cat., Tate Modern, London, February 9 - May 29, 2017 (present lot illustrated). Photo: © Tate Enterprises Ltd 2017. Reproduced by permission of Tate Trustees. Artwork: © David Hockney.

Opposite page and following spread: present lot illustrated (detail).







allowed artists to pursue and develop stylistic innovations whilst also expressing new attitudes towards the living form. What developed was an unromanticised view of the human body, a realism that sits within a classical tradition yet is representative of an emergent avant-garde and the birth of Modernism.

Despite his engagement with naturalistic representation, Hockney playfully demonstrates his understanding of Modernism by flattening certain areas the picture plane and trimming away all inessentials. In the foreground of Portrait of an Artist, Hockney has created an image built according to a rectilinear grid of nearly monochromatic planes and stylized reflection lines that emphasize the two-dimensionality of the painting's surface. Yet, the human qualities essential to Hockney's art override the painting's pronounced attention to form, revealing a subtle and perceptive feeling for human drama. Employing a combination of a graphic designer's eye for composition, an illustrator's technique, the precision of a photograph and a painter's sensitivity to color, Portrait of an Artist (Pool with Two Figures) not only conveys the essence of the Californian good-life that had inspired him a decade before, but also stands as a vivid testament to a once in a life-time love.







# 10C RICHARD PRINCE (B. 1949)

### When I was 15

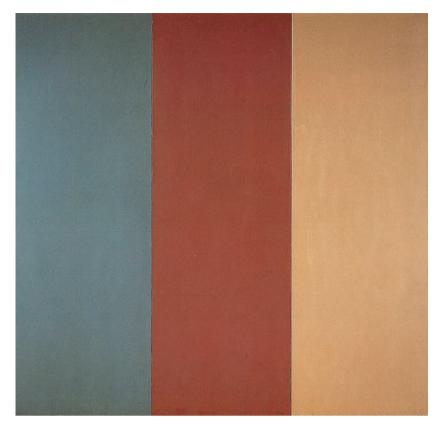
signed, titled and dated 'WHEN I WAS 15 R Prince 1989' (on the overlap) acrylic and silkscreen ink on canvas 56 x 48 in. (142.2 x 121.9 cm.) Painted in 1989.

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

PROVENANCE

Skarstedt Gallery, New York Acquired from the above by the present owner, 2008







Above: Brice Marden, For Pearl, 1970. Collection Lannan Foundation, Los Angeles. © 2018 Brice Marden / Artists Rights Society (ARS), New York.

Below: Barnett Newman, Horizon Light, 1949. Sheldon Memorial Art Gallery and Sculpture Garden, University of Nebraska, Lincoln. © 2018 Barnett Newman Foundation / Artists Rights Society (ARS), New York.

ichard Prince has made a name for himself through a finely crafted practice of appropriation and biting critical commentary. When I was .15 (1989) is an especially striking example of his much-lauded Joke paintings, and helped to establish the artist as a major name in the postmodern confluence of Pop and conceptual art. When he first began working on the series in the 1980s, the use of humor in such an analytical manner was nearly unheard of. About this shift the artist noted, "The subject is radical—the idea of taking 'jokes' as a pictorial theme was really new, a virgin territory, untested waters. To draw them and then present them as your own art was to ask for a lot of understanding from the public. The materials used-canvas, stretcher, paint-were very traditional. That's the discipline..." (R. Prince, quoted in V. Duponchelle, "Richard Prince: To Collect Is to Compare," Richard Prince, exh. cat., Paris, 2008, p. 83). Taking each one-liner and punchline from already extant bits and cartoons, Prince found a way to separate the comedic aspects that were originally intended and instead force a deeper introspection on the context of humor and its place in contemporary society.

"Like a joke, art is something you get or don't get.

Art and jokes instigate the recognition of a shared

point of view, an acknowledgement of a punch line."

–Glenn O'Brien

Existing as two lines of forest green text offset by the work's pink ground, When I was 15 is a bold example of Prince's Monochromatic Jokes series from the late 1980s and early 1990s. The droll phrase reads, "My parents kept me in a closet for years. Until I was fifteen I thought I was a suit." One can imagine a stand-up comedian delivering such a line followed by a drum roll, a cackle of laughter, or a good-natured groan. However, reading the words on a flat canvas has a strange effect on the content and serves to divorce the joke from its intended effect. Presented simply and without adornment, the words exist as an appropriated punchline foisted upon a gallery wall. Glenn O'Brien noted: "Like a joke, art is something you get or don't get. Art and jokes instigate the recognition of a shared point of view, an acknowledgement of a punch line" (G. O'Brien, "The Joke of the New", in Richard Prince, exh. cat., Whitney Museum of American Art, New York, 1992, p. 114). The viewer is meant to recognize that the words Prince uses are not his own and that they come from a more generalized source. They are the linguistic version of a borrowed image that is ubiquitous in popular culture

Known for his masterful use of appropriation in art, Prince has employed everything from photographs to jokes to Instagram accounts. Beginning in the 1980s, while employed at the Time-Life Building, Prince started re-photographing and piecing together extant imagery he found in advertisements. His much-lauded Cowboys series (1980-1984) presented clips of the Marlboro Man divested of their branding text. This reframing of images (and subsequently text with the Joke paintings) helps to contextualize the content in light of consumer society. Along with Sherrie Levine, Prince is one of the foremost members of the so-called "Pictures Generation" that mainly used appropriative techniques in their practice. Looking back to artists like Elaine Sturtevant and Richard Pettibone (both of whom were more interested in appropriating artistic styles and subjects), Prince pulled from popular culture to construct a commentary on the everyday. Curator Lisa Phillips writes: "Like the photographs, the jokes were now his, part of his repertoire or 'act.' Like the advertising images, they represent a kind of low cultural expression whose authors are largely anonymous; yet they have a distinctive if unrecognized form and style. ...the character of the jokes was significant-fifties-style, middle America, blue collar, Borscht Belt humor that confronted issues of sexual identity, class and race... By isolating them he exposed their hidden malevolence, perversity and anger" (L. Phillips, "People Keep Asking: An Introduction," Richard Prince, exh. cat., Whitney Museum of American Art, New York, 1992, p. 42). Separated from their original format and singled out on the canvas, the jokes invite a deeper inspection rather than a short chuckle.

At its core, works like *When I was 15* tackle issues of originality and authorship that are central to Prince's oeuvre. Along with his peers like Levine, Cindy Sherman,

# "My parents kept me in a closet for years. Until I was fifteen I thought I was a suit."



and Louise Lawler, the artist began to question the proliferation of media that ran amok in the 1980s. Conceptual artists in the 1960s and 70s had honed the artwork down to pure idea, and Pop Art broke new ground by using everyday imagery as subjects. In the next decade, a new generation of artists built upon those pivotal frameworks to inquire upon the nature of art in a time when it seemed inextricably linked to advertisements, film, and consumer culture. The literary theorist Roland Barthes, in his seminal work The Death of the Author, set forth a challenge to the traditionally-held roles of authors and artists with an assertion that each text (or image) was a merging of everything that had come before. Applied to visual art, this was taken as a challenge to the idea of a singular voice (so important to previous artistic movements like Abstract Expressionism), and insinuated that each work was merely a bundle of references to past and concurrent works. The artists in "The Pictures Generation" rallied around Barthes' pronouncement that "the birth of the reader must be at the cost of the death of the author," and set about finessing what originality and authorship really meant in a new era of artistic thought when an informed and active audience became more important (R. Barthes, "The Death of the Author," 1967). Prince's commitment to a continuous investigation into these ideas reached a high point with works like When I was 15, and continues to inspire countless generations of artists coping with the ever-growing convergence of art and consumer society.

Above: Present lot illustrated (detail).

Joseph Beuys, Felt Suit (Filzanzug), 1970. Sammlung Moderne Kunst, Pinakothek der Moderne, Bayerische Staatsgemaeldesammlungen, Munich. bpk Bildagentur / (Sammlung Moderne Kunst, Pinakothek der Moderne, Bayerische Staatsgemaeldesammlungen) / Art Resource, New York.

## 11C ALBERT OEHLEN (B. 1954)

#### Untitled

oil on canvas 94 ½ x 78 ¾ in. (240 x 200 cm.) Painted in 1989.

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

#### PROVENANCE

Galerie Peter Pakesch, Vienna Private collection, Germany Anon. sale; Christie's, London, 24 June 2005, lot 175 Acquired at the above sale by the present owner

#### EXHIBITED

Vienna, Galerie Peter Pakesch, *Albert Oehlen*, January-February 1990.

Cleveland Museum of Art, Albert Oehlen: Woods Near Oehle, December 2016-March 2017, p. 44, no. 9 (illustrated in color).

#### LITERATURE

M. Prinzhorn, "Albert Oehlen," Fama und Fortune Bulletin, Winter 1990, p. 16 (illustrated in color).

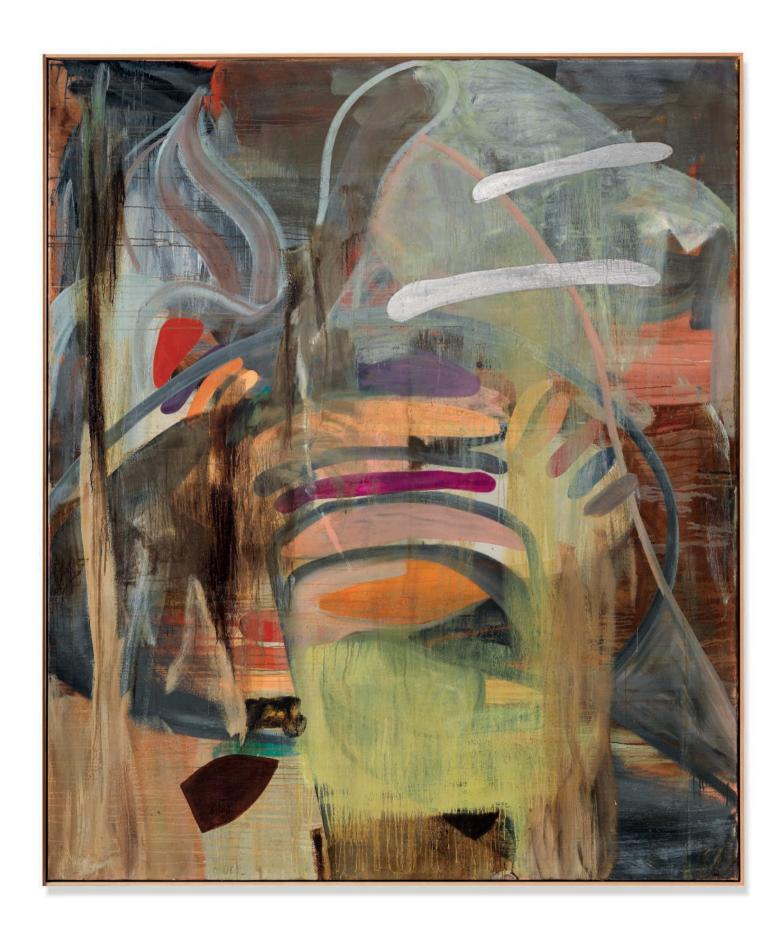
W. Dickhoff and M. Prinzhorn, "Albert Oehlen im Gespräch mit Wilfried Dickhoff und Martin Prinzhorn," *Kunst Heute*, no. 7, 1991, p. 91 (illustrated).

Albert Oehlen: Malerei, exh. cat., Deichtorhallen Hamburg, 1994, p. 59 (illustrated in color).

J. Corbett, H. W. Holzwarth et al., *Albert Oehlen*, Cologne, 2009, p. 181 (illustrated in color).

ne of the most important painters to come of age at the end of the 20th century, Albert Oehlen was at the forefront of a group of young artists who breathed new life into the venerable world of abstraction. Painted in 1989, Untitled is a large-scale and pivotal work, one of the first truly abstract paintings of the artist's career and an classic example of his unique approach to painting. "I always had a wish to become an abstract painter," Oehlen explained. "I wanted to reproduce in my own career the classical development in the history of art from figurative to abstract painting. But I wasn't ready to make the change before 1988" (A. Oehlen, quoted in A. Stooke, "I Wanted My Paintings to Like Me," The Telegraph, July 1, 2006). By selectively choosing to route his own oeuvre through historical styles and into abstraction, Oehlen instilled his work with myriad influences while still remaining true to his individualism. Pieces like Untitled signal a major shift in the artist's output, and helped to bolster and cement Oehlen's place in the resurgence of painting during the 1980s and 90s.

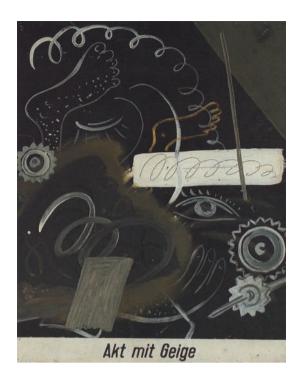
Rendered in thick, smooth strokes, Untitled is a testament to Oehlen's interest in challenging and subverting the then dominant Neo-Expressionist mode. Distinguished by strokes of plum, orange, and red, the delicate palette leans heavily on evocative smoky hues. A lattice of thin black lines on a light ground is visible through the colors on the left side of the composition, and the brushy application of paint shrouds the composition like a mist. More pronounced brushwork, and even some wholly enclosed shapes, offset the diaphanous nature of Oehlen's overpainting and lend a palpable visual vibration to the work as a whole. Hamza Walker, describing the artist's inclusive process, noted that his works include "a chorus of contradictory gestures; figuration is set against abstraction, form against anti-form, the rhythm of pattern versus a meandering stroke, and a muddy mix of colors



Left: Sigmar Polke, Akt mit, Geige, 1968. © 2018 The Estate of Sigmar Polke, Cologne / ARS, New York / VG Bild-Kunst, Bonn.

Right: Edvard Munch, *Despair*, 1892. Thielska Galleriet, Stockholm.

Opposite page: present lot illustrated (detail).



juxtaposed against vibrant pigment straight from the tube... Oehlen's paintings are always autonomous in so far as they have managed to eliminate through contradiction an allegiance to any particular style" (H. Walker, "The Good, the Bad, the Ugly," in *Albert Oehlen: Recent Paintings*, exh. cat., The Renaissance Society at the University of Chicago, 1995).

Having worked through a period of intense figuration, Oehlen spent a year in Spain with his friend and colleague, the artist Martin Kippenberger. In 1989, after returning from this eye-opening sojourn, Oehlen turned to abstraction, noting about his previous interest in portraiture: "It just seemed obvious that there was nothing to win. I still don't think that if you paint a person you can transmit something about that person. I don't think you can communicate something about an experience or a situation" (A. Oehlen, quoted in J. Samet, "Beer with a Painter: Albert Oehlen," Hyperallergic, April 8, 2017). Works like *Untitled* are typical of this period, and show traces of his formerly representational practice in their organic curves, sinuous lines, and planes of translucent color. By combining discernible forms with washes of muted color, Oehlen creates an undulating composition full of visual intrigue.

Born in Krefeld, West Germany, in 1954, Oehlen began to study painting in Hamburg at the Hochschule für Bildende Künste in 1978. Among his professors, and

"I always had a wish to become an abstract painter.

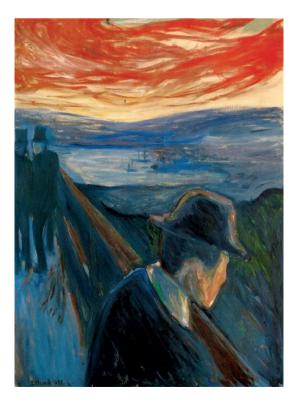
I wanted to reproduce in my own career the

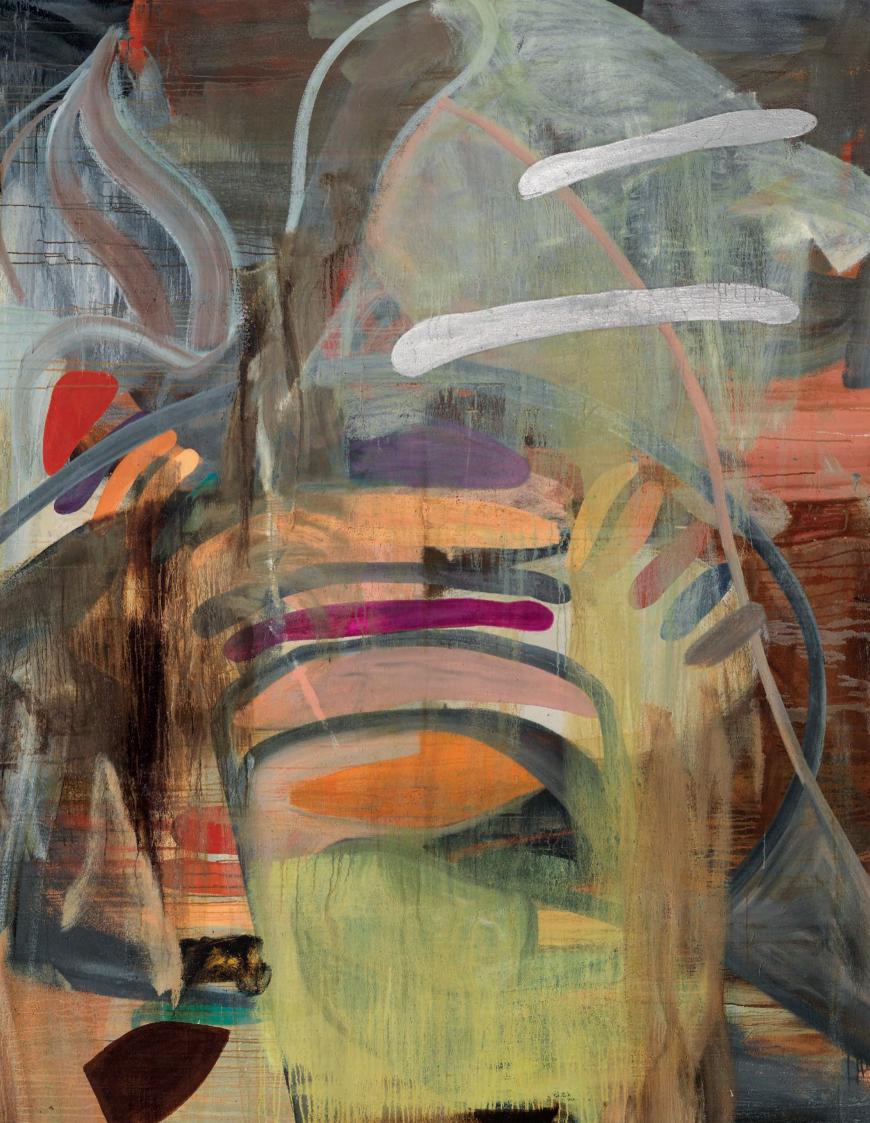
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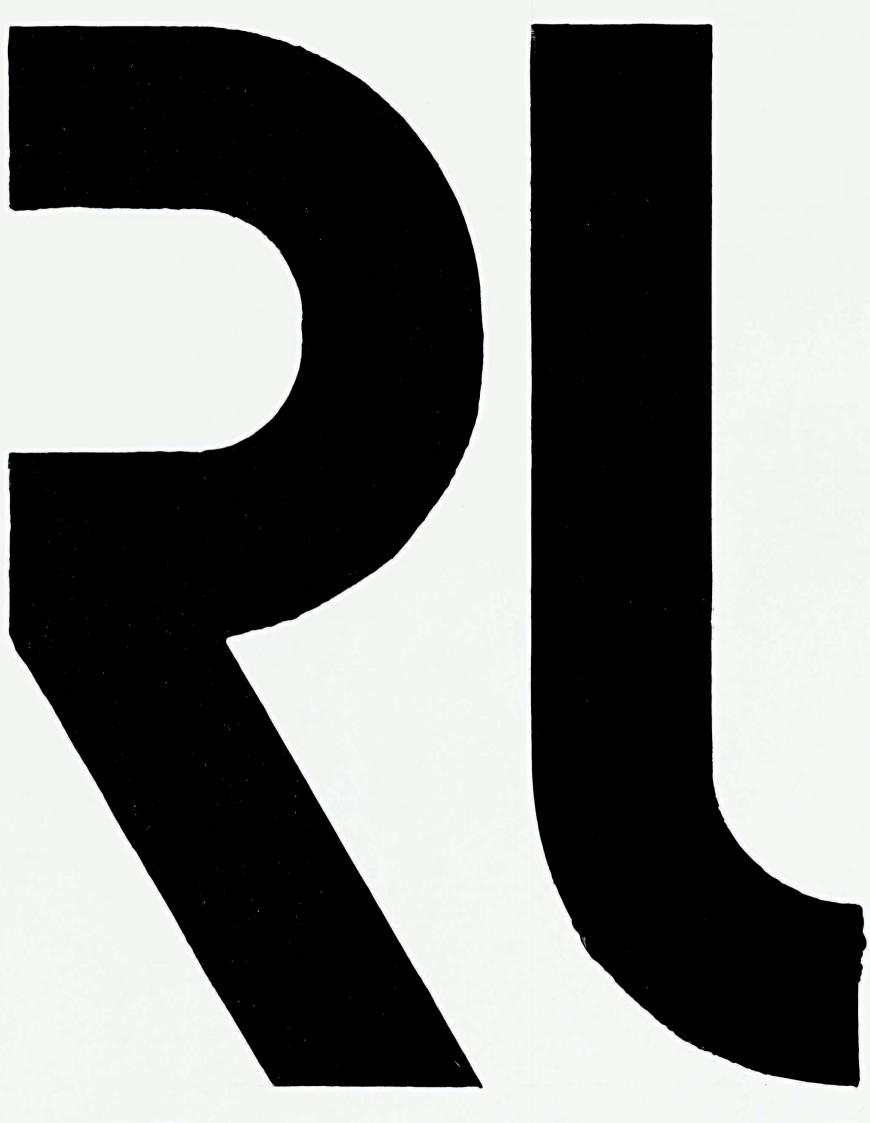
-Albert Oehlen

perhaps his most influential teacher, was the artist Sigmar Polke. "Polke more or less tried to show us that he wasn't able to teach us something in the classical sense, so he gave us a main lecture for every artist, which is to destroy a chair." Oehlen recounted. "I couldn't sav what Polke's influence was, but it's his radicality. When you start to work as an artist everybody thinks about radicality, like how could you make the most shocking thing. And it's not easy... Polke is somebody who had a role in that; in a way he made very radical things" (A. Oehlen, guoted in Pataphysics Magazine, 1990). This knack for radicality and artistic upheaval followed Oehlen into his early career as he and Kippenberger (along with Werner Büttner and Georg Herold) became known for their bad boy antics and subversive approach to artmaking. Railing against the established norms, Oehlen and his compatriots called for a reassessment of art in Germany post-WWII.

Never one to adhere to the prevailing stylistic currents. Oehlen is outspoken on his opposition to the perceived hallmarks of Modernism: primary colors, foregrounding the flatness of the canvas, and a more stayed approach to personal style. Nonetheless, in works like Untitled, it is clear that the artist is still interested in excavating the very core of painting and experimenting with the formal qualities inherent to its practice. There is a marked emphasis on the textural qualities of paint and how different colors and applications interact with each other. Even working with one of the most traditional mediums, oil paint, Oehlen notes that "the reason why I went to oil was mainly because I didn't control it. I was looking for the insecurity of it" (A. Oehlen, guoted in G. O'Brien, "Albert Oehlen," Interview Magazine, April 24, 2009). By embracing the structures of the dominant modes only to twist, mutate, and dissect them through a series of his own procedural models, Oehlen is able to form a commentary on the history of painting and offer suggestions for what the future holds.









# •• 12C CHRISTOPHER WOOL (B. 1955)

## Untitled

signed, inscribed and dated 'WOOL 1990 W7' (on the reverse) enamel on aluminum  $108\times72$  in. (274.3  $\times182.8$  cm.) Painted in 1990.

\$14,000,000-18,000,000

PROVENANCE

Private collection, New York Luhring Augustine, New York Acquired from the above by the present owner, 2002 "Initially I had been drawn to text because I wanted to make a work that was a little more direct, a little louder, that talked a little more directly to the audience than some of my abstract paintings had."

-Christopher Wool

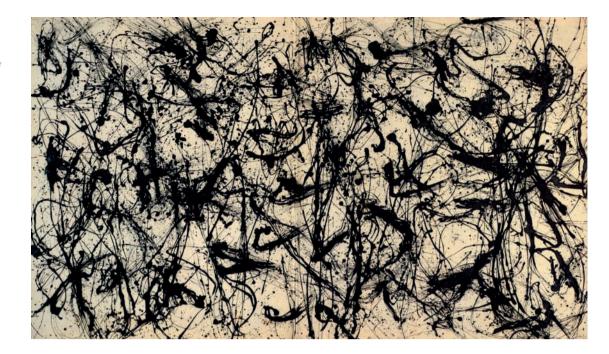
Previous spread: Present lot illustrated (detail).

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

Below: John Baldessari, White Shape, 1984. © 2018 John Baldessari.

Opposite: Present lot illustrated (detail).



hristopher Wool's *Untitled* is an important example of the artist's large-scale word paintings, an iconic series of work which he began in the late 1980s at a time when the very legitimacy of painting was under threat. Ostensibly embracing the austere characteristics of Minimalism and Conceptual Art, with a work such as this, the artist investigates what it means to be a contemporary painter. He does this by assembling a seemingly innocuous series of words RUN DOG RUN, yet by rendering them in a strict four-by-four grid, Wool forces the viewer to abandon their conventional comprehension of language and question the



fundamental nature of understanding more widely. Often including words and phrases taken from movies or music, the phrase used in this particular painting evokes the spirit of a children book, or nursery rhyme. It also appears to be one of the artist's most favored too, as he has used the same phrase, in various iterations, in a number of important paintings. These include the sister painting of the present work (the same configuration of words, just moved one space to the right) which is in the collection of the Whitney Museum of American Art, a five-paneled example (each panel containing a single RUN or DOG) at Glenstone, and a monumental nine-paneled work that is a centerpiece of The Broad, Los Angeles.

With ferocious audacity, the words RUN DOG RUN DOG RUN are squeezed into the surface of this giant 9-feet tall painting. At first glance, the individual letters appear deceptively simple, plain stenciled forms rendered in black enamel against a brilliant white backdrop. Yet, spelled out in large 2-feet high black letters, their scale and arrangement makes them almost unreadable. The strict geometric arrangement forces the words to become broken up and disjointed, making them difficult to read. With the abandonment of conventional syntax, the viewer is then obliged to focus attention on each individual letter, and decide whether, and how, it has a relationship to its neighbor. Thus, the conventions of reading-something which we acknowledge and use unconsciously—are abandoned, and with the words being interrupted in unnatural places, new words and sentences are formed out of the old ones; RUN DOG RUN DOG RUN, actually becomes RUND OGRU NDOG RUN.

Executed on aluminum, Wool used a stencil to produce the individual letters giving the work a cool, machine-like aesthetic. Yet, *Untitled* remains inherently painterly. Close examination reveals the thin graphite lines which form the grid Wool uses to ensure the strict rigidity of his format. Also visible are the traces of the artist's brushwork as he fills in the letters with shiny pools of black enamel paint. Like Andy Warhol's silkscreening technique, the stencil results in idiosyncrasies and individualities in some of the letters; black paint escapes from the strict rigidity of the



Left: Bruce Nauman, Run from Fear, Fun from Rear, 1972. Museum of Contemporary Art, Chicago. © 2018 Bruce Nauman / Artists Rights Society (ARS), New York.

Right: Marcel Duchamp, Rongwrong, 1917. Philadelphia Museum of Art. © 2018 Artist Rights Society (ARS), New York / ADAGP, Paris / Succession Marcel Duchamo.

Opposite page, left: Roy Lichtenstein, Grrrrrrrrr!!, 1965. Solomon R. Guggenheim Museum, New York. © Estate of Roy Lichtenstein. Photo: The Solomon R. Guggenheim Foundation / Art Resource, New York.

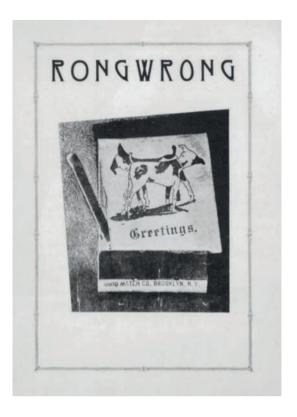
Opposite page, right: Andy Warhol, 1947—White, 1963. Dia Art Foundation, New York. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York. outlines of the letters, as can be seen in the black bleeding into the white around the lower edge of the second U, and the upper inner edge of the first G. Thus, Wool's is a practice laced with contradictions: between word and image, between legibility and abstraction, between the mass-produced and the hand-crafted.

Using a font similar to the one adopted by the U.S. military after the Second World War, subsequently used across the globe for its immediate legibility, Wool's paintings combine overt visual clarity with deliberate semantic deformation. Their seamless navigation between alphabetic communication and painterly abstraction is heightened by the subtle glitches, bleeding and irregularities that fray the edges of Wool's carefully-painted stencils. The industrial appearance of the works is held in tension with their status as meticulously hand-crafted objects. Unlike the commercial factory-inspired mechanisms of Pop Art, in which uniformity became a means of expression in its own right, Wool's production methods explicitly privileged the proliferation of imperfections and unpredictable painterly nuance. In this way, he allows the artist's hand-regarded as irrecoverable by many artists of his generation—to infiltrate his structural edifice of hard-edged word-play. Wool was inspired in this regard by a visit to Robert Gober's studio during the early 1980s; as Katherine Brinson explains, "There he saw the artist's first sink sculptures - objects that mimicked mass-produced anonymity but that Gober had painstakingly sculpted—and was stunned by the vulnerability and elusive psychological potency imparted to these mundane forms" (K. Brinson, "Trouble is my business", in Christopher Wool, exh. cat., Solomon R. Guggenheim Museum, New York, 2013, p. 39).

"Process has always been important to me, 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."

-Christopher Wool





Painted in 1990, the present work comes from a pivotal period in the artist's career, a time when he was feted with two major museum retrospectives (at the San Francisco Museum of Modern Art and the Museum Boijmans Van Beuningen in Rotterdam), in addition to being awarded a Fellowship at the American Academy in Rome, and an invitation (his first) to take part in the prestigious documenta exhibition in Kassel two years later. It was Wool's word paintings that catapulted his rise to fame during the late 1980s and early 1990s, their gritty, uncompromising aesthetic reflects the raw impetus of his early attempts to establish new directions for painting in a world that had declared it dead. Wool's emergence as an artist in the 1980s coincided with a widespread anxiety about the continued survival of the medium, spearheaded by Douglas Crimp's 1981 essay The Death of Painting. In this influential treatise, Crimp discusses the claim that the "end of painting" had argued that the actually happened almost 20 years prior, with the revolutionary Black Paintings of Frank Stella. "...It was Stella's earliest paintings that signaled to his colleagues that the end of paintings had finally come (I am thinking of such deserters of the ranks of painting as Flavin, Judd, LeWitt, and Morris), it seems fairly clear that Stella's own career is a prolonged agony over the incontestable implications of those works, as he retreated further and further away from them, repudiating them more vociferously with each new series. The late seventies paintings are truly hysterical in their defiance of the black paintings has not come" (D. Crimp, "The End of Painting," October, Vol. 16, Spring 1981, pp. 81-82). Skip forward a generation and, in the 1980s, artists such as Martin Kippenberger and Albert Oehlen responded to this gauntlet with a new brand of wild, painterly neo-Expressionism, colliding multiple artistic languages with little respect for time-honored stylistic boundaries, Wool's response was cool, measured and calculated. Amongst his earliest explorations was a

series of stenciled wallpaper-like motifs, drawn from the vernaculars of historical ornamentation and contemporary kitsch, and applied to the canvas with a roller in neat, regimental arrangements.

Captivated by the painterly idiosyncrasies that arose from this seemingly mechanical enterprise, Wool established a conceptual framework caught somewhere between the allover compositions of Abstract Expressionism, the deadpan detachment of Pop Art and the emphasis on process espoused by Post-Minimalism. It was from the graphic, manufactured aesthetic of these early roller works that the word paintings were born. As an artist-like his contemporary Jean Michel Basquiat—he was fascinated by language, having spent many years documenting words and phrases that caught his attention. Wool's epiphany occurred in 1987 when he chanced upon a brand new white truck with the words 'SEX LUV' caustically branded on the side. Struck by the visual power of this urban apparition, Wool extended the ornamental language of his roller paintings to encompass letters. In doing so, he unlocked an entirely new plane of correspondence between word and image—between writing and painting—that gave rise to his most important body of work.

The word paintings were first exhibition at New York's 303 Gallery in 1988, in a collaborative exhibition entitled *Apocalypse Now* with Robert Gober; with the rough, jolting effect of Wool's text-based paintings accosting the viewer with their brash, menacing tone, the exhibition has become one of legend. The curator Richard Flood recalls: "It offered such a simple, reductive solution for moving on that it became a kind of late-eighties mantra." He goes on: "Wool has kept that edge over the years, slamming down the insults ("IF YOU DON'T LIKE IT YOU CAN GET THE FUCK OUT OF MY HOUSE")" (R. Flood, "Wool Gathering," *Parkett*, vol. 83, September 2008, p. 142).

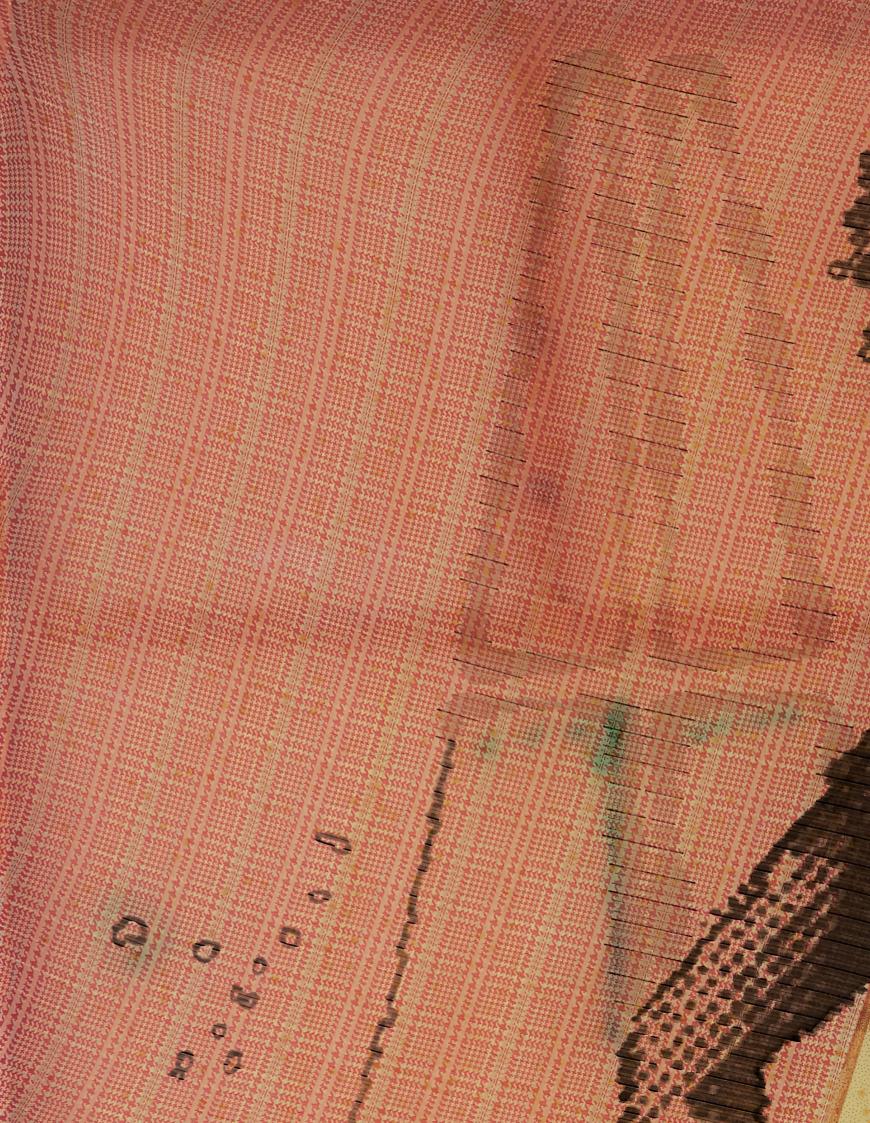
While Douglas Crimp's infamous missive declared painting dead, Wool's radical canvases validated the genre with a sort of "endgame" visual rhetoric. They issue forth with combative determination and a forceful,

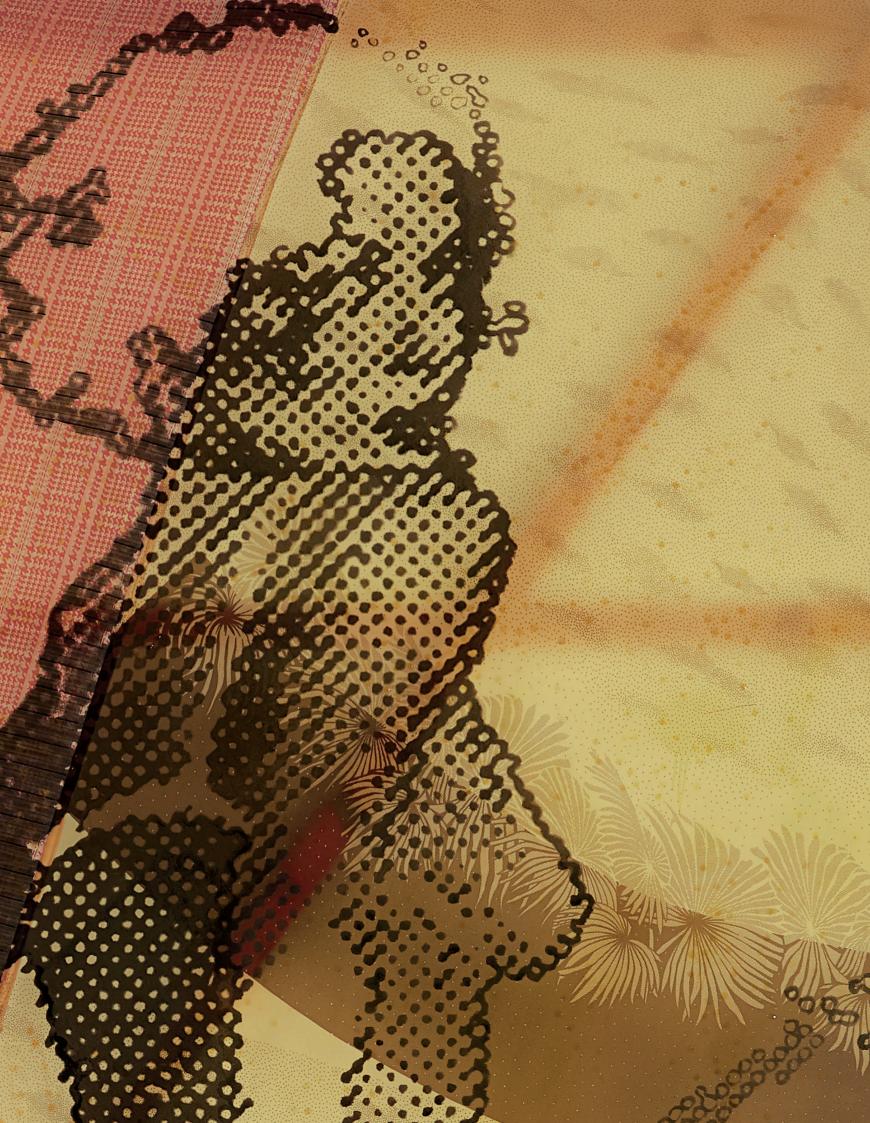




belligerent energy that necessitated their survival, and indeed the survival of the entire genre itself. Indeed, Wool resuscitated painting by suffusing it with the terms of its own survival. His text-based paintings are nihilistic and bombastic, with a bellicose confidence that is gritty and loud. Yet they possess an aura that verges on the sublime, as if they knowingly take up the gauntlet that has been passed to them. "The canonical position that Wool holds in the recent history of art has emerged in light of the renewed interest in the medium of painting. It is not based on his contribution to painting's 'endgame' but rather on his ability to delineate the sites of contestation that keep the discourse around painting open and painting itself alive" (A. Hochdorfer, "Christopher Wool: Solomon R. Guggenheim Museum," Artforum, March 2014, p. 281).

At the time, Wool's first text-based paintings emerged, he had already spent nearly a decade archiving certain words and phrases. After seeing "SEX" and "LUV" graffitied onto the truck, he began to stencil words directly onto canvas. These early works display an aggressive, claustrophobic urgency that relates to their origins in the streets of downtown New York. Their historical placement right smack at the beginning of a market meltdown and economic recession make them seem like foreboding harbingers of a brutal destiny. When Wool painted the present work, he was living in a studio in Lower Manhattan and was submerged in the grit and chaos of an endlessly transforming city, while on the opposite side of the nation, the city of Los Angeles was simmering with racial tension that would culminate in the police beating of Rodney King. Wool's nihilistic approach to painting is inextricably linked to the circumstances of its creation, and—as such—its potent visual force remains as powerful today as when it was painted nearly three decades ago.





#### PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

# 13C SIGMAR POLKE (1941-2010)

#### B-Mode

signed 'S. Polke' (on the stretcher) synthetic resin, lacquer and acrylic on polyester 118 x 88 in. (300 x 223.5 cm.) Executed in 1987.

\$9.000.000-12.000.000

#### PROVENANCE

Maria Osthoff, Görwihl Studio d'Arte Cannaviello, Milan Frieder Burda, Baden-Baden, 1990 Acquired from the above by the present owner, 2010

#### EXHIBITED

Musée d'art moderne de la Ville de Paris, Sigmar Polke, October-December 1988. Staatliche Kunsthalle Baden-Baden, Sammlung Frieder Burda: Gerhard Richter, Sigmar Polke, Arnulf Rainer, September-November 1996, p. 160, no. 60, (illustrated in color). Bonn, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland; Berlin, Nationalgalerie im Hamburger Bahnhof, Museum für Gegenwart, Sigmar Polke: The Three Lies of Painting, June 1997-February 1998, p. 345. Baden-Baden, Museum Frieder Burda, Sammlung Frieder Burda, October 2004, pp. 220-221, no. 139 (illustrated in color). Baden-Baden, Museum Frieder Burda; Museum Moderner Kunst Stiftung Ludwig Wien; Dresden, Kunsthalle im Lipsiusbau, Polke: Eine Retrospektive: Die Sammlungen Frieder Burda, Josef Froehlich, Reiner Speck, February-October 2007, p. 64, no. 39 (illustrated in color).

Baden-Baden, Museum Frieder Burda, *Die Bilder Tun Was Mit Mir: Einblicke in die Sammlung Frieder Burda*, March-June 2010, p. 75 (installation view illustrated in color). New York, McCaffrey Fine Art, *Sigmar Polke*, January-

New York, McCaffrey Fine Art, Sigmar Polke, January-February 2011.

#### LITERATURE

"Ausstellungshinweise für den Monat Februar," *Du*, vol. 773, no. 1, February 2007, p. 85 (illustrated in color).

U. Arnswald, "Sigmar Polke – der Mystagoge der unablässigen Metamorphose," *Neue Rundschau*, vol. 118, no. 4, April 2007.

N. S., "Höhere Wesen," *Profil*, vol. 26, no. 38, 25 June 2007, p. 83 (illustrated in color).

We are grateful to Michael Trier for the cataloging information he has kindly provided.

ormerly in Frieder Burda's extensive collection of Sigmar Polke's work, B-Mode is a vast, nearly ten foot-high, semi-transparent painting of multiple layers and shifting appearances, painted in 1987. Centered upon the enlarged, raster-dot image of a printed, black-and-white photograph of a young, half-naked woman gazing flirtatiously towards the viewer while engaging in an act of striptease, the painting is itself a playful tease that establishes a complex and revealing game of looking with the viewer. It is a work that at every level is aimed at provoking, seducing and titillating the viewer's gaze into an appreciation and an understanding of the fascinating but inherent lie of all imagery and image-making. And in so doing, it is a work that aims to awaken in the viewer a gratitude for the complex, multivalent but also fleeting, momentary and ultimately ambiguous and uncertain, nature of reality itself.

*B-Mode* is one of a series of towering semi-transparent paintings, all executed on polyester grounds in the midto-late 1980s, that mark a particularly rich and creative period in the history of Polke's always prodigious and varied productivity. Making use of a wide range of often exotic materials, a multitude of painterly spills, smudges and printing errors along with a sequence of contrasting patterns and printed reproductions, these paintings were works that expanded the artist's ceaseless inquiry into painting's ability to articulate the rich mystery of reality to its fullest potential. They were pictures in which, as Sean Rainbird has written, Polke demonstrated the validity of painting to a skeptical post-modern audience who had been brought up on the idea that the medium was dead. "Painting," Rainbird wrote, "far from being a redundant practice in an era of mechanical, electronic and digital communications is shown by Polke to be a resourceful medium equipped to investigate the complexities of contemporary experience" (S. Rainbird, "Seams and Appearances," Sigmar Polke: Join the Dots, exh. cat., Tate Gallery, Liverpool, 1995, p. 9).

Many of these paintings of the 1980s were abstract in nature, comprising of paint lacquer and resin that had been poured, splashed, brushed and smeared onto often both sides of their transparent polyester grounds in a way that anticipated Polke's later experiments with transparent screens in his series of Magic Lantern pictures of the early 1990s. In *B-Mode* however, Polke has collaged

Previous spread: Present lot illustrated (detail).







Left: Gerhard Richter, Schwestern (Sisters), 1967. Kunstmuseum Bonn. © Gerhard Richter 2018 (0229).

Right: Sigmar Polke, *Bunnies*, 1966. © 2018 The Estate of Sigmar Polke, Cologne / ARS, New York/VG Bild-Kunst, Bonn.

several different techniques and images in a way that harks back to his early raster-dot paintings and fabric paintings (*Stoffbilder*) of the 1960s. In particular, *B-Mode* echoes, in its subject matter at least, famous earlier raster dot-pictures of 1966 such as *Bunnies, Freundinnen* or *Japanische Tänzerinnen*. In these earlier paintings printed photographic images of erotic female figures such as Playboy Bunnies, girls in bikinis or Japanese dancers had also been depicted in a deliberately enlarged and distorted sequence of raster-dots so as to simultaneously seduce and frustrate the viewer's eye.

"The viewing experience" of such pictures, as Charles W. Haxthausen once explained in this respect, was one that effectively "reverses the normal viewing experience—the closer one moves toward the painting, the less one sees of the object. Polke's blown-up image is thus teasingly designed to frustrate the very desire that it arouses—this is most strikingly apparent, for many male viewers at least, in titillating erotic images such as Bunnies or Japanese Tänzerinnen... In this and other dotscreen or raster paintings, Polke, even as he utilizes reproduced images and apes reproduction techniques, is in effect rendering the work unreproducible, because it aims at effects absolutely dependent upon our encounter with the original, unique object in its specific materiality and dimensions as we experience it in time and space" (C. W. Haxthausen, "The Work of Art in the Age of its (Al) Chemical Transmutability: Rethinking Painting and Photography after Polke," in Sigmar Polke: The Three Lies of Painting, exh. cat., Bonn, 1997, p. 189).

In one of his extremely rare statements about his own work Polke himself pointed out how this combination of desire and frustrated desire lay at the root of his own experience of the raster-dot printing of imagery as well as of his early realization of the inherent artifice and lie of all imagery. "The fact of my birth would be insignificant for my later creative activity had I not been afflicted from

that moment on with poor eyesight," Polke wrote in 1976. "To be sure, it is not that pronounced: but precisely this nearsightedness opened up for me-very early-access to that world of the dotscreen, which became so significant for my later work. Even today, among my most painful memories is how in the long winter evenings after the currency reform the large family gathered together excitedly over each fresh issue of the Bäckerblume [a magazine of the German baker's association] and ... gaped at what they called 'delicious rolls,' 'seductive croissants,' 'honest to goodness bread,' etc.; but there, where their fingers were pointing, to the accompaniment of ecstatic cries, I saw only many tiny, lifeless, black dots! In despair, I pushed my way closer, only to be yelled at incomprehensively" (S. Polke, "Early Influences, Late Consequences or How did the Monkeys Get into my Work? And Other Icono-Biographical Questions (1976)" in Sigmar Polke. The Three Lies of Painting, exh. cat., Bonn, 1997, p. 285).

From the early 1960s onwards, Polke's paintings methodically set about deconstructing the conventions, codes and language of picture and image making. Invoking the raster-dot technique used in mass-media printing, Polke hoped to expose the lie of the image and to undermine its authority—so dangerous as a medium of politics and propaganda. He also enjoyed drawing attention to the fascinating mechanics of representation. Returning once again to this theme in the 1980s, Polke began to add other mechanical techniques of reproduction into his repertoire, incorporating distorted Xerox copies, blurred imagery and printing mistakes into his everexpanding mix of technique and multi-media. These new paintings were, Polke said, works that "deal with the problem of reproduction." He incorporated spills, blurrings and printing mistakes, he said, because he wanted to push these apparent accidents into "another direction until there is no connection anymore between the subject and

its reproduction." What interested him was what "happens behind the subject. Something independent, so that you are prepared to see the one as a subject and the other as a thing in its own right. But techniques of reproduction also play a role: how far are you willing to go for something new to emerge through fatigue or through deliberate reproduction. To exaggerate is also to reproduce and yet it undoes and denounces the original. If you just enlarge certain things by dots, then these dotscreen pictures are simply a form of organization. Singly, they're not so interesting: they are an organized system that has to be seen as a whole. And these printing mistakes, these errors that have to be pinpointed or discovered, this is not biding time, its biding events. Why are they worth something, these random occurrences? Why are there no mistakes in reproduction that you can maintain endlessly, ad infinitum? And why do you hope that it won't work, that somehow a mutation will develop in the reproduction. that something else will come out of it?" (S. Polke, guoted in "Poison is Effective; Painting is Not: Bice Curiger in Conversation with Sigmar Polke," December 18, 1984, in Parkett no. 26, 1990, pp. 18-26)

In *B-Mode*, the overt eroticism of the central figure of the girl is both undermined and rendered as an intriguing painterly abstraction by the enlarging and blurring of the raster-dot pattern to the point where the collective nature of the raster-dot patterning takes on a pictorial life its own. Set against other printed patterns on the surface of the picture, such as the printed fabric-like patterning to the left of the picture and a particularly exotic-looking sequence of stenciled palm-like plants to the right, Polke's dots develop an abstract lyricism of their own. When seen in close-up, the figurative image of the stripping female loses its erotic appeal to become a fascinatingly sensual abstract field of pure pictorial patterning hovering on the edge of reorganizability.

This intriguing sense of visual stimulation is augmented by the changing effects of light that take place within the work as one looks at it and moves around it. Because the painting is rendered upon a transparent polyester ground, for example, the work is not only seethrough, allowing its own structure—in the form of the





wooden struts and stretchers that support the canvas—to become a visible part of the picture's composition. It also, with its layers of semi-transparent resin and patterns of printed and smudged form, creates a complex web of ambiguity. And this ambiguity is further enhanced by being wholly dependent upon the nature of the light that falls upon the work. A change in the light and space into which this picture is positioned, has a dramatic effect upon the nature and readability of the imagery in the painting itself. As Polke himself once pointed out, the purpose of this multiple layering of imagery and light and effect is to illuminate the impermanence and mutability of all phenomena. "What takes a hold in layering', he said, 'is the knowledge of layers that allows you to see: in other words a pipe is not a pipe. The point is to see that, to understand that a picture is basically only what keeps your head moving with what is already in it. When does art ever put anything new in your head? What artist ever does that?" (S. Polke, quoted in "Poison is Effective; Painting is Not," op. cit., pp. 18-26)

It is in this way that Polke makes of his painting a game of looking that involves the active physical presence of the viewer in front of his work. And for him, his paintings were as alive as the viewer who contemplates them. Painting and photography is, after all the product of chemical processes—processes that, ultimately are ongoing even after the imagery of the work is completed. Similarly, paintings are also only a product of the specific light and spatial effects that illuminate its surface. For Polke, therefore all paintings, not merely his own paintings were not just something fluid and constantly changing, flowing and evolving, they were also alive.

A pervasive sense of flux and fluidity were, of course essential components of Polke's pictorial aesthetic and

Left: Andy Warhol, Shot Red Marilyn, 1964. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society

Right: Roy Lichtenstein, Aloha, 1962. © Estate of Roy Lichtenstein.





"[Polke] has constructed, arguably, the most complete language I know for describing modern reality."

-A. S. Byatt

this is perhaps nowhere better illustrated than in the large transparent paintings Polke made in the 1980s like B-Mode. Overtly complex, constantly changing in appearance and propagating a bizarre mix of figurative, abstract and chance-driven imagery drawn from all areas of image-making, these works articulate a holistic vision of reality that, as time passes, becomes ever more appropriate and recognizable in our image-saturated culture. But, as Kathy Halbreich has pointed out, Polke "wasn't interested in representing the great contaminated wash of what we see; he knew that was a fool's delusional pursuit. He wanted to demonstrate how the unconscious, in combination with all other forms of knowledge, casts its shadow on how we imagine. By being aware of the fictive nature of the order we impose, by embracing ambiguity and letting go of certainty, we free ourselves of the need for—and the comfort of —a single authoritarian vision. We zisk the vulnerability and alertness that accompanies a fully sentient life. This was Polke's bequest" (K. Halbreich, "Alibis: An Introduction," Sigmar Polke: Alibis exh. cat. MoMA, New York, 2014, p. 92).

It was also in this regard that Polke saw his paintings as being animate and interactive partners with their audience. As he explained, not wholly insincerely, to Bice Curiger when she asked him why he constantly wanted everything to be seen to be changing in his work all the time, he said: "Because everything's in flux. You have to look fast. You have to be real quick when you look at my pictures. You have to watch them, take them to bed with you, never let them out of your sight. Caress them, kiss and pray, do anything, you can kick them, beat the daylights out of them. Every picture wants some kind of treatment,

no matter what. A picture doesn't become a picture until others do their part. You have to engage yourself with pictures that change if you want to flow with them. Otherwise you're out of it. The picture will fall off the wall. If a picture isn't loved, it'll go and get love. It always ends up where it has to be: it just grabs its victims. Pictures have a life of their own" (S. Polke, quoted in "Poison is Effective; Painting is Not," op. cit., pp. 18-26).



Above: Sigmar Polke and Gerhard Richter at Galerie H, Hanover, 1966. Photo: © Gerhard Richter 2018 (16102018). Artwork: © Gerhard Richter 2018 (16102018); © 2018 The Estate of Sigmar Polke, Cologne / ARS, New York/ VG Bild-Kunst, Bonn.

Below: Francis Picabia, Femmes au bull-dog, 1941-1942. 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, NY.

Opposite page: Present lot illustrated (detail).

PROPERTY FROM THE COLLECTION OF

# HARRY W. AND MARY MARGARET ANDERSON

# 14C DAVID HOCKNEY (B. 1937)

### Sprungbrett mit Schatten (Paper Pool 14)

signed with the artist's initials and dated 'D.H. 78' (lower right) colored, pressed paper pulp 72 x 85 ½ in. (182.9 x 217.2 cm.) Executed in 1978.

\$6.000.000-8.000.000

#### PROVENANCE

Tyler Graphics Ltd., Bedford, New York Acquired from the above by the present owner, 1979

#### **EXHIBITE**

New York, André Emmerich Gallery, *Paper Pools*, January 1979. M. H. de Young Memorial Museum, Fine Arts Museums of San Francisco, *David Hockney: Travels with Pen, Pencil, and Ink*, November 1979-January 1980.

Stanford University Museum of Art, *The Anderson Collection: Two Decades of American Graphics, 1967-1987*, August 1987-January 1988, p. 15, no. 11 (illustrated).

San Jose Museum of Art, *In Over Our Heads: The Image of Water in Contemporary Art*, June-September 1998. Palo Alto Art Center, *The Print is Cast*, January-April 1999 (illustrated in color on the exhibition brochure).

San Francisco Museum of Modern Art, Celebrating Modern Art: The Anderson Collection, October 2000-January 2001, pp. 234, 292 and 368, pl. 142, no. 120 (illustrated in color). San Jose Museum of Art, De-Natured: Works from the Anderson Collection and the Anderson Graphic Arts Collection, October 2007-January 2008.

Stanford, Iris & B. Gerald Cantor Center for Visual Arts, Stanford University, *California: The Art of Water*, July-November 2016.

#### LITERATURE

T. Amos, "Novel Pulp: A Portfolio of Paper Art," *New West*, 8 September 1980 (illustrated in color).

N. Stangos, ed., *David Hockney: Paper Pools*, New York, 1980, p. 59 (illustrated in color).

K. E. Tyler, *Tyler Graphics: Catalogue Raisonné, 1974-1985*, New York, 1987, p. 390, no. 752:DH14 (illustrated in color). "The Print Is Cast," *Journal of the Print World*, vol. 22, Winter 1999, p. 14.

J. Harrington, "Breaking the Mold," *Palo Alto Weekly*, 12 February 1999, pp. 8-9 (illustrated).

C. Maclay, "Of Prints, Photos, and Proust," San Jose Mercury News, 21 February 1999.

D. A. Ross et al., *Celebrating Modern Art: Highlights from the Anderson Collection*, San Francisco, 2000, n.p. (illustrated in color).

K. A. Levine, "The Anderson Art Collection: A Family Affair," *The Pulteney St. Survey*, Fall 2000, p. 6 (illustrated).

K. Baker, "The Hunk and Moo Show," *Town & Country*, October 2000, p. 136 (illustrated in color).

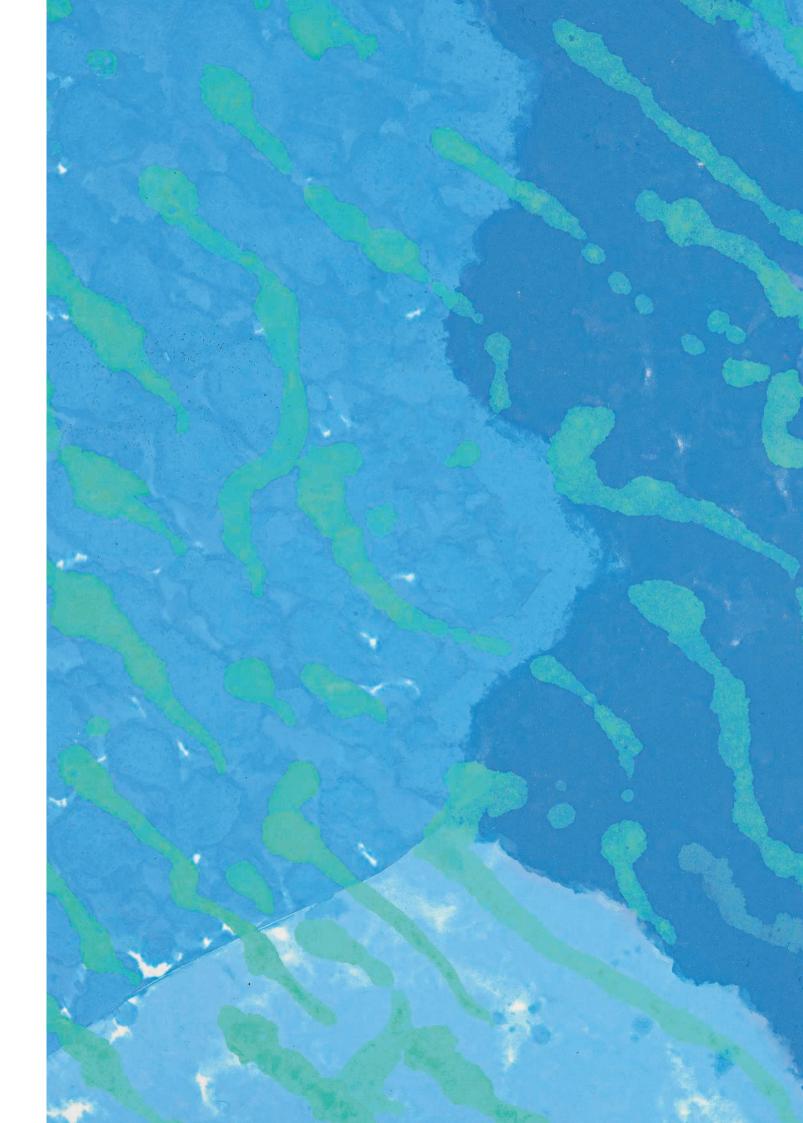
E. Kornbluth, "Agenda," *Elle Decor*, October 2000, p. 66 (illustrated in color).

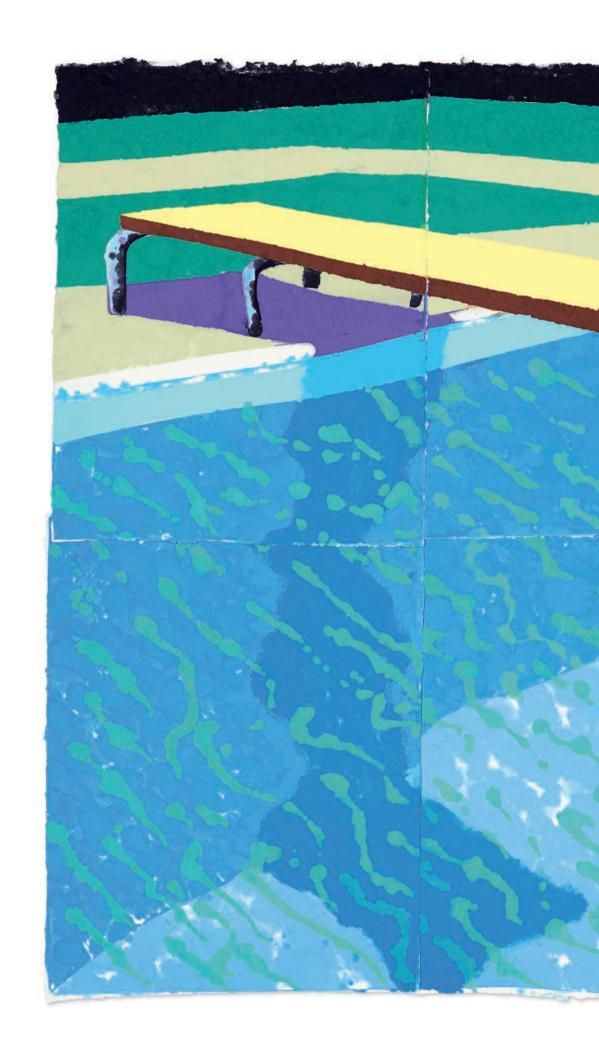
R. Bammer, "Thoroughly Modern Milieu," *The Vacaville Reporter*, 6 October 2000, p. 12D.

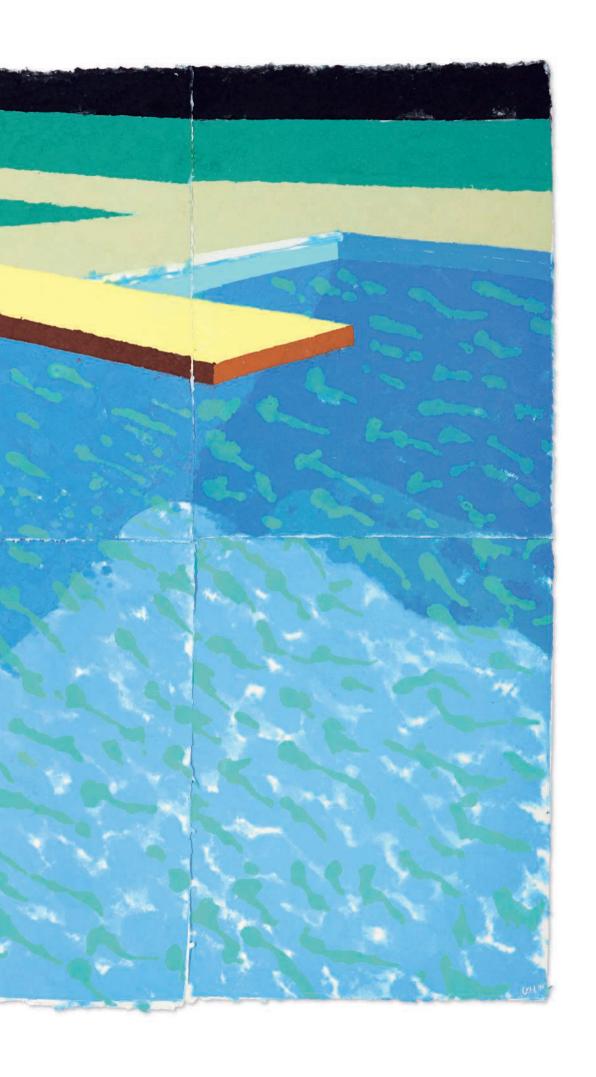
P. Plagens, "A Lifetime Passion for Collecting," *Newsweek*, vol. 136, issue 16, 16 October 2000, p. 72 (illustrated in color). J. Knoerle, "Going Public," *The Almanac*, 18 October 2000,

p. 12 (illustrated in color).
"Celebrating Modern Art," *USA Today*, November 2000, pp. 36-37 (illustrated in color).

G. Brady-Herndon, "Taking in the Anderson Collection," *Napa Valley Register*, 2 November 2000 (illustrated).









"I kept looking at the swimming pool in the garden, and it's a wonderful subject; water, the light on the water... I thought, really I should do, find a watery subject for this process, and here it is; here, this pool, every time that you look at the surface, you look through it, you look under it."

–David Hockney

Flap: Present lot illustrated (detail).

Above: Edward Hopper, Rooms by the Sea, 1951. Yale University Art Gallery, New Haven. © 2018 Heirs of Josephine Hopper / Licensed by VAGA at Artists Rights Society (ARS), NY.

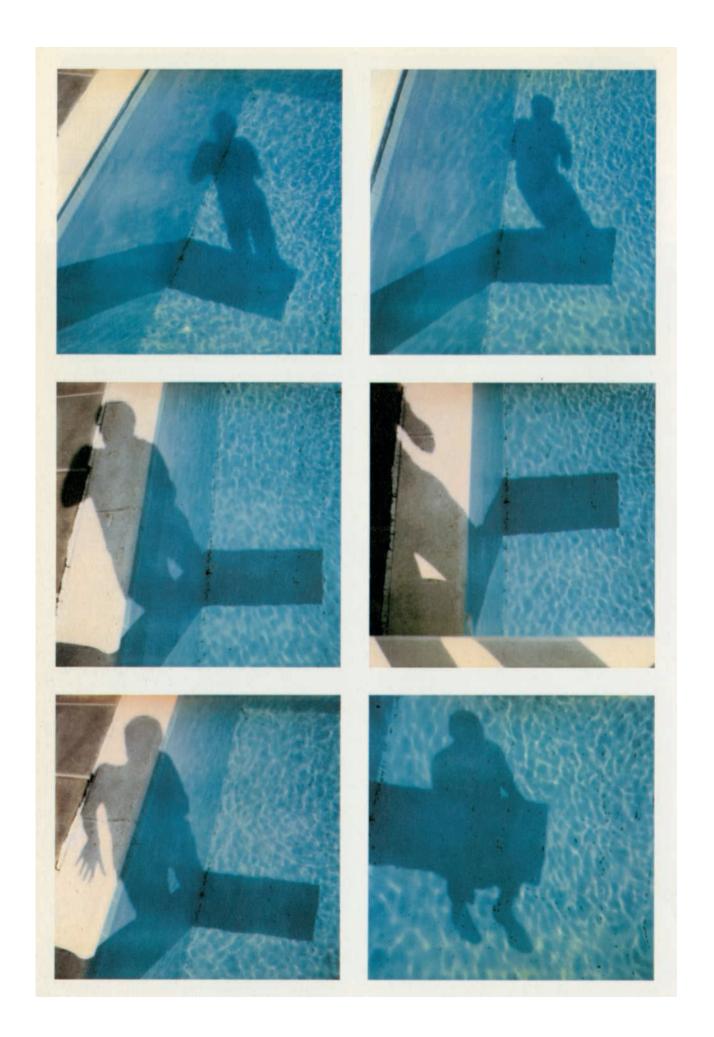
Opposite page: David Hockney taking photos by the pool.© David Hockney.

avid Hockney's paintings of swimming pools are among the most iconic and recognizable series of paintings in Post War art, as from the early 1960s onwards the artist captured the exoticism and eroticism of the California pool scene. In addition to the obvious attraction of the associated subject matter, Hockney was intrigued by the technical challenges of how to capture the constantly shifting bodies of water. The resulting paintings, such as A Bigger Splash, 1967 (Tate, London) and Peter Getting Out of Nick's Pool, 1966 (National Museums Liverpool, Walker Art Gallery), have become part of the 60s cultural lexicon, but the following decade Hockney embarked on a new series of paintings that took his investigations even further. Known as his Paper Pool paintings, this small group of works included water as part of the creative process more than ever before, Springbrett mit Schatten (Paper Pool 14) is one of the central works from this series, an evocative painting that not only captured the energy of the swimming pool, but also satisfied the artist's need to be challenged by his medium. With works such as this, he relished the creative ability of mastering a new technique, learning and accepting its limitations, and transcending them in the pursuit of a powerful new phases of his career.

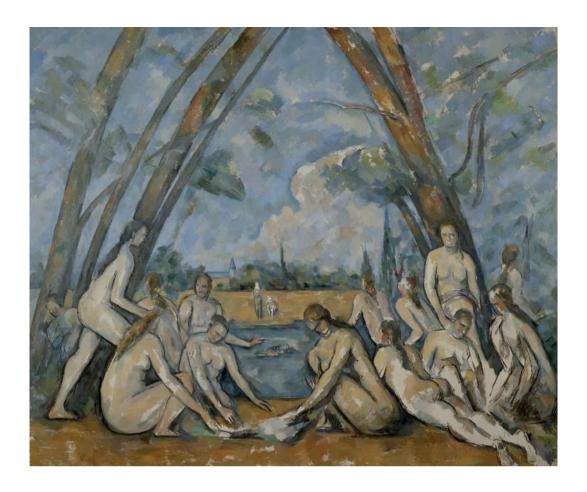
Across six large conjoined sheets of handmade paper, Hockey produces a striking image of one of his iconic swimming pools. Through a series of simplified—almost abstracted—forms, the artist captures not only the physical features of the pool, but also the cooling sensation of the

water on a hot summer's day. Geometric planes of color denote solid forms-a diving board, the turf borders and hedges that surround the pool—while the clear water that fills the pools is rendered by a series of surface ripples and the shadows they create as they dance across the bottom of the pool. The technical difficulties of how to depict a colorless, formless material lies at the heart of this innovative series, and made the subject matter perfect for what the artist was trying to achieve. "Hockney's fascination was in using a watery medium for the representation of a watery subject," writes Nikos Stangos, "bringing together many of the themes he most loves: the paradox of freezing in a still image what is never still, water, the swimming pool, this man-made container of nature, set in nature which it reflects, the play of light on water..." (N. Stangos, David Hockney: Paper Pools, New York, 1980, p. 6).

Hockney achieved this perfect union using, what was for him, a radically new technique of combining painting and paper making. Influenced in part by Ellsworth Kelly, who had begun investigating a similar technique in 1976, Hockney worked with a longtime friend and expert papermaker, Kenneth Tyler, at his Tyler Graphics studio just north of New York City. Hockney used Tyler's own pool as the motif for these new paintings, as "For days he [Hockney] studied the pool, drawing and photographing it extensively at different times of the day and night, observing the many light and color changes" (ibid.). After a concerted period of study, Hockney made a series of drawings from which Tyler and his assistant made metal moulds, each with a compartment that reflected an area of the drawing. These moulds were then placed directly upon sheets of newly made, and still wet, paper before colored pulp was poured into each one. After each of the molds was filled, they were carefully removed, and Hockney hand finished the work by directly applying more colored pulp and liquid dyes to the sheet by hand. Once the composition was complete, the sheets were then pressed under high pressure to fuse together the layers of colored pulp and









hand-made paper, and to speed up the drying process by squeezing the excess water. Hockney used lots of different techniques for applying this pulp and pigment to the surface of the paper. Stagnos observed that, "Liquid color pulps were spooned, poured, painted and dropped onto the pieces. Sometimes Hockney found softened hard edges by blending and patting, colored pulp areas with his fingers and hands. Dog combs, toothbrushes, fingers, a garden hose and working outside in the rain were used to obtain textural effects. He usually applied liquid dyes with a kitchen baster or a paint brush, but on several occasions sprayed it on with an airbrush" (*Ibid*, p. 7).

"The paper is very beautiful, the surface, there is no such thing as a flat color, and they are very subtle at times. They are like paintings, which is why I stayed; if they hadn't been like paintings, I think I would have left after doing the first two or three small ones, I would have thought enough was enough."

-David Hockney

As one of the most innovative artists working today, Hockney's enquiring mind is always searching for new techniques with which to work. From Polaroids to iPads, he has an instinctive interest in new technologies and how they may be able to help forge his artistic vision. "I love new mediums and this was something I had never seen or used before," Hockney has said. "I think mediums can turn you on, they can excite you: they always let you do something in a different way, even if you are forced to simplify it, to make it bold because it is too finicky. I like that. As such Springbrett mit Schatten (Paper Pool 14) becomes the perfect example of how the artist melds together technique and subject matter. "I kept looking at the swimming pool in the garden," Hockney continued, "and it's a wonderful subject; water, the light on the water. And this process with paper pulp demanded a lot of water; you have to wear boots and rubber aprons. I thought, really I should do, find a watery subject for this process, and here it is; here, this pool, every time that you look at the surface, you look through it, you look under it" (D. Hockney, quoted in N. Stangos, David Hockney: Paper Pools, New York, 1980, p. 21).

Opposite page: David Hockney applying color dye to a work from his *Paper Pools* series, New York, 1978. Photo: Lindsay Green. Artwork: © David Hockney.

Above: Paul Cézanne, The Large Bathers, 1900-1906. Philadelphia Museum of Art. Photo: © Philadelphia Museum of Art / Bridgeman Images.

Below: David Hockney, *Pool and Steps, Le Nid du Duc*, 1971.© David Hockney.

# PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

# 15C SAM GILLIAM (B. 1933)

## Lady Day II

signed 'Sam Gilliam' (on the reverse); titled and dated 'Lady Day II July 21, 1971' (on the overlap); variously titled and inscribed 'Lady Day (Billie)' (on the stretcher) acrylic on canvas  $107 \times 160$  in. (271.8  $\times 406$  cm.) Painted in 1971.

\$1.500.000-2.000.000

#### PROVENANCE

Thelma Lenkin, Katherine L. Meier and Edward J. Lenkin Phillips Collection, Washington, D.C., 1992 Their sale; Sloans & Kenyon, Bethesda, 21 September 2003, lot 1001

Acquired at the above sale by the present owner

#### EXHIBITED

Louisville, J. B. Speed Art Museum, Sam Gilliam: Paintings and Works on Paper, January-February 1976, no. 6 (illustrated). Kunstmuseum Basel, The Music of Color: Sam Gilliam, 1967-1973, June-September 2018, pp. 112-113, 123 and 126-128, no. 40 (illustrated in color and installation view illustrated in color).

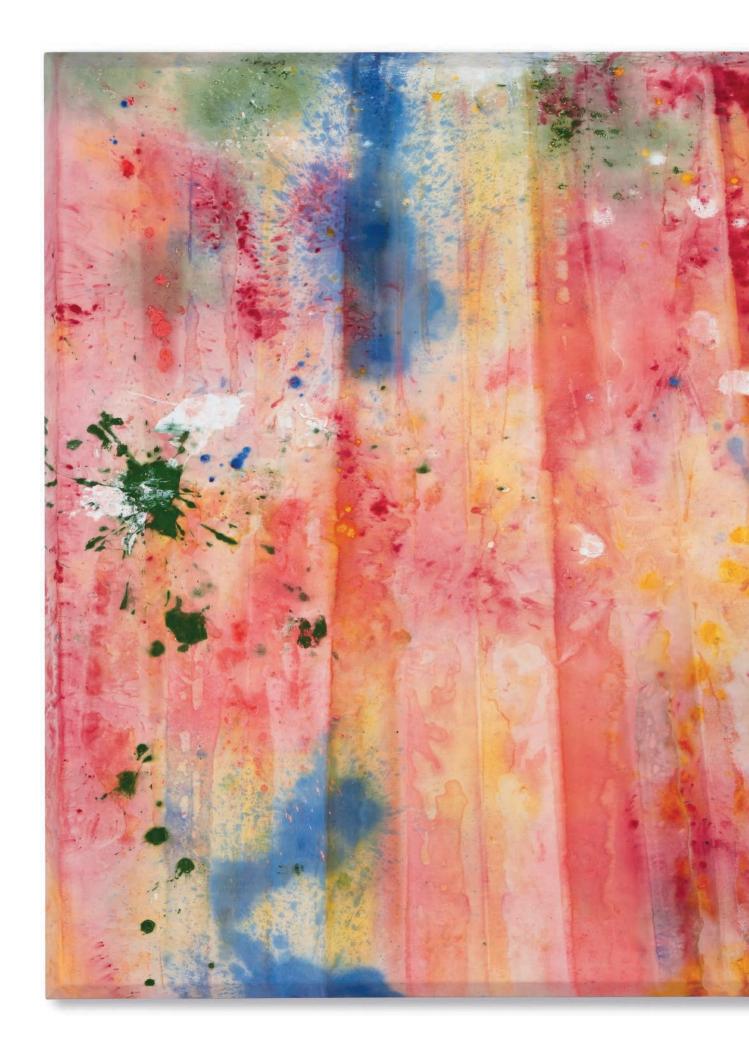
#### LITERATURE

A. A. Dunnigan, The Fascinating Story of Black Kentuckians: Their Heritage and Traditions, 1982, p. 327.

veritable revolutionary figure in 20th century postwar art, Sam Gilliam's body of work helped define the radical and influential Washington Color School and pushed the very genre of Color Field painting to an unbridled extreme. Improvisation and experimentation converge across the resplendent surface of Sam Gilliam's Lady Day II, a surface that showcases the artist's pioneering painting technique in which he physically manipulates both the pigment and the canvas to produce a series of extraordinarily colorful abstractions, and in the process up-ends centuries of artistic convention. The tall vertical columns of jewel-like colors are emblematic of the paint-staining technique that Gilliam first developed in the 1960s, in which he poured diluted pigment directly onto the surface of his unprimed support. A commanding 9 by 13 feet canvas summons the viewer into a dazzling aura of blues and reds, warm pinks and golden yellows which emanate directly from the heart of the canvas. Where these colors coalesce, they form deep pools of pigment; intense areas of concentrated color that dissolve into each other producing the dynamic sense of painterly activity that so enthralled the artist, "...it's all theater or performance," he once said (S. Gilliam, quoted by C. Picard, "In the Studio: Sam Gilliam," Blouin ArtInfo, December 17, 2015, via blouinartinfo.com). Previously in the Phillips Collection, Washington, D.C., Lady Day II is arguably the most striking example of the artist's work to appear on the international market.

The expansive composition is comprised of vertical bands, each with varying concentrations of pigment, which result in a rich display of overlapping translucent chroma. Passages of deep ruby red dissolve into areas of warm pink, before softening into more neutral organic tones; this is then repeated across the canvas in various combinations of other glistening tones of red, blue and yellow. This rich and variegated surface is the result of the artist repeatedly folding the canvas while the paint is still wet, allowing the colors and geometries to dissolve into each other. Gilliam would begin the process by soaking the lightest colors of the composition, like the yellows and pinks in the present work, into the raw, unprimed canvas before applying the darker greens, reds and blues. He would then fold the canvas repeatedly back and forth on itself before leaving it to dry overnight. As they were unfolded, the evocative











Opposite page: Present lot illustrated (detail).

Above: Installation view, The Music of Color: Sam Gilliam, 1967-1973, Kunstmuseum Basel, June 9 – September 30, 2018 (present lot illustrated). Photo: Kunstmuseum Basel, Martin P. Bühler. Artwork: © 2018 Sam Gilliam / Artists Rights Society (ARS), New York

Below: Mark Rothko, White Center (Yellow, Pink and Lavender on Rose), 1950. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photo: Bridgeman Images.

abstract forms were revealed for the first time, appearing like mysterious Rorschach like forms embedded directly into the canvas. "When they're unfolded, there are pieces of geometry in them, which is part of the aesthetic," explains Stephen Frietch, who has assisted the artist for over 35 years and has witnessed the evolution of his practice. "In a sense, it is a mini version of how the early drapes were made" (S. Frietch, ibid.). This method evokes the unconventional working methods of Jackson Pollock, and while William Fowler notes that in the 1960s Gilliam was "hailed as radical as Jackson Pollock" (William Fowler, "Searching for Sam Gilliam: the 81 year-old art genius saved from oblivion" *The Guardian*, October 15, 2015); Matthew Kangas notes that while "Sharing an approach to all-over compositions with Abstract Expressionism's



ace Jackson Pollock, Gilliam goes farther with submerged shapes rising and receding as the eye inspects each large painting, up to eight feet wide, challenging the unity of Pollock's drips and varying their width, texture and density" (M. Kangas, "Gilliam and Hurley," *Visual Art Source*, 2017 http://www.visualartsource.com/index.php?page=editorial &pcID=27&aID=4358).

Coming of age in the social an.d pollical instability of the 1960s, Sam Gilliam was interested in disrupting the traditional distinctions between art, architecture and sculpture, in addition to investigating the properties of physically combining his chosen medium and support. Hence, in *Lady Day II*, we find the radical implementation of beveled edged stretchers, which help to give the impression that the painting is emerging from the wall as an object of weight and substance. Unlike the conventional stretchers favored by his predecessors and contemporaries, Gilliam's beveled edges "charge the gap between the work and the wall with a distinctive energy depending on how he oriented the beveled stretcher" (J. Binstock, *Sam Gilliam: A Retrospective*, exh. cat., Corcoran Gallery of Art, 2005, p. 40).

The title an artist assigns to an artwork is an essential part of their essence. Much like his contemporaries, Sam Gilliam was heavily influenced by his love of jazz, and Lady Day II is a seminal example of this influence. Gilliam himself notes, "the more far out the better," and that his own work evoked "the drama of music and the drama of colors coming together" (T. Loos, "At 84 Sam Gilliam Fires Up His Competitive Spirit, New York Times, June 12, 2018). Lady Day II is the apotheosis of Dr. Mary Schmidt Campbell's assessment that "Gilliam's cascades of color are not unlike Coltrane's sheets of sound" (M. Schmidt Campbell, "Sam Gilliam: Journey Toward Red, Black and 'D'," Red & Black to "D": Paintings by Sam Gilliam, New York, Studio Museum, 1982, p. 9). Lady Day II refers to the inimitable Billie Holiday, who was eponymously nicknamed Lady Day by her friend and music partner Lester Young. "Before painting, there was jazz," Gilliam said in 2014, "I mean cool jazz. Coltrane. Ornette Coleman, the Ayler brothers, Miles Davis. It's something that was important to my work, it was a constant. You listened while you were painting. It made you



"My work... is constructed painting, in that it crosses the void between object and viewer, to be a part of the space in front of the picture plane. It represents an act of pure passage, The surface is no longer the final plane of the work.

It is instead the beginning of an advance into the theater of life."

—Sam Gilliam

Left: 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.

Right: Gerhard Richter, Abstraktes Bild, 1992. © Gerhard Richter 2018 (0220).

Opposite page: Sam Gilliam in his studio, Washington, D.C., 1980. Photo: Anthony Barboza / Getty Images. Artwork: @ 2018 Sam Gilliam / Artists Rights Society (ARS), New York. think that being young wasn't so bad. All the young painters were into jazz" (S. Gilliam, quoted by J. Lewis, "Red Orange Yellow Green and Blue Period," W Magazine, via https://www.wmagazine.com/story/sam-gilliam-artist).

Painted in 1971, the same year Gilliam's work was prominently featured in as solo exhibition, Projects: Sam Gilliam at the Museum of Modern Art in New York, Lady Day II belongs to a series of works produced in the late 1960s and early 1970s that are among the artist's most important paintings. Known as his Slice paintings, they have subsequently become some of his most admired and respected works; many similar examples are in major museum collections including, April 4, 1969 (Smithsonian American Art Museum, Washington, D.C.); Whirlirama, 1970 (Metropolitan Museum of Art, New York); Wide Narrow, 1972 (Rose Art Museum, Brandeis University); Blue Twirl, 1971 (National Gallery of Art, Washington, D.C.); and Scatter, 1972 (Indianapolis Museum of Art). Recently honored with a major retrospective exhibition at Kunstmuseum Basel (his first in Europe), Sam Gilliam is now regarded as one of the most respected painters of his generation.

Exposed by his European professors to Renaissance perspective experiments and German Expressionist atmospheres, Gilliam matured in a detached, albeit rich, art historical environment. After time in the army, years of teaching, and meeting the Washington, D.C. Color Field, Gilliam realized that while his training was essential, it was not representative of his lived experience. "Ideas I was dealing with were mostly someone else's. ... What was most personal to me were the things I saw in my own environment—such as clotheslines filled with clothes with so much weight that they had to be propped up..." (quoted in D. Miller, "Hanging Loose: An Interview with Sam Gilliam," January 1973). Thus, he began to work with different types of non-traditional canvas, such as the beveled example of the present work or his draped canvasunstretched, unsupported works folding in on themselves

after being saturated in luminous hues and hung from gallery walls. Such a convention drove the liberating ideas of Color Field to their natural, if unseen, conclusion: if the image could be obliterated, so too could its structure. Together with his Abstract Expressionist counterparts in New York, like Jackson Pollock, Gilliam's innovations with paint application and his radical transformation of the canvas support continuously expanded the possibilities for the future of abstract painting. Working in Washington, D.C., alongside painters such as Kenneth Noland, Gilliam expanded and elaborated upon existing Color Field processes and aesthetics while turning on its heading the Greenbergian notions of the "integrity of the picture plane," in addition to disrupting the boundaries between the visual world of painting and the tangible world outside it. During an era when African American artists were expected by many to create figurative work explicitly addressing racial subject matter. Gilliam insisted on pursuing the development of a new formal language that celebrated the cultivation and expression of the individual voice and the power of nonobjective art to transcend cultural and political boundaries.

The critic Eleanor Heartney has written that Gilliam's paintings "presents a body of works in which meaning is woven into the structure of the works, as part of their strivings for unity and their measured accommodation of freedom and order" (E. Heartney, quoted by J. Binstock, Sam Gilliam: A Retrospective, exh. cat., Corcoran Gallery of Art, 2005, p. 133). Linking his work to that of Frank Stella. Heartney concludes that both artists are seeking meaning through "explorations of real and illusionary depth, this time incorporating elements that paraphrase part art... [for example] de Kooning brushstrokes" (Ibid.). In this way, Gilliam's work predates that of other artists who would also examine notions of depth on a two-dimensional surface, such as Gerhard Richter, by almost a decade. Yet, in Lady Day II, Gilliam's painted surface more clearly evokes the spirit of his Abstract Expressionist forebears, including those of Willem de Kooning and Jackson Pollock, and yet remains a unique and increasingly important voice in the history of 20th century art.





Joseph Cornell in his studio, New York, 1947. Photo: Rolf Tietgens. Artwork: © 2018 The Joseph and Robert Cornell Memorial Foundation / Licensed by VAGA at Artists Rights Society (ARS), NY.

Mark Rothko and Adolph Gottlieb at Sidney Janis Gallery, New York, 1961. Photo: Fred W. McDarrah / Getty Images.

Following spread: Mark Rothko, *Untitled (Rust, Blacks on Plum)* 1962 (detail)



## WORKS FROM THE COLLECTION OF

# FRANÇOIS AND SUSAN de MENIL

hen looking at the span of 20th-century art history, the work of Mark Rothko and Joseph Cornell would seem to have little in common. Although born only three months apart, Rothko's dark, brooding and expansive canvases seem at odds with the intimate, imaginative worlds created by Cornell. Yet, the two artists shared a belief that art has the capacity to evoke a transcendent experience in the viewer. It takes a collector with a farsighted and deep understanding of art history to bring together the works of such quality as those acquired by François and Susan de Menil. Rothko's majestic Untitled (Rust, Blacks on Plum), and the four exemplary works by Joseph Cornell demonstrates the breadth of postwar American art, and also the deep connections, between these fascinating and highly influential artists.

Both born in 1903, Mark Rothko and Joseph Cornell would become two of the defining figures of 20th-century art. Rothko's canvases would eventually come to define the gestural abstraction of the New York School, he was perhaps the most spiritually minded of all the abstract expressionist artists. Initially inspired by the surrealist movement, the artist's early works featured mythical symbols and forms which he eventually abandoned in favor of an increasingly abstract style, and by 1946 he had begun the luminous fields of radiant color for which he became justly famous.

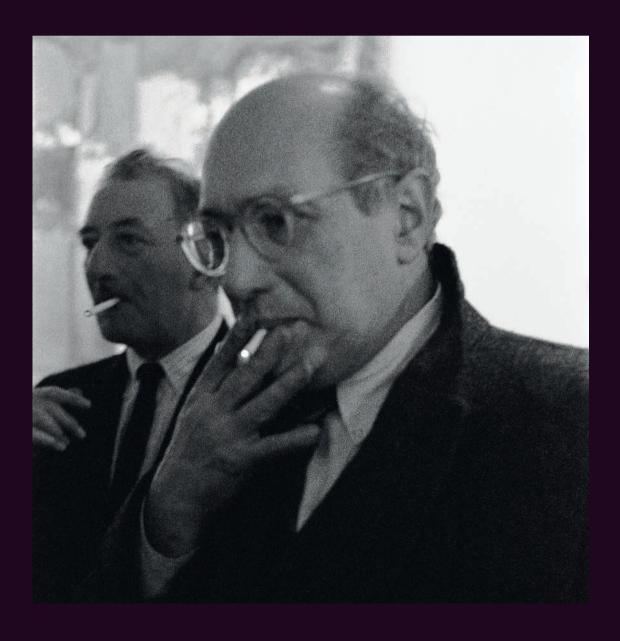
Like Rothko, the origins of Cornell's work also lay in Surrealism. In the basement of his home at 3708 Utopia Parkway in Flushing, New York, he assembled a vast collection of trinkets and ephemera—including postcards, clippings from books and magazines, postage stamps, clay

pipes, small glass vessels, birds' nests and other objects—organized into boxes and albums that all contained a vast array of pictorial delights. Playing to his natural talent for arranging unexpected items in intriguing combinations, Cornell at first merely sought to transform small palmsized, lidded boxes as pill cases, jewelry boxes or cases that used to contain scientific instruments. Embellishing these containers with the contents of his basement, he soon progressed from the tiny relics to the large, altarpiece-like boxes that captured people's imaginations.

Although working in two very different styles of artistic practice, both artists were highly respectful of each other's work. They were both represented by Betty Parsons in the nascent days of her gallery in the 1940s, and their paths would cross as they attended openings, exhibitions and other art events throughout the city. Cornell visited Rothko's studio, and after learning that he was an admirer of Fra Angelico, Cornell sent a book about the Early Renaissance painter as a gift to Rothko's daughter Kate; in return, Rothko's wife sent Cornell a delightful paper angel that Kate had made for their Christmas tree. In 1959,

Rothko wrote to Cornell, saying, "I wish I could approach your genius for expressing to people how much you think about them and about what they do. [...] I do want to tell you that I think of you and the uncanny magic of the things you make." In return, Cornell had often expressed his admiration for Rothko, and when once asked who his favorite abstract painter was, Cornell replied "Rothko's paintings are very beautiful."

Despite their apparent differences, the works of Mark Rothko and Joseph Cornell are linked by a deep sense of spirituality. In her biography on Cornell, *Utopia Parkway: The Life and Work of Joseph Cornell*, Deborah Solomon notes that both Rothko and Cornell shared this sense of unworldliness. "Rothko, though not observant," she notes, "said he wanted his art to recapitulate the sense of awe that had once been associated with the human figure in art. Cornell, too, was after transcendence; for him the metal rings, old photos and other common discards in his boxes were sacred objects. In their desire to ascend to some purer realm, Rothko emptied his work of worldly references while Cornell *loaded* his work with worldly references."



## FRANÇOIS AND SUSAN de MENIL

# •16C JOSEPH CORNELL (1903-1972)

## Object

signed 'Joseph Cornell' (on a paper label affixed to the reverse) box construction—wood, glass, cork, velvet, paint, clay pipe and printed paper collage 11 % x 8 % x 2 % in. (28.2 x 21 x 6.3 cm.) Executed in 1940.

\$800,000-1,200,000

### PROVENANCE

Private collection, New York Castelli Feigen Corcoran Gallery, New York Acquired from the above by the present owner, 1982

#### EYHIRITED

New York, Julien Levy Gallery, *Joseph Cornell: Exhibition of Objects*, December 1940.

New York, Leo Castelli Gallery, *Joseph Cornell*, February-March 1976, n.p., no. 6 (illustrated).

New York, Museum of Modern Art, *Joseph Cornell*, November 1980-January 1981, p. 286, pl. 70 (illustrated).



Above: Clay pipes from Joseph Cornell's studio, 1940–1960. Smithsonian American Art Museum, Washington, D.C. Photo: Art Resource. New York

Below: Rene Magritte, La Trahison des images (Ceci n'est pas une pipe), 1929. Los Angeles County Museum of Art. © 2018 C. Herscovici, London / Artists Rights Society (ARS), New York. Photo: © 2018 Museum Associates / LACMA. Licensed by Art Resource, New York.

isplaying a deep sense of wonder about the ephemeral effects of gravity and the ordinary magic of the everyday world, particularly as viewed through a child's eyes, Joseph Cornell's Object belongs to the artist's longest running and best-known series. The Soap Bubble Sets were the first wood-and-glass box constructions of Cornell's career, and they demonstrate many of Cornell's deeply held beliefs. The present Soap Bubble Set of 1940 presents the lyrical depiction of soap bubbles formed by a clay pipe; set against a backdrop of rich chocolate-colored velvet, these bubbles rise upwards, each containing an image of a delicate white shell. Indeed, the brilliance of the white shells set against a darkened backdrop recalls celestial bodies orbiting a deep night sky. Cornell believed in the spiritual interconnectedness between the universe and the natural world, and Object makes visible his understanding that "literal things can create an elaborate and subtle form of magic" (L. Hartigan, "Dance with Duality," in Joseph Cornell: Shadowplay.... Eterniday," New York, 2003, p. 23).





# The fragile, shimmering globules become the shimmering but more enduring planets..."

-Joseph Cornell

The dreamlike interior world that Cornell creates in *Object* remains a bewitching one; emerging from a claw-footed clay pipe, delicate black-and-white renderings of various types of ornately formed shells begin to float upward, as if the laws of gravity had been suddenly suspended. The largest and central-most shell is the nautilus, which displays the spiral pattern that Cornell equated with the spiral nebulae of the universe, and he takes delight in the crenellations, peaks and other unusual features the shells display. In an added touch of whimsy, Cornell places a conical-shaped shell near the mouth of the pipe to mimic rising smoke.

Cornell has taken images of shells from the thousands of books in his collection, and he affixed the black-andwhite copies onto transparent glass discs. This imparts a translucent, glowing quality to the shells as light passes through the glass pane of the wood box and gets reflected back again, like an x-ray. The dark blue background works in tandem with the luminosity of the shells to impart a celestial realm, lending spiritual interpretations to the piece; seashells have long been understood as metaphors for the soul. Lynda Roscoe Hartigan summarizes the series thusly, "Cornell succinctly marries the life of a bubble, gone in the blink of an eye, with the measure of geological time. As with so many of Cornell's works, it is an image that is both playful and serious, hovering between a magic trick and important scientific enquiry" (L. Hartigan, Joseph Cornell: Wanderlust, exh. cat., Royal Academy of Arts, London, 2015, p.139)

Recent scholarship has suggested that Cornell gathered inspiration for the Soap Bubble Sets from a wide variety of sources. Among them, Cornell had in his archives Soap Bubbles and the Forces Which Mold Them, a Victorian-era book by C.V. Boys and advertisements for Pear's Soap. He seems to have been intrigued by Dutch vanitas paintings of boys blowing bubbles, since he had an illustration of Jacob van Oost's seventeenth century painting Two Boys Blowing Bubbles from the Christian Science Monitor retained in his collection. He would have seen a similar painting, Jean-Baptiste-Siméon Chardin's Soap Bubbles of 1734, at the '39 World's Fair. The pictorially astute Cornell would also have been familiar with the Dutch tradition of memento mori, and understood the allegorical connotations of bubbles as evocative of the fragility of life. Indeed, Cornell's Soap Bubble Sets seem to present the very origins of life itself-in the form of fossilized shells-housed within a fragile bubble.

As a child, Cornell had enjoyed blowing bubbles from the white clay pipes made originally in Holland, and while an adult, he had found a few clay pipes while walking the beaches near his home in New York (he routinely combed through the flotsam and jetsam that washed ashore). The vast majority of the clay pipes that Cornell used in the Soap Bubble Sets, however, were acquired from the Dutch Pavilion at the New York World's Fair in 1939, which took place near the artist's home in Flushing, Queens. These particular pipes would have reminded Cornell of his father, who was Dutch by descent, and who died before the artist reached adulthood.

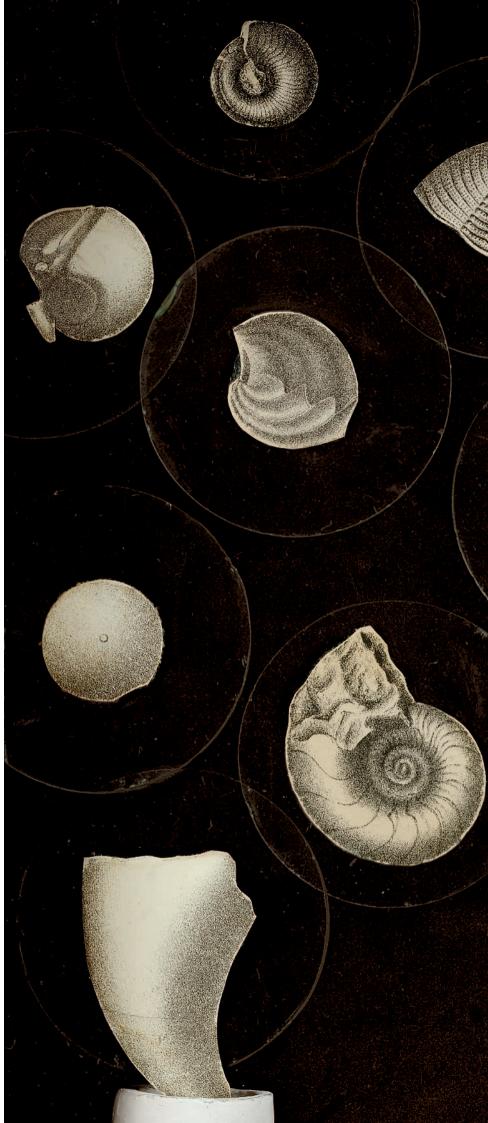


Cornell created his first Soap Bubble Set in 1936, which he exhibited in the groundbreaking Museum of Modern Art exhibit Fantastic Art, Dada, Surrealism, curated by Alfred H. Barr. This was the first object that Cornell sold to a public collection, as the Wadsworth Atheneum in Hartford, Connecticut acquired the work for its collection. Cornell described the Soap Bubble Sets as the "first-born" of its kind, and the series would occupy the artist, off and on, for the next three decades. Reflecting on the series in 1948, Cornell describes: "Soap Bubble Sets Shadow boxes become poetic theatres or settings wherein are metamorphosed the elements of a childhood pastime. The fragile, shimmering globules become the shimmering but more enduring planets—a connotation of moon and tides the association of water less subtle, as when driftwood pieces make up a proscenium to set off the dazzling white of sea-foam and billowy cloud crystalized in a pipe of fancy" (J. Cornell, quoted in Objects by Joseph Cornell, exh. cat., Copley Galleries, Beverly Hills, 1948, via http://www. artic.edu/aic/collections/artwork/99782).

Cloaked in a darkened background of ethereal blue, Cornell's delicate shells seem to emerge from the primordial abyss, carrying the secret code that would become unlocked through the passing of countless millennia. Like the one-celled organisms from which all life evolved, Cornell's *Soap Bubble Sets* are infused with ancient, unknowable mysteries of life itself.

Left: Jean-Baptiste Simeon Chardin, Soap Bubbles, 1949. Metropolitan Museum of Art, New York. Photo: © The Metropolitan Museum of Art. Image source: Art Resource, New York

Right: Present lot illustrated



# • 17C JOSEPH CORNELL (1903-1972)

## Medici Slot Machine: Object

box construction—wood, glass, mirror, metal, marbles, jacks, coin, paint and printed paper collage 15  $\frac{1}{2}$  x 12 x 4  $\frac{1}{2}$  in. (39.4 x 30.5 x 11 cm.) Executed in 1942.

## \$4,000,000-6,000,000

#### PROVENANCE

Mr. and Mrs. Bernard J. Reis, New York Castelli Feigen Corcoran Gallery, New York Acquired from the above by the present owner, 1982

#### EXHIBITED

New York, Museum of Modern Art; Dallas Museum for Contemporary Arts; San Francisco Museum of Modern Art, *The Art of Assemblage*, October 1961-April 1962, p. 69 (illustrated). New York, Solomon R. Guggenheim Museum, *Joseph Cornell*, May-June 1967, pp. 22 and 26 (illustrated in color). New York, Castelli Feigen Corcoran Gallery, *Joseph Cornell: Art and Metaphysics*, May-June 1982, pp. 38-39 and 41-48, no. 7 (illustrated in color).

Washington, D.C., National Museum of American Art, Smithsonian Institution, *Joseph Cornell: An Exploration of Sources*, November 1982-February 1983, p. 15. Salem, Peabody Essex Museum; Washington, D.C., Smithsonian American Art Museum; San Francisco Museum of Modern Art, *Joseph Cornell: Navigating the Imagination*, April 2007-August 2008, pp. 122 and 367, no. 65, pl. 17 (illustrated in color).

## LITERATURE

D. Waldman, "Joseph Cornell, 1903-1972," ARTnews, February 1973, p. 56 (illustrated).

D. Ashton, *A Joseph Cornell Album*, New York, 1974, p. 222 (illustrated).

D. Waldman, *Joseph Cornell*, New York, 1977, pp. 21, 23-24 and 43, no. 11 (illustrated in color).

Joseph Cornell, exh. cat., New York, Museum of Modern Art, 1980, pl. 117, p. 288 (illustrated).

G. Glueck, "From Serendipitous Materials to Joseph Cornell's Art," *The New York Times*, 2 January 1983.

D. Solomon, *Utopia Parkway: The Life and Work of Joseph Cornell*, New York, 1997, p. 137-140 (illustrated).

J. Hauptman, *Joseph Cornell: Stargazing in the Cinema*, New Haven, 1999, pp. 57-58, no. 32 (illustrated in color).

D. Waldman, *Joseph Cornell: Master of Dreams*, New York, 2002, pp. 68-69 (illustrated in color).

L. Hartigan, R. Vine, R. Lehrman and W. Hopps, *Joseph Cornell:* Shadowplay... Eterniday, New York, 2003, pp. 108 and 247, no. 27 (illustrated in color).

J. Edwards and S. L. Taylor, eds., *Joseph Cornell: Opening the Box*, Bern, 2007, p. 213.

M. Affron and S. Ramond, eds., *Joseph Cornell and Surrealism*, Charlottesville, 2015, pp. 96-97, fig. 6.08 (illustrated in color).



Left: Sofonisba Anguissola, Portrait of Marquess Massimiliano Stampa, 1557 (source image for the present lot). Walters Art Museum, Baltimore.

Right: Joseph Cornell, Medici Slot Machine, 1943. © 2018 The Joseph and Robert Cornell Memorial Foundation / Licensed by VAGA at Artist Rights Society (ARS), New York.

Opposite page: Present lot illustrated (detail).



xecuted in 1942, Joseph Cornell's Medici Slot Machine: Object is the first example from what is considered the artist's most important body of work. Described by Deborah Solomon, the art critic and Cornell's biographer, as not only his best box from 1942, but perhaps the best box of his entire career, it features the beguiling image of a young Italian aristocrat dressed in fine robes. Around this mysterious figure, Cornell has assembled a collection of enigmatic and fascinating objects that create a magical and mysterious world; these children's toys and grown-up items evoke a place somewhere between childhood and adulthood, a place where nothing is quite as it seems. Such is the quality o this extraordinary work that it has become the standard the rest of the artist's career. As a result, Cornell's series of Medici boxes are among his most treasured creations works that are rich in both symbolism and imagination.

This highly personal homage features the portrait of Massimiliano Stampa, the third Marchese di Soncino as painted by the female Renaissance artist Sofonisba Anguissola. Cornell may have viewed the painting wher it was exhibited in the Metropolitan Museum of Art in the 1920s, or he may have noticed a reproduction in the October 1939 issue of Art News, where the painting was erroneously identified as that of Pietro de' Medici. Whatever the source, it is clear that Cornell was captive by the boy's likeness, and he used the image to initiate this important series. Anguissola's portrait is the only full-length portrait that Cornell selected for the Medici Slot Machines, and some scholars think that Cornell ma have regarded it as something of a 'self-portrait.' Whate the reason for his choice, Cornell obviously regarded it an important image as he included it in at least two oth examples of his work including Untitled (Medici Boy), cir 1953 (Modern Art Museum of Forth Worth), and Untitle (Medici Prince), circa 1952.

The inspiration for the boxes themselves come from many different sources; most obviously, these meticulously handcrafted objects emulate the old-fashioned penny slot machines common to Coney Island and Atlantic City in the 1920s and 30s, as well as the candy and bubblegum machines found in local five-and-dime shops. "There was a chewing gum machine in the BMT subway station at 34th street that Cornell found particularly striking," Deborah Solomon has explained. "It was this unlikely object that served as a model for his *Medici Slot Machine*, which he envisioned as a fantasy version of the original, something 'that might be encountered in a penny arcade in a dream,' as he once noted" (D. Solomon, *Utopia Parkway: The Life and Work of Joseph Cornell*, New York, 2015, p. 139).

In Medici Slot Machine: Object, rather than load the machine with tokens or coins. Cornell has crafted one-inch blocks featuring black-and-white, sepia-toned, and color reproductions of Renaissance paintings and maps. These blocks are offered as prizes alongside the jacks, marbles, colorful balls and a wooden die (that Cornell made), all displayed to mesmeric effect in a mirrored compartment along the lower edge. Anchoring the work along the lower edge is a compartment containing a compass mounted to a metal coil which allows it to guiver when it picks up vibrations transmitted or picked up from the outside world. The sepia-toned copy of Anguissola's portrait of Massimiliano Stampa presides over the scene—somber and serious despite his obvious youth-which lingers in dreamlike homage to Cornell's own childhood. As in other Medici Slot Machines. Cornell has hand-painted a thin. black grid over all segments of the box, which reads as a perspectival drawing aid developed in the Renaissance. The Medici Slot Machines are fascinating constructions that testify to the artist's encyclopedic knowledge of art history and his obsession with popular culture. This witty, surreal creation combines fine art and personal memory, making for a powerful work that embodies Cornell's lifelong pursuits.

Having spent the 1930s working in New York as a textile designer at the Traphagen Studio in Manhattan, and





Joseph Cornell, 1969.
Photograph by Hans Namuth.
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Photography, University of
Arizona © 1991 Hans Namuth
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Opposite page: Joseph Cornell, 1969. Photograph by Hans Namuth. Courtesy of Center of Creative Photography, University of Arizona © 1991 Hans Namuth Estate. Artwork: © 2018 The Joseph and Robert Cornell Memorial Foundation / Licensed by VAGA at Artist Rights Society (ARS), NY.

Both pages: Present lot illustrated (detail).



making his small toys and shadow boxes on the side, in December of 1941 Cornell gathered the determination to pursue art-making full time. He left his job at Traphagen, and moved back into the family home on Utopia Parkway in Queens, New York. There he created a basement studio that would serve as a repository for the many books, pamphlets, newspapers, magazines and other ephemera he collected over the years, which he organized in cardboard boxes according to an esoteric system of classification known only to himself. Cornell regularly perused the many dime-stores and bookshops around New

York, on the hunt for objects that might spark his interest. "It was during one such Manhattan ramble that Cornell, or so he said, conceived the idea for his extraordinary *Medici Slot Machine...* He was making his rounds of the bookshops one day in the late 1930s when he chanced upon a stockpile of reproductions of a painting of a Renaissance prince—a willowy, wide-eyed adolescent whose face he found inextricably arresting" (D. Solomon, *ibid.*, p. 139).

The present work is one of the most reproduced, exhibited and discussed of the *Medici Slot Machines*, and it relates to the other Renaissance portraits Cornell depicted



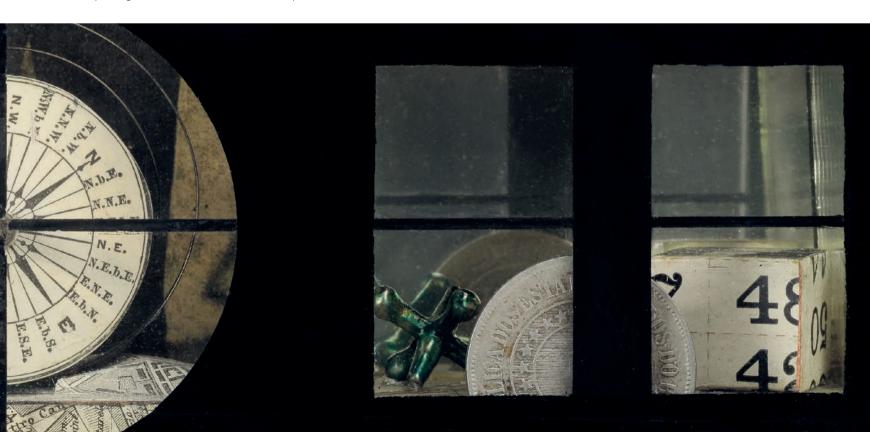
in the series, such as Bronzino's portrait of Bia de Medici, and Pinturicchio's Portrait of a Boy. Peering beneath the glass paneling, one discovers the frank portrayal of the nineyear-old boy, dressed in the trappings of his Renaissance finery, in a portrait commissioned on the occasion of his father's death, at which time he inherited his title of 3rd Marguis. Cornell may have presumed the painting depicted Pietro de' Medici, who was the son of Cosimo de' Medici. Pietro had lost his mother at a young age, and later went on to lead a difficult and troubled life. Upon learning of his wife's adultery, he strangled her with a dog leash and then murdered her lover, before being exiled to Spain. The haunting portrayal of Pietro de' Medici's biography may have dovetailed with Cornell's own, since the artist lost his father at a young age, and lived a tense family life with his mother and his disabled brother. Critics have also suggested that the Medici Slot Machines may also relate to Cornell's growing unease about the Second World War.

Cornell's Medici Slot Machine series were named in honor of the Florentine family whose dynasty has become synonymous with the flourishing of the arts and the pursuit of knowledge during the Italian Renaissance. From the 15th to the 18th century, the Medici exerted their influence and patronage over Florence and Tuscany, having facilitated the work of the greatest Renaissance artists and architects of all time. In the present work, Cornell pays homage to the lesser-known Italian Renaissance painter Sofonisba Anguissola, a female artist who came of age during the High Renaissance. As a young woman, she traveled to Rome and there met Michelangelo, who was immediately impressed with her talents and gave her informal training. She ultimately worked for many years as a court painter to King Philip II of Spain, and her portraits of children were particularly well received. The portrait of Massimiliano Stampa that Cornell features in the center of Medici Slot Machine: Object was Anguissola's first official commission.

"What is a *Medici Slot Machine?*" writes Lynda Roscoe Hartigan, the art historian who has written about so much of Cornell's work, in 2003: "The concept did not exist until the artist thought of it and gave it actual form in a family of boxes. From reproductions of Renaissance paintings of children and architectural floor plans,



panes of colored glass, and wood game markers, balls and cubes, Cornell created a structure that meshes the Renaissance fascination with mechanical wonders and his childhood memories of games of chance in New York's penny arcades" (L. R. Hartigan, "Dance with Duality," in Joseph Cornell: Shadowplay... Eterniday, New York, 2003, pp. 22-23). Indeed, in this—the earliest example and the penultimate one that initiated the series—the Cornell's Medici Slot Machine displays the mysterious, and often deeply personal, themes that would sustain the artist for the duration of his career.







## FRANÇOIS AND SUSAN de MENIL

# •18C MARK ROTHKO (1903-1970)

# Untitled (Rust, Blacks on Plum)

signed and dated 'MARK ROTHKO 1962' (on the reverse) oil on canvas  $60\,x\,57$  in. (152.5 x 145 cm.) Painted in 1962.

\$35,000,000-45,000,000

#### PROVENANCE

Estate of the artist, 1970 Marlborough A.G., Liechtenstein, 1970 Estate of the artist, 1977 Pace Gallery, New York, 1978 Acquired from the above by the present owner, 1979

#### EXHIBITED

Houston, University of St. Thomas Art Department, Six Painters: Mondrian, Guston, Kline, de Kooning, Pollock, Rothko, February-April 1967, pp. 66-67, no. 57 (illustrated in color).

Venice, Museo d'Arte Moderna Ca'Pesaro; New York,
Marlborough Gallery, Mark Rothko, June-December 1970,
n.p., no. 23 (illustrated in color).

New York, Solomon R. Guggenheim Museum; Houston,
Museum of Fine Arts; Minneapolis, Walker Art Center;
Los Angeles County Museum of Art, Mark Rothko, 1903-1970:
A Retrospective, October 1978-September 1979, n.p., pl. 178
(illustrated in color).

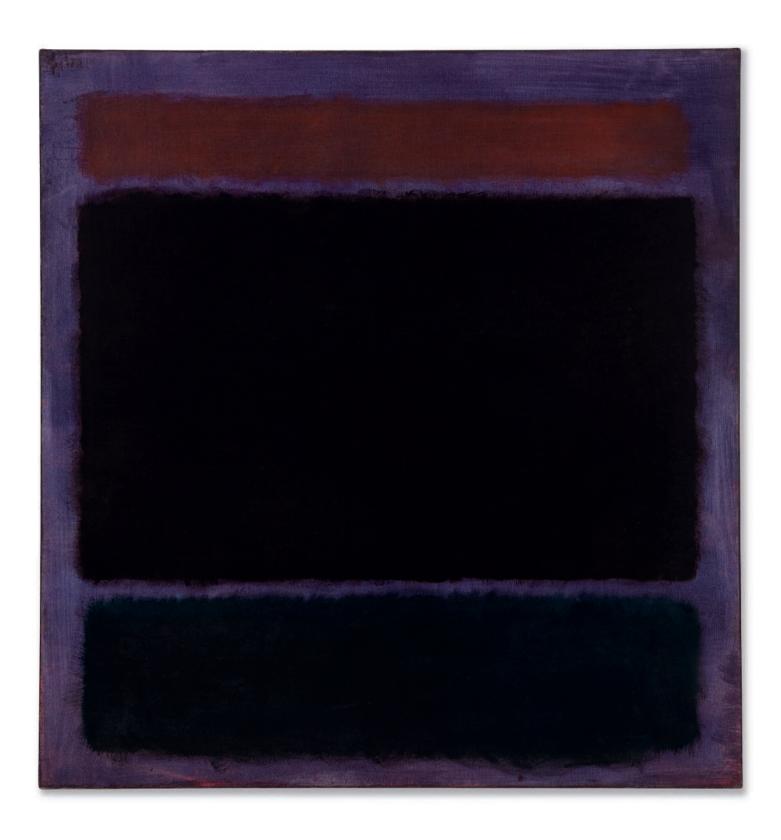
New York, Gagosian Gallery, The New York School, March-April 1988, n.p. (illustrated in color).

New York, Pace Gallery, Rothko: Dark Palette, November 2016-January 2017, pp. 24-25 and 54 (illustrated in color).

## LITERATURE

T. Trini, "Dietro La Luce Di Rothko," *Arte Illustrata*, vol. 30-33, June-September 1970, p. 64 (illustrated in color).
D. Goddard, "Rothko's Journey into the Unknown," *ARTnews*, vol. 78, no. 1, January 1979, p. 40 (illustrated in color).
D. Anfam, *Mark Rothko: The Works on Canvas, Catalogue Raisonné*, New Haven, 1998, p. 577, no. 725 (illustrated in color).

Previous spread: Present lot illustrated (detail).





"There is simply one cast of the face, one of quiet exhilaration, which imparts the joy of life rather than any specific human emotion...the emotion is not a memory, but rather a symbolic representation of the individualized feelings..."

-Mark Rothko

# Silence as Accuracy

Mark Rothko, Rothko Chapel, Houston, 1971. Photo: Nicolas Sapieha / Art Resource, New York. Artwork: Artwork © 2018 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

Opposite page: Present lot illustrated (detail).

ertain artists have made it impossible to write the history of modernism without them. In the earlier 20th century such towering innovators as Pablo Picasso, Henri Matisse, Piet Mondrian and Marcel Duchamp spring to mind almost at random. Likewise, after 1945 their counterparts include Jackson Pollock, Andy Warhol and Francis Bacon. Without a doubt, Mark Rothko stands firmly in this pantheon. Indeed, since Rothko's death in 1970 his star has shone still brighter, especially as the full extent of this fecund painter's achievement grows ever clearer with hindsight. Untitled (Rust, Blacks on Plum), dating from an important phase in its maker's creative trajectory, epitomizes Rothko's style at its mature zenith. The work is poised on the cusp between Rothko's phenomenal 1950s corpus and the broodingly dramatic effects that began toward their close, evolved during the 1960s and culminated in the

mural-scale canvases for the non-denominational Chapel in Houston that bears his name.

The sheer scope of Rothko's influence itself attests to his enduring importance. In fine art it ranges from Sam Francis, Morris Louis and Agnes Martin to James Turrell, Brice Marden, Anish Kapoor, and many more besides. Elsewhere, suffice it to say that Rothko's work and life story have attained a momentum of their own, the ripple effects spreading far and wide. Fittingly, in 2013 the Mark Rothko Art Centre opened where its dedicatee had been born 110 years earlier—Daugavpils, Latvia, formerly Dvinsk in the Russian Pale of Settlement—to celebrate his legacy and inspire contemporaries.

From a different angle, Rothko's image has lent itself to the cinema in both documentary and fiction films, such as Neil Burger's Limitless (2011), in which a somber red "Rothko" is glimpsed in the background of Robert de Niro's office, a thought-balloon of sorts; at least one award-winning play, John Logan's Red (2009); a massive 700-page biography (1993); an ongoing plethora of scholarly publications; and even a popular yet sophisticated television series, Mad Men (2007-2015). In the last, a Madison Avenue advertising firm's boss owns a Rothko that baffles and fascinates his employees. One character insists, "I'm an artist; it must mean something!" Another speculates, "Maybe it doesn't. Maybe you're just supposed to experience it." This repartee is cleverer than it might ostensibly appear. After all, Rothko himself insisted he was "interested only in expressing basic human









emotions—tragedy, ecstasy, doom, and so on—and the fact that lots of people break down and cry when confronted with my pictures shows that I communicate those basic human emotions" (S. Rodman, *Conversations with Artists*, New York, p. 93). Previously he had also stated that "no possible set of notes can explain our paintings [by himself and Adolph Gottlieb]. Their explanation must come out of a consummated experience between picture and onlooker" (M. Rothko, A. Gottlieb and B. Newman, Letter to E. A. Jewell, *The New York Times*, June 13, 1943). By stressing the beholder's role, Rothko shrewdly placed the onus on our imaginative grasp of what he wished to articulate. He thus facilitated thoughts and feelings as multifarious as our senses and imagination can encompass.

Just as Rothko's preoccupation with the figure began early, so it prevailed until the end. To overlook this continuity misses the crux of his quest. Simply put, what changed-vastly-was the stylistic means to communicate the fixed goal. During the 1930s Rothko had not only chosen people (including portraits) as his central focus, he also juxtaposed them with architectural elements such as walls, doors, windows, and so forth. The point was to intensify the contrast between life's sentience versus a bleak world that alienates or threatens it. That is, he already strove to portray the angst-laden human condition. As he subsequently recalled the existential dilemma at stake, "the solitary figure could not raise its limbs in a single gesture that might indicate its concern with the fact of mortality and an insatiable appetite for ubiquitous experience... Nor could the solitude be overcome. It could gather on beaches and streets and in parks only through coincidence, and, with its companions, form a tableau vivant of human incommunicability" (M. Rothko, "The Romantics Were Prompted," Possibilities 1, Winter 1947/1948, p. 84). Human communication, speech, of course requires sound. The corollary to such a standpoint is that at the time Rothko was lending form to silence. Manifold, lengthy implications arose. Some quarter of a century afterwards, compositions typified by Untitled

Opposite page: Mark Rothko, 1485 First Avenue studio, New York, 1964. Photo: Dan Budnik. © Dan Budnik. Artwork: © 2018 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

Above: Henri Matisse, The Red Studio, Issy-les-Moulineaux, fall 1911. 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. Above: Clyfford Still, Untitled, 1974. © 2018 City & County of Denver, Courtesy Clyfford Still Museum / Artists Rights Society (ARS), New York.

Below: Mark Rothko, No. 16 (Red, Brown, and Black). 1958. Museum of Modern Art, New York. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

Opposite page: Present lot illustrated (detail).



(Rust, Blacks on Plum) seem hushed, though not mute in any conventional manner, due to their implacable frontality, poise and crepuscular tones. This Mozart aficionado understood brilliantly how to play sotto voce.

A related iconographic thread ties Rothko's youthful output to his later *oeuvre*. We see it in the New York subway set pieces (he lived fairly near the Nostrand Avenue stop in Brooklyn) from the second half of the 1930s. There, flattened protagonists are either dwarfed or trapped by their surroundings. In the best-known of the series, *Entrance to Subway* (1938)—the single example from the period that Rothko chose for his Museum of Modern Art, New York, retrospective held the very year before the painting at auction now—they take the stairs to a lower platform akin to some descent into an underworld, while faint travelers in the background are silhouetted within a dark rectangular entrance-cum-enclosure. Given that



loud noise is a constant in the subway, this and related scenes come across as surprisingly quiescent. Here, personal memories or anxieties may be at issue. Firstly, Rothko in adulthood claimed to remember from his Russian childhood a rectangular pit in which Jews had been buried during a pogrom (it may have been a fantasy, if nevertheless heartfelt). Secondly, he was obsessed with Michelangelo's Laurentian Library vestibule, "which achieved just the kind of feeling I'm after-he makes the viewers feel that they are trapped in a room where all the doors and windows are bricked up, so that all they can do is butt their heads forever against the wall" (J. Fischer, "The Easy Chair, Mark Rothko: Portrait of the Artist as an Angry Man," Harper's Magazine 241, July 1970, p. 16). Rothko made this observation in 1959 and the following year explained that "the dark pictures began in 1957 and have continued almost compulsively to this day" (M. Rothko, quoted in R. Alley, Catalogue of the Tate Gallery's Collection of Modern Art other than Works by British Artists, Tate Gallery, London, 1981, p. 657). In addition, Interior (1936) directly quotes Michelangelo's tiered, rectilinear architectural framework. Since Untitled (Rust, Blacks on Plum) belongs within the broad category of "the dark pictures," it demonstrates how Rothko wove diverse strands, as it were, from his recent and distant past into its deceptively straightforward façade. The term "façade" was his own. It blends the architectonic with overtones of revelation and concealment—a façade rises upfront in a building or a face while simultaneously covering what lies behind—alike states associated with how we may talk to one another, openly or tersely. And, remember, art is nothing if not a language.

Then, through the 1940s everything began to change as Rothko shifted from observation, albeit always tinged with an inward eye, to themes stemming from ancient Greek mythology (myths rely heavily upon oral traditions),







next fantastical tableaux that reflect his dialogue with the European avant-garde—such as Picasso in his late 1920s "Surrealist" mode, Joan Miró, Max Ernst and Salvador Dalí—and finally during 1946–1949 the breakthrough into the so-called "multiforms." These pulverize the former personages into chromatic hazes. Slow Swirl at the Edge of the Sea remains a key canvas from around the middle of the decade. Already conspicuous are the horizontal tiers hinting at demarcations between water and land or sky. So is a biomorphic calligraphy that tempers their rigor. Together, this duality yields a new schema built from old factors. In short, life (to revert to Greek etymology, "bio"/life + "morpho"/form) and its antitheses—whether landscape's inherent abstract qualities of light, color and horizontals versus verticality or intimations of mortality (the phrase

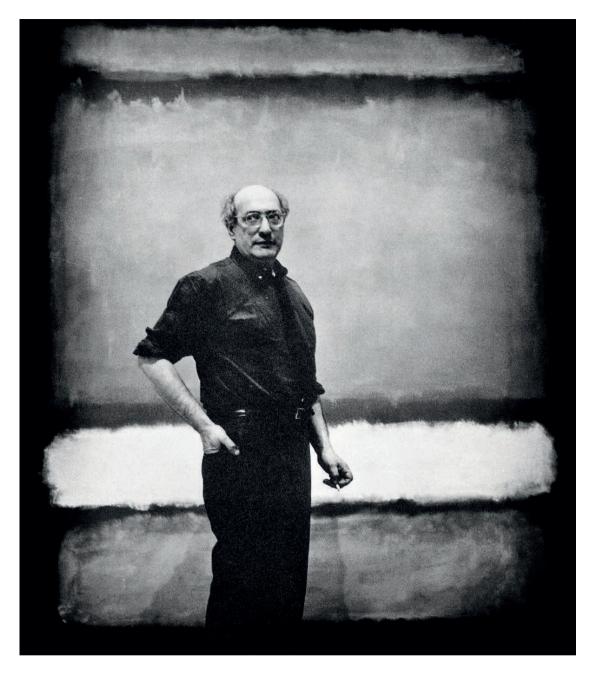
"It is really a matter of ending this... solitude, of breathing, and stretching one's arms again transcendental experiences become posisble."

-Mark Bothko

"rigor mortis" is self-explanatory). Overall, Rothko had now established his canny spatial architectonics. They became the matrix for his indelibly memorable "classic" or signature style from 1950 onwards. Lastly, note the "slow" in the title. It too would persist, yet revised beyond recognition, through the 1960s. How? The answer lies in the way Rothko's abstract icons manipulate time. On the one hand, the three rectangular expanses of *Untitled (Rust,* Blacks on Plum) catch our attention immediately because they are large, striking in their deep sonorous hues and vertically symmetrical. On the other hand, the scrims, fine as gauze, cast a veil before our gaze: veils delay recognition of whatever they cover. Similarly, the two darkest mass are not guite pure black. Rather, each inclines subliminally to another color-brown in the largest one and an indefinable perhaps nocturnal terre verte shade in the lowest. It takes time to reckon with these differentials, as it does with the subtlest shifts in the pigment's reflectivity, the featherlight brushy scumbles and the borders to the shapes that Rothko teased out with infinite care. Muffling the erstwhile rectangular pseudo-geometries, these are "the edgings and inchings of final form"—to borrow from verse with which Rothko was doubtless familiar (W. Stevens, "An Ordinary Evening in New Haven," in The Collected Poems of Wallace Stevens, New York, 1999, p. 488). Insofar as Wallace Stevens wrote this line in a poem set in the evening, the allusion serendipitously adverts to the artist's real-life habit of contemplating his pictures as the light faded at dusk. In the process, their coloristic harmonies and contrasts can only have modulated with the same tempo that eventide can take to fall. A "fast" perceptual experience at first glance has turned, upon reflection, into an adagio.

In the Rothko literature, two major touchstones for the classic paintings have been much, and rightly, discussed. Pierre Bonnard and Matisse. In particular, Rothko cannot have missed the former's memorial retrospective at MoMA in summer 1948, while it is a matter of record that the latter's *Red Studio* (1911) in the same museum counted among his favorite artworks for its totalizing command of a single hue. Less explored is the relationship with Claude Monet and Symbolism, which requires further scrutiny.

On his 1950 trip to Paris, Rothko could well have visited the Musée de l'Orangerie with Monet's eight great Nymphéas ("Water Lilies") panels, though no hard evidence exists for it. More surely, he must have been attentive when five years later Alfred Barr purchased another of the panels for MoMA. The vital links between the two artists include the engulfing quality to their vaporous tinted fields, time's suspension as the eye fathoms the layered textures and mistiness, the aquatic subject (Slow Swirl at the Edge of the Sea ranks among several 1940s titles that allude to oceanic deeps) and the fundamental urge to capture a mood and moment (a word repeatedly cited in Rothko's unpublished notebooks). Should this sound far-fetched, we need only recall remarks made to David Sylvester: "Often, towards nightfall, there's a feeling in the air of mystery, threat, frustration-all of these at once. I would like my painting to



Opposite page, above: Mark Rothko, Slow Swirl at the Edge of the Sea, 1944. 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.

Opposite page, below: René Magritte, *The Fair Captive* (*La belle captive*), 1949. Menil Collection, Houston. © 2018 C. Herscovici, London / Artists Rights Society (ARS), New York.

Mark Rothko in his studio, New York, 1961. Photo: Kate Rothko / Apic / Getty Images. Artwork: © 2018 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

have the quality of such moments" (D. Sylvester, "The Ugly Duckling," in M. Auping, ed., Abstract Expressionism: The Critical Developments, New York & London, 1987, p. 140). The premonitory, lowering atmosphere applies a fortiori to Untitled (Rust, Blacks on Plum) and in general the dark pictures. The Nymphéas share the Symbolist aesthetic that prized such suggestiveness as well as its apotheosis of the nuance. Rothko's singular touch—sometimes using relatively small brushes to inflect large, gossamer, tinctured fields and their internal haloes-orchestrated the nuance par excellence. Above all, both Monet and Rothko sought to enfold the spectator in an almost hallucinatory state of consciousness, midway between reverie and rapt emotionalism. Keying their palettes to a specific note, whether a noontide brightness (Rothko's frequent yellow/ orange/red pitch during the 1950s) or a twilit afterglow (his preferred blue/brown/maroon gamut during the 1960s), each artist established an equilibrium between radiance and darkness. In fact, only an oxymoron will describe the

indescribable refulgence with which *Untitled (Rust, Blacks on Plum)* smolders: illuminated shadow.

In closing, the marvel is that *Untitled (Rust, Blacks on Plum)* manages to condense such complexity— echoes from Rothko's past, an interaction with the great European masters plus a balance between the easel picture's intimate dimensions and the magnitude of the murals already done for Harvard University (1961) and those, grander still, that Dominique de Menil would soon commission for Houston (1964), which bookend it chronologically—within its ostensible simplicity. Rothko once famously uttered the pithy dictum, "Silence is so accurate" (M. Rothko, in E. de Kooning, "Two Americans in Action", *Art News Annual 27*, 1958, p. 174). François and Susan de Menil's *Untitled (Rust, Blacks on Plum)* raises silence to the highest pictorial eloquence, making it speak louder than words.

David Anfam

## FRANÇOIS AND SUSAN de MENIL

# •19C JOSEPH CORNELL (1903-1972)

# Untitled (Story without a Name—for Max Ernst)

sixteen collages—printed paper collage on paperboard each paperboard:  $10 \times 7 \%$  in. (25.4 x 19.1 cm.) largest collage:  $7 \% \times 6 \%$  in. (18.9 x 16.4 cm.) smallest collage:  $2 \% \times 2 \%$  in. (5.6 x 7 cm.) Executed *circa* 1934-1935.

\$400,000-600,000

### PROVENANCE

Estate of Joseph Cornell Castelli Feigen Corcoran Gallery, New York Acquired from the above by the present owner, 1980

#### EXHIBITED

Berkeley University Art Gallery, Joseph Cornell: MATRIX/Berkeley 30, October 1979-January 1980, n.p. (four collages exhibited). New York, Museum of Modern Art; London, Whitechapel Gallery; Kunsthalle Düsseldorf; Florence, Palazzo Pitti; Musée d'Art Moderne de la Ville de Paris and Art Institute of Chicago, Joseph Cornell, November 1980-March 1982, pp. 284-285, pl. 36-51 (illustrated).

Washington, D.C., National Museum of American Art, Smithsonian Institution, *Joseph Cornell: An Exploration of Sources*, November 1982-February 1983, pp. 12-13. Kamakura, Museum of Modern Art; Shiga, Museum of Modern Art; Ohara Museum of Modern Art; Kawamura Memorial Museum of Art, *Joseph Cornell*, October 1992-May 1993, pp. 114 and 161-162. no. 42 (illustrated).

Salem, Peabody Essex Museum; Washington, D.C., Smithsonian American Art Museum; San Francisco Museum of Modern Art, *Joseph Cornell: Navigating the Imagination*, April 2007-August 2008, pp. 47, 294-295 and 365, no. 27, pl. 138 (illustrated in color).

## LITERATURE

View, 2nd series, no. 1, April 1942 (illustrated).

J. Ashbery, "Cornell: The Cube Root of Dream," ARTnews, vol. 66, no. 4, Summer 1967, pp. 59 and 63.

D. Ashton, A Joseph Cornell Album, 1974, New York, p. 157. D. Waldman, Joseph Cornell, New York, 1977, no. 65 (illustrated). Joseph Cornell: Art and Metaphysics, exh. cat., New York, Castelli Feigen Corcoran Gallery, 1982, p. 3.

R. R. Hubert, "Patch and Paradox in Joseph Cornell's Art," *Collage*, 1983, pp. 168-172.

W. Spies, Max Ernst Collages: The Invention of the Surrealist Universe, New York, 1991, p. 266, no. 839.

D. Solomon, *Utopia Parkway: The Life and Work of Joseph Cornell*, New York, 1997, p. 131.

MATRIX/Berkeley: Twenty Years, Berkeley, 1998, n.p. (one collage illustrated).

J. Hauptman, *Joseph Cornell: Stargazing in the Cinema*, New Haven, 1999, p. 28

D. Waldman, Joseph Cornell: Master of Dreams, New York, 2002, p. 127.

J. Edwards and S. Taylor, eds., *Joseph Cornell: Opening the Box*, Bern, 2007, pp. 19 and 339, fig 10.2 (illustrated).

K. Hoving, *Joseph Cornell and Astronomy: A Case for the Stars*, Princeton, 2009, p. 18, fig. 1.11 (collage no. 10 illustrated). M. Affron and S. Ramond, eds., *Joseph Cornell and Surrealism*, Charlottesville, 2015, pp. 95.

Joseph Cornell: Wanderlust, exh. cat, London, Royal Academy of Arts. 2015. p. 77.

A. Leppanen-Guerra, *Children's Stories and 'Child-Time' in the Works of Joseph Cornell and the Transatlantic Avante-Garde*, London and New York, 2017, pp. 59-64.

n the sixteen-collaged works that comprise Untitled (Story without a Name—for Max Ernst), Joseph Cornell's affinity for the Surrealist artist is illustrated in a series of beguiling vignettes. The characters and scenery from Victorian-era engravings collide in unexpected, dreamlike ways. In one, firefighters endeavor to put out a blazing building that has sprouted a colossal lily. In another, the figure of a young girl has become fused with the wreckage of a sinking clipper ship. These collages are the tactile result of Cornell's first major encounter with Surrealist art, specifically Max Ernst's book of collages called La femme 100 têtes, that Cornell saw at the Julien Levy Gallery in 1931. For Cornell, Ernst's collages were a revelation. They demonstrated that art could be fashioned from simple everyday objects, rearranged and combined in fascinating new ways. Cornell set about creating a small series of photocollages not long after his first introduction to Ernst's work. The present set of sixteen were created over a twoyear period that spanned the years 1934 to 1935 and are, perhaps, the greatest collages of Cornell's career.

In 1941, Cornell was asked to submit his work to an upcoming issue of *View* magazine—an important American journal dedicated to Surrealist art published between 1940 and 1947—that would be dedicated to the work of Max Ernst. At that time, Cornell grouped the collages together into their present arrangement. Since then, they have been widely discussed, exhibited and reproduced, making them a hallmark of Cornell's early career. Delicate, clever and dreamlike, this important selection of sixteen collages demonstrates Cornell's facility with Surrealist technique, while paying homage to Ernst himself.

Extrapolating on the Surrealist technique for combining ordinary objects within unexpected arrangements, Cornell builds upon Ernst's photo-collage repertoire in the sixteen-part *Untitled (Story without a Name—for Max Ernst)*. Arranged within miniature tableaus, Cornell has cut apart and spliced the magazine clippings and Victorian-era engravings that he collected from antique shops, which he repositions in strange new relationships. Beautiful but monstrous creatures of colossal proportions are featured alongside smartly-dressed children. In one collage, an immense bird has been trapped by the rings of a distant planet. In another,











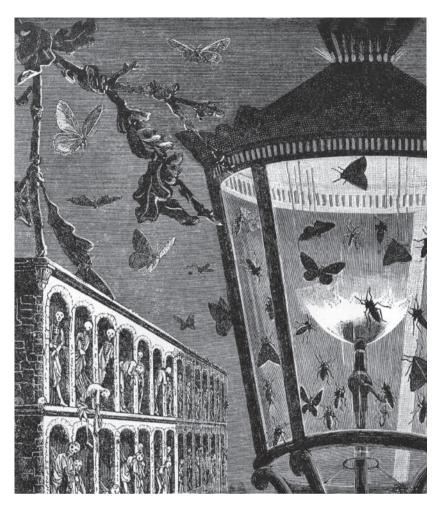












Flap: Present lot illustrated (detail).

Max Ernst, La femme aux 100 têtes, 1929. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris Photo: Tallandier / Bridgeman Images.

Opposite page: Installation view, Joseph Cornell, Museum of Modern Art, New York, November 11, 1980 - January 20, 1981 (present lot and Lot 20C illustrated). Photo: Katherine Keller. © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York. Artwork: © 2018 The Joseph and Robert Cornell Memorial Foundation / Licensed by VAGA at Artists Rights Society (ARS), New York

a boy's head floats through the air on a flying saucer with wings of a bird. Elsewhere, fires rage and the oceans swell, in dramatic tableaux that verge on the Victorianera fantasies of Jules Verne or Lewis Carroll's *Alice's Adventures in Wonderland*. Already at this early date, many of Cornell's most significant themes are recorded. Hot air balloons, planets, birds in flight and airships relate to his interest in astronomy, whereas the prevalence of Victorian-era children connect with the artist's bucolic youth in Nyack, New York. Further still, the abundance of flora and fauna demonstrate Cornell's interest in the early life sciences, particularly the classification of specimens within glass collection frames.

Working at his kitchen table in his family home at 3708 Utopia Parkway in suburban Queens, New York, Cornell allowed his imagination to unfurl as he culled through the newspapers, books and magazines of his growing archive. He was careful, meticulous and precise in his methods, cleverly disguising the transitions between one source and the next. He did this by selecting prints that displayed a similar color, tone and technique, even measuring the line-weight of each engraver's hand. This allows for a seamless fusion of images, making for a wholly integrated presentation that takes on the authority of scientific engraving or book illustration. "These fabulous landscapes

"Dreams ever different / dreams ever varied / endless voyages / endless realms / ever strange / ever wonderful."

-Joseph Cornell

somehow look natural, integrated, adjusted. Even at their most violent or fantastic they have... a romantic tenderness which is all the more moving for its context," the poet John Ashbery has written, having described the present work as "marvelously delicate and witty. One keeps returning to verify certain details, but remains tantalized: the spirit of the work flickers everywhere but stays as elusive as memory" (J. Ashbery, "Cornell: The Cube Root of Dreams," *Art News*, Summer, 1967, p. 63).

Cornell would have placed great importance on the sixteen collages that he selected for the April 1942 issue of View magazine, since the artist identified with many of the European emigrées that found themselves in New York during the war years. Cornell was in fact a contemporary of Abstract Expressionist artists Willem de Kooning, Clyfford Still and Barnett Newman, but he felt a strong affinity toward the older generation of European artists. Rather than distance himself as the Abstract Expressionists did, he allowed the strength of European past masters to influence the direction of his work. Having met many of the Surrealists through his dealer, Julien Levy, Cornell felt free to assimilate their pictorial techniques. Untitled (Story without a Name-for Max Ernst) can be seen as the pictorial illustration of the Surrealist intent. As the artist Paul Nougé described, the Surrealist artist endeavored to represent the "bewildering object and the accidental encounter... by isolating the object... breaking off ties with the rest of the world" (P. Nougé, quoted in D. Waldman, Joseph Cornell: Master of Dreams, New York, 2002, p. 21).

Cornell exhibited his work for the first time in January 1932 at Julien Levy's gallery in an important early exhibition of Surrealism that included Ernst, Marcel Duchamp, Man Ray, Pablo Picasso and Salvador Dalí. Titled Surrealisme, this landmark exhibition inaugurated the movement in New York, and Cornell designed the exhibition announcement at Levy's suggestion. Cornell would go on to exhibit regularly with Julien Levy for the duration of the 1930s, and became lifelong friends with several of the artists exhibited there, chief among them Marcel Duchamp. Cornell is even credited with being the first American patron of Salvador Dalí, having acquired a small work by Dalí in 1932. Though he would publicly distance himself from the Surrealists in 1936, the movement nevertheless had a profound and lasting impact on his art, allowing him to subtly integrate aspects of his own Victorian childhood within dreamlike tableaus that verge on the sublime. "Cornell's boxes embody the substance of dreams so powerfully that it seems that these eminently palpable bits of wood, cloth, glass and metal must vanish the next moment, as when the atmosphere of a dream becomes so intensely realistic that you know you are about to wake up" (J. Ashberry, op. cit., pp. 57-8).



## WORKS FROM THE COLLECTION OF

# FRANÇOIS AND SUSAN de MENIL

# •20C JOSEPH CORNELL (1903-1972)

## Untitled (Star Game)

box construction—wood, glass, paint, printed paper, blue sand, shell and marble  $2\% \times 12\% \times 11 \times in$ . (6.7 x 32.4 x 28 cm.) Executed *circa* 1948.

## \$600,000-800,000

### PROVENANCE

Estate of Joseph Cornell Castelli Feigen Corcoran Gallery, New York Acquired from the above by the present owner, 1976

#### **EXHIBITEI**

New York, Leo Castelli Gallery, *Joseph Cornell*, February-March 1976, n.p., no. 37 (illustrated).

New York, Museum of Modern Art, *Joseph Cornell*, November 1980-January 1981, p. 291, pl. 187 (illustrated).

### LITERATURE

"Art: Souvenirs," *Newsweek*, vol. 87, 1 March 1976, p. 81 (illustrated).

D. Waldman, Joseph Cornell, New York, 1977, no. 75 (illustrated).

"Perhaps a definition of a box could be as a kind of 'forgotten game, 'a philosophical toy of the Victorian era, with poetic or magical 'moving parts,' achieving even slight measure of this poetry or magic... that golden age of the toy alone should justify the 'box's' existence."

-Joseph Cornell





a thermometer in the cage that was meant to measure the coldness of the metal cubes, which, he said, was designed to provoke the viewer's sneeze. Cornell was also intrigued by 17th-century *Wunderkammer*, also known as "cabinet of curiosities," which sought to illustrate a miniature recreation of the world in all its foreign and exotic delights. So too did the importance of childhood learning, with its colored blocks, mathematical games and simple rules and objectives, equally apply.

The viewer's physical interaction with the object in Untitled (Star Game) is a tactile one, involving skill, chance, and the importance of play. Rather than simply appreciate Cornell's creation from a distance, the viewer is required to pick it up, tilt it from side to side, and interact with all of its moving parts. Cornell designed *Untitled (Star Game)* along with the following series of Sand Boxes and Sand Travs to be played with, and this feature distinguishes his work from that of his peers, eliciting a simple joy that still registers today as when it was originally created. This sentiment was expressed in a handbill for a 1939 exhibition of Cornell's work by his friend, the art and film critic Parker Tyler, who wrote: "Cornell shows that toys can be created and presented to the adult world as legitimate objects. These are creative toys, these princely and poetical contrived objects of Joseph Cornell... with all the power of Pandora's chest in their mysterious, but beautiful and untrivial machinery" (P. Tyler, 1939; reprinted in L. Blair, Joseph Cornell's Vision of Spiritual Order, London, 1999, pp. 102-103).

Untitled (Star Game) might also be understood as the artist's response to the atrocities of the Holocaust. Although he was too old to be drafted, Cornell nevertheless felt called to join in the war effort, and he worked briefly in an electronics plant in Long Island City, in 1943. He routinely sent care packages to Europe, and at some point he struck up a tender friendship with a teenage girl living as a refugee in a German prisoner-of-war camp. "During the war years, when food was scarce, he had started sending care packages abroad to people whose names he had acquired from listing in *The Christian* 





"Cornell's approach to the universe was one of innocent wonder, in which he saw nature unfolding in all its strength and fragility, revealing itself through the seasons in an unending series of events."

-Diane Waldmen

Science Monitor. He responded to their predicaments with a disarmingly selfless empathy. Of all his correspondents, Cornell was surely most font of Sonja Sheremietjew, a Polish teenager living as a refugee in a German camp... Sonja dreamed of moving to New York to open a flower shop, and Cornell assured her he would make every effort to bring her to the States. The care packages he sent her were singularly imaginative parcels. In addition to such staples as powdered milk and crackers, he enclosed objects meant to amuse, for instance... a Shirley Temple movie mag" (D. Solomon, Utopia Parkway: The Life and Work of Joseph Cornell, New York, 1997, pp. 178-179).

Untitled (Star Game) may be understood as Cornell's way of eliciting control over an irrational universe, where random acts of violence seemed to obliterate the arts, literature, music, dance and poetry that were so dear to him. In Untitled (Star Game), Cornell creates a rational system of order, in which each of his six elemental units have been safely enclosed behind glass panes, and yet, they are subject to disarray at a moment's reach. This remains a central feature of his work, having deep roots in the ordered world of his own childhood: "Cornell's approach to the universe was one of innocent wonder, in which he saw nature unfolding in all its strength and fragility, revealing itself through the seasons in an unending series of events... Cornell establishes his deeply reverential view of the universe as a mirror of mysterious truths..." (D. Waldman, Joseph Cornell: Master of Dreams, New York, 2002, p. 29).

Above: René Magritte, Querelle des Universaux, 1928. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © 2018 C. Herscovici, London / Artists Rights Society (ARS), New York.

Below: Jasper Johns, Star, 1954. Menil Collection, Houston. © 2018 Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), NY.

Opposite page: Present lot illustrated (detail).

# HARRY W. AND MARY MARGARET ANDERSON

# 21C ALEXANDER CALDER (1898-1976)

### Untitled

hanging mobile—sheet metal, wire and paint  $53\% \times 147\% \times 94$  in. ( $136.5\times374.7\times238.8$  cm.) Executed in 1949.

\$5,000,000-8,000,000

#### PROVENANCE

Burgess Meredith, Mount Kisco, commissioned from the artist Stanley Moss & Co., New York Acquired from the above by the present owner, 1971

#### **EXHIBITED**

Oakland Museum, A Salute to Alexander Calder, November-December 1972.

San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson Collection*, October 2000-January 2001, pp. 29, 282-283 and 356, fig. 15, pl. 165, no. 36 (illustrated in color and installation view illustrated in color).

#### LITERATURE

W. Gibbs, "Theatre Review," *The New Yorker*, 14 January 1950, pp. 48-49.

J. J. Sweeney, Alexander Calder, New York, 1951, p. 75.

J. J. Sweeney, Alexander Calder: Sculpture, Mobiles, London, 1962, p. 29.

J. Fricker, Calder, Paris, 1965, p. 30.

H. H. Arnason, Calder, London, 1971, p. 84.

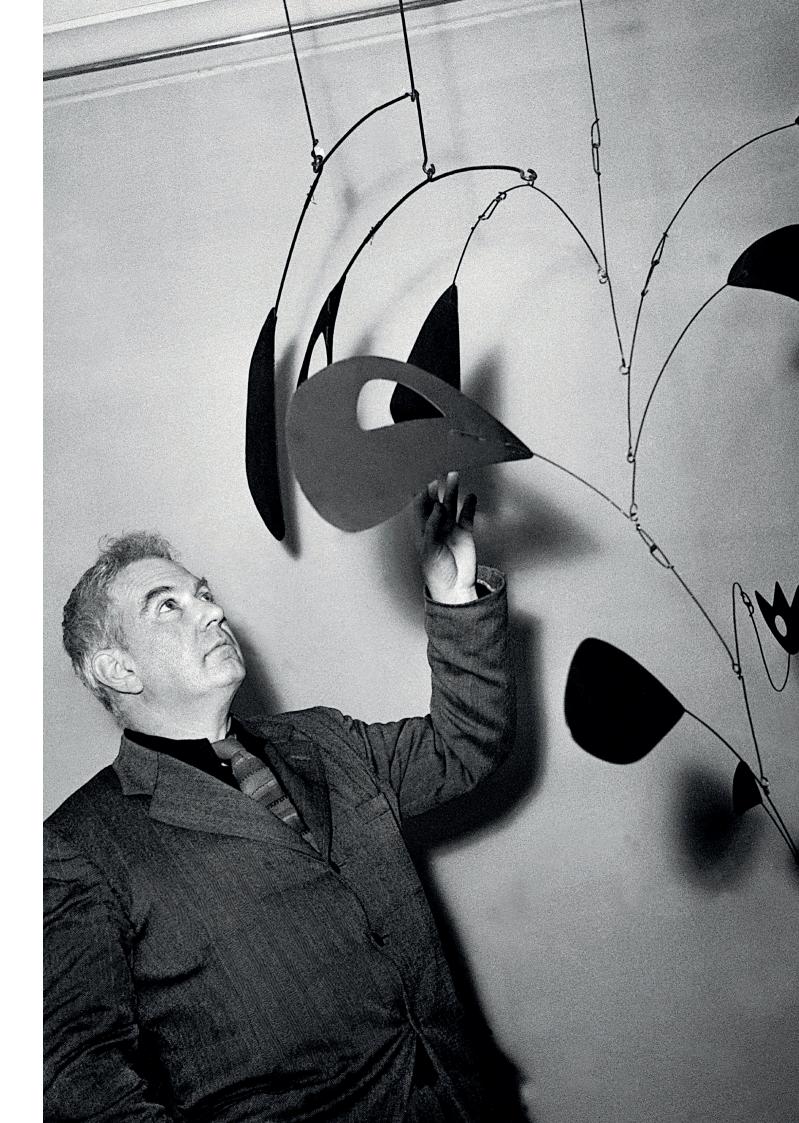
M. Besset, Alexander Calder, Zurich, 1975. p. 30.

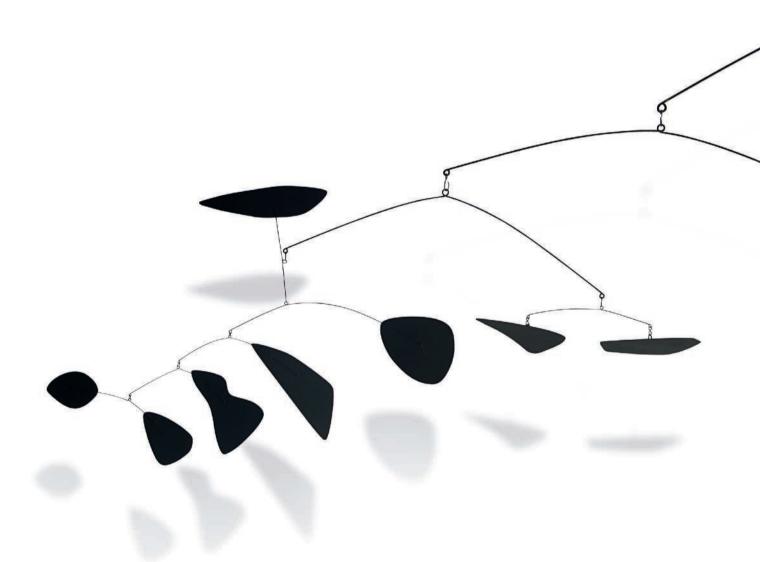
P. D. Meltzer, "Reunited at Last: Burgess Meredith Rediscovers an Old Stage Set—Made for Him by Alexander Calder over Thirty Years Ago," *Art and Auction*, vol. 9, January 1987, pp. 16-18. D. A. Ross et al., *Celebrating Modern Art: Highlights from the Anderson Collection*, San Francisco, 2000, p. 11 (installation view illustrated).

P. Rowlands, "Double Feature," *Art News*, vol. 99, no. 10, November 2000, pp. 179-179 (installation view illustrated in color)

G. Allen et al., A Family Affair: Modern and Contemporary American Art from the Anderson Collection at Stanford University, New York, 2014, pp. 42-43 (installation view illustrated in color).

This work is registered in the archives of the Calder Foundation, New York, under application number A01781.







Flap: Alexander Calder at the Louis Carre Gallery, Paris, 1946. Photo: Gamma-Keystone / Getty Images. Artwork: © 2018 Calder Foundation, New York / Artists Rights Society (ARS), New York.

Right: Alexander Calder, Sun, stage prop for Happy as Larry, 1950. © 2018 Calder Foundation, New York / Artists Rights Society (ARS), New York.

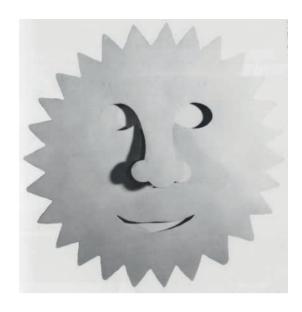
Both pages: Present lot

Opposite page, below: Alexander Calder, Cirque Calder, 1926-1931. Whitney Museum of American Art, New York. © 2018 Calder Foundation, New York / Artists Rights Society (ARS), New York.

idely regarded as one of the most innovative sculptors of the 20th century, Alexander Calder's finely-honed aesthetic and unwavering finesse transformed unassuming elements of metal and wire into a dynamic and graceful arrangement delicate steel petals. Executed in 1949, Untitled is an exquisite example of his mature mobiles, and sets the stage for larger constructions that would follow. This work also plays an essential role in illustrating Calder's career-long interest in the crossover between performance and sculpture. Although his stationary stabiles rely on the evocation of motion through form, mobiles such as this are never truly at rest. "Why must art be static?" Calder famously inquired, "You look at an abstraction, sculptured or painted, an intensely exciting arrangement of planes, spheres, nuclei, entirely without meaning. It would be perfect, but it is always still. The next step in sculpture is motion" (A. Calder, "Objects to Art Being Static, So He Keeps It in Motion," New York World-Telegram, June 11, 1932). This insistence on the need for movement in sculpture inspired countless future artists and cemented Calder as a leader of the 20th century avant-garde.

Suspended from the ceiling, the monochromatic assemblage of biomorphic forms tingles with energy like a handful of leaves caught in an updraft or a grouping of strange birds in the distance. From one side, a pair of black forms rotate around themselves in a delicate dance. On the other side, several discrete units extend in eversmaller sizes. The support, a congregation of delicately worked lengths of wire, is connected at very specific points to maintain the composition in three dimensions. This precision is a trademark of Calder's constructions, and keeps their otherwise haphazard arrangements in a state of potent equilibrium. Coaxing a meditative order out of chaotic movement, *Untitled* exists in parallel with its environment. Each breath, breeze, and gust sends its myriad parts into a slow frenzy of internalized motion.

Untitled marks Calder's continued interest in the realm of stage design. Working with director Burgess Meredith to construct sets for the play Happy as Larry, Calder relied on his innate sense of balance and interest in simple but



bold forms, the artist went on to create a number of pieces for the stage. Untitled is a prime example of Calder's collaborative output during this era, and exists in tandem with other mobile sets that the artist produced for Erik Satie's drama Socrate in 1936 and Martha Graham's ballets. The idea of performance alongside Calder's sculptures creates a vibrant dichotomy of movement and energetic symbiosis. Consistently on the verge of rest or motion, the mobiles are full of the same kinetic energy that courses through actors on a stage. The audience, waiting to see what happens next, is enraptured by the slightest move or action that might push the narrative along. Mobiles like Untitled function in a similar way. Speaking to this effect, Jean-Paul Sartre noted, "These hesitations and resumptions, gropings and fumblings, sudden decisions and, most especially, marvellous swan-like nobility make Calder's mobiles strange creatures, mid-way between matter and life. At times their movements seem to have a purpose and at times they seem to have lost their train of thought along the way and lapsed into a silly swaying. My bird flies, floats,



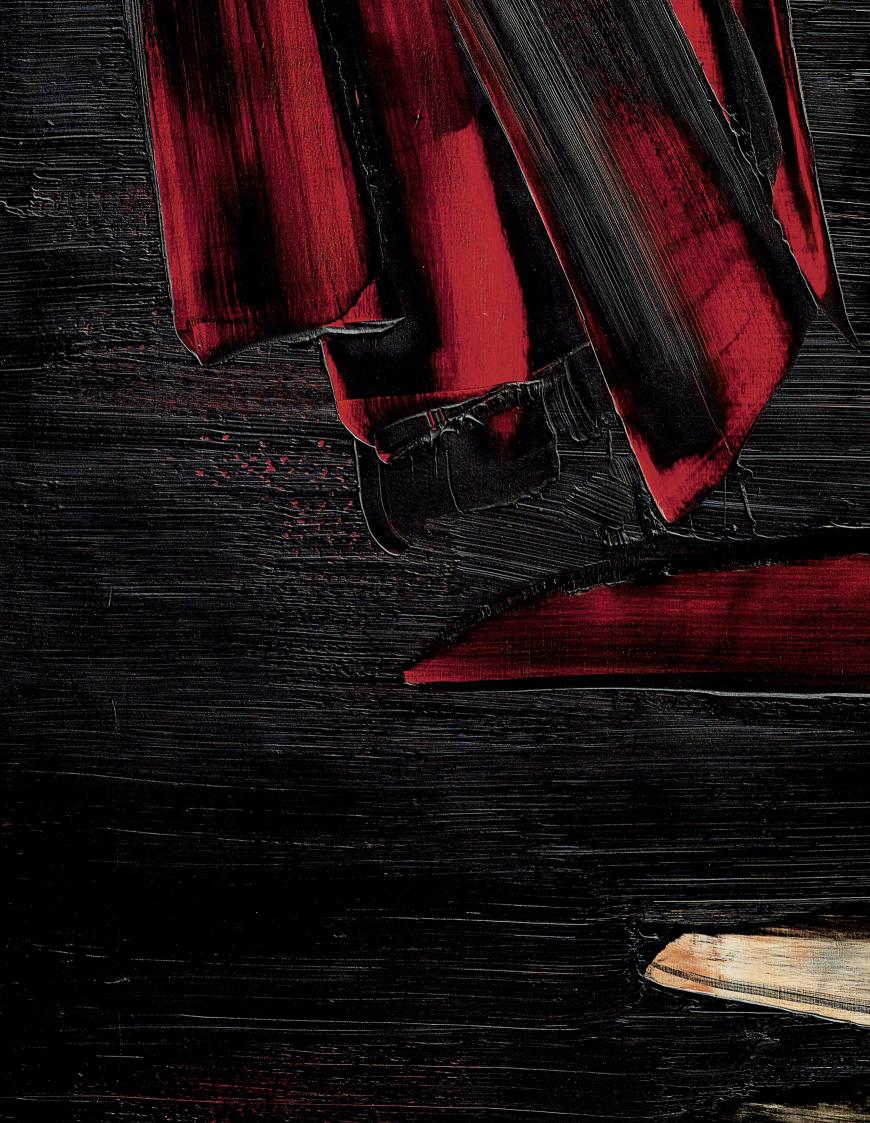
swims like a swan, like a frigate. It is one, one single bird. And then, suddenly, it breaks apart and all that remain are rods of metal traversed by futile little tremors" (J. Sartre, "Les Mobiles des Calder," in *Alexander Calder: Mobiles, Stabiles, Constellations,* exh. cat., Galerie Louis Carre, Paris, 1946, pp. 6-19, English translation by Chris Turner). Never completely frozen in the air, Calder's mobiles are constantly shifting on their axes and floating lazily from their central anchor in the ceiling.

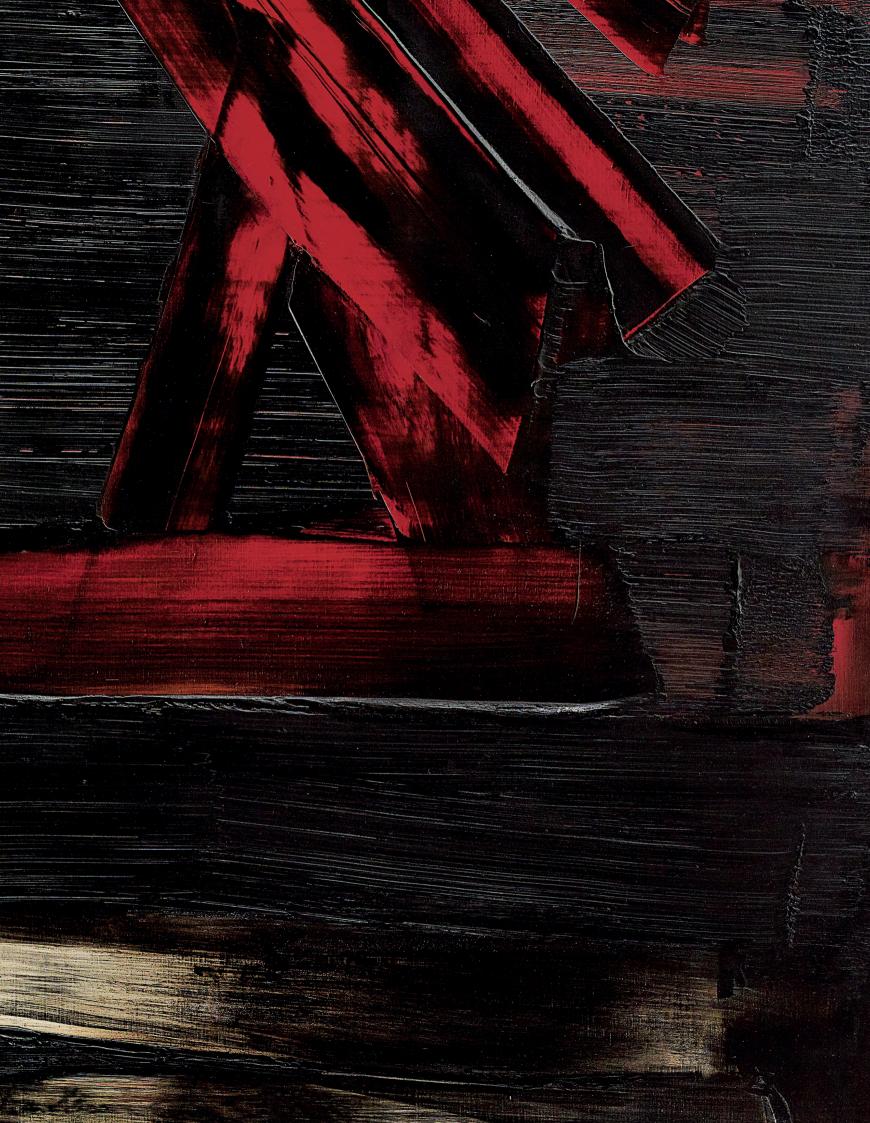
Born in 1898 in Philadelphia, Calder was quick to insert himself in the international art world. Studying at the Art Students League in the early 1920s, he visited Paris in 1926 where he was introduced

artist's work represents a convergence of American boldness and some of the Surrealist tendencies prevalent in Parisian art of the day. Calder began to reimagine approaches to collage and line as small animals made from wire and wood. Translating the flat surface into three dimensions, some of these early sculptures became part of *Cirque Calder (1926-1931)*, which is now held by the Whitney Museum of American Art. Using the objects as part of performances, Calder attracted the attention of the Parisian avant-garde, including Duchamp who in 1931 coined the phrase "mobiles" to refer to Calder's moving abstract objects. Through these art world connections,









# PROPERTY FROM A PRIVATE FRENCH COLLECTION

# •◆22C PIERRE SOULAGES (B. 1919)

## Peinture 186 x 143 cm, 23 décembre 1959

signed 'Soulages' (lower left); signed again and dated 'SOULAGES 1959' (on the reverse) oil on canvas  $73\,\%\,x\,56\,\%\,$  in. (186 x 143 cm.) Painted on 23 December 1959.

\$10,000,000-15,000,000

PROVENANCE

Private collection, Europe, acquired directly from the artist Acquired from the above by the present owner

LITERATUR

P. Encrevé, Soulages: L'œuvre complet, Peintures II. 1959-1978, Paris, 1995, p. 52, no. 404 (illustrated in color). "Well, all those terms—abstract, nonfigurative, et cetera—they're just words, they're labels, and labels are meant to be destroyed."

-Pierre Soulages

Previous spread: Present lot illustrated (detail).







Left: La Dame de Saint-Sernin from Saint-Sernin-sur-Rance, circa 3300-2200 B.C.E. Musée Fenaille, Rodez. Photo: De Agostini Picture Library / G. Dagli Orti / Bridgeman Images.

Right: Caves of Lascaux, Dordogne, circa 17000 B.C.E. Photo: Bridgeman Images.

Opposite page: Present lot illustrated (detail).

ainted the day before the artist's fortieth birthday, Peinture 186 x 143 cm, 23 décembre 1959 is a beautiful and monumental painting by Pierre Soulages. A dark field of tar-black oil paint, finely striated by broad, horizontal brushstrokes. is combed across the full breadth of the canvas, and bracketed top and bottom by a ground of off-white. In a brilliant instance of his scraped raclage technique, Soulages has incised the still-wet black with bold, diagonal drags of a homemade spatula, pulling back the curtain of dark pigment to reveal bright, theatrical flashes of blood red beneath. In the lower reaches of the black, a horizontal scrape exposes a golden gleam of off-white-a touch of instinctive compositional genius which sets the whole work in formidable balance. The force and drama of the painting, which stands as tall as a person, is inescapable. Its rich variety of tones and textures is astonishing. The sonorous chiaroscuro of reds and blacks conjures the warm darkness of a Rembrandt, recalling a blaze of opulent fabric and glinting metal; the calligraphy of scraped, marbled paint brings to mind the dragged veils of color achieved by the German master Gerhard Richter in the 1980s. From the rough, fine-grained opacity of the black to the glowing, translucent, almost glassy slashes of red, Soulages exploits the full potential of oil paint, celebrating what he has called its "physiognomic" character. This exalting of his material's innate physical qualities is typical of Soulages, who makes every decision based on the painting in front of him. He paints not as a philosopher, narrator or ideologue, but as a painter. Nor, despite winning early acclaim in America during the art world's focal shift from Paris to New York in the 1950s, is he an Abstract Expressionist. Uninterested in communicating his emotions or states of being, he does not aim to record gesture or movement in his brushstrokes. He instead arranges contrasts into a single, forceful surface that is to be apprehended in its totality. As the artist himself says: "I do not depict, I paint. I do not represent, I present" (P. Soulages, quoted in "Peindre la peinture", Pierre Soulages: Outrenoir: Entretiens avec Françoise Jaunin, Lausanne, 2014, p. 16). Replete with

"The patterns produced by a paintbrush have extremely interesting physiognomic properties. There's no need to wonder what they might represent."

–Pierre Soulages

the timeless grandeur of the prehistoric and Romanesque art that inspired him as a youth, *Peinture 186 x 143 cm, 23 décembre 1959* epitomises the unique immediacy, assurance and power of Soulages's practice.

This work dates from the peak of Soulages's use of the raclage technique, a high point in a career of remarkable, single-minded consistency. He had first made unified linear compositions in brou de noix—a dark stain brewed from walnut husks-in 1947, realizing in them the guiding principle of his art: "The duration of the line having disappeared, time was static in these signs made by summary and direct strokes of the brush; movement is no longer described; it becomes tension, movement under control, that is to say dynamism" (P. Soulages, quoted in J. Johnson Sweeney, Soulages, New York, 1972, p. 22). He experimented with chiaroscuro effects and dark, interlocking beams of paint throughout the 1950s, and was by 1959 creating complex, translucent color in his works through scraping away layers of pigment. "The years 1957-1963", writes Pierre Encrevé, "particularly illustrate one of Soulages's characteristic techniques in the double treatment of the surface: that of scraping, or, if one prefers, transparency through uncovering. On the prepared canvas (primed in white), he applies a layer of paint covering part or all of the surface, upon which he superimposes, while the paint is fresh, one or more layers of different color. He then uncovers a part of the background using the same soft-bladed spatulas that he more often loads with black paint: according to the power and the shape of the movement, this scraping will remove paint all





the way down to the canvas, or only as far as one of the intermediate layers. A subtle mixture of the different layers' colors is created, each time surprising for the painter himself; infinite variations of color are discovered on the canvas; new luminosities, and unexpected color intensities through transparencies of black ... red, blue, and yellow ocher seem Soulages' colors of choice for neighbouring with large surfaces of black, at the same time as he uses them to create these mixtures, these disappearances-reappearances under the blade-scraped veils of black where the 'transfigured' color acquires a presence of a very particular emotional intensity" (P. Encrevé, "Le noir et l'outrenoir," in Soulages: Noir Lumière, exh. cat. Musée d'Art Moderne de la Ville de Paris, Paris 1996, p. 30).

This "emotional intensity" is at its most vivid in Peinture 186 x 143 cm, 23 décembre 1959. Painted in the airy rue Galande studio that Soulages moved to in 1957 and would occupy for almost two decades, the work witnesses an artist at the height of his powers. Although he was yet to receive major acclaim in France, Soulages was enjoying huge success in New York. He had visited the city in 1957 and became close friends with Robert Motherwell and Mark Rothko. In 1959, the prices paid for his works by his dealer Samuel Kootz had doubled for the second time, and in July that same year Soulages's friend Rothko visited him and his wife in Paris, where they threw him a party at the studio. While Rothko was never a direct influence on Soulages's work. Peinture 186 x 143 cm, 23 décembre 1959 bears some of the imposing vertical impact of the American painter's floating bars of color, and Soulages was certainly animated by the lively exchanges they shared. This work displays Soulages at his most energized and daring, pushing his work into a bold and tumultuous chromatic dance. Beyond its dynamic relationship between red, black and white, the work's interplay of rough, smooth, diagonal and horizontal textures also shows Soulages exploiting his material's myriad interactions with light to ever greater power and contrast, filling the surface with life and anticipating the ultimate, breakthrough simplicity of the all-black Outrenoir canvases commenced in 1979

Born in Rodez in Southern France in 1919, Soulages was captivated as a boy by the region's menhirs: enigmatic, carved standing stones dating to the late Neolithic era. Aged seventeen, his name was first noted in Rodez's Musée de Fenaille not as an artist but as the discoverer of a cache of pottery shards and arrowheads near a prehistoric tomb. He was indignant when a teacher derided the simplicity of the stark carvings in Sainte-Foy de Conques, a famous Romanesque abbey church close to his hometown. The experience of standing beneath this 11th-century building's huge barrel vault was what first inspired Soulages to become a painter; in 1986, he would have the honour of designing its new windows, for which he developed a new kind of glass with variable translucency. "Even today in Soulages' handling of paint," wrote James Johnson Sweeney in 1972, "there is something which recalls the warm darkness of that Romanesque interior of Sainte-Foy. For, there, it was no dead blackness, but a live and gently palpitating dark suffused with a subtle illumination which reached its fullness in slashes of light from the high narrow windows and the soft glow where it struck the floors and walls" (J. Johnson Sweeney, Pierre Soulages, New York, 1972, pp. 10-11). Just as inspirational were the 20,000-year-old cave paintings of Lascaux,





Above: Pierre Soulages, Peinture, 195 x 130 cm, May 1953, 1953. Solomon R. Guggenheim Museum, New York. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: The Solomon R. Guggenheim Foundation / Art Resource, NY.

Below: Pierre Soulages, Peinture, 1948-1949. 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



"I always liked paintings to be walls rather than windows... A window looks outside, but a painting should do the opposite—it should look inside of us."

-Pierre Soulages

Left: Mark Rothko, Light Red over Black, 1957. Tate Gallery London. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photo: © Tate, London / Art Resource. New York

Right: Franz Kline, *The Bridge* circa 1955. © 2018 The Franz Kline Estate / Artists Rights Society (ARS), New York

Opposite page: Zao Wou-Ki, 14.12.1959, 1959. © 2018 Artists Rights Society (ARS), New York / Prol. itteris. Zurich.





When all art that relates only to a given time has been forgotten, when the difference between novelty and what is authentically new is no longer muddled, when the second half of the 20th century will be represented not by the thousands of artists that currently fill our galleries and art journals, but by the few that survive the filter of history, Pierre Soulages will be among them, of that I am sure."

-William Rubin

discovered in 1940, and, later, the even older cave art found in Chauvet en Ardèche in 1994. Soulages's own paletteas in the present work—has scarcely deviated from the rich, elemental reds, blacks and ochers used by the ancient artists who worked in the darkness of the caves. For Soulages, such rough-hewn creations are far more moving than the most elegant mimetic accomplishments of Classical art. He is impressed by their fervor and intensity, their desire to escape the fleeting. As he puts it, "I have always revolted against this foolishly evolutionary conception of art, which leads one to believe that there are at first awkward gropings, then that technique becomes more and more skilful and mastered, and that finally we arrive at the apotheosis of a perfectly imitative art. It must be said and repeated: there is no progress in art, only techniques that are perfected and which can lead you where you do not want to go. The painters of Lascaux or Chauvet brought art to a summit from the very start" (P. Soulages, quoted in "Guetteur des origines," Pierre Soulages: Outrenoir: Entretiens avec Françoise Jaunin, Lausanne, 2014, pp. 45-46).

With the spectacular and imposing form of *Peinture* 186 x 143 cm, 23 décembre 1959, Soulages reaches that

summit. James Johnson Sweeney, an early champion of Soulages as director of the Guggenheim in the 1950s, wrote memorably that "A painting by Pierre Soulages is like a chord on a vast piano struck with both hands simultaneously—struck and held" (J. Johnson Sweeney, Pierre Soulages, New York, 1972, p. 5). This apt simile captures the sustained, singular intensity of Soulages' work. It is important to distinguish chord from melody: unlike the gestural sequences of many Abstract Expressionist paintings, a work like *Peinture 186 x 143* cm, 23 décembre 1959 offers no itinerary to be followed, no temporal anecdote of the artist's feelings poured or splashed onto the canvas. Neither lyrical, personal or sentimental, it is instead a single, resonant surface of overall structural and chromatic energy. Soulages never paints 'from his head' with something already in mind, but rather responds to the paint in front of him, working directly with its viscosity, translucency and color to build a "sign" that can be apprehended in an instant. "Rather than movement, I prefer to talk of tension," he says. "And rhythm, yes. We can also say form: a shaping of matter and light" (P. Soulages, quoted in "Les instruments de la peinture," Pierre Soulages: Outrenoir: Entretiens avec Françoise Jaunin, Lausanne, 2014, p. 92). To apply the paint, he uses blunt house-painters' brushes or wide, flat scraping tools that he constructs himself from scraps of leather and rubber, purposely eliding the expressive dimension of the gestural trace. "My pictures are poetic objects capable of receiving what each person is ready to invest there according to the ensemble of forms and colors that is proposed to him", he explains. "As for me, I don't know what I am looking for when painting. Picasso said: 'I do not search, I find.' My attitude is a bit different: it's what I do that teaches me what I'm looking for" (P. Soulages, quoted in "Peindre la peinture," Pierre Soulages: Outrenoir:

Entretiens avec Françoise Jaunin, Lausanne, 2014, p. 14).

The force of Peinture 186 x 143 cm, 23 décembre 1959 is born of a deep, complex understanding of the nature of color and form. Soulages frequently recalls a childhood episode when he was spreading black ink upon white paper. A friend of his older sister asked what he was painting; she laughed when he replied "snow." He now believes that he had been trying to render the white paper more white, luminous and snow-like via its contrast with the black ink. Such intuitive sensitivity informs all of Soulages's mature work. "Color," he observes, "never exists in the absolute" (P. Soulages, quoted in "Peindre la peinture," Pierre Soulages: Outrenoir: Entretiens avec Françoise Jaunin, Lausanne, 2014, p. 13). The word for a color is inevitably a poor, reductive abstraction compared to our actual perception of that color, which is modified by its shape, its density and consistency, its interaction with the colors that surround it, and its quantity, "Gauguin already expressed it perfectly," says Soulages, "when he said that a kilo of green is more green than a hundred grams of the same green" (P. Soulages, quoted in "Peindre la peinture", Pierre Soulages: Outrenoir: Entretiens avec Françoise Jaunin, Lausanne, 2014, pp. 12-13). It is thus that each stroke of Peinture 186 x 143 cm, 23 décembre 1959 is a unique element, and the painting as a whole such a rich experience: all these variables are brought into simultaneous action. Each peeled-back flash of red, each glint of light caught by the combed grain of the black, takes on its own personality in a play of endless, irreducible variety. This acute and subtle approach also quides Soulages's majestic Outrenoir canvases, begun five years later. These paintings are entirely black, yet interact with the light in infinite combinations of form and rough, smooth, matt, lustrous, flat or striated texture.

Although he was friends with both artists, Soulages feels little stylistic kinship with the American painters Franz Kline and Robert Motherwell, to whom he has sometimes been compared. While Kline's strident monochrome compositions of 1950-1951 are superficially comparable to his own early works, Soulages's predate them by several years, and he does not share Kline's overarching concern with physical movement. When Soulages first visited New York in 1957, Motherwell told him that Abstract Expressionism could only truly be understood by Americans. Soulages countered that "An art should be understood, loved and shared by anyone, anywhere in the world. That we are marked by the culture in which we have grown up and lived, that's part of us, very obviously. But I believe that in art, there are fundamentally only personal adventures that go beyond the individual, and even beyond his culture" (P. Soulages, quoted in "Peindre la peinture," Pierre Soulages: Outrenoir: Entretiens avec Françoise Jaunin, Lausanne, 2014, p. 31). Soulages esteems art in its most universal dimension. In any case, he believes that dividing art into groups or movements is as reductive as using a word to describe a color. When we look to the common denominators of any such grouping, be it Abstract Expressionism or Impressionism, we are not looking at art but at sociology or history. Pollock and Rothko, for example, are vastly different, as are Manet and Pissarro. Forcing them into categories only stifles appreciation of their distinct artistic qualities. Art, for Soulages, begins precisely where words end. "Words are crutches that allow us to make a little way towards the work ... But the greater part of the path remains beyond their reach, since art, by

definition, is beyond them" (P. Soulages, quoted in "Peindre la peinture", *Pierre Soulages: Outrenoir: Entretiens avec Françoise Jaunin*, Lausanne, 2014, pp. 13-14). It is for this reason, too, that he always uses the same neutral format for his titles—*painting, dimensions, date.* Keeping any extrapictorial meaning firmly at bay, he lets the experience of the picture be governed solely by the unique, unfixed dynamic of its abstract painted forms.

Soulages's journey to a successful painting is not always easy. If a composition is not working, he incinerates the canvas. Only when he feels that there is something in there that the viewer can respond to does he persist, pausing between each stroke as he pursues a unified and dynamic whole. The great physical strength required to apply his broad planes of paint must be charged with total assurance. Peinture 186 x 143 cm, 23 décembre 1959, with its remarkable clarity, unity and resonance, is a masterpiece of Soulages's method. The work has the natural, unquestionable structural beauty and monumentality of a tree, its spatial relationships and tensions laid bare in boughs stripped dark against the sky. The historical moment of its execution is largely an irrelevance: for Soulages, an artwork exists not as an artefact of its time, but only in the ever-new, ever-changing present that is created with the viewer's involvement. Concentrated, ageless, serene and inevitable, Peinture 186 x 143 cm, 23 décembre 1959 aims to provoke as profound and engaged a response as a blood-red beast on a prehistoric wall, the graceful darkness of Conques, or any other art of true power and mystery. "It's fascinating to think that as soon as man came into existence, he started painting," says Soulages. "As I said, I've always loved black, and I realized that, from the beginning, man went into completely dark caves to paint. They painted with black too. They could have painted with white because there were white stones all over the ground, but no, they chose to paint with black in the dark. It's incredible, isn't it?" (P. Soulages, quoted in Z. Stillpass, "Pierre Soulages," Interview Magazine, 7 May 2014).







# •23C ALBERTO BURRI (1915-1995)

## Bianco Plastica M 1

signed and dated 'BURRI 62' (on the reverse) plastic, combustion and acrylic on wood framework 52 ½ x 46 ½ in. (133.3 x 118.1 cm.) Executed in 1962.

#### \$4.000.000-6.000.000

#### PROVENANCE

Private Collection, Monte Carlo Galleria Blu, Milan Private collection Dominique Lévy Gallery, New York Acquired from the above by the present owner

#### EXHIBITED

Rome, Marlborough Galleria d'Arte, *Burri*, December 1962-January 1963, p. 5 (illustrated).

Milan, Galleria Blu, *Mostra Plastiche di Burri*, March 1964, no. 7.

Milan, Galleria d'Arte Cocorocchia, *Morlotti, Guttuso, Burri: il luogo costante*, May-June 1972, p. 59 (illustrated).

#### LITERATURE

C. Brandi, *Burri*, Rome, 1963, pp. 27 and 37-38, no. 46 (illustrated in color).

A. S. Vellinghausen, "Parola e immagine," *La Biennale di Venezia*, anno XIII, no. 50-51, December 1963, p. 2 (illustrated in color). E. Sanguineti, "Intervento per Burri," *Marcatré*, no. 6-7, 1964, p. 165 (illustrated).

S. Branzi, "Alberto Burri," *Le Arti*, no. 6, 1966, p. 16 (illustrated). L. Compagnone, "Gli Strilloni," *Aviorama*, December 1971, p. 30 (illustrated).

F. Dell'Arco Maurizio, "Burri Materialmente," Il Messaggero,

15 January 1976, p. 3 (illustrated).

S. Lux, Alberto Burri dalla Pittura alla Pittura (1983-1944), Rome, 1984, p. 26 (illustrated).

F. Battino,  $L'Impronta\ Blu\ 1957-1987$ , Milan, 1987, p. 12 (illustrated).

Fondazione Palazzo Albizzini, ed., *Burri: Contributi al Catalogo Sistematico*, Città di Castello, 1990, pp. 166-167, no. 700 (illustrated in color).

R. Eco, "Imparare con il Fare," *Arte & Bambini: Atti dell'Incontro di Studi: Torino, 21 Novembre 1998*, Montalto di Castro, 1998, p. 17 (illustrated in color).

B. Corà, ed., *Alberto Burri: General Catalogue, Painting 1958-1978*, Città di Castello, 2015, vol. 2, p. 114, pl. 917 (illustrated in color); *Chronological Repertory, 1945-1994*, vol. 6, p. 145, pl. 917 (illustrated in color).

Previous spread: Present lot illustrated (detail).





Left: Cy Twombly, Ferragosto II, 1961. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. © Cy Twombly Foundation.

Right: Jackson Pollock, *The Deep*, 1953. Musée 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, NY.

Opposite page: Present lot illustrated (detail).

ne of the most influential post-war Italian artists, Alberto Burri's unique approach to material and process influenced a generation of painters and sculptors around the world. Bianca Plastica M 1 (1962) is a pivotal example of the artist's early experiments with melting, shaping, and burning plastic to create singularly exhilarating compositions that went beyond painting in a time when that medium was enjoying a heyday. Like his American compatriots in the Abstract Expressionist school, Burri sought to push the very limits of the time-tested medium of painting. However, unlike those artists, he completely removed the brushes and paint from the equation and began to act on pure spatial constructions. In 1994, the year before his death, Burri looked back on his oeuvre and made a simple but poetic pronouncement, "Form and Space! Form and Space! The end. There is nothing else" (A. Burri quoted in L. Melandri, "Finding Alberto Burri's Place in America," Combustione: Alberto Burri and America, exh. cat., Santa Monica Museum of Art, 2010, p. 19). The exquisite interplay of plastic and emptiness seen in works like Bianca Plastica M 1 are exemplary of this mantra.

Enclosed in a rectangular frame, *Bianca Plastica M*1 is a telling example of Burri's *bianco* works (part of the trifecta that included his *nero* and *rosso* pieces). Employing a clear plastic that has been scorched in several places by a flamethrower, the artist is able to create a multilayered composition that undulates between plastic, ash, and open space. The discoloration from the fire is relegated for the most part to the center of the work with a dark black blaze in the top section. Holes have formed where the plastic has completely melted away, and several of these are ringed with soot. Some of the burned spaces exist underneath a sheet of rippling plastic which creates a diaphanous window through which to view the scorching. Even though the materials that Burri uses are common and often seen as refuse, he is able to transform them into something

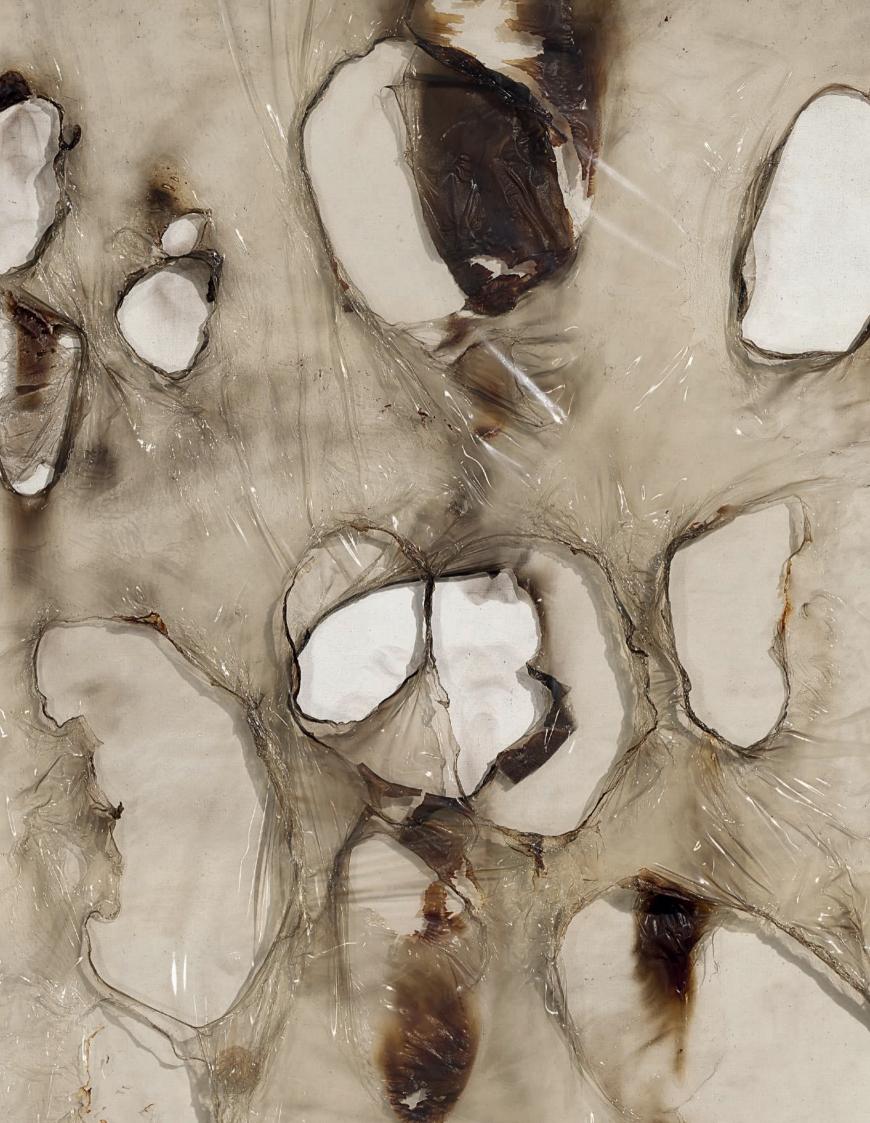
"...the truly vital thing that great artists like Burri,
Fontana, Picasso, and Pollock give us is not so
much material, a gesture, or a mark. It is an
attitude toward life, the will and power to make art,
the freedom to invent. This is the only lesson we
can assimilate, the only one that regards us."

-Piero Manzoni

beyond their original intention. Herbert Read notes about this uncanny knack for metamorphosis, writing, "Whatever [Burri] does... his sensibility dominates the intractable material, to such an extent that a transmutation takes place, an alchemical process in which rubbish is redeemed in the alembic of the artist's sensibility to become the 'perfect body' of a work of art" (H. Read, quoted in G. Nordland, ed., *Alberto Burri: A Retrospective View 1948-1977*, exh. cat., Los Angeles, 1977, p. 53). By shaping raw substances to his will with the power of fire and a lyrical finesse, Burri creates a new dialogue about the materials of art and their changing role in the postwar era.

A staunch arbiter of *Art Informel*, Burri was adamant about using materials traditionally considered 'low' or 'poor' in contrast to the paintings being made at that time in Italy. Emily Braun, curator of Burri's 2015 retrospective at the Guggenheim in New York, explains the artist's choice to turn to plastic beginning in the 1950s: "Burri's choice to work in plastic sheeting may not be as surprising as it initially seems, for here he found his signature red and







black pigments already embedded in the mass-production state. The highly saturated yet reflective color fields came straight from the factory... When they were first exhibited in 1962, critics identified the material as supermarket cellophane, and noted how Burri exploited the 'look but don't touch' seduction of diaphanous packaging that both protects for hygienic reasons and lures with the shiny promise of something new" (E. Braun, *Alberto Burri: The Trauma of Painting*, exh. cat., Guggenheim Museum, New York, 2015, p. 67). His methods and interest in a restricted color palette, seen in his use of solely black, white, or red plastic in his burned and melted works, found disciples in future artists. Notably, Burri's use of pyrotechnical processes in his art practice prefigured Yves Klein's use of flames in his "Fire paintings."

Born and raised in Italy, Burri trained as a physician. During WWII, he was deployed to North Africa where he was taken as a prisoner of war by the Allies. Serving out his internment in Hereford, Texas, Burri began to paint. At the end of the war, he returned to his home country and settled in Rome in 1946. There he gave up his initial career as a doctor to pursue art full time. Although his first works were landscapes and still lifes, he quickly found inspiration in the paintings of Joan Miró, Paul Klee, and Hans Arp, among others. Shifting into abstraction, Burri began to add natural elements like sand and tar to his compositions. This lead to his Sacks series in 1950 which became his first body of work that really highlighted everyday materials in their natural state. In 1953, he met with Robert Rauschenberg when the artist was traveling in Rome with Cy Twombly. The two came away from the meeting inspired by each other, and both Burri's combostiones and Rauschenberg's Combines began with a fervor shortly thereafter. In addition to Rauschenberg and Klein, Burri's influence can be felt in Piero Manzoni's Achromes, Lucio Fontana's voids, and the whole of the Arte Povera movement. Manzoni, speaking about this creative debt, placed Burri among some of the most highlyregarded artists of the 20th century, noting "... the truly vital thing that great artists like Burri, Fontana, Picasso, and Pollock give us is not so much material, a gesture, or a mark. It is an attitude toward life, the will and power to make art, the freedom to invent. This is the only lesson we can assimilate, the only one that regards us" (P. Manzoni, Azimuth, 1960, quoted in G. Celant, Piero Manzoni, exh. cat., Milan & London, 1998, p. 312). The true brilliance of Burri's practice was his uncanny ability to see art in nearly everything. He found forms in machined plastic and extracted his visions from raw material with any means necessary and to magnificent results.

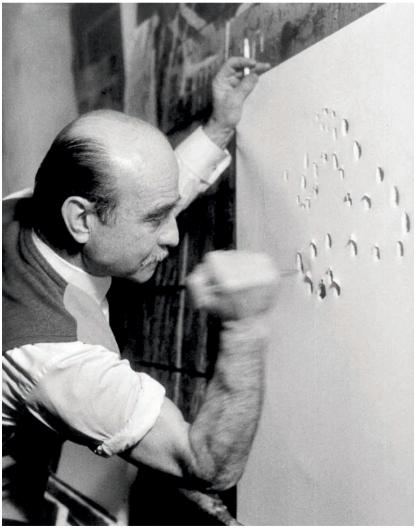
Opposite page: Alberto Burri,
Citta di Castello, 1976. Photo:
Aurelio Amendola © 2018
Artists Rights Society (ARS),
New York / SIAE, Rome.
Artwork: © 2018 Artists
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York / SIAE, Rome.

Above: Yves Klein at the Centre d'Essais du Gaz de France, Saint-Denis, 1961. Photo: Pierre Joly et Vera Cardot, Paris. Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

Below: Lucio Fontana in his studio, 1963. Photographer unknown. Artwork: © 2018 Artists Rights Society (ARS), New York / SIAE, Rome.









# •◆24C JEAN-MICHEL BASQUIAT (1960-1988)

## Discography Two

titled "DISCOGRAPHY TWO" (on the reverse) acrylic and oilstick on canvas  $66 \% \times 60 \%$  in. ( $168 \times 152.7$  cm.) Painted in 1983.

\$20.000.000-30.000.000

#### PROVENANCE

Galerie Bruno Bischofberger, Zürich Acquired from the above by the present owner

#### EXHIBITED

Hannover, Kestner-Gesellschaft, Jean-Michel Basquiat, November 1986-January 1987, pp. 52-53 and 102, no. 31 (illustrated in color and incorrectly titled Discography I). New York, Whitney Museum of American Art; Houston, Menil Collection; Des Moines Art Center; Montgomery Museum of Fine Arts, Jean-Michel Basquiat, October 1992-January 1994, pp. 168, 247 and 265 (illustrated in color and installation view illustrated).

New York, Robert Miller Gallery, *Jean-Michel Basquiat: Works in Black and White*, 1994.

London, Serpentine Gallery, Jean-Michel Basquiat, 1996.
Trieste, Civico Museo Revoltella Galleria d'Arte Moderna, Jean-Michel Basquiat, May-September 1999, p. 71 (illustrated in color).
Basel, Fondation Beyeler; Paris, Musée d'Art moderne de la ville de Paris, Basquiat, May 2010-January 2011, p. 139, no. 143 (Basel; illustrated in color); p. 133, no. 142 (Paris; illustrated in color).
Kunsthalle Bielefeld, The 80s Revisited: From the Bischofberger Collection, March-June 2011, p. 116 (illustrated in color).
New York, Gagosian Gallery, Jean-Michel Basquiat, February-April 2013, pp. 132-133, 195 and 205 (illustrated in color and installation view illustrated in color).

Toronto, Art Gallery of Ontario; Guggenheim Museum Bilbao, *Jean-Michel Basquiat: Now's the Time*, February-May 2015, pp. 158 and 221 (Toronto; illustrated in color); p. 164 (Bilbao; illustrated in color).

New York, Nahmad Contemporary, Words Are All We Have: Paintings by Jean-Michel Basquiat, May-June 2016, pp. 55-56, 150 and 152-153, fig. 4, pl. 11 (illustrated in color and installation view illustrated in color).

#### LITERATURE

D. Davvetas, "Jean-Michel Basquiat," *Artstudio*, no. 11, Winter 1988, p. 44 (illustrated in color).

R. Hernández, "Battling in L.A.: Chicano Graffiti Poetics and Technologies of Vision," *The Americas Review*, vol. 23, nos. 1-2, Spring-Summer 1995, p. 129.

R. D. Marshall and J.-L. Prat, *Jean-Michel Basquiat*, Paris, 1996, vol. 2, pp. 104-105, no. 5 (illustrated in color).

M. Archer, *Art Since 1960*, London, 1997, p. 162, no. 125 (illustrated in color).

D. Cassidy, Painting the Musical City: Jazz and Cultural Identity in American Art, 1910-1940, Washington, D.C., 1997, p. 155. E. Navarra et al., Jean-Michel Basquiat, Paris and New York, 2000, vol. 2, pp. 182-183, no. 3 (illustrated in color); appendix, p. 35. M. Archer, Art Since 1960, London, 2002, p. 159 (illustrated in color).

Basquiat, exh. cat., Brooklyn Museum, 2005, p. 85 (illustrated in color)

Jean-Michel Basquiat: In Word Only, exh. cat., New York, Cheim & Read, 2005, pl. 36 (illustrated in color and incorrectly titled Discography I).

J. Kuh, Audiotopia: Music, Race, and America, Berkeley, 2005, p. 124.

P. Piguet, "Basquiat: Itinéraire d'une étoile filante," *L'oeil*, no. 625, June 2010, p. 43 (illustrated in color).

M. Archer, *Art Since 1960*, London, 2014, pp. 157 and 159, no. 135 (illustrated in color).

Jean-Michel Basquiat Drawing: Works from the Schorr Family Collection, exh. cat., New York, Acquavella Galleries, 2014, p. 109 (illustrated in color).

J. M. Saggese, *Reading Basquiat: Exploring Ambivalence in American Art*, Berkeley, 2014, pp. 81, 83 and 85, fig. 13 (illustrated).

L. Emmerling, *Jean-Michel Basquiat*, Cologne, 2016, p. 25. *Basquiat: Boom for Real*, exh. cat., London, Barbican Art Gallery, 2017, p. 160.

F. Hoffman, *The Art of Jean-Michel Basquiat*, New York, 2017, p. 188-190 (illustrated in color).

J. Nahmad, 5: Five Years at Nahmad Contemporary, New York, 2018, p. 76 (illustrated in color).

Previous: Jean-Michel Basquiat, New York, 1985 Photo: © Ben Buchanan / Bridgeman Images.

# MILES DAVIS ALLISTARS

MILES DAVIS, TRUMPET, CHARLIE PARKER, TENOR SAX JOHN LEWIS, PIANO, NELSON BOYD, BASS MAX ROACH, DRUMS

- FUGINEER HARRY SMITH

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RECORDED IN NEW YORK,

# MILES DAVIS ALL'STARS

MILES DAVIS, TRUMPET, CHARLII JOHN LEWIS, PIANO, NELSON MAX ROACH, DRUMS

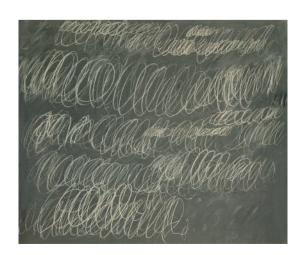
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3440.1 MILESTONES
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MILESTONES
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3441-2 LITTLE WILLE LEA

n epic painting executed during a transformative year in the artist's career, Jean-Michel Basquiat's Discography Two itestifies to the artist's enduring obsession with the heroes and martyrs of jazz. As an avid collector who amassed over three thousand records during his lifetime, Basquiat's love affair with music is well known, and here he idolizes two of his all-time favorites. Charlie Parker and Miles Davis. He inducts these legendary musicians into the pantheon of heroic figures, gods, kings, and famous athletes that became the subjects of some of his most fabled paintings. In Discography Two, Basquiat specifically references one of the greatest jazz albums of all time-Miles Davis All-Stars-that was recorded on August 14, 1947 in New York. It captures a seminal moment in jazz history, in which some of the finest musicians of their era created what has come to be regarded as one of the most memorable jazz albums ever recorded. Now considered one of Basquiat's most significant paintings, Discography Two acts a highly personal homage in which the artist distills the very essence of jazz itself into a masterful tour de force, demonstrating a seriousness and swagger that's remarkable given his tender age (he was not yet twentythree years old). Having featured in numerous exhibitions and publications about the artist, Discography Two was acquired directly from the artist by the legendary collector and dealer Bruno Bischofberger, in whose collection it remained for over thirty years.

As a child, Basquiat had been introduced to jazz through his father, whose record collection he listened to while growing up in Brooklyn. The artist later referred to Miles Davis as being his favorite musician, but it was actually Charlie Parker who acted as his personal hero. Both jazz greats are honored in Discography Two, rendered on a scale heretofore not seen in Basquiat's work. Measuring over five and a half feet tall, Basquiat coats the entire canvas in jet-black acrylic paint, which he's then covered in cryptic words written in white oilstick. Beginning in the upper register, the artist lists a group made up of a "who's who" of jazz legends. Under the heading Basquiat lists all five members of the quintet: Charlie Parker on tenor sax: Miles Davis on trumpet: John Lewis on piano; Nelson Boyd on bass; and Max Roach on drums. Widely regarded as the best jazz combo of its day, this quintet featured twenty-one-year-old Miles Davis playing alongside Charlie "Bird" Parker. The record was included in a five-album Parker box set that was published





"Discography (One) and Discography (Two) introduced a new form of history painting. [They] function as both documentation and tributes to some of jazz's musical giants. Basquiat saw both recording sessions as historic, and his now reductive pictorial esthetic became his means of insightfully recognizing their place in history."

-Fred Hoffman

by Savoy Records in 1978, and is considered one of the seminal recordings of its time.

In Discography Two, Basquiat lists each song on the Miles Davis All Stars album with its accompanying catalog number in the order it would have appeared on the LP. Most of the songs on this album were given two or three takes (3440-1, for example, denotes the first take of the song Milestones, and 3440-2 refers to its second take, and so forth. Side F refers to the "B" side of the third album in the set). Here, Basquiat eschews figurative representation in favor of pure text, limiting his palette to a monochromatic black and white. Like a photographic negative, Basquiat's white-on-black technique is restrained yet elegant, possessing an arresting beauty that evokes the rigors of minimalism but with a gritty elegance that reverberates with the very sound of jazz itself. In similar text-based works of 1983, Basquiat toyed with the medium of silkscreen, but in Discography Two (and its sister painting, Discography One), he selected white oilstick. The rawness and immediacy of this particular medium on such a sleek black background ensures the surface crackles with energy, thrusting the viewer directly into the world Basquiat creates. Like white chalk instructions on a black chalkboard, Basquiat seems intent on teaching a lesson to the uninitiated. Near the lower register, a few delicate smudges of white oilstick rise up through the smoky black ether, lending an ephemeral, dreamlike quality to the otherwise straightforward painting. Above all else, Basquiat insists on the gravitas of his subject, rendering it with both reverence and panache.

Opposite page: Present lot illustrated (detail).

Above: Willem de Kooning, Painting, 1948. Museum of Modern Art, New York. Artwork: © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.

Below: Cy Twombly, Untitled, 1967. Museum of Contemporary Art, Los Angeles. © Cy Twombly Foundation.



Left: Ed Ruscha, *Scream*, 1964. © Ed Ruscha.

Right: Jean-Michel Basquiat, Now's the Time, 1985. © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2018.

Opposite page: Miles Davis, 1958. Photo: Mosaic Images / CORBIS / Corbis via Getty Images.

"As Jean-Michel's painting took off he started spending more time inside, working in the studio, where music was always playing," the influential critic Glenn O'Brien has written. "Now he could have any music he wanted and he began to explore jazz seriously. It's all there in the paintings of 1983..." (G. O'Brien, "Basquiat and Jazz," in G. Mercurio, The Jean-Michel Basquiat Show, exh. cat., Fondazione Triennale di Milano, 2007, p. 52). Indeed, starting in 1983-the year the present work was painted—Basquiat focused on jazz as a subject matter, creating no less than thirty-five paintings in homage to his personal hero Parker. Together with Davis, Parker was a favorite subject of Basquiat's, a tragic figure whose career trajectory paralleled his own. His relatively brief recording career (1945-1955) was similar in length to Basquiat's, and, like Basquiat, Parker never received traditional schooling in music. Beginning around 1941, Parker created legendary music that was revolutionary for its time, known for its freedom of improvisation and fast tempo. Together with another jazz great—Dizzy Gillespie—Parker was an essential contributor to bebop, a fast-paced and exuberant jazz style that's celebrated in Discography Two, thus making the saxophonist one of the most important figures in the history of jazz music. Parker's premature death-after battling drug and alcohol addiction for most of his adult life-has made him an iconic jazz legend. Similarly, Miles Davis is one of the most famous names in jazz; although he studied briefly at Juilliard, Davis famously abandoned the school in order to play alongside Parker. In 1945, he replaced Dizzy Gillespie on trumpet in Parker's quintet, and in 1947 he led the ensemble in the recording that Basquiat celebrates here. As O'Brien so eloquently put it, Basquiat "knew about Miles Davis and John

Coltrane and Charlie Parker the same way he knew about Picasso and Duchamp and Pollock" (G. O'Brien, quoted in J. Saggese, *Reading Basquiat: Exploring Ambivalence in American Art.* Oakland. 2014. p. 82).

For an artist who loved beloop and beat poetry. especially the writings of Jack Kerouac and William S. Burroughs, Basquiat relished the wordplay in Discography Two. The simplicity and elegance of the words themselves takes on a mellifluous quality as the viewer reads through the setlist, especially the sonorous "Sippin' at Bells," as it echoes four times into the black ether of the background. As Robert Farris Thompson has pointed out, "...the artist doesn't just repeat the titles of numbers played [...] Here and there he stutters and repeats the words like a preacher possessed by the spirit" (R. F. Thompson, "In Search of the Essence of Meaning: Translating Basquiat's Art," in L. Gagosian (ed.), Jean-Michel Basquiat, exh. cat., Gagosian Gallery, New York, 2015, p. 19), Indeed, if Basquiat is the preacher, then jazz is his religion, and he treats the subject with a gravitas not yet seen in his work at this time. The ambitious new scale of this series and the elegance of its restrained palette marked a breakthrough. In works such as Tuxedo, Discography I, Discography Two and Now's the Time, Basquiat demonstrates a maturity and sophistication that illustrates this new phase of his career. "The power of jazz is indicated by the scale of the work," Thompson goes on to explain. "The painting hangs on the wall at virtual human size" (ibid., p. 19).

Unsurprisingly, Basquiat's love affair with music dovetailed nicely with his penchant for poetry. He had been drawn to this art form from his early days as a student, and later worked under the pseudonym SAMO, using the city as his canvas, writing graffiti-style poems in spray paint on buildings all over Manhattan. As the New York art critic Carlo McCormick reminds us, "The word was the currency then, passed and pressed in the city. It rode trains, crawled the walls like aerosol ivy, jostled in school yards and rhymed on street corners; it was at once the very terms of honesty and the theater of beautiful impossibility" (C. McCormick, "Basquiat, the Word," in D. Buchhart, ed., Basquiat: Words are All We Have, exh. cat., Nahmad Contemporary, New York, 2016, p. 96). As Basquiat's career progressed, the use of words in his paintings steadily increased, reaching their zenith in the







"As Jean-Michel's painting took off he started spending more time inside, working in the studio, where music was always playing... Now he could have any music he wanted and he began to explore jazz seriously. It's all there in the paintings of 1983..."

-Glenn O'Brien

epic 1987 painting Pegasus—a monumental, stream-of-consciousness style canvas brimming with obscure words and phrases.

Discography One and Two were most likely painted in the period following Basquiat's stay in California during the latter half of 1982 and the first half of 1983. During this time, he executed a series of works that featured white text overlaid on black backgrounds, and these share visual parallels with Tuxedo, the silkscreen-on-canvas work produced with the art dealer and Basquiat scholar Fred Hoffman, and together they demonstrate the new seriousness with which Basquiat considered his art. "Discography (One) and Discography (Two) introduced a new form of history painting," Hoffman has recently written in his monograph on Basquiat's work. "[They] function as both documentation and tributes to some of jazz's musical giants. Basquiat saw both recording sessions as historic, and his now reductive pictorial esthetic became his means of insightfully recognizing their place in history" (F. Hoffman, The Art of Jean-Michel Basquiat, New York, 2017, p. 188).

Having severed ties with Annina Nosei the previous year, Basquiat forged new relationships and traveled widely in 1983. In March, Basquiat opened his second show at Larry Gagosian's L.A. gallery, and later that month he flew to New York for the opening of the Whitney Biennial, where—at the age of just twenty-two—he became the exhibition's youngest participant. Later that August, Basquiat traveled to Zürich where the dealer Bruno Bischofberger organized the artist's second solo exhibition there. Bischofberger acted as a father figure of sorts for the





young Basquiat, and had introduced him to Andy Warhol the previous year. After a whirlwind year, Basquiat returned to the United States in December, where he painted a series of important paintings on wood panel, such as *Flexible* and *Gold Griot* (both of which were shown with Basquiat's newest dealer, Mary Boone, shortly thereafter).

As one of the few African American artists working in the predominately white art world, Basquiat was keenly aware of the pressures wrought by his situation, and it seems fitting that he would turn to musicians like Charlie Parker and Miles Davis, who similarly struggled against the pervasive racism of 1940s and 50s America, for help in navigating such difficult waters. As many critics have pointed out, even Basquiat's working method paralleled jazz, with its emphasis on improvisation, spontaneity and repeating themes that echo across his work. Indeed, recent scholarship has questioned the extent to which Basquiat's identity as a maverick black artist pervaded his work. It is perhaps telling that, of all the famous musicians Basquiat writes down in Discography Two, the only ones he crossed out were white males (the notorious producer Teddy Reig and the recording engineer Harry Smith). Fred Hoffman even suggests, in his recent monograph on the artist, that Basquiat's "reversal" technique, of using white oilstick on black canvas, in works such as this might be considered as a symbolic acknowledgement of racism. This might be Basquiat's way of "reversing the norm," Hoffman suggests-a way to turn racism on its head. He writes: "Much like a sorcerer seeks to turn lead into gold, the young artist... sought to radically transform the content and meaning of image and text. By reversing the information conveyed in these drawings, Basquiat demonstrated to both himself and the world that he possessed the capacity, through one simple act, to turn a world dominated by white into one where black dominates" (F. Hoffman, ibid., p. 95).

Opposite page: Film still, Downtown 81, 1981. Photo: Edo Bertoglio.

Left: Roy Lichtenstein, Masterpiece, 1962. © Estate of Roy Lichtenstein.

Right: Jean-Michel Basquiat, Pegasus, 1987. © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2018.

# 25C CECILY BROWN (B. 1969)

## Bedlam Vacation

oil on linen 85 x 89 in. (215.9 x 226 cm.) Painted in 2005.

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

#### PROVENANCE

TWO x TWO for AIDS and Art, Dallas, benefit auction, courtesy of the artist and Gagosian Gallery, 2005
Acquired at the above sale by the present owner

### LITERATURE

D. Avram, "Legends of the Fall," *Patron Magazine*, August-September 2018, p. 78 (illustrated in color).





Paolo Veronese, *The Marriage Feast at Cana*, circa 1562. Musée du Louvre, Paris. Photo: Bridgeman Images.

Opposite page: Present lot illustrated (detail).

tumultuous, exuberant canvas rife with art historical allusions, deft brushwork, and covert figuration, Cecily Brown's Bedlam Vacation (2005) is a stellar example of the artist's work and shows her signature approach to the convergence of painterly brushwork and figuration. "The boundaries of painting excite me," Brown noted about her practice, "You've got the same old materials-just oils and a canvas—and you're trying to do something that's been done for centuries... I have always wanted to make paintings that are impossible to walk past, paintings that grab and hold your attention. The more you look at them, the more satisfying they become for the viewer. The more time you give to the painting, the more you get back" (C. Brown, "I take things too far when painting," The Guardian, September 20, 2009). Bedlam Vacation is an exceptional example of this reward that Brown's work offers up upon extended looking and an investigation into the very heart of the work. Images appear and retreat, figures make themselves known, and all the while a swirl of paint and color keeps viewers entranced by the artist's hand.

Extending to the very edges of the canvas, Brown's signature impasto lays out a scene dripping with fleshy pinks, blood red, and acid green. The lower left portion is given over to a particularly sensuous shade of ruby, while the upper right dissipates into a smoky purple and gray. Throughout the center of the composition, thickly rendered figures appear and disintegrate into brushstrokes of orange and brown. In the center, a group of human forms is recognizable by the distinct outline of several legs in peach and black. The abundance of milky rose and cream hues suggests that some of the figures are nude, firmly placing Bedlam Vacation in the artist's signature iconography. Brown spoke to this predilection, noting, "I think when I was doing a lot of sexual paintings what I wanted ... was for the paint to embody the same sensations that bodies

"I'm interested in the human need or desire to represent itself. I'm fascinated with human narcissism and obsessions with bodies."

-Cecily Brown

would. Oil paint very easily suggests bodily fluids and flesh" (C. Brown, quoted in G. Wood, "I like the cheap and nasty," *Observer*, June 12, 2005). Her interest in the place of the nude in art history and where it careens into contemporary views on sexuality is evident in her handling of the subject and translates into a provocative, heady treatment of the paint on canvas. The rich layers of oil build upon each other until distorted bodies appear amid the chaos and pull one's attention deeper into the tableau.

What at first might appear to be a purely abstract, non-representational canvas instead reveals itself as a rather riotous scene. Brown has a knack for depicting events and figures in a manner that hovers on the edge of visual recognition. Johanna Drucker noted about the artist's work in the early 2000s, "These works flicker at the hallucinatory edge between figural representation and gestural abstraction... sustain[ing] a condition of indeterminate specificity, a state of prolonged tension on the edge of final definition, deferring closure" (J. Drucker, "Erotic Method", Cecily Brown: Paintings 2003-2006, New York, 2006, p. 5). The paintings refuse to resolve themselves in the viewer's mind or their field of vision. Instead, works like Bedlam Vacation offer a wealth of information to continuously parse and explore.

Born in London, Brown was thrust into the art world at an early age. Her father was the art critic David Sylvester, and she would often go to exhibitions with his friend Francis Bacon. The influence of Bacon's own artworks on Brown's later career can be keenly felt in her sumptuous, visceral application of paint. Studying at the Slade School of Art in the 1990s, Brown distanced herself from the overt conceptualism of her YBA contemporaries in favor of expressive oil painting and representative subjects. She noted, "Figures are the only thing that I've ever painted. I'm interested in the human need or desire to represent itself. I'm fascinated with human narcissism and obsessions with bodies." (C. Brown, in O. D. Odita, "Cecily Brown: Goya, Vogue, and the Politics of Abstraction," Flash Art 33, no. 21, Nov-Dec 2000, p. 74). Allying herself with the tradition of large, heavily-populated scenes so common throughout the history of art, Brown looks back at those artists that have come before but firmly plants herself at the forefront of contemporary painting. Pushing the limits of how and what can be depicted by a frenzy of color, paint, and form, the artist reveals that she is keenly aware of her predecessors but has an undying urge to experiment and evolve.

This interest in the expressive application of paint and a tendency toward representation has drawn comparisons to the work of Abstract Expressionists like Willem de Kooning, especially after Brown moved to New York and distanced herself both conceptually and physically from the YBA trend in the United Kingdom. Writing about an exhibition of the artist's paintings at Deitch Projects, Eleanor Heartney posited, "...one thing can't be denied: Brown can paint. Her canvases recall the slashing brushstrokes of de Kooning, the meaty flesh of Soutine and the dissolving forms of Francis Bacon," (E. Heartney, "Cecily Brown: High Society at Deitch Projects," Art in America, June 1998, p. 131). Brown's work takes the practice of painting to new levels as she loads her canvases with visual intrigue and forces her viewers to become absorbed in the composition. Her signature approach to the portrayal of human activity is instilled with the ceaseless activity of contemporary life while also paying homage to the most traditional of artistic media.



# 26C ROBERT COLESCOTT (1925-2009)

## Cultural Exchange

signed 'R. Colescott' (lower right); signed again, titled, inscribed and dated '"CULTURAL EXCHANGE" © Robert Colescott Oct. 1987 Tuscon Az.' (on the stretcher) acrylic on canvas 91 x 115 in. (231 x 292 cm.) Painted in 1987.

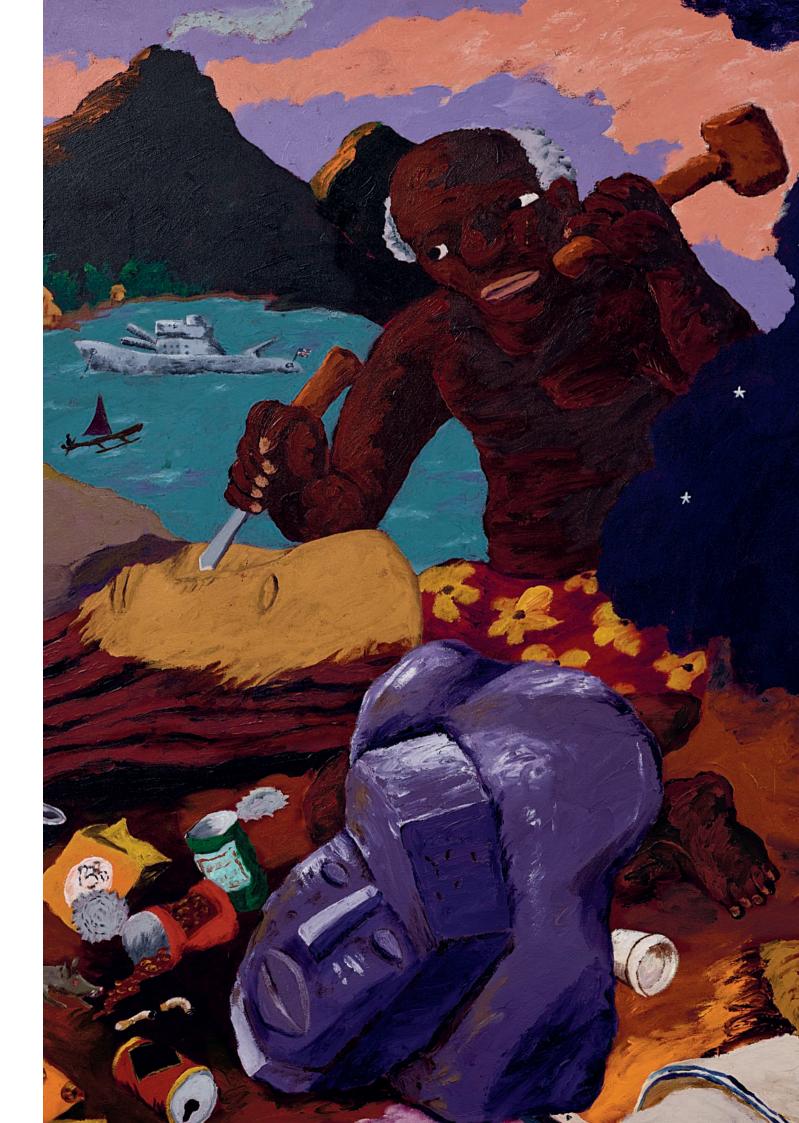
#### \$250,000-350,000

PROVENANCE

Koplin Gallery, Los Angeles Estate of Paul Winfield, Los Angeles Anon. sale; Bonhams & Butterfields, Los Angeles and San Francisco, 30 April 2006, lot 2077 G. R. N'Namdi Contemporary, Miami Acquired from the above by the present owner

masterful achievement of Robert Colescott's unique signature style, Cultural Exchange contains a tapestry of interlocking vignettes, floating together like dream clouds in a surrealist landscape. The artist packs these seemingly disparate objects and figures into a single canvas, sending the viewer on a visual game of hide-and-seek. In the lower left corner, a cartoonish depiction of the French artist Paul Gauguin marvels at his own work Manaò tunanaú (Spirit of the Dead Watching), painted in 1892 in Tahiti, Gauguin infamously left his family in Paris to live and work in Tahiti, controversially living with the population there and even taking up local lovers, one of whom being Teha'amana (called Tehura in his letters) who is shown nude in the painting. The message in the bottle in the center right could possibly reference Gauguin's many letters to his wife Mette describing his life in Tahiti and famously neglecting to mention his relationship with Tehura. Scholars such as Stephen F. Eisenman have singled out Manaò tupapaú (Spirit of the Dead Watching) and its narrative as an encyclopedia of colonial racism and misogyny - making it a fitting reference for Colescott to include in the present work (S. P. Eisenman, Gauguin's Skirt, London, 1997, pp. 119-135). Colescott's identity, derived from a mixture of African American, Native American and European heritage, is a central tenet of his practice, and imbues his art with layered meanings rife for decoding. Employing bold color and expressive brushwork, Colescott fuses references to art history, pop culture and his own personal biography in Cultural Exchange. Upon close inspection, these appropriations lay bare the problematic stereotypes in art and culture with biting satire and dark humor. In Cultural Exchange, Colescott's personal identity and international experience of the African diaspora is evident. The painting is a direct and overt commentary on colonization through history and was previously in the esteemed collection of African-American actor Paul Edward Winfield's collection and estate.

Forever shunning convention and classification, Robert Colescott was born in Oakland, California in 1925 and from an early age dreamed of becoming an artist despite his humble background. After high school, Colescott served in the American army during World War II, stationed near Paris, which provided the artist with the opportunity to attend the University of California in Berkeley on financial







"Self-censorship is a cop-out."

-Robert Colescott

aid from the G.I. Bill. Between receiving his M.F.A. in 1952 and 1968, Colescott traveled to Seattle, Portland, Egypt and briefly back to Paris, before returning home once again. His homecoming was a wake-up call. As Colescott described, "when I returned in 1968, I could see the change, I was overwhelmed. My experience had been that you came back from Europe and the only black people you would see in airports were people pushing a broom. Now they were demanding more, and that affected my painting. I felt like I had a lot to say" (R. Colescott quoted in H. Cotter, Unrepentant Offender of Almost Everyone, *The New York Times*, 1997, p. H35). It was then in the 1970s that Colescott developed his signature style of vibrant patchwork narratives and art appropriations filled with expressionistic, grotesque figures and bold racial imagery.

From Colescott's time spent in Paris, he was all too aware of Europe's complicated history of colonization and sought-after global dominion. Colescott continues the visual themes of colonization and primitivism through his depiction in the upper left corner of a Westernized warship heading towards a seaside town of "native" huts and boats. Colescott himself even makes a cameo in the upper left corner, in the guise of a "native" carving a head from a wooden log near the volcanic beach. Below the artist, a beautifully carved purple head of an ancient statue rests near a pile of rubbish, underscoring the fact that the idols of local populations are often discarded in favor of Western ones. Colescott cheekily shows us these Western "idols" in the upper right corner in the form of a hovering television, telephone, fast food and radio. In the center of the composition, the artist portrays a deeply problematic symptom of colonization—that of the colonizer taking up relations with the local population. In this case, this issue is shown by sailors embraced by black women in traditional pattered garb. The sailor in the center glances guiltily over to a floating vignette of a possible wife back home, making toast in the kitchen and sleeping alone tucked in her bed while he is unfaithful. These cultural interactions between the colonizer and the colonized are often viewed as one-sided within history, but Colescott shows that

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

Left: Robert Colescott, Emergency Room, 1989. Museum of Modern Art, New York. © 2018 Estate of Robert Colescott / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Right: Paul Gauguin, Portrait of the Artist, 1896-1894. Musée d'Orsay, Paris. Photo: © RMN-Grand Palais / Art Resource, New York.



cultural exchange is in fact a two-way street. Colescott's women are fully aware and all-knowing, taking control of the situation rather than letting it control them.

With a subversive palette, Colescott's paintings demand that we confront the racial and cultural biases that have plagued our past, many of which continue to exist today. By producing riffs on major historical masterworks, Colescott set out to grasp the stereotypical representation of African Americans in high art and destabilize it through exposing these damaging stereotypes in a satirical light. His satirical depictions were often met with an ambivalent reaction in both black and white communities. Colescott quipped, "to make a statement about white perceptions of black people by redoing a stereotype, who ever thought such a thing could happen?" (R. Colescott quoted in H. Cotter, *ibid*, p. H35).

In 1997 Colescott was selected to represent the United States at the Venice Biennale, becoming the first African-American artist to represent the United States in a solo exhibition at the Venice Biennale. A forerunner of subversive art appropriation, the sabotage of stereotypes, and incorporating humor into his work, Robert Colescott's legacy continues to inspire the current generation of contemporary black American artists as diverse as Kara Walker, Glenn Ligon, Kerry James Marshall, Lorna Simpson, and David Hammons, who lauded Colescott for his groundbreaking depictions: "Robert Colescott's the force... He's playing with all these things, using himself as a subject and getting mixed up in the art world" (D. Hammons quoted in M. Roberts, Robert Colescott: Recent Paintings, Santa Fe, 1997, p. 18). Colescott's incorporation of identity into his works becomes importantly tied to his humor and gives him the comic license to reference hot-button racial issues. Then, as our counter-culture representative, he exposes tough narratives unmasking the foibles and weaknesses of society and encourages the audience to laugh at the absurdity of racial stereotypes and malaise in our culture. He acts as our comic spokesperson, as a mediator, an 'articulator' of our culture, and most importantly, as our contemporary anthropologist.





# 28C HELEN FRANKENTHALER (1928-2011)

## Red Square

signed 'Frankenthaler' (lower right); signed again, titled and dated 'frankenthaler "RED SQUARE" 1959' (on the stretcher) oil and crayon on sized, primed canvas 68 x 126 ¼ in. (172.7 x 320.7 cm.) Painted in 1959.

\$3.000.000-5.000.000

#### PROVENANCE

Gift of the artist to the present owner

#### **EXHIBITED**

New York, The Jewish Museum, *An Exhibition of Oil Paintings by Helen Frankenthaler*, January-March 1960, n.p., no. 19. New York, André Emmerich Gallery, *Helen Frankenthaler*, March-April 1960.

Bennington, Suzanne Lemberg Usdan Gallery, Bennington College, From the Collection: Selected Works from the Bennington College Permanent Collection, November-December 1987.

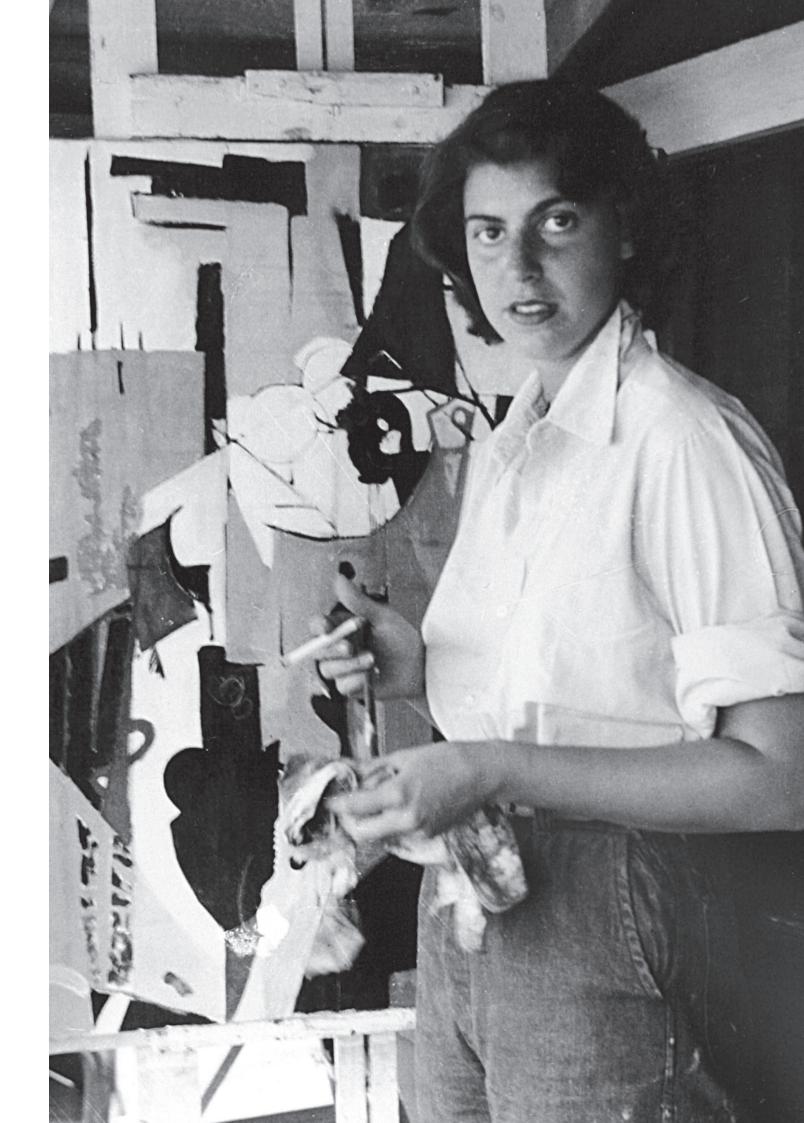
Williamstown, Williams College Museum of Art, Selections from the Collection of Bennington College, June-December 1991.
Bennington, Suzanne Lemberg Usdan Gallery, Bennington College, Frankenthaler: Sculpture, September-October 2007.
New York, Gagosian Gallery, Painted on 21st Street: Helen Frankenthaler from 1950 to 1959, March-April 2013, pp. 105 and 136-137 (illustrated in color and installation view illustrated).
Bennington, Suzanne Lemberg Usdan Gallery, Bennington College, Abstraction: Modernist Masters From the Bennington Collection, July-September 2014.
Bennington, Suzanne Lemberg Usdan Gallery, Bennington College, Vital Curiosity, June-September 2017.

### LITERATURE

"In the Galleries," *Arts Magazine*, vol. 34, May 1960, p. 57. R. Coates, "The Art Galleries," *The New Yorker*, 9 April 1960, p. 158.

B. Rose, Frankenthaler, New York, 1970, pl. 76 (illustrated). After Mountains and Sea: Frankenthaler 1956-1959, exh. cat., New York, Solomon R. Guggenheim Museum, 1998, p. 93. Helen Frankenthaler. Composing with Color: Paintings 1962-63, exh. cat., New York, Gagosian Gallery, 2014, p. 8 (illustrated). Helen Frankenthaler: After Abstract Expressionism, 1959-1962, exh. cat., Paris, Gagosian Gallery, 2017, p. 10, fig. 4 (illustrated in color).

J. Bell, What is Painting, London, 2017, p. 170 (illustrated in color).









Flap: Helen Frankenthaler in her studio, Provincetown, 1950. Photographer unknown, Courtesy of Bennington College. Artwork: © 2018 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York.

Above: Installation view, Helen Frankenthaler, Jewish Museum, New York, January-March 1960 (present lot illustrated). Photo: Rudolph Burckhardt. © 2018 Estate of Rudy Burckhardt / Artists Rights Society (ARS), New York. Artwork: © 2018 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York.

Below: Cave painting, Lascaux II Cave, circa 300 B.C.E. Vézère Valley, Dordogne. Photo: © Marc Dozier / Getty Images.

elen Frankenthaler's Red Square is an important, innovative painting of murallike dimensions that advances the pictorial discoveries that she had made in her most famous, breakthrough painting, Mountains and Sea (1952). Continuing the legacy of the Modern Masters Matisse, Picasso, and Pollock, in Red Square the artist revels in the flatness of the canvas, arranging her pools of color with more structural elements in order to defy illusionism and celebrate the elemental nature of painting. An important early example of her revolutionary painting style, Red Square was included in the artist's first ever retrospective, organized by the Jewish Museum in New York in 1960 and then was donated by the artist to Bennington College in Vermont, where she had been a student in the late 1940s. Frankenthaler's time at the College was fundamental to her development as an artist, and she described her experience as "brilliant," and "inspiring," crediting it with giving her the foundation to embark on her groundbreaking and innovative oeuvre.



Working on sized, primed canvas to create more vivid color, and adding-in addition to poured paint-a wide range of different kinds of brushing and marking, seemingly applied with heated impatience, Frankenthaler raised the temperature of her work to give it greater urgency. Across the span of the canvas, she assembled an array of forms of varying character imparted by their color, drawing, and juxtapositions, dominated by the mysterious red, flag-like image that flutters in the center of the composition. The large areas of monolithic pigment are constructed out of Frankenthaler's signature poured paint technique, then manipulated with a dry bush, their extreme boundaries delineated by hard painted line. Using black and warm earth tones, these substantial bodies of pigment act as an anchor for the rest of the composition, which is made up of contrasting primary colors. These alternative bursts of vibrant color balance out the composition, acting as both a visual and formal counterpart to the darker elements; they include spikes of blue and mauve, washes of golden yellow in addition to the bold red square of the work's title. Equally important to the overall composition are the passages of white, as these areas are not "forgotten" voids, instead they open up the surface, while helping it to retain balance.

Throughout her career, Frankenthaler's primary concern was that of space, and in particular the depiction of pictorial space. This interest began while she was a student at Bennington, where she studied under the artist Paul Feeley. In his classes, Feeley would teach his students how to dissect and meticulously analyze the work of painters such as Matisse, Picasso, Cézanne and Kandinsky. She would later recall, "We would really sift every inch of what it was that worked; or if it didn't, why. And cover up either half of it or a millimeter of it and wonder what was

effective in it... in terms of the paint, the subject matter, the size, the drawing..." (H. Frankenthaler, quoted in B. Rose, Frankenthaler, New York, 1970, p. 16). Feeley often hung reproductions of famous paintings in his lecture rooms, and Frankenthaler remembered two works in particular— Cézannes Card Players and Matisse's Blue Window. The latter supplied "...perhaps her first indication of how an open format of large areas of transparent color could give a sensation of light and atmosphere, and how reserved areas of unlocked canvas acted as a foil for color, allowing a picture to 'breathe' and expand spatially" (B. Rose, Frankenthaler, New York, 1970, p. 16). The influence of Blue Window reverberates throughout the present work, with the French painter's strong vertical, architectural elements, and even its own red square which Matisse secreted into his composition, making their way into the spirit of Frankenthaler's painting too

Feely's teaching had a tremendous impact on the young artist's career. He had a rare understanding of the mechanics of the various styles and encouraged his students to spend a lot time exploring their own reactions to a painting. Frankenthaler later recalled, "He would never teach or give out with dogmatic prescriptions, but just in dwelling on something would...pull the feeling out of you" (ibid.). The most important understanding that the young artist gained from Feely's classes was as a clear conception of the function of pictorial illusionism since Cézanne. "How a picture works best for me involves how much working false space it has in depth," she has said. "The memory of this goes back to classes in Cubism. The color and light in a picture work in terms of this pseudoperspective; whether it be a Cubist Picasso or Braque or a Noland stripe-painting—it's a play of ambiguities. Titian is involved in ambiguities too (ibid. p. 17).

Graduating from Bennington in 1949, Frankenthaler's studies would provide the foundation for much of her





"The beauties of Helen Frankenthaler's work are various and dramatic. As much as those of any contemporary, her major works signify they whole psychic figure and it is all there: back, shoulder, arm, wrist, hand, and eye—she is a dashing and irresistible artist."

-Frank O'Hara, 1960

subsequent work, but it was the paintings of Jackson Pollock in particular that had a profound effect on her oeuvre. She first saw Pollock's canvases at an exhibition at Betty Parsons's New York gallery, and later admitted that she found the whole experience overwhelming. "It was as if I suddenly went to a foreign country," she said, "but didn't know the language, but had read enough and had a passionate interest, and was eager to live there. I wanted to live in this land; I had to live there, and master the language (ibid. p. 29). But she was determined that Pollock's innovative techniques were the way forward and in time Frankenthaler was introduced to Pollock by her then boyfriend, the critic Clement Greenberg, and visited the artist at his studio on Long Island on a number of occasions. Although she never watched Pollock work in person, from her visits she learned how to take canvas off the easel and abandoning traditional painting techniques in favor of the more dynamic pouring and dripping that she subsequently began to pursue in her own work. Frankenthaler later admitted that she learnt a tremendous amount from Pollock, particularly "the pictorial infrastructure of horizontals and verticals which acted as a scaffolding for analogous shapes hung on such a grid" (ibid. p. 35).

During the course of her six-decade long career, Frankenthaler emerged as one of the central figures within the 20th century art historical canon. Purposefully departing from the bold and fierce, slashing brushstrokes of Abstract Expressionism, she chose to emphasize the flat surface of the canvas over the effort to use the surface to construct an illusion of depth itself (so evident in the solid blocks of color that make up the present

Left: Henri Matisse, The Blue Window, Issy-les-Moulineaux, 1913. Museum of Modern Art, New York. Artwork:

© 2018 Succession H. Matisse / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Right: 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.





work); in doing so, she compelled the viewer to savor the very nature of paint on canvas. Her work became an essential bridge between Abstract Expressionism and Minimalism, offering a new way to define and use color to those artists who were to define the Minimalist movement of the sixties. As an heir of first-generation Abstract Expressionism, she brought together in her workwith prodigious inventiveness and singular beauty-a conception of the canvas as both a formalized field and an arena for gestural drawing. As her career progressed, she became pre-eminent among an emerging new generation of postwar abstract painters and is widely credited for playing a pivotal role in the transition from Abstract Expressionism to Color Field painting. One of the foremost colorists of our time, she produced a body of work whose impact on contemporary art has been profound.

One of the most innovative and influential painters of her generation. Frankenthaler spoke to her need for painting when she said, "Truth comes when one is totally involved in the act of painting... somehow using everything one knows about painting materials, dreams, and feelings. Consciously and unconsciously, the artist allows what must happen to happen. That act connects you to yourself and gives you hope... The painter makes something magical, spatial, and alive on a surface that is flat and with materials that are inert. That magic is what makes paintings unique and necessary" (H. Frankenthaler quoted in After Mountains and Sea: Frankenthaler 1950-1959, exh. cat., Solomon R. Guggenheim Museum, New York, 1998, p. 46). With a work such as Red Square, Frankenthaler shows herself to a tougher painter than people had thought, and this work has the dramatic bite of Abstract Expressionist canvases by painter's like Jackson Pollock and Franz Kline. Yet it remains unmistakably her own, a landmark painting of her early career.

Proceeds from the sale of Red Square will be used to benefit Bennington College's Art for Access program. In fall 2018, the College launched the dynamic philanthropic initiative that leverages the institution's long and celebrated reputation in the visual arts while advancing its commitment to equity, diversity, and access. As an institution without a museum or permanent collection, Bennington has long held that the works of art on its campus be a changing, dynamic teaching resource. Through this effort, the College extends this vision and will seek gifts of art from donors and friends with two related aims in mind: to develop and expand the works of art in the College's holdings to enrich the educational experience, and, after extended use in teaching, to provide funding for scholarships for talented students through the sale of select artworks in the future.

Above: Paul Feely teaching Helen Frankenthaler and classmates at Bennington College, 1940s. Photo: Ted Goodman, Courtesy of Bennington College. Below: Helen Frankenthaler, Ruth Lyford and Paul Feeley, Bennington College, circa 1949. Photo: Courtesy of Bennington College. Artwork: © 2018 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York.

Opposite page: Present lot illustrated (detail).



# 29C GEORGIA O'KEEFFE (1887-1986)

## Sky with Moon

signed 'Georgia O'Keeffe' (on the backing board) oil on canvas 48 x 84 in. (121.9 x 213.4 cm.)
Painted in 1966.

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

### PROVENANCE

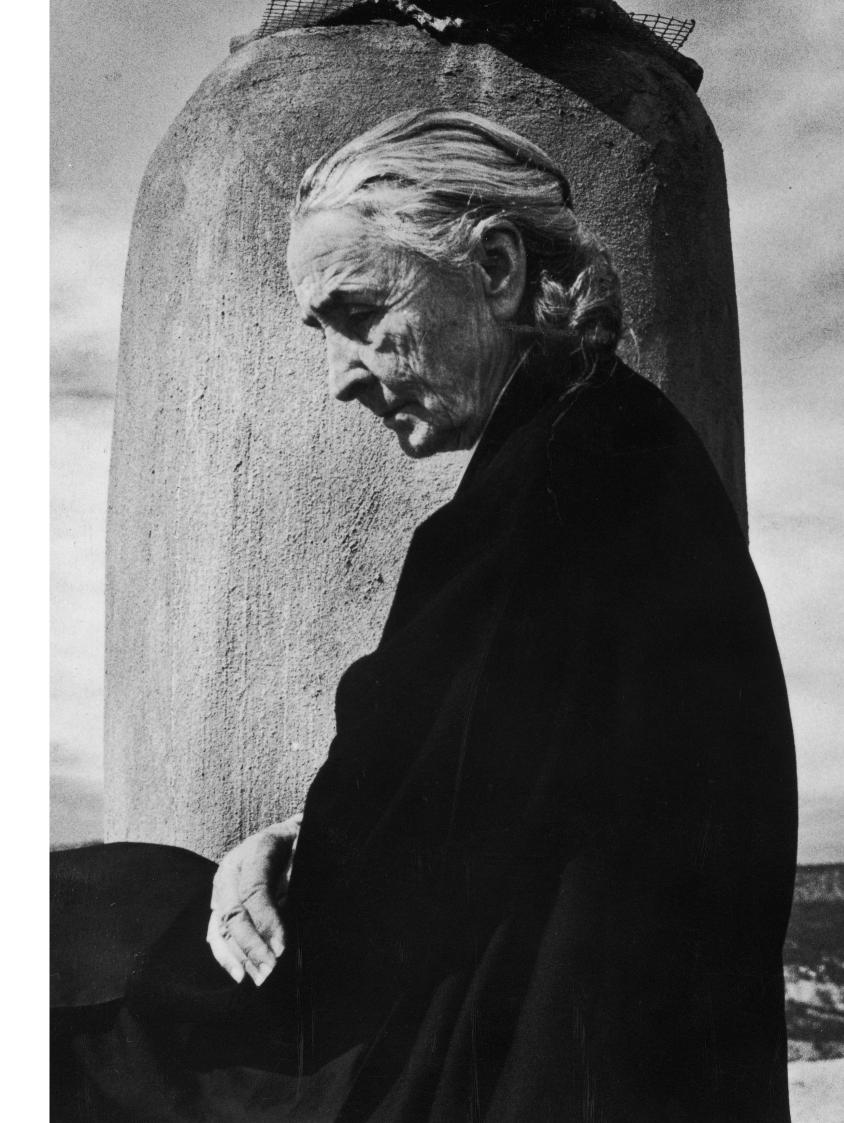
Andrew Gray, New York Private collection, San Francisco, 1981 Gerald Peters Gallery, Santa Fe Acquired from the above by the present owner, 1999

### EXHIBITED

Kunsthaus Zürich, *Georgia O'Keeffe*, October 2003-February 2004, pp. 150-51 and 195, no. 74 (illustrated in color). Frankfurt, Schirn Kunsthalle, *Letzte Bilder: Von Manet bis Kippenberger*, February-June 2013, pp. 79 and 156 (illustrated in color).

### LITERATURE

B. B. Lynes, Georgia O'Keeffe: Catalogue Raisonné, New Haven, 1999, vol. 2, pp. 930-31, no. 1505 (illustrated in color).
H. Drohojowska-Philp, Full Bloom: The Art and Life of Georgia O'Keeffe, New York, 2004, p. 496.
Georgia O'Keeffe, exh. cat., London, Tate Modern, 2016, p. 191, fig. 176 (illustrated in color).







"The sky looked as if you could just go out the door of the plane and walk right off to the horizon...

The clouds looked so solid. I couldn't wait to get home to paint it."

-Georgia O'Keeffe

eorgia O'Keeffe's abstract paintings are among the most important contributions to the field of 20th century art history. Her early series of abstract watercolors of 1915-1918 brought her great critical acclaim among the avant-garde. particularly the photographer Alfred Stieglitz, who she married in 1924. And though O'Keeffe's intimate series of colorful flowers are perhaps her best known, the abstract paintings she rendered toward the end of her life play a vital role in the appreciation of her work. These radically minimalist paintings are among O'Keeffe's boldest creations, but comprise only a small selection of her vast oeuvre. Beginning in 1963, O'Keeffe produced a mesmeric series of large-scale abstractions known informally as the "cloud paintings," to which the 1966 Sky with Moon belongs. "In each painting the sky is seen from an airplane, reflecting a sense of limitless space: a vast horizon, below which is a passive sea of floating clouds. ... The great size of the canvas, the flat and distant horizon, the orderly pattern of receding clouds, and the pale, serene colors all contribute to a sense of mystical tranquility, a calm and meditative view of infinity..." O'Keeffe's biographer, Roxana Robinson, has written (R. Robinson, Georgia O'Keeffe: A Life, Hanover, New Hampshire, 1999, p. 500). This small body of work contains only a handful of paintings, and several are owned by major American museums: Sky with Flat White Cloud of 1962 belongs to the National Gallery of Art in Washington, D.C., and Sky with Clouds IV-a 24foot, mural-sized painting featuring fluffy, white clouds—is owned by the Art Institute of Chicago.

While in her seventies, O'Keeffe traveled by plane for the first time and was awestruck by the expansive view of the horizon and the clouds seen from outside her window. "The sky looked as if you could just go out the door of the plane and walk right off to the horizon," she explained. "The clouds looked so solid. I couldn't wait to get home to paint it" (G. O'Keeffe, quoted in a 1970s interview; accessible via https://whitney.org/WatchAndListen/622). Working in her studio in Abiquiu, New Mexico, O'Keeffe began to translate this experience into painting, and in 1963 she embarked upon the cloud paintings. This evocative body of work features large-scale canvases, with broad areas of white that encompass nearly the entire painting. A horizontal band of softly-modulated color evokes the distant horizon along the painting's upper edge. "These paintings are profoundly modern, yet embody a timeless notion of stillness in the midst of perpetual change," the





Opposite page; Georgia O'Keeffe, Santa Fe, circa 1967. Photo: John Loengard / The LIFE Picture Collection / Getty Images.

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.

Below: Agnes Martin, Untitled #6, 1995. © 2018 Estate of Agnes Martin / Artists Rights Society (ARS), New York.

artist Rita Donagh has written. "Within their sublime vistas, the spectator is held in a state of arrested motion" (R. Donagh, "Georgia O'Keeffe in Context," *The Oxford Art Journal*, April 1980, p. 44).

Painted in 1966, Sky with Moon typifies O'Keeffe's cloud paintings, brilliantly evoking the boundlessness of wide, open spaces and the particular quality of weightless suspension experienced onboard a cruising airliner. Distinguished by its expansive, broad field of softly rendered white pigment that stretches toward the horizon along the painting's upper edge, Sky with Moon illustrates the "feeling of infinity on the horizon line" that O'Keeffe sought to convey. A thick blanket of white clouds extends toward a band of tenderly brushed blue, where a pale winter's moon is graced by a thin, wispy cloud that's colored in a very pale apricot-pink. Measuring four-feet by seven-feet in size, the painting's wide expanse envelops the viewer in its delicate white aura. O'Keeffe teases out depth and dimension from the white field, where subtle undulations gradually emerge from the central white mass,



and the barest hint of pink and blue peek through. This knife-edged balance between representation and all-out abstraction remains among her greatest gifts.

In 1914, O'Keeffe had studied the principles of design espoused by the influential artist and teacher Arthur Wesley Dow, who taught her to "fill space in a beautiful way" by finding compositional balance. Dow instilled in O'Keeffe the three main principles of line, notan (the Japanese principle of light/dark) and color. In turn, his teachings galvanized O'Keeffe to create a series of abstract drawings in 1915 that are among the very first abstract work ever created by an American artist. Indeed, Sky with Moon recalls the same pictorial strategies that O'Keeffe developed in these early years. It demonstrates the heightened sense of realism that forces her images to the very edge of abstraction. It is only then that O'Keeffe was able to convey the mystical and spiritual qualities that she found in her real-life subjects and which are the source of their strength. O'Keeffe described this quality as "the unexplainable thing in nature that makes me feel the world is big far beyond my understanding" (G. O'Keeffe, quoted in Georgia O'Keeffe: A Studio Book, New York, 1976).

O'Keeffe described her cloud paintings as "the best working period I have had in a long time..." (G. O'Keeffe, quoted in H. Drohojowska-Philp, Full Bloom: The Art and Life of Georgia O'Keeffe, New York, 2004, p. 484) and indeed there is a feeling of gravitas to these large-scale, Minimalist creations. They can be seen as the culmination of O'Keeffe's lifelong process, in which she imbued her paintings from nature with a certain ineffable spiritual quality that verges on the sublime. "In the great, late cloud pictures...[they] are totally independent of time," the Swiss curator Bice Curiger described in her catalogue of O'Keeffe's work at the Kunsthaus Zürich, where Sky with Moon was exhibited in 2004. "The cloud paintings fit no category, they have a touch of Pop, but at the same time they are non-aggressive, even disarmingly amiable, literally triumphing over everything... floating, flowing, not hard, everything open and lit up by inner light" (B. Curiger, "Holding Up the Sky," in Georgia O'Keeffe, exh. cat., Kunsthaus Zürich, 2003, p. 27).

PROPERTY FROM THE COLLECTION OF

# HARRY W. AND MARY MARGARET ANDERSON

# 30C MARTIN PURYEAR (B. 1941)

## Sharp and Flat

pine

. 64 ½ x 80 x 30 in. (163.8 x 203.2 x 76.2 cm.)

Executed in 1987.

\$250,000-350,000

#### PROVENANCE

David McKee Gallery, New York Acquired from the above by the present owner, 1988

#### EXHIBITED

New York, David McKee Gallery, *Martin Puryear*, November-December 1987.

Belmont, Wiegand Gallery, Notre Dame de Namur University, Objects of Potential: Five American Sculptors from the Anderson Collection, February-March 1990, n.p.

Art Institute of Chicago; Washington, D.C., Hirshhorn Museum and Sculpture Garden; Los Angeles, Museum of Contemporary Art, *Martin Puryear*, November 1991-October 1992, pp. 110-111, 137 and 145, no. 31 (illustrated in color).

Art Museum of Santa Cruz County, *Putting Things Together:*Recent Sculpture from the Anderson Collection, April-June 1994 (illustrated in color on the brochure cover).

Palo Alto Cultural Center, *The Essential Object*, January-April 1996.

Madrid, Fundación la Caixa, *Martin Puryear*, November 1997-January 1998, pp. 86-87, no. 20 (illustrated in color). San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson Collection*, October 2000-January 2001, pp. 27, 184, 188, 256 and 382, pl. 103, no. 234 (illustrated in color). San Jose Museum of Art, *Martin Puryear Skybridge Installation*, February-June 2005

New York, Museum of Modern Art; Modern Art Museum of Fort Worth; Washington, D.C., National Gallery of Art; San Francisco Museum of Modern Art, *Martin Puryear*, November 2007-January 2009, pp. 137 and 166, no. 23 (illustrated in color).

### LITERATURE

M. Brenson, "Maverick Sculptor Makes Good," *The New York Times Magazine*, 1 November 1987, p. 84 (installation view illustrated).

P. Krainak, "Contraprimitivism and Martin Puryear," *Art Papers*, no. 13, March-April 1989, p. 40 (illustrated).

K. Jones, *Martin Puryear*, Sao Paulo, 1989, p. 21 (illustrated in color).

"Objects of Potential," San Jose Mercury News, 4 February 1990. M. Tanner, "Vistas into Shared Terrain," Artweek, no. 21, 8 March 1990, p. 28.

K. Baker, "Prime Displays of Anti-Minimalism Art on Peninsula," San Francisco Chronicle, 21 March 1990, p. E3.

G. Anders, "He Sawed and Conquered," Washington Post, 5 February 1992 (illustrated).

K. Baker, "Borrowed Glory," San Francisco Chronicle, 5 October 2000, p. E1 (illustrated).

M. S. Hutton, "Under the Gaze of Sentinel," *Gettysburg*, Autumn 2003, p. 16 (illustrated in color).

G. Allen et al., A Family Affair: Modern and Contemporary American Art from the Anderson Collection at Stanford University, New York, 2014, p. 186, fig. 3 (illustrated in color). "His work skates along several edges of meaning and radiates power from its continual blurring of natural and artificial forms, of primal and primitive associations, and ideas of expansion and containment..."

–Judith Russi Kirshner



harp and Flat, Martin Puryear's masterful sculpture created out of golden colored pine, is a powerful and commanding work from 1987. Part of a series of large-scale figures which he debuted that year, it's enigmatic form, alluring—almost tactile—surface and extraordinary execution blurs the traditional boundaries of natural and man-made forms. Traditional European, African and American forms are carefully blended with the modern-most notably those of Constantin Brâncuși, Henry Moore, Isamu Noguchi, and Marcel Duchamp-which are, in turn, all filtered through the artist's unique personal vision. The result is a unique combination of both intellectual and technical skill, a form that—like the best of the artist's work—engages both the heart and the mind. An important work from this pivotal period of his career, Sharp and Flat was selected by curator John Elderfield for inclusion in the artist's 2007 seminal retrospective at the Museum of Modern Art in New York. and subsequently traveled with the exhibition to the Modern Art Museum of Fort Worth; the National Gallery of Art, Washington, D.C., and the San Francisco Museum of Modern Art over the next two years.

Standing nearly five feet tall at its highest point, Sharp and Flat, is a work of impressive scale and scope. As its name suggests, the form revels in its contrasting elements; expansive surfaces of warm yellow ponderosa pine celebrate the dark knots and veins inherent to their natural state, asymmetrical angles and joints interrupt the natural flow of these elements creating interesting juxtapositions, and a soaring

component reaches for

the sky, disrupting

the organic flow of

the low, hulking form. These contrasts speak to Puryear's desire to produce works that celebrate the means of their construction and the perfectly executed joints are the physical manifestation of the artist's total understanding of his materials and methods. "I'm interested in making sculpture that tries to describe itself to the world," the artist has said, "work that acknowledges its maker and that offers an experience that's probably more tactile and sensate than strictly cerebral. And I'm not embarrassed if beauty is occasionally part of the experience..." (M. Puryear, quoted by R. J. Powell, 'A Conversation with Martin Puryear," in in J. Elderfield, *Martin Puryear*, exh. cat., Museum of Modern Art, New York, 2007, p. 106).

Puryear's enigmatic works are the result of his prolonged study and experiencing of sculptural forms around the world. Growing up in Washington, D.C., as a student he was exposed to the painterly abstractions of Kenneth Noland, Morris Louis and the writings of Clement Greenberg,

"I'm as interested in the modern as I am in the primitive;
I think I'm interested in where the two meet."

-Martin Puryear

yet he was as fascinated by the ethnographic collections of the Smithsonian Museum of Natural History as he was the Post-Impressionism and Abstract Expressionism contained in the Phillips Collection. After college, unlike many artists of his generation who gravitated towards New York, Puryear volunteered for the Peace Corps and was sent to teach in Sierra Leone. Here, he was exposed to traditional sculpture and the importance of artistic production, "...what I found truly visible and vital was the traditional utilitarian objects—the works of weavers and potters with whom I was in occasional contact... I also got to know a lot of woodworkers and some traditional carvers..." (ibid., p. 102). On returning to the U.S. he focused on a more primal, elemental way of making sculpture, and working with materials directly from nature, unrefined and not industrially processed. In this way, writes curator Judith Russi Kirshner, "His work skates along several edges of meaning and radiates power from its continual blurring of natural and artificial forms, of primal and primitive associations, and ideas of expansion and containment... Puryear has never had strong regional affiliations; belonging to no school, open to ideas from many different cultures, he projects as kind of maverick image" (J. R. Kirshner, quoted in J. Field, in J. Elderfield, Martin Puryear, exh. cat., Museum of Modern Art, New York, 2007, p. 179).

Sharp and Flat was executed in 1987, during period of intense activity for the artist. It formed part of a new body of work produced during this time that became known as his Decoys series, and coincided with a period of sustained critical and curatorial attention. It was during this year that Puryear resigned his professorship at the University of Chicago to devote himself to art production full-time. In addition, a retrospective was organized at the Chicago Public Library, and an exhibition of his prints, drawings, and floor pieces was held at the Carnegie Mellon University Art Gallery in Pittsburgh. Puryear's work was also included in three group exhibitions, one at the Albright-Knox Museum, Buffalo, and two at the Solomon R. Guggenheim Museum in New York highlighting works from is collection. Sharp and Flat was included in an exhibition of the artist's new work at New York's David McKee Gallery. In Martin Puryear: Stereotypes and Decoys, these "neck and body" works garnered much critical attention, reviewing the show for New York Times, critic Michael Brenson enthused, "Puryear's sculptures... do not insist. They pulsate and lock in softly, promising regularity and stability, delivering metamorphosis and change... the works are in some way about movement, but they are also about place. They may seem to fly and roll through space, but they are not about



speed. 'I think my work speaks to anybody who has the capacity to slow down' he [Puryear] says" (M. Brenson, "Maverick Sculptor Makes Good," *New York Times*, Sunday, November 1st 1987. p. 84. via www.nvtimes.com).

This ability to "slow down" is a quality identified by numerous critics. On the occasion of the artist's retrospective at Museum of Modern Art, New York (two decades after Sharp and Flat), New York Times art critic Roberta Smith, wrote of his work, "Mr. Puryear is a formalist in a time when that is something of a dirty word, although his formalism, like most of the 1970s variety, is messed with, irreverent and personal. His formalism taps into a legacy even larger than race: the history of objects, both utilitarian and not, and their making. From this all else follows, namely human history, race included, along with issues of craft, ritual, approaches to nature and all kinds of ethnic traditions and identities. These references seep out of his highly allusive, often poetic forms in waves, evoking the earlier Modernism of Brâncuşi, Arp, Noguchi and Duchamp, but also carpentry, basket weaving, African sculpture and the building of shelter and ships. His work

slows you down and makes you consider its every detail as physical fact, artistic choice and purveyor of meaning" (R. Smith, "Humanity's Descent, In Three Dimensions," New York Times, 2007).

Opposite page: Constantin Brancusi, Portrait de Nancy Cunard, 1925-1927. Nelson-Atkins Museum of Art, Kansas City. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: Courtesy Nelson-Atkins Media Services / Jamison Miller

Above: Installation view, Martin Puryear: Stereotypes and Decoys, David McKee Gallery, November 6-December 12, 1987 (present lot illustrated). Photo: Courtesy McKee Gallery, New York. Artwork: © Martin Puryear, Courtesy Matthew Marks Gallery.

Both pages: Present lot illustrated (detail).



## YOU MIGHT JUST MAKE IT AFTER ALL

# The Mary Tyler Moore Story

n her High School yearbook, Mary Tyler Moore wrote: "The world is always ready to receive talent with open arms." And the world most certainly did welcome hers. An iconic figure in the history of American entertainment, Mary was the very embodiment of her beloved public persona. Charming, intelligent, and imbued with an indomitable spirit, she touched the lives of all who knew her and the millions who watched her on their television and movie screens. Celebrated for her unforgettable on-screen charisma and trailblazing female characters, Moore forged a legendary career with TV hits The Dick Van Dyke Show and The Mary Tyler Moore Show, and in films such as Thoroughly Modern Millie and Ordinary People

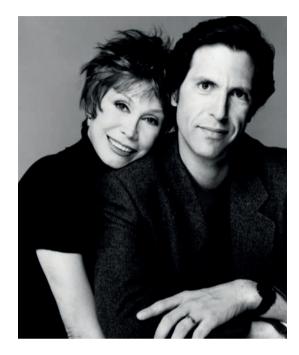
She received her big break in 1961 when Carl Reiner cast her as Dick Van Dyke's wife in *The Dick Van Dyke Show*, a role which brought her widespread attention. The show would run for five seasons from 1961 until 1966. With her *The Mary Tyler Moore Show* (running from 1970-1977), the actress forever changed the course of television history. In this series, Moore starred as Mary Richards, a single 30-year-old woman who, on the back of a broken engagement, moves to Minneapolis to pursue a career. The series was groundbreaking in many ways, not just for its storylines, but also for the

way it rejuvenated the genre of the sitcom. The idea of a single career woman as the protagonist of a major network sitcom was a radical concept at the time, and in 2007, *Time* included *The Mary Tyler Moore Show* on its list of "17 Shows That Changed TV."

In its citation, the magazine described the series as "liberated TV for adults—of both sexes...a sophisticated show about grownups among other grownups, having grownup conversations"

Moore was probably one of few women who could have pulled off this revolutionary new form of TV, yet it was not merely her acting skills that made her eponymous sitcom such a success. Rather, it was also her insistence on surrounding herself with the very best in writing, production, and acting-a singular combination that paved the way for every women-focused show since. "Mary Tyler Moore really opened the door for women not defined by a relationship, for women trying to have a career," said actress Candice Bergan. "It also opened the door for quality television because the writing was so exceptional and had so much depth and was character-driven. Mary was an icon unlike any other." Across its seven seasons on air, The Mary Tyler Moore Show became one of the most lauded television programs in history, and earned the actress three Emmy Awards, a Golden Globe, and five People's Choice Awards.

As one of the co-founders of the production company MTM Enterprises, Mary was also responsible for establishing its ground-breaking environment that put creators and writers first and led to the development of other standout, high quality, TV mega-hits, such as Newhart, WKRP in Cincinnati, Rhoda, Hill Street Blues, St. Elsewhere, and Remington Steele, among the over 50 shows



"I promise you as
a woman, she was
everything you sensed.
She had dignity, worth,
legs, wit, she was
intrinsically valiant, she
was the woman who
was at the center of the
work and who never
complained. She made
grace contagious."

-Iames I. Brooks

that the company produced. Moore's success on TV was complemented by roles in such films as *Thoroughly Modern Millie, Change of Habit (with Elvis Presley)*, and Robert Redford's *Ordinary People*, which won him the Academy Award for Best Director, the film winning the Oscar for Best Picture, and which earned Mary an Academy Award nomination for Best Actress. Of Mary, Mr. Redford said, "Mary's energy, spirit and talent created a new bright spot in the television landscape... the courage she displayed in taking on a role ('Ordinary People'), darker than anything she had ever done, was brave and enormously powerful."

In the same way that Mary Tyler Moore the actress personified steadfast self-assurance and warmth, so did she dedicate herself to these principles in the public sphere. She was, in many ways, a true fighter and survivor-a woman whose personal losses and struggles with type 1 diabetes and its complications transformed into the means for her to bring hope and strength to others. Mary was the International Chairman of the Juvenile Diabetes Research Foundation (JDRF) for over 30 years where she provided a voice for children and families affected and helped raise billions of dollars for diabetes research. A noted lover of animals-"I feel more comfortable with animals than I do with people," she laughed-she was, with Bernadette Peters, the cofounder of Broadway Barks, which, by raising awareness of the importance of shelter adoption and spay and neuter programs, has saved thousands of pet lives. Mary also focused her charitable energies in support of programs directed toward bringing the joy of dance to underprivileged children. Together with her husband, Dr. S. Robert Levine, Mary used success for good purpose—her smile eternal, her spirit a beacon of hope.

Opposite page, clockwise from top left:

Mary Tyler Moore, {TV Guide} cover, May 23, 1964. Photo: Courtesy of Sai Saha, TV Guide Magazine 2018.

Mary Tyler Moore, {TV Guide} cover, September 19, 1970. Photo: Courtesy of Sai Saha, TV Guide Magazine 2018.

Mary Tyler Moore. Photo: Sherman Weisburd.

Mary Tyler Moore, {TV Guide} cover, February 26, 1972. Photo: Courtesy of Sai Saha, TV Guide Magazine 2018.

Mary Tyler Moore at the 14th annual Emmy Awards, Los Angeles, 1964. Photo: M. Garrett / Murray Garrett / Getty Images.

Mary Tyler Moore, {TV Guide} cover, March 19, 1977. Photo: Courtesy of Sai Saha, TV Guide Magazine 2018.

Opposite page, center: Film still, Mary Tyler Moore in {The Mary Tyler Moore Show}, 1970. Photo: CBS Photo Archive / Getty Images.

Mary Tyler Moore and Dr. Robert Levine. Photo: Patrick Demarchelier.

## Mary Tyler Moore and Dr. S. Robert Levine

# •• 31C RICHARD DIEBENKORN (1922-1993)

### Ocean Park #137

signed with the artist's initials and dated 'RD 85' (lower right); signed again, titled and dated again 'R. DIEBENKORN - 1985 OCEAN PARK #137' (on the reverse) oil and charcoal on canvas  $100 \times 81$  in.  $(254 \times 205.7$  cm.)

\$18.000.000-22.000.000

### PROVENANCE

M. Knoedler and Co., New York, 1985 Private collection, Los Angeles, 1985 L.A. Louver, Los Angeles, 1988 Acquired from the above by the present owner, 1988

#### EXHIBITED

New York, M. Knoedler and Co., *Richard Diebenkorn*, November-December 1985, n.p., no. 3 (illustrated in color).

#### LITERATURE

J. Gruen, "Richard Diebenkorn: The Idea Is to Get Everything Right," *Art News*, November 1986, p. 86 (illustrated in color). G. Nordland, *Richard Diebenkorn*, New York, 1987, pp. 226-227 (illustrated in color).

M. Gordon, "Mary Tyler Moore's Manhattan," *Architectural Digest*, December 1991, p. 126 (installation view illustrated in color).

The Art of Richard Diebnekorn, exh. cat., New York, Whitney Museum of American Art, 1997, p. 85.

G. Nordland, *Richard Diebenkorn*, New York, 2001, p. 244 (illustrated in color).

L. Garrard, Colourfield Painting: Minimal, Cool, Hard Edge, Serial and Post-Painterly Abstract Art of the Sixties to the Present, Kent, 2007, pp. 156 and 160 (illustrated).

J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Four, Catalogue Entries 3762-5197*, New Haven and London, 2016, pp. 372-373, no. 4608 (illustrated in color).







his monumental painting is one of the final canvases from Richard Diebenkorn's Ocean Park series, and stands as a majestic example of the entirely new language of painting inspired as much by art historical traditions as by the light and landscape of California. The Ocean Park paintings have become one of the cornerstones of American postwar art, with many examples forming part of the core of 20th century holdings at major museums around the world. As a definitive late example from this series, Ocean Park #137 also comes with the distinguished provenance of having been owned by the legendary actress, TV producer and philanthropist Mary Tyler Moore and her husband, Dr. S. Robert Levine, in whose private collection it has remained for the past 30 years. One of the artist's largest canvases from the period, it's architectural arrangement is rooted in Henri Matisse's near-abstract work and strict geometry of Piet Mondrian, yet the artist's unique vision results in a delicate interaction between formal rigor and luminous, sensual color. These works uniquely combine abstraction and representation, geometry and gesture, tradition and independence and are infused each with its own distinct pattern of light and a wholly new atmosphere.

The surface of Ocean Park #137 displays abundant evidence of Diebenkorn's mastery of his art; the geometric planes and tall columns of color exhibiting the varying and exacting brushwork for which his work is celebrated. Ranging from broad gestural sweeps of his brush to the detailed scoring of the painted surface, this expert paint handling together with the composition of colored layers produces a rich and animated painted surface. The monolithic passage of deep blue that occupies much of the right- hand side of the canvas is evidence of this; as the eye moves up the canvas the pigment first appears as a solid block, constructed out of slow and methodical, broad sweeps of Diebenkorn's heavily laden brush. This then begins to dissipate as the artist introduces drier, rapidly applied pigment in clouds of pale, cornflower blue. Unlike the rest of the composition, which is defined by the strong vertical lines that define the columns of color, the subtle

architectural nature of this large passage is defined purely by the pressure and direction of the artist's brush.

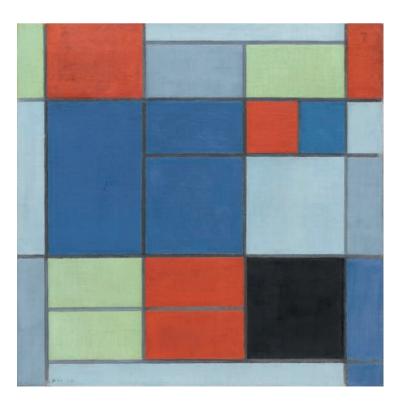
Whereas one half of the canvas is defined by the artist's masterful way of delineating weight and space using a single pigment. Diebenkorn counter balances this with a heavily constructed architectural structure that occupies the left half of the canvas, consisting of a series of dark, parallel lines that run the height of the canvas. Within these lines, he uses alternating hues of lighter and darker blue, combined with layers of mauves, ochre and teal, to give the appearance of a richer, tapestry like surface. These differing tones of blue are created by Diebenkorn laying down, and then partially removing, layers of paint. Occasionally original under layers of painting are left undisturbed, allowing for brilliant flashes of primary color to sparkle from beneath the layers of underpainting. Although on the surface this painting appears to be a simple arrangement of colorful geometric planes, the complexity of what lies beneath can be seen on the extreme turning edge, where direct evidence of the intricate nature of the composition is clearly on view in the splatters, drips and multitude of painterly marks.

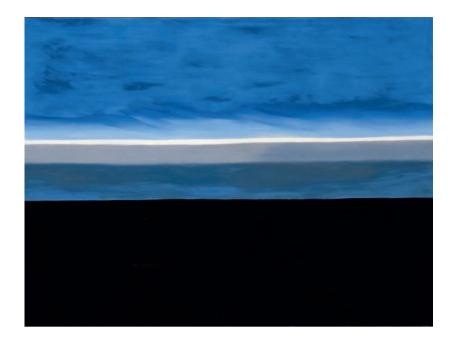
Diebenkorn's unique compositional arrangement was, in part, inspired by the seascape, green parks, and urban architecture of Santa Monica in California. After a peripatetic existence moving from Albuquerque, to Urbana and then Berkeley earlier in his life, in 1967 Diebenkorn and his wife moved to the Ocean Park district of Santa Monica. His new surrounds prompted a dramatic change in his art. Prior to his move, the artist had been working on a series of figurative paintings yet almost as soon as he began working in his new studio, he embarked on a radical new period of abstraction. Gone were the thick, gestural brushstrokes that define these figurative works, replaced instead by strict geometry and planes of color. Of this dramatic change of direction, Diebenkorn told the *Los Angeles Times*, "Even though my decision seemed sudden,

Opposite page: Present lot illustrated (detail).

Left: Henri Matisse, The Piano Lesson. Issy-les-Moulineaux, late summer, 1916. Museum of Modern Art, New York. Artwork: © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Right: Piet Mondrian, Composition, circa 1920. Museum of Modern Art, New York. Artwork: © 2018 Mondrian / Holtzman Trust. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.





Left: Georgia O'Keeffe, The Beyond, 1972. 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.

Right: Paul Cézanne, The Lac d'Annecy, 1896. Courtauld Gallery, London. Photo: © Samuel Courtauld Trust, The Courtauld Gallery, London, UK / Bridgeman Images.

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

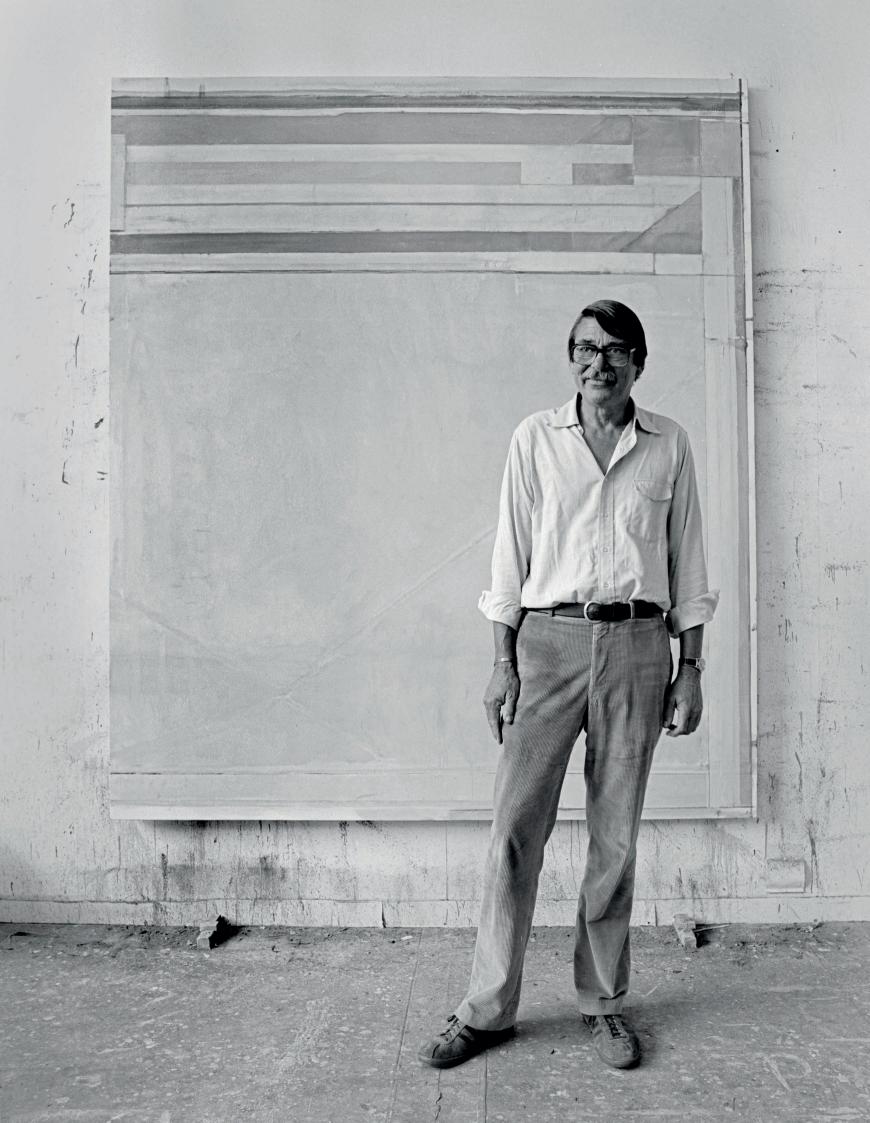
that in a single day I said, 'goodbye to all that,' I knew better. By the end of the first week it was clear that I was engaged in the same way as always, the same searching for a subject, the intense boredom, deceits and flurries of hope and excitement... It's been a great release for me to be able to follow the painting in terms of what I want for the painting, as opposed to qualifying that I found I had to do in the figure paintings" (R. Diebenkorn, quoted by D. Murray Holmon, "Chronology," in J. Livingstone and A. Liguori (eds.), Richard Diebenkorn The Catalogue Raisonné, New Haven, 2016, p. 174).

The colorful and geometric composition also displays Diebenkorn's indebtedness to the work of Henri Matisse. In the French painter's View of Notre Dame one can see the strong parallels between Matisse's and Diebenkorn's paint handling technique in the multiple layers of semitransparent pigment that Matisse builds into the "dusty quality" that Diebenkorn so admired; and the strong lines, use of blue, and passage of verdant green of The Piano Lesson are mirrored in Ocean Park #137. In 1964, just before he started his Ocean Park paintings, Diebenkorn had visited the Soviet Union to present his work to groups of Russian artists on a Cultural Exchange Grant from the U.S. State Department. 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. 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 artist began painting his *Ocean Park* paintings in 1967 with *Ocean Park #1*, and continued for over a decade until 1980, when he painted *Ocean Park #125* (Whitney Museum of American Art, New York). After a 4-year hiatus, he returned with the triumphal *Ocean Park #126* (a painting which currently holds the auction record for the artist), and during the next few months he completed another 14 paintings. In these later paintings Diebenkorn began to shift the compositional elements from the upper edge of the canvas down towards the center, and introduced a calmer, more controlled palette.

Ocean Park #137 is one of the final paintings in the series (and along with Ocean Park #140 it is also the largest), as early in 1986 the couple decided to leave Santa Monica and find somewhere new to live, "In the last vear." Diebenkorn told a TV interviewer. "I felt that each time I went out to the car to west I os Angeles for errands or whatever, every trip I made, it was that much worse. I felt-I was more hemmed in, more closed in on..." (R. Diebenkorn, quoted by D. Murray Holmon, "Chronology," in J. Livingstone and A. Liguori (eds.), Richard Diebenkorn The Catalogue Raisonné, New Haven, 2016, p. 174). Soon after its completion it was exhibited at New York's Knoedler Gallery in November of 1985. Rather prophetically, John Russell's review for the New York Times seemed to sense that the era of the Ocean Park paintings was coming to its triumphal conclusion, "The 'Ocean Park' chapter will never be closed," he wrote. "The paintings look different, year by year.... It is only inferior work that does not change in any way. The show at Knoedler makes this clear. In relationship to the hectoring, hyper-animated tone of so much mid-1980s painting, the 'Ocean Park' series seem more than ever like the emanation of an unhurrying nature that is ready to wait forever to get the picture right" (J.











Opposite page: Present lot illustrated (detail).

Right: Willem de Kooning, Merritt Parkway, 1959. Detroit Institute of Arts. Artwork: © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: Detroit Institute of Arts, USA / Bridgeman Images.

Russell, quoted by D. Murray Holmon, "Chronology," in J. Livingstone and A. Liguori (eds.), *Ibid.*, p. 187). In December that year, Diebenkorn completed his last *Ocean Park* painting, the imposing *Ocean Park #140*.

Working almost all of his of life in California, Richard Diebenkorn became of one of the West Coast's most influential artist's; from his early days as a teacher and university professor through to his later critical and commercial successes he would become a pivotal counterpart to the East Coast dominated art world. Of his time in Los Angeles, curator Susan Larson wrote. "Richard Diebenkorn's influence on the community in Southern California painters is incalculable. His encouragement and friendly interest in the work of younger painters has sustained many of them, however, and his interest in their work bridges many styles. His personal example, his modesty, and his candor have made it plain that the life of a painter is one of solitude, that the rewards are intrinsic to the work itself, and the learning process is never ending" (S. Larsen, quoted by D. Murray Holmon, "Chronology," in J. Livingstone and A. Liguori (eds.), Richard Diebenkorn The Catalogue Raisonné, New Haven, 2016, p. 187).

Diebenkorn's Ocean Park paintings stand as the best illustration of the new vocabulary that he had developed in his constant search for a new form of expression, a language somewhere between figuration and abstraction. Taking his lead from a previous generation's masters, the artist used his inspirational new surroundings to develop this new form of expression, 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 between abstraction and figuration, in paintings such as Ocean Park #137 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.

# •32C MORRIS LOUIS (1912-1962)

# Para IV

Magna on canvas 101 x 137 in. (256.5 x 348 cm.) Painted in 1959.

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

### PROVENANCE

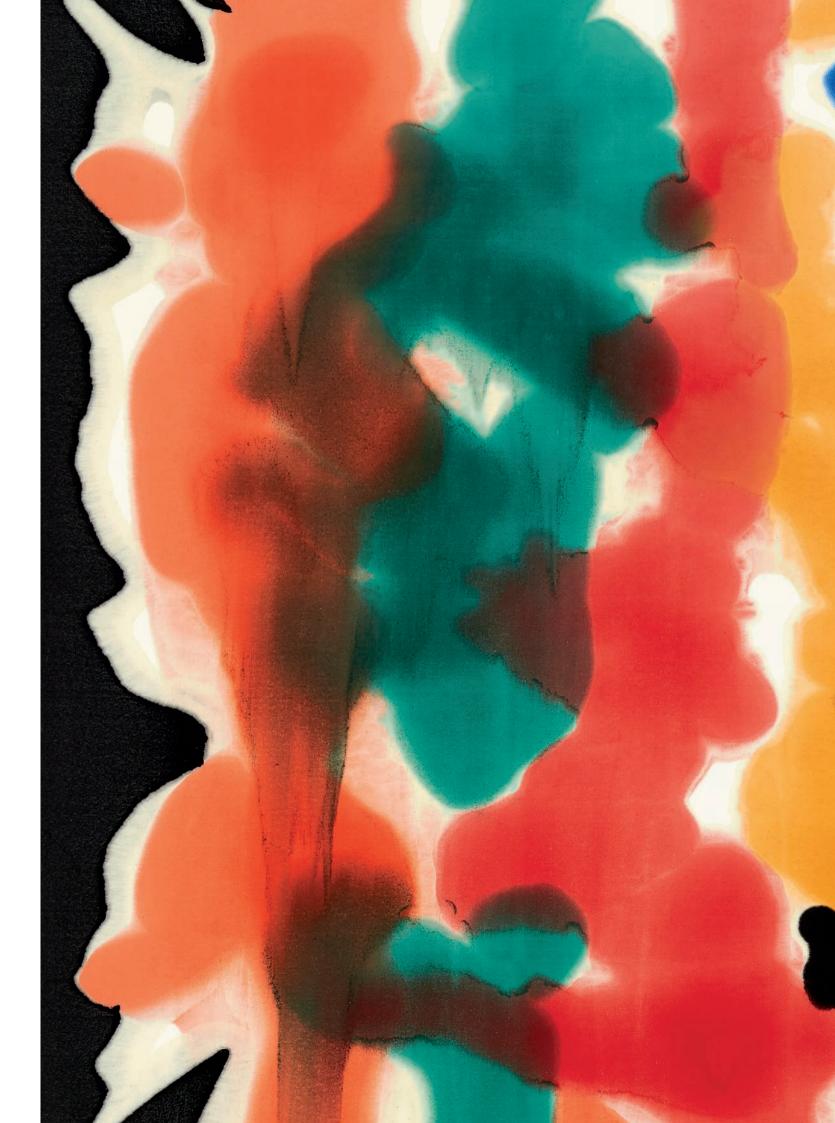
Estate of the artist Private collection, Paradise Valley Anon. sale; Phillips, New York, 8 November 2015, lot 5 Acquired at the above sale by the present owner

### EXHIBITED

Los Angeles, Manny Silverman Gallery, *Six Paintings from* 1958-1962, January-February 2001, n.p. (illustrated).
Los Angeles, Honor Fraser, *Morris Louis*, June-August 2017.
New York, Yares Art, *Fields of Color*, January-February 2018.
Washington, D.C., Luther W. Brady Art Gallery, George
Washington University, *Full Circle: Hue and Saturation in the Washington Color School*, June-September 2018.

#### LITERATURE

D. Upright, *Morris Louis: The Complete Paintings*, New York, 1985, pp. 154 and 211, no. 232 (illustrated in color).











he rich, jewel-like colors of Morris Louis's Color Field paintings remain among the finest emblems of their era, poured and stained in glorious hues that benefit from the precision of the artist's technique. Louis used a particular brand of acrylic paint called Magna in his work, which he thinned down with turpentine and other agents. This allowed the individual particles of acrylic paint to become suspended within the clear liquid. As a result, Louis's highly-saturated colors appear to glow from within-illuminated as if by a soft, inner light. He typically worked on bare, unprimed canvas, and this allowed the rich, unbridled majesty of the individual colors to become the modus operandi of his work. Beginning in 1954 with his first series of Veils, Louis poured liquified acrylic down the canvas in translucent, flowing streams. He continued to refine and perfect his technique in ever more dazzling arrangements as the 50s progressed, creating a second series of Veils in 1958-1959. After the Veils, Louis created the Florals, the Unfurleds and the Stripes, always seeking out a harmonious balance between the emptiness of the bare canvas support and a flickering arrangement of color.

After he'd finished the iconic Veils, Louis embarked on an era of innovation that spanned the years 1959 and 1960, during which time he created Para IV. Over a period of about fourteen or fifteen months, Louis created a variety of large-scale paintings where a rainbow array of primary and secondary colors explode before the viewer's eye in larger-than-life sized displays. During this time, he no longer veiled the bright colors beneath a scrim of black or dark brown paint, but rather allowed the individual colors to exist freely, creating ever more colorful combinations and on an increasingly larger scale. Para IV belongs to this unique moment in the artist's development. With its stunning array of luminous, jewel-box colors-one from each slice of the rainbow—Para IV presents a joyful explosion of pure color. Bare canvas allows each bright, gemlike color the opportunity to breathe, and their rapturous presentation calls to mind the exuberance of Matisse. Only six paintings belong to this small subset, and two of the six Para paintings are owned by major museums. Para I belongs to the Louisiana Museum of Modern Art in Humlebaek, Denmark, and Para III is owned by the High Museum of Art in Atlanta, Georgia.

"(The paintings) are hedonistic in spirit, decorously cultivating the delectability of color. They did insinuate self, nature and other art in their choice of color but their essential content was immediate and open, buoyant color."

-Irving Sandler

Across the large expanse of a nearly twelve-foot wide canvas. Morris Louis presents a stunning tour-deforce in Para IV, where glorious, rainbow colors have been liberated from the sky and unleashed in a spectacular optical display. Each prismatic color has been liquified, and this allows the colors to be poured, soaked and absorbed within the very fiber of the painting's fabric construction. Rather than allow each color to overlap in a series of translucent layers or veils, Louis lets each color be itself, buffeted by wide margins of empty space so

Flan and opposite page: Present lot illustrated (detail).

Above: Jackson Pollock Blue Poles, 1952. National Gallery of Australia, Canberra. © 2018 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Photo: National Gallery of Australia, Canberra Bridgeman Images.

Below: Mark Rothko, No. 3/ No. 13, 1949, 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.



Left: Clyfford Still, PH-957, 1957. Clyfford Still Museum, Denver. © 2018 City & County of Denver, Courtesy Clyfford Still Museum / Artists Rights New York. Society (ARS).

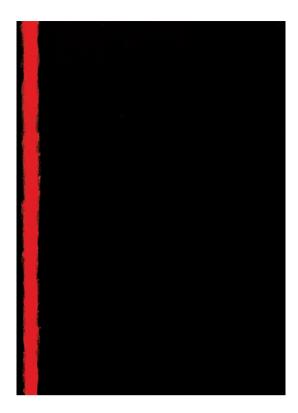
Right: Barnett Newman, Joshua, 1950. © 2018 Barnett Newman Foundation / Artists Rights Society (ARS), New York.

Opposite page: Present lot illustrated (detail).

that the undulating contours of each vibrant, liquid color seem to dance before the viewer's eye. In the center of the painting, a column of blue rises upward in a wavering, liquid plume, while flanked on each side by passages of bright vellow ("para" of course, means "side by side"). In what might at first seem like a random arrangement, it becomes clear that Louis organized the painting around the three primary colors of red, yellow and blue. These central colors proceed outward, "side by side," toward the painting's edge. Blue is flanked by yellow, and yellow is flanked by red, until they are joined by secondary colors in varying shades of green and orange. It is only here that Louis allows the individual, columnar "bodies of color" to intermingle and co-mix. Delicate, translucent passages of light green overlap yellow, and orange meets green in stunning passages of poured and seeped paint. A lively black border extends upward along the left and right edges in order to frame the central drama of the piece. In Para IV, Louis seems to have distilled the Veils, finally, into their constituent parts by separating out the individual colors and allowing them to breathe. The basic building blocks of painterly representation have been unleashed, and the power of pure color unfolds before our eyes.

The heavy, impasto-laden paintings that had become a primary feature of Abstract Expressionism just a decade earlier had, by the end of the 1950s, reached their emotional peak. When Louis created his ethereal stain paintings, such as Para IV, he allowed his color to breathe and flow in utterly new ways. The thinned-down Magna acrylic paint that he used had the unique capability of being able to be liquified but still retain the vibrant character of its color, so that when the paint soaked the canvas, it was as if color and ground had become one. This particular feature of Louis's work appealed to the art critic Clement Greenberg, who championed the artist's staining technique in articles he wrote and the exhibits he curated. Greenberg organized several exhibitions of Louis's work at French & Company in New York, where he served as Contemporary director there. One major





exhibition in March of 1960 focused on the 1959-60 paintings to which which *Para IV* belongs. Writing in *Art International*, Greenberg described the effect of Louis's liquified, liberated color: "The effect conveys a sense not only of color as somehow disembodied, and therefore more purely optical, but also of color as a thing that opens and expands the picture plane" (C. Greenberg, quoted in D. Upright, *Morris Louis: The Complete Paintings*, New York, 1985, p. 21).

It is remarkable that Louis achieved the success he did in such a short amount of time, considering that the artist made the bulk of his stain paintings in a roughly eight-year span. Beginning with the *Veils* of 1954, Louis's work lasted only until his last series of *Stripes* were painted in the months before his death in the autumn of 1962. He was just shy of fifty years old.

Louis painted the majority of his large-scale paintings in the modest, 12-foot by 14-foot dining room of his home in Washington, D.C. He worked on the paintings unstretched—a remarkable feat given the mural-like scale of paintings like Para IV-and some aspects of his working method remain unknown even to this day. He rarely allowed visitors into his studio, and he was notoriously obsessive about the Magna paint that he used. Louis wrote countless letters to Magna's manufacturer, Leonard Bocour, imploring him to adapt the Magna to his own unique specifications. He often crushed, smeared and pulverized the Magna in order to create even more minute granules of pigment that he could suspend within the liquifier he used. This time-consuming and laborious process was nevertheless an integral component to his working method. Ultimately Bocour was able to achieve the consistency that Louis desired—a viscosity comparable to maple syrup—that allowed the paint to fully soak into the fibers of the canvas material. The result, barely perceptible to the naked eye, is that his colors are infused with light and actually appear to float.



### HARRY W. AND MARY MARGARET ANDERSON

### DAVID SMITH (1906-1965) 33C

### 5 Ciarcs

signed, titled and dated 'David Smith June 3 1963 5th Ciarcs' (on the base) stainless steel 153 ¼ x 65 ¼ x 24 ½ in. (389.2 x 165.7 x 62.2 cm.) Executed in 1963.

\$10.000.000-15.000.000

### PROVENANCE

The artist Estate of the artist Marlborough-Gerson Gallery, New York Acquired from the above by the present owner, 1968

Glens Falls, Hyde Collection, David Smith, June-July 1964.

San Francisco Museum of Art, Focus on Collectors, September-October 1969. Stanford Art Gallery and Museum, on loan, 1969. San Francisco Museum of Modern Art, Celebrating Modern Art: The Anderson Collection, October 2000-January 2001, pp. 12, 67, 252, 259-261 and 387, no. 279, pl. 8, figs. 71 and 74 (illustrated

### in color). LITERATURE

D. Budnik and U. Mulas, "A Personal Portfolio," Art in America, vol. 54, no. 1, January-February 1966, p. 37 (illustrated). David Smith 1906-1965. A retrospective exhibition, exh. cat., Cambridge, Fogg Art Museum, Harvard University, 1966, p. 82, no. 517.

A. Frankenstein, "A Look at the New Art Shows," San Francisco Chronicle, 12 October 1969, p. 38.

R. E. Krauss, The Sculpture of David Smith: A Catalogue Raisonné, New York, 1977, p. 110, fig. 614 (illustrated). David Smith: Painter, Sculptor, Draftsman, exh. cat., Washington, D.C., Hirshhorn Museum and Sculpture Garden, 1982, p. 18. David Smith in Italy, exh. cat., Milan, PradaMilanoarte, 1995, p. 27 (illustrated).

C. Smith et al., The Fields of David Smith, New York, 1999, pp. 2 and 137 (illustrated).

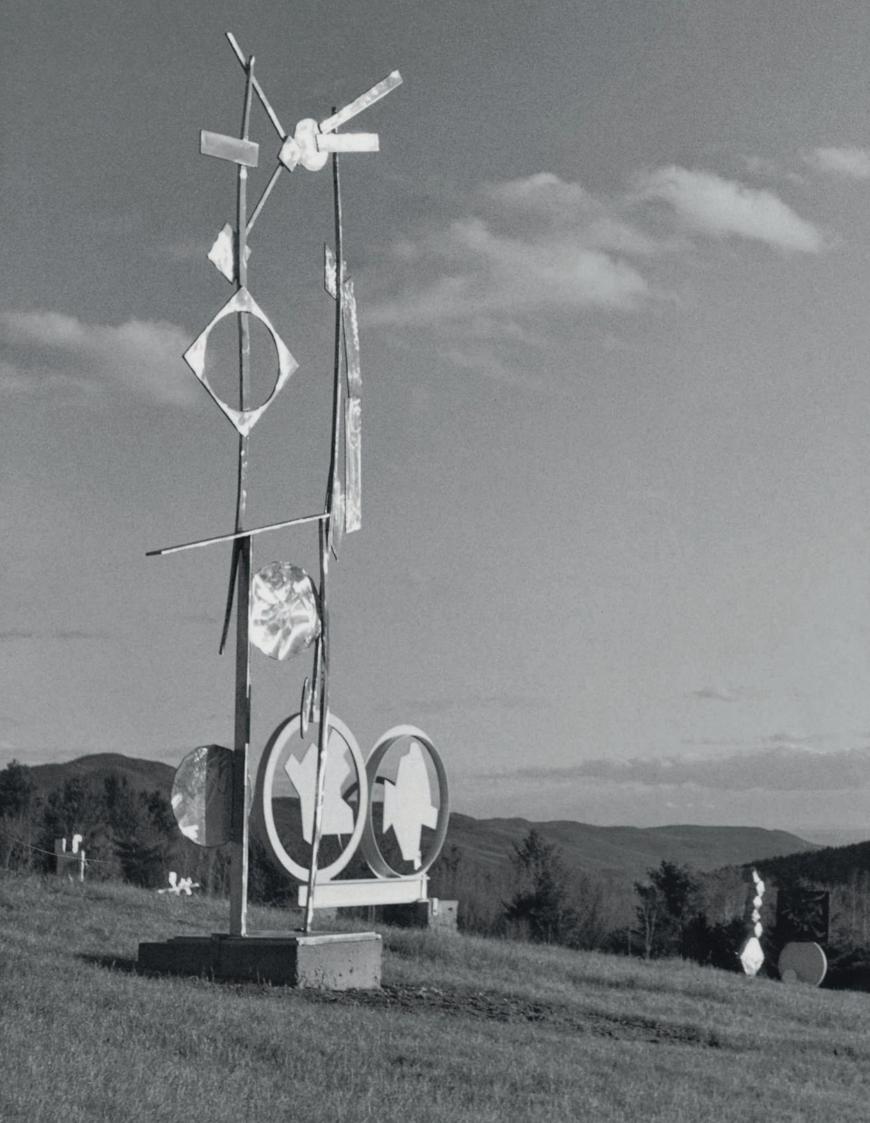
R. Bammer, "Thoroughly Modern Milieu," The Vacaville Reporter, 6 October 2000, p. 12D.

A. Potts, The Sculptural Imagination: Figurative, Modernist, Minimalist, New Haven, 2000, p. 172 (illustrated). P. Rowlands, "Double Feature," Art News, vol. 99, no. 10, November 2000, p. 179.

David Smith: The White Sculptures, exh. cat., New Windsor,

Storm King Art Center, 2017, p. 87 (illustrated).





ne of the tallest sculptures that David Smith ever produced, Five Ciarcs is a tour de force of the artist's sculptural practice. Standing at almost 13 feet tall, this conference of material, shape and form embodies the artist's desire to create dramatic forms in space. Specifically designed to be placed in, and work in concert with, the landscape, the artist emphasized the voids and empty spaces within the body of the work. This introduced the landscape as an equal and important element of the work, and when viewed through these voids both sculpture and landscape become one. Executed just two years before the artist's sudden death in 1965, and held in the same esteemed private collection since it was acquired from his estate, Five Ciarcs stands as a towering example of the artist's unique body of work.

Executed on June 3rd 1963 at the artist's studio in Bolton Landing, New York, *Five Ciarcs* is a dramatic arrangement of striking shapes and forms. A series of tall, slender stainless steel elements reach up towards the sky, their delicate proportions diminishing the higher the eye travels. In turn, this armature supports a series of more substantial geometric shapes—circles, rectangles and squares (and even circles within squares) constructed out of burnished stainless steel. The surface of these metal

planes is as important to Smith's overall composition as the shape. In addition to aligning it firmly within the Abstract Expressionist tradition, the gestural sweepings marks applied by the artist allows their appearance to constantly shift depending on the prevailing weather. "Smith burnished his surfaces with continuously swirling linear patterns overlaid in delicate layers," writes Valerie Fletcher, "which become visible only in certain light conditions: on an overcast day, some appear as gray curves, while other arcs emerge to shine with fiery intensity in direct sunlight" (V. Fletcher, "Blaze and Power. David Smith's Five Ciarcs," in N. Benezra, Celebrating Modern Art: The Anderson Collection, exh. cat., San Francisco Museum of Modern Art, 2000, p. 261).

While earlier in his career Smith worked almost exclusively with found metal forms, by the time he executed *Five Ciarcs*, the elements were acquired from a local foundry and taken to Bolton's Landing, where he assembled them to arrive at the desired combination of solid forms and voids (V. Fletcher, *ibid.*). The artist always maintained that his compositional style was more improvisational than inspirational as he would arrange the metal pieces directly on the floor of his studio, constantly shifting their position until he reached an arrangement his was happy with. "When I begin, I am not always sure



Previous spread: Lower field, Bolton Landing, 1963 (present lot illustrated). @ Estate of David Smith / Licensed by VAGA, New York, NY.

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

Below; David Smith, Bolton Landing, December 1963. Photo: © Dan Budnik. Artwork: © 2018 The Estate of David Smith / Licensed by VAGA at Artists Rights Society (ARS), New York.

Opposite page: Present lot illustrated (detail).



"One may say without exaggeration, Smith explored the possibilities of metal sculpture more fully than any artist before or since—more, even, than Picasso or Julio González."

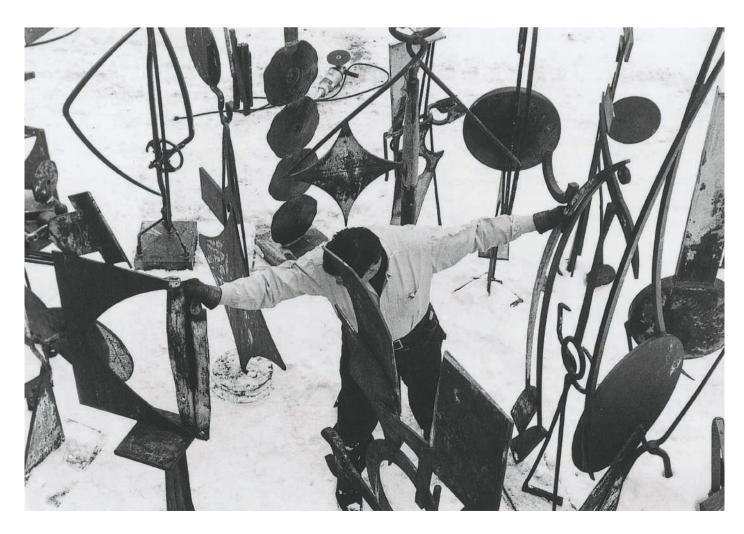
-Robert Hughes

"He was the master... the young sculptors of my generation were in awe of him. His recognition of factory forms as sculpture... and his use of open space... made him the most influential sculptor... of his generation."

-Mark di Suvero

how it is going to end" the artist said. "In a way, it has a relationship to the work before...it often holds a promise or a gesture towards the one to follow. I do no often follow its path from a previously conceived drawing. If I have a strong feeling about its start, I do not need to know its end, the battle for solution is the most important" (D. Smith, quoted in V. Fletcher, *ibid.*, p. 259).

Executed in 1963, *Five Ciarcs* does indeed have a formal relationship to the tall, circular forms of the *Voltri* and *Volton* series, and the more angular *Cubi* works that the artist was producing in the early 1960s. They also have a strong connection to even earlier works by artists of the European avant-garde. As a young artist in the 1920s, Smith was influenced by Cubism, De Stijl, Russian Constructivism and the German Bauhaus, artists who were promoting geometric shapes as a new form of visual language. He also adapted the organic forms and improvisational methods of Surrealist artists such as Yves Tanguy to develop his own aesthetic. Smith, who began his artistic career as a painter, composed his



own works as a painter would, relying on frontal views, planar shapes and surface color.

From the outset, Smith conceived his sculptures as works of art that should be placed outdoors, embracing the landscape and interacting with its environment. The voids that are a central part of his work are deliberate and important elements of the composition allowing the landscape to be visible in the body of the work, and in the process allowing it to become part of the sculpture. "Works such as *Five Ciarcs* integrates open spaces as active components with solid elements, and the arrangements of forms has a linear, learned from [Julio] González. The circles express the artist's appreciation of that primary form as having cultural and cosmic connotations: "from the first wheel of man, to wheels on Indian stone temples... to all the suns and poetic imagery of movement" (V. Fletcher, *ibid*, p. 260).

Smith himself described his artistic intentions thus, to create "A structure that can face the sun and hold its own against the blaze and power" (D. Smith, quoted in V. Fletcher, *ibid*, p. 261) and in many ways *Five Ciarcs* refuses to be confined to the limitations of a single medium. The work is at once sculpture, drawing, painting, collage, and industrial welding, and perhaps, in being all of those things, it is also none of them: as Modernist curator and critic Karen Wilkin eloquently wrote of Smith, "It's arguable that he was never an abstract sculptor at all, but instead, an inspired translator of perceptions into new, self-sufficient, surprising objects" (K. Wilkin, "David Smith: A Centennial," *The Brooklyn Rail*, April 2006, n.p. [accessed online]).



### PROPERTY FROM A NOTABLE PRIVATE COLLECTION

# 34C JOAN MITCHELL (1925-1992)

### Russian Easter

signed 'J. Mitchell' (lower right) oil on canvas 79 x 58 ¼ in. (200.7 x 147.9 cm.) Painted in 1967.

\$8.000.000-12.000.000

### PROVENANCE

Martha Jackson Gallery, New York, 1969 Private collection Robert Miller Gallery, New York Acquired from the above by the present owner, 2000

### LITERATURE

P. Schneider "From Confession to Landscape." *ARTnews*, vol. 67, no. 2, April 1968, p. 43 (illustrated).

J. Bernstock, *Joan Mitchell*, New York, 1988, pp. 74 and 209.

"A dense web of painterly strokes, drips and generally circular shapes of intense reds, greens, ochers, and blues covers almost the entire surfaces of paintings such as Russian Easter, Woods/Country, Gouise, and My Landscape II. An inner radiance comes forth from the juxtaposition of complementary colors and from the breathing spaces of white and pale gray between them, reminiscent of the silver nuances of light in the Seine valley. In each canvas, heavily packed with organic forms and brilliant color, one senses a new joyful exuberance, a complete immersion in nature."

-Judith Bernstock





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

Right: Joan Mitchell, My Landscape II, 1967. Smithsonian American Art Museum, Washington, D.C. Photo: Smithsonian American Art Museum, Washington, D.C / Art Resource, New York.

Opposite page: Present lot illustrated (detail).

ith extraordinary vibrancy and painterly bravado, Joan Mitchell fills the entire surface of Russian Easter with the expressionistic brushstrokes with which she made her name. One of the most celebrated artists of the postwar era, Mitchell's paintings encapsulate the gestural boldness of Abstract Expressionism together with the chromatic veracity of the European Post-Impressionists. Painted during the period when she began her move from the French capital to the countryside of Vétheuil, the vibrant palette and richly impastoed surface speaks to the tensions inherent within much of the artist's work from this period. Vigorous passages of deep reds, emerald greens and vibrant blues are separated by ribbons of more delicate and jewel-like hues. As such, the surface of this large-scale canvas provides a matchless example of Mitchell's ability to bring together seemingly incongruous elements into one harmonious piece. Having spent nearly the past two decades in a private collection, Russian Easter is not known to have ever been exhibited publicly. As such, this is a rare opportunity to experience at first hand this energetic and accomplished canvas which pulsates with brushstrokes that have made Mitchell one of the most celebrated female artists of her generation.

Mitchell packs the entire surface of this six-and-a-half-feet tall canvas with an amalgamation of highly colorful and richly textured forms. Deep pools of verdant green, sapphire blue and ruby red spread out across the canvas; laid down in thick slabs of impastoed pigment, they jostle for attention. Mitchell's disciplined approach ensures there is very little overlap between each of these forms, a thin sliver of empty space inserted into the composition maintains its integrity. Despite their irregular silhouettes, they fit together seamlessly, stitched together by a series of meandering brushstrokes that weave the entire composition together.

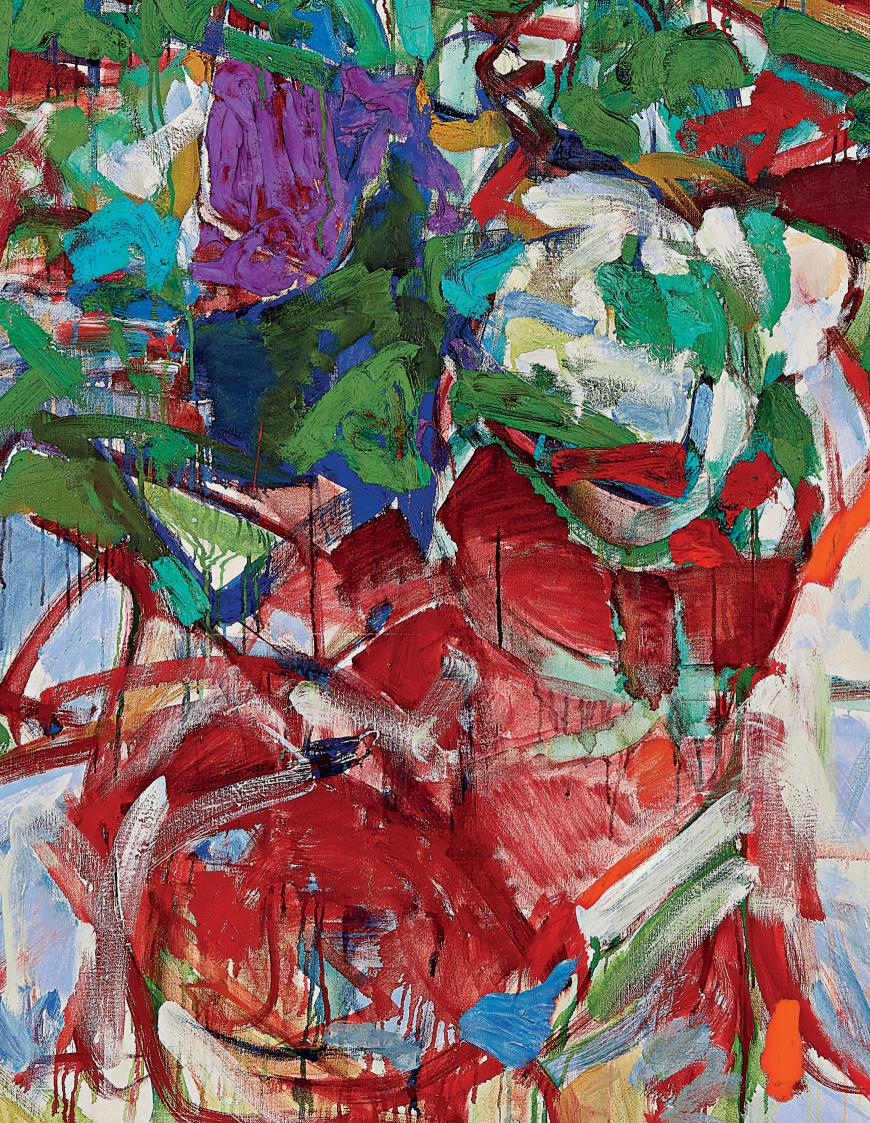
"Abstract is not a style. I simply want to make a surface work."

–Joan Mitchell

In moving from New York to Paris in the late 1950s, Mitchell found a greater sense of artistic freedom as well as an important source of inspiration in the landscape and light of the French countryside. She had reached a new creative peak when she painted Russian Easter, visible in the assuredness of the complex handling of both painterly gesture and hue. The fluidly calligraphic lines, which she bends, twists and layers one upon the other, are pointedly contrasted with denser passages of colors fused together by broad strokes. Mitchell worked on the canvas in 1967. completing it the pivotal year in which she acquired her new home and studio in Vétheuil located near Giverny, the site of Claude Monet's celebrated garden and home where she would reside for the rest of her life. Although Russian Easter was most likely painted in Mitchell's Paris studio, the impact of her growing inspiration from the lush French landscape of countryside is intensely palpable in the blues, greens and sense of space that is inherent throughout the painting.

With each vibrant stroke of paint, *Russian Easter* proclaims the emergence of newfound optimism from Mitchell. The early 1960s were a difficult period in Mitchell's personal life, which emerged in a series known as the *Black Paintings* which appear weighted down by heaping paint applied with a brazenly abstract bravura. *Russian Easter* breaks away from this aesthetic and is more akin to her famed compositions of the late 1950s filled with sheer painterly *joie de vivre*. The vigorous and energetic layering of blues, purples, reds,







and greens seem to burst from the canvas in a masterful allover composition which manifests Mitchell's deep and powerful interaction with the landscape. This newfound happiness and optimism radiate in the canvasses of the significant La Seine series, which includes the six paintings entitled La Seine, My Landscape I, My Landscape II, Woods, Guise and Island, all completed between 1966-1972. Three of these six canvasses are now in institutional collections including My Landscape I at the Fondation Maeght, Saint-Paul de Vence; My Landscape II at the Smithsonian Museum of American Art in Washington, D.C.; and Woods in the McNay Art Museum in Texas, emphasizing the historical importance of this series.

Judith Bernstock has stated in her famous Mitchell monograph: "A dense web of painterly strokes, drips and generally circular shapes of intense reds, greens, ochers, and blues covers almost the entire surfaces of paintings such as Russian Easter, Woods/Country, Gouise, and My Landscape II. An inner radiance comes forth from the juxtaposition of complementary colors and from the breathing spaces of white and pale gray between them, reminiscent of the silver nuances of light in the Seine valley. In each canvas, heavily packed with organic forms and brilliant color, one senses a new joyful exuberance, a complete immersion in nature" (J. Berstock, Joan Mitchell, 1988, New York, p. 74). Russian Easter takes its name from the brightly colored ornaments and eggs that permeate family homes during the celebrated holiday in Russia. Bernstock also states in her monograph, "Few titles are tacked on to works of 1967, apart from Russian Easter, suggested by the bright colors..." (J. Berstock, Joan Mitchell, 1988, New York, p. 74). A holiday symbolic of resurrection and rebirth, the title might even relate to Mitchell's own metaphorical renewal that took place in her work upon settling into Vétheuil.

The pivotal year of 1967 also marked the beginning of Mitchell's professional relationship with the dealer Jean Fournier, who helped to provide a stable environment and acted as a reassuring presence in Mitchell's new life in France. It was in this year that he gave Mitchell her first solo show, establishing her to the world as one of the new generation of abstract painters. This show gave Mitchell a newfound confidence that is palpable in the defined brushstrokes of Russian Easter. Ultimately, as an artist deeply involved in the physical processes of painting, Mitchell appreciated the difficulty of verbally articulating the complex sensory experience of creating a work. When asked to describe her imagery, she responded in a characteristic matter-of-fact style that belies the sensitivity evident in her painting "I don't set out to achieve a specific thing, perhaps to catch a motion or to catch a feeling. Call it layer painting, gestural painting, easel painting or whatever you want. I paint oil on canvas-without an easel. Conventional methods? I do not condense things. I try to eliminate clichés, extraneous material. I try to make it exact. My painting is not an allegory or a story. It is more of a poem" (J. Mitchell, quoted in K. Stiles and P. Selz, (eds.), Theories and Documents of Contemporary Art, California, 1996, p. 33).





"What excites me when I'm painting is what one color does to another and what they do to each other in terms of space and interaction."

–Joan Mitchel

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

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

# •35C RICHARD DIEBENKORN (1922-1993)

### Interior with Figures

signed with the artist's initials and dated 'RD 60' (lower left); signed, titled and dated again 'R. DIEBENKORN INTERIOR WITH FIGURES 1960' (on the reverse) oil on canvas  $48 \times 51$  in. ( $121.9 \times 129.5$  cm.) Painted in 1960.

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

### PROVENANCE

Poindexter Gallery, New York, 1961 Gifford and Joann Phillips, California and New York, 1961 Felix Landau Gallery, Los Angeles Private collection, Los Angeles Anon. sale; Sotheby Parke Bernet, Los Angeles, 24 September 1981, lot 601 Carl D. Lobell, New York, 1981 John Berggruen Gallery, San Francisco, 1990 Private collection, California, 1990 Morgan Walker Fine Art, New York Acquired from the above by the present owner

### EXHIBITED

San Francisco, Bolles Gallery, San Francisco 1960, April-May 1960.

Pasadena Art Museum, *Richard Diebenkorn*, September-October 1960, no. 60.

San Francisco, California Palace of the Legion of Honor, Recent Paintings by Richard Diebenkorn, October-November 1960, n.p., no. 36 (studio view illustrated).

New York, Poindexter Gallery, *Richard Diebenkorn*, March-April 1961.

Washington, D.C., Phillips Collection, *Richard Diebenkorn*, May-June 1961, no. 9 (illustrated on the cover).

Los Angeles, Art Galleries, University of California, *The Gifford and Joann Phillips Collection*, November-December 1962, no 18.

San Francisco, John Berggruen Gallery, *Abstract and Figurative: Highlights of Bay Area Painting*, January-February 2009, pp. 38-39 and 73, pl. 14 (illustrated in color).

### LITERATURE

J. Langsner, "Los Angeles Letter," *Art International*, 20 December 1962, p. 38.
M. M. Thomas, "A Unifying Vision: American Modernism in a Manhattan Duplex," *Architectural Digest*, July 1986, p. 75 (installation view 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. 386, no. 2765 (illustrated in color).





Left: Ocean Park #22, 1969. Virginia Museum of Fine Arts, Richmond. © The Richard Diebenkorn Foundation.

Right: Pierre Bonnard, *The Open Window*, 1921. Phillips Collection, Washington, D.C. Photo: Bridgeman Images.

Opposite page: Present lot illustrated (detail).

ne of the foremost artist's of his generation, Richard Diebenkorn's attention to color and composition solidified his place as an important figure in the cannon of 20th century American painting. *Interior with Figures* is a compelling example of his ability to place the human form within a visually dynamic space that moves between two and three dimensions. With equal care taken in the depiction of structure and the application of paint to the work's surface, the artist plays with space in a manner reminiscent of his artistic forebears while also breaking new ground in American abstraction.

The composition of Interior with Figures centers around two people sitting at a low table. What appears to be a stack of books rests to their left as they turn to face each other. Around the seated figures is an array of colors: reddish orange, light blue, creamy white, and a murky expanse of mauve that makes up the far wall. These planes of heavily-worked paint are both illustrative of the interior space and also make reference visually to the artist's more abstract paintings. The influence of Henri Matisse is palpable as the space within the frame is at once flat and illusionistic. Diebenkorn's use of color also speaks to his interest in the Fauves, and the use of blue to offset the peach of the figures, as well as the scumble of green toward the base of the image and contrasting bits of red and purple in the walls begin a more open dialogue about how to depict the visible world. The artist spoke about his shift into representation, saying, "Just as I once believed that spatial ambiguities, intensity spelled

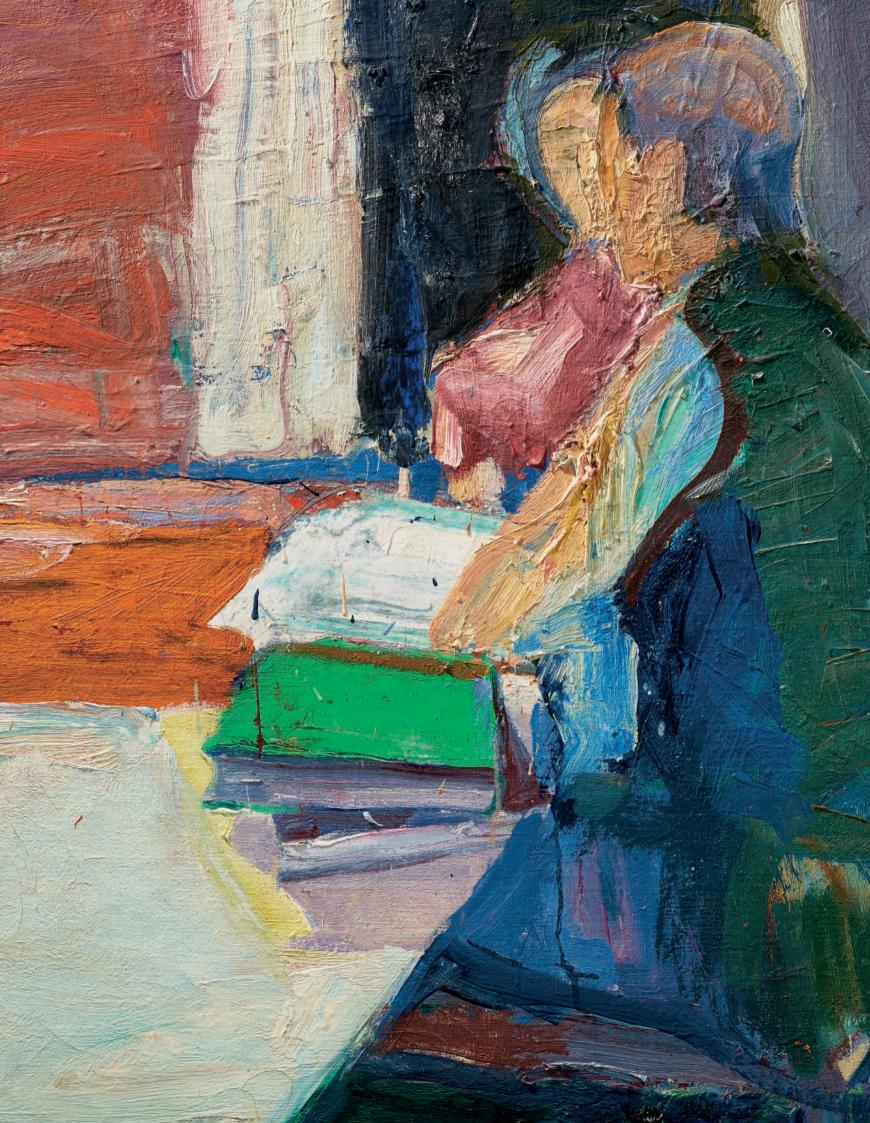
"If you don't assume a rigid historical mission, you have infinitely more freedom. One of the most interesting polarities in art is between representation at one end of the stick, and abstraction at the other end, and I've found myself all over that stick."

-Richard Diebenkorn

out, and infinite suggestibility were necessary properties of painting I now believe that the representation of men, women, walls, windows, and cups are necessary" (R. Diebenkorn quoted in J. Livingston, *The Art of Richard Diebenkorn* exh. cat., Whitney Museum of American Art, New York, 1997, p. 50). By bringing the more ordinary aspects of everyday life into the expansive visual universe of American abstraction, Diebenkorn gave birth to a new mode of representative painting.

While often discussed as a member of the West Coast branch of Abstract Expressionism, especially while talking about pieces in his Berkeley series from the 1950s, Diebenkorn was also a critical founding member of the movement that would become known as Bay Area Figuration. Along with his colleagues David Park and Elmer Bischoff, the artist started introducing human forms into his abstractions beginning in 1955. About this sudden interest in portraying the figure, Diebenkorn noted, "As soon as I started using the figure my whole idea of painting changed. Maybe not in the most obvious structural sense, but these figures distorted my sense of interior or environment, or the painting itself-in a way that I welcomed... In abstract painting one can't deal with... an object or person, a concentration of psychology which a person is as opposed to where the figure isn't in the painting... And that's the one thing that's always







missing for me in abstract painting, that I don't have this kind of dialogue between elements that can be... in extreme conflict." (R. Diebenkorn, tape-recorded interview with S. Larsen, May 1, 2 and 7, 1985, and December 15, 1987, transcript, Archives of American Art, Smithsonian Institution, Washington, D.C., p. 3). Works like *Interior with Figures* show the confluence of abstracted people and space that are at once recognizable but can quickly bleed into areas of pure color and brushwork.

Like his East Coast counterpart, Willem de Kooning, Diebenkorn found himself in a peculiar spot when it came to the prevailing artistic tastes of mid-20th century America. The heyday of Abstract Expressionism was in full swing, and yet artists like de Kooning were wary of fully giving up representation and the figure. Diebenkorn shifted between periods that saw him crafting scenes like Interior with Figures and then creating works that gave in to the flatness of the canvas like his Ocean Park series. This continuous progression in his practice marks Diebenkorn as an artist constantly evaluating and reevaluating his own work in order to evolve. He noted, "If you don't assume a rigid historical mission, you have infinitely more freedom. One of the most interesting polarities in art is between representation at one end of the stick, and abstraction at the other end, and I've found myself all over that stick" (R. Diebenkorn quoted in S. Bancroft, Richard Diebenkorn: A Riotous Calm, exh. cat., London, Royal Academy of the Arts, Richard Diebenkorn, 2015, p. 17). Although the majority of his career was spent exploring abstracted landscapes, Diebenkorn's constant brushes with representation make his oeuvre stand out among his peers. Knowing that he is drawing from the real world allows the viewer to inhabit that space.

Born in Portland, Oregon, Diebenkorn spent most of his life in and around the Bay Area. There he was inspired by the natural land- and seascapes that figured prominently into his work. Although he cultivated his own particular style and approach, the influence of other artists and his environment are felt throughout his work. Early on, he was introduced to the subtle light and atmospheric shadows of Edward Hopper's paintings, and consistently



sought out the work of de Kooning and Matisse. Hopper's warmly claustrophobic ambience can be felt in the proximity of the couple in *Interior with Figures*. This sense of closeness may also recall Diebenkorn's work space, a small, windowless studio that he painted in for much of his representative period. The period in which *Interior with Figures* was created remains one of the most important chapters of artistic evolution in Diebenkorn's career, as his dialogue between abstraction and figuration captures his interest in placing figures in a color field space. This would start him on an artistic journey that would, in 1966, lead the artist to move to Ocean Park, a small suburb of Santa Monica, Blessed with ample natural light and space, the artist's paintings would evolve into what would become his expansive *Ocean Park* series.

Opposite page: Richard Diebenkorn, 1962. Photograph by Wayne Miller. © Wayne Miller / Magnum Photos Artwork: © The Richard Diebenkorn Foundation.

Above: Pablo Picasso, Les Femmes d'Alger (Version N), 1955. Washington University Gallery of Art, St. Louis. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Below: Edward Hopper, Hotel Room, 1931. Museo Thyssen-Bornemisza, Madrid. © 2018 Heirs of Josephine Hopper / Licensed by VAGA at Artists Rights Society (ARS), NY. Photo: Museo Thyssen-Bornemisza / Scala / Art Resource, New York.



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

-Richard Diebenkorn

# PROPERTY FROM A PROMINENT PRIVATE COLLECTION

## 36C WILLEM DE KOONING (1904-1997)

### Event in a Barn

signed 'de Kooning' (lower right) oil, enamel and paper collage on paper mounted on board 24 % x 33 in. (62.5 x 83.8 cm.) Executed in 1947.

\$4.000.000-6.000.000

#### PROVENANCE

Mr. Lawrence Heller E. V. Thaw & Co., Inc., New York Allan Stone, New York, 1965 His sale; Sotheby's, New York, 9 May 2011, lot 11 Acquired at the above sale by the present owner

#### EXHIBITED

Washington, D.C., Workshop Art Center Gallery, *Retrospective* (de Kooning 1935-53), June-July 1953.

Houston, University of St. Thomas Art Department, Six Painters: Mondrian, Guston, Kline, de Kooning, Pollock, Rothko, February-April 1967, p. 50, no. 37 (illustrated in color).

Detroit, J. L. Hudson Gallery, Willem de Kooning: Three Decades of Painting, March-April 1968.

New York, Allan Stone Gallery, Willem de Kooning: Liquefying Cubism, October 1994-January 1995, pl. 24 (illustrated in color). New York, Whitney Museum of American Art; San Francisco Museum of Modern Art; Minneapolis, Walker Art Center, Picasso and American Art, September 2006-September 2007, pp. 218-219 and 385, pl. 116 (illustrated in color).

### LITERATURE

S. Yard, Willem de Kooning: The First Twenty-Six Years in New York, New York, 1986, pp. XV and 164, no. 186 (illustrated). Willem de Kooning: Slipping Glimpses 1920s to 1960s, exh. cat., New York, Allan Stone Gallery, 2006, p. 7 (illustrated in color).

ainted in 1947, Willem de Kooning's Event in a Barn belongs to a small group of early paintings created between 1945 and 1950. Beginning with Pink Angels, circa 1945 (Frederick R. Weisman Art Foundation, Los Angeles), and followed by Labyrinth and Judgment Day of 1946 (Metropolitan Museum of Art, New York), and finally culminating in Excavation of 1950 (Art Institute of Chicago), de Kooning developed a unique pictorial language of abstract forms that he refined and perfected over the course of several years. "I think the period from 1945 to 1950 is just one of the great adventures of modern American painting," the curator of de Kooning's most recent retrospective, John Elderfield, has said. "It's really extraordinary to see what he's doing" (J. Elderfield, 2011 quoted in "Art: in Conversation," in The Brooklyn Rail, via www.brooklynrail.org).

Indeed, this group of paintings are now considered among his most critically-acclaimed work and Event in a Barn typifies de Kooning's concerns during this important and formative period. Using sweeping and forceful movements of the brush, de Kooning delineates curvaceous fragments of the female body that have been flattened and shattered in prism-like arrangements that echo Cubism. Viewpoints shift and the sense of place is distorted, and yet the eye moves readily throughout, delightfully tracing the movements of the artist's brush. Working in stages, he scrapes, paints over, and obliterates earlier progress so that the surface of the painting remains animated and alive with the evidence of his working method. This era marks the very beginning of Abstract Expressionism, and Event in a Barn provides a window into its earliest development.

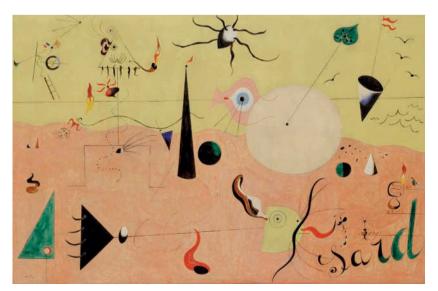
In Event in a Barn, de Kooning creates an intimate, action-packed scene that's organized within a rectangular format. A series of squares in the upper left seem to indicate a window, and this conveys a sense of enclosed, interior space. The lower row of windows reveal scraped layers, collaged elements and overpainted sections in which various tones of grey, black, and tarnished yellow allow the viewer to look through the window into the receding distance. This aspect is complicated, however, by de Kooning's use of broad yellow strokes to paint out and obliterate several sides of the windows themselves, making the sense of space shift, protract and distort. In some instances, the yellow remains resolutely on top of





"What was to go on the canvas was not a picture but an event."

-Harold Rosenberg



the surface, and yet in other areas—particularly in the lower right—it recedes into the background. The black lines that outline and delineate many of the voluptuous feminine forms play a similar role: the pink oval is rendered in thick, black outlines, but elsewhere the black line works independently, breaking free in lyrical sweeps of the brush. "Fundamental to these and other abstractions of these years is the multiplicity of possible roles of a brushstroke," the de Kooning scholar Sally Yard has written, "which may become a line, a plane, a shape or letter, and which may be consumed or obliterated by another sweep of paint" (S. Yard, Willem de Kooning: The First Twenty-Six Years in New York, New York, 1986, p. 163).

In Event in a Barn, the continual shifting of perspective prevents the viewer from ever gaining a foothold in the painting, resulting instead in an active composition that invites the eye to trace the contours of the artist's brush, delving deep into the scene to wander and explore its labyrinthian arrangement of forms. It might stray into the background of the painting's infinite sense of space, only to snap back to the surface an instant later. This is particularly the case with de Kooning's use of yellow pigment, which in some cases works in tandem with the black to outline certain forms, while at other points it seems to merely constitute the painting's background.



In every square inch of the painting, however, the clear evidence of de Kooning's swift and powerful working method is on full display. The paint is dragged, pressed, scraped and pulled. Certain areas reveal a thickly-loaded brush, while others are thinned down and scraped away, leaving "ghosted" remains of previous layers. In some areas, the paint is allowed to pool and drip, and collaged elements further enliven the already complex surface tension. What's become important now is the painter's process, and de Kooning's broad and powerful strokes convey the force and energy of the artist himself. "Sometimes the painter's internal struggle to create the painting seemed almost as important as the end result." the art critic Harold Rosenberg wrote, in his seminal 1952 Art News article on Abstract Expressionism. "What was to go on the canvas was not a picture but an event" (H. Rosenberg, 1952; reprinted in M. Stevens and A. Swan, De Kooning: An American Master, New York, 2004, p. 219).

During these years, de Kooning was the ultimate embodiment of the struggling artist, working in a small, cold-water flat as he labored toward the discovery of his breakthrough style. In 1946, he took a studio at 85 Fourth Avenue, which allowed him the opportunity to work in long, uninterrupted stretches and to be in close proximity to other artists who lived on or near the same street. He developed a close friendship with the artist Franz Kline, and together the two artists made the fortuitous discovery that enamel paint provided a far cheaper alternative to oils, and they purchased five-gallon buckets of both black and white. De Kooning also began working with cardboard and masonite rather than the more expensive canvas, and this development helped foster the technique for which he is now famous. The sturdy support of the board aided in this process. Both of these rather prosaic changes in his tools and materials ultimately kickstarted the artist toward a major breakthrough. As Sally Yard elucidates: "From 1947 onward de Kooning was far more prolific than in previous years." Having embarked in 1946 on the severe limitation. of his palette and the use of the highly fluid medium of enamel on paper, she writes, de Kooning pursued "the possibilities of his new methods with extraordinary energy" (S. Yard, op. cit., pp. 161-162).

"Of all movements I like cubism most," de Kooning has said. "It had that wonderful unsure atmosphere of reflection, a poetic frame where something could be possible, where an artist could practice his intuition" (W. de Kooning, quoted in M. Stevens and A. Swan, *op. cit.*, p. 217). Indeed, as de Kooning experimented with and refined the

techniques that would reach their ultimate expression in abstractions like Attic and Excavation, he looked to Picasso for inspiration. He also borrowed readily from Picasso's portraits of Dora Maar of the 1930s, especially their exuberant palette of vellow, green and pink, not to mention the simplified black outlines that Picasso was fond of using at this time. It is perhaps not surprising that Event in a Barn corresponds to an important exhibit of Picasso's work at the Kootz Gallery in New York in 1947, which was the first major show of Picasso's work in the postwar years. Likewise, de Kooning seemed haunted by his friendship with Arshile Gorky, with whom he had suffered a falling out a few years earlier, and many of the curving, biomorphic forms of Event in a Barn recall Gorky's Garden in Sochi series. Critics have also discovered similarities to Miró and Matisse, and it seems that de Kooning was seeking a way to acknowledge these past European masters whilst staving true to himself. "This emphasis and reliance on yourself, on not looking over your shoulder of others, or painting as if others were looking over your shoulder, became the main theme," de Kooning's friend, the painter Jack Tworkov described. "And because there was this break with tradition, there was a real kind of effort to break with Europe, to break with Picasso" (J. Tworkov, guoted in M. Stevens and A. Swan, Ibid., p 219).

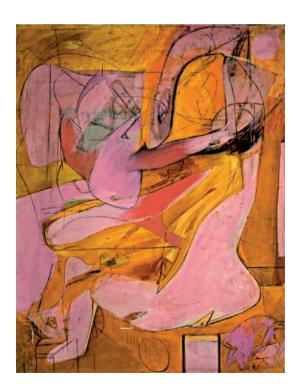
Often the titles of de Kooning's paintings from this early stage are as enigmatic as the forms they contain, with strange and powerful allusions to things hidden away that wait to be discovered. Words and phrases like "Attic," "Excavation" and even "Barn" evoke visions of the struggling artist who goes about searching for tools or insight in some long forgotten, out-of-the-way place. He seems to indicate that what he seeks will not be got in the usual way, but rather approached through back doors, attic doors, barn doors, or by digging deep into the earth. And it was perhaps only by going through this process of self-discovery and rifling through past masters, that de Kooning ultimately broke free to create a new style that was entirely his own.

Opposite page, above: Arshile Gorky and Willem de Kooning, circa 1937. Photo: Oliver Baker / Rudi Blesh papers, Archives of American Art, Smithsonian Institution. Artwork: © 2018 The Arshile Gorky Foundation / Artists Rights Society (ARS), New York.

Opposite page, below: Joan Miro, The Hunger (Catalan Landscape), 1923-1924.
Museum of Modern Art, New York. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2018. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York

Above; Arshile Gorky, The Liver is the Cock's Comb, 1944. Albright-Knox Art Gallery, Buffalo. © 2018 The Arshile Gorky Foundation / Artists Rights Society (ARS), New York. Photo: Albright-Knox Art Gallery / Art Resource, NY.

Below: Willem de Kooning, Pink Angels, 1945. Frederick R. Weisman Art Foundation, Los Angeles. Artwork: © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: Frederick R. Weisman Art Foundation, Los Angeles, CA, USA / Bridgeman Images.



### PROPERTY FROM A PRIVATE CALIFORNIAN COLLECTION

# 37C KAWS (B. 1974)

### CHUM (KCB7)

signed, titled and dated 'KAWS ..12 CHUM (KCB7)' (on the reverse)  $84\times68$  in. (213.3 x 172.7 cm.) acrylic on canvas mounted on panel Painted in 2012.

\$300,000-500,000

PROVENANCE

Honor Fraser Gallery, Los Angeles Acquired from the above by the present owner "[I] found it weird how infused a cartoon could become in people's lives; the impact it could have, compared to regular politics."

-KAWS





"Icons like Mickey, the Simpsons, the Michelin Man and Spongebob exist in a universal way that you forget their origin or even there [sic] narrative, and you just recognize them from the slightest glimpse of their image or sound."

\_KAWS

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.

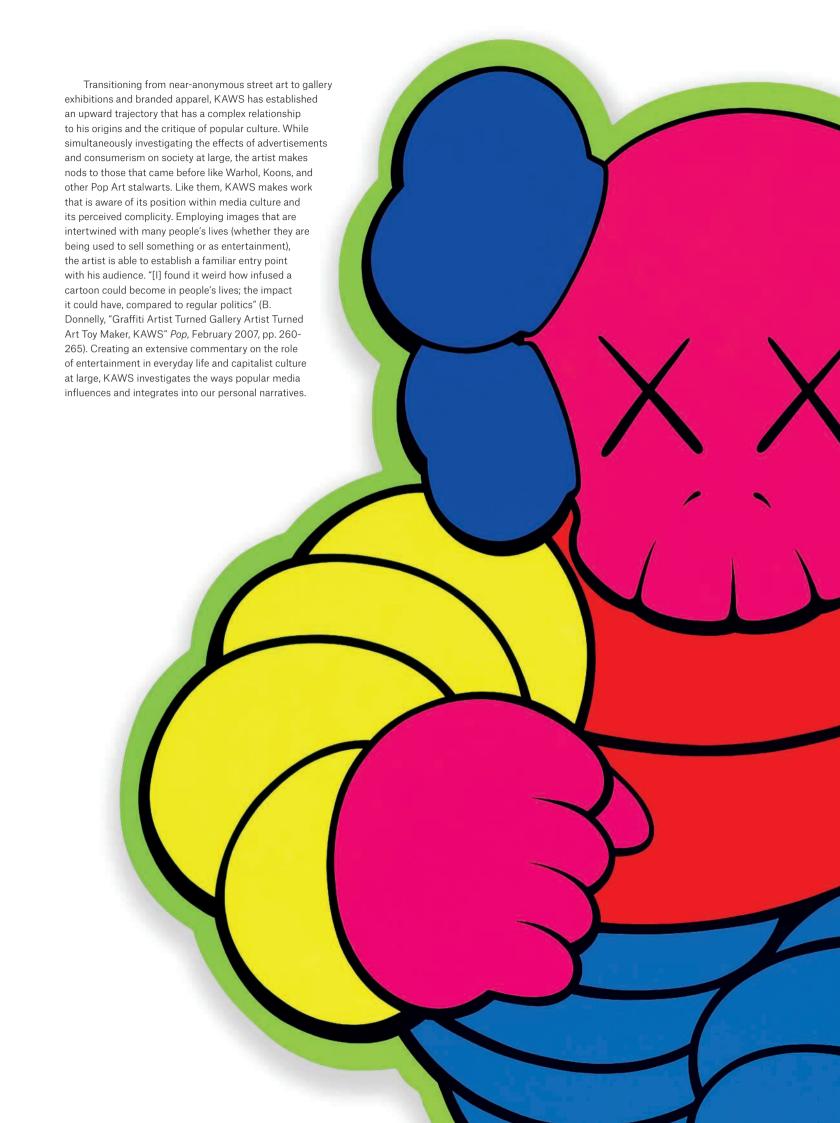
Opposite page: Present lot illustrated (detail).

AWS has established himself as one of the leading purveyors of a new iteration of the Pop sensibility in the 21st century, and Chum (KCB7) is a testament to the artist's striking visual vocabulary and adept handling of appropriated styles and imagery. Combining his own characters with popular cartoons, logos, and mascots, KAWS builds upon a legacy of artists who questioned the consumerist tendencies of modern society. His career has built upon those initial ideas championed by early Pop artists. The artist admits that he looks to, "the pop artists like [Claes] Oldenburg and [Tom] Wesselmann. Then there were artists like [Takashi] Murakami, who really opened up a lot of doors on acceptance and crossover projects. That made what I was doing a bit easier to translate. And definitely Jeff Koons. I love his work. I appreciate his perfectionist mentality. It's so over the top" (B. Donnelly, quoted in T. Maguire, "KAWS," Interview, April 27, 2010). Especially inspiring is KAWS's ability to transcend the art world and push into the consumer culture sphere. His indebtedness to artists like Murakami and projects like Keith Haring's Pop Shop (which was mimicked in form in KAWS's own boutique

shop/line *OriginalFake*) is clear, but the artist holds his own by imbuing his work with the aesthetic of street art and the meticulous eye of high design.

Striding toward the viewer out of the wall. Chum (KCB7) is a boldy-colored canvas that immediately attracts attention. With smooth, uniform planes of red, yellow, orange, blue, and purple, KAWS fills in his character like an absurd coloring book. Bordered in a bright lime green, the shaped canvas helps to push the work out of the space and into the realm of the audience. Not anchored by a rectilinear composition, Chum (KCB7) is full of potential energy and movement. This confrontational manner is typical of KAWS's oeuvre, and speaks to his ability to charge his work with a sense of significance. A multicolored amalgam of KAWS's signature 'Companion' character and what appears to be the body of the jovial Michelin man, Chum (KCB7) continues the artist's appropriation of figures from advertisements and popular culture. With the instantly recognizable X-ed out eyes, the Companion takes on many forms in KAWS's work, and is often seen fused with other characters or adorning items of clothing. SpongeBob SquarePants, Snoopy, and the Simpsons are among the iconic cartoons that have been co-opted. The artist spoke about his appropriation of popular characters, saying, "Icons like Mickey, the Simpsons, the Michelin Man and SpongeBob exist in a universal way that you forget their origin or even there [sic] narrative, and you just recognize them from the slightest glimpse of their image or sound" (B. Donnelly, quoted in conversation with K. Donoghue, Whitewall, December 2012). By working with extant images with which the audience already has some familiarity, KAWS is able to subvert their intended meaning and make a pointed commentary on consumer culture.

Born Brian Donnelly, KAWS is a Brooklyn-based artist and designer who started doing street art in the 1990s. When asked about his moniker, the artist replied, "There's no meaning to it. It's just letters that I liked-K-A-W-S. I felt like they always work and function nicely with each other" (B. Donnelly, quoted in T. Maguire, op. cit.). This flippant interest in juxtaposing disparate elements to make something for personal enjoyment can be seen echoed in his early work under the necessary anonymity of street art. Pilfering signs from New York bus stops which he then altered with his distinct visual iconography and returned, the artist quickly made a name for himself thanks to his clear, readable style and his subversive take on commercial culture. Employing a type of detournement that relies on a viewer's familiarity with consumer and advertising culture, KAWS is able to reframe the everyday and incite a deeper reading of one's surroundings. This savvy attention to branding and rebranding has since come full circle as the artist has been hired by some of the same companies he originally defaced. For example, his initial 1995 alteration of the Snoopy and Woodstock characters on a MetLife billboard lead to multiple collaborations with the Peanuts brand and even crossover collaborations with Japanese clothing brand Uniqlo, among others. The artist operates in an interstitial space between the art world and the realm of fashion, advertisement, and toys. Creating limited edition figurines and lending his designs to clothing manufacturers while also showing works like Chum (KCB7) at galleries and museums around the world, KAWS has established himself as a multilayered artist and creative entrepreneur in the vein of Murakami and Warhol.



# PROPERTY FROM A PRIVATE COLLECTION

# •◆38C GEORGE CONDO (B. 1957)

### Washington Square Park

signed, titled and dated 'Condo 2010 Washington Square Park' (on the reverse) acrylic, charcoal and pastel on linen 78 x 108 in. (198 x 274.5 cm.) Executed in 2010.

\$2.600.000-3.200.000

#### PROVENANCE

Skarstedt Gallery, New York
Private collection, United States
Acquired from the above by the present owner

#### EXHIBITED

New York, Skarstedt Gallery, *George Condo: New Paintings*, February-April 2010.

New York, New Museum, *George Condo: Mental States*, January-May 2011, p. 176 (illustrated in color and incorrectly dated 2008).

#### LITERATURE

D. Kuspit, "George Condo," *Artforum*, vol. 48, no. 9, May 2010, pp. 252-253.

B. von Hase, "Large-Scale Sculpture," *Financial Times - How to Spend It*, November 2010, p. 41 (installation view illustrated in color).

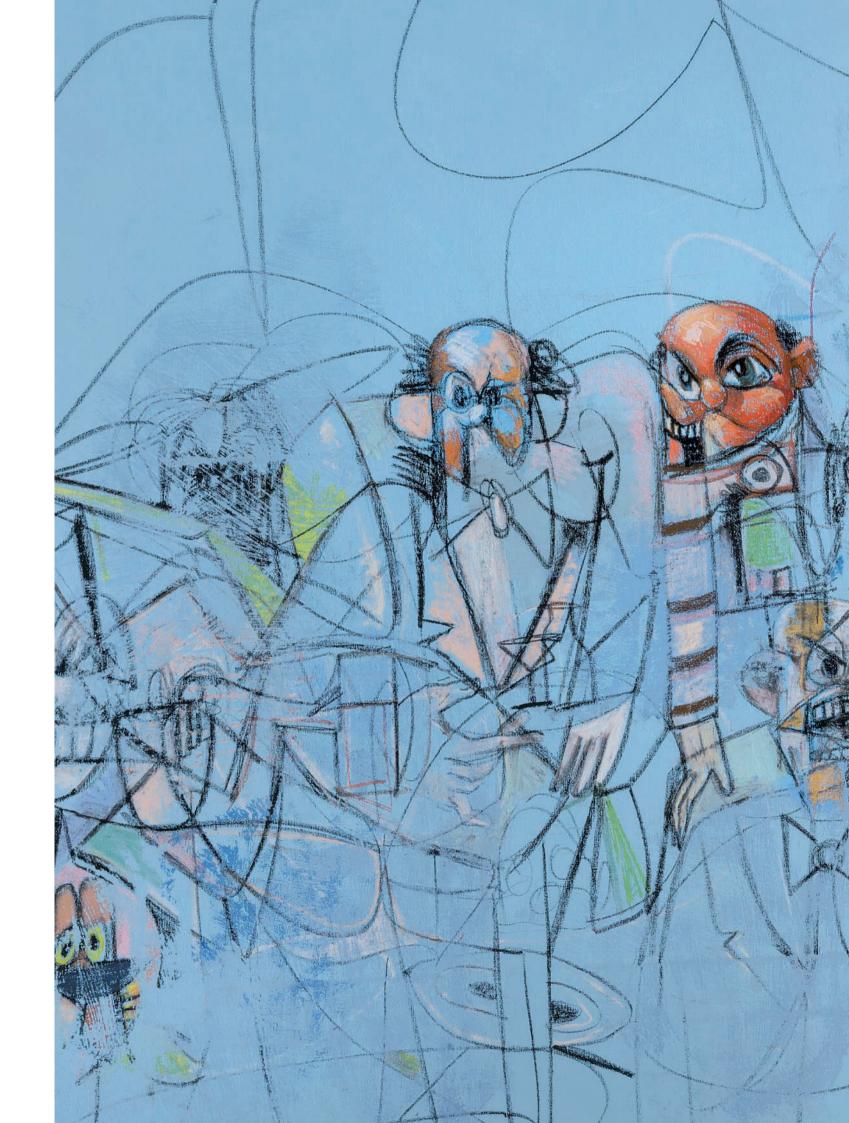
S. Baker, *George Condo: Painting Reconfigured*, London, 2015, pp. 156-157, no. 169 (illustrated in color).

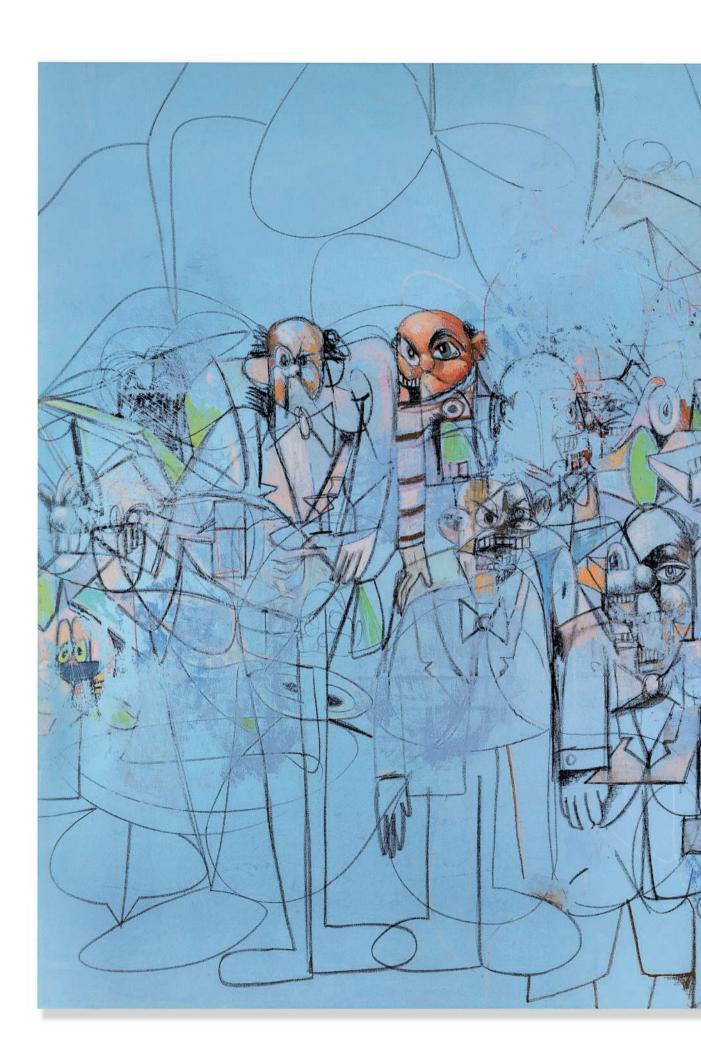
figurative representation has afforded him a singular space in the history of American contemporary art. Created the same year as his inclusion in the 2010 Whitney Biennial, and one year before his momentous mid-career retrospective at the New Museum, Washington Square Park is a grandiose expression of the artist's psychological portraiture. Part of his aptly-named Drawing Paintings series, the work's confluence of meandering lines and Condo's signature representative style surround the viewer with myriad faces and figures that jostle against each other like the crowds that occupy the work's namesake park. The piece is marked by a tight grouping of staring faces and grasping extremities that meld with the contour lines of their ghostly bodies. Condo speaks to this point, saying "There was a time when I realized that the central focal point of portraiture did not have to be representational in any way. You don't need to paint the body to show the truth about a character. All you need is the head and the hands" (G. Condo, quoted in A. Bonney, "George Condo," BOMB

Magazine, Summer 1992). By honing in on the most pivotal aspects of each figure and reproducing them across such a vast expanse of canvas, the artist is able to extract and harness the most vibrant points of his visual vocabulary.

eorge Condo's unparalleled approach to

Rendered atop an even light blue ground, a cast of characters peers out from an amalgamation of lines and shapes. Passages of blue, peach, pink, and green come together in clusters of brushy color; a central, horizontal band presents a group of faces that materialize from their sketchy surroundings. Singular eyes stare out at the viewer as their gaze is met by furrowed brows, gnashing teeth, bare breasts, and snarled grimaces. Though the style of each figure is in keeping with Condo's instantly recognizable style, Washington Square Park explores a new avenue that harnesses open space through a spiderweb of thin black lines. Donald Kuspit, writing for Artforum, notes about the Drawing Paintings, "The canvases are noteworthy not only for their mix of acrylic, charcoal, and oil pastel, almost indistinguishably integrated, but for their fusion of styles, resulting in what might be called an expressionistic surrealism or, perhaps more pointedly, an expressionistically grotesque surrealism. In comparison with the solo portraits for which









Condo first became known, they suggest his painting has outgrown goofy comic-strip caricature, however sardonic it remains" (D. Kuspit, "George Condo," *Artforum*, Vol. 48, no. 9, May 2010, pp. 252-253). Moving beyond singular figures and claustrophobic portraits, Condo approaches the juncture of painting and drawing on a grand scale. Gestural lines swoop and grow until they burst into a distorted countenance.

Condo's work is a raucous amalgamation of art historical styles and influences. He pulls successfully from the major themes of Expressionism, Surrealism, and Cubism, among others. When speaking of his interest in this convergence, he notes, "I describe what I do as psychological cubism. Picasso painted a violin from four different perspectives at one moment. I do the same with psychological states. Four of them can occur simultaneously. Like glimpsing a bus with one passenger howling over a joke they're hearing down the phone, someone else asleep, someone else crying - I'll put them all in one face" (G. Condo, quoted in S. Jeffries, "George Condo: 'I was delirious. Nearly Died,'" in The Guardian, February 10, 2014). Each singular character in his much-lauded portrait mode is imbued with a gamut of emotions that seethe and vie for dominance. In larger works like Washington Square Park, this tension is multiplied exponentially as a crowd of subjects churn and dematerialize before the viewer.

Born in New Hampshire in 1957, Condo moved to New York and spent the early 1980s working in Andy Warhol's Factory in the silkscreen department. It was also during this time that he had the first exhibitions of his works that merged the styles of Old Masters with a fractured Pop sensibility. Expanding upon his interest in appropriating and finessing the extant imagery of art history, Condo began to work with some of the key elements of the New York School. "Expressionism and Surrealism had already converged in Abstract Expressionism, particularly Willem de Kooning's, but Condo's integration of them produces even more absurdly (and comically) monstrous and menacing figures than de Kooning's women. The snarling white teeth of Condo's human grotesques seem to allude to those de Kooning's sometimes also possess, but Condo's seem





"I describe what I do as psychological cubism. Picasso painted a violin from four different perspectives at one moment. I do the same with psychological states. Four of them can occur simultaneously... I'll put them all in one face."

-George Condo

more biting, and there are more of them" (D. Kuspit, *op. cit.*). Consistently pulling from every direction but always staying true to his unique vision, Condo creates work that is both recognizable and bizarre at the same time.

The crowd of faces and body parts that hold the viewer's focus in Washington Square Park coalesce from a variety of styles and influences. A multifaceted face reminiscent of Picasso is watched over by a bow-tie wearing visage that seems to be the result of Francis Bacon's attempt at cartooning. Ralph Rugoff observed that "these figures can be seductive and repulsive at the same time. They embody a position that is simultaneously frightening and appealing. This is something that also comes across in the way that they solicit different kinds of looks from the viewer, and how they often look back at us with eyes that don't match or don't even seem to belong to the same face" (R. Rugoff, "The Enigma of Jean Louis: Interview 14 March 2006", in George Condo: Existential Portraits: Sculpture, Drawings, Paintings 2005/2006, exh. cat., Luhring Augustine, New York, 2006, pp. 8-9). Condo is interested not only in portraying psychological states in his characters, but also in eliciting them from his viewers. Each gaze that is met within the frame establishes a charged link with the rest of the composition. By playing upon these emotions, the artist is able to consistently produce some of the most engrossing representative paintings being made today.

Opposite page: Present lot illustrated (detail).

Left: 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.

Right: Brice Marden, Uxmal, 1991-1993. Saint Louis Art Museum. © 2018 Brice Marden / Artists Rights Society (ARS), New York. Photo: Saint Louis Art Museum, Missouri, USA / Bridgeman Images.

### 39C TAKASHI MURAKAMI (B. 1962)

#### Tan Tan Bo

acrylic on canvas mounted on board, in three parts overall: 141 % x 212 % in. (360 x 540 cm.) Painted in 2001.

\$5,000,000-8,000,000

#### PROVENANCE

Tomio Koyama Gallery, Tokyo Acquired from the above by the present owner, 2001

#### EXHIBITED

Tokyo, Museum of Contemporary Art, *Takashi Murakami:* summon monsters? open doors? heal? or die?, August-November 2001, pp. 63-66 (illustrated in color and work in progress illustrated in color).

Paris, Fondation Cartier pour l'art contemporain; London, Serpentine Gallery, *Takashi Murakami, KaiKai KiKi,* June 2002-January 2003, pp. 7-11, 92-97 and 108 (illustrated in color; work in progress and installation views illustrated in color). Los Angeles, Museum of Contemporary Art; Brooklyn Museum; Frankfurt, Museum für Moderne Kunst; Guggenheim Museum Bilbao, ©*Murakami*, October 2007-May 2009, n.p. and p. 303 (illustrated in color).

Museum of Contemporary Art Chicago; Vancouver Art Gallery; Fort Worth, Museum of Modern Art, *Takashi Murakami: The Octopus Eats Its Own Leg*, June 2017-September 2018, pp. 27-28, 144, 152, 154-7, 240 and 270 (illustrated in color).

#### LITERATURE

The Japanese Experience - Inevitable, exh. cat., Salzburg, Museum der Moderne Rupertinum, June-July 2002, pp. 70-71 (illustrated in color).

C. Knight, "Hello, Creepy Cutie," Los Angeles Times, 29 October 2007, p. E1 (illustrated in color).

Y. Yamaguchi, *Warriors of Art: A Guide to Contemporary Japanese Artists*, Tokyo, 2007, pp. 102-103 (illustrated in color).
R. Lacayo, "More on Murakami," *Time*, 10 January 2008 (illustrated).

R. Smith, "Art With Baggage in Tow" *The New York Times*, 4 April 2008, p. E27.

L. Fichner-Rathus, *Understanding Art*, Boston, 2013, p. 538 (illustrated in color).







Flap: Present lot illustrated (detail).

Above: Takashi Murakami, 727, 1996. Museum of Modern Art, New York. ©1996 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Below: Roy Lichtenstein, *Look Mickey*, 1961. National Gallery of Art, Washington, D.C.
© Estate of Roy Lichtenstein.

Opposite page: The present lot in progress. ©2001 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved.



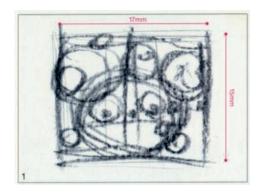
"Tan Tan Bo positions DOB as a dark planet or Death Star, a raving and chaotic creature whose face is pocked with unrelated eyes ... Its gigantic scale is filled with an incredible amount of detail, with tiny DOBs, mushrooms, flower balls, and his newly minted characters KaiKai and Kiki orbiting or pulled in by the gravitational force of the planetary homunculus. This magnum opus shows [Murakami] at full stride, achieving a painterly spectacle of technical precision and cinematic bombast that has virtually no peer or precedent ... [It] shows the fertility of DOB in Murakami's world, its ability to sow fantasies and create fodder for his commentary on contemporary life."

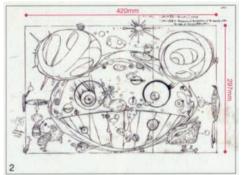
-Michael Darling

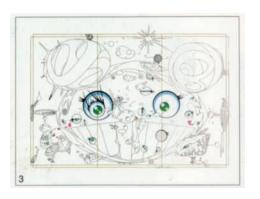


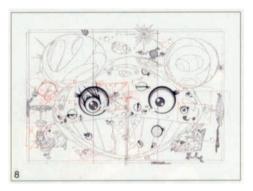
escribed by curator Michael Darling as the artist's "magnum opus", Tan Tan Bo (2001) is an icon of Takashi Murakami's oeuvre, demonstrating the new levels of complexity that began to infiltrate his practice at the turn of the millennium. Rendered on a monumental scale across three large gold canvases, the work reincarnates his iconic figure, Mr. DOB, in phantasmagorical, hallucinatory color. A sister painting to Tan Tan Bo Puking - a.k.a. Gero Tan, executed the following year, it has featured in major touring retrospectives including @Murakami, 2007-2009 and Takashi Murakami: The Octopus Eats Its Own Leg, 2017-2018. Seamlessly fusing hand-painted and silkscreened elements with iridescent pearl powder, the work is a virtuosic tour de force, predating the artist's subsequent transition to silkscreen-only paintings. Amid thrumming energy and swirling forms, Mr. DOB is solarized version of himself, with a large black smile that beams out of the shimmering background. A collage of multicolor starbursts and biomorphic forms vibrate against the white of his face, with early examples of the artist's signature smiling flower motifs hovering next to his right ear. One of Mr. DOB's eyes is a hypnotic spiral of pale pink and white, while in the other, a series of concentric circles pulsate. Vivid tentacles radiate from his face which is orbited by smaller cartoon monsters: miniscule DOBs, mushrooms and the newer creations Kaikai and Kiki. Mr. DOB has his own exhilarating gravitational pull, likened by Darling to "a dark planet or Death Star, a raving and chaotic creature". The work, he explains, shows the artist "at full stride, achieving a painterly spectacle of technical precision and cinematic bombast that has virtually no peer or precedent" (M. Darling, "Doomed to Survive", Takashi Murakami: The Octopus Eats Its Own Leg, exh. cat., Museum of Contemporary Art, Chicago, 2017, pp. 27-28).

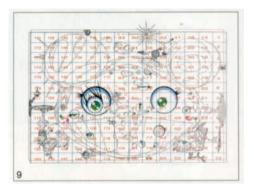
Mr. DOB is the most represented subject across Murakami's wide-ranging practice and is understood to



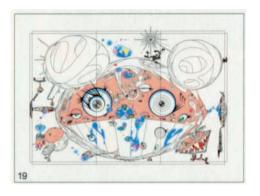






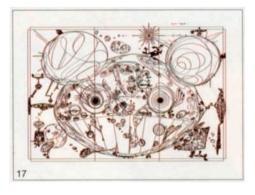


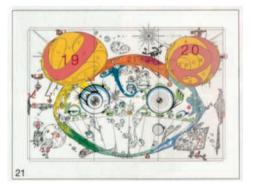






















be the artist's alter-ego. Visually, Mr. DOB resembles Mickey Mouse, but his cuteness has mutated over time, and recently, he has cut a more cunning and volatile figure than his Disney counterpart. His origins lie in language, and the name, Mr. DOB, was derived from the nonsensical and dada-like phrase dobozite dobozite, found in Noboru Kawasaki's manga series Inakappe taisho (1970), in which characters repeatedly mispronounce doshite (why). As both an icon and a visual pun, Mr. DOB

"The combination of scale, rich detail and brilliant color and compositional and narrative drama is riveting. In Tan Tan Bo (2001) Mr. DOB is reincarnated in a kaleidoscope of color whose mixture of geometric and biomorphic forms is a kind of comic summation of modernist abstraction."

-Roberta Smith

is routinely transformed and re-presented, in painting and sculpture as well as stuffed animals, pins and other collectibles, at once transitory and marketable, underscoring his constant embrace of flux and precarity. At the heart of Mr. DOB's evolving narrative arc is Murakami's own metaphor for society's eternal desire to consume. He is the manifestation of what art historian Mika Yoshitake calls, the "ceaseless regeneration of this impulse" (M. Yoshitake, "The Meaning of the Nonsense of Excess", ©Murakami, exh. cat., Museum of Contemporary Art, Los Angeles, 2008, p. 111).

Murakami's art is conceptually unified under the aesthetic of the "Superflat," which refers, in part, to the hyper-compressed, almost depthless surfaces that he renders. Superflat is a byproduct of traditional Japanese painting aesthetics fused with the flat-screen of digital imagery, apropos the very real and horrifying topographical flattening of Hiroshima and Nagasaki in 1945. Flattening is conceptually and physically embedded the country's history, most recently through the invasion of Western culture. Within Murakami's works, the Superflat is manifested in his production methods, brilliant colors and the defined lines, a fitting blend of American Pop and Japanese decorative arts indebted to Nihonga art. Often compared to Andy Warhol's fixation on surface, scholars understand Murakami's Superflat to be a further elaboration into a particularly Japanese reality; it is an aesthetic predicated on the dissolution and disavowing of Western distinctions such as high/low and art/craft which do not exist within "the horizontally organized nature of Japanese culture" (D. Hebdige, "Flat Boy vs. Skinny: Takashi Murakami and the Battle of for 'Japan'", ©Murakami, exh. cat., Museum of Contemporary Art, Los Angeles, 2008, p. 22). Tan Tan Bo brilliantly illustrates Murakami's ability to reimagine and expand upon traditional Japanese signs within a contemporary commercial landscape, further probing the construction of culture: "After losing World War II, the Pacific War, Japan received an explosion of cultural influence from the United States, the winning country, and the outlines from America and its European allies combined and increased their thickness, providing the rigid external framework for Japanese culture and art... Now new outlines are being drawn with our own hands...Mind you, they are disorganized by they came not out of Western 'art', but out of the genres that are called subculture in the West" (T. Murakami interviewed by Hélène Kelmachter, Takashi Murakami: Kaikai Kiki, exh. cat., Serpentine Gallery, London, 2002, p. 105).







Murakami's understanding of cultural production is steeped in Oataku, which translates to "your house" and is a term for "geeky," obsessive interests, particularly in regard to anime and manga. Oataku suggests an escapist attitude through material culture, a widespread phenomenon in Japanese society, a reaction, in part, to unemployment and long working hours as well as natural and man-made disasters. Although Otaku is generally scorned and held in disregard, Murakami's practice reclaims a Japanese vernacular culture through a celebration of kitsch: "When I created Mr. DOB I had already given up this world of otaku. It was when I went to the United States that I really discovered my identity there as an otaku...So I started thinking about why I had given up being an otaku and why I wanted to go back to it" (T. Murakami interviewed by Hélène Kelmachter, Takashi Murakami: Kaikai Kiki, exh. cat., Serpentine Gallery, London, 2002, p. 77). Initially, Murakami coined the term poku, a merge of Otaku and Pop, for his new visual vocabulary, but ultimately decided that Superflat more clearly conjured a fusion of elements.

Mr. DOB, then, is a synthesis of these legacies, created not only to represent Murakami but also to interrogate contemporary Japanese social conditions: "Born from a simulation of language and cartoon imagery, Murakami's production of DOB comes from an engagement with

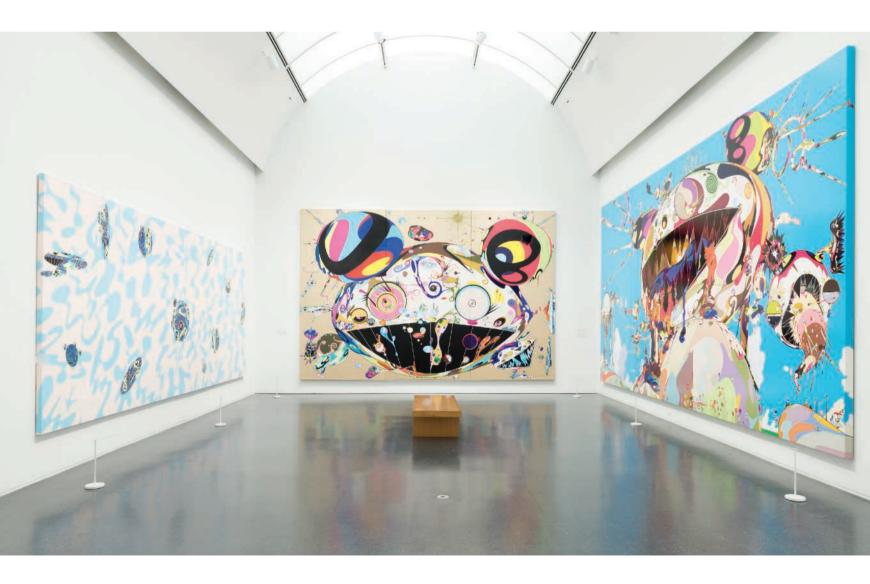
how an icon emerges as an object of mass consumption and circulates as a distinctive registered trademark to be used, reused, bought and sold" (M. Yoshitake, "The Meaning of the Nonsense of Excess," @Murakami, exh. cat., Museum of Contemporary Art, Los Angeles, 2008, p. 125). As an encapsulation of commodity culture, Mr. DOB is an expression of hedonism, cynicism, meaning and the lack thereof, as well as the ways in which excess can overwhelm. Through his excavations of history, popular culture and market values to explore the superficiality of a globalized consumer culture, Murakami is one of the first artists to take commerce itself as his subject.

Tan Tan Bo is a delirious and lustrous encapsulation of the Superflat aesthetic in dazzling color. Presenting Mr. DOB as a fantastical and unearthly creature, Murakami combines the long-established planar forms of Japanese art and more contemporary anime- and manga-inspired imagery—his chimeras in paint. As Murakami has said, "Through him [Mr. DOB], one of the aims was to show Japanese artists and critics that we had to find another means of expression" (T. Murakami interviewed by Hélène Kelmachter, Takashi Murakami: Kaikai Kiki, exh. cat., Serpentine Gallery, London, 2002, p. 79). Accordingly, Tan Tan Bo takes Mr. DOB to new heights. In commemoration of Japanese artistic possibility, Mr. DOB is electric, forceful and energetic, a supernova of exuberant color.

Opposite page, above: Shigeru Mizuki, *Hyakume*. © Mizuki Productions

Opposite page, below: The present lot in progress in the artist's studio, circa 2001. Photographer unknown. Artwork: ©2001 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved.

Installation view, Takashi Murakami: The Octopus Eats its Own Leg, MCA Chicago, June 6 – September 24, 2017 (present lot illustrated). Photo: Nathan Keay, © MCA Chicago. Artwork: ©2017 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved.



# A Distinguished Private Collection

### 40C CHRISTOPHER WOOL (B. 1955)

#### Untitled

signed, titled, inscribed and dated 'WOOL 1997 UNTITLED (P259)' (on the reverse) enamel on aluminum  $78\ \%\ x\ 60\ \%$  in. (198.7 x 152.7 cm.) Painted in 1997.

\$3.000.000-4.000.000

#### PROVENANCE

Luhring Augustine, New York Anon. sale; Phillips de Pury & Company, 10 November 2005, lot 63

Acquired at the above sale by the present owner

EXHIBITED

Athens, Eleni Koroneau Galerie, *Christopher Wool*, May-June 1997.

LITERATURE

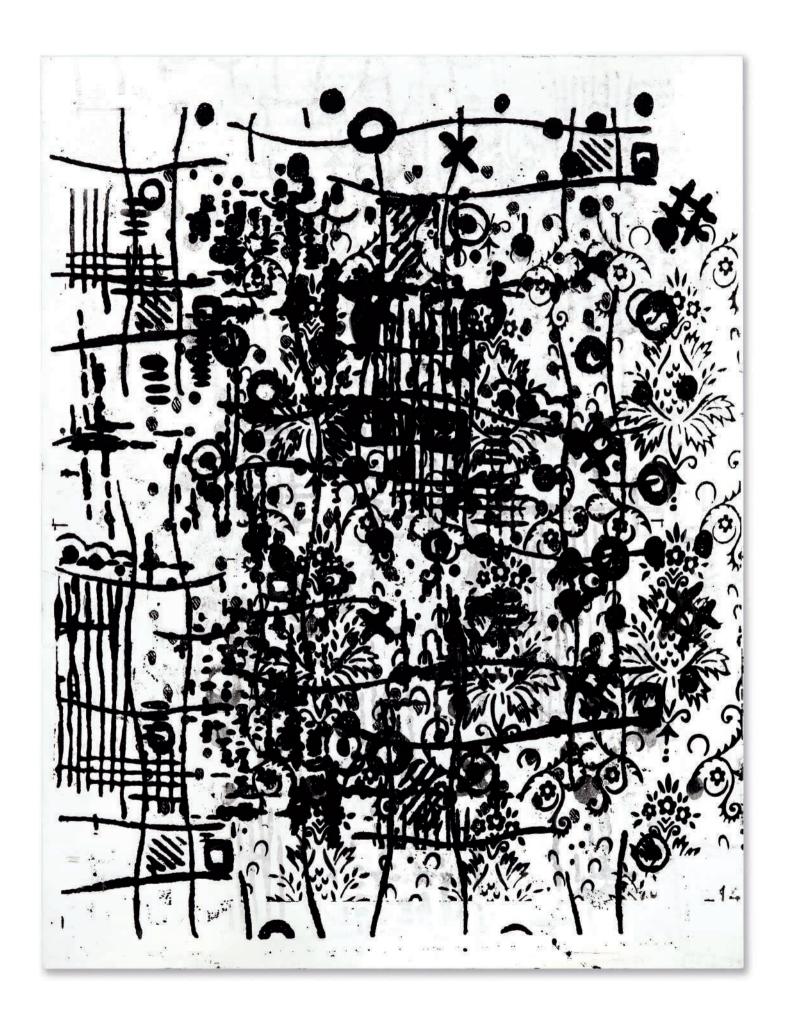
Christopher Wool, exh. cat., Los Angeles, Museum of Contemporary Art, 1998, pp. 20 and 101 (illustrated). Christopher Wool, exh. cat., New York, Solomon R. Guggenheim Museum, 2013, p. 132 (illustrated).

"I think of myself primarily as an abstract painter, but I find that in making paintings there is a little bit of investigation into what abstract painting can be."

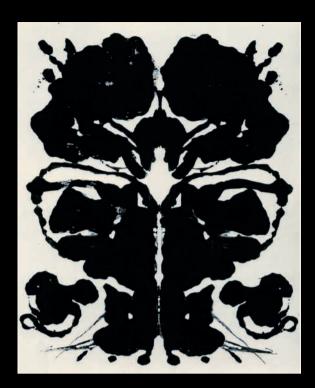
-Christopher Wool

y 1997, when Christopher Wool ended his engagement with words and phrases stenciled at scales that made their legibility, and meaning, difficult to decipher thus transforming text into an abstract gesture, the artist's output was such that he began revisiting and re-orchestrating previous compositions in bold, new ways. Untitled is the earliest of such paintings, a fact verified by the artist's continued use of black and white enamel paint on an aluminum support. After this painting, when the silkscreen would become the artist's primary image-making tool, Wool would silkscreen black ink onto linen canvas. Thus, Untitled from 1997, is a unique and key painting in the transition between the artist's signature word paintings and this new stage in his production, what curator Katherine Brinson, who curated Wool's 2014 exhibition at the Guggenheim Museum in New York, dubbed his "second generation abstractions." For Brinson, "This strategy of self-appropriation marked a new phase in Wool's practice in which mark-making, tentatively permitted, coexists with works that deny the hand entirely" (K. Brinson, "Trouble is My Business," Christopher Wool, New York: Guggenheim Museum, 2013, p. 46-47).

Traces of the "wallpaper paintings," in which Wool used patterned paint rollers like those used to imprint a painted wallpaper-esque design in the hallways of New York City apartments buildings, can most directly be seen at *Untitled*'s right edge. Here, the curls of an arabesque and a blooming floral motif are recognizable as the vernacular painting phenomenon to which they refer, but more specifically to Wool's citation of this phenomenon in his first series of paintings. The decorative motif contrasts with the grid hand-drawn upon it, which overlays the entire support. An assortment of lines, circles, dots, drips, and hash marks—all references to the marks made while painting as well as to specific canonical artists such









as Jackson Pollock's all-over spills, the Benday dots of Lichtenstein and other pop artists, the grid formulation of Cubist and Minimalist painters, and the diffused mark making of graffiti,—dance between this grid structure and the patterned motif beneath it, to form what Brinson calls "a typology of painterly gestures" (*ibid.*, p. 47).

Where Brinson focuses on the image, curator Ann Goldstein, who curated Wool's retrospective exhibition at the Los Angeles Museum of Contemporary Art in 1998 and wrote about his 1989 retrospective at San Francisco's Museum of Modern Art ten years before, focused on the ground of the painting while detailing the process of its making. "In the recent works of 1997, overpainting with white becomes very specifically about erasure—erasure as a process of producing and articulating an image. The silkscreen patterns of these works are drawn from blowups of the earlier roller patterns, and the white paint that covers aspects of them reinforces the 'negative space' of the picture plane as it echoes the original ground of the surface. In his most recent works, Wool has applied a black, spray painted, rectangular "frame" to the surface. Streaming with drips, these 'frames' hover over the surface, reinforcing it while at the same time alluding to the convention of the painting as a 'window.' Like a disembodied picture of a picture, they frame a painting within a painting" (A. Goldstein, "What They're Not: The Paintings of Christopher Wool" in Christopher Wool, exh. cat., San Francisco Museum of Modern Art, 1989, pp. 255-264). In this way, Wool endeavor to not only paint a painting but to also reference the wall behind it, in effect creating a palimpsest by archiving a catalogue of his previous works into one object.

For Brinson, "Wool's turn to solipsistic replication begins to raise questions of definition. Are his secondgeneration abstractions really abstract at all, but rather depictions of objects that already exist fully formed in the world, and therefore eminently representation in nature? Or do his remakings of either his own gestures or "I often want 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 formalistically successful image painting. I've made paintings
that were 'pictures' created merely by the act/process of painting over a
previous image."

-Christopher Wool

generic ones reduce abstraction to a set of emptied-out conventions?" (*ibid.*). Goldstein sees the contradiction posed by Wool's "second-generation abstractions" as a duality between painting-as-process and painting-as-object, when she writes, "Wool's practice does take up related concerns in its undermining of certain modernist complacencies. But it ultimately affirms the idea that, despite a purely reflexive or borrowed origin, "a painting of a painting is still a painting, and there is no hierarchy of value or meaning between original and copy."

Both abstract and representational, original and copy, process and object, painting and the wall upon which it hangs, simultaneously, Wool's *Untitled* emblematizes a set of concerns the artist has deftly navigated since painting was declared "dead" in the early 1980s, proving through a systematic negotiation of all of its terms that the medium is, indeed, alive and thriving. In all of these negotiations, Wool pushes the definition of abstraction to its limits. As Goldstein has written, "His work incorporates a steadfast criticality and welcomes contradictions... Through process, technique, scale, composition, and imagery, Wool's work accentuates the tensions and contradictions between the act of painting, the construction of a picture, its physical attributes, the visual experience of looking at it, and the possibilities of playing with and pushing open the thresholds of its meanings. They are defined by what they're not-and by what they hold back" (ibid, p. 264).

Left: Andy Warhol, Untitled (Rorschach Series), 1984. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

Right: Willem de Kooning, Zot, 1949. Metropolitan Museum of Art, New York. © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: © The Metropolitan Museum of Art. Image source: Art Resource, New York.

Opposite page: Present lot illustrated (detail).

# •◆41C RICHARD PRINCE (B. 1949)

#### Island Nurse

signed, titled and dated 'R Prince "ISLAND NURSE" 2002' (on the overlap) inkjet and acrylic on canvas  $70 \times 48$  in. (177.8 x 121.9 cm.) Executed in 2002.

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

PROVENANCE

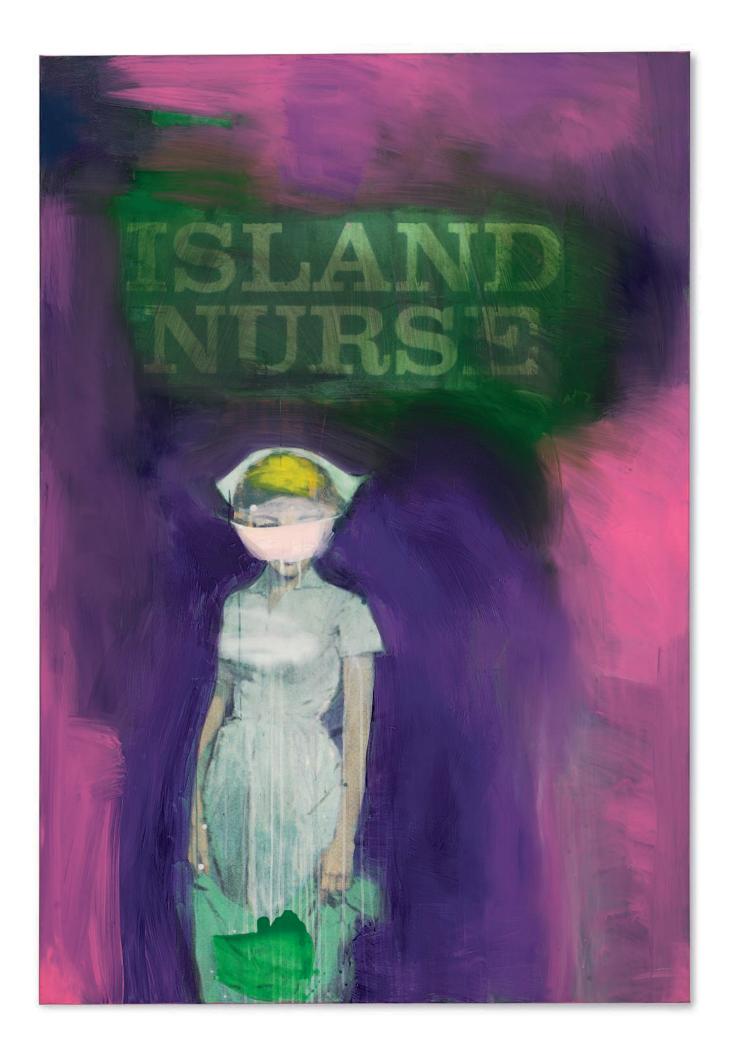
Sadie Coles HQ, London Acquired from the above by the present owner, 2003

EXHIBITED

London, Sadie Coles HQ, *Richard Prince: Nurse Paintings*, April-May 2003. Paris, Palais de Tokyo, *Playlist*, February-April 2004.

LITERATURE

Richard Prince: Spiritual America, exh. cat., New York, Solomon R. Guggenheim Museum, 2007, p. 219 (illustrated in color). R. Prince, 130 Nurses, New York, 2017, n.p. (illustrated in color).



"On a tiny island, at the height of a hurricane, a beautiful girl faces her moment of truth and makes a decision that will come as a thrilling surprise..."

-Dorothy Daniels

athed in a sultry, tropical haze, Richard Prince's Island Nurse is one of the more overtly erotic examples of his celebrated series of Nurse paintings. Featuring a slim, pretty, blonde nurse ensconced within the exotic beauty of a twilit tropical paradise, Island Nurse embodies all the heated romance of the dime-store novel that inspired it. Painted in 2002, Island Nurse belongs to the original group of Nurse paintings that were created in the early 2000s. It was exhibited along with a group of approximately eleven Nurse paintings when they made their European debut at the Sadie Coles HQ gallery in London in 2003. There, Island Nurse featured alongside other early Nurse paintings including Dude Ranch Nurse, Heartbreak Nurse, Danger Nurse and Aloha Nurse, making it a prime example of this highly sexualized, yet subtly subversive, body of work.

Blazing with the passionate colors of a tropical island sunset, Island Nurse epitomizes the hushed erotic undertones of the original tawdry novel that inspired it—a 1964 nurse romance of the same name by author Dorothy Daniels "Should she take the step that would change the course of her life?" the novel beckons to its reader as on its cover, as our heroine, Diana Carvell, is illustrated in her white nurse's uniform and cap. In the novel, the young nurse is compelled to forego her vision of a conventional to resist this brooding, mysterious young islander who was carefully guarding a secret?" the précis for the novel

life offered by her doctor-fiancée, in favor of a passionate love affair with a native island boy. "Was she strong enough asks. The visual cues of her limp body and slightly parted

lips on the cover of the original book suggests that no, she has surrendered, capitulating to her passion. The edges of her nurse's uniform dissolve before our eyes, revealing the jungle-green skirt that connects her powerfully to her tropical surroundings—a return to the garden of Eden.

Island Nurse is a particularly heady painting, in which lush passages of magenta, smoky purple and touches of crimson work in tandem to evoke the steamy climate of a tropical paradise. The face of the young nurse is covered with a bright, white mask, and her slender body retains the crisp white uniform of her profession. The title of the original paperback that inspired the painting is left visible along the upper edge, which is covered in a subtle wash of a delicate, amber-tinged green. This produces a subtle glow that broadcasts the subject of the painting with the pale aura of a fizzling neon sign for or seedy roadside hotel. All remaining features of the original novel have been otherwise obliterated, covered in stunning waterfall washes of bright magenta-pink, areas of deep purple and crimson tinged with black. In these passages the viewer delights in the artist's brushy, gestural handling of the paint, tracing the drips of thinned down pigment as they seep down the canvas in delicate streams. Prince has highlighted key features of the heroine's appearance, brightening her hair with yellow, and adding bright white to her nurse's uniform, which he goes over in vigorous strokes of white paint that stream down her luminous, almost translucent, body. In methodically painting over the details of the book's cover, and veiling her features behind a mask, the artist creates a mysterious figure whose identity and purpose remains unknown. In this respect, Island Nurse transcends its original literary source to become an anonymous cypher, upon which the viewer's own desires and fantasies are projected.

A self-confessed bibliophile, Richard Prince has amassed thousands of books in his home in Rensselaerville, New York, where he has set aside a hidden alcove dedicated to his collection of nurse novels. Fittingly concealed behind a curtain made of beer-cans, these paperback novels speak to the sexist portrayal of women in the 1950's and '60s, though many were written by women themselves. Titles include such classics as Surfing Nurse, Man-Crazy Nurse, Surgical Nurse, Tender

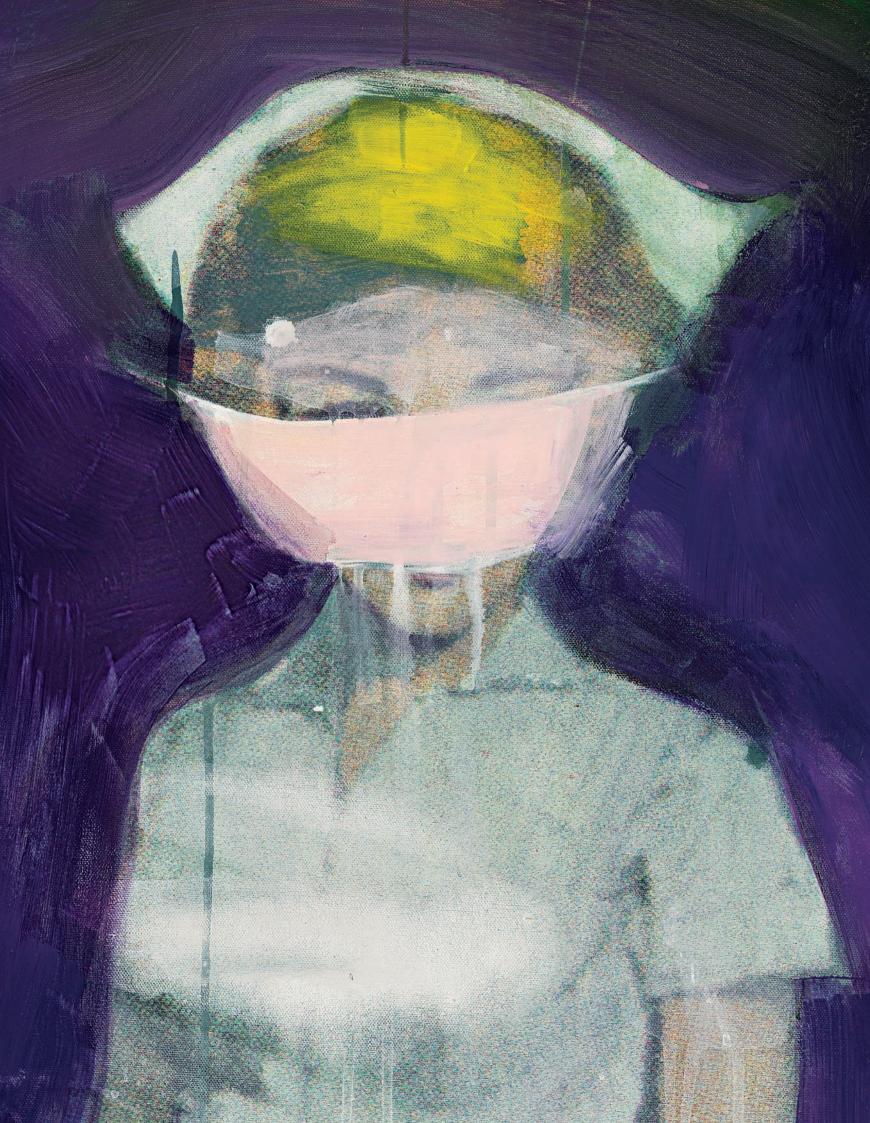


Right: Roy Lichtenstein, Nurse, 1964. © Estate of Roy

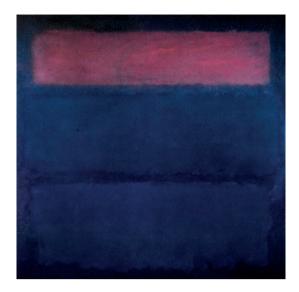
Opposite page: Present lot illustrated (detail)











Nurse and Nympho Nurse, which the artist delved into for inspiration, scanning their lurid covers and covering them in sultry layers of paint that obscures most of the original design. After scanning the original cover, Prince mechanically transfers the image onto canvas, then paints out the background in brushy, gestural strokes. The washes of color are often rendered in smoky, passionate hues that ratchet up the erotic fervor of the original novel. Prince then cloaks each nurse behind a gauzy white surgical mask, which works to further obfuscate her identity. Scaled to heroic proportions, these female protagonists have no readily discernible biography or back-story, forcing the mind to shuffle through cliched paradigms that reach deep into the collective unconscious for preconceived notions of femininity, whether wholesome or lurid, in their reading.

In many ways, the *Nurse* paintings can be seen as a continuation of the of image appropriation strategies that Prince developed in the 1980s, while working alongside artists like Cindy Sherman and Barbara Kruger who became known as the Pictures Generation. These artists developed postmodern strategies that allowed them to expose the media's role in defining aspects of gender and sexuality. Using a strategy of appropriation, in which he co-opted magazine photographs he found while working at *Time/Life*, Prince re-created new work by placing these images in a new, more critical, context. His created a series of black-and-white photographs that he appropriated from

"Some people say the nurse paintings are all about desire—but isn't that more to do with their proximity to life and death? Isn't that why we find nurses sexy—because they embody this ultimate contradiction?"

-Richard Prince

fashion magazines such as *Vogue* that featured female models whose vision had been obstructed with sunglasses and hoods. Titled simply *Fashion*, this important, early series evaluated how television, magazines and newspapers all contribute to creating their own version of a feminine ideal. The series that followed, from *Cowboys* to *Girlfriends* and *Nurses*, Prince continues to work from the same critical position, often courting controversy for his overtly erotic, though subtly critical, portrayals of women.

"Mr. Prince mines the ways that society has portrayed women and how women have seemed to want to be portrayed," the *New York Times* reporter Randy Kennedy wrote in his article on Richard Prince in 2008. "His obsessions... toy... ambiguously and provocatively with sexism, exploitation and the conventions of pornography" (R. Kennedy, "Two Artists United by Devotion to Women," *New York Times*, 23 December 2008, sec. C, p. 1). And yet, the artist simply re-configures that which has already been created, as the *Nurse* paintings simply reprise the tawdry pulp fiction paperbacks of an earlier era. In doing so, the artist holds up a mirror—seductively painted and beguilingly beautiful—that entrances the viewer into looking, and looking deeper, into their own secrets and desires.

Opposite page: Present lot illustrated (detail)

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

Right: Richard Prince, New York, 2010. Photo: © Anton Cobijn. Artwork: © Richard Prince



## 42C PETER DOIG (B. 1959)

### Untitled (Silver Pond Painting)

signed, titled and dated 'UNTITLED (silver Pond painting) Peter Doig 2001' (on the reverse) oil on canvas  $73\,\%\,x\,78\,\%$  in. (186 x 200 cm.) Painted in 2001.

#### \$5,000,000-7,000,000

#### PROVENANCE

Gavin Brown's Enterprise, New York Private collection, 2001 Anon. sale; Sotheby's, New York, 14 November 2007, lot 59 Acquired at the above sale by the present owner

#### EXHIBITED

Arts Club of Chicago, *Peter Doig*, January-April 2003, p. 10 (illustrated in color).

#### LITERATURE

R. Schiff and C. Lampert, *Peter Doig*, New York, 2011, pp. 70-71 and 295 (illustrated in color).







"[A]Ithough the paintings are derived from the real world this is just the starting point. It is an entry or structure that is recognizable and familiar for the viewer and myself and therefore gives the painting a beginning that is tangible. This then allows the intangibles or the atmosphere of the painting to exist. I am never setting out to create a real space—only ever a painted one."

−Peter Doia

nown for his singularly beguiling approach to representative painting, Peter Doig is a master of evocative compositions that blend photorealism and ethereal, haunting brushwork while speaking to issues of time, memory, and imagined space. Painted the year before the artist established a studio in Trinidad, Untitled (Silver Pond Painting) (2001) is an evocative example of Doig's more monochromatic output. Its woodland subject matter is typical of the artist's oeuvre, and references his upbringing in Canada, while at the same time drawing upon the history of vacation advertising and postcard-perfect tableaus. Not merely illustrative of a specific scene or place, Doig's works inhabit an interstitial realm where actual spaces mingle with remembered or imagined locales. The artist explains this union saying, "although the paintings are derived from the real world this is just the starting point. It is an entry or structure that is recognizable and familiar for the viewer and myself and therefore gives the painting a beginning that is tangible. This then allows the intangibles or the atmosphere of the painting to exist. I am never setting out to create a real space - only ever a painted one" (P. Doig, quoted in G. Mackert, "Peter Doig" in Dear Painter, paint me..., exh. cat., Centre Georges Pompidou, Musée National d'Art Moderne, Paris, 2002, p. 184). Works like Untitled (Silver Pond Painting) are notable for their ability to transcend their subject matter and veer toward the intangible, abstract space of the unconscious. By blending images that seem to be at once part of a lost personal memory and a fragment from a more general cultural unconscious, Doig speaks to a common need to find one's place in the world.

Nearly square and rendered in pale tones of white and silver, *Untitled (Silver Pond Painting)* is typical of Doig's landscapes, and employs his signature approach to hazy representation. Like a faded photograph or degraded photocopy, the painting gets more abstract and less detailed as one looks at it. Taking in the scene, one notes a lone figure standing near what is most certainly the titular pond. Surrounding them on all sides is a forest of spindly conifers and branches bereft of leaves. The ground is white, indicating that this might take place



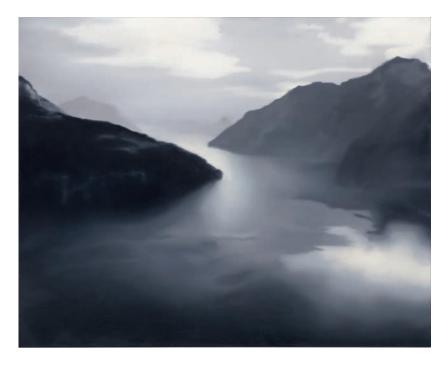
in a snowy, Canadian winter, and it seems that a small boat or structure past the figure is covered in a drift. Two trees stand on the left side of the composition and create perpendicular crossbars with the ground lines that stretch across the center of the frame. This arboreal grid affords the work a structure that pushes through the fog of the rendered scene. Resembling a tintype or a faded etching plate, the silver of Doig's composition shimmers with a cold electricity.

Born in Scotland but raised in Canada, Doig's paintings often feature a wooded enclave, a snowy expanse, or some other natural setting. When viewing works like *Untitled (Silver Pond Painting)*, it is tempting to think of the artist out in the wilderness with a brush

Opposite page: Present lot illustrated (detail).

Left: Pieter Brueghel the Elder, Return of the Hunters, 1565. Kunsthistorisches Museum, Vienna. Photo: Erich Lessing / Art Resource, NY.

Right: Gustav Klimt, Fir Forest 1,1909. Photo: Bridgeman Images.



Above: Gerhard Richter, Vierwaldstaetter See (Lake Lucerne), 1969. © Gerhard Richter 2018 (0221).

Below: Peter Doig, Blotter, 1993. Board of Trustees of the National Museums and Galleries on Merseyside (Walker Art Gallery), Liverpool. © Peter Doig. All Rights Reserved, DACS 2018.

Opposite page: Present lot illustrated (detail).

in hand like his Impressionist forebears painting en plein air. However, he instead pulls from extant imagery that he often had no hand in making. This appropriation is fused with his strong memories of growing up in North America, About this melding of fiction and memory Doig recalls, "A lot of the paintings aren't of Canadian subjects, but somehow they always end up looking Canadian-its strange. I'm aware that I can't get away from Canada, because my formative years were spent there. During the time that I returned to Canada, I tried to make a painting of the landscape en plein air, and I found it impossible to have either a focus or distance on that image. I was much more comfortable with looking at something on a page, as a way to contain the image. On my return, I would go to Canada House in London and look through the brochures advertising holidays in northern Canada. And I discovered a whole set of images that refer to this almost dreamlike notion of what these places are actually like, images that described an almost idealized idea of the wilderness experience" (P. Doig, quoted in A. Searle, K. Scott & C. Grenier, eds., Peter Doig, London 2007, p. 131). Often working from photographs or films, Doig's landscapes have the feeling of peering through a shroud of mist or the partially obscured annals of history. Infused with a potent sense of nostalgia, works like Untitled (Silver Pond Painting) read as scenes half-remembered or even the faded patina of an old photograph.

The themes of displacement and transition that occupy many of Doig's canvases tie into both his personal history as well as a more general conversation about the ever-moving global population. Having lived in the United Kingdom, Canada, and Trinidad throughout his childhood and again in his adult life, Doig grapples with a sense of place through his painting. Often using a found photograph or the setting of a film as a source, the artist extrapolates on the readily viewable and creates an air of uncertainty around the scene. Is this an actual place? Is it a fictional version of somewhere real? These types of questions are important to understanding the artist's practice, and make themselves known in works like

Canoe Lake (1997), its subject and acid colors inspired by the horror movie *Friday the 13th*, and in the ghostly environment of *Untitled (Silver Pond Painting)*.

While certainly not the first artist to use a photograph as the source for a painting, Doig is clear on his influences, and has worked to fuse many aspects of painting into a solid, unique practice. Roberta Smith, writing about Doig's first solo exhibition in New York at Gavin Brown's Enterprise, noted that "[Gerhard] Richter seems a strong influence; in fact, it could be said that Mr. Doig is trying to fuse the strands of Mr. Richter's split career-his photorealist works and the frozen gestures of his abstractionsinto single works. But he also seems interested in making images that are more psychologically charged" (R. Smith, "Art in Review", New York Times, September 30, 1994). This combination of realism and abstraction merge readily in Doig's choice of muted or unnatural colors and his often blurred and smeared rendering of forms. Looking back further in the history of art, Doig himself often references the Impressionists and Post-Impressionists as having been crucial in the evolution of his practice. Exhibiting some of the same interest in handling the paint as a recorder of the visual experience of light, the artist expands on this idea to build atmospheric effects that go beyond this earthly realm. Speaking about Pierre Bonnard, the artist notes, "Somehow he is painting the space that is behind the eyes. It's as if you were lying in bed trying hard to remember what something looked like. And Bonnard managed to paint that strange state. It is not a photographic space at all. It is a memory space, but one which is based on reality" (P. Doig, guoted in "Peter Doig: Twenty Questions, 2001", in A. Searle et al., eds., Peter Doig, London 2007, p. 142). This musing on the painting of memory is key in thinking about Doig's own work. He consistently creates scenes that seem to be in between worlds. Trying to depict his own personal memories, each work reaches back into the depths of the artist's mind and emerges with a flicker of form. Although necessarily based in the real world, these paintings function as a representation of events that have been smoothed over and perhaps romanticized by the passage of time.





# PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

## 43C ANDY WARHOL (1928-1987)

#### Do It Yourself (Violin)

signed and dated 'ANDY WARHOL / 62' (on the reverse) graphite and colored pencil on paper  $30 \times 40$  in. ( $76.2 \times 101.6$  cm.) Drawn in 1962.

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

PROVENANCE

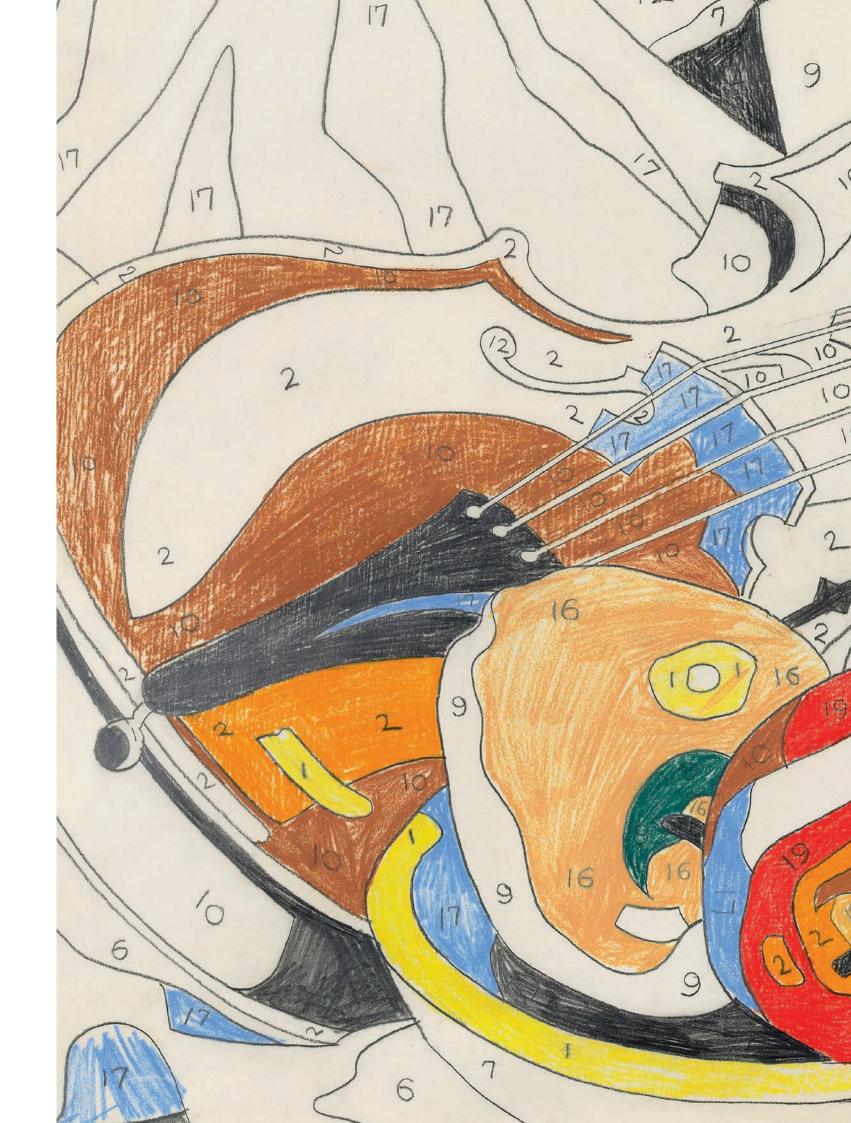
M. Knoedler and Co. Inc., New York. Acquired from the above by the present owner, 1975

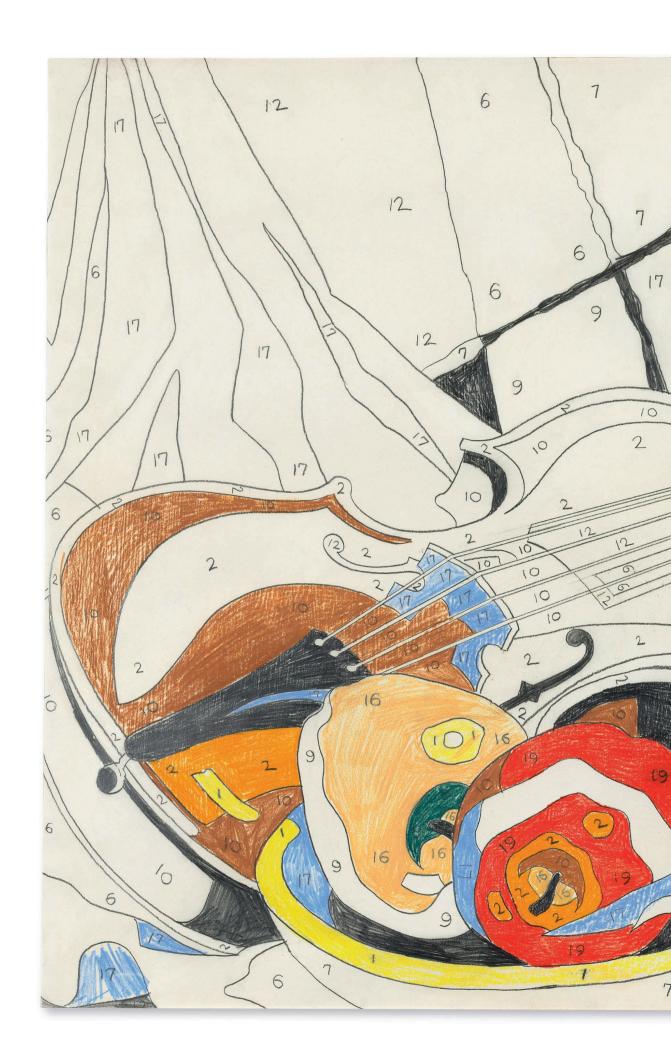
EXHIBITED

New York, M. Knoedler and Co., Inc., American Works on Paper: 1945-1975, November-December 1975, n.p., no. 46 (illustrated).

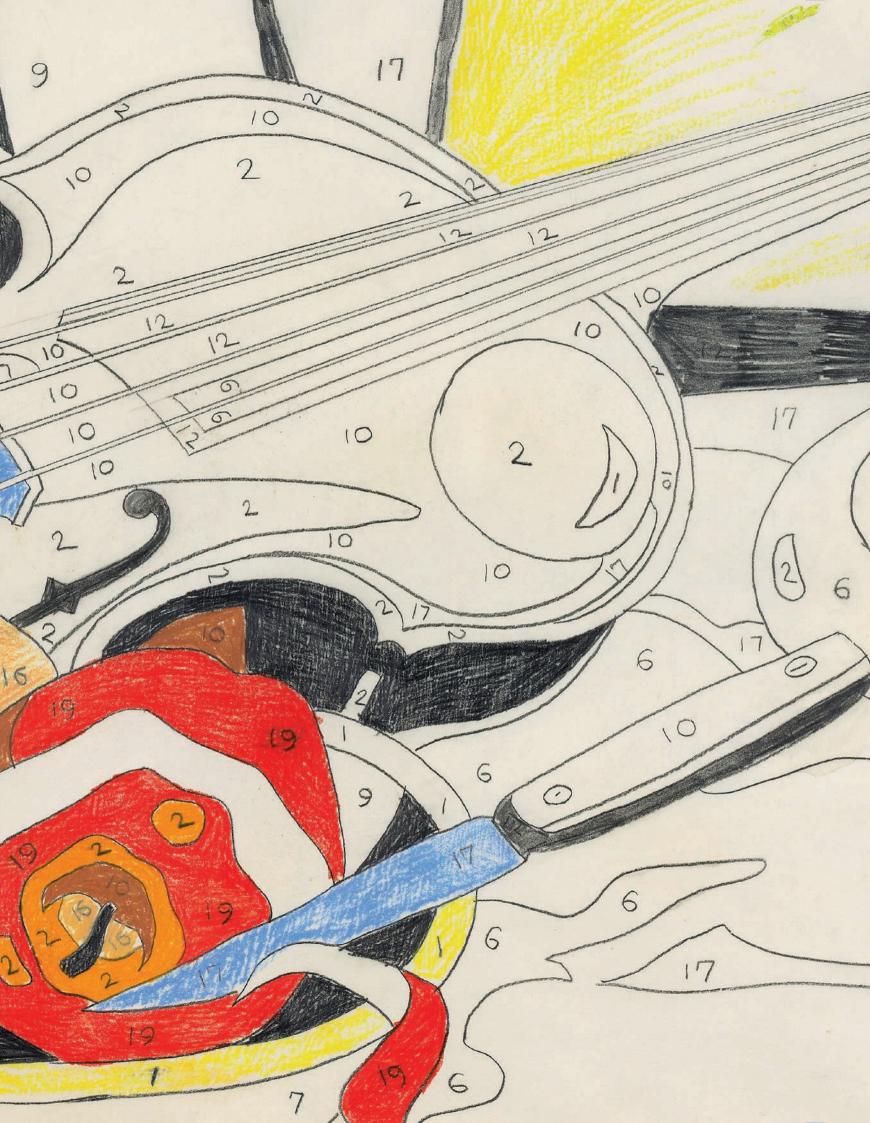
"I just feel the shapes with my eye and if you look at something long enough, I've discovered, the meaning goes away."

-Andy Warhol









# "They always say time changes things, but you actually have to change them yourself."

-Andy Warhol

o It Yourself (Violin) (1962) is an extraordinarily rare and important drawing by Andy Warhol, dating from the most pivotal year of his career. Executed in pencil and crayon, it is related to a series of five major paintings that Warhol based on "Do-It-Yourself" coloring sets published by Venus Paradise, a company that also manufactured a popular brand of colored pencils. Four of these paintings are in major collections: the Daros Collection, Switzerland; the National Gallery, Berlin; the Andy Warhol Museum, Pittsburgh: and the Museum Ludwig, Cologne, Although related to the fifth, privately-held painting, Do It Yourself (Violin) is an autonomous work, and, at over a three feet in width, the only such large-format drawing known to exist. Two smaller drawings—Do It Yourself (Narcissus) and Do It Yourself (Flowers)—are held in the Kunstmuseum Basel and the Sonnabend Collection. As with the other Do-It-Yourself works, which depict anodyne landscapes and still-lifes, the drawing's image of a violin, fruit bowl, and vase is resolutely conventional. Warhol's treatment of his appropriated source, however, is a radical conceptual move. He leaves the coloring procedure deliberately visible, employing only seven of the seventeen prescribed hues-red, brown, orange, blue, black and two yellows-to fill in selected sections of violin, apples, bowl, knife, and a partly-shaded glow of yellow drapery in the background. The rest of the image consists of blank scaffolding of





monochrome outline. The numbers designating the color for each section are scrupulously reproduced, emphasizing the apparent withdrawal of artistic expression in favour of following instructions—a sly jab at the prevailing Abstract Expressionist painterly idiom of the time, which favoured unbounded gestural and emotional freedom. Warhol has not entirely surrendered his art to the coloring set's preordained system, however, but has carefully selected which areas of the image to color in and which to leave blank Indeed the work's manual execution—achieved by hand according to a projected outline-provides a significant link between the drawing-based creation of his early work and the fully photomechanical process that would begin with his screenprint Baseball in August 1962. In the Venus Paradise sets, Warhol saw both a product and a mode of painting geared specifically towards mass production: a Duchampian found object that reflected his own working methods at the time, as well as his fascination with consumerist America. Imbued with razorsharp conceptual intelligence, Do It Yourself (Violin) heralds the shift from painterly to mechanistic means and the vast, unfolding possibilities of Warhol's Pop era.

When he described his art in 1962 as "a projection of everything that can be bought and sold, the practical but impermanent symbols that sustain us" (A. Warhol, quoted in Art in America, vol. 50, no. 1, 1962, p. 42), Warhol was speaking literally as well as figuratively. He would use a projector to copy the outlines of advertisements, cartoons and book illustrations before coloring them in: this procedure was employed in his earliest Campbell's Soup paintings in 1962, and for the drawing of Do It Yourself (Violin). A talented draughtsman, Warhol had established himself by the mid-1950s as a successful commercial illustrator, drawing everything from shoes to weather icons and Christmas cards. His move into fine art from commercial drawing in the early 1960s was swift, calculated and stunningly effective. The delicate ink lines of his earliest drawings were replaced by a sharp focus on diagrammatic illustrations and consumerist packaging, accomplished with the projector; another early sequence that bears graphic similarities with the Do It Yourself works is the Dance Diagram series, which reproduced the numbered steps from a manual of dance instructions. This emphatic artificiality would reach its peak in the chill pictorial unit of the screenprint.

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

Left: Jasper Johns, *Bronze Brushes*, 1960. © 2018 Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), New York. Photo: Bridgeman Images.

Right: Pieter Claesz, Vanitas with Violin and Glass Ball, circa 1628. Germanisches Nationalmuseum, Nuremberg. Left: Andy Warhol, *Do it Yourself (Violin)*, 1962. © 2018

The Andy Warhol Foundation
for the Visual Arts, Inc. /
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Society (ARS).

Right: Pablo Picasso, Bowl with Fruit, Violin, and Wineglass, 1913. 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.

Opposite page: Andy Warhol in his home at Lexington Avenue, New York, 1962. Photo: Alfred Statler: © 2018 The Andy Warhol Museum, Pittsburgh, PA, a museum of Carnegie Institute. All rights reserved. Artwork: © 2018 Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.



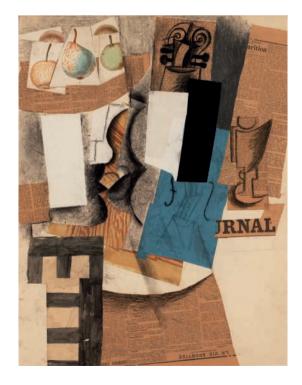
"Warhol is literally poking fun at the very concept of Abstract Expressionism, which is about free will. He is giving the artist rules that you have to paint in a certain place with a certain color. It is rigid, defined and instructive."

-Eric Shiner

Except in the black areas, the instructional numbers in Do It Yourself (Violin) remain visible through their crayon coloring. This distinguishes the work from Warhol's painted version of the same image. Although his choice of which sectors to color remains remarkably close between the two, showing his careful eye for chromatic composition, the opaque colored zones in the painting obliterate their numbers, as intended in the original DIY set. Warhol, however, aimed to underscore his picture's construction. (This is emphasized in Do It Yourself (Seascape) (1962)the only "finished" painting of the series in the sense that all its sections are colored. No blank white spaces were left to reveal the picture's genesis, so Warhol applied the numbers on top of the paint using Letraset, a dry transfer lettering system.) In the present work, the more diaphanous crayon allows the "unfinished" nature of the image to shine through. Alongside the large areas of white space and empty networks of line, this choice of medium lends the composition a surprising delicacy.

The play with notions of authorship and originality so evident in *Do It Yourself (Violin)* would remain central for the entirety of Warhol's career. Beyond his incisive questioning of the drawing's ontological status, however, Warhol was also undoubtedly sensitive to the content of the image. The violin has a long and distinguished history in the still life. It played an important role in the Dutch *vanitas* compositions of the 16th and 17th centuries, denoting the transience of earthly pleasures and the parallels between the arts of music and painting. Later, its beautiful formal qualities of shape and volume were often

seized upon by the Cubists in their radical rethinking of space and representation. By the time it was produced for a color-by-numbers set in 1960s America, the picture in Venus Paradise's Still Life (Violin and Apples), as it was labelled on the box, held little of such symbolic or investigative power. Absorbed into the popular imagination as a "classic" artistic subject-the DIY sets Warhol worked from were sold as the "General Series"—the generic idea of still life with violin had become simply another product to be sold. Do It Yourself (Violin), then, stands as a profound investigation of the ultimate Warholian concern: art as commodity. Despite his avowed cynicism, however, Warhol's sensitive manual reproduction of the image gives it a poignant new life as an artwork, and gives us an unprecedented insight into the seminal creative vision of his early practice.





## •◆44C TOM WESSELMANN (1931-2004)

#### Great American Nude #34

signed and dated 'Wesselmann 62' (lower right); signed again, titled and dated again 'G.A.N. #34 Wesselmann 8/62' (on the reverse) enamel, spray enamel, liquitex acrylic polymer, fabric collage, printed paper collage, framed print and motorized parakeet cut-out on board 48 x 48 in. (121.9 x 121.9 cm.) Executed in 1962.

\$3,000,000-4,000,000

#### PROVENANCE

Green Gallery, New York
J. Daniel Weitzman, Watermill
His sale; Sotheby's, New York, 19 November 1981, lot 68
Private collection, United States
Stoffel Collection, Cologne
Anon. sale; Sotheby's, New York, 13 May 2003, lot 13
Acquavella Gallery, New York
Acquired from the above by the present owner, 2008

#### EXHIBITED

New York, Green Gallery, *Tom Wesselmann: Collages – Great American Nude & Still Life*, November-December 1962 (illustrated on the exhibition poster).

New York, L & M Arts, *Tom Wesselmann: The Sixties*, February-April 2006, no. 5 (illustrated in color).

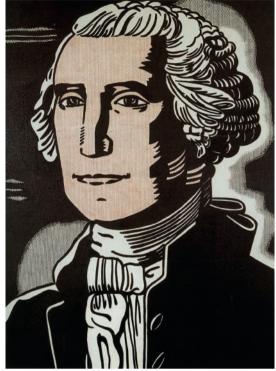
#### LITERATURE

S. Stealingworth, *Tom Wesselmann*, New York, 1980, p. 30 (illustrated in color).

J. Wilmerding, *Tom Wesselmann*, *His Voice and Vision*, New York 2008, p. 60, (illustrated in color).







reat American Nude #34 is an iconic example of the unique space that Tom Wesselmann occupies in the history of American art. His deep knowledge of the artistic canon and its intersection with popular culture made him one of the founding members of Pop Art in the United States and in this work he combines a Matisse-like nude, stilllife elements, 19th century portraiture and American patriotism into one imposing painting. This seemingly effortless juxtaposition of traditional modes with an avant-garde approach to composition, representation, and the everyday contributes to his unquestionable position as one of the individual talents of the 20th century. As the critic Lucy Lippard noted, "Wesselmann likes the reverberations between painted and collaged images, art history and advertising, trompe-l'oeil and reality" (L. Lippard, Pop Art, New York, 1967, p. 112).

The title "Great American Nude" was Wesselmann's tongue-in-cheek reference to other generalized ideals of American society like "The Great American Novel" or "The American Dream." This sly nod to some of the manufactured elements of outward-facing America fits seamlessly with his Pop Art contemporaries who probed the images of a society obsessed with reaching new heights of greatness. Centered around a voluptuous nude, the composition of Great American Nude #34 is rife with American paraphernalia including a flag, large blue and white stars, a framed picture of what one might assume is a past president, and a television set. There are also collaged elements like images of a telephone, a vase of flowers, and a bowl of fruit. All of the painted elements are rendered in bright, bold Pop colors with crisp outlines, and the appropriated imagery fits perfectly into the arrangement. Interestingly, the details of the titular nude are left to the imagination, her hair, lips, and nipples are rendered in a faint gray, and a few lines to denote the curvature of her breast and thigh have been added. Except for these additions, she has been reduced

to a near-cutout of flat peach paint. This simplification of the female body to a stylized formal element divorces the figure from any individual, and instead takes on the generalized historical idea of the nude in Western art history. By emulating the hypersexualized poses found in magazines and advertisements and combining them with a nod to Matisse and the traditions of odalisques and Classical nudes, Wesselmann updated the idea of the artistic nude for the Pop era.

Although he originally wanted to be an illustrator, Wesselmann came to study under Willem de Kooning at the Cooper Union art school in the 1950s. Finding that his teacher's gestural, painterly approach, which had so defined early Abstract Expressionism, did not suit his tastes, Wesselmann veered toward hard-edged representation. Recalling this shift, the artist noted, "de Kooning gave me content and motivation" (T Wesselmann, quoted in G.R. Swenson, "What Is Pop Art? Part II", from ArtNews, February 1964, reproduced in S.H. Madoff, ed., Pop Art: A Critical History, Berkeley & London, 1997, p. 114). Having such a strong presence to play off gave the young artist a strong push in the right direction. Reacting against de Kooning's bombastic application of paint, Wesselmann concerned himself with a formalist approach to line and color. His subjects are often bereft of any identifying features, and are instead distilled into flesh-toned sexualized shapes. This depersonalization works to distance the viewer from the subject, but also serves as a unifying aspect among all of the Great American Nudes, creating a recognizable trope within the artist's visual vocabulary.

Like many of his larger compositions from the 1960s, Great American Nude #34 combines a boldly graphic painting style with almost Neo-Dadaist tendencies. Incorporating readymade objects like the oval-framed portrait, as well as the use of collage elements, ties Wesselmann's painting to the forerunners of Pop Art such as Robert Rauschenberg and Jasper Johns. However, whereas those artists placed objects in their artworks





"I was starting from absolute zero. And in choosing representational painting,
I decided to do, as my subject matter, the history of art: I would do nudes, still
lives, landscapes, interiors, portraits, etc. It didn't take long before I began to
follow my most active interests: nudes and still lives."

-Tom Wesselmann

in an abstract manner which separated them from their real-world context, Wesselmann uses the objects for themselves. A clock might be hung in a kitchen scene. A working television or ringing phone protrudes next to a reclining nude. Marco Livingstone noted that "everything in Wesselmann's art is exactly what it is—no more, no less" (M. Livingstone, "Telling it like it is," *Tom Wesselmann*, exh. cat., 1996, p. 9). This interest in the everyday has a distinctly Pop sensibility, but also takes the objects at face value. They are included in the composition, but are only one part of the whole. The nude is the undoubted subject, and these common items serve to place her in our world.

The series from which Great American Nude #34 hails is, along with his Still Life series, one of the major hallmarks of Wesselmann's oeuvre. Spanning the entirety of his career, these thematic trends were not chosen on a whim, but were instead a concerted effort by the artist to reinvent and reinvigorate the tropes of Western art. He remarked on this, saying, "When I made the decision in 1959 that I was not going to be an abstract painter, that I was going to be a representational painter, I had absolutely no enthusiasm about any particular subject or direction or anything. I was starting from absolute zero. And in choosing representational painting, I decided to do, as my subject matter, the history of art: I would do nudes, still lives, landscapes, interiors, portraits, etc. It didn't take long before I began to follow my most active interests: nudes and still lives" (T. Wesselmann, quoted in M. Livingstone, ibid., p. 10). Whereas many Pop artists, like Andy Warhol and Roy Lichtenstein, concerned themselves with drawing attention to commercial media and the images used in advertising and publication, Wesselmann pulled from a vast reservoir of traditional subject matter that he subsequently stylized, eroticized, and made his own. By playing with visual tropes that were already extant, the artist was able to question the history of representation and how it affected contemporary visual culture.

Opposite page, left: Present lot illustrated (detail).

Opposite page, right: Roy Lichtenstein, *George Washington*, 1962. © Estate of Roy Lichtenstein.

Left: Robert Rauschenberg, Persimmon, 1964. © Robert Rauschenberg Foundation / Licensed by VAGA at Artists Rights Society (ARS), NY. Photo: Bridgeman Images.

Right: Jasper Johns, Three Flags, 1958. Whitney Museum of American Art, New York.
© 2018 Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), NY. Photo: Whitney Museum of American Art, New York, USA / Bridgeman Images.

# 45C WILLEM DE KOONING (1904-1997)

## Figure in Landscape I

signed 'de Kooning' (lower right) oil and enamel on paperboard mounted on board 24 ½ x 14 ½ in. (62.3 x 36.8 cm.) Painted *circa* 1951.

\$4,500,000-6,500,000

## PROVENANCE

Sidney Janis Gallery, New York Stephen Hahn Gallery, New York Private collection, New York, 1960 Private collection, 1962 Anon. sale; Sotheby's, New York, 15 May 2007, lot 25 Acquired at the above sale by the present owner

## LITERATURE

H. Janis and R. Blesh, *De Kooning*, New York, 1960, p. 51, fig. 26 (illustrated). S. Yard, *Willem de Kooning: The First Twenty-Six Years in New York*, New York, 1980, p. 182, no. 256 (illustrated).









Left: Parian marble idol, from Syros Island, Greece. National Archaeological Museum, Athens. Photo: De Agostini Picture Library / G. Dagli Orti / Bridgeman Images.

Middle: Egon Shiele, Standing female nude with crossed arms, 1910. Graphische Sammlung Albertina, Vienna. Photo: Art Resource, New York.

Right: Pablo Picasso, Large Nude in a Red Armchair, 1929. Musée Picasso, Paris. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Giraudon / Bridgeman Images.

Opposite page: Willem de Kooning in his studio, 1950. Photo: Rudolph Burckhardt. © 2018 Estate of Rudy Burckhardt / Artists Rights Society (ARS), New York. Artwork: © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

ainted as Willem de Kooning was working on Woman I, his iconic painting now in the permanent collection of the Museum of Modern Art, New York, Figure in Landscape I belongs to a group of works that would radically change the course of 20th century art history. This painting is also an early example of the artist setting his erotically charged figure in a lush landscape, a theme that would be a constant of the artist's career for much of the next thirty years. De Kooning's shockingly abstracted figures reinvigorated the genre of abstraction, and in the process changed the nature of female representation forever; as such many examples of de Kooning's Woman paintings from the 1950s now form the cornerstone of many major museum collections. One of the few intimately scaled examples from this important period of the artist's career, a sister painting to the present work-Figure in Landscape No. 2 (1951)—was once in Joseph Hirshhorn's private collection, before he donated it to the Hirschhorn Museum and Sculpture Garden in Washington, D.C., where it now hangs as part of their permanent collection.

De Kooning's woman cuts a striking figure.

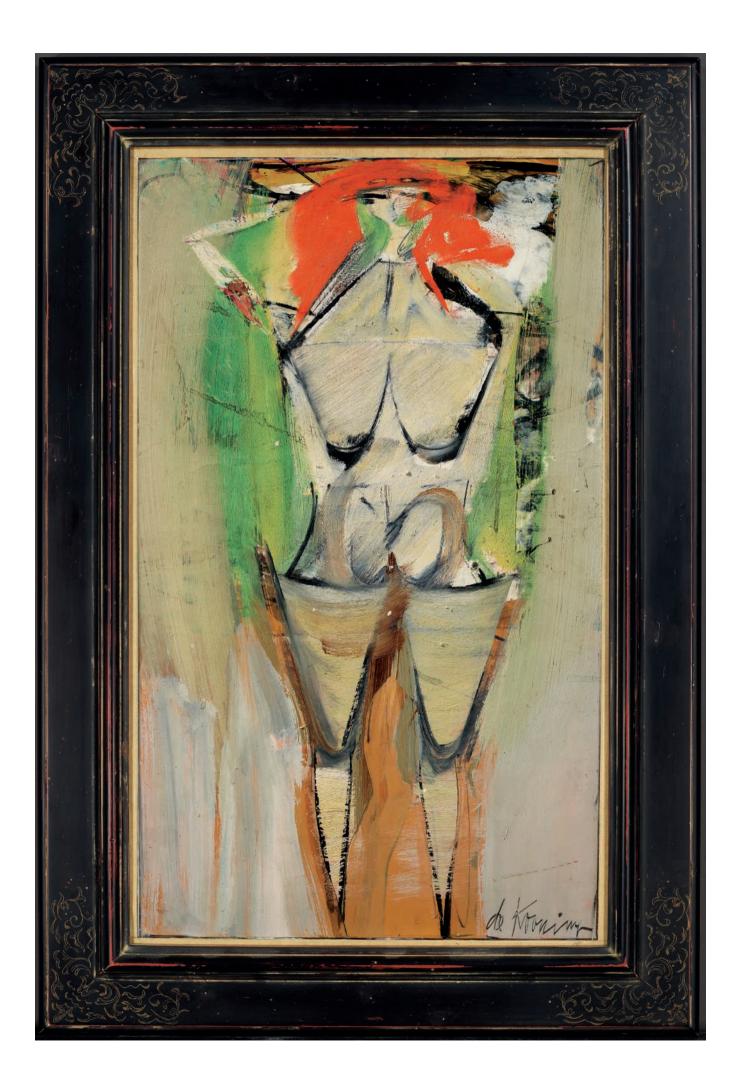
Constrained only by the size of the support, her voluptuous form fills the composition. Defined by her curvaceous silhouette, her ample thighs, pinched waist and pendulous breasts are all defined by the swift and adept movement of the artist's brush as he traces the outline of her figures. Flesh is rendered in opalescent tones, delicately worked by the artist's brush to leave a soft, almost tactile, surface. The figure is crowned by a glorious flash of tumbling red hair, framing her face and seductively caressing her shoulders. De Kooning places his abstracted figure in the setting of a luscious green landscape; fertile organic hues envelop her in an atmospheric cloud of color. This result is an almost otherworldly effect, as the glowing backdrop

forces out extraneous details, forcing the viewer to focus their attention entirely on the highly erotic figure that de Kooning lays out before us.

Painted in 1951 Figure in a Landscape I is a rare painting from Willem de Kooning's major series of paintings that centered on the female form. Executed as part of de Kooning's gripping cycle of paintings, Figure in Landscape I stands alongside some of the most iconic paintings of female figures of the past one hundred years, including Woman I, Woman with Bicycle, 1952-1953 (Whitney Museum of American Art, New York) and Two Women in the Country, 1954 (Hirshhorn Museum and Sculpture Garden, Washington, D.C.). It engages with female idols through the ages: from the Paleolithic fertility icons to the pinup girls of advertising and silver screen starlets like Marilyn Monroe, whose calendar hung in de Kooning's studio. Obsessively reworked during intense periods of creativi ty over several months, this painting portrays a feminine force of nature, a being with a voluptuous figure executed in the artist's vibrant color palette.

De Kooning's infamous struggle with his *Woman* paintings derived not from his desire to resolve the painting—his years of training assured him of the knowledge of what resolution would look like—but to leave it unresolved. Speaking of these women, de Kooning himself stated, that they "had to do with the female painted through all the ages, all those idols. I think it had to do with the idea of the idol, the oracle, and above all the hilariousness of it" (W. de Kooning quoted in J. Zilczer, *Willem de Kooning from the Hirschhorn Museum Collection*, New York, 1993, p. 47). Channeling archaic sculpture, Byzantine icons and African tribal art into his vertically encased, stiffly posed, rigidly frontal nudes, de Kooning was attempting in these works to create archetypes of a



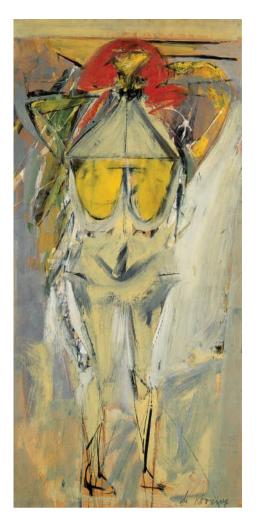


modern era—mixing the Western "high art" tradition of the female nude with magazine cutouts and pin-ups gleaned from Pop culture. It was perhaps the "hilariousness" of these images that he intended to convey through their most distinctive, consistent and disturbing feature—wide grinning mouths and barred, fang-like teeth that suggest a carnivorous appetite if not even the threat of castration.

De Kooning's Women stunned and shocked at the time of their exhibition—indeed, New Yorker art critic Peter Schjeldahl described Woman I as "the most controversial painting ever made in America (P. Schjeldahl, "Shifting Picture: A de Kooning retrospective," The New Yorker, 26 September 2011, p. 123). In the Tate's scholarly guide to its seminal painting retrospective, the present work's place in this trajectory of controversial paintings was explored. "They attracted considerable attention and the critical debate they gave rise to still continues. The principle charge was one of misogyny these were images of women as evil, threatening, ugly. A secondary charge was that de Kooning had abandoned the pure ideal of abstract art for a return to the messy reality of human flesh. In response, de Kooning suggested they represented the feminine part of himself (the anima, in Jungian terms) and remarked that the faces were often self-portraits. One possible view today is to see them as great celebrations in which an artist found new ways of embodying in paint the complexities of man's feelings for women. As has frequently been pointed out they take their place in a line of images of women as goddess or idol, whether savage or benevolent, which goes back to Cycladic figures, Sumerian idols, and even more ancient Paleolithic fertility figures such as the Venus of Willendorf..." (Entry from the room guide to the 1995 Tate exhibition, Willem de Kooning: Paintings).

Ironically, de Kooning's historic *Women* series almost never came to light. In what has been described as "the world's luckiest studio visit," the art historian Meyer Schapiro asked de Kooning to retrieve a painting that the





Opposite page: Present lot illustrated (detail).

Left: Willem de Kooning, Woman as Landscape, 1955.
© 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

Right: Willem de Kooning, Figure in Landscape No. 2, 1951. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

artist had abandoned—ripping the canvas off the frame and then tossing it aside in frustration—after eighteen months of arduous work (P. Schjeldahl, "Shifting Picture: A de Kooning retrospective," New Yorker, 26 September 2011, p. 123). That painting was Woman I. Schapiro "convinced a dejected de Kooning that his Woman I was not the failure de Kooning supposed, but the basis of a form which ultimately became de Kooning's mature style" (L. Sorensen, ed., "Meyer Schapiro," Dictionary of Art Historians, www.dictionaryofarthistorians.com). The present painting was created during this incredibly exhilarating period as de Kooning continued to investigate the idea of Woman and femininity, both in the artist's personal experience and in the context of a wider world.

As such, de Kooning's Figure in Landscape I is an exceptional example of one of the most important and influential series of paintings in the 20th century artistic canon. Across its rich painterly surface, the artist adds his own unique contribution to depictions of the female figure that has engaged artists for millennia. Having been included in one of the most important retrospectives of artist's work, this painting has been recognized by scholars for its significant contribution to the history of figurative painting as its fluid, abstracted lines proved so groundbreaking at the time of its creation and has ensured its art historical significance today. Within the woman's voluptuous curves de Kooning offers a unique, very modern, fast-paced, 20th century vision of the female as both power and sensation.





## 46C ANDY WARHOL (1928-1987)

## Tunafish Disaster

signed and dated 'Andy Warhol 1963' (on the reverse) silkscreen ink and silver paint on linen  $52 \times 52$  in. (132.1 x 132.1 cm.) Painted in 1963.

## \$4.000.000-6.000.000

### PROVENANCE

Norman Dolph, New York Ronald Feldman Fine Arts, New York Lucio Amelio, Naples Galerie II Fauno, Milan Attilio Codognato, Venice Acquired from the above by the present owner

#### EXHIBITED

Venice, La Biennale di Venezia XXXVIII, *Dalla natura all'arte, dall'arte all natura*, June-September 1978, pp. 32 and 55, no. 64 (detail illustrated).

Turin, Castello di Rivoli, Museo d'arte Contemporanea, Quotidiana: The Continuity of the Everyday in 20th Century Art, February-May 2000, pp. 197 and 246 (illustrated in color). Kunsthaus Graz, Warhol, Wool, Newman: Painting Real, September 2009-January 2010, pp. 12-13 and 128 (illustrated in color).

## LITERATURE

R. Crone, Andy Warhol, New York, 1970, p. 303, no. 432.
R. Crone, Das Bildernerische Werk Andy Warhols, Berlin, 1976, no. 781.
Antenatura, Venice, 1978, no. 111 (illustrated).
Andy Warhol: Death & Disasters, exh. cat., Houston, Menil Collection, 1988, p. 81, no. 18 (illustrated in color).
G. Frei and N. Printz, eds., The Andy Warhol Catalogue Raisonné: Paintings and Sculpture 1961-1963, vol. 1, New York, 2002, pp. 345 and 349, no. 375 (illustrated in color).
D. Hickey et. al., Andy Warhol "Giant" Size, New York, 2006, pp. 215, 232 and 234 (studio views illustrated).

Andy Warhol with the present lot in progress, New York, 1963. Photo: © Edward Wallowich. Courtesy Andy Warhol Museum, Pittsburgh and The Estate of Edward Wallowitch. Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

t: Did a leak kill...



thy and Mrs. Brown?



Seized shipment: Did a leak kill



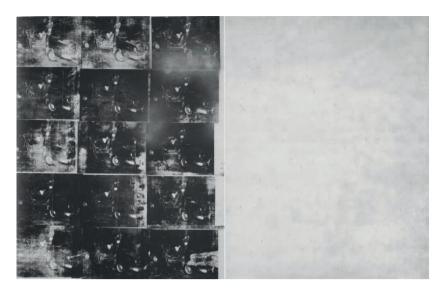
We are Carles and Mrs Res



Seized shipment: Did a leak kill . . .







Flap: Opposite page: Present lot illustrated (detail).

Left: Andy Warhol, Silver Car Crash (Double Disaster), 1963. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

Right: Andy Warhol, *Big Torn Campbell's Soup Can*, 19¢ (Vegetable Beef), 1962. Kunsthaus Zurich. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

Opposite page, left: Andy Warhol, 129 DIE IN JET, 1962. Museum Ludwig, Cologne. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

Opposite page, right: Source for the present lot. *Newsweek*, April 1, 1963. Photo: © 2018 PARS International Corp. All rights reserved. "The death series I did was divided into two parts: the first on famous deaths and the second on people who nobody had ever heard of... I thought it would be nice for these unknown people to be remembered."

-Andy Warhol

n March of 1963, two suburban housewives outside Detroit, Michigan, ate a lunch of tuna fish sandwiches as they watched their children play. Shortly thereafter, they were taken ill, driven to the hospital, and later died. Their cause of death? Botulism poisoning from a tainted can of A&P brand "chunk light" tuna. A few weeks later, a photograph displaying the two victims, identified as Mrs. McCarthy and Mrs. Brown, appeared in the April 1, 1963 edition of *Newsweek* alongside the infamous can that unwittingly led to their demise. The ordinariness of the two women, both middle-aged and unremarkable in appearance, appealed to Andy Warhol, who captured their image in a group of large-scale silver paintings he called the *Tunafish Disasters*.

Created just one year after his iconic series of Campbell's Soup Cans, the Tunafish Disasters are important works from a key moment in Pop art history. They belong to the seminal Death and Disaster series that consumed Warhol for most of 1963, as he prepared for his major European debut at Ileana Sonnabend's Paris Gallery, an exhibition called "Death in America." Conceived as a series, the Tunafish Disasters illustrate Warhol's commitment to revealing the underlying anxiety of Cold War America, while demonstrating his obsession with his own mortality. Consisting of only eleven paintings, the Tunafish Disasters are emblematic of Warhol's best work, and linger with a ghostly beauty that belies the tragic ordinariness of the events that inspired them.

Tunafish Disaster illustrates the particular unease underlying the collective society's "faith" in a system that prided itself on efficiency, wholesomeness and goodness in 1950s and '60s postwar America. The abundant supply of consumer goods that Warhol so effectively championed in his earlier work—Campbell's soup, Coca-Cola, even the humble dollar bill—was dependent upon faith in a reliable system that produced them with an unerring sameness.

The flipside of Warhol's Campbell's Soup Cans was Tunafish Disaster, which exposes the breakdown of that same system when it went disastrously awry. Together with news photographs of suicide victims, car crashes. race riots and the atom bomb. Tunafish Disaster joins with the everyday horrors depicted in Warhol's seminal Death and Disasters series. The series illustrates the real anxieties that are part and parcel with modern life, and hints at the underlying anxiousness that pervaded the era of the Cold War: "In terms of 'our fears,' Warhol's series effectively articulated the end-of-the-world anxiety that gripped the United States during the Cold War era, the art historian Bradford R. Collins wrote in his recent article concerning Death and Disaster. "The artist's endlessly repeated images of death, and the instruments thereof, were all products of the new atomic era's "imagination of disaster" (B. R. Collins, "Warhol's Modern Dance of Death," American Art. Vol. 30, No. 2, Summer 2016, p. 36).

Warhol was himself deeply afraid of his own death, but he smoothed over such fears by creating a persona that was cool and detached; he also understood the media's role in anesthetizing the American public to tragedy and violence. In his portraits of Marilyn Monroe and Jackie Kennedy, Warhol seized upon the media's coverage of famous celebrity deaths, which often recycled the same few tragic photographs, broadcast in an endless loop. Warhol continued this theme in the Death and Disaster series, focusing instead on the victims who became instant celebrities because of the unusual or frightful aspects of their death. He famously said: "When you see a gruesome picture over and over again, it doesn't really have any effect. ...and I thought people should think about them some time. ...It's not that I feel sorry for them, it's just that people go by and it doesn't really matter to them that someone unknown was killed" (A. Warhol, quoted in G. Swenson, "What is Pop Art?", Artnews Vol. 62, November 1963, pp. 60-61).



## "When you see a gruesome picture over and over again it doesn't really have any effect."

-Andy Warhol

In Tunafish Disaster, Warhol allows the chilling effect of the deadly can of tunafish to loom large over the entire scene, creating an aura of death that is heightened by the sheer size of the canvas itself and his use of silver paint. He zooms in on the "A&P" brand tuna can, which has been photographed from an overhead angle to allow the serial numbers imprinted on the top of its lid to linger in deadly proof of its contamination. The two victims-Mrs. Margaret McCarthy and Mrs. Colette Brown-are relegated to smaller photographs positioned just beneath the large can of tuna. Each display the trappings of an unremarkable suburban existence, and smile obliviously in photographs that bear no indication of their tragic fate. Warhol further accentuates the haunting specter of the scene by blowing up the source image to larger-than-life proportions, as if to convey the nightmarish importance of the story that is illustrated by its original caption: "Seized shipment: Did a leak kill... Mrs. McCarthy and Mrs. Brown?"

The impetus for Warhol's Death and Disaster series was originally presented to him by the critic Henry Geldzahler, who discussed the direction for Warhol's next great body of work while they lunched together in June of 1962. "That's enough affirmation of life," Geldzahler said. "It's enough affirmation of soup and Coke bottles Maybe everything isn't always so fabulous in America. It's time for some death. This is what's really happening," he said, showing Warhol a copy of the New York Mirror featuring the wreckage of a recent plane crash with the headline "129 Die in Jet" (H. Geldzahler, quoted in V. Bockris, The Life and Death of Andy Warhol, London, 1989, p. 169). The suggestion dovetailed neatly with Warhol's own anxieties

# INAL .. 5 New York Mirror JE

## Two Tuna Sandwiches

It was time for lonch. In the kitcher

McCarthy, 30. Two of Mrs. Brown's fee-bidders were playing in the house with was pre-schoolers from Mrs. McCarthy's mood of five, and Mrs. Brown asked the hildren what they would like; they solved for peainst butter and jelly. That commonplace choice asved their cross. By evening, both Mrs. Brown and Mrs. McCarthy, who together had limit-ed a pair of baby bootees for a neigh-sor of Mrs. Brown's that morning and starts the tima-fish sandwiches for funch, segan to complain of blurred vision. The seat morning, Mrs. Brown was dead. Before an autopsy could be per-orned, Mrs. McCarthy began suffering from a bizare assortiment of symptoms.

sext morning. Mrs. Brown was deadBeline an autopsy could be performed. Mrs. McCarthy began suffering
from a bizarre assortment of symptoms.
She had vounted all sight, be vision
was failing; her evelds drooped in an
odd way; and her throat was so
painfully contracted that she could's
hard up her arm for more than a mauteShe was mushed to Outer Drive Hoopital
in searby Lincoln Park. Mich. There the
curious symptoms formed a clear picture
to three attending physicians, who
reached a grim diagnosis that was soon
confirmed by the autopsy report on Mrs.
Brown, both women had botalism.

Banger in a Vacuum The deadlest of all poisons, botulism is fortunately
quite rare. It is that paradox, a hyproduct of civilization, caused by a baedlest of all poisons, botulism is fortunately
quite rare. It is that paradox, a hyproduct of civilization, caused by a baedlest, Clostridium botulinums. Spores of this
rod-shaped bacterium exist all around
us in nature, but they are normally
dormant. Not until the spores find themselves in a near-vacuum, such as a can of
food, do they become dangerously active and secrete poisons. These toxins,
which attack the nervous system, are
fatal to 65 victims out of every 100.
Tough processing laws-requiring prolonged and high heat-shave virtually
climinated commoretably connect foods as
a source of botulism (the last such outbreak in the U.S. occurred, in 1925).
But several cases turn up each year
from carelessly home-canned fruits and
vegetables.

Mrs. McCarthy's allment was pinpointed as type-E botulism, a particularly uncommon variety found only in
fall run arctic waters. It is so rare in
the U.S. that the hospital could locate
no domestic source of antitioxin and had
to send to Toronto for the life-saving-serom. The type-E diagnosis helped
Food and Drug Administration investigators narrow their search for cloer.

pectors found a tuna-fish can-us from the lid and from cillus. There could be h doubt now of its some discovers com-







watch out for WY3Y2" and "118X. Tests of these in by crack FDA biologists so far have obtained for the same of the

less of code number.

To deepen the naystery, California public-bealth officers invisted that the Washington Packing Corp., which cannot the tuna Jan S. had compiled strapulously with state regulations. Earth in had been cooked 77 minutes at 242 degrees-regarded as more than enough to kill the most visulent bottlism bacillus. Nor did random samplings of cannery's other batches

y contamination. In the face of such limited evidence, icials could only speculate that the ower lay in human error. Detroit FDA

rame respect lot of time to posed to the AAP in Detroit med to contain the decisive origin of the tragedy offen and the seams did no

## Five-Finger Exercise

The fingers on the right hand he proper pink color showing good platfon, but they have bounk No.

roun on at the shouner while he riding a freight train. An hour and a later, a team of surgeons at Massa-setts General Hospital began sewing arm back on, matching boxes, artepessiman about the success of the eration. But last week the cast was Red's arm, and Dr. Ronald Malt, year-old chief of the surgical team,

and fears, as well as provided a solution for his European debut. Warhol had begun amassing a collection of crime photos along with the celebrity head shots he used for his portraits of Marilyn and Liz as early as the 1950s, and he understood the bizarre role that death played in creating celebrity, saying "death can really make you look like a star" (A. Warhol, quoted in P. Gidal, Andy Warhol: Films and Paintings, New York, 1971, p. 38).

As the Warhol scholar Neil Printz has pointed out, the *Tunafish Disasters* are the only group of paintings within the Death and Disaster series for which Warhol consistently employed a silver background across all eleven paintings of the series. Printz explains that Warhol's use of silver personifies the bizarre scenario in which both victims died: The "Tunafish disasters might not be the first silver paintings, but they are the first in which the silver color is material to the subject" (N. Printz, quoted in G. Frei & N. Printz, eds., The Andy Warhol Catalogue Raisonne: Paintings and Sculpture 1961-1963, vol. 01, New York, 2002, p. 342). Printz also suggests that Warhol may have used silver to mimic the mechanized and industrial nature of death in his Death and Disaster paintings, whether by electrocution, as in the Electric Chair series, or by the effects of an industrially-produced tin can.





Whatever his intention, it is clear that the color silver was important to the artist at the time, having embarked on a series of silver portraits shortly thereafter, consisting of legendary actors of the "silver screen," such as Marlon Brando, James Cagney, Liz Taylor in Cleopatra, and the famous series of Ferus Type Elvises. Whereas these later paintings featured spray-painted silver from an aerosol can, the Tunafish Disasters demonstrate handpainted silver backgrounds where the subtle evidence of Warhol's hand is revealed to tantalizing effect. Looking back, Warhol explained, "Silver was the future, it was spacy—the astronauts wore silver suits... And silver was also the past—the Silver Screen—Hollywood actresses photographed in silver sets. And maybe more than anything, silver was narcissism—mirrors were backed with silver" (A. Warhol & P. Hackett, guoted in Popism: The Warhol Sixties, Orlando, 1980, p. 83).

In Tunafish Disaster, the precision of Warhol's newly minted silkscreen process is writ large, rendered with delicacy and care to produce a flawless matrix of perfectly registered dots registered upon a hand-painted silver backdrop. Warhol would have silkscreened the painting by hand, and in this painting he chooses to crop out the text from the original article in order to focus more fully on its compelling imagery. He must have been drawn to the high-contrast legibility of the original UPI press photograph, since he used similar photographs distributed by UPI in several other Death and Disaster paintings. In the present Tunafish Disaster, Warhol repeats the silkscreened image twice, presenting two identical "twin" versions sideby-side. Rather than overlap, he allows the two images to delicately fade into each other, creating a ghostly blur that would become a key feature of a later series—the Ferus type Elvis paintings he would begin shortly thereafter. The effect of repeating the original source image has the unusual quality of both reinforcing the grim details of the poisoning while simultaneously distancing the viewer from the event, which is accentuated even further by the ethereal silver background. Hand-painted by the artist using care to render a fully uniform coat, the resulting painting is one of only two Tunafish Disaster painting featuring a perfectly square format. This key feature serves to frame the central imagery that's at once easily legible and subtly terrifying.

Above; Sigmar Polke, *Bavarian*, 1964. © 2018 The Estate of Sigmar Polke, Cologne / ARS, New York / VG Bild-Kunst, Bonn.

Below: Gerhard Richter, *Dead*, 1963. Museum of Modern Art, New York. © Gerhard Richter 2018 (TBD).

Opposite page: Andy Warhol with the present lot in progress, New York, 1963. Photo: © Edward Wallowich. Courtesy Andy Warhol Museum, Pittsburgh and The Estate of Edward Wallowitch. Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

Following spread: Present lot illustrated (detail).





seized shipment: Did a leak kill s



Seized shipment: Did a leak kill.

PROPERTY FROM THE COLLECTION OF

# HARRY W. AND MARY MARGARET ANDERSON

# 47C ROY LICHTENSTEIN (1923-1997)

## Two Red and Yellow Apples

signed and dated '© rf Lichtenstein '81' (on the reverse) oil and Magna on canvas 24 x 28 in. (60.9 x 71.1 cm.)
Painted in 1981.

\$600,000-800,000

PROVENANCE

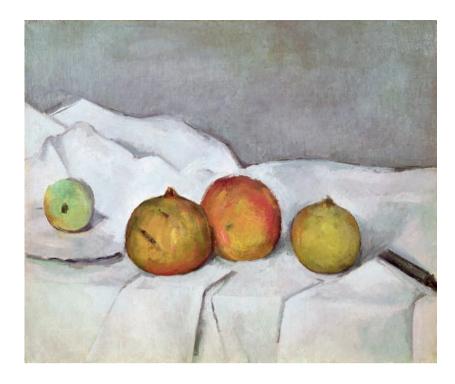
Leo Castelli Gallery, New York Galerie Beyeler, Basel Anon. sale; Sotheby's, New York, 9 May 1984, lot 8 Acquired at the above sale by the present owner

EXHIBITED

Sonoma Valley Museum of Art, From Abstract Expressionism to Pop Art: Johns, Rauschenberg and the Aesthetic of Indifference, July-October 2008.

This work will appear in the forthcoming catalogue raisonné being prepared by the Roy Lichtenstein Foundation.





Above: Paul Cézanne, Fruit on a Cloth, circa 1890. Photo: Bridgeman Images.

Below: Roy Lichtenstein, Yellow and White Brushstrokes, 1965.© Estate of Roy Lichtenstein.

Opposite page: left: Rene Magritte, La Chambre d'Ecoute, 1958. © 2018 C. Herscovici, London / Artists Rights Society (ARS), New York. Photo: Art Resource, New York.

Opposite page, right: Present lot illustrated (detail).

fter his iconic paintings of comic-strip heroines, still lifes were probably the most important and extensive subject matter that occupied Roy Lichtenstein throughout his career. From some of his earliest paintings such as *Black Flowers*, 1961, to his *Brushstroke Still Life* series from 1997, Lichtenstein sought to re-invent one of the noblest of artistic genres for the Pop age. *Two Red and Yellow Apples* takes as its subject one of those most familiar tropes immortalized by countless artists including Caravaggio, Cranach the Elder, Cézanne, Gaugin, Courbet, Magritte, rendering it in a dramatically new and energetic way. The Pop artist's rendering of bold, graphic gestures and fluid brushstrokes defines what

lies at the heart of his work—a thorough and systematic examination of how we look at objects, and how we then represent them in a visual medium.

Rendered in a series of dramatic signs. Lichtenstein's fruit appears out of a flurry of stylized brushstrokes. Solid black lines denote the outline of the fruit, while colorful passages of red and yellow make up their shiny surface. Large and imposing, these apples dominate the composition, pushing out the additional elements that, historically speaking at least, were often included in still life paintings. This this lack of extraneous material thereby focusing attention on the purely formal aspects of the fruit. Concentrating attention on optical nature of light and shadow, Lichtenstein's dramatic style encourages us to decipher what we are seeing for ourselves, rather than presenting us with a straightforward, realistic depiction of the appearance of the fruit. The apples are placed against a flat plane made up of red, vellow and blue sweeps of color, disrupting the conventional notion of perspective that normally accompanies a painting such as this. Finally, an area of black cross-hatching that occupies the lower left quadrant—and most of the lower edge—continues Lichtenstein's interest in the nature of printing and the mechanical representation that he explored in the comic book paintings that launched his career.

Despite the apparent simplicity of his Pop aesthetic, Lichtenstein was deeply interested in the physical optics of how we look at objects. As part of his studies at Ohio State University he was taught to examine the visual properties of his chosen subject matter as much as their outward physical appearance. In his influential book Drawing by Seeing, Hoyt L. Sherman, one of Lichtenstein's professors, encouraged people to develop a new way of drawing. "Students must develop an ability to see familiar objects in terms of visual qualities," he said, "and they must develop this ability to the degree that old associations with such objects will have only a secondary or a submerged role during the seeing-and-drawing act" (H. L. Sherman, quoted by B. Rose, The Drawings of Roy Lichtenstein, exh.





cat., Museum of Modern Art, New York, 1987, p. 29). For Lichtenstein, these "familiar objects" initially became the cheap comic books that were sold by their millions in grocery stores and newsstands across the country. Their mass-produced aesthetic reduced the world to bold, flat and often black-and-white or primary colored renditions; gone were the delicate subtleties of traditional *chiaroscuro*, replaced instead by bold hatching and Ben-day dots.

In addition to his interest in the way we learn to look at objects, Lichtenstein also had a detailed interest inand understanding of-art history, and after comic book heroines, he went on to explore the aesthetic language of German Expressionism, Cubism and Surrealism. In Two Red and Yellow Apples, he utilizes the vocabulary of Abstract Expressionism in his rendering of the gestural brushstrokes and drips that make up the image—all qualities celebrated in the work of the Masters of the genre such as Willem de Kooning and Jackson Pollock. Brushwork was also important in the work of Paul Cézanne and his loosely applied blocks of color assembled to produce atmospheric landscapes and still lifes. "For an Impressionist, to paint from nature is not to paint the subject, but to realize sensation," the French artist is reported to have said; Lichtenstein, like Cézanne, was not merely interested in reproducing the appearance of an object verbatim, rather he was interested in a deeper, more meaningful connection. In addition to Post-Impressionists who often painted still lifes featuring apples, the fruit has a much longer association with artists thanks to its central role in the biblical story of Adam by Eve. Representing the act of original sin, in additional to more ancient symbolism of being an allegory for knowledge and youth, the apple has been a longstanding object of fascination for generations of artists as an object echoing with both spiritual and temporal meaning.

But in rendering the apples in a series of gestural brushstrokes as he does here, Lichtenstein celebrates the idea of the artist and the artistic process as much as he does the subject matter. Using incredible draftsmanship and skill, he strategically manipulates, reorganizes and reframes his subjects, and engages in a complex dialogue with his forefathers, allowing the painting to become more than the sum of its parts. It is no short order to re-invent one of the oldest genres of painting, the still life. Lichtenstein manages to utilize his trademark pictorial vocabulary to redefine what on the surface seems apparently naïve, but is actually highly sophisticated and results in a compelling reexamination of the nature of representation.



## 48C ROY LICHTENSTEIN (1923-1997)

## Little Landscape

signed and dated 'rf Lichtenstein '79' (on the reverse) oil and Magna on canvas  $36 \times 48$  in. (91.4 x 121.9 cm.) Painted in 1979.

\$3.000.000-4.000.000

PROVENANCE

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

**EXHIBITED** 

Montclair Art Museum; Sante Fe, Museum of Fine Arts, Museum of New Mexico; Tacoma Art Museum; Southampton, Parrish Art Museum; Indianapolis, Eiteljorg Museum of American Indians and Western Art, Roy Lichtenstein: American Indian Encounters, October 2005-April 2007, pp. 28, 37 and 77, no. 31 (illustrated in color and illustrated in color on the front

Milano, La Triennale di Milano, *Roy Lichtenstein: Meditations on Art*, January-May 2010, p. 281 (illustrated in color).

Art Institute of Chicago; Washington, D.C., National Gallery of Art; London, Tate Modern; Paris, Centre Pompidou, *Roy Lichtenstein: A Retrospective*, May 2012-November 2013, p. 214, no. 76 (illustrated in color).

LITERATURE

L. Addison, "On exhibit: Roy Lichtenstein: American Indian Encounters," *El Palacio*, vol. 111, no. 1, Spring 2006. "City Watch: Southampton, N.Y.," *Art & Antiques*, December 2006, vol. 29, no. 12, p. 126 (illustrated in color).

This work will appear in the forthcoming catalogue raisonné being prepared by the Roy Lichtenstein Foundation.

"I take a cliché and try to organize its forms to make it monumental."

-Roy Lichtenstein









"Lichtenstein was one of the few well-known American artists to resurrect the genre of landscape painting."

-Clare Bell

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

Above: George Catlin, Sauk and Fox Sailing in Canoes, 1837-1839. Smithsonian American Art Museum, Washington, D.C. Photo: The Solomon R. Guggenheim Foundation / Art Resource, New York.

Below: Navajo Blanket, 1890-1910. Mingei International Museum, San Diego Photo: Mingei International Museum / Art Resource. New York.

Opposite page, above: Edward Weston, Saguaro, Arizona, 1938. 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.

Opposite page:, below: Jean-Michel Basquiat, Samo New York, 1981. © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2018.

ainted in 1979. Little Landscape is a crucial painting from Roy Lichtenstein's Amerindian series, an investigation of stereotypical portrayals of Native American cultures that the artist began at a time when Native American activism was at its height in the United States. In this moment, Lichtenstein returned to his long-standing interest in the nuances of indigenous American art, craft, and design traditions. Of equal concern to Lichtenstein was the way in which Native American cultures have been transformed into clichés in the U.S. American imaginary. Thus, in his Amerindian series, the artist often consolidated as many cliched images into a singular vision rendered in his iconic comicbook style. To create this painting, Lichtenstein flattened the features of a landscape into a sequence of planes, subdivided by bold, primary colors. For instance, peaks of a chain of mountains in a range are simplified into two parallel zigzag lines. The blue diagonal lines so frequently found in Lichtenstein oeuvre as a sign of contemporary printing technologies, here, signify rain. A canoe, with an upturned lip echoing the peak of the mountain, sneaks into the bottom, left side of the canvas. As the curators who included Little Landscape in the 2005 traveling exhibition, Roy Lichtenstein: American Indian Encounters write in the accompanying catalogue, Lichtenstein later referred to this 'representation of a canoe'- part of his repertoire of invented shapes that evoke American Indian culture. This stereotypical canoe image is also featured in Little Landscape (1979), along with stylized mountains, a thunderbird motif, and sacred four direction crosses as stars in the night sky. A saguaro cactus is also evident, a typical plant for the Sonoran Desert; bird tracks, a common motif on some pre-contact Southwest pottery, are also apparently leading away from the cactus. Stereotypical geometric designs often found on basketry and textiles from the American Southwest, incorporated into a tipi design and border, complete the work.

In a 1985 interview. Lichtenstein described the logic to this approach to painting The Amerindian series: "They're just a mixture of every kind of Indian design from Northwest Indians to Plains Indians to Pueblo. They are no particular tribe of Indians. It's just everything that people vaguely associated with Indians. ... Anything that I could think of that was 'Indian' got into them. Lichtenstein would explain, "It's like seeing the Indian as if in the Museum of Natural History, not knowing which tribe he belonged to. All of the different tribes are mixed up to show the cliché idea of "Indian" revealing the artist's interest in "the play of the Western or the European's view of the Indian against the Indian's view of himself" (R. Lichtenstein quoted by G. Stavitsky and T. Johnson in Roy Lichtenstein: Native American Encounters, New Brunswick, New Jersey, Rutgers University Press, 2006, p. 25).

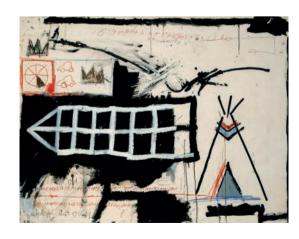
Before Roy Lichtenstein became the legendary pop artist who, alongside Andy Warhol, Claes Oldenburg, and James Rosenquist, ushered in the Pop Art movement by making mass-produced and popular images such as comic strips the subjects of sleek and sophisticated painting, the artist was a voracious student who taught himself to draw by looking at sources as wide-ranging as medieval European art to Picasso in books. As the artist, himself has explained, "Most of what we [he and his then wife, Isabel] saw was in reproduction. Reproduction was really the subject of my work" (R. Lichtenstein quoted by Diana Waldman, New York: Solomon R. Guggenheim Foundation, 1970, p. 25), and later, "All my art is in some way about other art, even if the other art is cartoons" (R. Lichtenstein, quoted in J. Hendrickson, Roy Lichtenstein, Cologne, 2000, frontispiece). Reproduction was also the means by which he had been taught to draw: by copying old and new masters alike, a time-honored tradition of learning the skills and conceits of paintings since the Renaissance. But true to Lichtenstein's interest in





the discarded and "discredited" subjects of American culture—including comic strips and cartoons considered too banal to be thought of in terms of their aesthetic formulations— he was drawn to the art of the American West, which, in the mid-20th century, marked by Pollock's expressionist throes of emotion translated into throws of paint, was surely out of favor.

George Catlin, the early 19th-century American painter of the American West, would be a longstanding source of influence for Lichtenstein. The artist would repeatedly turn to the hundreds of portraits and landscapes his predecessor made in the 1830s that were reproduced in Catlin's book Letters and Notes on the Manners, Customs, and Conditions of the North American Indians from 1841 over the first thirty years of Lichtenstein's artistic practice. His focused study of Catlin's drawings and paintings would be matched by equal attention to the art of Native Americans and the ways in which this diverse group of people was rendered into clichés and stereotypes as part of the mythmaking process of writing any nation's history. For Lichtenstein, it was "difference between real life, between the actual event and what became of it in the medium of art" that compelled the artist to these images (R. Lichtenstein, unpublished interview on January 26, 1990 quoted by G. Stavitsky and T. Johnson in Roy Lichtenstein: Native American Encounters, New Brunswick, New Jersey, Rutgers University Press, 2006, p. 11). As Gail Stavitsky and Twig Johnson, who curated Roy Lichtenstein: American Indian Encounters for the Montclair Art Museum, write, "the illusion of these works serving as eyewitness accounts within a cliched format of history painting is what fascinated Lichtenstein" (Ibid.).





# PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

# 49C ANDY WARHOL (1928-1987)

## Jackie

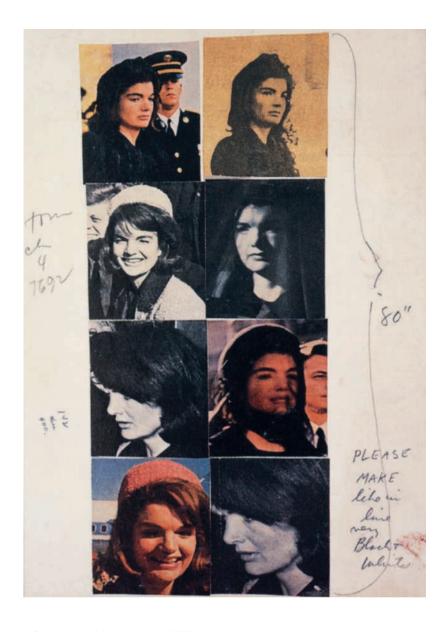
signed 'Andy Warhol' (on the reverse); signed again twice 'Andy Warhol' (on the overlap) synthetic polymer and silkscreen ink on canvas 20 x 16 in. (50.5 x 40.6 cm.) Painted in 1964.

\$800,000-1,200,000

## PROVENANCE

Jeffrey Warhola, New York, gift of the artist His sale; Christie's, New York, 10 May 2006, lot 183 Acquired at the above sale by the present owner





Left: Andy Warhol, Source material for Jackie series, 1963-1964. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

Right: Andy Warhol, *Liz #6*, 1963. San Francisco Museum of Modern Art. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

Opposite page: Andy Warhol in his studio with Jackie paintings, New York, 1964. Photo: © Mario de Biasi / Mondador Portfolio / Getty Images. Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

ainted just months after the assassination of John F. Kennedy on November 22, 1963, Andy Warhol's Jackie remains one of his greatest and most iconic paintings. In Jackie, Warhol immortalizes the moment before the president's death on that chilly autumn afternoon in Dallas, Texas. Clad in her fashionable pink Chanel suit and coordinating pillbox hat, with her hair slightly tousled by the wind, Jackie is caught in a frozen smile as she arrives with the president at Love Field. Warhol forces attention towards Jackie's face, closely cropping the original news photograph that's become synonymous with the event itself. In this particular example, one also clearly glimpses the unmistakable profile of John F. Kennedy himself in the upper left corner, flashing a beaming smile just before the motorcade began its fateful journey toward Dealey Plaza. The relaxed air of nonchalance of the presidential couple that Warhol highlights in Jackie remains all the more chilling considering the harrowing events that inevitably followed. Cloaked in an ethereal veil of pale cerulean blue, Jackie is a poignant snapshot that lingers with the calculating mix of tragedy, glamour and celebrity that pervades Warhol's best work. Like his portraits of Marilyn and Liz, Warhol highlights the tragic beauty of Camelot's

queen, seizing upon the media frenzy that dominated nearly every major news outlet in the hours and days following Kennedy's death.

In Jackie Warhol celebrates an American archetyne presenting a stylish and youthful first lady. This is the "Jackie" so beloved by the American public. A venerable fashion icon, her effortless elegance and classic sense of style galvanized the nation during the early years of the 1960s. In Jackie, she epitomizes the youth, vitality and glamour of Camelot. She wears the pink Chanel suit and matching pillbox hat with her hair done in a fresh flip, and her face displays a casual and effortless smile. The pink Chanel suit that Jackie wore on that fateful day, made from a strawberry-colored wool bouclé, was one of the president's favorites, and has become synonymous with the event itself. (Jackie famously refused to take it off despite it being stained with the president's blood). Rather than depict the image in full color, however, Warhol turns the image into its ghostly opposite, rendering the scene in a wash of pale blue acrylic that he hand-painted with a wide brush. Warhol reserved only three colors for the Jackie series-blue, white and gold-and critics have compared his portrayal to the religious icons of his youth. The contrast of the original source image is heightened to create a more dramatic effect, and the background of the painting is utterly seeped in darkness. The first lady's image is locked into place by silkscreen ink, captured in photographic precision, and frozen in time.

Of the eight different photographs that Warhol selected for the Jackie series, only two of them depict a smiling, youthful Jackie. The others are taken from photographs of a stunned and somber woman aboard Air Force One as Lyndon B. Johnson was sworn in as president, and then at the funeral of John F. Kennedy three days later. In the weeks and months following Kennedy's assassination, Warhol and his assistant Gerard Malanga carefully monitored the news, gathering materials from newspapers and magazines. By the end of February of 1964 (just over two months after the assassination), Warhol had selected the final eight images that would define the Jackie series. These included photographs from the New York Daily News (November 25, 1963), Life magazine (December 6, 1963) and a special commemorative magazine called Four Dark Days (Special





Publications, Los Angeles, 1963). The cinematic images that Warhol selected have a storytelling aspect to them, essentially functioning as "bookends" to the assassination. While they never actually reveal the moment when the president was shot, the attest to the moments of terror, anxiety and grief that collectively gripped the nation.

Warhol was keenly attuned to the barrage of photographs and videos that were endlessly repeated throughout the news cycle as the American public came to terms with Kennedy's death. The three major networks stayed on the air for seventy hours in a row (a news event marathon only surpassed by coverage of the 911 Terror Attacks). Warhol, along with the nation at large, relied upon Mrs. Kennedy as their "emotional barometer" in the days following the assassination, and indeed her displays of public mourning are some of the most remarkable images of the twentieth century. Whether standing grimly beside Lyndon B. Johnson on Air Force One or shrouded behind a black veil at the president's funeral a few days later, Jackie Kennedy mourned her husband while in full display of the entire world. In many ways, Kennedy's death enshrined Jackie as a secular saint, and Warhol almost immediately perceived the power and gravitas of her position.

"When President Kennedy was shot that fall, I heard the news over the radio while I was alone painting in my studio... I'd been thrilled having Kennedy as president; he was handsome, young, smart-but it didn't bother me that much that he was dead," Warhol had famously remarked after the president's death. But his callous comment stemmed from the media's handling of the event. Their constant barrage of photographs and video were essentially repeated in a 24-hour loop. The same few images were run over and over in a mind-numbing succession. "What bothered me was the way the television and radios were programming everybody to feel so sad... It seemed like no matter how hard you tried, you couldn't get away from the thing" (A. Warhol, guoted in P. Hackett, POPism: The Warhol '60s, New York, 1980, p. 60). In response, Warhol created literally hundreds of Jackies, and when he displayed them later that year at the Castelli gallery-nearly one year to the day of Kennedy's assassination—he showed forty-two of them in a grid-like arrangement, as if to parallel the media saturation. "The more you look at the same exact thing, the more the meaning goes away and the better and emptier you feel," he explained (A. Warhol, quoted in P. Hackett, ibid., p. 50).

## •◆50C WAYNE THIEBAUD (B.1920)

## Happy Birthday

signed 'Thiebaud 62' (lower right) oil on canvas 18 x 24 in. (45.7 x 61 cm.) Painted in 1962.

\$1,800,000-2,500,000

## PROVENANCE

Allan Stone Gallery, New York Galleria Schwarz, Milan Georges Marci Gallery, Gstaad Galerie Hans Mayer, Düsseldorf John Berggruen Gallery, San Francisco, 1982 Private collection, United States, 1983

## EXHIBITED

Milan, Galleria Schwarz, *Wayne Thiebaud*, June-July 1963, n.p. (illustrated).
L'Aquila, Castello Cinquecentesco, *Aspetti Dell'Arte Contemporanea*, July-October 1963, p. 148, no. 271 (illustrated).
San Francisco, John Berggruen Gallery, *Selected Acquisitions*, September-October 1982.

"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."

-Wayne Thiebaud



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

Below: Wayne Thiebaud, Wedding Cake, 1962. Newark Museum. © 2018 Wayne Thiebaud / Licensed by VAGA at Artists Rights Society (ARS), NY. Photo: © Newark Museum / Art Resource, New York.

isplaying a sense of nostalgia that belies the extraordinary complexity of the artist's technique, Wayne Thiebaud's *Happy Birthday Cakes* is a quintessential example of his early series of cakes, pies and other sugary confections he painted in the early 1960s. Painted in 1962, the same year as the artist's breakthrough solo show at the Allan Stone Gallery in New York, *Happy Birthday Cakes* illustrates what has come to be regarded as Thiebaud's most significant theme, here rendered as two celebratory pieces of patisserie. These joyful creations demonstrate





## "Cakes, they are glorious, they are like toys."

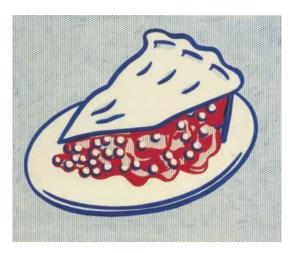
-Wayne Thiebaud

the particular brand of Pop art that propelled Thiebaud to critical acclaim in these early years and the resulting paintings of cakes, pies, hot dogs, delicatessen meats, and ice cream cones remain among the most cherished objects in the history of Pop art. Taking the classic vanilla birthday cake as his theme, Thiebaud touches upon the abundance of postwar American consumerism and the era of optimism that prevailed during the early Kennedy years. Whereas Thiebaud's New York counterparts infused Pop art with an ironic detachment that bordered on aloofness, Thiebaud did the opposite, steering clear of irony in favor of unabashed joy. Thiebaud's cakes in particular, evoke the essence of that which they describe, acting as delightful reminders of life's simple pleasures and the everyday rituals that define our lives.

In Happy Birthday Cakes, Thiebaud delights in his presentation of the two identical cakes, where thick, rich impasto lovingly describes the brightly-colored buttercream decorations of each cake. Thiebaud transforms oil paint into luscious evocations of frosted decorations, rendered in cheerful, candy-colored hues. A pale band of yellow icing has been piped around the top edge of the cake, encircling the simple message written in bright blue letters: "HAPPY BIRTHDAY," the cakes proclaim, in glorious, technicolor script. The sides of each cake are festooned with garlands of orange buttercream and capped with pale green rosettes, while the top of each cake is adorned with a single sugar-icing rose surrounded by bright, green leaves. The cloying sweetness of the scene is offset by the precision, rigor and flawless execution of the piece, where each cake displays its decorative piping in mirror-like exactitude.

These "twin" cakes exemplify the abundance, ease and resourcefulness of 1950s and 60s America, where the average suburban housewife need no longer bake a cake from scratch, but instead purchase one at the local A&P. Indeed, the cakes are presented upon an empty background that recalls the softly-lit aura of a bakery case or refrigerator shelf, where the cakes linger in a tantalizing state of utter perfection, each awaiting the moment its purpose might be fulfilled. As if to accentuate their importance, Thiebaud presents the cakes from a semi-aerial view, so that the viewer seems to peer upward toward the cakes from a lower vantage point, not unlike a child standing on his tiptoes in order to catch a glimpse of his own cake before it is served.

In the early 1960s, Thiebaud's paintings of American foods brought him critical acclaim as one of the leading figures of the new Pop art movement. A selection debuted at the Allan Stone Gallery in New York in 1962, an exhibition which proved to be a launching ground for Thiebaud's mature work (Museum of Modern Art acquired one of Thiebaud's paintings from the Allan Stone show). Thiebaud developed the technique of isolating his subject and situating it within anonymous backgrounds, which in some instances formed the delicatessen counter or refrigerated bakery case. He rendered each of his subjects just slightly larger than life using thick oil paints, and he allowed the interplay of light, color and shadow to push the image beyond the realm of realistic representation into one



of abstract beauty. Looking back, Thiebaud described: "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 plane and really be very clear about it. I picked things like pies and cakes—things based upon simple shapes like triangles and circles—and tried to orchestrate them" (W. Thiebaud, quoted in S. A. Nash, Wayne Thiebaud: A Paintings Retrospective, exh. cat., Fine Arts Museum of San Francisco, 2000, p. 15).

In Happy Birthday Cakes, Thiebaud transforms the matching cakes into objects of beauty, reveling in the interplay of light and shadow that he so deftly conveys. Particularly along the sides of each cake, Thiebaud becomes a master of light. A soft waterfall effect is created as light falls along the edges of the cake, where it is reflected in the subtle sheen of the buttercream. Dabs of the palest pink, soft blue and undertones of mauve all coalesce along the sides of the cake to create an aura of ambient light that bathes the cake in a subtle rainbow flicker. Similarly, Thiebaud explores shadows with aplomb. The soft blue shadow that limits the edge of each cake is rendered in a combination of not only blue, but also aspects of green, black, and bright pops of white. Along the upper edge, slight shadows produced by the yellow band of frosting similarly contain a rainbow array of colors used to evoke shadow, especially a brilliant green infused with black. Thiebaud describes the optical effect he attempts to convey in his rendering of shadows as "halation." While closely examining an object's contours, the artist discovered that they did not appear as simple black outlines, but rather as a light-filled "halo" in which all colors of the spectrum were present. This technique animates the seemingly inanimate object Thiebaud chooses to depict, which, combined with the dexterity of his brushwork, lends that indefinable "certain something" to his work that makes it so mysterious and unique.

Left: Roy Lichtenstein, *Cherry Pie*, 1962. © Estate of Roy Lichtenstein.

Right: Present lot illustrated (detail).



# PROPERTY OF A DISTINGUISHED COLLECTOR

# 51C ANDY WARHOL (1928-1987)

# Birth of Venus (After Botticelli)

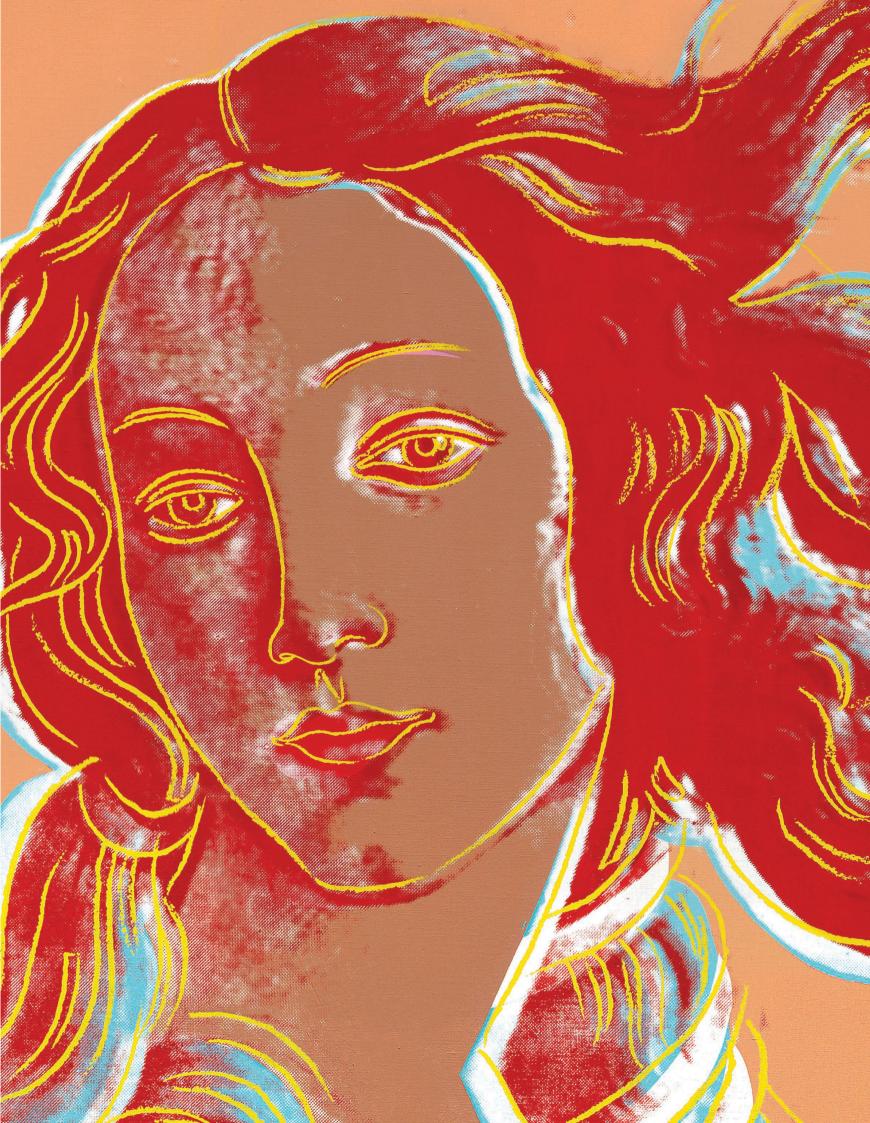
signed 'Andy Warhol' (on the overlap) acrylic and silkscreen ink on canvas 48 x 72 in. (122 x 183 cm.) Painted in 1984.

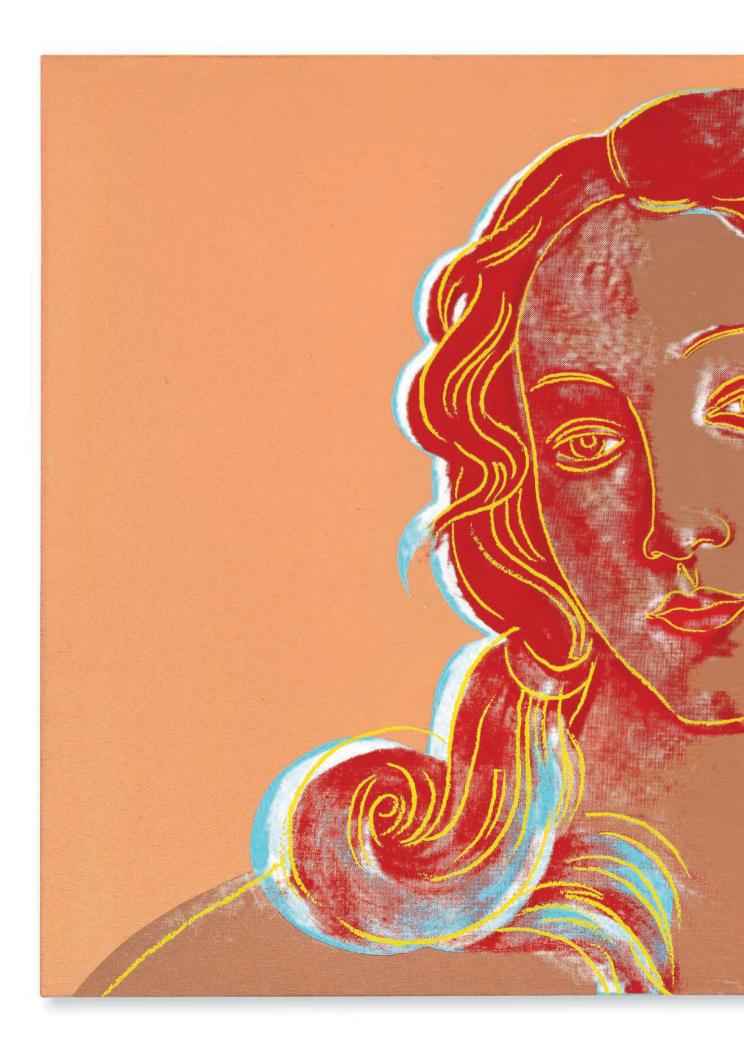
\$2,500,000-3,500,000

PROVENANCE

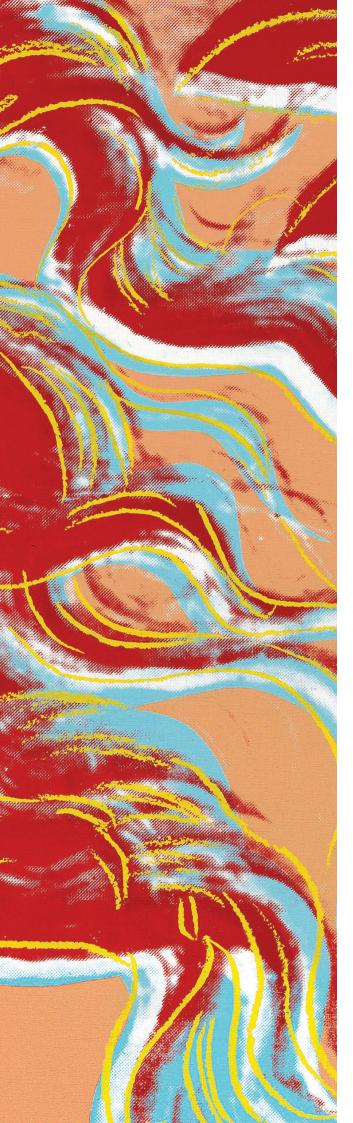
Joshua Gessel, Grimaud Acquired from the above by the present owner, 1987 "The history of art is itself another concrete mirage, with its stars and superstars of every age, and Warhol absorbed this too into the magma of his imagination."

-Germano Celant









"Throughout, the tactile imagination is roused to a keen activity, by itself almost as life-heightening as music... The entire picture presents us with the quintessence of all that is pleasurable to our imagination of touch and of movement."

-Bernard Berenson

ndy Warhol's Birth of Venus (After Botticelli) is a radical and breathtaking vision of divine beauty. Executed in 1984 as part of a series of reimagined Quattrocento masterpieces, Warhol's red Birth of Venus is one of just six large-scale images of Botticelli's iconic goddess. Of these, four are on canvas and two on linen, each in a different colorway. This original and unique "red" production on canvas, which has been in the same private collection since before Warhol's death over thirty years ago, is undoubtedly the most romantic. Warhol depicts Venus against a background of salmon pink. For her skin tones, a soft shade of umber is overlaid on pink, while her hair is a deep red, ablaze with accents of electric blue and white. Flourishes of yellow articulate her hair and features. Warhol has cropped and magnified Botticelli's composition to form a spellbinding portrait, placing Venus in his pantheon of icons, alongside the exalted image of Marilyn Monroe. If Marilyn has been made goddess, here Venus comes to Hollywood.

Sandro Botticelli (circa 1445-1510) was one of the great figures of the Italian Renaissance. Praised by Giorgio Vasari for the grace of his compositions, he was renowned for the linear elegance and subtle tones of his figure-painting. Botticelli was also an innovator. He introduced classical myth into a field dominated by religious painting. His Birth of Venus (circa 1484-1486) and its sister painting Primavera (circa 1482), both once owned by the Medici family and now hanging in the Uffizi Gallery in Florence, are recognized as masterpieces. The great art historian Bernard Berenson singled out Botticelli's Birth of Venus as a sublime example of the artist's "unparalleled power of perfectly combining values of touch with values of movement... almost as lifeheightening [sic] as music." He saw the goddess's "mane-like tresses of hair fluttering to the wind not in disorderly rout but in masses yielding only after resistance" as "directly life-communicating" (B. Berenson, Florentine Painters of the Renaissance, London & New York, 1896).

Andy Warhol reinterprets and dramatizes this extraordinary vision. Released from her original context, *Venus* is reborn in Technicolor, hit with a strobe light, and made into a universalized "Marilyn" for a new age. The conventions of art history are subverted, transmuted, repackaged and democratized. Warhol's *Birth of Venus* is one of the outstanding achievements of his later career, looking forward to his final masterworks, the iterated versions of Leonardo da Vinci's *Last Supper*.

In the 1960s, Warhol had shocked the art world with the advertising-led flatness of his *Coke Bottles* and *Campbell's Soup Cans*. In the 1970s, his celebrity led to the repetition in different media of many themes that

had made him famous. As the renowned art critic Robert Pincus-Witten observed in the April 1980 issue of Arts Magazine. "In the 60s, Warhol was a burning critical issue. In the 70s, Warholism superseded Warhol, In the 80s, the return of Andy Warhol." Warhol was rejuvenated, a consummate master of the revolutionary silkscreen process he had initiated nearly two decades earlier. He now combined the medium's coolly serial mode with an expressive chromatic complexity, a step change from Mona Lisa and other earlier series. Warhol reassessed his art in the Retrospective series of 1978-1879. In his Reversals, he flipped his original colors into negative. His Marilyn (Reversal) images glow with a dark radiance as if ignited from within by their own fame. Warhol's Pop icons and silkscreen art had advanced from the graphic linearity they once shared with Roy Lichtenstein. Through the genius of Warhol's vision, they had taken on their own life-or afterlife—in popular culture. They now transcended the American frames of reference that they once embodied, and claimed an important place as milestones in the broader canon of Western art.

The Details of Renaissance Paintings series of 1984 positions Warhol's silkscreens alongside the great paintings of the world. The Birth of Venus is at the summit of this series. Although derived from Botticelli, it is the culmination of a profound inquiry into the canonizing power of popular culture. At one level, Warhol's Venus is "an image of an image, with no reason but a surface reason" (Sherman and Dalton, Andy Warhol, 2009). But if that is all, how has Warhol succeeded in translating Botticelli's shimmering goddess into one of the world's most memorable icons? Taking full command of one of the most universally acclaimed paintings in the history of art, Warhol describes the face of love with searing clarity, dramatically ordered color and delicate surface detail to create a timeless image of beauty. Warhol's





Venus may have her origin in a Western ideal, but her reincarnation resonates across the globe. In this red version, the balance of color and detail is revolutionary. Emerging from a background of pure pink and framed by the vibrancy of her rose-red hair lit with ethereal flames, Venus's lovely face speaks to everyone. The delicate yellow strokes-first drawn by hand before being transferred to a screen-are lovingly applied. Such lyrical details, in concert with the work's striking assortment of hues, exemplify Warhol's commitment to line, form, color and process, while responding to the age of television and mass communication.

Warhol, like Botticelli, was clearly enchanted by his subject. He works with fierce yet tender concentration. It does not seem fanciful to see traces of personal devotion in his homage. Warhol's Catholic upbringing accorded deep significance to the veneration of images. Like a beautiful Madonna, this goddess is touched with feminine mystery, but is never depersonalized. Andy Warhol's *Venus* is the exultation of an icon imbued with humanity by an artist who was never the machine he might pretend to be. Warhol was not merely subverting and challenging the past. By lavishing attention upon every aspect of his painting, he formed a new paradigm of beauty for the postmodern era. The red *Birth of Venus* is among the most glorious and romantic of his creations.

In the post-Pop era, Warhol transcended the boundaries between fine art and popular culture. Selection, appropriation and reproduction were starting points. Editing, magnification and coloration were transformative. His genius of imagination was decisive. Warhol may have said that all he saw was surface. But his achievement was far more complex and infinitely greater. If Botticelli's *Venus* was the embodiment of perfect beauty, Warhol could not help but add magic. Andy Warhol's recasting of the art of the past shows life-heightening iconography in a new light. Two masters are united across five centuries of history. Great art is always learning from its past to fashion itself anew. In Warhol's wondrous vision, Botticelli's 15th century *Venus* is reborn as a brilliant icon, the divine personification of love, floating in time and space.

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

Left: Roy Lichtenstein, Woman with Flowered Hat, 1963.
© Estate of Roy Lichtenstein.

Right: Sandro Botticelli, The Birth of Venus, 1485. Galleria degli Uffizi, Florence.

# CONDITIONS OF SALE . BUYING AT CHRISTIE'S

#### CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part ( $\Delta$  symbol). Christie's acts as agent for the selle

# A BEFORE THE SALE

# **DESCRIPTION OF LOTS**

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called Symbols Used in this Catalogue".
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or condition, artist, period, materials, approximate dimensions or provenance are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All sions and weights are approximate only

#### 2 OUR RESPONSIBILITY FOR OUR **DESCRIPTION OF LOTS**

We do not provide any guarantee in relation to the nature of a lot apart from our authenticity warranty contained in paragraph E2 and to the extent provided

#### 3 CONDITION

- (a) The condition of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect condition. Lots are sold "as is," in the condition they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to condition in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a lot clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a lot. Condition reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason condition reports are not an alternative to examining a lot in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

# 4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a lot, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its condition. We recommend you get your own advice from a restorer or other professional adviser
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

# 5 ESTIMATES

Estimates are based on the condition, rarity, quality and provenance of the lots and on prices recently paid at auction for similar property. Estimates can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. Estimates do not include the buyer's premium or any applicable taxes.

# 6 WITHDRAWAI

Christie's may, at its option, withdraw any lot from auction at any time prior to or during the sale of the lot. Christie's has no liability to you for any decision

#### 7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted germological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, estimates are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced

#### 8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is authentic. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a warranty that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

# **B REGISTERING TO BID**

# 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 urrent 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

#### 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. For more information, please visit https://www.christies.com/buying-services/ buving-quide/register-and-bid/ As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on is https://www.christies.com/ LiveBidding/OnlineTermsOfUse.

# (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.

# AT THE SALE

# 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

#### 4 BIDDING

The auctioneer accepts bids from:

- (a) hidders 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

#### 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 cessary storage charge

# 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 will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any lot collected from Christie's in New York. 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

#### WARRANTIES 1 SELLER'S WARRANTIES

For each lot, the seller gives a warranty that the

- (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.

- 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 anyon else. The benefit of this authenticity warranty may not be transferred to anyone else.
- (h) In order to claim under the authenticity warranty
  - (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
- (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.

# PAYMENT HOW TO PAY

- (a) Immediately following the auction, you must pay the purchase price being:
  - the hammer price; and
  - the buyer's premium; and
  - 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; ARA# 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. 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

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 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 out 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 ne 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 mounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have naid 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
- (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
- (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**

- (a) You must collect purchased lots within seven days from the auction (but note that lots will not be released to you 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 Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any lot within thirty days following the auction we may, at our option
  - charge you storage costs at the rates set out at www.christies.com/storage.
  - move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
  - sell the lot in any commercially reasonable
- way we think appropriate.
  (d) The Storage conditions which can be found at www.christies.com/storage will 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.

#### H TRANSPORT AND SHIPPING 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 the purposes, we are not responsible for their acts, failure to act, or neglect.

#### 2 FXPORT 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 hidding 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.

#### **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
- (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
- (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 exp

# **OTHER TERMS**

# **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 hid or hid on Christie's LIVET instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any

#### 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 notice at www.christies.com/about-us/ contact/privacy.

#### 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

#### 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 IAMS 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

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Owned by Christie's or another Christie's Group company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

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.

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

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  $\Delta$ next to its lot number

#### <sup>o</sup> 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 quarantee. Where Christie's holds such financial interest we identify such lots with the symbol o next to the lot number.

#### ° ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol  $^{\rm o}$   $\blacklozenge.$ 

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

#### 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 hid

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

# **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

"Studio of ..." / "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision

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

"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.

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OUTSIDE WRAP RIGHT: Lot 24C Jean-Michel Basquiat, Discography Two, 1983 (detail).

Two, 1983 (detail).

The Estate of Jean-Michel
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INSIDE WRAF Lot 3C Bruce Nauman, Run from Fear, Fun from Rear, 1972. © 2018 Bruce Nauman / Artists Rights Society (ARS), New York.

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FRONT COVER FLAP: Lot 16C Joseph Cornell, Object, 1940 (detail). © 2018 The Joseph and Robert Cornell Memorial Foundation / Licensed by VAGA at Artists Rights Society (ARS), New York.

BACK COVER: Lot 5C
Alexander Calder with 21 Feuilles
Blanches, Paris, 1954. Photo: ©
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New York.

BACK COVER FLAP: /ija Celmins, Star Field I, 1981—1982 © Vija Celmins, Courtesy Matthew Marks Gallery.

INSIDE FRONT COVER: INSIDE FRONT COVER.

Lot 19C
Joseph Cornell, Untitled (Story
without a Name—for Max Ernst),
1934—1935 (detail).

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FRONTISPIECE ONE: Lot 13C Sigmar Polke, *B-Mode*, 1987 (detail). © 2018 The Estate of Sigmar Polke, Cologne / ARS, New York / VG Bild-Kunst, Bonn. FRONTISPIECE TWO:

Richard Prince, Island Nurse, 2002 (detail).

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FRONTISPIECE FIVE: Albert Oehlen, *Untitled*, 1989 (detail). © Albert Oehlen.

FRONTISPIECE SIX: Lot 10C Richard Prince, When I was 15, 1989 (detail). © Richard Prince.

FRONTISPIECE SEVEN: Andy Warhol, Do it Yourself (Violin), 1962 (detail).
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FRONTISPIECE FIGHT:

FRON ITSPIECE EIGHT: Lot 44C Tom Wesselmann, Great American Nude #34, 1962 (detail). © Estate of Tom Wesselmann / Licensed by VAGA at Artists Rights Society (ARS), NY.

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Lot 15C Sam Gilliam, *Lady Day II*, 1971 (detail). © 2018 Sam Gilliam / Artists Rights Society (ARS), New York. FRONTISPIECE FOURTEEN:

Lot 32C
Morris Louis, Para IV, 1959 (detail).
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POST-WAR AND CONTEMPORARY ART EVENING SALE: Lot 31C Richard Diebenkorn, Ocean Park #137, 1985 (detail). © The Richard Diebenkorn

OPPOSITE STORAGE AND COLLECTION: Lot 36C Willem de Kooning, Event in a Barn, 1947. © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

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Lot 14C
David Smith, 5 Ciarcs, 1963 (detail).
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ENDPIECE TWO: t 7C ım Francis, Saturated Blue (No. 1), (a) Sativated blue (No. 1) 1953 (detail).
 (a) 2018 Sam Francis Foundation, California / Artists Rights Society (ARS), New York.

ENDPIECE THREE AND FOUR: Lot 8C Frank Stella, *Gray Scramble*, 1968 (detail) © 2018 Frank Stella / Artists Rights Society (ARS), New York.

INSIDE BACK COVER: Lot 38C George Condo, Washington Square Park, 2010 (detail). © 2018 George Condo / Artists Rights Society (ARS), New York.

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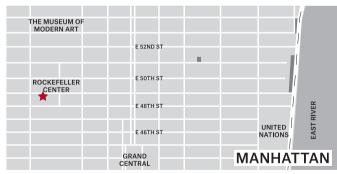
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Monday-Friday except Public Holidays

13/08/18





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CONTACT Rahul Kadakia rkadakia@christies.com +41 (0)22 319 1730

CHRISTIE'S



# IMPRESSIONIST AND MODERN ART EVENING SALE

INCLUDING PROPERTY FROM THE COLLECTION OF HERBERT AND ADELE KLAPPER

New York, 11 November 2018

# VIEWING

4-11 November 2018 20 Rockefeller Plaza New York, NY 10020

# CONTACT

Max Carter mcarter@christies.com Jessica Fertig jfertig@christies.com 212 636 2050

Property from a Distinguished Private Collection ALBERTO GIACOMETTI (1901-1966)

Femme assise
signed and numbered 'Alberto Giacometti 6/6'
(on the right side of the base);
inscribed with foundry mark 'Susse Fondeur Paris'
(on the back of the base)
bronze with brown and green patina
Height: 30 % in. (77.1 cm.)
Conceived in 1949-1950 and cast in 1957
\$14,000,000-18,000,000

CHRISTIE'S



Property from the Sam Rose and Julie Walters Collection PABLO PICASSO (1881-1973)

Femme au béret orange et au col de fourrure (Marie-Thérèse) dated '4 D 37' (upper right) oil on canvas

24 ½ x 18 ½ in. (61.2 x 46.1 cm.)

Painted on 4 December 1937

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

# IMPRESSIONIST AND MODERN ART EVENING SALE

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Property of an Important Private Collection RENÉ MAGRITTE (1898-1967)

La statue volante

signed 'Magritte' (upper right); titled '"La forêt vierge" "La statue volante" "La nouvelle maison" "La statue volante" "La lanterne de so" "La fille de joie" (on the reverse)

oil on canvas

 $31\% \times 39\%$  in. (81.2 x 100.3 cm.)

Painted circa 1964-1965

\$6,000,000-9,000,000

# IMPRESSIONIST AND MODERN ART EVENING SALE

INCLUDING PROPERTY FROM THE COLLECTION OF HERBERT AND ADELE KLAPPER

New York, 11 November 2018

# VIEWING

4-11 November 2018 20 Rockefeller Plaza New York, NY 10020

# CONTACT





Property from the Collection of A. Jerrold Perenchio
HENRY MOORE (1898-1986)
Reclining Figure
signed and numbered 'Moore 4/9' (on the top of the base);
inscribed with foundry mark 'Morris Singers Founders London' (on the back of the base)
bronze with brown and green patina
Length: 97 in. (246.3 cm.)
Height: 46 1/6 in. (117 cm.)
Conceived in 1982 and cast in the artist's lifetime
\$8,000,000-12,000,000

# IMPRESSIONIST AND MODERN ART EVENING SALE

INCLUDING PROPERTY FROM THE COLLECTION OF HERBERT AND ADELE KLAPPER

New York, 11 November 2018

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Property from a Distinguished Private Collection
VINCENT VAN GOGH (1853-1890)
Coin de jardin avec papillons
oil on canvas
19 % x 24 ¼ in. (50.4 x 61.4 cm.)
Painted in May-July 1887
Estimate on request

# IMPRESSIONIST AND MODERN ART EVENING SALE

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New York, 11 November 2018

# VIEWING

4-11 November 2018 20 Rockefeller Plaza New York, NY 10020

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Property from the Collection of Herbert and Adele Klapper PABLO PICASSO (1881-1973)

Femme accoudée

signed and dated 'Picasso 21' (lower right)

pastel on paper

41 ½ x 29 ½ in. (104.7 x 75 cm.)

Executed in 1921

\$10,000,000-15,000,000

# IMPRESSIONIST AND MODERN ART EVENING SALE

INCLUDING PROPERTY FROM THE COLLECTION OF HERBERT AND ADELE KLAPPER

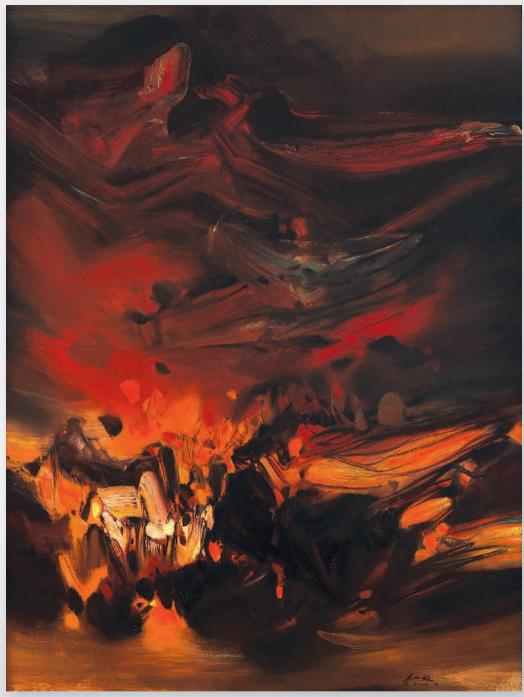
New York, 11 November 2018

# VIEWING

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CHU TEH-CHUN (ZHU DEQUN, FRANCE/CHINA, 1920-2014) No. 313 260 x 195 cm. (102 3/8 x 76 3/4 in.) oil on canvas, diptych, Painted in 1969 **ESTIMATE ON REQUEST** 

**ASIAN 20TH CENTURY & CONTEMPORARY ART** 

**EVENING SALE** 

Hong Kong, 24 November 2018

**ASIAN 20TH CENTURY ART** 

DAY SALE

Hong Kong, 25 November 2018

**ASIAN CONTEMPORARY ART** 

DAY SALE

Hong Kong, 25 November 2018

**VIEWING**23-24 November 2018
Hong Kong Convention and Exhibition Centre
No. 1 Expo Drive, Wanchai, Hong Kong

CONTACT Eric Chang acahk@christies.com +852 2978 6866

CHRISTIE'S



Property from a Private Collection, Palm Beach, Florida
Georgia O'Keeffe (1887-1986)
The Red Maple at Lake George
signed with initials 'OK' in artist's star device (on the original backing)
oil on canvas
36 x 30 in. (91.4 x 76.2 cm.)
Painted in 1926.
\$7,000,000-10,000,000

# **AMERICAN ART**

New York, 20 November 2018

# VIEWING

17-19 November 2018 20 Rockefeller Plaza New York, NY 10020

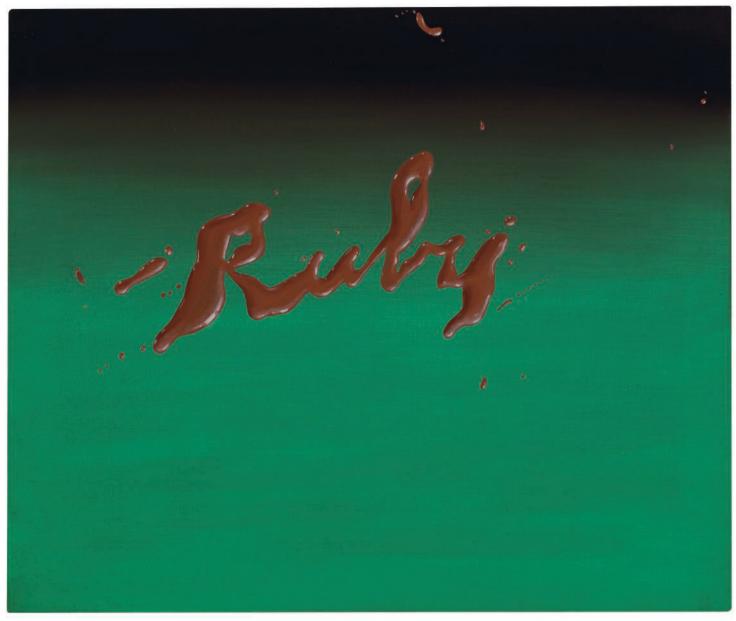
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Property from the Estate and Personal Collection of Robert Indiana ED RUSCHA (B. 1937)

Ruby

oil on canvas

20 x 24 in. (50.8 x 60.9 cm.)

Painted in 1968.

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

# POST-WAR AND CONTEMPORARY ART MORNING SESSION

New York, 16 November 2018

# VIEWING

4-15 November 2018 20 Rockefeller Plaza New York, NY 10020

# CONTACT

Rachael White rrwhite@christies.com +1 212 974 4556



Princeton. 3. I. 54. Lastor Herr Gut Kind! Ingeferest duck whederholde Angeleringen Browners habe ids in der letyten Tagen viel gebesen in Three Becks, for desser Gendeng Joh Them reles danke. Was mix daber besonders suffice was dies. His sind cinander inbeying and die faktische Esnetelling your Labor and per manschoolsen Genericale of t west gehered Shad ich : when years I what John I deen Strela needs Befreing von ich sentiserten Winscher, Streben nach Verselfondrung und Veredelsung des Descins mot Betonning des rein Meureblichen, mobile das lebbere Ding mer als Mottel ungusethen ist, den keine beheerseleende Timbetione eingertunt rounders duct. (Diese Einstellung est es besonders, die was als eleteht " evanuicus allitude" verbrudett Tratzdem little ich mich ohne Brownous Fermenterung nie daya gebracht, mich irgundioic ingehend wint Thron Budie Hefusty will es in ciner fix mich mysginglichen Sprache persentilees ist. Das Abet Gott ist fine wish wickly als tundruck and Produkt numselelosher Tehnoschen, die Bibel eine Gumerlung chroningger aber dock revolution primitiver Legendere . here works so finishing tuleging kans / 182 will I two daran Enderer. These imponenties tusleguigene and notingenites hocket miningfallige and baken so gut wie wichts muit dem Urtest gen schaffen, the ich ist die newerfalselet zi diselse Religion mie alle ausderen Religioner eine Tucernation des primaitères Abezglaubers. Med des juidescue Volk, que deux ich gent mid mit decen Mentaletet ich they unachees bin, hat for wich doch have undersaringe Deguital als able anderer Bloom. Forcest mine Experiency resold ist es and me victits besser als under mansilitable of imposers us as anche ducate Mangel are Market geges die sellimenster Amoriolise generalist, Soust have ide wells, Auser wallto" Ubuhanget empfinde ich es selenveylich, dass Sie eine provilegiette Stelling beaugenchen und Die durch pacis Maueres des Stiles you not issayen suclesse, cina insure als Mounds and cine innere als Finde. Als Menral beausprachen Sie gewissermassere come Dispens von der soust acceptanten Kanselität, als Inde ein Triville for Monotheismus. Aber eine begrenzte Kansalitet ist whenhanget Reine Kansalitæt mehr, wie wohl greast ween weenderberer Suinoga mit aller Schniefe orkant hat. Und die animistische

EINSTEIN, Albert (1879–1955). Autograph letter signed ("A. Einstein") to Eric Gutkind, Princeton, 3 January 1954. In German. Two pages, 215 x 280mm, bearing several autograph emendations; with original transmittal envelope. \$1,000,000-1,500,000

# ALBERT EINSTEIN. THE GOD LETTER

New York, 4 December 2018

VIEWING

30 November-3 December 2018 20 Rockefeller Plaza New York, NY 10020

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# WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

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by US\$100s US\$100 to US\$2,000 US\$2,0 00 to US\$3,000 by US\$200s US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)

US\$5,000 to US\$10,000 by US\$500s US\$10,000 to US\$20,000 by US\$1,000s US\$20,000 to US\$30,000 by US\$2,000s by US\$2,000, 5,000, 8,000

US\$30,000 to US\$50,000 (e.g. US\$32,000, 35,000, 38,000)

U\$\$50,000 to U\$\$100,000 by US\$5,000s U\$\$100,000 to U\$\$200,000 by US\$10.000s

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