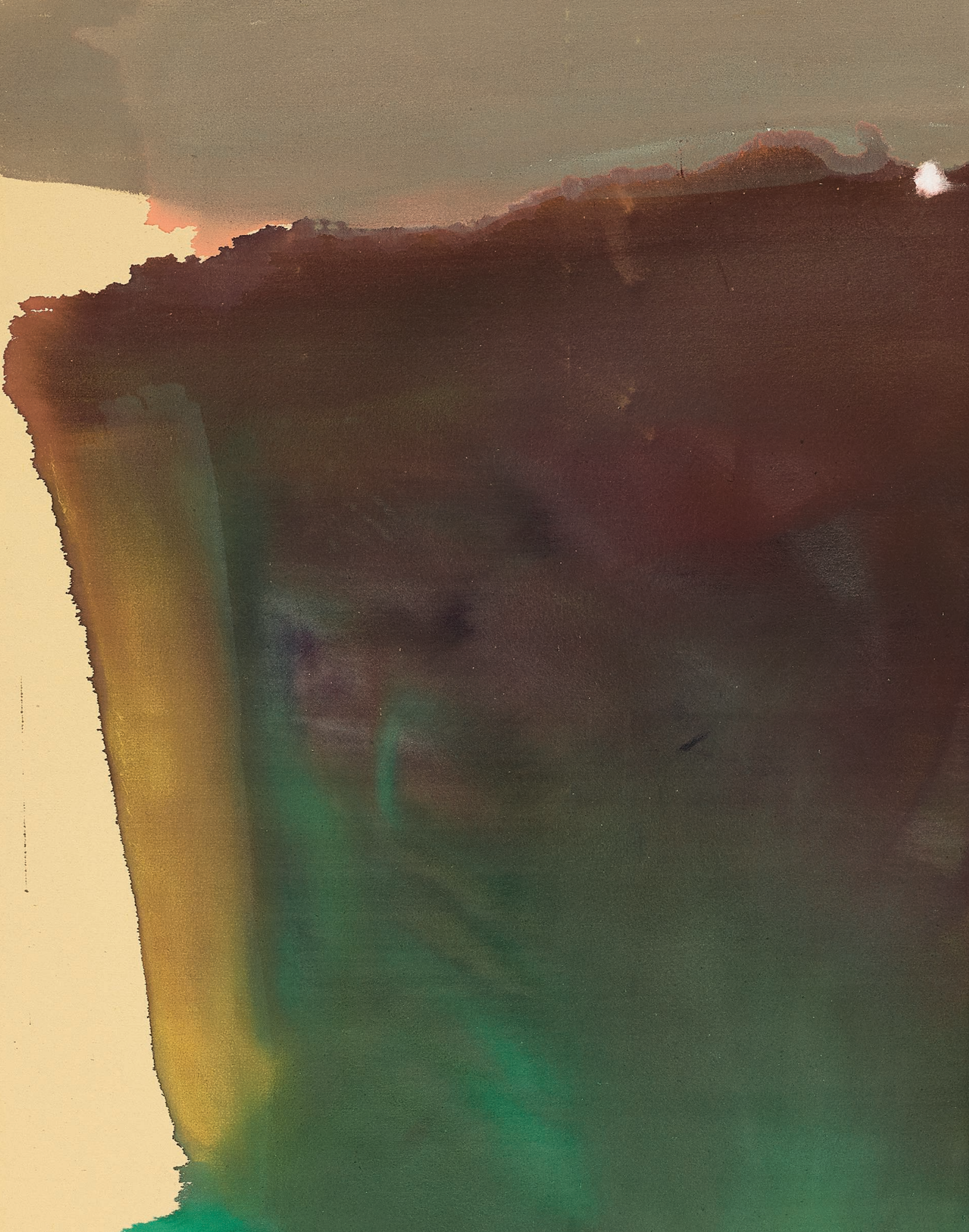




POST-WAR AND CONTEMPORARY ART MORNING SESSION

INCLUDING MASTERWORKS ON PAPER FROM
THE COLLECTION OF HARRY W. AND MARY MARGARET ANDERSON

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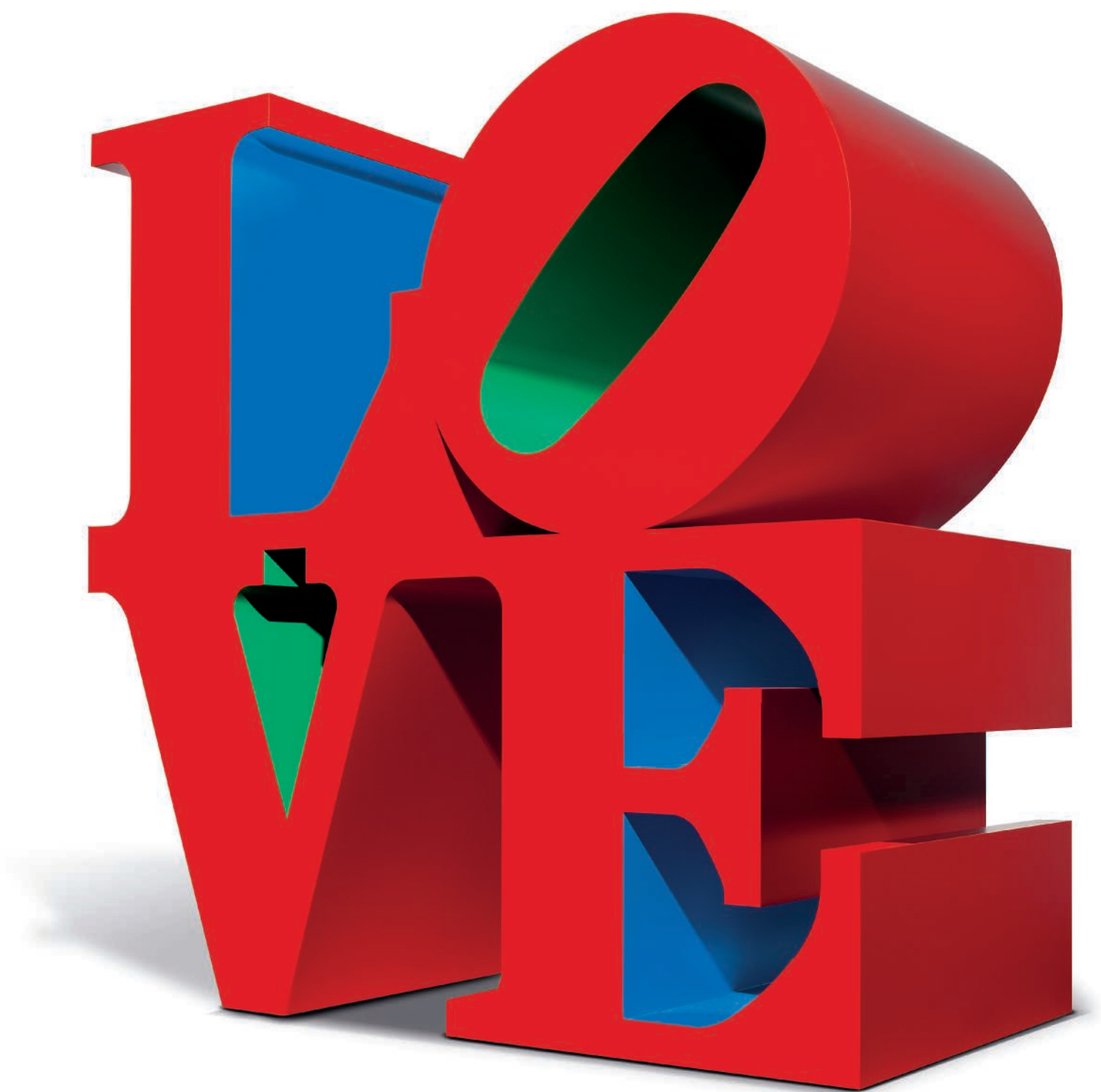




















and of



POST-WAR AND CONTEMPORARY ART MORNING SESSION

PROPERTIES INCLUDING

Property from the Collection of Harry W. And Mary Margaret Anderson

Property from the Estate and Personal Collection of Robert Indiana

Property Sold to Benefit Art for Access at Bennington College

Property from the Israel Museum, Jerusalem, Sold to Benefit the Acquisitions Fund, Selections From the Arthur and Madeleine Chalette Lejwa Collection

Property from the Israel Museum, Jerusalem, Sold to Benefit the Acquisitions Fund, Selections From the Charlotte Bergman Collection

Works from the Collection of Mandell & Madeleine Berman

Property from the Estate of Eugene V. Thaw

AUCTION

Friday 16 November 2018

**at 10.00 am
(Lots 601-768)**

20 Rockefeller Plaza
New York, NY 10020

VIEWING

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

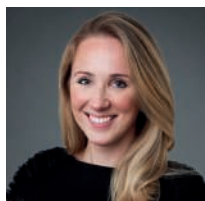
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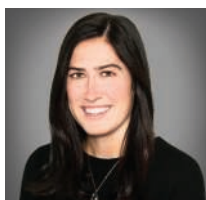
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[60]

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9/10/18

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Philip Guston, *Untitled*, 1971 (detail).
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Lot 704
Ed Ruscha, *End*, 1993.
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Lot 667
Lee Krasner, *Untitled*, 1975 (detail).
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INSIDE WRAP LEFT:

Lot 710
Tom Wesselmann, *Still Life 5 1/2*, 1962 (detail).
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Lot 706
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Lot 714
Robert Indiana, *LOVE*, conceived in 1966 and executed in 1998.
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FRONT COVER:

Lot 606
David Hockney, *A Visit with Mo and Lisa, Echo Park*, 1984 (detail).
© David Hockney

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Louise Bourgeois, *Couple*, 2003.
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Lot 673
Helen Frankenthaler, *It Was There*, 1974 (detail).
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Lot 703
Wayne Thiebaud, *Timber Top*, 2010 (detail).
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© Ed Ruscha

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Ellsworth Kelly, *Orange Blue*, 1957 (detail).
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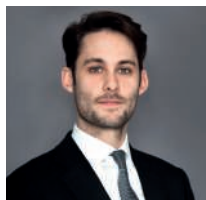


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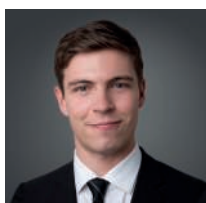
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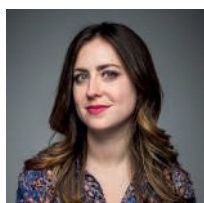
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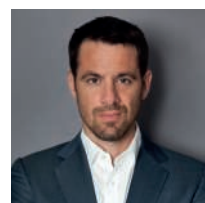
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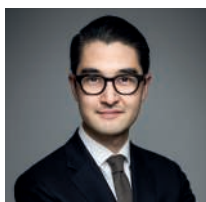
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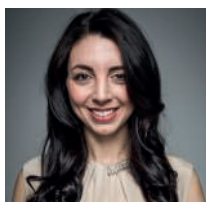
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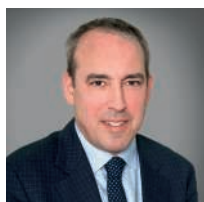
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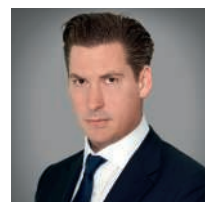
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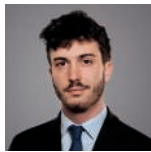
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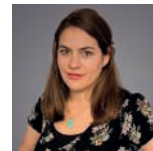
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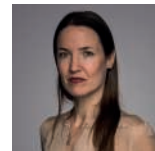
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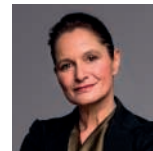
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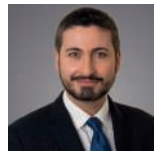
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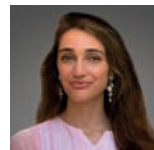
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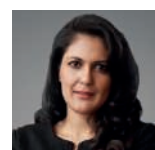
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MASTERWORKS ON PAPER FROM THE COLLECTION OF

HARRY W. AND MARY MARGARET ANDERSON

THE ANDERSON COLLECTION stands as one of America's most legendary assemblages of Post-War 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 who 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. "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

opposite: 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.

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."

"Probably no private collection illustrates the course of American art since World War II better than that of... Harry W. and Mary Margaret Anderson."

—Kenneth Baker

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

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 purpose-built 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.



Exterior view of the Anderson Collection at Stanford University building. Photo: Henrik Kam.

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ED RUSCHA (B. 1937)

Juice

signed and dated 'E. Ruscha 1967' (lower left); inscribed 'gp' (lower right)
gunpowder on paper
14 3/8 x 22 7/8 in. (36.5 x 58.1 cm.)
Executed in 1967.

\$400,000-600,000

PROVENANCE

Alexandre Iolas Gallery, New York
Edgar Howard, New York
John Berggruen Gallery, San Francisco
Acquired from the above by the present owner, 1976

EXHIBITED

New York, Alexandre Iolas Gallery, *Edward Ruscha: Gunpowder Drawings*,
December 1967-January 1968.
Stockholm, United States Embassy, *Art in the Embassies Program*, 1979.
Stanford University Museum of Art, *Twentieth-Century Drawings from
the Anderson Collection: Auguste Rodin to Elizabeth Murray*, November
1988-February 1989, p. 12, no. 41.
San Francisco, John Berggruen Gallery, *Edward Ruscha: Powders, Pressures
and Other Drawings*, March-April 2000, pp. 19 and 65 (illustrated).
San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson
Collection*, October 2000-January 2001, pp. 118, 340 and 385, no. 260, pl. 206
(illustrated).

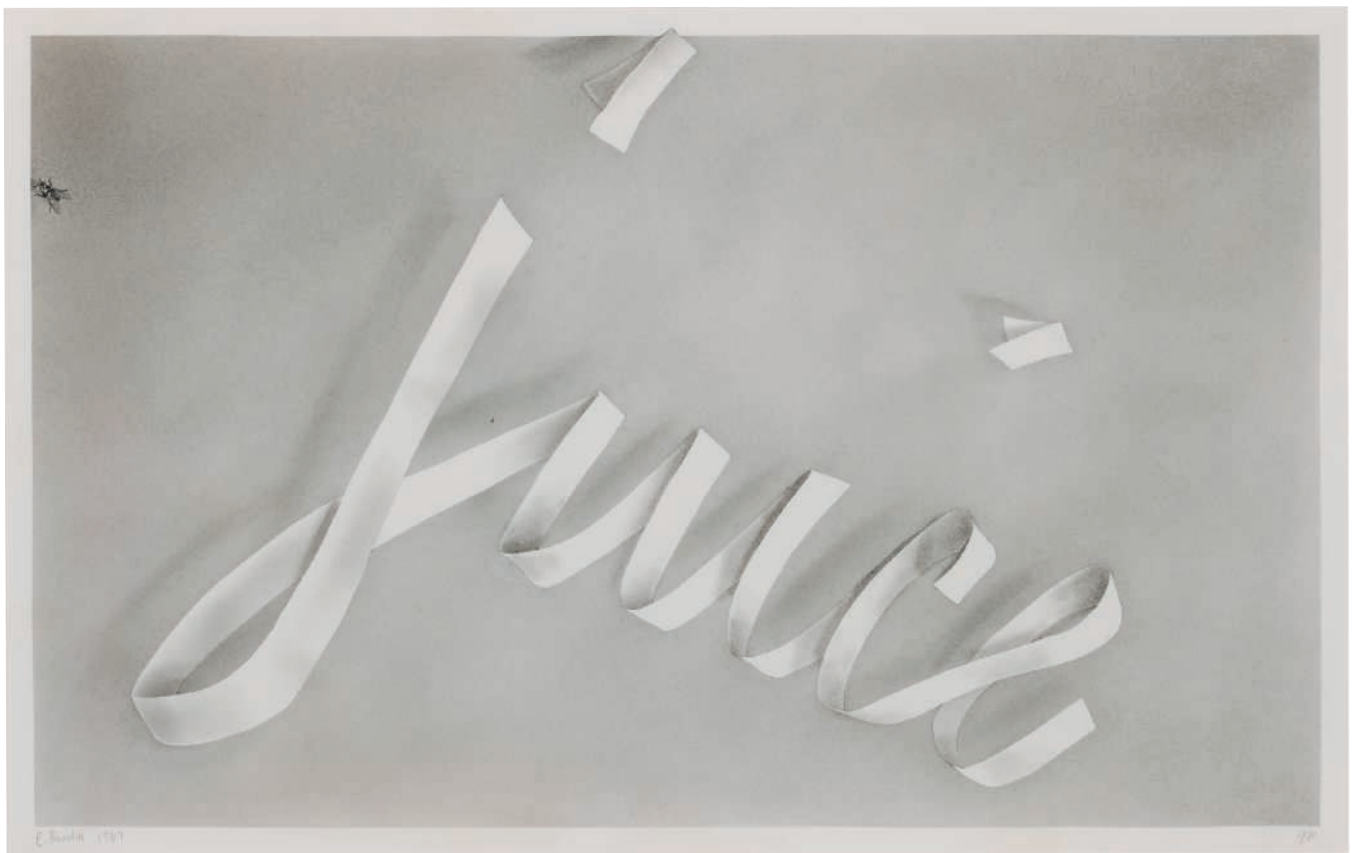
Santa Clara University, de Saisset Museum, *Eye on the Sixties: Vision, Body
and Soul: Selections from the Collection of Harry W. and Mary Margaret
Anderson*, February-June 2008, pp. 12-13 and 79, fig. 4. (illustrated).
Sonoma Valley Museum of Art, *From Abstract Expressionism to Pop Art: Johns,
Rauschenberg and the Aesthetic of Indifference*, September-October 2008.
San Francisco, John Berggruen Gallery, *Looking Back: 45 Years*,
October-December 2015, p. 87 (illustrated).

LITERATURE

R. D. Marshall, *Ed Ruscha*, London, 2003, pp. 104-105 and 118-119 (illustrated).
L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume
One: 1956-1976*, New Haven, 2014, p. 203, no. D1967.71 (illustrated).



Present lot illustrated (detail).





Created in 1967, Ed Ruscha's lush and evocative *Juice* is an early example from one of his most celebrated and beguiling bodies of work, the gunpowder ribbon drawings he created between 1967 and 1970. In *Juice*, Ruscha lights upon a word whose visual punch is matched only by its onomatopoeic oomph. Like *Oof*, *Honk* or *Smash*, the sound of "juice" in the viewer's ear uncannily recalls the spurt of freshly-squeezed oranges, while its dreamlike depiction evokes the sensuous, sundrenched pleasures of postwar California. Hovering just above the paper sheet, "j-u-i-c-e" is spelled out in delicately looping cursive letters as if floating pieces of paper or stiff paper ribbons have materialized by some magician's trick. These enigmatic paper words have no corollary in the real world, belonging instead to the realm of Hollywood filmmaking or the magic of cartoon illustration. Along the left edge, a trompe l'oeil fly snaps the viewer back into reality, a wry example of the artist's keen wit. In December 1967, *Juice* was selected for Ruscha's first solo show in New York, at the Alexander Iolas Gallery, and was acquired shortly thereafter. It has since been widely exhibited, and has remained in the Anderson Collection for over forty years.

Considered as a group, the gunpowder ribbon drawings are collectively known as "one of Ruscha's most important bodies of drawing," (L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume 1, 1956-1976*, New Haven, 2014, p. 23) and *Juice* remains an especially significant example, considering the artist's self-described "romance with liquids." The subject playfully recalls the artist's actual use of real vegetable and fruit juices as media in his work, as well as points, figuratively, toward the varied meanings and connotations of the word itself. Together with *Cherry*, *Soda*, *Pool*, and *Grapes*, *Juice* is reminiscent of all things ripe and luscious, of California and the promise of the West, and extracting the sweetness of tart fruit into syrupy elixir. It evokes abundance and the essence of sunshine, condensed and bottled into postwar commodity.

Spelled out by a single strip of undulating paper as it unscrolls in flawless cursive script—the "i" and "j" whimsically dotted with tiny v-shaped pieces—*Juice* displays the visual manifestation of Ruscha's stated claim: "I like the idea of a word becoming a picture, almost leaving its body, then coming back and becoming a word again" (E. Ruscha, quoted in L. Turvey, *ibid.*, p. 39). Indeed, the letters in "j-u-i-c-e" hover just slightly above the paper support, where subtle shadows suggest that the letters have been illuminated by some unknown light source, oddly luminous though no discernible light is present. These floating letters are held magically aloft, incomprehensively—and not perhaps ironically—composed of the same material upon which they are drawn. In raking diagonal script, "juice" fills the vast expanse of the rectangular sheet, arranged diagonally as if seen from some distant perspective, is not unlike the looming quality of the Hollywood sign as it comes into view or the expansive impression of a Cinemascope movie screen. This dramatic horizontality became an aspect of some of Ruscha's most notable work from this period.

As part of a generation of West Coast artists who, during the sixties, reimagined the possibilities of what drawing could be, Ruscha—the Oklahoma boy with California dreams—revitalized the genre, incorporating strange imagery and unusual materials. Beginning in early 1967, Ruscha made about two dozen works on paper that featured single words rendered in stunning trompe l'oeil technique, as if formed from curling pieces of paper. His chosen medium (gunpowder, as indicated by the letters "gp" in the lower right corner), was uniquely suited to the artist's method, in which he used cotton balls and q-tips to apply the powdered material onto the page. "I soaked some gunpowder in water once," Ruscha described, "and I saw it separated all the salt out of it. I just did it as an experiment. The gunpowder



Ed Ruscha, *OOF*, 1962. Museum of Modern Art, New York. © Ed Ruscha. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

opposite: Ed Ruscha in his studio, 1967 (present lot illustrated). Photo: Fred W. McDarragh / Getty Images. Artwork: © Ed Ruscha.

itself is in granules. I could see it would make a good choice of materials; it could actually impregnate on paper. You could use it almost like charcoal... Graphite was much more laborious, but it has a different feel altogether... So gunpowder was simple, it was easy to get going." (E. Ruscha, quoted in A. Schwarz (ed.), *Leave Any Information at the Signal, Writings, Interviews, Bits, Pages*, Cambridge, 2002, pp. 155-56.)

These deceptively simple trompe l'oeil drawings are in fact the artist's sophisticated investigation of art and language. With a nod to the surrealist's penchant for frisson—that unexpected shock or chill that results from ordinary objects viewed in quite unexpected or dreamlike situations—*Juice* is especially haunting given the verisimilitude of its rendering, of a highly realistic "object" that doesn't actually exist. The strangeness of the ribbon word "juice" and its glowing, floating presence within an unknowable, smoky gray void, is startling enough through the sheer power of its graphic pull, yet Ruscha goes the next step altogether by placing a single, ordinary black fly near the upper left edge of the paper sheet. Exceptionally rendered in faithful adherence to its real-life counterpart, the fly seems absolutely real, a brilliant trompe l'oeil addition to an already attention-grabbing work. It seems to highlight the unreality of the nebulous world in which the ribbon words exist, snapping the viewer back into the present, while tarnishing the notion of the juice and all its wholesome, youthful connotations. Trompe l'oeil objects were a somewhat common trope in Ruscha's gunpowder ribbon drawings. Illusionistic drops of water appear in *Pool with Water Spots*, for instance, and beads of oil in *Oily*. The fly also appears in a handful of other works from this period, such as the drawing *Western*, and the lithographs *Carp with Fly* and *Flies and Frog*. As an insect symbolic of melancholy, rot and decay, the fly has featured in Renaissance and Baroque art, and especially in fantastically detailed trompe l'oeil paintings of the 19th century; contemporary examples include Dalí and Damien Hirst.

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MARY MARGARET ANDERSON**

602

PHILIP GUSTON (1913-1980)

Web

signed and dated 'Philip Guston '75' (lower center)
ink on paper
19 x 24 in. (48.2 x 60.9 cm.)
Drawn in 1975.

\$150,000-200,000

PROVENANCE

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

EXHIBITED

New York, David McKee Gallery, *Philip Guston: Drawings, 1947-1977*, October-November 1978, no. 48 (illustrated).
San Francisco Museum of Modern Art; Washington D.C., Corcoran Gallery of Art; Chicago, Museum of Contemporary Art; Denver Art Museum and New York, Whitney Museum of American Art, *Philip Guston*, May 1980-September 1981, pp. 95 and 131, pl. 51, no. 62 (illustrated).
New York, Museum of Modern Art; Amsterdam, Museum Overholland; Barcelona, Fundació Caixa de Pensions; Museum of Modern Art Oxford; Dublin, The Douglas Hyde Gallery and Rome, Galleria Nazionale d'Arte Moderna e Contemporanea, *The Drawings of Philip Guston*, September 1988-November 1989, pp. 39, 142 and 175, no. 118 (illustrated).
Bremen, Neues Museum Weserburg, *In Vollkommener Freiheit: Picasso, Guston, Miro, de Kooning/Painting for Themselves: Late Works: Picasso, Guston, Miro, de Kooning*, October 1996-February 1997, p. 80, no. 2 (illustrated).
San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson Collection*, October 2000-January 2001, pp. 58-59, 186 and 367, no. 110, fig. 32 (illustrated).
Anderson Collection at Stanford University, *Salon Style: Collected Marks on Paper*, March-August 2018.

LITERATURE

Philip Guston: Paintings 1969-1980, exh. cat., London, The Whitechapel Art Gallery, 1982, p. 62 (illustrated as *Study for Web*).
R. Storr, *Philip Guston*, New York, 1986, p. 86, no. 96, pl. 91 (illustrated).
K. Baker, "A Giant Emerges: Philip Guston's Riveting Drawings Surge with Power and Mystery," *San Francisco Chronicle*, 2 October 1988, p. 16.
E. Sozanski, "2 Exhibits Show Provocative Side of Philip Guston," *Philadelphia Inquirer*, 19 October 1988, p. 5-E (illustrated).
M. Welish, "I Confess: The Drawings of Philip Guston," *Arts Magazine* 63, November 1988, pp. 46-50 (illustrated).
Philip Guston: Retrospectiva de Pintura, exh. cat., Madrid, 1989, p. 89 (illustrated).

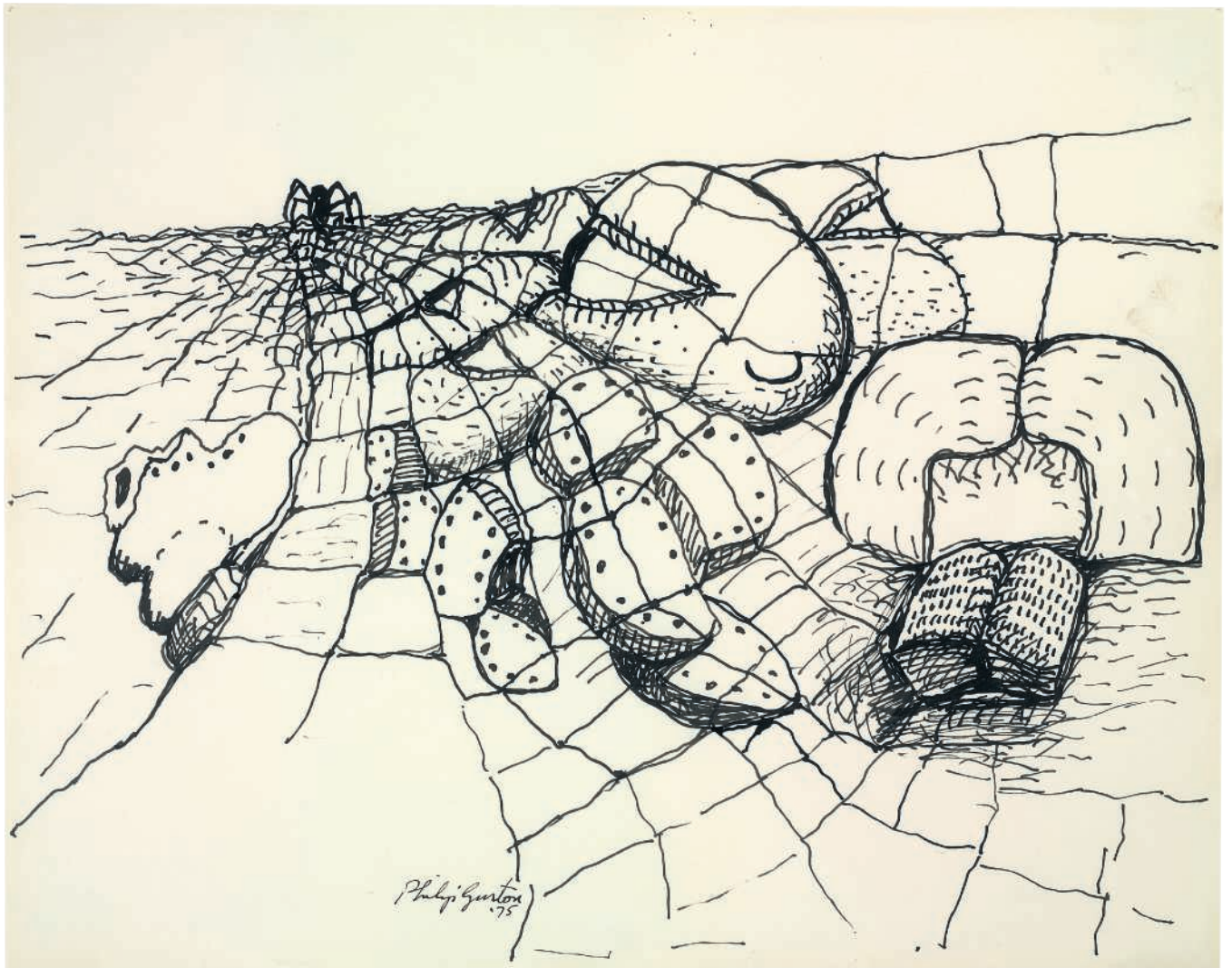
The Guston Foundation confirms that this lot will be included in the future *catalogue raisonné* of the drawings of Philip Guston.



Philip Guston, *Web*, 1975. Museum of Modern Art, New York. © The Estate of Philip Guston, courtesy Hauser & Wirth. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

Widely known for his iconic paintings, Philip Guston's works on paper played a central and important role within his *oeuvre*. His continuous innovation with different artistic styles and techniques echoed the dynamic shift from Abstract Expressionism in the late 1960s to his signature iconography of boots, bare bulbs, and brooding cyclopes assembled in works such as *Web* (1975). The critic Dore Ashton noted, "The profusion of images [Guston] produced late in life can be compared to Picasso's last, immense cycle of drawings in which all the motifs of his lifetime parade in a grand finale and add up to one large allegory" (D. Ashton, *A Critical Survey of Philip Guston*, Berkeley, 1990, p. 178).

Although his painting style evolved from the expressive strokes of early Abstract Expressionism to representational tableaux, the works on paper exhibit a remarkably consistent hand even though the subjects change drastically. Making art was an outlet for Guston, something that he needed to do to come to terms with his own history and the events happening in the world. Becoming fed up with the art world that had championed him and the other Abstract Expressionists, Guston remarked, "American art is a lie, a sham, a cover up for a poverty of spirit—a mask to mask the fear of revealing oneself. A lie to cover up how bad one can be" (P. Guston, quoted in Philip Guston's notebook, c. 1970 in *Philip Guston: A Retrospective*, exh. cat., London, Royal Academy, 2004, p. 54).



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603

PHILIP GUSTON (1913-1980)

Boots

signed and dated 'Philip Guston '70' (lower right)

ink on paper

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

Drawn in 1970.

\$120,000-180,000

PROVENANCE

David McKee Gallery, New York

Acquired from the above by the present owner, 1976

EXHIBITED

New York, Museum of Modern Art; Amsterdam, Museum Overholland; Barcelona, Fundació Caixa de Pensions; Museum of Modern Art Oxford; Dublin, The Douglas Hyde Gallery and Rome, Galleria Nazionale d'Arte Moderna e Contemporanea, *The Drawings of Philip Guston*, September 1988-November 1989, pp. 122 and 174, no. 95 (illustrated).

San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson Collection*, October 2000-January 2001, p. 366, no. 108.

Santa Clara University, de Saisset Museum, *Eye on the Sixties: Vision, Body and Soul: Selections from the Collection of Harry W. and Mary Margaret Anderson*, February-June 2008, pp. 15 and 79, fig. 6. (illustrated).

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

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



Installation view, *The Drawings of Philip Guston*, Museum of Modern Art, New York, September 7, 1988–November 1, 1988 (present lot illustrated). Photo: Scala / Art Resource, New York. Artwork: © The Estate of Philip Guston, courtesy Hauser & Wirth.



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MARY MARGARET ANDERSON**

604

ED RUSCHA (B. 1937)

Shooting Star

signed and dated 'E. Ruscha 1984' (lower right)

dry pigment and acrylic on paper

38 3/8 x 50 in. (97.4 x 127 cm.)

Executed in 1984.

\$180,000-250,000

PROVENANCE

Beau Takahara, San Francisco

Fuller Goldeen Gallery, San Francisco

Acquired from the above by the present owner, 1985

EXHIBITED

Palo Alto Cultural Center, *Selected Drawings from the Anderson Collection*,
June-August 1995, p. 1.

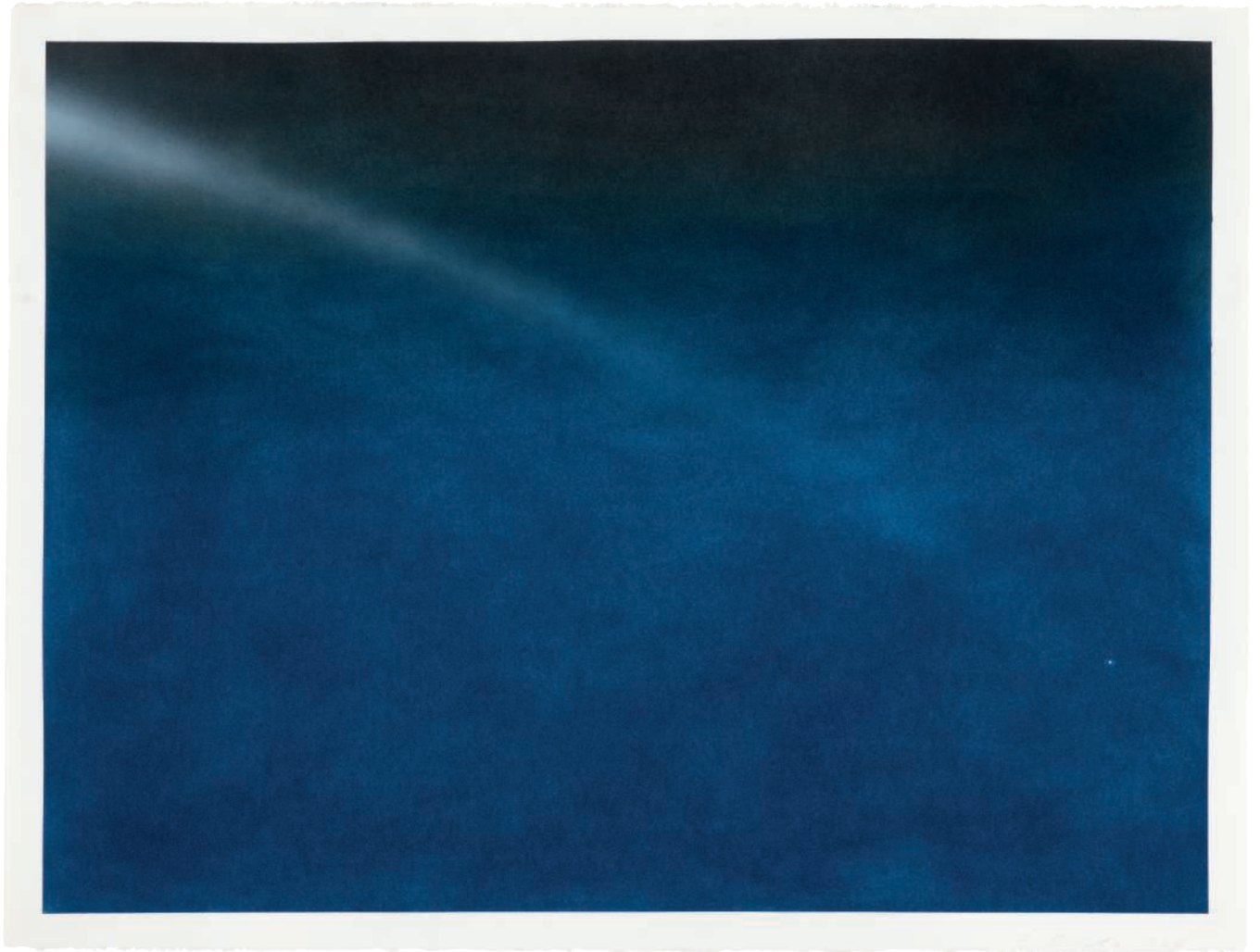
San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson
Collection*, October 2000-January 2001, pp. 118 and 385, no. 263, fig. 39
(illustrated).

San Jose Museum of Art, *De-Natured*, October 2007-January 2008.

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



Vija Celmins, *Untitled #8*, 1995-1996. © Vija Celmins, Courtesy Matthew Marks Gallery.



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605

SAM FRANCIS (1923-1994)

Study for Moby Dick, Number Two

signed 'Sam Francis' (lower center); signed again and dated 'Sam Francis 1959' (on the reverse)

acrylic and gouache on paper

22 ½ x 30 in. (57.1 x 76.2 cm.)

Painted in 1959.

\$300,000-500,000

PROVENANCE

Martha Jackson, New York, 1961

Acquired from the above by the present owner, 1974

EXHIBITED

College Park, The University of Maryland Art Gallery; New York, The Finch College Museum of Art; Buffalo, The Albright-Knox Art Gallery, *The Private Collection of Martha Jackson*, June 1973-February 1974, no. 25.

Stanford University Museum of Art, *Twentieth-Century Drawings from the Anderson Collection: Auguste Rodin to Elizabeth Murray*, November 1988-February 1989, no. 27.

Lawrence, University of Kansas, Spencer Museum of Art, *Unpainted to the Last: Moby-Dick and American Art, 1940-1990*, August-October 1995, pl. 19 (illustrated).

Santa Clara, Triton Museum of Art, *A Bay Area Connection: Works from the Anderson Collection*, November 1995-February 1996, p. 47.

San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson Collection*, October 2000-January 2001, pp. 328 and 363, no. 88, pl. 194 (illustrated).

Skärhamn, Nordiska Akvarellmuseet, *Pacific Light: A Survey of California Watercolor, 1908-2008*, May-September 2008, pp. 69 and 168 (illustrated).

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

This work is identified with the interim identification number of SF59-483 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.



Sam Francis, New York, circa 1959. Photo: Eliane Boardman, courtesy of Sam Francis Foundation / Art Resource, NY. Artwork: © 2018 Sam Francis Foundation, California / Artists Rights Society (ARS), New York.





Known for his distinctly sensuous approach to light and color, Sam Francis emerged from the traditions of Abstract Expressionism to create a body of work all his own. Moving to Paris in the mid-20th century, he drew upon the influence of Claude Monet and Pierre Bonnard, instilling Impressionist ideas with action and dynamism. *Study for Moby Dick, Number Two* was painted during the last few years of the artist's time in France, and only three years after his inclusion in the Museum of Modern Art's seminal *Twelve Americans* exhibition with contemporaries like Franz Kline and Philip Guston. References to the Western literary canon are combined with an Eastern approach to empty space and form, resulting in a universally reactive composition that captures the artist's singular fervor. It is a stunning example of the boldly individual and energetic approach to painting Francis was known for at the apex of his European residency, and channels the light and color of Impressionism through a distinctly American lens.

Painted in calligraphic flourishes of gouache and acrylic on paper, *Study for Moby Dick, Number Two* is a vividly active work and a testament to Francis's energetic style. A central column of black strokes anchors the work and extends from the bottom of the page vertically upward, exploding out of the topmost edge. Within this dark brushwork is a conflagration of yellow, orange, blue and fiery red. The wash of yellow on the left side is echoed by a serpent of red writhing its way toward the right-hand edge. Drips and streams of color are everywhere in the artist's typical fashion, and add a sense of wild movement and frantic energy. The artist, always connecting light and color as two sides of the same notion, said, "Color is light on fire. Each color is the result of burning, for each substance burns with a particular color" (S. Francis, quoted in J. Butterfield, *Sam Francis*, exh. cat., Los Angeles, 1980, pp. 9-10). This underlying principle guided the artist throughout his career as he sought to create work that activated the viewer with pulsating color combinations and a mastery of negative space.

Francis was an ardent reader of Herman Melville's epic tome *Moby Dick*, and often made reference to it in conversation and in his works. Known for his use of powerful white spaces as a balance to his explosive use of color, Francis saw the white as "ringing silence... an endless, ultimate point at the end of your life." Relating this idea to *Moby Dick* and his own practice, he noted, "Ahab had to get at the whiteness, strike it, bring up the blood, the red" (S. Francis, quoted in P. Selz, *Sam Francis*, New York, 1975, p. 64). Striking at the pale ground of white paper, Francis creates a billowing plume of blood red in *Study for Moby Dick, Number Two* that surges from the choppy waves of black and blue. This is a retroactive study, having been completed the year after *Moby Dick* (1957-58), now in the collection of MoMA, but is similar in fervent tone and ferocity to that painting while still making reference to Melville's tale of maritime frustration, the monumental Albright-Knox Art Gallery canvas titled *The Whiteness of the Whale* (1957). These continuing connections to the written word set Francis apart from some of his contemporaries who were more interested in pure color and form. Likewise, his interest in the paintings of the Impressionists and their views on light divorced his practice slightly from the legacy of the New York School.

Francis began painting in 1944 after a period of illness and long convalescence. Lying in his hospital bed, the artist started painting as a



Sam Francis, *Moby Dick*, 1957. Museum of Modern Art, New York. Sam Francis Foundation, California / Artists Rights Society (ARS), New York.
opposite: Present lot illustrated (detail).

distraction, but soon realized that he had more than a passing interest. James Johnson Sweeney explained that Francis was entranced with the "play of light on the ceiling, the dawn sky and sunset sky effect over the Pacific, when his cot was wheeled out on the hospital balcony. What most interested him ... was the quality of light itself ... not just the play of light, but the substance from which light is made" (J. J. Sweeney, quoted in P. Selz, *Sam Francis*, New York, 1975, p. 34). Translating this play of light into experiments in color, Francis continued to work in varying styles, including Surrealism and Abstract Expressionism. He studied briefly under the Bay Area Figurative painter David Park in 1947, but his own style of fluid mark-making began to coalesce in 1949. This action-based approach refers back to the changing nature of light and its fleeting presence.

In 1957, Francis took one of his first around-the-world sojourns and visited New York, Mexico, California, Japan, Hong Kong, Thailand and India. Along the way, he stopped to absorb the art and culture of each region. Arguably, it was during his time in Tokyo that the artist was inspired the most, having found a kinship with the traditional Japanese approach to open space in compositions. Instead of striving for an all-over composition, Francis began to juxtapose areas of white with his swirling brushwork. Peter Selz expanded upon Francis's interest in white when he said: "He reflects on the symbolism of white as the imperial color of magnificence and nobility, as the color of Great Jove, the albatross, and the veil of Christianity's deity, but he also notes that it is the color of evil, transcendent horror, and great panic, the shroud of death and the fog of ghosts" (P. Selz, *Sam Francis*, New York, 1982, p. 62). Working with both the formal characteristics as well as the spiritual connotations of white space in his pieces, Francis juxtaposed calligraphic strokes full of turmoil with the encroaching calmness of the white canvas or virgin paper. For many years he even maintained a studio in Japan as a way to continually reinvestigate his own practice in conversation with Eastern tradition. This concerted interest in global art tradition helped to infuse Francis's work with an international flair that sets his practice apart from his peers.

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606

DAVID HOCKNEY (B. 1937)

A Visit with Mo and Lisa, Echo Park

signed with the artist's initials and dated 'D.H. 84'
(lower right of the right sheet)

diptych—gouache, wax crayon and graphite on paper

left sheet: 60 ¾ x 102 ½ in. (154.3 x 260.3 cm.)

right sheet: 60 ¾ x 99 ½ in. (154.3 x 252.7 cm.)

overall: 60 ¾ x 202 in. (154.3 x 513 cm.)

Executed in 1984.

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

PROVENANCE

André Emmerich Gallery, New York

Acquired from the above by the present owner, 1985

EXHIBITED

New York, André Emmerich Gallery, *David Hockney: New Work*,
October–November 1984 (illustrated on the front and back covers).
Berkeley, University Art Museum, *MATRIX/Berkeley, David Hockney*,
February–March 1986.

Los Angeles County Museum of Art; New York, Metropolitan Museum of Art
and London, Tate Gallery, *David Hockney: A Retrospective*,
February 1988–January 1989, pp. 92–94, fig. 11 (illustrated).

San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson
Collection*, October 2000–January 2001, pp. 116, 235 and 368, no. 122, pl. 143
(illustrated).

Skärhamn, Nordiska Akvarellmuseet, *Pacific Light: A Survey of California
Watercolor 1908–2008*, May–September 2008, pp. 82–83 and 170 (illustrated).

LITERATURE

R. Martin, "The Echoes in Echo Park; Styles and History in David Hockney's
New Work," *Arts*, October 1984, pp. 74–77 (illustrated on the cover).

C. S. Sykes, *David Hockney: The Biography, 1975–2012, A Pilgrim's Progress*,
London, 2014, pp. 206–207.



David Hockney, London, 1985. Photo: United News / Popperfoto / Getty Images.
Artwork: © David Hockney.









Wang Hui, *The Kangxi Emperor's Southern Inspection Tour, Scroll Three: Ji'nan to Mount Tai*, 1698. Metropolitan Museum of Art, New York. Photo: © The Metropolitan Museum of Art. Image source: Art Resource, New York.

opposite: Mo and Lisa McDermott, Los Angeles, 5th March 1982. © David Hockney.
flap: present lot illustrated (detail).

David Hockney's *A Visit with Mo and Lisa, Echo Park* is an expansive work depicting the colorful Californian home of two of the artist's friends that combines many of the important themes in Hockney's work—landscapes, domestic interiors, and portraiture. Working on such a monumental scale offered the artist a chance to develop radical techniques to push the traditional boundaries of painting. One of the most inquiring and innovative artists of his generation, Hockney spent much of his career investigating new visual languages and exploring novel methods of conveying meaning. A striking color palette and emphasis on repeating patterns testify to Hockney's interest in French twentieth-century masters, while the work's 17-foot scale was influenced in part by traditional Chinese scrolls and their particular way of communicating space without the use of perspective. Hockney believed that painting without the constraints of single-point perspective allowed viewers to immerse themselves in the composition, discovering the intricate delights that caught and intrigued the artist's eye. Painted in 1984, the present work was conceived during a period of prolific production and immediately before what is widely considered to be one of the artist's major paintings of the period, *A Visit with Christopher and Don, Santa Monica Canyon*, 1984 (C. S. Sykes, *David Hockney: The Biography 1975-2012*, New York, 2014). It is with paintings such as these that Hockney's love for painting and commitment to color can be most strongly felt.

Regulars in Hockney's California-based circle of friends, husband and wife Mo McDermott and Lisa Lombardi shared Hockney's visions of imaginary reality. Hockney's own West Coast home boasted pieces from Mo and Lisa's joint artistic production, including hand-painted wooden creatures and whimsical light fixtures. Known for their fanciful sculptures, it seems only fitting that Hockney's portrayal of Mo and Lisa's living room and patio

incorporates a similar amount of suspended belief. This work offers a panoramic view of Mo and Lisa's Echo Park, Los Angeles abode and leads the viewer on a winding journey through both the interior and exterior of the property, which looks out on the cityscape beyond. Reading from left to right, the eye moves from what appears to be a lush enclosed garden, enters a vibrantly decorated interior, and moves back outside again into a suburban garden with the downtown skyscrapers and telltale palm trees of Los Angeles in the distance. As if we were perambulating the space ourselves, we walk along a series of grey stone steps in the garden before traipsing through the rest of the house and back outside again. The presentation of the piece makes it clear that we too have been invited for a visit at Mo and Lisa's Echo Park home.

Throughout the composition, flat planes of color are adorned with painterly gestures that transform them into architectural surfaces—tiled roofs, painted walls and floors. Nestled against these surfaces are a series of domestic accoutrements—an elegantly curved *chaise longue*, a large bed complete with tasseled bed spread, and a simple folding chair and long trestle table. In the second panel, interior and exterior are blurred even further as tropical plants, cacti, skyscrapers and telegraph wires all conflate into a flat two-dimensional plane. Patterns of foliage and fabric, stone and sky unite in homage to Hockney's affinity for the French painters at the turn of the century: "I thought the one thing the French were marvelous at, the great French painters, was making beautiful marks: Picasso can't make a bad mark, Dufy makes beautiful marks, Matisse makes beautiful marks" (D.Hockney, quoted in *ibid.*, p. 111). In the latter French artist's *Interior with an Etruscan Vase* (1940), Matisse designs a living space out of palm fronds and furniture; his main figure is as much embedded in the background as she is fueled by the life-force coursing through her



Mo + Lisa

Mcdermott.

Los Angeles

5th March 1982

5th



Installation view, *David Hockney: A Retrospective*, Los Angeles County Museum of Art, 1988-1989 (present lot illustrated). Photo: © 2018 Museum Associates / LACMA. Licensed by Art Resource, NY. Artwork: © David Hockney.



Henri Matisse, *Interior with an Etruscan Vase*, 1940. Cleveland Museum of Art. © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York. Photo: Cleveland Museum of Art, OH / Gift of the Hanna Fund / Bridgeman Images.

surroundings. Life effervesces out of its frame, uncontained by rigid wooden constructions. Thus, even that which should be defined by stark line, like the table and windowpane, surrender to the pulsating spirit of existence. Much like Matisse's blossoming room, inspired by his family's work in the textile trade, Hockney's scene takes its cue from the artist's personal experience of lush greenery in the Southern California hills and Los Angeles' dynamic urban environment. Mundane space morphs into a mass of ebullient motifs, eschewing the discomforts that traditionally mark daily life. The present invitation, then, is a grand opportunity to step into Hockney's carefree world, in which beautiful marks reign and figure melts into decorative ground.

This interest in the depiction of space began in the early 1980s, with Hockney's attempts to escape the restrictions of naturalistic representation. With his work designing stage sets for the Metropolitan Opera in New York and his series of Polaroid collages, one of which featured Mo and Lisa, the artist began to explore different ways of representing three-dimensional space in two dimensions. In 1984, Hockney's interest peaked during a visit to the Metropolitan Museum of Art, where he saw a series of 17th-century Chinese scrolls called *The Kangxi Emperor's Southern Inspection Tour* by master painter Wang Hui and assistants. This 70-foot-long painted silk scroll depicts in exquisite detail the visit of the Chinese leader and all the preparations that took place for that visit. "I spent four hours on my knees looking at it," Hockney recalled, "and it was one of the most thrilling afternoons I've ever had. It was a marvelous work of art, and totally unknown to me" (*ibid.*, p. 206). He spent the next few weeks looking at 30 or 40 other scrolls in an effort to understand how Chinese painters addressed the nature of landscapes and interiors before they had been exposed to the Western notion of single-point perspective.

Prior to the arrival of Western artists in China, the Renaissance understanding of perspective—that is, all lines converging to a single point on the canvas to give the illusion of depth—was unknown, and thus subsumed by compositions concerned less with optical reality and more with experiential accuracy. For Chinese painters, it was all about being *in* the painting, rather than observing the scene from the outside. They achieved such effect in the form of a scroll, a long and continuous narrative revealed scene by scene via the constant rolling and unrolling of the ends of scroll. Though these works remain fixed on paper, your experience of them, as you “walk through” various stories, is fluid. On looking at this unique method of painting, Hockney noted, “As you can see with this method of depicting space, the eye is wandering around already and you have to decide in a sense where to look” (D. Hockney, in P. Haas & D. Hockney, *A Day on the Grand Canal with the Emperor of China* (video), Milestone Films, 1988). Thus, in Hockney’s mind, a visit with his friends Mo and Lisa becomes not a series of single events, punctuated by memories and experiences, but an immersive continuum in which interior and exterior, landscape and portrait merge into one.

The vibrancy of Hockney’s paintings can trace their roots back to his upbringing in the decidedly unglamorous surroundings of Bradford in the north of England. Raised in a former industrial town that, as the artist was growing up in the 1950s had fallen on hard times, the attraction of escaping to new environs would have been unarguable. Having studied at the Royal College of Art in London, in 1964 Hockney moved to California and soon immersed himself in the artistic potential of the dazzling sunshine. “[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). Like many of the artists with whom he associated, Hockney avoided painting the seedy realities of urban living—the city had after all been a deadly war-zone of racism, rioting and looting during the Watts Riots of 1965. Instead, he chose to portray the “City of Angels” as a synthesized reality of the perfect American idyll, an image reinforced by the mainstream media and nearby Hollywood studios. Having found those places which best represented his singular vision of the American dream, Hockney no longer needed to access images of the place entirely from imagination.

Creatively equipped with a thriving artists’ community and abounding source imagery in real life, Hockney applied himself to “plundering Picasso and Matisse and loving every moment” (D. Hockney, quoted in C. S. Sykes, *David Hockney: The Biography, 1975-2012*, New York, 2014, p. 124), in what was to prove one of his most prolific periods. Produced from the freedom accompanying a life in the California sunshine surrounded by supportive peers, Hockney’s compositions of the early 1980s took on lives of their own, overflowing with the same energy of Matisse’s color-obsessed Fauves, half a century before. Even in remodeling his ranch in 1981, Hockney adorned his personal spaces with pinks and purples and painted his pool with



David Hockney in his studio, 1984 (present lot illustrated). Photographer unknown. Artwork: © David Hockney.

ripples of water. Far from divorcing the joy of painting from its subjects, Hockney advocated in favor of leaving emotion in art: “...Anyone studying [Matisse] will say a great deal of his painting is about color and form, but to deny some of the art, to diminish it...The very fact that he drew and painted mostly women, not men. Why? Because he liked women. It’s unrealistic to deny that sentimental aspect of the pictures” (ibid., p. 53). Thus, Hockney drew portraits because he liked the sitters. He depicted houses because his own was a painter’s haven. He painted the trappings of evening gatherings because he could think of no better way to express the contentment found in spending time with friends.

A Visit with Mo and Lisa, *Echo Park* laid the foundations for one of the most important works of this period, another record of a California get-together, called *A Visit with Don and Christopher, Santa Monica Canyon*, 1984. Like the present work, this major painting prompts the viewer’s eye “to move in a certain way, stop in certain places, move on, and in doing so, reconstruct the space across time for itself” (L. Weschler, quoted by A. Wilson, ‘Experience of Space,’ in C. Stephens and A. Wilson, *David Hockney*, exh. cat., *David Hockney*, Tate Gallery, London, 2017, p. 145). Works such as this define Hockney’s *oeuvre* in the 1980s, years marked by intense artistic investigation as he revitalized his art practice. Throughout his peripatetic career, Hockney never shied away from exploring the full gamut of the artistic process, constantly inspired by his surroundings to produce a rich array of works. But it is with the vibrant landscape of Southern California, and the pools and people that inhabit it, that Hockney is most closely associated, casting a fresh eye upon the West coast perspective and lending a fresh ear to the rhythms of a sun-drenched life. Such subject matter has provided the rich seam of inspiration that undoubtedly renders Hockney one of the most enduring painters of his generation.

607

RICHARD DIEBENKORN (1922-1993)

Untitled

signed with the artist's initials and dated 'RD 84' (lower left)
gouache, acrylic and wax crayon on joined paper
38 x 26 1/8 in. (96.5 x 66.3 cm.)
Executed in 1984.

\$600,000-800,000

PROVENANCE

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

EXHIBITED

New York, M. Knoedler & Co., *Richard Diebenkorn: Recent Work*, May 1984, p. 6, no. 9 (illustrated).
Stanford University Museum of Art, *Twentieth-Century Drawings from the Anderson Collection: Auguste Rodin to Elizabeth Murray*, November 1988-February 1989, pp. 15 and 30, no. 33 (illustrated).
Hanover, Dartmouth College, Hood Museum of Art, *Minimalism and Post-Minimalism: Drawing Distinctions*, October-December 1990, pp. 24-25, no. 4 (illustrated).
Los Angeles, University of Southern California, Fisher Gallery, *Richard Diebenkorn: Works on Paper from the Harry W. and Mary Margaret Anderson Collection*, March-April 1993, p. 31, 55, 85 and 89, pl. 7 (illustrated).
Santa Clara, Triton Museum of Art, *A Bay Area Connection*, November 1995-February 1996, p. 47, no. 22.
New York, Whitney Museum of American Art; Modern Art Museum of Fort Worth; Washington D.C., The Phillips Collection and San Francisco Museum of Modern Art, *Richard Diebenkorn*, September 1997-January 1999, pp. 242 and 275, no. 198 (illustrated).

San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson Collection*, October 2000-January 2001, pp. 331 and 360, no. 66, pl. 197 (illustrated).

Stanford University, Cantor Center for Visual Arts, *Richard Diebenkorn: Abstractions on Paper*, July-November 2008.

Modern Art Museum of Fort Worth, Orange County Museum of Art and Washington, D.C., Corcoran Gallery of Art, *Richard Diebenkorn: The Ocean Park Series*, September 2011-September 2012, pp. 187 and 248, pl. 106 (illustrated).

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

LITERATURE

R. Newlin, *Richard Diebenkorn: Works on Paper*, Houston, 1987, pp. 240-241 (illustrated).

J. Livingston and A. Liguori, eds., *Richard Diebenkorn, The Catalogue Raisonné, Volume Four: Catalogue Entries 3762-5197*, New Haven and London, 2016, pp. 334, 349 and 432, no. 4565 (illustrated).



Richard Diebenkorn, *Ocean Park #60*, 1973, oil and charcoal on canvas. Anderson Collection at Stanford University. © The Richard Diebenkorn Foundation.





Richard Diebenkorn's studio, with *Ocean Park*, 1984 (present lot illustrated). © The Richard Diebenkorn Foundation.

Often heralded as one of the foremost painters of his generation, Richard Diebenkorn's late career saw a turn toward abstraction after a long period dedicated almost exclusively to figuration. Works like *Untitled* (1984) find the artist working in his favorite media to produce works of dazzling intensity. Completed while he was in the heyday of his remarkable *Ocean Park* series, these examples of the artist's mastery of simple form and line are akin to his larger compositions on canvas. Curator Sarah Bancroft notes, "The drawings and collages Diebenkorn produced during the *Ocean Park* period run in parallel to his painting pursuits... These intimate works are titled and dated as part of the overall series and share all the concerns of the larger paintings... Made alongside the paintings, they were pinned onto his studio walls and frequently served as a form of productive respite when he was struggling to resolve a larger painting. Nevertheless, it should be noted that the drawings and collages are works of art in their own right, and were not used as studies for larger works." (S. Bancroft, "Richard Diebenkorn: A Riotous Calm," *Richard Diebenkorn*, exh.

cat., Royal Academy of Arts, London, 2015, p. 35). Approaching his works on paper in a similar mode to his paintings, the finesse and precision becomes undoubtedly clear in these smaller compositions which in turn afford a more intimate perusal of their surfaces.

Untitled dispenses with this personal iconography in favor of a more intimate investigation into the nature of Diebenkorn's surfaces. Employing gouache, acrylic, and crayon on pieces of paper cut and then pasted together, the artist assembles a geometric lattice over a murky, layered ground. Vertical stripes of black and blue bookend the composition of gray and white with hints of various colors underneath. Diebenkorn has seemingly inscribed a triangle and square into the mottled picture plane which lends a structure to the entire work. Clouds of yellow, blue, and even red are visible just under the surface and speak to the artist's interest in making clear his working methods.



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

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

—Richard Diebenkorn

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

His move to Santa Monica in 1966 proved to be an important event, and his new surroundings in the beach community of Ocean Park gave birth to the eponymous series of paintings. Most noteworthy, he took up residence in the former studio of painter Sam Francis. Having previously worked in a small, windowless space, the larger light-filled studio was an awakening for the artist. Although he was not aware of the dramatic effect it would have at the time, Diebenkorn later reminisced about this crucial point in his career, saying, "Maybe someone from the outside observing what I was doing would have known what was about to happen. But I didn't. I didn't see the signs. Then, one day, I was thinking about abstract painting again. As soon as I moved into Sam's space, I did four large canvases—still representation but much flatter. Then, suddenly, I abandoned the figure altogether" (R. Diebenkorn, quoted in S. Bancroft, "A View of Ocean Park," *Richard Diebenkorn: The Ocean Park Series*, exh. cat., Modern Art Museum of Fort Worth, 2011, p. 15). Out of this revelation came the dynamic and much-lauded *Ocean Park* series, with which *Untitled*, 1984 shares many visual and formal traits.

The influence of painters both historical and contemporary can be distinctly felt in Diebenkorn's work from the 1980s, as he brought his myriad influences together into a finely-honed body of work all his own. As early as the 1940s, long before the *Ocean Park* series and its kin were formulated, the artist was looking to the works of Paul Cézanne and Piet Mondrian. However, a visit to Moscow in the 1960s brought him in contact with a great number of paintings by Henri Matisse. Upon his return, Diebenkorn started to increasingly highlight the flatness of his canvases. Although still working with figuration, this tipping point looked toward future abstractions like *Untitled*. Furthermore, tempered by an Abstract Expressionist approach to composition and working method, Diebenkorn was able to create a hybrid approach all his own. Especially important was the influence of fellow abstract figurative painter Willem de Kooning. The evidence of time seen in de Kooning's work as reworked lines and over-painted drawings prompted Diebenkorn to play with similar elements. This underlying structure came to greater prominence with the artist's move to abstraction, and is in full force in the present work.

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

HARRY W. AND
MARY MARGARET ANDERSON

608

RICHARD DIEBENKORN (1922-1993)

Untitled

signed with the artist's initials and dated 'RD 81' (lower right)
gouache and charcoal on paper
30 x 22 ½ in. (76.2 x 56.1 cm.)
Executed in 1981.

\$250,000-350,000

PROVENANCE

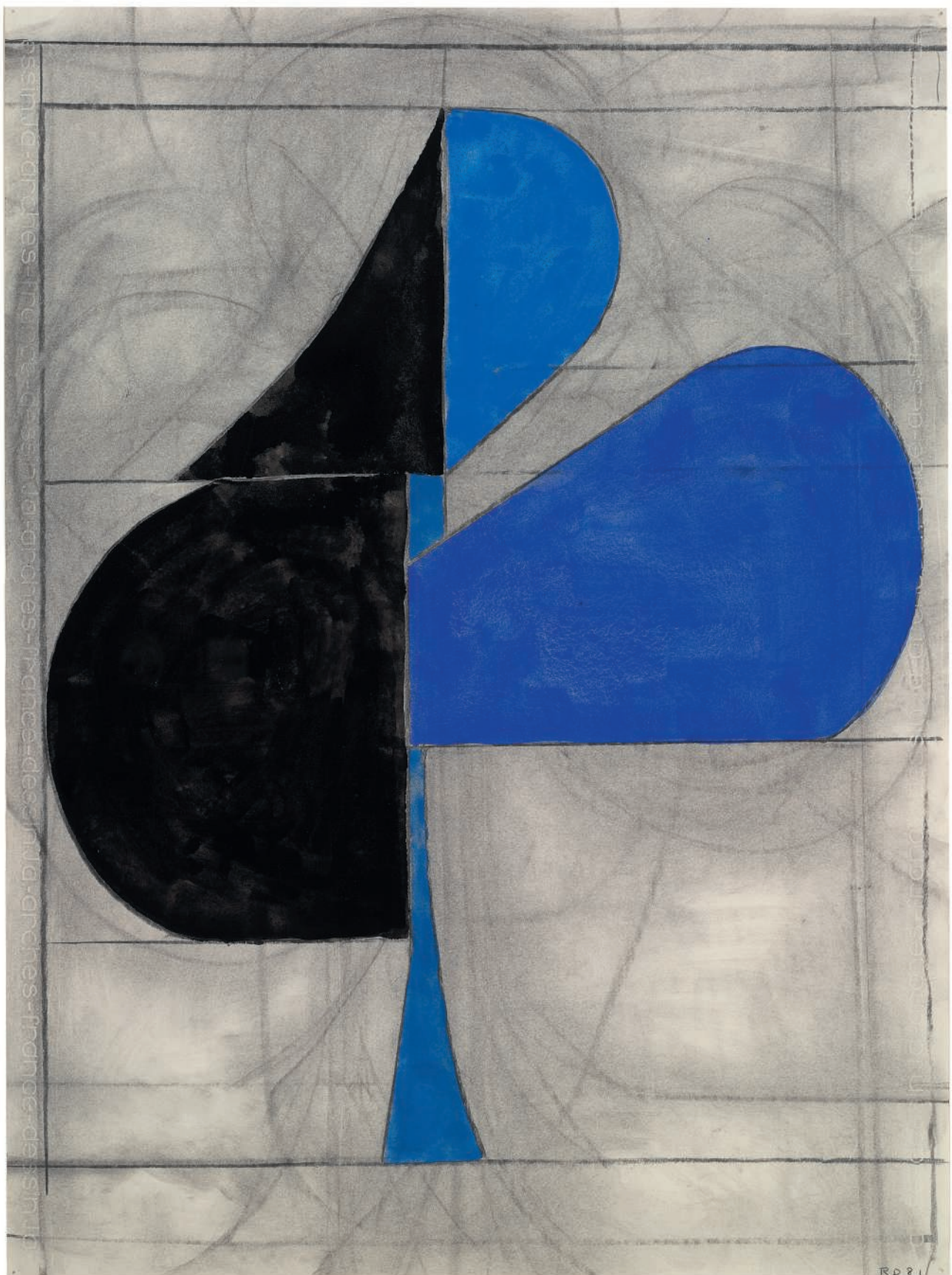
M. Knoedler & Co., New York
Private collection, Connecticut, 1982
Private collection, New York
Anon. sale; Christie's, New York, 1 May 1985, lot 45
Acquired at the above sale by the present owner

EXHIBITED

New York, M. Knoedler & Co., *Richard Diebenkorn*, January 1982
(as *Untitled* #9).
San Francisco, John Berggruen Gallery, *Richard Diebenkorn: Works on Paper, 1970-1983*, May-June 1983.
New York, Marisa del Re Gallery, *Nine Contemporary American Masters*, September-October 1983, n.p. (illustrated).
Los Angeles, University of California, Fisher Gallery, *Richard Diebenkorn: Works on Paper from the Harry W. and Mary Margaret Anderson Collection*, March-April 1993, p. 88.
Santa Clara, Triton Museum of Art, *A Bay Area Connection: Works from the Anderson Collection*, November 1995-February 1996, no. 21.
New York, The Whitney Museum of American Art; Modern Art Museum of Fort Worth and San Francisco Museum of Modern Art, *Richard Diebenkorn*, October 1997-January 1999, p. 232, no. 187 (illustrated).
San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson Collection*, October 2000-February 2001, pp. 330 and 360, no. 65, pl. 196 (illustrated).
San Francisco Museum of Fine Arts, California Palace of the Legion of Honor, *Richard Diebenkorn: Clubs and Spades*, January-April 2002, p. 1, no. 24 (illustrated).
Anderson Collection at Stanford University, *Salon Style: Collected Marks on Paper*, March-August 2018.

LITERATURE

P. Frank, "New York Reviews: Richard Diebenkorn, Knoedler," *Art News*, April 1982, p. 220.
"Ocean View," *Museums New York*, Fall 1997, p. 22.
Promenade Magazine, October 1997, p. 184 (illustrated).
S. May, "Diebenkorn: A Different Drummer," *World and I*, February 1998.
"Richard Diebenkorn," *Phillips Collection: News and Events*, May-June 1998, p. 7.
M. Pops, "Diebenkorn in the Age of Rauschenberg," *Salgamundi*, Fall 1998, no. 120.
"Celebrating Modern Art: The Anderson Collection," *San Francisco Museum of Modern Art Member's Guide*, 2000, n.p.
D. Ross, *Celebrating Modern Art: Highlights of the Anderson Collection*, San Francisco, 2000, n.p (illustrated).
San Francisco Museum of Modern Art with the Anderson Collection, *Art as Experiment, Art as Experience: An Exploration of 15 Works*, CD-ROM, San Francisco, 2000.
J. Livingston and A. Liguori, eds., *Richard Diebenkorn, The Catalogue Raisonné, Volume Four: Catalogue Entries 3762-5197*, New Haven and London, 2016, p. 326, no. 4500 (illustrated).



PROPERTY FROM THE COLLECTION OF
**HARRY W. AND
MARY MARGARET ANDERSON**

609

SAM FRANCIS (1923-1994)

Untitled

signed and dated 'Sam Francis 1980' (on the reverse)
acrylic on Japanese paper mounted on canvas
58 ¼ x 36 ⅞ in. (147.9 x 91.7 cm.)
Painted in 1980.

\$200,000-300,000

PROVENANCE

Hirschl & Adler Galleries, New York
Acquired from the above by the present owner, 1981

EXHIBITED

Gordes, Centre Internationale de Création Artistique, Abbaye de Sénanque,
Sam Francis: Oeuvres Nouvelles, May-August 1980.
Santa Clara, Triton Museum of Art, *A Bay Area Connection: Works from the
Anderson Collection*, November 1995-February 1996, p. 48.
San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson
Collection*, October 2000-January 2001, p. 364, no. 91.

This work is identified with the interim identification number of SF80-156
in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of
Unique Works on Paper*. This information is subject to change as scholarship
continues by the Sam Francis Foundation.

"Color is a pattern that plays across the membrane of the mind. Color is a
series of harmonies everywhere in the universe being divine whole numbers
lasting forever adrift in time."

– Sam Francis



PROPERTY FROM THE COLLECTION OF
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MARY MARGARET ANDERSON**

610

FRANZ KLINE (1910-1962)

Study for Washington Wall Painting

signed 'KLINE' (lower right)
oil, paper collage and masking tape on paper
5 1/8 x 25 3/4 in. (13 x 65.4 cm.)
Executed in 1959.

\$150,000-250,000

PROVENANCE

Sidney Janis Gallery, New York
Mr. and Mrs. Maurice H. Berkson, New York
Martha Jackson Gallery, New York
Philip Bessine, Florida
David McKee Gallery, New York
Acquired from the above by the present owner, 1976

EXHIBITED

Washington D.C., Washington Gallery of Modern Art; Waltham, Brandeis University, The Poses Institute of Fine Arts and Baltimore Museum of Art, *Franz Kline Memorial Exhibition*, November 1962-May 1963, no. 83.
Washington D.C., The Phillips Collection; Houston, Rice University, The Institute for the Arts; Los Angeles County Museum of Art and Seattle Art Museum, *Franz Kline: The Color Abstractions*, February 1979-November 1979, pp. 45 and 71, no. 22 (illustrated).
Cincinnati Art Museum and San Francisco Museum of Modern Art, *The Vital Gesture: Franz Kline in Retrospect*, November 1985-June 1986, p. 122, fig. 118 (illustrated).
Stanford University Museum of Art, *Twentieth-Century Drawings from the Anderson Collection: Auguste Rodin to Elizabeth Murray*, November 1988-February 1989, p. 30, no. 25.
San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson Collection*, October 2000-January 2001, p. 371, no. 153.
Anderson Collection at Stanford University, *Salon Style: Collected Marks on Paper*, March-August 2018.

LITERATURE

K. Baker, "Borrowed Glory," *San Francisco Chronicle*, 5 October 2000, p. E3.



Franz Kline, *Washington Wall Painting*, 1959. © 2018 The Franz Kline Estate / Artists Rights Society (ARS), New York.





611

DAVID SMITH (1906-1965)

Untitled

signed, inscribed and dated 'David Smith 3/16/60 ch' (lower right)
ink on paper

26 x 41 in. (66 x 104.1 cm)

Painted in 1960.

\$25,000-35,000

PROVENANCE

The Estate of David Smith

Knoedler Gallery, New York, 1973

Acquired from the above by the present owner, 1973

EXHIBITED

Plattsburgh, State University of New York; Bowling Green State University;
Winnipeg, University of Manitoba; Marquette, Northern Michigan University;
Mankato State College; State College of Oswego; Louisville, J.B. Speed Art

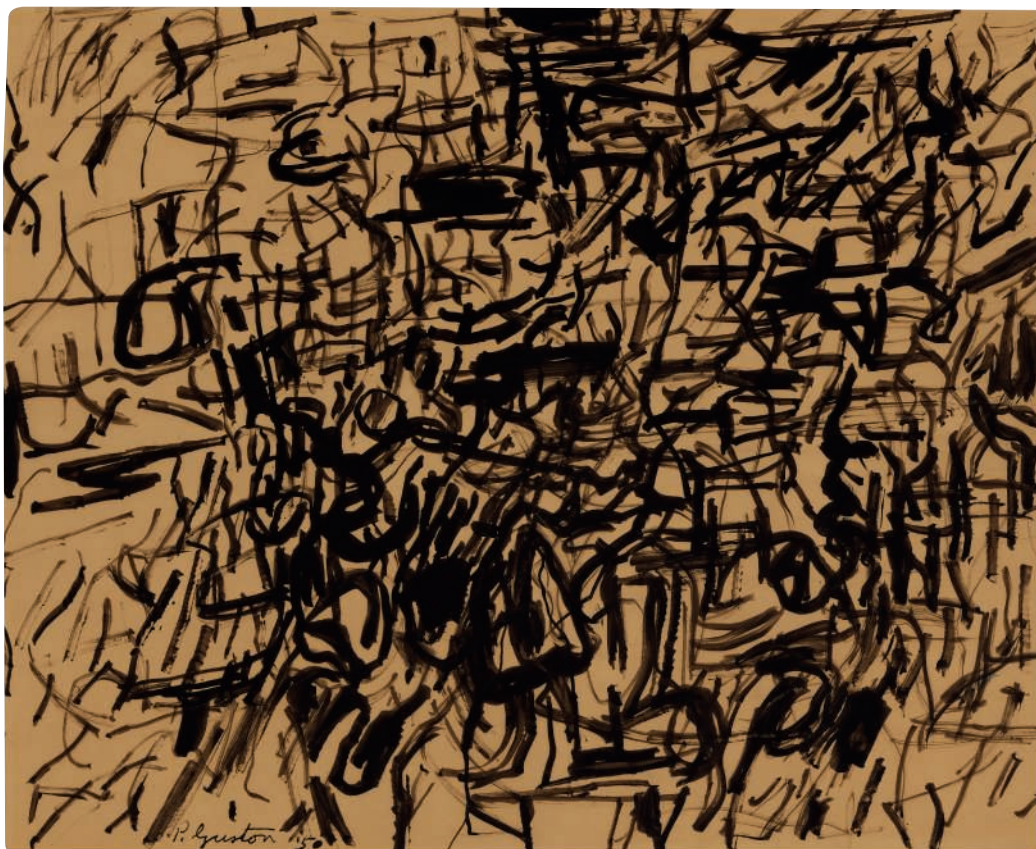
Museum; Wayne, Paterson State College; Poultney, Green Mountain College;
Madison Art Association; University of Detroit; Saratoga Springs, Skidmore
College; Wichita State University and Fresno State College, *David Smith:*
Drawings, December 1963-December 1966, no. 37.

New York, Balin/Traube Gallery, *David Smith: A Decade of Drawings, 1953-63*,
May-June 1963, no. 14.

Stanford University Museum of Art, *Twentieth-Century Drawings from
the Anderson Collection: Auguste Rodin to Elizabeth Murray*, November
1988-February 1989, pp. 13 and 30, no. 26 (illustrated).

San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson
Collection*, October 2000-January 2001, pp. 288, 319 and 387, no. 278, pl. 183
(illustrated).

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



612

PHILIP GUSTON (1913-1980)

Loft II

signed and dated 'P. Guston '50' (lower left)

ink on paper

18 ¾ x 23 ¾ in. (47.6 x 59.4 cm.)

Painted in 1950.

\$80,000-120,000

PROVENANCE

David McKee Gallery, New York

Acquired from the above by the present owner, 1978

EXHIBITED

New York, Museum of Modern Art; Amsterdam, Museum Overholland; Barcelona, Fundació Caixa de Pensions; Museum of Modern Art Oxford; Dublin, The Douglas Hyde Gallery and Rome, Galleria Nazionale d'Arte Moderna e Contemporanea, *The Drawings of Philip Guston*, September 1988-November 1989, pp. 69 and 172, no. 22 (illustrated).

San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson Collection*, October 2000-January 2001, pp. 57 and 366, no. 105, fig. 31 (illustrated).

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

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

PROPERTY FROM THE COLLECTION OF
**HARRY W. AND
MARY MARGARET ANDERSON**

613

ARSHILE GORKY (1904-1948)

Untitled

signed and dated 'A Gorky 46' (lower right)
wax crayon and graphite on paper
19 ½ x 24 ¾ in. (48.6 x 63.2 cm.)
Executed in 1946.

\$200,000-300,000

PROVENANCE

Julien Levy, Bridgewater, Connecticut, 1958
William Copley, New York, circa 1966
His sale; Sotheby's, New York, 5 November 1979, lot 13
Harold Diamond, New York
Acquired from the above by the present owner, 1981

EXHIBITED

New Haven, Yale University Art Gallery, *Max Ernst and Arshile Gorky: From the Collection of Julien Levy*, March-May 1964, no. 26.
College Park, University of Maryland, J. Millard Tawes Fine Arts Center, *The Drawings of Arshile Gorky*, March-April 1969, p. 54, no. 34.
New York, Washburn Gallery, *Arshile Gorky, In Memory*, November 1978, no. 11.
New York, Solomon R. Guggenheim Museum; Dallas Museum of Art and Los Angeles County Museum of Art, *Arshile Gorky 1904-1948: A Retrospective*, April-July 1981, p. 242, no. 230 (illustrated).
Stanford University Museum of Art, *Twentieth-Century Drawings from the Anderson Collection: Auguste Rodin to Elizabeth Murray*, November 1988-February 1989, no. 19 (illustrated on the back cover).
Madrid, Sala de Exposiciones de la Fundación Caja de Pensiones and London, Whitechapel Art Gallery, *Arshile Gorky, 1904-1948*, October 1989-March 1990, pp. 150 and 193, no. 84 (illustrated).
San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson Collection*, October 2000-January 2001, pp. 313 and 366, no. 101, pl. 177 (illustrated).

New York, Whitney Museum of American Art and Houston, The Menil Collection, *Arshile Gorky: A Retrospective of Drawings*, November 2003-May 2004, pp. 171 and 244, no. 94 (illustrated).
Philadelphia Museum of Art, London, Tate Modern and Los Angeles, Museum of Contemporary Art, *Arshile Gorky: A Retrospective*, October 2009-September 2010, p. 312, no. 151 (illustrated).
Anderson Collection at Stanford University, *Salon Style: Collected Marks on Paper*, March-August 2018.

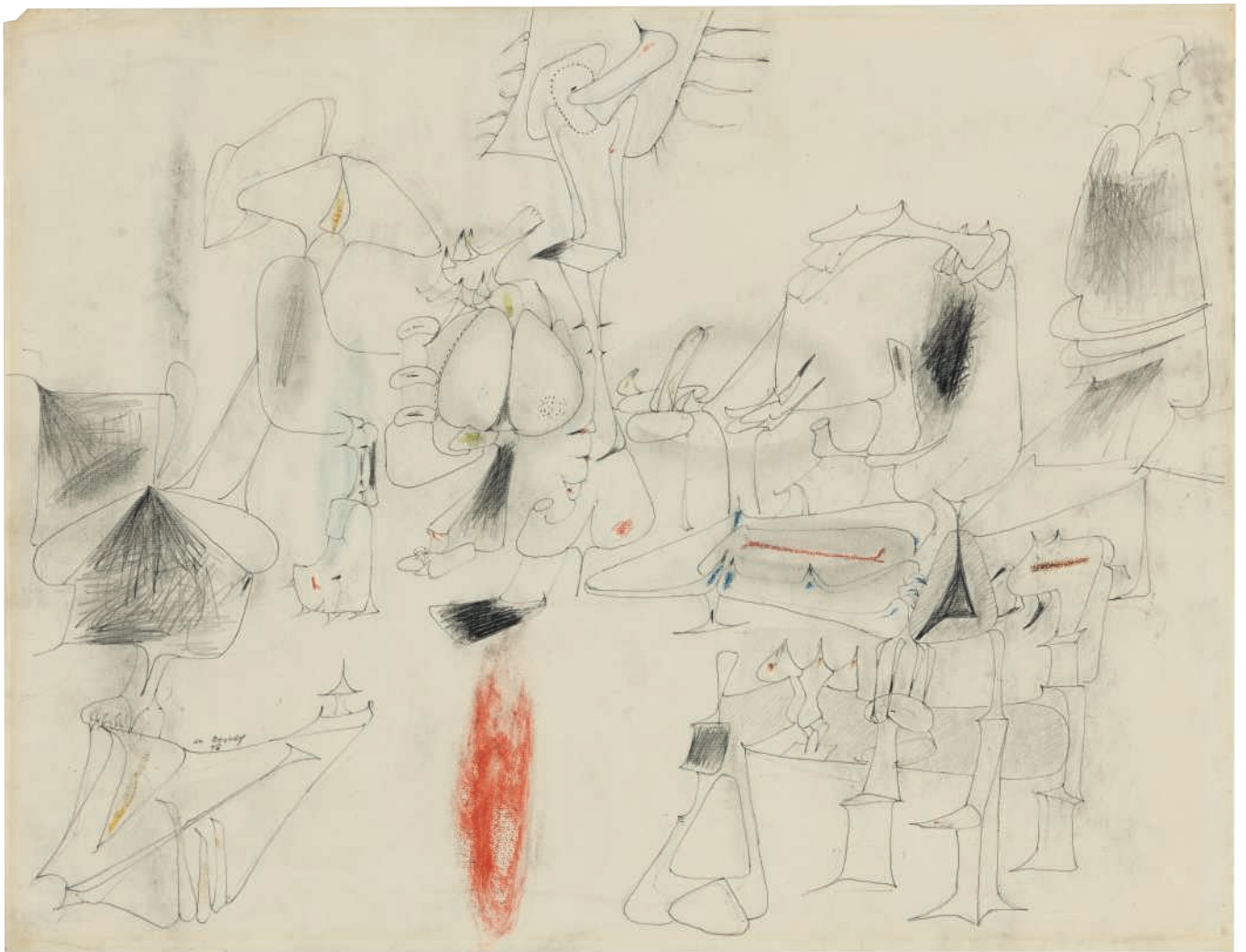
LITERATURE

R. Reiff, "The Late Works of Arshile Gorky: A Critical Estimate," *Art Journal* 22, Spring 1963, pp. 148-152, fig. 4 (illustrated).
J. Levy, *Arshile Gorky*, New York, 1966, pl. 165 (illustrated).
R. Reiff, "Arshile Gorky's Object Matter," *ARTS Magazine* 50, March 1976, pp. 91-93 (illustrated).
W.C. Seitz, *Abstract Expressionist Painting in America*, Cambridge, 1983, p. 32, no. 77.
K. Baker, "Borrowed Glory," *San Francisco Chronicle*, 5 October 2000, p. E3.

This work is recorded in the Arshile Gorky Foundation Archives under number D1288.

Drawn in 1946, Arshile Gorky's *Untitled* is an accomplished work on paper produced during one of the most important periods of the artist's short, but fertile, career. The complex range of intertwined forms trace the physical movement of Gorky's hand as it traverses across the surface of the paper, leaving an intricate trail of graphite and wax crayon marks. Out of this blend of form and line, quasi-figurative shapes begin to emerge as the artist melds together elements of abstraction and figuration into one enigmatic scene. Gorky was heavily influenced by Surrealism, along with the myths and traditions of his homeland in Armenia, and *Untitled* contains the same dreamlike nature that appears in his greatest works of art. *Untitled* has been included in several of the artist's most important retrospectives, including the 2003 exhibition *Arshile Gorky: A Retrospective of Drawings* organized by the Whitney Museum of American Art in New York.

Untitled comes with the distinguished provenance of having been in the personal collection of the celebrated dealer and author, Julian Levy. His eponymous gallery in New York served as an important venue for the Surrealists and other avant-garde artists in the 1930s and 1940s, and Levy also acted as Gorky's dealer from 1944 until the artist's sudden death in 1948. A ceaseless champion of Gorky's work, Levy authored one of the first major monographs on the artist, published in 1968 and in which *Untitled* is illustrated. In his introduction, he summed up the richness and majesty of Gorky's late drawings, and their pivotal place in the 20th-century art historical canon. "In those short years from 1941 until...1948," Levy wrote, "he achieved a critical mixture of form and abandon, tragedy and humor, ferocity and tenderness, organization and dream, abstraction and Surrealism, resulting in a series of drawings and paintings that announce greatness for the art of his century" (J. Levy, *Arshile Gorky*, New York, 1968, p. 10).



614

PABLO PICASSO (1881-1973)

Nu couché

signed and dated 'Picasso 20.4.72.' (upper left)

pencil on paper

19 ½ x 25 ½ in. (49.5 x 64.8 cm.)

Drawn on 20 April 1972.

\$400,000-600,000

PROVENANCE

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris

Saidenberg Gallery, New York

Acquired from the above by the present owner, 1974

EXHIBITED

Paris, Galerie Louise Leiris (Daniel-Henry Kahnweiler), *Picasso: 172 dessins en noir et en couleurs*, November 1971-August 1972, no. 41, pl. 33 (illustrated).

Stanford University Museum of Art, *Twentieth-Century Drawings from the Anderson Collection: Auguste Rodin to Elizabeth Murray*, November 1988-February 1989, p. 30, no. 20.

San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson Collection*, October 2000-January 2001, p. 381, no. 230, pl. 171 (illustrated).

LITERATURE

C. Zervos, *Pablo Picasso*, Paris, 1978, vol. 33, no. 356 (illustrated, pl. 126).



Pablo Picasso, *Femme nue allongée*, 1965. Museum am Ostwall, Dortmund. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.





“A painter paints to unload himself of feelings and visions”

–Pablo Picasso

Amidst the swashbuckling parade of boldly colored, raffish musketeers that were flowing from Picasso’s studio in the last decades of a life, a series of deftly rendered line drawings also dominated the artist’s late oeuvre. Executed on 20 April 1972, *Nu couché* is one of a number of vigorous, energetic and erotically charged drawings that the artist created at a prolific pace during this period. With a single, powerfully assured and potent line, Picasso has rendered a searing vision of a reclining figure, her exaggerated features and distorted pose reminiscent of the Surrealist evocations of women that the artist had created in the late 1920s and early 1930s. Radiating a sense of primal vitality, *Nu couché* embodies the spirit of defiant creativity and vigorous life force that characterizes Picasso’s work from the final years of his life.

Aged 90, Picasso was, at the time he executed the present work, still working with an unstoppable force and indefatigable zeal. Living with his young wife, Jacqueline Picasso, in their large home in the south of France, known as Notre-Dame-de-Vie, the artist was residing in more or less seclusion, rarely travelling and entertaining only intimate groups of close friends when he so desired. As a result, Picasso retreated into a private fantasy world, peopling his canvases, drawings and etchings with fantastical visions of voluptuous nudes both alone and cavorting with handsome musketeers and musicians, as well as the solitary figure of the artist in his studio. Along with his series of etchings that he executed in 1968, *Suite 347*, it was drawing that served as a vehicle for the artist’s meandering thoughts, desires and his vivid imagination to manifest itself into creative form; he stated, “I spend hour after hour while I draw, observing my creatures and thinking about the mad things they’re up to; basically it’s my way of writing fiction” (J. Richardson, “L’Époque Jacqueline,” *Late Picasso: Paintings, Sculpture, Drawings, Prints 1953-1972*, exh. cat., London, 1988, p. 29).

As *Nu couché* attests, the dominant subject of these late works is undoubtedly women. The female figure had been the site of some of Picasso’s most iconic and iconoclastic experimentations since the earliest days of his career. Alluring and adored, fearsome or monstrous, dismembered, voluptuous or gaunt, Picasso depicted women like no other artist, constantly exploring the innumerable facets of femininity, plundering the female psyche for artistic inspiration. “Picasso is the painter of woman,” Marie-Laure Bernadac has written, “goddess of antiquity, mother, praying mantis, blown-up balloon, weeper, hysteric, body curled in a ball or sprawled in sleep, pile of available flesh...fruitful mother or courtesan: no painter has ever gone so far unveiling the feminine universe in all the complexity of its

real and fantasy life” (M-L. Bernadac, “Picasso 1953-1972: Painting as Model,” in *ibid.*, p. 80). Reclining alone or in passionate embraces with men, pictured as frolicking Arcadian nymphs, or bawdy prostitutes trussed in stockings, the female figure appears in myriad guises in this late period of Picasso’s career. Yet what unites these different presentations is eroticism: the female figure is nearly always shown nude, frequently with their legs spread and genitalia exposed. On the same day that he created the present work, Picasso painted two other works on paper that feature the same commanding, expressively rendered reclining nude figure (Zervos, vol. 31, nos. 357-358). Dominating the sheet of paper, her pose and expression are enigmatic: is this figure in distress, about to flail her left arm behind her, or is she simply reclining, her exaggerated, distorted forms part of a strange vision of woman that had imposed itself upon Picasso. These expressive drawings form a diary of eroticism as the artist’s outpouring of creativity continued to flow until his death in 1973.

The unmediated and overt eroticism that characterizes *Nu couché* and Picasso’s other works of this time is often interpreted as a projection of the artist’s own sexual desires, which were by this time, unable to be fulfilled. The nude is no longer portrayed as a sensual and alluring presentation of femininity but is instead pictured with a raw and physical carnality and explicit eroticism. Like smoking, which the artist had been forced to give up, Picasso could no longer indulge in sexual activity. As he remarked to his friend, the photographer, Brassai, “Whenever I see you, my first impulse is to offer you a cigarette, even though I know neither of us smokes any longer. Age has forced us to give it up, but the desire remains. It’s the same thing with making love. We don’t do it anymore but the desire is still with us!” (Picasso, quoted in *ibid.*, p. 29). Sex, love and painting had long been intertwined in Picasso’s art, yet, in this last phase of his life, this dialogue came to the fore, with the act of art making becoming a substitute for the act of sex. As John Richardson writes, “The tools of the artist’s trade—his brushes—became surrogates for sexual parts to be used on a canvas that was a surrogate for the model” (*ibid.*, p. 30). Indeed, when the artist was asked about the difference between eroticism and art, he replied unequivocally, “There is no difference” (quoted in *ibid.*, p. 29). The often-crude sexual scenarios that Picasso drew, and his obsession with female genitalia can therefore be regarded as a means for the artist to relive a lost virility and express his irrepressible sexual desire. Yet more than this, by immersing himself in the depiction of this primal human urge, Picasso was reveling in the expression of life itself, harnessing this vitality as a means to defy the inexorable passage of time as he reached his final years.

opposite: Pablo Picasso, Notre-Dame-de-Vie, 1967.
Photo: Gjon Mili / The LIFE Picture Collection / Getty
Images. Artwork: Estate of Pablo Picasso / Artists
Rights Society (ARS), New York.

PROPERTY FROM THE COLLECTION OF
**HARRY W. AND
MARY MARGARET ANDERSON**

615

HENRY MOORE (1898-1986)

Shelter Drawing: Underground Study

signed and dated 'Moore 40' (lower right)

gouache, brush and gray wash, colored wax crayons, pen and black ink over
pencil on paper

4 7/8 x 7 in. (12.3 x 17.7 cm.)

Executed in 1940.

\$120,000-180,000

PROVENANCE

Mrs. Andrew Carnduff Ritchie, Connecticut, until at least 1973

Marlborough-Gerson Gallery, Inc., New York

Acquired from the above by the present owner, 1974

EXHIBITED

Stanford University Museum of Art, *Twentieth-Century Drawings from
the Anderson Collection: Auguste Rodin to Elizabeth Murray*, November
1988-February 1989, pp. 7 and 29, no. 14.

San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson
Collection*, October 2000-January 2001, pp. 375-376, no. 186 (with incorrect
medium).

LITERATURE

A. Garrould, ed., *Henry Moore: Complete Drawings, 1940-1949*, Aldershot,
2001, vol. 3, p. 79, no. AG 40.86 (illustrated).





616

BRUCE CONNER (1933-2008)

UNTITLED: JUNE 4, 1965, 83 FRANCIS ST.,
BROOKLINE, MA

ink on paper, plastic mirror spacer and mat board
overall: 28 1/8 x 16 7/8 x 5/8 in. (71.4 x 41.5 x 1.5 cm.)
Executed in 1965/1999.

\$15,000-20,000

PROVENANCE

Private collection, acquired directly from the artist, 1999
Michael Kohn Gallery, Los Angeles
Acquired from the above by the present owner, 2002

EXHIBITED

Los Angeles, Kohn Turner Gallery, *Looking for Mushrooms: Bruce Conner Drawings, 1960 to 1968*, March-May 1999.
New York, Curt Marcus Gallery, *Conner/Denes/Saret*, April-June 2001.
Santa Clara University, de Saisset Museum, *Eye on the Sixties: Vision, Body and Soul: Selections from the Collection of Harry W. and Mary Margaret Anderson*, February-June 2008, p. 79.

LITERATURE

B. Schwabsky, *Bruce Conner Drawings, Volume 1, 1960 to 1968*, Los Angeles, 1999, p. 21 (illustrated).



617

BRUCE CONNER (1933-2008)

UNTITLED (LANDSCAPE)

signed and dated 'Bruce Conner 1964' (on the reverse)

printed paper collage on paper

5 7/8 x 8 in. (14.9 x 20.3 cm.)

Executed in 1964.

\$12,000-18,000

PROVENANCE

Private collection, Los Angeles, acquired directly from the artist, circa 1980

Michael Kohn Gallery, Los Angeles

Acquired from the above by the present owner, 2002

EXHIBITED

Santa Clara University, de Saisset Museum, *Eye on the Sixties: Vision, Body and Soul: Selections from the Collection of Harry W. and Mary Margaret Anderson*, February-June 2008, p. 79.

Los Angeles, Michael Kohn Gallery, *Circa Sixty: Bruce Conner 1958-1964*, November 2011-January 2012.

New York, The Museum of Modern Art; San Francisco Museum of Modern Art and Madrid, Museo Nacional Centro de Arte Reina Sofia, *Bruce Conner: It's All True*, July 2016-January 2017, p. 181, pl. 156 (illustrated).

618

ROBERT MOTHERWELL (1915-1991)

Joy of Living

signed and dated 'Motherwell 48' (lower center); titled and dated again 'Joy of Living 48' (on the reverse)

oil, ink, printed paper and paper collage on board

30 x 24 in. (76.2 x 60.9 cm.)

Executed in 1948.

\$150,000-250,000

PROVENANCE

Vera G. and Albert A. List, New York

Robert Elkon Gallery, New York, circa 1965

Acquired from the above by the present owner, 1984

EXHIBITED

Princeton University, Art Museum, *Robert Motherwell: Recent Work*, January-February 1973, p. 23, no. 20 (illustrated).

New York, Robert Elkon Gallery, *Twentieth Century Masters On Paper*, October-November 1976, n.p., no. 25 (illustrated).

Southampton, Parrish Art Museum; Storrs, The University of Connecticut, The William Benton Museum of Art and New York, Zabriskie Gallery, *Seventeen Abstract Artists of East Hampton: The Pollock Years, 1946-56*, July-December, 1980, p. 17, no. 35.

New York, Robert Elkon Gallery, *Robert Elkon-Memorial Exhibition, A Tribute*, October-November 1983.

Stanford University Museum of Art, *Twentieth-Century Drawings from the Anderson Collection: Auguste Rodin to Elizabeth Murray*, November 1988-February 1989, p. 29, no. 16.

San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson Collection*, October 2000-January 2001, pp. 286 and 376, no. 194, pl. 166 (illustrated).

LITERATURE

H. H. Arnason, *Robert Motherwell*, New York, 1977, pp. 19-20.

H. H. Arnason, *Robert Motherwell*, New York, 1982, p. 22, pl. 11 (illustrated).

Robert Motherwell: Essays by Dore Ashton and Jack D. Flam, Buffalo, 1983, p. 56.

R. S. Mattison, "The Art of Robert Motherwell during the 1940s," Princeton University, 1985, fig. 203, p. 224 (illustrated).

R. S. Mattison, *Robert Motherwell: The Formative Years, Studies in the Fine Arts: The Avant-Garde 56*, Ann Arbor, 1987, p. 196 (erroneously titled *The Joy of Living II*).

J. Flam, *Motherwell*, New York, 1991, pl. 5 (illustrated).

M. A. Caws, *Robert Motherwell: What Art Holds*, New York, 1996, pp. 167-168 (illustrated).

J. Wentrup, "Robert Motherwell und die Spanischen Elegien." M.A. thesis, Münster, 2001, p. 50.

J. Flam, K. Rogers and T. Clifford, *Robert Motherwell Paintings and Collages: A Catalogue Raisonné, 1941-1991, Volume Three: Collages and Paintings on Paper and Paperboard*, New Haven, 2012, p. 45, no. C51 (illustrated).

M. Fontanella, "Bloodstains and Bullet Holes: Motherwell, Collage, and World War II," *Robert Motherwell: Early Collages*. Solomon R. Guggenheim Museum, 2013, p. 51.



Pablo Picasso, *Guitar*, 1913. Museum of Modern Art, New York. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

Joy of Living is an intimate collage by Robert Motherwell, both demonstrative of the work he was creating in the 1940s and foundational to the quality of work he produces later in his career. His robust confluence of different media combines oil, pasted papers and ink on board. The rich mustard yellow background features the German wrapping paper that hallmarked Motherwell's work between 1943 and 1948; he had found an assortment of decorative papers in an art store and bought the entire grouping of five sheets. Taken by the distinct patterns and brushstrokes on each, Motherwell felt the papers were imbued with the spirit of Abstract Expressionism. With their hand-colored shapes and prominent creases, Motherwell believed "those papers were by nature, painterly" (R. Motherwell quoted in J. Warda, *Robert Motherwell: Early Collages*, New York, 2013, p. 59).

The wrapping paper required an elaborate process of crumpling thin sheets, unfolding them onto a second and smoother sheet of paper, then using a brush to bond the two and preserve the texture. Motherwell imitated that process in later collage works, so the *Joy of Living* offers a rare take on his earliest inspirations. The Cubist overtones in *Joy of Living* demonstrate another of Motherwell's complex influences, as the abstract collage has the brown and yellow hues common to the best-known Cubist examples. Motherwell mused in 1951 that "every intelligent painter carries the whole culture of modern painting in his head...it is his real subject, of which everything he paints is both an homage and a critique, and everything he says a gloss" (R. Motherwell, quoted by J.D. Flam, K. Rogers and T. Clifford, *Robert Motherwell Paintings and Collages: a Catalogue Raisonné, 1941-1991*, New Haven, 2012, p. 16).



619

ROBERT RAUSCHENBERG (1925-2008)

Morrow Drift

signed and dated 'RAUSCHENBERG 80' (lower center)
solvent transfer, acrylic and fabric on two sheets of paper
overall: 100 $\frac{1}{4}$ x 36 $\frac{5}{8}$ in. (254.6 x 93 cm.)
Executed in 1980.

\$70,000-100,000

PROVENANCE

Flow Ace Gallery, Los Angeles
Acquired from the above by the present owner, 1982

EXHIBITED

Sonoma Valley Museum of Art, *From Abstract Expressionism to Pop Art: Johns, Rauschenberg and the Aesthetic of Indifference*, July-October 2008.

When Robert Rauschenberg began experimenting with the “transfer” technique in the 1950s, he relied on lighter fluid (the solvent) in which he would soak his newsprint or magazine images, place them face-down on the support and rub them with a dry pen nib to produce the hatched mirror-images. By the 1980s, he had turned to a printing press to transfer the images, granting him the repetition of imagery without sacrificing legibility. In *Morrow Drift*, from 1980, the embrace of new technology allows Rauschenberg to position successfully repeated scenes in strategic and compositionally functional places: each image repeats, or “drifts,” across the page in a puzzle-like fashion, lending meaning to the title. “Morrow,” the title’s other half, is a term used to describe the near future and suggests the significance that time plays in the artwork. The imagery that Rauschenberg elects to incorporate emphasizes this sense of temporality or the passing of time—rowboats drifting down a river, the nomadic life of living in tents, the instantaneous, snap-of-a-finger moment of a photographer capturing an athlete in action.

Morrow Drift is a particularly significant example from this series for its scale: two sheets of paper stack on top of one another to produce an impressive articulation of imagery. Rauschenberg also incorporates fabric, adding both visual and tactile texture to the work. At top, a toile with a Pan-Asian pagoda pattern acts as a ghostlike veil, neither hiding the imagery behind it nor subsiding entirely into the background, while a checkered pattern on the lower sheet offers the same effect. “The sureness of Rauschenberg’s hand is evident in these procedures. He knows exactly where he wants the image placed, which colors to choose, how much paint to apply, and the degree of pressure necessary to saturate the screen. To fade the image at its edge, his hand lifts at precisely the correct moment... Although Rauschenberg modifies the works with additional images and paint application, he seldom revokes a decision once it is made” (R. S. Mattison, *Robert Rauschenberg: Breaking Boundaries*, New Haven, 2003, p. 21). A member of the Anderson Collection since 1982, *Morrow Drift* showcases the artist’s skillful use of graphic images and textiles to achieve a subtle yet cogent message.





620

SAUL STEINBERG (1914-1999)

Table Series: Album

signed and dated 'STEINBERG 1972' (lower center)
acrylic, ink, wax crayon, colored pencil, graphite, metal and wood collage on
panel in Plexiglas box
24 $\frac{3}{8}$ x 30 $\frac{1}{4}$ x 2 $\frac{1}{2}$ in. (61.9 x 76.8 x 6.3 cm.)
Executed in 1972.

\$20,000-30,000

PROVENANCE

Sidney Janis Gallery, New York
Galerie Maeght, Paris
Acquired from the above by the present owner, 1982

EXHIBITED

New York, Sidney Janis Gallery, *New Work by Saul Steinberg*, February-March 1973, no. 39.
Paris, Galerie Maeght, *Steinberg*, 1973, no. 24.
Cologne, Kölnischer Kunstverein; Stuttgart, Württembergischer Kunstverein; Hannover, Kestner-Gesellschaft; Graz, Kulturhaus der Stadt Graz and Vienna, Museum des 20, *Saul Steinberg: Zeichnungen, Aquarelle, Collagen, Gemälde, Reliefs 1963-1974, 1974-1975*, p. 119, no. 63 (illustrated).
San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson Collection*, October 2000-January 2001, pp. 324 and 387, no. 280, pl. 190 (illustrated).



621

JAY DEFEO (1929-1989)

Untitled (Rear Window series)

signed and dated 'J. DeFeo 1982' (lower right)
oil pastel, charcoal, enamel, graphite, transparent pressure-sensitive tape and
masking tape on paper
29 x 23 in. (73.6 x 58.4 cm.)
Executed in 1982.

\$20,000-30,000

PROVENANCE

Paule Anglim Gallery, San Francisco
Acquired from the above by the present owner, 1982

EXHIBITED

Stanford University Museum of Art, *Twentieth-Century Drawings from the Anderson Collection: Auguste Rodin to Elizabeth Murray*, November 1988-February 1989, no. 29.
Berkeley, University Art Museum; Houston, The Menil Collection; Laguna Beach, Laguna Art Museum; Fresno Art Museum and Urbana-Champaign, Krannert Art Museum, *Jay DeFeo: Works on Paper*, January 1990-February 1991, p. 70, no. 40 (illustrated).
Santa Clara, Triton Museum of Art, *A Bay Area Connection*, November 1995-February 1996, p. 47, no. 12.

The Jay DeFeo Foundation recognizes this work with the estate no. E2801.



622

RICHARD LINDNER (1901-1978)

C. E. 380

signed and dated 'R LINDNER 1960' (lower center)
gouache, colored pencil, ink and graphite on paper
8 ¼ x 6 ½ in. (20.9 x 16.5 cm.)
Executed in 1960.

\$5,000-7,000

PROVENANCE

Cordier & Ekstrom, New York
Collection of Dr. and Mrs. Joseph A. Gosman, Toledo
Their sale; Christie's, New York, 10 November 1982, lot 17
Acquired at the above sale by the present owner

EXHIBITED

University of Pittsburgh, *The Gosman Collection*, September-October 1969,
n.p., no. 30 (illustrated).
Ann Arbor, University of Michigan Museum of Art, *Contemporary Art-The
Collection of Dr. and Mrs. Joseph A. Gosman*, September-October 1972, p. 41,
no. 20.

LITERATURE

W. Spies, *Richard Lindner: Catalogue Raisonné of Paintings, Watercolors and
Drawings*, Munich, 1999, p. 129, no. 150 (illustrated).



623

PAUL WONNER (1920-2008)

Swimmer, Pool, Green Chair

signed 'Paul Wonner' (lower right); titled 'swimmer, pool, green chair' (on the reverse)

gouache on paper

17 ⁷/₈ x 11 ³/₄ in. (45.4 x 29.8 cm.)

Painted in 1967.

\$4,000-6,000

PROVENANCE

The Louvre, San Francisco

Acquired from the above by the present owner, 1968

SELF-PORTRAITS IN MAKE-UP

IN MAY 1983, the legendary cosmetics company Charles of the Ritz teamed up with Christie's for a benefit auction to raise money for the Save the Children Fund. In cutting-edge fashion for the era, *The Signature Collection: Portraits by International Artists 1983, In the Medium of Make-up* was hosted simultaneously in both New York and London via satellite, with works by 66 artists up for sale, including examples by David Hockney, Chuck Close, Alex Katz and Ellsworth Kelly. Each artist produced and donated his own self-portrait specifically for the auction, executed in Charles of the Ritz make-up products in lieu of traditional fine art media. Some participants seem to have chosen a more playful approach for their commission, allowing the uncommon medium to direct their creativity. In Hockney's *Self-Portrait*, for instance, the viewer senses they are behind a mirror, watching as the artist applies his own lipstick in the reflective surface, yet simultaneously half-aware that the medium that paints his lips is the same that provides the existential contours of his face, neck and lapels. Other artists, such as Chuck Close, adhered to their characteristic subject matter, seemingly oblivious to the switch-up from ink to eyeliner. The resulting self-images from the various artists are distinct yet cohesive, and entirely personal—unique snapshots of a creative burst from each, frozen in time.



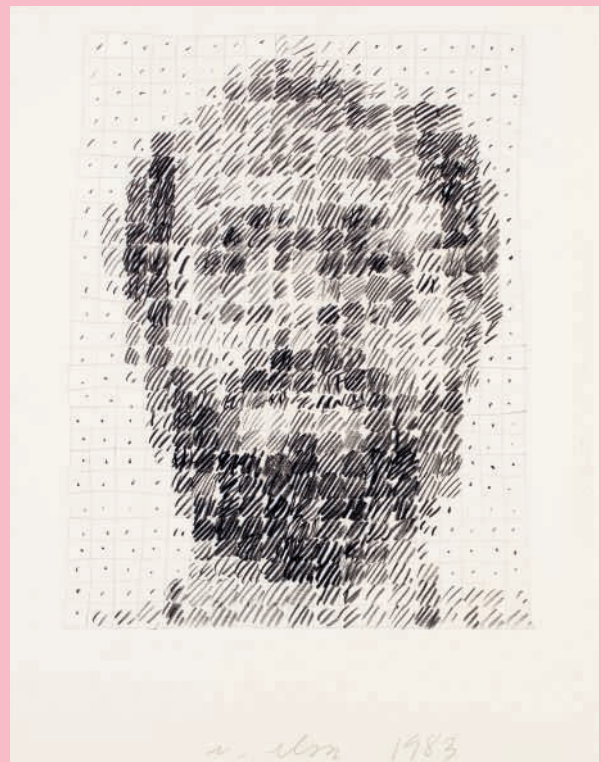
Lot 624



Lot 626



Lot 627



Lot 625

PROPERTY FROM THE COLLECTION OF
**HARRY W. AND
MARY MARGARET ANDERSON**

624

DAVID HOCKNEY (B. 1937)

Self-Portrait

signed with the artist's initials 'D.H.' (lower right)

make-up on paper

18 7/8 x 14 in. (46 x 35.5 cm.)

Executed in 1982.

\$100,000-150,000

PROVENANCE

The Signature Collection: Portraits by International Artists 1983, In the Medium of Make-Up; Christie's, New York, 23 May 1983, lot 19

Acquired at the above sale by the present owner

EXHIBITED

San Francisco, California Palace of the Legion of Honor, *Selections from the Anderson Collection: Contemporary Portraits*, January-April 1998.

Santa Cruz, The Museum of Art and History, *Eye to Eye: Contemporary Portraits from the Anderson Graphic Arts Collection*, July-September 1998.

San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson Collection*, October 2000-January 2001, p. 368, no. 121.

LITERATURE

"Self Portraits," *New York Magazine*, vol. 16, no. 21, May 23, 1983, p. 35 (illustrated).



Andy Warhol, *Self Portrait in Drag*, circa 1970.
Hamburger Kunsthalle, Hamburg. © 2018 The
Andy Warhol Foundation for the Visual Arts, Inc. /
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Hamburger Kunsthalle, Hamburg, Germany /
Bridgeman Images.



PROPERTY FROM THE COLLECTION OF
**HARRY W. AND
MARY MARGARET ANDERSON**

625

CHUCK CLOSE (B. 1940)

Self-Portrait

signed and dated 'C. Close 1983' (lower edge); titled and inscribed 'Self Portrait/ for "Save the Children"' (right edge)
make-up and graphite on paper
18 x 14 in. (45.7 x 35.5 cm.)
Executed in 1983.

\$100,000-150,000

PROVENANCE

The Signature Collection: Self Portraits by International Artists 1983, In the Medium of Make-Up; Christie's, New York, 23 May 1983, lot 14
Acquired at the above sale by the present owner

EXHIBITED

Fine Arts Museums of San Francisco, California Palace of the Legion of Honor, *Selections from the Anderson Collection: Contemporary Portraits*, January-April 1998, n.p.

Santa Cruz, The Museum of Art and History, *Eye to Eye: Contemporary Portraits from the Anderson Graphic Arts Collection*, July-September 1998.

San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson Collection*, October 2000-January 2001, p. 357, no. 43.

LITERATURE

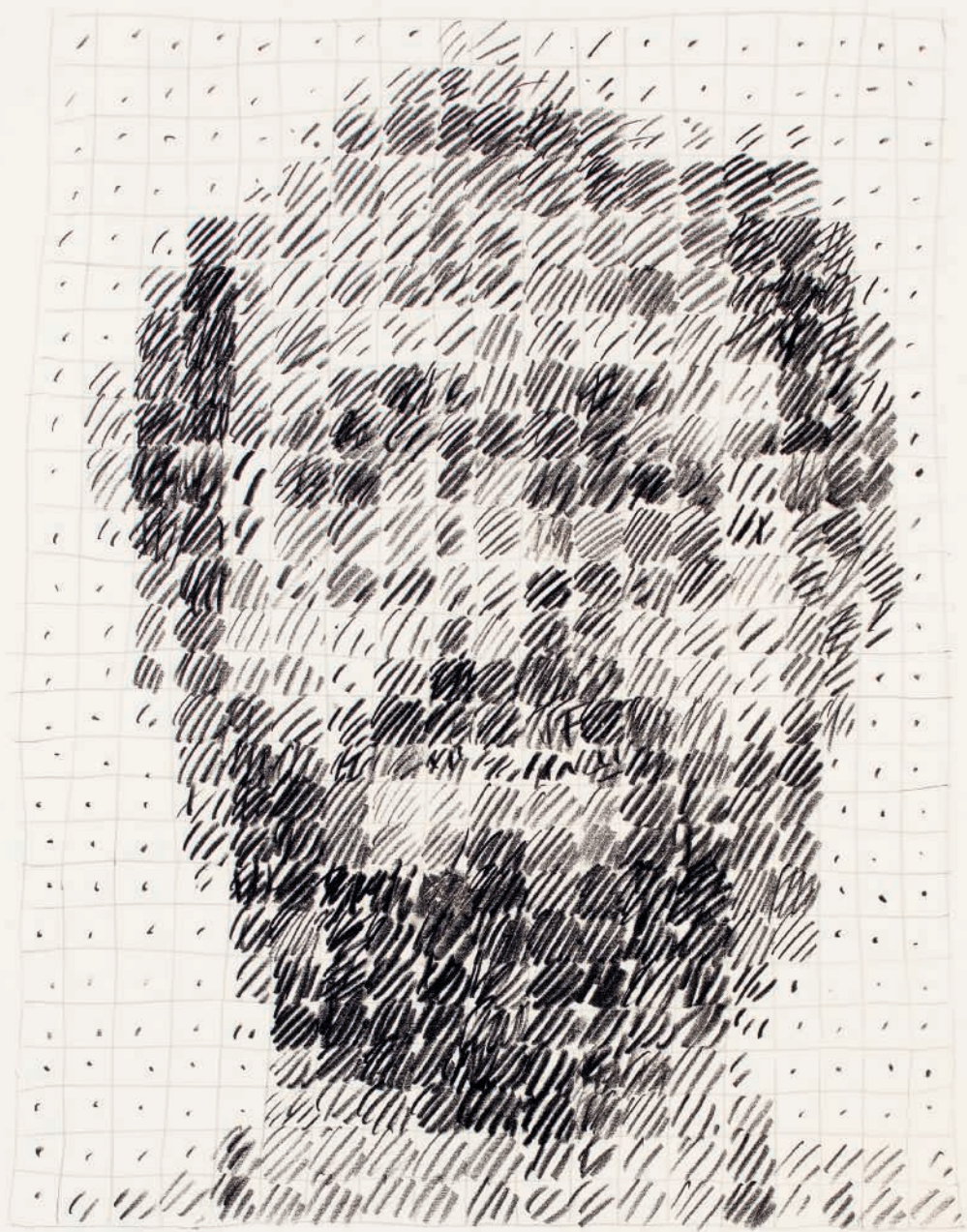
"Self Portraits," *New York Magazine*, vol. 16, no. 21, May 23, 1983, p. 34 (illustrated).

J. Chiapella, "Humanity's Face: Museum Exhibit Gazes upon our Countenance," *Santa Cruz County Sentinel*, 21 August 1998.

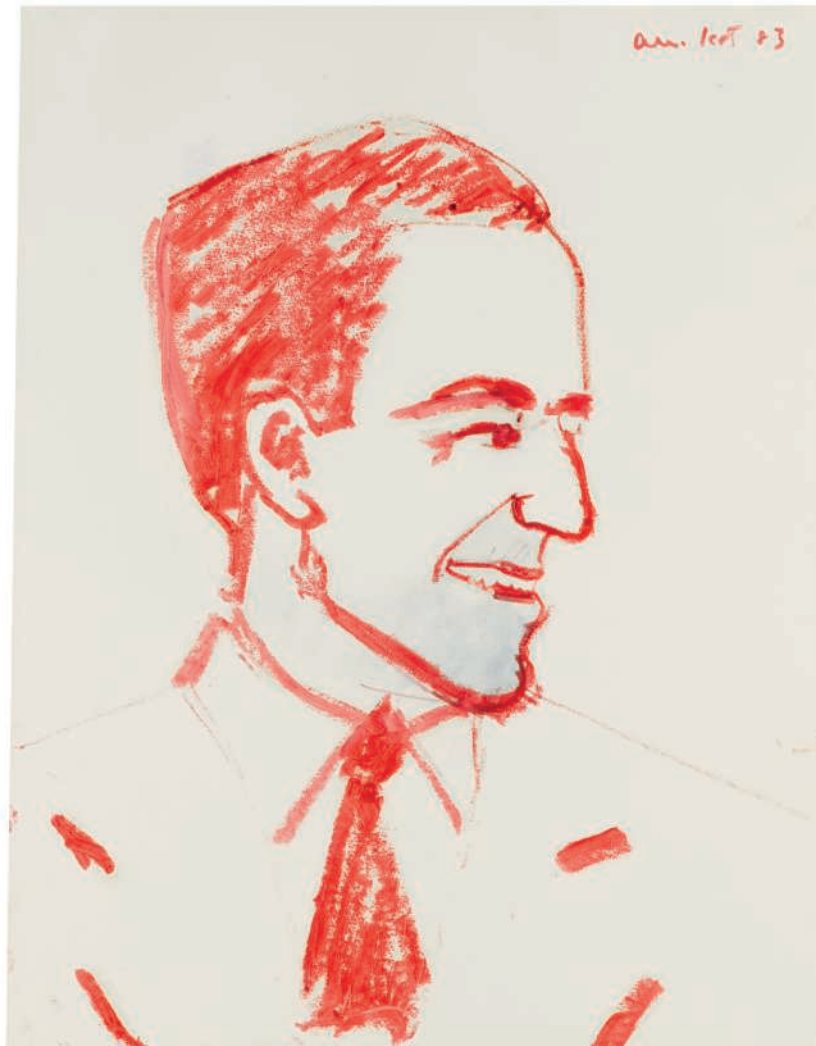
Inclusion of this drawing in the forthcoming volume on unique works on paper of the *Chuck Close Catalogue Raisonné* has been confirmed by the catalogue publisher, Artifex Press, New York.



Chuck Close in his studio, 1993. New York. Photo: Ellen Page Wilson. Artwork: © Chuck Close, courtesy Pace Gallery.



v. vsm 1983



626

ALEX KATZ (B. 1927)

Self-Portrait

signed and dated 'Alex Katz 83' (upper right)
make-up on paper
18 x 14 in. (45.7 x 35.6 cm.)
Executed in 1983.

\$8,000-12,000

PROVENANCE

The Signature Collection: Portraits by International Artists 1983, In the Medium of Make-Up; Christie's, New York, 23 May 1983, lot 29
Acquired at the above sale by the present owner

EXHIBITED

Fine Arts Museums of San Francisco, California Palace of the Legion of Honor, *Selections from the Anderson Collection: Contemporary Portraits*, January-April 1998.
Santa Cruz, Museum of Art and History, *Eye to Eye: Contemporary Portraits from the Anderson Graphic Arts Collection*, July-September 1998.
San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson Collection*, October 2000-January 2001, p. 371, no. 146.

LITERATURE

"Self Portraits," *New York Magazine*, vol. 16, no. 21, May 23, 1983, p. 34 (illustrated).



627

ELLSWORTH KELLY (1923-2015)

Self-Portrait

signed with the artist's initials and incised with the date 'EK 1983' (lower right);
signed again, inscribed, titled and dated 'SELF PORTRAIT WITH "MAKE UP"
FOR SAVE THE CHILDREN FUND Kelly 1983' (on the reverse)
make-up on paperboard
18 1/8 x 14 in. (46 x 35.6 cm.)
Executed in 1983.

\$8,000-12,000

PROVENANCE

The Signature Collection: Portraits by International Artists 1983, In the
Medium of Make-Up; Christie's, New York, 23 May 1983, lot 28
Acquired at the above sale by the present owner

EXHIBITED

Fine Arts Museums of San Francisco, Legion of Honor, *Selections from the
Anderson Collection: Contemporary Portraits*, January-April 1998.
Santa Cruz, Museum of Art and History, *Eye to Eye: Contemporary Portraits
from the Anderson Graphic Arts Collection*, July-September 1998.
San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson
Collection*, October 2000-January 2001, p. 371, no. 149.

LITERATURE

"Self Portraits," *New York Magazine*, vol. 16, no. 21, May 23, 1983, p. 32
(illustrated).



628

MARCEL DUCHAMP (1887-1968)

Portrait de Madame Marthe Hervieu

signed and dated 'Marcel Duchamp 15.' (lower right)
ink wash, ink, graphite and colored pencil on paper
18 7/8 x 12 3/4 in. (47.8 x 31.3 cm.)
Executed in 1915.

\$20,000-30,000

PROVENANCE

Mme Marthe Hervieu, Paris, gift of the artist, 1915 until at least 1959
Feingarten Galleries, Los Angeles
Acquired from the above by the present owner, 1971

EXHIBITED

San Francisco, Legion of Honor, *Graphics from Four Bay Area Collections*, 1973.
San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson Collection*, October 2000-January 2001, pp. 304 and 362, no. 77, pl. 167 (illustrated).

LITERATURE

R. Lebel, *Marcel Duchamp*, New York, 1959, p. 167, no. 123.
A. Schwarz, *The Complete Works of Marcel Duchamp*, New York, 1969, no. 223.
A. Schwarz, *The Complete Works of Marcel Duchamp*, New York, 1997, vol. II, p. 619, no. 309 (illustrated).
A. Schwarz, *The Complete Works of Marcel Duchamp*, New York, 2000, p. 619, no. 309 (illustrated).

Jacqueline Matisse Monnier and the Association Marcel Duchamp have confirmed the authenticity of this work.

The artist gifted the present drawing to Mme Hervieu in 1915 before he left Paris for New York. He also gave her a key to access his Paris studio. At the time, Mme Hervieu was dating Dr. Raymond Dumouchel, one of Duchamp's life-long friends and an old classmate from their childhood spent in Rouen.



629

EMIL NOLDE (1867-1956)

Gelbe und rote Sonnenblumen

signed 'Nolde.' (lower center); signed again 'Nold' (lower right)

gouache and watercolor on Japan paper

13 ½ x 17 ¾ in. (34.3 x 44.6 cm.)

Painted circa 1930-1940.

\$80,000-120,000

PROVENANCE

Nolde Stiftung, Seebüll

Marlborough Fine Art, Ltd., London

Acquired from the above by the present owner, 1967

EXHIBITED

London, Marlborough Fine Art, Ltd., *Recent Acquisitions*, July-August 1967, no. 40.

San Francisco, Legion of Honor, *Graphics from Four Bay Area Collections*, 1973.

Stanford University Museum of Art, *Twentieth-Century Drawings from the Anderson Collection: Auguste Rodin to Elizabeth Murray*, November 1988-February 1989, pp. 6 and 29, no. 6 (dated circa 1930-1938).

San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson Collection*, October 2000-January 2001, pp. 308 and 378, no. 211, pl. 172 (illustrated).

Dr. Manfred Reuther has confirmed the authenticity of this work.



630

ARTHUR G. DOVE (1880-1946)

Centerport III

signed 'Dove' (lower center)
watercolor and ink on paper
6 x 9 in. (15.2 x 22.9 cm.)
Executed *circa* 1940s.

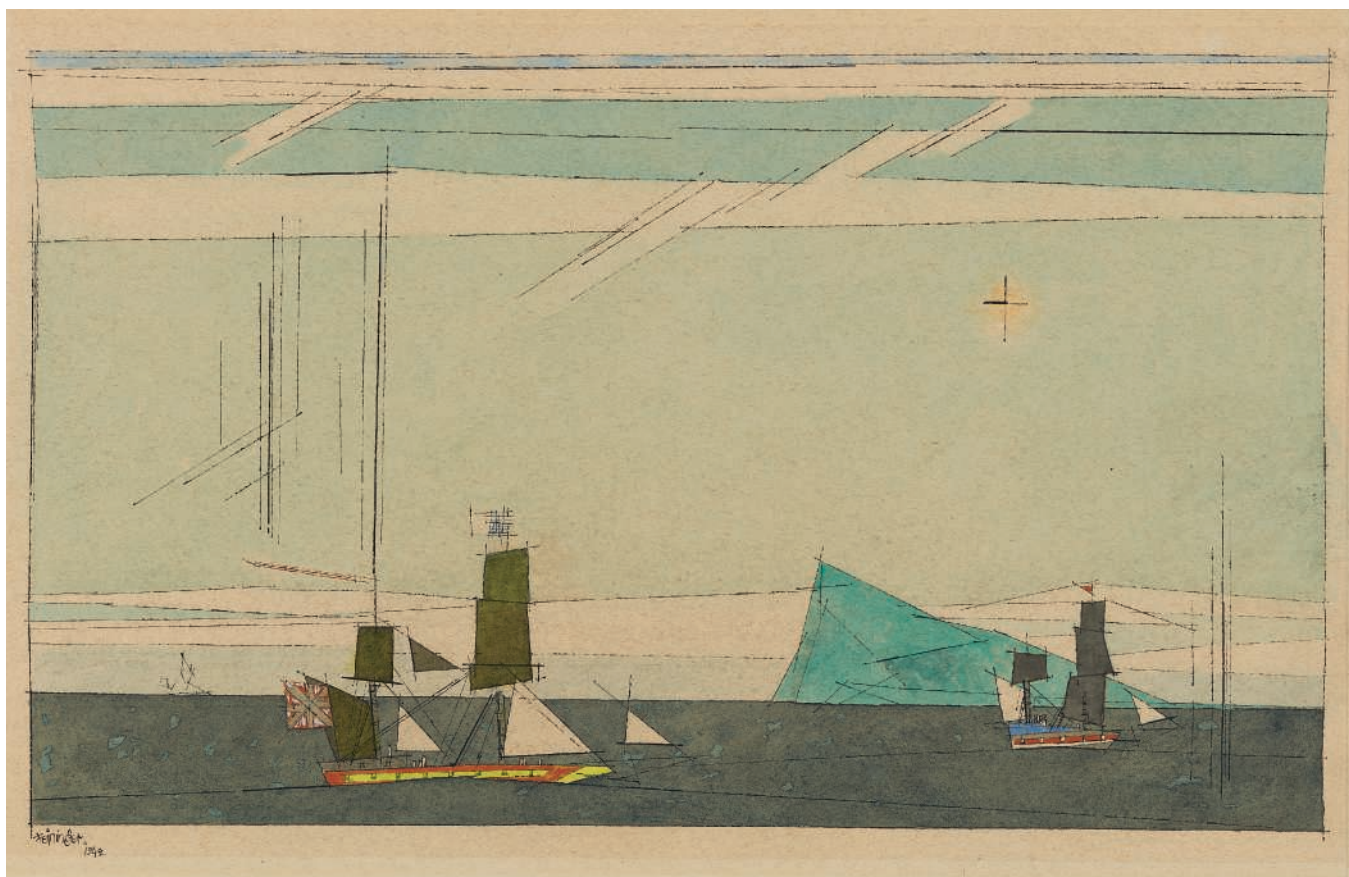
\$12,000-18,000

PROVENANCE

Estate of the artist
The Downtown Gallery, New York
Acquired from the above by the present owners, 1968

EXHIBITED

Stanford University, Iris & B. Gerald Cantor Center for Visual Arts, *Stieglitz Circle*, 1984.
Stanford University, Iris & B. Gerald Cantor Center for Visual Arts, *American Art between the Wars*, January-March 1994.
San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson Collection*, October 2000-January 2001, pp. 28 and 361, no. 72.



631

LYONEL FEININGER (1871-1956)

Two Sailing Ships and Iceberg

signed and dated 'Feininger. 1942' (lower left)
gouache, watercolor, pen and India ink on paper
21 ¾ x 30 ½ in. (55.1 x 77.3 cm.)
Executed in 1942.

\$40,000-60,000

PROVENANCE

J.H. Taylor Management Co., New York
Mr. J. Baer, New York
Norton Galleries, New York
Acquired from the above by the present owner, 1968

EXHIBITED

New York, Helen Serger (La Boétie), Inc., *Lyonel Feininger*, November-December 1966, no. 16 (illustrated; titled *Chinese Junks*).
San Francisco, Legion of Honor, *Graphics from Four Bay Area Collections*, 1973.
Stanford University Museum of Art, *Twentieth Century Drawings from the Anderson Collection: Auguste Rodin to Elizabeth Murray*, November 1988-February 1989, pp. 6 and 29, no. 10.
San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson Collection*, October 2000-January 2001, pp. 310 and 363, no. 84, pl. 174 (illustrated with incorrect medium).

Achim Moeller, Managing Principal of The Lyonel Feininger Project LLC, New York – Berlin has confirmed the authenticity of this work, which is registered under no. 1498-08-07-18.



632

ELLSWORTH KELLY (1923-2015)

Self-Portrait

signed and dated 'Kelly 1949' (lower right)

ink on paper

17 ½ x 12 ½ in. (44.4 x 31.7 cm.)

Drawn in 1949.

\$8,000-12,000

PROVENANCE

Robert Fraser Gallery, London, acquired directly from the artist, 1958

Charles Cowles Gallery, New York, 1981

David McKee Gallery, New York, 1981

Acquired from the above by the present owner, 1981

EXHIBITED

Palo Alto Cultural Center, *Creation Location: Online*, March-May 1982.

San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson Collection*, October 2000-January 2001, p. 320 and 371, no. 147, pl. 184 (illustrated).



633

ARSHILE GORKY (1904-1948)

Untitled (Self-Portrait)

pastel and graphite on paper
14 ¼ x 11 ¼ in. (36.2 x 28.6 cm.)
Executed *circa* 1926.

\$20,000-30,000

PROVENANCE

Helen J. Ranyi Austin, Carson, Nevada, acquired directly from the artist, *circa* 1929
James Corcoran Gallery, New York
Acquired from the above by the present owner, 1977

EXHIBITED

Fine Arts Museums of San Francisco, California Palace of the Legion of Honor, *Graphic Arts Council Members Exhibition*, January-March 1978, no. 31.
New York, Solomon R. Guggenheim Museum; Dallas Museum of Art and Los Angeles County Museum of Art, *Arshile Gorky 1904-1948: A Retrospective*, April-July 1981, p. 70, no. 11 (illustrated).
Madrid, Sala de Exposiciones de la Fundación Caja de Pensiones and London, Whitechapel Art Gallery, *Arshile Gorky 1904-1948*, October 1989-March 1990, pp. 132 and 192, no. 51 (illustrated).

New York, Gagosian Gallery, *Arshile Gorky Portraits*, March-April 2002, pp. 14 and 39 (illustrated).

New York, Whitney Museum of American Art and Houston, The Menil Collection, *Arshile Gorky: A Retrospective of Drawings*, November 2003-May 2004, pp. 121 and 243, no. 60 (illustrated on the back cover).

LITERATURE

H. Herrera, "Gorky's Self-Portraits: The Artist by Himself," *Art in America*, March/April 1976.

N. Matossian, *Black Angel: The Life of Arshile Gorky*, London, 1998, p. 111 (illustrated).

H. Herrera, *Arshile Gorky: His Life and Work*, New York, 2003, n.p., fig. 74 (illustrated).

This work is recorded in the Arshile Gorky Foundation Archives under number D0001.

For complete literature and exhibition history, please visit christies.com.



634

CLAES OLDENBURG (B. 1929)

Colossal Typewriter Eraser Reclining on Alcatraz Island

signed with the artist's initials and dated 'CO 71' (lower right)

wax crayon, graphite and watercolor on paper

9 x 11 $\frac{5}{8}$ in. (22.8 x 29.5 cm.)

Executed in 1971.

\$30,000-50,000

PROVENANCE

John Berggruen Gallery, San Francisco

Acquired from the above by the present owner, 1972

EXHIBITED

Stanford Museum of Art, *Twentieth-Century Drawings from the Anderson Collection: Auguste Rodin to Elizabeth Murray*, November 1988-February 1989, p. 31, no. 48.

San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson Collection*, October 2000-January 2001, pp. 326 and 379, no. 214, pl. 192 (illustrated).



635

CLAES OLDENBURG (B. 1929)

Proposed Monument for Alcatraz Island, San Francisco, in the Form of a Colossal Drum Pedal #2

signed with the artist's initials, titled and dated 'drum pedal CO. 1973' (lower edge); signed again and inscribed 'Oldenburg JAPAN' (underneath the mat)
watercolor, pastel, and graphite on paper
29 1/8 x 23 1/8 in. (73.9 x 58.7 cm.)
Executed in 1973.

\$30,000-50,000

PROVENANCE

Minami Gallery, Tokyo
John Berggruen Gallery, San Francisco
Acquired from the above by the present owner, 1974

EXHIBITED

Tokyo, Minami Gallery, *Claes Oldenburg*, June-July 1973, no. 20 (illustrated).
San Francisco, California Palace of the Legion of Honor, *Graphic Arts Council Members Exhibition*, 1978.
Stanford Museum of Art, *Twentieth-Century Drawings from the Anderson Collection: Auguste Rodin to Elizabeth Murray*, November 1988-February 1989, pp. 23 and 31, no. 49 (illustrated).
San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson Collection*, October 2000-January 2001, p. 379, no. 215.
San Francisco, John Berggruen Gallery, *Looking Back: 45 Years*, October-December 2015, pp. 50-51 and 86 (illustrated).



636

DONALD SULTAN (B. 1951)

Black Lemons and Black Egg, October 25, 1985

signed with the artist's initials, titled and dated 'Black Lemons and Black Egg, Oct. 25 1985 D.S.' (right edge)

charcoal on paper

60 1/4 x 47 3/4 in. (153 x 121.2 cm.)

Drawn in 1985.

\$8,000-12,000

PROVENANCE

Blum Helman Gallery, New York

Acquired from the above by the present owner, 1986

EXHIBITED

Stanford University Art Museum, *Twentieth Century Drawings From the Anderson Collection: August Rodin to Elizabeth Murray*, November 1988-February 1989, no. 56.

Stanford University Art Gallery, *Sean Scully/Donald Sultan: Abstraction/Representation, Paintings, Drawings and Prints from the Anderson Collection*, February-April 1990, pp. 14-16 and 29, no. 19 (illustrated).

Palo Alto Cultural Center, *Selected Drawings from the Anderson Collection*, June-August 1995.

San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson Collection*, October 2000-January 2001, p. 388, no. 296.

LITERATURE

C. Christov-Bakargiev, "Donald Sultan," *Flash Art*, no. 128, May-June 1986, pp. 48-50.

G. Henry, "Dark Poetry," *Art News* 86, April 1987, p. 106.

M. Tanner, "Vistas Into Shared Terrain," *Artweek* 21, 8 March 1990, p. 28.



637

JIM DINE (B. 1935)

Untitled (Robe) X

signed and dated 'Jim Dine 1979' (lower right)

oil and pastel on paper

41 5/8 x 29 5/8 in. (105.7 x 75.2 cm.)

Executed in 1979.

\$18,000-25,000

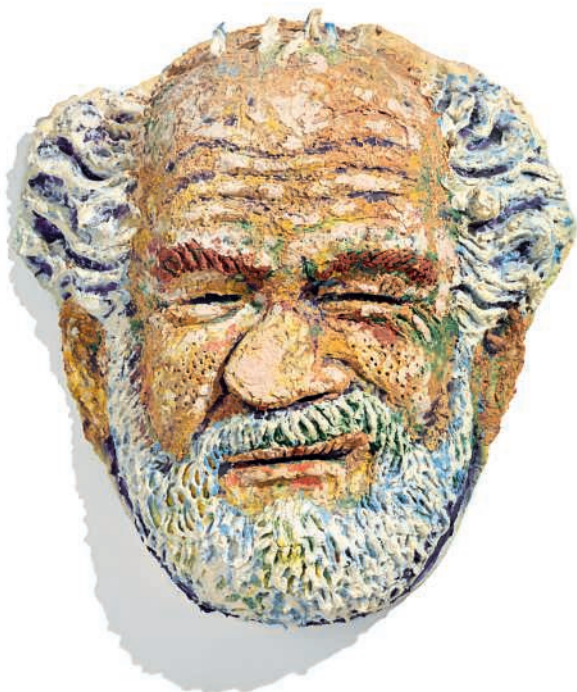
PROVENANCE

Pace Gallery, New York

Acquired from the above by the present owner, 1980

EXHIBITED

San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson Collection*, October 2000-January 2001, pp. 325 and 361, no. 68, pl. 191 (illustrated).



638

ROBERT ARNESON (1930-1992)

Flat Face

cast pigmented paper pulp construction
48 1/8 x 40 x 13 in. (122.2 x 101.6 x 33 cm.)
Executed in 1981. This work is one of four unique variants.
\$7,000-10,000

PROVENANCE

Experimental Printmaking, San Francisco
Thomas Segal Gallery, Boston
Acquired from the above by the present owner, 1981

EXHIBITED

Cupertino, Euphrat Gallery, De Anza College, *Drawing from Experience: Artists Over Fifty*, January-February 1990.
Palo Alto Art Center, *The Print is Cast*, January-April 1999.

LITERATURE

D. Burckhardt, "Painting an honest picture of age," *San Jose Mercury News*, 25 January 1990, p. 7D.
C. Maclay, "Of Prints, Photos and Proust," *San Jose Mercury News*, 21 February 1999.

For complete literature and exhibition history, please visit christies.com.



639

JOHN ALTOON (1925-1969)

JA-10

signed and dated 'Altoon 64' (lower right)
acrylic, pastel and ink on paperboard
60 x 40 1/8 in. (152.4 x 101.9 cm.)
Executed in 1964.

\$6,000-8,000

PROVENANCE

Braunstein Gallery, San Francisco
Acquired from the above by the present owner, 1981



640

RED GROOMS (B. 1937)

Subway II

signed and dated 'Red Grooms '86' (lower right)
watercolor, gouache, acrylic, plastic, wax crayon and paper collage mounted
on foamcore in Plexiglas box
21 1/4 x 36 x 9 in. (53.9 x 91.4 x 22.8 cm.)
Executed in 1986.

\$15,000-20,000

PROVENANCE

Marlborough Gallery, New York
Acquired from the above by the present owner, 1987

EXHIBITED

Stanford University Museum of Art, *Twentieth-Century Drawings from the Anderson Collection: August Rodin to Elizabeth Murray*, November 1988-February 1989, pp. 21 and 31, no. 47 (illustrated).
San Jose Museum of Art, *De-Natured: Work from the Anderson Collection and the Anderson Graphic Arts Collection*, October 2007-January 2008.

PRINTS FROM THE COLLECTION OF

HARRY W. AND MARY MARGARET ANDERSON

"Through print workshops, we were exposed to new artists. They acted as a kind of filter for us, enabling us to ultimately select certain key artists. From there we would purchase prints and then perhaps paintings or drawings."

– Harry W. Anderson

COLLECTING PRINTS was the inspiration for Harry and Mary Margaret Anderson to begin their journey into collecting contemporary art and has been an important element of their collection ever since. Beginning in 1965 with the purchase of Richard Diebenkorn's *41 Etchings and Drypoints*, an etching portfolio published by Crown Point Press, the Andersons initially would introduce themselves to an artist via their printmaking practice. If they were inspired by the acquisition they would continue to purchase additional editions by that artist and continue onwards to drawings, sculpture and paintings. (K. Breuer, *An American Focus: The Anderson Graphic Arts Collection*, University of California Press, 2000, p. 12)

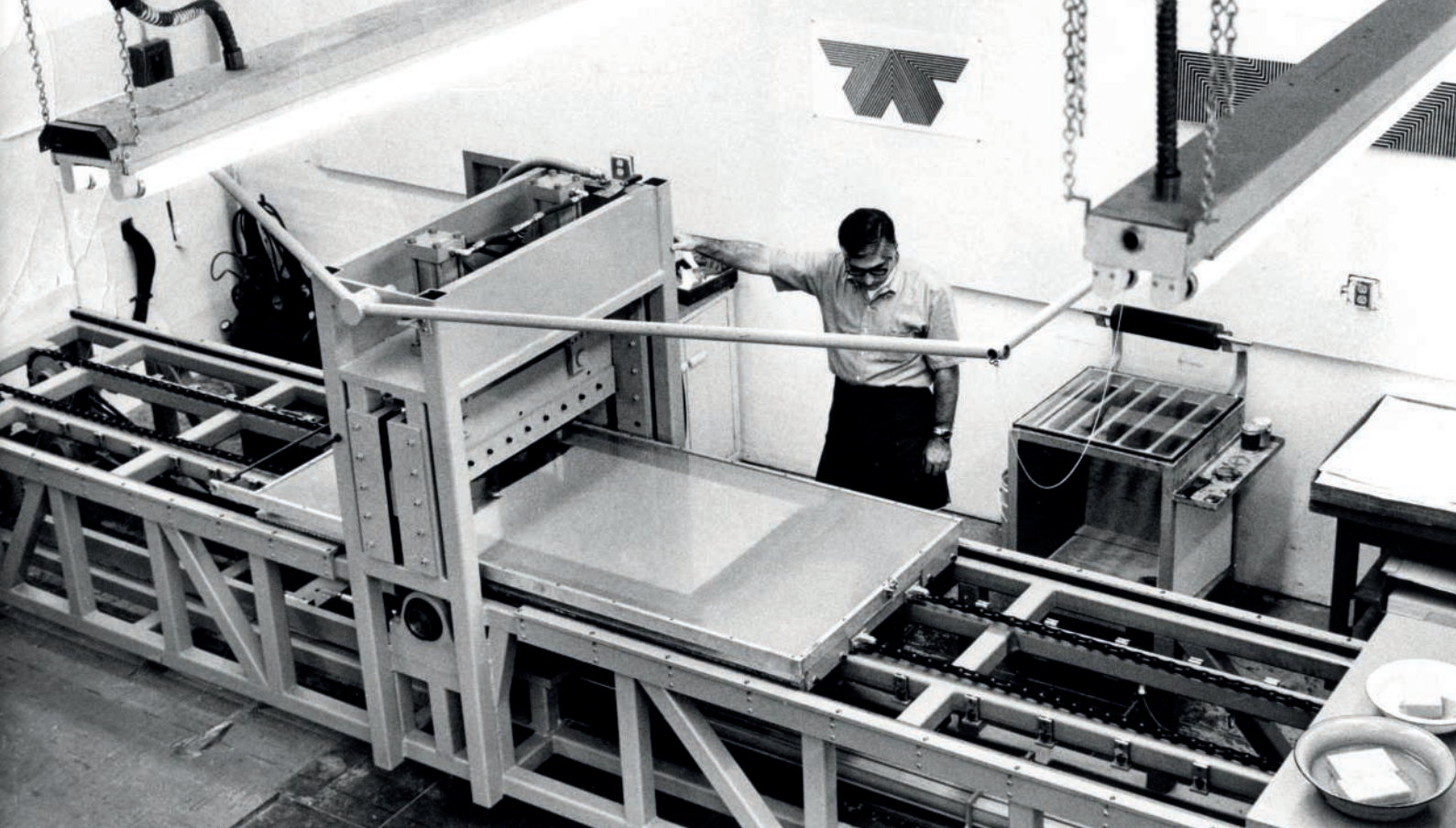
The 1960s and 1970s was a particularly momentous period in America to be collecting contemporary graphics. The rise of printmaking studios such as Gemini G.E.L. in Los Angeles and ULAE in West Islip, New York yielded a rich selection of important prints by artists such as Roy Lichtenstein, Jasper Johns, Robert Rauschenberg and Ellsworth Kelly. By supporting these workshops during this era collectors could develop significant holdings of works over a short period of time. Many of these important studios

and printmakers of the era are represented in the Anderson collection.

Two early sources were significant in their print acquisition process. An introduction to John and Kimiko Powers, other hugely influential collectors of the medium, led to the purchase of a Gemini G.E.L. subscription, a plan where they committed to purchase one print from each edition published that year at a special subscriber price. The family would ultimately have two Gemini subscriptions through 1972, creating a near complete set of what was produced at the studio during the period. A personal relationship with dealer John Berggruen was the major source of prints from ULAE in West Islip, New York. Many of the following lots are result of these early purchases.



Ellsworth Kelly, *Hunk, Moo, and Ellsworth*, circa 1990. © Ellsworth Kelly Foundation, Courtesy Matthew Marks Gallery.



Ken Tyler at Gemini G.E.L., Los Angeles, 1968. Photographer unknown, courtesy of the National Gallery of Australia, Canberra. Artwork: © 2018 Frank Stella / Artists Rights Society (ARS), New York.

By the end of the 1970s the Andersons were traveling to artist studios directly and to the print workshops themselves. Friendships with artists and printers blossomed in part due to these visits, notably with Ellsworth Kelly, who created a printed portrait of the Andersons in 1990 (Ibid., 15). A visit to Tyler Graphics, founded by former Gemini printer Kenneth Tyler, not only led to the acquisition of several works using his paper pulp technique, including *Paper Pool 14: Sprungbett mit Schatten*, but also inspired the Andersons to pursue supporting innovative work in the medium. This commitment ultimately led to the founding of 3EP, Ltd., the Anderson's own print publishing company devoted to monotypes and other unique forms of printmaking. During this time, the Anderson's daughter Putter Pence also opened her own gallery where 3EP works were exhibited alongside other contemporary print publications. As a result of relationships cultivated through the gallery, Putter continued to introduce her parents to new contemporary editions throughout the 1980s and 1990s.

Education and public display has been a major element of the Andersons print collecting from the beginning. The ever-growing collection was frequently displayed initially at Saga Corporation, their business in Menlo Park, California for employees and visitors in the early years and later at the Stanford University Museum of Art. In 1996, in the mode of Abby Aldrich Rockefeller's landmark gift of prints to found the print study room at the Museum of Modern Art in New York, the Andersons gifted 656 prints to the Fine Art Museums of San Francisco. Due to this gift, the Anderson Gallery of Contemporary Graphic Art at the Museum was founded in 1997. (Ibid., p. 188)

The following lots (641-660) are a testament to the remarkable foresight of the Anderson family in their devotion to American Post-War and Contemporary prints. The major artists and studios from this period are each represented: from Richard Diebenkorn at Crown Point Press, Jasper Johns at ULAE, to Edward Ruscha at Cirrus. The range also indicative that their print collecting continued with vigor for decades, culminating in Brice Marden's *Muses and Meres* series from 2001.

PROPERTY FROM THE COLLECTION OF
**HARRY W. AND
MARY MARGARET ANDERSON**

641

RICHARD DIEBENKORN (1922-1993)

Large Bright Blue, from Eight Color Etchings

etching and aquatint in colors, on Rives BFK paper, 1980, signed and dated in pencil, numbered 22/35 (there were also ten artist's proofs), published by Crown Point Press, San Francisco, with their blindstamp

Image: 24 x 14 $\frac{1}{8}$ in. (610 x 359 mm.)

Sheet: 39 $\frac{3}{4}$ x 26 $\frac{1}{4}$ in. (1010 x 667 mm.)

\$120,000-180,000

EXHIBITED

Stanford University Museum of Art, *Richard Diebenkorn: Selected Prints from the Collection of Mr. and Mrs Harry W. Anderson*, May-August 1987.

Los Angeles, Fisher Gallery at the University of Southern California, *Richard Diebenkorn: Works on Paper from the Harry W. and Mary Margaret Anderson Collection*, March-April 1993, p. 88.

San Francisco, California Palace of the Legion of Honor; Palm Springs, California, Palm Springs Desert Museum; *An American Focus: The Anderson Graphic Arts Collection*, October 2000-March 2001, no. 145, p. 184 (illustrated).

LITERATURE

C. Guillemin, *Richard Diebenkorn: Etchings and Drypoints 1949-1980*, Houston Fine Art, 1981, p. 111 (illustrated).



Richard Diebenkorn at Crown Point Press, 1980. Photo: © The Estate of Leo Holub.
Artwork: © The Richard Diebenkorn Foundation.



7/2/50

K.D. 70

PROPERTY FROM THE COLLECTION OF
**HARRY W. AND
MARY MARGARET ANDERSON**



642

RICHARD DIEBENKORN (1922-1993)

Large Light Blue, from Eight Color Etchings

etching and aquatint in colors, on Rives BFK paper, 1980, signed and dated in pencil, numbered 22/35 (there were also ten artist's proofs), published by Crown Point Press, San Francisco, with their blindstamp
Image: 23 $\frac{7}{8}$ x 14 in. (606 x 356 mm.)
Sheet: 39 $\frac{1}{2}$ x 26 $\frac{1}{8}$ in. (1003 x 664 mm.)

\$70,000-100,000

EXHIBITED

Stanford University Museum of Art, *Richard Diebenkorn: Selected Prints from the Collection of Mr. and Mrs. Harry W. Anderson*, May-August 1987.
Los Angeles, Fisher Gallery at the University of Southern California, *Richard Diebenkorn: Works on Paper from the Harry W. and Mary Margaret Anderson Collection*, March-April 1993, p. 88.

LITERATURE

C. Guillemin, *Richard Diebenkorn: Etchings and Drypoints 1949-1980*, Houston Fine Art, 1981, pp. 111 (illustrated).



643

RICHARD DIEBENKORN (1922-1993)

Twelve

lithograph in colors, on Arches 88 paper, 1986, signed and dated in pencil, numbered 10/50 (there were also six artist's proofs), published by Gemini G.E.L., Los Angeles, with the blindstamps and inkstamp on the reverse
Image: 35 x 27 in. (889 x 686 mm.)
Sheet: 44 x 34¼ in. (1118 x 870 mm.)

\$50,000-70,000

EXHIBITED

Stanford University Museum of Art, *Richard Diebenkorn: Selected Prints from the Collection of Mr. and Mrs. Harry W. Anderson*, May-August 1987.
Los Angeles, Fisher Gallery at the University of Southern California, *Richard Diebenkorn: Works on Paper from the Harry W. and Mary Margaret Anderson Collection*, March-April 1993, p. 88.

LITERATURE

Gemini Publication Sequence Number 1198

PROPERTY FROM THE COLLECTION OF
HARRY W. AND
MARY MARGARET ANDERSON



644

WAYNE THIEBAUD (B. 1920)

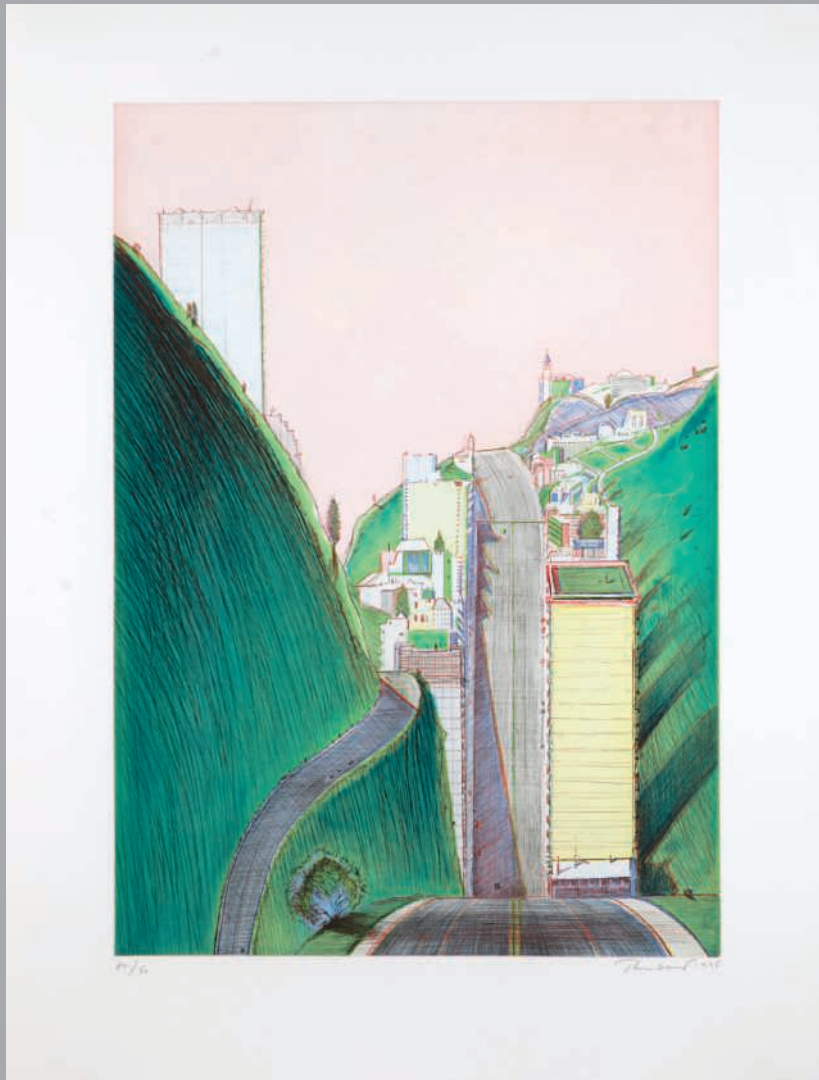
Meringue

drypoint and aquatint in colors, on Somerset Textured paper, 1995, signed and dated in pencil, numbered 35/50 (there were also ten artist's proofs), published by Crown Point Press, San Francisco, with their blindstamp
Image: 25 $\frac{7}{8}$ x 15 $\frac{7}{8}$ in. (657 x 403 mm.)
Sheet: 37 x 26 $\frac{1}{2}$ in. (940 x 664 mm.)

\$12,000-18,000

EXHIBITED

Santa Clara, California, Triton Museum of Art, *The Ceremony of Tea*, December 2004-March 2005.



645

WAYNE THIEBAUD (B. 1920)

Park Place

etching with drypoint and aquatint in colors, on Somerset Textured paper, 1995, signed and dated in pencil, numbered 42/50 (there were also ten artist's proofs), published by Crown Point Press, San Francisco, with their blindstamp
 Image: 29½ x 20⅞ in. (749 x 530 mm.)
 Sheet: 39⅞ x 29⅞ in. (1000 x 756 mm.)

\$10,000-15,000

PROPERTY FROM THE COLLECTION OF
**HARRY W. AND
MARY MARGARET ANDERSON**

646

ROY LICHTENSTEIN (1923-1997)

Road before the Forest, from Landscapes

lithograph, woodcut and screenprint in colors, on Arches 88 paper, 1985,
signed and dated in pencil, numbered 10/60 (there were also eleven artist's
proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and
ink stamp on the reverse

Image: 37½ x 52½ in. (943 x 1330 mm.)

Sheet: 40½ x 55½ in. (1019 x 1407 mm.)

\$30,000-50,000

EXHIBITED

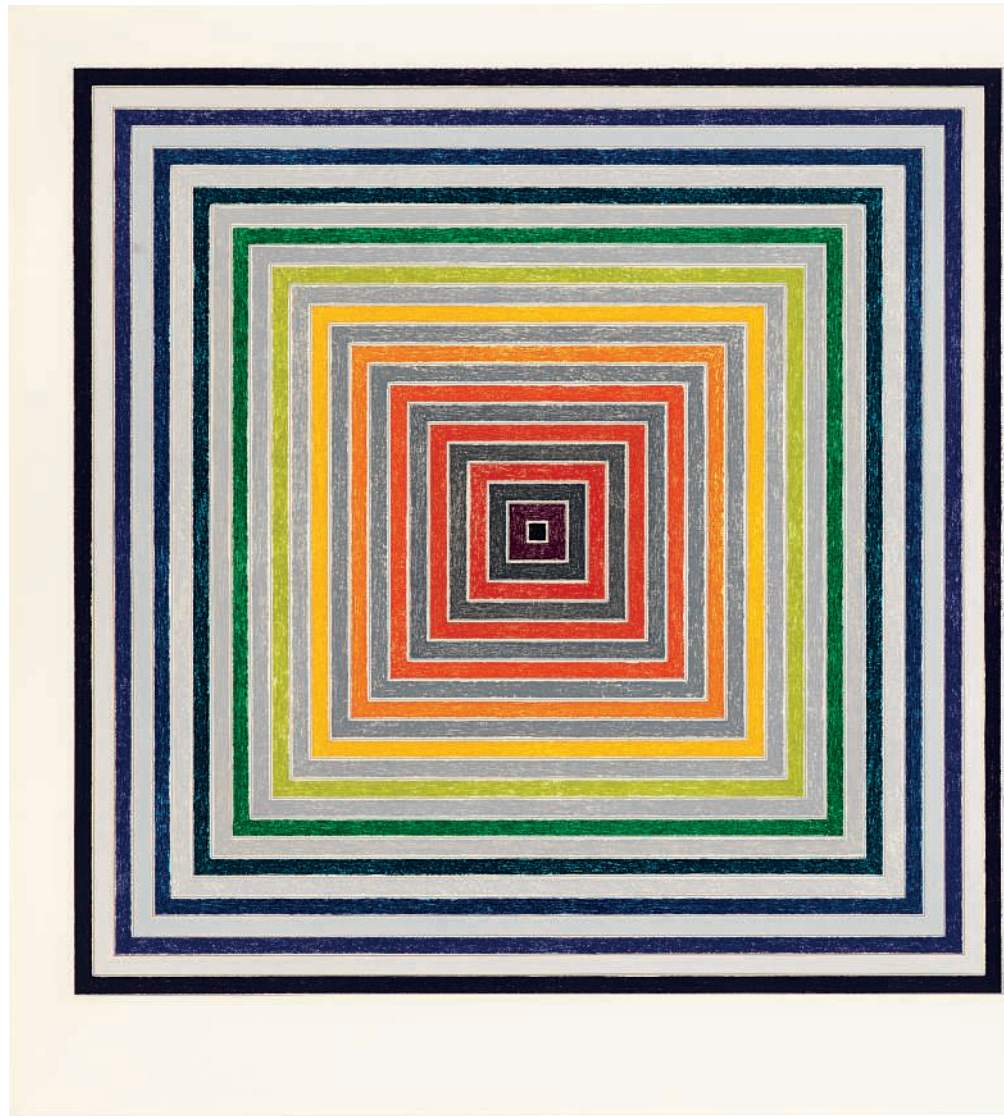
Monterey Museum of Art, *Pop Icons*, October 2011-February 2012.

LITERATURE

Gemini Publication Sequence Number 1255

M.L. Corlett, *The Prints of Roy Lichtenstein, A Catalogue Raisonné 1948-1997*,
Washington, D.C., 1994, no. 213.





647

FRANK STELLA (B. 1936)

Double Gray Scramble

screenprint in colors, on Arches 88 paper, 1973, signed and dated in pencil, numbered 10/100 (there were also 25 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and ink stamp on the reverse
Image: 23½ x 47 in. (597 x 1194 mm.)
Sheet: 28¾ x 50¾ in. (733 x 1289 mm.)

\$50,000-70,000

EXHIBITED

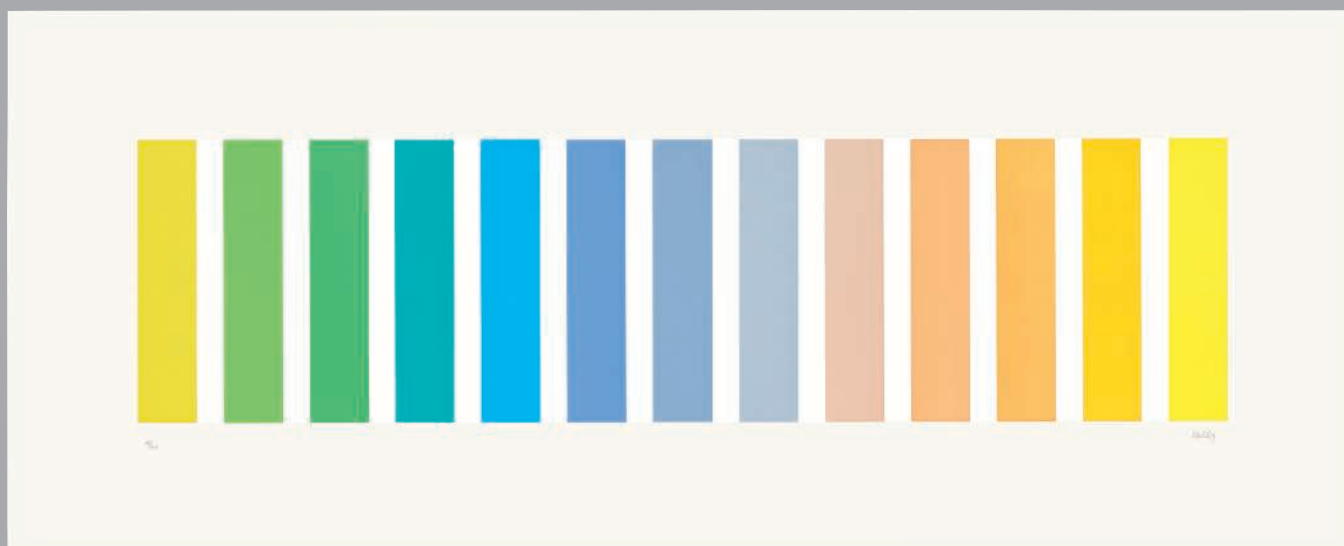
Stanford University Museum of Art, October-April 2008.
San Francisco, California Palace of the Legion of Honor, *Selections from the Anderson Graphic Arts Collection: Contemporary Screenprints*, May-August 1998.
San Francisco, M.H. de Young Memorial Museum, *Frank Stella's Prints*, November 2016-June 2017.

LITERATURE

Gemini Publication Sequence Number 491
R.E. Fine, *Gemini G.E.L. Art and Collaboration*, New York, 1982, p. 58, fig. 10 (illustrated).
R. H. Axsom, *Frank Stella Prints: A Catalogue Raisonne*, New York, 2016, no. 93.



PROPERTY FROM THE COLLECTION OF
HARRY W. AND
MARY MARGARET ANDERSON



648

ELLSWORTH KELLY (1923-2015)

Spectrum

screenprint in colors, on Arches 88 paper, 1973, signed in pencil, numbered 10/34 (there were also nine artist's proofs in Roman numerals), published by Gemini G.E.L., Los Angeles, with their blindstamps and ink stamp on the reverse

Image: 17½ x 67¼ in. (445 x 1708 mm.)

Sheet: 33¾ x 83½ in. (857 x 2121 mm.)

\$10,000-15,000

LITERATURE

Gemini Publication Sequence Number 465

R. Axsom, *The Prints of Ellsworth Kelly*, Portland, 2012, no. 90.



649

ELLSWORTH KELLY (1923-2015)

Colored Paper Image V (Blue Curves)

colored and pressed paper pulp, 1976, signed in pencil, numbered 'AP V' (one of seven artist's proofs, the edition was nineteen), published by Tyler Graphics Ltd., Bedford, New York, with the artist's and publisher's blindstamps
Sheet: 45¾ x 31¾ in. (1162 x 807 mm.)

\$30,000-50,000

EXHIBITED

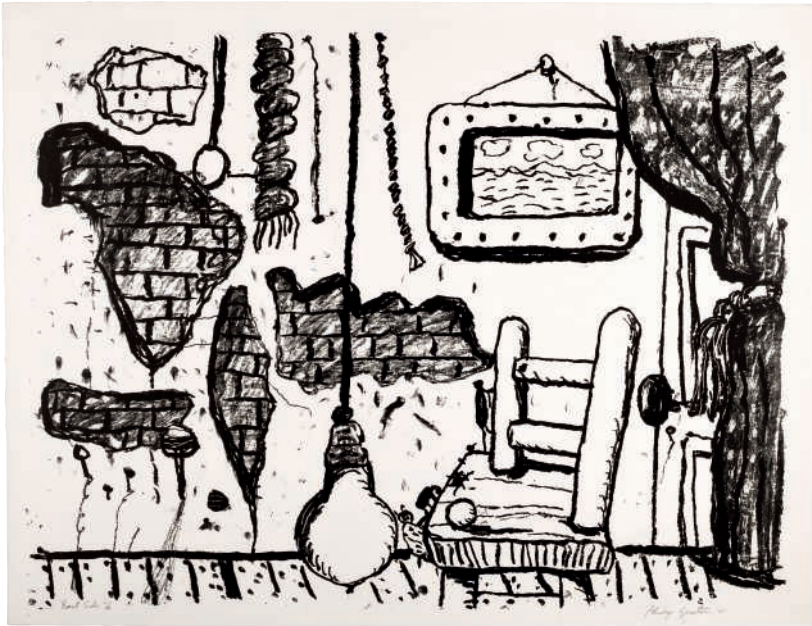
Stanford University Museum of Art, *Anderson Family Collection: Two Decades of American Graphics 1967-1987 Prints, Multiples, Monotypes and Works in Paper*, September 1987-February 1988.

San Francisco, Palace of the Legion of Honor; Palm Springs Desert Museum, *An American Focus: The Anderson Graphic Arts Collection*, October 2000-March 2001, p. 183, no. 102, pl. 102 (illustrated).

LITERATURE

K.E. Tyler, *Tyler Graphics: Catalogue Raisonné, 1974-1985*, Minneapolis, 1987, no. 300:EK7.

R. Axsom, *The Prints of Ellsworth Kelly*, Portland, 2012, no. 145.



650

PHILIP GUSTON (1913-1980)

East Side

lithograph, on Arches 88 paper, 1980, signed, titled, and dated in pencil, numbered 21/50 (there were also eleven artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and ink stamp on the reverse
Image: 29½ x 40 in. (749 x 1016 mm.)
Sheet: 32¾ x 42½ in. (829 x 1080 mm.)

\$6,000-8,000

LITERATURE

Gemini Publication Sequence Number 872
M. Semff, *Philip Guston, Prints*, Munich and New York, 2015, no. 23.



651

ROBERT MOTHERWELL (1915-1991)

Elegy Black Black

lithograph in colors, on TGL handmade paper, 1983, signed in pencil, numbered 7/98 (there were also fourteen artist's proofs in Roman numerals), published by Tyler Graphics Ltd., Bedford, New York, with their blindstamp
Sheet: 15 x 38¾ in. (381 x 981 mm.)

\$10,000-15,000

EXHIBITED

Stanford University Museum of Art, *Anderson Family Collection: Two Decades of American Graphics 1967-1987 Prints, Multiples, Monotypes and Works in Paper*, September 1987-February 1988.

LITERATURE

D. Belknap, *The Prints of Robert Motherwell*, New York, 1991, no. 274.
S. Engberg and J. Banach, *Robert Motherwell: The Complete Prints 1940-1991*, New York, 2003, no. 309.



652

RICHARD SERRA (B. 1939)

Freddie King

etching, on Somerset paper, 1999, signed and dated in pencil, numbered 12/32 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and ink stamp on the reverse
Sheet: 47% x 47% in. (1203 x 1203 mm.)

\$8,000-12,000

LITERATURE

Gemini Publication Sequence Number 1794



653

EDWARD RUSCHA (B. 1937)

Evil

screenprint in colors, on wood-grain veneer paper, 1973, signed and dated in pencil and numbered 10/30 on the reverse (there were also four artist's proofs), published by Cirrus Editions, Los Angeles, with their blindstamp
Sheet: 19¼ x 29½ (502 x 753 mm.)

\$12,000-18,000

EXHIBITED

San Francisco, California Palace of the Legion of Honor; Palm Springs Desert Museum, *An American Focus: The Anderson Collection*, October 2000-March 2001, p. 183, no. 93 (illustrated).

LITERATURE

S. Engberg, *Ed Ruscha, Editions, 1959-1999: Catalogue Raisonné*, Minneapolis and New York, 1999, no. 70.

The Los Angeles-based print studio Cirrus Editions was founded in 1970 by printer Jean Millant following his fellowship at Tamarind Lithography workshop. During his time at Tamarind, Millant became friendly with many California-based artists creating works at the press who would go on to produce editions at Cirrus over the subsequent decades. This diverse group included Sam Francis, Kenneth Price and Ed Ruscha. Ruscha was particularly taken with the idiosyncratic nature of Millant's printing techniques and, as a result, he used many non-traditional elements in his printmaking practice during this period, including foodstuffs and various household fluids as substitute inks. *Evil*, printed on wood-grain veneer and additionally scented with the perfume Cabochard by Grès, is a product of this prolific era of experimentation for Ruscha.



654

HELEN FRANKENTHALER (1928-2011)

Monoprint VII, from the Monoprint, Monotype Series

monoprint in colors with hand-coloring in lithographic ink, pastel and Paintstik, on Japanese Suzuki handmade paper, 1981, signed, titled and dated '11 Feb 81' in pencil, annotations in pencil towards the upper left sheet edge, published by Tyler Graphics Ltd., Bedford, New York, with their blindstamp
Sheet: 42¾ x 33½ in. (1086 x 851 mm.)

\$20,000-30,000

EXHIBITED

Stanford University Museum of Art, *Anderson Family Collection: Two Decades of American Graphics 1967-1987 Prints, Multiples, Monotypes and Works in Paper*, September 1987-February 1988.

Naples Art Museum; New Haven, Yale University Art Museum; *Frankenthaler: Woodcuts*, May 2002-March 2003, pp. 42, no. 10a (illustrated).

San Francisco, M. H. de Young Memorial Museum, Monotypes, January-April 2008.

Stanford University Museum of Art, *The Anderson Collection, Salon Style: Collected Marks on Paper*, March-August 2018.

LITERATURE

K. Tyler, *Tyler Graphics: Catalogue Raisonné, 1974-1985*, Minneapolis, 1987, p. 138, no. 198:HF26.

P. Harrison and S. Boorsch, *Frankenthaler, A Catalogue Raisonné, Prints 1961-1994*, New York, 1996, no. 82.

PROPERTY FROM THE COLLECTION OF
HARRY W. AND
MARY MARGARET ANDERSON



655

VIJA CELMINS (B. 1938)

Untitled Portfolio

the complete set of four lithographs in colors, on Twinrocker handmade rag paper, 1975, each signed, dated and numbered 10/75 in pencil (there were also fifteen artist's proof sets), published by Cirrus Editions, Los Angeles, with their blindstamp and ink stamp on the reverse
Each Image: 12 $\frac{5}{8}$ x 16 $\frac{5}{8}$ in. (321 x 416 mm.)
Each Sheet: 16 $\frac{1}{4}$ x 20 $\frac{1}{8}$ in. (413 x 511 mm.)

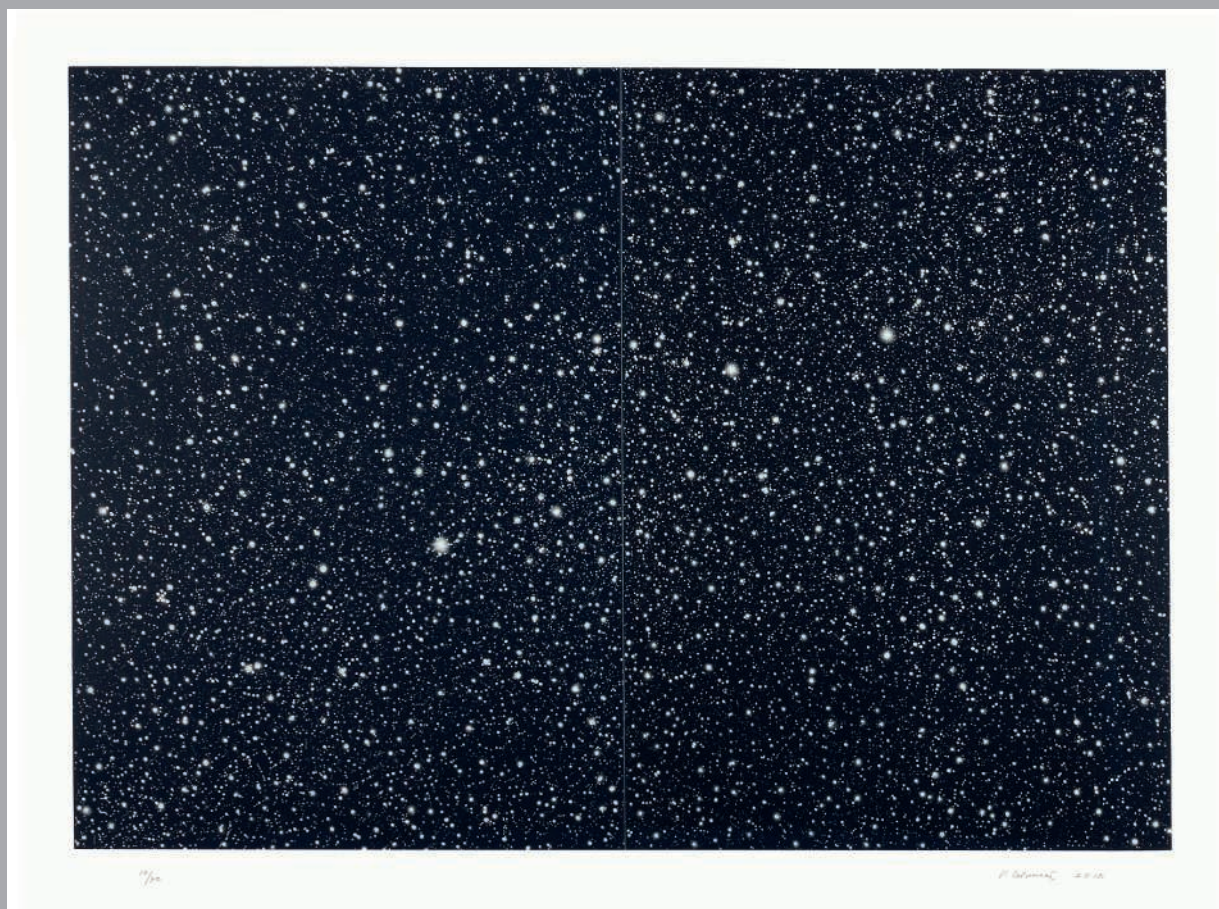
\$25,000-35,000

EXHIBITED

Stanford University Museum of Art, *Anderson Family Collection: Two Decades of American Graphics 1967-1987 Prints, Multiples, Monotypes and Works in Paper*, September 1987-February 1988.

LITERATURE

S. Rippner, *The Prints of Vija Celmins*, New Haven, 2002, figs. 7-10, pp. 49-50. Including: *Galaxy*; *Sky*; *Desert*; and *Ocean*



656

VIJA CELMINS (B. 1938)

Starfield

mezzotint and drypoint, on Hahnemühle Copperplate paper, 2010, signed and dated in pencil, numbered 10/30 (there were also ten artist's proofs), co-published by the artist and Simmelink/Sukimoto Editions, Olympia, Washington

Image: 23 $\frac{3}{4}$ x 33 $\frac{3}{4}$ in. (600 x 848 mm.)

Sheet: 26 $\frac{1}{2}$ x 35 $\frac{3}{4}$ in. (673 x 911 mm.)

\$20,000-30,000

657

JASPER JOHNS (B. 1930)

Corpse and Mirror

screenprint in colors, on Nishinouchi Kizuki Kozo paper, 1976, signed and dated in pencil, numbered 'AP VI/VIII' (an artist's proof, the edition was 65), co-published by the artist and Simca Print Artists, Inc., New York, with the Simca Print Artists blindstamp
Image: 36½ x 47 in. (927 x 1194 mm.)
Sheet: 42¾ x 53 in. (1083 x 1346 mm.)

\$150,000-200,000

EXHIBITED

San Francisco, Palace of the Legion of Honor; Palm Springs Desert Museum, *An American Focus: The Anderson Graphic Arts Collection*, October 2000-March 2001, p. 183, no. 103, pl. 103 (illustrated).
San Francisco, M.H. de Young Memorial Museum, *Jasper Johns: 45 Years of Master Prints*, October 2005-February 2006.
San Francisco Museum of Modern Art, *Jasper Johns: Seeing with the Mind's Eye*, November 2012-February 2013, no. 121, pl. 68.

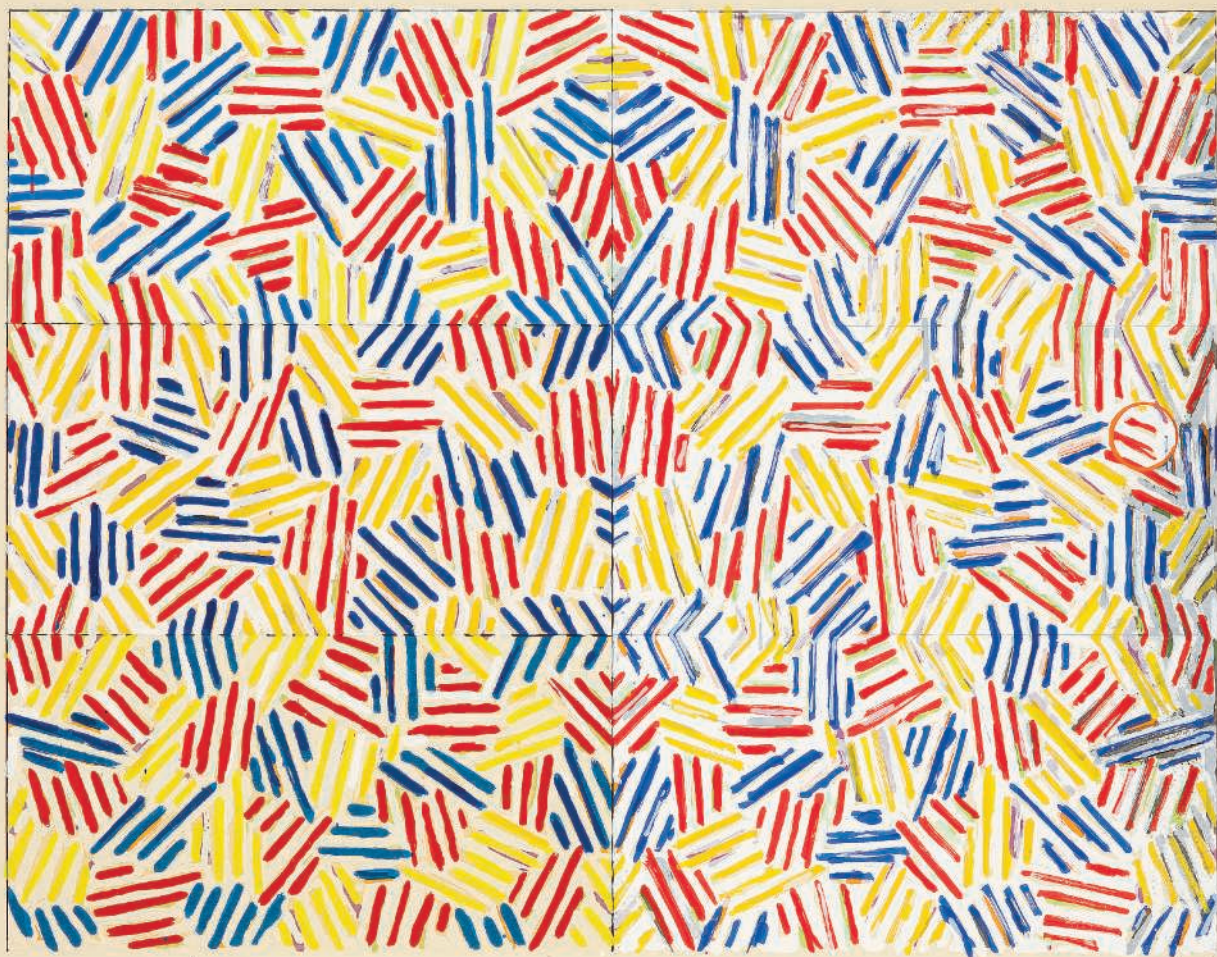
LITERATURE

R. Field, *The Prints of Jasper Johns 1960-1993, A Catalogue Raisonné*, New York, 1994, no. 169



Jasper Johns. Photo: Malcolm Lubliner. Artwork:
© 2018 Jasper Johns / Licensed by VAGA at
Artists Rights Society (ARS), NY.

Beginning in 1972, Johns developed a particular method of crosshatched marks that emulated the look of traditional shading, a technique he continued until 1983. In the large-scale, technically complex masterwork *Corpse and Mirror*, a kaleidoscopic array of diagonal colors in primary hues of red, yellow and blue displays the artist at the height of his powers. Resulting from 36 different screens, *Corpse and Mirror* displays an exuberant field of bright, rich and joyous color whose simplicity belies the technical complexity of its creation. Arranged along a vertical axis, the two sides of the picture plane appear as mirror images of each other, yet they are further bifurcated by horizontal seams. Any attempt to line up the mirrored images will be thwarted, however, as Johns deliberately complicates and distorts the image, resulting in a carnivalesque hall-of-mirrors effect that boggles the mind but delights the eye. *Corpse and Mirror* is one of three prints based on Johns' 1974 painting of the same name; its title refers to the drawing game favored by the Surrealists called "exquisite corpse."



111

PROPERTY FROM THE COLLECTION OF
**HARRY W. AND
MARY MARGARET ANDERSON**

658

JASPER JOHNS (B. 1930)

Flags II

lithograph in colors, on East India paper, 1970, signed and dated '67-70' in black crayon, numbered 6/9 (there were also three artist's proofs), published by Universal Limited Art Editions, West Islip, New York
Sheet: 34 x 25¼ in. (864 x 641 mm.)

\$100,000-150,000

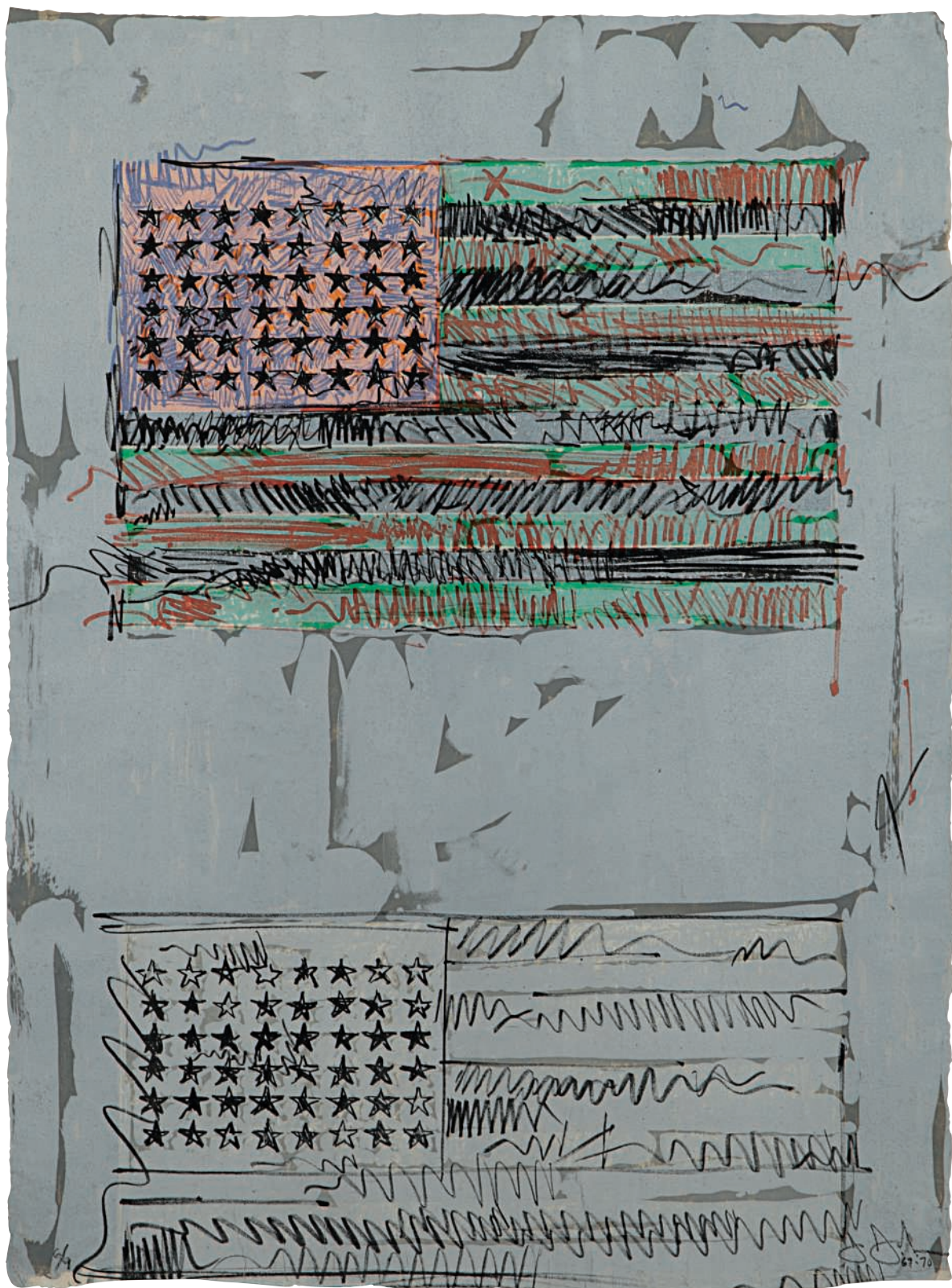
EXHIBITED

Los Angeles, University of California, Wight Art Gallery; Minneapolis, Walker Art Center; Austin, Huntington Gallery New Haven, Yale University Art Gallery and Atlanta, High Museum of Art, *Foirades/Fizzles: Echo and Allusion in the Art of Jasper Johns*, September-November 1988
San Francisco, M.H. de Young Memorial Museum, *Jasper Johns: 45 Years of Master Prints*, October 2005-February 2006.
San Francisco Museum of Modern Art, *Jasper Johns: Seeing with the Mind's Eye*, November 2012-February 2013, pp. 25, pl. 2.

LITERATURE

R. Field, *The Prints of Jasper Johns 1960-1993: A Catalogue Raisonné*, West Islip, New York, 1990, no. 86.

After nearly a decade's worth of innovation, Johns created *Flags II*—a tour-de-force lithograph that re-contextualizes the artist's most iconic motif. As art historian Richard S. Field has written, "Of all the flag prints, none possesses the feeling of depth found in this version" (R. Field, *Jasper Johns: Prints 1970-1977*, exh. cat., Wesleyan University, 1978, p. 38). Completed in 1970, *Flags II* epitomizes Johns' continued mastery over his chosen subject. For an artist named after a hero of the Revolutionary War, it is no surprise that the most potent and enduring motif Johns chose for this re-evaluation has been the American flag. In addition to making flags in different media, Johns experimented with a number of different formats: superimposed flags, flags paired with blank fields, flags drawn backwards, the flag doubled or stacked on top of another, in ever greater and more complex permutations. Here, Johns depicts two flags arranged vertically within an evocative gray field. The topmost flag is rendered in green, orange and black, while another flag, placed lower down and partially cut off by the paper sheet, provides its black-and-white counterpart. The orange, black and green flag is a recurring subset within Johns' flag oeuvre, a sly parody of the well-known optical trick in which an after image of red, white and blue appears from staring at its orange, black and green twin.



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659

JASPER JOHNS (B. 1930)

Gray Alphabets

lithograph in colors, on Rives BFK paper, 1968, signed and dated in gray ink, numbered 32/59 (there were also eight artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and ink stamp on the reverse
Image: 51 x 34¼ in. (1295 x 870 mm.)
Sheet: 59⅞ x 41¼ in. (1521 x 1061 mm.)

\$70,000-100,000

EXHIBITED

Stanford University Museum of Art, *Anderson Family Collection: Two Decades of American Graphics 1967-1987 Prints, Multiples, Monotypes and Works in Paper*, September 1987-February 1988.
San Francisco, M.H. de Young Memorial Museum, *Jasper Johns: 45 Years of Master Prints*, October 2005-February 2006.

LITERATURE

Gemini Publication Sequence Number 97
F. Field, *The Prints of Jasper Johns 1960-1993, A Catalogue Raisonné*, West Islip, New York, 1990, no. 57.



Jasper Johns, Hiroshi Kawanishi, *Simca Studio*, 1980.
Photo: Katy Martin. Artwork: © 2018 Jasper Johns /
Licensed by VAGA at Artists Rights Society (ARS), NY.

In *Gray Alphabets*, Johns creates a subtle, ephemeral creation awash in varying tones of gray. Based on Johns' 1956 painting and works on paper of the same name, *Gray Alphabets* is solely composed of delicate grayscale tones, in which lowercase letters reminiscent of children's blocks or a printer's letterpress are used as abstract cyphers, liberated from the words they routinely compose to roam freely across the paper sheet. The image—so elegant and beguiling in its design—imparts the sheen of graphite along with the liquid quality of watercolor. This evocative effect has been described as "printerly" (R. Castleman, *Jasper Johns: A Print Retrospective*, exh. cat., Museum of Modern Art, New York, 1986, p. 14). To achieve this result, Johns developed four different matrices and several different shades of gray in order to capture the luminosity he so desired. Others in the edition are owned by the Metropolitan Museum of Art, the Walker Art Center in Minneapolis, the Smithsonian and the British Museum.



PROPERTY FROM THE COLLECTION OF
**HARRY W. AND
MARY MARGARET ANDERSON**

660

BRICE MARDEN (B. 1938)

Muses and Meres

the complete set of seven etching and lithographs in colors, on Somerset paper, 2001, each signed and dated in pencil and numbered 4/45 (there were also ten artist's proof sets), published by Gemini G.E.L., Los Angeles, with their blindstamps and ink stamp on the reverse
Each Image: 17½ x 26⅞ in. (435 x 664 mm.)
Each Sheet: 22 x 30 in. (559 x 762 mm.)

\$100,000-150,000

EXHIBITED

Sonoma State University Art Gallery, *Absence/Presence: Contemporary Abstraction*, November-December 2011, p. 17 (illustrated).

LITERATURE

Gemini Publication Sequence Numbers 1866-1872

M. Duncan, *Brice Marden at Gemini*, Los Angeles, 2002, pp. 14-20 (illustrated).

Including: *Eagles Mere Muses*; *Red Line Muses*; *Greyer Muses*; *Line Muses*; *Muses with Graphite*; *Beyond Eagles Mere*; and *Beyond Eagles Mere 2*



Brice Marden in his studio, New York, 1993. Photo:
© International Center of Photography, David Seidner
Archive. Artwork: © 2018 Brice Marden / Artists
Rights Society (ARS), New York.



661

ARNALDO POMODORO (B. 1926)

Disco III, Maquette

incised with the artist's signature, number and date 'Arnaldo Pomodoro

66 1/2' (lower edge of the base)

bronze

42 7/8 x 28 1/2 x 38 in. (108.9 x 72.3 x 96.5 cm.)

Executed in 1966. This work is number one from an edition of two plus one artist's proof.

\$300,000-500,000

PROVENANCE

Marlborough Gallery, New York

Acquired from the above by the present owner, 1974

EXHIBITED

San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson Collection*, October 2000-January 2001, pp. 276 and 382, no. 233, pl. 159 (illustrated).

LITERATURE

F. Gualdoni, ed., *Arnaldo Pomodoro. Catalogo ragionato della scultura, Tomo II*, Milan, 2007, p. 526, no. 399 (illustrated).

This work is registered in Archivio Arnaldo Pomodoro, Milan, no. AP 270.

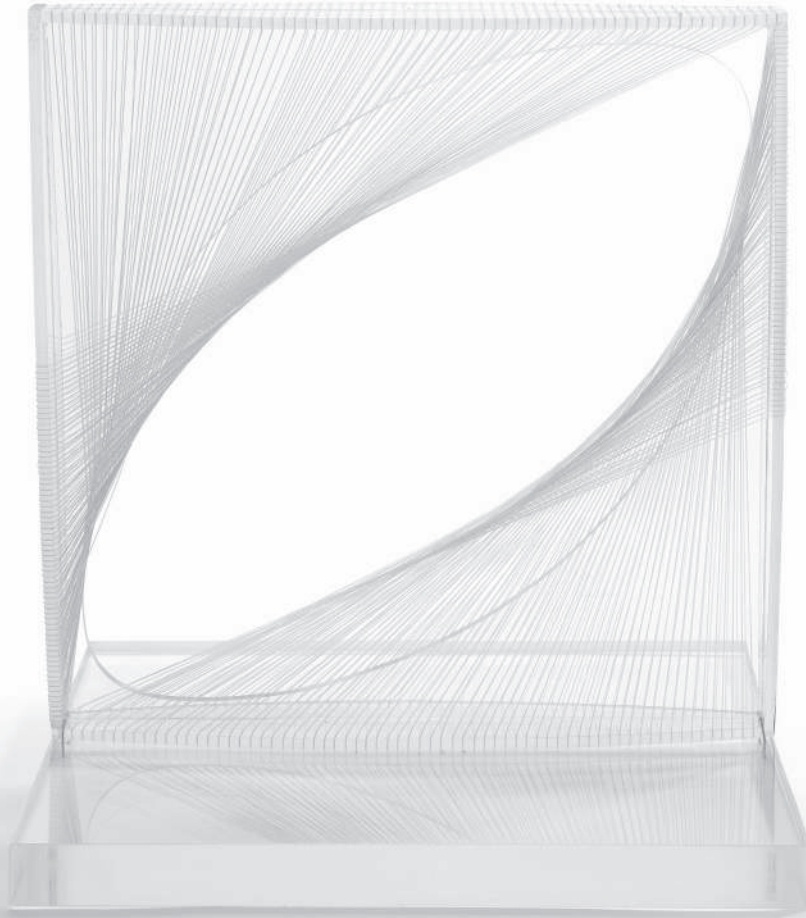
Arnoldo Pomodoro, one of Italy's most revered sculptors, forged a singular relationship with metal to explore the links between the natural and the machine, and the organic and the artificial. His work combines the intimate and the monumental, and displays complex interiors masked by mirror-polished exteriors. As such, *Disco III, Maquette* is a poetic tour de force and the embodiment of Pomodoro's creative process. Its speaks to his primary instincts, pays homage to his training as an architect and illustrates his fixation on time and space. Giovanni Carandente, renowned critic and one of Pomodoro's earliest enthusiasts, said of the artist's sculpted works, "The relationship between sculpture and space, between the artwork and the environment that hosts it, has always been stimulating for Arnaldo..." (G. Carandente, *Catalogo ragionato della scultura, Tomo I*, with English text, Skira, Fondazione Arnaldo Pomodoro, Milan, 2007, p. 15).

Pomodoro's sculptures offer up a series of rich experiences; the gilded spheres, arresting aberrations and sheer ingenuity the artist breathes into his work have long set Pomodoro apart. *Disco III, Maquette* surpasses the caliber of even his most critically acclaimed 'spheres within spheres' as the workmanship and sheer presence of this work stirs the imagination and transfixes the mind. Pomodoro has created an exploding star that infinitely splinters across its rounded atmosphere. The gilded surfaces break apart and expose metalworks as rich and intricate as the inside of a clock, and its bronze gears give the allusion of movement.

Constantin Brâncuși influenced Pomodoro's reverence for polished bronze. After seeing the Romanian sculptors work for the first time in 1959 at the Museum of Modern Art in New York, Pomodoro dedicated his professional life to deconstructing Brâncuși's infallibly smooth sculptures. Reflecting on his commitment to reimagine bronze Pomodoro mused, "The perfection of Brâncuși was so beautiful and mysterious...at a certain moment I said to myself, really this perfection of the form in our time is inappropriate; it has to be destroyed. For me, the 'destruction' element in form was my most important discovery, and the most authentic both in terms of myself and my times" (A. Pomodoro, quoted in S. Hunter, *Arnaldo Pomodoro*, New York, 1982, p. 52). The destruction creates lacerations in the metal, which Pomodoro has always asserted must be understood as a form of writing.

On a formal level, Pomodoro's work reveals the artist's complex investigations into material and space. Long intrigued by the idea of using negative space to sculpt, an approach made clear in the nooks and crannies that are points of curiosity in the works such as the present example. Pomodoro used the lost-wax technique to sculpt the areas that will in fact be empty spaces in the final work, creating a strange and fascinating dichotomy, a tension and balance between the act of creation and the act of destruction. Indeed, the contrast between the highly-polished surface and the negative space of the void that is as intricate as what gives Pomodoro's sculptures their sense of mystery and intrigue.





662

NAUM GABO (1890-1977)

Linear Construction in Space No. 1

signed with monogram and signed 'Gabo' (on the edges); bears signatures
Perspex with nylon monofilament
12 ¼ x 12 ¼ in. (31 x 31 cm.)
Executed by 1965. This work is unique.

\$150,000-250,000

PROVENANCE

Marlborough Gallery, Inc., New York, acquired directly from the artist, 1969
Acquired from the above by the present owner, 1974

EXHIBITED

San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson Collection*, October 2000-January 2001, pp. 270 and 364, no. 93, pl. 160 (illustrated).

LITERATURE

E.H. Ramsden, *Sculpture: Theme and Variations*, London, 1953, p. 45, pl. 101 (another version illustrated).
K. Saltmarche, "Notes on Special Exhibitions: Sculpture in Our Time," *The Art Quarterly*, vol. XXII, no. 4, Winter 1959, p. 352 (another version referenced).
"The Hirshhorn Approach," *Time*, vol. LXXX, 5 October 1962, p. 77.
E.B. Feldman, *Art as Image and Idea*, Englewood Cliffs, 1967, p. 363 (another version illustrated).
W.H. Hale, *The World of Rodin, 1840-1917*, New York, 1969, p. 184 (another version illustrated).
J. Clapp, *Sculpture Index*, vol. 2, New Jersey, 1970, p. 411.
E.B. Feldman, *Varieties of Visual Experience*, New York, 1972, p. 344 (another version illustrated).
C. Sanderson and C. Lodder, *Naum Gabo: Sixty Years of Constructivism Including Catalogue Raisonné of the Constructions and Sculptures*, Dallas, 1985, p. 231, no. 48.16.
S.P. Russell, *Art in the World*, Fort Worth, 1993, p. 395-396 (another version illustrated).

663

ROY LICHTENSTEIN (1923-1997)

Untitled Head I

signed, numbered and dated 'rf Lichtenstein '70 9/75' (on a copper plaque affixed to the underside)

brass

25 ½ x 11 x 6 in. (64.7 x 28 x 15.2 mm.)

Executed in 1970. This work in number nine from an edition of seventy-five.

Published by Gemini G.E.L., Los Angeles.

\$60,000-80,000

EXHIBITED

Stanford, California, Stanford Museum, August 1987-February 1988.

San Francisco, California Palace of the Legion of Honor, *Roy Lichtenstein Prints: Selections from the Anderson Graphic Arts Collection*, May-September 1997.

San Francisco, California Palace of the Legion of Honor; Palm Springs, California, Palm Springs Desert Museum, *An American Focus: The Anderson Graphic Arts Collection*, October 2000-March 2001, p. 181, no. 58, pl. 58 (illustrated).

San Francisco, M.H. de Young Memorial Museum, *New Dimensions*, January-July 2012.

LITERATURE

Gemini Publication Sequence Number 209



RUTH ASAWA

RUTH ASAWA, born in California in 1926 to Japanese-American immigrant farmers, developed early in life an intimate relationship to nature. During a trip to Mexico in 1947, she learned a basket-making technique from a local craftsman. It was this technique that she further developed while at Black Mountain College to create her looped-wire, biomorphic forms—an innovation strongly encouraged by her mentor, Josef Albers. “I was interested in it because of the economy of a line, making something in space, enclosing it without blocking it out...it’s still transparent. I realized that if I was going to make these forms, which interlock and interweave, it can only be done with a line because a line can go anywhere” (R. Asawa, quoted by D. Martin, “Ruth Asawa, an Artist Who Wove Wire, Dies at 87,” *New York Times*, August 17, 2013).

Throughout her career, Asawa was inspired by naturalistic, botanical and arboreal configurations and motifs. In addition to her looped-wire forms, in the early 1960s, she began tying, bunching and bending strands of wire to achieve a new dimension of abstract and geometric forms. Simultaneously malleable and stiff, wire was Asawa’s material of choice. A simple material, wire was readily available in the immediate postwar period and came in a variety of metals, finishes and thickness. Strong and solid, yet flexible and transparent, wire allowed Asawa to extend line drawings into three-dimensional space.

From three different decades of Asawa’s career, *Untitled* (S.513), *Untitled* (S.330) and *Untitled* (S.724), executed in the 1950s, 1960s and 1980s, respectively, transform line into form, creating volumes and contours around space. Each work is made from a continuous length of copper wire through a process Asawa described her looped-wire process as one of intuition in conversation with materials: “You don’t think ahead of time, this is what I want. You work on it as you go along. You make the line, a two-dimensional line, then you go into space, and you have a three-dimensional piece. It is like drawing in space” (R. Asawa quoted by J. Yau, “Ruth Asawa: Shifting the Terms of Sculpture,” *Ruth Asawa: Objects & Apparitions*, New York, 2013).





PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

664

RUTH ASAWA (1926-2013)

Untitled (S.724, Hanging, Single-Lobed, Four-Layer Continuous Form within a Form, with the Outer Layer Open)

hanging sculpture—oxidized copper wire

5 ½ x 9 ½ x 9 in. (13.9 x 24.1 x 22.8 cm.)

Executed *circa* 1980s.

\$80,000-120,000

PROVENANCE

Private collection, acquired directly from the artist

Love Fine Art, Inc., New York

Acquired from the above by the present owner



Ruth Asawa in her studio, 1957. Photo: The Imogen Cunningham Trust. All rights reserved. Artwork: © The Estate of Ruth Asawa.



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

665

RUTH ASAWA (1926-2013)

Untitled (S.513, Hanging Two Interlocking Hat Forms with Undulating Brims)

hanging sculpture—copper wire
13 ½ x 16 x 16 in. (34.3 x 40.6 x 40.6 cm.)
Executed *circa* 1950s.

\$80,000-120,000

PROVENANCE

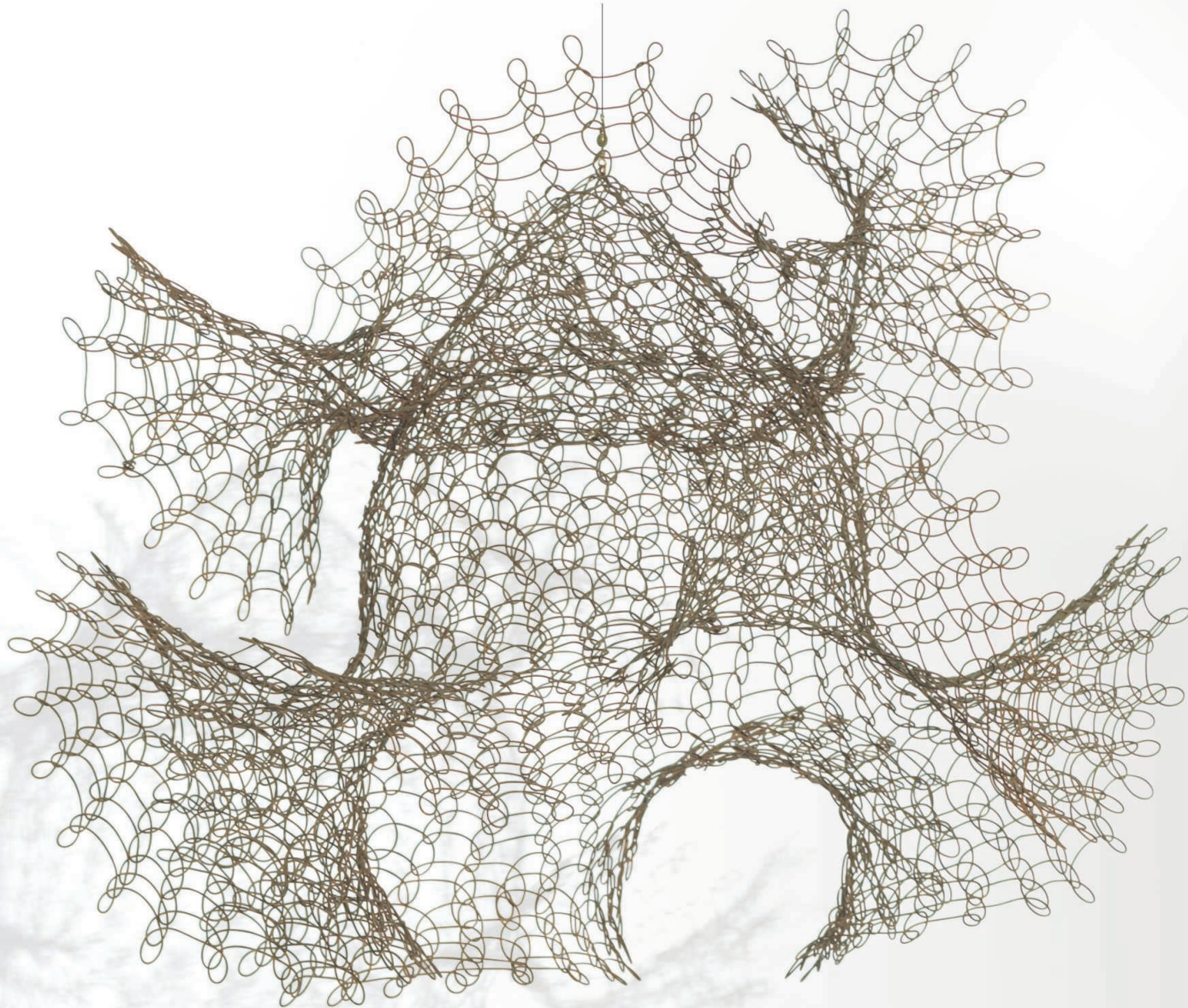
Asawa Family Collection, San Francisco
Private collection, San Francisco
Acquired from the above by the present owner

EXHIBITED

New York and Tokyo, Christie's, *Ruth Asawa: Line by Line*, September-November 2015, p. 68 (illustrated).

"All my [looped] wire sculptures are made from the same loop. And there's only one way to do it. The idea is to do it simply, and you end up with a shape. That shape comes out working with the wire. You don't think ahead of time, this is what I want. You work on it as you go along. You make the line, a two-dimensional line, then you go into space, and you have a three-dimensional piece. It's like a drawing in space"

—Ruth Asawa



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

666

RUTH ASAWA (1926-2013)

Untitled (S.330, Hanging Asymmetrical Tied-Wire Eight-
Branched, Closed Center, Free-Form Based on Nature)

hanging sculpture—bronze wire

22 x 27 x 27 in. (55.9 x 68.6 x 68.6 cm.)

Executed *circa* 1965.

\$120,000-180,000

PROVENANCE

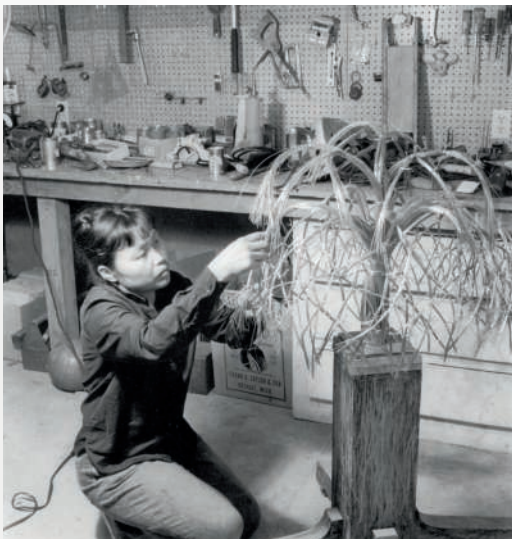
Asawa Family Collection, San Francisco

Private collection, San Francisco

Acquired from the above by the present owner

EXHIBITED

New York and Tokyo, Christie's, *Ruth Asawa: Line by Line*, September-
November 2015, pp. 118-121 (illustrated).



Ruth Asawa in her studio, 1963. Photo: The Imogen Cunningham
Trust. All rights reserved. Artwork: © Estate of Ruth Asawa.



PROPERTY FROM THE ESTATE OF
EUGENE V. THAW

PROPERTY FROM THE ESTATE OF EUGENE V. THAW

667

LEE KRASNER (1908-1984)

Untitled

signed with the artist's initials and dated 'LK. '75' (lower left); inscribed and dated twice '1975 "XMAS 1975"' (on the stretcher)

oil and paper collage on canvas

40 1/8 x 30 in. (101.9 x 76.2 cm.)

Executed in 1975.

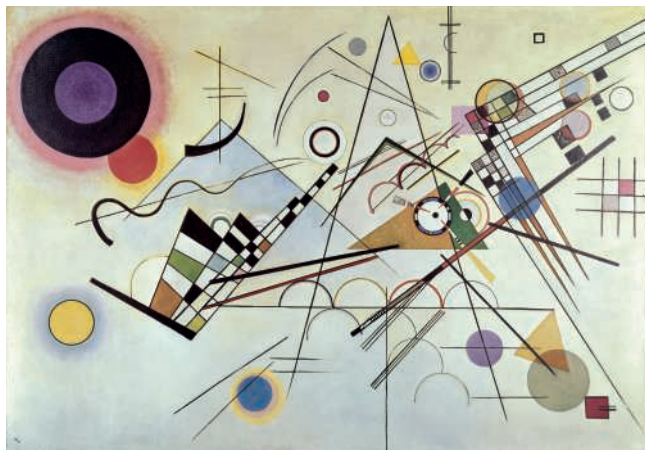
\$500,000-700,000

PROVENANCE

Clare Thaw, New York, acquired directly from the artist

By descent from the above to the present owner

This work was unintentionally omitted from *Lee Krasner: A Catalogue Raisonné* and, upon review by Ellen Landau, has been determined to be an authentic work by Krasner.



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





"I make the first gesture, then other gestures occur, then observation. Something in the abstract movement suggests a form."

—Lee Krasner

Lee Krasner's *Untitled* (1975) is a dynamic symphony of color and form. Vibrant energy pulses throughout, pushing and pulling the composition to create a skillful spatial tension. Strips of verdant green and ruby red paper contrast with broad strokes of silvery gray and moss green oil paint, accented by passages of rosy pink and fiery orange. The asymmetric collaged elements protrude from the picture plane while the swaths of neutral pigment recede into the stretcher bars. Here, Krasner achieves a lyrical cadence that melds the energetic physicality of action painting with the optical vibrancy of color-field painting.

Rich in chromatic and painterly detail, *Untitled* is punctuated by lively hand-shaped forms and buttressed by staccato notes of daring color. The arrangement recalls plants, flowers and other organic matter. *Untitled* showcases the impact the natural world had on Krasner's work, a primary source of inspiration for the artist throughout the course of her career, beginning as early as her student days at both Cooper Union and the National Academy. In the present example, paint and collage coalesce to produce poetic naturalistic forms which abstractly recall the sensations of sweeping wind and breaking sunlight.

In *Untitled*, Krasner assembles a moment of weightlessness that defies its physical arrangement. As such, the arresting juxtapositions of color are amplified by great arcs of paint; the resulting composition is visceral. Sweeping and swerving pigment across the picture plane, Krasner imbues her forms with astonishing energy. When viewed in its entirety, the physical forms and organic gestures in *Untitled* commingle, creating at once both the perception of depth and the illusion of weightlessness. As Kay Larson aptly remarked on Krasner's technique, "when the cut-up pieces were re-assembled on an empty canvas, the fragments became absorbed in a web of post-Cubist space, like shards of exploded glass caught at the height of their arc in a moment of weightlessness" (K. Larson, "Lee Krasner's Enduring Gestures," *New York Magazine*, 14 January 1985, pp. 48-51).

Executed in 1975, *Untitled* is a striking example of Krasner's multi-decade contribution to collage. Krasner began working with the medium in the 1950s, exhibiting her first collages at the Stable Gallery in New York in 1955.

The artist, recalling her first encounter with collage, stated: "It started in 1953—I had the studio hung solidly with drawings... floor to ceiling all around. Walked in one day, hated it all, took it down, tore everything and threw it on the floor, and when I went back—it was a couple of weeks before I opened that door again—it was seemingly a very destructive act. I don't know why I did it, except I certainly did it. When I opened that door and walked in, the floor was solidly covered with these torn drawings that I had left and they began to interest me and I started collaging. Well, it started with drawings. Then I took my canvases and cut and began doing the same thing, and that ended in my collage show in 1955" (L. Krasner, quoted in B. Diamonstein, *Inside New York's Art World*, New York, 1979, p. 205).

Untitled showcases Krasner's continued practice throughout the 1970s of assembling paper fragments and oil pigments on canvas through spontaneous and instinctual gestures. The arrangement, seemingly frenetic, is formed out of steady observation of the organic. The cohesive canvas collage is, at its core, reactive. With its jagged passages of ruby, emerald, fiery orange, rose, moss and slate, *Untitled* is a jubilant ensemble. In coloration and composition, the collage strikingly illustrates the artist's dual intellectual control and free-spirited arrangement of color. *Untitled* visually demonstrates Krasner's declaration that "painting in which inner and outer are inseparable transcends technique, transcends subject and moves into the realm of the inevitable" (L. Krasner, quoted in *Lee Krasner: Paintings, Drawings and Collages*, exh. cat., Whitechapel Gallery, London, 1965, n.p.).

Embracing figuration in the 1930s, Cubism and hard-edged abstraction in the 1940s, and Abstract Expressionism in the 1950s and 1960s, Krasner, in the 1970s, drew from her vast array of artistic experience to create a new wave of collage paintings. *Untitled*, composed in 1975, illustrates an internal lyrical rhythm that is both striking and entirely her own. It is a breathtaking culmination of Krasner's career, a synthesis that combines the rigidity of her early work with the composition and rolling forms of her mature work. *Untitled* turns away from facile painterliness, instead focusing on the dynamic interplay of forms and pure, glorious color.

LOUISE NEVELSON
FLOATING CLOUD ZAG I





668

LOUISE NEVELSON (1899-1988)

Floating Cloud Zag I

wood painted white
overall dimensions, closed: 47 x 50 x 9 in. (119.4 x 127 x 22.9 cm.)
overall dimensions, open: 47 x 50 x 14 in. (119.4 x 127 x 35.6 cm.)
Executed in 1977.

\$150,000-250,000

PROVENANCE

Pace Gallery, New York
Hokin Gallery, Inc., Palm Beach, 1978
Acquired from the above by the present owner



Louise Nevelson, 1977. Photograph by Hans Namuth.
Courtesy Center for Creative Photography, University of
Arizona © 1991 Hans Namuth Estate. Artwork: © 2018
Estate of Louise Nevelson / Artists Rights Society (ARS),
New York.

previous page: present lot illustrated.



PROPERTY OF A HAWAII COLLECTOR

669

ALEXANDER CALDER (1898-1976)

Untitled

hanging mobile—sheet metal, wire, wood, string and paint

8 ½ x 15 ¼ x 4 ½ in. (21.5 x 38.8 x 11.4 cm.)

Executed *circa* 1938.

\$250,000-350,000

PROVENANCE

Nelson A. Rockefeller, New York

Allston Boyer and Louise Auchincloss Boyer, New York

Private collection, New York

By descent from the above to the present owner

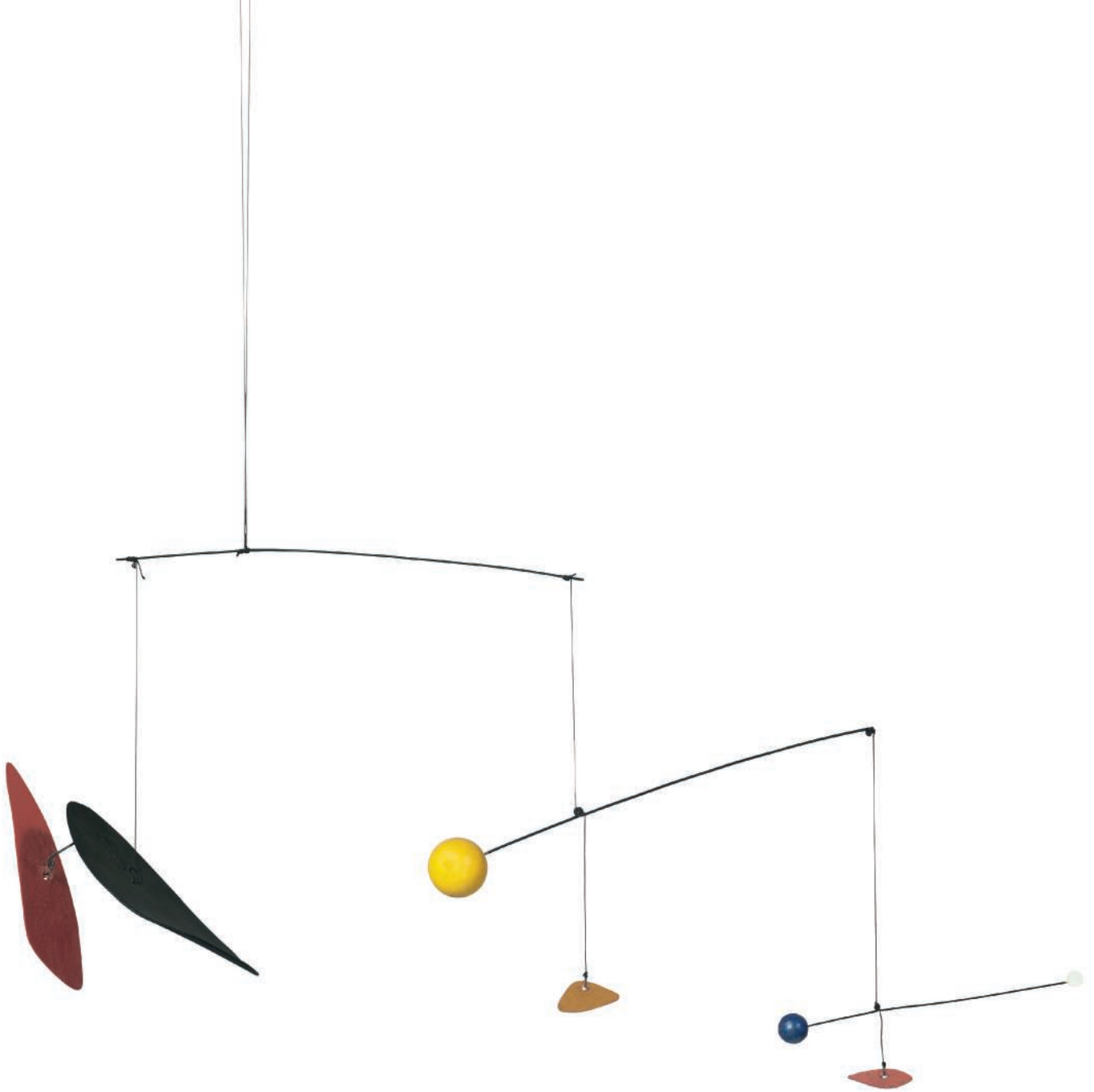
This work is registered in the archives of the Calder Foundation, New York, under application number A28807.



Joan Miro, *The Hermitage*, 1924. Philadelphia Museum of Art. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2018. Photo: © Cameraphoto Arte, Venice / Art Resource, NY.

The present mobile, *Untitled*, dates from 1938 when Calder began constructing sculptures from carved bits of wood, metal and wire. Although the carved elements resemble forms that Calder would use in his *Constellation* series a few years later, this rare, early mobile predates that body of work. The colorful, hand-painted spheres of wood hang at the end of wires of various lengths, and they gracefully balance and encircle one another.

Calder introduced motion into sculpture in the 1930s while living in Paris, years before he began his *Constellation* series. "At first [my] objects were static, seeking to give a sense of cosmic relationship. Then...I introduced flexibility, so that the relationships would be more general. From that I went to the use of motion for its contrapuntal value, as in good choreography" (A. Calder, 1943, www.calder.org). Calder would eventually tie the notion of abstraction to a cosmology of forms. "The basis of everything for me is the universe. The simplest forms in the universe are the sphere and the circle. I represent them by disks and then I vary them. My whole theory about art is the disparity that exists between form, masses and movement" (A. Calder and K. Kuh, "Alexander Calder," *The Artist's Voice: Talks with Seventeen Artists*, New York, 1962, www.calder.org). Calder added the elegance of constructed biomorphic curvilinear shapes to his earlier work, which is evident in this perfectly balanced and intimately scaled mobile from this important moment in the artist's *oeuvre*.



PROPERTY FROM THE ESTATE AND
PERSONAL COLLECTION OF
ROBERT INDIANA

670

ED RUSCHA (B. 1937)

Ruby

signed and dated 'E. Ruscha 1968' (on the reverse)

oil on canvas

20 x 24 in. (50.8 x 60.9 cm.)

Painted in 1968.

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

PROVENANCE

Alexandre Iolas Gallery, New York

David Whitney, New York

Acquired from the above by the present owner

EXHIBITED

New York, Alexandre Iolas Gallery, *Edward Ruscha*, 1970, no. 4 (illustrated and on the exhibition poster).

New York, Gagosian Gallery, *Edward Ruscha: Romance with Liquids, Paintings 1966-1969*, January-February 1993, pp. 41 and 62-63 (illustrated).

LITERATURE

J. Neugroschel, "Edward Ruscha at Iolas," *Arts*, 1970, p. 59.

P. Plagens, *Sunshine Muse: Contemporary Art on the West Coast*, New York, 1974, p. 142.

Edward Ruscha, exh. cat., Buffalo, Albright-Knox Art Gallery, 1976, p. 7.

"Art: California Dreamin'," *The New Yorker*, 1993, p. 15.

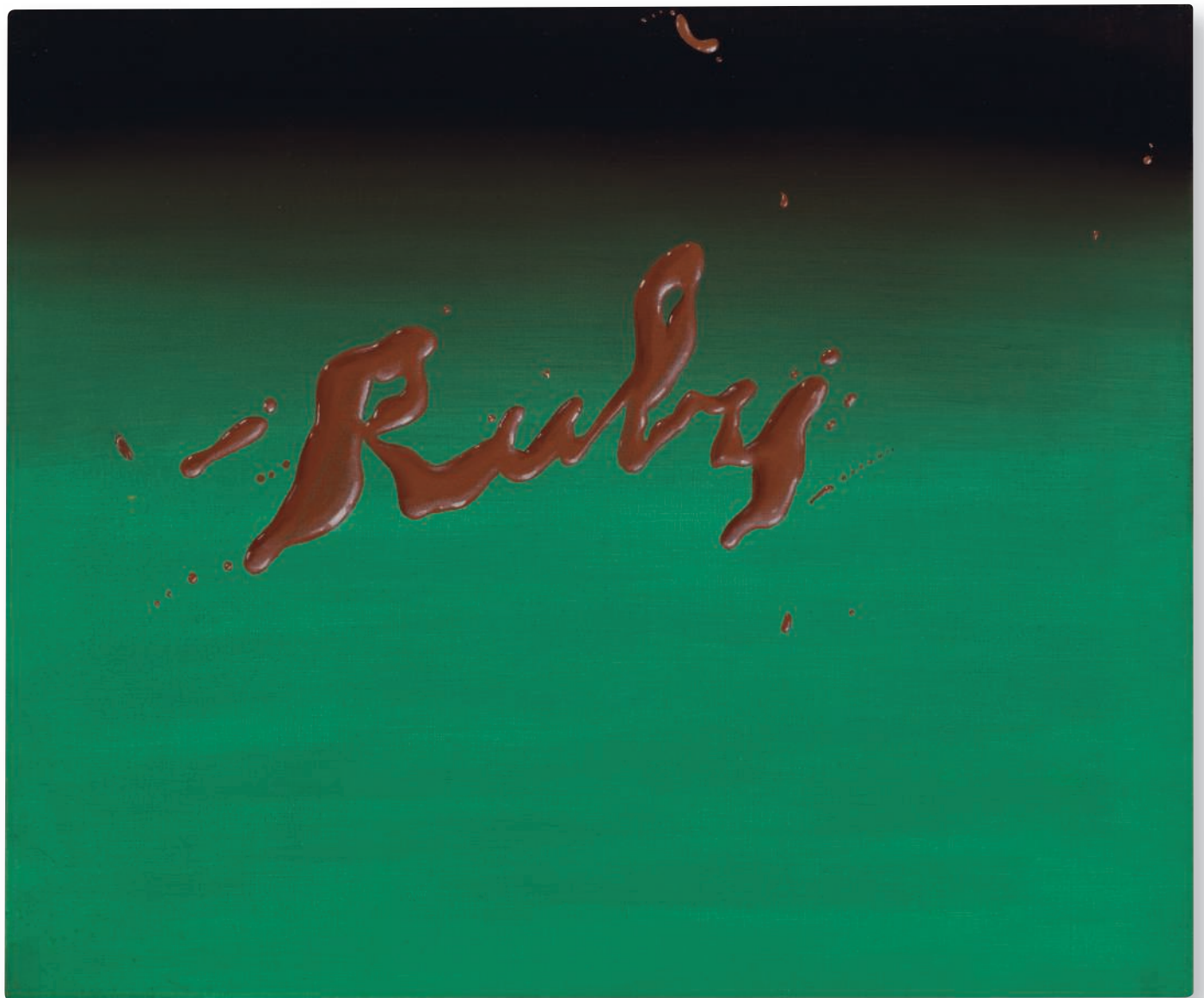
R. Dean and P. Poncy, eds., *Ed Ruscha: Catalogue Raisonné of the Paintings, Volume One: 1958-1970*, New York, 2003, pp. 284-285, no. P1968.14 (illustrated).

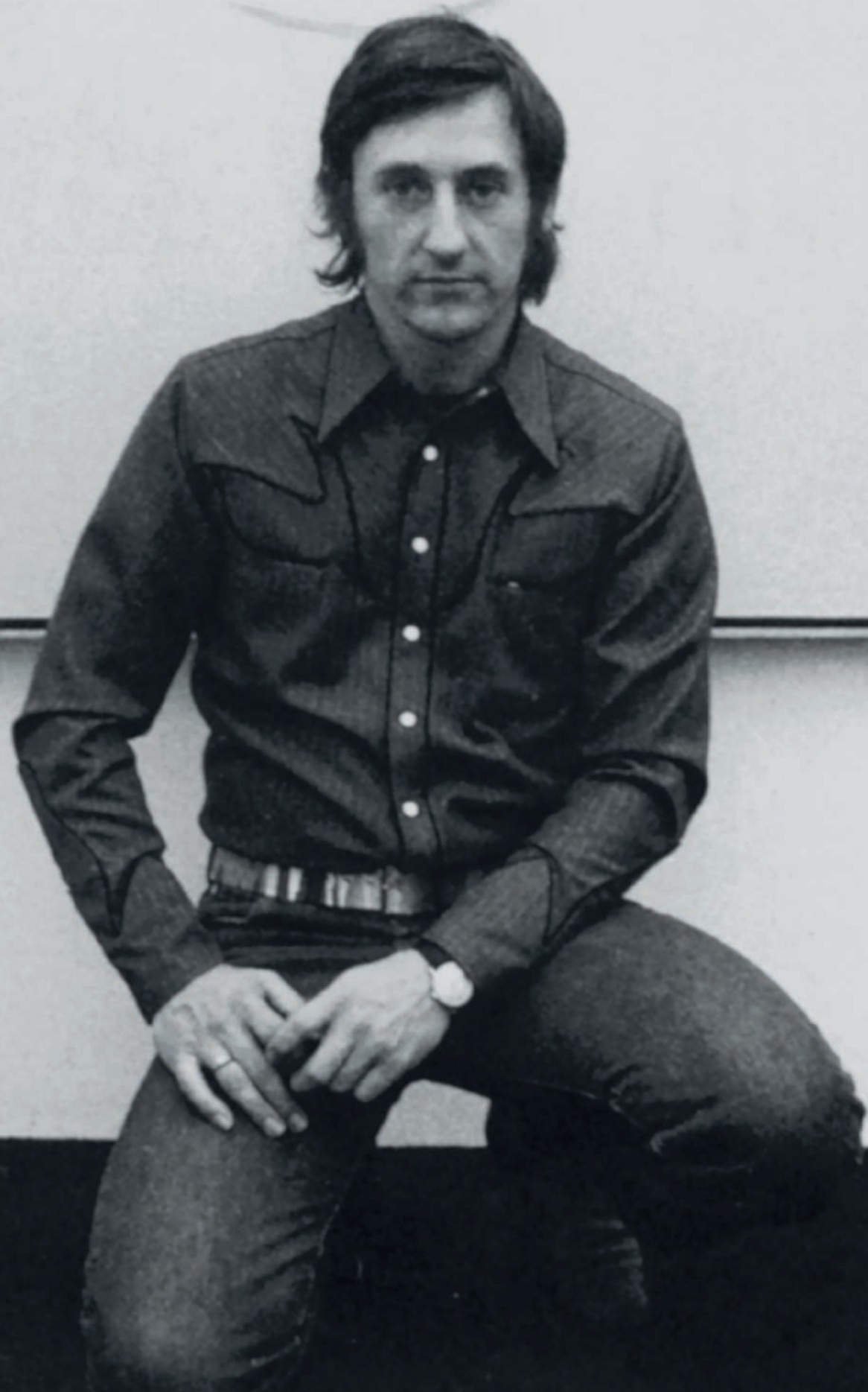


Roy Lichtenstein, *Yellow and Green Brushstrokes*, 1966. Museum für Moderne Kunst, Frankfurt am Main. © Estate of Roy Lichtenstein.

Ruby, Ed Ruscha's seductive painting from 1968, is a definitive example of work from the artist's highly-coveted series of *Liquid Word* paintings he created between 1966 and 1969. It illustrates the technical mastery that Ruscha had over his art, where he renders a single word spelled out in liquid form. Here, the photographic precision of the artist's *trompe l'oeil* technique ratchets up the surreal beauty of the piece. The word "Ruby" is splashed across a sumptuous, dark green scrim in which gleaming drips of ruby-red paint recall the look of wet lacquer, nail polish or spilled blood. The glistening cursive script materializes to form an exquisite yet haunting vision. Interestingly, *Ruby* relates to an incident from the life of Pop artist Robert Indiana, who acquired the painting after it had been owned by the visionary collector David Whitney.

Both Ruscha and Indiana are two legendary Pop art originators of the 1960s—one working solely on the West Coast, the other on the East—and both share a similar interest in the visual effects of language and its graphic appeal. Working in a distinctive Pop art vernacular that has now become synonymous with his style, Robert Indiana created brash and unconventional paintings such as *LOVE*, *EAT* and the *Decade*:





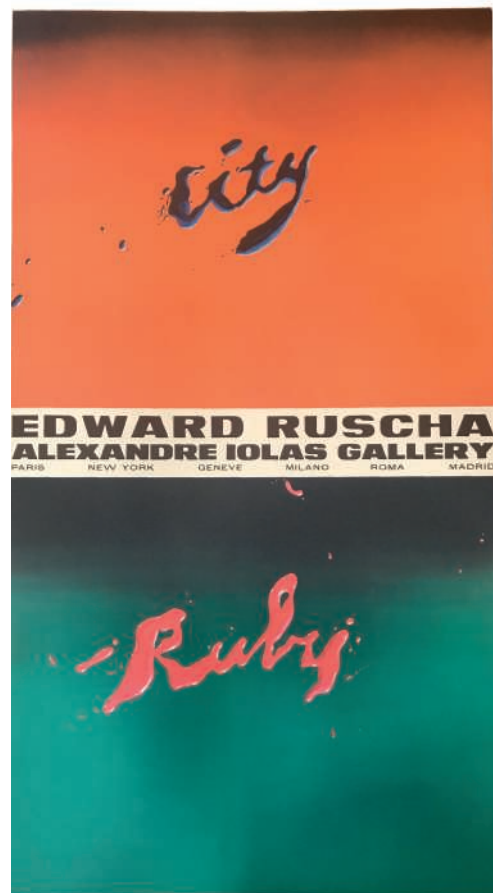
Autoportrait series that remain some of the world's most iconic Pop art icons. Their riotous colors, rich symbolism and ingenious design helped redefine the history of American painting for an entirely new generation. As a previous owner of this painting, Robert Indiana was clearly drawn to *Ruby*, and its imagery curiously relates to a dramatic moment in his own childhood. When Indiana was ten years old, his mother, Carmen Clark, was required to appear in court in Indianapolis, where a murder trial was underway. Indiana was sent away from home to live with his aunt and uncle in rural Indiana, and he spent most of his time there in isolation. The trial involved Indiana's step-grandmother, who had been murdered by her daughter-in-law Roberta "Ruby" Watters. The trial proved to be emotionally difficult for Indiana's mother, and she divorced his father, Earl Clark, shortly thereafter. Although the trial ended in an acquittal, and Ruby Watters was cleared of the charges against her, the ordeal was nevertheless an emotional one for the young artist and one suspects that "*Ruby*" might have held powerful personal associations for the artist.

Toward the end of 1966, Ruscha embarked upon his so-called "romance with liquids," in which he devoted an entire series of highly-precise renderings of single words that appeared to have been formed from different types of liquids. "That was about 1966," Ruscha recalled, "and I had just seen the end of the road with a certain kind of painting I was doing. I don't know why it happened, but close-up views of liquids somehow began to interest me. And then I started making little setups on tables, and painting them, using syrup, and studying what happens" (E. Ruscha, quoted in "A Conversation Between Walter Hopps and Ed Ruscha," in Y.-A. Bois, *Edward Ruscha: Romance with Liquids*, exh. cat., Gagosian Gallery, New York, 1993, p. 102). Over the course of the next few years, Ruscha rendered all sorts of sticky, viscous liquids, such as syrup, oil, raspberry jam and other watery yet indecipherable substances. Several of these *Liquid Word* paintings were debuted to the public in January 1970 at the Alexander Iolas Gallery in New York (including *Ruby*, which featured on the exhibition poster). Critics responded positively, and several of the paintings were later acquired by major American museums (*Rancho*, Museum of Modern Art, New York; *City*, Art Institute of Chicago; and *Desire*, The Broad, Los Angeles).



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: Banque d'Images, ADAGP / Art Resource, NY.

opposite: Ed Ruscha, 1970. Photo: Berry Berenson. Artwork: © Ed Ruscha.



Poster for Ed Ruscha, Alexandre Iolas Gallery, New York 1970 (present lot illustrated). © Ed Ruscha. Photo: courtesy Alexandre Iolas Gallery Archives.

Set within a sumptuous, velvety background of darkened green that fades into the depths of black shadow at the upper edge, *Ruby* arrests the viewer with the surreal quality of its liquified, ruby-red lettering. As exquisite as they are strange, the glistening cursive letters in *Ruby* beg to be touched, having seemingly materialized out of thin air. The letters linger before our eyes, impossibly still wet, and impervious to the effects of gravity or evaporation. The photographic precision of these liquid letters and their *trompe l'oeil* depiction make their magical formation all the more impossible. In contrast to the aural jolt of earlier paintings such as *OOF* or *SMASH*, the more ethereal and dreamlike *Ruby* evokes luxury, mystery and glamour — as if Ruscha has distilled rubies themselves into their thick, rich essence.

Ruscha's studio notebooks indicate that he embarked on *Ruby* on 24 August 1968. Working in his bright and sunny studio in East Hollywood, Ruscha had completed his first *Liquid Word* painting in 1966: *Annie, Poured from Maple Syrup* (Norton Simon Museum, Pasadena, CA). These early *Liquid Word* paintings such as *Oily* and *Jelly* (both 1967) featured words that have been composed of the very substance they describe (oil in *Oily*, jelly in *Jelly* and so forth). As the series progressed, Ruscha began to include *trompe l'oeil* objects embedded in the words,



Jasper Johns, *False Start*, 1959. © 2018 Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), NY. Photo: Erich Lessing / Art Resource, NY.
opposite: present lot illustrated (detail).

“The effect is at once illusionistic, dream-like and literal”

(S. Hunter, “Narrative Art,” *Critical Perspectives in American Art*, University of Massachusetts, Amherst, 1976)

such as seeds in *Ripe* and beans in *Adios*, and he gradually featured words whose meaning did not necessarily match up to the word’s depiction (*City* and *Lisp*, for instance, are rendered in what appears to be water, but this liquid bears no particular meaning in the words’ interpretation). In *Ruby*, Ruscha depicts the very color the word describes, yet he has somehow melted the rock-hard gem and re-made it, impossibly, in liquid form. This surreal, dreamlike presentation forces the mind to ponder possible interpretations for the painting that transcend its linguistic origins.

One particular aspect of language that appealed to Ruscha was its timeless quality. As the art historian Yves-Alain Bois has pointed out, words and letters exist within an arena that’s beyond time. If Ruscha had depicted an ordinary object, his painting would have inevitably aged over time and might have looked dated many years later. By using words, Ruscha’s paintings remain “just as current today as they were forty years ago, and quite likely to still be in use a century from now” (Y.-A. Bois, quoted in R. Dean and P. Poncy, eds., *Ed Ruscha: Catalogue Raisonné of the Paintings: Volume One, 1958-1970*, New York, 2003, p. 7). The same could be said for the environments within which Ruscha situates his words, which are essentially empty stage sets, upon which the drama of Ruscha’s depiction is enacted. “I like the emptiness of things at the same time that I like things that are power-packed,” he has said (E. Ruscha, quoted in *Ibid.*, p. 7). Out of time and out of place, Ruscha’s words break free from their traditional role and enter into the realm of imagination.

The manner in which Ruscha freely experiments and toys with language is related to Marcel Duchamp’s readymades. Ruscha had even met the artist a few years earlier at Duchamp’s 1963 retrospective at the Pasadena Art Museum. Indeed, words form the core of Ruscha’s working practice, and he plucks them from the ordinary realm of language in true Dadaist fashion. His linguistic readymades also verge on the surreal. By portraying these floating, ethereal words within an anonymous stage or area, the *Liquid Word* paintings join ranks with the Surrealists, especially the deep recession of space

common to Giorgio de Chirico’s landscapes, and the eerie twilight nighttime scenes of Magritte.

It is perhaps no coincidence that Ruscha’s first *Liquid Word* paintings coincided with Jackson Pollock’s retrospective at the Museum of Modern Art in 1967, and critics have suggested that Ruscha’s drips and splatters paid clever homage to Pollock’s famous drip paintings. “When I was in school, I painted just like an Abstract Expressionist—it was a uniform. Except you really didn’t have to wear it, you just aped it. It was so seductive: the act of facing a blank canvas with a palette. I liked painting that way, but there seemed no reason to push it any further. But I began to see that the only thing to do would be a preconceived image. It was an enormous freedom to be premeditated about my art” (E. Ruscha, quoted in F. Fehlau, “Ed Ruscha,” *Flash Art*, January-February 1988, p. 70).

Over the course of his lifetime, Ruscha—who considers himself a “wordsmith”—has mined the infinite possibilities of language in his work, and the *Liquid Words* remain one of his most cherished series. They evoke what Ruscha describes as “the raw power of things that make no sense,” and share art historical affinities with Surrealism, Duchamp, Conceptual Art and Pop. “The effect is at once illusionistic, dream-like and literal,” the curator Sam Hunter described, in the first few years after the *Liquid Words* were debuted. “The flat, generally monochromatic ground, the spilled paint globules reminiscent of Pollock as much as Dalí...These interactive elements also give the painting a certain *éclat*...[and] a surprising complexity and mystery” (S. Hunter, “Narrative Art,” in R. Dean and P. Poncy, eds., *Ed Ruscha: Catalogue Raisonné of the Paintings, Volume One: 1958-1970*, New York, 2003, p. 322). Indeed, these very characteristics make *Ruby* one of Ruscha’s most intriguing paintings from an important, early series.



PROPERTY FROM THE ESTATE AND
PERSONAL COLLECTION OF
ROBERT INDIANA

671

ELLSWORTH KELLY (1923-2015)

Orange Blue

signed with the artist's initials, inscribed, dedicated and dated 'EK 1957 FOR
ROBERT AN ORANGE PEEL FROM PIER 7' (on the reverse)

oil on canvas

16 x 12 in. (40.6 x 30.5 cm.)

Painted in 1957.

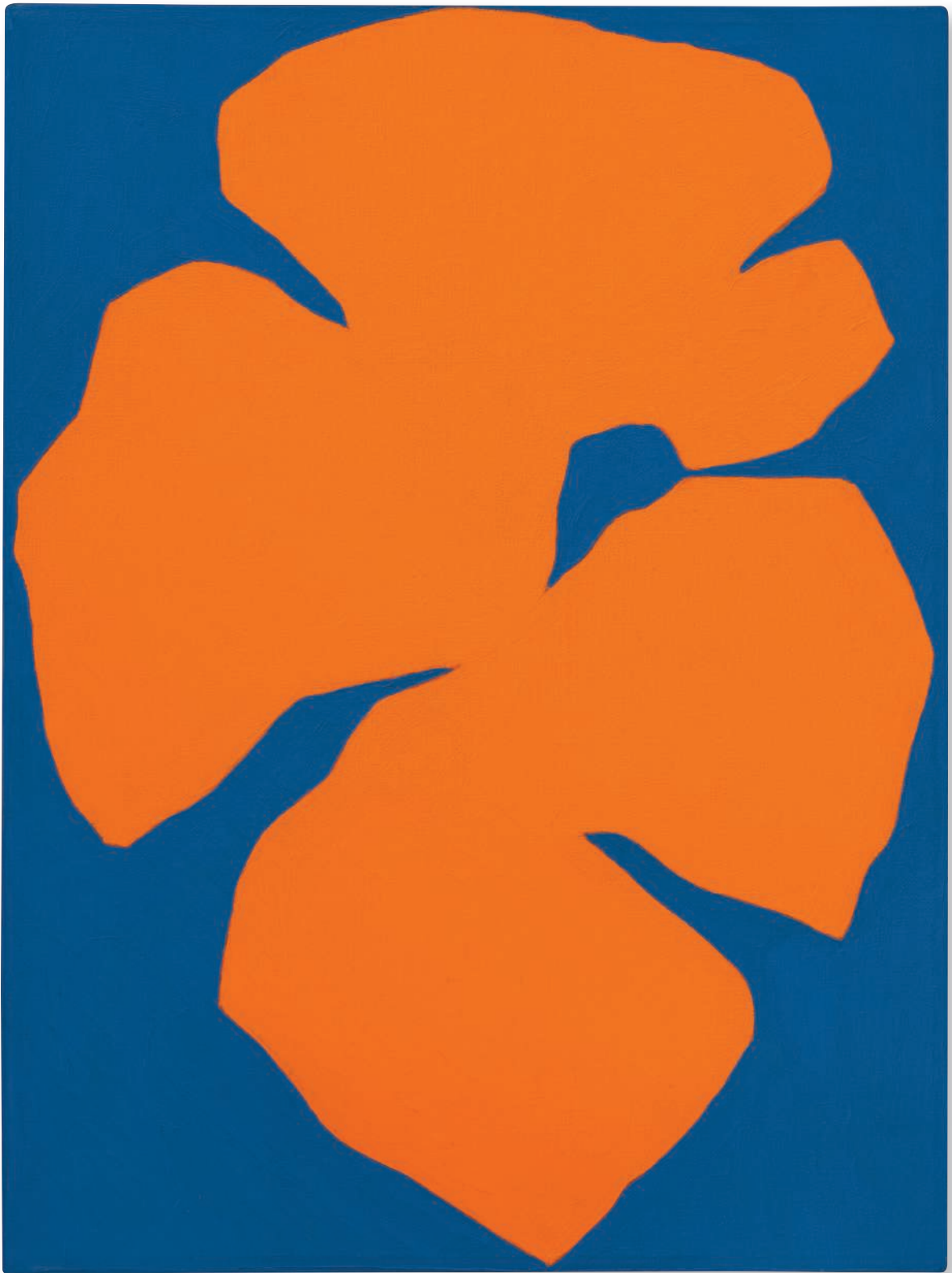
\$900,000-1,200,000

PROVENANCE

Gift of the artist to the present owner, *circa* 1957



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





Jean (Hans) Arp, *Untitled*, 1966. Israel Museum, Jerusalem. © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Photo: The Israel Museum, Jerusalem, Israel / Bridgeman Images.

opposite: Robert Indiana and Ellsworth Kelly, 1959. Photograph by Hans Namuth. Courtesy Center for Creative Photography, University of Arizona © 1991 Hans Namuth Estate.

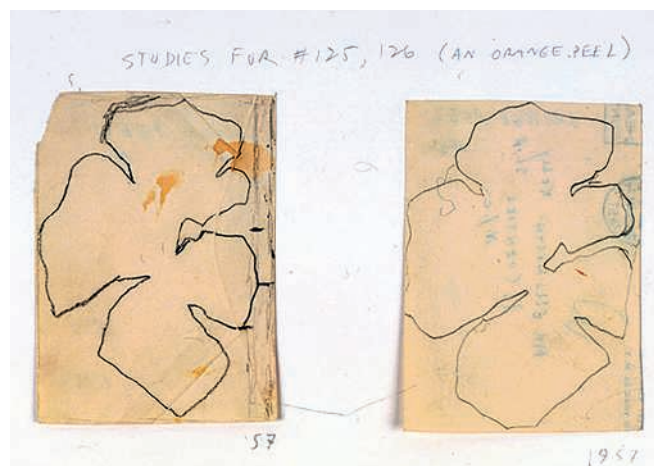
With an eye toward essential forms, Ellsworth Kelly perfectly couples the graceful simplicity of form with unassuming yet deftly executed technique throughout his *oeuvre*. Borrowing elements of Color Field, hard-edge painting and Minimalism, Kelly crafted a distinctive style all his own. He began to make abstract paintings in 1949; in 1952, his discovery of the late work of Monet inspired him to paint more candidly, utilizing large formats, and exploring seriality and monochrome. By the late 1950s, Kelly's paintings featured shapes and planar masses that bridged American geometric abstraction with reductive Minimalism.

Orange Blue, 1957, was gifted to Robert Indiana by Ellsworth Kelly. Dedicated 'For Robert' on the reverse, it is a unique treasure and vestige of the mentorship that formed between two of the most iconic American artists of our time. Kelly was Indiana's introduction to the famed Coenties Slip, and after finding themselves neighbors there in 1956, Kelly and Indiana forged a friendship around the joys and struggles of being an artist in mid-century New York. This friendship eventually turned into a close and intimate relationship, one that would spark immense creative energy, and

ultimately influence the work of both Kelly and Indiana for the rest of their careers. Kelly and Indiana were not alone on the renowned Slip, and feeding off the energy coursing through the community, which also included greats like Agnes Martin and James Rosenquist, it was here that Kelly and Indiana laid the foundations for prolific careers.

The relationship between Kelly and Indiana would eventually come to an end in the early 1960s, and the heartbreak would ultimately lead Indiana to create his iconic *LOVE* imagery. Designed for the Museum of Modern Art's Christmas card in 1965, the tricolor arrangement he selected for *LOVE*—red, blue and green—was ostensibly influenced by Kelly's most recognizable palette. The simple four-letter word may have been rooted in melancholy and loss, but would transpire into a beacon of hope and optimism that would come to shape Indiana's career.

While in general Kelly's art derives from untraceable sources, in this case, the impetus of the work is clear. For as he has stated, in one way and another, his forms have "always been there... [They are about] something you have... seen before" (E. Kelly, *Henry Geldzahler, Paintings, Sculpture, and Drawings by Ellsworth Kelly*, Washington and Boston, 1953-1954, n. p.) With its sweeping organic shape, Kelly's *Orange Blue* is a larger-than-life-sized study in nature, abstracted, and distinctly two-dimensional. Seeming to emit a warm halo of light from its perfectly calibrated hue, it is quintessential Kelly: abstract and organic, minimal yet powerful, and perfectly deliberate in its simplicity. Kelly always looked to nature for inspiration in his paintings. His sources have ranged from photographs he had taken of his urban and rural surroundings, to the simply lived experiences of his every day. Like in the present work, Kelly elevated even the simplest experience in nature—the organic shape of the peel of an orange, held against a crisp blue sky—to be an intimate



Ellsworth Kelly, sketch for *Orange Blue*. Menil Collection, Houston. © Ellsworth Kelly Foundation, Courtesy Matthew Marks Gallery.







present lot, verso

opposite: Robert Indiana with the present lot. Photo: © 2018 Morgan Art Foundation / Artists Rights Society (ARS), New York. Artwork: © Ellsworth Kelly Foundation, Courtesy Matthew Marks Gallery.

exploration of purity in form and color. One imagines the sentimentality the work carried for Indiana, who guarded it in his personal collection until his death, and the memory of their shared experience on Pier 7 in southern Manhattan, near Coenties Slip, some sixty years prior.


Of vital importance to Kelly's early development was the example of Jean and Sophie Taeuber-Arp's geometric and biomorphic works, as well as the modern master Henri Matisse, whose work he saw during his formative years while living in Paris between 1949-1952. Much like Matisse, Kelly's true concerns were based in the pursuit of pure form and color. In particular, Matisse's glorious late "cut-outs", which are collages consisting of sharply delineated, cut-out shapes of pure color, appear to have made a powerful impact. It was then Kelly began exploring the potential of curved forms and shaped canvases to articulate what Mark Rosenthal has described as a "unique body" for a mass of color. (M. Rosenthal, "Experiencing Presence," *ibid.*, p. 63). Like in Henri Matisse's *La Gerbe*, 1953, which coaxes a veritable garden from ceramic tile cutouts, Kelly creates an almost sculptural presence of textures and materials in his two-dimensional works, in which the play of positive and negative creates a third dimension, and in this case, an orange peel from Pier 7. With the flat yet organically curved shape set inside the traditionally rectangular format of a picture, the fluid lines of the orange peel are seemingly pushing at the boundaries

of its material limits—the edges of the canvas—as if it were radiating and expanding from within the picture plane.

Ellsworth Kelly's art derives from his impressions of what he called the "essences of form" witnessed in the natural world (E. Kelly, "Fragmentation and the Single Form," in *Artist's Choice: Ellsworth Kelly*, New York, 1990, n.p.). Like the swirling California seascapes of David Hockney or Henri Matisse's *Red Algae on a Sky Blue Background* (1952), organic forms weave their way into Kelly's abstractions—traces of nature refined for contemplation. Impressed literally into discrete shapes of singular clarity and stillness, such experiences seem almost to seek the physical forms Kelly renders. Committed to the act of painting, Kelly nonetheless investigates issues of autonomy for shape, lifting Rothko-esque colors from the flatness of the two-dimensional pictorial field to enter three-dimensionality. Sparring between relief and traditional notions of painting, Kelly nonetheless is committed to both. "In his exquisite portraits of blossoms and leaves, just as in his groundbreaking color abstractions, Ellsworth Kelly addresses fundamental artistic questions about the relation of form to contour and the subtle interplay between space and plane, positive and negative, and figure and ground—concerns that underscore his work to this day" (M. Prather and M. Semff, quoted in *Ellsworth Kelly Plant Drawings*, exh. cat., Metropolitan Museum of Art, New York, 2011, p. 229).



detail of lot 673



PROPERTY FROM AN IMPORTANT AMERICAN ESTATE

THE FOLLOWING COLLECTION of artworks from an Important American Estate represent an array of examples from some of the most seminal post-war artists. Artworks by Willem de Kooning, Alexander Calder, Louise Nevelson and Harry Bertoia filled the walls, floors and tables of the family residence, each work a thoughtful and deliberate contribution to a well-rounded representation of American abstraction.

Within the grouping is a particular emphasis on Color Field. The foundation of the collection—and the first work to be acquired—was Josef Albers's *Study for Homage for the Square: Mellow*, purchased in 1971. It was soon joined by Frank Stella's *Gray Scramble* (1968), a tour-de-force of expressive color and form that is being offered in the Post-War and Contemporary Evening Sale. Two works by Helen Frankenthaler, *It Was There* (1974) and *Piero* (1985), show the artist's strength as she developed her pioneering staining technique throughout her career. They are joined by Kenneth Noland's *Tout Fini*, a 1969 large-scale example of Noland's expansive explorations into color.

Viewed together, the works from this Important American Estate create a narrative on the transformation of American abstraction throughout the 20th century: from the bold, emphatic gestures of Abstract Expressionism, into the free-flowing, unconfined ideologies of Color Field.

PROPERTY FROM AN IMPORTANT AMERICAN ESTATE

672

JOSEF ALBERS (1888-1976)

Study for Homage to the Square: Mellow

signed with the artist's monogram and date 'A60' (lower right); signed, titled and dated twice 'Study for Homage to the Square: "Mellow" 1960 J. Albers' (on the reverse)

oil on Masonite

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

Painted in 1960.

\$250,000-350,000

PROVENANCE

London Art Galleries, Detroit

Acquired from the above by the present owner, 1971

EXHIBITED

Essen, Museum Folkwang, *Josef Albers*, February-March 1963, no. 25.

Kunsthalle Bern, *Josef Albers*, October-November 1964, no. 154

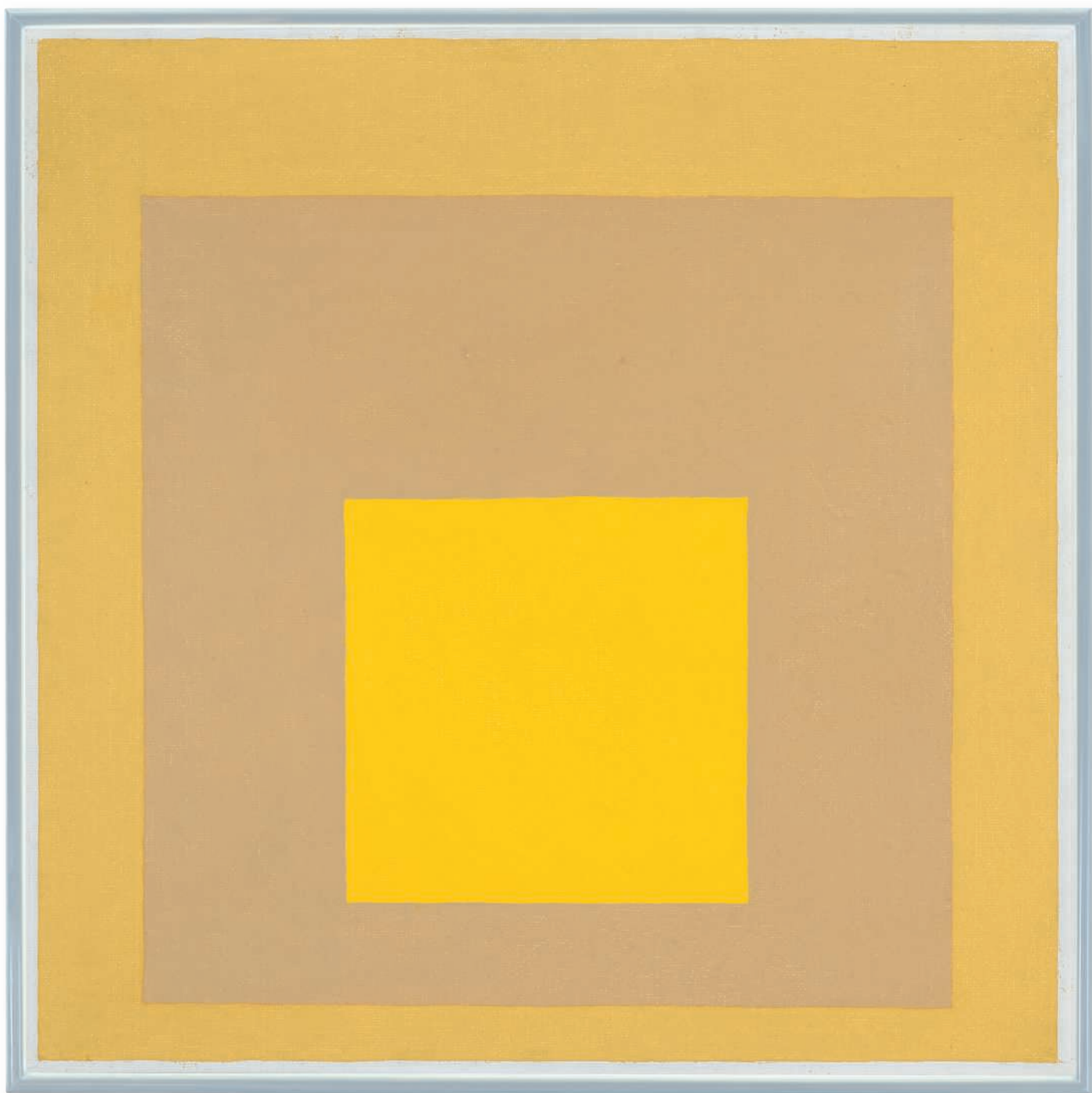
Paris, Galerie Denise René, *Albers*, March-April 1968, no. 5.

Detroit, London Art Galleries, *From Constructivism to Kinetic Art: A Survey in Two Parts*, 1968-1969.

The work is registered in the catalogue raisonné of the paintings of Josef Albers as 1960.1.54.

"We are able to hear a single tone, but we almost never (that is, without special devices) see a single color unconnected and unrelated to other colors. Colors present themselves in continuous flux, constantly related to changing neighbors and changing conditions. As a consequence, this proves for the reading of color what Kandinsky often demanded for the reading of art: what counts is not the what but the how."

— Josef Albers



PROPERTY FROM AN IMPORTANT AMERICAN ESTATE

673

HELEN FRANKENTHALER (1928-2011)

It Was There

signed 'frankenthaler' (on the overlap); signed again twice and dated again twice 'frankenthaler '74' (on the stretcher)

acrylic on canvas

69 $\frac{3}{4}$ x 68 $\frac{1}{8}$ in. (177.1 x 173 cm.)

Painted in 1974.

\$600,000-800,000

PROVENANCE

Waddington Galleries, London

William Pall Gallery, New York

Acquired from the above by the present owner, 1975

EXHIBITED

London, Waddington Galleries, *Helen Frankenthaler: Paintings*, November-December 1974, no. 5 (illustrated).



Georgia O'Keeffe, *My Front Yard, Summer*, 1941. 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, NY.





"She gained what watercolorists had always had—freedom to make her gesture live on the canvas with stunning directness"

(E. Munro, *Origins: American Women Artists*, New York, 2000, p. 218)

Measuring almost six feet square, this large-scale canvas by Helen Frankenthaler combines great physical presence with the luminosity of pure color. Two expansive fields of paint occupy most of the pictorial space, their liquid edges flowing across and through each other. Near the upper edge of the canvas and running horizontally parallel to it is a glowing, cloud-shaped mass of intermingled pink, red and gray tonalities. Most of the central portion is given over to the larger of the two fields of color, which floats above the off-white canvas and expresses emerald, lime green, olive, purple, gray and black tonalities. Thinly applied washes of acrylic paint flow across the support surface, the color fields exhibiting rough edges and irregular shapes defined by the liquid flow of Frankenthaler's paint.

The pigment soaks into the unprimed canvas support, a distinctive, signature feature of the Color Field style. Frankenthaler's paint technique produced ethereal washes of color, the paint penetrating into the very weave of the material, mingling with and becoming a part of it. Color is at the very heart of this work. Frankenthaler gave it a new independence, allowing it to float free, untethered by representation or gesture.

A lively set of chromatic and light effects play across the surface of *It Was There*, as alternating areas of translucence, luminosity, opacity and staining of the canvas render the colors darker in some areas, lighter in others, the varying opacity determined by the thickness of Frankenthaler's application of paint. Frankenthaler layers tone-upon-tone, with myriad lighter and darker greens, pinks and purples, engaging and delighting the eye. Planes of color build the architecture of the work, the pigment applied with varying degrees of density, from light washes and the occasional brushstroke, to deeper, more heavily built-up areas of color. Negative areas of blank unpainted canvas alternate with the painted sections. Frankenthaler called these areas of negative space "air spaces" and they are a recurring and important aspect of her work. In *It Was There* they appear along the top edge of the canvas, and in the left and right upper third of the painting.

Frankenthaler's *It Was There* offers the viewer the opportunity to savor an asymmetry of shape within a larger symmetry of color balance, achieving harmony of form and of light and dark through a gorgeous equilibrium of color combinations.



Morris Louis, *Salient*, 1954. © 2018 Maryland Institute College of Art (MICA), Rights Administered by Artist Rights Society (ARS), New York, All Rights Reserved.

opposite: Helen Frankenthaler in her Connecticut studio, 1980. Photograph by André Emmerich. Artwork: © 2018 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York.

Although painted in acrylic, it expresses the aqueous quality so characteristic of the watercolor medium, an effect Frankenthaler deliberately sought. "She gained what watercolorists had always had—freedom to make her gesture live on the canvas with stunning directness" (E. Munro, *Origins: American Women Artists*, New York, 2000, p. 218).

Translucence, luminosity and opacity are qualities typically associated with watercolor, but are all on brilliant display here. Setting these off, harder-edged shapes—rectangular blocks of color, perhaps applied with a brush rather than poured or washed across the surface—define the canvas' primary forms.

The contours of the color fields define the painting's composition. Here is color constructed by color rather than by the act of drawing. The pigments both overlap and align along their boundary lines, without hard edges and precise margins. "The feeling-tone her paintings have projected has been the serene and beautiful, achieved by the insightful control over the elements of form: floating areas of color; occasional fountains, spurts, jets of color thrown against bare canvas; hard-edge panels or curtains of bright flat non-naturalistic color" (E. Munro, *Origins: American Women Artists*, New York, 2000, p. 208).

Emerging out of Abstract Expressionism, Frankenthaler became one of the most significant painters of the second half of the 20th century, defining a new style characterized by a de-emphasis on brushstroke and gesture in favor of areas of unbroken surface made up of large flat areas of solid color. She opened up new possibilities for abstract painting, while using her unique style to also make reference to figuration and landscape. A restless experimenter and innovator, "...[over] more than half a century, Frankenthaler remained a fearless explorer in the studio, investigating a remarkable range of media. She adopted acrylic paint, on canvas and paper, early on, reveling in its intensity even when thinned" (K. Wilkin, "Helen Frankenthaler (1928–2011)," *American Art*, vol. 26, no. 3, 2012, p. 103). Her work stands as an essential bridge between Abstract Expressionism and Minimalism, offering both a new way to define and use color and new forms of nonrepresentational expression.

PROPERTY FROM AN IMPORTANT AMERICAN ESTATE

674

ALEXANDER CALDER (1898-1976)

Black Pyramid and Seven

incised with the artist's monogram and date 'CA 56' (on the largest element)
standing mobile—sheet metal, rods, wire and paint
58 ¾ x 72 x 24 ¼ in. (149.2 x 182.9 x 61.6 cm.)
Executed in 1956.

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

PROVENANCE

Perls Galleries, New York
Mr. and Mrs. Robert B. Mayer, Chicago, 1965
Their sale; Sotheby Parke Bernet, New York, 25 October 1972, lot 49
Perls Galleries, New York
Acquired from the above by the present owner, 1974

LITERATURE

J. Davidson, *Calder: An Autobiography with Pictures*, New York, 1966, p. 192 (illustrated).
M. Ragon, *Calder: Mobiles et Stables*. *Petite Encyclopédie de l'Art*, vol. 87, Paris, 1967, p. 43, no. 15 (illustrated).

EXHIBITED

New York, Solomon R. Guggenheim Museum, *Alexander Calder: A Retrospective Exhibition*, November 1964-January 1965, no. 232.
Art Gallery of Toronto, *Mobiles and Stables by Calder, The Man Who Made Sculpture Move*, May 1965, no. 232.
Paris, Musée National d'Art Moderne, *Calder*, July-October 1965, no. 175.
New Hampshire, Keene State College, Louise E. Thorne Memorial Art Gallery, *Four MacDowell Medalists: Alexander Calder, Edward Hopper, Louise Nevelson, Georgia O'Keeffe*, August-September 1973.

This work is registered in the archives of the Calder Foundation, New York, under application number A03774.

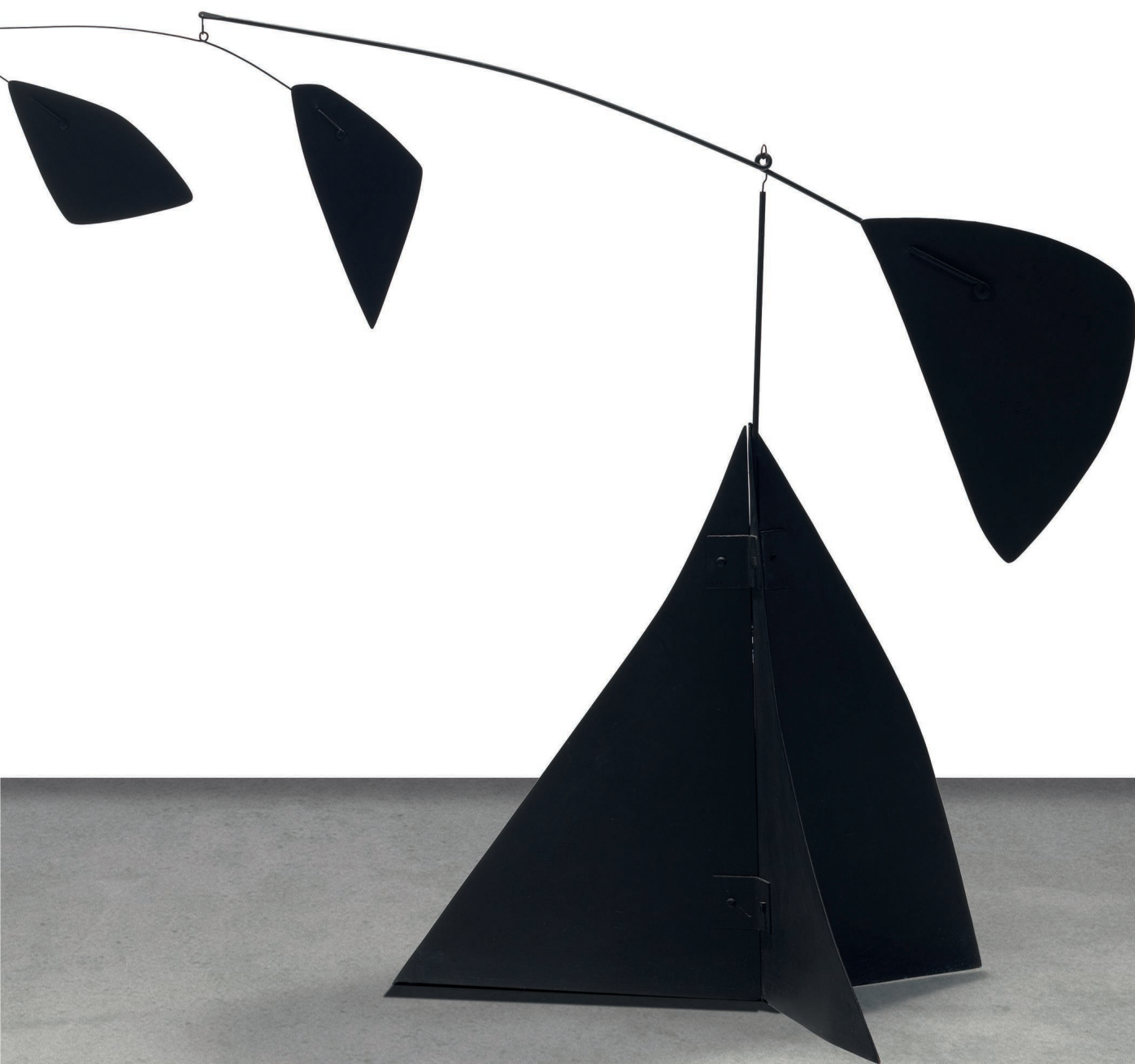


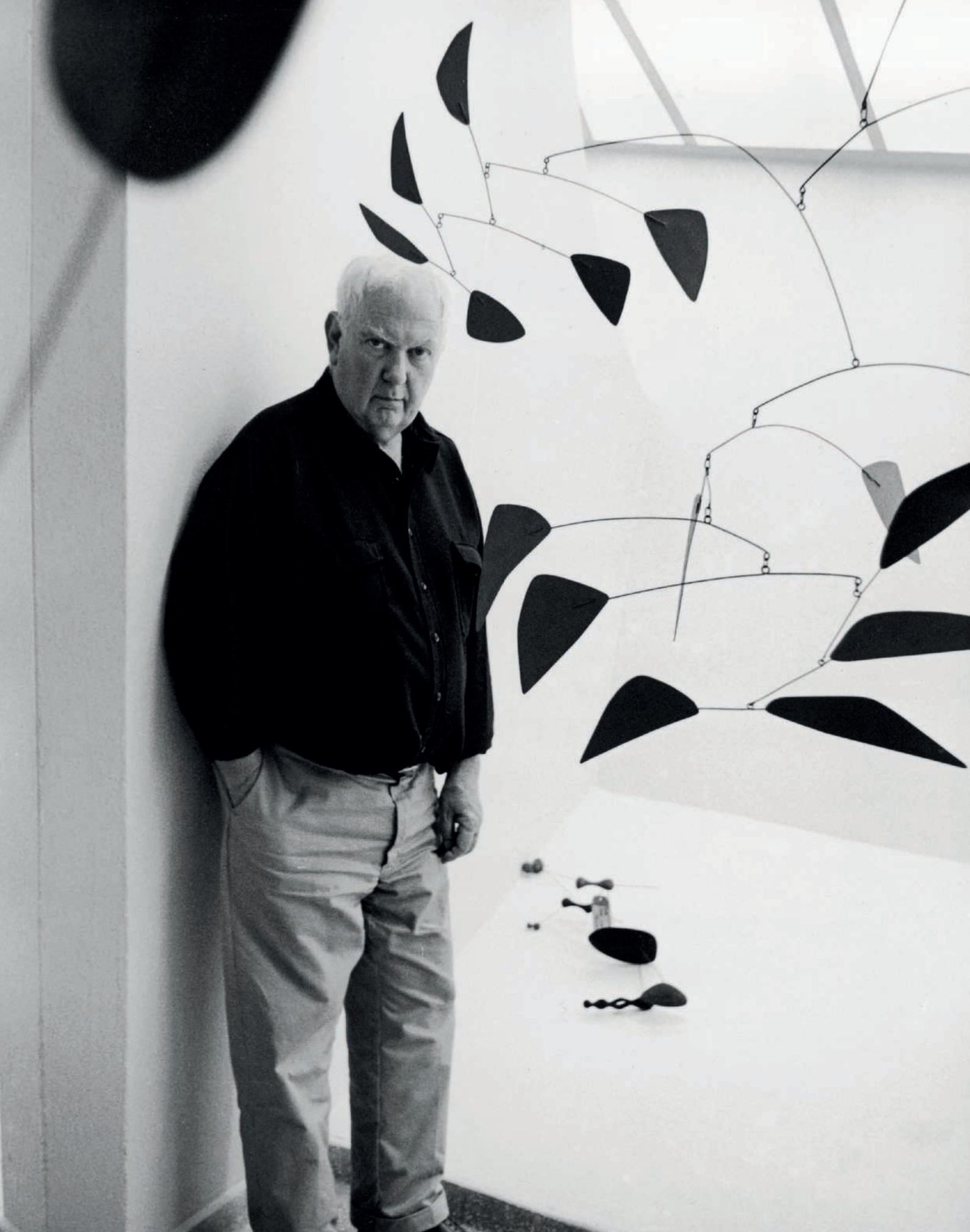
Jean (Hans) Arp, *Constellation According to the Laws of Chance*, circa 1930. Tate Gallery, London. © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Photo: Tate, London / Art Resource, New York.

Black Pyramid and Seven is a unique and extraordinary example of Alexander Calder's *Standing Mobiles*, an evocative form of sculpture that the artist developed in the 1930s, and it stands as a beautiful example of his artistry. Modernist and abstract, yet universal in its appeal, its forms merge straight-edged geometry with flowing, streamlined curves evocative of organic shapes.

Seven three-cornered triangular-biomorphic elements float above a powerful base, which echoes in its pyramidal shape the floating forms hovering above it. A single, larger shape counterbalances six smaller floating elements, the entire composition cantilevered above the sculpture's foundational base. Reminiscent of a balance-beam scale, the floating elements when at rest find their mass and achieve repose—they then waft and dance when moved by touch or currents of air.

Rendered in black monochrome, the work is a bold statement, contrasting powerfully with many of Calder's other works, which tended toward the brightly colored and many hued. With *Black Pyramid and Seven*, Calder chose to depart from polychromism and here he presents a deliberately minimal palette, coaxing the viewer to focus on the shapes and lines of the







Joan Miró, *Femme et Oiseaux dans la Nuit* (*Woman and Birds in the Night*), 1945. Albright-Knox Art Gallery, Buffalo. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2018. Photo: © Albright-Knox Art Gallery/ Art Resource, NY.

opposite: Alexander Calder, 1964. Photo: Bernard Gotfryd/Getty Images. Artwork: © 2018 Calder Foundation, New York / Artists Rights Society (ARS), New York.

forms themselves, and emphasizing motion and silhouette over color. The intentionally pared-down color scheme never overwhelms the sculpture's essential contours, and allows the viewer to savor the work's silhouette and enjoy the ebb and flow of the mobile's spontaneous motion.

This work's pyramid motif is a theme seen in other works by Calder that make reference to this forceful geometric shape, which resonates with history, energy and spiritual power. The artist referenced the unique geometry of the pyramid in numerous art pieces, both sculptures and works-on-paper, and clearly it was of enduring interest to him. The three-cornered base of the present work, with its tri-footed stability, embodies the solidity, strength and groundedness of traditional sculpture while its aerial facets, suspended from slender wire armatures in lively equilibrium, drift in the air. The sheet metal that Calder built his sculptures out of is a forthright aspect of this artwork's total identity, the artist crafting much of his work from industrial metals.

The base of *Black Pyramid and Seven* is integrated into the total composition, an ingenious break from traditional sculpture, where the base typically does not aspire to be more than merely a supporting foundation, not otherwise contributing to the overall work. The large size of this sculpture—measuring six feet in length—further enhances its dramatic statement. The six biomorphic forms that constitute the upper, floating elements of the sculpture express a kinetic dynamism and embody the element of chance in their concept. A gentle breeze or subtle movement sets the elements of the mobile in motion. *Black Pyramid and Seven* balances ethereal and light-as-air facets against its solid base, achieving a wonderful equilibrium of opposites.

Calder's artistry in accomplishing that balance of opposites is one of the qualities that makes *Black Pyramid and Seven* extraordinary: biomorphic elements drawn from nature, fashioned from industrial materials, designed and worked by hand.

Calder created standing mobiles in many different sizes, from as small as a few inches wide, to monumental examples designed to be displayed out-of-doors in public parks or urban areas. By combining the two sculptural forms, sculptural base and airborne mobile, he expanded his creative potential.

Calder was first and foremost a sculptor, but a sculptor who made a unique contribution, inventing an entirely new form whose overriding statement was that of motion. He invented new possibilities for the medium of sculpture—from an emphasis on works characterized by a heavy central mass, rooted to the earth, into new sculptural concepts that float, take flight, and move through space. He paved the way for a succeeding generation of mid-20th century artists (John Chamberlain, Jean Tinguely, Robert Rauschenberg, Mark Di Suvero, Claes Oldenburg, and Jasper Johns, to name just a few) to pursue new methods and materials far beyond traditional boundaries. Without choosing sides among the various avant-garde strains—Cubists, Constructivists, Surrealists—Calder pursued his own revolutionary and innovative aesthetic language. That his work developed out of those radical times may help to explain why it still seems so fresh and vital up to the present day, decades after it was created. His works expressed concepts found in the major revolutionary art movements of his time, yet at the same time translated these experimental and innovative approaches into his own uniquely personal and ingenious idiom.



PROPERTY FROM AN IMPORTANT AMERICAN ESTATE

675

HARRY BERTOIA (1915-1978)

Untitled (Bush)

bronze with green patina

19 x 16 x 16 in. (48.2 x 40.6 x 40.6 cm.)

Executed *circa* early 1970s. This work is unique.

\$70,000-100,000

PROVENANCE

Acquired directly from the artist by the present owner, 1973



PROPERTY FROM AN IMPORTANT AMERICAN ESTATE

676

HARRY BERTOIA (1915-1978)

Untitled

bronze with green patina

6 ½ x 5 x 5 in. (16.5 x 12.7 x 12.7 cm.)

Executed *circa* early 1970s. This work is unique.

\$12,000-18,000

PROVENANCE

Acquired directly from the artist by the present owner, 1973

PROPERTY FROM AN IMPORTANT AMERICAN ESTATE

677

HELEN FRANKENTHALER (1928-2011)

Piero

signed 'Frankenthaler' (lower right)

acrylic on canvas

90 1/8 x 42 1/8 in. (228.9 x 106.9 cm.)

Painted in 1985.

\$500,000-700,000

PROVENANCE

André Emmerich Gallery, New York

Acquired from the above by the present owner, 1986

EXHIBITED

New York, André Emmerich Gallery, *Helen Frankenthaler: New Paintings*, October-November 1986, no. 14 (illustrated).

LITERATURE

J. Elderfield, *Frankenthaler*, New York, 1989, pp. 358-359 (illustrated).

"It is reasonable to say that it would not, indeed could not, be the picture it is, and hold the meaning it does hold, without the poster of the Piero having been on the wall of the studio. But any attempt to suggest, let alone demonstrate, dependence on the Piero beyond that provided by the foregoing explication is futile. The picture does not ask for interpretation in this sense; on the contrary, it repels it."

(J. Elderfield, *Frankenthaler*, New York, 1989, p. 310)



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





PROPERTY FROM AN IMPORTANT AMERICAN ESTATE

678

KENNETH NOLAND (1924-2010)

Tout Fini

signed, titled and dated "'TOUT FINI" Kenneth Noland 1969' (on the reverse)

oil on canvas

16 x 124 $\frac{3}{4}$ in. (40.6 x 316.8 cm.)

Painted in 1969.

\$100,000-150,000

PROVENANCE

Lawrence Rubin Gallery, New York

Acquired from the above by the present owner, 1973



"Color differences always go side by side. Laterally. Color differences can illustrate three dimensional form, but using color in terms of hue belongs more properly to painting than modelling with dark and light does."

— Kenneth Noland

PROPERTY FROM AN IMPORTANT AMERICAN ESTATE

679

WILLEM DE KOONING (1904-1997)

Untitled

signed 'de Kooning' (lower right)

oil and charcoal on vellum mounted on canvas

55 1/8 x 42 in. (140 x 106.7 cm.)

Executed *circa* early 1970s.

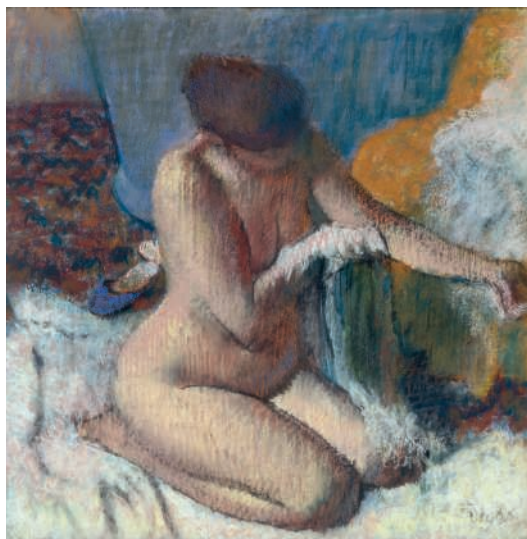
\$300,000-500,000

PROVENANCE

Private collection, New York, acquired directly from the artist

William Pall Gallery, New York

Acquired from the above by the present owner, 1989



Edgar Degas, *After the Bath, Woman Drying her Left Elbow*, circa 1895. Musée d'Orsay, Paris. Photo: © RMN-Grand Palais / Art Resource, NY.

The undulating curves of *Untitled*, circa 1970, are reminiscent of de Kooning's quintessential later style. Gone are the early aggressions of his 1950s *Woman* paintings, and in its stead are mature and lucid curvatures. De Kooning utilizes the soft traces of charcoal to guide the sensuous and sinuous lines throughout the canvas, while drips of tender purples, pinks, blues, and teals are draped across the painting. As de Kooning says, "I have to keep the paint wet so that I can change [the picture] over and over, I mean do the same thing over, and over, [so] that it will look fluid...and fresh" (W. de Kooning, 1969, quoted in J. Zilczer, *Willem de Kooning from the Hirshhorn Museum Collection*, exh. cat., Washington, D.C., 1993, p. 167).

It was the year the present lot was painted that Emilie Kilgore met de Kooning at a dinner party and became his lover. Emilie consumed the artist's every thought, every dream, and his entire being. Her lingering presence can be traced in the affectionate drawing—the nape of her neck, for example, that he would watch on their long bike rides through Long Island. He once wrote to her, "Day after day I have you in front of me. Even if I closeted you away I see your beautiful face. I see you in all other women. Your outlines are in my heart" (W. de Kooning, "Letter to Emilie Kilgore," quoted in M. Stevens and A. Swann, *ibid.*, p. 560).



PROPERTY FROM AN IMPORTANT AMERICAN ESTATE

680

MATTA (1911-2002)

Rose Morning

oil on canvas

46 ½ x 68 in. (118.1 x 172.7 cm.)

Painted in 1953.

\$120,000-180,000

PROVENANCE

Allan Frumkin Gallery, Chicago

London Arts Gallery, Detroit

Acquired from the above by the present owner, 1971

EXHIBITED

Detroit Institute of Arts, *Detroit Collects: Selections from the Collections of the Friends of Modern Art*, May-June 1969, no. 117.

This work is registered in the *Archives de l'Oeuvre de Matta* and is accompanied by a photo-certificate of authenticity from Germana Matta Ferrari.

"Automatism means the irrational and the rational are running parallel and can send sparks to each other and light the common road."

– Matta



PROPERTY FROM AN IMPORTANT AMERICAN ESTATE

681

LOUISE NEVELSON (1899-1988)

Tropical Tree II

painted aluminum

51 x 32 x 31 in. (129.5 x 81.2 x 78.7 cm.)

Executed in 1972. This work is unique.

\$80,000-120,000

PROVENANCE

Pace Gallery, New York

Makler Gallery, Philadelphia, 1975

Acquired from the above by the present owner, 1976

"One of the reasons I originally started with black was to see the forms more clearly. Black seemed the strongest and clearest. But then somehow as I worked and worked and worked it pleased me."

—Louise Nevelson



Alternate view of the present lot.





PROPERTY FROM AN IMPORTANT AMERICAN ESTATE

682

LOUISE NEVELSON (1899-1988)

End of Day Cryptic XXII

box construction—wood painted black

2 ¾ x 9 ¾ x 8 ¼ in. (6.9 x 24.7 x 20.9 cm.)

Executed in 1972.

\$8,000-12,000

PROVENANCE

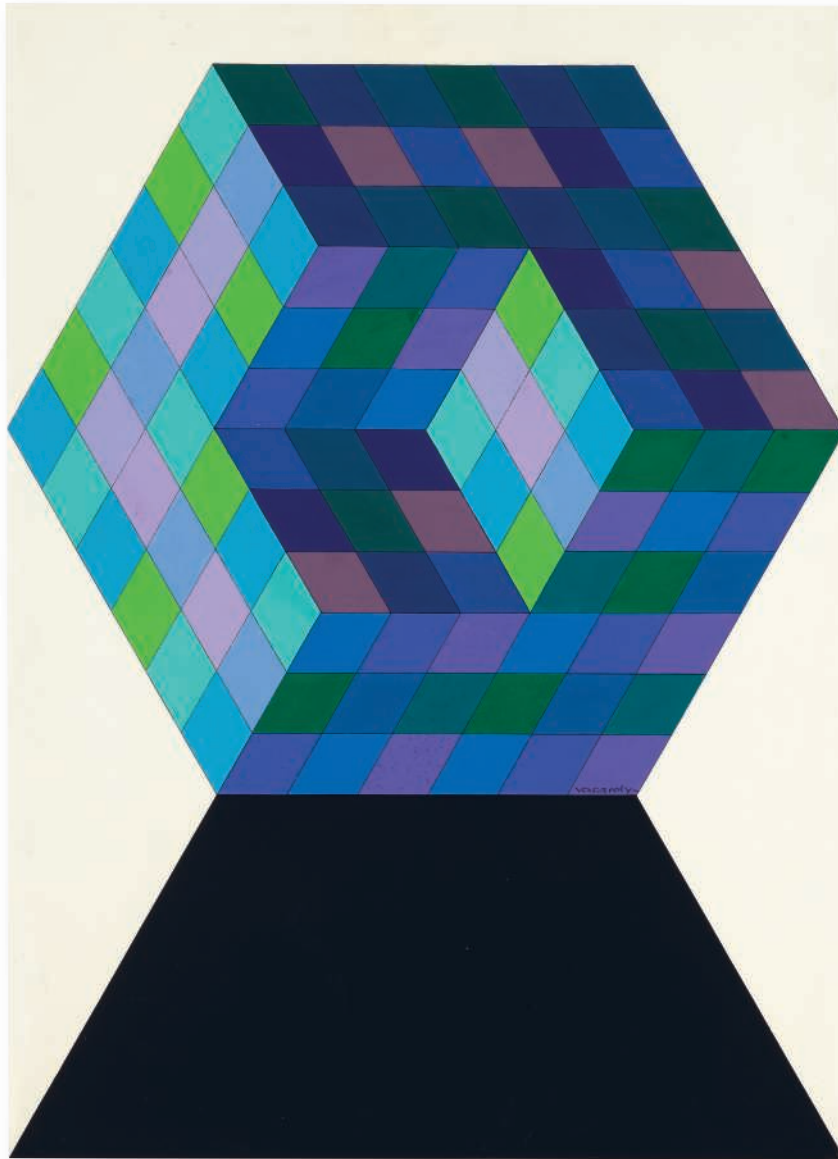
Pace Gallery, New York

Hokin Gallery, Inc., Palm Beach

Acquired from the above by the present owner, 1984



alternate view of the present lot



PROPERTY FROM AN IMPORTANT AMERICAN ESTATE

683

VICTOR VASARELY (1906-1997)

TRIDIM-QQ

signed 'vasarely' (center right); signed, inscribed, titled and dated '2105
VASARELY "TRIDIM - QQ" 1968' (on the reverse)

acrylic on board

27 ¼ x 19 ⅞ in. (69.2 x 50.4 cm.)

Painted in 1968.

\$10,000-15,000

PROVENANCE

London Arts Gallery, Detroit

Acquired from the above by the present owner, 1971

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



PROPERTY FROM AN IMPORTANT AMERICAN ESTATE

684

LARRY POONS (B. 1937)

Untitled (78F-7)

signed with the artist's initials, titled and dated '78F-7 78 L.P.' (on the reverse)

acrylic on canvas

77 x 26 5/8 in. (195.5 x 67.6 cm.)

Painted in 1978.

\$18,000-25,000

PROVENANCE

M. Knoedler & Co., New York

Irving Galleries, Palm Beach

Acquired from the above by the present owner, 1987

This work will be included in the forthcoming *Catalogue Raisonné of Paintings* currently being prepared by the Larry Poons Studio.



PROPERTY FROM AN IMPORTANT AMERICAN ESTATE

685

GEORGE RICKEY (1907-2002)

Two Broken Lines: Vertical II

incised with the artist's signature and date 'Rickey 70 68' (on the base)
stainless steel

53 1/4 x 35 x 5 in. (135.2 x 88.9 x 12.7 cm.)

Executed in 1968-1970. This work is number two from an edition of two.

\$40,000-60,000

PROVENANCE

Carl Steele & Associates, Inc., Philadelphia

Acquired from the above by the present owner, 1976

686

SAM FRANCIS (1923-1994)

Untitled

signed and dated 'Sam Francis 1956' (on the reverse)

gouache on paper

14 x 20 ¼ in. (35.5 x 51.4 cm.)

Painted in 1956.

\$100,000-150,000

PROVENANCE

Private collection, Tokyo, acquired directly from the artist

Leonard Hutton Galleries, New York, 2005

Acquired from the above by the present owner, 2006

EXHIBITED

New York, Shepard and Derom Galleries, *Abstractions*, October-December 2011.

This work is identified with the interim identification number of SF56-195 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

"I am fascinated by gravity, I like to fly to soar, to float like a cloud, but I am tied down to place. No matter where I am...it's always the same. Painting is a way in and a way out."

— Sam Francis



687

JOAN MITCHELL (1925-1992)

Untitled

signed 'Joan Mitchell' (lower right)

pastel on paper

18 ½ x 17 ¾ in. (47 x 45.1 cm.)

Drawn in 1991.

\$120,000-180,000

PROVENANCE

The Joan Mitchell Foundation, New York

Kukje Gallery, Seoul

Acquired from the above by the present owner

EXHIBITED

Seoul, Kukje Gallery, *Joan Mitchell: Drawings*, October-November 2009, p. 58, pl. 30 (illustrated).



PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE FOUNDATION

688

LOUISE BOURGEOIS (1911-2010)

Couple

incised with the artist's initials 'LB' (on the marble element)
fabric and marble in a stainless steel, aluminum, wood and glass vitrine
overall: 52 x 30 x 25 in. (132 x 76.2 x 63.5 cm.)
Executed in 2003. This work is unique.

\$800,000-1,200,000

PROVENANCE

The artist

Louise Bourgeois Trust, New York

Xavier Hufkens, Brussels

Acquired from the above by the present owner



Louise Bourgeois, *The Couple* from *La Reparation*, 2001. Museum of Modern Art, New York. © The Easton Foundation / Licensed by VAGA at Artists Rights Society (ARS), NY.



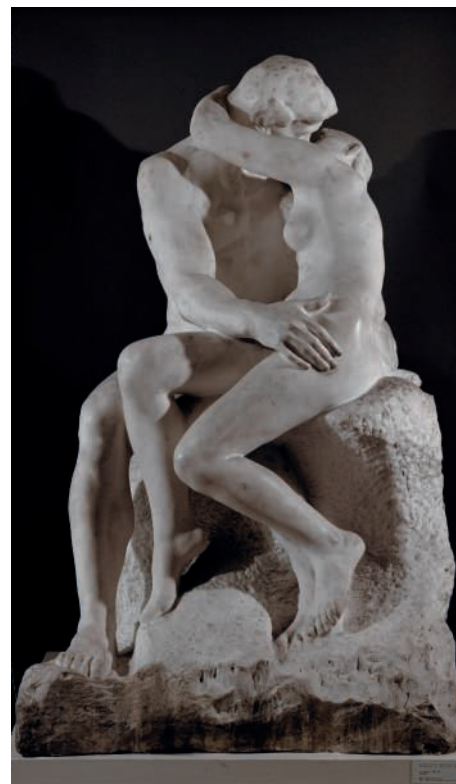


Reminiscent of primitive fertility idols or mummified Ancient Egyptian bodies, Louise Bourgeois' *Couple* is softly cocooned in a thin pod of gauzy pink fabric. The androgynous figures embrace each other atop a pink marble slab while their heads lean in for an imminent kiss. A metal-framed vitrine encloses the scene, transforming this intimate moment into a public one, as if the couple was part of an archaeological display. In both subject and medium, *Couple* is a potent exorcism of Bourgeois' own past. The result is a powerful expression of the essence of Bourgeois' work: the fluid nature of the self and the sexual, psychological and intellectual threads that knit us together.

Executed in 2003 and created in the artist's ninety-fourth year, *Couple* sees Bourgeois' practice come triumphantly full circle: the use of needlework revisits a foundational aesthetic impulse that began in her family's antique tapestry repair workshop in Aubusson in the 1920s. In her use of fabric to create the figures, *Couple* boldly repurposes her early talent as a seamstress. Having worked in lithography, carving, casting, assemblage, installation and performance art over the course of her seven-decade career, Bourgeois' return to fabric creates two forms that bare their skin and sutures openly, with a sense of the body radically cut up, augmented and reassembled. Memory and selfhood are explored and reified into a material presence that exists firmly in the world. The choice of pink as the primary color for the present lot by Bourgeois was also a deliberate one – as the color has gendered associations.

Weaving is an important metaphorical motif in Bourgeois' practice. From its autobiographical genesis in her parents' atelier, she has long associated the idea of sewing and repair with her mother, who she saw as a protective, nurturing figure, and who had herself been irreparably damaged by her husband's unfaithfulness and cruelty. The image of a spider – a patient, meticulous maternal weaver – appears in drawings by Bourgeois as early as 1947, and is the subject of numerous important sculptures including the monumental *Maman* (1999). More than a simple cipher for motherly care, however, the spider can also be read to stand in for Bourgeois herself, making a defiant statement of female creativity in a field dominated by male artists. Her weaving is no domestic chore, but a mode of visionary fabrication from deep-seated narrative strands of self. In 1988 Bourgeois stated that "The skeins of wool are a friendly refuge, like a web or a cocoon. The caterpillar gets the silk from his mouth, builds his cocoon and when it is completed he dies. The cocoon has exhausted the animal. I am the cocoon. I have no ego. I am my work" (L. Bourgeois, 'Statements 1988', in H-U. Obrist and M-L. Bernadac (eds.), *Louise Bourgeois: Destruction of the Father / Reconstruction of the Father, Writings and Interviews 1923-1997*, Cambridge, MA, 2005, p. 173).

The entwined couple's placement in a glass vitrine echoes Bourgeois' *Cells*, an important series of works that she executed in the late 1980s. These room-sized assemblages of objects and sculpture, inviting the viewer into an intimate psychological interior, were unnervingly ambiguous: were they homes, places of shelter or prison cells? Similarly, the vitrine of *Couple* makes the viewer a voyeur. The seminal exhibition, *Louise Bourgeois: La Famille*, that took place at the Kunsthalle Bielefeld in 2006, displayed a large grouping of woven figurines, cementing the importance of these works



Auguste Rodin, *The Kiss*, 1886. Musée Rodin, Paris. Photo: © Erich Lessing / Art Resource, NY.

opposite: present lot illustrated (detail).

within the artist's oeuvre. With the vitrine works, the viewer gazes upon the contained bodies, recalling the cage-like motif found in Francis Bacon's paintings as well as the existential frames that surround the sculptures of Giacometti – both artists admired by Bourgeois. In Bacon's work in particular, this cage creates a sense of anxiety and claustrophobia. There is a fine line between self-containment and entrapment. It seems, however, that Bourgeois is content in solitude. The figures in *Couple* are protected by its glass vitrine, and imbued with a sense of iconic and reliquary power. "I'm a complete loner," Bourgeois has said. "It doesn't help me to associate with people; it really doesn't help me. What helps me is to realize my own disabilities and to expose them" (L. Bourgeois, 'Statements from an Interview with Donald Kuspit', in H-U. Obrist and M-L. Bernadac (eds.), *Louise Bourgeois: Destruction of the Father / Reconstruction of the Father, Writings and Interviews 1923-1997*, Cambridge, MA, 2005, pp. 164-65).

In *Couple*, Bourgeois displays an aspect of herself knitted from the filaments of experience: a rich, cathartic and imperfect presence that expresses ability as much as restriction. It materially references notions of a cocoon, tapestry, and body. Creating and recreating herself through her art, Bourgeois transcends her traumas with magical intensity, weaving a work of vivid, uncompromising charisma. In doing so, Bourgeois explores and even heals the pain of her past while weaving a work that will stand long into the future.

PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

689

HELEN FRANKENTHALER (1928-2011)

Center Break

signed 'Frankenthaler' (lower left)

oil on canvas

38 ¼ x 57 in. (97.2 x 144.8 cm.)

Painted in 1963.

\$500,000-700,000

PROVENANCE

André Emmerich Gallery, New York

Dr. J. Lawrence Pool, New York

John Berggruen Gallery, San Francisco

Acquired from the above by the present owner, 1978

EXHIBITED

Champaign-Urbana, University of Illinois, Krannert Art Museum, *Biennial of Contemporary American Painting and Sculpture*, March-April 1965, p. 46 (illustrated).

LITERATURE

B. Rose, *Frankenthaler*, New York, 1974, pl. 128 (illustrated).



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







Georgia O'Keeffe, *Black Mesa Landscape, New Mexico (Out Back of Marie's II)*, 1930. 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, NY.

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

Spanning nearly five feet wide, *Center Break* is an extraordinary example of Helen Frankenthaler's masterful work of the 1960s. Elegant streaks of teal and soft columns of red burst against the golden sunflower yellow that dominates the upper register of the canvas. Among the many ground-breaking painters who thrived during the Post-War era in New York, Helen Frankenthaler was responsible for some of the boldest and most innovative experiments with color. The soak-stain technique for which she has become most well-known was derived from pouring swaths of oil paint laced with turpentine directly onto unprimed canvases she laid down on the ground. Beautiful paintings with diaphanous and free-flowing forms resulted from this technique, which were enlivened by the vivacity of her elegant color selections.

Departing from the dramatic brushstrokes of the first generation of Abstract Expressionist paintings, Frankenthaler chose to emphasize the flat surface of the canvas itself over the effort to use the surface to construct an illusion of depth, and in doing so, she compelled the viewer to appreciate the very nature of paint on canvas. Her work became an essential bridge between two enormously significant movements in mid-20th Century painting—Abstract Expressionism and Minimalism—offering a new way to define and use color for those artists who were to define the Minimalist movement of the sixties. The surface of the canvas, and the play of colors across it, can be thought of as Frankenthaler's true subject.

Having resided in the same private West Coast collection for the past 40 years, *Center Break* exemplifies Frankenthaler's groundbreaking soak-stain technique and is filled with dynamic and organic forms rendered in a stunning palette. As significant patrons of the arts and key benefactors of several major West Coast museums, the owners of the present work recognized *Center Break's* beauty with its alternating areas of translucence, luminosity and opacity. Colors are darker in some areas and lighter in others, with the varying opacity determined by the thickness of Frankenthaler's application of paint. The title of the work reinforces the dynamism of the

composition, with its central element seeming to break out of the canvas. Art historian Barbara Rose rightly observed that Frankenthaler had a gift for "the freedom, spontaneity, openness and complexity of an image, not exclusively of the studio or the mind, but explicitly and intimately tied to nature and human emotions" (B. Rose, quoted in "Helen Frankenthaler, Back to the Future," *The New York Times*, April 27, 2003).

In 1964, just one year after *Center Break* was completed, Clement Greenberg organized a groundbreaking exhibition at the Los Angeles County Museum of Art that then traveled to the Walker Art Center and Toronto Museum of Art. Greenberg defiantly outlined his observations in his essay for the catalogue, explaining that "As far as style is concerned, the reaction presented here is largely against the mannered drawing and the mannered design of Painterly Abstraction, but above all against the last. By contrast with the interweaving of light and dark gradations in the typical Abstract Expressionist picture, all the artists in this show move towards a physical openness of design, or towards linear clarity, or towards both. They continue, in this respect, a tendency that began well inside Painterly Abstraction itself, in the work of artists like Still, Newman, Rothko, Motherwell, Gottlieb, Mathieu, the 1950-54 Kline, and even Pollock. A good part of the reaction against Abstract Expressionism is, as I've already suggested, a continuation of it. There is no question, in any case, of repudiating its best achievements. Almost a quarter of the painters represented in this show continue in one way or another to be painterly in their handling or execution Helen Frankenthaler's soakings and blottings of paint open rather than close the picture, and would do so even without the openness of her layout" (C. Greenberg, "Post-Painterly Abstraction," in *The Collected Essays and Criticism, Volume 4: Modernism with a Vengeance, 1957-1969*, Chicago, 1993, pp. 194-195). As the only female artist included in *Post-Painterly Abstraction*, Frankenthaler's participation in this momentous exhibition signaled her position as a recognized leader amongst the second generation Abstract Expressionists. The openness of her forms distinguished her works from the hard-edged and more geometric leanings of her male counterparts.

690

SAM GILLIAM (B. 1933)

Along

signed, titled and dated 'ALONG, 68 Sam Gilliam' (on the overlap)
acrylic and metallic paint on canvas
54 1/8 x 30 1/8 in. (137.5 x 76.5 cm.)
Painted in 1968.

\$150,000-200,000

PROVENANCE

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



alternate view of the present lot



691

KENNETH VICTOR YOUNG (1933-2017)

Untitled

acrylic on canvas

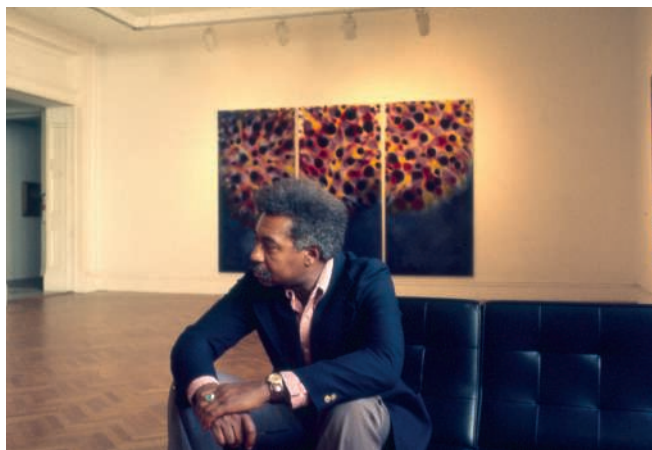
60 x 64 in. (152.4 x 162.5 cm.)

Painted in 1968-1970.

\$50,000-70,000

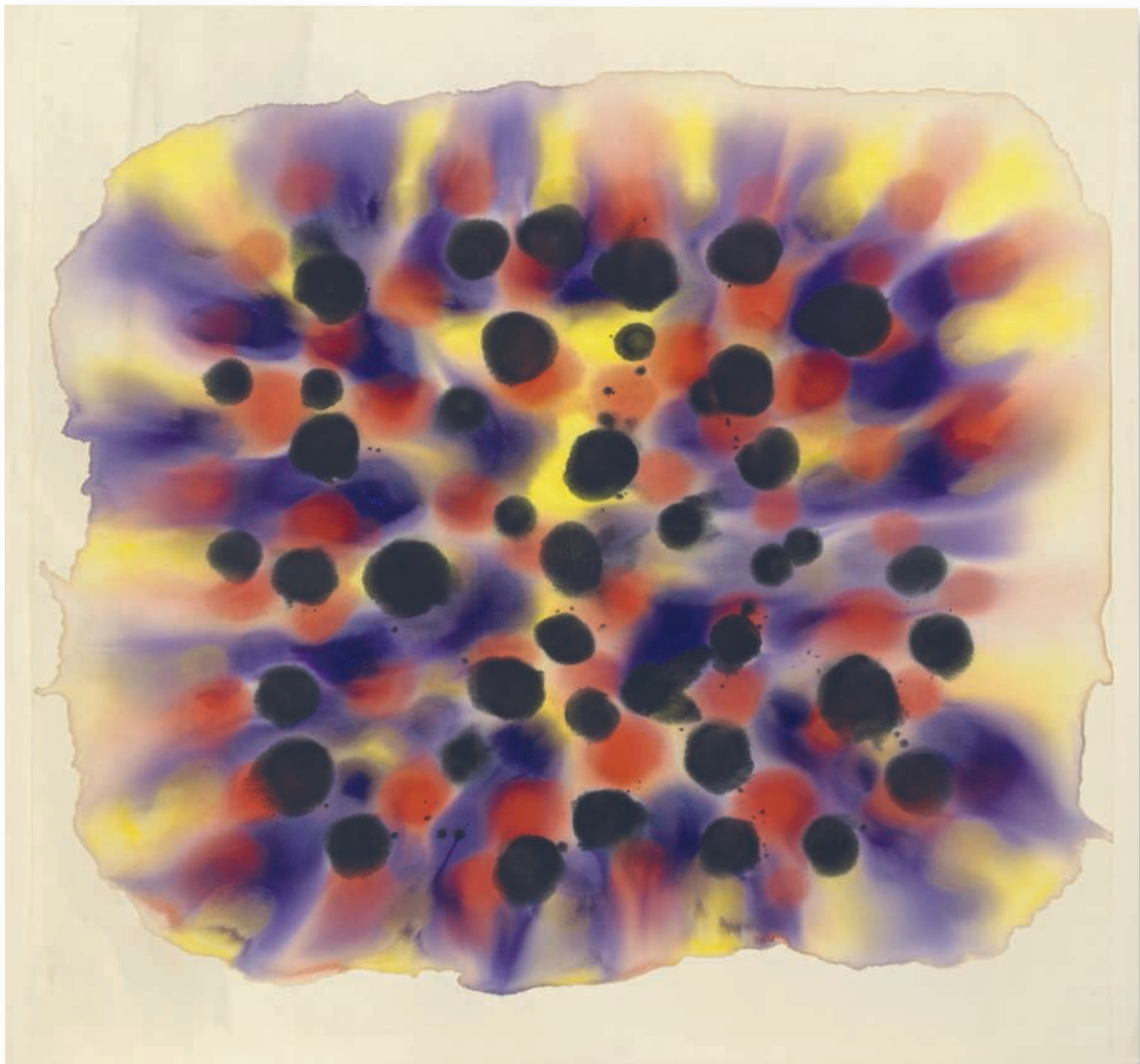
PROVENANCE

Acquired directly from the artist by the present owner



Kenneth Victor Young in his studio. Photo Courtesy of Kenneth Victor Young's Family.
Artwork: © The Estate of Kenneth Victor Young.

Kenneth Victor Young (1933-2017) is finally getting his due as an important abstract artist. For more than 40 years, his paintings have been shown in group and solo exhibitions in galleries and museums around the world. Young arrived in Washington, D.C. from Louisville in the mid-60s and began painting orb-like compositions and shapes that he made by pouring acrylic paint onto unprimed canvas. His solo show at the Corcoran Gallery in 1973-74 solidified his place as a significant Washington Color School painter. Young's painting *Red Dance* hangs in the East Building of the National Gallery of Art. The painting first gained attention in a 1970 feature story entitled "Black Art in America," written by Barbara Rose for *Art in America*. His works were exhibited in the recent show, *The Language of Abstraction*, with Ed Clarke and Richard Franklin at University Maryland's University College. Young's solo show, by Dexter Wimberly, will open in April 2019 at American University's Katzen Center.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

692

MORRIS LOUIS (1912-1962)

Delta Omicron

Magna on canvas
103 x 143 ½ in. (261.6 x 364.4 cm.)
Painted in 1960.

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

PROVENANCE

The Estate of Morris Louis
Marcella Louis Brenner, Chevy Chase
By descent from the above to the present owner

LITERATURE

D. Upright, *Morris Louis: The Complete Paintings*, New York, 1985, p. 163, no. 330 (illustrated)



Clyfford Still, *PH-957*, 1957. Clyfford Still Museum, Denver. © 2018 City & County of Denver, Courtesy Clyfford Still Museum / Artists Rights Society (ARS), New York.







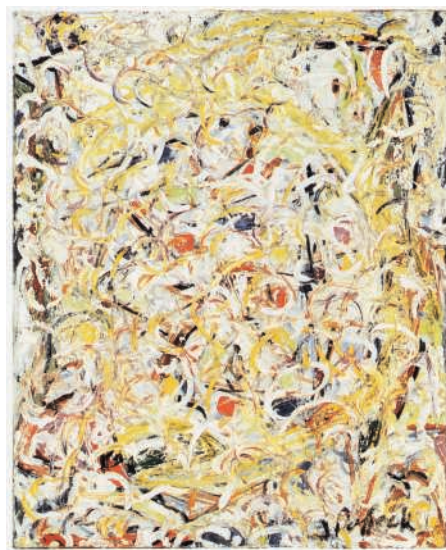
“One’s experience of the unfurleds can be vertiginous. The banked rivulets – here again their vibrant, biting color is crucial – open up the picture plane more radically than ever before, as though seeing the first marking we are for the first time shown the void.”

(M. Fried, *Morris Louis*, New York 1970, pp. 32-33)

Spanning a striking twelve feet in width, *Delta Omicron*, 1960, is one of Morris Louis’ earliest iterations of his famed *Unfurled* series of paintings, considered by the artist to be his greatest and most ambitious works. Twin banks of vibrant streams of coral, canary yellow, tangerine, and black cascade down the length of the unprimed canvas on opposite sides, colliding and intersecting as they fall. The present lot has notably remained in the collection of the artist’s family since its inception, acquired by descent to the present owner, underscoring its importance within the artist’s career and the *Unfurled* paintings in specific.

Executed between 1960 and 1961, the *Unfurled* works take their place alongside the *Veils* (1954), *Veils II* (1958-1959) and the *Stripes* (1961-1962) that defined Louis’ approach to painting. A colorist at his core with a palette rooted in his studies of Post-Impressionism, Louis’ work is also noted for his rigorous commentary on the materiality of the painted canvas. Staining unprimed cotton with thinned acrylic in feathered forms, the artist creates an inextricable fusion between surface and support. The *Unfurled* works are among the most sophisticated examples of this technical and conceptual innovation: by relegating his paint to the bookends of the picture plane, Louis powerfully spotlights his untouched canvas at the center, drawing attention to its physicality.

Titled with Greek letters, in the order of their being stretched, the works invoke a return to the origins of humanity—a concept rife among the artists



Jackson Pollock, *Shimmering Substance*, 1946. Museum of Modern Art, New York. © 2018 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.
opposite: present lot illustrated (detail).



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



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.

of Louis' generation. Created at a time of profound reflection upon the meaning and function of painting, the *Unfurled* works have been deemed to embody what Walter Darby Bannard called "the seeming simplicity and obviousness of all great inventions" (W. D. Bannard, "Morris Louis and the Restructured Picture," *Studio International*, no. 188, July 1974, pp. 18-20). Other examples from the *Unfurled* series are housed in major international collections including the Museum of Modern Art, New York, the National Gallery of Art, Washington, D.C., the Metropolitan Museum of Art, New York, the Stedelijk Museum, Amsterdam and the Nationalgalerie, Berlin.

Originally coming to prominence within the throes of Abstract Expressionism, Louis was strongly influenced by the painter Helen Frankenthaler, whom he first visited in 1953 with his colleague Kenneth Noland. Her large-scale stained canvases, in particular the 1953 work *Mountains and the Sea*, were to change the course of his oeuvre. Like Frankenthaler, Louis began to use unprimed canvas, applying deliberately thinned pigment that absorbed directly into the fabric like a dye. Louis worked without a brush, leaning his canvas against the wall and spilling his paint down the length of the picture plane. Color and form were thus infused with a new autonomy, divorced from Abstract Expressionism's emphasis on the artist's gesture and psyche. "Many examples of twentieth-century art reveal a new expressive ability or a new direction based on the use of a novel technique or material," writes the art historian and museum director E. A. Carmean, Jr. "We can cite pasted newspaper in Braque and Picasso collages,

painted paper in a Matisse *découpage*, the painterly poured line of Pollock's classic abstractions ... For Morris Louis the staining technique was such a breakthrough" (E. A. Carmean, Jr., *Morris Louis: Major Themes & Variations*, exh. cat., National Gallery of Art, Washington D.C., 1976, n.p.).

The rivulets of the *Unfurled* paintings represented a new configuration in Louis' work. Caught somewhere between line and shape, and blurring the distinction between painting and drawing, they recall Jackson Pollock's pouring technique, as well as the automatist practices of Surrealism. These works instigate a new kind of artistic handwriting, exalting the primacy of mark-making. "In the unfurleds Louis made major art out of what might be called the *firstness of marking* as such—a firstness prior to any act of marking, prior to individuation as a particular type of mark ... One's experience of the unfurleds can be vertiginous. The banked rivulets – here again their vibrant, biting color is crucial—open up the picture plane more radically than ever before, as though seeing the first marking we are for the first time shown the void. The dazzling blankness of the untouched canvas at once repulses and engulfs the eye, like an infinite abyss, the abyss that opens up behind the least mark we make on a plane surface" (M. Fried, *Morris Louis*, New York 1970, pp. 32-33). As one of the earliest examples of this lauded series executed at the peak of Louis' career, *Delta Omicron* rightfully takes its place as a chief example of the artist's distinct and groundbreaking style.

693

JOAN MITCHELL (1925-1992)

Untitled

signed 'J. Mitchell' (lower right)

oil on canvas

31 7/8 x 28 in. (81 x 71.1 cm.)

Painted in 1956.

\$600,000-800,000

PROVENANCE

Elaine de Kooning, New York, acquired directly from the artist

Her sale; Christie's, New York, 8 November 1989, lot 301

Private collection, New York

Cheim & Read, New York

Acquired from the above by the present owner, 2004

Widely regarded as one of the leading figures of Abstract Expressionism, Joan Mitchell's canvases exude the lyrical energy so coveted by the artists and critics at the forefront of this movement in the 1950s and 1960s. The rich blues and teals and deep rusts of the present work that gesturally strike the canvas imbue the work with vitality and strength. Mitchell sourced great inspiration from her natural surroundings and was dedicated to the practice of abstraction as means to express the experience of nature.

Originally coming from the collection of Elaine de Kooning, the present work, *Untitled*, 1956, is a critical example of the abstraction of Joan Mitchell that helped drive her to prominence as one of the most renowned female artists of our time. Fighting against a current of exclusion from the male-dominated art world, generations of female artists have long sought the recognition rightly due to them and have poured this energy directly into their art. Elaine de Kooning, for instance, sidelined much of her early career out of support for the career of her husband, but her talent and influence as an artist in her own right is undeniable, and was even at the time of her creations.



694

FRANZ KLINE (1910-1962)

Untitled

signed 'KLINE' (lower right)
ink and oil on paper laid down on canvas
23 ¼ x 30 ½ in. (59 x 77.4 cm.)
Executed in 1949.

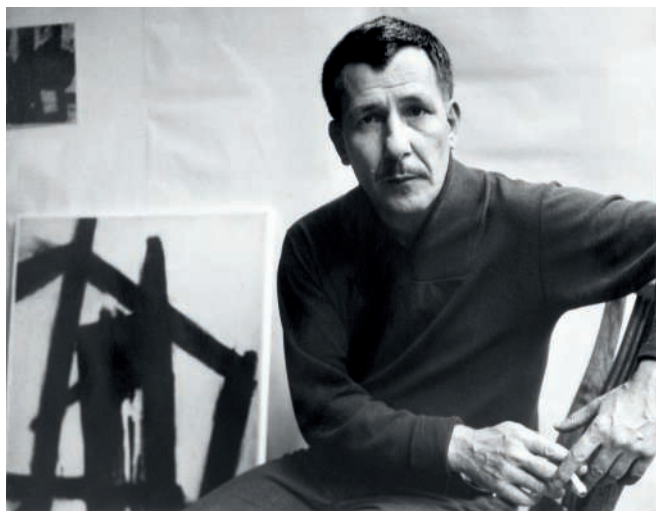
\$100,000-150,000

PROVENANCE

Galerie Stadler, Paris
Mitchell Shaheen, Cleveland
London Arts Gallery, New York
Richard Doerer, Michigan
Irving Gallery, Palm Beach
Acquired from the above by the present owner

EXHIBITED

Barcelona, Fundació Antoni Tàpies; London, Whitechapel Art Gallery; Madrid, Museo Nacional Centro de Arte Reina Sofia and Saarbrücken, Saarland Art Museum, *Franz Kline an i estructura de la identitat*, March 1994-February 1995, pp. 57 and 194, no. 1 (illustrated).



Franz Kline, 1954. Photograph by Hans Namuth. Courtesy Center for Creative Photography, University of Arizona © 1991 Hans Namuth Estate. Artwork: © 2018 The Franz Kline Estate / Artists Rights Society (ARS), New York.

Franz Kline once proclaimed, "These are painting experiences. I don't decide in advance that I'm going to paint a definite experience, but in the act of painting, it becomes a genuine experience for me.... If you look at abstraction, you can imagine that it's a head, a bridge, almost anything – but it's not these things that get me started on a painting" (F. Kline in K. Kuh, 'Franz Kline,' *Franz Kline 1910-1962*, Milan, 2004, p. 124). The artist's stark black-and-white paintings are some of the dynamic art created during the post-war period, and his manifestation of pictorial form are comprised almost solely of black and white gestures applied to a surface. In this early *Untitled* work, although the surface composition may look chaotic and uncontrolled, it is in fact finely balanced and precise.

While historically considered a classic representation of Abstract Expressionism, Kline's black and white paintings possess an uncanny sense of immediacy and of being in the present moment. One can easily conjure up an image of the artist maneuvering his brushes dipped in black paint to bring his composition to life. Because his gesture can be traced with such clarity, one can almost literally trace the movements of his hand and arm, forcing seemingly spontaneous decisions directly onto the paper. Nevertheless, his working method belies this appearance of spontaneity; he often deliberated on making the crucial stroke or made revisions during multiple sittings.



° ♦ 695

ALEXANDER CALDER (1898-1976)

Two Knobs

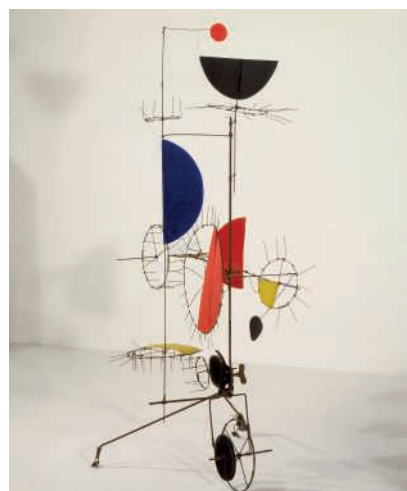
incised with the artist's monogram and date 'CA 51' (on the largest element)
hanging mobile—sheet metal, wire and paint
22 ¼ x 49 x 14 ½ in. (56.5 x 124.5 x 36.8 cm.)
Executed in 1951.

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

PROVENANCE

Private collection, New York
Helen Turner Fine Art, New York, 1974
By descent from the above to the present owner

This work is registered in the archives of the Calder Foundation, New York, under application number A08477.



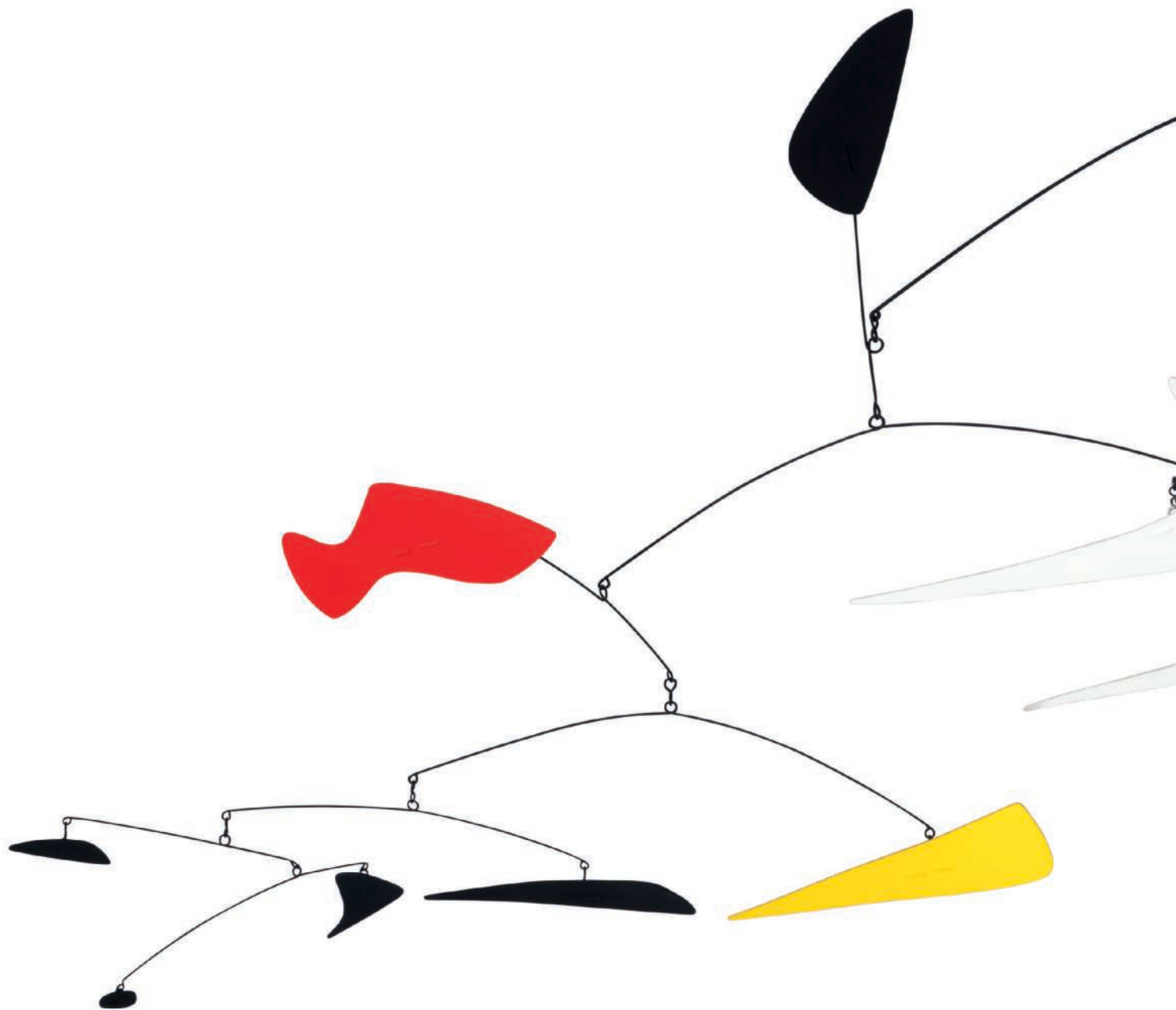
Jean Tinguely, *Meta-Mechanical Automobile Sculpture*, 1954. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, New York.

Alexander Calder's *Two Knobs* encapsulates his most important ideas about color, movement and abstraction. Its cascade of colorful, biomorphic forms stems from Calder's determination to redefine the nature of sculpture and introduce radical new ideas that would come to dominate the medium for the rest of the century. The rhythmic composition showcases Calder's ability to expertly craft visual harmony through masterful use of color, shape, and three-dimensional space. The striking red, yellow, black and white elements are all brought together using a series of exceptional mechanisms that allow them to move independently of each other, while retaining a unity that ensures that none of the elements dominate or touch each other.

Calder's artistic practice and interest in movement can be traced back to his childhood. Born in Philadelphia to a family of artists at the end of the 19th century, the young Calder was given his first studio at the age of eight. "[My parents] approved of the homemade," he recalled in his autobiography. Among his earliest sculptures, given to his parents as a Christmas gift in 1909, was a kinetic duck made of trimmed sheet brass that rocked back-and-forth when tapped. Though his artistic practice would engage spatial boundaries and elements of chance, Calder initially pursued engineering and ignored the calling of generations of Calder artists who came before him. After graduating from the Stevens Institute of Technology in 1919, Calder worked as a hydraulic engineer. But a few years later, Calder abandoned mechanics—though not entirely, as his mobiles first would utilize electric motors and then environmental forces to stimulate movement—and enrolled in the Art Students League, where he studied painting under George Luks and John Sloan. Calder then studied at the Académie de la Grande







Chaumière in Paris's Montparnasse district, where he would meet Marcel Duchamp and Piet Mondrian, who together would inform Calder's sculptural practice.

In addition to his background in physics, Calder's penchant for poetry greatly influenced his sculpture. His interest in science and mathematics might seem opposed at first to the more romantic associations of poetry, but, in fact, the two interests were intricately linked for Calder. "He grasped the inextricable relationship between immediate appearances and the hidden forces that shape our world. The lyricism of the works...has everything to do with Calder's genius for turning to art's advantage an investigation of the nature of the world generally believed to be the purview of physics, a way of seeing inaugurated

not by artists but by the primary texts of Euclid and Isaac Newton. Calder, although not a scientist in any traditional sense, was moved by a desire, common among early 20th century thinkers, to see the poetry of everyday life as shaped by heretofore invisible principles and laws. We sometimes forget that the intimate relationship between science and alchemy and magic of all kinds, taken for granted in early modern times, was still very much a factor around the turn of the century" (J. Perl, "Sensibility and Science," in *Calder and Abstraction: From Avant-Garde to Iconic*, exh. cat., Los Angeles County Museum of Art, 2013, p. 41).

While lighthearted and lively, Calder's mobiles are also rigorous and classical investigations into pure form, pure color and pure composition. Featuring



"Why must art be static? 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."

– Alexander Calder

black, white and vibrant colors in tandem with abstracted shapes, Calder's sculptures pare away any extraneous detail to simply focus on form and its realization in space. *Two Knobs* illustrates the delightfully restrained aesthetic of Calder's palette. The black, red, yellow and white demonstrates the importance of disparity in Calder's compositions. Calder used color, not based on ideas of representation or decoration, but as an intrinsic part of the composition, using each color to help distinguish the different elements from each other, "I want things to be differentiated. Black and white are first—then red is next—and then I get sort of vague. It's really just for differentiation, but I love red so much that I almost want to paint everything red. I often wish that I'd been a fauve in 1905" (A. Calder, *Calder*, London, 2004, p.89). *Two Knobs* is a particularly fine example of this use of color, as his effortless grouping of colored elements adds simplicity and elegance to the piece's graceful movement.

While it conjures up many associations, *Two Knobs* is not fettered by any direct notion of representation. Instead, it interacts with its environment and its viewer, participating actively in the universe in its own right. A push or a gust of wind will set its carefully balanced elements in motion, introducing the magical element of chance and movement that makes Calder's sculptures so fascinating. As he himself said, "When everything goes right a mobile is a piece of poetry that dances with the joy of life and surprises" (A. Calder, *Calder*, London, 2004, p. 261).



Le Corbusier, *Bull III*, 1953. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: Tate, London / Art Resource, New York. above: present lot illustrated.

696

PHILIP GUSTON (1913-1980)

Untitled

signed and dated 'Philip Guston '71' (lower left)
oil on paper mounted on canvas
29 x 40 in. (73.6 x 101.6 cm.)
Painted in 1971.

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

PROVENANCE

The Estate of Philip Guston, New York
David McKee Gallery, New York
Private collection
Timothy Taylor Gallery, London
Private collection, Nevada
Anon. sale; Christie's, New York, 14 November 2007, lot 233
Acquired at the above sale by the present owner

EXHIBITED

Rome, Museo Carlo Bilotti- Aranciera di Villa Borghese and Washington, D.C., The Phillips Collection, *Philip Guston*, May 2010-May 2011, p. 167, no. 16 (illustrated).

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



Adolph Gottlieb, *Pictograph*, 1946. Albright-Knox Art Gallery, Buffalo.
© Adolph and Esther Gottlieb Foundation/Licensed by VAGA at Artists Rights Society (ARS), NY. Photo: © 2018 Albright-Knox Art Gallery / Art Resource, NY.



"The motifs he presents to us, plain symbols of depravity and inhumanity out there, soon turn out to be images of himself and thus also, shockingly, of ourselves"

(N. Lynton, *Philip Guston: Paintings 1969-1980*, exh. cat., Whitechapel Art Gallery, London, October-December 1982, p. 14)



René Magritte, *Le Monde des Images*, 1950. © 2018 C. Herscovici, London / Artists Rights Society (ARS), New York. Photo: HIP / Art Resource, NY.

Infused with art history and personal conviction, Philip Guston's (1913-1980) *Untitled* (1971) marks the beginning of the period for which the artist is now known, his last prolific decade, peppered with characters of his own imagining. Un beholden to the Abstract Expressionist gestures of his peers and free of the burden of conforming to his own past style, Guston leapt into his "hoods" series with vigorous abandon and a history of political concern. In what most perceived as a shocking move, the once notable abstractionist rerouted to figuration, motivated not by a desire for canonization, but by a need to express inner turmoil in response to tumultuous world affairs. The present work exemplifies Guston's carefully considered understanding of compositional technique, while blending the everyday motifs and ambiguous creatures that populate his most probing work.

Immersed in a color palette borrowed from earlier work, hues often associated with the flesh of vulnerable humanity and surging blood of wild passion merge with the white and black geometry of Piet Mondrian's constructivist reign to render conflicting symbolism almost undecipherable. The window, a brash reference to the Renaissance ideal of a painting as a portal to another world, peeks out from behind the creature that inhabits this other world – yet, this is not the ideal pastoral of Raphael or the star-studded fantasy of the silver screen. Instead, the picture ventures into a universe



Philip Guston in his studio, 1970. Photo: © courtesy Marlborough Gallery, New York, photography by Frank Lloyd. Artwork: © The Estate of Philip Guston, courtesy Hauser & Wirth.

of subterranean eeriness, in which hooded forms move about their daily routines, eating, drinking, painting, and convening: "...I like to think that I've left a world of people in the studio. A world of people. In fact they are more real than the world I see" (P. Guston, quoted in *Philip Guston: Paintings 1969-1980*, exh. cat., Whitechapel Art Gallery, London, October-December 1982, p. 51). The present work is a phenomenal example of Guston's reimagined world, unsullied by painterly refinement, raw in its liberation from familiarity. The figure itself appears immune to our staring, unashamed of its existence, blessedly ignorant of suffering and error, depicted in flat perspective, which renders the figure's realm irresistible in its simplicity. "Before these paintings, at once classical and haywire, we find ourselves on trial, and it is not our 'love of art' that is on trial but our willingness to confront life and art, not to use one as a shield against the other" (N. Lynton, *ibid.*, p. 15).

A fellow high school expellee of Jackson Pollock and occasional Hollywood movie extra, Guston matured in a rich creative environment, primed for inquiry into centuries-old themes via novel mechanisms of investigation. Early exposure to the old Italian masters began for Guston at the Otis Art Institute in Los Angeles, where he soon gave up the formal academic setting in favor of self-study, working at a factory to sustain himself. Life, however, interrupted Guston's esoteric forays into the art of the past, when his trade union's strike was broken by the powerful Los Angeles branch of the Ku

Klux Klan: "The police department had what they called the Red Squad, the main purpose of which was to break up any attempts at unionizing...so I did a whole series of paintings on the KKK. In fact, I had a show of them in a bookshop in Hollywood, where I was working at that time. Some members of the Klan walked in, took the paintings off the wall and slashed them. Two were mutilated" (P. Guston, quoted in *ibid.*, p. 52). These works, *Drawing for Conspirators* (1930) among them, invoke Giorgio de Chirico's vacuous metaphysical spaces and Pablo Picasso's blocky forms to fashion a language with which to confront hostile human impulses: "This was the beginning. They are self-portraits. I perceive myself as being behind a hood...What would it be like to be evil?" (P. Guston, quoted in *Philip Guston: Paintings 1969-1980*, exh. cat., Whitechapel Art Gallery, London, 1982, p. 52). Chewing on such a precarious idea led Guston away from figurative work into the realms of abstraction, where he worked not out of contemporary trends but from a deep-seated curiosity to discover what he would create when unfettered.

In 1970, with a ground-breaking show at Marlborough Gallery in New York, he discovered said creation by eschewing art world standards with a collection of pictures in the same series as the present work. Just as *Drawing for Conspirators* juxtaposes the artistic activity of drawing in graphite with the hanging, drawing, and quartering of the KKK, so too did Guston's works



"This was the beginning. They are self-portraits. I perceive myself as being behind a hood...What would it be like to be evil?"

–Philip Guston



Philip Guston, *Drawing for Conspirators*, 1930. Whitney Museum of American Art, New York. © The Estate of Philip Guston, courtesy Hauser & Wirth.

opposite: present lot illustrated (detail).

at Marlborough incorporate dark wit in their quirky depictions of cone-head creatures. Endless configurations of hoods engaged in quotidian activities stunned all but Guston's biggest supporter, Willem de Kooning, who saw in these new paintings "the only possession an artist has – freedom" (P. Guston, quoted in *ibid.*, p. 53). Freedom for Guston was the chance to finally address those simmering, latent disquietudes bubbling up within. Freedom was the opportunity to show the product of such laborious self-searching without concern for critical approval. In returning to figuration, especially iterations of the Klansmen so familiar from his adolescence, Guston revolted against "the alkalinity of contemporary art" (R. Feld, *Philip Guston*, exh. cat., San Francisco Museum of Modern Art, May-June 1980, p. 23) in an increasingly acidic social milieu. Instead of sterile stripes, Guston bravely constructed "storyboard images for an unwritten script, or rather for a script that is writing itself all the time. [The work] is very much about the world at large...It is also very much about himself. The motifs he presents to us, plain symbols of depravity and inhumanity out there, soon turn out to be images of himself

and thus also, shockingly, of ourselves" (N. Lynton, *Philip Guston: Paintings 1969-1980*, exh. cat., Whitechapel Art Gallery, London, October-December 1982, p. 14).

Ever at the mercy of his own brush, the present work is a testament to Guston's learning to trust himself and his instincts in oil. Throughout his oeuvre, Guston bucked traditional art world assurance by claiming his own ignorance: "...to know and how not to know is the greatest puzzle of all, finally. I think that we are primitive really, in spite of our knowing. It's a long, long preparation for a few moments of innocence" (P. Guston, quoted in *ibid.*, p. 51). By unabashedly exploring the underlying notions of humanity in general, be they wholesome or crass, Guston courted an understanding of himself, as both artist and man. After spending time in Europe in 1971, he ceased painting hoods to make way for further exploration, including smoking eyes and tangled shoes derived from the hood form. Thus, *Untitled* perches upon the peak of Guston's self-discovery slope—a vestige of early interrogations ensconced in the theoretical complexity of a lifetime of wondering.

PROPERTY FROM THE ESTATE OF MR. AND MRS. JACK N. GREENMAN II

697

DAVID HOCKNEY (B. 1937)

Green Pool with Diving Board and Shadow (Paper Pool #3)

signed with the artist's initials and dated 'D.H. 78' (lower right); signed and numbered '3-L David Hockney' (on the reverse)

colored, pressed paper pulp

50 ¼ x 32 ¼ in. (127.6 x 81.9 cm.)

Executed in 1978. This work is one of fifteen unique variants.

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

PROVENANCE

Mr. and Mrs. Jack N. Greenman II, Fort Worth

By descent from the above to the present owners

LITERATURE

N. Stangos, ed., *David Hockney: Paper Pools*, New York, 1980, pp. 30-31 (another example illustrated)

K. E. Tyler, *Tyler Graphics: Catalogue Raisonné, 1974-1985*, New York, 1987, p. 163, no. 238:DH3 (another example illustrated).

EXHIBITED

Manchester, Art and Furniture, *Pictures by David Hockney*, November 1980-January 1981 (another example exhibited).

Tokyo, Odakyu Grand Gallery, *David Hockney*, April-May 1989, pl. 15 (another example exhibited and illustrated).



Richard Diebenkorn, *Ocean Park No. 79*, 1975. Philadelphia Museum of Art. © The Richard Diebenkorn Foundation. Photo: The Philadelphia Museum of Art / Art Resource, New York.





opposite: Ed Ruscha, *Pool*, 1968. Philadelphia Museum of Art. © Ed Ruscha.
 above: Vincent van Gogh, *Seascape with Sailboats*, 1888. Pushkin Museum of Fine Arts, Moscow. Photo: Pushkin Museum, Moscow, Russia / Bridgeman Images.

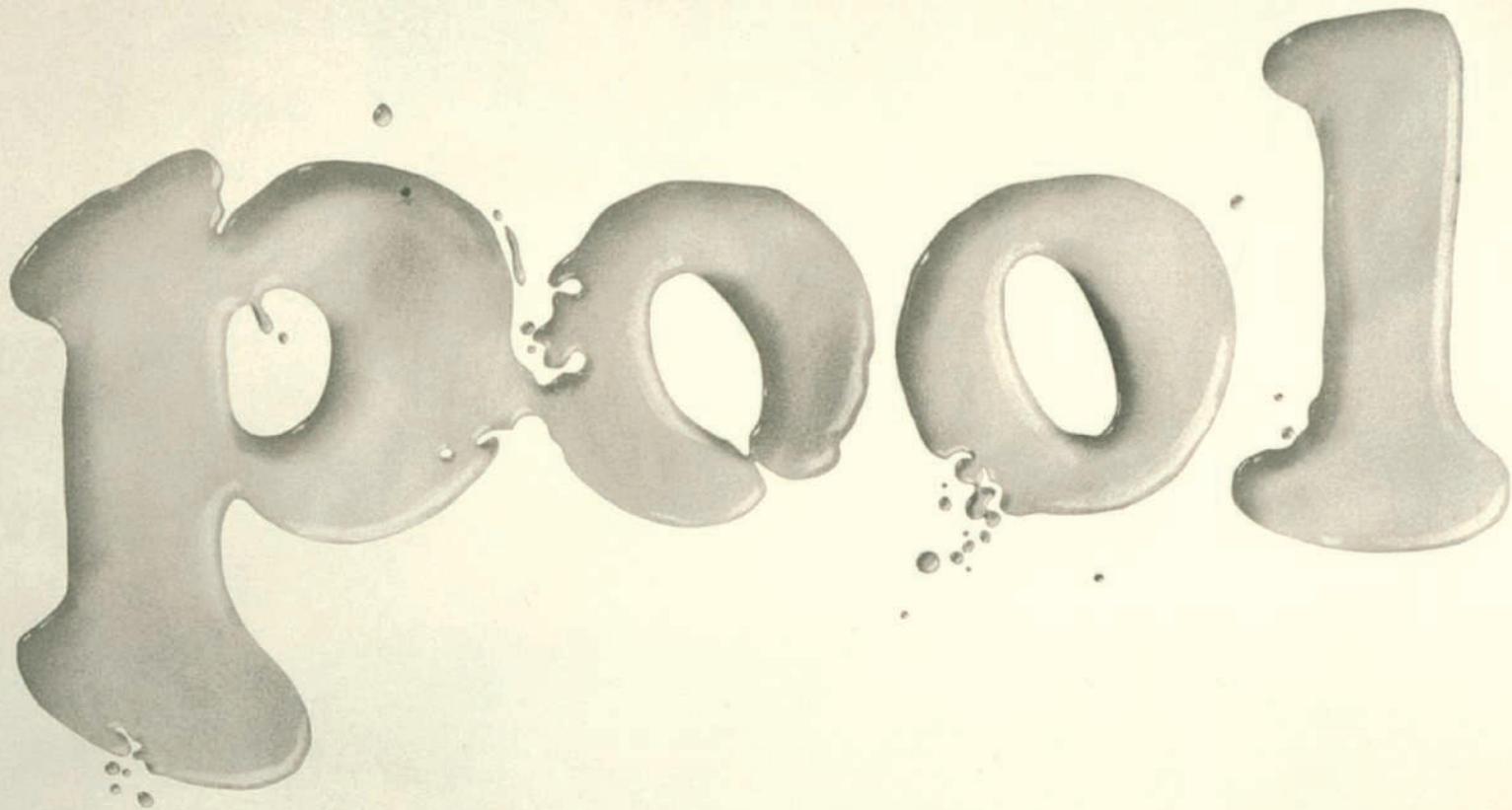
“...these really marvellous images are not quite paintings, not quite prints. They are something that hasn’t been seen before and they are, I think, extremely beautiful”

—Henry Geldzahler

Through his vibrant visions of downtown Los Angeles and blossoming renditions of Southern California’s rich landscapes, British artist David Hockney (b. 1937) transformed America’s perception of West Coast living. As such, it is surprising that one of Hockney’s most iconic motifs comes not from the West, but from a printer’s backyard in Bedford Village, New York. After a 45-day spurt of effervescent creativity poured out in tedious sixteen-hour workdays, Hockney and his “master printer” Ken Tyler were left with 30 “paper pools,” which Tyler recalls as “unbelievably magnificent” (K. Tyler, quoted in C. S. Sykes, *David Hockney: The Biography, 1975-2012*, New York, 2014, p. 79). *Green Pool with Diving Board and Shadow (Paper Pool #3)* (1978) is one of the most advanced examples of this intense, passionate work, combining Hockney’s greatest loves – innovative technique, deep relationships, spontaneous impressions, and reflections of the ever-present sun.

The present work unites Hockney’s flair for natural interpretation with his artistic freedom in developing new methods of creating. Spots of teal pulse in and out of view, so that one can almost hear the pool lapping at the deck. The water drinks in the sun, engaged in a sparkling dance where manmade

and divine light meet: “It’s a wonderful subject, water, the light on the water... every time you look at the surface, you look through it, you look under it...” (D. Hockney, quoted in *ibid.*, p. 78). A pristine diving board juts out confidently above the ripples, casting a distorted shadow below. These two horizontals structure the composition, coaching the eye through each of its four sections much like a photograph would. Tellingly, Hockney’s studies for the Paper Pools series were Polaroid sessions, the artist snapping shots of Tyler’s backyard pool at different times of day, sometimes with models, this particular one without. The work’s flattened perspective, however, divorces it from a camera’s stark gaze, smoothing vision’s edges to render a more accurate sight: “[Most people] believe the photograph catches reality. It’s catching a bit of it, but not that much of it. That’s what van Gogh knew. Van Gogh’s – and Cézanne’s – is a more human vision of the world, to my mind” (D. Hockney, quoted in M. Gayford, *A Bigger Message: Conversations with David Hockney*, London, 2011, p. 121). A lifetime admirer of van Gogh’s work, Hockney was determined to make such a vision known in the 20th century. That’s why, in the time leading up to this seminal series, Hockney was in daily struggle against the multiple meaningless tasks vying for his attention. Thanks to a call from



Ken Tyler, Hockney escaped his crushing reality by diving into the whole new world of paper pulp.

Developed by the ever-energetic Ken Tyler, who left Los Angeles's Gemini G.E.L. to bring printmaking to New York, the paper pulp process was the new-fangled invention intended to draw artists to his studio over other printers: "He understood that it wasn't enough to invite an artist back just to make another lithograph or a silk screen; you had to keep giving them 'something new to chew on'" (C. S. Sykes, *David Hockney: The Biography*, 1975-2012, New York, 2014, p. 75). Despite yearning to get back to pure painting, Hockney took the bait and headed out to Tyler's Bedford Village house at the beginning of September 1978. What he found there jolted him out of his creative lull, delaying his return to California for almost two months. In a process that consists of adding dye while making paper from scratch and subsequently pressing it in a mold, the artist has full control over areas of color, but surrenders uniformity to the unwieldy pressure applied after the design is laid out. Thus, each paper pulp work is unique, set apart from others in the series by virtue of its quirky inconsistencies and varying distributions

of color. Eager to experiment, Hockney reveled in eschewing line in favor of color, embedding his own mixtures of dye directly into the paper. Like Hockney and his artmaking, color and its support are an inseparable entity in this work, leading art world great Henry Geldzahler to note "...these really marvellous images are not quite paintings, not quite prints. They are something that hasn't been seen before and they are, I think, extremely beautiful" (H. Geldzahler, quoted in *ibid.*, p. 78).

Extremely beautiful, extremely engaging, extremely iconic, Hockney's *Green Pool with Diving Board and Shadow (Paper Pool #3)* offers an imprint of the artist's hand as clear as the glittering pool water. Fashioning pictures as honest as van Gogh's quotidian sketches out of a sticky mess of paper pulp refreshed Hockney's parched spirit. Upon his return to Los Angeles, he embarked on one of the most prolific decades of his career, inspired, like Ed Ruscha and Richard Diebenkorn, by enveloping California light. Hockney's skill, passion, and self are present here, in *Green Pool with Diving Board and Shadow (Paper Pool #3)*, a personal record of an unforgettable 45 days in the sun.

697A

DAVID HOCKNEY (B. 1937)

Robert, New York

signed with the artist's initials, titled and dated 'Robert New York Aug 1975
DH' (lower right)

colored pencil and graphite on paper

17 x 13 ³/₄ in. (43.2 x 34.9 cm.)

Drawn in 1975.

\$100,000-150,000

PROVENANCE

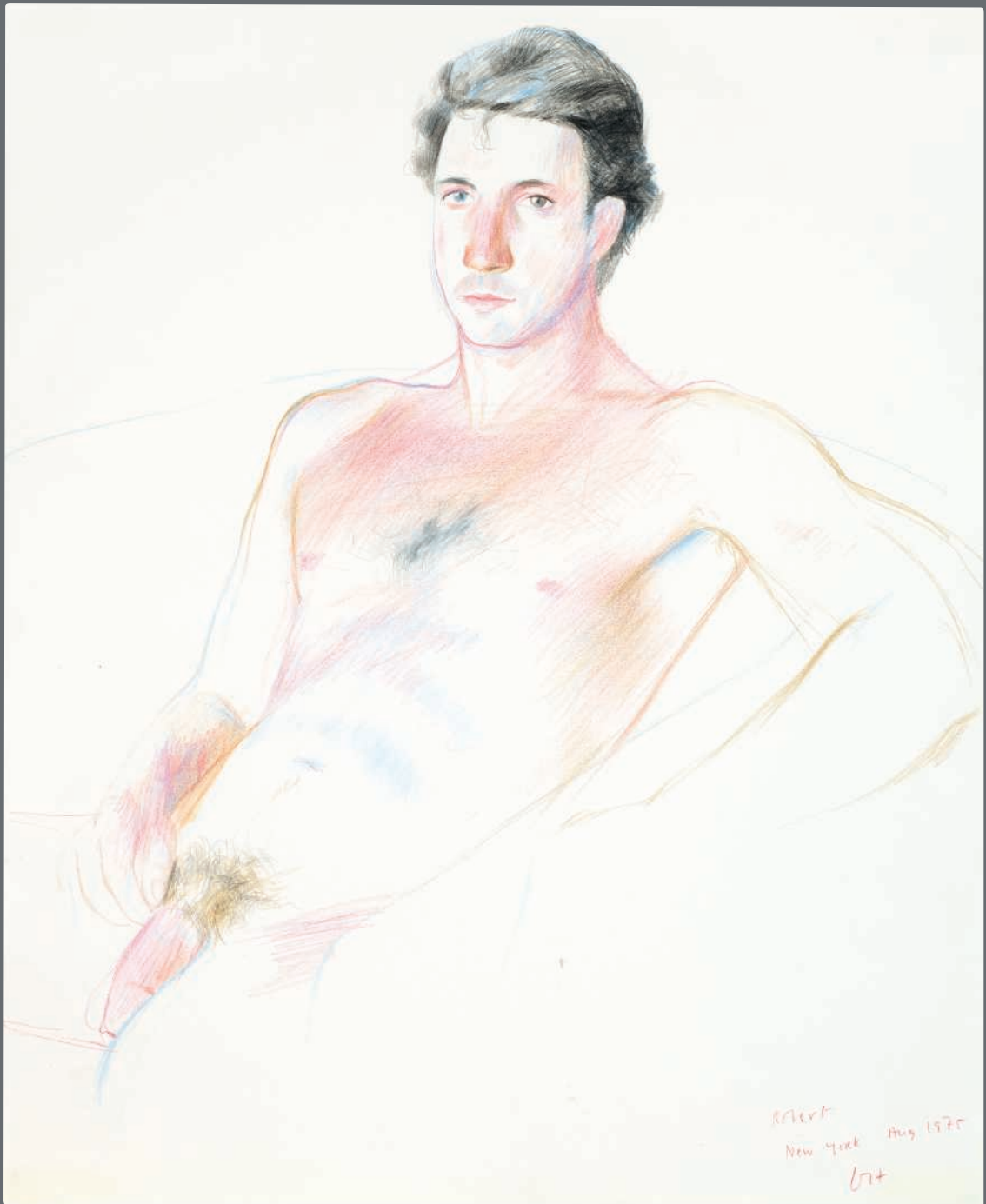
The artist

L.A. Louver Gallery, Venice, 2005

Acquired from the above by the present owner, 2005

EXHIBITED

Hamburg, Hamburger Kunsthalle; London, Royal Academy of Arts and Los
Angeles County Museum, *David Hockney: A Drawing Retrospective 1954-1994*,
October 1995-April 1996, no. 99 (illustrated).



698

RICHARD DIEBENKORN (1922-1993)

Untitled

signed with the artist's initials and dated 'RD 76' (lower left); signed and dedicated 'For Gilbert with affection. Dick' (lower right)

oil and gouache on paper

15 x 11 in. (38.1 x 27.9 cm.)

Executed in 1976.

\$400,000-600,000

PROVENANCE

Private collection, Nassau, gift of the artist, 1976

Anon. sale; Sotheby's, London, 10 February 2016, lot 24

Acquired at the above sale by the present owner

LITERATURE

J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Four: Catalogue Entries 3762-5197*, New Haven and London, 2016, p. 219, no. 4255 (illustrated).



Richard Diebenkorn in his Santa Monica home, 1984, with *Untitled (Triptych)*, 1972. [Catalogue raisonné no. 4105]. Photo: © 2018 Leo Holub / Bridgeman Images. Artwork: © The Richard Diebenkorn Foundation.

The soft, pastel colors and subtle light of a quiet morning on America's Pacific Coast coalesce in Richard Diebenkorn's *Untitled*, epitomizing the best qualities of his most celebrated series of paintings on paper.

Executed in 1976, this composition represents the consolidation and refinement of the unique pictorial language that secured Diebenkorn's status as a key figure in Twentieth Century art. Produced over a period of twenty years, the extensive *Ocean Park* series shares a distinctive combination of abstraction and representation, geometry and gesture, tradition and independence, and yet each work is wholly new, freshly improvised and infused with a particular light and atmosphere all its own.

The genesis of the *Ocean Park* series is well documented. On several occasions earlier in his career, Diebenkorn changed his style when he changed cities; he began to translate the American landscape into abstraction while he lived in Albuquerque, New Mexico and Urbana, Illinois, during the early 1950s, and in Berkeley, California from 1953 to 1965. But the pictorial developments that occurred after his move to Los Angeles in 1966 would prove to be the most momentous of his life. Within several months of beginning work in his first Santa Monica studio, located in a neighborhood near the beach known as Ocean Park, the artist embarked on his monumental series of eponymous paintings and drawings, inventing a system of abstraction that sublimated his experience of the diverse landscapes of the ocean, beach and desert areas around Los Angeles into a rigid compositional strategy.



699

WAYNE THIEBAUD (B. 1920)

Untitled (Bow Ties)

signed and dated '♥ Thiebaud 1990' (lower center)

pastel and charcoal over lithograph on paper

image: 12 $\frac{3}{8}$ x 13 $\frac{7}{8}$ in. (31.4 x 35.2 cm.)

sheet: 19 $\frac{3}{4}$ x 18 $\frac{7}{8}$ in. (50.1 x 47.9 cm.)

Executed in 1990. This work is a unique hand-colored proof.

\$150,000-200,000

PROVENANCE

Allan Stone Gallery, New York

Acquired from the above by the present owner



Wayne Thiebaud, *Bow Tie Tree*, 1969. © 2018 Wayne Thiebaud / Licensed by VAGA at Artists Rights Society (ARS), NY.



Hand worked with pastel and charcoal 1934 on early color tint proof

700

ED RUSCHA (B. 1937)

G & Golf Ball

signed and dated 'Ed Ruscha 2006' (lower right)

acrylic and graphite on incised museum board

image: 56 ¼ x 36 in. (142.9 x 91.4 cm.)

sheet: 60 ⅞ x 40 ⅞ in. (152.7 x 101.9 cm.)

Executed in 2006.

\$200,000-300,000

PROVENANCE

Private collection, acquired directly from the artist

Gagosian Gallery, New York

Acquired from the above by the present owner

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

After moving to Los Angeles from Oklahoma City in 1956, Ed Ruscha began working as a typesetter for a printing press, and so began his love affair with the letter. In the journey of creating and designing his own font, called Boy Scout Utility Modern, he explored all motions and expressions of the written word. While studying at the Chouinard Art Institute, many of his peers were experimenting with Abstract Expressionism, a movement in which Ruscha struggled to find his own voice. Instead, Ruscha turned to what was familiar and accessible: letters, words and his Los Angeles surroundings.

Having spent over 50 years developing his signature style, Ruscha is uniquely able to create meaning in juxtaposing text and landscape. He has stated, "I like looking at the word long enough to lose the meaning." Indeed, in *G & Golf Ball*, Ruscha not only emphasizes the massive painted letter 'g,' but also appeals to the relationship of the word "go" and its forward motion. The composition of this work can be read separately as either a 'g' and a golf ball, or as "go," propelling the viewer through the meaning of the word and their relationship to it. The ball is thrust into motion and leaves the question to the viewer of when the action started; perhaps before the word, reflected by the line beginning out of view, and similarly to numerous actions where much is in motion before it is willed.

Although many of Ruscha's works carry consistency in their themes, unique to this work is the use of the incised line across the sheet, mimicking what appears to be a trajectory line of the golf ball. This *trompe l'oeil* effect imbues an otherwise static composition with a sense of movement and landscape. The path of the incised line also evokes a winding highway, a source of inspiration for much of Ruscha's oeuvre. Ultimately, *G & Golf Ball* combines both abstraction and figuration in a masterful way unique to the work of Ed Ruscha.



701

EDWARD RUSCHA (B. 1937)

I'm Out to Lunch Without My Sugar Bunch

signed and dated 'Ed Ruscha 1980' (on the reverse)
carrot juice on paper mounted on foamcore
23 x 29 in. (58.4 x 73.7 cm.)
Executed in 1980.

\$250,000-350,000

PROVENANCE

Flow Ace Gallery, Los Angeles
Arthur Erickson, Vancouver
James Corcoran Gallery, Los Angeles
Texas Gallery, Houston
Private collection, Houston
James Corcoran Gallery, Los Angeles
Gagosian Gallery, Paris
Vedovi Gallery, Brussels
Acquired from the above by the present owner

EXHIBITED:

University of Chicago, The Renaissance Society, *Words as Images*, February 1981, p. 85, no. 5 (illustrated).
Los Angeles, Cirrus Gallery, *Edward Ruscha: Drawings Through the Years*, December 1987-January 1988.
Paris, Galerie Gradiva, *The Letter Kills, but the Spirit Gives Life!*, November-December 2014.

LITERATURE:

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

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

"I'm dead serious about being nonsensical."

– Ed Ruscha

I'M
OUT TO LUNCH
WITHOUT MY
SUGAR BUNCH

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

702

WAYNE THIEBAUD (B. 1920)

Four Candy Sticks

signed and dated '♥ Thiebaud 04' (upper left); signed again '♥ Thiebaud' (lower left); signed again and dated again '♥ Thiebaud 2004' (on the reverse)

oil on panel

14 ½ x 15 ¾ in. (36.8 x 40 cm.)

Painted in 2004.

\$700,000-1,000,000

PROVENANCE

Paul Thiebaud Gallery, San Francisco

Acquired from the above by the present owner

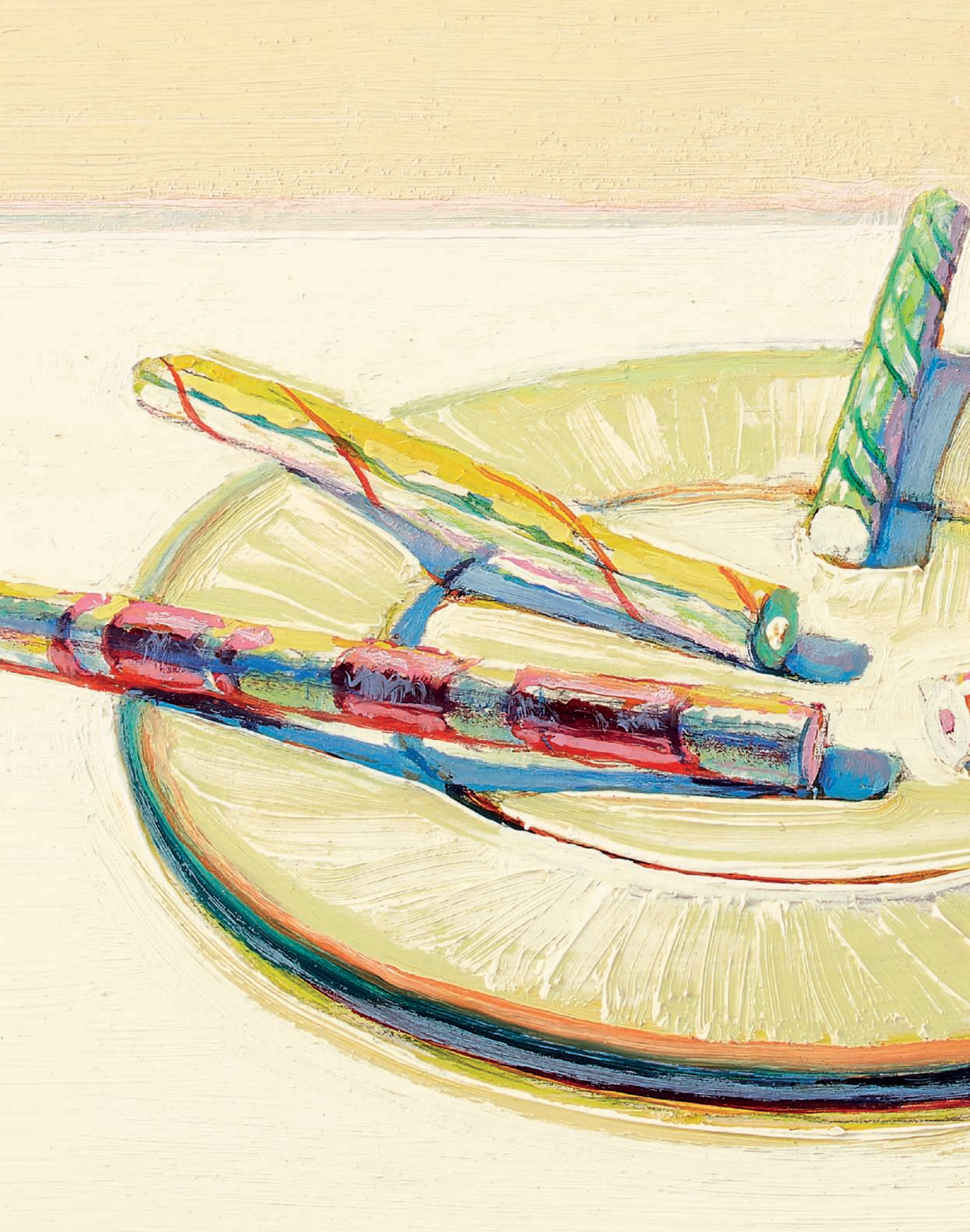


Wayne Thiebaud at home, Sacramento, 1961. Photo: © Betty Jean Thiebaud. Artwork: © Wayne Thiebaud / licensed by VAGA at Artists Rights Society (ARS), New York.

Evoking a feeling of hazy nostalgia, four different colorful sticks of candy—one green, one yellow, one red and one pink—are organized on a round, white plate set on a pink and cream surface, possibly the Formica-topped counter of a candy store. The subject of this charming work, suffused with gentle humor and a joy of life, is just as the title succinctly puts it: bright candy sticks, decorated with multicolored swirls and patterns. Works such as this demonstrate Wayne Thiebaud's unparalleled ability to conjure up a bygone era of old fashioned penny-candy shops recalled directly from the artist's own childhood memories. Interestingly, the artist signed this canvas in three places "♥ Thiebaud," which seems especially appropriate for this subject.

The candy sticks extend past the outward curve of the plate, creating engaging, intersecting alignments, and dividing the plate into multiple semi-curves and triangles. Two horizontal rectangles, one at the lower edge of the canvas, one toward the upper quadrant, define the space where the candy sits. Whirls and figures of oil paint form the lines and shapes of each stick of candy while brushstrokes define the pattern of the plate they sit upon. Brush marks and layers of paint define the entire surface of the canvas as Thiebaud revels in the materiality of paint and invites the viewer to do so as well.





"Once we have encountered his deadpan celebrations of displays of pie slices, candy-counter arrangements, and tidy presentations of small, geometric playthings, we must judge actual pie displays and candy counters against the artist's declarative images, not vice versa."

(K. Wilkin, quoted in *Wayne Thiebaud*, New York, 2015, p. 10)



Wayne Thiebaud, *Jawbreaker Machine*, 1963. Nelson-Atkins Museum of Art, Kansas City. © 2018 Wayne Thiebaud / Licensed by VAGA at Artists Rights Society (ARS), NY. opposite: present lot illustrated (detail).

Thiebaud builds contrast by painting stripes of alternating hue along the bottom edge of the plate. Blue shadows separate the plate from the surface of the counter, lending depth. By painting contrasting colors around the edges of objects, the artist enhances the subjective impression his objects convey, suggesting lively vitality rather than merely a copy of reality. The shadows here are actually areas of color, not empty black but in fact diversely hued and textured spaces of light.

The theme depicted here is a classic one for Thiebaud and one seen throughout his work: the simple and irresistible foods and treats he remembers from his childhood, enjoyed here not for their flavor but for their visual qualities of shape, color, line and texture. This particular subject seems almost made-to-order for the luscious qualities of the oil medium Thiebaud used to paint this canvas.

Four Candy Sticks shows us a neatly arranged row of similarly shaped, but not-exactly-the-same, objects. It's an approach that Thiebaud returns to again and again—repetition of forms as a way to study relationships, to explore variation and difference-within-similarity. He is fascinated with working through visual challenges of similarity and difference and with the problem of how to portray these qualities within the same pictorial space.

A sumptuous handling of oil paint, a deliberately minimal, spare composition, and a focus on everyday items are signature qualities of Thiebaud's work showcased superbly in this late-career composition. All across the canvas surface is the thick impasto, the wonderful cake frosting-like application of paint that distinguishes Thiebaud's style, rich with luscious swirls, swipes, and layers of liquid paint. The present work is of course a view into a scene, but it is also a painterly surface alive with brushwork.

Four Candy Sticks delights the viewer through its dual nature as both realistic depiction of its subject and as abstract play of geometric forms. The perspective is aerial, a point-of-view that lets Thiebaud leave out every extraneous detail of the environment, letting the viewer focus on the geometries of the elements that are before us—the play of circles, straight lines, diagonals.

The spare, almost minimal composition dramatically reduces the subject to a play of colors, lines and surfaces. Thiebaud indulges his love of color across a surface alive with an entrancing range of hues.

The work is also an opportunity for Thiebaud to explore the historic tradition of the still-life. Often associated with Pop Art because of his choice of subject matter (a suggestion which the artist himself often rejected), he was more interested in exploring the possibilities of the still-life genre, looking for inspiration in mentors who worked earlier in the 20th century and before, even as Thiebaud himself depicted the contemporary world around him. One influence was the Italian painter Giorgio Morandi, who specialized in painting simple objects portrayed in subtle, understated tonalities. Morandi's influence is evident in Thiebaud's preference for simplicity, understatement, and the exploration of the possibilities of the medium of paint.

One of the most enduring figurative painters of the postwar period, for over seven decades Wayne Thiebaud has captivated critics and viewers alike with his extraordinary ability to capture the essence of the objects he depicts in lusciously rendered oil paint. His ability to uplift and transform everyday subject matter has helped to revive what had previously been the staid genre of still life before Thiebaud took hold of it in beginning in the early 1960s.

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

703

WAYNE THIEBAUD (B. 1920)

Timber Top

signed and dated '♥ Thiebaud 2010' (upper left);
signed and dated again '♥ Thiebaud 2010' (on the reverse)
oil on canvas
60 x 40 in. (152.4 x 101.6 cm.)
Painted in 2010.

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

PROVENANCE

Gerald Peters Gallery, Santa Fe
Acquired from the above by the present owner

EXHIBITED

Santa Fe, Gerald Peters Gallery, *Wayne Thiebaud: Mountains*,
August-September 2010, pp. 10-11 (illustrated).



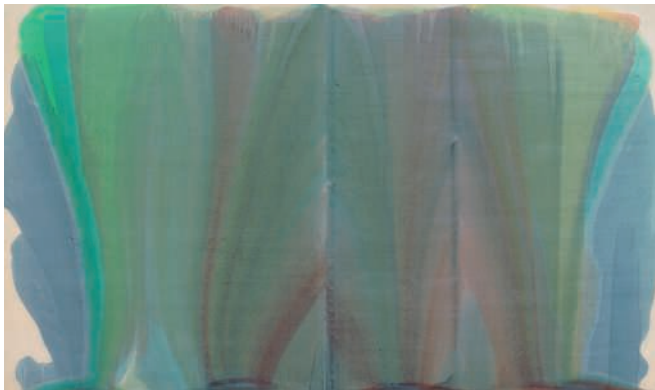
René Magritte, *La Corde Sensible*, 1960. © 2018 C. Herscovici, London / Artists Rights Society (ARS), New York. Photo: Banque d'Images, ADAGP / Art Resource, New York.

Wayne Thiebaud's *Timber Top*, 2010, depicts an impossibly tall peak towering against a flat white sky, with a single oblong cloud floating above. Luscious layers of purple and blue paint stacked in thick horizontal strokes make up the bulk of the mountainside, with bands of yellow, teal and crimson streaking around the edges, evoking a cool, ethereal light.

The rugged landscape of rural Northern California has long been a fertile source of inspiration for Thiebaud's painting. Working out of Sacramento, Thiebaud first began making landscapes in the 1960s and dedicated increasing focus to the genre in the 1970s. Thiebaud's fantastic images of this period, depicting San Francisco's hilly streets and the rolling valleys of the nearby countryside, are characterized by experimentation with perspective and hyper-saturated color. While the artist's more recent landscape paintings share these trademark characteristics, they also represent a distinct departure from the earlier work, as noted by curator and critic, Karen Wilken: "Recent landscapes...with their towering heights and vast, unfolding planes, are more audacious, spatially, than his earlier investigations of similar motifs" (K. Wilken, "An American Master," *Wayne Thiebaud*, New York, 2015, p. 16).







Morris Louis, *Blue Veil*, 1958-1959. Fogg Art Museum, Cambridge. © 2018 Maryland Institute College of Art (MICA), Rights Administered by Artist Rights Society (ARS), New York, All Rights Reserved. Photo: © Harvard Art Museum / Art Resource, New York.

opposite: Wayne Thiebaud in his studio, 1985. Photographer unknown. Artwork: © 2018 Wayne Thiebaud / Licensed by VAGA at Artists Rights Society (ARS), NY.



Wayne Thiebaud, *Meringue Mix*, 1999. © 2018 Wayne Thiebaud / Licensed by VAGA at Artists Rights Society (ARS), NY.

The present lot's title refers to the pinnacle of a specific hiking trail near Big Sur. Beginning in a turn-off of the Pacific Coast Highway, the trail is a steep and winding uphill ascent offering breathtaking views of the ocean and meadows below. Despite the title's precise reference to location, *Timber Top* succeeds in conveying a "transcendent Americanness...a kind of Everyplace America" (S. Larsen, "Oral history interview with Wayne Thiebaud," *Smithsonian Archive of American Art*, 2001, online). Thiebaud's best landscapes are a commingling of the bucolic and the surreal, idyllic pastorals infused with a mystical, almost dreamlike energy. Indeed, they seem to embody the peculiar ethos of American wilderness, a subject the artist is uniquely adapted to capturing (Thiebaud spent his youthful summers at his grandfather's farm and some childhood years living on a ranch in Utah).

Discussing a common reaction to his idiosyncratic landscapes, Thiebaud says, "many people think that they're invented forms, that they're esoteric, or even arcane surrealists' references; but they're not that at all. They're painted right on the spot. I think people aren't used to seeing things cut from corner to corner so rudely or crudely, and maybe it's upsetting or seems unfulfilled in the sense of space. It's something, nonetheless, that fascinates me. It came about by driving across the country and actually going through those canyons. Those imposing structures seem to just fall in on you and make such a nice visual shape that I can't resist doing them" (W. Thiebaud, quoted in D. Tooker, "Wayne Thiebaud," *Art International*, 18 November 1974, p. 25). Thiebaud's painting engages with the gulf between vision and perception. He examines how our eyes and minds construct our three-

dimensional surroundings, and explores the way the landscape transforms from his observation of the space to his own artistic interpretation, and how the viewer sees it as a finished painting. Just as we might witness a car on a winding road veering around corners, the curves on the hill in Thiebaud's painting abruptly turn, twist and swerve with forceful velocity.

Describing his overarching aims with his landscapes, Thiebaud states, "I was intrigued by what I could do to try to get some kind of image or self-relationship, which I hadn't seen so much...As a consequence, I tried to steal every kind of idea—Western, Eastern—and the use of everything I could think of—atmospheric perspective, size differences, color differences, overlapping, exaggeration, linear perspective, planal and sequential recessions—and to do that with the kind of vision I talked about before, with as many ways of seeing in the same picture—clear forms, hazy, squinting, glancing, staring and even a sort of inner seeing" (W. Thiebaud, quoted in S. Nash, *Wayne Thiebaud: A Painting Retrospective*, exh. cat., Fine Arts Museums of San Francisco, 2000, p. 33). The artist's signature combination of wit and intellectual rigor, and the distortions of space combined with novel perspective and geometric patterning remain the defining characteristics of his landscape works. Like the German-American landscape painter Albert Bierstadt, or the 19th century German Romantics, Thiebaud's paintings capture the grandeur and inspiring—if not at times overwhelming—immensity of nature.

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

704

ED RUSCHA (B. 1937)

End

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

acrylic on canvas

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

Painted in 1993.

\$800,000-1,200,000

PROVENANCE

Leo Castelli Gallery, New York

Private collection, New York

Private collection, London

Acquired from the above by the present owner

EXHIBITED

Casino Knokke, Space Gallery, *Edward Ruscha: New Work*, August-September 1993.

New York, Edward Thorp Gallery, *Epitaphs*, January-February 1996.

New York, Lucas Schoormans Gallery, *Cinema Studies*, January-March 2001.

London, Gagosian Gallery, *The Show is Over*, October-November 2013, no. 119 (illustrated).

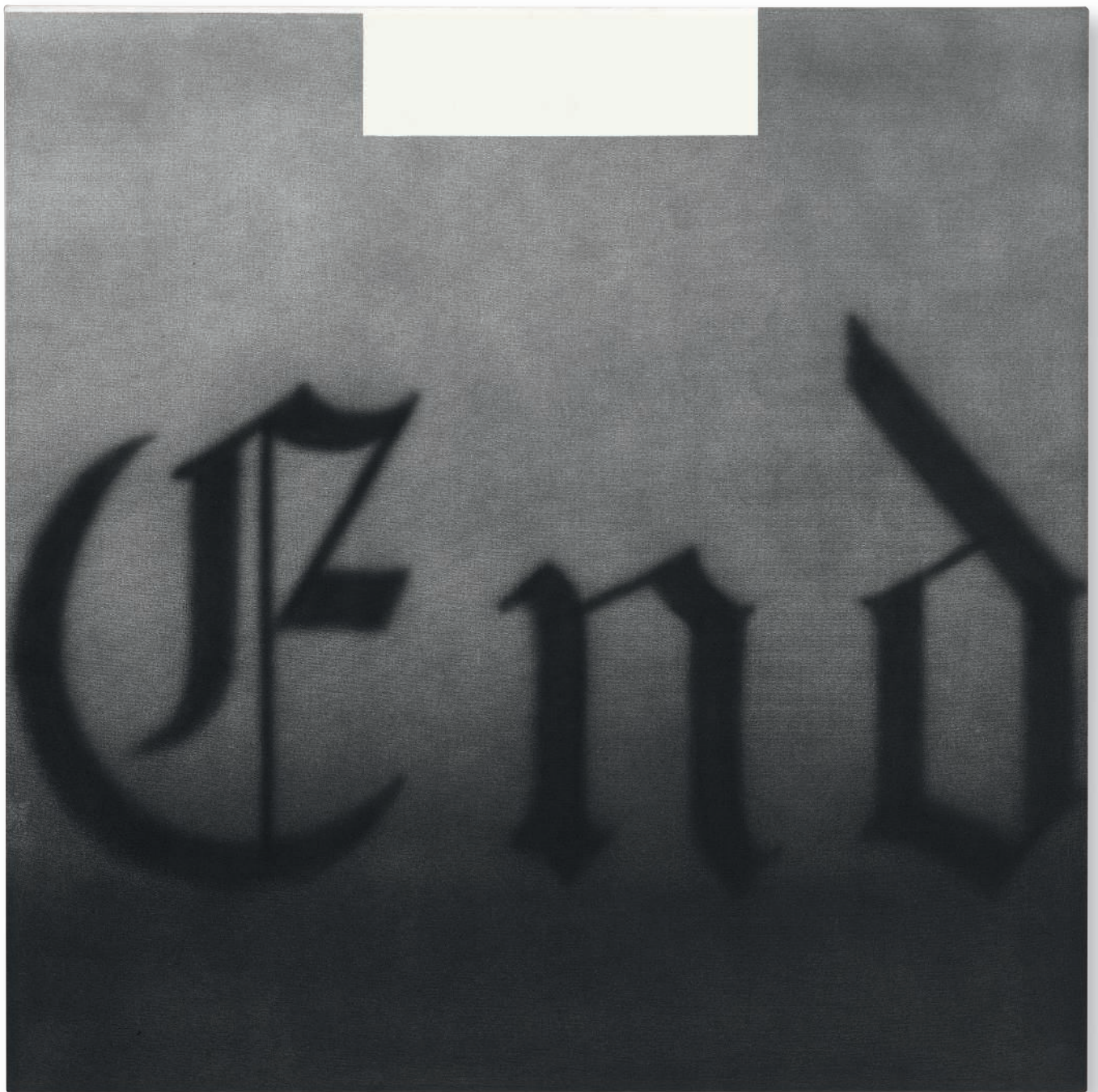
LITERATURE

A. MacAdam, "Epitaphs," *Artnews*, May 1996, p. 137 (illustrated).

R. Dean and L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Paintings, Volume Five: 1993-1997*, New York, 2012, pp. 60-61, no. 1993.28 (illustrated).

"Vital art is made out of things that the general population has overlooked. The things that are forgotten and thrown away are the things that eventually come around and cry for attention."

-Ed Ruscha

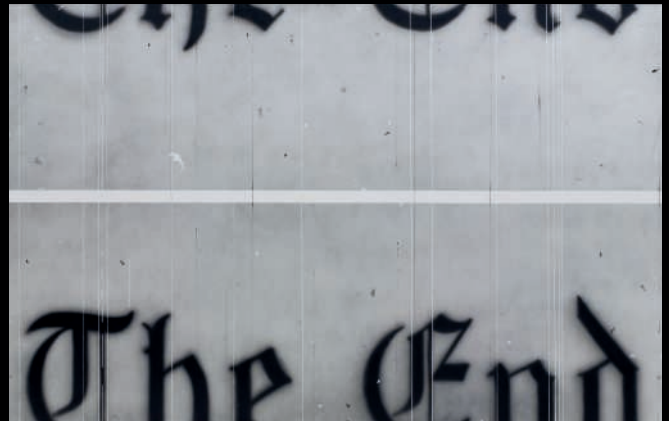






Andy Warhol, *The Kiss (Bela Lugosi)*, 1963. Art Institute of Chicago. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS). Photo: The Art Institute of Chicago, IL, USA / Bridgeman Images.

opposite: Ed Ruscha in front of *Large Trademark with Eight Spotlights*, 1963. Photograph by Joe Goode. Artwork: © Ed Ruscha.



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.

End, 1993, comes from a series of works by Ed Ruscha that incorporates the single word 'End' or two-word single-syllable phrase 'The End,' which combines the artist's fascination with typography and his career-spanning interest in the burgeoning imagery and sentiment of Hollywood and cinematic culture. The series dates back as far as the early 1980s, and each work uniquely taps into the glamour and nostalgia of the Hollywood aesthetic. Another example from the series, *The End #1*, 1991 is in the permanent collection of the Museum of Modern Art in New York.

The present work captures a particularly striking image of the enigmatic and sentimental mood of "old-school" Hollywood. The word 'End' rests near center in the canvas, just as it would in the final still of a traditional Hollywood film screening. The strikingly bright white and clean lines of the upper edge and gothic-style font are in direct juxtaposition with the ominous and gradient background, which fades from gray to black. The viewer is brought to the edge of their seats, evoking the same heart wrench a movie-goer experiences when the film reel cuts to credits; the show is over.

The present work, and the series it belongs to, not only speaks to the artist's rich exploration of the very layered history of visual and popular culture and the development of graphic design over the 20th century, but is also a melancholic telling—an homage—to the traditional film technologies that were quickly becoming obsolete. Speaking about his work, the artist explained: "I have always operated on a kind of waste-retrieval method. I retrieve and renew things that have been forgotten or wasted" (E. Ruscha, quoted in B. Brunon, "Interview with Edward Ruscha," in *Edward Ruscha* exh. cat., *Octobre des Arts*, Lyon, 1985, p. 95). As technology advanced, the traditional Hollywood film was becoming a figment of the past. Taking it a step further, Ruscha's use of a particularly historic Old-English style

typography draws on an even deeper lineage to the past and highlights the visual tropes from earlier centuries. The present work is not only a testimony to the allure and glamour of traditional cinematic culture, but equally a melancholic resurrection of what the artist perceived as forgotten in visual and popular culture, and how the celebrated traditional Hollywood cinema was itself rooted in a much deeper visual history and cultural identity of the past.

It is prudent that Ruscha's work be discussed within the context of its creation. Working on the West Coast, the artist composed his paintings, drawings, prints, and artist books thousands of miles from the New York Pop and Conceptual artists. Intertwined with both movements, and addressable in conversations about their broader impact, Ruscha's works are nevertheless separate from those of Warhol, Joseph Kosuth, and their compatriots. Existing in the same Californian air as David Hockney (who moved there in 1963), a certain West Coast sensibility is palpable. The Hollywood sign emerges frequently in the artist's oeuvre (as in his *Hollywood Study* works in the late 1960s and *Hollywood* of 1984), and references to the Sunset Strip and an abundance of sun-drenched clouds abound. Instead of illustrating the West Coast landscape, the present work and the series it belongs to references the visual landscape of cinema that the West Coast is most famous for.

"Vital art is made out of things that the general population has overlooked. The things that are forgotten and thrown away are the things that eventually come around and cry for attention. The artist sees the possibilities in things that are overlooked. Seeing the electric vibrancy in something that is so dead. The forgotten things are a source for food" (E. Ruscha cited in K. Brougher, "Words as Landscape", *Ed Ruscha*, exh. cat., Hirshhorn Museum, 2000, p. 161).





FOUR WORKS FROM A DISTINGUISHED
EUROPEAN COLLECTOR

ANDY WARHOL

POP BECAME ANDY WARHOL'S *raison d'être*. An insatiable consumer of popular culture, Warhol took the objects he saw around him and turned them into high art. His embrace of everyday essentials and larger-than-life stars heralded his move from a secure career as a commercial illustrator into the emblem of the emerging Pop Art movement. From his earliest days as a professional artist, he captured the explosion in modern American culture that would dominate the world.

His chosen subjects spanned an array of topics and depth of reverence. His portraits of Jacqueline Kennedy are a complex, provocative visual response to the assassination of President John F. Kennedy. Created early in his career, they fit neatly within the genre of his *Death and Disaster* series as well as his celebrated portraits of Marilyn Monroe and Elizabeth Taylor—embodiments of the gap between glamorous appearance and personal tragedy. Later, at the height of 1980s Wall Street decadence, Warhol produced his infamous *Dollar Sign* series, a descendent of his *Dollar Bill* paintings from two decades prior. The dynamic promise of American consumerism is captured with a sense of subversion: it is a celebration of wealth and capitalism, and a deliberate and calculated statement on them both. It can be comfortably placed alongside two other series from the 1980s, *Hammer and Sickle* and *Gun*, as well as a cast of themes including Lenin and Mao and Leonardo da Vinci's *The Last Supper*, that hover between veneration and critique.

From commercial imagery to reinterpretations of society's most well-known figures, Warhol's astute scrutiny of contemporary life has become some of fine art's most recognizable and today represents a new beacon of American supremacy. "Once you 'got' Pop, you could never see a sign the same way again. And once you thought Pop, you could never see America the same way again. The mystery was gone, but the amazement was just starting" (A. Warhol, quoted in P. Hackett, *POPism: The Warhol '60s*, New York, 1980, pp. 39-40).

Andy Warhol in his studio, New York, 1963. Photograph
by Nat Finkelstein, © Estate of Nat Finkelstein. Artwork:
© 2018 The Andy Warhol Foundation for the Visual
Arts, Inc. / Licensed by Artists Rights Society (ARS).

PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

705

ANDY WARHOL (1928-1987)

Dollar Sign

signed, dedicated and dated 'Marina Schiano Andy Warhol 81' (on the overlap)

synthetic polymer and silkscreen ink on canvas

10 x 8 in. (25.4 x 20.3 cm.)

Painted in 1981.

\$250,000-350,000

PROVENANCE

Marina Schiano, Brazil, acquired directly from the artist

Acquired from the above by the present owner, *circa* 2000

Dedicated on the reverse of the painting to Marina Schiano, a muse of Yves Saint Laurent's, this *Dollar Sign* is a prime example of how Andy Warhol was fond of gifting his small paintings to close friends and acquaintances. Andy was said to be quite enraptured by Schiano and even put her on the cover of *Interview* magazine in 1980, just one year before dedicating this painting to her. Rendered on a cool lavender background, the warm, autumnal tones of the dollar sign pop out to the viewer, becoming almost three-dimensional. Ultimately, this small but full-of-life painting not only demonstrates Warhol's masterful ability to create lasting pop works of art but also his thoughtfulness and dedication towards his friends and acquaintances.



PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

706

ANDY WARHOL (1928-1987)

Jackie

signed 'Andy Warhol' (on the overlap)
synthetic polymer and silkscreen ink on canvas
20 x 16 1/8 in. (50.8 x 41 cm.)
Painted in 1964.

\$800,000-1,200,000

PROVENANCE

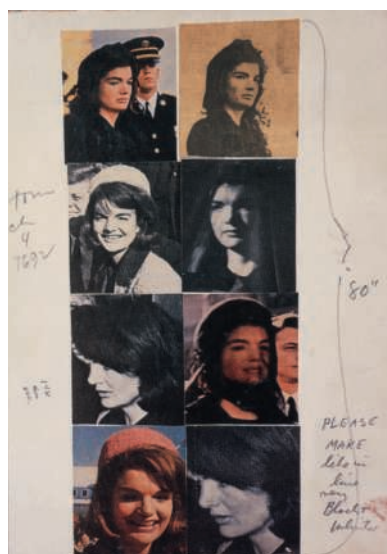
Leo Castelli Gallery, New York
Ileana Sonnabend, Paris
Carlo Bilotti, Cosenza, Italy
Galleria La Medusa, Rome
Stellan Holm Gallery, New York
Acquired from the above by the present owner

EXHIBITED

Stockholm, Moderna Museet, *Andy Warhol*, February-March 1968.
New York, Sonnabend Gallery, *Major Works in Black and White*, November-December 1970, no. 12.

LITERATURE

G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné of Paintings and Sculptures 1964-1969*, vol. 2A, New York, 2002, pp. 195 and 202, no. 1120 (illustrated).



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).

In his iconic *Jackie* series, Andy Warhol, King of Pop, captured America's Queen Guinevere at her most distraught, yet most valiant. The present work is a single image from the series, taken from the cover of the December 6, 1963 issue of *LIFE* magazine, rendered in somber black and starry silver. This intimate portrait of Jackie Kennedy's quiet resilience just weeks after her husband's shocking death casts a spectral pallor over the glamorous First Lady's Camelot reign, while reminding a nation in mourning of the strength it requires to carry on. Joining Warhol's pantheon of female stars, alongside Marilyn Monroe and Elizabeth Taylor, Jackie, while simultaneously embodying a sense of intensity and calm dignity, stands as a tragic token of the fragility of life, and one of Warhol's most powerful *memento moris*.

The resolute Jackie overseeing the funeral of her assassinated husband, United States President John F. Kennedy, was already a familiar image to the American public by the time Warhol reimagined it. In what was the first significant television news event of its kind, coverage of the Kennedy tragedy spanned seventy straight hours on all three of America's major networks. Proliferation by the media only heightened the nation's shared grief for the unfathomable loss of a well-loved leader. As initial, visceral tears dried with time, the country was left to confront the wave of broadcasting technology that made it possible to relive the pain of other people again and again. Ever attuned with pop culture and its consequences, Warhol himself commented on such a trend: "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. What bothered me was the way the television





Andy Warhol, *5 Deaths*, 1963. Andy Warhol Museum, Pittsburgh. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).
 opposite: Andy Warhol in his studio with *Jackie* series, New York, 1964. Photo: © Mario De Biasi / Mondadori Portfolio via Getty Images. Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

and radios were programming everybody to feel so sad...' (A. Warhol, quoted in P. Hackett, *Popism: The Warhol Sixties*, New York, 1980, p. 60). Thanks to the incessant camera flashes of paparazzi, America peered into one woman's personal bereavement, long after the collective implications had worn away.

To emphasize the private nature of Jackie's experience, Warhol uses portraiture – traditionally a family affair that enabled ancestral likenesses to pass down from generation to generation. Though the source photograph includes Jackie and her children flanked by two soldiers before a pressing crowd, Warhol cut the image to isolate the widow's great pain against the uniform's great stoicism. Only Jackie is recognizable; while she retains her portrait features, the man behind her could be anyone. "By cropping in on Mrs. Kennedy's face, Warhol emphasized the heavy emotional toll upon her during those tragic closing days of November. The so-called *Jackie* portraits, far from displaying any indifference on Warhol's part to the assassination, clearly reveal how struck he was by her courage during the ordeal" (D. Bourdon, *Warhol*, New York, 1989, p. 181). In this way, Warhol offers an elegiac portrait to reinforce the familial relationship between the First Family and the public. The Kennedys' suffering was America's suffering, and only together could they be bold enough to forge forward.

In a twist characteristic of Warhol's genius, however, this is not the unique representation that will hang over the mantelpiece in perfunctory memorial. With the mechanical action of his pioneering silkscreen process, Warhol mimicked the endless repetition of the printing press, which doused the

American public with images of Jackie's face, at both its most joyful and most bereft. By commenting on capitalism's commodification of information, Warhol drew parallels between the abundant images of both catastrophe and consumerism, linking *Jackie* and his concurrent *Death and Disaster* series to the famous *Campbell's Soup Cans* of 1962. "The more you look at the same exact thing, the more the meaning goes away and the better and emptier you feel" (A. Warhol, quoted in P. Hackett, *Popism: The Warhol Sixties*, New York, 1980, p. 50). Excessive duplication erodes the power of the image until the emotional impact of event is dulled to the point of numbness. This work's specific use of silver also inducts *Jackie* into Warhol's canon of masterpieces, reveling in the dichotomy between the hollow cult of celebrity and crushing moments of mortality. "...The metallic ink surfaces, perfectly flat and devoid of any surrounding activity, render the scenes more abstract, both formally and emotionally" (Gallery label from *Andy Warhol: Campbell's Soup Cans and Other Works, 1953-1967*, MoMA, New York, April 25–October 18, 2015).

Thus removed from her human vulnerability and imbued instead with icon status, Warhol's Jackie becomes a stand-in for the country's despair, an archetype for a nation in mourning. As such, this work expressly embraces the sentiment of its time, cementing a uniquely American reaction to a defining shared experience. With his unrivaled ability to capture the contemporary zeitgeist, Warhol fashioned a secular saint for an increasingly agnostic America – a figure who endured great trial, yet emerged an emblem of hope for those in need of comfort.



PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

707

ANDY WARHOL (1928-1987)

Gun

stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps (on the overlap); numbered 'PA15.024' (on the stretcher); stamped again with Andy Warhol Foundation for the Visual Arts, Inc. stamp (on the reverse)

synthetic polymer and silkscreen ink on canvas

16 x 19 7/8 in. (40.6 x 50.5 cm.)

Painted in 1981-1982.

\$600,000-800,000

PROVENANCE

Estate of Andy Warhol, New York

The Andy Warhol Foundation for the Visual Arts, Inc., New York

Acquired from the above by the present owner



Andy Warhol with *Gun*, circa 1980s. Photo: Christopher Makos 1983 makostudio.com
Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).



PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

708

ANDY WARHOL (1928-1987)

Hammer and Sickle

signed and dedicated 'to Henry G Andy Warhol 1979' (on the overlap)

synthetic polymer and silkscreen ink on canvas

15 x 19 in. (38.1 x 48.3 cm.)

Painted in 1976.

\$300,000-500,000

PROVENANCE

Henry Geldzahler, New York, acquired directly from the artist

John Cheim, New York

Private collection, New York

Acquired from the above by the present owner

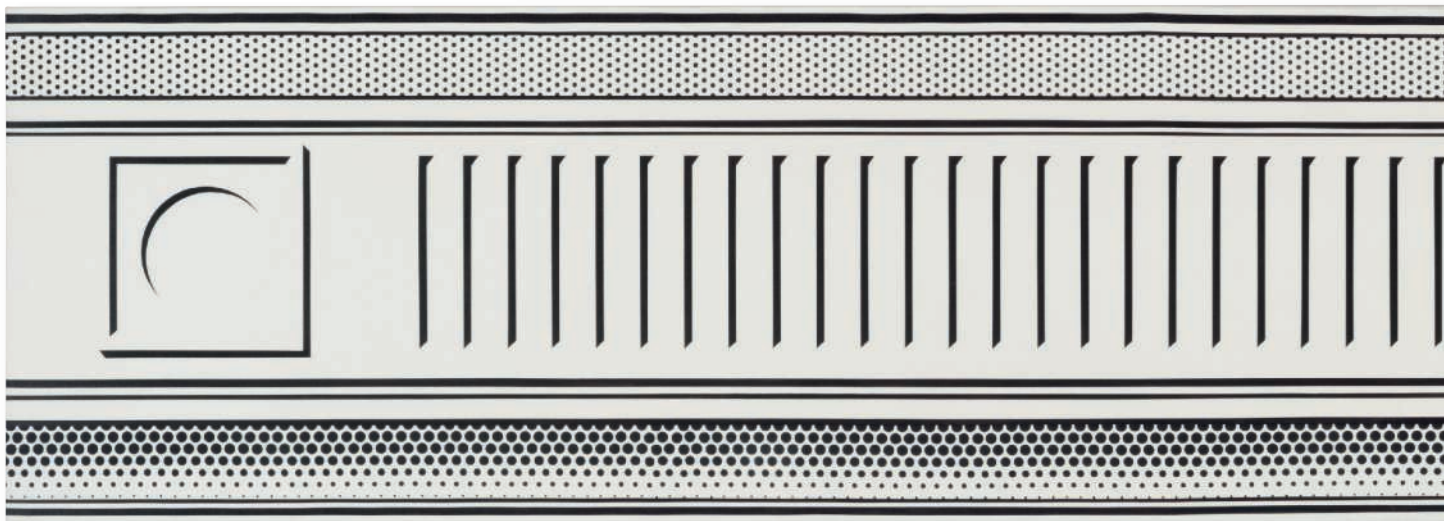
LITERATURE

N. Printz and S. King-Nero, eds., *The Andy Warhol Catalogue Raisonné: Paintings 1976-1978*, vol. 5A, New York, 2018, pp. 138 and 151, no. 3576 (illustrated).



Andy Warhol, Henry Geldzahler, David Hockney and Jeff Goodman, circa 1960s.
Photo: © Dennis Hopper, Courtesy of The Hopper Art Trust.





PROPERTY OF A EUROPEAN COLLECTOR

° **709**

ROY LICHTENSTEIN (1923-1997)

Entablature #6

signed and dated 'rf Lichtenstein '71' (on the reverse)

oil and Magna on canvas

26 x 144 ¼ in. (66 x 366.4 cm.)

Painted in 1971.

\$600,000-800,000

PROVENANCE

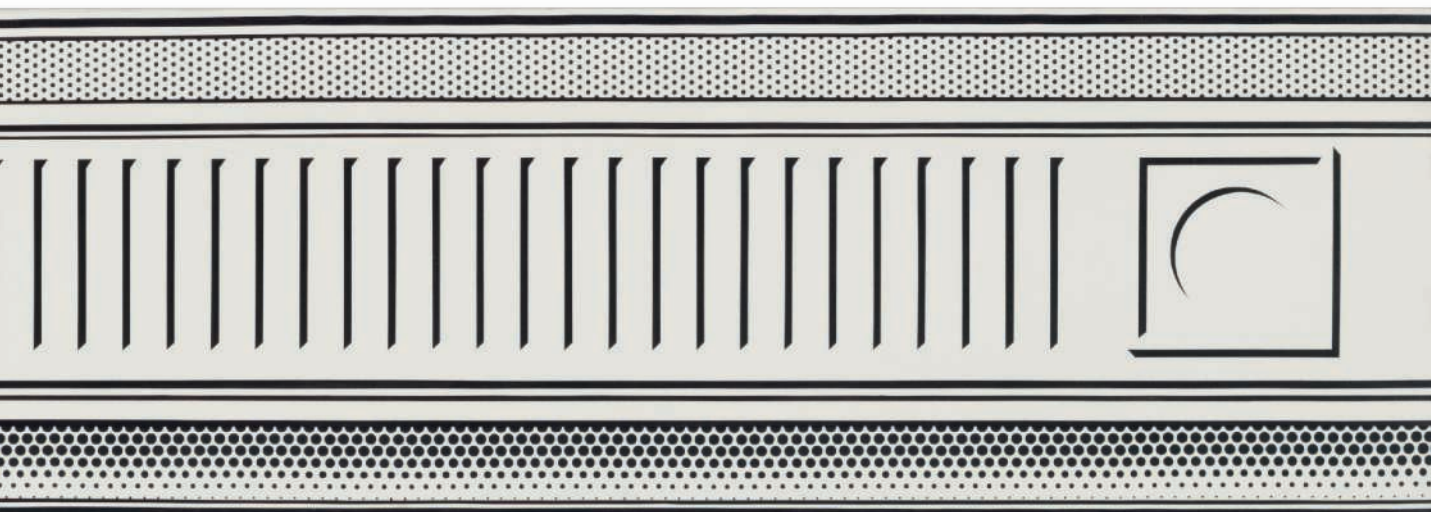
Leo Castelli Gallery, New York

Sonnabend Gallery, New York, 1973

Acquired from the above by the present owner, 1973

EXHIBITED

38th Venice Biennial, *La Biennale di Venezia 1978: From Nature to Art, from Art to Nature*, July-October 1978, p. 56, no. 4.





Roy Lichtenstein with *Temple of Apollo*, 1964. Photo: Fred W McDarrah / Getty Images. Artwork: © Estate of Roy Lichtenstein.

By the 1970s, Roy Lichtenstein turned his attention away from the comic books which inspired his early Pop Art masterpieces and began exploring the great movements of Modern Art. Impressionism, Cubism, Surrealism—all of these provided the grist for Lichtenstein's mill, as he created homages to the European masters, which he filtered and refined through a Pop Art lens. In the *Entablatures*, Lichtenstein playfully riffs on the American style of Beaux-Arts architecture so prevalent in turn-of-the-century New York. Measuring a full twelve feet in length, the monumentally-scaled *Entablature #6* is an important example from this small, revelatory series, which encompasses only about ten black-and-white paintings made between 1971 and 1972. An elegant study in restraint, *Entablature #6* epitomizes Lichtenstein's signature Pop Art idiom: using Ben-Day dots and simple black outlines of varying widths and thicknesses, he flattens three-dimensional architecture into a crisply-delineated, syncopated pattern. Its elegance and symmetry, rendered on such a massive scale, demonstrates Lichtenstein's shrewd translation of art historical precedent into his own, Pop Art vernacular, which he executes with characteristic wit and ingenuity.

Based on Classical Greek and Roman architecture, the neoclassical Beaux-Arts style was widely used between 1880 and 1920 in the United States for municipal buildings such as banks, libraries, and court houses. Essentially a derivative of the French *Académie des Beaux-Arts* style (itself

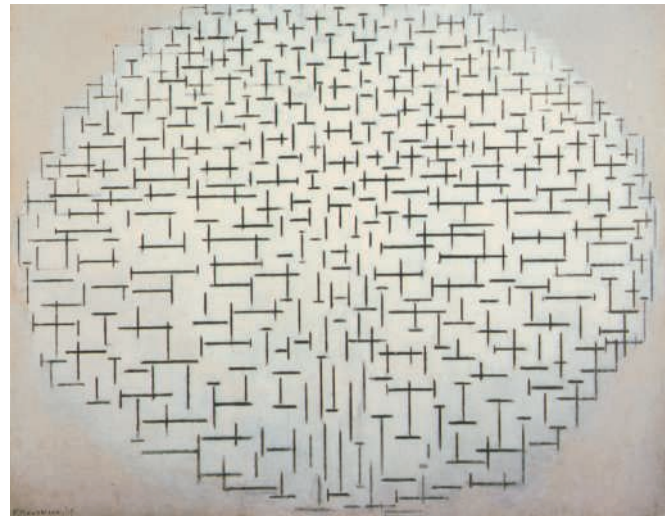
a copy of Greco-Roman architecture), American Beaux-Arts design is a thrice-removed, imitative style—a copy of a copy of a copy. Indeed, the Beaux-Arts style is as far removed from its original source as Lichtenstein's comic books were from "High" Art. In *Entablature #6*, he accentuates this effect, playing up the contrast and flattening out the architectural detail to create a seemingly infinite band of repeating decoration that displays an almost comic blandness. That Lichtenstein should focus on the *entablature* itself is noteworthy, since this decorative band of molding is typically used as a transitional area between the columns below and the triangular pediment above. Indeed, in *Entablature #6* Lichtenstein questions the very nature of originality itself, especially as it applies to American Beaux-Arts design, saying: "Our architecture is not van der Rohe, it's really McDonalds" (R. Lichtenstein, quoted in Y.-A. Bois, "Two Birds with One Stone," *Roy Lichtenstein: A Retrospective*, exh. cat., Art Institute of Chicago, 2012, p. 64).

Coming of age in the early 1960s as one of the leading figures of the Pop Art movement, Roy Lichtenstein was already well-versed in its aesthetics by the time he painted *Entablature #6*. As the 70s dawned, Lichtenstein increasingly searched for newer and more challenging imagery and looked to modern art masters like Picasso and Matisse for inspiration. A few years earlier, Lichtenstein had limited himself to a series of rather zen-like, esoteric paintings that now stand as some of his most inspired work.

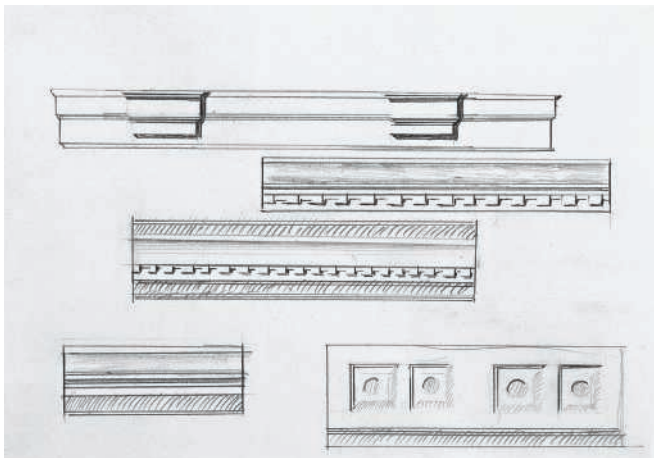
"The Entablatures represent my response to Minimalism... It was essentially a way of making a Minimalist painting that has a Classical reference"

—Roy Lichtenstein

Brushstrokes, *Mirrors*, and *Stretcher Bars*, for example, are among the most deliberately limited, abstract series of his career. Conceptual and rich in historical iconography, the *Entablatures* provided a natural continuation of these earlier series, allowing Lichtenstein to advance the ideology of Pop while tackling more complex, historically-loaded yet visually abstract subject matter. He began painting the *Entablatures* in 1971 and ultimately produced two separate series, in 1971-1972 and 1974-1976. *Entablature* #6 belongs to the smaller, earlier series and consists solely of works in black and white. As his source material, Lichtenstein photographed the Beaux-Arts architecture of lower Manhattan, focusing primarily on the vicinity of Wall Street and 28th street. He preferred to capture the buildings at mid-day under raking sunlight, which resulted in dramatic contrast between light and shadow that were exaggerated even further in the black-and-white photographs. Rather than painting from academic drawings of Beaux-Arts architecture or reproductions in a newspaper or magazine, for the *Entablatures*, Lichtenstein deliberately created his own photographs, often zeroing in on the most innocuous elements. The *Entablature* paintings played up the anonymous quality of the architecture even further. With its decorative band of repeating motifs, sleek surface, and elongated horizontal format, *Entablature* #6 also playfully jabs at the Minimalist and Color Field paintings of Morris Louis, Kenneth Noland, and even Donald Judd. Indeed, with tongue planted firmly in cheek, Lichtenstein tackles yet another of the great art "isms." He described: "The *Entablatures* represent my response to Minimalism... It's my way of saying that the Greeks did repeated motifs very early on, and I'm showing, in a humorous way, that Minimalism has a long history...It was essentially a way of making a Minimalist painting that has a Classical reference" (R. Lichtenstein, quoted in *ibid.*, p. 67).



Piet Mondrian, *Composition No. 10*, 1915. Rijksmuseum Kröller-Müller, Otterlo.



Roy Lichtenstein, *Untitled (Entablature)*, 1972. © Estate of Roy Lichtenstein.

As one of the founders of the Pop Art movement, Lichtenstein's *Entablatures* might have been seen as an attack on the practices of Minimalism, yet he has readily admitted: "The things that I have apparently parodied I actually admire" (R. Lichtenstein, quoted in *ibid.*, p.66) Indeed, sly undercurrents of humor enliven the *Entablatures* despite their sleek appearance and the seriousness of their subject matter, making it one of his greatest series. In *Entablature* #6, Lichtenstein wittily extends the joke to include the notion of artistic originality, whether applied to Beaux-Arts, Minimalism, or even the history of art itself. For an American artist working in the postwar years, this concept would have been especially significant. As Diane Waldman has written: "The *Entablatures* are part of [Lichtenstein's] exploration of American culture's complex relationship to its European ancestry, first as Europe's artistic stepchild, then its heir, then its rebellious and independent cousin. ...Lichtenstein tackles such momentous subjects with modesty, wit, and irony, as well as ambition, using the format that he derived from the comic strip as the armature on which he built his response" (D. Waldman, *Roy Lichtenstein*, New York, 1994, p. 202). Indeed, concealed within its sleek facade, *Entablature* #6 displays a painterly virtuosity whose effortless appearance belies the intellectual prowess necessary to its creation.

° ♦ 710

TOM WESSELMANN (1931-2004)

Still Life #5 ½

signed twice, titled and dated twice 'SL 5 ½ Wesselmann 62' (on the reverse)
enamel, Liquitex, lace, printed paper and printed cardboard collage on

Masonite

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

Executed in 1962.

\$900,000-1,200,000

PROVENANCE

Galerie Ileana Sonnabend, Paris

Private collection, 1965

Galerie Springer, Berlin

Margo Leavin Gallery, Los Angeles

Stefan Edlis & Gael Neeson, Chicago

Private collection, United States

Anon. sale; Sotheby's, London, 28 February 2008, lot 196

Acquired at the above sale by the present owner

EXHIBITED

L'Aquila, Castello Cinquecentesco, *Aspetti dell'arte contemporanea: rassegna internazionale architettura, pittura, scultura, grafica 1944-1963*, July-October 1963, 151, no. 278 (illustrated).

Paris, Galerie Ileana Sonnabend, *Pop Art Américaine*, January 1964.

Stockholm, Moderna Museet; Humlebaek, Louisiana Museum of Modern Art and Amsterdam, Stedelijk Museum, *American Pop Art*, February-July 1964, pp. 11 and 101, no. 102 (Stockholm, illustrated); no. 102 (Humblebaek); no. 81 (Amsterdam).

Winnipeg Art Gallery, *OK America*, February-March 1969, no. 28.



Pablo Picasso, *Le Vieux Marc*, 1914. Musée d'Art Moderne de la Ville de Paris. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Musée d'Art Moderne de la Ville de Paris, Paris, France / Bridgeman Images.





Tom Wesselmann, *Still Life #24*, 1962. Nelson-Atkins Museum of Fine Arts, Kansas City. © Estate of Tom Wesselmann / Licensed by VAGA at Artists Rights Society (ARS), NY.

"At first glance, my pictures seem well behaved, as if—that is a still life, O.K. But these things have such crazy give-and-take that I feel they get really very wild"

—Tom Wesselmann

Coming from one of the artist's most renowned series, *Still Life 5 ½*, 1962 is a striking example of Tom Wesselmann's uncanny ability to capture the "American Life" through complex constructions of ubiquitous billboard and magazine advertisements in the post-war Pop Art era. During the 1960s, Wesselmann began his series of still life tableaux that artfully epitomized the defining characteristics of Pop Art: bright colors, clean, flat images, and tokens of mass media and consumer culture. In order to replicate his ideal American home, Wesselmann searched high and low for pictorial sources as well as unconventional artistic materials. He used commercial advertising graphics in a direct way by juxtaposing painted passages with collaged elements within a clean, flat and static space.

In the present work, Wesselmann invites viewers into the American interior, a sanctuary of consumerism. His invitation to consume, to take pleasure in the act of eating, drinking and smoking, is made more alluring through the use of omnipresent commercial labels taken from actual packages against the patriotic background of red and blue. Potent symbols of domesticity, like the magazine clipping of a loving mother and child, or the elegantly

displayed smoked ham, recognized as a staple of an "All-American" dinner, beckon nostalgia while elevating the familiar and the mundane. Counter to the cool, detached, ironic stance that was the norm in much Pop Art, *Still Life 5 ½* also adds a sense of mystery and voyeurism that engages the viewer directly. Behind this table of plentitude, visual and otherwise, the partially visible nude is rendered as merely a simplified silhouette, intentionally lacking distinguishing individual features that would link the figure with the viewer. Close yet out-of-reach, the image evokes the mingled excitement and frustration of mass media advertising's tantalizing subjects.

The imagery in Wesselmann's *Still Life 5 ½* is composed of a combination of painted images, collage elements and "ready-made" images cut from contemporary magazine advertisements, circulars, or posters. Wesselmann sampled his surrounding, everyday reality and reassembled the selected fragments in a way that creates an intense portrait, not of pears and Christmas ham, but rather of the prevailing consumerist popular culture that characterized middleclass life in post-war America. This juxtaposition of collaged and painted imagery was critical to Wesselmann's project: 'If there



Installation view, *Pop Art Américaine*, Galerie Ileana Sonnabend, Paris, 1964 (present lot illustrated). Photographer unknown. Artwork: © Estate of Tom Wesselmann / Licensed by VAGA at Artists Rights Society (ARS), NY.

was any single aspect of my work that excited me, it was the possibility - not just the differences between what they were, but the aura each had with it. They each had such a fulfilled reality; the reverberations seemed a way of making the picture more intense. A painted pack of cigarettes next to a painted apple wasn't enough for me. They were both the same kind of thing. But if one is from a cigarette ad and the other a painted apple, they are two different realities and they trade on each other; lots of things - bright colors, the qualities of materials, images from art history or advertising - trade on each other. This kind of relationship helps establish a momentum throughout the picture - all the elements are in some way very intense. Therefore throughout the picture - all the elements compete with each other. At first glance, my pictures seem well behaved, as if - that is a still life, O.K. But these things have such crazy give-and-take that I feel they get really very wild' (T. Wesselmann, interview with G. Swenson, in *ARTnews*, 1964, p. 44).

Wesselmann was one of a select group of innovators who used techniques such as collage and assemblage to help create a vibrant new style of art to match the exuberant decade of the 1960s in which he came of age as

an artist. Wesselmann's work was included in the influential 1962 "New Realists" show at the Sidney Janis Gallery, one of the first gallery exhibitions of Pop Art and one that included some of the figures like Andy Warhol and Claes Oldenburg who, as did Wesselmann, brought a Pop sensibility to the still life genre.

The *Still Lives*, although they visually read as sunny and cheerful, often suggest darker undertones, with ideas of unease over material excess and of the unmatched power of the commercial. Wesselmann denied his work ever being a social critique, however. Instead, he wanted to portray everyday items for their visual appeal. "Along with Andy Warhol, Roy Lichtenstein, Claes Oldenburg, James Rosenquist and Jim Dine, Mr. Wesselmann belonged to a generation of artists who gave American art and culture a new sense of itself. They found inspiration, source materials and even working methods... in advertising, movies, food labels, household appliances, newspaper front pages and in commercial art techniques like silkscreen, Benday dots and billboard painting. The changes they wrought continue to reverberate through contemporary art and life" (R. Smith, "Tom Wesselmann, 73, Pop Artist Known for Sleek Nudes, Is Dead" *New York Times*, December 20, 2004).



711

TOM WESSELMANN (1931-2004)

Study for Bedroom Painting No. 11

signed and dated 'Wesselmann 68' (on the overlap); signed again twice,
titled and dated again twice 'STUDY FOR BEDROOM PAINTING #11 1968
WESSELMANN' (on the stretcher)

oil on canvas

5 5/8 x 7 1/8 in. (14.2 x 18 cm.)

Painted in 1968.

\$80,000-120,000

PROVENANCE

Sidney Janis Gallery, New York

Serge deBloe, Knokke, Belgium

Galerie Iris Clert, Paris

Blanca Isabel Álvarez de Toledo, Paris

Anon. sale; Kunsthaus Lempertz, Cologne, 12 March 2002, lot 509

Acquired at the above sale by the present owner



712

TOM WESSELMANN (1931-2004)

Study Hand and Mouth

signed and dated 'wesselmann 73' (lower right); signed again, titled and dated again twice 'Study Hand + Mouth 1973 Wesselmann' (on the reverse)
oil on cut canvas collage mounted on rag board
image: 7 x 9 in. (17.8 x 22.9 cm.)
sheet: 9 x 12 in. (22.9 x 30.5 cm.)
Executed in 1973.

\$60,000-80,000

PROVENANCE

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

PROPERTY FROM A PROMINENT MIDWEST COLLECTION

713

ANDY WARHOL (1928-1987)

Flowers

signed and dated 'ANDY WARHOL 64' (on the overlap)
synthetic polymer and silkscreen ink on canvas
5 x 5 in. (12.7 x 12.7 cm.)
Painted in 1964.

\$150,000-200,000

PROVENANCE

Galerie Ileana Sonnabend, Paris
Galerie Thaddaeus Ropac, Salzburg
Private collection, Denmark
Anon. sale; Sotheby's, New York, 18 November 1992, lot 157
Private collection, California
Anon. sale; Christie's, Paris, 3 December 2012, lot 19
Acquired at the above sale by the present owner

EXHIBITED

Salzburg, Galerie Thaddaeus Ropac, *Andy Warhol: Works 1962-1986*, August 1987, no. 7 (illustrated incorrectly under number 1767).

LITERATURE

N. Frei and G. Printz, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1964-1969*, Vol. 02B, New York, 2004, p. 139, no. 1766 (illustrated).



Andy Warhol's silkscreen mechanical for *Flower* paintings, featuring photograph by Patricia Caulfield, 1964. Photo: © Patricia Caulfield. Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).



714

ROBERT INDIANA (1928-2018)

LOVE

stamped with the artist's signature, number and date '© 1966-1998 R
INDIANA AP 1/2' (on the interior edge of the 'E')

polychromed aluminum

96 x 96 x 48 in. (243.8 x 243.8 x 121.9 cm.)

Conceived in 1966 and executed in 1998. This work is the first artist's proof
from an edition of five plus two artist's proofs.

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

PROVENANCE

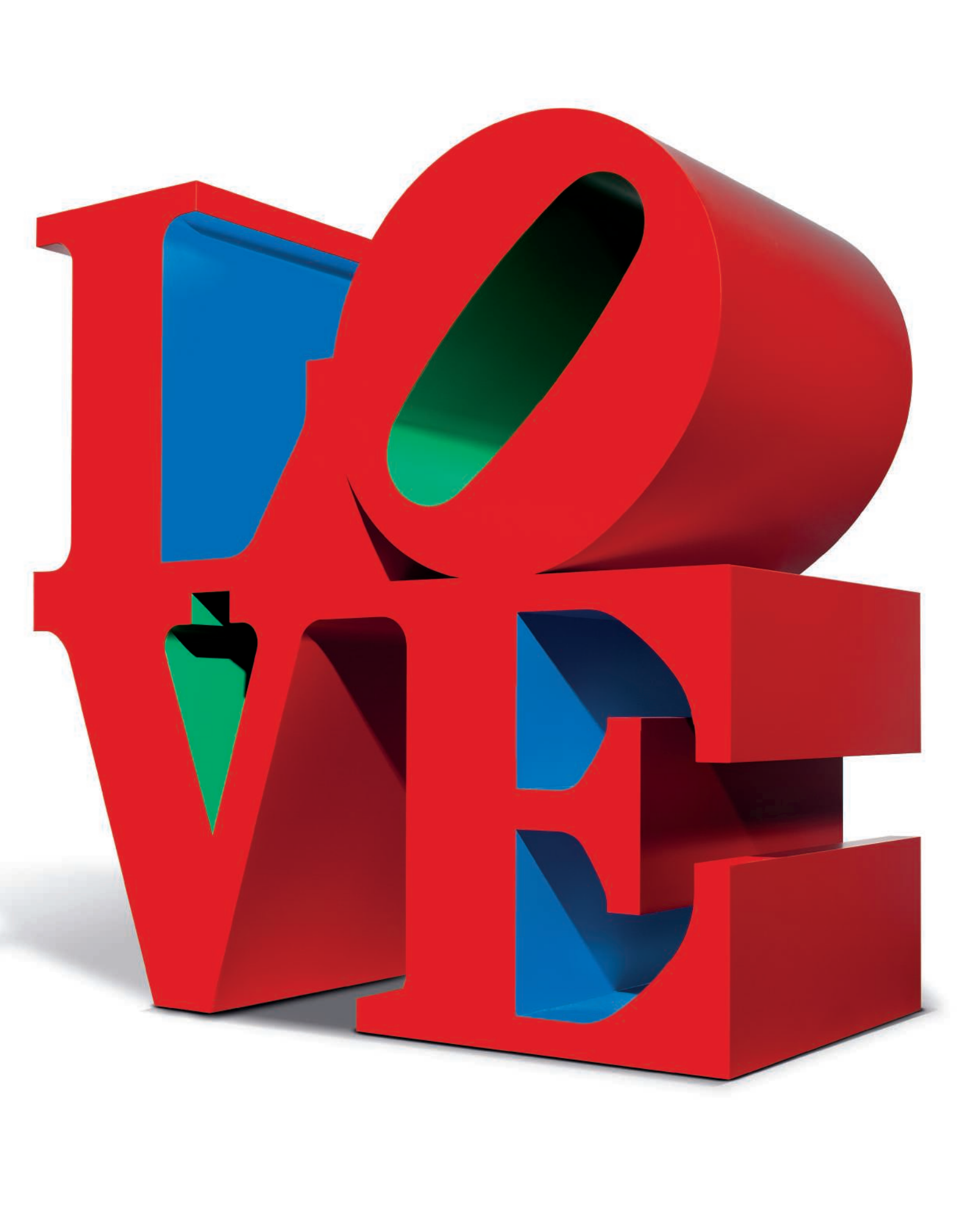
Acquired directly from the artist by the present owner

"It's always been a matter of impact, the relationship of color to
color and word to shape and word to complete piece—both the
literal and visual aspects. I'm most concerned with the force of its
impact."

– Robert Indiana



Ellsworth Kelly, *Blue Green Red*, 1963. Metropolitan
Museum of Art, New York. © Ellsworth Kelly Foundation,
Courtesy Matthew Marks Gallery. Photo: © The
Metropolitan Museum of Art. Image source: Art
Resource, NY.





Robert Indiana, *LOVE*, 1967. Museum of Modern Art, New York. © 2018 Morgan Art Foundation / Artists Rights Society (ARS), New York.

opposite: Robert Indiana with *LOVE*, North Haven, 1970. Photo: © 2018 Tom Rummel / Indianapolis Museum of Art at Newfields / Bridgeman Images. Artwork: © 2018 Morgan Art Foundation / Artists Rights Society (ARS), New York.

"The reason I became so involved in *LOVE* is that it is so much a part of the peculiar American environment..."

– Robert Indiana

Monumental in scale, instantly recognizable, and emblematic of American Pop Art culture at its core, Robert Indiana's iconic *LOVE* sculptures are a global phenomenon. The present *LOVE* (Red, Blue, Green), conceived in 1966 and executed in 1999, standing at 8 feet in height, with its vivid, stencil-style contours and dazzling unmodulated finish, implements an arrangement of three colors in its palette: red, blue and green. While conceived as a serial process, examples of which exist in a variety of materials and sizes, including the likely most-visited version at the corner of New York's 6th Avenue and 55th Street, the present sculpture, with its strong visual impact and pulsating high-keyed palette, stands out.

Both a formal, abstract configuration and a shaped poem, the present work's dual nature as an imperative utterance and artwork, what Indiana described as a "verbal-visual" act, fires an extraordinary sonic and optical intensity through its bold typographic design. The letters themselves, nestled, rubbing together, insinuate a physicality and tactility that resonate with its language conveyed, "the first two letters stacked on top of the other two, and the letter 'O' tilted as if it were being swept off its feet" (J. Finkel, "Robert Indiana, 89, Who Turned 'Love' Into Enduring Art, Is Dead," in *The New York Times*, 21 May 2018).

Indiana's *LOVE* paintings and sculptures had humble beginnings. The artist once explained: "LOVE is purely a skeleton of all that word has meant in all the erotic and religious aspects of the theme, and to bring it down to the actual structure of calligraphy [is to reduce it] to the bare bone" (R. Indiana,

quoted in T. Brakeley (ed.), *Robert Indiana*, New York, 1990, p. 168). The bright and appealing color palette within the present sculpture is, in part, symbolic of the artist's home state of Indiana; the colors combine the fire engine red from the logo of the Phillips 66 gasoline company (where the artist's father had worked during the Great Depression) with the vivid blue of the expansive mid-western skies.

Indiana first celebrated the word "Love" in his 1958 poem "Wherefore the Punctuation of the Heart," which revealed his admiration of e.e. cummings and Gertrude Stein. Its first appearance in painted form came six years later when the artist traced "Love is God" onto a diamond shaped canvas, inverting a common church motto of his youth. As Indiana explained: "The reason I became so involved in *LOVE* is that it is so much a part of the peculiar American environment, particularly in my own background, which was Christian Science. God is Love is spelled out in every church" (R. Indiana, quoted in *Robert Indiana* exh. cat., Muse d'art moderne et d'art contemporain, Nice, 1998, p. 27). Having seen the word "love" in multiple guises, written in Christian Science books, imprinted on the spare walls of his church, the artist spent decades thinking through its possible meanings. In 1966, Indiana transposed this configuration to a block of aluminum, carved out for the Stable Gallery. A request from The Museum of Modern Art to use the artwork for Christmas cards shortly followed. Originally made up in a range of colors from black and white to up to five colors, the museum famously chose the three-color version—red, green, and blue—the same color combination the present example exhibits.



715

ANDY WARHOL (1928-1987)

Heart Shaped Candy Box (True Love)

signed, inscribed, dedicated and dated 'TO LIZA H.B. March 12 Andy Warhol
84' (on the overlap)

synthetic polymer and silkscreen ink on canvas

10 1/8 x 8 in. (25.7 x 20.3 cm.)

Painted in 1984.

\$100,000-150,000

PROVENANCE

Liza Minnelli, New York. acquired directly from the artist

Acquired from the above by the present owner

"I wonder if it's possible to have a love affair that lasts forever."

– Andy Warhol



Andy Warhol, *Liza Minelli*, 1978. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).



716

ED RUSCHA (B. 1937)

Pneumatic Muscles, Hydraulic Smiles

signed and dated 'Ed Ruscha 2010' (on the reverse)

acrylic on canvas

26 1/8 x 32 in. (66.4 x 81.3 cm.)

Painted in 2010.

\$450,000-550,000

PROVENANCE

Gagosian Gallery, New York

McCabe Fine Art, Stockholm

Frederic S. Brandt, Miami

His sale; Phillips, London, 14 October 2015, lot 14

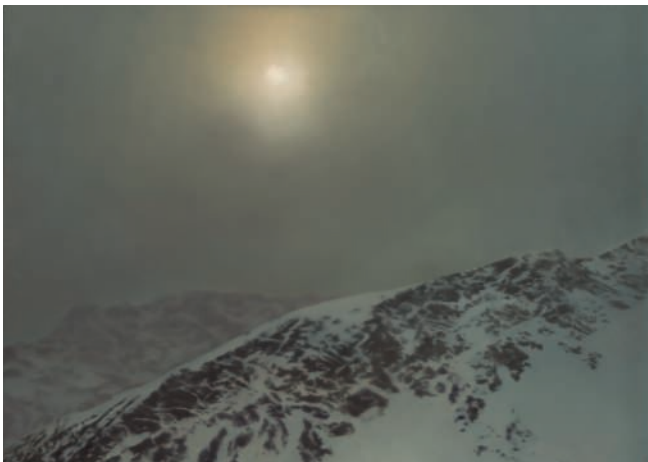
Acquired at the above sale by the present owner

LITERATURE

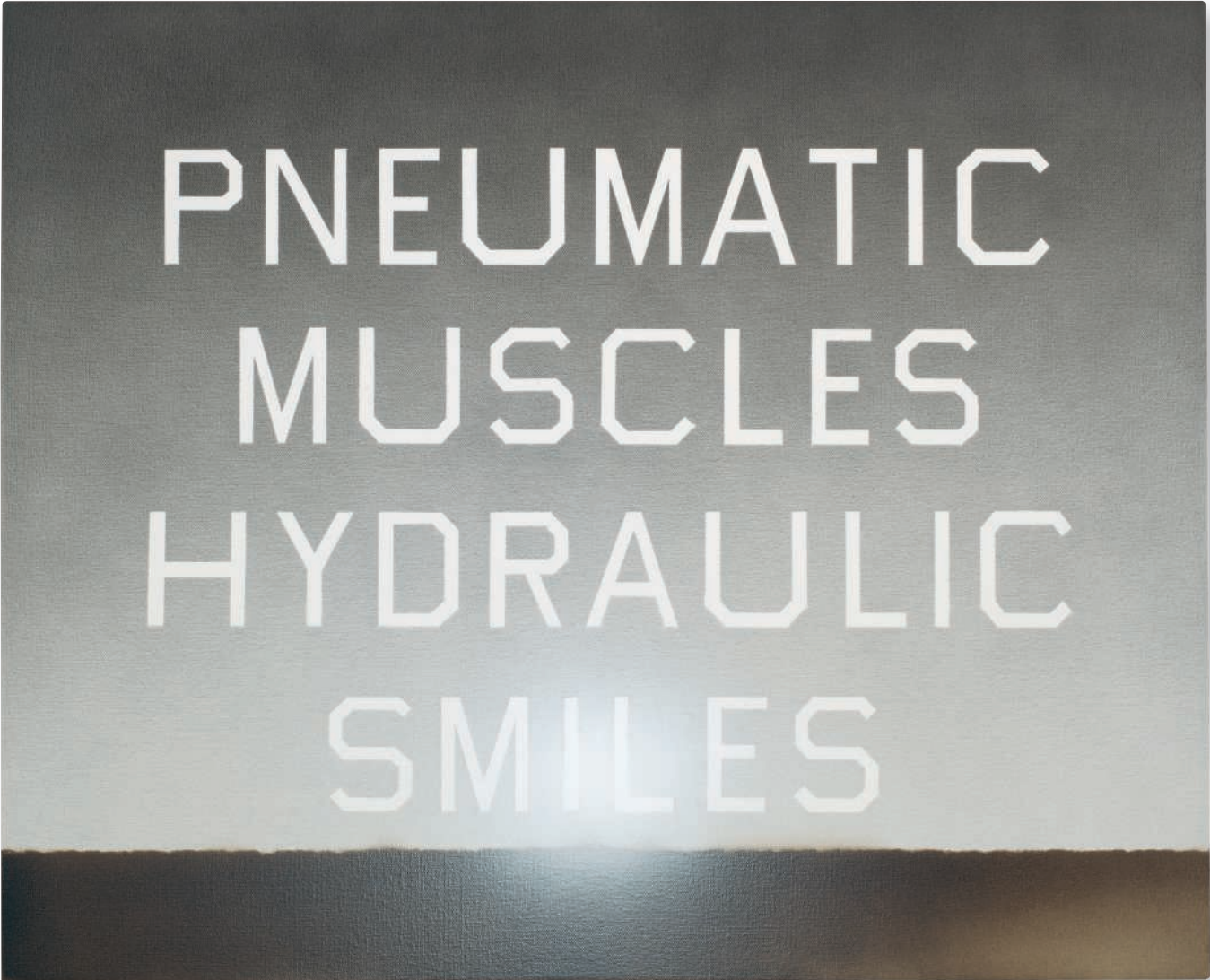
R. Dean, ed., *Edward Ruscha: Catalogue Raisonné of the Paintings, Volume Seven: 2004-2011*, New York, 2016, pp. 388-389, no. P2010.17 (illustrated).

"Ruscha's palette is garish and desaturated, clean-lined and baroque. His art is nakedly polemical and fully abstract...chaos impends, but never runs nihilistic. These contradictions form the artist's stern moral core and present the viewer with a rich array of interpretive choices. Sinister occurrences seem to bubble just outside the frame - or do they?"

(J. Ellroy, "Ed Ruscha - LA's Garish Scrutineer," *The Guardian*, 8 October 2009)



Gerhard Richter, *Davos*, 1981. Art Institute of Chicago. © Gerhard Richter 2018 (0222).



PNEUMATIC
MUSCLES
HYDRAULIC
SMILES

717

ANDY WARHOL (1928-1987)

Marilyn (Reversal)

stamped with artist's signature 'Andy Warhol' (on the reverse); signed and inscribed by Frederick Hughes 'I certify that this is an original painting by Andy Warhol completed by him in 1986 - Frederick A Hughes' (on the overlap)
synthetic polymer and silkscreen ink on canvas
18 x 14 in. (45.7 x 35.6 cm.)
Painted in 1979-1986.

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

PROVENANCE

Galerie Bruno Bischofberger, Zürich
Private collection
Anon. sale; Phillips, New York, 15 May 2003, lot 30
Private collection, Germany
Anon. sale; Christie's, New York, 11 November 2015, lot 159
Private collection, New York
Acquired from the above by the present owner

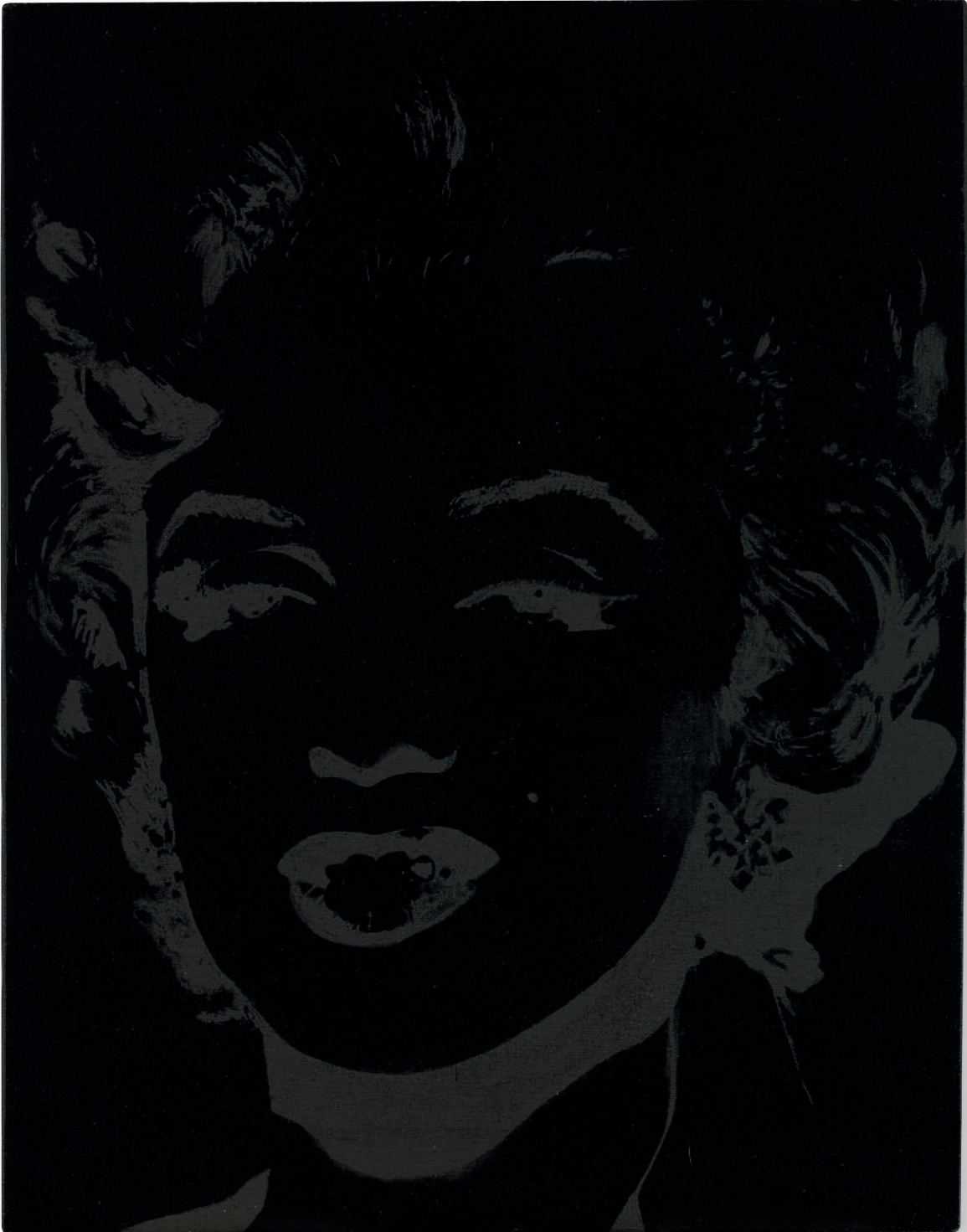
EXHIBITED

Tokyo, Mitsukoshi Ltd., *Andy Warhol*, January 1991.
Kyongju, Sonje Museum of Contemporary Art and Seoul, The National Museum of Contemporary Art, *Andy Warhol & Jean-Michel Basquiat*, September-November 1991.

Tel Aviv Museum of Art; Vienna, KunstHausWien; Athens, National Gallery; Thessaloniki, National Gallery; Orlando Museum of Art; Fort Lauderdale, Museum of Art and Taipei Fine Arts Museum; Lausanne, Fondation de l'Hermitage; Luwigschafen, Wilhelm-Hack Museum; Helsinki Kunsthalle; Warsaw, National Museum; Krakow, National Museum, Rio de Janeiro, Centro Cultural Banco do Brasil; Kochi Museum of Art; Tokyo, Bunkamura Museum of Art; Umeda-Osaka, Daimaru Museum; Hiroshima City Museum of Contemporary Art; Kawamura Memorial DIC Museum of Art; Nagoya City Art Museum and Niigata City Art Museum, *Andy Warhol*, August 1992-February 2001, no. 98 (Vienna, illustrated); p. 174 (Luwigschafen, illustrated); p. 110 (Warsaw, illustrated); p. 144, no. 130 (Kochi, illustrated).



Source image for Andy Warhol's *Marilyn* series. Andy Warhol Museum, Pittsburgh. © 2018 The Andy Warhol Museum, Pittsburgh / Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.





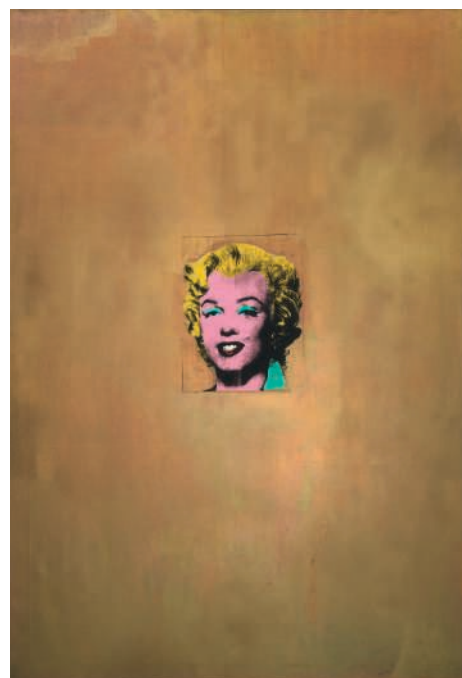
right: Andy Warhol, *Gold Marilyn Monroe*, 1962. Museum of Modern Art, New York. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS). Photo: © Museum of Modern Art / Licensed by SCALA / Art Resource, NY.

opposite: Andy Warhol holding the *Marilyn* acetate used to make the *Shot Marylins*, at the doorway of the fire escape at the Factory on East 47th Street. Photo: © William John Kennedy; Courtesy of KIW! Arts Group. Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

Andy Warhol's *Marilyn (Reversal)*, depicts an intimate rendering of one of the 20th century's most iconic visage—that of Marilyn Monroe. Executed between 1979 and 1986, the present lot belongs to Warhol's exemplary and retrospective *Reversal* series in which he took his already-acclaimed *Marilyn* iconography and inverted her image. For *Marilyn (Reversal)*, the switch in appearance is minimal, yet its affect haunts the viewer. The shadows of Marilyn's face are eponymously reversed, glowing against the pitch-black canvas. This absence of color and presence of a shining, gray ink evokes photographic negatives and the silver screen—essential parts of Marilyn's cosmic rise to stardom.

More than any other of Warhol's reversal subjects—Mao, Mona Lisa, Warhol himself—Marilyn was his epochal muse. Exceedingly glamorous, yet simultaneously tragic, Marilyn was his perfect subject and he regarded her as a kindred spirit. He sympathized with the idea of a fellow artist whose talents were underappreciated, and whose very being was misunderstood. The beginnings of Monroe's life were tumultuous; she spent much of her childhood between foster homes, but her luck finally began to change once she began her breakthrough modeling career. In 1946, she signed a film contract with Twentieth Century Fox and began appearing in films such as *The Asphalt Jungle* and *All About Eve* which garnered her critical acclaim, and in 1953 Marilyn appeared as the lead actress in film *Niagra*, a melodramatic noir that exploited her sensuality. It was in this movie's promotional images that Warhol found one of his most enduring images—a headshot of the actress which would become the source and inspiration for his *Marilyn* screenprints following the actresses' death in 1962. Warhol augmented her fame by focusing an entire series around her. Since then, Warhol's immortalization of the actress has surpassed her very own celebrity and become emblematic of Warhol and the themes pervasive in his *oeuvre*—tragedy, glamour, death, and artificiality.

Early screen print paintings such as *Gold Marilyn* (1962, Museum of Modern Art, New York) and *Marilyn Diptych* (1967, Tate, London) celebrate the star's vitality in their positive renderings. These glittering and colorful iterations highlight the dazzling allure of Hollywood, something Warhol daydreamed about in his youth. Once the artist began to consider his own artwork retrospectively in the late 1970s, he returned to his most famous imagery.



David Bourdon writes of the *Reversal* series, "Warhol's *Reversals* recapitulate his portraits of famous faces but with the tonal values reversed. As if the spectator was looking at photographic negatives, highlighted faces have gone dark while former shadows now rush forward. The reversed *Marylins*, especially, have a lurid otherworldly glow, as if illuminated by internal footlights" (D. Bourdon, *Warhol*, New York, 19898, p. 378). Paintings such as *Nine Marylins (Reversal)* (1979 – 1986, San Francisco Museum of Modern Art) multiply and invert Marilyn's appearance, yet the present lot provides a more profound relationship between Warhol and Marilyn, the viewer and the artwork. Gone are the flashy distractions and initial allure of pop culture, in its stead remain a candid warning against the consequences of glitz and glamour.

Whereas other works from the *Reversal* series employ bold, psychedelic colors—whether blue, pink, green, red—Warhol deconstructs the movie star by focusing closely on an intimate portrait of her face in the most neutral of reversed tones, essentially distilling the lingering trace of Marilyn. This monochromatic version presents a singular icon juxtaposed against a dark canvas that illustrates a more somber and poignant side of both the artist and subject. At once nostalgic and verging on the abstract, *Marilyn (Reversal)* presents the starlet as an almost otherworldly apparition. This mythical presence brings to mind the haziness of memory in reverential fashion. The reversal technique, darkening negative space while bringing forward the actress's main features in a lighter grey, accentuates what are her most recalled features: wavy light hair, thick eyelashes, and bold lips. These haunting characteristics reference the legend and aura of Marilyn who had tragically passed away the decade prior to this work's creation.

In this visual cycle, Warhol tells an ongoing story in which the only constant is the essence of the source image, and whether you look at the original film still, the 1962 version, or this more recent one, the woman is the same, but the symbol has evolved. This painting is particularly significant in that these essential themes culminate in this singular portrait wherein Warhol appropriates his own, earlier images of the star. *Marilyn (Reversal)* carries with it a double layer of association: an appropriation of an appropriated image. As Isabella Geist has said of Warhol's *Marilyn* series, "The irony of Andy Warhol's 'Marilyn' is that it is an icon of an icon created by an icon" (I. Geist, "Warhol's Marilyn," via www.forbes.com).

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK AND PHILADELPHIA

718

YAYOI KUSAMA (B. 1929)

Nets 38

signed, titled and dated 'Yayoi Kusama 1998 Nets 38' (on the reverse)

acrylic on canvas

16 1/8 x 12 5/8 in. (40.9 x 32 cm.)

Painted in 1998.

\$120,000-180,000

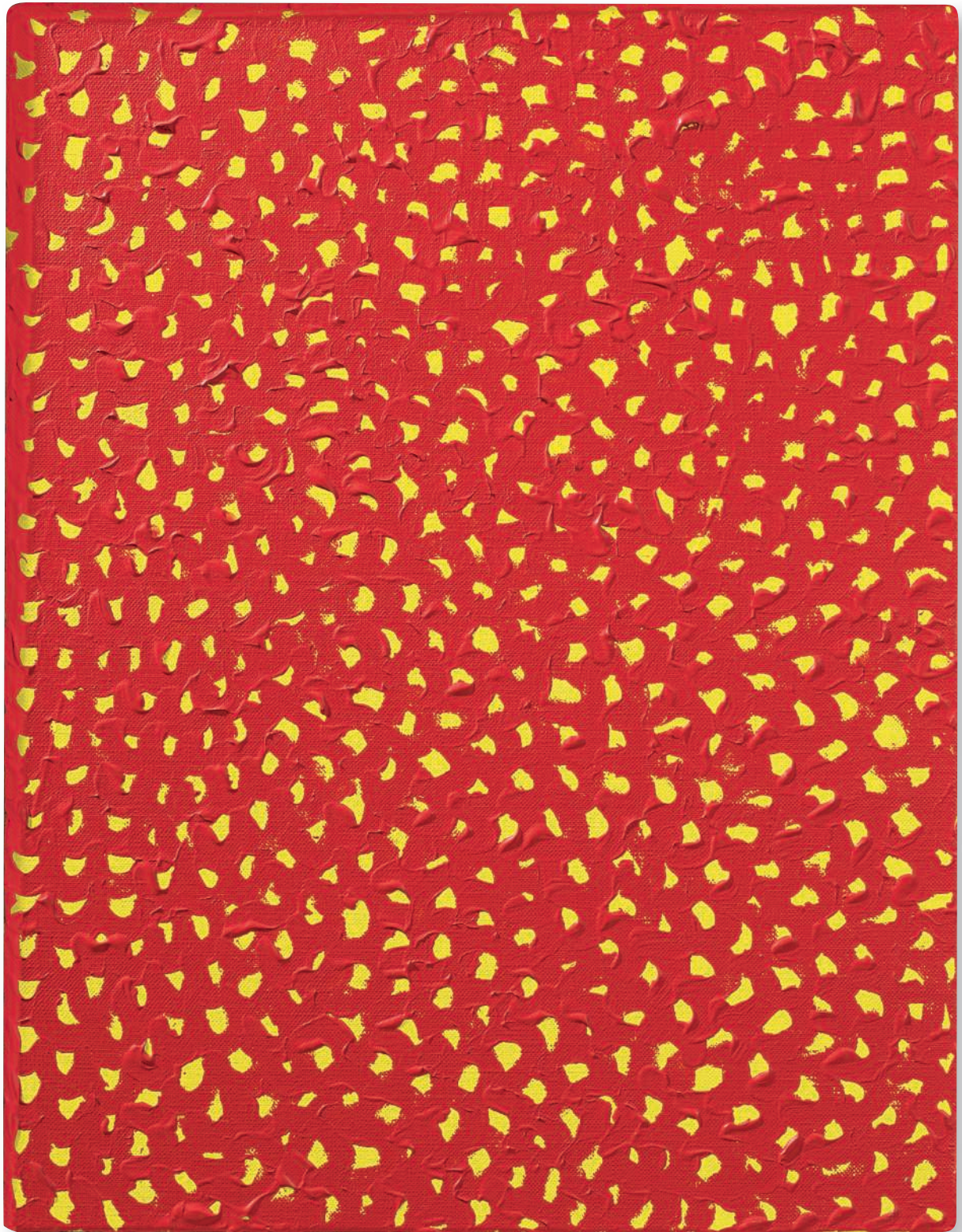
PROVENANCE

Robert Miller Gallery, New York

Acquired from the above by the present owner, 1998

"You might say that I came under the spell of repetition and aggregation. My nets grew beyond myself and beyond the canvases I was covering with them. They began to cover walls, the ceiling, and finally the whole universe. I was always standing at the center of the obsession, over the passionate accretion and repetition inside me"

– Yayoi Kusama



719

PAT STEIR (B. 1938)

Double White on Black

oil on canvas

84 x 83 $\frac{7}{8}$ in. (213.3 x 213 cm.)

Painted in 2009.

\$250,000-350,000

PROVENANCE

The artist

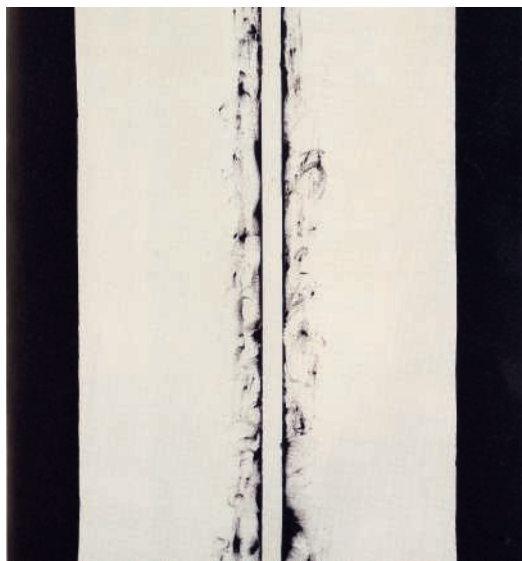
Cheim & Read, New York

Galerie Jaeger Bucher, Paris

EXHIBITED

Philadelphia, Locks Gallery, *Pat Steir: Paintings on Paintings*, April-May 2009.

Paris, Galerie Jaeger Bucher, *Pat Steir: Paint*, October 2010-January 2011, pp. 18-19 (illustrated).



In the late 1980s, Pat Steir began her illustrious technique of pouring and flinging paint onto a hanging canvas, allowing gravity and chance to determine the path of the composition and removing herself from the consciousness of artistic creation. She maintains, however, a rigorous control over her technique, a method that has been deeply inspired by Taoism and Buddhism. "You don't touch the canvas. You pour or throw paint. You put each color on separately. Don't blend colors. So I have my set of rules that I stick to, limitations more than rules" (P. Steir, quoted in J. O. Richard and P. Steir, "Oral History Interview with Pat Steir, 2008 March 1-2," *Archives of American Art*, Smithsonian Institution, 2008, <https://www.aaa.si.edu/collections/interviews/oral-history-interview-pat-steir-13682#transcript>). The resulting sense of contemplative deliberation comes through in the present work, a large-scale and alluring example from 2009. Its binary presentation of lustrous silver recalls the compositional structure of Barnett Newman's signature "zip" paintings. Indeed, critics have drawn parallels between Steir's work and that of Newman, as well as Jackson Pollock, and laud her ability to both embrace of the foundations of Abstract Expressionism and carve out her own space within its canon. "I feel that, among other artists, I am making some of the last late Modernist paintings" (P. Steir, quoted in T. McEvelley, *Pat Steir*, New York, 1995, p. 76).

Barnett Newman, *White Fire II*, 1960. Kunstmuseum, Basel. © 2018 Barnett Newman Foundation / Artists Rights Society (ARS), New York.



720

YAYOI KUSAMA (B. 1929)

Infinity Nets [A.BB]

signed, titled and dated 'Infinity Nets Yayoi Kusama 2004 A.BB' (on the reverse)

acrylic on canvas

46 x 36 in. (116.8 x 91.4 cm.)

Painted in 2004.

\$500,000-700,000

PROVENANCE

Anthony Meier Fine Arts, San Francisco

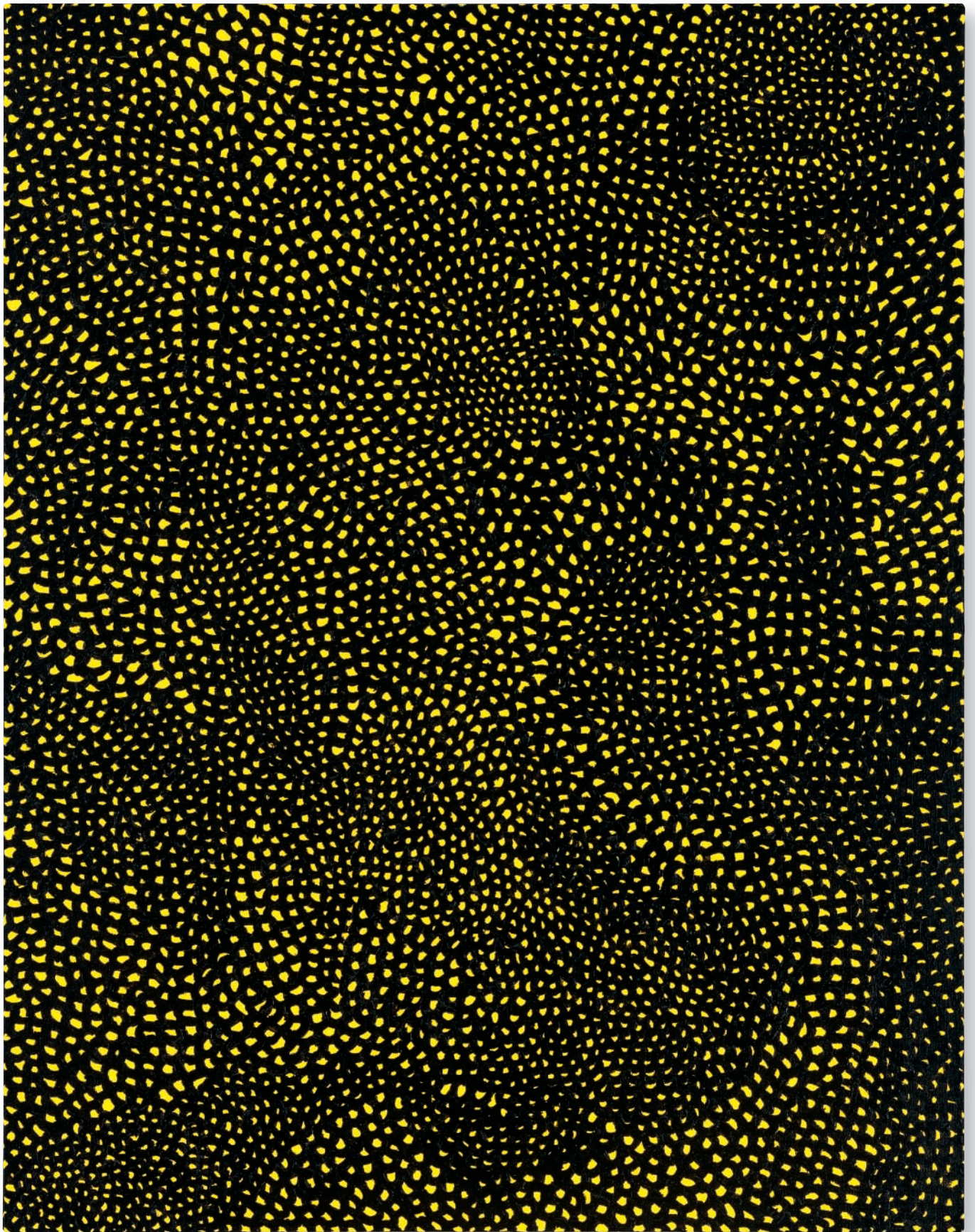
Acquired from the above by the present owner

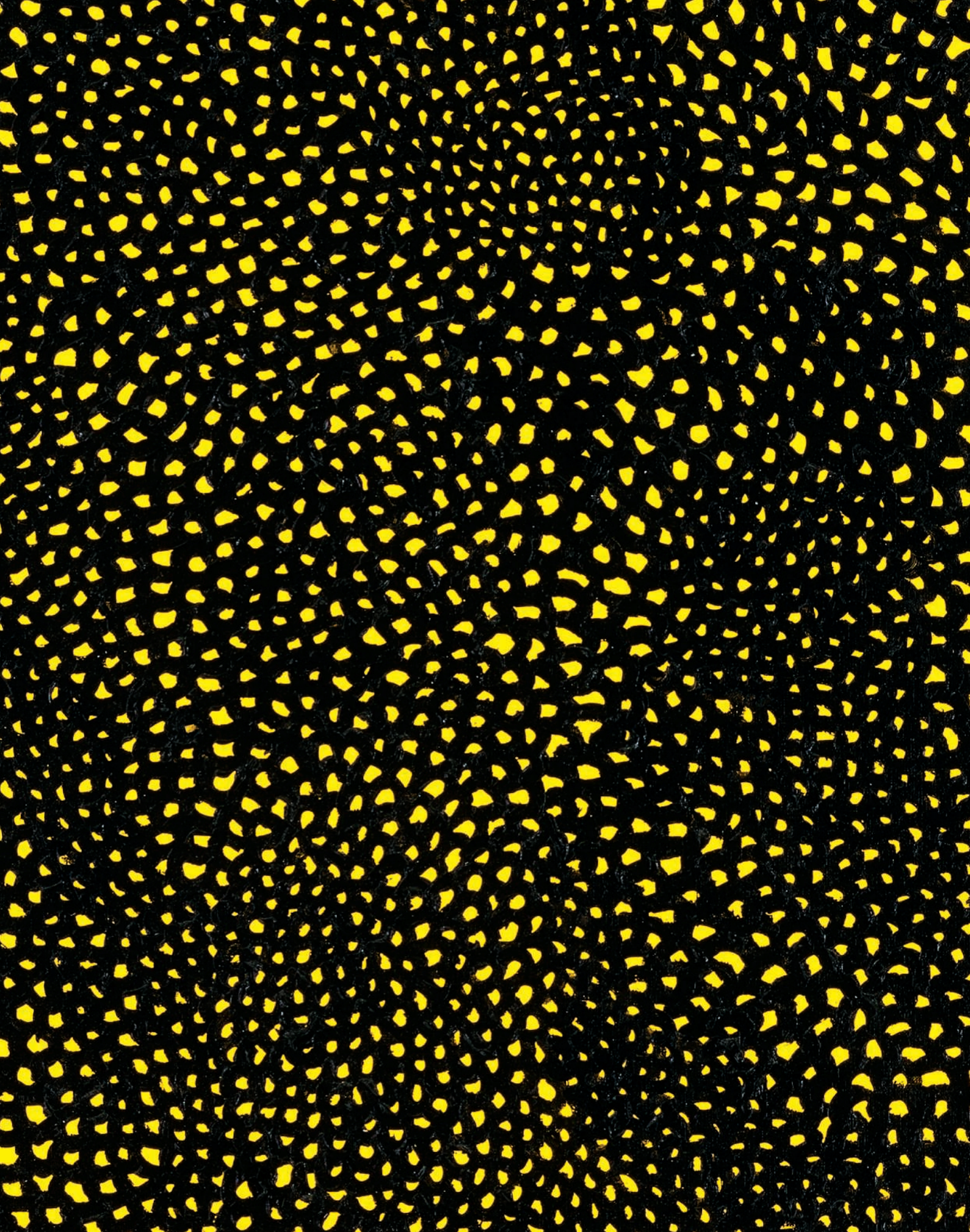


Vincent Van Gogh, *The Sower*, 1888. Rijksmuseum Kroeller-Mueller, Otterlo. Photo: © Erich Lessing/ Art Resource, NY.

Veiled in a delicate lattice of small loops and curls, Yayoi Kusama's *Infinity Nets [A.BB]* enthralls with its brilliant yellow and poetic splendor. Swoops and coils blanket the canvas in a gauzelike web that is at once engulfing and mesmerizing, and the painting's intricacy of detail beckons us closer. Across the painting's surface, thick crests of impasto peak and then give way to smooth circlets, rising and falling in rhythmic swells and creating the impression of lace floating in calming ocean waves. Mirroring the quiet repetition that went into its making, *Infinity Nets* stimulates introspection and transcendence, and lulls its viewers into a meditative state.

Kusama traces the roots of her celebrated style back to her childhood, when she first noticed the signs of obsessive-compulsive disorder and began experiencing hallucinations. Starting with the onset of her illness at age 10, she created many works over the following several years, demonstrating the fanatical work ethic that she would continue to display as an adult. She was also inspired at this time to transcribe her startling visions in her art. As Kusama recalled, "When I was a child, one day I was walking in the field, then all of a sudden, the sky became bright over the mountains, and I saw clearly the very image I was about to paint appear in the sky. I also saw violets,





opposite: present lot illustrated (detail).

“Painting, which is powerful enough to wrap up the whole universe, not to mention the earth, is Kusama’s Infinity Nets. I will probably continue to paint this endless web, which I have worked on for the past 40 years. Yayoi Kusama is unchangeable...I can neither stop my existence nor escape from death. This is my way of living and dying.”

—Yayoi Kusama

which I was painting, multiply to cover the doors, windows and even my body....I immediately transferred the idea onto a canvas. It was hallucination only the mentally ill can experience” (Y. Kusama, quoted in “Damien Hirst Questions Yayoi Kusama, Across the Water, May, 1998,” *Kusama: Now*, exh. cat., Robert Miller Gallery, New York, 1998, p. 15).

When Kusama moved to New York, these demons led her to paint fixedly for up to 40 or 50 hours at a time without breaking for sleep or meals. With her Infinity Nets such as *Infinity Nets [A.BB]*, the signs of Kusama’s meticulous obsessive-compulsive behavior are evident in the “infinitely” repeated loops she lays down, one at a time, across the entire canvas. After applying a semi-transparent layer of white pigment over an under layer of yellow, Kusama adds small strokes of paint—in this case, black paint—until the surface is covered in loops. In contrast to the gestural and at times explosive practices of the Action painters, Kusama fixes a single, undivided space on the canvas in order to ensure that each individual element of the work is given as much physical structure as possible. Kusama customarily works with the canvas placed flat on a table top or other surface, making it impossible to see the whole of the composition while she is painting. In so doing, she is unable to respond to or alter the composition of the work as it is being created, with the result that she is forced to abandon any attempt to try and control the whole of the picture plane or construct it out of parts.

Kusama has always insisted that the process of creating the Infinity Nets is integral to the significance of the works. Although she had little financial means during her first years in New York—she later confessed that “day

after day, I forgot my coldness and hunger by painting” (Y. Kusama, quoted in G. Turner, “Yayoi Kusama,” *Bomb*, vol. 66, Winter 1999)—she managed to find the money to hire professional photographers to document her with the net paintings in her studio, underscoring her belief that these works are inextricably bound up with the labor of making them. The process of painting is also a highly therapeutic activity for Kusama, and through such works as *Infinity Nets [A.BB]* she is able to alleviate her anxiety and find some spiritual stability. Kusama named this method of stepping outside of herself through art “self-obliteration.” In this process, she explained, “my self was eliminated, and I had returned and been reduced to the infinity of eternal time and the absolute of space. This was not an allusion but reality” (Y. Kusama, quoted in *Yayoi Kusama*, New York, 2000, p. 36). In this way, the infinite patterns of Kusama’s art also represent the artist’s destruction of self in favor of universal wholeness, and psychosomatic peace.

With scalloped curves that spread across the canvas in rippling arcs, *Infinity Nets [A.BB]* is emblematic of Yayoi Kusama’s iconic Infinity Nets paintings, and as a part of her psychological and “feminine”-coded practice it foreshadows many of the developments that would follow shortly thereafter in feminist, performance and post-Minimalist art. Although Kusama returned to Japan after spending 10 years in New York and has remained there since, her time in New York was one of the most defining periods in her career, which, while brief, saw her create a highly influential body of work that would change the course of art forever.

721

HELEN FRANKENTHALER (1928-2011)

Ashes and Embers

signed 'Frankenthaler' (lower right); signed again and dated 'frankenthaler '88' (on the reverse)

acrylic on canvas

59 ½ x 90 ½ in. (151.1 x 229.8 cm.)

Painted in 1988.

\$600,000-800,000

PROVENANCE

André Emmerich Gallery, New York

Private collection, Chicago

Knoedler Gallery, New York

Acquired from the above by the present owner, 1996

EXHIBITED

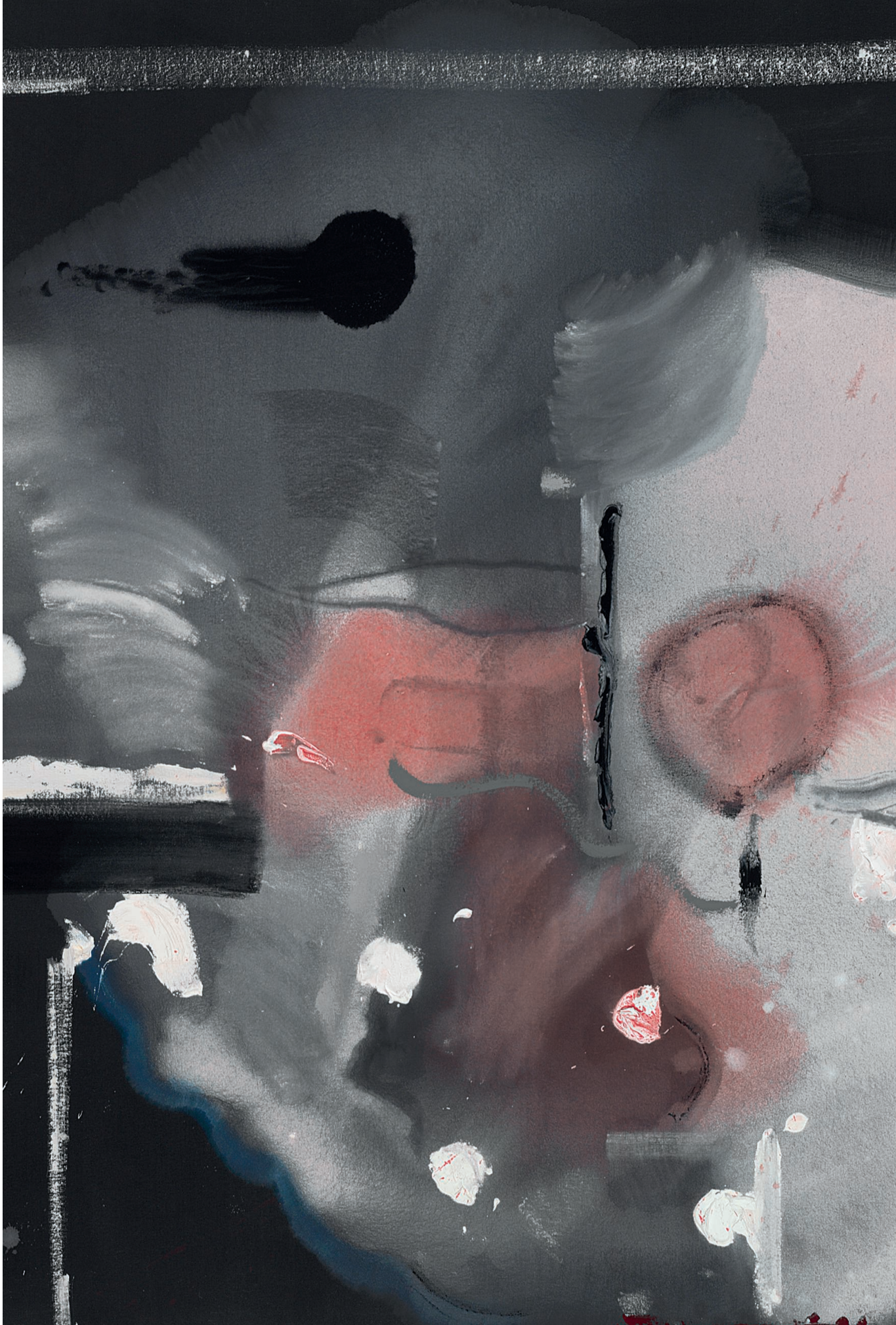
New York, André Emmerich Gallery, *Helen Frankenthaler New Paintings*, January 1989, no. 3 (illustrated).



Joseph Mallord William Turner, *Sunset*, circa 19th century. Photo: © Agnew's, London / Bridgeman Images.

Applying paint directly to the surface of the unprimed canvas, Helen Frankenthaler creates a diaphanous network of color which dances around the canvas, some pigments confronting the viewer directly, while others retract into the distance. This 'push and pull' effect, first theorized by Hans Hofmann suggests depth and movement in the picture as brighter colors 'push' towards the canvas' surface and cooler colors 'pull' away. Three decades prior to this painting's conception, Helen Frankenthaler spent the summer of 1950 studying under Hans Hofmann, a forefather of the Abstract Expressionist movement. In Provincetown, learning alongside Hofmann, Frankenthaler created both intimately scaled works as well as large canvases that evoke nature and the landscape.

Akin to the prolific British seascape painter J.M.W Turner, Frankenthaler conjures the sublime in her paintings. In *Ashes and Embers*, the lively bursts of color synchronize in a muted harmony: stained black, white and pink fuse together in a frenetic eruption of energy. Flashes of white and bright pink accent the composition. Evoking the instantaneous as well as the infinite, Frankenthaler believed that, "a really good picture looks as if it's happened at once. It's an immediate image" (H. Frankenthaler, quoted by J. Babington, "Against the grain: the woodcuts of Helen Frankenthaler." *Artonview*, vol. 44, pp. 22-27). The painting's sheer magnitude in addition to its depth of color, bestow upon the viewer a sense of awe and wonder, which rival the atmospheric sea-torn landscapes of Turner.







722

KENNETH NOLAND (1924-2010)

In the Curl

signed, titled and dated 'IN THE CURL 1967 Kenneth Noland' (on the reverse)

acrylic on shaped canvas

96 1/8 x 23 5/8 in. (244 x 60 cm)

Painted in 1967.

\$250,000-350,000

PROVENANCE

Leo Castelli Gallery, New York

Acquavella Contemporary Art, New York, 1977

Thomas Segal Gallery, Boston

Salander O'Reilly Galleries, New York, 1989

Helander Gallery, Palm Beach, 1990

Private collection, Japan

Private collection, Denmark

Anon. sale; Phillips, New York, 15 May 2015, lot 181

Acquired at the above sale by the present owner

EXHIBITED

Palm Beach, Helander Gallery, *Kenneth Noland: An Important Exhibition of Paintings from 1959 to 1989*, February-March 1990, no. 18 (illustrated).

"Noland does not use a balanced-out type of composition, it is ultimately color that has the dramatic role; interlocking with the design, it unbalances a symmetrical picture, releases it at the top, closes it off, or establishes a directional sequence...the bands—the color—gain a heightened sense of presence, a vivid sense of immediacy."

(K. Moffett, *Kenneth Noland*, New York, 1977, p. 65)



723

JACK HAMILTON BUSH (1909-1977)

Anthem

signed, inscribed, titled and dated "ANTHEM Jack Bush Toronto July 1975"
(on the reverse)

acrylic on canvas

80 x 37 in. (203.2 x 94 cm.)

Painted in 1975.

\$150,000-250,000

PROVENANCE

Estate of the artist

Salander-O'Reilly Galleries, New York

Meredith Long & Company, Dallas

Acquired from the above by the present owner

EXHIBITED

Toronto, Art Gallery of Ontario; The Vancouver Art Gallery; Edmonton Art Gallery; Musée d'art contemporain de Montréal and Ottawa The National Gallery of Canada, *Jack Bush: A Retrospective*, September 1976-July 1977, no. 50 (illustrated).

To be included in the forthcoming Jack Bush catalogue raisonné of paintings under the direction of Dr. Sarah Stanners.



Jack Hamilton Bush in his studio, 1974. Photo:
© Yousuf Karsh. Artwork: © 2018 Artists Rights
Society (ARS), New York / SODRAC, Montreal.



724

YAYOI KUSAMA (B. 1929)

Nets 24

signed, titled and dated 'Yayoi Kusama 1997 Nets 24' (on the reverse)

acrylic on canvas

18 x 20 $\frac{7}{8}$ in. (45.7 x 53 cm.)

Painted in 1997.

\$150,000-200,000

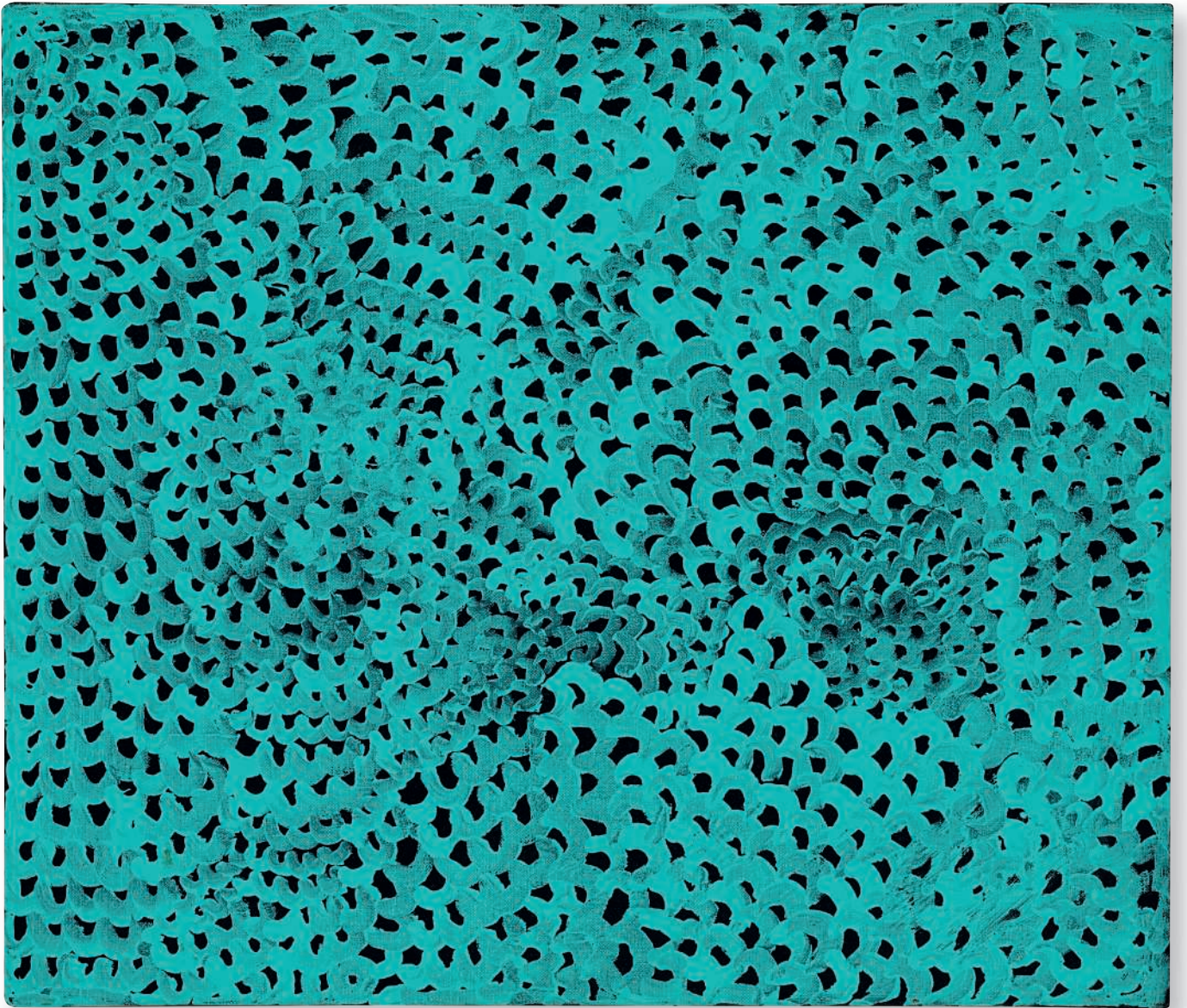
PROVENANCE

Robert Miller Gallery, New York

Acquired from the above by the present owner

"What comes through behind Kusama's paintings is no longer a naturalistic space but something like a memory of the place where things used to be rather than a void in which anything can happen."

(S. Tillim, "Transforming Infinite: Yayoi Kusama's Net Paintings", *Yayoi Kusama*, Gagosian Gallery, New York, exh. cat., 2009, p.30.)



725

JOSEF ALBERS (1888-1976)

Homage to the Square: Open D

signed with the artist's monogram and dated 'A51' (lower right);

titled 'Homage to the Square: Open D' (on the reverse)

oil on Masonite in artist's frame

overall: 22 ¼ x 22 ½ in. (56.5 x 57.2 cm.)

Painted in 1951.

\$400,000-600,000

PROVENANCE

The Josef Albers Foundation

Sidney Janis Gallery, New York

Private collection

Private collection, Vermont

Private collection, New York

Anon. sale; Christie's, New York, 11 May 2016, lot 222

Acquired at the above sale by the present owner

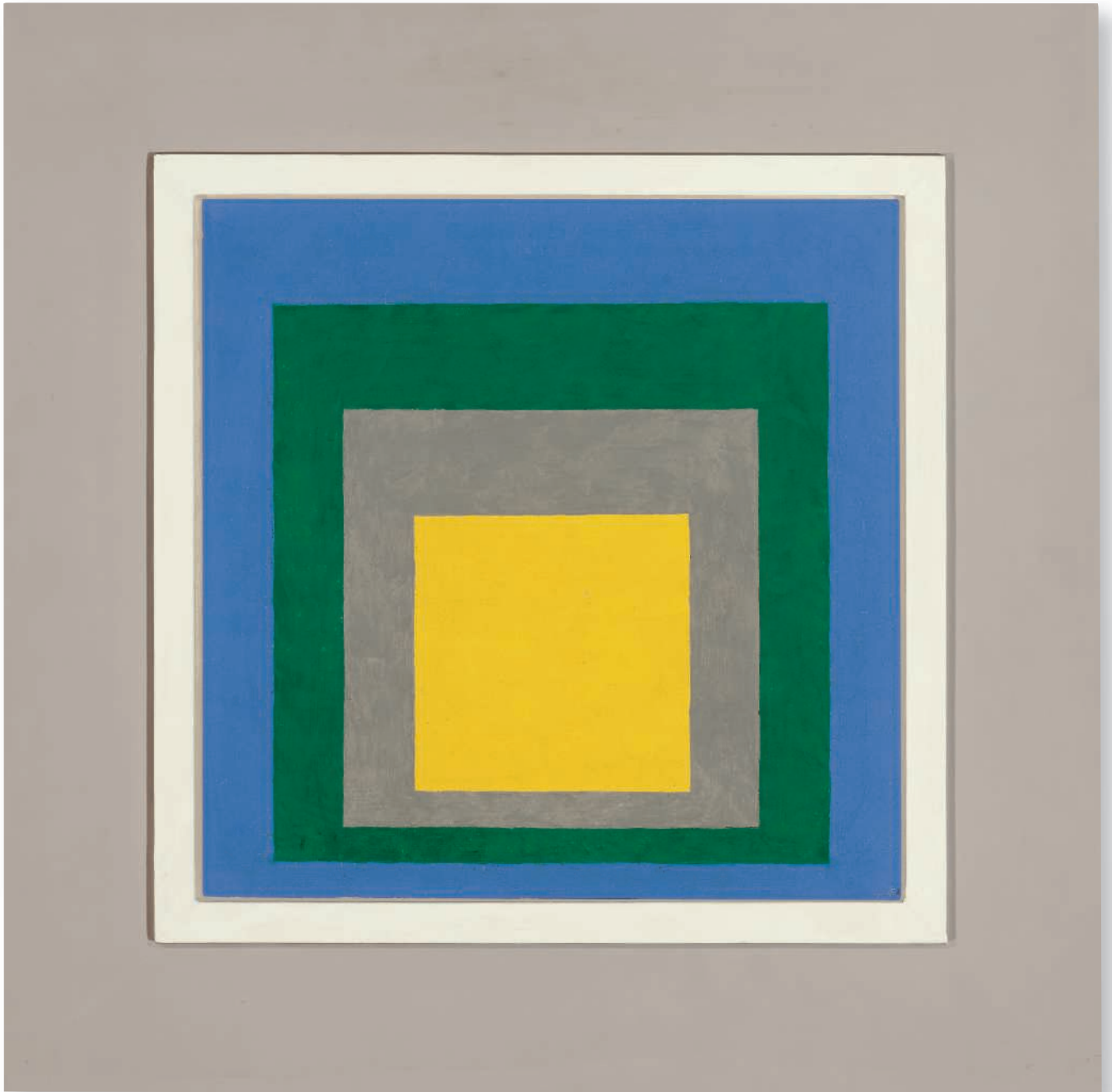
EXHIBITED

New York, Sidney Janis Gallery, *Albers*, February-March 1986, no. 27.

The work is registered in the *catalogue raisonné* of the paintings of Josef Albers as 1976.1.1318.

"Choice of the colors used, as well as their order, is aimed at an interaction—
influencing and changing each other forth and back."

—Josef Albers



726

ISAMU NOGUCHI (B. 1988)

Klee's Stone

inscribed with the artist's initials 'i.n.' (right side edge)

Jasper and hot-dipped galvanized steel

23 x 11 ½ x 5 in. (58.4 x 29.2 x 12.7 cm.)

Executed in 1982.

\$150,000-200,000

PROVENANCE

Isamu Noguchi Foundation, New York, 1983

Pace Gallery, New York, 1983

PaceWildenstein, New York

Acquired from the above by the present owner, 2000

EXHIBITED

New York, Pace Gallery, *Noguchi: New Sculpture*, May-June 1983, p. 12 (illustrated).

LITERATURE

Isamu Noguchi Foundation and Garden Museum, *The Isamu Noguchi Catalogue Raisonné*, digital, ongoing, no. 988 (illustrated).



Paul Klee, *Rocky Coastline*, 1931. Hamburger Kunsthalle, Hamburg. Photo: © bpk Bildagentur / Hamburger Kunsthalle / Elke Walford / Art Resource, NY.



727

ELLSWORTH KELLY (1923-2015)

Study for a Black and White Relief

signed, inscribed and dated 'center white & black on relief over white Kelly 1952' (on the reverse)

paper collage on paper

7 1/8 x 19 3/4 in. (18 x 50 cm.)

Executed in 1952.

\$200,000-300,000

PROVENANCE

The artist

Matthew Marks Gallery, New York, 2011

Acquired from the above by the present owner, 2011

EXHIBITED

New York, Museum of Modern Art; Pasadena Art Museum; Minneapolis, Walker Art Center and Detroit Institute of Arts, *Ellsworth Kelly*, September-August 1974, no. 66.

New York, Solomon R. Guggenheim Museum, *Aspects of Collage Assemblage and the Found Object in Twentieth-Century Art*, March-May 1988, no. 64.

Paris, Galerie Nationale du Jeu de Paume; Münster, Westfälisches Landesmuseum and Washington D.C., National Gallery of Art, *Ellsworth Kelly: The Years in France, 1948-1954*, March 1992-January 1993.

Cambridge, Harvard University, Fogg Museum; Atlanta, High Museum of Art;

The Art Institute of Chicago; Kunstmuseum Winterthur; Munich, Städtische Galerie im Lenbachhaus and Kunstmuseum Bonn, *Ellsworth Kelly: The Early Drawings 1948-1955*, March 1999-August 2000, no. 122 (illustrated).

New York, Matthew Marks Gallery, *Ellsworth Kelly: Black and White Drawings*, February-April 2011.

Munich, Haus der Kunst and Museum Wiesbaden, *Ellsworth Kelly: Black and White*, October 2011-June 2012, p. 143, no. 65 (illustrated).

LITERATURE

D. Waldman, *Ellsworth Kelly: Drawings, Collages and Prints*, Greenwich, 1971, pl. 71 (illustrated).

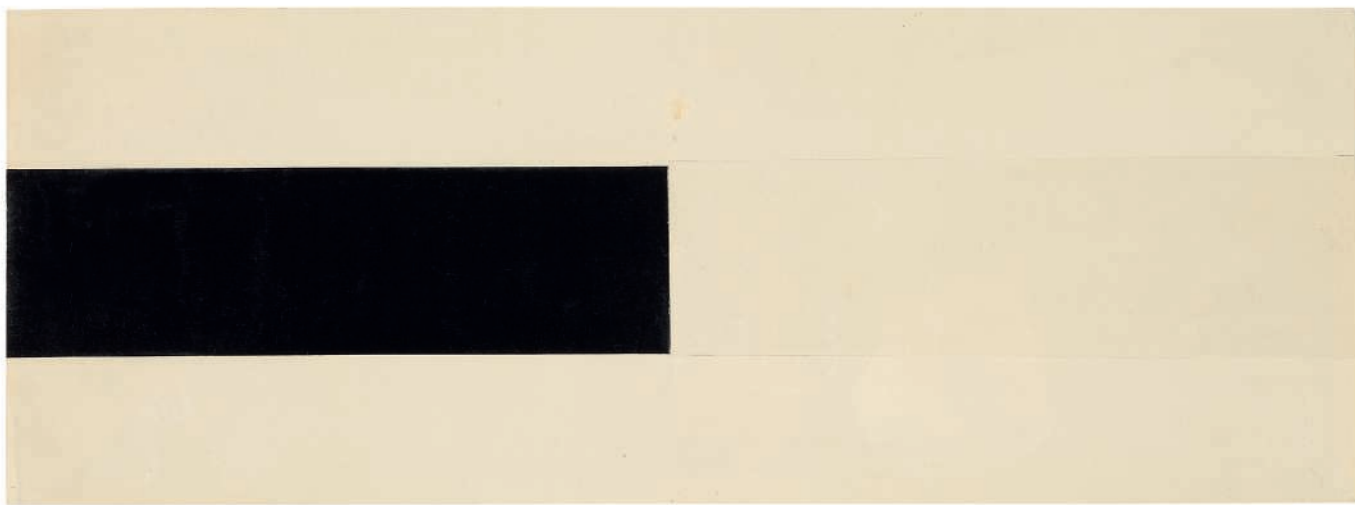
J. Masheck, "Ellsworth Kelly at the Modern," *Artforum*, November 1973, p. 57.

M.J. Wortz, "Ellsworth Kelly, Pasadena," *Artweek*, February 2, 1974, p. 5 (illustrated).



Ellsworth Kelly, *Black White*, 1970. Museum für Neue Kunst, Ulm. © Ellsworth Kelly Foundation, Courtesy Matthew Marks Gallery.

Revered for his mastery of color and form, Ellsworth Kelly (1923-2015) stuns with this elegant work in black and white. Velvety black abuts creamy white in equal length and weight, engendering a gentle struggle between forces of dark and light. For Kelly, these volumes are less an absence of color than an exploration of the underlying intensity out of which color functions. Often drawing inspiration from found visions of everyday life, Kelly's black and white works, which comprise a fifth of his oeuvre and treat each of his common motifs, act as shadows of what once was. *Study for a Black and White Relief* (1952), however, prefigures what will be, recording the object's imprint before its full realization. "Nothing is more specific than a shadow, but nothing is less specifiable once it is isolated from its context" (Y. A. Bois, in U. Wilmes, "Black and White," in *Ellsworth Kelly: Black & White*, exh. cat., Haus der Kunst, Munich, 2011, p. 3). Thus, the present work offers an abstract glimpse not only of the "unilluminated" side of Kelly's tangible subjects, but also a behind-the-scenes look at the artist's conceptual method, inherent in which is all the vitality of an imagination bursting with color.



728

TAKEO YAMAGUCHI (1902-1983)

D (Flat Format)

signed, titled and dated in Japanese 'Takeo Yamaguchi 1957 D (Flat Format)'
(on a paper label affixed to the reverse)

oil on panel

35 ¾ x 35 ¾ in. (90.8 x 90.8 cm.)

Painted in 1957.

\$400,000-600,000

PROVENANCE

Private collection

Anon. sale; Shinwa Auction Co., Ltd., Tokyo, 29 January 2005, lot 70

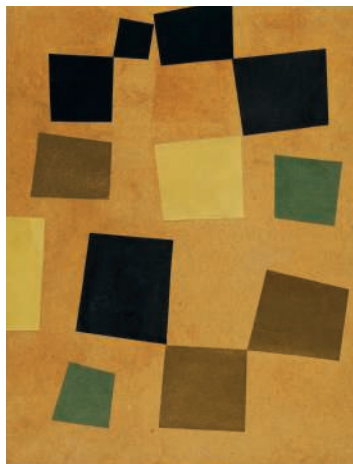
Acquired at the above sale by the present owner

EXHIBITED

Tokyo, Nerima Art Museum, *Yamaguchi Takeo*, September-November 1987,
no. 38 (illustrated).

LITERATURE

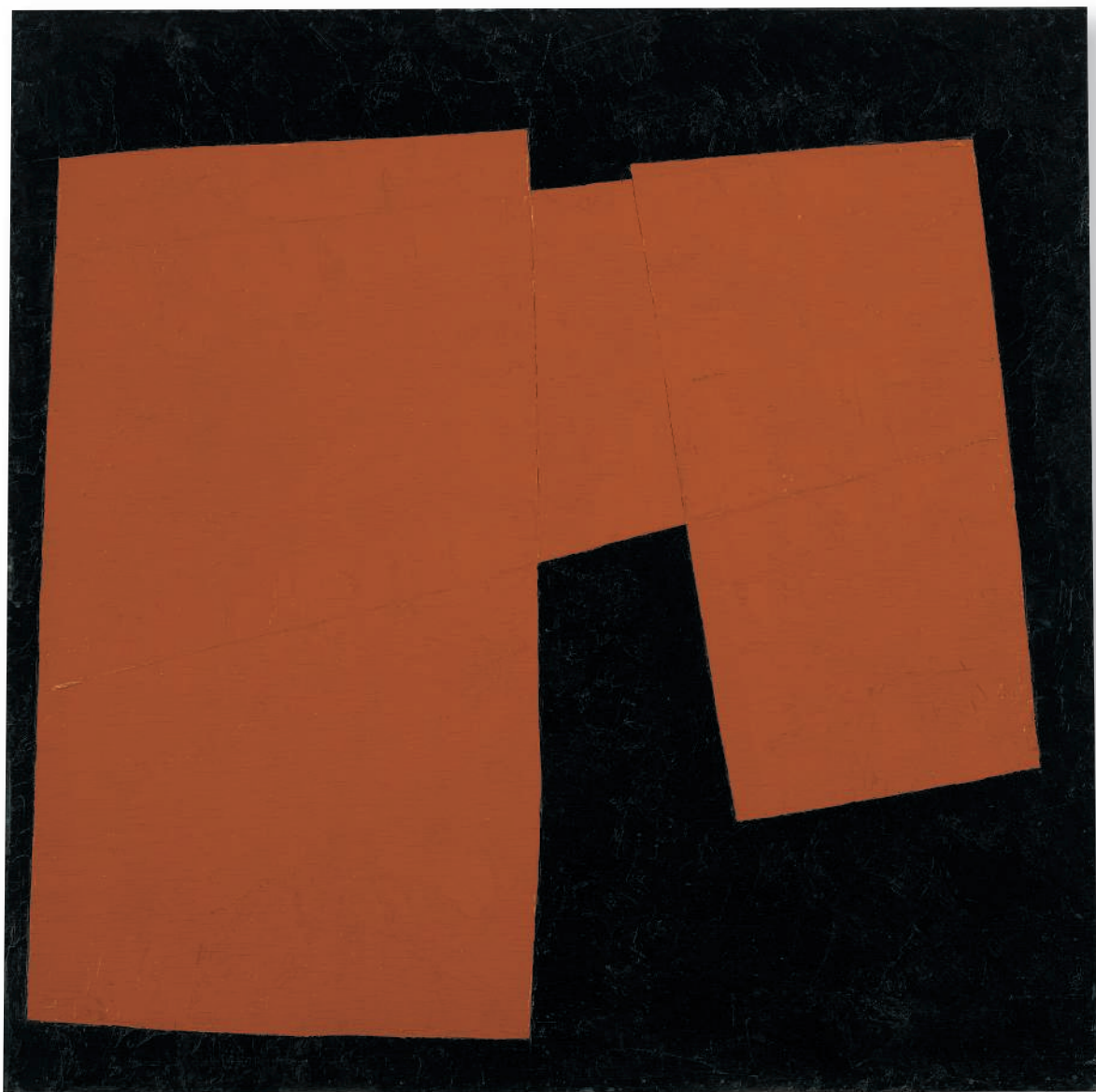
T. Yamaguchi, *Takeo Yamaguchi Catalogue Raisonné*, Tokyo, 1981, p. 126
(illustrated).



Jean (Hans) Arp, *Untitled (Squares Arranged According to the Laws of Chance)*, 1917.
Museum of Modern Art, New York. © 2018
Artists Rights Society (ARS), New York / VG
Bild-Kunst, Bonn. Photo: © The Museum
of Modern Art/Licensed by SCALA / Art
Resource, NY.

Takeo Yamaguchi's *D (Flat Format)* from 1957 exemplifies the artist's deft fusion of the modern, the minimal and the avant-garde. The angular abstraction of *D (Flat Format)* is painted in Yamaguchi's signature color palette of saturated earth tones: a vibrant terracotta suspended in an inky black apparatus. These raw colors imbue the work with a corporeal earthiness, a presence that seems to occupy space with an almost sculptural capacity. A thick impasto enhances this effect, providing the work with body and depth. However, the texture also inescapably references the purity of paint as medium.

Yamaguchi was interested in non-traditional modes of representation, which led him to embrace abstraction as his primary art form and associate with the artist group *Nika-Kai*, an independent painting organization developed in reaction to the strict and biased submission standards of Japanese government funded art-exhibitions that favored traditional Japanese painting over Western-influence. The linear and punctual nature of Yamaguchi's forms are not dissimilar from *kanji*, a Japanese writing system that expresses words and ideas through inscribed linear symbols, which correlate with the avant-garde concept of Suprematism. Kazimir Malevich, the fore bearer of Suprematism, named the movement such because he sought to reduce the natural forms of the world to the purest plane of abstraction as a means of accessing the supremacy of pure feeling. *D (Flat Format)* was painted at a time when Abstract Expressionism was gaining prominence in the United States. Influences of artists such as Franz Kline, Robert Motherwell and Ad Reinhardt are evident in this important series. The shared impulse of reducing concrete concepts into geometric and linear arrangements suggests a compelling intersection between Asian philosophies and the European and American avant-garde evidenced in certain modes of Japanese abstraction.



729

HANS HOFMANN (1880-1966)

Interpenetration

signed and dated 'hans hofmann 51' (lower right)

oil on canvas

23 $\frac{7}{8}$ x 20 $\frac{1}{8}$ in. (60.6 x 51.1 cm.)

Painted in 1951.

\$200,000-300,000

PROVENANCE

Kootz Gallery, New York

Private collection, 1952

Mr. and Mrs. Herman Jervis, New York

Their sale; Christie's, New York, 2 November 1984, lot 266

Acquired at the above sale by the present owner

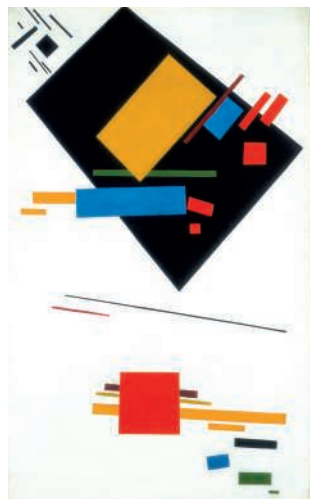
EXHIBITED

New York, Kootz Gallery, *Hans Hofmann: Recent Paintings*, October-November 1952, no. 1.

LITERATURE

W. Seitz, *Abstract Expressionist Painting in America: An Interpretation Based on the Work and Thought of Six Key Figures*, Ann Arbor, 1955, no. 130.

S. Villiger, ed., *Hans Hofmann: Catalogue Raisonné of Paintings Vol. II, 1901-1951*, London, 2014, p. 508, no. P829 (illustrated).



Kazimir Malevich, *Suprematist painting (Black Trapezoid and Red Square)*, 1915. Stedelijk Museum, Amsterdam. Photo: HIP / Art Resource, New York.

In Hans Hofmann's *Interpenetration*, color and form alternately approach and recede, reverberating across the surface of this exuberant painting by one of the great originators of Abstract Expressionism.

Vibrant red and blue triangles shine forth from a rich textural environment of darker earth tones, yellow and greens. Multisided biomorphic shapes constructed of intersecting diagonals, horizontals, verticals, swirls and triangles occupy the composition's center. The painting's background is divided from lower left to upper right into two contrasting fields across the canvas' diagonal—the upper portion constituted of dark, organic tonalities, the lower expressing yellow-ochre shadings. The abstract composition is built up from colors applied to a flat surface, yet one that conveys depth and dimension. Hans Hofmann said that his goal as an artist was to create paintings that emanate a mystic light purely through the qualities of paint itself, an art that would express his understanding of the energetic and erotic forces of life and nature.

Hofmann's life and career bridged both the School of Paris and the New York School, and vivid traces of powerful currents in Modern art are apparent in his work. His innovations with color and form transcended genres, encompassing the Cubism of Picasso and Braque, the theories of Kandinsky and Mondrian, the vivid chromaticism of Fauvism, yet all constituting a unique style of Hofmann's own. He was a synthesizer of major trends developing in modern movements of the early 20th century who concentrated the traditions of which he was a part, and simultaneously an innovator, acting as teacher and mentor to generations of American painters.



PROPERTY OF A DISTINGUISHED AMERICAN COLLECTOR

730

FRANZ KLINE (1910 – 1962)

Untitled

signed 'KLINE' (lower right)

oil and gouache on paper mounted on board

14 ⁷/₈ x 17 ³/₈ in. (37.8 x 44 cm.)

Painted *circa* 1957.

\$100,000-150,000

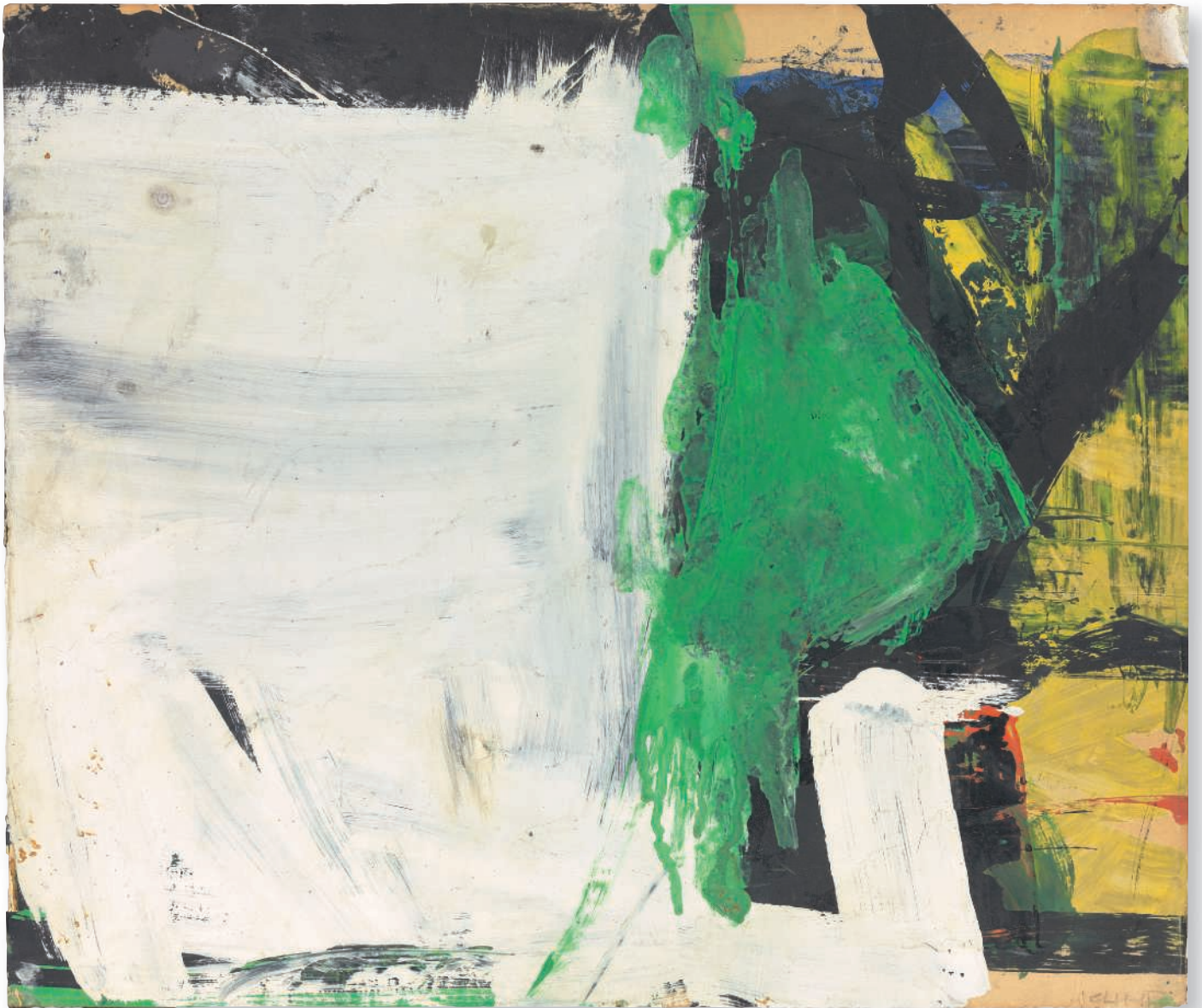
PROVENANCE

Private collection, Oklahoma, acquired directly from the artist

Private collection, by descent from the above

Anon. sale; Sotheby's, New York, 16 May 2007, lot 133

Acquired at the above sale by the present owner



PROPERTY FROM THE ESTATE OF
EUGENE V. THAW

731

LEE KRASNER (1908-1984)

Jonas Gourd

signed and dated 'lee Krasner '80' (lower left); titled 'Jonas Gourd' (on a paper label affixed to the reverse)

oil, watercolor and paper collage on paper

22 ¼ x 30 in. (56.5 x 76.2 cm.)

Executed in 1980.

\$50,000-70,000

PROVENANCE

Pace Gallery, New York

Acquired from the above by the present owner

EXHIBITED

New York, Pace Gallery, *Lee Krasner: Solstice*, March-April 1981, no. 3.

Houston, Museum of Fine Arts; San Francisco Museum of Modern Art;

Norfolk, The Chrysler Museum; Phoenix Art Museum; New York, Museum

of Modern Art and Paris, Centre Georges Pompidou, *Lee Krasner: A*

Retrospective, October 1983-January 1985.

LITERATURE

J. Bernard Myers, "Naming Pictures: Conversations Between Lee Krasner and John Bernard Myers," *Art Forum*, November 1984, vol. 23, no. 3, p. 73.

E.G. Landau, *Lee Krasner: A Catalogue Raisonné*, New York, 1995, p. 290, no.

CR 583 (illustrated).



PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

732

TOM WESSELMANN (1931-2004)

The Great American Nude #13

signed and dated 'Wesselmann 1961' (upper right); signed again, titled and dated again 'Tom Wesselmann XIII THE GREAT AMERICAN NUDE #13 1961' (on the reverse)

acrylic, wax crayon, graphite, printed paper and fabric collage on panel
48 x 48 in. (121.9 x 121.9 cm.)

Executed in 1961.

\$500,000-700,000

PROVENANCE

Sidney Janis Gallery, New York

Galerie Bischofberger, Zürich

Private collection, Zürich, 1979

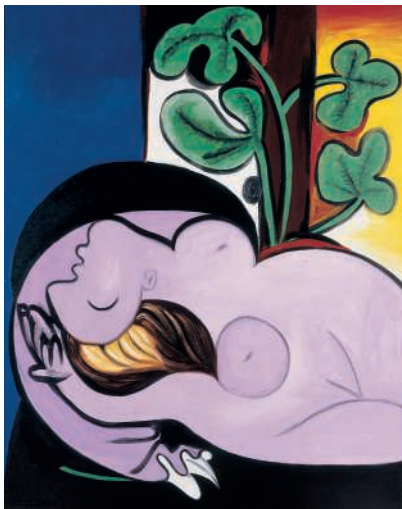
Acquired from the above by the present owner

EXHIBITED

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

LITERATURE

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



Pablo Picasso, *Nude on a black armchair*, 1932.
© 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.





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

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

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

In *Great American Nude #13*, the bold color fields of the painting's backdrop are carefully organized so as to define the essential contours of the body, the negative space of the background working to trace the curves of the arm, torso, legs, and breasts. Wesselmann places the figure in such a way that she occupies much of the pictorial space across the horizontal length

of the canvas, a strategy that brings the figure intimately close to the viewer, creating the effect of forthrightly establishing a feeling of erotic acquaintance between the subject and the viewer.

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

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



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

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

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

Expressing the most overtly erotic subject matter of all of the Pop Artists, the present work displays the signature elements that distinguish it as a Wesselmann: a stylized rendering of the female form offering both a hot and a cool effect; the assertive, flat colors that Pop appropriated from the

commercial art techniques of advertising; and a composition made up of sensuous curving lines and expansive areas of solid color that show affinities with hard-edge, color field painters such as Ellsworth Kelly as much as with Pop figures such as Roy Lichtenstein or Andy Warhol. Although frankly erotic in subject, the painting projects a spirit of exuberance and a sense of fun, a light tone and a cheerful atmosphere.

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

° ♦ 733

ANDY WARHOL (1928 - 1987)

Kay Fortson (An American Lady)

signed, stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps, numbered and dated 'Andy Warhol 1976 VF PO50.329' (on the overlap)
synthetic polymer and silkscreen ink on canvas
40 x 40 in. (101.6 x 101.6 cm.)
Painted in 1976.

\$500,000-700,000

PROVENANCE

Estate of Andy Warhol, New York
The Andy Warhol Foundation for the Visual Arts, Inc., New York
Private collection, New York
Tony Shafrazi Gallery, New York
Acquired from the above by the present owner, 2007

EXHIBITED

New York, Museum of Modern Art; London, South Bank Centre and Paris, Musée National Moderne, Centre Georges Pompidou, *Andy Warhol: A Retrospective*, February 1989-May 1990, p. 321, no. 336 (illustrated).
Kunsthalle Helsinki; Warsaw, The National Museum; Rio de Janeiro, Centro Cultural Banco do Brasil; Kochi, The Museum of Art; Tokyo, The Bunkamura Museum of Art; Umeda-Osaka, Daimaru Museum; Hiroshima City Museum of Contemporary Art; Kawamura Memorial Museum of Art; Nagoya City Art Museum and Niigata City Art Museum, *Andy Warhol*, August 1997-February 2001, p. 118 (Krakow, illustrated); p. 131, no. 122 (Kochi, illustrated).
New York, Tony Shafrazi Gallery, *Andy Warhol Portraits*, May-October 2005, p. 143 (illustrated).

LITERATURE

L. Romain, *Andy Warhol*, Munich, 1993, p. 153, no. 115 (illustrated)
N. Printz and S. King-Nero, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures late 1974-1976*, vol. 4, New York, 2014, pp. 487 and 489, no. 3378 (illustrated).



734

TOM WESSELMANN (1931-2004)

Big Study For Tulip & Smoking Cigarette (Close-Up)

signed and dated 'Wesselmann 81' (lower right)

Liquitex and graphite on rag board

40 ¼ x 60 in. (102.2 x 152.4 cm.)

Executed in 1981.

\$180,000-250,000

PROVENANCE

Sidney Janis Gallery, New York

Private collection

EXHIBITED

New York, Sidney Janis Gallery, *Wesselmann*, May 1982, no. 21.

"I always had a finished study, a deliberate subject choice. I felt a strong obligation, in a sense, to be the next in line, or to take up the next position in the whole progression...[from] Matisse [to the] present. I liked the evolution of representational painting, just as it was going. I wanted to be a next step in that [continuum]."

– Tom Wesselmann



735

ROBERT INDIANA (1928-2018)

Peace Dives in Oblivion

stamped with the artist's signature, inscription and date 'INDIANA
VINALHAVEN 03' (on the reverse)

oil on canvas

67 ¾ x 67 ¾ in. (172.1 x 172.1 cm.)

Painted in 2003.

\$300,000-500,000

PROVENANCE

Paul Kasmin Gallery, New York

Private collection, Spain

Anon. sale; Sotheby's, New York, 10 May 2012, lot 224

Acquired at the above sale by the present owner

EXHIBITED

New York, Paul Kasmin Gallery, *Robert Indiana: Peace Paintings*, April-May 2004, no. 2 (illustrated).

Madrid, Galería Javier López, *Robert Indiana: Obra Reciente*, November-December 2004.

LITERATURE

K. Johnson "Art in Review: Robert Indiana. Peace Paintings," *The New York Times*, 21 May 2004, p. E27.

M. Navarro, "Robert Indiana. Pelar la bomba," *El Cultural - El Mundo*, 11 November 2004, n.p. (illustrated).

J. Pissarro, J. Wilmerding and R. Pincus-Witten, *Robert Indiana*, New York, 2006, pp. 216-217 (illustrated).

Robert Indiana: Beyond Love, exh. cat., Whitney Museum of American Art, New York, 2013, p. 139, fig. 131 (illustrated).



Theo van Doesburg, *Counter-Composition VIII*, 1924. Art Institute of Chicago. Photo: The Art Institute of Chicago / Art Resource, NY.



736

DAVID HOCKNEY (B. 1937)

*Ravel's Garden on Stage for Manuel Rosenthal from
"Parade Triple Bill"*

signed and dedicated 'for Manuel with great admiration and love
from David + H.' (lower right)

acrylic, gouache, oilstick and graphite on paper

22 ¼ x 30 ⅞ in. (56.5 x 76.5 cm.)

Executed in 1980.

\$100,000-150,000

PROVENANCE

Manuel Rosenthal, Paris, gift of the artist

Private collection, by descent from the above

Acquired from the above by the present owner

In a work humming with personal resonance, David Hockney (b. 1937) constructs a two-dimensional proscenium stage in homage to admired French conductor Manuel Rosenthal (1904-2003) out of his own set designs for the "Parade Triple Bill," a tripartite opera that ran at New York's Metropolitan Opera House in 1981. With the names framing the stage, Hockney commemorates each composer featured in the triple bill, but with the title, Hockney pays special attention to Maurice Ravel, for whose operatic miniature Hockney created the present garden. Detailed at bottom of the work is Rosenthal himself, energetically coaxing majesty out of eighth notes from his domain of the orchestra pit. Rosenthal revered Ravel as a teacher and confidante: "I would go to his house in Montfort-l'Amaury outside of Paris and spend the day talking. We would have lunch together, walk in the woods near his house, and he would go to the piano and show me things..." (M. Rosenthal, quoted in B. Holland, "Remembering Creators of the French Tradition," *New York Times*, 24 November 1985). In Hockney's set design and Rosenthal's conducting, both brought Ravel's music off the page to life, inducting written phrase into the realm of lived experience. Thus, Hockney's gift unites three masters – one composer, one conductor, one artist – in pursuit of their co-imagined fantastical world.



737

ED RUSCHA (B. 1937)

Idling Engines

signed and dated 'Ed Ruscha 2012' (on the reverse)

bleach on fabric mounted on board

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

Executed in 2012.

\$150,000-250,000

PROVENANCE

Gagosian Gallery, New York

Acquired from the above by the present owner

This work will be included in the forthcoming *Edward Ruscha Catalogue Raisonné of Paintings, Volume 8*.

"There's no way of finding out why something interests me and it's better not to know. It can be nothing more than the shape of a thing [...] Logic flies out of the window when you're making a picture, at least it does with me. And thank God that it does."

-Ed Ruscha

IDLING ENGINES

738

ROBERT RAUSCHENBERG (1925-2008)

Untitled (Urban Bourbon)

signed and dated 'RAUSCHENBERG 89' (lower center)

acrylic on enameled aluminum

48 x 86 ¼ in. (121.9 x 219.1 cm.)

Executed in 1989.

\$100,000-150,000



739

ANDY WARHOL (1928-1987)

Paul Delvaux

stamped twice with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered twice 'PO50.736' (on the overlap); numbered again 'PO50.736' (on the stretcher)
synthetic polymer and silkscreen inks on canvas
40 x 40 in. (101.6 x 101.6 cm.)
Painted in 1981.

\$120,000-180,000

PROVENANCE

Estate of Andy Warhol, New York
The Andy Warhol Foundation for the Visual Arts, Inc., New York
Acquired from the above by the present owner, 2006



740

ANDY WARHOL (1928-1987)

VIP Ticket - Studio 54

stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'VF PA88.008' (on the reverse)

synthetic polymer and silkscreen ink on canvas

26 x 14 1/8 in. (66 x 35.9 cm.)

Painted in 1976.

\$70,000-90,000

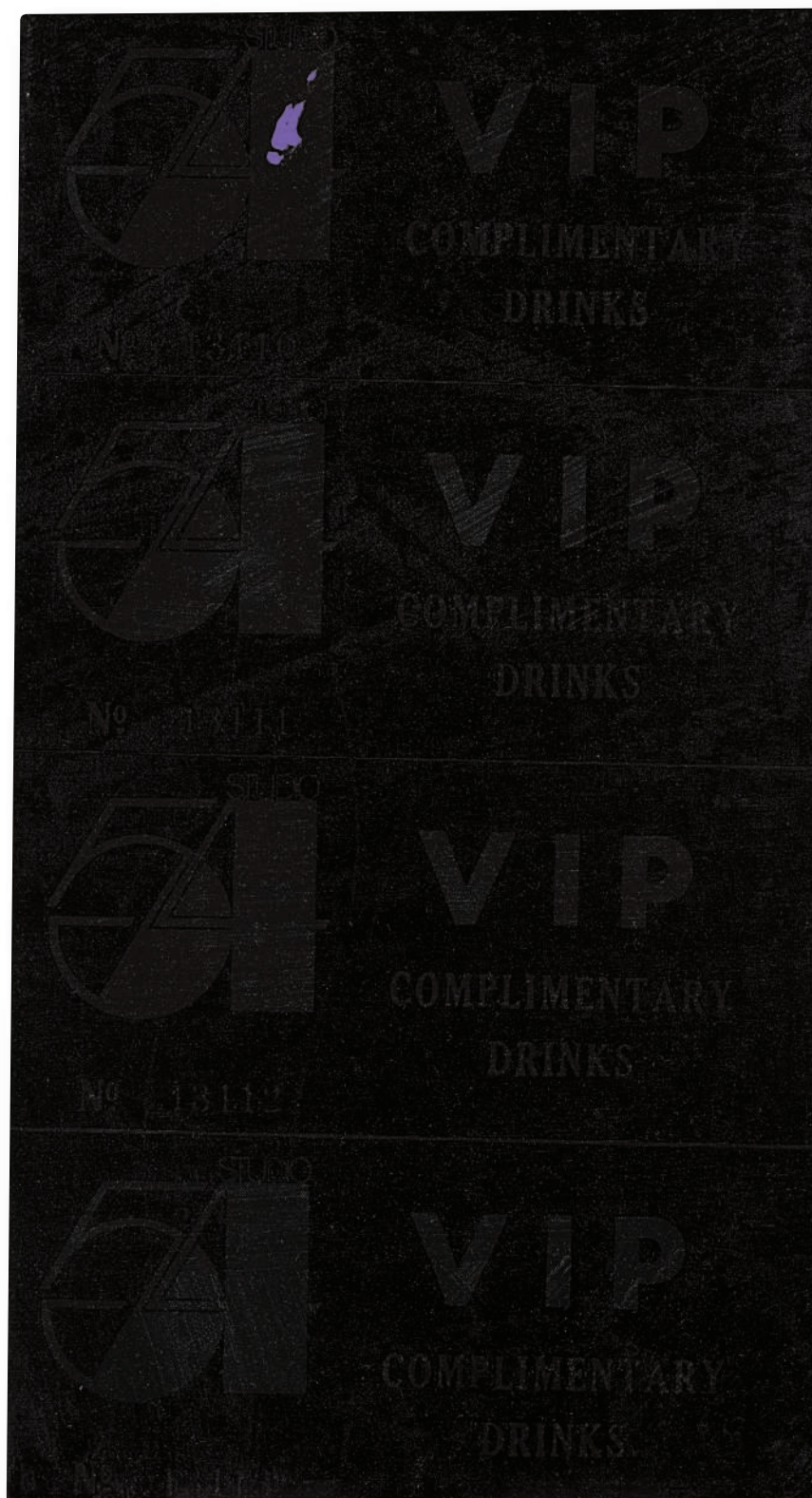
PROVENANCE

Estate of Andy Warhol, New York

The Andy Warhol Foundation for the Visual Arts, Inc., New York

Tilton Gallery, New York

Private collection, New York



741

ANDY WARHOL (1928-1987)

Lobster

stamped twice with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'PA26.004' (on the overlap)

synthetic polymer and silkscreen ink on canvas

20 x 16 in. (50.8 x 40.6 cm)

Painted in 1982.

\$200,000-250,000

PROVENANCE

Estate of Andy Warhol, New York

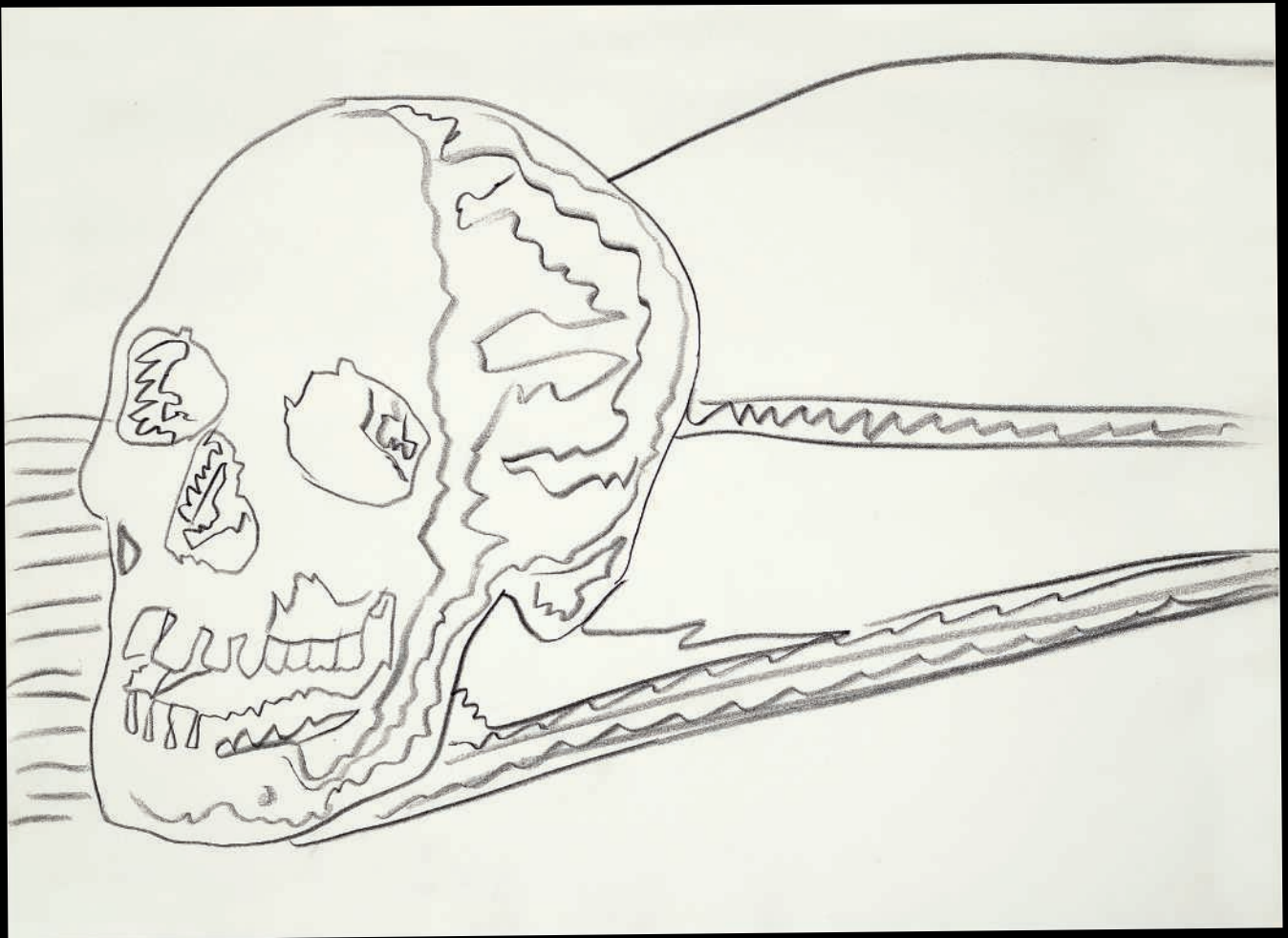
The Andy Warhol Foundation for the Visual Arts, Inc., New York

Private collection, Florida

Anon. sale; Christie's, New York, 9 May 2012, lot 144

Acquired at the above sale by the present owner





PROPERTY FROM A PRIVATE COLLECTOR

742

ANDY WARHOL (1928-1987)

Skull

stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered '86.004' (on the reverse)

graphite on paper

20 $\frac{5}{8}$ x 28 $\frac{1}{8}$ in. (52.3 x 71.4 cm.)

Drawn *circa* 1976.

\$30,000-50,000

PROVENANCE

Estate of Andy Warhol, New York

The Andy Warhol Foundation for the Visual Arts, Inc., New York

Acquired from the above by the present owner, 2000



PROPERTY FROM A PRIVATE COLLECTOR

743

ANDY WARHOL (1928-1987)

Still Life (Hammer and Sickle)

stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'VF 31.003' (on the reverse)

graphite on paper

20 ½ x 28 ⅞ in. (52 x 71.4 cm.)

Drawn circa 1977.

\$20,000-30,000

PROVENANCE

Estate of Andy Warhol, New York

The Andy Warhol Foundation for the Visual Arts, Inc., New York

Paul Kasmin Gallery, New York

Acquired from the above by the present owner, 2006

LITERATURE

G. Frei, ed., *Andy Warhol: Hammer and Sickle*, Zürich, 1999, no. 83 (illustrated).



PROPERTY FROM A PRIVATE COLLECTOR

744

ANDY WARHOL (1928-1987)

Angel

stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'VF 323.014' (on the reverse)

ink and tempera on paper

28 $\frac{5}{8}$ x 22 $\frac{5}{8}$ in. (72.7 x 57.4 cm.)

Executed *circa* 1959.

\$30,000-40,000

PROVENANCE

Estate of Andy Warhol, New York

The Andy Warhol Foundation for the Visual Arts, Inc., New York

Acquired from the above by the present owner, 2001

LITERATURE

A. Warhol, *Angels, Angels, Angels*, New York, 1997, no. 29.



745

WAYNE THIEBAUD (B. 1920)

Stick Candy

signed and dated 'Thiebaud 1965' (lower right); inscribed 'A.P.' (lower left)

watercolor over etching on paper

image: 4 5/8 x 5 3/4 in. (11.7 x 14.6 cm.)

sheet: 14 7/8 x 11 1/8 in. (37.7 x 28.2 cm.)

Executed in 1965. This work is a unique hand-colored artist's proof.

\$60,000-80,000

PROVENANCE

Graystone Gallery, San Francisco, acquired directly from the artist

Jonathan Novak Contemporary Art, San Francisco

Anon. sale; Sotheby's, New York, 6 October 1989, lot 468

Private collection, England

Jonathan Novak Contemporary Art, Los Angeles

Private collection

ADLER & Co. Gallery, San Francisco

Acquired from the above by the present owner, 2009



PROPERTY OF A HAWAII COLLECTOR

746

ALEXANDER CALDER (1898-1976)

Two Spirals

gold

5 1/8 x 3 1/2 in. (13 x 8.9 cm.)

\$30,000-40,000

PROVENANCE

Perls Galleries, New York

Nelson A. Rockefeller, New York, 1969

Allston Boyer & Louise Auchincloss Boyer, New York

Private collection, New York

By descent from the above to the present owner

This work is registered in the archives of the Calder Foundation, New York, under application number A16320.



747

ROBERT MOTHERWELL (1915-1991)

The Red and Black No. 46

signed and dated 'Motherwell 87' (lower right)
oil-based ink, aquatint and printed paper collage on paper
31 ¼ x 24 ¾ in. (79.4 x 63.2 cm.)
Executed in 1987-1988.

\$70,000-100,000

PROVENANCE

Private collection, New York, acquired directly from the artist, 1989
Acquired from the above by the present owner, 1992

LITERATURE

A. Lloyd, "One Man and His Art: Robert Motherwell," *Cape Cod Antiques & Arts*, July 1988, p. 17 (illustrated in earlier state).
J. Flam, K. Rogers, and T. Clifford, *Robert Motherwell Paintings and Collages, A Catalogue Raisonné, 1941-1991, Volume Three: Collages and Paintings on Paper and Paperboard*, New Haven and London, 2012, p. 368, no. C805 (illustrated).

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

748

HANS HOFMANN (1880-1966)

Untitled No. 2

stamped with the artist's signature 'hans hofmann' (on the reverse); stamped with the Estate of Hans Hofmann stamp and numbered 'M-174' (on the stretcher)

oil on canvas

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

Painted *circa* 1960-1965.

\$120,000-180,000

PROVENANCE

Estate of the artist

André Emmerich Gallery, New York

Harcus Krakow Gallery, Boston

Mary Schiller Myers and Louis S. Meyers, Akron, 1976

Their sale; Sotheby's, New York, 12 November 2009, lot 114

Acquired at the above sale by the present owner

EXHIBITED

Boston, Harcus Krakow Rosen Sonnabend Gallery, *Hans Hofmann Paintings*, November-December 1973.

LITERATURE

S. Villiger, ed., *Hans Hofmann: Catalogue Raisonné of Paintings, Volume III (1952-1965)*, Farnham, 2014, p. 247, no. P1261 (illustrated).

"Color in itself is light. In nature, light creates color; in the picture, color creates light. Every color shade emanates a very characteristic light – no substitute is possible."

– Hans Hofmann



749

THEODOROS STAMOS (1922-1997)

Classic Boundaries No. 3

signed 'Stamos' (lower left)

oil on canvas

44 x 40 in. (111.8 x 101.6 cm.)

Painted *circa* 1962.

PROVENANCE

Acquired directly from the artist by the present owner, 1962

\$100,000-150,000

"The phantoms gliding through and under the painted surfaces belong to Stamos, and they belong to us too, if we linger and look intimately from within the layers of self-generating light."

(B. Cavaliere, *Theodoros Stamos*, New York, 1981, n.p.)



PROPERTY SOLD TO BENEFIT ART FOR ACCESS AT BENNINGTON COLLEGE

750

NORMAN BLUHM (1921-1999)

Arondite

signed and dated 'bluhm 63' (lower right)

oil on canvas

114 ¼ x 96 ¼ in. (290.2 x 244.5 cm.)

Painted in 1963.

\$60,000-80,000

PROVENANCE

Norma and Clement Ogden, Stockbridge, Massachusetts

Gift from the above to the present owner, 1993



Norman Bluhm in his studio, New York, 1961.
Photo: © Fred W. McDarrah / Getty Images
Artwork: © Estate of Norman Bluhm.

Born in Chicago in 1921, Norman Bluhm has garnered worldwide attention as an influential figure in the Abstract Expressionist movement. Originally trained as an architect under Mies van der Rohe, Bluhm has created a body of work that combines this strict sense of structure, balance, and composition along with taking inspiration from his Abstract Expressionist peers, such as Joan Mitchell, Sam Francis and Jackson Pollock. Starting out by showing at galleries such as Leo Castelli, Martha Jackson and Washburn, Bluhm was a fresh face on the New York art scene in the 1960s. Frank O'Hara, a friend and collaborator of Bluhm, has stated of the artist, "Bluhm is the only artist working in the idiom of abstract-expressionism who has a spirit similar to that of Pollock, which is to say that he is out—beyond beauty, beyond composition, beyond the old-fashioned kind of pictorial ambition." (Frank O'Hara, 1962, as quoted in F. O'Hara, *Standing Still and Walking in New York*, 1983).

Bluhm's masterful work *Arondite* is a large-scale canvas from 1963. Filled with energetic slashes and drips of paint, *Arondite* is a painting that envelops the viewer fully into its arresting atmosphere. *Arondite* belongs to a series of paintings all completed in the 1960s that were titled after famous and legendary swords. In *Arondite*, it is clear that Bluhm was beginning to experiment with a new style that combined abstraction with figurative elements, painterly looseness and delicate, almost calligraphic lines, demonstrating his mastery of this genre. This work was donated in 1993 to Vermont's Bennington College and has resided in their collection ever since. Proceeds will directly benefit their new program, *Art for Access*, a 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.



WORKS FROM THE COLLECTION OF
MANDELL & MADELEINE BERMAN

751

RICHARD DIEBENKORN (1922-1993)

Untitled #6

signed and dated 'DIEBENKORN 48' (lower right)

oil on canvas

51 x 36 in. (129.5 x 91.4 cm.)

Painted in 1948.

\$300,000-500,000

PROVENANCE

Frank Lobdell, Stanford, circa 1950s

Private collection, 1996

Anon. sale; Sotheby's, New York, 19 May 1999, lot 243

Acquired at the above sale by the present owner

EXHIBITED

San Francisco, California Palace of the Legion of Honor, *Paintings by Richard Diebenkorn*, June-July 1948.

San Francisco Museum of Art, *Seventy-First Annual Painting and Sculpture Exhibition of the San Francisco Art Association*, February-March 1952, no. 8.

Washington Gallery of Modern Art, *Richard Diebenkorn*, November-December 1964, no. 1.

Oakland Museum of California, *A Period of Exploration: San Francisco, 1949-1950*, September-November 1973, no. 18

Stanford University Art Gallery, *Richard Diebenkorn, 1922-1993: Stanford Remembers*, July-September 1993.

LITERATURE

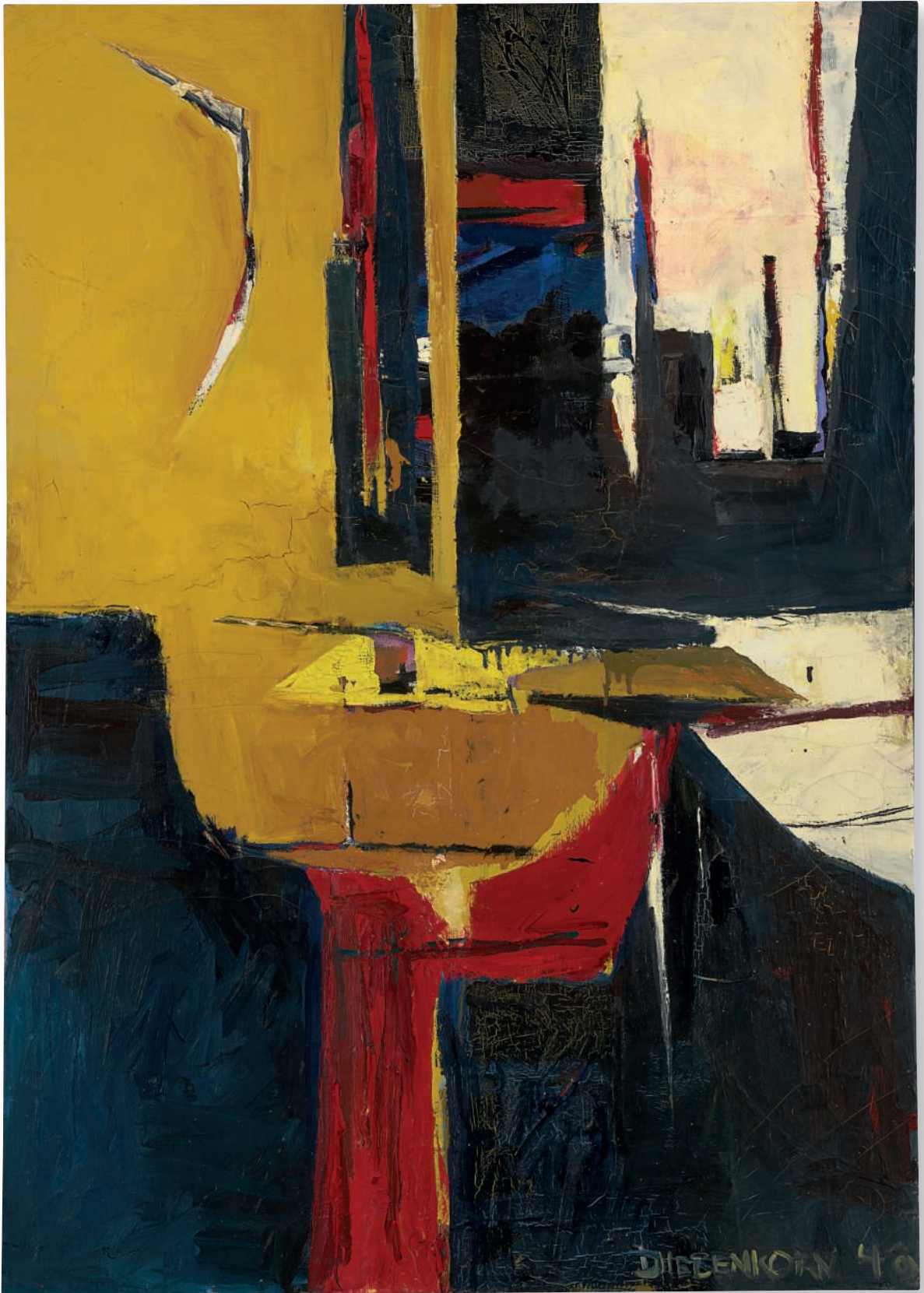
A. Halbfinger, "Diebenkorn Presents Excellent One-Man Show," *Washington Post*, November 1964.

G. Nordland, *Richard Diebenkorn*, New York, 1987, no. 27.

J. Livingston and A. Liguori, eds., *Richard Diebenkorn: the Catalogue Raisonné*, v. II, New Haven, 2016, p. 170, no. 583 (illustrated).



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



PROPERTY FROM A PROMINENT MIDWEST COLLECTION

752

JACKSON POLLOCK (1912-1956)

Abstract Painting

oil, ink and paper collage on paperboard
15 7/8 x 21 in. (40.3 x 53.3 cm.)
Executed in 1943.

\$150,000-200,000

PROVENANCE

Estate of the artist, New York
Lee Krasner Pollock, New York
Mary Gayley Strater, New York
Private collection, New York
Anon. sale; Christie's, New York, 11 November 2010, lot 307
Acquired at the above sale by the present owner

EXHIBITED

Tokyo, The Ueno Royal Museum and The Hakone Open-Air Museum, *Against All Odds: The Healing Powers of Art*, June-August 1994.
Barcelona, Centro Atlántico de Arte Moderno, *Á Rebours La Rebelión Informalista 1939-1968*, April-June 1999, p. 251, no. 78 (illustrated).
Berlin, Deutsche Guggenheim and Venice, Peggy Guggenheim Collection, *No Limits, Just Edges: Jackson Pollock Paintings on Paper*, January-September 2005, p. 63, no. 20 (illustrated).

LITERATURE

B. Robertson, *Jackson Pollock*, New York, 1960, pl. 133 (illustrated).
B. Rose, *Jackson Pollock: Works on Paper*, New York, 1969, p. 32 (illustrated).
F. O'Connor and E. Thaw, eds., *Jackson Pollock, A Catalogue Raisonné of Paintings, Drawings and Other Works, Vol. 4*, New Haven and London, 1978, p. 99, no. 1024 (illustrated).



André Masson, *Battle of Fishes*, 1926. Museum of Modern Art, New York. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.



PROPERTY FROM A PROMINENT MIDWEST COLLECTION

753

MARK ROTHKO (1903-1970)

In Limbo

oil on canvas

32 x 24 in. (81.2 x 60.9 cm.)

Painted in 1941-1942.

\$150,000-200,000

PROVENANCE

Edith Sachar Carson, New York

Joanne and Carol Carson, by descent

Washburn Gallery, New York

Acquired from the above by the present owner, 2012

EXHIBITED

New York, Washburn Gallery, *Mark Rothko: The Edith Sachar Collection*, October-December 2001, n.p. (illustrated).

Rome, Palazzo delle Esposizione; Munich, Kunsthaller der

Hypo-Kulturstiftung and Hamburg, Hamburger Kunsthalle, Galerie der Gegenwart, *Rothko*, October 2007-September 2008, p. 100, no. 24 (illustrated).

LITERATURE

D. Anfam and C. Mancusi-Ungaro, *Mark Rothko: The Chapel Commission*, Houston, 1996, p. 13 (illustrated).

D. Anfam, *Mark Rothko: The Work on Canvas, Catalogue Raisonné*, New Haven, 1998, p. 191, no. 188 (illustrated).



Giorgio de Chirico, *Disquieting Muses*, 1917.
Exposición Futurismo, Madrid. © 2018 Artists
Rights Society (ARS), New York / SIAE,
Rome. Photo: Album / Art Resource, NY.



754

JEAN DUBUFFET (1901-1985)

Site avec 4 personnages

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

acrylic on paper mounted on canvas

19 5/8 x 26 5/8 in. (50 x 67 cm.)

Painted in 1981.

\$150,000-250,000

PROVENANCE

Estate of the artist

Gilbert Feruch, Paris, 1985

His sale; Christie's, Paris, 8 December 2009, lot 1

Acquired at the above sale by the present owner

LITERATURE

M. Loreau, ed., *Catalogue des travaux de Jean Dubuffet, Fascicule XXXIV:*

Psycho-sites, Paris, 1984, p. 79, no. 288 (illustrated).

“What to me seems interesting is to recover in the representation of an object the whole complex set of impressions we receive as we see it in everyday life, the manner in which it has touched our sensibility, and the forms it assumes in our memory”

—Jean Dubuffet



755

JEAN DUBUFFET (1901-1985)

Paysage Au Drapeau

signed with the artist's initials and dated 'J.D. 68' (lower right)
polyurethane paint on epoxy resin, in eight parts
42 ½ x 70 x 60 in. (108 x 177.8 x 152.4 cm.)
Executed in 1968.

\$180,000-250,000

PROVENANCE

Pace Gallery New York
Galerie Rudolph Zwirner, Cologne
Private collection, Carlstadt, New Jersey
Private collection
Anon. sale; Sotheby's, New York, 10 November 2011, lot 156
Acquired at the above sale by the present owner

EXHIBITED

New York, Pace Gallery, *Dubuffet: Simulacres*, November 1969-January 1970, pp. 32-33 (illustrated).
Basel, Kunsthalle, *Jean Dubuffet: L'Hourloupe*, June-August 1970, no. 73.
New York, The Solomon R. Guggenheim Museum, *Jean Dubuffet: A Retrospective*, April-July 1973, p. 269, no. 275 (illustrated).
Paris, Galeries Nationales du Grand Palais, *Jean Dubuffet*, September-December 1973, p. 152, no. 364 (illustrated).
London, Timothy Taylor Gallery, *Freeform: Jean Dubuffet, Simon Hantaï and Charlotte Perriand*, February-March 2018.

LITERATURE

S. Zavrian and J. Neugroschel, eds., *Extensions no. 4*, New York, 1970 (illustrated).
M. Loreau, *Catalogue des travaux de Jean Dubuffet, Tour aux figures, amoncellements, cabinet logologique,, Fascicule XXIV*, Lausanne, 1973, p. 94, no. 85 (illustrated).
R. Barilli, *Dubuffet: Le Cycle de l'Hourloupe*, Paris, 1976, p. 94, no. 131 (illustrated).
R. Barilli, *Dubuffet: Oggetto e Progetto, il Ciclo dell' Hourloupe*, Milan, 1976, p. 94, no. 131 (illustrated).



Eugene Delacroix, *Liberty Leading the People*, 28 July 1830, circa 1830-1831. Musée du Louvre, Paris. Photo: Louvre-Lens, France / Bridgeman Images.

The present work, *Paysage au Drapeau* (1968), gives physical form to what Jean Dubuffet called “mental derivatives” (J. Dubuffet, quoted in M. Rowell, “Jean Dubuffet: An Art on the Margins of Culture,” in *Jean Dubuffet: A Retrospective*, exh. cat., Solomon R. Guggenheim Museum, New York, 1973, p. 27). Its stack of outlined slabs both recalls rocky cairns and resists identification with the real world. Concurrent with the *Hourloupe* cycle, a group of drawings, paintings, sculptures, and installations inspired by ball-point pen doodles, *Paysage au Drapeau* marks the territory of Dubuffet’s imagined world—one he believed accessible to artists and viewers alike. His use of artificial materials echoes his intention to create from scratch, rather than represent from reality, the landscape of a parallel universe, and underscores his desire to root his work in quotidian trappings: “I aspire to an art that...arises directly from this daily life, which would be a direct emanation from our real life and our real moods” (J. Dubuffet, quoted in R. Heller, “A Swan Only Sings at the Moment It Disappears: Jean Dubuffet and Art at the Edge of Non-Art,” in *Jean Dubuffet: Forty Years of His Art*, exh. cat., University of Chicago, 1985, 22).



#D.68

756

VICTOR VASARELY (1906-1997)

Lang

acrylic on canvas

80 ¾ x 80 ¾ in. (205.1 x 205.1 cm.)

Painted in 1979.

\$250,000-350,000

EXHIBITED

Lille, La Fondation Demeures Du Nord, *Vasarely: Parcours 1930-1980*, 2004.

London, Robert Sandelson Gallery, *Victor Vasarely: Black & White*, October-December 2005, pp. 44-45 (illustrated).

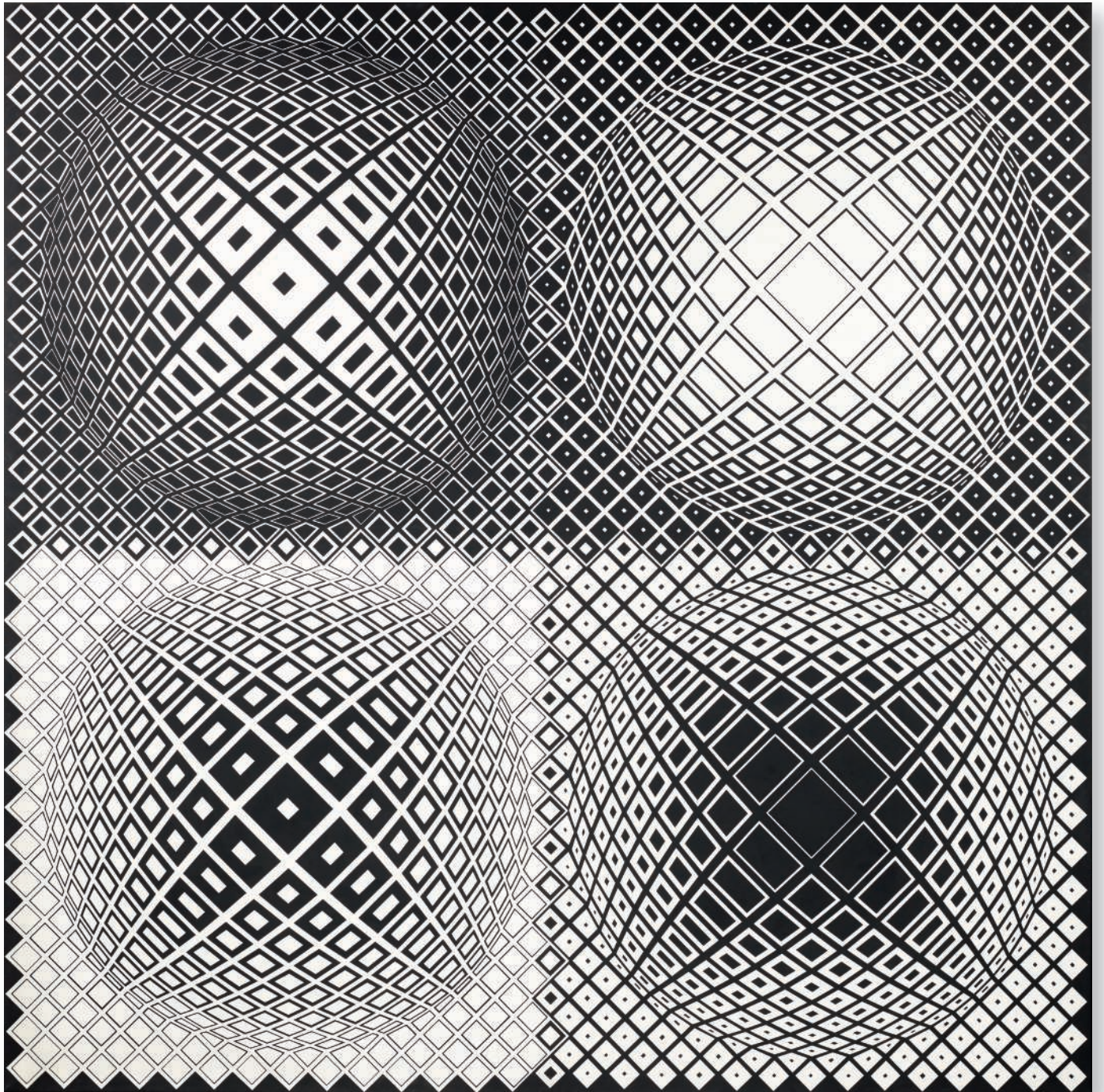
The authenticity of the present work has been confirmed by Pierre Vasarely, President of the Fondation Vasarely, universal legatee and the moral right holder of Victor Vasarely. This work will be included in the forthcoming *Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely*, which is currently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



Victor Vasarely in his studio, 1950s. Photo: © Ministère de la Culture / Médiathèque du Patrimoine, Dist. RMN-Grand Palais / Art Resource, NY. Artwork: © Victor Vasarely.

In 1929, while enrolled in Sándor Bortnyik's 'Mühely' ('Studio') and at the onset of technicolor, Victor Vasarely became conversely drawn to the binary simplicity of black and white as a springboard for his optical investigations. "I am opting for a world-view according to which 'good and evil,' 'beautiful and ugly' and 'physical and psychological' are inseparable, complimentary opposites, two sides of the same coin," he explained. "Therefore black and white means to transmit and propagate messages more effectively, to inform, to give" (V. Vasarely, *Notes Brutes*, New York 1979). His black-and-white painting *Zebra*, created in the 1930s, is considered by many to be the origin of Op Art.

Lang follows in the footsteps of that masterpiece: painted four decades thereafter, it maintains a black-and-white palette as the foundation of its composition. Four quadrants present the same image in positive and negative, compounding the optical allusion that is at the crux of Op Art. From a distance, the interlocking patterns dissolve, liquefying the image into a dizzying abstract blur.





PROPERTY FROM THE
ISRAEL MUSEUM, JERUSALEM
SOLD TO BENEFIT THE ACQUISITIONS FUND

The Israel Museum, Jerusalem

The Israel Museum, Jerusalem, is Israel's foremost cultural institution and one of the world's leading encyclopedic museums. Founded in 1965, the Museum has built a far-ranging collection of nearly 500,000 objects from archaeology to contemporary art through an unparalleled legacy of gifts and support from its circle of Patrons and Friends associations from seventeen countries. The Museum embraces a dynamic exhibition program, and a rich annual program of publications, educational activities, and special cultural events. In its 2018 season, the Israel Museum is presenting a series of exhibitions showcasing some of the most acclaimed visual artists, designers, and fashion innovators working in Israel today. From solo exhibitions that introduce audiences to new bodies of work by local artists Zoya Cherkassky, Oren Eliav, and Gil Marco Shani, to *Fashion Statement: A Century of Fashion in Israel*, this season extends the Museum's commitment to providing a platform for the country's breadth of creative expression. Culminating the exhibition lineup is a major retrospective on French artist Christian Boltanski, spanning over three decades of the artist's career.

Major traveling exhibitions organized by the Israel Museum in 2018 include *No Place Like Home*, The Berardo Collection Museum, Lisbon; *Duchamp Magritte Dali. Revolutionaries of the 20th Century: Masterpieces from The Israel Museum, Jerusalem*, Palacio Gaviria, Madrid; *The Miracle of M.C. Escher: Prints from The Collection of The Israel Museum, Jerusalem*, Ueno Royal Museum, Tokyo, and Abeno Harikas Art Museum, Osaka; *Veiled Meanings: Fashioning Jewish Dress from The Collection of The Israel Museum, Jerusalem*, The Jewish Museum, New York, and The Contemporary Jewish Museum, San Francisco; and *Chagall Love and life*, from the collection of *The Israel Museum, Jerusalem*, Hangaram Art Museum, Seoul, South Korea.

From its inception, the Israel Museum was conceived as a dynamic and modular museum, designed to encourage the growth and diversification of its holdings over time. In keeping with the principles of good collection management, the Museum continually reviews and evaluates its holdings with an eye towards identifying areas of duplication or lacunae. In line with this rigorous policy and following careful review, the Museum has identified a select group of artworks for deaccession from its broad holdings of Modern Art. All proceeds from the sale of these works will be directed back into the Acquisitions Fund for the Department of Modern Art with the goal of making strategic additions over time that will strengthen and enhance the diversity and scope of the Department's core collection. We greatly appreciate the foresight of our patrons, enabling us to achieve this goal.



Exterior view of the Israel Museum, Jerusalem.

© Timothy Hursley, Courtesy The Israel Museum, Jerusalem



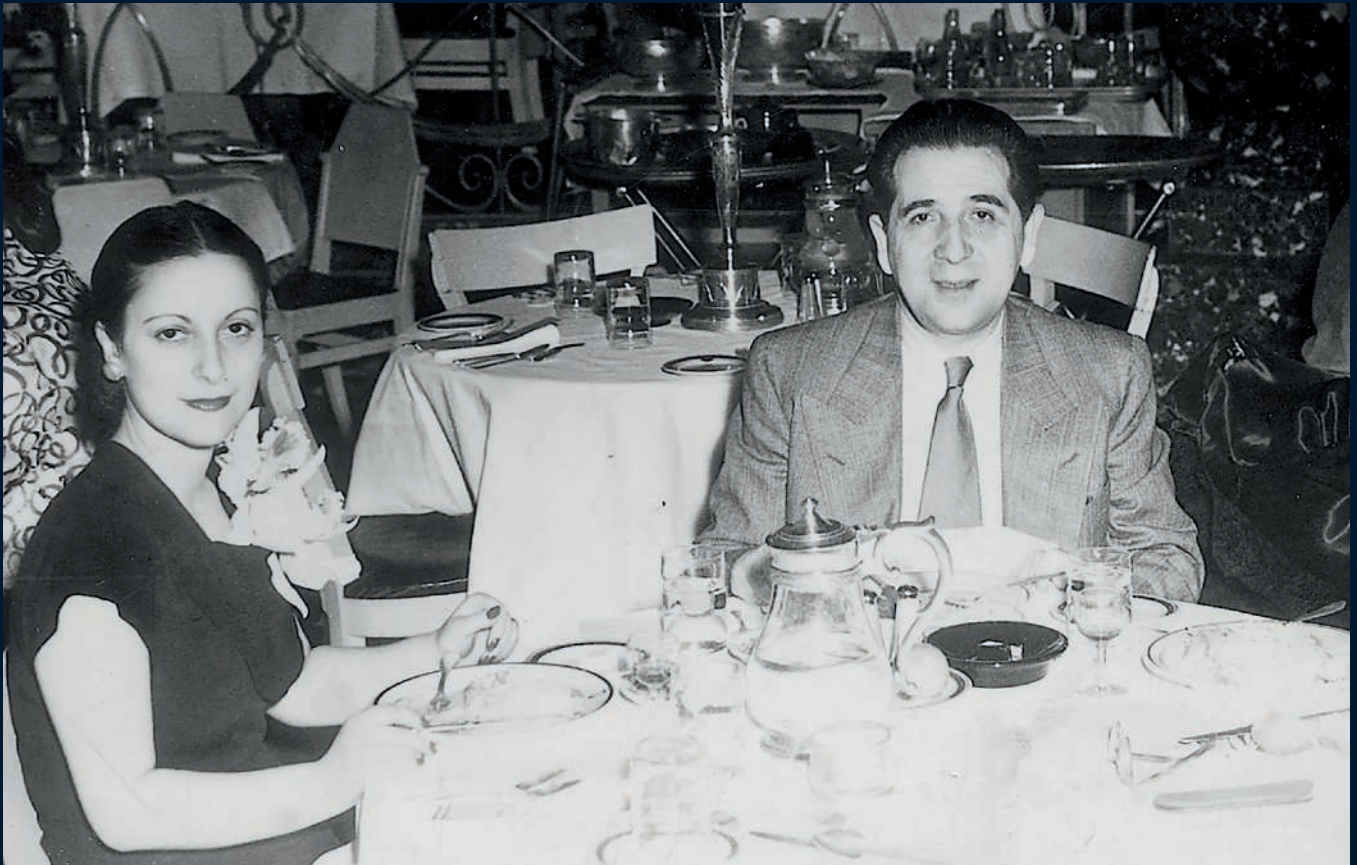
The Israel Museum, Jerusalem.

© Photo : The Israel Museum, Jerusalem by Elie Posner



PROPERTY FROM THE
ISRAEL MUSEUM, JERUSALEM
SOLD TO BENEFIT THE ACQUISITIONS FUND
SELECTIONS FROM THE ARTHUR AND MADELEINE CHALETTE LEJWA COLLECTION

Selections from The Arthur and Madeleine Chalette Lejwa Collection



Arthur and Madeleine Chalette Lejwa. Photographer unknown. Photo courtesy of the Israel Museum.

Arthur and Madeleine Chalette Lejwa sought to conjoin their concern for the Jewish people and the State of Israel with their passion for the arts. The Lejwas had the imagination to look beyond the barbed wires and remnants of the 1967 Six Day War in Jerusalem, envisioning public parks and outdoor sculpture gardens in place of the city's concrete barriers. With their art donations, financial support, and friendship with Mayor of Jerusalem, Teddy Kollek, the Lejwas were integral to the actualization and creation of the Israel Museum. Their aesthetic taste ranged from Classical Archaeology to American and European Modern Art. Upon their death, their entire collection was bequeathed to the Israel Museum.

Madeleine Chalette Lejwa opened Chalette Parfums in New York in 1944, which thrived as a fine fragrance shop for a decade. The boutique was later repurposed as Galerie Chalette, an art gallery, founded by the Lejwas in early 1954. In 1957, the gallery moved from 45 West 57th Street to 1100 Madison Avenue and six years later, they purchased a brownstone at 9 East 88th Street, utilizing its ground floor as exhibition space. In fewer than ten years, the Lejwas consolidated their importance among the rarified community of New York dealers. Their penchant for Constructivist Art distinguished them from the others, as did their eclectic taste. They prided themselves on championing new artists, becoming friends with many of them, in addition to those who were more established. Between 1954 and 1958, the gallery presented Henri Matisse, Pablo Picasso, Marc Chagall, Edgar Degas, and Wassily Kandinsky, with Leon Polk Smith and Polish painter and optical illusionist Wojciech Fangor each presenting multiple solo exhibitions up to 1970.

The gallery was known for its inspired curatorship, including *Eleven British Sculptors* in 1956—a grouping of abstract artists hitherto unknown to American audiences—and *Sculpture by Painters*, a 1958 collaboration with French gallerist Denise René. The relationship with Madame René helped the Lejwas organize what was arguably their most ambitious exhibition: *Construction and Geometry in Painting: From Malevitch to "Tomorrow."* Uniting fifty artists from seventeen countries, the show opened in New York on March 31, 1960, touring for over a year thereafter to Cincinnati, Chicago, Minneapolis, and San Francisco.

The Lejwas were deeply committed to the art of Jean Arp. Beginning in 1960, with an exhibition of Jean Arp and Sophie Tauber-Arp, the Lejwas continued to champion his work for the rest of their lives. "Not content merely to exhibit Arp, Madeleine and Arthur began to give him away." They gifted his monumental stainless steel sculpture *The Threshold of Jerusalem* to that city in 1971. "In December, they gave to the Metropolitan Museum of Art thirty-nine Arp sculptures out of an edition of 300, entitled 'Threshold Configuration.' The income derived from the sale of the entire edition went to the establishment of the 'Arthur Lejwa Fund in Honor of Jean Arp,' to support exhibitions and acquisitions in the Metropolitan's department of twentieth-century art" (V.S. Komor in R. Apter-Gabriel, ed., *The Arthur and Madeleine Chalette Lejwa Collection in the Israel Museum*, Jerusalem, 2005, p. 24). They donated the sculpture *Oriforme* to the National Gallery in Washington D.C. and upon their deaths bequeathed their vast collection of works by the artist to the Israel Museum.

Christie's is honored to present the following selection of works from the Arthur and Madeleine Chalette Lejwa Collection, sold to benefit future acquisitions of Modern Art at the Israel Museum.



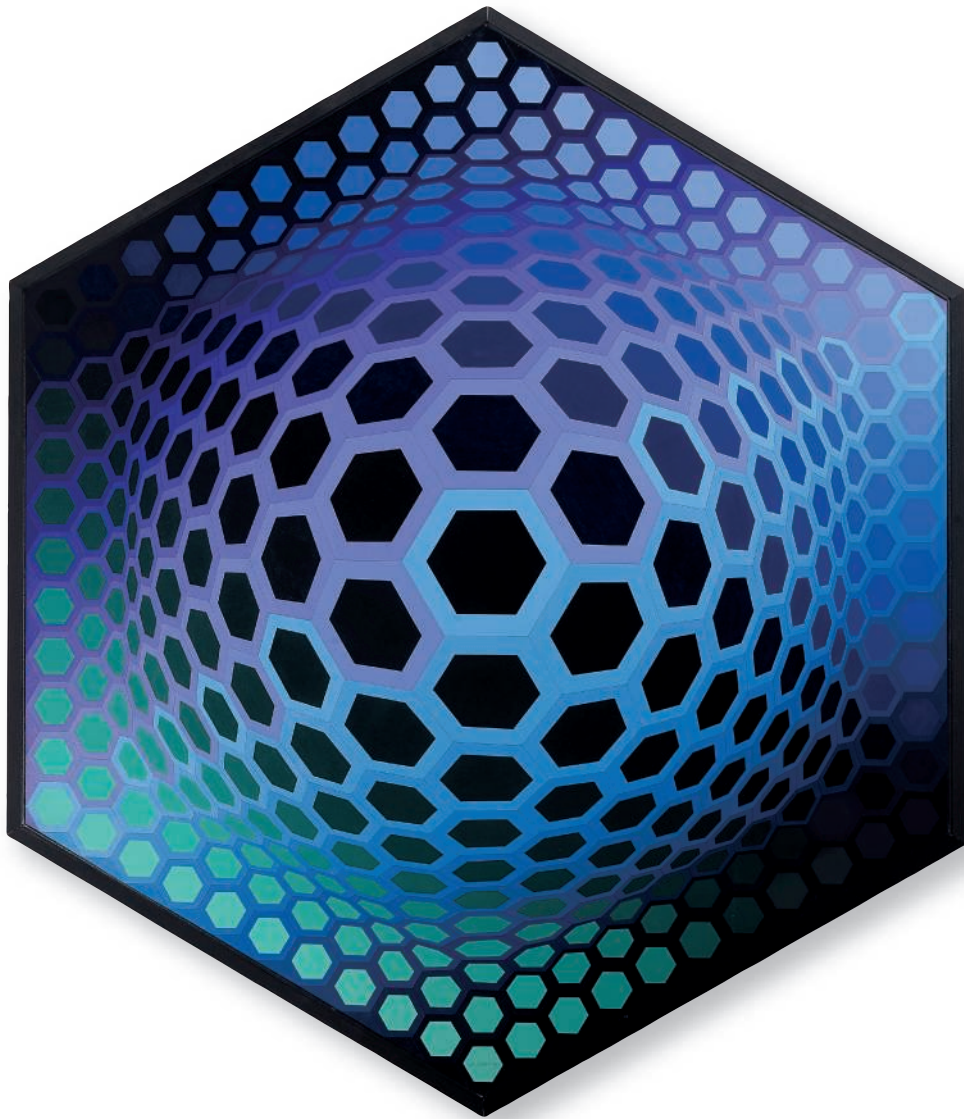
The Lejwas' home. Photographer unknown. Photo courtesy of the Israel Museum. Arp: © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.



The Lejwas' home. Photographer unknown. Photo courtesy of the Israel Museum.



PROPERTY FROM THE
ISRAEL MUSEUM, JERUSALEM
SOLD TO BENEFIT THE ACQUISITIONS FUND
SELECTIONS FROM THE ARTHUR AND MADELEINE CHALETTE LEJWA COLLECTION



757

VICTOR VASARELY (1906–1997)

Hat-Meh

signed 'vasarely-' (lower left); signed again, titled and dated "'HAT-MEH"
1971-72 Vasarely' (on the reverse)
acrylic on shaped canvas in artist's frame
63 ½ x 72 ¾ in. (161.2 x 184.7 cm.)
Painted in 1971-1972.

\$80,000-120,000

PROVENANCE

Sidney Janis Gallery, New York
Arthur and Madeleine Chalette Lejwa, New York
Bequest from the above to the present owner, 2002

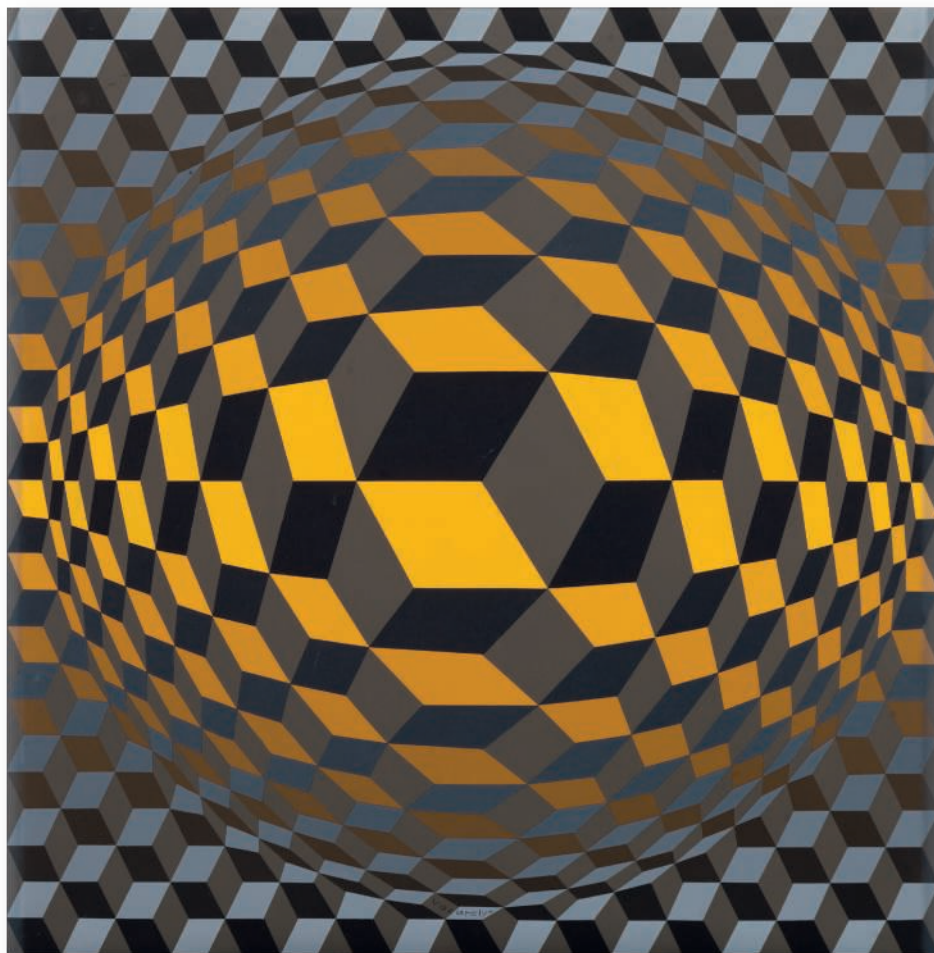
EXHIBITED

Haifa Museum of Art, *A Matter of Perception*, December 2015-June 2016.

LITERATURE

R. Apter-Gabriel, *The Arthur and Madeleine Chalette Lejwa Collection in the Israel Museum, Jerusalem*, 2005, pp. 33 and 255, no. 242 (illustrated).

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



758

VICTOR VASARELY (1906-1997)

Cheytt-MM

n° 2222

signed 'vasarely-' (lower center); signed again, titled and dated 'vasarely- 2222 "CHEYT-MM" 1970' (on the reverse)
tempera on Masonite
20 5/8 x 20 1/8 in. (52.3 x 51.1 cm.)
Painted in 1970.

\$30,000-50,000

PROVENANCE

Arthur and Madeleine Chalette Lejwa, New York, acquired directly from the artist
Bequest from the above to the present owner, 1999

LITERATURE

R. Apter-Gabriel, *The Arthur and Madeleine Chalette Lejwa Collection in the Israel Museum, Jerusalem*, 2005, pp. 134-135 and 255, fig. 4, no. 241 (illustrated).

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



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ISRAEL MUSEUM, JERUSALEM
SOLD TO BENEFIT THE ACQUISITIONS FUND
SELECTIONS FROM THE ARTHUR AND MADELEINE CHALETTE LEJWA COLLECTION

759

WOJCIECH FANGOR (1922-2015)

M 25 1970

signed, titled and dated 'FANGOR M25 1970' (on the reverse)

oil on canvas

68 x 80 in. (172.7 x 203.2 cm.)

Painted in 1970.

\$150,000-200,000

PROVENANCE

Arthur and Madeleine Chalette Lejwa, New York

Bequest from the above to the present owner, 1999

EXHIBITED

New York, Solomon R. Guggenheim Museum; Texas, Fort Worth Art Center Museum and Berkeley, University Art Museum, *Fangor*, December 1970-August 1971, p. 22, no. 28 (illustrated).

LITERATURE

R. Apter-Gabriel, *The Arthur and Madeleine Chalette Lejwa Collection in the Israel Museum*, Jerusalem, 2005, pp. 30-31 and 244, no. 158 (illustrated incorrectly).

M. Dabrowski, ed., *Wojciech Fangor: Color and Space*, Milan, 2018, p. 143, no. 137 (illustrated).

This work will be included in the upcoming *Wojciech Fangor Catalogue Raisonné* being prepared by Katarzyna Jankowska-Cieślak.

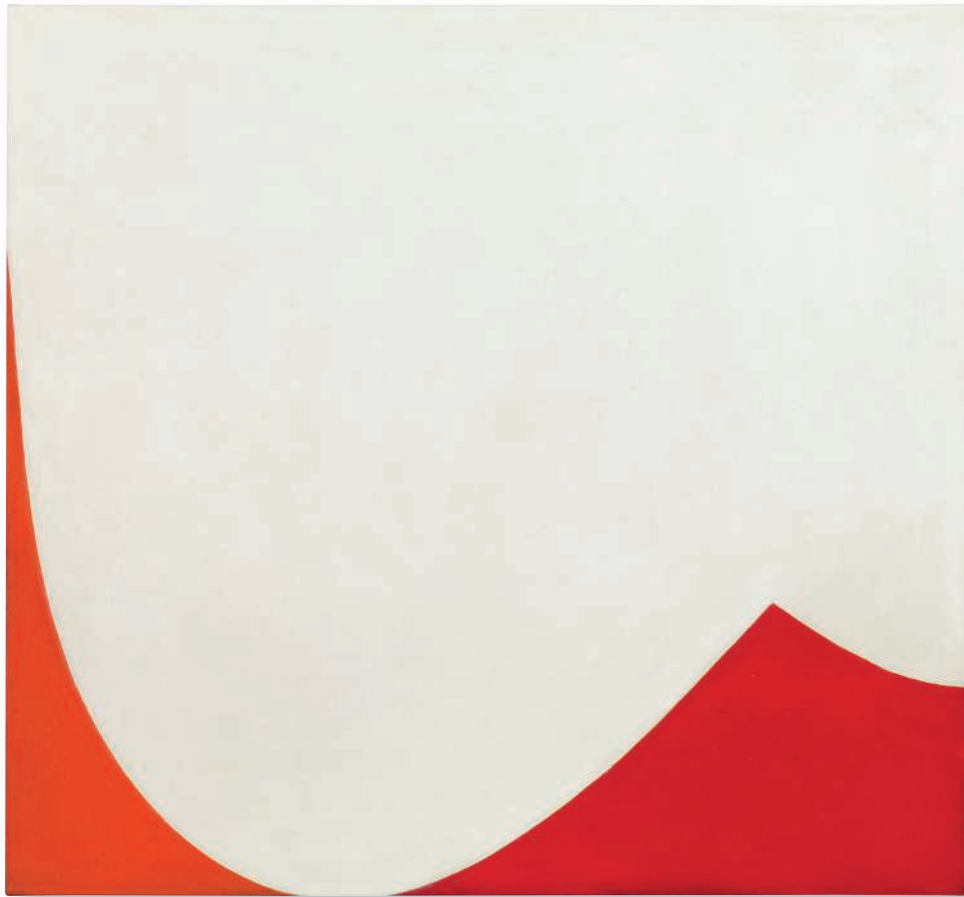


Jean (Hans) Arp, *Torso*, 1931. © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.





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SELECTIONS FROM THE ARTHUR AND MADELEINE CHALETTE LEJWA COLLECTION



760

LEON POLK SMITH (1906–1996)

Pregnant Drop #1

signed, titled and dated 'LEON POLK SMITH PREGNANT DROP NO 1 1959'
(on the reverse)

oil on canvas

28 x 30 in. (71.1 x 76 cm.)

Painted in 1959.

\$12,000–18,000

PROVENANCE

Arthur and Madeleine Chalette Lejwa, New York, acquired directly
from the artist

Bequest from the above to the present owner, 1999

LITERATURE

R. Apter-Gabriel, *The Arthur and Madeleine Chalette Lejwa Collection in the
Israel Museum, Jerusalem*, 2005, pp. 142–143 and 250, no. 203 (illustrated).



761

WOJCIECH FANGOR (1922–2015)

M 29 1970

signed, titled and dated 'FANGOR M29 1970' (on the reverse)
oil on canvas
56 1/8 x 56 1/8 in. (142.5 x 142.5 cm.)
Painted in 1970.

\$80,000–120,000

PROVENANCE

Arthur and Madeleine Chalette Lejwa, New York
Bequest from the above to the present owner, 1999

EXHIBITED

New York, Solomon R. Guggenheim Museum; Texas, Fort Worth Art Center Museum and Berkeley, University Art Museum, *Fangor*, December 1970–August 1971, p. 23, no. 32 (illustrated).

LITERATURE

R. Apter-Gabriel, *The Arthur and Madeleine Chalette Lejwa Collection in the Israel Museum*, Jerusalem, 2005, p. 244, no. 157 (illustrated).

This work will be included in the upcoming *Wojciech Fangor Catalogue Raisonné* being prepared by Katarzyna Jankowska-Cieślík.



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SOLD TO BENEFIT THE ACQUISITIONS FUND
SELECTIONS FROM THE CHARLOTTE BERGMAN COLLECTION

Selections from the Charlotte Bergman Collection

Charlotte Bergman, who died in Jerusalem in July 2002, one month before her 99th birthday, was unique among the Israel Museum's benefactors.

Charlotte and her husband, Louis, were connoisseurs of the world. Sharing a passion for adventure and art, the Bergmans travelled extensively throughout Europe and to the more remote regions of the world, often returning to their London home with mementoes from these trips. They began collecting fine art in the 1930s, and following her husband's passing in 1955, Charlotte continued to travel widely, acquiring new works of art until her autumn years.

An important and defining dimension in the formation of their collection was a personal connection with the artists whom they collected. The Bergmans met Henry Moore at the beginning of his career; Raoul Dufy entered their orbit in the last years of his life, becoming a close friend. Traveling together in Europe, the Bergmans modified their automobile to accommodate the artist's infirmity and to allow him to ride in comfort. They knew and acquired works by other well-known artists such as Marc Chagall, Georges Braque, Pablo Picasso, Georges Rouault, Aristide Maillol and Alexander Calder as well from as artists who did not achieve the same recognition.

At the onset of World War II, the Bergmans settled in New York, and made their home the epicenter of artistic activity; it became an active salon for music, art and politics. Charlotte immigrated to Israel in 1967, following the Six Day War. Sharing the mayor of Jerusalem's vision for a national museum in Jerusalem, Charlotte helped Teddy Kollek with its establishment. With his encouragement, she built her modernist home on the grounds of the Museum, bringing with her the collection she and her late husband lovingly assembled. It became the showcase for the couple's collection of modern art, which was bequeathed along with the Bergman house to the Israel Museum upon Charlotte's death.

During her three decades in Jerusalem, Charlotte was a social magnet to friends and art lovers from all over the world, who came to visit and to enjoy her warm and cultured hospitality. Many of her dinners were hosted in the room with glass lined shelves of Picasso ceramics purchased in Vallauris or in the dining room hung with Raoul Dufy's watercolors. Large receptions and concerts were held in the spacious living-room where Braque's *Nature morte avec mandoline* hung over the sofa. Her bedroom continues to house a wonderful collection of Henry Moore drawings and small maquettes. A wonderful hostess, superb story teller, avid art lover, and dedicated philanthropist, Charlotte's legacy lives on in the house she built at the Israel Museum.

Christie's is honored to present the following selection of works from the Charlotte Bergman Collection, sold to benefit future acquisitions of Modern Art at the Israel Museum.

Charlotte and Louis Bergman.
Photographer unknown. Photo courtesy of
the Israel Museum.







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ISRAEL MUSEUM, JERUSALEM
SOLD TO BENEFIT THE ACQUISITIONS FUND
SELECTIONS FROM THE CHARLOTTE BERGMAN COLLECTION



762

PIETRO CONSAGRA (1920–2005)

Colloquio con la speranza

stamped with the artist's name and date 'CONSAGRA 57' (lower left)
bronze on wood base

overall: 13 ¾ x 9 ½ x 3 ⅝ in. (34.9 x 24.1 x 9.2 cm.)

Executed in 1957. This work is one of six unique variants.

\$15,000–20,000

PROVENANCE

Louis and Charlotte Bergman, New York and Jerusalem
Bequest from the above to the present owner, 2006

EXHIBITED

La Jolla Museum of Art, *Louis and Charlotte Bergman Collection*, July–September 1967, n.p., no. 195 (illustrated as *Dramatic Colloquy*).



763

CÉSAR (1921-1998)

Aile

welded iron

13 7/8 x 15 7/8 x 6 1/2 in. (35.2 x 40.3 x 16.5 cm.)

Executed in 1959. This work is unique.

\$40,000-60,000

PROVENANCE

Louis and Charlotte Bergman, New York and Jerusalem
Bequest from the above to the present owner, 2006

EXHIBITED

La Jolla Museum of Art, *Louis and Charlotte Bergman Collection*, July-September 1967, n.p., no. 196 (illustrated).

LITERATURE

D. Durand-Ruel, *César Catalogue Raisonné, 1947-1964*, Paris, 1994, vol. I, p. 241, no. 275 (illustrated).

This work is registered in the Archives of Denyse Durand-Ruel under no. 289.

764

SAM FRANCIS (1923-1994)

Untitled

signed and dated 'Sam Francis 1987' (on the reverse)

acrylic on canvas

42 ¾ x 34 in. (107.6 x 86.4 cm.)

Painted in 1987.

\$250,000-350,000

PROVENANCE

Heland Thordén Wetterling Galleries, Stockholm

Private collection

Anon. sale; Sotheby's, New York, 4 May 1993, lot 361

Private collection, Monaco

Acquired from the above by the present owner, 2011

EXHIBITED

Stockholm, Heland Thordén Wetterling Galleries, *Sam Francis*, September-October 1987.

New York, Helly Nahmad Gallery, *Sam Francis*, May-July 2010.

This work is identified with the interim identification number of SFF.1438 in consideration for the forthcoming addendum to the *Sam Francis: Catalogue Raisonné of Unique Works on Canvas and Panel Paintings*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

“[Color is] real substance for me, the real underlying thing which drawing and painting are not ... colors are intensities.”

– Sam Francis





PROPERTY FROM A DISTINGUISHED LOS ANGELES COLLECTION

765

SAM FRANCIS (1923-1994)

Untitled

signed, inscribed, dedicated and dated 'Sam Francis 1973 Tokyo To Sam' (on the reverse)

gouache on paper

28 7/8 x 44 in. (72.1 x 111.8 cm.)

Painted in 1973.

\$50,000-70,000

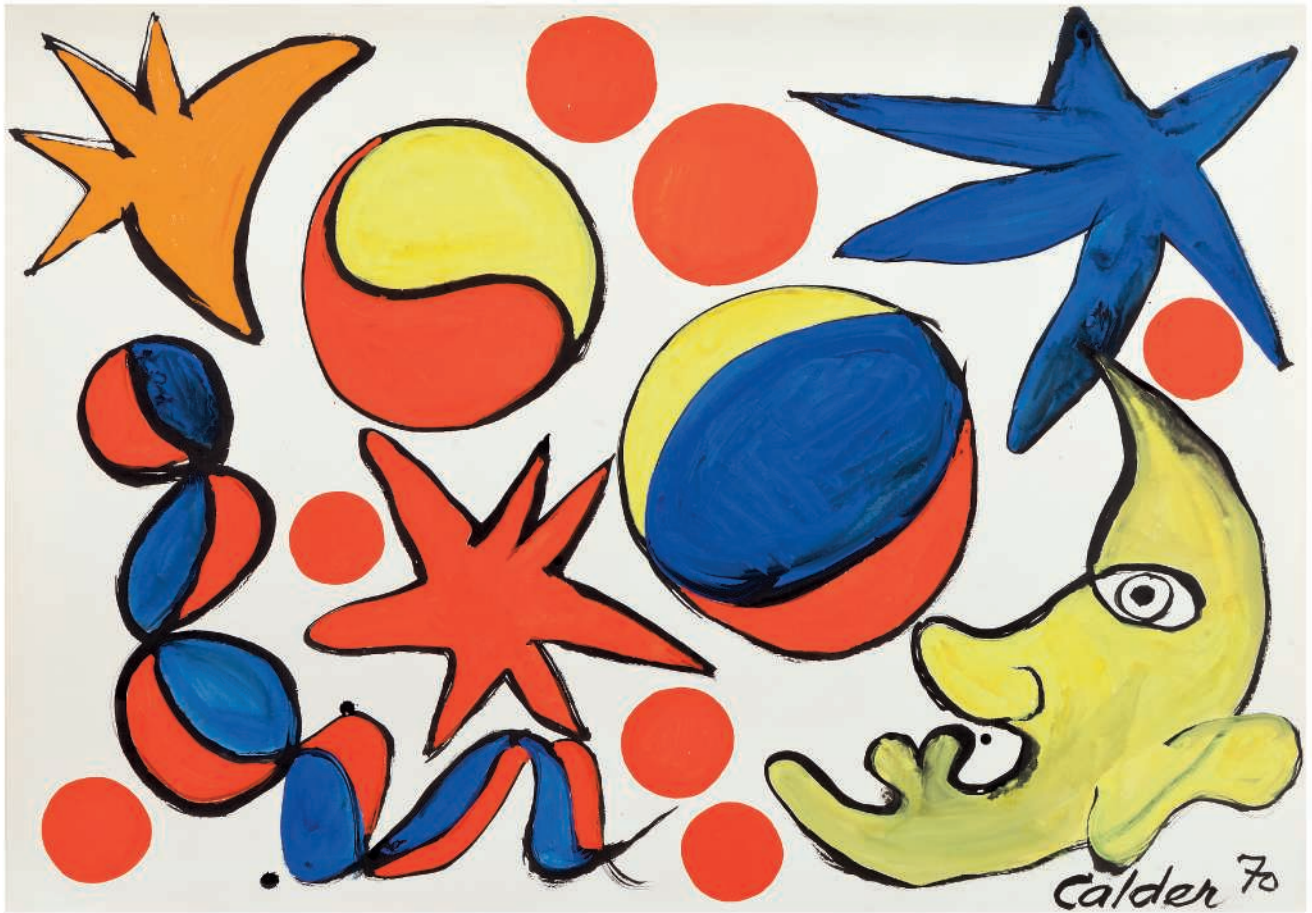
PROVENANCE

Acquired directly from the artist by the present owner, *circa* 1985

EXHIBITED

Nagoya American Center, *Sam Francis*, May-July 1974, p. 24, no. 12.

This work is identified with the interim identification number of SF73-34 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.



PROPERTY FROM A PROMINENT MIDWEST COLLECTION

766

ALEXANDER CALDER (1898-1976)

Yellow Moon Face

signed and dated 'Calder 70' (lower right)

gouache and ink on paper

29 ½ x 42 ½ in. (74.9 x 107.9 cm.)

Painted in 1970.

\$50,000-70,000

PROVENANCE

Perls Galleries, New York

Estate of Robert L. Werner, New York

His sale; Doyle, New York, 25 May 2011, lot 136

Acquired at the above sale by the present owner

This work is registered in the archives of the Calder Foundation, New York, under application number A06435.



767

ALEXANDER CALDER (1898-1976)

Floating White Orbs

signed and dated 'Calder 75' (center right)

ink and gouache on paper

29 ½ x 43 ⅞ in. (74.9 x 109.5 cm.)

Painted in 1975.

\$40,000-60,000

PROVENANCE

Perls Galleries, New York

Private collection, Colombia, 1976

Acquired from the above by the present owner

This work is registered in the archives of the Calder Foundation, New York, under application number A09140.



768

ALEXANDER CALDER (1898-1976)

La Lampe d'Aladin

signed and dated 'Calder 70' (lower right)
gouache and ink on paper
29 ½ x 42 ½ in. (74.9 x 107.9 cm.)
Painted in 1970.

\$30,000-50,000

PROVENANCE

Galerie Maeght, Paris
Niveau Gallery, New York, 1970
Private collection, Highland Park, Illinois, circa 1975
Acquired from the above by the present owner, 1975

This work is registered in the archives of the Calder Foundation, New York, under application number A11745.

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- 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".
- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- 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.
- 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

- 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.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- 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.
- 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.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- 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

- 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.
- 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.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- 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:
 - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - 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
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

- 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.
- Internet Bids on Christie's LIVETM**
For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVETM Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.
- Written Bids**
You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVETM' (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVETM) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's 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.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- 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
- 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:

- 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**.
- 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**.

- 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**.
- 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.
- 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**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - 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;
 - 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
 - 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.
- 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.
- 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:
 - This additional **warranty** does not apply to:
 - 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;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- 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**").

- 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.
- 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:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.,
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - 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.

- 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
- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- 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:

- When you collect the **lot**; or
- 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

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - 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;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- 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

- 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**).
- 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.
- 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.
- The Storage conditions which can be found at www.christies.com/storage will apply.
- 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**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.
- (d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot**

originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

- (f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy 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 other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON

WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1(a).
estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.
lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed ‘Conditions of Sale’

◦ Christie’s has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

Δ Owned by Christie’s or another **Christie’s Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie’s has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■ See Storage and Collection pages in the catalogue.

Ψ **Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property Owned in part or in full by Christie’s

From time to time, Christie’s may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

◦ Minimum Price Guarantees

On occasion, Christie’s has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie’s holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie’s has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie’s therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

In most cases, Christie’s compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party’s remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie’s will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie’s may enter into other arrangements not involving bids. These include arrangements where Christie’s has given the Seller an Advance on the proceeds of sale of the lot or where Christie’s has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie’s has an ownership or financial interest in every lot in the catalogue, Christie’s will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie’s opinion a work by the artist.
**“Attributed to ...”
In Christie’s qualified opinion probably a work by the artist in whole or in part.
**“Studio of ...”/ “Workshop of ...”
In Christie’s qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.
**“Circle of ...”
In Christie’s qualified opinion a work of the period of the artist and showing his influence.

**“Follower of ...”
In Christie’s qualified opinion a work executed in the artist’s style but not necessarily by a pupil.
**“Manner of ...”
In Christie’s qualified opinion a work executed in the artist’s style but of a later date.
**“After ...”
In Christie’s qualified opinion a copy (of any date) of a work of the artist.
“Signed ...”/“Dated ...”/
“Inscribed ...”
In Christie’s qualified opinion the work has been signed/dated/inscribed by the artist.
“With signature ...”/ “With date ...”/
“With inscription ...”
In Christie’s qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.
The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with ‘circa’) on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie’s and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the “Regulations”). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

18/05/17

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Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

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Email: PostSaleUS@christies.com

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COLLECTION AND CONTACT DETAILS

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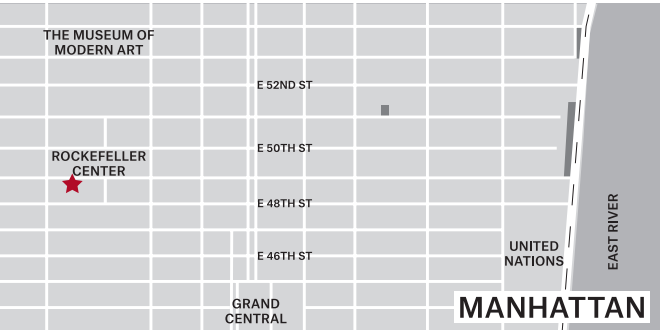
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Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
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nycollections@christies.com
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JACOB LAWRENCE (1917-2000)
Letter from Home
 tempera on board • 20 x 15 ¾ in. (50.8 x 40 cm.) • Painted in 1947
 \$250,000-350,000

AMERICAN ART

New York, 20 November 2018

VIEWING

17-19 November 2018
 20 Rockefeller Plaza
 New York, NY 10020

CONTACT

William Haydock
 whaydock@christies.com
 +1 212 636 2140

CHRISTIE'S



KAY SAGE (1898-1963)

Festa

signed and dated 'Kay Sage '47' (lower right); signed and dated again,
titled and inscribed 'KAY SAGE "FESTA" 1947 Woodbury CONN' (on the stretcher)

oil on canvas

18 x 14 1/8 in. (45.8 x 35.9 cm.)

Painted in 1947

\$250,000-350,000

IMPRESSIONIST AND MODERN ART DAY SALE

New York, 12 November 2018

VIEWING

4-11 November 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Vanessa Fusco
vfusco@christies.com
+1 212 636 2050

CHRISTIE'S



Property from an Important New York Collection
 Pablo Picasso (1881-1973)
Le hibou gris
 signed and dated 'Picasso 9.2.53.' (on the front of the base)
 painted earthenware
 Height: 13 7/8 in. (34.7 cm.)
 Executed on 9 February 1953; unique
 \$1,500,000-2,500,000

**IMPRESSIONIST AND MODERN ART
 DAY SALE**

New York, 12 November 2018

VIEWING

4-11 November 2018
 20 Rockefeller Plaza
 New York, NY 10020

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BEN NICHOLSON, O.M. (1894-1982)
 1940 (*St Ives - version 3*)
 signed and partially inscribed 'Nicholson/Dunluce/Trelyon' (on the backboard)
 pencil and oil on panel
 10¼ x 14¼ in. (26 x 36.2 cm.)
 Painted in 1940.
 £80,000 - 120,000

MODERN BRITISH ART DAY SALE

London, 20 November 2018

VIEWING

16-19 November 2018
 8 King Street
 London SW1Y 6QT

CONTACT

Pippa Jacomb
 Head of Day Sale
 pjacomb@christies.com
 +44 (0)20 7389 2293

CHRISTIE'S



Karel Appel (1921 – 2006)

Untitled (Two Birds)

signed and dated 'ck. appel '51' (lower right); signed, inscribed and dated 'Liege ck. Appel 1951' (on the stretcher)

oil on burlap

73 x 92cm.

Painted in 1951

€250,000 – 350,000

POST-WAR & CONTEMPORARY ART

Amsterdam, 26-27 November 2018

VIEWING

22-26 November 2018

Westergasfabriek

Zuiveringshal West

Pazzanistraat 37

1014 DB Amsterdam

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CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

POST-WAR AND CONTEMPORARY ART MORNING SESSION

FRIDAY 16 NOVEMBER 2018
AT 10:00 AM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: HAM
SALE NUMBER: 15975

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$100 to US\$2,000	by US\$100s
US\$2,000 to US\$3,000	by US\$200s
US\$3,000 to US\$5,000	by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)	
US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)	
US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$250,000, 20% on any amount over US\$250,000 up to and including US\$4,000,000 and 12.5% of the amount above US\$4,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line www.christies.com

15975

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☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature

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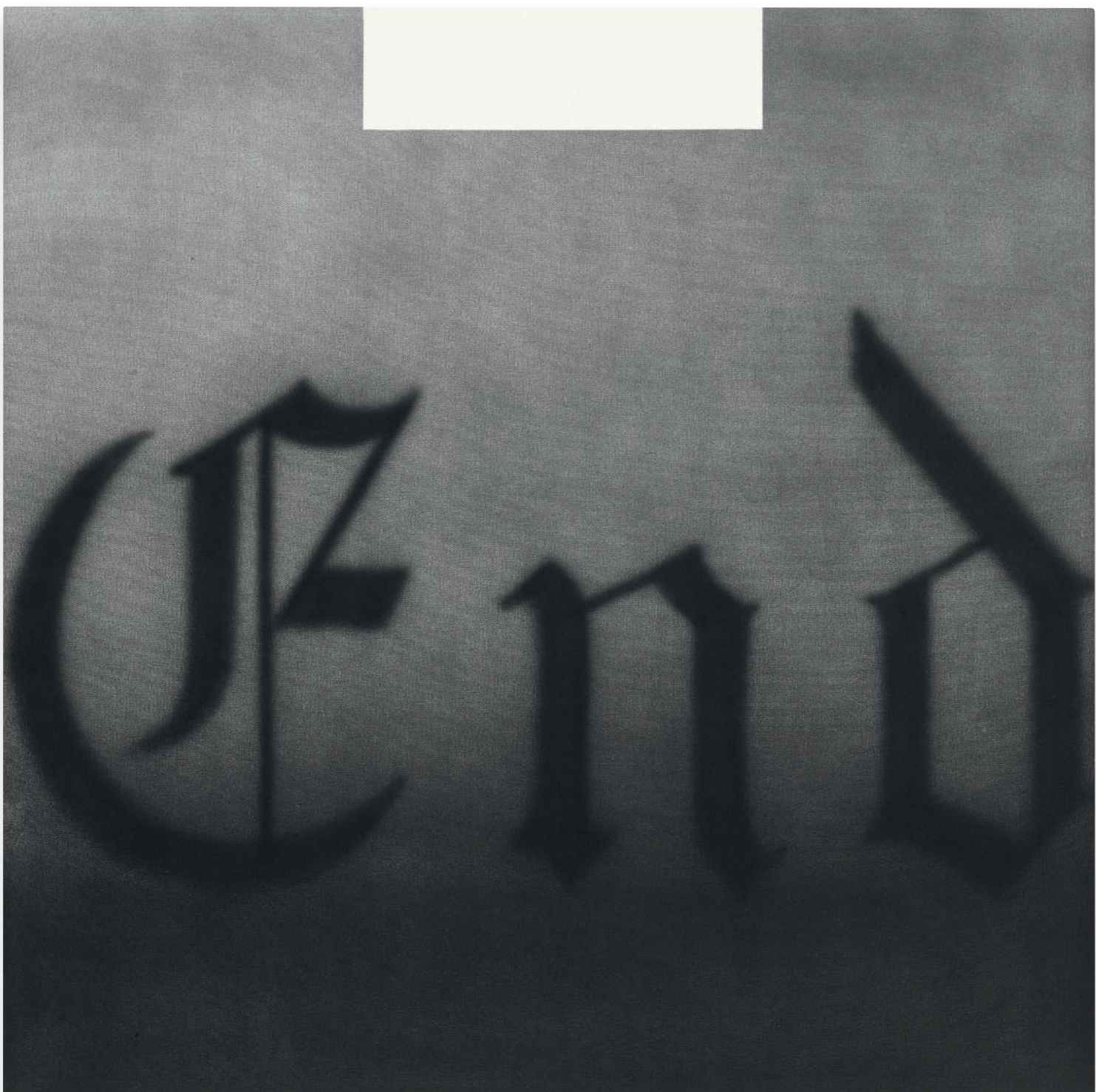
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