# POST-WAR AND CONTEMPORARY ART MORNING SESSION

NEW YORK | 16 MAY 2019

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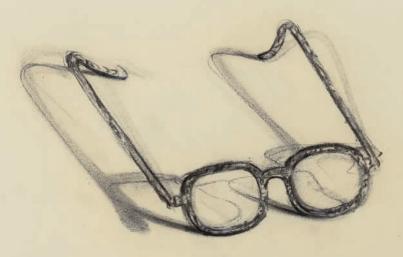










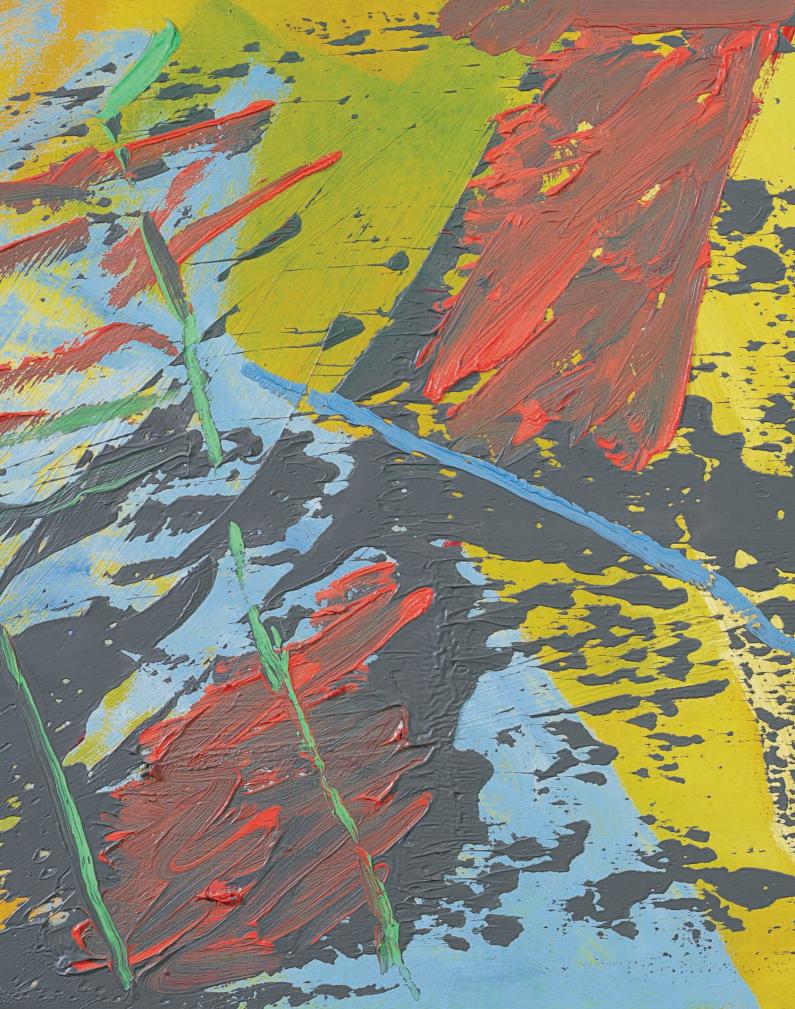


the family









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The Collection of Joan and Preston Robert Tisch Property from the Museum Liaunig

Property from the Collection of Anna Condo

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# POST-WAR AND CONTEMPORARY ART **MORNING SESSION**

# **THURSDAY 16 MAY 2019**

#### **AUCTION**

Thursday 16 May 2019 at 10.00 am (Lots 601-767)

20 Rockefeller Plaza New York, NY 10020

#### VIEWING

Saturday	4 May	10.00 am - 5.00 pm
Sunday	5 May	1.00 pm - 5.00 pm
Monday	6 May	10.00 am - 5.00 pm
Tuesday	7 May	10.00 am - 5.00 pm
Wednesday	8 May	10.00 am - 5.00 pm
Thursday	9 May	10.00 am - 5.00 pm
Friday	10 May	10.00 am - 5.00 pm
Saturday	11 May	10.00 am - 5.00 pm
Sunday	12 May	1.00 pm - 5.00 pm
Monday	13 May	10.00 am - 5.00 pm
Tuesday	14 May	10.00 am - 5.00 pm
Wednesday	15 May	10.00 am - 12.00 pm

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David Kleiweg de Zwaan (#1365999) Gemma Sudlow (#2016494) Robbie Gordy (#2033717)

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21/02/2019



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Lot 702

Joseph Cornell, Untitled (Medici Prince), 1952. © 2019 The Joseph and Robert Cornell Memorial Foundation / Licensed by VAGA at Artists Rights Society (ARS), New York

OUTSIDE WRAP CENTER:

Lot 666

John Chamberlain, Los Ang Us, 1988 (detail). © 2019 Fairweather & Fairweather LTD / Artists Rights Society (ARS), New York.

OUTSIDE WRAP RIGHT:

Lot 637

Mark Tansey, Repairing the Wheel, 1996. © Mark Tansey

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Lot 602

Louise Nevelson, Night Music B, 1962. © 2019 Estate of Louise Nevelson / Artists Rights Society (ARS), New York.

INSIDE WRAP CENTER:

Lucio Fontana Concetto Spaziale #10: Yellow 1961. © 2019 Artists Rights Society (ARS), New York / SIAE, Rome

INSIDE WRAP RIGHT:

Lot 652

Andy Warhol, Jackie (Gold), 1964. © 2019 The Andy Warhol Foundation for the Visual Arts. Inc. / Licensed by Artists Rights Society (ARS), New York

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Lot 609

Frank Stella, Untitled, circa 1959. © 2019 Frank Stella / Artists Rights Society (ARS), New York,

Lot 606

Joan Mitchell, Landscape for a Friend, 1977 (detail). © Estate of Joan Mitchell.

FRONTISPIECE ONE

Lot 649

Andy Warhol, Flowers, 1964 (detail). © 2019 The Andy Warhol Foundation for the Visual Arts. Inc. / Licensed by Artists Rights Society (ARS), New York.

FRONTISPIECE TWO:

Kenneth Noland Cool Light-Oct 6 1965 1965 (detail). © 2019 Estate of Kenneth Noland / Licensed by VAGA at Artists Rights Society (ARS), New York.

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Robert Motherwell, Open White and Black, 1969 (detail) @ 2019 Dedalus Foundation Inc. / Licensed by VAGA at Artists Rights Society (ARS), New York

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Ed Ruscha, Hell Heaven, 1988. © Ed Ruscha.

FRONTISPIECE FIVE:

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Wayne Thiebaud, Spectacles and Bee Still Life, 1971. © 2019 Wayne Thiebaud / Licensed by VAGA at Artists Rights Society (ARS), New York.

FRONTIISPIECE SIX:

Lot 628

David Park, Rowboat, 1958 (detail). Courtesy Hackett Mill, representative of the Estate of David Park.

FRONTISPIECE SEVEN:

Robert Motherwell. In Black and White With Yellow Ochre, 1958 (detail). © 2019 Dedalus Foundation, Inc. / Licensed by VAGA at Artists Rights Society (ARS), New York. FRONTISPIECE EIGHT: Lot 602

Louise Nevelson Night Music B 1962 © 2019 Estate of Louise Nevelson / Artists Rights Society (ARS), New York.

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Gerhard Richter, Abstraktes Bild, 1981, © Gerhard Richter 2019 (0079).

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Philip Guston, Untitled, 1958 (detail). © The Estate of Philip Guston, courtesy Hauser & Wirth.

BACK COVER:

Lot 612

Robert Motherwell, August Sea No. 4, 1972 (detail). © 2019 Dedalus Foundation, Inc. / Licensed by VAGA at Artists Rights Society (ARS), New York.

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# JOAN MITCHELL (1925-1992)

# Untitled

signed 'Joan Mitchell' (upper left of right element); signed again 'Mitchell' (lower center of right element) diptych—oil on canvas overall: 18  $\frac{1}{8}$  x 26  $\frac{1}{4}$  in. (46 x 66.7 cm.) Painted in 1978.

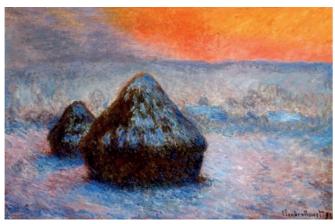
# \$400,000-600,000

# PROVENANCE:

Galerie Won, Seoul Acquired from the above by the present owner, *circa* 2003

#### EXHIBITED

Seoul, Galerie Won, *Joan Mitchell*, April-May 1997, n.p. (illustrated in incorrect orientation).



Claude Monet, Wheatstacks (Sunset, Snow Effect), 1890 – 1891. Art Institute of Chicago.



# LOUISE NEVELSON (1899-1988)

Night Music B

incised with the artist's signature and date 'NEVELSON 1961' (on the underside) wood and nails painted gold, in fourteen parts overall: 87 ½ x 50 ½ x 9 % in. (222.2 x 128.3 x 24.4 cm.) Executed in 1961.

# \$400,000-600,000

#### PROVENANCE:

Hanover Gallery, London Private collection, Switzerland, 1963 Anon. sale; Christie's, New York, 16 May 2013, lot 232 Acquired at the above sale by the present owner

#### LITERATURE

 $London, Hanover \, Gallery, \textit{Louise Nevelson: First London Exhibition}, November December \, 1963, no. \, 5.$ 



Louise Nevelson in her studio, New York, 1972. Photo: Arnold Newman / Getty Images. Artwork: © 2019 Estate of Louise Nevelson / Artists Rights Society (ARS), New York.



# MARY BAUERMEISTER (B. 1934)

Alutable

stainless steel construction—ink, acrylic, stones, glass lens, wood and Plexiglas  $27\,\%\,x\,27\,\%\,x\,7\,\%$  in. (69.9 x 69.9 x 18.1 cm.) Executed in 1972.

\$40,000-60,000

# PROVENANCE:

Private collection Anon. sale; Bonhams, Los Angeles, 1 May 2005, lot 130 Acquired at the above sale by the present owner

This work will be included in the forthcoming *Catalogue Raisonné* being produced by the studio of Mary Bauermeister.



 $detail \, of \, the \, present \, lot \,$ 



# YAYOI KUSAMA (B. 1929)

Pumpkin TWAA

signed, titled in English and Japanese and dated 'Yayoi Kusama 2003 PUMPKIN TWAA' (on the reverse) acrylic on canvas  $6\,\%\,x\,9$  in. (15.8 x 22.9 cm.) Painted in 2003.

# \$150,000-200,000

# PROVENANCE:

Gallery Sekiryu, Matsumoto, Japan Tamada Projects, Tokyo Private collection, Copenhagen Anon. sale; Christie's, London, 1 July 2010, lot 262 Acquired at the above sale by the present owner



Joan Miró, Constellation: Toward the Rainbow, 1941.
Metropolitan Museum of Art, New York. © Successió Miró
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Resource, New York.



PROPERTY FROM A PRIVATE MIDWEST COLLECTION

# 605

# JOAN MITCHELL (1925-1992)

Untitled

pastel on paper 30 x 23 ¼ in. (76.2 x 59 cm.) Executed in 1991.

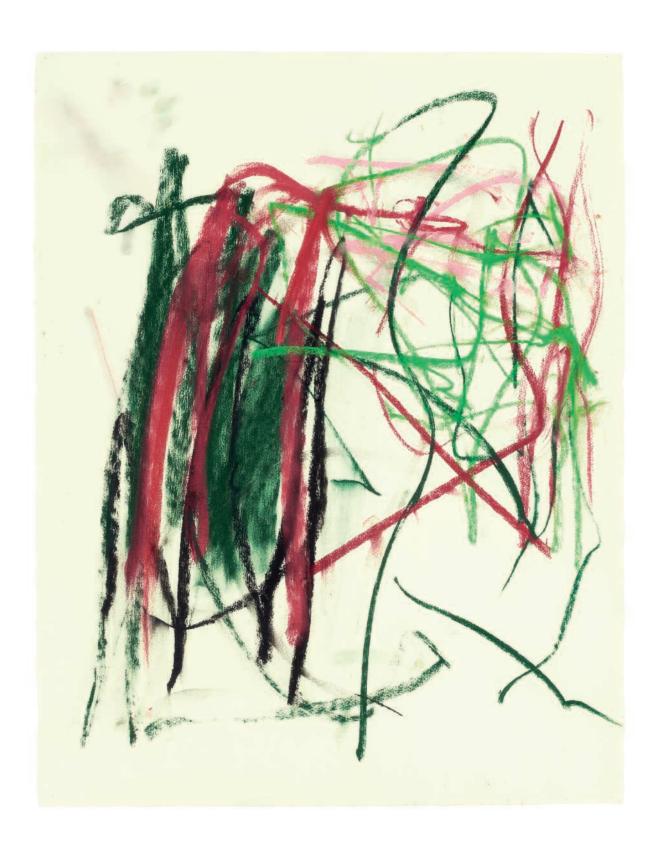
\$150,000-200,000

#### PROVENANCE:

Estate of the artist The Joan Mitchell Foundation, New York Cheim & Read, New York Acquired from the above by the present owner, 2012

Abstract is not a style. I simply want to make a surface work.

-Joan Mitchell



# JOAN MITCHELL (1925-1992)

Landscape for a Friend quadriptych—oil on canvas overall: 24 x 70 in. (61 x 177.8 cm.) Painted in 1977.

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

#### PROVENANCE:

Xavier Fourcade, Inc., New York IBM International Foundation, Armonk, New York Their sale; Sotheby's, New York, 16 November 1995, lot 309 Acquired at the above sale by the present owner

#### EXHIBITED

New York, Xavier Fourcade, Inc., *Joan Mitchell: New Paintings*, December 1977-January 1978.

Bedford, Webb and Parsons Gallery, *Joan Mitchell*, September-October 1978. San Francisco, Gallery Paule Anglim, *Joan Mitchell*, November-December 1979, no. 5.

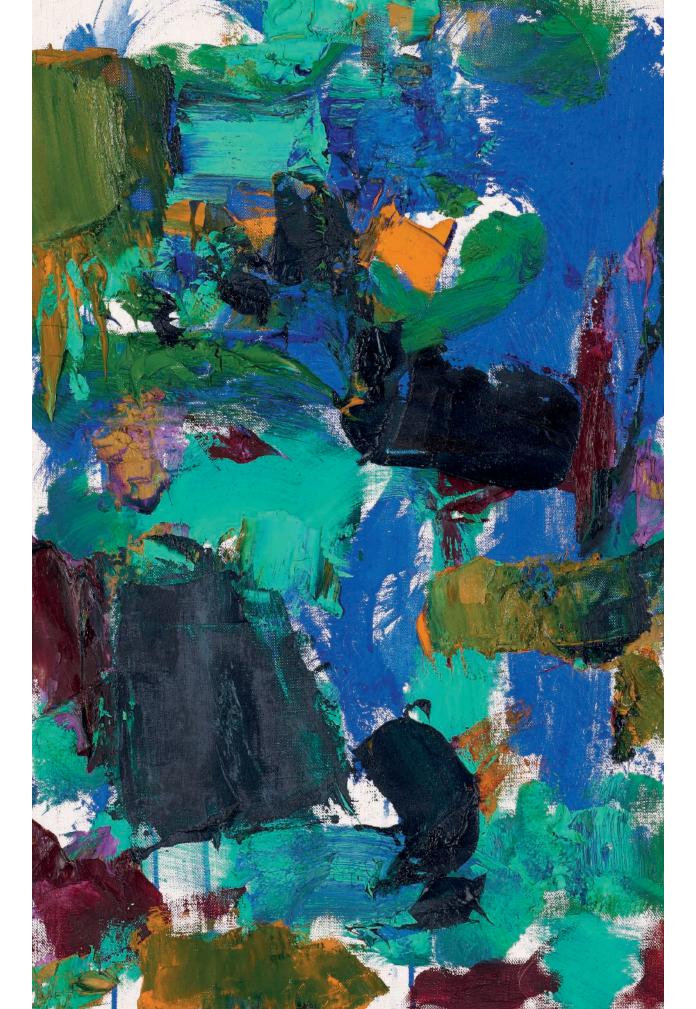
# LITERATURE:

C. Ratcliff, "New York Letter," *Art International*, vol. 22, no. 1, January 1978, p. 91 (illustrated).

J. Bernstock, Joan Mitchell, New York, 1988, p. 151.



Claude Monet, *Water Lilies*, 1916 – 1919. Metropolitan Museum of Art, New York. Photo: © The Metropolitan Museum of Art. Image source: Art Resource, New York.









Joan Mitchell, France, 1991. Photo: David Turnley / Corbis / VCG via Getty Images.

eep, royal blues, forest greens and energetic dabs of purple and orange lyrically dance across the surface of Joan Mitchell's jewel-like canvas Landscape for a Friend. The composition elegantly emulates a remembered landscape that Mitchell has chosen to dedicate to a mysterious friend. The deeply saturated hues, animated through the artist's staccato execution, provide a tactile weight to the canvas. As Barbara Rose has rightly noted of the artist's surfaces: "[Joan Mitchell's] brushstrokes are broad, generous, and animated; they make one think of a wild internal energy, disciplined and controlled by a super-ego that demands a respect for order and regularity" (B. Rose, "The Landscape of Light" in Joan Mitchell, exh. cat. Musée de' Art Moderne de la Ville de Paris, 1982, n.p.). The painting is a multilayered display, an exemplum of Joan Mitchell's feverish, colorful mark-making.

Always a highly physical painter, Mitchell's confident painterly gestures sweep across the four canvases of *Landscape for a Friend*. The paint has been applied in a variety of ways, ranging from fluid, broad strokes to weighty impasto dabs, giving the work a vital sense of movement. Painted in 1977, the work demonstrates Mitchell's masterful control of color, emotion and brushwork. The frenetic energy of the canvas is felt in each of the four panels, and is balanced by the hints of the softer, primed white canvas. The color white is essential to the artist's

practice, and Mitchell has remarked that "painting without white would be like planting a garden without plants" (J. Mitchell, quoted in Judith E. Bernstock, Joan Mitchell, New York, 1997, p. 39). The white passages in Landscape for a Friend frame the composition, enabling the color-drenched strokes to pop from the central panels. Despite the intricacy of its gestural arrangement, Landscape for a Friend brings the viewer right to the brink of pictorial chaos, but never surrenders itself to it. Against a landscape laden with pigment, the void of color—white—becomes the harmonizing characteristic.

Mitchell was deeply inspired by the landscape, especially after 1967, when she bought a two-acre estate in Vétheuil, which included a cottage where Claude Monet lived between 1878 and 1881. Landscape for a Friend is a celebration of nature's primal forces. The landscape at Vétheuil, with its picturesque planes and harmonious juxtapositions, informed Joan Mitchell's painterly consciousness. As Patricia Albers wrote: "Nearly every window at La Tour commanded a dazzling view: between river and the road below lay a wonderfully unmanicured wet-grass field dotted with locusts, pines, pear trees, willows, ginkgoes, and sycamores. ... Birds twittered and swooped. Wind ruffled the foliage. ... From the time, she acquired Vétheuil, its colors and lights pervaded her work" (P. Albers, Joan Mitchell: Lady Painter, New York, 2011, p. 313). Painted nearly a decade after Joan

"I paint from remembered landscapes that I carry with me – and remembered feelings of them, which of course become transformed. I could certainly never mirror nature. I would like more to paint what it leaves me with. All art is subjective, is it not?"

- Joan Mitchell



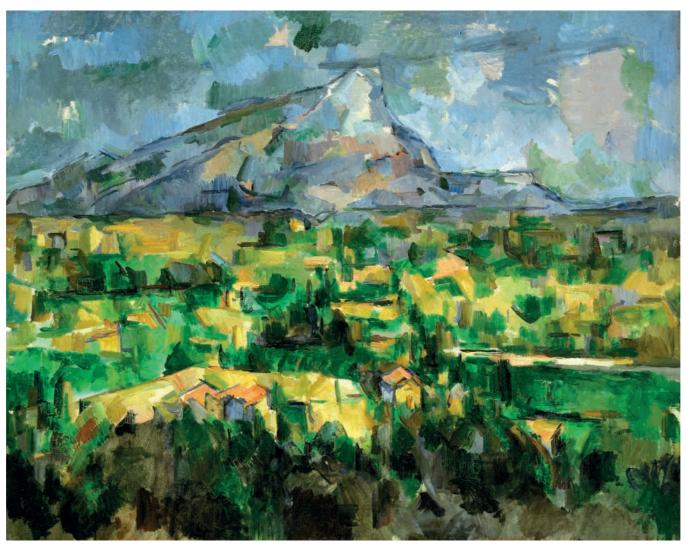
Mark Rothko, *Earth and Green*, 1955. Museum Ludwig, Köln. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.



Vincent van Gogh, *The Olive Trees*, 1889. Museum of Modern Art, New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Mitchell's relocation, *Landscape for a Friend* is a compilation of the aspects of nature that were found around her, and she transcribed her natural subjects into deep swaths of blues, greens, purples and oranges.

Perhaps compelled by her personal circumstances at the time, Mitchell was nonetheless producing work in the mid-1970s that was electrifying both in terms of compositional and chromatic integrity. In 1974, she had a major retrospective at the Whitney, in 1976 she signed with well-connected dealer Xavier Fourcade who had his feet in both American and European roots, and in 1979 her relationship with the painter Jean-Paul Riopelle ended. During this time. Mitchell would manifest the tumult in her personal life with an outburst of experimentation, creating distinct bodies of work almost yearly. Landscape for a Friend is part of a group of works by Joan Mitchell that are emotively charged, fiercely expressive paintings, in which the fluent centripetal force unfurls in an abstract visual vocabulary that is evocative of the growth, decay, light, and verdant impressions of the natural world. Judith Bernstock has stated of this period, "A thick, generally vertical, but now shorter brushstrokes characterizes most of the paintings of 1977. The all-over tendency persists, but there is a retreat from the extreme agitation of the brushstrokes. Much application with the palette knife is also evident. Some of the tacked-on titles show Mitchell continuing to express her feelings toward people, animals, and freedom in terms of landscape. One painting



Paul Cézanne, Mount Sainte-Victoire, 1902. Philadelphia Museum of Art. Photo: The George W. Elkins Collection / Bridgeman Images.

is titled simply Landscape for a Friend." (J. Bernstock, Joan Mitchell, 1988, p. 151). The present work is among one of the most expressive and emotionally charged paintings from the latter part of her career and contains explosive and forceful form, line, and color, where painterly control across a large canvas combines with the primacy of force and passion.

Despite Mitchell's love for France and its painters, the years Mitchell spent living in New York were also extremely formative for her. In 1950, she saw her first paintings by Franz Kline and Willem de Kooning, and immediately sought them out in their studios. Though her work became influenced by their gestural expressionist style, she never imitated it. As Deborah Soloman stated, "What de Kooning was to flesh, Mitchell was to trees, sea and sky." (D. Solomon, 'In Monet's Light', *The New York Times*, November 24, 1991). She became one of the few women admitted into to the influential Artists' Club, and in 1951 exhibited in the "Ninth Street Show" with a group of artists, including Hans Hofmann, Jackson Pollock and Lee Krasner, that would come to be known as Abstract Expressionists. Mitchell shared their passionate belief in the physicality of painting itself, and its ability to capture a fleeting feeling.

Landscape for a Friend is testament to Joan Mitchell's statement: "I would rather leave Nature to itself. It is quite beautiful enough as it is. I don't want

to improve it. I certainly never mirror it. I would like more to paint what it leaves me with" (J. Mitchell, quoted in J. I. H. Baur, *Nature in Abstraction*, exh. cat., Whitney Museum of American Art, New York, 1958, p. 75). Here, Mitchell returns to her most fundamental source of inspiration—nature—with unparalleled intensity. Meticulously constructed, *Landscape for a Friend* captures the ephemeral grandeur of the artist's immediate surroundings. The dabs of brushwork evoke the planes of Cézanne landscapes, such as *Montagne Sainte-Victoire*, 1904-1906. Internalizing Cézanne's claim that "the landscape thinks itself in me," Joan Mitchell fashions a deeply personal painting, one that is invigorated with a sense of self and is infused with the sunlight and vegetation of the outdoors. As Joan Mitchell always worked in the afternoon and at night, never within the landscape itself, her feelings and experience of her subject were filtered through the imagination as she painted. *Landscape for a Friend* serves as a tactile product of the artist's memory, dedicated to a friend the viewer will never know.

Landscape for a Friend, painted during the mature years of the artist's career, demonstrates Mitchell's unwavering commitment to recording her remembrances of nature through paint. Suffused with movement and memory, Landscape for a Friend is a superior example of Joan Mitchell's deeply felt landscapes. The painting's coloristic interplays and tactile staccato strokes build up to a crescendo, harmonizing in a state of lyrical intensity.



# **CARMEN HERRERA (B. 1915)**

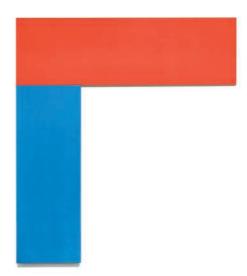
Cadmium Red & Cobalt Blue

signed, titled and dated 'CADMIUM RED & COBALT BLUE / Carmen Herrera / 1988' (on the overlap) acrylic on canvas  $42 \times 42$  in. (106.7 x 106.7 cm.) Painted in 1988.

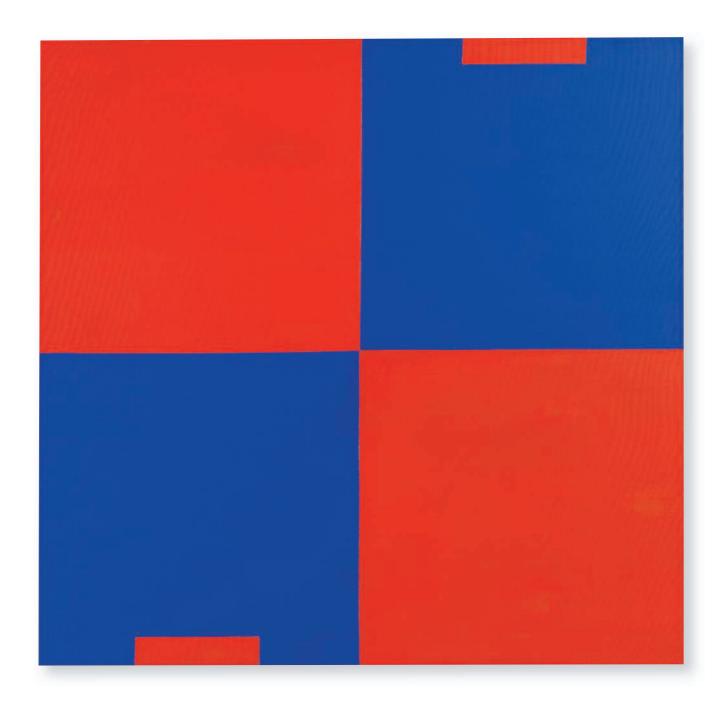
\$400,000-600,000

#### PROVENANCE:

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



Ellsworth Kelly, Chatham VI: Red Blue, 1971. Oil/canvas, 2 joined panels, 114 1/2 x 102 1/4 inches. The Museum of Modern Art, New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York. Art © Ellsworth Kelly Foundation, courtesy Matthew Marks Gallery.

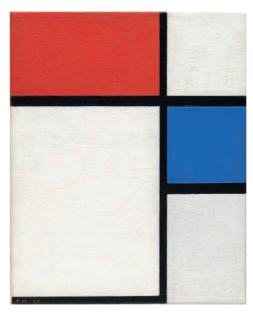




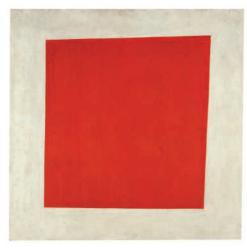
ith a commanding presence that includes bold colors, crisp lines, and strong shapes, Cadmium Red & Cobalt Blue (1988) is an exceptional example of Cuban artist Carmen Herrera's expansive and impressive body of work. Herrera's Minimalist sensibility and dynamic use of color, lines and shapes are abundantly present, all of which are defining characteristics of Herrera's vast oeuvre. Executed at a pinnacle moment in the artist's career, Cadmium Red & Cobalt Blue is a potent example of Herrera's uncanny command of the dialogue between color and form, and how the interplay of these two facets of painting can transcend the confines of the canvas.

As the title conveys, Cadmium Red & Cobalt Blue is a striking composition of pure, primary colors. Color is the essence of my painting," Carmen Herrera has declared. "What starts to happen to it as you reduce its numbers and come down to two colors, then there is a subtlety, an intensity in the way two colors relate to each other. . ." (C. Herrera quoted in A. Anreus, "Carmen Herrera in the Context of Modern Painting in Cuba," in Carmen Herrera: The Black and White Paintings, 1951-1989, New York, 1998, p. 18, 22). An energy is imbued into the painted surface through the subtle yet powerful interaction between these starkly different colors at play, and the pattern formed within the composition both complements and emphasizes the varying tones. In quintessential Herrera style, Cadmium Red & Cobalt Blue asks viewers to meditate and reflect upon the interplay between contrasting colors and negative space.

Although her rise to recognition was long-delayed, Herrera has been producing work continuously since the 1940s. Born in 1915 in Havana, Cuba, Herrera discovered and refined her talent both at home and abroad. She studied at the Art Students League in New York, and was deeply moved by her encounter with twentieth-century Constructivism during her time in Paris, inspiring her to focus her studies on architecture at the University of Havana in 1937. The artist's architecture training exposed her to the beauty and power of constructed forms, and this exposure and deep-rooted knowledge is imbued in her artistic output. The artist recalls about her indebtedness to architecture, "There, an extraordinary world opened up to me that never closed. The world of straight lines, which has interested me until this very day", (C. Herrera quoted in "El Color de la Palabra: 32 Artistas Cubanos: Entrevistas de Gustavo Valdés, Jr.," Stet Magazine 1, no. 2, Winter 1992, p. 21).



Piet Mondrian, Composition No. II, with Red and Blie, 1929. Museum of Modern Art, New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.



Kazimir Malevich, *Red Square*, 1925. Russian State Museum, St. Petersburg. Photo: Erich Lessing / Art Resource. New York.

Her studies were interrupted by political upheaval and by her marriage, in 1939, to Jesse Loewenthal, an English teacher at Manhattan's Stuyvesant High School, and their subsequent departure for New York. Herrera made rounds at the city's museums and galleries and soon returned to painting, enrolling at the Art Students League. Although she longed for exhibition opportunities and the receptive community that she had known in Havana, she made a few, lasting friendships among the downtown crowd. "We spoke about the nature of abstraction, its very essence," Herrera recollects of her conversations with Barnett Newman, who became a close friend. "Barney felt strongly that abstraction needed a mythological or religious basis; I, on the other hand, wanted something clearer, less romantic and dark." (C. Herrera, guoted in Alejandro Anreus, "Carmen Herrera in the Context of Modern Painting in Cuba," in Carmen Herrera: The Black and White Paintings, 1951-1989, ed. Carolina Ponce de León, p. 18). Compounded by her status as a Cuban woman in a xenophobic and male-dominated art world, Herrera would find herself on the fringes of the artistic conversation, despite her pioneering and revelatory artistic vision, well into her 90s. It is around this time of creative isolation that Herrera came into her mature style, and developed the foundational series to which the present work belongs.

Herrera's star has remained ascendant since her early years of creating, and she continues to work in the Gramercy loft where she has lived for more than sixty years. The resilience of her painting across decades of indifference is testament to its visual force and continuing contemporaneity, amid a renewal of critical attention to Minimalism, Form Abstraction, and Latin American abstraction. The structural color field components of Herrera's work call to mind works of Ellsworth Kelly, Piet Mondrian, Josef Albers, Kazimir Malevich, and Barnett Newman. The celebration of both color, shape, and hard edges are present in these artist's works as well as Herrera's. Long excluded from the artistic discourse surrounding minimalist abstraction and its proponents, Herrera was a true pioneer in the form. At the same moment that Frank Stella and Ellsworth Kelly were executing artworks that would emblazon their names in the pantheon of art history, Herrera was pulling from her formal training and in the words of the artist, "a compulsion that also gives me pleasure" (C. Herrera, quoted in Deborah Sontag, "At 91, She's the Hot New Thing in Painting," New York Times, 19 December 2000) to establish an inimitable voice in the idiom. Now the artist's works are in the most reputable and prestigious institutions in the world, including the permanent collections of Tate, the Whitney Museum of American Art, the Smithsonian American Art Museum and the Museum of Fine Arts Boston, signaling a long-delayed but much deserved institutional support for the artist.

### AGNES MARTIN (1912-2004)

Untitled (White Flower)

titled 'White Flower' (lower right) red ink on paper image:  $8\,\%\,x\,8\,\%$  in. (21.6 x 21.6 cm.) sheet: 11  $\%\,x\,9\,\%$  in. (29.8 x 23.8 cm.)

Executed in 1961.

\$80,000-120,000

### PROVENANCE:

Robert Elkon Gallery, New York Marianne Kern, Munich Edward Tyler Nahem, New York Private collection Kukje Gallery, Seoul Private collection, California Private collection, New York

### **EXHIBITED**

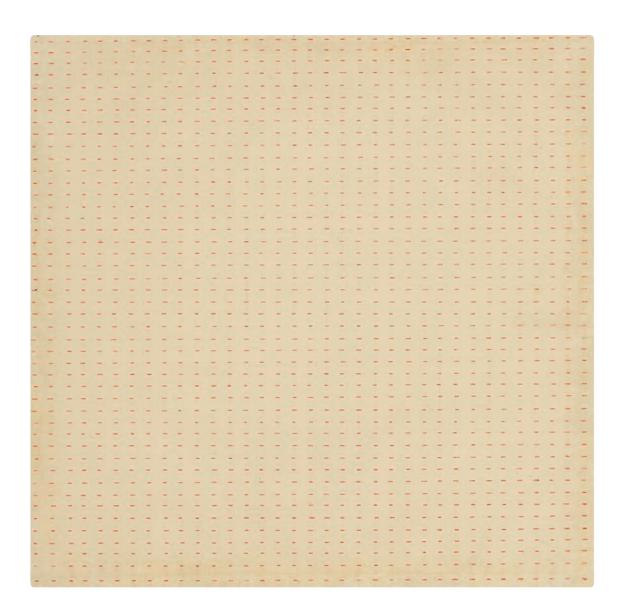
Kunstraum München; Kunsthalle Tübingen and Krefeld, Kaiser Wilhelm Museum, *Agnes Martin*, November 1973-April 1974, p. 15, no. 2 (illustrated). Frankfurter Kunstverein; Kasseler Kunstverein and Vienna, Museum Moderner Kunst, *Vom Zeichnen: Aspekte der Zeichnung 1960–1985*, November 1985-April 1986.

New York, Richard Gray Gallery, From Giacometti to Grotjahn: A Selection of Works on Paper, September-October 2008.

### LITERATURE:

 ${\it Small is Beautiful}, exh. cat., Seoul, Seomi \& Tuus Gallery, 2007, n.p. (illustrated).$ 

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





# FRANK STELLA THREE WORKS FROM THE ESTATE OF ROBERT REHDER



THREE WORKS FROM THE ESTATE OF ROBERT REHDER

# 609

# FRANK STELLA (B. 1936)

Untitled (Study for Getty's Tomb) enamel on canvas mounted on Masonite 11 ¾ x 11 ¾ (29.8 x 29.8 cm.) Painted circa 1959.

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

### PROVENANCE:

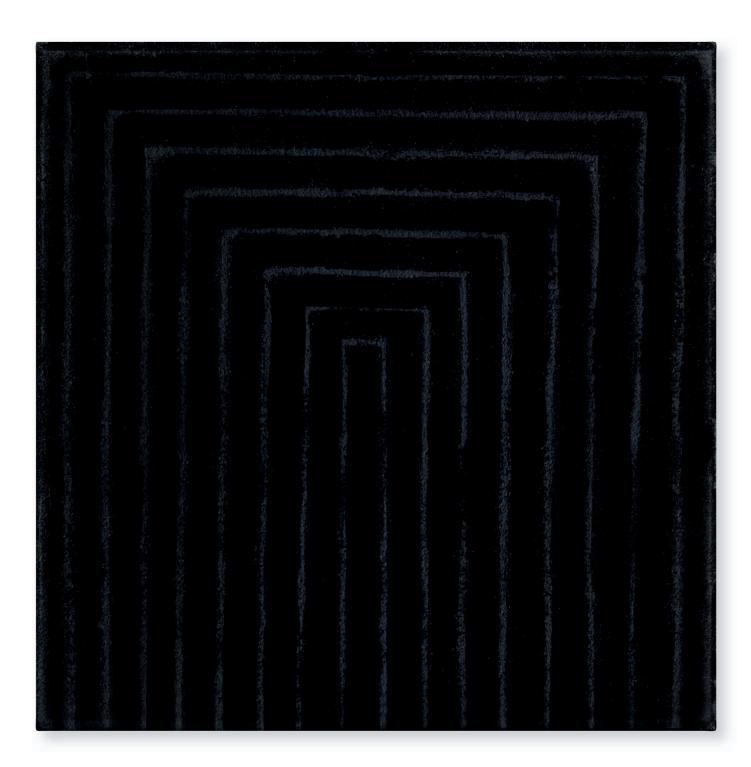
Robert Rehder, Oxford, acquired directly from the artist, *circa* 1960 By descent from the above to the present owner

### EXHIBITED

Madison, University of Wisconsin, Chazen Museum of Art, 1975-1990 (on loan).



Frank Stella, *Getty Tomb*, 1959. Los Angeles County Museum of Art. © 2019 Frank Stella / Artists Rights Society (ARS), New York. Photo: © 2019 Museum Associates / LACMA. Licensed by Art Resource, New York.





Carrie Eliza Getty Tomb. Photo: ART on FILE.

opposite: Hollis Frampton, (028 Painting Getty Tomb), The Secret World of Frank Stella, 1958 – 1962, print 1991. Addison Gallery of American Art, Phillips Academy, Andover. Photo: © The Estate of Hollis Frampton; Addison Gallery of American Art, Phillips Academy, Andover, MA / Art Resource, New York. Artwork: © 2019 Frank Stella / Artists Rights Society (ARS), New York.

ainted circa 1959, Frank Stella's Untitled (Study for Getty's Tomb) is an exceptional, intimately scaled example of the artist's celebrated Black Paintings. Over the course of sixteen months between 1958 and the end of 1959, Stella painted twenty-three large-scale Black Paintings and six smaller ones, making for a limited, yet radical body of work that sent shock waves rippling through the art world when they were first unveiled in 1959. This intimate, gem-like painting exemplifies the artist's method, where nine concentric bands of flat, black enamel paint have been painted onto a square of canvas mounted on Masonite. Radiating outward from a central axis in a series of u-shaped bands, the painting exemplifies the compositional rigor and restrained elegance for which the Black Paintings are well known. Untitled (Study for Getty's Tomb) is the study for the large-scale Black Painting from 1959 in the collection of the Los Angeles County Museum of Art. Having been in the same collection for nearly sixty years, Untitled (Study for Getty's Tomb) boasts a distinguished history of ownership. It was acquired directly from the artist by the American poet and literary scholar Robert Rehder, who was one of Stella's friends at Princeton, and in whose family it has remained ever since.

Executed in the black enamel paint for which he is now famous, the succinct and precise geometry of Untitled (Study for Getty's Tomb)is comprised of nine concentric bands of black paint that radiate outward from a central axis. The thin layers of black enamel have been painted atop the bare panel, allowing a hint of texture to show through the otherwise flat plane. This refers back to the painting as an object, a key factor that would determine the course of Minimalist art. Untitled (Study for Getty's Tomb), though, is not a dry, theoretical object; it is instead, a softly glimmering work that is suffused with a lambent inner light—a remarkable feat considering the painting's all-black appearance. Indeed, the soft flicker imbued within the succinct. black strokes of Untitled (Study for Getty's Tomb) makes it a hallmark of Stella's Black Paintings. The division between each band also imparts a degree of perspectival depth to the piece, so that the design almost appears to float, lifting ever so slightly upward and out of the canvas plane. As the art historian Robert Rosenblum observed, "these rectilinear relationships... radiate beyond the canvas edges. Stella's rectangles, whether expanding concentrically or segmented by the perimeter, imply infinite extendibility, the taut fragments of a potentially larger whole" (R. Rosenblum, Frank Stella, Baltimore, 1971, p. 17).

Created over the course of sixteen months beginning in the autumn of 1958, Frank Stella's *Black Paintings* rank among the most vital contributions

to the field of twentieth century art. They comprise a very small group of just twenty-three large-scale paintings and six smaller ones. Of these, over half are in museum collections. They represent the crucial break with tradition that was so needed at the end of the 1950s, when the Abstract Expressionist gesture, and the emotive expression of the artist's hand, had reached its logical conclusion. As a wave of secondary artists had been painting in a more derivative style, many artists and critics felt that Abstract Expressionism had been leached of its original meaning and intent. Enter Frank Stella, who had just graduated from Princeton and had been painting houses in Bedford-Stuyvesant, Brooklyn all summer. Stella effectively ended the decade on a new note, closing the book on Abstract Expressionism and ushering in a brave, new world, where sleek surface met with geometric precision, kick starting a radical movement called *Minimalism*.

Stella's critical eye had been honed during his undergraduate studies at Princeton in the mid-1950s, where he was surrounded with a forwardthinking group of friends and teachers that urged his work in new directions. It was there that he met Robert Rehder, a promising young literary scholar and poet, who had matriculated to Princeton in 1953. A year later, Rehder won the Morris W. Croll Poetry Prize, and he went on to have a lengthy and successful career as a keen-eyed, cool-witted poet whose sharp insights about the everyday world bear striking similarities with that of Stella's paintings. Rehder and Stella became lifelong friends; in 2009, Rehder featured Stella's painting Hyena Stomp on the cover of his latest collection of poetry, First Things When. He also wrote poems inspired by Stella's Black Paintings, and began a series inspired by Stella's Moby Dick paintings that he had seen while visiting the artist in New York. Rehder seemed to possess an almost preternatural appreciation for Stella's work, and his musings on the artist's career reveal his natural affinity for the artist and his process: "Poets, and indeed all artists, are driven by the need to create something new, different from what other people have done... This poses a special problem for the artist whose being depends on communicating. It is solved, in part, by the fact that every discovery or act of self-revelation opens the way to new unexplored areas" (R. Rehder, Metaphor is the Name of the Game; accessed via http://www.robertrehder.com/site/Surprises/Metaphor 1.html).

When the *Black Paintings* were exhibited at Leo Castelli Gallery in 1959, a ripple of shock waves spread out across the art world. William Rubin, the influential Museum of Modern Art curator, wrote in *Art International* that he was "almost mesmerized by their magical presence" (W. Rubin, *Art International*, Jan. 1960, vol. 4, no. 1, p. 24). That same year, another Museum

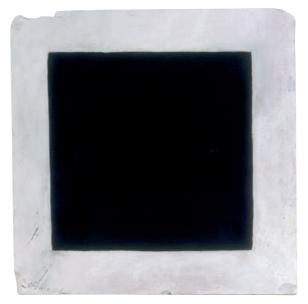


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of Modern Art curator, Dorothy Miller, included four of Stella's *Black Paintings* in her influential exhibition *16 Americans* in the winter of 1959 to 1960. Again, Robert Rosenblum explains the impact of *Black Paintings* and what they meant for the history of art: "One constant, at least, of this decade is the importance of the *Black Paintings* as epochal art history; for now, like then, they retain the watershed quality so apparent when they were first seen in 1959. Today too they have the character of a willful and successful manifesto that would wipe out the past of art and that would establish the foundation stones for a new kind of art" (R. Rosenblum, quoted in S. Guberman, *Frank Stella: An Illustrated Biography*, New York, 1995, p. 46).

Stella began the Black Paintings shortly after finishing up his coursework at Princeton and moving to New York. He moved into a loft on Eldridge street on Manhattan's Lower East Side, and to support himself, he worked as a housepainter three or four days a week. During this formative period, he began to tire of the influence that Abstract Expressionism still held over the art world, especially in the newspapers and magazines that he read at the time: "it began to be kind of obvious and...terrible, and you began to see through it," Stella recalled. "I began to feel very strongly about finding a way that wasn't so wrapped up in the hullabaloo, or a way of working that you couldn't write about...something that was stable in a sense, something that wasn't constantly a record of your sensitivity" (F. Stella, Frank Stella, exh. cat., New York, Museum of Modern Art, 1970, p. 13). In early 1958, Stella had also encountered the work of Jasper Johns for the first time, and he was struck by Johns's use of inherently flat pictorial design, which he repeated with a "rhythm and interval" that gave Stella the courage to try some of the same concepts in his own paintings. All of the Black Paintings were created using the same black enamel paint that he had used as a house painter, and he constructed his own canvases, mostly out of necessity.

Although Stella's *Black Paintings* are not representational in the traditional sense, his titles often allude to actual places or things. The present *Untitled* (*Study for Getty's Tomb*) painting is the preliminary first act for the larger seven-foot by eight-foot painting in the Los Angeles County Museum of Art. In this case, Stella may have referred to the actual *Getty Tomb* that is located



Kazimir Malevich, *Black Square*, circa 1923 – 1930. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. Photo: CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, New York.

opposite: detail of the present lot



Mark Rothko, *Untitled (Black on Gray)*, 1969 – 1970. Solomon R. Guggenheim Museum, New York. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photo: The Solomon R. Guggenheim Foundation / Art Resource, New York.

in Chicago's Graceland Cemetery. *Getty Tomb* was commissioned in 1890 by the lumber baron Henry Harrison Getty, as a tomb for his wife. It was built by the famed architect Louis Sullivan, in a remarkable display of *beaux arts* architecture within an essentially rectilinear format. Its design is strikingly similar to Stella's painting. Its square-shaped, geometric design that is a mix of decorative *beaux arts* elements with simple, repeated geometric shapes. The lower register of the building is plain, comprised of unadorned rectangular blocks, while just above the entrance to the tomb, Sullivan has placed an array of rectangular stones that radiate outward in a fan shape that parallels the forms of Stella's own *Getty Tomb*. Although Stella's *Black Paintings* certainly never mimicked the natural world, it is tempting to consider that Chicago's Getty Tomb may have provided an intriguing visual parallel.

A lingering visual relic from a legendary moment in the history of 20th Century art, Frank Stella's *Untitled (Study for Getty's Tomb)* is a brilliant, gem-like painting that bears witness to the earth-shattering developments of Minimalist art. Sharing visual affinities with the large-scale painting *Getty Tomb, Untitled (Study for Getty's Tomb)* remains one of Stella's best paintings from this important era. It is distinguished with its exceptional provenance, having been owned and appreciated by the artist's friend and champion, the distinguished American poet Robert Rehder, who keenly understood the ideas and themes that underpinned Stella's work. *Untitled (Study for Getty's Tomb)* remains a hallmark of the artist's *Black Paintings*, making it a powerful visual testament to the restrained elegance and conceptual rigor of Minimalist art, and indeed a standout painting from this pioneering moment in the history of 20th Century art.



# FRANK STELLA (B. 1936)

Untitled

oil on canvas 9 x 9 in. (23 x 23 cm.) Painted *circa* 1960.

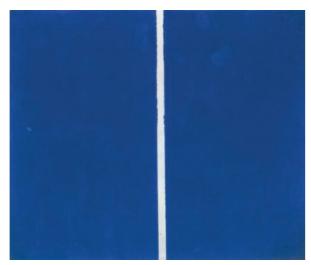
\$300,000-500,000

### PROVENANCE:

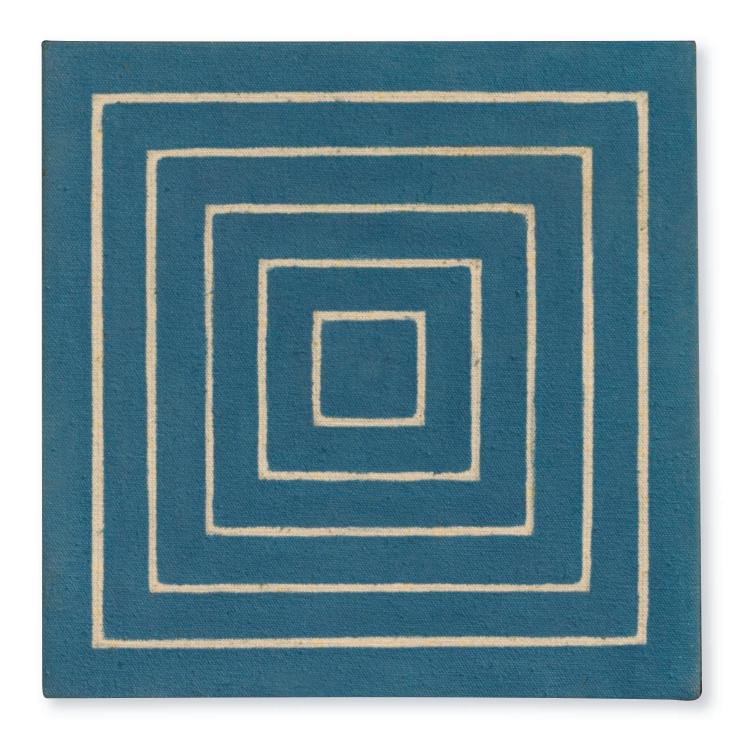
Robert Rehder, Oxford, acquired directly from the artist, *circa* 1960 By descent from the above to the present owner

### EXHIBITED

 $\label{eq:Madison, University of Wisconsin, Chazen Museum of Art, 1975-1990 (on loan).}$ 



Barnett Newman, Onement VI, 1953. © 2019 Barnett Newman Foundation / Artists Rights Society (ARS), New York.





# FRANK STELLA (B. 1936)

Princeton II
oil on canvas
30 % x 28 % in. (77.1 x 71.4 cm.)
Painted in 1956.

\$25,000-35,000

### PROVENANCE:

Robert Rehder, Oxford, acquired directly from the artist, *circa* 1960 By descent from the above to the present owner

### EXHIBITED

 $\label{eq:Madison, University of Wisconsin, Chazen Museum of Art, 1975-1990 (on loan).}$ 



# ROBERT MOTHERWELL (1915-1991)

August Sea No. 4

signed with the artist's initials and dated 'RM 72' (upper right); signed, titled and dated again '"The August Sea #4" R. Motherwell 1972' (on the reverse) acrylic and charcoal on canvas 71 % x 36 in. (182.2 x 91.4 cm.) Painted in 1972.

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

### PROVENANCE:

Lawrence Rubin Gallery, New York Acquired from the above by the present owner, 1973

### EXHIBITED

New York, Lawrence Rubin Gallery, *Robert Motherwell*, October-November 1972, no. 5.

### LITERATURE:

J. Mascheck, "Reviews," *Artforum*, vol. 11, no. 5, January 1973, p. 91. J. Flam, K. Rogers and T. Clifford, eds., *Robert Motherwell Paintings and Collages: A Catalogue Raisonné, 1941-1991, Vol. 2: Paintings on Canvas and Panel*, New Haven, 2012, p. 341, no. P670 (illustrated).

ugust Sea No. 4 is a remarkably elegant work from Robert
Motherwell's oeuvre that embodies a beautiful melding of two of the
artist's most famous series, the Beside the Sea series and the Open
series. The eloquent marriage of these two series creates a poignant piece
that celebrates line and color with the combination of bold brushstrokes,
architectural elements and expansive color field painting.

The Beside the Sea series was conceived in Provincetown, Massachusetts, and consists of small paintings on paper that were inspired by the breaking of waves against the sea wall. Motherwell infused the movement of the waves into these works, painting aggressively and spontaneously by flinging the paint from his brush onto the paper. The result of this forceful movement created beautiful works that mimicked the movement of the ocean and also infused the actions of the artist himself into the work.

The *Open* series embodies the artist's aim to create a pure visual unity through the use of distinct shapes and colors. The *Open* paintings were born by sheer happenstance, and have expanded and evolved into one of Motherwell's most extensive and celebrated bodies of work. The origin of this series occurred in 1967, when Motherwell happened to lean a smaller painting against a larger one in his studio. He discovered that the relationship between these two proportions inspired a new concept of painterly unity. "With me, painting is not an act of will, it's a happenstance that comes from some deep inner hunger that's always there" (G. Glueck, "The Creative Mind; The Mastery of Robert Motherwell", *The New York Times*, 12 December

1984). This discovery ultimately launched a six year period in which the *Open* paintings were Motherwell's primary preoccupation, and led to significant critical and commercial acclaim as an extremely important contribution to the history of art.

August Sea No. 4, is an elegant large-scale work, most notably characterized by its deep and luscious blue tones that cover the entire canvas. Two intersecting lines delineated by charcoal are nestled comfortably against the beautifully rich blue backdrop. The charcoal lines are a defining characteristic of Motherwell's Open series, and add an architectural element to the piece. The composition of August Sea No. 4 feels both finite, by virtue of the physical nature of the canvas and the dark lines, and yet also feels beautifully infinite in its openness of composition and the depth of its feeling and expansive color. It is this unique contrast that allows this work to appear both abstract as well as conceptual. August Sea No. 4 projects a powerful presence, both in size as well as deeply alluring color. The richly blue passages combined with the title evoke artistic inspirations that allow the viewer to expand beyond the confines of the canvas, by way of the minimal forms and brilliant and colorful brushwork. All these elements combined allow for a deep inspiration and imagination as to the true nature of the work, evoking such scenes as watching the waves break on a warm August day.

The rich blue tonal color field covers the entire surface of the painting. Diverse shades of blue, both dark and light as well as slight tinges of purple, blend together to create a unique and complex tonality that sets the scene







Robert Motherwell on his balcony, East Hampton, 1965. Photo: Robert R. McElroy / Getty Images.

for the entire work. The brushwork is bold and textural, with large, sweeping applications that are visible to the eye. The depth and complexity behind these brushstrokes mimic the ebb and flow of waves rolling across the sea, a defining characteristic of the *Beside the Sea* series. The canvas is dotted with areas of color that are lighter and darker, which refer to the pressure of the artist's hand while at work, and are also further suggestive of the ocean as inspiration. These elements of color, brushstroke and pressure are all indicative of the name *August Sea No. 4*. Although both tonal and color field, Motherwell is able to explore essential elements of both line and color without entirely entering into the realm of Minimalism.



Nicolas de Staël, *Paysage méditerranéen*, 1954. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

This beautiful composition conveys a strong frontal, rectilinear and architectural appearance, organized around a blue field, only to be interrupted by two black lines. These lines intersect but also branch off one another. Although seemingly straight, the composition of the lines suggest that they were manually traced, marrying a natural element into the more architectural aspect of August Sea No. 4. These lines are often interpreted as a window, door or wall in Motherwell's work, as he would have surely taken inspiration from everyday structures that he encountered in his lived environment and imbued them into his work. Yet, when it came time to define the completed work, Motherwell was very adamant in his conviction that the whole canvas indeed represented a single pictorial plane, and nothing more. In describing the effect of these compositions, he famously noted that "I refuse to distinguish the interior from the exterior, plastically, since the two entities are made of the same substance pictorially speaking" (R. Motherwell, quoted in J. Flam, et al., Motherwell: 100 Years, Milan, 2015, p. 200).

Motherwell was also drawing from a painterly tradition of capturing openings, and a sense of inner/outer dynamics present in early 20th century art history. A deeply cerebral artist, he was acutely aware of modes of visual exploration pursued by the generation great of artists that came before him. He would often turn to these artists as a source of inspiration and deeper exploration in his work. He openly admired the work of Picasso, and Mondrian, among others, and their sensitive and ground-breaking innovations

August Sea No. 4 is a beautiful composition that showcases Robert Motherwell's exquisite talent as an artist, through the perfect marriage of two of his most celebrated series. The Beside the Sea series and the Open series come together in this piece to create August Sea No. 4. The lively and bold brushwork in the Beside the Sea series and the expansive color field and architectural inserts of the Open series become one, and create a stunning piece that is the result of two of Motherwell's most important contributions to art history.

# FROM THE HOKIN COLLECTION

ne of the most distinguished painters of color-field in the twentieth century, Kenneth Noland's departure from the realm of Abstract Expressionism signaled a new era in the trajectory of painting. Clement Greenberg, one of the most vocal proponents of abstraction in the twentieth century, recounted, "[Noland's] color counts by its clarity and its energy; it is not there neutrally, to be carried by the design and drawing; it does the carrying itself" (C. Greenberg quoted in Kenneth Moffett, Kenneth Noland, New York, 1977, p. 51). Noland's paintings use color in challenging ways to create new conversations about abstraction and veer the dialogue away from the representational. By letting the work be about color itself, rather than using the hues to evoke emotion or as decoration, the work gets to the heart and soul of the formal qualities championed by Greenberg and other critics who supported non-representational painting.

Breaking from the parameters of Abstract Expressionism, Noland started to create works with more palpably clean forms and shapes. His circle and square paintings gave way to the acclaimed Chevron paintings in 1963, of which Cool Light-Oct. 6, 1965 is a forceful example. Four colored chevron stripes extend downward from the upper edge of a bare canvas. The smallest, here a blue triangle, stands motionless, as its sharp tip forcibly tries to move onto the picture plane. A crisp white follows in a bold descending motion with a rich purple and citrus yellow in tow. The colors here define the shapes and thus define the entire work itself. The forceful and full nature of these angular lines brings a motion and vitality to the composition that is even further contrasted by the unadorned canvas that makes up the lower section of the painting. Agate (1964), another example from the Chevron series, demonstrates how the sharpness of the shapes and colors can interact with each other within the four walls of the canvas. Here, four richly toned bands expand from opposite corners of the canvas, barely joining in the center at the tip of the largest bands. Two opposing symmetrical passages of unprimed canvas impose themselves upon the spectrum of color, interrupting and exciting the composition, bringing electricity to the two chevron tips that scarcely meet at the canvas' center. With the subtlest differentiation in color and shape, Noland continued his quest to break the boundaries of the Abstract Expressionism that emboldened his predecessors.

As art historian Diane Waldman noted, "Noland compensated for eccentric form by altering the balance of his colors, the proportions of his hands

and the shape of the support. He used few colors, widened his bands and sometimes reduced their numbers. The resulting effect is of heightened drama." (Diane Waldman, Kenneth Noland: A Retrospective, New York, 1977, p. 30). In Countervail (1973), Noland implements a rich and almost limitless blue background to carry the thin layered bands of color upon it, creating a vibrancy and motion that is dearly celebrated within the artist's oeuvre. 26 Letters of Lead (1972) channels this same reliance on color, in this case an almost iridescent gray, to prop up and propel thinner bans of color beyond the confines of the canvas edges. The subtle variation in the colored bands and precise patterns of layering and use of sharp angles speaks to Noland's ongoing exploration of the non-representational, and the use of color and shape to hold and carry meaning in each a painting.

The Hokin Collection stands as one of America's most remarkable assemblages of Post-War & Contemporary art, representing a peerless effort

[Noland's] color counts by its clarity and its energy; it is not there neutrally, to be carried by the design and drawing; it does the carrying itself

(C. Greenberg quoted in K. Moffett, Kenneth Noland, New York, 1977, p. 51)

and a fearless dedication to intuition and passion. Having collected his first work of art at the age of thirteen, William Hokin amassed a collection rich in historical depth and visual history, which developed uniquely and vigorously for over half a century. While the works in the Hokin Collection cross multiple categories and decades, the fervent dedication to the school of Color-Field and Post-Abstract Expressionist American art is one that is truly unmatched. The Hokin Collection's dedication to the work of artist's like Kenneth Noland marks a shift in the discourse within art history beginning in the 1960s, and a movement the greats like Clement Greenberg and other critics supported so early on. The same fervor and intuition that drove William Hokin to Kenneth Noland's work is echoed in the way Noland himself spoke about his process. Noland maintained, "I do open paintings...I like lightness, airiness, and the way color pulsates. The presence of the painting is all that's important" (K. Noland quoted in K. Moffett, *Kenneth Noland*, New York, 1977, p. 51).

opposite: Kenneth Noland in his studio, 1965. Photo: Fred W. McDarrah / Getty Images. © 2019 Estate of Kenneth Noland / Licensed by VAGA at Artists Rights Society (ARS), New York.



FROM THE HOKIN COLLECTION

### 613

### **KENNETH NOLAND (1924-2010)**

Cool Light-Oct. 6, 1965 signed, titled and dated '6 OCT 1965 "COOL LIGHT" Kenneth Noland' (on the reverse) acrylic on canvas  $45\,\%$  x  $45\,\%$  in. (114.9 x 115.6 cm.) Painted in 1965.

\$800,000-1,200,000

### PROVENANCE:

Leo Castelli Gallery, New York Noah Goldowsky Gallery, New York Acquired from the above by the present owner, 1976

No internal edge echoes or repeats the defining edges of the support; the bands seem cut from some larger and expanding chevron shape that, at the same time, is clearly delimited by interlocking with the picture's literalness. And so, reciprocal is the interlocking that each expands laterally or vertically in response to the other. Thus, Noland obtained a more flexible format and was no longer limited to the square.

(K. Moffett quoted in Kenneth Noland, New York, 1977, p. 58-60).







Frank Stella, *Valparaiso Flesh and Green*, 1963. © 2019 Frank Stella / Artists Rights Society (ARS), New York. Photo: Art Resource, New York.

enneth Noland initiated his exploration into formal artistic principles of composition and color with his concentric circles, and expanded his geometric vocabulary to include stripes, diamonds and his series of *Chevron* paintings. Abandoning the circle, Noland explored V-shaped bands of colors that would come to define this series with their bold lines forming a vibrant, geometric shape. *Cool Light-Oct. 6, 1965* is an impeccable example of Kenneth Noland's early *Chevron* works, a series he only produced for three years. The work exhibits a sense of symmetry and chromatic sophistication that is exemplary of Noland's control and strive towards innovation.

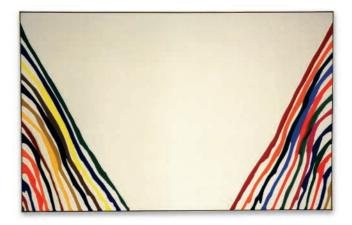
Beginning on the upper edge of a bare canvas, four distinct chevron stripes point downwards. The smallest, a royal blue triangle, sits atop the picture plane. A white band surrounds it in a bold outline with deep plum and fluorescent yellow following. Evenly spaced and oriented on its central axis, Cool Light-Oct. 6, 1965 is a blast of color descending towards the bottom of the canvas in perfect crisp stripes. The sharp contrast between the colors is enhanced by the soft unprimed canvas beneath, engaging a binary between the painted, energetic and positive space of the picture plane, and an unaltered, calm and negative space. As acclaimed critic Terry Fenton explains, "Like arrowheads moving down or across the picture surface, this dramatic layout imposed a bold sense of direction, forcing Noland to find colors to take advantage of the abrupt transition from one band to the next... arranging those hues with dazzling exactitude" (T. Fenton, "Kenneth Noland," Salander-O'Reilly Galleries, Inc., Kenneth Noland: An Important Exhibition of Paintings from 1958 through 1989, New York, 1989, p. 11). Noland was not only extremely precise in his choice and order of the colored bands, but his decision to leave the chevrons' surroundings untouched was equally conscious

Kenneth Noland's artistic development was highly influenced by his exposure to and collaboration with other notable artists of the day. At North Carolina's legendary Black Mountain College, Noland came under the mentorship of Josef and Anni Albers who taught him theories from Bauhaus. Albers's series of *Homage to the Square* paintings ignited a passion for color that would be pivotal throughout Kenneth Noland's career. Eventually Noland would travel abroad to France, where his intensive study of the Fauves rounded out his academic study of color. Upon his return from Europe, Noland met Clement Greenberg, arguably the most influential art critic of the time, in the summer of 1950. The relationship would prove immensely significant to Noland's development as an artist. Greenberg publicly promoted Noland's work in an array of writings, most notably in an *Art International* article, "If Noland has



to be categorized, I would call him a 'color' painter too. His color counts by its clarity and its energy; it is not there neutrally, to be carried by the design and drawing; it does the carrying itself" (C. Greenberg quoted in K. Moffett, *Kenneth Noland*, New York, 1977, p. 51).

In 1953, Noland took a trip to New York with fellow artist Morris Louis to visit Helen Frankenthaler's studio. They were exposed to her groundbreaking work and visionary staining techniques with paint poured onto unprimed canvas. This experience inspired a period of collaborative experimentation, during which Louis and Noland began to develop techniques and stylistic markers that would soon become their signatures. Louis, like Frankenthaler, poured paint directly onto unprimed canvas, while Noland took a more



Morris Louis, Beta Lambda, 1961. Museum of Modern Art, New York. © 2019 Maryland Institute College of Art (MICA), Rights Administered by Artist Rights Society (ARS), New York, All Rights Reserved. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

calculated approach, using brushes and rollers to control the application of paint to canvas. Noland's early *Target* series, that would serve as a precursor to the present work, is a direct result of influences by Joseph Albers, Clement Greenberg, Morris Louis, and Helen Frankenthaler.

Into the 1960s, Noland continued to mature his style into his Chevron series by using these color field approaches to painting inside of a rigid compositional structure. He created a contrast between the uncontrolled cascades of disembodied color soaking into the thirsty weave of unprimed canvas and the distinct bands of color perfectly layered to create the illusion of an outline. "It's a simple fact, when you move from one color space to another color space, that if there's a value contrast you get a strong optical illusion. Strong value contrast can be expressive and dramatic. Like the difference between high or low volume or the low key and the high keys on the piano" (Kenneth Noland interview with D. Waldman in Art in America, vol. 65, no 3, May - June 1977). During this decade, Noland was included in several key exhibitions that helped define contemporary American Art at that time. These included the Venice XXXII Biennale; Documenta 4; Post-Painterly Abstraction, curated by Clement Greenberg at the Los Angeles County Museum of Art in 1964; The Responsive Eye at the Museum of Modern Art, New York in 1965; and New York Painting and Sculpture, 1940-1970 at the Metropolitan Museum of Art, New York in 1969.

By 1977, his inspiration and influence were so great that the Guggenheim Museum in New York honored him with a career retrospective. *Cool Light-Oct. 6, 1965* epitomizes Noland's life exploration into the expression of pure color. While originally classified with the New York School, his decisive and graphic canvases are at odds with the more painterly works by Louis and Frankenthaler. However, his compositions were far too abstract to be categorized with Pop artists of the time as well. Noland's *Chevron* series blurred the traditional definitions of the two most prevalent groups of artistic thought at the time, and primed the debate on where the future of painting lay.

FROM THE HOKIN COLLECTION

# 614

# **KENNETH NOLAND (1924-2010)**

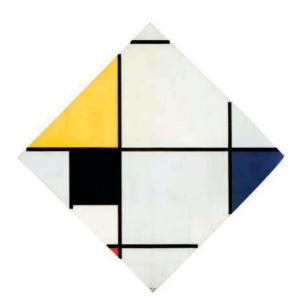
### Agate

signed, titled and dated 'AGATE 1964 Kenneth Noland' (on the reverse) acrylic on canvas  $64\,x\,64$  in. (162.6 x 162.6 cm.) Painted in 1964.

\$500,000-700,000

### PROVENANCE:

Lawrence Rubin Gallery, New York Private collection Richard Gray Gallery, Chicago Acquired from the above by the present owner, 1976



Piet Mondrian, Lozenge Composition with Four Yellow Lines, 1933. Gemeentemuseum Den Haag, Hague.







Josef Albers, Variant / Adobe, 1948 – 1951. © 2019 The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York. Photo: Albers Foundation / Art Resource, New York.

ompleted in 1964, during what many consider his most inspired period, Kenneth Noland's *Agate* is a hallmark example of the artist's acclaimed *Chevron* series. Noland embraced this form, one he thoroughly understood, in order to concentrate on what he called "a return to using the facility of the hand" (K. Noland quoted in K. Wilkin, *Kenneth Noland Paintings 1958-1989*, New York, 1989, p. 50.) Minimalist to the core, *Chevron* compositions are characterized by V-shaped bands of color applied directly to an unprimed canvas. Noland's interest in clean lines, geometric shapes, and clear imagery signaled a departure from the Abstract Expressionists' preoccupation with gesture, emotional content, and heavily articulated surfaces. Gone was the urge to emphasize deeply personal, esoteric matters and a fascination with purity of form was at the heart of Noland's mission.

Agate mesmerizes the viewer with eight nested chevrons painted in arresting jewel-tones. Four bands expand from opposite corners of the canvas and scarcely meet at the composition's center. Two symmetrical diamonds of unprimed canvas interrupt the two forms and create tension within Noland's composition. This tension is quickly mediated by the boundaries of the picture plane as the bare surface extends to the infinite. Little depth or background is suggested, and the viewer does not look into the painting. Rather, it exists in space as a discrete and refined object. In concert, these disparate elements work together to form a stunning acrylic painting of unparalleled caliber.

Shifting from the large-scale compositions of Abstract Expressionism, Noland was critical in the development of a movement known as "Hard Edge Abstraction", a term coined by critic Jules Langsner. Marked by discernibly clean forms, this trend describes paintings featuring intense, bold, unitary shapes. Noland's paintings in particular are lauded for their fullness of color, impersonal execution, and smooth surface planes. A stylistic shift towards simplified imagery was not motivated simply by a need to refresh formal trends in art-making. Noland was perhaps more notably practicing theories Josef Albers posited in his 1963 book, Interaction of Color. By applying paint in thin opaque layers, without variation or hue, each tone reveals a particular weight, opacity, and density unique to the pigment. Although a similar intention was at the heart of Noland's series of concentric circles such as Birth (1961), positioning bands of contrasting and complementary colors next to one another was critical to the artist's understanding of how colors relate to one another. Agate features fantastic stripes of emerald, navy, burgundy, plum, and muted sapphire. Its astonishing colors appears to have effortlessly fallen into place. Noland has banished all sense of touch and appeals directly to the viewers' sense of sight, and enriches our understanding of how colors interact and influence one another when situated side-by-side, rather than radially from a shared center.

After serving in Air Force during World War II, Noland enrolled in North Carolina's esteemed Black Mountain College under the G.I. Bill, and he came under the tutelage of Josef and Anni Albers. Former Bauhaus professors and pioneers of twentieth-century modernism, the couple introduced him to theories about how colors interact with one another and nurtured in him a passion for color that would guide his practice throughout his career. Upon completing his education at Black Mountain, Noland began teaching at Catholic University in Washington D.C. and the Institute of Contemporary Arts. He ultimately met fellow artist Morris Louis, and the two travelled to New York City where they developed a kinship with Helen Frankenthaler and renowned art critic, Clement Greenberg. Seeing Frankenthaler's Mountains and Sea, and learning first-hand of Frankenthaler's signature technique of staining her canvases with heavily diluted paint, galvanized Noland's practice and was a pivotal moment in his career. The mentorship of Frankenthaler, and certainly works such as Agate secured Noland's status in the ranks of Post-Painterly Abstraction artists.

During his long and extraordinary career, Noland was included in numerous survey exhibitions abroad as well as in some of the United States' most venerate institutions. These exhibits have come to define American art history as it is understood today. Perhaps most notably, Noland was one of eight artists selected to represent the United States at the Venice XXXII Biennale in 1964. His work was featured in *Documenta 4*, an exhibition curated by Greenberg called *Post-Painterly Abstraction* at the Los Angeles County Museum of Art in 1964, *The Responsive Eye* at the Museum of Modern Art in New York City in 1965, and *New York Painting and Sculpture*, 1940-1970 at the Metropolitan Museum of Art in New York in 1969. In 1977 Noland was honored with a career retrospective at the Guggenheim Museum, New York in 1977.

Noland's decision to emphasize the chromatic and geometric rather than the gestural and narrative placed him in the school of Hard Edge Painting and earned respect of the era's most enlightened art critics. Unlike the frenetic sweeps of Pollock or the astounding haze cast by Rothko, *Agate* takes a sharp, minimal approach. It is a masterpiece void of emotional content yet visually and historically rich. Noland once remarked, "I do open paintings... I like lightness, airiness, and the way color pulsates. The presence of the painting is all that's important" (K. Noland quoted in K. Moffett, *Kenneth Noland*, New York, 1977, p. 51). Focusing on compositional structure and the direct contrast of each band of color to its neighbor, Noland reinvigorated conversations surrounding abstraction and set the bar for painting as it is known today.



# 615

# **KENNETH NOLAND (1924-2010)**

Cross Country

signed, titled and dated 'CROSS COUNTRY Kenneth Noland 1966' (on the reverse) acrylic on canvas 16 % x 16 % in. (42.5 x 42.5 cm.) Painted in 1966.

\$50,000-70,000

### PROVENANCE:

Private collection, 1979 Margo Leavin Gallery, Los Angeles Acquired from the above by the present owner, 1988



# **KENNETH NOLAND (1924-2010)**

26 Letters of Lead

signed, titled and dated 'Kenneth Noland 1972 "TWENTY SIX LETTERS OF LEAD" (on the overlap) acrylic on canvas  $54\,\%$  x 9 % in. (139.4 x 23.8 cm.) Painted in 1972.

\$40,000-60,000

### PROVENANCE:

Waddington and Tooth Galleries, London Acquired from the above by the present owner, 1978

FROM THE HOKIN COLLECTION

# 617

### **KENNETH NOLAND (1924-2010)**

Countervail

signed, titled and dated 'COUNTER-VAIL Kenneth Noland 1973' (on the reverse) acrylic on canvas 103 % x 103 % in. (262.6 x 262.6 cm.) Painted in 1973.

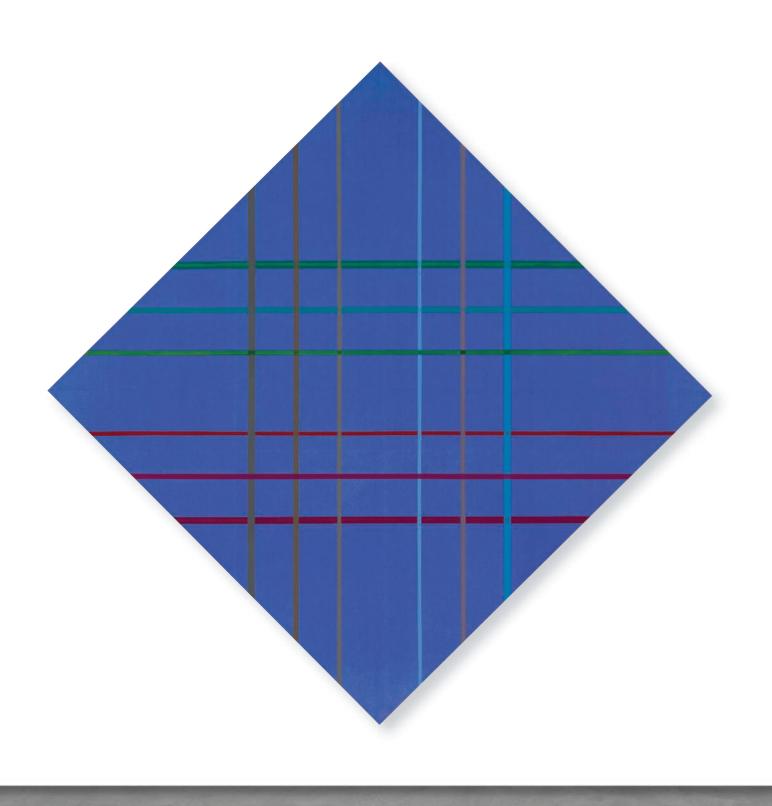
\$150,000-200,000

### PROVENANCE:

André Emmerich Gallery, New York Samuel M. Kootz, New York His sale; Sotheby Parke Bernet, New York, 20 October 1977, lot 232 Acquired at the above sale by the present owner

Color can convey a total range of mood and expression, of one's experience in life, without having to give it descriptive or literary qualities.

-Kenneth Noland





# PROPERTY FROM THE ESTATE OF

# GIFFORD AND JOANN PHILLIPS



Gifford and Joann Phillips, 1960. Photographer unknown. Courtesy of The Estate of Gifford and Joann Phillips.

ver their lifetime, Gifford and Joann Phillips were committed to each other, to social change through civic engagement, and to collecting the work of artists making the most contemporary and cutting-edge art. The couple's first forays in collecting began in the earliest years of their marriage, at the same time as the radical developments in abstraction were happening on both the east and west of the United States. This selection of works from the collection of Gifford and Joann Phillips focuses on their acquisitions of mid-century abstraction and color-field painting at a moment when the couple befriended and supported some of the most talented painters in America.

After the premature death of his father, Gifford moved west with his mother but would continue to be mentored by his uncle, Duncan Phillips, the founder of The Phillips Collection in Washington, D.C., widely considered to be the first great museum of Modern art in the United States. Soon, a young Gifford was recommending artists to Duncan, such as Mark Rothko and Richard Diebenkorn. Gifford would later serve on the board of the Rothko Foundation. After attending Yale, a university to which he would later generously gift with important paintings, Gifford would direct his attention to California politics and artists living and exhibiting in California, including those from New York. His business of developing commercial and residential property in California and Nevada was matched with a parallel endeavor of developing the states' cultural landscape through institutional and arts philanthropy. He launched the Los Angeles County Museum of Art's Contemporary Art Council as its founding chair in 1961, and was a board member of the Pasadena Art Museum during its transition into the Norton Simon Museum in 1975. All the while, he maintained ties to the east coast by serving on the boards of the Phillips, the Museum of Modern Art and Yale's University Art Gallery.

Joann's living legacy included an equally impressive number of museums and institutions that the bold, but often quiet woman participated in building. Joann was the first woman president of the Contemporary Art Council of LA County Museum in 1970, and the founding chairwoman of the Los Angeles Institute of Contemporary Art (LAICA), an institution that presented the most experimental art to California's audiences until it closed in the mid-

eighties. After moving to New Mexico in the early 1990s, she was a founding director of the Georgia O'Keeffe Museum and helped steer the Museum of New Mexico Foundation. One of Joann's most significant achievements in arts philanthropy was her co-founding of Site Santa Fe, an organization that continuously pushes the boundaries of contemporary art by presenting the work of some of the most experimental artists. Joann studied social welfare at the University of California, Santa Barbara, and would bring this perspective to her social engagements.

The Phillips built their collection through close relationships with living artists and a dedication to abstraction. Gifford and Joann met Richard Diebenkorn shortly after they were married, having been introduced to the artist's work by the Los Angeles dealer Paul Kantor, who owned a gallery on Beverly Boulevard in the early 1950s. The Phillips, then based in Santa Monica, would become the artist's earliest patron and lifelong friends. The Phillips Collection would be the first east coast museum to acquire and exhibit the west coast artist's work. The two Diebenkorn drawings being offered date from this period of introduction and displays an interplay of figure and ground in a series of rectilinear forms that is the hallmark of this artist's work during this period. Kantor also encouraged the Phillips to visit the Pomona Country Art Fair, where they bought their first painting by Robert Motherwell. The painting by Franz Kline is a rare early example from the artist's *oeuvre*, made in advance of his developments in stark black-and-white.

During their lifetimes, Joann and Gifford Phillips had a generous practice of making gifts on behalf of friends and in the memory of loved ones to museums across the country. This practice resulted in the dissemination of much of the collection to institutions—large and small—in the true spirit of philanthropy, so that these masterpieces of modern art could be enjoyed by as many people as possible. The drawings, painting, and sculpture being offered, are those that had a special resonance in the couple's lives because they kept them close throughout their lifetime of collecting together. In other words, the works on view are the works the Phillips cherished for themselves



Phillips residence, Los Angeles, 1960. Photographer unknown. Courtesy of The Estate of Gifford and Joann Phillips. Artwork: © The Richard Diebenkorn Foundation; © 2010 Adolph and Esther Gottlieb Foundation / Licensed by VAGA at Artists Rights Society (ARS), NY; © 2019 The Franz Kline Estate / Artists Rights Society (ARS), New York.

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

Summertime in Italy No. 3

incised with the artist's initials and dated 'RM 60' (upper right); signed, titled and dated again '"SUMMERTIME IN ITALY, NO. 3" Robert Motherwell 1960' (on the reverse) oil on paperboard mounted on cardboard  $41 \times 27 \frac{1}{16}$  in. (104.1 x 68.9 cm.) Painted in 1960.

### \$150,000-200,000

#### PROVENANCE:

Sidney Janis Gallery, New York Gifford and Joann Phillips, New York, 1962 By descent from the above to the present owner

#### EXHIBITED:

New York, Sidney Janis Gallery, Robert Motherwell, April-May 1961. Los Angeles, UCLA Art Galleries, The Gifford and Joann Phillips Collection, November-December 1962, p. 4, no. 68 (illustrated). Washington D.C., Phillips Collection, Collages by Robert Motherwell: A Loan Exhibition, January-February 1965, no. 14. San Francisco Museum of Modern Art, Robert Motherwell: Works on Paper, February-March 1967.

University of California at Riverside, Art Gallery, Art and Marriage: An Exhibition of Husband and Wife Artists of the Twentieth Century, May 1973. Los Angeles, Otis Art Institute, Robert Motherwell in California Collections, November 1974-January 1975, no. 19 (illustrated).

#### LITERATURE

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. 460, no. W116 (illustrated). J. Flam, K. Rogers, and T. Clifford, Motherwell: 100 Years, Milan, 2015, p. 166, no. 167 (installation view illustrated).



Helen Frankenthaler's photograph of beach umbrellas, Alassio, Summer 1960. Photo: ⊚ 2019 Helen Frankenthaler / Artists Rights Society (ARS), New York.



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

In Black and White With Yellow Ochre

incised with the artist's initials and dated 'RM 58' (upper right); signed, inscribed, titled and dated again 'Robert Motherwell 1958 "IN BLACK + WHITE WITH YELLOW OCHRE" St-Jean-de-Luz, France' (on the reverse); dedicated and dated again 'For Joann + Gifford Phillips New York 1958' (on the stretcher) oil on board  $21\,\%$  x 18 in. (54.9 x 45.7 cm.) Painted in 1958.

\$400.000-600.000

### PROVENANCE:

Sidney Janis Gallery, New York Gifford and Joann Phillips, New York, 1958 By descent from the above to the present owner

#### EXHIBITED:

Pasadena Art Museum, Robert Motherwell: A Retrospective Exhibition, February-March 1962, no. 36.

Los Angeles, UCLA Art Galleries, *The Gifford and Joann Phillips Collection*, November-December 1962, no. 73.

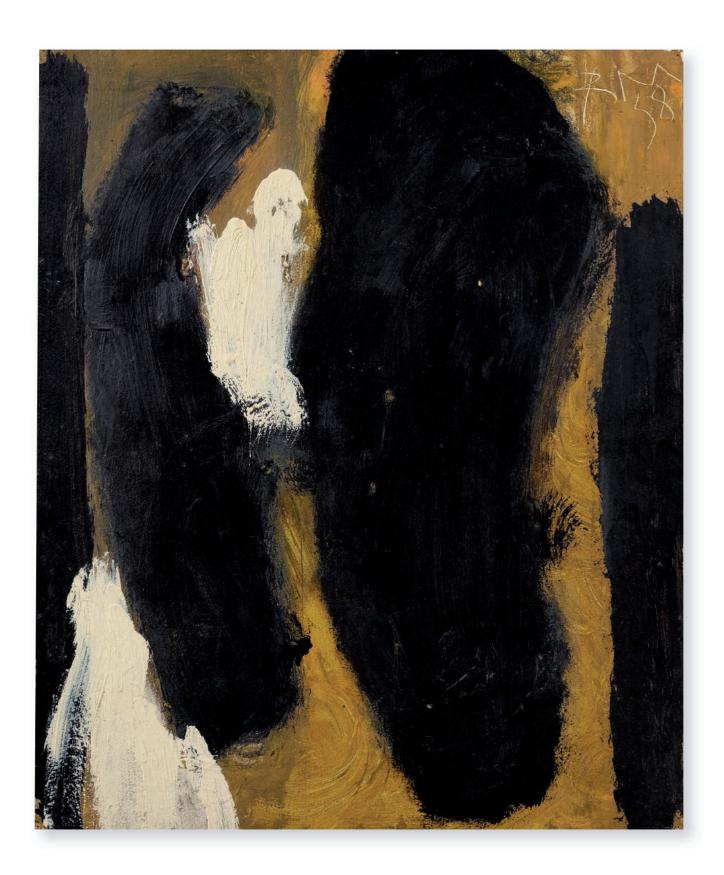
Los Angeles, Otis Art Institute, *Robert Motherwell in California Collections*, November 1974-January 1975, no. 17 (illustrated).

### LITERATURE:

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. 428, no. W48 (illustrated).



Robert Motherwell, *Elegy to the Spanish Republic*, *No.* 35, 1954 – 1958. Metropolitan Museum of Art, New York. © 2019 Dedalus Foundation, Inc. / Licensed by VAGA at Artists Rights Society (ARS), New York. Photo: © The Metropolitan Museum of Art / Art Resource, New York.



# HANS HOFMANN (1880-1966)

# Orion

signed and dated 'hans hofmann 59' (lower right); signed again, titled and dated again 'Orion 1959 hans hofmann' (on the reverse) oil on canvas 30 % x 25 % in. (77.2 x 64.1 cm.) Painted in 1959.

# \$350,000-550,000

#### PROVENANCE:

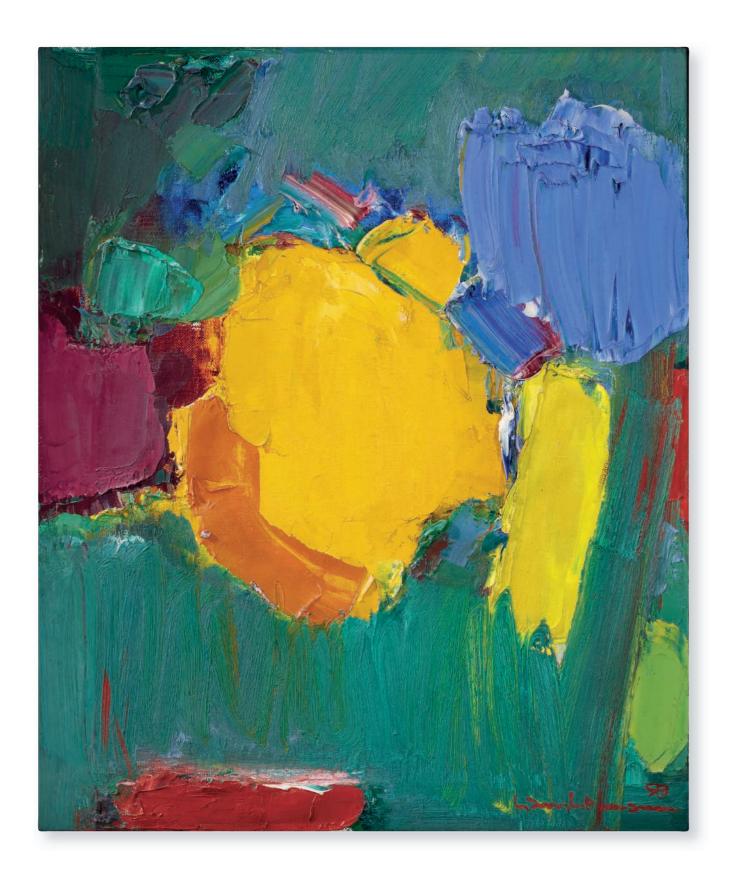
Kootz Gallery, New York
Frank H. Porter, Cleveland, 1960
The Main Trust of Frank H. Porter, Cleveland, 2002
Private collection, New York
Gifford and Joann Phillips, New York, 2008
By descent from the above to the present owner

### LITERATURE:

S. Villiger, ed., Hans Hofmann: Catalogue Raisonné of Paintings, Volume III (1952-1965), Farnham, 2014, p. 208, no. P1171 (illustrated).



Andre Derain, *Sun Effects on the Water*, 1905. Musée de l'Annonciade, St. Tropez. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: Scala / Art Resource, New York.



# 621

# FRANZ KLINE (1910-1962)

Untitled

signed and inscribed 'FRANZ KLINE EGAN GALLERY N.Y.C' (on the reverse) oil on panel 15  $\frac{1}{2}$  x 29  $\frac{1}{2}$  in. (39.4 x 74.3 cm.) Painted in 1950.

\$180,000-250,000

# PROVENANCE:

Egan Gallery, New York
Harold Shapinsky, New York
Anon. sale; Sotheby's, New York, 16 May 2001, lot 209
Private collection, California
Anon. sale; Christie's, New York, 13 November 2008, lot 141
Gifford and Joann Phillips, New York
By descent from the above to the present owner

### EXHIBITED:

Cincinnati Art Museum; San Francisco Museum of Modern Art and Philadelphia, Pennsylvania Academy of the Fine Arts, *The Vital Gesture: Franz Kline*, November 1985-September 1986, no. 84 (illustrated).

If I can't do more with color than I can with black and white I won't use it.

— Franz Kline



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

Spanish Painting with the Face of a Dog

incised with the artist's signature and dated 'Robert Motherwell 58' (upper right); signed again, inscribed, titled and dated again 'Robert Motherwell Spain, 1958 "SPANISH PAINTING, WITH THE FACE OF A DOG." (on the stretcher)

oil on canvas 37 ½ x 75 ¼ in. (94.3 x 191.1 cm.) Painted in 1958-1960.

\$500,000-700,000

#### PROVENANCE:

Sidney Janis Gallery, New York Gifford and Joann Phillips, New York, 1960 By descent from the above to the present owner

#### **EXHIBITED**

Bennington College, The New Gallery, *Robert Motherwell: First Retrospective Exhibition*, April-May 1959, no. 22.

Pasadena Art Museum, Robert Motherwell: A Retrospective Exhibition, February-March 1962, no. 37.

Los Angeles, UCLA Art Galleries, *The Gifford and Joann Phillips Collection*, November-December 1962, no. 72.

New York, Museum of Modern Art; Amsterdam, Stedelijk Museum; London, Whitechapel Art Gallery; Brussels, Palais des Beaux-Arts; Essen, Museum Folkwang and Turin, Galleria Civica di Arte Moderna, *Robert Motherwell*, September 1965-October 1966, p. 11, no. 40 (New York, illustrated); no. 35 (Amsterdam; illustrated); p. 89, no. 29 (Turin; illustrated).

San Francisco Museum of Modern Art, Robert Motherwell: Works on Paper, February-March 1967.

Washington D.C., Phillips Collection, Seven Loans from the Gifford and Joann Phillips Collection, May-June 1971.

Los Ángeles, Otis Art Ínstitute, *Robert Motherwell in California Collections*, November 1974-January 1975, no. 16 (illustrated).

Buffalo, Albright-Knox Art Gallery; Los Angeles County Museum of Art; San Francisco Museum of Modern Art; Seattle Art Museum; Washington D.C., Corcoran Gallery of Art and New York, Solomon R. Guggenheim Museum, *Robert Motherwell*, October 1983-February 1985, pp. 18 and 72 (illustrated).



Francisco Goya, *The Dog*, 1819 - 1823. Museo del Prado, Madrid. Photo: HIP / Art Resource, New York.

#### LITERATURE:

E.C. Goossen, "Robert Motherwell and the Seriousness of Subject," *Art International*, vol. 3, nos. 1-2, January-February 1959, p. 51.

H.H. Arnason, "Robert Motherwell: The Years 1948 to 1965," *Art International*, vol. 10, no. 4, 20 April 1966, p. 31.

C.L. Morrison, "Motherwell's Abstraction," *Midwest Art*, vol. 3, no. 8, December 1976, p. 16 (illustrated).

H.H. Arnason, *Robert Motherwell*, New York, 1977, pp. 48 and 94, pl. 110 (illustrated in an earlier state).

C. W. Glenn, "The Collectors: A Cultivated Vision: Mr. and Mrs. Gifford Phillips in New York City," *Architectural Digest,* no. 6, June 1983, p. 117 (installation view illustrated).

K. Regan, "Messages from Motherwell," San Francisco Chronicle, 29 April 1984, p. 12.

L. West, "Motherwell and the MoMA," City Arts, May 1984, p. 15.

A.C. Danto, "Art," Nation 240, no. 2, 19 January 1985, p. 58.

H.F. Gaugh, "Elegy for an Exhibition," *Artnews*, vol. 85, no. 3, March 1985, p. 72. R. Kimball, "The Motherwell Retrospective," *The New Criterion*, vol. 3, no. 7, March 1985, p. 36.

A.C. Danto, The State of the Art, New York, 1987, p. 49.

M. Pleynet, *Robert Motherwell*, Paris, 1989, pp. 44 and 91 (illustrated in an earlier state).

J. Flam, Robert Motherwell, New York, 1991, pl. 40 (illustrated).

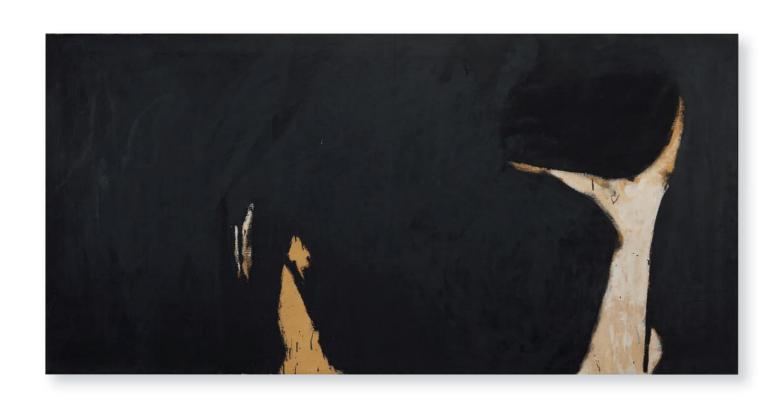
S. Polcari, *Abstract Expressionism and the Modern Experience*, Oxford, 1991, p. 308.

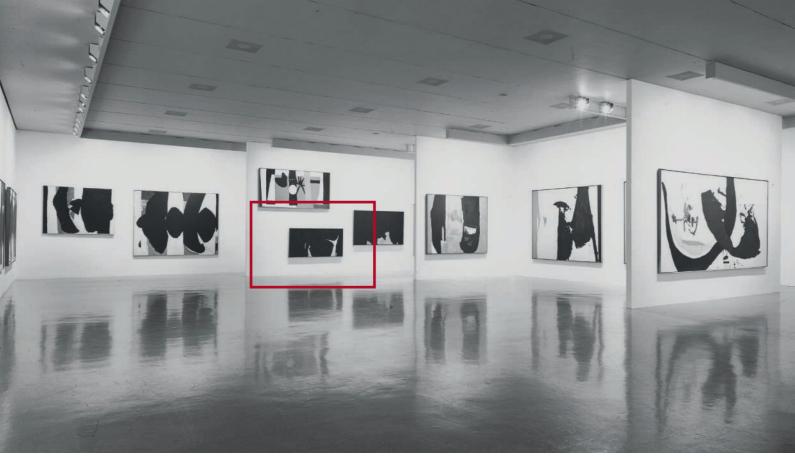
M. A. Caws, Robert Motherwell: What Art Holds, New York, 1996, p. 65. J. L. Chalumeau, Motherwell, 1915-1991, Paris, 1998, p. 36, pl. 33 (illustrated). E. Hirsch, The Demon and the Angel. Searching for the Source of Artistic Inspiration, New York, 2002, p. 187.

M. A. Caws, *Robert Motherwell: With Pen and Brush*, London, 2003, p. 152, no. 100 (illustrated in an earlier state).

J. Flam, K. Rogers, and T. Clifford, *Robert Motherwell Paintings and Collages: A Catalogue Raisonne, 1941-1991, Volume Two: Paintings on Canvas and Panel,* New Haven and London, 2012, p. 112, no. P176 (illustrated).

J. Flam, K. Rogers, and T. Clifford, *Motherwell: 100 Years*, Milan, 2015, pp. 161 and 172 (illustrated).





Installation view, Robert Motherwell, Museum of Modern Art, New York, October 1 – November 28,1965 (present lot illustrated). Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York. Artwork: © 2019 Dedalus Foundation, Inc. / Licensed by VAGA at Artists Rights Society (ARS), New York.

n the summer of 1958, Robert Motherwell and his new bride, Helen Frankenthaler, traveled to the Iberian Peninsula for their honeymoon. The voyage would have a far-reaching effect on Motherwell, who was enjoying a period of particular productivity since his involvement with Frankenthaler; confident, energetic and encouraging, she infused the self-deprecating and self-doubting Motherwell with a sense of purpose, and his art began to benefit as a result. Their travels commenced in Spain-Alicante, Granada, Sevilla, Córdoba, Madrid-and ultimately carried them further north to Saint-Jean-de-Luz, on the French Basque coast. It was there that Motherwell, who by the day was finding greater spontaneity and artistic freedom than ever before, painted Spanish Painting with the Face of a Dog, a work that is simultaneously elegant, profound and full of intensity. Passages of golden ochre interrupt an otherwise deeply black canvas—a black so opaque that light could not penetrate—and yet a sense of movement rolls majestically across the canvas in a way that only Motherwell could achieve. "[T]he massive black is all-encompassing and very richly varied in brushwork and nuances of color (a quality impossible to see in reproductions); the blackness seems to be in the process of subsuming the whole world around it" (ibid.).

The title is a direct allusion to Francisco de Goya's *Perro semihundido* (1819-1823), a moody composition featuring the head of a dog peering over a sloped landscape. The nearly imperceptible dog in relation to Goya's great emphasis on color and paint prefigure abstraction in a way that must have appealed acutely to Motherwell, who saw the artwork on a visit to the Museo

Nacional del Prado while in Madrid. One can draw a direct link from Goya's heavily worked, highly painterly surface to Motherwell's body of work, and the wide passages of dark and light ochres that Goya employs are echoes of Motherwell's own palette.

While the title is an homage to Goya, the composition, however, is evocative of a bullfight that Motherwell and Frankenthaler saw at the Plaza de Toros Bayonne-Biarritz in August 1958. Motherwell created a series of paintings after this experience, titling most of them Iberia, which initiated as a rather representational depiction of a bullfight but progressed into a more highly abstracted rendering as time passed. The golden ochre passages can be interpreted as the sandy terrain of a bullring, and the rounded black forms as the outline of a bull. The sheer magnitude of the blackness suggests an intense proximity—as if the bull is quite literally on top of the viewer—a proximity that imbues the viewing experience with a sense of immediacy, urgency and fervor—a deliberate exploit by Motherwell. Speaking of the inspiration behind the series, he said "I began to paint just by making automatic marks and so on, but there was a kind of fury in them [...] And the noise and the sound of the bullfighting music and everything was in my gut [...] The color is one of the most powerful ingredients in the thing, and I also used the brush...so it would spatter with something of the fury of the bulls [...] I tried to get some of that ferocity into the picture" (R. Motherwell, quoted in J. Flam, K. Rogers and T. Clifford, Robert Motherwell Paintings and Collages: A Catalogue Raisonné, 1941-1991, Volume One: Essays and References, New Haven and London, 2012, p. 97).

Describing two of his paintings, Iberia and Spanish Painting with the Face of a Dog, Motherwell observes in an interview that one would have to know certain things about Spanish bullrings and indeed about Spanish bulls in order to understand what is going on. "Both the paintings," he says, "have a bull in them, but you cannot really see the bull. They are an equivalence of the ferocity of the whole encounter.

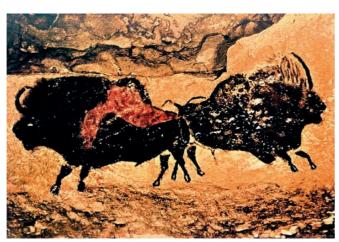
(A.C. Danto quoted in The State of Art, p. 49).



Pablo Picasso, Bullfight: Death of the Toreador, 1933. Musée Picasso, Paris. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



Robert Motherwell and Helen Frankenthaler, Provincetown, 1959. Photo: David Smith. © Estate of David Smith / Licensed by VAGA, New York.



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

Motherwell had been fascinated by bullfights for decades: an avid reader of poetry, particularly that of Federico García Lorca, he had been immersed in Lorca's "Llanto por Ignacio Sánchez Mejías"—a powerful lament for the great bullfighter, poet and playwright Ignacio Sánchez Mejías who was fatally gored in a bullfight—when he completed the first painting in the Elegy to the Spanish Republic series and named it At Five in the Afternoon, a line from Lorca's poem marking Sánchez Mejías's precise time of death. It was one of many elements of the Spanish Republic that had inspired Motherwell's imagination for years, percolating throughout his *Elegy to the* Spanish Republic series as if in anticipation of his arrival in the summer of 1958. Spanish Painting with the Face of a Dog therefore shares not only visual similarities with Motherwell's acclaimed *Elegy* series—large, rounded black forms, with a distinctive darkness that radiates off the canvas—but also philosophical ones, rooted in Motherwell's tremendous fascination with Spain. The painting presents a confluence of Motherwell's most sought-after qualities, recognized immediately by the distinguished collectors Joann and Gifford Phillips: they acquired the work the year Motherwell finalized it, in 1960, and cherished it in their collection for nearly sixty years.

# JOHN CHAMBERLAIN (1927-2011)

# Untitled

wall relief—painted steel and paper collage  $24 \times 22 \times 18 \%$  in. (61 x 55.9 x 46.4 cm.) Executed in 1962.

# \$400,000-600,000

### PROVENANCE:

Henry Geldzahler, New York Ferus Gallery, Los Angeles Gifford and Joann Phillips, New York, 1964 By descent from the above to the present owner

### EXHIBITED:

Santa Barbara, University of California, The Art Galleries and Phoenix Art Museum, 7 + 5: Sculptors in the 1950s, January-April 1976, p. 31, no. 9 (illustrated).

# LITERATURE:

J. Sylvester, John Chamberlain: A Catalogue Raisonné of the Sculpture 1954-1985, New York, 1986, p. 73, no. 146 (illustrated).



John Chamberlain in his studio, 1967. Photo: Ugo Mulas © Ugo Mulas Heirs. All rights reserved. Artwork: © 2019 Fairweather & Fairweather LTD / Artists Rights Society (ARS), New York.



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

Black Still Life

signed with the artist's initials and dated 'RM 50' (upper right); signed again, titled with alternate title and dated again 'Robert Motherwell 1950 Black Interior' (on the reverse) oil on paper mounted on Masonite  $40\,\%$  x  $48\,\%$  in. (103.5 x 124.1 cm.) Painted in 1950.

\$250,000-350,000

#### PROVENANCE:

Paul Kantor Gallery, Los Angeles Gifford and Joann Phillips, New York, 1953 By descent from the above to the present owner

#### EXHIBITED:

New York, Samuel M. Kootz Gallery, Motherwell: First Exhibition of Paintings in Three Years, November-December 1950, no. 12.

New York, Samuel M. Kootz Gallery, *Resumé of the 1950–51 Season*, June 1951, no. 16.

New York, Whitney Museum of American Art, 1951 Annual Exhibition of Contemporary American Painting, November 1951-January 1952, no. 102. Urbana, Illinois, College of Fine and Applied Arts, University of Illinois Exhibition of Contemporary American Painting, March-April 1952, pl. 112 (illustrated).

Cincinnati Art Museum, *Purchase Exhibition: Modern Painting and Drawing*, April-May 1952, no. 24.

Pomona, California, Art Building Fair Grounds, *Painting in the U.S.A., 1721-1953*, September-October 1953, p. 54, no. 104 (illustrated).

Pasadena Art Museum, Robert Motherwell: A Retrospective Exhibition, February-March 1962, no. 15.

Los Angeles, UCLA Art Galleries, *The Gifford and Joann Phillips Collection*, November-December 1962, p. 4, no. 68 (illustrated).

San Francisco Museum of Modern Art, Robert Motherwell: Works on Paper, February-March 1967.

Los Angeles, Otis Art Institute, *Robert Motherwell in California Collections*, November 1974-January 1975, no. 9 (illustrated).

#### LITERATURE:

H. Devree, "Modern Outburst: Abstract Work Stressed in Late Season Shows," *New York Times*, 10 June 1951, p. 9.

H. Devree, "Annual Round-Up: The Whitney Opens Its Survey for 1951—Recent Works by Knaths and Others," *The New York Times*, 11 November 1951, p. 9.
H. J. Seldis, "Pasadena Show Scores a First: Motherwell Retrospective," *Los Angeles Times*, 25 February 1962, p. 24.

G. Nordland, "Art: Robert Motherwell," *Frontier*, vol. 13, no. 6, April 1962, p. 21 (illustrated).

G. Nordland, "Los Angeles Letter," *Das Kunstwerk*, no. 16, November-December 1962, p. 76 (illustrated).

F. Moffat, "Separate Ways for the W.H. Crockers," San Francisco Chronicle, 24 February 1967, p. 21 (installation view illustrated).

W.C. Seitz, *Abstract Expressionist Painting in America*, Cambridge, 1983, p. 52, no. 181 (illustrated).

J. Flam, K. Rogers, and T. Clifford, *Robert Motherwell Paintings and Collages: A Catalogue Raisonné, 1941-1991, Volume Two: Paintings on Canvas and Panel,* New Haven and London, 2012, p. 65, no. P105 (illustrated).



Georges Braque, Guitar, Fruitbowl and Sheet Music, 1919. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.



# THEODOROS STAMOS (1922-1997)

Archimandrite

oil on canvas 60 x 48 in. (152.3 x 122 cm.) Painted *circa* 1960.

\$80,000-120,000

### PROVENANCE:

Edward A. Bragaline, New York
His sale; Christie's, New York, 7 November 2000, lot 151
Private collection, Boca Raton
Anon. sale; Christie's, New York, 21 September 2011, lot 305
Gifford and Joann Phillips, New York
By descent from the above to the present owner





# 626

# **DAN CHRISTENSEN (B. 1942)**

Red Velvet Swing

signed, titled and dated '© D. Christensen 1980 "RED VELVET SWING" (on the overlap) acrylic on canvas  $53\,\%\,x\,25$  in. (136.5 x 63.5 cm.) Painted in 1980.

\$10,000-15,000

# PROVENANCE:

Salander-O'Reilly Galleries, New York Gifford and Joann Phillips, New York, 1981 By descent from the above to the present owner



# 627

# RON GORCHOV (B. 1930)

Theseus

signed, titled and dated "THESEUS" 1989 © RON GORCHOV' (on the reverse) oil on shaped canvas construction  $21 \times 18 \times 6$  ½ in. (53.3 x 45.7 x 16.5 cm.) Executed in 1989.

\$8,000-12,000

# PROVENANCE:

Jack Tilton Gallery, New York Gifford and Joann Phillips, New York By descent from the above to the present owner

# **DAVID PARK (1911-1960)**

Rowboat

signed and dated 'Park 58' (lower left) oil on canvas 36 ½ x 15 in. (92.7 x 38.1 cm.) Painted in 1958.

\$500,000-700,000

### PROVENANCE:

de Young Museum, San Francisco Gifford and Joann Phillips, New York, 1959 By descent from the above to the present owner

#### EXHIBITED:

Newport Harbor Art Museum and Oakland Museum, *David Park 1911-1960: A Retrospective Exhibition*, September 1977-January 1978, no. 105.



Peter Doig, Swamped, 1990. © 2019 Artists Rights Society (ARS), New York / DACS, London.

aking a conscious break from Abstract Expressionism in the 1940s, David Park solidified himself as a leader of the Bay Area Figurative School when he traded the thickly-wrought surfaces and nonrepresentational subjects of his East Coast contemporaries for brooding figures and abstracted human forms. Working alongside contemporaries such as Richard Diebenkorn and Elmer Bischoff at the California School of Fine Arts in San Francisco, Park effectively translated the fervor and experimentation of Abstract Expressionism to more recognizable and tangible subjects. Interested in depicting the world that he knew, his canvases were frequently influenced by the people and places he interacted with. However, by 1956 Park had "completed his move from ordinary and locatable subjects to figurative symbols that can allude to universal conditions...Park had finally gained sufficient faith in the representational powers of his imagery to begin incorporating gestural abstraction as an almost equal force in his work" (R. Armstrong, David Park, exh. cat., Whitney Museum of American Art, New York, 1988, p.39). Rowboat is a potent example of Park's gradual progression into a more gestural and emotive handling of paint to guide the composition, and a prime exhibit of Park's most coveted contemplative tableaus, which bring to light the pondering nature of human experience, and shimmer with an earthy and jewel-toned palette. By aligning himself stylistically with the Abstract Expressionists but thoroughly distancing his work from their non-representative subject matter and bravado, David Park proved unequivocally that figuration could return to coveted American painting and remain both fresh and innovative





# 629

# RICHARD DIEBENKORN (1922-1993)

Untitled

signed with the artist's initials and dated 'RD 55' (lower left) watercolor on paper 15 x 12 in. (38.1 x 30.5 cm.) Painted in 1955.

\$30,000-50,000

# PROVENANCE:

Paul Kantor Gallery, Los Angeles Gifford and Joann Phillips, New York, *circa* 1958 By descent from the above to the present owner

### EXHIBITED:

Santa Cruz, University of California, Mary Porter Sesnon Gallery, *Richard Diebenkorn: Drawings*, 1944-1973, February-March 1974, p. 34, no. 29 (illustrated).

# LITERATURE:

G. Nordland, "Collecting in Los Angeles," *Artforum*, 1964, p. 13. J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Two: Catalogue Entries 1-1534*, New Haven and London, 2016, p. 555, no. 1428 (illustrated).



# 630

# **RICHARD DIEBENKORN (1922-1993)**

Untitled (Albuquerque)

ink on paper 14 x 11 in. (35.6 x 27.9 cm.) Painted in 1951.

\$30,000-50,000

# PROVENANCE:

Paul Kantor Gallery, Los Angeles Gifford and Joann Phillips, New York, *circa* late 1950s By descent from the above to the present owner

### EXHIBITED

Los Angeles, UCLA Art Galleries, *The Gifford and Joann Phillips Collection*, November-December 1962, no. 10.

Santa Cruz, University of California, Mary Porter Sesnon Gallery, *Richard Diebenkorn: Drawings, 1944-1973*, February-March 1974, no. 13.

New York, Museum of Modern Art; Los Angeles County Museum of Art; San Francisco Museum of Modern Art and Washington D.C., The Phillips Collection, *The Drawings of Richard Diebenkorn*, November 1988-December 1989, p. 77 (illustrated).

Taos, University of New Mexico, Harwood Museum of Art; San Jose Museum of Art; New York, New York University, Grey Art Gallery and Washington D.C., Phillips Collection, *Richard Diebenkorn in New Mexico: 1950-1952*, June 2007-September 2008, pl. 65 (illustrated).

### LITERATURE:

J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Two: Catalogue Entries 1-1534*, New Haven and London, 2016, p. 359, no. 1037 (illustrated).

# **RICHARD DIEBENKORN (1922-1993)**

Untitled (Albuquerque)

signed with the artist's initials and dated 'RD 52' (lower right) oil on canvas  $41 \times 36$  in. ( $104.1 \times 91.4$  cm.) Painted in 1952.

\$500,000-700,000

### PROVENANCE:

Estate of the artist Leslie Feely Fine Art, New York Acquired from the above by the present owner, 2010

#### EXHIBITED

Taos, University of New Mexico, Harwood Museum of Art; San Jose Museum of Art; New York University, Grey Art Gallery and Washington D.C., Phillips Collection, *Richard Diebenkorn in New Mexico: 1950-1952*, June 2007-September 2008, pl. 72 (illustrated).

New York, Leslie Feely Fine Art, *Richard Diebenkorn: In Context*, 1949-1952, May-June 2010 (illustrated on the cover).

#### LITERATURE:

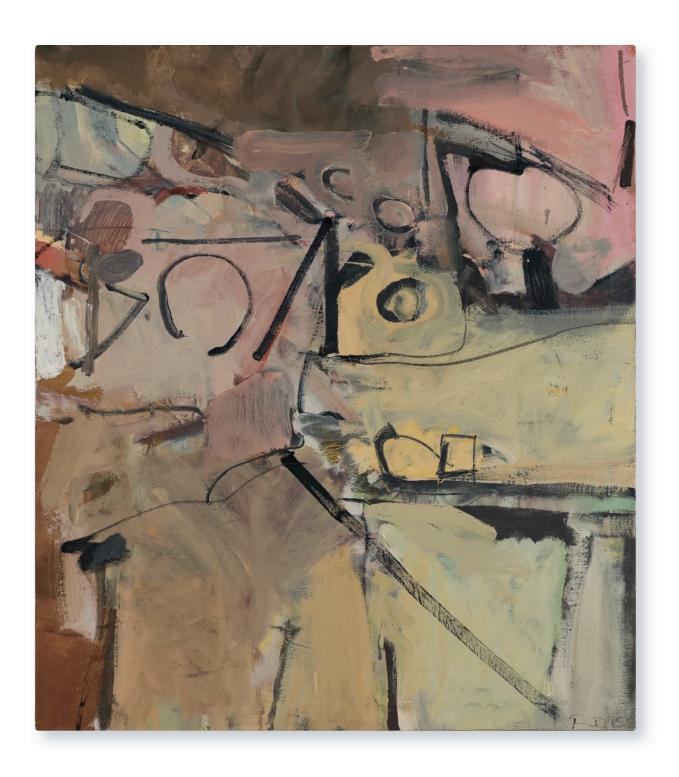
G. Nordland, *Richard Diebenkorn*, New York, 1987, p. 41 (illustrated). E. Cook-Romero, "West by Southwest," *Pasatiempo*, June 2007, p. 42 (illustrated).

J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Two: Catalogue Entries 1-1534*, New Haven and London, 2016, p. 426, no. 1161 (illustrated).



An aerial view of Albuquerque, New Mexico. Photo: Robert Alexander / Getty Images.

endered in rich, earthy tones dappled with modern hieroglyphics, Untitled (Albuquerque) (1952) stands as a monument to a freedom centuries in the making - flight. For a peripatetic artist like Richard Diebenkorn, who spent his life up and down the Pacific coast, with Midwestern spells in-between, the sky proved not a vast expanse, but a welcome vantage point. While past craftsmen relied on Renaissance experiments and rough lenses, Diebenkorn pursued a perspective of height to inform his burgeoning style: "One thing I know has influenced me a lot is looking at landscape from the air... I was first struck by the aerial views when I was flying back to California from Albuquerque in 1951... I guess it was the combination of desert and agriculture that really turned me on, because it has so many things I wanted in my paintings. Of course, the earth's skin itself had 'presence'—I mean, it was all like a flat design—and everything was usually in the form of an irregular grid" (R. Diebenkorn, quoted in S. C. Bancroft, "Richard Diebenkorn: A Riotous Calm," in Richard Diebenkorn, exh. cat., London, Royal Academy of Arts, 2015, p. 35). As a body is wrapped in skin, one presence integral to the other, so too does Diebenkorn's visual vocabulary rest in paint; through the landscape, the artist finds a voice. The present work conveys not only distance, parceling land into comprehensible form, but also intimacy, each stroke thoughtfully placed in relation to its complement. Out of the New Mexico desert Diebenkorn fashions a meditation on sight and space, reminding fellow journeymen to relish in the vitality of an ever-changing point of view.



# **RICHARD DIEBENKORN (1922-1993)**

### Untitled

signed with the artist's initials and dated 'RD 80' (lower right) gouache on paper  $38 \times 25$  in. (96.5 x 63.5 cm.) Painted in 1980.

\$250,000-350,000

### PROVENANCE:

M. Knoedler & Co., New York Acquired from the above by the late owners, 1980

#### EXHIBITED

New York, M. Knoedler & Co., Richard Diebenkorn: Recent Work, November-December 1980, p. 2 (illustrated).

#### LITERATURE:

R. Newlin, *Richard Diebenkorn: Works on Paper*, Houston, 1987, p. 157 (illustrated).

J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Four: Catalogue Entries 3762-5197*, New Haven and London, 2016, p. 291, no. 4409 (illustrated).



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

ompleted towards the end of Richard Diebenkorn's *Ocean Park* years, the influence of the colors and contours of the land and ocean of the region is strong in *Untitled* from 1980. The composition is traversed by dark lines set against a heavily-worked paper support, the lines suggestive of scaffold-like patterns. Horizontal, vertical, diagonal and curving bands play across the surface, some running parallel to the paper support's upper or vertical boundaries, some traversing diagonally across and through the paper surface, while others divide or intersect with adjacent horizontal or vertical markings. These linear tracings possess a powerful and energetic hand-drawn quality, characteristic of the artist's process. Although the work is intimately scaled, it is suggestive of vaster spaces.

Untitled was created during the third and final phase of Diebenkorn's artistic career, a mature period which saw the artist make a decisive return to the abstract style, as drawing figured prominently in his total production during this phase. Drawing was a way for Diebenkorn to introduce improvisation and spontaneity into his practice. He was an artist very much interested in showing process, that is the trial and error of the creative process. "Unlike canvas, the use of paper permitted [him] to expand and differentiate the very support itself...to admit elasticity, spontaneity, improvisation and discovery into his work; and to build up the surface in order to emphasize the drawing of a fabricated object." (R. Newlin, Richard Diebenkorn: Works on Paper, Houston, Texas, 1987. p. 11).



# **RICHARD DIEBENKORN (1922-1993)**

# Untitled

signed with the artist's initials and dated 'RD 52' (upper right) watercolor and gouache on paper 14 % x 18 % in. (36.5 x 47.6 cm.) Painted in 1952.

# \$150,000-200,000

### PROVENANCE:

Private collection Anon. sale; Sotheby's, New York, 27 February 1985, lot 132 Private collection, England Anon. sale; Christie's, New York, 19 November 1998, lot 575 Private collection, New York Acquired from the above by the present owner

# LITERATURE:

J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Two: Catalogue Entries 1-1534*, New Haven and London, 2016, p. 411, no. 1142 (illustrated).



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

Open White and Black

signed and dated 'Motherwell 69' (upper right) acrylic and charcoal on canvas 88 ½ x 121½ in. (223.8 x 308.6 cm.) Painted in 1969.

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

#### PROVENANCE:

Dedalus Foundation, New York, 1991 Knoedler & Company, New York Acquired from the above by the present owner, 2001

#### EXHIBITED:

Museo de Arte Contemporaneo de Caracas, *David Smith/Robert Motherwell*, May 1979, no. 3 (illustrated).

Neuhaus, Museum Liaunig, *Tradition und Avantgarde*, May-October 2010. Neuhaus, Museum Liaunig, *Von der Fläche zum Raum*, April-October 2013, pp. 11 and 31 (installation view illustrated).

Neuhaus, Museum Liaunig, *Umrahmung schräg gekippt – Die Sammlung Liaunig in Bewegung*, April-October 2018.

#### LITERATURE:

M. Pleynet, "Peinture et poésie ou la leçon de Robert Motherwell," *Art Press*, no. 19, 1975, p. 8 (illustrated).

D. Ashton, "Robert Motherwell," *Flash Art*, no. 100, November 1980, p. 7 (illustrated).

Museum Liaunig, *Zeitgenössische Kunst*, Neuhaus, 2008, p. 297 (illustrated). J. Flam, K. Rogers and T. Clifford, eds., *Robert Motherwell Paintings and Collages: A Catalogue Raisonné*, 1941-1991, Vol. 2: Paintings on Canvas and Panel, New Haven, 2012, p. 277, no. P507 (illustrated).

J. Flam, K. Rogers and T. Clifford, *Motherwell: 100 Years*, Milan, 2015, pp. 221 and 223, no. 215 (illustrated).

Museum Liaunig: An Austrian Collector's Museum, Munich, 2018, p. 69 (illustrated).



Mark Rothko, *Untitled (Black on Gray)*, 1969 / 1970. Museum of Contemporary Art, Los Angeles. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

ainted in 1969, Open White and Black is part of a radically new cycle of paintings that Robert Motherwell began to develop in 1967. Known as his Open series, these works mark a distinct departure from the type of abstract painting pursued by Motherwell's fellow first generation Abstract Expressionists. Form and color become the principal focus of this composition, with the black lines—although resolutely applied by hand—remaining straight and even throughout. Motherwell does, however, include an element of improvisatory brushwork into the otherwise invariable, soft tone of the present canvas: traces of pure white paint are added in vigorous, horizontal brushstrokes around the central rectangular motif. The application of white paint varies in thickness and density of the paint, seemingly guided by the pressure of the artist's hand at a given moment in time.

Motherwell, like many artists of his generation, was trained in the rigors and philosophies of automatism. By returning to a set of definitive, allegorical forms time and time again, the artist continuously explored the delicate balance between emotional authenticity and the power of abstract formalism. What sets the *Open* series apart from his earlier *oeuvre* is its cerebral character, fuelled by metaphysical theories: these carefully constructed compositions engage with the subtle dualities of the interior and exterior world, and with the perceptions of nature and space. Simultaneously stern yet aesthetically rich, *Open White and Black* grapples with the visual as well as emotional possibilities of a purposefully circumscribed step of forms, with the artist aiming to produce an austere, monumental composition whose inherent artistic significance would enable it to become exempt from the obligation of being merely aesthetically pleasing.





Contemplating philosophical questions around the notion of perception and reality, *Open White and Black* presents an amalgamation of ideas devised by the artists who preceded Motherwell, together with those of a younger generation who emerged in the 1960s to pursue the styles of Minimalism, Color-Field Painting and Conceptualism. Developing his *Open* series, the artist drew inspiration from the climate of Minimalism, led by artists such as Robert Ryman, Agnes Martin and Yayoi Kusama, which dominated the contemporary art world. The monochromatic composition of *Open* also calls the mind the all-white paintings that Jasper Johns completed almost a decade earlier.

The composition of *Open White and Black* also alludes to the creative analysis promoted by contemporary formalist critics. Characterized by a sense of austere clarity and a greater degree of flatness in the pictorial plane, this painting correlates directly with Clement Greenberg's vision of a form of non-representational painting to counteract gestural abstraction. The development of the *Open* series thus marks a distinct separation from the painterly language that had characterised the artist's earlier works: the beautifully painted planes of *Open White and Black*, divided by straight black lines, capture within themselves the essence of line drawing. From the outset, Motherwell sought variation and expressive alternatives within the imposed limitations, and carefully observed the effect this marriage of color and line had on the works he produced.

Ever evolving, Motherwell's oeuvre remained engaging throughout his prolific career, the monumental canvases of his Open series being considered among the artist's most important and influential works. Involving geometric divisions, in the form of a three-sided rectangular motif at the top of the canvas, Motherwell's carefully constructed Open White and Black evokes an idea of a window, a door, or a gateway. Serving as an opening into a metaphysical space which exists beyond the material structure of the artwork, the minimally rendered black lines within this composition draw the beholder into a tranquil and private world, engaging them in a practice of meditation. The present work encourages the beholder to see past its beautifully painted, smooth surface and engage with realities which do not necessarily comply with the rules and logic of a three-parameter model of the physical universe. The tangible boundaries of this monumental canvas are concretely defined by its dimensions; however, the expansive feeling this composition conveys is suggestive of infinitude and vastness. Open White and Black therefore cleverly toys with the beholder's perception of reality, creating a complex interplay between what is and real what is illusory.

Motherwell devised the metaphor of an aperture into an imaginary landscape directly from the Renaissance model of perspectival picture, within which these spaces were included to offer a quiet space for religious and intellectual contemplation. Henri Matisse's window imagery was similarly instrumental to development of the Open series: Open Window, Collioure and View of Notre Dame, both painted in 1914, were exhibited for the first time in public at the 1966 MoMA exhibition in New York. Echoes of both are especially prominent in the earliest Open paintings; however, the black lines bisecting the colour field in *View of Notre Dame* remain a prominent influence throughout Motherwell's series. Open White and Black evokes in the beholder both a sense of opposition and harmony. As a series, the monumental Open paintings aim to set against emptiness the mark of mankind in a manner similar to pictographs on the walls of prehistoric caves. Constructing artificial gateways between the tangible and intangible through an interchange of colour and form within his compositions, Motherwell cites Plato's Allegory of the Cave: "famous image of art as the shadow cast on the dark cave's wall by persons passing by the fire. For Plato, art is an inferior third order of reality (like a shadow), just as an individual person is an inferior second order of reality, as compared to the primary reality of an archetypal, metaphysical person" (R. Motherwell, quoted in J. Fineberg, Art Since 1940: Strategies of Being, London, 2000, p. 72). The assertive spatial ambiguity of



Installation view, Umrahmung schräg gekippt – Die Sammlung Liaunig in Bewegung (The Tilted Frame – The Liaunig Collection in Motion), Museum Liaunig, Neuhaus, 2018 (present lot illustrated). Photo: Museum Liaunig. Artwork: © 2019 Dedalus Foundation, Inc. / Licensed by VAGA at Artists Rights Society (ARS), New York; © 2019 Arnulf Rainer; © 2019 Artists Rights Society (ARS), New York / Bildrecht, Vienna; © 2019 Artists Rights Society (ARS), New York / HUNGART, Budapest.

these compositions grants the *Open* series a sense of resonance, requiring of the beholder a deeper level of engagement with the artist's as well as their own understanding of reality and imagination.

Motherwell's magnificent *Open White and Black* is offered from the collection of Museum Liaunig. Located in the southern Austrian landscape of Carinthia and designed by the Viennese architectural team "querkraft", the museum houses the private collection of Austrian businessman and art collector Herbert W. Liaunig. This carefully curated collection is representative of Mr. Liaunig's broad taste in art, ranging from modern and contemporary artworks to African ceremonial objects. Since its establishment in 2008, Museum Liaunig has been striving to advocate for both national as well as international post-war and contemporary artists such as: Arnulf Rainer, Maria Lassnig, Robert Motherwell, Tony Cragg, and Paul Klee. The museum functions as a cultural centre, offering a multifaceted exhibitions and concerts programme in pursuit of a cross-disciplinary viewing experience. Presenting its historical collection as a counterpoint to contemporary exhibitions, Museum Liaunig stands as an exemplary and forward-thinking institution in today's art world.

#### PROPERTY FROM THE COLLECTION OF ANNA CONDO

### 635

# **ED RUSCHA (B. 1937)**

# Regal

signed and dated 'Ed Ruscha 2001' (lower right) dry pigment and acrylic on museum board image:  $36 \times 56$  in. (91.4 x 142.2 cm.) sheet:  $40 \% \times 60$  in. (101.9 x 152.4 cm.) Executed in 2001.

\$500,000-700,000

### PROVENANCE:

Gift of the artist to the present owner

#### EXHIBITED:

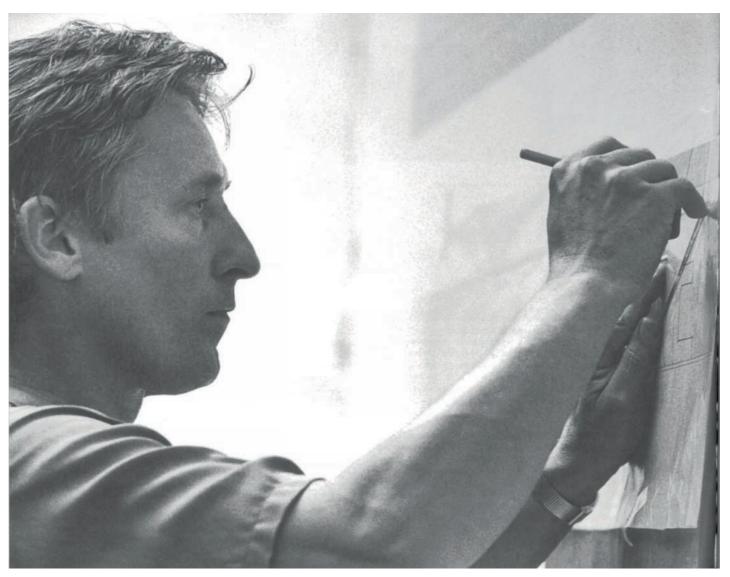
Vero Beach, Florida, The Gallery at Windsor, *Ed Ruscha: The Drawn Word*, December 2003-February 2004, n.p. (illustrated).



Ed Ruscha, Royal, 1970. © Ed Ruscha.

d Ruscha arrived in Los Angeles from Oklahoma in 1956, where he first rose to prominence making collages that were inspired by the pioneering work of Neo-Dada and conceptual artists such as Jasper Johns. This type of artistic production rejected gesture and subjective expression, relying on imagery and references that were "completely premeditated" (E. Ruscha, quoted in C. Tomkins, "Ed Ruscha's L.A.," *The New Yorker*, 1 July 2013). Uniting Ruscha's practice over the course of his career is his long-standing fascination and unabashed love of words. Having trained as a sign writer, this formative experience can be seen in his earliest typographical works from 1960. "When I first became attracted to the idea of being an artist, painting was the last method, it was an almost obsolete, archaic form of communication. I felt newspapers, magazines, books, words, to be more meaningful than what some damn oil painter was doing" (E. Ruscha, quoted in N. Benezra, "Ed Ruscha: Painting and Artistic License," *Ed Ruscha*, Washington, D.C., 2000, p. 45).





Ed Ruscha, 1984. Photo: Wayne Shimabukuro. SHIMABUKURO © 2019. Artwork: © Ed Ruscha.

A lot of my paintings are anonymous backdrops for the drama of words ... I have a background, foreground. It's so simple. And the backgrounds are of no particular character. They're just meant to support the drama, like the Hollywood sign being held up by sticks.

<sup>—</sup>Ed Ruscha

Beginning in early 1967, Ruscha made about two dozen works on paper, called "ribbon drawings" that featured single words rendered in stunning trompe l'oeil technique, as if formed from curling pieces of paper. Created over 3 decades after he first pioneered the earliest ribbon drawings, Ruscha created *Regal*, the present work, in 2001. At this later stage in his career, Ruscha returns to the ribbon motif that he had mastered in his early work. The undulating and continuous line spelling out *Regal* takes on a different character than the early ribbon drawings – it is silkier and more fluid, expanding across the large sheet in a distinguished way, befitting of the text. The scale of *Regal* is in itself impressive, spanning 60 inches wide, the largest paper format that Ruscha ever experiments with to date. Later gifted to his friends and fellow artists, George & Anna Condo, *Regal* stands out in Ruscha's work on paper oeuvre as a beautifully rendered and impressively scaled work.

The word *Regal* may particularly resonate with Ruscha, who grew up with a bust of Shakespeare in his Oklahoma home. Shakespeare and his love of word play undoubtedly made an impression on the young Ruscha. Shakespeare's oeuvre centers primarily on stories of royalty, and all of the drama that comes with it, perhaps serving as inspiration for works such as *Regal*. In 1989, Ruscha was commissioned to paint a large mural in the rotunda of the Miami-Dade County Public Library. For this project, Ruscha painted the words, "Words Without Thoughts Never to Heaven Go," a line from Shakespeare's Hamlet, spoken by King Claudius. In the Miami library commission and in *Regal*, Ruscha gives a nod to the famous playwright, who looms so large in Ruscha's childhood memories.

Describing Ruscha's technique in creating these ribbon drawings, Lisa Turvey states, "Ruscha made a paper model for only one or two of the ribbon drawings - perhaps paper-clipping the strips together...and envisaged some others in ballpoint sketches. Most, however, were what he calls 'fictitiously illustrated.' It is worth unravelling the representational mises-en-abyme the ribbon drawings stage. They are of paper on paper; two-dimensional depictions made to look three-dimensional of two-dimensional materials made to look three-dimensional; illusionistic images of items that appear ordinary and lifelike yet actually have no referent in the world (strips of paper shaped into words are not things one regularly encounters)." (L. Turvey, Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume 1, 1956-1976, New Haven, 2014, p. 22) Although Ruscha did actual cut ribbon models for a few early ribbon drawings, he later perfected his technique by cutting out a stencil of his chosen word with an X-Acto Knife and tracing the shape directly onto the paper. Over time this exploration of the written words as image became more abstracted, juxtaposing ambiguous, free-floating phrases with natural vistas, celestial arrangements, foggy gradients and monochrome backgrounds. 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

The Los Angeles avant-garde art scene gave rise to a conceptualism that responded to the pervasion of the entertainment industry, with a penchant for the cinematic and performative. Ruscha and his Californian contemporaries, artists such as Bruce Nauman and John Baldessari, developed artistic practices dripping with sardonic wit and leaning on a flair for the theatrical. Ruscha, inspired by the iconography that can become associated with a word, allowed his poetic statements to become actors performing in front of static, dreamy sets. "A lot of my paintings are anonymous backdrops for the drama of words ... I have a background, foreground. It's so simple. And the backgrounds are of no particular character. They're just meant to support the drama, like the Hollywood sign being held up by sticks" (E. Ruscha, quoted in R. Marshall, Ed Ruscha, New York, 2003, p. 239). The act of lettering superimposed on these backdrops is both familiar and anonymous, and the artist does not privilege one word or image above another, instead inviting their own connotations to emerge. Any objective interpretation of Ruscha's paintings remains elusive. The words are cryptic, and are not bound by any relevance to the imagery they have been paired with. They occur as a moment, a line spoken out of context, conveying an indefinite sensation that has long appealed to Ruscha. "Paradox and absurdity have just always been really delicious to me" (E. Ruscha, quoted in Ed Ruscha: Road Tested, Modern Art Museum of Fort Worth, Texas, 2011, p. 288).



Ed Ruscha and *News*, circa 1970. Photo: Tony Evans / Getty Images. Artwork: © Ed Ruscha.

# ED RUSCHA (B. 1937)

Hell Heaven

signed and dated 'Ed Ruscha 1988' (on the reverse) acrylic on canvas  $23\,\%\,x\,36$  in. (59.7 x 91.4 cm.) Painted in 1988.

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

# PROVENANCE:

Joseph Mannis, Los Angeles
Paul Kasmin Gallery, New York
Michael Kohn Gallery, Los Angeles
Mark Andrus, San Juan Capistrano, California
Forum Gallery, Los Angeles
Harriet Griffin Fine Arts, New York
Acquired from the above by the present owner, 2005

### LITERATURE:

G. Ludemann, "Sterblich in Ewigkeit," *Die Woche*, no. 52/53, December 1997, p. 11 (illustrated).

H. P. Schwerfel, "Wort-Bilder: Ed Ruscha," *Art: Das Kunstmagazin*, no. 12, December 1997, p. 49 (illustrated).

R. Dean and L. Turvey, Edward Ruscha: Catalogue Raisonné of the Paintings, Volume Four: 1988-1992, New York, 2007, pp. 90-91, no. P1988.35 (illustrated).



Gerhard Richter, Wolken (265), 1970. Museum Folkwang, Essen. © Gerhard Richter 2019 (0083).





 $Ed\ Ruscha\ in\ his\ studio, Los\ Angeles, 1985.\ Photo:\ Arnold\ Newman\ Properties\ /\ Getty\ Images.\ Artwork:\ @\ Ed\ Ruscha.$ 

I remember this notion I had in school about Franz Kline, thinking how great it was that this man only worked with black and white. I thought at some point in my life I would also work with black and white—and here it is.

<sup>—</sup>Ed Ruscha



Church billboard, California, 1985, Photo: Joe Sohm / Visions of America / UIG via Getty Images,

rising from an unbridled stormy sky, stark white, stenciled letters adorn the composition with the dramatic, mirrored phrase, "Hell Heaven," boldly provoking the viewer with the enigmatic contradiction. Painted in 1988, Hell Heaven belongs to the limited series of black-and-white compositions which Ed Ruscha experimented with between 1988 and 1989. Emblazoned over an ethereal haze, the text presents an alluring promise of a captivatingly unknowable narrative. Primarily known as a painter of words, Ruscha has a mysterious aptitude for exploiting the inherent meaning of a single word or phrase by introducing it in a nuanced context, while, at the same time, inviting the viewer to reconsider their own connotations and cultural values. For the past four decades, the artist has made text the focus of his work, investigating the connection between the symbolic and the literal.

An exodus away from the Pop-inspired sunset paintings of the 1970s and 1980s that are characterized by highly saturated, vibrant and colorful skies, Ruscha's works from the late 80s are known for the use of sooty sfumato against monochrome, photorealistic backdrops. Like the master of sfumato, Leonardo da Vinci, Ruscha uses the technique to soften his transitions between grounds. The present work's dramatically condensed color palette results in an austere yet sophisticated composition, a transformation that was long anticipated. "I remember this notion I had in school about Franz Kline, thinking how great it was that this man only worked with black and white," Ruscha remarked in 1988: "I thought at some point in my life I would also work with black and white and here it is" (R. Dean and L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Paintings Vol. 4, 1988-1992*, New York: Gagosian Gallery, 2009, 1).

Hell Heaven is part of a series of work that refer to how words, in their vernacular usage, describe superlative and extreme places. The dualistic concepts are presented in opposition on a formal level, with the words mirroring each other. Depending on one's point of view, the same scene or moment can be inversely experienced or interpreted. On the other hand, Ruscha plays on the mind's ability to fill in the blanks, so while one may not be able to decipher the text that is upside down, he relies on the viewer's guaranteed preset associations. In the present work, the artist addresses how words and symbols carry meaning when juxtaposed with themselves and with the image. The formal tension of light versus dark, created through his smoldering sfumato, furthers the dualist metaphor and the insinuation of good versus evil.

Meticulously and elegantly rendered, *Hell Heaven* is reminiscent of the theatrical drama of classic cinematography and the gritty aesthetic of film noir. Ruscha admits, "if I'm influenced by the movies, it's from way down underneath, not just on the surface. A lot of my paintings are anonymous backdrops for the drama of words. In a way they're words in front of the old Paramount mountain... I have a background, foreground. It's so simple. And the backgrounds are of no particular character. They're just meant to support the drama" (E. Ruscha quoted in *Cotton Puffs, Q-Tips, Smoke and Mirrors: The Drawings of Ed Ruscha*, exh. cat., Los Angeles, Museum of Contemporary Art, 2004-05, p. 21).

Not only does *Hell Heaven* recall Hollywood tropes, it derives from the artist's Roman Catholic upbringing. The lustrous glow of light emerges from the dark, hazy blanket of clouds, and with a masterful gradation of tones and colors, the heavenly sky conjures up ideas of spiritual immortality and judgment day. Ruscha's imagery frequently harkens back to religious iconography, yet his enigmatic and icy appropriation toys with the paradox of faith.

Ed Ruscha's dramatic and seductive compositions are a product of his first road trip to California on the way to art school from Oklahoma. He remembers coasting across Route 66 on the way to Los Angeles, where he would arrive and become a commercial artist. The colossal billboards of de-contextualized words and a constant barrage of images, projecting onto the endless expanse of the mythical West, acted as a major influence on his visual vernacular and resulted in a career-long obsession with text and image. The boundless miles of the great American landscape not only became his subject, but it triggered inspiration for his entire ideology.

Aggrandized and isolated in Ruscha's paintings, words and phrases are striped of context, imploring the viewer to contemplate the transcendent power of language. His work is as cerebral as it is aesthetically invigorating, its imagery activating a tremor of associations. While summoning relatable concepts and imagery, Ruscha infuses the painting with a mesmerizing ephemerality, while, at the same time, reminding us collectively of our own mortality and questioning the infinite bounds of our own ability to perceive. Exploring the interplay between symbol, text and iconography, the present work exemplifies the artist's most seminal paintings in which seductive compositions are the result of an uncanny mingling of semantics and visual motifs.

# PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

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# MARK TANSEY (B. 1949)

Repairing the Wheel

signed, titled and dated 'Tansey '96 "Repairing the Wheel"' (on the reverse) oil on canvas  $86\times64$  in. (213.4 x 162.6 cm.) Painted in 1996.

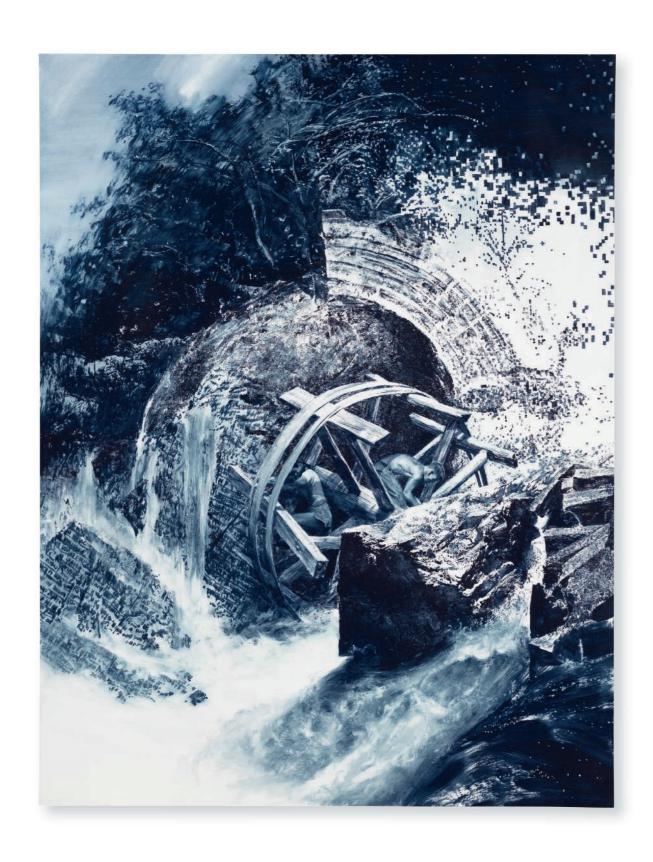
\$3,000,000-5,000,000

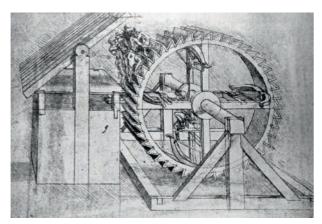
### PROVENANCE:

Curt Marcus Gallery, New York Private collection, Japan Private collection, United States Gagosian Gallery, New York Acquired from the above by the present owner

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

-Mark Tansey





Leonardo da Vinci, War Machine, circa 16th century. Photo: Bridgeman Images.



Study for the present lot, Mark Tansey, *Repairing the Wheel*, 1992. © Mark Tansey.

he meticulously-executed, dreamlike tableaux of artist Mark Tansey continually enchant and mystify viewers by nature of their staggering beauty and captivating imagery. In Repairing the Wheel, an early painting of 1996, Tansey depicts a lush landscape where rushing streams of water cascade over rocky outcroppings amidst a dense background of lush foliage, while two enigmatic figures set about repairing a giant wooden wheel. The rich variations in hue that Tansey teases out from his signature monochromatic palette are staggering, from the brilliant, frothy white of the water's cascade to the inky black of the rock's deep shadowy recesses, and the softly varying greys of the twilit sky. Upon further inspection, the rough-hewn surface of the rock formation slowly emerges, revealing itself to be lines of text that Tansey ripped from esoteric philosophy books, which he then folds, crumples and distorts using a photocopier. Other areas are similarly smeared and warped, as in the upper right corner which dissolves into a minuscule array of tiny black and white pixels. Tansey's paintings are usually interwoven with erudite concepts that illustrate his extensive knowledge of philosophy, art history and literature, and in Repairing the Wheel Tansey knowingly weaves together such disparate themes as chaos theory, da Vinci's drawings of the wheel, the sublime nature of landscape painting, and the fundamental nature of image-making itself.

Tansey's paintings possess an unrivaled technical virtuosity that results from the time-consuming process of their creation. Over the years, he has amassed a vast personal archive of photographs, art books, magazines, newspaper clippings and other ephemera that he draws upon when creating a new work. He creates a preliminary collage by compiling several different sources, which he then photocopies, often stretching, rotating and cropping the images to produce strange new combinations. This preliminary collage assists the artist in preparation for his painting, which he typically executes on a vast scale, deliberately limiting his palette to a single, luminous hue. Tansey's paintings display a precision that alternately recalls scientific illustration, archival photographs or an architect's blueprint, which he achieves by applying gesso to canvas then a layer of pigment, working to create his paintings by removing the layer of color by washing, brushing, and scraping paint away to reveal the glowing white gesso beneath. The surface of Tansey's paintings are like no other—their smooth uniformity lends his figures a lingering, ghostlike quality, as if suspended in amber.

In Repairing the Wheel, Tansey illustrates many of his most important recurring motifs, often conflating one significant form with another. The painting showcases a torrent of rushing water that streams from the hidden recesses of the boulders and cliffs of Tansey's rocky landscape, a potent theme that recurs throughout his oeuvre. Meanwhile, two figures—a man and woman—set about the herculean task of repairing an enormous wooden wheel. While they work at their strange, unknowable labor, the course of the water surges on with a continuous, awe-inducing power, making the enormity and difficulty of their ordeal seem downright Sisyphean. Dressed





There is really very little that is visible in the format of a picture. The value of thinking in terms of a crossroads or pictorial intersection is that if not all that much is visible, then what little there is ought to involve vital trajectories and points of collision and encounter between a variety of cultural, formal, or figural systems.

-Mark Tansey

in vintage clothing, the figures evoke a bygone era which praised the earnestness of hard work. The specificity of their old-fashioned clothing is in keeping with Taney's technique; the female character, in particular, is eerily similar to Tansey's most important recurring female protagonists, as seen in *The Bricoleur's Daughter* and *Four Forbidden Senses*. Similarly, Tansey's fascination with stones, rocks and geological formations continues to inspire his work—especially his most recent series—as well as the depiction of water, whether in streams, cascading waterfalls, pooling eddies or frothy oceans.

In Repairing the Wheel, Tansey's use of distorted lines of text to depict the craggy surface of his rock formations is yet another recurring motif that fascinated the artist at the time. Tansey's use of text first appeared in his paintings in 1990, and in the following years he repeated the motif in many of his most significant paintings. As in Repairing the Wheel, Tansey references the symbolic breakdown of language made popular by Jacques Derrida and the Deconstructivist movement, which Tansey would have known from his graduate studies at Hunter College in New York in the 1970s. In his typically clever and quick-witted way, Tansey references the breakdown of language posited by Derrida and the Deconstructionists by quite literally breaking down of the words themselves—he copies Derrida's text, passes it through the copy machine, smears, folds, crumples and distorts, then applies this deliberately obscured code via silkscreen to the striated surface of his rock formations. Tansev's technique deliberately obscures the legibility of the text, so that the letters float free from the words they inhabit, functioning as purely formal ciphers, having been liberated from the strict orthodoxy of Derrida's text.

A profound, metaphorical painting, *Repairing the Wheel* also evokes the heroic beauty of panoramic landscape paintings, the history of artmaking and—perhaps most tellingly—the scientific systems that guide the uncontrollable nature of the universe. In fact, in the late 1980s, Tansey became interested in the newly-emerging theories espoused by Edward

Lorenz and Benoit Mandelbrot, and the 1987 book published by James Gleick, *Chaos: Making a New Science*, the first popular book about chaos theory and the butterfly effect. Since Tansey often conceals hidden imagery within his paintings, often only revealed when the painting is rotated 180 degrees or viewed from an oblique angle, it is tempting to discover the starry night sky in the upper left corner of the painting when flipped upsidedwn; the water miraculously morphs into clouds, and the figures seem suspended in a strange spacecraft not unlike Stanley Kubrick's fantastical rotating space station in 2001: A Space Odyssey. Rotating the painting back to its proper orientation, one can perhaps identify a scull-like apparition in the rushing waters of the lower right quadrant, much like *vanitas* that is concealed in Hans Holbein's *The Ambassadors* of 1533, and only revealed when the painting is viewed from an oblique angle.

Perhaps the most significant motif in Tansey's Repairing the Wheel is the wheel itself-the rather strange rustic contraption whose wooden planks need repair—and this provides the focal point around which the narrative of the painting is built. The wheel, of course, is a potent allegorical symbol that dates back countless millennia; one need think only of the mandala, the zodiac, the labyrinth, and the infinite wheeling of the stars across the night sky. The particular wheel that Tansey depicts in Repairing the Wheel is similar to those featured in a 1987 exhibit on Leonardo da Vinci. The critic Mark C. Taylor acknowledges that Tansey would have seen the meticulous drawings that da Vinci made of wooden wheels. The epically-scaled painting Leonardo's Wheel also includes similar da Vinci-an wheels. By depicting the wheel, Tansey invokes its myriad associations, from the smart economy of a watermill to the joy of a Ferris wheel or the empirical utility of a turnstile, while referencing the greatest art-makers of Western art history. Its depiction might also reference the very act of art-making itself, a convenient analogy for the painter's continual task to "reinvent the wheel" with every fresh canvas.

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

George in a Fur Coat

inscribed, titled and dated 'george in a fur coat. New York. Dec. '66.' (lower right) ink on paper  $11\,\%\,x\,16~in.~(30.2\,x\,40.6~cm.)$  Drawn in 1966.

\$50,000-70,000

### PROVENANCE:

George Harris III, New York, gift of the artist By descent from the above to the present owner, 1982

### LITERATURE

A. Harris, et al., *Caravan to Oz: A Family Reinvents Itself Off-Off-Broadway*, New York, 2014, p. 71 (illustrated). M.L. Harris, J.A. Harris and E. Harris, *Flower Power Man*, New York, 2017, p. 36



"March on the Pentagon" demonstration, Arlington, 1967. Photo: Bernie Boston / The Washington Post via Getty Images.

n one of the most iconic images from the Vietnam War protests of the 1960s, a young man places a flower in the barrel of a National Guardman's gun at a peace rally. George Harris, the subject of the 1967 photograph by Bernie Boston, would go on to become an immortalized symbol of the Flower Power movement. But before that infamy, it was David Hockney who first immortalized George Harris, a burgeoning stage performer who is the subject of the present work, *George in a Fur Coat*. Drawn in 1966, the year before Boston's photograph, it depicts George—a close friend and confidant of Hockney—reclining on a sofa in a fashionable fur coat, one hand holding a glass, the other tucked demurely between his legs. The crisp, bold line is executed in that quintessentially Hockneyesque way. He stares directly at the viewer, confronting us, examining us—proud, unashamed, self-aware.

The image aptly captures the personality of George, whose famous dismissal of conformity in the widely-reproduced *Flower Power* photograph echoed his general approach to life. Known best by his stage name, Hibiscus, he spent the late 1960s and 1970s revolutionizing drag theatre with his troupe The Cockettes, where he wore "glittery makeup, diaphanous robes and floral headpieces that would become his signature" (H. Silva, "Karma Chameleon" in *The New York Times Magazine*, Fall 2003, p. 106). His ingenuity and grandiose personality went on to inspire artists in all genres: performers such as The Osmonds, fashion designers like John Galliano, who drew inspiration from the Cockettes for one of Christian Dior's winter collections. But first, in an act of foresight, it was the portraitist David Hockney.





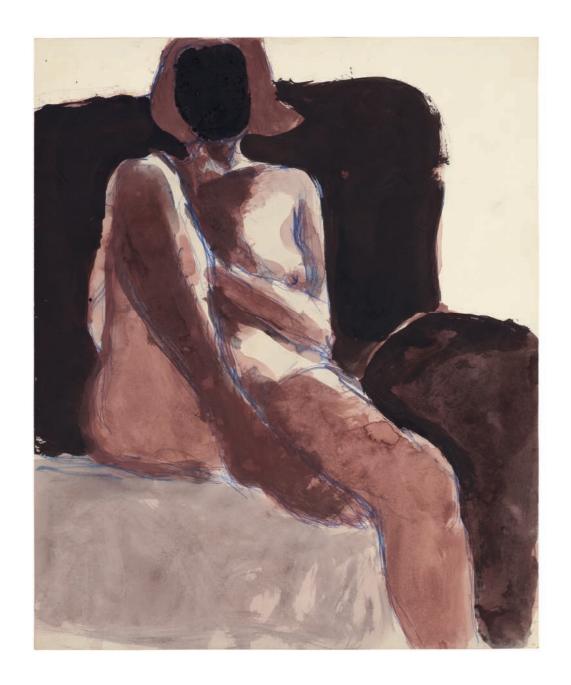
# DAVID HOCKNEY (B. 1937)

Untitled (Standing Figure) signed with the artist's initials 'D.H.' (lower left) graphite on paper 12 % x 9 % in. (31.4 x 25.1 cm.) Drawn in 1961.

\$20,000-30,000

# PROVENANCE:

David Krut Fine Art, New York Private collection, Vancouver, 1988 Equinox Gallery, Vancouver Acquired from the above by the present owner, 2002



# RICHARD DIEBENKORN (1922-1993)

Untitled

watercolor, gouache and ballpoint pen on paper 17 x 14 in. (43.2 x 35.6 cm.) Executed in 1968.

\$70,000-100,000

Private collection, California, acquired directly from the artist, 1968 Acquired from the above by the present owner

J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Four: Catalogue Entries 3762-5197*, New Haven, 2016, p. 67, no. 3960 (illustrated).

# ED RUSCHA (B. 1937)

### Automatic

signed and dated 'E. Ruscha 1966' (lower left) graphite on paper image:  $6\times4$  in. (15.2 x 10.2 cm.) sheet:  $6\%\times4\%$  in. (17.5 x 12.4 cm.) Executed in 1966.

# \$250,000-350,000

### PROVENANCE:

Pat Poncy, Los Angeles, gift of the artist Acquired from the above by the present owner

### EXHIBITED

Sydney, Museum of Contemporary Art; Rome, Museo Nazionale delle Arti del XXI Secolo and Edinburgh, Scottish National Gallery of Modern Art, *Ed Ruscha*, March 2004-January 2005, p. 71 (illustrated).

Pasadena, Mendenhall Sobieski Gallery, *Two Artists-Two Worlds: Drawings of Ed Ruscha and Robert Williams*, June-July 2006, p. 16 (illustrated).

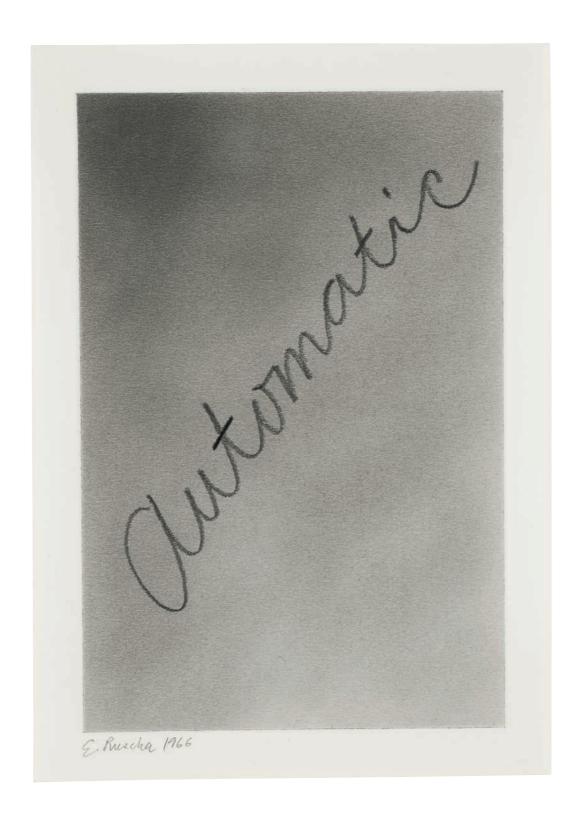
New York, Edward Tyler Nahem Fine Art, *Ed Ruscha: Ribbon Words*, May-July 2016, pp. 7, 32 and 96 (illustrated).

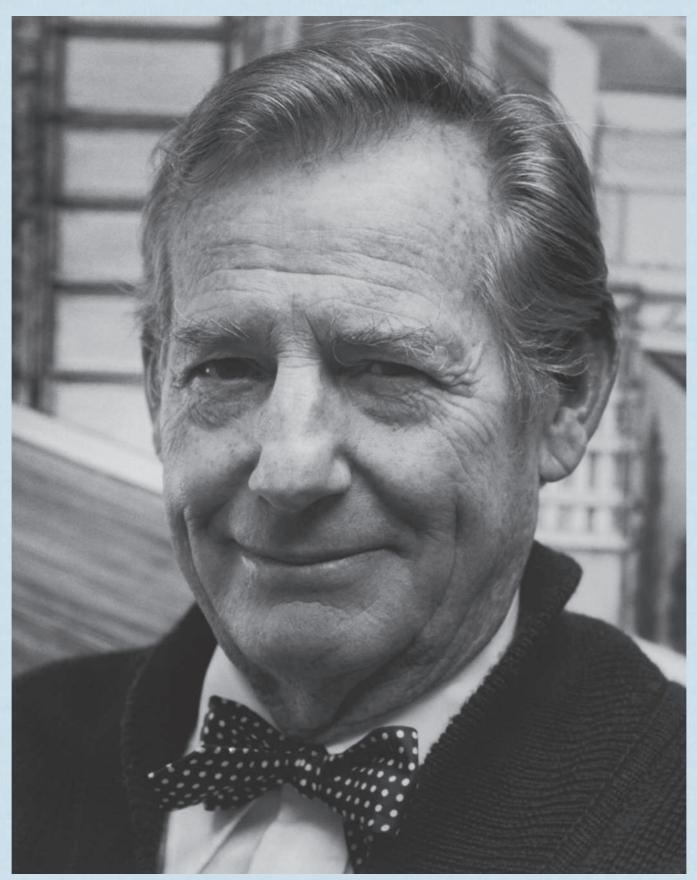
# LITERATURE:

L. Turvey, Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume One: 1956-1976, New Haven, 2014, p. 173, no. D1966.22 (illustrated).



Ed Ruscha, 1964. Photo: © Dennis Hopper, Courtesy of The Hopper Art Trust.





Wayne Thiebaud, San Francisco, 1986. Photo: © Chris Felver / Getty Images.



ayne Thiebaud emerged onto the public consciousness in 1960 with his strikingly original and engaging paintings of American diners and food counters, and the cakes, confectionary, and candies that they served. With each of his subjects, he renders them slightly larger than life, isolates them against a light background and allows the interplay of light, color and shadow to push the image beyond the realm of realistic representation into one of abstract beauty. Steadfastly refusing to submit to the gestural largesse of Abstract Expressionism, Thiebaud's interdisciplinary work captures the emotional resonance of a bygone age, turning ordinary and everyday objects into objects of quiet beauty. His paintings and works on paper capture the prosperity of postwar America as much as Andy Warhol's Coca-Cola bottles and tins of Campbell's Soup. Yet his meticulous style has helped to revive what had previously been regarded as the staid genre of still life, before Thiebaud took hold of it in beginning in the early 1960s.

Looking back, Thiebaud described: "At the end of 1959 or so I began to be interested in a formal approach to composition. I'd been painting gumball machines, windows, counters, and at that point began to rework paintings into much more clearly identified objects. I tried to see if I could get an object to sit on a plane and really be very clear about it. I picked things like pies and cakes—things based upon simple shapes like triangles and circles—and tried to orchestrate them" (W. Thiebaud, quoted in S. A. Nash, *Wayne Thiebaud: A Paintings Retrospective*, exh. cat., Fine Arts Museum of San Francisco, 2000, p. 15).

Thiebaud's works on paper reveal traces of the artist's training as a commercial illustrator. His work on paper exemplifies his interest in techniques like shading and line that ultimately have become trademark motifs in his still-life canon overall. Thiebaud was a draftsman before he was a painter. "Drawing, to me, is a kind of inquiring research tool that painting rests upon" (W. Thiebaud, quoted in P. Emerson, Wayne Thiebaud, Draftsman, The Morgan Library 2018. pp. 12). With this process, the artist explores subject, medium, and transposition—an exploration that develops a complexity and depth to his art that can sometimes be overlooked in a viewer's appreciation of only its striking aesthetic appeal.

Best known for his depictions of objects drawn from American kitchens, bakeries, hardware stores and delicatessens, Thiebaud's work is suffused

with an air of nostalgia for simpler, more innocent times. His compositions are spartan to a point of near-abstraction, with plain backgrounds, flattened pictorial spaces, and cleanly depicted, tightly ordered subjects. But the artist's sensibility also has a sensuous quality, with his use of bright colors, and brilliant light and delicate applications of pigment that in some cases emulate the actual texture of the things pictures, leaving clear, deep traces of the artist's hand at work. In this group of seven works on paper, Wayne Thiebaud demonstrates striking command of the still life genre. The compositions' neutral backgrounds, free from distracting environmental elements, focus attention on the subject at its center, displaying what critics have recently identified as Thiebaud's mastery of modern realism. Indeed, in its quietly vibrant form, this pastel and chalk work recalls paintings by earlier European artists such as Chardin and Cézanne.

Early in his career, Thiebaud was closely associated with a group of influential artists from Northern California, known as the Bay Area Figurative painters. Marked by a gutsy painterly style, the defining moment of that group came in 1957 when artists such as Elmer Bischoff, David Park and Richard Diebenkorn were included in the eponymously titled exhibition in 1957. During the 1950s, Thiebaud worked in a similar manner, creating gestural, representational works that were indebted to his hometown peers, as well as to the East Coast Abstract Expressionists. After a visit to New York however, the artist was exposed to the early work of proto-pop artists Robert Rauschenberg and Jasper Johns. During this time, he began a series of very small paintings based on images of food displayed in windows. By 1962, Pop Art erupted and Thiebaud, along with artists like Lichtenstein, Warhol, Dine, Hefferton, Goode, and Ruscha erupted into the limeliaht. Although he continued to show on the East Coast, Thiebaud has remained in the Bay Area, and his work can be found in the collections of the Whitney Museum, the Los Angeles County Museum of Art, and the San Francisco Museum of Modern Art, among many others. "Thiebaud's art in its Zenlike insistence that we empty our minds and give a lemon, a bird, a cake its full inspection as a thing, is closer to a koan than a crack, and demands time," writes critic Adam Gopnik. "The Pop resonance of his subjects is apparent, but they come at us slowed down and chastened with a host of ambivalent feelings-nostalgic, satiric, elegiac, longing, inquiring-attached, so that our experience ends calmed down and contemplative: enlightened" (A. Gopnik, An American Painter, San Francisco, 2000, p. 56).

# ° 642

# WAYNE THIEBAUD (B. 1920)

Lunch Table

signed, titled and dated 'Lunch Table Thiebaud 1964' (lower edge) watercolor and graphite on paper image: 8% x 12 % in. (21.3 x 32.7 cm.) sheet: 10 x 14 in. (25.4 x 35.6 cm.) Painted in 1964.

\$500,000-700,000

### PROVENANCE:

Acquired directly from the artist by the present owner

### **EXHIBITED**

New York, The Morgan Library & Museum, Wayne Thiebaud, Draftsman, May-September 2018, p. 66, no. 24 (illustrated).



Wayne Thiebaud, Cakes, 1963. National Galley, Washington, D.C. © 2019 Wayne Thiebaud / Licensed by VAGA at Artists Rights Society (ARS), New York.

or over half a century, Wayne Thiebaud has produced works that are a painterly investigation of American life through its objects, people, streets and landscapes, always realized in a deliciously painted but highly controlled manner. *Lunch Table* is an exquisite example of his acute ability to transform simple objects into sprawling vistas. The mesmerizing rows of delectable confections and savory plates are visually appealing while also fostering powerful sensations of nostalgia. Situated on the artist's characteristic white background, the fluff of meringue, the smooth surface of pudding, the crisp melon, and the neat sandwiches play on the surface of the paper by means of Thiebaud's characteristically deliberate use of color and light. Thiebaud looks for larger truths in small gestures, evidence that some of his smallest works are amongst the most tantalizing, with each precise brushstroke producing so much detail that even the smallest work comes alive with excitement and color.

Formally this work bears all the hallmark of Thiebaud's unconventional sense of composition. Positioned slightly off center, the lusciousness of the subject is contrasted by deep lavender shadows next to each plate. This odd juxtaposition of the comforting and familiar with the harshness of the situation embody qualities which are apparent in Thiebaud's very best work. Despite the familiarity of the subject matter there is often something about his work that is unnerving. The contrast between the soft, saccharine nature





of the assorted dishes and the strict geometry of the shadows is striking; Thiebaud's masterful paint handling technique orchestrates these varying elements into a symphony of paint and color.

The present work was painted in 1964, just two years after the artist's first solo show at Allan Stone Gallery in New York, marking one of the most important periods in Thiebaud's career when a cherished friendship began between them. This first solo show stirred tremendous attention in the New York art world, attended by artists such as Andy Warhol, Barnett Newman, and Elaine de Kooning, among others. Thiebaud soon achieved national recognition as well as commercial success. In the same year, his work was included in the pivotal Pop Art group exhibition curated by Walter Hopps at the Pasadena Art Museum along with fellow Pop artists Ed Ruscha, Andy Warhol, and Roy Lichtenstein. As a result of his superb depiction of mass-produced objects during the 1960s, art critics and art historians constantly coupled Thiebaud's works with the concurrent Pop Art movement. However, Thiebaud's concentration on commonplace objects dates before the flourishing of this art movement, and the artist himself resisted such categorization: "I have always exhibited in Pop Art shows, but I don't see myself as being in any way central to that category" (Ibid., p. 28).

What Lunch Table makes clear is that Thiebaud's art is about more than mere depictions of consumer goods. It is about a celebration and contemplation of life, of color, of painting in its many forms, no matter the scale. This is an exemplary early work by the artist, a snapshot of a moment in time when the work that would sustain him for the rest of his career finally came to fruition in its mature form. Thiebaud and his work tie us together by the simple treats that we can all enjoy, creating a unique blend of realism and abstraction, in which personal remembrance and latent symbolism intertwine. In many ways, he is the archetypal American artist, and it is thanks to the subtlety and focus of Thiebaud's draughtsmanship and the vivacity of his coloring that these overlooked commonplaces of daily life live on in elevated form today.



Sam Francis, *Painting*, 1957. Tate, London. © 2019 Sam Francis Foundation, California / Artists Rights Society (ARS), New York. Photo: © Tate, London / Art Resource, New York.



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

Thiebaud's images of food have become some of the most enduring images of the post-war period, and examples of such works from this period are included in many prestigious museum collections. These include *Pie Counter*, 1961 in the permanent collection of the Whitney Museum of American Art in New York and *French Pastries*, 1963 in the Hirshhorn Museum and Sculpture Garden in Washington, D.C. One iconic piece, the 1964 oil painting of the same title as the present work, *Lunch Table*, is in the collection of the Cantor Arts Center at Sandford. It is almost identical to this work, but on canvas and greater in scale, exhibiting the same rich, saturated colors and glowing in an almost fluorescent manner. Works such as *Lunch Table* are central to Thiebaud's exquisite observation of what he sees and what he feels: "Drawing, to me, is a kind of inquiring research tool being willing to draw so long and so much and so well and get such a sense of what things were about" (lbid., p. 8).

Thiebaud's art dives deeper than the concepts of mass cultural symbols and interchangeability advocated by Pop artists. He juxtaposes the familiarity and heterogeneity of common objects. In *Lunch Table*, even though each matching dish on a table shares similar features, they all look different from each other. As the artist elucidates: "It interests me because of the consciousness of simultaneity—of how much alike we are, how close we are to one another and how rare it is to come across distinctions of any sort. It is one of the ways I think about art. It has the capacity to build alternatives in a peculiar way—it is full of little discriminations and little insights which are terribly important and only a very few individuals ever think about them" (lbid., p. 26). The obsessive repetition of everyday objects extends beyond the mere reflection of a modern society and centers its questions upon the ambivalence of closeness and distance inherent in the human condition.

Lunch Table captures the complexity that combines Thiebaud's traditional approach and contemporary vision. It demonstrates the painter's incorporation of the history of art from Jean-Baptiste-Siméon Chardin's still-lifes to Hopper's landscape and de Kooning's abstraction to Warhol's mechanical reproduction. As the artist acknowledges: "To feel that you've been privileged to be part of that is terrific" (Op. cit., 15).

# ° 643

# WAYNE THIEBAUD (B. 1920)

Pie Slice

signed and dated 'Thiebaud 1978' (upper center) pastel and watercolor on paper  $9 \frac{1}{4} \times 9$  in. (24.1 x 22.9 cm.) Executed in 1978.

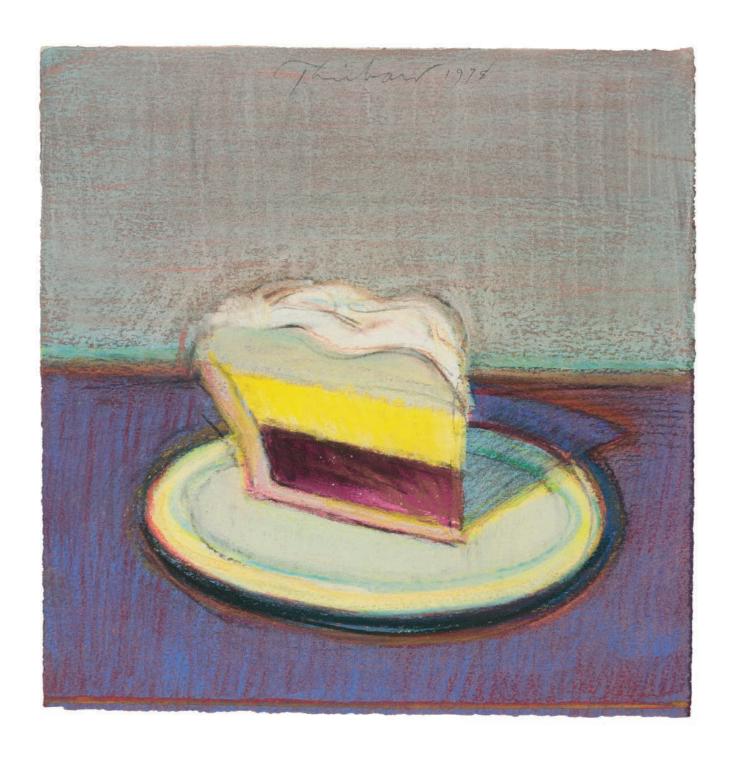
\$300,000-500,000

# PROVENANCE:

Acquired directly from the artist by the present owner



Wayne Thiebaud, *Cake*, 1963. Philadelphia Museum of Art. © 2019 Wayne Thiebaud / Licensed by VAGA at Artists Rights Society (ARS), New York. Photo: Gift of the Kulicke family in memory of Lt. Frederick W. / Bridgeman Images.



# ° 644

# WAYNE THIEBAUD (B. 1920)

Spectacles and Bee Still Life signed and dated 'Thiebaud 71' (lower right) charcoal on paper 30 x 22 ½ in. (76.2 x 56.5 cm.) Drawn in 1971.

\$250,000-350,000

### PROVENANCE:

Acquired directly from the artist by the present owner

#### EXHIBITED:

San Antonio, Lawrence Markey, Inc. and San Francisco, Paul Thiebaud Gallery, *Wayne Thiebaud: Charcoal Still Lifes 1964-1974*, April-October 2010, pp. 34-35 (illustrated).

New York, The Morgan Library & Museum, Wayne Thiebaud, Draftsman, May-September 2018, pp. 76-77, no. 35 (illustrated).



Edward Collier, A Trompe L'Oeil of Newspapers, Letters and Writing Implements on a Wooden Board, circa 1699. Tate, London. Photo: Tate, London / Art Resource, New York.



# ° 645

# WAYNE THIEBAUD (B. 1920)

Mirror

signed and dated 'Thiebaud 1966' (lower right) pastel on board 11 % x 14 % in. (30.2 x 37.8 cm.) Executed in 1966.

\$180,000-250,000

### PROVENANCE:

Allan Stone, New York, acquired directly from the artist His sale; Sotheby's, New York, 23 September 2011, lot 2 Acquired at the above sale by the present owner

### EXHIBITED:

New York, Allan Stone Gallery, *Wayne Thiebaud*, March-April 1967, p. 6, pl. 7 (illustrated).

Pasadena Art Museum; Minneapolis, Walker Arts Center; San Francisco Museum of Art; Cincinnati, Contemporary Arts Center and Salt Lake City, Museum of Fine Arts of the University of Utah, *Wayne Thiebaud*, February-October 1968, no. 58 (illustrated).

San Francisco, John Berggruen Gallery, Wayne Thiebaud Paintings and Pastels, May-July 2012, p. 71.



# ° 646

# WAYNE THIEBAUD (B. 1920)

Condiments

signed and dated 'Thiebaud 1972' (lower left) gouache, watercolor and graphite on paper 15 % x 22 % in. (40 x 56.5 cm.) Executed in 1972.

\$250,000-350,000

### PROVENANCE:

Acquired directly from the artist by the present owner

### EXHIBITED

New York, The Morgan Library & Museum, Wayne Thiebaud, Draftsman, May-September 2018, pp. 80-81, no. 38 (illustrated).

classic trio of mustard, ketchup, and mayonnaise, *Condiments* is Wayne Thiebaud's homage to the quintessential accompaniments to the iconic American meal and a showcase of Thiebaud's masterful attention to form and color. He began his exploration into this classic motif in the 1961 painting on canvas *Dressing Wells*. In this 1972 rendering, he instead turns to paper as the support to capture the immediacy of eating and the tactile nature of the food: the smears of yellow, white and red are both brilliantly painterly and suggestively edible. The highly desirable, highly Thiebaud-esque shadows are emphasized in this example, each one a radiant blue halo emanating off the surface of the sheet.

One can imagine these bowls sitting out during a summer barbeque, with a joyful family surrounding them. Indeed, his frank embrace of a simplicity in our objects is not meant to be a comment on American gluttony, or a critique of our culture. Instead, Thiebaud expresses a sincere sensuality, a communication of pleasure through tactile objects and color. He explains, "[My subject matter] was a genuine sort of experience that came out of my life, particularly the American world in which I was privileged to be. It just seemed to be the most genuine thing which I had done" (W. Thiebaud quoted in Wayne Thiebaud: A Paintings Retrospective, p. 18).



# ° 647

# WAYNE THIEBAUD (B. 1920)

Big Green Sucker

signed and dated '▼ Thiebaud 1970' (lower right) graphite and wax crayon on vellum 18 ¾ x 23 ¾ in. (47.6 x 60.3 cm.) Executed in 1970.

\$120,000-180,000

### PROVENANCE:

John Berggruen Gallery, San Francisco Geico Collection, Eden Prairie, Minnesota, 1980 John Berggruen Gallery, San Francisco Allan Stone, New York, 1989 His sale; Sotheby's, New York, 23 September 2011, lot 12 Acquired at the above sale by the present owner

#### EXHIBITED

San Francisco, John Berggruen Gallery, Wayne Thiebaud: Paintings, Pastels, Drawings and Prints, January-February 1980, p. 9 (illustrated).



# **ROBERT INDIANA (1928-2018)**

Love

stenciled with the artist's initials and date 'RI 68' (on the reverse) oil on canvas 12 ½ x 12 ½ in. (30.8 x 30.8 cm.) Painted in 1968.

\$300,000-500,000

#### **PROVENANCE**

Todd Brassner, New York Acquired from the above by the present owner



Robert Indiana, LOVE, 1967. Museum of Modern Art, New York. © 2019 Morgan Art Foundation / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.



## **ANDY WARHOL (1928-1987)**

#### **Flowers**

signed and dated 'Andy Warhol 64' (on the overlap); stamped with the Andy Warhol Art Authentication Board, Inc. stamp and numbered 'A103.025' (on the overlap) acrylic and silkscreen ink on canvas  $14 \times 14$  in. (35.6 x 35.6 cm.) Painted in 1964.

\$600,000-800,000

#### PROVENANCE:

Ileana Sonnabend, Paris Frederick W. Hughes, New York Thomas Ammann Fine Art, Zürich Heiner Bastian, Berlin Stellan Holm Gallery, New York Private collection, Korea, 2004 Acquired from the above by the present owner

#### I ITED ATLIDE

G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures* 1964-1969, vol. 2B, New York, 2004, pp. 69 and 76, no. 1544 (illustrated).



Andy Warhol's silkscreen mechanical for Flower paintings, 1964. Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

agnificently composed of four white petals and registered on a black ground, Andy Warhol's Flowers of 1964, is an example of one of Pop Art's most iconic series. During the fifty-five years since their creation, Warhol's Flower paintings have become the stuff of legends and have pervaded the global consciousness as a classic emblem of American late 20th century art. In the early 1960s, Warhol established himself as leader of the Pop Art movement with his repeated images of celebrity icons, disaster scenes, and consumer goods such as Campbell's soup cans. But like many of his fellow Pop artists, he eventually grew eager to move on to other artist endeavors. In the spring of 1965, at the second exhibition of Flowers at Ileana Sonnabend Gallery in Paris, he announced his retirement from painting altogether, turning his artistic intentions toward film. This announcement proved to be premature, however, as he continued his engagement with painting throughout his career. The Flowers series did not mark an endpoint, but rather signaled the changing profile of Warhol's artistic output.





What is incredible about the best of the flower paintings ... is that they present a distillation of much of the strength of Warhol's art—the flash of beauty that suddenly becomes tragic under the viewer's gaze.

(J. Coplans, Andy Warhol, New York, 1978, p. 52)

The idea of the *Flowers* series began germinating with Warhol in mid-1964 when *Modern Photography* published an article on a new Kodak home color processing system. To demonstrate the varying visual effects of different exposure times and filter settings, Patricia Caulfield, the magazine's editor, included a foldout featuring a photograph of flowers she had taken which illustrated four variants of the image, each with slight color differences. Ripe for Warholian appropriation, the seriality undoubtedly appealed to his fondness of image repetition. Henry Geldzahler, Warhol's friend and curator at the Metropolitan Museum of Art in New York, declared it was he who ultimately inspired Warhol to use the flower image: "... I looked around the studio and it was all Marilyn and disasters and death. I said, 'Andy, maybe it's enough death now.' He said, 'What do you mean?' I said, 'Well, how about this?' I opened a magazine to four flowers" (H. Geldzahler quoted in T. Scherman and D. Dalton, *Pop: The Genius of Andy Warhol*, New York, 2009, p. 235).

The inception of *Flowers* not only followed the *Death and Disaster* works mentioned by Geldzahler, it also overlapped with another milestone in Warhol's career: his commission to make large scale works to decorate the curved façade of the Theaterama building of the New York State Pavilion at the New York World's Fair. Warhol's contribution, *Thirteen Most Wanted Men*, an assemblage of blown-up, large-scale mugshots was met with predictable controversy, as the World's Fair was supposed to be a celebration of human achievement and progress, not criminality and homoerotic puns made by an openly gay artist.

Shifting from the felons of *Thirteen Most Wanted Men* to florals philosophically and aesthetically represented for the artist a significant departure toward the abstract. With the *Flowers* series, there is no spectacular narrative about rising to fame, untimely death, or a critique of celebrity culture that had been recorded by the objective camera lens and re-contextualized with Warhol's impassionate silkscreen. For the first time, Warhol invited a far greater degree of interpretation, reflection, and questioning from the audience. He welcomed unprecedented subjectivity with this series, and in many ways *Flowers* became an artistic corollary to his past work. *Flowers* tied seamlessly with Warhol's more distressing motifs as a timeless symbol of the brevity and fragility of life, resurrection, and the representation of the transience of celebrity. After the *Death and Disaster* series of 1962-1963, which illustrated sensational images of electric

chairs, suicides and car accidents, brightly blooming hibiscus flowers were a shocking departure. They served as a palliative to the violence of the previous imagery, yet were still laced with Warhol's preoccupation with mortality that permeates his entire *oeuvre*.

While the subject matter appears to be somewhat self-effacing, by selecting hibiscus blooms, Warhol willfully initiated a conversation about still-life painting, a centuries-old artistic tradition. Gerard Malanga, a close friend of Warhol, stated: "With Flowers, Andy was just trying a different subject matter. In a funny way, he was kind of repeating the history of art. It was like, now we're doing my Flower period! Like Monet's water lilies, van Gogh's flowers, the genre" (G. Malanga quoted in D. Dalton and D. McCabe, A Year in the Life of Andy Warhol, New York, 2003, p. 74). Warhol's updated interpretation of this motif is consciously synthetic: he rejected intricacies, mimetic perfection, and the hierarchal compositions long celebrated in the history of art in favor of flattened, distorted flower petals and an aerial perspective that banished the horizon. Planar zones of color, often applied in fantastic DayGlo hues and fluorescent tones, were utilized in place of complex color palettes of the past. By updating the classic tradition, Warhol put a contemporary spin on a timeless theme, and editions of Flowers are treasured vestiges of a transitional period for this seminal postwar artist.

As attractive as the *Flower* paintings are to the eye, they also beg viewers to consider life and death, a constant theme throughout Warhol's career even before Valerie Solanas entered The Factory and shot him in 1968. The brevity of life lingers in the images of Jackie Kennedy, Marilyn Monroe, car crashes, race riots, suicides, electric chairs, skulls, and self-portraits of his later career. Symbolizing nature's impermanence and the fugitive quality of beauty, John Coplans, founding editorial staff-member at *Art Forum*, stated: "What is incredible about the best of the flower paintings ... is that they present a distillation of much of the strength of Warhol's art—the flash of beauty that suddenly becomes tragic under the viewer's gaze. The garish and brilliantly colored flowers always gravitate toward the surrounding blackness and finally end in a sea of morbidity. No matter how much one wishes these flowers to remain beautiful, they perish under one's gaze, as if haunted by death" (J. Coplans, *Andy Warhol*, New York, 1978, p. 52).

## **TOM WESSELMANN (1931-2004)**

Still Life Drawing (3-D)

signed and dated 'Wesselmann 65' (lower right); signed again, titled and dated again '3-D DRAWING Wesselmann 65' (on the reverse) charcoal, gesso and wood on panel 17  $\frac{1}{4}$  x 22  $\frac{1}{4}$  x 1  $\frac{1}{6}$  in. (43.8 x 56.5 x 2.9 cm.) Executed in 1965.

# \$180,000-250,000

### PROVENANCE:

Green Gallery, New York Eleanor Rigelhaupt Gallery, Boston Bill Bass Gallery, Chicago Anon. sale; Sotheby's, New York, 18 May 2000, lot 304 Acquired at the above sale by the present owner

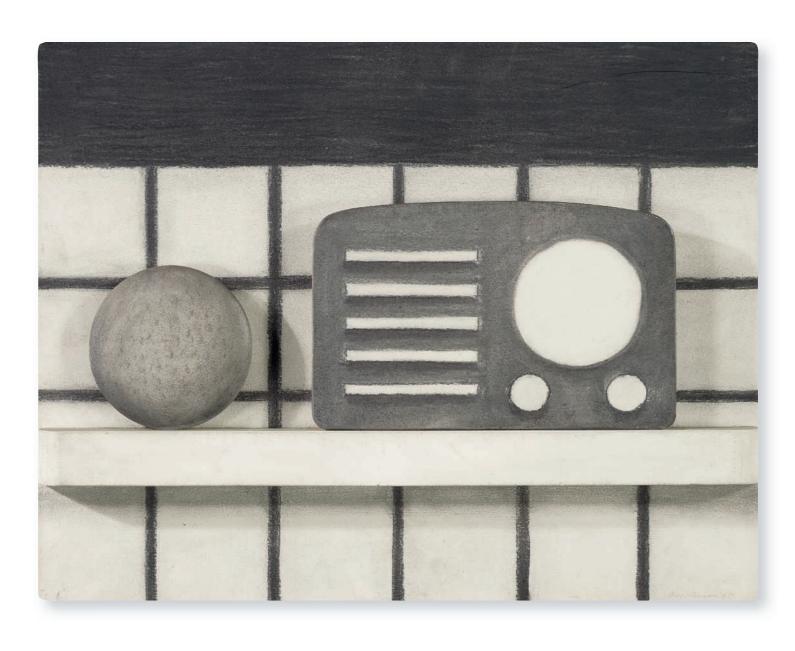
#### EXHIBITED:

The Montreal Museum of Fine Arts and Richmond, Virginia Museum of Fine Arts, *Beyond Pop: Tom Wesselmann*, May 2012-July 2013, p. 190, no. 113 (illustrated).

Le Nouveau Musée National de Monaco, *Tom Wesselmann: La Promesse du Bonheur*, June 2018-January 2019, p. 145 (illustrated).



Tom Wesselmann, Still Life, 1969 – 1970. Museum of Modern Art, New York. © 2019 Estate of Tom Wesselmann / Licensed by VAGA at Artists Rights Society (ARS), New York, Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.



# ED RUSCHA (B. 1937)

## Texas

signed, dedicated and dated 'For Arlette E. Ruscha 1962' (upper right) oil and printed paper collage on paper  $13 \times 13 \%$  in.  $(33 \times 34$  cm.) Executed in 1962.

\$300,000-500,000

### PROVENANCE:

Private collection, Los Angeles, gift of the artist Private collection, Malibu Gagosian Gallery, New York Acquired from the above by the present owner

#### LITERATURE

M. Packham, "Vive le Texas," *Sleek*, Berlin, Spring 2011, p. 63 (illustrated). L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume One: 1956-1976*, New Haven, 2014, p. 98, no. D1962.43 (illustrated).

The deep red paint used as a background was very red meat like. Texas always seemed like a state for carnivores.

—Ed Ruscha



### ° **♦** 652

# ANDY WARHOL (1928-1987)

Jackie (Gold)

spray enamel and silkscreen ink on canvas 20 x 16 in. (50.8 x 40.6 cm.)
Painted in 1964.

\$600,000-800,000

#### PROVENANCE:

lleana Sonnabend, New York, acquired directly from the artist Estate of Nina Castelli Sundell, New York, by descent from the above Their sale; Christie's, New York, 14 May 2015, lot 498 Acquired at the above sale by the present owner

#### EXHIBITED

Baltimore Museum of Art, February 1985-September 2013 (on long term loan). New York, Gagosian Gallery, *Warhol from the Sonnabend Collection*, January-February 2009, p. 75 (illustrated). Pisa, Fondazione Palazzo Blu, *Andy Warhol: An American Story*, October 2013-February 2014. New York, Blain Di Donna, *Warhol: Jackie*, April-May 2014, pp. 48-49 (illustrated).

#### LITERATURE:

G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné of Paintings and Sculptures 1964-1969*, vol. 2A, New York, 2002, pp. 196 and 202, no. 1129 (illustrated).



Jackie Kennedy, 1963 – 1964 (source image for the present lot, from the artist's studio). Source image #6: Photograph Henri Dauman, 1963. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

ndy Warhol's Jackie (Gold) is one of the most iconic works in the artist's oeuvre. Here, Warhol, King of Pop, captures America's Queen Guinevere at her most distraught, yet most valiant. During turbulent years following President John F. Kennedy's assassination on November 22nd, 1963, the late president's tragic death still weighed heavy on American consciousness. Immediately following the assassination, images of Jacqueline Kennedy saturated the media, flooding television feeds and newspaper headlines around the globe. These images had become historical markers before Warhol even painted them. Taken from the cover of the December 6th, 1963 issue of LIFE Magazine, 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. While simultaneously embodying a sense of intensity and calm dignity, Jackie joins Warhol's pantheon of female stars, alongside Marilyn Monroe, Elizabeth Taylor, and Liza Minnelli. She stands as a tragic token of the fragility of life, and one of Warhol's most powerful memento moris.

Warhol began the *Jackie* paintings soon after the assassination and worked on them off and on throughout 1964. These paintings were executed at the heart of Warhol's *Death and Disaster* series, an unconventional series that illustrated how the repetition, even of gruesome devastating images, could







Gustav Klimt, *Adele Bloch-Bauer I*, 1907. Neue Galerie, New York. Photo: © Neue Galerie / Art Resource.

opposite: Andy Warhol in his studio with Jackie series, New York, 1964. Photo: Mario De Biasi / Mondadori Portfolio via Getty Images. Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

"empty" the image of its meaning. *Jackie* is a by-product of how the media saturated these gruesome and despairing images daily. Warhol extracted the ubiquitous images that flooded mass media and cropped them to be void of any context or background. He created an entire series of images of Jackie that were published in newspapers and magazines and consumed as a cultural phenomenon. He illustrates the imagery of the First Lady fulfilling her responsibilities as a public figure through this catastrophe. Poet John Giorno recalls visiting Warhol at home that day: "We sat on the couch watching the live TV coverage from Dallas. Then we started hugging, pressing our bodies together, and trembling. I started crying and Andy started crying. Hugging each other, weeping big fat tears" (J. Giorno, quoted by V. Brokis, *Warhol*, 1989).

The image of Jackie overseeing the funeral of her assassinated husband was already familiar to the American public by the time Warhol reimagined it. Coverage of the Kennedy tragedy spanned seventy straight hours on all three of America's major networks; at the time, it one of the first significant television news event of its kind. 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 again and again. Well attuned with pop culture and its consequences, Warhol himself commented on these sociological patterns: "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 and radios were programming everybody to feel so sad...' (A. Warhol, guoted in P. Hackett, Popism: The Warhol Sixties, New York, 1980, p. 60). Now more than ever, America could tune-in to one, highly significant woman's personal bereavement, long after the collective implications had worn away.

Emphasizing the private nature of Jackie's experience, Warhol uses portraiture for this series – traditionally a family affair that enabled ancestral likeness to pass down from generation to generation. Though the source photograph includes Jackie and her children flanked by two soldiers before

a passing crowd, Warhol cut the image and isolates the widow's great pain against the soldier's great stoicism. Jackie is recognizable; her features retained in focus, yet 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 innovative 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. Warhol, in appropriating an image of Jackie made for public consumption, explores the hollowness and marketization of celebrity. By commenting on capitalism's commodification of information, Warhol draws parallels between images of tragedy and images of advertising, connecting Jackie (Gold) to the famous Campbell's Soup Cans of 1962. Excessive duplication erodes the power of the image over prints, dulling the emotional impact of the event. Endlessly repeated, like an image in a dream, Jackie replays our national trauma. Warhol commented directly on this modern paradox of replication, "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 POPism: The Warhol Sixties, New York, 1980, p. 50).

As Warhol transposes the silkscreened image of Jackie against a gold background, he also references historical paintings of religious icons painted against gold leaf during the Renaissance. He commodifies the First Lady, transforming her into 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.

### **ANDY WARHOL (1928-1987)**

Marilyn Monroe (Marilyn)

signed and stamp-numbered 'Andy Warhol 166/250' (on the reverse of each sheet) screenprint in colors on paper, in ten parts each:  $36 \times 36$  in. (91.4  $\times$  91.4 cm.) Executed in 1967. This work is number 166 from an edition of 250.

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

#### PROVENANCE:

Private collection, Japan Susan Sheehan Gallery, New York Acquired from the above by the present owner, 1998

#### EXHIBITED:

Pittsburgh, The Andy Warhol Museum, 1998-2018 (on loan).

#### LITERATURE:

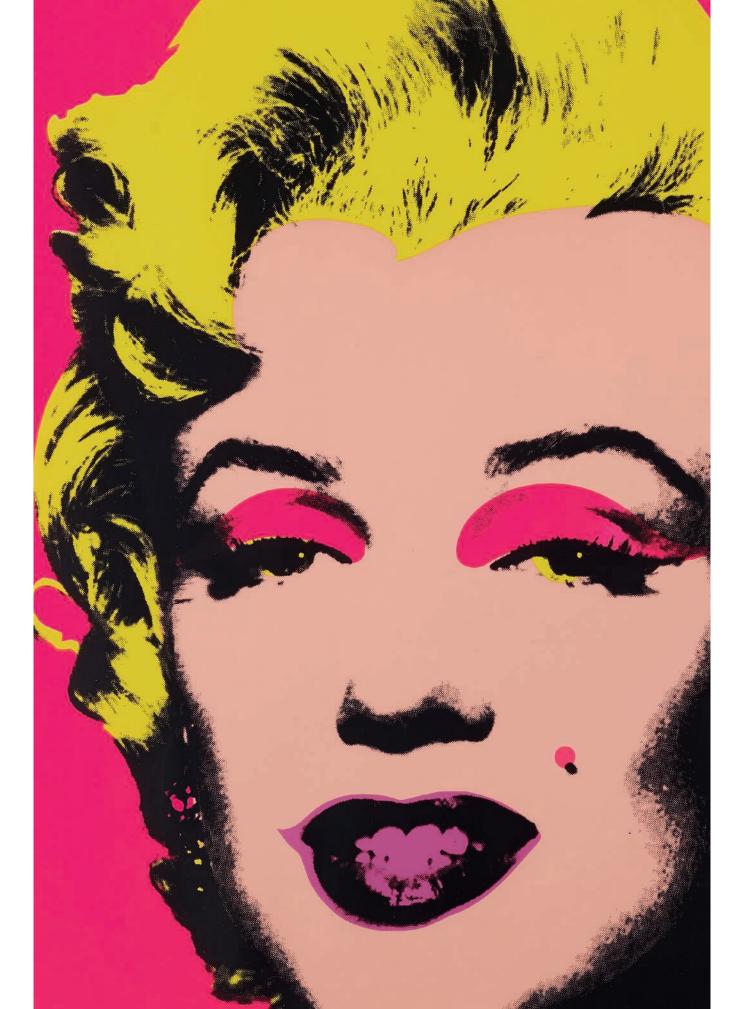
F. Feldman and J. Schellmann, *Andy Warhol Prints: A Catalogue Raisonné* 1962-1987, New York, 2003, p. 64, no. II.22-31 (another example illustrated).



Publicity still, Marilyn Monroe for *Niagara*, 1953 (source image for the present lot). Directed by Henry Hathaway. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

or Andy Warhol, Marilyn Monroe exuded the sultry glamour of Hollywood's Golden Age, a powerhouse of the silver screen whose personal life was nevertheless plagued with tragedy. Though she was one of Hollywood's most bankable stars, she was never considered seriously as an actress, and struggled with addiction throughout her short life. Her three high-profile marriages—to James Dougherty, Joe DiMaggio and Arthur Miller—all ended in divorce. Her apparent suicide in Los Angeles in early August 1962 galvanized the nation. Her death represented a certain loss of American innocence and the impact of the young celebrity's death was felt around the world. Newspaper accounts of the tragedy appeared on the east coast on the morning of August 6, 1962, which happened to be the day of Warhol's thirty-fourth birthday. He doubtless saw the extensive coverage in the New York Mirror, where the headline announced: "Marilyn Monroe Kills Self -- Found Nude in Bed ... Hand on Phone ... Took 40 Pills."

Warhol met Monroe a few times before her death, and had avidly followed her career. Monroe was a regular customer at Serendipity, a coffee shop on New York's Upper East Side where Warhol and his friends frequented and sold many of his drawings. Before and even more so after her death, Monroe was a departure from his fascination with other "silk-and-steel" Hollywood stars from the 1930s and 40s, like Joan Crawford, Bette Davis, and Marlene Dietrich. Monroe possessed a tragic romance balanced with a striking





























Andy Warhol, circa 1960s. Photo: Donald Getsug / Photo Researchers / Getty Images. Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

naiveté that gave her a magnetic pull. Commenting on Warhol's attraction to the starlet, Tony Scherman stated, "Marilyn's image exuded sensual mischief and a childlike joy, but her life was a non-stop disaster-and she came to embody the gap between glamorous appearance and personal tragedy" (T. Scherman and D. Dalton, *POP: The Genius of Andy Warhol*, New York, 2001, p. 125).

Warhol loved this mix of glamour and tragedy that Monroe personified, and upon learning of her death, he immediately set to work on her portrait. In these early paintings and in the subsequent screenprinted portfolio from 1967, the lively coloration of Warhol's portrait hints at the artifice behind the star's made-up, silver-screen persona that masked her true identity and the humble origins from which she rose to great fame. Rather than opting for verisimilitude, Warhol's Marilyn images are a series of vividly-colored images, in wild combinations that evoke the psychedelia of the era. When Warhol decided to create the portfolio of screenprints in her honor, he moved away from his gilded stylized drawings of the 1950s working instead with his newly found silkscreen techniques that he had previously used for his Coke Bottle and Dollar Bills series. Rendered in a heady Pop palette of neon pinks, blues and greens, the portfolio celebrates its subject's glamorous life, but hints at the ephemeral nature of fame and fortune, a subject that would haunt the artist for the duration of his career. The catalogue raisonné of Warhol's prints describes this phenomenon: "However Warhol intended his portraits to be seen—as vanitas images, history painting, or simply glamour poses—he did more than any other artist to revitalize the practice of portraiture, bringing renewed attention to it in the avant-garde world. He reflected the desires

Their initial popularity was due in large part, of course, to Monroe's enduring appeal. But the prints' artistic staying power is due to Warhol's audacious originality as a colorist.

(D. Bourdon quoted in Warhol, New York, 1995, p. 26)

and dreams of a new decade" (C. Defendi, F. Feldman and J. Schellmann, Andy Warhol Prints: A Catalogue Raisonné 1962-1987, New York, 2003, p. 23).

In November of 1962, Andy Warhol exhibited his candy-colored paintings of Marilyn Monroe at Eleanor Ward's Stable Gallery in New York, to great critical and commercial success that skyrocketed him to fame as a Pop Art superstar. Five years later, as the Factory was in full swing and his celebrity status reached around the globe, Warhol again selected Marilyn Monroe as the inaugural image for a new print portfolio titled *Marilyn Monroe (Marilyn)* that would be published through his own company, "Factory Additions." The present lot is an example of this 1967 portfolio of screenprints.

Warhol used the same 1953 photograph as he had used in earlier portraits for the 1967 portfolio, a publicity photograph showing Monroe as she posed for the camera to promote the film Niagara in 1962. Zooming in on the starlet's face, Warhol presents a tighter, more closely-cropped portrait, which he's adjusted and refined. Warhol's signature use of repetition intensifies the crystallization of Monroe's face in the viewer's memory. While the colors shift from print to print, each one presents Monroe's unwavering and direct gaze. In this set, not only are we given one reproduction of Marilyn Monroe's smoldering eyes and sensuous lips, but ten visually striking renderings of the legendary actress. In one she sports mint green lipstick, in another bubblegum pink eye shadow, and in yet another, a frosty blue mask covers her flawless skin. Across these ten works, Warhol represents a radiant array of her guises.

Typical to his working fashion, Warhol often specifically created works to coincide with gallery or museum exhibitions. In this case, he did so in preparation for an upcoming survey of his work at the Moderna Museet in



Pablo Picasso, Portrait of Dora Maar, 1937. Musée Picasso, Paris. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Musée Picasso, Paris, France / Bridgeman Images.



Andy Warhol, Gold Marilyn Monroe, 1962. Museum of Modern Art, New York. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource. New York.

Stockholm. The exhibition was conceived as an alternative to the traditional retrospective, and its opening in February of 1968 was quite spectacular. It included Warhol's cow wallpaper, five hundred Brillo boxes and several large-scale transparent polyethylene "clouds." Twenty of the Marilyn prints were included, lining a back wall of the museum in full-blown Technicolor.

Warhol seems to convey Marilyn's star power and the effect of her celebrity persona in supernatural terms, elevating her status from star of the silver screen to modern-day icon. Warhol's close friend and confidant, David Bourdon, described: "Warhol's Marilyn silkscreens are even more vivid and lurid than his earlier portraits of her on canvas. He chose lush, non-naturalistic colors, with the blazing hues in startling combinations. ... From the beginning, Warhol's Marilyns were considered the most desirable of all his prints. For a few years, it was virtually impossible to make the rounds of savvy art collectors' homes without encountering Marilyns at every turn. Their initial popularity was due in large part, of course, to Monroe's enduring appeal. But the prints' artistic staying power is due to Warhol's audacious originality as a colorist" (D. Bourdon, Warhol, New York, Abrams, 1995, p. 26).

Just as Warhol solidified the image of a Campbell's soup can as a fixed image, the public remembers Warhol's Marilyn as he painted her. Both homage to her life and a critique of the celebrity culture that triggered her fall, Marilyn Monroe (Marilyn) became one of Warhol's most iconic and illustrious series. Marilyn Monroe (Marilyn) celebrates its subject's life and glamour, but discreetly hints at the ephemerality of fame and fortune, an effect deepened by the viewer's knowledge of Monroe's tragic end. Marilyn Monroe (Marilyn) is therefore the perfect encapsulation of the spirit of an age; a candy-colored memento mori.

"Of all the painters working today in the service--or the thrall--of a popular iconography, Andy Warhol is perhaps the most single-minded and the most spectacular, I admit, to register an advance protest against the advent of a generation that will not be as moved by Warhol's beautiful, vulgar, heart-breaking icons of Marilyn Monroe as I am" (D. Bourdon, *Warhol*, New York, 1989, p. 134).

# **TOM WESSELMANN (1931-2004)**

Smoker Study

signed and dated 'Wesselmann 72' (on the overlap) oil and graphite on canvas 10  $\frac{1}{2}$  x 11 in. (26.7 x 27.9 cm.) Painted in 1972.

\$300,000-400,000

### PROVENANCE:

Sidney Janis Gallery, New York Private collection, California, 1998 Anon. sale; Christie's, New York, 16 November 2016, lot 281 Acquired at the above sale by the present owner

A major addition to his imagery occurred in 1973. Wesselmann had considered the Smoker series finished when he suddenly thought to include the hand. This greatly enhanced the complexity of the image and renewed his excitement.

(S. Stealingworth quoted in Tom Wesselmann, New York, 1980, p. 66).



# TOM WESSELMANN (1931-2004)

Blue Nude Claire No. 1 signed and dated 'Wesselmann 00' (on the overlap) oil on canvas 47 % x 73 in. (121.3 x 185.4 cm.) Painted in 2000.

\$400,000-600,000

## PROVENANCE:

Carroll Janis, New York, acquired directly from the artist Acquired from the above by the present owner

## LITERATURE:

J. Wilmerding, *Tom Wesselmann: His Voice and Vision*, New York, 2008, pp. 205 and 211 (illustrated).



Pablo Picasso, Reclining Nude (Femme nue couchée), 1932. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



### WAYNE THIEBAUD (B. 1920)

Freeway Exit

signed and dated 'Thiebaud 1986' (upper right); signed again and dated again 'Thiebaud 1986' (on the reverse) oil on canvas  $24 \times 36 \frac{1}{4}$  in. (61 x 92.1 cm.) Painted in 1986.

\$700.000-1.000.000

#### PROVENANCE:

Campbell-Thiebaud Gallery, San Francisco Acquired from the above by the present owner, 1994

#### EXHIBITED:

San Francisco Museum of Modern Art; Newport Harbor Art Museum; Milwaukee Art Museum; Columbus Museum of Art and Kansas City, The Nelson-Atkins Museum of Art, *Wayne Thiebaud*, September-November 1985, p. 156, pl. 80 (illustrated).

New York, American Academy and Institute of Arts and Letters, *Exhibition of Work by Newly Elected Members and Recipients of Awards*, May-June 1986, no. 29.

Fine Arts Museum of San Francisco; Modern Art Museum of Fort Worth; Washington D.C., The Phillips Collection and New York, Whitney Museum of American Art, *Wayne Thiebaud: A Paintings Retrospective*, June 2000-September 2001, p. 150, no. 78 (illustrated).



Installation view, Wayne Thiebaud: A Paintings Retrospective, Whitney Museum of American Art, New York, June 2000 – September 2001 (present lot illustrated). Photo: © Whitney Museum of American Art / Licensed by Scala / Art Resource, New York. Artwork: © 2019 Wayne Thiebaud / Licensed by VAGA at Artists Rights Society (ARS), New York.

reeway Exit, painted in 1986, is an exquisite example of Wayne
Thiebaud's mastery of his art, medium, and his use of composition
and color. The soft, muted blue of the painting's ground superbly
frames the rounded forms of the highways and freeway exits of San
Francisco. Thiebaud's combination of foreshortened perspective and
dramatic shadows cast by the expressway as it snakes its way through the
lower half of the painting creates a compositional labyrinth that reverberates
with strong visual, nearly abstract, forms. The resulting scene is one
that causes us to reconsider the familiar, to open our eyes to the visual
possibilities contained within even the most mundane observable landscape.

Thiebaud stated of his beloved San Francisco cityscapes, "I was playing around with abstract notions of the edge—I was fascinated, living in San Francisco, by the way that different streets came in and then just vanished. So I sat out on a street corner and began to paint them, but they didn't really work. No one view seemed to get this sense of edges appearing, things swooping around their own edges, that I loved" (W. Thiebaud quoted in A. Gopnik, "American Painter", *Wayne Thiebaud*, New York, exh. cat., 2000, p.



## WAYNE THIEBAUD (B. 1920)

Freeway Traffic

signed and dated 'Thiebaud 1983' (lower left); inscribed "FREEWAY" 5 Freeway Lanes' (on the reverse) oil on Masonite  $16 \times 20$  in.  $(40.6 \times 50.8$  cm.) Painted in 1983.

\$200.000-300.000

#### PROVENANCE:

Allan Stone Gallery, New York Private collection, Minnesota Anon. sale; Christie's, New York, 7 May 1996, lot 41 Acquired at the above sale by the present owner

#### EXHIBITED:

San Francisco Museum of Modern Art; Newport Harbor Art Museum; Milwaukee Art Museum; Columbus Museum of Art and Kansas City, The Nelson-Atkins Museum of Art, *Wayne Thiebaud*, September-November 1985, p. 154, pl. 78 (illustrated).

New York, Allan Stone Gallery, *Group Show*, January-February 1991. St. Paul, Minnesota Museum of Art, *American Art: The Fifties Through the Seventies—Minnesota Museum of Art and Area Collections*, June-September 1991.

### LITERATURE:

B. Berkson, "Thiebaud's Vanities," *Art in America*, December 1985, p. 119 (illustrated).

P. O. Muller, "Are Cities Obsolete? The Fearful Symmetry of Post-Urban America," *The Sciences*, March/April 1986, p. 45 (illustrated).

I've remained interested in the city as a human enterprise, and the pile of human tracks it contains and the byways of living and moving. The making of mazes and roads, all the symbols of roadmaking...

-Wayne Thiebaud



J.M.W. Turner, Rain, Steam, and Speed-the Great Western Railway, 1844. National Gallery, London.



## YAYOI KUSAMA (B. 1929)

Original Infinity Nets

signed, titled and dated 'YAYOI KUSAMA ORIGINAL INFINITY NETS 2000' (on the reverse) acrylic on canvas  $18 \times 15$  in.  $(45.7 \times 38.1$  cm.) Painted in 2000.

\$150,000-200,000

### PROVENANCE:

Ota Fine Arts, Tokyo Dep Art Gallery, Milan Acquired from the above by the present owner

My nets grew beyond myself and beyond the canvases I was covering with them. They began to cover the 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 of me.

-Yayoi Kusama



PROPERTY FROM A PRIVATE MIDWEST COLLECTION

# 659

# **ROBERT INDIANA (1928-2018)**

Норе

stamped with the artist's signature, number and date '© R. INDIANA 2009 III/ IX' (lower interior edge) stainless steel  $18\times18\times9$  in. (45.7 x 45.7 x 22.8 cm.) Executed in 2009. This work is number three from an edition of nine.

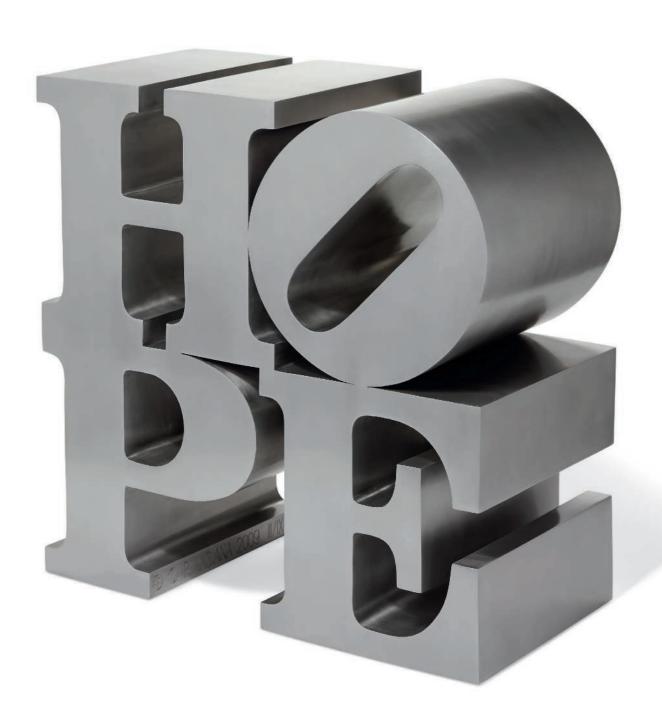
\$100,000-150,000

### PROVENANCE:

Rosenbaum Contemporary, Boca Raton Acquired from the above by the present owner, 2009

I want to cover the world with HOPE.

-Robert Indiana



# **ROBERT INDIANA (1928-2018)**

Seven

stamped with the artist's signature, number and date '© 1980-2003 R INDIANA 3/6' (lower side edge) Cor-ten steel  $72\times72\times36$  in. (182.9 x 182.9 x 91.4 cm.) Conceived in 1980 and executed in 2003. This work is number three from an edition of six plus two artist's proofs.

\$400,000-600,000

## PROVENANCE:

Morgan Art Foundation, New York Acquired from the above by the present owner



Robert Indiana, *Numbers: Seven*, 1968. © 2019 Morgan Art Foundation / Artists Rights Society (ARS), New York.



# **ANDY WARHOL (1928-1987)**

Toy Painting, Moon Explorer

stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered indistinctly 'VF PA20.080' (on the overlap); stamped again with the Andy Warhol Foundation for the Visual Arts, Inc. stamp (on the reverse) acrylic and silkscreen ink on canvas  $14\times11$  in. (35.6  $\times27.9$  cm.) Painted in 1983.

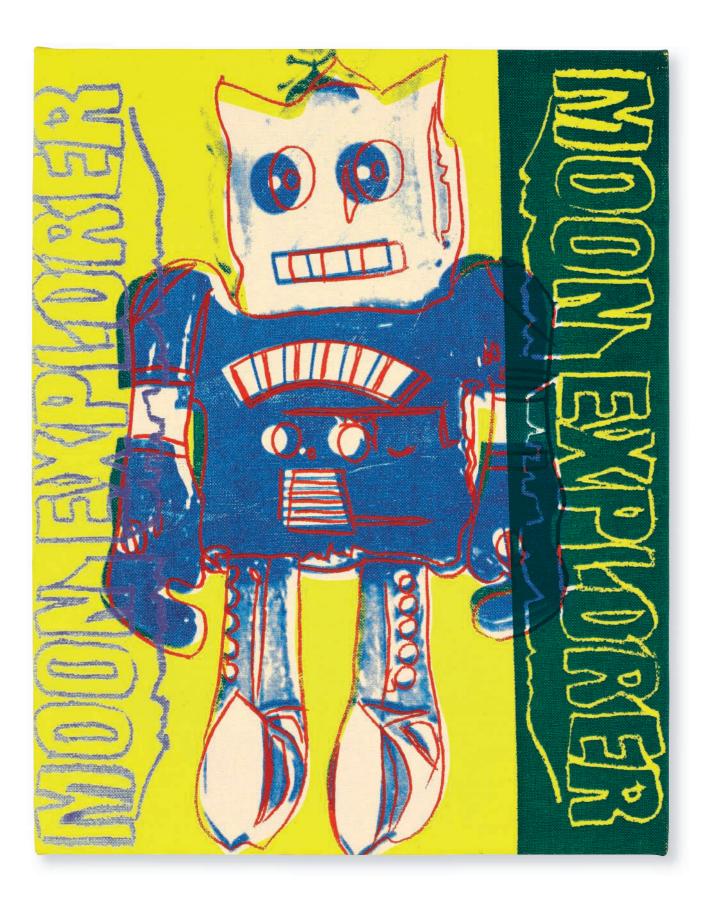
\$120,000-180,000

### PROVENANCE:

Estate of Andy Warhol, New York
The Andy Warhol Foundation for the Visual Arts, Inc., New York
Private collection, Germany
Private collection
Anon. sale: Sotheby's, New York, 11 May 2006, lot 322
Acquired at the above sale by the present owner

## EXHIBITED:

New York, James Danziger Gallery, Andy Warhol: Toy Paintings, April-May 1997.



# JEAN DUBUFFET (1901-1985)

# L'Accueillant

signed with the artist's initials and dated 'J.D. 73' (lower side edge) epoxy paint on polyurethane  $32\times17\times12$  in. (81.3  $\times43.2\times30.5$  cm.) Executed in 1973.

\$250,000-350,000

## PROVENANCE:

Galerie Beyeler, Basel Foster Goldstrom Fine Arts, San Francisco 7-Eleven, Inc., Dallas Their sale; Sotheby's, New York, 16 May 2001, lot 217 Acquired at the above sale by the present owners

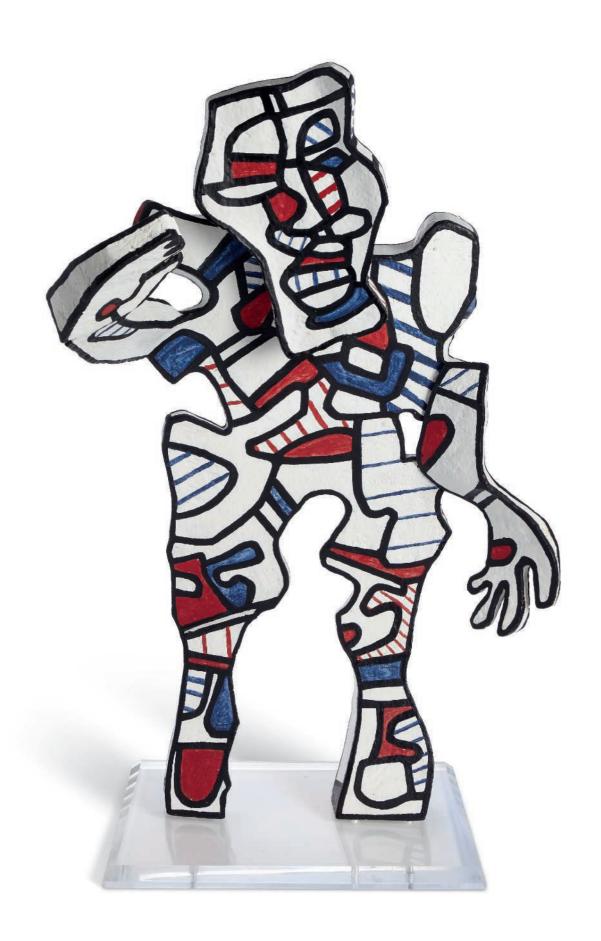
### LITERATURE:

M. Loreau, Catalogue des travaux de Jean Dubuffet, Fascicule XXVIII: Roman burlesque, Sites tricolores, Paris, 1979, p. 22, no. 9 (illustrated).

The second unique variant of this work is housed in the collection of the *Fondation Jean Dubuffet*.



Jean Dubuffet, Périgny-sur-Yerres, 1972. Photo: © Kurt Wyss, Basel. Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.



# YAYOI KUSAMA (B. 1929)

Infinity-Nets (BCO)

signed, titled and dated 'BCO INFINITY-NETS 2013 YAYOI KUSAMA' (on the reverse) acrylic on canvas 51  $\frac{1}{4}$  x 76  $\frac{1}{2}$  in. (130.2 x 194.3 cm.) Painted in 2013.

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

# PROVENANCE:

Ota Fine Arts, Tokyo Victoria Miro Gallery, London Private collection, London Anon. sale; K-Auction, Seoul, 18 October 2017, lot 111 Acquired at the above sale by the present owner

# EXHIBITED:

London, Victoria Miro Gallery, *Yayoi Kusama: White Infinity Nets*, October-November 2013.



Jasper Johns, *White Numbers*, 1959. © 2019 Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), New York.







Robert Ryman, Untitled, 1961. Museum of Modern Art, New York. © 2019 Robert Ryman / Artists Rights Society (ARS), New York. Photo: © Museum of Modern Art / Licensed by SCALA / Art Resource.

eiled in a delicate lattice of small loops and curls, Yayoi Kusama's Infinity Nets (BCO) (2013) enthralls with its brilliant white 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. The hypnotic strokes that roll across the surface of the canvas envelop the viewer, completely consuming the surface of the work. The composition is made up of semi-circular arches of pigment, leaving only the slightest glimpses of a soft layer of underpainting. Kusama's strokes vary from light applications of paint, to more globular strokes that allow for one to directly note the artist's hand. 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 on serene ocean waves. Mirroring the quiet repetition that went into its making, Infinity Nets (BCO) 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, completely enveloping her field of vision. 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 has described how the hallucinations have left her in debilitative states, making her Infinity Nets even more powerful, as they help the artist process her experiences. These paintings would often be created while Kusama was in an almost transcendental state, where she would compulsively paint for forty or fifty hours at a time without sleeping. The artist once said of the experience that, 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, which I was painting, multiply to cover the doors, windows and even my body....l 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).

With her Infinity Nets such as Infinity Nets (BCO), 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 under layer of chrome-toned paint, Kusama adds small strokes of paint—in this case, white paint, which was the first and historically most significant color of her Infinity Nets—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, guoted 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 works were an extension of her in the most literal sense. The process of painting is also a highly therapeutic activity for Kusama, and through such works as Infinity Nets (BCO), she can channel her creative energy 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.

Throughout the past half-century, Yayoi Kusama has self-obliterated her hallucinations though artistic expression, gaining international recognition as a pioneer of contemporary art. With scalloped curves that spread across the canvas in rippling arcs, Infinity Nets (BCO) is emblematic of Yayoi Kusama's iconic Infinity Nets paintings that she has spent her career mastering, 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. The artist's absorbing, sensual, hypnotic body of work has become a subject of public intrigue with her exhibitions receiving both critical and popular success around the world. Amongst her many contributions to 20th century art—drawings, paintings, immersive installations, site-specific performances, fashion, film and literature— her *Infinity Nets* have come to define the artist's provocative identity. Infinity-Nets (BCO) is an arresting example of the artist's visually complex and psychologically laden series. Executed at the pinnacle of Yayoi Kusama's career, this painting illustrates the artist's tireless quest to express the infinity of the universe while coming to terms with her individual reality.

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

Crag with Red Heart

incised with the artist's monogram and date 'CA 74' (on the base) standing mobile—sheet metal, wire and paint  $42 \times 37 \frac{1}{2} \times 16 \frac{1}{4}$  in. (106.7 x 95.3 x 41.3 cm.) Executed in 1974.

# \$600,000-800,000

#### PROVENANCE:

Perls Galleries, New York Mr. and Mrs. James W. Alsdorf, Chicago, 1974 Private collection, Paris Anon. sale; Christie's, London, 30 June 1994, lot 45 Michael Haas, Berlin His sale; Sotheby's, London, 24 October 1996, lot 47 Acquired at the above sale by the present owner

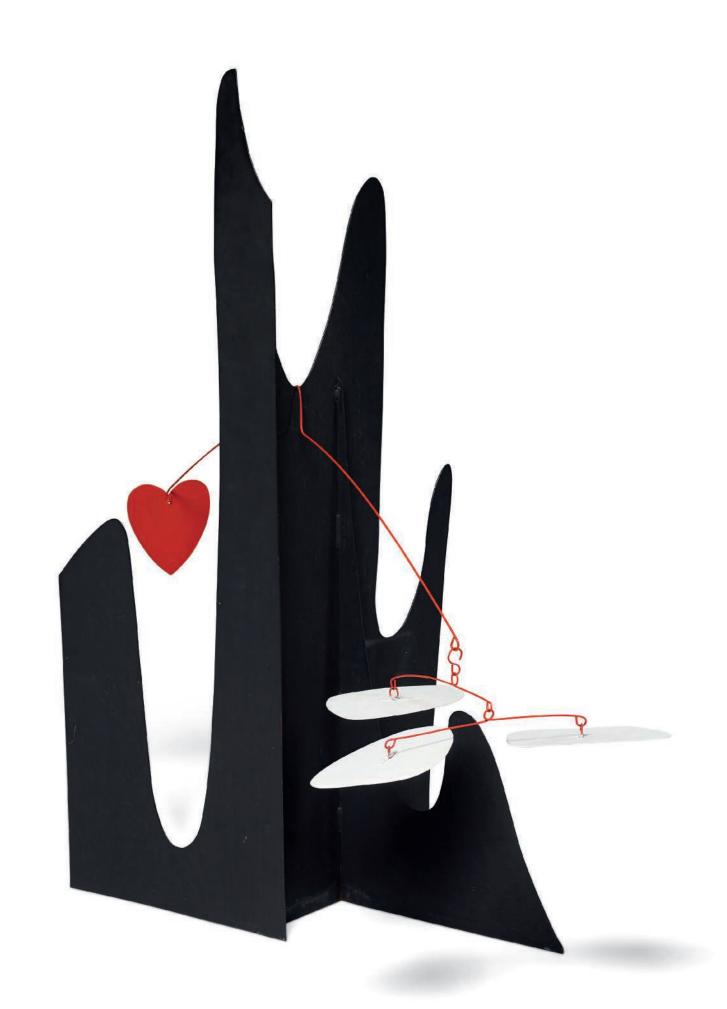
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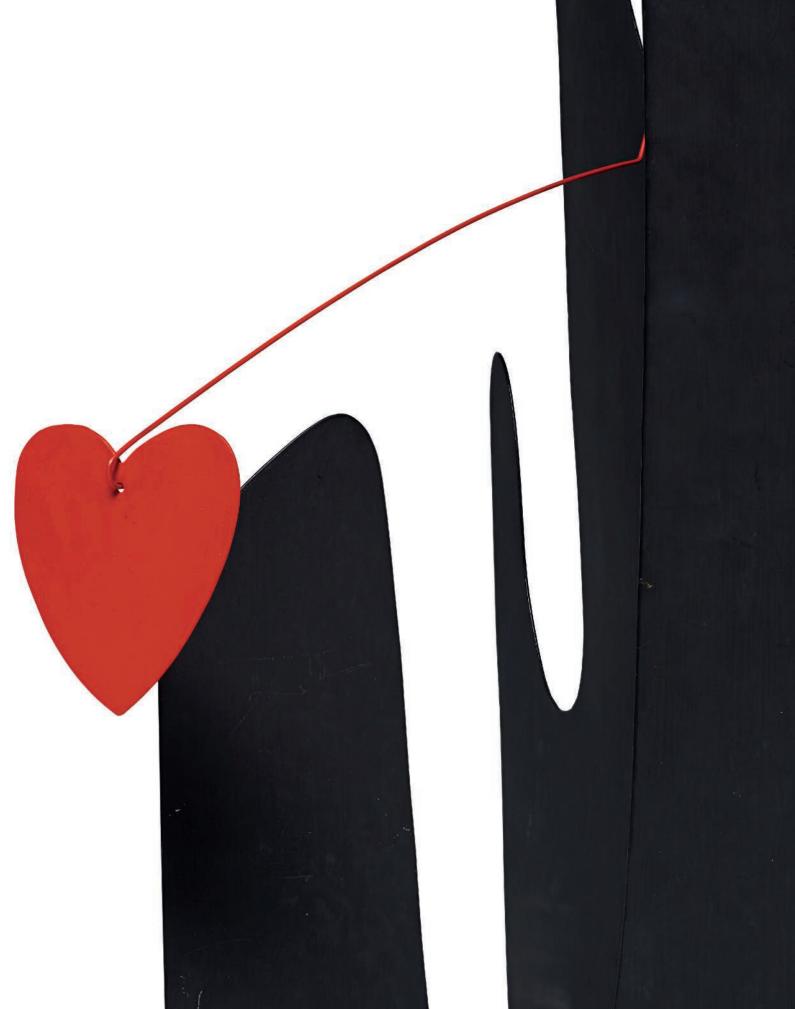
New York, Perls Galleries, *Alexander Calder: Crags and Critters of 1974*, October-November 1974, no. 7 (illustrated).
Basel, Galerie Beyeler, *Wer Hat Angst vor Rot* [?], June-September 1995, p. 55, no. 12.
London, Helly Nahmad Gallery, *Love*, March-May 2000, no. 29 (illustrated).
Beverly Hills, Gagosian Gallery, *Alexander Calder*, May-June 2003.
New York, Hammer Galleries, *Objects in Space: Léger, Miró, Calder*, November 2012-January 2013, pp. 70-71 and 86 (illustrated).

This work is registered in the archives of the Calder Foundation New York under application number A02537.



Yves Tanguy, Zones of Instability, 1943. @ 2019 Estate of Yves Tanguy / Artists Rights Society (ARS), New York.







Clyfford Still, 1956-H, 1956. © 2019 City & County of Denver, Courtesy Clyfford Still Museum / Artists Rights Society (ARS), New York. Photo: Bridgeman Images.

litting from Surrealist circles to the arms of abstraction, from pragmatic prowess to artistic achievement, from his native America to his adopted Paris, Alexander Calder (1898-1976) brought an unprecedented ingenuity into art. Among the forerunners of the international avant-garde, Calder reminded the mechanical age of what it had sacrificed in the name of progress – and what it could regain in the acceptance of an art that Fernand Léger once described as 'serious without seeming to be.' Crag with Red Heart (1974), executed just two years before Calder's fatal heart attack, represents the epitome of an artist wearing his generous heart on his sleeve, dangling it off the ledge for the world to see, in its lovely union of spontaneous movement and grounded reality.

This particular Crag balances a trio of eggshell discs against a lone scarlet heart in a poignant rendition of Calder's seminal crag works. Reminiscent of impossible cliffs or fluid skylines, the Crag series transforms quotidian sheet metal and wire into other-worldly organisms, replete with fluttering shapes in primary colors. The artist's developed understanding of kinetic sculpture further animates these stabiles as the fruitful results of a well-established career. Crag with Red Heart, however, stakes a concrete claim by invoking the universal symbol of love in place of abstract forms. While the heart exists as the physical source of life, it also asserts itself as the emotional well out of which fervor and feeling flood. Hanging in delicate equilibrium with the three saucers, Calder's heart reveals the tension pursuant to any passion - the beloved weighed against the obliged, the dream in conflict with reality. Although Calder surrenders interpretation to the viewer in real time, this Crag suggests the inescapable struggle each human undergoes when deciding a life course. Like the crag itself, such a course is seldom linear and rarely complete. Thus, this intimate stabile is as much about what is missing as what is present. The figure-ground concerns introduced by the black foundation and echoed by the wire balancing mechanism allude to the spaces carved in one's heart by love lost and found. In so doing, the work renders itself whole yet again - a microcosm of choices, triumphs, and failures on courageous, vulnerable display.

With a painter for a mother and the inheritor of a sculptural family legacy through his father, Calder had no choice but to mature around artists and their production. Intrigued by the inner workings of materials from childhood, Calder spent four years on an engineering degree before toiling away in boiler rooms and automobile factories. In 1923, he followed his creative inclinations to New York, where he took night classes at the Art Students League, a position as an illustrator, and the existing art community by graceful storm. Shortly thereafter, Calder felt called to Paris, where his burgeoning interests coincided with those of Surrealism and abstraction, and where he was introduced to an assortment of avant-gardes, among them Marcel Duchamp: "...I could more or less be said to belong to quite a gang: [Jules] Pascin, [Tsuguharu] Foujita, Man Ray, Kiki [de Montparnasse], [Robert] Desnos, and many others. I felt very much at home with them..." (A. Calder, quoted in M. Rosenthal, The Surreal Calder, exh. cat., Menil Collection, Houston, 2005, p. 116). Ever true to his singular vision, Calder fashioned a uniquely American style with the power to transcend, quite literally, the limiting categorization of any one twentieth-century movement. "Calder is a man of tremendous integrity," recalled Robert Osborn. "Right from the start he has understood - with intensity - who HE is, what he feels, and what he can imagine. He has never once diluted any of these things" (R. Osborn, quoted in A. Calder, Calder: An Autobiography with Pictures, New York, 1966, p. 1).

The present work bears witness to such a statement, and its inclusion in the Perls Galleries show *Calder: Crags and Critters of 1974* cements its place in Calder's lasting *oeuvre*. The subtle movement of Calder's hand-picked elements "...conveys to us with equal felicity the evolutions of the celestial bodies, the trembling of leaves on the branches, the memory of caresses" (A. Breton, quoted in M. Rosenthal, *The Surreal Calder*, exh. cat., Menil Collection, Houston, 2005, p. 138). Blessed with those very memories as a family man and well-loved creator, Calder sought in his final years to share such sensations. Just as the artist spent his life navigating his unrelenting desire for rationality and opposing tender creative urge, *Crag with Red Heart* juxtaposes logic and feeling in a synthesis of well-conceived, accessible design. Perhaps a statement on the coexistence of disparate impulses, perhaps simply an aesthetically pleasing swan song, the present work is Calder at his most gentle and most human.

# **GERHARD RICHTER (B. 1932)**

Abstraktes Bild

signed, numbered and dated '481-3 Richter 1981' (on the reverse) oil on canvas  $25\,\%\,x\,31\,\%$  in. (65 x 80 cm.) Painted in 1981.

\$800,000-1,200,000

#### PROVENANCE:

Private Collection, Switzerland
Private collection, Switzerland
Private collection, New York
Edward Tyler Nahem Fine Art, New York
Schönewald Fine Arts, Xanten and Anthony Meier Fine Arts, San Francisco
Private collection, Switzerland
Galerie Springer & Winckler, Berlin
Galerie Michael Schultz, Berlin
Acquired from the above by the present owner

#### EXHIBITED:

Kunsthalle Bielefeld and Mannheimer Kunstverein, *Gerhard Richter: Abstract Paintings 1976-1981*, January-May 1982.

Zürich, Galerie Konrad Fischer, Gerhard Richter, October-November 1982. Munich, Galerie Terminus, MASTERPIECES – Works on Canvas and Paper: Baselitz, Lüpertz, Penck, Polke, Richter, August-September 2003.

Munich, Galerie Terminus, Karl Otto Götz and his Students: Gotthard Graubner, Sigmar Polke, Gerhard Richter, January-March 2004.

Munich, Galerie Terminus, *Gerhard Richter: sichtweise-schichtweise,* May-June 2006, p. 10 (illustrated).

Cologne, Kunsthandlung Osper, *Meisterwerke des 20. Jahrhunderts. Positionen zeitgenössischer Kunst*, March-April 2011.

Berlin, Galerie Michael Schultz, *Gerhard Richter: Abstract Illusion*, April-May 2014.

Augsburg, Galerie Noah, Gerhard Richter, July-November 2016.

#### LITERATURE:

Gerhard Richter: Bilder 1962-1985, exh. cat., Städtische Kunsthalle Düsseldorf, 1986, pp. 251 and 394 (illustrated).

Gerhard Richter: Panorama, exh. cat., London, Tate Modern, 2011, p. 136. D. Elger, Gerhard Richter Catalogue Raisonné, Volume 3: 1976-1987 (Nos. 389-651-2), Ostfildern, 2013, p. 251, no. 481-3 (illustrated).



Gerhard Richter, *June*, 1983. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © Gerhard Richter 2019 (0089).





ibrating against the walls of its frame, pulsing with the creative force of centuries, *Abstraktes Bild*, 1981, recalls the pure optimism with which Gerhard Richter cannot help but paint. Unclassifiable in his own right, Richter the artist fuses with Richter the philosopher to compose visual symphonies of thought, clarifying certain concepts while blurring others. Through a robust practice that runs the gamut of artistic media, from painting to photography to video to sculpture, Richter perpetually mines his isolated upbringing in East Germany and subsequent encounters with art history in search of visual form for a universal antidote to the apathy of the soul.

Against a sunny and sky blue background, swirls of umber mingle with slate and spring green in luscious sweeps of paint. Heavily worked areas of impasto complement smooth expanses to evoke the same sense of sublime depth as suggested by Friedrich's Romantic scenes: "Almost all the abstract paintings show scenarios, surroundings or landscapes that don't exist, but they create the impression that they could exist. As though they were photographs of scenarios and regions that had never yet been seen, that could never exist" (G. Richter, quoted in "I Have Nothing to Say and I'm Saying It: Conversation Between Gerhard Richter and Nicholas Serota, Spring 2011" in M. Godfrey and N. Serota, Gerhard Richter: Panorama, exh. cat., Tate Modern, London, 2011, p. 19). Yet they do exist, in Richter's painted world, governed partly by planned composition and the rest by happy chance. There is no better demonstration of Richter's spontaneity than his iconic squeegee dragged across the surface to add figure to established ground. Such marks, impossible for the painter to construct by hand, invite the viewer to contemplate the strokes themselves, to wonder how forms evolve from amorphous material into the trappings of a parallel existence. "If the execution works, this is only because I partly destroy it, or because it works in spite of everything...I often find this intolerable and even impossible to accept, because, as a thinking, planning human being, it humiliates me to find out that I am so powerless...My only consolation is to tell myself that I did actually make the pictures - even though they treat me any way they like and somehow just take shape. Because it's still up to me to determine the point at which they are finished (picture-making consists of a multitude of Yes/No decisions with a Yes to end it all)" (G. Richter, quoted in A. Borchardt-Hume, "'Dreh Dich Nicht Um': Don't Turn Around: Richter's Paintings of the Late 1980s" in ibid., p. 172).

The present picture from 1981 is such a "Yes" from the first year Richter began working in large format abstracts - the natural next step after his landmark Stroke (on Red) (1980). Having already delved into painterly interpretations of figurative photographs, Richter stretched the medium even further by working from photographs of his own abstract sketches. Blown-up and projected on the wall, Richter confronted the very essence of gestural abstraction and proceeded to paint it. Just as these works can be misunderstood, so can their titles be lost in translation - the German word bild does not necessarily refer to a "painting," but an "image." According to scholar Luc Lang, "Richter does not paint paintings - he paints images" (quoted in P. Osborne, "Abstract Images: Sign, Image, and Aesthetic" in Gerhard Richter, ed. B. H. D. Buchloh, Cambridge, 2009, p. 98). While visually reminiscent of the work of the Abstract Expressionists, Richter's abstracts are less records of sentimental movement than they are footnotes to careful deliberation. Each is both a meditation on the mechanisms behind painting, a study of its component parts, and a painting in its own right. Richter simultaneously supports and undermines the postmodern characterization



Franz Kline, *Untitled*, circa 1959. Smithsonian American Art Museum, Washington, D.C. © 2019 The Franz Kline Estate / Artists Rights Society (ARS), New York. Photo: © Smithsonian American Art Museum / Art Resource.

of painting as an archaic depiction of life in oil by using the very medium in question to challenge its own efficacy. Thus, *Abstraktes Bild* differs from the abstractions of Pollock and de Kooning because it is a painting about paint, rather than the painter.

The aforementioned painter, however, arrived at these conceptual notions via an unusual route. Raised in Dresden during World War II. Richter witnessed his educated father lose both strength and spirit as a Nazi soldier, and surrendered to his mother's invocations of culture against a brutal, uncivilized world. Nietzsche, Goethe and Wagner were his teachers, an oppressive German Democratic Republic government his bully. When his first application to the Dresden Art Academy was rejected for being too involved in the bourgeoisie, Richter produced propaganda posters for Stalin's socialist campaign and was accepted to the school's mural program the next year. He was drawn to artists who offered an unflinching view of humanity - Durer, Velazquez, Rembrandt, Rivera - though his studies were limited to that which the GDR considered acceptable art. A visit to documenta II in 1959 punctured such a sterile environment: "At the exhibition, I was looking for realistic paintings, and hardly found anything I liked, and then I saw Pollock and Fontana - and I was shocked. They were so brazen. One had just made a cut in the canvas, the other had dripped paint on it. I was completely unprepared for that...It had an influence, in the sense that it was one more reason to leave the GDR" (G. Richter, quoted in "I Have Nothing to Say and I'm Saying It: Conversation Between Gerhard Richter and Nicholas Serota, Spring 2011" in M. Godfrey and N. Serota, Gerhard Richter: Panorama, exh. cat., Tate Modern, London, 2011, p. 20). And leave he did, taking off in 1961 for Düsseldorf, where he would meet Sigmar Polke and Blinky Palermo, all three of whom would come to represent the East to the West.

Abstraktes Bild, then, is an ambassador to the western side of the Berlin Wall, dispatched by an artist firm in his conviction that art transcends such boundaries. It is a landscape to be enjoyed and a commentary to be debated. It is a collaboration between chaos and design, indebted as much to the artist's hand as it is to the viewer's perception. Most of all, it is the declaration in paint of an artist who, even after the tragedy of war and separation of nations, still believes in the restorative power of art above all.

# JOHN CHAMBERLAIN (1927-2011)

Los Ang Us

wall-leaning sculpture—painted and chromium-plated steel  $96 \times 47 \times 35$  in. (243.8 x 119.4 x 88.9 cm.) Executed in 1988.

\$600,000-800,000

#### PROVENANCE:

Margo Leavin Gallery, Los Angeles Fredrik Roos, Stockholm Anon. sale; Sotheby's, New York, 17 November 1999, lot 52 Private collection, California Anon. sale; Christie's, New York, 16 November 2006, lot 228 Acquired at the above sale by the present owners



Franz Kline, *King Oliver*, 1958. © 2019 The Franz Kline Estate / Artists Rights Society (ARS), New York.





Projecting dramatically upward, built up from layers of crushed metal sheets compressed and welded into a form compelling in its upward-reaching expression, Los Ang Us achieves a sense of dramatic presence while at the same time being possessed of a wonderful poise. This extraordinary work is a captivating example of abstraction in sculpture and a paradigm of John Chamberlain's unique genius for transforming industrial materials into beautiful and original works of art.

It is a grand tower of multicolored matte steel paired with bright shining chrome forms—the hard material crushed, shaped, twisted, and compressed until it metamorphoses into liquid undulations of form and color. Ribbons and streams of metal float down the sculpture's periphery, while the work's central mass is made up of larger, heavier, closely-fitted curving and twisting shapes that suggest rolling, sinuous waves of water. The close, seamless, almost organic way that Chamberlain fit the rough and uneven individual pieces of automobile scrap metal together reflect his exceptional ability to construct a harmonious work out of what had previously been simply an unrelated collection of raw materials.

It is impossible to overstate the impact of color in Chamberlain's sculpture. Colors flow from the sculpture's surfaces: candy apple red, blue shadings from sky to ocean, primary orange, green pastels, neon yellows. Solid hues and rainbow stripes merge with Abstract Expressionist dripped-paint applications, splashes of color, and slashing brushstrokes. Occasionally portions of brown-gray unpainted metal show where pigment has been rubbed away, these rough surfaces contrasting with the glossy painted ones. The eye wanders across the surface of the sculpture, taking in the vivid individual hues, the alluring tonal juxtapositions, the way that Chamberlain matched shape with color. Chamberlain made the most of the "found" color already present in the automobile parts he used, often adding applied pigments as well, and introducing gesture through drips, splashes, and brushstrokes of paint. Tonal contrasts abound: dark against light, matte against glistening silver, bare metal against paint. The sheer exuberant profusion of colors evokes nothing so much as visions of fireworks displays or kaleidoscopes.

The sculpture towers at eight feet tall, yet is designed to lean against the wall. Its refusal to commit to being neither wall art nor a fully three-dimensional object establishes a certain tension and reminds the viewer of Chamberlain's fluid idea of art. Chamberlain delighted in challenging conventional notions of what sculpture can be, drawing beauty and emotional intensity out of his rough materials, and in the process creating a joyful work that reflects traces of Pop Art, Abstract Expressionism, Minimalism, and the Duchampian readymade. In the same vein, the title, *Los Ang Us*, is perfectly Chamberlainesque: unexpected, idiosyncratic, puzzling and deliberately open-ended. It suggests a place, a rupture and a sense of community all in one breath. The poetic sensibility of Chamberlain's titles is rooted in his education at Black Mountain College in the mid-1950s, where fellow classmates, many of them poets, exposed him to the notion of unconventional lyricism and unapologetic playfulness.

Although he made elegant and intriguing art works from a wide range of astonishing materials during his long career, Chamberlain is best known for sculptures such as the present example, works that helped to redefine a bold new approach to sculpture during the post-war period. He fashioned his unique creations from industrial steel, the painted, chrome plated, and stainless materials that defined the iconic 20th century look of the American automobile, transforming these castoff metal forms into stunning and



John Chamberlain in his studio. Photo: Peter Foe / Fotoworks. Artwork: © 2019 Fairweather & Fairweather LTD / Artists Rights Society (ARS), New York.

original works of art. In Chamberlain's hands, these rough materials assumed shapes that were remarkably graceful and voluptuous, as can be seen in the present work.

The forthrightly industrial nature of the materials is always apparent, never hidden. It is present in the corrugated folds, the densely-compressed waves, reminiscent of folded fabric yet fashioned from tough metal. The personality of the sculpture derives from the forces of bending, crushing, and crumpling, actions that were central to Chamberlain's management of his medium and a defining feature of his work. He sought expressive possibilities through the diverse ways that his materials yielded to or resisted the forces of compression.

John Chamberlain was among a mere handful of truly trailblazing artists who worked in the mid to late 20th and early 21st centuries. He was an artist who introduced novel, new materials for creating sculpture, and new ways of presenting his work, both in indoor and outdoor settings. He helped to introduce techniques of collage to the three-dimensional medium of sculpture, observing "I'm basically a collagist. I put one thing together with another thing. I sort of invented my own art supplies" (J. Chamberlain quoted in J. Chamberlain and S. Davidson, *John Chamberlain: Choices*, New York, 2012, p. 27).

# JOAN MITCHELL (1925-1992)

Untitled

signed 'Joan Mitchell' (lower right) oil on canvas 18 ¼ x 31 ½ in. (46.4 x 79.1 cm.) Painted *circa* 1958.

\$350,000-550,000

#### PROVENANCE:

Stable Gallery, New York Arnold "Pic" and Marie Swartz, San Antonio, *circa* 1958 By descent from the above to the present owner



Joan Mitchell in her studio, circa 1960. Photo by Walter Silver © Photography Collection, New York Public Library.

idely regarded as one of the leading figures of Abstract Expressionism, Joan Mitchell's canvases exude the lyrical vigor so coveted by the artists and critics pioneering this movement in the 1950s and 1960s. Building on the formalist aesthetic touted by her predecessors, Mitchell burst forth from the angst-ridden canvases of the past and introduced carefully nuanced compositions that favored space and color. Painted at the apex of her New York career, before she fully expatriated to France in 1959, *Untitled* is a potent and jovial example of the artist's uncanny ability to marry natural forms, abstract gestures, and urban movement. "Her works epitomize a shift in abstract expressionism from chance, hazard, and the uncontrolled freedom of the unconscious to a new direction with breath, freshness, and light within a highly structured armature..." (P. Schimmel quoted in J. Yau, "Joan Mitchell's Sixth Sense," *Mitchell Trees*, exh. cat., Cheim & Read, New York, 2014, n.p.). By harnessing the visual language of Abstract Expressionism and connecting it to the liveliness of all-enthralling nature, Mitchell evaded the more solitary aspects of the genre and successfully paved the way for future generations of painters interested in universal expression and channeling the energy of our natural surroundings.

The energy generated by the aesthetic contrasts in *Untitled* embody the emotion inherent in the artist's best work which came to define her career and set her apart from fellow Abstract Expressionist contemporaries. Mitchell's ability to harness the potent tension of alternately dancing and dense layers of paint, muscular and delicate brushstrokes, and effusive freedom within an organized structure is impressively developed by the time she executed *Untitled*. Throughout her evolution as an abstract painter, Mitchell consistently sought to converge her interests in nature, emotion, and painting. Mitchell's works frequently refer to landscape, however the paintings are not representation of nature seen, but are an expression of sensations and emotions felt. The captured movement of light and color in this painting is a constant characteristic of Mitchell's painted memories of and responses to landscape.



# THE ROBERT B. and BEATRICE C. MAYER FAMILY COLLECTION

The Robert B. and Beatrice C. Mayer Family Collection represents a remarkable moment in the history of twentieth-century art. Acquired with unstinting zeal across a quarter century, the Collection is renowned not only for its quality and breadth (encompassing important Impressionist paintings, Chinese ceramics and Asian art, alongside postwar and contemporary masterpieces), but also for the mastery with which it was realized—a pioneering pursuit of the new that positioned Bob Mayer and his wife, Buddy Mayer, as watershed figures in the evolution of Contemporary art. "I collect because I believe that I am building for posterity...." Bob declared. "I collect because I believe it adds dimension and perspective to my way of life.... I collect for the thrill of discovery".

Born in Chicago in 1910, Bob was an energetic, larger-than-life figure whose very personality seemed well-suited for the bold experimentations and fearlessness of twentieth-century American art. After graduating from the University of Chicago in 1931, Bob embarked on a five-month cruise around the world, where he visited more than twenty-five countries and made his first art acquisition: a pair of quartz and jadeite panels, found in Beijing, depicting butterflies and blossoming trees. Upon returning to the United States, Bob began working at his uncle Maurice Rothschild's Chicago clothing store, where he was tasked with sweeping the floors. Ambitious and with a natural gift for sales, he was soon appointed to the men's haberdashery department.



Buddy and Bob Mayer in their home, Chicago, 1963 (Lots 3B and 4B illustrated). Photographer unknown. Courtesy of Beatrice Cummings Mayer Archives, Chicago. Artwork: © 2019 Estate of James Rosenquist / Licensed by VAGA at Artists Rights Society (ARS), New York; © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

In the years that followed, Bob swiftly rose through the ranks of Maurice L. Rothschild & Co., and was eventually named president of the firm in 1957.

Buddy was the daughter of the pioneering food entrepreneur Nathan Cummings, who transformed a small bankrupt grocery firm into the highly successful Consolidated Foods Corporation—later known as the Sara Lee Corporation. Educated in chemistry at the University of North Carolina at Chapel Hill, Buddy was a practical, straightforward woman with a sharp wit and a dedication to family. During the Second World War, she volunteered with the Red Cross Home Service Program and tended to the families of service members in some of Chicago's poorest neighborhoods. "I told them, 'I didn't come here to roll bandages," Mrs. Mayer recalled, "'I want to work with people in need." Throughout her life, Buddy's spirited drive would earn her a reputation as a woman committed to empowerment, and became a lifelong proponent for equal opportunity.

The Mayers made their first mutual purchase in 1949, when Bob sought out the painter, Diego Rivera, in Mexico. The couple was told with little explanation that the artist was painting "in a tree somewhere in San Miguel". They eventually discovered Rivera, as described, sitting in a tree. "He let down a ladder so we could climb up," Mr. Mayer said. "We found him working on a watercolor of a little boy". Having just celebrated the birth of their son Rob, the Mayers asked to buy that picture, and to commission a similar portrait of a girl in the hope that they would also have a daughter. Ruth was born three years later, and the Rivera watercolors assumed even greater poignancy for the family.

Like many collectors of the era, the Mayers initially focused on acquiring classic Impressionist and European Modernist works. On trips to New York, Bob rose early to fit in appointments with dealers and curators in between business meetings. "He would skip lunch in order to see the galleries," Buddy remembered, "then cancel theater tickets so we could visit artists in the evening. Then we would often eat in the [hotel] room and fall asleep exhausted, starting the next day all over again at 7 a.m.".

By the late 1950s, Bob and Buddy Mayer had assembled an outstanding selection of European painting and sculpture, Chinese ceramics, and African and Oceanic figures. Yet, as Buddy later noted, "By the early 1960s, Impressionism had outpaced our pocketbooks." As a result, the couple began exploring more contemporary art movements and looking toward the work of artists of the present day. "The art world today is changing," Bob wrote in his journal at the time, "and I have come to the realization that our interest can no longer be mostly confined to French artists".

After retiring from Maurice L. Rothschild & Co. in 1961, Bob devoted himself wholeheartedly to collecting and connoisseurship. At the time, he and his wife's approach to collecting—focusing on the newest works and artistic movements—was a truly novel one, and allowed the couple to fill their home with pieces that, decades on, achieved masterpiece status. "I collect many new young artists, particularly Americans," Bob noted, "because I feel

that they deserve early recognition, and because I feel this country is foremost in the contemporary world of art today....". The Mayers became frequent visitors to the cutting-edge Manhattan galleries of Leo Castelli, Martha Jackson, Sidney Janis, Allan Stone, and Dick Bellamy, where they bought pieces freshly arrived from artists' studios. These same dealers became dear friends to the Mayers, pointing them in the direction of emerging figures and giving them early opportunities to acquire new work.

The Mayers were among the earliest proponents of Pop Art, beginning with the purchase of three works from Claes Oldenburg's revolutionary exhibition. The Store at Bellamy's Green Gallery. From there, the couple went on to acquire multiple pictures by Roy Lichtenstein; their first silkscreen canvas by Andy Warhol was the large-scale Troy Diptych of 1962. "To those who are just beginning [to collect]," Bob said, "I have but one bit of advice: do not stifle your impulses. Nourish them and buy what you like to live with. You and you alone are the ultimate critic of your collection".

Collecting works by living artists had become a way of life for the Mayers. In 1964 alone, the couple acquired dozens of pieces by figures including Jasper Johns, James Rosenquist, Tom Wesselmann, Wayne Thiebaud, Lucas Samaras, and John Chamberlain. After the assassination of President John F. Kennedy, the Mayers added Warhol's Jackie frieze of the grieving First Lady, as well as Robert Rauschenberg's Buffalo II, which prominently featured JFK. The couple were keenly attuned to the era's turbulent political and social landscape, and actively sought out opportunities to make a difference. The couple were also enthusiastic collectors of women artists such as Joan Mitchell, Helen Frankenthaler, Lee Bontecou, Louise Nevelson, and Niki de Saint Phalle.

In 1964, Bob, alongside prominent local collectors including Joseph Randall Shapiro and Edwin Bergman, met to consider how to better present Contemporary art in the city. Three years later, the fledgling Museum of Contemporary Art Chicago (MCA) opened, housed in a single-story space formerly occupied by a bakery and the photography studios of Playboy magazine. As a founding trustee and treasurer of the board, Bob was instrumental to the success of the MCA in its formative years. Among the museum's inaugural exhibitions were artists greatly respected by the Mayers, including Oldenburg and Dan Flavin, whose 1967 show Pink and Gold was the artist's first solo museum exhibition. In 1968, the depth and breadth of the Mayers' private collection was given a spectacular public debut, when the MCA presented Selections from the Collection of Mr. and Mrs. Robert B. Mayer. The eighty works on loan-including major pieces by Dubuffet, Rosenquist and Thiebaud, and others-represented "an embarrassment of riches," in the words of MCA Director Jan van de Marck.

The Robert B. and Beatrice C. Mayer Family Collection is a monumental achievement in American collecting. With true integrity of purpose, Bob and Buddy created a lasting legacy in fine art: in their patronage of emerging artists, they helped secure the success of some of the twentieth century's most important figures; in seeking to share their collection with others, they inspired successive generations to think, act, and give with creativity and resolve. "It is nourishment to my soul to feel that perhaps I can make a small contribution to society for all that society has done for me," Bob explained in 1965. "If I am successful in putting together a group of paintings and sculpture for my family, friends, the public, and future generations to see and enjoy, then I have added meaning to my own life". It was a philosophy that the Mayers shared with the many artists and creative minds that informed their lives—a commitment to creation and enduring beauty, and a legacy for generations to come.





# LUCAS SAMARAS (B. 1936)

#### Pin Box

wood box construction—pins, glass jar, yarn, aluminum foil, wire, paper, marble, metal, Styrofoam, mesh, fabric, twine and glue  $12 \times 19 \times 13$  in.  $(30.5 \times 48.3 \times 33$  cm.) Executed in 1963.

# \$150,000-200,000

#### PROVENANCE:

Green Gallery, New York Acquired from the above by the present owner, 1964

#### EXHIBITED

Buffalo, Albright-Knox Art Gallery, *Mixed Media and Pop Art*,
November-December 1963, no. 67.
Chicago, Museum of Contemporary Art, *Lucas Samaras: Boxes*,
October-December 1971, n.p. (illustrated).
University of North Carolina at Chapel Hill, Ackland Art Museum, *Circa 1958: Breaking Ground in American Art*, September 2008-January 2009, pp. 70-71,

#### LITERATURE:

pl. 29 (illustrated).

S. Weller, "Pop Art at Albright," *Buffalo Business*, December 1963, p. 22 (illustrated).

E. Bryant and D. Robbins, "Newly Nominated," *Art in America: New Talent USA*, vol. 52, no. 4, August 1964, n.p. (illustrated).

M. Matusow, *Art Collector's Almanac*, New York, 1965, p. 413 (illustrated). *Samaras: Selected Works 1960–1966*, exh. cat., New York, Pace Gallery, 1966, p. 31, no. 14 (illustrated).

K. Levin, Lucas Samaras, New York, 1975, no. 106 (illustrated).

M. Hand, *The Passionate Collector: Robert B Mayer's Adventures in Art*, Chicago, 2011, p. 117 (illustrated).

H. Barton, ed., *Lucas Samaras Catalogue Raisonné: Boxes*, New York, Artifex Press, 2015-ongoing, no. 1963.12 (illustrated).



(alternate view)





# ALEXANDER CALDER (1898-1976)

Sliced Lemon

signed and dated 'Calder 63' (lower right) gouache and ink on paper  $22\,\%\,x\,30\,\%$  in. (57.8 x 78.4 cm.) Painted in 1963.

\$35,000-45,000

#### PROVENANCE:

Perls Galleries, New York Acquired from the above by the present owner, 1963

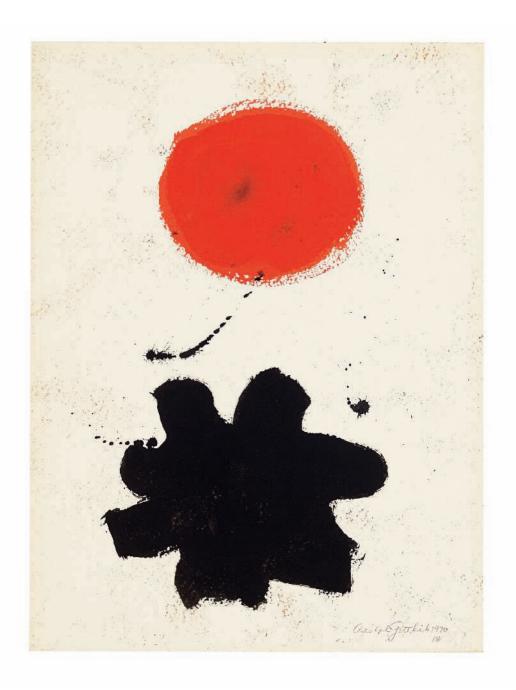
#### EXHIBITED:

Charleston, Gibbes Art Gallery, *Tenth Anniversary Tribute to Spoleto*, May-June 1986, p. 13.

# LITERATURE:

M. Hand, *The Passionate Collector: Robert B Mayer's Adventures in Art*, Chicago, 2011, p. 90 (installation view illustrated).

This work is registered in the archives of the Calder Foundation, New York, under application number A05992.



# ADOLPH GOTTLIEB (1903-1974)

Untitled #18

signed, titled and dated 'Adolph Gottlieb 1970 18' (lower right) acrylic and ink on paper 12  $\frac{1}{2}$  x 8 in. (30.8 x 20.3 cm.) Painted in 1970.

\$60,000-80,000

# PROVENANCE:

Marlborough Gallery, New York Acquired from the above by the present owner, 1971



# JOHN CHAMBERLAIN (1927-2011)

# Untitled

signed and dated 'CHAMBERLAIN '62' (lower right) welded and painted chromium-plated steel, printed paper and fabric collage on Masonite, in artist's frame 12 % x 12 % x 5 in. (32.4 x 32.4 x 12.7 cm.) Executed in 1962.

\$300,000-500,000

#### PROVENANCE:

Martha Jackson Gallery, New York Acquired from the above by the present owner, 1964

#### EXHIBITED:

Art Institute of Chicago, 100 Artists-100 Years, November 1979-January 1980.

#### LITERATURE:

M. Hand, *The Passionate Collector: Robert B Mayer's Adventures in Art*, Chicago, 2011, p. 117 (illustrated).



Kurt Schwitters, *Konstruction für edle Frauen*, 1919. Los Angeles County Museum of Art. © 2019 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Photo: Erich Lessing / Art Resource, New York.







# FRANZ KLINE (1910-1962)

Untitled

signed 'KLINE' (upper right) ink on two joined telephone book pages mounted on paperboard 9  $\frac{1}{12}$  x 11  $\frac{1}{12}$  in. (23.2 x 28.3 cm.) Painted *circa* 1950.

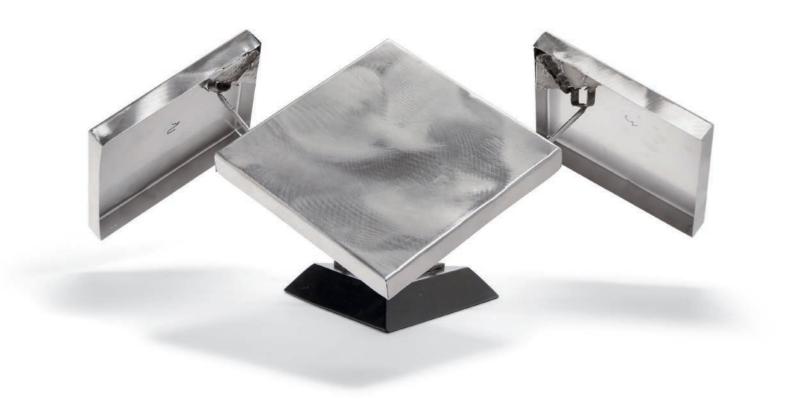
\$70,000-100,000

#### PROVENANCE:

Leo Castelli Gallery, New York Acquired from the above by the present owner, 1962

#### EXHIBITED:

Charleston, Gibbes Art Gallery, *Tenth Anniversary Tribute to Spoleto,* May-June 1986, p. 14.



# **GEORGE RICKEY (1907-2002)**

Three Squares - Triangle

incised with the artist's signature, number and date '1/3 Rickey 1989' (on the base)

stainless steel on wood base 12 x 23 x 23 in. (30.5 x 58.4 x 58.4 cm.)

Executed in 1989. This work is number one from an edition of three, of which only one was fabricated.

\$10,000-15,000

# PROVENANCE:

Museum of Contemporary Art Chicago Benefit Auction, 7 October 1989, lot 44, courtesy of the artist

Acquired at the above sale by the present owner

# THE ROBERT B. and BEATRICE C. MAYER FRANCE COLLECTION



# 674

# MARK DI SUVERO (B. 1933)

Hand and Foot

bronze and wood  $27 \times 14 \times 15$  in. (68.6 x 35.6 38.1 cm.)

Executed in 1961. This work is from an edition of three unique variants.

\$15,000-20,000

#### PROVENANCE:

Green Gallery, New York Acquired from the above by the present owner, 1964

# EXHIBITED:

New York, Whitney Museum of American Art, *Mark di Suvero*, November 1975-February 1976, no. 10 (another example exhibited).

Württembergischer Kunstverein Stuttgart, *Mark di Suvero*, May-July 1988, p. 41 (another example exhibited and illustrated).

Institut Valencià d'Art Modern, Mark di Suvero, December 1994-March 1995, p. 43 (another example exhibited and illustrated).

New York, Acquavella Galleries, Robert & Ethel Scull: Portrait of a Collection, April-May 2010, p. 92 (another example exhibited and illustrated).



# JIM DINE (B. 1935)

Peculiar Shoe with a Real Zipper signed, titled and dated 'Peculiar Shoe with a real Zipper, Jim Dine 1965' (lower right) gouache, pastel, charcoal, paper collage and metal zipper on paper 15  $\frac{1}{2}$  x 13  $\frac{1}{2}$  in. (38.4 x 33.7 cm.) Executed in 1965.

\$10,000-15,000

# PROVENANCE:

Sidney Janis Gallery, New York Acquired from the above by the present owner, 1965



# **RALPH GOINGS (1928-2016)**

Morgan Semi-Rig

signed and dated 'Ralph Goings June 1970' (on the reverse) oil on canvas  $48\times68$  in. (121.9  $\times$  172.7 cm.) Painted in 1970.

\$150,000-200,000

#### PROVENANCE:

OK Harris, New York Acquired from the above by the present owner, 1970

#### EVHIDITED

Chicago, Museum of Contemporary Art, *Radical Realism*, May-July 1971, no. 17. Boca Raton Museum of Art, *Shock of the Real: Photorealism Revisited*, December 2008-March 2009, p. 63, no. 42 (illustrated).

#### LITERATURE:

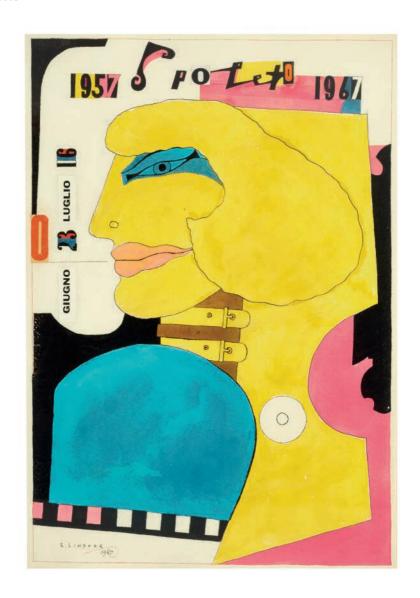
L. Meisel, *Photorealism*, New York, 1980, p. 279, no. 584 (illustrated). L. Chase, *Ralph Goings*, New York, 1988, p. 73, no. 70 (illustrated). M. Hand, *The Passionate Collector: Robert B Mayer's Adventures in Art*, Chicago, 2011, p. 149 (illustrated).



Installation view, Radical Realism, Museum of Contemporary Art Chicago, May – July 1971 (present lot illustrated). Photo: @ MCA Chicago. Artwork: @ Ralph Goings.







# RICHARD LINDNER (1901-1978)

Spoleto

signed and dated 'R. LINDNER 1967' (lower left) ink, watercolor and printed paper collage on paper  $20\,x\,14$  in. (50.8 x 35.6 cm.) Executed in 1967.

\$12,000-18,000

#### PROVENANCE:

Andrew Crispo Gallery, Ltd., New York
Fischer Fine Art Gallery, London
Anon. sale; Sotheby Parke Bernet, New York, 19 October 1979, lot 40
Private collection
Anon. sale; Sotheby's, New York, 16 October 1981, lot 80
Acquired at the above sale by the present owner

# EXHIBITED:

Charleston, Gibbes Art Gallery, Tenth Anniversary Tribute to Spoleto, May-June 1986, pp. 9 and 14 (illustrated).

#### LITERATURE:

W. Spies, ed., Richard Lindner: Catalogue Raisonné of Paintings, Watercolors, and Drawings, Munich, 1999, p. 162, no. 215 (illustrated).

# RED GROOMS (B. 1937)

Eighth Avenue

oil on canvas 34 x 40 in. (86.4 x 101.6 cm.) Painted in 1963.

\$15,000-20,000

#### PROVENANCE:

Tibor De Nagy Gallery, New York Acquired from the above by the present owner, 1963

#### EXHIBITED:

New York, Allan Frumkin Gallery, *The Early Sixties: Red Grooms and Peter Saul*, March 1983, p. 9, no. 8 (illustrated)

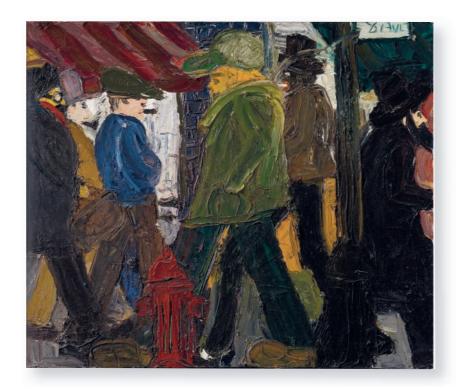
Philadelphia, Pennsylvania Academy of the Fine Arts; Denver Art Museum and Los Angeles, Museum of Contemporary Art, *Red Grooms: A Retrospective* 1956-1984, June 1985-June 1986.

New York, Whitney Museum of American Art, *Red Grooms: Retrospective*, July-October 1987.

#### LITERATURE:

C. Ratcliff, *Red Grooms*, New York, 1984, pp. 68-69, no. 77 (illustrated).

M. Hand, *The Passionate Collector: Robert B Mayer's Adventures in Art*, Chicago, 2011, p. 84 (illustrated).



# 679

#### VICTOR VASARELY (1906-1997)

Flores G 1 Collage

signed and dated 'vasarely-1957-62' (lower center) paper and paperboard collage on paper  $19\,\%\,x\,25\,\%$  in. (50.5 x 65.1 cm.) Executed in 1962.

\$7,000-10,000

# PROVENANCE:

Galerie Chalette, New York Acquired from the above by the present owner, 1965

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.





# **ERNEST TINO TROVA (1927-2009)**

Study/Falling Man (Wheelman)

incised with the number and date '2-6 1965' (on the base) silicon bronze  $58 \times 14 \ 1/4 \times 48$  in. (147.3 x 36.2 x 121.9 cm.)

Executed in 1965. This work is number two from an edition of six.

\$10,000-15,000

#### PROVENANCE:

Pace Gallery, New York Acquired from the above by the present owner, 1966

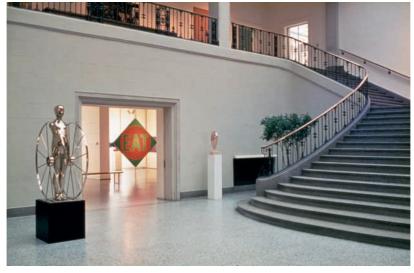
#### **EXHIBITED**

New York, Pace Gallery, *Ernest Trova: Selected Works* 1953–1966, January-February 1966, p. 43, no. 26 (another example exhibited and illustrated). Minneapolis, Walker Art Center, *Eight Sculptors: The Ambiguous Image*, October-December 1966, p. 31, no. 34 (another example exhibited and illustrated).

Boca Raton Museum of Art, 2003-2004 (on loan).

#### I ITERATURE:

M. Hand, *The Passionate Collector: Robert B Mayer's Adventures in Art*, Chicago, 2011, p. 118 (illustrated).



Installation view, Walker Art Center, Minneapolis, 1968, (present lot illustrated). Photo: Courtesy Walker Art Center. Artwork: Ernest Tino Trova. Study/Falling Man (Wheelman), 2-6 1965 © Trusts of Ernest T Trova under agreements dated September 13, 2007, Robert Lewis Jackson, Trustee.





# **RICHARD HUNT (B. 1935)**

Hybrid

incised with the artist's signature and date 'R. Hunt 94' (on the base) welded bronze  $75 \times 14 \times 15$  in. (190.5  $\times 35.6 \times 38.1$  cm.) Executed in 1994.

\$15,000-20,000

### PROVENANCE:

Acquired directly from the artist by the present owner,  $1994\,$ 

#### LITERATURE:

M. Hand, *The Passionate Collector: Robert B Mayer's Adventures in Art*, Chicago, 2011, p. 163 (illustrated).



Richard Hunt in the Mayer residence, Chicago (present lot illustrated). Photographer unknown. Courtesy of Beatrice Cummings Mayer Archives, Chicago. Artwork: © 2019 Estate of Larry Rivers / Licensed by VAGA at Artists Rights Society (ARS), New York; © Richard Hunt.



# **CHARLES WHITE (1918-1979)**

Untitled

signed, dedicated and dated 'TO MIRIAM & BEN.WITH.ALL.OUR.LOVE. CHARLES & FRAN '67' (lower center) graphite on paper image:  $4 \times 4$  in.  $(10.2 \times 10.2$  cm.) sheet:  $8 \% \times 8 \%$  in.  $(22.2 \times 21.3$  cm.) Drawn in 1967.

\$10,000-15,000

#### PROVENANCE:

Private collection, Los Angeles, gift of the artist, 1967 By descent from the above to the present owner

true virtuoso of drawing, Charles White produced sincere and powerful portraits of his African-American subjects, creating an image of strength and producing a voice of freedom for the black community over his four-decade career. As White explained, "art must be an integral part of the struggle. It can't simply mirror what's taking place...it must ally itself with the forces of liberation" (C. White quoted in J. Elliot, "Charles White: Portrait of an Artist," Negro History Bulletin 41, no. 3 (May-June 1978), p. 828). In the present lot, a tender visage executed exquisitely in graphite emerges from a shaded background. The tondo shape of the image deliberately places the portrait in a long history of religious imagery, shown in similar formats throughout art history. In this dialogue, White pushes the viewer to re-examine our histories and our icons. White was also a skilled teacher and was extremely influential, with students from David Hammons to Kerry James Marshall. As Marshall reflects, "under Charles White's influence I always knew that I wanted to make work that was about something: history, culture, politics, social issues...It was just a matter of mastering the skills to actually do it" (K. J. Marshall quoted in "An Argument for Something Else: Dieter Roelstraete in Conversation with Kerry James Marshall, Chicago 2012," in Kerry James Marshall: Painting and Other Stuff, exh. cat., Antwerp, 2013, p. 21.) Currently, a major retrospective of the artist's work is touring the United States, originating at the Museum of Modern Art and traveling to the Art Institute of Chicago and the Los Angeles County Museum of Art.



# **ROMARE BEARDEN (1911-1988)**

### Memories

signed 'Romare Bearden' (lower right) acrylic, graphite and printed paper collage on board 14 x 19 ¾ in. (35.6 x 50.2 cm.) Executed in 1970.

# \$80,000-120,000

### PROVENANCE:

Shorewood Publishers, New York Sheldon Ross Gallery, Birmingham, 1978 Acquired from the above by the present owner

#### EXHIBITED

New York, Museum of Modern Art; Washington, D.C., National Collection of Fine Arts; Berkeley, University of California, University Art Museum; Pasadena Art Museum; Atlanta, High Museum of Art and Raleigh, The North Carolina Museum of Art, *Romare Bearden: The Prevalence of Ritual*, March 1971-June 1972, pp. 186-187, pl. 77 (illustrated).

Charlotte, Mint Museum; Jackson, Mississippi Museum of Art; Baltimore Museum of Art; Richmond, Virginia Museum of Fine Arts and Brooklyn Museum, *Romare Bearden 1970-1980*, October 1980-January 1981, p. 45, no. 4 (illustrated).

### LITERATURE:

M. Schwartzman, *Romare Bearden: His Life and Art*, New York, 1990, p. 192 (illustrated).



Installation view, Romare Bearden: The Prevalence of the Ritual, Museum of Modern Art, New York, March 25 – June 7, 1971. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York. Artwork: © 2019 Romare Bearden Foundation / Licensed by VAGA at Artists Rights Society (ARS), New York.





# ROMARE BEARDEN (1911-1988)

High C

signed 'Romare Bearden' (lower left) acrylic, ink, graphite and printed paper collage on Masonite  $5\,\%$  x 9 in. (14.9 x 22.7 cm.) Executed in 1979.

\$20,000-30,000

# PROVENANCE:

Sheldon Ross Gallery, Birmingham Acquired from the above by the present owner

#### EXHIBITED:

Birmingham, Sheldon Ross Gallery, Romare Bearden: Jazz. Collages, March-April 1980.

# LITERATURE:

Romare Bearden 1970-1980, exh. cat., Charlotte, Mint Museum, 1980, no. 296.



# ROMARE BEARDEN (1911-1988)

City Lights

signed 'Romare Bearden' (lower left) acrylic and printed paper collage on board 14 x 11 ½ in. (35.6 x 28.3 cm.) Executed *circa* 1970.

\$50,000-70,000

# PROVENANCE:

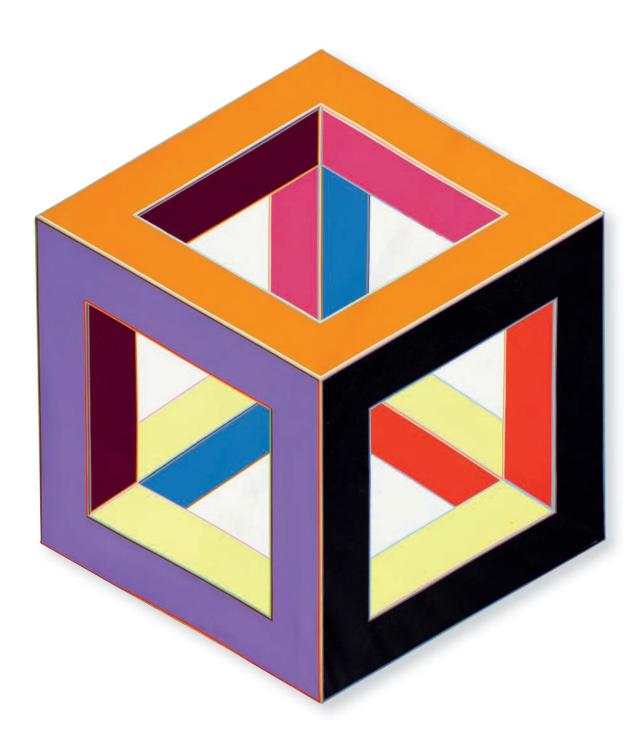
Private collection, New York, acquired directly from the artist By descent from the above to the present owner

#### EXHIBITED:

Washington D.C., National Gallery of Art; San Francisco Museum of Modern Art; Dallas Museum of Art; New York, Whitney Museum of American Art and Atlanta, High Museum of Art, *The Art of Romare Bearden*, September 2003-April 2005, p. 74, no. 68 (illustrated).

DeLand, Florida, Museum of Art - DeLand, *We Too Dream America*:

DeLand, Florida, Museum of Art - DeLand, We Too Dream America: Masterpieces of African American Art, January-March 2019.



# AL LOVING (1935-2005)

Untitled

signed and dated 'Alvin D. Loving 1970' (on the reverse) acrylic on shaped canvas  $103\,\%\,x\,89\,\%\,in.\,(263.5\,x\,228\,cm.)$  Painted in 1970.

\$60,000-80,000

#### PROVENANCE:

Acquired directly from the artist by the present owner



# **687** GENE DAVIS (1920-1985)

Untitled

signed and dated 'Gene Davis 1978' (on the reverse) acrylic on canvas  $50\,\%\,x\,25\,\%$  in. (127.3 x 63.8 cm.) Painted in 1978.

\$15,000-20,000

# PROVENANCE:

Private collection, Connecticut Acquired from the above by the present owner

# **KENNETH NOLAND (1924-2010)**

# Galore

signed, titled and dated 'Kenneth Noland 1966 "GALORE" (on the reverse) acrylic on shaped canvas  $94 \times 24$  in. (238.8 x 61 cm.) Painted in 1966.

\$250,000-350,000

### PROVENANCE:

Salander-O'Reilly Galleries, New York Private collection, Spain Anon. sale; Christie's, Paris, 8 June 2016, lot 21A Acquired at the above sale by the present owner

#### EXHIBITED

Madrid, Afinsa-Almirante Galería de Arte, *Kenneth Noland: Pinturas 1958-1990*, January-February 1991, p. 33 (illustrated).

#### LITERATURE:

P.P. Quesada, "El color y la fuerza de la geometría," *Galeria Antiqvaria*, vol. 9, 1991, p. 24 (illustrated).

IMPULSE, exh. cat., London, Pace Gallery, 2017, pp. 72-73 (illustrated).

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 modeling with dark and light does.

-Kenneth Noland



# A FAMILY VISION:

# THE COLLECTION OF H.S.H. PRINCESS "TITI" VON FÜRSTENBERG

A distinguished member of the international beau monde, Princess Cecil Amelia von Fürstenberg personified the lively spirit of her native Texas with an effortless continental flair. Across her nearly ninety years, "Titi," as she was called, was celebrated for her signature charm, élan, and unwavering commitment to furthering her family's distinguished record of collecting and philanthropy.

Cecil Amelia Blaffer was born in Houston in 1919, the descendent of two of Texas's most prominent families. Titi's father, Robert Lee Blaffer, was one of the founders of what is now Exxon Mobil; her maternal grandfather, William Thomas Campbell, was a founder of The Texas Company which is now known as Texaco. The Blaffer family's philanthropic and cultural efforts made a truly lasting impact across the state of Texas. Titi's mother, Sarah "Sadie" Campbell, was one of the state's most ardent supporters of the arts and a noted connoisseur.

The young Titi Blaffer was raised amongst the Texas elite, with her family's Houston residence serving as a kind of salon for prominent international artists and cultural figures. Summers in France and early trips to Europe established in Titi a lifelong fascination with art and language. Titi married her first husband, Edward Hudson, in the mid-1940s; the couple had two sons, Edward Joseph Hudson and Robert Lee Blaffer Hudson.

In 1975, Titi married Prince Tassilo von Fürstenberg in a glamorous Paris wedding attended by Princess Grace of Monaco and other international luminaries. At the von Fürstenberg's residences in Europe, the Bahamas and the United States, Titi earned a reputation as a consummate hostess with a signature joie de vivre—a melding of American exuberance





and European elegance. She was especially dedicated to philanthropy, providing significant financial donations and personal leadership to institutions including the Houston Symphony Orchestra; the Houston Grand Opera; the Wagner Opera Festival in Bayreuth, Germany; the American Cathedral in Paris and St. Martin's Episcopal Church in Houston, among many others.

Titi both preserved and expanded her family's notable history of philanthropy, folding her own charitable foundation into her mother's Sarah Campbell Blaffer Foundation, where Titi served as a trustee for nearly four decades. Titi's leadership with the Sarah Campbell Blaffer Foundation strengthened the organization's mission of bringing fine art and culture to communities in Texas and beyond—a "museum without walls" to inspire individuals from all walks of life. The foundation's holdings boast a collection especially rich in Renaissance and Baroque art, as well as European paintings, works on paper and decorative arts that, since 2000, have been housed in dedicated galleries at the Museum of Fine Arts, Houston.

Titi's personal collection reflected her international worldview and passion for culture. During her lifetime, she acquired numerous important examples by some of the greatest names in art history, including Pablo Picasso, Mark Rothko, Fernand Léger, Lucio Fontana, and Pierre-Auguste Renoir. It was a collection founded not only on Titi's astute connoisseurship, but her expansive curiosity with works from Europe, America, and Africa. Nearly a dozen years after Titi's death in 2006, the collection serves as a reminder of her tremendous generosity of spirit and an inspiration to future generations of aesthetics and philanthropists.

Princess "Titi" von Fürstenberg and her husband. Photo: Courtesy of the family.

Princess "Titi" von Fürstenberg in Texas, 1940s. Photo: Courtesy of the family.

Lot 64A shown in-situ in the home of Princess "Titi" von Fürstenberg. Art: © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York..



# A TRIBUTE

By Christopher Burge

I see from my old collection books, started when I arrived in New York in the spring of 1973 to work in Christie's office on Madison Avenue, that I first called on Mrs. Blaffer, Titi von Fürstenberg's mother, on a trip to Houston in October of that year. At that time Christie's had no auction rooms in New York but only a small representative office with a staff of five, of whom I was one. My role, as representative of Christie's Impressionist and Modern painting department in London, was to build up contacts with collectors in my field, to help them with appraisals and to send works of art to London should they choose to sell.

For several years I spent my time visiting the most important collections in the country, and I was struck, time and again, by the remarkable kindness and hospitality of American collectors. On the strength of a simple letter of introduction, generous invitations would be issued welcoming a complete stranger into their homes, and giving him free rein to admire their wonderful works of art.

Clearly Mrs. Blaffer was one of the first to be so kind; and I will never forget either how gracious she was to this callow painting specialist or the thrill I experienced on seeing her superb 1923 Picasso *La Lettre (La Réponse)*, amongst so many other wonderful things, on that fall day nearly 46 years ago. Many of the pictures I saw then in Houston – the important early Munch landscape, the Nolde seascape, the Kirchner woodland scene and others – would later form a significant part of the von Fürstenberg collection which is now being offered at auction. I am particularly honoured, so many years later, to be involved with my Impressionist painting colleagues worldwide in this highly important sale and to be able, after those auspicious beginnings, to continue my long association with this family collection.

Christopher Burge Honorary Chairman Christie's New York

# JOSEF ALBERS (1888-1976)

Homage to the Square: Intersecting

signed with the artist's monogram and dated 'A 59' (lower right); signed, titled and dated again 'Homage to the Square: "Intersecting" Albers 1959' (on the reverse) oil on Masonite  $30 \times 30$  in. (76.2 × 76.2 cm.) Painted in 1959.

\$250,000-350,000

#### PROVENANCE:

Sidney Janis Gallery, New York Galerie Agnès Lefort, Montreal Private collection, Montreal Anon. sale; Sotheby Parke Bernet, New York, 21 May 1975, lot 174 Cecil "Titi" Blaffer von Fürstenberg, Houston By descent from the above to the present owners

### EXHIBITED:

Raleigh, North Carolina Museum of Art, *Josef Albers: Retrospective Exhibition*, February-March 1962, no. 32.

Cleveland Museum of Art, Some Ideas of Space in Contemporary Art, November 1963-January 1964.

Cincinnati, Contemporary Arts Center; Boise Art Association; Houston, Contemporary Art Association; New Orleans, Newcomb College; Fort Worth Art Center; Austin, Laguna Gloria Art Museum; Colorado Springs Fine Art Center and Cleveland Museum of Art, *Paintings by Josef Albers*, May 1965-July 1966.

#### LITERATURE:

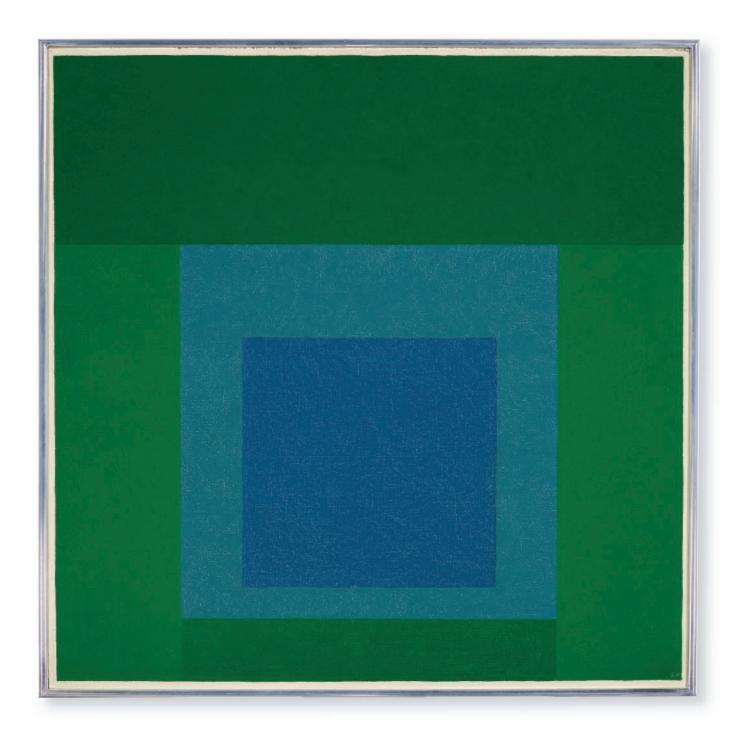
J. R. Mellow, ed., "Arts Yearbook 7: New York: The Art World," *New York: The Arts Digest*, 1964, p. 74 (illustrated).

Arts Magazine, vol. 39, no. 4, January 1965 (illustrated on the cover).

The work is registered in the *catalogue raisonné* of the paintings of Josef Albers as 1959.1.12.



Josef Albers, New York, 1948. Photo: Arnold Newman / Getty Images. Artwork: © 2019 The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York.



# JOSEF ALBERS (1888-1976)

Homage to the Square: Parcelled

signed with the artist's monogram and dated 'A 63' (lower right); signed, titled and dated again 'Homage to the Square: "Parcelled" Albers 1963' (on the reverse) oil on Masonite  $30 \times 30$  in. (76.2 x 76.2 cm.) Painted in 1963.

\$250,000-350,000

### PROVENANCE:

Sidney Janis Gallery, New York Private collection, Dallas Cecil "Titi" Blaffer von Fürstenberg, Houston By descent from the above to the present owners

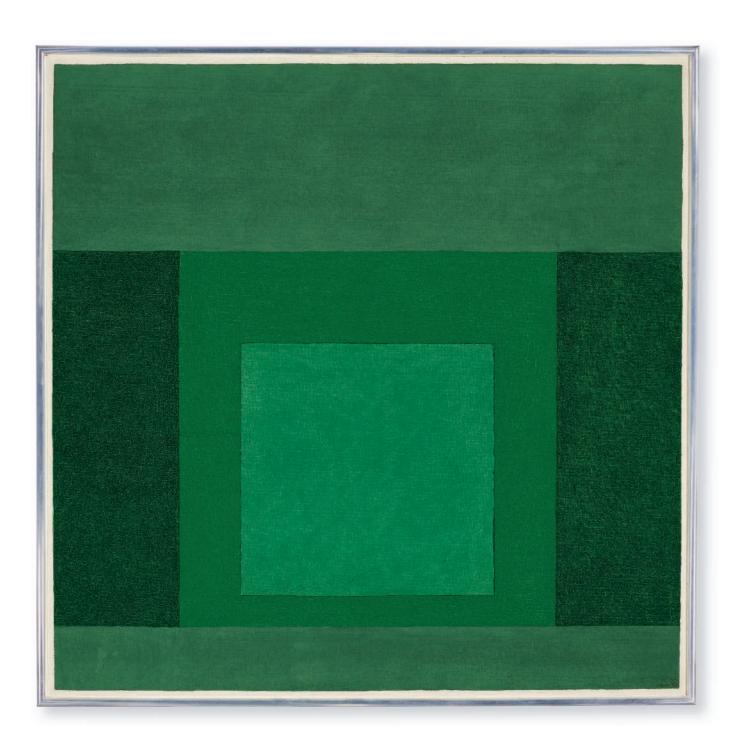
#### EXHIBITED:

New York, Sidney Janis Gallery, Albers: Homage to the Square. 40 New Paintings by Josef Albers, September-October 1964.

The work is registered in the *catalogue raisonné* of the paintings of Josef Albers as 1963.1.51.



Dan Flavin, *Greens Crossing Greens (to Piet Mondrian who lacked green)*, 1991. Solomon R. Guggenheim Museum, New York. © 2019 Stephen Flavin / Artists Rights Society (ARS), New York. Photo: The Solomon R. Guggenheim Foundation / Art Resource, New York.



# **LUCIO FONTANA (1899-1968)**

Concetto Spaziale #10: Yellow

signed 'l. fontana' (lower right); signed again and titled 'l. fontana concetto spaziale' (on the reverse) oil on canvas  $18 \times 14 \%$  in. (45.7 x 37.5 cm.) Executed in 1961.

\$300,000-500,000

# PROVENANCE:

Martha Jackson Gallery, New York Cecil "Titi" Blaffer von Fürstenberg, Houston, 1962 By descent from the above to the present owners

This work is registered with the Fondazione Lucio Fontana, Milan, under archive number 4266/1.



Lucio Fontana creating <code>Buchi</code>, 1964. Photo: Ugo Mulas @ Ugo Mulas Heirs. All rights reserved. Artwork: @ 2019 Artists Rights Society (ARS), New York / SIAE, Rome.



### **DAVID SMITH (1906-1965)**

Three Deities

stamped with the artist's signature, incised with the artist's signature and date twice 'David Smith 10-10-59 1959' (on the base); incised and stamped with preexisting dates '1954 54' (on the base) bronze with blue/green patina  $30 \times 23 \% \times 7 \%$  in. (76.2  $\times$  59.4  $\times$  19.1 cm.) Executed in 1959.

\$400.000-600.000

#### PROVENANCE:

Otto Gerson Gallery, New York Cecil "Titi" Blaffer von Fürstenberg, Houston, 1960 By descent from the above to the present owners

#### EXHIBITED:

New York, French & Company, *David Smith: Sculpture*, February-March 1960, no. 4 (installation view illustrated).

#### I ITEDATIIDE:

David Smith 1906-1965: A Retrospective Exhibition, exh. cat., Cambridge, Fogg Art Museum, 1966, p. 77, no. 380.

R. E. Krauss, *The Sculpture of David Smith: A Catalogue Raisonné*, New York, 1977, p. 88, no. 476 (illustrated).

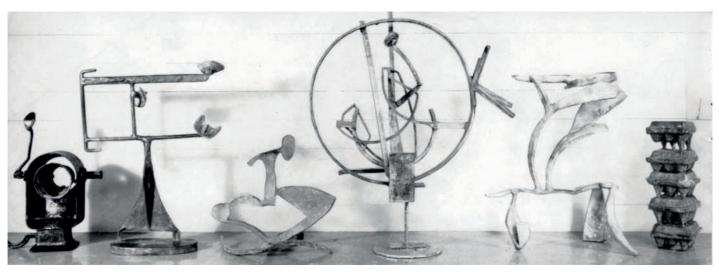


Three Graces, from Pompeii, 1st century AD. Museo Archeologico Nazionale, Naples. Photo: Museo Archeologico Nazionale, Naples, Campania, Italy / Bridgeman Images.

avid Smith centered his artistic practice in marking space by embedding welded forms within it. *Three Deities*, 1959 is an exceptional example of the artist's drive to create works in which "space becomes solid, and solids become transparent. ...where 'mass is energy, space is energy, space is mass'" (D. Smith, "Aesthetics, the Artist, and his Audience," quoted in G. McCoy, *David Smith*, London and New York, 1973, p. 107). An improvisatory sculptor by temperament, *Three Deities* was created at the height of Smith's original and visionary artistic trajectory, just two years after his work was included in the 29th Venice Biennale, and only a few years before his death in a car accident in 1965. The continuity between works is asserted by the artist's own understanding of the development of his body of work: "When I begin a sculpture I'm not always sure how it is going to end. In a way it has a relationship to the work before, it is in continuity with the previous work—it often holds a promise or a gesture toward the one to follow" (D. Smith, in G. McCoy, *ibid.*, p. 148).

As a young artist in the 1920s, David Smith was influenced by Cubism, De Stijl, Russian Constructivism and the German Bauhaus, movements that were promoting geometric shapes as a new form of visual language. While studying at the Art Students league in New York, Smith began to incorporate found objects into his paintings, collages and sculptures. Later, while establishing himself at Terminal Iron Works in Brooklyn, Smith continued





Installation view, David Smith Sculpture, French & Company, Inc., New York, 1960 (present lot illustrated). Photo: French & Company, Inc., New York. © 2019 The Estate of David Smith / Licensed by VAGA at Artists Rights Society (ARS), New York.

Opposite page: David Smith's studio, 1959 (present lot in progress). Photo and Artwork: © 2019 The Estate of David Smith / Licensed by VAGA at Artists Rights Society (ARS), New York.

to develop his sculpture in constructing innovative and remarkably diverse forms from used machine parts, scrap metal, and other found objects. His sculpture always held a special place with the artist: "My sculpture is part of my world. It's part of my everyday living; it reflects my studio, my house, my trees, the nature of the world I live in," (D. Smith, quoted by M. Brenson in "The Fields," *David Smith: A Centennial*, exh. cat., Guggenheim Museum, New York, 2006, p. 65).

Three Deities oscillates between the figurative and abstract in a quintessentially David Smith manner. Critics have referred to Smith's energetic use of materials and forms as three-dimensional Abstract Expressionism, evident here in the verve and vigor of this sculpture's contours. Smith achieves a surprising weightlessness, due to the sculpture's open construction and dispersing of pictorial elements throughout the composition. The viewer is led to move from one element to the next within the newly established spatial reality.

Never falling into a single category, Smith's work combined sculpture, drawing, painting, collage, and industrial welding. *Three Deities* further transcends distinctions between mediums and techniques. While the sculpture was cast from found elements, the bronze casting allowed Smith greater flexibility in manipulating the form and in achieving a unified surface. The carefully worked surface of *Three Deities* is a striking example of the artist's ability to work metal in such a way as to evoke organic forms seen in nature. Smith's manipulation transforms each of the three welded objects along the edge of the composition into flying figures of heavenly whims, weightless and mingling with the various interlocking parts of the sculpture. The refined composition creates a captivating dichotomy between solidity of form and openness of design.

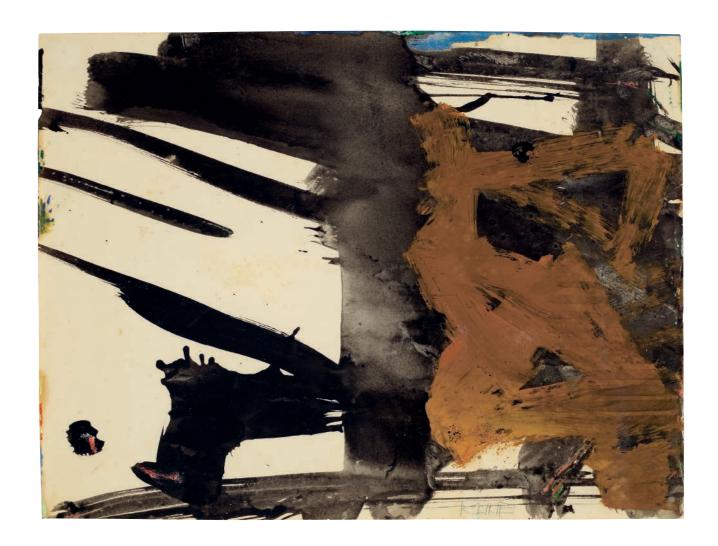
At this time in his career, Smith was primarily working from his home and studio in Bolton Landing, New York after he was granted the Guggenheim Foundation Fellowship in April 1950. This recognition, and the financial benefits involved, temporarily freed Smith from relying on non-art related work for his income and enabled him to acquire a vast array of new materials. Smith's sculpture had changed decisively, both in scale and intention, beginning with the *Agricola* series instigated in 1951. Agricola is a Latin term meaning "farmer" or "a deity of agriculture" and Smith fittingly created the series out of abandoned farming machinery. The *Agricola* pieces show

how Smith was attuned to the significance of his chosen material. The individual components of these sculptures were subsumed into a new formal construction, but their former utility still feeds into the significance of the sculpture's meaning. Smith would continue to explore the Agricola subject until 1959.

Three Deities corresponds to the Agricola series as a testament to the discarded faming equipment he used as materials. Similarly, Three Deities is a poignant example of Smith's exploration into creating sculpture drawings. He made Three Deities by drawing with his materials in much the same way as a collagist draws with torn or cut-out paper, before casting the final sculpture in bronze. Indeed Smith's work emerged partially out of the aesthetic of cubist collage, and above all the collaborative iron constructions of Pablo Picasso and Julio González. Seeing reproductions of the elder artist's sculptures in a 1931 issue of *Cahiers d'Art* proved to be revelatory. Their incorporation of found materials and commercial welding techniques, allied with González's idea of drawing in space, set Smith on his course of creative discovery. Like González, Smith had learned to work metal while working in an automotive plant, and he found in the examples set before him a chance to make sculpture in a tradition he was rooted in. "Before knowing what art was or before going to art school, as a factory worker I was acquainted with steel and machines used in forging it. During my second year at art school I learned about Cubism, Picasso and Julio González through [magazines]. From them I learned that art was being made with steel--the materials and machines that had previously only meant labor and earning power" (D. Smith quoted in K. Wilkin, David Smith, New York, 1984,

Smith's career is one of constant reinvention of themes and strategies as well as steel and iron parts. While he continued to push the boundaries of sculpture's formal restrictions, he was also reflecting back on subjects that he had confidently explored in his earlier work. This work is as much about the ethos of Smith as an artist and the linguistic and visual dialogue he was having with the objects and materials that make up the work, as it is about any representational image that Smith was trying to achieve. Smith has managed to breathe life into inanimate readymade objects, creating a work that is simultaneously delicate and strong, a masterpiece of tension and balance. An image of formal beauty and powerful expressiveness, *Three Deities* exemplifies Smith's mastery over modern industrial materials.





# FRANZ KLINE (1910-1962)

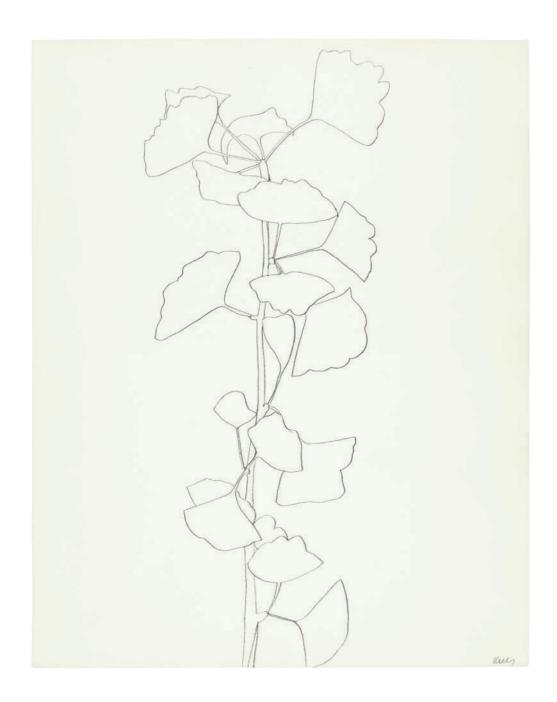
Untitled

signed 'KLINE' (lower right) oil and ink on paper 10 % x 13 % in. (26.4 x 35.2 cm.) Painted *circa* 1958.

\$60,000-80,000

# PROVENANCE:

Leo Castelli Gallery, New York Cecil "Titi" Blaffer von Fürstenberg, Houston, 1963 By descent from the above to the present owners



# ELLSWORTH KELLY (1923-2015)

# Ginkgo

signed 'Kelly' (lower right); signed again and titled 'Kelly Ghinko I [sic]' (on the reverse) graphite on paper  $29\times22\,\%$  in. (73.7 x 58.1 cm.) Drawn in 1967.

\$60,000-80,000

# PROVENANCE:

Sidney Janis Gallery, New York Cecil "Titi" Blaffer von Fürstenberg, Houston, 1970 By descent from the above to the present owners

#### EXHIBITED:

New York, The Metropolitan Museum of Art, New York Painting and Sculpture: 1940-1970, October 1969-February 1970, p. 51, no. 211.



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

# Boodgie

signed with the artist's initials and dated 'DH 93' (lower right) wax crayon on paper  $22\,\%\,x\,30$  in. (57.2 x 76.2 cm.) Drawn in 1993.

\$30,000-50,000

### PROVENANCE:

Richard Gray Gallery, New York The Mayor Gallery, London Cecil "Titi" Blaffer von Fürstenberg, Houston, 1999 By descent from the above to the present owners

#### EXHIBITED:

Venice, L.A. Louver, *David Hockney: Some Very Large New Paintings with Twenty-Five Dogs Upstairs and Some Drawings of Friends*, April-May 1995. New York, Richard Gray Gallery and London, Annely Juda Fine Art, *David Hockney: Space and Line*, April-September 1999, p. 89 (illustrated).

### LITERATURE:

David Hockney: Some Drawings of Family, Friends, and Best Friends, exh. cat., Shipley, Salts Mills, 1853 Gallery, 1994, n.p. (illustrated).

M.J. Rosen, Dog People: Writers and Artists on Canine Companionship,
New York, 1995, p. 138 (illustrated).

D. Hockney, *David Hockney's Dog Days*, London, 1998, p. 25 (illustrated).



# **GEORGE RICKEY (1907-2002)**

Four Lines Oblique II

incised with the artist's signature and date 'Rickey 1967' (on the base) stainless steel  $65 \times 48 \times 6$  in. ( $165.1 \times 121.9 \times 15.2$  cm.) Executed in 1967. This work is unique.

\$50,000-70,000

# PROVENANCE:

Staempfli Gallery, New York Cecil "Titi" Blaffer von Fürstenberg, Houston, 1967 By descent from the above to the present owners

# **GEORGE RICKEY (1907-2002)**

One Fixed Four Jointed Lines

stainless steel

204 x 180 x 24 in. (518.2 x 457.2 x 61 cm.)

Executed in 1988. This work is number two from an edition of three, of which only two were fabricated.

\$200,000-300,000

# PROVENANCE:

Galerie Schoeller, Düsseldorf Private collection, 1991 Anon. sale; Sotheby's, New York, 15 November 2007, lot 223 Acquired at the above sale by the present owner

#### **EXHIBITED**

Katonah Museum of Art, *George Rickey: Art of Movement*, September-November 1991, no. 9 (another example exhibited and illustrated).

New York, Maxwell Davidson Gallery, *George Rickey Sculpture from the Collection of Roland L. Hummel*, October-November 2006 (another example exhibited).

Another example from this edition is housed in the permanent collection of the Crystal Bridges Museum of Art.



Installation view, George Rickey, One Fixed Four Jointed Lines Biased, 1988 (another version of the present lot illustrated). Crystal Bridges Museum of American Art, Bentonville. Artwork: © 2019 Estate of George Rickey / Licensed by VAGA at Artists Rights Society (ARS), New York. Photo: Crystal Bridges Museum of American Art, Bentonville, Arkansas, 2009.15.



# THEODOROS STAMOS (1922-1997)

Hotel Syria

signed 'STAMOS' (lower left); signed again, titled and dated '"HOTEL SYRIA" 1959 STAMOS' (on the stretcher) oil on canvas  $70 \times 60$  in. (177.8  $\times$  152.4 cm.) Painted in 1959.

\$150,000-200,000

#### PROVENANCE:

Louis K. Meisel Gallery, New York Turske & Turske, Zürich Anon. sale; VAN HAM Kunstauktionen, Cologne, 31 May 2006, lot 593 Acquired at the above sale by the present owner

#### EXHIBITED

New York, Louis K. Meisel Gallery, *Theodoros Stamos, Paintings* 1958-1960, April 1981, no. 11 (illustrated on the back cover). Zürich, Galerie M. Knoedler, *Stamos: Works from* 1945-1984, June-August 1984, no. 31 (illustrated).

#### LITERATURE

K. B. Sawyer, Stamos, Paris, 1960, p. 36 (illustrated).

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.)



Mark Rothko, *Yellow Over Purple*, 1956. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.



PROPERTY FROM A PRIVATE COLLECTOR

### 699

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

Two Women

signed 'de Kooning' (lower left) oil on newsprint laid down on canvas 22 ¾ x 25 ½ in. (57.8 x 63.8 cm.) Painted in 1966.

\$200,000-300,000

### PROVENANCE:

Harold Diamond, New York Acquired from the above by the present owner



Willem de Kooning, *Two Women with Still Life*, 1952. Museum of Contemporary Art, Los Angeles. © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

wo Women by Willem de Kooning is a prime example of the artist's exploration of abstract figuration. Two nude females are depicted, each defined by a fleshy-pink tone outlined by a robust red, and rendered with de Kooning's signature bold brushstrokes. They appear to be in a lush landscape, which de Kooning achieves through a mastery of greens and vellows

De Kooning's *Woman* series features some of the most famous depictions of the female form in contemporary art history. The paintings are the result of de Kooning's exploration of the competing ideas of abstraction and figuration. Out of this contemplation comes a series of widely celebrated works that embrace both the figure and abstraction and provide insight into de Kooning's fascination with his female subjects in particular: "I can't get away from the Woman. Wherever I look, I find her" (W. de Kooning, quoted in M. Stevens and A. Swan, *De Kooning: An American Master*, New York 2005, p. 475).



# WILLEM DE KOONING (1904-1997)

Untitled

signed 'de Kooning' (lower right) charcoal on vellum 54 x 36 in. (137.2 x 91.4 cm.) Drawn *circa* 1964.

\$200,000-300,000

### PROVENANCE:

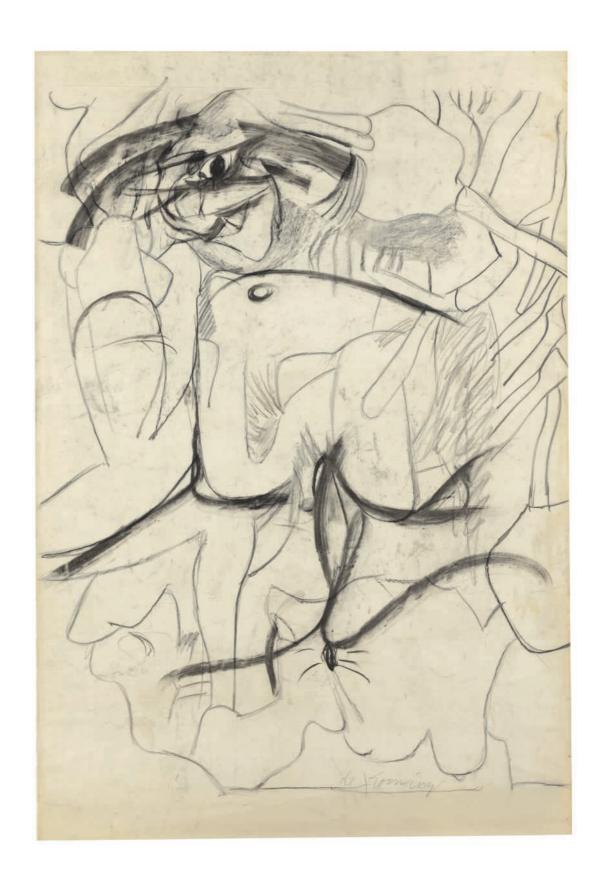
Harold Diamond, New York
Pace Gallery, New York
Acquired from the above by the present owner, 1989



Pablo Picasso, Woman in a Chair: Bust, 1962. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

nfamous for his furious exertions in line and spirited draftsmanship, Willem de Kooning achieved legendary status in Post-War American art, beginning as early as the 1960s. De Kooning's perpetual desire to rethink and rework compositions is well known and was played out nowhere more obsessively than in his seminal figurative drawings. This complex figure, whether painted or sketched, resides among examples of his most inventive and haunting evocations of the human form.

Untitled, 1964, consists of a flurry of richly drawn charcoal lines, so thoroughly abstract that it is difficult to tell where one body ends and another begins. Drawing played an important role in de Kooning's conception of the figure, a visual forum for endless trials that were central to the creative process. Not surprisingly, it is within the artist's impressive body of drawings that the most diverse and radical expressions of this tumultuous image can be found. The charcoal slashes both define the body and obscure it. Paul Cummings notes that of all de Kooning's single standing figures are "wrapped in a superstructure of lines. Though they often touch parts of the figure, the lines continue into space, then form a transparent network which contains the figure. Light is trapped in the deftly controlled formations. Fragments of the torso are closely studied with emphasis on the volumes" (P. Cummings, op. cit., p. 18). Volume was also enhanced through de Kooning's frequent use of an eraser, employed no more aggressively as it is in the present drawing, its tracks spreading the charcoal over the body.



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

Still Life with Palette

oil on canvas 28 x 36 in. (71.1 x 91.4 cm.) Painted *circa* 1930.

\$150,000-200,000

#### PROVENANCE:

Bernard Davis, Philadelphia, acquired directly from the artist Eugene Bernald, New York Owen Gallery, New York Acquired from the above by the present owner, 2002

#### **EXHIBITED:**

New York, Whitney Museum of American Art; Minneapolis, Walker Art Center and San Francisco Museum of Art, *Arshile Gorky Memorial Exhibition*, January-July 1951, no. 9.

New York, Avant-Garde Gallery, *Gorky, Lanskoy, Gen Paul: Early Paintings,* April-May 1958, n.p. (illustrated).

New York, Owen Gallery, *American Paintings*, April-June 2002, n.p. (illustrated on the back cover).

#### LITERATURE:

E. Schwabacher, *Arshile Gorky*, New York, 1957, p. 40, no. 9 (illustrated). M. Fitzgerald, "Arshile Gorky's The Limit," *ARTS Magazine*, vol. 54, March 1980, p. 112, fig. 5 (illustrated).

Arshile Gorky 1904-1948: A Retrospective, exh. cat., New York, The Solomon R. Guggenheim Museum, 1981, p. 206, no. 79 (illustrated).

J. M. Jordan and R. Goldwater, *The Paintings of Arshile Gorky: A Critical Catalogue*, New York and London, 1982, p. 206, no. 79 (illustrated). W.C. Seitz, *Abstract Expressionist Painting in America*, Cambridge and London, 1983, no. 49 (illustrated).

H. Herrera, *Arshile Gorky: His Life and Work*, New York, 2003, fig. 12 (illustrated).

A. Beredjiklian, *Arshile Gorky: Sept Thèmes Majeurs*, Suresnes, 2007, pp. 24 and 33-35.



Pablo Picasso, Mandolin, Fruit Bowl, Bottle, and Cake, 1924. The Metropolitan Museum of Art. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: © The Metropolitan Museum of Art. Image source: Art Resource, New York.



## PROPERTY FROM THE ESTATE OF

## EUGENE V. THAW

ugene V. Thaw was born in Manhattan in 1927 and named after the Socialist icon, Eugene V. Debs. As the child of a heating contractor and schoolteacher, there was little in his early years to indicate or encourage an interest in art. But with classes at the Art Students League while a teenager, and trips to museums in Washington, D.C. when he was a student at nearby St. John's College in Annapolis, Maryland, a spark was lit that would not only transform his life, but also the lives of so many collectors, and museums with which he worked.

Thaw's ascendency occurred before art fairs littered the calendar, before gallery districts in every city were the norm, before artists exhibited their works on Instagram. Thaw had a commercial space at the start of his career. At the Algonquin he exhibited mostly living artists—he had the first exhibition of works by Joan Mitchell, and other Abstract Expressionist artists—but Thaw's attention, and true passion, kept turning back to the Old Masters. A few years later, Thaw moved the gallery to Madison Avenue between 57th and 58th, and began trading in the secondary market for 20th Century artists, while making finds in the Old Masters field. In the 1960s, he moved to a new space at 50 East 78th while continuing to find Old Masters, often in partnership with other dealers to buy and sell, and saw clients only by appointment.

By the time the Thaws moved to 726 Park Avenue—which became both their home and professional space for the rest of their lives, Thaw had stopped producing exhibitions, and was dealing almost exclusively and privately with museums and private collectors. The space, like every previous one, was put together by the Thaws for the most part without the help of an interior designer. Visitors would have been enveloped in an interior that was inviting, eclectic and deeply personal, for in addition to being an art dealer, Thaw was becoming a collector as well. As Thaw's business grew so did his interest in varied categories of collecting. Encouraged by his wife Clare, who was his former gallery assistant, Thaw had been acquiring works that he particularly liked.

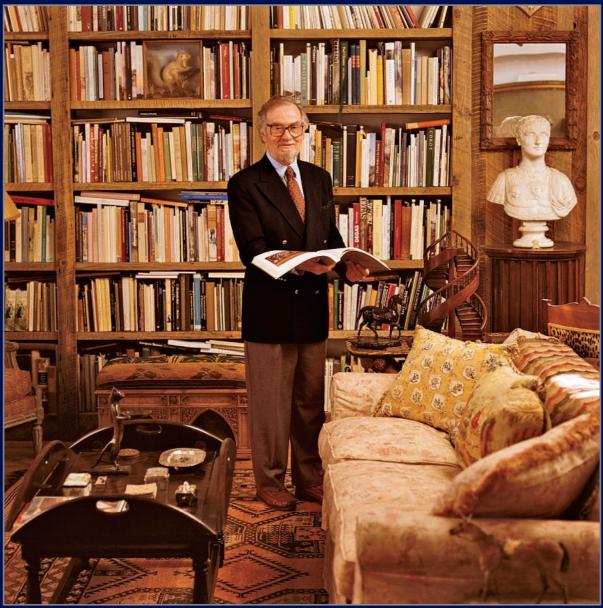
Thaw's activities in the art world were divided into three categories—works he acquired (often in partnership with other dealers) and sold to private and institutional clients;

works acquired for his own collections; and works from his own collection that he donated to several U.S. museums.

The Thaws' personal collections were extraordinarily varied. In addition to the over 400 drawings from Old Masters to the 20th Century that were donated to the Morgan Library beginning in 1968 and through to 2018, Thaw collected in depth 18th Century French faience, bronzes from the ancient Eurasian steppes, medieval European ornaments, Native American art, 19th Century European oil sketches, and architectural models. Their collecting activities were inextricably intertwined with his philanthropy. Many of these collections were amassed with an eye towards filling gaps in public collections to which they were later donated. In addition to the Morgan Library, the Metropolitan Museum of Art, the Cooper Hewitt in New York City, and the Fenimore Museum in Cooperstown, New York (near his country retreat in Cherry Valley) were all beneficiaries of the Thaws' largesse.

An additional aspect of the Thaws' philanthropy was the establishment of two Trusts to support various causes. In 1981 the Thaws established the Eugene V. and Clare E. Charitable Trust in order to support the arts, ecology and the environment, and animal rights and protection. The Thaw Charitable Trust continues to award grants, including to many of the same institutions that the Thaws made donations to in the form of works of art from their personal collection. For example, the Trust endowed curatorial positions at the Morgan Library and Fenimore Art Museum, museums which received the Thaws' Old Master Drawings, and Native American art collection, respectively. As the executor of the estate of Lee Krasner, the Abstract Expressionist artist and widow of Jackson Pollock, Thaw helped establish the Pollock-Krasner Foundation a year after Krasner's death in 1984, in order to support living artists. Thaw, who was co-author of the Pollock catalogue raisonné and a neighbour of Krasner's in East Hampton, created the foundation to carry out Krasner's wishes. The Foundation has awarded over 4,400 grants totalling over \$71 million to artists in 77 countries.

As the art world changed in the final decades of Thaw's life, he, for the most part, ceased his dealing activities. His decision to not exhibit publically or advertise, to keep little inventory



Eugene V. Thaw. Photo: Scott Frances, Architectural Digest © Conde Nast.

and instead place great works with targeted precision in public and private collections, to focus on an artist or period in depth was, he felt, taken over by a high-speed commercialism that did not suit him. Having achieved great financial success thanks to his activities as an art dealer, he turned almost full-time to philanthropy. Thaw's legacy continues in the many museums throughout the United States which include works that passed through his hands—both as a dealer or from his personal collection, as well as through the generosity of the Eugene V. and Clare E. Charitable Trust.

Christie's sale of Property from the Estate of Eugene V. Thaw offers a glimpse into the Thaws' very personal way of living, insight into a way of art dealing which hardly exists anymore today, and the indelible mark a confident and informed eye can make on both.

J.W.

#### 702

#### JOSEPH CORNELL (1903-1972)

Untitled (Medici Prince)

signed 'Joseph Cornell' (on a paper label affixed to the reverse) wood box construction—wood, paint, glass and printed paper collage 17  $\frac{1}{2}$  x 10  $\frac{7}{8}$  x 4  $\frac{3}{8}$  in. (43.8 x 27.6 x 11.1 cm.) Executed *circa* 1952.

\$800.000-1.200.000

#### PROVENANCE:

The Joseph and Robert Cornell Memorial Foundation Danese Gallery, New York Acquired from the above by the present owner, 1998

#### EXHIBITED

New York, C & M Arts; Geneva, Art & Public; Paris, Galerie Piltzer and West Palm Beach, Norton Museum of Art, *Joseph Cornell: Box Constructions and Collages*, January 1996-May 1997, no. 20 (New York; illustrated), n.p. (West Palm Beach; illustrated).

#### LITERATURE:

J. Cantor, "Every Box a Poem," Miami New Times, 17 April 1997.



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

ften hailed as his most important body of work, Joseph Cornell's *Medici* series remains among his most fascinating, and one that hints at the spiritual truths he felt were interconnected through art, science and the natural world. Created during the 1940s and '50s, the eponymous series brings together the artistic patronage of the Medici family and their indelible influence on Renaissance art, with the trinkets and toys of Cornell's own childhood in Nyack, New York. Executed *circa* 1952, *Untitled (Medici Prince)* displays the beguiling appearance of a young Italian aristocrat, whose tender features are softly veiled beneath blue glass. Wooden balls along the upper and lower register evoke the realm of childhood, but the boy's somber expression hints at the responsibilities of an adult world. In this, the only full-length portrait that Cornell selected for the *Medici* series, he ignites the viewer's imagination with his haunting, dreamlike presentation. Similar examples from the same period are included in prestigious museum collections, such as *Untitled (Medici Prince)* (National Gallery of Art, Washington, D.C.), and *Untitled (Medici Boy)* (Modern Art Museum of Fort Worth).

Though he has used humble materials, Cornell creates a secular altarpiece that seems to enshrine childhood itself in the intimate world of *Untitled (Medici Prince)*. Safely encased behind colored glass, Cornell has placed an intriguing image of an adolescent boy. The preciousness of the child's features are keenly felt, especially his wide eyes and the smallness of his petite hands. Clear glass along the lower register reveals the sleeping dog that's positioned near the child's feet, all of which strongly contrasts with the boy's sober expression and his fine clothing (especially the large sword that graces





his left side). When the box is carefully handled, small wooden balls roll from side to side, lending a whimsical element that echoes the old-fashioned penny arcades of Cornell's youth. Painted blue and white (the artist's two favorite colors), they evoke a higher spiritual realm, where celestial bodies orbit the heavens, leaving the concerns of the everyday world behind.

Widely considered to be a strange and reclusive figure, Cornell was in fact a successful working artist who seamlessly blended his wide-ranging interests in science, astronomy, music, ballet and countless other topics into the beguiling creations he fashioned from the basement of his family home on Utopia Parkway in Flushing, New York. Bound by a strong sense of familial duty, Cornell never ventured too far afield; his aging mother required his care, as did his younger brother, Robert, who lived with cerebral palsy. But Cornell exhibited regularly in New York with many legendary dealers including Julien Levy, Charles Egan and Eleanor Ward. The early 1950s were an especially fruitful period, with the Museum of Modern Art acquiring his work as early as 1951, and several exhibitions organized by Charles Egan, the Whitney Museum of American Art, and the Walker Art Center in Minneapolis. Cornell was therefore a famous armchair traveler, having once described the area around the Louvre in Paris and its grand hotels to Marcel Duchamp, who was rendered speechless when he learned that Cornell had never actually set foot in Paris. Cornell traveled through the theatre of his mind, and often felt compelled to revisit the experience of his childhood, a time he remembered with great fondness. He was particularly enchanted with the old-fashioned toys of his youth, from the penny arcades of Coney Island to the candy and gum ball machines that lined the busy city streets.

The Italian Renaissance was one such arena that fascinated Cornell, who amassed thousands of books, newspapers, magazines and countless other ephemera during his lifetime. The full-length portrait that he features in Untitled (Medici Prince) dates to 1557, having been painted by the artist Sofonisba Anguissola. She was a successful Renaissance artist who became known for her exceptional finesse in painting young children. Although previously attributed to Pietro de' Medici. Sofonisba's portrait has been correctly identified as nine-year-old Massimiliano Stampa. The portrait was commissioned upon the death of the boy's father, at which time he assumed the role of 3rd Marguis of the small Italian city of Soncino. In Untitled (Medici Prince), Cornell eschews the painting's original background of sumptuous green in favor of a black-and-white reproduction, which he enshrouds beneath a pane of blue-colored glass. Critics have commented on the similarities between photographs of Cornell as a child and the young Massimiliano, causing speculation that the artist may have intended the work as a "self-portrait" of sorts.

Sofonisba's portrait must have held deep personal significance for Cornell, since he returned to it several times. Indeed, he often felt that certain images and objects were charged with special meaning. He was often consumed with the idea that "literal things can create an elaborate and subtle form of magic," as the art historian and Cornell scholar Lynda Roscoe Hartigan has described (L. R. Hartigan, "Dance with Duality," in *Joseph Cornell: Shadowplay, Eterniday*, New York, 2003, p. 23), and he selected only those items that he felt could properly spark that ineffable quality. In *Untitled (Medici Prince)*, the format of the glass box functions as a window onto another world. Enshrouded within an intricate, hand-crafted box, Cornell has created a frozen moment in time where the preciousness of childhood is forever protected, having been sealed off behind glass.



Robert Rauschenberg, *Tracer*, 1964. Nelson-Atkins Museum of Art, Kansas City. © 2019 Robert Rauschenberg Foundation / Licensed by VAGA at Artists Rights Society (ARS), New York. Photo: © Bridgeman Images.

opposite: Joseph Cornell at Joseph Cornell: Exhibition of Objects, Julien Levy Gallery, New York, 1939. Photo: James Ogle. Artwork: © 2019 The Joseph and Robert Cornell Memorial Foundation / Licensed by VAGA at Artists Rights Society (ARS). New York.

Untitled (Medici Prince) is distinguished with having had only one owner in the nearly six decades since its creation. In 1998, the work was acquired by the legendary art collector and renowned dealer Eugene V. Thaw, having been included in Cornell's estate after his death in 1972. An influential collector and well-respected dealer, Eugene Thaw amassed one of the world's greatest collections of master drawings, which included hundreds of fine examples dating from Old Masters to the 20th Century. In 1950, Thaw opened a small gallery above the Oak Room at the Algonquin Hotel on 44th street, where he exhibited Contemporary artists (he is credited with giving Joan Mitchell her first show).

Spending his summers on Long Island, he eventually met Lee Krasner, who was Jackson Pollock's widow, and with her cooperation, he compiled the Jackson Pollock catalogue raisonné along with the art historian Francis O'Connor. As the son of middle-class parents (his father was a heating contractor and his mother was a teacher), Thaw lived the very principles that he espoused, having long insisted that "great art collecting need not be based on a great fortune." He was living proof that "education, experience and eye are more important" (H. Cotter, "Eugene V. Thaw, Influential Art Collector and Dealer," The New York Times, January 5th, 2018).

Those lucky enough to have been invited to Thaw's ground-floor duplex on Park Avenue would have found paintings and objects by Picasso, Matisse, Degas and Rembrandt that were displayed alongside the eclectic and personal selections that he gathered over a lifetime of collecting. It was here that Cornell's *Untitled (Medici Prince)* found a home among many other treasures from the history of art, benefitting from a lifetime of connoisseurship, scholarship and a keen eye.

#### 703

#### JOSEPH CORNELL (1903-1972)

Untitled (Solar Soap Bubble Set Series) signed 'Joseph Cornell' (on the reverse) wood box construction—cork, clay pipe, nails, brass, metal, printed paper collage and paint  $9\% \times 15\% \times 5$  in. (23.1 x 38.7 x 12.7 cm.)

Executed *circa* 1955. \$150,000-250,000

#### PROVENANCE:

Estate of the artist
Pace Gallery, New York
Private collection, New Orleans, 1987
Anon. sale; Sotheby's, New York, 20 November 1997, lot 83A
Acquired at the above sale by the present owner

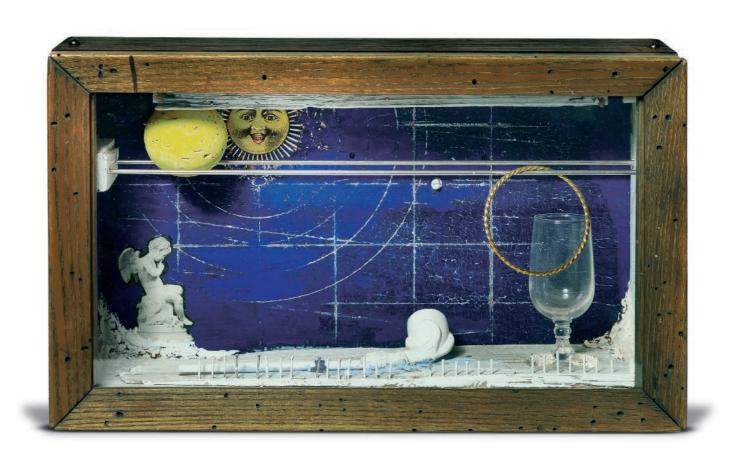
#### EXHIBITED:

New York, Pace Gallery, *Joseph Cornell: Works from the Artist's Collection*, December 1986-January 1987, pp. 36-37 (illustrated).



Vincent van Gogh, *The Starry Night*, 1889. Museum of Modern Art, New York. Photo: Museum of Modern Art, New York, USA / Bridgeman Images.

oseph Cornell's Untitled (c. 1955) from the Solar Soap Bubble Set series unites art, science, and chance. Its rich midnight background recalls Cornell's surroundings in his lifelong home on Utopia Parkway that, "like the blue glass over some of the boxes, or the blue filter through which his movies were projected,...enhanced distance, dissolved the walls of the house into that 'azur' Cornell seemed to need for many of his most ambitious voyages" (B. O'Doherty, Joseph Cornell, exh. cat., Pace Gallery, New York, December 1986-January 1987, p. 12). The soliform ball joins the artist in his voyage by traversing metal rods strung atop a mischievous cherub, clay pipe, liqueur glass and row of upturned nails. Overseen by the smiling sun himself against a celestial array, Cornell's universe exists in perpetual equilibrium, a static interrupted only by the sphere's potential movement toward the twisted brass bangle. Where one sees aesthetic wonder, another witnesses a dialogue with the great Copernicus, and yet another travels to the ring toss at Coney Island. Cornell's personal history appears too, in the pipe purchased from the Dutch Pavilion at the 1939 New York World's Fair as an homage to his family's heritage. But is it merely an ancestral nod, or does the object also encapsulate the more recent time Cornell spent picking through treasures during his time at the Fair? Has the artist captured two histories in one? Thus, Cornell simultaneously compresses and expands time - in this box, past and future collapse into the present.



#### 704

#### JOSEPH CORNELL (1903-1972)

Untitled (Grand Hotel Fontaine)

signed 'Joseph Cornell' (on the reverse) wood box construction—paper, metal, spool, pastel, printed paper collage and paint 18 % x 12 % x 4 % in. (47.6 x 31.4 x 12 cm.) Executed *circa* 1955.

\$250,000-350,000

#### PROVENANCE:

The Joseph and Robert Cornell Memorial Foundation Barbara Mathes Gallery, New York Acquired from the above by the present owner, 2007

#### EXHIBITED:

New York, Pace Gallery, *Joseph Cornell*, December 1986-January 1987, p. 45 (illustrated).

Museo de Arte Contemporáneo de Monterrey, *Joseph Cornell, Años Cincuenta y Sesenta*, October 1992-January 1993, p. 30, no. 10 (illustrated). New York, Zwirner and Wirth, *Assemblage*, November 2003-January 2004, p. 27 (illustrated).



René Magritte, *Le Therapeute*, 1937. © 2019 C. Herscovici / Artists Rights Society (ARS), New York. Photo: Banque d'Images, ADAGP / Art Resource, New York

polite yet poignant, Joseph Cornell stands out as a quiet anomaly among the boisterous artists typically associated with the avant-garde art scene in post-war New York. Though Pollock's gestures and de Kooning's abstractions were not unknown to the Queens-based artist, Cornell opted instead to resolve the inner world, to render the mystical attainable and the fleeting frozen. A collector of magpie proportions, Cornell recovered everyday detritus with intentions to reframe, littering his basement studio with objects of seeming insignificance. Cornell's triumph, however, and his viewers' treat, are the shadowbox confections that juxtapose familiar symbols of culture to tug nostalgia from the recesses of our collective memory.

One force Cornell could not overcome was one he used to his advantage in *Untitled (Grand Hotel Fontaine)*, c. 1955, in which a brass chain suspends from a ring, pulled forever earthward by gravity. In the combination of a French hotel advertisement with a quotidian spool and avian form behind a partially-constructed grille, Cornell questioned the social and physical obligations that keep humanity from liberation. The box itself acts as a hindrance to escape, while the prospect of the bent grid and dangling chain imply that breaking free may yet still be possible.



## 705

#### **JOSEPH CORNELL (1903-1972)**

Solar Level

signed and titled 'Solar Level Joseph Cornell' (on the reverse) wood box construction—glass, marbles, cork, metal, ceramic shell, printed paper collage, nails and paint  $7\,\%$  x 18 % x 3 % in. (20 x 46.3 x 9.5 cm.) Executed  $\it circa$  1955.

\$200,000-300,000

#### PROVENANCE:

Waddington Galleries, London Acquired from the above by the present owner, 1987

#### EXHIBITED

 $London, Waddington\ Galleries, \textit{Joseph Cornell}, March\ 1987, p.\ 6, no.\ 4 \ (illustrated).$ 

Literal things can create an elaborate and subtle form of magic.

-Joseph Cornell



#### 706

## JOSEPH CORNELL (1903-1972)

Untitled (Soap Bubble Set Night Skies Series) signed 'Joseph Cornell' (on a paper label affixed to the reverse) wood box construction—glass, cork, nails, clay pipe, metal, velvet, printed paper collage and paint

9½ x 14¼ x 3¾ in. (24.1 x 36.1 x 9.5 cm.)

Executed circa 1950.

#### \$150,000-200,000

#### PROVENANCE:

Daniel Varenne, Paris, acquired directly from the artist C&M Arts, New York
Acquired from the above by the present owner, 1994

#### EXHIBITED:

Turin, Galleria Galatea, *Joseph Cornell*, October-November 1971, p. 8 (illustrated).

Munich, Haus der Kunst and Paris, Musée des Arts Décoratifs, *Le Surrealisme*, March-September 1972, p. 59, no. 75 (illustrated).



Pierre Roy, *A Day in the Countryside*, 1932. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, New York.



#### 707

#### **JOSEPH CORNELL (1903-1972)**

Untitled (Nostalgia of the Sea Americana)

signed 'Joseph Cornell' (on the reverse) wood box construction—paint, printed paper collage, nails and metal spring 13 % x 10 % x 2 % in. (35.2 x 26 x 5.7 cm.) Executed *circa* 1955.

\$120,000-180,000

#### PROVENANCE:

The Joseph and Robert Cornell Memorial Foundation Pace Gallery, New York Waddington Galleries, New York Acquired from the above by the present owner, 1995

#### **EXHIBITED**

Paris, Galerie Zabrieskie, *Joseph Cornell*, March-April 1989. London, Waddington Galleries, *Sculpture*, April-May 1992, no. 29 (illustrated).



## **GERTRUDE ABERCROMBIE (1909-1977)**

Self-Portrait

signed 'ABERCROMBIE' (lower left) oil on board, in artist's frame  $27 \% \times 20 \%$  in. (69.2 x 51.4 cm.) Painted in 1934.

\$30,000-50,000

#### PROVENANCE:

Private collection
Anon. sale; Bonhams, Los Angeles, 19 October 2003, lot 7071
Acquired at the above sale by the present owner

#### EXHIBITED

Chicago, State of Illinois Art Gallery and Springfield, Illinois State Museum, *Gertrude Abercrombie*, March-October 1991, p. 84 (illustrated).

#### LITERATURE:

R. Storr, et. al., Gertrude Abercrombie, New York, 2018, p. 113 (illustrated).



Gertrude Abercrombie, Chicago, circa 1945. Photo: Samuel H. Woolf. Gertrude Abercrombie papers, 1880 – 1986, bulk, 1935 – 1977. Archives of American Art, Smithsonian Institution. Artwork: © Gertrude Abercrombie.

ertrude Abercrombie's *Self-Portrait*, painted in 1934, is a prime example of the artist's exploration of both familiar motifs as well as self-portraits. A striking and stoic painting, *Self-Portrait* depicts Abercrombie, visible only from the chest up, in three-quarter profile. Her jaw is tightly clenched, and her large hands clutch a black cat: a classic motif in her work. Both Abercrombie and the cat stare intently beyond the canvas, both the deep eyes of the sitter and the yellow eyes of the cat sharply piercing and engaging the viewer.

Heavily influenced by her past, Abercrombie infuses objects of personal significance into her work, whether that be depictions of familiar scenes and objects, or a self-portrait. Keeping true to both her signature style and motifs, Abercrombie states about her work, "I am not interested in complicated things nor in the commonplace, I like to paint simple things that are a little strange."



#### LEE LOZANO (1930-1999)

No title graphite on paper 2 x 8 ½ in. (5.1 x 21.6 cm.) Drawn circa 1964.

No title signed and dated 'LEE LOZANO '64' (on the reverse) graphite on paper  $1\% \times 4$  in. (4.8 x 10.2 cm.) Drawn in 1964.

No title graphite on paper 1 1/8 x 2 1/4 in. (4.8 x 5.7 cm.) Drawn circa 1964.

Study for Switch signed, titled and dated 'LEE LOZANO '64 STUDY FOR "SWITCH"' (on the reverse) graphite on paper  $3\,\%\,x\,4\,\%$  in. (8.3 x 10.5 cm.) Drawn in 1964.

\$80,000-120,000

#### PROVENANCE:

Milton Brutten and Helen Herrick, Philadelphia Their sale; Rago Arts & Auction Center, Lambertville, 24 April 2004, lot 229 Acquired at the above sale by the present owner

#### EXHIBITED:

New York, Dominique Lévy, *Drawing Then: Innovation and Influence in American Drawings of the Sixties*, January-March 2016.

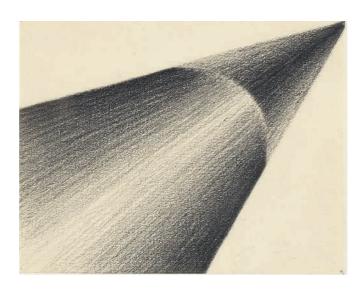
Robert Rauschenberg used to talk about the space between art and life, Lee was cruelly caught in the space between art and madness.

(A. Heiss, quoted in D. Spears, 'Lee Lozano, Surely Defiant, Drops In', The New York Times, 5 January 2011).











## MARY BAUERMEISTER (B. 1934)

Go Went Gone

signed, inscribed, titled and dated 'm. bauermeister 1967, 1968, 1969, 1970 finally go went gone' (upper interior edge); titled again 'go went gone' (on the frame and interior of the box construction) wood box construction—ink, acrylic, glass lens and wood  $12\times12\times4$  in. (30.5  $\times30.5\times10.2$  cm.) Executed in 1967-1970.

\$10,000-15,000

#### PROVENANCE:

Harold Reed, New York His sale; Doyle, New York, 8 May 2013, lot 198 Acquired at the above sale by the present owner

This work will be included in the forthcoming *Catalogue Raisonné* being produced by the studio of Mary Bauermeister.



THE COLLECTION OF DOROTHY AND RICHARD SHERWOOD

#### 711

## JOAN MITCHELL (1925-1992)

Untitled

signed 'J. Mitchell' (lower right); signed again and dedicated 'To Dick + Dorothy love Joan' (on the reverse) colored pencil, wax crayon and watercolor on paper 14  $\frac{1}{4}$  x 9  $\frac{1}{8}$  in. (36.2 x 23.2 cm.) Executed circa 1967.

\$30,000-40,000

#### PROVENANCE:

Acquired directly from the artist by the late owner



## GRACE HARTIGAN (1922-2008)

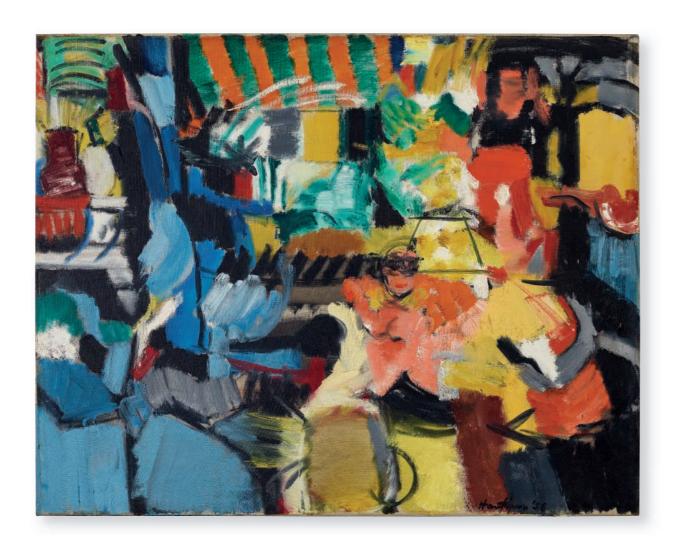
Wedding Day

signed and dated 'Hartigan '65' (lower right); signed again, titled and dated again '"WEDDING DAY" HARTIGAN '65' (on the stretcher) oil on canvas 70  $\!\!\!/4\,x$  50 in. (178.4 x 127 cm.) Painted in 1965.

\$80,000-120,000

#### PROVENANCE:

Private collection, New York Anon. sale; Christie's, New York, 15 November 2012, lot 151 Acquired at the above sale by the present owner



PROPERTY OF A HAWAII COLLECTOR

## 713

## GRACE HARTIGAN (1922-2008)

City Life Study

signed and dated 'Hartigan '56' (lower right) oil on canvas  $30\,\%\,x\,38$  in. (76.8 x 96.5 cm.) Painted in 1956.

\$50,000-70,000

#### PROVENANCE:

Elizabeth Parkinson Cobb, Hightstown, New Jersey By descent from the above to the present owner

#### EXHIBITED:

New York, Museum of Modern Art, *Art Lending Service Retrospective* 1950-1960, January-March 1960, no. 24 (listed as *City Life II*).

## MCA CHC AGO



# PROPERTY FROM THE MUSEUM OF CONTEMPORARY ART CHICAGO

## SOLD TO BENEFIT THE ACQUISITIONS FUND

ounded on the grounds of presenting experimental and influential works of contemporary art, the Museum of Contemporary Art Chicago has spent 55 years exciting, challenging and illuminating its visitors through bold exhibitions, performances, collections, and educational programs. MCA Chicago is recognized as one of the largest contemporary art venues in the world and has established an outstanding collection of objects from the postwar and contemporary periods. Since the collection's formal establishment in 1974, the museum has thoughtfully amassed thousands of important objects from contemporary history, including notable works by Jasper Johns, Andy Warhol, Cindy Sherman, Kara Walker, and Alexander Calder. Along with its outstanding holdings of surrealist, Pop, minimalist, and conceptual art, MCA Chicago is a major supporter of all contemporary mediums, exhibiting both traditional and alternative media.

From this exceptional and influential collection, the following five lots are superlative works by four significant figures of Postwar American art, each piece foundational to its respective artist's body of work as a whole. Each of these works on paper offers a glimpse into its respective artist's approach to abstraction via a more intimate scale and delicate materials. Philip Guston, Willem de Kooning, Franz Kline, and Esteban Vicente represent MCA Chicago's dedication to the influential and iconic creators of the 20th century. Together these works exemplify New York School Abstract Expressionism, while individually, each work represents a distinct perspective of style and energy.

De Kooning's *Untitled* is an intimate invitation into one of the artist's early investigations. Created three years prior to his first solo exhibition in 1948, this early work highlights de Kooning's thoughtful understanding of form and movement. The subtle tonal shifts in greys, from cool to warm, darker to lighter, emerge over time and lend the ground a phosphorescent and

atmospheric quality that enhances the work's quiet, ethereal beauty. As with de Kooning, Guston's *Untitled* is an embodiment of the artist's mature abstract style, featuring gestural swaths of thick paint and bold color on a light background. The abstract forms in the composition seem to transcend their flatness to become solid and dimensional, an effect enhanced by the visible marks left by Guston's overloaded paintbrush. In Esteban Vicente's *Untitled*, a fractured kaleidoscope of gesture works together with impactful colors to create a remarkable depth of space as yellow forms come forward and blue brushstrokes recede.

The two Kline works offered in this collection exemplify the artist's iconic approach to space and the relationship between the figure and ground. A unique architecture characterizes these Kline works; while many of his other pieces rely on the grid for their internal structure, these works feature an arched form, with the resulting composition becoming more open and airy while still retaining the rigorous formal qualities of Kline's celebrated large-scale paintings. Both works have been exhibited together at MCA Chicago on three occasions: first in a retrospective in 1969, two years after the museum first opened its doors, followed thereafter in 1995 during a Franz Kline solo exhibition, and again in 2012, where both works represented the New York School. The latter exhibition featured works from the MCA Collection and included all five of the forthcoming lots.

Together, all of these works help represent major contributions to the history of art with fluid, abstracted lines that proved groundbreaking at the time of their creation and have continued to influence our world today. The following selection of works from the collection of the Museum of Contemporary Art Chicago epitomizes the institution's belief in innovation and characterizes a group of artists that have each been iconic to generations of contemporary



#### 714

#### **PHILIP GUSTON (1913-1980)**

Untitled

signed and dated 'Philip Guston 1958' (lower right) oil on paperboard  $21\,\%$  x 30 in. (55.2 x 76.2 cm.) Painted in 1958.

\$250,000-350,000

#### PROVENANCE:

Dwan Gallery, Los Angeles B.C. Holland Gallery, Chicago Mr. and Mrs. Harold Rosenberg, Chicago, 1976 Gift from the above to the Museum of Contemporary Art Chicago, 1977

#### EXHIBITED:

Museum of Contemporary Art Chicago, *Philip Guston*, November 1980-January 1981.

Museum of Contemporary Art Chicago, *MCA DNA: New York School*, June-September 2012.

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

Guston's temperament is not a political one. His natural bent is toward sensitivity and elegance, toward the artistic, though with a conscious, strong-minded resolve to resist facility and seductive painting.

(Harold Rosenberg, The De-Definition of Art, p. 138.)





#### 715

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

Untitled

signed 'de Kooning' (lower right) oil and charcoal on paper 23 ½ x 33 in. (58.7 x 83.8 cm.) Executed *circa* 1945.

\$200,000-300,000

#### PROVENANCE:

Joseph and Jory Shapiro, Chicago, acquired directly from the artist Gift from the above to the Museum of Contemporary Art Chicago, 1976

#### EXHIBITED

University of Chicago, The Renaissance Society, Watercolors, Drawings, and Collages from the Collection of Mr. and Mrs. Joseph Randall Shapiro, October-November 1958.

Museum of Contemporary Art Chicago, *Selections from the Collection of Mr. & Mrs. Joseph Randall Shapiro*, December 1969-February 1970, no. 100. Chicago, Richard Gray Gallery, *Willem de Kooning, 1941-1959*, October-November 1974, no. 3 (illustrated).

Museum of Contemporary Art Chicago, *Drawings by Five Abstract Expressionist Painters: Arshile Gorky, Willem de Kooning, Jackson Pollock, Franz Kline, Philip Guston*, January-February 1976.

Museum of Contemporary Art Chicago, Selections from the Permanent Collection, April-July 1989.

Museum of Contemporary Art Chicago, *Under Development: Dreaming the MCA's Collection*, April-August 1994, no. 47.

 $\label{eq:Machine} {\it Museum of Contemporary Art Chicago}, {\it MCA DNA: New York School}, \\ {\it June-September 2012}.$ 



Willem de Kooning, *Excavation*, 1950. Art Institute of Chicago. © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.





#### 716

#### FRANZ KLINE (1910-1962)

Untitled

oil on paper laid down on canvas 22 % x 29 % in. (57.5 x 74.6 cm.) Painted *circa* 1955.

\$300,000-500,000

#### **PROVENANCE**

Robert Elkon Gallery, New York Stephen Mazoh Gallery, New York Marisa Del Re Gallery, New York Albert A. Robin, Chicago Gift from the above to the Museum of Contemporary Art Chicago, 2005

#### EXHIBITED

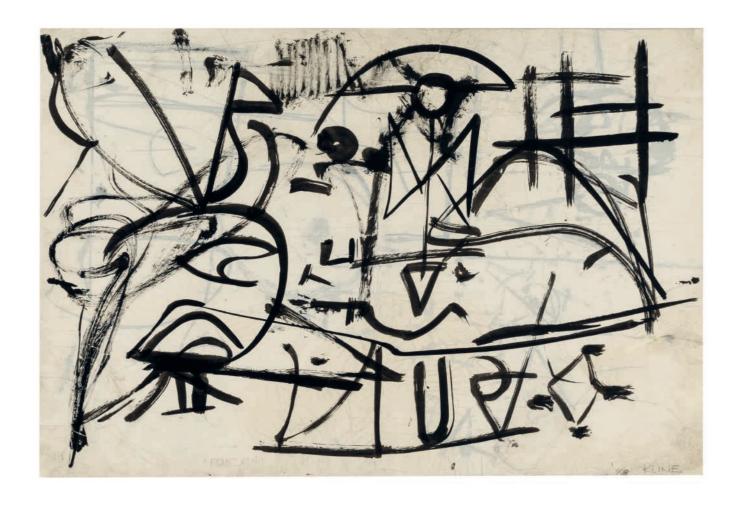
Museum of Contemporary Art Chicago, Franz Kline Retrospective,
April-May 1969.
New York, Rosa Esman Gallery, A Curator's Choice: A Tribute to Dorothy Miller,
February-March 1982.
Museum of Contemporary Art Chicago, Franz Kline: Black and White 1950-61,
March-June 1995.
Museum of Contemporary Art Chicago, MCA DNA: New York School,
June-September 2012.

Everybody likes calligraphy. You don't have to be an artist to like it, or go to Japan. Mine came out of drawing, and light. When I look out of the window — I've always lived in the city — I don't see trees in bloom or mountain laurel. What I do see — or rather, not what I see but the feelings aroused in me by that looking — is what I paint.

-Franz Kline







## 717

## FRANZ KLINE (1910-1962)

No. 3

signed 'FRANZ KLINE' (lower center); signed again and dated '48 KLINE' (lower right) ink on paper, double-sided  $20\,\%\,x\,29\,\%$  in. (51.1 x 75.6 cm) Painted in 1948.

\$80,000-120,000

#### PROVENANCE:

B. C. Holland Gallery, Chicago Susan and Lewis Manilow, Chicago Gift from the above to the Museum of Contemporary Art Chicago, 1983

#### EXHIBITED:

Museum of Contemporary Art Chicago, Franz Kline Retrospective, April-May 1969.

Museum of Contemporary Art Chicago, Franz Kline: Black and White 1950-61, March-June 1995.

Museum of Contemporary Art Chicago, MCA DNA: New York School, June-September 2012.





PROPERTY FROM THE MUSEUM OF CONTEMPORARY ART CHICAGO SOLD TO BENEFIT THE ACQUISITIONS FUND

# 718

# ESTEBAN VICENTE (1903-2001)

Untitled

oil on canvas 50 x 40 ¼ in. (127 x 102.2 cm.) Painted in 1951.

\$30,000-50,000

## PROVENANCE:

Joseph and Jory Shapiro, Chicago, acquired directly from the artist Gift from the above to the Museum of Contemporary Art Chicago, 1992

## EXHIBITED:

Museum of Contemporary Art Chicago, *Ten Years of Collecting*, April-June 1984.

The Art Institute of Chicago, *The Mr. & Mrs. Joseph Randall Shapiro Collection*, February-April 1985.

Museum of Contemporary Art Chicago, MCA DNA: New York School, June-September 2012.

# CY TWOMBLY (1928-2011)

# Untitled

signed, inscribed and dated 'Cy Twombly Captiva Feb 74' (on the reverse) wax crayon, colored pencil, tape and printed paper collage on paper  $29 \frac{1}{2} \times 41 \frac{3}{2}$  in. (74.9 x 105.1 cm.) Executed in 1974.

## \$200,000-300,000

## PROVENANCE:

Galerie Yvon Lambert, Paris Werner Düggelin, Basel Thomas Ammann Fine Art, Zürich Daros Collection, Switzerland Acquired from the above by the present owner

## LITERATURE:

Y. Lambert, Catalogue raisonné des oeuvres sur papier de Cy Twombly, Volume VI 1973-1976, Milan, 1979, p. 115, no. 107 (illustrated).

N. Del Roscio, Cy Twombly Drawings Cat. Rais. Vol. 6 1972-1979, Munich, 2016, p. 102, no. 106 (illustrated).



Robert Rauschenberg and Cy Twombly in Rauschenberg's studio, Captiva Island, 1980. Photo: Terry Van Brunt. Robert Rauschenberg Foundation Archives, New York.





# CY TWOMBLY

# PORTRAIT OF ANN D'ALMEIDA & PORTRAIT OF GEORGE D'ALMEIDA

y Twombly's portraits of George and Ann D'Almeida belong to a rare group of six surviving portrait paintings of close friends and supporters of his work that the artist made in 1967 at the height of a major turning point in his career. Along with the English-born painter George D'Almeida and his wife Ann, this interesting group of six paintings also includes portraits of Giorgio Franchetti (Twombly's brother-in-law and patron of the Galleria La Tartaruga in Rome) and his wife Ann; a portrait of Paul Getty, friend of George D'Almeida, and a single portrait of Count Alvise di Robilant. Robilant was the husband of Twombly's old friend from Virginia, Betty Stokes. A cultured patron of the arts, he was the man who had first introduced Twombly to Giorgio Franchetti and Franchetti's sister Tatiana whom Twombly had married in 1959.

This select and refined group of portraits of some of his closest friends was executed at an important time for Twombly when his art was undergoing a dramatic transformation. In 1966 Twombly had embarked on what was to become a highly celebrated series of works now sometimes known as the 'blackboard' paintings. Distinguishable for their strict graphic regularity, severe formal restraint and often apparent emptiness, these Minimalist-looking paintings marked a significant departure from the more schismatic, densely worked and spontaneous lyrical scrawls of the artist's earlier Romar paintings. Inspired by the notion of the classroom blackboard or the child's primer as a temporal and highly graphic conveyor of information, these new works were also predominantly painted on dark grey backgrounds that resembled the slate of a blackboard.

Twombly's portraits of George D'Almeida and his wife Ann whom Twombly had befriended while living in Rome, form part of a rare group of whiteground pictures that also derive from this important period when – perhaps inspired by Minimalism – the artist was attempting to pare everything down to its graphic essentials.

Together with the four other surviving portrait paintings of his friends made in 1967, these works do not, in the manner of traditional portraiture, provide a representation of the appearance of their subject. Rather, set within the mysterious Mallarméan white ground of Twombly's earlier Roman paintings, these works attempt to convey a unique graphic sense of their subject's presence and how it affected and impressed itself upon the artist. These are portraits of how the sitter – in each case a close friend of the artist – is perceived and experienced mentally, emotionally and physically by Twombly, not of their exterior visual appearance. All these various impressions have been recorded by Twombly impulsively, spontaneously, and almost seismographically with the artist's characteristically loose, fluid, sensitive, and all-too-capable graphic touch. Engrained into the multiple-layered white-painted surface of the canvas, part palimpsest, part graffiti-like drawing, part sculptural incision, these works transcend the traditional medium of painting as much as they do that of conventional portraiture.

As in many of Twombly's works, his subject's titles are also inscribed in a loose, seemingly faded or even overpainted script that, emphasizing the codified graphic nature of writing, also offers a literary echo to the reductive nature of his scrawled pictorial short-hand. This unique, short-hand and highly graphic style of painting (using both a pencil and a conté crayon engrained in and amidst multiple layers of white paint) and spontaneously articulating simple, often archetypal forms, symbols, and habitualized scribbles, derives predominantly form a prolonged and conscious study of simple, primitive and archetypal forms and marks that Twombly had made on his travels through North Africa and after visits to ethnographic collections on his first trip to Rome in 1953. Indeed, in this respect, the strongly vertical form of Twombly's portrait of George D'Almeida coupled with the wide triangular-like form of Ann are motifs of a kind that recur often throughout Twombly's career, especially in his sculpture, and in particular are echoed by the two dominant forms first given prominence in his art in the important early Morocco-inspired painting entitled *Tiznit* now in the collection of the Museum of Modern Art, New York.

# △ **720**

# CY TWOMBLY (1928-2011)

Portrait of Ann D'Almeida titled 'ANN D'ALMEIDA' (lower edge) oil-based house paint, wax crayon and graphite on canvas 58 % x 49 in. (149.5 x 124.5 cm.) Executed in 1967.

\$350,000-550,000

## PROVENANCE:

Galleria Eva Menzio, Turin Private collection, Rome Peter Freeman, Inc., New York Betty Cuningham Gallery, New York Private collection, New York Acquired from the above by the present owner

## EXHIBITED:

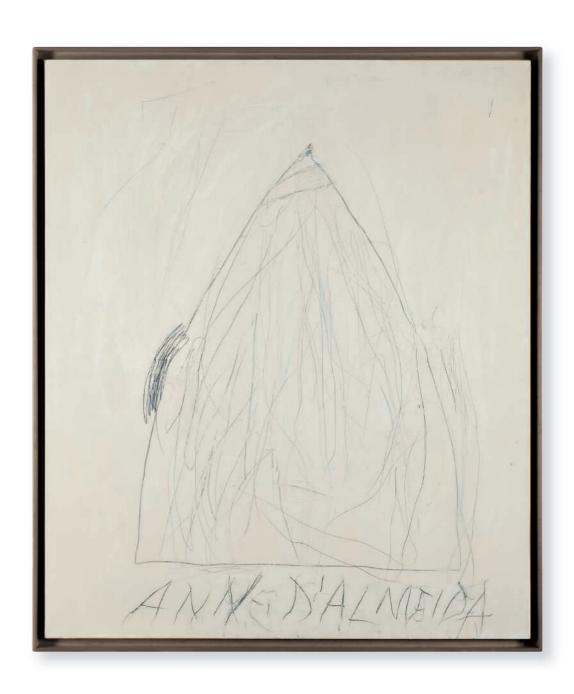
New York, Franklin Parrish Gallery, Wilder: A Tribute to the Nicolas Wilder Gallery Los Angeles, 1965-1979, April-May 2005.

#### I ITED ATI IDE.

H. Bastian, ed., *Cy Twombly: Catalogue Raisonné of the Paintings, Volume III,* 1966-1971, 1994, p. 65, no. 14 (illustrated).



Cy Twombly, Tiznit, 1953. © 2019 Cy Twombly Foundation.



# △ **721**

# CY TWOMBLY (1928-2011)

Portrait of George D'Almeida

signed and titled 'GEORGE D'ALMEIDA Cy Twombly' (upper right) oil-based house paint, wax crayon and graphite on canvas  $58\,\% \times 49\,$  in. (149.5 x 124.5 cm.) Executed in 1967.

\$350,000-550,000

## PROVENANCE:

Galleria Eva Menzio, Turin Private collection, Rome Peter Freeman, Inc., New York Betty Cuningham Gallery, New York Private collection, New York Acquired from the above by the present owner

## EXHIBITED:

New York, Franklin Parrish Gallery, Wilder: A Tribute to the Nicolas Wilder Gallery Los Angeles, 1965-1979, April-May 2005.

#### LITED ATLIDE.

H. Bastian, ed., *Cy Twombly: Catalogue Raisonné of the Paintings, Volume III,* 1966-1971, 1994, p. 64, no. 13 (illustrated).
R. Leeman, *Cy Twombly: A Monograph*, London, 2005, no. 96 (illustrated).



# LUCIAN FREUD (1922-2011)

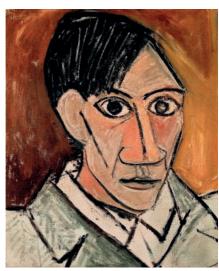
Portrait of a Boy

signed, inscribed and dedicated 'DARLING FELICITY [...] lots of love LUCIAN' (upper left) ink and gouache on paper  $9 \times 7$  in. (22.9  $\times$  17.9 cm.) Executed *circa* 1940.

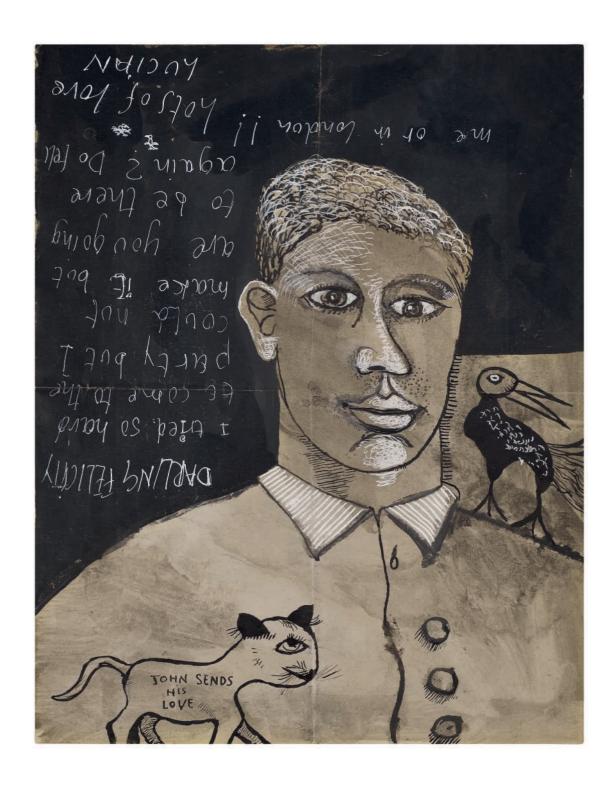
\$200,000-300,000

## PROVENANCE:

Felicity Hellaby, London, gift of the artist Her sale; Sotheby's, London, 13 February 2014, lot 147 Acquired at the above sale by the present owner



Pablo Picasso, *Self Portrait*, 1907, Narodni Galerie, Prague. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Bridgeman Images.



## **JEAN DUBUFFET (1901-1985)**

Site avec un personnage

signed with the artist's initials and dated 'J.D. 81' (lower right) acrylic on paper mounted on canvas  $26\,\%$  x  $19\,\%$  in. ( $67\,x\,49.8$  cm.) Painted in 1981.

## \$150,000-200,000

## PROVENANCE:

Pace Gallery, New York
Studio d'Arte Cannaviello, Milan, 1982
Galerie Moderne, Silkeborg, Denmark
Private collection, Denmark
Anon. sale; Bruun Rasmussen, Copenhagen, 30 March 1998, lot 80
Private collection, Europe
Anon. sale; Christie's, Paris, 8 December 2010, lot 104
Acquired at the above sale by the present owner

#### EXHIBITED

Milan, Studio d'Arte Cannaviello, *Jean Dubuffet: Lavori Recenti*, October-November 1982, n.p. (illustrated).
Munich, Galerie Thomas, *Dubuffet bei Thomas*, June-July 1983.

### LITERATURE:

M. Loreau, ed., Catalogue des travaux de Jean Dubuffet, Fascicule XXXIV: Psycho-sites, Paris, 1984, p. 74, no. 267 (illustrated).



Jean Dubuffet working on the "Théatres de mémoire", in his studio, Paris, 1976. Photograph by Kurt Wyss, Basel. Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.



## **JEAN DUBUFFET (1901-1985)**

Table Logologique I

signed with the artist's initials and dated with earlier date 'J.D. 68' (lower side edge) epoxy paint on polyurethane  $28 \times 45 \% \times 27 \%$  in. (71.1 x 116.2 x 69.5 cm.) Executed in 1968-1969.

\$250,000-350,000

#### PROVENANCE:

Pace Gallery, New York
Foster Goldstrom Gallery, New York
Acquired from the above by the present owner, *circa* late 1980s

#### **EXHIBITED**

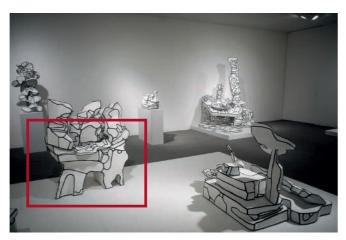
New York, Pace Gallery, *Dubuffet: Simulacres*, November 1969-January 1970, pp. 26-27, no. 4 (illustrated).
Detroit, The J.L. Hudson Gallery, *Dubuffet*, November 1970.
Minneapolis, Walker Art Center, *Jean Dubuffet: Monuments, Simulacres, Praticables*, February-March 1973, no. 13 (illustrated).
New York, The Solomon R. Guggenheim Museum, *Jean Dubuffet: A Retrospective*, April-July 1973, p. 277, no. 283 (illustrated).
Philadelphia, University of Pennsylvania, Institute of Contemporary of Art, *Improbable Furniture*, March-April 1977.

## LITERATURE:

M. Loreau, Catalogue des travaux de Jean Dubuffet, Fascicule XXV: Arbres, murs, architectures, Lausanne, 1974, p. 37, no. 32 (illustrated).

I aim at an art that is directly plugged in to our current life, an art that starts out from this current life, that immediately emanates from our real life and real moods

-Jean Dubuffet



Installation view, Jean Dubuffet: Simulacres, Pace Gallery, New York, November 8, 1969 – January 1, 1970 (present lot illustrated). Photograph courtesy Pace Gallery. Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.





# SHUSAKU ARAKAWA (1936-2010)

Untitled

stenciled with the artist's signature and dated 'S. ARAKAWA 1965' (lower right) acrylic, graphite and colored pencil on canvas  $60 \times 50$  in. (152.4 x 127 cm.) Executed in 1965.

\$40,000-60,000

## PROVENANCE:

Jan Eric von Löwenadler, New York Mario Ravagnan, New York Private collection, New York Anon. sale; Sotheby's, New York, 10 November 1983, lot 100 Acquired at the above sale by the present owner



# PIERRE ALECHINSKY (B. 1927)

Océan d'Appartement

signed, titled and dated 'océan d'appartement Alechinsky 1967' (on the reverse) India ink on paper mounted on canvas  $60\,\%$  x 73 % in. (154 x 187.3 cm.) Painted in 1967.

\$70,000-90,000

## PROVENANCE:

Gallery Lefebre, New York Acquired from the above by the present owner, *circa* 1968

This work is registered under No. 933 in the *catalogue raisonné* currently being prepared by Frédéric Charron.

# SIMON HANTAÏ (1922-2008)

Meun

signed with the artist's initials and dated 'S.H. 68' (lower right) oil on canvas  $43\,\%\,x\,40\,\%$  in. (111.1 x 102.9 cm.) Painted in 1968.

\$120,000-180,000

## PROVENANCE:

Galerie Jean Fournier et Cie, Paris William and Suzanne Weintraub, New York, 1969 By descent from the above to the present owner



Yves Klein, *Grande Anthropophagie Bleue, Hommage à Tennessee Williams*, 1960. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris, 2019.



# **JEAN TINGUELY (1925-1991)**

Incertitude No. 5

signed, titled and dated 'Tinguely 58 L'incertitude No. 5' (on the reverse) sheet metal, paint, metal rods, wood pulleys, rubber belt and electric motor on wood panel  $29\,1\!\!/4\times35\times7$  in. (74.3  $\times88.9\times17.8$  cm.) Executed in 1958.

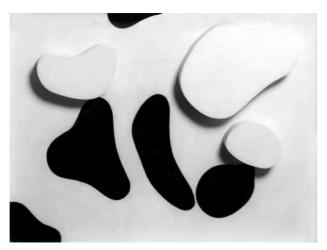
## \$150,000-200,000

#### PROVENANCE:

Staempfli Gallery, New York
Erwin Steiner, New York
Theodore A. Delson, New York
His sale; Sotheby Parke Bernet, 19 October 1979, lot 135
Galerie Bischofberger, Zürich
Acquired from the above by the present owner

#### LITERATURE:

C. Bischofberger, *Jean Tinguely, catalogue raisonné, sculptures et reliefs* 1954-1968, Zürich, 1982, p. 82, no. 102 (illustrated).



Hans Arp, Constellation According to the Laws of Chance, circa 1930. Tate Modern, London. © 2019 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Photo: Tate, London / Art Resource, New York.

ean Tinguely's *Incertitude No. 5*, created in 1958, is an exquisite example of the artist's inventiveness, of his exploration between man and machinery and the introduction of dynamism into contemporary art. Pristine white elements, fluid in both form and movement, contrast starkly against the deeply black panel. The binary nature of the palette is brilliant in its simplicity, calling to mind the works of modern masters such as Kazimir Malevich and Piet Mondrian. Yet Tinguely strays from them by incorporating movement into the composition, transporting the work into a system of ever-changing motion and transforming the work from a three-dimensional object into one of four dimensions with the inclusion of time. This sense of movement in space is foreshadowed somewhat by the sculptures of Alexander Calder, who began exploring in the 1930s the sense of organic rhythm that could be achieved through hanging mobile elements. Tinguely's wall-mounted elements take the sense of movement one level further—one achieved mechanically. Tinguely, in essence, grants the artwork the ability to constantly modify itself.

Jean Tinguely had a fascination with the mechanical processes of modern life and this was eventually what drove him to explore new territory with his amalgamation of art and mechanics. Notions of 'anti-art' always followed the artist, and he was keen to accept a role as a neo-Dadaist. "[T]he machine is an instrument that permits me to be poetic. If you enter into a game with the machine then perhaps you can make a truly joyous machine—by joyous, I mean free" (J. Tinguely quoted in C. Tomkins, Ahead of the Game: Four Versions of the Avant Garde, Harmondsworth, 1968, p. 140).



# LYNN CHADWICK (1914-2003)

# Maquette Diamond Wing

stamped with foundry mark, inscription and number '605S 1/6' (on the underside) bronze with a black and polished patina  $28\,\%\,x\,21\,x\,15$  in. (72.4 x 53.3 x 38.1 cm.) Executed in 1970. This work is number one from an edition of six.

\$100,000-150,000

## PROVENANCE:

Elaine Baker Gallery, Boca Raton Acquired from the above by the present owner

## LITERATURE:

D. Farr and E. Chadwick, Lynn Chadwick Sculptor: With A Complete Illustrated Catalogue 1947-2005, Gloucestershire, 2006, p. 270, no. 605S.



## WILLEM DE KOONING (1904-1997)

## Untitled

signed and dedicated 'to Edwin with love from Bill' (lower right) graphite and wax crayon on paperboard, double-sided 13 ½ x 10 in. (33.3 x 25.4 cm.) Executed *circa* 1950.

## \$150,000-200,000

## PROVENANCE:

Edwin Denby, New York, gift of the artist By descent from the above to the present owner

### EXHIBITED:

New York, Whitney Museum of American Art and Berlin, Akademie der Kunste, Willem de Kooning: Drawings-Paintings-Sculpture, December 1983-May 1984, p. 48, no. 40 (illustrated).

Newport Harbor Art Museum; Philadelphia, Pennsylvania Academy of Fine Arts and San Antonio, McNay Art Museum, The Figurative Fifties: New York Figurative Expressionism, July 1988-April 1989, no. 15 (illustrated).

New York University, Grey Art Gallery, Rudy Burckhardt and Friends: New York Artists of the 1950s and '60s, May-July 2000, p. 11 (illustrated).

## LITERATURE:

T. Hess, Willem de Kooning Drawings, Greenwich, 1972, no. 50 (illustrated).

I can't get away from the woman. Wherever I look, I find her.

- Willem de Kooning



verso of the present lot



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

Untitled

standing mobile—sheet metal, brass, wire and paint  $2\% \times 3\% \times 1\%$  in. (5.4 x 8.3 x 4.1 cm.) Executed *circa* 1950.

\$80,000-120,000

## PROVENANCE:

Jesse R. Fillman, Sandy Hook, gift of the artist, *circa* 1950 Katrina Fillman, Tucson, by descent from the above, 1998 By descent from the above to the present owner, 2012

This work is registered in the archives of the Calder Foundation, New York, under application number A28925.

When everything goes right a mobile is a piece of poetry that dances with the joy of life and surprises.

-Alexander Calder



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

Untitled (Maquette)

stabile—sheet metal and wire  $13\frac{1}{2} \times 17 \times 8$  in. (34.3 x 43.2 x 20.3 cm.) Executed in 1967.

\$180,000-250,000

## PROVENANCE:

Ricardo Legorreta, Mexico City, gift of the artist, 1967 Private collection, Mexico City, by descent from the above Their sale; Christie's, New York, 15 November 2012, lot 224 Acquired at the above sale by the present owner

#### LITERATURE

Y. Fischer, Calder: El sol rojo, Jerusalem, 1980, p. 44 (illustrated).

This work is registered in the archives of the Calder Foundation, New York, under application number A02044.



## FRANK STELLA (B. 1936)

Talladega II

acrylic and enamel on aluminum construction  $108 \times 125 \times 7$  in. (274.3 x 317.5 x 17.8 cm.) Executed in 1982.

\$400,000-600,000

## PROVENANCE:

M. Knoedler & Co., New York
Private collection
Pace Gallery, New York
Acquired from the above by the present owner

No art is any good unless you can feel how it's put together. By and large it's the eye, the hand and if it's any good, you feel the body. Most of the best stuff seems to be a complete gesture, the totality of the artist's body; you can really lean on it.

-Frank Stella





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

Clustered Orbs

signed and dated 'Calder 74' (lower right) gouache and ink on paper  $30\,\%$  x  $22\,\%$  in. (78.1 x 57.7 cm.) Painted in 1974.

\$40,000-60,000

# PROVENANCE:

Perls Galleries, New York Sculpture to Wear, New York Obelisk Gallery, Inc., Boston B. Carlin, Coral Gables, 1974 Her sale; Christie's, New York, 12 May 2010, lot 162 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 A06953.



# ALEXANDER CALDER (1898-1976)

The Valet

signed and dated '75 Calder' (lower right) gouache and ink on paper 43 ½ x 29 ½ in. (109.9 x 74.9 cm.) Painted in 1975.

\$60,000-80,000

# PROVENANCE:

Galerie Maeght, Paris
Perls Galleries, New York, 1977
Howard Russeck, Gladwyne, Pennsylvania, 1985
Harcourts Gallery, San Francisco
Private collection, Chicago, 1986
Rosenthal Fine Art Inc., Chicago, 2008
Private collection, Los Angeles
Anon. sale; Christie's, New York, 12 May 2010, lot 267
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 A07260.



# ALEXANDER CALDER (1898-1976)

Propeller in the Center

signed and dated 'Calder 67' (lower right) gouache and ink on paper 29 ½ x 42 % in. (74.9 x 107.6 cm.) Painted in 1967.

\$40,000-60,000

# PROVENANCE:

Perls Galleries, New York Eva Lee Gallery, Great Neck Private collection, New York, *circa* 1969 Anon. sale; Sotheby's, New York, 15 November 2006, lot 233 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 A06143.



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

Untitled

signed and dated 'Calder 67' (lower right) gouache and ink on paper  $29 \times 42 \%$  in. (73.7  $\times$  108.6 cm.) Painted in 1967.

\$30,000-50,000

# PROVENANCE:

Private collection, New York Anon. sale; Sotheby's, New York, 15 November 2006, lot 231 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 A23035.

# ANDY WARHOL (1928-1987)

# Flowers

signed with the artist's initials and dated 'a.w. 64' (on the overlap); stamped with the Estate of Andy Warhol stamp and numbered 'VF A1294.102' (on the overlap) acrylic and silkscreen ink on canvas  $5 \times 5$  in. (12.7  $\times$  12.7 cm.) Painted in 1964.

\$100,000-150,000

## PROVENANCE:

lleana Sonnabend, Paris Galerie Burén, Stockholm Private collection, Stockholm, 1965 By descent from the above to the present owner

## EXHIBITED:

Stockholm, Galerie Burén, Andy Warhol, October 1965.

#### LITERATURE

G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1964-1969*, vol. 2B, New York, 2004, pp. 128 and 152, no. 1723 (illustrated).





# TOM WESSELMANN (1931-2004)

Final Study for Kate Nude

signed, titled and dated twice 'FINAL STUDY FOR KATE NUDE 1977 Wesselmann 77' (on the overlap) oil on canvas 14 % x 18 % in. (37.5 x 47.6cm.) Painted in 1977.

\$80,000-120,000

### PROVENANCE:

Private collection, Switzerland, acquired directly from the artist, *circa* 2000 Private collection, New York
Private collection, France
Acquired from the above by the present owner



THE COLLECTION OF DRUE HEINZ

### 740

## TOM WESSELMANN (1931-2004)

Judy Trimming Toenails (Green Wall) signed and dated 'Wesselmann 1960' (upper right) acrylic, graphite, fabric, tape and printed paper collage on paper mounted on board  $8\,\%$  x  $7\,\%$  in. (22.2 x 19.4 cm.) Executed in 1960.

\$40,000-60,000

### PROVENANCE:

Acquired directly from the artist by the late owner, 1961

### **ANDY WARHOL (1928-1987)**

### **Flowers**

signed and dated 'Andy Warhol 64' (on the overlap) acrylic and silkscreen ink on canvas 5 x 5 in. (12.7 x 12.7 cm.)
Painted in 1964.

### \$150,000-200,000

### PROVENANCE:

lleana Sonnabend, Paris Frederick W. Hughes, New York Thomas Ammann Fine Art, Zürich Acquired from the above by the present owner

#### ITERATURE

G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1964-1969*, vol. 2B, New York, 2004, pp. 132 and 152, no. 1738 (illustrated)

[Warhol's Flowers create] a virtual, painful stillness. Since they seemingly only live on the surface, in the stasis of their coloration, they also initiate only the one metamorphosis which is a fundamental tenet of Warhol's work: moments in a notion of transience. The flower pictures were for Everyman, they embodied Warhol's power of concretization, the shortest possible route to stylization, both open to psychological interpretation and an ephemeral symbol.

(Andy Warhol: Retrospective, exh. cat., Berlin, Neue Nationalgalerie, 2002, p. 33)



### **ANDY WARHOL (1928-1987)**

Blackglama

signed and dated 'Andy Warhol 85' (on the overlap) acrylic and silkscreen ink on canvas 22 x 22 in. (55.9 x 55.9 cm.)
Painted in 1985.

\$380,000-500,000

### PROVENANCE:

Martin Lawrence Galleries, Los Angeles Anon. sale; Sotheby's, New York, 18 November 1992, lot 187 Acquired at the above sale by the present owner

#### EXHIBITED

Vienna, KunstHausWien; Athens, National Gallery; Thessaloniki, National Gallery; Orlando Museum of Art; Fort Lauderdale, Museum of Art and Taipei Fine Arts Museum, *Andy Warhol: 1928-1987*, February 1993-November 1994, no. 86 (illustrated).

Lausanne, Fondation de l'Hermitage; Milan, Fondazione Antonio Mazzotta; Luwigschafen, Wilhelm-Hack Museum; Helsinki Kunsthalle; Warsaw, National Museum; Krakow, National Museum and Rio de Janeiro, Centro Cultural Banco do Brasil, *Andy Warhol*, May 1995-December 1999.

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*, February 2000-February 2001, p. 183, no. 236 (illustrated).

Fashion wasn't what you wore someplace anymore; it was the whole reason for going.

-Andy Warhol



### **ANDY WARHOL (1928-1987)**

### Renate Zimet

signed and dated 'Andy Warhol 75' (on the overlap); stamped three times with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'PO50.359' (on the overlap) acrylic and silkscreen ink on canvas  $40\,x\,40$  in. (101.6 x 101.6 cm.) Painted in 1975.

\$180,000-250,000

### 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, 2013

#### EXHIBITED:

New York, Tony Shafrazi Gallery, *Andy Warhol Portraits*, May-October 2005, p. 137 (illustrated).

### LITERATURE:

N. Printz and S. King-Nero, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures late 1974-1976*, vol. 4, New York, 2014, pp. 272 and 276, no. 3128 (illustrated).



Andy Warhol, Renate Zimet, after August 1974. Williams College Museum of Art, Williamstown.

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### **ANDY WARHOL (1928-1987)**

Ladies and Gentleman (Iris)

stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'VF PA35.078' (on the overlap) acrylic and silkscreen ink on canvas  $14\times11$  in. (35.6  $\times27.9$  cm.) Painted in 1975.

\$120.000-180.000

#### PROVENANCE:

Estate of Andy Warhol, New York
The Andy Warhol Foundation for the Visual Arts, Inc., New York
Private collection, 2000
Skarstedt Gallery, New York
Acquired from the above by the present owner, circa 2009

#### EXHIBITED

New York, The Museum of Modern Art; The Art Institute of Chicago; London, The Hayward Gallery and Paris, Centre Georges Pompidou, *Andy Warhol: A Retrospective*, May 1989-August 1990, pp. 316-217, no. 333 (illustrated). Philadelphia, University of Pennsylvania, Institute of Contemporary Art; Omaha, Joslyn Art Museum and Greensboro, University of North Carolina, Weatherspoon Art Museum, *Face Off: The Portrait in Recent Art*, September 1994-May 1995, p. 72.

New York, Gagosian Gallery, *Andy Warhol: Ladies and Gentleman*, September-October 1997.

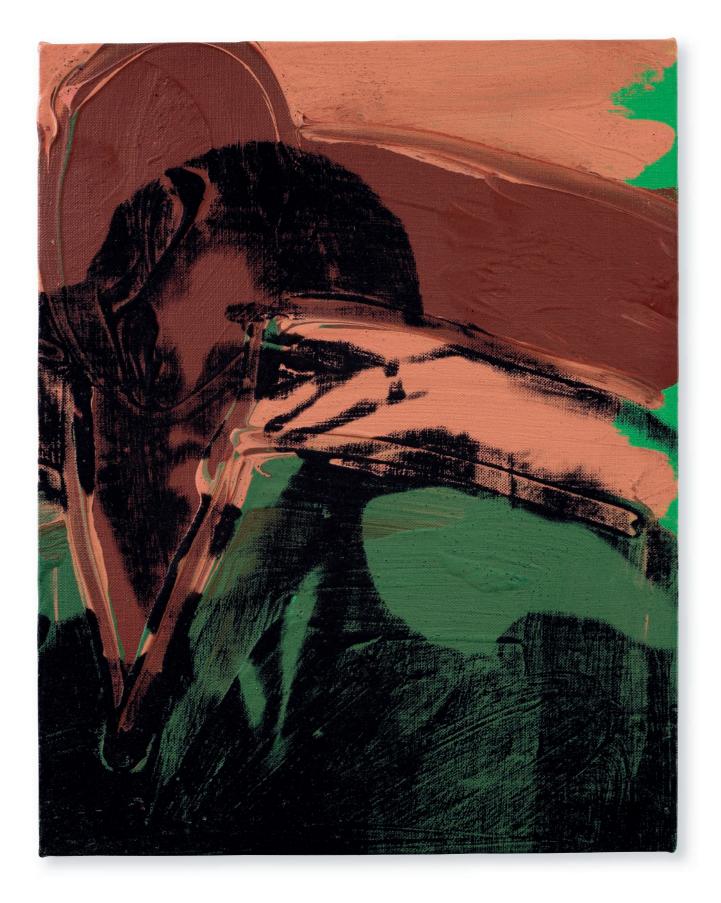
New York, Skarstedt Gallery, *Andy Warhol: Ladies and Gentleman*, September-October 2009, pp. 16-17, pl. 5 (illustrated). New York, Skarstedt Gallery, *Andy Warhol: Paintings from the 1970*'s, September-October 2011.

#### LITERATURE:

H. Geldzahler, "Andy Warhol: Virginal Voyeur," 1993, p. 25 (illustrated).
N. Printz and S. King-Nero, eds., *The Andy Warhol Catalogue Raisonne: Paintings and Sculptures late 1974-1976*, vol. 4, New York, 2014, pp. 149 and 182, no. 2978 (illustrated).



Andy Warhol, Ladies and Gentlemen (Iris), 1975. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.





# **ANDY WARHOL (1928-1987)**

stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for graphite on paper 40 ½ x 27 % in. (102.2 x 69.5 cm.) Drawn in 1975.

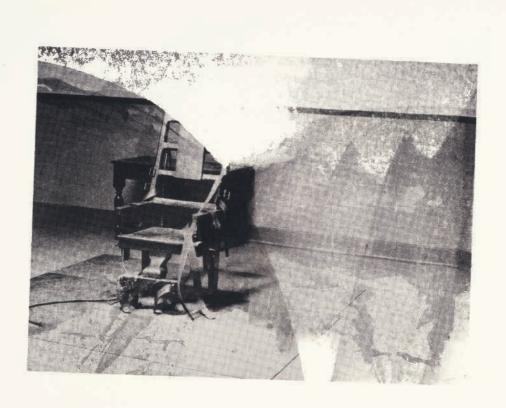
\$50,000-70,000

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

EXHIBITED:

New York, Tony Shafrazi Gallery, Andy Warhol, Drawings, 50's - 80's, February-March 2002.

March 2002.



### **ANDY WARHOL (1928-1987)**

stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'T.J.H. UP47.37' (on the reverse)

screenprint on paper image: 11 % x 16 % in. (29.8 x 41 cm.) sheet: 18 x 23 % in. (45.7 x 60.6 cm.) Executed circa 1978. This work is unique.

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

LITERATURE: F. Feldman and J. Schellmann, *Andy Warhol Prints: A Catalogue Raisonné 1962-1987*, New York, 2003, p. 230, no. IIIA.4 (another example illustrated).

### **ANDY WARHOL (1928-1987)**

### Dollar Sign

stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'VF PA30.082' (on the overlap); stamped again with the Estate of Andy Warhol stamp (on the reverse) acrylic and silkscreen ink on canvas  $20\,x\,16$  in. (50.8 x 40.6 cm.) Painted in 1981.

\$200,000-300,000

### PROVENANCE:

Estate of Andy Warhol, New York
The Andy Warhol Foundation for the Visual Arts, Inc., New York
Kantor Gallery, Los Angeles
Private collection, Los Angeles
Anon. sale; Phillips, London, 16 October 2014, lot 156
Acquired at the above sale by the present owner

#### EXHIBITED

Los Angeles, Gagosian Gallery, *Andy Warhol: Dollar Signs*, November 1997, pl. 43 (illustrated).

Making money is art and working is art and good business is the best art.

-Andy Warhol



### **ANDY WARHOL (1928-1987)**

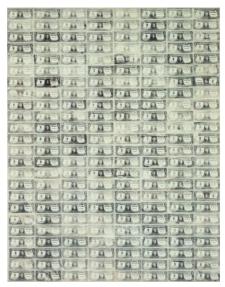
Dollar Bills

signed, inscribed and dated 'April 21-86 Sam Happy Birthday Andy Warhol' (on the overlap); stamped with the Andy Warhol Art Authentication Board stamp and numbered 'A101.056' (on the overlap) dollar bill collage on canvas  $14\times14$  in. (35.6  $\times$  35.6 cm.) Executed in 1986.

\$100,000-150,000

### PROVENANCE:

Private collection, Japan Anon sale; Sotheby's, New York, 11 May 2006, lot 324 Private collection, Europe Anon. sale; Sotheby's, London, 1 July 2015, lot 30 Acquired at the above sale by the present owner



Andy Warhol, 192 One Dollar Bills, 1962. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.



### **ANDY WARHOL (1928-1987)**

Hamburger Michel signed 'Andy Warhol' (on the overlap) acrylic, silkscreen ink and diamond dust on canvas 49 % x 41 ¼ in. (125.4 x 104.8 cm.) Executed *circa* 1980-1983.

\$250,000-350,000

### PROVENANCE:

Private collection, Germany Anon. sale; Christie's, London, 7 February 2001, lot 339 Acquired at the above sale by the present owner

"In my art work, hand painting would take much too long and anyway that's not the age we're living in." – Andy Warhol

In my art work, hand painting would take much too long and anyway that's not the age we're living in.

—Andy Warhol



### ED RUSCHA (B. 1937)

Uni

signed and dated 'Ed Ruscha 2007' (lower right) acrylic on museum board image:  $16 \times 26 \,\%$  in. ( $40.6 \times 66.4$  cm.) sheet:  $20 \times 30$  in. ( $50.8 \times 76.2$  cm.) Painted in 2007.

\$200,000-300,000

### PROVENANCE:

Gagosian Gallery, London Private collection, Mexico Acquired from the above by the present owner

I like the idea of a word becoming a picture, almost leaving its body, then coming back and becoming a word again. I see myself working with two things that don't even ask to understand each other.

—Ed Ruscha



### ED RUSCHA (B. 1937)

Emergency Numbers cherry stain and cherry juice on paper 7 % x 29 in. (18.7 x 73.7 cm.) Executed in 1973.

\$150,000-200,000

### PROVENANCE:

Florette Bihari, Los Angeles, *circa* 1975 Private collection, by descent from the above Anon. sale; Sotheby's, New York, 22 September 2011, lot 175 Gagosian Gallery, London Acquired from the above by the present owner, 2015

#### EXHIBITED

Los Angeles, Ace Gallery, Edward Ruscha: New Works in Various Materials Plus the 1969 Book of Stains, September-October 1973.

#### LITERATURE:

E. Ruscha, *They Called Her Styrene*, London, 2000, n.p. (illustrated). L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume One: 1956-1976*, New Haven, 2014, p. 349, no. D1973.66 (illustrated).





# **752** ED RUSCHA (B. 1937)

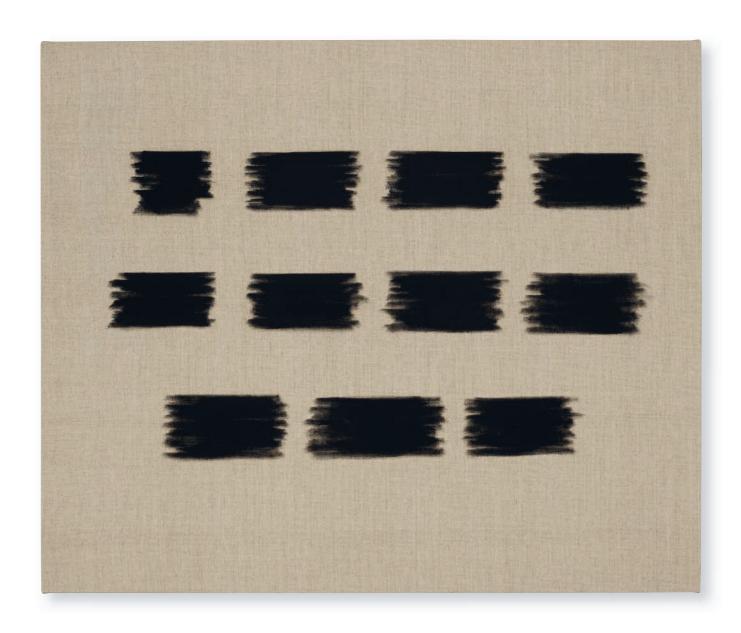
Animal Pulling Noodle

signed and dated 'Ed Ruscha 2007' (lower right) acrylic and ink on museum board image:  $29\% \times 22$  in.  $(75.6 \times 55.9$  cm.) sheet:  $34 \times 26$  in.  $(86.4 \times 66$  cm.) Executed in 2007.

\$100,000-150,000

### PROVENANCE:

Private collection, New York Acquired from the above by the present owner, 2008



### ED RUSCHA (B. 1937)

If You Ever Tell I'll Hurt Your Mama Real Real Bad signed and dated 'Ed Ruscha 1994' (on the reverse) oil on linen  $20\,\%\times24$  in. (51.4 x 61 cm.) Painted in 1994.

\$60,000-80,000

### PROVENANCE:

Leo Castelli Gallery, New York Acquired from the above by the present owner, 1995

### EXHIBITED

New York, Leo Castelli Gallery, Edward Ruscha: Sayings From Mark Twain's Pudd'nhead Wilson, September-October 1995.

New York, Leo Castelli Gallery, Edward Ruscha: Cityscapes/O Books, May 1997, pp. 8-9 (illustrated).

### LITERATURE:

R. Dean and L. Turvey, Edward Ruscha: Catalogue Raisonné of the Paintings, Volume Five: 1993-1997, New York, 2012, pp. 146-147, no. P1994.34 (illustrated).

### **ED RUSCHA (B. 1937)**

Fulcher Frew

signed and dated 'Ed Ruscha 1960' (on the reverse) oil, ink and canvas collage on canvas  $40\,\%$  x  $40\,\%$  in. (103.5 x 102.9 cm.) Executed in 1960.

\$80,000-120,000

### PROVENANCE:

Norma Fulcher, Los Angeles, acquired directly from the artist James Frew, Los Angeles Private collection, Los Angeles

#### LITERATURE

R. Dean and P. Poncy, eds., *Edward Ruscha: Catalogue Raisonné of the Paintings, Volume One: 1958-1970*, New York, 2003, pp. 30-31, no. P1960.01 (illustrated).

I began to believe that it is not so much what you say that matters, but how you say it. This ruled out so-called emotional painting. Everything should be preplanned.

-Ed Ruscha



Ed Ruscha (present lot illustrated in alternate orientation). Photographer Unkown. Artwork: © Ed Ruscha.

his remarkable, early work by Ed Ruscha demonstrates his initial flirtation with abstraction, before he rejected the genre in lieu of a self-confessed "premeditated" approach to Pop art. The creamy, boundless white background is emboldened by an abstractly painted canvas collage element on the upper register, and two horizontal and highly gestural passages of paint on the lower register. Fulcher Frew (1960) recalls the gestural spontaneity of the Abstract Expressionists, a style taught and encouraged at Ruscha's alma mater, the Chouinard Art Institute in downtown Los Angeles. Curiously, Fulcher Frew also speaks to Ruscha's life-long fascination with serialism and sequencing. The organic, neat stacking of the painted passages organizationally foreshadows the meticulous and sequential layout of Ruscha's text paintings that would soon develop into his quintessential style. Whilst anticipating several important facets from the future of Ruscha's career, Fulcher Frew also marks a temporary farewell to abstraction, relinquished to pave the way for a new stylistic focus; as Ruscha recalls, "I began to believe that it is not so much what you say that matters, but how you say it. This ruled out so-called emotional painting. Everything should be preplanned" (E. Ruscha, quoted in Ed Ruscha and the Great American West, exh. cat., Fine Arts Museum of San Francisco, San Francisco, 2016, p. 195).



### **HELEN FRANKENTHALER (1928-2011)**

Ghast

signed 'Frankenthaler' (lower right); signed again and dated 'Frankenthaler' 83' (on the reverse) acrylic on canvas  $42\times64~\%$  in. (106.7 x 164.1 cm.) Painted in 1983.

\$250,000-350,000

### PROVENANCE:

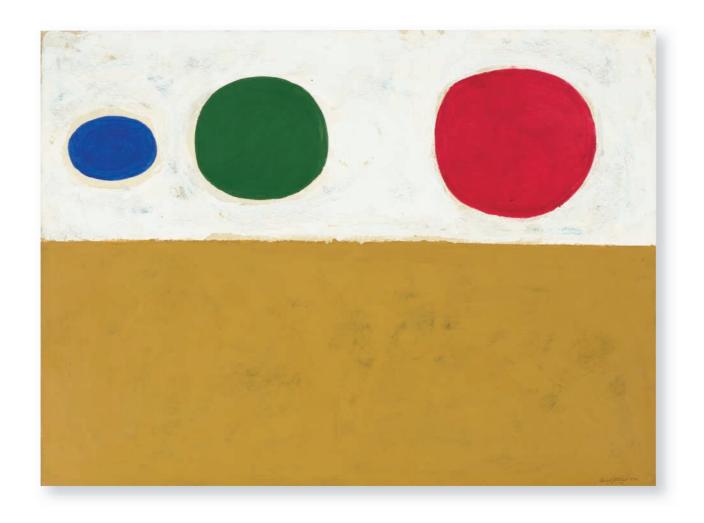
André Emmerich Gallery, New York Private collection, Chicago, *circa* 1986 Gift from the above to the present owner

The proceeds from the sale of this painting will be used to provide support to students in Catholic schools throughout the Archdiocese of Chicago.

The painter makes something magical, spatial, and alive on a surface that is flat and with materials that are inert. That magic is what makes paintings unique and necessary.

-Helen Frankenthaler





### ADOLPH GOTTLIEB (1903-1974)

Yellow Ochre

signed and dated 'Adolph Gottlieb 1970' (lower right); stamped with the Adolph and Esther Gottlieb Foundation stamp (on the reverse); stamped again three times with the Adolph and Esther Gottlieb Foundation stamp (on the overlap)

acrylic on paper stretched on wood strainer 30  $\frac{1}{2}$  x 40  $\frac{1}{2}$  in. (76.5 x 101.9 cm.) Painted in 1970.

\$80,000-120,000

### PROVENANCE:

Adolph and Esther Gottlieb Foundation, New York Pace Gallery, New York Private collection, London Pace Gallery, New York Acquired from the above by the present owner

### EXHIBITED

New York, Marlborough Gallery, Adolph Gottlieb: Works on Paper 1970, February-March 1971.

 $Washington\ D.C., Corcoran\ Gallery\ of\ Art; Tampa\ Museum\ of\ Art; Toledo$ 

Museum of Art; Austin, University of Texas, Archer M. Huntington Art Gallery; Flint Institute of Art; Indianapolis Museum of Art; Los Angeles County Museum of Art; Buffalo, Albright-Knox Art Gallery and The Tel Aviv Museum, *Adolph Gottlieb: A Retrospective*, April 1981-January 1983, p. 161, no. 111 (illustrated).

Allentown, Muhlenberg College, Center for the Arts, *Adolph Gottlieb: Works on Paper*, March-April 1984.

Scottsdale Center for the Arts; Savannah, Telfair Academy of Arts and Sciences; Fort Wayne Museum of Art; Miami, Art Museum at Florida International University; Youngstown, Ohio, Butler Institute of American Art and Baton Rouge, Louisiana Arts and Sciences Center, *Adolph Gottlieb: Works on Paper*, March 1986-March 1988, p. 63, no. 43 (illustrated). Munich, ACA Galleries, *Adolph Gottlieb*, September-November 1995, no. 23

Munich, ACA Galleries, *Adolph Gottlieb*, September-November 1995, no. 23 (illustrated).

Munich, American Contemporary Art Gallery, *Geometric Forms in Abstraction*, March-May 2001.

New York, Pace Gallery, In the Round, July-August 2014.

### LITERATURE:

K. Lawson, "Painting Circles Around Art," *Phoenix Gazette*, 12 March 1986 (illustrated).



### ADOLPH GOTTLIEB (1903-1974)

Pink Ground

signed and dated 'Adolph Gottlieb 1971' (lower right); stamped with the Adolph and Esther Gottlieb Foundation stamp and numbered '7106' (on the reverse) acrylic on paper 12  $\frac{1}{2}$  x 9 in. (30.8 x 22.9 cm.) Painted in 1971.

\$30,000-50,000

### PROVENANCE:

Esther Gottlieb, New York Adolph and Esther Gottlieb Foundation, New York Galeria Elvira González, Madrid Acquired from the above by the present owner

### EXHIBITED

Münich, ACA Galleries, Adolph Gottlieb: Works on Paper, December 1998-January 1999. Madrid, Galeria Elvira González, Adolph Gottlieb. Obra sobre papel, March-May 2009.



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

Untitled

acrylic on paper mounted on board 41  $\frac{1}{4}$  x 29  $\frac{1}{2}$  in. (104.7 x 74.9 cm.) Painted *circa* 1979.

\$60,000-80,000

### PROVENANCE:

Galerie Jean Fournier, Paris Andy Warhol, New York His sale; Sotheby's, New York, 3 May 1988, lot 3405 Acquired at the above sale by the present owner

### EXHIBITED:

Paris, Galerie Jean Fournier, Sam Francis, October-November 1979.

This work is identified with the interim identification number of SF79-052 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 DISTINGUISHED PRIVATE COLLECTION

### 759

# HANS HOFMANN (1880-1966)

Untitled

signed 'hans hofmann' (lower left) gouache and ink on paper  $17 \% \times 23 \%$  in. (44.1 x 60.6 cm.) Painted in 1943.

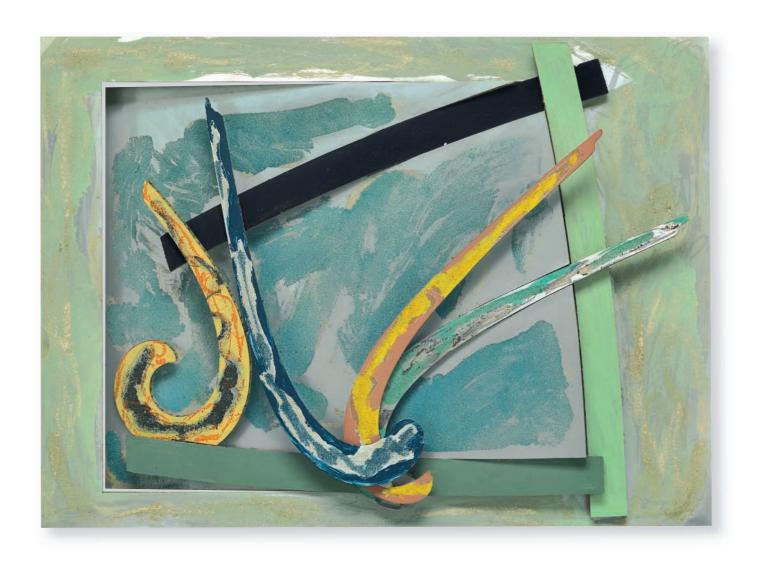
\$15,000-20,000

### PROVENANCE:

André Emmerich Gallery, New York Private collection, Minnesota Anon. sale; Christie's, New York, 4 May 1995, lot 152 Private collection, Germany Anon. sale; Christie's, New York, 17 May 2001, lot 104 Acquired at the above sale by the present owners

### EXHIBITED:

Washington, D.C., Corcoran Gallery of Art; Ann Arbor, Museum of Art at the University of Michigan; Berkeley, University of California, University Art Museum; Little Rock, Arkansas Art Center; Tyler Museum of Art; Palm Springs Desert Museum; Wichita State University and Charlotte, Mint Museum of Art, Hans Hofmann: 52 Works on Paper, June 1973-December 1975.



PROPERTY FROM THE MUSEUM LIAUNIG

### 760

# FRANK STELLA (B. 1936)

Newell's Hawaiian Shearwater

oil, glitter and lacquer on corrugated metal construction 20 ½ x 28 x 5 in. (52.1 x 71.1 x 12.7 cm.) Executed in 1976.

\$40,000-60,000

### PROVENANCE:

M. Knoedler & Co., Inc., New York Private collection, New York, 1977 Anon. sale; Christie's, New York, 8 May 1997, lot 176 Acquired at the above sale by the present owner

### EXHIBITED

London, Knoedler Gallery, Frank Stella: Paintings, Drawings and Prints, 1959-1977, December 1977.



### CHRISTO (B. 1935)

Surrounded Islands (Project for Biscayne Bay, Greater Miami, Florida)

titled 'Surrounded Islands (Project for Biscayne Bay, Greater Miami, Florida)' (upper edge of the right element); signed and dated 'Christo 1983' (lower left of the right element)

box construction—pastel, charcoal, enamel, graphite, wax crayon, fabric collage, fabric sample and printed aerial photograph collage on paper, in two parts

left element:  $28 \frac{1}{4} \times 22 \frac{1}{4}$  in. (71.8 x 56.5 cm.) right element:  $28 \frac{1}{4} \times 11 \frac{1}{4}$  in. (71.8 x 28.6 cm.)

Executed in 1983. \$50,000-70,000

### PROVENANCE:

Reinhard Onnasch Galerie, Berlin Acquired from the above by the present owner, 1985

### **KENNETH NOLAND (1924-2010)**

Mysteries: Platinum

signed, titled and dated 'MYSTERIES: PLATINUM 1999 Kenneth Noland' (on the reverse) acrylic on canvas  $46\,\%$  x 46 in. (117.8 x 116.8 cm.) Painted in 1999.

\$150,000-250,000

### PROVENANCE:

Ameringer Yohe Fine Art, New York Chac Mool Gallery, Los Angeles Private collection, Mexico City Private collection, Palm Beach

### EXHIBITED:

Los Angeles, Chac Mool Gallery, Kenneth Noland, May-July 2003.



#### **ROBERT RAUSCHENBERG (1925-2008)**

Power Stack / ROCI VENEZUELA

signed and dated 'RAUSCHENBERG 85' (lower right) acrylic and silkscreen ink on panel 98 ½ x 49 ¼ in. (250.2 x 125.1 cm.) Executed in 1985.

\$200,000-300,000

#### PROVENANCE:

Galerie Jamileh Weber, Zürich Acquired from the above by the present owner, 2007

#### EXHIBITED:

Museo de Arte Contemporáneo de Caracas, *Rauschenberg Overseas Culture Interchange: ROCI VENEZUELA*, September-October 1985, p. 83, no. 218 (illustrated).

Beijing, National Art Museum of China, Rauschenberg Overseas Culture Interchange: ROCI CHINA, November-December 1985.

Tokyo, Setagaya Art Museum, Rauschenberg Overseas Culture Interchange: ROCI JAPAN, November-December 1986.

Argentina, Museo Nacional de Bellas Artes; Havana, Castillo de la Real Fuerza; Havana, Casa de las Américas and Havana, Galería Haydée Santamaría, Rauschenberg Overseas Culture Interchange: ROCI CUBA, February-April 1988.

Moscow, Central House of Artists and Tretyakov Gallery, Rauschenberg Overseas Culture Interchange: ROCI USSR, February-March 1989. Berlin, Altes Museum and Neue Berliner Galerie, Rauschenberg Overseas Culture Interchange: ROCI BERLIN, March-April 1990. Kuala Lumpur, National Art Gallery, Rauschenberg Overseas Culture

Interchange: ROCI MALAYSIA, May-June 1990. Washington, D.C., National Gallery of Art, Rauschenberg Overseas Culture Interchange, May-September 1991, pp. 121 and 194 (illustrated).



Venezuela, 1985 (source image for the present lot). Photo: Robert Rauschenberg. © 2019 Robert Rauschenberg Foundation / Licensed by VAGA at Artists Rights Society (ARS), New York.

ne of the undisputed leaders of the American Avant-Garde, Robert Rauschenberg's unceasing intellectual curiosity and creativity helped to change the course of art in the 20th century. While never fully part of any one movement, his *oeuvre* acts as a proverbial bridge between the ideals of Abstract Expressionism and Pop Art and Conceptualism.

Rauschenberg held a strong belief in the power of art as a means of spreading positive social change and to no surprise, Rauschenberg's passion and curiosity drove him to look outside the artistic community of New York City to find opportunities to spread awareness, gain inspiration, and impart his message through his craft. Beginning in the 1970s, Rauschenberg traveled outside the United States, creating and exhibiting work in Israel, France, and China. It was these international trips that were the catalyst for one of the most significant projects of his career—Rauschenberg Overseas Culture Interchange, more often referred to as "ROCI." For Rauschenberg, ROCI, which came to fruition beginning in 1984, was a global initiative to bring art and artistic discourse to disparate cultures, places rich in history and tradition but often with suppressed artistic expression. Between 1985 and 1990, ROCI took place in ten countries, including: Mexico, Chile, Venezuela, China, Tibet, Japan, Cuba, the U.S.S.R., Malaysia, and Germany. In 1991, a final culminating exhibition took place at the National Gallery of Art, Washington, D.C., in which the present lot was exhibited. Power Stack / ROCI VENEZUELA is a potent example of the artist's creative vision and humanitarian passion joining forces in a work of art, creating an object imbued with cultural artifacts and lived experience. As Rauschenberg explained, "art is educating, provocative, and enlightening even when first not understood. The very creative confusion stimulates curiosity and growth, leading to trust and tolerance. To share our intimate eccentricities proudly will bring us all closer."





## MARK DI SUVERO (B. 1933)

Apache

welded steel, in two parts 54 x 64 x 48 in. (137.2 x 162.6 x 121.9 cm.) Executed in 1976-1977.

\$100,000-150,000

## PROVENANCE:

Private collection, acquired directly from the artist Anon. sale; Sotheby's, New York, 5 October 1989, lot 221 Acquired at the above sale by the present owner

#### EXHIBITED:

San Francisco, Hansen Fuller Gallery, 1977.

Mountainville, Storm King Art Center, Mark di Suvero: Twenty-Five Years of Sculpture and Drawings, May-October 1985.

Nice, Musée d'Art Moderne et d'Art Contemporain, *Retrospective de l'oeuvre de Mark di Suvero*, June-September 1991, p. 92, no. 44 (illustrated). Queens Museum of Art, *Queens Artists: Highlights of the 20th Century*, March-July 1997.

New York, Gagosian Gallery, Group Show, April-May 1999.

#### LITERATURE:

T. Albright, "Sculpture Scaled to Living Room Size," San Francisco Chronicle, 21 February 1977, p. 38.

T. Albright, "San Francisco: Convulsive but Lyrical," *Art News*, vol. 76, no. 5, May 1977, pp. 117-119.

*Mark di Suvero,* exh. cat., Stuttgart, Württembergische Kunstverein, 1988, p. 149 (illustrated).



# **ROBERT RAUSCHENBERG (1925-2008)**

Red Spinner

signed and dated 'Rauschenberg 90' (lower right) silkscreen ink, acrylic, watercolor, and graphite on fabric-laminated paper laid down on canvas  $33\,\%\,x\,40\,\%$  in. (85.1 x 103.2 cm.) Executed in 1990.

\$120,000-180,000

## PROVENANCE:

Eckert Gallery, Naples Private collection, Sweden Anon. sale; Christie's New York, 16 November 2006, lot 276 Private collection, New York Anon. sale; Christie's, New York, 23 September 2014, lot 98 Acquired at the above sale by the present owner



# LOUISE NEVELSON

Maquette for Sun Disc/Moon Shadow V

incised with the artist's signature and number 'NEVELSON  $5/6\mbox{'}$  (on the underside)

painted steel

33 5% x 26 5% x 27 3% in. (85.5 x 67.5 x 69.4 cm.)

Executed in 1976-1979. This work is number five from an edition of six.

\$40,000-60,000

#### PROVENANCE:

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

#### EXHIBITED:

New York, Pace Gallery, Nevelson: Maquettes for Monumental Sculpture/Wood Sculpture and Collages, May-June 1980 (another example exhibited).

Paris, Galerie Marwan Hoss, Louise Nevelson: Sculpture and Works on Paper,
September-November 1996 (another example exhibited)
Geneva, Pace Gallery, LeWitt, Nevelson, Pendleton Part II, May-July 2018.



# RON KLEEMANN (1937-2014)

Harry Loves Maxine The American Way

signed and dated 'Ron Kleemann 1973' (on the overlap); titled 'Harry Loves Maxine the American Way' (on the stretcher) acrylic on canvas  $60\,\%\,x\,60\,\%$  in. (153 x 153 cm.) Painted in 1973.

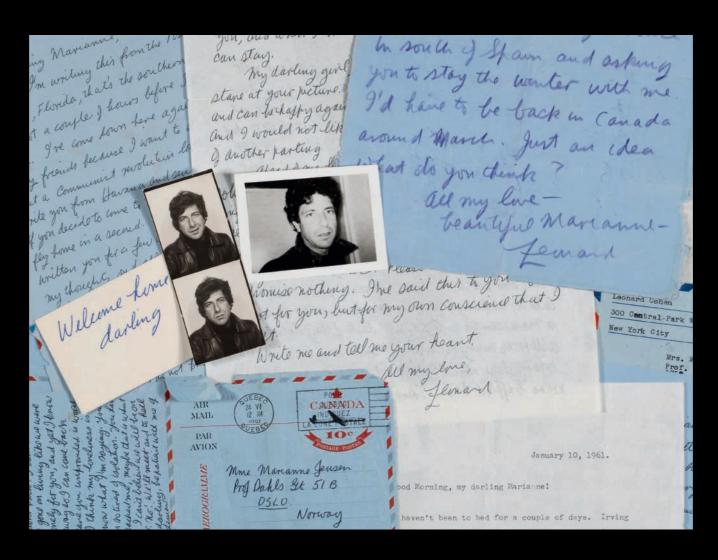
\$30,000-50,000

## PROVENANCE:

Warren Benedek Gallery, New York Galleria Levi, Milan Private collection, Illinois Acquired from the above by the present owner, 2004

#### LITERATURE

L. Meisel, *Photorealism*, New York, 1980, p. 312, no. 671 (illustrated).



LEONARD COHEN (1934-2016)
A selection of letters and photos from the sale.

# WRITE ME AND TELL ME YOUR HEART: LEONARD COHEN'S LETTERS TO MARIANNE

Online Only, 5-13 June 2019

VIEWING 7-11 June 2019 20 Rockefeller Plaza New York, NY 10020

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# CHRISTIE'S

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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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  $\mathbf{lot}$  in whole or in part ( $\Delta$  symbol), Christie's acts as agent for the seller.

#### A BEFORE THE SALE 1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next. to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue"
- (b) Our description of any lot in the catalogue, any condition report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or condition, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only

#### 2 OUR RESPONSIBILITY FOR OUR **DESCRIPTION OF LOTS**

We do not provide any guarantee in relation to the nature of a lot apart from our authenticity warranty contained in paragraph E2 and to the extent provided in paragraph I below.

#### 3 CONDITION

- (a) The condition of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect condition. Lots are sold "as is." in the condition they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.
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# 4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a lot, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its condition. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

# **5 ESTIMATES**

Estimates are based on the condition, rarity, quality and provenance of the lots and on prices recently paid at auction for similar property. Estimates can change. Neither you, nor anyone else, may rely on any estimates as a prediction or guarantee of the actual selling price of a lot or its value for any other purpose. Estimates do not include the buyer's premium or any applicable taxes.

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- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, estimates are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced

#### 8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a warranty that any individual component part of any watch is authentic. Watchbands described as "associated" are not part of the original watch and may not be authentic. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a warranty that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

# B REGISTERING TO BID

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- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
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  - (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
  - (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

#### 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

#### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

#### 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the purchase price and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named

#### 5 BIDDING IN PERSON

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The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

#### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

#### (b) Internet Bids on Christie's LIVETM

For certain auctions we will accept hids 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 is https://www.christies.com/LiveBidding/ OnlineTermsOfUse.

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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 CONDUCTING 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 hid

#### 2 RESERVES

Unless otherwise indicated, all lots are subject to a reserve. We identify lots that are offered without reserve with the symbol • next to the **lot number**. The **reserve** cannot be more than the lot's low estimate.

#### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- (a) refuse any bid:
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the lots;
- (c) withdraw any lot:
- (d) divide any lot or combine any two or more lots;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If you believe that the auctioneer has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The auctioneer will consider such claim in good faith. If the auctioneer, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a lot, or reoffer and resell a lot. he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The auctioneer's decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a lot under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3). E(2)(i), F(4), and I(1).

#### 4 BIDDING

The auctioneer accepts bids from:

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- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVETM (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

#### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the reserve. If lots are offered without reserve, the auctioneer will generally decide to open the bidding at 50% of the low estimate for the lot. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a lot, the auctioneer may deem such lot unsold

#### 6 BID INCREMENTS

Bidding generally starts below the low estimate and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

#### 7 CURRENCY CONVERTER

The saleroom video screens (and Christies 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\$300,000, 20% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% 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:
  (a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and
- (b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

If either of the above warranties are incorrect, the seller shall not have to pay more than the purchase price (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no warranty in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

#### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to us that your lot is not authentic, subject to the terms below, we will refund the purchase price paid by you. The meaning of authentic can be found in the glossary at the end of these Conditions of Sale. The terms of the authenticity warranty are as follows:

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the authenticity warranty.
- (b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the "Heading"). It does not apply to any information other than in the Heading even if shown in UPPERCASE type.
- ) The authenticity warranty does not apply to any Heading or part of a Heading which is qualified. Qualified means limited by a clarification in a lot's catalogue description or by the use in a Heading of one of the terms listed in the section titled Qualified Headings on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a Heading means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of Qualified Headings and a lot's full catalogue description before bidding.
- (d) The authenticity warranty applies to the Heading as amended by any Saleroom Notice.
- (e) The authenticity warranty does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the Heading either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) The authenticity warranty does not apply if the lot can only be shown not to be authentic by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.
- (g) The benefit of the authenticity warranty is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the lot and the lot is free from any claim, interest or restriction by anyone else. The benefit of this authenticity warranty may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
  - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
  - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - (iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.
- (i) Your only right under this authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, under any circumstances, be required to pay you more than the purchase price nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.
- (j) Books. Where the lot is a book, we give an additional warranty for 21 days from the date of the auction that any lot is defective in text or illustration, we will refund your purchase price, subject to the following terms:
  - (a) This additional warranty does not apply to:
  - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
  - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
  - (iii) books not identified by title;
  - (iv) lots sold without a printed estimate;
  - (v) books which are described in the catalogue as sold not subject to return; or
  - (vi) defects stated in any condition report or announced at the time of sale.

- (b) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same condition as at the time of sale, within 21 days of the date of the sale.
- (k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting. In these categories, the authenticity warranty does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

#### **3 YOUR WARRANTIES**

- (a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- (b) where you are bidding on behalf of another person, you warrant that:
  - (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
- (ii) the arrangements between you and the ultimate buyer(s) in relation to the lot or otherwise do not, in whole or in part, facilitate tax crimes;
- (iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

#### F PAYMENT

#### 1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
  - (i) the hammer price; and
  - (ii) the **buyer's premium**; and
- (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT. Payment is due no later than by the end of the

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "due date").

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
  - (i) Wire transfer
  - JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017; ABA# 021000021; FBO: Christie's Inc.; Account # 957-107978,
  - for international transfers, SWIFT: CHASUS33.
  - (ii) Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP') payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only

- (iv) Bank Checks You must make these payable to Christie's Inc. and there may be conditions.
- (v) Checks
- You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

#### 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

#### 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the lot; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

#### 4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the purchase price in full by the due date, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
  - (i) we can charge interest from the due date at a rate of up to 1.34% per month on the unpaid amount due;
  - (ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the purchase price and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
  - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts:
  - (iv) we can hold you legally responsible for the purchase price and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law:
  - (v) we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have paid to us);
  - (vi) we can, at our option, reveal your identity and contact details to the seller; (vii) we can reject at any future auction any bids made
  - by or on behalf of the buyer or to obtain a
    deposit from the buyer before accepting any bids;
  - (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
  - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company for any transaction.

#### 5 KEEPING YOUR PROPERTY

If you owe money to us or to another Christie's Group company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another Christie's Group company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant Christie's Group company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you.

If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

#### **G COLLECTION AND STORAGE**

- (a) You must collect purchased lots within seven days from the auction (but note that lots will not be released to you until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting lots is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
  - charge you storage costs at the rates set out at www.christies.com/storage.
  - (ii) 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.
  - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the lot in full but you do not collect the lot within 180 calendar days of payment, we may charge you New York sales tax for the lot.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

# H TRANSPORT AND SHIPPING 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www christies.com/shipping or contact us at PostSaleUS@ christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

#### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at Art TransportNY@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 \( \Perceq \) 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 savines or interest; costs, damares, 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe 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 LIVETM 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

**auctioneer:** the individual **auctioneer** and/or Christie's.

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 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.

**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.

Λ

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.

¤

Bidding by interested parties

•

**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

**Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

See Storage and Collection pages in the catalogue.



**Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of 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.

# IMPORTANT NOTICES AND EXPLANATION OF

#### IMPORTANT NOTICES

#### $\Delta$ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol  $\Delta$  next to its lot number. 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.

CATALOGUING PRACTICE

#### ° 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 if the lot fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. 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 is 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 is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the 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

#### **Bidding** by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol 0. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christic's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

#### Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

#### 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.

# 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.

29/03/19

29/03/19

# STORAGE AND COLLECTION

#### PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (**n**) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

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.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

#### **COLLECTION AND CONTACT DETAILS**

**Lots** will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

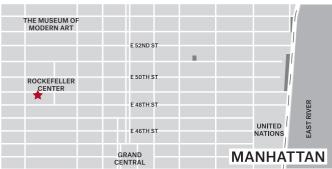
Tel: +1 212 636 2650 Email: PostSaleUS@christies.com

#### SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

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Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

#### Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231 Tel: +1 212 974 4500 nycollections@christies.com Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

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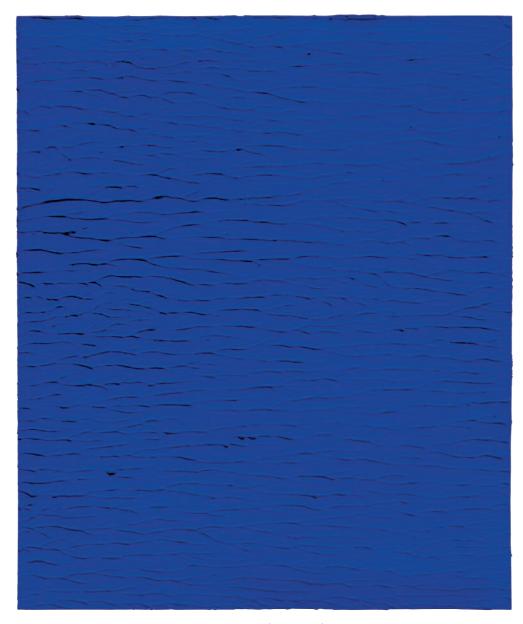
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19/04/19



YVES KLEIN (1928–1962)

Untitled Blue Monochrome (IKB 301)
signed and dated 'Yves 59' (on the reverse)
dry pigment and synthetic resin on card
8% x 7in. (22 x 18cm.)
Executed in 1959

NOW OPEN FOR CONSIGNMENTS

# POST-WAR AND CONTEMPORARY ART DAY AUCTION

London, 26 June 2019

# VIEWING

21-25 June 2019 8 King Street London SW1Y 6QT

# CONTACT

Paola Saracino Fendi pfendi@christies.com +44 207 389 2796





JIA AILI (CHINA, B. 1979)

The Wasteland

267 x 200 cm. (105½ x 78¾ in.)

Painted in 2007

HK\$8,000,000-10,000,000

U\$\$1,100,000-1,300,000

# **ICONOCLAST**

Hong Kong, 25 May 2019

VIEWING 24-25 May 2019 Hong Kong Convention and Exhibition Centre, No. 1 Harbour Road, Wanchai, Hong Kong **CONTACT**Evelyn Lin
acahk@christies.com
+852 2978 6866



# THE ROBERT B. and **BEATRICE C. MAYER**

**FAMILY COLLECTION** 



JAMES ROSENQUIST (1933-2017) Marilyn II oil on canvas with balloons and string overall: 80½ x 58½ x 11 in. (204.4 x 148.6 x 27.9 cm.) canvas diameter: 58½ in. (148.6 cm.) Executed in 1963. \$2,000,000-3,000,000

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

New York, 15 May 2019

# VIEWING

4-15 May 2019 20 Rockefeller Plaza New York, NY 10020

# CONTACT

Joanna Szymkowiak jszymkowiak@christies.com +1 212 636 2100





# **DESIGN**

New York, 4 June 2019

## VIEWING

31 May - 3 June 2019 20 Rockefeller Plaza New York, NY 10020

# CONTACT

Daphné Riou driou@christies.com +1 212 636 2240

SHIRO KURAMATA (1934-1991)

'Miss Blanche' Chair, designed 1988

executed by Ishimaru Company Ltd., Tokyo,
from the edition of 56

acrylic, artificial roses, epoxy-coated aluminum
35¼ in. (89.5 cm.) high, 24½ in. (62.5 cm.) wide,
24 in. (61 cm.) deep

\$250,000 – 350,000

CHRISTIE'S

# WRITTEN BIDS FORM

#### CHRISTIE'S NEW YORK

# POST-WAR & CONTEMPORARY ART MORNING SESSION

THURSDAY 16 MAY 2019 AT 10.00 AM

20 Rockefeller Plaza New York, NY 10020

CODE NAME: ICEBERG SALE NUMBER: 16978

(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\$2,000s 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.

- 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\$300,000, 20% on any amount over US\$300,000 up to and including US\$4,000,000 and 13.5% of the amount above US\$4.000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- 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**

08/01/19

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

	16978		
Client Number (if applicable)	Sale Number		
Billing Name (please print)			
Address			
City	State	Zone	
Daytime Telephone	Evening Telephor	Evening Telephone	
Fax (Important)	Email		
O Please tick if you prefer not to receive in	formation about our upcoming sales b	oy e-mail	
I HAVE READ AND UNDERSTOOD THIS WRI	TTEN BID FORM AND THE CONDITION	NS OF SALE — BUYER'S AGREEMENT	
Signature			

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

#### PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:



PABLO PICASSO (1881-1973)

Buste de femme couchée
signed 'Picasso' (upper center) and dated '11.7.69.' (upper left)
charcoal on two joined sheets of paper
25 % x 39 % in. (65 x 101 cm.)
Drawn on 11 July 1969
\$700,000-1,000,000

# IMPRESSIONIST AND MODERN ART WORKS ON PAPER SALE

New York, 14 May 2019

# VIEWING

4 - 13 May 2019 20 Rockefeller Plaza New York, NY 10020

# CONTACT

Allegra Bettini abettini@christies.com 212-636-2050



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