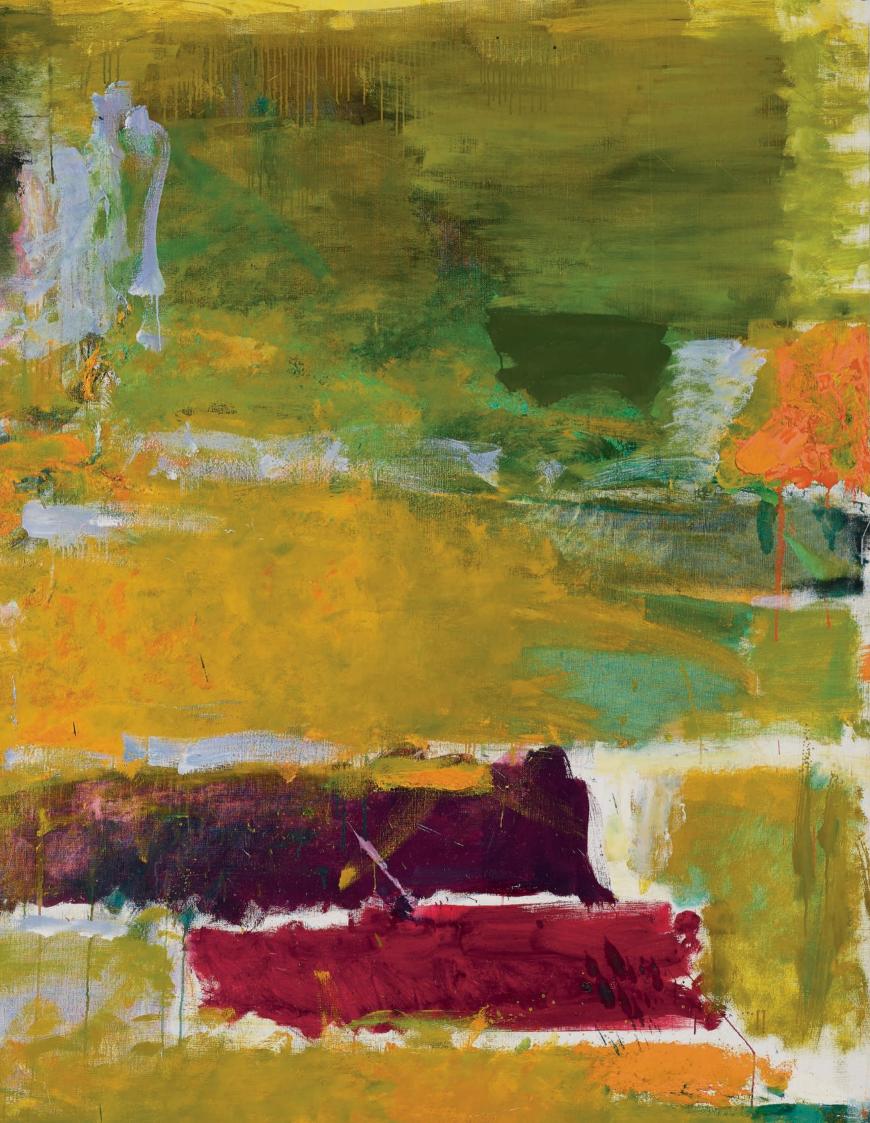
POST-WAR AND CONTEMPORARY ART

























POST-WAR AND CONTEMPORARY ART EVENING SALE

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Wednesday 13 November 2019 at 7.00 pm

(Lots 1B-55B)

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Candace Wetmore Manager of Publications



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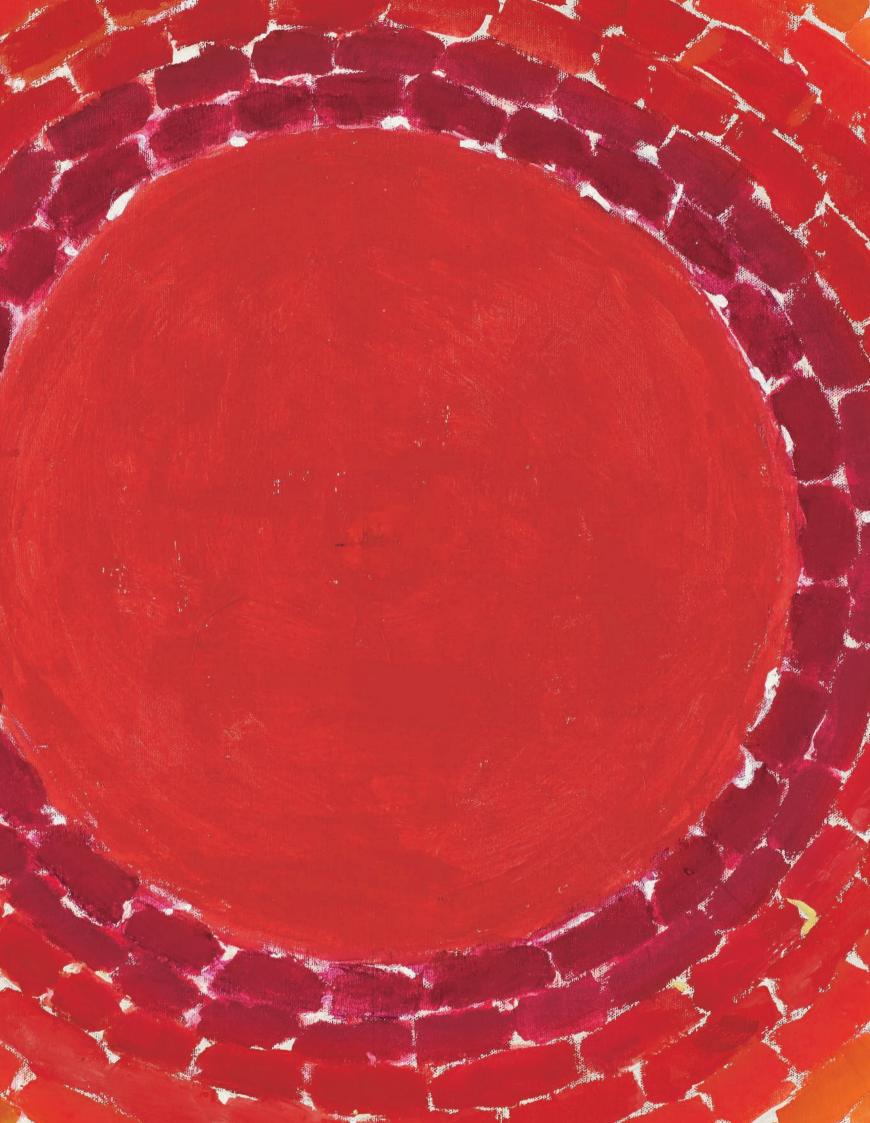


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1B RASHID JOHNSON (B. 1977)

Untitled Anxious Audience

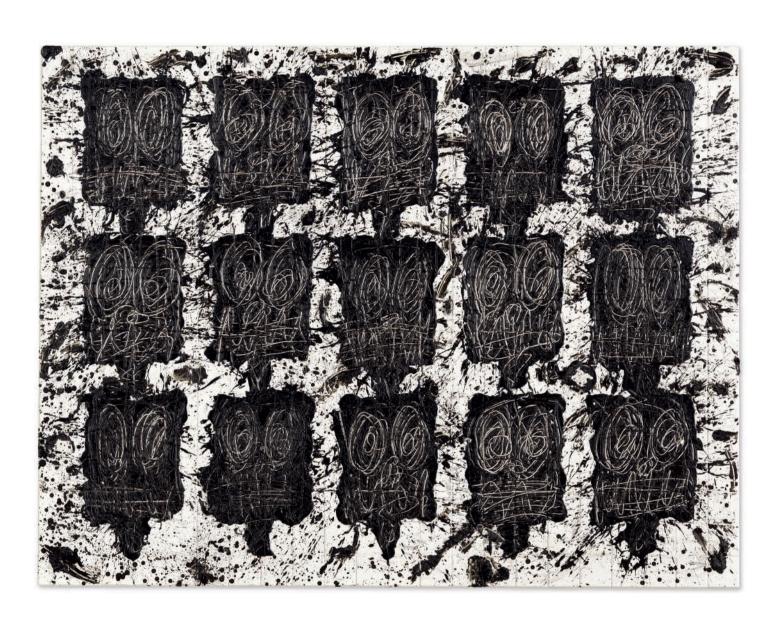
black soap and wax on ceramic tiles $73 \times 94\%$ in. (185.4 x 239.4 cm.) Executed in 2018.

\$200.000-300.000

PROVENANCE: Hauser & Wirth, New York Acquired from the above by the present owner

grid of fifteen powerful faces grimace wideeyed from Rashid Johnson's Untitled Anxious Audience (2018). They are made of a mixture of black soap and wax, splattered and scrawled into formation upon a ground of white ceramic tiling almost eight feet across. Their whirling eyes and gritted teeth are scratched into the soap compound—which Johnson calls "cosmic slop", in reference to the Funkadelic track—with a visceral, graffiti-like energy that counters their rectilinear arrangement. This is a work of highkeyed tension and striking emotional impact. Johnson's Anxious Audience series developed from a group of single figures, the Anxious Men, that he debuted at the Drawing Center in New York in fall 2015. They multiplied into "audiences" in response to both personal and political change. Johnson conceived of them as spectators to the tumult of the time—"global immigration issues, attacks on America, and attacks within America by police on young black men." Having recently become a father, he had come to feel that simply exploring his own state of mind was no longer enough. "I was coming to the realization that my anxiety was not mine exclusively," he says. "It also had something to do with fatherhood ... When something happens to me, it happens to my family—to the human family ... Thinking more responsibly about all of us—that happens with maturity" (R. Johnson, guoted in C. Kino, "Rashid Johnson: An Anxious Man", Cultured Magazine, fall 2016, p. 175). With their vivid, frantic expressions, the Anxious Audiences act as a startling and cathartic mirror for our collective worry.

The heightened sense of societal responsibility in these works coincided with bold new artistic ambition for Johnson. *Untitled Anxious Audience's* mural scale and gestural intensity rival the force of a vast Abstract Expressionist canvas by Jackson Pollock. There is a reflexive intimacy and confrontation in viewing the faces as an "audience"—they witness us as we witness them. The use of tiles and soap creates an unnerving echo of a bathroom-stall freak out, walling us in and collapsing public and private spaces of emotion. As Roberta Smith wrote on viewing these works, "the frazzled faces are stacked like pictures in a yearbook, or perhaps men in a cellblock. They bring to mind the work of Basquiat, Dubuffet and Gary Simmons, but mainly they surround us with an arena filled with angry or fearful spectators. Each







painting is titled 'Untitled Anxious Audience,' which works both ways in an art gallery" (R. Smith, "In 'Fly Away,' Rashid Johnson Keeps the Focus on Race", *New York Times*, September 15, 2016).

Johnson made his debut as the youngest artist in Thelma Golden's seminal group exhibition "Freestyle" at the Studio Museum, Harlem, in 2001. Beginning with photographic work, he developed an eloquent conceptual practice underpinned by distinctive material intelligence. The black soap in *Untitled Anxious Audience*, for example, is not only a medium for explosive physical application, but also injects history, political consciousness and humor into the picture. "I was first exposed to many of these things as a young man," Johnson explains. "My mother is an African history professor so she would have these kinds of materials around the house. When I got older I started to see how things like shea butter and black soap were African products that really speak to an African-American audience. They were delivered and sold on the streets of Harlem and the streets of Brooklyn and on the South Side of Chicago. I thought about what these materials must mean to the people that are using them and came to the conclusion that they were a way to culturize oneself in Africanness as you're exploring or looking for an identity, especially in a country that has had such a complicated history with the people. Because of the lack of information that most Americans have about their ancestry they try to build their own histories, build a narrative or bridge to that African experience. There's an absurdity to it, but it's also really poetic" (R. Johnson, quoted in P. Laster, "An interview with Rashid Johnson: 'I was more African before going to Africa," Conceptual Fine Arts, October 26, 2016).

"While making those scrawled faces and seeing myself reflected in them, I saw them as incredibly anxious characters. The idea of anxiety and the idea of a world that's not giving us as many answers as we have questions is something that I'm definitely negotiating in this body of work"

—Paul Laster

Modular and anonymous, the regimented faces in Untitled Anxious Audience seem to figure that search for identity, as well as the ultimate reductiveness of cultural markers as a way of defining selfhood. Likewise, the work's stark contrast of black soap on white tiling cleverly troubles the idea of a black/white binary. As Smith observes, "the faces are rendered as if with a big, soft black crayon on white ceramic tile redolent of Western kitchens and especially bathrooms. The point is unmistakable—filth versus purity-but it is contradicted once you notice that the crayon is really a mixture of wax and black soap (A little Googling reveals that it is often called African black soap, known for its healing properties, and first made in Ghana.) So there's no binary, just two forms of cleanliness" (R. Smith, "In 'Fly Away,' Rashid Johnson Keeps the Focus on Race", New York Times, September 15, 2016). Embedding such subtleties in the very substance of his work, Johnson creates a picture that is immediate in its vigor and vast scale but also richly complex in its compound layers of shifting, even contradictory meaning. In doing so, Johnson foregrounds the importance of the nuanced, thoughtful engagement that is required to navigate contemporary life responsibly. Ultimately, perhaps, such understanding might allow us to transcend the conflict that runs like an electric charge through these highly-strung faces. "Fear is a stabilizer and anxiety is an alert system", says the artist. "There's so many things happening today that my spidey sense goes off, and that's my anxiety, and I'm happy to have it" (R. Johnson, quoted in A. Martinez, "Anxious Man: Rashid Johnson on Navigating Worry, Violence and

Parenthood", Observer, September 28, 2016).

opposite: Present lot illustrated (detail).

Jean-Michel Basquiat, *Made in Japan I*, 1982. © Estate of Jean-Michel Basquiat. Licensed by Artestar, New York.

Jackson Pollock, Number III Tiger, 1949. Hirshhorn Museum and Sculpture Garden, Washington, D.C. © 2019 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Photo: Album / Art Resource, New York.



2B DANA SCHUTZ (B. 1976)

Shooting on the Air

signed and dated 'Dana Schutz 2016' (on the reverse) oil on canvas 96×90 in. (243.8 x 228.6 cm.) Painted in 2016.

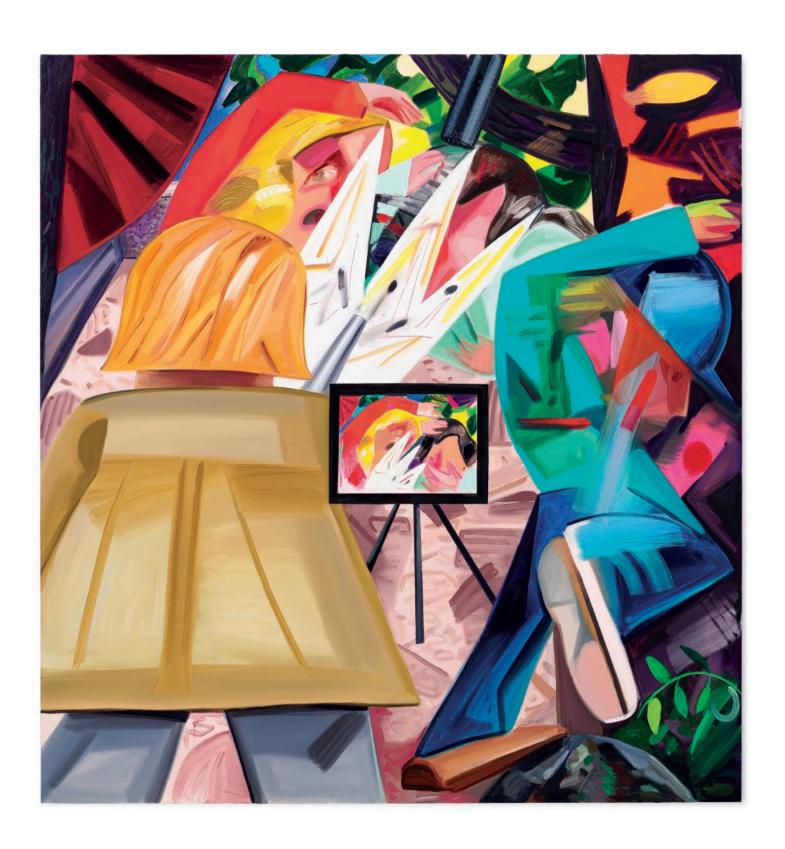
\$600,000-800,000

PROVENANCE:

Contemporary Fine Arts, Berlin Acquired from the above by the present owner

EXHIBITED:

Berlin, Contemporary Fine Arts, Waiting for the Barbarians, September-October 2016, n.p., no. 12 (illustrated in color).





inventive painters of her generation, Dana Schutz's canvases confront some of the most difficult and contentious issues of our time. Painted in 2016, Shooting on the Air deals with the tragic on-air murder of two television journalists near Roanoke, Virginia in August of 2015. The painting belongs to a small body of work that Schutz painted the following year, as she responded to a growing national crisis. Among them were the highly controversial Open Casket—which was the subject of considerable debate when it was included as part of the 2017 Whitney Biennial—and the present painting, Shooting on the Air. Both paintings debuted to the public in September of 2016 in her solo exhibition Waiting for the Barbarians.

idely considered to be one of the most

Up until this point in her career, Schutz's paintings had been mainly fictional—featuring an array of improbable situations and unthinkable acts—often informed by Modernist styles like Cubism and Expressionism.

Caustically painted in a riot of vivid colors, where traditional relationships of scale and content were overturned, her fragmented paintings featured dystopian worlds bristling with trouble and uncertainty. Despite their challenging content, however, Schutz's paintings paradoxically seduced the viewer in their sumptuous and beautifully painted surface.

For this new body of work, Schutz took on controversial, real-life subjects culled directly from the news headlines. Many of them were painted during the summer of 2016, which "felt like a state of emergency," Schutz later explained. "There were constant mass shootings, racist rallies filled with hate speech, and an escalating number of camera-phone videos of innocent black men being shot by police" (D. Schutz, quoted in B. Boucher, "Dana Schutz Responds to the Uproar Over Her Emmett Till Painting," *Artnet News*, March 23, 2017).

Shooting on the Air is her attempt to come to terms with what was described as the first "social media" murder. On August 26, 2015, a lone gunman shot and

killed a young television journalist, Alison Parker, and her cameraman, Adam Ward, while they were in the middle of an on-air interview. Horribly, the shooter had recorded the attack on his cellphone, and within hours had uploaded the video to social media websites. News outlets were criticized for broadcasting clips of that video, along with front page newspaper headlines that featured one of the victims, Alison Parker, gasping in terror as the killer aimed his gun in her direction. It is this graphic image from which Schutz organized her painting.

While her work might initially seem garish or shocking, Schutz endeavors to create a highly-nuanced and sensitive portrayal of the gruesome realities of early 21st century life. True to form, Shooting on the Air is deliberately enigmatic, rife with contradictory, and perhaps offensive, impulses. Schutz has flattened and schematized the original imagery to render a fractured array of brightly-colored triangular shards. The exuberant palette of vibrant colors seems paradoxical to the ghastly nature of its violent imagery. These pictorial devices seduce the eye, grabbing the viewer's attention, and thrust them further into the hideous scene. In the exact center of the painting Schutz depicts a screen-within-a-screen that confronts the viewer at roughly eye-level. Presumably the TV camera that has captured-irrevocably and horribly-the on-air tragedy, it also functions as an artist's easel, and further observation exposes the barrel of the gun as an artist's paintbrush. The artist and viewer are thus implicated, forced to bear witness to this senseless, tragic event.

In Shooting on the Air, Schutz has borrowed from art historical precedent to lend credence and power to her vision. For example, she references Edouard Manet's The Execution of Emperor Maximilian (1868-69), which

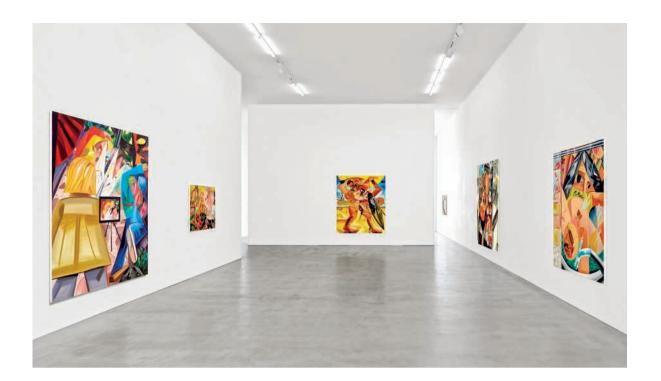
Edouard Manet, The Execution of Emperor Maximilian of Mexico, 1867. Staedtische Kunsthalle, Mannheim. Photo: Erich Lessing / Art Resource, New York.

Andy Warhol, Pink Race Riot, 1963. Museum Ludwig, Köln. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

Installation view, Dana Schutz: Waiting for Barbarians, September 17 - October 29, 2016, Contemporary Fine Arts, Berlin (present lot illustrated). Photo: Matthias Kolb, Courtesy Contemporary Fine Arts. Artwork: © Dana Schutz.

Pablo Picasso, Guernica, 1937. Museo Nacional Centro de Arte Reina Sofía, Madrid. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Erich Lessing / Art Resource, New York.





was itself based on documentary photographs of a controversial, real-life event, when the French-backed Emperor of Mexico, Maximilian I, was executed by Mexican forces on June 19, 1867—a tragic and humiliating defeat for the French.

Manet's painting was itself his own attempt to deal with a controversial subject, and both artists have observed the disturbing level of voyeurism amongst the public as news spread around the globe. In Manet's painting, he depicts a crowd of spectators that has gathered to watch the execution. He also includes an ominous dark shadow along the lower right edge, as if cast by the viewer himself. This, combined with the flattened and schematized depiction of the figuresespecially the comical, parodic burst of gunsmoke—was subversive, and the painting was deemed so controversial that it was never exhibited in France during Manet's lifetime. "This is political art at its most powerful and timeless," the art historian John Elderfield has explained. "Most of what is generally referred to as political art is really polemical art, simply asserting or reinforcing a belief, or often a blame. Truly political art, in contrast, does not reduce human affairs to slogans; it complicates rather than simplifies" (J. Elderfield, "Soldiers of Misfortune," Guardian, January 6, 2007).

Other art historical parallels also come readily to mind. In the 1960s, Andy Warhol lifted newspaper headlines from contemporary tragedies, which he silkscreened onto canvases colored in vibrant and garish hues in his *Death and Disaster* paintings. Enlarged to colossal proportions, or repeated *ad nauseam* across the canvas (at least thirty-five times in one example) Warhol articulates the feeling of impending disaster that serves as a backdrop of our daily life whilst also forcing us to confront the subject in a more meaningful and impactful way. Like Warhol, Schutz seems to hold up a distorted mirror to the deep-seated societal problems that continue to plague our 21st century world.

Throughout her body of work, Schutz forces the viewer to confront the grim realities of contemporary



"Most of what is generally referred to as political art is really polemical art, simply asserting or reinforcing a belief, or often a blame. Truly political art, in contrast, does not reduce human affairs to slogans; it complicates rather than simplifies."

—John Elderfield

life, where mass shootings, political instability and the specter of global conflict remain such a constant threat as to fade into background noise. Although her depiction may verge toward caricature, Schutz aims to dig deeper, bringing the viewer into closer communion with these events. What at first might seem to placate or parody the attack reveals itself as false comfort, stripping the painting of any illusion and revealing the reality of the situation in all its hideous truth. This sentiment is shared by the art critic Marcus Woeller, who described Shooting on the Air in 2016. "Dying on air," he writes, "that is the disastrous ideal of today's people running amok...And the more we become digital witnesses, tacit accessories, duplicators, the more numb we will become" (M. Woeller, Dana Schutz: Waiting for the Barbarians, exh. cat., Contemporary Fine Arts, Berlin, 2016).

3B ADRIAN GHENIE (B. 1977)

The Lidless Eye

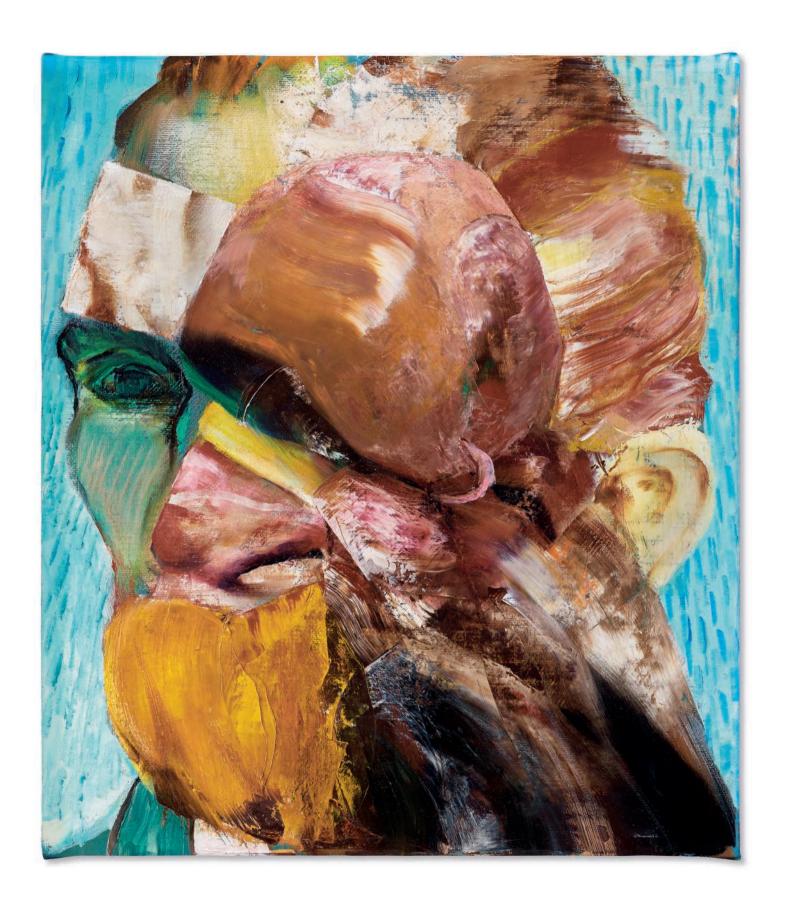
signed and dated 'Ghenie 2017' (on the reverse) oil on canvas 15% x 13% in. (40 x 35 cm.) Painted in 2017.

\$400,000-600,000

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

oming of age at the outset of the 21st century, Adrian Ghenie is a leading voice among a vanguard of visionary young painters who have revitalized the genre in the post-internet era. Wielding a multifaceted approach to painting that blends a careful eye for composition with a predilection for transmuting the real world through an abstract lens, Ghenie thrives on experimentation and exploration in the realm of visual representation and its ability to change the course of history. The Lidless Eye is a striking example of Ghenie's portrait works. Often depicting historical figures or the artist himself in various stages of recognizability, Ghenie brings the lessons he's learned from past artists to bear in an age of digital manipulation and a realization that history is shaped by visual culture. "I work on an image in an almost classical vein: composition, figuration, use of light," the artist has noted, "On the other hand, I do not refrain from resorting to all kinds of idioms, such as the surrealist principle of association or the abstract experiments which foreground texture and surface" (A. Ghenie, quoted in M. Radu, "Adrian Ghenie: Rise & Fall," Flash Art, December 2009, p. 49). Happy to borrow subjects, styles, and ideas from the gamut of the art historical canon, Ghenie's true talent lies in condensing, coalescing, and melding this mélange into an oeuvre that questions the underlying structure of images while striking new ground in the time-tested media of painting.

Executed on an intimate scale, The Lidless Eye contains all of the fervor and deeply textural brushwork of Ghenie's larger works while also remaining true to his inquiry into how memories of the past can influence the future. In this work, a spectral visage is visible as the central mass of paint takes the shape of a man's head. The titular green right eye peers out at us on the left side of the composition while an ear perks up to listen on the right. As is typical of Ghenie's work, this painting draws upon the history of art by employing an extant work as his visual catalyst. Based on a self-portrait by Vincent Van Gogh, The Lidless Eye continues Ghenie's exploration and investigation of visual history and the powers that it makes apparent. The painting is specifically referencing a late portrait from 1889 by Van Gogh simply titled Self Portrait and now in the collection of the Musée d'Orsav. On one hand, the viewer can see the source material peering through, but Ghenie has made sure that the earlier





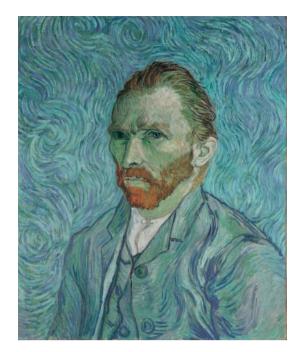
"You can't invent a painting from scratch; you are working with an entire tradition... The pictorial language of the 20th century, from Kurt Schwitters's collages to Jackson Pollock's drip paintings, makes up a range of possibilities that I utilise in order to create a transhistorical figurative painting—a painting of the image as such, of representation."

—Adrian Ghenie

portrait is only a jumping off point for his endeavor. Over the top of the recognizable elements, the artist paints heavily mottled swatches of amber, red, pink, yellow, brown, white and black that undulate and swell with each flick of the brush. Some strokes echo Van Gogh's original portrait in the red of the hair, while others seem more like collaged elements pasted on after the fact. This particular work has corollaries to a series of collage works that saw Ghenie obscuring a reproduction of the same Van Gogh portrait referenced here with bits clipped from magazines and other print material.

Painted two years after Ghenie represented his native Romania in the 56th Venice Biennale, *The Lidless Eye* is a prime example of the artist's singular approach to portraiture. By combining representative and abstract elements in a stylistic collage, Ghenie is able to draw from multiple art historical genres at once. "You can't invent a painting from scratch; you are working with an entire tradition...," the artist noted, "The pictorial language of the 20th century, from Kurt Schwitters's collages to Jackson Pollock's drip paintings, makes up a range of possibilities that I utilise in order to create a transhistorical figurative painting—a painting of the image as such, of representation" (A. Ghenie, quoted in "Adrian Ghenie:





Darwin's Room, exh. cat., Romanian Pavilion, Biennale de Venezia, 2015, p. 31). By marrying Van Gogh's portrait with figural rendering reminiscent of Francis Bacon, Ghenie pushes his work out of the present and into a broader conversation with history. His relationship with Van Gogh is well noted, having referenced the lauded Post-Impressionist in works like The Sunflowers in 1937 (2014) and Self-Portrait as Vincent Van Gogh (2012), both of which source from extant works. As a child, Ghenie received a magazine that contained an article on the artist. Lacking art books of his own, the reproductions of Van Gogh's paintings became his connection to the life and mental illness of the Dutch painter. Transferring some of the psychological tension found in such paintings to his own canvases, Ghenie is able to imbue his works with a notion of time and artistic lineage.

Born in Romania in the late 1970s. Ghenie witnessed the execution of the country's dictator, Nicolae Ceausescu on television on Christmas Day, 1989. This chilling experience did not scar the young artist so much as change his view of the world and instill him with a wary regard for all forms of media. "I'm not trying to make my biography like I grew up in a communist dictatorship-I was just a kid, I didn't have any trauma. But what happened in Romania after '89-the fall of the Berlin Wall—was very interesting. When you realize a whole country can be manipulated and made to believe one thing about itself, and then the regime falls and you find out that no, it was the other way around... I saw how it is possible to manipulate a whole country. What is the truth? What is trauma?" (A. Ghenie quoted in A. Battaglia, "Every Painting is Abstract: Adrian Ghenie on his Recent Work and Evolving Sense of Self, Artnews, February 17, 2017). The watershed moment in Ghenie's life was understanding that media, art, and visual culture can be controlled by those in power to various means. By approaching these ideas in his work through eerie portraits, abstract landscapes, and compositions which actively acknowledge a debt to the filmic works of Alfred Hitchcock and David Lynch, the artist expertly wields expressive brushwork and historic knowledge to question and subvert image culture.

opposite: Present lot illustrated (detail).

Francis Bacon, Self Portrait, 1969. © The Estate of Francis Bacon. All rights reserved / DACS, London / ARS, New York 2019 [CR69-13]. © The Estate of Francis Bacon. All rights reserved, DACS / Artimage 2019. Photo: Prudence Cuming Associates Ltd.

Vincent Van Gogh, Self-Portrait, 1889. Musée d'Orsay, Paris. Photo: Erich Lessing / Art Resource, New York.

• ◆ 4B MARK BRADFORD (B. 1961)

Promise Land

signed with the artist's initial, titled and dated 'Promise Land 2012 M' (on the reverse) mixed media collage on canvas 102% x 144% in. (260.3 x 367 cm.) Executed in 2012.

\$6,500,000-8,500,000

PROVENANCE:

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

EXHIBITED

New York, Sikemma Jenkins & Co., *Mark Bradford*, October-December 2012.











opposite: Present lot illustrated (detail).

Jasper Johns, Map, 1961. Museum of Modern Art, New York. © 2019 Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Willem de Kooning, *Untitled XIX*, 1977. Museum of Modern Art, New York. Artwork: © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York

ark Bradford is known for his monumental canvases that pull their inspiration from the city street and the history of art in equal measure. Promise Land, finished the same year that a major traveling retrospective of the artist's work ended, is a fiery example of Bradford's meticulous techniques and eye for composition. Sourcing phrases and materials from signs, billboards, and the floors of beauty salons, Bradford instills each work with the history and memory of a place. "I want my materials to actually have the memories—the cultural, personal memories that are lodged in the object. You can't erase history, no matter what you do. It bleeds through" (M. Bradford, quoted in Mark Bradford: Merchant Posters, exh. cat., Aspen Art Museum, Aspen, 2010, p. 10). Relying on found objects and a deep connection to the areas in which he works, Bradford is able to go beyond materiality in order to think critically about specific social issues. Though not all of the artist's works contain text, pieces like Promise Land offer an immediate connection to the viewer as they search between the layers of paint and paper to find meaning in the words.

Massive in scale, Promise Land stretches twelve feet across and is a riotous collage of text, paint, and torn paper. Red, white, and black words in various stages of legibility ricochet across the surface. The phrase "SOBER LIVING" is used repeatedly, a term the artist pulled from a local billboard in his neighborhood. Bradford notes: "[T] hese signs are very clearly speaking to the needs of the people in the community who are passing them by every day. It's not like popular culture, where it's all globalized. This is very localized. And what's fascinating about it is that it changes so rapidly, like Transitional Housing, Sober Living, Cash for Your Homes. That's something that's come about in the last year. Now, in two or three years in the community, there are going to be other needs and other parasitic systems that are going to come and take advantage of them. It's in a constant state of crisis

here, a constant state of fluidity" (M. Bradford, cited in E. Hardy, "Border Crossings," in *op. cit.*, p. 9). By seizing these subjects and immortalizing them in his paintings, Bradford is able to both catalogue and problematize what the signs stand for and mean. In *Promise Land*, each word fights toward the front as it is simultaneously overrun by lines and strokes of pale yellow, blinding white, deep red, and bubblegum pink. The swirls of color lash jaggedly across the canvas with a nod to earlier Abstract Expressionists, but the text itself holds its own against these outbursts and forms an uneasy truce with their wilder brushwork. Though the result exhibits a frantic energy that pulses with action, Bradford's works require a deeper investigation. Perusing the many layers of material





Jacob Lawrence, Harriet and the Promised Land, no. 10: Through Forests, Through Rivers, Up Mountains, 1967. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. © 2019 Jacob Lawrence / Artists Rights Society (ARS), New York. Photo: The Jacob and Gwendolyn Lawrence Foundation / Art Resource, New York.

opposite: Present lot illustrated (detail).

that make up his multifaceted surfaces, the viewer can accompany the artist on an archaeological dig through the ephemeral detritus of society.

Born in Los Angeles, Bradford would often help at his mother's beauty salon. After high school, he began to work full time as a hairdresser until he enrolled at the California Institute of the Arts. There he received a BFA in 1995 and an MFA in 1997. Bradford's formative years in the beauty parlor factored heavily into his early work as he was inspired by the small pieces of paper and other cast off bits he would find there and start to collage. He sees his work as having a very specific conversation about growing up in South Los Angeles and the culture and people there. Bradford noted, "I may pull the raw material from a very specific place, culturally from a particular place, but then I abstract it. I'm only really interested in abstraction; but social abstraction, not just the 1950s abstraction. The painting practice will always be a painting practice but we're living in a post-studio world, and this has to do with the relationship with things that are going on outside" (M. Bradford, in conversation with S. May, in Through Darkest America by Truck and Tank, exh. cat., London, White Cube, 2013-14, p. 83). Rather than focusing just on abstraction itself, Bradford creates dialogues about social constructs through his collage work.

To Bradford, works like Promise Land are about making connections. By creating a visual bridge between conceptual art practice and the everyday world of billboards, advertisements, and street signage, he maps influence and overlap between the two. Some of his works seem more methodical, more topographical, while paintings like Promise Land have more in common visually with historical abstract painters. However, Bradford is quick to note that his methods are not in line with his more formalist predecessors. Instead, they are an attempt to pay homage to and investigate the social processes that result in peeling paper and fractured slogans in specific neighborhoods. "I do not like conversations about Winsor & Newton and surface and transparency and luminosity and glazing", Bradford has mentioned. "No. I'm like: go find it. It has to exist somewhere out there; go find it. What painters fetishize—surface and translucence—I learned all about that through architecture and the sides of buildings. I understand transparency because of the erosion of paper" (M. Bradford, quoted in C. S. Eliel, "Dynamisms and Quiet Whispers: Conversations with Mark Bradford", *Mark Bradford*, exh. cat. Wexner Center for the Arts, Columbus, Ohio, 2010, p. 63). This erosion is a signifier for the passage of time within a particular place. By capturing it and exploring its visual possibilities, Bradford hopes to bring new relationships to light.

As Bradford builds up layer upon layer of text in pieces like Promise Land, one begins to make visual connections to the remnants of wheat-pasted signs on walls or the act of peering through a rip in a billboard to see the previous poster. The idea of the palimpsest is relevant here where one obfuscated text or work can be read through another. Not only are we reading Bradford's phrases through each other and through his layers of painted lines, but the very society from which he sources his materials and subjects can be seen as well. Curator Thelma Golden, sensing the burgeoning potential in the painter's works early on, included Bradford in the pivotal Freestyle exhibition at the Studio Museum in Harlem in 2001. From there, the artist's career expanded rapidly as he continued to reinterpret abstraction for a new generation. "As a twenty-firstcentury African American artist," Bradford noted, "when I look back at Abstract Expressionism, I get the politics, I get the problems, I get the theories, I can read [Clyfford Still's] manifestos, but I think there are other ways of looking through abstraction. To use the whole social fabric of our society as a point of departure for abstraction reanimates it, dusts it off. It becomes really interesting to me, and supercharged. I just find that chilling and amazing' (M. Bradford, "Clyfford Still's Paintings", in The Artist Project: What Artists See When They Look at Art, New York, 2017, p. 46). By using socially-relevant subjects and focusing on issues outside of formal concerns, Bradford reinterprets and revitalizes the history of abstraction. Careful not to dismiss those who have come before, the artist builds upon historical works just as he aptly references the cultural castoffs in his compositions.



RICHARD L. WEISMAN



Andy Warhol, Kareem
Abdul-Jabbar, Tom Seaver,
Muhammad Ali (Lot 5B), Chris
Evert, Pelé, Doroty Hamil, OJ
Simpson, Vitas Gerulaitis,
Willie Shoemaker, Jack
Nicklaus, 1977. To be offered
14 November 2019 in the PostWar and Contemporary Art
Morning Session. © 2019 The
Andy Warhol Foundation for
the Visual Arts, Inc. / Licensed
by Artists Rights Society
(ARS), New York.

Andy Warhol and Richard Weisman at the unveiling of the Athlete Series, Columbus, 1979. Photographer unknown. Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

ichard L. Weisman was a prolific, passionate collector-a man whose love for art endeared him to some of the twentieth century's most influential creative figures. Known for his eclectic taste and signature joie de vivre, Weisman's prescient eye allowed him to assemble a remarkable collection of masterworks united by a wide-ranging connoisseurship—a grouping that spanned Post-War and Contemporary art, Design, American Illustration, and more. "Richard bought paintings without reassurances or validations of any kind," recalled friend Amy Fine Collins. "He was there in the beginning at Roy Lichtenstein and Clyfford Still's exhibitions, not only with the foresight to buy but also with the instinct to select their best canvases." For Weisman, art represented an opportunity to explore the vast scope of human creativity, free from all constraints. "I personally don't like to limit the scope of my collecting," he stated simply. "I just love the art."

Art and collecting were, in many ways, in Richard Weisman's blood. "When you are young, you may feel that what you do as a collector has nothing to do with your family," Weisman told an interviewer, "but my family background must have had some impact on me." The son of the notable collectors Frederick and Marcia Weisman. Richard Weisman grew up surrounded by art and artists. His parents-famously depicted in David Hockney's American Collectors, now at the Art Institute of Chicagowere two of California's most distinguished connoisseurs and supporters of the Los Angeles County Museum of Art, the Museum of Contemporary Art, Los Angeles, and other institutions. Marcia's brother, Norton Simon, too was a prominent California collector whose collection now resides in his eponymous museum in Pasedena. Richard Weisman's first acquisition of his own came around his college years, when he purchased a work by the Chilean painter Roberto Matta. Dealer Richard Feigen described how "Richard's buoyant enthusiasm for art carried from Matta in 1962-to the Ferus Gallery, Irving Blum's pioneering Los Angeles

gallery—to Warhol and Lichtenstein—through to the 1980s." "He came to art more naturally," Feigen added, "than anyone I know of his generation."

During the formative years of Los Angeles's cultural development, Weisman became a frequent visitor to galleries and artist studios, building the many connections and friendships for which he would become known. "Richard was very much there and always the careful observer," Irving Blum said of the early years of the Ferus Gallery. "He quickly focused on the emerging Pop style, particularly Warhol and Lichtenstein. He chose carefully and assembled a distinguished collection by moving forward astutely." In Los Angeles and New York, Weisman steadily assembled not only an exceptional grouping of masterworks-anchored by artists such as Warhol, Rothko, de Kooning, Still, Motherwell, Picasso, and Lichtensteinbut also a remarkable coterie of friends. "Artists, athletes, entertainers of all kinds," friend Peter Beard observed, "ended up investing with his friendship and guidance." Weisman became especially renowned for parties and gatherings in which individuals of all stripes came together in a joyous atmosphere infused with creative energy. "Andy Warhol, Roy Lichtenstein, Barnett Newman, Rauschenberg, Rosenquist, Clyfford Still, George Segal, John de Andrea, Arman, Basquiat, Keith Haring, Botero, even de Kooning," Beard enthused. "We met them all at Richard's."

Among his many achievements in collecting, it is Richard Weisman's close relationship with Andy Warhol for which he is best remembered. "Andy and I really got to be good friends in New York because of the social scene," Weisman recalled, "and we also had the art world as a connection." The collector described how the artist would often arrive at his apartment "with a whole bunch of paintings under his arm as presents." When Weisman began to consider how to connect his seemingly disparate interest in sports and art—"I wanted to do something that would bring these two worlds together," he said—the collector came to Warhol with a major commission.



The Athletes Series, completed between 1977 and 1979, consisted of dozens of works depicting the major sports stars of the age—from Dorothy Hamill and Muhammed Ali to O.J. Simpson and Jack Nicklaus. "I chose the sports stars," Weisman noted. "Andy didn't really know the difference between a football and a golf ball." The influential group of sports stars were justifiably intrigued by the enigmatic Warhol, and the feeling was mutual. "Athletes really do have fat in the right places," the artist wrote in his diaries, "and they're young in the right places." Weisman, who would gift many of the Athlete Series canvases to institutions, looked back fondly at the entire process. "We had quite an adventure," he said. "It was fun times."

Richard Weisman's collection would evolve well into the 21st century, as his curiosity brought him to areas such as American Illustration—an area of the art historical canon he appreciated for its unique narrative ability and aesthetic resonance. "He makes decisions based on a gut level—his first intuitive response or impression," noted Los Angeles artist Laddie John Dill. "There is eclecticism at work on a very high level with the Rockwell and Warhol.... It's an interesting mix. I really admire his approach to art. He is very much his own mind." With Weisman's passing in December 2018, the art world lost not only one of its most ardent patrons, but one of its most steadfast friends. Across a lifetime of collecting and connoisseurship, he created a legacy in art that continues to resonate. "Richard Weisman has had fun," Peter Beard declared, "and much, much more."

"Quite frankly, I
believe that the athlete
today is like the movie
star of the past.
These are the new
movie stars."

—Richard Weisman

RICHARD L. WEISMAN

5B ANDY WARHOL (1928-1987)

Muhammad Ali

signed and dated 'Andy Warhol 1977' (on the overlap); signed by Muhammad Ali (on the reverse) acrylic and silkscreen ink on canvas 40×40 in. (101.6 x 101.6 cm.) Painted in 1977.

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

PROVENANCE:

Acquired directly from the artist by the late owner

EXHIBITED:

New York, Coe Kerr Gallery, *Athletes by Andy Warhol*, December 1977-January 1978.

Dallas, University Gallery, Southern Methodist University; Houston, Texas Gallery, *Andy Warhol "Athletes"*, February-April 1978

London, Institute of Contemporary Arts, *Athletes by Andy Warhol*, June-July 1978.

LITERATURE:

D. Bourdon, *Warhol*, New York, 1989, p. 365, pl. 288 (illustrated in color).

P. Shea, ed., *Picasso to Pop: The Richard Weisman Collection*, New York and Los Angeles, 2003, p. 25 (illustrated in color on the cover; installation view illustrated).

T. Shafrazi, ed., *Andy Warhol: Portraits*, New York, 2007, p. 161 (illustrated in color).

N. Printz and S. King-Nero, eds., *The Andy Warhol Catalogue Raisonné: Paintings 1976-1978*, vol. 5A, New York, 2018, pp. 336 and 340, no. 3713 (illustrated in color).

loat like a butterfly, sting like a bee, the hands can't hit what the eyes can't see." This enduring articulation of Muhammad Ali's unique and lyrical boxing style lingers to this day as the definitive characterization of his artistry in the ring. Widely considered to be the most influential sporting figures of the 20th century, Ali was not only a legendary athlete but a vocal champion of civil rights, an anti-war advocate and a charismatic celebrity. When Andy Warhol painted Ali's portrait in 1977, the artist and the athlete were at the top of their game, both having become worldwide superstars.

In Muhammad Ali, Warhol captures the champion boxer in his most iconic stance. Fists raised, Ali confronts the viewer as he would an opponent in the ring, bathed in a golden—almost religious—aura. The tools of his trade, his clenched fists, are saturated in a rich, vermillion hue, while slanting red brushstrokes evoke the violence of the ring, like a bloody gash or wound. Above all, Ali's unwavering stare and his larger-than-life, nearly four-foot portrayal drives home the fighter's famous taunt—"I'm the greatest! I'm a bad man! And I'm pretty!"

As one of the portraits of "The Greatest" that Richard L. Weisman (who suggested the idea for the *Athletes* series) kept for his personal collection, the present canvas of Muhammad Ali is an important relic from a unique moment in history. When Warhol finished the series, Weisman presented Ali with one of the portraits as a gift. Taking a good long look, Ali declared, "This is by far the best painting I have ever had of myself." Weisman acknowledged, "It's a strong painting," to which Ali replied, "I can also see a softness and a compassion. As a matter of fact, I can see many moods" (M. Ali, quoted in V. Bockris, *Muhammad Ali: In Fighter's Heaven*, New York, 1998, p. 127).

Three years earlier, Ali had defeated George Foreman in one of the most historic sporting events of all time, the 'Rumble in the Jungle,' which took place in a packed stadium of 60,000 fans in Kinshasa, Zaire. It is estimated that a further 1 billion fans watched the televised fight on TV sets around the world. At the time, Foreman was the undefeated world heavyweight champion, and Ali's victory was a major upset. He won by knocking out Foreman in the eighth round. As the crowd went wild, TV personality David Frost cried out, "The great man has done it! This is the most joyous scene ever seen in the history of boxing!" (D. Frost, quoted in N. Mailer, *The Fight*, New York, 1975, p. 210). That match was followed by the equally historic 1975



"While some of the works were beautifully painted, by far the standout [of the Athletes series] is the portrait of Muhammad Ali. 'It's truly iconic.'"

-New York Times, September 2009



battle between Ali and Joe Frazier known as the 'Thrilla in Manilla.' After a grueling fourteen rounds, Frazier's trainer conceded defeat, and Ali won by TKO. He later said that was the closest he had ever come to dying in the ring.

By the time that Warhol met Muhammad Ali in at his training camp in Deer Lakes, Pennsylvania, in August of 1977, Ali was the reigning world heavyweight champion, having defended his title an astonishing nine times. The slender, bespectacled artist and the handsome fighter could not have been more different. Sharply-dressed in a black dress shirt and coordinating slacks, Ali was the epitome of cool, having just flown in from London on the Concorde. By contrast, Warhol was approaching fifty years old, looking gaunt in his pair of oversized glasses and rumpled seersucker suit. He was accompanied by a small entourage that included Weisman, Fred Hughes and the author Victor Bockris.

As Ali led the group around his compound, showing off his state-of-the-art gymnasium and training facility, Warhol gradually worked up the nerve to ask, "Could we, uh, do some, uh, pictures where you're not, uh, talking?" That caused Ali to quiet, unnerving everyone in the group. Warhol would later recall, "I guess I really had told the Champ to shut up...I thought he was going to punch me." Gradually Ali began to quietly chuckle to himself, loosening up and going through a series of poses. Putting up his fists, he asked Andy, "Do I look fearless?" To which Warhol replied, "Very fearless. That's fantastic!" (A. Warhol & M. Ali, quoted in V. Bockris, Warhol: The Biography, New York, 2003, pp. 506-8)

Embracing the changing nature of fame as athletes and sports stars rose to take center stage in American popular culture, Richard L. Weisman recognized the growing commercialization of sports and the corresponding increase in influence of the sports stars themselves. "I've been really interested in both sports and art for some time,"

Weisman said, "and it occurred to me that the two areas which are probably the most popular leisure-time activities around have never been connected at the upper level... Quite frankly, I believe that the athlete today is like the movie star of the past. These are the new movie stars" (R. Weisman, quoted in S. King-Nero and N. Printz, (eds.), *The Andy Warhol Catalogue Raisonné of Paintings and Sculpture* 1976-1978, vol. 05, New York, 2018, p. 291).

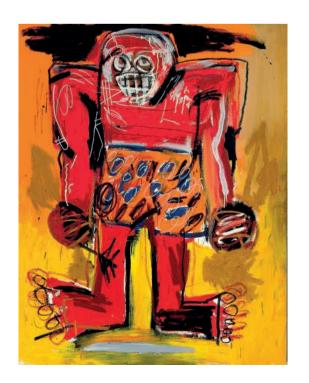
The Athletes series proved to be a timely one, because in the 1970s, massive developments in television sports broadcasting and product sponsorship allowed for a huge fan base to flourish and grow. National and international viewers could now support players and teams from the comfort of their own homes. Warhol was guick to recognize that sports heroes had replaced the religious figures of his childhood. These were the new idols that the population at large had come to worship. Like his early Coca-Cola bottles and Campbell's Soup Cans, Warhol also came to see the pantheon of sports celebrities as American "commodities," and he staged them as such. Furthermore, Ali's status as a beloved sports icon also harmonized with Warhol's idea of the American dream. Just as "a Coke was a Coke" any person regardless of race, gender, or social stature had the opportunity to rise to the upper echelons of their sport.

"While some of the works were beautifully painted, by far the standout [of the Athletes series] is the portrait of Muhammad Ali. 'It's truly iconic,'" The New York Times reported in 2009 (C. Vogel and S. Moore, New York Times, September 12, 2009, p. A30). Many years before Jean-Michel Basquiat would include Ali in his pantheon of Black heroes, Warhol recognized the sports celebrity's star power. This was no doubt due to Ali's charisma and Warhol's particularly shrewd and insightful skill as a portraitist. Muhammad Ali captures the essence of the larger-than-life personality, whilst also hinting at the real man beneath the fighter's swagger. "They just seen a little boxing!" Ali told Bockris in the 1970s. "They ain't seen the real Muhammad Ali!" (M. Ali, quoted in V. Bockris, op. cit. 1998, p. 13).

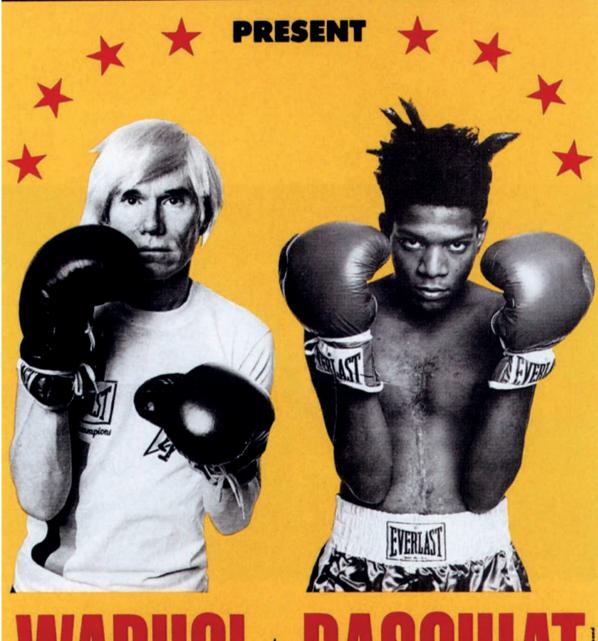


Jean Michel Basquiat, Sugar Ray Robinson, 1982. © Estate of Jean-Michel Basquiat. Licensed by Artestar, New York.

Exhibition poster, Warhol Basquiat Paintings at Tony Shifrazzi Gallery, New York,



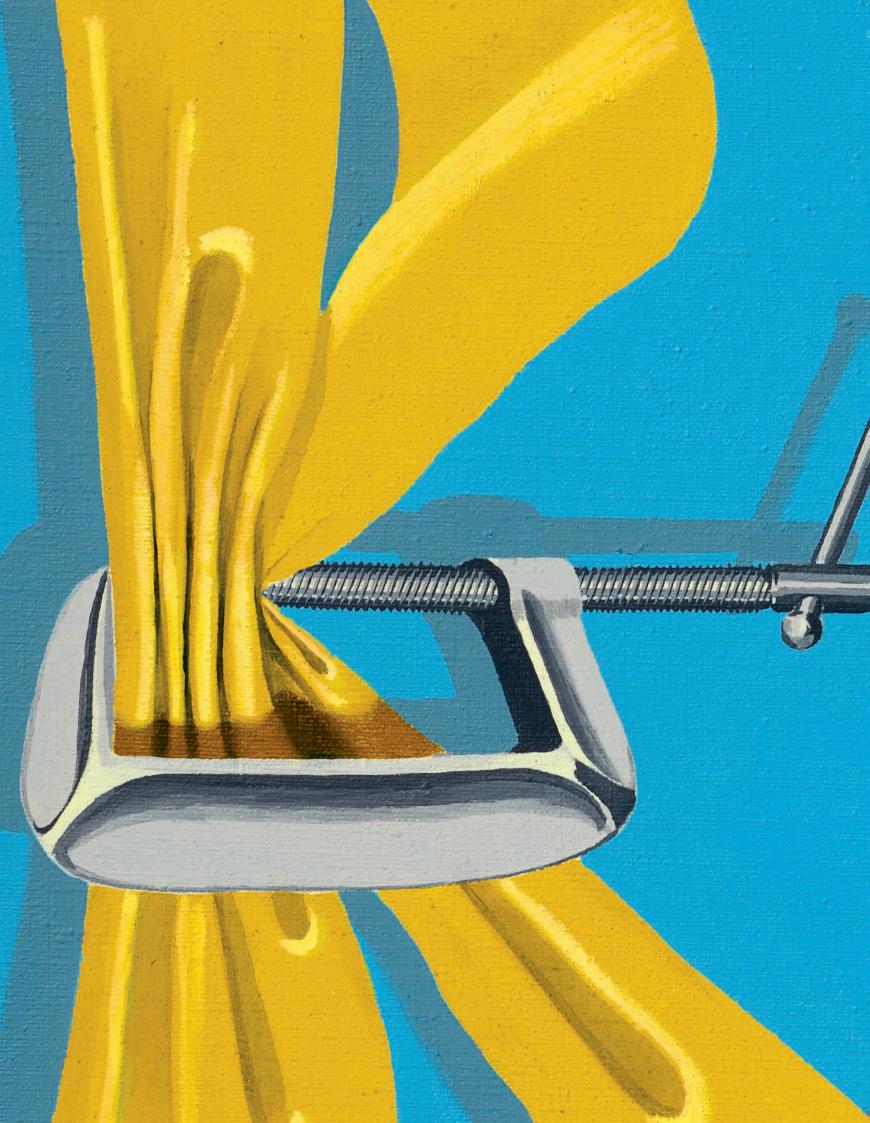
TONY SHAFRAZI * BRUNO BISCHOFBERGER

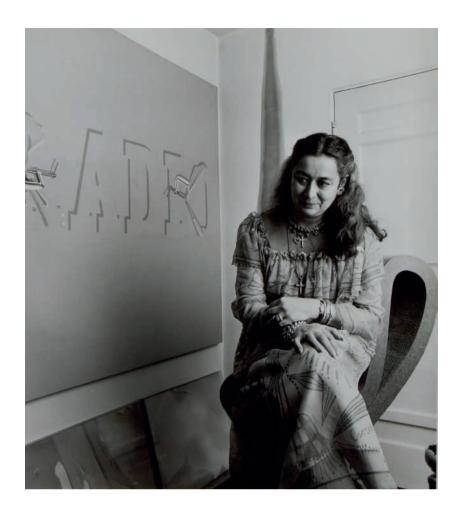


WARHOL*BASQUIAT

PAINTINGS

SEPTEMBER 14 THROUGH OCTOBER 19, 1985 163 MERCER STREET NEW YORK 212 925-8732





ED RUSCHA HURTING THE WORD RADIO #2

FROM THE COLLECTION OF JOAN AND JACK QUINN

ew individuals left such an indelible mark on the artistic landscape of Southern California than Joan and Jack Quinn. As collectors, patrons and, above all else, friends to artists, the Quinns helped propel their beloved Los Angeles into a world-class cultural mecca. In the process, they built one of the nation's foremost private collections of Contemporary art—the tangible representation of a lifetime's dedication to the creative process.

Married for over half a century, Joan and Jack Quinn were present from the earliest days of Los Angeles's artistic evolution, when emerging figures and outposts such as the Ferus Gallery began to catch the attention of a global audience. A native Angelino, Joan Quinn first became acquainted with the Ferus Gallery and its stable of artists—including Ed Ruscha, Andy Warhol, Larry Bell, and others—through sculptor Billy Al Bengston. Jack Quinn, for his part, was a notable Southern California attorney who utilized his skills to help artists and dealers, including the Ferus Gallery, navigate the complexities of law and business.

For decades, Joan and Jack Quinn were unwavering patrons of local artists, with a prescient understanding of the important work emanating from Los Angeles studios. It was never enough, however, to simply collect; for the Quinns, art was a dialogue between artist and viewer that yielded unending inspiration and lifelong friendships. In 1978, Andy Warhol asked Joan Quinn to join his influential

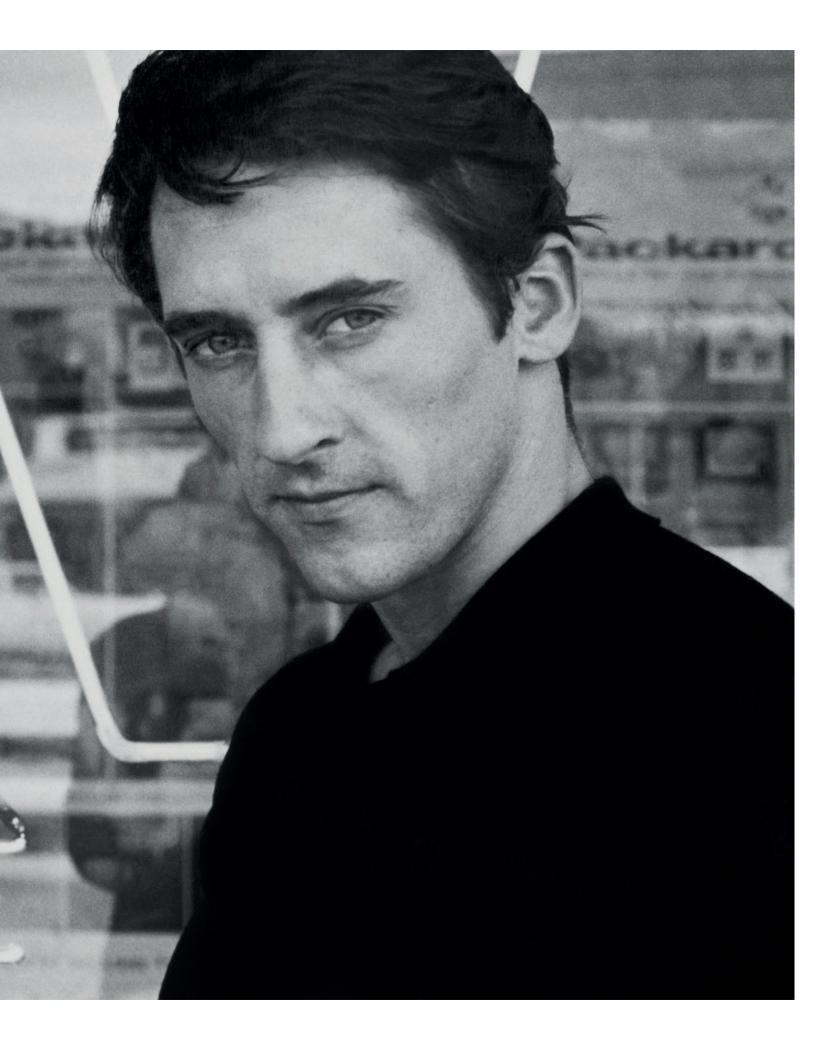
Interview magazine as its West Coast editor, allowing the collector to further promote the work of her growing circle of Southern California creatives. From 1993, Joan Quinn hosted an eponymous television program featuring interviews with many of these same friends and talents, and became a contributing writer and photographer for a wide range of international publications.

Known for her charisma, intelligence, and incomparable élan, Joan Quinn became a kind of distinctly Californian muse for artists such as Robert Mapplethorpe, Jean-Michel Basquiat, David Hockney, Ed Ruscha, Zandra Rhodes, Larry Bell, Ed Moses, Antonio Lopez, and many others. As artists sought to record her image across a variety of media, Joan Quinn found herself with one of the world's largest and most important collections of Contemporary portraiture—a poignant representation of friendships forged through creativity. In the period since the passing of Jack Quinn in 2017, Joan Quinn has continued her longstanding involvement in the arts.

The decades-long journey in patronage and collecting of Jack and Joan Quinn represents a pivotal moment in the history of Contemporary art, as Los Angeles came to symbolize an innovative and prolific brand of creative freedom. Today, the Quinns' legacy continues to resonate across Southern California and the wider world—the story of an unwavering belief in the power of art to inspire and enlighten.

opposite: Present lot illustrated (detail).

Joan Quinn, 1983 (present lot illustrated). Photo: Chris Gulker. Artwork: © Ed Ruscha.



THE COLLECTION OF JOAN AND JACK QUINN

ED RUSCHA (B. 1937) **o**♦ 6B

Hurting the Word Radio #2

signed, titled and dated ""Hurting the Word Radio" #21964 Edward J. Ruscha' (on the stretcher) oil on canvas 59 x 551/4 in. (150 x 140.3 cm.) Painted in 1964.

\$30,000,000-40,000,000

PROVENANCE:

Acquired directly from the artist by the present owner, early

EXHIBITED:

Los Angeles, Ferus Gallery, Edward Ruscha, October-November

Paris, Galerie Alexandre Iolas, Edward Ruscha, January-February 1970.

Geneva, Galerie Alexandre Iolas, Edward Ruscha, 1971. Akron Art Institute, Four Artists, January-February 1972. Stockholm, Modern Museet, Ed Ruscha: Fifty Years of Painting, May-September 2010, pp. 91 and 185 (illustrated in color). $San\,Marino, The\,Huntington\,Library, Art\,Museum\,and\,Botanical$ Gardens, on loan, May 2013-September 2019.

LITERATURE:

N. Marmer, "Reviews: Edward Ruscha, Ferus Gallery," Artforum, vol. 3, no. 3, December 1964, p. 12. P. Steger, "A Way With Words," San Francisco Chronicle, 25

March 1982, p. 46.

R. Dean and P. Poncy, eds., Ed Ruscha: Catalogue Raisonné of the Paintings, Volume One: 1958-1970, New York, 2003, pp. 152-153, no. P1964.16 (illustrated in color).

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



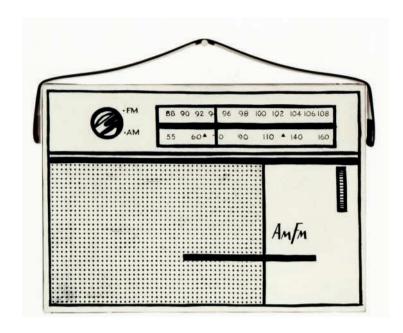


"The term Pop Art made me nervous and ambivalent," he said. "...It actually goes beyond painting. It was culture, and it was so many other modes of making art. ...A Pop artist can be anyone who has thrown over a recent set of values."

—Ed Ruscha

cross a vast expanse of vibrant sky blue, the word "RADIO" is laid out in a beguiling juxtaposition of static and surreal sunshine yellow painted letters. Hurting the Word Radio #2 is an iconic example of Ed Ruscha's c-clamp paintings, which also includes Hurting the Word Radio #1 (Menil Collection, Houston) and Not Only Securing the Last Letter but Damaging it as Well (Boss) (Museum Brandhorst, Munich). Here, the bold, stately letters synonymous with Ruscha's practice become distorted and warped as trompe l'oeil c-clamps squeeze the "R" and tug on the "O," distorting and transforming them in to rippled rubbery notes. Indeed, Hurting the Word Radio #2 is an important early example of the artist's revolutionary Text paintings—a body of work that would establish Ruscha as one of the most innovative and influential painters of the 1960s. Based in Los Angeles, far away from the flourishing New York art scene, Ruscha arrived at his own brand of Pop based on the utilitarian styling of words and letters. Though seemingly isolated from his New York contemporaries, Ruscha was directly exposed to a series of several high profile exhibitions in California that would help push Pop Art to prominence—namely Warhol's 1962 Ferus show of Campbell's soup cans, where Hurting the Word Radio #2 would first be exhibited merely two years later. Indeed, Ruscha's participation in the Los Angeles art scene in the early 1960s firmly established him as an influential figure whose conceptual rigor played a leading role during the movement's early days.

Ruscha's choice of mundane words as the subject matter for his major paintings paralleled Warhol's foregrounding of brand-names and trademarks in his paintings of Coca-Cola bottles and Campbell's soup cans. Both artists selected the iconography of modern-day America as a means of introducing contemporary experience into their art. Just as Warhol mimics the machine-like sterility and repetition of the factory production line through his stenciling and serial screenprinting, Ruscha uses techniques learned as a commercial artist to break down the barriers between that which constitutes "high" and "low" art. Here, "RADIO" seems to have a particularly Pop overtone. As the letters are jarringly transformed, one is reminded of the blurring of words during a poor radio transmission.

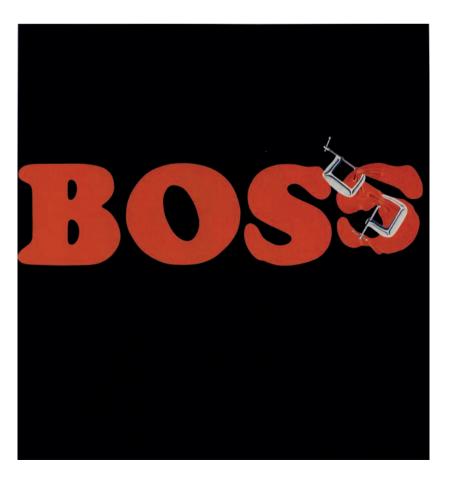


By the time Ruscha painted *Hurting the Word Radio* #2, the years of families gathering around the radio to listen to the news were over. However, the radio continued to make its presence felt in every car across America, becoming a part of the culture of freedom, youth and individualism associated with automobiles. Looking at this significant early word painting, we can imagine the artist driving down Route 66 or over the intersecting freeways of Los Angeles, watching the advertisements and signs pass as a steady stream of rock 'n' roll issues from the dashboard, before slipping out the window and into the California sunshine.

opposite: Present lot illustrated (detail).

Roy Lichtenstein, *Portable Radio*, 1962. San Francisco Museum of Modern Art © Estate of Roy Lichtenstein.

Ed Ruscha, Not Only Securing the Last Letter, But Damaging It As Well (Boss), 1964. © Ed Ruscha.



"Psychologically shocked or no, most
Angelino freeway-pilots are neither
retching with smog nor stuck in a
jam; their white-wall tires are singing
over the diamond-cut anti-skid
grooves in the concrete road surface,
the selector-levers of their automobile
gearboxes are firmly in Drive, and the
radio is on."

—Reyner Banham

The importance of car culture in Los Angeles in the early '60s was considerable. At this time, the freeways through Los Angeles were still relatively new, and they held a special interest not just for Ruscha but in popular culture as well, as the new roads opened up the country to a more accessible and democratic kind of exploration and encouraged automobile travel both within and around cities. In Ruscha's text paintings around this time, words related to electricity and car culture are common, and examples including the works Flash, Voltage, Electricity, Honk, Buick, Noise and Smash. The open roads of Los Angeles promised adventure, excitement, fast speeds and independence, thus capturing a fundamental piece of the southern California identity: "Psychologically shocked or

Roy Lichtenstein, Reverie, 1965. Smithsonian American Art Museum, Washington, D.C. © Estate of Roy Lichtenstein. Photo: Smithsonian American Art Museum, Washington, D.C. / Art Resource, New York. opposite: Ed Ruscha in front

Andy Warhol, Big Torn

Nordhein-Westfalen

Campbell's Soup Can (Black Bean), 1962, Kunstsammlung

Düsseldorf. © 2019 The Andy Warhol Foundation for the

Society (ARS), New York.

Visual Arts, Inc. / Artists Rights

opposite: Ed Ruscha in front of Ferus Gallery, Los Angeles, 1963. Photo: © Ed Ruscha.



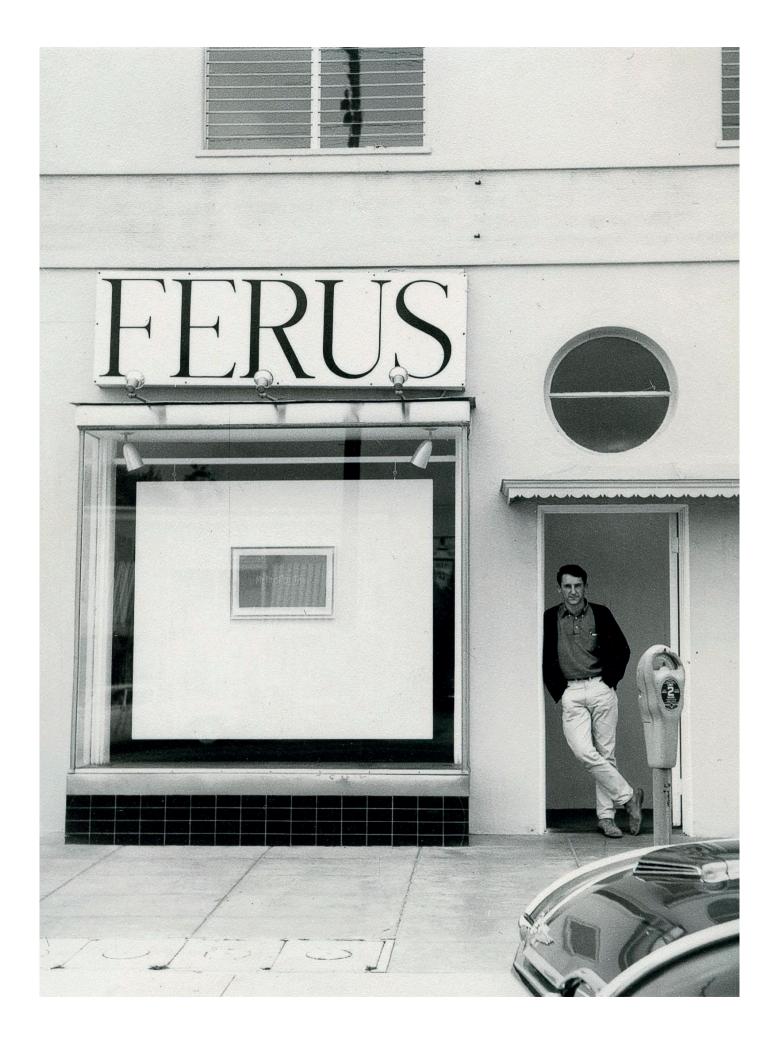


no, most Angelino freeway-pilots are neither retching with smog nor stuck in a jam; their white-wall tires are singing over the diamond-cut anti-skid grooves in the concrete road surface, the selector-levers of their automobile gearboxes are firmly in Drive, and the radio is on" (R. Banham, Los Angeles: The Architecture of Four Ecologies, New York, 1971, p. 198).

In some ways, there are parallels between Warhol and Ruscha's artistic beginnings. Both pursued early careers as commercial artists before turning to "high" art in order to satisfy their creativity, finding inspiration in the explosion of commercial imagery they saw around them. "Ruscha has often recounted his early fascination with commercial art and a parallel frustration with painting.

Initially Ruscha's work as a commercial artist simply outweighed any compulsion to paint. In time he recoiled his doubt, conjoining his interest in vernacular imagery, typography, book design, filmmaking, and photodocumentary work with an emerging desire to paint. Paradoxically it was his work in a wide variety of nontraditional media, and a distrust of the career path of a painter, that enabled Ruscha to overcome his uncertainty and freed him to create paintings of striking originality" (N. Benezra, "Ed Ruscha, Painting and Artistic License," Ed Ruscha, exh. cat., Hirshhorn Museum and Sculpture Garden, Washington, D.C., 2000, p. 145).

Ruscha first began to include text in his paintings in the late 1950s when he discovered the work of Jasper Johns and Robert Rauschenberg while studying at the Chouinard Art School in Los Angeles, and his first major paintings combined his interest in the strict formalism of printed material with the freedom he found in painting. These early works mainly consisted of hand-painted typography, ranging from crisp renderings of well-known logos, such as *Actual Size* and *Annie*, to more painterly interpretations of street signage spotted on a trip to Europe including *Metropolitan*, a 1961 painting based on the iconic Art Nouveau typography of the Paris subway, and *Boulangerie*, a thickly impastoed painting that mimics









"Absurdity and paradox had real meaning for me as an artist."

-Ed Ruscha

the crusty surface of a freshly baked loaf of bread. By 1962, he began to produce work on a much larger scale, producing a series of paintings which eschewed the brushy nature of his previous work in favor of vast expanses filled with more emphatic monosyllabic words, such as that featured in the present work. This imposing scale would soon morph effortlessly into his iconic large-scale paintings inspired by gas stations and advertising billboards such as *Standard Station*, *Amarillo*, *Texas*, 1963.

Given his developing visual aesthetic, curators and critics alike were keen to associate Ruscha with the burgeoning Pop Art scene, but the artist was hesitant, insisting that he was more closely aligned to the tradition of painting than perhaps the subject matter of his paintings suggested. "The term Pop Art made me nervous and ambivalent," he said. "...It actually goes beyond painting. It was culture, and it was so many other modes of making art. ... A Pop artist can be anyone who has thrown over a recent set of values' (E. Rusha, quoted by N. Benezra (ed.), Ed Ruscha, exh. cat., Hirshhorn Museum and Sculpture Garden, Washington, D.C., 2000, p. 150). A chance meeting with Marcel Duchamp at the Pasadena Art Museum in late 1963 would send Ruscha off in a different direction, transforming combinations of materials that were regarded as taboo and continuing a tradition of innovation that would become the hallmark of his long career.

Many of the artists Ruscha admired, such as Johns, Warhol, Lichtenstein and Duchamp, laced their art with a strong sense of wit, which also became one of the hallmarks of Ruscha's own oeuvre. "Absurdity and paradox had real meaning for me as an artist," Ruscha has tellingly divulged. Such is the tone of one of his most notorious compositions, Los Angeles County Museum of Art on Fire (Hirshhorn Museum), which shares important connections to its fiery predecessor, Burning Gas Sation, as well as the 1964 book that Ruscha produced titled Various Small Fires and Milk. After viewing the new building from a helicopter, Ruscha recounted, "I knew at the time that I started the picture that I was going to assault that building somehow" (E. Ruscha, Leave Any Information at the Signal, Cambridge, 2002, p. 45). Both paintings take subjects that have hallowed cultural associations and send them up in

flames—in the case of *Burning Gas Station*, one of Edward Hopper's quiet meditations on the modernism of America seems to have suddenly combusted.

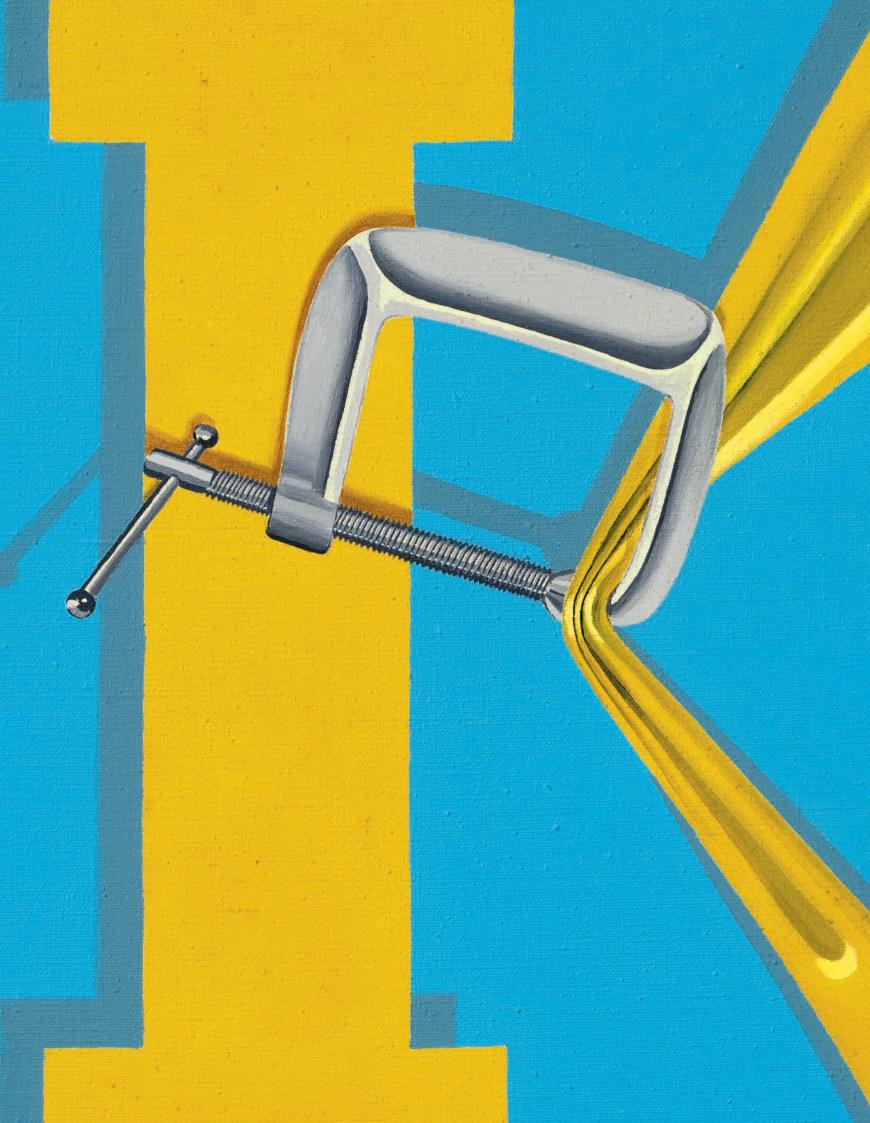
Ed Ruscha's paintings from the early 1960s stand at a pivotal point in the history of art as the tradition of painting fought to maintain its relevance in light of the beginnings of the nascent Pop movement. In work's such as *Hurting the Word Radio #2*, Ruscha successfully straddles both, connecting the painterly tradition to the new contemporary culture of advertising and mass-media. Unbeknownst at the time, this culture would spread beyond the United States. Artists such as Ruscha, Warhol and Lichtenstein not only became the messenger, their works would also form part of the message, part of the universal language of art that reigned for much of the rest of the century.

Ed Ruscha, Los Angeles
County Museum on Fire, 1965
– 1968. Hirshhorn Museum
and Sculpture Garden,
Smithsonian Institute,
Washington, D.C. © Ed
Ruscha.
René Magritte, La découverte

René Magritte, La découverte du feu, 1936. © 2019 C. Herscovici / Artists Rights Society (ARS), New York. Photo: Banque d'Images, ADAGP / Art Resource, New

Previous spread and opposite page: Present lot illustrated (detail).





• ◆ 7B MARK TANSEY (B. 1949)

Myth of Depth II

signed, titled and dated "MYTH OF DEPTH II" Tansey 1987' (on the reverse) oil on canvas 40×84 in. (101.6 x 213.3 cm.) Painted in 1987.

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

PROVENANCE:

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

EXHIBITED

New York, Curt Marcus Gallery, *Mark Tansey*, October-November 1987.

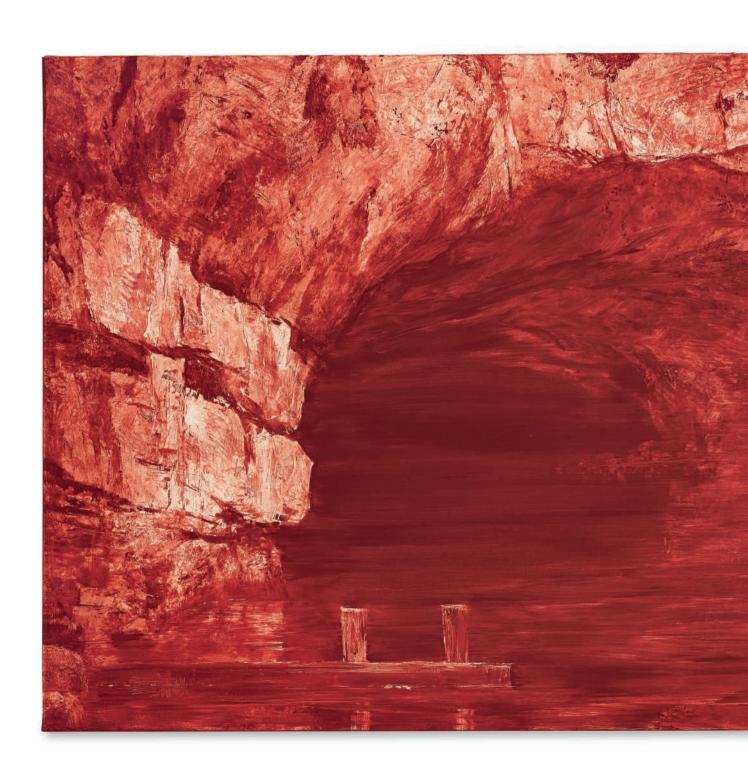
LITERATURE:

A. C. Danto, *Mark Tansey: Visions and Revisions*, New York, 1992, p. 92 (illustrated in color).

nswering the late 20th century proclamation that painting was dead with a resounding negative, Mark Tansey's dynamic canvases go beyond subject to question the nature of representation. A ruby-colored testament to both the artist's technical prowess and analytical backing, Myth of Depth II explores the intersection of painting and photography, with poststructuralist theory. Realized as the 1980s came to a close, this particular work asks the viewer to consider the nature of images in a society perpetually inundated with them. "In my work," posits Tansey, "I'm searching for pictorial functions that are based on the idea that the painted picture knows itself to be metaphorical, rhetorical, transformational, fictional. I'm not doing pictures of things that actually exist in the world. The narratives never actually occurred. 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 within the medium itself" (M. Tansey, quoted in A.C. Danto, Visions and Revisions, New York 1992, p.132). Using painting itself as a catalyst to probe the recesses of aesthetic constructs, Tansey creates his own allegorical narratives that help to further illuminate and question various aspects of art and theory. Coming of age in the postmodern heyday of the 1970s and 80s, Tansey joined other artists in a return to representation after the zenith of abstraction. Not simply reverting to a previous mode, the artist instills his compositions with textual references and allusions to larger ideas in order to start conversations infused with humor and intelligence in equal amounts.

Rendered in vibrant red monochrome, *Myth of Depth II* is grand in scale and stretches seven feet across in a horizontal orientation. The overall composition is based on *La Grotte de la Loue*, 1865, a painting by Gustave Courbet in the collection of the National Gallery of Art in Washington, D.C. The left side of the composition is taken over by an arch of rock around a dark, watery cave entrance that seems to fade into a daunting abyss. On the right, a team of eight figures peer into the subterranean mouth in varying states of shock, curiosity, and apprehension. Each of the characters is adorned with identifying clothing and headgear as they line up one behind the other. An explorer in a pith helmet clutches a flashlight. A man in a captain's hat and a woman with a revolver stand behind him.











Then, the seemingly anachronistic addition of a woman wearing headphones next to a man dressed as if part of the French Foreign Legion lead into a fisherman with a net, a photographer aiming their lens, and a workman in a hardhat carrying a bale of wire around a post. In typical Tansey style, each of these individuals seems to have been cut from another scene and then inserted nearly seamlessly into the image. He notes that, "'one of the most obvious effects of monochrome is its production of a 'seeming' unity. Photographic conventions play the key role here, by establishing a plausible space-and-time framework. This framework becomes the container for whatever cultural, ideological, conceptual, or formal conclusions that might occur within it. In a sense it's a matter of seeing how much force of content the framework can take before its apparent unity breaks down" (Ibid., p.128). By harnessing the uniformity of the monochrome, the artist brings disparate elements together into a cohesive whole. Though each figure might be part of a hodgepodge exploration troupe from a Hollywood movie, the likelihood of such an assortment traveling to this particular rocky outcropping together is slim. Rather, by enlisting figures that all embody the idea of the adventurer and placing them in dialogue with each other, Tansey is able to harness visual devices to coax the viewer further into his cave.

The second painting to bear the moniker "Myth of Depth", the present work continues Tansey's exploration of philosophical and aesthetic discussions through pictorial means. In a post-structuralist mode, the artist questions the foundations of art using seemingly obscure representations as a way to peel back layers of theoretical inquiry. The first Myth of Depth (1984) is a blue-green ocean scene that takes Greenbergian Modernism and its insistence of the flatness of the canvas as its topic. "Tansey is suspicious of Greenberg's claims. In a delightfully pointed painting, Myth of Depth, he depicts Jackson Pollock walking on water while Greenberg lectures Kenneth Noland, Mark Rothko, Arshile Gorky, Robert Motherwell, and Helen Frankenthaler, who are all crowded on a tiny lifeboat. Tansey not only parodies the messianic aspirations of Greenberg and his followers but also suggests that Greenberg's position is without foundation. If, after all, figuration can be abstract, why can't abstraction be representational?" (M. Taylor, The Picture in Question: Mark Tansey and the Ends of Representation, University of Chicago Press, Chicago, 2010, p. 10-11). In its successor, Myth of Depth II, Tansey seems to go even

further back, and questions not just how abstraction and representation can be reconciled, but instead what the very idea of representation is in a world so consumed by sussing out originality and authenticity. As the team of explorers approach the entrance, one recalls the Platonic cave and its challenges to understanding; how can we separate the object from an image of an object, and is there even really a difference?

Born in California, Tansey studied painting at the Art Center College of Design, Los Angeles before moving on to Hunter College in the mid-1970s. He became known for investigating theoretical issues related to the history of art and criticism through his monochromatic paintings that mix wry wit with a careful attention to detail and rendering. Though many of the figures and scenes he depicts are culled from a vast collection of magazine and newspaper clippings he constantly adds to, his process is methodical and labor-intensive. Tansev first applies a layer of gesso to his canvas and then covers that with a monochromatic wash in a predetermined color. Then, using myriad tools and techniques, the artist erases and manipulates the top coat to expose the white surface underneath. Working in sections like a fresco, the artist pulls away the paint to create form as the paint dries and changes with time. By doing so, the resulting image is both representational of his chosen subject as well as the time it took the artist to render the scene. Tansey spoke about his time-intensive investigation of the surface, noting, "In a general way this picture-making process is a mode of inquiry carried out by open-ended interplay among many pictorial sources and signifiers. What should be apparent in this stepped process is that the handmade and the reproduced are set into a sort of dialectical dance. Beginning with alternating steps-manual to mechanical to manual to mechanicaland ending up in an embrace so intimate that the two become virtually indistinguishable" (M. Tansey, quoted in J. Freeman, Mark Tansey, Los Angeles: Los Angeles County Museum of Art, 1993, p. 70). Operating at the confluence of found imagery and more traditional painting methods, Tansey calls attention to illusionistic space on the canvas while making the viewer aware of its artifice. The monochrome, much like a black and white photograph, divorces the scene from reality while the recognizable subjects offer an entry point for further dialogue.

opposite: Present lot illustrated (detail).

Gustave Courbet, *La Grotte de la Loue*, 1864 (source image for the present lot). National Gallery of Art in Washington, D.C. Photo: Bridgeman Images.

Mark Tansey, *The Innocent Eye Test*, 1981. Metropolitan Museum of Art, New York. Artwork: © Mark Tansey. Photo: © The Metropolitan Museum of Art / Art Resource, New York.



8B ALEX KATZ (B. 1927)

Alex, Ada and Vincent

signed 'Alex Katz' (on the stretcher) oil on linen 84 x 74 in. (213.4 x 188 cm.) Painted in 1961.

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

PROVENANCE:

Pace Gallery, New York, acquired directly from the artist Acquired from the above by the present owner

EXHIBITED:

Rockland, Farnsworth Art Museum; Philadelphia, Pennsylvania Academy of Fine Arts, *Alex Katz in Maine*, July-October 2005 and July-September 2006, p. 28 (illustrated in color). New York, PaceWildenstein, *Alex Katz: The Sixties*, April-June 2006, pp. 38-39 and 80 (illustrated in color). New York, Pace Gallery, *50 Years at Pace*, September-October 2010, pp. 164-165, no. 96 (illustrated). New York, Pace Gallery, *Summer Group Show 2012*, June-August 2012

LITERATURE

J. Schuyler, "Alex Katz Paints a Picture," *ARTnews*, vol. 60, no. 10, February 1962, pp. 38 and 40 (studio view illustrated).

I. Sandler, *Alex Katz*, New York, 1979, p. 63, no. 42 (studio view illustrated).

V. Katz, ed., *Alex Katz: Invented Symbols*, Ostfildern-Ruit, 1997, p. 73 (studio view illustrated).

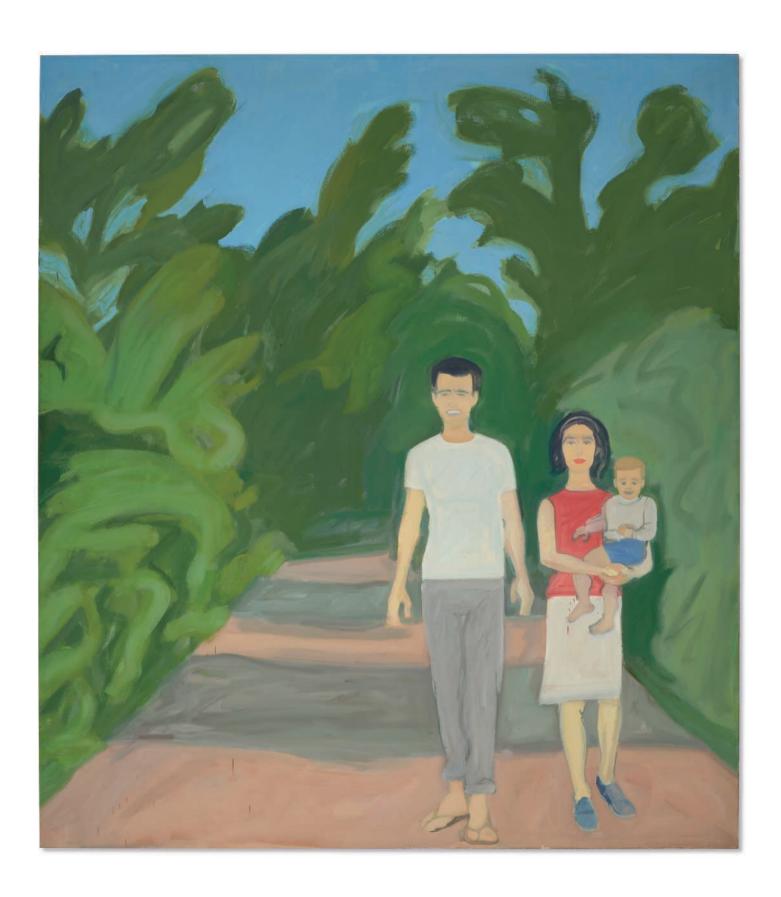
I. Sandler, *Alex Katz: A Retrospective*, New York, 1998, p. 44 (studio view illustrated).

Alex Katz, exh. cat., Torino, Galeria Civica Di Arte Contemporanea, 1999. p. 15, no. 5 (illustrated).

C. Ratcliff, et al., *Alex Katz*, London and New York, 2005, p. 227 (studio view illustrated).

A. Power, *New York School Painters & Poets*, New York, 2014, pp. 138-139 (studio view illustrated).

C. Ratcliff, et al., *Alex Katz*, London and New York, 2014, p. 301 (studio view illustrated).



Alex Katz and his son Vincent in the studio, 1962 (present lot illustrated). Photo: © 2019 Estate of Rudy Burckhardt / Artists Rights Society (ARS), New York. Artwork: © 2019 Alex Katz / Licensed by VAGA at Artists Rights Society (ARS). New York.

Pablo Picasso, The Saltimbanques, 1905. National Gallery of Art, Washington, D.C. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Album / Art Resource, New York

Peter Doig, Red Boat (Imaginary Boys), 2003-2004. © 2019 Artists Rights Society (ARS), New York / DACS, London ow in his nineties, Alex Katz continues to challenge the boundaries of painterly representation. He has devoted over six decades to his pursuit, creating large-scale portraits of his friends and family, whose vibrant palette and mysterious sense of inner light remain as fresh and lively as when they were first created. His deceptively simple paintings are often described as timeless and eternal, and yet they continue to feel contemporary and new.

Painted in 1961, Alex, Ada and Vincent is one of the most important paintings of Alex Katz's career, as it features two of his most important and long-standing subjects. In this monumental self-portrait, the artist is accompanied by his wife, Ada, and his young son, Vincent, who makes his pictorial debut. Despite their radically simplified portrayal, the figures nevertheless display a remarkably animated sense of life, striding toward the viewer as they leave the pictorial realm behind. The lush vegetation that surrounds them, rendered in energetic green brushstrokes, seems to emanate outward beyond the perimeters of the picture plane. Amazingly, Katz manages to imbue his figures with life despite the frozen stillness of their representation. In this, a seemingly simple yet thoroughly sophisticated portrayal, Katz establishes the fundamental techniques with which he would stake the terms of his career

Alex, Ada and Vincent remains an important work from the early part of Katz's career, having been painted in 1961, just as he was beginning to gain notoriety for his radical new paintings. A few years earlier, he met Eleanor Ward, who offered him a solo show at the Stable Gallery in 1960 and '61. Before then, he showed at the Tanager Gallery,

an artist-run co-op in Greenwich Village. As Katz began to develop a reputation, many artists expressed outrage at his work, which ran counter to the prevailing Abstract Expressionist style at the time. When his figurative paintings debuted, many viewers were so shocked that they abruptly walked out, while others accosted him with insults. "There were those who liked it and others who didn't – but I mean *really* didn't," Katz explained. "An older painter gave me some advice: 'figuration is obsolete and color is French.' I said to myself, 'to you baby.' Actually, I had no idea whether what I was doing was going to find an audience, but my instincts told me there was no other way" (A. Katz, quoted in "Starting Out," *The New Criterion*, December 2002).

1961 marked a turning point in American art, with Pop art on the cusp of major breakthrough, and the impact of Abstract Expressionism deteriorating into empty gesture. Katz stood apart from his contemporaries, not fitting neatly into any of the prescribed boxes. Retrospectively, his frank portrayals of friends and family, with their bracingly fresh colors and sense of arrested movement, can be understood as a clever synthesis of these two seemingly contradictory movements of postwar American art, both Pop art and Abstract Expressionism. Like the dispassionate approach of Warhol and Lichtenstein, Katz's paintings are similarly impenetrable; he eliminates sentimentality and decoration in favor of a more direct and honest truth. But Katz's method emphasizes the primacy of the artist's unique viewpoint, and it retains the warmth of the artist's touch. This, combined with their monumental scale and the muscled bravado of their compositional structure, situates him within Abstract Expressionism.



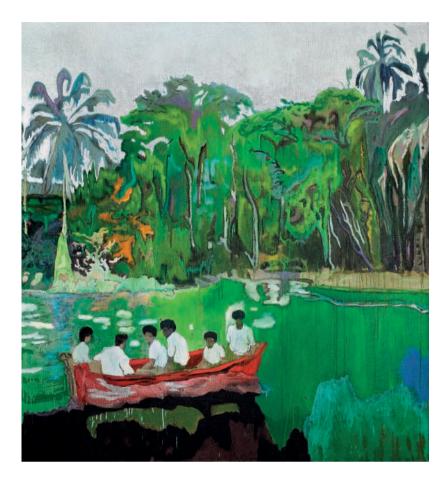
In fact, it was de Kooning who approached Katz at one of his earliest exhibitions and encouraged his work. Since that moment, Katz has never wavered, sticking to his own unique brand of representational painting. In these direct and honest portrayals, he manages a fusion of many contradictory impulses, making what has been termed "a new American kind of social realism."

Alex Katz met his wife, Ada, in the fall of 1957 at the opening of an exhibition of his work at the Tanager Gallery. Elegant, poised and classically beautiful, Ada captivated the young artist from the moment he laid eyes on her. "Ada had a tan, and a great smile, and she was with this... fantastic-looking guy. But he didn't put her coat on—I did," the artist joked (A. Katz, quoted in C. Tomkins, "Alex Katz's Life in Art," *The New Yorker*, August 20, 2018). Since then, Katz has painted Ada over 250 times. She might be the most frequently painted artist's muse in history, on par with, if not surpassing, Picasso's Dora Maar.

Alex and Ada were married in February 1958, and since then, she has played countless roles in her husband's work, with each portrayal revealing some new and undiscovered aspect of her personality. "Ada gave him a complex human presence that I don't think I had seen before in his work," the writer and critic Sanford Schwartz told The New Yorker in 2018 (S. Schwartz, quoted in C. Tomkins, op. cit., 2018). In paintings such as Ada (1957), Ada Ada (1959) and The Black Dress (1960), Ada debuted to the public as the smartly-dressed muse to her talented painter-husband. Slim and attractive, with her hair coiffed in an easy-going flip. Ada's classical good looks make her an emblem of '60s style, on par with Jackie Kennedy. She evokes the age in which she was painted, but also remains timeless and enduring, in part due to the inscrutable, sphinxlike expression she often displays, made all the more pronounced by her signature red lipstick.

This is certainly the case in *Alex, Ada and Vincent*, where Ada is cast in the role of chic, '60s-era mom, flanked by her husband and young child. In this, a modern-day mother-and-child painting, the Katzes stride toward the viewer with the easygoing confidence of the postwar era, a concise and frank portrayal of the ideal nuclear family. And yet, a good degree of emotional unease pervades the scene, which is ramped up by the wild brushwork of the surrounding vegetation. The underlying emotional drama seems out of place when paired with the family's placid expression. It is here, in the subtle melodrama that





underpins his otherwise casual portrayal that Katz's work achieves its greatness.

Writing in 1961, Katz declared, "I would like my paintings to be brand-new...A brand-new painting without much quality can be exciting but there is nothing quite like a painting that is brand-new and terrific" (A. Katz, "Brand-New and Terrific," *Scrap*, Vol. 6, April 19, 1961, p. 3).

What Katz meant by "brand-new and terrific" was a certain kind of representational painting that hit the viewer with a powerful visual jolt, one that paralleled the perceptional phenomenon of seeing a person for the first time. Katz noticed that there is a moment of intense recognition that occurs when seeing something new. This is followed by a slower development in which our peripheral vision gradually expands outward to fill in the details of the surrounding space. To accomplish this, Katz flattened and schematized his figures, deliberately simplifying them so as to mimic that initial perceptional impact. Years later, he explained, "I was working from the point of painting perception...like compressing everything into a single burst of energy. That's what I was about" (A. Katz, guoted in an interview conducted by Paul Cummings. October 20, 1969; accessed via Archives of American Art).

Like so much of his work, Katz manages to capture a moment in time, whilst elevating it into a universal symbol that's relevant to viewers of all ages and backgrounds. He creates work that straddles many different worlds yet remains uniquely his own. "I always felt the world would catch up with me," he said. "I never wanted to be part of a movement...unless there could be one called Katz-ism"' (A. Katz, quoted in G. Glueck, "Alex Katz: Painting in the High Style," *The New York Times*, March 2, 1986).

9B DAVID HOCKNEY (B. 1937)

Sur la Terrasse

acrylic on canvas 108 x 84 in. (274.5 x 213.5 cm.) Painted in 1971.

\$25,000,000-45,000,000

PROVENANCE:

André Emmerich Gallery, New York Lewis M. Kaplan, London, *circa* 1973 Private collection, Lugano, *circa* 1975 Private collection, Europe, *circa* 1976 By descent from the above to the present owner

EXHIBITED:

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

Paris, Musée d'Art Moderne de la Ville de Paris, *La Peinture Anglaise Aujourd'hui*, February 1973, pp. 27 and 56, no. 37 (illustrated).

LITERATURE:

Arts Magazine, vol. 47, September-October 1972, p. 58. J. Clay, "La Peinture Anglaise Aujourd'hui," XXe siècle, vol. 35, no.

41, December 1973, p. 175 (illustrated).
J. Hazan, *A Bigger Splash*, 1974 (video; studio views and

J. Hazan, A Bigger Splash, 1974 (video; studio views and installation view illustrated).

P. Restany, "David Hockney: une poésie qui va de soi," XXe siècle, vol. 37, no. 44, June 1975, p. 120 (illustrated).

N. Stangos, ed., *David Hockney by David Hockney*, New York, 1976, p. 198, pl. 253 (illustrated in color with the incorrect dimensions).

N. Stangos, ed. $\it Pictures$ by $\it David$ Hockney, New York, 1979, p. 82 (illustrated in color with the incorrect dimensions).

M. Livingstone, David Hockney, London, 1981, p. 140.

E. Larkin, *Design: The Search for Unity*, Dubuque, 1988, p. 189, fig. 9.27 (illustrated).

 $K.\,E.\,Silver, \textit{David Hockney}, New York, 1994, pl. 6 (illustrated in color and on the front cover).$

M. Livingstone and K. Heymer, Hockney's People, Boston, New York and London, 2003, pp. 116-117 (illustrated in color with the incorrect dimensions).

 ${\it David Hockney: Portraits, exh. cat., London, The \ National \ Portrait \ Gallery, 2006, p. 239 \ (illustrated in color).}$

C. S. Sykes, *Hockney: The Biography, 1937-1975*, London, 2011, pp. 245, 259-260 and 272 (illustrated in color with the incorrect dimensions).

J. B. Jiminez, *Dictionary of Artists' Models*, Hoboken, 2013, p. 496.

H. W. Holzwarth, ed., *David Hockney: A Bigger Book*, Cologne, 2016, p. 93 (illustrated in color).





glowing sun-drenched vision rendered on a spectacular life-sized scale, Sur la Terrasse stands among David Hockney's most poignant works. Begun in March 1971, and completed that summer, it was painted during the decline of his relationship with Peter Schlesinger: his first love and greatest muse. This devastating turn of events became a milestone in the artist's personal life, precipitating an intense period of sadness that found heart-wrenching expression in his paintings. The present work, infused with longing, romance and melancholy, represents Hockney's last depiction of Schlesinger during their time together. It is based on a series of photographs taken on the balcony of the couple's room at the Hôtel de la Mamounia in Marrakesh, where they had spent two weeks in February. Viewed through the open French windows, Schlesinger stands with his back to the artist, bathed in long shadows. Lush gardens bloom before him, as if enticing him to exotic new pastures. Positioning himself beyond the picture frame, Hockney casts himself as a voyeur, bidding a private farewell to his lover. It is a deeply moving portrait of estrangement, whose themes would be revisited in the iconic 1972 painting Portrait of an Artist (Pool with Two Figures). The present work and its studies, one of which is held in the Arts Council Collection in London, featured in Jack Hazan's 1974 documentary A Bigger Splash, which he began filming during this period. Last seen publicly at the Musée d'Art Moderne de la Ville de Paris in 1973, the work has remained in the same private collection for nearly half a century.

Hockney and Schlesinger met in the summer of 1966. At the time, Schlesinger was a history student at the University of California Santa Cruz, and was looking to forge a career as an artist. The young Hockney had been employed to teach a six-week drawing summer school at the university's Los Angeles campus, and it was there that the two locked eyes for the first time. "On the first day of class the professor walked in," recalls Schlesinger; "- he

was a bleached blond; wearing a tomato-red suit, a green and white polka-dot tie with a matching hat, and round black cartoon glasses; and speaking with a Yorkshire accent ... I was drawn to him because he was quite different." Hockney, for his part, immediately recognized a kindred spirit: "I could genuinely see he had talent, and on top of that he was a marvellous-looking young man," he remembers (P. Schlesinger and D. Hockney, quoted in C. S. Sykes, Hockney: The Biography. Volume 1 1937-1975, London 2011, pp. 180-81). The two struck up a friendship that outlived the course, and eventually blossomed into what was to become both Hockney's and Schlesinger's first true romance. "It was incredible to me to meet in California a young, very sexy, attractive boy who was also curious and intelligent," explained Hockney. "In California you can meet curious and intelligent people, but generally they're not the sexy boy of your fantasy as well. To me this was incredible; it was more real. The fantasy part disappeared because it was the real person you could talk to" (D. Hockney, quoted in M. Livingstone and K. Haymer, Hockney's Portraits and People, London 2003, p. 81).

By 1967, Schlesinger had transferred from the Santa Cruz campus, and had enrolled full-time on the art course at UCLA. The couple lived together in Hockney's rented studio on Pico Boulevard, and Schlesinger quickly became ensconced in his lively literary and artistic social circles, spending many evenings with friends including Christopher Isherwood, Don Bachardy, Jack Larson and James Bridges. "David Hockney's image and personality

opposite: Present lot illustrated (detail).

David Hockney, *Peter on the Balcony*, 1971 (study for the present lot). © David Hockney

David Hockney, Study for Sur la Terrasse, 1971. Arts Council Collection, London. © David Hockney.

"It was incredible to me to meet in California a young, very sexy, attractive boy who was also curious and intelligent ... The fantasy part disappeared because it was the real person you could talk to."

-David Hockney on Peter Schlesinger







"It was very traumatic for me, I'd never been through anything like that"

-David Hockney on his break-up with Peter Schlesinger

Film still, David Hockney in Jack Hazan, A Bigger Splash, 1973 (present lot illustrated). Photo: Jack Hazan / Buzzy Enterprises Ltd. Artwork: © David Hockney.

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

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

intrigued me," recalls Schlesinger. "He represented a world outside my own that I was eager to embrace" (P. Schlesinger, A Chequered Past: My Visual Diary of the 60s and 70s, London 2004, p. 17). That summer, the pair left California for New York, before setting sail for England, where Schlesinger gained a place at London's Slade School of Art. From Hockney's home on Powis Terrace, they made frequent trips to Europe, holidaying regularly with friends in Italy and the South of France. By January 1971, however, tensions were beginning to emerge, rooted partly in the couple's age difference and an increasing need for independence. Their stay in Morocco, intended to rekindle their romance, was punctuated by frustration and arguments. It was shortly after their return that Schlesinger began to forge a close acquaintance with Eric Boman, a young Swedish designer and photographer who was studying in London. Their growing relationship would ultimately become the catalyst for the definitive split between Hockney and Schlesinger that summer, following an explosive row in Cadaqués. "It was very traumatic for me," recalls Hockney; "I'd never been through anything like that. I was miserable, very, very unhappy" (D. Hockney, David Hockney by David Hockney: My Early Years, London 1976, p. 240).

From personal tragedy, however, came artistic triumph. Hockney had spent the last three years immersed in his landmark series of double portraits, defined by their enigmatic portrayal of human relationships through crisp command of lighting, composition and perspective. At the

time of the present work, Hockney had just completed the masterpiece Mr and Mrs Clark and Percy (Tate, London): a feat of pictorial drama, full of subtle spatial distortions and elusive emotional tension. The lessons of this painting are palpable in Sur la Terrasse, where exquisite formal rigor gives rise to a powerful sense of yearning and unspoken resignation. In many of the double portraits-particularly those featuring Schlesinger-Hockney deliberately implicated his own presence. A vacant chair is left in Le Parc des Sources, Vichy (1970), as if for the artist, whilst the swimming pool in Portrait of an Artist (Pool with Two Figures) has been variously read as a metaphor for himself. In Sur la Terrasse, Hockney writes himself into the composition through the sheer force of his gaze, articulated through dramatic shadows and sweeping perspectival lines. It is less a portrait of Schlesinger than a portrayal of the artist observing him: a private confession, laid bare in vivid technicolor. Hockney magnifies the entire composition to a grand cinematic scale, as if seeking to preserve the memory in the sharpest possible detail.

As a muse, Schlesinger had a transformative impact upon Hockney's practice. The artist's desire to capture his lover's lithe physique prompted him to move away from his early stylized idioms towards more "naturalistic" modes of representation. His initial drawings of Schlesinger are indicative of this shift, lavishing precise linear detail upon every inch of his form. In his first paintings of him, such as Peter Getting Out of Nick's Pool (1966) and The Room, Tarzana (1967), Hockney employs bright, saturated color, illuminating his features with piercing clarity. Open windows and glistening water feature prominently in these works, flooding the picture plane with natural Californian light. Throughout their relationship, Hockney had frequently depicted Schlesinger from the back: a



"By the time Hockney began work on Sur la
Terrasse in 1971, his relationship with Peter
[Schlesinger] was pretty well over. The sun
may be shining on an idyllic landscape,
but the scene is glimpsed from within the
threshold of a temporarily occupied hotel
room; the artist, subconsciously or by design,
represents himself as in retreat, absenting
himself or saying his farewells. It is of no little
symbolic importance that in the picture Peter
has resolutely turned his back on him"

-Marco Livingstone

strategy known as *Rückenfigur* ("backure"), most famously exemplified by Caspar David Friedrich's *Wanderer above the Sea of Fog (circa* 1818). Yet where this device had previously imparted a sense of romantic heroism and mystery, here it lends the scene a strain of loss and futility. "The sun may be shining on an idyllic landscape," writes Marco Livingstone, "but the scene is glimpsed from within the threshold of a temporarily occupied hotel room; the artist, subconsciously or by design, represents himself as in retreat, absenting himself or saying his farewells. It is of no little symbolic importance that in the picture Peter has resolutely turned his back on him" (M. Livingstone, *ibid.*, p. 116). Receding into the fading evening light, Schlesinger retreats from Hockney's grasp back to the realm of fantasy.

The work also demonstrates Hockney's dialogue with photography at a pivotal moment in his practice. For many of the double portraits, the artist had made extensive use of photographic source material, fascinated by the camera's ability to impose an artificial strangeness upon lived reality. In his paintings, Hockney delighted in toying with this quality, counterbalancing precise structural geometries with emotive ambiguity. The present work, as documented in A Bigger Splash, is similarly staged. "The scene in life is full of romantic allusions," explained Hockney: "Peter on a balcony, gazing at a luscious garden and listening to the evening noises of Marrakesh. George Chinnery's painting, The Balcony, Macao, was certainly in my mind at the time. The moment we arrived at the hotel in Morocco-we had a bedroom with this beautiful balcony and view-I immediately thought it would make a wonderful picture. So I deliberately set up Peter in poses so that I could take photographs and make drawings" (D. Hockney, ibid., p. 239). With its bright blue shadows seemingly plucked straight from one of Hockney's

swimming pool paintings, the work owes much to the hyper-real lighting of his Californian pictures, many of which feel like illuminated studio sets. Tellingly, Hockney likened the Hôtel de la Mamounia to the Beverly Hills Hotel in Los Angeles, and was also intrigued to discover that both Josef von Sternberg and Alfred Hitchcock had made films there. Such parallels may be seen to shed light on the painting's uncanny sense of nostalgia and $d\acute{e}j\grave{a}$ -vu.

In many ways, *Sur la Terrasse* marks something of a turning point in Hockney's practice. In the









opposite: Present lot illustrated (detail).

Edouard Manet, *The Balcony*, 1868 – 1869. Musée d'Orsay, Paris. Photo: Musée d'Orsay, Paris / Bridgeman Images.

Pierre Bonnard, *The Open Window*, 1921. Phillips Collection, Washington, D.C. Photo: The Phillips Collection, Washington, D.C., USA / Bridgeman Images.

Edward Hopper, Room in Brooklyn, 1932. Museum of Fine Arts, Boston. © 2019 Heirs of Josephine Hopper / Licensed by VAGA at Artists Rights Society (ARS), New York. Photo: Museum of Fine Arts, Boston / Bridgeman Images.

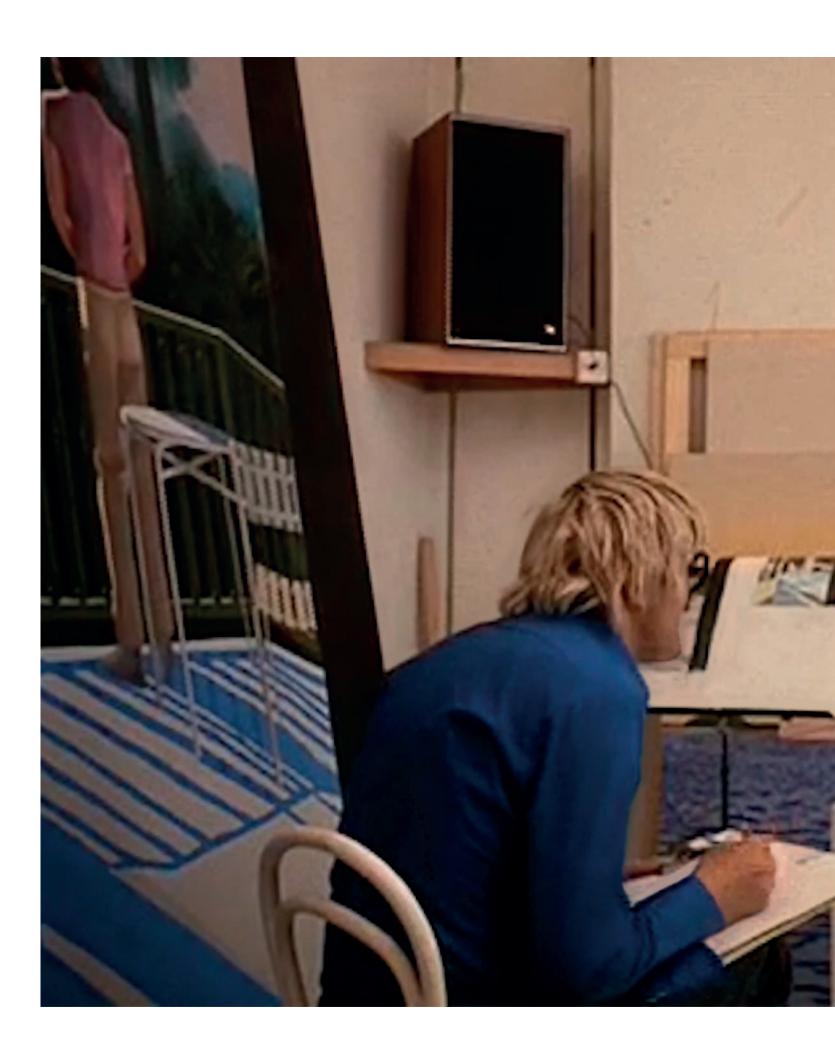
autumn following his break-up, the artist eradicated all people from his work, channeling his feelings of grief and loneliness into portraits of inanimate objects. Though devoid of human presence, paintings such as Beach Umbrella (1971), Rubber Ring in a Swimming Pool (1971) and Pool and Steps, Le Nid du Duc (1971) are nonetheless haunted by the present work's depiction of Schlesinger. Aloof, silent and swathed in shadow, his solitary standing form would find curious echoes in the lonely domestic objects that came to populate Hockney's oeuvre. In particular, the painting Still Life on a Glass Table (1971)—widely considered to represent one of his most psychologically-charged works of the period—is infused with a similar sense of melancholic foreboding Hockney's banal objects confront the viewer like relics from another world, almost anthropomorphic in their stark, surreal clarity. The fact that many of the items upon the table had strong associations with Schlesinger himself serves to heighten this impression: as Hockney explained, "my emotional state was reflected in the choice of the objects (and even the choice of the subject) and in the gestural electric shadow under the table, representing my real feelings, in contrast to the calm of the still life" (D. Hockney, ibid., p. 241). Portrait of an Artist (Pool with Two Figures) would continue this approach: here Schlesinger appears like a spectral imposter, his shadow thin and elongated in a manner reminiscent of the present work.

Seen in the context of all that that followed, *Sur la Terrasse* may be said to capture the moment at which Schlesinger became a stranger to Hockney. He is no longer the visceral spectacle of human flesh that defined the artist's early portraits, but a fragile illusion, infused with the solemn grandeur of *nature morte*. As Livingstone has written, "Hockney's most affecting portraits, not surprisingly, are often those of people with whom he has close emotional bonds. These include the painting he made of Peter during the final months of their five years together. In them he acknowledges the shift in tone in their friendship, the emotional distance that



was separating them from each other, even though he was not necessarily consciously seeking to illustrate the situation. It was perhaps more a question of an extremely sensitive person picking up signals that had not yet been openly communicated, and including them intuitively in his pictures" (M. Livingstone, *ibid.*, p. 112). This innate understanding of human interaction—so skillfully demonstrated in the double portraits—had long formed the backbone of Hockney's practice. In *Sur la Terrasse*, through deft compositional manipulation, the artist tacitly acknowledges the gulf between him and Schlesinger. It is an elegy turned to a eulogy, bathed in the glow of the setting sun.

Following spread: Film still, David Hockney and Peter Schlesinger in Jack Hazan, A Bigger Splash, 1973, (present lot illustrated). Photo: Jack Hazan / Buzzy Enterprises Ltd. Artwork: © David Hockney.





PROPERTY FROM A DISTINGUISHED SWISS COLLECTION

10B ROBERT RYMAN (1930-2019)

Times

signed, titled and dated 'RYMAN 00 "TIMES"' (on the overlap) oil on canvas 39×39 in. $(99 \times 99$ cm.) Painted in 2000.

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

PROVENANCE:

Konrad Fischer Galerie, Düsseldorf Acquired from the above by the present owner, 2001

EXHIBITED

Düsseldorf, Konrad Fischer Galerie, Robert Ryman: Early and Recent Paintings, August-October 2001.

LITERATURE:

D. Fischer, ed., Ausstellungen bei Konrad Fischer/Konrad Fischer Galerie, Düsseldorf November 1992-Oktober 2007, Trieste, 2007, p. 136.

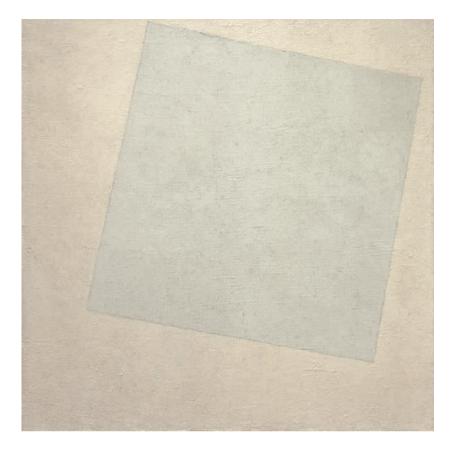
This work will be included in the forthcoming Robert Ryman catalogue raisonné being organized by David Gray under number 2000.001.

elebrated for his singular approach to the art of painting, Robert Ryman rose to prominence by exploring the materiality of paint, and the innate qualities which the medium holds.

Extracting romantic fervor from one of the most restrained palettes seen heretofore in the history of art, Ryman's exquisite handling of material and questioning of process cemented a place for him as one of the most innovative New York painters of his generation. This large-scale canvas, Times is a distinctive example of the artist's output in that it displays something not often seen in works from his oeuvre: color. Though still predominately made up of the painter's trademark ruminations in white, an underpainting of Carolina Blue serves as a reminder that Ryman continually reinvented and questioned his own practice in a never-ending exploration of the art form. Talking about his use of color, and its relationship to his process, Ryman noted: "[It] was a matter of making the surface very animated, giving it a lot of movement and activity. This was done not just with the brushwork and use of quite heavy paint, but with color which was subtly creeping through the white" (R. Ryman quoted in David Batchelor, "On Painting and Pictures: In Conversation with Robert Ryman", Frieze, Issue 10, London, 1993). Visible in Times is a light blue that flits about the edge of the work is periodically glimpsed through Ryman's signature inundation of gestural white strokes.

As is typical of Ryman's oeuvre, Times exhibits a conscious confluence of orderly structures and active brushwork. Though it initially may look to be nothing but a white square, closer examination rewards the viewer with the nuances of paint for which the artist is so well known. At the edge of the picture plane, a small area of raw canvas is visible, separating the snowy expanse of the piece from the exterior world. Between this canvas and the white paint, a surprising area of blue protrudes. Color is not something for which the artist is usually known, but the fact is he often experimented with other shades and hues in order to create a feeling or to pull an atmosphere from the world around the work. However, this process was rarely visible in the final product, and would only occasionally peer through Ryman's monochromatic veil. Peter Schjeldahl, describing the artist's work, noted, "... Ryman eschewed imagery and any apparent irony. There was, as there remains, something monkish about his submission to austere forms and procedures. For a while,





in the early sixties, he flirted with color and with mildly decorative effects, such as layering whites atop reds and blues. It was as if he were straining against a principled compunction and toward an indulgence in the hedonistic rewards of painting" (P. Schjeldahl, "Shades of White," New Yorker, December 21, 2015). Times returns to these early studies in layering proving that Ryman was continuously referencing and reinventing the past while pushing toward a deeper understanding of his own work.

Because of Ryman's consistent use of white monochromatic palettes, and insistence on the primacy of paintings are about painting itself; the art form is laid bare when there are no pretenses, no illusionistic qualities, nor immediately thrust into the fluid nature of paint on canvas and the ways in which it interacts with the light flooding over each careful stroke. "I approach a painting beginning sense... to make the surface or the structure something to 1993, p. 164). For Ryman, there was a sensuousness to his works' materiality. Instead of the calculated constructions

throughout his lifetime, whether it was in paintings, prints, or other works on paper, the artist is often lumped in with the Minimalists who rose to prominence in the 1960s at the same time as the then-fledgling painter. At first glance, the seemingly spare compositions, often materials pushes Ryman into this camp. However, if one but looks at the bevy of brushstrokes in Times, the true power of the artist's oeuvre comes into focus. Ryman's any perceivable subject or color. Instead, the audience is with the material," Ryman intoned when questioned about an exhibition in 1993, "I say the surface that I'm using, whether it's canvas or whatever it is, isn't empty; it's something in itself. It's up to the paint to clarify it, in a see" (C. Kinley, L. Zelevansky, and R. Ryman, "Catalogue Notes," in R. Storr, Robert Ryman, London and New York,

"I say the surface that I'm using, whether it's canvas or whatever it is, isn't empty; it's something in itself. It's up to the paint to clarify it, in a sense... to make the surface or the structure something to see."

-Robert Ryman

of fellow artists like Donald Judd and Sol Lewitt, both champions of the Minimalist aesthetic that eschewed the artist's hand, Ryman insisted on the importance of merging human fallibility with pure material. Works Times are nearly mathematical in their order and structure, but through exquisite handling of brush the artist is able to transform these treatises on painterly components into expressively dynamic compositions.

Born in Nashville, Tennessee, Ryman moved to New York in the early 1950s after serving in the armed forces. With the pretense of studying jazz. Eager to take full advantage of the city's bustling music scene, he took lessons on while keeping odd jobs to pay the bills. One of his employers was the Museum of Modern Art where he worked as a guard. The consistent viewing of the museum's collection while he worked inspired the young Ryman to try his own hand at making art. Though he hadn't studied painting during his school year, his keen eye and knack for experimentation served him well when he first started out. "I wanted to see what the paint would do, how the brushes would work. That was the first step. I just played around. I had nothing in mind to paint. I was just finding out how the paint worked, colors, thick and thin, the brushes, surfaces" (R. Ryman quoted in N. Grimes, "White Magic," Art News, summer 1968, p. 89). Ryman became a master of controlling paint and material as he deftly worked to explore each facet of the art throughout his career. His more impastoed works like Times, finished nearly forty years after his rise to prominence, proves that he was truly a force of American painting who continued to improvise and explore throughout his life.



Kazimir Malevich, Suprematist Composition: White on White. 1918. Museum of Modern Art. New York, Photo: © The Museum of Modern Art Licensed by SCALA / Art Resource, New York

Gerhard Richter, Seascape (Slightly Cloudy 239-2), 1969. © Gerhard Richter 2019

opposite: Present lot illustrated (detail)



• 11B ELLSWORTH KELLY (1923-2015)

Red Curve VII

signed, inscribed and dated '#646 KELLY 1982' (on the overlap); inscribed again '#646' (on the stretcher) oil on canvas $111 \times 83\% \text{ in. (281.9} \times 211.4 \text{ cm.)}$ Painted in 1982.

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

PROVENANCE

Blum Helman Gallery, New York Acquired from the above by the present owner, 1983

EXHIBITED

New York, Blum Helman Gallery, New Work by Jasper Johns, Ellsworth Kelly and Richard Serra, May-June 1982.



"I am not interested in painting as it has been accepted for so long-to hang on walls of houses as pictures. To hell with pictures—they should be the wall."

-Ellsworth Kelly

Frank Stella, Delaware Crossing, 1961. © 2019 Frank Stella / Artists Rights Society (ARS), New York

Kazimir Malevich, Eight Red Rectangles, 1925, Stedelijk Museum, Amsterdam. Photo: Art Resource, New York.

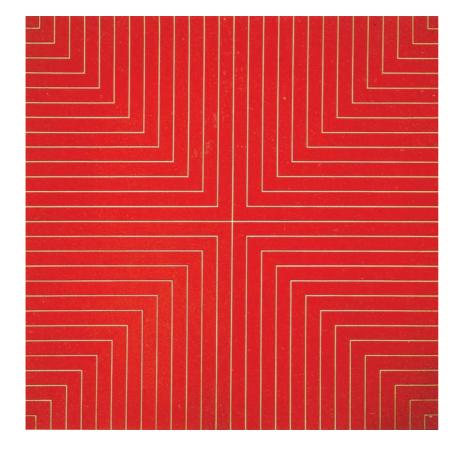
Piet Mondrian, Composition (No. 1) Gray-Red, 1935. Art Institute of Chicago. Photo: The Art Institute of Chicago / Art Resource, New York.

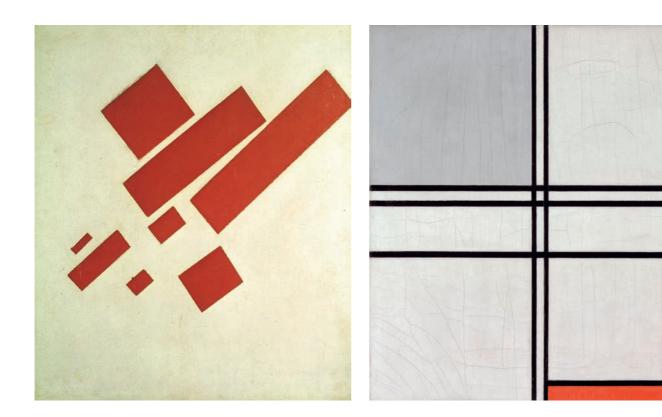
Kelly's practice, which blurs the boundaries between painting, sculpture, and relief, has sometimes been aligned with the aesthetics of hardedge Minimalism, but is in fact far from programmatic: his works are born, rather, of an intuitive and emotional sensibility, and find luxuriant joy in color and form. The tall, rectangular canvas of Red Curve VII is divided diagonally into two planes of red and white. The red half, filling the upper right, curves outward slightly into the white half, subtly disrupting the work's rectilinear geometry. Like a sail caught in the wind, or a bow-string slowly pulled taut, this swooping line introduces a dynamic tension. Its razor-sharp clarity heightens the chromatic pressure between the two color-fields: the vast surface meets us with a high-keyed, expansive energy, seeming even larger than its actual size. Red Curve VII exemplifies the lucid directness and pleasure of Kelly's work, employing boldly simple means in a nuanced exploration of the

owering over nine feet high, Ellsworth Kelly's Red Curve VII (1982) is a lyrical and impressive object.

language and expressive potential of art. As Gottfried Boehm has written, "The artist shows his cards; he does not refer to programs, manifestos, or concepts but relies entirely on the power of colors and forms, of curves, diagonals, and straight lines, and what they are capable of revealing. Kelly's art is directed towards viewers who trust their eyes and wish to use them. What he gives them is the experience of an extraordinary sensuous and spiritual intensity, of a euphoric affirmation and a blissful abundance: 'look!'" (G. Boehm, "In-Between Spaces: Painting, Relief and Sculpture in the Work of Ellsworth Kelly", Ellsworth Kelly, exh. cat. Fondation Beyeler, Basel 2002, p. 39).

Born in Newburgh, New York, in 1923, Kelly took a path unusual for American artists of his generation. From 1948 to 1954, while the New York School was loudly seeking to set itself apart from European artistic practice, Kelly lived in Paris, where he had previously been deployed in a camouflage battalion during the Second World War. He studied Egyptian reliefs at the Louvre, and manuscripts and mosaics at the Byzantine Institute. In 1950, he met Hans Arp - who aimed to harness unconscious thought in his abstract, biomorphic paintings and collages - as well as other artists including Francis Picabia and Georges Vantongerloo. While he was undoubtedly influenced by this artistic milieu (and on his return to America was seen as something of a "European" painter), it was an entirely personal epiphany that would lead him to his mature practice. "I became more interested in the physical structure of Paris," Kelly recalled, "the stonework of the old buildings and bridges, and preferred to study and by influenced by it rather than by contemporary art. The forms found in the vaulting of a cathedral or a splatter of tar on a road seemed more valid and instructive and a more voluptuous experience than either geometric or action painting ... Everywhere I looked, everything I saw became something to be made, and it had to be made exactly as it was, with nothing added. It was a new freedom: there was no longer the need to compose. The subject was there already made, and I could take from everything; it all belonged to me: a glass roof of a factory with its broken and patched panes, lines of a roadmap, a fragment of Le Corbusier's Swiss Pavilion, a corner of a Braque painting, paper fragments in the street. It was all the same, anything goes" (E. Kelly, quoted in J. Coplans, Ellsworth Kelly, New York 1971, pp. 20, 28-30). He began to make paintings derived from these "found" fragments of his seen environment - a window, a shadow on a stairwell, the arch of a bridge and its reflection in water - which, while entirely abstract and reductive, pointed back to direct visual observation. Indexing the real world's contours and





"Curves and diagonals play a particularly important role in Kelly's world.

They introduce dynamism, however closely linked they are to sober horizontal and vertical coordinates."

—Gottfried Boehm

forms, these abstractions were charged with vitality in their affirmation of reality's structural principles. In later works like *Red Curve VII*, Kelly was able to use invented shapes informed by the same intuitive intelligence.

Kelly's forms, writes John Coplans, "link themselves not to geometry or mathematical order but to the indeterminate and the sentient. Kelly's art is emotive. Yet, ultimately, his is an emotion tempered by measure and control, by a crucial and incisive sense of inner direction" (J. Coplans, Ellsworth Kelly, New York 1971, p. 94). This blend of control and exploratory feeling is uniquely Kelly's own, and is entirely distinct from the epic emotion of the Abstract Expressionists, or indeed the aggressive rigor of Minimalism. His work is neither polemical, discursive, reactionary or theoretical. Nonetheless, the brightness and billboard scale of Red Curve VII make for an intense, even provocative visual statement. Free of the figure-ground hierarchy of traditional composition, the painting creates a direct spatial relation between viewer and surface. Like the other "curves" that Kelly has made using shaped canvases, it is an object that activates the wall around it, making architectural space as contingent as the pictorial plane. Its plunging central arc, like the curve of a graph,

seems to be part of something larger than that which is contained within the canvas: it transcends the rational, rectangular coordinates of artists like Mondrian, and evokes an idea of reality as ultimately beyond our total control or comprehension. In this near-overwhelming impact, however, the work - singing with its vivid red and gliding diagonal divide - delivers an equal measure of pure visual bliss. For all the precision of his formal syntax, Kelly's painting is voluptuously alive, and, as Coplans suggests, marked by a particular European outlook. "Kelly's admiration for Matisse", he writes, "has invariably been linked to the latter's late 'jazz' compositions and their chromatic and rhythmic improvisations. But perhaps the quality that links Kelly to Matisse - and to Monet - most emphatically is the intense hedonism of his color, which is classically French and Mediterranean, or of the south, and not at all tinged with northern or Expressionistic anxiety. Kelly's color is sensuous and joyous, and though absolutely synthetic and non-referential, it has manifest buoyancy and elasticity of spirit" (J. Coplans, Ellsworth Kelly, New York 1971, p. 85). As pleasurable as it is profound, Red Curve VII is a vibrant testament to that spirit, exulting in the beauty of the visible world.





PROPERTY FROM THE ESTATE OF A TEXAS COLLECTOR

•◆12B GERHARD RICHTER (B. 1932)

Vogelfluglinie

signed, inscribed and dated '146-4 Richter 1967' (on the reverse) oil on canvas 70% x 70% in. (178.5 x 178.5 cm.) Painted in 1967.

\$18,000,000-25,000,000

PROVENANCE:

Collection Hans Reichelt, Cologne, acquired directly from the artist

Anthony d'Offay Gallery, London / Galerie Schönewald & Beuse, Krefeld

Acquired from the above by the present owner, 2000

LITERATURE:

D. Elger, *Gerhard Richter: Catalogue Raisonné, Volume 1: Nos.* 1-198 (1962-1968), Ostfildern, 2011, p. 305, no. 146-4 (illustrated in color).

J. Halperin, "The Texas Touch," *Art+Auction*, vol. 36, no. 10, June 2013, p. 114 (installation view illustrated in color).





'I wanted to do something that had nothing to do with art, as I had known art until then... I even painted photos, just so that I would have nothing to do with peinture: it stands in the way of all expression that is appropriate to our times.

—Gerhard Richter

Vogelfluglinie, 1963. Photo: Wernicke / ullstein bild via Getty Images.

Gerhard Richter, Seestück (See/See), 1970. Hamburger Bahnhof - Museum für Gegenwart, Nationalgalerie, Staatliche Museen, Berlin. © Gerhard Richter 2019 (0230).

opposite: Present lot illustrated (detail).

ogelfluglinie is one of the last and most accomplished of the celebrated 'photopaintings' that Gerhard Richter produced in the 1960s. Painted in 1967, it derives from a highly important period of exploration and new invention in Richter's oeuvre. This was a time when the artist was producing a diverse range of works, many of which are among the most complex and conceptually brilliant of all his creations. Vogelfluglinie is a large-scale, squareformat oil painting, measuring nearly six-feet in diameter. It is rendered solely in mock-mechanical swathes of grey, black and white oil paint that combine to envelop the viewer in a seemingly blurred, indistinct and shimmering field of photographic-style imagery. At a distance, this shifting field of painterliness coalesces into the volatile but readable image of a Baltic passenger ferry docking, with its bow-doors open, at a railway terminal and in the process of swallowing a train.

In both the manner of its execution and in its deliberate choice of a seemingly banal, if also slightly bizarre, subject, *Vogelfluglinie* is a work that epitomizes the aims that Richter had pursued in all his 1960s photopaintings up until this point. Foremost among these was his intention to throw into direct contrast the supposed objectivity and truth of photography against the manifest artifice and illusion of painting and the painted image. With its fascinating combination of vagueness and precision *Vogelfluglinie* is a picture whose highly painterly surface openly puzzles and intrigues the viewer's gaze, thereby fore-fronting a multitude of questions about the nature of representation and the gaps that exist between perception and reality.

The overriding sense of ambiguity presented in this painting is reinforced by the way in which Richter has dramatically blurred the imagery in a faux-mechanical way, smearing the still wet paint with a large, dry brush in a series of horizontal sweeps across the surface so that his hand-crafted imagery emulates a look of being mechanically produced. "I blur things to make everything equally important and equally unimportant" Richter has said. "I blur things so that they do not look artistic or craftsman-like but technological, smooth and perfect."

(Gerhard Richter quoted in Hans-Ulrich Obrist, (ed.) *Gerhard Richter: The Daily Practice of Painting.* London, 1995, p.37)

Certainly, the manifest artifice of Richter's 'blurring' is such that here, it establishes a visible sense of distance between the image in the work and it's claims on reality. Shifting constantly between recognizability and obscuration, the extraordinarily dense and complex image at the heart of Vogelfluglinie is so disrupted in this way that it appears to hover on the borderlines between figuration and abstraction. Indeed, the painting as a whole deliberately appears to function only in a space that exists halfway between reality and fiction or dream and memory. It is in this way, through its demonstrable mix of apparent photographic fact and painterly fiction, that Vogelfluglinie epitomizes the paradox that Richter sought from all his 1960s 'photo-paintings': the creation of what he has called 'analogies': images that are undeniably factually-based but which are also ambiguous, enigmatic and indefinable.

"I would like to try to understand what is," Richter explained in 1972. "We know very little, and I am trying to do it by creating analogies. Almost every work of







"I looked for photos that showed my actuality, that related to me. And I selected black and white photos because I noticed that they depicted that more forcefully than colour photos, more directly, with less artistry, and were therefore more believable."

—Gerhard Richter

art is an analogy. When I make a representation of something, this too is an analogy to what exists; I make an effort to get a grip on the thing by depicting it. I prefer to steer clear of anything aesthetic, so as not to set obstacles in my own way and not to have the problem of people saying; 'Ah, yes, that's how he sees the world, that's his interpretation.'" (Gerhard Richter quoted in Hans-Ulrich Obrist, op cit p. 63.)

What Richter wanted from his photo-paintings, he noted to himself in the mid-1960s, was to create paintings in which the real and the illusory qualities of the image and the means of producing it clash against one another repeatedly in the same work. "My pictures have little to do with the original photograph." Richter has said, "they are totally painting (whatever that may mean). On the other hand, they are so like the photograph, that the thing that distinguished the photograph from all other pictures remains intact." (Gerhard Richter, 'Notes 1964-65,' in *ibid*, p. 34)

As if to reinforce this sense of ambivalence and mystery that he finds in such pictorial imagery, Richter's choice of subject matter in his photo-paintings was also often drawn from deliberately vague, intriguing and uncertain sources. In the 1960s, Richter always chose a specific and carefully-selected type of image, often overtly mundane, nondescript and even blurred or poor-quality photographs. It was this type of image, Richter has



als sein Vorn Stelle er geat die Zeichen bis 1500 ccm esenkt, dabei auf 12 Monate 1100 D der England und inliter-Wagen Cardinal, Mor-M) begegnen. für die Neu-Fiat hat allen n ausgereiftes, laren zur Zuufendes Auto-

generellen Exorgesehen und



"Somebody looks at the work and asks what this is supposed to be and why would anybody paint such a banal object. And then the person comes to think that maybe there is something more to it, that maybe the object is not that banal after all, that maybe it is horrible...it is an image of this horror, a detail of it...of the misery of this world [LAUGHTER]"

—Gerhard Richter

insisted, that often had more power, "more secretiveness and mystery than the clear photos that are easy to read." (Gerhard Richter, 'Interview with Uwe M Schneede', in Gerhard Richter Images of an Era exh. cat, Hamburg, 2011, p. 108.) Such images were important to him, because they were more likely to remain open-ended and indefinable, and these are qualities that are essential for Richter. As someone who had experienced life in both the Third Reich and Communist East Germany before moving to the West in 1961, Richter is fiercely opposed to all certainty, fixeddefinitions and ideology, which he considers, like "beliefs of every kind" to be essentially "superfluous" and "mortally dangerous." In addition, and with regard to the images he makes, he has argued that, in the end, "knowing a thing, does nothing for us, it only distracts us." Rather, Richter insists, his aim is to create paintings that "reflect [this] mystery and, if possible, amplify it." (ibid) Vogelfluglinie is very much a case in point.

Painted in 1967 at a time when Richter had begun to explore themes outside of the earlier photo-paintings with which he had, by this time, made his name, Vogelfluglinie is a surprisingly large and ambitious photo-painting founded upon a comparatively unusual subject. The painting was made in a year in which Richter spent the summer in Hamburg as a replacement-professor for Paul Wunderlich at the Hamburger Hochschule für bildende Künste, (The Hamburg University of the Arts). As the title of the painting suggests, Vogelfluglinie depicts the Hamburg ferry terminal of the German-Danish transport network known as the 'Vogelfluglinie' or bird-flight line. This 'birdflight-line' was, and is still, a transport corridor between Germany and Denmark that comprises a rail network and a ferry service between Hamburg and Copenhagen. It runs across the Baltic and the island of Fehmarn and its name, which means 'bee-line' or 'as the crow flies', comes from the description of a straight line. It also relates to a route taken by migrating birds in this region. As can be seen in the image that Richter has used as the basis for this painting, among the most striking aspect of the 'Vogelfluglinie' is its use of a rare train-ferry in which passenger trains from the Deutsche-Bahn are transported across the ocean by ship. As is also often the case in a country that is noticeably unimaginative in the way that it names its ships, one of these train-ferries, (indeed, quite possibly the ferry represented in this painting), is the aptly named 'Deutschland'.

At the time that Richter painted this picture therefore, the 'Vogelfluglinie' was a more-or-less new transport network. The idea for this transport corridor had first originated in the 1920s but its construction was only begun by the Nazis in World War II during the occupation of Denmark. In the immediate post-war period, construction was then halted due to the problem of the Nazis' originally-planned line now running across the newlyestablished East German border, (in Warnermünde, near Rostock). Work on a new, solely West German route was subsequently restarted in 1949. This amended route made a lie of the name 'Vogelfluglinie' however, by transforming it from a straight line on the map into one that was now bent around the East-West border to run through Hamburg. Nevertheless, the Vogelfluglinie network kept its name and was completed in May 1963 whereupon it was opened, amidst much fanfare, by the West German president Heinrich Lübke and the Danish King, Frederik IX.

As a prestigious and recently-opened project of international co-operation between two democratic West-European countries, the Vogelfluglinie, stood—in the 1960s at least—as both a poignant reminder of Germany's troubled past and as a symbol of the revitalized nation's ability to move on. For the West German government, it was a project that essentially propagandized the prowess

Gerhard Richter, Atlas-10, 1962 – 1968. © Gerhard Richter 2019 (0230).

Vogelflugline, 1977. Photo: Erwin Falk / ullstein bild via Getty Images.

Gerhard Richter, *Alfa Romero* (*mit Text*), 1965. © Gerhard Richter 2019 (0230).

Gerhard Richter, *Motor Boat* (1. Fassung), 1965. © Gerhard Richter 2019 (0230).



of the country's modern technological progress and its infrastructure, and also, by extension, of the ability of its citizens to travel both freely and internationally. It was even, perhaps, a symbol of West-European revelry. The 'Vogelfluglinie' was, in all respects, a mighty image of the West German *Wirtschaftswunder* or 'economic miracle' that, in the 1960s, the country enjoyed in notable contrast to its more economically-deprived, neighbor, Communist-controlled East Germany.

During the 1960s, the Vogelfluglinie represented just the kind of story the West German media loved and also, the propagandist whitewashing of reality that was resented by Richter and many of his generation. Popularized images indicative of the *Wirtschaftswunder* were a staple of the West German media and it was often these that Richter chose as source material for his photo-paintings.

Seeking to both mock and expose the manipulative powers at play behind such pictures' apparent claims of objectivity and truthfulness, Richter, between 1963 and 1967, painted such imagery under the name of a group aesthetic that he and his Dusseldorf-based friends (Sigmar Polke, Konrad Lueg and Konrad Fischer), called 'Capitalist Realism'. The name, 'Capitalist Realism' was intended as an ironic, mirror-image of Socialist Realism-the state sponsored style of art-making in East Germany under which Richter, in particular, had been trained and received his artistic foundation. "'Capitalist Realism' was essentially a jocular term or 'ism': a caustic, alternative form of Pop Art produced largely in response to the West's Americanized mass-media. It was, Richter has since said, intended to 'attack both sides. It made socialist realism look ridiculous and the possibility of capitalist realism equally so." (Gerhard Richter quoted in C. Mehring, J Nugent, J Seydl, eds., Gerhard Richter, Early Work, 1951-1972, Los Angeles, 2010, p. 72) In essence, Capitalist Realism is a term that underscores Richter and his friend's inherent distrust of all supposed 'Realisms' or claims on 'the truth'

Within such a Capitalist Realist context, the subject-matter of *Vogelfluglinie* would seem to be one which fits in perfectly with this tendency in Richter's work. Part Cold-War spy-photograph, part West-German propaganda, the painting presents an image that, although appearing unassuming, has a hidden back-story: one that relates

directly to the then current situation in Germany and belies the apparent banality of the painting's demonstrably artificial surface

The idea that appearances were not what they seemed in 1960s Germany was one of the overriding assertions of Richter's photo-paintings. Post-War West Germany was a country that did not want to look too deeply beneath the surface of things for fear of what it might find there. Richter's art played directly upon this fear. Many of the most innocuous-looking of Richter's pictures, for example, appeared to depict ordinary, anonymous people going about their business. But, they were, in fact, images based upon media photos of famous figures like Brigitte Bardot, Jackie Kennedy or Lee Harvey Oswald, for example. Other of Richter's photo-paintings from this 'Capitalist Realist' period were more sinister. They depicted former Nazis caught masquerading under false identities, or murder victims whose images had only become known because their pictures had appeared in the local paper. In a similar vein, Richter's paintings of seemingly random and arbitrary subjects such as cars and planes, or of holiday-makers laughing on a boat, also revealed themselves to be further explorations in artifice and of the distance that lies between image, reality and truth. Inspired by the conceptual language of American Pop and by the work of Roy Lichtenstein and Andy Warhol in particular, Richter's pictures of fancy, military jets, for example, led in a wholly different direction to their paintings. Richter's grey, realist, photo-like images of fighter-planes invoked a sense of the grim reality of war and of the strong American military presence in West Germany at this time. A painting like Schärzler of 1965 went even further by reminding everyone that it was the Nazis who had originally invented jet fighters by focusing upon the uncomfortable subject of a modern West-German jet fighter that had been designed and built by a former-Nazi engineer. Richter's image of happy holidaymakers on a motor boat was, likewise, also a picture that reveled in the multiple layers of its own artifice and in the apparent discord between medium and message. His two Motor-Boat paintings of 1965 were based upon a fakedup holiday snap that had been staged by an advertising company for use in their advert for a camera.

As Richter later admitted, the supposedly arbitrarilychosen motifs in these works "were never random...They were very definitely concerned with content. Perhaps I denied that earlier, when I maintained that it had nothing

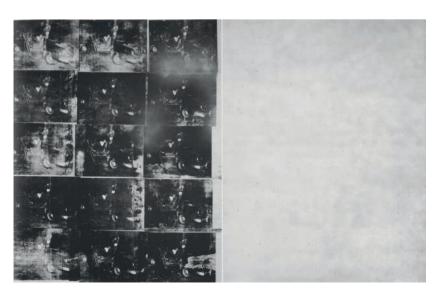
Previous spread: Present lot illustrated (detail)

Claude Monet, *Gare Saint-Lazare: Arrival of a Train*, 1877. Fogg Art Museum, Harvard Art Museum, Boston. Photo: Bridgeman Images.

René Magritte, *Time Transfixed (La durée poignardée)*, 1938. Art Institute of Chicago, Chicago. © 2019 C. Herscovici, London / Artists Rights Society (ARS), New York. Photo: The Art Institute of Chicago / Art Resource, New York.

Giorgio de Chirico, The Anxious Journey, 1913. © 2019 Artists Rights Society (ARS), New York / SIAE, Rome. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, New York

Andy Warhol, Silver Car Crash (Double Disaster), 1963. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).







to do with content, that for me it was only a matter of painting a photo and demonstrating indifference...I looked for photos that showed my actuality, that related to me. And I selected black and white photos because I noticed that they depicted that more forcefully than colour photos, more directly, with less artistry, and were therefore more believable." (Gerhard Richter, 'Interview with Benjamin Buchloch' in *Gerhard Richter: Painting*, London 1988, p. 20)

In this context, therefore, it would seem that Richter's choice of motif for *Vogelfluglinie* was also not as wholly arbitrary or innocuous as it may at first have appeared. Like *Motor Boat* before it, it presents a demonstrably artificial image of a multiply-layered, blurred and compromised subject from the *Wirtschaftswunder* years. In the same way that the Vogelfluglinie itself was not a straight line but more of a West German 'fudge' around various inconvenient historical and geographical boundaries, so too, it might seem, therefore, is Richter's painting of it.

Richter does not know where he came across the source-image of the painting but it was not a privately-taken photo, nor was it, he believes, one that, like the majority of sources for his photo-paintings, derived from images in popular magazines such as *Quick, Stern* or *Neue Illustrierte*. More probably, he says, the source-image for *Vogelfluglinie* came 'from a book.' (*ibid*) It was, interestingly, a re-photographed image taken of another photograph.

Style-less, functional and documentary-like, the source-image is a re-photographed image of 1960s West German transport infrastructure. The unremarkable quality, paired with its uniqueness, relates it to the suggestive power of a spy-photograph. Like a spy's photograph, it too seems to be a picture of both nothing and everything at the same time. The weight of this innate ambiguity in the image is emphasized by the large-scale of

the painting which, at six-feet square, asserts its presence as a large, painterly field overladen with imagery and information, but ultimately signifying nothing.

What evidently most caught Richter's eye—and continues to intrigue him—about this picture, is what he has described as the *unheimlich* or uncanny quality of "how the train disappears into the ship's belly." (*ibid*) This bizarre, almost anthropomorphic image of the mystery of a train in a tunnel has, of course, something of an archetype about it. It is, in part, an image that in art was first invoked in the work of that earlier 20th Century master of the painted enigma, Giorgio de Chirico, and was later frequently taken up by those other devotees of the strange unreality of the real: the Surrealists.

Here, in the coldly, objective and matter-of-fact manner of Richter's blurred world of black-and-white, photographic realism, the mystery of this image of the train takes on a thoroughly more sinister ambience. Here, the inherent poetry invoked by Surrealist trains is wholly lacking. In its place is only an unsettling sense of the bizarre.

In 2001, Robert Storr spoke to Richter about this characteristic underpinning so many of his most banal photo-paintings and asked him whether this umheimlich quality was something he had deliberately sought to invoke. Richter answered "no." To pursue this path too far, he said, was one that would ultimately end up in the more clearly-definable (and therefore less valid and less interesting) realm of social criticism. What he sought from such unnerving and uncanny qualities in his images, he elaborated was more that the viewer should become "reminded of something." In the "ideal case," Richter said, "somebody looks at the work and asks what this is supposed to be and why would anybody paint such a banal object. And then the person comes to think that maybe there is something more to it, that maybe the object is not that banal after all, that maybe it is horrible. It stands for something...not as a symbol. But the longer you see it the more it becomes frightening...it is an image of this horror, a detail of it...of the misery of this world [LAUGHTER]" (Gerhard Richter, 'Interview with Robert Storr,' Gerhard Richter Forty Years of Painting, New York, 2002, p. 294).



••13B VIJA CELMINS (B.1938)

Untitled (Night Sky #7)

signed and inscribed '#7 V. Celmins' (lower edge) charcoal on paper 22 x 30 in. (55.8 x 76.2 cm.)
Executed in 1995.

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

PROVENANCE:

McKee Gallery, New York Private collection, London, *circa* 1997 Acquired from the above by the present owner

EXHIBITED

London, Institute of Contemporary Art; Madrid, Museo Nacional Centro de Arte Reina Sofia; Kunstmuseum Winterthur; Frankfurt, Museum für Moderne Kunst, *Vija Celmins: Works 1964-96*, January-June 1997, pp. 97 and 106 (illustrated in color). Paris, Centre Pompidou; Los Angeles, Hammer Museum, *Vija Celmins: Dessins/Drawings*, October 2006-April 2007, pp. 124-125 and 166, no. 53 (illustrated in color). New York, Lévy Gorvy, *Intimate Infinite*, September-October 2018, pp. 194-195, 237 and 260 (illustrated in color). San Francisco Museum of Modern Art; Toronto, Art Gallery of Ontario, *Vija Celmins: To Fix the Image in Memory*, December

2018-August 2019, pp. 168 and 266 (illustrated in color).

lija Celmins's meditative works are a testament to both the artist's skill as well as her deep interest in the world around her. At the same time, the subjects that her works take on hover at the edge of the visible and threaten to spill over into the expansive history of abstraction. Works like Untitled (Night Sky #7), though rendered with simple charcoal on paper, explore the vastness of space and the wonder of the night sky while offering a notable counterpoint to the vigor and violence of mid-century painting. Coming of age in the heyday of the Abstract Expressionist disciples and the beginnings of Pop and Conceptual Art, Celmins's interest in images as objects, as well as the power of photography to refocus vision, made her a singularly meditative voice in the cacophonous second half of the 20th century. "Tellingly, it's by rendering endless stretches of deserts and oceans, and eventually the open blankness of the night-time sky, that Celmins most firmly establishes homelessness as a dominant motif. The point of view that her art now assumes, either looking down at the ground or up at the sky, suggests a traveler brought to a standstill, shaken loose from a sense of direction or destination. There are no spotlight landmarks or relevant deeds on which to fix one's eyes; instead there's a looming abstraction-some ultimate encounter at the farthest end of representationthat belongs as much to a subjective as an objective world, a sense of deliverance and tranquility at once feared and desired" (L. Relyea, "Vija Celmins' Twilight Zone," Vija Celmins, New York, 2004, pp. 87-89). In the 1960s and 70s, Celmins began a continuing project (to which Untitled (Night Sky #7) belongs) that investigated the starry expanses of space. Thinking about the differences between human and technological vision, as well as the hand-drawn versus the photographic reproduction, the artist continues to push for a rumination on distance and closeness in the often paradoxically illusionistic surface of her works.

Taking on a familiar subject, *Untitled (Night Sky #7)* continues Celmins's exploration of the cosmos using nothing but charcoal on paper. Drawing from photographic sources but never copying the images exactly, the artist creates areas of dense black and gray populated by pinpoints of white. Each star shines through the drawing media's carbon layer. Staring at the piece is much like looking up at the night sky as particular sections catch the eye or twinkle in your periphery. The faint traces of nebulae exist as areas of less dense application, whereas





the richness of the space between the stars pulls in light to the fullest. Intricately worked and precisely finished, Untitled (Night Sky #7) is a treatise on the artist's attention to detail and exhaustive talent for turning photographs of the expanse into drawings that breathe and shimmer with traces of the artist's hand. "Some people think that I just sit down and copy the photograph," Celmins has said. "It is precisely that I reinvent it in other terms." (V. Celmins in C. Tompkins, "Vija Celmins's Surface Matters," The New Yorker, New York, August 28, 2019). Her drawings (and paintings to the same extent) infuse found images with a notion of time and care while also divorcing the finished product from anything distinctly personal. Pulled from books found at the California Institute of Technology, Celmins's constellation images transmute technical reproductions into rich studies on mark making. Talking with the artist Chuck Close, Celmins noted, "I see drawing as thinking, as evidence of thinking, evidence of going from one place to another. One draws to define one thing from another. Draws proportions, adjusts scale. It is impossible to paint without drawing." (V. Celmins, in conversation with in C. Close, in William S. Bartman (ed.), Vija Celmins, New York, 1992, p. 11). This evidence, and the manner in which Celmins both displays and coyly hides it in her work, are central to an understanding of the artist's seemingly impersonal oeuvre.

From 1966 onward, Celmins began using photographs as the subjects for her drawings and paintings. Whether they were taken by the artist herself or sourced from a magazine or book, these images became the jumping off point for her meticulous compositions. Attracted to expansive scenes of the ocean, the desert, or the inky night sky, Celmins creates intimate works that embody the spacious nature of their subject while simultaneously remaining personal. Lane Relyea noted how "one marvels at the way in which Celmins captures the expansiveness of her subject. Yet, she simultaneously reminds the viewer that this is a work of art made by the artist with her drawing pencils on a piece of paper. Each mark or gesture remains visible but inseparable from the field. The allover image is build up stroke by stroke-just as a house is built up of two by fours and nails. Nothing is spontaneous or left to chance; rather, the finished work is the product of painstaking craft and diligence" (L. Relyea, op. cit., p. 16). In her paintings, Celmins's is known for working up a layer and then sanding down the surface only to apply a new one in its place. In her drawings, she takes equal care, going so far as to discard pieces that contain mistakes rather than erasing the offending stroke.

At work in her skies, seas, and depictions of desert lands is a palpable play between representation and abstraction. Works such as *Untitled (Night Sky #7)* exist as images on the edge. It could easily become a more documentary work that specifically references a photograph, but at the same time the attention to each tiny stroke of charcoal pushes one's thinking toward the image as object. Celmins sometimes cites the work of Paul Cézanne and his obsession with painting and repainting the views of Mont Sainte-Victoire in the early 1900s as a starting point for her interest in representing similar subjects over and over in a meditative manner. The artist noted, "I mean, the thing that I think I got from Cézanne and looking at Cézanne—which took me years—is sort of a really gutsy relationship between the image and the

plain flat object. He has such a wonderful way of pointing that out to you in every stroke. And also, the fact—which I think was a great part of the twentieth century—that this is an invented thing, you know? That it's not, like, a copy of nature or a copy of a photograph. It's an invented thing that you have in front of you, you know? So, I think I kind of have that in me somewhere, this relationship" (V. Celmins, Vija Celmins: Building Surfaces, Art21, 2003, video). Taking into account that the image is not the thing it represents but is actually a discrete object in of itself is key to Celmins's practice, and can be seen equally well in her exacting sculptural work and the two-dimensional compositions. On the other hand, the artist's images of stars and distant galaxies develop a tension between this intimate objectivity and the reality of the subject matter. She remarks, "I like big spaces, and I wrestle them into a small area and say, 'Lie down and stay there, like a good dog." (V. Celmins in C. Tompkins, op. cit.). By passing the infinite nature of space through the tip of her pencil, Celmins puts a tenuous handle on her, and our, place within the universe.

opposite: Present lot illustrated (detail).

Vija Celmins, Untitled (Source Materials), 1999. Tate, London. © Vija Celmins, Courtesy Matthew Marks Gallery. Photo: Photo: © Tate, London / Art Resource, New York.

"I see drawing as thinking, as evidence of thinking, evidence of going from one place to another. One draws to define one thing from another. Draws proportions, adjusts scale. It is impossible to paint without drawing."

-Vija Celmins



o ♦ 14B ALBERT OEHLEN (B. 1954)

Untitled

signed and dated 'A. Oehlen 89' (lower right); signed again, titled and dated again 'A. OEHLEN "O. T" 1989' (on the stretcher) oil on canvas 98½ x 78¾ in. (250 x 200 cm.) Painted in 1989.

\$3,500,000-5,500,000

PROVENANCE:

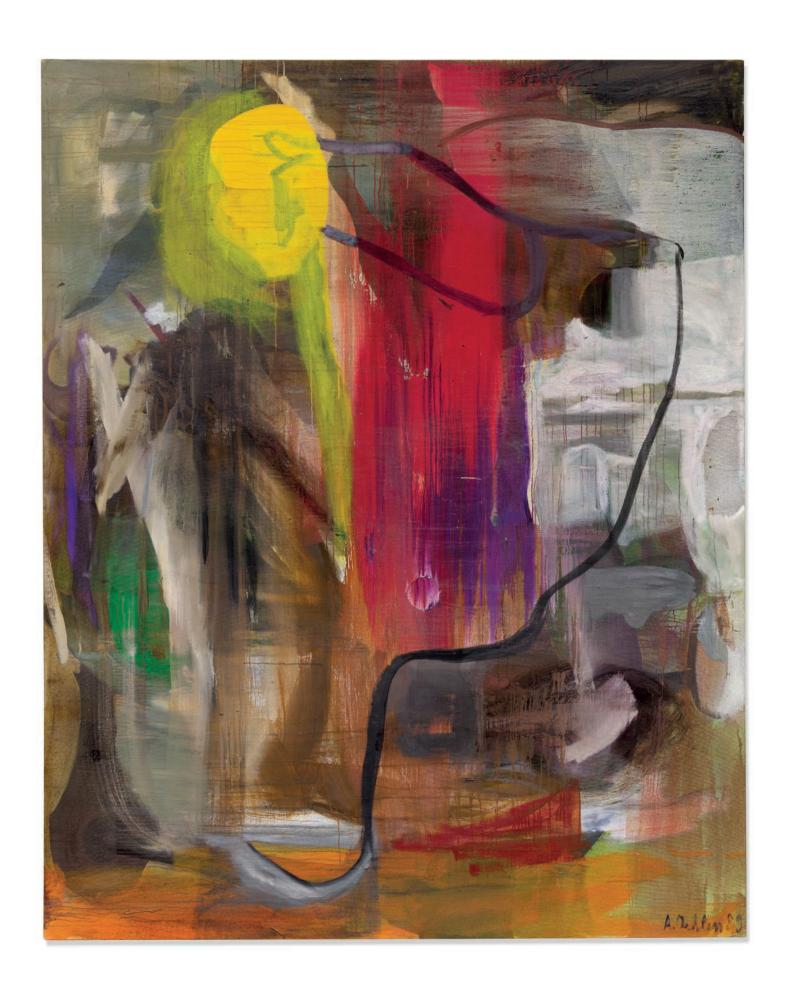
Galerie Max Hetzler, Berlin Private collection, London Anon. sale; Christie's, London, 9 February 2001, lot 233 Private collection, Germany First International Fine Art, Berlin Acquired by the present owner from the above, 2010

LITERATURE:

H. W. Holzwarth, ed., *Albert Oehlen*, Cologne, 2009, p. 167 (illustrated in color).

major proponent of gestural painting and one of the outspoken voices of the German Neue Wilden (neo-expressionist) movement of the late 20th century European avant-garde, Albert Oehlen's work melds powerful abstraction with a critical edge. Works such as Untitled are crucial to a broader understanding of the artist's oeuvre as they signal a break from his early figurative work and overtly political actions, in favor of a more mature and fully realized painting practice. As Christoph Schreier wrote, "[Oehlen] adopts the critical attitude of Conceptual Art, but articulates if not from the outside, but from the inside - from inside the painting itself" (C. Shreier, "Storm Damage - Albert Oehlen's Painting as a Visual Stress Test" in Albert Oehlen, exh. cat., Kunstmuseum Bonn, Bonn, 2012, p. 71). By thoroughly questioning the trajectory of abstract painting in post-WWII Germany, Oehlen positioned himself as a beacon for more thorough introspection on the artform and its ever-expanding relationship to contemporary practice.

Combining hazy fields of color with meandering lines and patches of bright pigment, Untitled is a striking composition that exemplifies Oehlen's turn to abstraction. A sinuous blue-black stroke weaves its way through the center of the canvas as it leads the viewer's eye through varying fields of color. Starting in a sea of copper along the lower edge, the continuous line wander upward into the arrangement as it serves to connect disparate pieces of the whole. The right side of the work is overtaken by a ghostly field of white that abuts a red and purple central portion. Bleeding into areas of brown, green, black, and gray, these eye-catching elements are dominated by a yellow orb glowing in the uppermost left corner. There, the aforementioned line forks into a calligraphic tendril as it attempts to circumnavigate the disc but is ultimately consumed by its fiery presence. Hamza Walker has written about these interweaving textures, colors, and movements when he noted that Oehlen's works "represent a chorus of contradictory gestures; figuration is set against abstraction, form against anti-form, the rhythm of pattern versus a meandering stroke, and a muddy mix of colours juxtaposed against vibrant pigment straight from the tube... Oehlen's paintings are always autonomous in so far as they have managed to eliminate through contradiction an allegiance to any particular style" (H. Walker cited in, Albert Oehlen: The Good, the Bad, the Ugly, exh. cat.,







"[Oehlen] adopts the critical attitude of Conceptual Art, but articulates if not from the outside, but from the inside—from inside the painting itself."

—Christoph Schreier

University of Chicago, The Renaissance Society, 1999, n.p.). Looking to go beyond established formal norms within the history of abstraction, Oehlen continuously works to breathe new life into his brush as he mixes a melange of tones in various forms.

Untitled was realized at a pivotal point in the artist's career when he abandoned his earlier adventures in figuration and more anti-establishment protest art, in favor of more pure abstractions. Along with his friend and colleague Martin Kippenberger, the artist spent time in Spain in the late 1980s where he began to work out this nonrepresentational style. "I always had a wish to become an abstract painter", he noted about this period. "I wanted to reproduce in my own career the classical development in the history of art from figurative to abstract painting. But I wasn't ready to make the change before 1988. In Spain I made myself free for the project" (A. Oehlen, quoted in A. Stooke, "I Wanted My Paintings to Like Me", Daily Telegraph, London, 1 July 2006). However, even in his political artwork of the preceding decade, Oehlen was always concerned with investigating the formal properties of the work and new ways to work with the paint instead of just using the medium to relay a message.

Born in Krefeld, West Germany, in 1954, Oehlen studied in Hamburg at the Hochschule für Bildende Künste in the late 1970s. One of his most influential professors was the artist Sigmar Polke, for whom Oehlen has expressed gratitude for introducing him to the ways in art could diverge from the traditional in favor of the subversive. He recalled, "Polke more or less tried to show us that he

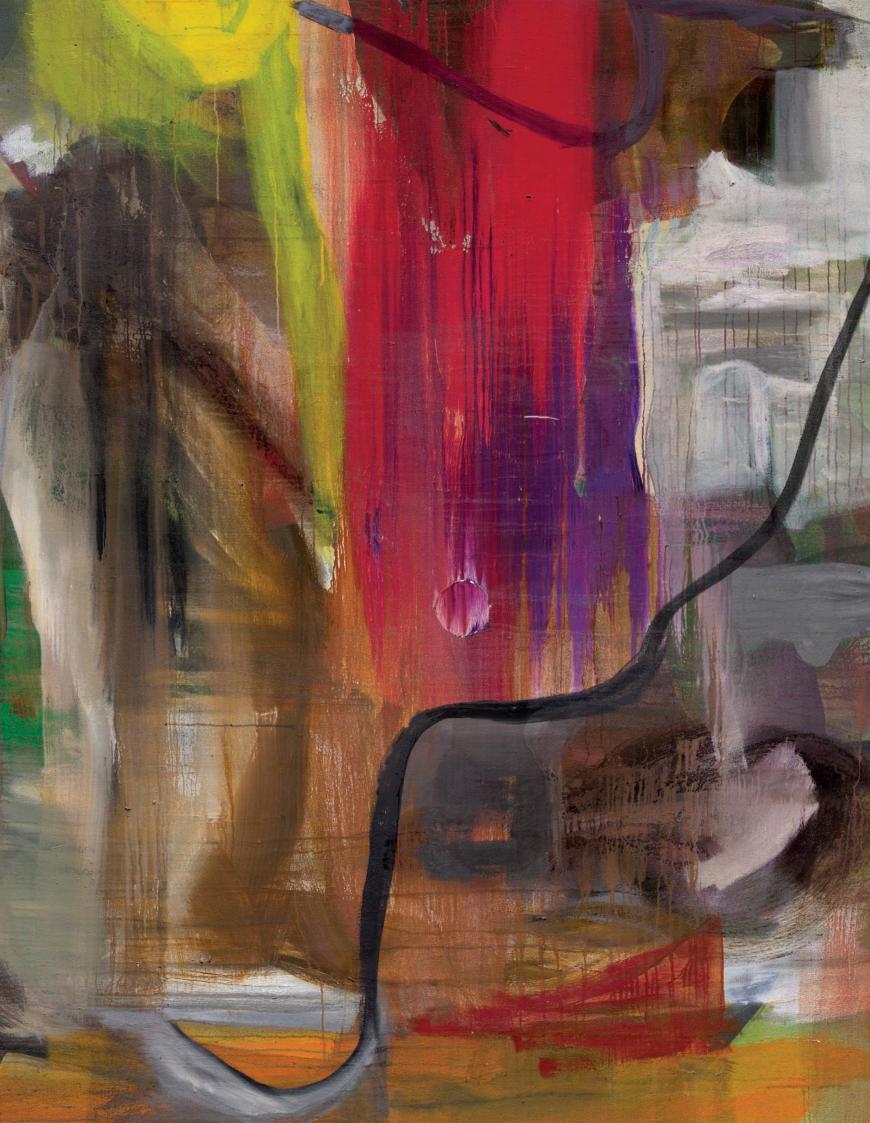
wasn't able to teach us something in the classical sense, so he gave us a main lecture for every artist, which is to destroy a chair. I couldn't say what Polke's influence was, but it's his radicality. When you start to work as an artist everybody thinks about radicality, like how could you make the most shocking thing. And it's not easy ... Polke is somebody who had a role in that; in a way he made very radical things" (A. Oehlen, quoted in *Pataphysics Magazine*, 1990). This need for upheaval pushed Oehlen into cahoots with Kippenberger and the artists Werner Büttner and Georg Herold. The four became known for their pranks and affronts to the status quo as they called for an artistic reassessment in post-WWII Germany.

Drawing upon his youthful interest in antiestablishment practice and an exploration of how painting could exist in the late 20th century, Oehlen casts away the strictures of traditional subject matter and compositional components in favor of loosely-built structures that live upon the canvas. As art historian Ralf Beil wrote: "With his strategies of the complication of painting, Albert Oehlen is working toward the maximum possible openness in his work. Everything is in perpetual movement, and must remain in the balance. Nothing may be permanently fixed. Constantly looking for new paths into and around painting seems to be the central objective of his always virtuoso anti-virtuoso vitality" (R. Beil, "Red Light District", in Albert Oehlen: Paintings 1980-2004, exh. cat., Lausanne, Musée Cantonal des Beaux-Arts de Lausanne, 2004, p. 37). Oehlen is not as interested in the finished product as in the continuous march forward. Looking at works like Untitled in the context of the artist's complete practice gives one a brilliant snapshot of a moment in time. The painter fought through a particular visual problem and this painting is the result. The dynamic traces of Oehlen's visual history and its continuous evolution are encapsulated for a split second and vibrate with energy as a result.

Sigmar Polke, Moderne Kunst, 1968. Hamburg Kunsthalle. © 2019 The Estate of Sigmar Polke, Cologne / ARS, New York/ VG Bild-Kunst, Bonn. Photo: Hamburg Kunsthalle, Hamburg, Germany / Bridgeman Images.

Gerhard Richter, *Abstraktes Bild* (591-3), 1986. © Gerhard Richter 2019 (0222).

opposite: Present lot illustrated (detail).



Beyond Dimensions A Masterwork by Yves Klein

Raising Awareness for the Water Academy SRD

vershadowed by the attention given to climate change, the crisis in the ready availability of fresh, clean water has often been overlooked. With the world population growing exponentially and making ever increasing demands on our natural resources, new leadership is needed to address the potentially catastrophic effects of a lack of adequate water resources.

The Water Academy for Sustainable and Responsible Development (known as the Water Academy SRD) is an international initiative whose mission is to create a new "culture of water" to address these and other related challenges. Founded in 2016, and based in Switzerland, their activities help facilitate the establishment, advancement and exchange of scientific and cultural information addressing the issue of water resource management.

The organization helps fund high level scientific research, higher education courses and short-learning programs as well as hosting an annual round table symposium dedicated to diverse water-related subjects. The Academy also works with a range of partners including the OGS Oceanographic Institute of Trieste, the Weizman Institute in Tel Aviv, the University of Roma Tor Vergata in Rome, the WASAG/FAO and the Global University System (GUS) in London.

A portion of the proceeds from the sale of Yves Klein's *Barbara*, (ANT 113) will directly support the ongoing activities of the Water Academy SRD, and in particular their innovative 'Adopt-a-Student' initiative. More than fifty students from Africa, the Middle East, Europe and Asia, particularly from communities most affected by drought, are already attending Master's level degree programs conceived and promoted by Water Academy SRD, with the aim of addressing and retaining talent from countries affected by drought and water issues. Proceeds from the sale will also be used to fund projects of applied research such as the Technological Oasis Project in Puntland-Somalia.

The Water Academy SRD firmly believes that everyone's support is needed to ensure the adoption of new development models that are genuinely sustainable. Water is the fundamental element that guarantees and regulates biological life on our planet, and only through widespread access, its balanced and efficient management and growing protection, will we be able to keep and attain the minimum standards of living in our communities, wherever on earth they may be.

The Board sincerely thanks Christie's for both the sensitivity shown and their contribution to the diffusion of a new culture of water.

Giancarlo Olgiati, Chairman & Alessandro Leto, Director The Water Academy SRD Foundation





Beyond Dimensions A Masterwork by Yves Klein

Raising Awareness for the Water Academy SRD

15B YVES KLEIN (1928-1962)

Barbara (ANT 113)

signed, inscribed and dated 'Yves Klein le monochrome, 1960' (on the reverse) dry pigment and synthetic resin on paper laid down on canvas 78% x 57 in. (200 x 145 cm.) Executed in 1960.

\$12,000,000-18,000,000

PROVENANCE:

Acquired directly from the artist by the present owner

EXHIBITED:

Krefeld, Museum Haus Lange, *Yves Klein: Monochrome und Feuer*, January-February 1961, n.p., no. 23 (listed with the incorrect dimensions).

New York, Jewish Museum, *Yves Klein*, January-March 1967, p. 63.

Humlebæk, Louisiana Museum of Modern Art, *Yves Klein*, February-March 1968.

Kunsthalle Nuremberg, *Yves Klein in Nuremburg*, April-May 1968.

National Gallery Prague, Yves Klein, 1928-1962, June 1968.

LITERATURE

Y. Klein, "Le vrai devient réalité," *ZERO*, Düsseldorf, 1961. P. Wember, *Yves Klein*, Cologne, 1969, p. 111, no. ANT 113 (illustrated).

Yves Klein 1928-1962, exh. cat., Paris, Musée des arts décoratifs, 1969, p. 53 (illustrated).

Yves Klein, Monochrome und Feuer: Krefeld 1961: ein Dokument der Avantgarde, exh. cat., Krefeld, Museum Haus Lange, 1994. T. Warr, ed., The Artist's Body, London, 2000, p. 55 (illustrated in color with the incorrect cataloguing).

F. Prot, Yves Klein: Embrasure, Milan, 2012, pp. 132 and 232 (illustrated in color).

Film still, Yves Klein in Anthropometries, 1961 / 1962. Photo: © Copyright bpk / Charles Wilp. Artwork: © Succession Yves Klein c/o Artists Rights Society (ARS), New York / ADAGP, Paris 2019.





"One day, I understood that my hands, the tools by which I manipulated color, were no longer sufficient. I needed to paint monochrome canvases with the models themselves."

—Yves Klein

Yves Klein, Performance of Anthropometries of the Blue Epoch, 1960 in the Galerie Internationale de l'Art contemporain, Paris. Artwork: © The Estate of Yves Klein c/o Artists Rights Society (ARS), New York / ADAGP, Paris 2019. Photo: © Photo: Charles Wilp / BPK, Berlin / Galerie Internationale de l'Art contemporain, Paris / Art Resource, New York.

opposite: Present lot illustrated (detail).

ith its blue corporeal form suspended within a vast white void, Barbara (ANT 113) is an exceptional, monumentally-scaled example of Yves Klein's groundbreaking Anthropométries. In the artist's signature International Klein Blue (IKB) pigment, the work registers multiple impacts of a human body, creating a larger-than-life trace of the figure that hovers as if caught in motion. Rills of vivid paint accumulate across the wave-like silhouette, dense and textured like a sprawling mineral terrain. Executed in 1960, the same year that Klein inaugurated the series with a seminal live performance, ANT 113 belongs to a select subset of Anthropométries in which the body appears to take flight in a transcendental act of levitation. Contorted and disoriented into abstract arabesque, three sets of breasts and torsos intertwine at the base of the canvas, swooping upward through a fluid gestural curve—a record of thighs dragged across the surface. It is a composition shared by a discrete number of works from 1960, including Princess Helena (Museum of Modern

Art, New York) and ANT 130 (Museum Ludwig, Cologne). Seeking to render visible the immaterial dimension of physical being, the Anthropométries were created by nude female models, coated with paint, who imprinted their bodies upon paper and canvas under Klein's choreographic direction. According to Sidra Stich, "The anthropometries made history for Yves Klein and became a benchmark of his career" (S. Stich, Yves Klein, exh. cat. Museum Ludwig, Cologne 1994, p. 186). For the first time in the long history of the female nude, canvas and body were seamlessly united. Of all Klein's works, they perhaps best encapsulate the artist's enduring mystical belief in mankind's fated dissolution into the immaterial world of the spirit—a destiny he conceptualized as the "leap into the void". With its sense of formal ascendancy, liberated from the restraints of gravity, the present work represents a euphoric expression of this conviction.

In IKB, Klein had found a pigment so intensely saturated that he believed it had the power to fully immerse the viewer in the metaphysical realm: it was dimensionless, formless, evocative of the unknown territories of sea and sky. Klein saw it as the purest expression of the void, its all-consuming chromatic resonance acting as a gateway to a world of immaterial sensibility. His monochromes had sought to explore the full potential of this color by allowing it to flood the surface of the canvas with as little intervention as possible. In





Henri Matisse, The Flowing Hair, 1952. © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York Photo: Archives Henri Matisse, All Rights Reserved.

Yves Klein in his studio, Paris, 1961 (present lot illustrated). Photo: © Manfred Tischer. Artwork: © Estate of Yves Klein c/o Artists Rights Society (ARS), New York / ADAGP, Paris 2019.

deciding to use the human body as a vehicle for IKB, Klein created a new level of remove between himself and the picture plane. "It was the solution to the problem of distance in painting", he explained; "my living brushes were commanded by remote control" (Y. Klein, Overcoming the Problematics of Art: The Writings of Yves Klein, New York 2007, p. 114). By focusing on the torso—breasts, abdomen and thighs-Klein tapped into that part of the body that he believed to be independent of conscious thought. "The heart beats without thought on our part; the mind cannot stop it", he wrote. "Digestion works without our intervention, be it emotional or intellectual. We breathe without reflection. True, the whole body is made of flesh, but essential mass is the trunk and the thighs. It is there that we find the real universe, hidden by the universe of our limited perception" (Y. Klein, Overcoming the Problematics of Art: The Writings of Yves Klein, New York 2007, p. 186). Free from the artist's touch, the Anthropométries brought about a pure, uninhibited transmission of that essential life force onto canvas. The present work-almost unrecognizable as a body-represents an energetic marker of human presence, a sweeping trace of its core vitality.

Klein's Anthropométries emerged at the height of his so-called "blue period"—an intensive stream of artistic production during which he attempted to commune at close range with the volatile, transcendent properties of his newly-discovered pigment. As time passed, Klein began to invite naked models into his studio, in the hope that the presence of human flesh would allow him to stabilize his engagement with the void. Enchanted by the powerful exchange of energy he perceived between the models and his monochromes, he began to contemplate a union between the two. "One day, I understood that my

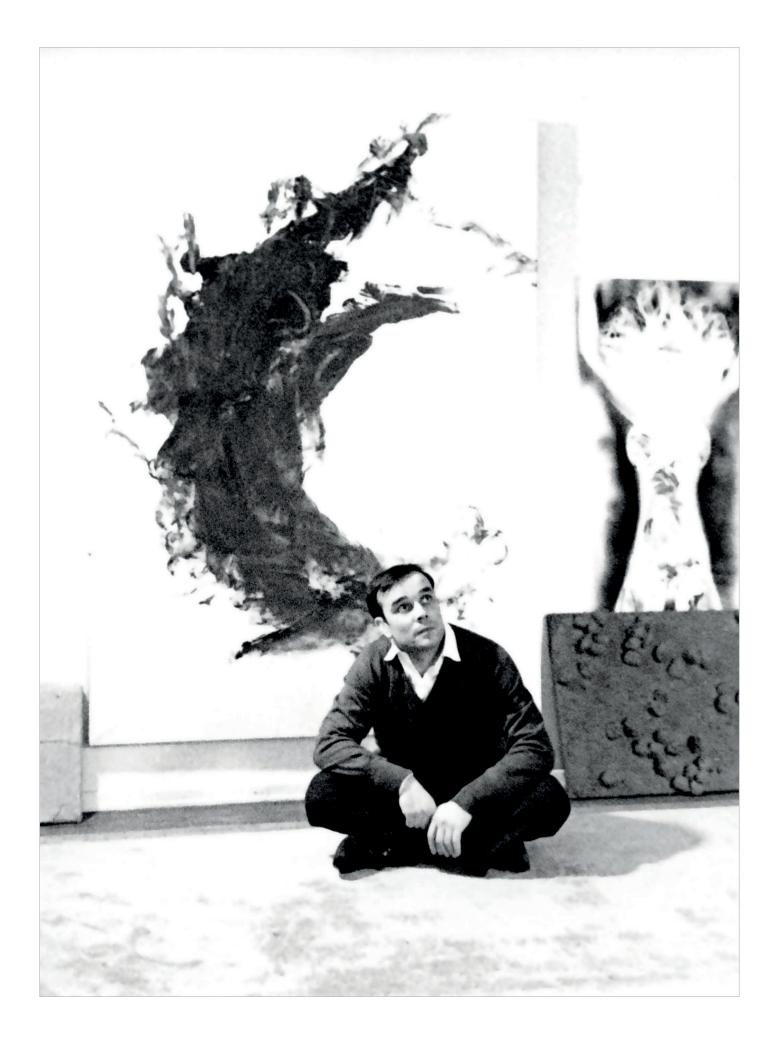
"Blue has no dimensions. All colors bring forth associations of concrete, material, and tangible ideas, while blue evokes all the more the sea and the sky, which are what is most abstract in tangible and visible nature"

-Yves Klein

hands, the tools by which I manipulated color, were no longer sufficient", he said, "I needed to paint monochrome canvases with the models themselves. No this was no erotic folly! It was even more beautiful." Recalling his early experiments. Klein described how "I threw a large white canvas on the ground. I poured some twenty kilos of blue paint in the middle and the model literally jumped into it. She painted the painting by rolling her body over the surface of the canvas in every direction. I directed the operation standing up, moving quickly around the entire perimeter of the fantastic surface on the ground, guiding the model's every movement, and repositioning her" (Y. Klein, Overcoming the Problematics of Art: The Writings of Yves Klein, New York 2007, p. 113). On June 5, 1958, Klein conducted the first performance of this phenomenon at a dinner party hosted by his friend Robert Godet.

It was not until February 1960—almost a year and a half later-that Klein returned to the idea of body painting in earnest. He had spent the summer watching his friend Arman working on his Allure series, created by throwing a variety of inked objects at blank canvases in order to capture ephemeral traces of their forms. Refining his own approach, Klein developed a more controlled interface between body and canvas. Rather than inviting his models to launch themselves into pools of paint, he applied the pigment directly to their skin before carefully choreographing their position and motion. Present on the evening of February 23, when this new method was conceived, Pierre Restany—the critic who coined the term Anthropométrie—described how "Rotraut Uecker ... smeared the front of her body, from breast to knees, with an emulsion of blue pigment. Following the monochrome painter's instructions, she lay down on the floor, leaving the imprint of her torso on the sheet of paper that had been placed there for that purpose. After receiving a new coat of wet paint, she repeated the operation, this time standing up and applying her body five times in succession to a long sheet of paper attached to the wall at the proper height. The marks thus left on the paper represented the central part of the body, breasts, abdomen, and thighs, in the manner of an anthropomorphic sign. I could not help exclaiming: 'These are the anthropometries of the blue period!' Yves, who had been waiting for just this, jumped up in triumph. He had his title: Anthropometries" (P. Restany, Yves Klein, New York 1982, p. 110).

On March 9, Klein arranged to showcase this newly-refined technique in a ceremonial live performance at the Galerie Internationale d'Art Contemporain on the rue Saint-Honoré. The proprietor, Maurice d'Arquin, had designed the event as an exclusive, one-night-only spectacle, with a select guestlist of artists, critics and patrons. Unlike Godet's lively dinner party, a sense of near-





"The anthropometries thus constituted a seminal part of the critical reorientation that replaced illusive and introspective art with work that boldly displayed images of unadorned, raw reality."

—Sidra Stich

religious grandeur prevailed. At exactly 10pm, the audience took their seats on gilded chairs in front of an empty stage, whose walls and floors were covered with blank sheets of paper. A group of musicians—three violinists, three cellists and three choristers-entered the gallery, followed by Klein, dressed in a tuxedo and wearing the Maltese cross of his Saint Sebastian brotherhood. At Klein's signal, the ensemble began to play his Monotone-Silence Symphony: a twenty-minute hypnotic drone followed by twenty minutes of silence, which, like IKB itself, sought to induce a state of metaphysical rapture in its audience. Once the stage was set, three nude women entered the gallery carrying pails of IKB paint. As they sponged their bodies with pigment, Klein began to issue instructions, both gesturally and verbally. Over the course of the evening, two of the women focused their attention on the wall, pressing their bodies up against the surface in rhythmic, almost balletic motion. In contrast, the activities of the third model were driven by a frenetic, raw energy, as she dragged her paint-smeared body across the floor in a series of arabesques. Those present at the performance were struck by its grace and serenity, its mesmerizing mise-en-scène and the ritual solemnity of the printing process.

The reverential nature of the performance at the Galerie Internationale d'Art Contemporain made plain Klein's desire to distance the *Anthropométries* from

any affiliation with eroticism. The use of the naked female form was conceived not in sexual terms, but rather as a "resurrection of the flesh": an investigation of its phenomenological properties. Much as he had previously tried to capture colors as "living beings ... true inhabitants of space", so Klein now sought to show the human body as vital source of dynamic creativity. In this regard, the Anthropométries owed much to his longstanding fascination with the art of judo-in particular, its assertion that the body harbors a core repository of physical and spiritual energy, and its devotion to exploring and marshaling these forces. The resemblance between the Anthropométries and the body imprints left by fallen judokas—and, indeed, between the white paper and the dojo mat-were fully acknowledged by Klein. The metaphysical power of the carnal trace was an idea that stretched back far into his youth, from a shirt he adorned with handprints and footprints aged twenty to his childhood fascination with his bodily impressions in the sand of the beaches near his home in Nice (S. Stich, Yves Klein, exh. cat. Museum Ludwig, Cologne 1994, p. 172). For Restany, the concept ultimately spoke to the origins of mankind, invoking a kind of primal existentialism. "The blue gesture launched by Yves Klein runs through 40,000 vears of modern art to be reunited with the anonymous handprint, as sufficient as it was necessary in that dawn of our universe, that Lascaux or Altamira signified the awakening of man to self-awareness and the world" (P. Restany, Yves Klein, New York 1982, p. 110). Significantly, the Anthropométries would later combine with the artist's attempts to capture a new set of traces on canvas-the primeval, elemental forces of wind, rain and, ultimately, fire.

While the *Anthropométries* stood in sharp contrast to much of the art that was being produced at the dawn of the 1960s, they resonated with a number of tendencies that emerged during this period. In a world largely dominated by abstraction, several artists were

increasingly drawn to the idea of the indexical imprint as a means of re-engaging with the human figure. During the 1950s, Robert Rauschenberg and his wife Susan Weil had created a series of works by placing their own bodies on cyanotype blueprints and briefly exposing them to light. Bruce Nauman made impressions of his own form in media as diverse as grease and neon. Even artists operating more traditionally within the realm of figurative representation were approaching the body as a site of energy and spiritual vitality. Following the legacy of works such as Pablo Picasso's Les Demoiselles d'Avignon and Marcel Duchamp's Nude Descending a Staircase, Willem de Kooning's Women transformed the female nude into a whirlwind of visceral impressions, whilst Henri Matisse's Blue Nude cut-outs of the 1950s reduced it to a set of sinuous planes. The shape of the present work in particular invites comparison with Matisse's 1952 work La Chevelure. At the same time, the performative, theatrical nature of the Anthropométries aligned them with the "Happenings" staged by John Cage and the Fluxus artists, the action paintings of Jackson Pollock and, to a degree, the bodyorientated art of the Japanese Gutai group. According to Stich, "the anthropometries thus constituted a seminal part of the critical reorientation that replaced illusive and introspective art with work that boldly displayed images of unadorned, raw reality" (S. Stich, Yves Klein, exh. cat. Museum Ludwig, Cologne 1994, p. 186).

Ultimately, however, the significance of the Anthropométries lies in their status as an apotheosis of Klein's own artistic journey. If he conceived his practice as a progressive immersion of his own being and identity into the realm of his art, then the Anthropométries stand as a moment of breakthrough. Tuxedo-clad, Klein was orchestrator, composer and master of ceremonies: an omniscient creator who cut to the essence of the human spirit without ever laying a finger upon the canvas. "[Klein] conceived of the body as a force of creativity, a marking apparatus that was itself a sign and signifier of life", explained Stich. "The body was an evocative presence but also a trace—the incorporeal vestige of a material form that no longer existed in real time" (S. Stich, Yves Klein, exh. cat. Museum Ludwig, Cologne 1994, p. 176). As the body departed, the artist dissolved with it, reduced to a spirit whose machinations left their indelible mark upon the picture plane. In the present work, and others like it, the human form is rearticulated, the traditional vertical hierarchy of breasts, abdomen and thighs inverted, broken down and restructured into a singular, fluid gesture. It is longer a concrete form, but an expression of visceral energy—a celebration of the immaterial force that gives life to human flesh.

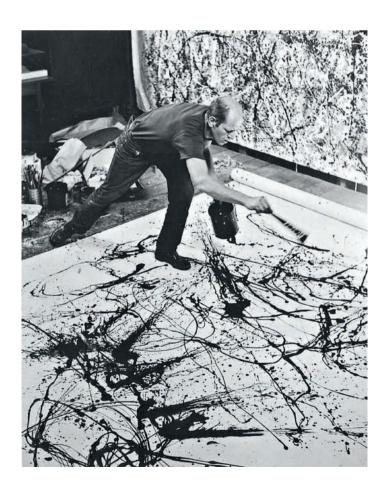
"The anthropometries made history for Yves Klein and became a benchmark of his career. They were an extreme example of his eccentric attitude toward art making and they diverged greatly from the kind of art being celebrated within the art world."

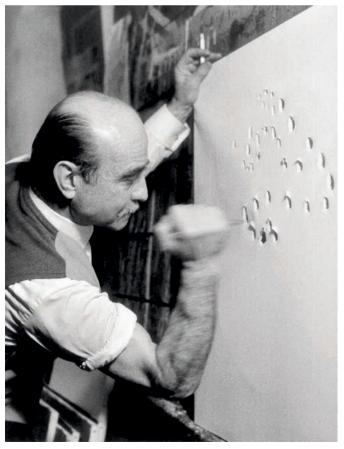
—Sidra Stich

Yves Klein, Grande
Anthropophagie Bleue,
Hommage à Tennessee
Williams, 1960. Musée
National d'Art Moderne,
Centre Georges Pompidou,
Paris. © The Estate of Yves
Klein / Artists Rights Society
(ARS), New York / ADAGP,
Paris. 2019.

Jackson Pollock, New York, 1950. Photograph by Hans Namuth Courtesy Center for Creative Photography, University of Arizona © 1991 Hans Namuth Estate. Artwork: © 2019 Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.

Lucio Fontana in his studio, 1963. Photo: Ugo Mulas © Ugo Mulas Heirs. All rights reserved. Artwork: © 2019 Artists Rights Society (ARS), New York / SIAE, Rome.





16B GERHARD RICHTER (B. 1932)

Kleine Treppe am Meer [Small Staircase at the Seaside]

signed, inscribed and dated '237/2 Richter 69' (on the reverse) oil on canvas $31\% \times 39\%$ in. (80 x 100 cm.) Painted in 1969.

\$3,800,000-5,000,000

PROVENANCE:

Galerie Rudolf Zwirner, Cologne Galerie Klaus Lüpke, Frankfurt/Main Private collection, Germany Acquired from the above by the present owner

EXHIBITED

Städtische Kunsthalle Düsseldorf; Berlin, Nationalgalerie, Staatliche Museen zu Berlin, *Gerhard Richter, Bilder 1962-1985*, January-June 1986, pp. 108 and 375, no. 237-2 (illustrated).

LITERATURE:

Gerhard Richter, exh. cat., 36 Biennale di Venezia, German Pavilion, 1972, p. 41, no. 237/2.

Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, ed., *Gerhard Richter, Werkübersicht/Catalogue Raisonné: 1962-1993*, vol. III, Ostfildern-Ruit, 1993, n.p., no. 237-2 (illustrated in color).

E. Dietmar, ed., *Gerhard Richter: Landscapes*, Ostfildern, 2011, p. 36 (illustrated in color).

C. Lotz, The Art of Gerhard Richter: Hermeneutics, Images, Meaning, London and New York, 2015, p. 212.

D. Elger, *Gerhard Richter: Catalogue Raisonné Nos. 198-388, Volume II 1968-1976*, Berlin, 2017, p. 164, no. 237-2 (illustrated in color).

nown for his conceptual melding of the photographic process and a diverse stylistic repertoire, Gerhard Richter's oeuvre is a visual journey through the painter's mastery of the medium. Kleine Treppe am Meer [Small Staircase at the Seaside] belongs to a number of representational landscapes that traverse the line between the real world and painterly abstraction. To this end, Richter has proclaimed, "There is, for me, no difference between a landscape and an abstract painting" (G. Richter, quoted by D. Elger, Gerhard Richter: Landscapes, exh. cat., Sprengel Museum, Hanover, 1998, p. 5). Thus, works like Kleine Treppe am Meer occupy a special liminal space between the artist's early works based on black-and-white photographs and his completely abstract canvases. If not for the titular steps, the planes of color would become more in tune with the works of Mark Rothko than those of Andrew Wyeth. As it stands, at the confluence of pastoral serenity and color field abstraction, Richter once again proves his ingenuity in rectifying the seeming disparities within the many realms of painting while still maintaining a surprisingly introspective air. Jill Lloyd notes, "Frequently the landscape views are empty and distant ... There is an even, uneventful distribution of light, and nature is windless and still. Paths and gates lead nowhere in particular, and despite the romantic associations there is a peculiar mood of emotional neutrality, of aimlessness, that pervades the scenes ... It is as if we are never allowed to stand at quite the right imaginative distance for our visual and emotive responses to concur; attempts to grasp, to understand, are frustrated" (J. Lloyd, Gerhard Richter: The London Paintings, exh. cat. Anthony d'Offay Gallery, London 1988, n.p.). By allowing the viewer only a small entry point into his canvas, Richter stymies quick understanding and asks for more prolonged observation and contemplation.

As the title implies, Kleine Treppe am Meer [Small Staircase at the Seaside] depicts a set of steps dwarfed by an expanse of air and water. In the lower midground, rising out of a sandy expanse of warm neutral tones, a short staircase with a single handrail leads onto a plinth set into the beach. Extending from the center and off past the leftmost edge of the frame, this elevated walkway is a visual dividing line between Richter's earth tones of the land and the blue, white, and taupe of the sea and air. Whereas the water glistens in a minute strip that formally separates the painting into sections, nearly two-thirds





"...if I disregard the assumption that a photograph is a piece of paper exposed to light, then I am practicing photography by other means: I'm not producing paintings that remind you of a photograph, but producing photographs."

—Gerhard Richter

Caspar David Friedrich, Monk by the Sea, 1809. Staatliche Museen, Berlin. Photo: Alte Nationalgalerie, Berlin, Germany / Bridgeman Images.

Gerhard Richter, Atlas No. 168, 1969 / 1970. © Gerhard Richter 2019 (0225).

opposite: Present lot illustrated (detail)

of the composition are made up of sky; a bright sunlight beams from beyond the frame and dissipates into its airy expanse. Gentle, hazy brushwork fades from blue to peach and renders the atmospheric perspective that any viewer of such a scene would experience. However, two patches of white appear in the central plane as if the light was glinting off a lens. The connection to photography within Richter's practice is well-known, so the appearance of such a lens flare adds a conceptual edge to a seemingly straightforward landscape painting. "I'm not trying to imitate a photograph; I'm trying to make one," Richter has intoned, "And if I disregard the assumption that a photograph is a piece of paper exposed to light, then I am practicing photography by other means: I'm not producing paintings that remind you of a photograph, but producing photographs. And, seen in this way, those of my paintings that have no photographic source (the abstracts, etc.) are also photographs" (G. Richter, quoted in "Interview with Rolf Schön, 1972" in D. Elger and H. Ulrich Obrist (eds.), Gerhard Richter, TEXT: Writings, Interviews and Letters: 1961-2007, London, 2009, p. 73). Insisting on the tenuous boundary between painting and photography, Richter flits between both and settles on neither. Not reproducing found images in exacting detail like the Photorealists of the late 1960s, the painter instead filters photography's scientific accuracy through the fallibility of the brush. The result, as in works like Small Staircase at the Seaside, is an uncanny union of two media.

Born in Dresden, Richter studied at the Kunstakademie there from 1951 to 1956. After leaving for West Germany in 1961, he continued his studies in Düsseldorf for another two years where he became close friends with Sigmar

Polke and was exposed to American and British art that had only recently made its way to Europe, namely the work of the fledgling Pop artists. In response to this, the artist began to explore the nature of images, namely the blurred boundaries between photographs and painting. His breakthrough body of work from the early to mid-1960s took black and white photographs as the catalyst for a methodical analysis of this confluence. This marriage is evident in his landscape paintings like Kleine Treppe am Meer that, while not as interested in the objectivity or issues of memory his preceding pieces championed, look more toward the elements of pure abstraction that can be seen in everyday life and in the tones and colors of nature. However, rather than referencing the ideas of the sublime and those principles espoused by Caspar David Friedrich and others related to German Romanticism Richter found an oddly meditative approach that could be entered by more analytical means. Dietmar Elger notes that "...the...landscapes are bereft of human life. The artist looks for and finds only loneliness. Here, as in the... candle paintings, the artistic mechanism of subjective appropriation and thematic displacement comes into play. Richter explores his own state of mind through a visual metaphor that he can examine from an art-historical distance" (D. Elger, Gerhard Richter: A Life in Painting, Chicago, 2010, p. 269). Drawing from his earlier works with photographic appropriation, Richter eschewed emotional, personal attachment to the image, and instead focused on a conceptually rigorous process that placed emphasis on ideas of image reproduction and how visual information is sent and received. Kleine Treppe am Meer [Small Staircase] at the Seaside] is an important step on Richter's artistic trajectory as subject matter and traditional composition begin to fade into pure color and form.









FROM A PRIVATE EUROPEAN COLLECTION

17B FRANCIS BACON (1909-1992)

Study for Self-Portrait

signed, titled and dated 'Study for Self Portrait 1979 Francis Bacon' (on the reverse) oil on canvas 14×12 in. (35.3 \times 31 cm.) Painted in 1979.

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

PROVENANCE:

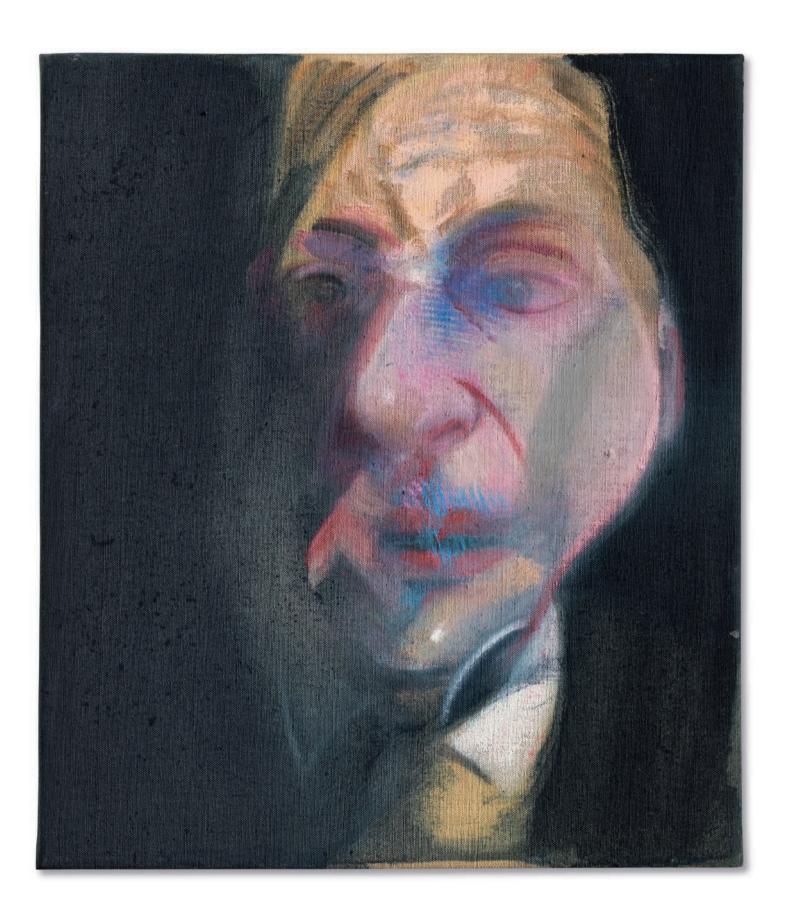
Marlborough International Fine Art, Vaduz, acquired from the artist, 1980
Marlborough Fine Art Ltd, London
Acquired from the above by the present owner, 1980

LITERATURE

Francis Bacon 1909-1992: Small Portrait Studies, exh. cat., London, Marlborough Fine Art Ltd., 1993, n.p. (illustrated). M. Kundera and F. Borel, Bacon: Portraits and Self-Portraits, London and New York, 1996, pp. 145 and 214 (illustrated in color).

M. Harrison, ed., *Francis Bacon: Catalogue Raisonné, Volume IV, 1971-92*, London, 2016, pp. 1192-1193, no. 79-11 (illustrated in color).

Previous Spread: Jorge Lewinski, *Francis Bacon*, 1966. Photo: © The Lewinski Archive at Chatsworth / Bridgeman Images.









Francis Bacon, Three Studies for Self-Portrait, 1979 – 1980. Metropolitan Museum of Art, New York. © The Estate of Francis Bacon. All rights reserved. / DACS, London / ARS, New York 2019 [CR 79-09]. Photo: © The Metropolitan Museum of Art. Image source: Art Resource, New York.

Francis Bacon in his studio, London, 1980. Photo: Edward Quinn, © edwardquinn. com. Artwork: © The Estate of Francis Bacon. All rights reserved / DACS, London / ARS. New York 2019.

nveloped in darkness, the harried face of Francis Bacon stares out from the surface of the canvas. Half mired in shadow, and half bathed in strong raking light, this exceptionally rendered selfportrait reveals with striking detail the artist's strong features. Painted in 1979, Study for Self-Portrait has been in the same private collection for nearly four decades and is one of the last small-scale single canvas self-portraits that Bacon completed, the result is a psychologically complex painting which provides an astute reading of both the artist and his art. Striking in its use of color, and in the dissemination of light and shadow, it stands apart as a striking example of his late oeuvre. Similar in composition to his 1979 triptych Three Studies for a Self-Portrait, in the collection of the Metropolitan Museum of Art, New York, this jewel-like painting captures the complexity of Bacon's art as he journeys into the deep recesses of his own minds.

When Bacon painted Study for Self-Portrait he was nearly 70 years old, and his seven decades of experience can be seen etched across his face. From the deep creases that traverse his forehead, to his sunken eyes, this is the portrait of a man who has lived, seen, and experienced firsthand a life characterized by demons and traumas. His eyes appear haunted, or at least raw from a prolonged emotional outpouring, and staring off into the middle distance—with his eyes cast slightly downwards he appears engrossed in his own memory. While the strong use of raking light blanches out the subtleties of the complexion of Bacon's high cheekbones, bright bursts of crimson, ruby red, and purple open up the depths and recesses of the folds and furrows of his skin, together with his slightly pursed lips, revealing the hollow darkness of his mouth. This dramatic use of light also causes the (proper) right side of his face to fall into darkness, with features dissolving before disappearing into the blackness. Filling the picture plane, the extremes of Bacon's life are clear, and with his expressive face pushed forward, it is

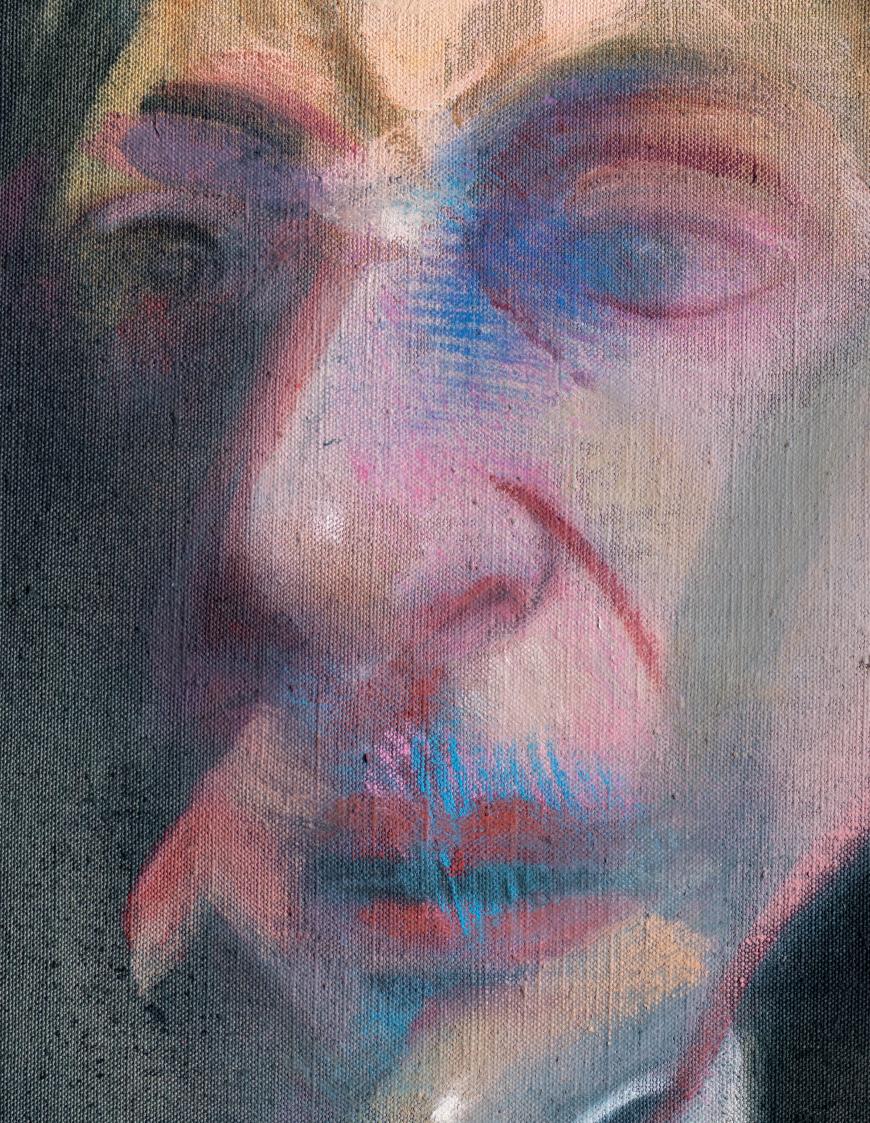
The artist gained his reputation as one of the 20th-century's most innovative painters by producing dramatic canvases that featured people drawn from his own life. Friends, acquaintances, lovers and the various characters he came across as he spent his evenings in the pubs

and clubs of Soho populate his early oeuvre. Building on Picasso's earlier generation of Cubist figures, Bacon's investigations into the 'self' take the form of images which he then dismantles in order to build up a deeply psychological portrait of the subject. In many ways writes Milan Kundera, author of The Unbearable Lightness of Being, "Bacon's portraits are the interrogation on the limits of the self. Up to what degree of distortion does an individual still remain himself? To what degree of distortion does a beloved still remain a beloved being? For how long does a cherished face growing remote through illness, through madness, through hatred, through death still become recognizable. Where lies the border beyond which a 'self' ceases to be a 'self'" (M. Kundera, "The Painter's Brutal Gesture," in F. Borel, Bacon Portraits and Self-Portraits, 1996, London and New York, p. 12).

But as he grew older, Bacon began painting more and more self-portraits. Speaking in 1975, he commented that "I've done a lot of self-portraits [recently], really because people have been dying around me like flies and I've had nobody else left to paint but myself" (F. Bacon, quoted by D. Sylvester, Interviews with Francis Bacon, London, 2016, p. 150). As he advanced towards old-age, and his circle of friends diminished, Bacon's own feeling of mortality resurfaced, feelings that had haunted him for much of his life. He remembers recalling at the age of 17 that life was limited, and that you only have a brief time on earth before you disappear forever. "One of the nicest things that Cocteau said," Bacon once recalled to David Sylvester, was "'Each day in the mirror I watch death'" (F. Bacon, quoted in D. Sylvester, The Brutality of Fact, Interviews with Francis Bacon, London 1975, p. 152).

In considering his own mortality, Bacon joined a distinguished group of artists who exorcised their own emotions by committing their anxieties to canvas. In the last decade of his life, having survived his wife, all four of their children, and personal bankruptcy, Rembrandt produced what are widely regarded to be some of the great self-portraits ever painted. "...the final decades—between 1652 and his death in 1669," writes curator Marjorie Wiesman, curator of Dutch and Flemish Painting at the National Gallery in London, "show Rembrandt focusing on more internally motivated concerns: achieving a realistic





and sympathetic rendering of old age, now extending its merciless reach across his own face and body, and reflecting upon his own profession and his own place within it" (M. Wiesman, 'The Late Self Portraits,' in J. Bikker & G. J. M. Weber (eds.), *Rembrandt: The Late Works*, exh. cat., National Gallery, London, 2014, p. 37).

Similarly, back in the 20th century, Andy Warhol's last great series of self-portraits act as a memento mori of sorts. The so-called "Fright Wig" self-portraits that he painted in 1986 are often considered the artist's most successful. Despite his own often-debilitating shyness, throughout Warhol's career he chronicled and charted his own appearance in a range of self-portraits, culminating in this final defining series of works. His fame was now so extensive and his features so instantly recognizable in their own right, that he had easily attained the status within the Pop firmament that merited his own inclusion in his pictures. These paintings captured not only a sense of Warhol's celebrity, but also a sense of his fragility. The stark tonality and fleeting nature of photography belies the intense preparation that went into creating the source image, from purchasing the wig to taking and selecting a photographic template for the silkscreen. Warhol's gaunt appearance, heightened by the contrast between light and dark, adds a strange, searing anxiety to these paintings. This picture appears to be a self-examination as well as a self-presentation—Warhol, like Bacon only a few years before, was looking into the mirror and confronting what he sees there.

The psychological tension that is inherent in *Study for Self-Portrait* is enhanced by Bacon's dramatic use of lighting. Although pictured front on, the features on the right of Bacon's face dissolve into the darkness. His high cheekbones, strong jawline and deep eye sockets all fall away. Whereas on the left side of his face, the strong raking light exposes and exaggerates the artist's features, on the right side, the impenetrable darkness shrouds him in mystery. This effect can also be seen, to a lesser extent, in his *Three Studies for Self-Portrait* painted





earlier in 1979. The origins of this effect can be traced to Bacon's interest in photography, and having seen in early modern photographs that were strongly lit. It could have been promoted in particular by the photographs of Helmar Lerski, who had taken a series of photographs of the artist after spotting the young Bacon on the street in Berlin in the late 1920s and early 1930s. Bacon's interest in photography continued throughout his life and became a central part of his painting practice, and he always maintained that he preferred to paint his subjects from photographs, rather than from real life, and it allowed him to truly deconstruct their facial features.

Francis Bacon's paintings are among the most powerful works in the modern art historical canon. Visually arresting and psychologically penetrating, they represent the contemporary human condition. One of only a handful of self-portraits which he undertook in the last decade of his life, Study for Self-Portrait is one of the most striking from the later part of his career. Here, the artist breaks down his own image in order to build up a perceptive picture of himself. "Whether the distortions which I think sometimes bring the image over more violently are damage is a very questionable idea," Bacon said. "I don't think it is damage. You may say it's damaging if you take it on the level of illustration. But not if you take it on the level of what I think of as art. One brings the sensation and feeling of life over the only way one can" (F. Bacon, quoted in D. Sylvester, The Brutality of Fact, Interviews with Francis Bacon, London 1975, p. 43). The result is remarkably personal portrait that shows the complexity of the artist at first hand, and a remarkable new direction for the future of portraiture, as critic John Russell concluded. "...the image is nowhere fixed, finite, descriptive; and yet it tells us more fully and more truthfully than any conventional portrait what it is like to be a human being. It suggests to us that earlier images have been unwarrantedly bland in their presentation of human nature; and it also suggests that this particular new kind of presentation is something that only painting can do. Painting here reclaims its rights" (J. Russell, Francis Bacon, London, 1971, p. 132).

Pablo Picasso, Self-Portrait, 1972. Fuji Television Gallery, Tokyo. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Andy Warhol, Self-Portrait, 1986. Tate, London. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York. Photo: © Tate, London / Art Resource, New York.

opposite: Present lot illustrated (detail).

•18B BRICE MARDEN (B. 1938)

Untitled (Grey)

signed, titled and dated 'UNTITLED (GREY) B. Marden 1986/87' (on the reverse) oil on canvas 50×36 in. (127 \times 91.4 cm.) Painted in 1986-1987.

\$3,500,000-5,500,000

PROVENANCE:

Mary Boone Gallery, New York Private collection, United States, 1987 Private collection, United States, 2012 Acquired from the above by the present owner

EXHIBITED

New York, Mary Boone Gallery, An Exhibition to Benefit the Armitage Ballet, June 1987.



ver the course of his remarkable career spanning more than five decades. Brice Marden has deftly assumed the heady responsibility of producing purely abstract painting, often doing so with unrivaled finesse. His paintings continue to rank among the most criticallyacclaimed of their era, demonstrating the elegant profusion of undulating, serpentine lines ensnared within a taut, and luxuriously hued, visual plane. The present canvas, with its angular network of raking diagonal lines set within an intimate, window-like space, is an important work from a key moment in Marden's career. Painted between 1986 and '87, Untitled (Grey) demonstrates several significant developments in the artist's work that anticipate the flourishing of his next great style—ushered in the following year with the Cold Mountain series.

In Untitled (Grey), Marden has used a long brush to delineate an angular network of diagonal lines. These strong linear elements have been executed in a thinned down, liquified oil paint and limited to two colors: pure white and a dark blue reminiscent of calligrapher's ink. Together, they create an array of twisting, triangular forms that have been overlaid, one atop the next. Its effect is not unlike the faceting of a crystal into its distinct and individual planes. In this, one of the artist's first painterly use of linear elements within his heretofore nonrepresentational paintings. Marden tested the thickness of the line, using a particular kind of brush that demonstrates the idiosyncratic touch of the artist's hand, which wavers, skips and drips as it glides through the painting in deft, muscular strokes. A subdued, smoky grey palette creates an atmospheric backdrop that allows the drama of the artist's line to unfold, where the network of nesting, triangular shards seem to fold in on themselves whilst also unfurling, creating a dynamic sense of push and pull.

Created during a moment of profound change, *Untitled* (*Grey*) bears witness to the new developments in Marden's work that took place in the mid-1980s. At the beginning



with the monochrome paintings that had brought him such acclaim in the 1960s and '70s. Deciding whether to continue on in the same vein with the rich, more intense colors of his recent monochromatic work, or to break free and pursue some new, uncharted direction, Marden opted for the latter. "I got to a point where I could go on making 'Brice Marden paintings' and suffer that silent creative death," the artist explained, "[or] make a decision to change things" (B. Marden, quoted in G. Garrels, *Plane Image: A Brice Marden Retrospective*, exh. cat., Museum of Modern

Art, New York, 2006, p. 20).

of that decade, Marden had reached a creative impasse

Several developments in Marden's personal and professional career came together to incite this change. From about 1977 until 1985, Marden had been occupied with designing the stained-glass windows for Basel Cathedral, and, although the project ultimately never reached fruition, Marden had become interested in the properties of light as it passed through the variously colored stained glass, and began incorporating the use of diagonal lines in his design. Around this time, he also famously began using allanthus sticks as drawing tools, sharpening the sticks and then dipping them into ink, to create the wavering, lyrical drawings that began to influence his painterly body of work. This was a natural extension of his time spent in Hydra, a small Greek island in the Aegean Sea, where he had been summering since the early 1970s. He also made a series of minimalist paintings on marble shards that he found lying around outside his studio there, which have proven to be useful studies for his later work.

In the early 1980s, Marden also made one of his first trips to Asia, visiting Thailand, Sri Lanka and India, at the

Piet Mondrian, *Trees*, circa 1912. Carnegie Museum of Art, Pittsburgh.

Edouard Manet, Street Singer, 1862. Museum of Fine Arts, Boston. Photo: Bridgeman Images.

Brice Marden, Uxmal, 1991 – 1993. Saint Louis Art Museum. © 2019 Brice Marden / Artists Rights Society (ARS), New York. Photo: © Bridgeman Images.

Willem de Kooning, Woman, 1951. Artwork: © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. suggestion of his wife, Helen. This trip sparked the artist's interest in Asian art, particularly calligraphy, Buddhism and Chinese poetry. He also studied the patterns of growth found in the natural environment, making sketches of trees, mountains and seashells. In 1984, an exhibition of calligraphy at the Asia Society in New York, called *Masters of Japanese Calligraphy, 8th to 19th Century,* proved to be a revelatory moment, ushering in a roughly two-decade obsession with the formal qualities of calligraphy and its expressive possibilities in his work.

In 1981, Marden had abandoned the use of wax in his pigment, which he had previously employed in the monochromes. This unusual medium had imparted a noticeable degree of luminosity to those ethereal paintings, resulting from the countless layers progressively built up by degrees. However, by the early '80s he chose instead to liquify his paint with a thinning agent called terpineol, which resulted in a looser, more liquid medium which he could apply in thin scrims that dried quickly. He applied a series of translucent layers that were erased, rubbed down, scraped or sanded, and then progressively built back up again. In *Untitled (Grey)*, this technique has resulted in the especially nuanced background, where the color grey has been infused with the remnants of various underpainted layers.

Marden's subtle and painterly use of the color grey undoubtedly relates back to his early years in New York, when he worked as a part-time security guard at the Jewish Museum, taking stock of Jasper Johns's *Gray Paintings* during his retrospective there in 1964. It also benefits from his in-depth color studies of Old Master painters such as Francisco de Zurbarán that Marden experienced during his undergraduate years at Boston University. He was also particularly taken with a grey painting of Edouard Manet titled *Street Singer* that he frequently visited in the Museum of Fine Arts in Boston. In addition, the boney trails of paint evoke the dramatic



"I got to a point where I could go on making 'Brice Marden paintings' and suffer that silent creative death, [or] make a decision to change things."

-Brice Marden



angular figures of de Kooning's iconic *Woman* paintings of the 1950s.

In the highly-nuanced background of *Untitled (Grey)*, the variety of Marden's technique is striking, ranging from the thinnest scrims of liquified paint, to denser, more opaque, hovering clouds, to the translucent areas where he has sanded down the top layers to reveal ghosted remnants of those underneath. Scrapes of the palette knife can be seen as well, particularly within the central triangular elements. Herein lies the remnants of Marden's earlier monochromes, particularly his affinity and flair for creating such luminous color, whilst the white and blue linear elements anticipate what would go on to form the "glyphs" of the following years.

Up until this point, Marden had always considered drawing and painting to be completely separate enterprises. Now the artist began to incorporate aspects of both; he layered networks of diagonals, creating triangular forms that were sandwiched one on top of the other, all of which laid the foundation for the painted "glyphs" that began to emerge in his work around this time. The paintings were unveiled in 1987 at Marden's solo exhibition at Mary Boone Gallery, and again in 1988. One reviewer commented, "...the wan beauty of these paintings almost makes you shudder. They are twilight paintings, not only in their palette, but in their vision of what's possible in painting. ...together [they] produce an effect as ethereal as the memory of a dream" (S. Ellis, "Brice Marden at Mary Boone, *Art in America*, June 1988, p. 158).

PROPERTY OF AN IMPORTANT COLLECTOR

19B CYTWOMBLY (1928-2011)

Untitled

acrylic on canvas 84% x 65% in. (215.2 x 166.3 cm.) Painted in 2006.

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

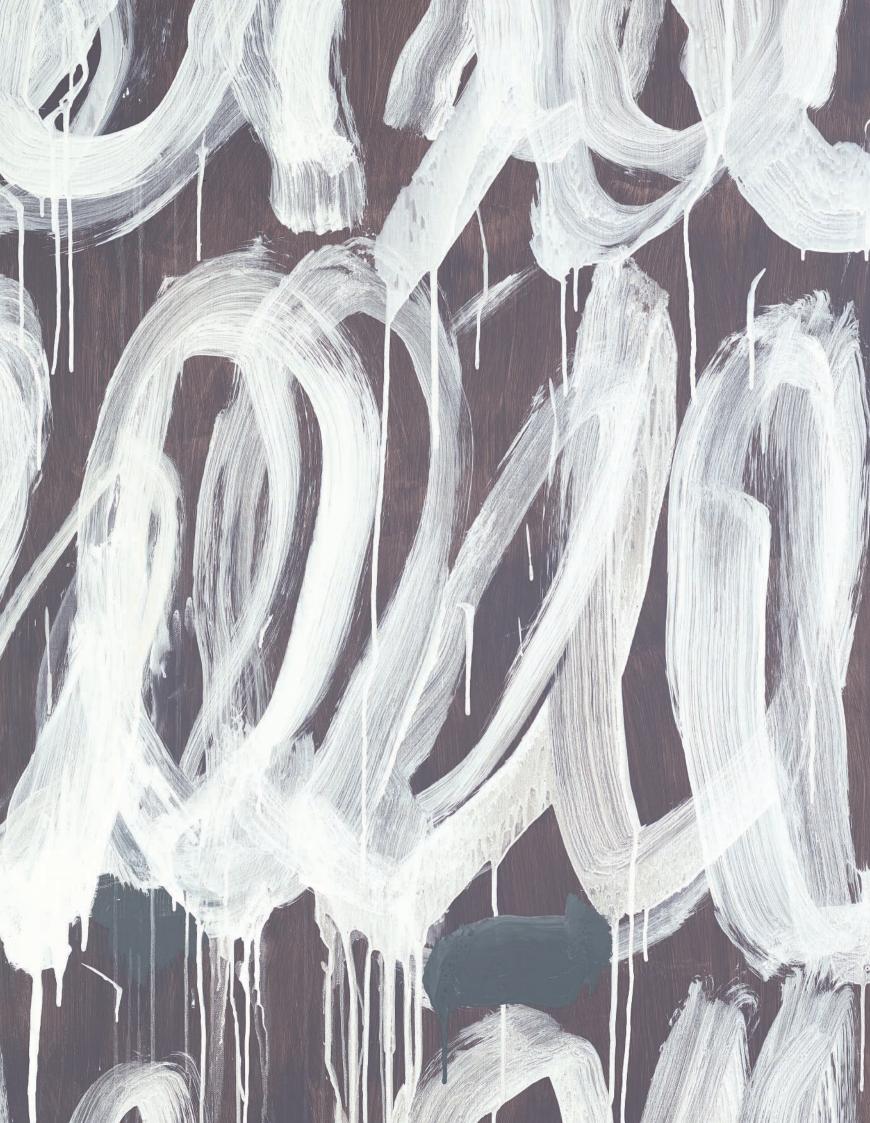
PROVENANCE:

Thomas Ammann Fine Art AG, Zurich Private collection, 2012 Anon. sale; Sotheby's, New York, 14 May 2014, lot 41 Acquired at the above sale by the present owner

LITERATURE

H. Bastian, ed., *Cy Twombly: Catalogue Raisonné of the Paintings, Volume VII Addendum*, Munich, 2018, pp. 106-107, no. 72 (illustrated in color).









istinguished by its heady arrangement of spiraling lasso-loops of white pigment set against a smoky ground, Cy Twombly's Untitled of 2006 is evidence of the timeless quality of the artist's unique practice. Around 2003, when the artist was seventy-five years old, he experienced a rush of inspiration which ushered in a new style where explosive color met grandiose scale. Using a wide brush attached to the end of a long stick, the artist executed his signature circular loops in ever wilder and more visceral arrangements. Often described as his 'last hurrah,' this return to the lasso-loops of his earlier Blackboard paintings of the late 1960s represented the final flourishing of a later style that emerged in the last decade before his death. These paintings, known as his Bacchus series-together with those that followed, such as the present Untitledrepresent the culmination of Twombly's sixty-year career. They constitute the artist's last great body of work, and give ultimate form to his epic theme of sweeping, looping undulations in brilliant technicolor display.

Painted in the artist's studio in Lexington, Virginia during the final months of 2006, *Untitled* directly follows Twombly's iconic *Bacchus* paintings of 2004. It corresponds to a select group of about six paintings; all roughly the same size, measuring seven by five-and-a-half feet, and feature three bands of lasso-loops that have been dashed across the surface in a burst of activity, and arranged within a vertical format. The present painting is distinguished by its palette, in which the signature dark-red-on-light ground arrangement of the Bacchus paintings has morphed into monochrome. As such, it closely emulates the artist's earlier "blackboard paintings" of the late '60s, with their cool, minimalist palette of smoky gray and white.

Twombly's first series of *Bacchus* paintings were completed in 2004, and later exhibited together at the Gagosian Gallery in New York in 2005 under the title *Bacchus Psilax Mainomenos*. Each of these paintings were inscribed with the name *Bacchus* and either the Greek word *Psilax* or *Mainomenos* in the upper register above a looping, vermillion-red tangle of lines. These inscriptions hold the crucial key to discovering the meaning behind the Bacchus reference in the title, along with the related paintings that followed in subsequent years. It refers to

"It's instinctive in a certain kind of painting, not as if you were painting an object or special things, but it's like coming through the nervous system...

I'm experiencing the thing and I have to be at that state because I'm also going [with it],"

—Cy Twombly

two contrasting aspects of the god Bacchus: *Psilax* means "wings" and refers to the aspect of Bacchus that lifts and raises the spirit to the heights of sensual pleasure, such as intoxication. *Mainomenos*, by contrast, invokes the raging Bacchus and personifies the furious god of Dionysian violence. It is this description of the god Bacchus that Homer refers to in the Iliad.

With its ghostly echo of the blood-red Bacchus paintings, and its soft white loops glowing against a dark backdrop, the color scheme of *Untitled* is elegant and subdued, evoking reason over madness. Its smoky palette provides an obvious foil to the bright, nearly incandescent white pigment that Twombly allows to seep and drip down its sumptuous surface. And yet, the full force of his brush is unleashed in *Untitled*—pushed, pulled, dragged and swept across the canvas surface in the controlled frenzy that typifies these exultant last paintings. Tracing the undulating curves of each loop, the eye follows the up-and-down movements that vary in thickness and velocity, at times slow and methodical, whilst elsewhere scrawled in an efficient sweep of the brush. Twombly has, at times, "edited out" his own loops, going over them to accentuate and differentiate the different sizes of each. As such, the painting fluctuates between the brisk and expedient flourish of a seasoned master and the nonsensical ruminations of a madman-making for a particularly illustrative example of the Bacchus myth and its symbolism of inspiration versus madness. Indeed, the painting evokes the spiritual connotations of bright white to convey divine illumination or religious ecstasy, which is only heightened by its ecstatic flurry of spiraling forms.

Twombly recognized in this classical saga of Bacchus that a set of two polarized extremes could be found within a single, intoxicating wave of madness. The vigor and

opposite: Present lot illustrated (detail).

Leonardo da Vinci, A Deluge, circa 1517. Royal Collection Trust, London. Photo: © Bridgeman Images.

Joseph Mallord William Turner, Valley of Aosta: Snowstorm, Avalanche, and Thunderstorm, 1836 - 1837. Art Institute of Chicago. Photo: The Art Institute of Chicago / Art Resource. New York.



energy required by the artist verged on delirious pleasure on one hand, madness on the other—the result of which is spread across the surface of *Untitled* in all its loops and drips. By invoking these two directly contrasting concepts of Bacchus, Twombly evidently wanted to convey the dual qualities of ecstasy/rage, and inspiration/madness that he felt to be personified within his own creative endeavor. After finishing the painting, the artist often found himself

in a kind of spent delirium, as if the energies of his body had been subsumed within the work. This often left him completely drained. "I usually have to go to bed for a couple of days," he explained (C. Twombly, quoted in R. Kennedy, "The Art of Cy Twombly," New York Times, July 6th, 2011, p. A1).

Indeed, these late paintings emit a visceral pull that draws the viewer in, as the first glass from a bottle of wine seduces the drinker into oblivion. The force of the artist's brush, the wildness of each, swirling loop, and the raw after-effect of the painterly process, rent open and split apart to produce streams of drips and leaks, lingers on the surface as evidence of the artist's descent into both madness and inspiration. As he once famously described of his work: "It's instinctive in a certain kind of painting, not as if you were painting an object or special things, but it's like coming through the nervous system... I'm experiencing the thing and I have to be at that state because I'm also going [with it]," he said (C. Twombly, in a rare interview with David Sylvester in 2000; reprinted in N. Pavlouskova, Cy Twombly: Late Paintings, 2003-2011, London, 2015, p. 51).

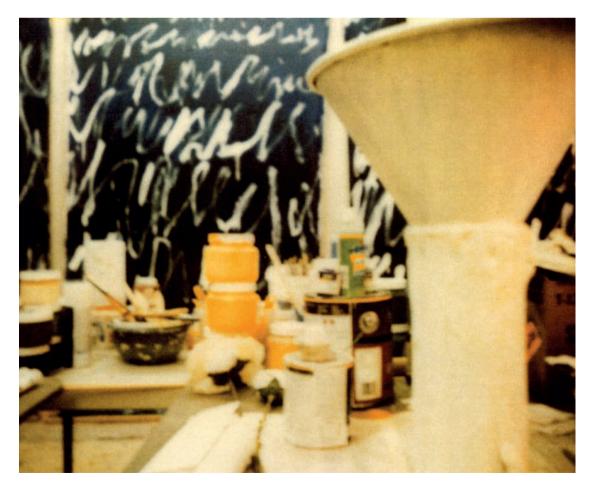
Much as Twombly employed the lush, vermillion reds in his *Bacchus* series to epitomize the heady intoxication and wild passion of the Dionysian impulse, so too, does he seem to employ color for symbolic effect in *Untitled*. This is particularly the case in his use of white, an important color which the artist spoke of several times in his career. It should be noted that the predominant palette of much of his sculptural work is white, a look that emulates the classical sculpture of the ancient world, with its slippery and cool white marble finish. Furthermore, his penchant

Willem de Kooning, Painting, 1948. Museum of Modern Art, New York. Artwork: © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

Cy Twombly, *Studio*, Lexington, 2008. Photo and Artwork: © Cy Twombly Foundation.

Giacomo Balla, Fallimento (Bozetto), 1902. © 2019 Artists Rights Society (ARS), New York / SIAE, Rome.

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





"For Twombly, the myths of antiquity are dreams and mirrors, mythical characters are archetypes...[and]
Twombly finds his own passions reflected in the external patterns of myth... His works are never literary depictions or retellings of a myth, though myth may suggestively open the work up..."

-Philip Larratt-Smith

for the color might also refer to the bright, white view of the Mediterranean from his studio in the coastal town of Gaeta, a seaside village about sixty miles north of Naples. "The sea is white three-quarters of the time," Twombly explained to David Sylvester in 2000. "Just white--early morning ...always just white, white, white. And then, even when the sun comes up, it becomes a lighter white" (C. Twombly, quoted in D. Sylvester, "Cy Twombly, 2000," Interviews with American Artists by David Sylvester, London, 2001, p. 175).

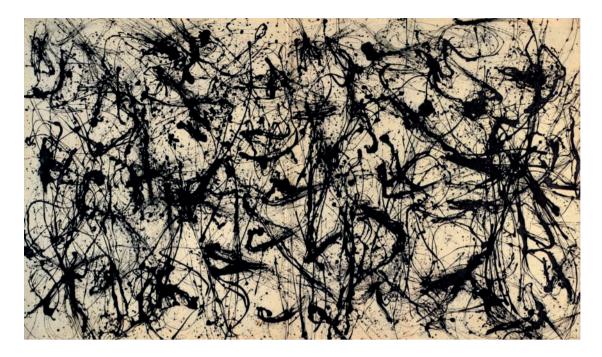
What significance might lie within the profusion of looping white forms in Untitled, coming as it did, toward the end of Twombly's life? "[White] ghosts things, it turns them spectral," the artist himself reminds us. "White is my marble," he went on to say (C. Twombly, quoted in J. Storsve, ed., Cy Twombly, exh. cat., Centre Pompiou, Paris, 2016, p. 234). We know Twombly thought of himself as a "romantic symbolist," and appreciated the work of J.M.W. Turner, the so-called "painter of light," who used color in symbolic terms. He also, famously, admired the paintings of Nicolas Poussin, the French Baroque artist who organized his compositions in terms of line, movement and color, accentuating darker colors to emphasize the drama or turmoil of a given scene, which he often based upon classical myth. So, too, did Turner study the emotive capabilities of color, especially the idea of a sublime, or spiritual light.

The origins of Twombly's signature looped scrawl, which materialized in its mature form in the spring of 1966 in the Blackboard paintings, developed out of an intuitive process many years prior, during the artist's military training in the 1950s. In 1953, while stationed in Augusta, Georgia, Twombly began to make drawings at night, working mostly in the dark. This allowed him to work out a sort of autonomous and instinctual graphic impulse—"loosening the bond between hand and eye" (as Roland Barthes put it). Twombly was essentially working blindly in the dark, allowing his unconscious mind to overtake the conscious movements of his hand. This process elicited a series of looping scribbles that would become the *Blackboard* paintings many years later. That initial foray, itself a careful balance between conscious



and unconscious impulses, cleverly paralleled the classical myth of Bacchus, so it should come as no surprise that he would revisit that very successful exercise during the final decade of his life.

"For Twombly, the myths of antiquity are dreams and mirrors," the curator Philip Larratt-Smith has recently written. "Mythical characters are archetypes...[and] Twombly finds his own passions reflected in the external patterns of myth... His works are never literary depictions or retellings of a myth, though myth may suggestively open the work up..." (P. Larratt-Smith, Cy Twombly: Paradise, exh. cat., Ca' Pesaro, Galleria Internazionale d'Arte Moderna, Venice, 2015, p. 25). Indeed, Twombly appears to organize Untitled between two opposing forces-the bright, white pigment that loops and drips, seemingly glowing and incandescent, and the darker, smoky colored background. As such, Twombly might have intended the painting as a metaphorical representation of Apollo and Bacchus, a running theme throughout his decades-long career. Twombly's life-long friend, Heiner



Jackson Pollock, Number 32, 1950. Kunstammlung Nordrhein-Westfalen, Düsseldorf. © 2019 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.

Cy Twombly in his studio, Rome, 1994. Photo: Bruce Weber / Trunk Archive.

Cy Twombly, Untitled, 2005. Museum Brandhorst, Bayerische Staatsgemaeldesammlungen, Munich. © Cy Twombly Foundation. Photo: © bpk, Berlin / Museum Brandhorst / Art Resource, New York.

"...His interest in the past is not the disinterested inquiry of the antiquarian but the passionate involvement of the sensualist who lives squarely in the realm of the senses. He gives the ancient world back to us raw"

- Philip Larratt-Smith

Bastian, described this set of opposing themes when writing of Twombly's paintings in his catalogue raisonné: "Such are these paintings by Cy Twombly 'dedicated' to Bacchus...the most profound abyss and the lightest heights represent not a dualism but rather the breath of all things; they are a unity. ...As hard as it may be to conceive of Apollo without Dionysus, Dionysus without Apollo is equally unimaginable" (H. Bastian, ed., *Cy Twombly: Catalogue Raisonné of the Paintings*, Volume V: 1996-2007, Munich, 2009, p. 46).



In August of 1952, Twombly had set sail from New York with his friend Robert Rauschenberg on an eightmonth trip through Northern Africa, Spain, Italy and France. There, he became enthralled with the crumbling grandeur of Rome's ancient past, especially the timeworn graffiti he found scrawled on its historic monuments, which Rauschenberg's subtle black-and-white photographs of the time captured with much finesse. By December, they had arrived in Tangier, where Twombly filled sketchbooks with the symbols and scribbles that would open up the new possibilities for his work, forming the nascent seed from which the Blackboard paintings would emerge, finally, many years later in 1966. Twombly settled permanently in Italy in 1957, and the richness of its history, the beauty of its centuries-old architecture, and the memory of his youth spent with Rauschenberg, on the verge of brilliant artistic discovery, would remain a powerful force in his life. The extent of those eight months imparted a lasting personal, emotional and artistic impact.

Perhaps the lasting significant of this encounter, when the classical world sprung to life in glorious vividness for the young artist and his traveling companion—so much so that he would derive a lifetime of intensive study of its myths and legends—is best summarized, again, by Philip Larratt-Smith, who writes: "Twombly's antiquity is not the subdued, sober black and white...of the Nineteenth Century, where simplicity, grace, and harmony were the rule, but the crudity, violence, and intoxicating vividness of full-on technicolor. ...His interest in the past is not the disinterested inquiry of the antiquarian but the passionate involvement of the sensualist who lives squarely in the realm of the senses. He gives the ancient world back to us raw" (P. Larratt-Smith, *Cy Twombly: Paradise*, exh. cat., Ca' Pesaro, Galleria Internazionale d'Arte Moderna, Venice, 2015, p. 30).







••20B ANDY WARHOL (1928-1987)

Big Electric Chair

stamped twice by the Andy Warhol Foundation for the Visual Arts and the Estate of Andy Warhol and numbered 'PA57.011' (on the overlap) acrylic and silkscreen ink on linen 54×74 in. (137.5 \times 187.3 cm.) Painted in 1967-1968.

\$18,000,000-25,000,000

PROVENANCE:

Estate of the Artist
The Andy Warhol Foundation for the Visual Arts, Inc., New York
Private collection, New York
Pace Gallery, New York
Private collection, 2010
Anon. sale; Sotheby's, New York, 14 May 2014, lot 44
Acquired at the above sale by the present owner

EXHIBITED

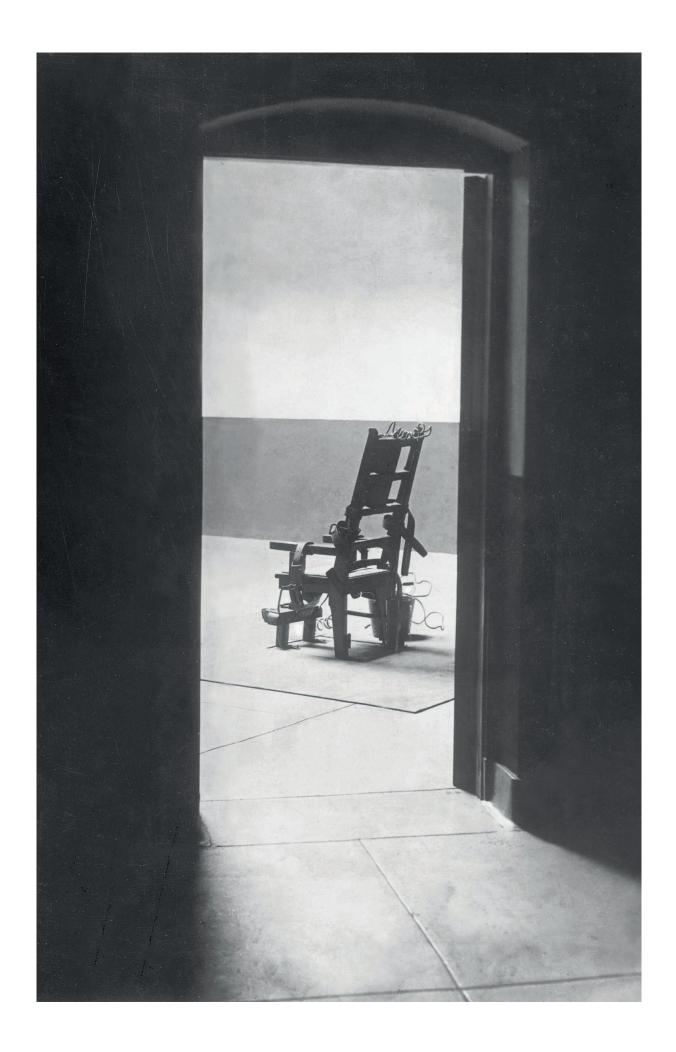
Vancouver Art Gallery, *Andy Warhol: Images*, June-October 1995, pp. 30-31 (illustrated in color).

LITERATURE:

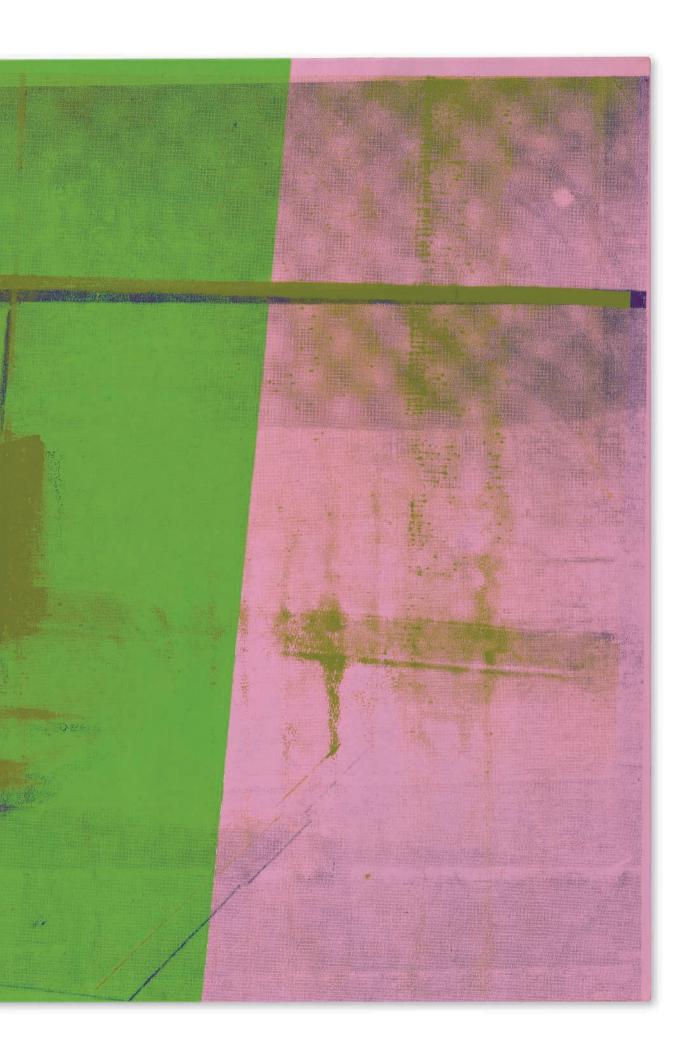
G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1964-1969*, vol. 02B, New York, 2004, pp. 354 and 364, no. 2044 (illustrated in color)

Andy Warhol at the Factory, New York, 1981. © Thomas Hoepker / Magnum Photos. Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

Flap: Electric chair, 1920 -1925. Photo: © SZ Photo / Scherl / Bridgeman Images.







BIG ELECTRIC CHAIRS IN PUBLIC COLLECTIONS

Andy Warhol, *Big Electric Chair*, 1967-1968. Froehlich Collection, Stuttgart. © 2019 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.

Andy Warhol, Big Electric Chair, 1967-1968. Musée National d'Art Moderne, Centre Geroges Pompidou, Paris. © 2019 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.

Andy Warhol, Big Electric Chair, 1967-1968. Munson-Williams-Proctor Institute, Utica. © 2019 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.

Andy Warhol, *Big Electric Chair*, 1967-1968. Staatliche Museen zu Berlin, Nationalgalerie, Collection Marx, Berlin. © 2019 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.

Andy Warhol, *Big Electric Chair*, 1967-1968. Moderna Museet, Stockholm. © 2019 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.

Andy Warhol, *Big Electric Chair*, 1967-1968. National Gallery of Australia, Canberra. © 2019 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.

Andy Warhol, *Big Electric Chair*, 1967-1968. Menil Collection, Houston. © 2019 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.

Andy Warhol, *Big Electric Chair*, 1967-1968. Menil Collection, Houston. © 2019 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.

Andy Warhol, Big Electric Chair, 1967-1968. The Broad, Los Angeles. © 2019 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.

Andy Warhol, Big Electric Chair, 1967-1968. Art Institute of Chicago. © 2019 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York. Photo: The Art Institute of Chicago / Art Resource, New



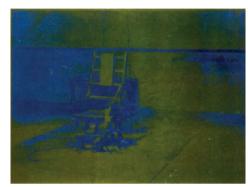




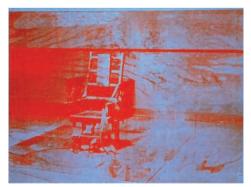


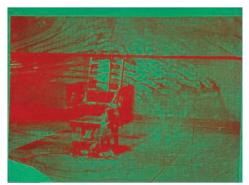












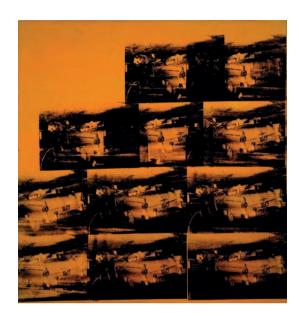
"Our fascination with the beauty and glamour of celebrities seems to have an inevitable flipside, which is our deep-seated obsession with tragedy and death."

—Douglas Fogle

ndy Warhol's Big Electric Chair is a large-scale version of one of the artist's most striking images. At over six feet across, it is almost twice as big as the artist's earlier series of Little Electric Chairs, and by isolating his subject matter and rendering it in a trifecta of striking colors, Warhol takes his smaller, monochrome canvases in a chilling new direction. Painted in 1967-68, the present work is part of a series of Electric Chair paintings which the artist produced for his first survey of works in Europe, an exhibition organized by the Moderna Museet in Stockholm. Installed in a grid of four across by three down, the effect of viewing these canvases on the wall had a tremendous impact on the viewing public. Of the 14 canvases that Warhol produced, 10 are now in major museum collections including the Art Institute of Chicago; the Musée National dart Moderne, Centre Georges Pompidou, Paris; the National Gallery of Australia, Canberra, and the Menil Collection in Houston.

Across this substantial canvas, the singular image of an electric chair is enveloped in three broad bands of bold color. Unlike his earlier Little Electric Chairs, in this work Warhol focuses solely on the chair itself, cropping out the chamber in which it is located together with all the associated trappings. Gone are the doors by which the condemned prisoner and prison officials would have entered the room; gone are the spartan overhead light fixtures that illuminated the scene in chilling detail; and gone is the sign over one of the doors that intoned SILENCE. What we are left with is simply the chair itself, together with the cable that connected it to the power supply. Rendered in phthalo blue, two contrasting shades of green and a shocking pink, this Big Electric Chair marks the most daring use of color across all of Warhol's critically acclaimed Death and Disaster series. It is also the only work that Warhol divided into three sections, laying down three diagonal stipes of blue, green and pink ground. On top of this, he screens the image of the electric chair twice—once in a dark purple and once in a shadowy army green. By rendering the subject twice, Warhol achieves an unsettling sense of depth and three-dimensionality, as if the chair is almost melting away before our eyes.

By cropping out all of the superfluous elements of his earlier *Little Electric Chairs*, Warhol foregrounds the haunting image of the chair itself. Like the ubiquitous subject matter of his earlier *Coca-Cola Bottles*, the chair—in and of itself—is a relatively ordinary and mundane object. However, Warhol builds on the idea of the empty chair that has been a motif often used in art history, most famously in Samuel Filde's portrait of Dickens' vacant seat at Gad's Hill and Vincent van Gogh's empty chairs painted for his father. Manipulating this pictorial convention and turning the way these images suggest the melancholy absence of a person on its head; Warhol, in this 'empty chair' painting creates a work that throws this mental projection of the viewer back at them. The empty chair seems to demand and await an occupant, one that only the viewer can

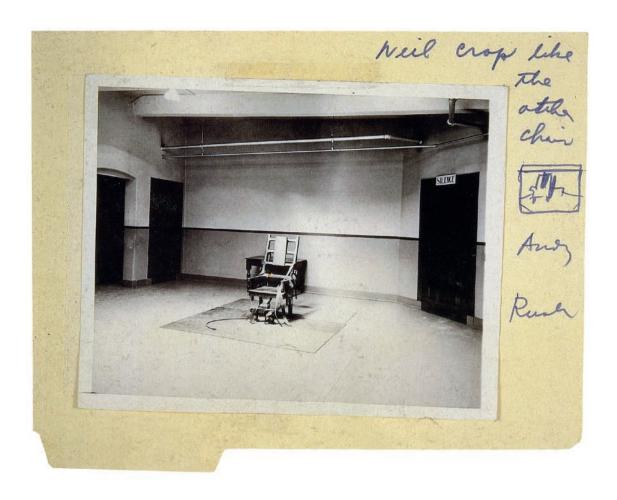


envisage and provide. In so doing, this "empty" painting asks a series of difficult existential questions about crime and punishment and the nature and humanity of violence, mortality and death.

When Warhol first unveiled his Little Electric Chairs, it was-arguably-the most shocking subject in postwar art. The source image was a photograph first published in 1953 to accompany an article about the planned execution of Julius and Ethel Rosenberg on charges of espionage. Despite what was considered an inadequate amount of evidence (itself tainted by the nature of the sources), the Rosenbergs were sentenced to death in the midst of a hysterical anti-communist witch-hunt. The death sentence, never previously passed on a civilian in the United States for espionage, became the cause of heated debate. This became a landmark case, fomenting dissent amongst liberals as well as Communists in the age of increasing McCarthyism. Warhol only tended to use political images, for instance Mao or Jackie, because of their iconic value, and it is not known whether he felt strongly about the controversial issue of the death penalty, but he would have been aware of the divisive nature of the debate, which makes his choice of this image all the more intriguing.

Following on from his adoration of American celebrity in his portraits of Liz Taylor, Marilyn Monroe and Elvis, Warhol's *Electric Chairs* must have come as a shock to a public who thought they knew what to expect from the master of Pop Art. But with these works he succeeded in distancing himself from the other artists of his generation who, for the most part, continued to occupy themselves with the mechanics of mass-market image-making. His *Death and Disaster* paintings, and his *Electric Chair* canvases in particular, helped to define Warhol as an artist who was still at a truly ambitious stage in his career

Andy Warhol, Orange Car Crash (Orange Disaster, 5 Deaths 11 Times in Orange), 1963. Galleria d'Arte Moderna, Turin. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York. Photo: Galleria d'Arte Moderna, Turin, Italy / Bridgeman Images.



Source image for *Electric Chair* series. Archives of the Andy Warhol Museum, Pittsburgh. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

Andy Warhol, New York, circa 1960s. Photo: Bernard Gotfryd / Getty Images. and willing to take on the biggest challenges of human life—mortality and the randomness of life and death. This quality has seen some scholars identify a link between Warhol's work from this series to a grand tradition grand artistic traditions of earlier generations, "...he created a link for himself to not only the pessimistic humanism of Goya and Picasso, but more importantly, to the Abstract Expressionism and its existential and metaphysical concerns—concerns which had been mostly abandoned by the artists of the '60s" (P. Halley, 'Fifteen Little Electric Chairs', Andy Warhol: Little Electric Chair Paintings, New York, 2001, p. 8).

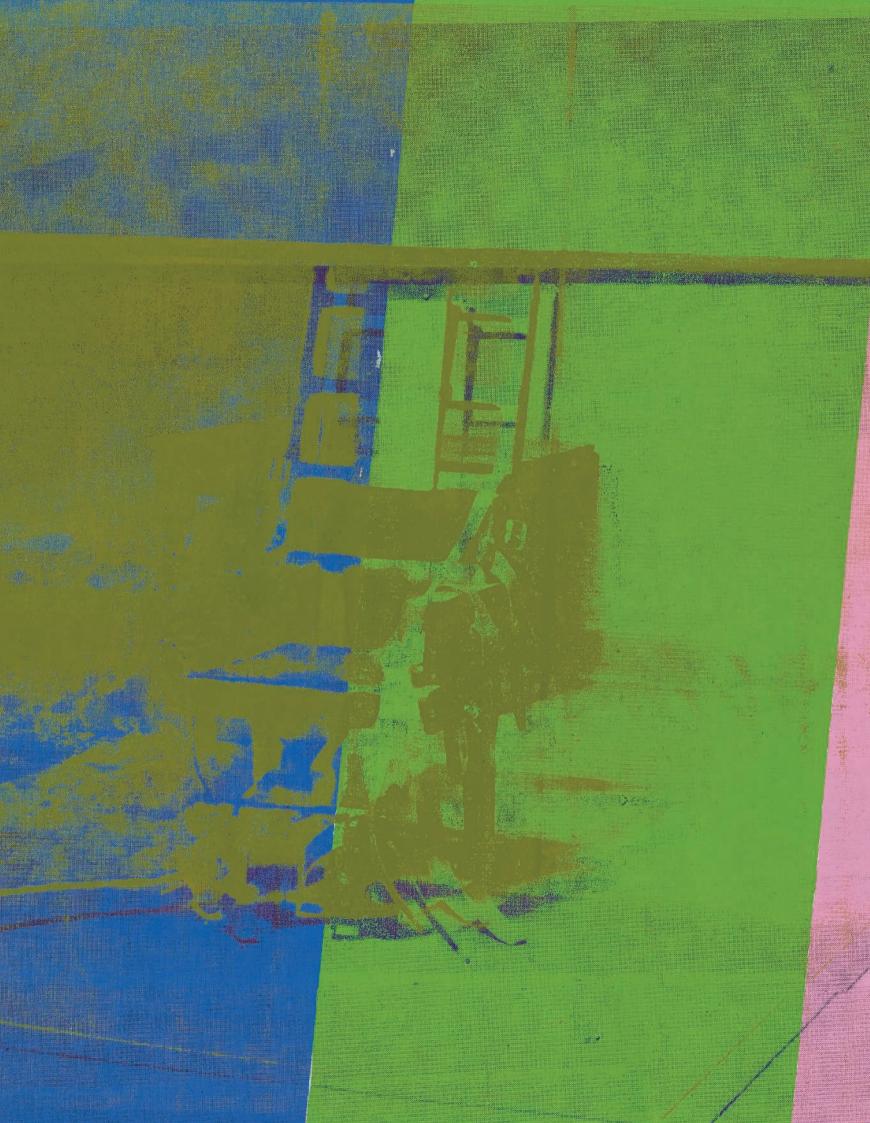
Big Electric Chair was part of a series of paintings conceived for Warhol's first ever survey in Europe, organized by the Moderna Museet in Stockholm, Sweden. Unlike the artist's prior retrospectives in Philadelphia in 1965, and Boston in 1966, this show was planned as an alternative to a conventional retrospective exhibition, and was designed to explore the relationship between Warhol's paintings and his films. Warhol made two new bodies of work for the show, both based on some of his previous paintings, his Electric Chairs and Flowers, except that here, he enlarged his previous screens to be projected on to a movie screen alongside the paintings.

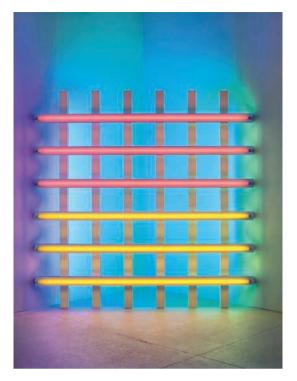
In *Big Electric Chair*, color is paramount. Not just in the three diagonal striations that sweep across the canvas, but also in the choice of colors selected by the artist. While the vast majority of the series are rendered in monochrome against a contrasting ground, the present lot is the only one that is rendered in five colors. And it is not the number of colors, also the choice of colors that is

significant. For this particular depiction of the execution chamber, Warhol chose colors normally associated with hope and nature. The deep phthalo blue (the color of the oceans, the sky), the verdant green (the color of trees and plants), and pink (the color of human flesh)—are all colors normally associated with life. Peter Schjeldahl, writing in the New Yorker, is one of the few critics who recall the artist saying that he admired Matisse's disparate use of color. "Few recall him saying, as he did, that he wanted to be Matisse," writes the critic. "I think he split the difference between the two wishes, achieving pictorial art that is like the product of a balky Matissean odalisque, in thrall to 'luxe, calme et volupté.' Warhol was a supreme colorist who redid the world's palette in tart, amazing hues..." (P. Schjeldahl, "Warhol in Bloom: Putting the Pop Artist in Perspective," New Yorker, March 3, 2002, via https://www.newyorker.com/magazine/2002/03/11/ warhol-in-bloom [accessed 10/12/2019]).

In painting his *Big Electric Chairs* for the Stockholm exhibition, Warhol wanted to return to a program for his first museum exhibition at the Institute of Contemporary Art in Philadelphia in 1965. To help in the planning of the show, he sketched out a preliminary layout with one room labeled "Disasters" and the other "Flowers." Much as in Stockholm, Warhol wanted this Philadelphia exhibition to represent his body of work in broadly thematic groups to emphasize its continuum and currency. After making their debut appearance in Sweden, these large-scale *Electric Chairs* did much to establish Warhol's reputation in Europe. 10 of the 14 canvases are now in major international museum and institutional







realized that everything I was doing must have been Death. It was Christmas or Labor Day—a holiday—and every time you turned on the radio they said something like, "4 million are going to die." That started it" (A. Warhol, quoted in Glen Swanson, Interview with Andy Warhol, Artnews). Despite the apparent incongruity, curator Douglas Fogle noted in his catalogue for Supernova: Stars: Death and Disasters exhibition which he organized at the Walker Art Center in 2006 that, "Our fascination with the beauty and glamour of celebrities seems to have an inevitable flipside, which is our

"Warhol was a supreme colorist who redid the world's palette in

-Peter Schjeldahl

tart, amazing hues..."

deep-seated obsession with tragedy and death" (D. Fogle, "Spectators at Our Own Deaths," in *Supernova: Stars: Death and Disasters*, exh. cat., Walker Art Center, 2006, p. 13). Indeed, two of Warhol's greatest celebrity portraits (those of Elizabeth Taylor and Marilyn Monroe) were painted when both women had their brushes with death.

Unlike many of the other works in his Death and Disaster series, such his Car Crash paintings or Race Riots, Big Electric Chair is exempt from explicit violence; instead it is defined by a stillness, emptiness and silence which sets them apart from these action-filled visions of death. Lacking any sign of human presence, the chair seen here is filled with a chilling sense of foreboding. Spot lit and set just off center, the instrument of death stands empty, the restraints hanging down limply as it awaits its next victim. The real terror is left unseen, making it all the more horrifying; the viewer is left to imagine the gruesome events that will follow. Perfectly cropped to Warhol's exact specification, this image appears as if a still from a film, a morbid theatre of death that simultaneously repulses and intrigues. Indeed, the cinematic, film noir composition and macabre contrast of light and shadow set amidst the soft pink glow all serve to endow this scene with a hypnotic visual power and a disturbing beauty.

opposite: Present lot illustrated (detail).

Dan Flavin, Untitled (in honor of Harold Joachim) 3, 1977. © 2019 Stephen Flavin / Artists Rights Society (ARS), New York

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

collections (several of which are in Europe) including the Staatliche Museen zu Berlin, Nationalgalerie, Collection Marx; Musée National dart Moderne, Centre Georges Pompidou, Paris; the Froehlich Collection, Stuttgart; and finally, the Moderna Museet, Stockholm.

Andy Warhol's Death and Disaster paintings, to which Big Electric Chair belongs, was a dramatic change of direction for the artist. Having concentrated predominantly on his portrayals of consumer culture and Hollywood stars (Coca-Cola Bottles and Campbells Soup Cans, 1962, and portraits Marilyn Monroe and Elizabeth Taylor), in the summer of 1962-at the suggestion of the then curator of American Art at the Metropolitan Museum of Art, Henry Geldzahler-Warhol switched his attention to a much different subject matter. He began with the monumentallyscaled 129 Die in Jet, in which he transferred the image from the June 4, 1962 edition of the New York Mirror by means of an opaque projector, painting by hand. In the massive canvas, the grisly wreckage of the plane's burnedout wing is writ large, made into an iconic image that conveys the gruesomeness of this particular death. Over the next two years, Warhol created a gripping series of paintings that would come to be known as the Death and Disaster series-suicide victims, the wreckage of smashed up cars, the atomic bomb, civil rights protesters attacked by dogs, people unwittingly poisoned by contaminated tuna-fish, and the electric chair. The paintings present the kind of day-to-day realities of living in post-war America that Walter Hopps refers to as "commonplace catastrophe." Concurrently, Warhol was at the same time creating the seminal portraits of Marilyn Monroe, which he began just after her suicide on August 5, 1962. In an often quoted interview from this era, Warhol discusses the impetus for the Death and Disaster series. When asked why he started the "Death" series, he responded: "I guess it was the big plane crash picture, the front page of a newspaper: 129 DIE. I was also painting the Marilyns. I



• 21B SIGMAR POLKE (1941-2010)

Gegen die zwei Supermächte—für eine Rote Schweiz [Against the Two Superpowers—For a Red Switzerland]

signed and dated 'S Polke 76' (lower right) spray paint on newspaper mounted on canvas 100% x 124% in. (255 x 316.5 cm.) Executed in 1976.

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

PROVENANCE:

Dietmar Werle, Cologne Private collection, Düsseldorf Acquired from the above by the present owner, 2012

EXHIBITED

London, Tate Modern; New York, Museum of Modern Art; Cologne, Museum Ludwig, *Alibis: Sigmar Polke 1963–2010*, April 2014-July 2015, pp. 32 and 283, fig. C, no. 181 (illustrated in color).

Lugano, Museo d'arte della Svizzera italiana, *And now the good news*, May-August 2016.

Landesmuseum Zürich, *Imagine 68. Das Spektakel der Revolution*, September 2018-January 2019.

LITERATURE:

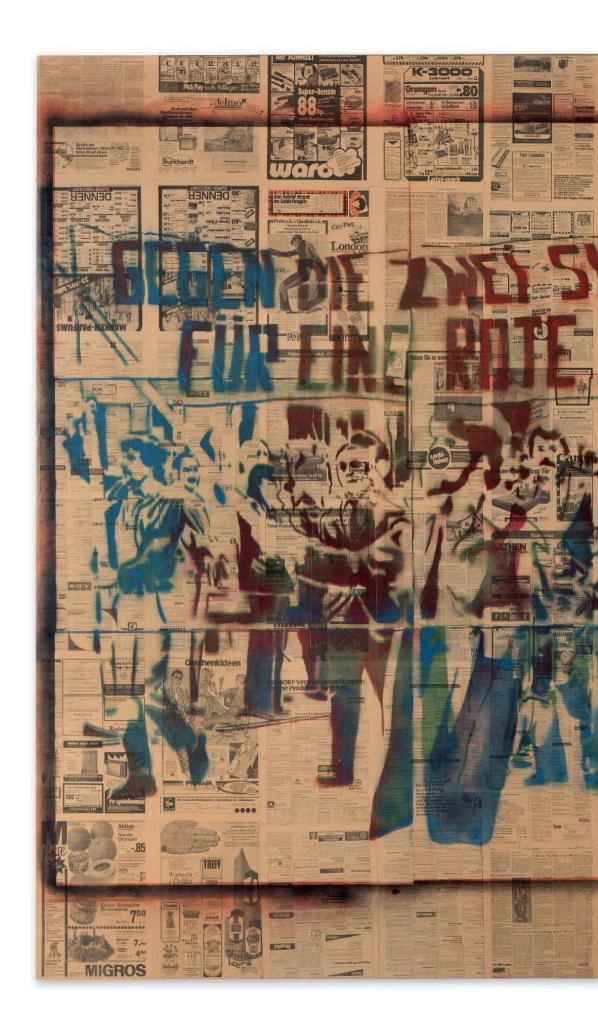
P. Lange-Berndt and D. Rübel. eds., Sigmar Polke: We Petty Bourgeois! Comrades and Contemporaries, The 1970s, Cologne, 2011, p. 125, fig. 5b (illustrated in color).

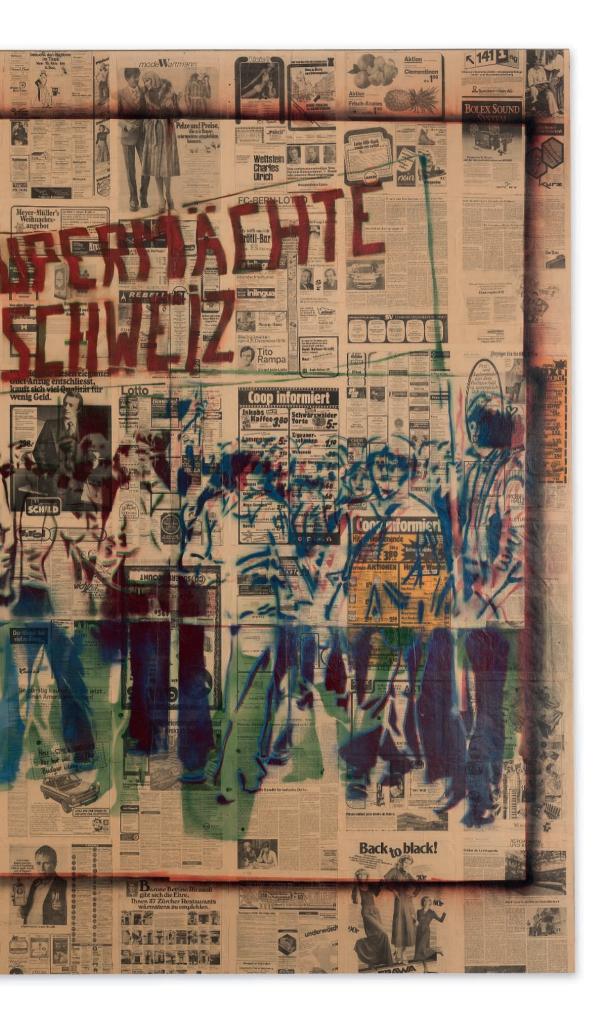
We are grateful to Michael Trier for the information he has kindly provided.

'I split myself in two, so to speak, so as not to do injustice to myself and the things outside of my person and somehow suppress them. Perhaps everything will come together sometime, that I can't say, I'm very happy about this sort of many-sidedness'

—Sigmar Polke







'I always thought that he felt "What bigger contradiction could there be than between communism and Switzerland?" The communists there were a very small group, and from the beginning it was clear that they would never have success'

—Peter Fischli



egen die zwei Supermächte, für eine Rote Schweiz [Against the Two Superpowers: For a Red Switzerland] is a monumental work dating from one of Sigmar Polke's most important exploratory periods. Rendered in stencilled spray paint on contemporary newsprint, it bears the slogan of the Kommunistische Partei der Schweiz/Marxisten-Leninisten (KPS/ML): the Swiss branch of the Chinese Communist Party. Executed in Bern in 1976, it belongs to a group of three works based on the same imagery, one of which resides in the Ludwig Forum für Internationale Kunst, Aachen. Together, these creations may be seen as an extension of Polke's celebrated ten-part cycle We Petty Bourgeois!, produced during the same year. Specifically, they relate to the second work in the series, Giornico, which deploys the same slogan in reverse. The 1970s was a pivotal time for Polke: amid growing critical acclaim, the artist retreated to a world of countercultural experimentation, defined by communal living, exotic travel and psychedelic exploration. Abandoning painting for much of the decade, he produced dazzling mixedmedia reflections of the world around him: witty visual rhapsodies layered with references to current affairs,

art history and nature. Having fled from East to West Germany as a child, and been disillusioned by both regimes, the artist rejoiced in seizing loaded political imagery for his own aesthetic agenda. A caustic punchline lingers here: a wry smirk at the comic, somewhat parochial notion of Swiss communism. This work featured in Polke's major retrospective at Tate Modern, London, in 2015, subsequently traveled to the Museum of Modern Art, New York.

Active between 1969 and 1987, the KPS/ML was a radical Maoist splinter group of around 80 members. Many had participated in the 1968 student demonstrations, and still had hopes of a violent revolution "against the two superpowers" America and the Soviet Union. On 1 May 1975, "Gegen die zwei Supermächte, für eine Rote Schweiz" was printed onto traditional Swiss May Day lapel ribbons and worn by demonstrators. In contrast to the terror imposed by the radical left in Germany during this time - most notably the Baader-Meinhof Group, whose activities would reach a denouement in the devastating events of October 1977-the threat of a 'red Switzerland' seemed almost laughable. "I always thought [Polke] felt 'What bigger contradiction could there be than between communism and Switzerland?," observes Peter Fischli. "The communists there were a very small group, and from the beginning it was clear that they would never have success" (P. Fischli, quoted in M. Godfrey, "Peter Fischli on Sigmar Polke," Tate Etc., Issue 32, Autumn 2014). In Giornico, Polke juxtaposes the slogan with imagery relating to the Swiss defeat of the Milanese in the Middle Ages: a victory achieved by throwing rocks down the mountains at their assailants. In the present work and its companions, by contrast, he uses pages from the Zürich newspaper Tages-Anzeiger, dated 25-26 November 1976. With the party's slogan blasted like graffiti against adverts for women's fashion and Black Forest cake, the work ultimately seems to highlight the futility of the KPS/ML in the context of contemporary Swiss capitalist society.

1976 was an important year for Polke. In collaboration with the curator Benjamin Buchloh, he mounted his first major museum exhibition at the Kunsthalle Tübingen, which subsequently travelled to Düsseldorf and Eindhoven. The following year, he took up a professorship at the





Hochschule für bildende Künste in Hamburg: a position he would hold until 1991. "As everyone knew," Martin Kippenberger reflected, "[Polke] was the man of the 1970s" (M. Kippenberger, quoted in G. Capitain, *B: Gespräche mit Martin Kippenberger; Tisch 17*, Ostfildern 1994, p. 17). Even in the midst of his ascent to fame, however, the artist himself was largely absent from the scene. In 1972, he had relocated to Gaspelhof in Willich: a communal farm where artists, friends and family drifted in and out of residence for the next six years. It was a place of social experimentation and artistic freedom, and a haven from the anxieties of the Cold War. From there, Polke nurtured links with subcultural groups in Bern, Zürich, Cologne and Düsseldorf, as well

as travelling to far-flung locations including Tunisia, Afghanistan and Pakistan. He toyed increasingly with consciousness-enhancing drugs, extending his fascination with nature to hallucinogens such as peyote cactus and fly agaric. Such explorations were part and parcel of an alchemist's mentality, which would become increasingly prominent in the absence of traditional paint and canvas. His layering of media and imagery during this period not only reflected his own enhanced view of the world, but would also pave the way for his adoption of progressively ambitious chemical substances during the 1980s.

The present work takes its place within this context. For Polke, political imagery was just one of innumerable sources that fed his imagination, gathered and archived in the same sweep as advertisements, pornography and scenes from art history. Though his works were undeniably rooted in contemporary culture, Polke rejected the notion that they might be read as statements or judgements on the outside world. The works in the We Petty Bourgeois! cycle, for example, were less critical commentaries than flickering, near-televisual screens that held a mirror up to collective consciousness. After an impoverished childhood spent in both East and West Germany, Polke was as suspicious of left-wing regimes as he was of capitalist society. Throughout his career, he harnessed a range of politically-charged symbols, ranging from bourgeois motifs, swastikas and watchtowers to images of Chairman Mao and members of the Baader-Meinhof Group. His 1976 exhibition saw the unveiling of his installation 'Kunst Macht Frei' ('Art Makes You Free'): a controversial reference to 'Arbeit Macht Frei' ('Work Makes You Free'), the slogan that appeared at the entrance to Auschwitz. For Polke, raised in a world of ideological warfare, there was joy to be had in transforming loaded imagery into free-flowing visual currency, as malleable and readily available as the cartoons or fabric samples that populated his work elsewhere. In Gegen die zwei Supermächte, für eine Rote Schweiz, Polke offers an alternative view of communist rhetoric: a fleeting. radical anomaly that failed to make the papers.

Flap: Present lot illustrated (detail).

Sigmar Polke, Giornico, 1976. Galerie der Gegenwart, Hamburg. © 2019 The Estate of Sigmar Polke, Cologne / ARS, New York / VG Bild-Kunst, Bonn. Photo: © Olaf Pascheit. Hamburg.

Gerhard Richter, Beerdigung (Funeral), 1988. Museum of Modern Art, New York. © Gerhard Richter 2019 (0243).

Andy Warhol, Mao, 1973.
Metropolitan Museum of Art,
New York. © 2019 The Andy
Warhol Foundation for the
Visual Arts, Inc. / Licensed by
Artists Rights Society (ARS),
New York. Photo: 2019. The
Metropolitan Museum of
Art / Art Resource / Scala,
Florence



22B NICOLAS DE STAËL (1914-1955)

La Ciotat

signed 'Stael' (lower right) oil on canvas 35½ x 51½ in. (89.5 x 130 cm.) Painted in 1952.

\$4,500,000-6,500,000

PROVENANCE:

Theodore Schempp / M. Knoedler & Co., New York David M. Solinger, New York, 1953 Albert Loeb Gallery, New York Acquired from the above by the present owner, early 1960s

EXHIBITED:

New York, Knoedler Galleries, *Nicolas de Staël, Paintings, Drawings and Lithographs*, March 1953, no. 26.

Museum of Fine Arts Houston; Kalamazoo, Institute of Fine Arts; Lincoln, DeCordova and Dana Museum; Washington, D.C., The Phillips Gallery; Fort Worth Arts Center; New York, Rockefeller Center; Ithaca, Cornell University; New York, Rochester, Memorial Art Gallery, University of Rochester, *Nicolas de Staël*, November 1955-December 1956, no. 14 (illustrated).

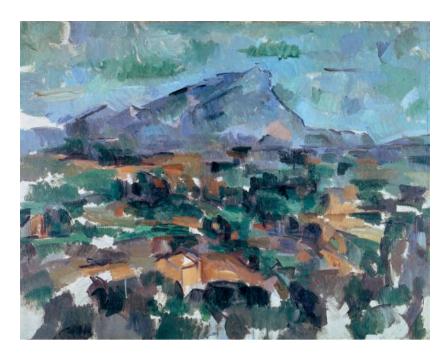
LITERATURE:

J. Dubourg and F. de Staël, eds., *Nicolas de Staël, catalogue raisonné des peintures*, Paris, 1968, p. 229, no. 532 (illustrated). F. de Staël, ed., *Nicolas de Staël, catalogue raisonné de l'oeuvre peint*, Neuchâtel, 1997, pp. 376 and 668, no. 492 (illustrated).









"de Staël established in these works his faith in a tangible work, nourished by light. He created 'views' that exist in that light haze or semi-darkness that appears when reality and dream come together..."

from his surroundings.

—Denys Sutton

ith its scintillating facets of violet, green, black and red set amid a serene expanse of blue and teal bands, La Ciotat is a sumptuous large-scale work from Nicolas de Staël's annus mirabilis of 1952. The painting shifts before our eyes: it appears at once as a landscape composition and as an abstract arrangement of schematic forms. This majestic consolidation of abstract and figurative modes is typical of de Staël's works of 1952, in which he fully realized his unique painterly language. He first began to paint directly from nature in the spring of that year when he embarked on a series of still lifes of flowers, then made several small landscapes en plein air in Normandy and in the Seine Valley. The present work, which appears to be a coastal scene, must have been painted slightly later, when he returned to the South of France and worked for several weeks at Le Lavandou and in the neighborhood of Marseilles. The symphonic arrangement of shape and color displays both de Staël's musical eye for composition and his unique sensitivity to place. Having returned to figurative painting after a long period of abstract work, de Staël was now able to distil masterful, luminous meditations on color and form

A turning point in de Staël's journey towards works like *La Ciotat* was the large-scale canvas *Toits* (Roofs) (1951-52, Centre Georges Pompidou), which displays a faceted, mosaic-like landscape of blacks and greys beneath an upper half suggestive of the sky. Moving away from the pure abstraction of previous works, which were often

making intelligent use of layered color: warm, yellowish tones offset cooler blue-grays, while one dark 'roof' has a red surround similar to those that halo the bottles in the present work. In works like La Ciotat, however, de Staël treated his tones with far greater boldness. The newly incandescent colors of de Staël's work were heavily informed by his travels through the Bormes region of the south of France in the summer of 1952, where he was astounded by the transformative dazzle of the sunlight. This environment would lead to the great Mediterranean landscape paintings which are among the most celebrated works of his career. For de Staël, communicating the impact of the visible world upon the senses was key. His paintings aimed for no extrapictorial meaning: works like La Ciotat, in their luminous passion for the pure act of seeing, attain a vital force that sets them apart from the abstract-figurative debates of de Staël's time, and can be better seen as descended from a metaphysical or even Romantic sensibility. As Denys Sutton wrote in 1952, "de Staël established in these works his faith in a tangible work, nourished by light. He created 'views' that exist in that light haze or semi-darkness that appears when reality and dream come together, or in the mysterious but alert peace of a snowbound world. These are paintings that elevate the spirit to mountainous peaks" (D. Sutton, Nicolas de Staël, exh. cat. Matthiessen Gallery, London, 1952, n.p.). De Staël's insistence on figurative subject matter was met with some consternation in Europe, where figuration

simply titled *Composition*, the denotative title *Toits* opened the work up for a figurative reading. Already, de Staël was

De Staël's insistence on figurative subject matter was met with some consternation in Europe, where figuration was seen as outmoded. Upon his first American solo exhibition at Knoedler & Co. in 1953, however, the artist found a warmer reception. Less concerned than French viewers with the abstraction-figuration dilemma—a formal debate which held scant interest for de Staël himself—the audience in New York responded to the powerfully-expressed emotion of his works. Shown alongside such major 1952 paintings as *Le Parc de Sceaux* (Phillips Collection, Washington, D.C) and *Figures au bord de la mer*

Paul Cézanne, Mount Sainte-Victoire, circa 1904 / 1906. Kunsthaus, Zürich. Photo: Scala / Art Resource, New York.

Kazimir Malevich, *Red House*, 1932. Russian State Museum, St. Petersburg. Photo: Scala / Art Resource. New York.

Nicolas de Staël in his studio, 1954. Photo: Denise Colomb. © Ministère de la Culture / Médiathèque du Patrimoine, Dist. RMN-Grand Palais / Art Resource, New York. Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP,

Flap: Present lot illustrated (detail).



"These are paintings that elevate the spirit to mountainous peaks."

—Denys Sutton



(Kunstsammlung Nordrhein-Westfalen, Düsseldorf), *La Ciotat* was part of a display of de Staël's work at its very best. Reviews were plentiful and positive, and the show a huge commercial success. "In Europe today," reported *Time* magazine, "de Staël is ranked among the most important 'young' artists. Manhattan critics, pleased to have something really new to write about, troweled on the praise. 'Majestic,' said the *New York Times*. Said *Art News*:

'One of the few painters to emerge from postwar Paris with something to say, and a way of saying it with authority.' Manhattan collectors were just as complimentary in a more practical way; by week's end the show was a near sellout" ('Say it with Slabs', *Time*, 30 March 1953, p. 68). Attaining a unique compression of passionate vitality and pure pictorial power, *La Ciotat* is an icon of this triumphant peak of de Staël's practice.

• ◆ 23B HANS HOFMANN (1880-1966)

Eine kleine Nachtmusik [A Nightly Love Song]

signed, titled, inscribed and dated 'Cat # 1536 Kleine Nachtmusik (A Nightly Lovesong) 1964 hans hofmann' (on the reverse) oil on canvas 50×40 in. (127 \times 101.6 cm.) Painted in 1964.

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

PROVENANCE:

Kootz Gallery, New York, 1966 Carol Lopatin, Virginia, 1966 Anon. sale; Sotheby's, New York, 14 November 2007, lot 50 Acquired at the above sale by the present owner

EXHIBITED

Kootz Gallery, New York, Hans Hofmann at Kootz, February 1966.

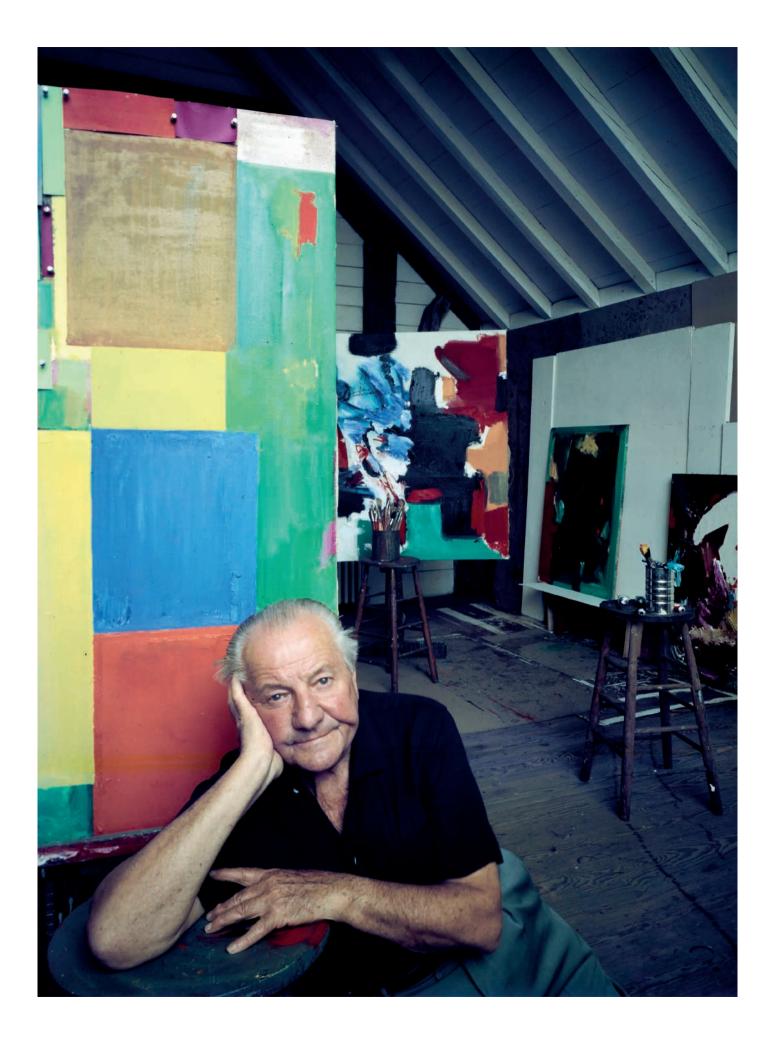
I ITERATURE:

S. Villiger, ed., Hans Hofmann: Catalogue Raisonné of Paintings, Volume III (1952-1965), Farnham, 2014, p. 457, no. P1561 (illustrated in color).

ainted in 1964, Hans Hofmann's Eine kleine
Nachtmusik [A Nightly Love Song] is a powerful
culmination of the artist's greatest body of
work, the 'slab' paintings that he produced in a
final flourish during the last years of his career. Named in
homage of Mozart's exuberant orchestral arrangement by
the same name, Eine kleine Nachtmusik [A Nightly Love
Song] is an exquisitely calibrated balance of vivid color
harmonies. Set against a rich, red backdrop, an array of
vibrant, jewel-like colors alternately advance and recede
according to Hofmann's "push and pull" technique. The
result—an intense, arresting and lavish painterly creation—
exhibits the last great flowering of an artist who dedicated
his life to the pursuit of his craft.

Created during an era of mounting critical acclaim, including a 1963 retrospective at MoMA and his exhibition at the 1960 Venice Biennale, the present painting exemplifies Hofmann's last, great style. As Karen Wilkin has written in the artist's catalogue raisonné, "Hofmann's 'slab' pictures, with their saturated hues and urgent paint application, are his most sought-after and readily recognized works. Intensely colored, pulsing rectangles have become emblematic of the artist" (K. Wilkin "Hans Hofmann: Tradition and Innovation," in S. Villiger, ed., Hans Hofmann: Catalogue Raisonné of Paintings, Volume I, Farnham, 2014, p. 47). Indeed, these late, great paintingsproduced in the final years leading up to his death in 1966are considered the artists magnum opus. Numbered "1536" on the reverse, the painting corresponds to related works in major museum collections. The adjoining numbered works in the series, such as #1537 (Nulli Secundus, 1964) in Tate, London and #1538 (Imperium in Imperio, 1964) in University of California, Berkeley Art Museum, demonstrate the artist's mastery and finesse. The preceding number, #1535, titled To J.F.K -- Thousand Roots Did Die with Thee, was painted in the aftermath of the JFK assassination and now belongs to the Hirshhorn Museum in Washington, D.C. Together with Eine kleine Nachtmusik [A Nightly Love Song], it was exhibited in what proved to be the final exhibition during the artist's lifetime-his 1966 solo show at Kootz Gallery on February 1st. Writing in her review for Artforum, the art critic Rosalind Krauss praised Hofmann as "the grand master of the New York School," (R. Krauss, "Hans Hofmann, Kootz Gallery," Artforum, April 1966, Vol. 4, No. 8, p. 47), and William Berkson, writing in Arts Magazine,





declared: "It was astounding to see how many ideas and techniques of painting Hofmann commanded. In the last decade, during which time he closed his school and took to painting full-tine, his work seemed like that of a 'natural,' a learned young painter who, finding his self-control, discovers that painting is infinitely available to him" (W. Berkson, "In the Galleries: Hans Hofmann," *Arts Magazine*, Vol. 40, No. 6, April 1966, p. 56).

Revealing an extraordinary array of different approaches, whether dripped, brushed, or molded with a palette knife, Eine kleine Nachtmusik (A Nightly Love Song) is tinged with the artist's joie de vivre. The thick, rich surface of the painting's background is rendered in lush, red pigment, applied with a palette knife or, at times, straight from the tube. Against this dramatic red backdrop, Hofmann has stacked an array of brilliant, light-filled rectangles, where the joy and relish of an artist at the height of his powers is conveyed in every stroke of the brush. Adhering to his signature palette of bold primary and secondary colors, the painting is carefully calibrated so that each color exists in concert with its neighbor, whether sky-blue, sunflower-yellow or bright, emerald green. These shimmering, jewel-like colors alternately rise upward from their rich, red curtain, becoming exquisite players upon a theatrical stage, or sink deep into the background of the picture plane, so that a good deal of depth is conveyed by their keen arrangement. As the curator Paul Moorhouse has written, "These flat shapes preserve the reality of the picture surface. But, through variations in size and color, they suggest movement by appearing to advance and retreat, thereby animating the pictorial space. Through this perceived animation they infuse the inert matter of paint with an impression of vitality" (P. Moorhouse, "The Structure of Imagination: Hofmann's Late Paintings," in S. Villiger, ed., op. cit., p. 60).

Throughout his life, Hofmann was very much inspired by music, and he sometimes compared the keen arrangement of harmonic and dissonant color that he balanced in his paintings to those found in musical composition. Hofmann even described his painterly technique in musical terms, claiming that his goal was "to form and paint as Schubert sings, and as Beethoven creates a world in sound" (H. Hofmann, quoted in *Hans Hofmann: 1880–1966*, exh. cat., Tate Gallery, London, 1988, p. 12). As its title suggests, the present painting is titled in homage to Mozart's *Eine kleine Nachtmusik*, and certainly the careful relationship of each color "chord" as it relates to its neighbor demonstrates the sort of symphonic relationship between musical sounds in Mozart's famous symphony, with its lively, joyful refrains.

Vibrantly colored and exquisitely balanced, *Eine kleine Nachtmusik [A Nightly Love Song]* exemplifies Hofmann's celebrated "push and pull" technique, where bright slabs of color play against each other as certain colors recede and others advance. Hofmann believed this was the root of all painting, saying "only from the varied counterplay of push and pull, and from its variation in intensities, will plastic creation result" (H. Hofmann, quoted in W. C. Seitz, *Hans Hofmann*, exh. cat., Museum of Modern Art, New York,1963, p. 27).

Having emigrated to the United States from his native Germany in the 1930s, Hofmann rose to prominence in the '40s and '50s amongst the New York School painters as an impassioned and gifted teacher. He split his time between New York and Provincetown, Massachusetts, spending



"...his work seemed like that of a 'natural,' a learned young painter who, finding his self-control, discovers that painting is infinitely available to him."

-William Berkson

his summers in that coastal resort town. Hofmann's work gradually evolved from post-Cubist abstractions rooted in nature—like his early paintings of Provincetown or the abstracted still lifes made in his studio—but when he retired from teaching in 1958, his paintings took a deeper, more spiritual turn. Executed on a large scale with the confidence and zest of a learned master, these paintings can now be seen as the *denouement* of a lifetime spent analyzing and exploring the essential plastic elements of two-dimensional abstract painting. Their titles made use of Latin phrases, such as *Miz--Pax Vobiscum*, which he named in honor of his wife of forty years, or after pieces of music, such as the present painting.

Hofmann also benefited from the close support of one of the most influential art critics of the postwar era, Clement Greenberg, who praised him as "the most important art teacher of our time," saying, "Hofmann's name continues to be the one that springs to mind when asked who, among all recent painters in this country, deserves most to be called a master in the full sense of the word" (C. Greenberg, quoted in C. Goodman, Hans Hofmann, New York, p. 9). Eine kleine Nachtmusik [A Nightly Love Song] is a powerful culmination of the artist's lifelong devotion to, and exploration of, the fundamental principles of painting. The powerful sense of energy, neatly corralled into rectangular slabs that advance and recede from the pictorial plane, in concert with the dynamic colors he selects, makes it one of the artist's most accomplished 'slab' paintings of this era.

Hans Hofmann in his studio. Provincetown, 1956. Photo: Arnold Newman Properties / Getty Images. Artwork: © 2019 The Renate, Hans & Maria Hofmann Trust / Artists Rights Society (ARS), New York

Wassily Kandinsky, Landscape with Rain, 1913. Solomon R. Guggenheim Museum, New York. Photo: The Solomon R. Guggenheim Foundation / Art Resource. New York.

24B LOUISE BOURGEOIS (1911-2010)

Labyrinthine Tower

Siena marble

36 x 24 x 18 in. (91.4 x 61 x 45.7 cm.)

Conceived in 1962 and executed in 1982. This work is one of three unique marble variants.

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

PROVENANCE:

Hauser & Wirth, Zurich

Acquired from the above by the present owner

EXHIBITED:

New York, Stable Gallery, *Louise Bourgeois: Recent Sculpture*, January 1964 (first plaster version exhibited).

New York, 112 Greene Street, Louise Bourgeois: Sculpture 1970-1974, December 1974 (iron version exhibited).

Chicago, Renaissance Society, University of Chicago, *Louise Bourgeois: Femme Maison*, May-June 1981, no. 22 (iron version exhibited).

New York, Museum of Modern Art; Houston, Contemporary Arts Museum; Chicago, Museum of Contemporary Art; Akron Art Museum, *Louise Bourgeois: Retrospective*, November 1982-January 1984, pp. 70 and 115, pl. 83 (second plaster and iron versions exhibited; plaster version illustrated and studio view illustrated).

Paris, Galerie Maeght-Lelong; Zurich, Galerie Maeght-Lelong, *Louise Bourgeois: Retrospektive 1947-1984*, February-May 1985, p. 23 (Paris; iron version exhibited and marble version illustrated); no. 16 (Zurich; iron version exhibited and marble version illustrated).

 $London, Serpentine \ Gallery, Louise \ Bourgeois, May-June \ 1985 \ (white marble version exhibited).$

Bridgehampton, Dia Art Foundation, *Louise Bourgeois: Works* from the Sixties, June-July 1989, p. 13 (plaster version exhibited and illustrated).

Hannover, Kestner-Gesellschaft, *Louise Bourgeois: Sculptures*, September-October 1994, pl. 24 (first plaster version exhibited and illustrated).

Milan, Prada Foundation, *Louise Bourgeois: Blue Days and Pink Days*, May-July 1997, p. 119 (second plaster version exhibited and illustrated).

Yokohama Museum of Art, Louise Bourgeois: Homesickness, November 1997-January 1998, p. 68 (first plaster version exhibited and illustrated).

Madrid, Museo Nacional Centro de Arte Reina Sofia, *Louise Bourgeois: Memory and Architecture*, November 1999-February 2000, pl. 26 (first plaster version exhibited and second plaster version illustrated).

Kyungki-Do, National Museum of Contemporary Art, *Louise Bourgeois: The Space of Memory*, September-November 2000, p. 123 (second plaster version exhibited and illustrated). Zurich, Hauser & Wirth, *Louise Bourgeois: Works In Marble*, May-July 2002, p. 49 (illustrated).

Beacon, Dia Center for the Arts, *Louise Bourgeois Installation at Inauguration of Dia:Beacon*, May 2003-long term loan (bronze example exhibited)

Zurich, Daros Collection, Louise Bourgeois: Emotions Abstracted, March-December 2004, fig. 24 (first plaster version exhibited and illustrated).

Seoul, Kukje Gallery, Louise Bourgeois: Abstraction, April-June 2007, p. 49 (black marble version exhibited and illustrated). London, Tate Modern; Paris, Centre Georges Pompidou; New York, Solomon R. Guggenheim Museum; Los Angeles, Museum of Contemporary Art; Washington, Hirshhorn Museum & Sculpture Garden, Louise Bourgeois: Retrospective, October 2007-June 2009, p. 165 (plaster and bronze versions exhibited). The Hague, Gemeentemuseum, Bellmer / Bourgeois - Double

Sexus: Supplemental Installation, September 2010-January 2011 (bronze example exhibited).

Buenos Aires, Fundación PROA; Sao Paulo, Instituto Tomie Ohtake; Rio de Janeiro, Museu de Arte Moderna, Louise Bourgeois: The Return of the Repressed, March-November 2011, vol. 1., fig. 14 (bronze example exhibited and plaster version illustrated).

Doha, Qatar Museums Authority Gallery, *Louise Bourgeois: Conscious and Unconscious*, January-June 2012, p. 72 (white marble version exhibited and illustrated).

Beijing, Faurschou Foundation; Copenhagen, Faurschou Foundation, *Louise Bourgeois: Alone and Together*, October 2012-February 2014, pp. 120-121 (white marble version exhibited and illustrated).

Mexico City, Museo del Palacio de Bellas Artes, *Louise Bourgeois: Petite Maman*, November 2013-March 2014, pl. 8 (bronze example exhibited and illustrated).

Basel, Fondation Beyeler, *Sammlungshangung Bourgeois*, October 2013-January 2014.

Munich, Haus der Kunst; Moscow, Garage Museum of Contemporary Art; Bilbao, Guggenheim Bilbao, Louise Bourgeois, Structures of Existence: The Cells, February 2015-September 2016 (bronze example exhibited). New York, Museum of Modern Art, Louise Bourgeois: An Unfolding Portrait, September 2017-January 2018 (bronze example exhibited).

New York, Cheim & Read, Louise Bourgeois: Spiral, November-December 2018, p. 19 (bronze example exhibited and illustrated). Beijing, Song Museum, Louise Bourgeois: The Eternal Thread, March-June 2019, p. 30 (bronze example exhibited and illustrated).

LITERATURE:

L. R. Lippard, "Louise Bourgeois: From the Inside Out," *Artforum*, vol. 13, March 1975, p. 32 (plaster version illustrated).
C. Meyer-Thoss, *Louise Bourgeois: Designing For Free Fall*,
Switzerland, 1992, p. 20 (plaster version illustrated).
M.-L. Bernadac, *Louise Bourgeois*, Paris, 1996, p. 68 (plaster version illustrated).

L. Bourgeois, Destruction of the Father / Reconstruction of the Father (Writings and Interviews 1923-1997), London, 1998, p. 86 (plaster version illustrated).

R. Crone and P. G. Schaesberg, Louise Bourgeois: The Secret of the Cells, Munich, 1998, p. 56 (first plaster version illustrated). Louise Bourgeois, exh. cat., Cologne, Galerie Karsten Greve, 1999, p. 69 (plaster version illustrated).

R. Storr, P. Herkenhoff and A. Schwartzman, *Louise Bourgeois*, London, 2003, p. 60 (bronze version illustrated).

M. Nixon, Fantastic Reality: Louise Bourgeois and a Story of Modern Art, London and Cambridge, 2005, p. 226 (first plaster version illustrated).

M.-L. Bernadac, *Louise Bourgeois*, Paris, 2006, pl. 9 (plaster version illustrated).

R. Storr, Intimate Geometries: The Art and Life of Louise Bourgeois, New York, 2016, pp. 308 and 327 (plaster version illustrated).

For additional literature and exhibition history on this lot, please visit www.christies.com.





"The spiral is an attempt at controlling the chaos. It has two directions.

Where do you place yourself, at the periphery or at the vortex?"

-Louise Bourgeois

Louise Bourgeois with works in progress, circa 1965. © 2019 The Easton Foundation / Licensed by VAGA at Artists Rights Society (ARS), New York

Constantin Brancuşi, *Princess* X, 1915 – 1916. Philadelphia Museum of Art. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: The Philadelphia Museum of Art / Art Resource, New York.

Venus of Willendorf, 25,000,000 B.C.E. Naturhistorisches Museum, Vienna. Photo: Erich Lessing / Art Resource, New York.

aving taken a nine-year break from her artistic practice, Louise Bourgeois returned to the studio in 1962 and reengaged with a form that had preoccupied her practice since its earliest days. Spirals appear in the artist's drawings as early as the mid-1940s and would command the attention of the artist through the duration of her eight-decade career. With its torqued axis twisted into a serpentine curve, Labyrinthine Tower is, like all of the artist's spirals, a "study of the self," to use her own words. (L. Bourgeois, quoted in P. Herkenhoff, 'Louise Bourgeois, Femme-Temps' in Louise Bourgeois: Blue Days and Pink Days, exh. cat., Fondazione Prada, Milan, 1997, p. 273). To answer her rhetorical question, "Where do you place yourself, at the periphery or at the vortex?" Bourgeois's placed herself outside of the spiral as its maker as a way to gain access to its interior, where she negotiated "the fear of losing control" against the experience of "giving up control; of trust, positive energy, of life itself" (L. Bourgeois, quoted in Christine Meyer-Thoss, Louise Bourgeois: Designing For Free Fall, exh. cat. Zurich: Ammann Verlag, 1992, n.p.).

Spinning upwards from its base in a series of concentric, angular turns, *Labyrinthine Tower* ends in the exhausted tilt of its rounded and bifurcated tip,

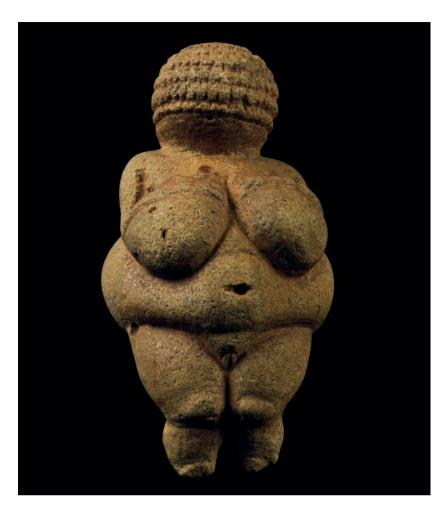
seemingly having spent all the energy that propelled it forward. It is as if the masculine thrust of Vladimir Tatlin's *Monument to the Third International* (1919–20), a never built architectural project that symbolized the exuberance of post-Revolutionary Russia and was intended to be a feat of modernity in glass and steel, has been deflated of its enthusiasm. This is all to say that Bourgeois's *Labyrinthine Tower*, for all of its architectural references, like much of the artist's work, is also distinctly phallic in appearance.

For all its references to the male body, Bourgeois understood the twisting motion and labyrinthine spaces as themselves feminine. In an interview with the curator Paulo Herkenhoff, Bourgeois spoke of the spiral as a "feminine geometry. A torsade is something that revolves around an axis. This geometry is founded on poetic freedom and promises security" (L. Bourgeois, quoted in 'P. Herkenhoff in conversation with Louise Bourgeois, transcribed and edited by Thyrza Nichols Goodeve', in R. Storr, P. Herkenhoff, A. Schwartzman (eds.), Louise Bourgeois, London 2003, p. 11). A space of confinement, the maze that is a labyrinth is intended to enclose. However, Bourgeois's labyrinth finds freedom in this trap by ascending upwards, and undoing itself. In this way, Bourgeois has created a form that conjures the psychological dilemma projected upon the female body by Sigmund Freud's theories on male and female sexuality. Bourgeois reveals sexual identity and the gendered body to be an unstable projection that manifest within and are projected upon from without. Labyrinthine Tower brings together male and female into a single form.

Though her invocation of genitalia is gendered, Bourgeois was careful to articulate that the invocation is not erotic. In another interview with the esteemed curator of the Museum of Modern Art, William Rubin, she said "I am not particularly aware or interested in the erotic of my work, in spite of its supposed presence. Since I am exclusively concerned, at least consciously, with the formal perfection, I allow myself to follow blindly the images that suggest themselves to me. There is no conflict whatsoever between these two level" (L. Bourgeois, quoted in 'William Rubin - Louise Bourgeois: Questions and Answers', in M.-L. Beradac, H.-U. Obrist (eds.), Louise Bourgeois: Destruction of the Father Reconstruction of the Father, Writings and Interviews 1923-1997, London 2000, p. 86). Labyrinthine Tower, then, is the synthesis of masculine and feminine, hard and soft, geometric and biomorphic, tower and labyrinthe, periphery and vortex, freedom and confinement, a study in contrasts that seamlessly resolve

Over the eight decades of a life spent in art, Bourgeois returned over and over again to the spiral form. She would draw spirals in ink, pencil, crayon, watercolor, gouache and paint on paper and canvas and craft spirals out of wood, steel, bronze, marble, plaster, iron, and lead in space. Crafted in a wide range of materials, spirals have also been realized in a variety of forms. They spin in concentric circles on the page of a drawing, like tornados viewed from above. They twist into columns, turn into snakes, bend around the corners of pyramids and climb up staircases, and like Labyrinthine Tower, they rise upwards from the ground until they teeter over. In Labyrinthine Tower, the spiral is formed from mottled marble from a quarry in Siena, tower, the Torre del Mangia, overlooks one of city as an appendage to the Palazzo Publicco, one of the very first centralized civic government buildings, having been built in at the beginning of the Renaissance. Like that building, the marble of Bourgeois's tower is a dust-colored orange, the color of the earth and stone from that region of Italy. Bourgeois created other versions of Labyrinthine Tower in 1962 in a range of other materials.





A cast iron edition lives in New York University's Art Collection at the Grey Art Gallery. The DIA Foundation is the home to a bronze version of *Labyrinthine Tower*, while a black marble version is in the Collection of LEEUM, Samsung Museum of Art in Seoul.

While the references Bourgeois invoke in Labyrinthine Tower range from allusions to towers by Tatlin and in Sienna, Freud, and others, at the heart of the artist's spinning vortex is a quest for herself that is deeply personal. The pause from art making just before Bourgeois launched full force into the making of Labyrinthine Tower was also a break from society in which the artist attended to a period of depression and attempted to resolve long-harbored childhood trauma. While in recovery, one of the chores Bourgeois was responsible for in her home, was the winding of the clocks. This ritual of domesticity balanced the chaos of the spiral as an act of stability. Speaking of winding, Bourgeois said to Paolo Herkenoff, "To rewind is to make a spiral. And the action demonstrates that even though time is unlimited, there is a limit to how much you can put on it. As you are tightening the spiral you must take care. If you tighten too much you risk breaking it. In this sense the spiral is a metaphor of consistency. I am consistent in my spiral. For me there is no break. There is never an interruption in the spiral because I can not stand interruptions" (L. Bourgeois, quoted in 'P. Herkenhoff in conversation with Louise Bourgeois, transcribed and edited by Thyrza Nichols Goodeve', in R. Storr, P. Herkenhoff, A. Schwartzman (eds.), Louise Bourgeois, London 2003, p. 12).

• ◆ 25B JOAN MITCHELL (1925-1992)

Plowed Field

signed 'joan mitchell' (lower right of the right panel) triptych—oil on canvas overall: 112 x 213 in. (284.5 x 541 cm.)
Painted in 1971.

\$12,000,000-18,000,000

PROVENANCE:

Martha Jackson Gallery, New York Galerie Jean Fournier, New York Sarah Blaffer Campbell Foundation, Houston Bernard Lennon, Inc., New York Private collection, New York Anon. sale; Christie's, New York, 11 November 2003, lot 31 Acquired at the above sale by the present owner

EXHIBITED:

Syracuse, Everson Museum of Art; New York, Martha Jackson Gallery, My Five Years in the Country: An exhibition of forty-nine paintings by Joan Mitchell, March-June 1972, p. 19 (illustrated). Pittsburgh, Carnegie Institute, Museum of Art; Toledo Museum of Art; Kansas City, William Rockhill Nelson Gallery of Art; Oklahoma City, Oklahoma Art Center; Austin, University Art Museum, University of Texas, Fresh Air School: Sam Francis, Joan Mitchell, Walasse Ting, October 1972-January 1973, n.p., no. 25 (illustrated)

Los Angeles, Ruth S. Schaffner Gallery, *Joan Mitchell*, December 1973, no. 4.

New York, Whitney Museum of American Art, *Joan Mitchell*, March-May 1974, pp. 13, 15, 22-23 and 42, no. 9 (illustrated). Musée d'Art Moderne de la Ville de Paris, *Joan Mitchell: Choix des peintures* 1970–1982, June-September 1982, n.p. (illustrated in color)

Wichita Falls Museum and Art Center; University of Texas at Austin; Denton, North Texas State University; College Station, Texas A&M University; San Antonio Museum of Art; Snyder, Scurry County Museum; University of Texas at Arlington; University of Dallas, Irving; Nacogdoches, Stephen F. Austin State University; Abilene Christian University; Evansville Museum of Arts & Science; Akron Art Institute; Lawrence, University of Kansas, Spencer Museum of Art; Santa Barbara Museum of Art; Oklahoma City, Oklahoma Art Center; Evanston, Mary and Leigh Block Gallery, Northwestern University; Madison Art Center; Corpus Christi, Texas A University, Art Museum of South Texas and Sacramento, E. B. Crocker Art Gallery, American Abstract Expressionist Paintings from the Collection of the Sarah Campbell Blaffer Foundation, September 1977-August 1986, n.p. (illustrated).

LITERATURE:

H. Rosenberg, "The Art World: Artist Against Background," *New Yorker*, 29 April 1974, p. 71.

M. Ennis, "The Texas Monthly Review," *Texas Monthly*, September 1977. p. 129.

P. Schneider, "Mitchell: la conscience et la terre," *L'EXPRESS*, August-September 1982, p. 19 (illustrated).

J. E. Bernstock, *Joan Mitchell*, New York, 1988, pp. 115-116 and 119 (illustrated in color).

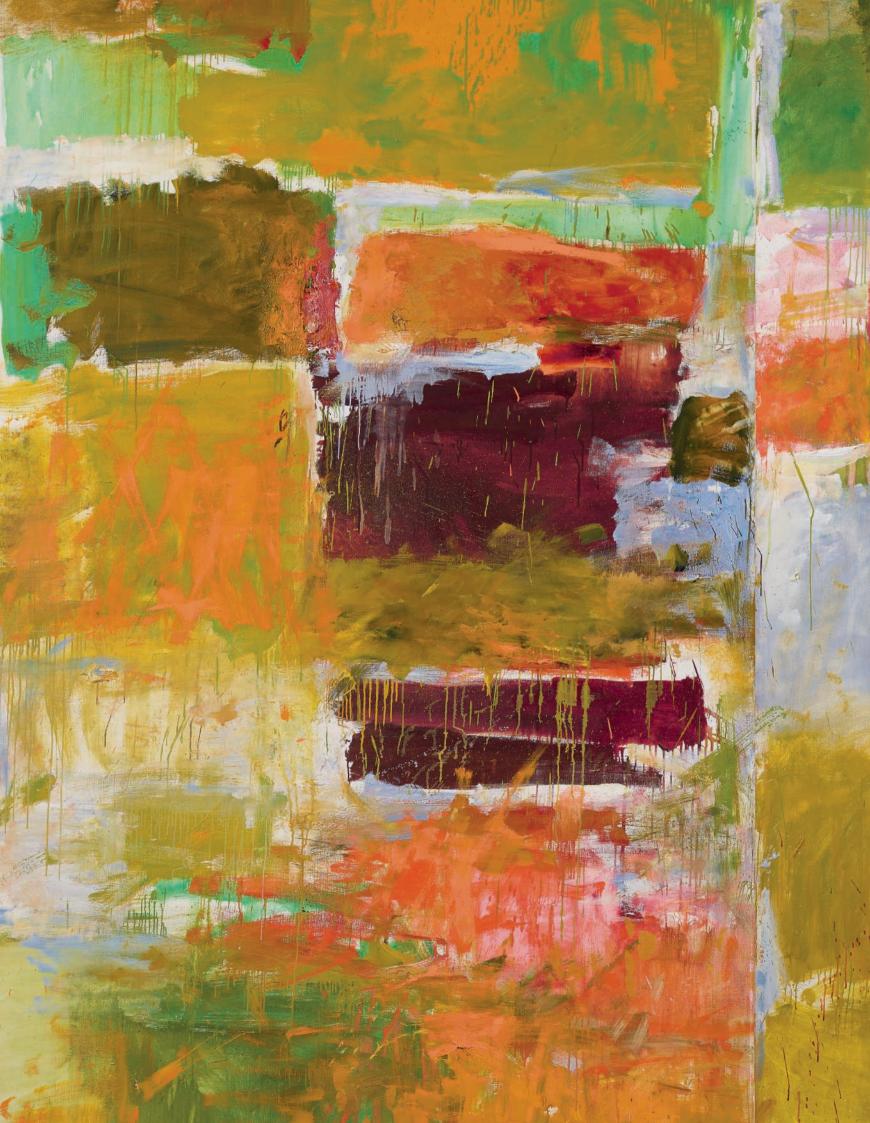
M. Waldberg, *Joan Mitchell*, Paris, 1992, pp. 108-109 (illustrated in color).

F. S. Puniello and H. Rusak, *Abstract Expressionist Women Painters: An Annotated Bibliography*, Lanham, 1996, p. 311. K. Kertess, *Joan Mitchell*, New York, 1997, p. 33. *Joan Mitchell*, exh. cat., Valencia, Ivam Centre Julio Gonzalez,

1997, pp. 107 and 111 (installation views illustrated). The Paintings of Joan Mitchell, exh. cat., Whitney Museum of

American Art, New York, 2002, p. 58.

Joan Mitchell: La pittura dei Due Mondi / La peinture des Deux Mondes, exh. cat., Reggio Emilia, Palazzo Magnani, 2009, p. 138.













"Behold her, single in the field,
Yon solitary Highland Lass
Reaping and singing by herself
Stop here, or gently pass!
Alone she cuts and binds the grain,
And sings a melancholy strain;
O listen! For the vale profound
Is overflowing with the sound."

-The Solitary Reaper, William Wordsworth, 1805

pread across three monumental canvases, Joan Mitchell's triptych Plowed Field is one of the largest paintings the artist had completed at this point in her career. Part of her celebrated Field series, across its colossal dimensions Mitchell assembles a rich patchwork of verdant greens, warm yellows and burnished golds to produce an evocative memory of a much-loved landscape. "I paint from remembered landscapes that I carry with me," Mitchell famously said, "and remembered feelings of them, which of course become transformed" (J. Mitchell, quoted in J.I. H. Baur, Nature in Abstraction: The Relation of Abstract Painting and Sculpture to Nature in Twentieth-Century American Art, exh. cat., Whitney Museum of American Art, New York, 1958, p. 75). Exhibited at the Whitney Museum of American Art's celebrated Joan Mitchell retrospective in 1974, the sheer force of color evokes the cornfields of her youth, and the sweeps of golden sunflowers from the fields of her beloved new home in France.

In building up the highly active surface of *Plowed Field*, Mitchell assembles blocks of color like a master mason; weight and balance rank alongside form and function as essential elements of the composition. A thin sliver of pigment—not much wider than a medium sized paint brush—runs along the lower edge of the canvas.

This band of dark green, ruby red, burnished orange and warm pink pigment acts as a foundation layer of sorts for the substantial slabs of color that rest upon it. Above this, billowing clouds of pale color are laid down in multiple layers beginning with open, brushy passages of fresh greens, warm oranges, and pale blues, followed by subsequent layers embellished by delicate waves of golden yellow staccato brushstrokes. On the extreme right edge of this portion of the canvas is the first of a series of dense blocks of color, in this case executed in a dark—almost maroon--red. Rendered out of more substantial brushwork, it offers a condensed counterpart to its more effervescent neighbor.

As the eye is drawn upwards, these extensive areas of color become more and more prevalent—the substantial blocks squeezing out the thinner passages of color, the paler palette gradually replacing stronger, deeper, and purer registers of color. To avoid this becoming overwhelming and to ensure balance, Mitchell leaves areas of paler color between each of them. Like mason's mortar, it ensures that these individual elements are held together as one cohesive whole, and by utilizing the 'wet-on-wet' painting technique, these seemingly 'in between' areas themselves become highly active areas, with pigments coalescing in exciting, unexpected and intriguing ways.

Mitchell's Field paintings are an essay in successful composition on a large-scale. Having grown up just two blocks from the shore of the vast Lake Michigan, the artist would have been acutely aware of the power and scale of nature, and of the vastness of the open landscape. Successfully transferring this sense of space onto canvas is a considerable accomplishment, the threat of over (or under) compensating each compositional element is ever present. But here, as in others from the series, she successfully accomplishes delicate detail on a large-scale. "The scale of Mitchell's Field paintings, Plowed Field is 213 inches wide..., far exceeds that of any of her earlier paintings," writes Mitchell scholar Judith Bernstock. "With her Field series, the polytych became her characteristic format having vastness as one of its constant qualities. It reflects Mitchell's preoccupation with physicality and spatial orientation, which she associates with her native environment: 'I come from the Midwest. I'm American.

Vincent Van Gogh, Wheat Field (Champ de blé), 1888. Foundation De Boer, Amsterdam. Photo: © Foundation De Boer / HIP / Art Resource, New York.

Jean Francois Millet, *The Gleaners*, Musée d'Orsay, Paris. Photo: Scala / Art Resource, New York.



"I could certainly never mirror nature. I would like more to paint what it leaves me with."

—Joan Mitchell

The Midwest is a vast place. I was born out there, in the cornfields that go right out to Saskatchewan and the Great Lakes" (J.E. Bernstock, *Joan Mitchell*, New York, 1988, p. 119).

This innate affinity for, and understanding of, our emotional connection to the landscape is what lies at the heart of Joan Mitchell's paintings. Her work is often linked to that of Impressionist and Post-Impressionist painters such as Claude Monet and Vincent van Gogh. While the 'impressionist' nature of the American artist's brushstrokes does have parallels with the rapid en plein air style of Monet, and her intense use of color evokes the searing pigments of van Gogh's interpretations of the Arles countryside, Mitchell's paintings are much more than figurative renderings of a particular place or moment in time. Instead, they offer poetic meditations on the feelings that memories inspire. As the artist explained in 1958, "I could certainly never mirror nature. I would like more to paint what it leaves me with" (Letter to J. I. H. Baur, 1958, printed in Nature in Abstraction: The Relation of Abstract Painting and Sculpture to Nature in Twentieth Century American Art, New York, Whitney Museum, 1958).

One reason for her newly expansive canvases of the 1970s lay in a move to new studios an hour north of Paris. In May 1968, Mitchell would relocate full-time to La Tour, a new acquired property in the village of Vétheuil. After a year of renovations she finally moved into the stone farmhouse, and large outbuildings meant that she could more easily work on large-scale paintings (she could remove them from studio without the need to roll them, which often caused the paint to crack). "From the time she acquired Vétheuil," writes her biographer Patricia Albers, "its colors and lights pervaded her work. Loose allover quilts of limpid blues, greens, pinks, reds, and yellows... their colored lines and shapes registered a painter's fastmoving hands as they rise steeply, floating between inner and outer worlds to jostle and bank at their tops" (P. Albers, Joan Mitchell: Lady Painter, New York, 2011, pp. 313-14).

The artist would spend her daytime hours chatting with friends or sitting on the patio that overlooked the abundant green landscape and a lazy stretch of the river Seine. Later in the evenings, after it was fully dark, Mitchell would venture to her studio and set to work, often labouring long into the night, listening to Mozart. It was



"There's no 'action' here. I paint
a little. Then I sit and I look at
the painting, sometimes for hours.
Eventually the painting tells me
what to do."

-Ioan Mitchell

here that the waves of emotions and memories washed over her, and moved through her, coming out through her brush in ever greater and more assured compositions. Mitchell worked the canvas in confident strokes, filling the entire surface edge-to-edge in brilliant, shimmering pigments evoking the beauty of the natural world. Such is the importance of these large-scale works that many of her triptychs or quadriptychs from this period are now in major museum collections including, *Fields for Skyes*, 1973, Hirschhorn Museum & Sculpture Garden, Washington, D.C.; *Clearing*, 1973, Whitney Museum of American Art, New York; *Wet Orange*, 1972, Carnegie Museum of Art, Pittsburgh; and *Chasse interdite*, 1973, Musée National d'art Moderne, Centre Georges-Pompidou.

Born into a highly cultured, wealthy Chicago family in 1925, poetry played an important part in Mitchell's life from the beginning. Her mother, Marion Strobel, was a poet and the co-editor of the magazine *Poetry*, and leading modern poets visited the family home, including T. S. Eliot and Ezra Pound. Mitchell's erudition led her to befriend many

poets, and for her paintings to be profoundly influenced by literature. The individual canvases within a triptych—a format that she returned to again and again—can almost be seen as stanzas within poem, in that the canvases are discrete entities but mutually dependent. And each formal element within her paintings is like a word within a poem; it is there for a purpose, carefully chosen to serve the final vision. Indeed, although the energy of Mitchell's gestures can give the impression that she executed her paintings swiftly, in fact her paintings often took several months to complete. Her process was highly contemplative, as she once described: "There's no 'action' here. I paint a little. Then I sit and I look at the painting, sometimes for hours. Eventually the painting tells me what to do" (J. Mitchell, quoted in D. Solomon, 'In Monet's Light', The New York Times, November 24, 1991).

In many ways, her paintings from this period take their formal cues from the teaching of Hans Hofmann, with whom Mitchell briefly studied with in the 1950s at his Hofmann School in New York. Although she only Joan Mitchell and Zuka Mitelberg at Joan Mitchell: Choix de Peintures, 1970-1982, Musée d'Art Moderne, Paris, 1982 (present lot illustrated). Photo: Jacqueline Hyde. © Estate of Joan Mitchell.

Claude Monet, The Japanese Bridge at Giverny, 1918 – 1924. Musée Marmottan Monet, Paris. Photo: Musée Marmottan Monet, Paris, Frace / Bridgeman Images.

Joan Mitchell, Wet Orange, 1972. Carnegie Museum of Art, Pittsburgh. © Estate of Joan Mitchell.



lasted one lesson, before retreating—vaguely frightened—Hofmann's ideas would remain with her throughout her career. His students learnt to stress the flatness of the canvas, while simultaneously implying pictorial depth. They learnt to activate the entire surface of the painting, while at the same time considering positive and negative space, and regarding a painting as a metaphorical field (P. Albers, *Joan Mitchell: Lady Painter*, New York, 2011, p. 128). As a result, Mitchell was able to pull off "unexpected yet felicitous meetings of color... but also breaking rules of all kinds, sinking yellow behind lavender, for instance, and clumping dark colors at the upper edges of a canvas" (P. Albers, *op. cit.*, p. 322).

Even at the beginning of her career Mitchell stood out amongst her fellow Abstract Expressionists as an artist who would come to define the medium. Fellow artist Paul Brach noted, "... this young painter marks the appearance of a new personality in abstract painting. Miss Mitchell's huge canvases are post-Cubist in their precise articulation of spatial intervals, yet they remain close in spirit to American abstract expressionism in their explosive impact. Movement is controlled about the periphery by large, slow-swinging planes of somber grays and greens. The tempo accelerates as the forms multiply. They gain in complexity and rush inward, setting up a wide arc-shaped chain reaction of spasmodic energies" (P. Brach, 'Fifty-Seventh Street in Review: Joan Mitchell', in *Art Digest*, January 1952, no. 26, pp. 17-18).

In her 1988 monograph on the artist, art historian Judith E. Bernstock of Cornell University, writes that Mitchell's Field paintings (the series to which Plowed Field) belongs, had their origins in both the artist's past and present. "Beloved memories of the vast fields of the Midwest, the cornfields in which she hid as a child from her family and nurses ("I got lost in the cornbelt!") blend with her vision of the distant golden and green fields from her window,"

writes Bernstock. "[Mitchell] could 'feel the fields' most intensely in the early 1970s because of her circumstances and state of mind at the time. Although she was able to enjoy complete privacy in her studio at Vértheuil, to which only she had the key, the extent of her solitude was more than she desired" (J. Bernstock, op. cit., p. 111).

Mitchell effectively translates the very essence and

spirit of Vétheuil onto her canvas, essentially immortalizing a moment in time as if preserved in amber. Indeed, the splendor of her beloved new home pervades every square inch of this painting, a brilliant encapsulation of its heady scents and its sumptuous, resplendent landscape. Countless critics have chased this ephemeral quality in Mitchell's work, but it is perhaps the artist herself who put it best: "Painting is a means of feeling living. Painting is the only art form except still photography which is without time. Music takes time to listen to and ends, writing takes time and ends, movies end, ideas and even sculpture take time. Painting does not. It never ends, it is the only thing that is both continuous and still. Then I can be very happy. It's a still place" (J. Mitchell, quoted in Yves Michaud, "Conversations with Joan Mitchell, January 12, 1986," in Joan Mitchell: New Paintings, exh. cat., Xavier Fourcade, New York, 1986, n.p.).

"Painting is a means of feeling living. Painting is the only art form except still photography which is without time...It never ends, it is the only thing that is both continuous and still. Then I can be very happy. It's a still place."

—Joan Mitchell

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

Willem de Kooning, Untitled XI, 1975. Art Institute of Chicago. © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

opposite: Present lot illustrated (detail).







PROPERTY FROM A DISTINGUISHED COLLECTION OF AMERICAN ART, ST.

• ◆ 26B ALMA THOMAS (1891-1978)

A Fantastic Sunset

signed, titled and dated "a Fantastic Sunset" Alma W. Thomas 70' (on the reverse) acrylic on canvas 48×48 in. (121.9 x 121.9 cm.) Painted in 1970.

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

PROVENANCE:

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

EXHIBITED

Washington, D.C., The Art Barn, First Invitational Exhibit, May 1971.

Baltimore, Morgan State College Gallery of Art, Black Matri-Images: A Retrospective Exhibition of Paintings by Laura Wheeler Waring and Paintings and Prints by Elizabeth Catlett, Lois Jones, Alma W. Thomas, December 1972-January 1973, n.p., no. 70. Washington, D.C., Smithsonian National Museum of African Art, CONVERSATIONS: African and African American Artworks in Dialogue from the Smithsonian National Museum of African Art and the Camille O. and William H. Cosby Collections, November 2014-January 2016, p. 208, pl. 120 (illustrated in color).

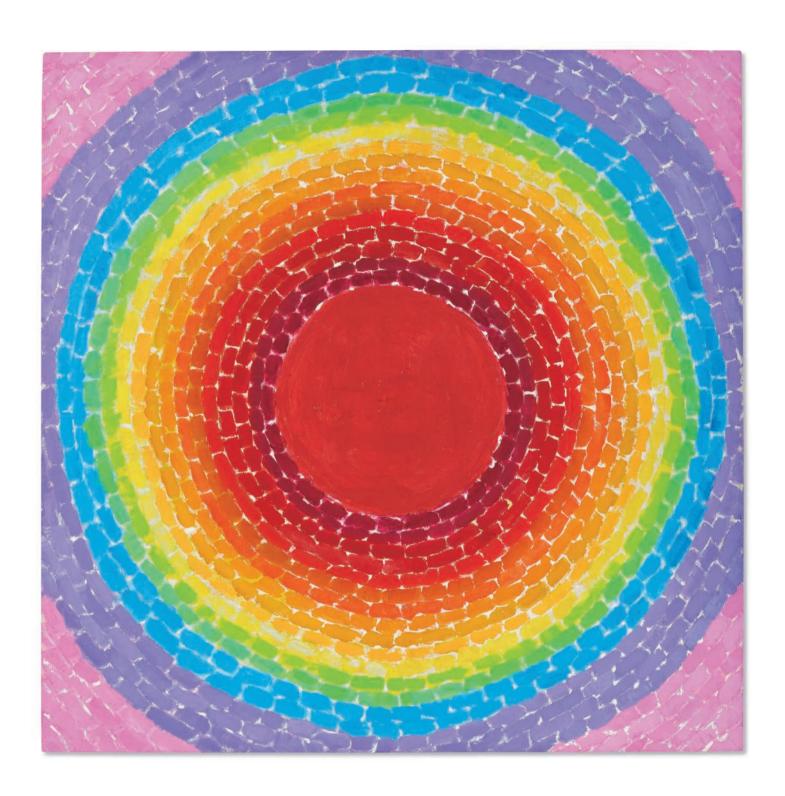
LITERATURE:

M. A. Foresta, A Life in Art: Alma Thomas, 1891-1978, Washington, D.C., 1981, p. 45 (titled Astronauts See a Fantastic Sunset).

D. C. Driskell, *The Other Side of Color*, San Francisco, 2001, p. 42, pl. 21 (illustrated in color).

n artistic force well into her 80s, Alma Thomas established a bridge between earthly phenomena and the rigors of mid-century Modernist aesthetics while helping to pave the way for female and African-American artists. Thriving on an exhaustive study of color theory and her experience teaching the fundamentals of art to students for over three decades, Thomas's style evolved from expressionist to non-representational as she continued to refine her practice well into her ninth decade. As she extracted influence from the patterns found in nature, she also kept an eye on extraterrestrial events, whether that was the burgeoning space program or the sun setting on the horizon. A stunning example of her later work, A Fantastic Sunset, was painted just two years before Thomas was honored with a solo exhibition at the Whitney Museum in New York. She was the first African-American female artist to be afforded such an honor, and this attests to her talent and perseverance as she continued to paint in a white male dominated field. In 1943, early in her career, she helped found the Barnett-Aden Gallery in Washington, D.C., which was the first modern art gallery in the city and the first to break with segregatory practices. However, in an era rife with racial tension, "Thomas was a thoroughly abstract artist despite the expectation that African-American artists would address social concerns and issues of identity" (R. Kalina, "Through Color," Art in America, July 20, 2016). This did not mean she was blind to societal disparity, but rather that she pushed through strictures and expectations in order to explore Modernism just as her colleagues were doing and in doing so left an indelible mark on the history of Color Field painting.

At nearly four feet square, A Fantastic Sunset is a chromatic burst of energy. Radiating outward from a redorange disc, concentric rings of brushstrokes traverse the entire spectrum. Though the inner circle is solid, the colors that encircle it are typical of Thomas's output. Each layer shows her attraction to using steady, separated blocks of color in strips or bands of uniform hues. At times her colors and shapes are more solid and crisp as in the Matissean ode, Watusi (Hard Edge) (1963), but other works of the period, like Springtime in Washington (1971) and Red Violet Nursery View From Above (c. 1970), display an approach similar to the current lot with regard to paint application and composition (though the latter is in vertical bands instead of rings). As the brushstrokes vacillate between







being independent building blocks and singular examples of the artist's painterly incursions, Thomas's interest in seriality takes hold. Her works from the 1970s were especially concerned with this idea, and Holland Cotter notes, "She kept playing with this model. She intensified the colors; laid light colors over dark. She went through a jazzy rainbow phase. She shaped the blocky strokes into chips, like puzzle pieces or pavement stones. She made the strokes sinuous and calligraphic, so they float and suddenly disperse like leaves in a wind" (H. Cotter, "White House Art: Colors from a World of Black and White," *The New York Times*, Oct. 10, 2009). Marked by a continuous evolution in style, Thomas' *oeuvre* grew into an intensive study on color and form.

Born in Columbus, Georgia at the turn of the 20th century, Thomas moved north with her family in her teens to the nation's capital. She was the first graduate of the Howard University arts program in Washington, DC, and was involved extensively in the area's art scene. After completing her studies, she devoted much of her life to teaching art in public schools until her retirement at the age of 69. It was then that her passion turned to painting full time in a studio she fashioned in her kitchen. During her career, she painted in a number of different styles, but her mature period (after her retirement from teaching) saw works like A Fantastic Sunset and other canvases that firmly placed Thomas in the upper echelon of color field abstractionists. This mastery of the medium, as well as her powerful emergence into the modern art scene at a late age, was not a fluke. Thomas was keen to learn and grow throughout her life, and constantly visited New York to see the latest exhibitions, took classes, and even continued her studies in the 1950s at American University where her work first began tending toward the abstract. She was offered a retrospective at Howard University in the 1960s, and decided to completely break from representation, noting in an interview, "At the American University, I was doing representational painting. But I

wasn't happy with that, ever. [...] I decided to try to paint something different from anything I'd ever done. Different from anything I'd ever seen. I thought to myself, 'That must be accomplished.' [...] So I sat down right in that chair, that red chair here in my living room, and I looked at the window. And you can see exactly what I saw, right before my eyes, from where I was sitting in the chair. Why, the tree! The holly tree! I looked at the tree in the window, and that became my inspiration. [...] I got some watercolors and some crayons, and I began dabbling. And that's how it all began. The works have changed in many ways, but they are still all little dabs of paint that spread out very free. So that tree changed my whole career, my whole way of thinking" (A. Thomas, quoted in E. Munro, "The Late Spring Time of Alma Thomas," The Washington Post, April 15, 1979). By establishing her signature mark in that first painting of the tree through her window. Thomas unlocked a personal connection between her observations of the world and her academic interest in Modernist painting.

Though Thomas is often connected to the Washington Color Painters, her oeuvre stands as a unique testament to a more singular interest in not only color fields and a concentration on the flatness of the picture plane, but also the connection between art and nature. She worked alongside, and was an acquaintance of, artists like Morris Louis, Kenneth Noland, and Sam Gilliam, yet an indebtedness to the natural world and the gardens of Washington, D.C. is prevalent within her works. Paintings like A Fantastic Sunset, with its solar orb alowing red like the descending sun, make the linguistic jump from shape and color to an invocation of celestial phenomena. As someone who lived through much of the tumultuous 20th century, Alma Thomas grew with the world and its accomplishments. Teaching art, she expanded her knowledge so that she could impart it to her students, and in her own practice, the ever-expanding field of painting allowed her an outlet for innovation, and a space in which to comment on the rapid changes that she witnessed in her every day.

Alma Thomas, 1976. Photo: Smithsonian American Art Museum, Washington, D.C. / Art Resource, New York.

Georgia O'Keeffe, Music, Pink and Blue No. 2, 1918. Whitney Museum of American Art, New York. © 2019 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New

opposite: Present lot illustrated (detail).







The Ron and Diane Disney Miller Collection

uilding on the philanthropic traditions begun by the world-famous animator and film producer Walt Disney, the sale of works from the Ron and Diane Disney Miller Collection will benefit charitable and philanthropic causes that are close to the family's heart. Walt Disney was a pioneer of the modern entertainment industry; from the humble beginnings of Steamboat Willie-the 8-minute animated film that introduced Mickey Mouse to the world in 1928-to the internationally renowned theme park empire, Disney's legacy continues to be felt around the world nearly a century later. A pioneering philanthropist, Disney in his heyday would surprise sick children in hospitals around Los Angeles, frequently accompanied by Disney characters and animators, hoping to bring the patients a few moments of joy.

As Walt Disney's eldest daughter, Diane Disney Miller inherited her father's remarkable enthusiasm and energy, as well as his commitment to philanthropy and the arts, particularly classical music. Diane was married for nearly 60 years to Ron Miller, a professional football player who became president and CEO of the Walt Disney Company from 1978-84. Especially devoted to raising her seven children, Diane was also an unstoppable creative force who undertook an active role in documenting and supporting the accomplishments of her father. These efforts culminated in the 2009 opening of the Walt Disney Family Museum in San Francisco, a 40,000-square foot institution housing historic archival

materials and artifacts paired with the newest technology to bring the Disney legacy to life.

Proceeds from the sale of Wayne Thiebaud's delightful Mickey Mouse will fund programming initiatives at the museum, while the sale of the remainder of the collection will benefit a selection of other meaningful causes near to the family's heart, including: the Jane Goodall Institute, and their valuable work in the field of primate research and global conservation; the HALO Trust and their life-saving work to remove landmines around the world; the Youth Orchestra of Los Angeles; and the Los Angeles Philharmonic. The latter is of particular significance to the Disney family, as in 1987, Lilian B. Disney (Walt Disney's widow, and Diane Disney Miller's mother) gave an initial donation of \$50 million to build a performance venue in memory of her husband. Today, the Walt Disney Concert Hall is widely regarded as one of the finest classical music venues in America-a fitting reflection of Disney's love of music, a love famously shared with the world through his collaboration with conductor Leopold Stokowski to combine classical music with animation in the 1940 film Fantasia.

For most of her life, Diane Disney Miller eschewed the limelight that her famous name could easily have afforded her. Instead, she directed her efforts into ensuring the true legacy of her famous father. The charitable fund which she set up—and which will benefit from the proceeds of this sale—will continue her father's legacy of supporting art, music, and philanthropy.

Ron Miller, Diane Disney Miller, and Walt Disney at Ron and Diane's wedding, 1954. Photographer unknown.

opposite: Present lot illustrated (detail).

27B RICHARD DIEBENKORN (1922-1993)

Ocean Park #108

signed with the artist's initials and dated 'RD 78' (lower right); signed again, titled and dated again 'R. DIEBENKORN O.P. #108 - 1978' (on the reverse) oil on canvas 78 x 62 in. (198.1 x 157.5 cm.) Painted in 1978.

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

PROVENANCE:

M. Knoedler and Co., New York, 1979 Lawrence and Marina Rubin, Milan, 1979 M. Knoedler and Co., New York, 1985 John Berggruen Gallery, San Francisco, 1985 Private collection, 1986 John Berggruen Gallery, San Francisco Acquired from the above by the present owner, 1986

EXHIBITED:

pp. 6-7 (illustrated in color).

New York, CDS Gallery, *Artists Choose Artists*, April-June 1982, p. 6 (illustrated).

London, Whitechapel Art Gallery; Madrid, Fundación Juan March; Frankfurt am Main, Franfurter Kunstverein; Los Angeles, Museum of Contemporary Art; San Francisco Museum of Modern Art, *Richard Diebenkorn*, October 1991-January 1993, n.p., no. 48 (illustrated in color).

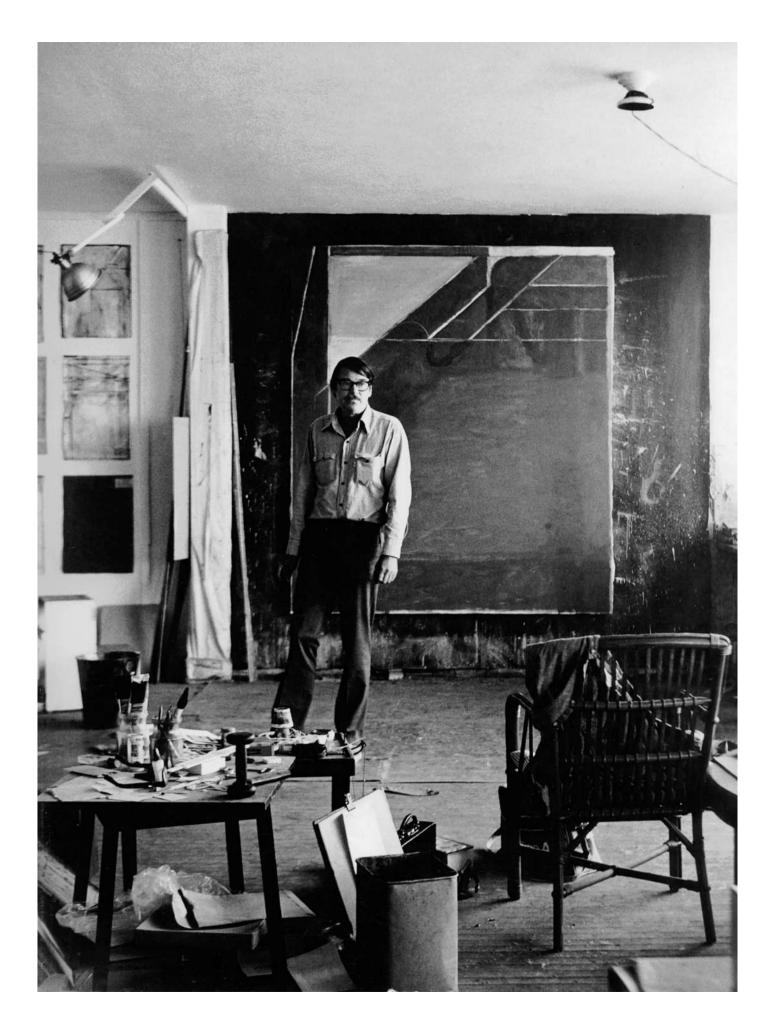
San Francisco, John Berggruen Gallery, *Richard Diebenkorn*: *Selected Works from 1949-1991*, March-April 1996.

New York, M. Knoedler and Co., Richard Diebenkorn, May 1979,

LITERATURE:

Richard Diebenkorn: Paintings and Drawings, 1943-1980, exh. cat., Buffalo, Albright-Knox Art Gallery, 1980, p. 113, no. 67. C. Andrews, "Vision City," TWA Ambassador, July 1981, p. 45. E. Lucie-Smith, American Art Now, New York, 1985, p. 18, fig. 14. J. Berggruen, ed., John Berggruen Gallery, San Francisco, 1986, p. 28. (Illustrated in color). J. Gállego, "La madurez de Richard Diebenkorn," ABC de las artes, 10 January 1992, p. 24, (Illustrated). J. Livingston and A. Liguori, eds., Richard Diebenkorn: The Catalogue Raisonné, Volume Four, Catalogue Entries 3762-5197, New Haven and London, 2016, p. 260, no. 4341 (Illustrated in color).





"Diebenkorn avoids repeating himself. Many artists who paint in series simply paint the same painting again and again. See one and you've seen them all. But I've seen fifty or sixty of [these] Ocean Park paintings and have felt that each was unique and unlike any other painting."

—Jeffrey Keefe

ainted in 1978, Ocean Park #108 belongs to the series of Ocean Park paintings that Richard Diebenkorn made in his spacious new studio in the Ocean Park neighborhood of Santa Monica in the latter half of the 1970s. A large and accommodating second-floor space, it was rich with abundant natural light and afforded a narrow view of the Pacific Ocean, "Each day when Diebenkorn drives to his studio down the coast, he follows the Pacific Coast Highway...along the wide stretch of Santa Monica beachfront below the earthen cliffs," the art historian Robert T. Buck, Jr., wrote in 1980. "The mellow sparkle and soft golden richness of tone bestowed upon this landscape by the California sun are unique" (R.T. Buck, Jr., Richard Diebenkorn: Paintings and Drawings, 1943-1980, New York, 1980, p. 47). Ocean Park #108 benefits from the artist's lifelong observation and close study of his chosen California locale. Suffused with the ineffable qualities that define the West Coast way of life, which Diebenkorn has distilled into a taut, geometric design, Ocean Park #108 epitomizes the many reasons why these paintings rank among the most treasured creations in the history of postwar art.

Diebenkorn devoted twenty years to the *Ocean Park* series, continuously refining and perfecting his craft from its beginnings in 1967. By the end of the 1970s, when *Ocean Park #108* was created, the artist's flair for color had been honed to a fine point, and he investigated



working with layering thin segments of alternating bands of bright color with softer, more delicate passages of lighter ones. He used nuanced washes of pigment that had been thinned down in diaphanous veils, revealing the countless *pentimenti* of the many revisions and edits that his working method allowed. Another interesting pictorial development that appeared in Diebenkorn's *Ocean Park* paintings around this time can be seen in the upper register of *Ocean Park #108*, where a rounded, orange band evokes an endless Santa Monica sunset. This new visual device seems to open up and expand the space of the painting beyond its peripheral borders, creating a feeling of boundless, infinite space.

About a year after it was painted, in May of 1979, Ocean Park #108 was selected for a solo exhibition at the artist's dealer in New York where it was displayed alongside other recent Ocean Park paintings. (This group roughly consisted of Ocean Park numbers 107 to 112). Many of those that were displayed are now located in major American museum collections, such as Ocean Park #107, in the Oakland Museum of Art, and Ocean Park #109, in the Cleveland Museum of Art. (Ocean Park #111, although not exhibited, was purchased by the Hirshhorn that same year).

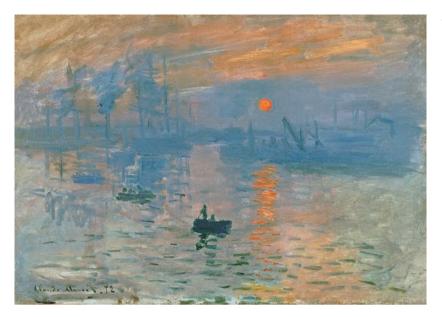
Diebenkorn infused the surface of *Ocean Park #108* with the distilled essence of Southern California. In the upper register, multilayered bands of diaphanous color alternate between vivid turquoise, bright tangerine, pale yellow and light brown, which are buttressed by a broad expanse of pale blue that's been applied in a brushy, gestural style. Everything is corralled and organized by Diebenkorn's signature black line, which limns in the exuberance of the lush and exhilarating colors. Fenced off into flat, geometric planes, these jewel tones radiate a subtle, but palpable vibration. Upon prolonged looking, the thin layers of color begin to breath and shift, drawing the eye deeper into recessional space, as the effects of sunset come into view, where blue water and sandy beach are suffused with a lambent glow.

As early as 1951, when Diebenkorn travelled by airplane from Albuquerque to San Francisco, the nascent seeds of the *Ocean Park* paintings were already sewn. "Often traveling by air over endless miles of landscape, he developed an eye for compressing three-dimensional landscape into stunning, two-dimensional design," Douglas Hofstadter explained in the pages of *The New Yorker* in 1987. "Years later, he would recall "One thing I know has influenced me a lot is looking at landscape from the air... Of course, the Earth's skin itself had 'presence'-I mean, it was all like a flat design-and everything was usually in the form of an irregular grid'" (R. Diebenkorn, quoted in D. Hofstadter, "Profiles: Almost Free of the Mirror, *New Yorker*, September 7, 1987, p. 61).

Not unlike a poet who has chosen to work solely in sonnet form, Diebenkorn's chosen parameters of the

Richard Dibenkorn in his studio, Santa Monica. Photo: Gilbert Lloyd, Nassau, Bahamas. Artwork: © The Richard Diebenkorn Foundation.

Henri Matisse, French Window at Collioure, 1914. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York. Photo: Archives Henri Matisse, All Rights Reserved.



"A painter does not have to invent new and original forms. The value of the painting rests entirely on the quality of feeling that is vested in it."

-Richard Diebenkorn

a major impact in influencing the direction of Diebenkorn's next great body of work, the Ocean Park paintings that he would begin just one year later. Many prominent art historians, such as John Elderfield, Jane Livingston and, more recently, Katherine Rothkopf, have commented upon the importance of each of these two paintings on the progression of Diebenkorn's development. Rothkopf explains their importance in the Matisse/Diebenkorn exhibition catalogue of 2016, writing: "The modernity of French Window at Collioure had a tremendous impact on Diebenkorn when he saw it, modeling the expansive possibilities of abstraction at a time in his life when he was reexamining his own work. A similarly radical abstraction is View of Notre Dame, which offers an outlook from Matisse's studio on the quai Saint-Michel in Paris that is very different from his other window views. The physicality of his attack on the canvas is visible in his brushstrokes and in traces of scraping and repainting" (K. Rothkopf, Matisse/Diebenkorn, exh. cat., San Francisco Museum of Modern Art, 2016, p. 123).

In the following years, Diebenkorn would adopt many of these same techniques for his own, especially the visible brushstrokes that he allows to play an active part in the overall tenor of the *Ocean Park* paintings, and the so-called "expansive possibilities of abstraction" mentioned above, which propelled the artist away from a figurative style in favor of a resolutely abstract one. All of these pictorial developments had been refined and finessed by the time *Ocean Park #108* debuted in 1978, making for a powerful visual statement by an artist at the height of his career.

Ocean Park paintings allowed him to tirelessly invent new variations upon a theme. "Diebenkorn avoids repeating himself," the art critic Jeffrey Keeffe wrote. "Many artists who paint in series simply paint the same painting again and again. See one and you've seen them all. But I've seen fifty or sixty of [these] Ocean Park paintings and have felt that each was unique and unlike any other painting" (J. Keeffe, "Richard Diebenkorn," Artforum, September 1979, p. 78). Truly, Diebenkorn was able to eke out new and seemingly endless variations upon a single theme, as the Ocean Park paintings demonstrate. "A painter does not have to invent new and original forms," Diebenkorn himself has written. "The value of the painting rests entirely on the quality of feeling that is vested in it" (R. Diebenkorn, handwritten Studio Note, c. 1956-59, quoted in J. Livingston and A. Liguori, eds., Richard Diebenkorn: The Catalogue Raisonné, Volume One, New Haven and London, 2016, p. 199).

It is perhaps not surprising that Diebenkorn was an ardent admirer of Henri Matisse, having spent countless hours in guiet communion with the French master's paintings over the course of his lifetime. While stationed with the U.S. Marine Corps in Quantico, Virginia in the 1940s, Diebenkorn made frequent trips to the Phillips Collection in nearby Washington, D.C., where he studied the many fine Matisse paintings on offer there. In 1964, Diebenkorn was selected to travel to the Soviet Union as a representative of the State Department's Cultural Exchange program, where he visited the famous Matisse paintings in the Hermitage and the Pushkin Museum. Two years later he traveled to Los Angeles for the Matisse Retrospective in 1966, which proved to be a mind-blowing event. Years later he would say that exhibition "absolutely turned my head around" (R. Diebenkorn, quoted in S. Nash, "Figuring Space," ibid., p. 70).

Two Matisse paintings from the 1966 retrospective had a profound influence on Diebenkorn, particularly French Window at Collioure (1914) and View of Notre Dame (1914). The former is one of Matisse's most abstract paintings, taking the effects of light and shadow as perceived through an open window to their utmost extremes. Essentially a painting that's composed of four vertical bands of color, French Window at Collioure played

Claude Monet, Impression, soleil levant, 1872. Musée Marmottan Monet, Paris. Photo: HIP / Art Resource, New York.

Mark Rothko, No. 3, 1953. Metropolitan Museum of Art, New York. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

opposite: Present lot illustrated (detail).







"Architecture is the very mirror of life, you only have to cast your eyes on buildings to feel the presence of the past, the spirit of a place; they are the reflection of society."

—I.M. Pei in Conversations with I.M. Pei, by Gero von Boehm

EILEEN AND I.M.

.M. Pei was one of the last century's most influential and respected architects. Internationally renowned for his iconic glass pyramid at the entrance to the Louvre Museum in Paris, he designed over one hundred buildings around the world, ranging from large-scale corporate headquarters to smaller, more intimate dwellings. Emerging from the Modernist tradition, Pei's work showed an intelligent combination of the cutting edge and the conservative, rigorously crafting buildings remembered for their crisp forms, luminous interiors and elegant materials designed to engage and please the public. He became one of the few architects whose inventiveness and erudition appealed equally to real estate developers, corporate chairman, and museum boards.

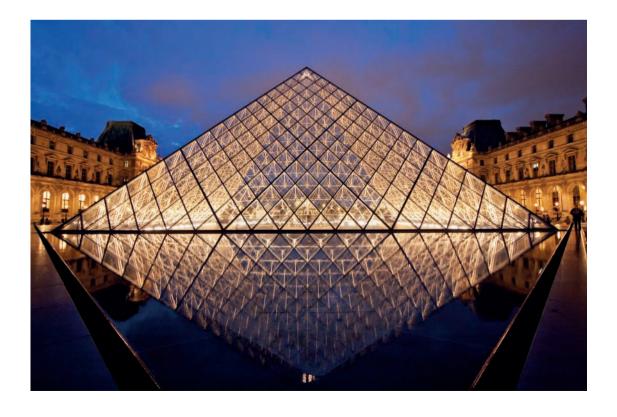
Born in Guangzhou, China in 1917, Pei was a member of an illustrious family whose prominence reached back to the Ming Dynasty. Traditional Chinese gardens played a particularly prominent role in the young Pei's mind, a blend of the natural and manmade that spurred contemplation and creative thinking. "In another life, I might have been a gardener," the architect told the *Guardian*. "How wonderful it must be to design such gardens." Visually striking and infused with history, here were landscapes that, like

the world's great art, appeared truly timeless. Pei was especially close to his mother, an artist, poet, and musician, encouraged her son's creative impulses by bringing him to visit China's arresting vistas and ancient gardens. "I've come to them again and again," the architect said, "they are my guide as much as the work of Le Corbusier and Mies van der Rohe."

Pei was fascinated by the United States as depicted in Hollywood films—"College life in the U.S. seemed to me to be mostly fun and games," he mused—and chose to pursue higher education in the America he thought he knew. "I arrived in the USA in 1935," the architect told an interviewer, "to San Francisco. I got the boat from China and I didn't even speak English. I could read a little, perhaps write a little but that was all. It was a seventeen-day journey and I learnt to speak English from the stewards." Pei first enrolled at the University of Pennsylvania before transferring to the Massachusetts Institute of Technology. It was at the MIT library that he first encountered the bold new lines of the International Style, an architectural revolution led by European figures such as Le Corbusier that emphasized the blending of form with function, and that radically stripped away superfluous detailing.

I.M. and Eileen in their home, New York, circa 1970s. Photo: Dennis Brack / Black Star. Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris; All Rights Reserved - The Estate of Jacques Lipchitz.

I.M. Pei's Grand Louvre, Musée du Louvre, Paris. Photo: Insights / UIG / Getty Images.

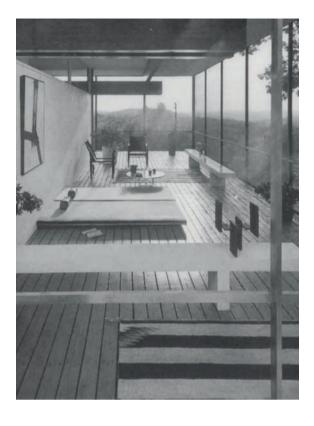


Pei residence, Katonah. Photo: Robert Damora © Damora Archive, all rights reserved. Artwork: © 2019 The Franz Kline Estate / Artists Rights Society (ARS), New York.

I.M. Pei in the East Wing of the National Gallery, Washington, D.C., 1978. Photo: © Marc Riboud / Magnum Photos.

I.M. Pei at the National Gallery of Art, Washington, D.C. Photo: © Marc Riboud / Magnum Photos. Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

East Wing of the National Gallery of Art, Washington, D.C. Photo: © Ezra Stoller / Esto.





"An individual building, the style in which it is going to be designed and built is not that important. The important thing, really, is the community. How does it affect life?"

—I.M. Pei



Integral to an understanding of I.M. Pei and his stature on the stage of international architecture is the personal art collection that he and his wife, Eileen Loo Pei, had quietly assembled during their 72-year marriage. It is a unique group of works that speaks not only to the sophisticated breadth of their interests in both Eastern and Western artistic traditions, but also to the deep friendships they forged with artists in their milieu. Artists such as Barnett Newman, Jean Dubuffet, Zao Wou-Ki, Henry Moore, and Isamu Noguchi, many of whom epitomized the major movements of postwar and contemporary art history, are represented in the collection and were personal friends with whom the Peis maintained longstanding and warm relationships.

For Pei, the relationship between art and architecture reached far beyond a shared attention to line, form, light, and space. Like the great artistic masters of the past, Pei and his wife understood the close personal relationship between viewer and artist, citizen and architect. Across his storied career, Pei redefined architecture's role in promoting art and culture for the public good. Although he built many commercially very successful buildings including the Bank of China headquarters in Hong Kong, his masterful achievement in connecting art and architecture is what remains particularly extraordinary: the National Gallery of Art East Building in Washington, D.C.; the Museum of Islamic Art in Doha; Berlin's German Historical Museum; the Miho Museum in Japan's Shiga Prefecture; and the architect's iconic glass pyramid at the Louvre Museum in Paris.

One of the most significant commissions ever granted to an American architect, as well as one of the most important cultural projects undertaken in the 20th century, Pei's Grande Louvre rivals Gustave Eiffel's eponymous tower as the symbol of modern Paris. "It involved not only [Pei's] thoughts about form, but history,

sociology, engineering, and the complex workings of France," wrote Philip Jodidio, "a country where culture holds a position that is difficult to imagine in the United States." I.M. Pei once stated that "An individual building, the style in which it is going to be designed and built is not that important. The important thing, really, is the community. How does it affect life?" The Louvre pyramid has become a beloved symbol of Paris, and a meeting place for both Parisians and the millions of diverse art enthusiasts who visit each year. If, as Pei argued, "great artists need great clients," then the masterworks of art that fill the Louvre's collection stand as some of his greatest patrons. Like the collection he built alongside his wife, they inspired the architect to integrate the past and present into one, harmonious expression of beauty.

I.M. Pei's projects were the natural extension of a lifetime's dedication to art and artists, a passion he shared with his wife and children. Within the architect's rich and diverse *oeuvre* are undercurrents of a mind deeply in touch with the great creative talents of the twentieth century—a collaboration of minds that endures in stone, wood, glass, and steel. At the Pei family's residence in Manhattan and at their country retreat in Katonah, New York, the Peis lived surrounded by the work of influential artists. Eileen Pei possessed an especially strong curatorial eye, one that

brought the couple into the studios of Dubuffet, Jacques Lipchitz, and others, where they acquired multiple works for their collection. The Peis' engagement with art and scholarship was never limited to American or European creative movements: throughout their lives, the couple maintained particularly close ties with Chinese writers, architects, artists, and intellectuals, evidenced by the many paintings and calligraphic works within the Collection. As such, The Collection of Eileen and I.M. Pei is an intensely personal collaboration reflective of the couple's shared vision and brilliant insight, their artistic circle, and an aesthetic sensibility that celebrated a culture of creativity.

"He has refused to limit himself to a narrow range of architectural problems, his versatility and skill in the use of materials approach the level of poetry."

— Jury citation for Pei's 1983 Pritzker Prize





28B BARNETT NEWMAN (1905-1970)

Untitled 4, 1950

oil on canvas 74 x 6 in. (188 x 15.2 cm.) Painted in 1950.

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

PROVENANCE:

Estate of the artist

Collection Annalee Newman, New York Acquired from the above by the late owners, 1976

EXHIBITED

New York, Betty Parsons Gallery, *Barnett Newman*, April-May 1951.

New York, Allan Stone Gallery, Founding Fathers Exhibition: Willem de Kooning, Arshile Gorky, Jackson Pollock, Joseph Cornell and Barnett Newman, October-November 1965.
New York, Museum of Modern Art; Amsterdam, Stedelijk Museum; London, Tate Gallery; Paris, Grand Palais, Galeries Nationales, Barnett Newman, October 1971-December 1972, pp. 71-73 and 78, no. 26 (New York, illustrated); no. 24 (Amsterdam, illustrated); pp. 45 and 86, no. 24 (London, illustrated); no. 24 (Paris, illustrated).

LITERATURE:

J. Siegel, "Around Barnett Newman," Artnews, vol. 70, no. 6, October 1971, p. 60.

A. Pacquement, "Barnett Newman: Qui a peur du rouge, du jaune et du bleu?" *Le Petit Journal de Grandes Expositions*, October-December 1972, n.p.

R. Louw, "Newman and the Issue of Subject Matter," *Studio International*, vol. 187, no. 962, January 1974, p. 31.

B. G. Paskus, "The Theory, Art, and Critical Reception of Barnett Newman," Ph.D. dissertation, University of North Carolina, Chapel Hill, 1974, pp. 138-39, 141-42 and 159.

H. Rosenberg, *Barnett Newman*, New York, 1978, pp. 104-105, no. 69 (illustrated in color).

G. Viatte, "Barnett Newman: L'illumination de *Shining Forth,*" *Cahiers du Museé National d'Art Moderne,* no. 1, July-September 1979. p. 114.

F.-M. Gagnon, "...sur la voie." *Vie des Arts*, vol. 24, no. 98, Spring 1980, p. 33.

M. Baudson, ed., *L'art et le temps: Regards sur la quatrième dimension*, Brussels, 1984, p. 101.

B. Goy, "Questions des limites et structure deductive dans la peinture de Barnett Newman," Master's thesis, Université Paris 1 Sorbonne, 1985-86, pp. 42-43.

Barnett Newman: Paintings, exh. cat., New York, Pace Gallery,

A. Benjamin, ed., *The Lyotard Reader*, Oxford and Cambridge, 1989, pp. 240-49.

Y.-A. Bois, *Painting as Model*, Cambridge and London, 1990, pp. 206-207, fig. 76 (illustrated).

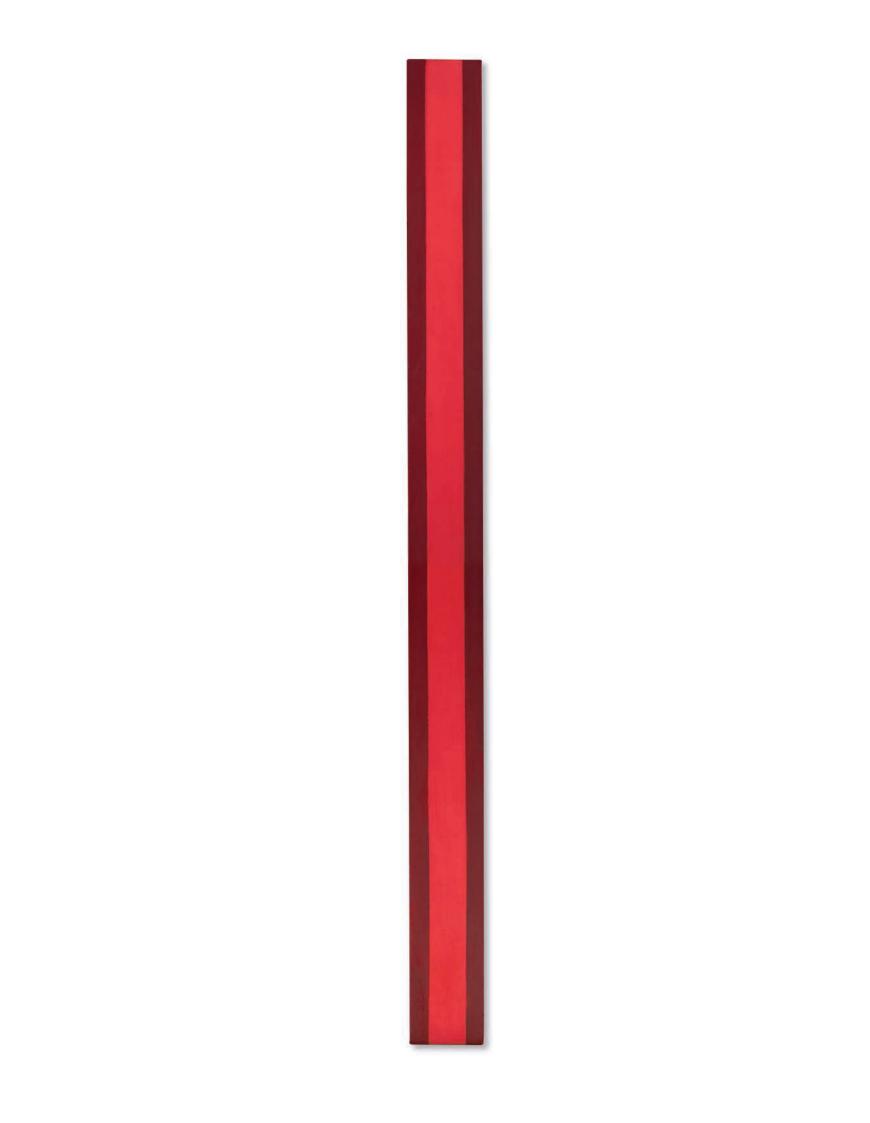
J. Fineberg, *Art Since 1940: Strategies of Being*, New Jersey, 2011, p. 104, fig. 4.13 (illustrated in color).

The Prints of Barnett Newman, 1961-1969, exh. cat., Staatsgalerie Stuttgart, 1996, p. 24 (illustrated).

H. Vanel, *Cahiers de Musee National d'Art Moderne*, no. 75, Spring 2001, p. 120.

Barnett Newman, exh. cat., Philadelphia Museum of Art, 2002, pp. 184, 216 and 325, fig. 88 (illustrated).

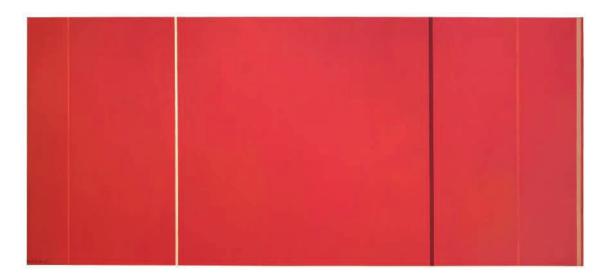
R. Schiff, C. Mancusi-Ungaro and H. Colsman-Freyberger, Barnett Newman: A Catalogue Raisonné, New Haven, 2004, pp. 122 and 222-223, no. 42, fig. 85 (illustrated and illustrated in color).





"...he has carried abstraction to its extreme conclusion"

—Stuart Preston



long with Jackson Pollock's drips, and Mark Rothko's floating fields of color, Barnett Newman's 'zips' are among the most iconic forms in the postwar artistic canon. Making their first appearance as the defining element of his paintings in Onement I, 1948 (Museum of Modern Art, New York), the vertical zip form was regarded by the artist as his personal artistic breakthrough. Featured in some of his most important works, including Vir Heroicus Sublimis, 1950/51 (Museum of Modern Art, New York), Convent, 1949 (Hirshhorn Museum and Sculpture Garden, Washington, D.C.), and The Promise, 1949 (Whitney Museum of American Art), in 1950 Newman distilled this significant form even further into a series of six canvases that emit the extraneous details present in a larger canvas, thus showing this significant motif in its purest form. Three paintings from this series are now in major museum collections, making Untitled 4, 1950 & Untitled 5, 1950 two of only three examples left in private hands. The two works were acquired by Eileen and I.M. Pei directly from Barnett Newman's widow after the artist's death—a sign of a remarkable friendship between the two couples, and a reminder of two of the greatest creative minds of 20th-century.

Untitled 4, 1950 and Untitled 5, 1950 belong to a select group of paintings that Newman painted on tall, thin canvases. Newman deliberately chose these dimensions in order to focus attention on the 'zip' form, and on their painted surface, including the precise and deliberate way in which they have executed. The surface of Untitled 4, 1950 is composed of three perpendicular bands of pigment, two darker colored bars that surround a much warmer core. This central area seems to possess an inner glow, emitting a soft, ethereal light, mimicking the dazzling effect of the best Mark Rothko paintings. By contrast to the strict geometry of Untitled 4, 1950, Untitled 5, 1950 offers a much more nuanced surface as an undulating trail of delicate white paint disrupts the otherwise strict geometry of Newman's ambiguous composition.

The artist was clear in his desire that his canvases should be regarded as *paintings*, not pictures. His almost spiritual assertion of the emotional power of the painted surface is embodied in the present examples, and these 'zip' paintings contain powerful and provocative associations. In this regard, Newman stood apart from the other abstract artists of his generation, as in works such as

"Newman's creative thinking is beautifully exemplified in these... works."

—Thomas Hess

these he perceived a unique metaphysical understanding, that "a shape was a living thing, a vehicle for an abstract thought-complex, a carrier of the awesome feelings" (B. Newman quoted in R. Shiff, *Barnett Newman: A Catalogue Raisonné*, R. Shiff et al. (eds.), New York, 2004, p. 29). It was this sublime, transcendental possibility that Newman hoped to translate into his own body of work, and with *Untitled 4, 1950* and *Untitled 5, 1950*, Newman himself became deeply moved by the stunning velocity of his 'zip' flowing across the surface of the canvas. As the artist later proclaimed: "...suddenly I realized that I had been emptying space instead of filling it, and that now my line made the whole area come to life" (B. Newman quoted in T. Hess, New York, 1969, p. 31).

Alongside the grand gestural abstractions of peers such Mark Rothko, Jackson Pollock, and Clyfford Still, Newman's canvases might appear restrained, yet they are carefully constructed and considered manifestations of their creator's psyche. As the artist has written; "These paintings are not 'abstractions,' nor do they depict some 'pure' idea. They are specific and separate embodiments of feeling, to be experienced, each picture for itself" (B. Newman, quoted by A. Temkin, 'Barnett Newman,' Barnett Newman, exh. cat., Philadelphia Museum of Art, 2002, p. 37). His vertical lines run down the entire length of the canvas, at once dividing—yet at the same time uniting—the painterly surface. This device made its first appearance in 1948, with Onement I (now in the collection of the Museum of Modern Art, New York), a canvas not unlike Untitled 4, 1950 in its palette, in which the muted tones supports a thin upright contrasting passage of color. For Newman, this new motif was one which offered a point of focus unencumbered by representation, the viewer could stare into the canvas and experience pure emotion. Critic Harold Rosenberg wrote, "In Onement I, Newman draws back from symbolism into pictorial statement that is absolute in itself, that is to say, it is untranslatable into theoretical or associational references. Onement I. does not 'mean.'

Barnett Newman at Betty Parsons Gallery, New York, 1951 (present lot illustrated). Photograph by Hans Namuth. Courtesy Center for Creative Photography, University of Arizona © 1991 Hans Namuth Estate. Artwork: © 2019 Barnett Newman Foundation / Artists Rights Society (ARS), New York.

Barnett Newman, Vir Heroicus Sublimis, 1950 – 1951.
Museum of Modern Art, New York. © 2019 Barnett
Newman Foundation / Artists
Rights Society (ARS), New
York Photo: © The Museum
of Modern Art / Licensed by
SCALA / Art Resource, New
York

Mark Rothko, Sketch for "Mural No.4" (Orange on Maroon, Seagram Mural Sketch), 1958. Kawamura Memorial Museum of Art, Chiba-Ken. @ 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

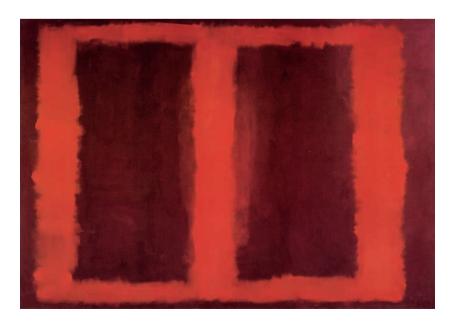
Barnett Newman, Onement I, 1948. Museum of Modern Art, New York. © 2019 Barnett Newman Foundation / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

opposite: Present lot illustrated (detail).

it confronts. It must be grasped as a whole, must be felt as a presence" (H. Rosenberg, "Barnett Newman, Barnett Newman, New York, 1974, p. 23).

Untitled 4, 1950 (and probably Untitled 5, 1950 as per the catalogue raisonné) were included in the artist's second solo show at the Betty Parsons Gallery in New York in 1951. Parsons had been an early champion of the artist, having met him in 1943. She had given him his first solo exhibition in 1950, to be followed early the next year by another one-man show, in which the present works were included. This exhibition received rave reviews from the critics, including Stuart Preston of The New York Times who wrote, "No matter what else you may feel about Barnett Newman's canvases at Betty Parsons Gallery, you will not find it hard to agree that he has taken abstraction to its extreme conclusion... Is he proving some new theory of composition, or is he attempting to isolate the pure substance of painting? ... These canvases are of interest because they put the challenge of extreme abstraction so clearly" (S. Preston, "Diverse New Shows. Drawings by Modigliani-Newman, Foys, Wells, New York Times, April 29, 1951, p. 6X).

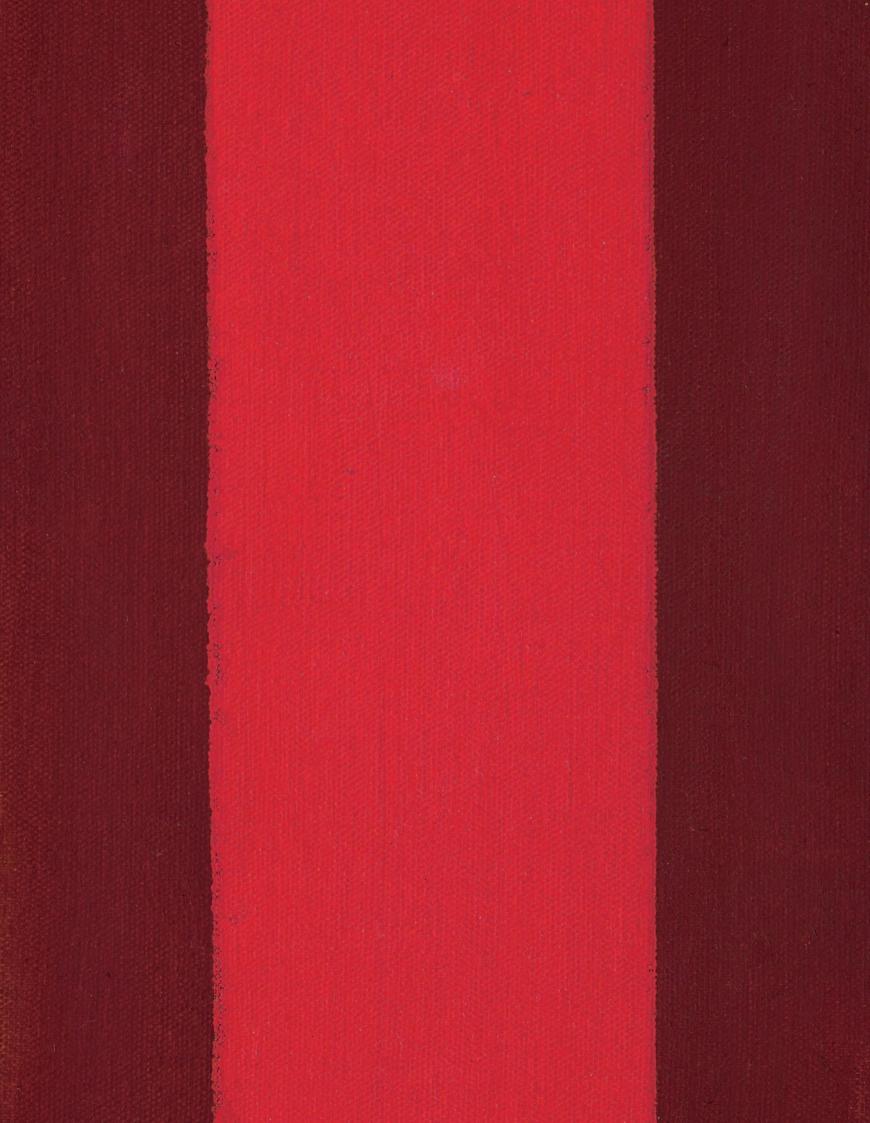
Of the six thin 'zip' paintings that Newman painted in 1950, three are now housed in major museum collections. Untitled 2, 1950, a bold combination of one broad red stripe and one thinner black one, is housed in the Menil Collection, Houston; Untitled 3, 1950, an intriguing combination of bright red and gray, is in the permanent collection of the Art Institute of Chicago; and The Wild (the only named painting in the series) is one of the cornerstones of the Abstract Expressionist holdings of the Museum of Modern Art, in New York. The paintings in this series became some of the artist's personal favorites, and he continued to take an interest in their fate long after they were painted. In 1953, he took the decision to withdraw them from public view because he felt they might be in danger of being overshadowed by his much larger canvases. Despite their diminutive size, he felt they were some of the purest depictions of his art, writing "I feel so strongly that they are authentic and personal expressions" (B. Newman, quoted by J. P. O'Neill (ed.), Barnett Newman. Selected Writings and Interviews, 1990, New York, p. 198).





Newman's enthusiasm for these paintings makes the fact that both Untitled 4, 1950 & Untitled 5, 1950 were acquired by Eileeen and I.M. Pei from the artist's widow in the 1970s all the more significant. Pei and Newman had become friends, and would often attend dinners at each other's houses. After the artist's death in 1970, the artist's widow Annalee became an even more frequent visitor to the Peis household, often attending major holiday celebrations together. The Pei's daughter, Liane, became particularly close to Annalee Newman saying, "...[she] was like my grandmother - she was very close to me and towards the end of her life I was making food for her and bringing it over to her apartment across the street from where I lived. Pretty much every day we [went to see her]. When Barney died, she gave me some of his yoyos and his bowties to remember him by. I still have them."

Widely regarded as one of the most profound and influential artists of the 20th-century, Barnett Newman's 'zip' paintings hold a pivotal place within his total body of work. These simple, yet powerful forms, speak to the artist's profound interest in the powerful and spiritual associations of art. He often pointed out that the artist must start out like God, with the chaos of formlessness and with the void of the blank canvas. From this emptiness, he had to form something from nothing, reenacting God's primal gesture-the division of light from dark—so that his abstract forms and symbols would have "the living quality of creation" (B. Newman, ibid, p. 168). These two works are a testament, not just to Newman's technical skill and refined visual sensibility, but also to the powerful realization of his heroic creative will and deeply spiritual intelligence.





29B FRANZ KLINE (1910-1962)

Untitled

signed and dated 'FRANZ KLINE 1955' (on the reverse) oil on canvas mounted on Masonite 42×33 in. (106.6 $\times83.8$ cm.) Painted in 1955.

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

PROVENANCE:

Dr. Jack Greenbaum, New York Martha Jackson Gallery, New York, 1958 Acquired from the above by the late owners, *circa* 1958

EXHIBITED

Cambridge, The New Gallery, Charles Hayden Memorial Library, Massachusetts Institute of Technology, *From Private Collections of MIT Alumni*, April 1961.

LITERATURE:

M. Filler, "Power Pei," Vanity Fair, September 1989, p. 291.





Franz Kline in his studio, New York, 1954. Photo: Fritz Goro / The LIFE Picture Collection via Getty Image. Artwork: © 2019 The Franz Kline Estate / Artists Rights Society (ARS), New York.

Willem de Kooning, Black Untitled, 1948. Metropolitan Museum of Art, New York. Artwork: © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: © The Metropolitan Museum of Art. Image source: Art Resource, New York.

Barnett Newman, Onement IV, 1949. Allen Memorial Art Museum, Oberlin. © 2019 Barnett Newman Foundation / Artists Rights Society (ARS), New York. Photo: Allen Memorial Art Museum, Oberlin College, Ohio, USA / Bridgeman Images.

he bold, almost architectural, forms that expand across surface of Franz Kline's 1955 painting Untitled, displays the artist's revolutionary and uncompromising approach to the abstract form. One of the leading figures of his generation, Kline's dramatic black-and-white canvases display the doctrines of the Abstract Expressionism in their purest form. Unequivocally American, yet built on foundations that are universal, the manner in which Kline composes and constructs his paintings is both very visual and yet deeply philosophical, and as such his calligraphic gestures have come to represent abstraction in its purest form.

The visually simple, yet conceptually complex, composition aligns to Kline's interest not only in the gesture, but also the space it occupies. Two substantial vertical bands of black soar up from the center of the canvas, stretching up and stopping just short of the upper edge of the picture plane. This pair of vertical tower-like structures is then bisected by a more gestural sweep of pigment which traverses the canvas from left to right, before tailing off at an angle. A third, more ethereal, line runs diagonally, almost behind the uprights, joining the horizontal at its obtuse angle. Executed in a rapid, but deliberate manner, these lines display the full force of Kline's gestures. From the thick, heavy verticals to the more delicate horizontals, together with the drips and

incidental splatters of paint, the speed at which the artist's hand traversed the canvas is also clear. In addition to commanding the center of the composition, by taking his forms right up to, and sometimes through, the confines of the picture plane, Kline adds an extra level of dynamism, expanding the flat two-dimensional constraints of the canvas to infinite proportions.

Kline's painted forms have been likened to the graphic qualities of Chinese calligraphy, a source of inspiration that is in keeping with other Abstract Expressionist painters such as Willem de Kooning and Jackson Pollock. The strong, well-developed forms that populate his canvases have also been likening to the industrial structures that dotted the industrial landscape of Kline's native Eastern Pennsylvania, or the burgeoning forest of skyscrapers that crowded the skyline of his later home in Manhattan. Yet their true meaning is more complex than that. Unlike his contemporaries Mark Rothko (born in Dvinsk, in the western Russian Empire), and de Kooning (born in Rotterdam, Holland), Kline was born in America. Thus, along with Pollock (born in Cody, Wyoming), Kline was at the forefront of developing a new vernacular in American painting that was free from many of the traditions and histories of European painting. Thus, Kline abandoned the perceived notions of line, form and three-dimensional space, and developed an entirely new and revolutionary



"Franz Kline is one of the most important and creative artists working today."

—Thomas B. Hess

form of artistic language. Thus, in works such as Untitled, the black gestures are not necessarily figurative representations of physical objects or even the emotional psyche, instead they can be read as investigations into the fundamental notions about space and depth. In a review of a 1954 exhibition, critic Hubert Crehan identifies Kline's new, more complex, form of expression. "[he] makes his pictures with black and white paint...the blacks don't become holes: the whites never recede or appear as backdrops. The black-and-white shapes are functions of each other to a degree that the conception of positivenegative space is cancelled out. This is an achievement of technique and artistic will" (H. Crehan, "Inclining to Exultation," quoted in C. Christov-Bakargiev, Franz Kline 1910-1962, Turin, 2004, p. 317). Continuing this theme, the following year curator Thomas Hess wrote, "In Kline's pictures, white and black count as colors. The whites in Kline's paintings... are not negative or positive spaces but mean the same as the blacks" (T. Hess, Art News, Vol. 55 No. 1, New York, March 1955, quoted in C. Christov-Bakargiev, Franz Kline 1910-1962, Turin, 2004, p. 317).

Kline continues this theme by expanding beyond the realms of composition into the type of pigments he used. Unlike most artists who tended to use one type of paint—be it acrylic or oil, matte or gloss—within the scope of each individual painting, in *Untitled* Kline combines the use of gloss and matte paint with dramatic results. The reflective nature of the shiny paint combined with the recessive qualities of the matte adds a further degree of depth to the surface of the canvas, inviting prolonged inspection to try and decipher the inscrutable nature of Kline's painted surface.

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





These paintings have made an indelible impact on the discourse surrounding not only American 20th century, but also on the trajectory of abstraction globally. Kline does not deny the historical roots of non-figurative mark-making, instead he buildings on these foundations to produce a new, more relevant form for the new century. During a period when developments in paintings came thick and fast, critics identified Kline's paintings as works which would make a lasting impression and ultimately alter the idea of what a painting is. "Feeling the tug of the great traditions of Europe, Africa and the Orient, with all their perfections, and knowing that his only task is too discover the voice of the New World," writes Crehan, "the American artist is always making a fresh start, breaking things down to the elements, Kline's achievement, it seems to me, is breaking down to black and white and simple shapes, is that he has broken through to a vision, very personal, which is a transcendence of those visual tugs from Europe, Africa and the Orient. His paintings look indigenous" (H. Crehan, "Inclining to Exultation," quoted in C. Christov-Bakargiev, Franz Kline 1910-1962, Turin, 2004, p. 317).



30B BARNETT NEWMAN (1905-1970)

Untitled 5, 1950

oil on canvas 77 x 3½ in. (195.6 x 8.9 cm.) Painted in 1950.

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

PROVENANCE:

Estate of the artist Collection Annalee Newman, New York Gifted from the above to the late owners, 1975

EXHIBITED

New York, Betty Parsons Gallery, *Barnett Newman*, April-May 1951 (inclusion not conclusively proven).
New York, Museum of Modern Art; Amsterdam, Stedelijk Museum; London, Tate Gallery; Paris, Grand Palais, Galeries Nationales, *Barnett Newman*, October 1971-December 1972, pp. 71-73, no. 27 (New York, illustrated); no. 25 (Amsterdam, illustrated); p. 86, no. 25 (London); no. 25 (Paris, illustrated). Philadelphia Museum of Art, *Barnett Newman*, March-July 2002, pp. 184 and 187, no. 46 (illustrated in color).

LITERATURE

J. Siegel, "Around Barnett Newman," Artnews, vol. 70, no. 6, October 1971, p. 60.

A. Pacquement, "Barnett Newman: Qui a peur du rouge, du jaune et du bleu?" *Le Petit Journal de Grandes Expositions*, October-December 1972, n.p.

R. Louw, "Newman and the Issue of Subject Matter," *Studio International*, vol. 187, no. 962, January 1974, p. 31.

H. Rosenberg, *Barnett Newman*, New York, 1978, pp. 104-105, no. 70 (illustrated upside down in color).

G. Viatte, "Barnett Newman: L'illumination de *Shining Forth,"* Cahiers du Musée National d'Art Moderne, no. 1, July-September 1979, p. 114.

M. Baudson, ed., *L'art et le temps: Regards sur la quatrieme dimension*, Brussels, 1984, p. 101.

R. Schiff, C. Mancusi-Ungaro and H. Colsman-Freyberger, *Barnett Newman: A Catalogue Raisonné*, New Haven, 2004, pp. 122 and 223, no. 43, fig. 85 (illustrated and illustrated in color).





Barnett Newman, Jackson Pollock, and Tony Smith at Betty Parsons Gallery, New York, 1951. Photography by Hans Namuth. Courtesy Center for Creative Photography, University of Arizona © 1991 Hans Namuth Estate. © 2019 Barnett Newman Foundation / Artists Rights Society (ARS), New York.

Betty Parson's Gallery, New York, 1950 (lot 28 and present lot illustrated, upsidedown). Photo: Eric Pollitzer, courtesy the estate of Jim Strong. Artwork: © 2019 Barnett Newman Foundation / Artists Rights Society (ARS), New York.

Barnett and Annalee Newman at the Solomon R. Guggenheim Museum, New York, 1966. Photo: David Gahr / Getty Images. Artwork: © 2019 Barnett Newman Foundation / Artists Rights Society (ARS), New York.

CREATIVITY: THE ART AND ARTISTS IN THE COLLECTION OF EILEEN AND I.M. PEI

he Collection of Eileen and I.M. Pei is the result of a series of longstanding friendships between the couple and some of the most important and influential artists of the 20th century. At its heart lies a celebration and respect of the creative process and those who practice it, resulting in a deeply emotional and intellectual connection between the Peis and the works that they collected. Most of the works they acquired were attained via a transactional relationship—but are the result of a series of deep friendships that lasted decades.

As one of the most prolific and respected architects of his generation, particularly in the field of museum design, I.M. Pei had been lucky enough to meet many artists throughout his career. But it was the friendships that he and his wife developed with a select group of painters and sculptors that formed the basis of the collection. One of Pei's most significant friendships with an artist was that of Zao Wou-Ki. The two men had met when they were in their late 20s, or early 30s in their native China, and soon began what would be a life-long friendship. They shared a love and respect of their Chinese culture, something that would be maintained throughout their lives, even after both men had left their homeland for new homes (Paris, in the case of Zao Wou-Ki, and New York in the case of Pei). This shared heritage is something that would influence and infuse the work of both men throughout their careers.

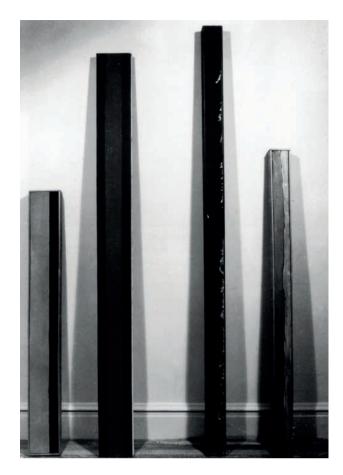
Eileen Loo Pei had a deep understanding of art, having studied the subject at Wellesley College, graduating in 1942. During their 72-year marriage, she worked hard to nurture and develop the couple's friendships with artists, relationships that were bolstered by the Peis warm hospitality. The couple were frequent participants in the broad cultural life of both New York and beyond, and intimate gatherings at the Pei home were welcome events, memorable for their animated conversation, fine wine and Eileen's delicious cuisine. Possessed of a keen eye, unfailing taste and an abiding passion for the arts and culture, she was a constant and indispensable support to her husband and family, providing wise counsel, warmth, good humor, and practical, loving advice on all matters.

For many of their friends, the Peis and their children were like extended family. Liane Pei, the couple's daughter, remembers fondly the particular friendship that her parents developed with the British sculptor Anthony Caro. "One of my early recollections was the installation of the Antony Caro sculpture at the house in Katonah," she recalls. "It is very large and was installed outside on a small hill in front of our house. It came when I was in middle school. I had met Tony Caro and I knew he was an artist and friends with my parents. I was fascinated by the installation because it required a lot of engineering to get the foundations in place. I remember it being a massive undertaking to lug the thing up and putting in position. I found it interesting, watching the crane and the workmen and seeing Tony Caro assisting with the installation and having dinner with us."

As their collection grew, the couple used to educate themselves by visiting many of the galleries and exhibitions held in New York. Pei's office was located near some of the city's major galleries, and the architect would frequent them often. He got to know many of the dealers—Arne Glimcher, André Emmerich and Pierre Matisse in particular—who then introduced the couple to the artist's they represented.

After commissioning a work for his new East Wing at the National Gallery of Art in Washington, D.C., Jean Dubuffet became a particular friend, an association that has resulted in many examples of the artist's work entering the Peis' collection. Liane Pei recalled the particular friendship the family struck up with the French artist, "Dubuffet was like my uncle, and I visited him in Paris with my parents and he wrote to me. I have two or three letters from him where he made little drawings on the letters of when I was contemplating going to boarding school in Switzerland, so I have very fond memories of him."

The Collection of Eileen and I.M. Pei is a reflection of a lifetime of friendships. With very few exceptions, the collection grew organically, and was reflective of the relaxed and enduring friendships that the couple maintained with the artists they came into contact with. Most of the works the Peis acquired were given directly to them by the artists themselves, as a sign of the deep respect and friendships that endured. There is an emotional connection between both the works, and the works and the couple, a reminder of the power of human creativity and the joy achieved in celebrating it.







31B WILLEM DE KOONING (1904-1997)

Brown and White

signed 'de Kooning' (lower right) oil and charcoal on paper mounted on canvas 25 x 37 in. (63.5 x 94 cm.) Executed *circa* 1947.

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

PROVENANCE:

Dr. Jack Greenbaum, New York Martha Jackson Gallery, New York, 1958 Acquired from the above by the late owners, *circa* 1958

EXHIBITED

New York, Charles Egan Gallery, *de Kooning*, April-May 1948 (inclusion not conclusively proven).

Venice, XXVII La Biennale di Venezia, United States Pavilion, June-October 1954, p. 357, no. 53 (titled Painting). Cambridge, The New Gallery, Massachusetts Institute of Technology, Willem de Kooning, May-June 1965, no. 14 (titled Painting and listed with the incorrect dimensions). Mexico City, Centro Cultural Arte Contemporáneo, Abstract Expressionism in the United States, October 1996-January 1997.

LITERATURE

Partisan Review, vol. 15, no. 4, April 1948 (illustrated). Stati Uniti d'America: 2 pittori, de Kooning, Shahn; 3 scultori, Lachaise, Lassaw, Smith, exh. cat., XXVII La Biennale di Venezia, 1954, n.p., no. 3 (titled Painting).

T. B. Hess, *Willem de Kooning*, New York, 1959, p. 17, pl. 66 (illustrated).

M. Filler, "Power Pei," *Vanity Fair*, September 1989, p. 291.
M. Cannell, *I. M. Pei: Mandarin of Modernism*, New York, 1995, p. 113

de Kooning: A Retrospective, exh. cat., New York, Museum of Modern Art, 2011, pp. 163 and 165, fig. 4 (illustrated).

t once enigmatic, dynamic, and thoughtful, this early canvas by Willem de Kooning emerges as a captivating painting suggested to have most likely been included in the artist's first-ever solo exhibition at the Charles Egan Gallery in 1948. While warm, organic hues dominate the canvas with their quiet virtuosity, subtle hints of bold color-red, green, orangeare dappled throughout the painting. The surface is energetically rendered with the artist's assertive gestures, effectively leaving behind traces of the artist's hand. The canvas's forms are fraught with temptation to categorize and define, yet their ambiguity and refusal to allude to any obvious representation is precisely that which makes this painting so enticing. With each glance, the surface never fails to reveal something new-whether about the painting itself, the artist, or even the viewer.

Days before his forty-fourth birthday, de Kooning finally staged his first solo exhibition in 1948. Almost two years prior, in September 1946, the dealer Charles Egan approached the artist about presenting an exhibition at his gallery in April 1948, thereby leaving de Kooning ample time to complete his most mature body of work to date. When the exhibition finally opened, it was met with resounding critical acclaim. Clement Greenberg gushed about the show: "Decidedly, the past year has been a remarkably good one for American art. Now, as if suddenly, we are introduced by Willem de Kooning's first show, at the Egan Gallery, to one of the four or five most important painters in the country, and find it hard to believe that work of such distinction should come to our notice without having given preliminary signs of itself long before. The fact is that de Kooning has been painting almost all his life, but only recently to his own satisfaction. He has saved one the trouble of repeating "promising." Having chosen at last, in his early forties, to show his work, he comes before us in his maturity, in possession of himself, with his means under control, and with enough knowledge of himself and of painting in general to exclude all irrelevancies" (C. Greenberg, "Review of an Exhibition of Willem de Kooning," The Nation, April 21, 1948).

Years later, Egan could only recall seven of the ten featured in this exhibition but John Elderfield, former Chief Curator of Painting and Sculpture at the Museum of Modern Art, surmises *Brown and White's* likely inclusion based on its visual similarities. Several other iconic paintings appeared alongside the present work in this





"As soon as it—I mean the "abstract"—comes into painting, it ceases to be what it is as it is written. It changes into a feeling..."

-Willem de Kooning

Willem de Kooning, *Pink Angels*, 1945. Frederick R.
Weisman Art Foundation, Los
Angeles. Artwork: © 2019 The
Willem de Kooning Foundation
/ Artists Rights Society (ARS),
New York.

Pablo Picasso, The Painter and his Model, 1927. Tehran Museum of Contemporary Art. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: © Stefano Baldini / Bridgeman Images.

Willem de Kooning in his studio, New York, 1946. Photo: Henry Bowden / Hulton Archive / Getty Images. Artwork: © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

exhibition, including Light in August (Tehran Museum of Contemporary Art), Valentine (Museum of Modern Art, New York), Noon (Philadelphia Museum of Art), Zurich (Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.), and Black Friday (Princeton University Art Museum). Still, not only does this exhibition distinguish itself as de Kooning's first one man show, but it emerges as the one which featured some of his most artistically innovative work. Here, positive and negative space are constantly interchanged to obfuscate presuppositions of light and shadow, thereby achieving a disorienting flatness. In Brown and White, the darker caramel hues adopt a sense of tangibility while the stark white somehow fills the interstitial space. The surface of the painting is de Kooning's greatest preoccupation in Brown and White as the colors and forms augment the interactions of surface and depth. "A draftsman of the highest order," Greenberg would agree, "de Kooning's insistence on a smooth, thin surface is a concomitant of his desire for purity, for an art that makes demands only on the optical imagination" (ibid.).

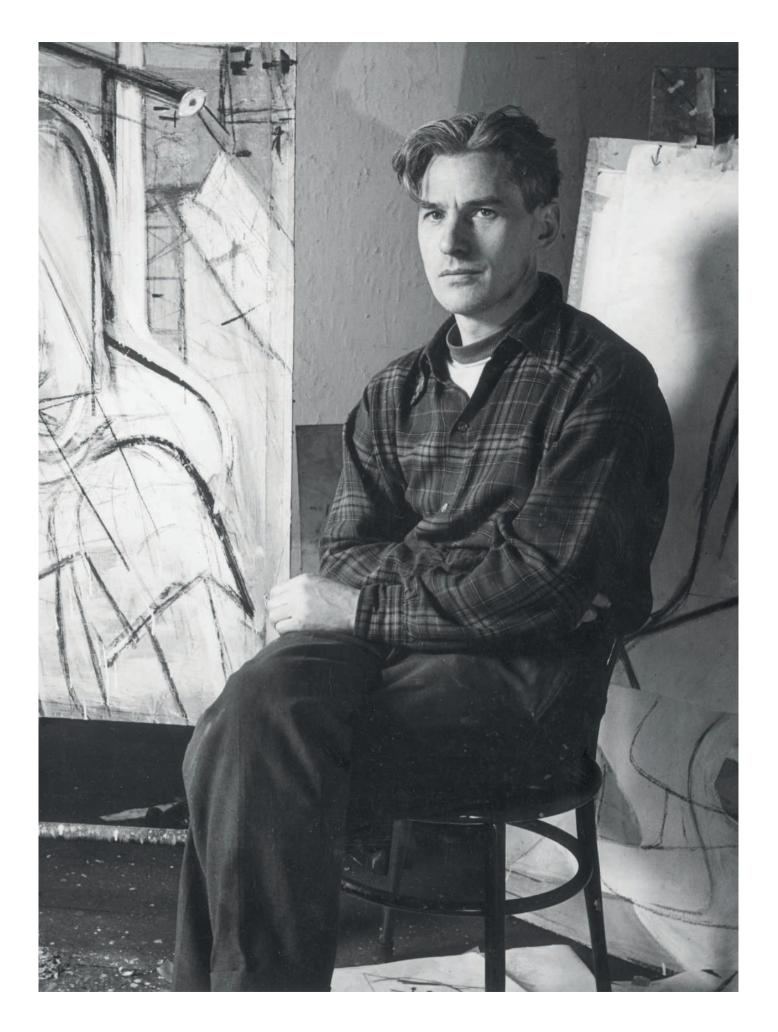
Following the critical success of this exhibition, de Kooning presented *Brown and White* to his dentist, Dr. Jack Greenbaum, who was then asked to loan *Brown and White* for the 1954 Biennale di Venezia by the Museum of Modern Art, New York who were responsible for organizing the country's participation. Along with fellow painter Ben Shahn, de Kooning was picked to represent the United States of America in the internationally acclaimed exhibition. His paintings embodied what was seen in America as the most advanced art movement, emblematic of the Abstract Expressionist, postwar sensibility.

Finally, when *Brown and White* entered the Collection of renowned architect I.M. Pei, it took on an entirely new,

architectural sensibility. Pei was a thoughtful and deliberate art collector, only acquiring meaningful artworks - whether those by his friends or merely those he admired. Since the 1960s, after LM and Fileen Pei had moved into their apartment at 30 Beekman Place, they had started a family ritual of frequenting Upper East Side galleries to admire Abstract Expressionist art. It was around then that Pei acquired Brown and White. Indeed, Pei and de Kooning may have crossed paths; in 1978 when the new East Building of the National Gallery, designed by Pei, held its inaugural exhibition "American Art at Mid-Century: The Subjects of the Artists" that focused on de Kooning and his contemporaries. To celebrate the occasion, Paul and Bunny Mellon held an extravagant dinner where both were in attendance. Years later, in 1989, Pei and de Kooning both received the first Praemium Imperiale Award which honored their lifetime achievements in architecture and art respectively. Though de Kooning sent representatives on his behalf, as he had largely retired from public life by this time, this prestigious award recognized the two as some of the most important figures of the 20th century. Nonetheless, Brown and White undoubtedly held great importance for Pei, "The essence of things - that's what lasts" he said. "Otherwise, the work is transitory" (I.M. Pei, quoted in "The Architect," Christie's Magazine, November 2013, p. 50).

Brown and White remains an elegant example of de Kooning reaching his maturity early - his elegant use of form in conjunction with his superb draftsmanship maintain its brilliant abstraction. It is perhaps these qualities that enabled its exceptional history as an art object. From perhaps being included in the artist's first solo exhibition, to representing the United States at the Venice Biennale, then to coming into the art collection of prestigious architect, I.M. Pei, Brown and White is certainly an important part to de Kooning's oeuvre. Of the very first exhibition, Renee Arb writes for ArtNews, "[de Kooning's] abstractions with their fierce energy are the results of months of sketching and alteration, and they reveal a new, self-contained personality. For here is virtuosity disguised by voluptuousness—the process of painting becomes the end.... Indeed, his subject seems to be the crucial intensity of the creative process itself, which de Kooning has translated into a new and purely pictorial idiom" (R. Arb. "Spotlight on de Kooning," ArtNews (April 1948), p. 33).





32B GERHARD RICHTER (B. 1932)

Abstraktes Bild

signed, inscribed and dated '720-5 Richter 1990' (on the reverse) oil on canvas $48 \times 40\%$ in. (122 x 102 cm.) Painted in 1990.

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

PROVENANCE:

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

EXHIBITED:

St. Moritz, Paracelsus Building, St. Moritz Art Masters: A Look into the Universe of Gerhard Richter, August 2009, n.p. (illustrated).

LITERATURE:

Gerhard Richter, Werkübersicht/Catalogue Raisonné: 1962-1993, vol. III, Ostfildern-Ruit, 1993, n.p., no. 720-5 (illustrated in color). D. Elger, Gerhard Richter: Catalogue Raisonné, Volume 4: Nos. 652-1 – 805-6 (1988-1994), Ostfildern, 2015, p. 313, no. 720-5 (illustrated in color).

oted for his breakthrough approaches to painting, Gerhard Richter's career spans multiple decades and has had a palpable impact on the trajectory of contemporary painting. Part of a monumental series that saw the German artist dive headlong into a new type of abstraction, Abstraktes Bild (which translates simply to 'abstract picture') employs the artist's groundbreaking squeegee method to more fully remove the hand of the artist from the final product's composition. "I want to end up with a picture that I haven't planned." Richter has explained about the process. "This method of arbitrary choice, chance, inspiration and destruction may produce a specific type of picture, but it never produces a predetermined picture. Each picture has to evolve out of a painterly or visual logic: it has to emerge as if inevitably" (G. Richter, quoted in D. Elger, Gerhard Richter: A Life in Painting, Chicago 2010, p. 312). Pushing and manipulating his compositions in broad strokes, works like Abstraktes Bild go beyond gestural abstraction toward an experience suffused with chance and surprise.

A dazzling assortment of tones, colors, and rich textures, Abstraktes Bild is a stellar example of Richter's squeegee paintings. By applying paint in various manners to the surface of the canvas and then scraping them together and away with a large, flat panel, the artist is able to lend a uniformity and crystalline structure to abstract gesture. This particular example is rich with blue, red, white, and black with a smattering of green, orange and other minute colors. The lower left portion is given over to a white smear that ripples with energy where the squeegee has created a descending pattern of parallel horizontal lines. Interrupting this section is a large ravine created by the artist's tool that offers a clean cut through the gauzy layers of white and gray to the more painterly elements underneath. The entire right side of the work is given over to a blue column of paint that is accentuated by peach and plum tones at one blending with the navy backdrop and skittering across its surface like ice forming on a dark, watery expanse. Richter's ability to combine hazy abstractions with sharp edges and shapes like the isosceles triangle in the upper right corner are a direct result of his working methods, and lend works like Abstraktes Bild a duality that questions the artistic process and its relationship to abstract painting.



"I want to end up with a picture that I haven't planned. This method of arbitrary choice, chance, inspiration and destruction may produce a specific type of picture, but it never produces a predetermined picture. Each picture has to evolve out of a painterly or visual logic: it has to emerge as if inevitably."

—Gerhard Richter



Gerhard Richter in his studio, 1994. Photo: Benjamin Katz. © 2019 Artists Rights Society (ARS), New York/VG Bild-kunst, Bonn. Artwork: © Gerhard Richter 2019 (07102019).

opposite: Present lot illustrated (detail).

Looking at the horizontal layers of white and gray in the upper portion of *Abstraktes Bild*, one is reminded of the blurred grey-scale nature of Richter's triumphant paintings based on photographs that filtered found images through the painter's brush. Always one to question the way in which pictures are being made, the artist's career has been notable for its eschewal of one continual style. Rather, Richter revels in continually reinventing and reinvestigating particular ways of making paintings in an effort to understand the basic principles of the artform. With his abstract works, the painter notes, "Each picture has to evolve out of a painterly or visual logic: it has to emerge as

if inevitably. And by not planning the outcome, I hope to achieve the same coherence and objectivity that a random slice of Nature (or a Readymade) always possesses" (G. Richter, interview with Sabine Schütz, 1990, The Daily Practice of Painting: Writings and Interviews, 1962-1993, Cambridge, 1995, p. 216). By distilling his process down to base elements, Richter hopes to approach a purity more in line with chance encounters in nature rather than something labored over and premeditated. Careful not to call his works automatic. Richter's process exists as a healthy merger between the artist's trained eye and the randomness that such smearing can produce. Though each work in the series shifts and ripples with unplanned amalgamations of color and texture, it is the artist who stops the process when he knows that the composition has been completed.

Though he gained notoriety in the 1960s for his paintings that took the photograph as an object and reproduced it in oil, by the 1970s Richter had begun to realize works completely devoid of subject matter. The artist described these early abstract paintings that "allowed me to do what I had never let myself do: put something down at random. And then, of course, I realized that it never can be random. It was all a way of opening a door for me. If I don't know what's comingthat is, if I have no hard-and-fast image, as I have with a photographic original—then arbitrary choice and chance play an important part" (G. Richter, quoted in Gerhard Richter: Text, London, 2009, p. 256). Realizing that even if his photographic sources were detached and distanced from their real-world subject and original authorial intent through his offhand selection and laborious blurring process, he would eventually need to put aside any kind of representation in favor of a more intense focus on painting itself. Works like Abstraktes Bild rely not on a recognition of subject, emotion, or theme, but instead display a very visceral interaction between paint, canvas, and the artist's tools.

Richter's use of the squeegee has opened new possibilities for the artist as he pushes further into a full questioning of the painterly process. As Dietmar Elger has observed, "for Richter, the squeegee is the most important implement for integrating coincidence into his art. For years, he used it sparingly, but he came to appreciate how the structure of paint applied with a squeegee can never be completely controlled. It thus introduces a moment of surprise that often enables him to extricate himself from a creative dead-end, destroying a prior, unsatisfactory effort and opening the door to a fresh start" (D. Elger, op. cit., p. 251). There are no restarts or erasures within this action. Instead, each pull of the utensil inextricably changes the face of the work. Where once a thick line of white paint from a tube existed, now a billowing field of snowy streaks tumbles. Using a squeegee the size of his canvas, Richter is able to make changes to the entire picture plane at once. There are no small missteps or fiddling details. One grand gesture can make or break a painting.



33B STEVEN PARRINO (1958-2005)

Sinsational Sinthia

signed, titled and dated 'ST. Parrino 1991 "SINSATIONAL SINTHIA" (on the stretcher) enamel on canvas 84×60 in. (213.3 \times 152.4 cm.) Executed in 1991.

\$800,000-1,200,000

PROVENANCE:

Private collection, acquired directly from the artist Anon. sale; Sotheby's, New York, 15 November 2007, lot 401 Private collection, Belgium Acquired from the above by the present owner

EXHIBITED

New York, *Daniel Newburg Gallery*, Steven Parrino, October-December 1991

unning headlong into the divide between Minimalism and Abstract Expressionism, Steven Parrino's practice sought to reinvigorate painting in an era when many were lamenting its demise. Sinsational Sinthia belongs to his most recognizable formats, and was completed at the zenith of his short, yet influential, career. Pairing cool monochromatic canvases with physical destruction and tactility, the work seethes with an abiding energy. "When I started making paintings," Parrino bellowed, "the word on painting was PAINTING IS DEAD. I saw this as an interesting place for painting ... death can be refreshing, so I started engaging in necrophilia ... approaching history in the same way that Dr. Frankenstein approaches body parts" (S. Parrino, The No Texts, New Jersey, 2003, p. 43). This rather curse proclamation is a perfect illustration of the artist behind these disrupted canvases. Existing in a limbo between the art world of Pop sensibilities and the hard knock realm of the Hells Angels, Parrino brought a pulsing energy to his practice that remained vital long after the pieces left the studio.

Monumental in scale, Sinsational Sinthia was completed at the peak of Parrino's examination of the picture field and the two-dimensionality of painting. What at one time was a large black canvas is transformed through artist intervention into a writhing, voluptuous mass of surface and form. Separated visually into two discrete sections, the work exhibits a tangible divide between its upper and lower strata. The bottom is a rich, black expanse of taut canvas pulled over the stretcher. Light glints off the enamel at points, giving it a sultry sheen. The top portion retains some of this luster, but has been completely manhandled by the artist. Vigorously tugging at the surface itself, Parrino has pulled the back and edges into view where the unprimed canvas is at striking odds with the black paint of the front. Around the edge of the formerly flat plane is a stripe of white primer. A few drips of black fall down into this neutral expanse, revealing the process. The entire section has been effectively wrenched into three-dimensional space as the wrinkled canvas creates folds and valleys that ripple with light and shadow to varying degrees. Parrino wanted to make work that existed in a very human space. This bodily presence makes itself known in the visceral deconstruction present in works like Sinsational Sinthia. "By thus violating his painting surfaces, Parrino adds a conceptual twist to





the purity of the monochrome, infusing the work with a sensual suggestiveness" (S. Harris, "Steven Parrino at John Gibson," *Art in America*, April 1995). Never one to merely rely on formalist concerns alone, this intellectual physicality became a key component of the artist's practice.

Born in New York, Parrino received a BFA from the New School in 1982. During his time in school, the artist began to stage performances that were known for their impromptu qualities and high energy (including Disruption from 1981 in which he smashed a television with a sledgehammer). This early anarchic streak can be seen in his later paintings as he struggled with his work being categorized under the Neo-Geo label alongside artists like Peter Halley. Trying to balance his engagement with the history of art alongside an abiding love for the No Wave and punk rock scene in Manhattan, Parrino was constantly pushing his own practice in various directions. This confluence is readily seen in works like 13 Shattered Panels for Joey Ramone, 2001, which Parrino made in memorial for the musician and consisted of black monochrome walls that he systematically destroyed with a sledgehammer. Art critic Jerry Saltz argued that Parrino's crushed canvases were less about sculptural qualities or any hybrid state, and were in fact an evolution of questioning the nature of modernist two-dimensionality. Quoting the artist, Saltz posits, "[Parrino] was radically dedicated to his narrow idea of what painting could be... Parrino didn't want to annihilate painting. He came of age, he said, when 'the word on painting was 'Painting is Dead.' I saw this as an interesting place for painting... and this death painting thing led to a sex and death painting thing... that became an existence thing...' [Parrino] vividly demonstrates that no matter what you do to a canvas - slash, gouge, twist or mutilate it - you can't actually kill it" (J. Saltz, 'The Wild One', New York Magazine, 28 October 2007). Furthermore, this note connects to the idea that Parrino was not trying to destroy the canvases, per se, but rather deform and reform them until they went beyond their initial spatial configuration. By doing so, he was able to maintain a visual connection to the history of abstraction in painting while also pushing into new territory.





Parrino's literal hands-on approach has analogs elsewhere in the annals of art, something which the artist readily noted. Manipulating, mauling, and otherwise defacing the clean canvas has obvious links to the Abstract Expressionists and their energetic application of paint, but one can also regard Parrino's practice in tandem with Lucio Fontana's slashed canvases or even the sculptural compositions of John Chamberlain. Sometimes working with paintings he had deemed as failed attempts, Parrino revived his past work by twisting and pulling the very structure we so often read as two-dimensional into the space of the viewer. "My paintings are not formalist, nor narrative. My paintings are realist and connected to real life, the social field, in brief: action. All my works deal with disturbing the status quo" (S. Parrino, op. cit., p. 23). The artist was quick to establish the fact that his work did not exist in some sort of art bubble, but was instead connected directly to his daily life. Intimately insinuated into the various and diverse cultures that thrived in New York's Lower East Side in the 1980s, Parrino was part of several electronic noise music groups and had an abiding love of motorcycle culture. Sadly, the artist's career was cut short in 2005 by the latter when he was involved in a fatal accident. When works like Sinsational Sinthia are viewed in conjunction with knowledge of the artist's day-to-day, a poignant illustration of a primal artistic eneray comes into view.

opposite: Present lot illustrated (detail).

John Chamberlain, Knightsbridge Slug, 1968. © 2019 Fairweather & Fairweather LTD / Artists Rights Society (ARS), New York.

Franz Kline, Meryon, 1960. Tate, London. © 2019 The Franz Kline Estate / Artists Rights Society (ARS), New York. © Tate, London / Art Resource, New York.

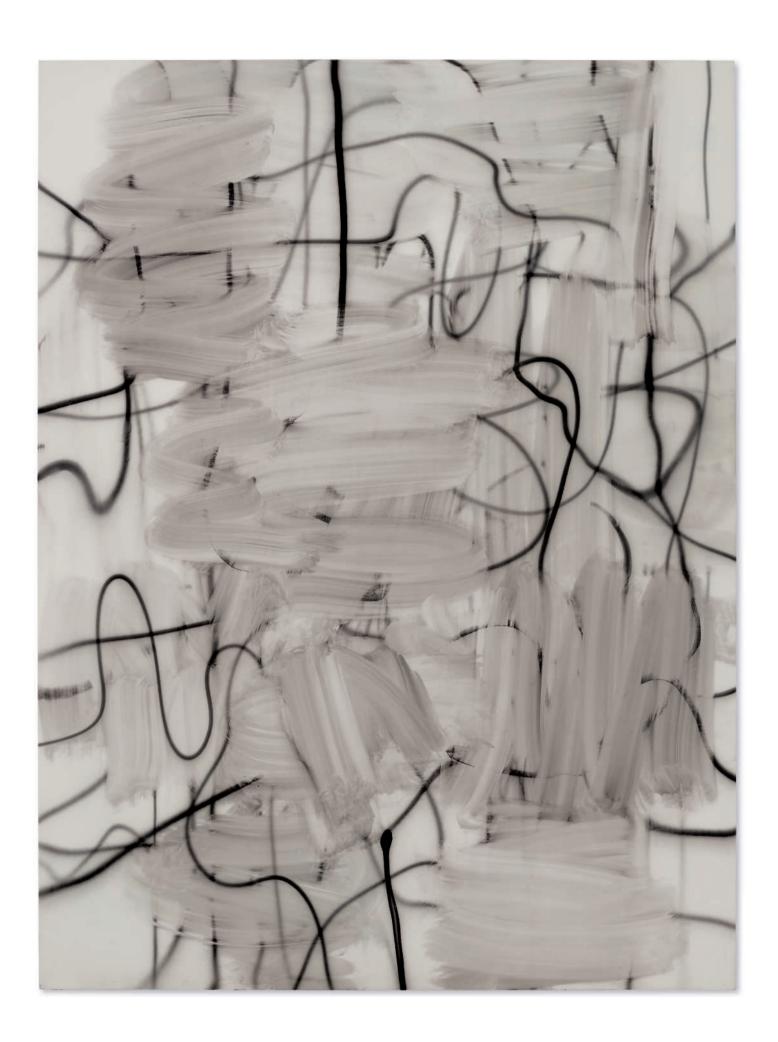
•34B CHRISTOPHER WOOL (B. 1955)

Untitled

signed, inscribed and dated 'WOOL 2004 (P440)' (on the reverse); signed, inscribed and dated again 'WOOL 2004 (P440)' (on the overlap) enamel on linen 96×72 in. $(243.8 \times 182.8 \, \text{cm.})$ Executed in 2004.

\$3,500,000-5,500,000

PROVENANCE:
Luhring Augustine, New York
Private collection
Private collection, New York
Acquired from the above by the present owner





onsidered to be one of America's most influential painters, Christopher Wool is credited with revitalizing the genre whilst breaking down its many conventions. His influential body of work continues to provoke and please, managing to be equal parts irascible, elegant and timely. Executed in 2004, Untitled is a classic example of Wool's celebrated Gray Paintings, which he made by spraying black enamel on canvas and then wiping it away with rags soaked in turpentine or solvent. Its profusion of curving black lines, dashed off in rapid-fire spray-gun style, flicker around the edges like so many electrified live wires, only to be effaced by broad, back-and-forth strokes of a turpentine-soaked rag. Here, the primal graffiti of the black enamel is alive with the hand of the artist, only to be effaced in languorous swathes of the rag, creating atmospheric washes of luminous gray. Steeped in the distinctive brand of sumptuous audacity that's become synonymous with his radical paintings, Christopher Wool's Untitled epitomizes the artist's best work.

Towering over the viewer with its larger-than-life sized proportions, the painting's eight-foot height makes it one of the largest in the series, assaulting the senses with the unusual particulars of its technique. Attacking the canvas with a spray-gun, Wool begins by applying a profusion of meandering black lines, of which this present example displays a particularly rich variety. A lyrical abundance of up-and-down undulations and looping arabesques proliferate toward the edges, snaking their way into the center of the piece. Relatively straight lines are placed among them, which rush toward the center from all areas of the periphery. Just above the center, two of these lines intersect, forming a cross-shape that evokes a window or a grid. Mostly, though, Wool has obliterated his own work, smearing the lines with rags soaked in turpentine or thinner. "Erasure is painting too," the art critic Adrian Searle reminds us (A. Searle, "Northern Lights," Guardian, February 5, 2004). Indeed, Wool creates a lavish surface were soft, atmospheric washes of delicate gray make for

a paintings that's both delicate and imposing, alive with the primal immediacy of the artist's hand and rife with innovative techniques.

Wool's signature erasure technique was born of serendipity, around the year 2000, when a routine movement of the hand happened to inspire the process for what would later become the hallmark of his Gray Paintings. As the legend goes, Wool was working on a painting in his studio, having come to a moment of indecision. In an act of frustration, he took up a rag soaked in turpentine, hoping to erase an irritating mark. He dragged the rag over the painting's wet surface and-in a moment of happy luck-the movement of the rag over the wet paint left a smeared, yet uniquely beautiful, effect. This technique, born out of chance yet fueled by the artist's inner inquisitiveness, would become the primary modus operandi of the Gray Paintings, where the accidental gesture is merged with the vital movement of the artist's hand.

Coming of age in New York City during the 1970s and '80s, Wool has absorbed the sort of down-and-out, hardscrabble grit of that apocryphal era. Beginning with the text paintings of the 1980s, which seemed to shout at the viewer, grabbing their attention with large, black stenciled letters, Wool's paintings have been infused with the hard-edged, downtown attitude that's evoked by their stark, black-and-white palette and profusion of graffiti-like marks, smatterings and erasures. "These are urban paintings," the artist and writer Mark Harris has written "Not so much because of their surplus of graffiti and grunge, as by their enveloping noise articulated with finesse through gradations of car horn and tire-screech unreasonableness; the crisscrossing conversations in the darkest East Village bars; the experience of distanced sounds on the same streets



Brice Marden, 11 (To Leger), 1988. © 2019 Brice Marden / Artists Rights Society (ARS), New York.





Roy Lichtenstein, Brushstrokes, 1966 – 1968. Museum of Modern Art, New York. © Estate of Roy Lichtenstein. Photo: © The Museum of Modern Art/ Licensed by SCALA/Art Resource, New York.

Andy Warhol, Rorschach, 1984. Museum
Brandhorst, Bayerische
Staatsgemaeldesammlungen,
Munich. © 2019 The Andy
Warhol Foundation for the
Visual Arts, Inc. / Licensed
by Artists Rights Society
(ARS), New York. Photo:
bpk Bildagentur / Museum
Brandhorst / Art Resource,
New York.

after midnight; the eerily muffled traffic after the first heavy snowfall... [they] are very precisely tuned" (M. Harris, "Image as Noise," in *Christopher Wool*, exh. cat., Camden Arts Centre, London, 2004).

Christopher Wool's tools of the artist's trade are those not traditionally thought of as relating to painting. He has used spray-paint, stencils, stamps, paint rollers, Xeroxes of previous work and solvent-soaked rags. For the most part, he has also eliminated color, representational imagery, pictorial illusion, and most of the other conventions normally associated with the genre of painting. By deliberately making use of non-art materials, Wool seems to advance, then refute, the nature of painting itself. This back-and-forth process parallels the way in which his cryptic black cyphers emerge from a shadowy abyss, only to sink back into oblivion in *Untitled*. They exist in a liminal state, where everything is in flux and nothing is certain.

"Christopher Wool is one of many painters who have experimented with bringing their medium to extinction," the esteemed art critic Roberta Smith has written, in her New York Times review of his Guggenheim retrospective in 2013. "They strip it of familiar attributes like imagery, brushwork or flatness, often ending up with some kind of monochrome that suggests the last painting that could possibly be made" (R. Smith, "Painting's End Game, Rendered Graphically," New York Times, October 24, 2013). Indeed, Wool's antithetical non-painted "paintings" have been credited with resuscitating the genre during the era of painting's "endgame," rising to the impossible task of creating utterly new work in an era in which everything seems to have already been done. Remarkably, Wool devised methods of painting that allowed him to attack tradition—by erasing, by using stenciled text, using spray paint and working on aluminum panels rather than

canvas—whilst simultaneously adhering to traditional methods of two-dimensional painterly representation. Again, and again, he seems to find new and inventive ways of carrying on with the business of painting, a particularly daunting feat in the midst of our media-saturated, image-overloaded world.



•◆35B JEAN-MICHEL BASQUIAT (1960-1988)

Extra Cigarette

signed, titled and dated "EXTRA CIGARETTE" Jean Michel Basquiat Sept. 1982' (on the reverse) acrylic and oilstick on wood and glass window with chain $33\% \times 33\% \times 1\%$ in. (84.4 x 84.4 x 3.5 cm.) Executed in 1982.

\$5,500,000-7,500,000

PROVENANCE:

Private collection, United States, acquired directly from the artist

Anon. sale; Christie's, New York, 5 May 1993, lot 170
Private collection, Europe
Anon. sale; Sotheby's, New York, 18 November 1999, lot 88
Private collection, United States
Anon. sale; Christie's, New York, 11 May 2010, lot 71
Private collection, United States
Acquired from the above by the present owner

I ITERATURE:

R. Marshall and J.L. Prat, eds., *Jean-Michel Basquiat*, Paris, 1996, vol. 1, p. 54, no. 2 (illustrated in color).

E. Navarra, J.L. Prat, et al, *Jean-Michel Basquiat*, Paris, 2000, vol. 2, pp. 80-81, no. 2 (illustrated in color); appendix, p. 27.



eralded as one of the brightest stars of the Downtown art scene in New York and its headlong collision with Neo-Expressionism in 1980s, Jean-Michel Basquiat's legacy continues to influence countless artists to this day. Intelligent. cunning, and a master of shaping his own personal image and visual iconography, the young artist deftly corralled the art world with his socially aware compositions, enthusiastic brushwork, and signature ability to transcend various social strata. Extra Cigarette is a striking example of Basquiat's work with found objects and his ability to subsume the very streets themselves into his practice. Taking a discarded window into his studio to serve as his canvas, the artist references his transition from painting outdoors on walls, subways, and signs, and remarks on his turn in the early 1980s from "a profusely talented and promising artist working on the street to a world-class painter, poised to become one of the most influential artists of his time" (J. Deitch, "1981: The Studio of the Street", in Jean-Michel Basquiat 1981: The Studio of the Streets, exh. cat., Deitch Projects, New York, 2006, p. 10-13). Quickly seized upon as an icon of the changing art world, Basquiat's rise to fame was meteoric. Falling in with artists like Andy Warhol and socializing with cutting edge gallerists, all while creating some of the most important works of the era, the rate at which Basquiat progressed in the 1980s was nothing short of miraculous. Extra Cigarette is a heady glimpse of the artist at the height of his creative powers, and represents a time of real energy and excitement.

Foregoing his more traditional canvas works, Basquiat connects with his roots as a street artist by using a found window as the support for *Extra Cigarette*. This constructed support helped to offset readings of his work by confronting the viewer with weathered materials in tandem with bold and striking white oilstick. By bringing 'the street' into the studio, the artist channels the constant

PRESE WILLIAM POSE WILLIAM TREE



Robert Rauschenberg, Interview, 1955. Museum of Contemporary Art, Los Angeles. © 2019 Robert Rauschenberg Foundation / Licensed by VAGA at Artists Rights Society (ARS), New York.

Marcel Duchamp, Fresh Window, 1920. Museum of Modern Art, New York. © Association Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS), New York 2019. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource. New York.

Film still, Jean-Michel Basquiat, New York, 1980 – 1981 in *Downtown 81*, 2001. Directed by Edo Bertoglio. Photo by Edo Bertoglio © New York Beat Film LLC. By permission of Estate of Jean-Michel Basquiat.

energy and sources of inspiration he found on his daily travels around the city. Transitioning from a graffiti artist to creating works that now hang in some of the world's most esteemed collections, the artist had a cunning way of melding the everyday with a consistently solid visual language. Each piece of glass is painted a flat black which, when contrasted with the white drawings, gives the illusion of a chalkboard or an inverted drawing on paper. Chains hanging from the side of the work enhance its objecthood while also creating a further connection to the environs of its construction. By transforming each pane of glass into a black rectangle, Basquiat fashions a grid of six within the confines of the readymade structure. Three of the panels show the word "TOW" and a drawing of a car; the spoked wheels and crossed windows purposefully depicted as rough, quick sketches that only allude to an actual automobile's structure. The bottom right pane proclaims, "FLATS FIX" with another symbolic wheel like some homemade advertisement for a mechanic or repair shop. Aside from these four more legible pieces, the other two panels are adorned with Basquiat's signature three-pointed crown. On the top right, it sits with the word "SALT." and two horizontal lines, while the middle top finds the crown floating toward the frame's edge as it hovers above a segmented line and circle. Early in his career, this motif was often used to symbolize sainthood or royalty as it related to Basquiat's black heritage. "Basquiat [placed] crowns or crown-like haloes on top of the heads or names of both famous and 'ordinary' black men to note achievements obtained against great odds, honor the dignity denied by racism, and signal Basquiat's own identification and kinship" (F. Negrón-Muntaner, Y. Ramirez, "King of the Line: The Sovereign Acts of Jean-Michel Basquiat," in Sovereign Acts, University of Arizona Press, Tucson, 2017, p. 340). By separating this symbol from a particular individual, the artist asks the viewer to consider the broader ideas contained therein. Lastly, written on the frame of the window itself, the title



"Much like a sorcerer seeks to turn lead into gold, the young artist...
sought to radically transform the content and meaning of image and text."

—Fred Hoffman





of the work and a slyly added copyright symbol bring the composition together.

Realized the same year as his first solo exhibition, held at Annina Nosei Gallery in New York City, Extra Cigarette sees the young Basquiat on the cusp of stardom. Already exhibiting the controlled linework and signature iconography that would come to define his career, this six panel composition set into the panes of a window brings text and image together in a subtly evocative manner that the artist would continue to employ in later works. "Looking at these works, one cannot escape without feeling the almost perverse sense of care taken to raw detail with what seems an acute distracted concentration. However crude the image may be or how fast it appears to have been executed - every line, mark, scratch, drip, footprint, fingerprint, word, letter, rip and imperfection is there because he allowed it to be there" (J. Depp in E. Navarra, Jean-Michel Basquiat, Paris, 2000, p. 16-17). Nothing was left to chance in Basquiat's works; his mastery of the artform is readily apparent in the way his compositions exude an ease, a throbbing energy, and an elusive virtuosity that coexist with an almost mystical approach to text and image.

Born in Brooklyn in 1960, Basquiat showed an early interest in art which was bolstered by his mother as she took him frequently to the Metropolitan Museum of Art, the Museum of Modern Art, and the Brooklyn Museum. From the age of six, the young artist was a Junior Member of the latter institution, and his prodigious appetite for traditional art as well as cartoons, film, comic books, and the pages of MAD magazine further stoked this fire. In the late 1970s, Basquiat immersed himself in the vibrant art and music scene taking place in Manhattan. There, he found himself surrounded by artists and other creative personalities who introduced him to the world of art collectors, gallerists, and the confluence of street culture with contemporary art. One artist, Al Diaz, became a close friend and together he and Basquiat created 'SAMO', a fictional artist who spray-painted graffiti on subway trains and walls in Lower Manhattan. The two artists continued to work together until 1979, at which time the words 'SAMO© is dead' could be seen in various locales. The use of the copyright symbol, a nod to the corporate atmosphere with which Basquiat and Diaz and their graffiti were at odds, continued on as part of Basquiat's iconography, making its way into works like Extra Cigarette and affixed to names, words, and symbols throughout his oeuvre.

Drawing was central to Basquiat's practice, and he made a habit of continually working out new ideas in

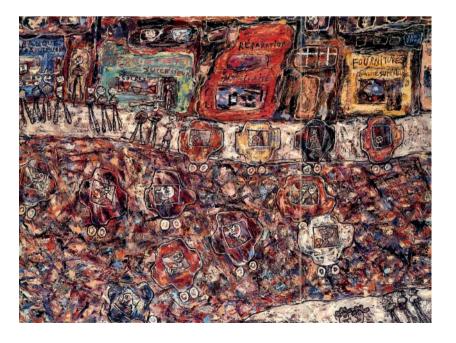
various notebooks and pieces of paper. His paintings borrow heavily from this ongoing effort as he translated the linework from paper to canvas. "Drawing, for [Basquiat], was something you did rather than something done, an activity rather than a medium." Robert Storr remarked. "The seemingly throw-away sheets that carpeted his studio might appear little more than warm-ups for painting, except that the artist, a shrewd connoisseur of his own off-hand and under foot inventions, did not in fact throw them away, but instead kept the best for constant reference and re-use. Or, kept them because they were, quite simply, indestructibly vivid" (R. Storr, "Two Hundred Beats Per Min," in Basquiat Drawings, exh. cat., New York, Robert Miller Gallery, 1990, n.p.). One can see this perfect melding of the artist's painting and drawing in works like Extra Cigarette as the simple black and white of pencil or charcoal on paper is inverted to white lines on blacked out window glass. Each panel is like a page from a sketchbook, and the cluster of drawings is hung under the all-encompassing title as a complete thought in six parts.

Though not overtly political in his practice, Basquiat's works touch on the struggles of a black artist of Haitian and Puerto Rican descent living and thriving in a whitedominated art world. Works like Extra Cigarette, as well as other paintings rendered with white oilstick on a black ground, have been suggested as a symbolic visualization of racism and social disparity. Fred Hoffman, in the exhibition catalogue for a show at the Brooklyn Museum, noted, "Much like a sorcerer seeks to turn lead into gold, the young artist...sought to radically transform the content and meaning of image and text. By reversing the information conveyed in these drawings, Basquiat demonstrated to both himself and the world that he possessed the capacity, through one simple act, to turn a world dominated by white into one where black dominates" (F. Hoffman, "The Defining Years: Notes on Five Key Works," in M. Mayer (ed.), Basquiat, exh. cat., Brooklyn Museum, New York, 2005, p. 95). Though the surface message may seem obtuse and cryptic, Basquiat's culling from various signs, found objects, and his own invented symbols of power in pieces like Extra Cigarette shed light on larger societal issues that the artist navigated in his day-to-day.

Cy Twombly, Untitled, 1970. Minneapolis Institute of Arts. © Cy Twombly Foundation. Photo: Minneapolis Institute of Arts, MN, USA / Bridgeman Images.

Jean Dubuffet, Rue Pifre, 1961. © 2019 Artists Rights Society (ARS), New York / ADAGP,

opposite: Present lot illustrated (detail).



PROPERTY OF A PRIVATE EAST COAST COLLECTION

36B ED RUSCHA (B. 1937)

Liquids, Gases and Solids

signed and dated 'Ed Ruscha 1989' (on the reverse); signed again, titled and dated again 'ED RUSCHA "LIQUIDS, GASES AND SOLIDS" 1989' (on the stretcher) acrylic on canvas 60×60 in. (152.4 x 152.4 cm.) Painted in 1989.

\$2.500.000-3.500.000

PROVENANCE:

Leo Castelli Gallery, New York Rhona Hoffman Gallery, Chicago Steve Lapper, New York Gagosian Gallery, New York Acquired from the above by the present owner

EXHIBITED:

Chicago, Rhona Hoffman Gallery, Ed Ruscha: New Paintings and Works on Paper, March-April 1989.

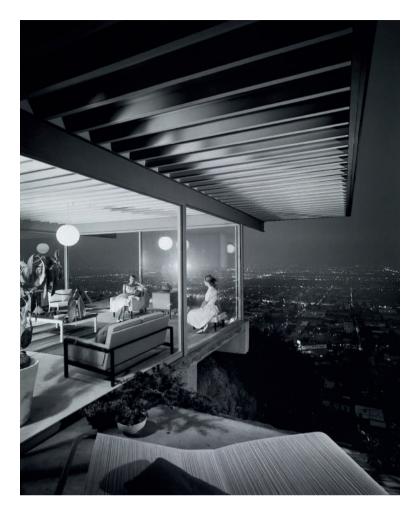
LITERATURE:

R. Dean and L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Paintings, Volume Four: 1988-1992*, New York, 2007, pp. 156-157, no. P1989.25 (illustrated in color).

aving helped usher in the age of Pop while remaining vehemently individual to this day, Ed Ruscha's masterful handling of text and image have influenced countless artists. Existing on the cusp of both Pop and Conceptual Art with a knack for paintings that reassess how words connect with photography, the artist's unmistakable cool is readily apparent in the sharply dark canvas of Liquids, Gases and Solids. Framing the night landscape of Los Angeles, a subject repeatedly addressed throughout his career, the artist seems to flip the heavens' starry expanse into a geometric, earthly grid. Kerry Brougher notes, "Ruscha's words hover between the flat, transversal surfaces of the graphic artist and the longitudinal, deep-space world of landscape painting" (K. Brougher, Ed Ruscha, exh. cat., Washington, D.C., Hirshhorn Museum and Sculpture Garden, 2000, p. 161). By combining text that rests on the very surface of the picture plane with the infinite depth of scenes culled from the real world. Ruscha is able to question the nature of representation within the confines of illusionistic painting.

Emblazoned in ghostly yellow across the face of the canvas, the words "Liquids, Gases and Solids" compete for legibility against the grid of dazzling lights beneath. Disconnected from any meaning the words might impart, it is a blurred rendering of a city grid at night as viewed from the air. Each street is visible by the rows of lights from automobiles, buildings, and street lamps. Clusters form at regular intervals, notating intersections where more commotion is common. Ruscha has been a tireless documentarian of the Los Angeles landscape in various capacities throughout the years, so one can rightly insinuate that the urban grid depicted is that of his adopted home. In contrast to the translucent text, the use of bright white and dark tones to render the city's topography brings out connections to star maps and old photographs. The roads run parallel with the top and bottom of the picture plane, creating a measured stratum that widens as the eye travels down the work. The crisscrossing arterials that interject travel diagonally from bottom right to top left, and create a sense of movement and energetic tension that can relate to that of the thriving metropolis below. Though one knows the subject matter, the contrasting planes of text and land push and pull the eye. "Conflating the grids of the city with the compositional grid of the picture plane, [the



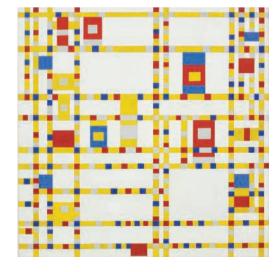


City Lights paintings] straddle the line between landscape and abstraction. They also present an image of the city that resembles a night sky turned upside down, as art historian Briony Fer has commented, so that 'looking up and down collapse into each other', and our sense of the ground of representation dissolves." (R. Rugoff in Ed Ruscha: Fifty Years of Painting, exh. cat., London, Hayward Gallery, 2010, p. 21). In early works, Ruscha employed a flat background that served as a means to amplify his chosen text or imagery as it was compressed between the painting's surface and the illusionary picture plane. With the introduction of spatially-vast landscapes and backdrops drawn from photographs, the artist entreats the viewer to look at foreground and background simultaneously.

In Liquids, Gases and Solids, both the choice and rendering of the words are emblematic of much of Ruscha's career as a whole, in which he paints his subjects in a formal way that matches the physical characteristics of his chosen words. The striated letters of his 1964 painting Scream, for example, become a visual execution of physical force needed to expel a physical scream; similarly, the artist's use of space in Talking About Space, 1963, and the physical damage being caused to the word DAMAGE by the flames in his eponymous 1964 painting, are among the earliest examples of what would become one of Ruscha's central themes. In the present work, the artist deliberately depicts the states of matter referred to in the title in amorphous and transparent ways, the result is that the artist is able to segue between the fundamentals of the physical world and his own conceptual language.

Part of Ruscha's landmark City Lights series, Liquids, Gases and Solids trades the artist's traditional viewpoint for an aerial one. Robert Dean remarked about this shift. "Up to this point much of Ruscha's work had been connected to the automobile and the road and, to expand upon Rosalind Krauss's suggestion that the automobile for Ruscha was a kind of medium, the airplane may have become, at least in the case of the City Lights paintings, a new medium" (R. Dean, "Overlapping Dialogues: The Paintings of Edward Ruscha, 1983-1987" in Edward Ruscha: Catalogue Raisonné of the Paintings, Volume Three: 1983-1987, New York, 2007, p. 5). The probable impetus for this change of scenery were Ruscha's frequent flights from Los Angeles to Miami in 1985. Similar to his affection for street signs, gasoline stations, and other sites along the road during trips across the country, it follows that the artist would also pull from his experiences flying across the country and mine those for new canvases.

Drawing upon images from everyday life like signs and other aspects of commercial culture, Ed Ruscha is often talked about in the same breath as Pop but bridges the gulf between that group of ideas and early conceptualism. Noting his predilection for seemingly cold, unemotional work, the artist compared his practice to that of the prevailing Abstract Expressionists on the other side of the country: "To generalize, [the Abstract Expressionists] approached their art with no preconceptions and with a certain instant-explosiveness, whereas I found that my work had to be planned and preconceived, or rather wondered about, before being done. My subjects tend to be recognizable objects made up of stuff that is nonobjective and abstract. I have always operated on a kind of waste-retrieval method. I retrieve and renew things that have been forgotten or wasted." (E. Ruscha, quoted in B. Brunon, "Interview with Edward Ruscha," in Edward Ruscha, exh. cat., Octobre des Arts, Lyon, 1985, p. 95). His pivotal artist books, including Twenty Six Gasoline Stations (1962), were made up of impassive snapshots that foreshadowed some conceptual documentarians. This imagery finds its painted analogue in works like Liquids, Gases and Solids where the twinkling lights of Los Angeles are neither romanticized or portrayed in any particularly identifiable manner. At the same time, by pairing landscape with nonsequitur captions, Ruscha asks us to reexamine how we view images in our day-to-day and how we ingest the information they provide.



Julius Shulman, Case Study House #22, Two Girls, circa 1960. Los Angeles County Museum of Art. © J. Paul Getty Trust, Used with permission. Julius Shulman Photography Archives, Research Library at the Getty Research Institute (2004.R.10).

Piet Mondrian, Broadway Boogie Woogie, 1942 - 1943. Museum of Modern Art, New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York

opposite: Present lot illustrated (detail).



PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

37B KARA WALKER (B. 1969)

Being the True Account of the Life of the Negress

cut paper and adhesive approximate installation dimensions: 150×472 in. (381 x 1200 cm.) Executed in 1996.

\$400,000-600,000

PROVENANCE:

Wooster Gardens, New York Acquired from the above by the present owner, 1996

EXHIBITED:

Athens, DESTE Foundation for Contemporary Art, Global Vision: New Art from the 90's - Works from the Dakis Joannou Collection, July-September 1998, pp. 2-3 (illustrated in color). Athens, DESTE Foundation for Contemporary Art, Monument to Now - Works from the Dakis Joannou Collection, June 2004-March 2005, pp. 413-415 (illustrated in color). Paris, Palais de Tokyo, Translation - Works from the Dakis Joannou Collection, June-September 2005, pp. 58, 59-60 and 61-62 (installation views illustrated in color).

LITERATURE:

Kunstwelten im Dialog: von Gauguin zur globalen Gegenwart, exh. cat., Cologne, Museum Ludwig, 1999, p. 491, no. 436, fig. 341 (installation view illustrated).

Kara Walker: Narratives of a Negress, exh. cat., Saratoga Springs, The Tang Teaching Museum and Art Gallery at Skidmore College, 2003, pp. 194-195 (installation view illustrated in color). K. Marta, N. McClister and E. Michaelid, eds., DESTE 33 Years: 1983-2015, Athens, 2015, p. 233 (installation view illustrated in color).

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

"Walker manipulates her literary source to retell a story we thought we knew, thereby revealing the traps of representation."

-Yasmil Raymond and Rachel Hooper









prestigious commission for the Turbine Hall at London's Tate Modern, Kara Walker continues to push the boundaries of art, creating an extraordinary body of work that manages to be both visually seductive and emotionally challenging. Being the True Account of the Life of the Negress, executed in 1996, is one of her earliest cut-paper silhouettes. In this, her signature medium, Walker creates a stunning visual tableau that spans nearly forty feet. Black silhouettes of genteel, Civil War-era figures are arranged on a white wall in a surreal and violent scene, with graceful and elegant characters undertaking bizarre physical acts. In what has been called a "new type of history painting," Walker scrambles historical fact with fantasy and fiction, in order to undermine established narratives of American History, hoping instead for a more intense, emotional and visceral understanding.

urrently the subject of critical acclaim for her

As the curators of her 2007 retrospective at the Whitney have explained, "Walker manipulates her literary source to retell a story we thought we knew, thereby revealing the traps of representation" (Y. Raymond and R. Hooper, Kara Walker: My Complement, My Enemy, My Oppressor, My Love, exh. gallery guide, Whitney Museum of American Art, New York, October 2007-February 2008, p. 7) Indeed, by cloaking these sinister truths in figures that evoke antebellum-era decorum, Kara Walker exposes the inherent distortion of truth that underlies most historical accounts of our shared American experience. Being the True Account of the Life of the Negress is an early and important example of this, her most recognizable body of work, which continues to provoke and perplex in the two decades since its original creation.

Bathed under the light of a full moon, the characters that populate *Being the True Account of the Life of the Negress* are arranged in small, but brutal, vignettes. Each

"The mural's scale insists that the viewer participate in the experience by walking across the periphery of the landscape as if spying on the events taking place...viewers of Walker's work are metaphorically and emotionally transported to the plantation of their own racial and gender prejudices, superiority and inferiority complexes, and anxieties and fetishes."

-Yasmil Raymond and Rachel Hooper

character is identifiable only by their clothing, gestures and physical profile. Along the right edge, an elegant gentleman dressed in topcoat and tails strides confidently into the scene whilst carrying a newborn infant upon a silver platter. To his left, a well-dressed Southern lady is portrayed in a state of rapt amazement as she encounters a barefoot woman giving birth to a monstrous, oversized child. Proceeding to the left, a slave owner adorned in Civil War-era suit and hat looms over the object of his desire—a woman hidden within a large haystack. Along the left edge, a short woman in a shapeless cloth dress carries a heavy metal statue with only one hand, as if bearing some kind of trophy or prize. This figure is an outdated, stereotypical representation known as a "lawn jockey." The only witness to this scene are the clouds and the moon above, or conversely, the shadows that linger on the ground, alternately evoking smoke, water or blood.

In this shadowy world, Walker brings to light the countless atrocities wrought upon the powerless by those in power, and she exaggerates the monstrosity of that era by depicting even more freakish imagery. To enhance the nightmarish quality of the scene, she enlarges it to life size and stretches it out. In this way, Kara Walker immerses-and implicates-the viewer in the action she depicts. As the Whitney's curators once more remind us, "The mural's scale insists that the viewer participate in the experience by walking across the periphery of the landscape as if spying on the events taking place...viewers of Walker's work are metaphorically and emotionally transported to the plantation of their own racial and gender prejudices, superiority and inferiority complexes, and anxieties and fetishes" (Y. Raymond, "Maladies of Power: A Kara Walker Lexicon," Kara Walker: My Complement, My Enemy, My Oppressor, My Love, exh. cat., Whitney Museum of American Art, New York, October 2007-February 2008, p. 349).

Walker exhibited her first cut-paper silhouette in 1994, at the Drawing Center in New York. Entitled *Gone, An Historical Romance of a Civil War as It Occurred Between the Dusky Thighs of One Young Negress and Her Heart,* this fifty-foot installation consisted of black paper silhouettes arranged upon a white wall, in what has become a crucial motif in her ever-expanding oeuvre. Now in the Museum of Modern Art, *Gone...* established the primary visual strategy of the cut-paper silhouettes. Taking a genteel practice from the 18th century, she has created a powerful medium with which to examine the offensive and derogatory attitudes

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

Kara Walker, Gone: An Historical Romance of a Civil War as It Occurred b'tween the Dusky Thighs of One Young Negress and Her Heart, 1994. Museum of Modern Art, New York. Artwork: © Kara Walker; Courtesy of Sikkema Jenkins & Co., New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Kara Walker, 2014. Photo: Juergen Frank / Contour RA by Getty Images. Artwork: © Kara Walker; Courtesy of Sikkema Jenkins & Co., New York



expressed by minstrel shows and racist paraphernalia. "It's interesting that as soon as you start telling the story of racism, you start reliving the story," Walker has said. "You keep creating a monster that swallows you" (K. Walker, quoted in an Interview by Linda Yablonsky, "In the Studio," *Art & Auction*, February 2007, p. 52).

Several of Walker's most important recurring motifs are included in Being the True Account of the Life of the Negress, which she has featured throughout her thoughtprovoking body of work. One such motif is the hoop skirt. Again, as the curator Yasmil Raymond reminds us, "The hoop skirt, a symbol of morality and the quintessential fashion statement of Southern women before the Civil War, is an ever-present motif in Walker's imagery. Both mistresses and slave women don such garments not to protect their virtue but to disguise their own repressed desires" (Y. Raymond, op. cit., p. 349). Additionally, Walker often includes a white male figure (sometimes referred to as "King Cotton"). In the present work, he is represented by his Civil War-era hat, tie and dress coat—an odd bit of finery considering he's standing in a haystack. This important recurring character is often used in order to symbolize "the cotton industry, its foundation on slaves as free labor, its importance in establishing America as a world economic power, and its responsibility in planting the seeds of violence and racism in this country" (Y. Raymond and R. Hooper, op. cit., p. 15).

The elaborate title of the present work, Being the True Account of the Life of the Negress, is likely based upon the romanticized accounts of pre-Civil War era slave traders, who fancied themselves as adventurers rather than chief facilitators of a brutal and abominable regime. The present work may be related to an account from 1854 of an American ship captain named Theodore Canot, who was one of the largest slave traders of the 19th century. Its subtitle demonstrates the type of language common to that era, which Walker has re-discovered in the present work and held up to the light. Its title reads: "Adventures of an African Slaver: Being a True Account of the Life of Captain Theodore Canot, Trader in Gold, Ivory & Slaves on the Coast of Guinea, His Own Story as Told in the Year 1854." In this publication and in those like it, the obvious racist, sexist and patronizing tone of its authors glosses over the many nightmarish realities of the slave trade. The real-life accounts of African-American men and women who lived through that era weren't widely documented, let alone popularized and read like Canot's book would have been.

This also extends to the more popular works of American literature that are with us today, such as *Uncle Tom's Cabin*, *Huckleberry Finn* and *Br'er Rabbit*. In Walker's work, she digs deep into the American subconscious, into our literature, art, music and the stories we tell ourselves, to allow a more accurate and visceral understanding to emerge. She brings the viewer into closer communion with the real-life men, women and children who endured such a brutal regime, and whose voices have never been heard.



38B CHARLES WHITE (1918-1979)

Banner for Willie J

signed and dated 'CHARLES WHITE '76' (lower right); signed again, titled and dated again "BANNER FOR WILLIE J" CHARLES WHITE '76' (on the stretcher) oil on canvas 58½ x 50½ in. (148 x 127.3 cm.)
Painted in 1976.

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

PROVENANCE:

Heritage Gallery, Los Angeles Private collection, Los Angeles, 1978 Acquired from the above by the present owner

EXHIBITED:

New York, National Academy of Design, Henry Ward Ranger Fund Exhibition, September-October 1976.
Los Angeles Municipal Art Gallery, The Objects Observed, September-October 1978.
Cypress, California, Cypress College Fine Arts Gallery, Charles White, November 1978.
Art Institute of Chicago; New York, Museum of Modern Art; Los Angeles County Museum of Art, Charles White: A Retrospective, June 2018-June 2019, pp. 187, 227 and 233, no. 87, pl. 100 (illustrated in color).

LITERATURE:

L. Warnecke, "It's a Homecoming for Artist Charles White at the Art Institute," *Chicago Tribune*, 15 June 2018 (illustrated in color). M.H. Miller, "The Man Who Taught a Generation of Black Artists Gets His Own Retrospective," *The New York Times Style Magazine*, 28 September 2018 (illustrated in color).





"His art spoke to and about the black experience while demonstrating, promoting, and honoring African Americans' dignity and history."

—Ilene Fort

Installation view, Charles White: A Retrospective, October 7, 2018 - January 13, 2019, Museum of Modern Art, New York (present lot illustrated). Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York. Artwork: The Charles White Archives.

David Hammons, Injustice Case, 1970. Los Angeles County Museum of Art. © 2019 David Hammons. Photo: © 2019 Museum Associates / LACMA. Licensed by Art Resource, New York.

Andy Warhol, Round Marilyn, 1962. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

xhibited at the recent major retrospective of the artist's work organized by the Art Institute of Chicago (and which later traveled to the Museum of Modern Art, New York; and the Los Angeles County Museum of Art), Charles White's Banner for Willie *J* is a painting by one of the most influential artists of his generation. Featuring a portrait of the artist's cousin, whoas an innocent bystander-was killed during an armed robbery at a bar, the painting portrays the contemporary black experience through the lens of art history. Powerful and poignant, and painted with remarkable dexterity, White's paintings give a voice to those often unheard. The artist explained of his artistic inspiration, "My work takes shape around images and ideas that are centered within the vortex of a black life experience, a nitty-gritty ghetto experience resulting in contradictory emotions: anguish, hope, love, despair, happiness, faith, lack of faith, dreams" (C. White, as quoted in Three Graphic Artists: Charles White, David Hammons, Timothy Washington, Los Angeles, California, 1972, p. 5).

In contrast to his violent death, White chose to depict him in a casual pose, wearing a pair of sunglasses and resting on his haunches; with a quiet dignity, he stares into the middle distance. Above his head, White has painted a single red rose, the enduring symbol of innocence, love, and dignity. In Christian mythology, a single red rose was also said have grown at the sight of Jesus's death. Below the figure of Willie J, White has paint the word 'BANG' in bold block capitals, referring to the violence that resulted in the senseless death. White encloses the image of his cousin within a circular portrait format that recalls art historical paintings of nobility; this distinctive way of painting was often reserved for significant figures, such as members of the Holy Family, nobility or other wealthy sitters; thus, in this painting White combines the noble traditions of art history, with a contemporary voice to create a positive image of his cousin, a young black man whose live was cut tragically short.

1976, the year in which Banner for Willie J was painted, was an important time for the artist. He was honored with a major retrospective at the High Museum of Art in Atlanta, and which later traveled to museums in Montgomery, AL; Chattanooga, TN; West Palm Beach, Florida; and Little Rock, Arkansas. In September that year. White's work was also featured in the exhibition Two Centuries of Black American Art, organized by the Los Angeles County Museum of Art, described at the times as "the only historically comprehensive exhibition of art by Black Americans ever to be presented by a major American art museum" (B. R. Cooks, Exhibiting Blackness: African Americans and the American Art Museum, Amherst, 2011, p. 87). In addition to being featured in that exhibition, White was also commissioned to create the official poster for the show. The result was a lithograph ${\it I}$ Have a Dream, which he specifically requested by shown

"I have always believed that his [Charles White] work should be seen wherever great pictures are collected... He is a true master of pictorial art, and nobody else has drawn the black body with more elegance and authority."

-Kerry James Marshall

at an affordable price, and also be distributed free of charge to schools in the L.A. area.

In addition to his role as a prominent artist, White was also hugely influential as an educator, teaching and mentoring a whole generation of artists. "White was an advocate for the people he depicted in his artwork," writes Museum of Modern Art curator Esther Adler in the catalogue of the recent retrospective, "as for the generations of students he taught and mentored, many of whom continue to work as professional artists today" (E. Adler, "Charles White, Artist and Teacher," in S. K. Oehler & E. Adler, Charles White: A Retrospective, exh. cat., Art Institute of Chicago, 2018, p. 141). During his life, the artist held a number of faculty positions, but it was at the Otis Art Institute (now Otis College of Art and Design) that he made his mark as an educator, joining the institution in 1965, and remaining until his death in 1979. David Hammons, who was a pupil of White at Otis, recalled the impact he had on him, and many of his contemporaries. "I never knew there were "black" painters, or artists, or anything until I found out about him... There was no way could have got information from my art history classes.... He's the only artist that I really related to because he's black and I am black, plus physically seeing him and knowing him. Like, he's the first and only artist that I've ever really met who had any real stature. And just being in the same room with someone like that you'd have to be directly influenced" (D. Hammons, quoted by E. Adler,





"Charles White, Artist and Teacher," in S. K. Oehler & E. Adler, Charles White: A Retrospective, exh. cat., Art Institute of Chicago, 2018, p. 152). Another of White's pupils, Kerry James Marshall, said, "I have always believed that his work should be seen wherever great pictures are collected... He is a true master of pictorial art, and nobody else has drawn the black body with more elegance and authority (K. J. Marshall, "A Black Artist Named White," in S. K. Oehler & E. Adler, Charles White: A Retrospective, exh. cat., Art Institute of Chicago, 2018, p. 15).

The care and precision with which Charles White painted Banner for Willie J. makes this an outstanding example that demonstrates the artist's reputation as one of the most accomplished draughtsman and painters of his generation. In addition to his body of work, his legacy lives on the dozens of other artists he influenced, like David Hammons and Kerry James Marshall. The dignity with which he lived his life can clearly be seen in his canvases, a quality that remains as important today as they were during much of the history of the 20th century. Writing in the catalogue for his 2018 retrospective, Ilene Fort, Curator of American Art at the Los Angeles County Museum of Art succinctly summed up the magic of White's art, "His art spoke to and about the black experience while demonstrating, promoting, and honoring African Americans' dignity and history" (I. S. Fort, "Charles White's Art and Activism in Southern California," in S. K. Oehler & E. Adler, Charles White: A Retrospective, exh. cat., Art Institute of Chicago, 2018, p. 123).

•◆39B GEORGE CONDO (B. 1957)

Silver and Yellow Double Head Composition

signed and dated 'Condo Sept 19, 2016' (upper left) acrylic, metallic paint and pigment stick on linen 90×140 in. (228.6 x 355.6 cm.) Painted in 2016.

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

PROVENANCE:

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

LITERATURE

N. Kahn, *The Price of Everything*, 2018 (video; studio view illustrated in color)

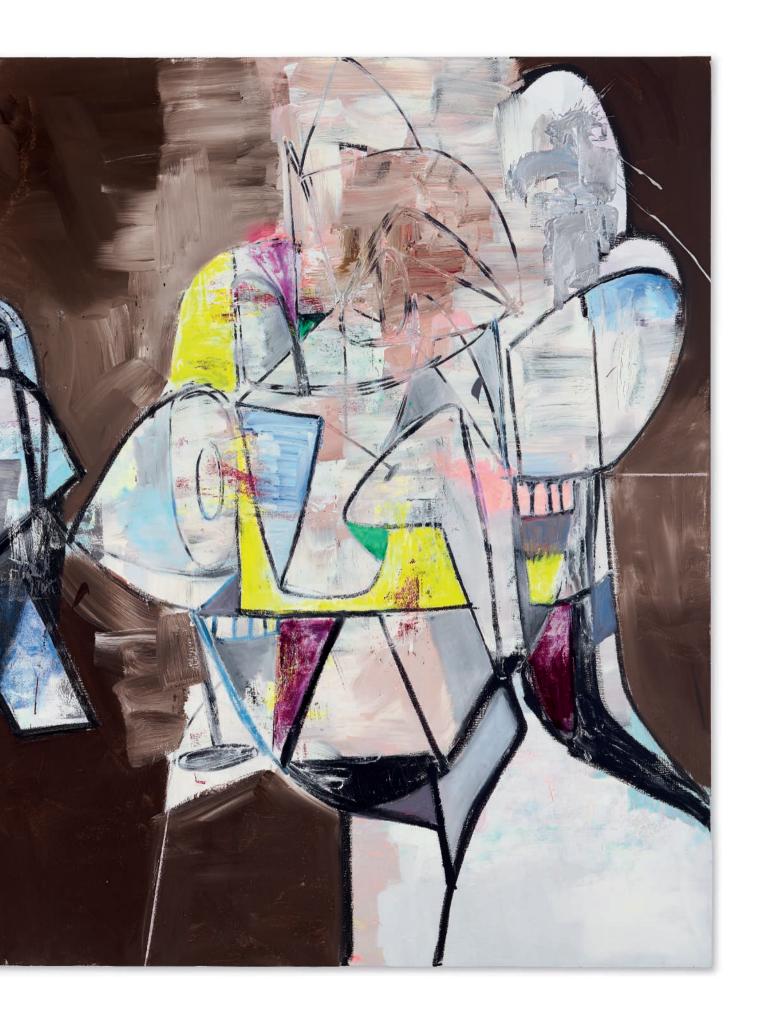
oted for his staunch championing of the painted figure in the 1980s and beyond, George Condo's signature style marries portraiture with art historical inquiry.

Energetic compositions like Silver and Yellow Double Head Composition see the artist going beyond the more parodic mode he became known for in his early practice, and instead tease out the intricacies inherent in his appropriative techniques. True to form, the artist retains his interest in portraiture as a vehicle for his painterly investigations as he targets the bust-length format for closer inspection. "There was a time when I realized that the central focal point of portraiture did not have to be representational in any way," he once remarked, "You don't need to paint the body to show the truth about a character. All you need is the head and the hands" (G. Condo, quoted in A. Bonney, "George Condo," BOMB Magazine, Summer 1992). Stepping further away from directly discernible subjects, Condo has increasingly turned in the 21st century to an amalgam of abstractive techniques that render his works a poignant cacophony of line, color, and form. Using these elements in service to his broader inquiry on painting and its emotional aspects, Condo continuously prods at the historical while pushing ever further into the future.

Silver and Yellow Double Head Composition depicts two figures from the shoulders up. Rendered on a dark brown-gray ground reminiscent of Francis Bacon, Condo's subjects activate the canvas with a swirl of bold black strokes, panels of color, and painterly insertions. The left head is perched atop frontal-facing shoulders wearing a red and white block of color and pointed black collar. Various pieces of the visage are visible through the Cubist-inspired line work, most notably two eyes: one turns to the right and the other stares unblinkingly out at the viewer. Two series of vertical strokes seem to elicit bared teeth while a number of curvilinear forms might be noses, ears, or the outlines of the face. One notices the similarities in each form to some of Condo's less fully-obscured faces, and in doing so the hand of the artist emerges. The right figure, turning its shoulder to the foreground, may be rendered in profile, but the mélange of angles, brushstrokes, and shaded planes dissolve any recognizable vestiges into a deconstructed portrait that









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

Jean-Michel Basquiat, Untitled Two Heads on Gold, 1982. © Estate of Jean-Michel Basquiat. Licensed by Artestar, New York.

Pablo Picasso, *The Weeping Woman*, 1937. Tate, London. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: © Tate, London / Art Resource, New York. melds the artist's trademark cartoon style with those of his art historical predecessors in the Cubist and Abstract-Expressionist modes. Reading one of Condo's paintings is like reading several chapters of an art history text at once. Movements and modes combine and coalesce into a treatise on what painting has been and will be. "Realistic details ... struggle to emerge from the rich atmosphere of line and Cézannesque passage that comprise the backgrounds. It is as if this painterly primordial soup is tugging these figurative forms back into itself, impeding their complete transformation from shapes into images' (L. Hoptman, "Abstraction as a State of Mind" in George Condo: Mental States, exh. cat. New Museum, New York, 2011, p.23). Reticent to offer up a fully-formed figure, Silver and Yellow Double Head Composition offers only the briefest of glimpses into representation before the faces and forms are again swallowed up by the artist's brush.

Known for his dynamic approach to the seeminglyantiquated genre of portraiture, Condo pushes traditional notions of the figure through a blender of art historical styles. Coming of age in New York in the 1980s with his Post-Modern contemporaries like Julian Schnabel and David Salle, artists who were then relying on fitting and composing a bevy of visual pastiches with disparate elements borrowed from across history, Condo instead sought to combine and fuse components into something decidedly singular. Donald Kuspit wrote about this confluence, noting, "Instead of pushing one style to an extreme, he revitalizes different styles by using each to inform the others-even as he readdresses the old modernist problem of the relationship of painting and drawing, modes that Matisse thought were inseparable if not entirely one and the same" (D. Kuspit, "George Condo: Skarstedt Gallery," Artforum, May 2010, p. 252). The elaborate way in which Condo physically constructs his compositions can be seen in the recent HBO documentary film The Price of Everything, which features the present work in the various stages of its creation. Upon a ground of patchworked pale colors, Condo can be seen sketching the beginnings of what will become the figure on the left. "He's very persistent," Condo says as he draws the figure in black oil stick. "He's always sort of there, as a kind of alter ego." Then, over time-and using a variety of tools and techniques ranging from broad paintbrushes to a wide palette knife, two figures emerge before Condo finally declares "That to me looks like a finished painting! They just finish themselves off, I can't imagine anything else I

could do..." (G. Condo, *The Price of Everything*, directed by Nathaniel Kahn. HBO. 2018).

Silver and Yellow Double Head Composition and other works in the same vein came out of Condo's need to go beyond his previous explorations into figurative painting and signal a tangent from his usual cartoon-laden iconography. Calvin Tompkins, speaking to this point in a 2011 New Yorker profile on the artist, intoned, "Instead of borrowing images or styles, he used the language of his predecessors, their methods and techniques, and applied them to subjects they never would have painted" (C. Tompkins, "Portraits of Imaginary People," New Yorker, January 9, 2011). Filtering the innovations of art historical legends through his own hand, Condo proves that he is both well-versed in art historical styles and modes while also being a singularly innovative artist in the realm of Post-Modern painter. Clearly adept at elements of shading, figuration, and more traditional notions of figure painting (as is clear in works like The Girl from Ipanema [2000]), the artist has continuously pushed toward a fuller understanding of the emotional aspects of art. He uses the portraiture mode as a structure on which to build this inquiry rather than focusing on depicting specific people, noting, "They're really not so much subjects in themselves as they are observations of the emotional content of human nature, so they're variables in that sense. They're sort of interchangeable" (G. Condo quoted in A. Binlot, "George Condo Creates Portraits in Action," T Magazine, November 7, 2014). Silver and Yellow Double Head Composition looks back at the innovations championed by Cubists like Picasso, but at the same time evokes a more disjunctive style that hinges upon letting the subjects become more tokens of mannerist figuration and containers for gestural abstractions that consider the human psyche. The artist branches from his early 20th century predecessors, explaining, "What's possible with painting that's not in real life is you can see two or three sides of a personality at the same time, and you can capture what I call a psychological cubism" (G. Condo, quoted in J. Belcove, "George Condo interview", Financial Times, April 21, 2013). Looking not just at the representation of physical space, but emotional nuance as well, Condo charges his compositions with dramatic tension.





40B DAMIEN HIRST (B. 1965)

Unknown Pharaoh

Carrara marble sculpture: $30 \times 20\% \times 11\%$ in. (75.9 x 52 x 29.5 cm.) display cabinet: $94\% \times 40\% \times 31\%$ in. (240 x 103×80 cm.) Executed in 2015. This work is number three from an edition of three plus two artist's proofs.

\$800,000-1,200,000

PROVENANCE:

Gagosian Gallery, London Private collection, Europe Acquired from the above by the present owner

EXHIBITED

Venice, Punta della Dogana and Palazzo Grassi, *Treasures from the Wreck of the Unbelievable*, April-December 2017, pp. 50-51 and 327 (another example exhibited and illustrated in color).

LITERATURE

C. Vogel, "A Hirst Comeback Bid as Underwater Fantasy," *New York Times*, 9 April 2017, p. AR1.



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Jeff Koons, *Michael Jackson and Bubbles*, 1988. © Jeff Koons.

Burial mask of Pharaoh Tutankhamen, 18th dynasty, New Kingdom, Egypt. Photo: DEA PICTURE LIBRARY / De Agostini via Getty Images..jpg

opposite: Present lot illustrated (alternate view).

s a leading figure of the Young British Artists (YBAs) in the 1980s, Damien Hirst has become known for his striking installations and grand gestures that ruffle the feathers of the art world while constructing biting commentary on numerous subjects. Unknown Pharaoh is an exquisitely realized work that tackles notions of historical fact and fiction, and signals a return to more monumental projects for the artist. Following the thread of his oeuvre to date, although elevated to a new level, Hirst's sculpture recalls ideas of death and human life in the face of the continuous march of time. Recalling a funerary statue from Ancient Egypt but taking on the guise of a contemporary figure, Unknown Pharaoh asks the viewer to combine ancient views on the afterlife with today's beliefs. "Death is one of those things," Hirst has explained. "To live in a society where you're trying not to look at it is stupid, because looking at death throws us back into life with more vigour and energy. The fact that flowers don't last forever makes them beautiful" (D. Hirst, guoted in E. Day, "Damien Hirst: Art is childish and childlike", The Observer, September 26, 2010). Even the title, suggesting that the particular god-ruler of Ancient Egypt depicted is unrecognizable and unnamable, forces one to consider the nature of time and the fact that even someone so revered in life could be forgotten in death.

Carved out of Carrara marble, a stone used since the times of Ancient Rome, *Unknown Pharaoh* depicts the head and torso of a shirtless man in pharaonic dress. The eyes are closed, atypical of common Egyptian statuary, and the mouth is set in a slight frown. The *nemes* headdress, the striped cloth adornment worn by Ancient Egyptian rulers and famously seen in the death mask of Tutankhamun, sits atop the man's head to signify his status. A *uraeus*, a stylized cobra, adorns his brow. As far as the iconography goes, *Unknown Pharaoh* has all of the trappings of a work from Ancient Egypt. However, the body is incredibly lifelike in its rendering, and the face and muscles are less stylized than one would expect from a civilization so strict in its depictions of people. Furthermore, an obvious piercing in the man's left nipple separates this figure from the

distant past. The whole work has been constructed to seem like a lost fragment from a larger, full-body statue, when it is actually a fabrication by Hirst. The rough edges of marble at the arms and mid-torso were left as such to give the impression of cracking and breaking, yet the delicate headdress and snakes are perplexingly unharmed. Hirst's interest in the depiction and understanding of time throughout his oeuvre is apparent here as he constructs a faux-historical object.

Part of a larger dialogue, Unknown Pharaoh is one of Hirst's self-styled 'found treasures' from his monumental project at Punta Della Dogana and Palazzo Grassi in 2017, over the Venice Biennale entitled Treasures From the Wreck of the Unbelievable. Accompanied by a full documentary about the discovery of a lost shipwreck, Hirst's exhibition is a tongue-in-cheek blending of fact and fiction. The story suggests that each work was part of a large collection put together by a former slave name Cif Amotan II in the 1st or 2nd century. Lost in a shipwreck off the coast of east Africa, each work was brought to the surface by divers to be displayed in Venice. The broader story goes that Hirst financed the salvage in the Indian Ocean, but the fact is that the entire story, film, and trove of treasures are fabrications by the artist. Always one to play with the serious nature of the art world, Hirst does not try to discount or deny his more than surface level involvement in the project. Even looking at Unknown Pharaoh, one can note more similarities to modern day personalities (it is allegedly based on the musician Pharrell Williams) than anything ancient. Furthermore, the blending of seemingly historical objects and mythical figures like Medusa with anachronistic celebrities and cartoon characters (Rihanna, Optimus Prime, and Mickey Mouse are among the coralcovered statues within the greater collection) makes Hirst's intent known. Though many artists today deal with pop culture and appropriate commercial figures into their commentaries, Hirst takes it to the ultimate. Writing about

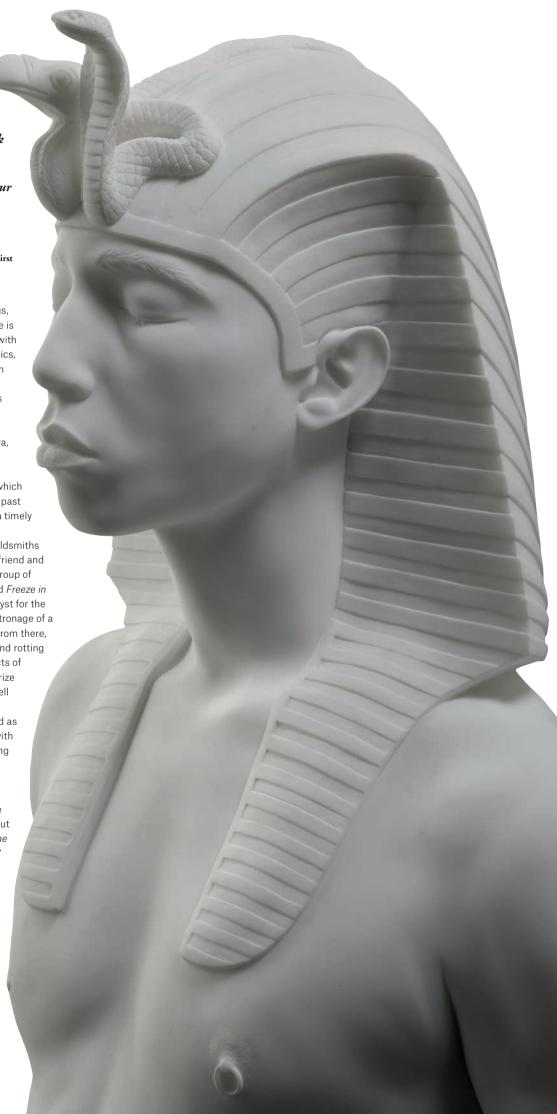


"Death is one of those things. To live in a society where you're trying not to look at it is stupid, because looking at death throws us back into life with more vigour and energy. The fact that flowers don't last forever makes them beautiful."

—Damien Hirst

the overall exhibition to which this work belongs. Janelle Zara notes, "[W]hat shows through here is still the Hirst we know, the artist preoccupied with pseudo-scientific inquiries, jewel-encrusted relics, seriality, repetition, and the careful preservation of the dead. Instead of drugs, he offers glass cabinets full of treasures: scimitars and spoons crusted over with orange rusts and gorgeous cerulean oxides-row after row of beautiful fabrications, in both senses of the word" (J. Zara, "One Man's Trash is Damien Hirst's Treasure," ARTnews, April 21, 2017). Though continuously shifting his medium, the conceptual basis for which Hirst is known is largely intact. Coalescing the past with the present, *Unknown Pharaoh* serves as a timely reminder that history informs the future.

Born in Bristol in 1965, Hirst studied at Goldsmiths College in the late 1980s. There, he became a friend and colleague to what would become the earliest group of YBAs. In 1988, Hirst curated an exhibition titled Freeze in a London Warehouse which served as the catalyst for the group's wider recognition and attracted the patronage of a variety of collectors, namely Charles Saatchi. From there, Hirst became known for his use of preserved and rotting animals, as well as his interest in various aspects of human existence, going on to win the Turner Prize in 1992. Glass tanks full of formaldehyde, as well as vitrines meant to enclose lifecycles (as in A Thousand Years [1990]) became his calling card as he examined the ways in which society deals with ideas of death and life. The blockbuster traveling exhibition Sensation, which was displayed in London, Berlin, and New York from 1997-2000 cemented Hirst and his fellow YBAs into the annals of art history. Hirst has always been one to embrace the extravagant and the extreme, but his exhibition of Treasures From the Wreck of the Unbelievable takes his interest in 'performance' to a new level. Yet, as much as Unknown Pharaoh and its brethren are the product of a mind that thrives on flash and spectacle, it remains true that Hirst's commentary on the course of humanity is often subtly potent. One can take the pharaonic fragment at face value, noting the celebrity visage thrust into Egyptian iconography, but by taking Hirst's oeuvre into consideration, the relative brevity of human life in the grand scheme and our continuous efforts to create lasting tributes to the past becomes starkly clear.



• ◆ 41B RICHARD PRINCE (B. 1949)

Nurse Barclay's Dilemma

signed, titled and dated 'Richard Prince "NURSE BARCLAY'S DILEMMA" 2002' (on the overlap) inkjet and acrylic on canvas 70×48 in. (177.8 x 121.9 cm.) Executed in 2002.

\$4,500,000-6,500,000

PROVENANCE:

Barbara Gladstone Gallery, New York Acquired from the above by the present owner, 2003

LITERATURE

R. Prince, 130 Nurses, New York, 2017, n.p. (illustrated in color).

ne of the preeminent figures of early appropriation art and the postmodern investigation into mass media, Richard Prince has tackled myriad subjects as they relate to humor, celebrity, sexuality, and authorship. Alongside 1980s stalwarts like Cindy Sherman and Barbara Kruger, Prince made a name for himself through careful selection and enhancement of magazine images, texts, and other media in a manner that highlighted their commercial aspects and took them out of their everyday context. "Look at all the people today making things using sampled images, mashing up video clips and photographs in ways that feel incredibly common to us, no one does it like Richard. He changed art practice in the 20th century" (N. Spector, quoted in K. Crow, "Artist Richard Prince's Secret Retreat," WSJ Magazine, December 2014/January 2015). Nurse Barclay's Dilemma is a sultry example of this singular talent and belongs to Prince's much-lauded Nurse Paintings series which he introduced to the world in 2003. Rife with the seductive poses and postures that graced the dime store novel covers they borrow from, each work in the series combines stylized book illustration with Prince's own nod to the moody colorfields of artists like Mark Rothko. Leaving only the female figure and the original text's title in the midst of his dramatic composition, the artist creates a gauzy, steamy ode to both the low brow and highbrow artforms of the mid-20th century.

Presented on a grandiose scale, a woman in the guise of a nurse peers out from dripping, brushy washes of color. Mixing the original illustration from the front of a pulp fiction novel with a conscious nod to Abstract Expressionism, Prince deftly melds the appropriated imagery with his own painterly adjustments. The left side of the work is taken over by a half-length portrait of a woman in a white, short-sleeved uniform and the blue and white hat typical of nurse practitioners in the 1950s and 60s. Her right hand holds her face, winding painted fingernails into a short coiffure. There is a look of stress and anxiety in the woman's eyes as they stare downward and refuse to meet the viewer's gaze. This vexed posture is telling of the 'dilemma' the nurse faces, and the novel from which Prince lifts his imagery originally proclaimed, "She was about to give up nursing to marry a wealthy widower, when an attractive patient came under her care and into her heart." (A. Humphries, Nurse Barclay's Dilemma, Avalon Books: New York, 1954). Some of this







subtitle is still visible through the hazy gray and white in the upper right corner above the red of the book's title, "Nurse Barclay's Dilemma". The name of the author of this medical melodrama. Adelaide Humphries, however, has been completely obscured by drips and swathes of murky gray paint. Besides this expressionistic obfuscation. Prince has made one very noticeable addition to the appropriated image, one that each work in the series shares: a white mask. Intentionally made large and extending from the chin to the bottom of the nurse's eyes, Prince's mask serves to both further stylize the woman as a figure of nursing while also, as the artist puts it, "making it all the same and getting rid of the personality" (R. Prince, quoted in "Interview with G. O'Brien", Interview Magazine, December/January 2008-9, p. 201). By covering the nose and mouth, the artist makes each figure into a symbol or icon that goes beyond one individual toward a larger idea.

Though it might be perceived as extraordinarily painterly at first glance, Barclay's Dilemma touches on two driving forces within Prince's varied oeuvre. As an ardent collector of books, the artist continuously adds to his stockpile of first editions and rare tomes while also fortifying his shelves with numerous pulp fiction paperbacks. Of particular interest are the titles from tawdry romance novels centered around nurses. Each work from his Nurse Paintings series is anchored to an actual book in Prince's collection. The second catalyst is the artist's mastery of appropriative techniques. Coming of age in the 1980s along with artists like Sherman and Sherrie Levine, Prince extracts imagery from a broader image culture and reworks it to serve his purposes. The Nurse Paintings are no different as he enlarges and positions the covers of each pulp novel before making an inkjet print and affixing it to the canvas. Negating the original background used on the book jacket, the solitary woman emerges and is enlarged to heroic proportions. The idea for Barclay's Dilemma and the rest of the series came to Prince in 2002 at the height of the global SARS hysteria. While reading the news, the artist had a sudden insight into his vast book collection and to a certain subgenre of which he had multiple volumes. "I've always

been very lucky when it comes to making art and finding subject matter," Prince noted, "And the subject matter does come first and how it's presented comes second. ...With the *Nurse* paintings, I believe I started out just reading the paper. It just occurred to me that everyone needed a nurse. [...] There's a whole genre and I'd had them for years. I wanted to do something just white; [...] But before I put them away, I made a mistake painting all this white—this is when I say I get lucky. After I had wiped off some of the painting, it looked like a mask on the nurse's face and suddenly it was one of those moments. When I noticed that, I realized that was going to be the contribution to the image, to put a mask on these various nurse illustrations. It was a way of unifying and also talking about identity" (R. Prince, quoted in N. Shukur, "Richard Prince," Russh, December 2014). By combining his bibliophilic tendencies with a need to edit and reform the archive. Prince expanded on his earlier techniques.

Prince has often employed the sexualized female figure in his work, and pieces like Barclay's Dilemma are rather tame in comparison to previous offerings like his Girlfriends series in the early 1990s. However, it is worth noting that the artist never creates new images, but simply reframes and recontextualizes those that are already extant. "Mr. Prince mines the ways that society has portrayed women and how women have seemed to want to be portrayed," reporter Randy Kennedy wrote in The New York Times. "His obsessions... toy... ambiguously and provocatively with sexism, exploitation and the conventions of pornography" (R. Kennedy, "Two Artists United by Devotion to Women." New York Times, 23 December 2008, sec. C, p. 1). By highlighting and adding a white mask to each nurse (which can be read in a similarly depersonalizing manner as the black censor bars used in more tawdry materials), Prince turns the nurse into a stylized type that stands in for a greater conversation. He noted in an interview with fellow provocateur Damien Hirst, saying, "Some people say the nurse paintings are all about desire—but isn't that more to do with their proximity to life and death? Isn't that why we find nurses sexy-because they embody this ultimate contradiction? [...] As kids we are interested in sex and death because we can never imagine either one ever happening to us" (R. Prince, guoted in "A Conversation" in Damien Hirst: Requiem II, 2009). Instead of becoming objects of desire, the nurses ask the viewer to examine themselves and their own ideas about sexuality in the context of mass media.



opposite: Present lot illustrated (detail).

Pablo Picasso, Portrait of Françoise, 1946. Musée Picasso, Paris. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: © RMN-Grand Palais / Art Resource, New York.

Roy Lichtenstein, *Nurse*, 1964. © Estate of Roy Lichtenstein.

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

42B CHRISTOPHER WOOL (B. 1955)

Untitled

signed, inscribed and dated 'WOOL 1992 (S81)' (on the reverse) enamel on aluminum $43\,x\,30$ in. (109 x 76.1 cm.) Painted in 1992.

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

PROVENANCE:

Luhring Augustine, New York Private collection, New York Anon. sale; Sotheby's, New York, 17 May 2000, lot 6 Acquired at the above sale by the present owner

LITERATURE

 ${\it Glossalgia}, {\it exh. cat.}, {\it Athens, Hellenic American Union, 2001, n.p.}$ (illustrated in color).

"So messed up, I want you here
In my room, I want you here
Now we're gonna be face-to-face
And I'll lay right down in my favorite place
And now I want to be your dog
Now I want to be your dog
Now I want to be your dog"

—The Stooges

"Wool's word paintings take place in a realm between theory and accident. They suggest far more than they ever state..."

—Greil Marcus

ith its gritty aesthetic and bombastic language, Christopher Wool's Untitled belongs to a series of paintings that has become one of the most celebrated in contemporary art. Although Wool's Word paintings were born out of the graffiti and urban street art of '80s and '90s America, they also reference almost half a century of artistic endeavor, encompassing the coolness of Minimalism, the intellectual rigor of Conceptual art, and the bravado of Abstract Expressionism. At nearly a foot high, the individual letters of Wool's declarative statement WANT TO BE YOUR DOG are crammed into the dimensions of this painting. Without any empty space, these utilitarian letters-rendered in block capitals-appear to push at the restraining boundaries afforded by the edges of the aluminum support. The individual letters are a derivation of one of the artist's favored phrases, various combinations of which are contained in some of the best examples of these Word paintings; these room-sized. multi- and single paneled works featuring the words RUN DOG RUN, can be found in the permanent collections of the Whitney Museum of American Art, New York; The Broad, in Los Angeles: and Glenstone.

Rendered in black paint, the bold lettering that makes up the missive 'WANT TO BE YOUR DOG' appears in stark contrast to the pure white ground. The aesthetic impact of this chromatic duality is heightened by the artist's choice of a dramatic block capital sans serif font. The monochromatic palette, combined with the strong geometry of the individual letters, imbue each with a strong aesthetic that almost shouts its presence off the

surface. This sense of power is further enhanced by the strong angularity of the diagonal 'strokes' that make up the letters, 'W', 'A', and 'N'. Although each letter is stenciled onto the surface of the painting—evoking the raw, industrial nature of printing—each form is nevertheless infused with signs of the artist's hand. The crisp outlines of the individual letters are disrupted by the areas of pigment that bleed past the edges of the individual stenciled letters, leaving a softly undulating silhouette in some of the letters. Elsewhere, the confines of the individual forms are disrupted by Pollock-like drip and splashes of paint that defy the otherwise Minimalist aesthetics of *Untitled*.

The origins of Wool's Word paintings have now entered into the cannon of contemporary art. According to the now legendary story, the spur for Wool's word-based paintings came in 1987, when the artist glimpsed the words "SEX" and "LUV" spray-painted across the side of an unmarked white van. The potent visual jolt of those two emblematic words seized the artist, and he immediately began incorporating the words into his paintings, adopting a nofrills font rendered in stark, black lettering upon an empty white background. Wool was increasingly drawn to those words and phrases that carried the same visual shock of "SEX" and "LUV," and he found them in the music lyrics and film noir movies that echoed the gritty, hard-edged aesthetic of New York's Lower East Side where Wool lived and worked. The artist fully immersed himself in the punk rock, underground film, and gallery graffiti scene that surrounded him; the WANT TO BE YOUR DOG phrase can be found in the Stooges 1969 punk anthem, I Want to Be Your Dog.





So messed up, I want you here
In my room, I want you here
Now we're gonna be face-to-face
And I'll lay right down in my favorite place
And now I want to be your dog
Now I want to be your dog
Now I want to be your dog

Wool's early word paintings are tough, raw, emphatic and brash, calling out to the viewer with an anxiety that borders on fear, such as "HELTER HELTER" from the Beatles' *Helter Skelter*, "SELL THE CAR SELL THE KIDS" from Martin Scorsese's *Apocalypse* Now.

Christopher Wool grew up with a generation of artists deeply embedded in and critical of the simulacra of its age. Like Ed Ruscha, Wool paints what California based artist called "the idea of the idea of the idea" (F. Ruscha "Doug Aitkins talks to Ruscha," Frieze, June/July 2004, p. 102). Taken up by artists as diverse as Wool, Jeff Koons, Robert Gober and Richard Prince, with whom Wool collaborated in 1988, these artists mined the frisson arising from a tension between the real and the simulated. Mediated by cinema, television and other forms of mass advertising, Wools generation involved the viewer in a kaleidoscopic sequence of appropriations. Wool, reaching deeper into the art historical past, appropriated catchphrases from the vernacular, re-imagined them as painted images, and by doing so called meaning into question. His stacked words disrupt understanding and works metaphorically both as an iconic symbol and cunning cipher. Despite myriad cultural references to mythic-sized word play to the history of the medium, Wool remains emphatically an artist in the traditional sense: "I always considered myself involved with painting I can't imagine someone seeing one of those and not realizing it's a painting. I think, the way I used text was not didactic. I was not speaking about art, I was just making paintings. The text was more subject than anything else" (C. Wool, "Conversation with Christopher Wool," with Martin Prinzhorn, Museum in Progress, 1997, http://www. mip.at/attachments/222).

At the time, Wool acknowledged that he was looking for a new kind of work that proclaimed itself in a "louder" and more direct manner than his earlier pattern paintings. He said: "Initially I had been drawn to text because I wanted to make a work that was a little more direct, a little louder, that talked a little more directly to the audience than some of my abstract paintings had" (C. Wool, in conversation with A. Temkin, *Contemporary Voices: Works from the UBS Art Collection*, New York: Museum of Modern Art, 2005, p. 127).

"Wool looks you in the face; he says what you're used to hearing; he disrupts the communicative power of words. Someone is shouting, but you can't tell if that person is trying to make you understand or insisting that you don't have a clue"

—Greil Marcus



One reason for the resonating power of Wool's Word paintings is that, they are, it appears, hanging in the wrong place. By elevating them to the realm of high art, words and phrases that would not look out of place scrawled, sprayed or posted on the side of a tenement building, or across the hoarding protecting a construction site. now sit uneasily in the mind of the viewer. Unlike other contemporary artists who use words as their primary subject matter-Barbara Kruger for example, or Jenny Holzer-Wool's work at its best is both physically and metaphorically hard to read. "Wool's word paintings take place in a realm between theory and accident," writes Greil Marcus in Parkett. "They suggest far more than they ever state... Wool looks you in the face; he says what you're used to hearing; he disrupts the communicative power of words. Someone is shouting, but you can't tell if that person is trying to make you understand or insisting that you don't have a clue" G. Marcus, Parkett No. 33, 1992, pp. 89-91).



1973. © 2019 Bruce Nauman / Artists Rights Society (ARS), New York.

CBGB, New York, 1987. Photo: Ebet Roberts / Getty Images.

Jean-Michel Basquiat, Discography II, 1983. © Estate of Jean-Michel Basquiat. Licensed by Artestar, New York.



THE LANDSCAPE OF A MIND ~

A PRIVATE COLLECTOR'S SURREAL VISION

43B MARK TANSEY (B. 1949)

End of History Victory Party

titled 'End of History Victory Party' (lower left); signed and dated 'Tansey '93' (lower right); signed, titled and dated again 'Tansey 1993 "END OF HISTORY VICTORY PARTY"' (on the reverse) oil on canvas 77×108 in. (196 x 274.3 cm.)

// x 108 in. (196 x 2/4.3 cm.) Painted in 1993.

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

PROVENANCE:

Curt Marcus Gallery, New York Acquired from the above by the present owner, 1994

EXHIBITED

Los Angeles, Kohn/Abrams Gallery, *Mark Tansey*, July 1993. New York, Curt Marcus Gallery, *Twenty-eight Pictures*, 1993.

LITERATURE

S. Kandel, "ART REVIEWS: Nothing Nostalgic About Tansey's Works," *Los Angeles Times*, 1 July 1993.
C. Diehl, "Reviews, New York: Installing the Lens and Other Thorny Jobs," *ARTnews*, February 1994, vol. 93, no. 2, p. 135.

ainted in 1993, End of History Victory Party is a painting which poses as many questions as it answers. Mark Tansey's meticulously detailed canvases frequently present a complex idea, depicting figures from history or literature, or with narratives routed in philosophy. They investigate differing realities, mixing together the conceptual with the formal, and the fictional with the metaphorical. The result often appears deceptively simple, depicting naturalistic figures in domestic interiors, yet prolonged consideration reveals a sometimes-hidden layer of meaning, which becomes a jumping off point for an adventure in art history.

Across this monumental canvas, a celebration appears to be in full swing. Behind billowing drapes, figures gather in the shadows; some are talking, some are drinking, one couple smokes, one couple shares a joke. Some people appear to be flirting, while others appear to be engaged in earnest conversation; in the smoky half-light, snatched conversations and furtive glances are glimpsed in the heightened, heady atmosphere. The women are dressed in festive attire—little black dresses stand alongside exposed midriffs, while the men sport chinos and open necked shirts, or even more formal lounge suits. While some of the quests are clearly visible, other are not, instead they are secreted in the looming shadows of the room, hidden behind voluminous drapes. Yet, while the guests appear to be enjoying themselves, there is a pervasive sense of tension as an ominous rising tide of water is encroaching on the sanctity of their well-appointed surroundings. These gentle ripples of water lap the bottom of the drapes, creating an impending sense of unease, which is further enhanced by a slight—almost imperceptible—tilt of room. The off-center verticality of the door frames and the swaying motion of the drapes, all signify that—despite their indifference—the partygoers may be in imminent danger.

This sense of unease is further enhanced by Tansey's decision to render the image in monochrome. A common tactic in his paintings, rendering the canvas in a single-color range gives his work an ethereal quality, in addition to disrupting its relationship with any original source material. "On one level," writes Danish art historian Oystein Hjort, "this use of monochrome enables a synthesis of features from different time periods, for example, while on another, Tansey uses it to create a play between original and copy, between authentic and false. All traces of moment of inspiration have disappeared. Tansey has taken the liberty









of working in reproduction's terms, and from this position he criticizes the concept of the aura of the work of art and seriously questions our deep-rooted conceptions of originality and artistic value" (O. Hjort, "Mark Tansey's Border's," in *Mark Tansey*, exh. cat., Galleri Faurschou, Copenhagen, 1995, p. 12).

By nature, Tansey's works are unashamedly intellectual and multifaceted, often relying on rich layers of content, while at the same time making use of numerous art historical or literature references. Tansey once said, "A painted picture is a vehicle. You can sit in your driveway and take it apart or you can get in it and go somewhere" (J. Freeman, Mark Tansey, Los Angeles 1993, p.26). Continuing the debate which had begun with Douglas Crimp's famous 1981 treatise The End of Painting, in End of History Victory Party the artist explores the possibilities offered by the End of History—a popular theory in the late 1980s and early 1990s following the publication of Francis Fukuyama's influential essay of the same title in which he proposed that the end of the Cold War marked the end of human history, and that the Western, liberal, capitalistbased democracies marked the ultimate form of human civilization. What possibilities, Tansey wonders, would the end of history offer painters, what lies beyond? If indeed history has ended, what do we do, and how best does a picture deal with that? This new freedom could offer multiple opportunities, multiple framings, and multiple dimensions of experience. Thus, the painting becomes a parable of change, and a way of asking how we should quantify and celebrate that change

In addition to the intellectual rigor of his work, Tansey's production methods help to accentuate the level of detail that goes into each work. The artist lays down a layer of monochrome pigment on canvas that can only be altered





easily before it dries. This leaves him only about a six-hour window in which to complete his alterations. As such, he works in a style similar to fresco painters, painting in segments that he can finish in this short time frame. Tansey creates his images by pulling away and wiping pigment, so that various textures and tones are produced on the canvas. He adds pigment to darken certain areas; and when he wipes away pigment, the white of the canvas shows through the thin layer of paint to lighten the area.

The son of art history teachers, Tansey came of age during a fertile period in post war art. Trying to figure out what to paint after the 'death of painting' led him to working initially as a freelance illustrator for the New York Times and the New York Review of Books. He later took classes with the critic and theorist Rosalind Krauss, who introduced him to a range of philosophical criticism and critical theory. This, in turn, led to his early work, in which he relentlessly criticizes and satirizes the modern avant-garde. The culmination of this process was a series of works begun in 1990 in which Tansey investigates the relationship of meaning within texts. In *End of History Victory Party*, his cast of characters appears caught up in the changing nature of the time—celebrating new freedoms, but unsure of exactly what will follow.

Tansey's own working methods add to the complex level of meaning that surrounds his works. For in his pictures, the paint that he has so painstakingly worked has in fact been applied initially as a monochrome surface on a prepared canvas, and is subsequently removed bit by bit by the artist using various methods in order to create various textures and impressions. This act of un-painting a picture reflects Tansey's unique participation in its literal deconstruction, "In my work," Tansey says, "I'm searching for pictorial functions that are based on the idea that the painted picture knows itself to be metaphorical, rhetorical, transformational, fictional. I'm not doing pictures of things that actually exist in the world. The narratives never actually occurred. 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 within the medium itself" (M. Tansey, quoted in A.C. Danto, Mark Tansey: Visions and Revisions, C. Sweet (ed.), New York, 1992, p. 132).

opposite: Present lot illustrated (detail).

Gerhard Richter, Woman Descending the Staircase, 1965. Art Institute of Chicago. © 2019 Gerhard Richter (0230).

Umberto Boccioni, States of Mind III: Those Who Stay, 1911. Museum of Modern Art, New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

44B DONALD JUDD (1928-1994)

Untitled

stamped 'JO JUDD BERNSTEIN BROS. INC. © 93-1' (on the reverse of each element) ten elements—brass and green Plexiglas each: $9 \times 40 \times 31$ in. (22.9 $\times 101.6 \times 78.7$ cm.) overall: $180 \times 40 \times 31$ in. (457.2 $\times 101.6 \times 78.7$ cm.) Executed in 1993.

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

PROVENANCE:

Pace Gallery, New York
Private collection, California, 1993
Anon. sale; Christie's, New York, 12 November 2014, lot 35
Acquired at the above sale by the present owner

LITERATURE

Art+Auction, vol. 38., no. 3, November 2014 (illustrated in color on the front cover).







utspoken in his ideals and widely considered to be the de facto leader of Minimalism in the 1960s, Donald Judd's legacy will continue to influence countless generations of artists the world over. Paving the way for an investigation of the very building blocks of art in the face of Modernist critics, Judd's inspired writings became a solid conceptual backing for a new breed of creative minds looking to break from the historical lineage of painting. Untitled (Bernstein 93-1) is a spectacular illustration of Judd's inquiry into space and what he termed 'specific objects', and is also a gleaming example of the sculptural assemblies he termed 'stacks'. A serial wall work, the Plexiglas and bronze components create a counterpoint to both sculpture in the round and two-dimensional painting on the wall. Judd surged against historical complacency, instead choosing to go beyond the established norms for what art could be, saying, "Three dimensions are real space. That gets rid of the problem of illusionism and of literal space, space in and around marks and colors—which is riddance of one of the salient and most objectionable relics of European art. A work can be as powerful as it can be thought to be. Actual space is intrinsically more powerful and specific than paint on a flat surface" (D. Judd, "Specific Objects," Arts Yearbook 8 (1965), reprinted in Donald Judd: Complete Writings 1959-1975, Halifax, 1975, p. 184). In his pivotal essay titled "Specific Objects", Judd called for an avoidance of illusionism and flew in the face of Modernist critics like Clement Greenberg and Michael Fried. Instead of abstraction in painting, which the aforementioned heartily endorsed, Judd suggested divorcing the artist from the ever-lengthening trajectory of paint on canvas in favor of a new inquiry into color, space, and material.

Extending vertically in uniform repetition, *Untitled* (Bernstein 93-1) is a testament to Judd's interest in both color and form. Ten box-like constructions, each affixed to the wall a small space above the last, march upward with lowermost section held a short distance off the floor and the uppermost failing to reach the ceiling. The work has attributes in common with both sculpture (its three-

dimensionality) and painting (its residence on the wall), yet refuses to fall easily into either category. Each unit is the same as the next, and all are industrially manufactured to exacting standards typical of the artist's oeuvre. The negative space between each unit and the next is the same as the positive space each construction occupies, a notable factor in all of Judd's stacks. Mirrored brass around the edges of the rectangular forms encapsulate and contain two individual planes of green Plexiglas on top and bottom. Light from the room shines through these planes like looking through the green glass of a bottle. Though each unit is the same physically, their placement on the wall creates different optical effects as the audience views them in unison. Light became increasingly important in Judd's later stacks. His first iterations were made from opaque materials that were impermeable to light. These industrial constructions foregrounded their own presence and materials above all else. However, by introducing Plexiglas into stacks like Untitled (Bernstein 93-1), Judd allowed the light to create colored shadows as it passed through these translucent panes which helped to not only emphasize the materials but also to bring color to the negative voids between each section.

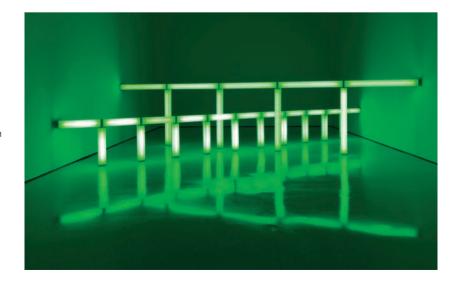
Looking to create a way for people to really grasp his objects visually, Judd noted, "Plexiglas exposes the interior, so the volume is opened up. It is fairly logical to open it up so the interior can be viewed. It makes it less mysterious, less ambiguous. I'm also interested in what might be called the blank areas, or just the plain areas, and what is seen obliquely, so the color and the plane and the face are somewhat obscure to the front. It's the other way round when seeing the side. In most of my pieces there are no front and no sides - it depends on the viewing position of the observer" (D. Judd quoted in J. Coplans, Don Judd, exh. cat., Pasadena Art Museum, Pasadena, 1971, p. 36-7). The complete structures of these works, even when attached to the wall, are not completely viewable from one angle. The artist instead encourages a more inquisitive approach to gain the full experience and to more aptly understand the work's physicality.

While Judd worked to go beyond the painterly frame, artists like Sol LeWitt were also endeavoring to escape its confines. Working off the grid (three-dimensional and two-dimensional), both made work that serves as a vigorous counterpoint to the dominant mode of

Donald Judd at Leo Castelli Gallery, New York, circa 1966. Photo: © Bob Adelman. Artwork: © 2019 Judd Foundation / Artists Rights Society (ARS), New York.

Barnett Newman, Yellow Painting, 1949. National Gallery of Art, Washington, D.C. © 2019 Barnett Newman Foundation / Artists Rights Society (ARS), New York.

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.





Kazimir Malevich, Suprematist Composition: Airplane Flying, 1915. Museum of Modern Art, New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

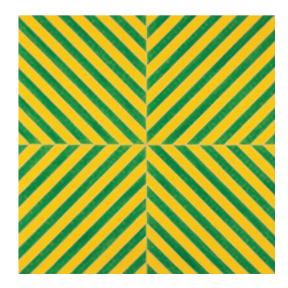
Frank Stella, Fez, 1964. Albright-Knox Art Gallery, New York. © 2019 Frank Stella / Artists Rights Society (ARS), New York. Photo: Albright-Knox Art Gallery / Art Resource, New York.

opposite: Present lot illustrated (detail).

Abstract Expressionism. While painters like Jackson Pollock embraced a gestural technique that flowed from the artist onto the canvas, Judd and LeWitt took a much more hands off approach. The geometric solids and mathematical grid served as their catalyst and their structure as it informed placement, composition, and form. Though their painterly predecessors found the blank rectangle of canvas empty and wanting, Judd noted, "The main thing wrong with painting is that it is a rectangular plane placed flat against the wall. A rectangle is a shape itself; it is obviously the whole shape; it determines and limits the arrangement of whatever is on or inside of it" (D. Judd, op. cit., 1965, p. 207). By doing away with frames and pedestals, traditional foils used to separate the work of art from the viewer's realm. Judd was able to liberate his work from the rarified space of art history.

Though he began as a writer, working for publications like ARTnews and Arts Magazine in the late 1950s, after his first solo exhibition in 1963 Judd became more well known as an artist. However, the theoretical and critical stance which he developed in his essays was the anchor from which he built his oeuvre. A supporter of avantgarde artists like Dan Flavin, Yayoi Kusama, and Frank Stella, among others, Judd was well-versed in the various movements and advancements being made in the midcentury art world. Expanding upon this knowledge, he set out to question the history of art, first as a painter, then as a sculptor, and finally as a key figure in the development of Minimalism. Curator Marianne Strockebrand talks about Judd's artistic evolution, noting, "If we consider his development from a painter to an object maker/architect, and if we consider how much of the painter is perceptible in his objects and vice versa, Judd's refusal to call his objects 'sculptures' makes all the more sense. His work is closer to an architectural conception of space and the color obsessions of painting than it is to the volumetric articulations of sculpture" (M. Strockebrand, Donald Judd: The Multicolored Works, 2014, p. 10). In the Spring of 1964, Judd stopped creating his own sculptures by hand and enlisted the manufacturing capabilities of Bernstein Brothers Sheet Metal Specialities, Inc. to fabricate his designs. Having an industrial workshop only blocks from

his home in New York City allowed the artist to work on a large number of projects and at a larger scale than he had previously. By removing his own hand from the process and returning to a more conceptual mode that favored plans and instructions. Judd was able to put his theoretical ideas into practice. Throughout his unmatched career, Judd created several discrete shapes that illustrated his ideas about the intersection between art and everyday objects. Rows of box forms, the curved face of the socalled 'bull nose', and hollow spaces formed from sheet metal, all brought physical presence to the artist's ideals. "[H]e radicalized sculpture with nontraditional materials, brilliant color and, most of all, simple geometric forms that used more space than materials," critic Roberta Smith noted on the occasion of an exhibition of his stack sculptures "Space after all was his ultimate material" (R. Smith, "Donald Judd: 'Stacks", New York Times. October 24, 2013). Though they inevitably interacted with their surroundings, the idea that a sculptural work could be viewed on its own and divested of any artist's hand or emotional constraints was paramount to Judd's practice. Furthermore, by refusing to refer to his works as sculptures, Judd created an immediate conversation around their existence. Smith wrote in the 1970s about earlier works like Untitled (Bernstein 93-1), noting, "Those characteristics of Judd's metal pieces-lightness and structural tension, self-sufficiency, an isolation which makes us focus on them individually—seem most extreme in the pieces cantilevered to the wall. Their placement seems appropriate and undramatic; they are as indifferent to the wall as is most sculpture to the floor. Yet this indifference is in itself dramatic: we are more aware of their physical placement, more confronted by them than by many of Judd's smaller floor pieces" (R. Smith in D. Del Balso, R. Smith, and B. Smith, Donald Judd Catalogue Raisonné of Paintings, Objects, and Wood-Blocks 1960-1974, Ottawa, 1975, p. 28). By foregrounding their own objecthood, Judd's works walked the razor edge between fine art and industrial designs. Reveling in this fact, the artist continued to strive toward more and more divergent means of bucking the art historical trends established over the centuries. By continuously writing about and positioning his work in the realm of 'specific objects', Judd forced critics and viewers to question the taxonomic structure of the art world and to reevaluate the contributions of artists past and present.





• ♦ 45B WILLEM DE KOONING (1904-1997)

Untitled

oil on canvas 59 x 54% in. (150 x 139 cm.) Painted in 1975-1977.

\$3,500,000-5,500,000

PROVENANCE:

Estate of Willem de Kooning, New York Mitchell-Innes & Nash, New York Acquired from the above by the present owner, 2000

EXHIBITED

Zurich, Thomas Ammann Fine Art, Willem de Kooning, June-September 1999, n.p., no. 15 (illustrated in color).

LITERATURE:

T. B. Hess, "In de Kooning's Studio," *Vogue*, April 1978, p. 238 (studio view illustrated in color).

New York, L & M Arts, *Willem de Kooning 1981-1986*, September-November 2007, p. 15 (studio view illustrated in color). *de Kooning: A Restrospective*, exh. cat., New York, Museum of Modern Art, 2011, p. 440 (studio view illustrated in color).

J. Zilczer, *A Way of Living: The Art of Willem de Kooning*, London, 2014, p. 237, no. 268 (studio view illustrated in color).





"I wanted to get back to a feeling of light in painting[...] I wanted to get in touch with nature. Not painting scenes from nature, but to get a feeling of the light that was very appealing to me[...]"

-Willem de Kooning

ainted between approximately 1975 and 1977, Untitled was executed during the period in which painting would become his main focus. Across the surface of this energetic painting, the twisting and winding ribbons of color and pooled passages of diaphanous paint attest to the natural affinity that de Kooning had both for the poetry and processes of painting. By this stage in his career the artist had abandoned the ground-breaking depictions of women with which he made his name in the 1950s, and began to embrace the bucolic environment of Long Island and embarked on a series of vibrant new paintings that would come to define the rest of his career.

Across the surface of *Untitled*, de Kooning assembles a wide variety of gestural marks which fill the surface of the painting with a sense of unrestrained energy. Bold streams of red and blue paint are intertwined with slender, more nimble, black lines as they meander throughout the composition, dividing up distinct areas of painterly activity. The passages have been rendered in various shades of warm fleshy pinks, darker salmon pinks, mottled whites, and vibrant yellows. Some are applied thickly, while others are applied so thinly that they allow layers of underpaint to reveal themselves through the diaphanous upper layers. This allows for an almost archaeological excavation of de Kooning's process of complex layering, and through works

such as *Untitled*, we can witness how he built up, and finally arrived at, his final composition.

Untitled belongs to a period of brilliant achievement in which we see de Kooning move away from the central compositional arrangement of his iconic Woman paintings of the 1950s. Here, in these refreshingly vibrant canvases, visual interest darts around the picture plane, tracing shifting vectors that splay outward from the center to corners. There are traces of slightly recessive flesh tones and reds that pop into the field of vision, and whitesevident in the ground color and mixed with pigment-that offer intervals of calm. This roiling activation of the surface seems to create an almost chaotic field, where light is captured and released in shallow space and made to illuminate a simmering rectangular plane. Indeed, light per se becomes a thematic in the artist's paintings from the 1970s. The comment to critic Harold Rosenberg from 1972—"I wanted to get back to a feeling of light in painting...I wanted to get in touch with nature. Not painting scenes from nature, but to get a feeling of that light was very appealing to me..."—describes what de Kooning seems to have rendered in *Untitled*, a study in luminescence and form, touched with body and landscape colors, the greens of trees and grass, the blues of sky and sea, the flesh tones of an exploded figure. Having moved to the Springs, East Hampton, in 1963, de Kooning seemed to transcribe the human form into the totalizing atmosphere of this light-infused environment. "When I came here I made the color... of grey-green grass, the beach grass, and the ocean.... Indescribable tones, almost. I started working with them and insisted that they would give me the kind of light I wanted" (H. Rosenberg, "Interview with Willem de Kooning," ARTnews 71, September 1972, p. 58).

1975 proved to be something of a turning point in the artist's career. As described by his biographers Mark Stevens and Annalyn Swan, in the spring of that year, de Kooning's "long dry spell ended... boldly, grandly, dramatically." During the following six months, he worked on nearly two dozen sumptuous canvases, surprising even himself at the pace and level of accomplishment at which he worked. "I couldn't miss. It's strange. It's like a man at a gambling table [who] feels that he can't lose. But when he walks away with all the dough, he knows he can't do that again. Because then it gets self-conscious. I wasn't self-conscious. I just did it" (W. de Kooning, as quoted by M. Stevens and Annalyn Swan, de Kooning:

Jean Auguste Dominique Ingres, *The Turkish Bath*, 1862. Musée du Louvre, Paris. Photo: © Erich Lessing / Art Resource, New York.

Paul Cézanne, *The Large Bathers*, 1906. Philadelphia Museum of Art. Photo: The Philadelphia Museum of Art / Art Resource, New York.

Willem de Kooning in his studio, East Hampton, 1981 (present lot illustrated). Photo: Eddy Posthuma de Boer. Artwork: © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.





An American Master, New York, 2013, pp. 560-61). What was the foundation of this new outpouring of creativity? Stevens and Swan describe the immediate source of stimulation as the watery landscape of de Kooning's new home in Springs, on the eastern end of New York's Long Island, and in particularly how the light bounced off the constantly shifting surface of the oceans, lakes and ponds that dotted the landscape. "He said that he was really intrigued with the way all of those colors would reflect off the surface of the water, and how the forms would emerge and dissolve... It provided a huge supply of possibilities for paintings" (*Ibid.*, p. 561).

As de Kooning pursued this new sense of artistic vigor, his depictions of the female figures began to be usurped by his verdant landscapes. In 1976 the artist noted, "When I moved into this house, everything seemed self-evident. The space, the light, the trees-I just accepted it without thinking about it much. Now I look around with new eyes. I think it's all a kind of miracle" (De Kooning quoted in M. Prather, Willem de Kooning Paintings, exh. cat. Washington, D.C., 1994, p. 197). Paintings from this period have become some of his most celebrated, with the critic David Sylvester noting that "...the paintings [of 1977]...with their massively congested, luminous color, their contrasts between flowing and broken forms, attain at their best a total 'painterlyness' in which marks and image coalesce completely and every inch of the canvas quivers with teeming energy" (D. Sylvester, quoted in J. Elderfield, de

"Some of the most memorable marks ever made with paint on canvas have been made at one time or another by Willem de Kooning."

—John Russell

Kooning: A Retrospective, exh. cat., Museum of Modern Art, New York, 2011, p. 430).

A celebrated modern master, de Kooning has been the subject of numerous museum retrospectives at institutions like the Museum of Modern Art in New York, the Whitney Museum of American Art in New York, the National Gallery of Art in Washington D.C. and the San Francisco Museum of Modern Art, and his East Hampton works specifically were the subject of an exhibition at the Solomon R. Guggenheim Museum. John Russell may have captured Willem de Kooning's legacy best when he wrote in *The New York Times*: "Some of the most memorable marks ever made with paint on canvas have been made at one time or another by Willem de Kooning" (J. Russell, quoted in J. Elderfield (ed.), *De Kooning: A Retrospective*, exh. cat., Museum of Modern Art, New York, 2011, p. 399).





THE JAMES AND MARILYNN ALSDORF COLLECTION

he Collection of James and Marilynn Alsdorf represents a notable achievement in the history of American connoisseurship. Steadily acquired throughout the latter half of the twentieth century by two of Chicago's most important civic and cultural patrons, the Collection is unparalleled in its breadth and quality, illuminating the remarkable feats of human artistry across time and geography. For the Alsdorfs, collecting represented a unique opportunity for exploration, adventure, and the pursuit of beauty, extending from the art-filled rooms of their Chicago residence to distant continents and historic lands. The couple's philosophy of collecting, as Marilynn Alsdorf explained, was simple yet profound: "We looked for objects," she said, "to delight our eyes and souls...."

From the 1950s, the Alsdorfs were especially ardent patrons of the Art Institute of Chicago, gifting or lending hundreds of works to the museum commencing in the earliest days of their collecting. A longtime AIC trustee, Mrs. Alsdorf served for a time as president of the museum's Women's Board, while Mr. Alsdorf served as AIC chairman from 1975 to 1978. The couple's decades of generosity toward the AIC would extend past Mr. Alsdorf's death and into the twenty-first century. In 1997, Mrs. Alsdorf presented the AIC with some four hundred works of Southeast Asian art, a transformative bequest celebrated by the landmark exhibition A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilynn Alsdorf Collection. Less than a decade later, Mrs. Alsdorf made yet another monumental gift when she supported the construction of the Alsdorf Galleries of Indian, Southeast Asian, Himalayan, and Islamic Art.

René Magritte, *Le seize septembre*, 1957. To be offered 11 November 2019 in the Impressionist and Modern Art Evening Sale. © 2019 C. Herscovici / Artists Rights Society (ARS), New York.

James and Marilynn Alsdorf, Kenilworth Miami, 1950. Photographer unknown. Courtesy of consignor.

46B JEAN DUBUFFET (1901-1985)

Palinodie.

signed and dated 'J. Dubuffet 61' (upper left); signed again, titled and dated again 'Palinodie J. Dubuffet Sept. 61' (on the reverse) oil on canvas $39\% \times 32$ in. (100 $\times 81$ cm.) Painted in 1961.

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

PROVENANCE:

Galerie Daniel Cordier, Paris Mr. and Mrs. Georges Toury, Neuilly sur Seine Richard Feigen Gallery, New York Acquired from the above by the present owner, 1965

EXHIBITED

Paris, Galerie Daniel Cordier, *Dubuffet: Paris Circus*, June-July 1962, n.p., no. 31.

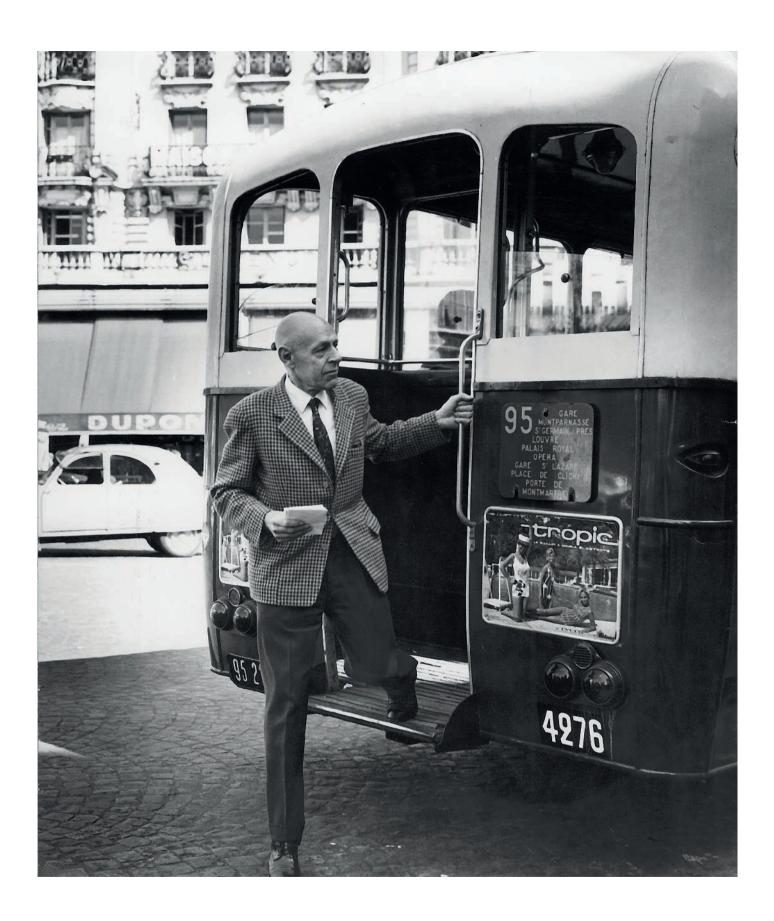
LITERATURE:

M. Loreau, "Dubuffet et Le Voyage au Centre de la Perception," Les Temps Modernes, no. 223, December 1964, p. 1043. M. Loreau, Catalogue des travaux de Jean Dubuffet, fascicule XIX: Paris Circus, Paris, 1965, p. 93, no. 164 (illustrated). fter six years in the French countryside, Jean Dubuffet returned to a resplendent Paris in 1961 where he found inspiration for the vivacious Palinodie. This painting belongs to a unique subseries of his famed Paris Circus series, completed during what has become known as Dubuffet's annus mirabilis. Known as a subseries, Légendes transcends the archetypal city streets, instead focusing on the people who reside and occupy the urban landscape. A parade of three electric-colored figures progress across the canvas—their distinct facial features merge into a flurry of luminous, neon fragments while their small feet carry them onwards. Their surfaces, too, became ever-more frenzied, gradually eroding the relationship between figure and ground.

Painted in September 1961, during a stay in Vence in the south of France, the images of a new, confidant postwar Paris were at the forefront of his mind. Gone were the somber memories and traces of World War II he had known during his early days as an artist. The Paris of the early 1960s possessed a powerful and joyful energy that filled the streets, mirroring the spirit of London's 'swinging sixties' and America's commercial boom. France, like much of the Western world, entered an era of social and cultural change, marked by the rise of New Wave cinema, sexual revolution and the fashion and advertising industries. For Dubuffet, however, it was this shift that encouraged him to re-imagine his artistic practice.

Palinodie, and the paintings of Dubuffet's Légendes series recall his earlier exploration in portraiture, executed in the aftermath of World War II. From August 1946 to August 1947, Dubuffet created over 10 paintings and drawings of his friends from the Parisian Intelligentsiaartists, political activists, philosophers and poets such as Joë Bousquet and Henri Michaux. In these earlier paintings, "Dubuffet blocks likeness by purposefully emphasizing the materiality and opacity of his painted surfaces" says Kent Minturn. "Dubuffet chose to focus on these individuals multiple times because their writings accomplish in literature precisely what he hoped to accomplish visually in the genre of portraiture... These author's writings emphasize semantic obscurity" (K.M. Minturn, "Physiognomy Illegibility," in Jean Dubuffet: Anticultural Positions, 2016, p. 44 and 54).







The French word palinodie is a literary device used to make a poetic retraction. Under these circumstances, then, one wonders what Dubuffet might recant? Looking back to the caricatures of 1940's, with their distinct black lines and clear physiological qualities, Dubuffet's portraits of Légendes are no longer portraits. Instead, Palinodie's phosphorescent, dappled, and variegated color replaces the simple caricatures, effectively rendering these visages anonymous, obfuscating the need for specific and real personalities. Formlessness and color become more important than pseudo-mimetic renderings to communicate Dubuffet's proclivity for the unreal. "Over and done with the mystical jubilations of the physical world: I have become nauseated by it and no longer wish to work except against it. It is the unreal now that enchants me; I have an appetite for nontruth, the false life, the antiworld; my efforts are launched on the path of irrealism" (J. Dubuffet, quoted in A. Frankie, Dubuffet, 1981, p. 147). It is no wonder then, that present painting takes this name—Palinodie marks a retraction, a device borrowed from his literary friends, of his previous focus on realism and of depicting realism.

1961 was truly an auspicious year for the French artist. Works from this annus mirabilis now belong to internationally renowned institutions—from the Légendes subseries such as La Gigue Irlandaise (Centre Georges Pompidou, Paris), La Légende des Steppes (Ludwig Museum, Cologne), and Actes Légendaires (Kemper Art Museum, Washington, D.C); From the wider Paris Circus series-Vire-volte (Tate Gallery, London), Le commerce prospe're (Museum of Modern Art, New York), Rue passage're (Centre Georges Pompidou, Paris), and La main dans le sac (Van Abbemuseum, Eindhoven). Remarkably, the creation of Palinodie is bookended the Paris Circus city scenes in 1961, as well as his most famous L'Hourloupe in 1962. Within Palinodie, one recognizes the distinct formal characteristics of both these bodies of work. The present painting's use of the vivid, psychedelic colors and figurative personages echo its predecessor, while the distinct use of thick, linear markings of each compositional fragment and distinct flatness foreshadow the following series' abstraction. "In the paintings I now plan to do there will

only be aggressively unreasonable forms, colors gaudy without reason, a theater of irrealities, an outrageous attempt against everything existing, the way wide open for the most outlandish inventions" (J. Dubuffet, quoted in A. Frankie, *Dubuffet*, 1981, p. 147).

Dubuffet's return to Paris proved a remarkable source of inspiration for the artist. He saw a city that was no longer melancholy and war-torn, instead encountering a Paris that had become the site of incredible visual spectacle. Newly inspired, the artist created several paintings, gouaches, and drawings celebrating the ethos of the city and its inhabitants. Palinodie makes a particularly poignant reference in its recollection of Dubuffet's 1946 and 1947 portraits featuring his close literary friends. It marks an auspicious moment in Dubuffet's artistic career where he shifted towards depicting the "irreal," rather than the real-a palinode to his former works, and a pictorial poem to Paris and its intelligentsia. As Schieldahl said, "Dubuffet had long preferred the company of writers to other painters" (P. Schjeldahl, ibid., p. 23). Jean-Paul Sartre perhaps best summarized the influence that literature had on Dubuffet: "Words for him compose a face of flesh, which represents rather than expresses meaning. And when the poet joins several of these microcosms together the case is like that of painters when they assemble their colors on the canvas. One might think that he is composing a sentence, but that is only what it appears to be. He is creating an object. The words-things are grouped by magical associations of fitness and incongruity, like colors and sounds. They attract, repel, and 'burn' one another, and their association composes their veritable poetic unity that is phase-object" (J.P. Sartre (1947), What is Literature, 1988, p. 29).

opposite: Jean Dubuffet, Paris, 1964. Photo: Ida Kar © National Portrait Gallery, London

Alberto Giacometti, *James Lord*, 1964. © 2019 Alberto Giacometti Estate / Licensed by VAGA and ARS. New York

Jean Dubuffet, Les Grandes Artères, 1961. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

"In the paintings I now plan to do there will only be aggressively unreasonable forms, colors gaudy without reason, a theater of irrealities, an outrageous attempt against everything existing, the way wide open for the most outlandish inventions."

—Jean Dubuffet



47B ALEXANDER CALDER (1898-1976)

Claw

hanging mobile—sheet metal, wire and paint $47 \times 93 \times 56$ in. (119.4 $\times 236.2 \times 142.2$ cm.) Executed in 1955.

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

PROVENANCE:

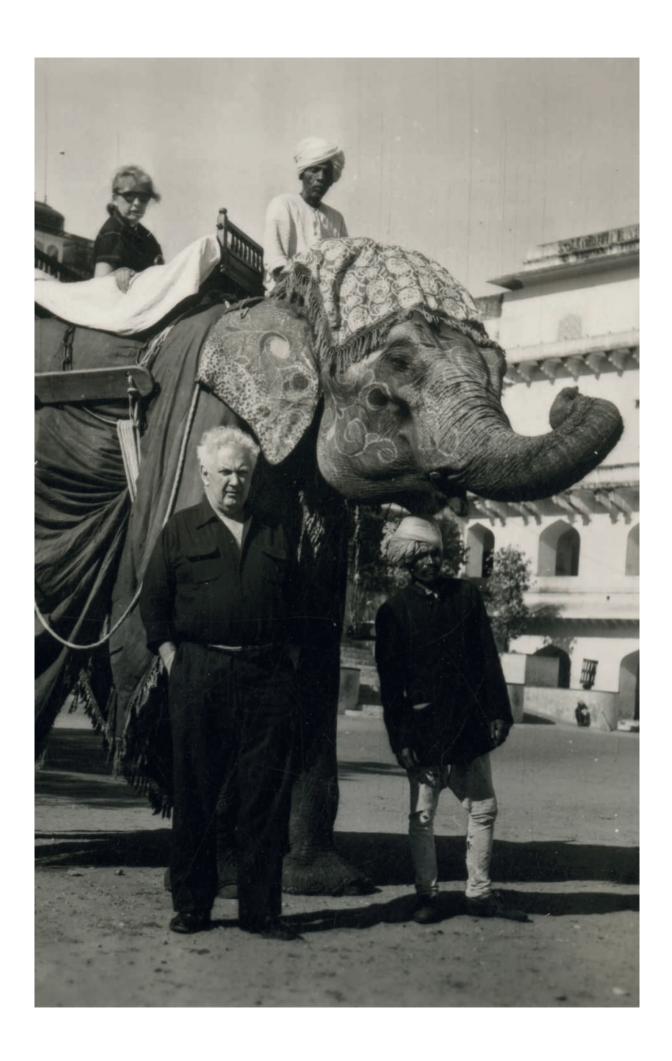
Gira Sarabhai, Ahmedabad, acquired directly from the artist, 1955 Private collection, Ahmedabad

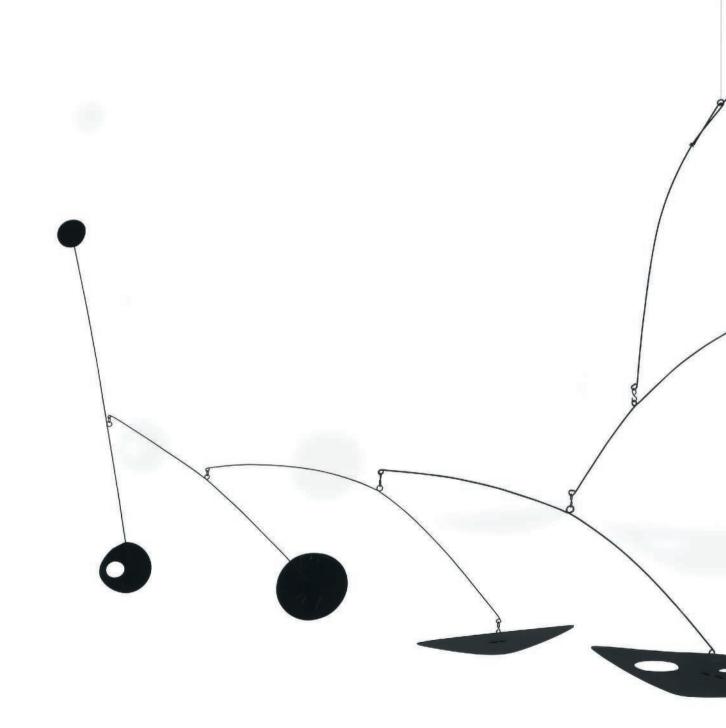
Their sale; Christie's, New York, 10 May 2016, lot 12 Acquired at the above sale by the present owner

EXHIBITED

London, Ordovas Gallery, *Calder in India*, May-August 2012, pp. 77 and 88 (illustrated in color).

This work is registered in the archives of the Calder Foundation, New York, under application number A10122.



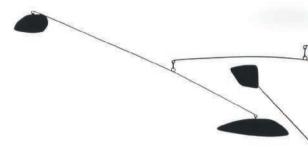






the artist employs form a series of gentle arabesques that end in biomorphic shapes. The abundance of black gives the whole endeavor visual connections to drawing as a bevy of rounded triangles, circles, and more amorphous pieces are ready to be set spinning by the slightest touch or breeze. "I have two things in mind," Calder intoned, "I want them to be more alive, and I think about balance... The most important thing is that the mobile be able to catch the air" (A. Calder, quoted in M. Prather, Alexander Calder 1898-1976, exh. cat., National Gallery of Art, Washington, D.C., 1998, p. 230). The introduction of negative space into two of the shapes on the lower strata further enhances the ephemeral qualities of this sculpture and subtracts from its visual weight. This also helps to alleviate any undue stress on the work's precise balancing act with which Calder continuously toyed until an equilibrium was reached.

Having worked for most of his career in Paris and New York, Calder became a truly international artist after receiving the Grand Prize for Sculpture at the Venice Biennale in 1952. Traveling throughout the world, the artist would set up a temporary studio at various points to create



"He grasped the inextricable relationship between immediate appearances and the hidden forces that shape our world. The lyricism of the works... has everything to do with Calder's genius for turning to art's advantage an investigation of the nature of the world ..."

—Jed Perl

singularly original artist in the course of 20th century art, Alexander Calder's sculptural constructions harnessed non-traditional materials and elevated these base elements into lyrical abstractions that remain insightful treatises on the confluence of motion and form. Known for his mobiles, and their stationary counterparts the stabiles, Calder's interest in kinetic art and its place in Modernist thought gave rise to a new breed of sculpture. Claw is a poignant example of the artist's heyday when his practice was expanding at a pronounced rate. Realized in 1955, the year after the artist and his family settled at a new studio in Saché, France, the work points to a seamless marriage between European modernist aesthetics and the artist's own thrill of working abroad in India. Created along with eight other sculptures during a sojourn to the subcontinent at the behest of the Sarabhai family, Claw highlights the artist's knack for creating masterworks anywhere and everywhere with only pliers, found materials, and his particularly dynamic spatial acuity.

Suspended from a single point, *Claw* is a testament to Calder's prodigious talent for transforming simple materials into poetic constructions of form and space. Branching several times, the cantilevered strands of wire

his delicate assemblages of sheet metal and wire. Claw is the result of a particularly fruitful trip to Ahmedabad, India at the invite of Gira Sarabhai, the youngest child of a family known for their contributions to India's independence movement and also great patrons of the arts. In 1955, Calder and his wife Louisa joined the ranks of leading artistic figures to visit the Sarabhai compound, including Isamu Noguchi, Le Corbusier, and John Cage (with Robert Rauschenberg, Henri Cartier-Bresson, and Charles and Ray Eames to follow), and began a three-week period of intense production and innovation. Limiting himself in materials and working conditions allowed the artist to focus more diligently on drawing inspiration from his surroundings which might have been otherwise stymied by the familiar confines of his own studio. Though he was given a plot to work on the family's land, Calder often spent time in the Sarabhai's garden working alongside the animals and various exotic plants. Some works, like Franji Pani and Sumac 17, both constructed during his visit, reference the way in which Calder was taken with the surrounding natural environment. Claw itself, though monochromatic and abstract, elicits the gently sweeping stalks and stems of plants, while each small piece of sheet metal could be activated like a delicate petal or leaf. This connection to nature's dynamics was frequently noted, and Marcel Duchamp once wrote, "The art of Calder is the sublimation of a tree in the wind" (M. Duchamp, entry on Calder for the Société Anonyme catalogue (1950), reprinted in M. Duchamp, Duchamp du Signe, Paris 1975, p. 196). Calder was able to distill the experience of a garden breeze, a boisterous bird, or a gently waving flower into animated abstract forms using only wire and cut sheet metal.

Flap: Alexander and Louisa Calder in India, 1955. Photo: Calder Foundation, New York / Art Resource, New York.

Installation view, Alexander Calder, Lobster Trap and Fish Tail, 1939, Museum of Modern Art, New York, 1949. Photo:

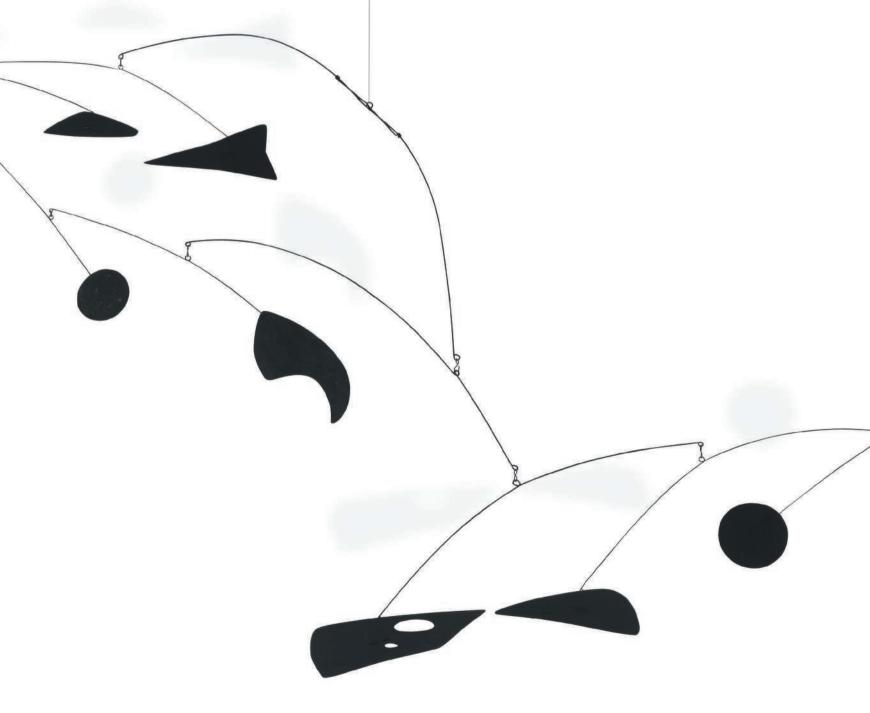
© The Museum of Modern Art / Licensed by SCALA / Art Resource, New York. Artwork:

© 2019 Calder Foundation, New York / Artists Rights Society (ARS), New York. Present lot illustrated (detail).

oppposite: Present lot illustrated (detail).

Born in Philadelphia at the close of the 19th century, Calder was the son of the artist Alexander Stirling Calder. He obtained a degree in mechanical engineering in 1919, but moved to New York and enrolled in the Art Students League four years later. At first, he was encouraged to make oil paintings and sketches in ink, but a trip to Paris (which became increasingly regular throughout his life), introduced him to Modernist tendencies of the international avant-garde. There, he began to develop his famed work of performance art, Cirque Calder. A trip to Piet Mondrian's studio lit a fire in the young artist, and it was after this that he began experimenting with motion and abstract constructions. "I was very much moved by Mondrian's studio, large, beautiful and irregular in shape as it was... I thought at the time how fine it would be if everything there moved..." (A. Calder, quoted in H. Greenfeld, The Essential Alexander Calder, New York, 2003, p. 57). Encouraged by his European colleagues, Calder ran full tilt into abstraction and began to lay the groundwork for his most significant contributions to 20th century art.

Calder's oeuvre was much lauded throughout his life and has continued to be so since his death in 1976. Transcending the boundaries of the Modernist tendency toward abstraction, he successfully realized works that elevated the everyday to new heights. "He grasped the inextricable relationship between immediate appearances and the hidden forces that shape our world. The lyricism of the works...has everything to do with Calder's genius for turning to art's advantage an investigation of the nature of the world generally believed to be the purview of physics, a way of seeing inaugurated not by artists but by the primary texts of Euclid and Isaac Newton. Calder, although not a scientist in any traditional sense, was moved by a desire, common among early 20th century thinkers, to see the poetry of everyday life as shaped by heretofore invisible principles and laws." (J. Perl, "Sensibility and Science," in Calder and Abstraction: From Avant-Garde to Iconic, exh. cat., Los Angeles County Museum of Art, 2013, p. 41). By allowing his sculptures to live among their audiences, and to interact with their environs, Calder activated spaces and harnessed the very forces of nature to spectacular effect.







PROPERTY FROM THE ESTATE OF WILLIAM RUBIN

48B JEAN DUBUFFET (1901-1985)

Table aux pièces d'histoire naturelle

signed and dated 'J. Dubuffet 51' (upper center) oil on canvas $57\% \times 45$ in. (156 x 114 cm.) Painted in 1951.

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

PROVENANCE:

Pierre Matisse Gallery, New York Mr. And Mrs. Ralph F. Colin, New York Their sale; Christie's, New York, 14 November 1995, lot 6 Acquired at the above sale by the present owner

EXHIBITED

New York, Pierre Matisse Gallery, Landscaped Tables, Landscapes of the Mind, Stones of Philosophy, Exhibition of Paintings executed in 1950 and 1951 by Jean Dubuffet, February-March 1952, n.p., no. 7 (illustrated). New York, M. Knoedler & Co., Inc., The Colin Collection, April-May 1960, n.p., no. 94 (illustrated). New York, Museum of Modern Art; Art Institute of Chicago; Los Angeles County Museum of Art, The Work of Jean Dubuffet, February-August 1962, p. 65, no. 73 (illustrated in color). New York, Solomon R. Guggenheim Museum; Paris, Grand Palais des Champs-Élysée, Jean Dubuffet: A Retrospective, April-December 1973, p. 88, no. 49 (illustrated in color). Berlin, Akademie der Kunst; Vienna, Museum Moderner Kunst; Cologne, Josef-Haubrich-Kunsthalle, Dubuffet Retrospective, September 1980-March 1981, pp. 101 and 327, no. 94 (illustrated).

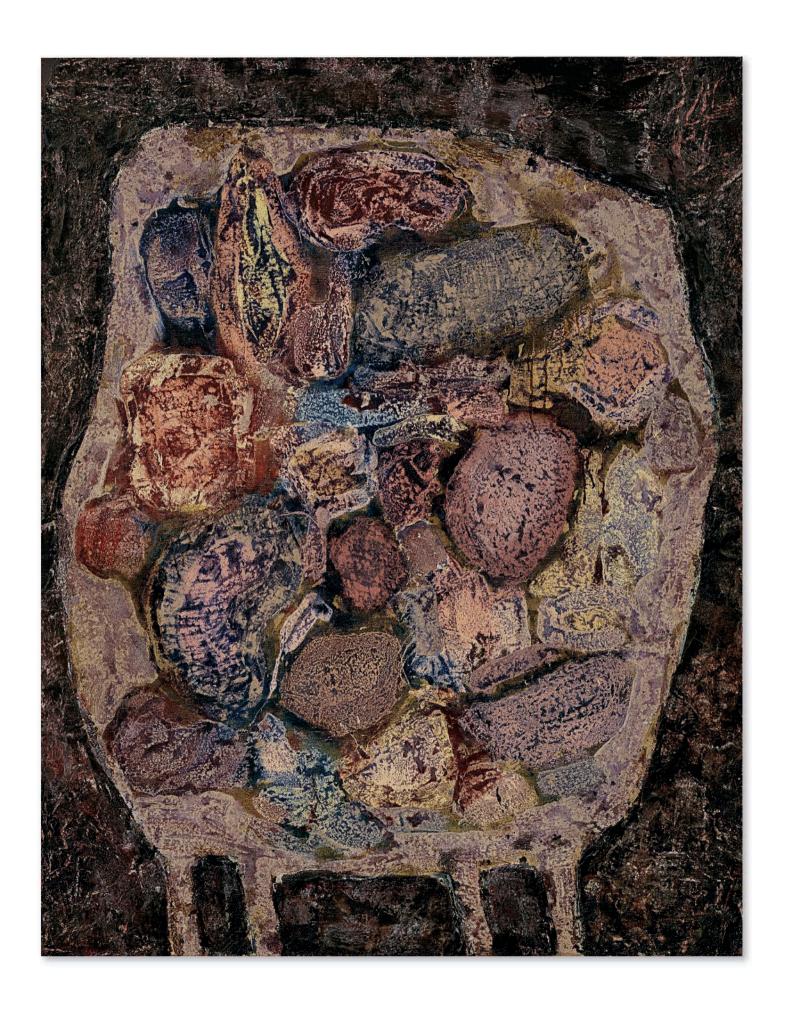
LITERATURE:

G. Limbour, *Tableau Bon Levain à Vous de Cuire la Pate: L'Art Brut de Jean Dubuffet*, Paris, 1953, p. 87 (illustrated).
M. Loreau, *Catalogue des Travaux de Jean Dubuffet, fascicule VII: Tables Paysagées, paysages du mental, pierres philosphiques,* Paris, 1979, p. 21, no. 12 (illustrated in color).

"I must say I have all my life always loved tables."

—Jean Dubuffet

Previous spread: Present lot illustrated (detail).





Jean Dubuffet in his studio, 1951. Photo: Robert Doisneau / Gamma-Rapho / Getty Images. Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

Rachel Ruysch, Still Life with Rose Branch, Beetle and Bee, 1741. Kunstmuseum, Basel. Photo: Bridgeman Images.

Pablo Picasso, Still-life with Chair Caning, 1912. Musée Picasso, Paris. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: © RMN-Grand Palais / Art Resource, New York. "One will find, among the other paintings that occupied me last year [1951], a fair number of pictures representing only a table—sometimes loaded with half-determined objects, but most often bare. These tables are treated also with the same mealy and bristling texture as the landscapes, and are related to them. They respond to the idea that, just like a bit of land, any place in this world (especially if it relates to an object so inseparable and so cherished a companion as is a man's own table), is peopled with a swarm of facts, and not only those which belong to the life of the table itself, but also, mixing with them, others which inhabit the thought of man, and which he impresses on the table looking at it."

—Jean Dubuffet

"The kingdom of formal ideas always appears to me of very little virtue beside the seigniorial kingdom of stones."

—Iean Dubuffet

ainted in 1951, Table aux pièces d'histoire naturelle is a masterpiece of textural composition by Jean Dubuffet. The work looms almost five feet in height, making it the very largest of the series of tables the artist made between 1951 and 1952, and not only the largest of any of his works of this period but also the most celebrated of them. It is the only example from the series, illustrated in color, in the artist's fascicule or catalogue raisonné. At its debut in the exhibition "Landscaped Tables, Landscapes of the Mind, Stones of Philosophy" at New York's Pierre Matisse Gallery in February-March 1952, it was acquired by the prominent collector Ralph Colin, an active trustee of MoMA and founder of the Art Dealers Association of America. During his life, Colin built an enviable collection of 20th century art, including works by Edouard Vuillard, Chaim Soutine, Juan Gris and Jean Dubuffet. His collection was world famous and secured his reputation as one of the most significant collectors in his day. Table aux pieces d'histoire naturelle remained in Colin's collection for over four decades, during which time it was exhibited in Dubuffet's major retrospectives at the Museum of Modern Art in 1962, the Solomon R. Guggenheim Museum in 1973, and the Academie der Kunst, Berlin, in 1980-81.

The legendary William Rubin, former Director of Painting and Sculpture of the Museum of Modern Art, during his days as a professor, collector, art critic, noted in his review of the 1962 retrospective at MoMA, "Though the shift into landscape betokened a relaxation of certain feelings connected with the human figure, it in no way signaled a loss of quality, for among the paintings of 1951-52 are some of the best of Dubuffet's career. In this period color tends to be eliminated (except as subtle surface tinting, as in the exquisite Natural History [referring to Table aux pièces d'histoire naturelle]) in favor of chiaroscuro created largely by the actual surface variation of the exceedingly high reliefs. Much thicker even than the hautes pâtes, these predominantly earth-colored pictures are built up with mixtures of zinc white, lime, and polymerized oil, to which sand is added to make a mortar. This, writes Dubuffet, 'applied with large, dull putty knives, enabled me to provoke systems of reliefs in objects where reliefs are least expected, and at the same time, lent itself to the very realistic effects of roughed and stony terrains. I enjoyed the idea that a single medium should have this double power: to accentuate the actual and familiar character of certain elements (notably in figurations of ground and soils), and yet to precipitate other elements into a world of phantasmagoric unreality" (W. Rubin, "Jean Dubuffet", Art International, Vol. IV, No. 4, May 1962, p. 52).

Indeed, Table aux pièces d'histoire naturelle stands out amid Dubuffet's largely earth-toned works of the time



with its spectacular array of marbled color, which ranges from rich brown to inky blue, terracotta, Tyrian purple and blushes of mauve. These blooming, translucent hues are glazed over a scape of tessellated stone-like shapes – the title's 'pieces of natural history' – that make up the form of a table. Emerging from four legs at the foot of the canvas, the table faces us with distinctly anthropomorphic impact, echoing the artist's famed Corps de dames which immediately preceded this work. Dubuffet, who conceived of his materials as having behaviors and dispositions like living things, transforms his inanimate subject into a powerful physical and metaphysical presence.

In 1952, a year after completing Table..., Dubuffet wrote: "The pictures done in 1950 and 1951 are closely linked, like all of my works of these last years, to the specific behavior of the material used, and, if you will, to its disposition. I say its disposition in the sense that one speaks of the disposition of an animal, for I should say right off that I see no great difference (metaphysically, that is) between the paste I spread and a cat, a trout or a bull... Those who imagine that these kinds of pastes are something inert make a grave mistake. Formless does not mean inert, far from it! My connection with the material I use is like the bond of the dancer with his partner, the rider with his horse, the fortune teller with her cards. One can now understand how I feel coming upon a new kind of coating, and what eagerness I try it out" (J. Dubuffet, "Landscaped Tables, Landscapes of the Mind, Stones of Philosophy," in P. Selz (ed.), The Work of Jean Dubuffet, exh. cat., Museum of Modern Art, New York, 1962, p. 63).

The Tables were a radical revision of a well-worn art-historical theme and for Max Loreau their startling life-force transcended and demolished the conventions of the still life: "if some of these tables have the appearance of still lifes, it scarcely needs saying that this is then still life which singularly denies the name: full of a wild agitation, a savage liveliness which is, so to speak, the death of the still life" (M. Loreau, "Présentation", Catalogue des travaux de Jean Dubuffet – Tables Paysagées, paysages du mental, pierres philosphiques, fascicule VII, Paris 1979, pp. 10-11).

Peter Selz, curator of the 1962 MoMA retrospective, saw them as drawing power from the very familiarity of the table motif, which could act as a metaphysical blank slate for thought, an unfixed place of inscription for the fugitive movements of the mind. "These tables are asymmetrical, vague in form, in a state of becoming – or perhaps they are so ancient and worn that all definite outlines have disappeared. As man works his land, so he

is always accompanied by some sort of surface, a bench or table used for eating and working. There are tables on which the whole history of nature is recapitulated, tables with faces, 'quiet tables', 'wild tables', or, later, 'venerable tables', 'bare tables', 'bestial tables' and 'tables of offering'. The landscapes and the tables may also become philosopher's stones, devices for contemplation and echoes of silence, whose encrusted surfaces lead the mind in any direction without stamping upon it certain predetermined shapes" (P. Selz, op. cit., pp. 55-57).

It is ultimately in this lack of "predetermined shapes" that Table aux pièces d'histoire naturelle finds its meaning. In the true spirit of Art Brut, Dubuffet's freewheeling invention - so contrary to everything expected of a painter in the French tradition - finds poetry in the everyday and transmutes a piece of furniture into a living, receptive philosophical surface, endowing it with an unknown life, borrowed from other worlds than ours. "These are landscapes of the brain," the artist said. "They aim to show the immaterial world which dwells in the mind of man: disorder of images, of beginnings of images, of fading images, where they cross and mingle, in a turmoil, tatters borrowed from memories of the outside world, and facts purely cerebral and internal-visceral perhaps..." (J. Dubuffet, "Landscaped Tables, Landscapes of the Mind, Stones of Philosophy", 1952, quoted in P. Selz, The Work of Jean Dubuffet, exh. cat. Museum of Modern Art, New York 1962, p.71).

"It appeared to me that the facts—the pure and simple facts—presented by the form and the texture ... could make of these pictures, at least with time, companions to which one could become strongly attached. That they should be capable of taking, in certain cases, the function of supports on which one can crystallize one's thoughts, as does the grain of sand on which the oyster makes it's pearl."

—Jean Dubuffet



• 49B YAYOI KUSAMA (B. 1929)

Untitled

signed and dated 'Yayoi Kusama 1953' (lower left); signed and dated again 'YAYOI KUSAMA 1953' (on the reverse) gouache and pastel on paper 31 x 23¼ in. (78.4 x 58.4 cm.) Executed in 1953.

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

PROVENANCE:

Peter Blum Gallery, New York Private collection, New York Dominique Lévy Gallery, New York Acquired from the above by the present owner

he accumulation of countless minute gestures coalesces to form a shimmering field of color in Yayoi Kusama's *Untitled*—a remarkably early example of the iconic forms that would become her Infinity Nets. The result of her obsessive process that often means she paints for forty or even fifty hours at a time, these works are Kusama's most intimate body of work, alive with the touch of the artist's hand. The Infinity Nets were cultivated during her arrival in New York in the late 1950s and early 60s, with her 1959 exhibition at the Brata Gallery often acknowledged as a milestone in their development. Already at this early date of 1953—four years before she left Japan for the U.S.—the formal structure of the *Infinity Nets* has been realized in *Untitled*, a jewel-like arrangement in shimmering watercolor and gouache. Evoking the boundless expanse of an unknowable universe, this painting embodies the spiritual dimension that underlies this extraordinary body of work. Set off by a central iridescent green under layer, the profusion of brightly glowing forms are rendered with self-assured delicatesse, where Kusama's obsessive brushwork effortlessly constructs an undulating field that crests and falls in soft, billowing waves.

Untitled is a consummate demonstration of Kusama's inexhaustible process, where she has covered the entire surface of the painted sheet with a scrim of shimmering, jewel-like forms. Following the compositional structure of the Infinity Net series, Kusama begins by brushing on a single color that serves as the painting's ground. Here, Kusama has chosen an emerald green that she overlays with a proliferation of brightly-colored cells ranging from red to orange and yellowish green. Lavishly painted in rich, warm tones, these tiny strokes of the brush evoke the shimmering of autumn leaves or the swelling of ocean coral. What from a distance may appear to be a softly modulated field gradually reveals itself to be an intricate, mesmerizing array of tiny, individual motifs that are clustered together in organic grouplets. Set against the background of iridescent green, Kusama's infinite field of tiny reddish circles swells and pulses-the circular rings expanding and contracting in size as they proliferate across the painting to produce the illusion of undulating waves.

Kusama's *Infinity Net* paintings are deeply personal, relating to the artist's fundamental need to express her unique inner vision. Growing up in the mountainous region of Nagano, Japan, Kusama was largely shielded from the







destructive violence of World War II, and yet she suffered from a traumatic childhood, brought on by her abusive mother and philandering father. As a young child at the age of 10, Kusama began to experience peculiar hallucinations, seeing a scrim of repeating patterns and dots wherever she looked. "One day, after gazing at a pattern of red flowers on the tablecloth, I looked up to see that the ceiling, the windows, and the columns seemed to be plastered with the same red floral pattern. I saw the entire room, my entire body, and the entire universe covered with red flowers, and in that instant my soul was obliterated ... This was not an illusion but reality itself" (Y. Kusama, quoted in a press release for *Flower Obsession*, shown at the National Gallery of Victoria Triennial, Melbourne, in 2017).

Even at that young age, Kusama learned to sublimate her anxiety by the process of drawing. She soon discovered that art could become a palliative form of therapy, which she later called "art-medicine." By drawing repetitive patterns, she was able to obliterate the all-consuming thoughts that plagued her from an early age. Kusama would later describe this process "self-obliteration."

The *Infinity Nets* were the first paintings that Kusama made upon her arrival in New York in 1958. These monochromatic paintings, rendered in varying shades of white where tiny circular strokes amassed by the hundreds, if not thousands, truly evoked the "infinity of eternal time" that Kusama herself described. They also proved to be a fresh rejoinder to the prevailing Abstract Expressionist paintings of their day. Coming as they did toward the end of the 1950s, the *Infinity Nets* anticipated a new era of restrained elegance that would be characterized by Minimalism. In October of 1959, Kusama's *Infinity Nets* were exhibited at the Brata Gallery, and were praised by influential critics like Dore Ashton and Lucy Lippard, and fellow artists Donald Judd and Frank Stella, who were both early collectors of her work.

Between 1951 and 1957, Kusama focused exclusively on works on paper, creating intricate abstractions in pastel, gouache, watercolor and ink that demonstrated a growing finesse. "It is noteworthy that she experimented in these drawings and watercolors with motifs clearly prototypical of those she would develop in the net/dot paintings of her early years in New York," the curator Akira Tatehata has written. "These images--incorporating scattered dots and intricate, fluctuating nets--are the products of obsessive repetition that seems to proliferate beyond all bounds" (A. Tatehata, "Yayoi Kusama as Autonomous Surrealist," *Love Forever: Yayoi Kusama 1958-1968*, exh. cat., Los Angeles County Museum of Art, 1998, p. 67).

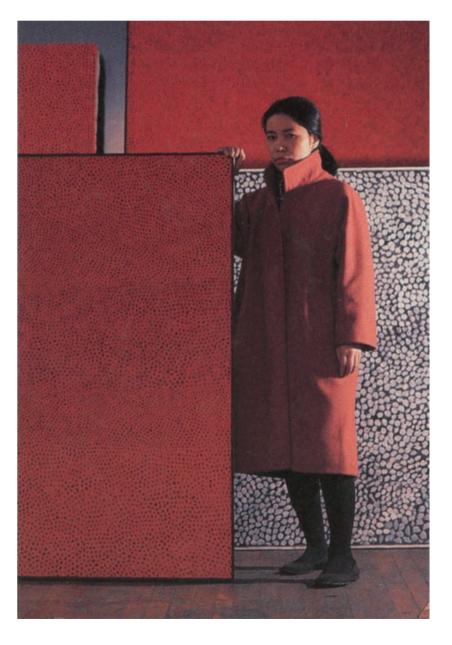
Kusama famously burned thousands of these early drawings along the banks of the Susuki River that flowed behind her family home just before her departure to the U.S. in 1957. Whatever extant works on paper that survived are presumably those that she carried in suitcases with her on the plane from Tokyo to Seattle in November of 1957. "Those pieces I saved were excellent pieces that already showed some signs of dots and infinity nets," Kusama described, in an interview from 1999. "Those small works reflect the great depth of my inner heart" (Y. Kusama, quoted in G. Turner, "Yayoi Kusama" in *Bomb*, no. 66, Winter 1999).

Now 90, Yayoi Kusama continues to paint, at times waking at 3 a.m. to begin her meticulous and time-consuming practice. She works uninterrupted for hours at a time, as if in a trance or spell. Her *Infinity Nets* are the result of such determination and focus, and remain the therapy that soothes her overactive mind. "I'm old now, but I am still going to create more work and better work. More than I have in the past," she said. "My mind is full of paintings" (Y. Kusama, quoted in A. Fifield, "How Yayoi Kusama Channels Mental Illness into Art," *Washington Post*, February 15, 2017).

opposite: Present lot illustrated (detail).

Katsushika Hokusai, *Phoenix*, circa 1845. Ganshoin, Japan. Photo: Bridgeman Images.

Yayoi Kusama in her studio, New York, circa 1961. © Yayoi Kusama



PROPERTY OF AN IMPORTANT COLLECTOR

50B LUCIO FONTANA (1899-1968)

Concetto spaziale, Attese

signed, titled and inscribed 'I. Fontana "Concetto Spaziale" ATTESE Un profondissimo tragico silenzio dopo lo scontro' (on the reverse) waterpaint on canvas 36½ x 29 in. (92 x 73.6 cm.) Executed in 1967.

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

PROVENANCE:

Studio Marconi, Milan Private collection, Milan Anon. sale; Sotheby's, London, 22 February 1990, lot 334 Private collection, Belgium Private collection, London Anon. sale; Christie's, London, 16 October 2015, lot 129

Acquired at the above sale by the present owner

EXHIBITED

Arezzo, Galleria Comunale d'Arte Contemporanea; Rome, Istituto Italo-Latino Americano, *Burri, Cagli, Fontana, Guttuso, Moreni, Morlotti. Sei pittori italiani dagli anni quaranta ad oggi,* May-July 1967.

LITERATURE:

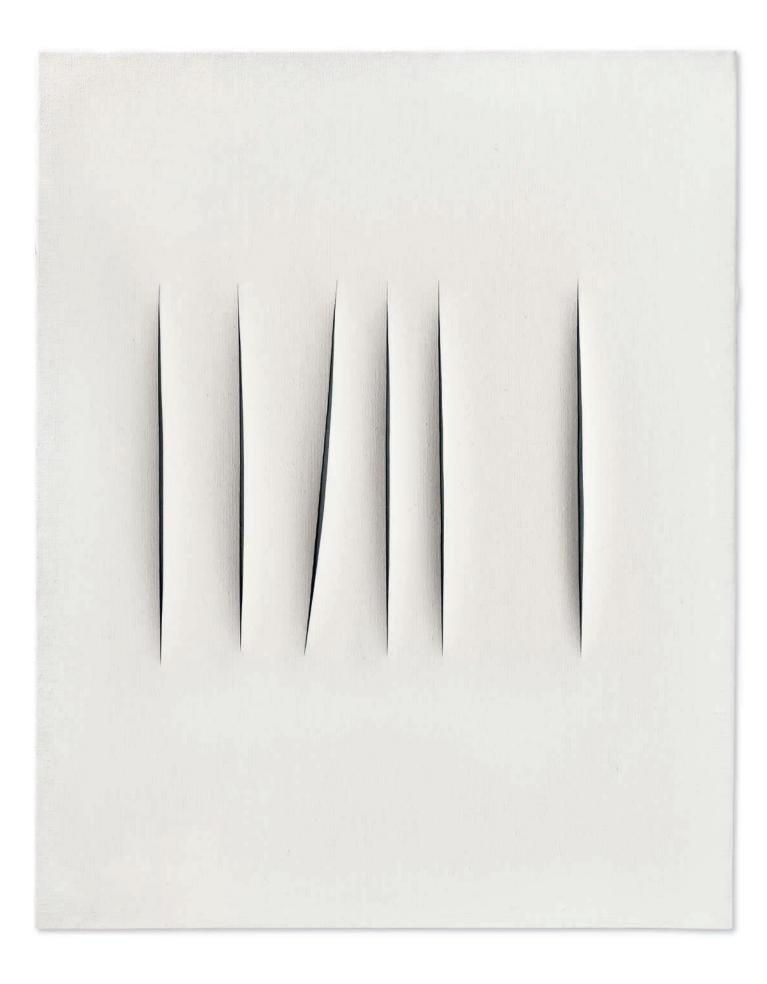
E. Crispolti, *Lucio Fontana: Catalogue raisonné des peintures,* sculptures et environnements spatiaux, vol. II, Brussels, 1974, pp. 194-195, no. 67 T 96 (illustrated).

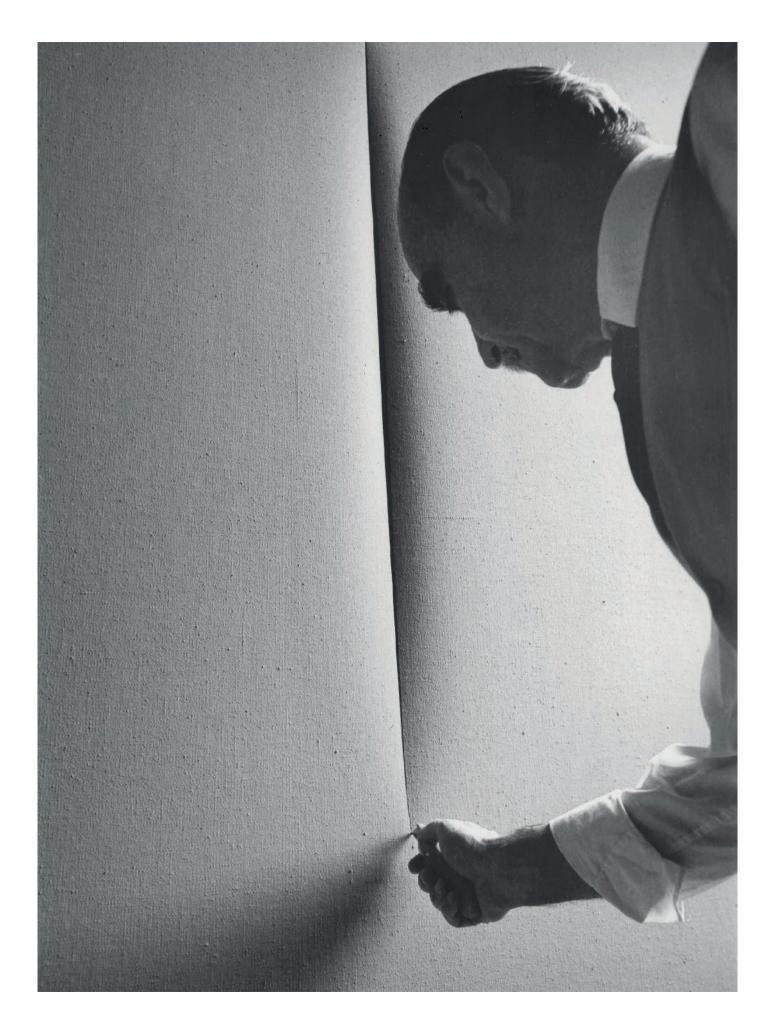
E. Crispolti, *Fontana: Catalogo generale*, vol. II, Milan, 1986, p. 671, no. 67 T 96 (illustrated).

E. Crispolti, *Lucio Fontana: Catalogo ragionato di sculture, dipinti, ambientazioni,* vol. II, Milan, 2006, p. 865, no. 67 T 96 (illustrated).

oncetto spaziale, Attese is a stunning example of Lucio Fontana's final series. Over three feet tall, the present work was painted in 1967 at the height of Fontana's pioneering and avant-garde career. Six sumptuous cuts tear through the canvas - effectively rupturing the monochromatic white canvas's implicit serenity. Each incision reminisces the traces of Fontana's rhythmic gesture, conjuring the mental narrative of the artist's poetic process. It is in the striking contrast between the pure white luminosity of the surface and the darkness of the enigmatic voids in Concetto spaziale, Attese that Fontana's Spatialism, the movement he founded in 1947, finds its best expression. With the dramatic gesture of the cut, Fontana revealed the threedimensional surface of the canvas to incorporate the space surrounding it and reveal the limitless black void behind: the enigmatic fourth dimension. Revelatory in its concept and infinitely poetic in its appearance, Concetto spaziale, Attese immortalises the fleeting moment of the gesture for eternity; a crystallization of the artist's career-long formal and conceptual concerns.

Fontana, born in 1899 in Argentina to Italian immigrant parents, spent his early childhood in Italy before returning to Argentina 1922 and spending much of his life between the two. Within these national borders, however, Fontana emerged as a figurehead in the radical avant-garde movements, wielding his transatlantic and cross-cultural experience to shape his artistic practice. In 1946, Fontana and his students published the Manifesto Blanco (White Manifesto) in Argentina which outlined the role of new media in 20th century art. Upon moving to Milan in 1947, the artist began to build upon the foundations which he and his students had outlined just the year prior. Building upon the ideas detailed in Manifesto Blanco, 1947 became a conceptual annus mirabilis for the artist. Upon moving to Milan that March, Fontana released the first doctrine for Spatialism which would establish the foundations for his practice for the rest of his life. In this proclamation, Fontana writes "Thus a new aesthetic is taking shape: luminous forms through space. Movement, color, time and space are the concepts of the new art. In the subconscious of the man in the street there is a new conception of life; the originators have begun the conquest of the man in the street. The work of art is not eternal, time holds the existence of man and his creation; once man is no more.





"Creating art is one expression of man's intelligence" Fontana has said. "It's difficult to establish its limits, reasons, needs. There can be no spatial painting or sculpture, only a spatial concept of art. All aspects of an element in space are the only way in which spatial architecture evolves."

—Lucio Fontana

the infinite continues" (L. Fontana, "Technical Manifesto given at the 1st International Congress of Proportion at the IXth Triennale, Milan, 1947, *Lucio Fontana: Venice / New York*, exh. cat., Guggenheim Bilbao, p. 231).

At the dawn of a new technological age, where particle physics and space exploration had completely redefined man's understanding of the world and his place within it, Fontana realized that traditional forms of artistic representation had little use and no meaning. Instead, Fontana understood that the artist, like the scientist, had to compete with a vision of the world exclusively comprised of time, matter, energy and above all, the pervasive void of deep space. Faced with this reality, Fontana called for artists to embrace this revolutionary, exciting age and produce a new art entrenched in the extraordinary developments of science and space travel. Furthermore, Fontana's frequent travels between Argentina and Italy made him particularly aware of geographical and cultural space -caught between two countries, it is no wonder that Fontana favored groundless space. On the back of Concetto spaziale, Attese Fontana has scrawled a hauntingly beautiful inscription, "Un profondissimo, / tragico, silenzio, / dopo lo scontro" (A very deep, / tragic, silence, / after the collision). This demonstrates Fontana's profound sense of mortality united with a conceptual grasp of the cosmos

In 1949, whilst in Milan, Fontana made an artistic breakthrough by puncturing his canvases with a hole. These holes, which he called *bucchi*, were meant to filter light and invoke a sense of limitless space. However, in 1957, Fontana became confronted by Yves Klein's blue monochrome paintings which he believed illustrated an artistic practice based on uniformity and impersonal repetition. Klein, Fontana said "is the one who understands the problems of space with his blue dimension. He is really abstract, one of the young artists who have done something important" (L. Fontana, quoted in A. White, "Not an Against but a For," *Lucio Fontana: On the Threshold*, exh. cat., Metropilitan Musem of Art, New York, p. 56).

The following year, in 1958, Fontana was inspired to create slash monochromatic paintings in a conceptually negated approach. In a letter to his friend, Fontana expressed his excitement over this new practice: "I am either a madman or a saint!!! However, I may be a saint. I have suffered so much oppression that by now I should be in a mental hospital, but these 'Attese' give

me peace!! In so many years of work, this is the happiest moment for me!" (L. Fontana, quoted in P. Campiglio, "I Only Believe in Art," Lucio Fontana: Venice / New York, exh. cat., Guggenheim Bilbao, p. 201). By piercing the canvas. Fontana created a portal to another dimension. revealing another world akin to the unchartered territory of the infinite cosmos. Behind each cut lies a pool of dark, perpetual space, full of mystery and possibilities. In this way, the mystical openings visible in Concetto spaziale, Attese invite the viewer to engage with the dark infinity beyond the picture plane, creating an almost transcendent experience. Unlike the gesturality and physicality of the buchi, the dramatic, singular gesture of the tagli resonated with an elegant minimalism, serving as the embodiment of the artist's formal and theoretical concerns. For Fontana. the monochrome white surface of the canvas enabled him to attain the sense of limitless, infinite space. White, he said, is the "purest colour, the least complicated, the easiest to understand, that which most immediately and most successful attained a 'pure simplicity' and the 'pure philosophy' which he sought to attain in the works of the last years of his life" (L. Fontana quoted in E. Crispolti, Lucio Fontana catalogo ragionato di sculture, dipinti, ambientazioni, Tomo I, Milan, 2006, p. 79).

Lucio Fontana in his studio, Milan, 1964. Photo: Ugo Mulas © Ugo Mulas Heirs. All rights reserved. Artwork: © 2019 Artists Rights Society (ARS), New York / SIAE, Rome.

Yves Klein, Le saut dans le vide, obsession de la lévitation (The Leap into the Void, Obsession with Levitation), 1960. © Succession Yves Klein c/o Artists Rights Society (ARS), New York / ADAGP, Paris 2019.



51B SIGMAR POLKE (1941-2010)

Propellerfrau

acrylic on joined printed fabrics 77% x 72% in. (197.2 x 184.5 cm.) Executed *circa* 1972-1973.

\$3,000,000-4,000,000

PROVENANCE:

Acquired from the above by the present owner

EXHIBITED

Stedelijk Museum Amsterdam, *Sigmar Polke*, September-November 1992.

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





Installation view, Sigmar Polke, September 25 - November 29, 1992, Stedelijk Museum, Amsterdam (present lot illustrated). Photo: Collection Stedelijk Museum, Amsterdam. Artwork: © 2019 The Estate of Sigmar Polke, Cologne / ARS, New York / VG Bild-Kunst, Bonn.

Sigmar Polke, Polke als Astronaut (Polke as Astronaut), 1968. © 2019 The Estate of Sigmar Polke, Cologne / ARS, New York/ VG Bild-Kunst, Bonn.

ropellerfrau is an exhilarating example of Sigmar Polke's Stoffbilder paintings. This series questioned the conventions of painting by replacing the standard canvas with massproduced fabrics, effectively breathing new life into the medium after the so-called "end of painting" caused by the rise of minimalism and Conceptual art in the 1960s. In the present work, space is the main theme with thrilling spaceships, daring spacemen, mysterious planets, propeller planes, and rockets all shown across the surface of the work. Propellerfrau was so important to the artist that he refused to part with it for over 38 years, only loaning it once, to an exhibition at the Stedelijk Museum in Amsterdam in 1992. Later in his life, Polke revisited the imagery in two further series of work that featured the propellerfrauen and their interstellar destinations. Thus, the painting has become a quintessential example of the artist's oeuvre, visually striking yet intellectually probing, questioning of the morality of the Space Age, while imbued with a splash of Pop.

Polke created this large-scale canvas by stitching together three sheets of eclectically patterned, found fabric. The upper and lower thirds feature comic-like depictions of the United States' exploration of space. Using material that looks as though it was originally designed to decorate a child's bedroom, the artist uses this mass-produced fabric to 'sandwich' a passage of fabric of his own creation. This brightly striped central panel, dappled with hand painted white clouds and gold stars, serves as the interstellar space for the painting's titular element—the propellerfrauen. From the upper-left corner, a phantasmic plane, defined by its ghostly silhouette, soars across the painting and passes a galactic wall of stripes on its way towards the green orb in the bottom corner.

Occupying the entire diagonal section of the painting are two biomorphic figures who seem to propel this aircraft across the canvas. Contrary to the swirling marks that Polke has made at their feet, these figures remain hauntingly motionless—celestial, female bodies reduced to blades on a simple propeller. Their static position, evident in their mummified positions, convinces the viewer that they are merely tools instructed by the

goggled pilot who directs the vessel forward as its true navigator. The phantasmagoric appearance of something visible but immaterial lends an ethereal tone to the overall composition to the work. Polke uses the apparitions to emphasize what is there and not there—the key focus of his entire artistic sensibility. According to Gloria Moure, the artist uses this device because his creativity transforms ambiguity "in that he does not reject but utilizes the semantic multiplicity inherent in every image" (G. Moure, "Sigmar Polke. The Old Women or Time," Sigmar Polke: Paintings, Photographs and Films, 2005, p. 21). The vessel's destination similarly utilizes several visual keys to obfuscate any definitive identification. The left side of the orb seems to suggest a visor of a space helmet, which is reinforced by the attached tube-like chord. However, the massive black footprints embedded on the orb's surface echoes the traces left behind by Neil Armstrong's footprints on the moon in 1969. Polke's deliberate doublemeanings re-engage imagery and force the viewers' considered deliberation.

Conceived shortly after man set foot on the moon fifty years ago, Propellerfrau demonstrates the scathing critique of the relationship between the Cold War and the Space Age that Polke and his fellow "Capitalist Realist" painters, Gerhard Richter, Manfred Kuttner and Konrad Lueg proposed in their radical exhibits of the 1960s. During this period, the space race was a global obsession, captivating the minds of adults and children alike who were fascinated by the race to conquer the illusive resources of outer space. On a darker note, however, it was a fierce arms race between the United States and Soviet Union that spurred this rapid technological advancement with engineers from war-era Germany leading the charge. While artworks by American Pop artists such as James Rosenquist's F-111, 1964 - 1965 (Museum of Modern Art, New York) and Robert Rauschenberg's Signs, 1970 (Museum of Modern Art, New York) illustrated American technological optimism with their use of bright colors and mass-produced imagery, Polke's artworks took a parodic tone. Despite illustrating a similar subject, he satirized this celestial obsession by imbuing it with humor and kitsch. In





his 1968 artwork, Polke als Astronaut (Polke as Astronaut), the German artist sets a smirking floating head against a ready-made fabric with floating astronauts tethered to their spaceships that seems like it should belong in a child's bedrooms. Polke als Astronaut and, indeed, the similarly illustrated fabric of *Propellerfrau* poke fun at the seriousness of nationally motivated space exploration. Curator of the recent Museum of Modern Art retrospective, Alibis: Sigmar Polke 1963 - 2010, Kathy Halbriech writes that Polke found a "generative power in the destructive mechanisms of kitsch, in the ways in which its lowbrow sentimentality distorts and trivializes the original without regard to status... In characteristic contradictory fashion, he both appreciated and poked fun at kitsch, understanding how its vulgarity exposed concerns about what matters, what should be cared for, and what is memorable" (K. Halbriech, "Foreword," Alibis: Sigmar Polke 1963 - 2010, exh. cat., Museum of Modern Art, New York, p. 77).

Polke first introduced these ready-made materials into his practice in 1964 with The Palm Painting. Initially, he began searching for fabric with Blinky Palermo, but found they were interested in different types of material. "I did not like going fabric shopping with Palermo, because that was too stupid, I always had to look for some patterns [Muster], and for me it was more about the pattern [Rapport] than only monochromy..." (S. Polke, quoted in C. Mehring, "Polke's Patterns," in Alibis: Sigmar Polke 1963 - 2010, exh. cat., Museum of Modern Art, New York, p. 234). More than Palermo, Polke's fabrics of choice reflected the West German economic miracle. Esteemed art historian Benjamin Buchloh has written, "These fabrics vocally manifest their historical-social origin, they are Verhangungen [meaning both convoluted hangings and promulgations] and the fashionable dress ups of the subcultural proletariat of the 1950s in the Federal Republic of Germany" (B. Buchloh, quoted in C. Mehring, "Polke's Patterns," in Alibis: Sigmar Polke 1963 - 2010, exh. cat., Museum of Modern Art, New York, p. 240). If the



medium is the message, then *Propellerfrau*'s interstellar iconography reflects technological ambition. However, despite the canvas's ostentatious patterns, the viewer's focus frequently wavers to Polke's hand-painted figures in the foreground.

Propellerfrau's juxtaposition of mass-produced children's fabric against the ghostly figures is a familiar dichotomy in Polke's artistic practice. Irony seemed to be Polke's most prolific device for illustrating his ideas, with each of his paintings presenting a multiplicity of contradictory ideas. The present work seems to largely communicate Polke's distrust of the Space Age's utopic enterprise for man and science. However, the withstanding oppositional forces within *Propellerfrau* are endemic to life at large. As Moure writes, "Polke-whether because of the advances of science, or because his formative period as an artist was shaped by the premise of landscape interaction rather than the principle of configuration, and given that he belongs within the critical-didactic tradition in German art-has felt this oneness with the cosmic whole from the first, because in his time this is no longer a matter of choice in a tragic context, but rather the complicity demanded by coherence" (G. Moure, "Sigmar Polke. The Old Women or Time," Sigmar Polke: Paintings, Photographs and Films, 2005, 64).

Robert Rauschenberg, Signs, 1970. Museum of Modern Art, New York. © Robert Rauschenberg Foundation / Licensed by VAGA, New York, NY. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

Gerhard Richter, Phantom Abfangjäger (Phantom Interceptors), 1964. © Gerhard Richter 2019 (0222).

Roy Lichtenstein, *Okay*, *Hot-Shot!*, 1963. © Estate of Roy Lichtenstein.



52B ANSELM KIEFER (B. 1945)

Die Fünftörichten Jungfrauen [The Five Foolish Virgins]

titled '5 törichten Jungfrauen' (on the stretcher) oil, acrylic, emulsion, shellac and mirror fragments on photo paper mounted on canvas $93\% \times 134$ in. (237×340 cm.) Executed in 1983.

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

PROVENANCE:

Galerie Paul Maenz, Cologne Céline and Heiner Bastian, Berlin Anthony d'Offay Gallery, London Private collection, United States Anon. sale; Sotheby's, New York, 12 November 2002, lot 42 Acquired at the above sale by the present owner

EXHIBITED:

Cologne, Galerie Paul Maenz, *Anselm Kiefer*, January-February 1984.

Düsseldorf, Städtischen Kunsthalle, *Anselm Kiefer*, March-May 1984, p. 120, no. 46.

Bordeaux, CAPC Musée d'art contemporain, *Anselm Kiefer Peintures 1983-1984*, May-Septmber 1984, p. 27 (illustrated). Nationalgalerie Berlin, Staaliche Museen Preussischer Kulturbesitz, *Anselm Kiefer*, March-May 1991, pp. 38 and 161, no. 4 (illustrated in color).

LITERATURE

Anselm Kiefer, exh. cat., Art Institute of Chicago, 1987, p. 119, fig. 75 (illustrated).

Anselm Kiefer, exh. cat., Venice, Museo Correr, 1997, pp. 248 and 417 (illustrated in color).

key figure in the Neo-Expressionist painting revival during the late 20th century, Anselm Kiefer steeps his work in the multi-faceted history of his German heritage. Working through the events that shaped his homeland, the artist draws upon literature, photographs, and art history as a basis for his inquiry. Die Fünftörichten Jungfrauen is a dramatic example of Kiefer's work with architectural subjects that mixes expressive paint application with references to the destruction of World War II as well as the Kabbalah. "Kiefer's art is the unique expression of a highly personal situation prompted by his interests and consciousness and yielding images in which historic awareness, metaphysical longings and the notion of human subordinacy to existence constitute the material of the predominating question: how to render this human experience into image" (W. Beeren, quoted in "Anselm Kiefer: Recuperation of History," in Anselm Kiefer: Bilder 1986-1980, exh. cat., Stedelijk Museum, Amsterdam, 1986-1987, p. 8). Coming to terms with the aftermath of Nazi rule in Germany on both a personal and more socially-conscious level, Kiefer examines the ways in which people reconcile the past. Often combining his oil paintings with materials like straw and mirrors (which is the case in the present work), the artist builds up physical layers in his work that stand in for the hazy march of time within the mind of the viewer.

Monumental in scale, Die Fünftörichten Jungfrauen is a multi-layered assemblage of various media. Underneath this heterogeneous surface, a sharp image strains to break free. The entire composition depicts the image of a room with two doors, windows, or recessed walls on the right and a series of angular protrusions that extend to the left. A wild application of gold, black, and ashen white make up the majority of the color in the work with a slight turn to bronze in some areas. Five pilasters, their fluting barely visible through the cacophony of Kiefer's brushwork, stand in bright tones, the ghostly white-gray dripping toward the floor; a fragment of mirror is attached to each one, refleecting the world back upon itself. Between them, black panels edged by white extend from the wainscoting to the cornices. Above the two openings on the right, what could be murals are rendered in vaporous strokes of the brush. The entire scene gives one the feeling of peering through a room on fire. Flames whip into the scorched walls and gnaw at the architecture as smoke fills our sightline. "Burning is absolutely elemental," Kiefer notes,







"The beginning of the cosmos that we have conceived scientifically began with incredible heat. The light we see in the sky is the result of a distant burning. You might say heaven is on fire. But also our bodies are generators of heat. It is all related. Fire is the glue of the cosmos. It connects heaven and earth" (A. Kiefer, quoted in, "Interview with Michael Auping", October 5, 2004, Barjac, *Anselm Kiefer: Heaven and Earth*, exh. cat., Fort Worth, 2005, p. 172). By combining the transitory nature of fire with the lasting power of grand buildings, Kiefer constructs a conversation about the destruction of history and the fallibility of memory.

The subject of Die Fünftörichten Jungfrauen is biblical in nature, a topic that features prominently in Kiefer's oeuvre, especially after a trip to Israel in the early 1980s. Translated as 'The Five Foolish Virgins', the artist references a parable told by Jesus Christ and related in the Gospel of Matthew. The Parable of the Ten Virgins, or the Parable of the Wise and Foolish Virgins, is a reminder to be ready for the end of times and Judgment Day. In it, a bridegroom is coming to visit for a procession or wedding, and ten women are asked to light the way with lamps. Five of the virgins have brought enough oil for their lamps to last until the man's arrival and five have, foolishly, forgotten to do so. When the five lamps of the latter eventually go out and they must go searching for more oil, the bridegroom arrives and the five prepared women are rewarded while the others are not. The parable itself is often related on the façades of cathedrals, and was popular in architectural layouts for its meaning as well as its innate symmetry and visual counterpoint. Kiefer's columnar shapes perhaps represent five figures carved into the corners of an interior or exterior wall, but the artist is certain to muddle and obfuscate any discernible figuration so as to more completely focus on the abstraction of space within his work.

Kiefer's influences are as storied as his paintings' surfaces. Though he originally planned to study law, he became a student of the painter Peter Dreher in the mid-1960s before going on to study at the Staatliche

Kunstakademie in Düsseldorf. There he met Joseph Beuys, an artist who shared Kiefer's interest in myth and history as it related to the German experience. In the 1980s, the artist began to draw more from the works of the poet Paul Celan, especially his memorializing poem, "Todesfuge (Death Fugue)", which was composed in response to the Holocaust. In a cycle of paintings, Kiefer expanded on Celan's bemoaning of the destruction of architecture during WWII as a stand in and commentary on the lives lost. However, the painter is reticent to give absolute meanings to his compositions, noting, "I can only make my feelings, thoughts, and will in the paintings. I make them as precise as I can and then after that you decide what the pictures are and what I am" (S. H. Madoff, "Anselm Kiefer: A Call to Memory," Art News, vol. 86, no. 8, October 1987, p. 130). By positioning himself as such a nebulous figure, Kiefer is able to leave the conversation open-ended enough to incite different readings and understandings based on the viewer's personal needs and experiences.

Born in Germany during the last year of World War II, Kiefer was surrounded by the wreckage and rubble of that catastrophic conflict throughout his childhood. Witnessing firsthand the destruction of the Third Reich and seeing monuments built under the Nazi regime dismantled and laid to waste, architecture became an important catalyst for the artist to think about the war's fallout and its effect on Germany's (and the world's) population. Art historian Mark Rosenthal wrote about this attachment in Kiefer's works, noting, "Melancholy and elegy are Kiefer's principal leitmotifs and inform an understanding of his work. But Kiefer's examination of grieving is oblique; he seeks metaphors for his profound sense of loss and for the ways this emotion is enacted. In particular, architectural monuments play a powerful role in his pictorial world" (M. Rosenthal, "Stone Halls 1983", in Anselm Kiefer: The Seven Heavenly Palaces 1973 - 2001, exh. cat., Basel, 2002, p. 51). By using building and façades as anchors for his compositions, Kiefer roots his work in the physical world while dealing with ideas of loss, memory, and historical trauma.

opposite: Present lot illustrated (detail).

Paul Ludwig Troost, The Temples of the Nordic Heroes of the Eternal Guard, München,

William Blake, The Parable of the Wise and Foolish Virgins, 1800. Metropolitan Museum of Art, New York. Photo: © The Metropolitan Museum of Art / Art Resource, New York.



53B RICHARD DIEBENKORN (1922-1993)

Corner of Studio

signed with the artist's initials and dated 'RD 61' (lower left); signed again, titled and dated again 'R. DIEBENKORN APRIL 1961 CORNER OF STUDIO' (on the reverse) oil on canvas 46¼ x 48 in. (117.5 x 121.9 cm.) Painted in 1961.

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

PROVENANCE:

Poindexter Gallery, New York, 1970
Bank of America, 1970
Private collection, Boca Raton, *circa* 1988
Anon. sale; Sotheby's, New York, 10 November 1988, lot 25
Private collection, New York
Jan Krugier Gallery, New York, 1991
John Berggruen Gallery, San Francisco
Acquired from the above by the present owner, 1991

EXHIBITED

San Francisco, California Palace of the Legion of Honor, *Third Winter Invitational*, December 1961-January 1962, n.p., no. 24, (illustrated).

New York, American Academy of Arts and Letters, Exhibition of Work by Newly Elected Members and Recipients of Honors and Awards, May-June 1962, pamphlet no. 50.
San Francisco, John Berggruen Gallery, Richard Diebenkorn: Selected Works from 1949-1991, March-April 1996.

LITERATURE:

A. Neumeyer, "Neue Gegenständlichkeit – Neuer Stil: Richard Diebenkorn weist einen Weg," *Die Kunst und das schöne Heim,* April 1965, p. 285, fig.3.

L. Helm, "Treasures for the Home," $\it Palm \, Beach \, Post, 23$ October 1988, p. 4H.

J. Livingston and A. Liguori, eds., *Richard Diebenkorn, The Catalogue Raisonné: Volume Three, Catalogue Entries 1535-3761,* New Haven and London, 2016, pp. 482-483, no. 3154 (illustrated in color).





Rose Mandel, *Richard Diebenkorn*, 1956 [RD24]. Photo: Copyright Rose Mandel Archive / All Rights Reserved.

Johannes Vermeer, *The Concert*, circa 1660. Isabella
Stewart Gardner Museum,
Boston (missing since 1990).
Photo: © Bridgeman Images.

Vincent Van Gogh, The Bedroom of van Gogh at Arles, 1889. Musée d'Orsay, Paris. Photo: © Erich Lessing / Art Resource, New York.

ainted in 1961. Richard Diebenkorn's Corner of the Studio is an intimate window into the artist's world, where the artifacts of his daily life are imbued with a guiet poetry. Created at the height of his figurative period, the work exemplifies the artist's singular brand of representation, where the personal objects of the artist's trade are used as vehicles for his masterful exploration of color, light and line. "Glimpses into quiet, personal spaces, whether imagined or observed, they provide an inventory of the everyday objects that Diebenkorn found visually interesting," Steven Nash has written in the artist's catalogue raisonné. "There is a raw beauty...that befits its humble subject" (S. Nash, "Figuring Space," in J. Livingston and A. Liguori, eds., Richard Diebenkorn: The Catalogue Raisonné, Volume One, New Haven and London, 2016, pp. 68; 71).

Corner of Studio illustrates the studio that Diebenkorn had rented in an industrial section of Oakland, California in 1958, known as the "Triangle Building." Its high ceilings, ample windows and distinctive checkerboard floor reappear in several important paintings from this period, along with the cane-backed chair positioned in the foreground, and the small brown desk in the center. In this, the artist's first official studio space outside of his home, Diebenkorn delights in the small daily pleasures of the

painter's life, creating a self-portrait of sorts that offers a window into his world

In this work, these inanimate objects are transformed, becoming vehicles for the interplay of light, color and the linear force of the artist's line. A veritable rainbow can be seen along the arms of the chair, for instance, where strokes of bright yellow, orange, red and pale green convey the effect of bright light streaming into the scene. Sitting atop the desk near the center of the painting, the brica-brac of the artist's routine forms a poignant vignette, conveyed by a sheaf of drawing paper and a piece of fruit. Diebenkorn has structured the composition around a series of repeating patterns, notably the square shape of the table and chair, which is echoed in the checkerboard floor, the hanging green fabric, and the walls of the studio itself (which in turn echo the square format of the canvas). Beginning in the lower right corner, the viewer is pulled diagonally upward into the action of the scene, as the 90-degree angle of the chair acts like an arrow, zooming toward the intersection of the desk and the v-shaped drape of the green fabric's yellow fringe. This creates a lively tableau vivant that's animated by the compositional devices the artist so shrewdly employs, a technique that's further enlivened by his brilliant use of deep, rich colors, such as purple, green, red and pops of sparkling yellow and orange.



Some of Diebenkorn's most important large-scale paintings were made in his Triangle Building studio. And he was fastidious about its contents; the revered art historian John Elderfield has written, "Diebenkorn insisted on maintaining his studio as a space that he alone could control. Nothing in it was to be changed or rearranged, or even cleaned. 'He didn't like anyone messing in his studio,' his friend the painter William Brice observed. 'He liked the look of his place in its continuity of his life in it. The defacement of that continuity was a violation" (J. Elderfield, "Allusions to Ocean Park," in *ibid.*, 2016, p. 107).

Arguably one of the greatest figurative painters of the 20th century, Diebenkorn dedicated ten productive years to the close observation of common objects, landscape and the human form. At the end of 1955, he officially abandoned abstraction altogether, just as his *Berkeley* paintings had brought him great acclaim as a leading Abstract Expressionist painter. Reversing course, Diebenkorn embarked upon the controversial practice of drawing from a life model. Together with David Park and Elmer Bischoff, he became one of the leading members of the Bay Area Figurative Movement, ushering in a bold new era.

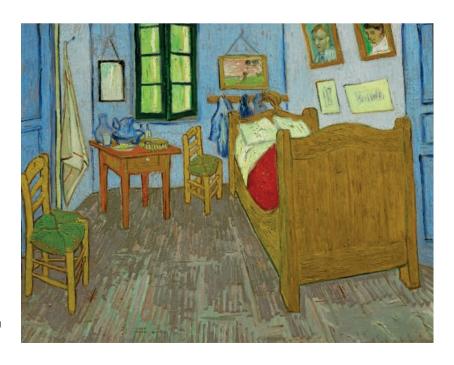
Diebenkorn, like many others of his generation, had begun to feel that Abstract Expressionism had lost much of its emotional impact. Having felt "a little bit of resistance" in his Berkeley paintings, he famously explained, "I came to distrust my desire to explode the picture and supercharge it in some way. At one time, the common device of using the super emotional to get "in gear" with a painting used to serve me for access to painting, but I mistrust that now. I think what is more important is a feeling of strength in reserve—tension beneath calm" (R. Diebenkorn, quoted in J. Livingston, *The Art of Richard Diebenkorn*, exh. cat., Whitney Museum of American Art, New York, p. 24).

Working from a life model opened up a powerful new range of possibilities for the artist, and over the course of the ten years, Diebenkorn amassed a stunning array of exquisite paintings. These are generally grouped into three distinct theme: landscape, still life and the human figure. Of these, the still lifes are perhaps the great, unsung heroes of the Figurative Period. And it has been generally

acknowledged that Diebenkorn created some of the most extraordinary still lifes of the 20th century, unsurpassable except perhaps by the great Modern masters such as Bonnard, Manet, Cézanne and Matisse. These paintings range in scale from small, intimate portrayals of single objects, such as scissors, fruit or a cup of coffee, to the larger, more complex and masterful interior paintings, of which *Corner of Studio* is a prime example.

Of special importance in Corner of Studio is the chair that sits in the lower right corner, empty, along with the artist's desk. These two pictorial conceits are the allegorical analogue to the artist and his sitter: "Even when his interior scenes are devoid of figures, their presence is implied and felt-they are 'peopled' or 'figured' spaces, even if vacant of humans... We can easily imagine that someone has recently left the room, having put down their book and coffee... The chair sits empty, waiting for the viewer to reappear, offering a platform for a missing participant." Furthermore, the empty chair in the lower corner also provides a metaphorical seat for the viewer to fill. Again, Mr. Nash reminds us, "The paintings become metaphors for figural life--they assume human life and give evidence of its being--and their emptiness tugs at emotion" (S. Nash, ibid., p. 77).

For Diebenkorn, the arrangement of objects in Corner of Studio was a strategic one, where he explored the formal possibilities afforded by the confines of the room, the patterning of its floors and walls, and the essential geometry of its furnishings. As throughout the artist's figurative period, he seems to commune with the underlying formal principles of line, color, light and shadow that are imbued by these otherwise ordinary objects. In hindsight, this might be understood as the deliberate and meticulous ramp up toward his next great phase that would emerge in 1967. With its emphasis on repeating geometric forms and exuberant color arranged in simplified, two-dimensional planes, Corner of Studio anticipates the refined color harmonies and taut, geometric design of the Ocean Park paintings that followed just six years later.



54B ALEXANDER CALDER (1898-1976)

Red, Blue and White

signed with artist's monogram and dated 'CA 73' (on the second largest white element) hanging mobile—sheet metal, rod, wire and paint $52\% \times 94\% \times 22$ in. (133.3 x 240 x 55.8 cm.) Executed in 1973.

\$3,000,000-4,000,000

PROVENANCE:

M. Knoedler & Co. Inc., New York Private collection, Miami, 1978 Private collection, Miami, 1994 Anon. sale; Sotheby's, London, 2 July 1998, lot 142 Acquired at the above sale by the present owner

XHIBITED

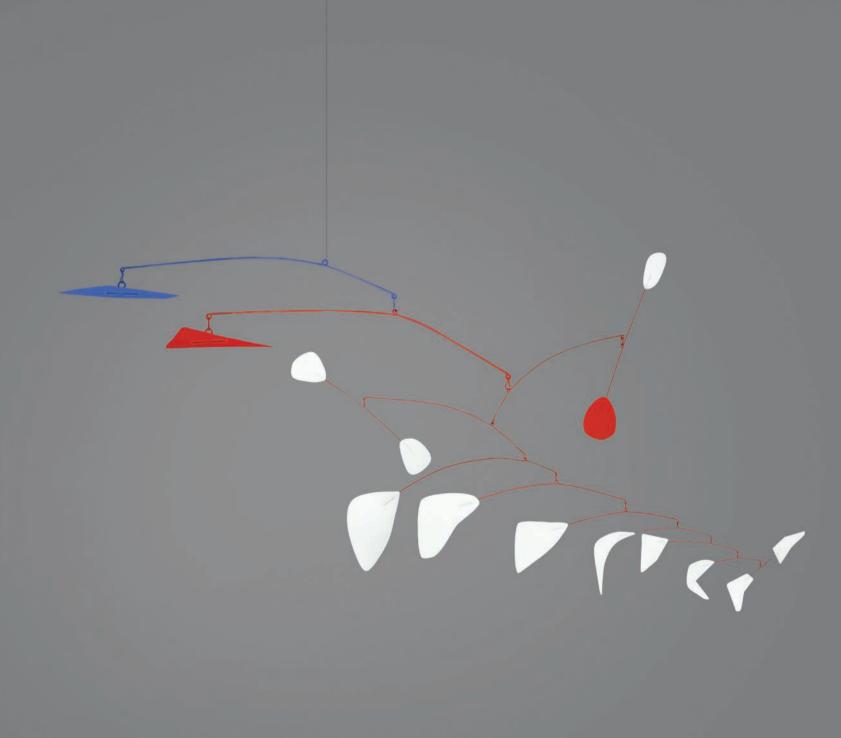
New York, M. Knoedler & Co. Inc., *Alexander Calder: Sculpture of the 1970s*, October-November 1978, pp. 16-17 (illustrated in color)

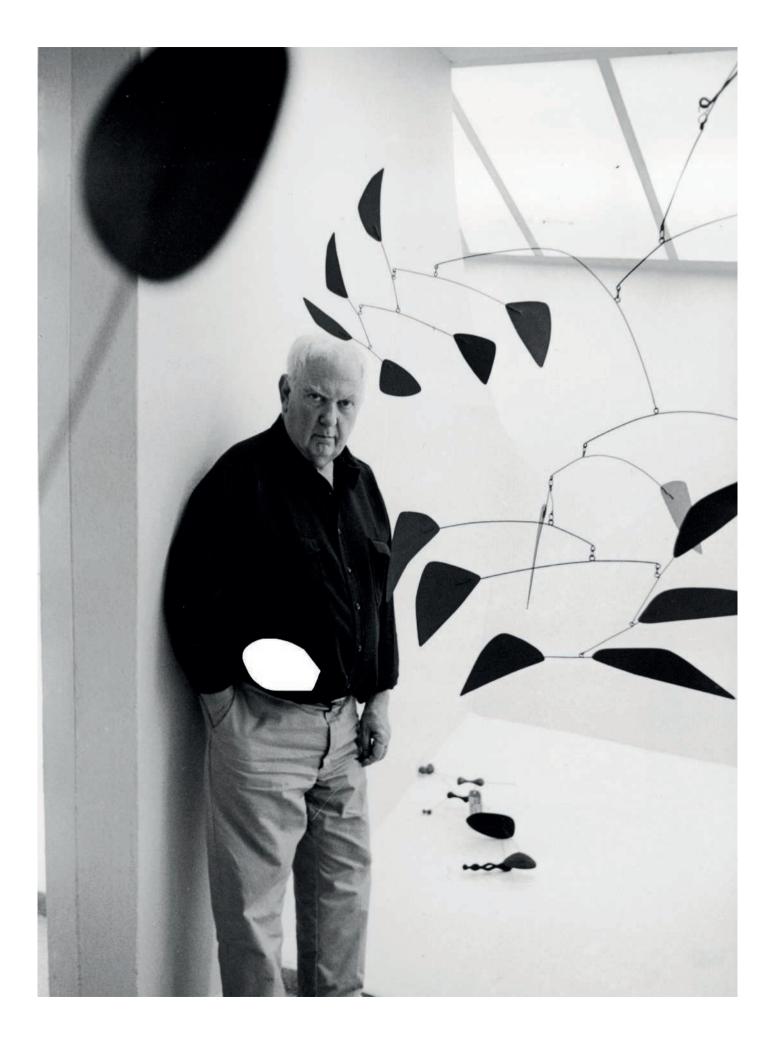
This work is registered in the archives of the Calder Foundation, New York, under application number A02161.

lexander Calder's Red, Blue and White is one of the artist's most striking arrangements of colorful forms; forms which—when suspended in space—jostle for attention as they constantly move in an ever-changing arrangement of vibrant, floating shapes. In contrast to his large-scale outdoor 'stabiles,' this kinetic sculpture underscores the link between Calder's work and their immediate environment. Suspended from a series of metal 'arms,' each individual element is in turn suspended by more delicate metal wire allowing each to move independently from its neighbor. Executed in 1973, towards the end of Calder's long and distinguished career, the sculpture is the result of almost half a century of innovation as the artist sought to reinvent the sculptural form to include color and movement.

Spanning nearly 100 inches across at its widest point, this large-scale mobile sculpture governs any space it occupies. Grouped into three bands of color, an ensemble of individual elements are arranged into an elegant, dynamic composition. Beginning at the top, and supported by a gentle arc of metal wire, a large blue five-sided element crowns the composition. Next, as they eye descends through the composition, a pair of red angular and circular forms anchor the middle of the composition, before arriving at row of ten asymmetrical elements that act as the foundation of the entire composition. Each element is carefully considered, both for its aesthetic role in the composition, but also from an 'engineering' standpoint to ensure that the entire composition hangs, balanced and effortless, as an organic whole.

Red, Blue and White is a superb example of the allencompassing universality of Calder's art. His unique
ability was to produce works of exquisitely balanced
composition which retain their harmony when moved
by the merest breath of wind. The blue, red, and white
elements of the present lot are all anchored by a series
of exceptional mechanisms that allow them move
independently of each other yet retaining a unity that
ensures that none of the elements dominate or bump into
each other. This interest in movement can be traced back
to Calder's childhood and his lively imagination. Among his
first sculptures, made at age eleven, was a duck in brass
sheet that rocked back and forth when tapped. He later





"My mother used to say to me, 'But you don't know anything about the stars.'

I'd say, 'No, I don't, but you can have an idea what they're like without

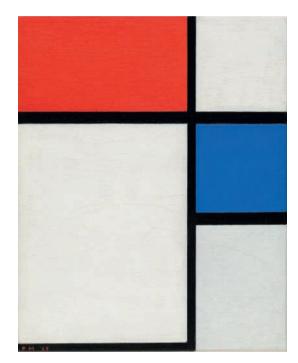
knowing all about them and shaking hands with them."

—Alexander Calder

professed that the grandeur and immensity of nature's dynamics moved him. "The first impression I had was the cosmos, the planetary system. My mother used to say to me, 'But you don't know anything about the stars.' I'd say, 'No, I don't, but you can have an idea what they're like without knowing all about them and shaking hands with them."" (A. Calder quoted in J. Lipman, *Calder's Universe*, London, 1977, p. 17).

The interplay of form and color on display here recalls the palette of Piet Mondrian, whose studio Calder had visited in 1930. Calder's visit came at a formative moment, for having moved to Paris in the 1920s after studying at the Art Students League in New York, the young artist was introduced to many visionaries of the European avant-garde. Mingling with the likes of Hans Arp, Fernand Léger, and Marcel Duchamp (who in 1931 coined the term 'mobiles' to describe his moving sculpture). Calder realized an unprecedented aesthetic that coincided with many of the tenets of Surrealism and Constructivism. Rejecting some of the ideas that underlined the tenets of Abstract Expressionism during the early part of his career, Calder found his own path—and his gestural sculpture in turn served as a prelude to the work of the Abstract Expressionists. "They call me a 'playboy,' you know," he himself explained in interview in 1956, "I want to make things that are fun to look at, that have no propaganda value whatsoever" (A. Calder, quoted in J. Lipman, Calder's Universe, London, 1977, p. 45). Despite this, looking at the concentration of Red, Blue, and White as they flow through the air, one cannot help be reminded of those looping movements of tracery performed by Jackson Pollock. But where Pollock claimed that he was Nature, Calder has taken a step away and instead produced a microcosm of it. The forms in the present work float by in a slow, graceful dance that echoes the movements of the heavens, bringing them to life within the context of the ceiling above us, underneath the wider canopy of the cosmos. This is a relationship that Calder himself emphasized "Since the beginning of my work in abstract art, and even though it was not obvious at that time. I felt that there was no better model for me to work from than the Universe... Spheres of different sizes, densities, colors and volumes, floating in space, surrounded by vivid clouds and tides, currents of air, viscosities and fragrances—in their utmost variety and disparity" (A. Calder, quoted in C. Giménez & A.S.C. Rower (ed.), Calder: Gravity and Grace, London, 2004, p. 52).

As Calder entered his 70s, he was still as busy and in demand as ever. Produced while he was working on major commissions like the monumental *Untitled* for the new



East Wing of the National Gallery of Art in Washington, D.C., Red. Blue and White demonstrates that his ideas and forms were still as relevant and innovative as they were in the early days of his career. It is also an example of a mobile that was produced during the latter part of Calder's career. From the mid-1950s onwards Calder became increasingly concerned with making large-scale outdoor sculptures, making over three hundred monumental works that were placed in city plazas, corporate lobbies, airports and museums during the post-war building boom. That Calder continued to make mobiles of all sizes throughout this period of his career is testament to the importance in which he held these forms. As such, the present work represents the pinnacle of Calder's approach to the prevailing march towards abstraction. Calder wanted to redefine the nature of art, and of sculpture by taking it off the wall and the pedestal and breathing movement into its static form. The resulting mobiles were his revolutionary response to these ideas of movement and color and were the superb result of Calder's unfettered imagination and his unmatched technical skill that enabled him to produce works that spring into life with the slightest breath of wind.

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

Alexander Calder at the installation of Alexander Calder: A Retrospective Exhibition, Solomon R. Guggenheim Museum, New York, 1964. Photo: Bernard Gotfryd / Getty Images. Artwork: © 2019 Calder Foundation, New York / Artists Rights Society (ARS), New York.

55B JEAN DUBUFFET (1901-1985)

Milord

signed with the artist's initials and dated 'J.D. 71' (lower edge); titled and inscribed '24 Milord' (on the reverse) acrylic on Klegecell $73\% \times 33\% \times 1\%$ in. (187 x 86 x 3.1 cm.) Executed in 1971.

\$600,000-800,000

PROVENANCE:

Galerie Beyeler, Basel Galerie Daniel Gervis, Paris Albert White Gallery, Toronto Acquired from the above by the present owner, 1981

EXHIBITED:

Paris, Galerie Jeanne Bucher, *Jean Dubuffet*, October-November 1971, n.p. (illustrated).

London, The Waddington Galleries, Jean Dubuffet: paintings, gouaches, assemblages, sculpture, momuments, praticables, works on paper, June-July 1972, p. 52, no. 64 (illustrated). Milan, Galleria Levi, Jean Dubuffet: olii, gouaches, assemblages, sculture, monumenti, praticables, disegni, October-November 1972, n.p., no. 34 (illustrated).

Geneva, Artel Galerie, *Jean Dubuffet: L'Hourloupe*, May-July 1973, n.p. (illustrated).

Karlsruhe, Badischer Kunstverein; Hagen, Karl Ernst Osthaus Museum, *Jean Dubuffet: Werke 1963-1976*, March-April 1977 and January-February 1978, p. 63, no. 27.

LITERATURE:

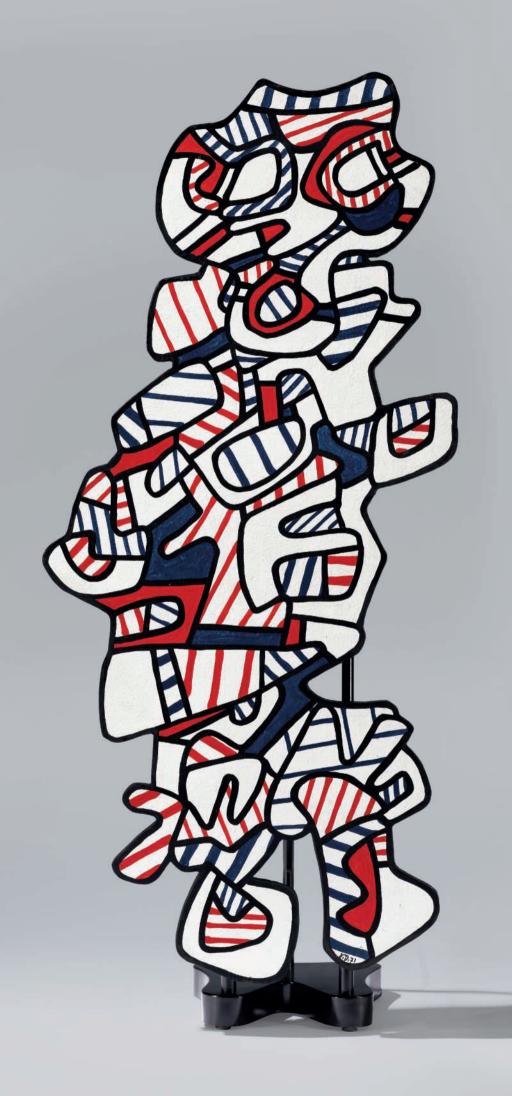
M. Loreau, *Catalogue des travaux de Jean Dubuffet, Fascicule XXVII: Coucou Bazar*, Paris, 1976, pp. 31 and 240, no. 24 (illustrated).

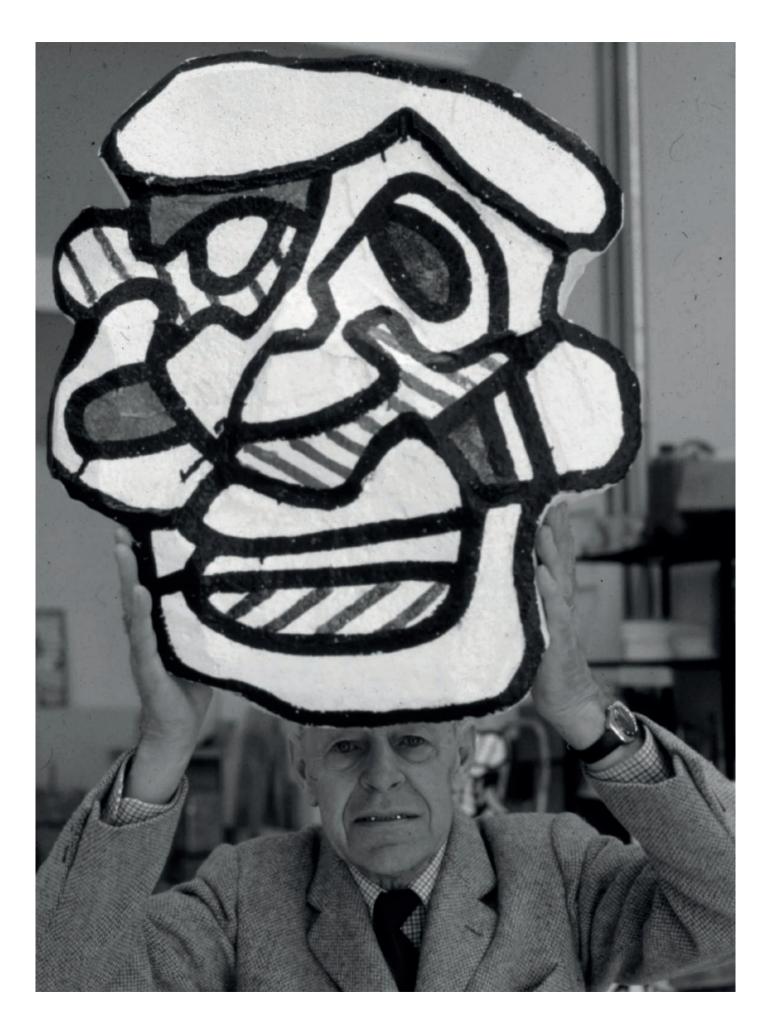
n the early 1960s, Jean Dubuffet embarked upon his longest-running body of work, the cycle of paintings, drawings and sculpture known as *L'Hourloupe*.

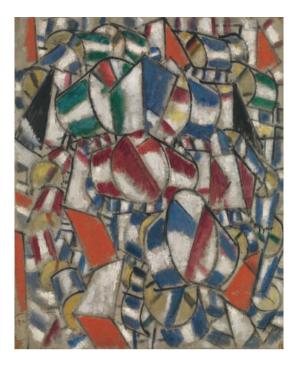
What began as unconscious doodling whilst on the telephone gradually morphed into a three-dimensional cast of characters, brightly colored in interlocking shapes of red, white and blue. Over a hundred of these three-dimensional Hourloupe creatures were later brought to life in the now legendary performance piece known as Coucou Bazar when it debuted at the Guggenheim Museum in May of 1973.

Milord is an exceptional example of the so-called "practicables" that Dubuffet designed over a two-year period leading up to the premiere of Coucou Bazar. These large-scale, lively and unconventional characters were carved from specially formulated wood panels, rendered in Dubuffet's signature red, white and blue palette, and often mounted on feet with wheels. Some were even motorized and moved via remote control. These practicables—aptly named for their practical use on the stage-became interactive components of a larger whole, forming the surreal labyrinthian mis-en-scène of Coucou Bazar when it debuted in 1973. With its riotous cacophony of interlocking red, white and blue pieces, Milord epitomizes the unique visual language with which Dubuffet expressed his fascinating inner world—the world of Coucou Bazarwhere the characters and objects of the everyday came blazing to life in their lively and amorphous new format.

Confronting the viewer eye-to-eye with a height measuring just over six feet, the exuberant and playful figure exemplifies Dubuffet's mastery of the L'Hourloupe cast of characters. Its animated display of constantly shifting and jostling cellular pieces disorients the viewer, throwing off any immediate recognition in favor of the all-over visual tapestry of unique, biomorphic shapes. Gradually the impression of a standing figure emerges, whose downcast eyes and slightly pursed lips display the affectations of a distinguished—if a bit snobbish—English gentleman, caught in the midst of pouring his afternoon cup of tea. One even spies the teacup and kettle within the amorphous shapes that make up the figure's torso, where every angle and vantage point of what normally would be a three-dimensional object has been flattened and reorganized into an animated and lively surface. With delightful tongue-in-cheek finesse, Dubuffet creates a







"Those who wear the costumes should move only slightly and very slowly. At times, they should even remain completely motionless. At all times, they should be scattered, set in groups, mixed among the static painted cutouts so as to be barely distinguishable from them. ...All must be endowed with a semblance of life."

—Iean Dubuffet

parody of the artistic establishment, playfully riffing on a range of traditional subjects, from the aerial perspectives of cubist collage to the affected mannerisms of the artistic elite, brought to life in eye-catching detail.

When it premiered at the Guggenheim Museum in May of 1973, Coucou Bazar illustrated a discord of swarming and eccentric creatures who glided slowly around the stage as living, breathing embodiments of Dubuffet's L'Hourloupe cast of characters. When the dancers moved, they enlivened the scene, allowing for an infinite number of combinations and permutations to unfold, thereby transforming the presentation from a static backdrop into a real and living landscape—the ultimate expression of Dubuffet's artistic vision. So, too, did the viewers become part of this parallel world, entering into this surreal wonderland inhabited by the artist's unique creations. The hour-long performance was set to a musical score by the Turkish composer İlhan Mimaroğlu (best known for producing albums for Charles Mingus and composing the score for Fellini's Satyricon), with an accompaniment equally as unsettling and otherworldly as the action on the stage. Coucou Bazar has only been performed three times: at the Guggenheim Museum in May of 1973, in Paris at the Grand Palais that September, and in Turin in 1978.

In his notes for the Guggenheim program's brochure, Dubuffet expressly indicated that his performance was not theatrical per se, but intended to be an extension of his painting, where the characters of the *L'Hourloupe* might exist in a continuum, breaking free from painting and coming out into the everyday world. Dubuffet imagined an utterly seamless encounter, in which even the non-moving practicables of the backdrop might appear to move, as part of an enlivened, quivering whole. He wrote: "Those who wear the costumes should move only slightly and very slowly. At times, they should even remain completely motionless. At all times, they should be scattered, set in groups, mixed among the static painted cut-outs so as to be barely distinguishable from them. ...All must be endowed with a semblance of life" (J. Dubuffet, quoted

in his program for *Coucou Bazar: Bal de l'Hourloupe— An Animated Painting*, 1973, Solomon R. Guggenheim
Museum Archives, Exhibition Record A0003).

Aside from the costumes, Dubuffet created "practicables," the large-scale, painted characters executed on a lightweight, smooth and durable wood called klégécell. Between 1972 and '73, Dubuffet designed 175 practicables, of which only a fraction were used in the actual performance. Today, more than half of these still reside in the Dubuffet Foundation archives. Other examples can be found in prestigious museum collections, such as the Tate, the Museum of Modern Art, New York, and the Walker Art Center, in Minneapolis.

In 1973, Dubuffet expounded upon the exacting English gentleman in *Milord* when he executed a large-scale public monument known as *Milord La Chamarre*. Originally installed in front of the Seagram building in Manhattan, it was later acquired for Philadelphia's Centre Square, where it resides today. Made of undulating stainless steel pieces with black epoxy accents, it sports a fancy cravat and buttoned-up vest. *Milord*, of course, is also the title of the eponymous song by Edith Piaf—a rollicking chanson of 1959 about a lower-class girl who succeeds in wooing an older English gentleman.

Widely considered to be his greatest masterpiece, Coucou Bazar was, in many ways, the ultimate embodiment of Dubuffet's artistic ambitions: a new visual language that was uniquely suited to translating the raw essence of everyday life. It called into question the viewer's perception of the world by offering up an unknown parallel version in which everything was new, strange and disorienting. As such, the "practicables" were uniquely suited to his mission, developing as they did out of the L'Hourloupe series, which sought to liberate art from traditional methods of representation in favor of a flat vocabulary of limited colors, one that was devoid of expression and traditional perspective. The result was s fusion of all three artistic categories—painting, drawing and sculpture—and has been described as the most ambitious creative experiment of his career

Jean Dubuffet in his studio, Périgny-sur-Yerres, 1978. Photo: © Kurt Wyss, Basel. Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

Fernand Léger, Contrast of Forms, 1913. Museum of Modern Art, New York. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

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- (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 cataloque.
- (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

B REGISTERING TO BID

NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you re a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - (i) for individuals: Photo identification (driver's licence national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank
- (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
- (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 Client Services Department at +1 212-636-2000

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 Client Services Department at +1 212-636-2000.

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 third party.

5 BIDDING IN PERSON

If you wish to hid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Client Service Department on +1 212-636-2000.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit https://www.christies.com/buying-services/ buying-guide/register-and-bid/ As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on is https://www.christies.com/LiveBidding/ OnlineTermsOfUse.aspx.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the lots online at www.christies. com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the reserve. If you make a written hid 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 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

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), F(2)(i), F(4), and J(1).

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any hid 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

6 BID INCREMENTS

Bidding generally starts below the low estimate and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a buyer's premium on the hammer price of each lot sold. On all lots we charge 25% of the hammer price up to and including US\$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 TAYES

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.
- (c) The authenticity warranty does not apply to any Heading or part of a Heading which is qualified. Qualified means limited by a clarification in a lot's catalogue description or by the use in a Heading of one of the terms listed in the section titled Qualified Headings on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a Heading means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of Qualified Headings and a lot's full catalogue description before hidding
- (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 E2(h)(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
 -) the buyer's premium; and
 - (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "due date").

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - (i) Wire transfer
 - JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017; ABA# 021000021; FBO: Christie's Inc.; Account # 957-107978.
 - for international transfers, SWIFT: CHASUS33.
 - (ii) Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. 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.

(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.

(iv) Bank Checks

You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.

(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
 - (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 partpayment 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 tay for the **lot**
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING 1 SHIPPING

We would be happy to assist in making shipping arrangements on request. 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 https://www christies.com/buying-services/buying-guide/ship/ or contact us at PostSaleUS@christies.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 Christies Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at https://www.christies.com/buying-services/buying-guide/ship/ or contact us at PostSaleUS@christies.com.
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the lot. If Christie's exports or imports the lot on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) 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 buvers. Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular lot

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if: (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 LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at **www.christies.com/about-us/contact/privacy.**

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties

involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

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 or any saleroom notice within which we believe a lot may sell. Low estimate means the lower figure in the range and high estimate means the higher figure. The mid estimate is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E2. **lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph

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.

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26/09/2019

SYMBOLS USED IN THIS CATALOGUE

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Owned by Christie's or another Christie's Group company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

Christie's has a direct financial interest in the lot and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

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 CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property Owned in part or in full by Christie's

From time to time. Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number. 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.

o Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, $% \left(\frac{1}{2}\right) =\frac{1}{2}\left(\frac{1$ the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol o next to the lot number.

o ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss 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 \circ \bullet .

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or 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 quarantors 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.

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 ". 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 Christie'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 prelot 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

*"Studio of "/"Workshop of "

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil. *"Manner of ...

In Christie's qualified opinion a work executed in the artist's style but of a later date

In Christie's qualified opinion a copy (of any date) of a work of the artist. "Signed ..." / "Dated ..." /

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.

ACKNOWLEDGEMENTS

29/03/19

ILLUSTRATIONS

LEFT FRONT WRAP: LOT 9B David Hockney, Sur la Terrasse, 1971 (detail). © David Hockney

BACK WRAP: LOT 19B Cy Twombly, *Untitled*, 2006 (detail). © Cy Twombly Foundation

RIGHT FRONT WRAP:

Richard Diebenkorn, Ocean Park #108, 1978 (detail). © The Richard Diebenkorn Foundation

INSIDE WRAP: LOT 208 Andy Warhol, *Big Electric Chair*, 1968 – 1968 (detail). © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York

FRONT COVER: LOT 6B Ed Ruscha, *Hurting the Word Radio #2*,1964. © Ed Ruscha

FRONT FLAP:

LOT 28B Barnett Newman, *Untitled 4*, 1950 (detail). © 2019 Barnett Newman Foundation / Artists Rights Society (ARS), New York

BACK COVER: LOT 12B

Gerhard Richter, Vogelfluglinie, 1967 (detail). © Gerhard Richter 2019 [0236]

ACK FLAP: 3T 44B onald Judd, *Untitled*, 1993. © 2019 Estate of Jules olitski / Licensed by VAGA at Artists Rights Society RRS), New York

FRONTISPIECE ONE:

LOT 20B Joan Mitchell, *Plowed Field*, 1971 (detail). © Estate of Joan Mitchell

FRONTISPIECE TWO: LOT 16B Gerhard Richter, Kleine Treppe am Meer (Small Staircase at the Seaside), 1969 (detail). © Gerhard Richter 2019

FRONTISPIECE THREE: LOT 3B Adrian Ghenie, *The Lidless Eye*, 2017 (detail). © Adrian Ghenie

RONTISPIECE FOUR: OT 41B

Richard Prince, Nurse Barclay's Dilemma, 2002 (detail). © Richard Prince

FRONTISPIECE FIVE:

FRONTISTIESE LOT 10B Robert Ryman, *Times*, 2000 (detail). © 2019 Robert Ryman / Artists Rights Society (ARS), New York

RONTISPIECE SIX:

Ruscha, *Liquids, Gases and Solid*s, 1989 (detail). Ed Ruscha

FRONTISPIECE SEVEN:

LOT 5B Andy Warhol, Muhammad Ali, 1977 (detail). © 2019
Andy Warhol, Muhammad Ali, 1977 (detail). © 2019
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FRONTISPIECE EIGHT: LOT 15B

LOT 15B Yves Klein, *Barbara (ANT 113)*, 1960. © Succession Yves Klein c/o Artists Rights Society (ARS), New York / ADAGP, Paris 2019

FRONTISPIECE NINE:

EOT 17B Francis Bacon, Study for Self-Portrait, 1979 (detail). © The Estate of Francis Bacon. All rights reserved / DACS, London / ARS, NY 2019 [CR 79-11]

SALE DIVIDER PAGE: LOT 26 B Alma Thomas, A Fantastic Sunset, 1970 (detail)

NSIDE BACK COVER: George Condo, *Untitled*, 2016. © 2019 George Condo / Artists Rights Society (ARS), New York Catalogue notes written by Stephen Jones, Senior Writer, Post-War and Contemporary Art, New York: Candace Wetmore, Manager of Publications, New York; Robert Brown, International Head of Research, London; Anna Campbell, Senior Writer and Research Manager, Post-War and Contemporary Art, London; Billy Jobling, Writer and Researcher, Post-War and Contemporary Art, London; and Graham Bell; April Jacobs; Risa Puleo and Marv Recinto

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DEGREE PROGRAMMES CONTINUING EDUCATION ONLINE COURSES



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Storage and Collection

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (**III**) not collected from Christie's by 5.00pm 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.

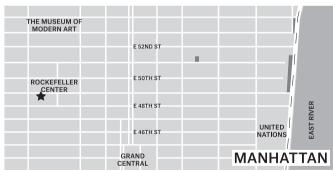
Tel: +1 212 636 2650 Email: PostSaleUS@christies.com

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

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS





Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020 Tel: +1 212 636 2000 PostSaleUS@christies.com Main Entrance on 49th Street Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231 Tel: +1 212 974 4500 PostSaleUS@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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Asian Contemporary Art, Asia Evelin Lin elin@christies.com +852 2978 6769

PRIVATE SALES

CHRISTIE'S



FRANK STELLA (B. 1936)

Double Concentric Square

acrylic on canvas

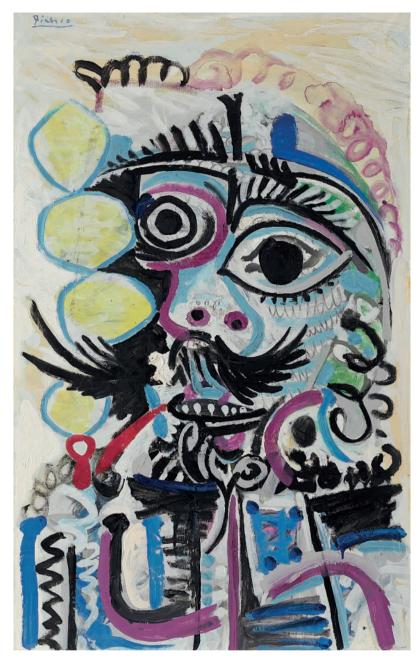
81 x 161 1/8 in. (205.7 x 409.3 cm.)

Painted in 1978

PRICE UPON REQUEST

THE COLLECTION OF

TERRY ALLEN KRAMER



PABLO PICASSO (1881-1973) Buste d'homme signed 'Picasso' (upper left); dated and numbered '12.10.68.II' (on the reverse) oil on canvas 51% x 31% in. (130 x 80.9 cm.) Painted on 12 October 1968 \$9,000,000-12,000,000

IMPRESSIONIST AND MODERN ART EVENING SALE

New York, 11 November 2019

VIEWING

1-11 November 2019 20 Rockefeller Plaza New York, NY 10020

CONTACT

Max Carter Jessica Fertig
mcarter@christies.com jfertig@christies.com
+1 212 636 2050 +1 212 636 2050



MODERNIST MASTERPIECES

The Alexander Kaplen Collection



JEAN PROUVÉ (1901-1984)

'Banquette' no. 356, circa 1954

commissioned for the Cité Universitaire, Antony, France
painted steel, original leather upholstery

32 ½ x 59 % x 26 % in. (85.6 x 150.8 x 68 cm)

\$50,000 - 70,000

DESIGN

New York, 13 December 2019

VIEWING 6-13 December 2019 20 Rockefeller Plaza New York, NY 10020 CONTACT
Daphné Riou
driou@christies.com
+1 212 636 2240





Alex Katz (b. 1927)

Orange Hat 2

oil on canvas

72 x 96 in. (182.9 x 243.8 cm.)

Painted in 1973.

\$700,000-1,000,000

POST-WAR AND CONTEMPORARY ART AFTERNOON SESSION

New York, 14 November 2019

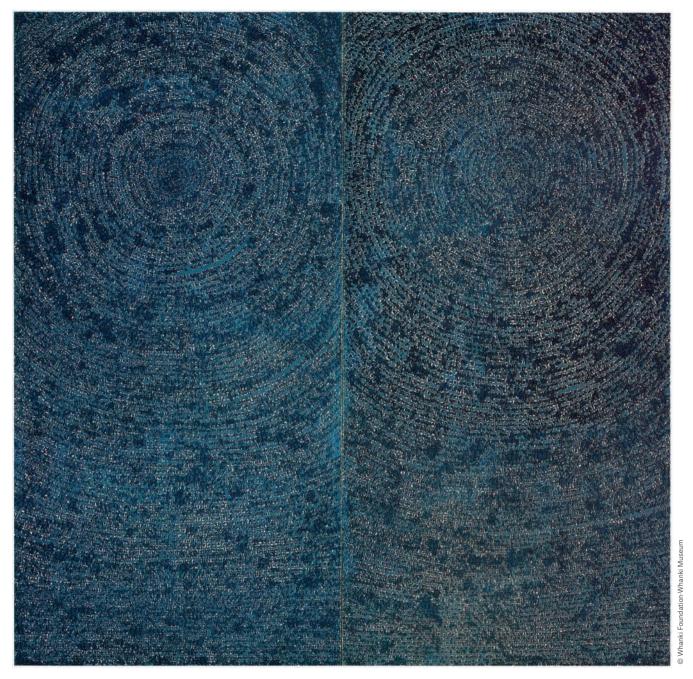
VIEWING

1-13 November 2019 20 Rockefeller Plaza New York, NY 10020

CONTACT

Kathryn Widing kwiding@christies.com +1 212 636 2109





Property from the Collection of Matthew Kim and Chae Kum Kim KIM WHAN-KI (1913-1974)

05-IV-71 #200 (Universe)

oil on cotton (diptych)

each panel: 254 x 127 cm. (100 x 50 in.)

overall: 254 x 254 cm. (100 x 100 in.)

Painted in 1971.

HK\$48,000,000-62,000,000

US\$6,000,000-8,000,000

20TH CENTURY & CONTEMPORARY ART EVENING SALE

Hong Kong, 23 November 2019

VIEWING

22–23 November 2019 Hong Kong Convention and Exhibition Centre No. 1 Expo Drive, Wanchai, Hong Kong

CONTACT

Evelyn Lin acahk@christies.com +852 2978 6866





Property from a Distinguished Collection
PABLO PICASSO (1881-1973)
Femme dans un fauteuil (Françoise)
signed 'Picasso' (lower right); dated '29.12.48. 1.1.49.' (on the reverse)
oil on canvas
39 ½ x 32 in. (100.3 x 81.3 cm.)
Painted 29 December 1948-1 January 1949
\$12,000,000-18,000,000

IMPRESSIONIST AND MODERN ART EVENING SALE

New York, 11 November 2019

VIEWING

1-11 November 2019 20 Rockefeller Plaza New York, NY 10020

CONTACT

Max Carter Jessica Fertig
mcarter@christies.com jfertig@christies.com
+1 212 636 2050 +1 212 636 2050





Property from a Distinguished Collection
RENÉ MAGRITTE (1898-1967)

Le Sabbat
signed 'Magritte' (upper right); titled '"LE SABBAT"' (on the reverse)
oil on canvas

19 ¾ x 23 ¾ in. (50 x 60.7 cm.)
Painted in February 1959
\$8,000,000-12,000,000

IMPRESSIONIST AND MODERN ART EVENING SALE

New York, 11 November 2019

VIEWING

1-11 November 2019 20 Rockefeller Plaza New York, NY 10020

CONTACT

Max Carter Jessica Fertig
mcarter@christies.com jfertig@christies.com
+1 212 636 2050 +1 212 636 2050





IMPRESSIONIST AND MODERN ART EVENING SALE

New York, 11 November 2019

VIEWING

1-11 November 2019 20 Rockefeller Plaza New York, NY 10020

CONTACT

Max Carter mcarter@christies.com +1 212 636 2050

UMBERTO BOCCIONI (1882-1916)

Forme uniche della continuità nello spazio (Unique Forms of Continuity in Space) signed 'U. BOCCIONI' (on the left side of the base); inscribed, dated, numbered and inscribed with foundry mark
'FUSIONE ESEGUITA PER LA GALLERIA LA MEDUSA ROMA SETTEMBRE 1972
4/8 FONDERIA FRANCESCO B.' (on the right side of the base) bronze
Height: 46 in. (117 cm.)
Length: 35 in. (89 cm.)
Conceived in 1913 and cast in 1972
\$3,800,000-4,500,000

CHRISTIE'S



Property from a Private European Collection FERNAND LÉGER (1881-1955)

La femme et l'enfant

signed and dated 'F. LEGER 21' (lower right); signed and dated again, titled and inscribed 'F. LEGER 21 La femme et l'enfant definitif' (on the reverse) oil on canvas

36 ½ x 25 ½ in. (91.8 x 65 cm.)

Painted in March 1921

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

IMPRESSIONIST AND MODERN ART EVENING SALE

New York, 11 November 2019

VIEWING

1-11 November 2019 20 Rockefeller Plaza New York, NY 10020

CONTACT

Max Carter mcarter@christies.com +1 212 636 2050 Jessica Fertig jfertig@christies.com +1 212 636 2050





Property of an Important Asian Private Collection SANYU (CHANG YU, 1895-1966) Five Nudes oil on masonite 120 x 172 cm. (47 ½ x 67 ¾ in.) Painted in 1950s

20TH CENTURY & CONTEMPORARY ART EVENING SALE

Hong Kong, 23 November 2019

VIEWING

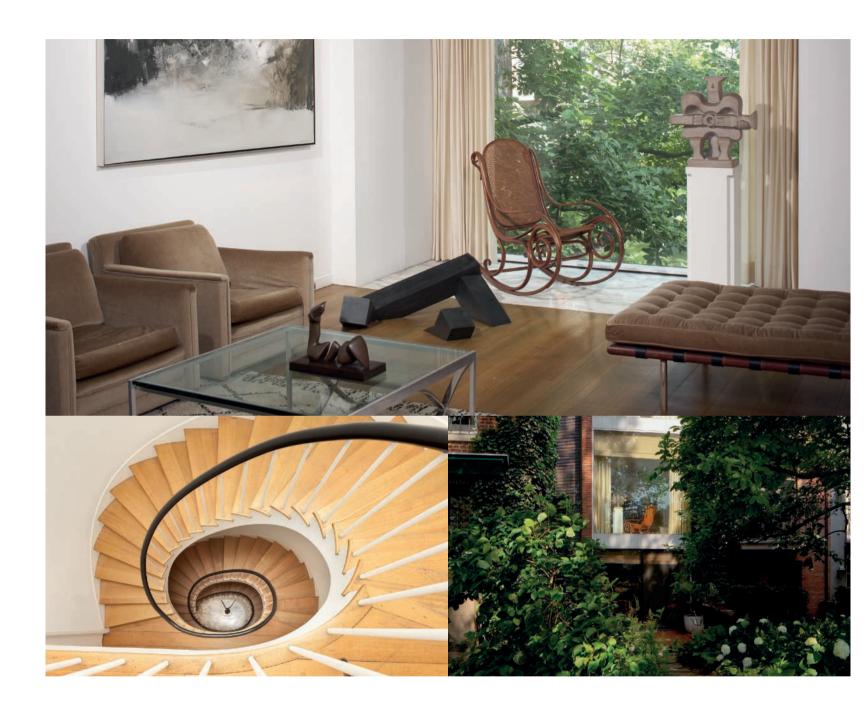
22-23 November 2019 Hong Kong Convention and Exhibition Centre No. 1 Expo Drive, Wanchai, Hong Kong

CONTACT

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