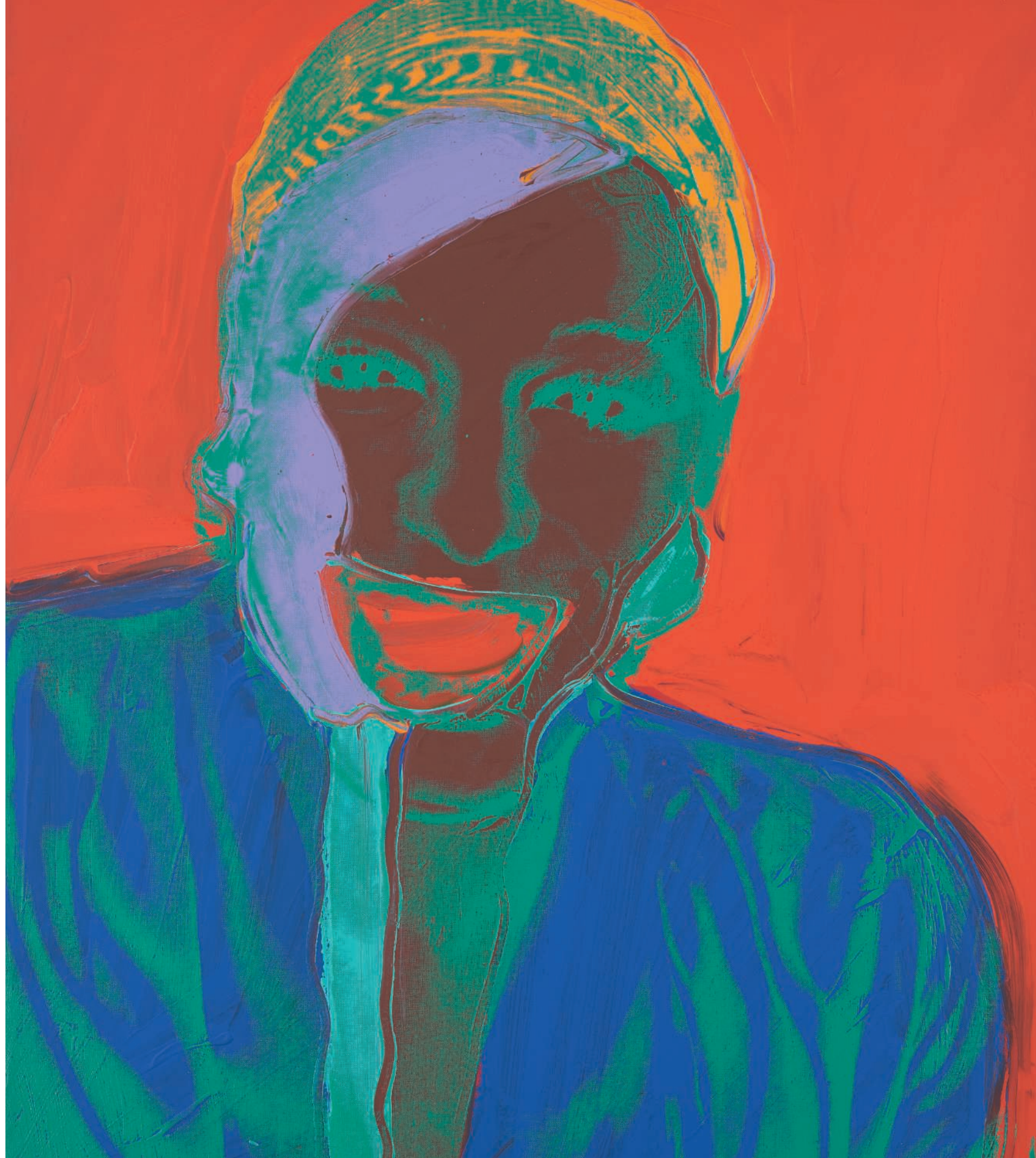
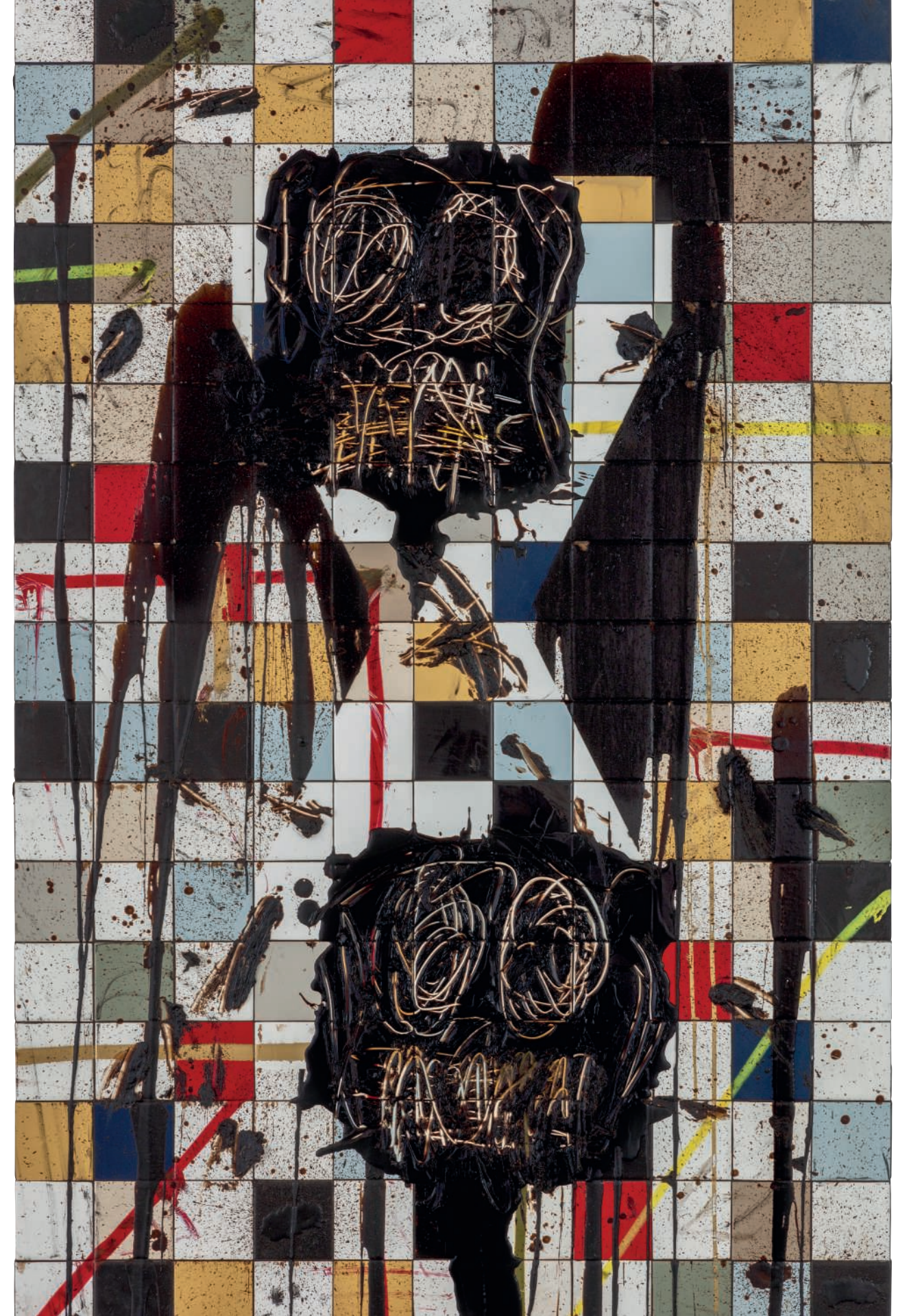




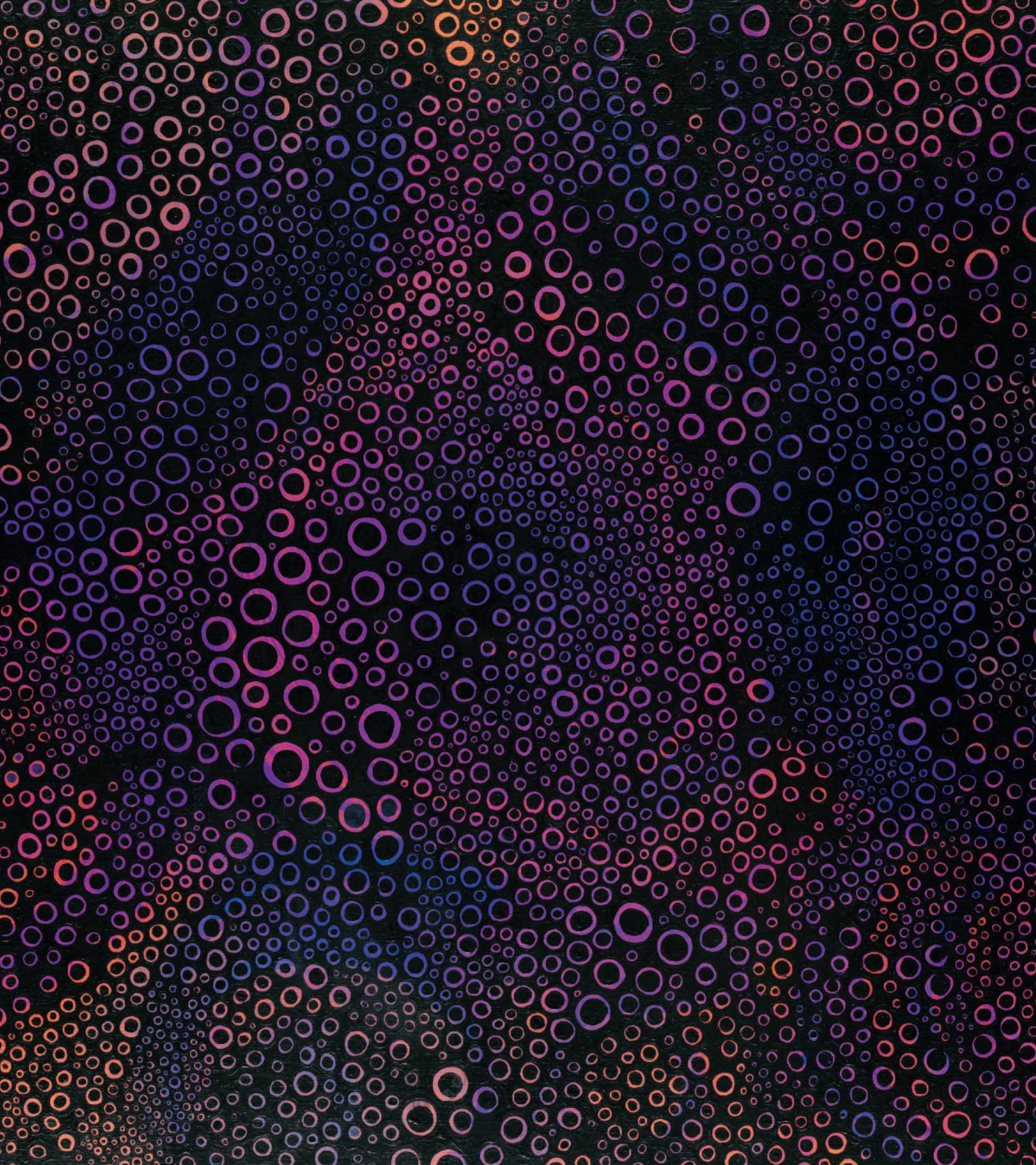
POST-WAR &
CONTEMPORARY ART
DAY SALE

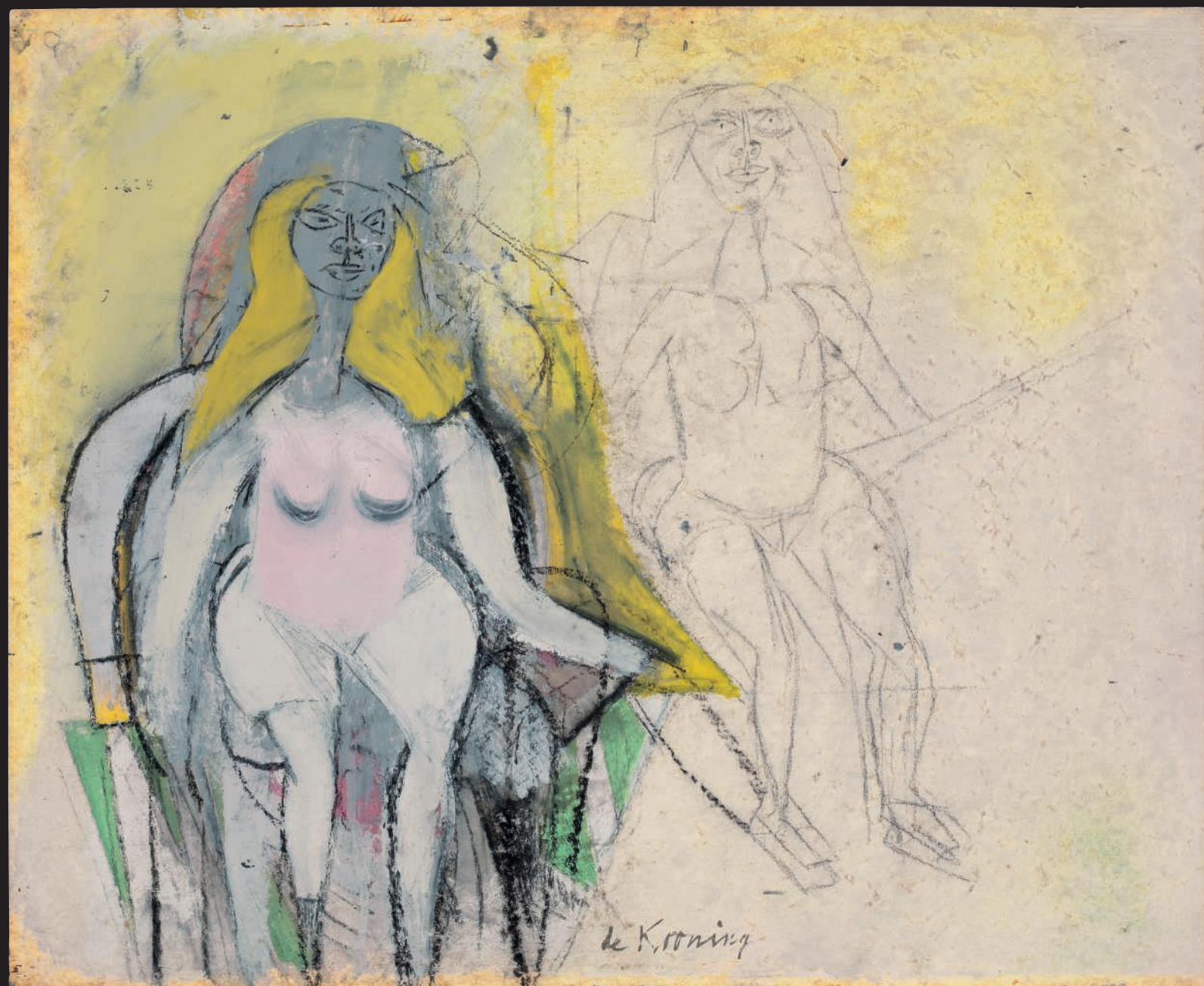
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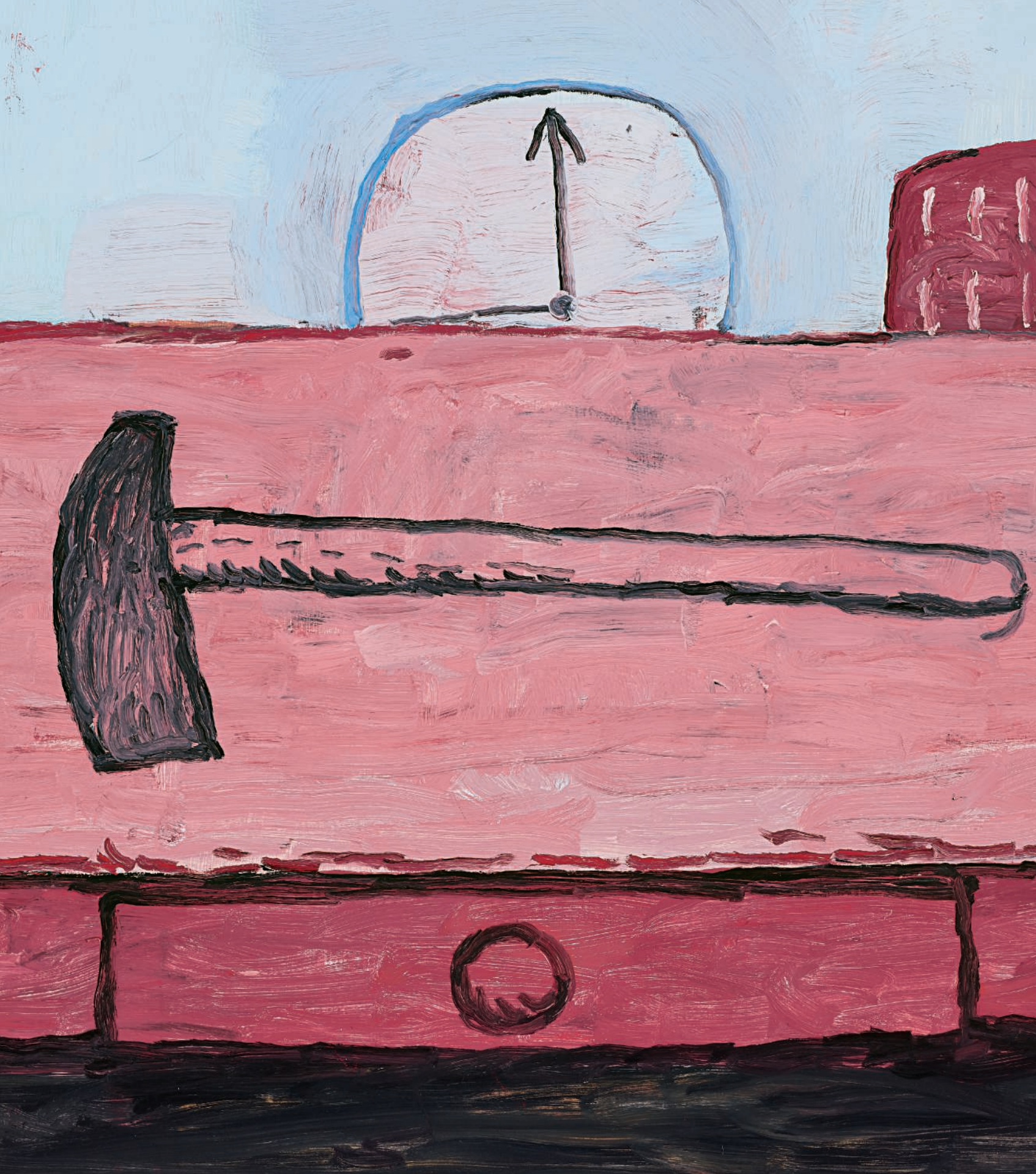












POST-WAR & CONTEMPORARY ART DAY SALE

AUCTION

Friday, 10 July 2020
At 2.00 pm
(Lots 101-255)

20 Rockefeller Plaza
New York, NY 10020

HOW TO BID

VIEWING

POST-SALE

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AUCTION LICENSE

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In sending absentee bids or making enquiries, this sale should be referred to as
HEAVEHO-18727

CONDITIONS OF SALE

This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.

ACKNOWLEDGEMENTS

The Post-War & Contemporary Art department would like to thank; Stephen Jones, Senior Writer, Post-War & Contemporary Art Department, New York; Mary Recinto, Copyright Coordinator, Post-War and Contemporary Art, New York; Scott Marston, Kevin Berg, Michael Bucaria and Hans Wolf-Guzman; Ryan Zaborowski, Vlad Golanov and Rusty Riker; Caitlin Foreht, AJ Kiyozumi and Natalie Brashear; Ava Galeva, Mark Espinosa, John Lyons and Greg Coleman; Emily Rose Fitzgerald, Rachel Ng, Lilly Robisceck, Arielle Goldstein, Corrie Searls, Caroline Fink, Rachel Sigismondi, Kasey McCarver, Sarah Mackay and Noah Davis; Christi Park, Kate Kirby, Joanna Hattab, Marie-Claire Thijsen, Bojana Popovic, Alix Peronnet, Maria Eugenia Alvarez, Paloma Richi Castellano and Nicole Portmann; Sarah Mackay; and Abby Bresler, Alice Bertherat, Lily Damgard, Lindsay Hamm, and Jacqui Lucente.

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CHRISTIE'S



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Property from the Collection of Barry Blinderman

Works from the Collection of Agatha Ruiz de la Prada

Property from the Collection of Courtney Sale Ross

Property from the Collection of
Patricia and Ernst Jan Hartmann

The Clarke Collection

The Collection of Richard L. Weisman

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Artists Rights Society (ARS), New York.

HEAD OF SALE

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SALE COORDINTOR

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MDoyle@christies.com



101 TITUS KAPHAR (B.1976)

Still Hungry!

oil and enamel on canvas
74 x 67¼ in. (188 x 170.8 cm.)
Executed in 2008.

\$100,000-150,000

PROVENANCE:

Roberts & Tilton, Los Angeles
Private collection, Europe
Friedman Benda, New York
Acquired from the above by the present owner

EXHIBITED:

Milan, Osart Gallery, *Titus Kaphar: An Alternative History*, April-May 2009.

Executed in 2008, Titus Kaphar's *Still Hungry!* reappraises the still life tradition with its monumental, visceral depiction of an abandoned, picked-over dinner table. Using enamel spray paint, Kaphar aggressively covers portions of the canvas with thick patches and sweeps of white. More than half of the picture appears violently erased. Although much of the scene is made illegible, Kaphar leaves clues to what lies beneath the layers of paint. At the edge of the table, a serving bowl, nearly empty, tilts precariously atop a silver tray. Overturned cups are piled beside it, while a tablecloth is bunched messily at the center. *Still Hungry!*'s realistic details and deft execution gesture to past examples of the genre throughout art history: Caravaggio's spotty fruit, Cézanne's modern arrangements, and the crowded, overflowing tabletops of Willem Claesz Heda and Clara Peeters. However, by overwriting the scene, Kaphar cancels out the still life's common themes of abundance, beauty, and plenty with a vision of deprivation, scarcity, and absence.

Known for his socially-engaged practice, Kaphar frequently adapts models from the past to express contemporary concerns. "I cut, crumple, shroud, shred, stitch, tar, twist, bind, erase, break, tear and turn the paintings and sculptures I create," he says, "reconfiguring them into works that nod to hidden narratives and begin to reveal unspoken truths about the nature of history" (T. Kaphar, quoted in "Titus Kaphar," *TED*). In the present work, Kaphar's manipulation of his materials is most strongly felt in powerful, emotive gestures driving the white paint across the canvas. As Kaphar's strong brushwork washes out the image of the table, depleted and eerily left behind, the artist not only revises the past, but offers a commentary on the present. Rich and unsettling, *Still Hungry!* alarms in its presentation of its subject, speaking to a world always in want, or in need, of more.



102 AMOAKO BOAFO (B. 1984)

Orange Shirt

oil on canvas

64 x 60 in. (162.6 x 152.4 cm.)

Painted in 2019.

\$40,000-60,000

PROVENANCE:

Mariane Ibrahim Gallery, Chicago

Private collection

Acquired from the above by the present owner

**I wanted to paint the Black diaspora, or Black people,
the way I see them.**

—Amoako Boafo



103 LYNETTE YIADOM-BOAKYE (B. 1977)

A Heaven to Live For

signed, titled and dated 'Lynette Yiadom-Boakye

2011 A Heaven to Live For' (on the reverse)

oil on canvas

78¾ x 51¼ in. (200 x 130.2 cm.)

Painted in 2011.

\$400,000-600,000

PROVENANCE:

Jack Shainman Gallery, New York

Acquired from the above by the present owner, 2011





opposite: Present lot illustrated (detail).

right: Edouard Manet, *Young Man in the Costume of a Majo*, 1863. Metropolitan Museum of Art, New York. Photo: © The Metropolitan Museum of Art / Art Resource, New York.

In *A Heaven to Live For*, from 2011, British artist Lynette Yiadom-Boakye employs painting and portraiture to express an imagined narrative with a sinuous and enigmatic figure at the foreground. This painting, while consisting of Yiadom-Boakye's characteristic dusky palette and dislocation of subject, is one of her first works to contain a sense of an exterior landscape, over her usual monochromatic backgrounds. Combining both a visual and literary language, Lynette Yiadom-Boakye seeks to give the black, contemporary subject a liberating dwelling in the history of portraiture.

Lynette Yiadom-Boakye has an interesting relationship with the depiction of human form in portraiture-she focuses less on perfecting the anatomical features and more on playing with the tangible qualities of the paint. The medium of paint, specifically oil-based, aids in the abstracted tone seen in *A Heaven to Live For*. While there is clear indication of a figure, there is more emphasis

on the colors interacting with this hazy, hurried tone of the composition. Yiadom-Boakye is famously known for completing her works in just one day, allowing for the impulsive and fresh effect of working in wet oil paint. Through this immediate approach, her characters come to life through her bold and spontaneous brushstrokes.

The balance of greens, browns, grays and blacks in this painting result in a masterful blend of color. The figure depicted in the foreground appears to be walking along a grassy mound while pressing one hand to his head and gripping a dark cane with his other. The sweeping, plum-hued scarf wrapped around his neck and the tight grasp of his precarious hat evokes a brisk, windy day. Ambiguity becomes a common theme in the body of this painting: there is no concrete setting, time, or social context. Her work does not trace back to one particular source, rather it is an amalgamation of many sources within the artist's invention. Yiadom-Boakye emphasizes the ambiguity of



[READ FULL ESSAY](#)

104 CLAIRE TABOURET (B. 1981)

The Swimmers

acrylic and fabric collage on paper

45 x 60 in. (114.3 x 152.4 cm.)

Executed in 2019.

\$40,000-60,000

PROVENANCE:

Almine Rech Gallery, New York

Private collection, Asia

Acquired from the above by the present owner



105 EMILY MAE SMITH (B. 1979)
Still Life

signed and dated 'Emily Mae Smith 2015' (on the reverse)

oil on linen

48 x 37 in. (121.9 x 94 cm.)

Painted in 2015.

\$40,000-60,000

PROVENANCE:

Laurel Gitlen Gallery, New York

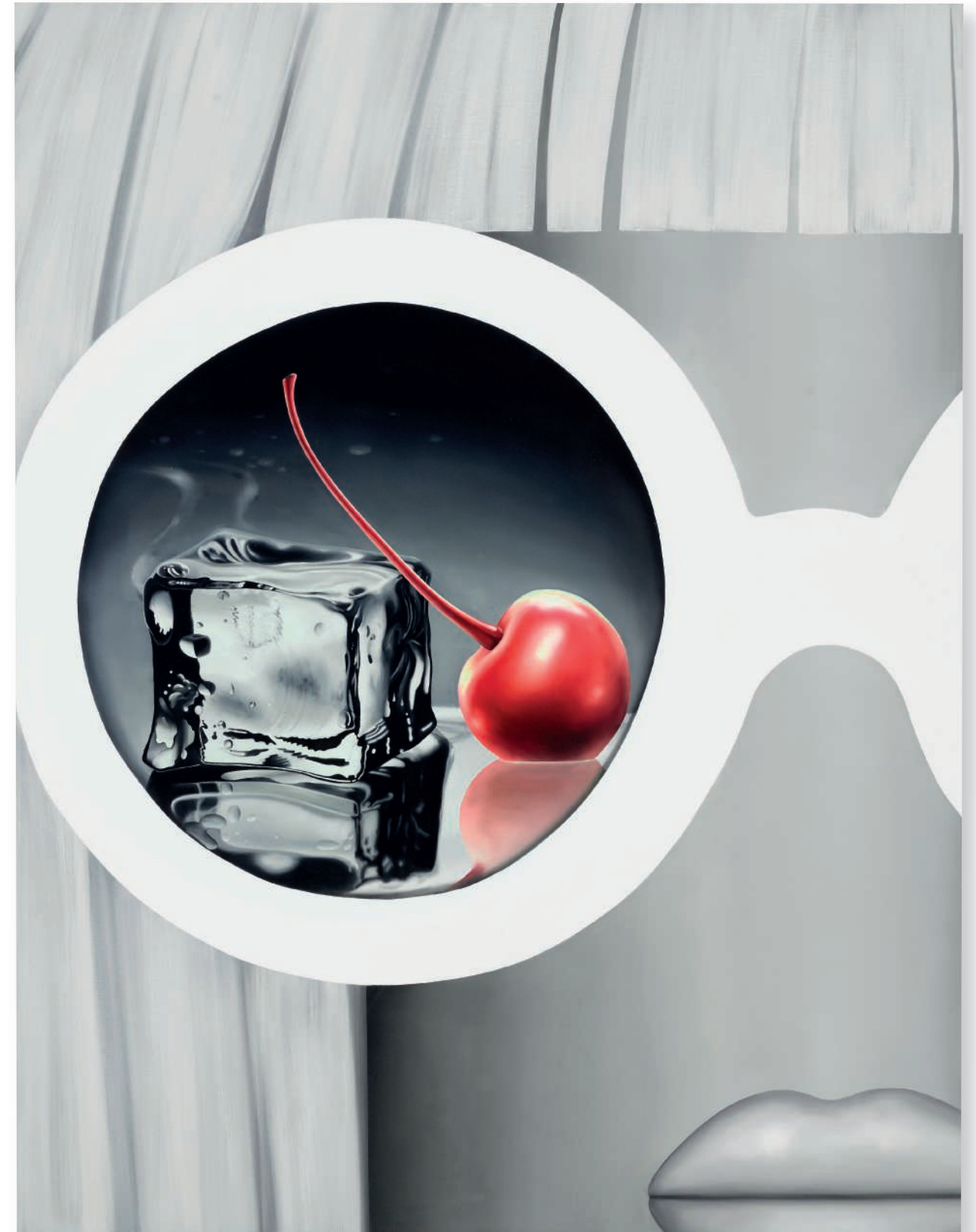
Acquired from the above by the present owner

EXHIBITED:

New York, Laurel Gitlen Gallery, *Medusa*,
September-October 2015.

Miami, Moore Building, *Unrealism: Curated by Jeffrey
Deitch and Larry Gagosian*, December 2015.

Hartford, Wadsworth Atheneum Museum of Art,
Emily Mae Smith / Matrix 181, February-May 2019
(illustrated on the cover of the brochure).



106 YOSHITOMO NARA (B. 1959)

Untitled

signed in Japanese and dated '03' (on the reverse)

colored pencil on envelope

10 x 10½ in. (25.6 x 26.6 cm.)

Executed in 2003.

\$120,000-180,000

PROVENANCE:

Galerie Michael Zink, Munich

Acquired from the above by the present owner

LITERATURE:

N. Miyamura and S. Suzuki, eds., *Yoshitomo Nara: The Complete Works Volume 2 – Works on Paper*, Tokyo, 2011, pp. 209, no. D-2003-136 (illustrated).



107 AMOAKO BOAFO (B.1984)

Untitled (Black Turtleneck)

signed, inscribed and dated 'AMOAKO M BOAFO 2019 KING' (lower center)

oil on paper

39 $\frac{3}{8}$ x 27 $\frac{5}{8}$ in. (100 x 70 cm.)

Executed in 2019.

\$20,000-30,000

PROVENANCE:

Private collection, acquired directly from the artist

Acquired from the above by the present owner



PROPERTY FROM A DISTINGUISHED SWISS COLLECTOR

108 JEAN-MICHEL BASQUIAT (1960-1988)

Untitled

signed and dated indistinctly 'Jean-Michel Basquiat' (on the reverse)

oilstick on paper

17¼ x 23¾ in. (45 x 60 cm.)

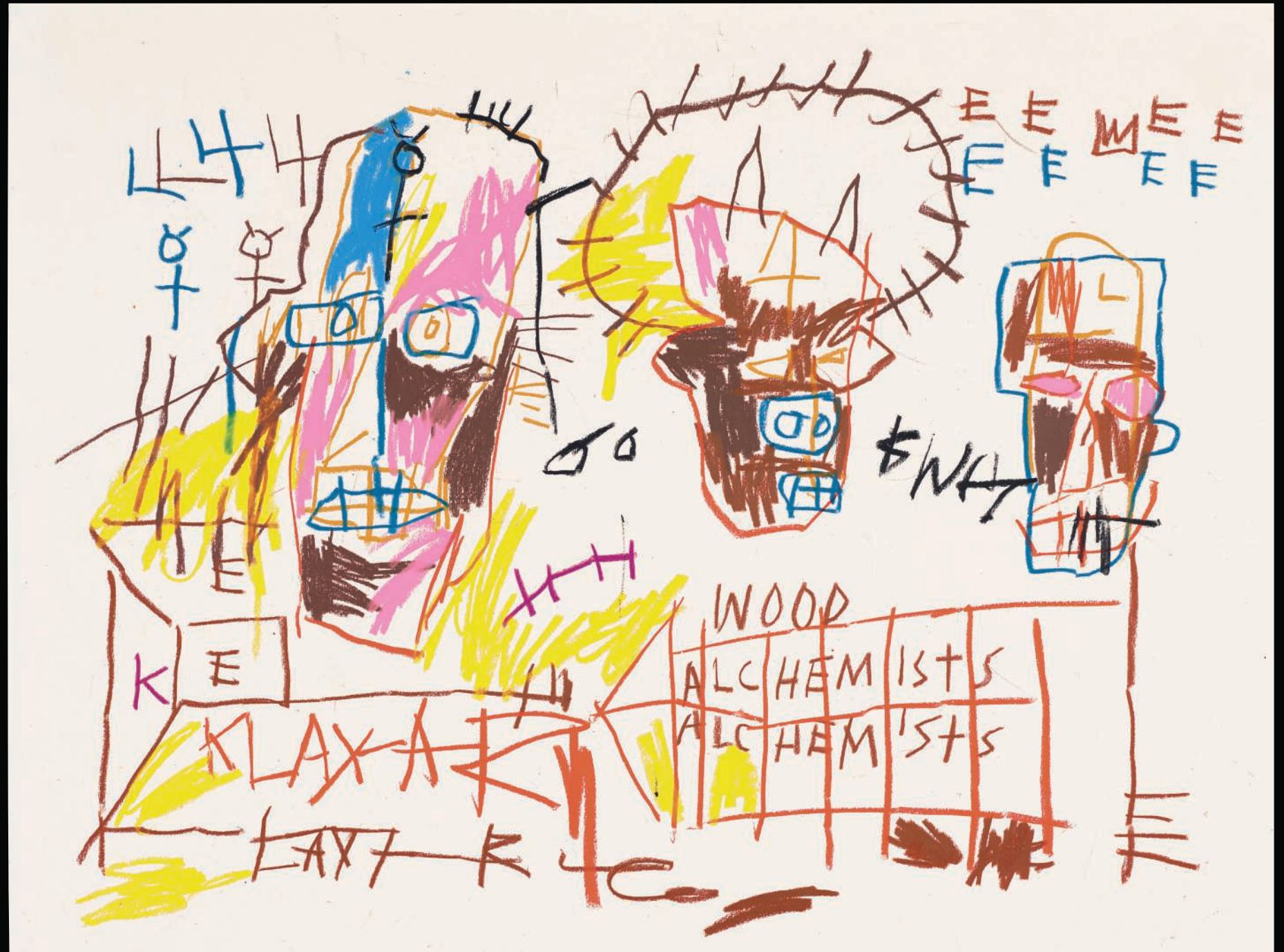
Executed in 1981. This work is registered in the archives of
Annina Nosei Gallery, New York, as no. 1829.

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

PROVENANCE:

Annina Nosei Gallery, New York

Acquired from the above by the present owner, 1982



Jean-Michel Basquiat in his studio, New York, 1982. Photo: Gianfranco Gorgoni; © Maya Gorgoni. Artwork: © Estate of Jean-Michel Basquiat. Licensed by Artstar, New York.

Executed with urgent ferocity, the three bold figures at the forefront of *Untitled*, from 1981, capture Jean-Michel Basquiat's innate brilliance as an artist on the precipice of a burgeoning yet short-lived career. Prior to 1981, Basquiat considered himself a graffiti artist, a label that has connected him to artists from multiple generations, from Keith Haring to KAWS. It is during 1981 that Jean-Michel's politically charged and culturally relevant body of work begins to bridge the divide between the international art market and the local arts scene of New York City. In *Untitled*, he established control over his medium, oilstick, as he maneuvers from the street to the studio.

Three totemic heads, situated amidst scrawl and scribble, gaze out blankly - expressionless and totally still. A young Basquiat creates depth sparingly with thickly applied brown oilstick, resulting in figureheads with long, narrow and flat facial features. The two larger heads turn slightly away from each other while the third, with its empty stare, evokes a mask. Quick successive ticks, reminiscent of hair, outline the tops of the two middle men and beneath them, letters form illegible clusters - KLAXAR - next to coherent words like WOOD and ALCHEMISTS. Spread throughout, color is condensed discretely and drawn with pressure in patches of yellow, blue and pink while orange forms a pseudo-grid. Basquiat, known for his arsenal of personal hieroglyphs, tucks a crown between repeated 'E's in the upper right corner. Executed on paper, this drawing feels full, but not overwhelmed; incomplete and

[READ FULL ESSAY](#)



109 RASHID JOHNSON (B. 1977)
Color Men

spray enamel, black soap and wax on ceramic tiles mounted on panel
72 x 49½ x 2½ in. (182.9 x 125.7 x 6.4 cm.)
Executed in 2015.

\$200,000-300,000

PROVENANCE:
Hauser & Wirth, New York
Private collection, Los Angeles
Acquired from the above by the present owner



Jean Dubuffet, *D'hotel Nuance d'abricot*, 1947. Musée National d'Art Moderne, Centre Georges Pompidou, Paris.
© 2020 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, New York.



110 HENRY TAYLOR (B. 1958)

Ardmore Taylor aka "Mo"

signed and inscribed extensively 'Henry Taylor' (on the reverse)

acrylic on canvas

76 x 42 in. (193 x 106.7 cm.)

Painted in 2005.

\$150,000-250,000

PROVENANCE:

Acquired directly from the artist by the present owner,
circa 2010

LITERATURE:

Z. Smith, S. Lewis, C. Gaines and R. Ghansah, *Henry Taylor: The Only Portrait I Ever Painted Of My Momma Was Stolen*, New York and Los Angeles, 2018, pp. 163 and 313 (illustrated).

Henry Taylor doesn't make paintings of people. He makes paintings about people. His 2005 painting, *Ardmore Taylor aka "Mo,"* is a poignant tribute to the grandfather he never knew, a man whose legend and tragic death loom large in the artist's imagination. The story of Ardmore Taylor's fate conjures an all too familiar echo of dread and anger, of loved ones not lost but stolen. In an extensive inscription on the reverse of the painting, Taylor recalls, "Mo was a M. F. They all say – A Horse Trainer who refused to pick cotton. My grandfather was





shot + killed or Rather ‘punished’ by Folks who was too afraid to fight...” Taylor’s inscription goes on, describing the agonizing details of his grandfather’s murder: how his horse attempted to lift his grandfather’s body with its nose; how the artist’s father—“9/10 years old”—and grandmother brought his body home. In a 2015 interview with Frieze Magazine, Taylor explains, “I know the story well because my father would drink and often call me in the middle of the night; maybe he was woken up by the memory of that night, but he’d call out as if the incident was taking place right then” (H. Taylor, quoted in “8 Painters on Painting,” *Frieze Magazine*, 2015). It is clearer today than ever that Ardmore Taylor’s story is the story not

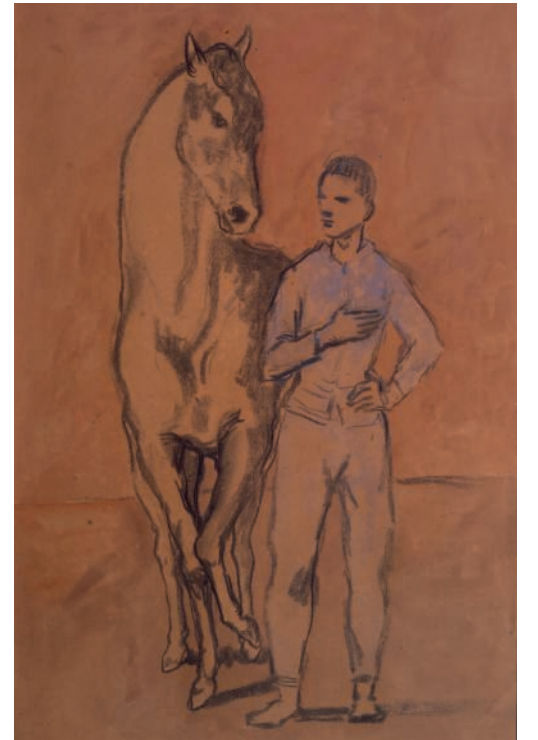
only of a family, but of a people haunted by the singular American blend of horror and injustice.

The picture itself is beautiful and simple: a monolithic canvas in portrait format, broken into three distinct planes—in the far background, a green field, a dirt road, a blue burst of a mountain, maybe trees; in the near ground is Ardmore, seated on a porch in a tie, top hat and cowboy boots, with his formidable black horse behind him; in the foreground, a revolver and a shotgun, the bricks supporting the porch, the rich brown earth. Regarding the leitmotifs in the artist’s paintings, critic Zadie Smith observes, “Horses, in Taylor’s work, appear sometimes as a symbol

I made a painting about my grandfather, Ardmore Taylor, who everyone called Mo, and who trained horses in Texas. He’s sitting on a porch with a pistol and shotgun, alluding to the lifestyle he lived as well as died: he was shot at the age of 33 in 1933... So, I try to say a little more, i.e. I paint a figure, but often times there’s more to it. It’s like a JUNGLE SOMETIMES.

—Henry Taylor

of freedom and power and sometimes as an expression of the opposite: power restrained, power trapped and fenced in” (Z. Smith, “Henry Taylor’s Promiscuous Painting,” *New Yorker*, 2018). In this instance, Ardmore’s horse seems to represent both. Its bold, coiled silhouette hangs behind Ardmore like a mysterious shadow, at once mighty and full of mourning. As for the portrait’s subject, he’s relaxed, leaning back, hands folded in his lap, one leg crossed over the other. His eyes meet ours, wide open and white, close above a long-bridged nose and a small mouth, gently smiling. Even with no knowledge of the dire context Taylor passionately records on its reverse, one is immediately struck by this painting’s generosity of spirit—by the way it is overflowing with heartache and love.



opposite: Present lot illustrated (detail).

above: Pablo Picasso, *Horse and a Youth in Blue*, 1905-1906. © 2020 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: © Tate, London / Art Resource, NY.

112 JENNIFER GUIDI (B. 1972)

Untitled (Field #12 Black and White)

signed and dated 'Jennifer Guidi 2014' (on the reverse)

oil on canvas

76 x 58 in. (193 x 147.3 cm.)

Painted in 2014.

\$100,000-150,000

PROVENANCE:

LAXART, Los Angeles

Acquired from the above by the present owner

EXHIBITED:

Los Angeles, LAXART, *Field Paintings*, May-June
2014.



PROPERTY FROM THE COLLECTION OF DR. GAYLORD HALL

113 RUTH ASAWA (1926-2013)

Untitled (S.402, Hanging Two Interlocked Spheres, Each Containing One Sphere that Interlocks with an Outer Half-Sphere Form)

iron wire

19 x 22 x 22 in. (48.3 x 55.9 x 55.9 cm.)

Executed in 1954.

\$250,000-350,000

PROVENANCE:

Peridot Gallery, New York

Private collection, New York, 1954

Dr. Gaylord Hall, San Francisco, *circa* 1990s

By descent from the above to the present owner

EXHIBITED:

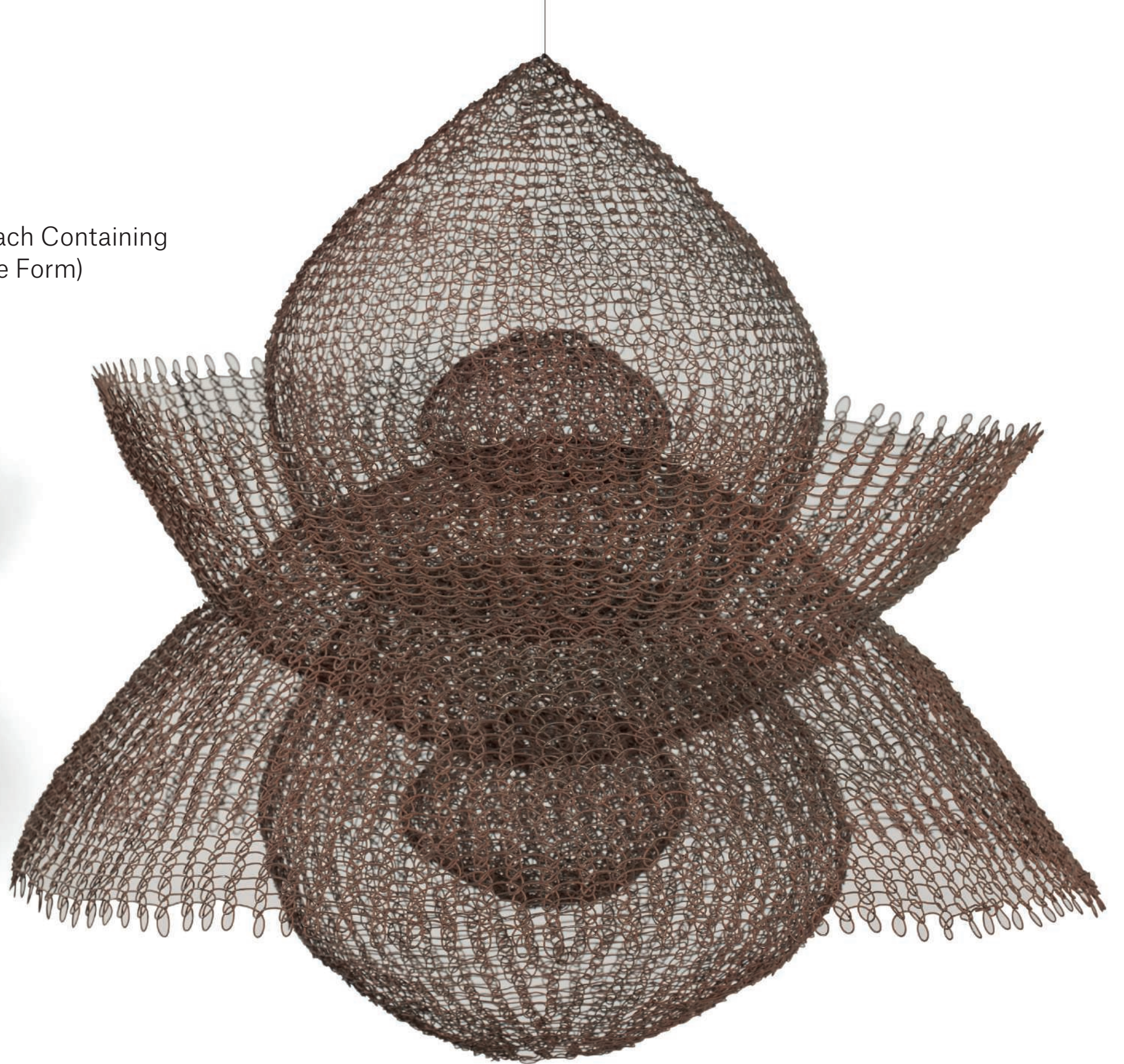
New York, Peridot Gallery, *Ruth Asawa*, December 1954.

New York, Whitney Museum of American Art, *Annual Exhibition: Paintings, Sculpture, Watercolors, Drawings*, January 1955.

Fine Arts Museum of San Francisco, de Young Museum and Los Angeles, Japanese American National Museum, *The Sculpture of Ruth Asawa: Contours in the Air*, November 2006-May 2007, pp. 179 and 235, no. 58 (illustrated).

LITERATURE:

"Art: Eastern Yeast," *Time Magazine*, 10 January 1955.





Ruth Asawa in her studio, San Francisco, 1954 (present lot illustrated). Photo: Nat Farbman / Time & Life Pictures / Getty Images. Artwork: © The Estate of Ruth Asawa / Artists Rights Society (ARS), New York/Courtesy The Estate of Ruth Asawa and David Zwirner.

Intricately woven by hand in Ruth Asawa's signature style, *Untitled* (S.402) is an historic work, impressive in its dynamic form with its multilayered and interlocking composition. At once delicate and visually arresting, this striking hanging sculpture was created in 1954, five years after the artist had left North Carolina's Black Mountain College, where she studied closely under Josef Albers and other greats, to settle in San Francisco. *Untitled* (S.402) serves as an eloquent marker of a pivotal point in the artist's career, in which Asawa's dedicated exploration of hand-woven wire was presented to the New York art scene in her first solo exhibition at Peridot Gallery. New York became a haven for her work at the earliest stages of her career, and San Francisco would become her lifelong home and a place she would help to influence and reshape artistically and politically for over five decades. It was in San Francisco where Asawa and Dr. Gaylord Hall, a professor of dentistry and accomplished ceramicist, would become dear friends amidst the burgeoning artistic community in the Bay Area, and so began his longstanding patronage of her work. Elegantly hanging over Asawa in of the most iconic images of the artist, *Untitled* (S.402) is indelibly ingrained in our memory of the artist and her legacy, and perfectly embodies Asawa's meticulous and disciplined process as one of labor, memory, and love.

PROPERTY FROM A NOTABLE PRIVATE COLLECTION

114 YAYOI KUSAMA (B. 1929)
Stars in the Night

signed, titled and dated 'STARS-IN THE NIGHT YAYOI KUSAMA 2014'
(on the reverse)

acrylic on canvas

51⅞ x 63¾ in. (130 x 162 cm.)

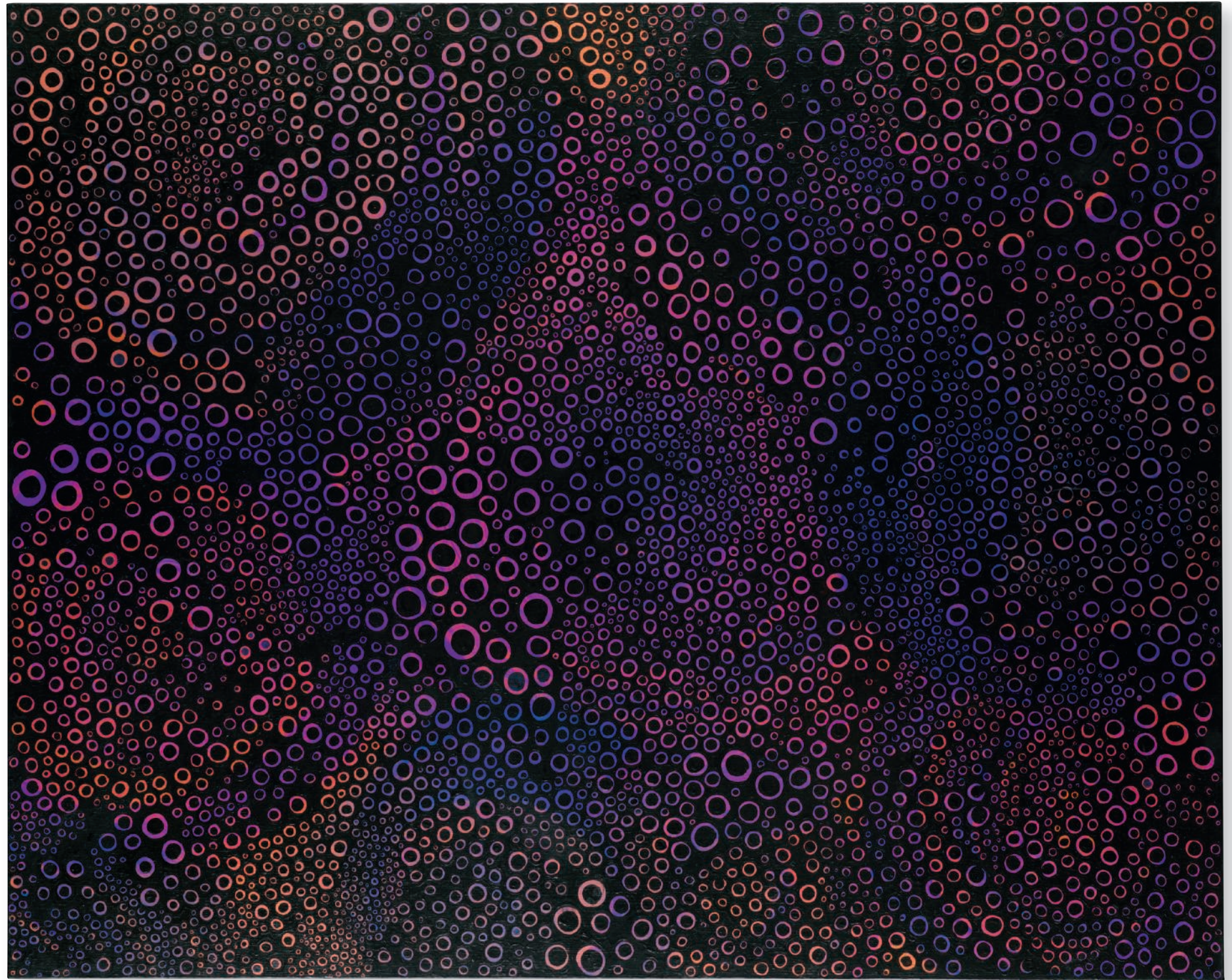
Painted in 2014.

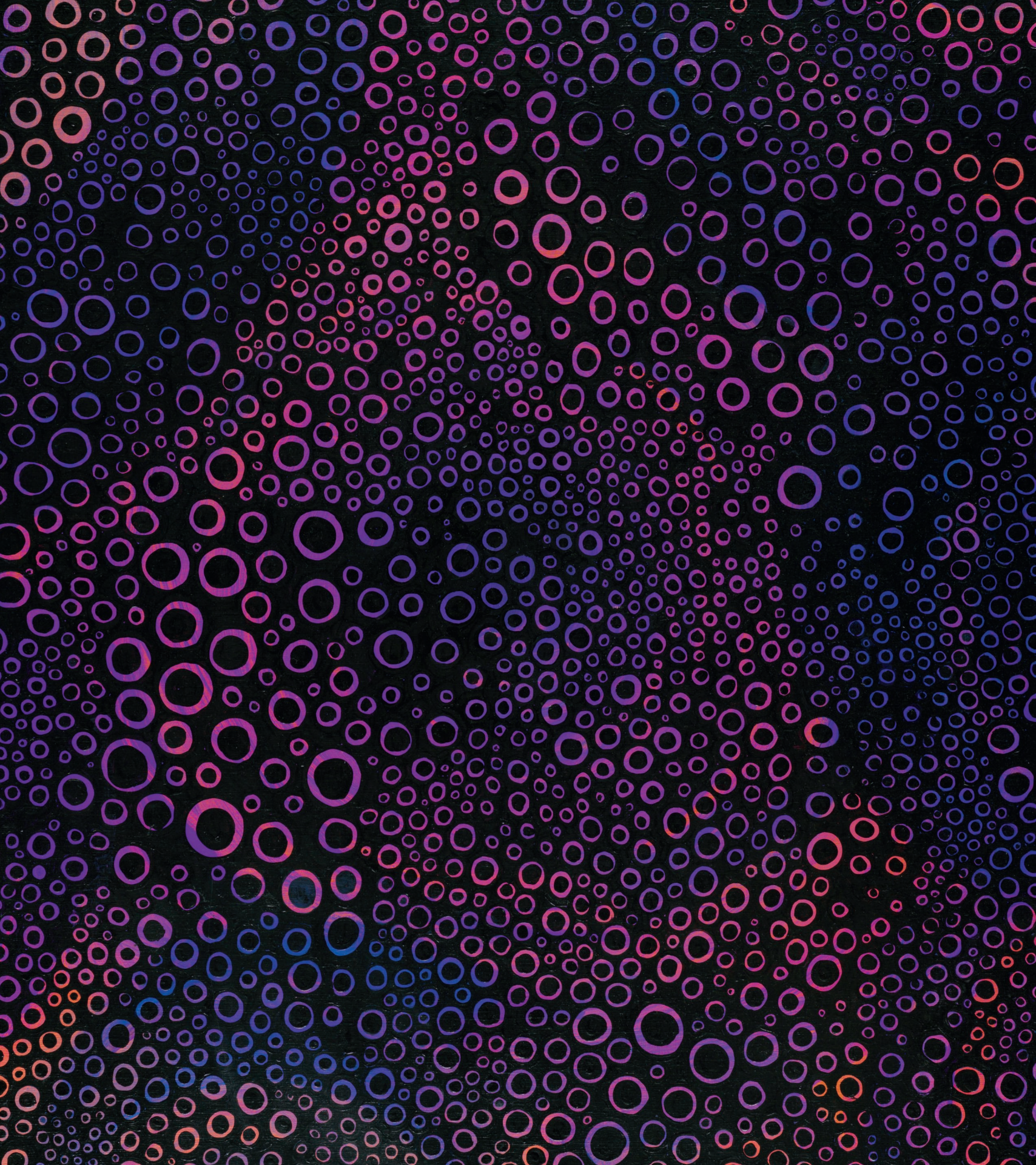
\$350,000-550,000

PROVENANCE:

Victoria Miro Gallery, London

Acquired from the above by the present owner, 2015





Present lot illustrated (detail).

Accumulation is the result of my obsession and that philosophy is the main theme of my art. Accumulation means the stars in the universe don't exist by themselves nor does the earth exist by itself.

—Yayoi Kusama

With its hypnotic, tessellated surface of dark blues and purples, swaths of whites and crimsons, *Stars in the Night* is a captivating example of Yayoi Kusama's lifelong meditation on infinity. The shimmering and sublime transcend all physical space through her obsessive, but delicate accumulation of marks. The canvas becomes a boundless realm, woven with semi-circles painted against a dark ground that stirs up imaginations of the enigmatic, infinite cosmos. Instead of the more common choice of the artist to paint repetitive pattern on a monochrome ground, this painting stands out exquisitely in its ever-changing palette, creating an opulent gradient pool of cool colors tinted with swirls of white and sparks of red. In the *Stars in the Night*, Kusama uses color as texture as she stains the surface with the mesmerizing ruby red and sapphire blue, resembling the act of absorption and immersion. Gracefully outlined rounded petals nestle into one another, recalling the form of cells that allude to the universe's essence and lifeblood. They are regenerative matter, as they seem to grow and flow beyond the very edges and corners of the picture plane.

The accumulation of these forms creates an abstract pattern that generates an expansive surface that resembles works by Barnett Newman and Mark Rothko. However, meant to be a defiance of the dominant Abstract Expressionist mode, with their all-over composition defined by large scale and expressive gesture, Kusama's process is repetitive and, as a result, meditative. By repeating a single touch of brush tirelessly over time, Kusama weaves a net of pigment that expands in color and structure from one circle to infinity. As a result of a stream of consciousness, the mesmerizing canvas entrances the viewer in its duality, being minimalistic and excessive at the same time. As Kusama proclaimed, "At first glance, the canvases look like nothing at all - just plain field of abstract tones", yet on closer inspection, 'nothing at all' revealed a vertiginous complexity, the effect of an endless regeneration (Y. Kusama, quoted in a press statement for Yayoi Kusama: White Infinity Nets exhibition at Victoria Miro, 2013, London).

PROPERTY OF RINGLING COLLEGE OF ART AND DESIGN

115 HELEN FRANKENTHALER (1928-2011)

Horoscope (for K.B.)

signed and dated 'frankenthaler '68' (lower left); signed again

and dated again 'frankenthaler '68' (on the stretcher)

acrylic on canvas

91 x 77¼ in. (231.1 x 196.2 cm.)

Painted in 1968.

\$600,000-800,000

PROVENANCE:

André Emmerich Gallery, New York

Private collection, Purchase, New York

Anon sale; Christie's, New York, 1 November 1984, lot 54

Linda Hyman Fine Arts, Indianapolis

Madeleine H. Berman, Michigan

Gift of the above to the present owner





One identifies with Frankenthaler's paintings not only through the eye but with the body; one senses her space not only optically but kinesthetically.

(B. Rose, *Frankenthaler*, New York, 1972, p. 74)

left: Mark Rothko, *White Center*, 1957. Los Angeles County Museum of Art. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photo: © 2020 Museum Associates / LACMA. Licensed by Art Resource, New York.

right: Berman residence, (present lot illustrated). Photographer unknown, courtesy the consignor. Artwork: © 2020 Alex Katz / Licensed by VAGA at Artists Rights Society (ARS), NY; © 2020 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York.



A canvas of impressive scale and distinction, Helen Frankenthaler's *Horoscope (for K.B.)* displays the luminous color, lyricism, beauty and elegance that are the signature qualities of this important proponent of abstraction. Frankenthaler was an essential member of the second generation of Abstract Expressionists and a crucial influence in the development of the Color Field School of painting. In her work, she gave color a new independence, allowing it to float free, untethered by representation or gesture, resulting in the expansive fields of pure color that lie at the very heart of the present work.

In *Horoscope (for K.B.)* three broad planes of color, blue, orange and pink, occupy most of the pictorial space of the painting, their edges flowing into each other. Alternating areas of translucence, luminosity, opacity, and staining of the unprimed canvas support provide a lively set of contrasts across the surface of the work, the colors darker in some areas, lighter in others, the varying opacity determined by the thickness of Frankenthaler's application of paint. Planes of color build the architecture of the work, the pigment applied with varying degrees of density, from light washes and even the occasional splash of pigment, to deeper, more heavily built-up areas. Frankenthaler's

paint technique produced waves of color, her paint not resting on top of the canvas but rather soaking into the very weave of the material, mingling with and becoming a part of it.

Helen Frankenthaler's innovative working process, as exemplified in *Horoscope (for K.B.)*, created new possibilities for a generation of artists. Experimenting with the subtleties of Color Field painting and the formal qualities of Post-Painterly Abstraction, Frankenthaler aligns herself in a tradition of pioneers who have challenged

the conventions of painting and, in turn, pushed painting forward. Her work is now regarded as an essential bridge between two enormously significant movements in mid-20th Century painting, Abstract Expressionism and Minimalism, offering a new way to define and use color and scale for those artists who were to define the Minimalist movement of the sixties. Proceeds from this sale will directly benefit student scholarships at the Ringling College of Art and Design.



A STRONG FOUNDATION: WAYNE THIEBAUD AND THE ALLAN STONE GALLERY

Property from the Collection of Marguerite Cullman &
Property from the Collection of Jeremy Stone

In 1961, the artist Wayne Thiebaud—having recently arrived from California—set about finding a New York gallery to represent him. One day, he began at 57th Street where many of the city’s most important galleries were located, and walked up Madison Avenue showing his unique work to as many dealers as would speak to him; he was rejected by all of them. As he arrived on 82nd Street, ready to give up and go home, he walked into the newly established Allan Stone Gallery. As a result of this fortuitous visit, his world—and that of the gallery owner—would change irrevocably.

Allan Stone had established his eponymous gallery in 1960 after a fledgling career as a lawyer. He soon gained a reputation as an established authority on the work of Abstract Expressionists such as Willem de Kooning, Arshile Gorky, Barnett Newman and Franz Kline. So, when Thiebaud walked into his office and showed him his paintings of deli counters, sandwiches, cakes, ice creams and other nostalgic foodstuffs, it would have been in stark contrast to the prevailing fashion for gestural abstraction. “My father was dazzled by the work...” recalled Allan Stone’s daughter, Jeremy. “At that point, he had been

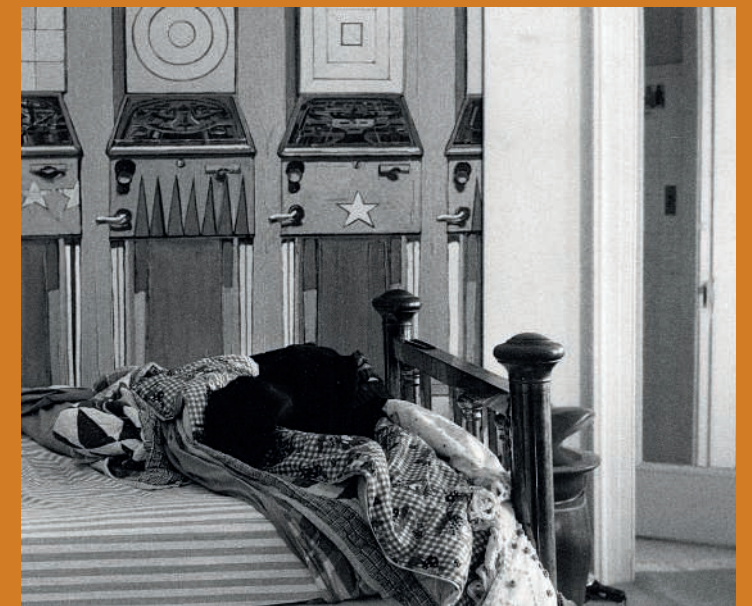
approached by Andy Warhol and thought Warhol couldn’t draw. When Wayne walked in the door and my father saw his work, he thought now this guy can really draw. I think the more he looked at Wayne’s work and studied it and spent time with it, the more it resonated with him and the more he wanted to represent him. It was really an instinctual reaction. While my father had an amazing eye, he was also looking for something magical between the artist and the viewer, beyond craftsmanship” (Jeremy Stone in conversation with Christie’s, April 2020).

Thiebaud’s first exhibitions at the Allan Stone Gallery resulted in significant sales, including to a curator at the Metropolitan Museum (who acquired it for his personal collection), and Thiebaud soon became one of the gallery’s most recognizable artists. Stone and Thiebaud not only built a successful business relationship, but they also became close personal friends too. “Our families had a lovefest,” remembers Jeremy Stone, “Wayne and my father would write letters to each other back and forth. Wayne and Betty Jean [Thiebaud’s wife] had small sons about the same ages as my sisters, when they came to New York, they would stay with us. Every time Wayne would come to New York for an opening, Betty Jean, Matt and Paul [Thiebaud’s sons] would come and stay at our apartment. At one point, in 1962 or ‘63, it was just pandemonium. There were six kids under the age of eight playing together around the apartment and all of us sleeping in bunk beds.”

Stone’s support of Thiebaud resulted in his gallery soon gaining a reputation of being one of the most respected in New York. In the gallery’s early days in 1960s the space was fueled with the pioneering spirit of a group of people who believed in the new generation of artists and the work they were producing. A key figure in the success of the gallery was Stone’s wife Maggy Cullman; from accompanying her husband on studio visits to working in the gallery at the front desk, answering the phones, typing letters, greeting visitors, hosting the parties after the openings, she was central to the gallery’s operation. On one occasion in 1962, Stone had agreed to stage an exhibition of contemporary American art at the New York Coliseum, but with only two weeks to assemble and hang the exhibition, he fell ill. Maggy took over and physically installed the show herself. “I went up a ladder and hung art works myself—the union guys weren’t very happy, but they let me do it!” (M. Cullman speaking with Christie’s, April 2020).

“The beginning of the whole gallery business was a very exciting time,” remembers Maggy. “It was very much a ‘do-it-yourself’ project. I mean, I made the curtains for the gallery. I don’t know who laid the rug, but I know that it came from Allan’s father’s house. We didn’t have any money, we started from nowhere, and the relationships with the artists were very intensely personal. It was very exciting.” Her daughter, Jeremy, continues “In those days women were not considered powerful. They were considered beautiful, supportive wives, and keeping the children under control was all they were really expected to do. Yet they were so much more. The teamwork of my parents was incredible.”

From that serendipitous early encounter in 1961, the professional and personal relationship between Thiebaud, Stone and their families lasted for many years. Thanks to his dealer’s distinguished eye, Thiebaud has become one of the most respected artists of his generation. The painter’s images of daily American life and consumerism meant his work has become some of the most recognized of the 1960s. He is an artist who captures and presents the beauty of what is before us, of what is sometimes overlooked. But his work does not merely celebrate the consumerism of American society; it also captures the texture, light and shadows of Americana, whilst at the same time engaging the viewer in a symphony of color and vibrant seductive brushwork. Together Wayne Thiebaud and Allan Stone formed one of the most influential partnerships in American postwar art, and have a left a legacy that many of today’s artists and dealers struggle to emulate.



opposite: Maggy Cullman at Allan Stone Gallery, circa 1962. Photographer unknown, courtesy of the consignor. Artwork: © 2020 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.
above: The Allan Stone residence, New York, circa 1974-1975 (Lot 63 of ONE: A Global Auction of 20th Century illustrated). Photo: © 2020 Jeremy Stone (image printed in reverse). Artwork: © 2020 Wayne Thiebaud / Licensed by VAGA at Artists Rights Society (ARS), New York.

PROPERTY FROM THE COLLECTION OF JEREMY STONE

116 WAYNE THIEBAUD (B. 1920)
Study for Delicatessen Counter

signed and dated 'Thiebaud 1964' (upper right)

pastel and graphite on paperboard

10½ x 11⅝ in. (26.7 x 29.5 cm.)

Executed in 1964.

\$600,000-800,000

PROVENANCE:

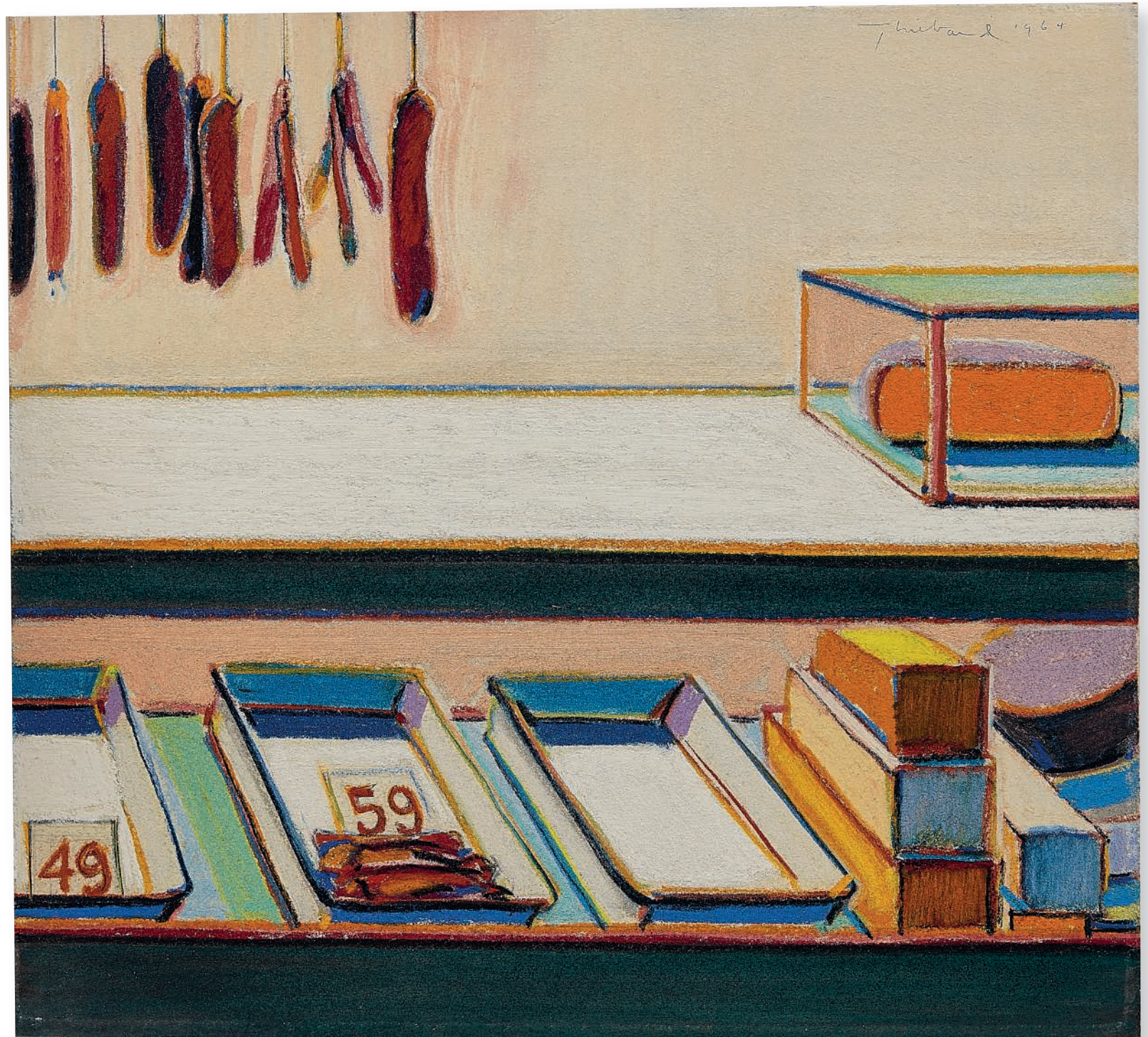
Allan Stone, New York, acquired directly from the artist
By descent from the above to the present owner

EXHIBITED:

New York, Allan Stone Gallery, *Wayne Thiebaud, Recent Paintings*, March-April 1964.

Davis, University of California, Jan Shrem and Maria Manetti Shrem Museum of Art, *Wayne Thiebaud: 1958-1968*, January-May 2018,
p. 116, pl. 42 (illustrated).

Walnut Creek, California, Bedford Gallery, *Off Menu: Contemporary Art About Food*, October-December 2019.





opposite: Present lot illustrated (detail).

right: Claes Oldenburg, *Pastry Case*, I, 1961 - 1962. © 1961 - 1962 Claes Oldenburg.
Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.



Demonstrating Thiebaud's distinguished, early style, *Study for Delicatessen Counter* is an exquisite celebration of American food, one of the artist's signature motifs. Best known for his luscious paintings of ice-cream cones and pies, Thiebaud has been a prolific draftsman since the early days of his career as an illustrator. With its rich colors, sly geometry, shallow depth of field, wry humor, and common everyday subject matter, *Study for Delicatessen Counter* is a remarkable example of the artist's mastery of his iconic visual vernacular.

Study for Delicatessen Counter is an upbeat, mouth-watering view of a deli counter, with tight groupings of blocks, wheels and wedges of meats and cheeses progressing sideways out of the picture plane. Fusing the still life and landscape traditions, the canvas is split horizontally in two by a white counter which acts as a horizon line and balances the composition. Above, a wheel of cheese sits in its glass casing while a grouping of brightly-colored sausages dangles in the distance

giving the work perceivable depth. Drawing attention to the immediacy of frontal planes, the numbered enamel platters and stacks of rectangular cheeses inside the case seem to be at the forefront of the picture plane, and visually mimic the rows of houses lining the streets in Thiebaud's famous landscape paintings.

Thiebaud defines mass, volume and space through his deft manipulation of color and tone, and adds texture and dimensionality through skilled layering of paint. His use of chiaroscuro is reminiscent of Dutch old master still life paintings. The stark contrast between light and dark yields dramatic effect; the bundles of rich red, burgundy and brown meats loom in darkness against the muted beige background, and the warm orange wheel of cheese, displayed like an encased relic, casts a cobalt shadow along the pale, icy blue counter. Both a lover of realism and a commercially trained artist, Thiebaud embraces the pureness and directness of geometric shapes, which he drew naturally out of the aesthetic delights of the common place.

PROPERTY FROM THE COLLECTION OF MARGUERITE CULLMAN

117 WAYNE THIEBAUD (B. 1920)

Three Cones

incised with the artist's signature and date 'Thiebaud 1964' (lower right)

oil on board mounted on panel

13 x 14¾ in. (33 x 37.5 cm.)

Painted in 1964.

\$1,800,000-2,500,000

PROVENANCE:

Allan Stone Gallery, New York

Acquired from the above by the present owner, 1965

EXHIBITED:

New York, Allan Stone Gallery, *Wayne Thiebaud, Recent Paintings*, March-April 1964.

New Haven, Yale University Art Gallery, *Five West Coast Artists: Bischoff, Diebenkorn, Neri, Park and Thiebaud*, March-July 2014.

Davis, University of California, Jan Shrem and Maria Manetti Shrem Museum of Art, *Wayne Thiebaud: 1958-1968*, January-May 2018, p. 132, pl. 57 (illustrated).





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

Staring fixedly at an object does something to expand time. The more you look at it, the more the edges, the inside and the minute particles quiver.

—Wayne Thiebaud

Painted in the winter of 1964, Wayne Thiebaud's *Three Cones* evokes memories of long summer days, trips to the beach, and echoes of children's laughter. While the artist's unique painterly alchemy conjures up magical recollections from a bygone era, his canvases are much more than mere nostalgic trips down memory lane. His ability to contemplate—then replicate—light, color, space and form is unmatched in late twentieth century painting, and his painted cakes, confectionary, and candies have become an important part of the postwar American artistic canon. Living and working in California, Thiebaud eschewed the dramatic gestural abstractions of the mid-20th Century New York School, instead developing his own unique style. "I am very fascinated with the concept of the stare" he says. "Staring fixedly at an object does something to expand time. The more you look at it, the more the edges, the inside and the minute particles quiver. It is almost as if it is loaded and you recognize a kind of stillness which tends to vibrate. When I stroke around the object with a loaded paintbrush it is calculated to echo the presence of that object" (W. Thiebaud, quoted in J. Coplans, *Wayne Thiebaud*, exh. cat., Pasadena Art Museum, p. 35-36).

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PROPERTY FROM THE COLLECTION OF JEREMY STONE

118 WAYNE THIEBAUD (B. 1920)
Valley Studio Palo Alto

signed and dated 'Thiebaud 1966' (upper left)

pastel and graphite on board

9¾ x 14⅞ in. (24.8 x 35.9 cm.)

Executed in 1966.

\$250,000-350,000

PROVENANCE:

Allan Stone, New York, acquired directly from the artist

By descent from the above to the present owner

EXHIBITED:

New York, Allan Stone Gallery, *Wayne Thiebaud*, March-April 1967, pp. 10-11 and 19, pl. 13 (illustrated).



Richard Diebenkorn, *Ocean Park #126*, 1984.
© The Richard Diebenkorn Foundation.



120 WILLEM DE KOONING (1904-1997)

Two Women in a Landscape

signed 'de Kooning' (lower right); signed again and dedicated

'to ELANA with love Bill de Kooning' (on the backing board)

oil and charcoal on paper mounted on canvas

30⅞ x 35 in. (76.5 x 88.9 cm.)

Painted *circa* 1976.

\$900,000-1,500,000

PROVENANCE:

Private collection

Margaret Lipworth Fine Art, Boca Raton, Florida

Acquired from the above by the present owner, 1988

LITERATURE:

Willem de Kooning in East Hampton, exh. cat., New York, Solomon R. Guggenheim Museum, 1978, p. 152 (studio view illustrated).

R. Hughes, "Landscapes and the Bodies of Women," *Horizon*, vol. 21, no. 2, February 1978, p. 19 (studio view illustrated).

E. Leiser, *Willem de Kooning and the Unexpected*, 1979 (video).





Willem de Kooning's studio,
The Springs, 1977 (present
work illustrated). Photo:
Carl Paler. Artwork: © 2020
The Willem de Kooning
Foundation / Artists Rights
Society (ARS), New York.

Willem de Kooning's depictions of women are among the most significant works of the Post-War period. De Kooning worked in the space between abstraction and figuration, allowing the two to flow into one another. His nonobjective works reference the human body in their arcs and rhythms, and his figural works slip into abstract lines and forms. The present work, *Two Women in a Landscape*, is a prime example of the artist's masterful depiction of classical subject matter – both the female nude and landscapes – entwined with characteristic vibrancy and innovation.

De Kooning's move from New York to Springs, Long Island in 1963 marked a new 'openness' in the artist's compositions. It allowed the artist to escape the claustrophobia of the city and once again immerse himself in his painting. Shortly after his arrival, he began by painting a number of figurative works, initiating a dialogue with his earlier and iconic *Women* series. His latest compositions transformed from frightening and even grotesque to the soft, supple and warm depictions that would become his main focus for the next two decades. Of those early works, de Kooning said "I look at them now and they seem vociferous and ferocious" (R. Hughes, "Landscapes and the Bodies of Women," *Horizon*, volume 21, no. 2, February 1978, p. 17).

[READ FULL ESSAY](#)

121 ADOLPH GOTTLIEB (1903-1974)

Burst #3

signed and dated 'Adolph Gottlieb 1965' (lower right); signed again,
titled and dated again 'Adolph Gottlieb 1964 "BURST #3" (on the reverse)

acrylic and ink on paper

24 x 19 in. (61 x 48.3 cm.)

Painted in 1964-1965.

\$200,000-300,000

PROVENANCE:

Marlborough Gerson Gallery, Inc., New York

Georges Briard, New York, 1968

Acquired from the above by the present owner, 2006

EXHIBITED:

The Arts Club of Chicago, *Recent Works of Adolph
Gottlieb*, May-June 1967.



Adolph Gottlieb in his studio, New York, 1962. Photo: Fred W. McDarrah / Getty Images. Artwork: © 2020 Adolph and Esther Gottlieb Foundation / Licensed by VAGA at Artists Rights Society (ARS), New York.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

122 PHILIP GUSTON (1913-1980)

Raoul's Tools

stamped with the Estate of Philip Guston stamp
and numbered '159'(on the reverse)

oil on board

45 x 48 in. (114.3 x 121.9 cm.)

Painted in 1973.

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

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

PROVENANCE:

Estate of the artist

McKee Gallery, New York

Timothy Taylor Gallery, London

Acquired from the above by the present owner, 2006

EXHIBITED:

Manitowac, Rahr-West Art Museum, *Still Life:*

Painting, Sculpture, Drawing, July-September 1987,
n.p. (illustrated).

New York, McKee Gallery, *Summer Group Show*, June-
July 2005.

London, Timothy Taylor Gallery, *Philip Guston:*
Objects, February-March 2006, n.p. (illustrated).

Woodstock Art Association, *The Maverick: Hervey*
White's Colony of the Arts, November 2006-January
2007, p. 100, no. 63 (illustrated).

LITERATURE:

P. Smart, "Distracted from Abstraction: New Show
at Woodstock Artists Association Commemorates
Maverick Legacy," *Ulster Publishing's Alm@nac*, 9
November 2006, p. 10 (illustrated).





Philip Guston in his studio on 8th Street, New York, late 1950s or early 1960s. Photo: Fred W. McDarrah / Getty Images. Artwork: © The Estate of Philip Guston, courtesy Hauser & Wirth

The more I painted, the more mysterious these objects became. The visible world, I think, is abstract and mysterious enough, I don't think one needs to depart from it in order to make art.

—Philip Guston

Painted during Philip Guston's prolific final decade *Raoul's Tools*, is a vibrant example of the artist's unmistakable figurative idiom. Titled after friend and Abstract Expressionist sculptor, Raoul Hague, this work is – like much of Guston's *oeuvre* – frankly confessional, questioning his own personal life as well as the seemingly indulgent and mysterious act of painting. By the late 1960s, Guston had begun to see abstraction as false, escapist and cowardly, and started moving towards figurative work as a way of troubling his medium from a keen new angle. Melancholic and ominous, *Raoul's Tools* is born of a unique project to reframe the very purpose of painting. In the work, Guston merges elements of figuration with abstraction, a combination which came to define his own iconic brand of painting during the final decade of his career.

True to its title, *Raoul's Tools* shows Raoul Hague's artist studio blushing with Guston's characteristic rosy pink hues and boldly outlined objects. The tools of the artist's trade have been arranged within the sloping flat plane of the table, as if standing upon some steeply-graded hill. The clock and hammer are the same color as their respective blue and coral backgrounds, subtly but effectively distorting the work's sense of depth and perspective.

[READ FULL ESSAY](#)

FROM THE STUDIO

TO BENEFIT

amfAR

MAKING AIDS HISTORY

With the detection of the first cases of the new coronavirus in the U.S. in January came the stark realization that no country was immune to this new pandemic. HIV researchers, many of them amfAR grantees, swung into action. Their expertise and experience thrust them almost instantly onto the front lines of research to combat this deadly new virus: virology, immunology, epidemiology, vaccine development, public health. With 35 years of experience and expertise in precisely this kind of research, amfAR joined the fray with the launch of a new Fund to Fight COVID-19.

The Foundation for AIDS Research, was founded in 1985 to take on what was then a deadly new virus that was sweeping the world and about which almost nothing was known. Since then, in part through amfAR's investments of nearly \$575 million, a great deal is known about HIV and a range of drugs are available to treat it. Those investments have helped build the apparatus that has enabled scientists to revolutionize their understanding of viruses more broadly—and to hit the ground running in the face of this historic new challenge.

Over the course of 35 years, amfAR has earned a reputation as an uncommonly nimble grant-maker that can rapidly respond to emerging research findings and questions. amfAR will apply this same speed and flexibility in identifying and filling gaps in COVID-19 research, helping to accelerate the search for effective treatments and a vaccine. *From the Studio* will raise critical funds to support this research, and we are immensely grateful to the generous artists and to Christie's for their support and partnership.

123 GEORGE CONDO (B. 1957)
Multiple Personalities

signed and dated 'Condo May 2020' (upper left)

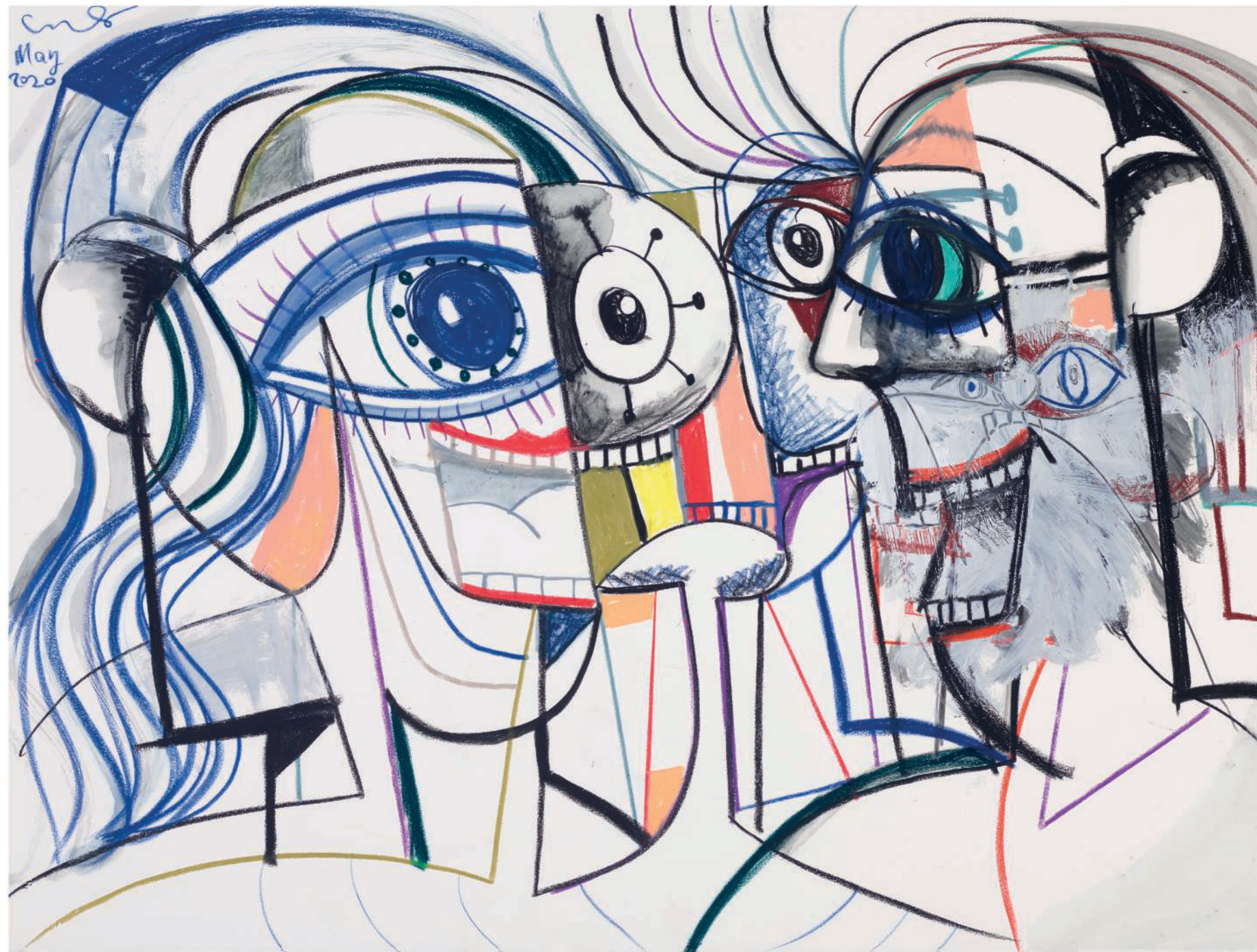
wax crayon and acrylic on paper

22¾ x 30 in. (57.8 x 76.2 cm.)

Executed in 2020.

\$120,000-180,000

PROVENANCE:
Donated by the artist



124 CECILY BROWN (B. 1969)
The Wanton Boy

signed and dated 'Cecily Brown 2020' (on the reverse)

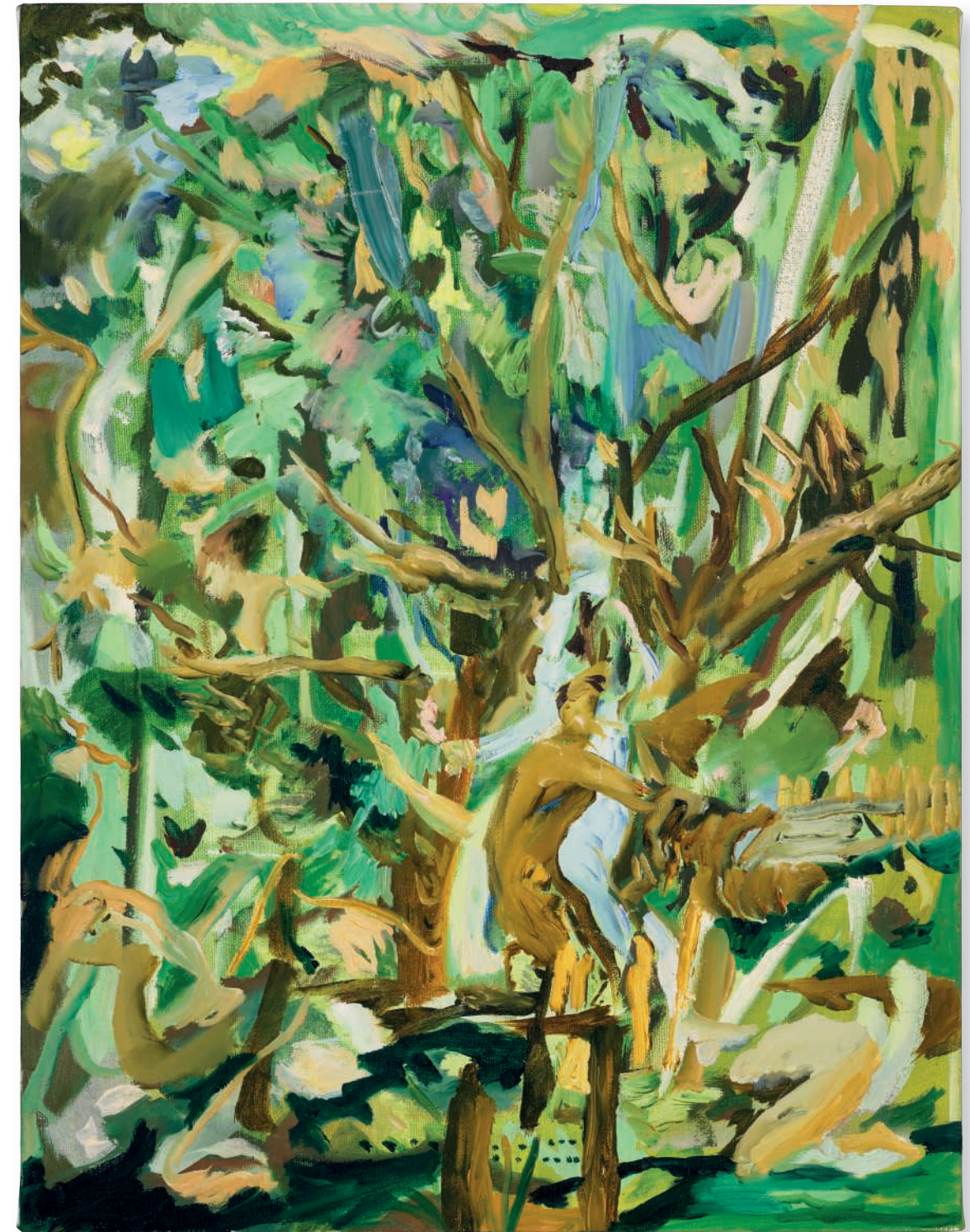
oil on canvas

17 x 13 in. (43.2 x 33 cm.)

Painted in 2020.

\$120,000-180,000

PROVENANCE:
Donated by the artist



125 DANA SCHUTZ (B. 1976)
Untitled

signed and dated 'Dana Schutz 2020' (on the reverse)

gouache on paper

44 x 30 in. (111.8 x 76.2 cm.)

Executed in 2020.

\$40,000-60,000

PROVENANCE:

Donated by the artist





126 EDDIE MARTINEZ (B. 1977)

Untitled (Sleeper for amfAR)

signed with the artist's initials and dated 'EM-20' (upper left)

acrylic, oil and spray paint on canvas

30 x 40 in. (76.2 x 101.6 cm.)

Painted in 2020.

\$60,000-80,000

PROVENANCE:

Donated by the artist



127 RASHID JOHNSON (B. 1977)

Untitled Anxious Red Drawing

signed 'Rashid Johnson' (on the reverse)

oil on cotton rag

19 3/4 x 15 (50.2 x 38.1 cm.)

Painted in 2020.

\$20,000-30,000

PROVENANCE:

Donated by the artist

128 URS FISCHER (B. 1973)
Sneaky Snuggles

aluminum panel, aluminum honeycomb, two-component epoxy adhesive,
two-component epoxy primer, gesso and solvent-based screen printing ink
80 x 60 in. (203.2 x 152.4 cm.)

Executed in 2019.

\$350,000-550,000

PROVENANCE:
Donated by the artist

The artist's studio requests that the buyer shares her name with the studio upon purchase. Please contact Christie's for any details.





129 ERIK PARKER (B. 1968)

Hangout

signed and dated 'ERIK PARKER 2020' (on the stretcher)

acrylic on canvas

diameter: 50 in. (127 cm.)

Painted in 2020.

\$30,000-50,000

PROVENANCE:

Donated by the artist



130 JULIA CHIANG (B. 1978)

Wet and Breezy

signed, titled and dated "'Wet and Breezy" Julia Chiang 2020'

(on the reverse)

acrylic on panel

30 x 22 in. (76.2 x 55.9 cm.)

Painted in 2020.

\$18,000-25,000

PROVENANCE:

Donated by the artist

131 HAAS BROTHERS (B. 1984)

Palm Grier

glass beads, waxed paracord, copper, carpet, steel,

LED fiber optics and electrical wiring

120 x 73 x 73 in. (304.8 x 185.4 x 185.4 cm.)

Executed in 2018.

\$100,000-150,000

PROVENANCE:

Donated by the artist





132 SPENCER SWEENEY (B. 1974)

Saint Tropez Gigolo

oil on canvas

66 x 42 in. (167.6 x 106.7 cm.)

Painted in 2020.

\$30,000-40,000

PROVENANCE:

Donated by the artist



133 MICHAEL KAGAN (B.1980)

Buzz

signed, titled and dated 'Michael Kagan Buzz, 2020' (on the reverse)

oil on linen

36 x 36 in. (91.4 x 91.4 cm.)

Painted in 2020.

\$25,000-35,000

PROVENANCE:

Donated by the artist

134 RICHARD SERRA (B.1938)
Untitled

etching ink and silica on handmade paper
47¼ x 31½ in. (120 x 80 cm.)
Executed in 2019.

\$200,000-300,000

PROVENANCE:
Donated by the artist

The artist's studio requests that the buyer shares her name with the studio upon purchase. Please contact Christie's for any details.



135 KENNY SCHARF (B. 1958)

Skribskrabz

signed, titled and dated 'Skribskrabz Kenny Scharf 20' (on the reverse)

oil and spray paint on linen, in artist's frame

90 x 70 in. (228.6 x 177.8 cm.)

Painted in 2020.

\$80,000-120,000

PROVENANCE:

Donated by the artist



136 LEELEE KIMMEL (B. 1983)

After

signed twice, titled and dated 'AFTER 2020 Leelee Kimmel' (on the reverse)

acrylic on canvas

73 x 87 in. (185.4 x 221 cm.)

Painted in 2020.

\$18,000-25,000

PROVENANCE:

Donated by the artist



137 AUSTYN WEINER (B. 1989)

*Nothing I Can Do To Make You Stay But
Spitting In Your Face May Help*

signed, titled and dated 'NOTHING I CAN DO TO MAKE YOU
STAY BUT SPITTING IN YOUR FACE MAY HELP

AUSTYN 2020' (on the reverse)

oil and charcoal on canvas

65¼ x 93½ in. (165.7 x 236.9 cm.)

Executed in 2020.

\$10,000-15,000

PROVENANCE:

Donated by the artist





138 DONALD BAECHLER (B. 1956)

Black Flowers

signed twice, titled and dated twice 'DB 2018 D. Baechler
"BLACK FLOWERS" 2018 Donald Baechler' (on the reverse)

acrylic and fabric collage on canvas

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

Executed in 2018.

\$20,000-30,000

PROVENANCE:
Donated by the artist



139 RAYMOND PETTIBON (B. 1957)

No Title (La Porte Ouverte...)

signed and dated 'Raymond Pettibon 2020' (on the reverse)

ink and colored pencil on paper

59 $\frac{3}{8}$ x 49 $\frac{1}{8}$ in. (150.8 x 124.7 cm.)

Executed in 2020.

\$40,000-60,000

PROVENANCE:
Donated by the artist

The artist's studio requests that the buyer shares her
name with the studio upon purchase. Please contact
Christie's for any details.

140 JONAS WOOD (B. 1977)

TV Room 3

signed with the artist's initials, titled and dated 'TV ROOM 3 JBRW 07'
(on the reverse)

gouache, colored pencil and collage on paper

33¼ x 59¼ in. (84.5 x 152.8 cm.)

Executed in 2007.

\$100,000-130,000

PROVENANCE:

Anton Kern Gallery, New York

Acquired from the above by the present owner, 2007

LITERATURE:

M.N. Holte, ed., *Jonas Wood: Interiors*, New York, 2012,
no. 14a (illustrated).

I chose to paint in this flat way because it suits me to simplify things. Even when I use shadow its flat—abstracted. There is depth, but its achieved in the simplest way. Shapes accumulate, and where they meet there is some sort of imperfection.

—Jonas Wood



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

141 **GEORGE CONDO (B. 1957)**
Untitled

signed and dated 'Condo 2011' (upper left)

oilstick and pastel on paper

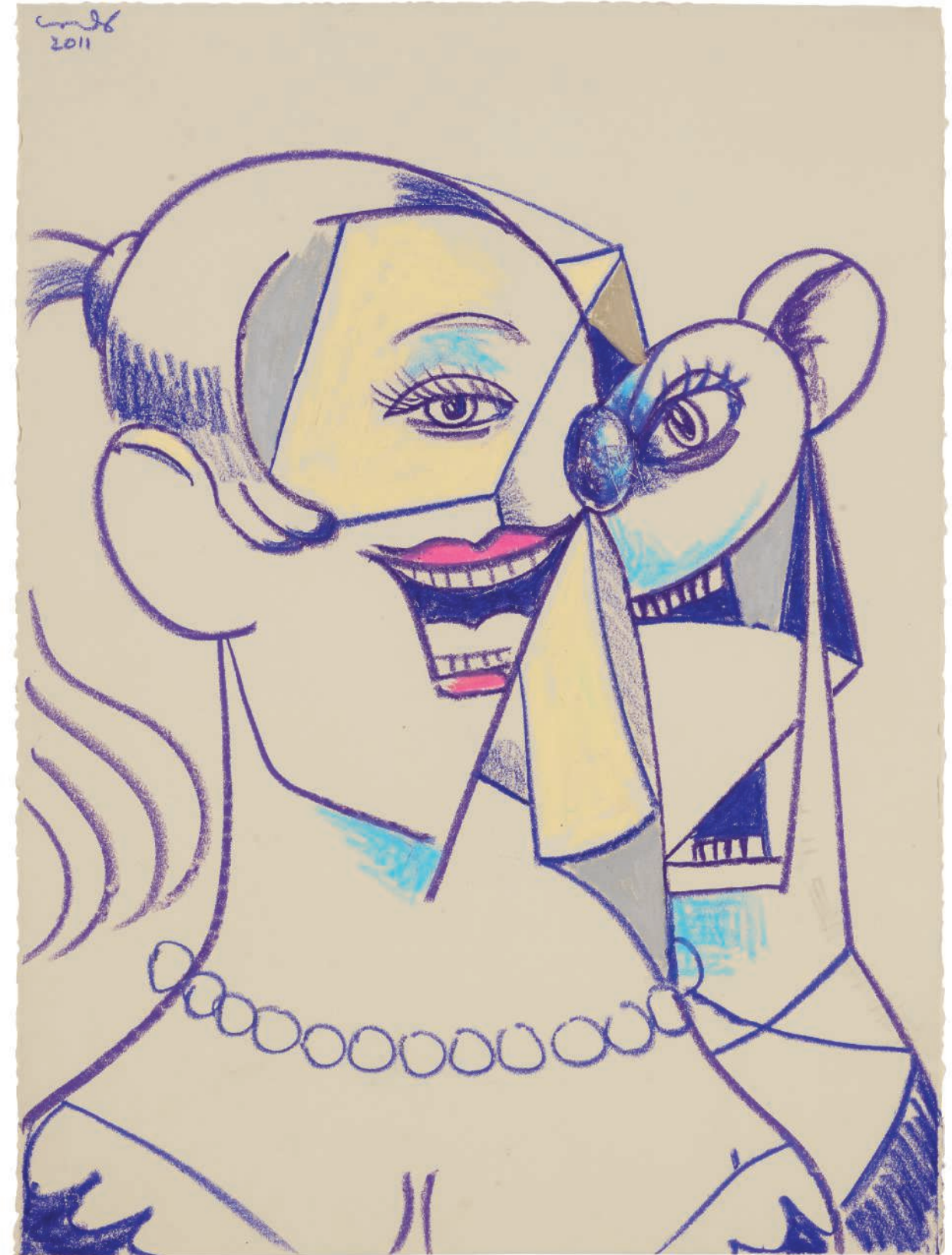
30 x 22 in. (76.2 x 55.9 cm.)

Executed in 2011.

\$100,000-150,000

PROVENANCE:

Private collection



142 HAROLD ANCART (B. 1980)

Untitled (Full Moon in the Deep Forest)

oilstick and graphite on paper mounted on panel, in artist's frame

68½ x 46½ in. (174 x 118.1 cm.)

Executed in 2013.

\$150,000-200,000

PROVENANCE:

CLEARING, Brussels

Private collection, United Kingdom

Acquired from the above by the present owner

Ancart's works can seem barely able to contain their energies. In the best spirit of illustration, they conjure a visual world that is both irresistible and continuous.

(I. Whittaker, *Frieze*, no. 175, November-December 2015).



144 JOSH SMITH (B. 1976)

Untitled

signed and dated 'JOSH SMITH 2013' (on the reverse)

oil on panel

48 x 36 in. (122 x 91.4 cm.)

Painted in 2013.

\$100,000-150,000

PROVENANCE:

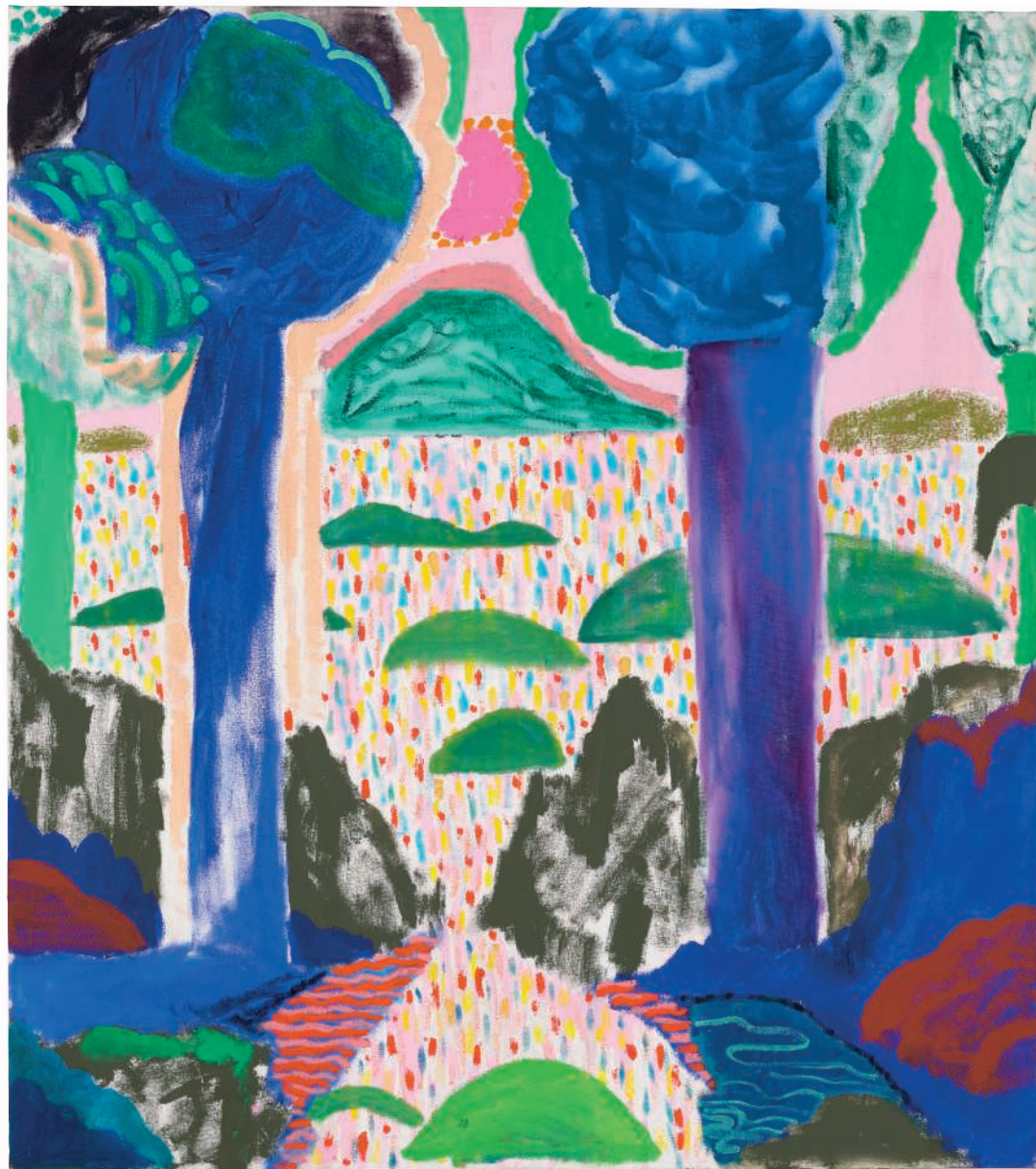
STANDARD (OSLO), Oslo

Acquired from the above by the present owner

EXHIBITED:

Oslo, STANDARD (OSLO), *Josh Smith*, May-June 2013.





145 SHARA HUGHES (B. 1981)

In Your Dreams

signed, titled, inscribed and dated 'SHARA HUGHES

2015 "IN YOUR DREAMS" NYC' (on the reverse)

oil, acrylic and spray paint on canvas

36 x 31 $\frac{7}{8}$ in. (91.4 x 81 cm.)

Painted in 2015.

\$60,000-80,000

PROVENANCE:

Left Field, Los Osos

Private collection

Acquired from the above by the present owner

ADDITIONAL
CATALOGING



146 HAROLD ANCART (B. 1980)

Untitled

signed 'Ancart' (on a paper label affixed to the reverse)

oilstick and colored pencil on wood, in artist's frame

11 $\frac{1}{2}$ x 14 $\frac{1}{2}$ in. (29.2 x 36.8 cm.)

Executed in 2017.

\$40,000-60,000

PROVENANCE:

Xavier Hufkens, Brussels

Acquired from the above by the
present owner

EXHIBITED:

Brussels, Xavier Hufkens, *The
Charm...*, April-June 2017.



147 LYNETTE YIADOM-BOAKYE (B. 1977)

Cream

signed, titled and dated 'Lynette Yiadom-Boakye
2007 Cream' (on the reverse)
oil on canvas
15¾ x 11⅞ in. (40 x 30.2 cm.)
Painted in 2007.

\$60,000-80,000

PROVENANCE:
Faye Fleming & Partner, Geneva
Acquired from the above by the
present owner, 2010



148 HENRY TAYLOR (B. 1958)

Untitled (Woman in Black Dress)

acrylic on canvas
30 x 15 in. (76.2 x 38.1 cm.)
Painted *circa* 2009.

\$25,000-30,000

PROVENANCE:
Sister, Los Angeles
Acquired from the above by the
present owner, *circa* 2009

149 ANDY WARHOL (1928-1987)

Ladies and Gentlemen (Wilhelmina Ross)

signed and dated 'Andy Warhol 75' (on the overlap)

acrylic and silkscreen ink on canvas

50 x 40 in. (127 x 101.6 cm.)

Painted in 1975.

\$1,400,000-1,800,000

PROVENANCE:

Carlo Monzino, Italy

Private collection, Switzerland

Anon. sale; Sotheby's, Paris, 3 December 2014, lot 9

Acquired at the above sale by the present owner

EXHIBITED:

Ferrara, Palazzo dei Diamanti, *Andy Warhol : Ladies and Gentlemen*, October-December 1975, p. 91 (illustrated).

Venice, Abbazia di San Gregorio, *Andy Warhol in Venice*, June 1988, p. 35, no. 11 (illustrated).

Lugano, Galleria Gottardo, *Warhol: 1975 Ladies and Gentlemen*, September-November 1990, n.p. (illustrated).

LITERATURE:

N. Printz and S. King-Nero, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures late 1974-1976*, vol. 4, New York, 2014, pp. 96 and 107, no. 2858 (illustrated).



Installation view, *Andy Warhol in Venice*, Abbazia di San Gregorio, Venezia, 1988 (present lot illustrated). Artwork: © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York. Source: Andy Warhol in Venice, exh. cat., 1988, p. 33.

Painted in 1975, *Ladies and Gentlemen (Wilhelmina Ross)* belongs to Andy Warhol's most inventive and experimental group of portraits: a series of drag queens. Part of Warhol's Turin-based gallerist Luciano Anselmino's original commission of 105 paintings, the present work stars Wilhelmina Ross, an actress known for her leading roles in the Hot Peaches theater company. Radiating an aura of glamor and stardom, the portrait recalls Warhol's earlier paintings of Hollywood stars, but transcends their classic notions of beauty and gender. Featured in two lavish Italian exhibitions, *Ladies and Gentleman (Wilhelmina Ross)* stands apart for its deft, painterly execution and testifies to the remarkable inclusivity of Warhol's work, where "everyone can have their fifteen minutes of fame" (A. Warhol, *The Philosophy of Andy Warhol: (From A to B and Back Again)*, New York, 1975, p. 55).

Beginning at the top of Ross's forehead, Warhol boldly traces the right contour of her face with a heavy stroke of bright, pink paint. Deep shades of blue and green color in the iridescent surface and shadows of Ross's silk robe, while a stripe of teal runs from her chin to the lower edge of the canvas. Her smile, painted over in red, matches the background's rich hue. Warhol presents her aspiration for beauty and glamour without judgment, mirroring her exuberance and character through the portrait's vibrant, lively execution.

[READ FULL ESSAY](#)

PROPERTY FROM THE COLLECTION OF BARRY BLINDERMAN

150 KEITH HARING (1958-1990)

Untitled

signed and dated 'K. Haring '81' (on the reverse)

gold ink on black vinyl

14¼ x 19½ in. (35.56 x 48.26 cm.)

Executed in 1981.

\$150,000-200,000

PROVENANCE:

Acquired directly from the artist by the present owner,
1981

EXHIBITED:

New York, Queens Museum; Normal, Illinois State
University Galleries; Florida, Tampa Museum of Art,
Keith Haring: Future Primevil, September 1990-August
1991, p. 4 (illustrated).

**So much information can be conveyed with just
one line, and the slightest change in that line
can create a totally different meaning.**

—Keith Haring

ADDITIONAL
CATALOGING



°151 GEORGE CONDO (B. 1957)
The Chef

signed and dated 'Condo 2019' (upper left)

oil on canvas

38 x 40 in. (96.5 x 101.6 cm.)

Painted in 2019.

\$700,000-900,000

PROVENANCE:

Skarstedt Gallery, New York

Acquired from the above by the present owner

[READ FULL ESSAY](#)



Chaim Soutine, *The Little Pastry Chef*, Musée de l'Orangerie, Paris, France. © RMN-Grand Palais / Art Resource, NY. Photo: Thierry Le Mage.



152 EDDIE MARTINEZ (B. 1977)
American Native #6 (Up Close and Personal)

signed with the artist's initials and dated 'EM '12' (lower right); signed again,
titled, inscribed and dated again 'Martinez 12 UP CLOSE & PERSONAL
'EMOTIONAL' Blackout' (on the reverse)

oil, spray paint and collage on canvas

84 x 120 in. (213.4 x 304.8 cm.)

Executed in 2012.

\$300,000-500,000

PROVENANCE:

The Journal Gallery, Brooklyn

Acquired from the above by the present owner, 2013

LITERATURE:

R. Simonini and G. O'Brien, *Eddie Martinez: Paintings*,
New York, 2013, p. 185 (illustrated).



It's sort of like a boxing ring in here—it's a very physical process... Maybe I'm a little addicted to that. It's a real way for me to work things out, outside of just the actual painting.

— Eddie Martinez

Nearly mural-sized, at an impressive ten feet wide, Eddie Martinez's *American Native #6 (Up Close and Personal)* pulses with the raw, unbridled energy of the graffitied Brooklyn streets of the artist's adolescence. Drawing on a range of influences—namely, street art, Abstract Expressionism, and Surrealism—and working in many media—specifically oil, spray paint, and collage in the present picture—Martinez's visual language seamlessly blends traditional and unconventional painterly practices, and high art with quotidian life.

A true turning point in the artist's career, in *American Native* Martinez works to find his own distinct blend of abstraction and representation. At the time of the series, the artist was embarking on an endeavor to maintain his visual identity while moving further into abstraction. Treating the artistic process as an act of discovery, Martinez allows the picture to arrive organically through profound care and attention. He admits, "I really have to go into the paintings a little bit more to figure them out, pull their potential out of them, because I don't necessarily know... what the moves are going to be as readily as I did when I was painting a bouquet of flowers over and over and over again" (E. Martinez, quoted in "New York Close Up," *Art21*, 2012). This active searching for new, organic forms is apparent here in the colossal humanoids that

tower imposingly above the viewer. Captured in brilliant primary colors against a vibrant, pure white background these humanesque forms dominate the open space with their bold palette and dramatic size.

Incorporating a vast variety of tools and techniques, Martinez takes painstaking efforts and great physical difficulty to fully work the entirety of the expansive canvas. "It's sort of like a boxing ring in here," Martinez says of his studio, "it's a very physical process... Maybe I'm a little addicted to that. It's a real way for me to work things out, outside of just the actual painting" (E. Martinez, quoted in "Eddie Martinez Whistles While He Works, New York Close Up," *Art21*, 2012). Applying thick, opaque layers of paint throughout, and then scraping them away with various tools—paint brushes, scrapers, even his fingers—the surface abounds with textural nuance; certain regions are packed with impasto, and others are entirely flat. An electric ensemble of shapes and sweeping lines, spray-painted squiggles, and fields of color, *American Native* is a tour-de-force—it successfully acknowledges the rich history of painting by incorporating traditional materials and canonical themes, and exemplifies a palpable gestural power comparable to that of acclaimed artists such as Willem de Kooning and found in the finest of abstract expressionist works.

Present lot illustrated (detail).



AGATHA RUIZ DE LA PRADA



Residence of Agatha Ruiz de la Prada (Lot 152 illustrated). Artwork: © Peter Halley.

Agatha Ruiz de la Prada – Spain’s most iconic fashion designer – is a creative multiverse in her own right. From women’s clothing to men’s clothing, children’s clothing, pet’s clothing, bed linen, towels, carpets, furniture, cutlery, crockery ... From tweezers to hairdryers, pens, notebooks, perfumes, makeup... From washing machines to snowboards, motorbike helmets, cars and bullet proof security doors... it is difficult to find an object upon which Agatha Ruiz de la Prada has not left her mark.

Bold, irreverent and intensely colourful, her designs prove hard to miss and impossible to ignore. Rainbows, hearts, flowers, stars and butterflies are recurring protagonists in her creations, infused with a near messianic sense of play. She believes in the ability of using everyday objects to transcend the established bounds of reality. Her distinct aesthetic and mission have led her to become a household name in Spain and throughout the Latin American continent, where she has often been lauded as the contemporary queen of Pop.

The flirtation of Ruiz de la Prada’s designs with the art world is instantly apparent, particularly in the conceptual pieces that she sends down the catwalk, often conceived of as moving installations rather than as merely functional garments. An element of the surreal, of the modernist and the fantastical is never too far from her work.

Daughter to an art-collecting father, descendant from a long line of architects, Agatha herself admits to a life-long fascination with the world of art. In her youth she dreamt of becoming an artist, until she realised she might find greater happiness as a designer and that her creations would have fairer chance of reaching a wider audience to delight and entertain if conveniently packaged into clothing and a variety of consumer products.

Agatha is a frequenter of museums, galleries, exhibitions and art fairs, and it was in her native Madrid’s ARCO that the possibility of having a Franz West first came into her life, a temptation too great to be long resisted. In 2010 a spectacular retrospective of Franz West at the Mario Suqueira Gallery in Braga, Portugal, cemented her obsession and unwittingly conjured another of his pieces into her possession.

Agatha’s visceral attraction for the sculptures of Franz West is easy to understand from the stand-point of her own extravagance. His bold colours, shocking, amorphic shapes, intrude into the mind’s eye to live out all manner of untold adventures and jarring fantasies, speaking to her in a shared secret language. Both sculptures have enjoyed a lively existence as part of the Ruiz de la Prada household, becoming acquainted with all manner of interests and intrigues, and are certain to be model ambassadors of the colourist spirit that has been cultivated in them throughout their stay. Agatha parts with them determined that they find a worthy place from which to continue saving the world by their charms and beauty.

153 FRANZ WEST (1947-2012)

Untitled

acrylic on papier-mâché and iron base

53½ x 34¼ x 22 in. (135 x 87 x 56 cm.)

Executed in 2009.

\$300,000-400,000

PROVENANCE:

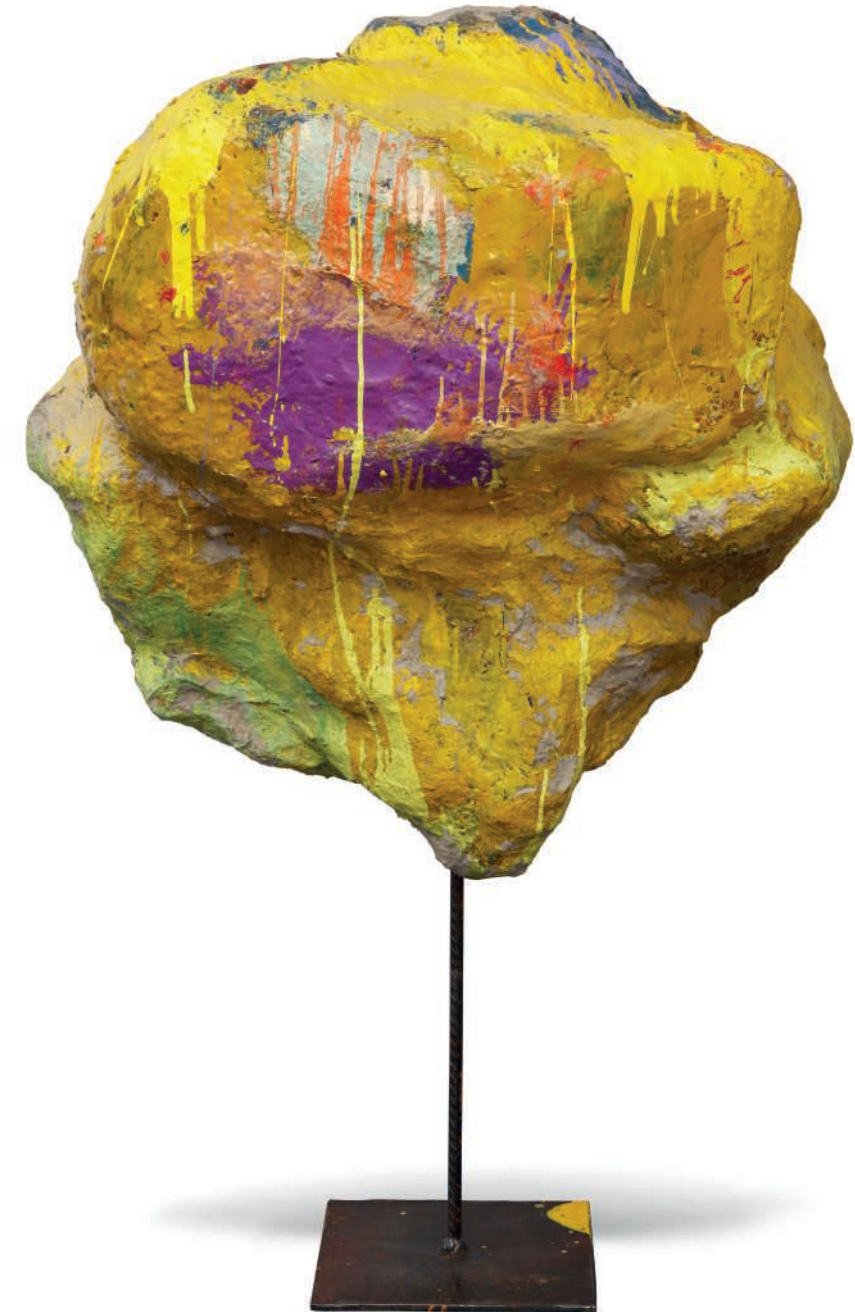
Gagosian Gallery, London

Galeria Juana de Aizpuru, Madrid

Acquired from the above by the present owner

Combining elements of painting, sculpture and installation, *Untitled* is an outstanding testament to Franz West's distinctive and multifarious practice. Made of papier-mâché and acrylic paint, the present work displays a highly textural surface with indented edges. The amorphous mass is coated with multi-chromatic striations of acrylic paint that the artist dripped directly on the papier mâché structure. Throughout his practice, West has employed this medium extensively – as he explained, 'I have been working in papier-mâché for many years. I came to this material because it's cheap and easy to use. You can make it at home without too many complications. It doesn't bleed. It doesn't stink. And you can live with it without being afraid' (F. West, quoted in D. Alexander, *Franz West, To Build a House You Start with the Roof: Work, 1972-2008*, exh. cat., The Baltimore Museum of Art, Baltimore, 2008).

[READ FULL ESSAY](#)



154 FRANZ WEST (1947-2012)

Seating Sculpture

lacquered aluminum

19 $\frac{5}{8}$ x 47 $\frac{1}{4}$ x 19 $\frac{5}{8}$ in. (50 x 120 x 50 cm.)

Executed in 2003.

\$80,000-120,000

PROVENANCE:

Heinrich Ehrhardt Gallery, Madrid

Acquired from the above by the present owner

As a body, you stand or walk around the sculpture. It is almost equivalent to your own corporeality, to taking up space in one's own three-dimensionality in a defined art space. As far as sculpture is concerned, the viewer is more or less obliged to engage in movement.

—Franz West

READ FULL ESSAY



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

155 SIGMAR POLKE (1941-2010)
Untitled

signed and dated 'Sigmar Polke 2000' (lower right)

acrylic and interference on paper

39¾ x 27½ in. (100 x 70 cm.)

Executed in 2000.

\$80,000-120,000

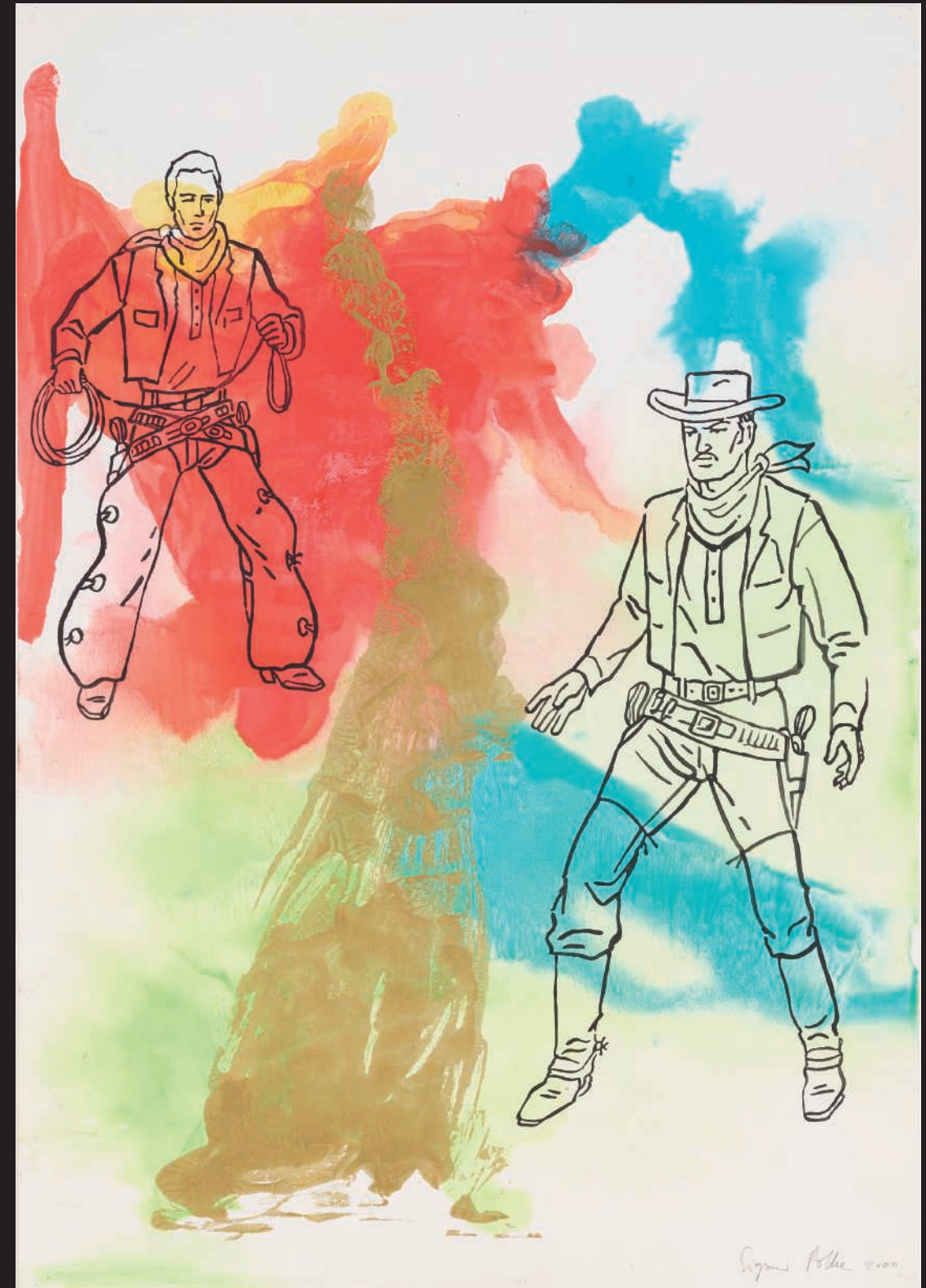
PROVENANCE:

Private collection, Cologne

Anon. sale, Van Ham Kunstauktionen, Cologne, 27

May 2009, lot 313

Acquired at the above sale by the present owner



156 RICHARD PRINCE (B. 1949)

Untitled (Cowboy)

signed and dated 'R. Prince 2012' (on the overlap)

inkjet and acrylic on canvas

30 $\frac{1}{8}$ x 20 in. (76.5 x 50.8 cm.)

Executed in 2012.

\$400,000-600,000

PROVENANCE:

Acquired directly from the artist by the present owner

I started to go on eBay and buy hundreds of paperbacks that had cowboy themes. Some sellers had three or four to sell...others...up to fifty. The buying became part of the process. I didn't even look at what the seller was selling. I would wait until the package arrived and after delivery, open up the cardboard boxes and go through the contents...waiting, hoping...to find just one 'cover' that looked good.

— Richard Prince



157 JEAN-MICHEL BASQUIAT (1960-1988)

Portrait of Jean Kallina

gouache, watercolor, acrylic, oilstick, china marker, india ink,
wax crayon and paper collage on two joined sheets of paper
39¾ x 55½ in. (100 x 141 cm.)

Executed in 1984.

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

PROVENANCE:

Jean Kallina, New York, acquired directly from the artist
Maurice Keitelman, Brussels
Private collection, Paris
Acquired from the above by the present owner

EXHIBITED:

New York, Vrej Baghoomian, *Jean-Michel Basquiat*,
October-November 1989, pp. 94 and 121, no. 54
(illustrated).
Paris, Musée-Galerie de la Seita, *Jean-Michel
Basquiat*, December 1993-February 1994, pp. 106-107.
Paris, Fondation Dina Vierny Musée Maillol, *Jean-
Michel Basquiat: oeuvres sur papier/works on
paper*, May-September 1997, pp. 106-107 and 186
(illustrated).

LITERATURE:

L. Lichitra Ponti, "House of Jean-Michel," *Domus*,
January 1984, pp. 66-67 (illustrated).
E. Navarra, *Jean-Michel Basquiat: Works on Paper*,
Paris, 1998, pp. 246-247 (illustrated).





opposite: Present lot illustrated (detail).

right: Jean-Michel Basquiat, *Mona Lisa*, 1983. © Estate of Jean-Michel Basquiat. Licensed by Artstar, New York. Photo: Banque d'Images, ADAGP / Art Resource, New York.



A superb example of Jean-Michel Basquiat's genius, *Portrait of Jean Kallina* demonstrates the artist's considerable skills as a draughtsman. In this complex and intriguing work, Basquiat brings together a wide range of motifs to produce an intimate and personal portrait of his subject—his close friend at the time, Jean Kallina. More extensively rendered than some of his more rudimentary compositions, each of the individual elements is laid out like a patchwork of memories - recollections of a time, a place and a friend - permanently preserved in Basquiat's inimitable style.

Jean Kallina first met Basquiat in Milan in 1984. She had moved to Italy earlier that year to begin a career as

a photographer and Basquiat was in the city with Andy Warhol for the opening of an exhibition. The pair met at a party and immediately connected, spending much of their time over the next week in each other's company. While they were staying in Jean's apartment, Basquiat asked her to sit for a portrait: the resulting drawing forms the left portion of the present work. On the right side, the artist attached sheets from his notebook, which contained drawings he'd done during his trip—an airplane, the interior of a hotel room—alongside a number of illustrations that Basquiat specifically produced of objects that were personal to Jean, or that reminded him of her—the picture of her sneakers, for example, complete with bugs about to be trodden underfoot.

[READ FULL ESSAY](#)

158 YOSHITOMO NARA (B. 1959)

Fuck or Cymbal

signed in Japanese, titled and dated 'Fuck, or Cymbal?' '98' (lower edge)

colored pencil on paper

33¾ x 23 in. (84.5 x 58.4 cm.)

Executed in 1998.

\$300,000-500,000

PROVENANCE:

Private collection, acquired directly from the artist

Acquired from the above by the present owner

In my lonely room, I would twist the radio dial to the American military base station and out blasted rock and roll music. One of history's first man-made satellites revolved around me up in the night sky. There I was, in touch with the stars and the radio waves.

— Yoshitomo Nara



159 CHRISTOPHER WOOL (B. 1955)
Untitled

signed and dated 'Wool '89' (on the reverse)

Magic Marker on plastic paper

11 x 8 in. (27.9 x 20.3 cm.)

Executed in 1989.

\$180,000-250,000

PROVENANCE:

Private collection

Acquired from the above by the present owner



Andy Warhol, *Race Riot*, 1964. © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. /
Licensed by Artists Rights Society (ARS), New York.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

160 RICHARD PRINCE (B. 1949)
American Dream

signed, inscribed, titled and dated 'AMERICAN DREAM Richard Prince
2007-08 "NINE TIMES OUT OF TEN"' (on the reverse)

acrylic and Bondo on fiberglass and wood

67 x 50½ x 16 in. (170.2 x 128.3 x 40.6 cm.)

Executed in 2007-2008.

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

PROVENANCE:

Acquired directly from the artist by the present owner, 2008





Present lot illustrated (detail).

It was the perfect thing to paint... Primed. Flaked. Stripped. Bondo-ed. Lacquered. Nine coats. Sprayed. Numbered. Advertised on. Raced. Fucking Steve McQueened.

— Richard Prince

Richard Prince's *American Dream* is a superb example of the artist's exploration of the automobile in American culture and a striking continuation of his work as a member of the Pictures Generation. Emerging in the 1970s and 1980s with other artists including Sherrie Levine, Cindy Sherman, and Laurie Simmons, the Pictures Generation worked with the margins of American sub-culture and visual debris, often directly appropriating images from advertisements, entertainment, and consumer culture in order to critique ideas of authenticity, ownership, and identity. Prince's work has continually referenced quintessentially American culture through the distinct iconography of cowboys, bikes, lowbrow American humor and cars – asking viewers to reflect upon the visualization of American identity proliferated through the media. While his work involves direct appropriation from a variety

of sources, Prince has found a way to make each piece uniquely his own, adding his aura to each work of art.

American Dream stems from the artist's *Hood* series, a project he began in the late 1980s after his famous *Cowboy* series. For *Cowboy*, the artist re-photographed and painted over images of cowboys originally created for Marlboro advertisements. Deceptively simple in process, the final images invoke and interrogate the idealized vision of the American West that the glorified images in the advertisements proliferated. The *Hood* series continues this earlier practice of appropriating materials while allowing Prince to venture into three-dimensionality. For this sculptural exploration, Prince ordered fiberglass car hoods from hot-rod magazines and transformed them into the echelon of high art.

[READ FULL ESSAY](#)

161 DORIS SALCEDO (B. 1958)

Atrabiliarios

wall construction—wood, found shoes, animal fiber and surgical thread

each: 10 x 6 $\frac{3}{8}$ x 4 $\frac{1}{2}$ in. (25.4 x 16.2 x 11.4 cm.)

installation dimensions: 11 x 16 $\frac{1}{2}$ in. (27.9 x 41.9 cm.)

Executed in 1992.

\$60,000-80,000

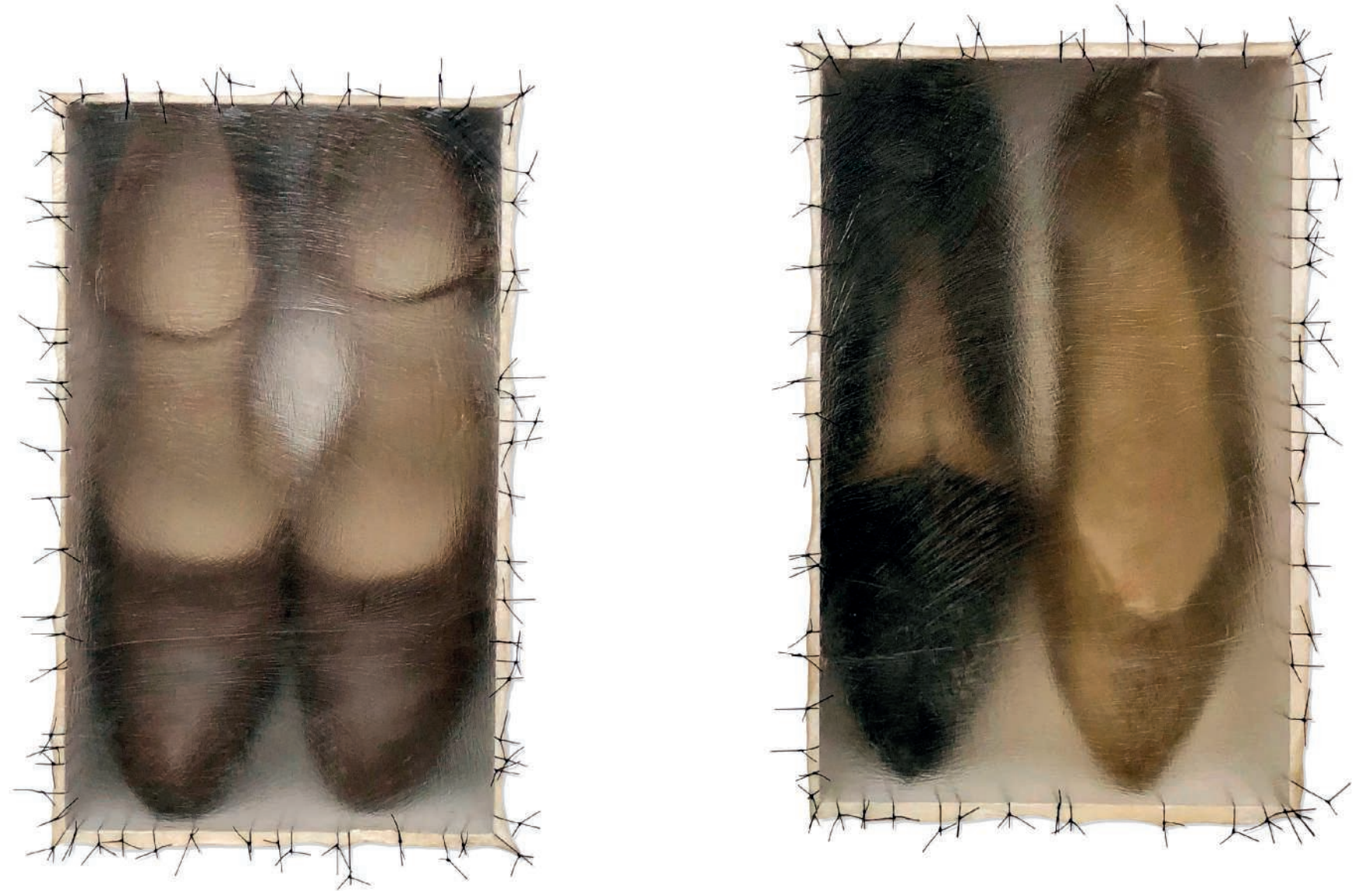
PROVENANCE:

Camargo Vilaça Gallery, São Paulo

Acquired from the above by the present owner

“I cannot fix any problem[s]. I can do nothing.
It’s a lack of power... But then as a person
who lacks power, I face the ones who have
power and who manipulate life. It’s from that
perspective—of the one who lacks power—that I
look at the powerful ones and at their deeds.”

—Doris Salcedo



162 ROBERT GOBER (B. 1954)
Drain

cast pewter
4¼ x 4¼ x 27⁄8 in. (10.8 x 10.8 x 7.6 cm.)
Executed in 1989. This work is number six from an edition of eight plus two artist's proofs.

\$220,000-280,000

PROVENANCE:
Paula Cooper Gallery, New York
Private Collection, New York, 1989
Galerie Max Hetzler, Cologne
The Peter Norton Collection, 1992
Anon. sale; Christie's, New York,
13 November 2014, lot 450
Acquired from the above by the present owner

EXHIBITED:
New York, Paula Cooper Gallery, Robert Gober,
September-October 1989.
Antwerp, Galerij Micheline Szwajcer, Works from
Robert Gober and Bruce Nauman, November-
December 1989 (another example exhibited).
Santa Monica, Shoshana Wayne Gallery,
The Lick of the Eye, July-September 1991
(another example exhibited).

ADDITIONAL
CATALOGING



Marcel Duchamp, *Fountain*, 1917. © 2020 Artists Rights Society (ARS), New York / ADAGP, Paris / Succession Marcel Duchamp.



163 JACK WHITTEN (1939-2018)

Site VIII

signed, titled and dated 'SITE VIII 1987 J. Whitten' (on the overlap)

string and acrylic on board mounted on canvas

12 $\frac{1}{8}$ x 12 $\frac{3}{8}$ in. (31 x 31.5 cm.)

Executed in 1987.

\$80,000-120,000

PROVENANCE:

Alexander Gray Associates, New York

Acquired from the above by the present owner

My work depends on contemplation. In society today, we are bombarded with information. It can be too much. I have to close the door in order to work.

—Jack Whitten



164 RICHARD SERRA (B.1938)

Foot Cape

paintstick on paper

47½ x 40 in. (120.7 x 101.60 cm.)

Executed in 1994.

\$180,000-250,000

PROVENANCE:

Gagosian Gallery, New York

Private collection, Europe

Acquired from the above by the present owner

EXHIBITED:

New York, Gagosian Gallery, *Richard Serra, Nova Scotia*

Drawings, October-December 1994, no. 9 (illustrated).



Richard Serra, *One Ton Prop (House of Cards)*, 1986 © 2020 Richard Serra / Artists Rights Society (ARS), New York.



PROPERTY FROM THE COLLECTION OF PATRICIA AND ERNST JAN HARTMANN

165 DONALD JUDD (1928-1994)

Untitled

stamped 'JO JUDD BERNSTEIN BROS. INC. 74-4' (on the reverse)

green anodized aluminum

5 x 25 ½ x 9 in. (12.7 x 64.8 x 22.9 cm.)

Executed in 1974.

\$300,000-500,000

PROVENANCE:

Paula Cooper Gallery, New York

Acquired from the above by the present owner, 1980

EXHIBITED:

Bloomfield Hills, Michigan, Cranbrook Academy of

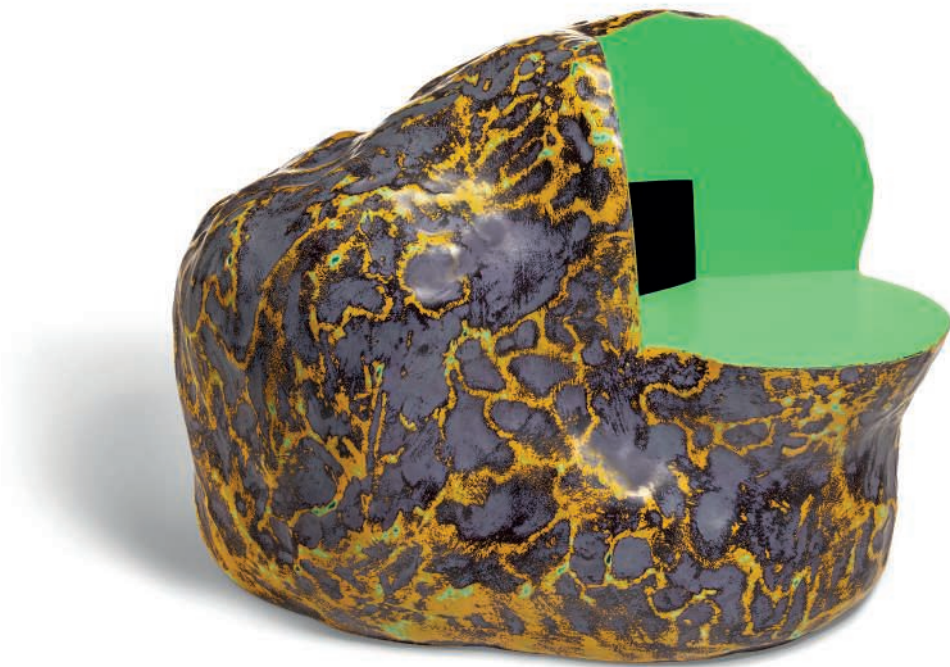
Art Museum, *Contemporary Sculpture from Local*

Collections: Contrasts, September-October 1985.

It's all about three dimensions and the space inside the boxes, around the boxes, between the boxes. It's all about space, and you can't paint the space or anything; you can only make it exist. It's about seeing and about the actuality of space.

—Donald Judd





166 KEN PRICE (1935-2012)

Nounless

acrylic on fired clay

10½ x 14 ⅜ x 10 ¼ in. (26.7 x 37.1 x 4 cm.)

Executed in 1989.

\$100,000-150,000

PROVENANCE:

Franklin Parrasch Gallery, New York

Acquired from the above by the
present owner, 2007



167 KEN PRICE (1935-2012)

Slate

acrylic on fired clay

10 ¼ x 7 ¾ x 2 ¾ in. (26 x 19.7 x 7 cm.)

Executed in 1981.

\$40,000-60,000

PROVENANCE:

Matthew Marks Gallery, New York

Acquired from the above by the present
owner, 2009



168 STANLEY WHITNEY (B.1946)

Untitled

signed, inscribed and dated 'Stanley Whitney,
#4, 2006' (on the reverse)

oil on canvas

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

Painted in 2006.

\$25,000-35,000

PROVENANCE:

BOMB Magazine, New York, benefit
auction, 2006, courtesy of the artist
and Esso Gallery, New York
Acquired at the above sale by the
present owner



169 VIVIAN SPRINGFORD (1914-2003)

Untitled

signed and dated 'Springford Sept-1971' (on the reverse)

acrylic on canvas

50¼ x 49¼ in. (127.6 x 125.1 cm.)

Painted in 1971.

\$40,000-60,000

PROVENANCE:

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

EXHIBITED:

Los Angeles, IKON Ltd. Contemporary
Art, *Fields of Color: Works by Vivian
Springford and Jules Olitski*, November
2019-January 2020.

170 KENNETH NOLAND (1924-2010)

Sails Pride

signed, titled and dated "'SAILS PRIDE" Kenneth Noland 1977' (on the reverse)

acrylic on shaped canvas

94 x 70½ in. (238.8 x 179.1 cm.)

Painted in 1977.

\$200,000-300,000

PROVENANCE:

The artist

Galleria Fumagalli, Bergamo, 2006

Private collection, Italy

Anon. sale; Christie's, London,

14 September 2011, lot 189

Acquired at the above sale by the present owner

EXHIBITED:

Museo d'Arte Contemporanea Roma; Museo de Arte

Contemporaneo de Buenos Aires and Miami, Florida

International University, The Patricia & Phillip Frost Art

Museum, *A Global Exchange: Geometric Abstraction*

Since 1950, May 2014-January 2015,

pp. 81 and 158-167 (illustrated).

Museo de Arte Contemporaneo de Buenos Aires,

Geometric Obsession. American School 1965-2015,

October 2015-March 2016, pp. 33-34,

126 and 189 (illustrated).

**His space is color. His color is space.
Color is all.**

(D. Waldman, *Kenneth Noland: A Retrospective*,

New York, 1977, p. 36)



PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

172 DONALD JUDD (1928-1994)
Untitled

stamped 'DONALD JUDD 84-40 LEHNI AG SWITZERLAND' (on the reverse)

painted aluminum

12 x 36 x 12 in. (30.5 x 91.4 x 30.5 cm.)

Executed in 1984.

\$400,000-600,000

PROVENANCE:

Obelisk Gallery, Boston

Acquired from the above by the present owner, 1988



THE CLARKE COLLECTION

173 ANDREAS GURSKY (B. 1955)
PCF, Paris

signed 'Andreas Gursky' (on a paper label affixed to the reverse)

chromogenic print, in artist's frame

116 x 81 ½ in. (294.6 x 207 cm.)

Executed in 2003. This work is number one from an edition of six.

\$300,000-500,000

PROVENANCE:

Sprüth Magers, London

Acquired from the above by the present owner

EXHIBITED:

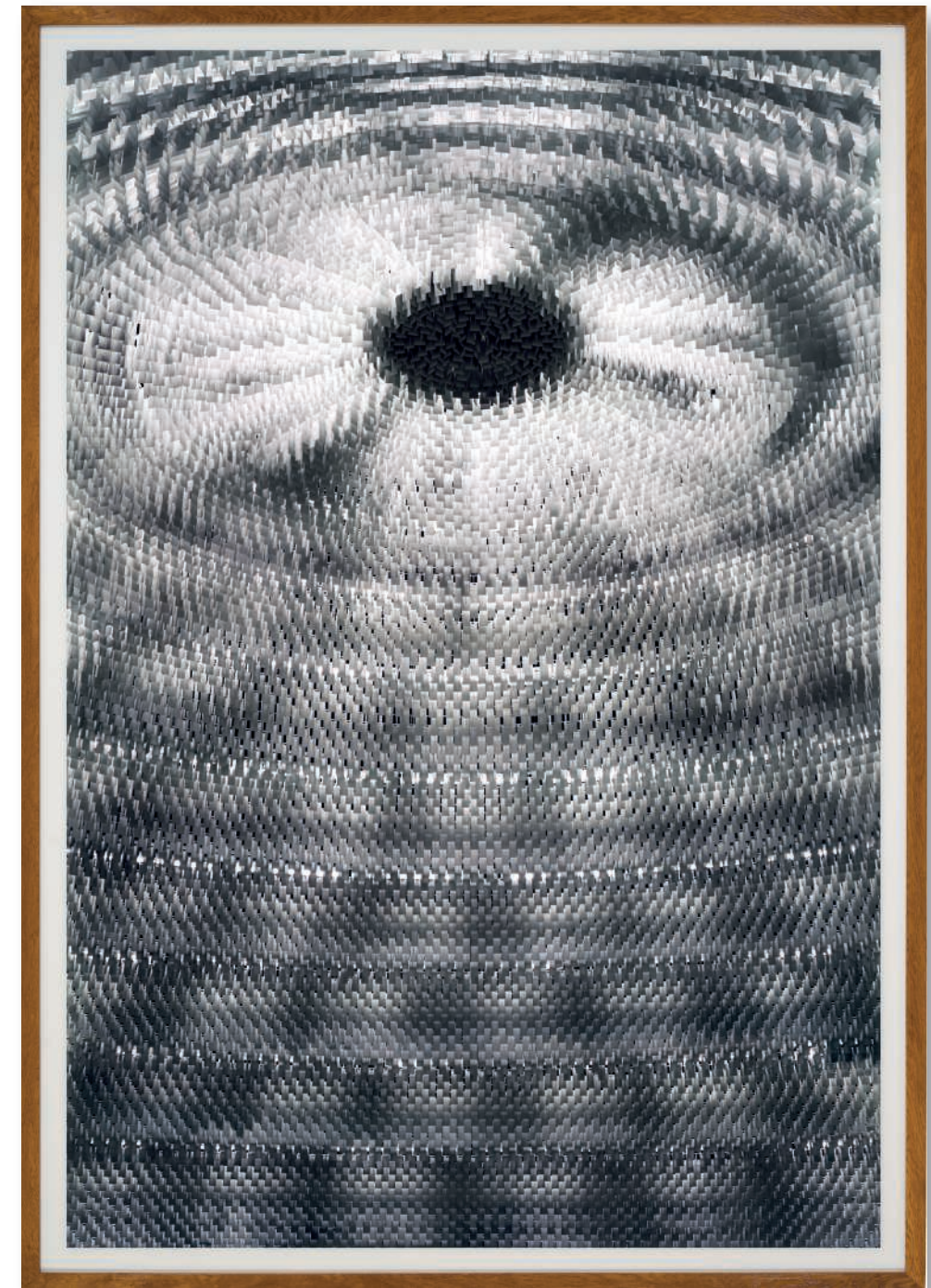
Istanbul Museum of Modern Art and United Arab Emirates, Sharjah Art Museum, *Andreas Gursky*, May 2007-January 2008, p. 43 (another example exhibited and illustrated).

Kunstmuseum Basel, *Andreas Gursky*, October 2007-February 2008, pp. 15 and 121 (another example exhibited and illustrated).

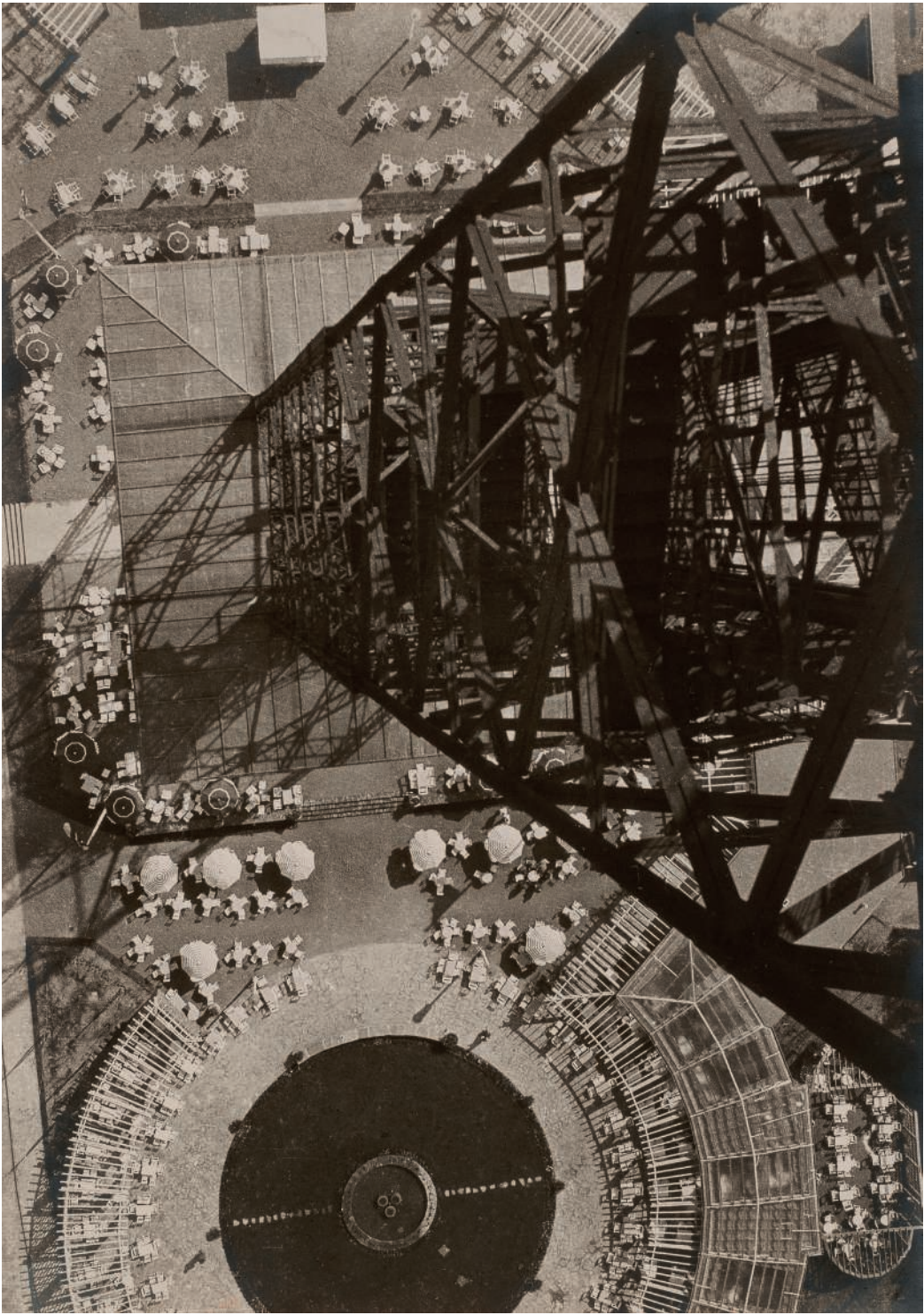
London, Hayward Gallery, *Andreas Gursky*, January-April 2018, n.p., no. 43 (illustrated).

LITERATURE:

T. Weski, ed., *Andreas Gursky*, Gent, 2007, pp. 43 and 142 (illustrated).



Laszlo Moholy-Nagy, *Berlin, Radio Tower*, 1928. Museum of Modern Art, New York (detail). © 2020 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.



Life tells the best stories and one must simply help it to tell them.

—Andreas Gursky

Unlike in painting and sculpture, with photography, the viewer is unable to detect the hand of artist. In photography, the viewer is presented with an image captured by the eye of the artist. As a result, the medium of photography is a powerful tool that conveys a pseudo sense of reality. Gursky, who was born in East Germany on 1955, has dedicated his career to exploring and questioning the boundaries and implications of the medium of photography. His exposure to the Becher movement and post-war Germany developed his curiosity to redefine one’s perception of the outside world through photography. As Richter states, “photography does not reproduce reality but offers a very close analogy with it” (G. Richter quoted in R. Rugoff, *Andreas Gursky*, London, 2018, p. 17). Gursky, on the other hand, questions the medium of photography as a tool to capture interior and exterior spaces. As he examines the implications of landscape, he

fabricates environments through digital manipulation of his photographs and captures his perception of the world through his photographs. His work showcases how photography analyzes the outside through the reproduction of images, and reminds us that “looking is never innocent” (R. Rugoff, *Andreas Gursky*, London, 2018, p. 18).

Gursky began focusing on the built environment after 1990, when he started capturing urban structures and interior spaces. *Paris, PCF*, created in 2003, captures the interior built environment of the eleven meter-high dome in the French Communist Party Headquarters designed by Oscar Niemeyer. The image showcases in great detail the thousands of light-diffusing anodized aluminum blades that cover the dome of the iconic building. The high resolution pattern resembles metal sheets nestled together into an endless structure, which abstracts the image of the building and makes it difficult to discern whether the work is a photograph or a painting. Further, the structure resembles a checkerboard where different tonalities of gray overlap to create a luminous abstract pattern. This large scale and pattern-like representation of the dome in *Paris, PCF* fuses the monumentality

of abstract painting with the practice of photography. The result is a work that stretches the parameters of the medium of photography and enters the realms of abstraction.

In *Paris, PCF*, Gursky transforms an architectural structure into an abstract pattern that does not recall the original image, but rather creates its own unique one. The building leaves the photograph, while the subject becomes an abstraction, proving how photography creates a re-constructed image of the outside world. Through his work, Gursky questions the place of photography in contemporary society, as he utilizes photography as a medium of expression rather than as a tool for capturing the world. The artist remarks, “life tells the best stories and one must simply help it to tell them” (A. Gursky, *Andreas Gursky*, London, 2018, p. 114). Photography shapes the viewer's perspective of the world, while, at the same time, it creates a narrative of a stranger’s experience within interior and exterior spaces. Gursky's camera merges photo and abstract painting together, framing and transforming his sets of objects and structures into paradoxes of photography, examining reality through his unique perspective.

Δ174 CHUCK CLOSE (B. 1940)
Leslie

signed, titled and dated "'Leslie" 2007 Chuck Close' (on the reverse)
oil on linen
72 x 60 in. (182.9 x 152.4 cm.)
Painted in 2007.

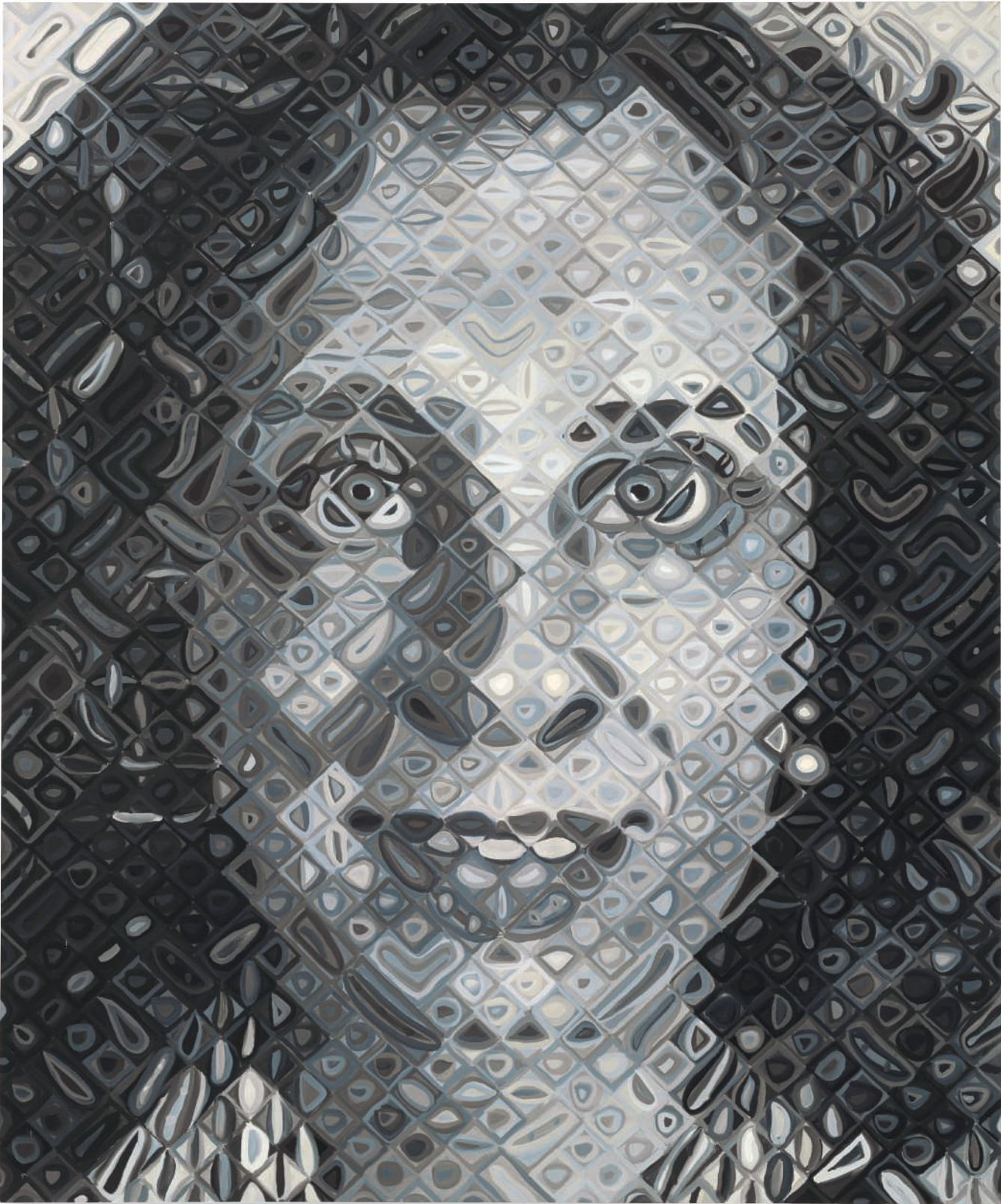
\$600,000-800,000

PROVENANCE:
PaceWildenstein, New York, acquired directly from
the artist, 2007
White Cube, London, acquired from the above
Private collection
Acquired from the above by the present owner

EXHIBITED:
London, White Cube, *Chuck Close: Family and Others*,
October–November 2007, pp. 18-19, 32 and 37
(illustrated in color).
St. Petersburg, State Hermitage Museum, *Chuck
Close: Seven Portraits*, February–April 2008, pp. 10-11
and 35 (illustrated in color).



Gustav Klimt, *Adele Bloch-Bauer I*, 1907. Neue Galerie, New York.



175 BRICE MARDEN (B. 1938)
Untitled

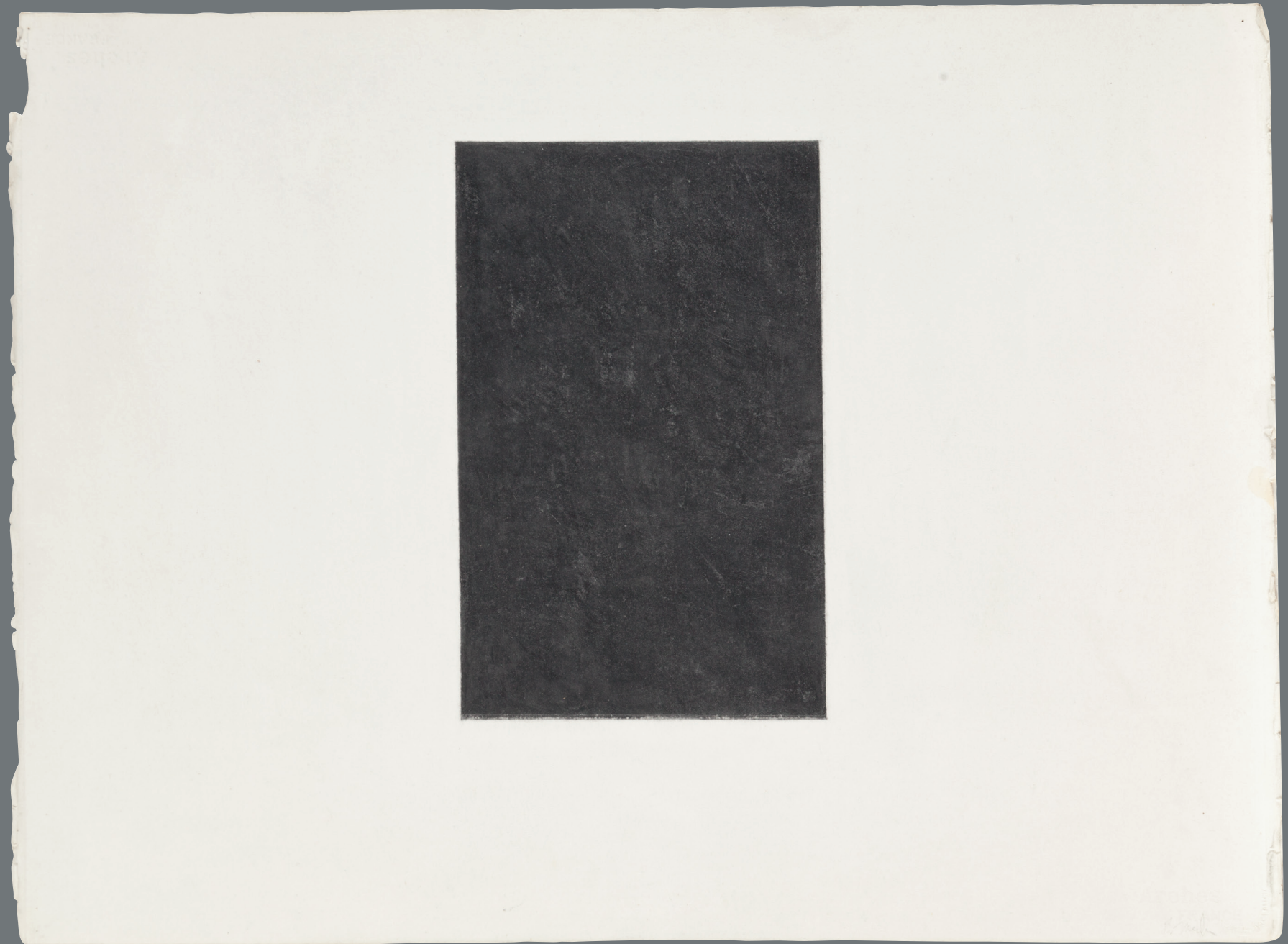
signed 'B. Marden' (lower right)
graphite and beeswax on paper
22½ x 30¾ in. (57.2 x 78.1 cm.)
Executed *circa* 1968.

\$100,000-150,000

PROVENANCE:
Private collection, Toronto, *circa* 1968

**[Drawing] is an intimate medium. It's
very direct, it's very close. There's less
between the artist and the art. There is
real closeness, direct contact.**

— Brice Marden



176 RICHARD SERRA (B.1938)

Rotation #8

paintstick on handmade paper

30¾ x 23⅝ in. (78 x 60 cm.)

Executed in 2011.

\$300,000-500,000

PROVENANCE:

Gagosian Gallery, New York

Acquired from the above by the present owner

Drawing is a concentration on an essential activity and the credibility of the statement is totally in your hands. It's the most direct, conscious space in which I work. I can observe my process from beginning to end, and at times sustain a continuous concentration. It's replenishing. It's one of the few conditions in which I can understand the source of my work.

—Richard Serra





177 JASPER JOHNS (B. 1930)

Figure 2

signed and dated 'J. Johns '04' (lower right)

graphite pencil on paper

6⅝ x 6⅝ in. (16.8 x 15.5 cm.)

Drawn in 2004.

\$50,000-70,000

PROVENANCE:

Gift of the artist to the present owner,
2004

LITERATURE:

E. Costello, ed., *Jasper Johns
Catalogue Raisonné of Drawing,
Volume 5, 2002-2014*, Houston, 2018,
pp. 48-49, no. D674 (illustrated).



178 AGNES MARTIN (1912-2004)

Untitled

signed 'a. martin' (on the reverse)

ink and graphite on etching proof

image: 10 ¾ x 10 ¾ in. (27.3 x 27.3 cm.)

sheet: 13 x 13 in. (33 x 33 cm.)

Executed *circa* 1960.

\$60,000-80,000

ADDITIONAL
CATALOGING

°179 LEE BONTECOU (B. 1931)
Untitled

signed and dated 'BONTECOU 1996' (lower right)

pastel and colored pencil on paper

20 x 25 $\frac{7}{8}$ in. (50.8 x 65.7 cm.)

Executed in 1996.

\$80,000-120,000

PROVENANCE:

M. Knoedler & Co., New York

Acquired from the above by the present owner, 2010

EXHIBITED:

Los Angeles, Hammer Museum; Chicago, Museum of Contemporary Art; New York, Museum of Modern Art, *Lee Bontecou: A Retrospective*, October 2003-September 2004, pp. 147 and 231, pl. 148 (illustrated).

Houston, The Menil Collection; Princeton University Art Museum, *Lee Bontecou: Drawn Worlds*, January-September 2014, pp.120-121 (illustrated).



180 DAVID HAMMONS (B. 1942)

Body Print

signed and dated 'Hammons 77' (lower right)

pigment on paper

23¾ x 15⅝ in. (60.3 x 39 cm.)

Executed in 1977.

\$120,000-180,000

PROVENANCE:

Zwirner & Wirth, New York

Acquired from the above by the present owner

EXHIBITED:

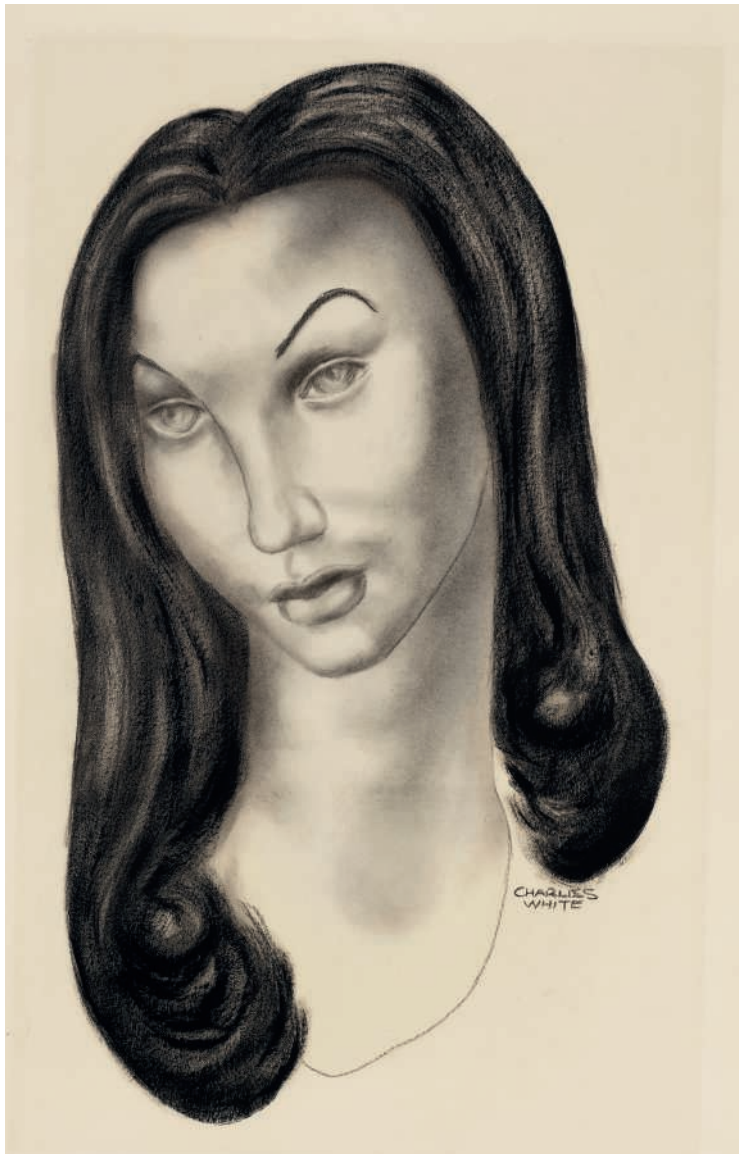
London, White Cube, *Kupferstichkabinett: Between thought and action*, July-August 2010.

London, White Cube, *Memory Palace*,
July-September 2018.

Raw, spiritual and always politically charged, Hammons's work plays with art the way a jazz musician plays with sound — he gets inside it, bends it, twists it around and keeps it from sitting too still or getting too comfortable.

(A. Huberman, "David Hammons?", *Flash Art*, May 20160





182 CHARLES WHITE (1918-1979)

Untitled

signed 'CHARLES WHITE' (lower right)

charcoal and graphite on paperboard

30½ x 19⅞ in. (77.5 x 48.6 cm.)

Executed *circa* 1936.

\$15,000-20,000

PROVENANCE:

Dr. Otho M. Robinson, Chicago, acquired directly from the artist, *circa* 1949

Patricia L. Woodfolk, Chicago, by descent from the above

By descent from the above to the present owner



183 CARRIE MAE WEEMS (B. 1953)

Mourning from Constructing History

signed, numbered and dated 'Carrie M. Weems,

2008 14/25' (on the reverse)

archival pigment print

image: 14½ x 14½ in. (36.8 x 36.8 cm.)

sheet: 20 x 16 in. (50.8 x 40.6 cm.)

Executed in 2008. This work is number fourteen from an edition of twenty-five.

\$12,000-18,000

PROVENANCE:

Acquired directly from the artist by the present owner

**ADDITIONAL
CATALOGING**



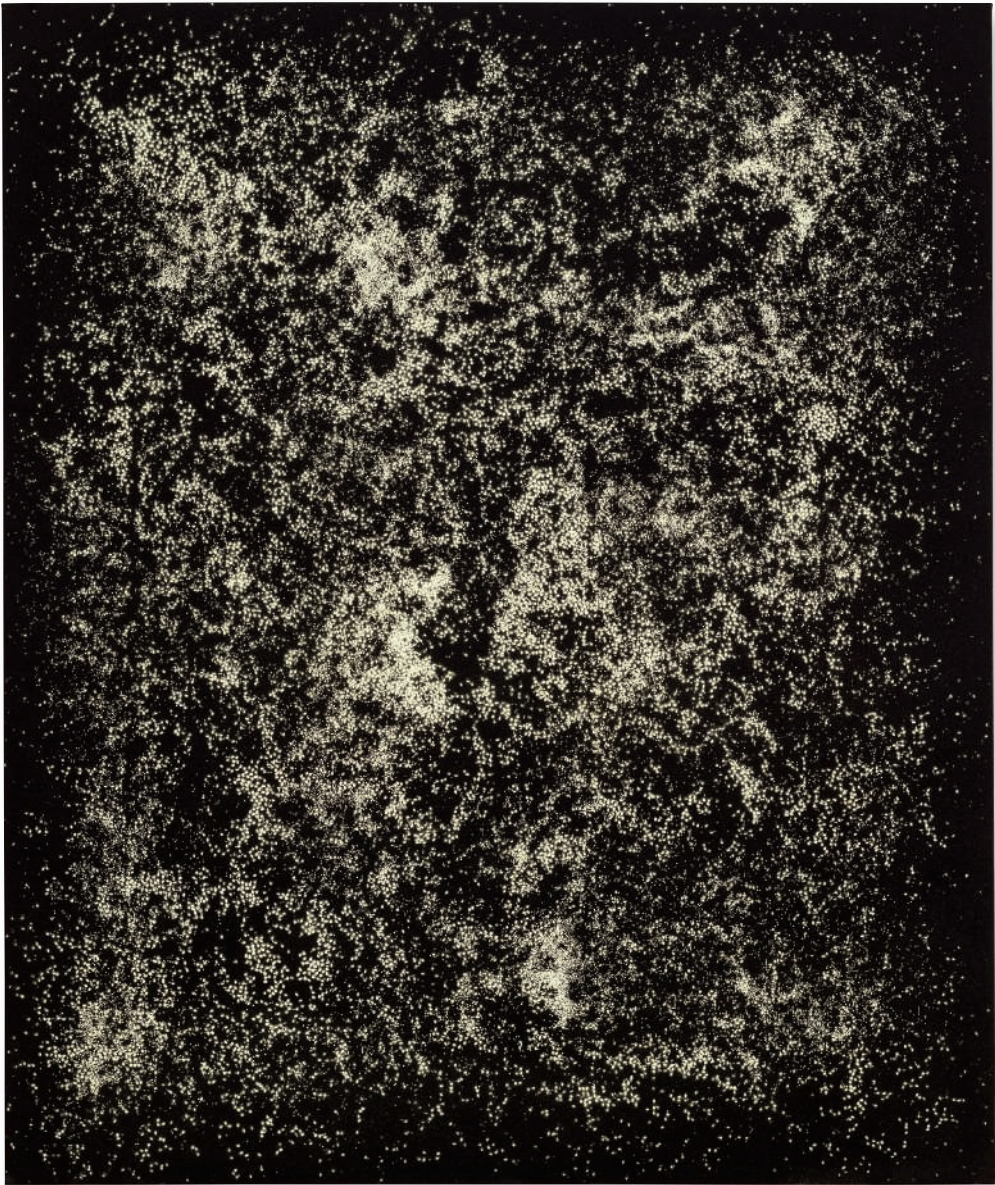
184 TITUS KAPHAR (B.1976)

Vivian D Nixon

oil on canvas mounted on panel
 16 x 16 in. (40.6 x 40.6 cm.)
 Painted in 2016.

\$20,000-30,000

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



185 RASHID JOHNSON (B. 1977)

Death in Outer Space

spray enamel on canvas
 50 x 42 in. (127 x 106.7 cm.)
 Painted in 2012. This work is accompanied by
 a certificate of authenticity signed by the artist.

\$35,000-45,000

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

 EXHIBITED:
 South London Gallery, *Rashid Johnson:
 Shelter*, September-November 2012,
 p. 28 (illustrated).



186 THEASTER GATES (B. 1973)

Roof Extraction for Bank Under Water

signed and dated 'Theaster Gates 2014' (on the reverse)

wood, tar, roofing felt and copper nails on panel

48¼ x 72 x 4½ in. (122.5 x 183 x 11.7 cm.)

Executed in 2014.

\$60,000-80,000

PROVENANCE:

White Cube, London

Acquired from the above by the
present owner, 2013



187 JACK WHITTEN (1939-2018)

Loop #41 (Spiral)

signed, titled and dated 'LOOP #41 (Spiral) 2012

Jack Whitten' (on the reverse)

acrylic on Masonite panel

8 x 8 in. (20.32 x 20.32 cm.)

Painted in 2012.

\$40,000-60,000

PROVENANCE:

Acquired directly from the artist
by the present owner

188 JENNIFER GUIDI (B. 1972)

Untitled Field #13 (Black & White)

signed and dated 'J. Guidi 2014' (on the reverse)

oil on canvas

21 x 15 ½ in. (53.3 x 39.4 cm.)

Executed in 2014.

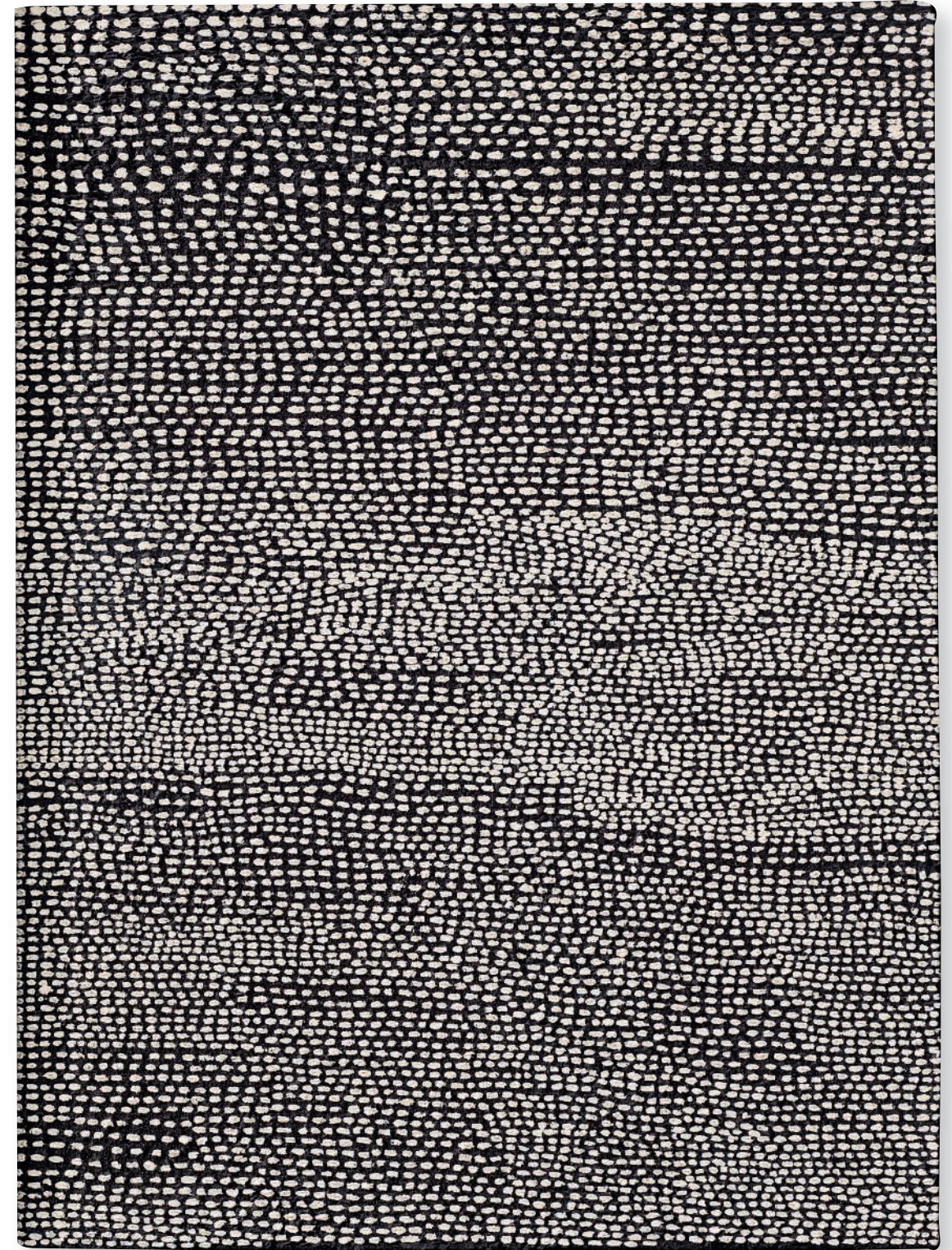
\$60,000-80,000

PROVENANCE:

TWO x TWO Benefit Auction; Dallas, 25 October 2014,

lot 35, courtesy of the artist and Nathalie Karg Gallery

Acquired at the above sale by the present owner



189 DAVID HOCKNEY (B. 1937)
Bora Bora

signed with the artist's initials, inscribed and dated 'not very good
drawing from Bora Bora DH. 1972' (lower right)

colored pencil and graphite on paper

13¾ x 16⅝ in. (34.9 x 42.2 cm.)

Executed in 1972.

\$100,000-150,000

PROVENANCE:

Galerie Denise René Hans Mayer, Düsseldorf

Private collection, St. Louis

Ruth and Jerome Siegel, New York

Their sale; Christie's, New York, 6 November 2016, lot 247

Acquired at the above sale by the present owner



PROPERTY FROM THE ESTATE OF AN IMPORTANT NEW YORK COLLECTOR

190 DAVID HOCKNEY (B. 1937)

Isolde and Brangane

signed and dated 'David Hockney 87' (on the reverse)

acrylic on canvas

48¼ x 36¼ in. (122.5 x 92 cm.)

Painted in 1987.

\$300,000-500,000

PROVENANCE:

André Emmerich Gallery, New York

Acquired from the above by the present owner, 1988

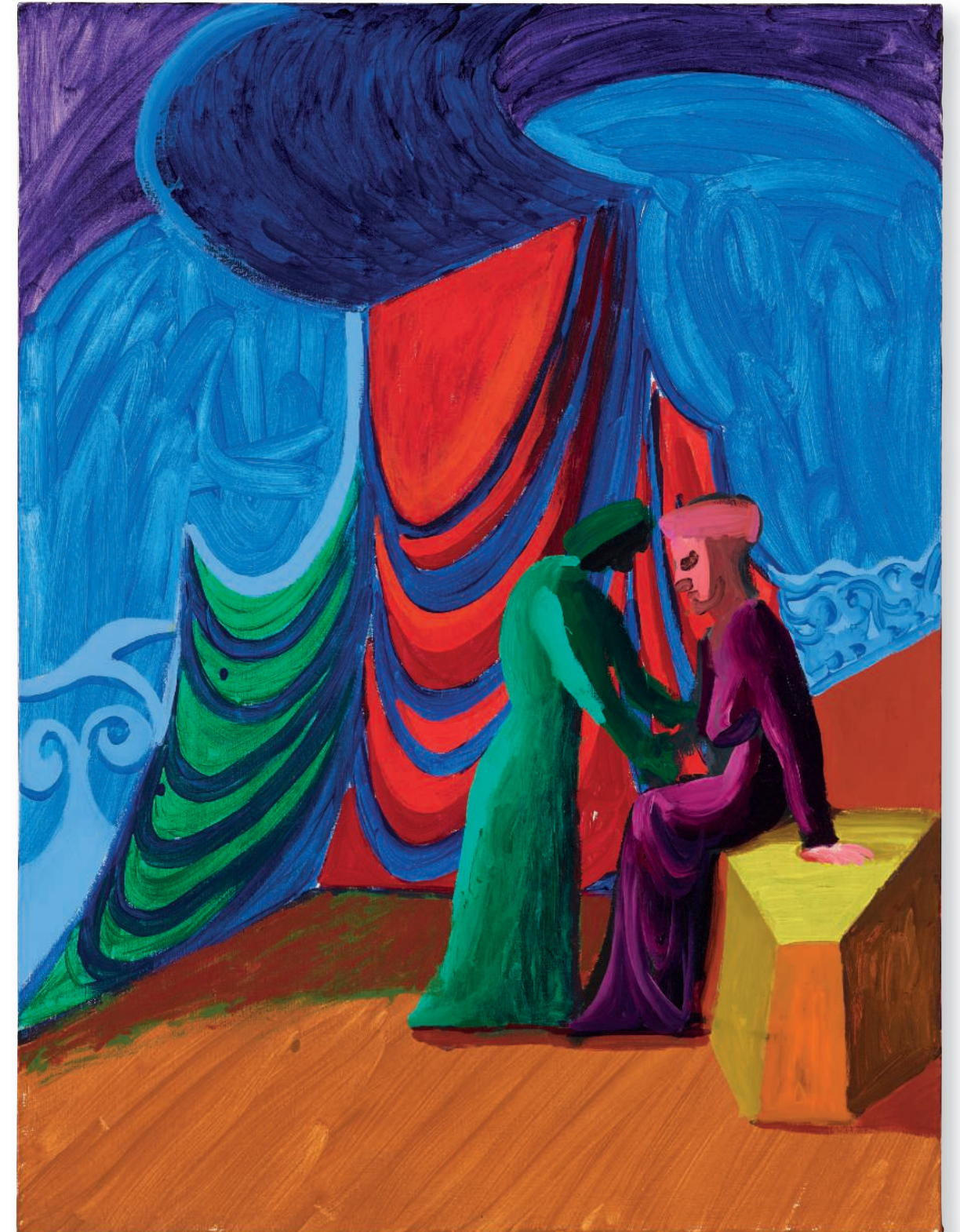
EXHIBITED:

New York, The Metropolitan Museum of Art, *David*

Hockney: A Retrospective, June-August 1988.

[T]he story Tristan's music tells is...overwhelmingly moving
really. It's ravishing.

—David Hockney





opposite: Present lot illustrated (detail).

above: David Hockney, {Tristan und Isolde 6 (Stage design for Tristan und Isolde, performed at Los Angeles Music Center Opera)}, 1981. © David Hockney.

Dramatically lit in a palette of opulent tones, David Hockney's *Isolde and Brangäne* is a sumptuous vision from his celebrated body of operatic set designs. An excellent expression of his rich multi-media outlook, Hockney's theatrical collaborations reached their pinnacle in his production of Richard Wagner's nineteenth-century masterwork *Tristan and Isolde*, directed by Jonathan Miller at the Los Angeles Music Center in 1987.

Within a practice grounded in themes of illusionism – curtains, screens, lenses and warped perspectives – Hockney's theatrical commissions speak to the very core of his art. Glowing differently under varying light conditions, *Isolde and Brangäne's* extraordinarily vivid hues witness the master colorist at the height of his

powers. The deep shadows and subtle tonal variation of the painting were translated to stage via pioneering use of Vari-Lite: moving colored beams used in stadium rock concerts. Indeed, the critic Gerald Larner applauded it as 'one of the most beautiful and original [sets] ever inspired by a Wagner opera', whilst John Russell described the finale as being 'as awesome a moment as we shall ever see on a stage' (G. Larner, *Guardian*, 18 December 1987; J. Russell, *New York Times*, 8 December 1987). With its near-Fauvist palette, intuitive brushwork and hints of geometric abstraction, *Isolde and Brangäne* resonates with Hockney's mountainous landscapes and seascapes of this period: themselves Wagnerian hymns to the grandeur of nature. In *Isolde and Brangäne*, the viewer is made witness to the visionary artistic process that brought the opera to life in glowing, technicolor splendor.



PROPERTY FROM THE ESTATE OF AN IMPORTANT NEW YORK COLLECTOR

191 RICHARD DIEBENKORN (1922-1993)

Untitled

signed with the artist's initials and dated 'R.D. 67' (lower left)

charcoal, ink and ballpoint pen on paper

14 x 17 in. (35.6 x 43.2 cm.)

Executed in 1967.

\$40,000-60,000

PROVENANCE:

Estate of the artist

Kathryn Taylor and Thomas Steyer,

San Francisco, 2003

John Berggruen Gallery, San Francisco

Acquired from the above by the present owner, 2005

ADDITIONAL
CATALOGING



PROPERTY FROM THE ESTATE OF AN IMPORTANT NEW YORK COLLECTOR

192 DAVID HOCKNEY (B. 1937)

Ann

signed with the artist's initials, titled and dated 'Ann.

April 84 DH.' (lower right)

charcoal on paper

29¾ x 22 in. (75.6 x 55.9 cm.)

Drawn in 1984.

\$25,000-35,000

PROVENANCE:

LA Louver Gallery, Venice

Acquired from the above by the
present owner, 1984

ADDITIONAL
CATALOGING

PROPERTY FROM THE ESTATE OF AN IMPORTANT NEW YORK COLLECTOR

193 HANS HOFMANN (1880-1966)
Untitled

signed and dated 'hans hofmann 45' (lower right)

double-sided -- gouache on paper

28½ x 22¾ in. (72.4 x 57.8 cm.)

Painted in 1945.

\$20,000-30,000

PROVENANCE:

André Emmerich Gallery, New York

Acquired from the above by the present owner, 1987



Present lot illustrated (verso).



194 WILLEM DE KOONING (1904-1997)

Untitled

signed 'de Kooning' (lower center)

oil and charcoal on paper mounted on canvas

41½ x 30¾ in. (105.4 x 77.2 cm.)

Painted in 1981-1982.

\$800,000-1,200,000

PROVENANCE:

Galerie Maeght Lelong, New York

Private collection, Washington D.C., 1984

Anon. sale; Christie's, New York, 10 May 2000, lot 696

Acquired at the above sale by the present owner

EXHIBITED:

New York, Galerie Maeght Lelong, *De Kooning:*

Selected Works, December 1983-January 1984.

LITERATURE:

"Album: Willem de Kooning: Whitney Museum of American Art, December 1-February 26; Galerie Maeght Lelong. December 16-January 27," *Arts Magazine*, 1984, New York, p. 59 (illustrated).





opposite: Present lot
illustrated (detail).

right: Peter Paul Rubens,
Venus before a Mirror, 1614 –
1615. Photo: Erich Lessing /
Art Resource, New York.

Painted between 1981 and 1982, *Untitled* helps mark Willem de Kooning's transition into the final chapter of his extensive career. Largely captured in hues of primary and secondary colors—burnt red, lapis and navy blue, and pale and olive green—the color scheme signifies an overall paring-down of palette in the artist's late works. Often inspired by landscape, organic shaped plots of green and blue remind the viewer of spans of land and sea. Brush strokes meander playfully up and down the central region like swirling silk streamers. A testament to his own personal renaissance, *Untitled* speaks to de Kooning's newfound self-assurance and inner-calm—"I am becoming freer. I feel that I have found myself more, the sense that I have all my strength at my command. I think you can do miracles with what you have if you accept it...I am more certain in the way I use paint and the brush" (W. de Kooning, quoted in *Willem de Kooning*, exh. cat. London, 1995, p. 199).



The story of de Kooning's artistic output throughout the 80s is one of rediscovered determination and ambition. Following a period of unorganized and infrequent studio activity, now freshly sober and in recovering health, de Kooning re-approached his work with new resolve and focus. This reestablished stability manifested in a stylistic transformation, which infused the expansive, stillness of his lesser-known works of 1940s, with a liveliness derived from the spirited brushwork seen in his cherished Woman series. "There's no way of looking at a work of art by itself. It's not self-evident it needs a history, it needs a lot of talking about; it's part of a whole man's life" (W. de Kooning, quoted in M. Gayford and K. Wright, *The Grove Book of Art Writing: Brilliant Words on Art from Pliny the Elder to Damien Hirst*, New York, 2000, p. 276). This cyclical revisiting and tendency towards change demonstrate de Kooning's ability to reflect on and contemplate his own past, and his inherent need to question, challenge, and even surpass himself and his previous working practices.

195 ALFONSO OSSORIO (1901-1985)

The Accusation

oil on canvas

28⅞ x 39½ in. (73.3 x 100.3 cm.)

Painted in 1951.

\$70,000-100,000

PROVENANCE:

Betty Parsons Gallery, New York

Private collection, New York

Acquired from the above by the present owner, *circa* 1963

EXHIBITED:

New York, Betty Parsons Gallery, *Alfonso Ossorio*, November 1951, no. 76.

Alfonso Ossorio's *The Accusation*, 1951, stands as an early and incredibly evocative painting from one of the most important periods in the artist's career. In 1950, Ossorio returned to his home country, the Philippines, for the first time in almost 25 years. This transformative trip would produce some of the artist's finest works in the years following. Finding himself in his devout Catholic hometown brought up deep feelings of turmoil, as his sexuality conflicted with his family's values. In turn, his canvasses from this period explore techniques such as rubbing, dripping and stamping that create energetic lines and brushwork. *The Accusation* stands as a fascinating work that is filled with an almost spiritual intensity, showing Ossorio's deep feelings after his trip home.

In 1949, Ossorio befriended Jackson Pollock and would later become one of his greatest patrons and supporters, even putting up with Pollock's frequent and infamous violent outbursts. Pollock, in turn, influenced Ossorio a great deal when he suggested that he travel to Paris to meet the budding French Art brut artist, Jean Dubuffet. Dubuffet and Ossorio developed an immediate kinship. Curiously, Pollock would never meet Dubuffet in person, but as the two artists became leading protagonists on both sides of the Atlantic Ocean, Ossorio helped bridge the gap between Europe and America. The influence of these two artists on Ossorio is evident in how the artist seems to almost pour his energy into his canvasses, especially evident in *The Accusation*.



Δ196 ARSHILE GORKY (1904-1948)

Study for Good Afternoon, Mrs. Lincoln

signed and dated 'a. Gorky 44' (lower right)

graphite and wax crayon on paper

20 x 26 in. (50.8 x 66 cm.)

Executed in 1944.

\$600,000-800,000

PROVENANCE:

Julien Levy, Bridgewater, Connecticut, acquired directly from the artist

His sale; Sotheby's, New York,

4 November 1981, lot 25

Mr. and Mrs. Andrew Saul, New York

Ben Heller, New York

Private collection, Boston, 1989

Anon. sale; Christie's, New York, 13 May 2015, lot 29B

Acquired at the above sale by the present owner

EXHIBITED:

New York, Whitney Museum of American Art;

Minneapolis, Walker Art Center; San Francisco

Museum of Art, *Arshile Gorky Memorial Exhibition*,

January-July 1951, p. 48, no. 81.

Spoletto, Palazzo Ancaiani, *Mostra di disegni americani moderni*, June-July 1961, no. 20.

Paris, Centre Culturel Américain; Bonn, Städtische Kunstsammlungen; London, American Embassy, USIS Gallery, *Amerikanische Zeichnungen: 1942-1961*, June-September 1962, no. 21.

New York, Museum of Modern Art; Washington, D.C., Washington Gallery of Modern Art, *Arshile Gorky 1904-1948: Paintings, Drawings, Studies*, March 1962-February 1963, p. 33, no. 65 (illustrated).

New Haven, Yale University Art Gallery, *Max Ernst and Arshile Gorky from the Collection of Julien Levy*, March-May 1964, no. 24 (illustrated).

Cambridge, Massachusetts Institute of Technology, Hayden Gallery, *Drawings by Five Abstract Expressionist Painters: Arshile Gorky, Willem de Kooning, Jackson Pollock, Franz Kline, Philip Guston*, February-March 1975, p. 13, no. 12.

New York, Nassau County Museum of Fine Art, *The Abstract Expressionists and Their Precursors*, January-March 1981, p. 37, no. 26 (illustrated).

New York, The Solomon R. Guggenheim Museum; Dallas Museum of Art; Los Angeles County Museum of Art, *Arshile Gorky 1904-1948: A Retrospective*, April 1981-February 1982, no. 149A.

New York, Whitney Museum of American Art and Houston, The Menil Collection, *Arshile Gorky: A Retrospective of Drawings*, November 2003-May 2004, pp. 143 and 244, no. 76 (illustrated).

LITERATURE:

E. Schwabacher, *Arshile Gorky*, New York, Whitney Museum of American Art, 1957, p. 93, no. 42 (illustrated).

J. Levy, *Arshile Gorky*, New York, 1966, no. 116 (illustrated).

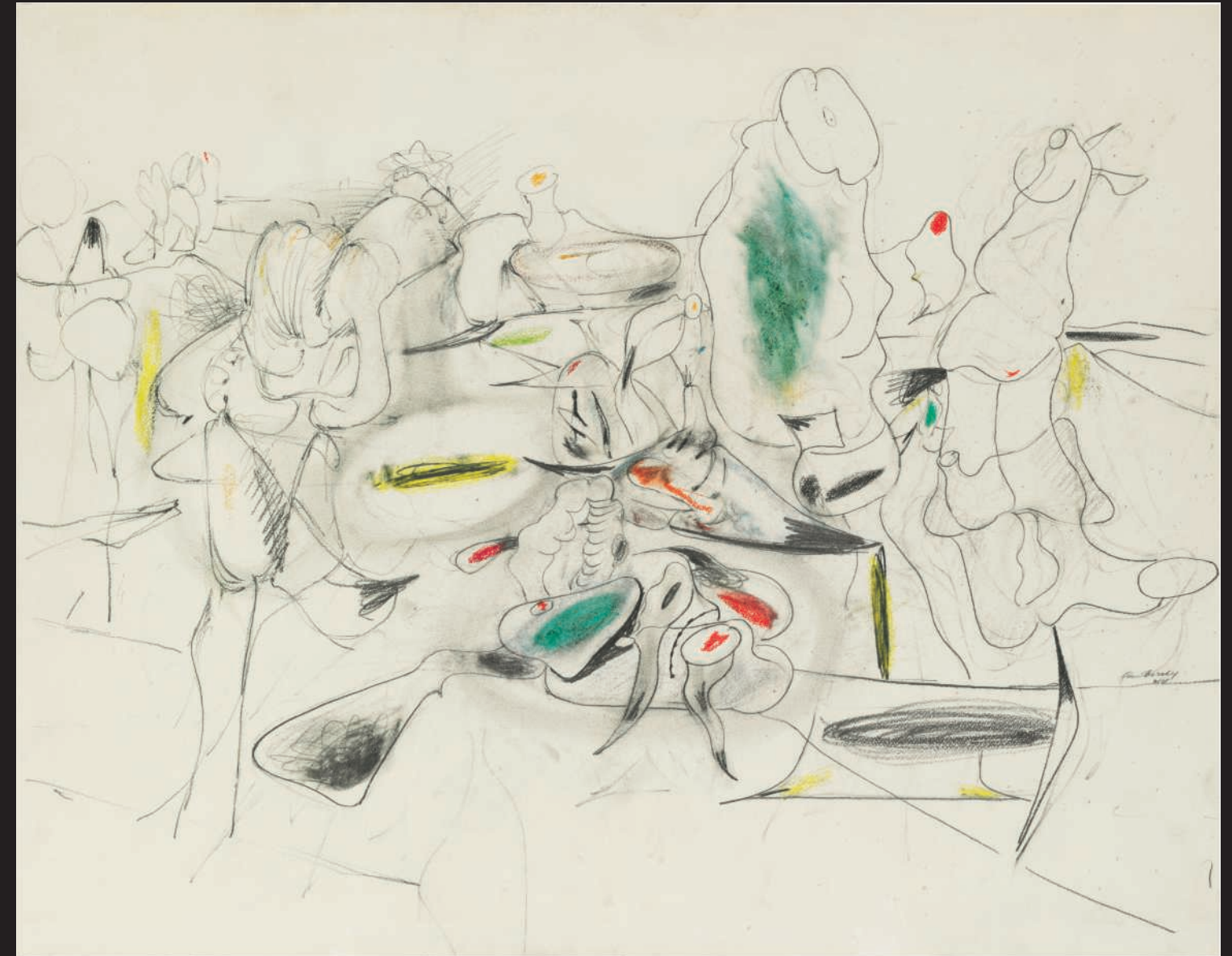
H. Rand, *Arshile Gorky, The Implications of Symbols*, Berkeley, California, 1980, p. 110, no. 6-10 (illustrated).

J. Jordan and R. Goldwater, *The Paintings of Arshile Gorky: A Critical Catalogue*, New York and London, 1982, p. 559.

W. C. Seitz, *Abstract Expressionist Painting in America, Twentieth-Century American Art: The Ebsworth Collection*, exh. cat., Washington, D.C., National Gallery of Art, 2000, p. 110, no. 2 (illustrated).

H. Herrera, *Arshile Gorky: His Life and Work*, New York, 2003, pp. 455-456.

This work is catalogued in the Arshile Gorky Foundation Archives as #D1056.



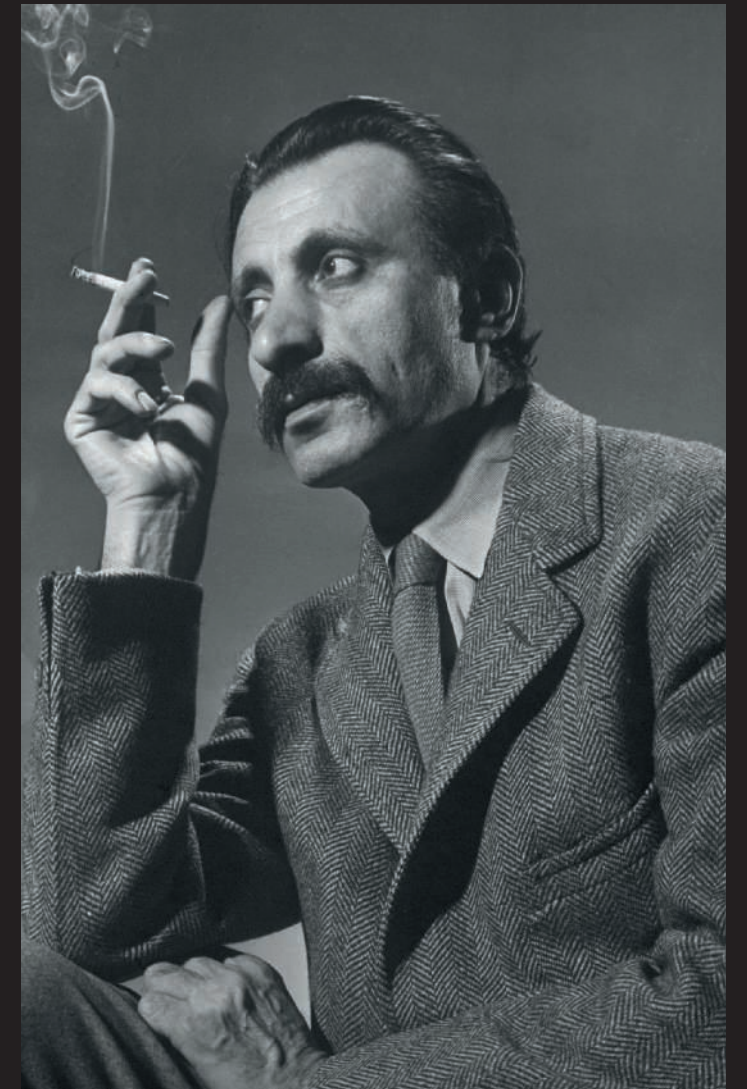


Evoking a sensual enjoyment of nature and the mysteries of mood and memory, *Good Afternoon, Mrs. Lincoln*, testifies to the talent, imagination and influence of Arshile Gorky, a man who Clement Greenberg placed among the ‘very few contemporary American painters whose work is of more than national importance.’ Rendered in strong, sensitive pencil lines and restrained flashes of vibrant color, *Good Afternoon, Mrs. Lincoln* is believed to be a surreal, intimate portrayal of a cast of characters drawn from Gorky’s own life, placed in a setting inspired by cherished rural landscapes. In the work, biomorphic, abstract forms, interspersed with pools of vivid primary color, wend their way over the paper to form a complex tableau that recedes into space, elegantly disrupting traditional figurative tropes in his distinctive pictorial language. “Gorky’s sight was inventive”, as his widow, Magouch Fielding, once observed. “His eyes seemed attached to memory—feelings, fear, solid shapes recognised and rediscovered in reality. No observation was “pure”, it was transformed” (M. Fielding, quoted in ‘My Gorky’, in *Tate etc.*, Spring 2010).

Executed in 1944 and later developed into a painting of the same name, *Good Afternoon, Mrs. Lincoln* dates from a key period in the Armenian-American’s life. His paintings and drawings from this year reflect a mature artistic style, when Gorky’s absorption of the lessons of Post-Impressionism, Cubism and the Surrealists had synthesized into a highly original and influential vision. Three paintings that are considered to be among his masterpieces: *Summer 1944*,

Water of the Flowery Mill, and *The Liver is the Cock’s Comb*, date from this year, and are now housed in the collections of the Solomon R. Guggenheim Museum in New York, the Metropolitan Museum, and Albright-Knox Art Gallery, Buffalo, respectively.

Gorky’s intellectual independence and instinctive painterly talent made him a much-respected figure among his artistic peers. Although the years following *Good Afternoon, Mrs. Lincoln* were jaded by a series of personal disasters that lead eventually to his suicide in 1948, his synthesis of post-impressionist and modernism’s central concerns, combined with his passionate embrace of nature, created a new vision for painting that would inform the work of his fellow artists of the 1940s and 1950s. Jackson Pollock saw him as a rival, for instance, and he was a friend and inspiration to Willem de Kooning, who he had met and shared a studio with in the 1920s. “He knew lots more about painting and art,” De Kooning recalled. “He had an uncanny instinct for all art...an extraordinary gift for hitting the nail on the head.” (W. de Kooning, quoted in ‘The Mysterious Art of Arshile Gorky’ by William Feaver, *The Guardian*, 6 February 2010, accessed at: <http://www.theguardian.com/artanddesign/2010/feb/06/arshile-gorky-painting-william-feaver>). The expressive gestures, lyrical lines and enigmatic imagery *Good Afternoon, Mrs. Lincoln* reflects not only one of the happiest times of Gorky’s life, but a body of work that would anticipate the Abstract Expressionist movement, and leave a legacy that continues to resonate today.



Arshile Gorky, New York, 1945.

Photo: Gjon Mili / The LIFE Picture Collection / Getty Images.



left: Courtney Sale Ross and Steven J. Ross, New York, 1987. Ron Galella / Contributor.

right: Willem de Kooning in his studio with *Woman I*, circa 1952. Photo: Kay Bell Reynal. Artwork: © 2020 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

PROPERTY FROM THE COLLECTION OF
COURTNEY SALE ROSS

This prestigious collection of artworks by Willem de Kooning from the Collection of Courtney Sale Ross celebrates works that span the early part of the artist's career. An educator and documentary filmmaker, Mrs. Ross became friends with the artist in the early 1980s after meeting him while producing her documentary *Strokes of Genius: de Kooning*. Though the artist initially refused to be interviewed by members of Mrs. Ross's production team, he finally agreed to participate only if Ross would interview him. The two quickly formed a bond, a friendship that would last well after they had finished filming. As a friend of the artist's wife, Elaine, Mrs. Ross portrayed de Kooning like no one else could, and began to assemble an exemplary collection of works from the early part of his career—works that illustrate the artist's transformation into one of most important figures in 20th century art.

The collection uniquely encapsulates de Kooning's artistic evolution from the 1930s through the 1950s. De Kooning's works on paper played a vital role in developing his large-scale paintings, many of which are now in major museum collections. Understanding the importance and power of line, de Kooning forged a new language of expression, demonstrating his unique command of graphite, charcoal, and pastel on paper. It was during the 1950s that de Kooning began working on the *Woman* series that became one of his greatest artistic achievements; one work in this series, *Woman I*, is now housed in the permanent collection of the Museum of Modern Art in New York and celebrated as an embodiment of de Kooning's oeuvre.

Born and raised in Bryan, Texas, and educated at Skidmore College, Courtney Sale Ross married Steven J. Ross in 1982; soon after their marriage, the couple welcomed a daughter, Nicole, into their lives. Mr. Ross earned a reputation as one of the late twentieth-century's most notable businessmen, famously transforming Warner Communications into Time Warner, the world's largest entertainment and media company at its creation in 1989. Together, the Rosses became well-known patrons of charitable causes, a tradition Mrs. Ross has proudly continued in the years following her husband's passing in 1992. Encompassing works from myriad world cultures and aesthetic philosophies, the collection is unified by Mrs. Ross's exceptional connoisseurial eye—one that has been honed across years of scholarship and the pursuit of beauty.



197 WILLEM DE KOONING (1904-1997)
Seated Woman

signed 'de Kooning' (lower center)
oil, charcoal and graphite on paper mounted on Masonite
18 x 22 in. (45.7 x 55.9 cm.)
Executed *circa* 1949.

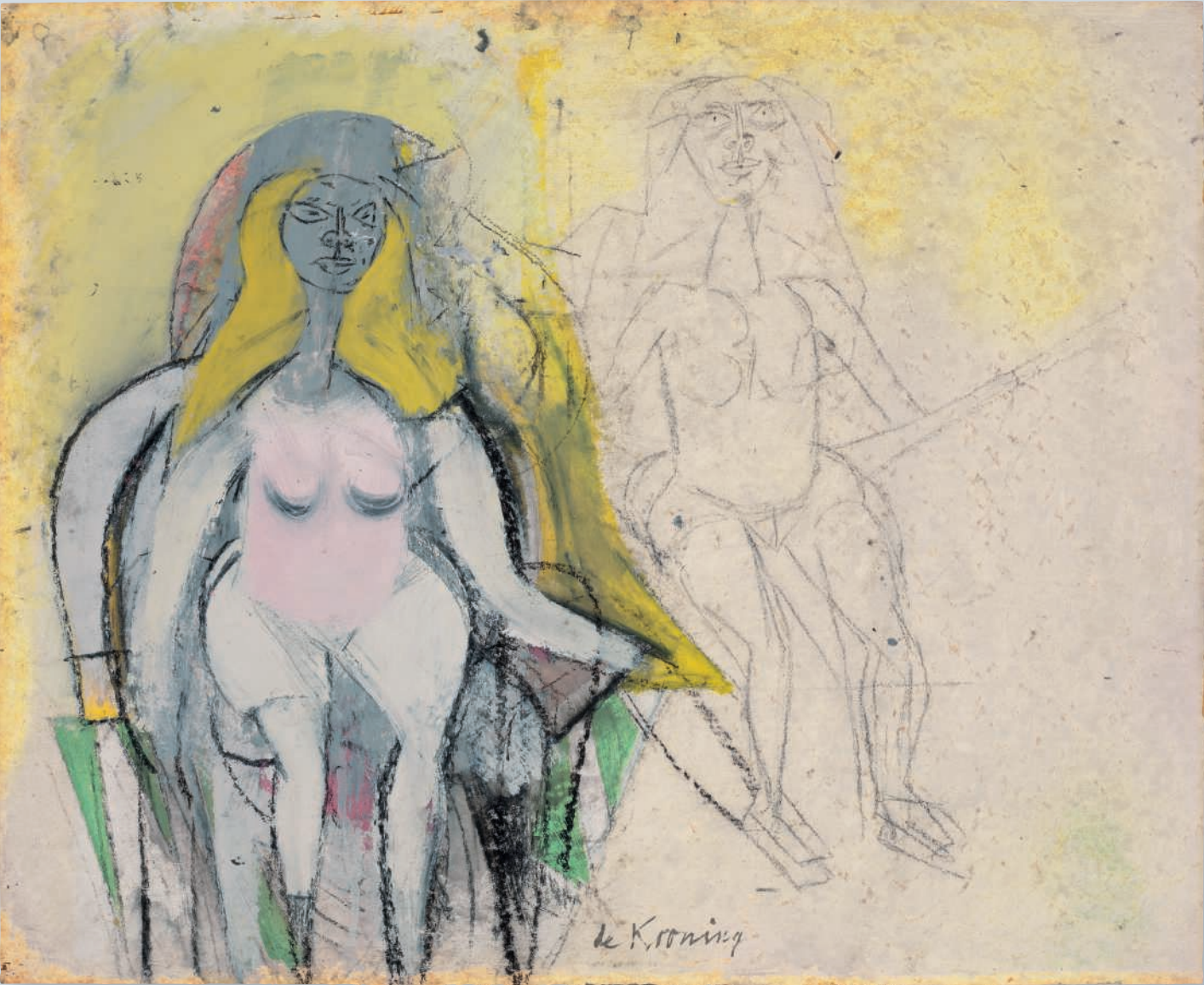
\$600,000-800,000

PROVENANCE:
Paul Kantor Gallery, Beverly Hills
Burt Kleiner, Beverly Hills
Allan Stone Gallery, New York
Acquired from the above by the present owner, 1982

LITERATURE:
C. Morris, *The Essential Willem de Kooning*, New York,
1999, p. 37 (illustrated).



Pablo Picasso, *Femme au chat assise dans un fauteuil*, 1964. © 2020 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



198 WILLEM DE KOONING (1904-1997)

Woman

signed 'de Kooning' (lower left)

graphite and ink on paper

13 x 9⁷/₈ in. (33 x 25.1 cm.)

Drawn *circa* 1951.

\$150,000-200,000

PROVENANCE:

The artist

Xavier Fourcade, Inc., New York

Acquired from the above by the present owner, 1982

EXHIBITED:

Minneapolis, Walker Art Center; Ottawa, The National Gallery of Canada; Washington, D.C., The Phillips Collection; Buffalo, Albright-Knox Gallery and Houston, The Museum of Fine Arts, *Willem de Kooning: Drawings and Sculptures*, March 1974-April 1975, no. 49 (illustrated).

Museum of Contemporary Art Chicago, *Drawings by Five Abstract Expressionist Painters: Arshile Gorky, Willem de Kooning, Jackson Pollock, Franz Kline, Philip Guston*, January-February 1976, p. 6.

London, Gimpel Fils Gallery and Zürich, Gimpel & Hanover Galerie, *Willem de Kooning: Recent Paintings*, June-October 1976.

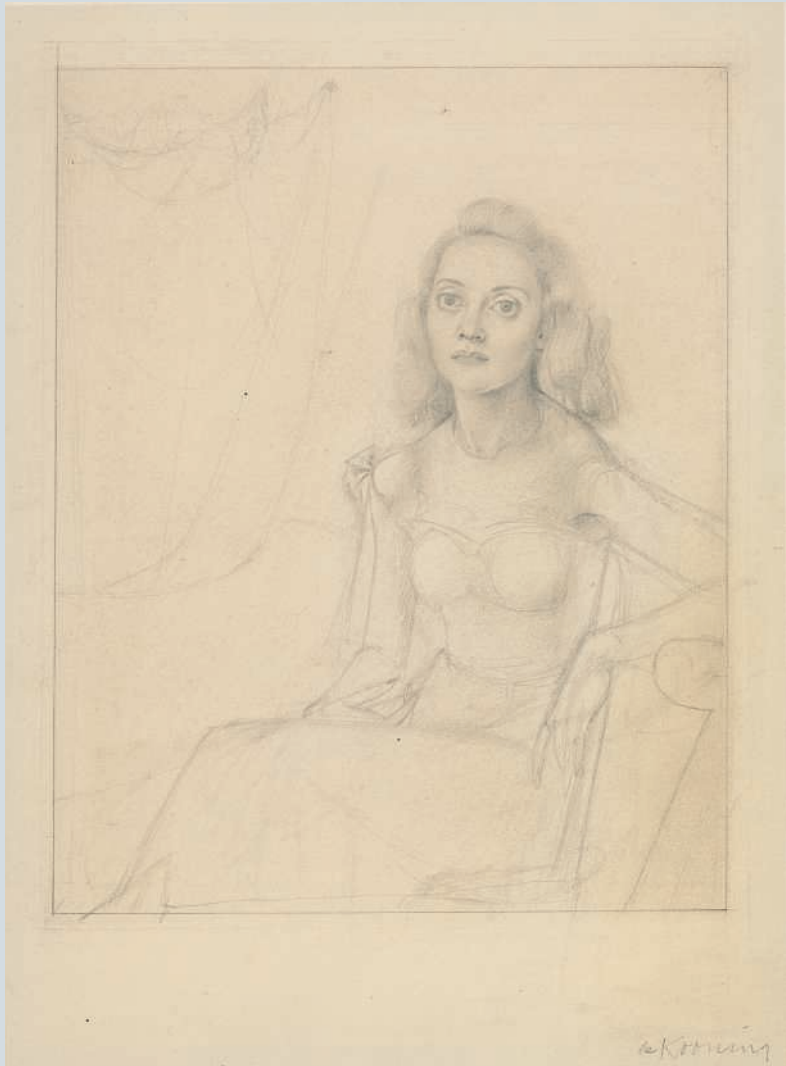
New York, Xavier Fourcade, Inc., *Works on Paper, Small Format, Object: Duchamp to Heizer*, February-March 1977.

New York, School of Visual Arts, *Willem de Kooning: Drawings*, November-December 1977.

Pittsburgh, Carnegie Institute, Museum of Art, *Willem de Kooning: Pittsburgh International Series*, October 1979-January 1980, p. 110, no. 80 (illustrated).

New York, Whitney Museum of American Art, *Willem de Kooning: Drawings, Paintings, Sculpture*, December 1983-February 1984, p. 46, no. 37 (illustrated).





199 WILLEM DE KOONING (1904-1997)

Portrait of a Woman

signed 'de Kooning' (lower right)
graphite on paper
image: 10½ x 8¾ in. (26.7 x 21.3 cm.)
sheet: 16½ x 11 in. (42 x 28 cm.)
Drawn *circa* 1940.

\$70,000-100,000

PROVENANCE:
The artist
Xavier Fourcade, Inc., New York
Acquired from the above by the
present owner, 1982

ADDITIONAL
CATALOGING



200 WILLEM DE KOONING (1904-1997)

Seated Woman

signed 'de Kooning' (lower left)
graphite on paper
image: 8¾ x 5¾ in. (22.2 x 14.6 cm.)
sheet: 11¾ x 8¾ in. (29.9 x 22.5 cm.)
Drawn in 1942.

\$25,000-35,000

PROVENANCE:
Allan Stone, New York, acquired
directly from the artist
His sale; Christie's, New York, 12
November 2007, lot 623
The Mayor Gallery, London
Acquired from the above by the
present owner

ADDITIONAL
CATALOGING

201 WILLEM DE KOONING (1904-1997)

Untitled V

incised with the artist's signature and number 'W de K 1/6' (on the reverse)

bronze

14 x 11 x 2½ in. (35.6 x 27.9 x 6.4 cm.)

Executed in 1969. This work is number one from an edition of six.

\$120,000-180,000

PROVENANCE:

Sidney Janis Gallery, New York
Michael and Dorothy Blankfort, Los Angeles
Los Angeles County Museum of Art
Their sale; Grisebach GmbH, Berlin,
9 June 2007, lot 83
Acquired at the above sale by the present owner

EXHIBITED:

New York, Sidney Janis Gallery, *An Exhibition by de Kooning Introducing His Sculpture and New Paintings*, October-November 1972 (another example exhibited).
Minneapolis, Walker Art Center; Ottawa, National Gallery of Canada; Washington, Phillips Collection; Buffalo, Albright-Knox Art Gallery; Houston, Museum of Fine Arts, and St. Louis, Washington University, Kemper Art Museum, *De Kooning: Drawings/ Sculptures*, March 1974-June 1975, no. 131 (another example exhibited).
New York, Solomon R. Guggenheim Museum, *Willem de Kooning in East Hampton*, February-April 1978, p. 115, no. 84 (another example exhibited and illustrated).
Pittsburgh, Carnegie Institute, *Willem de Kooning: Pittsburgh International Series*, October 1979-January 1980, no. 109 (another example exhibited).
Los Angeles County Museum of Art, *The Michael and Dorothy Blankfort Collection*, April-June 1982 p. 32, no. 37 (illustrated).

New York, Xavier Fourcade Inc., *Willem de Kooning: the Complete Sculpture, 1969-1981*, May-June 1983 (another example exhibited).
New York, Whitney Museum of American Art and Berlin, Akademie derKunst, *Willem de Kooning: Drawings-Paintings-Sculpture*, December 1983-May 1984, p. 249, no. 261 (another example exhibited and illustrated).
New York, Museum of Modern Art, *de Kooning: A Retrospective*, September 2011-January 2012, p. 406, no. 152 (another example exhibited and illustrated).

LITERATURE:

H. Rosenberg, *Willem de Kooning*, New York, 1973, no. 202 (another example illustrated).
J. Zilczer, *A Way of Living: The Art of Willem de Kooning*, London, 2014, p. 198, no. 224 (illustrated).

ADDITIONAL
CATALOGING



202 MANOLO VALDÉS (B. 1942)

Untitled

oil, thread and burlap collage on canvas, in artist's frame

39½ x 47½ in. (99.7 x 120.7 cm.)

Executed *circa* 1980s.

\$120,000-180,000

PROVENANCE:

Acquired directly from the artist by the present owner



203 CHRISTO (1935-2020) AND JEANNE-CLAUDE (1935-2008)

Valley Curtain, Project for Colorado, Grand Hogback, 7 Miles North from Rifle

signed and dated 'Christo 1972' (lower right)

graphite, charcoal, wax crayon and pastel on paper, in Plexiglas box

36 x 60 in. (91.4 x 152.4 cm.)

Executed in 1972.

\$120,000-180,000

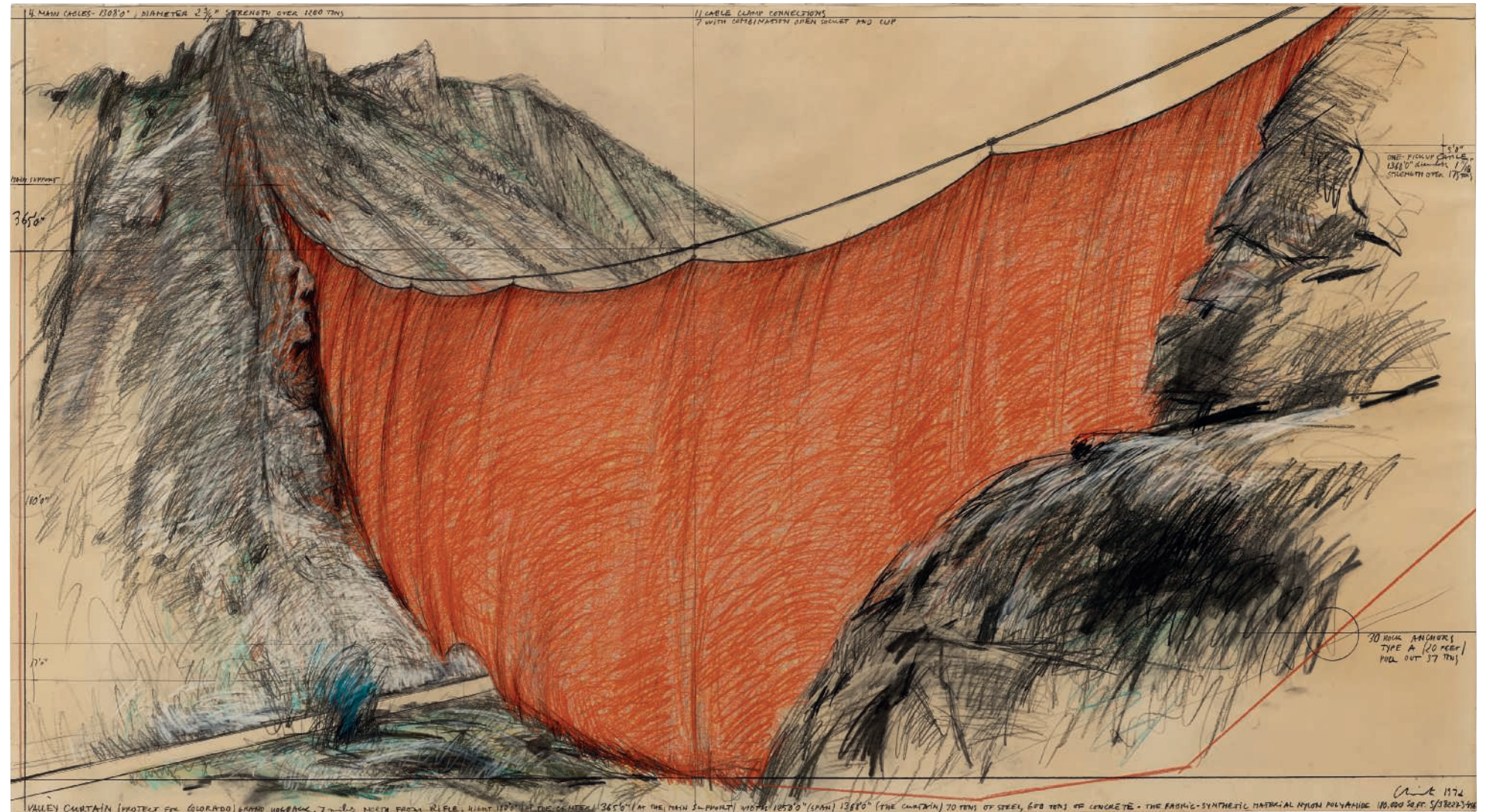
PROVENANCE:

Gimpel & Hanover Galerie, Zürich

Acquired from the above by the present owner, 1974

EXHIBITED:

Lugano, Museo d'Arte Moderna, *Christo e Jeanne-
Claude*, March-June 2006, no. 50 (illustrated).



204 MANOLO VALDÉS (B. 1942)

Infanta Margarita

bronze

26½ x 22 x 11½ in. (67.3 x 55.9 x 29.2 cm.)

Executed in 1997. This work is from an edition of six plus three artist's proofs.

\$80,000-120,000

PROVENANCE:

Acquired directly from the artist by the present owner



PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

205 JOEL SHAPIRO (B. 1941)
Untitled

incised with the number and date '1/3 1992' (on the underside)

bronze, in two parts

40 x 74 x 60 in. (101.6 x 187.9 x 152.4 cm.)

Executed in 1992. This work is number one from an edition of three.

\$100,000-150,000

PROVENANCE:

Leonard Rosenberg Fine Art, New York

Acquired from the above by the present

owner, 1997

EXHIBITED:

New York, Pace Gallery, *Joel Shapiro:*

Sculpture and Drawings, April-June 1993,
p.15 (illustrated).

Cologne, Galerie Karsten Greve, *Joel
Shapiro: Skulpturen/Arbeiten auf Papier*,
September 2003-January 1994 (another
example exhibited).

Seoul, Gallery Seomi, *Joel Shapiro:*

Drawing & Sculpture, April-May 1994.

LITERATURE:

H. Teicher and M. Brenson, *Joel Shapiro:*

Sculpture and Drawings, New York,
1998, p.148, no.198 (another example
illustrated).



206 GEORGE RICKEY (1907-2002)
One Up One Down Oblique Closed

incised with the artist's signature, date and number

'George Rickey 1975 4/5' (on the base)

stainless steel

24 x 17¾ x 3 in. (61 x 45.1 x 7.6 cm.)

Executed in 1975. This work is number four from an edition of five.

\$20,000-30,000

PROVENANCE:

Staempfli Gallery, New York

Private collection

Anon. sale; Christie's, New York, 9
November 1983, lot 170

Private collection

Anon. sale; Sotheby's, New York, 5
November 1985, lot 231

Private collection

Anon. sale; Sotheby's, New York, 10
March 2020, lot 435

Acquired at the above sale by the
present owner

EXHIBITED:

New York, Althea Viafora Gallery,
Small Works, 1984.





207 KIKI SMITH (B. 1954)

Bird VI

stamped with the artist's name and date

'KIKI SMITH 2011' (on the reverse)

bronze with gold, silver and Japanese leaf

18½ x 12 x 1⅞ in. (46 x 30.5 x 4.8 cm.)

Executed in 2011.

\$30,000-50,000

PROVENANCE:

Pace Gallery, New York

Acquired from the above by the
current owner



208 MARLENE DUMAS (B. 1953)

1974 Joseph Beuys on his way to America (I love America and American loves me)

signed, titled and dated '1974 Joseph Beuys on his way to America

I love America and American loves me Marlene 2002' (upper left)

watercolor on paper

19 x 13 in. (35 x 31 cm.)

Executed in 2002.

\$25,000-35,000

PROVENANCE:

Frank Demaegd, Antwerp

Acquired from the above by the
present owner

209 PER KIRKEBY (1938-2018)

Untitled

oil on canvas

51 ¾ x 78 ⅞ in. (130.5 x 200 cm.)

Painted in 1981.

\$100,000-150,000

PROVENANCE:

Galerie Michael Werner, Cologne

Stober Collection, Berlin

Folker Skulima, Berlin

Acquired from the above by the present owner

**My system, which is a true system, consists
of private passions and curious interests and,
in every case, something mystical.**

—Per Kirkeby



°210 NEO RAUCH (B. 1960)

Born

signed twice and dated twice 'Rauch 11' (lower right)

oil on canvas

11⅞ x 15¾ in. (30.2 x 40 cm.)

Painted in 2011.

\$50,000-70,000

PROVENANCE:

David Zwirner, New York

Acquired from the above by the present owner

EXHIBITED:

New York, David Zwirner, *Neo Rauch: Heilstätten*,
November-December 2011.



211 ANDREAS GURSKY (B. 1955)

Copan

signed 'Andreas Gursky' (on a paper label affixed to the reverse)

chromogenic print, in artist's frame

93 ½ x 118 ¾ in. (237.5 x 301.5 cm.)

Executed in 2002. This work is number four from an edition of six.

\$200,000-300,000

PROVENANCE:

Gagosian Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

Munich, Haus der Kunst, *Andreas Gursky*, February – May 2007 (another example exhibited and illustrated).

London, Sprüth Magers, *Andreas Gursky*, March-May 2007, p. 99 (another example exhibited and illustrated).

London, Tate Modern, *Global Cities*, June – August 2007 (another example exhibited).

Basel, Kunstmuseum, *Andreas Gursky*, October 2007 – February 2008, pp. 106-107 (another example exhibited and illustrated).

Krefeld, Kunstmuseen, *Andreas Gursky, Werke, Works, 80–08*, October 2008 – January 2009, p.199 (another example exhibited and illustrated).



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

212 DAMIEN HIRST (B. 1965)

Midas Wish

signed, titled and dated "'Midas Wish" 2007 Damien Hirst' (on the reverse);

signed again 'Damien Hirst' (on the stretcher)

household gloss and butterflies on canvas

diameter: 72 in. (182.9 cm.)

Executed in 2007.

\$350,000-550,000

PROVENANCE:

Private collection

I wanted these paintings to be more real than a
de Kooning painting, where the colour leaps off
the canvas and flies around.

—Damien Hirst



213 RICHARD PRINCE (B. 1949)
Untitled (Oh)

signed 'Richard Prince' (on a paper label affixed to the reverse)

inkjet on canvas

66 ½ x 50 ¼ in. (168.9 x 127.6 cm.)

Executed in 2010. This work is unique.

\$200,000-300,000

PROVENANCE:

Gagosian Gallery, New York

Acquired from the above by the present owner





214 R.H. QUAYTMAN (B. 1961)

Cherchez Holopherne, Chapter 21

signed, titled and dated 'R.H. Quaytman, "Cherchez Holoferne, Chapter 21," 2011' (on the reverse)

silkscreen ink and gesso on wood

32 $\frac{3}{8}$ x 20 in. (82.2 x 50.8 cm.)

Executed in 2011.

\$50,000-70,000

PROVENANCE:

Galerie Buchholz, Cologne

Private collection, Germany

Anon. sale; Christie's, New York, 12 May 2015, lot 105

Acquired at the above sale by the present owner

**ADDITIONAL
CATALOGING**



215 JOHN CURRIN (B. 1962)

Teacher

signed and dated 'Currin 93' (on the reverse)

colored pencil on paper

13 $\frac{3}{4}$ x 11 in. (34.7 x 27.8 cm.)

Executed in 1993.

\$10,000-15,000

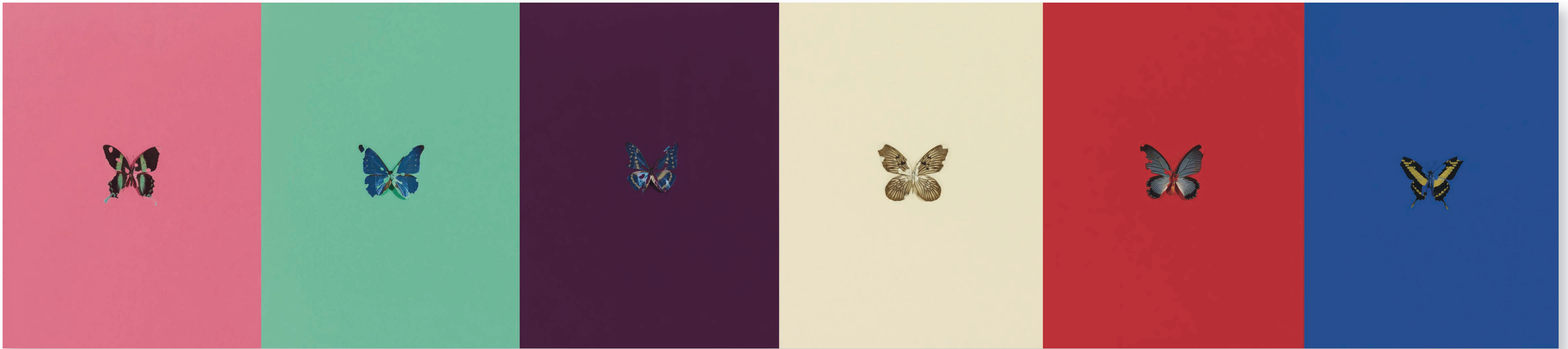
PROVENANCE:

Andrea Rosen Gallery, New York

Anon. sale; Phillips, de Pury &

Luxembourg, New York, 15 May 2001, lot 140

Acquired at the above sale by the present owner



216 DAMIEN HIRST (B. 1965)
Caprica 6

each signed, titled, consecutively numbered and dated 'Damien Hirst 2008 "Caprica 6"' (on the reverse)

butterflies and household gloss on canvas, in six parts

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

overall: 24 x 108 in. (61 x 274.2 cm.)

Executed in 2008.

\$250,000-350,000

PROVENANCE:

Damien Hirst: Beautiful Inside My Head Forever; Sotheby's
London, 15 September 2008, lot 43

Private collection

Anon. sale; Christie's London, 16 February 2011, lot 57

Acquired at the above sale by the present owner

217 ANDREAS GURSKY (B. 1955)

Antarctic

signed 'Andreas Gursky' (on a paper label affixed to the reverse)

chromogenic print, in artist's frame

98 x 137 in. (248.9 x 348 cm.)

Executed in 2010. This work is number two from an edition of six.

\$400,000-600,000

PROVENANCE:

Gagosian Gallery, London

Acquired from the above by the present owner, 2010

EXHIBITED:

New York, Gagosian Gallery, *Andreas Gursky*,
November-December 2011 (another example
exhibited).

London, Hayward Gallery, *Andreas Gursky*, January-
April 2018, (another example exhibited).





Clyfford Still, *PH-446* (1947-H-No. 3), 1947. © City and County of Denver.

[A] new form of hallucination: false on the level of perception, true on the level of time: a temporal hallucination, so to speak, a modest shared hallucination—on the one hand ‘it is not there,’ on the other ‘but it has indeed been’: a mad image, chafed by reality.

(R. Barthes, *Camera Lucida*, p. 115)

Andreas Gursky’s arresting and isolated depiction of Antarctica in *Antarctic*, executed in 2010, seems to almost transcend the medium of photography with its impossible scope and painterly composition. The entire continent is sharply rendered and abstracted by an otherworldly viewpoint. However, this grandiose chromogenic print, sourced from satellite viewings of earth, could only exist in the photographic medium—halted time and space that captures a striking, ethereal image. The aerial status of the satellite’s gaze allows for the continent to stand perfectly centered, stark white against the inky veil of the surrounding sea.

The atmospheric viewpoint in *Antarctic* lends the image an impossible sublimity that allows one to experience the awe of this remote landmass in a pure, uninterrupted form—severed from any ties to the immediate or concrete. Donald Kuspit, in his review of the original 2011 Gagosian exhibition in which this work was featured, compares the abstraction achieved through the distance inherent to Gursky’s lens as having a similarity to ‘Clyfford Still’s flat paintings, with their rugged “Grand Canyon”-like look -- wide open, seemingly endless, raw nature, with its rough and rolling surfaces, cracks and crevasses marking its space.’ (Kuspit, “Andreas Gursky’s Oceanic Feeling”, n.p.) Though Kuspit goes on to say that the oceanic wonder depicted in Gursky’s *Antarctic* is laden with an intense and unattainable austerity, there is within this frozen solitude a profound poetry of silence and stillness.

This stillness—attributed to aspects of the photographic medium as well as Gursky’s trademark utilization of scale—is particularly striking when one considers that the landscape depicted in *Antarctic* is constantly subject to change as the continent fractures and melts. The meticulous detail accomplished through the satellite allows one to observe the tiny fissures and splintered pieces of glacial ice as they slip away into the void of the Southern Sea. The image of *Antarctic* captures these fragments in the process of their slow release, holding them in time and creating an image that can never again exist in reality. This conundrum of the photographic is described by Roland Barthes in his seminal reflections on photography as ‘a new form of hallucination: false on the level of perception, true on the level of time: a temporal hallucination, so to speak, a modest *shared* hallucination—on the one hand ‘it is not there,’ on the other ‘but it has indeed been’: a mad image, chafed by reality.’ (Roland Barthes, *Camera Lucida*, p. 115)

Swirling eddies of snow and ice that appear to steam off the continent’s rugged surface, compliment the stillness of the frame and enhance an abstract sensation of reverie. The pearly ice is laden with a pulsing texture that again contributes a tension of movement within the static. An inconceivable yet real representation, *Antarctic* makes for an astounding and sublime image that is beautiful and alive with conceptual nuance.

218 RICHARD PRINCE (B. 1949)

Untitled (cartoon)

signed and dated 'Richard Prince 2014' (on the overlap)

inkjet, acrylic and silkscreen on canvas

29 x 29 in. (73.66 x 73.66 cm.)

Executed in 2014.

\$100,000-150,000

PROVENANCE:

Salon 94, New York

Acquired from the above by the present owner



219 ERIC FISCHL (B. 1948)

Surrounded by Dogs

signed, titled and dated twice 'SURROUNDED BY DOGS 2017

Eric Fischl 2017.01' (on the reverse)

oil on canvas

50 x 65 in. (127 x 165.10 cm.)

Painted in 2017.

\$100,000-150,000

PROVENANCE:

MTV RE:DEFINE, Dallas Contemporary, benefit auction, courtesy of the artist, 24 March 2017, lot 8

Acquired at the above sale by the present owner

LITERATURE:

K. Morgan, "MTV RE:DEFINE maximizes star power for 6th spectacular year", *Dallas Culture Map*, March 2017, n.p. (illustrated).

L. Escobedo, "George Michael portrait brings \$580,000 at MTV Re:Define event, as Chaka Khan vows Dallas", *Dallas Morning News*, March 2017, n.p. (illustrated).



220 DAVID SALLE (B. 1952)

Pointing

signed twice, titled and dated twice "'Pointing" David Salle
1996 D.S. 1996' (on the overlap)

oil, acrylic and silkscreen ink on three joined canvases

84 x 120 in. (213.4 x 304.8 cm.)

Executed in 1996.

\$150,000-200,000

PROVENANCE:

Private collection

Acquired from the above by the present owner

EXHIBITED:

Madrid, Galeria Soledad Lorenzo, *David Salle*, April-May 1996, pp. 14-15 (illustrated).

Beverly Hills, Gagosian Gallery, *An Exhibition of Paintings*, June-July 1998.

Museo de Arte Contemporánea de Monterrey, *David Salle: Pinturas y Trabajos Sobre Papel 1981-1999*, March-July 2000.





221 KENNY SCHARF (B. 1958)
Anti-Gravity Land

signed, titled and dated 'ANTI GRAVITY LAND
 Kenny Scharf 84' (on the reverse)
 oil and spray paint on canvas
 84 x 60½ in. (213.3 x 152.8 cm.)
 Painted in 1984.

\$70,000-100,000

PROVENANCE:
 Tony Shafrazi Gallery, New York
 Acquired from the above by the
 present owner, 1984

222 THOMAS HOUSEAGO (B. 1972)
Untitled (Plaster Head on Wood)

Tuf-cal, hemp, iron rebar, California redwood,
 graphite and charcoal
 73 x 20 x 20 in. (185.4 x 50.8 x 50.8 cm.)
 Executed in 2009.

\$50,000-70,000

PROVENANCE:
 Roberts & Tilton, Los Angeles
 Acquired from the above by the
 present owner, 2009

EXHIBITED:
 Los Angeles, Roberts & Tilton, *Harsh
 Terrain*, November-December 2009.



223 CARROLL DUNHAM (B. 1949)

Garbage, Ratio (Shoulder)

signed twice, inscribed twice, titled twice and dated twice 'C. Dunham Jan. 2007 NYC "Garbage, Ratio (Shoulder)" (on the stretchers); signed with artists initials, inscribed and dated again 'Dec. C.D. Dec. 2006' (upper edge of left element); signed with the artist's initials again, inscribed again and dated again 'C. D. April/May-Dec, 2006' (upper edge of right element)

oil, graphite and cardboard, plastic and clay collage on canvas, in two parts

left: 72 x 40 in. (182.8 x 101.5 cm.)

right: 36 x 20 in. (91.5 x 50.8 cm.)

Executed in 2006.

\$60,000-80,000

PROVENANCE:

Gladstone Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

New York, Gladstone Gallery, *Carroll Dunham:*

Paintings, March-April 2007.

London, Stephen Friedman Gallery, *Strike a Pose*,

January-February 2009.

One could say that this figure...is the provisional result of a struggle for survival. He has proved the fittest.

(Å. Thorkildsen, quoted in *X#*(ING) INDEX! Who is pointing at who - and why*

- in *Carroll Dunham's Drawings*, London, 2006)



224 EDDIE MARTINEZ (B. 1977)

Out of Reach Plant

signed, titled and dated 'EDDIE MARTINEZ "OUT OF REACH PLANT" 2007' (on the reverse)

oil and spray paint on canvas

60 x 48 in. (152.4 x 121.9 cm.)

Painted in 2007.

\$80,000-120,000

PROVENANCE:

Blum & Poe, Los Angeles

Acquired from the above by the present owner, 2007

EXHIBITED:

Los Angeles, Blum & Poe, *So Wrong, I'm Right*, June-August 2007.

It's completely instinctual. I don't know color theory, and I'm not concerned if I'm doing it right or if I'm doing it wrong. It's just the way I do it.

—Eddie Martinez



225 JONAS WOOD (B. 1977)

Coffee Table

signed with artist's initials, titled and dated 'COFFEE TABLE 2005 JBRW' (on the reverse)

wax crayon, pastel, ink, graphite and paper collage on paper

40 x 30 in. (101.6 x 76.2 cm.)

Executed in 2005.

\$50,000-70,000

PROVENANCE:

Anton Kern Gallery, New York

Acquired from the above by the present owner, 2007





226 GENIEVE FIGGIS (B.1972)

Sex Club

signed and dated 'Genieve Figgis 2017' (on the reverse)

acrylic on canvas

19 x 23 in. (48.26 x 58.42 cm.)

Painted in 2017.

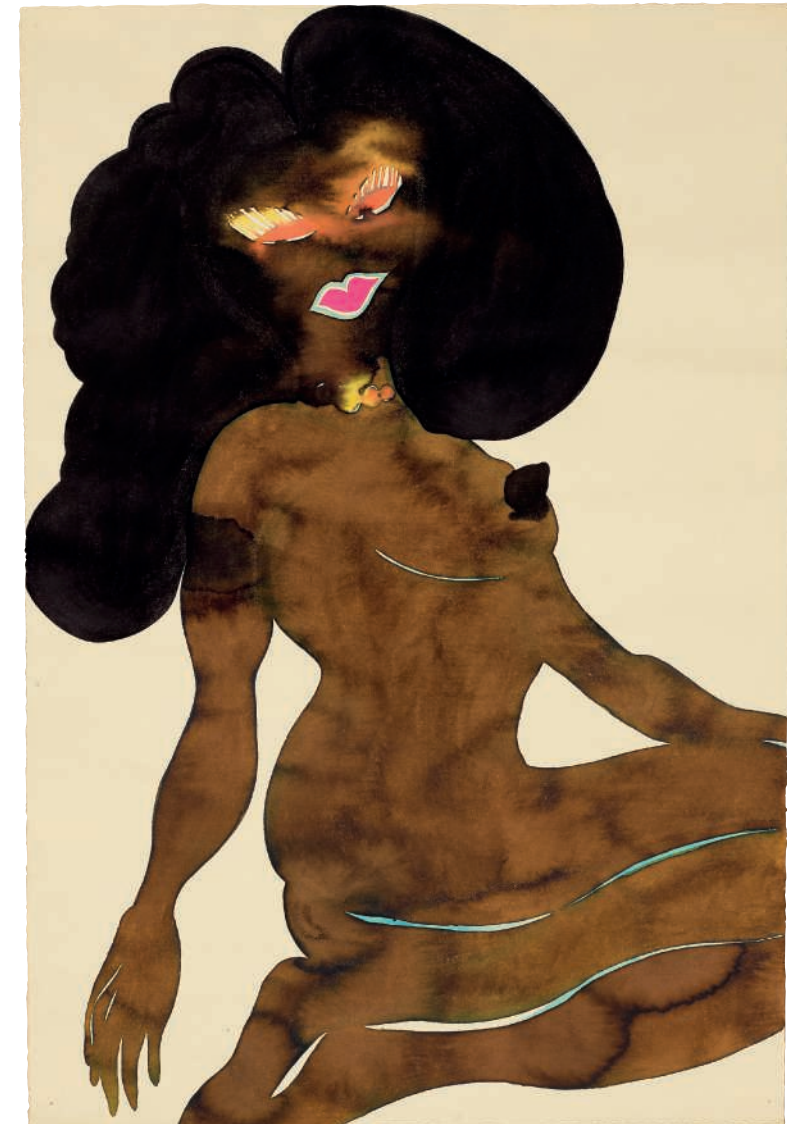
\$20,000-30,000

PROVENANCE:

Private collection

Half Gallery, New York

Acquired from the above by the
present owner



°227 CHRIS OFILI (B. 1968)

Untitled

signed and dated 'Chris Ofili 2006' (on the reverse)

watercolor and graphite on paper

24 $\frac{7}{8}$ x 16 $\frac{3}{4}$ in. (63.2 x 42.6 cm.)

Executed in 2006.

\$35,000-45,000

PROVENANCE:

David Zwirner, New York

Acquired from the above by the
present owner

228 NICOLAS PARTY (B.1980)

Blakam's Stone (Lemon)

signed and dated 'Nicolas Party 2013' (on the underside)

acrylic on stone

8¼ x 7½ x 1¼ in. (21 x 19.1 x 4.4 cm.)

Executed in 2013. This work is unique.

\$10,000-15,000



PROVENANCE:

Toby Webster Ltd., Glasgow
Acquired from the above by the
present owner



229 KATHERINE BERNHARDT (B.1975)

Sneakers, Computers, Capri Sun

signed, titled and dated 'Katharine Bernhardt 2014 Apple Computers,
Sneakers, Capri Sun' (on the overlap)

acrylic and spray paint on canvas

96 x 120 in. (243.8 x 304.8 cm.)

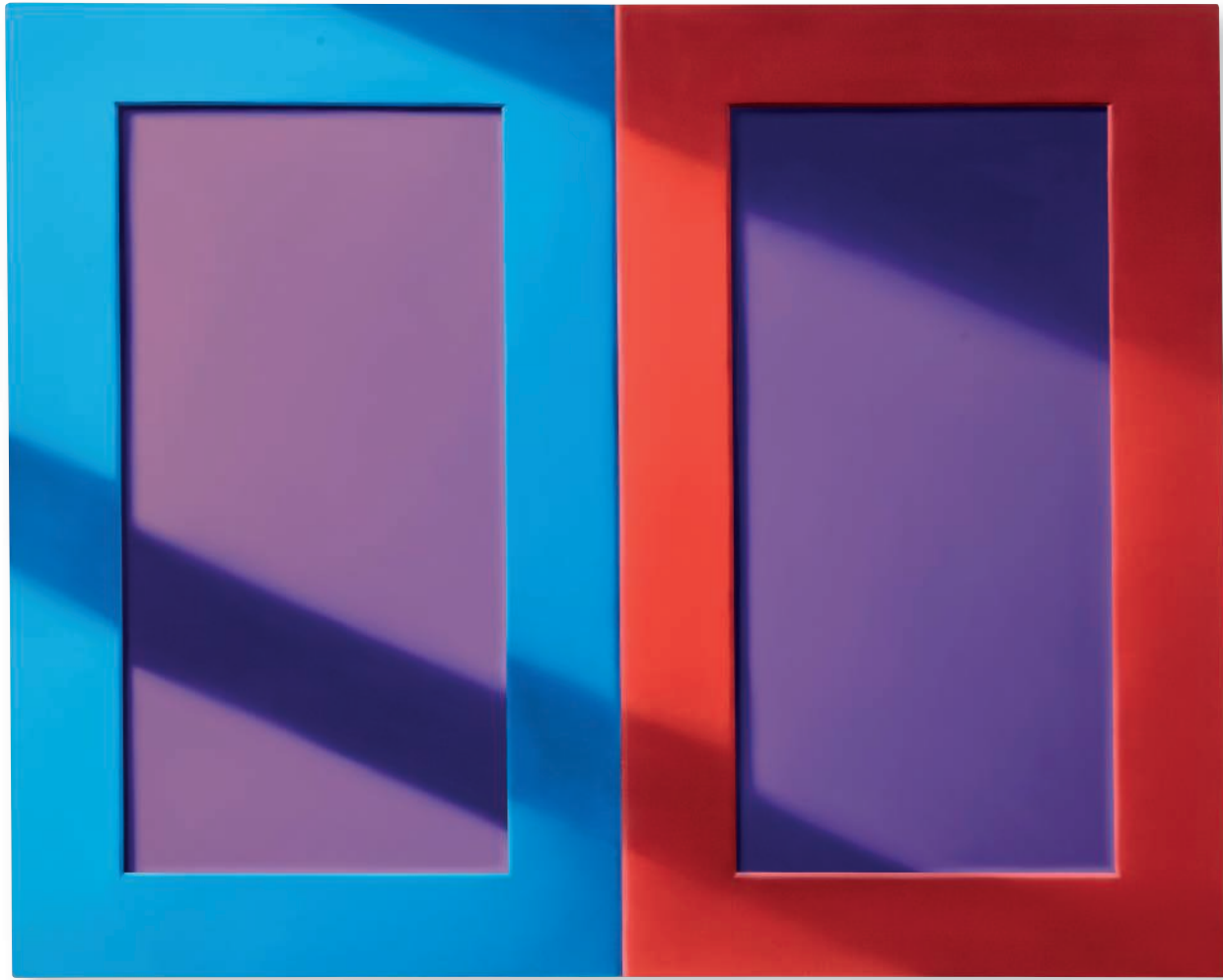
Executed in 2014.

\$40,000-60,000

PROVENANCE:

China Art Objects Galleries, Los
Angeles
Acquired from the above by the
present owner

ADDITIONAL
CATALOGING



230 CHRISTOPHER PAGE (B.1984)

Close

signed, titled and dated "'CLOSE C.O.P. 18' (on the overlap)

oil on canvas

55½ x 63 in. (140 x 160 cm.)

Painted in 2018.

\$20,000-30,000

PROVENANCE:

Baert Gallery, Los Angeles

Acquire from the above by the present owner

EXHIBITED:

Los Angeles, Baert Gallery, *Opening*, April-May 2018.



231 NATE LOWMAN (B. 1979)

Ain't No Fun

signed and dated 'Nate Lowman 2009'

(on the reverse of the smaller element)

oil on shaped canvas, in two parts

overall diameter: 70 in. (177.8 cm.)

Painted in 2009.

\$40,000-60,000

PROVENANCE:

Maccarone Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

New York, Maccarone Gallery, *A Dog From Every County*, February-March 2009.



232 RICHARD ESTES (B. 1932)

J & H Grocery

signed and dated 'Richard Estes '92' (lower left)

oil on board

10½ x 13¾ in. (26.7 x 34.9 cm.)

Painted in 1992.

\$60,000-80,000

PROVENANCE:

Allan Stone Gallery, New York

Private collection, San Francisco

Anon. sale; Christie's, New York, 13

November 2008, lot 185

Acquired at the above sale by the

present owner



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

233 MARILYN MINTER (B. 1948)

White Out (Kiki)

signed, titled and dated 'WHITE OUT (KIKI)

M. Minter 2015' (on the reverse)

enamel on metal

72 x 86½ (182.9 x 219.7 cm.)

Executed in 2015.

\$70,000-100,000

PROVENANCE:

Salon 94, New York

Acquired from the above by the
present owner

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

236 ED RUSCHA (B. 1937)

Gasoline Stations, 1962

each stamped with individual title and numbered '18/25' (on the reverse)

gelatin silver print, flush-mounted on board, in ten parts

each image: varying sizes from 8 x 17½ in. (20.3 x 44.4 cm.) to 10¼ x 10¼ in. (26 x 27.5 cm.)

each sheet/flush-mount: 19½ x 23 in. (49.5 x 58.4 cm.)

Conceived in 1962 and printed in 1989. This work is number eighteen from an edition of twenty-five plus eight artist's proofs.

\$80,000-120,000

PROVENANCE:

Robert Miller Gallery, New York

Refco Collection, New York

Their sale; Christie's, New York, 5 May 2006, lot 8

Acquired at the above sale by the present owner

EXHIBITED:

Montreal Museum of Fine Arts, *The "POP ART"*

Exhibition, October 1992-January 1993.

LITERATURE:

P. Plagens, "Ed Ruscha, Seriously," *The Works of Edward Ruscha*, exh. cat., San Francisco Museum of Art, 1982, p. 33 (another example illustrated).

D. Cameron, "Love in Ruins", *Edward Ruscha*, exh. cat., Centre Georges Pompidou, 1990, p. 16 (another example illustrated).

K. Frazzini, P. Johnson and K. McLean, eds., *Edward Ruscha: Editions 1959-1999, Catalogue Raisonné, Vol. 1 and 2*, Minneapolis, 1999, pp. 53-55 and 108, nos. 187-196 (another example illustrated).

S. Wolf, *Ed Ruscha and Photography*, Whitney Museum of American Art, New York/Steidl, 2004, pp. 112-121.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

237 ED RUSCHA (B. 1937)

Parking Lots, 1967

each initialed and numbered 'AP 1/10' in pencil (on the reverse)

gelatin silver print, in thirty parts

each image: 15 x 14¾ in. (38.1 x 37.5 cm.)

each sheet: 19⅝ x 15⅞ in. (49.8 x 40.4 cm.)

Conceived in 1967 and executed in 1999. This work is artist's proof number one from an edition of thirty-five plus ten artist's proofs.

\$50,000-70,000

PROVENANCE:

Patrick Painter Editions, Vancouver

Acquired from the above by the present owner

EXHIBITED:

London, Royal Academy of Arts,

Summer Exhibition, 2005.

LITERATURE:

S. Engberg and C. Philpot, *Edward Ruscha Editions*

1959-1999 Catalogue Raisonné, New York 1999, pp.

72-77 and 120 (illustrated).





238 THOMAS DEMAND (B. 1964)

Collection

signed, dated and numbered

'Thomas Demand 2002 1/6' (on the reverse)

chromogenic print face-mounted and flush-mounted on Diasac

59 1/8 x 78 3/4 in. (150 x 200cm.)

Executed in 2001. This work is number one from an edition of six.

\$30,000-50,000

PROVENANCE:

Private collection

Acquired from the above by the
present owner

**ADDITIONAL
CATALOGING**

239 WOLFGANG TILLMANS (B. 1968)

Paper Drop (Krishnamurti)

chromogenic print

image: 15 3/4 x 23 5/8 in. (40 x 60 cm.)

sheet: 19 7/8 x 23 5/8 in. (50.5 x 60 cm.)

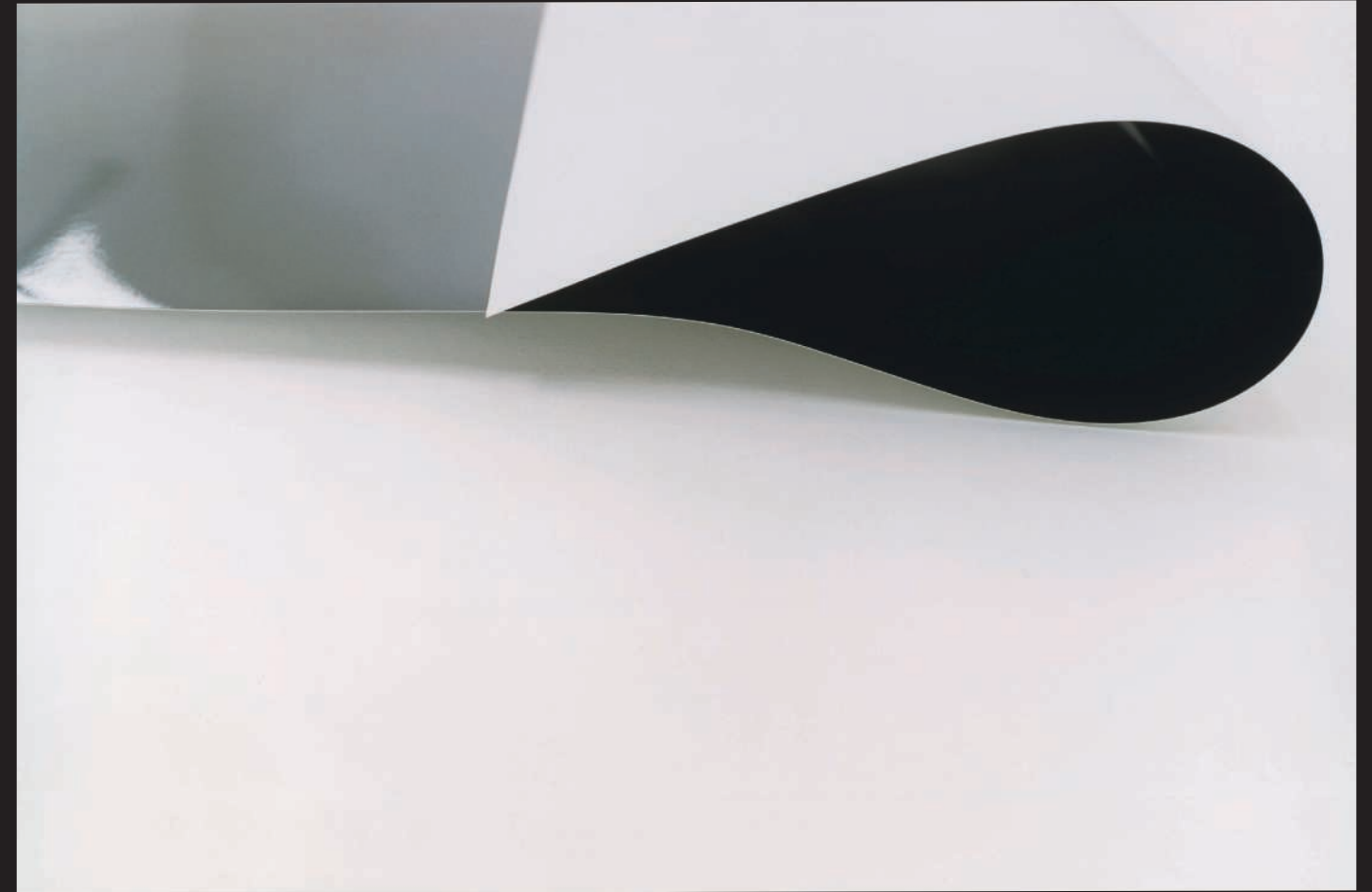
Executed in 2006. This work is number two from an edition of
three with one artist's proof.

\$20,000-30,000

PROVENANCE:

Andrea Rosen Gallery, New York

Acquired from the above by the
present owner





PROPERTY FROM A PRIVATE AMERICAN COLLECTION

240 CHRISTOPHER WILLIAMS (B. 1943)
Grand Dixence, Val de Dix, Switzerland, August 2, 1993 (Nr. 1-7)

each signed, dated and numbered '9/12' and consecutively numbered

'1-7' in pencil (on the reverse)

gelatin silver print, in seven parts

each image: 9 x 12 1/4 in. (22.8 x 31.1 cm.)

each sheet: 11 3/4 x 15 1/2 in. (29.8 x 39.3 cm.)

Executed in 1993. This work is number nine from an edition of twelve.

PROVENANCE:

David Zwirner, New York

Private collection

\$25,000-35,000

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

241 LOUISE LAWLER (B. 1947)
Something about Time and Space
But I'm Not Sure What It Is (More) [Six Works]

signed, numbered and dated 'Louise Lawler 1998 4/5'

(on the reverse of each element)

Cibachrome print flush-mounted on aluminum museum box, in six parts

each: 18¾ x 23½ in. (47.6 x 59.7 cm.)

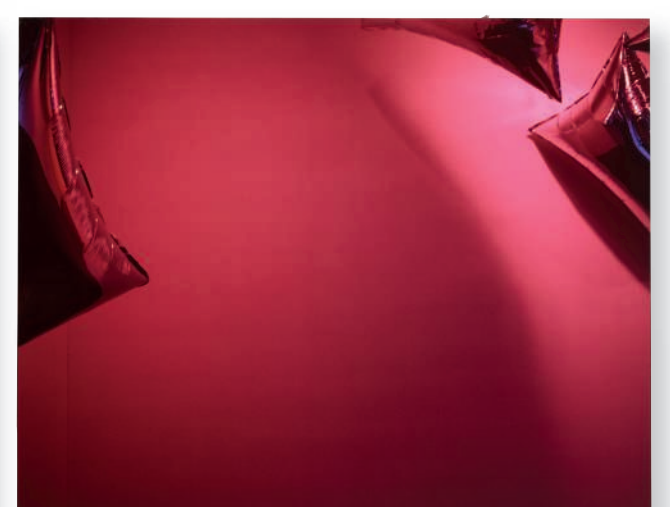
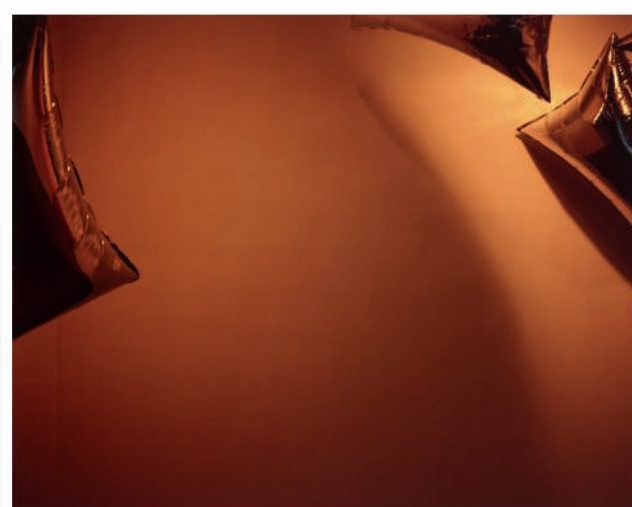
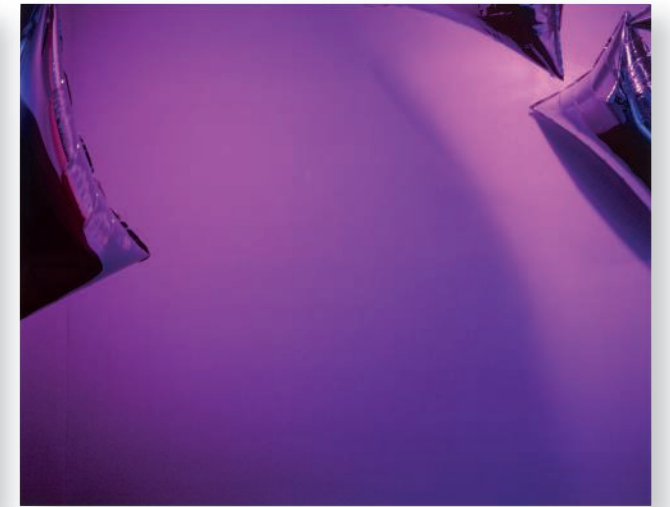
Executed in 1998. This work is number four from an edition of five.

\$50,000-70,000

PROVENANCE:

Metro Pictures, New York

Acquired from the above by the present owner



242 DAMIEN HIRST (B. 1965)
*Beautiful Shattering Shuddering Can You
Feel the Earth Move? Painting*

signed twice, titled and dated 'Damien Hirst 2008 "Beautiful Shattering
Shuddering Can You Feel the Earth Move Painting"' (on the reverse);
signed again 'D Hirst' (on the stretcher)

household gloss on canvas
60 x 60 in. (152.4 x 152.4 cm.)

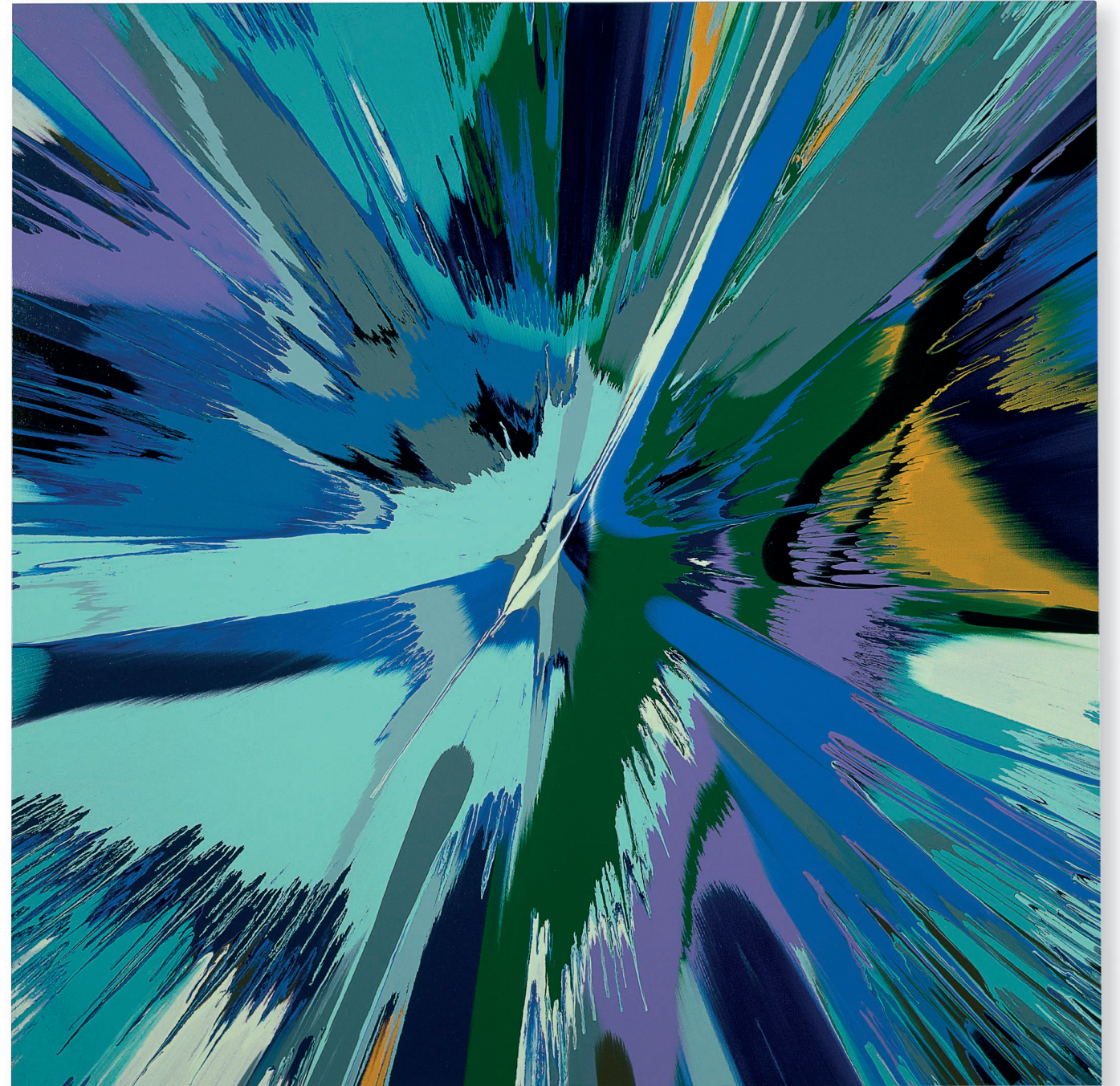
Painted in 2008.

\$180,000-250,000

PROVENANCE:
White Cube, London
Acquired from the above by the present owner

I really like making [the Spin Paintings]. And I really like the
machine, and I really like the movement. The movement sort
of implies life. Every time they're finished, I'm desperate to
do another one...

—Damien Hirst





PROPERTY FROM A PRIVATE SWISS COLLECTOR

243 ALEXANDER CALDER (1898-1976)

Red Eagle

signed and dated 'Calder 68' (lower right)

gouache and ink on paper

29½ x 43¼ in. (74.9 x 109.9 cm.)

Painted in 1968.

\$50,000-70,000

PROVENANCE:

Perls Galleries, New York

Private collection

Anon. sale; Sotheby's Arcade, New York, 12 June

1992, lot 265

Hauser & Wirth, Zürich

Acquired from the above by the present owner, 1993



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

244 ALEXANDER CALDER (1898-1976)

Triple Yolk

signed and dated 'Calder 67' (lower right)

gouache and ink on paper

29³/₈ x 43 in. (74.6 x 109.2 cm.)

Painted in 1967.

\$40,000-60,000

PROVENANCE:

Perls Galleries, New York

Iolas Gallery, New York

Private collection, New York

Anon. sale; Marc-Arthur Kohn, Paris, 14 December

2009, lot 49

Acquired at the above sale by the present owner

Due to the circumstances of the COVID-19 pandemic, the Calder Foundation has not yet examined this lot and will not consider issuing an A number until it has done so. Title will transfer to the buyer only once: a) we have completed the Calder Foundation Application process, b) we have received an A number and c) the lot has been paid for in full by the buyer.

Due to the circumstances of the COVID-19 pandemic, the Calder Foundation has not yet examined this lot and will not consider issuing an A number until it has done so. Title will transfer to the buyer only once: a) we have completed the Calder Foundation Application process, b) we have received an A number and c) the lot has been paid for in full by the buyer.

THE COLLECTION OF RICHARD L. WEISMAN

Richard 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.”

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 Lichtenstein—but 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.” 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.”

above: Andy Warhol and Richard Weisman at the unveiling of the Athlete Series, Columbus, 1979. Photograph by unknown. Artwork: © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.



245 ANDY WARHOL (1928-1987)
Richard Weisman

signed and dated 'Andy Warhol 85' (on the overlap)
acrylic and silkscreen ink on canvas
40 x 40 in. (101.6 x 101.6 cm.)
Painted in 1985.

\$80,000-120,000

PROVENANCE:
Acquired directly from the artist by the
late owner

LITERATURE:
P. Shea, ed., *Picasso to Pop: The
Richard Weisman Collection*, New
York, 2003, pp. 4 and 128, no. 3
(illustrated).



246 ANDY WARHOL (1928-1987)
Robin and Abby Weisman

signed 'Andy Warhol' (on the overlap)
acrylic and silkscreen ink on canvas
40 x 40 in. (101.6 x 101.6 cm.)
Painted in 1977.

\$100,000-150,000

PROVENANCE:
Richard Weisman, Los Angeles,
acquired directly from the artist
Marcia and Frederick Weisman, Los
Angeles
Acquired from the above by the late
owner

ADDITIONAL
CATALOGING

247 ANDY WARHOL (1928-1987)

Album of a Mat Queen

stamped twice with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'VF PA55.032' (on the overlap)

silkscreen ink on canvas

20¾ x 16⅞ in. (52.7 x 41 cm.)

Executed in 1962.

\$100,000-150,000

PROVENANCE:

Estate of Andy Warhol, New York

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

Private collection, New York

Acquired from the above by the present owner, 2002

EXHIBITED:

New York, Gagosian Gallery, *Andy Warhol: Drawings and Related Works, 1951-1986*, February-March 2003, pp. 96, 99 and 149 (illustrated).

LITERATURE:

G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculpture 1961-1963*, vol. 1, New York, 2002, pp. 283 and 285, no. 316 (illustrated).





248 YOSHITOMO NARA (B. 1959)
Lonesome Tannenbaum

titled and dated 'LONELY TANNEN '99' (lower edge);
signed in Japanese, titled again and dated again
'Lonely Tannen 99' (on the reverse)

acrylic and ink on unstretched canvas

10½ x 8¼ in. (27 x 21 cm.)

Painted in 1999.

\$40,000-60,000

PROVENANCE:

Acquired directly from the artist by the
present owner

LITERATURE:

N. Miyamura and S. Suzuki, eds.,
Yoshitomo Nara: The Complete Works,
Volume 1: Paintings, Sculptures,
Editions, Photographs 1984-2010,
Tokyo, 2011, pp. 161 and 386, no.
P-1999-044 (illustrated).

249 YOSHITOMO NARA (B. 1959)

Dreaming in the Fountain

signed in Japanese, dated and numbered '01 1/7' (on the underside)

acrylic on fiber-reinforced plastic

5½ x 3½ x 3½ in. (14 x 9 x 9cm.)

Executed in 2001. This work is number one from an edition of seven.

\$15,000-25,000

PROVENANCE:

Galerie Michael Zink, Munich
Acquired from the above by the
present owner

LITERATURE:

N. Miyamura and S. Suzuki, eds.,
Yoshitomo Nara: The Complete
Works, Volume 1: Paintings,
Sculptures, Editions, Photographs
1984-2010, Tokyo, 2011, pp. 275 and
397, no. S-2001-009 (illustrated).



250 JEFF KOONS (B. 1955)

Ballerinas

signed, dated and numbered 'Jeff Koons 3/25 2016' (on the underside)

polychromed wood

25 x 15 7/8 x 14 1/2 in. (63.5 x 40.3 x 36.8 cm.)

Executed in 2016. This work is number three from an edition of twenty-five plus five artist's proofs.

\$50,000-70,000



PROVENANCE:

Almine Rech Gallery, New York
Acquired from the above by the
present owner

251 MANOLO VALDÉS (B. 1942)

Regina

stamped with the artist's initials and inscription

'MV R-XVIII' (on the base)

bronze

66 1/8 x 15 x 15 in. (168 x 38.1 x 38.1 cm.)

Executed in 2009. This work is unique.

\$60,000-80,000

PROVENANCE:

Acquired directly from the
artist by the present owner





252 VIK MUNIZ (B.1961)

Bette Davis from Pictures of Diamonds

signed, titled, numbered and dated '8/10' (on a paper label affixed to the reverse)

Cibachrome print flush-mounted on aluminum, in artist's frame
48 x 59% in. (121.9 x 152.1 cm.)

Executed in 2004. This work is number eight from an edition of ten plus four artist's proofs.

\$40,000-60,000

PROVENANCE:

Galerie Xippas, Paris
Anon. sale; Phillips, London, 21 May
2015, lot 91
Acquired at the above sale by the
present owner

LITERATURE:

P. Corrêa do Lago, ed., *Vik Muniz
Obra Completa, 1987-2009: Catálogo
Raisonné*, Rio de Janeiro, 2009, p. 519.



253 TOM WESSELMANN (1931-2004)

Study for Vivienne

signed and dated 'Wesselmann 85' (lower center)

Liquitex on Bristol board

13 x 13 in. (33 x 33 cm.)

Executed in 1985.

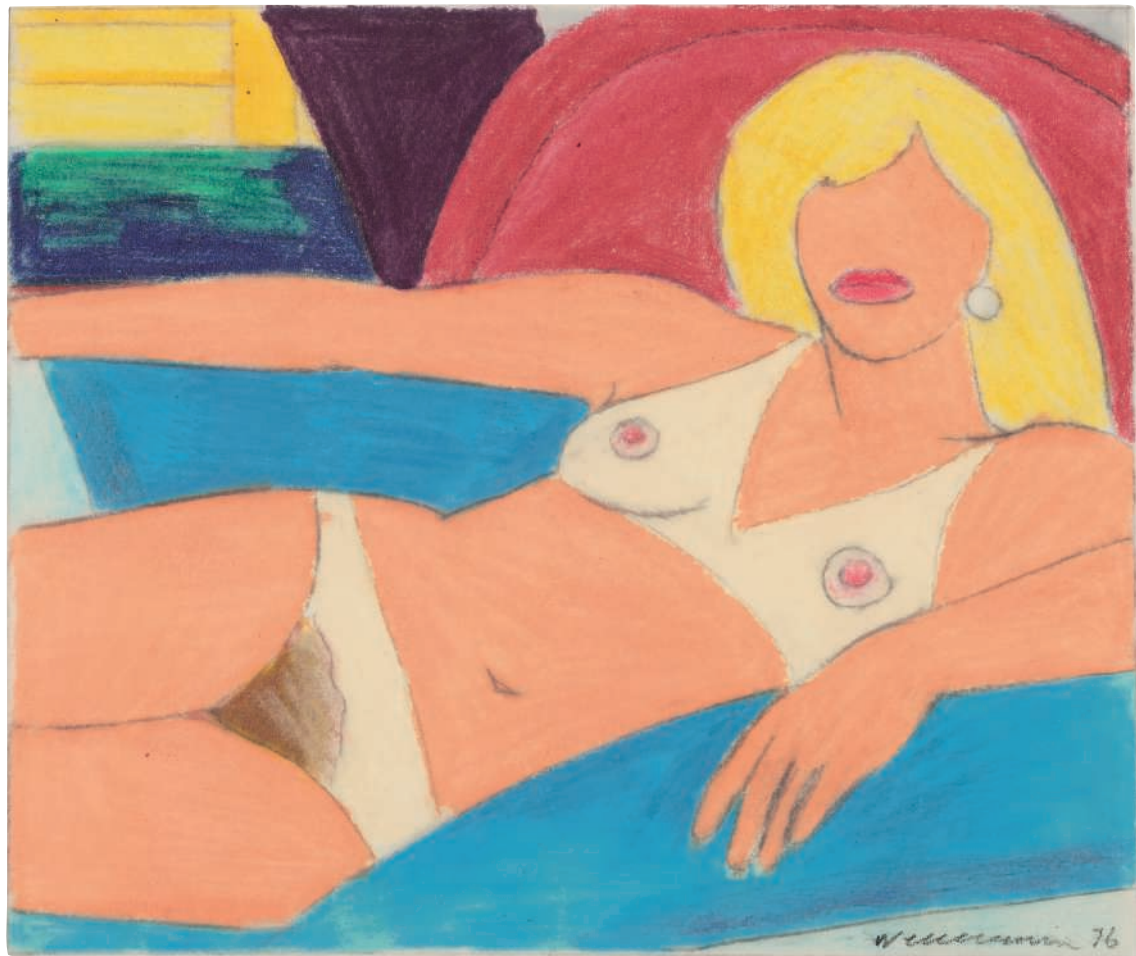
\$40,000-60,000

PROVENANCE:

Maxwell Davidson Gallery, New York
Acquired from the above by the
present owner

EXHIBITED:

New York, Davidson Gallery, *Tom
Wesselmann: Perfecting the Process*,
September-October 2019.



254 TOM WESSELMANN (1931-2004)

Study for Kate Nude

signed and dated 'Wessemann 76' (lower right)

graphite and colored pencil on vellum

image: 5½ x 6 in. (13 x 15.2 cm.)

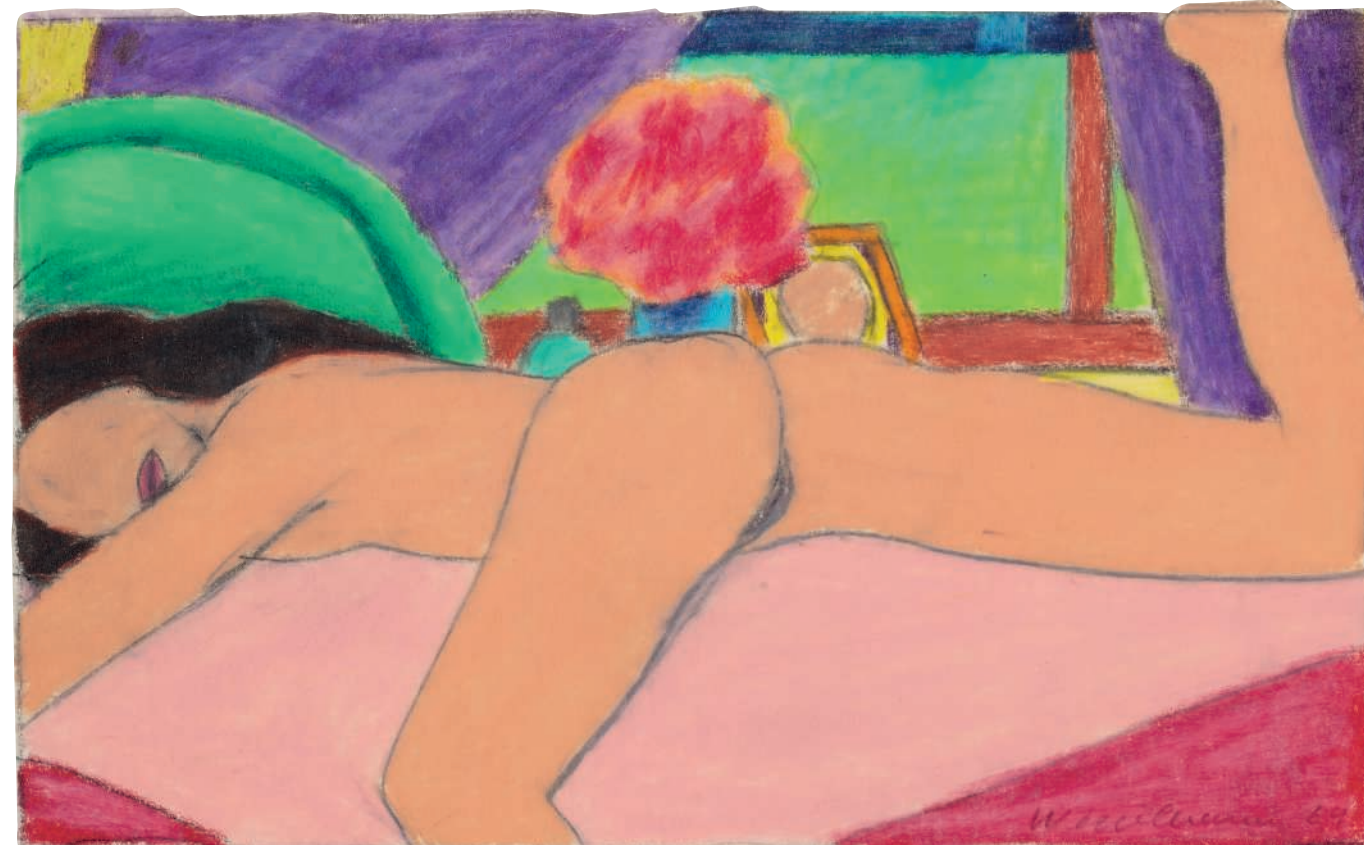
sheet: 8⅞ 11⅞ in. (22.5 x 30.2 cm.)

Executed in 1976.

\$30,000-50,000

PROVENANCE:

Maxwell Davidson Gallery, New York
Acquired from the above by the
present owner



255 TOM WESSELMANN (1931-2004)

Study for 1969 Nude

signed and dated 'Wesselmann 69' (lower right)

graphite and colored pencil on vellum

image: 3⅞ x 6¼ in. (9.8 x 15.9 cm.)

sheet: 6 x 9⅞ in. (15.2 x 23.2 cm.)

Executed in 1969.

\$25,000-35,000

PROVENANCE:

Maxwell Davidson Gallery, New York
Acquired from the above by the
present owner

EXHIBITED:

New York, Davidson Gallery, *Tom Wesselmann: Perfecting the Process*,
September-October 2019.