

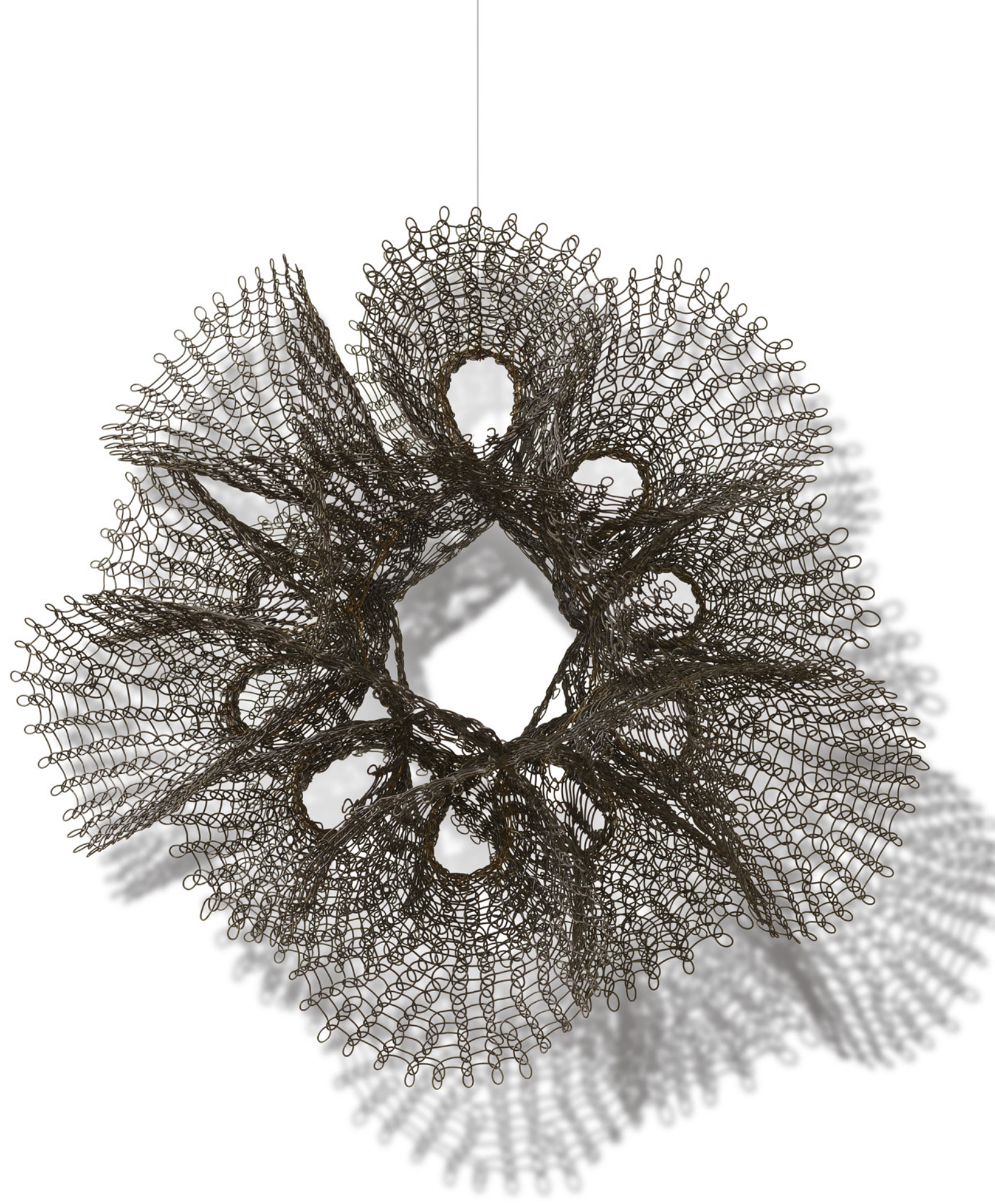
POST-WAR & CONTEMPORARY ART DAY SALE

NEW YORK, 7 OCTOBER 2020



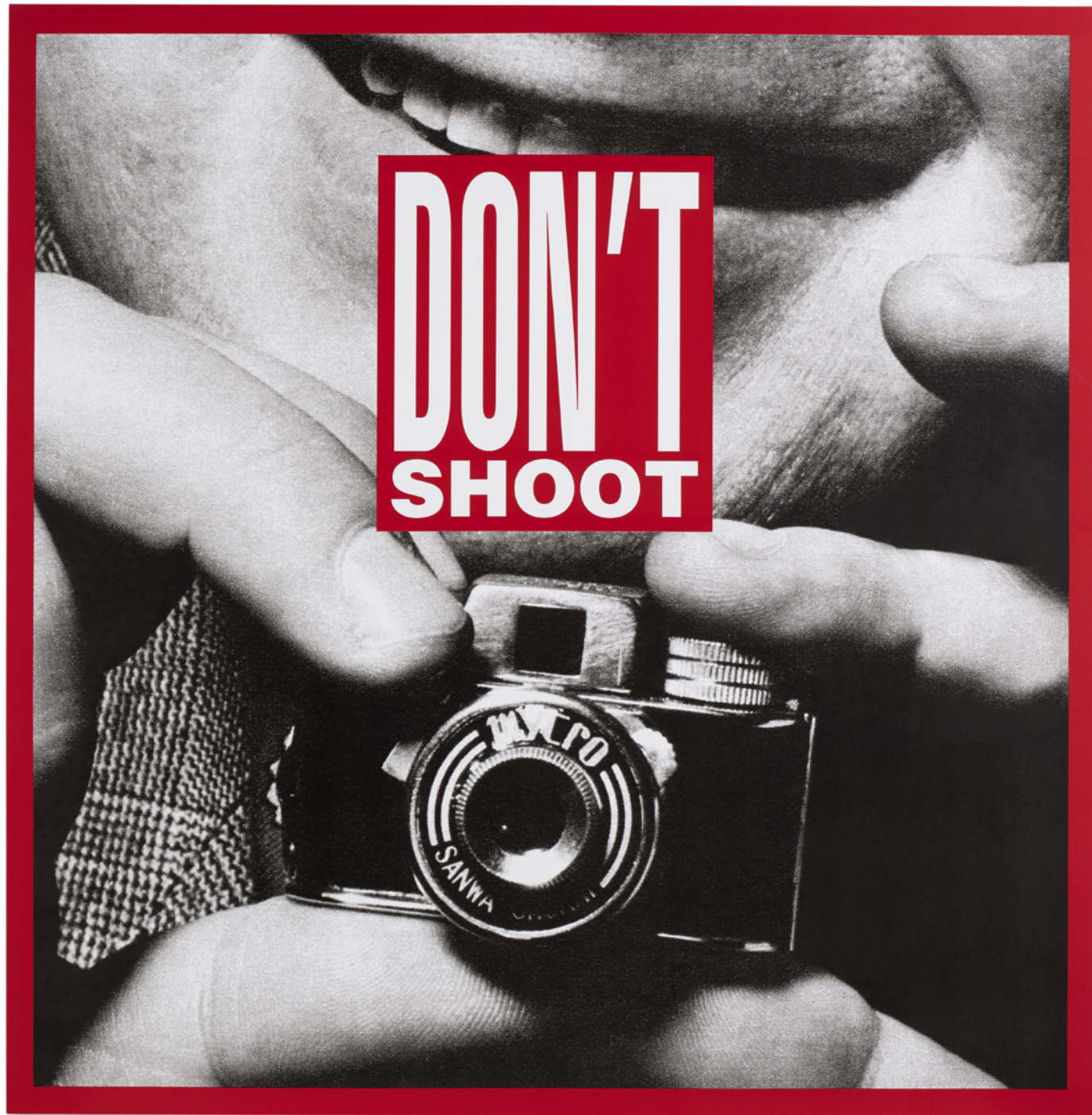
CHRISTIE'S











POST-WAR AND CONTEMPORARY ART DAY SALE

AUCTION

Wednesday 7 October 2020
Session I 10.00 am (Lots 101-211)
Session II 2.00 pm (Lots 301-448)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Viewing is by appointment only, starting 1 October.
To make an appointment and for more information, please visit
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The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any such bids at or above the reserve.

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as
MARBLES-18977

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

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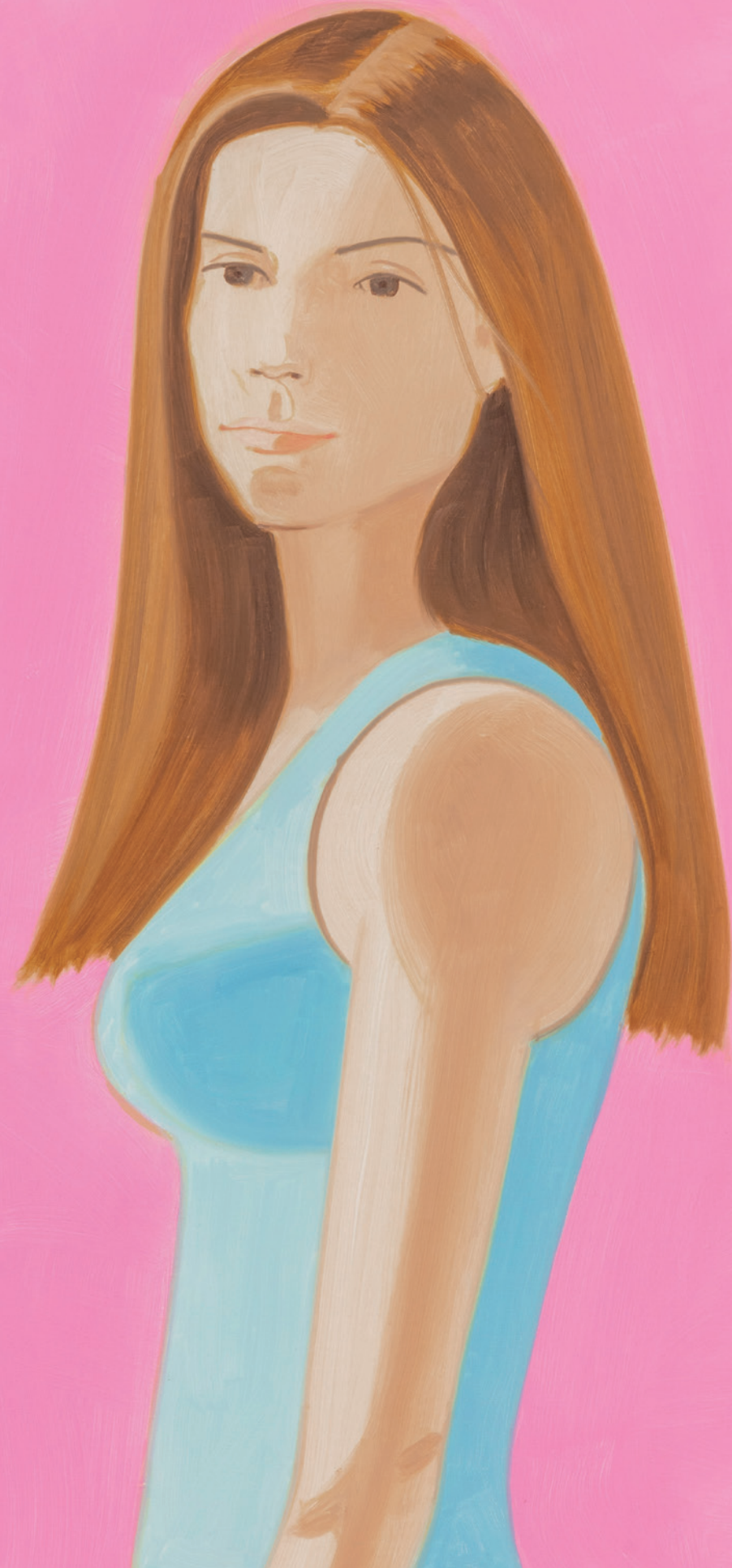


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CHRISTIE'S



101 JOAN MITCHELL (1925-1992)

Untitled

signed 'Joan Mitchell' (lower right)

pastel on paper

30 7/8 x 22 5/8 in. (78.4 x 57.5 cm.)

Executed in 1979.

\$120,000-180,000

PROVENANCE:

Robert Miller Gallery, New York

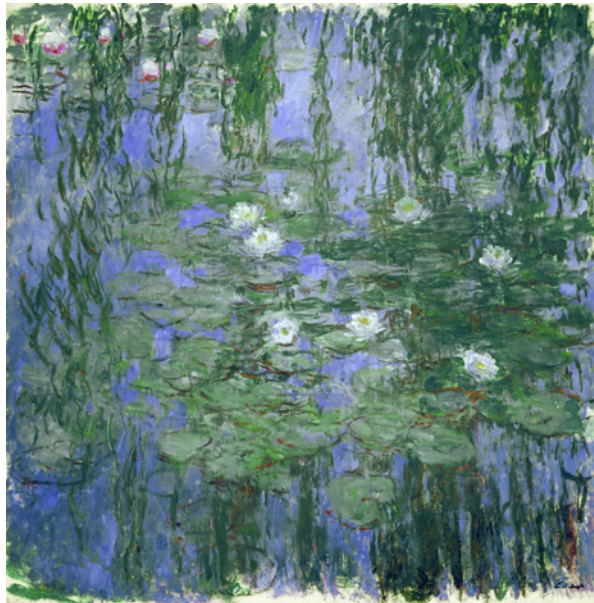
Acquired from the above by the present owner, 1990

EXHIBITED:

New York, Xavier Fourcade, Inc., *Small Scale: Painting, Drawings, Sculpture*, January-February 1980.

New York, Xavier Fourcade, Inc., *Mitchell, Morley, Rockburne: New Prints and Works on Paper*, January 1982.

New York, Xavier Fourcade, Inc., *Joan Mitchell: New Paintings*, February-March 1983.



Claude Monet, *Blue Waterlilies*, 1916-1919. Musée d'Orsay, Paris. Photo: Erich Lessing / Art Resource, NY.



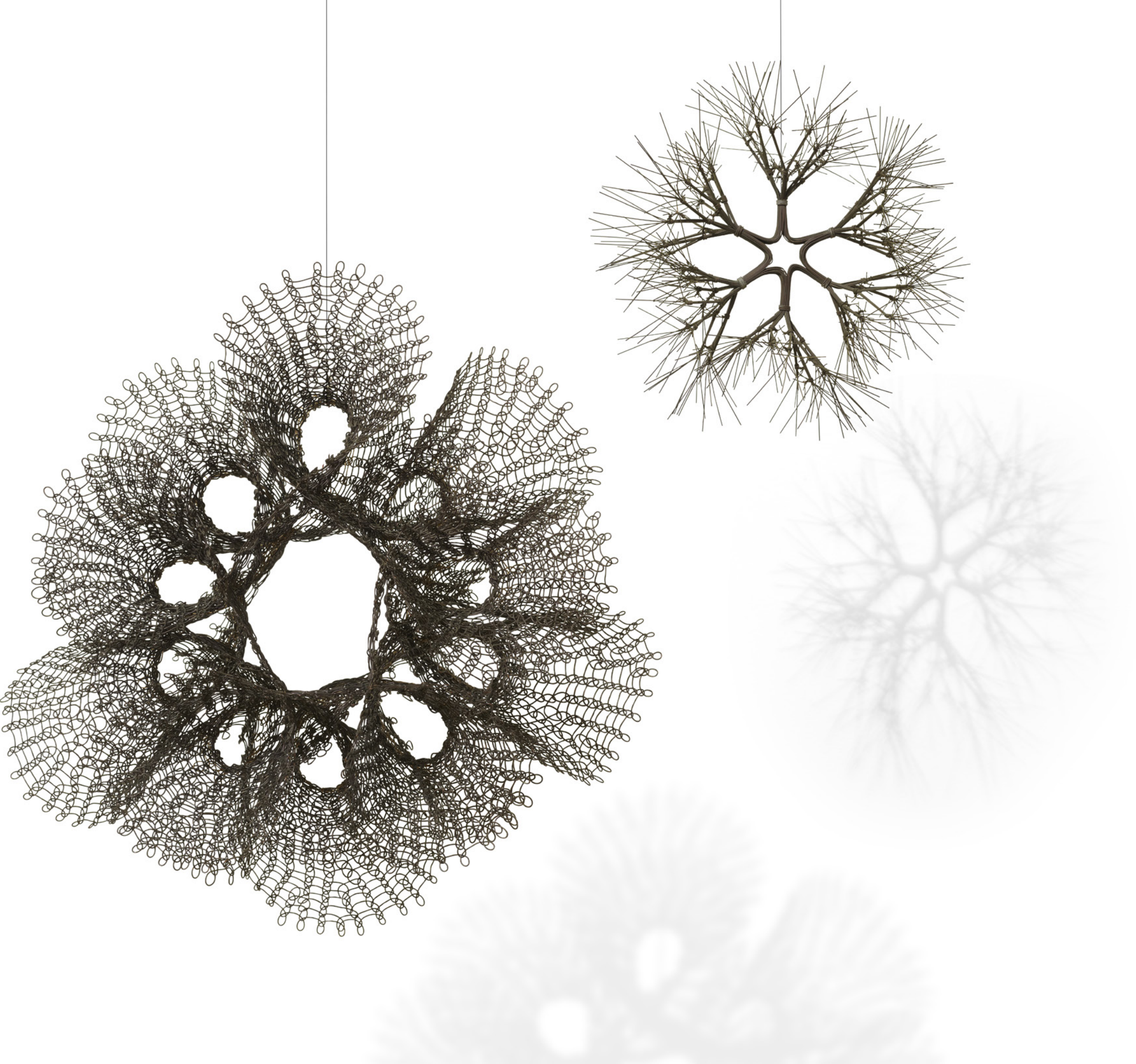
RUTH ASAWA

TWO WORKS FROM THE SIXTIES

Born in 1926 to Japanese American immigrant farmers in Norwalk, California, Asawa developed an intimate relationship to nature early in life. Growing up, she and her siblings would assist their parents with day-to-day tasks on the farmland they rented, and it was perhaps during this time that she first developed a curiosity for wire as a medium: “I used to unwind the wire tags that labeled the crates of vegetables and took fine brass and steel wires and braided and twisted them together to make bracelets, rings, and figures” (R. Asawa, quoted in T. Schenkenberg, “Life’s Work,” in Ruth Asawa: Life’s Work, exh. cat., Pulitzer Arts Foundation, 2019, p. 14).

Simultaneously malleable and inert, wire was Ruth Asawa’s material of choice. A simple material, wire was readily available in the immediate postwar period and came in a variety of metals, finishes and thickness. Strong and solid, yet flexible and transparent, wire allowed Asawa to extend line drawings into three dimensional space, for her work to exist in motion and beyond a single plane. The beauty of Asawa’s work rests not only in their intricate, sensuous forms, but in the way they invite their audience into a transcendent space.

CONTINUE



102 RUTH ASAWA (1926-2013)

Untitled (S.753, Hanging Ten Interlocking Double Trumpets)



hanging sculpture—brass and copper wire

23 x 24 x 14 ½ in. (58.4 x 61 x 36.8 cm.)

Executed *circa* early-1960s.



\$500,000-700,000

PROVENANCE:

Asawa Family Collection, San Francisco

Private collection, San Francisco

Acquired from the above by the present owner

**What I was excited by was I could make a shape that was
inside and outside at the same time... You could create
something... that just continuously reverses itself.**

—Ruth Asawa



LOT ESSAY

103 RUTH ASAWA (1926-2013)

Untitled (S.399, Hanging Tied Wire Open Center Six-Branched Form Based on Nature)

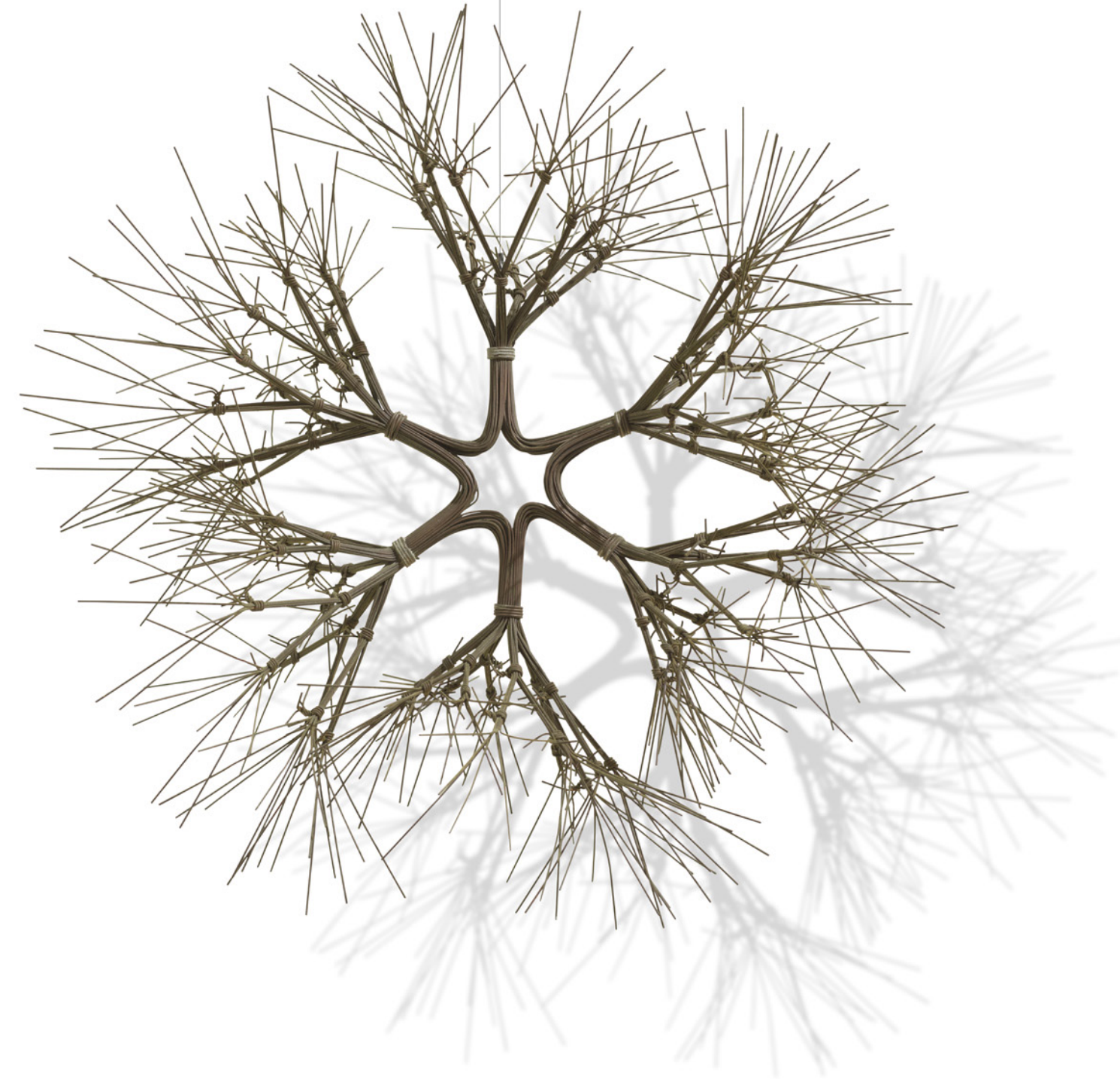


hanging sculpture—copper wire
14 x 14 x 9 in. (35.6 x 35.6 x 22.9 cm.)
Executed *circa* 1968.

\$180,000-250,000

PROVENANCE:

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



LOT ESSAY



104 LOUISE BOURGEOIS (1911-2010)

Untitled



signed with the artist's initials 'LB' (lower right)
colored pencil and graphite on paper
8 ¼ x 11 in. (21 x 27.9 cm.)
Executed in 1969.

PROVENANCE:

Cheim & Read, New York
Baumgartner Gallery, New York
Acquired from the above by the present owner, 1999

\$40,000-60,000



105 YAYOI KUSAMA (B. 1929)

Title unknown



signed and dated '1952 YAYOI K.' (lower left)
pastel and ink on paper laid down on paperboard
sheet: 10 ¾ x 7 ⅞ in. (27.3 x 20 cm.)
mount: 12 ¾ x 9 ⅞ in. (31.4 x 24.4 cm.)
Executed in 1952.

PROVENANCE:

Edward Balazs, Connecticut, gift of the artist,
circa 1958
By descent from the above to the present owner

\$30,000-50,000

106 MATTHEW WONG (1984-2019)

Shangri-La

signed and dated in Chinese and titled 'SHANGRI-LA Wong 2017' (on the reverse)

oil on canvas

96 x 72 in. (243.8 x 182.9 cm.)

Painted in 2017.



\$500,000-700,000



PROVENANCE:

Galerie Frank Elbaz, Paris

Acquired from the above by the present owner

**He was a wanderer between two
worlds and must ever wander...**

— J. Hilton, *Lost Horizon*, Chichester, 1933





Opposite: Present lot illustrated (detail).

Above: Vincent van Gogh, *Wheatfield With Crows*, 1890. Van Gogh Museum, Amsterdam. Photo: HIP / Art Resource, New York.

Intricately exquisite and majestically luminous, *Shangri-La* presents an atmospheric landscape profuse with detached longing, in an abstracted, ethereal vista. With a riotous extravagance of line, lavish gem-toned flora pirouetting under brilliant branches surround a vertiginous and wonderful, pure white waterfall. The thickly-patterned, fertile vegetation within symbolizes renewal and plentitude, but perhaps more potently acts as a melancholic reminder of decay, mortality and the fragility of nature. Spanning eight feet tall and six feet across, the expansive composition overflows with vigorous patchworks of luscious and densely painted oil, rendered in a dramatic and lofty foreshortening that recalls modernist spatial abstractions. *Shangri-La's* spirited and rich, tactile surface celebrates the haven the artist may have found through the act of mark-making, which is both solitary and communal.

Matthew Wong's masterpiece from 2017 is an entrancing manifestation of his voracious study of masters such as Vincent van Gogh and Yayoi Kusama, who both produce their most iconic work in hallucinatory states. Always earnestly inquisitive and on the search for new perspectives, Wong was admittedly "an omnivore for sights, sounds and ideas" (M. Vogel, "Matthew Wong Reflects on the Melancholy of Life," *Art of Choice*, November 2018). The radiantly patterned brushwork surely recalls the vivacious colors and forms of Les Nabis, the 19th Century Symbolist French collective founded by philosopher-painter Paul

CONTINUE

107 CY GAVIN (B. 1985)

Portrait of My Father



signed and dated 'CY '14' (lower right)
acrylic, oil, cremains, pink Bermuda sand, diamonds and blood on linen
54 5/8 x 97 1/2 in. (138.7 x 247.7 cm.)
Executed in 2014.

\$50,000-70,000

PROVENANCE:

Sargent's Daughters, New York
Acquired from the above by the present owner

EXHIBITED:

New York, Sargent's Daughters, *Cy Gavin: Overture*,
July-August 2015.

LITERATURE:

M. Schwendener, "Review: Cy Gavin Employs
Unusual Canvas Ingredients in 'Overture'", *The New
York Times*, 13 August 2015, p. C24.

An eerie ridge with an outstretched dark figure sets the haunting scene for emerging artist Cy Gavin (b. 1985) to wrestle with his past, present and future identity, angels and demons alike, in *Portrait of My Father* (2014), the stand-out example from the artist's most accomplished period to date. True to his tactile sensibilities, Gavin prefers to excavate emotional histories – his own and others – by way of physical materials, thus seeding his canvas with the unlikeliest pieces of media that continue to prove unexpectedly profound. The present lot is no exception, widely reviewed and now recognized for its shocking incorporation of Gavin's father's ashes, in addition to the artist's own blood and sand from his father's birthplace, into the work that for the first time goes beyond merely painting the portrait to physically embodying it. "I had been thinking about how a painting can be seen as a

time capsule, or in this case a reliquary. My sister had mentioned returning my father's ashes to Bermuda. In several paintings I incorporated his remains into the paint along with pink sand from Bermuda. Rather than some kind of memorial, I was really placing those materials next to one another to consider their sameness" (C. Gavin, quoted in A. Frank, "Studio Visit: Cy Gavin," *The Studio Museum Harlem*, 2017). Other than considering it, "sameness" does not appear to be a major concern for Gavin, who mines the past with insatiable curiosity for the untold stories needed to shed light on today's distorted collective memory. Comfortable being the agent of discomfort in what he presents, Gavin forges a path to graceful understanding, both on a personal level between late father and son and on the communal level among disparate, dislocated, disenchanted humans.



°108 YOSHITOMO NARA (B. 1959)

Rock You



acrylic on panel
17 x 17 in. (43.2 x 43.2 cm.)
Painted in 2010.



\$450,000-650,000

PROVENANCE:

Marianne Boesky Gallery, New York
Private collection, New York, 2011

EXHIBITED:

New York, Asia Society, *Yoshitomo Nara: Nobody's Fool*,
September 2010-January 2011.

LITERATURE:

N. Miyamura and S. Suzuki, eds., *Yoshitomo Nara:
The Complete Works, Volume 1: Paintings, Sculptures,
Editions, Photographs 1984-2010*, Tokyo, 2011, pp. 238
and 393, no. B-2010-001 (illustrated).

Nara works alone in his studio, usually late at night,
with punk rock screaming from speakers. He
chain-smokes as he concentrates on channeling
all of his past ghosts and present emotions into
the deceptively simply face of his current subject.
Each painting – each figure – is typically executed
in the span of one night, capturing both a range of
emotion and a specific mood

(K. Chambers, *Nothing Ever Happens*, Cleveland, 2003, p. 26).





Present lot illustrated (detail).

An edgy fusion of Japanese painter Yoshitomo Nara's iconic young rebels and boundary-pushing text, *Rock You* audaciously proclaims the power that comes with marching to your own beat in the face of a culture of conformity. One of the first contemporary global art sensations from Japan, Nara seamlessly merges Western and Eastern sensibilities into the same pictorial space, using motifs such as impish children and bold text to create his own iconic universal language. *Rock You* (2010) embodies these motifs and Nara's pursuit of an art informed by a conglomeration of different sources, from rock and punk music to twentieth-century children's books, from traditional Japanese figurative works to Italian Renaissance painters Giotto and Piero della Francesca. Much of the artist's *oeuvre* depicts children in various emotional states and plays with themes of isolation, rebellion and spirituality. Sometimes Nara's children are contemplative, quiet and isolated; other times, including in the present lot, they are rebellious, willful and mischievous. The cheeky *Rock You* weaves Nara's distinctive humor and unconventional subject to promote unfettered freedom of the imagination through the artist's fresh sensibilities.

In *Rock You*, a rebellious small girl with a disproportionately large head plays a guitar while staring out towards the viewer from a circular void. Emblematic of Nara's unmistakable style, she is simplistically rendered with black outlines and minimal background details. She wears a shapeless orange dress, and her head is round and bean-

CONTINUE

109 ROBERT NAVA (B. 1985)

Ejected Driver



signed, titled and dated "'EJECTED Driver" 2017 Robert Nava' (on the reverse)
acrylic, spray paint and graphite on canvas
37 7/8 x 29 1/4 in. (96.2 x 74.3 cm.)
Painted in 2017.



\$20,000-30,000

PROVENANCE:

Private collection, United States
Acquired from the above by the present owner

LITERATURE:

N. Johnson, "Enter Painter Robert Nava's Wild World of Monsters, Myths and Loud Techno," *GQ Style*, 22 January 2019 (illustrated in the artist's studio).



Robert Nava in his studio, Brooklyn (present lot illustrated).
Photo: © Matteo Mobilio. Artwork: © Robert Nava.





110 MARTIN WONG (1946-1999)

Brick on Brick



signed twice, inscribed and dated 'Martin Wong
MARTIN WONG 88 MY STORY IS NOT A
SIMPLE ONE' (on the stretcher)
acrylic on canvas in artist's frame
14 1/8 x 17 3/8 in. (36 x 44 cm.)
Executed in 1988.

\$30,000-50,000

PROVENANCE:

Frank Bernarducci Gallery, New York
Acquired from the above by the present owner, 1988

EXHIBITED:

New York, Frank Bernarducci Gallery, *Martin Wong: The
Sign Language Paintings*, November-December 1988.



111 KAWS (B.1974)

UNTITLED (KIMPSONS), PACKAGE PAINTING SERIES



signed and dated 'KAWS..01' (on the reverse)
acrylic on canvas in blister package with printed card
23 1/2 x 19 x 3 in. (59.7 x 48.3 x 7.6 cm.)
Executed in 2001.

\$120,000-180,000

PROVENANCE:

NIGO Collection, Tokyo, acquired directly from
the artist
Private collection, New York
Acquired from the above by the present owner

OPEN DIALOGUES

FEMALE PIONEERS OF ABSTRACTION

Yayoi Kusama (b. 1929), Lynda Benglis (b. 1941), Beatriz Milhazes (b. 1960), Elizabeth Murray (1940-2007) and Mary Heilmann (b. 1940) are all boundary-breaking artists whose work boldly challenged and reframed traditional gender roles, establishing them as standout players in a male-dominated art world and paving the way for the female creators of today. Using innovative techniques to set themselves apart from the status quo, these female pioneers of abstraction each demonstrate the ways in which color and form can inhabit space, taking viewers beyond the typical confines of the canvas.

Upon arriving in New York in 1958, Yayoi Kusama began work on her longest-running and most prolific series, the Infinity Nets. These monochromatic paintings, rendered in varying shades of white with tiny circular strokes amassing in the hundreds, if not thousands, truly evoked the “infinity of eternal time” that Kusama herself described. From their inception, the paintings anticipated a new era of restrained elegance that would be characterized by Minimalism. In defiance of the dominant Abstract Expressionist mode, Kusama’s process is repetitive and, as a result, meditative. As the artist 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).

Subsequently, the 1970s saw significant strides made for gender equality. During this decade, second-wave

feminist artists looked to c’hallenge the long-held notion that only men have the ability to effect cultural change. Among them was Lynda Benglis whose work sought to redefine gender limitations reinforced by dominant cultural institutions. Consequently, in a decade inundated with men and minimalism – Richard Serra and Donald Judd to name a few – Benglis spoke with a voice that stood out.

Executed in 1980, Argonauta is an excellent example of Benglis’s early sculptural work. Created using gold leaf and brass wire mesh, the work defies the traditional limitations placed on sculpture, raising the question - what makes something a sculpture versus a painting? Benglis writes, “I became the material - much like Pollock and Frankenthaler described it, or any of the artists who were physically involved with the viscosity of their materials and how they went onto the surface. My surface was the floor, or the wall, or the room” (L. Benglis, quoted in F. Buetti, “Lynda Benglis”, BOMB, no. 138, 2016). With this in mind, it seems that Benglis never played into the public’s expectations as she constantly evolved her understanding, medium and approaches. Through her fluidity and commitment to resist complacency, Benglis managed to rewrite the rules imposed upon her by both her minimalist contemporaries and general art world machismo. “In the ‘60s and ‘70s, many artists were talking about closed systems. And there were a lot of rules that the critics forced on artists. But I’ve always said, ‘Art is an open system.’ You arrive at certain truths using both artistic and scientific ideas” (L. Benglis, quoted in *ibid.*).

By comparison, Beatriz Milhazes began her artistic career during a critical time in Brazil’s history. The fall of the

CONTINUE



FEMALE ARTISTS FROM AN IMPORTANT AMERICAN COLLECTION

112 ELIZABETH MURRAY (1940-2007)

Moonbeam

signed, titled and dated 'Moonbeam 1995-96 Elizabeth Murray' (on the reverse)

oil and wax on shaped canvas and panel construction

109 x 63 x 6 in. (276.9 x 160 x 15.2 cm.)

Executed in 1995-1996.

\$90,000-120,000

PROVENANCE:

PaceWildenstein, New York

Acquired from the above by the present owner, 1997

EXHIBITED:

New York, PaceWildenstein, *Elizabeth Murray: Recent Paintings*, 1997.

LITERATURE:

J. Hagedorn, "Elizabeth Murray," *BOMB Magazine*, no. 62, 1 January 1998 (illustrated).



FEMALE ARTISTS FROM AN IMPORTANT AMERICAN COLLECTION

113 LYNDA BENGLIS (B. 1941)

Argonauta



signed and titled 'LYNDA BENGLIS "ARGONAUTA"' (on the reverse)
gold leaf, gesso, Hydrocal, oil base size and brass wire mesh
35 ½ x 34 x 2 in. (90.2 x 86.4 x 5.1 cm.)
Executed in 1980.

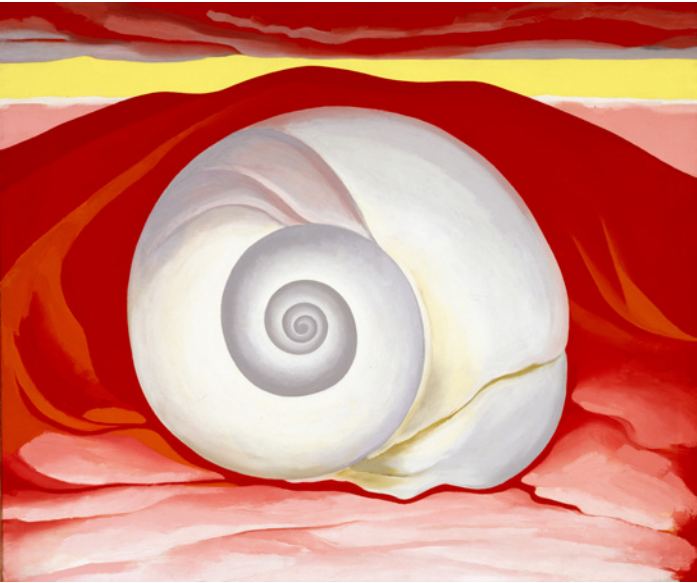
\$70,000-100,000

PROVENANCE:

Paula Cooper Gallery, New York
Private collection, New York, 1980
Anon. sale; Sotheby's Arcade, New York, 7 November 1997,
lot 464
Acquired at the above sale by the present owner

EXHIBITED:

Massachusetts Institute of Technology, List Center for the
Visual Arts, *Natural Forms and Forces: Abstract Images in
American Sculpture*, May-June 1986, p. 21 (illustrated).



Georgia O'Keeffe, *Red Hills with White Shell*, 1938. Museum of Fine Arts, Houston. © 2020 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York. Photo: Gift of Isabel B. Wilson in memory of her mother, Alice Pratt Brown / Bridgeman Images.

PROPERTY FROM AN IMPORTANT MIDWEST COLLECTION

114 MARY HEILMANN (B. 1940)

Redondo Beach

signed and dated 'Mary Heilmann 1994' (on the reverse)

oil on canvas

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

Painted in 1994.

\$120,000-180,000

PROVENANCE:

Pat Hearn Gallery, New York

Private collection, Switzerland

Hauser & Wirth

Acquired from the above by the present owner

EXHIBITED:

Madrid, Museo Nacional Centro de Arte Reina Sofía
and Museu d'Art Contemporani de Barcelona, *Nuevas
Abstracciones*, April-November 1996.



FEMALE ARTISTS FROM AN IMPORTANT AMERICAN COLLECTION

115 BEATRIZ MILHAZES (B. 1960)

Fleur de la Passion: Maracujá

signed, titled and dated 'B. Milhazes Fleur de la passion: maracujá 1995/96' (on the reverse)

acrylic on canvas

47 ⅛ x 79 ¾ in. (119.7 x 202.6 cm.)

Painted in 1995-1996.

\$350,000-550,000

PROVENANCE:

Edward Thorp Gallery, New York

Acquired from the above by the present owner, 1996

EXHIBITED:

The Art Museum of the University of Houston, Blaffer Gallery; Cleveland Museum of Contemporary Art and Winston-Salem, Southeastern Center for Contemporary Art, *POPulence*, June 2005-April 2006, no. 31.



Gustav Klimt, *Tree of Life (Stoclet Frieze)*, 1905 - 1909. Austrian Museum of Applied Arts, Vienna. Photo: De Agostini Picture Library / Bridgeman Images.



I have a strong connection with the Brazilian modernism of the thirties, especially Tarsila do Amaral, and then Matisse, and later Mondrian. It was a triangle of influences from the beginning; they were my company going into the studio.

— Beatriz Milhazes

116 YAYOI KUSAMA (B. 1929)

Before the Destruction of the Flower Garden



signed, titled in Japanese and dated '1988 Yayoi Kusama' (on the reverse)

acrylic on canvas

18 x 21 in. (45.7 x 53.3 cm.)

Painted in 1988.

\$200,000-300,000

PROVENANCE:

Private collection, Tokyo, acquired directly from the artist, *circa* 1991

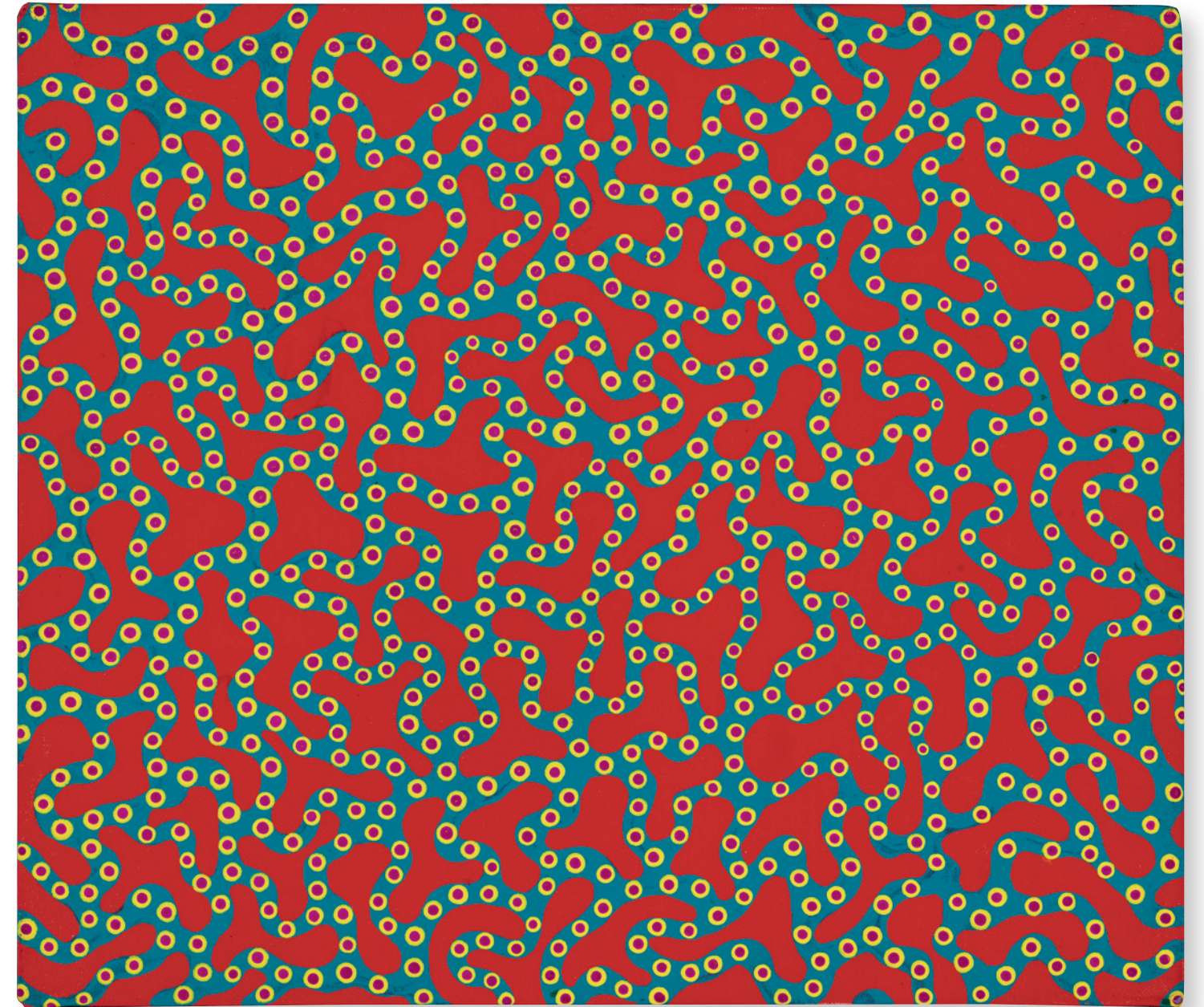
Private collection

Anon. sale; SBI Art Auction Co., Ltd., 27 October 2018, lot 58

Acquired at the above sale by the present owner

We were born on earth. After all, well...
moon is a polka-dot, sun is a polka-dot, and
then, the earth we live on is also a polka-dot.
And also you can find them in a form of the
eternally mysterious cosmos, too. And through
them, I wanted to see a philosophy of life.

—Yayoi Kusama



117 PHILIP GUSTON (1913-1980)

Untitled (Red Spot)

acrylic on Masonite
18 x 20 in. (45.7 x 50.8 cm.)
Painted in 1969.



\$600,000-800,000



PROVENANCE:

Estate of the artist, New York
McKee Gallery, New York
Timothy Taylor Gallery, London
Acquired from the above by the present owner,
2004

EXHIBITED:

London, Timothy Taylor Gallery, *Philip Guston*,
January-February 2004, n.p. (illustrated).

LITERATURE:

A. Scheibler, *Philip Guston*, Berlin, 2014, n.p. (studio
view illustrated).
The Guston Foundation, *The Philip Guston
Catalogue Raisonné*, digital, ongoing, no. P69.033
(illustrated).

...what kind of man am I, sitting at home,
reading magazines, going into a frustrated fury
about everything—and then going to my studio
to adjust a red to blue. I thought there must be
some way I could do something about it.

– Philip Guston





U*ntitled (Red Spot)* succinctly encapsulates Philip Guston's reimagined world as a radical evolution from the gestural abstraction so evident in his earlier works. The painting relies on physical brushstrokes and a limited color palette of pink, red, and black, borrowed from earlier works. This choice of color juxtaposes hues associated with humanity's flesh, blood and passion against the plain white and black tones to depict a simplistic figure, meant to represent a Klansman, defined by a bold, black outline and further embellished with a number of physical red and black brushstrokes. Pushed to the foreground of the image and rendered in flat perspective, Guston's figure denies the viewer a point of entry to the intimate space. The pink background is adorned with the impasto paint application which provides a strong sense of dynamism to the work. While the majority of the painting thoughtfully plays with the representational, vestiges of the artist's earlier Abstract Expressionist works still exist within the red, painterly strokes and hints of impasto throughout the painting.

Executed in 1969 following the Guston's two-year hiatus from painting, the present lot is an early example of the figurative style which would come to define the last decade of his artistic production. It marks the dramatic shift away from the Abstract Expressionist style for which he

became famous in the 1950s; while Guston's exploration into the figurative was shocking to viewers at the time, these works are now considered his most significant canonical contribution. Tackling themes such as the evils of humanity, this work also remains incredibly relevant in our modern day, even though it was created over fifty years ago. *Untitled (Red Spot)* is a masterful painting that exemplifies Guston's embrace of art-making and his willingness to confront the danger and evils of life head-on.

Guston enjoyed a prolific career and is considered a leading force in the shift away from Abstract Expressionism toward Neo-Expressionism. Beginning his artistic career in the 1930s, he found early success working as a mural painter for the WPA Federal Art Project. While creating these government-funded murals, Guston utilized his classic studio training to develop certain narratives and scales to which he would eventually return later in life. Drawing on influences such as Giorgio de Chirico's metaphysical spaces and Pablo Picasso's heavysset forms, Guston created images that were meant to explore the evil side of humanity, notably the prevalence of the Ku Klux Klan. The artist first depicted a hooded Klansman figure in murals painted during the 1930s which focused on the widespread violence against African Americans. The Klansman became a metaphor for the politically charged figures of oppression

CONTINUE

118 JEAN DUBUFFET (1901-1985)

Effigie incertaine XXXI



signed with the artist's initials and dated 'J.D.75' (lower right); titled 'Effigie incertaine XXXI' (on the reverse)

vinyl on paper mounted on canvas

25 ½ x 18 in. (64.8 x 45.7 cm.)

Painted in 1975.

\$150,000-200,000

PROVENANCE:

Galerie Beyeler, Basel

Galerie Daniel Gervis, Paris

Private collection, Michigan, *circa* 1975

By descent from the above to the present owner

EXHIBITED:

Basel, Galerie Beyeler, *J. Dubuffet: Parachiffres,*

Mondanités, et autres peintures de 1975, May-June

1976, no. 15.

Bündner Kunstmuseum Chur, *Jean Dubuffet:*

Werkauswahl 1945-1975, March-April 1977, p. 22, no. 15 (illustrated).

Amsterdam, Galerie Collection d'Art, *Jean Dubuffet*,

December 1978-February 1979.

Basel, Galerie Beyeler, *Expressive Malerei nach Picasso*, October-December 1983, no. 27.

LITERATURE:

A. Franzke, *Jean Dubuffet*, Basel, 1975, p. 147, no. 118 (illustrated).

M. Loreau, ed., *Catalogue des travaux de Jean Dubuffet, Fascicule XXX: Parachiffres, Mondanités, Lieux abrégés*, Paris, 1980, pp. 54 and 135, no. 116 (illustrated).

I think portraits and landscapes should resemble each other, because they are more or less the same thing. I want portraits in which description makes use of the same mechanisms as those used in a landscape—here wrinkles, there ravines or paths; here a nose, there a tree; here a mouth and there a house.

—Jean Dubuffet



AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

119 WILLEM DE KOONING (1904-1997)

Untitled (Two Women)



signed 'de Kooning' (lower right)
graphite on paper
17 ¾ x 19 ⅝ in. (45.1 x 49.8 cm.)
Executed *circa* 1953.

\$400,000-600,000

PROVENANCE:

Xavier Fourcade, Inc., New York
Acquired from the above by the present owner

EXHIBITED:

Minneapolis, Walker Art Center; Ottawa, The National Gallery of Canada; Washington, D.C., The Phillips Collection; Buffalo, Albright-Knox Gallery; Houston, The Museum of Fine Arts and St. Louis, Steinberg Gallery, Washington University Gallery of Art, *Willem de Kooning: Drawings and Sculptures*, March 1974-June 1975, no. 84 (illustrated).

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

New York, Whitney Museum of American Art, *The Drawings of Willem de Kooning*, December 1983-February 1984, p. 37, no. 19 (illustrated).

LITERATURE:

H. Rosenberg, *Willem de Kooning*, New York, 1973, no. 83 (illustrated).

A brilliant achievement in virtuosic line, Willem de Kooning's *Untitled (Two Women)* exemplifies the artist's long-term investigation of femininity in the modern era. His confident bravado can be seen in the frenetic layers of graphite in varying degrees of depth. Two powerful and sensational figures, with accentuated and abstracted breasts and hips, dominate the foreground of the composition, poised before a bridge whose forms allude to the architecture of a bustling cosmopolitan city. What sets the work apart from other *Woman* drawings is this allusion to a landscape – by adorning the edge of the picture plane with a bridge, he perhaps references the transient nature of his travels to and from Greenwich Village and East Hampton, while also experimenting with the formal qualities of landscape painting. Executed at the height of the artist's career in the late 1950s, *Untitled (Two Women)* not only demonstrates the artist's devotion to female figuration, but also underscores the value he placed on the art of drawing. His sketches often acted as a starting point for his larger paintings, and "...often brutal, sometimes lyrical, the drawings are replete with the same frenzied brushstrokes of the paintings" (D. Waldman, *Willem de Kooning in East Hampton*, exh. cat., New York, Solomon R. Guggenheim Museum, 1978, p. 18). This powerful and iconic drawing surely exhibits de Kooning's dedication to the celebrated series of works that have now defined his career.



PROPERTY FROM THE ESTATE OF ELSIE ORFUSS

120 ANDY WARHOL (1928-1987)

Self-Portrait



signed and dated 'Andy Warhol 1967' (on the reverse)
acrylic and silkscreen ink on canvas
8 x 8 in. (20.3 x 20.3 cm.)
Painted in 1967.

\$350,000-550,000

PROVENANCE:

Elsie Orfuss, Palm Beach, acquired directly from the artist
By descent from the above to the present owner

If you want to know about
Andy Warhol, just look at the
surface of my paintings and
films and me, and there I am.
There’s nothing behind it.

– Andy Warhol

Andy Warhol’s paintings of movie stars, celebrities and other pop-icons have become central to his *oeuvre*; however, his self-portraits are perhaps some of the most captivating. Intimately scaled, *Self-Portrait* (1967) proffers rare insight into the artist’s true persona. With its dramatic color palette, consisting of a black shadow cast across the artist’s face silkscreened onto a striking red ground, Warhol presents himself in three-quarter profile, as the outline of his facial features merges with and dissolves into the background leaving only an enigmatic silhouette of the contour of his features that occupies and fills nearly the entire pictorial space. In his diary, Warhol famously wrote that when he painted his self-portraits, he would deliberately simplify and hide any of his imperfections. “Always omit the blemishes,” Warhol wrote. “They’re not part of the good picture you want” (A. Warhol, *The Philosophy of Andy Warhol: From A to B and Back Again*, New York, 1975, p. 62). However, while *Self-Portrait* blurs out any imperfections, it still successfully renders Warhol’s likeness as enticing. It presents “an extremely memorable image,” where on one hand Warhol “minimizes the amount of visual stimulation and to a large extent the viewer’s experience becomes one of color, surface, treatment and mood,” but on the other is able to suggest his own interiority (S. F. Hilberry, “Two Andy Warhol Self-Portraits”, *Bulletin of the*



CONTINUE



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

121 ED RUSCHA (B. 1937)

City, with Marbles

signed, titled and dated 'E. Ruscha 1969 "CITY W MARBLES"' (on the stretcher)

oil on canvas

20 x 24 in. (50.8 x 61 cm.)

Painted in 1969.

\$2,500,000-3,500,000

PROVENANCE:

Galerie Alexandre Iolas, Paris

Mr. and Mrs. Pierre M Schlumberger, New Braunfels,
Texas, 1970

Their sale. Christie's, New York, 17 May 2007, lot 120

Acquired at the above sale by the present owner

EXHIBITED:

Paris, Galerie Alexandre Iolas, *Edward Ruscha*, March-
April 1970.

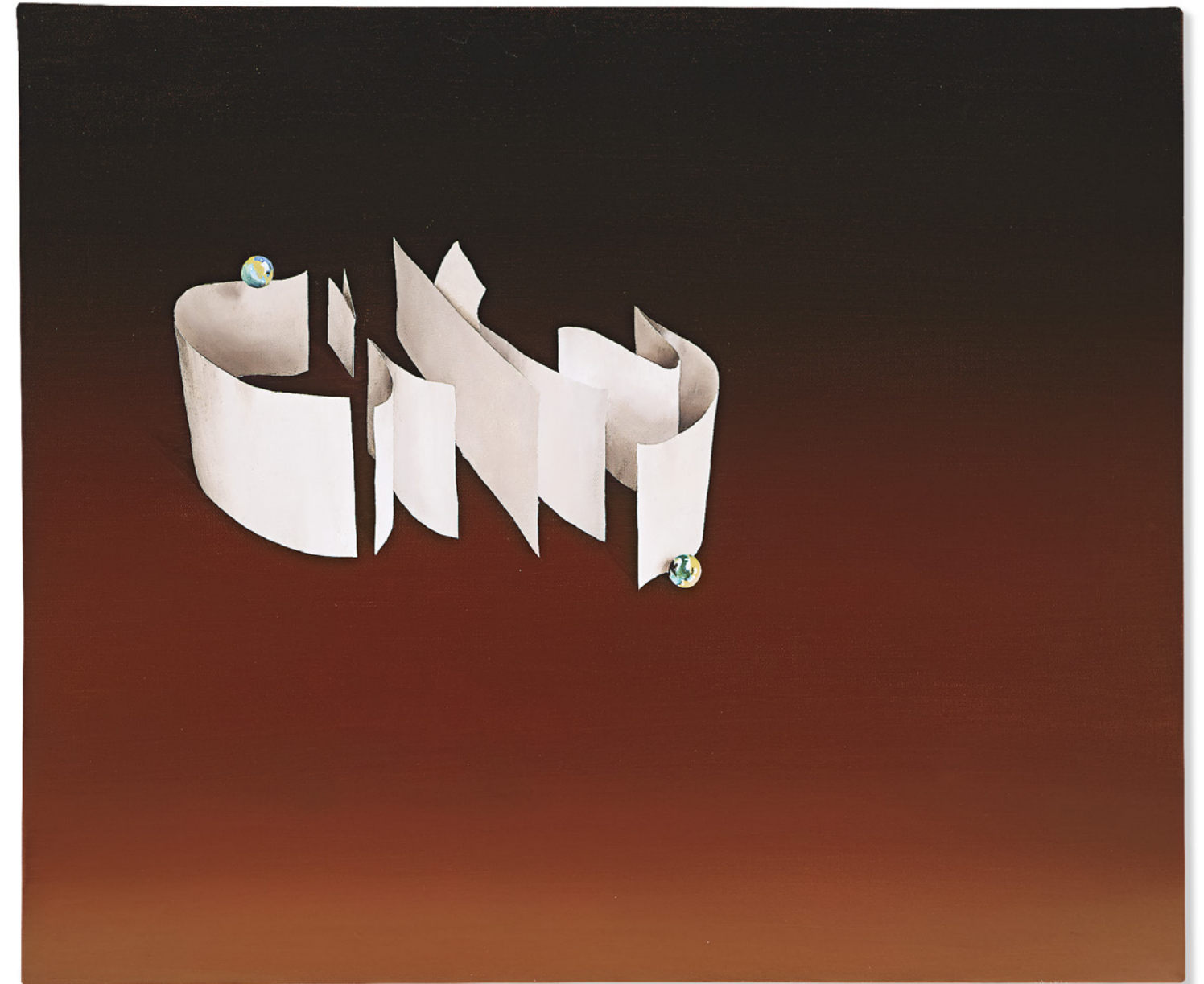
LITERATURE:

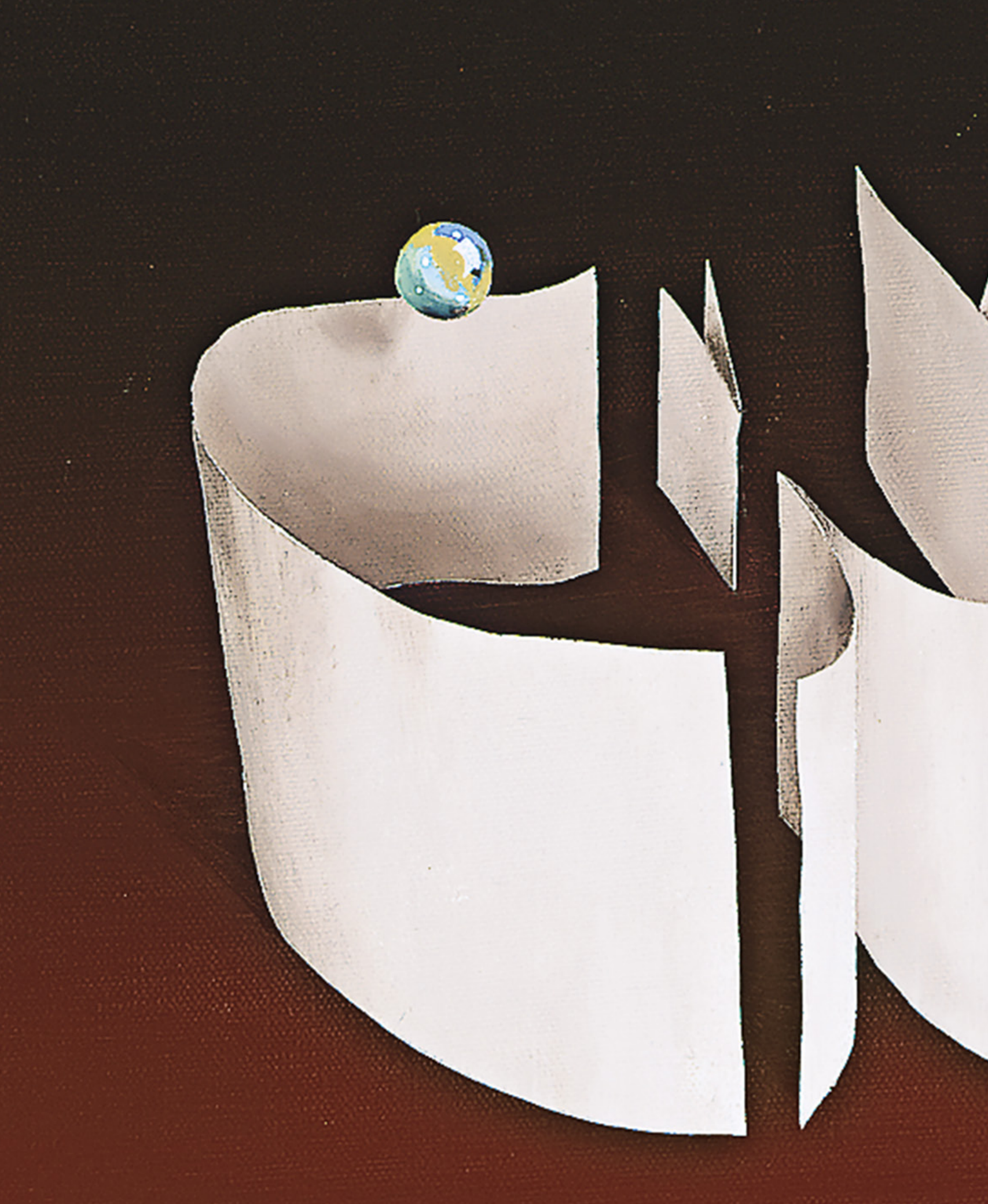
R. Dean and P. Poncy, eds., *Ed Ruscha: Catalogue*

Raisonné of the Paintings, Volume One: 1958-1970, New
York, 2003, pp. 308-309, no. P1969.06 (illustrated).

**I like the idea of a word becoming a picture,
almost leaving its body, then coming back and
becoming a word again.**

—Ed Ruscha





Ed Ruscha, (Schwab's Pharmacy (Sunset Strip Portfolio)), 1976 / 1995. Tate, London. © Ed Ruscha. Photo: © Tate, London / Art Resource, New York.

In *City, with Marbles*, one of only three *ribbon* paintings created by Ed Ruscha and the only one left in private hands, Ruscha presents a painted image of the word *City* orbited by two synchronized marbles at upper left and lower right; a miniature self-sustaining constellation of form independent from-yet surviving within-the earth's familiar atmosphere.

As with the opening credits of a film, Ruscha's paintings foreshadow the themes and drama to be expected therein, but in *City, with Marbles* the narrative is less obvious. We are confronted by a intimate combination of image and text, a situation that is immediately shocking as it fights our preconceived notions about the confines of a canvas. The work would be accepted quickly as graphic art yet befuddles the viewer as the representation of graphic art. Suddenly the language of the graphic artist becomes expressive in its new context. A master of formal composition, Ruscha sets up a dialectical relationship between the foreground and background of the picture by illustrating faint shadows cast by the ribbon forms flattening the two-tone background, a strategy that he uses throughout his career. The static

background, though, never ceases to flicker in the viewer's eye—it shimmers in a way reminiscent of a Rothko or Newman.

Like Cubist greats such as Picasso and Braque, Ruscha brings text into a pictorial context. However, while the Cubists often used text to signify a flat pictorial space and to add additional clues to the specific objects within their still lives, Ruscha lets the text embody its own anthropomorphic physical properties.

By the time this painting was created, the artist had made his home in Los Angeles, and the influence of the city's cinematic history and sheer beauty is apparent. Like the iconic *HOLLYWOOD* sign, magical in its presence when lit at night in its earlier days, the subject here is also stage-lit with a light-source unseen in the picture and incongruous with the natural beauty of the rendered evening light. The lighting of the image/text is both artificial and ethereal providing the image with an almost spiritual presence. There is a promise hidden within the painting, the promise of a bright future, a thing so intangible yet so real, a

122 TOM WESSELMANN (1931-2004)

Study for Still Life #40

signed and dated 'Wesselmann 64' (upper right)

Liquitex and graphite on paper

23 x 31 5/8 in. (58.4 x 80.3 cm.)

Executed in 1964.

\$200,000-300,000

PROVENANCE:

Ileana Sonnabend, New York, acquired directly from the artist

Estate of Nina Castelli Sundell, New York, by descent from the above

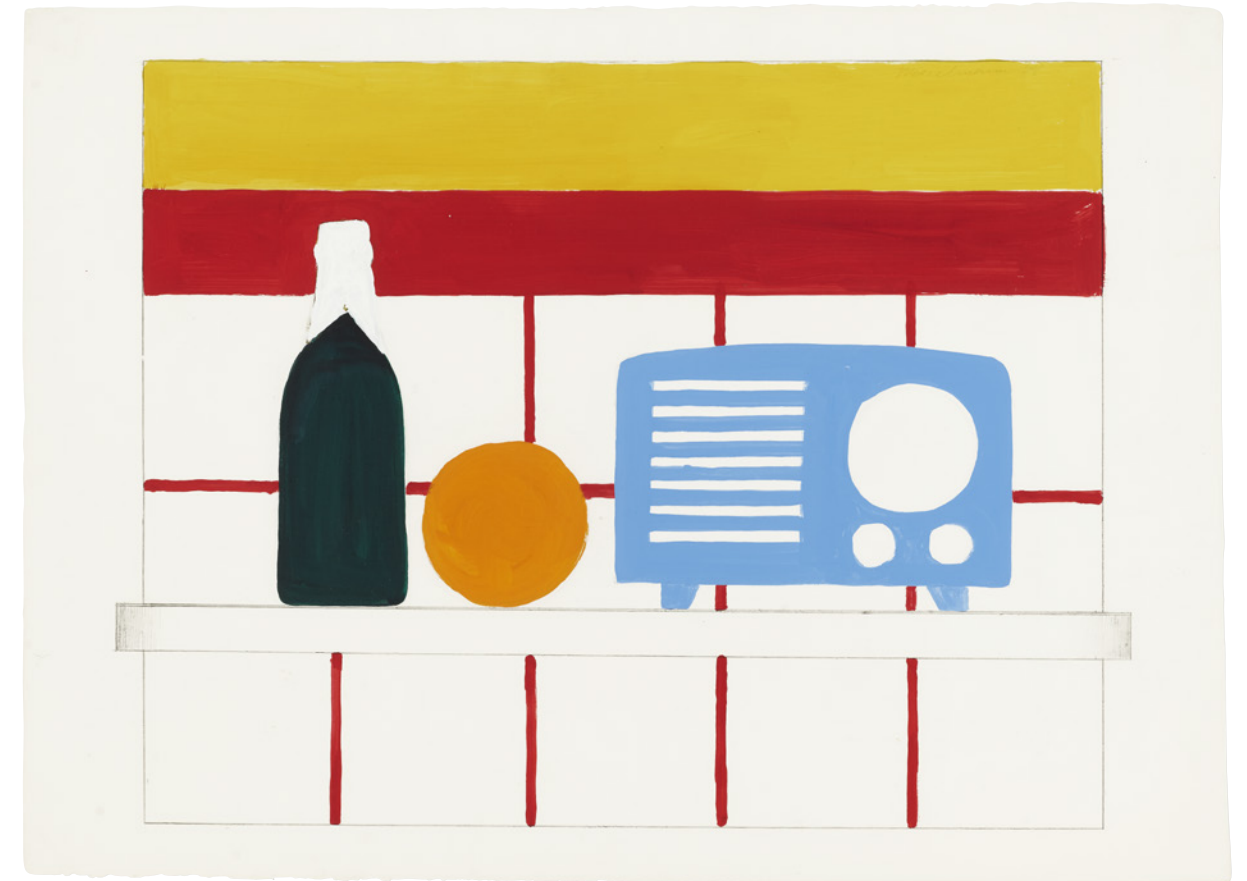
Their sale; Christie's, New York, 14 May 2015, lot 447

Acquired at the above sale by the present owner

EXHIBITED:

Princeton University, The Art Museum; The University of Texas at Austin, Archer M. Huntington Art Gallery and Minneapolis, The Walker Art Center, *Selections from the Ileana and Michael Sonnabend Collection: Works from the 1950s and 1960s*, February 1985-March 1986, pp. 106 and 112, no. 84 (illustrated).

New York, Dominique Lévy, *Drawing Then: Innovation and Influence in American Drawings of the Sixties*, January-March 2016.



124 ANDY WARHOL (1928-1987)

Dollar Sign



signed and dated 'Andy Warhol 81' (on the overlap)
acrylic and silkscreen ink on canvas
20 x 16 in. (50.8 x 40.6 cm.)
Painted in 1981.

\$400,000-600,000

PROVENANCE:

Jeffrey Warhola, Pittsburgh, acquired directly
from the artist
His sale; Christie's, New York, 10 May 2006, lot 187
Private collection, Sweden
Paul Kasmin Gallery, New York
Private collection, Los Angeles
Acquired from the above by the present owner

**I like money on the wall. Say you were going to
buy a \$200,000 painting. I think you should take
that money, tie it up and hang it on the wall. Then
when someone visited you, the first thing they
would see is the money on the wall.**

—Andy Warhol



125 ANDY WARHOL (1928-1987)

Volkswagen (from *Ads*)

signed and dated 'Andy Warhol 85' (on the overlap)

acrylic and silkscreen ink on canvas

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

Painted in 1985.



\$350,000-550,000

PROVENANCE:

Ronald Feldman Fine Arts, Inc., New York

Hokin Gallery, Palm Beach

Gallery Takagi, Nagoya

Private collection

Anon. sale; Sotheby's, New York, 12 November 2015, lot 103

Acquired at the above sale by the present owner



I'd rather do new stuff. The old stuff is better
to talk about than to see. It always sounds
better than it really is. New things are
always better than old things.

—Andy Warhol



126 ROBERT INDIANA (1928-2018)

LOVE (Blue/Red)

-  stamped with the artist's signature, number, date and foundry mark '© 1966-1998 R INDIANA 6/6' (on the inside edge of the "E")
-  polychrome aluminum
- 36 x 36 x 18 in. (91.4 x 91.4 x 45.7 cm.)
- Executed in 1966-1998. This work is number six from an edition of six plus four artist's proofs.

\$400,000-600,000

PROVENANCE:
Morgan Art Foundation, New York, acquired directly from the artist
Private collection
Acquired from the above by the present owner



Robert Indiana, 1971. Photo: Jack Mitchell/Getty Images. © 2020 Morgan Art Foundation / Artists Rights Society (ARS), New York



LOT ESSAY

127 TOM WESSELMANN (1931-2004)

Drawing After Bedroom Painting #6



incised with the artist's signature and date 'Wesselmann 69' (lower right)

Liquitex gesso and charcoal on linen

27 ½ x 45 in. (69.9 x 114.3 cm.)

Executed in 1969.



\$500,000-700,000

PROVENANCE:

Studio Marconi, Milan

Sidney Janis Gallery, New York

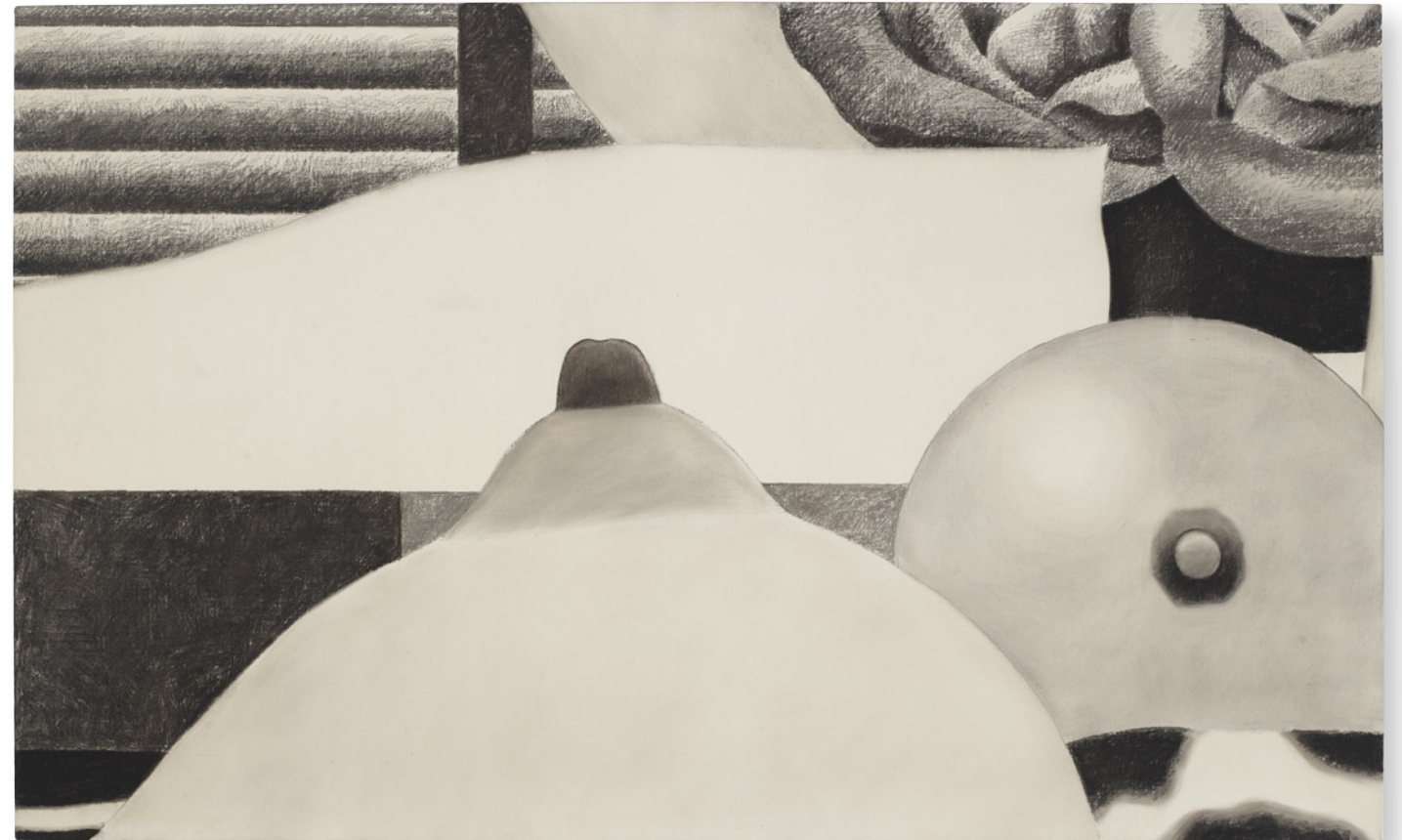
Private collection

Anon. sale; Phillips, New York, 19 May 2000, lot 199

Acquired at the above sale by the present owner

See, I'd gotten over the years excited about scale, coming closer on the nude. I'd gotten a little tired of doing full length nudes because everything else in the painting had to be so small. It wasn't exciting enough to my eye. ...I wanted to deal with these big shapes; so I came in closer and closer on the nude...That was really when my work began to me, when I made that realization of what I'm excited by.

—Tom Wesselmann



128 FRANK STELLA (B. 1936)

Study for Attica Poster - Remember



signed, titled and dated 'STUDY FOR ATTICA POSTER - REMEMBER F Stella '75' (lower edge)
acrylic and gouache on paper
31 ¼ x 30 ½ in. (79.5 x 77.5 cm.)
Painted in 1975.



\$300,000-500,000

PROVENANCE:
Ora Zucker, Brussels
Private collection, Antwerp
Anon. sale; Christie's, Paris, 8 June 2017, lot 121
Acquired at the above sale by the present owner

The Concentric Squares created
a pretty high, pretty tough
pictorial standard. Their simple,
rather humbling effect – almost
a numbing power – became a
sort of ‘control’ against which
my increasing tendency in the
seventies to be extravagant could
be measured.

—Frank Stella



Frank Stella, *Attica Defense Fund Poster Designed by Frank Stella*, 1980. Victoria and Albert Museum, London. © 2020 Frank Stella / Artists Rights Society (ARS), New York. Photo: © Frank Stella / Victoria and Albert Museum, London.



129 AGNES MARTIN (1912-2004)

Untitled



signed and dated 'a. martin 2001' (on the reverse)
acrylic and graphite on canvas
12 x 12 in. (30.5 x 30.5 cm.)
Painted in 2001.



\$350,000-550,000

PROVENANCE:

Private collection, New York, acquired directly from
the artist
The Pace Gallery, New York
Thomas Ammann Fine Art AG, Zürich
Private collection, Zürich
Anon. sale; Christie's, New York, 13 November 2013,
lot 428
Acquired at the above sale by the present owner

EXHIBITED:

Zürich, Thomas Ammann Fine Art AG, *Agnes Martin*,
June-September 2008, no. 13 (illustrated).

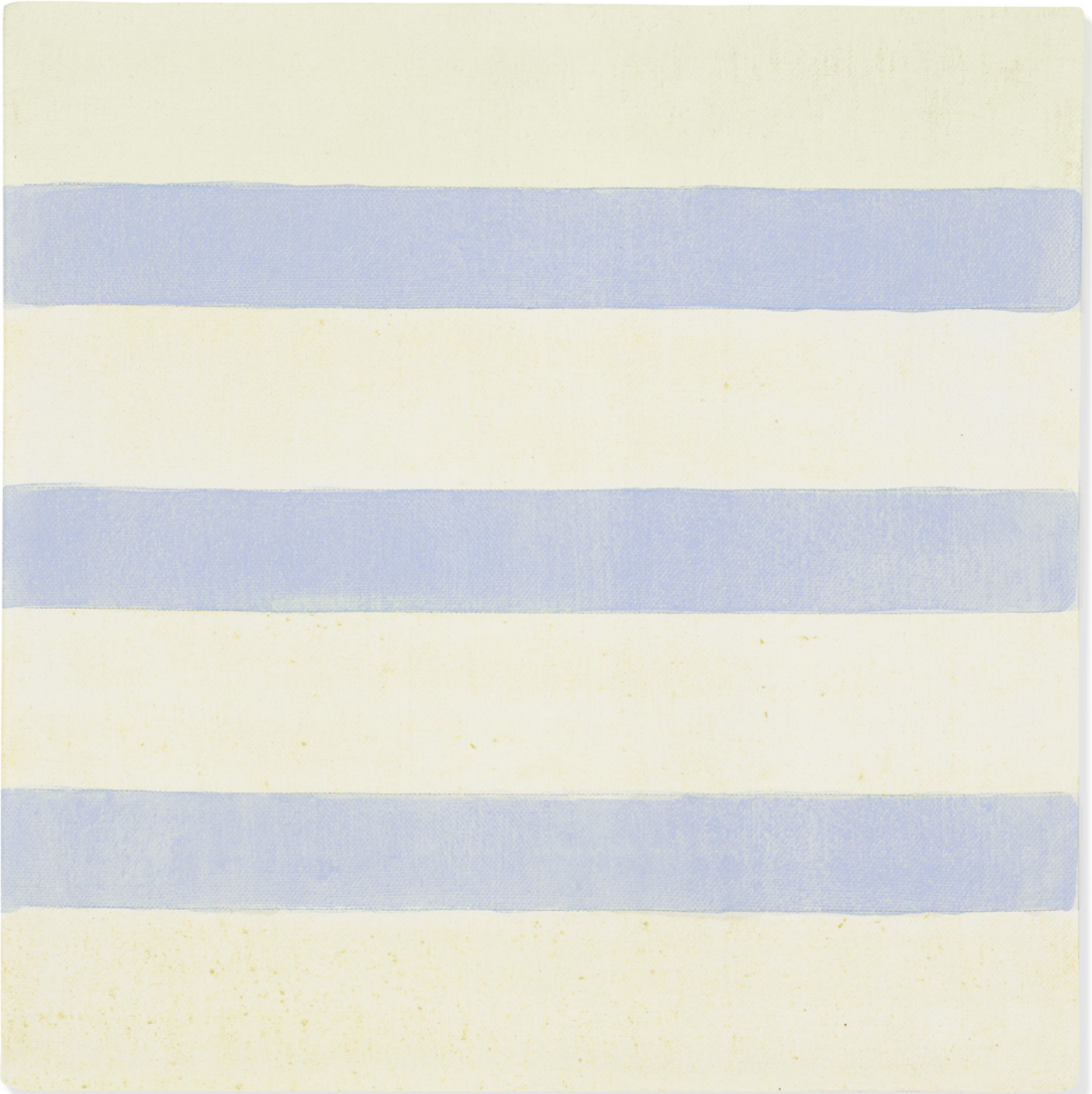
LITERATURE:

T. Bell, ed., *Agnes Martin Catalogue Raisonné: Paintings*,
New York, 2019-ongoing, digital, no. 2001.007
(illustrated).

When I think of art I think of beauty. Beauty
is in the mystery of life. It is not in the eye
it is in the mind. In our minds there is an
awareness of perfection. All art work is
about beauty; all positive work represents it
and celebrates it.

LOT ESSAY

—Agnes Martin





130 KENNETH NOLAND (1924-2010)

Run



signed, titled and dated 'RUN Kenneth Noland 1967' (on the reverse)
acrylic on canvas
11 ½ x 92 ½ in. (29.2 x 235 cm.)
Painted in 1967.



\$100,000-150,000

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

131 ADOLPH GOTTLIEB (1903-1974)

Ochre and Gold

i

signed 'Adolph Gottlieb' (on the reverse)

i

oil on canvas

i

90 x 72 in. (228.6 x 182.9 cm.)

i

Painted in 1971.

⚡

\$700,000-1,000,000

PROVENANCE:
Marlborough Galerie AG, Zürich
André Emmerich Gallery, New York
Margo Leavin Gallery, Los Angeles
Private collection, New York
Anon. sale; Christie's, New York, 3 May 1988, lot 29
Irving Galleries, Palm Beach
Acquired from the above by the present owner

EXHIBITED:
London, Marlborough Fine Art Ltd. and Zürich,
Marlborough Galerie AG, *Adolph Gottlieb Paintings
1959-1971*, November 1971-March 1972, p. 61
(illustrated).
New York, Marlborough Gallery, *Adolph Gottlieb:
Paintings 1971-1972*, November-December 1972,
p. 23 (illustrated).
Detroit, Gertrude Kasle Gallery, *Adolph Gottlieb:
Recent Paintings*, November 1973-January 1974.

LITERATURE:
L. Alloway, "Art", *The Nation*, 4 December 1972.

LOT ESSAY

I try, through colors, forms and lines, to
express intimate emotions

– Adolph Gottlieb



132 HELEN FRANKENTHALER (1928-2011)

Coyote Dawn

i

signed 'Frankenthaler' (lower right); signed again 'Frankenthaler' (on the reverse)
acrylic on canvas
33 1⁄8 x 54 3⁄8 in. (84.1 x 138.1 cm.)
Painted in 1986.

\$250,000-350,000

PROVENANCE:
Irving Galleries, Palm Beach
Acquired from the above by the present owner

What concerns me when I work is not whether the picture is a landscape, or whether it’s pastoral, or whether somebody will see a sunset in it. What concerns me is – did I make a beautiful picture?

—Helen Frankenthaler



133

ROBERT MOTHERWELL (1915-1991)

Black Open with Ochre

- i

signed 'R. Motherwell' (upper right); signed again twice, inscribed and dated 'R. Motherwell Summer 1971 R.M' (on the reverse)
- acrylic on canvas

84 x 108 in. (213.4 x 274.3 cm.)
- ⚡

Painted in 1971.

\$600,000-800,000

PROVENANCE:
M. Knoedler & Co., New York
Private collection, Houston, 1981
Irving Galleries, Palm Beach
Acquired from the above by the present owner

EXHIBITED:
New York, M. Knoedler & Co., *Robert Motherwell*,
February 1993.

LITERATURE:
J. Flam, K. Rogers and T. Clifford, eds., *Robert Motherwell
Paintings and Collages: A Catalogue Raisonné, 1941-1991*,
Vol. 2: *Paintings on Canvas and Panel*, New Haven, 2012,
p. 328, no. P637 (illustrated).

A tour de force from Robert Motherwell’s iconic *Open* series, *Black Open with Ochre* (1971) captivates with its refined palette, impressive scale and surprising intricacy. What first appear as three simple rectangles soon give way to a much more complex composition, reliant upon the ochre ground’s glowing texture and sturdy richness of the sweeping black expanse to underscore its elusive point. Three intentional drip marks break the presupposed plane between colors to pose a nuanced question of perspective – is the black leaking out or seeping over? Do the forms recede toward a focal point of grey matter upper center, or do they build atop each other out into space? Are they even forms at all, or merely painted surface? Three delicate white lines contour the final element of the tripartite conundrum, an unclosed rectangle reaching upward on one side and petering out on the other. Herein lies the very spirit of the *Open* – the unanswered question, the unsung interpretation, the unknown ending. Motherwell offers less a painting than a philosophical problem, etched all the more deeply into the annals of thought by its use of the historic golden ratio grounded in the divine trinity: three planes, three drips, three sides on a canvas whose dimensions are each multiples of three is no coincidence. Challenging yet rational, *Black Open with Ochre* stands as an elegant proposition to think beyond aesthetic pleasure into the structure of aesthetic itself – a fully realized study for seeing.





134 ADOLPH GOTTLIEB (1903-1974)

Liberation

i

signed 'ADOLPH GOTTLIEB' (lower right)
oil on canvas
30 x 24 in. (76.2 x 61 cm.)
Painted in 1945.

\$80,000-120,000

PROVENANCE:
67 Gallery, New York
Private collection, New York
Barbara Annis Fine Art, New York
Acquired from the above by the present owner, 1991

EXHIBITED:
New York, 67 Gallery, *Adolph Gottlieb*,
February-March 1945.

LITERATURE:
M. Riley, "Give 'Em Air", *The Art Digest*, February 1945.



~135 ALFONSO OSSORIO (1901-1990)

Double Head

i

found stone, marbles, glass eyes, wood, nails,
metal wire, whale teeth, deer antler, bones and
plastic assemblage on panel in artist's wooden
frame
22 x 16 x 8 in. (55.9 x 40.6 x 20.3 cm.)
Executed in 1965.

\$40,000-60,000

PROVENANCE:
Ted Dragon, East Hampton, acquired directly from the artist
Michael Rosenfeld Gallery, New York
Acquired from the above by the present owner, *circa* 1999

PROPERTY FROM AN AMERICAN ESTATE

136 ADOLPH GOTTLIEB (1903-1974)

Green Halo

signed and dated 'adolph gottlieb 1960' (lower right)

oil and ink on paperboard

30 x 21 ½ in. (76.2 x 54.6 cm.)

Painted in 1960.



\$250,000-350,000

PROVENANCE:

Galerie Neufville, Paris

Waddington Galleries, London

A.F.C Turner, London

His sale; Sotheby Parke-Bernet, New York, 14 May

1970, lot 40

Acquired at the above sale by the present owner

EXHIBITED:

Paris, Galerie Neufville, *Gottlieb*, November-

December 1960.

London, Gimpel Fils, *A Selection of East Coast and*

West Coast American Painters, March-September

1962, p. 7 (illustrated).

**The role of the artist, of course, has always been that of
image maker. Different times require different images.**

**Today when our aspirations have been reduced to a
desperate attempt to escape from evil, and times are out of
joint, our obsessive, subterranean and pictographic images
are the expression of the neurosis which is our reality.**

—Adolph Gottlieb



137 WOJCIECH FANGOR (1922-2015)

#10



signed, titled and dated 'FANGOR #10 1964' (on the reverse)

oil on canvas

39 x 39 in. (99.1 x 99.1 cm.)

Painted in 1964.

\$150,000-200,000

PROVENANCE:

Beatrice Perry, New York, acquired directly from
the artist, *circa* 1965

The Mayor Gallery, London

Acquired from the above by the present owner, 2015

EXHIBITED:

Leverkusen, Germany, Städtisches Museum Schloss
Morsbroich, *Fangor*, June-July 1964, no. 61 (illustrated).

LITERATURE:

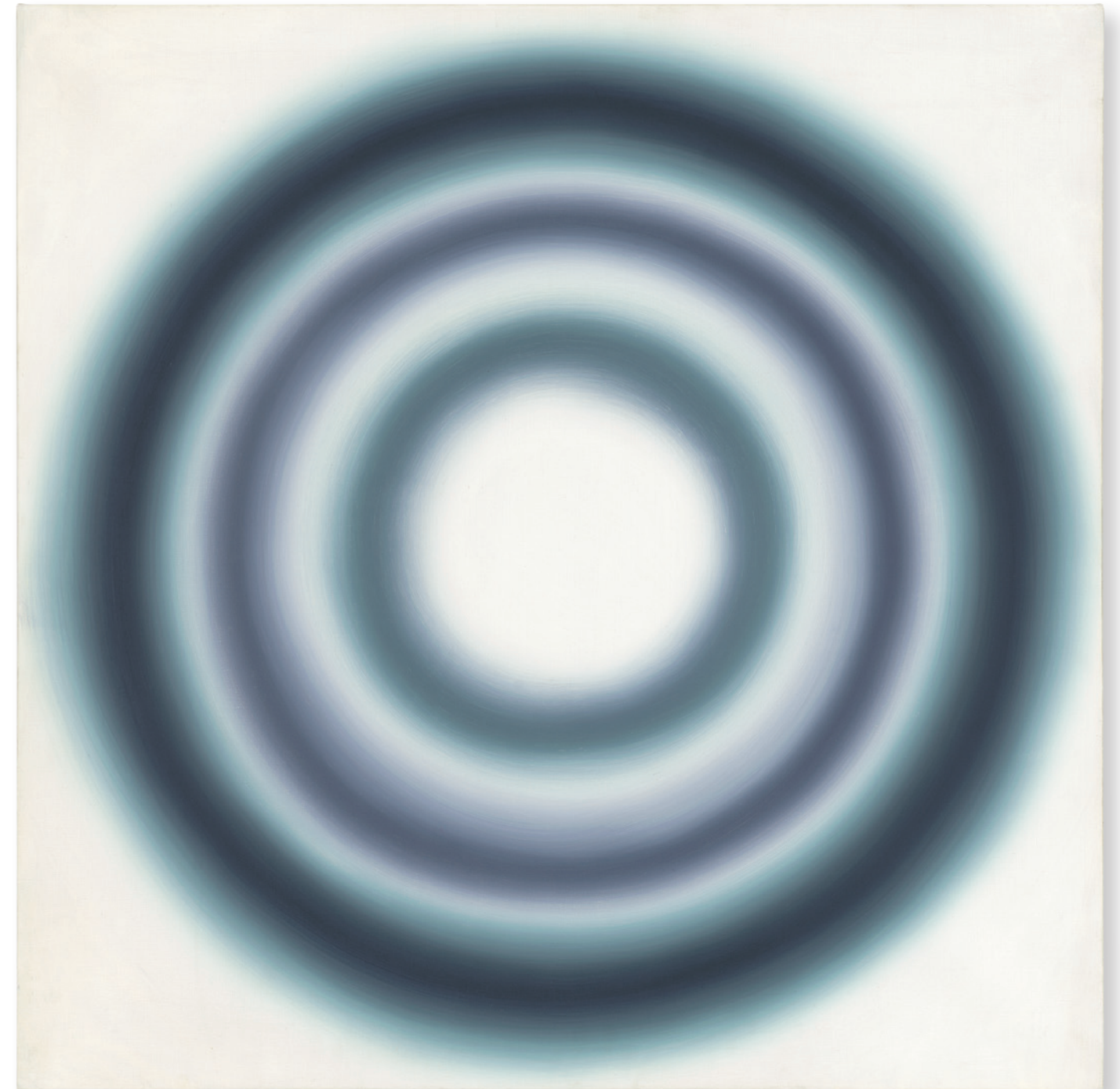
S. Szydłowski, *Wojciech Fangor: Space as a Play*,
exh. cat., Kraków, National Museum in Kraków,
2012, p. 153 (illustrated).

M. Dabrowski, ed., *Wojciech Fangor: Color and Space*,
Milan, 2018, p. 85, no. 80 (illustrated).

This work will be included in the upcoming Wojciech Fangor Catalogue Raisonné
being prepared by Katarzyna Jankowska-Cieslik.

**A new kind of spatial illusion...might have originated
from my interest in astronomy and my fascination with
optical instruments, with the effects of shifting the
image in or out of focus. But it took some time to find
the rational theory of this phenomenon. All important
discoveries originate from unconscious intuition.**

—Wojciech Fangor



138 GABRIEL OROZCO (B. 1962)

Samurai Tree 18D



tempera and gold leaf on canvas

47 ¼ x 47 ¼ in. (120 x 120 cm.)

Executed in 2014.

\$300,000-500,000

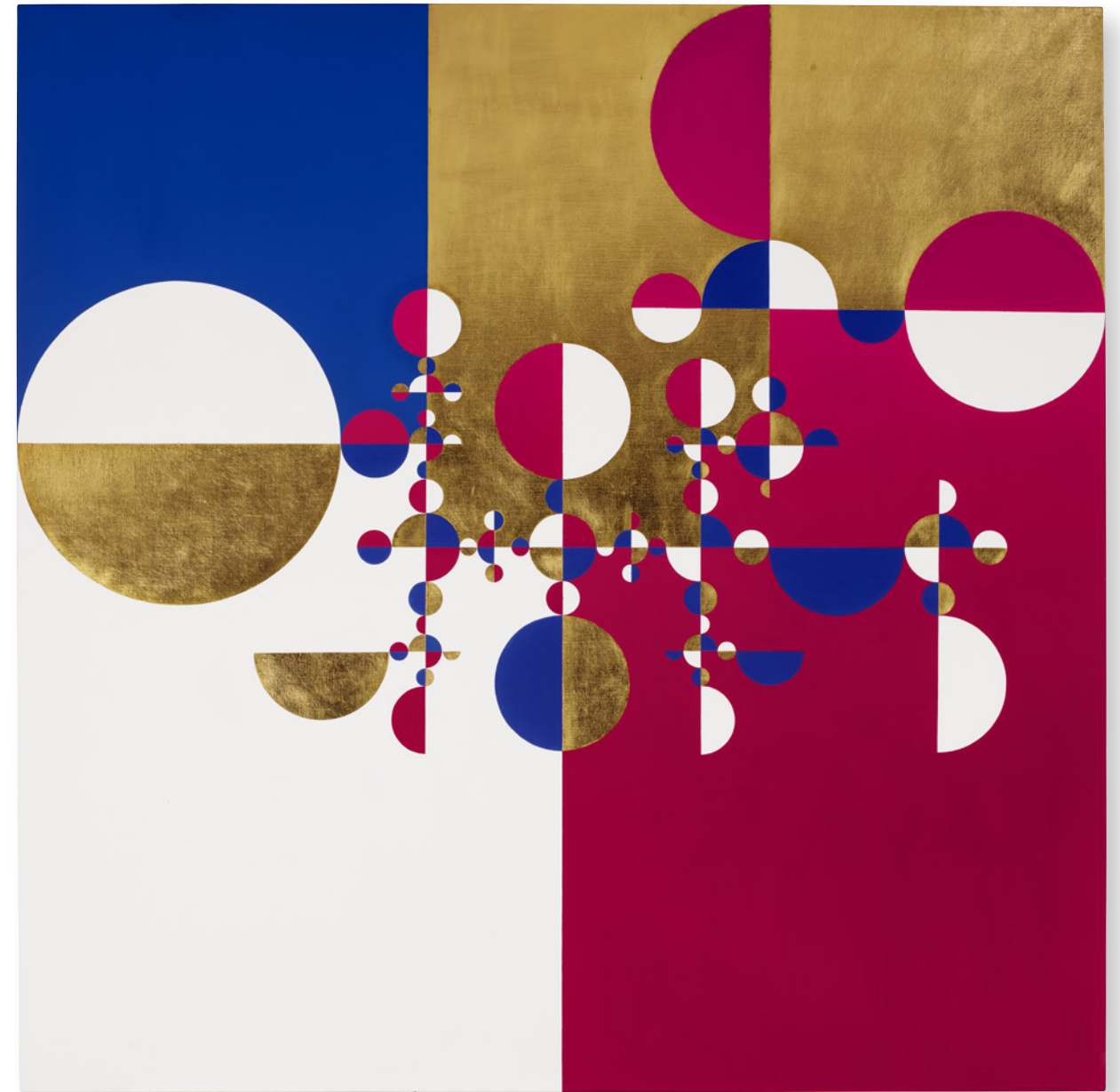
PROVENANCE:

Darrow Contemporary, Los Angeles

Acquired from the above by the present owner

The Samurai Tree series has very specific rules. How the colors are located is connected with how the knight jumps in the chess board. It starts from the center of the square, then grows and doubles and halves. And then from that, I did all possible variations, and we came, through the computer, to 677 variations. I thought that [by] establishing some rules I could build up a structure that behaves like a sculpture, so it's a flat mobile maybe, or it's a diagram that is rotating and is rotating and is rotating and then is moving, and it's behaving not like a painting in a way.

—Gabriel Orozco



°139 JONAS WOOD (B. 1977)

Untitled (3 Big Dots)



signed with the artist's initials, titled and dated 'UNTITLED (3 BIG DOTS) JBRW 2009' (on the reverse)

oil on linen

46 x 38 in. (121.9 x 96.5 cm.)

Painted in 2009.

\$180,000-250,000

PROVENANCE:

Shane Campbell Gallery, Chicago

Acquired from the above by the present owner, 2010

EXHIBITED:

Los Angeles, Hammer Museum, *Hammer Projects:*

Jonas Wood, February-May 2010.

Alexander Calder's lively geometric sculptures directly influenced Wood during the inception of the series. Though three-dimensional, Calder's work has an alluring, somewhat ironic flatness that allows the sculptures to appear like free-floating drawings in space. Like Wood, Calder resisted perspective in many of his works, creating the illusion of flatness in three dimensions.

—C. Peipon, *Hammer Projects: Jonas Wood*, exh. cat., Los Angeles, Hammer Museum, 2010



140 JOSH SMITH (B. 1976)

Untitled



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

oil on panel

48 x 36 in. (121.9 x 91.4 cm.)

Painted in 2013.

\$90,000-120,000

PROVENANCE:

STANDARD (OSLO)

Private collection

EXHIBITED:

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



141 ELIZABETH PEYTON (B. 1965)

Adrien + Halle

titled and dated twice 'Adrien + Halle March 2003 2003' (on the reverse)

oil on panel

9 x 7 in. (22.8 x 17.8 cm.)

Painted in 2003.

\$250,000-350,000

PROVENANCE:

Private collection, New York, acquired directly from
the artist

Anon. sale; Christie's, New York, 9 November 2005,
lot 411

Private collection, New York

Gift of the above to the present owner, 2008

Adrien Brody...seemed to sum up nearly all the
relevant emotions at once. He came to the stage
in elation, kissed Halle Berry, who presented the
award, and then reflected tearfully on what his
role in the *The Pianist*...had taught him... And then,
having squared the circle of public opinion, he put
his arm around Ms. Berry and walked off the stage.

—"Oscar in Wartime", *The New York Times*, 25 March 2003, p. A16



142 JORDAN CASTEEL (B. 1989)

Self-Portrait

signed and dated 'Jordan Casteel 2012' (on the reverse)

oil on canvas

32 x 32 in. (81.3 x 81.3 cm.)

Painted in 2012.

\$120,000-180,000

PROVENANCE:

Acquired directly from the artist by the present owner

LITERATURE:

Jordan Casteel: Returning the Gaze, exh. cat., Denver Art Museum, 2019, p. 10, fig. 1 (illustrated).

A quick glance over her shoulder is all Jordan Casteel (b. 1989) needs to capture her audience somewhere between seeing and understanding in this early self-portrait that prophesies the painterly acclaim her later works have recently enjoyed. Situated at the head of her portrait practice, Casteel's investigation of her own visage speaks directly to her desire to seize a passing moment in brushstrokes, prolonging the fleeting by preserving the present. While less realistic than a photograph, the artist's portrait is arguably more true, in trading a definable space for greater emphasis on her facial features, her hair, her jewelry – the facets of her physical self she believes make her who she is.

Acting as both painter and sitter first, Casteel centers herself in her own identity before ever attempting to put other people down on canvas. The present lot's illustration on the first page of the Denver Art Museum's 2019 solo exhibition catalogue bespeaks its inimitable role in foreshadowing Casteel's now-iconic facility in the genre, while simultaneously reminding that the artist must start by looking inward in order to understand the outward. Interestingly, Casteel's navel-gaze is directed at a focal point over the viewer's opposite shoulder, implying that what the artist seeks lies beyond the audience too. "When I'm painting, there's very little I can do but trust my hand – everything else seems to disappear. When I get started I go somewhere else, and I feel a sense of peace that is similar to meditation" (J. Casteel, quoted in R. R. Hart, "The Glance and the Gaze", in *Jordan Casteel: Returning the Gaze*, exh. cat., Denver Art Museum, 2019, p. 11). She may go somewhere else, but her subjects remain firmly in time, for even when glancing behind, the artist is always looking ahead.



143 ALEX KATZ (B. 1927)

Kristen



signed and dated 'Alex Katz 05' (on the overlap)
oil on linen
84 x 60 in. (213.4 x 152.4 cm.)
Painted in 2005.

\$400,000-600,000

PROVENANCE:

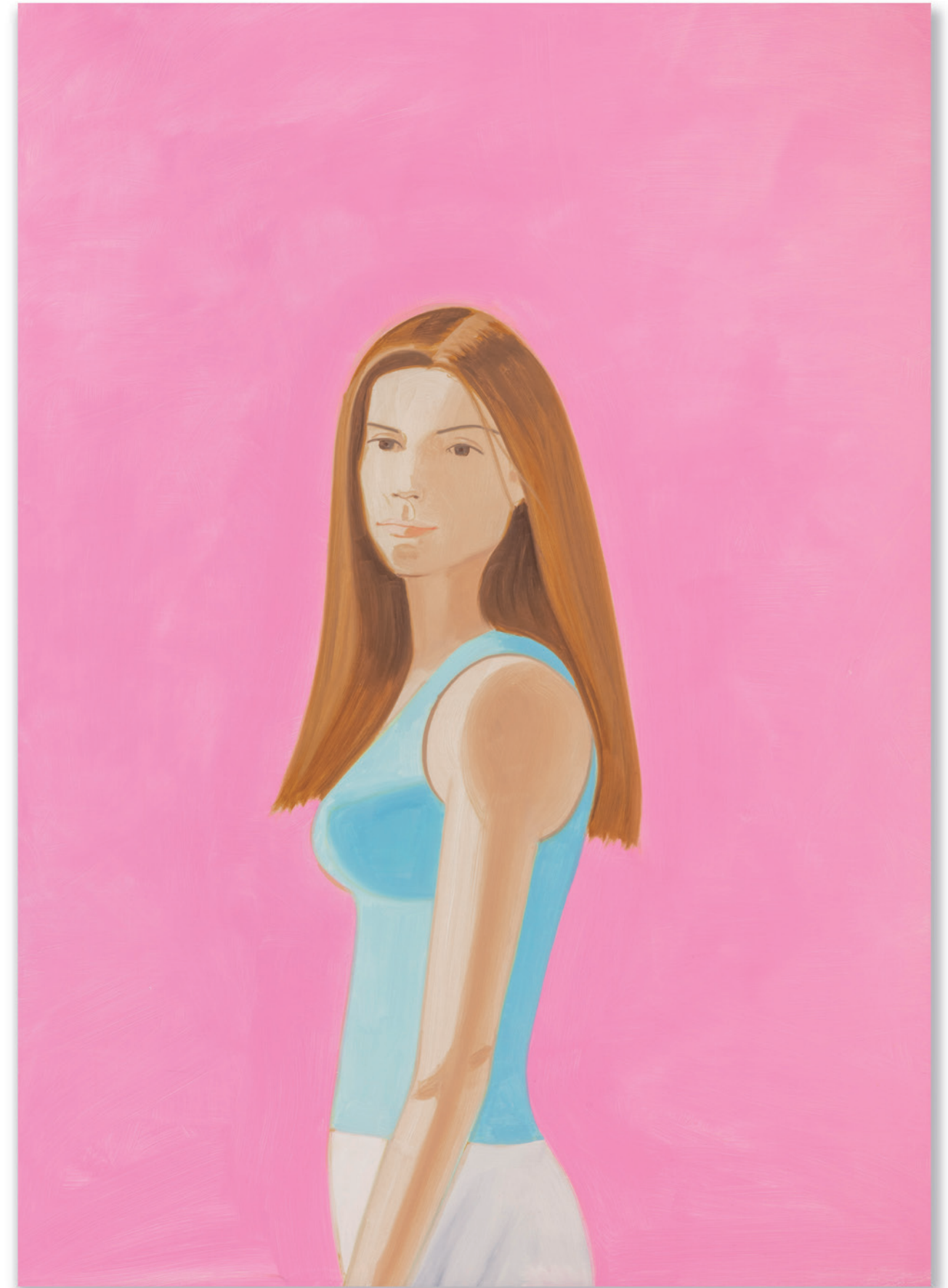
Richard Gray Gallery, Chicago
Acquired from the above by the present owner, 2006

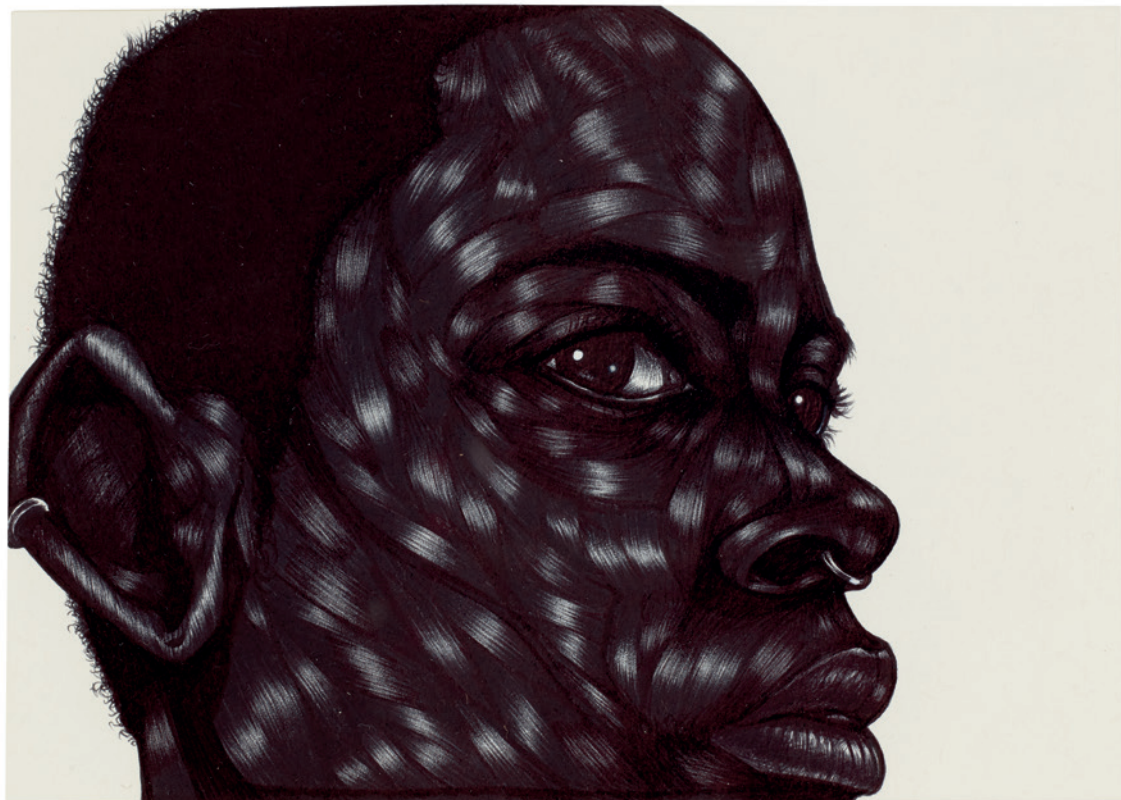
EXHIBITED:

Chicago, Richard Gray Gallery, *Alex Katz: New Paintings*,
February-March 2006.

**I like to make an image that is so
simple you can't avoid it, and so
complicated you can't figure it out.**

—Alex Katz





PROPERTY OF A DISTINGUISHED NEW YORK COLLECTOR

144 TOYIN OJIH ODUTOLA (B. 1985)

Untitled



signed, titled and dated 'Toyin Odutola UNTITLED 2011' (on the reverse)
ink on paper
5 x 7 in. (12.7 x 17.8 cm.)
Executed in 2011.

\$15,000-20,000

PROVENANCE:

Jack Shainman Gallery, New York
Acquired from the above by the present owner, 2011

EXHIBITED:

New York, Jack Shainman Gallery, *Toyin Ojih Odutola: (Maps)*, May-June 2011.



145 OTIS KWAME KYE QUAICOE (B. 1990)

Just Do It



signed and dated 'Kwame Kye 19' (lower right);
signed again and dated again 'Kwame Kye March 2019' (on the reverse)



oil on paper
30 x 22 in. (76.2 x 55.9 cm.)
Painted in 2019.

\$40,000-60,000

PROVENANCE:

Acquired directly from the artist by the present owner



146 TOMOO GOKITA (B. 1969)

I'm Not a Juvenile Delinquent



signed, titled and dated "'I'm not a Juvenile Delinquent" Tomoo Gokita '08' (on the reverse)
gouache on linen

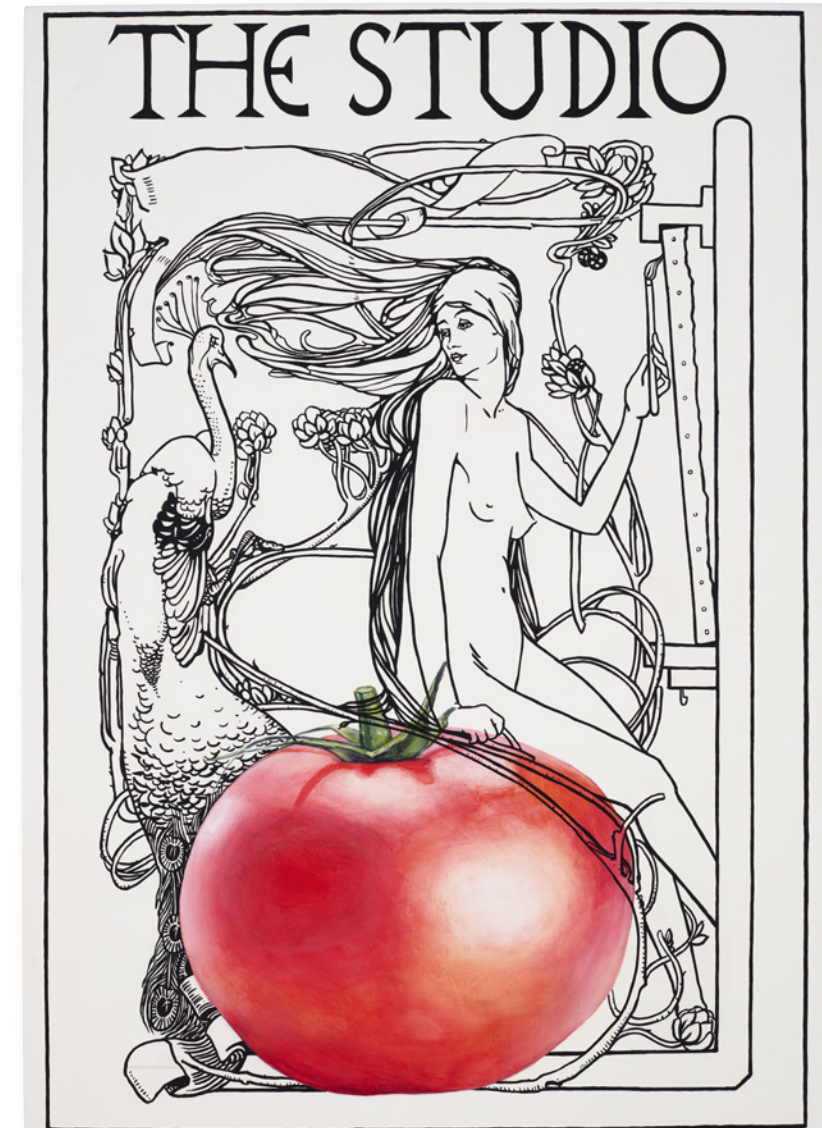


18 x 15 in. (45.7 x 38.1 cm.)
Painted in 2008.

\$50,000-70,000

PROVENANCE:

ATM Gallery, New York
Acquired from the above by the present owner



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

147 EMILY MAE SMITH (B. 1979)

The Studio (Big Tomato)



signed and dated 'Emily Mae Smith 2014' (on the overlap)
acrylic, gouache and watercolor on linen



38 ¼ x 27 in. (97.1 x 68.6 cm.)
Executed in 2014.

\$20,000-30,000

PROVENANCE:

Laurel Gitlen, New York
Acquired from the above by the present owner, 2014

EXHIBITED:

New York, Junior Projects, *Emily Mae Smith: Novelty Court*, June-July 2014.

LITERATURE:

K. Johnson, "Emily Mae Smith: 'Novelty Court,'" *New York Times*, 7 July 2014, p. C24.

°148 KARA WALKER (B. 1969)

Untitled



cut paper collage on paper, in two parts
each: 70 x 48 in. (177.8 x 121.9 cm.)
Executed in 2001.



\$120,000-180,000

PROVENANCE:

Brent Sikkema, New York
Private collection, New York

I surprised myself, actually, when I began working [in silhouette] how well it suited my personality, sort of polite, mute... and how well it seemed to exemplify the experience of women and blacks as second class citizens. This was a craft form that was (and is) everywhere, but rarely attains a high status. Silhouette cutting for me was my rebellion against high art and painting and to me a way of undermining the patriarchal tendency in western art.

—Kara Walker



°149 LISA YUSKAVAGE (B. 1962)

Heart



signed and dated 'Lisa Yuskavage 1996-7' (on the reverse)

oil on linen

84 x 72 in. (213.4 x 182.9 cm.)

Painted in 1996-1997.



\$350,000-550,000

PROVENANCE:

Acquired directly from the artist by the present owner,
2002

EXHIBITED:

Mexico City, Museo Tamayo, *Lisa Yuskavage*, June-
September 2006, pp. 28-29 (illustrated).

New York, Cheim & Read, *The Female Gaze: Women
Look At Women*, June-September 2009.

LITERATURE:

C. Bock, "Kitsch? Kunst? Softporno?," *Die Presse*, 6
June 2008, p. 24.

**I decided to make the images inside these painted bodies be
images of what the spirit of the painting itself would look like...**

**I always equated the experience of puberty as everyone's
collective memory of heightened vulnerability...and I was hoping
to equate that collective memory of fragility with my own and
the painting's feelings of being vulnerable to the viewer.**

—Lisa Yuskavage



°150 JOHN CURRIN (B. 1962)

Untitled



signed and dated 'John Currin 1990' (on the overlap)
oil on canvas
30 x 28 in. (76.2 x 71.1 cm.)
Painted in 1990.

\$150,000-200,000

PROVENANCE:

Andrea Rosen Gallery, New York
Private collection, Milan
Anon. sale; Christie's, New York, 16 November 2000,
lot 3
Acquired at the above sale by the present owner

EXHIBITED:

Middletown, Connecticut, Wesleyan University, Center
for the Arts, *The Good, the Bad & the Ugly: Knowledge and
Violence in Recent American Art*, September-October
1991 (illustrated on back cover of announcement).

LITERATURE:

K. Seward, "John Currin The Weirdest of the Weird",
Flash Art, November/December 1995, pp. 78-80,
no. 185 (illustrated)

**I believe in the old idea of technique. I believe you need it if
you're going to have magic and genius and masterpieces.
No one would question the value of technique in any other
field. No one would say that a tennis player would be
better if only he could stop hitting the ball.**

—John Currin



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

151 WILLEM DE KOONING (1904-1997)

Woman

signed 'de Kooning' (lower right)
graphite on paper
17 ½ x 11 ½ in. (44.5 x 29.2 cm.)
Executed *circa* 1947.



\$100,000-150,000

PROVENANCE:

Andrew Crispo Gallery, New York
B. C. Holland Gallery, Chicago
Langer & Co. Fine Arts, New York
The Pace Gallery, New York
Barbara Mathes Gallery, New York
Jan Krugier Gallery, New York
C & M Arts, New York
Marlborough Galerie, Zürich
Private collection, Zürich
Anon. sale; Sotheby's, New York, 13 May 2009, lot 135
Acquired at the above sale by the present owner

EXHIBITED:

Davenport Art Gallery; Little Rock, Arkansas Arts Center; Oklahoma City, Oklahoma Art Center; Wichita Falls Museum; Corpus Christi, Art Museum of South Texas; Kansas City, Nelson-Atkins Museum of Art; Huntsville Museum of Art; Stillwater, Gardiner Art Gallery; Pueblo, Sangre de Cristo Art Center; Lincoln, Sheldon Memorial Art Gallery; Peoria, Lakeview Museum of Arts & Sciences; Salina Art Center; Springfield Art Museum and Lexington, Art Museum, University of Kentucky, *American Works on Paper: 100 Years of American Art History*, December 1983-December 1985, no. 21.
New York, Langer & Co. Fine Arts, *Selected Works by Contemporary Masters*, April-May 1988.
New York, Jan Krugier Gallery, January-February 1989.
New York, Barbara Mathes Gallery, *Willem de Kooning: Works on Paper*, October-December 1993, no. 23.
Kunstmuseum Winterthur, *Plane / Figure: Amerikanische Kunst Aus Schweizer Sammlungen*, August-December 2006, no. 47.





152 GERHARD RICHTER (B. 1932)

16. März 03



signed, titled and dated '16. März 03 Richter' (lower edge of mount window); signed again, titled again and dated again '16. März 03 Richter' (on the reverse of the mount)
oil on color photograph
image: 3 ⁷/₈ x 5 ⁷/₈ in. (9.8 x 15 cm.)
mount: 12 ⁷/₈ x 16 ¹/₄ in. (32.7 x 41.3 cm.)
Executed in 2003.

\$30,000-50,000

PROVENANCE:

Marian Goodman Gallery, New York
Acquired from the above by the present owner

EXHIBITED:

Leverkusen, Museum Morsbroich; Centre de la photographie Genève and Madrid, Fundación Telefónica, *Gerhard Richter: Übermalte Fotografien / Photographies Peintes / Fotografías Pintadas*, October 2008-July 2009.
New York, International Center of Photography, *What is a Photograph?*, January-May 2014, p. 164 (illustrated).



PROPERTY FROM A PRIVATE EAST COAST COLLECTION

153 ALEX KATZ (B. 1927)

Untitled



incised with the artist's signature and date 'Alex Katz 02' (center right edge)
oil on board
16 x 11 ⁷/₈ in. (40.6 x 30.2 cm.)
Painted in 2002.

\$40,000-60,000

PROVENANCE:

Peter Sahlman Fine Art, New York
Acquired from the above by the present owner

154 RICHARD PRINCE (B. 1949)

Untitled (Oh)



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

inkjet on canvas

78 ³/₈ x 59 in. (199.1 x 149.7 cm.)

Executed in 2011.

\$180,000-250,000

PROVENANCE:

Gagosian Gallery, New York

Acquired from the above by the present owner, 2014



°155 ED RUSCHA (B. 1937)

The End #69



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

acrylic and graphite on paper

24 x 30 in. (61 x 76.2 cm.)

Painted in 2006.

\$200,000-300,000

PROVENANCE:

Private collection, Los Angeles


Acquired from the above by the present owner, 2006

The title and subject of the work remind us that the continuum of time is composed of the momentary; a flash of ending differentiates past from present and present from future, and a final, apocalyptic end would render time meaningless.

—R. Roberts, ed., *MoMA Highlights since 1980: 250 Works from The Museum of Modern Art New York, New York*, 2007, p. 109



°156 JENNY HOLZER (B. 1950)
Selection from Survival: Men don't protect...

 incised with the artist's studio inventory number and numbered 'JH974 5/10' (on the underside)
Danby Imperial white marble footstool
17 x 23 x 15 ¾ in. (43.2 x 58.4 x 40 cm.)
Executed in 2006. This work is number five from an edition of ten plus two artist's proofs.

\$50,000-70,000

PROVENANCE:
Cheim & Read, New York
Acquired from the above by the present owner, 2014

EXHIBITED:
New York, Cheim & Read, *The Female Gaze: Women Look at Men*, June-September 2016 (another example exhibited).

I wanted to support things that are helpful to people and maybe bash what I think is dangerous. So I switched from being everybody to being myself.
—Jenny Holzer



157 BARBARA KRUGER (B. 1945)

Untitled (Don't Shoot)



digital print on vinyl
96 x 94 in. (243.8 x 238.8 cm.)
Executed in 2013.



\$300,000-500,000



PROVENANCE:

Sprüth Magers, London
Acquired from the above by the present owner, 2013

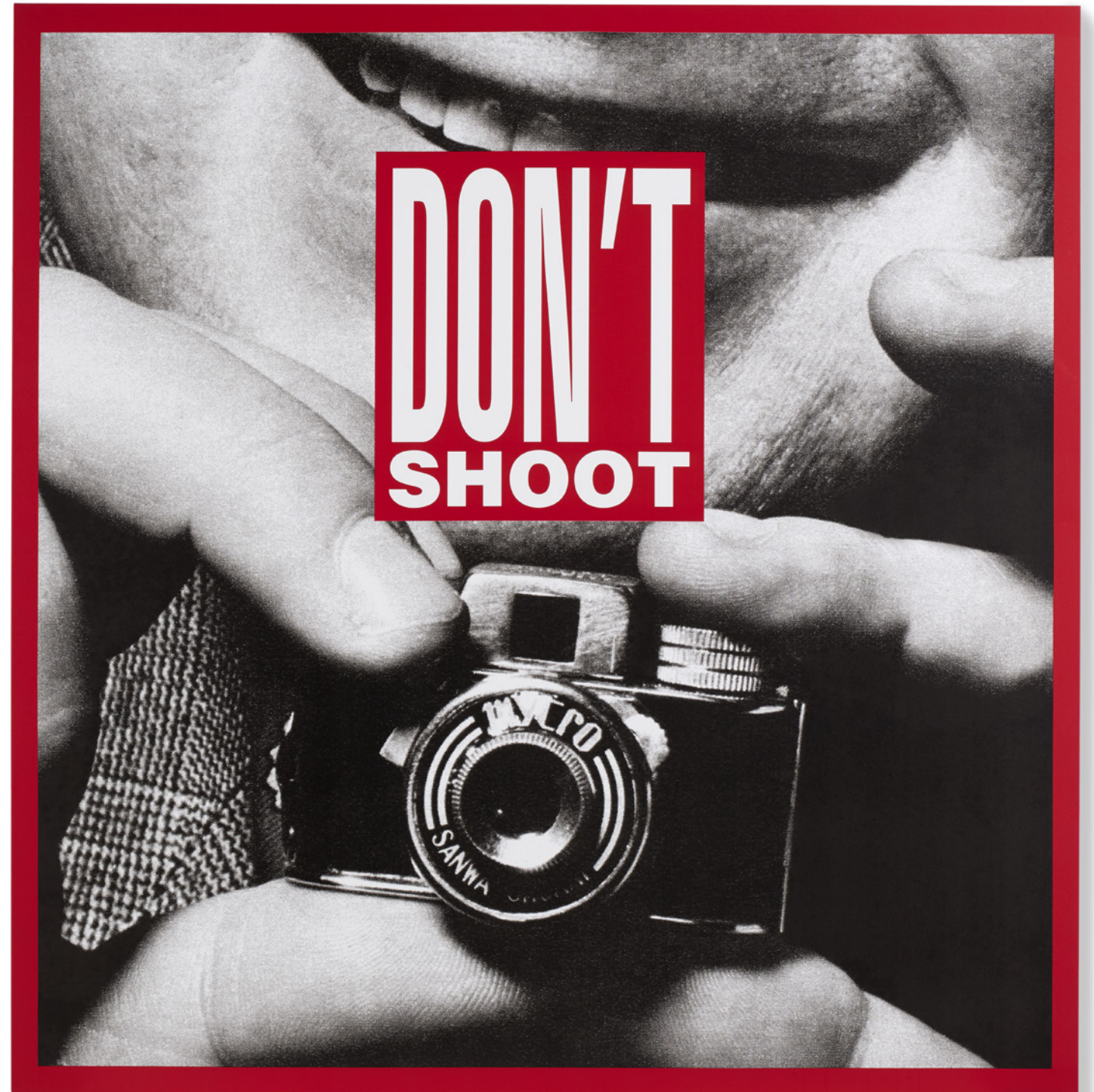
EXHIBITED:

Modern Art Oxford, *Barbara Kruger*, June-October 2014.

Executed in 2013, Barbara Kruger's *Untitled (Don't Shoot)* packs a powerful message relevant to our time now more than ever before. An impeccable example of the artist's sharp and illustrious visual expression, *Untitled (Don't Shoot)* fuses distinct components to bestow a fresh outlook on the conventionality of commercialized texts and images. The black and white image of a man holding a miniature camera in his hands sports a menacing smile, presumably frozen in the moment just before he presses the shutter button. Abruptly and all at once, the viewer becomes the target of the pervading nature of the man's gaze and Kruger's iconic cherry-red and white text. The tag "DON'T SHOOT" stands front and center above the boxy camera, evoking a stark juxtaposition both enticing and provocative. The brief yet menacing all-capitalized phrase elicits

**What the media have done today
is make a thing meaningless
through its accessibility. And what
I'm interested in is taking that
accessibility and making meaning .**

– Barbara Kruger



CONTINUE

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

158 WADE GUYTON (B. 1972)

Untitled



Epson UltraChrome inkjet on linen
63 x 38 in. (160 x 96.5 cm.)
Executed in 2005.



\$800,000-1,200,000



PROVENANCE:

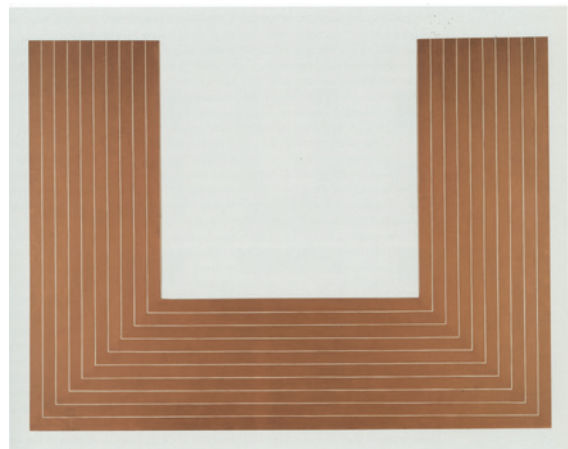
Richard Gray Gallery, Chicago
Acquired from the above by the present owner, 2011

**In a way, the printer is in more
control than I am.**

- Wade Guyton

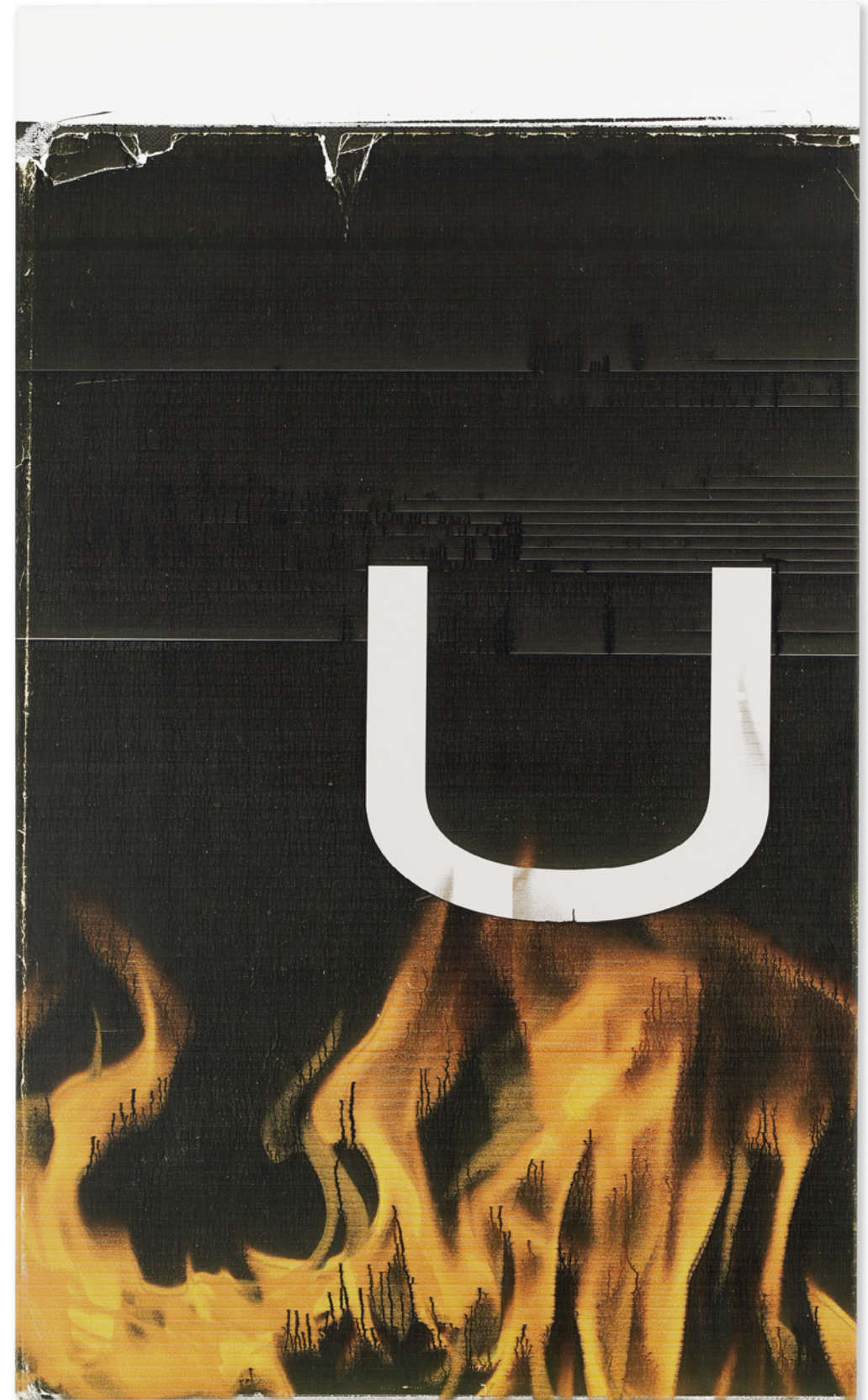
At once visually searing and poetically stern, Wade Guyton's *Untitled* exemplifies the reckoning of the epic conflict between artist, canvas and medium. This audacious and powerfully seductive work from 2005 characterizes Guyton's long-term investigation into the 21st century's dissemination of visual culture. Through the use of ordinary digital tools, such as a computer, scanner and printer, Guyton stretches the possibilities of the canvas while pushing the boundary of painting. The result is a revelatory composition that relishes in the stunning accidental marks caused by the transmission of motifs from his computer screen through his inkjet printer.

Soaring above a scathing sea of flames, Guyton's signature stark white *U* dominates the composition, slightly off center. The roaring fire is seemingly



Frank Stella, *Lake City* (second version), 1963 – 1964. Museum Kunst Palast, Düsseldorf. © 2020 Frank Stella / Artists Rights Society (ARS), New York.

CONTINUE



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

159 CHRISTOPHER WOOL (B. 1955)

Untitled



enamel on paper
56 ¼ x 32 ⅛ in. (142.9 x 81.6 cm.)
Painted in 1988.



\$200,000-300,000

PROVENANCE:

Luhring Augustine Gallery, New York
Acquired from the above by the present owner, 1989

**For me, Wool is a very pure version of something
dissonant and poignant. His all-or-nothing,
caustic-cerebral, ambivalent-belligerent gambit
is riveting and even a little thrilling. It's what
makes him one of the more optically alive
painters out there.**

—J. Saltz, quoted in “Hard Attack”, *The Village Voice*, December 2004, p. 78



159A RUDOLF STINGEL (B. 1956)

Untitled



signed and dated 'Stingel 2010' (on the reverse)
oil and enamel on canvas
67 x 53 ½ in. (170.2 x 135.9 cm.)
Executed in 2010.

\$300,000-500,000

PROVENANCE:

Massimo De Carlo, Milan
Acquired from the above by the present owner

Mr. Stingel is among the great anti-painting painters of our age, a descendant of Warhol but much more involved with painting’s conventions and processes, which he alternately spurns, embraces, parodies or exaggerates. His art asks what are paintings, who makes them, and how?

—R. Smith, “The Threads That Tie a Show Together”, The New York Times, 21 August 2013, p. C1



°160 RASHID JOHNSON (B. 1977)

Shuttle to Mars



white ceramic tile, black soap, wax, book, shea butter and space rock

48 ½ x 78 ½ x 8 in. (123.2 x 199.4 x 20.3 cm.)

Executed in 2011.

\$80,000-120,000

PROVENANCE:

David Kordansky Gallery, Los Angeles

Acquired from the above by the present owner, 2011

The goal for me has always been to have an investment in and explore the world around me. I think about the world not just as a location of the self, it is not just you who is changing like your position relative to the sun. The world around us is constantly evolving as a larger narrative. There are different, even greater levels of reward, if you are willing to explore the broader picture.

—Rashid Johnson



161 MARK BRADFORD (B. 1961)

Untitled



mixed media on paper
13 5/8 x 21 7/8 in. (34.6 x 55.6 cm.)
Executed in 2006.

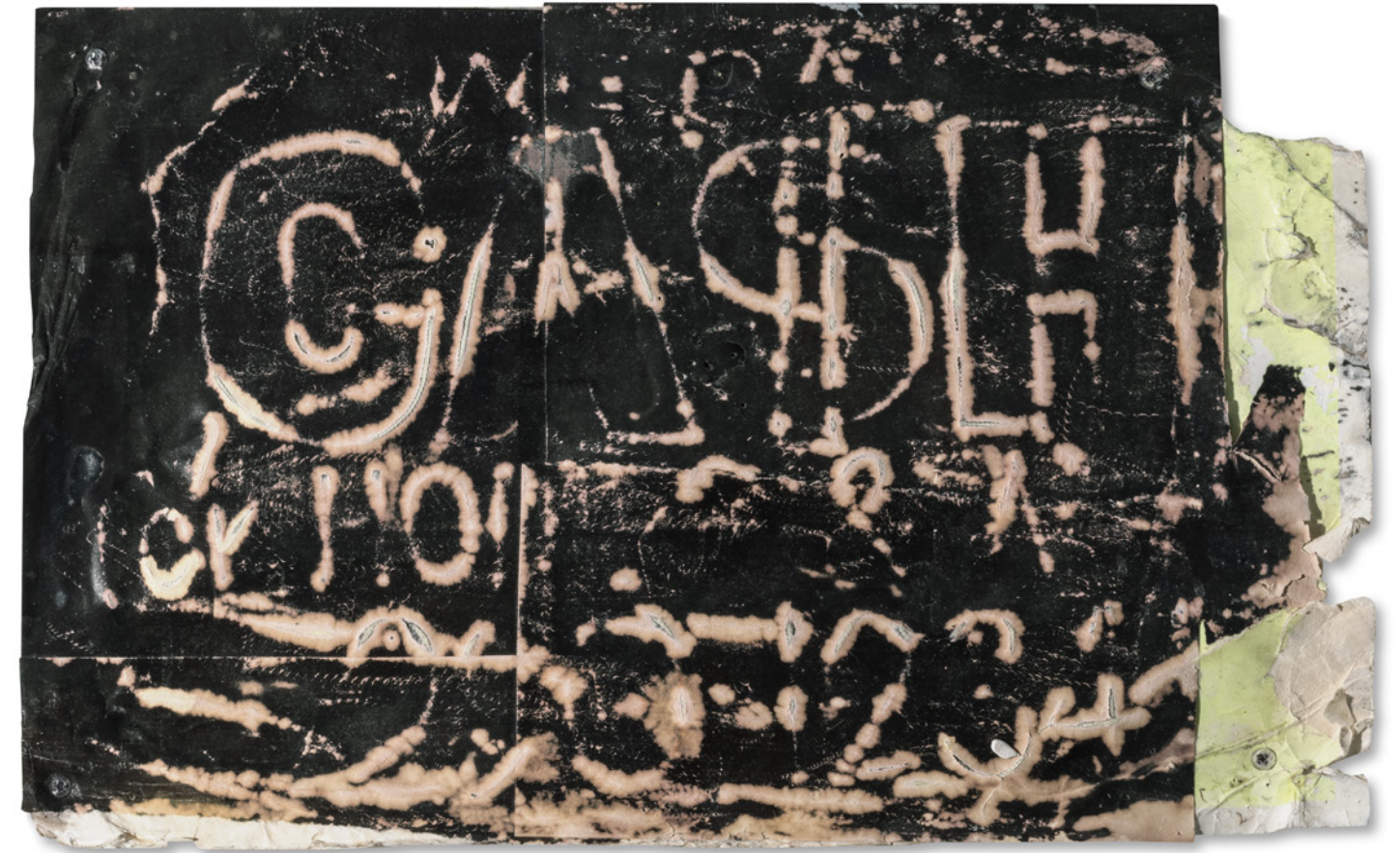
\$80,000-120,000

PROVENANCE:

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

The French affichistes had made paintings from torn and defaced commercial ads in the fifties, but Bradford's merchant posters sing a different and distinctly American song, about people who live on the fringes and make their lives up from day to day.

—C. Tomkins, "What Else Can Art Do? The Many Layers of Mark Bradford's Work",
The New Yorker, 15 June 2015



162 KEITH HARING (1958-1990)

Untitled (Subway Drawing)



chalk on black paper
83 x 42 ½ in. (210.8 x 102 cm.)
Executed circa 1985.

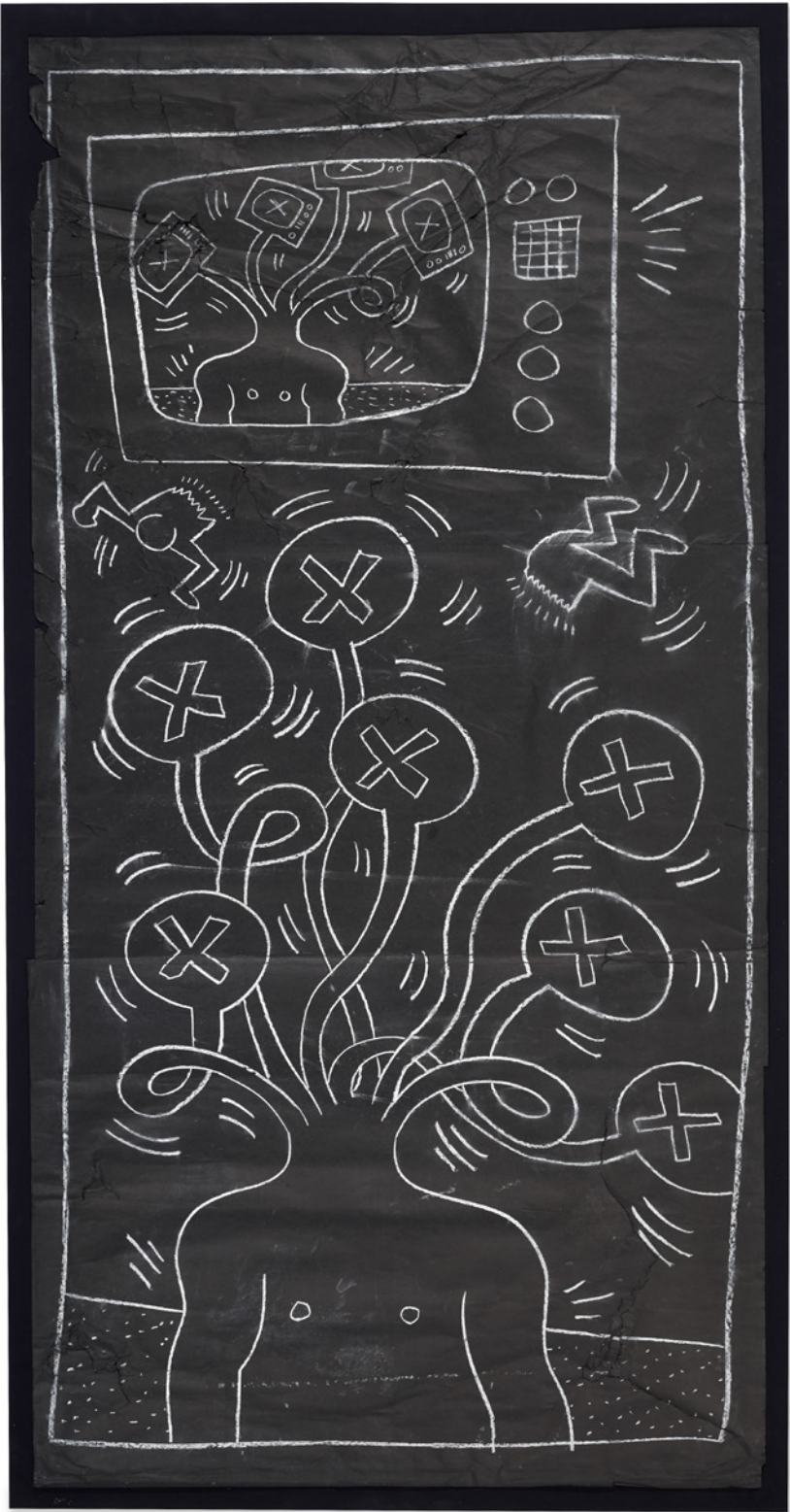
\$350,000-450,000

PROVENANCE:
Martin Lawrence Galleries, New York, 1997
Private collection, New York, 1998
Martin Lawrence Galleries, New York
Acquired from the above by the present owner

From the artist's elusive *Subway Drawings* series, Keith Haring's chalk creatures vibrate across the present lot from circa 1985 to capture the quintessence of New York in the eighties – an urban, energetic milieu pulsating with hip hop and street art. Inspired by the rebellious spontaneity of the city's ubiquitous graffiti, the present work features a Medusa head sprouting multiple balloon-like tentacles from its neck with X's for faces squaring off against its smaller counterpart confined by the blaring television screen. If the split humanoid torso at center is not clue enough, that Haring is gearing up for societal battle between the mutant X-heads and rogue monitors is made all the more clear through the figures' frenetic activity conveyed by simple, staccato line. In contextualizing this particular drawing alongside advertisements for Sumo wrestling and Broadway's *Dreamgirls*, Haring sharpens his perspicacious commentary on a city enmeshed in all the trappings of a rampant entertainment industry and questions who actually controls the images commuters so willingly ingest on a daily basis. Embodying the artist's distinctive visual language, *Untitled (Subway Drawing)* proves an eye-catching and soulful reminder that imagination still exists amidst the chaos of mass-marketed urbanity. Haring's guerrilla subway drawings merged the gallery with the street, while confronting social change through an inventive fusion of street art and Pop art that lasted only as long as the next ad cycle. Executed at the peak of the artist's career and recorded in a rare archival photograph taken by Tseng Kwong Chi, *Untitled (Subway Drawing)* stands as a survivor of Haring's now-iconic series of drawings once plastered all over New York City subway stations — a rescue that cannot help but tell its story.



Tseng Kwong Chi, *Keith Haring, (Subway Drawing), 1985, New York* (present lot illustrated). Photo: © Muna Tseng Dance Projects, Inc. Artwork: © The Keith Haring Foundation.



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

163 JEAN-MICHEL BASQUIAT (1960-1988)

Untitled



wax crayon on paper
14 x 11 in. (35.6 x 28 cm.)
Executed in 1982.



\$150,000-200,000

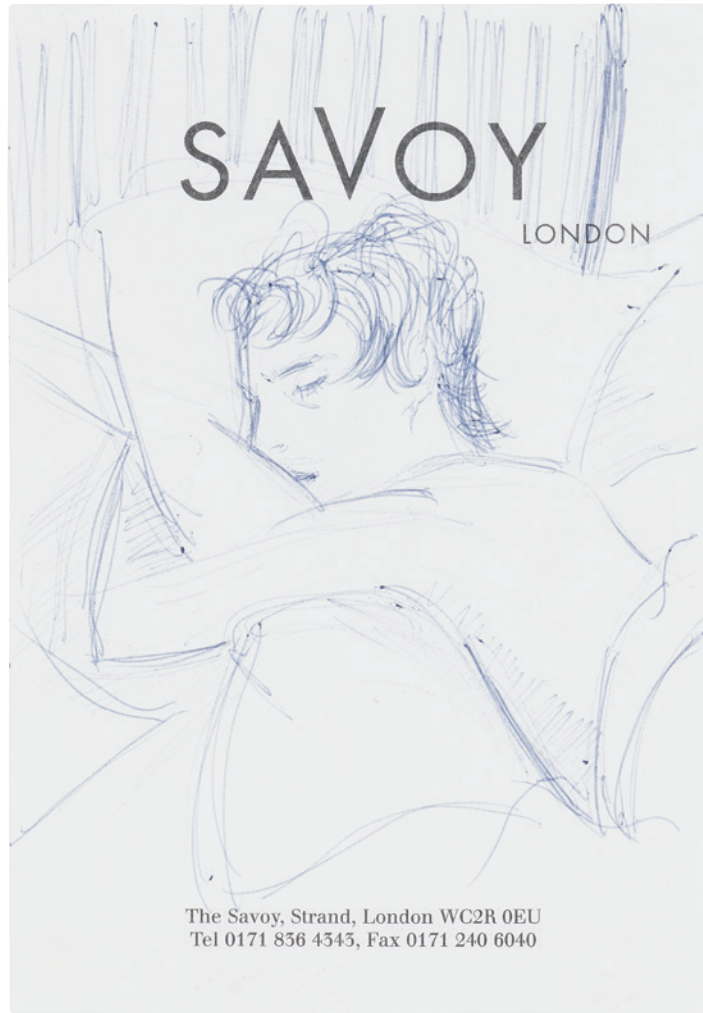
PROVENANCE:

Private collection, New York, acquired directly from the artist
Luhring Augustine Gallery, New York
Anon. sale; Christie's, New York, 1 November 1994, lot 130
Acquired at the above sale by the present owner

Drawing, for [Basquiat], was something you did rather than something done, an activity rather than a medium. The seemingly throw-away sheets that carpeted his studio might appear little more than warm-ups for painting, except that the artist, a shrewd connoisseur of his own off-hand and under foot inventions, did not in fact throw them away, but instead kept the best for constant reference and re-use. Or, kept them because they were, quite simply, indestructibly vivid.

—R. Storr, "Two Hundred Beats Per Min", in *Basquiat Drawings*, exh. cat., New York, Robert Miller Gallery, 1990, n.p.





PROPERTY OF A DISTINGUISHED NEW YORK COLLECTOR

164 ELIZABETH PEYTON (B. 1965)

Savoy (Tony)

ink on hotel stationery
5 ¾ x 4 in. (14.6 x 10.2 cm.)
Executed in 1999.

EXHIBITED:

New York, New Museum; Minneapolis, Walker Art Center; London, Whitechapel Gallery and Maastricht, Bonnefantenmuseum, *Live Forever: Elizabeth Peyton*, October 2008-March 2010, pp. 143 and 243 (illustrated).

PROVENANCE:

Gavin Brown's Enterprise, New York
Acquired from the above by the present owner, 2000

165 JONAS WOOD (B. 1977)

N. Lowe 2 (Peach Faced Love Bird)

signed with the artist's initials, titled and dated 'N. LOWE 2 (PEACH FACED LOVE BIRD) JBRW 2007' (on the reverse)
oil on canvas
35 ⅛ x 27 ⅞ in. (89.2 x 70.8 cm.)
Painted in 2007.

\$70,000-100,000

PROVENANCE:

Shane Campbell Gallery, Chicago
Acquired from the above by the present owner

EXHIBITED:

Chicago, Shane Campbell Gallery, *Jonas Wood*, October-November 2007.





166 THEASTER GATES (B. 1973)

Howling Black Wolf

i wood-fired clay
18 7/8 x 5 1/2 x 3 1/2 in. (48 x 14 x 8.9 cm.)
Executed in 2017.

\$30,000-50,000

PROVENANCE:
Private collection, United States
Acquired from the above by the present owner



167 AMOAKO BOAFO (B.1984)

Judgy Look

i signed, inscribed and dated 'AMOAKO M BOAFO
2019 KING' (lower center)
Q oil on two joined sheets of paper
38 1/4 x 27 3/8 in. (97.2 x 69.5 cm.)
Executed in 2019.

\$20,000-30,000

PROVENANCE:
Roberts Projects, Los Angeles
Acquired from the above by the present owner

°168 YOSHITOMO NARA (B. 1959)

The Girl with the Knife in Her Side



signed in Japanese and dated "93" (on the figure's leg)
acrylic, urethane, plastic, fabric, copper, glue and metal staples on painted metal base
overall: 14 x 8 x 8 in. (35.6 x 20.3 x 20.3 cm.)
Executed in 1993. This work is unique.

\$250,000-350,000

PROVENANCE:
Galerie Johnen + Schöttle, Cologne
Private collection, Europe
Anon. sale; Christie's, New York, 12 May 2011, lot 345
Acquired at the above sale by the present owner

EXHIBITED:
Cologne, Galerie Johnen + Schöttle, *Yoshitomo Nara*, 1993.


LITERATURE:
N. Miyamura and S. Suzuki, eds., *Yoshitomo Nara: The Complete Works, Volume 1: Paintings, Sculptures, Editions, Photographs 1984-2010*, Tokyo, 2011, p. 252, no. S-1993-004 (illustrated).

Look at them, they are so small, like toys. Do you think they could fight with those? I don't think so. Rather, I kind of see the children among other, bigger, bad people all around them, who are holding bigger knives.

—Yoshitomo Nara



169 KAWS (B. 1974)
BLAME GAME

 signed, numbered and dated '92/100 KAWS..14' (lower edge of each sheet)
the complete set of ten color screenprints on Saunders Waterford High White paper
each: 35 x 23 in. (88.9 x 58.4 cm.)
box: 36 5⁄8 x 24 1⁄2 x 1 1⁄2 in. (93 x 62.2 x 3.8 cm.)
Executed in 2014. This set is from the edition of one hundred plus twenty artist's proof sets.
Published by Pace Prints, New York with the title page and original cloth-covered portfolio
case with embossed artist's name and title.

\$70,000-100,000

PROVENANCE:
Private collection, New York



PROPERTY OF AN INTERNATIONAL COLLECTOR

~170 THE HAAS BROTHERS (B. 1984)

Dick Drake Mini Beast



brown Icelandic sheepskin, ebony and bronze
32 x 13 x 15 in. (81.3 x 33 x 38.1 cm.)
Executed in 2016. This work is unique.

\$30,000-40,000

PROVENANCE:

UNAIDS Benefit Auction, Basel; courtesy of the artists and R & Company, 12 June 2017, lot 4
Acquired at the above sale by the present owner

EXHIBITED:

New York, R & Company, *The Haas Brothers: King Dong Come*, November 2016-January 2017.



Creativity to me means being able to open your mind enough to allow yourself to think of things that don't exist, and then make them come to fruition. It means you're able to look at the larger social picture and think of things that are missing and think of ways to push it forward'.

– Nikolai Haas



171 GEORGE CONDO (B. 1957)

Uncle Joe



stamped and incised with the artist's name and number 'CONDO 1/3' (on the underside)
18 carat gold and diamond
2 x 2 ½ x 2 ½ in. (5.1 x 6.4 x 6.4 cm.)
Executed in 2007. This work is number one from an edition of three plus one artist's proof.

\$150,000-200,000

PROVENANCE:

Galerie Andrea Caratsch, Zürich
Acquired from the above by the present owner, 2007

172 TOMOO GOKITA (B. 1969)

Hard Hap Topless



signed, titled and dated "'HARD HAP TOPLESS" Tomoo Gokita 2007' (on the reverse)

acrylic and gouache on canvas

76 ¼ x 51 ¼ in. (193.7 x 130.2 cm.)

Painted in 2007.

\$120,000-180,000

PROVENANCE:

Honor Fraser Gallery, Los Angeles

Acquired from the above by the present owner

EXHIBITED:

Los Angeles, Honor Fraser Gallery, *Tomoo Gokita:*

Vanity Drunko, March-May 2007 (illustrated on announcement).

I am presuming that to deform the human face might be a reaction against my practice of depicting them like crazy when I was young. Probably, I have become tired of depicting faces. ...I still love the strength, profoundness and complexities that the monochromatic palette owns, and I believe there are still many more possibilities in it.

—Tomoo Gokita



◌173 TAKASHI MURAKAMI (B. 1962)

Oval Buddha Silver



sterling silver
53 ¾ x 31 ¾ x 30 ¾ in. (136.5 x 80.6 x 78.1 cm.)
Executed in 2008. This work is number one from an edition of ten.

\$400,000-600,000

PROVENANCE:

Blum & Poe, New York
Private collection, Greenwich
Acquired from the above by the present owner, 2009

EXHIBITED:

Château de Versailles, *Murakami Versailles*, September-December 2010, pp. 42-47 (another example illustrated and exhibited).
Palazzo Reale Milan, *Takashi Murakami: Arhat Cycle*, July-September 2014 (another example exhibited).
Museum of Fine Arts, Boston, *Takashi Murakami: Lineage of Eccentrics*, October 2017-April 2018 (another example exhibited).

Forged in dazzling sterling silver, Takashi Murakami’s monumental *Oval Buddha Silver* (2008) delights perception with its polished surface and challenges the mind’s eye as its central figure seeks the ever-elusive nirvana. As distinctive in style as Jeff Koons’s stainless steel works, Murakami’s iconic Buddha both physically and metaphorically encompasses the universal striving for perfection, encasing the figure of serenity in an alluring material praised for its purity. “It is well known that smoothness is always an attribute of perfection because its opposite reveals a technical and typically human operation of assembling. ...As for the material itself, it is certain that it promotes a taste for lightness in its magical sense...with the curvature, the spread and the brilliance of soap bubbles” (R. Barthes, quoted in B.-C. Han, *Saving Beauty*, Medford, 2018, n.p.). Comprised of seventeen separate elements, *Oval Buddha Silver* testifies to the artist’s singular imagery, design sensibilities and facility with refined materials while uniting

CONTINUE



174 ROBERT LONGO (B. 1953)

Untitled (Teahupo'o, Tahiti 04/17/99)

i

charcoal and graphite on paperboard
60 x 90 in. (152.4 x 228.6 cm.)
Executed in 2000.

⚡

\$400,000-600,000

PROVENANCE:

Acquired directly from the artist by the present owner,
2000

From Robert Longo's iconic *Monsters* series, the monumental *Untitled (Teahupo'o, Tahiti 04/17/99)* immortalizes the breathtaking breaking of a Pacific Ocean wave at Teahupo'o, Tahiti, dubbed the "heaviest wave in the world" as one of the most thrilling surf spots on earth. Longo's dramatic, velvety textures simultaneously evoke the nostalgia of a black-and-white photograph and the sinister, shadowy underworld of the film noir genre. In the vein of the hyperrealists, Longo's unnatural attention to detail in rendering every curve of the wave not only bespeaks his great facility with charcoal, but also hints at a dark side of the divine.

The present lot hails from *The Essentials*, the artistic period during which Longo focused on producing daunting, massive charcoal drawings in his own interpretation of the Genesis creation story. Situated within *The Essentials*, the *Monsters* series takes as its protagonists tidal ocean waves from different parts of the world, capturing forever the wave's momentary might. Teahupo'o in particular is home to a shallow

CONTINUE



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

175 ALEX KATZ (B. 1927)

Fishing Boats

signed and dated 'alex katz 01' (on the overlap)

oil on canvas

60 x 72 in. (152.4 x 182.9 cm.)

Painted in 2001.

\$150,000-200,000

PROVENANCE:

PaceWildenstein, New York

Acquired from the above by the present owner, 2003



176 HIROSHI SUGIMOTO (B. 1948)

North Atlantic Ocean, Cape Breton Island



signed 'Sugimoto' (on a paper label affixed to the reverse of the frame)

gelatin silver print flush-mounted on board

sheet/flush mount: 47 x 58 ¾ in. (119.4 x 149.2 cm.)

Executed in 1996. This work is number three from an edition of five.



\$300,000-500,000

PROVENANCE:

The Pace Gallery, New York

Acquired from the above by the present owner, 2010

EXHIBITED:

Tokyo, Mori Art Museum; Washington, D.C., Hirshhorn

Museum and Sculpture Garden; Modern Art Museum

of Fort Worth; San Francisco, de Young Museum;

Düsseldorf, K20 Kunstsammlung Nordrhein-Westfalen;

Salzburg, Museum der Moderne; Staatliche Museen zu

Berlin, Neue Nationalgalerie and Kunstmuseum Luzern,

Hiroshi Sugimoto, September 2005-January 2009, pp.

141 and 389 (another example illustrated and exhibited).

New York, The Pace Gallery, *Hiroshi Sugimoto: The Day*

After, November-December 2010, pp. 34-35 (illustrated).

LITERATURE:

P. Hay Halpert, J. Lageira, K. Brougher and J. Yau,

Sugimoto, exh. cat., Madrid, Fundación "la Caixa", 1998,

pp. 170-171 (another example illustrated).

T. Matsumoto, ed., *Hiroshi Sugimoto: Seascapes*,

Bologna, 2015, pp. 195 and 272 (another example

illustrated).

**Water and air. So very
commonplace are these
substances, they hardly attract
attention and yet they vouchsafe
our very existence. ...Mystery
of mysteries, water and air are
right there before us in the sea.
Every time I view the sea, I feel
a calming sense of security, as
if visiting my ancestral home; I
embark on a voyage of seeing.**

—Hiroshi Sugimoto



Shara Hughes

Shara Hughes's vibrant landscapes constantly shift between the languages of abstraction and representation, the real and the imagined, and process and impulse. Beginning with a simple primed canvas, Hughes lays down a simple color wash and then lets the paint follow her intuition and unconscious course. The result is a remarkable versatility in how she wields the brush, and how she fluctuates between often from dynamic and forceful brushstrokes to more contained, moderate, and sinuous lines.

The Fauves, German Expressionists' forms and color-palette, the Post-Impressionist imprint, and the visionary approach to landscape of Charles Burchfield are all referenced in Hughes's work. The interior scene of *!!* renders an impossible architectural scenario that defies the laws of perspective and light. The playful conjugation of different windows converging in the fragmented coffee table room—the main focus—reminds the viewer of “windows of subway doors; operating systems on computers with their movable, collapsible windows (...) and smartphone screens” (R. Smith, W. Heinrich, M. Schwendener and J. Farago, “What To See In New York Art Galleries This Week,” *The New York Times*, 15 June 2017).

While painting is the usual medium Hughes deploys, her works on paper are also central to her working practice. *Mirror Mirror* humorously renders a powder room, where the

different textures and objectual system of representation appeal playfully and suggestively. The size of elements in the scene, similar to Giorgio Morandi's objects, seem to play a hierarchical role. Wittingly enough, the mirror, the main subject of the scene, sarcastically is the smallest and almost unnoticed furnishing.

Shara Hughes combines contemporary painting with historical references. Her flattening of space through smooth, single-tone patches overlaid with airbrush-like gradients create spatial distortions that recall the interiors painted by David Hockney or Pierre Bonnard. The artist's oeuvre makes clear references to some of the most canonized painters in art history, somehow finding a way to harmoniously blend artists from across the style spectrum into a single, perfectly chaotic rhythm. She has been instrumental in reviving the landscape genre, not only rendering lyrical images but, more importantly, adding humor, intelligence and an exhilarating voice to her scenes.

Originally from Atlanta, Shara Hughes received her bachelor's degree in Fine Arts from the Rhode Island School of Design in 2004, and currently lives and works in Brooklyn, New York. Hughes has had several solo exhibitions across the United States and internationally; her dreamlike landscapes have been included at the Whitney Biennial 2017, and other works are in the permanent collection of the Metropolitan Museum of Art (New York).



177 SHARA HUGHES (B. 1981)

Mirror Mirror



signed and dated 'SHARA HUGHES 2008' (lower right); signed again, titled and dated again 'SHARA HUGHES "Mirror Mirror" January 2008' (on the reverse)



oil, acrylic, colored pencil, oilstick, glitter and paper collage on paper
18 7/8 x 26 3/4 in. (48 x 67.9 cm.)
Executed in 2008.

\$8,000-12,000

PROVENANCE:

Museum 52, London

Acquired from the above by the present owner, *circa* 2008

178 SHARA HUGHES (B. 1981)

Untitled



signed twice, inscribed and dated 'SHARA HUGHES NEW YORK 2007' (on the reverse)
acrylic on canvas
47 7/8 x 52 in. (121.5 x 132 cm.)
Painted in 2007.



\$80,000-120,000



PROVENANCE:

Museum 52, London

Acquired from the above by the present owner, *circa* 2008

Landscapes are constantly changing, whether it's the time of day
or the temperature or the weather patterns... The constant state of
change created so much possibility.

—Shara Hughes



179 JENNIFER GUIDI (B. 1972)

Energy of Love (Painted Universe Mandala SF #4F, Red, Natural Ground)



signed and dated 'Jennifer Guidi 2018' (on the reverse)
oil, acrylic and sand on linen
92 x 74 in. (233.7 x 188 cm.)
Executed in 2018.

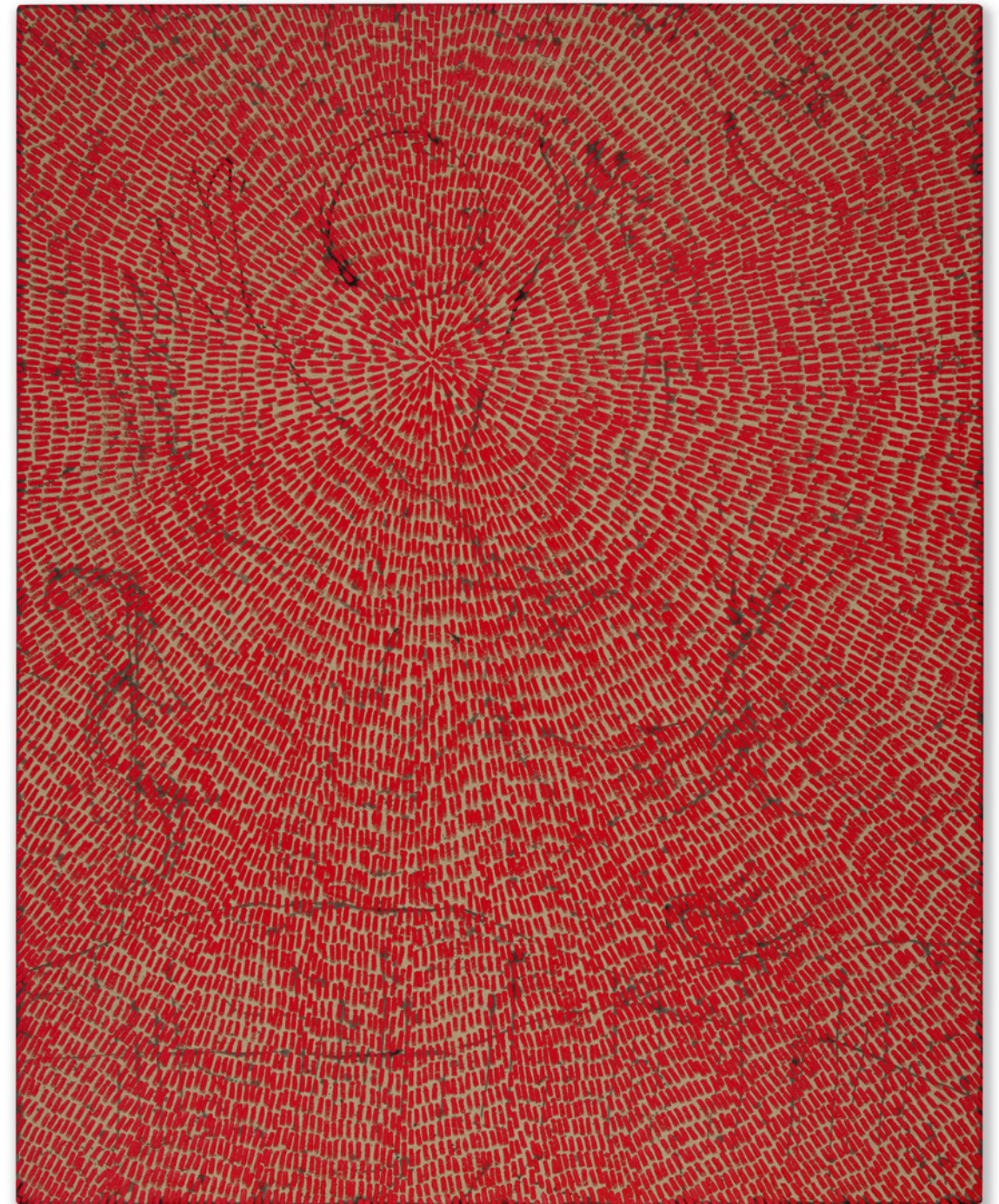
\$120,000-180,000

PROVENANCE:

(RED) Auction, Sotheby's, Miami; courtesy of the
artist, Gagosian Gallery, David Kordansky Gallery and
Massimo De Carlo, 5 December 2018, lot 2
Acquired at the above sale by the present owner

**I've played with rainbow colors,
thinking about how color occurs
in nature and how we're affected
by color and light. ...I like the idea
of circular energy sources, and I
visualize them during meditation.**

—Jennifer Guidi



°180 ALEX ISRAEL (B. 1982)

Untitled (flat) Diagonal stop top-orange



signed and dated 'Alex Israel '12' (on the reverse)

acrylic on stucco, wood and aluminum frame

78 x 53 7/8 in. (198.1 x 136.8 cm.)

Executed in 2012.

\$50,000-70,000

PROVENANCE:

Private collection, Santa Monica

Acquired from the above by the present owner, 2013

**I like the physicality of my city, its surfaces, textures
and patina ... I like the idea of presenting scenic
painting in the flesh, directly to the viewer, inverting
its position from cinematic illusion to physical,
Hollywood thing.**

—Alex Israel



181 NEIL JENNEY (B. 1945)

Atmosphere



signed twice, stamped twice and dated twice 'Neil Jenney 1985 1985 JENNEY
Neil Jenney JENNEY' (on the reverse)
oil on panel in artist's frame, in two parts
32 ½ x 79 ⅝ x 5 in. (82.6 x 202.2 x 12.7 cm.)
Executed in 1985.



\$60,000-80,000

PROVENANCE:

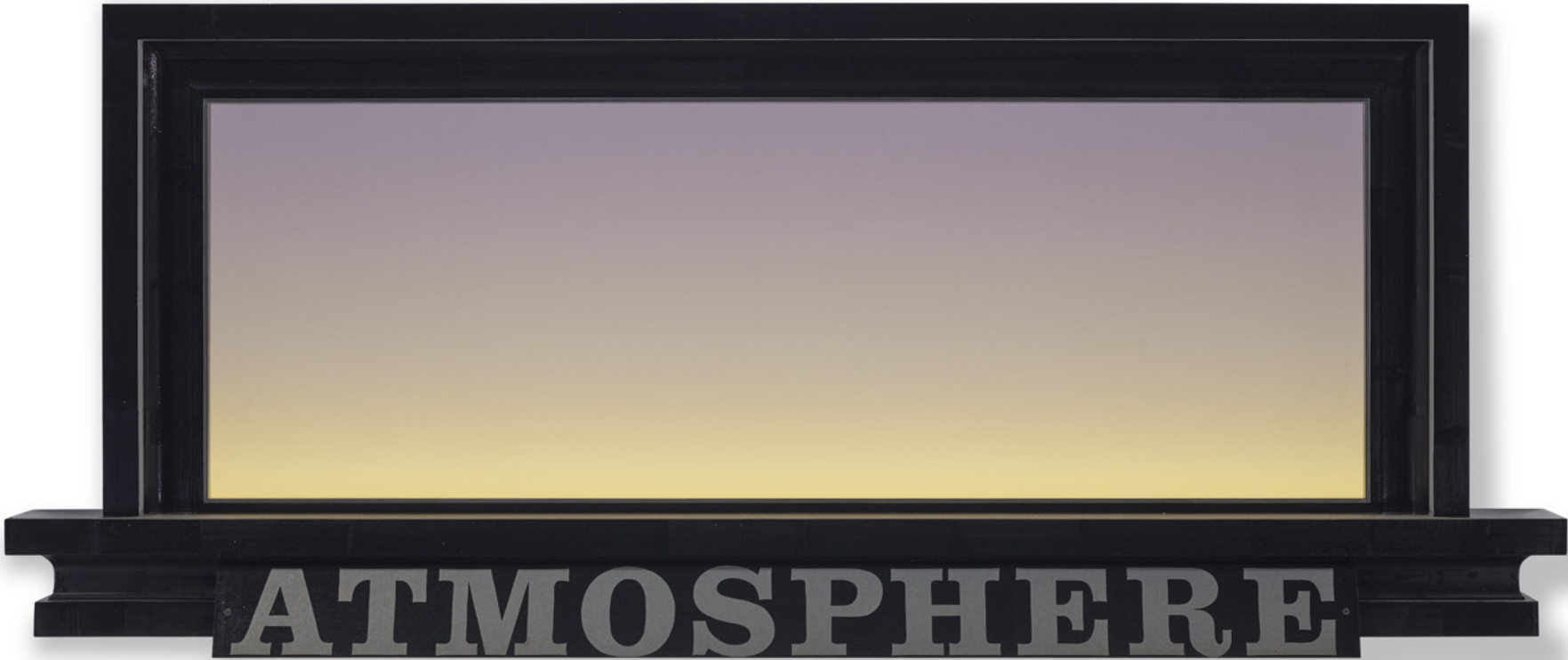
Barbara Mathes Gallery, New York
Private collection
Anon. sale; Sotheby's, New York, 16 May 2002, lot 394
Private collection
Anon. sale; Sotheby's, New York, 11 May 2011, lot 278
Acquired at the above sale by the present owner

EXHIBITED:

New York, Barbara Mathes Gallery, *Neil Jenney*, March-April 1987.
Columbus Museum of Art, *Columbus Collects: American Painting, Sculpture, Photography*, November 1988-January 1989.

LITERATURE:

M. Brenson, "Gallery View: Landscapes That Are Rooted in the 60's", *The New York Times*, 22 March 1987, p. H33 (illustrated).
K. Larson, "The Good, The Bad, and The Ugly", *New York Magazine*, 20 April 1987, p. 64 (illustrated).



182 GILBERT & GEORGE (B. 1943 AND B. 1942)

Jail



chromogenic print in artist's frame, in eight parts
each: 29 ¾ x 25 in. (75.6 x 63.5 cm.)
overall: 59 ½ x 100 in. (151.1 x 254 cm.)
Executed in 2011.

\$40,000-60,000

PROVENANCE:

White Cube, London

Acquired from the above by the present owner, 2011

EXHIBITED:

London, White Cube, *Gilbert & George: London Pictures*,
March-May 2011.





°183 TRACEY EMIN (B. 1963)

Always Always Always

white neon



11 15/16 x 64 5/16 in. (30.3 x 163.3 cm.)

Executed in 2006. This work is number three from an edition of three and is accompanied by a certificate of authenticity signed by the artist.

\$50,000-70,000

PROVENANCE:

White Cube, London

Acquired from the above by the present owner, 2006

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

184 DAMIEN HIRST (B. 1965)

Naja Nivea



household gloss on canvas
60 x 108 in. (152.4 x 274.3 cm.)
Painted in 2000.



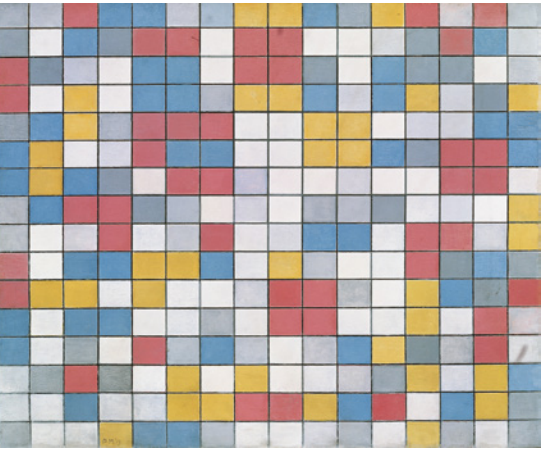
\$350,000-550,000

PROVENANCE:

Gagosian Gallery, New York
Acquired from the above by the present owner

LITERATURE:

Theories, Models, Methods, Approaches, Assumptions, Results, and Findings, exh. cat., New York, Gagosian Gallery, 2000, p. 118.
J. Beard and M. Wilner, eds., *Damien Hirst: The Complete Spot Paintings 1986-2011*, London, 2013, p. 229 (illustrated).



Piet Mondrian, *Checker Board Composition with Light Colours*, 1919. Gemeentemuseum, The Hauge. Photo: © DeA Picture Library / Art Resource, NY.



185 STANLEY WHITNEY (B. 1946)

Stay Songs



signed, titled and dated "'STAY SONGS" Stanley Whitney 01' (lower edge)
monotype on paper
image: 15 5/8 x 16 in. (39.7 x 40.6 cm.)
sheet: 29 3/8 x 29 3/8 in. (74.6 x 74.6 cm.)
Executed in 2001.

\$8,000-12,000

PROVENANCE:

Vermont Studio Center, Johnson, Vermont
Acquired from the above by the present owner



186 PETER HALLEY (B. 1953)

Untitled (2.22.18.2)

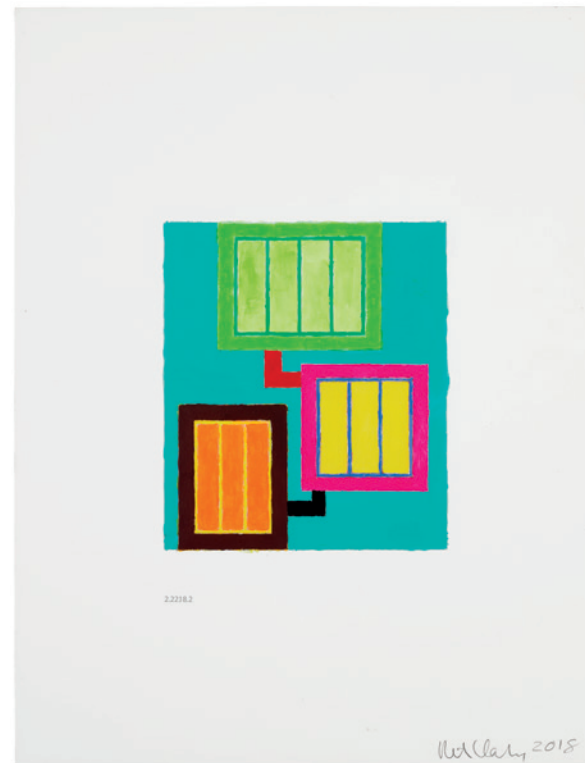


signed and dated 'Peter Halley 2018' (lower right);
stamped with the number '2.22.18.2' (left)
acrylic and fluorescent acrylic on digitally-printed paper
20 7/8 x 16 in. (53 x 40.6 cm.)
Executed in 2018.

\$8,000-12,000

PROVENANCE:

Gea Politi, Milan
Private collection, Milan
Acquired from the above by the present owner



PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

187 PETER HALLEY (B. 1953)

Two Prisons



signed twice and dated 'Peter Halley Peter Halley 2004' (on the reverse)
acrylic, fluorescent acrylic and Roll-a-Tex on two joined canvases
69 x 40 in. (175.3 x 101.6 cm.)
Executed in 2004.

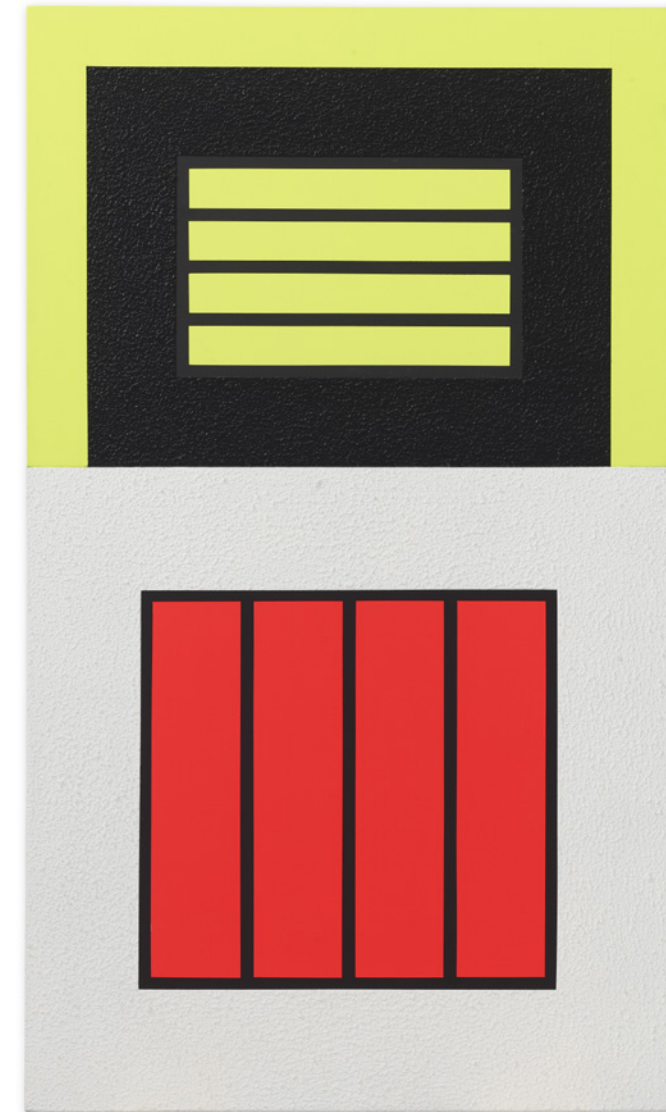
\$60,000-80,000

PROVENANCE:

Galleria Gian Enzo Sperone, Turin
Private collection, Turin

EXHIBITED:

New York, Sperone Westwater Gallery, *Peter Halley Unseen Paintings: 1997-2002, From the Collection of Gian Enzo Sperone*, November-December 2018.



188 WADE GUYTON (B. 1972)

Untitled



signed and dated 'Wade Guyton 09' (on the overlap)

Epson UltraChrome inkjet on linen

84 x 69 in. (213.4 x 175.3 cm.)

Executed in 2008.

\$350,000-550,000

PROVENANCE:

Private collection, Geneva

Private collection, London, 2011

Acquired from the above by the present owner

Once the canvas has been fed through the printer, it drops unceremoniously to the floor and accordingly picks up evidence of its time there in scratches, dings, and dust. ...And of course, every piece of linen, once unfolded, bears the mark of the central seam, not so much a 'zip' as a kind of vertical navel. Each painting thus bears proof of its process – the one real constant in every iteration of the series.

— J. Burton, "Rites of Silence: The Art of Wade Guyton",
Artforum, vol. 46, no. 10, Summer 2008, p. 367



189 DANH VO (B. 1975)

Alphabet (N)



gold on cardboard
40 x 67 5/8 in. (101.5 x 171.9 cm.)
Executed in 2011.


\$80,000-120,000

PROVENANCE:

Galerie Buchholz, Cologne
Private collection, United Kingdom, 2012



190 LUCIEN SMITH (B. 1989)
Untitled (Blue/Black Flood painting 01)

 signed 'Smith' (on the overlap)
oil on canvas
72 x 60 in. (182.9 x 152.4 cm.)
Painted in 2018.


 **\$20,000-30,000**

PROVENANCE:

Acquired directly from the artist by the present owner



191 RUDOLF STINGEL (B. 1956)
Untitled

 oil and enamel on museum board
20 x 16 in. (50.8 x 40.6 cm.)
Painted in 1993.


\$20,000-30,000

PROVENANCE:

Paula Cooper Gallery, New York
Benefit auction, New Museum of Contemporary Art,
New York; courtesy of the artist, 24 April 1994, lot S118
Private collection, New York
Acquired from the above by the present owner



192 MARY WEATHERFORD (B. 1963)
November cave

 signed, titled and dated 'november cave M K
Weatherford 2013' (on the overlap)
Flashe on linen
30 x 36 in. (76.2 x 91.4 cm.)
Painted in 2013.

\$30,000-50,000

PROVENANCE:

Private collection, London
Private collection, United Kingdom



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

193 WILL BOONE (B. 1982)

Brothers Pizza 2



signed and dated 'Will Boone 2013'
(on the overlap)



acrylic and enamel on linen
48 x 32 in. (121.9 x 81.3 cm.)
Executed in 2013.

\$8,000-12,000

PROVENANCE:

Marlborough Gallery, New York
Acquired from the above by the present owner, 2013

EXHIBITED:

New York, Marlborough Gallery, *PIZZA TIME!*,
September-October 2013.



194 LEELEE KIMMEL (B. 1983)

Face Off



signed, titled and dated "FACE OFF" Leelee Kimmel
2018' (on the reverse)



acrylic on canvas
53 x 46 in. (134.6 x 116.8 cm.)
Painted in 2018.

\$15,000-20,000

PROVENANCE:

Almine Rech Gallery, Paris
Private collection, Asia
Acquired from the above by the present owner

195 JEFF ELROD (B. 1966)

Second Draft, (the secret sharer)



signed twice and dated 'Jeff Elrod 2012 ELROD' (on the overlap)

UV ink on canvas

83 3⁄8 x 88 1⁄4 in. (211.8 x 224.2 cm.)

Executed in 2012.



\$70,000-100,000

PROVENANCE:

Acquired directly from the artist by the present owner, 2013

EXHIBITED:

New York, MoMA PS1 Contemporary Art Center,
Jeff Elrod: Nobody Sees Like Us, January–April 2013.

LITERATURE:

R. Smith, "Jeff Elrod: 'Nobody Sees Like Us'",
The New York Times, 8 March 2013, p. C27 (illustrated).

The motifs are a bit like moiré patterns without the lines, and make the eyes tingle, as if Mr. Elrod wanted people to experience sight in its most basic, physical terms. Some might say they parody what Clement Greenberg called the visual “presence” of great paintings; presence here is almost automatic, an unavoidable fact — thrilling in the way roller coaster rides are.

—R. Smith, “Jeff Elrod: ‘Nobody Sees Like Us’”, *The New York Times*, 8 March 2013, p. C27





196 ALEC SOTH (B. 1969)

2006_08z/0036



signed 'Alex Soth' (on a paper label affixed to the reverse of the frame)

chromogenic print

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



Executed in 2006. This work is number three from an edition of seven plus three artist's proofs.

\$30,000-50,000

PROVENANCE:

Acquired directly from the artist by the present owner, 2011

EXHIBITED:

Minneapolis, Walker Art Center, *From Here to There: Alec Soth's America*, September 2010-January 2011, p. 182 (another example illustrated and exhibited).
New York, Sean Kelly Gallery, *Alec Soth: Broken Manual*, February-March 2012 (another example exhibited).
London, Science Museum and Bradford, National Science and Media Museum, *Gathered Leaves: Photographs by Alec Soth*, October 2015-June 2016 (another example illustrated and exhibited).

LITERATURE:

L. B. Morrison and A. Soth, *Broken Manual*, Göttingen, 2010 (another example illustrated).



197 WILLIAM EGGLESTON (B. 1939)

Untitled, 1970



signed, titled, numbered and dated (on 'Eggleston Artistic Trust' label affixed to the reverse); credited, titled, numbered and dated (on gallery label affixed to the frame backing board)

archival pigment print

image: 31 ½ x 48 in. (80 x 122 cm.)

sheet: 43 x 58 ½ in. (109.2 x 148.6 cm.)

Printed in 2012. This work is number one from an edition of two.

\$70,000-90,000

PROVENANCE:

Eggleston Artistic Trust, Memphis
Their sale; Christie's, New York, 12 March 2012, lot 11
Acquired at the above sale by the present owner

LITERATURE:

T. Weski, W. Eggleston and W. Eggleston III, eds., *William Eggleston: Chromes*, vol. 2, Göttingen, 2011, p. 9 (another example illustrated).

°198 SETH PRICE (B. 1973)

Untitled (White Bomber)



imprinted with the date '2008' (lower right)

vacuum formed high-impact polystyrene

96 x 48 in. (243.8 x 121.9 cm.)

Executed in 2008.

\$150,000-200,000

PROVENANCE:

Private collection, New York

Acquired from the above by the present owner, 2008

The material has always been super important for me. Surfaces, whether rough and industrial, almost brutal, or totally shiny, this idea of the perfect surface. ...The iconic image is done so well with painting and sculpture already. That may have led me to avoid a certain kind of image making, and I ended up making these absences, but I was always interested in materiality.

—Seth Price





199 AI WEIWEI (B. 1957)

Marble Helmet



marble
7 7/8 x 8 x 10 5/8 in. (20 x 20.3 x 27 cm.)
Executed in 2010. This work is a unique variant from a series of nine plus three artist's proofs.

\$40,000-60,000

PROVENANCE:

Lisson Gallery, London
Anon. sale; Christie's, London, 30 June 2016, lot 207
Acquired at the above sale by the present owner

200 RASHID JOHNSON (B. 1977)

Death by Black Hole "The Crisis"



steel, black soap, wax, books, shea butter, plant, space rocks, mirror, spray enamel and stained wood
96 1/2 x 76 1/4 x 30 in. (245.1 x 193.7 x 76.2 cm.)
Executed in 2010.

\$60,000-80,000

PROVENANCE:

David Kordansky Gallery, Los Angeles
Acquired from the above by the present owner, 2011

EXHIBITED:

Museum of Contemporary Art Chicago; Miami Art Museum; Atlanta, High Museum of Art and Washington University in St. Louis, Mildred Lane Kemper Art Museum, *Rashid Johnson: Message to Our Folks*, April 2012-September 2014, p. 63 (illustrated).



201 NATE LOWMAN (B. 1979)

White Linen Marilyn



signed and dated 'Nate Lowman 2013' (on the overlap)

oil and alkyd on linen

60 x 39 in. (152.4 x 99.1 cm.)

Painted in 2013.



\$120,000-180,000

PROVENANCE:

Acquired directly from the artist by the present owner, 2014



202 JENNIFER GUIDI (B. 1972)

Dusk, Dawn

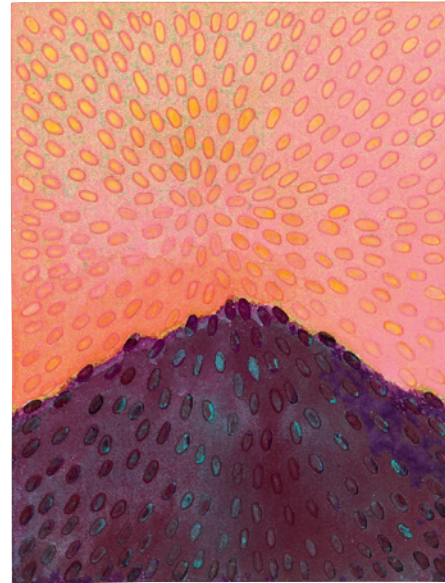


signed, numbered and dated 'Jennifer Guidi 2017 9/10' (on the reverse)
gouache, watercolor and sandpaper on paper
5 x 3 ⁷/₈ in. (12.7 x 9.8 cm.)
Executed in 2017. This work is number nine from a series of ten unique variants.

\$8,000-12,000

PROVENANCE:

Exhibition A, Los Angeles
Acquired from the above by the present owner



203 JONAS WOOD (B. 1977)

Untitled (Black & White Pot)

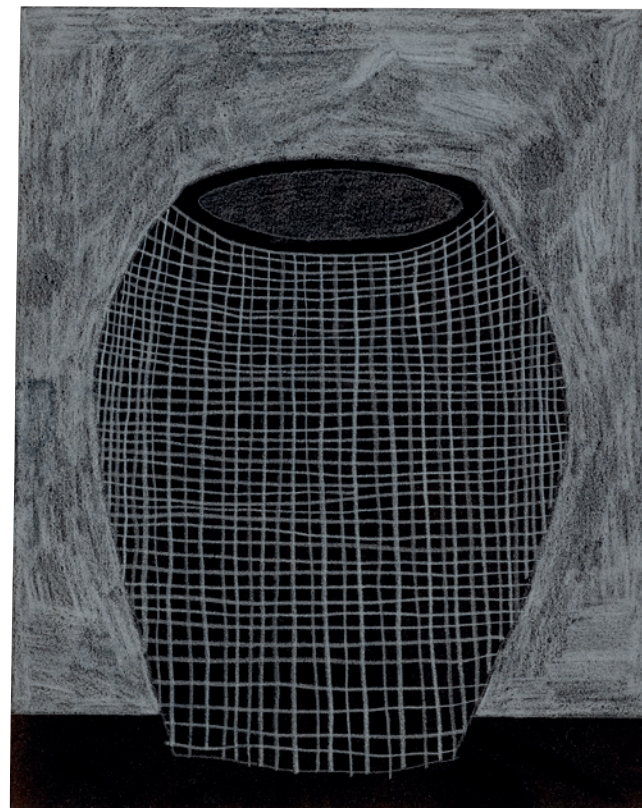


signed with the artist's initials and dated 'JBRW 2009' (on the reverse)
colored pencil and watercolor on paper
12 ¹/₄ x 9 ³/₄ in. (31.1 x 24.8 cm.)
Executed in 2009.

\$15,000-20,000

PROVENANCE:

Private collection



204 ED RUSCHA (B. 1937)

IS (#2)



signed and dated 'Ed Ruscha 2016' (lower right)
acrylic and dry pigment on paper
5 ⁵/₈ x 7 ¹/₂ in. (14.3 x 19.1 cm.)
Executed in 2016.

\$25,000-35,000


PROVENANCE:

Gagosian Gallery, Los Angeles
Private collection, Los Angeles
Honor Fraser Gallery, Los Angeles
Acquired from the above by the present owner



205 SUSUMU KAMIJO (B. 1975)

Poodle by Purple Sea

 signed and dated 'Susumu Kamijo 2017' (on the reverse)
oilstick, pastel and graphite on paper
50 x 38 in. (127 x 96.5 cm.)
Executed in 2017.

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

PROVENANCE:
Stems Gallery, Brussels
Private collection, New York



206 JULIA CHIANG (B. 1978)

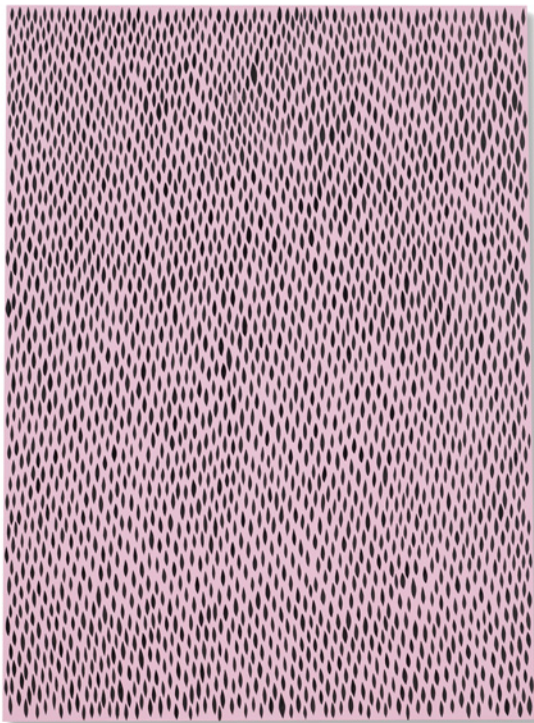
Coming

 acrylic on panel
30 x 22 in. (76.2 x 55.9 cm.)
Painted in 2019.

 **\$15,000-20,000**


PROVENANCE:
The Modern Institute, Glasgow
Private collection, Asia
Acquired from the above by the present owner

EXHIBITED:
Glasgow, The Modern Institute, *Julia Chiang: Spit Sweat Shhh*, May-July 2019.



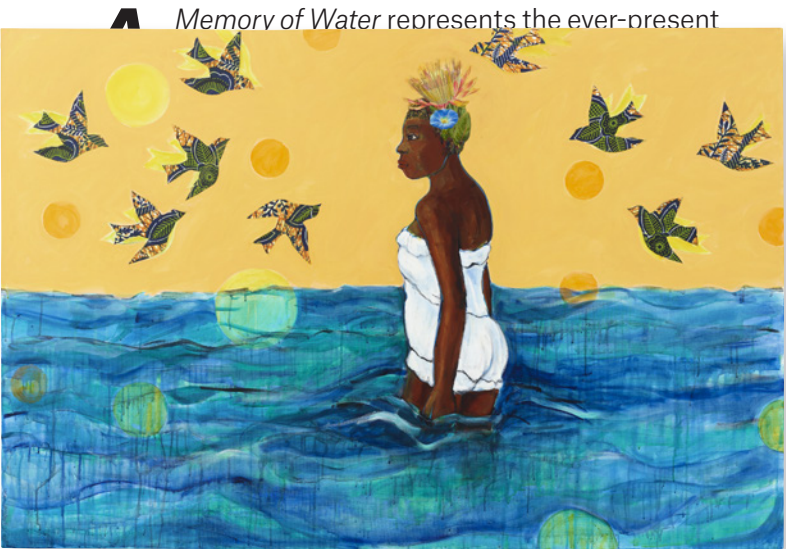
207 JANET TAYLOR PICKETT (B. 1948)

A Memory of Water

 signed and dated 'Janet Taylor Pickett 2020' (lower left); signed again, inscribed, titled and dated again 'Pasadena, CA A Memory of Water Janet Taylor Pickett 2020' (on the stretcher bar)
acrylic and printed paper collage on canvas
40 x 60 in. (101.6 x 152.4 cm.)
Executed in 2020.

\$30,000-50,000


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



PROPERTY OF A DISTINGUISHED NEW YORK COLLECTOR

208 KARA WALKER (B. 1969)

Untitled

 signed with the artist's initials and dated 'KW 2000' (on the reverse)
cut paper collage on paper
12 x 9 in. (30.5 x 22.9 cm.)
Executed in 2000.

\$10,000-15,000

PROVENANCE:
Brent Sikkema, New York
Acquired from the above by the present owner, 2001

EXHIBITED:
New York Historical Society, *In Profile: A Look at Silhouettes*, January-April 2020.





209 KATHERINE BERNHARDT (B.1975)

Untitled



signed, inscribed and dated 'Coconut grove Katherine Bernhardt 2017' (on the reverse)
acrylic and spray paint on canvas
72 x 60 in. (182.9 x 152.4 cm.)
Painted in 2017.



\$20,000-30,000

PROVENANCE:

KARMA, New York
Acquired from the above by the present owner

EXHIBITED:

New York, KARMA, *Katherine Bernhardt: Swatches*,
August 2017.

210 EDDIE MARTINEZ (B. 1977)

Shape Shifter/Mehhhhhh



signed and dated 'E. MARTINEZ 06' (lower right)
acrylic on board mounted on panel
14 x 11 in. (35.6 x 27.9 cm.)
Painted in 2006.

\$15,000-20,000

PROVENANCE:

ZieherSmith, New York
Acquired from the above by the present owner, 2006



211 AUSTYN WEINER (B. 1989)

Cover, Girl 1



acrylic and printed paper collage on canvas mounted
on panel
60 x 40 in. (152.4 x 101.6 cm.)
Executed in 2014.

\$8,000-12,000

PROVENANCE:

Acquired directly from the artist by the present owner,
2014



An abstract background composed of four large, solid-colored rectangular blocks. A yellow block is on the far left. A large green block is in the upper center. A black block is on the right. A grey block is at the bottom. The blocks are separated by thin, dark, irregular lines.

POST-WAR & CONTEMPORARY ART

DAY SALE SESSION II

WEDNESDAY 7 OCTOBER 2020

2.00 PM (LOTS 301-448)



Robert Motherwell

Works from the Dedalus Foundation

Robert Motherwell (1915-1991) established the Dedalus Foundation in 1981 “to support public understanding and appreciation of the principles of modern art” through scholarships, publications, exhibitions, research projects and more. In the years that have followed his death, the foundation has devoted itself to continuing Motherwell’s artistic legacy. Upon publication of his paintings catalogue raisonné in 2012, appreciation for the artist’s work has only continued to grow, resulting in a canvas from his best-known series, *Elegies to the Spanish Republic*, fetching \$3.7 million that year. In 2019, Motherwell’s record was smashed when another *Elegy* sold for \$12.96 million.

Motherwell was open to whatever happened between him and his canvas, no matter how unexpected. He said the process of painting should be grounded in truth not taste. Vitality and integrity were the most important artistic values.

– Jack Flam, Dedalus Foundation CEO



Robert Motherwell in his studio, New York, 1962. Photo: Fred W. McDarrah / Getty Images. Artwork: © 2020 Dedalus Foundation, Inc. / Licensed by VAGA at Artists Rights Society (ARS), NY.

Often praised as “one of the great modernists,” Motherwell was an important conduit between two great art movements of the 20th century: Surrealism and Abstract Expressionism. Meeting Surrealists who’d just arrived from war-torn Europe — the likes of Max Ernst, Yves Tanguy and Roberto Matta — proved crucial. Though rejecting their fondness for the figurative, Motherwell embraced the Surrealist theory of psychic automatism, which entailed painting without preconceived ideas, letting one’s brush wander, undirected by the conscious mind. In so doing, Motherwell commented that “the brush will stumble upon what one couldn’t by oneself.” He would go on to employ psychic automatism throughout his career and was soon preaching its gospel — persuasively — to fellow New York School artists Willem de Kooning, Jackson Pollock and William Baziotes. Ever the deep thinker, Motherwell’s singular ability to

explore new directions in form and medium is evidenced by the following selection of works from the Dedalus Foundation, which includes prints, collages, drawings and paintings. From the *Elegies* to the *Lyric Suites* to the *Opens* and each meaningful step in between, these works all share the grounded mix of raw energy and spiritual gracefulness that set Motherwell apart as “one of the finest American painters of the 20th century.”

Motherwell felt that if a large gap exists between art and the public, the artist has to educate his potential audience to make a place for that art.

– Jack Flam, Dedalus Foundation CEO

301 ROBERT MOTHERWELL (1915-1991)

Study for State II "Elegy No. 100"



signed with the artist's initials, titled and dated 'RM c. 70 Study for State II "Elegy #100"' (lower right)

acrylic, chalk and graphite on paper

14 ¼ x 22 in. (36.2 x 55.9 cm.)

Executed *circa* 1970/before 1975.



\$250,000-350,000

PROVENANCE:

Estate of the artist

Acquired from the above by the present owner, 1991

EXHIBITED:

Leverkusen, Morsbroich Museum, *Motherwell*, October 2004-January 2005, pp. 154-155 (illustrated).

Munich, Galerie Bernd Klüser, *Robert Motherwell: Paintings, Collages, Works on Paper*, May-July 2005, no. 5.

New York, Dominique Lévy, *Robert Motherwell: Elegy to the Spanish Republic*, November 2015-January 2016, p. 87, no. 18 (illustrated).

Brooklyn, Dedalus Foundation, *Word & Image: Literary Influences in Motherwell's Works*, July-August 2018, no. 5.

LITERATURE:

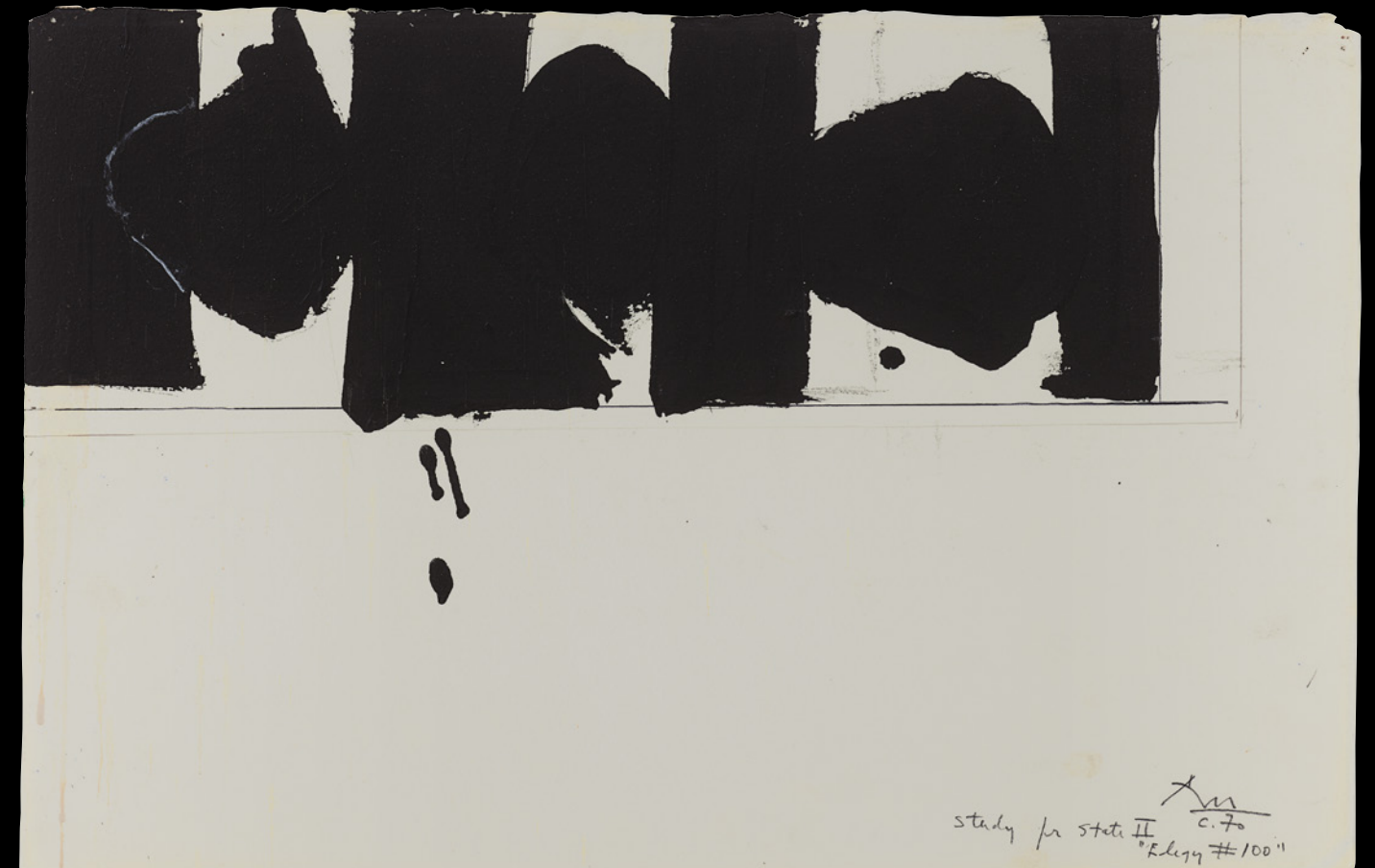
H. H. Arnason, *Robert Motherwell*, New York, 1977, n.p. (studio view illustrated, in progress).

H. H. Arnason, *Robert Motherwell*, New York, 1982, p. 151.

M. Pleyne, *Robert Motherwell*, Paris, 1989, p. 93 (studio view illustrated, in progress).

J. Flam, K. Rogers and T. Clifford, *Robert Motherwell, Paintings and Collages, A Catalogue Raisonné, 1941-1991, Volume Three: Collages and Paintings on Paper and Paperboard*, New Haven and London, 2012, p. 543-544, no. W353 (illustrated).

J. Flam, K. Rogers and T. Clifford, *Robert Motherwell: 100 Years*, Milan, 2015, pp. 221 and 226, no. 219 (studio view illustrated, in progress).



Installation view, *Robert Motherwell*, October - November 1965, Museum of Modern Art, New York. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY. © 2020 Dedalus Foundation, Inc. / Licensed by VAGA at Artists Rights Society (ARS), NY.

302 ROBERT MOTHERWELL (1915-1991)

Open No. 147: Blue on Beige



titled 'OPEN #147' (on the stretcher)

acrylic and charcoal on canvas

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

Painted in 1970.

\$80,000-120,000

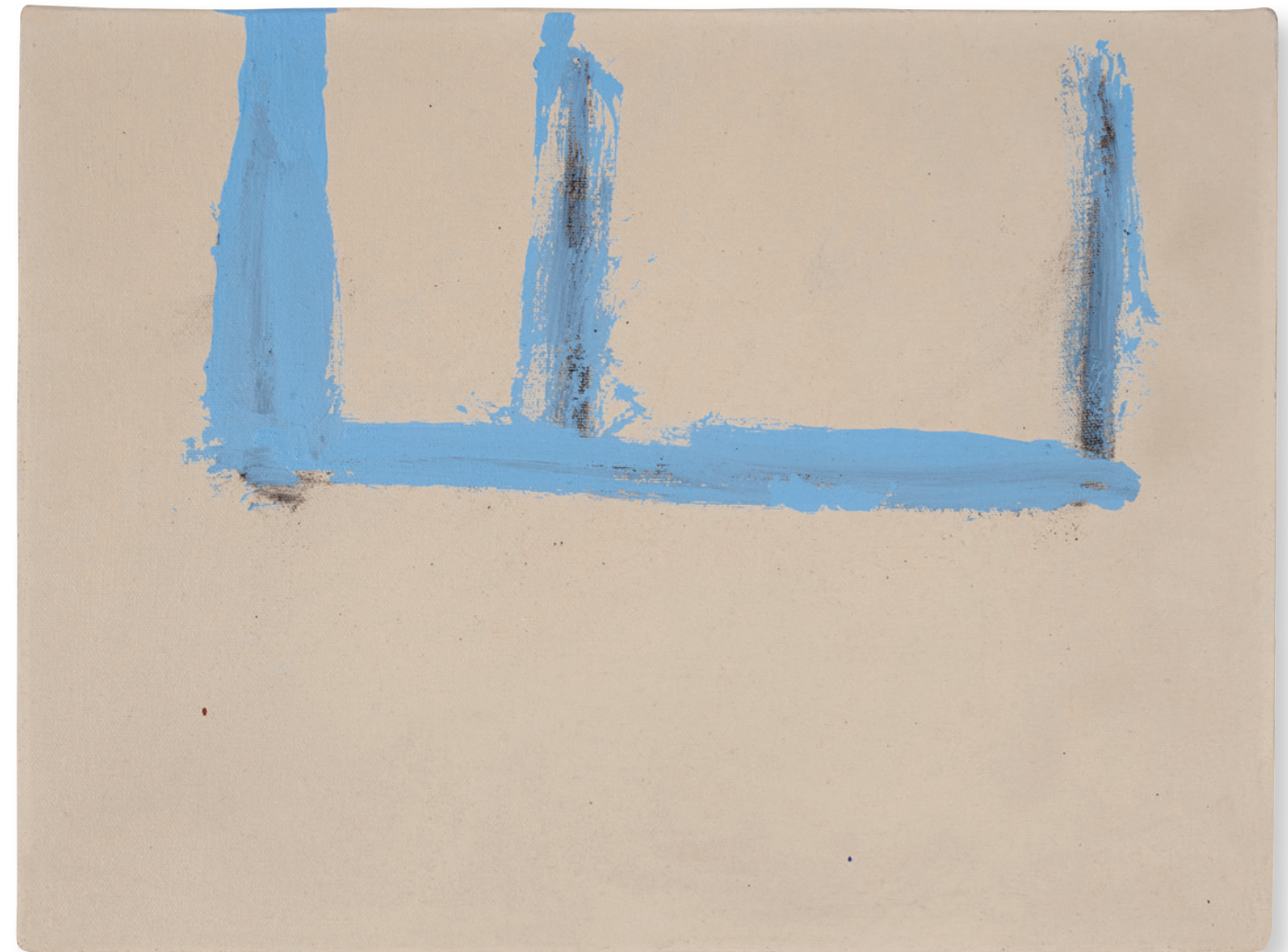
PROVENANCE:

Estate of the artist

Acquired from the above by the present owner, 1991

LITERATURE:

J. Flam, K. Rogers and T. Clifford, *Robert Motherwell, Paintings and Collages, A Catalogue Raisonné, 1941-1991, Volume Two: Paintings on Canvas and Panel*, New Haven and London, 2012, p. 293, no. P551 (illustrated).



303 ROBERT MOTHERWELL (1915-1991)

Untitled

incised with the artist's initials and dated 'RM 71' (upper left)



acrylic on canvas

15 ¾ x 11 ¾ in. (40 x 29.8 cm.)

Painted in 1971.



\$60,000-80,000

PROVENANCE:

Estate of the artist

Acquired from the above by the present owner, 1991

LITERATURE:

J. Flam, K. Rogers and T. Clifford, *Robert Motherwell, Paintings and Collages, A Catalogue Raisonné, 1941-1991, Volume Two: Paintings on Canvas and Panel*, New Haven and London, 2012, p. 326, no. P630 (illustrated).



304 ROBERT MOTHERWELL (1915-1991)

Untitled



incised with the artist's initials 'RM' (upper right); signed and dated 'Robert Motherwell 1968' (on the reverse)

oil, acrylic, and charcoal on canvas

69 x 51 in. (175.3 x 129.5 cm.)



Painted *circa* 1967-1968.

\$400,000-600,000

PROVENANCE:

Estate of the artist

Acquired from the above by the present owner, 1991

EXHIBITED:

Concord, New Hampshire, St. Paul's School, Art Center of Hargate, *Paintings and Collages by Robert Motherwell*, February 1970, no. 26.

LITERATURE:

J. Flam, K. Rogers and T. Clifford, *Robert Motherwell, Paintings and Collages, A Catalogue Raisonné, 1941-1991, Volume Two: Paintings on Canvas and Panel*, New Haven and London, 2012, p. 224, no. P401 (illustrated).



Richard Diebenkorn, *Ocean Park No. 45*, 1971. Art Institute of Chicago. © The Richard Diebenkorn Foundation.



305 ROBERT MOTHERWELL (1915-1991)

Drunk with Turpentine No. 10



signed and dated 'R. Motherwell 1979' (upper left)

acrylic on canvas

19 ¾ x 28 ⅛ in. (50.2 x 71.4 cm.)

Painted in 1979.

\$120,000-180,000

PROVENANCE:

Estate of the artist

Acquired from the above by the present owner, 1991

EXHIBITED:

Wichita State University, Edwin A. Ulrich Museum of Art, *Robert Motherwell: Recent Works*, October-November 1979.

LITERATURE:

J. Flam, K. Rogers and T. Clifford, *Robert Motherwell, Paintings and Collages, A Catalogue Raisonné, 1941-1991, Volume Two: Paintings on Canvas and Panel*, New Haven and London, 2012, p. 476, no. P976 (illustrated).



306 ROBERT MOTHERWELL (1915-1991)

Automatic Image No. 6



incised with the artist's initials 'RM' (lower right); signed, titled and dated "'AUTOMATIC IMAGE #6" 1963 R. Motherwell' (on the reverse); signed again, titled again and dated again 'Robert Motherwell 1963 "AUTOMATIC IMAGE #6"' (on the backing board)

oil on paper

29 x 23 in. (73.7 x 58.4 cm.)

Painted in 1963.

\$100,000-150,000

PROVENANCE:

Estate of the artist

Acquired from the above by the present owner, 1991

EXHIBITED:

Musée d'Art Moderne de la Ville de Paris, *Robert Motherwell: Choix de peintures et collages, 1941-1977*, June-September 1977.

Rome, Galleria d'Arte il Gabbiano, *Robert Motherwell*, May-June 2006, p. 21, no. 9 (illustrated).

Rome, Galleria d'Arte il Gabbiano, *Robert Motherwell*, October 2008-January 2009, p. 31, no. 13 (illustrated).

LITERATURE:

R. Bearden and C. Holty, *The Painter's Mind: A Study of the Relations of Structure and Space in Painting*. New York, 1969, p. 200 (illustrated).

H. H. Arnason, *Robert Motherwell*, New York, 1982, p. 152, no. 191 (studio view illustrated, in progress).

J. Flam, K. Rogers and T. Clifford, *Robert Motherwell, Paintings and Collages, A Catalogue Raisonné, 1941-1991, Volume Three: Collages and Paintings on Paper and Paperboard*, New Haven and London, 2012, p. 486, no. W169 (illustrated).





307 ROBERT MOTHERWELL (1915-1991)

Untitled



signed and dated '64 Motherwell' (upper edge)
acrylic on canvasboard
4 x 6 in. (10.2 x 15.2 cm.)
Painted in 1964.

\$30,000-50,000

PROVENANCE:

Estate of the artist
Acquired from the above by the present owner, 1991

LITERATURE:

J. Flam, K. Rogers and T. Clifford, *Robert Motherwell Paintings and Collages: A Catalogue Raisonné, 1941-1991*, Vol. 2: *Paintings on Canvas and Panel*, New Haven and London, 2012, p. 179, no. P306 (illustrated).



308 ROBERT MOTHERWELL (1915-1991)

Untitled (Ochre 4 on Blue)



signed and dated 'R Motherwell 64' (lower right)
acrylic on paper mounted on panel
29 x 23 in. (73.7 x 58.4 cm.)
Painted in 1964.



\$80,000-120,000

PROVENANCE:

Estate of the artist
Acquired from the above by the present owner, 1991

LITERATURE:

J. Flam, K. Rogers and T. Clifford, *Robert Motherwell, Paintings and Collages, A Catalogue Raisonné, 1941-1991, Volume Three: Collages and Paintings on Paper and Paperboard*, New Haven and London, 2012, p. 493, no. W194 (illustrated).



309 ROBERT MOTHERWELL (1915-1991)

Bull No. 4



incised with the artist's initials 'RM' (lower right)

oil and Magna on paperboard

10 5/8 x 13 3/4 in. (27 x 34.9 cm.)

Painted in 1958.



\$60,000-80,000

PROVENANCE:

Estate of the artist

Acquired from the above by the present owner, 1991

EXHIBITED:

New York, Sidney Janis Gallery, *Robert Motherwell*,
March-April 1959, no. 53.

Delaware Art Museum, *Master Works at Mid-Century:
New Motherwell Acquisitions*, June-September 1999.

Leverkusen, Germany, Morsbroich Museum,
Motherwell, October 2004-January 2005, p. 41
(illustrated).

Munich, Galerie Bernd Klüser, *Robert Motherwell:
Paintings, Collages, Works on Paper*, May-July 2005, no.
4.

LITERATURE:

J. Flam, K. Rogers and T. Clifford, *Robert Motherwell
Paintings and Collages: A Catalogue Raisonné 1941-1991,
Volume One: Essays and References*, New Haven and
London, p. 98, no. 78 (installation view illustrated).

J. Flam, K. Rogers and T. Clifford, *Robert Motherwell,
Paintings and Collages, A Catalogue Raisonné, 1941-
1991, Volume Three: Collages and Paintings on Paper and
Paperboard*, New Haven and London, 2012, p. 435, no.
W63. (illustrated).



310 ROBERT MOTHERWELL (1915-1991)

Untitled (Ochre, Black, White)



incised with the artist's initials 'RM' (upper left)

acrylic on canvasboard

30 x 24 in. (76.2 x 61 cm.)

Painted in 1975.



\$100,000-150,000

PROVENANCE:

Estate of the artist

Acquired from the above by the present owner, 1991

LITERATURE:

J. Flam, K. Rogers and T. Clifford, *Robert Motherwell,
Paintings and Collages, A Catalogue Raisonné, 1941-1991,
Volume Two: Paintings on Canvas and Panel*, New Haven
and London, 2012, p. 427, no. P855 (illustrated).

311 ROBERT MOTHERWELL (1915-1991)

Untitled

signed twice with the artist's initials 'RM' (lower left and upper right); signed and dated 'R. Motherwell 2

May 1982' (on the reverse)

acrylic and ink on canvas mounted on Masonite

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

Executed in 1982.

\$100,000-150,000

PROVENANCE:

Estate of the artist

Acquired from the above by the present owner, 1991

EXHIBITED:

Hartford, Wadsworth Atheneum Museum of Art,
Connecticut Painters 7 + 7 + 7, January-March 1983, no.
44.

St. Louis, William Shearburn Gallery, *Robert Motherwell:
From the Estate*, July-August 2008, no. 5.

LITERATURE:

V. Raynor, "Artists Champion Other Artists," *New York
Times*, January 1983, p. 18.

J. Flam, K. Rogers and T. Clifford, *Robert Motherwell,
Paintings and Collages, A Catalogue Raisonné, 1941-1991,
Volume Two: Paintings on Canvas and Panel*, New Haven
and London, 2012, p. 509, no. P1050 (illustrated).



312 ROBERT MOTHERWELL (1915-1991)

Circe



signed with the artist's initials and dated 'RM 86' (upper left); signed 'R. Motherwell' (on the reverse)

acrylic, paper and printed paper collage on canvas mounted on board

48 x 36 in. (121.9 x 91.4 cm.)

Executed in 1981/1982-1986.

\$150,000-200,000

PROVENANCE:

Estate of the artist

Acquired from the above by the present owner, 1991

EXHIBITED:

Brooklyn, Dedalus Foundation, *Word & Image: Literary Influences in Motherwell's Works*, July-August 2018, no. 13.

LITERATURE:

J. Flam, K. Rogers and T. Clifford, *Robert Motherwell, Paintings and Collages, A Catalogue Raisonné, 1941-1991, Volume Three: Collages and Paintings on Paper and Paperboard*, New Haven and London, 2012, pp. 342-343, no. C740 (illustrated).



313 ROBERT MOTHERWELL (1915-1991)

Untitled



signed with the artist's initials 'RM' (lower left)
graphite on paper
11 ½ x 14 ¾ in. (29.2 x 36.5 cm.)
Executed in 1984.

\$20,000-30,000

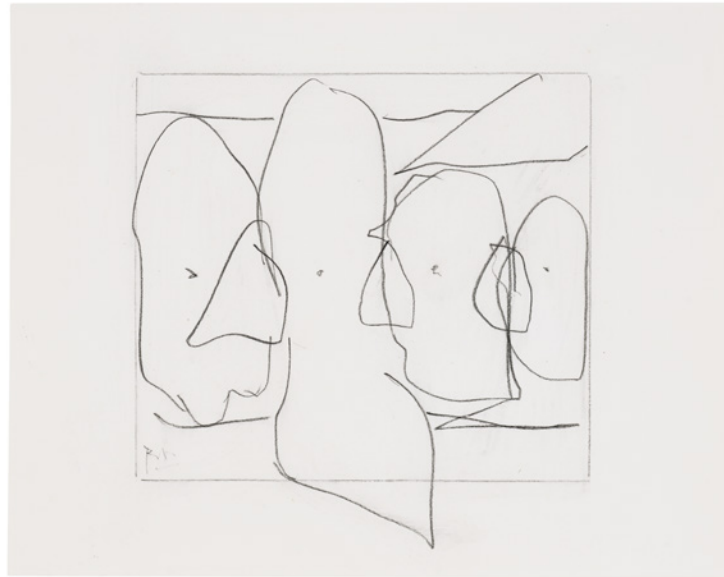
PROVENANCE:

Estate of the artist
Acquired from the above by the present owner, 1991

EXHIBITED:

New York, Marisa del Re Gallery, *Robert Motherwell: Selected Drawings*, February-March 1989.
London, Bernard Jacobson Gallery, *Robert Motherwell: Works on Paper*, October-November 2011.

This work will be included in the forthcoming catalogue raisonné of Robert Motherwell's drawings currently being prepared by the Dedalus Foundation.



314 ROBERT MOTHERWELL (1915-1991)

Untitled



signed and dated 'R. Motherwell 77' (upper right)
graphite on paper
20 x 30 in. (50.8 x 76.2 cm.)
Executed in 1977.



\$15,000-20,000

PROVENANCE:

Estate of the artist
Acquired from the above by the present owner, 1991

This work will be included in the forthcoming catalogue raisonné of Robert Motherwell's drawings currently being prepared by the Dedalus Foundation.



315 ROBERT MOTHERWELL (1915-1991)

Crete No. 1



signed with the artist's initials 'RM' (upper left);
signed and titled "'CRETE #1 R. Motherwell'" (on the reverse)



acrylic and conté crayon on cardboard
24 x 36 in. (61 x 91.4 cm.)
Executed in 1982.

\$60,000-80,000

PROVENANCE:

Estate of the artist
Acquired from the above by the present owner, 1991

LITERATURE:

J. Flam, K. Rogers and T. Clifford, *Robert Motherwell, Paintings and Collages, A Catalogue Raisonné, 1941-1991, Volume Three: Collages and Paintings on Paper and Paperboard*, New Haven and London, 2012, p. 643, no. W665 (illustrated).

316 ROBERT MOTHERWELL (1915-1991)

Untitled



incised with the artist's initials and date 'RM 75' (lower right)

acrylic on canvasboard
24 x 10 ¾ in. (61 x 27.3 cm.)

Painted in 1975.



\$50,000-70,000

PROVENANCE:

Estate of the artist
Acquired from the above by the
present owner, 1991

LITERATURE:

J. Flam, K. Rogers and T. Clifford,
*Robert Motherwell Paintings and
Collages: A Catalogue Raisonné, 1941-
1991, Vol. 2: Paintings on Canvas and
Panel*, New Haven and London, 2012,
pp. 426-427, no. P854 (illustrated).



317 ROBERT MOTHERWELL (1915-1991)

Mexican Prison



signed with the artist's initials and dated 'RM 79' (lower right)

oil on paper
35 x 18 in. (88.9 x 45.7 cm.)

Painted in 1979/1990.

\$60,000-80,000

PROVENANCE:

Estate of the artist
Acquired from the above by the present owner, 1991

EXHIBITED:

Provincetown, Long Point Gallery, *Motherwell*, September
1979, no. 4 (exhibited as *Mexican Bride*).
Mexico City, Museo Tamayo Arte Contemporáneo;
Museo de Arte Contemporáneo de Monterrey and
Modern Art Museum of Fort Worth, *Robert Motherwell:
The Open Door*, September 1991-April 1992, p. 63, no. 22
(illustrated).
Los Angeles, Manny Silverman Gallery, *Robert
Motherwell: Works on Paper, 1950-1991*, November-
December 1997, no. 5.
Leverkusen, Germany, Morsbroich Museum, *Motherwell*,
October 2004-January 2005, p. 114 (illustrated).
Munich, Galerie Bernd Klüser, *Robert Motherwell:
Paintings, Collages, Works on Paper*, May-July 2005, no. 18.

LITERATURE:

J. Kutner, "Motherwell's Travels: New Exhibit Reflects
Mexico's Influence," *Dallas Morning News*, February 1992,
p. 4.
T. Del Conde, *Tres maestros: Reflexiones sobre Bacon,
Motherwell y Tamayo*, Mexico City, 1997, n.p. (illustrated).
J. Flam, K. Rogers and T. Clifford, *Robert Motherwell,
Paintings and Collages, A Catalogue Raisonné, 1941-
1991, Volume Three: Collages and Paintings on Paper and
Paperboard*, New Haven and London, 2012, p. 635, no.
W638 (illustrated).





318 ROBERT MOTHERWELL (1915-1991)

The Blue Hour



incised with the artist's initials and date 'RM 77' (upper left); signed and dated again 'R. Motherwell 1977' (on the reverse)

acrylic on canvasboard
6 x 4 in. (15.2 x 10.2 cm.)
Painted in 1977.

\$20,000-30,000

PROVENANCE:

Estate of the artist
Acquired from the above by the present owner, 1991

EXHIBITED:

New York, William Ehrlich Gallery, *Robert Motherwell: The Remaining Miniatures from the Original Exhibit*, June-July 1979.

LITERATURE:

J. Flam, K. Rogers and T. Clifford, *Robert Motherwell Paintings and Collages: A Catalogue Raisonné, 1941-1991, Vol. 2: Paintings on Canvas and Panel*, New Haven and London, 2012, p. 463, no. P945 (illustrated).



319 ROBERT MOTHERWELL (1915-1991)

Untitled (Black Gesture with Gauloises)



signed with the artist's initials and dated 'RM 67' (upper left)

pasted paper collage and ink on paper
22 x 17 in. (55.9 x 43.2 cm.)
Executed in 1967.

\$35,000-45,000

PROVENANCE:

Estate of the artist
Acquired from the above by the present owner, 1991

EXHIBITED:

New York, The Metropolitan Museum of Art, *Lyric Suite: Selected Works by Robert Motherwell*, February-July 2015.

LITERATURE:

J. Flam, K. Rogers and T. Clifford, *Robert Motherwell Paintings and Collages: A Catalogue Raisonné, 1941-1991, Vol. 3: Collages and Paintings on Paper and Paperboard*, New Haven and London, 2012, p. 122, no. C195 (illustrated).

320 ROBERT MOTHERWELL (1915-1991)

Lyric Suite



signed with the artist's initials 'RM' (upper right)
ink on paper
11 x 9 in. (27.9 x 22.9 cm.)
Executed in 1965.

\$20,000-30,000

PROVENANCE:

Estate of the artist
Acquired from the above by the present owner, 1991

This work will be included in the forthcoming catalogue raisonné of Robert Motherwell's drawings currently being prepared by the Dedalus Foundation.



321 ROBERT MOTHERWELL (1915-1991)

Lyric Suite



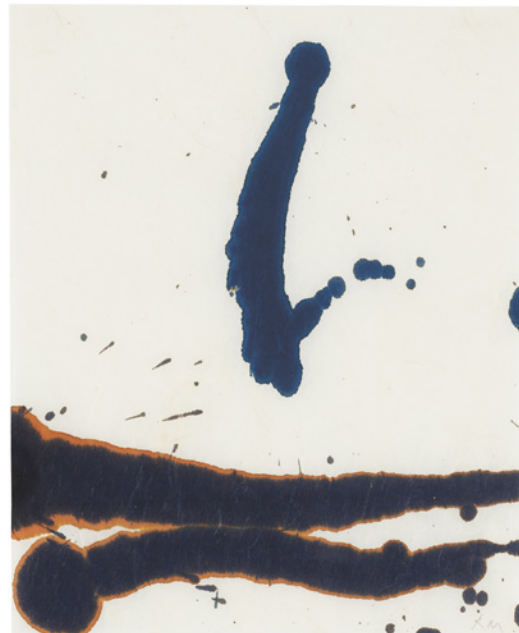
signed with the artist's initials 'RM' (lower right)
ink on paper
11 x 9 in. (27.9 x 22.9 cm.)
Executed in 1965.

\$20,000-30,000

PROVENANCE:

Estate of the artist
Acquired from the above by the present owner, 1991

This work will be included in the forthcoming catalogue raisonné of Robert Motherwell's drawings currently being prepared by the Dedalus Foundation.



WORKS BY ROBERT MOTHERWELL FROM THE DEDALUS FOUNDATION

322 ROBERT MOTHERWELL (1915-1991)

Lyric Suite



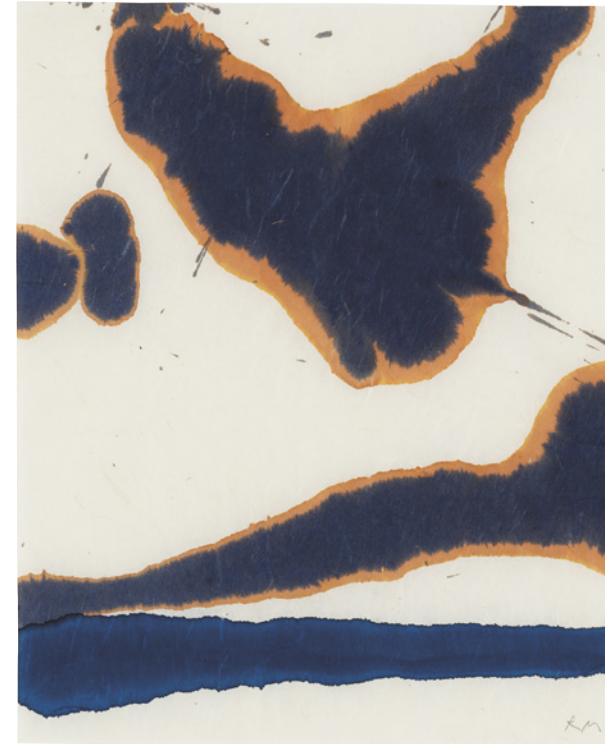
signed with the artist's initials 'RM' (lower right)
ink on paper
11 x 9 in. (27.9 x 22.9 cm.)
Executed in 1965.

\$20,000-30,000

PROVENANCE:

Estate of the artist
Acquired from the above by the present owner, 1991

This work will be included in the forthcoming catalogue raisonné of Robert Motherwell's drawings currently being prepared by the Dedalus Foundation.





323 ROBERT MOTHERWELL (1915-1991)

Mardi Gras



signed and dated 'Motherwell 15 June 1976' (upper right)

acrylic and graphite on paper
17 ½ x 24 ⅝ in. (44.5 x 62.5 cm.)



Executed in 1976.

\$25,000-35,000

PROVENANCE:

Estate of the artist
Acquired from the above by the present owner, 1991

LITERATURE:

J. Flam, K. Rogers and T. Clifford, *Robert Motherwell Paintings and Collages: A Catalogue Raisonné, 1941-1991, Vol. 3: Collages and Paintings on Paper and Paperboard*, New Haven and London, 2012, p. 585, no. W506 (illustrated).



324 ROBERT MOTHERWELL (1915-1991)

Q



signed with the artist's initials 'RM' (lower right)

oil on canvasboard
14 x 10 in. (35.6 x 25.4 cm.)
Painted *circa* 1964.

\$40,000-60,000

PROVENANCE:

Estate of the artist
Acquired from the above by the present owner, 1991

EXHIBITED:

Storrs, William Benton Museum of Art, University of Connecticut, *Robert Motherwell & Black*, March-June 1979, p. 132, no. 43 (illustrated).

LITERATURE:

J. Flam, K. Rogers and T. Clifford, *Robert Motherwell Paintings and Collages: A Catalogue Raisonné, 1941-1991, Vol. 2: Paintings on Canvas and Panel*, New Haven and London, 2012, p. 182, no. P313 (illustrated).

FULL LOT DETAILS



325 ROBERT MOTHERWELL (1915-1991)

Untitled



signed with the artist's initials 'RM 66' (lower right)
acrylic on paper
30 ½ x 22 ¼ in. (77.5 x 56.5 cm.)
Painted in 1966.

\$60,000-80,000

PROVENANCE:

Estate of the artist
Acquired from the above by the present owner, 1991

EXHIBITED:

Los Angeles, Manny Silverman Gallery, *Robert Motherwell*, September-November 2005, no. 17.
London, Bernard Jacobson Gallery, *Robert Motherwell: Works on Paper*, October-November 2011, p. 49 (illustrated).

LITERATURE:

J. Flam, K. Rogers and T. Clifford, *Robert Motherwell, Paintings and Collages, A Catalogue Raisonné, 1941-1991, Volume Three: Collages and Paintings on Paper and Paperboard*, New Haven and London, 2012, p. 499, no. W211 (illustrated).



326 ROBERT MOTHERWELL (1915-1991)

Spontaneity No. 5



signed with the artist's initials and dated 'RM 66' (upper left)
ink on paper
30 ½ x 22 ¼ in. (77.5 x 56.5 cm.)
Executed in 1966.



\$30,000-50,000

PROVENANCE:

Estate of the artist
Acquired from the above by the present owner, 1991

EXHIBITED:

Munich, Galerie Klüser 2, *Works on Paper*, May-June 2009.

This work will be included in the forthcoming catalogue raisonné of Robert Motherwell's drawings currently being prepared by the Dedalus Foundation.



327 ROBERT MOTHERWELL (1915-1991)

Bastos



signed and annotated 'Motherwell Trial Proof' (lower left), published by Tyler Graphics Ltd., Bedford Village, New York
lithograph on white Arjomari mould-made paper
62 3/8 x 40 in. (158.4 x 101.6 cm.)
Executed in 1975. This work is a trial proof aside from the edition of 49 plus twelve artist's proofs.



\$12,000-18,000

PROVENANCE:

Estate of the artist
Acquired from the above by the present owner, 1991

EXHIBITED:

Sydney, Annandale Galleries, *Robert Motherwell: collages watercolours graphics*, August-October 2014 (another example exhibited).
Winston-Salem, Charlotte and Philip Hanes Art Gallery, Wake Forest University, *Motherwell: product. placement.*, January-March 2020 (another example exhibited).

LITERATURE:

S. Terenzio and D. C. Belknap, *The Prints of Robert Motherwell: Catalogue Raisonné 1943-1990*, New York, 1991, pp. 89-91, 209 and 230, no. 138 (another example illustrated).
S. Engberg and J. Banach, *Robert Motherwell: The Complete Prints 1940-1991*, New York, 2003, no. 169.



328 ROBERT MOTHERWELL (1915-1991)

Elegy Study I



signed and numbered 'R. Motherwell AP 9/20' (lower right), published by Tyler Graphics Ltd., Mount Kisco, New York
lithograph on light brown Tyler Graphics Ltd. (TGL) handmade paper
39 1/4 x 61 in. (99.7 x 154.9 cm.)
Executed in 1989. This work is one of twenty artist's proofs aside from an edition of fifty.



\$10,000-15,000

PROVENANCE:

Estate of the artist
Acquired from the above by the present owner, 1991

EXHIBITED:

Canberra, National Gallery of Australia, *Robert Motherwell: At five in the afternoon*, July-October 2014 (another example exhibited).

LITERATURE:

S. Terenzio and D. C. Belknap, *The Prints of Robert Motherwell: Catalogue Raisonné 1943-1990*, New York, 1991, p. 338, no. 425 (another example illustrated).
S. Engberg and J. Banach, *Robert Motherwell: The Complete Prints 1940-1991*, New York, 2003, no. 488.



329 DAVID SMITH (1906-1965)

Untitled



signed with the artist's initials and dated 'DS 1959/6' (lower right); stamped with the artist's estate seal and numbered '73-59.138' (on the reverse)

spray paint on paper

17 ½ x 11 ½ in. (44.5 x 29.2 cm.)

Executed in 1959.

\$30,000-40,000

PROVENANCE:

Anthony d'Offay Gallery, London

Private collection

Anon. sale; Sotheby's, New York, 5 November 1987, lot 115

Private collection, Tokyo

Private collection, Asia

EXHIBITED:

Glens Falls, Hyde Collection, *David Smith*, June-July 1964, no. 13 (exhibited as *DS 1959 6*).

London, Anthony d'Offay Gallery, *David Smith: Sprays from Bolton Landing*, July-August 1985, n.p., no. 21 (illustrated).



330 WILLEM DE KOONING (1904-1997)

Study for a Woman



signed 'de Kooning' (lower right)

graphite on paper mounted on paper

18 ⅝ x 11 ¾ in. (47.3 x 29.8 cm.)

Executed in 1953.



\$40,000-60,000

PROVENANCE:

Private collection

Acquired from the above by the present owner, 1999

EXHIBITED:

London, Gagosian Gallery, *Drawings*, January-March 2004, p. 29 (illustrated).

331 FRANZ KLINE (1910-1962)

Untitled



signed 'KLINE' (lower right); signed again and dated 'FRANZ KLINE - 48' (on the reverse)

oil on canvas

36 x 64 in. (91.4 x 162.6 cm.)

Painted in 1948.

\$480,000-680,000

PROVENANCE:

Estate of the artist

Marlborough-Gerson Gallery, New York

Private collection, New York

Anon. sale; Tajan, Paris, 17 March 2005, lot 319

Acquired at the above sale by the present owner

EXHIBITED:

New York, The American Federation of Arts,

American Paintings: The 1940s, May 1967-May 1968.

Binghamton, State University of New York, University

Art Gallery and Purchase, State University of New

York, Neuberger Museum, *Franz Kline: The Early*

Works as Signals, March-November 1977, pp. 68 and

86, no. 82 (illustrated).

If you're a painter, you're not alone. There's no way to be alone. You think and you care and you're with all the people who care, including the young people who don't know they do yet. ...If you meant it enough when you did it, it will mean that much.

—Franz Kline



PROPERTY FROM AN AMERICAN ESTATE

332 HANS HOFMANN (1880-1966)

Untitled



stamped with the Estate of Hans Hofmann stamp and numbered 'M-177-1' (on the reverse)

oil on panel

24 x 32 in. (60 x 81 cm.)

Painted in 1962.



\$200,000-300,000

PROVENANCE:

Estate of the artist

André Emmerich Gallery, New York

Richard Gray Gallery, Chicago

Acquired from the above by the present owner, 1976

EXHIBITED:

New York, André Emmerich Gallery, *Hans Hofmann: A*

Selection of Late Paintings, May-June 1975.

LITERATURE:

S. Villiger, ed., *Hans Hofmann: Catalogue Raisonné of Paintings, Volume III (1952-1965)*, Farnham, 2014, p. 384, no. P1453.

**What my paintings say is poetry.
This is poetry expressed in color.**

—Hans Hofmann



PROPERTY FROM A PRIVATE EAST COAST COLLECTION

333 JOHN CHAMBERLAIN (1927-2011)

Slightly Scarlet



painted and chromium-plated steel
12 ¾ x 11 ¼ x 10 ¾ in. (32.4 x 28.6 x 27.3 cm.)
Executed in 2006.

\$70,000-100,000

PROVENANCE:

PaceWildenstein, New York

Acquired from the above by the present owner



PROPERTY FROM AN AMERICAN ESTATE

334 SAM FRANCIS (1923-1994)

Untitled



signed 'Sam Francis' (on the reverse)

acrylic on canvas

54 ½ x 40 ½ in. (138.4 x 102.9 cm.)

Painted in 1986.

\$200,000-300,000

PROVENANCE:

Richard Gray Gallery, Chicago

Acquired from the above by the present owner, 1987

LITERATURE:

D. Burchett-Lere, ed., *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946-1994*, Berkley, 2011, no. SFF.1233, DVD I (illustrated).

**I work in a circular, gyro-like manner—spiral,
move to levels. So, I keep coming back to
something from before, but approached
from a completely different point of view. A
rearrangement of the psyche.**

—Sam Francis



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

335 ALFONSO OSSORIO (1901-1985)

Untitled



watercolor, ink and wax on paper
30 ¼ x 22 ⅝ in. (76.8 x 57.5 cm.)
Executed in 1950.

\$50,000-70,000

PROVENANCE:

Estate of the artist, East Hampton
Ossorio Foundation, Southampton
Michael Rosenfeld Gallery, New York
Private collection, Houston
Private collection, California
Michael Rosenfeld Gallery, New York
Acquired from the above by the present owner

EXHIBITED:

New York, Michael Rosenfeld Gallery, *Alfonso Ossorio: The Child Returns, 1950-Philippines, Expressionist Paintings on Paper*, November 1998-January 1999, p. 18 (illustrated).
New York, Michael Rosenfeld Gallery, *Alfonso Ossorio: Blood Lines, 1949-1953*, September-October 2013.



PROPERTY OF A LADY

336 YVES KLEIN (1928-1962)

Untitled Blue Sponge Sculpture (SE 256)



dry pigment and synthetic resin on natural sponge with metallic stem
sponge: 4 x 5 x 4 in. (10.2 x 12.7 x 10.2 cm.)
overall: 11 x 5 x 4 in. (27.9 x 12.7 x 10.2 cm.)
Executed *circa* 1958.

\$40,000-60,000

PROVENANCE:

Daniel Liberman, St. Louis, Missouri
Acquired from the above by the present owner, 1992



337 LUCIO FONTANA (1899-1968)

Concetto Spaziale, Natura



incised with artist's signature 'Lucio Fontana' (on the reverse of each element); signed with the numbers '440/500' (on the underside of each element)
bronze, in two parts
each: 10 x 8 ½ x 8 ½ in. (25.4 x 21.6 x 21.6 cm.)
Executed in 1967. This work is number 440 from an edition of 500 plus five artist's proofs.

\$100,000-150,000

PROVENANCE:

Piero Fedeli, Milan
Private collection
Anon. sale; Koller, Zürich, 7 December 2013, lot 3719
Galleria Tega, Milan
Acquired from the above by the present owner

LITERATURE:

H. Ruhé and C. Rigo, *Lucio Fontana: Graphics, Multiples and More...*, Amsterdam, 2006, p. 139, nos. B-1 and B-2 (another example illustrated).



PROPERTY FROM A PRIVATE COLLECTION

338 DAVID SMITH (1906-1965)

Untitled (The Rooster)



steel on wood base

overall: 19 ½ x 9 ⅞ x 8 in. (49.5 x 25.1 x 20 cm.)

Executed *circa* 1937-1938.

\$300,000-500,000

PROVENANCE:

Mr. and Mrs. G. David Thompson, Pittsburgh

Private collection, New York

By descent from the above to the present owner, 1976

LITERATURE:

R. E. Krauss, *The Sculpture of David Smith: A Catalogue*

Raisonné, New York, 1977, p. 11, no. 72 (illustrated).

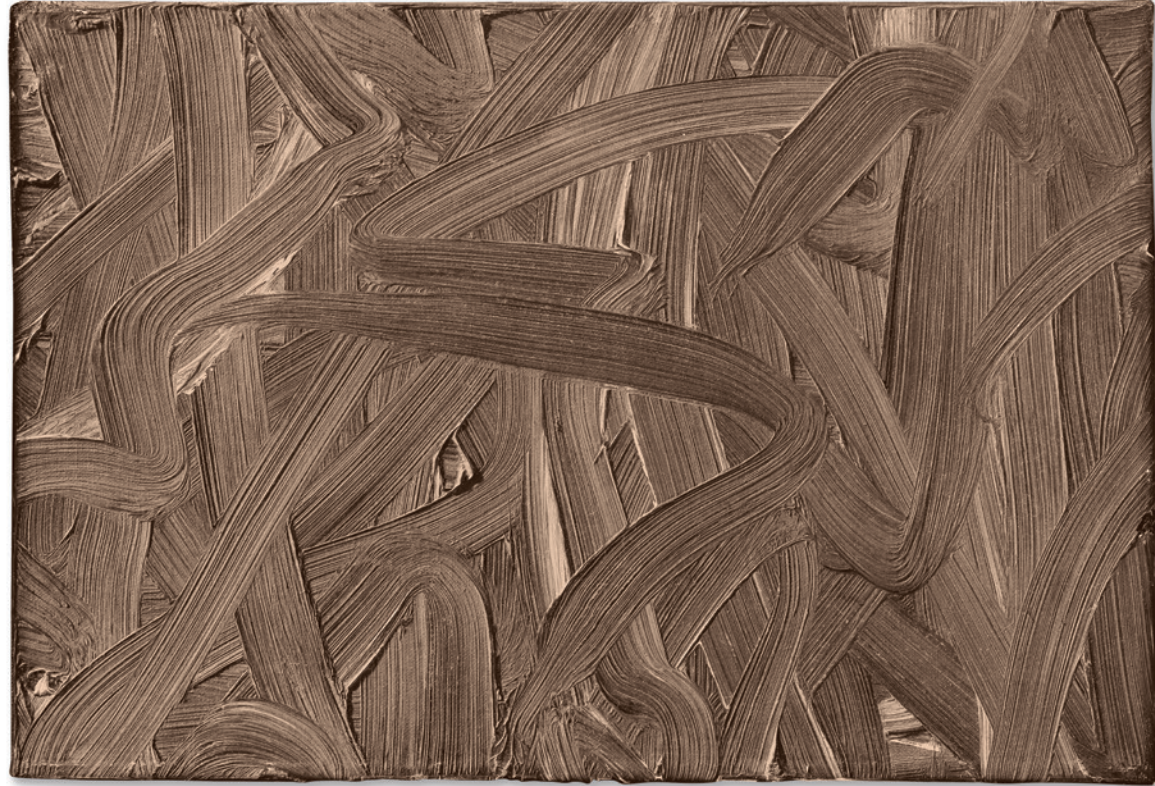
The artist has been the element of
nature, and the arbiter of nature; he who
has sat on a cloud and viewed it from
afar, but at the same time has identified
himself as one of nature's parts.

—David Smith



David Smith's workshop, Bolton Landing (present lot illustrated). © 2020 The Estate of David Smith / Licensed by VAGA at Artists Rights Society (ARS), NY





339 GERHARD RICHTER (B. 1932)

Vermalung (Braun)



signed, numbered and dated '15 Richter, 72' (on the reverse)
oil on canvas
10 ⁵/₈ x 15 ³/₄ in. (27 x 40 cm.)
Painted in 1972. This work is number fifteen from a series of 120 unique works painted as a whole.

\$40,000-60,000

PROVENANCE:

Edition Westfälischer Kunstverein, Münster
Private collection, Philadelphia
Acquired from the above by the present owner

LITERATURE:

Gerhard Richter: Bilder / Paintings 1962-1985, Düsseldorf, 1986, pp. 148 and 380 (illustrated as part of the complete work).
Gerhard Richter: Werkübersicht / Catalogue raisonné 1962-1993, vol. III, Bonn, 1993, p. 163, nos. 325/1-120 (illustrated as part of the complete work).
H. Butin, *Gerhard Richter: Editionen 1965-1993*, exh. cat., Kunsthalle Bremen, 1993, p. 119, no. 38 (another example illustrated).
H. Butin and S. Gronert, *Gerhard Richter: Editions 1965-2004*, Ostfildern-Ruit, 2004, p. 186, no. 46 (another example illustrated).

For additional lot information visit christies.com



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

340 JOHN CHAMBERLAIN (1927-2011)

Epic Hairline



painted and chromium-plated steel
13 ⁷/₈ x 22 ¹/₈ x 15 ¹/₂ in. (35.2 x 56.2 x 39.4 cm.)
Executed in 2001.

\$80,000-120,000

PROVENANCE:

Texas Gallery, Houston
Acquired from the above by the present owner, 2001

The Collection of
**Abby and George
O'Neill**



Photo: Courtesy the consignor.

From superb European furniture to Impressionist painting, from rare Chinese ceramics to Alexander Calder jewelry, the Collection of Abby and George O'Neill reflects a distinguished history of American collecting. Following an enviable family tradition started by her grandparents, John D. Rockefeller Jr. and Abby Aldrich Rockefeller, and expanded by her uncle and aunt, David and Peggy Rockefeller, Abby O'Neill and her husband George acquired a remarkable breadth of fine and decorative arts, developing a collection with its own unique voice. Their Alexander Calder jewelry, for example, holds very esteemed provenance, only fitting for such an impressive collection and such thoughtful collectors. Having previously been in the collection of Mr. and Mrs. Wallace K. Harrison, one of the contributing architects to Rockefeller center's design, each Calder piece is imbued with a rich history and lasting memory.

Abby O'Neill also continued her family's proud tradition of combining business and philanthropy, serving as a Trustee

of the Rockefeller Financial Services and Rockefeller & Company from 1979 to 2004 (Chairman from 1998-2004) and Chairman of the Rockefeller Brothers Fund. Fund President Stephen Heintz said: "Abby had both the business acumen and philanthropic passion of her great grandfather, John D. Rockefeller". Mrs. O'Neill devoted herself to numerous educational, arts, environmental and community service organizations over a lifetime of extensive philanthropy and service. George O'Neill, a successful banker in New York, shared his wife's philanthropic interests and served as a trustee of New York's public television station, WNET, along with Colonial Williamsburg and Vassar College, among many others.

Together, Abby O'Neill and her husband George honored the Rockefeller legacy by combining successful careers in business with both important philanthropy and remarkable art collecting.

The Collection of
**Abby and George
O'Neill**

341 ALEXANDER CALDER (1898-1976)

Bracelet



silver wire
2 ½ x 2 ½ x 2 ¼ in. (6.4 x 6.4 x 5.7 cm.)
Executed *circa* 1938.

\$40,000-60,000

PROVENANCE:

Ellen Hunt Milton and Wallace K. Harrison, New York,
acquired directly from the artist
Acquired from the above by the present owner

This work is registered in the archives of the Calder Foundation, New York, under application number A29094.



342 ALEXANDER CALDER (1898-1976)

Flower Brooch



brass and steel wire
8 ½ x 6 ¼ in. (21.6 x 15.9 cm.)
Executed *circa* 1938.

\$20,000-30,000

PROVENANCE:

Ellen Hunt Milton and Wallace K. Harrison, New York,
acquired directly from the artist
Acquired from the above by the present owner

This work is registered in the archives of the Calder Foundation, New York, under application number A29095.





343 STURTEVANT (1926-2014)

Warhol Flowers



signed, titled, inscribed and dated "'Warhol Flowers" e. sturtevant PARIS 1969/70' (on the reverse)

acrylic and silkscreen ink on canvas
22 x 22 in. (55.9 x 55.9 cm.)
Painted in 1969-1970.

\$100,000-150,000

PROVENANCE:

Galerie Paul Maenz, Cologne
Private collection, Germany
Anon. sale; Christie's, New York, 15 November 2012,
lot 600
Acquired at the above sale by the present owner

LITERATURE:

L. Maculan, ed., *Sturtevant, Catalogue Raisonné 1964-2004*,
Ostfildern-Ruit, 2004, pp. 62 and 65, no. 84.



344 STURTEVANT (1926-2014)

Study for Warhol Flowers



signed and titled 'Study for Warhol flowers
Sturtevant' (on the reverse)
acrylic and silkscreen ink on canvas
22 x 22 in. (55.9 x 55.9 cm.)
Painted in 1971.


\$100,000-150,000

PROVENANCE:

Private collection, acquired directly from the artist,
circa 1975
Anon. sale; Phillips de Pury & Company, New York,
11 May 2012, lot 183
Acquired at the above sale by the present owner

345 ANDY WARHOL (1928-1987)

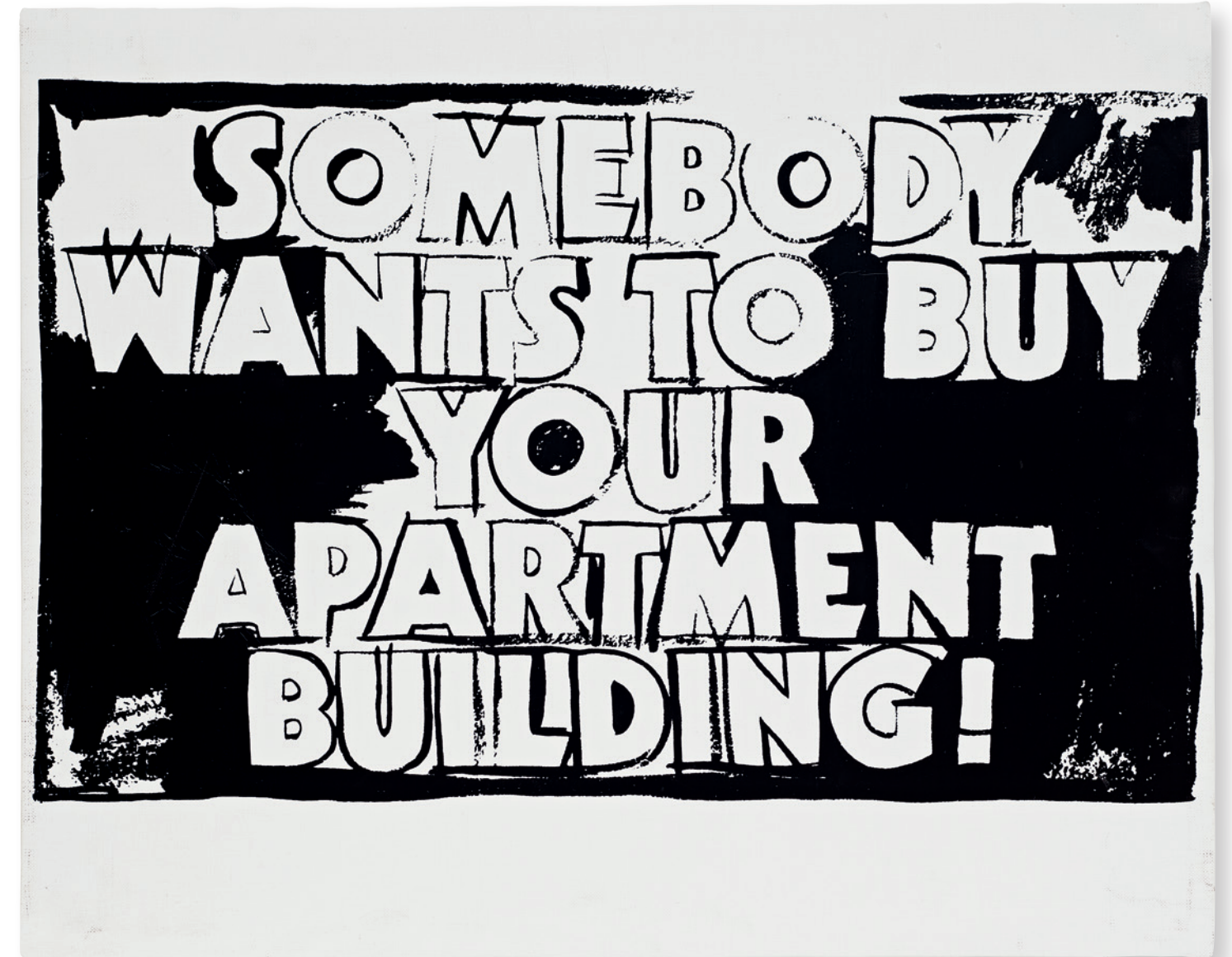
Somebody Wants to Buy Your Apartment Building! (Positive)

 stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc.
stamps and numbered 'VF PA10.063' (on the overlap)
acrylic and silkscreen ink on canvas
16 x 20 in. (40.64 x 50.8 cm.)
Painted in 1985-1986.

\$100,000-150,000

PROVENANCE:

Estate of Andy Warhol, New York
The Andy Warhol Foundation for the Visual Arts, Inc., New York
Van de Weghe Fine Art, New York
Acquired from the above by the present owner, *circa* 2008





347 RICHARD PETTIBONE (B. 1938)

Andy Warhol, 'Flowers', 1965



signed, titled and dated "'Andy Warhol, 'Flowers,' 1965." Richard Pettibone 2010' (on the overlap of each element)
oil and silkscreen ink on canvas in artist's frame, in four parts
each: 3 3/8 x 3 1/4 in. (8.6 x 8.3 cm.)
Executed in 2010.

\$60,000-80,000

PROVENANCE:

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

348 TOM WESSELMANN (1931-2004)

Study for Great American Nude #80



signed and dated 'Wesselmann 66' (lower right); signed again, titled and dated again twice '1966 + 1972 STUDY FOR GAN #80 1966 1972 Wesselmann' (on the reverse)



Liquitex, graphite and paper collage on paper laid down on card box in Plexiglas case
5 1/8 x 7 1/8 x 1 1/4 in. (13 x 18.1 x 3.2 cm.)
Executed in 1966/1972.

\$15,000-20,000

PROVENANCE:

Sidney Janis Gallery, New York
Private collection
Private collection
Anon. sale; Sotheby's, London, 27 June 2018, lot 214
Acquired at the above sale by the present owner



349 TOM WESSELMANN (1931-2004)

Drawing for Embossed Nude



signed with the artist's initial, inscribed and dated 'W. ca 68 smaller stars shorter flowers' (lower right)
graphite on paper



8 3/4 x 9 5/8 in. (22.2 x 24.4 cm.)
Executed circa 1968.

\$40,000-60,000

PROVENANCE:

Maxwell Davidson Gallery, New York
Private collection
Anon. sale; Cornette de Saint Cyr, Paris, 13 April 2010, lot 46
Private collection
Anon. sale; Sotheby's, New York, 12 November 2015, lot 232
Acquired at the above sale by the present owner



PROPERTY FROM A PRIVATE FLORIDA COLLECTION

350 ROBERT INDIANA (1928-2018)

The Book of Love



each numbered 'XI/L' (lower left), signed and dated 'R. Indiana '96' (lower right)
the complete deluxe set of thirteen screenprints in colors, on A.N.W. Crestwood Museum Edition paper
overall: 26 x 21 in. (66 x 53.3 cm.)
Executed in 1996. This work is number eleven from 50 artist's proofs in Roman numerals, aside from an edition of two-hundred. Published by American Image Editions, New York. Together with title, signed justification and thirteen initialed and numbered text pages and the original black-lettered cardboard portfolio.

\$100,000-150,000

PROVENANCE:

Acquired directly from the artist by the present owner, 2004



°351 JOHN WESLEY (B. 1928)

The Annunciation



signed, titled and dated "'THE ANNUNCIATION" John Wesley 2002' (on the reverse)

acrylic on canvas

55 1/8 x 44 in. (140 x 111.8 cm.)

Painted in 2002.

\$80,000-120,000

PROVENANCE:

Fredericks & Freiser, New York

Private collection, New York, 2002

Wesley's work stands eerily apart. He mixes images of traditional emblems, historical figures, comic book personalities, animals, sexy women, athletes and showgirls into surreal daydreams, prompting the viewer to rejoin her own private dream-world.

—A. Heiss, P.S.1 Contemporary Art Center Director



352 ANDY WARHOL (1928-1987)

Skulls



each signed and numbered in pencil '8/50 Andy Warhol' (lower edge)
the complete set of four screenprints in colors on Strathmore Bristol paper, published by Andy Warhol Enterprises, Inc., New York



each: 30 1/8 x 40 in. (76.5 x 101.6 cm.)

Executed in 1976. This work is number eight from an edition of fifty plus ten artist's proofs.

\$100,000-150,000

PROVENANCE:

Private collection, Los Angeles

Acquired from the above by the present owner


LITERATURE:

F. Feldman and J. Schellmann, *Andy Warhol Prints: A Catalogue Raisonné 1962-1987*, New York, 2003, pp. 27, 97 and 353, nos. II.157-160 (another example illustrated).



353 ANDY WARHOL (1928-1987)

Untitled

 stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'VF 301.022' (on the reverse) ink and Dr. Martin's Aniline dye on paper 23 5⁄8 x 16 3⁄4 in. (60 x 42.5 cm.) Executed *circa* 1954.

\$20,000-30,000


PROVENANCE:
Estate of Andy Warhol, New York
The Andy Warhol Foundation for the Visual Arts, Inc., New York
Acquired from the above by the present owner

EXHIBITED:
New York, Paul Kasmin Gallery, *Andy Warhol, Strange World, Drawings 1948-1959*, February-March 2008.
New York Academy of Art, *Andy Warhol: By Hand*, January-March 2019.



354 ANDY WARHOL (1928-1987)

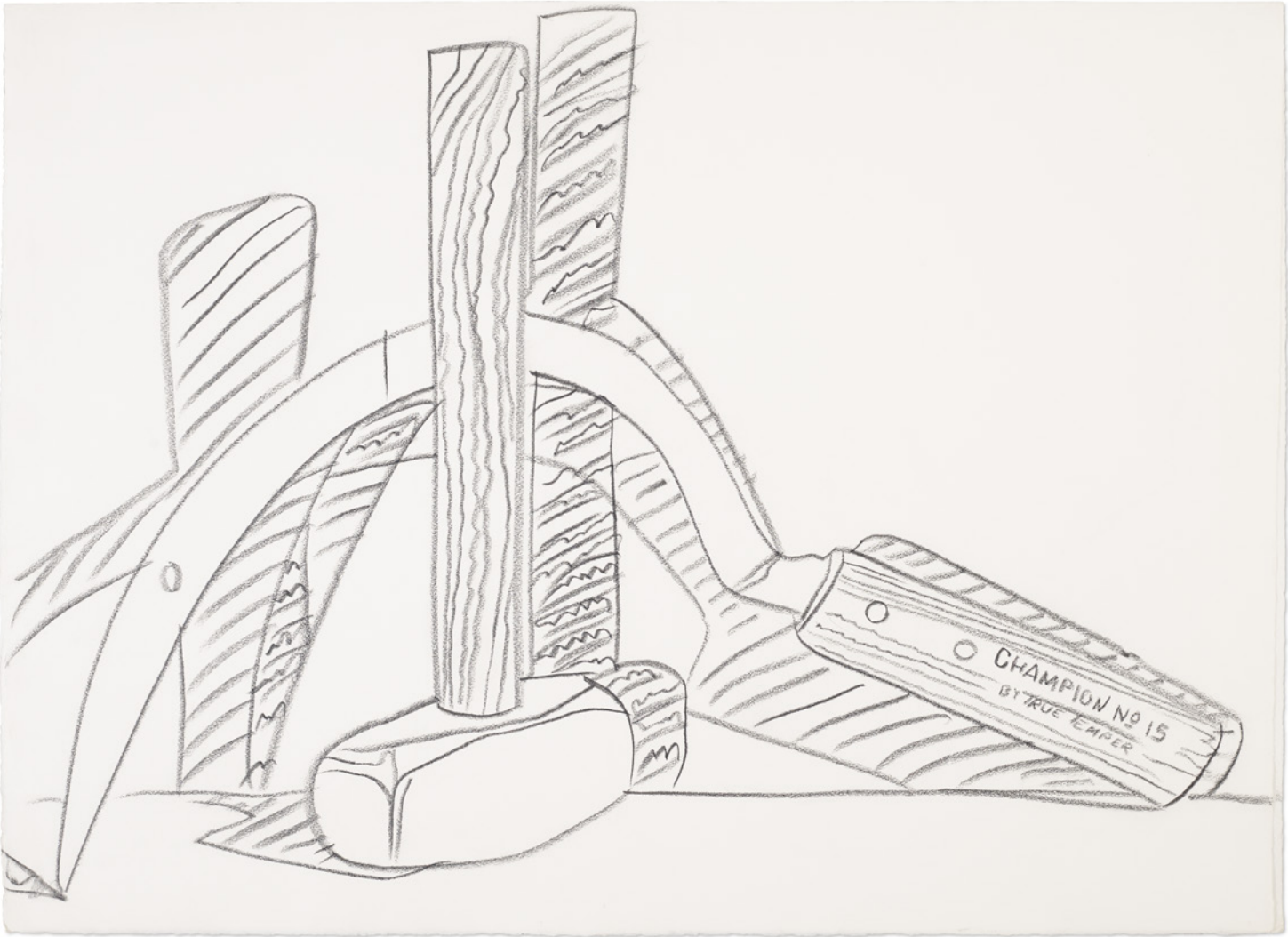
Unidentified Male

 stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'VF 201.003' (on the reverse) ink on paper 17 x 13 3⁄4 in. (43.2 x 34.9 cm.) Executed *circa* 1960.

\$10,000-15,000


PROVENANCE:
Estate of Andy Warhol, New York
The Andy Warhol Foundation for the Visual Arts, Inc., New York
Acquired from the above by the present owner

EXHIBITED:
New York Academy of Art, *Andy Warhol: By Hand*, January-March 2019.



355 ANDY WARHOL (1928-1987)

Still Life (Hammer and Sickle)

 stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'VF 31.005' (on the reverse) graphite on paper 20 1⁄2 x 28 1⁄4 in. (52.1 x 71.8 cm.) Executed in 1977.

\$30,000-50,000

PROVENANCE:
Estate of Andy Warhol, New York
The Andy Warhol Foundation for the Visual Arts, Inc., New York
Acquired from the above by the present owner

EXHIBITED:
New York Academy of Art, *Andy Warhol: By Hand*, January-March 2019.

356 KEITH HARING (1958-1990)

Untitled



signed, numbered and dated 'K. Haring 9/25 1989' (on the underside)
ink on terracotta
11 ½ x 9 ¼ x 9 ¼ in. (29.2 x 23.5 x 23.5 cm.)
Executed in 1989. This work is number nine from an edition of twenty-five plus five artist's proofs.

\$15,000-20,000

PROVENANCE:

Roger Nellens, Knokke
Acquired from the above by the present owner, *circa* 1990



357 KEITH HARING (1958-1990)

Untitled



signed, numbered and dated 'K. Haring 1/25 1989' (on the underside)
ink on terracotta
12 ⅞ x 14 ½ x 14 ½ in. (32.7 x 36.8 x 36.8 cm.)
Executed in 1989. This work is number one from an edition of twenty-five plus five artist's proofs.

\$15,000-20,000

PROVENANCE:

Roger Nellens, Knokke
Acquired from the above by the present owner, *circa* 1990



358 KEITH HARING (1958-1990)

Untitled (For the Pup)



signed, titled and dated 'FOR THE PUP – K. Haring 82'
(on the left element)
ink on exhibition catalogue
9 x 18 ½ in. (22.9 x 47 cm.)
Executed in 1982.

\$12,000-18,000

PROVENANCE:

Tony Shafrazi Gallery, New York
Private collection, New York
Acquired from the above by the present owner



359 KEITH HARING (1958-1990)

Untitled



stamped with the artist's signature, number and date 'K. Haring 86 1/5' (lower edge)
enamel on aluminum
19 ½ x 27 x 16 ⅞ in. (49.5 x 68.6 x 45.3 cm.)
Executed in 1986. This work is number one from an edition of five.

\$150,000-180,000

PROVENANCE:

Hokin Gallery, Palm Beach
Private collection, 1988
Anon. sale; Sotheby's, New York, 15 November 2018, lot 450
Acquired at the above sale by the present owner



360 KENNY SCHARF (B. 1958)

Slurplehead

signed, titled and dated 'Slurplehead Kenny Scharf 85' (on the reverse)

oil, acrylic and spray paint on canvas

77 ½ x 108 in. (196.9 x 274.3 cm.)

Painted in 1985.



\$90,000-120,000

PROVENANCE:

Anne Plumb Gallery, New York

Lio Malca Collection, New York

Private collection, New York, 1997

LITERATURE:

K. Wada, ed., *Basquiat + Haring + Scharf from Leo Malca Collection*. Kyoto, 1998, p. 39 (illustrated).



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

361 DAVID SALLE (B. 1952)

Untitled



signed, titled, dedicated and dated 'Untitled for Mary David Salle 1991' (on the reverse)

oil, acrylic and silkscreen ink on two joined canvases

44 ½ x 60 in. (113 x 152.4 cm.)

Executed in 1991.

\$80,000-120,000

PROVENANCE:

Mary Boone Gallery, New York

Acquired from the above by the present owner, 1991



362 JULIAN SCHNABEL (B. 1951)

Miro Entering Heaven

oil on cast aluminum

82 x 72 ¾ x 3 ¼ in. (208.3 x 184.8 x 8.3 cm.)

Executed in 1984.

\$50,000-70,000

PROVENANCE:

Galerie Bruno Bischofberger, Zürich

Akira Ikeda Gallery, Tokyo

Anon. sale; Christie's, New York, 15 May 2002, lot 366

C & M Arts, New York

Acquired from the above by the present owner, 2004

EXHIBITED:

Tokyo, Akira Ikeda Gallery, *Julian Schnabel: The*

Aluminum Paintings, March 1984, no. 3 (illustrated).



363 ROBERT RAUSCHENBERG (1925-2008)

Untitled (Signal)



signed 'RAUSCHENBERG' (on the reverse)

solvent transfer, acrylic, fabric and found comb collage on panel

31 5/8 x 31 7/8 in. (80.2 x 81 cm.)

Executed in 1980.

\$120,000-180,000

PROVENANCE:

Donald Saff, Florida, gift of the artist

Waddington Galleries, Ltd., London

James Goodman Gallery, New York

Allen Turner, Chicago

James Goodman Gallery, New York

Pierre Martin, Switzerland

Waddington Galleries, London

Private collection, New York

Andres Höglund Art, Sweden

Private collection, Sweden

Anon. sale; Sotheby's, London, 6 October 2017, lot 175

Acquired at the above sale by the present owner





PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

364 PETER HALLEY (B. 1953)

Black Cell with Conduit



acrylic, fluorescent acrylic, Flashe and Roll-a-Text
on two joined canvases
37 ½ x 27 ½ in. (95.3 x 69.9 cm.)
Painted in 1986.

\$30,000-50,000

PROVENANCE:

Private collection, New York
Acquired from the above by the present owner, 1995

LITERATURE:

C. Dirié, ed., *Peter Halley: Paintings of the 1980s - The Catalogue Raisonné*, Zürich, 2019, p. 124, no. PHP86-35 (illustrated, referenced incorrectly).



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

365 PETER HALLEY (B. 1953)

Red Prison



signed twice and dated 'Peter Halley Peter Halley
2001' (on the reverse)
acrylic, Day-Glo acrylic and Roll-a-Text on two
joined canvases
53 ⅛ x 35 in. (134.9 x 88.9 cm.)
Painted in 2001.

\$50,000-70,000

PROVENANCE:

Baldwin Gallery, Aspen
Acquired from the above by the present owner, 2001

366

LARRY BELL (B. 1939)

Improvisational Maquette [Four Works]

i

▶

coated inconel and silicon monoxide on ⅛ in. glass

installation dimensions variable

Improv (1 of 4): 6 x 15 x 5 in. (15.2 x 38.1 x 12.7 cm.)

Improv (2 of 4): 6 x 15 x 5 in. (15.2 x 38.1 x 12.7 cm.)

Improv (3 of 4): 6 x 5 x 5 in. (15.2 x 12.7 x 12.7 cm.)

Improv (4 of 4): 6 x 10 x 5 in. (15.2 x 25.4 x 12.7 cm.)

Executed in 1987. These works are unique and are accompanied by a certificate of authenticity signed by the artist.

\$50,000-70,000

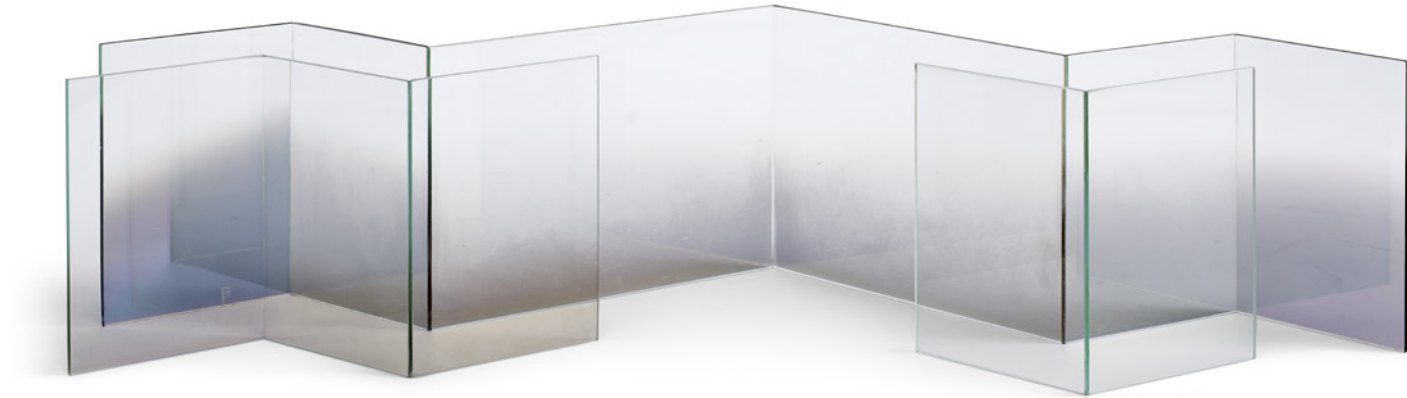
PROVENANCE:
Acquired directly from the artist by the present owner,
circa 1987

A versatile collaboration of reflective forms, Larry Bell’s *Improvisational Maquette* sculptures (1987) mark a defining moment in the artist’s career by introducing on an intimate scale the grand spatial ideas that characterize the artist’s holistic practice. Bell removes the interior scene from the picture plane to set it in physical space, relying all the while on his vacuum-coating technique to transform particles of free, available light into priceless glimpses of the sublime.

Initially seduced by the essential architecture of his LA studio, Bell fell captive to the sensuality of a corner – that democratic, all-inclusive right angle that snatches light, twists it around and propels it back into space. Having first rendered in two dimensions what only exists in three, Bell moved on from painting to his famed *Cube* series, turning to glass because of its accessibility and unique interactions with light. The coating process, self-taught from an esoteric manual and a few professional hints, evaporates chemicals in a vacuum chamber and

subsequently reconstitutes them on the surface of the glass. The resulting gradient depends entirely on the chemical reacting to the loss of oxygen in the air, and the ever-curious Bell has expertly refined his understanding of these pseudo-sci-fi materials.

When the cubes became too restrictive, however, Bell went the only direction that made sense – outward. By opening up the cube into its constituent parts, Bell tested the boundaries not only of material but of the environment as a whole, making works as large as he could manage with his limited studio resources. *Improv #1*, debuted at the University of Nebraska’s Sheldon Memorial Art Gallery in 1983, marked a key turning point for the artist as his first work without a defined configuration. The present works, insofar as they may be arranged together at will or displayed separately, pay elegant, fractal homage to the artist’s spirit of spontaneity, without which Bell would have remained trapped inside his cube’s four walls forever.



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

367 ROBERT RAUSCHENBERG (1925-2008)

Politics Mouse Gravity (Galvanic Suite)



signed and dated 'RAUSCHENBERG 90' (lower left)

acrylic and silkscreen ink on galvanized steel

48 x 37 in. (124.5 x 96.5 cm.)

Executed in 1990.

\$80,000-120,000

PROVENANCE:

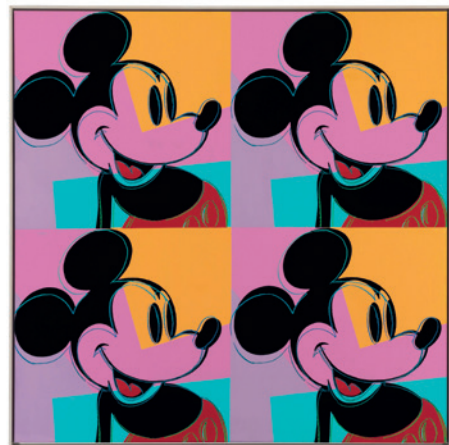
Trisha Brown Company, Benefit Auction, Paula Cooper

Gallery, New York, 11 April 1990, courtesy of the artist

Acquired at the above sale by the present owner

**Where Warhol used silk-screen painting to mimic
the pervasive repetitions of consumer culture,
Rauschenberg created intricate dialogues between
painted abstraction and photo-based representation.**

—R. Meyer, "An Invitation, Not a Command," in Robert Rauschenberg, exh. cat., Tate
Modern, London, 2016, pp. 194-195



Andy Warhol, *Quadrant Mickey Mouse*, 1981. Photo: © 2020 The
Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by
Artists Rights Society (ARS), New York.



368 DAVID SALLE (B. 1952)

The Red Bathrobe



signed, titled and dated "'The Red Bathrobe" David Salle 1996' (on the reverse)

oil, acrylic and silkscreen ink on three joined canvases

90 x 72 in. (228.7 x 183 cm.)

Executed in 1996.

\$150,000-200,000

PROVENANCE:

Galerie Templon, Paris

Private collection, Rome

By descent from the above to the present owner

What you do in life is to constantly find equivalents for feelings.
We are constantly finding and using expressions, jokes, puns,
images, innuendos, insults, gestures, music, tone, timbre, touch,
rhythm, inflection, frames within frames, halls of mirrors, sweet and
rough things, etc. All of it. This is what I apply to the work. It's not
programmatic at all. The way to know what to do in a painting is the
same as to know what to say to someone on the telephone.

—David Salle





PROPERTY FROM THE COLLECTION OF MARY M. AND ROBERT M. MONTGOMERY, JR.

369 PHILIP PEARLSTEIN (B. 1924)

Female Nude on Persian Rug



signed and dated 'PEARLSTEIN © 72' (lower left)
oil on canvas
42 x 48 in. (106.7 x 121.9 cm.)
Painted in 1972.

\$30,000-50,000

PROVENANCE:

Allan Frumkin Gallery, New York
Hirschl & Adler Modern, New York
Acquired from the above by the present owner, 1986

EXHIBITED:

New Jersey, Summit Art Center, *Philip Pearlstein: A Painter's Progress*, October-November 1982.

LITERATURE:

R. Bowman, *Philip Pearlstein: The Complete Paintings*, New York, 1983, p. 343, no. 398 (illustrated).



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

370 JULIAN SCHNABEL (B. 1951)

Untitled (Amor Misericordioso VII)



oil, resin and inkjet on canvas
108 x 96 in. (274.3 x 243.8 cm.)
Executed in 2005.



\$80,000-120,000

PROVENANCE:

McClain Gallery, Houston
Acquired from the above by the present owner, 2006



PROPERTY FROM AN AMERICAN ESTATE

371 FRANK STELLA (B. 1936)

Green Solitaire



acrylic, glitter and silkscreen ink on tycore
60 x 84 in. (152.4 x 213.4 cm.)
Executed in 1979. This work is from an edition of ten.

\$40,000-60,000

PROVENANCE:

The Greenberg Gallery, St. Louis
Acquired from the above by the present owner

LITERATURE:

R. Axsom, *Frank Stella: Prints: A Catalogue Raisonné*,
Appendix III C, Portland, 2018, p. 176.

PROPERTY OF A LADY

372 ROBERT RAUSCHENBERG (1925-2008)

Crystal Hive (Spread)



signed, titled and dated 'RAUSCHENBERG 78
CRYSTAL HIVE (SPREAD)' (on the reverse of each
element)
screen construction—solvent transfer, fabric and
mirror collage on panel, in two parts
84 x 82 ¼ x 10 ½ in. (213.4 x 208.9 x 26.7 cm.)
Executed in 1978.

PROVENANCE:

Private collection
Anon. sale; Sotheby's, New York, 10 November 1986, lot 68
In Art We Trust, Inc., L'Art C'Est La Vie, Miami
Acquired from the above by the present owner, *circa* 1994

FULL LOT DETAILS

\$100,000-150,000



373 FRANK STELLA (B. 1936)

The Battle with the Ladle (#7, 1st version)



oil on anodized aluminum construction
48 ¼ x 62 ⅛ x 15 ⅝ in. (122.5 x 157.8 x 39.7cm.)
Executed in 1986.

\$120,000-180,000

PROVENANCE:

Knoedler Gallery, London
Tsurukame Corporation, Nagoya
Anon. sale; Christie's, London, 6 February 2003, lot 691
Acquired at the above sale by the present owner

LITERATURE:

R. K. Wallace, *Frank Stella's Moby-Dick: Words and Shapes*, New York, 2006, pp. 71 and 323, no. 20 (illustrated).





374 BERNAR VENET (B. 1941)

Two Arcs of 245°



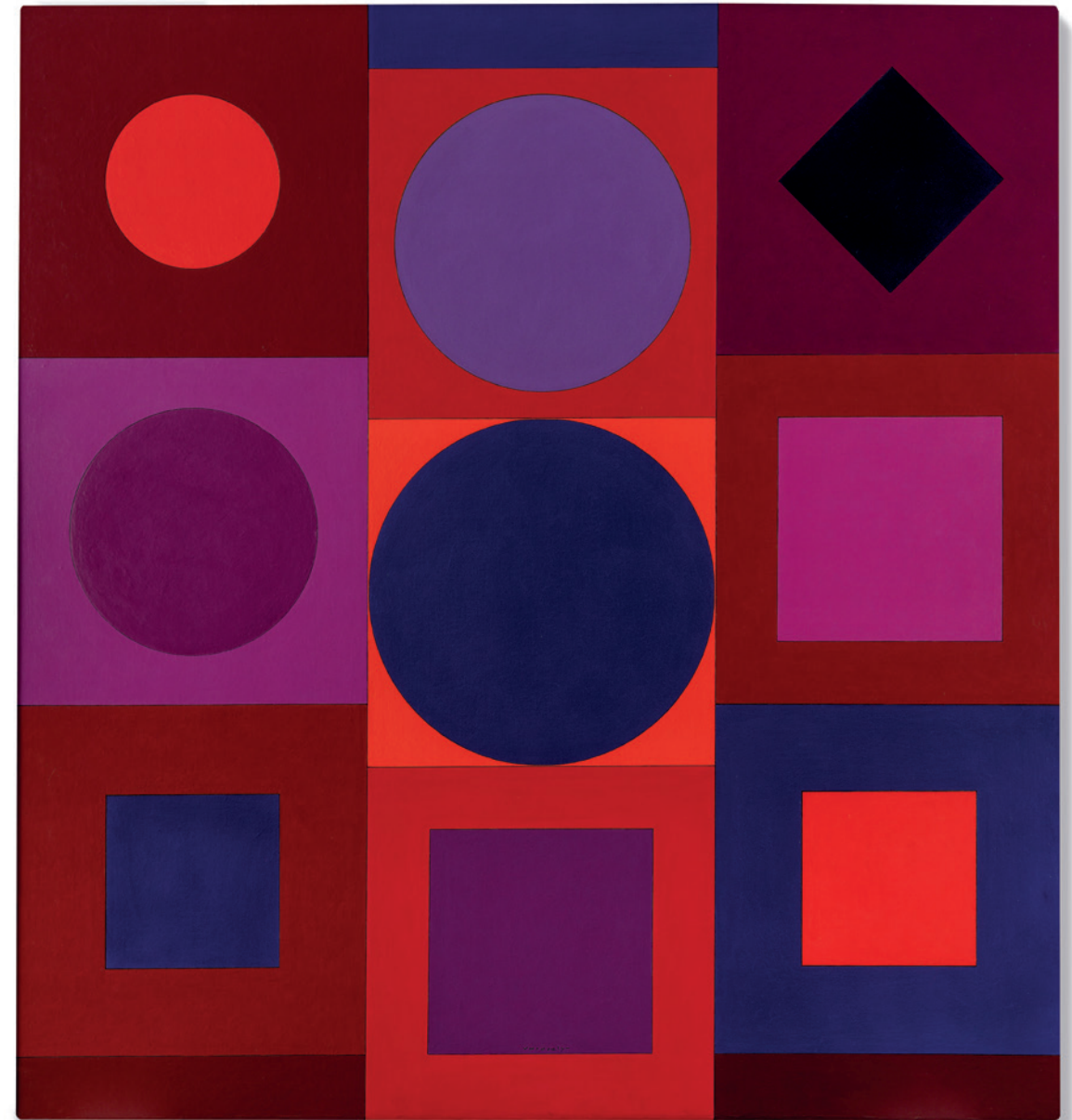
stamped '245°' (upper edge); stamped again '245°' (lower edge)
rolled steel with black patina
28 ¾ x 26 x 6 ¼ in. (73 x 66 x 15.9 cm.)
Executed in 1987.

\$40,000-60,000

PROVENANCE:

Mr. and Mrs. Joseph McHugh
Their sale; Sotheby's, Chicago, 9 May 1999, lot 533
Private collection, Michigan
David Klein Gallery, Birmingham, Michigan
Acquired from the above by the present owner, 2009

This work is registered in the artist's archives under inventory n° bv87ss50, and is eligible for a certificate of authenticity signed by the artist.



375 VICTOR VASARELY (1906-1997)

Zador



signed 'Vasarely-' (lower center); signed again twice, titled and dated 'VASARELY - ZADOR 1965 Vasarely-' (on the reverse)



oil on panel
66 3/4 x 63 in. (170.2 x 160 cm.)
Painted in 1965.

\$80,000-120,000

PROVENANCE:

Galerie Denise René, Paris
Private collection, Monaco

EXHIBITED:

New York, Sidney Janis Gallery, *Victor Vasarely*, January-February 1968, no. 5 (illustrated).



°376 ALIGHIERO BOETTI (1940-1994)

Tutti i pesci vennero a galla



signed, inscribed, titled and dated 'alighiero e boetti tutti i pesci vennero a galla PESHAWAR BY AFGHAN PEOPLE 1990' (on the overlap)



embroidery on linen

8 1/8 x 9 in. (20.6 x 22.9 cm.)

Executed in 1990. This work is registered in the Archivio Alighiero Boetti, Rome, under no. 4183, and is accompanied by a certificate of authenticity.

PROVENANCE:

Studio Giangaleazzo Visconti, Milan

Acquired from the above by the present owner, circa 2005

\$20,000-30,000

377 AGOSTINO BONALUMI (1935-2013)

Rosso



signed and dated 'Bonalumi 82' (on the reverse)

enamel on shaped canvas

27 1/2 x 31 3/8 in. (69.9 x 79.7 cm.)

Executed in 1982. This work is accompanied by a certificate of authenticity issued by the Archivio Bonalumi and is listed as archive number 82-010.

\$40,000-60,000

PROVENANCE:

Private collection

Anon. sale; Phillips, London, 16 October 2014, lot 165

Acquired at the above sale by the present owner

LITERATURE:

F. Bonalumi and M. Meneguzzo, eds., *Agostino Bonalumi: Catalogo ragionato*, vol. II, Milan, 2015, p. 548, no. 978 (illustrated).



378 ENRICO CASTELLANI (1930-2017)

Untitled



signed and dated 'Castellani '81' (lower right)

embossed paper

19 5/8 x 27 1/2 in. (49.8 x 69.9 cm.)



Executed in 1981. This work is accompanied by a certificate from the E. Castellani Foundation and is recorded under Archivio number 81-044.

\$15,000-20,000

PROVENANCE:

Private collection, Rome

Acquired from the above by the present owner



379

MILTON RESNICK (1917-2004)

Untitled



signed and dated 'M Resnick 1975' (on the reverse)
oil on canvas
40 1⁄8 x 36 1⁄8 in. (101.9 x 91.8 cm.)
Painted in 1975.



\$15,000-20,000

PROVENANCE:
Private collection, Chappaqua, New York, acquired
directly from the artist
Anon. sale; Christie's, New York, 4 May 1995, lot 287
Acquired at the above sale by the present owner



380

DAVID SALLE (B. 1952)

Untitled



signed and dated 'David Salle 1992' (lower right)
oil and printed paper collage on paper
23 7⁄8 x 18 in. (60.6 x 45.7 cm.)
Executed in 1992.

\$7,000-10,000

PROVENANCE:
Jason Rubell Gallery, Palm Beach
Private collection, New York



381

MILTON RESNICK (1917-2004)

Woman



signed, titled and dated 'WOMAN Resnick 94' (on
the reverse)
oil on canvas
75 x 45 in. (190.5 x 114.3 cm.)
Painted in 1994.



\$15,000-20,000

PROVENANCE:
Robert Miller Gallery, New York
Acquired from the above by the present owner, 1996

EXHIBITED:
New York, Whitney Museum of American Art, *Whitney
Biennial 1995*, March-June 1995, p. 263.



382 SANDRO CHIA (B. 1946)

Piano Zebra



signed and dated 'Sandro Chia 979' (lower right); signed again and dated again 'Sandro Chia 79' (on the reverse)



oil on burlap
39 ½ x 59 ⅛ in. (100.3 x 150.2 cm.)
Painted in 1979.

\$15,000-20,000

PROVENANCE:

Private collection, Munich
Anthony d'Offay Gallery, London
Private collection, New York

EXHIBITED:

Hannover, Kestner-Gesellschaft, *Sandro Chia: Bilder 1976-1983*, December 1983-January 1984, pp. 50-51, no. 11 (illustrated).



383 SANDRO CHIA (B. 1946)

Painter and Sun



signed and dated 'S. Chia 1981' (lower right)
oil, pastel and charcoal on paper laid down on canvas
39 ¾ x 27 ¾ in. (100 x 70.5 cm.)
Executed in 1981.

\$7,000-10,000

PROVENANCE:

Anthony d'Offay Gallery, London
Jeffrey H. Loria & Co., New York
Acquired from the above by the present owner, *circa* 1985



384 MIMMO PALADINO (B. 1948)

Untitled



signed and dated 'M. Paladino 1985' (on the reverse)
oil, gesso and sand on paperboard
28 ½ x 40 ½ in. (72.4 x 102.9 cm.)
Executed in 1985.

\$20,000-30,000

PROVENANCE:

Sperone Westwater Gallery, New York
Private collection, New York

385 KAREL APPEL (1921-2006)

Untitled (Figure)



signed and dated 'Appel 66' (lower right)
gouache on printed paper mounted on Masonite
29 7/8 x 22 1/8 in. (75.9 x 56.2 cm.)
Executed in 1966.

\$15,000-20,000

PROVENANCE:
Private collection, New York



386 NIKI DE SAINT PHALLE (1930-2002)

Baigneurs ou Danseuse (Bathers or Dancers)



stamped with the artist's name and numbered 'Niki
24/150' (on the underside)
painted polyester resin
18 1/2 x 18 1/2 x 12 in. (47 x 47 x 30.5 cm.)
Executed in 1980-1981. This work is number 24 from
an edition of 150 plus 20 artist's proofs.

\$25,000-35,000

PROVENANCE:
Private collection, Europe
Private collection, New York, circa 1981
Acquired from the above by the present owner



FULL LOT DETAILS



387 JEAN DUBUFFET (1901-1985)

Personnage



signed with the artist's initials and dated 'J.D. 72'
(lower right)
ink and paper collage on paper
19 1/2 x 10 1/2 in. (49.5 x 26.7 cm.)
Executed in 1972.

\$30,000-50,000

PROVENANCE:
Galerie J. Bucher, Paris
Private collection, New York
By descent from the above to the present owner

EXHIBITED:
Geneva, Artel Galerie, *Jean Dubuffet: L'Hourloupe*, May-
July 1973.

LITERATURE:
M. Loreau, ed., *Catalogue des Travaux de Jean Dubuffet*,
Fascicule XXVII: Coucou Bazar, Paris, 1976, pp. 78, 239
and 241, no. 136a.



388 KAREL APPEL (1921-2006)

Deux Têtes avec Jouets



signed 'appel' (lower left)
oil on canvas
32 x 39 ¼ in. (81.3 x 100 cm.)
Painted in 1962.



\$80,000-120,000

PROVENANCE:

Gimpel & Weitzenhoffer Ltd., New York
Private collection, New York
By descent from the above to the present owner

This work is registered in the Archive of the Karel Appel Foundation.



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

389 ANTONI TÀPIES (1923-2012)

Colom



incised with the artist's initials 'AT' (lower right);
signed 'Tàpies' (on the reverse)
oil and sand on canvas
21 ¾ x 25 ¾ in. (54.3 x 65.1 cm.)
Executed in 1990.

\$40,000-60,000

PROVENANCE:

Galeria Toni Tàpies, Barcelona
Acquired from the above by the present owner, 2001

390 MANOLO VALDÉS (B. 1942)

Odalisca V



signed, titled twice and dated twice 'MVALDES Odalisca V, 2003 Odalisca 2003' (on the reverse)

oil, thread and burlap collage on burlap

69 ½ x 77 in. (176.5 x 195.6 cm.)

Executed in 2003.

\$180,000-250,000

PROVENANCE:

Marlborough Gallery, New York

Acquired from the above by the present owner, 2004

EXHIBITED:

Beijing, The National Art Museum of China, *Manolo Valdés: Paintings, Sculptures, Works on Paper and Graphics*, October-November 2008, p. 39 (illustrated on the cover).



391 MANOLO VALDÉS (B. 1942)

Head



bronze
25 ½ x 13 x 11 in. (64.8 x 33 x 27.9 cm.)
Executed in 2006. This work is unique.

PROVENANCE:
Marlborough Gallery, New York
Acquired from the above by the present owner, 2006

\$40,000-60,000



392 MANOLO VALDÉS (B. 1942)

Infanta Margarita



bronze
21 ⅛ x 20 x 10 ½ in. (53.7 x 50.8 x 26.7 cm.)
Executed *circa* 1998.

PROVENANCE:
Acquired directly from the artist by the present owner,
circa 1999

\$70,000-100,000





393 MANOLO VALDÉS (B. 1942)

Abanico Blanco y Azul



signed 'M VALDÉS' (on the reverse)
oil, cardboard, metal and burlap collage on burlap
39 7/8 x 59 in. (101.3 x 149.9 cm.)
Executed in 2008.

PROVENANCE:

Galería Freites, Caracas
Acquired from the above by the present owner

\$60,000-80,000



394 MIQUEL BARCELÓ (B. 1957)

Double Assiette



signed, inscribed, titled and dated 'Barceló Double
Assiette Paris XI-84' (on the reverse)
oil, wood, paper, metal and cigarettes on canvas
37 3/8 x 51 1/8 in. (94.9 x 129.9 cm.)
Executed in 1984.

PROVENANCE:

Thomas Segal Gallery, Boston
Acquired from the above by the present owner

\$60,000-80,000

395 JORGE DE LA VEGA (1930-1971)

Untitled



signed and dated 'de la Vega 68' (upper right)

acrylic on canvas

39 ½ x 39 ½ in. (100.3 x 100.3 cm.)

Painted in 1968. This work is accompanied by a certificate of authenticity signed by Marcelo Pacheco and Mercedes Casanegra.

\$200,000-300,000

PROVENANCE:

Solsona collection, Buenos Aires, acquired directly from the artist

Acquired from the above by the present owner

LITERATURE:

"De Compras en la Feria," *La Nación, Arte BA*, 14 May 2005 (illustrated on the cover).

Pitched at the crux of freedom and aesthetics, de la Vega's question epitomized the emancipatory, countercultural impulse that fueled Argentina's rising avant-garde in the 1960s. Self-taught, he improvised a highly idiosyncratic visual language based on transformation and anamorphosis, developing a new artistic syntax taken from the objects and symbols of the contemporary world—plastic tokens and children's toys, pop culture and magazine advertising. De la Vega was a member of Argentina's Nueva Figuración group, active between 1961 and 1965, and alongside Luis Felipe Noé, Rómulo Macció, and Ernesto Deira he evolved an expressionist idiom rooted in the period's existential and anti-aesthetic convictions. He turned searchingly toward Pop and psychedelia—as well as to music—in later years, seeking alternative and creative means of communication at a time of mounting authoritarianism and political disorder.

Central to this final evolution of de la Vega's work was his residence in the United States between October 1965 and April 1967. Invited to teach at Cornell University through the Latin American Year program, he spent considerable time in New York, where he saw Noé as well as fellow Argentines Antonio Berni, Marta Minujín, Liliana Porter, and critic Jorge Romero Brest. "The North American world is so potent and artificial that the human being stands out more



**"If you don't do what you must in painting, then
where are you going to do it?"**

—Jorge de la Vega

CONTINUE

PROPERTY FROM THE ESTATE OF ELISABETH BYRON

396 MATHIAS GOERITZ (1915-1990)

Message



gold leaf on wood with wood relief
52 x 42 in. (132.1 x 106.7 cm.)
Painted *circa* 1958.



\$250,000-350,000

PROVENANCE:

The Byron Gallery, New York
Charles and Elisabeth Byron, New York, *circa* 1964
By descent from the above to the present owner

EXHIBITED:

New York, The Byron Gallery, *Mathias Goeritz, Retrospective, 1943-1963, Sculptures, Clouages, Paintings*, January 1964, n.p.

A series of spindly crucifixions, *Saviors of Auschwitz*, presaged the first of his iconic *Messages*, manifestations of modernist religious art wrought in perforated-metal and, later, gold-leaf monochrome. Begun in the late 1950s, the *Messages* explore relations of light, color, and (im)materiality that Goeritz had earlier developed in such major works as the Museo Experimental El Eco (1953) and *Torres de Satélite* (1957). The *Messages* similarly engage architectural questions of void, volume, and structure, transforming the space around them through the reflective brilliance of their surfaces and, ultimately, evoking pure aesthetic—and spiritual—emotion. Loosely associated with Mexico’s Ruptura generation, which rose in opposition to the Muralists in the 1950s, Goeritz belonged to an international avant-garde, and his monochrome abstraction engaged contemporary currents in Minimalism as well as the material provocations of Group ZERO and Yves Klein, among others.

CONTINUE



PROPERTY FROM THE ESTATE OF ELISABETH BYRON

397 MATHIAS GOERITZ (1915-1990)

A Group of Thirteen Geometric Volumes



signed with the artist's initials 'MG' (on the underside of four elements)

gold leaf on wood, in thirteen parts

installation dimensions variable

smallest element: $\frac{5}{8} \times 2 \frac{1}{4}$ in. (1.6 x 5.7 cm.)

largest element: $10 \frac{1}{8} \times 3 \frac{1}{8} \times 2 \frac{3}{8}$ in. (25.7 x 7.9 x 6 cm.)

Executed *circa* early-1960s. This work is unique.

\$40,000-60,000

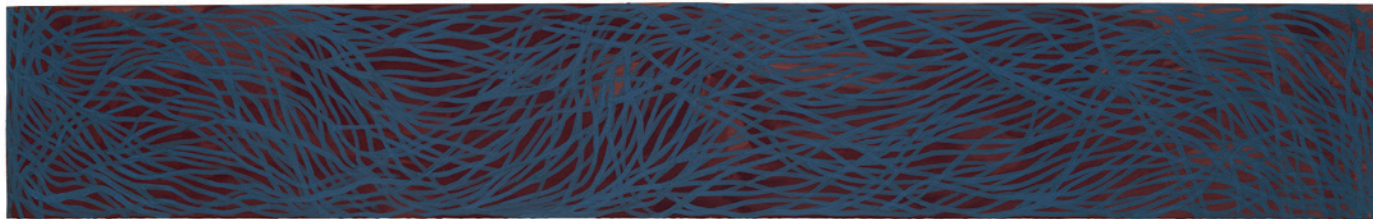
PROVENANCE:

The Byron Gallery, New York

Charles and Elisabeth Byron, New York, *circa* 1964

By descent from the above to the present owner





398 SOL LEWITT (1928-2007)

Irregular Curves



signed and dated 'S. LeWitt 01' (lower right)
gouache on paper
14 ½ x 97 in. (36.8 x 246.4 cm.)
Painted in 2001.

\$40,000-60,000

PROVENANCE:

Margo Leavin Gallery, Los Angeles
Acquired from the above by the present owner, 2001

EXHIBITED:

Los Angeles, Margo Leavin Gallery, *Sol LeWitt*,
September-October 2001.



399 ALEXANDER CALDER (1898-1976)

Spotted Orb and Pyramids



signed and dated 'Calder 56' (lower right)
gouache and ink on paper
29 ½ x 41 ¼ in. (74.9 x 104.8 cm.)
Painted in 1956.



\$40,000-60,000

PROVENANCE:


Perls Galleries, New York
Esther Robles Gallery, Los Angeles
Private collection, Rancho Santa Fe, California, *circa*
1970
Private collection, New York
Anon. sale; Keno Auctions, New York, 31 January 2015,
lot 10
Acquired at the above sale by the present owner

EXHIBITED:

Long Beach Museum of Art; Fine Arts Gallery of San
Diego and Phoenix Art Museum, *Calder Gouaches: The
Art of Alexander Calder*, January-May 1970, pp. 8 and 21,
no. 2 (illustrated).

This work is registered in the archives of the Calder Foundation, New York, under
application number A07519.

400 SOL LEWITT (1928-2007)
Folding Screen C-5


 ink on double-sided wood screen construction
72 x 150 x 1 in. (182.9 x 381 x 2.54 cm.)
Executed in 1989.

\$50,000-70,000

PROVENANCE:
Harcus Gallery, Boston
Acquired from the above by the present owner



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION
402 LOUISE NEVELSON (1899-1988)
Untitled


 painted wood construction
38 ¾ x 14 x 14 in. (98.4 x 34.9 x 34.9 cm.)
Executed in 1985.

\$50,000-70,000

PROVENANCE:
Baldwin Gallery, Aspen
Acquired from the above by the present owner, 2003



401 ILYA BOLOTOWSKY (1907-1981)
Diamond with Blues, Reds and Black


 signed and dated 'Ilya Bolotowsky 75' (right corner); signed again, titled and dated again "DIAMOND WITH BLUES, REDS AND BLACK" 1975 by ILYA BOLOTOWSKY' (on the stretcher)
oil on canvas
42 ½ x 42 ½ in. (108 x 108 cm.)
Painted in 1975.

\$10,000-15,000

PROVENANCE:
Private collection, New York
By descent from the above to the present owner



403 BETTY PARSONS (1900-1982)
Orenda II

 signed, titled and dated 'Betty Parsons 79 ORENDA II' (on the reverse)
oil, wood and metal collage on found wood
43 x 37 x 21 ⅝ in. (109.2 x 94 x 54.9 cm.)
Executed in 1979.

\$5,000-7,000

PROVENANCE:
Virginia Miller Galleries, Coconut Grove, Florida
Private collection, Miami
By descent from the above to the present owner



404 JOEL SHAPIRO (B. 1941)

Untitled



incised with the artist's signature 'SHAPIRO' (on the underside)

bronze

32 5/8 x 47 x 46 1/4 in. (83 x 119.5 x 117.5 cm.)

Executed in 1986. This work is the artist's proof from an edition of three plus one artist's proof.

\$80,000-120,000

PROVENANCE:

Paula Cooper Gallery, New York

Galerie Aronowitsch, Stockholm

Anon. sale; Christie's, London, 6 February 2003, lot 697

Acquired at the above sale by the present owner

EXHIBITED:

New York, Paula Cooper Gallery, *Joel Shapiro*,

November-December 1986 (another example exhibited).

Mountainville, Storm King Art Center, *The Reemergent*

Figure: Seven Sculptors at Storm King Art Center, May-

October 1987 (another example exhibited).

Durham, Duke University Museum of Art, *Soho at Duke:*

Six Artists from the Paula Cooper Gallery, November-

December 1988 (another example exhibited).

Stockholm, Galerie Aronowitsch, *Joel Shapiro*,

September 1990 (another example exhibited).

New York, Nohra Haime Gallery, *Joel Shapiro*, October-

November 2008 (another example exhibited).





405 SAM GILLIAM (B. 1933)

Untitled



acrylic and monotype on handmade paper and thread assemblage
21 x 100 in. (53.3 x 254 cm.)
Executed in 1984.

PROVENANCE:

Middendorf Gallery, Washington, D.C.
Acquired from the above by the present owner, *circa* 1989

\$30,000-50,000

406 SAM GILLIAM (B. 1933)

Untitled



signed and dated 'Sam Gilliam '71' (lower right)
watercolor on paper
18 ½ x 23 in. (47 x 58.4 cm.)
Executed in 1971.



\$12,000-18,000

PROVENANCE:

Private collection, Maryland
Anon. sale; Swann Galleries, New York, 5 October 2017, lot 89
Acquired at the above sale by the present owner



407 VIVIAN SPRINGFORD (1914-2003)

Untitled




stamped twice with Estate of Vivian Springford stamp (on the stretcher)
acrylic on canvas
89 ¼ x 89 ¾ in. (226.8 x 227 cm.)
Painted *circa* 1970s.

PROVENANCE:

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

\$40,000-60,000

408 PAT STEIR (B. 1940)
D'apres Brueghel


 oil on canvas
35 7/8 x 36 in. (91.1 x 91.4 cm.)
Painted in 1985.

\$12,000-18,000

PROVENANCE:
Acquired directly from the artist by the present owner,
circa 1985



409 DAVID REED (B. 1946)
#99


 signed, dedicated, titled and dated 'DAVID REED 99
1976 FOR RODNEY' (on the reverse)
oil on linen
56 x 7 7/8 in. (142.2 x 20 cm.)
Painted in 1976.

\$8,000-12,000

PROVENANCE:
Acquired directly from the artist by the present
owner, 1976



410 SAM GILLIAM (B. 1933)
Jazz Real #1


 signed, titled and dated '1 Jazz Real 1984 Sam
Gilliam' (on the reverse)
acrylic on canvas collage and enamel on
aluminum
67 x 32 x 3 in. (170.2 x 81.3 x 7.6 cm.)
Executed in 1984.

\$40,000-60,000

PROVENANCE:
Acquired directly from the artist by the present
owner, 1988



411 SAM GILLIAM (B. 1933)
To a Primitive State

 titled "'TO A PRIMITIVE STATE'" (on the
reverse)
acrylic on aluminum and canvas construction
60 x 60 x 25 in. (152.4 x 152.4 x 63.5 cm.)

\$40,000-60,000

PROVENANCE:
Middendorf Gallery, Washington, D.C.
Acquired from the above by the present owner, *circa*
1989



412 MICHAEL (CORINNE) WEST (1908-1991)

To the Saints



signed and dated 'Michael West 63' (lower left); signed again and titled 'Michael West "To the Saints"' (on the reverse)
oil, enamel, nails and mixed media collage
on canvas
89 ½ x 41 in. (227.3 x 104.1 cm.)
Executed in 1963.

\$40,000-60,000

PROVENANCE:

The artist
Stuart and Roberta Friedman, New York
Acquired from the above by the present owner



413 STANLEY BOXER (1926-2000)

Tremblingshoshonearcadia



signed, titled and dated 'S. Boxer 1/89 "TREMBLINGSHOSHONEARCADIA"' (on the reverse)
oil and neon paint on canvas
36 x 60 in. (91.4 x 152.4 cm.)
Painted in 1989.



\$3,000-5,000

PROVENANCE:

André Emmerich Gallery, New York
Acquired from the above by the present owner



414 NICOLAS CARONE (1917-2010)

Untitled



signed 'Carone' (lower right)
oil on canvas
79 ½ x 67 ¼ in. (201.9 x 170.8 cm.)
Painted in 1957.

\$30,000-40,000

PROVENANCE:

Estate of the artist
Washburn Gallery, New York
Anon. sale; Christie's, New York, 26-27 September 2013, lot 182
Acquired at the above sale by the present owner

EXHIBITED:

New York, Staempfli Gallery, *Nicolas Carone: Recent Paintings and Drawings*, November-December 1959 (illustrated on the exhibition brochure).
New York, Washburn Gallery, *Nicolas Carone: Paintings from the 1950s*, February-March 2012, n.p. (illustrated on the cover).



LOT ESSAY



415 FRANK THIEL (B. 1966)

Stadt 12/40 (Berlin)



signed, titled, numbered and dated 'Stadt 12/40 (Berlin) 2005 02/04 Frank Thiel 2006' (on the backing board)

chromogenic print face-mounted to Plexiglas
image: 45 x 31 in. (114.3 x 78.7 cm.)

sheet: 54 ½ x 40 ¼ in. (138.4 x 102.2 cm.)

Executed in 2005. This work is number two from an edition of four plus two artist's proofs.

\$7,000-9,000

PROVENANCE:

Galerie Krinzinger, Vienna

Private collection

Anon. sale; Sotheby's, New York, 7 June 2013, lot 101

Acquired at the above sale by the present owner

EXHIBITED:

New York, Sean Kelly Gallery, *Frank Thiel: Void Territory*, March-April 2006 (another example exhibited).

416 ROMARE BEARDEN (1911-1988)

Untitled



printed paper collage on Masonite

22 ¼ x 3 ⅞ in. (56.5 x 7.9 cm.)

Executed *circa* 1970s.

\$12,000-18,000

PROVENANCE:



Private collection, New York, acquired directly from the artist

By descent from the above to the present owner



417 DEXTER DALWOOD (B. 1960)

Claus von Bülow

 signed and dated 'Dexter Dalwood 2003' (on the reverse);
titled and dated again 'CLAUS VON BULOW 2003' (on the stretcher)
oil on canvas
 59 1/8 x 81 1/2 in. (150.2 x 207 cm.)
Painted in 2003.

\$30,000-50,000

PROVENANCE:
Acquired directly from the artist by the present owner,
2004

EXHIBITED:
New York, Gagosian Gallery, *Dexter Dalwood*, June-July
2004, pp. 20-21 (illustrated on the cover).

LITERATURE:
"Opening: Lifestyles of the Rich and Famous", *New York
Magazine*, 28 June 2004, p. 153 (illustrated).



418 ROBERT LONGO (B. 1953)

Heaven, Heaven, Heaven



signed and inscribed thrice 'This is my work. Robert Longo.' (on paper labels affixed to the reverse of each panel)
triptych—acrylic on canvas, red felt, aluminum plate, plywood, gold oil paint, graphite and charcoal on modeling paste on plywood
overall: 96 x 181 7⁄8 in. (244 x 462 cm.)
Executed in 1986.

\$100,000-150,000

PROVENANCE:
Galerie Templon, Paris
Private collection, Rome
By descent from the above to the present owner

EXHIBITED:
Seoul, Ho-Am Art Gallery, *American Postmodern Art (Longo, Schnabel, Salle, Fischl)*, April-June 1993.
Tokyo, The Isetan Museum of Art; Ashikaga City Museum and Osaka, Kirin Plaza Art Space, *Robert Longo: A Retrospective*, 1995.

I’m trying to use the visual vocabulary of our culture to talk about how the history we know and the time we live in bear on the future. If there’s a message here, it’s hope.

—Robert Longo



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

419 CHRISTOPHER WILLIAMS (B. 1956)

Prototype Fuji 6x9 with 47mm MC Super-Angulon, Douglas M. Parker Studio, Glendale, California, September 9, 2007-September 13, 2007

- i

signed and dated '21308 C. WILLIAMS' (on a paper label affixed to the reverse)
- ⚡

gelatin silver print
20 x 24 in. (50.8 x 61 cm.)
Executed in 2008. This work is number six from an edition of ten plus four artist's proofs.

\$20,000-30,000

PROVENANCE:
David Zwirner, New York
Acquired from the above by the present owner, 2008



FULL LOT DETAILS

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

420 CHRISTOPHER WILLIAMS (B. 1956)

Untitled (Study in Black/Afrique), Photography by the Douglas M. Parker Studio, Los Angeles, California, March 20, 2006

- i

signed, titled, numbered and dated 'UNTITLED 06 9/10 C. WILLIAMS' (on the reverse)
- ⚡

gelatin silver print
18 ½ x 13 ¾ in. (47 x 34.9 cm.)
Executed in 2006. This work is number nine from an edition of ten plus four artist's proofs.

\$20,000-30,000

PROVENANCE:
David Zwirner, New York
Acquired from the above by the present owner, 2006



FULL LOT DETAILS



421 HIROSHI SUGIMOTO (B. 1948)

Mathematical Form: Surface 0010 (Surface of revolution with constant negative curvature)

- i

stamped '9/25 0010' (lower right margin); signed 'Sugimoto' (lower right of the mount)
gelatin silver print, mounted on card
image: 23 x 18 ⅝ in. (cm.)
sheet: 23 ⅝ x 19 ⅛ in. (60 x 48.6 cm.)
mount: 25 x 20 in. (63.5 x 50.8 cm.)
Executed in 2004. This work is number nine from an edition of twenty-five.

\$12,000-18,000

PROVENANCE:
Acquired directly from the artist by the present owner

LITERATURE:
T. Kellein, Y. Nishino and T. Lida, *Hiroshi Sugimoto: Conceptual Forms*, exh. cat., Fondation Cartier, Paris, 2004, pp. 52-53 (another example illustrated).
E. Seidl, F. Loose and E. Bierende, *Mathematik mit Modellen*, Tübingen, 2018, pp. 147 and 149, fig. 20 (another example illustrated).

422 ANDY WARHOL (1928-1987)

Andy Warhol with Vintage Camera



stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts Inc. stamps and numbered 'LP FB01.00131' (on the reverse)
unique polaroid print mounted on board
4 ¼ x 3 ⅜ in. (10.8 x 8.5 cm.)
Executed in 1971.

\$18,000-25,000

PROVENANCE:

Estate of Andy Warhol, New York
The Andy Warhol Foundation for the Visual Arts, Inc., New York
Their sale; Christie's, New York, 29 September 2015, lot 76
Acquired at the above sale by the present owner



423 RASHID JOHNSON (B. 1977)

Found Portrait of a Young Negro Scholar



Lambda print
72 x 56 in. (182.9 x 142.2 cm.)
Executed in 2007. This work is number four from an edition of five and is accompanied by a certificate of authenticity signed by the artist.



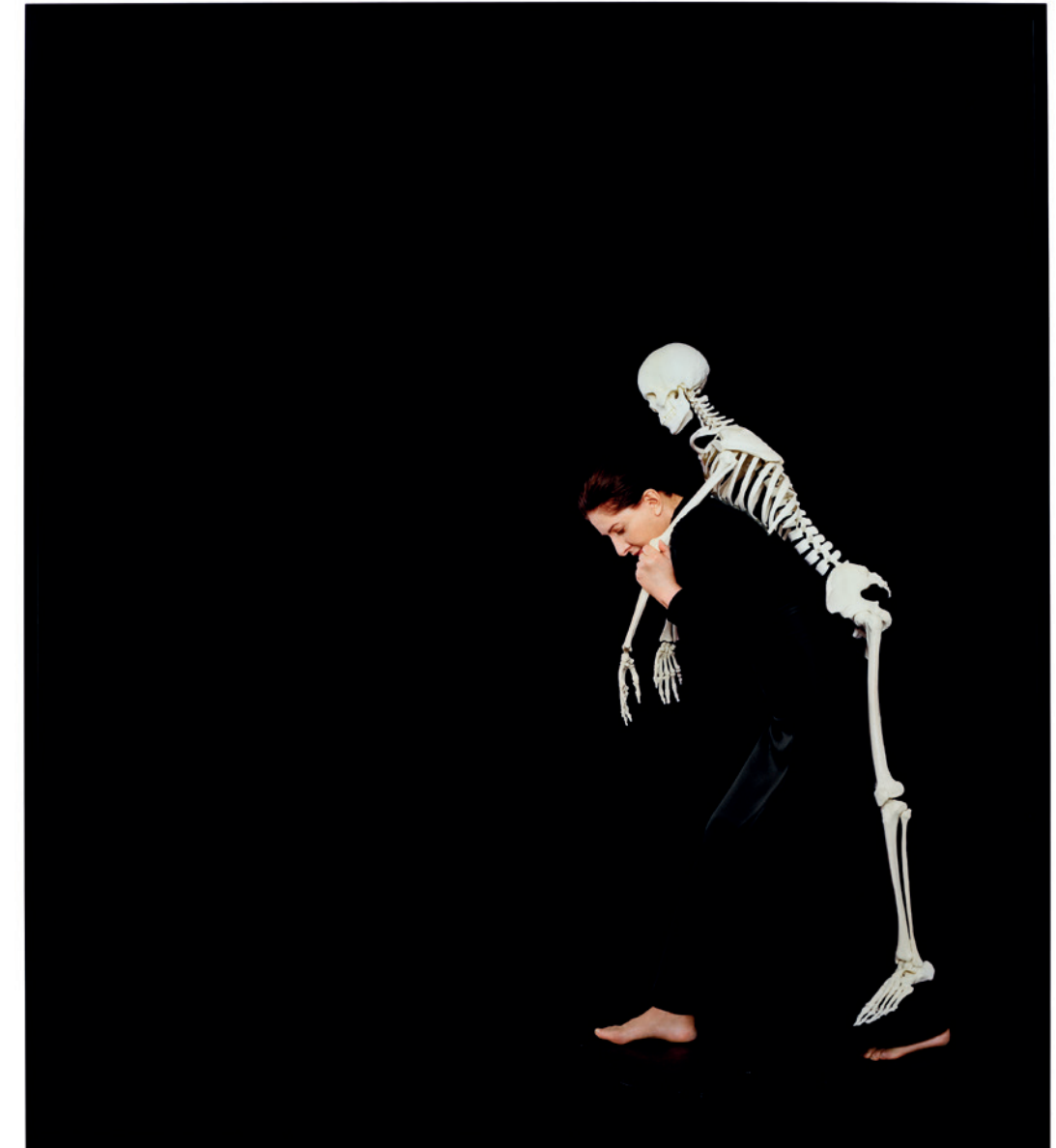
\$8,000-12,000

PROVENANCE:

Nicole Klagsbrun, New York
Acquired from the above by the present owner, 2012

EXHIBITED:

Magdeburg, Kunstmuseum Kloster, *Rashid Johnson: Sharpening My Oyster Knife*, June-September 2008, p. 23 (another example illustrated and exhibited).



424 MARINA ABRAMOVIĆ (B. 1946)

Carrying the Skeleton



chromogenic print
80 x 71 in. (203.2 x 180.3 cm.)
Executed in 2008. This work is number five from an edition of nine plus two artist's proofs.

\$40,000-60,000

PROVENANCE:

Sean Kelly Gallery, New York
Acquired from the above by the present owner

EXHIBITED:

Paris, Musée Maillol, *C'est la Vie! Vanités de Pompéï à Damien Hirst*, February-June 2010, pp. 272-273 and 297 (another example illustrated and exhibited).
New York, Museum of Modern Art, *Marina Abramović: The Artist is Present*, March-May 2010, pp. 201-202 and 217 (another example illustrated and exhibited).
Jevnaker, Kistefos-Museet, *Marina Abramović: Entering the Other Side*, May-October 2014 (another example illustrated on the cover and exhibited).

425 JENNA GRIBBON (B. 1978)

Good One



titled 'A. Goodone' (lower right)
oil on linen
14 1/8 x 18 in. (35.9 x 45.7 cm.)
Painted in 2008.

\$12,000-18,000

PROVENANCE:

Private collection

Acquired from the above by the present owner



426 JENNA GRIBBON (B. 1978)

Floating Jenna



oil on linen
10 x 8 1/8 in. (25.4 x 20.6 cm.)
Painted in 2006.

\$8,000-12,000

PROVENANCE:

Private collection

Acquired from the above by the present owner



427 WALTER PRICE (B. 1989)

hyperthermic conditioning 1



inscribed and dated 'Walter was here March 2017'
(on the reverse)
acrylic, wax and wax paper collage on wood
17 7/8 x 23 7/8 in. (45.4 x 60.4 cm.)
Painted in 2017.

\$20,000-30,000

PROVENANCE:

The Modern Institute, Glasgow

Acquired from the above by the present owner

EXHIBITED:

Glasgow, The Modern Institute, *Walter Price: Pearl Lines*,
January-March 2018.

428 ABOUDIA (B. 1983)
Untitled



signed 'ABOUDIA' (center)
acrylic, oil and paper collage on canvas
40 x 60 in. (101.6 x 152.4 cm.)
Executed in 2016.

\$12,000-18,000

PROVENANCE:
TIS Fine Arts Corp, New York
Acquired from the above by the present owner,
2016



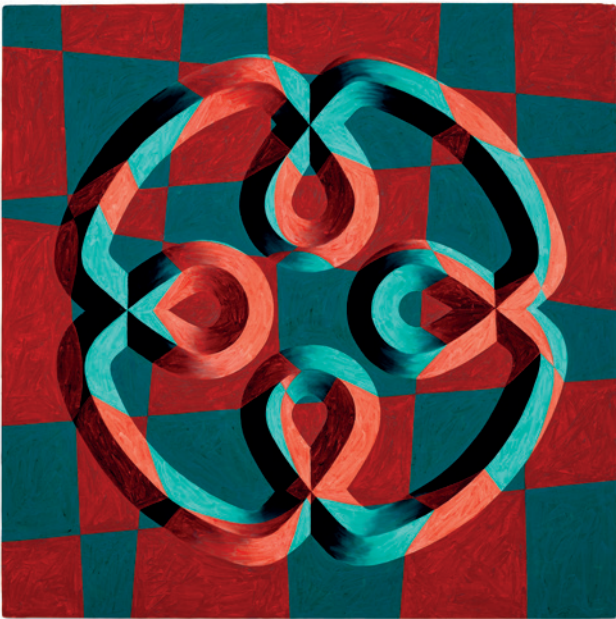
430 PETER SCHUYFF (B. 1958)
Notice



signed and dated 'Schuyff XCIV' (on the reverse)
oil on linen
36 ¼ x 36 ¼ in. (92.1 x 92.1 cm.)
Painted in 1994.

\$10,000-15,000

PROVENANCE:
Paul Kasmin Gallery, New York
Anon. sale; Bonhams, Los Angeles, 1 November 2016,
lot 1108
Private collection
Acquired from the above by the present owner



429 JOSH SMITH (B. 1976)
Untitled



signed and dated 'Josh Smith 2007' (on the overlap)
acrylic on canvas
24 x 18 in. (61 x 45.7 cm.)
Painted in 2007.

\$4,000-6,000

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



431 MATH BASS (B. 1981)
Newz!

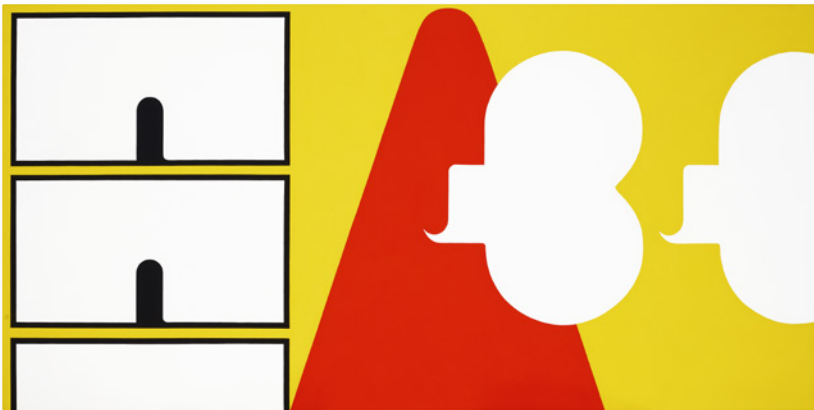


gouache on canvas
42 ½ x 84 in. (107 x 213.4 cm.)
Painted in 2018.

\$10,000-15,000

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

EXHIBITED:
New York, Mary Boone Gallery, *My Dear Dear Letter*, April-July 2018.





432 PETRA CORTRIGHT (B. 1986)

yahoo Yahoo canada yahoo chat yahoo Chat yahoo e-mail yahoo finance
 yahoo games yahoo! mailyahoo search yahoo spades Yahoo Television
 listing for SAVannah, Georgia YAHOO+CHAT yahoochat.com yahoo.
 co.kr yahoo.com yahoo.finance Yahoo!igans yahoomail yahoourban
 ourfitters YAHOU



digital painting on aluminum
 59 x 78 ½ in. (149.9 x 199.4 cm.)
 Executed in 2014. This work is accompanied by a
 certificate of authenticity signed by the artist.

PROVENANCE:

Private collection, Los Angeles
 Acquired from the above by the present owner

\$18,000-25,000

433 ROBERT ALICE

Block 21 (42.36433° N, -71.26189° E) (from Portraits of a Mind)

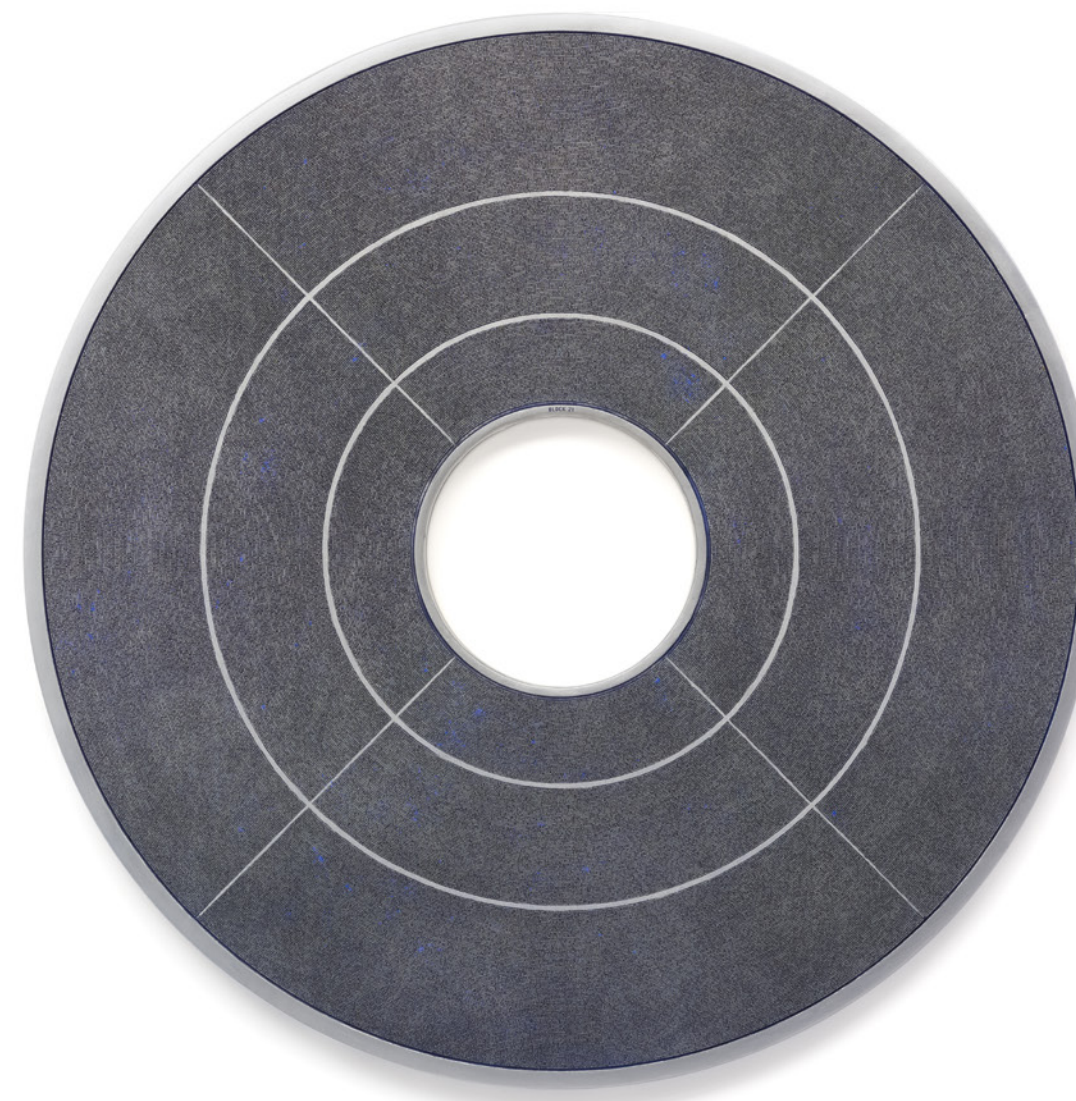


signed and dated 'R. ALICE 2019' (on the reverse)
 24 carat gold leaf, suspended pigment and acrylic on canvas
 laid down on panel, and NFT (Non-Fungible Token)
 diameter: 50 ½ in. (128.5 cm.)
 Executed in 2019. This work is accompanied by an OpenDime
 hardware key.

PROVENANCE:

The artist

\$12,000-18,000



434 SADIE BENNING (B. 1973)

Rain Signal



signed and dated 'SADIE BENNING 2014'
(on the reverse)

aqua resin, casein and acrylic on medite
60 ¾ x 89 in. (154.3 x 226.1 cm.)

Executed in 2014.

\$12,000-18,000

PROVENANCE:

Mary Boone Gallery, New York

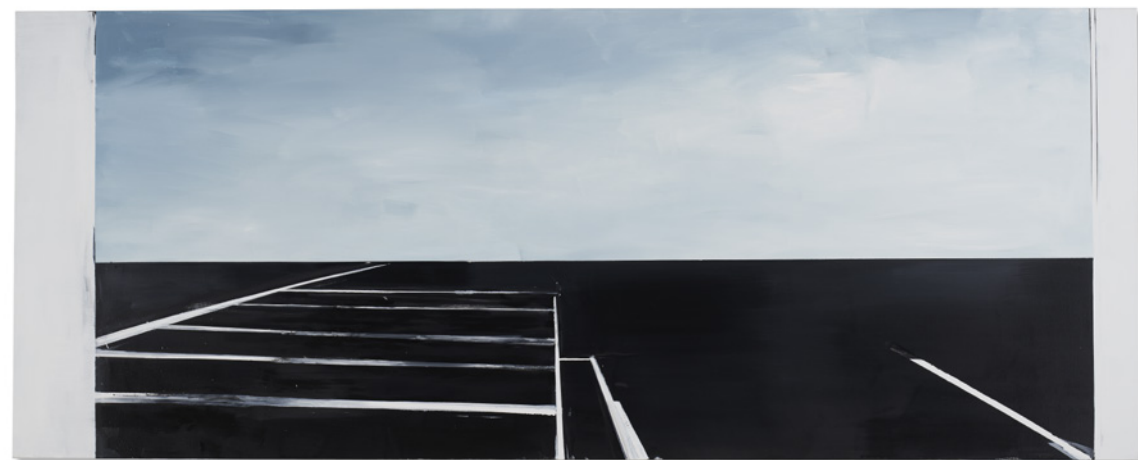
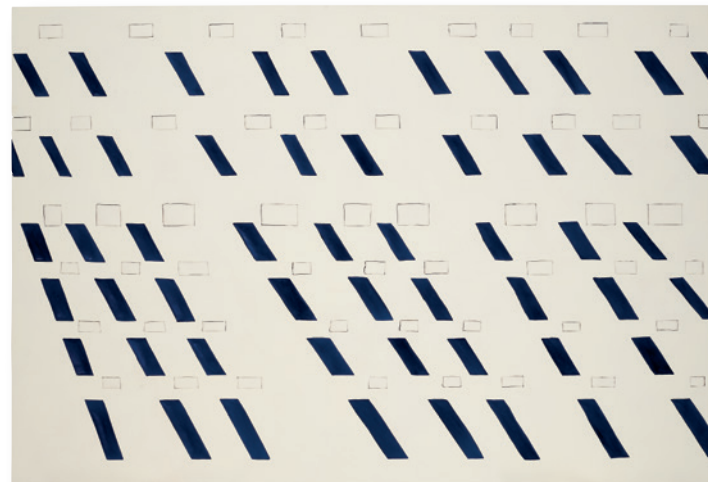
Acquired from the above by the present owner

EXHIBITED:

New York, Callicoon Fine Arts, *Sadie Benning: Patterns*, September-October 2014.

LITERATURE:

R. Smith, "Sadie Benning: 'Patterns'," *New York Times*,
9 October 2014, p. C26.



435 CARLA KLEIN (B. 1970)

Untitled



signed, inscribed and dated 'CARLA KLEIN Z.T.
2007' (on the reverse)

oil on canvas

55 x 138 in. (139.7 x 350.5 cm.)

Painted in 2007.

\$4,000-6,000

PROVENANCE:

Tanya Bonakdar Gallery, New York

Acquired from the above by the present owner

436 WYATT KAHN (B.1983)

High Five



signed and dated 'Wyatt Kahn 2014' (on the
backing board)

linen and acrylic on canvas on panel

80 x 81 in. (203.2 x 205.7 cm.)

Executed in 2014.

\$20,000-30,000

PROVENANCE:

Galerie Eva Presenhuber, Zürich

Acquired from the above by the present owner

EXHIBITED:

Zürich, Galerie Eva Presenhuber, *Wyatt Kahn*, August-
October 2014.



437 LANDON METZ (B. 1985)

Untitled (A1)



signed with the artist's initials and dated 'L.M.
16' (on the overlap)

dye on canvas

74 ⅞ x 59 ½ in. (188.3 x 151.1 cm.)

Executed in 2016.

\$10,000-15,000

PROVENANCE:

Acquired directly from the artist by the present owner

EXHIBITED:

New York, Paul Kasmin Gallery, *Morris Louis/Landon Metz*, March-April 2016.



PROPERTY FROM THE COLLECTION OF
NANCY O'BOYLE



A revered leader in the Dallas and Fort Worth Art community, Nancy Millar O'Boyle (1931-2020) united collectors, artists and art-lovers alike with her unique collecting eye and enduring service as a trustee for the Dallas Museum of Art, Modern Art Museum of Fort Worth and the American Academy in Rome. Nancy cherished her weekly gatherings with family and friends to trade stories of the art world – from the auction market to artists and her personal collecting practice. A consummate collector and lover of art and jewelry, Nancy never stopped seeking and finding enjoyment in beauty itself, a trait on clear display in the selection of works presented from her estate.

Indeed, one of Nancy's greatest pleasures was tending to her friends and family, sharing her generous heart with them equally in times of grief and celebration. A creative

herself, Nancy forged strong connections with people active across the art world, including British artist Howard Hodgkin and Marla Price, the Director of the Modern, Fort Worth. Nancy's great spirit and knack for community-building brought her many friends together, and she reveled in the opportunity to create connections between each and every one of them.

Nancy's legacy was as a true collector. Not only did she follow the artists and market quite closely, she also possessed a beautiful and sophisticated eye for identifying truly remarkable pieces. Rarefied in her selective connoisseurship, the works that Nancy gathered throughout her life tell the story of a dedicated and fastidious collector who approached the practice with profound love.



PROPERTY FROM THE COLLECTION OF NANCY O'BOYLE

438 ALEXANDER CALDER (1898-1976)
Brooch



brass and steel wire
3 x 3 x ¼ in. (7.6 x 7.6 x .6 cm.)
Executed *circa* 1940.

\$50,000-70,000

PROVENANCE:

Perls Galleries, New York
Elizabeth Brooke Blake, Dallas, *circa* 1966
Acquired from the above by the present owner

This work is registered in the archives of the Calder Foundation, New York, under application number A16902.

PROPERTY FROM THE COLLECTION OF NANCY O'BOYLE

439 BERND AND HILLA BECHER (1931-2007 AND 1934-2015)

Grain Elevators



signed and numbered in sequence 'C1-10 Bernd Becher Hilla Becher' (on the reverse of each mount)

gelatin silver print, in ten parts

each image : 12 1/8 x 15 5/8 in. (30.8 x 39.7 cm.)

each mount: 16 x 20 in. (40.6 x 50.8 cm.)



overall: 32 1/4 x 101 in. (81.9 x 256.5 cm.)

Executed in 1978.

\$100,000-150,000

PROVENANCE:

Sonnabend Gallery, New York

Carol Taylor, Art, Dallas

Acquired from the above by the present owner, 1983

EXHIBITED:

New York, Sonnabend Gallery, *Bernd and Hilla Becher*,
November-December 1978.

Eindhoven, Stedelijk Van Abbemuseum, *Bernd and Hilla
Becher: Works from 1957-1981*, June-August 1981, pp. 72-
73 (illustrated).



PROPERTY FROM THE COLLECTION OF NANCY O'BOYLE

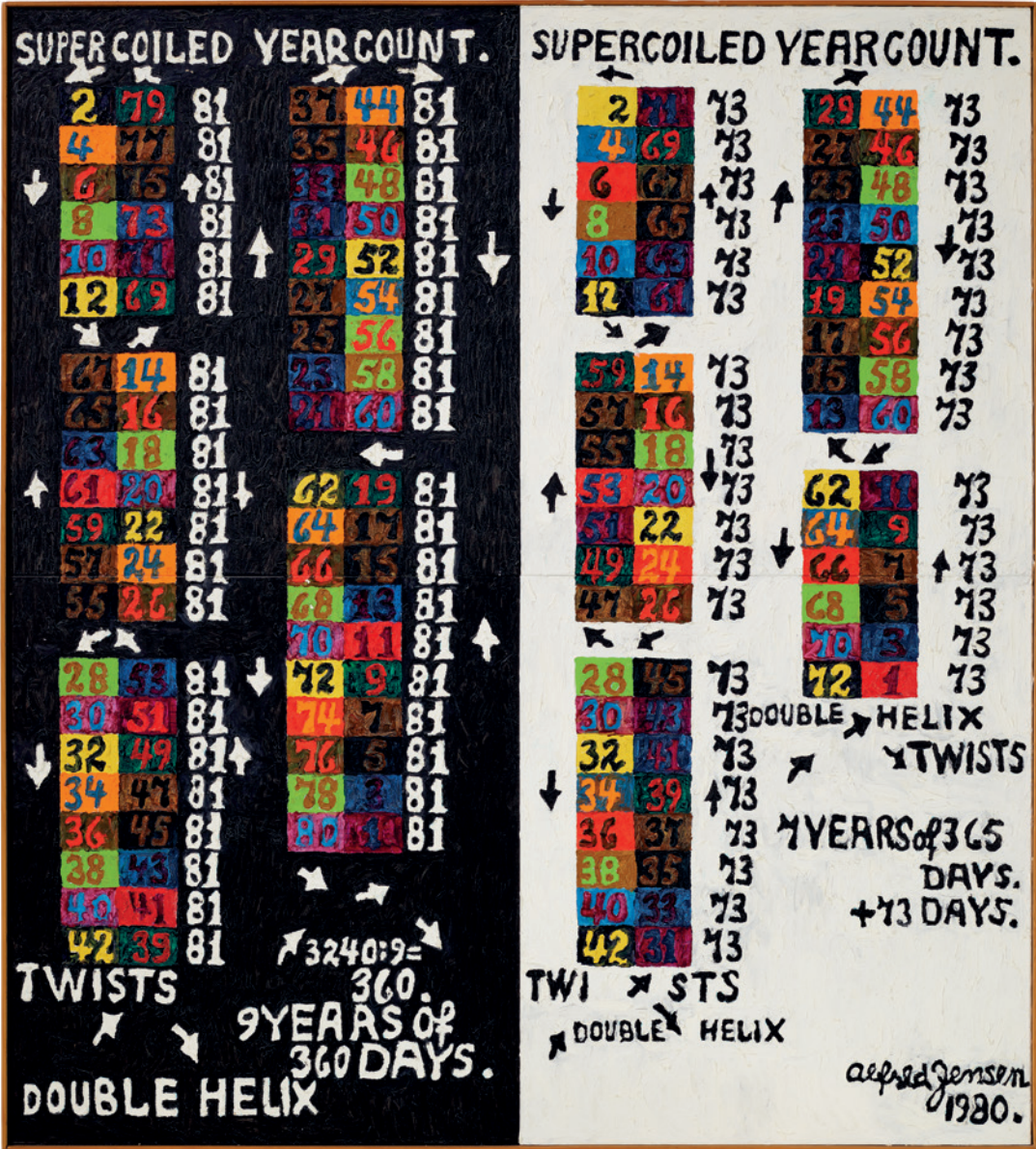
440 ALFRED JENSEN (1903-1981)

The Double Helix

signed and dated 'Alfred Jensen 1980.' (lower right); signed again, titled and dated again "The Double Helix" Painted in 1980 by Alfred J. Jensen' (on the reverse)
oil on four joined canvases
59 7⁄8 x 53 ¾ in. (152.1 x 136.5 cm.)
Painted in 1980.

\$120,000-180,000

PROVENANCE:
Acquired directly from the artist by the present owner,
1981



PROPERTY FROM THE COLLECTION OF NANCY O'BOYLE

441 WILLIAM T. WILEY (B. 1937)

Ugly Hide's Ideas



signed and dated 'WM. T. Wiley 1971' (lower right)

acrylic, charcoal and ink on canvas

44 1/8 x 49 5/8 in. (112.1 x 126 cm.)

Executed in 1971.



\$6,000-8,000

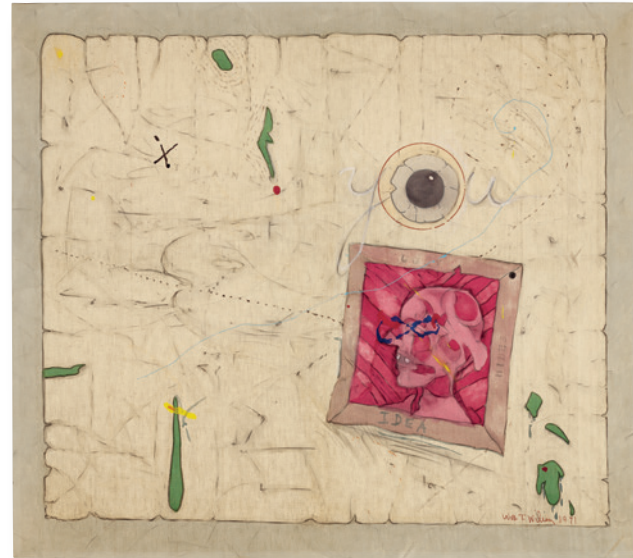
PROVENANCE:

Odyssia Gallery, New York

Acquired from the above by the present owner, 1976

EXHIBITED:

Berkeley, University Art Museum; Philadelphia, Institute of Contemporary Art, University of Pennsylvania and The Art Institute of Chicago, *Wizdumb: William T. Wiley*, September 1971- February 1972, p. 64, no. 71.



PROPERTY FROM THE COLLECTION OF NANCY O'BOYLE

443 ALFRED JENSEN (1903-1981)

The American Friends



signed, titled and incised with the date 'The American Friends Alfred Jensen Feb 18 1970' (lower edge)

oil, ink and graphite on paperboard

30 1/8 x 20 in. (76.5 x 50.8 cm.)

Executed in 1970.



\$15,000-20,000

PROVENANCE:

Acquired directly from the artist by the present owner, 1981



PROPERTY FROM THE COLLECTION OF NANCY O'BOYLE

442 TONY BERLANT (B. 1941)

Untitled



acrylic and nails on found metal collage

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

Executed circa 1987.

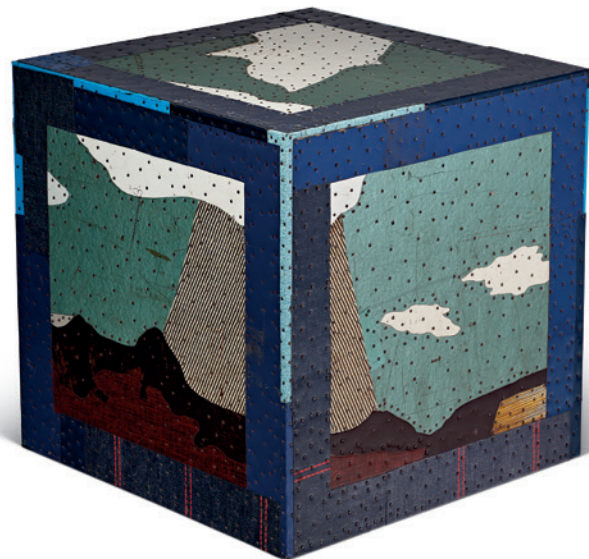


\$5,000-7,000

PROVENANCE:

John Berggruen Gallery, San Francisco

Acquired from the above by the present owner, 1987



PROPERTY FROM THE COLLECTION OF NANCY O'BOYLE

444 ALFRED JENSEN (1903-1981)

Study: G



signed, titled and dated "'Study; G" Painted by Alfred Jensen in 1974.' (on the reverse)

oil on canvas

9 x 9 1/8 in. (22.9 x 23.2 cm.)

Painted in 1974.



\$8,000-12,000

PROVENANCE:

The Pace Gallery, New York

John Berggruen Gallery, San Francisco

Acquired from the above by the present owner, 1977



PROPERTY FROM THE COLLECTION OF NANCY O'BOYLE

445 MARK DI SUVERO (B. 1933)

R & R



welded and stainless steel, in two parts
20 x 23 x 15 in. (50.8 x 58.4 x 38.1 cm.)
Executed in 2008.

\$30,000-50,000

PROVENANCE:

John Berggruen Gallery, San Francisco
Acquired from the above by the present owner, 2010

EXHIBITED:

San Francisco, John Berggruen Gallery, *Mark di Suvero: New Work*, April-May 2009.
San Francisco, John Berggruen Gallery, *Selected Works*, November-December 2009.



PROPERTY FROM THE COLLECTION OF NANCY O'BOYLE

447 ROBERT GRAHAM (1938-2008)

Untitled (Ruin 6.3.79)



titled and dated 'RUIN 6.3.79' (on the bronze base); signed with the artist's initials 'RG' (on the reverse of the bronze base)
bronze and plaster, in three parts
overall: 64 ¾ x 11 ½ x 11 ½ in. (159.4 x 29.2 x 29.2 cm.)
Executed in 1979.

\$3,000-5,000

PROVENANCE:

Robert Miller Gallery, New York
Acquired from the above by the present owner, 1980



PROPERTY FROM THE COLLECTION OF NANCY O'BOYLE

446 GEORGE RICKEY (1907-2002)

Two Vertical Two Horizontal Lines with Square



incised with the artist's signature, number and date '3/3 Rickey 1975' (on the base)
stainless steel
40 x 36 x 5 ½ in. (101.6 x 91.4 x 14 cm.)
Executed in 1974. This work is number three from an edition of three.

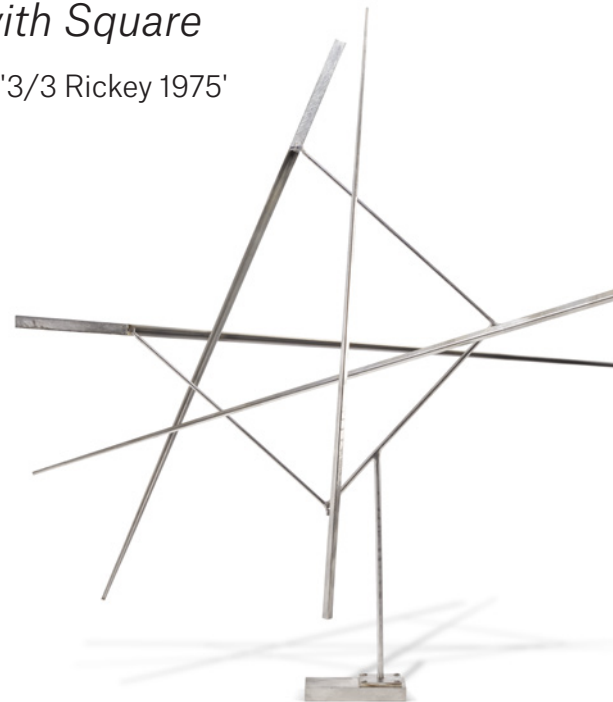
\$30,000-50,000

PROVENANCE:

Gimpel & Hanover Galerie, Zürich
Acquired from the above by the present owner, 1975

LITERATURE:

M. Davidson III, *George Rickey: The Early Works*, New York, 2004, p. 243 (another example illustrated).



PROPERTY FROM THE COLLECTION OF NANCY O'BOYLE

448 RICHARD STANKIEWICZ (1922-1983)

Untitled



incised with the artist's initials and date 'R.S. 1960-3' (on the reverse of the base)
welded steel and found metal
30 ½ x 18 x 8 ¼ in. (77.5 x 45.7 x 21 cm.)
Executed in 1960-1963.

\$7,000-10,000

PROVENANCE:

Jeffrey Hoffeld & Co., New York
Acquired from the above by the present owner, 1986





ROY LICHTENSTEIN (1923-1997)
Pitcher Triptych
 oil and magna on canvas, in three parts
 each: 30 x 24in. (76 x 61cm.)
 Executed in 1972
 £1,600,000-2,500,000

**POST-WAR AND CONTEMPORARY ART
 EVENING SALE**
London, 22 October 2020

VIEWING
 10-22 October 2020
 8 King Street
 London SW1Y 6QT

CONTACT
 Tessa Lord
 tlord@christies.com
 Tel: +44 207 389 2683

CHRISTIE'S



THINKING ITALIAN ART AND DESIGN
London, 22 October 2020

VIEWING
 10-22 October 2020
 8 King Street
 London SW1Y 6QT

CONTACT
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 Barbara Guidotti
 bguidotti@christies.com
 Tel: +39 02 3032 8333
 Head of Sale - Thinking Italian, Design
 Marta De Roia
 mderoia@christies.com
 Tel: +44 207 752 3261

CARLO MOLLINO (1905 - 1973)
*A Unique and Important Dining Suite, Designed For The Ada And
 Cesare Minola House, 1946*
 £1,200,000-1,800,000

Other fees apply in addition to the hammer price. See Section D
 of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



RICHARD PRINCE (B. 1949)
My wife #2
 acrylic, silkscreen and oil stick on canvas
 75 x 58½ in.
 Executed in 1998
 € 350,000 - 550,000

LAMBERT ART COLLECTION
 HOMMAGE À MARION LAMBERT
Paris, 17-18 November 2020

VIEWING
 14-17 November 2020
 9, Avenue Matignon
 75008 Paris

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CHRISTIE'S



ANDREW WYETH (1917-2009)
Crescent
 signed 'Andrew Wyeth' (upper right)
 tempera on panel
 15¾ x 21¾ in. (40 x 55.2 cm.)
 Painted in 1987.
 \$600,000-800,000

AMERICAN ART
New York, 28 October 2020

VIEWING
 24-27 October 2020
 20 Rockefeller Plaza
 New York, NY 10020

CONTACT
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CHRISTIE'S



THE ANDY WARHOL CATALOGUE RAISONNÉ

Call for Works

VOLUME 6 OF THE ANDY WARHOL CATALOGUE RAISONNÉ:
PAINTINGS 1978-1980 IS NOW IN PREPARATION

Owners of paintings, sculptures, and drawings are encouraged to contact the Andy Warhol Catalogue Raisonné at catalogue@warholfoundation.org, or use this link to fill out an owner questionnaire: <https://warholfoundation.org/forms/artwork>.

Your information is confidential. Please note that completing the online form on the Foundation’s website does not guarantee that the work will be included in the Catalogue Raisonné.

Image (Detail): *45 Gold Marilyns (Reversal Series)*, 1979–80.
Courtesy of Leeum,
Samsung Museum of Art.
© The Andy Warhol Foundation
for the Visual Arts, Inc.

Illustrations

Front Cover:

Lot 106
Matthew Wong, *Shangri-La*, 2017. © Matthew Wong.

Inside Front Cover:

Lot 121
Ed Ruscha, *City, with Marbles*, 1969 (detail). © Ed Ruscha.

Frontispiece One:

Lot 301
Robert Motherwell, *Study for State II “Elegy No. 100”*, circa 1970/before 1975 (detail). © 2020 Dedalus Foundation, Inc. / Licensed by VAGA at Artists Rights Society (ARS), NY.

Frontispiece Two:

Lot 102
Ruth Asawa, *Untitled (S.753, Hanging Ten Interlocking Double Trumpets)*, circa early-1960s. © The Estate of Ruth Asawa / Artists Rights Society (ARS), New York.

Frontispiece Three:

Lot 117
Philip Guston, *Untitled (Red Spot)*, 1969 (detail). © The Estate of Philip Guston, courtesy Hauser & Wirth.

Frontispiece Four:

Lot 120
Andy Warhol, *Self-Portrait*, 1967 (detail). © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

Frontispiece Five:

Lot 1010
Joan Mitchell, *Untitled, 1979*. © Estate of Joan Mitchell.

Frontispiece Six:

Lot 129
Agnes Martin, *Untitled*, 2001 (detail). © 2020 Estate of Agnes Martin / Artists Rights Society (ARS), New York.

Opposite Sale Information:

Lot 157
Barbara Kruger, *Untitled (Don’t Shoot)*, 2013. © BARBARA KRUGER.

Frontispiece Seven:

Lot 143
Alex Katz, *Kristen*, 2005 (detail). © 2020 Alex Katz / Licensed by VAGA at Artists Rights Society (ARS), NY.

Frontispiece Eight:

Lot 149
Lisa Yuskavage, *Heart*, 1996-1997 (detail). © Lisa Yuskavage, Courtesy David Zwirner Gallery.

Properties

Works by Robert Motherwell from the Dedalus Foundation

The Collection of Abby and George O’Neill

Property from the Collection of Mary M. and Robert M. Montgomery, Jr.

Property from the Estate of Elizabeth Byron

Property from the Collection of Nancy O’Boyle

Property from the Estate of Elsie Orfuss

The Post-War & Contemporary Art department would like to thank;

Stephen Jones, Senior Writer, Marv Recinto, Copyright Coordinator; Christie Bianco; Rusty Riker; Rebecca Roundtree; Deja Bryant; Olivia Chang; Scott Marston; Matt Masin; Kevin Berg; Ava Galeva; John Lyons; Erica Thorpe; Vlad Golanov; Mark Espinosa; Greg Coleman; Werner Sencion; AJ Kiyoizumi; Natalie Brashear; Kathryn Marber; Rachel Ng; Samantha Smith; Corrie Searls; Caroline Fink; Arielle Goldstein; Amy Peterson; Joanna Hattab; Kate Kirby; Alexa Mendez; Bailey Carter; Martyna Stopyra; Valentina Maio; Roberta D’Amore; Katie Turton