



POST-WAR & CONTEMPORARY ART DAY SALE

FEATURING THE COLLECTION OF MORTON AND BARBARA MANDEL

NEW YORK, 3 DECEMBER 2020

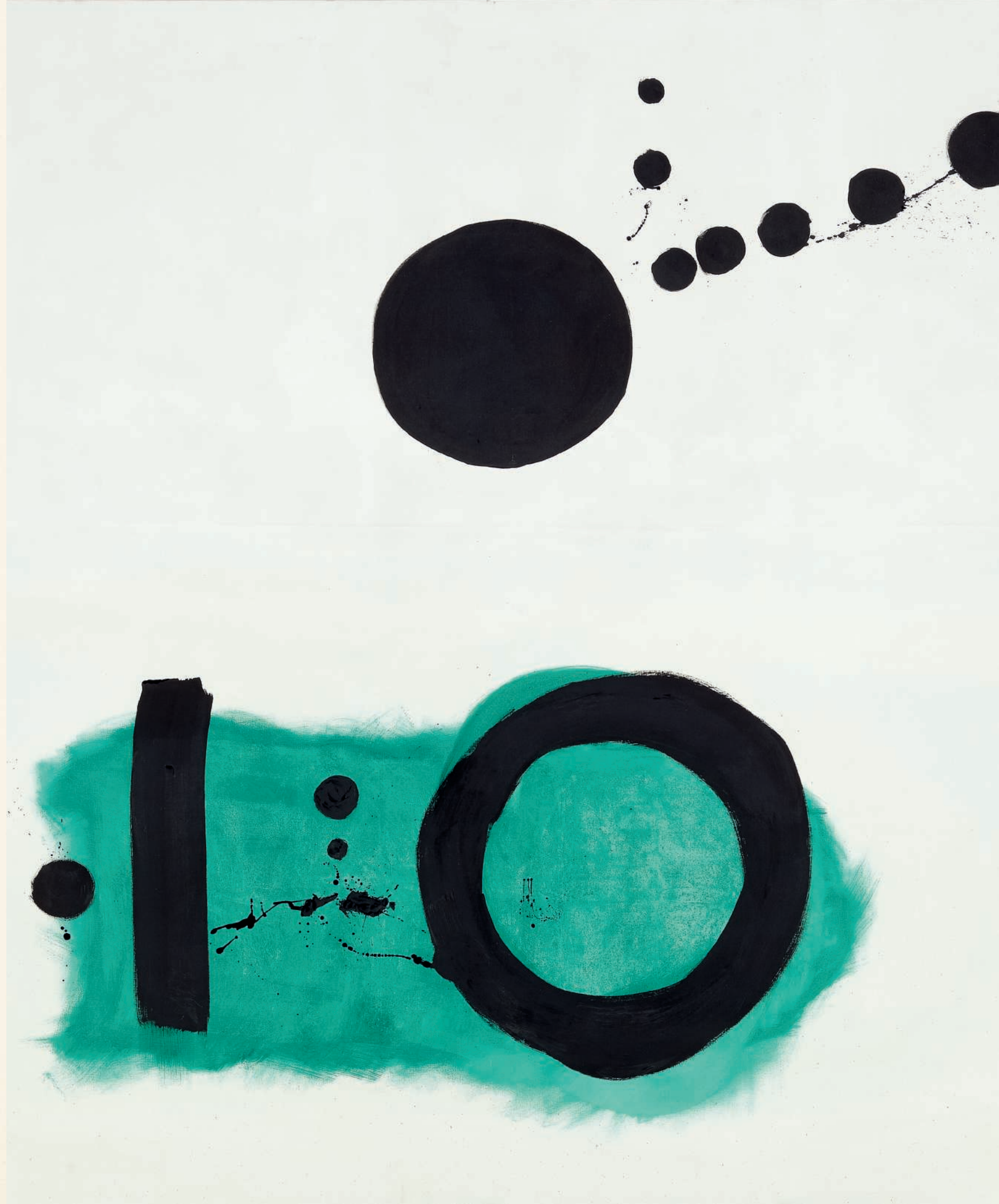
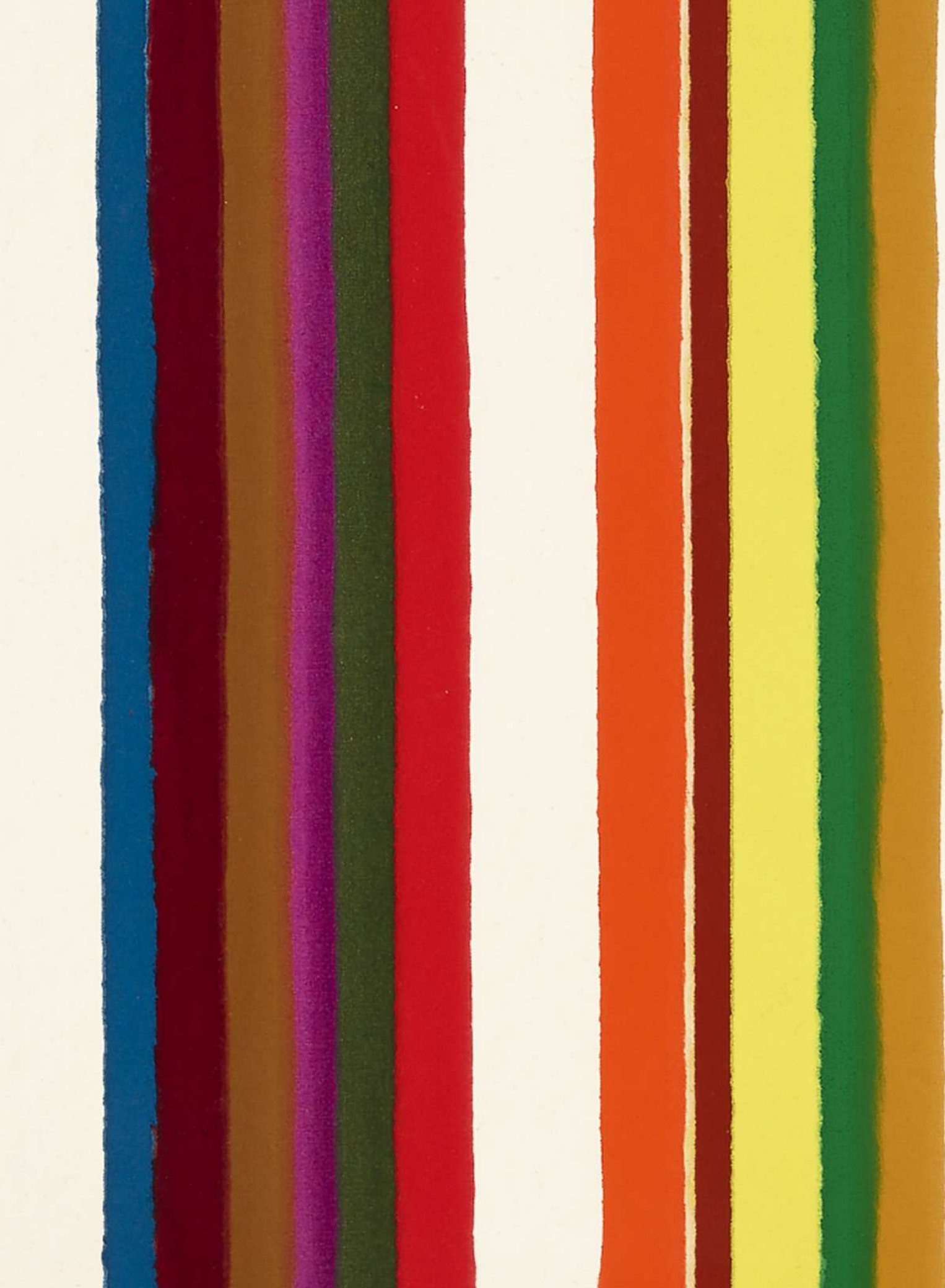
CHRISTIE'S













POST-WAR & CONTEMPORARY ART DAY SALE

FEATURING THE COLLECTION OF MORTON AND BARBARA MANDEL

AUCTION

Thursday, 3 December 2020
at 9:30 AM EST, 11:30AM and 2:00 PM EST

The Collection of Morton and Barbara Mandel (101-182)
Morning Session (201-315)
Afternoon Session (401-492)

HOW TO BID

VIEWING

POST-SALE

HEAD OF DAY SALES

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BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any such bids at or above the reserve.

AUCTIONEERS

Rahul Kadakia (#1005929)
David Kleiweg de Zwaan
(#1365999)
Adrien Meyer (#1365994)
Gemma Sudlow (#2016494)

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries,
this sale should be referred to as
THIRTY-18982

CONDITIONS OF SALE

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

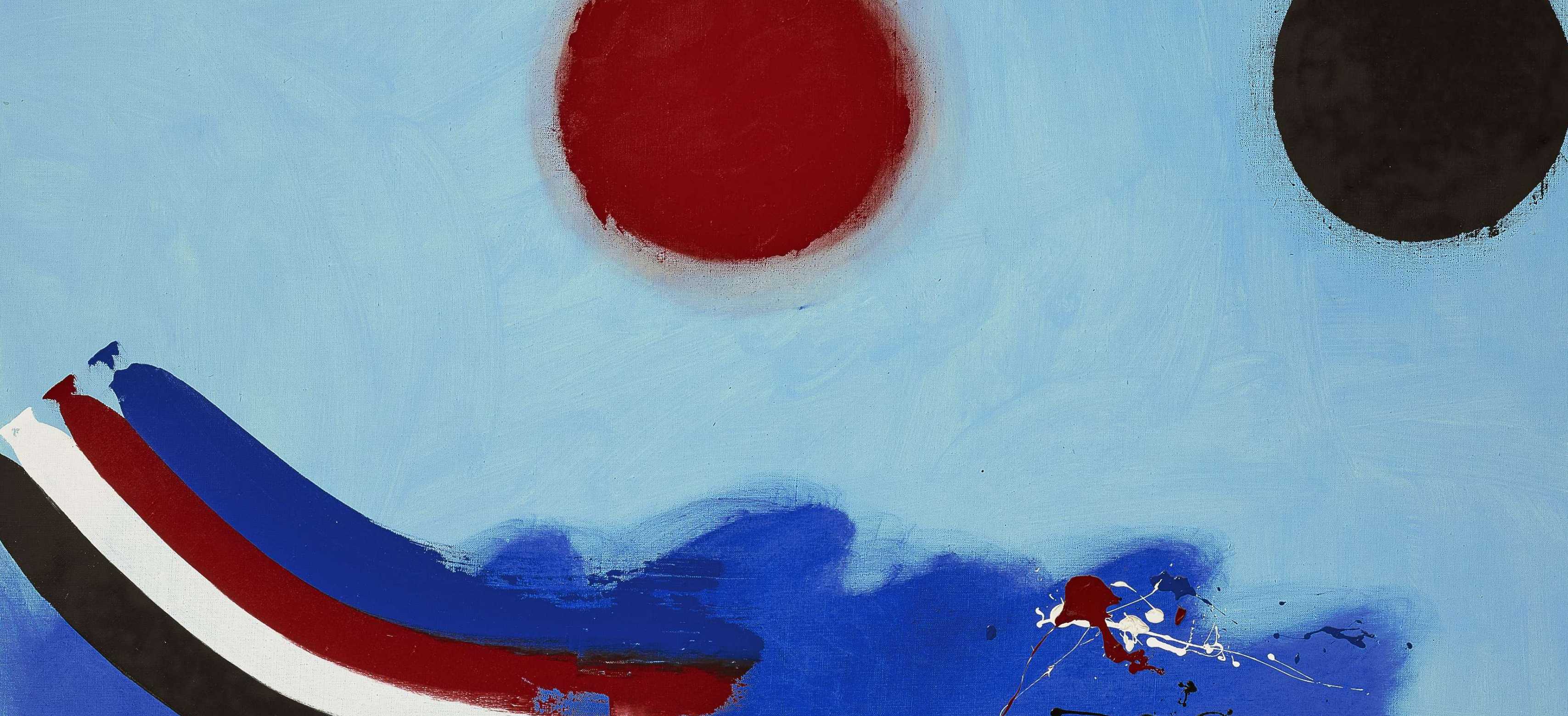
ACKNOWLEDGEMENTS

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Led by 20th century masterworks from the esteemed collections, *Christie's Post-War and Contemporary Art Day Sale, Featuring The Collection of Morton and Barbara Mandel* will be a highlight this fall season, headlined by leading post-war artists and blue-chip contemporary names such as Alexander Calder, Cy Twombly, Wayne Thiebaud and Andy Warhol. [Works from the collection of Pop art connoisseur Barbara de Kwiatkowski](#) are also featured along with The Collection of Dr. Marvin and Mrs. Natalie Gliedman. A curated selection of important photography, including works by Irving Penn and [Robert Mapplethorpe](#), round out the sale.

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CHRISTIE'S



POST-WAR & CONTEMPORARY ART
THE COLLECTION OF MORTON AND BARBARA MANDEL

THURSDAY 3 DECEMBER 2020

9.30 AM (LOTS 101-182)

M THE COLLECTION OF MORTON AND BARBARA MANDEL

SOLD TO BENEFIT THE JACK, JOSEPH AND MORTON MANDEL FOUNDATION



Photo of the Founders of Premier Industrial Corporation and the Jack, Joseph and Morton Mandel Foundation L-R – Joseph Mandel, Morton Mandel, Jack Mandel. © Premier Industrial Corporation.

Photo of Morton and Barbara Mandel at groundbreaking ceremony for Mandel Center for the Humanities-Brandeis University. © Mike Lovett, Brandeis University

From humble beginnings, Morton and Barbara Mandel built their distinguished collection of twentieth century European and American art in the same way that they built their business and philanthropic empire—with determination, resilience, and a little bit of good fortune. From paintings by Pablo Picasso to sculptures by Henry Moore, and from works by the Pop master Roy Lichtenstein to the assemblages of Louise Nevelson, the couple's collection bears witness to the remarkable creativity and innovation of the century's greatest artists. Without any formal artistic or academic training they developed their connoisseur's eye, and building on the friendship and guidance of important dealers such as Leo Castelli and Arne Glimcher, the Mandels amassed a highly desirable and diverse group of works. "We were like children," Barbara Mandel mused of their earliest forays alongside Castelli and Glimcher. "They wouldn't let us buy anything for a year. That way we could really take our time and look."

If the story of the Mandels' art collection is remarkable, then Morton L. Mandel's own life is the fulfillment of the archetypal American dream. He was born in Cleveland, Ohio in 1921, a mere fifteen months after his mother,

Rose Mandel, secured her older daughter's and two sons' transatlantic passage from Poland to America. Mandel's father, Simon, had arrived in America seven years earlier with the intention of sending for his family soon after. When the onset of the First World War disrupted the Mandels' plans, Rose was left to keep her family safe in a Poland riddled with violence and anti-Semitism. In Ohio, the Mandels struggled to make ends meet, and moved to a low-income neighborhood on Cleveland's east side when their business ventures failed. "We were poor," Morton Mandel remembered. "We had a place to live, we were never hungry, but I can't remember my mother buying me a toy. We did, though, have a very rich life because of her."

After Mandel's first year at University, he and his brothers purchased what was left of their uncle's auto supply company for \$900. Premier Automotive Supply, as they called it, was a humble venture that initially struggled to make a profit. Not for long, however. Mandel's leadership as chairman and CEO brought his company to unparalleled success in the field; by the time Premier Industrial Corporation merged with the London-based Farnell Electronics in 2006, it was one of the largest distributors of electrical equipment in the United States, and a gold standard for customer service.



Mandel residence. Photo: Pelican Pix, courtesy Premier Estate Properties. Artwork: © 1990 Claes Oldenburg; © 2020 Estate of Ad Reinhardt / Artists Rights Society (ARS), New York; © 2020 Estate of Pablo Picasso / Artists Rights Society (ARS), New York; © 2020 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York; © 2020 Estate of Louise Nevelson / Artists Rights.

While Morton Mandel's career building Premier Industrial Corporation remains extraordinary, it is the vast philanthropic contribution he has made—often alongside his brothers Jack and Joe Mandel, and with his wife Barbara Mandel—that will define his legacy. Few have so wholeheartedly devoted themselves to promoting the advancement of education, the arts, and the humanities. It seems only natural that a man devoted to surrounding himself with the best minds and talents would find his match in Barbara Mandel, a devoted community member and national philanthropic leader in her own right.



In their shared love of art, Morton and Barbara Mandel discovered an inexhaustible font of insight and inspiration; a source of wisdom, comfort, and overwhelming beauty. Through self-erudition and personal friendships with esteemed dealers and curators, the couple steadily built one of the United States' preeminent private collections. Gallerists Leo Castelli and Arne Glimcher were especially instrumental in the evolution of the Mandels' collection: it was Castelli who provided the couple with an initial list of prominent artists on which to focus their energies—a kind of education in the world's most important creative minds akin to Morton Mandel's own belief in the power of the masterworks of the humanities.

The Mandels' fervent pursuit of art and ideas resulted in a collection that was at once historically important and personally resonant. As Morton Mandel's private collection evolved, so did his benefaction of cultural institutions and arts education. He was an avid supporter of the Metropolitan Museum of Art, the Whitney Museum of American Art, the Aspen Art Museum, and the Akron Art Museum in Ohio, among others. In his hometown of Cleveland, Mandel was a life trustee of the Cleveland Museum of Art; the Mandel brothers' sponsorship of the museum's beloved Armor Court—what Morton Mandel called "a literal dream come true"—stemmed from memorable childhood visits to the collection.

Even in his nineties, Morton Mandel worked to realize the Mandel brothers' philanthropic vision. "I do not intend to retire," Mandel wrote in his autobiography *It's All About Who*. "There are so many exciting and wonderful things to do, so many more candles to light, so much more journey in my search for meaning." His tireless push for excellence, and the incredible impact it had on the world, is the result of a lifelong devotion to the principles on which he was raised.

°101 JEAN DUBUFFET (1901-1985)

Paysage Rose

 signed with the artist's initials and dated 'J.D. 75' (upper right); titled 'Paysage rose' (on the reverse)
acrylic and paper collage on paper mounted on canvas
26¼ x 40 in. (67 x 101.6 cm.)
 Executed in 1975.

\$300,000-500,000

PROVENANCE:
Robert Garek, Columbus, Ohio
Pace Gallery, New York
Arij Gasiunasen Fine Art, Palm Beach
Acquired from the above by the present owner, 1997

LITERATURE:
M. Loreau, ed., *Catalogue des travaux de Jean Dubuffet, fascicule XXX: Parachiffres, Mondanités, Lieux abrégés*, Paris, 1980, p. 70, no. 155 (illustrated).

LOT ESSAY



Willem de Kooning, *Excavation*, 1950. Art Institute of Chicago. © 2020 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.



°102 WILLIAM BAZIOTES (1912-1963)

The Balcony



signed 'Baziotes' (lower right); titled "'The Balcony'" (on the reverse)

oil on canvas

36 x 41¾ in. (91.4 x 106 cm.)

Painted in 1944.



\$150,000-200,000

PROVENANCE:

Wright S. Ludington, Santa Barbara

His sale; Sotheby's, New York, 25 February 1993, lot 204

PaceWildenstein, New York

Acquired from the above by the present owner, 1997

LITERATURE:

William Baziotes: A Retrospective Exhibition, exh. cat.,

Newport Harbor Art Museum, 1978, p. 39 (illustrated).

William Baziotes, Paintings and Drawings, 1934-1962, exh.

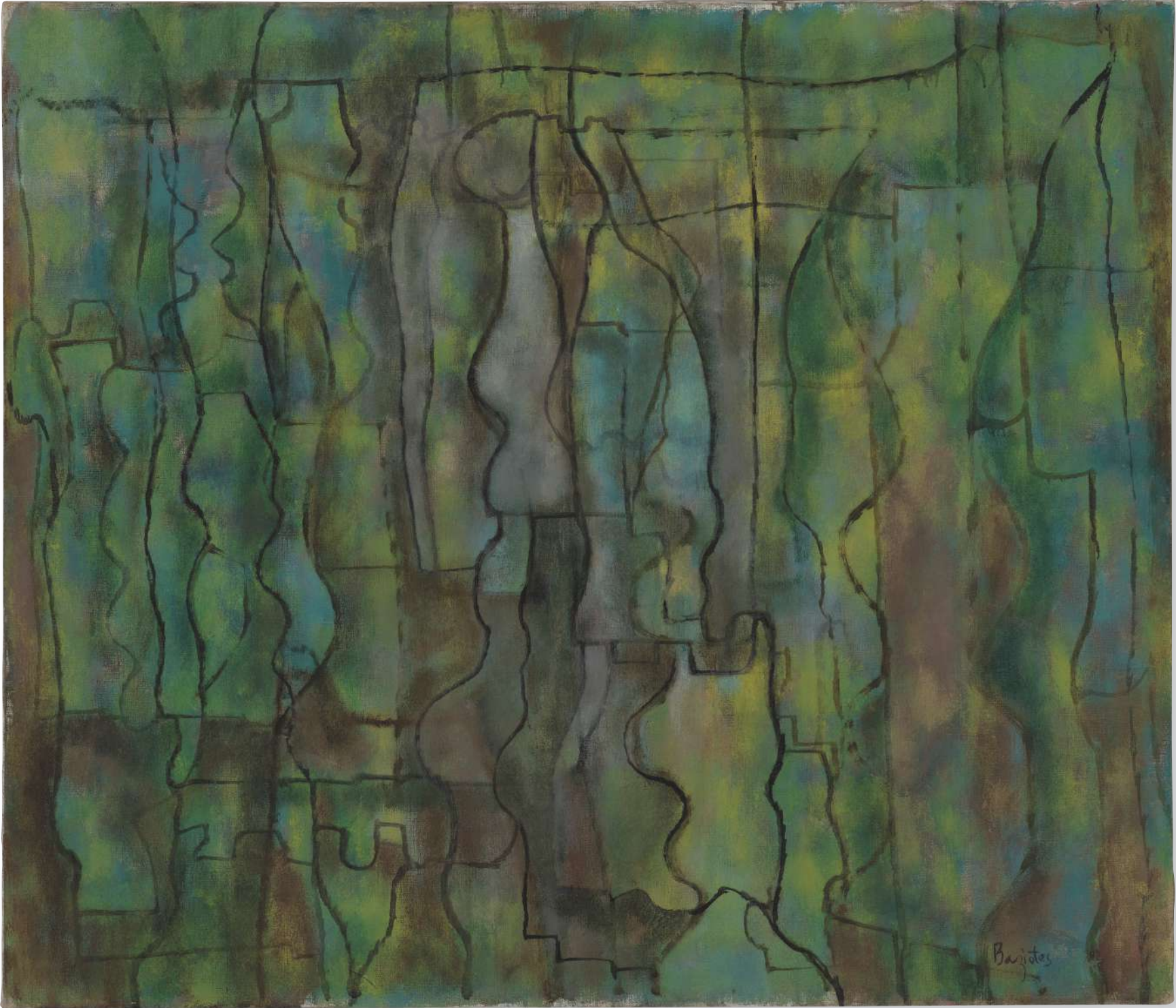
cat., Venice, Peggy Guggenheim Collection, 2004, p. 19

(illustrated).

LOT ESSAY



Jackson Pollock, *Full Fathom Five*, 1947. Museum of Modern Art, New York. © 2020 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.



°103 AD REINHARDT (1913-1967)

Red Painting, 1950



signed and dated 'Reinhardt 1950' (lower right); signed again, titled and dated again 'Ad Reinhardt "Red Painting, 1950"' (on the backing board)

oil on canvas, in painted artist's frame

overall: 42½ x 34½ in. (108 x 87.6 cm.)

Painted in 1950.



\$700,000-1,000,000

PROVENANCE:

Estate of the artist

Marlborough Gallery, Inc., New York

Mr. and Mrs. Gilbert H. Kinney, Washington D.C., 1977

Pace Gallery, New York

Acquired from the above by the present owner, 1994

EXHIBITED:

Düsseldorf, Städtische Kunsthalle; Eindhoven, Stedelijk van Abbemuseum; Kunsthau Zürich; Paris, Centre Nationale d'Art Contemporain, Grand Palais; Vienna, Museum des 20. Jahrhunderts, *Ad Reinhardt*, September 1972-August 1973, no. 28.

New York, Marlborough Gallery, Inc., *Ad Reinhardt: A Selection from 1972 to 1952*, March 1974, no. 45.

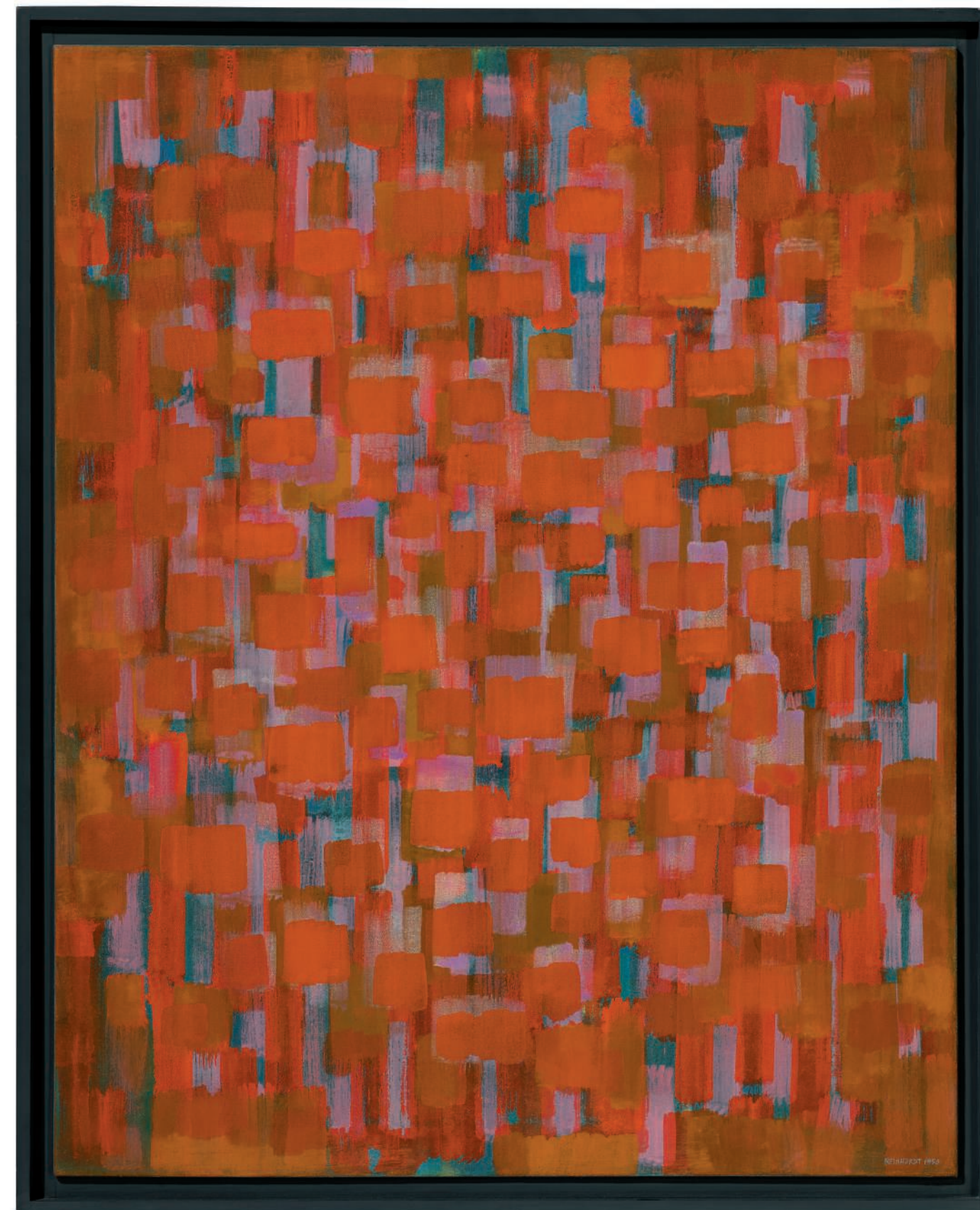
Rome, Marlborough Galleria d'Arte, *Ad Reinhardt: A Selection from 1972 to 1952*, May-July 1974.

Zürich, Marlborough Galerie, *Ad Reinhardt*, December 1974-January 1975, no. 17 (illustrated on the cover).

New York, Marlborough Gallery, Inc., *Ad Reinhardt: Early Works Through Late Black Paintings 1941-1966*, October-November 1977.

Washington D.C., Corcoran Gallery of Art, *Ad Reinhardt: Seventeen Works*, September-December 1984.

New York, Pace Gallery, *Mondrian/Reinhardt, Influence and Infinity*, October-December 1997.



Ad Reinhardt's *Red Painting* (1950) stands as an exemplary work of the artist's introspective and prolific career. Impressive in scale and resonant in color, *Red Painting* demonstrates Reinhardt's highly celebrated *oeuvre*. The painting deeply reflects Reinhardt's signature works of delicate monochrome abstract paintings, which he started in the 1950's and would then grow to be a major part of his career. *Red Painting* would be considered an early and incredibly rare work in Reinhardt's *oeuvre*. Painted in a radiant and dramatic red tone with hints of blue, *Red Painting* holds the unique characteristics that serve as a hallmark of Reinhardt's most celebrated style.

Executed in 1950, *Red Painting* stands as a large monochromatic field of reds, purples and blues that strikingly capture the viewer's gaze. The work's primary single tone color of red consumes the entirety of the canvas, overlapping with tones of light purple and vibrant blue throughout the work. As the red and blue squares overlay one another, the spatial relationship between Reinhardt's brush strokes becomes ambiguous and the layers fluctuate between recession and projection. The red hues appear to push toward the spectator while the cooler slits of blue recede in the foreground. The squares floating in the center interact harmoniously with one another, making for their abstract displacement a compatible and masterful use of space, color, and symmetry. *Red Painting's* vibrant allure demands keen and reverent observation through its vivid primary colors and large scale.

LOT ESSAY

Ad Reinhardt in his studio, New York, 1956. Photo: John Loengard / The LIFE Picture Collection via Getty Images. Artwork: © 2020 Estate of Ad Reinhardt / Artists Rights Society (ARS), New York.



°104

FRANK STELLA (B. 1936)

Getty Tomb

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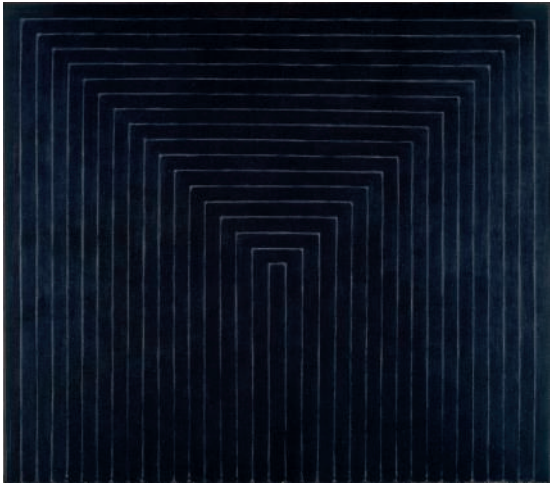
titled 'GETTY TOMB' (lower left); signed with the artist's initials, inscribed and dated with later date 'O.K. F.S. '83' (lower right)
- ⚡

graphite and charcoal on paper
18⅞ x 22¾ in. (46 x 57.8 cm.)
Executed in 1967.

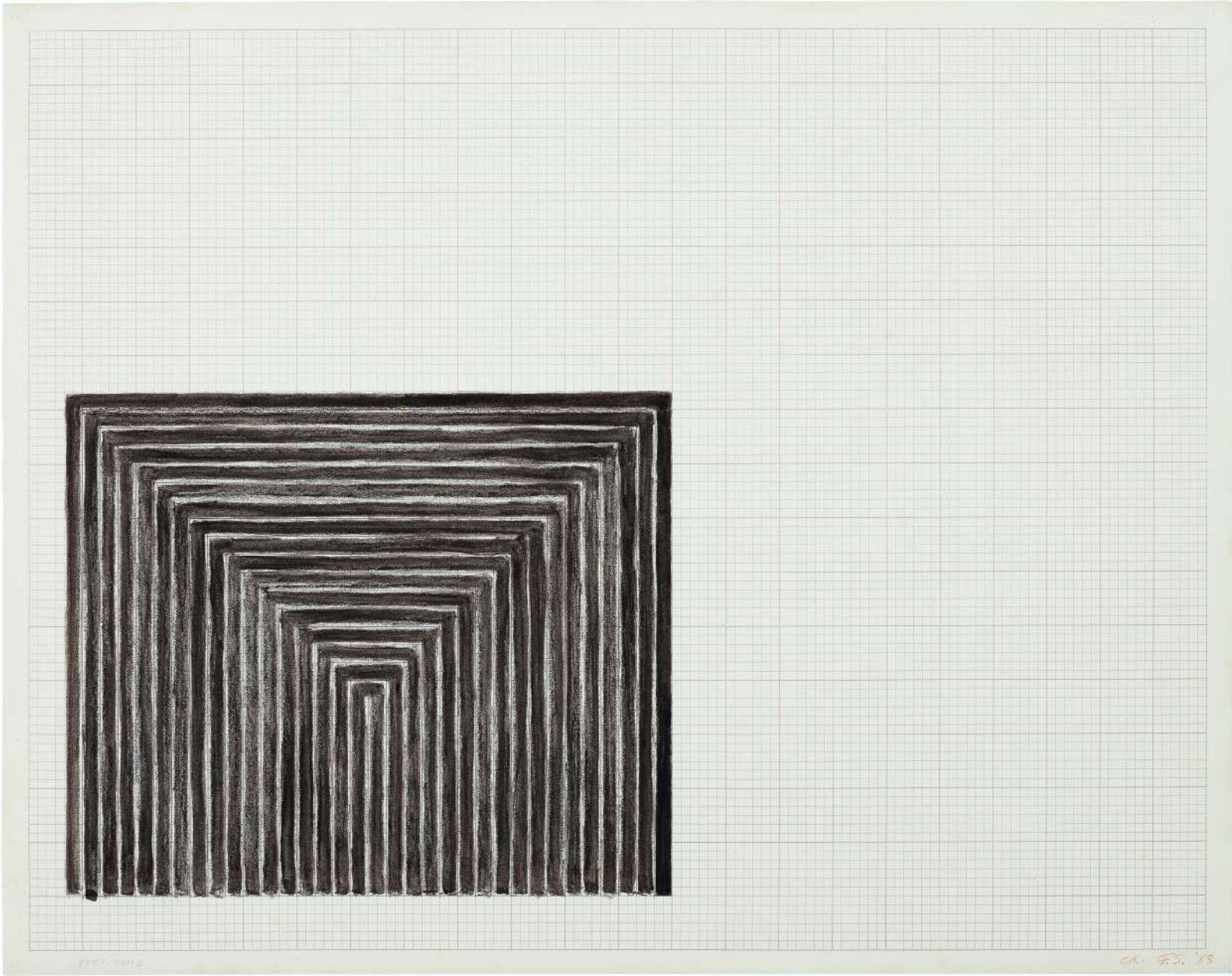
\$80,000-120,000

PROVENANCE:
Margo Leavin Gallery, Los Angeles
Robert Rowan, Los Angeles
James Corcoran Gallery, Santa Monica
Leo Castelli Gallery, New York
Acquired from the above by the present owner, 1987

LOT ESSAY



Frank Stella, *Getty Tomb*, 1959. Los Angeles County Museum of Art. © 2020 Frank Stella / Artists Rights Society (ARS), New York. Photo: © 2020 Museum Associates / LACMA. Licensed by Art Resource, New York.



°105 BARBARA HEPWORTH (1903-1975)

Five Forms with Three Circles



signed with initials and dated 'B.H. / 66' (on the top of the base)

white marble

Height: 9⁵/₈ in. (24.3 cm.)

Executed in 1966; unique.



\$400,000-600,000



PROVENANCE:

Mrs. J. Levin, New York (by 1971).

The Pace Gallery, New York.

Acquired from the above by the present owner, April 1994.



LITERATURE:

A. Bowness, ed., *The Complete Sculpture of Barbara Hepworth, 1960-1969*, London, 1971, p. 42, no. 423 (illustrated, pl. 143).

LOT ESSAY



Barbara Hepworth, 1968. Photo: © The Lewinski Archive at Chatsworth / Bridgeman Images. Artwork: © Bowness.





ARTIST SPOTLIGHT
ADOLPH GOTTLIEB

Adolph Gottlieb, New York, 1970. Photo: Arnold Newman
/ Getty Images. Artwork: © 2020 Adolph and Esther
Gottlieb Foundation / Licensed by VAGA at Artists
Rights Society (ARS), New York.

°106 ADOLPH GOTTLIEB (1903-1974)

Bastille Day



signed, titled and dated 'Adolph Gottlieb "BASTILLE DAY" 1961' (on the reverse)

oil on canvas

48 x 72 in. (121.9 x 182.9 cm.)

Painted in 1961.



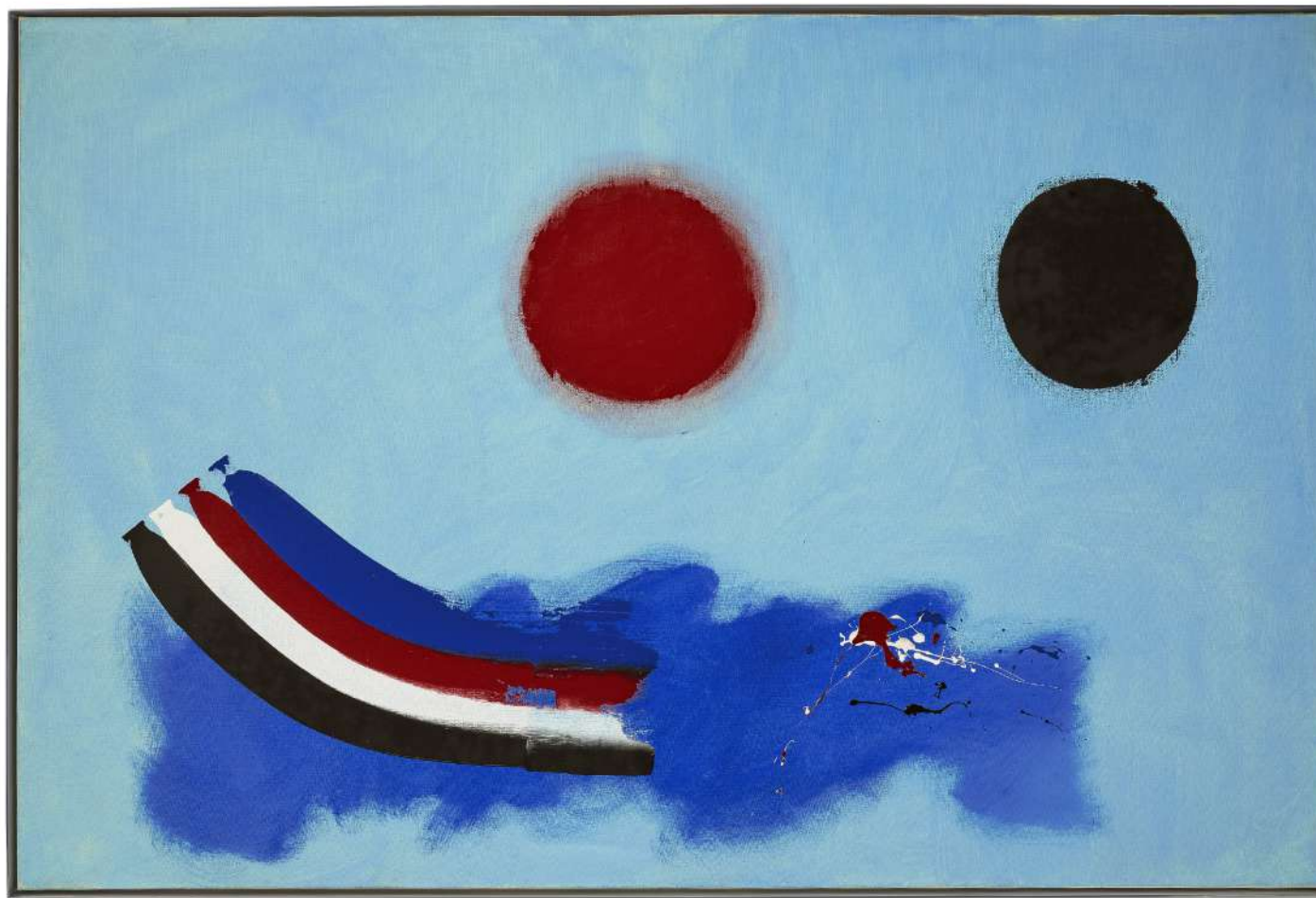
\$600,000-800,000

PROVENANCE:

Martin Friedman, Minneapolis, gift of the artist, 1963

Pace Gallery, New York

Acquired from the above by the present owner, 1992



Eugène Delacroix, *La Liberté guidant le peuple*, 28 juillet 1830 (*Liberty Leading the People*, 28 July 1830), circa 1830 – 1831. Musée du Louvre, Paris. Photo: Louvre-Lens, France / Bridgeman Images.



Present lot illustrated (detail).

Consisting of perfect syntheses of color fields, orbs and gestural abstraction, Adolph Gottlieb's *Bursts* are some of the greatest contributions to the history of art. *Bastille Day* is a serene yet cheerful "imaginary landscape" composed of circular orbs of burgundy and grey floating in a mixture of cyan and ultramarine blue.

Gottlieb's *Burst* Paintings represented the apex of his career as an artist, which he began in 1957 and continued until he died in 1974. Burst paintings were the ultimate accentuation of Gottlieb's reputation as a master colorist. These compositions not only constantly played with complementary opposite pairs, such as stillness and

smoothness, but also combined the dramatic gestures of action painting; light and dark; day and night. Gottlieb's compositions were the perfect development of myriad color gradations combining in the canvas, while still being able to appear harmonious.

As a young man, Adolph Gottlieb lived in Paris in 1921, where he took drawing classes and frequently visited the Louvre. His short stay in Paris and travels around Europe most likely had an influence on his later painting, *Bastille Day*. Le jour de la Bastille, July 14th, dates back to the storming of the Bastille, the pinnacle of the French Revolution. The conquering of the Bastille, a medieval armory fortress, where inmates were held prisoners for

being against Louis XIV's absolute monarchic mandate, entailed a landmark day not only for France, but for the entire world.


The vivid colors Gottlieb chose for *Bastille Day* enliven the composition, the bright and vibrant shades of blues, reds and greys offering an intense counterpoint to some of his more somber color palettes. The artist uses color here with great success to define a lively and multilayered surface engaging all the elements of his composition. As such, the painting radiates energy, but an energy that is both cooler and brighter because of its upbeat multicolored surface.



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

°107 DAVID SMITH (1906-1965)

March 9, 1959

 signed, titled and dated 'David Smith Mar 9 1959' (lower right); signed again, titled again and dated again 'David Smith 1959 March 9' (on the stretcher)
spray enamel on canvas
98 x 52 in. (248.9 x 132.1 cm.)
Executed in 1959.

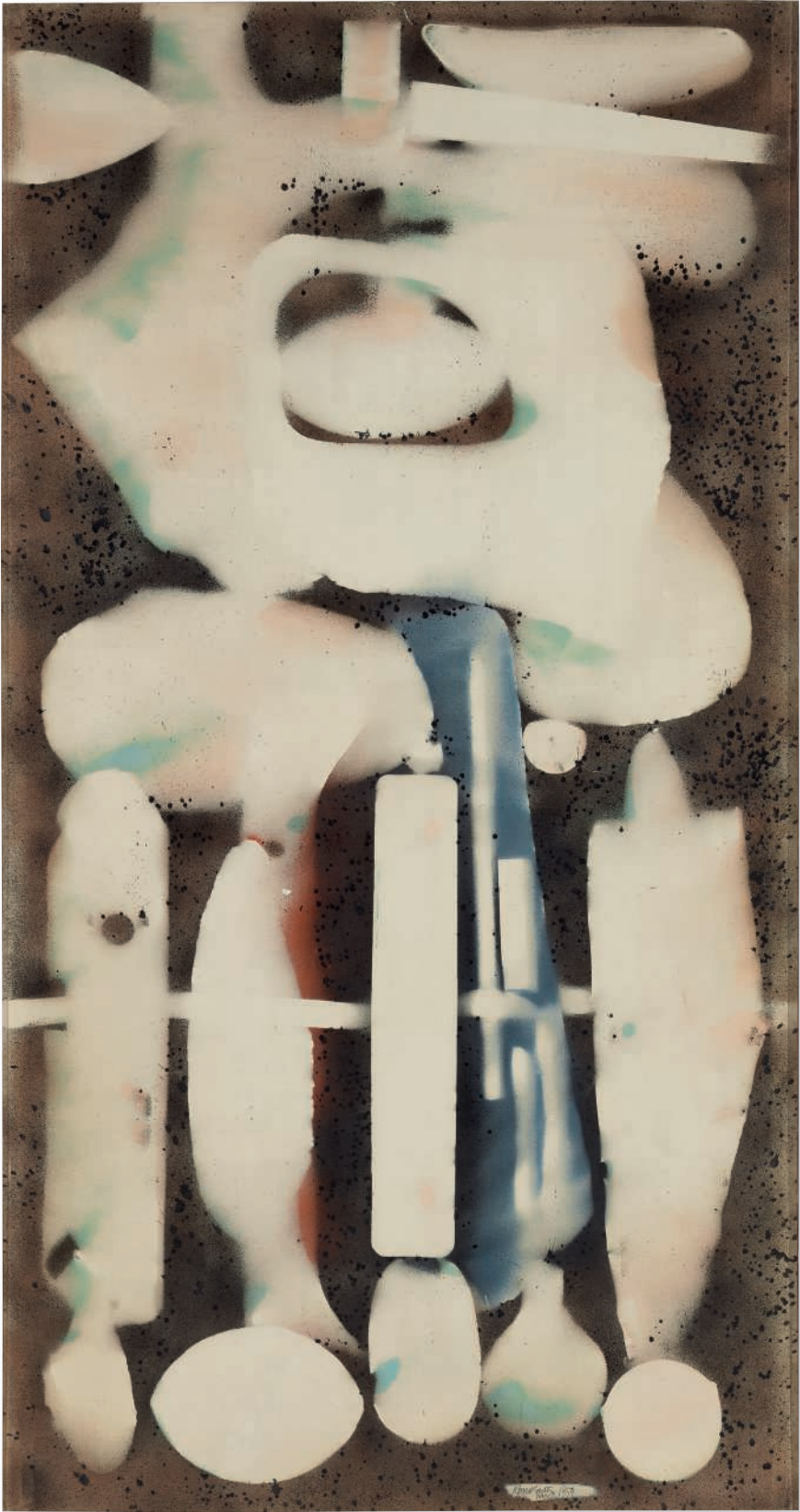
\$400,000-600,000

PROVENANCE:
Estate of the artist
M. Knoedler & Co., New York
Paul and Hope Makler, Philadelphia
Pace Gallery, New York
Acquired from the above by the present owner, 1993

EXHIBITED:
New York, French & Company, *David Smith: Paintings and Drawings*, September-October 1959, p. 3 (illustrated).



Georges Braque, *L'Homme à la guitare*, 1914. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © 2020 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, NY.





Although predominantly known for his metal sculptures, David Smith initially began his artistic career in the late 1920s as a painter and printmaker. Inspired by Picasso's metal sculptures however, Smith turned to metal welding technique and sculpture in the mid-1930s. It would not be for another two decades however, until Smith picked up painting seriously again.

In the mid 1950s, David Smith, having worked for the army during WW II, had returned to his studio and workshop in Bolton Landing where he began working on his sculptures full time. Around 1956, already a mature and reputable sculptor, Smith began his experimental phase where he started incorporating color in his sculptures and also started working on a series of large oil paintings. He also started a new technique of sculpting, working with stainless steel where he would first place the pieces of metal on the ground and then coat them with spray enamel and paint. Eventually, noticing the patterns the spray enamel left on the ground, Smith began placing large canvases on the ground and then coloring his sculptures, allowing the paint residue to gather and stain the canvas.

This present work, *March 9, 1959* is one such testament to Smith's experimental phase whereby assembling his sculptures he would create these somewhat "accidental" paintings. The abstract shapes visible on this large canvas have been created by Smith by placing large stainless-steel elements on top of the canvas and spraying them with colored enamel paint. Here we see blue, red and black colors surrounding the white outlines and geometric shapes.

This type of technique calls to mind Jackson Pollock or Helen Frankenthaler, who both worked with large, unprimed canvases on the floor, allowing chance to dictate



David Smith, New York, 1950. Photo: Phillip Harrington / Alamy Stock
Photo. Artwork: © 2020 The Estate of David Smith / Licensed by VAGA at Artists Rights Society (ARS), NY

the final result and look of their works and paintings. Moreover, his spray enamel paintings also act as indexical marks for his sculptural works, signifying their presence and assembly. The title of this work is likewise intriguing. David Smith was born on March 9th, therefore making the work a kind of marker of the artist's 53rd birthday. This painting thus marks a phase of Smith's life as an already mature, respected and renowned artist, as well as it becomes a testament to Smith's ongoing creative experimentation and exploration.

°108 JACKSON POLLOCK (1912-1956)

Untitled



signed and dated 'Jackson Pollock 53' (lower left)
ink on Howell paper
17 $\frac{5}{8}$ x 21 $\frac{1}{2}$ in. (44.8 x 54.6 cm.)
Executed in 1953.

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

PROVENANCE:

Private collection, Binghamton, New York
Sarita Southgate, Scottsdale
PaceWildenstein, New York
Acquired from the above by the present owner, 1997

EXHIBITED:

Düsseldorf, Städtische Kunsthalle and New York,
Museum of Modern Art, *Jackson Pollock: Drawing into
Painting*, June 1979-March 1980, p. 90 (illustrated).

LITERATURE:

F. V. O'Connor and E. V. Thaw, eds., *Jackson Pollock, A
Catalogue Raisonné of Paintings, Drawings and Other
Works*, vol. 3, New Haven and London, 1978, no. 856
(illustrated).



An immaculate and rare example of Jackson Pollock’s late practice, *Untitled* is one of only five drawings done on Howell paper in the four years leading up to the artist’s death. This drawing was created following a crucial period of reflection and reconsideration by Pollock about his work. Marking a return to some of Pollock’s imagery and graphic style of the early 1940s, the present lot emphasizes the artist’s mastery over his practice. Balancing between chaos and control, the work “oscillates between abstraction and a renewed figuration; ink and paint; paper and unprimed canvas; a bridging language with the capacity to ‘disturb’ as much as soothe” (S. Straine, “Beyond Work: Pollock Drawing,” in G. Delahunty, ed., *Jackson Pollock: Blind Spots*, exh. cat., Tate Liverpool and Dallas Museum of Art, 2015, p. 105).

Untitled incorporates an array of swirls, splatters and tiny intentional dots into the composition. Bold forms, such as the series of oval shaped blots on the top left corner, coexist alongside meandering organic lines in perfect harmony. Some forms remain self-contained within their respective areas of the composition while others venture out to explore the full dimensions of the drawing. These visual elements work in unison together encouraging the viewer’s eye to roam around the canvas while disallowing the viewer to fixate on one particular area. The formal aspects conjure up visual associations to images such as primitive cave paintings and the works of Joan Miro. These lyrical lines and enigmatic forms work in unison to give *Untitled* a powerful sense of dynamism and movement.

LOT ESSAY

Installation view, *Jackson Pollock: Drawing into Painting*, February - March 1980, Museum of Modern Art, New York (present lot illustrated). Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY. Artwork: © 2020 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.



°109 ARSHILE GORKY (1904-1948)

Untitled



signed and dated 'a. gorky 1943' (lower left)

graphite and wax crayon on paper

20½ x 27¾ in. (52.1 x 70.5 cm.)

Executed in 1943.



\$200,000-300,000

PROVENANCE:

James Johnson Sweeney, New York, gift of the artist, *circa* 1944

Siadhal Sweeney, County Mayo, Ireland, by descent from the above, *circa* 1986

His sale; Sotheby's, New York, 1 November 1994, lot 23

PaceWildenstein, New York

Acquired from the above by the present owner, 1996

This work is recorded in the Arshile Gorky Foundation Archives under number D1025.

LOT ESSAY





ARTIST SPOTLIGHT
JEAN DUBUFFET

Jean Dubuffet in his studio, Paris, 1966. Photo:
Evening Standard / Hulton Archive / Getty
Images. Artwork: © 2020 Artists Rights Society
(ARS), New York / ADAGP, Paris.

°110 JEAN DUBUFFET (1901-1985)

Nature Morte au Passeport



oil on canvas
38 $\frac{1}{8}$ x 51 $\frac{1}{8}$ in. (96.8 x 129.9 cm.)
Painted in 1953.



\$500,000-700,000

PROVENANCE:

Pierre Matisse Gallery, New York
Mr and Mrs. Albert A. List, Byram, Connecticut
Christian Fayt Art Gallery, Knokke-Heist
Waddington Galleries Ltd., London
Private collection, Liechtenstein
Anon. sale; Christie's, London, 20 May 1998, lot 81
PaceWildenstein, New York
Acquired from the above by the present owner, 2001

EXHIBITED:

New York, The Museum of Modern Art; The Art
Institute of Chicago and Los Angeles County Museum
of Art, *The Work of Jean Dubuffet*, February-August
1962, p. 79, no. 97 (illustrated).
London, Waddington Galleries, *Groups V*, January
1982, no. 25 (illustrated).
Frankfurt, Schirn Kunsthalle, *Jean Dubuffet: 1901-1985*,
December 1990-March 1991, p. 98, no. 113 (illustrated).

LITERATURE:

G. Limbour, *Tableau Bon Levain a Vous De Cuire La Pate*.
L'Art Brut De Jean Dubuffet, Paris and New York, 1953,
p. 93 (illustrated).
M. Loreau, ed., *Catalogue des travaux de Jean Dubuffet*,
fascicule VIII: Lieux momentanés, pâtes battues,
Lausanne, 1967, p. 56, no. 61 (illustrated).
M. Paquet, *Dubuffet*, Paris, 1993, p. 97, no. 115
(illustrated).



Jean Dubuffet in his studio, 1951. Photo: © Robert Doisneau, Getty
Images. Artwork: © 2020 Artists Rights Society (ARS), New York /
ADAGP, Paris.ç





Installation view, *Jean Dubuffet*, February - April 1962, Museum of Modern Art, New York (present lot illustrated). Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY. Artwork: © 2020 Artists Rights Society (ARS), New York / ADAGP, Paris.

Jean Dubuffet's *Nature Morte au Passeport* is an exquisite example of the artist's *Pâtes Battues* series, and draws upon the artist's beloved "Landscape Tables" series of 1952. Executed in 1953, *Nature Morte au Passeport* displays the artist's fascination with the banality of the human lived experience. Through the incorporation of motifs of the everyday life, Dubuffet is able to capture and explore the many layers of the human condition. Dubuffet had long been fascinated with how the actions of everyday life leave behind textures and marks on household everyday objects, such as doors and table tops. In his "Landscape Tables" series, he sought to represent the scarred surfaces of tables as alternatives to landscape subjects. The artist once remarked "I am convinced that any table can be for each of us a landscape as inexhaustible as the whole Andes range; and for this reason – every place, for my eyes, being equal to every other – I see little use in travelling. I must say I have all my

life always loved tables" (J. Dubuffet, quoted in P. Selz, *The Work of Jean Dubuffet*, exh. Cat., New York, Museum of Modern Art, 1962, p. 72). Drawing upon this motif, *Nature Morte au Passeport* presents a table as a new landscape populated by hieroglyphic-type images of household items: a scrawled receipt for two thousand francs, a check, and a passport.

Differing from the *Tables Paysagées* series, the works included in the *Pâtes Battues* series featured a new paste-like medium which composes the background. Dubuffet found this new paste to be smoother and more pliant, which allowed him to include brighter and more blended colors, and added an element of playfulness to his technique of scraping away at the painted surface. To create these works, Dubuffet would smooth a light colored paste unevenly across the canvas with a plasterer's knife then cut into the paste with a round cutting knife. He once said, "I am at a loss to explain just what it was in these paintings

that gave me- that still gives me- such a keen satisfaction. It has probably something to do with the physical pleasure derived from spreading freely... this beautiful white paste over a ground previously covered with dark colors, and then letting the long knife with rounded end wander over the smooth paste, tracing with such perfect ease graffiti of sonorous colors" (J. Dubuffet, quoted in P. Selz, *The Work of Jean Dubuffet*, exh. Cat., New York, Museum of Modern Art, 1962, p. 78). This process created a rare and complex textural composition evident in the present lot.

In the spirit of Art Brut, *Nature Morte au Passeport* finds poetry in the everyday: successfully transforming a piece of furniture into a surface endowed with life. The painting emphasizes Dubuffet's increasing concern with delineating objects so they could be perceived in unusual and surprising ways by his viewers. Through provoking the viewer's imagination, and letting the material speak

for itself, Dubuffet created a complex and richly detailed image that bridges earlier themes from the artist's *oeuvre* with new, innovative techniques.



Pablo Picasso, *Femme dans un fauteuil rouge*, 1932. Musée Picasso, Paris. © 2020 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

°111 CY TWOMBLY (1928-2011)

Untitled



signed and dated 'Cy Twombly 1964' (lower left)
colored pencil, graphite and ballpoint pen on paper
27¼ x 39 in. (69.2 x 99.1 cm.)
Executed in 1964.

\$250,000-350,000

PROVENANCE:

Leo Castelli Gallery, New York
Galerie Friedrich & Dahlem, Munich
Marx Collection, Berlin
Pace Gallery, New York
Acquired from the above by the present owner, 1987

EXHIBITED:

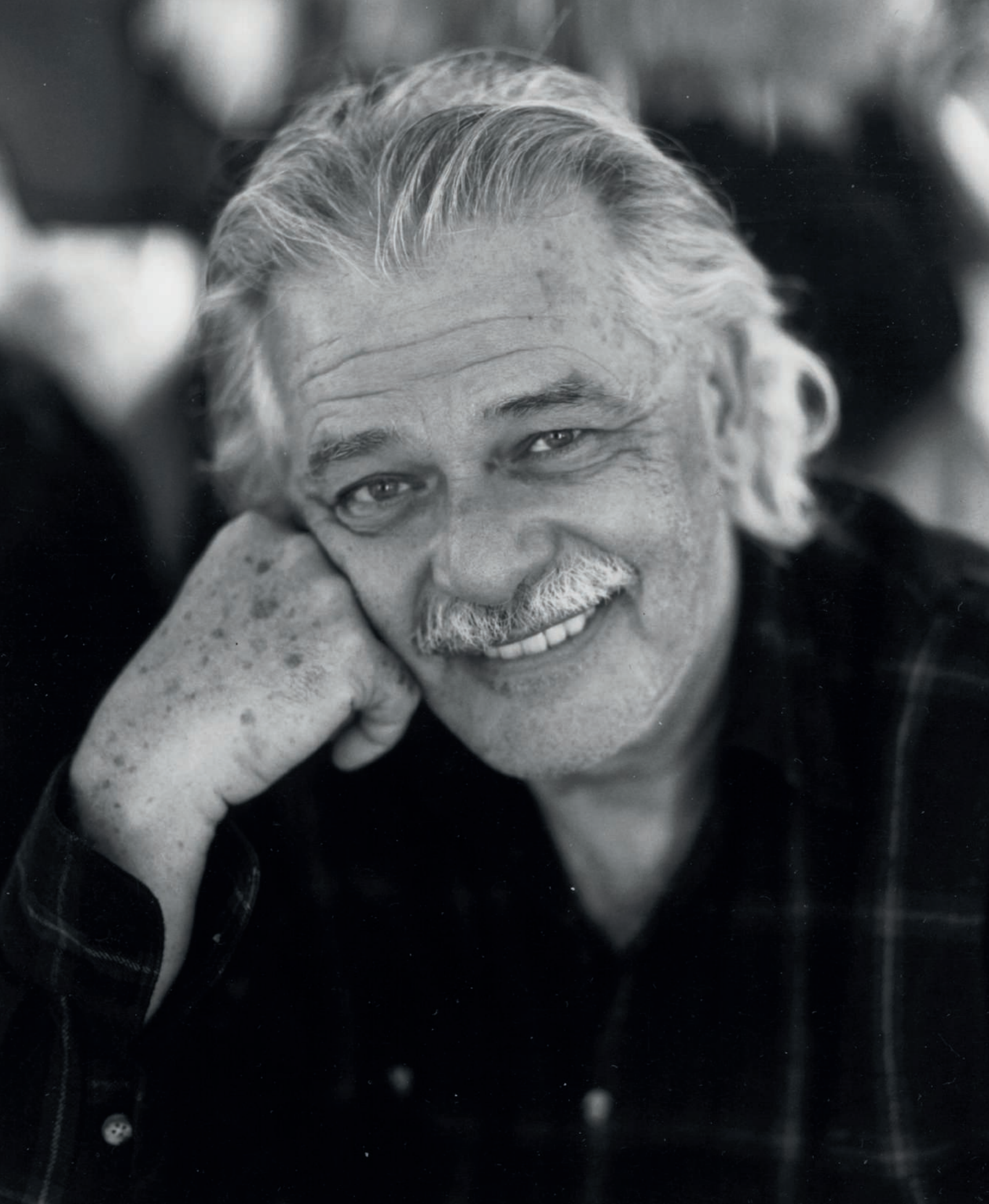
Munich, Galerie Friedrich & Dahlem, *Cy Twombly. Notes from a Tower/The Artist in the Northern Climate*, November-December 1964.
Berlin, Neue Nationalgalerie and Mönchengladbach, Städtisches Museum Abteiberg, *Beuys – Rauschenberg – Twombly – Warhol*, March-September 1982.
New York, Pace Gallery, *Cy Twombly. Works on Paper*, January 1988, no. 5 (illustrated).

LITERATURE:

N. Del Roscio, *Cy Twombly Drawings: Catalogue Raisonné, Vol. 4, 1964-1969*, New York, 2014, no. 59 (illustrated).

LOT ESSAY





ARTIST SPOTLIGHT
JOHN CHAMBERLAIN

John Chamberlain, New York, 1992. Photo:
Chris Felver / Getty Images.

°112 JOHN CHAMBERLAIN (1927-2011)

Mean Cuisine



painted and chromium-plated steel
9¾ x 7 x 5 in. (24.8 x 20.3 x 12.7 cm.)
Executed in 1993.



\$100,000-150,000



PROVENANCE:

PaceWildenstein, New York
Acquired from the above by the present owner, 1993

I wasn't interested in car parts per se, I was interested in either the color or the shape or the amount... Just the sheet metal. It already had a coat of paint on it. And some of it was formed.... I believe that common materials are the best materials.

— John Chamberlain



°113 JOHN CHAMBERLAIN (1927-2011)

Tarners



painted and chromium-plated steel
10¾ x 9 x 8 in. (27.3 x 22.9 x 20.3 cm.)
Executed in 1993.



\$100,000-150,000



PROVENANCE:

PaceWildenstein, New York
Acquired from the above by the present owner, 1993

If I have a room full of parts, they are
like a lot of words and I have to take
a piece and put it next to another
and find out if it really fits. The poet's
influence is there, plus in my titles.

— John Chamberlain



°114 HANS HOFMANN (1880-1966)

Planar Rhythm



signed and dated 'hans hofmann 50' (lower right)

oil on canvas

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

Painted in 1950.



\$220,000-280,000

PROVENANCE:

Estate of the artist

André Emmerich Gallery, New York

Acquired from the above by the present owner, 1987

EXHIBITED:

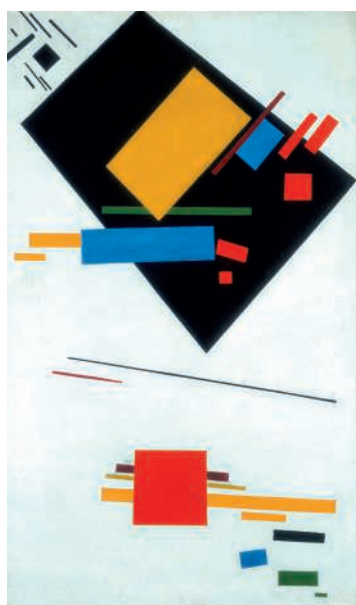
New York, André Emmerich Gallery, *Hans Hofmann*,
December 1987-January 1988, pl. 3 (illustrated).

LITERATURE:

W. Seitz, *Abstract Expressionist Painting in America*,
Cambridge, 1983, no. 136 (illustrated).

S. Villiger, ed., *Hans Hofmann: Catalogue Raisonné of
Paintings Vol. II, 1901-1951*, Farnham, 2014, no. P748
(illustrated).

LOT ESSAY



Kazimir Malevich, *Suprematist Painting (Black Trapezoid and Red Square)*, 1915. Stedelijk Museum, Amsterdam. Photo: HIP / Art Resource, New York.



°115 JOAN MIRÓ (1893-1983)

Femme dans un paysage



signed 'Miró' (lower right); dated and titled '27 XI 77. Femme dans un paysage' (on the reverse); signed again, dated and dedicated 'A Annie et Henri Giaume en souvenir de cet agréable séjour à Zurich Miró 24/V. 79' (on the stretcher)



oil on canvas

10⅝ x 8⅝ in. (27 x 21.8 cm.)

Painted on 27 November 1977.



\$300,000-500,000

PROVENANCE:

Annie and Henri Giaume, Lutry, Switzerland (gift from the artist, May 1979).

Lynn G. Epstein, New York.

R. Kaller-Kimche, Inc., New York.

Acquired from the above by the present owner, June 1986.

LITERATURE:

J. Dupin and A. Lelong-Mainaud, *Joan Miró: Catalogue Raisonné, Paintings, 1976-1981*, Paris, 2004, vol. VI, p. 109, no. 1851 (illustrated in color).

LOT ESSAY



°116 FERNAND LÉGER (1881-1955)

Les deux clowns



signed with initials and dated 'F.L. 53' (lower right)
gouache and brush and India ink over pencil on paper
25 $\frac{7}{8}$ x 19 $\frac{5}{8}$ in. (65 x 50 cm.)



Painted in 1953.

\$150,000-200,000

PROVENANCE:

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.
Gimpel & Weitzenhoffer, Ltd., New York.
Acquired from the above by the present owner, May
1986.

In the late 1940s, Léger returned to one of his favorite subjects, the circus, and explored it relentlessly through many variations. The steady development of this theme led to his masterpiece *La Grande Parade, état définitif* of 1954, now in the Solomon R. Guggenheim Museum. The monumental canvas sums up his life-long artistic pursuit of depicting men and women and leisure, existing in a joyous state of freedom and play.

Commenting on his working methods, he admitted "I worked on *La Grande Parade* for two years. I study everything ponderously. I work very slowly indeed. I am unable to improvise. The more I watch myself, the more I see that I am a classic. I do a long preparatory work. First I do a quantity of drawings, then I do gouaches,

and lastly I pass on to the canvas; but when I tackle that I have 80 percent assurance. I know where I am going... If I have drawn circus people, acrobats, clowns, jugglers, it is because I have taken an interest in their work for thirty years. Ever since I designed Cubist costumes for the Fratellini, I did a quantity of drawings and studies for *La Grande Parade*. For I am a classic: if my first drawings are off the cuff, I am aware of the media that I shall employ...The slightest transformation was long pondered and worked up with the help of new drawings. A local alteration often involved changing the entire composition because it affected the balance of the whole" (quoted in W. Schmalenbach, *Fernand Léger*, New York, 1976, p. 166).



°117 WILLIAM SCOTT (1913-1989)

Still Life, Green Edge



signed and dated 'W SCOTT 71' (on the reverse)

oil on canvas

39½ x 50 in. (100.3 x 127 cm.)

Painted in 1971.



\$150,000-200,000

PROVENANCE:

Martha Jackson Gallery, New York

Acquired from the above by the present owner, 1973

EXHIBITED:

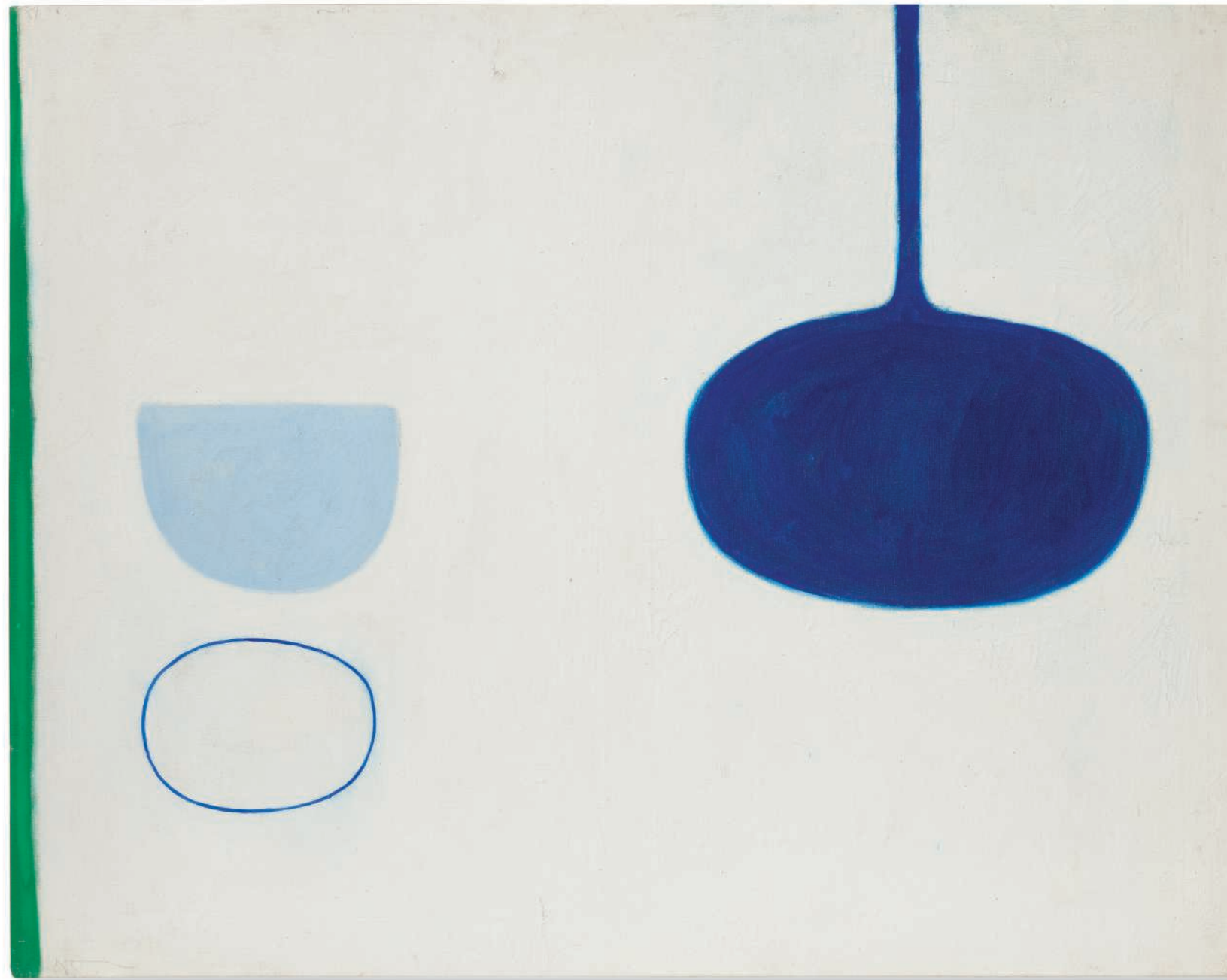
London, Tate Gallery, *William Scott: Paintings, Drawings
and Gouaches 1938-1971*, April-May 1972, no. 128.

LITERATURE:

S. Whitfield, ed., *William Scott: Catalogue Raisonné of Oil
Paintings 1969-1989*, vol. 4, London, 2013, p. 76, no. 697
(illustrated).

**I no longer worry whether a painting
is about something or not. I am only
concerned with the expectation, from a flat
surface, of an illusion.**

— William Scott



°118 ADOLPH GOTTLIEB (1903-1974)

Azimuth



signed, titled and dated 'Adolph Gottlieb "AZIMUTH" 1965' (on the reverse)

oil on canvas

96 x 144 in. (243.8 x 365.8 cm.)

Painted in 1965.



\$700,000-1,000,000

PROVENANCE:

The Adolph and Esther Gottlieb Foundation, New York

Private collection, London

Pace Gallery, New York

Acquired from the above by the present owner, 1993

EXHIBITED:

New York, Marlborough-Gerson Gallery, *Adolph Gottlieb: Twelve Paintings*, February-March 1966.

Cambridge, Massachusetts Institute of Technology, Hayden Gallery, *Adolph Gottlieb*, May-June 1966.

The Arts Club of Chicago, *Recent Works of Adolph Gottlieb*, May-June 1967, p. 1 (illustrated).

Pittsburgh, Carnegie Institute, *1967 Pittsburgh International Exhibition*, October 1967-January 1968.

New York, Whitney Museum of American Art;

New York, Solomon R. Guggenheim Museum;

Washington D.C., The Corcoran Gallery of Art and Waltham, Rose Art Museum, *Adolph Gottlieb*, February-October 1968, p. 99 (illustrated).

Washington D.C., The Corcoran Gallery of Art;

The Tampa Museum; The Toledo Museum of Art;

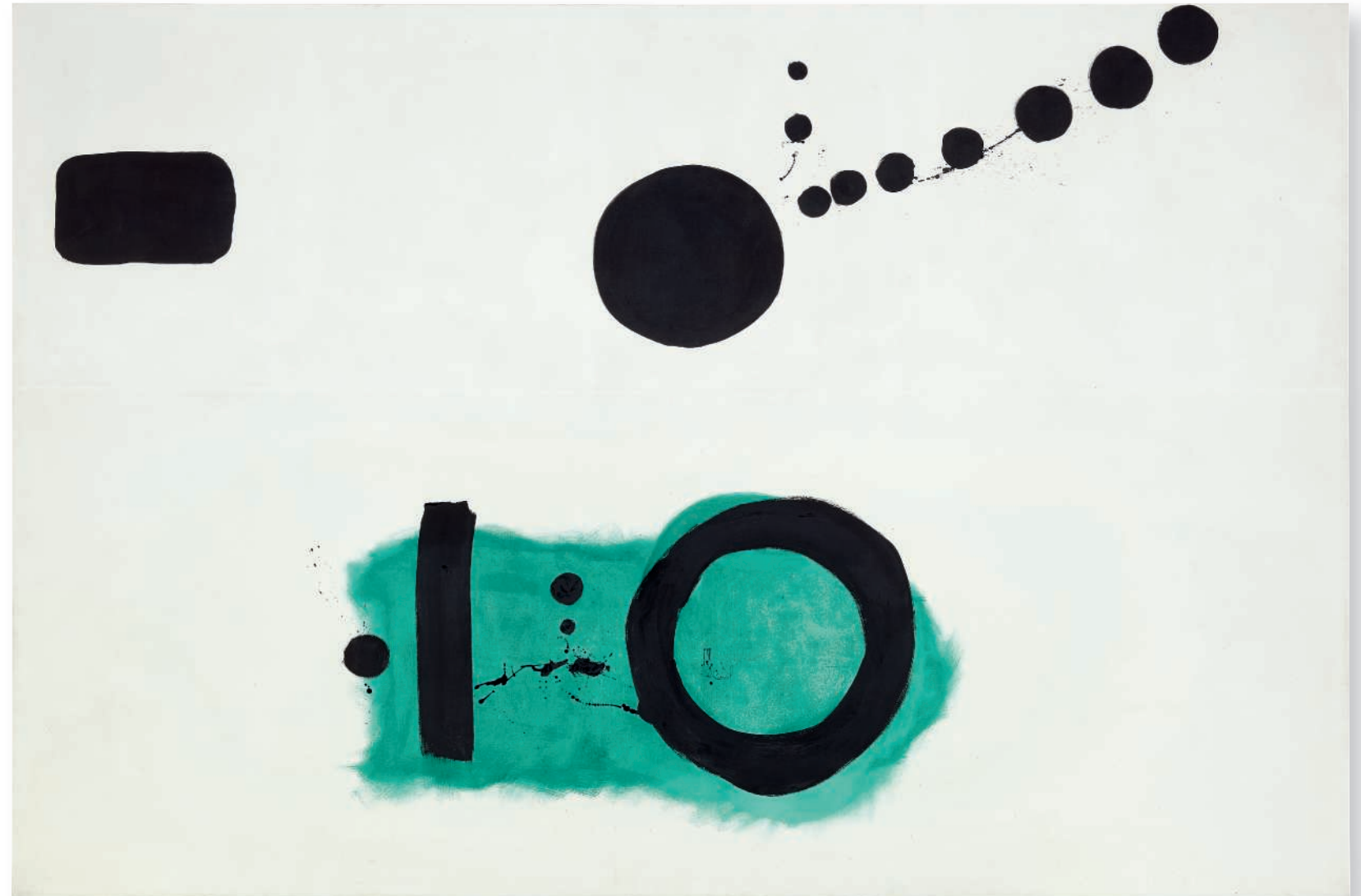
The University of Texas at Austin, Archer M. Huntington Art Gallery; Flint Institute of Art;

Indianapolis Museum of Art; Los Angeles County Museum of Art; Buffalo, Albright-Knox Art Gallery

and The Tel Aviv Museum, *Adolph Gottlieb: A Retrospective*, April 1981-January 1983, p. 142 (illustrated).

New York, Knoedler Gallery, *Adolph Gottlieb: Horizontal Paintings*, January-February 1988.

ADDITIONAL CATALOGUING



Created only two years after Gottlieb's award at Sao Paolo Biennale in Brazil, and three years before his major 1968 retrospective organized by the Solomon R. Guggenheim Museum and The Whitney Museum of American Art, *Azimuth* is an outstanding example within the painter's *oeuvre*.

Azimuth, executed on a large, blank canvas, stylistically sits between Gottlieb's *Pictogram* works and the *Bursts*. As it depicts black, self-contained, separate symbols, such as full and empty circles, lines as well as patches of paint; compositionally, it is divided into two horizontal planes. The only touch of color in this work is the turquoise mark at the bottom center of the canvas, acting as a background for the circular symbol, while the rest of the composition relies on the strong contrast between the white canvas and black paint. The whole work also embodies a kind of *amor vacui*, or a love for emptiness, that many of Gottlieb's mature work contain, making the work appear spacious, meditative as well as monumental.

Gottlieb, an American artist, working during and after World War II, has altered his painting style multiple times throughout his early career, but never really abandoned his primary principles and reasons behind his picture-making practice. Early in his career, the painter joined a group called "The Ten" whose members included Ilya Bolotowsky and Mark Rothko, both of whom have largely influenced his further practice. Simultaneously inspired by the Surrealist art and American Abstract Expressionist movement, however, Gottlieb became fascinated with the psychoanalytical theory of the subconscious and conveying his own subjectivity and emotions through this art.



Installation view, Adolph Gottlieb and unidentified man, *International Exhibition*, 1968, Whitney Museum of American Art, New York (present lot illustrated). Photo: © Michael Fredericks, Courtesy Adolph Gottlieb Foundation. Artwork: © 2020 Adolph and Esther Gottlieb Foundation / Licensed by VAGA at Artists Rights Society (ARS), NY.

Moreover, influenced by the idea of language and the idea of symbols as constituting a kind of universal, emotional language that would speak to the collective unconscious Gottlieb turned to combining invented symbols with expressive, autographic marks in his works. On the occasion of "The New Decade" exhibition at the Whitney Museum of American Art in 1955, Gottlieb declared that his aim was "...to project images that seem vital [to him], never to make paintings that conform to the pattern of an external standard." In a different statement, he expressed a similar view: "I just paint from my personal feelings, and my reflexes and instincts. I have to trust these." (A. Gottlieb quoted in J. Gruen, *The Party's Over Now: Reminiscences of the Fifties*, New York, 1967).

Nevertheless, although mainly guided by him expressing his inner life, Gottlieb in his practice would also research

Native American, African and Oceanic art and symbols and would create his own, invented sign system, resembling those tribal symbols. He would then utilize them in his own paintings. He would never, however, appropriate any of the actual symbols and signs, removing them from his paintings whenever he would find out a symbol had an actual meaning. In his art, inspired by science, psychology and cultures around the world, Gottlieb tried to convey the ideas of balance and contrasting forces working with and against one another. Therefore, while *Azimuth* seems to bridge two of Gottlieb's most famous series, by splitting the plane in half, contrasting a filled black circle on top of the canvas with an empty outline of a circle at the bottom as well as colors and non-colors, this painting epitomizes the artist's search to achieve harmony in painting and convey a universal language.



Franz Kline, *Untitled*, 1961. Smithsonian American Art Museum, Washington, D.C. © 2020 The Franz Kline Estate / Artists Rights Society (ARS), New York. Photo: © Smithsonian American Art Museum / Art Resource.

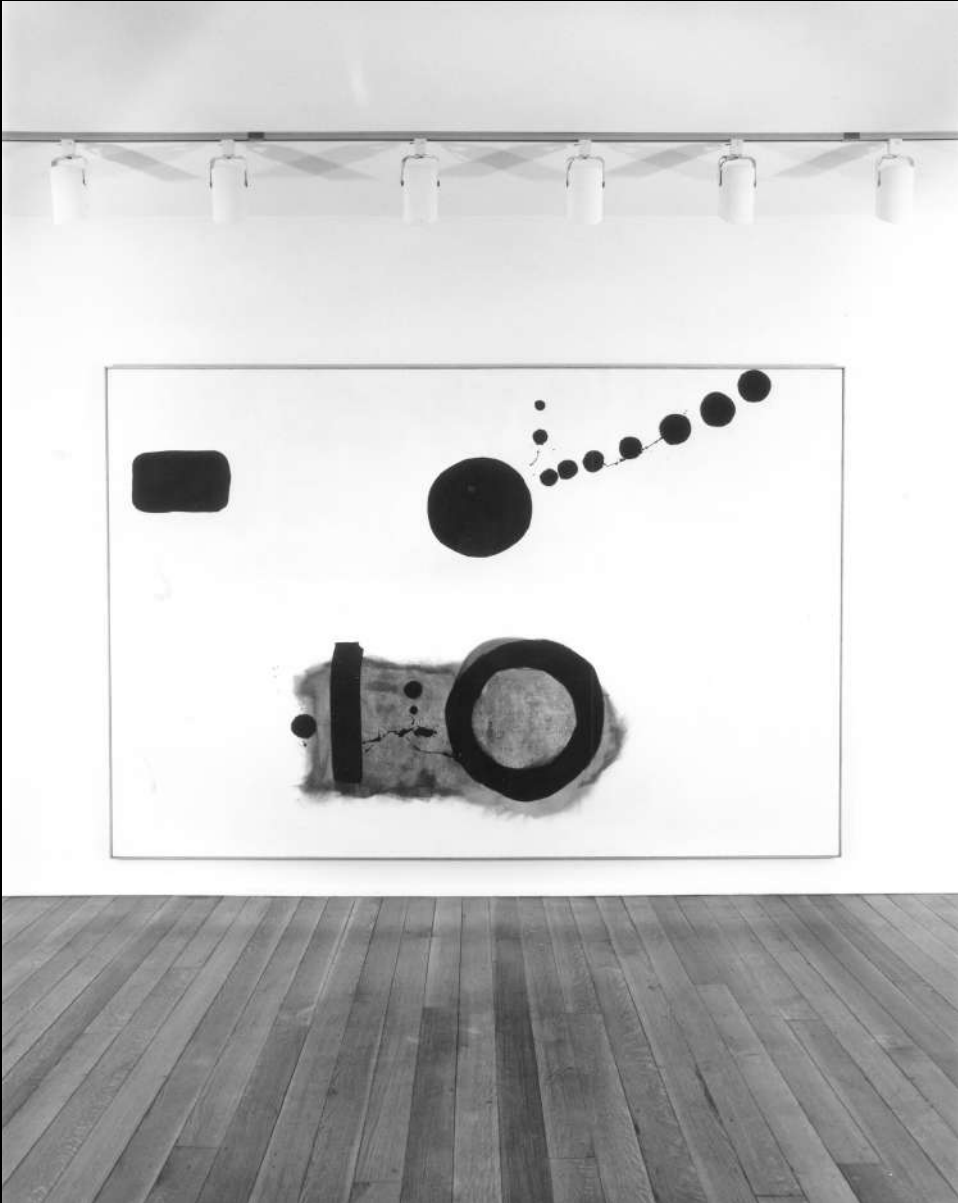
AZIMUTH THROUGH THE DECADES



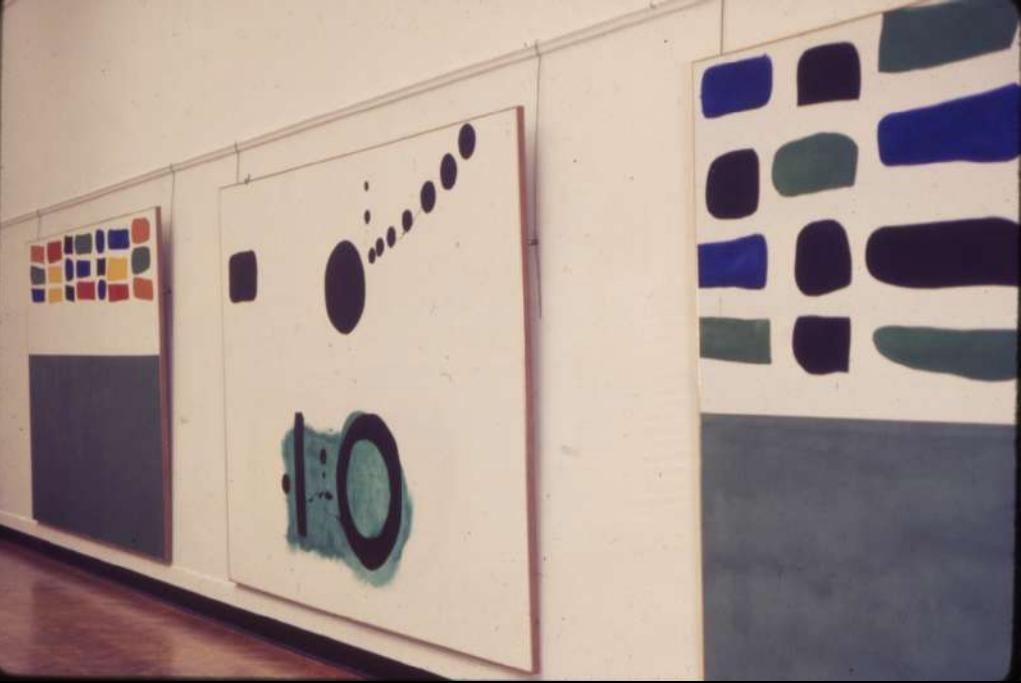
Installation view, *Adolph Gottlieb: A Retrospective*, November 1982, Tel Aviv Museum of Art (present lot illustrated). Photographer unknown, Courtesy the Adolph Gottlieb Foundation. Artwork: © 2020 Adolph and Esther Gottlieb Foundation / Licensed by VAGA at Artists Rights Society (ARS), NY.



Installation view, *Adolph Gottlieb: Twelve Paintings*, June 1966, Marlborough Gallery, New York (present lot illustrated). Photo: Otto Nelson. Artwork: © 2020 Adolph and Esther Gottlieb Foundation / Licensed by VAGA at Artists Rights Society (ARS), NY.



Installation view, *Adolph Gottlieb: Horizontal Paintings*, January 1988, Knoedler Gallery, New York (present lot illustrated). Photo: Ken Cohen, Courtesy the Adolph Gottlieb Foundation. Artwork: © 2020 Adolph and Esther Gottlieb Foundation / Licensed by VAGA at Artists Rights Society (ARS), NY.





Installation view, *Adolph Gottlieb*, May 1968, Corcoran Gallery, Washington, D. C (present lot illustrated). Photographer unknown, courtesy the Adolph Gottlieb Foundation. Artwork: © 2020 Adolph and Esther Gottlieb Foundation / Licensed by VAGA at Artists Rights Society (ARS), NY.



Installation view, *Adolph Gottlieb*, 1968, Whitney Museum of American Art, New York (present lot illustrated). Photo: Bud Waintrob, courtesy the Adolph Gottlieb Foundation. Artwork: © 2020 Adolph and Esther Gottlieb Foundation / Licensed by VAGA at Artists Rights Society (ARS), NY.

°119 JOSEPH CORNELL (1903-1972)

L'Humeur Vagabonde #1

 signed, titled and dated 'L'Humeur Vagabonde Joseph Cornell 1955' (on the reverse)
wood box construction—paint, glass, wood, mirror, driftwood, porcelain, ribbon, printed paper, rubber
ball and tin
 14¼ x 10⅝ x 2⅜ in. (36.2 x 27 x 6 cm.)
Executed in 1955.

\$250,000-350,000

PROVENANCE:

Estate of the artist

Pace Gallery, New York

Acquired from the above by the present owner, 1987

LOT ESSAY





ARTIST SPOTLIGHT
WILLEM DE KOONING

Willem de Kooning in his studio, 1972. Photograph by Hans Namuth.
Photo: Courtesy Center for Creative Photography, University of
Arizona © 1991 Hans Namuth Estate. Artwork: © 2020 The Willem
de Kooning Foundation / Artists Rights Society (ARS), New York.

°120 WILLEM DE KOONING (1904-1997)

Head #3

- incised with the artist's signature and stamped with number 'de Kooning 8/12' (on the reverse)
- bronze
- 20 x 11½ x 11⅝ in. (50.8 x 29.2 x 29.5 cm.)
- Executed in 1973. This work is number eight from an edition of twelve plus three artist's proofs.

\$250,000-350,000

PROVENANCE:

Pace Gallery, New York
Acquired from the above by the present owner, 1991

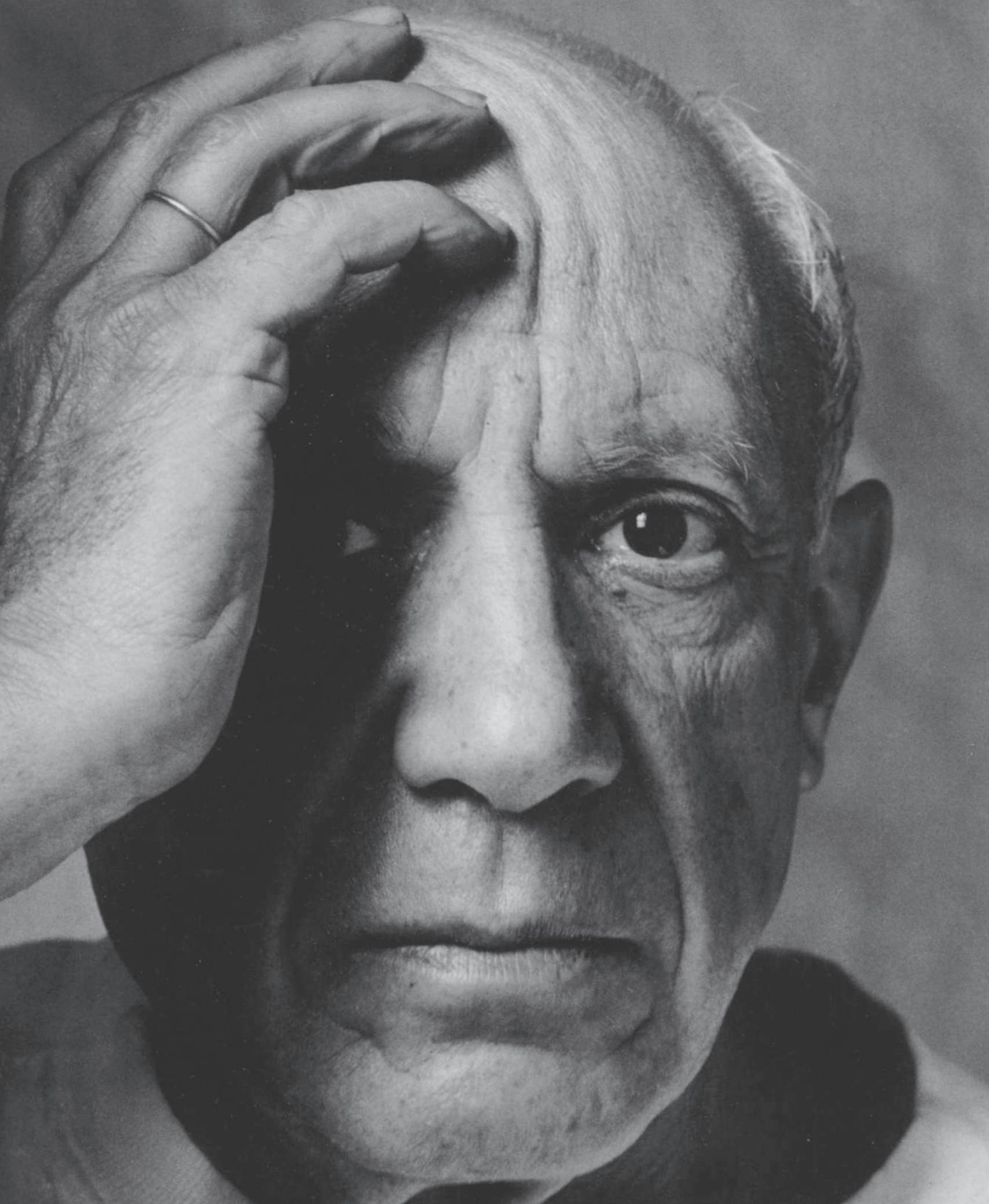
EXHIBITED:

Minneapolis, Walker Art Center, *Willem de Kooning: Drawings and Sculptures*, 1974, no. 148 (another example exhibited).
Tokyo, Fuji Television Gallery, *Willem de Kooning*, 1975, n.p., no. 43 (another example exhibited and illustrated).
Paris, Galerie des Artes, *De Kooning*, 1975, no. 58 (another example illustrated and exhibited).
New York, Fourcade Droll, *De Kooning: New Works- Paintings and Sculpture*, 1975, no. 22 (another example exhibited and illustrated).
West Palm Beach, Norton Gallery and School of Art, *De Kooning: Paintings, Drawings, Sculptures 1967-75: An Exhibition Sponsored by the Mary A. Sisler Foundation*, 1975, no. 27 (another example exhibited and illustrated).
University of Texas at Austin, The University Art Museum, *de Kooning: Lithographs, Paintings and Sculptures*, October-November 1976 (another example exhibited).
Seattle Art Museum, *de Kooning: New Paintings and Sculpture*, 1976, no. 22. (another example exhibited

and illustrated).
Amsterdam, Stedelijk Museum, *Willem de Kooning: Beelden en Litho's*, 1976, no. B22 (another example exhibited and illustrated).
London, The Arts Council of Great Britain, *The Sculptures of de Kooning with Related Paintings, Drawings and Lithographs*, 1977, no. 21 (another example exhibited).
New York, The Solomon R. Guggenheim Museum, *Willem de Kooning in East Hampton*, 1978, p. 124, no. 93 (another example exhibited and illustrated).
Cedar Falls, University of Northern Iowa Gallery of Art, *De Kooning, 1969-78*, 1978, p. 46, no. 35 (another example exhibited and illustrated).
Pittsburgh, Carnegie Institute Museum of Art, *Willem de Kooning: Pittsburgh International Series*, 1979, p. 141, no. 124 (another example exhibited and illustrated).
New York, Gray Art Gallery and Study Center, *Perceiving Modern Sculpture: Selections for the Sighted and Non-Sighted*, 1980, p. 31 (another example exhibited and illustrated).
Dusseldorf, Galerie Hans Stretlow, *Willem de Kooning – Gemalde, Skulpturen, Zeichnungen*, November-December 1980 (another example exhibited).
Amsterdam, Stedelijk Museum, *Willem de Kooning: The North Atlantic Light: 1960-1983*, 1983, p. 111, no. 70 (another example exhibited and illustrated).



ADDITIONAL CATALOGUING + ESSAY



ARTIST SPOTLIGHT
PABLO PICASSO

Pablo Picasso, Vallauris, 1954. Photo: Arnold
Newman Properties / Getty Images



Lots 121 - 124 illustrated. Artwork: © 2020 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

°121 PABLO PICASSO (1881-1973)

Portrait de femme (Françoise)



dated '29 juin 46' (upper left)
colored wax crayons on paper
25⅞ x 19⅞ in. (65.7 x 50.5 cm.)
Drawn on 29 June 1946.



\$500,000-700,000

PROVENANCE:

Estate of the artist.

Galerie Louise Leiris, Paris (acquired from the above, by
1986).

PaceWildenstein, New York (acquired from the above).

Acquired from the above by the present owner, July 1997.

Claude Picasso has confirmed the authenticity of this
work.

LOT ESSAY



Françoise Gilot drawing in La Galloise, her home with
Picasso in Vallauris, 1953. Photograph by Lee Miller. Photo:
© Lee Miller Archives, England 2018. All rights reserved.
leemiller.co.uk. Art: © 2018 Estate of Pablo Picasso / Artists
Rights Society (ARS), New York.



°122 PABLO PICASSO (1881-1973)

Portrait de femme (Françoise)



dated '29 juin 46' (upper left)
colored wax crayons on paper
25 $\frac{7}{8}$ x 19 $\frac{7}{8}$ in. (65.6 x 50.6 cm.)
Drawn on 29 June 1946.



\$200,000-300,000

PROVENANCE:

Estate of the artist.
Galerie Louise Leiris, Paris (acquired from the above, by
1986).
PaceWildenstein, New York (acquired from the above).
Acquired from the above by the present owner, July 1997.

Claude Picasso has confirmed the authenticity of this
work.

LOT ESSAY



°123

PABLO PICASSO (1881-1973)

Portrait de femme (Françoise)



dated '29 juin 46' (upper left)
colored wax crayons on paper
25⅞ x 20⅞ in. (65.8 x 51.1 cm.)
Drawn on 29 June 1946.



\$200,000-300,000

PROVENANCE:

Estate of the artist.
Galerie Louise Leiris, Paris (acquired from the above, by 1986).
PaceWildenstein, New York (acquired from the above).
Acquired from the above by the present owner, July 1997.

Claude Picasso has confirmed the authenticity of this work.

LOT ESSAY



Françoise Gilot next to her portrait by Pablo Picasso, 1952. Médiathèque de l'Architecture et du Patrimoine, Paris. Photograph by Denise Colomb. © Denise Colomb - RMN. Photo: © Ministère de la Culture / Médiathèque du Patrimoine, Dist. RMN - Grand Palais / Art Resource, NY. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



°124 PABLO PICASSO (1881-1973)

Portrait de femme (Françoise)



dated '29 juin 46' (upper left)
colored wax crayons on paper
25 $\frac{7}{8}$ x 19 $\frac{7}{8}$ in. (65.7 x 50.6 cm.)
Drawn on 29 June 1946.



\$200,000-300,000

PROVENANCE:

Estate of the artist.
Galerie Louise Leiris, Paris (acquired from the above, by
1986).
PaceWildenstein, New York (acquired from the above).
Acquired from the above by the present owner, July 1997.

Claude Picasso has confirmed the authenticity of this
work.

LOT ESSAY



°125 GEORGE CONDO (B. 1957)

Inside the Chambre Deux Cent-Douze

signed, inscribed, titled and dated 'Condo 89 N.Y.C Inside the Chambre Deux Cent-Douze' (on the reverse)

oil, charcoal, pastel, chalk and paper collage on canvas

50 x 70 in. (127 x 177.8 cm.)

Executed in 1989.

\$120,000-180,000

PROVENANCE:

PaceWildenstein, New York

Acquired from the above by the present owner, 1996

I describe what I do as psychological cubism.

Picasso painted a violin from four different perspectives at one moment. I do the same with psychological states. Four of them can occur simultaneously. Like glimpsing a bus with one passenger howling over a joke they're hearing down the phone, someone else asleep, someone else crying – I'll put them all in one face

— George Condo





ARTIST SPOTLIGHT
GEORG BASELITZ

Georg Baselitz in his studio in Derneburg, 1984.
© 2020, Daniel Blau, Munich. Artwork: © Georg Baselitz 2020.

°126 GEORG BASELITZ (B. 1938)

Gundel



signed, titled and dated 'G. Baselitz 12.VIII.92 'Gundel'" (on the reverse)

oil on canvas

51½ x 38⅝ in. (130.8 x 98.1 cm.)

Painted in 1992.



\$180,000-250,000

PROVENANCE:

PaceWildenstein, New York

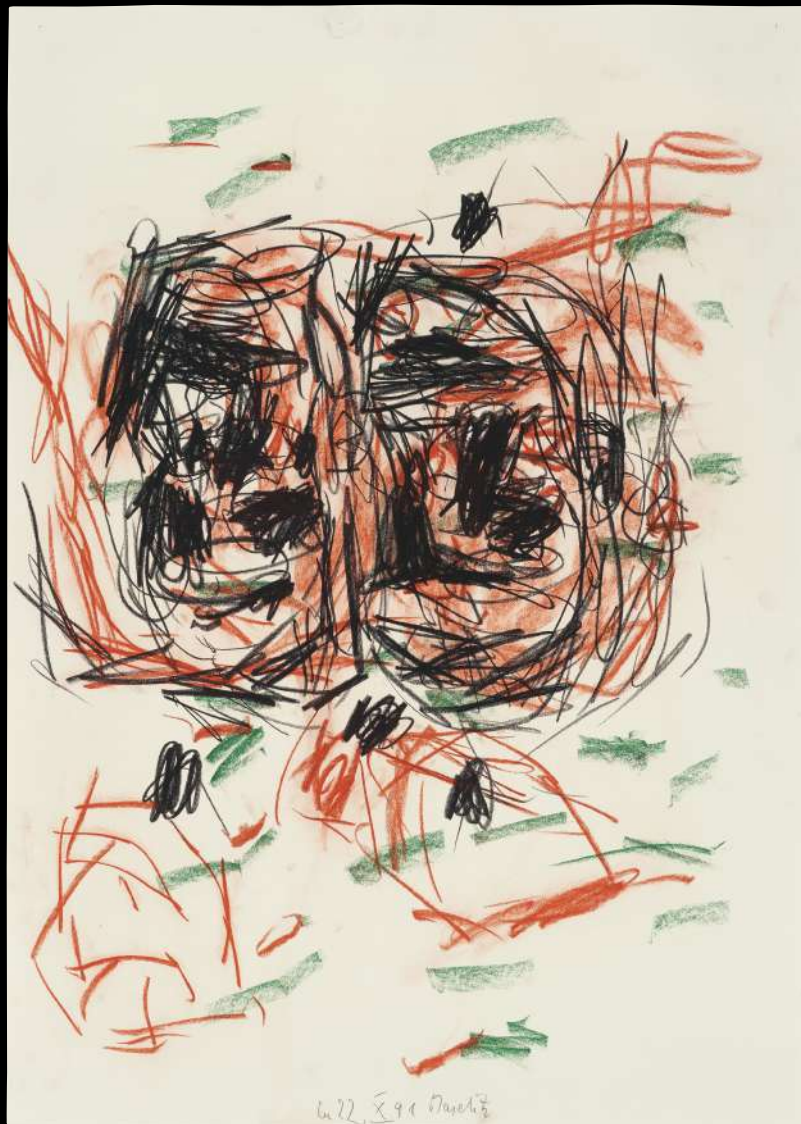
Acquired from the above by the present owner, 1996

EXHIBITED:

New York, PaceWildenstein, *Georg Baselitz: Paintings and Sculpture*, December 1993-January 1994, p. 29 (illustrated).

LOT ESSAY





°127 GEORG BASELITZ (B. 1938)

Untitled



signed and dated 'G 22.X.91 Baselitz' (lower center)
pastel and graphite on paper
33 $\frac{7}{8}$ x 24 in. (86 x 61 cm.)
Executed in 1991.

\$40,000-60,000

PROVENANCE:

PaceWildenstein, New York
Acquired from the above by the present owner, 1992



°128 GEORG BASELITZ (B. 1938)

Untitled



signed 'G. Baselitz' (lower left); dated '21.II.95' (lower right)
India ink on paper
27 $\frac{1}{2}$ x 19 $\frac{5}{8}$ in. (69.9 x 49.8 cm.)
Executed in 1995.

\$12,000-18,000

PROVENANCE:

PaceWildenstein, New York
Acquired from the above by the present owner, 1996

EXHIBITED:

Beverly Hills and New York, PaceWildenstein, *Georg Baselitz: Drawings*, September 1995-March 1996.



°129 GEORG BASELITZ (B. 1938)

Untitled



signed and dated '21.11.95 G. Baselitz' (lower right)
 gouache and India ink on paper
 27½ x 19½ in. (69.9 x 49.5 cm.)
 Executed in 1995.

\$25,000-35,000

PROVENANCE:

PaceWildenstein, New York
 Acquired from the above by the present owner, 1996

EXHIBITED:

Beverly Hills and New York, PaceWildenstein, *Georg Baselitz: Drawings*, September 1995-March 1996.



°130 GEORG BASELITZ (B. 1938)

Untitled



signed and dated 'G 20.11.95 Baselitz' (lower center)
 gouache and India ink on paper
 27¾ x 19¾ in. (69.5 x 49.8 cm.)
 Executed in 1995.

\$25,000-35,000

PROVENANCE:

PaceWildenstein, New York
 Acquired from the above by the present owner, 1996

EXHIBITED:

Beverly Hills and New York, PaceWildenstein, *Georg Baselitz: Drawings*, September 1995-March 1996.

LITERATURE:

R. Rosenblum, "Painter's Drawings," *Architectural Digest*, October 1996, p. 166 (illustrated).

°131 PABLO PICASSO (1881-1973)

Etude de femme dans un fauteuil



dated '4 mai 46' (upper left)
pencil on paper
25⁷/₈ x 19⁷/₈ in. (65.7 x 50.3 cm.)
Drawn on 4 May 1946.



\$300,000-500,000

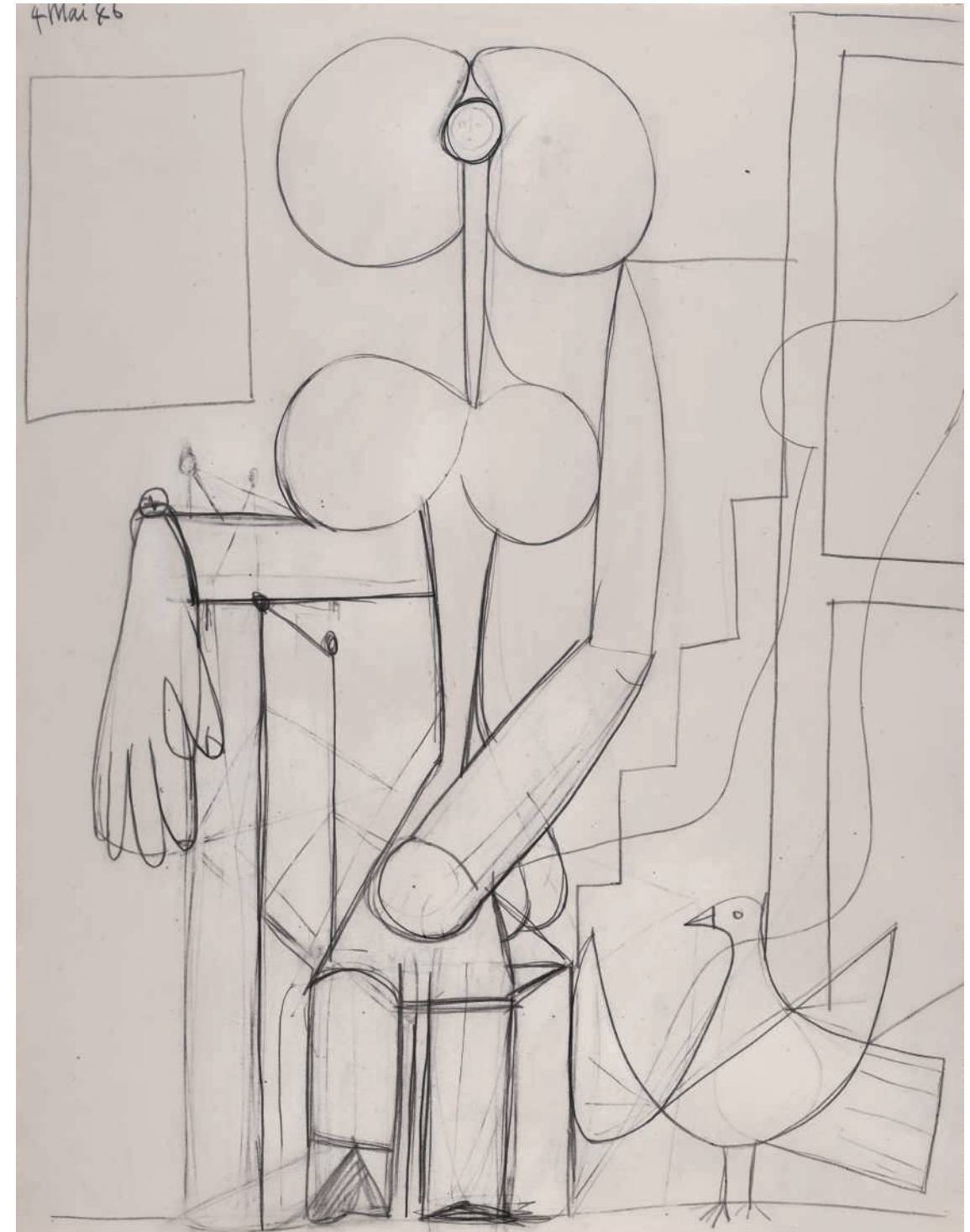
PROVENANCE:

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.
Gimpel & Weitzenhoffer Ltd., New York.
Acquired from the above by the present owner, April
1985.

Claude Picasso has confirmed the authenticity of this
work.

In the present work, Picasso exalts his lover and companion Françoise Gilot, transforming her into a baroque fantasia of twisting, circling, enveloping, organic forms. She has become a virtual *femme-fleur*—her neck and head form the pistil of a flower. “You’re like a growing plant,” Picasso remarked to Françoise, while painting her portrait in early May 1946, not long after they began living together in Paris. “I’ve been wondering how I could get across the idea that you belong to the vegetable kingdom rather than the animal. I’ve never felt impelled to portray anyone else this way. It’s strange, isn’t it? I think it’s just right, though. It represents *you*” (quoted in F. Gilot with C. Lake, *Life with Picasso*, New York, 1964, p. 119). The war in Europe had ended exactly one year before; Françoise had become in Picasso’s eyes the very embodiment of spring—in peacetime—the first in a decade when the continent was no longer caught up in the throes of total, existential warfare. Picasso experienced in her presence the exciting promise of a new beginning in his life and art.

Françoise was absolutely essential to the remarkable endeavor upon which Picasso set forth during the early post-war years, within a context that Michael FitzGerald delineated as “a triangle of ambitions: art, politics and the family” (*Picasso and Portraiture*, exh. cat., The Museum of Modern Art, New York, 1996, pp. 409-445). For a man in his late sixties, already so deeply immersed in his life’s work, this ambitious, threefold commitment should have been a daunting venture, not lightly undertaken. Picasso seemed keen to establish a new, more profound and durable relationship than he had with Dora Maar, one he would continue to find fulfilling into his old age. And so he set his sights on Françoise Gilot, a young woman and aspiring artist he met during the Occupation in 1943, who was some forty years his junior. “Her youth and vivacity, the chestnut color of her luminous eyes, and her intelligent and authoritative approach,” Roland Penrose rhapsodized, “gave her a presence which was both Arcadian and very much of this earth” (*Picasso: His Life and Work*, Berkeley, 1981, p. 358).



°132 WILLEM DE KOONING (1904-1997)

Composition



signed 'de Kooning' (lower center)
charcoal and graphite on vellum
55 x 42 in. (139.7 x 106.7 cm.)
Executed in 1964.



\$150,000-200,000



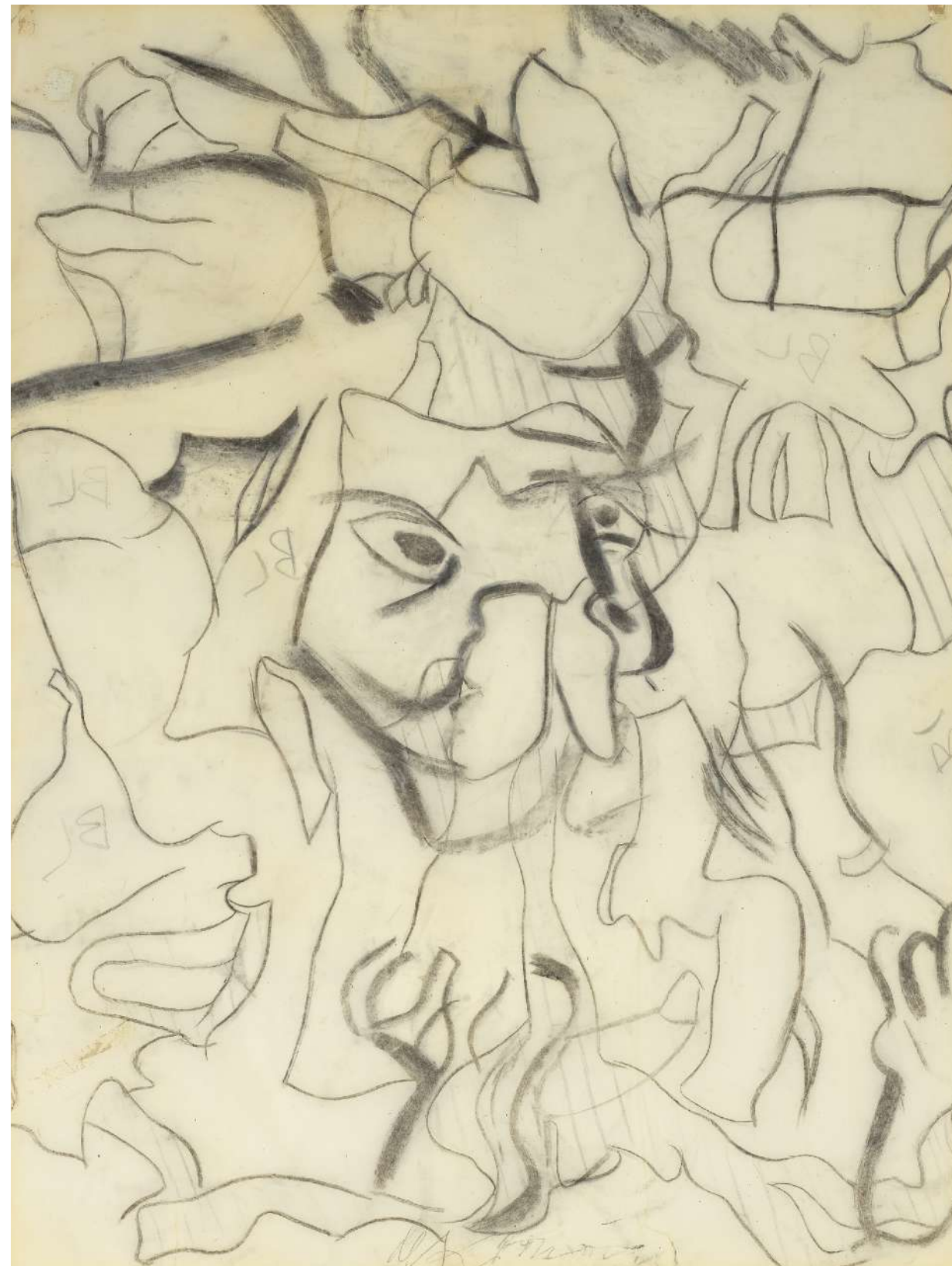
PROVENANCE:

Gagosian Gallery, Los Angeles
Private collection
Pace Gallery, New York
Acquired from the above by the present owner, 1988

EXHIBITED:

New York, Pace Gallery, *Willem de Kooning, The
Figure: Movement and Gesture*, April-July 2011, pp. 21
and 56, no. 1 (illustrated).

LOT ESSAY



°133 HENRY MOORE (1898-1986)

Reclining Figure No. 1



bronze with brown patina
Length: 8 $\frac{7}{8}$ in. (22.5 cm.)
Conceived in 1952.



\$120,000-180,000

PROVENANCE:

The Pace Gallery, New York.

Acquired from the above by the present owner, October 1993.

LITERATURE:

I. Jianou, *Henry Moore*, Paris, 1968, p. 78, no. 306.

D. Mitchinson, ed., *Henry Moore: Sculpture, With Comments by the Artist*, London, 1981, p. 114, no. 225 (another cast illustrated).

A. Bowness, ed., *Henry Moore: Complete Sculpture, 1949-1954*, London, 1986, vol. 2, p. 43, no. 327 (another cast

LOT ESSAY

**A reclining figure [...] fits in
with my belief that sculpture
should be permanent, should
last for an eternity.**

- Henry Moore





°134 HENRY MOORE (1898-1986)

Girl Doing Homework



signed 'Moore' (lower right)
pencil on paper
10 x 6⅞ in. (25.4 x 17.7 cm.)
Drawn in 1972 and reworked in 1973-1977.

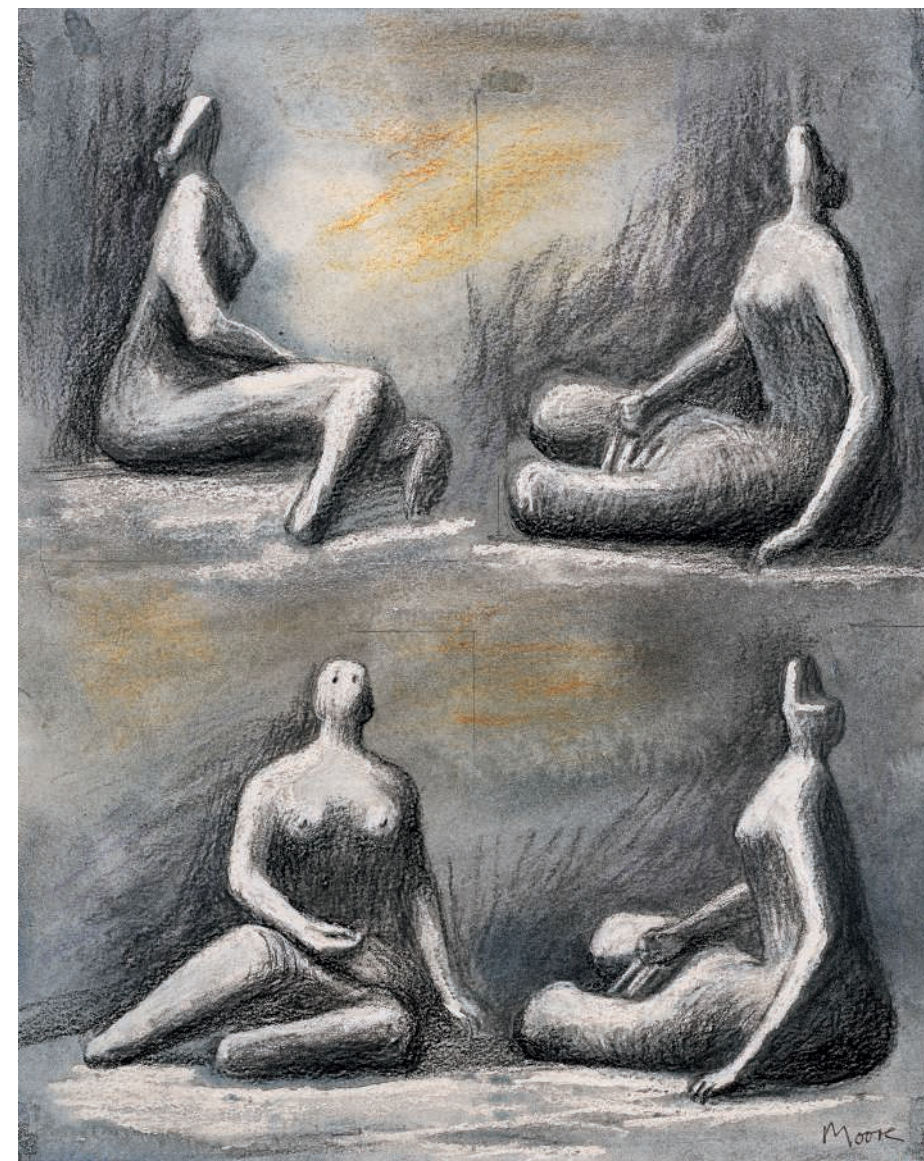
\$50,000-70,000

PROVENANCE:

Waddington Galleries, London.
New Art Centre, London.
Hokin Gallery, Palm Beach.
Acquired from the above by the present owner,
December 1995.

LITERATURE:

A. Garrould, ed., *Henry Moore: Complete Drawings, 1950-1976*, London, 2003, vol. 4, p. 206, no. AG 69-77.55 (illustrated, p. 207).



°135 HENRY MOORE (1898-1986)

Drawing for Seated Sculpture: Four Views



signed 'Moore' (lower right)
gouache, watercolor, pastel, colored wax crayons
and charcoal over pencil on paper
17⅞ x 13½ in. (43.5 x 34.2 cm.)
Executed in 1981.

\$80,000-120,000

PROVENANCE:

James Kirkman, Ltd., London (acquired from the artist,
1981).
Gimpel & Weitzenhof Ltd., New York.
Acquired from the above by the present owner, May
1986.

EXHIBITED:

Sandton, South Africa, Goodman Gallery, *Henry Moore: Sculptures, Drawings and Graphics*, March-April 1981.

LITERATURE:

A. Garrould, *Henry Moore: Drawings*, London, 1988, p. 238 (illustrated, p. 239, pl. 300).
A. Garrould, ed., *Henry Moore: Complete Drawings, 1977-1981*, London, 1994, vol. 5, p. 214, no. AG 81.243 (illustrated, p. 215).



°136 JULIO GONZÁLEZ (1876-1942)

Personnage



signed with initials and dated 'j.G. 22-4-41' (lower left)
pen and India ink and inkwash on paper
12¾ x 10¾ in. (32.5 x 26.3 cm.)
Executed on 22 April 1941.

\$30,000-50,000

PROVENANCE:

Léon Degand, Paris (by 1958).
Galerie Marwan Hoss, Paris
PaceWildenstein, New York.
Acquired from the above by the present owner, April 1996.

EXHIBITED:

PaceWildenstein, New York, *Julio González: Drawing for Sculpture*, September-October 1995 (illustrated in color; titled *Figure*).

LITERATURE:

J. Gibert, *Julio González: Dessins, Projets pour sculptures*,

°137 JULIO GONZÁLEZ (1876-1942)

Étude pour Femme au miroir



signed with initials and dated 'j.G. 1-9-1936' (lower left)
colored wax crayons and pen and India ink on paper
12 x 8¼ in. (30.4 x 20.9 cm.)
Drawn on 1 September 1936.

\$25,000-35,000

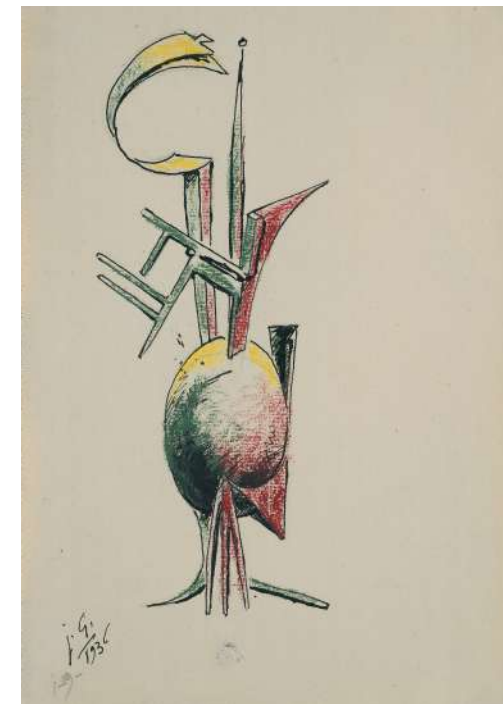
PROVENANCE:

Pace Gallery, New York.
Liberaki-Caputo collection, Paris.
PaceWildenstein, New York.
Acquired from the above by the present owner, April 1996.

EXHIBITED:

New York, PaceWildenstein, *Julio Gonzalez: Drawing for Sculpture*, September-October 1995.

Philippe Grimminger has confirmed the authenticity of this work.



°138 JULIO GONZÁLEZ (1876-1942)

Études pour une femme assise (recto and verso)

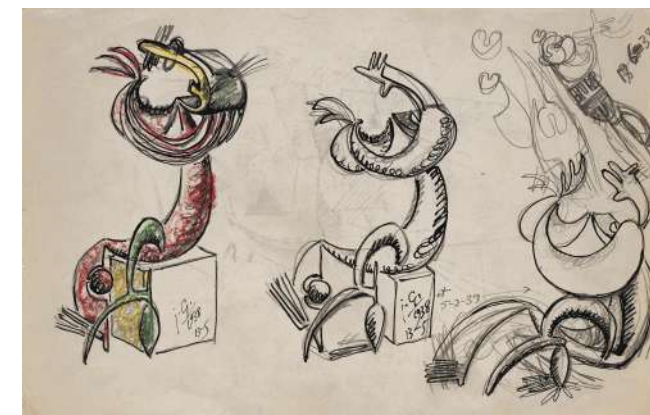


signed with initials and dated twice 'j.G. 1938 13-5 et 5-2-39' (within the composition; *recto*)
colored wax crayons, pen and India ink and pencil on paper (*recto*); pen and India ink and pencil on paper (*verso*)
8¾ x 13¼ in. (21.4 x 33.6 cm.)
Drawn on 13 May 1938-5 February 1939.

\$12,000-18,000

PROVENANCE:

Estate of the artist.
Galerie de France, Paris.
PaceWildenstein, New York.
Acquired from the above by the present owner, April 1996.



ADDITIONAL CATALOGUING

°139 SAM FRANCIS (1923-1994)

Untitled



signed 'Sam Francis' (on the reverse)

acrylic on canvas

72 x 24 in. (182.9 x 61 cm.)

Painted in 1986.



\$250,000-350,000

PROVENANCE:

André Emmerich Gallery, New York

Acquired from the above by the present owner, 1987

EXHIBITED:

New York, André Emmerich Gallery, *Sam Francis: New Paintings*, April-May 1987.

LITERATURE:

Sam Francis: Remembering 1923-1994, exh. cat., Amsterdam, Gallery Delaive, 2004, pp. 96 and 112 (illustrated).

Sam Francis: Retrospective in Blue, exh. cat., Bratislava, Danubiana Meulensteen Art Museum, 2010, p. 272 (illustrated).

D. Burchett-Lere, ed., *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946-1994*, DVD I, Berkeley, 2011, no. SFF.1344 (illustrated).

LOT ESSAY



°140 ROBERT RAUSCHENBERG (1925-2008)

Ex-Wife [Anagram (A Pun)]



signed and dated 'Rauschenberg '98' (lower right)
inkjet pigment transfer on polylaminate
59¼ x 59¼ in. (150.5 x 150.5 cm.)
Executed in 1998.

\$200,000-300,000

PROVENANCE:

PaceWildenstein, New York

Acquired from the above by the present owner, 1999

**Painting relates to both art and life. Neither can be
made, I try to act in the gap between the two.**

— Robert Rauschenberg





°141 CLAES OLDENBURG (B. 1929)

Candy Bar and Sandwich: A Pair



signed with the artist's initials and dated 'C.O. 1963' (lower right of each element)
enamel, foil and paper collage on paperboard
mounted to wood, in two parts
board: 9 x 11 $\frac{1}{8}$ in. (22.9 x 28.9 cm.)
overall: 14 x 16 $\frac{1}{8}$ in. (35.6 x 41.6 cm.)
Executed in 1963.

(2)

\$70,000-100,000

PROVENANCE:

Dayton's Gallery 12, Minneapolis
John Powers, Carbondale, Colorado
Anon. sale; Sotheby's, New York, 9 May 1990, lot 389
Pace Gallery, New York
Acquired from the above by the present owner, 1990

EXHIBITED:

Cleveland, New Gallery, *The 60s*, February-March 1971.



°142 CLAES OLDENBURG (B. 1929)

Golf Bag/Lookout Sited on the Grounds of the Wentworth Club



signed with the artist's initials and dated 'C.O. '90'
(lower right)
graphite on paper
25 $\frac{1}{4}$ x 32 $\frac{3}{8}$ in. (64.1 x 82.2 cm.)
Drawn in 1990.

\$15,000-20,000

PROVENANCE:

PaceWildenstein, New York
Acquired from the above by the present owner, 1996

EXHIBITED:

New York, PaceWildenstein, *Claes Oldenburg Coosje van Bruggen Large-Scale Projects: Drawings and Sculpture*, December 1994-January 1995.
Wildenstein Tokyo, *Claes Oldenburg: Drawings, Sculptures and Studies for Large-Scale Projects in Collaboration with Coosje van Bruggen*, March-April 1996.



°143 **CLAES OLDENBURG (B. 1929)**

Coltello Island: Detail of Fire Station in The Form of a Snake (by Frank O. Gehry) and Office Building in The Form of a Grand Piano Lid



signed and dated 'Oldenburg '84' (lower right)
graphite, wax crayon and watercolor on paper
30 x 23 $\frac{5}{8}$ in. (76.2 x 60 cm.)
Executed in 1984.

\$40,000-60,000

PROVENANCE:

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

EXHIBITED:

Venice, Museo Correr, *Claes Oldenburg Coosje van Bruggen*, May-October 1999.

LITERATURE:

G. Celant, et al., *The Course of the Knife / Il Corso del Coltello*, New York, 1986, p. 55 (illustrated).
G. Celant, et al., *Architecture & Arts, 1900-2004: A Century of Creative Projects in Building, Design, Cinema, Painting, Photography, Sculpture*, Milan, 2004, p. 456 (illustrated).



°144 **DAVID HOCKNEY (B. 1937)**

Pembroke Studio Interior



signed and dated 'David Hockney 84' (lower right);
numbered '26/70' (lower left)
lithograph printed in colors on TGL handmade
paper, in painted artist's frame
overall: 46 $\frac{1}{4}$ x 55 in. (117.5 x 139.7 cm.)
Executed in 1984. This work is number 26 from an
edition of 70 plus 18 artist's proofs. Published by
Tyler Graphics Ltd., Mount Kisco, New York, with
their blindstamp.

\$25,000-35,000

PROVENANCE:

André Emmerich Gallery, New York
Acquired from the above by the present owner, 1986

LITERATURE:

K. E. Tyler, *Tyler Graphics: Catalogue Raisonné, 1974-1985*, New York, 1987, p. 176, no. 277 (another example illustrated).
Museum of Contemporary Art Tokyo, *David Hockney Prints 1954-1995*, Tokyo, 1996, p. 148, no. 262 (another example illustrated).

°145 ROY LICHTENSTEIN (1923-1997)

Interior with Water Lilies (Study)



signed and dated 'rf Lichtenstein '91' (on the reverse)
printed and painted paper collage, graphite, ink and tape on paperboard
image: 31⅞ x 44⅞ in. (79.1 x 112.1 cm.)
sheet: 38⅞ x 51¼ in. (97.5 x 130.2 cm.)
Executed in 1991.



\$500,000-700,000

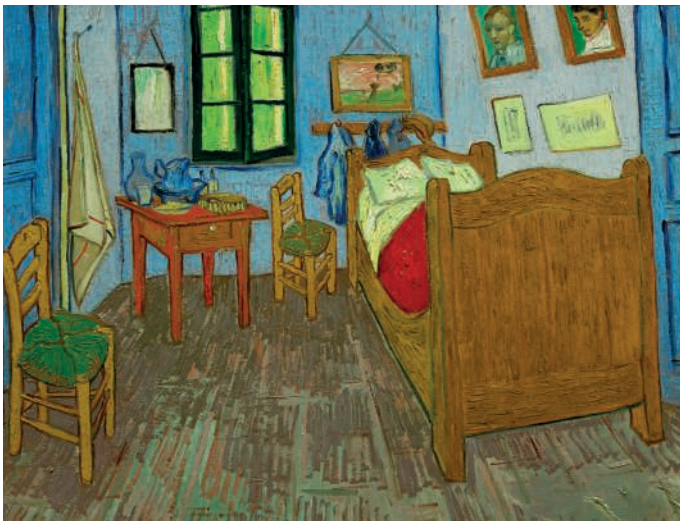
PROVENANCE:

The artist
Leo Castelli Gallery, New York
Laura Carpenter Fine Art, Santa Fe
PaceWildenstein, New York
Acquired from the above by the present owner, 1996

EXHIBITED:

Vienna, Galerie Ulysses, *Roy Lichtenstein: Interiors*,
February-March 1992.
Santa Fe, Laura Carpenter Fine Art, *Roy Lichtenstein:
Paintings and Collages, 1960-1993*, June-July 1993.

LOT ESSAY



Vincent van Gogh, *The Bedroom of Van Gogh at Arles*, 1889. Musée d'Orsay, Paris. Photo: © Erich Lessing / Art Resource, New York.





°146 LUCAS SAMARAS (B. 1936)

Untitled



signed and dated 'nov 15 1963 Lucas Samaras' (on the reverse)
wall relief—yarn and pins on plywood in Plexiglas case
overall: 33½ x 33½ x 3¼ in. (85.1 x 85.1 x 8.3 cm.)
Executed in 1963.

\$80,000-120,000

PROVENANCE:

Robert C. Scull, New York
Pace Gallery, New York
Acquired from the above by the present owner, 1987

EXHIBITED:

New York, Whitney Museum of American Art, *Lucas Samaras*, November 1972-January 1973.



°147 LUCAS SAMARAS (B. 1936)

Mosaic Painting #25



inscribed and dated '2/11/92 25' (on the reverse)
acrylic and paper collage on shaped canvasboard
44½ x 35¼ in. (113 x 89.5 cm.)
Executed in 1992.

\$50,000-70,000

PROVENANCE:

PaceWildenstein, New York
Acquired from the above by the present owner, 1996

EXHIBITED:

New York, PaceWildenstein, *Chamberlain, Condo, Dine, Flanagan, Jensen, Samaras, Shapiro*, July-August 1992.



ARTIST SPOTLIGHT
LOUISE NEVELSON

Louise Nevelson in her studio, New York, 1972. Photo: Arnold Newman / Getty Images. Artwork: © 2020 Estate of Louise Nevelson / Artists Rights Society (ARS), New York.

°148 LOUISE NEVELSON (1899-1988)

Rain Forest Column X



wood and metal painted black on painted metal base
overall: 107½ x 12¼ x 12⅞ in. (271.8 x 29.8 x 32.7 cm.)
Executed in 1959.

\$100,000-150,000

PROVENANCE:

Pace Gallery, New York

Acquired from the above by the present owner, 1993

When I fell in love with black it contained
all color. It wasn't a negation of color.
It was an acceptance. Because black
encompasses all colors. Black is the most
aristocratic color of all.

— Louise Nevelson





°149 LOUISE NEVELSON (1899-1988)

End of Day II

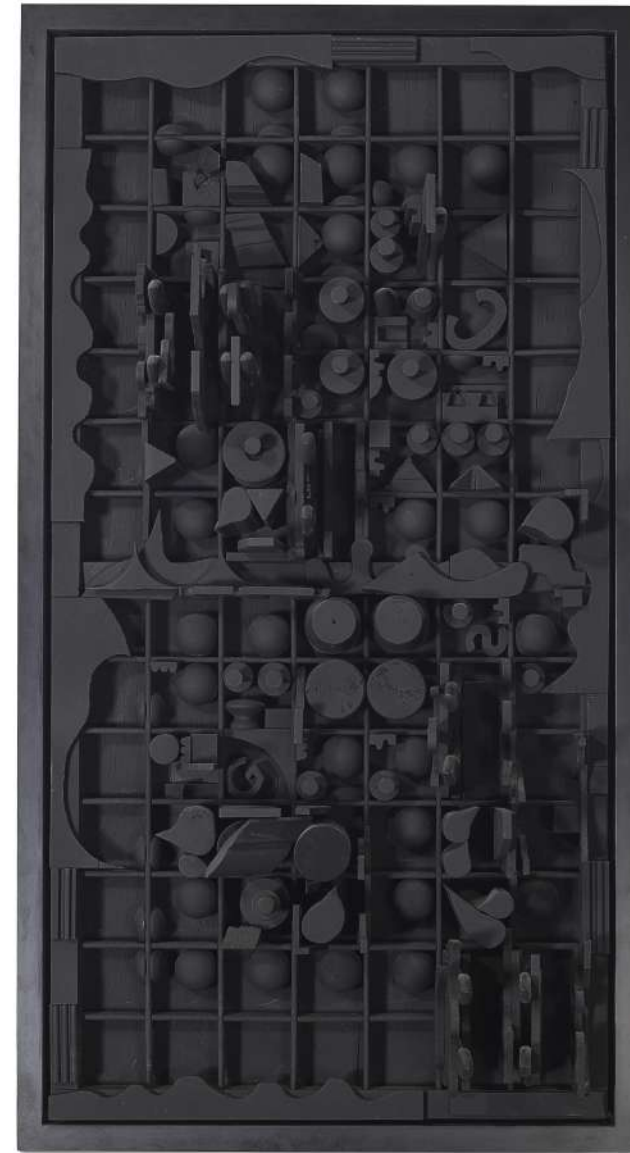


wood painted black, in artist's frame
34¼ x 18⅝ x 5 in. (87 x 47.3 x 12.7 cm.)
Executed in 1972.

PROVENANCE:

Pace Gallery, New York
Acquired from the above by the present owner, 1991

\$30,000-40,000



°150 LOUISE NEVELSON (1899-1988)

End of Day VII

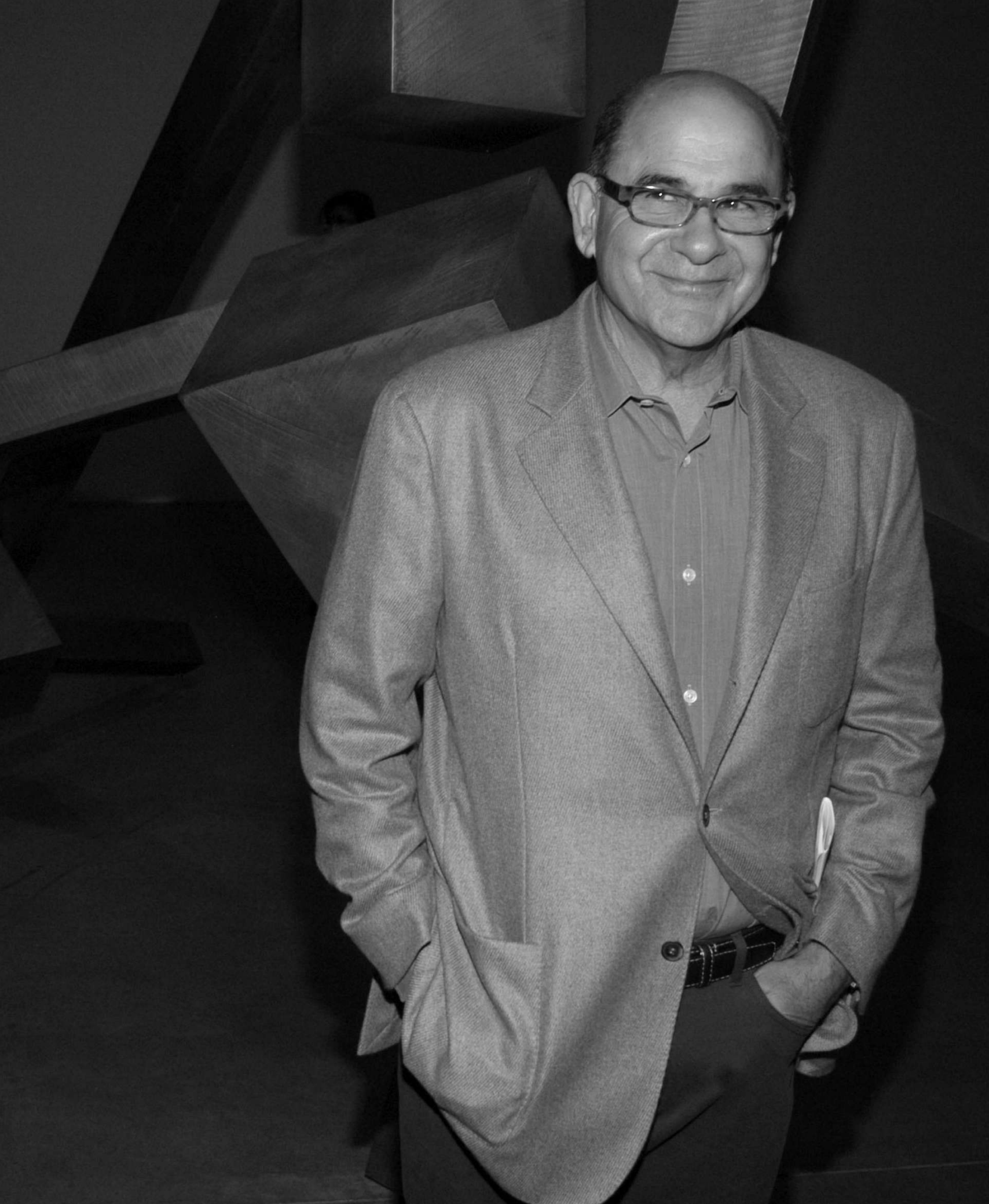


wood painted black, in artist's frame
34¼ x 18⅝ x 8 in. (87 x 47.3 x 20.3 cm.)
Executed in 1972.

PROVENANCE:

Pace Gallery, New York
Acquired from the above by the present owner, 1991

\$30,000-40,000



ARTIST SPOTLIGHT
JOEL SHAPIRO

Joel Shapiro, New York, 2007. Photo: A SCOTT/Patrick McMullan via
Getty Images. Artwork: © 2020 Joel Shapiro / Artists Rights Society
(ARS), New York.

°151 JOEL SHAPIRO (B. 1941)

Untitled



incised with the artist's signature, number and date '0/4 SHAPIRO 1987-88' (on the underside)

bronze

61½ x 36 x 34½ in. (156.2 x 91.4 x 87.6 cm.)

Executed in 1987-1988. This work is the artist's proof from an edition of four plus one artist's proof.

\$180,000-250,000

PROVENANCE:

Pace Gallery, New York

Acquired from the above by the present owner, 1992

EXHIBITED:

Paris, Galerie Templon, *Joel Shapiro: Recent Sculptures*,
September-October 1988 (another example exhibited).

London, Waddington Galleries, *Joel Shapiro*, October
1989, p. 9 (illustrated).

Sweden, Museet i Varberg, *Joel Shapiro Skulptur & Grafik
1985-1990*, June-August 1990, p. 9 (another example
exhibited and illustrated).

LITERATURE:

H. Teicher and M. Brenson, *Joel Shapiro: Sculpture
and Drawings*, New York, 1998, p. 136, no. 181 (another
example illustrated).

F. Blanc, "40 Ans: Galerie Daniel Templon,"
Communic'Art, Paris, 2006, pp. 9 and 322 (illustrated).

J. Verlaine, "Daniel Templon: A History of Contemporary
Art," *Flammarion*, Paris, 2016, p. 161 (illustrated).





ARTIST SPOTLIGHT
SOL LEWITT

Sol LeWitt at Dwan Gallery, New York, circa 1966. Photo: John D. Schiff. Courtesy of
Leo Baeck Institute, New York. Artwork: © 2020 The LeWitt Estate / Artists Rights
Society (ARS), New York.



°152 SOL LEWITT (1928-2007)

Vertical Brushstrokes



signed and dated 'S. LeWitt 1994' (lower right)
gouache on paperboard
60 $\frac{3}{8}$ x 40 $\frac{5}{8}$ in. (153.4 x 103.2 cm.)
Painted in 1994.

\$70,000-100,000

PROVENANCE:

PaceWildenstein, New York
Acquired from the above by the present owner, 1996

EXHIBITED:

New York, PaceWildenstein, *Sol LeWitt Gouaches*,
November-December 1995.



°153 SOL LEWITT (1928-2007)

Wavy Brushstrokes



signed and dated 'S LeWitt 95' (lower right)
diptych—gouache on paper
each: 29 $\frac{7}{8}$ x 22 in. (75.9 x 55.9 cm.)
overall: 29 $\frac{7}{8}$ x 44 in. (75.9 x 111.8 cm.)
Painted in 1995.

\$60,000-80,000

PROVENANCE:

The artist
PaceWildenstein, New York
Acquired from the above by the present owner, 1996



°154 SOL LEWITT (1928-2007)

Irregular Form (Triptych)



signed and dated 'S. Lewitt '97' (lower right of right sheet)

triptych—gouache and acrylic on paper
each: 29 $\frac{7}{8}$ x 22 $\frac{3}{8}$ in. (75.9 x 56.8 cm.)

overall: 29 $\frac{7}{8}$ x 67 $\frac{3}{4}$ in. (75.9 x 172.1 cm.)

Executed in 1997.

\$70,000-100,000

PROVENANCE:

PaceWildenstein, New York

Acquired from the above by the present owner, 1999



°155 RICHARD SERRA (B.1938)

Videy - West



signed with the artist's initials and dated 'RS 92' (upper left)

paintstick on paper

19 x 24 $\frac{5}{8}$ in. (48.3 x 62.5 cm.)

Executed in 1992.

\$80,000-120,000

PROVENANCE:

Pace Gallery, New York

Acquired from the above by the present owner, 1992



ARTIST SPOTLIGHT
AGNES MARTIN

Agnes Martin, Taos, 1994. Photo: Chris Felver / Getty Images

°156 AGNES MARTIN (1912-2004)

Untitled



signed and dated 'a. martin '95' (lower right)
watercolor, ink and graphite on paper
image: 9 x 9 in. (22.9 x 22.9 cm.)
sheet: 11 x 11 in. (27.9 x 27.9 cm.)
Executed in 1995.

\$150,000-200,000

PROVENANCE:

The artist
PaceWildenstein, New York
Peter Blum Gallery, New York
Acquired from the above by the present owner, 1997

EXHIBITED:

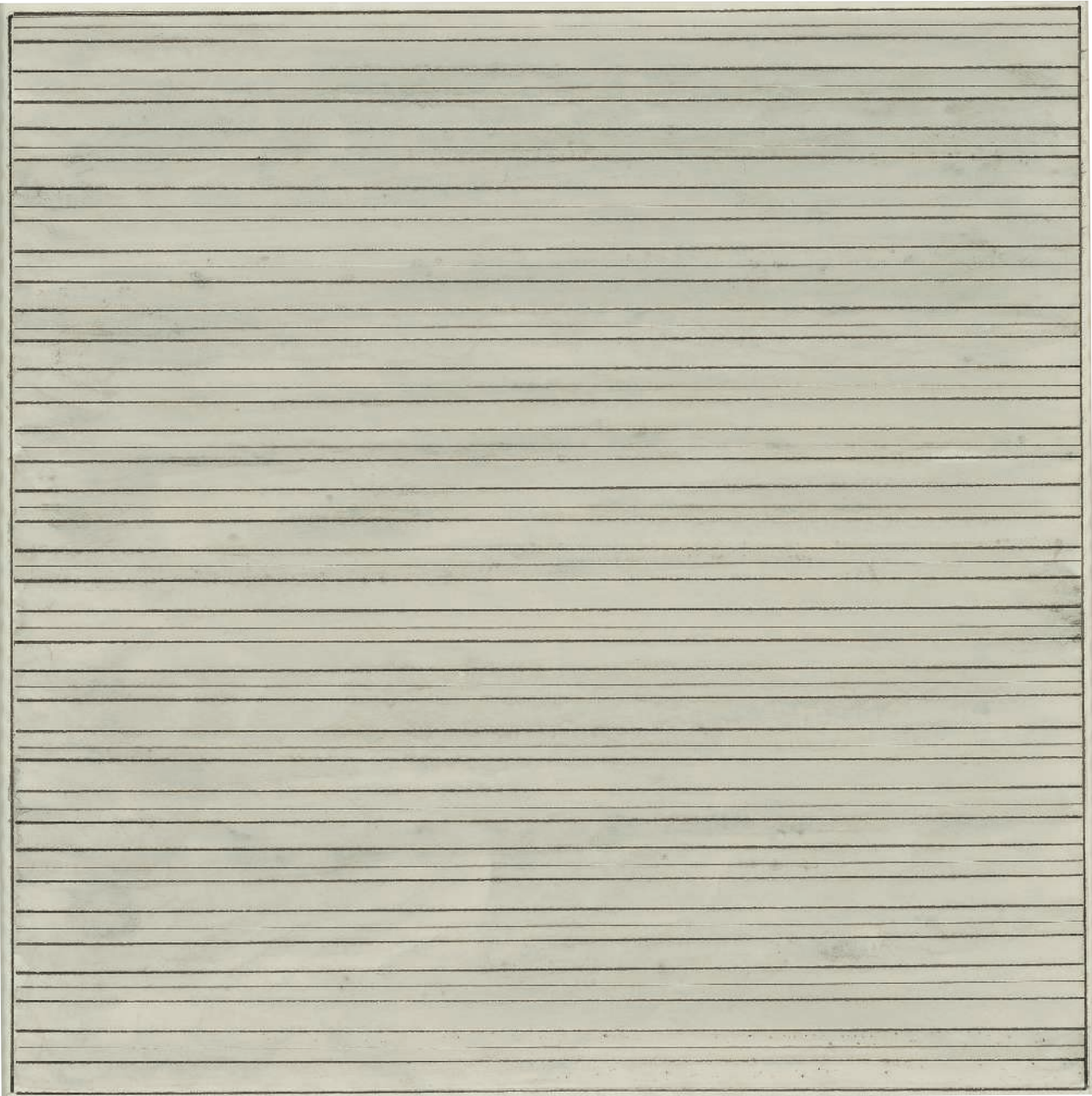
New York, PaceWildenstein, *Agnes Martin: New Drawings and Watercolors*, March-April 1996.
New York, Peter Blum Gallery, *Drawing the Line and Crossing It*, January-March 1997.

LITERATURE:

T. Bell, ed., *Agnes Martin Catalogue Raisonné: Works on Paper*, New York, 2019-ongoing, digital, no. 1995.030 (illustrated).

My formats are square, but the grids never are absolutely square; they are rectangles, a little bit off the square, making a sort of contradiction, a dissonance, though I didn't set out to do it that way. When I cover the square surface with rectangles, it lightens the weight of the square, destroys its power.

— Agnes Martin



°157

AGNES MARTIN (1912-2004)

Untitled



signed 'a. martin' (lower right)
watercolor and graphite on paper
image: 9 x 9 in. (22.9 x 22.9 cm.)
sheet: 12 x 12 in. (30.5 x 30.5 cm.)
Executed in 1978.

\$80,000-120,000

PROVENANCE:

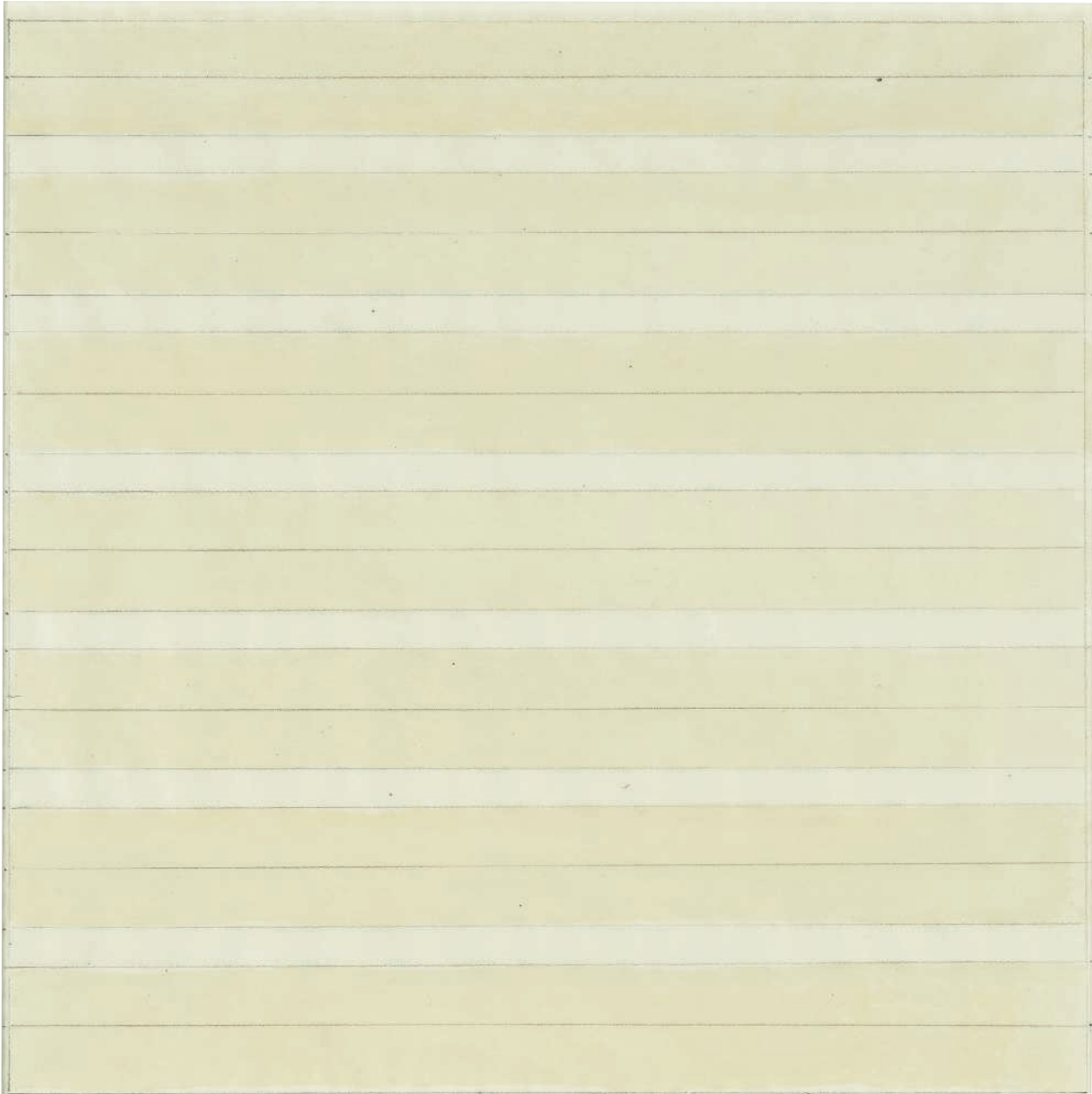
The artist
PaceWildenstein, New York
Acquired from the above by the present owner, 1996

EXHIBITED:

Mexico City, United States Embassy, Residence of
Ambassador, *Contemporary American Artists*, June 1990-
June 1993.

LITERATURE:

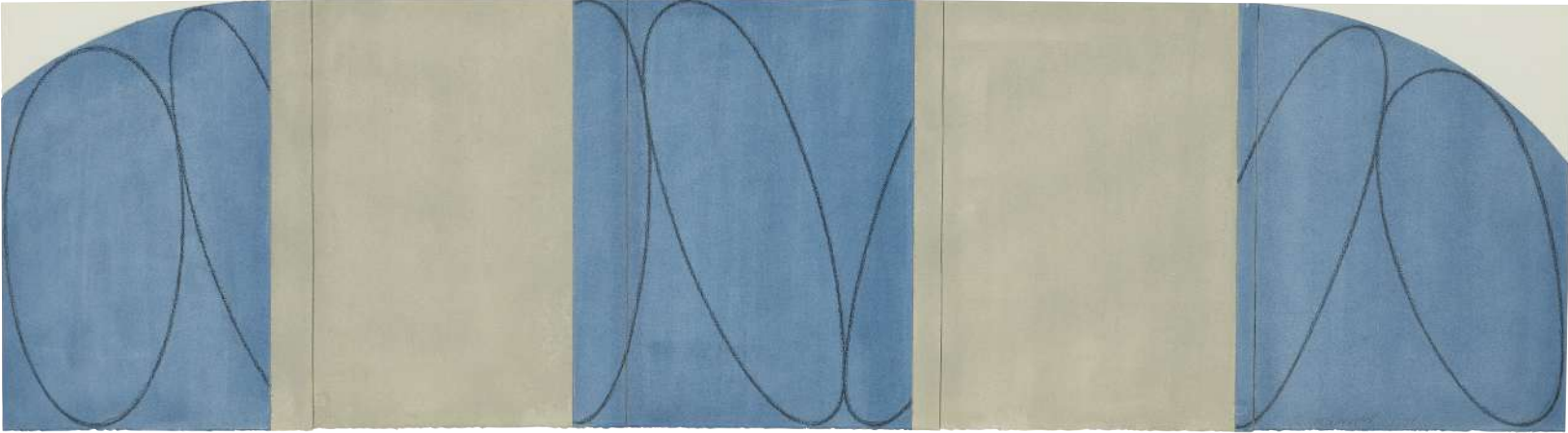
Agnes Martin: Paintings and Drawings 1974-1990,
exh. cat., Amsterdam, Stedelijk Museum, 1991, no. 5
(illustrated).
T. Bell, ed., *Agnes Martin Catalogue Raisonné: Works on
Paper*, New York, 2019-ongoing, digital, no. 1978.011
(illustrated).





ARTIST SPOTLIGHT
ROBERT MANGOLD

Robert Mangold. Photo: Todd Eberle. Artwork: © 2020 Robert Mangold / Artists Rights Society (ARS), New York.



°158 ROBERT MANGOLD (B. 1937)

Blue/Gray Five Panel Zone



signed and dated 'R. Mangold 1998' (lower right)
acrylic and graphite on five joined sheets of paper
15 x 54¾ in. (38.1 x 139.1 cm.)
Executed in 1998.

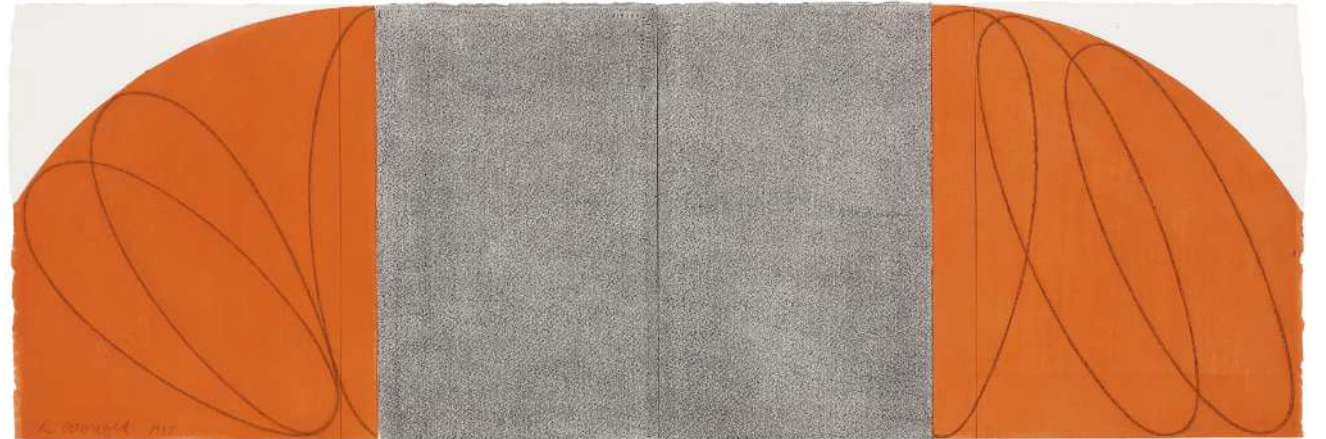
\$40,000-60,000

PROVENANCE:

PaceWildenstein, New York
Acquired from the above by the present owner, 1999

EXHIBITED:

New York, PaceWildenstein, *Robert Mangold: Recent Zone Paintings*, March-April 1999, p. 25 (illustrated).



°159 ROBERT MANGOLD (B. 1937)

Orange/Gray Four Panel Zone Painting (Study)



signed and dated 'R. Mangold 1997' (lower left)
acrylic, graphite and colored pencil on two joined
sheets paper
15⅞ x 44⅝ in. (38.4 x 113.3 cm.)
Executed in 1997.

\$30,000-40,000

PROVENANCE:

PaceWildenstein, New York
Acquired from the above by the present owner, 1999

EXHIBITED:

New York, PaceWildenstein, *Robert Mangold: Recent Zone Paintings*, March-April 1999, p. 15 (illustrated).



°160 JOEL SHAPIRO (B. 1941)
Untitled



incised with the artist's signature and date
'SHAPIRO 1998' (on the arm)
copper
20½ x 17 x 9¾ in. (52.1 x 43.2 x 24.8 cm.)
Executed in 1998. This work is unique.

\$50,000-70,000

PROVENANCE:

PaceWildenstein, New York
Acquired from the above by the present owner, 1999

EXHIBITED:

New York, PaceWildenstein, *Joel Shapiro: New Wood and Bronze Sculpture*, October-November 1998, p. 39 (illustrated).
Rome, American Academy, *Joel Shapiro: Roma*, March-June 1999, pp. 69 and 77, no. 14 (illustrated).

°161 JOEL SHAPIRO (B. 1941)
Untitled



signed and dated 'Shapiro 1992' (on the reverse)
chalk, charcoal and pastel on paper
31 x 26¾ in. (78.7 x 67.9 cm.)
Executed in 1992.

\$10,000-15,000

PROVENANCE:

Pace Gallery, New York
Acquired from the above by the present owner, 1993



°162 JOEL SHAPIRO (B. 1941)
Untitled



signed and dated 'Shapiro 1992' (on the reverse)
chalk, charcoal and pastel on paper
31 x 27 in. (78.7 x 68.6 cm.)
Executed in 1992.

\$10,000-15,000

PROVENANCE:

Pace Gallery, New York
Acquired from the above by the present owner, 1993

LITERATURE:

R. Schiff, *Joel Shapiro: Sculpture and Works on Paper, 1969-2019*, Zurich, 2019, p. 102 (illustrated).



°163 ROBERT MANGOLD (B. 1937)
Orange/Black Five Panel Zone Painting (Study)



signed and dated 'R. Mangold 1998' (lower left)
acrylic, graphite and colored pencil on paper
12¼ x 30 in. (31.1 x 76.2 cm.)
Executed in 1998.

\$20,000-30,000

PROVENANCE:

PaceWildenstein, New York
Acquired from the above by the present owner, 1999

EXHIBITED:

New York, PaceWildenstein, *Robert Mangold: Recent Zone Paintings*, March-April 1999, p. 19 (illustrated).



°164 ROBERT MANGOLD (B. 1937)
Orange/Black Four Panel Zone Painting (Study)



signed 'R Mangold 1998' (lower right)
acrylic, graphite and colored pencil on paper
10¼ x 26 in. (26 x 66 cm.)
Executed in 1998.

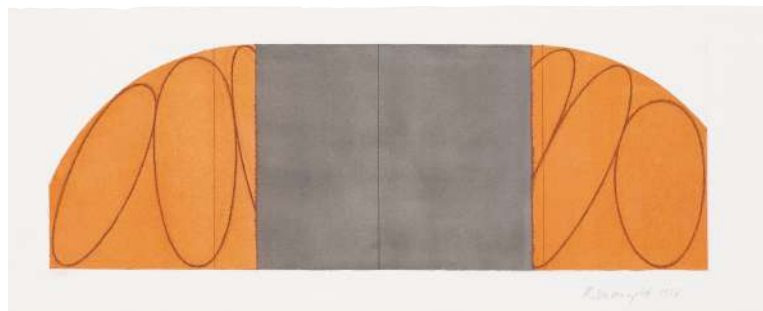
\$18,000-25,000

PROVENANCE:

PaceWildenstein, New York
Acquired from the above by the present owner, 1999

EXHIBITED:

New York, PaceWildenstein, *Robert Mangold: Recent Zone Paintings*, March-April 1999, p. 17 (illustrated).



°165 JOEL SHAPIRO (B. 1941)
Untitled



chalk, charcoal and pastel on paper
58 x 47 in. (147.3 x 119.4 cm.)
Executed in 1994.

\$20,000-30,000

PROVENANCE:

PaceWildenstein, New York
Acquired from the above by the present owner, 1996

EXHIBITED:

New York, PaceWildenstein, *Joel Shapiro: Painted Wood Sculpture and Drawing*, March-April 1995, p. 49 (illustrated).

Ferndale, Michigan, Susanne Hilberry Gallery, *Joel Shapiro: New Etchings & Painted Wood Sculpture*, February 1996.

LITERATURE:

H. Teicher and M. Brenson, *Joel Shapiro: Sculpture and Drawings*, New York, 1998, p. 178, no. 244 (illustrated).



°166 **CLAES OLDENBURG** (B. 1929)
Monument to the Last Horse



stamped with the artist's signature, inscription, title, number and date 'MONUMENT TO THE LAST HORSE 1990 Oldenburg 1/8 ANIMO ET FIDE' (on the base)

steel, concrete and latex paint on metal base
31½ x 27½ x 19½ in. (80 x 69.9 x 49.5 cm.)
Executed in 1989-1990. This work is number one from an edition of eight.

\$50,000-70,000

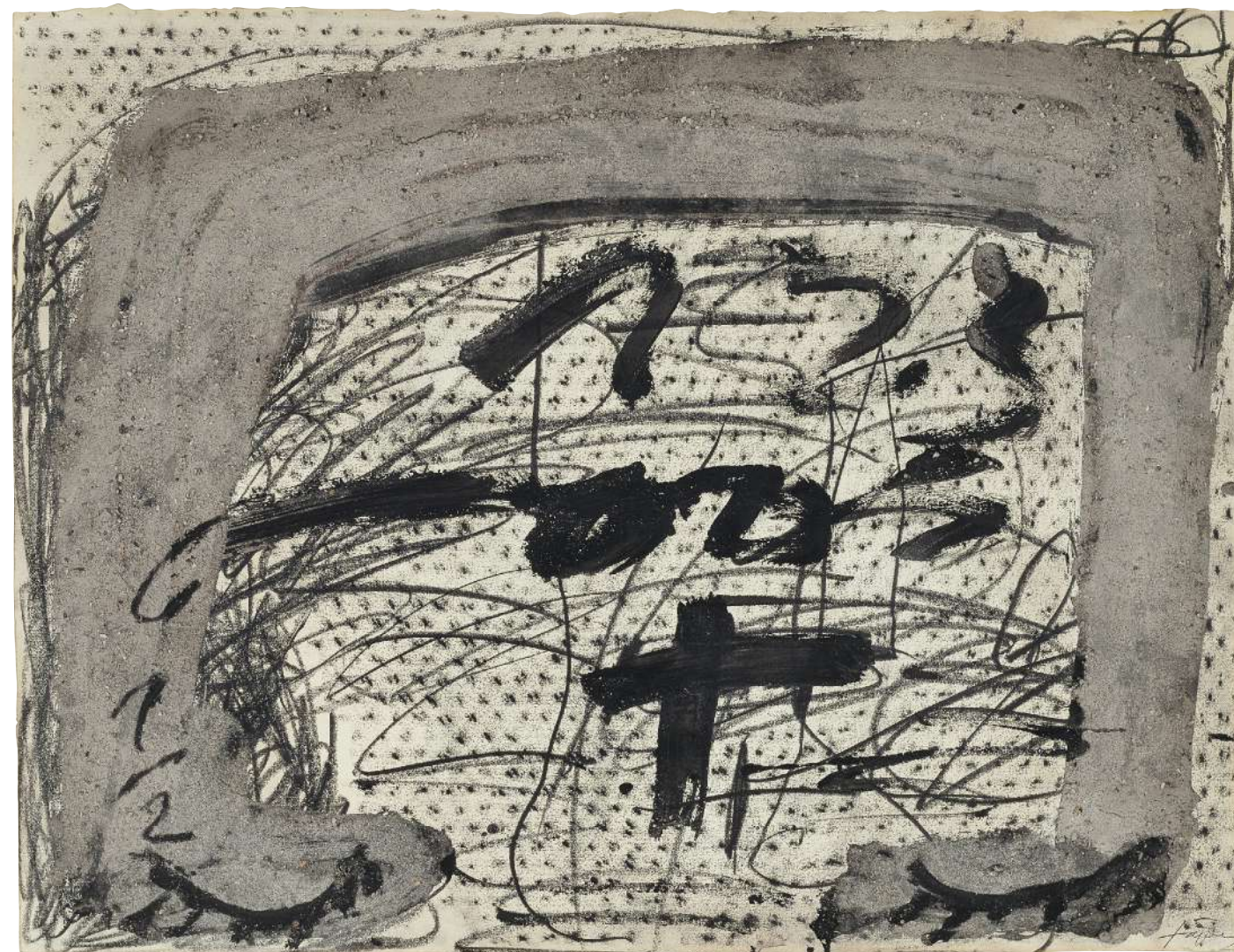
PROVENANCE:

Pace Gallery, New York
Acquired from the above by the present owner, 1991

EXHIBITED:

New York, Pace Gallery, *Summer Exhibition*, May-September 1991 (another example exhibited).
Cleveland, BP America Tower, *Larger than Life: Monument Proposals by Claes Oldenburg and Large-scale Outdoor Sculpture by Claes Oldenburg and Coosje van Bruggen*, November 1991-January 1992 (another example exhibited).
Atlanta, Heath Gallery, November 1992-January 1993 (another example exhibited).
New York, James Goodman Gallery, *Contemporary Sculpture & Works on Paper*, November-December 1993 (another example exhibited).

ADDITIONAL CATALOGUING



°167 **ANTONI TAPIES** (1923-2012)
Graffiti



signed 'Tàpies' (lower right)
ink, oil, graphite, charcoal and sand on paper
22⅞ x 29⅞ in. (58.1 x 75.9 cm.)
Executed in 1991.

\$20,000-30,000

PROVENANCE:

PaceWildenstein, New York
Acquired from the above by the present owner, 1992



°168 JAMES BROOKS (1906-1992)

Sanford

i signed 'J. Brooks' (lower right); signed again, titled and dated "'SANFORD" 1964 James Brooks' (on the reverse)
oil on canvas
42 x 48 in. (106.7 x 121.9 cm.)
Painted in 1964.

PROVENANCE:
Martha Jackson Gallery, New York
Acquired from the above by the present owner, 1968

\$60,000-80,000



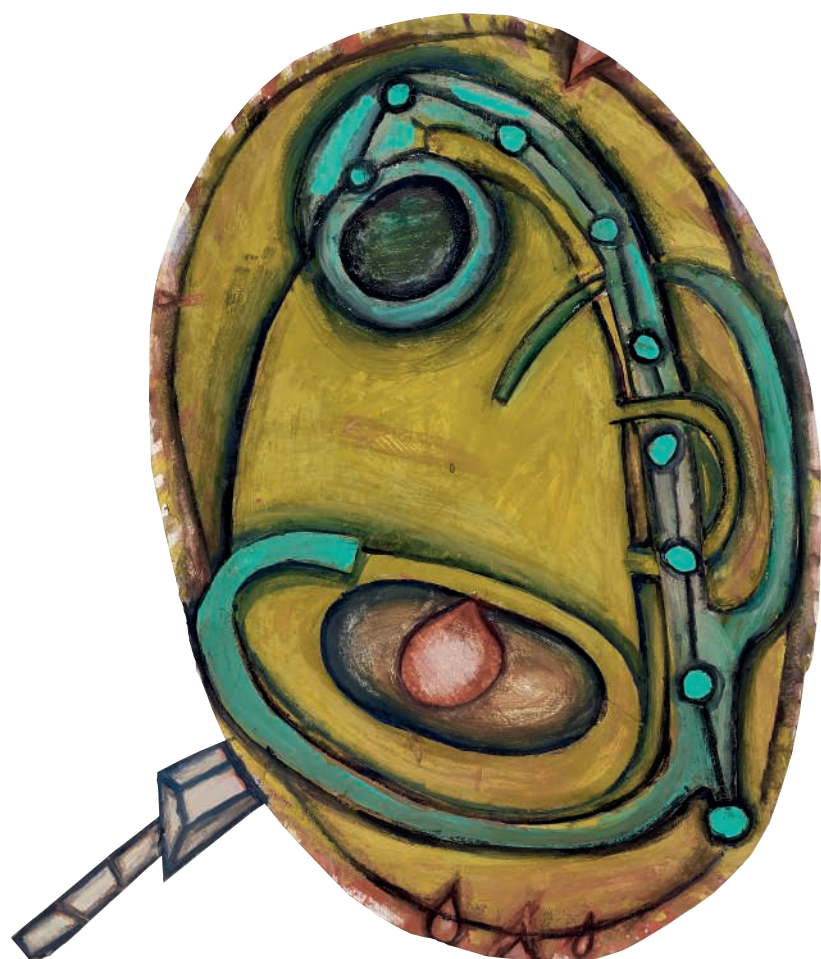
°169 ALFRED JENSEN (1903-1981)

Hephaistos Above, Aphrodite Below

i signed, titled and dated "'Hephaistos" above "Aphrodite" below" Painted by Alfred Jensen in 1962' (on the reverse)
oil on canvas
66 x 41 in. (167.6 x 104.1 cm.)
Painted in 1962.

PROVENANCE:
Peter Jensen
PaceWildstein, New York
Acquired from the above by the present owner, 1996

\$80,000-120,000



°170 ELIZABETH MURRAY (1940-2007)

Table, Cup, Dress, Leg



watercolor, casein, glue, staples and paper collage
on paper
15¾ x 16 in. (40 x 40.6 cm.)
Executed in 1995.

\$4,000-6,000

PROVENANCE:

PaceWildenstein, New York
Acquired from the above by the present owner, 1996

EXHIBITED:

New York, PaceWildenstein, *Elizabeth Murray: New Drawings*, May-June 1996.



°171 ELIZABETH MURRAY (1940-2007)

Two Shoes Yellow Laces



casein, watercolor, colored pencil, glue and paper
collage on paper construction
13¾ x 13¼ x 1¼ in.
Executed in 1995.

\$4,000-6,000

PROVENANCE:

PaceWildenstein, New York
Acquired from the above by the present owner, 1996

EXHIBITED:

New York, PaceWildenstein, *Elizabeth Murray: New Drawings*, May-June 1996.



°172 SAUL STEINBERG (1914-1999)

Downtown Girls



signed and dated 'ST 86' (lower right)
graphite, wax crayon and watercolor on paper
59½ x 70¾ in. (151.1 x 179.7 cm.)
Executed in 1986.

\$50,000-70,000

PROVENANCE:

PaceWildenstein, New York
Acquired from the above by the present owner, 1987

LITERATURE:

S. Steinberg, *The Discovery of America*, New York, 1992,
p. 140 (illustrated).

°173 SAUL STEINBERG (1914-1999)

Chrysler Building at Night



signed and dated 'STEINBERG 1976 1982' (lower right)
graphite, ink, oil, colored pencil, foil and paper collage
on paper
23 x 29 in. (58.4 x 73.7 cm.)
Executed in 1976-1982.

\$20,000-30,000

PROVENANCE:

PaceWildenstein, New York
Acquired from the above by the present owner, 1987



°174 SAUL STEINBERG (1914-1999)

Still Life with Poster



signed and dated 'STEINBERG 1981' (lower right)
watercolor, colored pencil and graphite on paper
22½ x 30 in. (56.2 x 76.2 cm.)
Executed in 1981.

\$12,000-18,000

PROVENANCE:

PaceWildenstein, New York
Acquired from the above by the present owner, 1987

EXHIBITED:

New York, PaceWildenstein, *Saul Steinberg: Still Life
and Architecture*, April-May 1982.
London, Waddington Galleries, *Saul Steinberg*,
November 1983, p. 17.





°175 SAUL STEINBERG (1914-1999)

Hemingway Table



oil, graphite, colored pencil, ink, etching plate,
painted and carved wood on wood table
34 x 15 x 15 in. (86.4 x 38.1 x 38.1 cm.)
Executed in 1987.

\$30,000-50,000

PROVENANCE:

PaceWildenstein, New York
Acquired from the above by the present owner, 1987

EXHIBITED:

New York, PaceWildenstein, *Saul Steinberg: Recent Work*, October-November 1987



°176 SAUL STEINBERG (1914-1999)

Relics II



signed and dated 'STEINBERG 1974' (lower
center)
acrylic, watercolor, graphite, ink, metal, paper and
wood collage on panel, in Plexiglas box
21½ x 16½ x 2¼ in. (53.6 x 40.9 x 5.7 cm.)
Executed in 1974.

\$15,000-20,000

PROVENANCE:

Sidney Janis Gallery, New York
Gallery Ynguanzo, Madrid
Galerie Beyeler, Basel
R. Kaller-Kimche, Inc., New York
Acquired from the above by the present owner, 1985



°177 HANS HOFMANN (1880-1966)

Untitled



signed with the artist's initials and dated 'HH 41 VII 26' (lower left); stamped with the Estate of Hans Hofmann stamp and numbered 'M-440-29' (on the backing board)
wax crayon and ink on paper
14 x 17 in. (35.6 x 43.2 cm.)
Executed in 1941.

\$15,000-20,000

PROVENANCE:

Estate of the artist
André Emmerich Gallery, New York
Hokin Gallery, Palm Beach
Acquired from the above by the present owner, 1991



°178 HANS HOFMANN (1880-1966)

Untitled



signed with the artist's initials and dated 'HH VII.21.41' (lower right); stamped with the Estate of Hans Hofmann stamp and numbered 'M-440/51' (on the backing board)
wax crayon and ink on paper
14 x 17 in. (35.6 x 43.2 cm.)
Executed in 1941.

\$15,000-20,000

PROVENANCE:

Estate of the artist
André Emmerich Gallery, New York
Hokin Gallery, Palm Beach
Acquired from the above by the present owner, 1991

EXHIBITED:

New York, André Emmerich Gallery, *Hans Hofmann: Works on Paper from the Summer of 1941*, May-June 1990.



°179 PAUL JENKINS (1923-2012)

Phenomena Overcast



signed 'Paul Jenkins' (lower left); signed again, titled and dated 'Paul Jenkins "Phenomena Overcast" 1968' (on a canvas strip attached to the stretcher)

acrylic on canvas
35 x 72 in. (88.9 x 182.9 cm.)
Painted in 1968.

PROVENANCE:

Martha Jackson Gallery, New York
Acquired from the above by the present owner, 1968

\$25,000-35,000



°180 PAUL JENKINS (1923-2012)

Phenomena Pike's Peak



signed 'Paul Jenkins' (lower right); signed again, titled and dated 'Paul Jenkins "Phenomena Pike's Peak" 1972' (on the reverse)

watercolor on paper
41¾ x 29¾ in. (106 x 75.9 cm.)
Painted in 1972.

PROVENANCE:

Martha Jackson Gallery, New York
Acquired from the above by the present owner, 1972

EXHIBITED:

Washington D.C., Corcoran Gallery of Art, *Paul Jenkins: Works on Paper*, December 1972-January 1973.

\$4,000-6,000



°181 JIM DINE (B. 1935)

Mother and Son



incised with the artist's signature, number and date 'JIM DINE 4/6 © 1996' (on the underside)
enamel on bronze
34 x 23 x 11 in. (86.4 x 58.4 x 27.9 cm.)
Executed in 1996. This work is number four from an edition of six plus two artist's proofs.

\$50,000-70,000

PROVENANCE:

PaceWildenstein, New York
Acquired from the above by the present owner, 1997

EXHIBITED:

Paris, Didier Imbert Fine Art, *Jim Dine: Works 1977-1996*, September-December 1996, no. 27 (another example exhibited and illustrated on the cover).
Monterrey, Mexico, Galeria Ramis Barquet, *Jim Dine*, March-April 1998, n.p. (another example exhibited and illustrated).

LITERATURE:

S. Davidson, ed., *Jim Dine: Sculpture, 1983-Present*, Artifex Press, 2013-ongoing, no. 1996.06 (another example illustrated).



°182 JIM DINE (B. 1935)

Ape and Cat (The Secret)



bronze, on granite base
overall: 21 x 14½ x 10 in. (53.3 x 36.8 x 25.4 cm.)
Executed in 1993. This work is number one from an edition of three.

\$30,000-40,000

PROVENANCE:

Pace Gallery, New York
Acquired from the above by the present owner, 1994

EXHIBITED:

New York, Pace Gallery, *Jim Dine: Ape & Cat*, October-November 1993, p. 26 (illustrated).
Berlin, Raab Galerie, *Jim Dine: Bilder, Skulpturen, Zeichnungen 1992-1995*, April-June 1995 (another example exhibited).

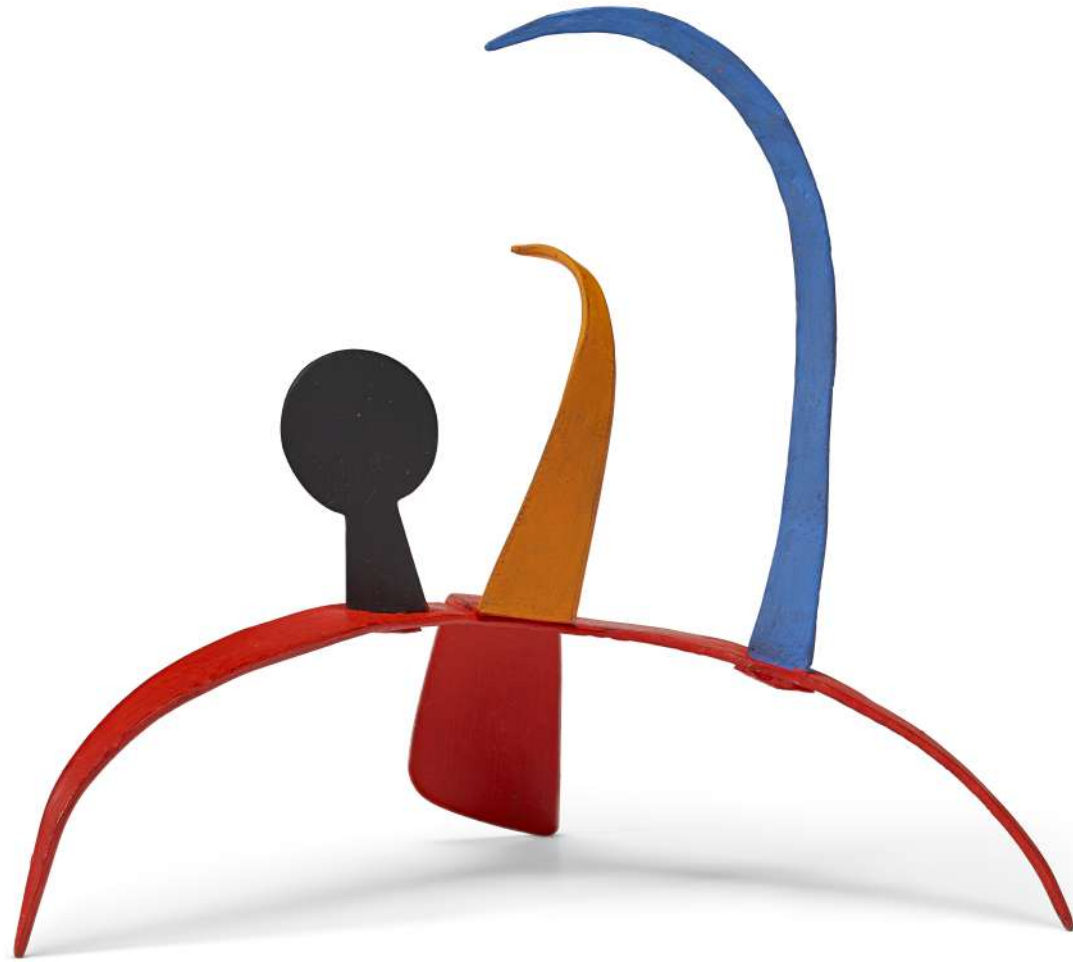
LITERATURE:

M. Glimcher, ed., *Adventures in Art: 40 Years at Pace*, Milan, 2001, p. 471 (illustrated).
S. Davidson, ed., *Jim Dine: Sculpture, 1983-Present*, Artifex Press, 2013-ongoing, no. 1993.09 (illustrated).



**POST-WAR AND CONTEMPORARY ART
DAY SALE
MORNING SESSION**

THURSDAY 3 DECEMBER 2020
11.30 AM (LOTS 201-314)



PROPERTY FROM THE ESTATE OF ELSIE ORFUSS

201 ALEXANDER CALDER (1898-1976)

Untitled



stable—sheet metal and paint
4 x 7 x 3 ½ in. (10.2 x 17.8 x 8.9 cm.)
Executed *circa* 1946.

\$80,000-120,000

PROVENANCE:

Private collection
Elsie Orfuss, Palm Beach
By descent from the above to the present owner

EXHIBITED:

Galerie Louis Carré, *Alexander Calder: Mobiles, Stables, Constellations*, October-November 1946.

Kunsthalle Bern, *Calder, Leger, Bodmer, Leuppi*, May 1947.

Amsterdam, Stedelijk Museum, *Alexander Calder / Fernand Leger*, July-August 1947.

LITERATURE:

Calder After the War, exh. cat., Pace Gallery, London, 2013, p. 142 (installation image illustrated).
Alexander Calder: Multum in Parvo, exh. cat., Dominique Lévy Gallery, New York, 2015, pp. 16 and 150-151 (installation image illustrated).

This work is registered in the archives of the Calder Foundation, New York, under application number A15378.



PROPERTY FROM THE ESTATE OF ELSIE ORFUSS

202 ALEXANDER CALDER (1898-1976)

Mushrooms



stable—sheet metal and paint
4 ¼ 3 ½ x 2 in. (10.8 x 8.9 x 5.1 cm.)
Executed *circa* 1946.

\$60,000-80,000

PROVENANCE:

Private collection
Elsie Orfuss, Palm Beach
By descent from the above to the present owner

EXHIBITED:

Galerie Louis Carré, *Alexander Calder: Mobiles, Stables, Constellations*, October-November 1946.

Kunsthalle Bern, *Calder, Leger, Bodmer, Leuppi*, May 1947, no. 6.

Amsterdam, Stedelijk Museum, *Alexander Calder / Fernand Leger*, July-August 1947, no. 6.

LITERATURE:

Calder After the War, exh. cat., Pace Gallery, London, 2013, p. 142 (installation image illustrated).
Alexander Calder: Multum in Parvo, exh. cat., Dominique Lévy Gallery, New York, 2015, pp. 16 and 150-151 (installation image illustrated).

This work is registered in the archives of the Calder Foundation, New York, under application number A15389.

PROPERTY FROM THE FOUNDATION

Mireille and James Lévy



Mireille and James Lévy, photographed at a social event. Courtesy of the consignor. Photographer unknown.

The Collection of Mireille and James Lévy is a celebration of graceful and poetic forms. The Lévy's refined their preference and palate for art through a combination of extensive travels, exposure to art and architecture and distinguished instinct drawn from their Egyptian roots.

Like many successful collections, the paintings and sculptures acquired by Mireille and James Lévy defy strict categorization. Connoisseurs in the true sense of the word, the couple sought out objects with which they formed a very personal connection, displaying them with finesse and pride in their exquisite homes in Lausanne, New York City and Longboat Key. Undeterred by academic classifications, their premise was of "collecting pioneers of style and time. It goes without saying that we must find the works aesthetically pleasing," the couple told *Architectural Digest* in March 1987, "but what most interests us is that these artists are witnesses to their time."

The juxtaposition between the formal and expressive, and between color and form, is what breathes life into the Lévy's collection. Their art collection spans the work of many of the twentieth century's best-known artists, from the Dada inspired forms of Jean (Hans) Arp to the Modernist renderings of the human body by Barbara Hepworth and Henry Moore, including 14 maquettes of his iconic sculptures. While much of the collection consists of three-dimensional works, the Lévy's embraced all forms of artistic expression, from the fluid two-dimensional forms of the Color Field painters. *Centrifugal*, a classic Burst painting by Adolph Gottlieb, sits alongside *Number 20*, Morris Louis's towering painting of colorful striations, with both works speaking to the formal investigations into the fundamental nature of painting that engaged many artists during the period.

Over three decades during the 1960s, '70s, and '80s, Warhol became the 'Chronicler-in-Chief' of the American cultural zeitgeist, taking inspiration from the everyday and turned it into high art. The couple embraced the major Pop Art artists such as Andy Warhol and Tom Wesselmann, who had abandoned the prevailing forms of abstraction to develop a groundbreaking form of figurative painting. Warhol's disco-hued portraits of Marilyn Monroe are particularly fine examples of his unique blend of cultural high-living. In addition to the Pop hedonism of Warhol and Tom Wesselmann, the collection contains several notable examples of the more conceptual concerns that were occupying many artists of the period.

Masterpieces of their collection will be offered for sale starting in New York in early December and continuing in Paris, London and New York in many auctions during the following year.

While building their remarkable collection, the couple also had a desire to share their love of art with a wider audience. They donated works from their art collection both to major international museum collections and lesser known European institutions; from The Metropolitan Museum of Art in New York, to the Musée cantonal des Beaux-Arts, Lausanne, the Lévy's generosity was transformational to these institutions' collections. Now, their largesse continues, as the proceeds from the sale of these works will continue their legacy of extraordinary philanthropy. Many institutions in the United States, Switzerland and Israel, including hospitals, medical research centers, museums and resettlement agencies for Jewish refugees have received donations during the Lévy's lifetime, and will continue to do so now, through the Foundation Mireille and James Lévy, the primary beneficiary of their joint estate.

PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LÉVY

203 ADOLPH GOTTLIEB (1903-1974)

Untitled



signed, inscribed and dated 'Adolph Gottlieb 1970 46' (lower right)

acrylic and ink on paper

12 x 9 in. (30.5 x 22.9 cm.)

Painted in 1970.



\$80,000-120,000

PROVENANCE:

Marlborough Gallery Inc., New York

Leonard Fruhman, Dallas

His sale; Sotheby's, New York, 3 May 1989, lot 155

Private collection

Anon. sale; Sotheby's, New York, 9 May 1996, lot 158

Acquired at the above sale by the present owner

EXHIBITED:

New York, Marlborough Gallery Inc., *Adolph Gottlieb:*

Works on Paper 1970, February-March 1971.

**I want to express the utmost
intensity of the color, bring out the
quality, make it expressive.**

— Adolph Gottlieb



Installation view, *Adolph Gottlieb: Works on Paper*, February 1971, Marlborough Gallery, New York (present lot illustrated). Photo: © 2020 Adolph and Esther Gottlieb Foundation / Licensed by VAGA at Artists Rights Society (ARS), NY



204 RUTH ASAWA (1926-2013)

Untitled [SF.005, Undulating Parallelograms with White "3" in Lower Right Corner]



ink on paper
11 x 8½ in. (27.9 x 21.6 cm.)
Executed *circa* 1951-1952.

\$120,000-180,000

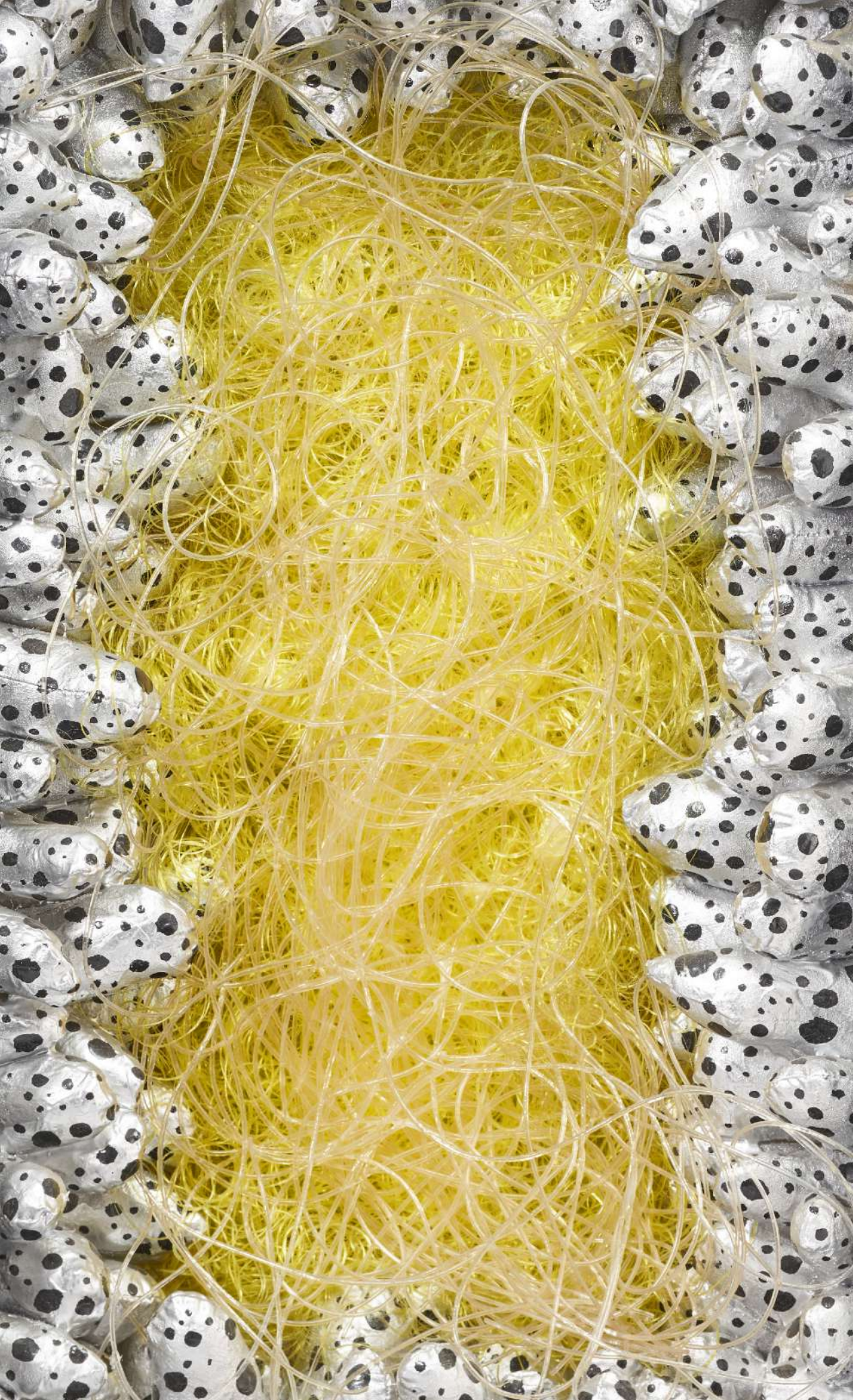
PROVENANCE:

Asawa Family Collection, San Francisco
Acquired from the above by the present owner, 2015



Ruth Asawa with a paperfold, c. 1975. Photo: Laurence Cuneo. Artwork: © 2020 Estate of Ruth Asawa / Artists Rights Society (ARS), New York, Courtesy The Estate of Ruth Asawa and David Zwirner.





PROPERTY FROM THE KIKI KOGELNIK FOUNDATION

Born in 1935 in Austria, Kiki Kogelnik trained at the Vienna Academy of Fine Arts, where she first developed her unique brand of Abstraction amidst her European contemporaries and a rich cultural, artistic history. Through her travels, she would soon form close ties with American artists of the parallel Abstract Expressionism school, including a strong bond with Sam Francis, which brought her to New York in the 1960s. Thus began an utter transformation of Kogelnik's artistic vision, trading in the stark formalism of the academy for the free-whirling, saturated world of color inspired by the vibrant city, and her creative circle expanded to include emblematic Pop figures such as Roy Lichtenstein, Andy Warhol and Claes Oldenburg. Within such a male-dominated group of artists, Kogelnik was immediately drawn to the exploration of the human body with specific emphasis on the reinterpretation of the female form. Kogelnik's fervent fascination for the sustained investigation of the body against the backdrop of the modern era endured, rendering her a pioneering voice in the discussion of feminism and technology in the age of mass consumerism.

These remarkable works from the Kiki Kogelnik Foundation, a non-profit organization founded to preserve and promote the legacy of the late artist's work through curatorial support and scholarly discourse, offer a special glimpse into the artist's deep-rooted ties to and continued support of the arts. *Evening Sun* (1957), a charming example of Milton Avery's revered draftsmanship and celebration of color, was a gift to the foundation by Kogelnik's late husband Dr. George Schwarz. *Ahab* (1962), with its luscious red composition and delicate hints of blue seeping through, is a testament to Sam Francis's uncanny mastery of color and abstract forms, while also serving as a joyous relic of Kogelnik's period of pivotal growth and transformation. From another boundary-defying female voice in a male-dominated era, *Stamens* (1983) celebrates Yayoi Kusama's abstract and Surrealist aesthetics coupled with her continued interrogation of biomorphic forms in the modern day world. Kiki Kogelnik's legacy and vision remain ever important in today's cultural milieu, and these artworks from the Foundation's collection bespeak not only Kogelnik's discerning eye, but also represent critical moments in the artist's own career and her relentless pursuit of a unique vision as a pioneer of Modern Art.



Kiki Kogelnik and Sam Francis, New York, 1962. All rights reserved. Photo: © Kiki Kogelnik Foundation. All rights reserved.

PROPERTY FROM THE KIKI KOGELNIK FOUNDATION

205 YAYOI KUSAMA (B. 1929)

Stamens



signed and titled in English and Japanese 'Yayoi Kusama (STAMENS)' (on the underside)
wood box construction—acrylic, synthetic hair and fabric collage
23⁵/₈ x 13⁷/₈ x 6 in. (60 x 35.2 x 15.2 cm.)
Executed in 1983.

\$200,000-300,000

PROVENANCE:

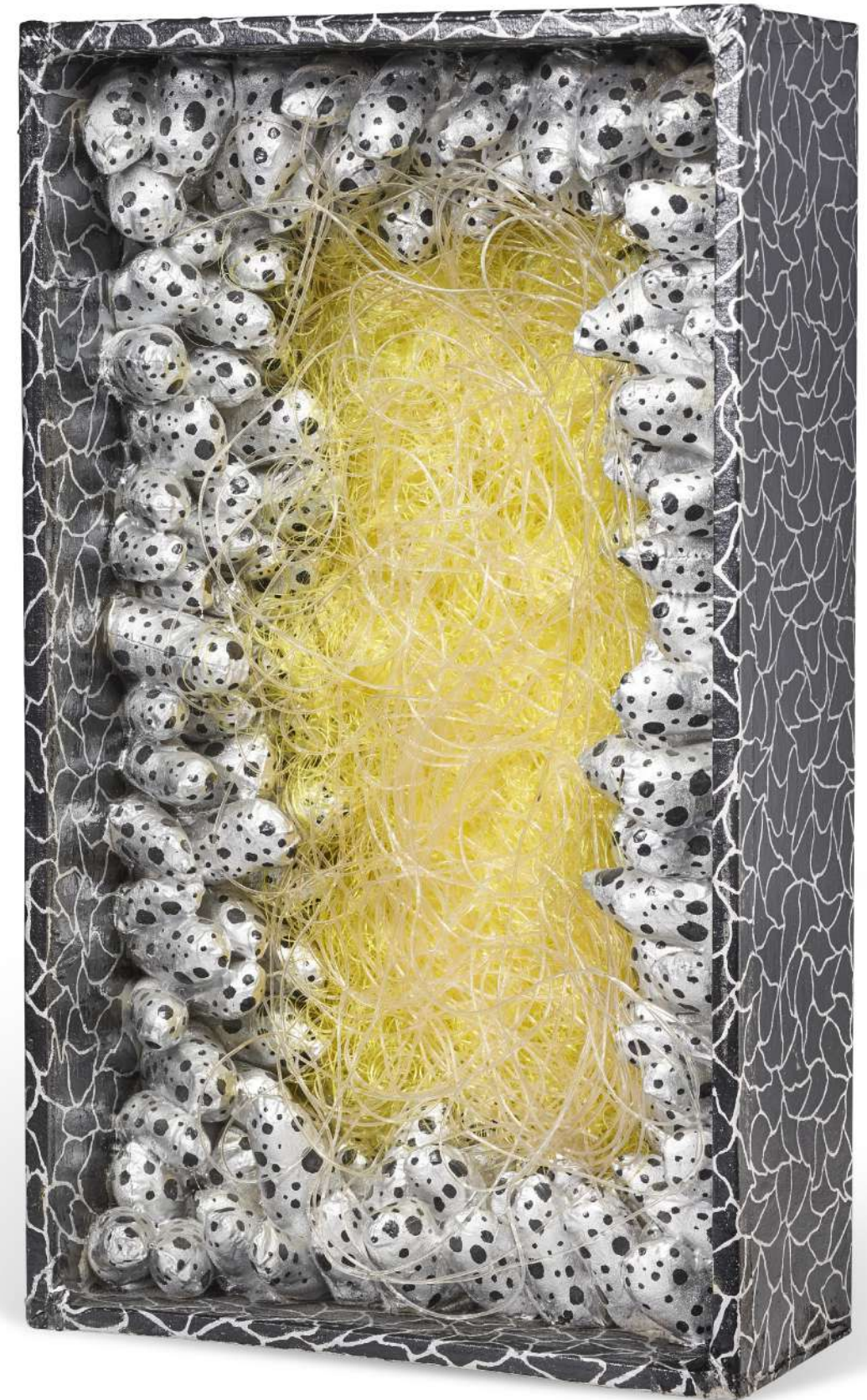
Robert Miller Gallery, New York
Kiki Kogelnik, New York, *circa* 1983
Dr. George Schwarz, New York, 1997
Gift of the above to the present owner

EXHIBITED:

Japan, Kitakyushu Municipal Museum of Art, *Yayoi Kusama*, March 1987.

**I wanted to start a revolution, using art to
build the sort of society I myself envisioned.**

—Yayoi Kusama





PROPERTY FROM THE KIKI KOGELNIK FOUNDATION

206 SAM FRANCIS (1923-1994)

Ahab



signed and inscribed 'Sam Francis All is going in as ahab's harpoon seeking to let the red out.' (on the reverse)

gouache on paper
26 x 19⁷/₈ in. (66 x 50.3 cm.)
Painted *circa* 1960/1962.

\$30,000-50,000

PROVENANCE:

Kiki Kogelnik, New York, gift of the artist, *circa* 1962
Dr. George Schwarz, New York, 1997
Gift of the above to the present owner

EXHIBITED:

Boston, Institute of Contemporary Art, Boston;
Sapporo American Center; Fukuoka City Museum of Art; Kyoto City Museum of Art, Kyoto City; Osaka American Center; Manila, American Cultural Center; Manila, Gallery of the Cultural Center for Philippines; Taipei, American Institute in Taiwan, Cultural Center; Kaohsiung, American Institute in Taiwan, Cultural Center; Hong Kong, Pao-Sui Loong Galleries; Seoul, American Embassy Exhibition Hall; Taegu, South Korea; Pusan, South Korea and Kwangju, South Korea, *Sam Francis: Works on Paper, a Survey 1948-1979*, September 1979-June 1981, no. 16 (illustrated).

ADDITIONAL CATALOGUING



PROPERTY FROM THE KIKI KOGELNIK FOUNDATION

207 MILTON AVERY (1885-1965)

Evening Sun



signed and dated 'Milton Avery 1957' (lower left)
oil crayon and gouache on paper
20 x 26 in. (50.8 x 66 cm.)
Executed in 1957.

\$20,000-30,000

PROVENANCE:

Grace Borgenicht Gallery, New York
The Estate of Richard Shields, United States
Gurdon Wattles, United States
Anon. sale; Doyle, New York, 1 May 1997, lot 173
Dr. George Schwarz, New York
Gift of the above to the present owner

208 MATTHEW WONG (1984-2019)

Coming of Age Landscape

oil on canvas
60 x 70 in. (152.4 x 177.8 cm.)
Painted in 2018.

\$500,000-700,000

PROVENANCE:

KARMA, New York

Acquired from the above by the present owner





Vincent van Gogh, *The Sower*, 1888. Rijksmuseum Kröller-Müller, Otterlo. Photo: Erich Lessing / Art Resource, New York.

Pulsating with spellbinding brushwork and beaming hues, *Coming of Age Landscape* from 2018 is a superlative example of Matthew Wong’s masterful synergy of color and form. Impressive in scale, spanning almost six feet, the composition highlights the artist’s painterly prowess. An entrancing manifestation of Wong’s voracious art historical study, it positions itself in a visual dialogue amongst the wheat fields and starry night skies of Vincent van Gogh, the jewel-toned landscapes of Gustav Klimt and the hallucinatory infinity nets of Yayoi Kusama. Drawing inspiration from the masters before him, *Coming of Age Landscape* showcases the new modes of representation

and expression of the artist’s unique language. Infused with poetic nostalgia, melancholy, and a sense of purity, Wong’s imaged scene encourages viewers to yearn for a different reality beyond the absurdity of everyday life.

Rendered with a vibrant and glowing color palette of contrasting cobalt, dandelion-yellow and mossy greens, *Coming of Age Landscape* possesses a striking ethereality. Hypnotically patterned brushwork comes together to create a mystical landscape reminiscent of the 19th-century Symbolist French collective Les Nabis. The fertile vegetation within symbolizes renewal while also acts as a melancholic reminder of decay and the fragility of

Mr. Wong made some of the most irresistible paintings I’ve ever encountered. I fell for the patchworks of color and stippled patterns of his landscapes... It was a visceral experience, like falling for an unforgettable song on first listen. It was deeply nourishing: my life had been improved and I know other people who have had the same reaction. Such relatively unalloyed pleasure is almost as essential as food

(R. Smith, “A Final Rhapsody in Blue from Matthew Wong” New York Times, December 2019).

nature. Thick staccato brushstrokes in yellow accentuate the landscape, resulting in an incredibly tactile surface reminiscent of Pointillism. Eric Sutphin described Wong’s practice saying that he “can be considered a kind of nouveau Nabi, a descendant of Post-Impressionist painters like Édouard Vuillard and Paul Sérusier. Like his forebears, he synthesizes stylized representations, bright colors, and mystical themes to create rich, evocative scenes. His works, despite their ebullient palette, are frequently tinged with a melancholic yearning” (E. Sutpin, “Matthew Wong,” *Art in America*, June 2018). A technical feat, *Coming of Age Landscape* is a picture of transcendence and an emblem of Wong’s exceptional visual identity.

To create his works, Wong looked to art historical references as well as the natural and unnatural world around him. A self-proclaimed daydreamer and recluse, Wong celebrates color and light in his abundantly elaborate worlds that all viewers can identify with. In a 2018 interview, Wong stated, “I would like my paintings to have something in them people across the spectrum can find things they identify with. I do believe that there is an inherent loneliness or melancholy to much of contemporary life, and on a broader level I feel my work speaks to this quality in addition to being a reflection of my thoughts, fascinations and impulses” (M. Wong quoted in M. Vogel, “Matthew Wong Reflects on

the Melancholy of Life, *Art of Choice*, November 2018). In *Coming of Age Landscape*, Wong reveals the inner workings of his imagination while inviting his viewers to join him in this paradisiacal landscape. A magical example from the artist’s limited oeuvre, *Coming of Age Landscape* achieves an intangible dual-existence between the world in which Wong lived and the worlds he paints.



Gustav Klimt, *Roses Under the Trees*, circa 1905. Musée d’Orsay, Paris. Photo: Gerard Blot. © RMN-Grand Palais / Art Resource.

PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LÉVY

209 ADOLPH GOTTLIEB (1903-1974)

Centrifugal



titled and dated '1972 Centrifugal' (on the reverse)

oil on canvas

40 x 30 $\frac{1}{8}$ in. (101.6 x 76.5 cm.)

Painted in 1972.



\$500,000-700,000

PROVENANCE:

Marlborough Gallery, Rome

Private collection, Italy

Solomon & Co., New York

Acquired from the above by the present owner, 1982

LITERATURE:

M. Weber, "Metropolitan Life: Highlighting a New York Collection," *Architectural Digest*, March 1987, p. 102 (installation view illustrated).



Joan Miró, *Woman in Front of the Sun*, 1944. Philadelphia Museum of Art. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2020. Photo: © The Philadelphia Museum of Art / Art Resource, New York.



PROPERTY FROM THE ESTATE OF MRS. HENRY FORD II

210 HANS HOFMANN (1880-1966)

Blue in Blue

signed and dated 'hans hofmann '54' (lower right); signed again, titled and dated again 'Blue in Blue 1954 hans hofmann' (on the reverse)

oil on canvas

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

Painted in 1954.

\$800,000-1,200,000

PROVENANCE:

Bartlett H. Hayes, Andover, gift of the artist, 1954
Anon. sale; Christie, Manson & Woods International Inc.,
New York, 17 November 1977, lot 10
Mr. Henry Ford II, Detroit, London and Palm Beach
By descent from the above to the present owner

EXHIBITED:

New York, Kootz Gallery, *Tenth Anniversary Festival:
Hofmann, New Paintings*, November-December 1954.

LITERATURE:

S. Hunter, *Hans Hofmann*, New York, 1963, pl. 53
(illustrated).
S. Villiger, ed., *Hans Hofmann: Catalogue Raisonné of
Paintings, Volume III (1952-1965)*, Farnham, 2014, p. 74,
no. P958 (illustrated).



Blue in Blue, a masterful work painted by Hans Hofmann, engages in a truly profound dialogue between color, form and medium. Painted in 1954 just before the apex of Hofmann's prolific career, the present lot is vibrantly expressive, boldly avant-garde and a wonderful example of the painting philosophies put forward by the artist. This pivotal painting reflects a shift from Hofmann's earlier lyrical compositions, dominated by organic lines among passages of color, to the more geometric and rectilinear style that would come to define his later body of work.

Blue in Blue is adorned with wild and energetic brushstrokes that showcase Hofmann's passionate interest in color, form and movement. There is no illusion of a comprehensive narrative, however the colors and textures employed, make the present lot a dynamic and energetic canvas. The abstracted juxtaposition of bold versus subtle brushstrokes pushes the sense of interplay and lends the painting a sense of architectural and geometric form which differs from his earlier use of lyrical, organic lines.

One of the major figures of Abstract Expressionism, Hans Hofmann represented a crucial bridge between European movements such as Cubism and Fauvism and the new style of American painting. While studying in Paris during the decade before World War I, he became interested in Cubism and Fauvism which inspired his total commitment to gestural abstraction. Influenced by the work of artists such as Picasso, Braque and Matisse, Hofmann would adapt their bold use of color to his own works. The critic Clement Greenberg once said, "One could learn Matisse's color lessons better from Hofmann than Matisse himself" (C. Greenberg, "The Later Thirties in New York, *Art and Culture*, Boston, 1961, p. 232). Hofmann took these influences then developed his own unique kind of painterly expression and philosophies evident in *Blue in Blue*.

LOT ESSAY



PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LÉVY

211 MORRIS LOUIS (1912-1962)

Number 20



Magna on canvas
90 x 23 in. (228.6 x 58.4 cm.)
Painted in 1962.

\$600,000-800,000

PROVENANCE:

Estate of the artist
Helen Jacobson, Baltimore
Anon. sale; Christie's, New York, 10 May 1983, lot 48
James Mayor Gallery, London
Acquired from the above by the present owner

EXHIBITED:

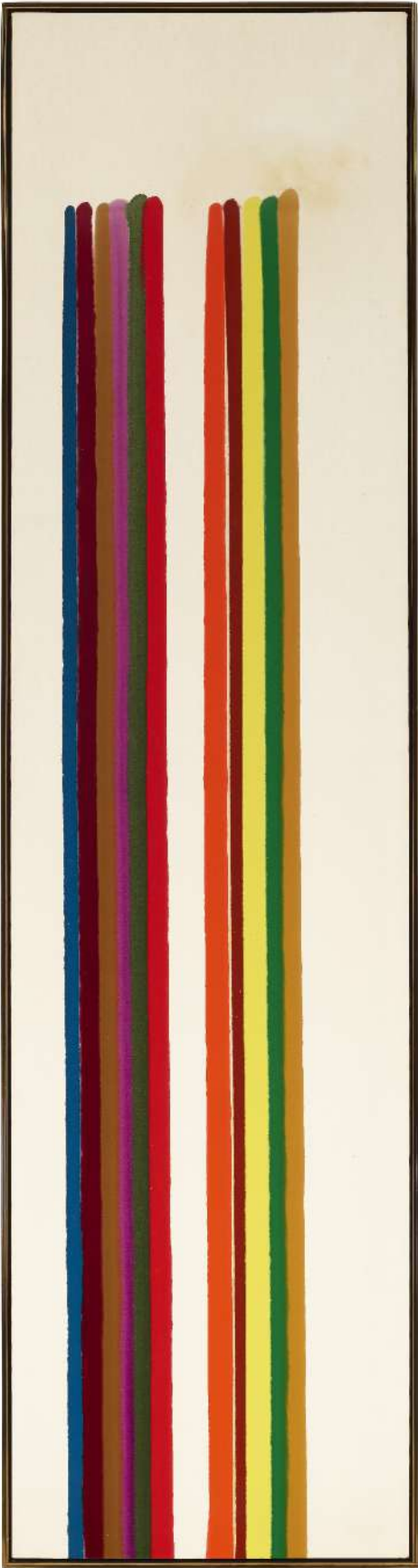
Baltimore Museum of Art, *Maryland Collectors*, October–December 1971.
Maryland, Towson State College, *Artist-Teacher as Collector*, September 1975.

LITERATURE:

D. Upright, *Morris Louis: The Complete Paintings*, New York, 1985, p. 186, no. 595 (illustrated).



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



PROPERTY FROM THE STRALEM COLLECTION

213 ISAMU NOGUCHI (1904-1988)

Untitled (Double Bird)



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

marble

14⅝ x 10 x 7⅞ in. (37.1 x 25.4 x 18.1 cm.)

Executed in 1958-1962.



\$150,000-200,000



PROVENANCE:

Stable Gallery, New York, 1958

Cordier & Ekstrom Inc., New York, *circa* 1962

Everett Ellin Gallery, Los Angeles, 1962

The Collection of Donald and Jean Stralem, New York, *circa* 1963

By descent from the above to the present owner, 1994

EXHIBITED:

New York, Whitney Museum of American Art, *1958 Annual Exhibition of Sculpture, Painting, Watercolors and Drawings*, November 1958-January 1959.

New York, Stable Gallery, *Isamu Noguchi*, April-May 1959.

LITERATURE:

H. Sutton, "The Studio of Isamu Noguchi", *Architectural Design*, October 1966.

D. Botnick and N. Grove, *The Sculpture of Isamu Noguchi, 1924-1979: A Catalogue*, New York and London, 1980, i-xvii, 1-625.

Isamu Noguchi Foundation and Garden Museum, *The Isamu Noguchi Catalogue Raisonné*, digital, ongoing, no. 441-2 (illustrated).

This work was originally conceived as a two-part work in 1958 and was separated by the artist into two individual works in 1962, each titled *Untitled (Double Bird)*. The other work currently resides in the collection of the Isamu Noguchi Foundation and Garden Museum, New York.



Isamu Noguchi with works at Edison Price Workshop, c. 1958-59. Courtesy of The Noguchi Museum Archives (03839). ©The Isamu Noguchi Foundation and Garden Museum, New York / ARS.ç



Illustration of Double Bird in 1958 when it was still a two-part work. By 1962 Noguchi had divided it into two separate works, including the present lot, *Untitled (Double Bird)* (right).

Isamu Noguchi. Double Bird, 1958. Photo by Rudy Burckhardt. Courtesy of The Noguchi Museum Archives (01833). © The Isamu Noguchi Foundation and Garden Museum, New York / The Estate of Rudy Burckhardt / ARS.



214 CY TWOMBLY (1928-2011)

Untitled



signed, inscribed and dated 'Cy Twombly Roma 1964' (lower center)

graphite, wax crayon and colored pencil on paper

19 $\frac{5}{8}$ x 23 $\frac{5}{8}$ in. (49.8 x 60 cm.)

Executed in 1964.



\$400,000-600,000

PROVENANCE:

Galleria La Tartaruga, Rome

Lorry Whiting, Rome

Giorgio De Domincis, Rome

Acquired from the above by the present owner, *circa* late 1990s

EXHIBITED:

Ravenna, Loggetta Lombardesca, *Disegnata, percorsi del disegno italiano dal 1945 ad oggi*, 1987, pp. 115 and 272, no. 8 (illustrated).

LITERATURE:

N. Del Roscio, *Cy Twombly Drawings: Catalogue*

Raisonné, Vol. 4, 1964-1969, New York, 2014, p. 27, no. 8 (illustrated).



Joseph Mallord William Turner, *Sun Setting over a Lake*, 1840. Tate, London. Photo: © Tate, London / Art Resource, New York



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

°215 JASPER JOHNS (B. 1930)
0-9



signed and dated 'J. Johns '63-'66' (lower left)
graphite on paper
10¾ x 13⅞ in. (27.3 x 35.3 cm.)
Executed in 1963-1966.



\$400,000-600,000

PROVENANCE:

Paul Jenkins, New York, gift of the artist, circa 1966
Kathy Komaroff Goodman, New York, circa 1970
Ronald Feldman Fine Arts, New York
Acquired from the above by the present owner, 2004

EXHIBITED:

New York, James Goodman Gallery, *6 Artists in 3 Forms, Part 1*, September-October 1986.

LITERATURE:

Jasper Johns: Numbers, exh. cat., Cleveland Museum of Art, 2003, p. 94.
E. Costello, ed., *Jasper Johns Catalogue Raisonné of Drawing, Volume 2, 1966-1979*, Houston, 2018, pp. 8-9, no. D141 (illustrated).



Robert Rauschenberg, *Erased de Kooning Drawing*, 1953, San Francisco Museum of Modern Art. © 2020 Robert Rauschenberg Foundation / Licensed by VAGA at Artists Rights Society (ARS), New York.

Drafted in concurrence with one of his most esteemed series, *Number Drawing 0-9* is a paragon of Jasper Johns artistic use of sign and symbol. Numbers, in particular, were the perfect subject matter for Johns, an artist who was looking for subjects disguised with as vernacular but not devoid of meaning. As characters, numbers signify what exists abstractly in the mind, but not concretely. Though they first appeared in his work as a small part in a larger composition in 1954, by 1955, they became the primary subjects of a series of works. In particular, the two-tiered grouping of numbers 01234 and 56789 existent in the present lot, were first used by the artist in three paintings from 1958-59, one white, one gray and one multi-colored. At this time, Johns often explored the duality of color vs. its absence, investigating how multiple paintings of the same subject can be perceived in drastically different ways. Gifted as a birthday present for Abstract Expressionist Paul Jenkins, born appropriately in 1923, as symbolized by the act of erasing all of the numbers except for 2 and 3, *Number Drawing 0-9* is a representation of both the artist's involvement with his contemporaries and his impact on the

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PROPERTY OF A PRESTIGIOUS MIDWEST PRIVATE COLLECTION

216 JIM NUTT (B. 1938)

Look this Way



signed, titled and dated "'Look this Way" By Jim Nutt © 1977' (on the reverse)
acrylic on canvas, in artist's painted frame
24 $\frac{1}{8}$ x 22 $\frac{1}{8}$ in. (61.3 x 56.2 cm.)
Painted in 1977.

\$200,000-300,000

PROVENANCE:

The Collection of William Nelson Copley, Los Angeles,
thence by descent to his family
Karen Lennox Gallery, Chicago
Acquired from the above by the present owner, 2005

**The interest in the human face has been
there forever, it seems, for me.**

—Jim Nutt



PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LÉVY

217 TOM WESSELMANN (1931-2004)

Little Still Life No. 25

signed and dated 'Wesselmann 1964' (on the reverse)

Liquitex, enamel, printed paper collage, metal and wood construction

10 x 10 x 2 in. (25.4 x 25.4 x 5.1 cm.)

Executed in 1964.

\$200,000-300,000

PROVENANCE:

Private collection

Anon. sale; Sotheby's, New York, 15 May 1998, lot 151

Acquired at the above sale by the present owner



Andy Warhol, *Coca-Cola*, 1962. © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.



PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LÉVY

218 TOM WESSELMANN (1931-2004)

Large Study for Smoker #5 (Mouth #19)

signed and dated 'Wesselmannn 69' (lower right); signed again and dated again 'Wesselmann 1969' (on the stretcher)

oil on canvas

35 x 31 in. (88.9 x 78.7 cm.)

Painted in 1969.

\$600,000-800,000

PROVENANCE:

Sidney Janis Gallery, New York

Mrs. H. Chester-Beatty, London

Her sale; Sotheby's, New York, 31 October 1984, lot 145

Acquired at the above sale by the present owner

EXHIBITED:

New York, Sidney Janis Gallery, *New Work by*

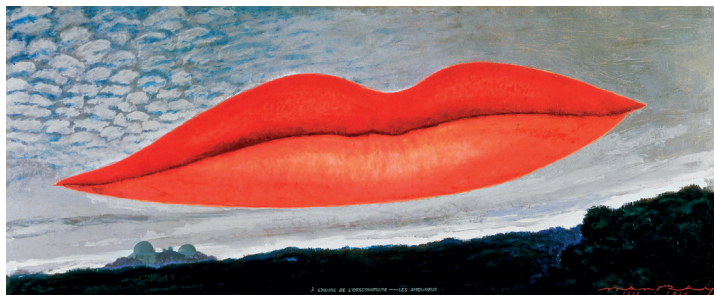
Wesselmann, April-May 1970.

LITERATURE:

M. Weber, "Metropolitan Life: Highlighting a New York

Collection," *Architectural Digest*, March 1987, p. 107

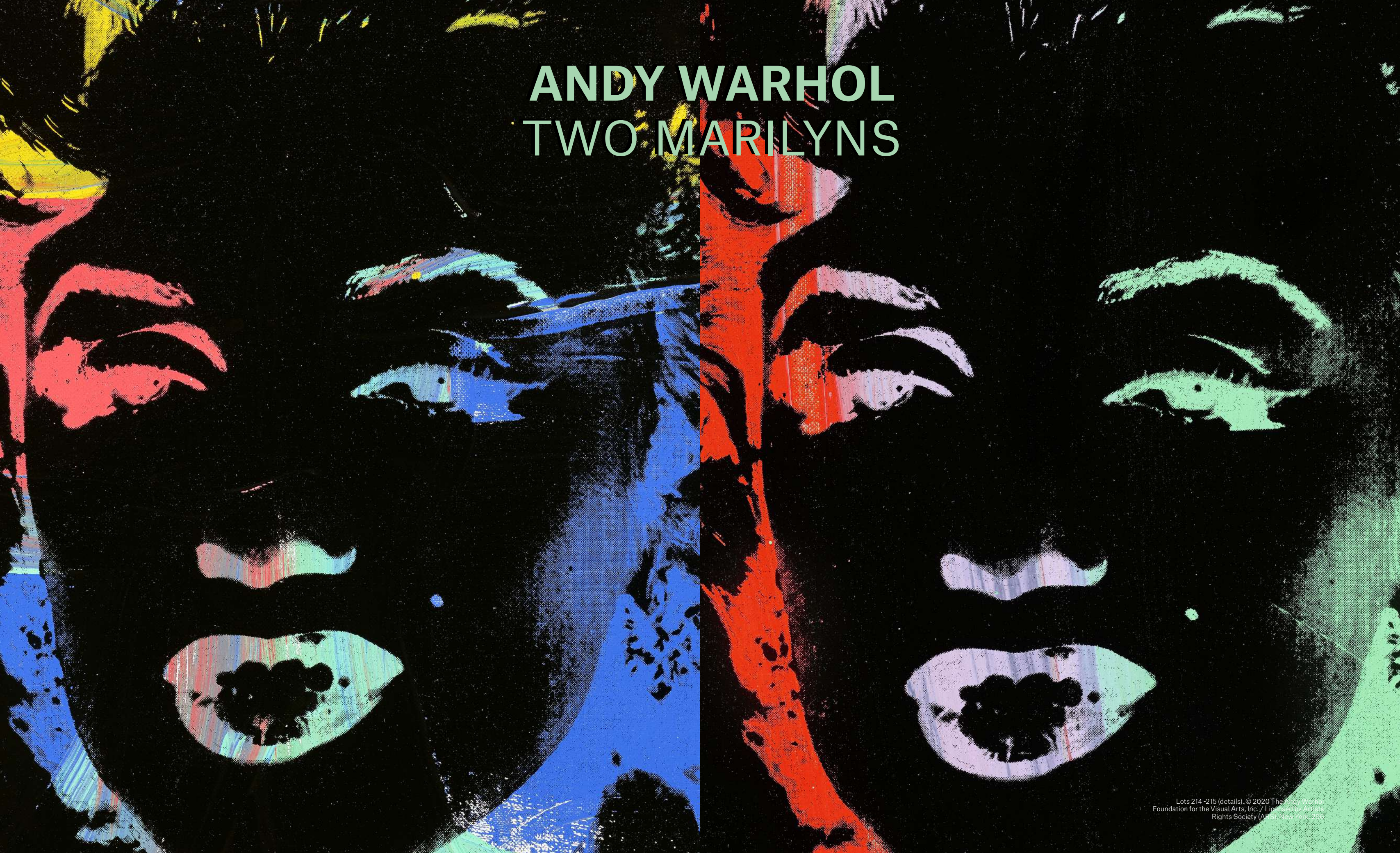
(installation view illustrated).



Man Ray, *At the Time of the Observatory, the Lovers (A l'heure de l'Observatoire les Amoureux)*, 1934. © 2020 Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: Banque d'Images, ADAGP / Art Resource, NY.



ANDY WARHOL TWO MARILYNS



As a golden legend of Hollywood, Marilyn Monroe captivated a young Andy Warhol. She exuded glamour as a powerhouse on the silver screen, however; her personal life was plagued with tragedy. Between three high-profile marriages all ending in divorce, her struggle with addiction, and her apparent suicide in 1962, she fascinated the nation. Warhol had met Marilyn a handful of times in New York City and avidly followed her career. Beginning in the early 1960s, shortly after her suicide, Warhol began fervently creating images of Marilyn. To him, she was a perfect subject: she personified glamour and tragedy and her naivete granted her a magnetic pull. Regarding her as a kindred spirit, Warhol sympathized with the idea of a fellow artist, an actress, who was under-appreciated by her peers and whose creative talents were often misunderstood and rarely celebrated for their nuances. Speaking on Warhol's fascination with the starlet, Tony Scherman stated, "Marilyn's image exuded sensual mischief and a childlike joy, but her life was a non-stop disaster- and she came to embody the gap between glamorous appearance and personal tragedy" (T. Scherman and D. Dalton, *POP: The Genius of Andy Warhol*, New York, 2001, p. 125). The present lots are excellent examples of a theme so prevalent throughout the artist's oeuvre and the formal elements make these intriguing paintings that showcase Warhol's dedication to innovation and experimentation.

For these two *Marilyn* canvases, the actress is rendered in bright blue, sea green and vibrant coral set against a saturated black. The image of the actress was appropriated from a cropped section of a still from the 1953 film *Niagara* and Warhol reversed the color scheme in order to create these paintings. The instantly recognizable features of the actress are clearly visible, despite the limited means with which they have been rendered. *Marilyn* is an wonderful example of a motif so prevalent throughout the artist's oeuvre and the reversal of the color scheme makes these paintings even more unique and interesting. There is, however, more to *Marilyn* than the captivatingly bold contrasting colors and refreshed approach to composition.

LOT ESSAY

Source image for the present lots. Artwork:
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Visual Arts, Inc. / Licensed by Artists Rights
Society (ARS), New York.



PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LÉVY

219 ANDY WARHOL (1928-1987)

Marilyn



signed 'Andy Warhol' (on the overlap)

acrylic and silkscreen ink on canvas

18 $\frac{1}{8}$ x 13 $\frac{7}{8}$ in. (46 x 34.9 cm.)

Executed in 1979-1986.



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

PROVENANCE:

Galerie Thaddaeus Ropac, Salzburg

Acquired from the above by the present owner, 1988

LITERATURE:

D. Vollichard, "Dubuffet en Miroir," *L'Oeil*, April 1993, p.

55 (installation view illustrated).



PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LÉVY

220 ANDY WARHOL (1928-1987)

Marilyn



signed and dated 'Andy Warhol 79/86' (on the overlap)

acrylic and silkscreen ink on canvas

18 $\frac{1}{8}$ x 13 $\frac{7}{8}$ in. (46 x 35.2 cm.)

Executed in 1979-1986.



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

PROVENANCE:

Galerie Bruno Bischofberger, St. Moritz

Acquired from the above by the present owner, 1996



PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LEVY

221 ANDY WARHOL (1928-1987)

Hearts



signed and dedicated 'H.B. Jon I Love You Andy' (on the reverse)

acrylic, silkscreen ink and diamond dust on canvas

16 x 16 in. (40.7 x 40.7 cm.)

Executed in 1981.



\$120,000-180,000

PROVENANCE:

Jon Gould, New York, gift of the artist

Private collection, by descent from the above

Anon. sale; Christie's, New York, 14 May 1999, lot 746

Acquired at the above sale by the present owner



221A MATTHEW WONG (1984-2019)

Another Day



signed and dated in Chinese and titled 'ANOTHER DAY' (on the reverse)

oil on canvas

72 x 70 in. (182.9 x 177.8 cm.)

Painted in 2018.

\$500,000-700,000

PROVENANCE:

KARMA, New York

Acquired from the above by the present owner

EXHIBITED:

New York, KARMA, *Matthew Wong*, March-April 2018.

LITERATURE:

J. Yao, "Matthew Wong's Hallucinatory Pilgrimages,"

Hyperallergic, 22 April 2018.





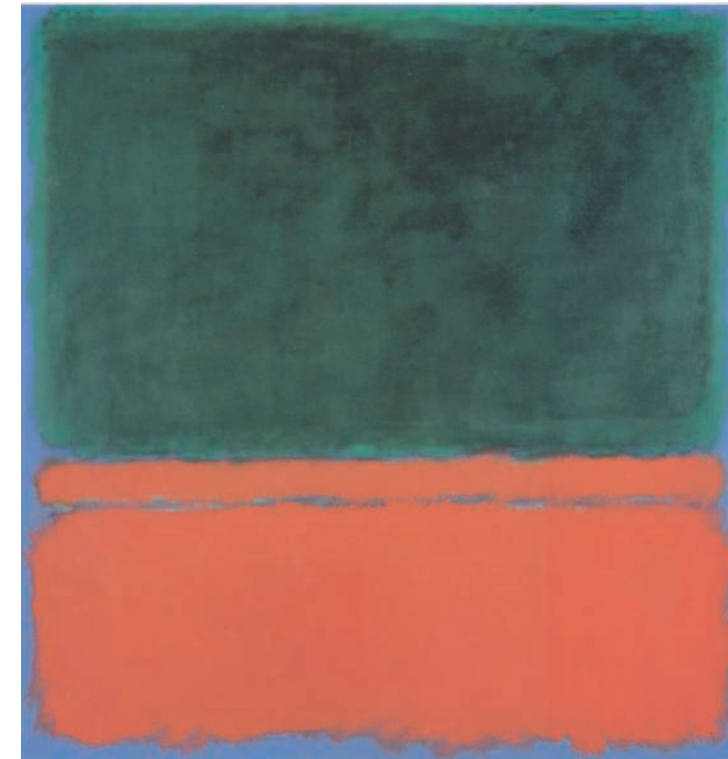
Edvard Munch, *The Scream*, 1893.

The centerpiece of Matthew Wong’s first solo show at Karma in 2018, *Another Day* is a masterful work by the critically acclaimed, self-taught artist. Evoking art historical precedents such as the sweeping brushstrokes of Impressionists and the intuitive mark-making of Abstract Expressionism, the present lot depicts a vibrant imaginary landscape rendered in a monumental scale. Combining the dreamlike qualities of Van Gogh’s landscapes with the intrepid use of color and form reminiscent of a Kenneth Noland stripe painting, the present lot showcases Wong’s unique artistic vernacular and distinctive handling of paint. Rendered in an explosion of color, *Another Day* exemplifies Wong’s uncanny manipulation of planar space and ability to flood negative space with color and light, opening up the confines of the canvas for viewers to enter and be all consumed.

A lone figure is positioned off in the distance, a recurring motif in Wong’s *oeuvre*, but the complex narrative surrounding the solitary figure is completely unique to *Another Day*. John Yau remarked, “In these largely unpopulated paintings, Wong invited the viewer to be a solitary observer or sojourner. He never indicated what awaits us at the end of our journey. He seamlessly integrated contradictions into his works so that they reveal

themselves slowly.” (J. Yau, “The Last Works of Matthew Wong,” *Hyperallergic*, December 2019). Here, the viewer is left captivated by the journey this lone figure is embarking on, and the impression they leave as they head towards their destination, wherever that destination may be. The shadow cast from the balloon brings juxtaposition to the vibrant palette, and in doing so, forces the viewer to ponder what that shadow represents. The mossy green contrasted by cerulean blue; the marigold of a setting sun contrasted by the pale yellow of crisp morning light—the world is forever altered by the steps we take. While the figure presents the viewer with a striking moment of solitary contemplation, the figure’s legacy, represented by its shadow, calls upon the viewer to explore and enrapture oneself in the journey, and the lasting impression one’s journey leaves in its trail—grounding the work in something universally relatable.

Roberta Smith noted Wong’s paintings are “extremely open and vulnerable. But once they lure you in, they leave you alone to explore their chromatic, spatial and psychological complexities.” (R. Smith, “A Final Rhapsody in Blue From Matthew Wong,” *The New York Times*, December 2019). *Another Day* is a true triumph of Wong’s mastery—the solemn expression of isolation, juxtaposed with the plentitudes of complexity rooted in color and form. The viewer is at once solitary, but never truly alone when immersed in the expansive world Wong has opened up for those lucky enough to see it.



Mark Rothko, *Green, Red, Blue*, 1955. Milwaukee Art Museum Collection. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

"These paintings are extremely open and vulnerable. But once they lure you in, they leave you alone to explore their chromatic, spatial and psychological complexities."

(R. Smith, “A Final Rhapsody in Blue From Matthew Wong,” *The New York Times*, December 2019).

PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LEVY

222 ANDY WARHOL (1928-1987)

Hearts



signed and dedicated 'H.B. Jon I Love You Andy' (on the reverse)

acrylic, silkscreen ink and diamond dust on canvas

16 x 16 in. (40.7 x 40.7 cm.)

Executed in 1981.



\$120,000-180,000

PROVENANCE:

Jon Gould, New York, gift of the artist

Private collection, by descent from the above

Anon. sale; Christie's, New York, 14 May 1999, lot 746

Acquired at the above sale by the present owner



°223 WAYNE THIEBAUD (B. 1920)

Nine Cupcakes



incised with the artist's signature and date 'Thiebaud 09' (upper right); signed and dated 'Thiebaud 2009' (on the reverse); titled "'NINE CUPCAKES'" (on the stretcher)



oil on canvas
12 x 16 in. (30.5 x 40.6 cm.)
Painted in 2009.

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

PROVENANCE:

Paul Thiebaud Gallery, San Francisco

Private collection, New York

Acquired from the above by the present owner



As much as feast for the eyes as it would be for the palate, *Nine Cupcakes* shows Wayne Thiebaud at his best. In it, a variety of cupcakes is displayed diagonally across the canvas, each one tantalizing the viewer with its lusciously applied “icing.” The grouping sprawls from one corner to the opposite, visually anchored by a resplendent blue icing with the proverbial cherry on top. Their imperfect alignment suggests the touch of a human hand, as if each one, plopped down post-icing, eagerly awaits its tidier arrangement in a display case window. The variety of flavors—strawberry, vanilla, chocolate, lemon—beckons us in a tantalizing manner, as if to say: there’s a flavor for everyone; take your pick.

Each cupcake is treated with unique attention: some are smooth and seemingly soft to the touch, whereas others were rendered so thickly that the viewer is convinced the paint is icing itself. Indeed, one of Thiebaud’s strongest abilities as a painter is his capability to manipulate paint and transform it into whatever material he is trying to depict. In *Nine Cupcakes*, the peaks and valleys of the heavily-applied paint seduce us to believe it is a thick chocolate or smooth lemon icing; that the shiny cherries are ripe to be plucked from their sugary beds. The result is so convincing that the viewer is encouraged to reach out and bite into one.

Our experience with the painting is informed by Thiebaud’s purposeful emphasis on the cupcakes themselves. Their eye-catching vibrancy is heightened by the minimalist, pale yellow background, which both coordinates with the pastel palette of the cupcakes themselves and serves as a neutral backdrop on which they can be situated. Thiebaud’s tendency to create compositions in such a reduced manner stems greatly from his early career as an illustrator, including a brief apprenticeship at the Walt Disney Studios. The

LOT ESSAY





224 ANDY WARHOL (1928-1987)

Hamburger (Green)



signed, inscribed, numbered and dated 'don/Andy Warhol 86' 'A492.102' (on the overlap)
acrylic and silkscreen ink on canvas
10 x 12 in. (25.4 x 30.5 cm.)
Painted in 1985-1986.

\$80,000-120,000

PROVENANCE:

Private collection, New York, acquired directly from the artist
Martin Lawrence Galleries, New York
Anita Friedman Fine Art, New York
Acquired from the above by the present owner



225 ANDY WARHOL (1928-1987)

Gun



stamped with the Andy Warhol Art Authentication Board, Inc. stamp and numbered 'A220.009' (on the reverse)
silkscreen ink on paper
40 x 22 in. (101.6 x 55.9 cm.)
Executed in 1981.

\$80,000-120,000

PROVENANCE:

The Andy Warhol Foundation for the Visual Arts, Inc., New York
Neal Meltzer Fine Art, New York
Kantor Gallery, Los Angeles
Acquired from the above by the present owner

226 ANDY WARHOL (1928-1987)

Self-Portrait [Four Works]



stamped with the artist's signature 'Andy Warhol' (upper left of each sheet); numbered respectively 'A1191.112, A1191.102, A1191.116, A1191.113' (on the reverse of each sheet)

acrylic and silkscreen ink on vinyl, in four parts
each: 11 x 8½ in. (27.9 x 21.6 cm.)

framed dimensions: 31 x 26 in. (78.7 x 66 cm.)

Painted in 1967.

\$250,000-350,000

PROVENANCE:

Billy Name, New York, gift of the artist, 1967

Acquired from the above by the present owner, 1998

EXHIBITED:

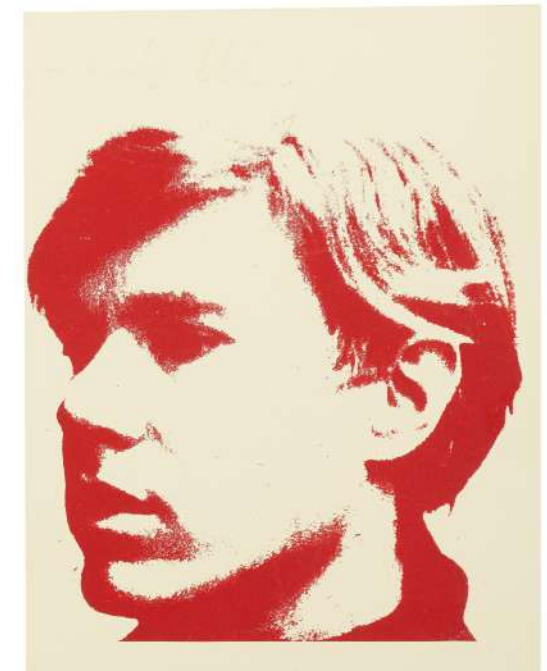
Malaga, Sala de Exposiciones Alameda, *Post Pictórico-Pop: Noland - Warhol*, March-May 2000, p. 47, (another unique variant exhibited and illustrated).

LITERATURE:

F. Feldman and J. Schellmann, *Andy Warhol Prints: A Catalogue Raisonné 1962-1987*, New York 1997, p. 214 (another unique variant illustrated).

G. Frei and N. Printz, *The Andy Warhol Catalogue Raisonné, vol. 2B*, New York, 2004, p. 311, fig. 121 (another unique variant illustrated).

Executed in 1967, this extremely rare grouping of four unique *Self-Portraits* on vinyl was created at the zenith of Andy Warhol's influence on the artworld and was gifted to Billy Name, the infamous manager of The Factory, where Warhol produced his most important early work. This storied provenance is a testament to the artist's legacy and cultural impact so treasured in the owners' collections. These scarce *Self-Portraits* in red are likely the only grouping of four still together in existence and have been in Name's personal collection since 1967 throughout the rest of the century, and subsequently, have been with the current collector since 1998. In the *Self-Portraits*, a powerful shade of crimson articulates Andy Warhol's silhouette which has become an American icon.



227 ANDY WARHOL (1928-1987)

Car Crash



stamped with the © Andy Warhol Enterprises, Inc. copyright ink stamp (lower right); stamped with the Andy Warhol Art Authentication Board stamp and numbered 'A122.004' (on the reverse)



screenprint on paper

image: 21 x 36¼ in. (53.3 x 92.1 cm.)

sheet: 35 x 45⅞ in. (88.9 x 114.6 cm.)

Executed circa 1978. This work is from a small number of impressions.

\$300,000-500,000

PROVENANCE:

Max Lang, New York

Private collection, Geneva

Anon. sale; Christie's, London, 17 October 2006, lot 379

Acquired at the above sale by the present owner

EXHIBITED:

New York, Gagosian Gallery, *Group Show*, September 2017-January 2018.

San Francisco, Ever Gold [Projects], *[On Approval] Beta Launch*, July-August 2019.

LITERATURE:

F. Feldman and J. Schellmann, *Andy Warhol Prints: A Catalogue Raisonne 1962-1987*, New York, 2003, p. 232, no. IIIA.9 (another example illustrated).



Andy Warhol, *5 Deaths*, 1963. Andy Warhol Museum, Pittsburgh. © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

228 EDWARD RUSCHA (B. 1937)

Fabrics



signed with the artist's initials and dated 'E.R. 1972' (lower left)
gunpowder on paper
11½ x 29 in. (29.2 x 73.7 cm.)
Executed in 1972.



\$250,000-350,000

PROVENANCE:
Locksley Shea Gallery, Minneapolis
Barry Lowen, Los Angeles
Larry Gagosian Gallery, Los Angeles
Annina Nosei, New York
Anon. sale; Christie's, Manson & Woods, New York,
13 November 1980, lot 90
Foster Goldstrom Fine Arts, San Francisco
Acme Art, San Francisco
Acquired from the above by the present owner

LITERATURE:
L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume One: 1956-1976*, New Haven, 2014, p. 304, no. D1972.21 (illustrated).



°229 ED RUSCHA (B. 1937)

Rooster



signed and dated 'Ed Ruscha 2007' (lower right)
acrylic on museum board
28 x 24 in. (71.1 x 61 cm.)
Painted in 2007.

\$120,000-180,000

PROVENANCE:

Gagosian Gallery, Beverly Hills
Acquired from the above by the present owner, 2007

There's no real agenda to the production of my art. It follows a certain nervous energy. A lot of things are based on blind faith and impulse.

Trivia, paradox—they're all little issues. The things that appeal to me are not necessarily heroic. They just happen to be in the moment.

—Ed Ruscha



PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LÉVY

230 TOM WESSELMANN (1931-2004)

Bedroom Blonde Doodle with Photo (3-D)



signed and dated 'Wesselmann 88 ©' (on the reverse)

oil on cut-out aluminum

76 x 89 x 10 in. (193 x 226.1 x 25.4 cm.)

Executed in 1988.

\$200,000-300,000

PROVENANCE:

Sidney Janis Gallery, New York

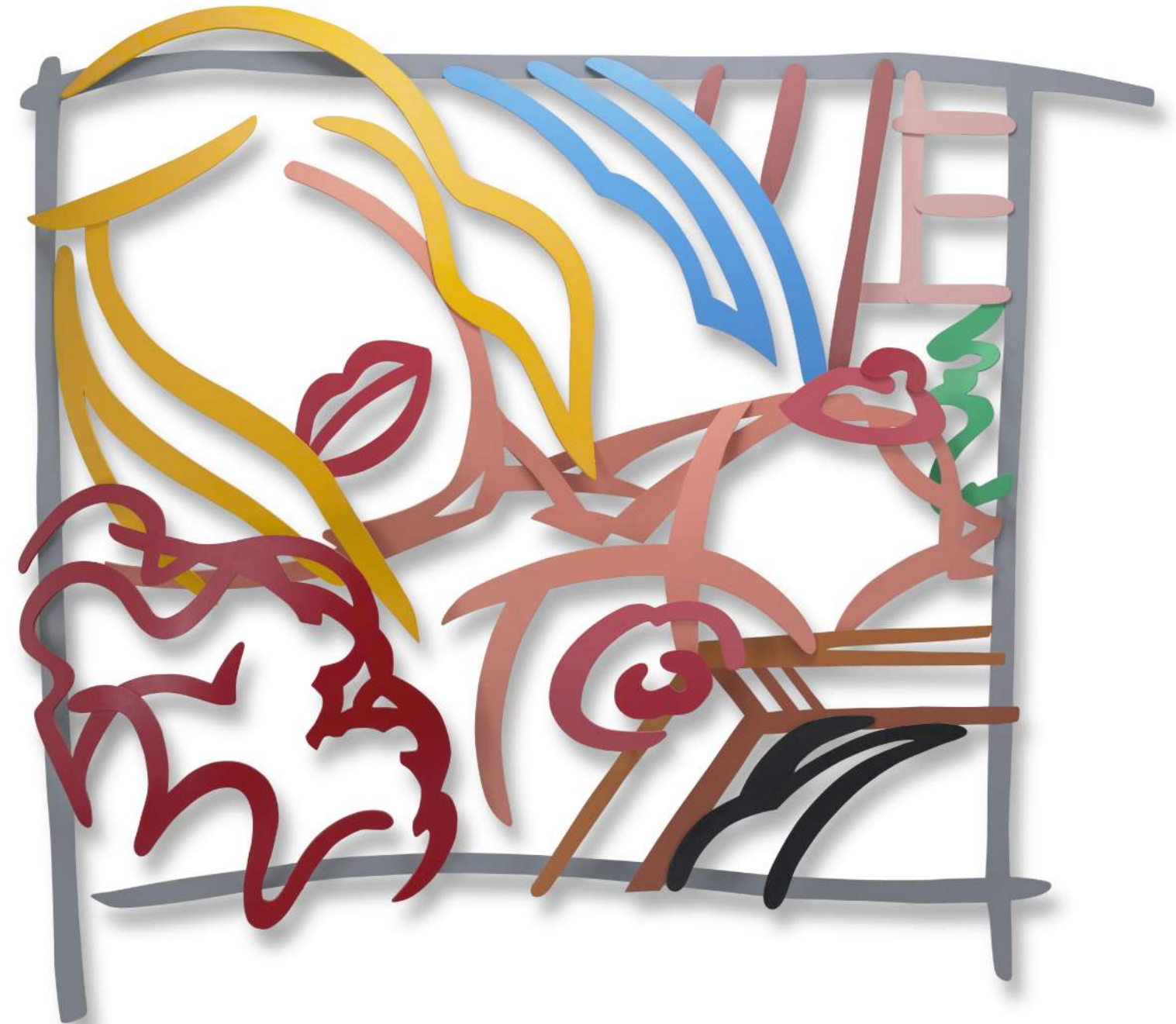
Acquired from the above by the present owner, 1988

EXHIBITED:

New York, Sidney Janis Gallery, *Tom Wesselmann, New Work*, October-November 1988.

My original idea, that began the cut-outs, was to preserve the process and immediacy of my drawings from life, complete with the false lines and errors, and realize them in steel. It was as though the lines had been miraculously drawn in steel.

—Tom Wesselmann



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

°231 ROY LICHTENSTEIN (1923-1997)

Woman Contemplating a Yellow Cup

incised with the artist's signature, number and date 'rf Lichtenstein '95 AP 2/2' (lower left)

paint and pigmented wax on machined aluminum

71 x 84 x 1½ in. (180.3 x 213.3 x 3.8 cm.)

Executed in 1995. This work is the second artist's proof from an edition of six plus two artist's proofs.

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

PROVENANCE:

Michael Berger Gallery, Pittsburgh

Acquired from the above by the present owner, 2001

EXHIBITED:

New York, Gagosian Gallery, *Roy Lichtenstein: New Sculpture*, September-October 1995 (another example exhibited).

Salzburg, Galerie Thaddeus Ropac, *The Muse?*

Transforming the Image of Woman in Contemporary Art, 1995, p. 97, no. 48 (another example exhibited and illustrated).

Washington, D.C., Corcoran Gallery of Art, *Roy Lichtenstein: Sculpture and Drawings*, June-September 1999, pp. 24 and 187 (another example exhibited and illustrated).

New York, Gagosian Gallery, *Roy Lichtenstein Sculpture*, September-October 2005, p. 105 (another example exhibited and illustrated).

LITERATURE:

M. Kushner, *Donald Saff: Art in Collaboration*, Munich, 2010, pp. 13, 142-147 (another example illustrated on the cover).

This work will be included in the Catalogue Raisonné being prepared by the Roy Lichtenstein Foundation.



A two-and-a-half-dimensional tour-de-force from Roy Lichtenstein's innovative final decade, *Woman Contemplating a Yellow Cup* (1995) fuses the artist's keen understanding of architectural perspective with his characteristic formal qualities to simultaneously create and reject the existence of an alternative world in which Pop sensibilities reign. An unidentified woman peers into an uninhabited room, finding only an empty chair, potted plant, framed Picasso and lonely yellow cup. Does she belong here, or is she an uninvited visitor? Such composition begs the same question of the viewer, who has no choice but to spy over the woman's shoulder, thrust into a benign yet voyeuristic role. The artist's iconic painted Benday dots pepper the woman's cheek, spilling into the space in a way that challenges her presumed existence as a bystander and instead cements her into the tableau. Furthering the inclination that the contemplating woman may in fact be as much an object of contemplation as the cup itself is the compilation of brushstrokes comprising her ponytail, secured by a cartoonish bow at the extreme edge of the composition.

Having coaxed his expressive line out of cut aluminum with the technical help of Donald Saff and subsequently layered with pigmented wax and paint, Lichtenstein defined this imaginative space by precisely what he elided – a surprising study in figure-ground relationship, the present work makes room (and a room) out of negative space: "It is as if Lichtenstein pursued his pictorial play with flatness and illusion, abstraction and figuration, into the realm of sculpture, in part to explore the effects of mechanical reproduction there as well. (For example, the mock Benday dots, his signature device to evoke the media processing of the modern world, often recur in his subjects, which are also multiples.) These effects, Lichtenstein suggests, have



Richard Hamilton, "Just what is it that makes today's homes so different, so appealing?", 1956. Kunsthalle, Tübingen. © R. Hamilton. All Rights Reserved, DACS and ARS 2020. Photo: Kunsthalle, Tübingen, Germany / Bridgeman Images.

transformed not only the definition of artistic mediums like painting and sculpture but also the appearance of everyday things like glasses, bowls, pitchers, lights..." (H. Foster, "Pop Pygmalion", in G. Bader, ed., *Roy Lichtenstein*, Cambridge, 2009, p. 147). Here, the sole cup is transformed as the unassuming focal point of an unexpected guest, taking on new meaning in light of its assigned importance. In the same way the vessel rests awaiting fulfillment, so too does Lichtenstein's interior – though vacancy pervades in form and context, hope arrives both with the crafted woman and the real viewer, without whom the artist's cleverly composed spatial properties would languish unwitnessed.

The structure, simplicity and close-up framing of *Woman Contemplating a Yellow Cup* harkens back to the format of Lichtenstein's early *Girl* paintings of the 1960s. After a

lengthy period away from his comic-book inspired motifs, Lichtenstein returned to his career-propelling source, elevating images from popular culture to high art. The slightly dated comic books published for the burgeoning post-war teenage market told the typical story of a young girl falling in love. These subjects fulfilled Lichtenstein's fascination with strong visual and cultural clichés, as well as his preoccupation with form and style. In the present work, Lichtenstein borrowed the profile of the woman from one such comic, while removing the telling speech bubbles and placing her instead in a modernized interior. Through these subtle manipulations, the seemingly familiar narrative is upset with dramatic effect, and the situation at hand becomes less obvious and therefore more mysterious: "I don't think the importance of the art has anything to do with the importance of the subject matter. I think importance resides more in the unity of the composition and in the inventiveness of perception" (R. Lichtenstein, quoted in *Roy Lichtenstein: Beginning to End*, exh. cat., Madrid, Fundacion Juan March, 2007, p. 128). In experimenting with wall relief, Lichtenstein further invented his own brand of perception, lifting his traditional ironies out of the picture plane to introduce additional paradox. By marrying flat symbols of perspective with real-life dimension, Lichtenstein cast his practice anew as an *oeuvre*-spanning exploration of space, rather than commodity.

In revisiting his iconic early motifs of the woman, the art historical parody and the empty interior, Lichtenstein forges forward in a new medium, continuing to reinterpret his favorite themes all the way until the end of his practice. Testifying to the present work's relevance to the artist's wider body of work, one example from the same edition is held in the collection of the San Francisco Museum of Modern Art. *Woman Contemplating a Yellow Cup* thus

represents Lichtenstein's pioneering spirit and undeniable talent in capturing the rich, infinitesimally nuanced amounts of visual detail absorbed during the course of daily life and reducing them to a beautifully simple series of lines and dots accentuated by bold splashes of blue, yellow and red. The dynamic tension between the hard-edged, graphic design elements and the cunningly distorted perspective results in a stunning, optically charged representation of the artist's singular artistic vision.



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

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

°232 CLAES OLDENBURG (B. 1929)

Tube Supported by its Contents



stamped with the artist's initials, title, number and date 'CO Tube Supported by its Contents 1/3 1983' (on the base)

painted bronze and steel

36 x 22 x 27 in. (91.4 x 55.9 x 68.6 cm.)

Executed in 1983. This work is number one from an edition of three.



\$300,000-500,000

PROVENANCE:

Michael Berger Gallery, Pittsburgh

Acquired from the above by the present owner, 2002

LITERATURE:

C. Oldenburg, *Tube Supported by Its Contents*,

Düsseldorf, 1985 (another example illustrated).

Claes Oldenburg: An Anthology, exh. cat., Washington

D.C., National Gallery of Art, 1995, p. 413 (larger cast illustrated).

110 Masterworks, Antique Collector's Club, exh. cat.,

Modern Art Museum of Fort Worth, 2002, p. 272

(another example illustrated).



233 ANDY WARHOL (1928-1987)

Buxy Gancia



signed and dated 'Andy Warhol 72' (on the reverse)

acrylic and silkscreen ink on canvas

52 x 52 in. (132.1 x 132.1 cm.)

Painted in 1972.



\$400,000-600,000

PROVENANCE:

Buxy Gancia, St. Moritz, acquired directly from the artist, 1972

By descent from the above to the present owner

LITERATURE:

N. Printz and S. King-Nero, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1970-1974*, vol. 3, New York, 2010, pp. 122 and 128-129, no. 2211 (illustrated).

LOT ESSAY



Andy Warhol, *Buxy Gancia*, 1971. © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.



234 ANDY WARHOL (1928-1987)

Campbell's Tomato Juice Box



silkscreen ink and house paint on plywood

10 x 19 x 9½ in. (25.4 x 48.3 x 24.1 cm.)

Executed in 1964.

\$200,000-300,000

PROVENANCE:

James Corcoran Gallery, Los Angeles

Gagosian Gallery, New York

Acquired from the above by the present owner, 1996



PROPERTY FROM AN EAST COAST ESTATE

235 HELEN FRANKENTHALER (1928-2011)

Lunar Avenue



signed and dated 'frankenthaler 1975' (on the reverse)
acrylic on canvas
152 x 93½ in. (386.1 x 237.5 cm.)
Painted in 1975.



\$400,000-600,000

PROVENANCE:

Leo Castelli Gallery, New York
Acquired from the above by the present owner, circa
1990s

LITERATURE:

J. Elderfield, *Frankenthaler*, New York 1989, p. 255
(illustrated).



Helen Frankenthaler in her studio, 1969. Photo: Ernst Haas / Getty Images. Artwork: © 2020 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York.ç



PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LÉVY

236 SAM FRANCIS (1923-1994)

Whitening



signed, inscribed and dated 'Sam Francis Tokyo 1971' (on the reverse)

acrylic and oil on canvas

51¾ x 64 in. (131.4 x 162.6 cm.)

Painted in 1971.



\$200,000-300,000

PROVENANCE:

Galerie Kornfeld und Cie, Bern

Gimpel Fils Gallery, London, 1974

Private collection

Anon. sale; Sotheby's, London, 2 July 1975, lot 105

Waddington Galleries, London

William Pall Gallery, New York

Private collection, St. Louis, 1978

Anon. sale; Christie, Manson & Woods, New York, 18

November 1981, lot 45

Acquired at the above sale by the present owner

EXHIBITED:

Bern, Galerie Kornfeld und Cie, *Sam Francis: Werke 1969-1973*, October-November 1973; no. 8 (illustrated).

London, Gimpel Fils Gallery, *Sam Francis: Paintings and Gouaches 1969-1973*, February-March 1974 (illustrated on the exhibition announcement).

Zürich, Galerie Kornfeld und Klipstein, *Sam Francis: Ölbilder-Farbige Zeichnungen*, April-May 1975.

LITERATURE:

Art in Los Angeles: Seventeen Artists in the Sixties, exh. cat., Los Angeles County Museum of Art, 1981, p. 69 (illustrated).

Sam Francis, exh. cat., Rome, Galleria Il Gabbiano, 1998, p. 33 (illustrated).

Sam Francis: Ölbilder, farbige Zeichnungen, exh. cat., Zurich, Galerie Kornfeld, 1975, n.p. (illustrated).

M. Weber, "Metropolitan Life: Highlighting a New York Collection," *Architectural Digest*, March 1987, n.p. (installation view illustrated).

Sam Francis: Remembering 1923-1994, exh. cat., Amsterdam, Gallery Delaive, 2004, p. 44 (illustrated).

Sam Francis: Retrospective in Blue, Bratislava, Danubiana Meulensteen Art Museum, 2010, p. 269 (installation view illustrated).

D. Burchett-Lere, ed., *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946-1994*, DVD I, Berkeley, 2011, no. SFF.557 (illustrated).

D. Burchett-Lere, ed., *Sam Francis: Online Catalogue Raisonné Project*, digital, ongoing, no. SFF.557 (illustrated).



**"Color is born of the interpenetration of light
and dark."**

— Sam Francis



237 VIVIAN SPRINGFORD (1914-2003)

Untitled (VSF 347)



signed with the artist's initials and titled 'VSF 347' (on the reverse); stamped thrice with Estate of Vivian Springford stamp (on the stretcher)
acrylic on canvas
88½ x 89½ in. (224.8 x 227.3 cm.)
Painted *circa* 1975.

PROVENANCE:

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

\$60,000-80,000



238 JULES OLITSKI (1922-2007)

Back



signed, titled and dated 'BACK Jules Olitski 1966' (on the reverse)
acrylic on canvas
104 x 24¾ in. (264.2 x 62.9 cm.)
Painted in 1965-1966.

\$40,000-60,000

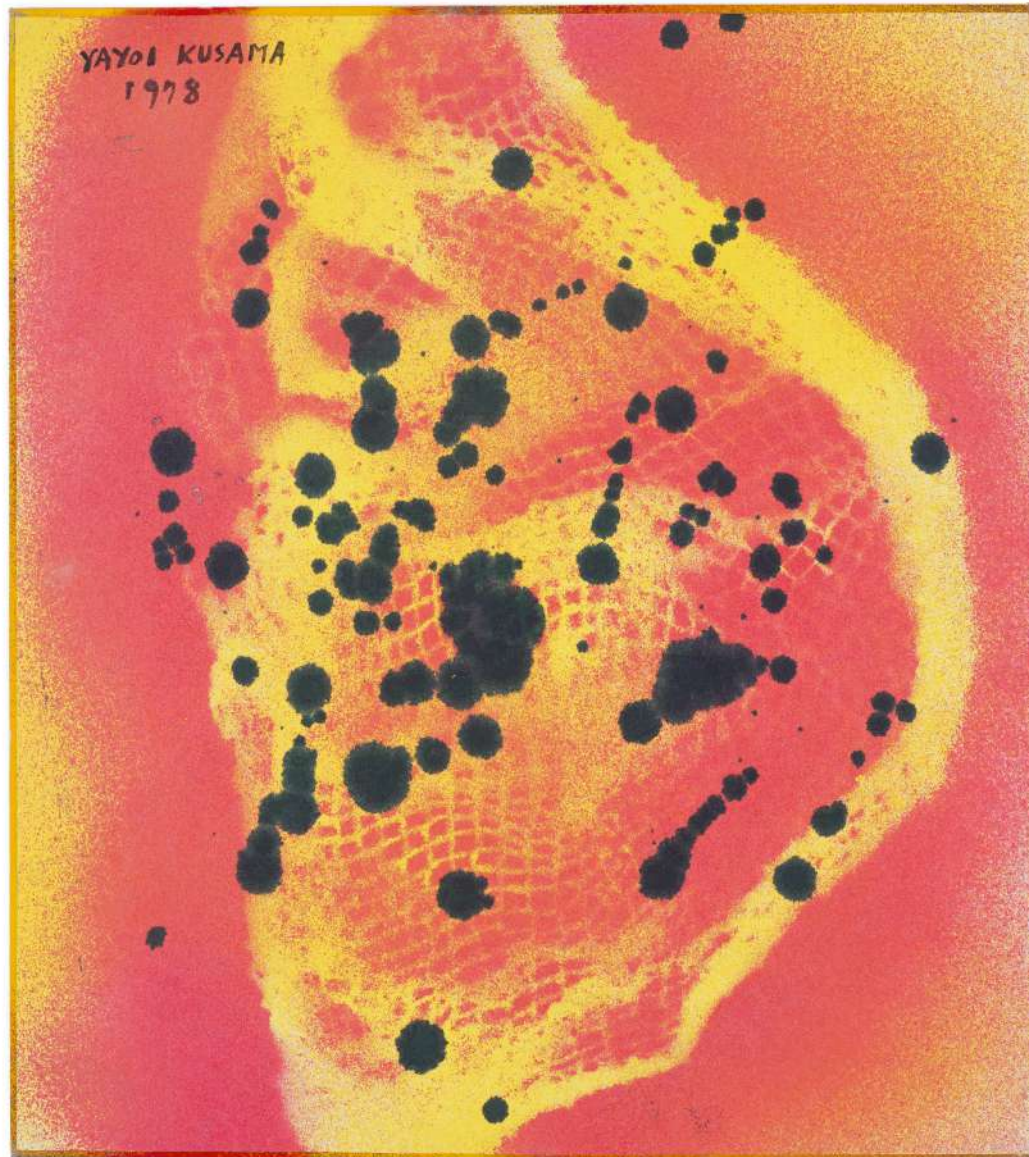
PROVENANCE:

The Jules Olitski Family Estate, New York
David Mirvish Gallery, Toronto, 1969
Private collection, Toronto, 1969
Private collection, California
Acquired from the above by the present owner

EXHIBITED:

Montreal, Galerie du Siècle, *Group Exhibition from the David Mirvish Gallery*, February 1968.

The Jules Olitski Estate has confirmed that this work can be installed with both vertical and horizontal orientations.



PROPERTY FROM A PRIVATE VIRGINIA COLLECTION

239 YAYOI KUSAMA (B. 1929)

Rain on Poppies



signed and dated 'YAYOI KUSAMA 1978' (upper left); signed again, titled in Japanese and dated again 'Yayoi Kusama 1978' (on the reverse)
 spray enamel and ink on paperboard
 10¾ x 9½ in. (27.3 x 24.1 cm.)
 Painted in 1978.

\$20,000-30,000



PROPERTY FROM A PRIVATE VIRGINIA COLLECTION

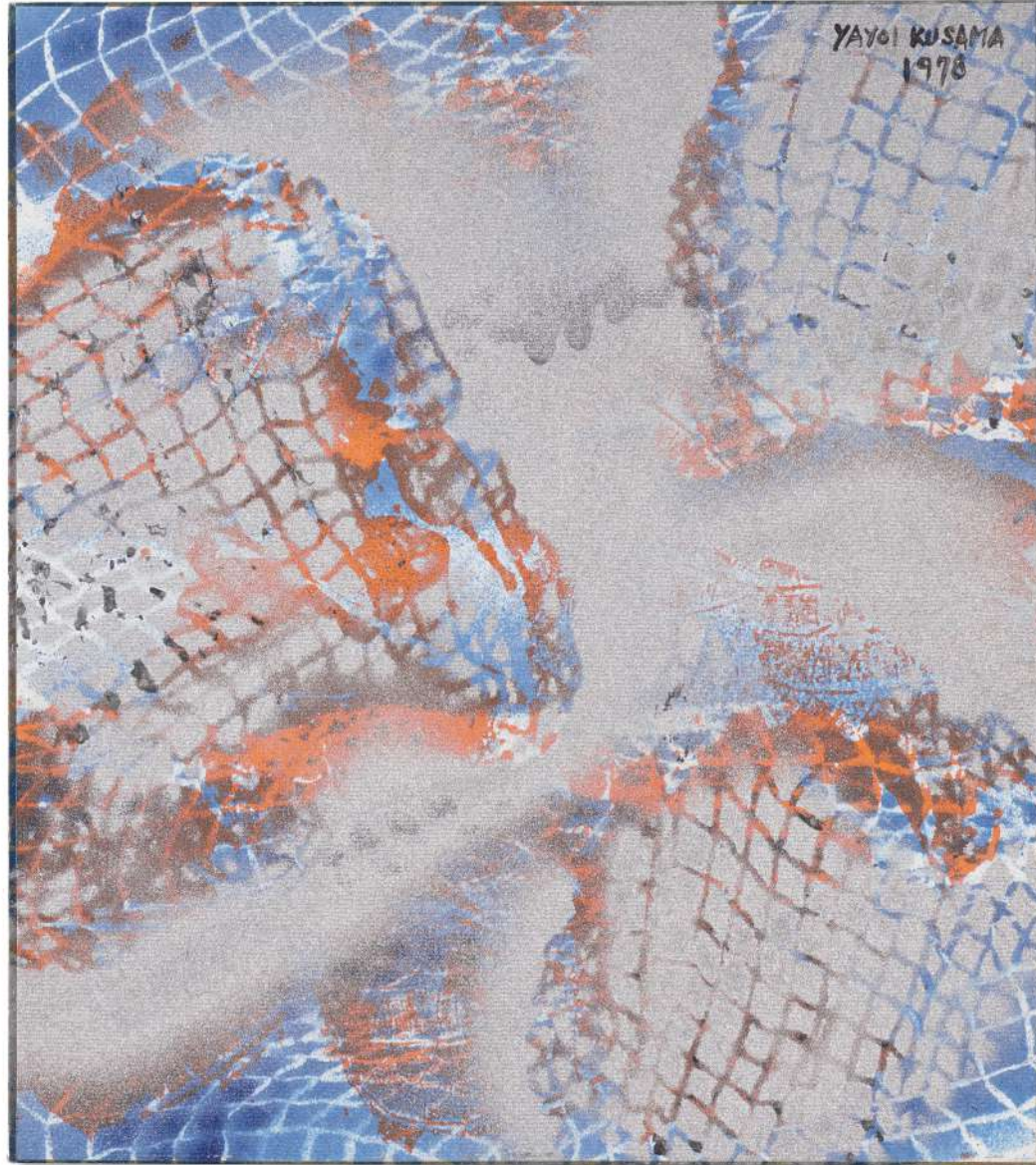
240 YAYOI KUSAMA (B. 1929)

Yangtze River



signed and dated 'YAYOI KUSAMA 1978' (upper left); signed again, titled in Japanese and dated again 'Yayoi Kusama 1978' (on the reverse)
 spray enamel on paperboard
 10¾ x 9½ in. (27.3 x 24.1 cm.)
 Painted in 1978.

\$20,000-30,000



PROPERTY FROM A PRIVATE VIRGINIA COLLECTION

241 YAYOI KUSAMA (B. 1929)

New York Bay



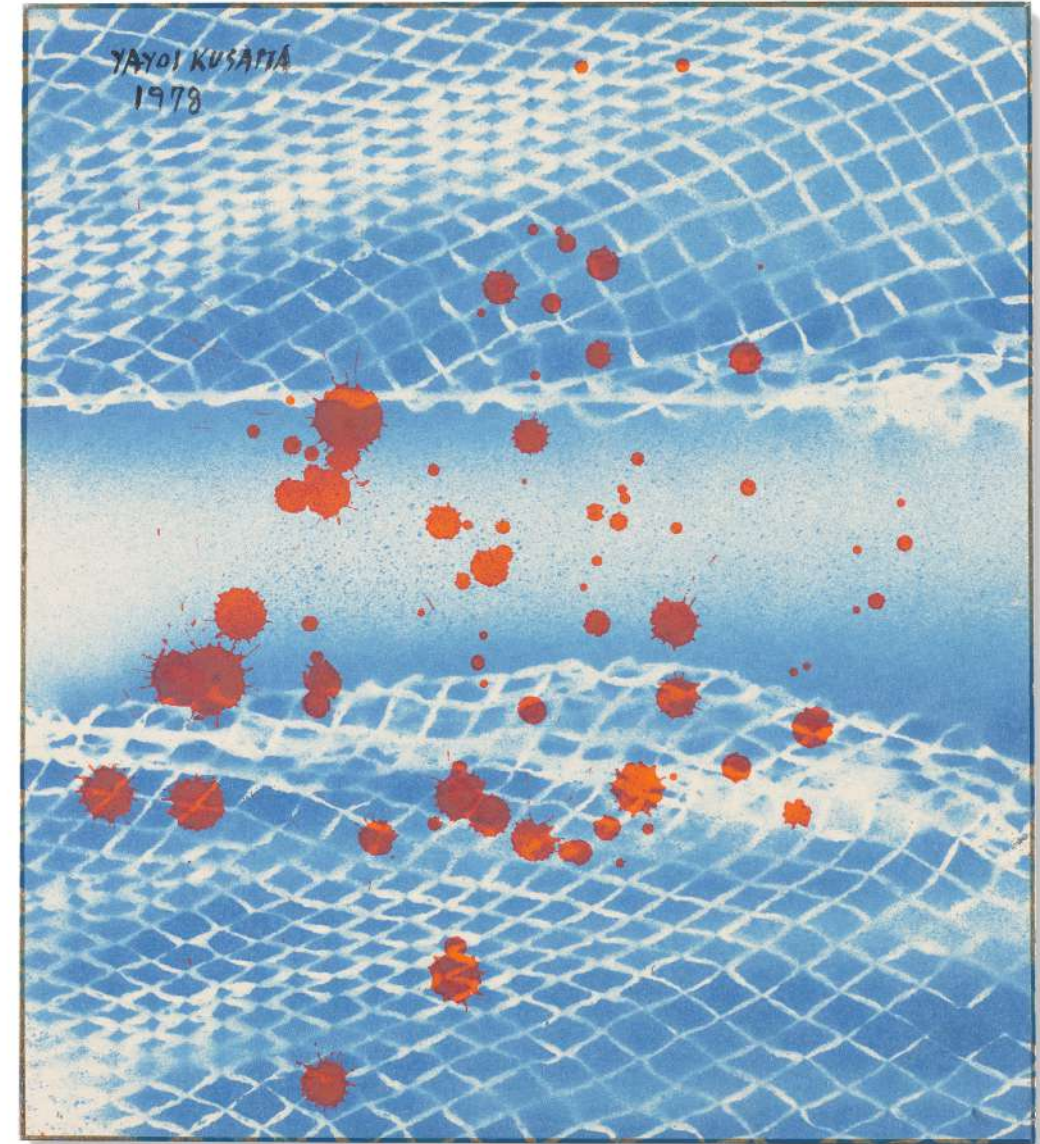
signed and dated 'YAYOI KUSAMA 1978' (upper right); signed again, titled in Japanese and dated again '1978 Yayoi Kusama' (on the reverse)

spray enamel on paperboard

10¾ x 9½ in. (27.3 x 24.1 cm.)

Painted in 1978.

\$20,000-30,000



PROPERTY FROM A PRIVATE VIRGINIA COLLECTION

242 YAYOI KUSAMA (B. 1929)

Rain on River



signed and dated 'YAYOI KUSAMA 1978' (upper left); signed again, titled in Japanese and dated again '1978 Yayoi Kusama' (on the reverse)

spray enamel and ink on paperboard

10¾ x 9½ in. (27.3 x 24.1 cm.)

Painted in 1978.

\$20,000-30,000

PROPERTY OF AN AMERICAN COLLECTOR

243 JOAN MITCHELL (1925-1992)

Untitled



pastel on paper
30 x 23¼ in. (76.2 x 59.1 cm.)
Executed in 1991.



\$120,000-180,000

PROVENANCE:

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



PROPERTY OF AN AMERICAN COLLECTOR

244 JOHN CHAMBERLAIN (1927-2011)

Smilingknuckles



painted and chromium-plated steel
10½ x 8¾ x 7⅞ in. (26.7 x 22.2 x 20 cm.)
Executed in 2008.

\$150,000-250,000

PROVENANCE:

Private collection, acquired directly from the artist
Mark Borghi Fine Art, Palm Beach
Acquired from the above by the present owner



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

°245 WILLEM DE KOONING (1904-1997)

Untitled (Asheville)



signed 'de Kooning' (lower right)

Sapolin enamel on paper

21 $\frac{7}{8}$ x 29 $\frac{7}{8}$ in. (55.6 x 75.9 cm.)

Painted in 1949.



\$600,000-800,000

PROVENANCE:

Ronald Feldman Fine Arts, New York

Acquired from the above by the present owner, 2005

EXHIBITED:

New York, ACA Galleries, *A Black Mountain Assemblage*,
March-April 2004.



Jackson Pollock, *Untitled*, 1950. Museum of Modern Art, New York. © 2020
The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.



PROPERTY FROM THE ROBERT AND NETTIE BENENSON FOUNDATION

246 PHILIP GUSTON (1913-1980)

The Three I



signed 'Philip Guston' (lower right)

gouache on paperboard

21 $\frac{7}{8}$ x 29 $\frac{7}{8}$ in. (55.6 x 75.9 cm.)

Painted in 1963.



\$150,000-200,000

PROVENANCE:

Sam Hunter, New York, gift of the artist

Osborne Gallery, New York

The Estate of Edward Benenson, New York, 1977

Gift of the above to the present owner

EXHIBITED:

New York, The Jewish Museum, *Philip Guston, Recent Paintings and Drawings*, January-February 1966, no. 50 (illustrated).

LITERATURE:

The Guston Foundation, *The Philip Guston Catalogue Raisonné*, digital, ongoing, no. P63.033 (illustrated).

I use white and black pigment; white pigment is used to erase the black I don't want and becomes grey. Working with these restricted means as I do now, other things open up which are unpredictable, such as atmosphere, light, illusion—elements which do seem relevant to the image but have nothing to do with color.

—Philip Guston



PROPERTY FROM THE PINCUS COLLECTION

247 WILLEM DE KOONING (1904-1997)

Two Women



signed 'de Kooning' (center)
graphite on paper
8 x 8¾ in. (20.3 x 22.2 cm.)
Drawn in 1950.



\$200,000-300,000

PROVENANCE:

The artist
Fourcade, Droll Inc., New York
Acquired from the above by the late owners, 1986

EXHIBITED:

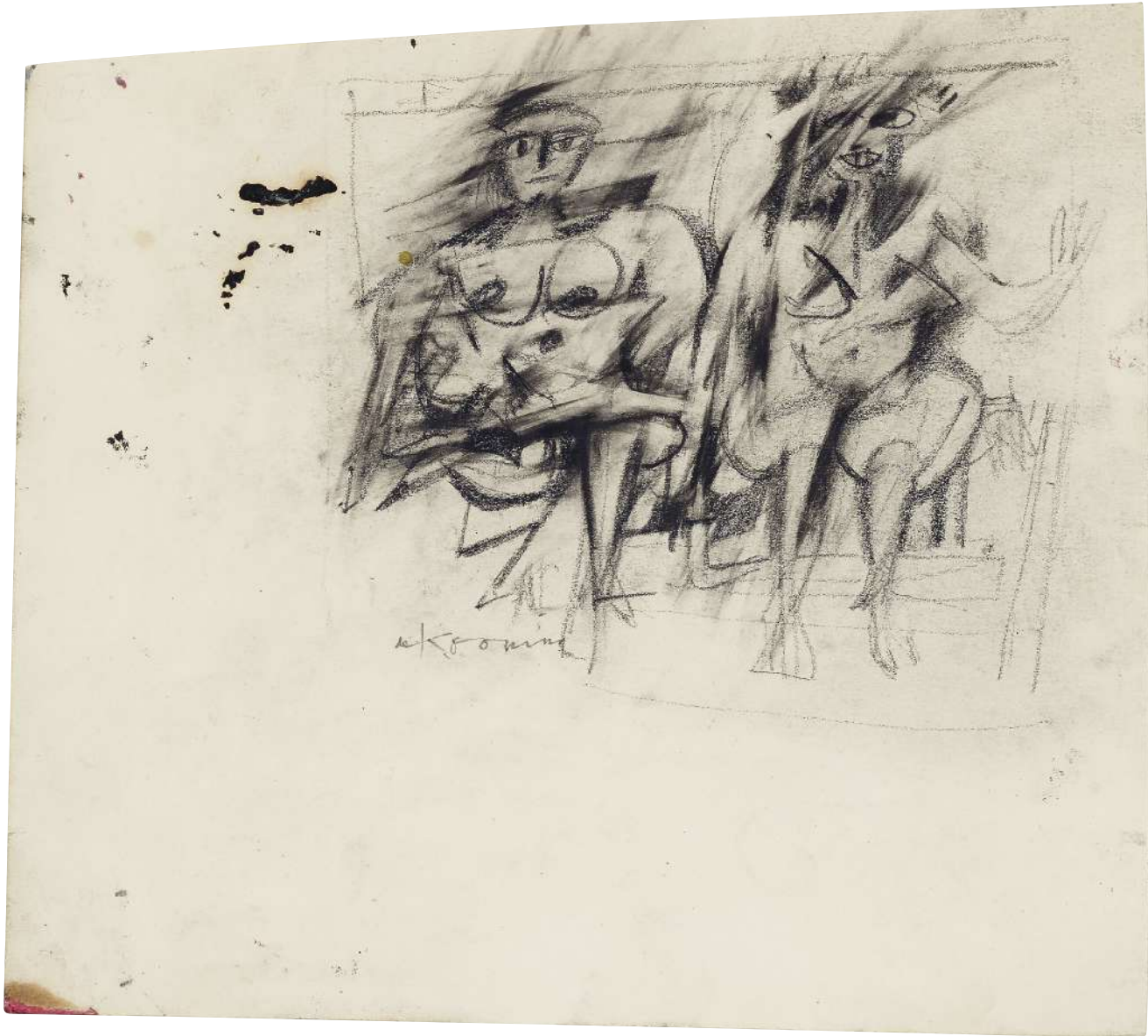
Minneapolis, Walker Art Center; Ottawa, National Gallery of Canada; Washington D.C., The Phillips Collection; Buffalo, Albright-Knox Art Gallery and Houston, The Museum of Fine Arts, *Willem de Kooning: Drawings and Sculpture*, March 1974-April 1975, no. 34.
Los Angeles, James Corcoran Gallery, *Willem de Kooning: Paintings, Drawings, Sculpture*, May 1975-June 1976, no. 16.
New York, C & M Arts, *de Kooning: The Women, Works on Paper 1947-1954*, September-November 1995, pl. 6 (illustrated).
Valencia, IVAM Centre Julio Gonzalez and Madrid, Fundación la Caixa, *Willem de Kooning*, September 2001-March 2002 (illustrated).
Los Angeles, Museum of Contemporary Art; San Francisco Museum of Modern Art and Washington D.C., National Gallery of Art, *Willem de Kooning: Tracing the Figure*, February 2002-January 2003, n.p., pl. 33 (illustrated).
New York, Richard Gray Gallery, *Self-Portraits/Portraits*, February 2006.

LITERATURE:

T. Hess, *Willem de Kooning*, New York, 1968, no. 118.
T. Hess, *Willem de Kooning*, Amsterdam, 1968, no. 105 (illustrated).
G. Drudi, *Willem de Kooning*, Milan, 1972, no. 69 (illustrated).
P. Sollers, *De Kooning, Vite I*, Paris, 1988, p. 80, no. 22.
P. Sollers, *De Kooning, Vite II*, Paris, 1988, n.p., no. 22 (illustrated).

The drawings that interest me
most are made with closed eyes.
With eyes closed, I feel my hand
slide down on the paper. I have
an image in mind, but the results
always surprise me.

—Willem de Kooning



PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LÉVY

248 ISAMU NOGUCHI (1904-1988)

Solitude



bronze
75⅞ x 8½ x 8⅞ in. (192.7 x 21.6 x 20.6 cm.)
Conceived in 1962 and cast in 1963. This work is number two from an edition of six plus two artist's proofs and one artist's cast.

\$600,000-800,000

PROVENANCE:

Cordier & Ekstrom, Inc., New York
Frederic E. Ossorio, New York, 1964
Anon. sale; Sotheby's, New York, 17 May 1979, lot 333
Martin Margulies, Miami
Anon. sale; Sotheby's, New York, 3 May 1993
Acquired at the above sale by the present owner

EXHIBITED:

New York, Cordier & Ekstrom, Inc., *Isamu Noguchi*, April 1963, no. 9 (another example exhibited).
Paris, Claude Bernard Gallery, *Isamu Noguchi*, June-July 1964, no. 27 (another example exhibited and illustrated).
Tokyo, Minami Gallery, *Isamu Noguchi*, May-June 1973 (another example exhibited).
New York, Whitney Museum of American Art, *Isamu Noguchi: Master Sculptor*, October 2004-May 2005

LITERATURE:

I. Noguchi, *Isamu Noguchi: A Sculptor's World*, Evanston, 1968, no. 96 (another example illustrated).
D. Botnick and N. Grove, *The Sculpture of Isamu Noguchi, 1924-1979: A Catalogue*, New York and London, 1980, p. 97, no. 530 (another example illustrated).
P. Harper, *Contemporary Art in the Martin Z. Margulies Collection*, Coconut Grove, 1986, p. 99 (illustrated).
Isamu Noguchi Foundation and Garden Museum, *The Isamu Noguchi Catalogue Raisonné*, digital, ongoing, no. 530B-2/6 (illustrated).

Another cast from this edition resides in the permanent collection of the Des Moines Art Center.



Constantin Brâncuși, *Adam and Eve*, 1921. Solomon R. Guggenheim Museum, New York. © 2020 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: The Solomon R. Guggenheim Foundation / Art Resource, New York.



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

°249 ROBERT RAUSCHENBERG (1925-2008)

Shortcut (Runt)



signed and dated 'Rauschenberg 2K + 7' (lower right)

inkjet pigment transfer on polylamine

59 3/8 x 72 in. (150.8 x 182.9 cm.)

Executed in 2007.



\$150,000-200,000

PROVENANCE:

New Museum Benefit Auction; Phillips, New York, 15

November 2007, lot 25, courtesy of the artist

Acquired at the above sale by the present owner





PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LÉVY

250 CHRISTO (1935-2020)

Surrounded Islands (Project for Biscayne Bay, Miami)

i signed and dated 'Christo 1981' (lower right of smaller element)
box construction—enamel, wax crayon, pastel, graphite and printed paper collage on paper, in two parts
smaller element: 28¼ x 11¼ in. (71.8 x 28.6 cm.)
larger element: 28¼ x 22¼ in. (71.8 x 56.5 cm.)
Executed in 1981.

PROVENANCE:

Galleri Flach, Stockholm
Acquired from the above by the present owner

\$60,000-80,000



PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LÉVY

251 CHRISTO (1935-2020)

The Umbrellas (Project for Japan and Western USA)

i signed and dated 'Christo 1986' (lower right)
box construction—wax crayon, pastel, graphite and fabric collage on paperboard
30¾ x 26½ in. (78.1 x 67.3 cm.)
Executed in 1986.

PROVENANCE:

Private collection, acquired directly from the artist
Anon. sale; Sotheby's, New York, 11 November 1988, lot 273
Acquired at the above sale by the present owner

LITERATURE:

J.C. Christo and W. Volz, *Christo and Jeanne-Claude, The Umbrellas, Japan-USA, 1984-91*, Cologne, 1998, p. 57 (illustrated).

\$40,000-60,000

New York, New York

SCENES BY RICHARD ESTES



gettyimages-53271730-2048x2048

"In many ways, Estes' New York is an ideal city: always fall or always spring, no slush or grime. And everything is in miraculous, preternatural focus. 'There are certain things that have to be fuzzy that are naturally fuzzy,' he explained to me when we were talking about his paintings. 'The eye sees like that. When I look at things, some are out of focus. But I don't like to have some things out of focus and others in focus because it makes very specific what you are supposed to look at, and I try to avoid saying that. I want you to look at all. Everything is in focus.'"

(J. Perreault, "Richard Estes," Richard Estes: The Complete Paintings 1966-1985, New York, 1986, pp. 10-11)



252 RICHARD ESTES (B. 1932)

NY Subway Train



oil on board
15 x 15 in. (38.1 x 38.1 cm.)
Painted in 2005.

\$60,000-80,000

PROVENANCE:

Marlborough Gallery, New York
Acquired from the above by the present owner, 2005



253 RICHARD ESTES (B. 1932)

Tour Bus of the World Trade Center



oil on board
16 x 11 $\frac{7}{8}$ in. (40.6 x 30 cm.)
Painted in 2005.

PROVENANCE:

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

\$60,000-80,000



254 RICHARD ESTES (B. 1932)

Scaffolding, Broadway

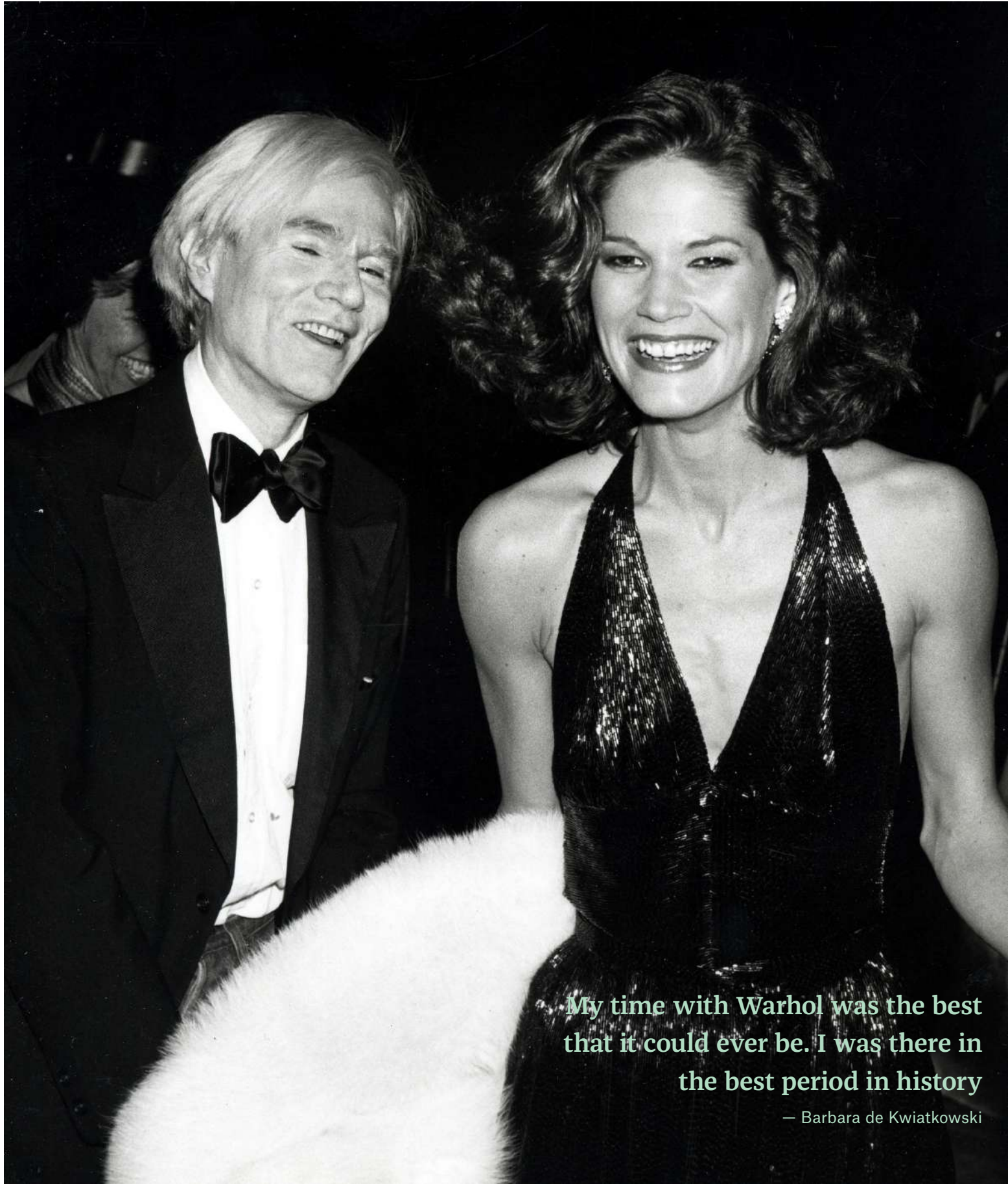


oil on board
18.3/9 x 9 $\frac{1}{4}$ in. (46.7 x 23.5 cm.)
Painted in 2005.

PROVENANCE:

Marlborough Gallery, New York
Acquired from the above by the present owner, 2005

\$50,000-70,000



**My time with Warhol was the best
that it could ever be. I was there in
the best period in history**

— Barbara de Kowitz

THE COLLECTION OF BARBARA ALLEN OF DE KWIATKOWSKI

A TRIBUTE, BY BOB COLACELLO

There was no one quite like Barbara — adventuress, style setter, object of desire, the most beautiful girl in the world, it was said.

Barbara was to the 1970s what Baby Jane Holzer was to the 1960s — the It Girl, the embodiment of a decade that was all about openness, creativity, and freedom. In 1972, she was the first model to appear on the cover of Harper's Bazaar in blue jeans and a T-shirt, the essence of youthful, sporty, all-American chic.

She was a military brat, a Finch College post-deb, fresh-faced bride to the newsprint heir Joseph Allen, who collected Pop Art and introduced her to the Warhol Factory, where she started writing a fashion column for Interview magazine, discovering Bottega Veneta and making Helen Arpel pumps de rigueur.


Almost instantly, she also became the kid sister to the band of brothers who formed Andy's inner circle — Fred Hughes, Jed Johnson, Vincent Fremont, and this writer. One of the boys, yet always a girl, sloe-eyed with hair the colour of roasting chestnuts, skin as smooth as the finest silk, and the body of a Matisse odalisque.

Designers from Halston to Valentino adored and dressed her. Truman Capote, Francis Bacon, and Mick Jagger found her inspirational. Exciting, fascinating men whisked her off to African game reserves and private Greek islands. Life was a five-star dream, but Babs remained Babs, unpretentious, fun-loving, big-hearted.

CONTINUE READING

255 ANDY WARHOL (1928-1987)

VIP Ticket - Studio 54

 signed, dedicated and dated 'to Babs, with love Merry Christmas Andy Warhol 1978' (on the reverse)
acrylic and silkscreen ink on canvas
16 x 14 in. (40.6 x 35.6 cm.)
Painted in 1978.

\$120,000-180,000

PROVENANCE:
Gift of the artist to the present owner



Unidentified man and Babara Allen de Kwiatowski at Studio 54. Photo: Courtesy the Consignor.ç



256 ANDY WARHOL (1928-1987)

Mao



signed and dedicated 'Barbara Baaabaa Brab Merry Christmas Andy 76' (on the overlap)

acrylic and silkscreen ink on canvas

12 x 10 in. (30.5 x 25.4 cm.)

Painted in 1973.



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

PROVENANCE:

Leo Castelli Gallery, New York

Acquired from the above by the present owner

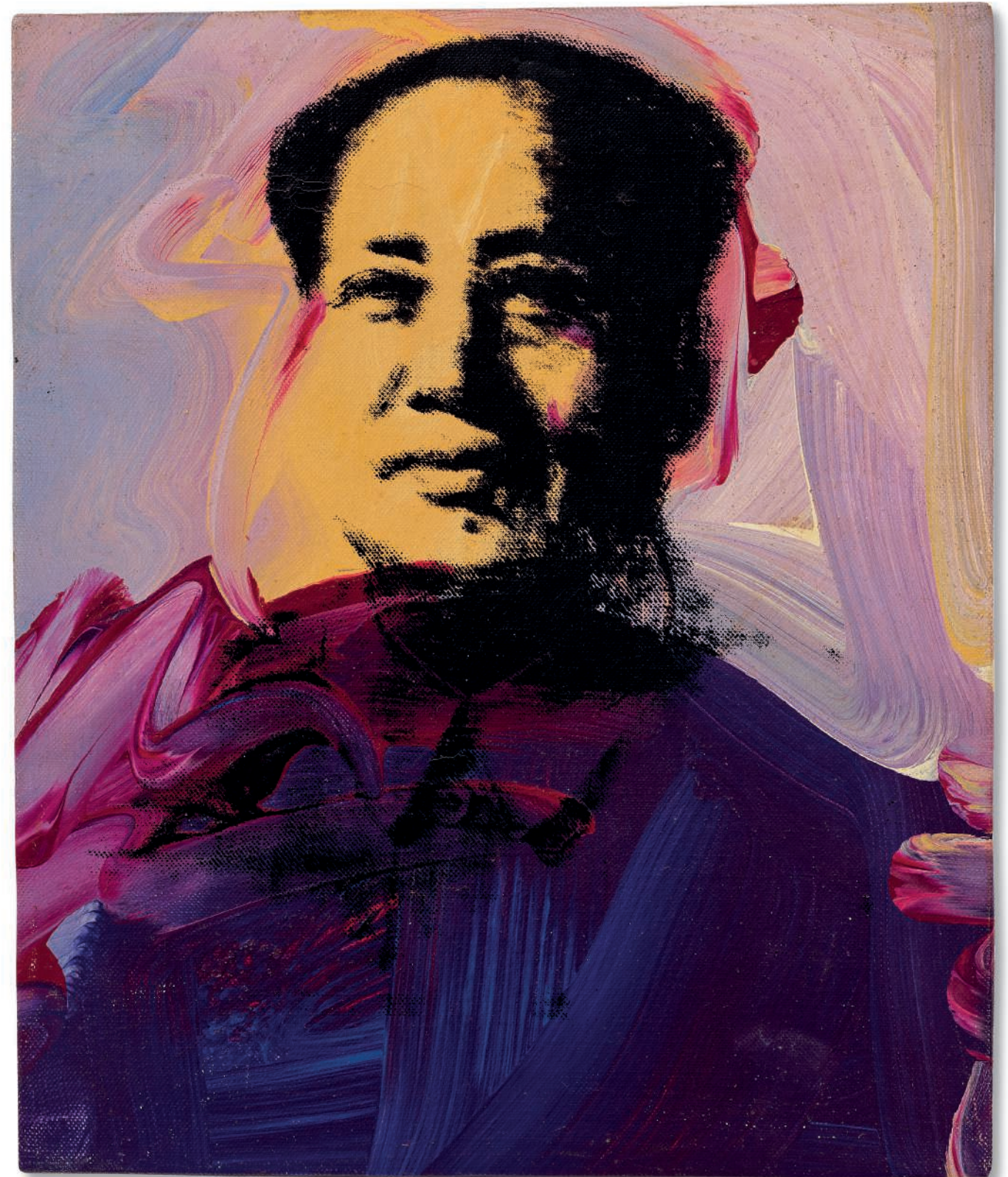
EXHIBITED:

The Baltimore Museum of Art, *Andy Warhol: Paintings 1962-1975*, July-September 1975, no. 29.

The Art Institute of Chicago, *The Society for Contemporary Art: 34th Exhibition (The Small Scale in Contemporary Art)*, May-June 1975.

LITERATURE:

N. Printz, ed., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1970-1974*, New York, pp. 238 and 258-259, no. 2398 (illustrated).



Slashed through with rich brushstrokes in glamorous shades of pink, purple and orange, Andy Warhol's *Mao* situates the divisive politician firmly within the pantheon of Warhol's celebrities, while equally challenging the revolutionary power of the ultra-proliferated image. Works from this series typically group color to emphasize the components of the figure, assigning a separate hue to torso, head and background. After marking out these key features, Warhol then inverts his precision in favor of more free-flowing swathes, pulsing in and out of the initial formula and elevating the image to the realms of both figurative painting and subversive art. The resulting paint appears graffiti-like, excellently balancing adherence to the figurative form with a refined spontaneity that intelligently diverges from the standard portrait template. In the present work, Chairman Mao's familiar yet haunting visage emerges from a lyrical, hand-painted background in expectation of absolute control; however, Warhol's perceptive placement of fuchsia paint across the Chairman's neck acts almost as a physical restraint against the oppressive call set to emanate from the subject's vocal chords. The recognizable uniform of Mao's administration is only visible beneath Warhol's gleeful intervention, further juxtaposing the former's stringent measures in the name of culture with the artist's expert commentary on the nature of icon status.

At 12 by 10 inches, the present work is an intimate example from the collection of Barbara Allen de Kwiatkowski, a well-known New York tastemaker and dear friend of Warhol. Known affectionately in her circles as Babs deK, the influential muse enjoys even more monikers in the personalized inscription on the reverse of the painting, acquired from Leo Castelli a few years after it was painted: "Barbara Baaabaa Brab Merry Christmas Andy 76". In addition to spending evenings at the famed Studio 54, Babs and Warhol partnered on *Interview* magazine, dubbed the "crystal ball of Pop" for its progressive look into the lives of the creatives populating the scene in 1970s New York. Together through a fruitful friendship, the artist and collector captured and preserved their cultural zeitgeist, outlining the trajectory of both global and uniquely American history.

LOT ESSAY

Andy Warhol, Tiananmen Square,
Beijing, 1982. Photo: Christopher
Makos 1982 christophermakos.com





257 ANDY WARHOL (1928-1987)

Barbara Allen



signed 'Andy Warhol' (lower right)
graphite on paper
31 x 23 in. (78.7 x 58.4 cm.)
Drawn circa 1976.

PROVENANCE:

Gift of the artist to the present owner

\$30,000-40,000



258 ANDY WARHOL (1928-1987)

Candy Box



signed and dated 'Andy Warhol 1980' (on the
overlap)
acrylic, silkscreen ink and diamond dust on canvas
14 x 11½ in. (35.6 x 28.3 cm.)
Painted in 1980.

PROVENANCE:

Gift of the artist to the present owner

\$60,000-80,000



259 ANDY WARHOL (1928-1987)

Untitled (Shoe)



tempera on wood
5 x 9 x 3 in. (12.7 x 22.9 x 7.6 cm.)
Executed *circa* 1956.

\$20,000-30,000

PROVENANCE:

The Collection of Frederick W. Hughes, New York
His sale; Sotheby's, New York, 10 October 2001, lot 315
Acquired at the above sale by the present owner



260 ANDY WARHOL (1928-1987)

Electric Chairs : one plate



signed and dedicated 'to Barbara + Jo Allen H.W.
Andy Warhol 71' (on the reverse left sheet edge);
inscribed 'Jed + Fred' (on the reverse)
screenprint in colors, on wove paper
35 $\frac{3}{8}$ x 47 $\frac{7}{8}$ in. (89.7 x 121.8 cm.)
Executed in 1971. This work is aside from the
edition of 250 plus 50 artist's proofs in Roman
numerals. Published by Bruno Bischofberger,
Zürich, Switzerland

\$10,000-15,000

PROVENANCE:

Gift of the artist to the present owner

LITERATURE:

Feldman & Schellmann II.77

261 JASPER JOHNS (B. 1930)

Lightbulb



signed, dedicated and dated 'For Barbara Allen Jasper Johns '74' (in the margin)
ink over offset reproduction on paper
image: 7 x 9 in. (17.8 x 22.9 cm.)
sheet: 10½ x 11¼ in. (26.7 x 28.6 cm.)
Executed in 1974.



\$120,000-180,000

PROVENANCE:
Gift of the artist to the present owner



Giacomo Balla, *Street Light*, circa 1909. Museum of Modern Art, New York. © 2020 Artists Rights Society (ARS), New York / SIAE, Rome. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.ç



262 PETER BEARD (1938-2020)
Bicentennial Diary Pages



initialed, inscribed variously, dedicated, titled and dated 'Sunday May 21st, '89 Greenwich Conn Bicentennial Diary 1976 for Bara Bara and Henry de Kwiatkowski all' (margin of left sheet); signed, inscribed variously, dedicated and dated 'Best joyous nuptials and heartfelt Salaams from Nejma + Peter Beard Peter Beard 1989 Montauk L.I.' (lower edge of right sheet)
watercolor and ink on half-toned double printed gravure, in two parts

each sheet: 34¾ x 22½ in. (87.3 x 57.2 cm.)
overall dimensions variable
Executed in 1976.

(2)

\$30,000-50,000

PROVENANCE:
Gift of the artist to the present owner

263 No Lot



264 PER KIRKEBY (1938-2018)
Untitled



signed with the artist's initials and dated 'PK 12' (on the reverse)
oil, lacquer, oilstick, graphite and printed paper collage on Masonite
48½ x 48½ in. (122.2 x 122.2 cm.)
Executed in 2012.

\$40,000-60,000

PROVENANCE:
Michael Werner, New York
Acquired from the above by the present owner



265 EDWARD RUSCHA (B. 1937)

Ebon Jet Baby



signed and dated 'Ed Ruscha 2015' (lower right)
acrylic and dry pigment on paper
image: 5 $\frac{5}{8}$ x 9 $\frac{3}{8}$ in. (14.1 x 23.8 cm.)
sheet: 7 $\frac{1}{2}$ x 11 $\frac{1}{8}$ in. (19.1 x 28.3 cm.)
Executed in 2015.

PROVENANCE:

Silverlake Conservatory of Music, Los Angeles,
benefit auction, courtesy of the artist, 17 October
2015
Acquired at the above sale by the present owner

\$40,000-60,000



PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LÉVY

266 JAMES ROSENQUIST (1933-2017)

Crosshatch and Mutations



signed, titled, numbered and dated '7/29 Crosshatch
and Mutations James Rosenquist 1986' (lower edge)
monoprint in colors, with collage of lithographs in
colors, on T.H. Saunders HP drawing paper and Arches
88 paper
41 $\frac{1}{2}$ x 50 $\frac{1}{2}$ in. (105.4 x 128.3 cm.)
Executed in 1986. This work is number seven from an
edition of twenty-nine. Published by Graphicstudio,
U.S.F., Tampa, with their blindstamp and ink stamp on
the reverse.

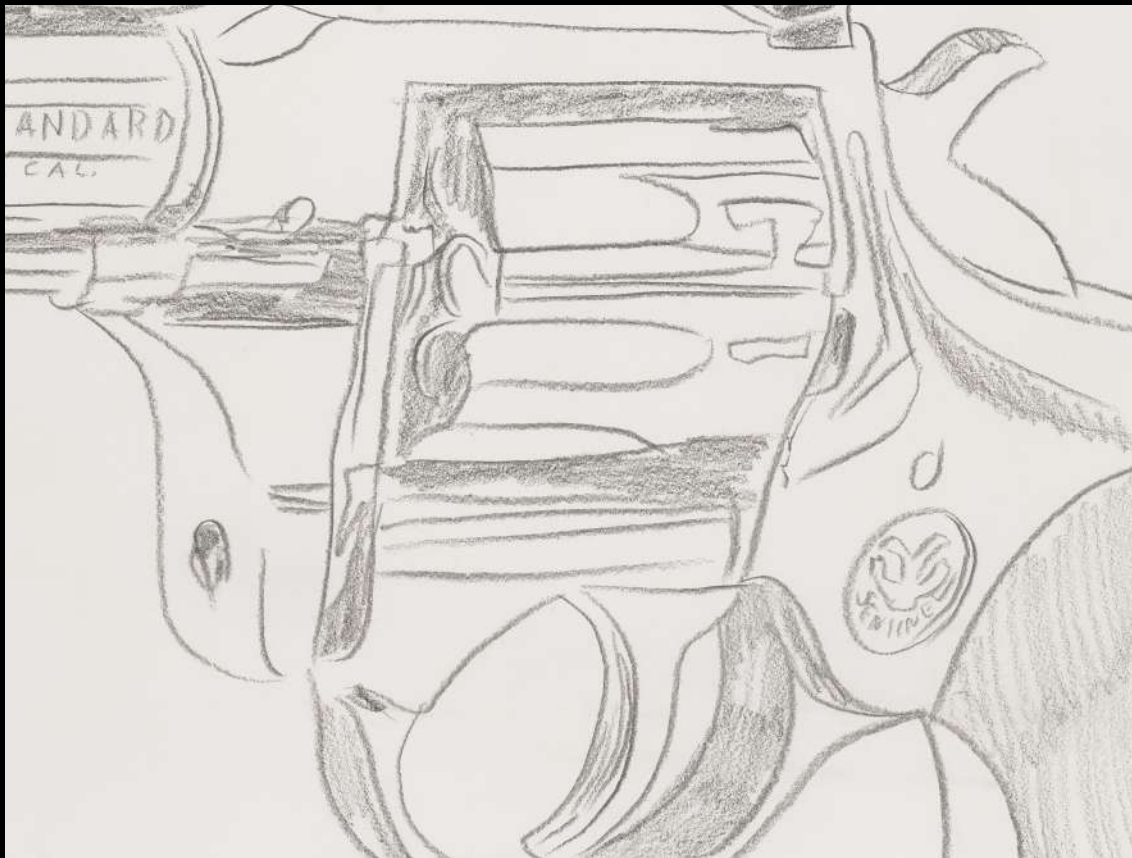
PROVENANCE:

Feigen & Co., New York
Acquired from the above by the present owner, 1989

LITERATURE:

C.W. Glenn, *James Rosenquist: Time Dust Complete
Graphics: 1962-1992*, New York, 1993, no. 207.

\$8,000-12,000



267 ANDY WARHOL (1928-1987)

Gun



signed and dated 'Andy Warhol 81' (lower left)
graphite on paper
23½ x 32 in. (59.7 x 81.3 cm.)
Drawn in 1981.

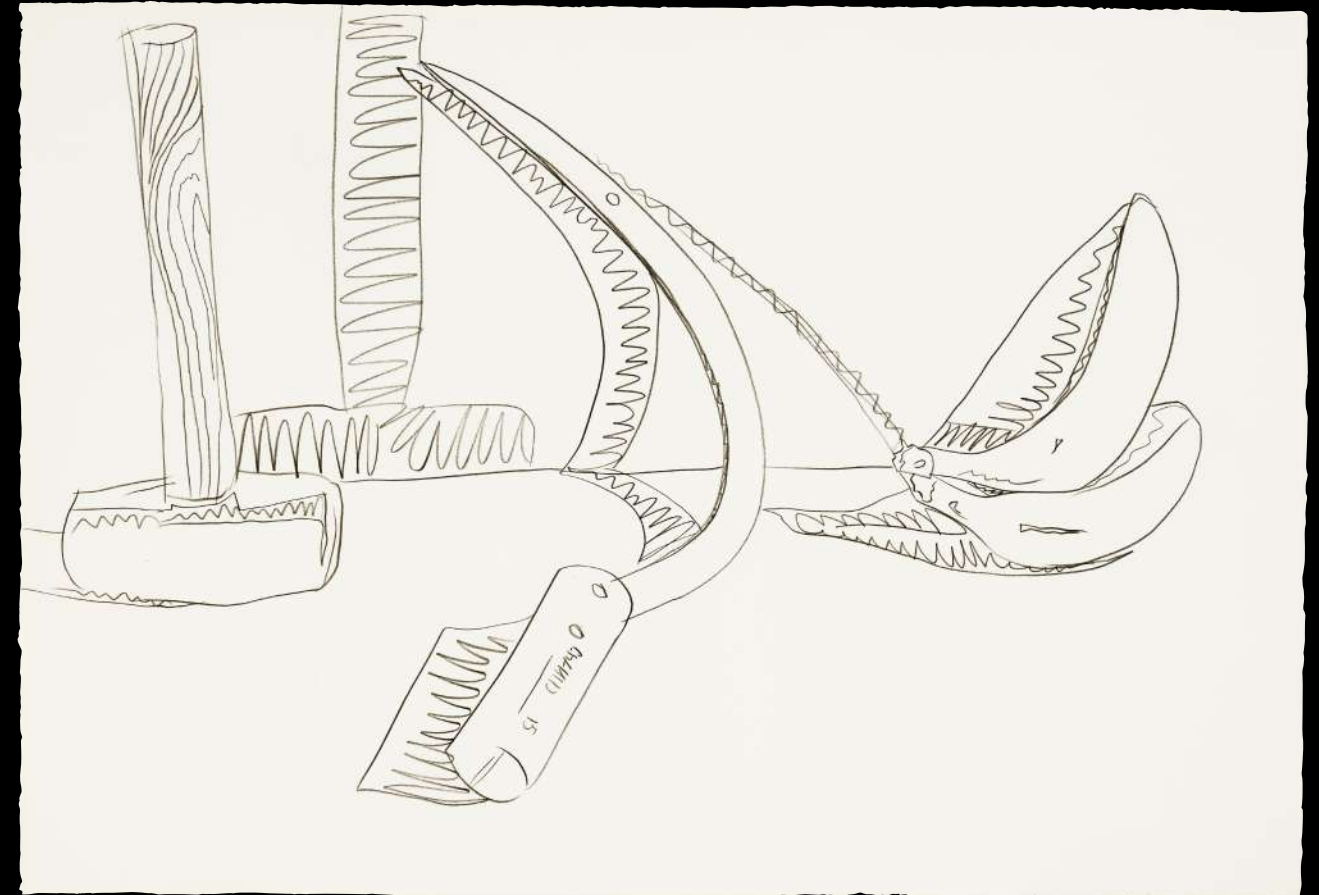
\$60,000-80,000

PROVENANCE:

Alexander Iolas, New York
Acquired from the above by the present owner

EXHIBITED:

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



268 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 31.022' (on the reverse)
graphite on paper
28 x 40½ in. (71.1 x 102.6 cm.)
Drawn in 1977.

\$50,000-70,000

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



269 ANDY WARHOL (1928-1987)

One Dollar Bills (Backs)



stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'VF PA59.009' (on the overlap)



acrylic and silkscreen ink on canvas
8 $\frac{5}{8}$ x 39 $\frac{1}{8}$ in. (21.9 x 99.4 cm.)
Painted in 1962.

\$250,000-350,000

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, 1998

EXHIBITED:

New York, Gagosian Gallery, *Andy Warhol Early Hand-Painted Works*, September-October 2005, p. 102 (illustrated).

LITERATURE:

G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculpture 1961-1963, vol. 1*, New York, 2002, pp. 145 and 150, no. 161 (illustrated).

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



270 ANDY WARHOL (1928-1987)

Daily News (Gimbel's Anniversary Sale/Artist Could Have Been Choked)



stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'PA 94.007' (on the overlap) acrylic and silkscreen ink on canvas
24 x 20 in. (61 x 50.8 cm.)
Painted circa 1983.

\$100,000-150,000

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, 2002

EXHIBITED:

New York, Gagosian Gallery, *Andy Warhol: B&W Paintings, Ads and Illustrations 1985-1986*, March-March 2002, p. 57 (illustrated).
Beverly Hills, Gagosian Gallery, *Andy Warhol: Late Paintings*, February-April 2004.
Washington, D.C., National Gallery of Art; Frankfurt, Germany, Museum für Moderne Kunst; Rome, Galleria Nazionale d'Arte Moderna e Contemporanea and Pittsburgh, The Andy Warhol Museum, *Warhol Headlines*, September 2011-January 2013, no. 58, p. 154 (illustrated).

ADDITIONAL CATALOGUING



271 JOHN WESLEY (B. 1928)

Aer Lingus



signed, titled and dated "AER LINGUS' John Wesley 2002' (on the reverse)
acrylic on canvas
63 x 43 in. (160 x 109.2 cm.)
Painted in 2002.

\$80,000-120,000

PROVENANCE:

Fredericks Freiser Gallery, New York
Acquired from the above by the present owner, 2003

EXHIBITED:

New York, Fredericks Freiser Gallery, *John Wesley: New Paintings*, October-December 2003.
Venice, Fondazione Prada, *John Wesley*, June-October 2009, p. 445, no. 765 (illustrated).

LITERATURE:

R. Smith, "Art in Review; John Wesley", *The New York Times*, 28 November 2003.
M. Schwendener, "John Wesley, Fredericks Freiser Gallery", *Artforum International*, Vol. 42, No. 7, March 2004.

272 ANDY WARHOL (1928-1987)

Alfred Siu



stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc.
stamps and numbered 'VF P050.288' (on the overlap)
acrylic and silkscreen ink on canvas
40 x 40 in. (101.6 x 101.6 cm.)
Painted in 1982.

\$100,000-150,000

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



273 ANDY WARHOL (1928-1987)

Caroline Law



signed 'Andy Warhol' (on the overlap); stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'VF P050.916' (on the overlap)
acrylic and silkscreen ink on canvas
40 x 40 in. (101.6 x 101.6 cm.)
Painted in 1976.

\$120,000-180,000

PROVENANCE:

Estate of Andy Warhol, New York
The Andy Warhol Foundation for the Visual Arts, Inc.,
New York
Michael Kohn Gallery, Los Angeles
Acquired from the above by the present owner

EXHIBITED:

Stockholm, Wetterling Gallery, *The 30th Anniversary: Part I*, September-October 2008, p. 105 (illustrated).

LITERATURE:

N. Printz, ed., *The Andy Warhol Catalogue Raisonné, Vol. 4: Paintings and Sculptures late 1974-1976*, New York, 2014, pp. 311 and 313, no. 3180 (illustrated).





274 ANDY WARHOL (1928-1987)

U.S. Weather Map/GE



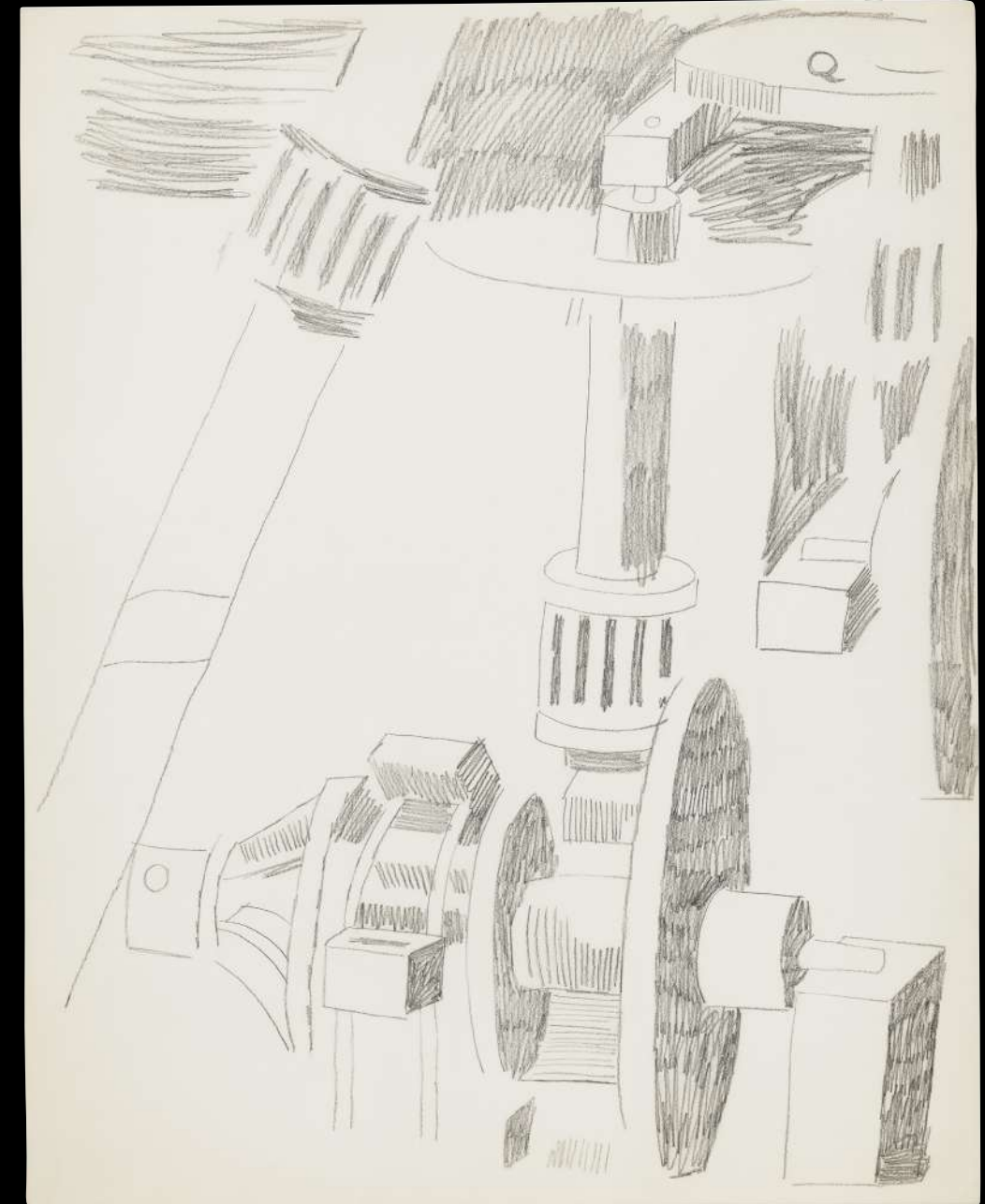
stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'VF PA10.318' (on the overlap)

acrylic and silkscreen ink on canvas
16 x 20 in. (40.6 x 50.8 cm.)
Painted *circa* 1985-1986.

\$80,000-120,000

PROVENANCE:

Estate of Andy Warhol, New York
The Andy Warhol Foundation for the Visual Arts, Inc.,
New York
Jasco Fine Arts, Inc., Orange County
Private collection, Los Angeles
Acquired from the above by the present owner



275 ANDY WARHOL (1928-1987)

Machine Parts



stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'VF 148.002' (on the reverse)

graphite on paper
23 x 29 in. (58.42 x 73.66 cm.)
Drawn *circa* 1961.

\$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

276 MEL RAMOS (B. 1935)

Beaver Shot

signed and dated 'Mel Ramos 66' (on a paper label affixed to the reverse)

oil on shaped Masonite mounted to oil on canvas

52 x 52 in. (132.1 x 132.1 cm.)

Painted in 1966.

\$80,000-120,000

PROVENANCE:

David King, California

Private collection, California

Private collection, Europe

Acquired from the above by the present owner

LITERATURE:

E. Claridge, *The Girls of Mel Ramos*, Chicago, 1975, p. 111 (illustrated).

D. Kuspit, *Mel Ramos Pop Art Fantasies: The Complete Paintings*, New York, 2004, p. 119 (illustrated).

O. Letze, *Mel Ramos: 50 years of Pop Art*, Ostfildern, 2010, p. 22, no. 14 (illustrated).



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

°277 CLAES OLDENBURG (B. 1929)

Sculpture in the Form of Trowel Stuck in the Ground (Model)



painted wood and fabric construction
44 x 29¾ x 25 in. (111.8 x 75.6 x 63.5 cm.)
Executed in 1969. This work is unique.



\$200,000-300,000

PROVENANCE:

Ronald Feldman Fine Art, New York
Acquired from the above by the present owner, 2002

EXHIBITED:

New York, Sidney Janis Gallery, *New Work by Claes Oldenburg*, November 1970, no. 7.
New York, Marian Goodman Gallery, *A Sculpture Show*, Summer 1994.





**278 CLAES OLDENBURG (B. 1929)
& COOSJE VAN BRUGGEN (1942 - 2009)**

Soft Book



canvas construction with foam
42 x 28 x 20 in. (106.7 x 71.1 x 50.8 cm.)
installation dimensions variable
Executed in 1985.

\$80,000-120,000

PROVENANCE:

Margo Leavin Gallery, Los Angeles
Private collection, Zürich
Anon. sale; Sotheby's, New York, 16 May 2002, lot 127
Acquired at the above sale by the present owner

EXHIBITED:

Venice, Campo dell'Arsenale, *Il Corso del Coltello*,
September 1985.
New York, Leo Castelli Gallery and Los Angeles, Margo
Leavin Gallery, *Il Corso del Coltello (The Course of the
Knife): Props, Costumes and Designs by Claes Oldenburg,
Coosje van Bruggen, Frank O. Gehry*, December
1986-February 1988, pp. 201 and 223 (illustrated).
Paris, Centre Pompidou, *Il Corso del Coltello*, July-
August 1987.

ADDITIONAL CATALOGUING



279 FRANK STELLA (B. 1936)

K.17 (lattice variation)



stainless steel and spray painted Alumide RPT
24 x 28 x 17 in. (60.9 x 71.1 x 43.1 cm.)
Executed in 2008.

\$60,000-80,000

PROVENANCE:

Private collection, New York, acquired directly
from the artist
Anon. sale; Christie's, New York, 28 September
2016, lot 9
Acquired at the above sale by the present owner

EXHIBITED:

New Canaan, The Philip Johnson Glass House, *Frank
Stella: Scarlatti Kirkpatrick*, September-November 2012.
London, Simon Dickinson, Ltd., *Forms of Abstraction:
American Abstraction from the 1950s to Today*, June-July
2014.

AN EYE FOR EXCELLENCE

The Collection of Dr. Marvin and Mrs. Natalie Gliedman

It was a wish to find a distraction from the exacting pressures of establishing his career as an accomplished surgeon and academic that first led Dr. Marvin Gliedman and his wife Natalie to begin their collection of American twentieth century art. Early in their marriage, the couple would spend Saturday visiting the galleries of New York’s Upper East Side, admiring the wide range of works on display. Without having had any formal artistic education, Dr. and Mrs. Gliedman developed an eye for quality, identifying works they liked, and judiciously acquiring examples for their home. Over the years the couple would build an enviable collection featuring paintings and sculpture by some of the most important artists of the period; works by Mark Rothko, Willem de Kooning, Jacob Lawrence, and sculptures by Alexander Calder filled their Atlantic Beach, Long Island home.

Born in 1929, Marvin Gliedman spent his boyhood in Brooklyn, graduating from Erasmus Hall High School. A championship fencer, he was captain of the Syracuse University fencing team. Natalie Schwartz grew up in Syracuse, NY, the youngest of five children. She also attended Syracuse University where they met. After a five-year engagement, while they waited for Marvin to finish his medical training, they married.



Gliedman residence, New York. Artwork: © 2020 Milton Avery Trust / Artist Rights Society (ARS), New York; © 2020 The Joseph and Robert Cornell Memorial Foundation / Licensed by VAGA at Artists Rights Society (ARS), NY; © 2020 Calder Foundation, New York / Artists Rights Society (ARS), New York; © 2020 Estate of Isamu Noguchi / Artists Rights Society (ARS), New York.



Natalie and Marvin Gliedman. Photo: Courtesy of the Consignor.



Dr. Marvin Gliedman. Photo: Courtesy of the Consignor.

Dr. Gliedman became a distinguished surgeon and professor, working in academic medicine for his entire career. He served as Chairman of the Unified Department of Surgery of the Albert Einstein College of Medicine and Montefiore Medical Center for twenty years, operating and teaching until a few weeks before his death in 2001.

Marvin and Natalie, spent most Saturdays visiting one gallery or museum after another and quietly assembled a world-class collection, exploring the breadth of artistic production in America, from Native American art to Shaker furniture and decorative art to works of high Modernism. They developed friendships with gallery owners such as Edith Halpert, owner of the legendary Downtown Gallery, and would often spend convivial lunches discussing potential additions to the collection. Treating art as a respite from the pressures of “cut and sew,” as Dr. Gliedman would describe what he did for a living, the couple built their collection as a reflection of their values—art was about living a cultured life with pieces that they loved, rather than gaining status as collectors.

Works of art would come into the house “on approval” from galleries and only after living with the piece for a while would a decision be made about its acquisition. If the developing bond to the work was deep enough, they would figure out the payment—in one case quarterly over four years.

CONTINUE READING

THE COLLECTION OF DR. MARVIN AND MRS. NATALIE GLIEDMAN

°♦280 ALEXANDER CALDER (1898-1976)

Triangles and Arches (maquette)



incised with the artist's monogram 'CA' (on a side edge)

sheet metal and paint

20 x 30 ¾ x 21 in. (50.8 x 78.1 x 53.3 cm.)

Executed in 1965.



\$500,000-700,000

PROVENANCE:

Estate of the artist

The Pace Gallery, New York

The Collection of Sheldon Berlow, Buffalo, New York

James Goodman Gallery, New York

Acquired from the above by the present owner, 1988

EXHIBITED:

New York, Whitney Museum of American Art, *Calder's Universe*, October 1976–February 1977, p. 319 (monumental version exhibited and illustrated).

Nassau County Museum of Art, *Calder and Miró*, June–September 1998, p. 18 (illustrated).

LITERATURE:

H. Arneson and U. Mulas, *Calder*, New York, 1971, pp. 66-67 (illustrated).

Alexander Calder: 1898–1976, exh. cat., Musée d'Art Moderne de la Ville de Paris, 1996, p. 189 (illustrated).

U. Mulas, A. Calder and Giulio C. Argan, *Ugo Mulas/Alexander Calder*, Milan, 2008, pp. 12-13 (illustrated).

C. Larroche, *Calder: Le Magicien des Aires*, Paris, 2008, p. 29 (illustrated).

Alexander Calder en Touraine, exh. cat., Château de Tours, 2008, p. 120 (illustrated).

Calder: Les Années Parisiennes au Centre Pompidou, March 2009, p. 43 (illustrated).

Calder: Sculptor of Air, exh. cat., Palazzo delle Esposizioni, Rome, 2009, p. 214 (illustrated).

This work is registered in the archives of the Calder Foundation, New York, under application number A00406.





Calder with *Têtes et queue* (maquette, c. 1965), *Têtes et queue* (1965), and *Triangles and Arches* (1965) in Etablissements Biémont, Tours, France, 1965. Photo Ugo Mulas © Ugo Mulas Heirs. Artwork: © 2020 Calder Foundation, New York / Artists Rights Society (ARS), New York.

Alexander Calder's radical innovations upended many of the traditional characteristics of sculpture, revolutionizing the medium by injecting a previously unprecedented kinetic aspect to it. Calder eschewed the idea of a base, suspending his works from the ceilings in his well-known mobiles, or integrating the base into the composition as seen in his standing mobiles. His use of unorthodox materials heralded the modern age: works created with relatively light, high-tensile industrial metals enabled movement and departed from conventional materials such as stone, bronze and wood. *Triangles and Arches* is an exquisite example of the artist's unique combination of artistic and technical skill.

The present work, conceived in 1965, coincided with the height of Calder's creative output and the pinnacle of his prominence. After a series of critically acclaimed retrospectives at the Tate in London (1962), the Solomon R. Guggenheim Museum (1964), and the Musée National d'Art Moderne in Paris (1965), Calder was as busy as ever.

His studio bustled with activity seven days a week as he sat at his workbench cutting and constructing small scale sculptures. These maquettes were his retreat, a place to study the dynamics of color and shape that readily appealed to himself. This format resulted in some of Calder's most majestic and structurally rigorous works. "If a plate seems flimsy," Calder commented, "I put a rib on it, and if the relationship between the two plates is not rigid, I put a gusset between them... How to construct them changes with each piece; you invent the bracing as you go, depending on the form of each object" (A. Calder, quoted in M. Prather, *Alexander Calder 1898-1976*, Washington, 1998, p. 281). The fabrication, engineering and artistry that went into each work was crucial to Calder's rationale. The regimented lines of bolts and braces were as essential to his visual aesthetic as the elegant and graceful curves. As such, *Triangles and Arches*, finds Calder persisting in his self-issued directive to explore the relationship between form and the space surrounding it.

LOT ESSAY



Empire State Plaza, Albany. Photo: Randy Duchaine / Alamy Stock Photo. Artwork: © 2020 Calder Foundation, New York / Artists Rights Society (ARS), New York.



Calder with *Têtes et queue* (maquette, c. 1965), *Têtes et queue* (1965), and *Triangles and Arches* (1965) in Etablissements Biémont, Tours, France, 1965. Photo Ugo Mulas © Ugo Mulas Heirs. Artwork: © 2020 Calder Foundation, New York / Artists Rights Society (ARS), New York.

281 No Lot

THE COLLECTION OF DR. MARVIN AND MRS. NATALIE GLIEDMAN

282 ILYA BOLOTOWSKY (1907-1984)

Blue Ellipse

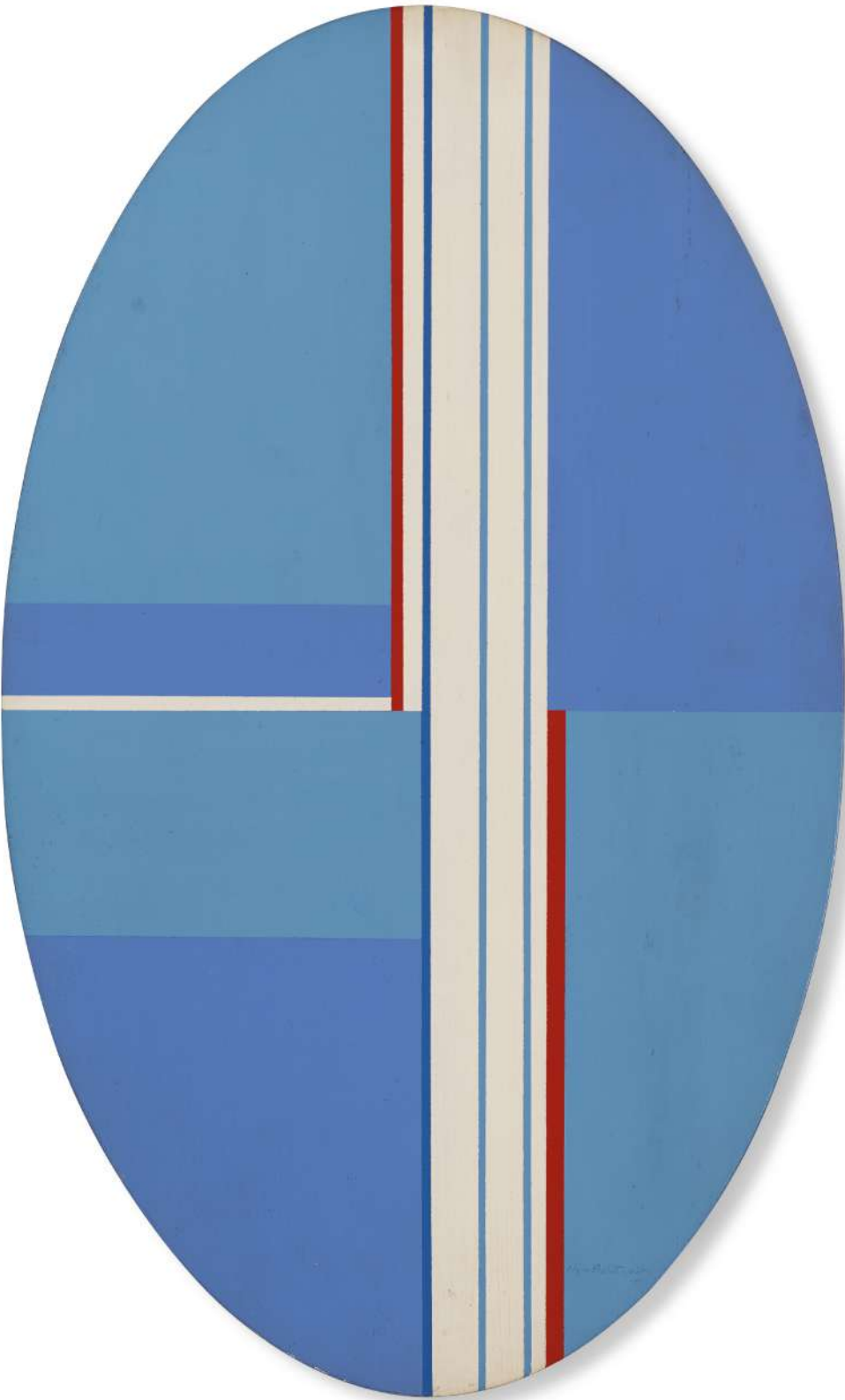


signed, titled and dated "'BLUE ELLIPSE" 1975 by ILYA BOLOTOWSKY' (on the reverse)
acrylic on wood
14 x 8½ in. (35.6 x 21.6 cm.)
Painted in 1975.

\$6,000-8,000

PROVENANCE:

Gallery Gemini, Palm Beach
Anon. sale, Christie's, New York, 4 November 1987,
lot 213
Acquired at the above sale by the present owner





THE COLLECTION OF DR. MARVIN AND MRS. NATALIE GLIEDMAN

283 ALEXANDER CALDER (1898-1976)
Seahorse Brooch



brass and steel wire
4 3/4 x 1 3/4 x 3/8 in. (12.1 x 4.4 x 1 cm.)
Executed *circa* 1938.

\$35,000-45,000

PROVENANCE:

Private collection, Paris, acquired directly from the artist
Private collection, New York
Anon. sale, Sotheby's, New York, 22 February 1986, lot 113
Acquired at the above sale by the present owner

EXHIBITED:

Nassau County Museum of Art, *Calder and Miro*, June-September 1998, p. 64 (illustrated).

LITERATURE:

Calder Intime, exh. cat., Musée des Arts Décoratifs, Paris, 1989, p. 128 (illustrated).

This work is registered in the archives of the Calder Foundation, New York, under application number A08924.

THE COLLECTION OF DR. MARVIN AND MRS. NATALIE GLIEDMAN

284 ALEXANDER CALDER (1898-1976)
Pendant



brass wire and glass
3 3/4 x 3 3/4 x 5/8 in. (9.5 x 9.5 x 1.6 cm.)
Executed *circa* 1935.

\$30,000-50,000

PROVENANCE:

Evangeline Johnson Merrill, New York,
acquired directly from the artist
Her sale; Sotheby's, New York, 15 February 1991, lot 131A
Acquired at the above sale by the present owner

EXHIBITED:

Nassau County Museum of Art, *Calder and Miro*, June-September 1998, p. 62 (illustrated).
New York, James Goodman Gallery, *Calder: Space in Play*, October-December 2014.

This work is registered in the archives of the Calder Foundation, New York, under application number A08928.

THE COLLECTION OF DR. MARVIN AND MRS. NATALIE GLIEDMAN

285 ALEXANDER CALDER (1898-1976)
JDdeT Brooch



brass and steel wire
4 1/4 x 7 3/4 in. (10.9 x 19.7 cm.)
Executed *circa* 1938.

\$20,000-30,000

PROVENANCE:

Jane Davenport de Tomasi, Cold Spring Harbor, New York, gift of the artist
Private collection, Massachusetts
Anon. sale; Sotheby's, New York, 7 November 1997, lot 393
Private collection, Germany
Anon. sale; Sotheby's, New York, 18 May 2000, lot 370
Acquired at the above sale by the present owner

EXHIBITED:

New York, James Goodman Gallery, *Calder: Space in Play*, October-December 2014.

This work is registered in the archives of the Calder Foundation, New York, under application number A17081.

THE COLLECTION OF DR. MARVIN AND MRS. NATALIE GLIEDMAN

286 RICHARD DIEBENKORN (1922-1993)

High Green, Version II



signed with the artist's initials, inscribed, numbered and dated '49/65 II RD 92' (lower edge)

aquatint with etching and drypoint in colors, on wove paper

image: 39¾ x 22¾ in. (101 x 57.8 cm.)

sheet: 52¾ x 33¾ in. (134 x 85.7 cm.)



Executed in 1992. This work is number 49 from an edition of 65 plus ten artist's proofs. Published by Crown Point Press, San Francisco, with their blindstamp

\$150,000-200,000

PROVENANCE:

Crown Point Press, San Francisco

Acquired from the above by the present owner, 1993





THE COLLECTION OF DR. MARVIN AND MRS. NATALIE GLIEDMAN

287 RICHARD DIEBENKORN (1922-1993)

Ochre



signed with the artist's initials, numbered and dated '72/200 RD 83' (lower edge)
woodcut in colors, on Mitsumata paper
image: 25 x 35¾ in. (63.5 x 90.8 cm.)
sheet: 27½ x 38¼ in. (69.9 x 97.2 cm.)
Executed in 1983. This work is number 72 from an edition of 200 plus twenty artist's proofs. Published by Crown Point Press, Oakland, with their blindstamp.

\$15,000-25,000

PROVENANCE:

Harcourts Gallery, San Francisco
Acquired from the above by the present owner, 1991

EXHIBITED:

San Francisco, Crown Point Press, *Richard Diebenkorn Color Prints*, December 1987-January 1988.



THE COLLECTION OF DR. MARVIN AND MRS. NATALIE GLIEDMAN

288 RICHARD DIEBENKORN (1922-1993)

Blue with Red



signed with the artist's initials, numbered and dated '125/200 RD 87' (lower edge)
woodcut in colors, Eichizen Kozo Mashi paper
image: 33¾ x 23 in. (85.7 x 58.4 cm.)
sheet: 37½ x 25½ in. (95.25 x 64.8 cm.)
Executed in 1987. This work is number 125 from an edition of 200 plus twenty artist's proofs. Published by Crown Point Press, San Francisco, with their blindstamp.

\$15,000-20,000

PROVENANCE:

Crown Point Press, San Francisco
Kim Eagles-Smith, Mill Valley, California
Acquired from the above by the present owner



THE COLLECTION OF DR. MARVIN AND MRS. NATALIE GLIEDMAN

289 MILTON AVERY (1885-1965)

Mother and Child



signed 'Milton Avery' (lower right)
gouache on paper laid down on board
24½ x 18⅝ in. (62.2 x 47.3 cm.)
Painted *circa* 1941.

\$70,000-100,000

PROVENANCE:

William Zierler, Inc., New York
Acquired from the above by the present owner, 1969



THE COLLECTION OF DR. MARVIN AND MRS. NATALIE GLIEDMAN

290 ARTHUR DOVE (1880-1946)

Willow Tree



signed 'Dove' (lower center)
watercolor on paper
5 x 7 in. (12.7 x 17.8 cm.)
Painted in 1938.

\$15,000-25,000

PROVENANCE:

The Downtown Gallery, New York
Acquired from the above by the present owner

291 RICHARD DIEBENKORN (1922-1993)

Untitled



signed with the artist's initials and dated 'RD 49' (lower right)

oil on canvas

48 x 35 $\frac{7}{8}$ in (121.9 x 91.4 cm.)

Painted in 1949.



\$250,000-350,000

PROVENANCE:

The Estate of Richard Diebenkorn, 1993

Lawrence Rubin Greenberg Van Doren Fine Art,
New York

Acquired from the above by the present owner, 2001

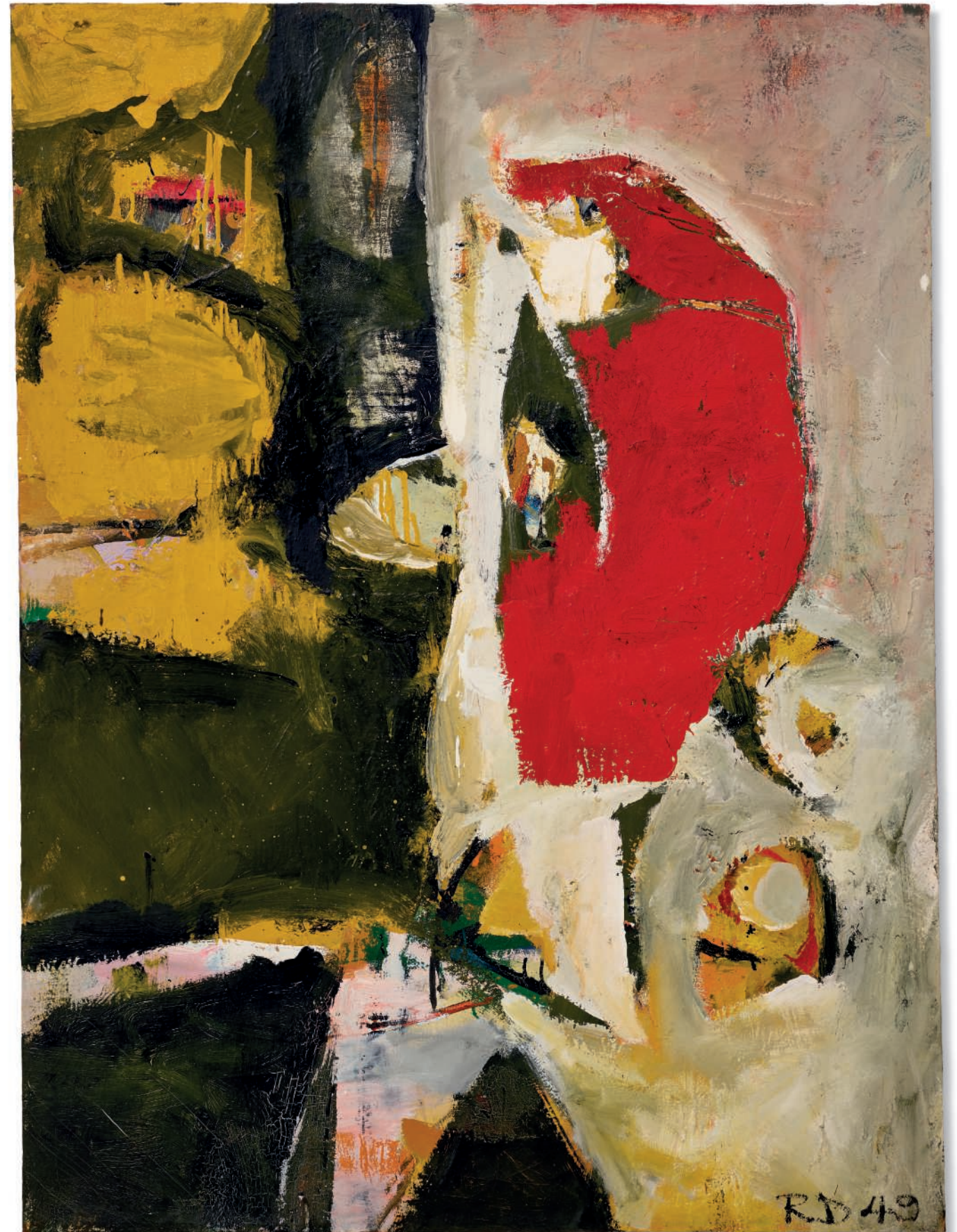
EXHIBITED:

New York, Lawrence Rubin Greenberg Van Doren
Fine Art, *Richard Diebenkorn: Early Abstractions*,
1949-1955, November-December 2000, n.p., pl. I
(illustrated).

LITERATURE:

V. Katz, "Richard Diebenkorn at Lawrence Greenberg Van
Doren," *Art in America*, March 2001, p. 132.

J. Livingston and A. Liguori, eds., *Richard Diebenkorn: the
Catalogue Raisonné*, v. II, New Haven, 2016, p. 210, no. 669
(illustrated).



Arshile Gorky, *Agony*, 1947. Museum of Modern Art, New York. © 2020 The Arshile Gorky Foundation / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York

292 WAYNE THIEBAUD (B. 1920)

Beach Scene



signed and dated 'Thiebaud 60' (lower right); signed again 'Thiebaud' (on the reverse)

oil on canvas

18 x 36½ in. (45.7 x 91.8 cm.)

Painted in 1960.



\$120,000-180,000

PROVENANCE:

Private collection, California, *circa* early 1960s

Acquired from the above by the present owner

LITERATURE:

R. Teagle, ed., *Wayne Thiebaud: 1958-1968*, Oakland, 2018, pp. 72-74, pl. 5 (illustrated).

Inspired by the artist's travels to Mexico, Wayne Thiebaud painted a number of luminescent beach scenes in early 1960. The present painting, *Beach Shop*, is the largest work from that series, and marks an important shift towards the lightened palette and broad brush strokes that would characterize his famous confection paintings from the following year. Other works from this important and formative series include *Mazatlán*, a small painting of boats on a beach, which resides in the Jan Shrem and Maria Manetti Shrem Museum of Art, University of California, Davis. Thiebaud drew inspiration for this series of beach paintings from the work of the 19th century Spanish

painter Joaquín Sorolla, whose plein-air beach paintings encouraged Thiebaud to focus on the natural effects of light and shadow. These effects quickly became his trademark, as seen in the deep shadows that often border his cupcakes and pies, and such is presaged in the shadows and horizon line of the present painting, *Beach Shop*. As Francesca Wilmott wrote in 2018, "Aware that the work he developed in Mexico signaled an important development in the evolution of his signature style, Thiebaud exhibited these paintings widely in the early 1960s, and he continues to open his retrospectives with [such] works" [F. Wilmott, *Wayne Thiebaud: 1958-1968*, Oakland, 2018, p. 72].



293 ARNALDO POMODORO (B. 1926)

Colonna, II



incised with the artist's signature and number 'Arnoldo Pomodoro 1/2' (on the base)

gilt and polished bronze

99½ x 13¾ x 13¾ in. (252.7 x 35 x 35 cm.)

Executed in 1989. This work is number one from an edition of two plus one artist's proof.

\$150,000-250,000

PROVENANCE:

Irving Luntz, Palm Beach, acquired directly from the artist

By descent from the above to the present owner

LITERATURE:

F. Gualdoni, *Arnaldo Pomodoro, Catalogo ragionato della scultura*, Geneva - Milan, 2007, vol. II, p. 684, no. 845 (illustrated).



Constantin Brancusi, *Bird in Space*, 1940. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © 2020 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: Giraudon / Bridgeman Images.



PROPERTY FROM THE ROBERT AND NETTIE BENENSON FOUNDATION

294 WILLEM DE KOONING (1904-1997)

Untitled



signed 'de Kooning' (lower left)
oil on newsprint
22⁵/₈ x 14³/₈ in. (57.5 x 36.5 cm.)
Painted *circa* 1970s.



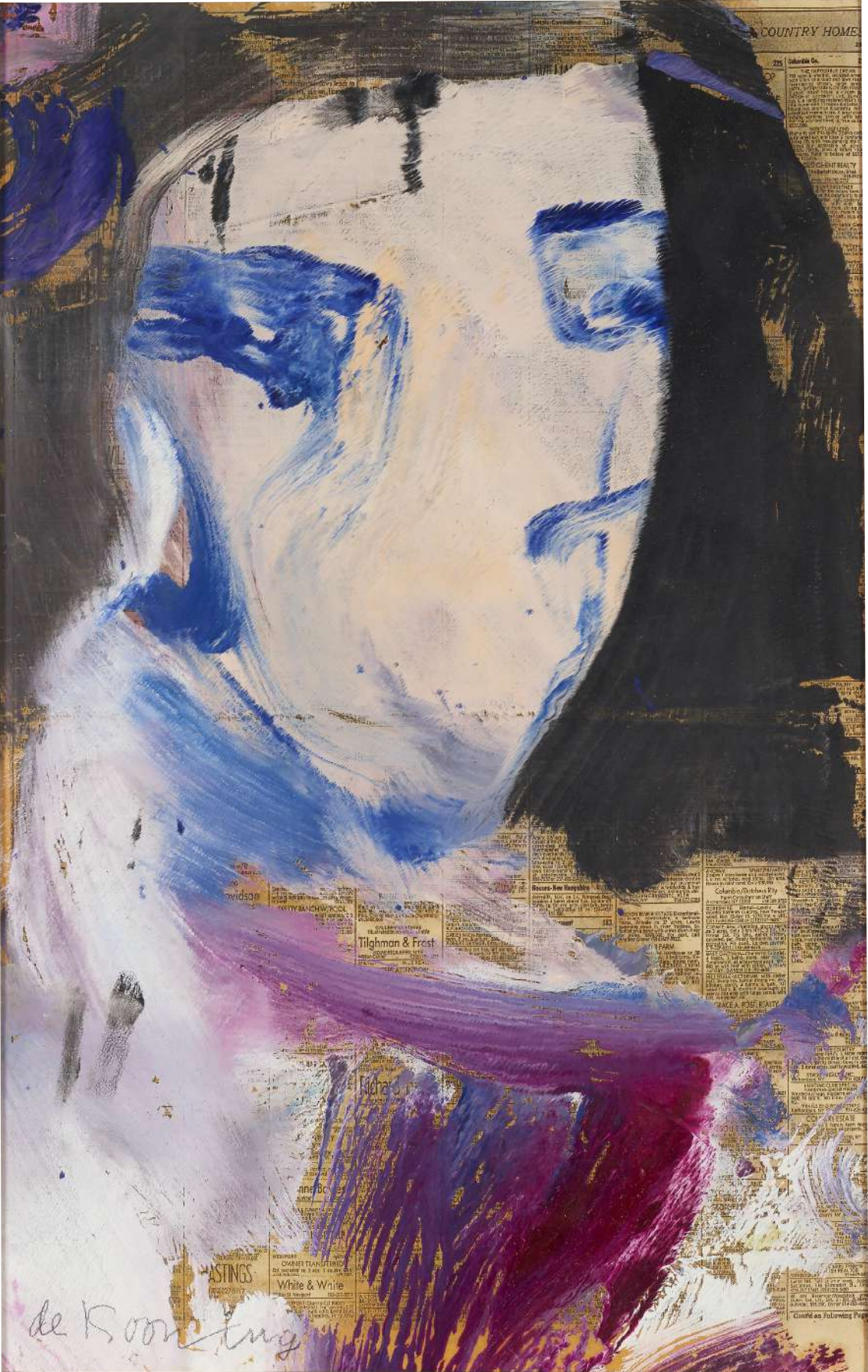
\$50,000-70,000

PROVENANCE:

The Estate of Edward Benenson, New York
Gift of the above to the present owner

I’m not interested in ‘abstracting’ or taking things out or reducing painting. I paint this way because I can keep putting more and more things in it: drama, anger, pain, love, a figure, a horse, my ideas about space.

—Willem de Kooning





295 MICHAEL GOLDBERG (1924-2007)

Untitled



signed 'goldberg' (lower right); signed again, dedicated and dated 'Karen Edwards goldberg VII' (on the reverse)
oil on canvas
24 x 28 in. (61 x 71.1 cm.)
Painted in 1957.

\$30,000-50,000

PROVENANCE:

Private collection, Chicago

PROPERTY FROM THE ROBERT AND NETTIE BENENSON FOUNDATION

296 HANS HOFMANN (1880-1966)

Untitled



signed 'hans hofmann' (lower center)
India ink and gouache on paper
17¾ x 24 in. (45.1 x 61 cm.)
Painted in 1944.

\$20,000-30,000

PROVENANCE:

Estate of the artist
André Emmerich Gallery, New York
Robert G. and Vals Osborne, New York
The Estate of Edward Benenson, New York, 1977
Gift of the above to the present owner

EXHIBITED:

New York, The Solomon R. Guggenheim Museum and
Baden-Baden, Staatliche Kuntshalle, *Twentieth Century
American Drawing: Three Avant-Garde Generations*, 1976,
no. 74 (illustrated).



297 FRANZ KLINE (1910-1962)

Untitled



ink on paper
17¾ x 20¾ in. (45.1 x 52.7 cm.)
Painted *circa* 1950.

\$40,000-60,000

PROVENANCE:

The Estate of Franz Kline, New York
Marlborough-Gerson Gallery Inc., New York
Sidney Singer, New York
Acquired from the above by the present owner, *circa*
1970





PROPERTY FROM THE PINCUS COLLECTION

298 PHILIP GUSTON (1913-1980)

Black and Tan



signed and dated 'Philip Guston '53' (lower center)
ink on paper
18 x 24 in. (45.7 x 61 cm.)
Painted in 1953.

\$40,000-60,000

PROVENANCE:

Stuttman Gallery, New York
Acquired from the above by the late owners

EXHIBITED:

Philadelphia Museum of Art, *Philadelphia Collects 20th Century*, October-November 1963.



PROPERTY OF AN AMERICAN COLLECTOR

299 JAMES BROOKS (1906-1992)

Garon



signed 'J. Brooks' (lower left); signed again, titled and dated 'GARON 1974 James Brooks' (on the reverse)
acrylic on canvas
76 x 76 in. (193 x 193 cm.)
Painted in 1974.

\$20,000-30,000

PROVENANCE:

The Collection of Charlotte Park Brooks
The estate of the artist
David Klein Gallery, Birmingham
Acquired from the above by the present owner

EXHIBITED:

New Jersey, Montclair Museum of Art, *James Brooks/ John Oppen, Paintings of the Seventies*, November 1978-January 1979.
New York, The Century Association, *Brooks Show*, January 1988.
New York, Guenebaum Gallery, *Cavallon / Brooks*, April 1988.
Maine, Portland Museum of Art, *James Brooks: Paintings and Works on Paper, 1946-1982*, May-September 1983, pp. 24 and 35, no. 36 (illustrated).
Brookville, New York, Hillwood Art Museum, *James Brooks Retrospective*, February-April 2000.

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

°300 WILLEM DE KOONING (1904-1997)

Untitled



signed 'de Kooning' (lower left)
charcoal on paper
5⅞ x 9 in. (14.9 x 22.9 cm.)
Executed *circa* 1975.



\$10,000-15,000

PROVENANCE:

Willem de Kooning Foundation, New York
Art For Animals, New York
Acquired from the above by the present owner,
2003

EXHIBITED:

Houston, Janie C. Lee Gallery, *Willem de Kooning:
Drawings of the Seventies*, April-May 1981.
Baltimore, C. Grimaldis Gallery, *Willem de Kooning:
Paintings and Drawings*, February 1982.



PROPERTY FROM THE STRALEM COLLECTION

302 FRIEDEL DZUBAS (1915-1994)

Tick-Tock



signed 'Dzubas' (lower left); signed again and
titled 'DZUBAS "TICK-TOCK"' (on the reverse)
oil on canvas
34 x 50 in. (86.2 x 127 cm.)
Painted in 1960.

\$25,000-35,000

PROVENANCE:

Robert Elkon Gallery, New York
Acquired from the above by the present owner

EXHIBITED:

New York, Robert Elkon Gallery, *Dzubas: Recent
Paintings*, November 1961.

PROPERTY FROM THE PINCUS COLLECTION

301 WILLEM DE KOONING (1904-1997)

Untitled



graphite on paper
8½ x 11 in. (21.6 x 27.4 cm.)
Drawn in 1965-1980.

\$7,000-10,000

PROVENANCE:

Estate of the artist
Matthew Marks Gallery, New York
Acquired from the above by the late owners





PROPERTY OF THE ESTATE OF DONALD APPEL

303 ED MOSES (1926-2018)

Untitled (87.2)



signed with the artist's initials and dated 'EM 3 87'
(on the overlap)
acrylic on canvas
78½ x 66 in. (198.4 x 167.6 cm.)
Painted in 1987.

\$20,000-30,000

PROVENANCE:

L.A. Louver, Los Angeles
Private collection, United States
Acquired from the above by the present owner, 1991

EXHIBITED:

Los Angeles, L.A. Louver, *Ed Moses: Works 1984-87*,
May-June 1987.



304 ROBERT RAUSCHENBERG (1925-2008)

On Tour (#6)



signed, titled and dated 'RAUSCHENBERG "ON
TOUR" (#6) 1962' (on the reverse)
solvent transfer and watercolor on paper
12 x 9½ in. (30.5 x 23.2 cm.)
Executed in 1962.


\$30,000-50,000

PROVENANCE:

Leo Castelli Gallery, New York
Museum of Modern Art, New York Lending Library
The Joanne Melniker Stern Collection, New York
Her sale; Doyle, New York, 9 May 2012, lot 118
Dranoff Fine Art, New York
Acquired from the above by the present owner

305 ROBERT RAUSCHENBERG (1925-2008)

Untitled (Hoarfrost)

 signed and dated 'Rauschenberg 75' (lower center)
solvent transfer and paper collage on fabric
86 x 49 in. (218.4 x 124.5 cm.)
Executed in 1975.


\$50,000-70,000

PROVENANCE:
Gallery Moos, New York
Acquired from the above by the present owner, 1990



306 ISAMU NOGUCHI (1904-1988)

Pylon

 incised with the artist's initials and date 'I.N. 1959-81' (near the base); stamped with the number '15/18' (on an aluminum tag affixed to the reverse)
galvanized steel
114 x 20 x 20 in. (289.5 x 50.2 x 50.2 cm.)
Conceived in 1958 and executed in 1981. This work is number fifteen from an edition of eighteen plus six foundry copies, two trial proofs, two special proofs, three Gemini impressions, one National Gallery of Art impression and one prototype.

\$50,000-70,000

PROVENANCE:
Alan Koppel Gallery, Chicago
Acquired from the above by the present owner

LITERATURE:
Isamu Noguchi Foundation and Garden Museum, *The Isamu Noguchi Catalogue Raisonné*, digital, ongoing, no. 475A (illustrated).
Isamu Noguchi, exh. cat., Seattle, Bryan Ohno Gallery, 2000, p. 53 (illustrated).





307 ANTHONY CARO (1924-2013)

Table Piece CCCCVII



rusted and varnished steel
27½ x 49 x 28 in. (69.9 x 124.5 x 71.1 cm.)
Executed in 1977-1978.

\$60,000-80,000

PROVENANCE:

Makler Gallery, Philadelphia
Private collection, 1980
Anon. sale; Sotheby's, New York, 12 November 2008, lot 235
Private collection
Anon. sale; Phillips, New York, 16 May 2018, lot 150
Acquired at the above sale by the present owner

EXHIBITED:

New York, Kasmin Gallery, *Levity/Density*, July-August 2019.

LITERATURE:

D. Blume, ed., *Anthony Caro: Catalogue Raisonné Vol. I, Table and Related Sculptures 1966-1978*, Cologne, 1981, p. 241, no. 424 (illustrated).



308 GEORGE RICKEY (1907-2002)

Untitled



incised with the artist's signature, number and date '2/3 Rickey 1991' (on the base)
stainless steel
18 x 14 x 3 in. (45.72 x 35.6 x 7.6 cm.)
Executed in 1991. This work is number two from an edition of three.

\$15,000-20,000

PROVENANCE:

Scott White Contemporary Art, San Diego
Acquired from the above by the present owner, 2007

PROPERTY OF THE ESTATE OF DONALD APPEL

309 SAM FRANCIS (1923-1994)

Emerald Child

signed and dated 'Sam Francis 1988' (on the reverse)
acrylic on canvas
60 x 48 in. (152.4 x 121.9 cm.)
Painted in 1988.

\$180,000-250,000

PROVENANCE:

Private collection, Sweden
Anon. sale; Sotheby's, New York, 2 November 1994, lot
368
Acquired at the above sale by the present owner

EXHIBITED:

Stockholm, Heland Wetterling Gallery, *Sam
Francis Paintings 1988-1989*, March-April 1990, n.p.
(illustrated).

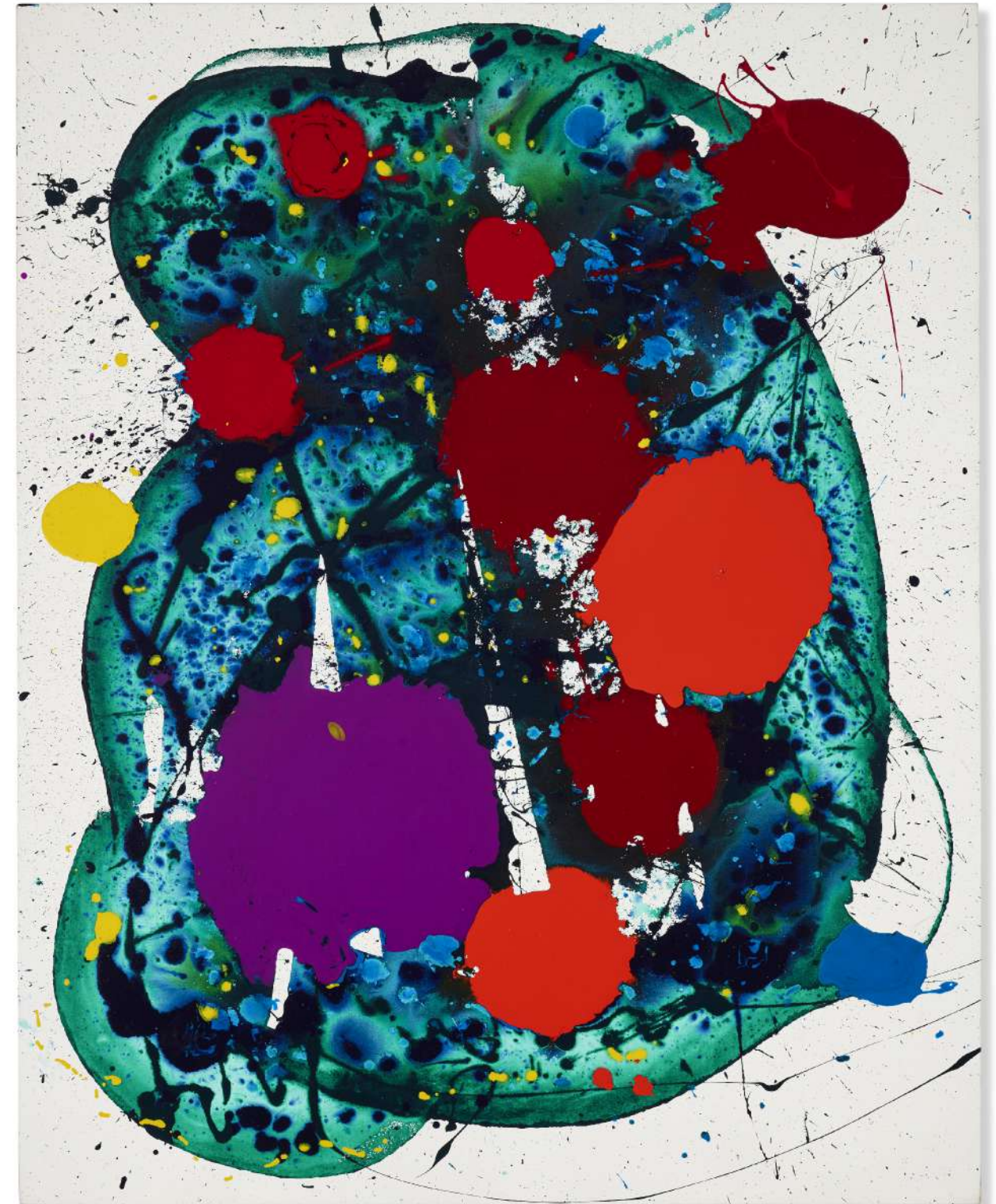
LITERATURE:

D. Burchett-Lere, ed., *Sam Francis: Online Catalogue
Raisonné Project*, digital, ongoing, no. SFF.1605
(illustrated).

LOT ESSAY



Sam Francis in his studio, 1989 (present lot illustrated). Photo: Nico Delaive - Sam Francis Estate. Artwork: © 2020 Sam Francis Foundation, California / Artists Rights Society (ARS), New York.





PROPERTY FROM THE ROBERT AND NETTIE BENENSON FOUNDATION

310 ALEXANDER CALDER (1898-1976)

Oreillettes



signed and dated 'Calder 69' (lower center)
gouache and ink on paper
29¼ x 43½ in. (74.3 x 109.5 cm.)
Painted in 1969.

\$40,000-60,000

PROVENANCE:

Galerie Maeght, Paris
Charles B. Benenson, Greenwich, Connecticut, 1969
The Estate of Edward Benenson, New York
Gift of the above to the present owner

EXHIBITED:

Durham, North Carolina, Duke University Museum of Art, *Selected Works from the Benenson Collection*, June 1976 (illustrated).

This work is registered in the archives of the Calder Foundation, New York, under application number A29288.

311 ALEXANDER CALDER (1898-1976)

Charming



signed and dated 'Calder 74' (lower right)
gouache and ink on paper
29½ x 43 in. (73.9 x 109.2 cm.)
Painted in 1974.

\$30,000-50,000

PROVENANCE:

Galerie Maeght, Paris
Martin Lawrence Galleries, Los Angeles, 1976
Amalia Ricciardi, New Jersey, circa 1981
Private collection, Charleston, South Carolina, by descent from the above, 2003
Anon. sale; Christie's New York, 22 July 2015, lot 3
Acquired at the above sale by the present owner

This work is registered in the archives of the Calder Foundation, New York, under application no. A12782.



312 ALEXANDER CALDER (1898-1976)

Striped Sphere



signed and dated 'Calder 62' (lower right)
gouache and ink on paper
29½ x 41 in. (74.9 x 104.1 cm.)
Painted in 1962.

\$40,000-60,000

PROVENANCE:

Nicholas Guppy, London, acquired directly from the artist, circa 1962
Galería Adler Castillo, Caracas
Acquired from the above by the present owner, 1976

EXHIBITED:

Dusseldorf, Galerie Alex Vömel, *Gouachen von Calder*, May-June 1963, no. 19.

This work is registered in the archives of the Calder Foundation, New York, under application number A14117.



313 PIERRE ALECHINSKY
(B. 1927)

Près du Cheval



signed, titled and dated 'Alechinsky Près du Cheval 1979' (lower left)
watercolor and gouache on two joined sheets of rice paper
85 x 35¾ in. (215.9 x 90.8 cm.)
Executed in 1979.

\$40,000-60,000

PROVENANCE:

Lefebvre Gallery, New York, acquired directly from the artist

Acquired from the above by the present owner

EXHIBITED:

New York, Lefebvre Gallery, *Pierre Alechinsky*, October-November 1979 (illustrated on the back cover of the exhibition brochure).



PROPERTY OF THE ESTATE OF DONALD APPEL

314 KAREL APPEL (1921-2006)

Personnage et Oiseau



signed 'Appel' (lower right)
oil on canvas
25½ x 31¾ in. (64.8 x 80.7 cm.)
Painted in 1971.

\$25,000-35,000

PROVENANCE:

Galerie Ariel, Paris

Private collection

Anon. sale; Sotheby's, New York, 18 November 1992, lot 118A

Acquired at the above sale by the present owner

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



**POST-WAR AND CONTEMPORARY ART
DAY SALE
AFTERNOON SESSION**

THURSDAY 3 DECEMBER 2020
2.00 PM (LOTS 401-492)

401 SALMAN TOOR (B. 1983)

Rooftop Party with Ghosts 1

oil on canvas
46¾ x 66⅞ in. (118.7 x 168 cm.)
Painted in 2015.

\$100,000-150,000

PROVENANCE:

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

EXHIBITED:

New York, Aicon Gallery, *Salman Toor: Resident Alien*, October-December 2015, pp. 3, 13 and 33 (illustrated).

**Come let us go to a place where
all are blind. Where no one is
ahead and no one is behind.**

(B. Shah, paraphrased by S. Toor, quoted in B. Vasvani,
"Painting the Imagined Space Where East and West
Harmonize", *Hyperallergic*, 30 November 2015)





Installation view, Salman Toor: *Resident Alien*, October 28 – December 5, 2015, Aicon Gallery, New York (present lot illustrated). Photo: Aicon Gallery. Artwork: © SALMAN TOOR / COURTESY THE ARTIST AND LUHRING AUGUSTINE, NEW YORK.

All walks of life convene tonight on this city terrace, as Salman Toor’s *Rooftop Party with Ghosts 1* (2015) celebrates myriad elements of diversity across time and space in his signature calligraphic style. Men and women mix and mingle with leisure on their minds, foregrounded by a couple on the precipice of intimacy juxtaposed with another pair somewhat deeper into their amorous throes just behind. Rendered in various stages of completion, Toor’s figures pulse in and out of reality, some engaged solely with one another, firmly entrenched in the picture plane and others peering out beyond the fourth wall to make contact with the viewer. In the midst of the melee, a lonesome, spectral sojourner suddenly finds himself surveying this unfamiliar urban festival, haunted by a blank thought bubble waiting to be filled. Tossed into a contemporary morass of identity politics and distorted relationships, Toor’s traveler must

do his own internal work of reconciliation between the distant land from where he has come and this novel, messy milieu. Headlining the telling scene is an excerpt from the seventeenth-century Sufi poet Bulleh Shah’s writings written in Urdu and loosely translated as:

O’ Bulleh Shah let’s go there

Where everyone is blind

Where no one recognizes our caste
(or race, or family name)

And where no one believes in us

Where, in Toor’s updated context, is Shah’s “there”? Where must Toor’s characters go to step outside the stereotypical boxes into which society has inevitably cast them? In the same way the visiting apparition has confronted a segregation unique to the caste system practiced in his

native home, so too must Toor’s modern young people undertake a journey of their own to challenge the confines of their imposed roles and reach their truest selves.

These cross-cultural musings are central to Toor’s practice, which has evolved from intense study of the Old Masters and French Rococo into an autobiographical catalogue of contemporary queer life. Born in Lahore, Pakistan, educated in the midwestern United States and now settled in Brooklyn, New York, Toor has long sought to expose and interrogate the brewing tensions between East and West, crafting a new visual language sung by the voices of the oppressed: “I like for the characters in my painting to move between vulnerability and empowerment. I like foolish, marionette-like figures that evoke empathy as immigrants crossing borders, but they also have agency and dignity: things that have not been traditionally associated with our faces and bodies in painting” (S. Toor, quoted in N. Gupta, “Pakistani-origin, New York-based artist Salman Toor wants to paint a world where the East and West harmonise”, *GQ India*, 12 March 2020). Toor’s dignified,

lyrical bodies will be front and center in his solo exhibition *How Will I Know* at the Whitney Museum of American Art in New York, rescheduled from early 2020 to remain open now through April 2021, and which has already received critical acclaim.



A painter’s painter descended from the line of art history and deposited into today’s divisive cultural moment, Toor constructs his imagined, thoughtful narratives towards an architecture of hope – that out of this darkness will emerge unified bodies bursting with light. “For Toor, these ‘ghosts’ serve as reverberating echoes of origins, ‘cultural baggage’, as well as enablers of disruption and reinvention of static ideas of self and belonging” (“Foreword”, in *Salman Toor: Resident Alien*, exh. cat., New York, Aicon Gallery, 2015, p. 4). As much a commentary on intercultural interaction as it is an invitation to participate, the present work reaches out a stylized, elegant hand to guide its newfound guest out of this gathering of strangers and specters and into a harmonized future where the view from the rooftop is of a city aglow.

Present lot illustrated (detail).



402 VAUGHN SPANN (B. 1992)

I grew an extra head to watch over my brother (The Middle of Nowhere)

 signed, titled and dated 'Vaughn Spann 2018 "I grew an extra head to watch over my brother" (The Middle of Nowhere)' (on the reverse)
 polymer paint and paper collage on wood panel
60 x 60 in. (152.4 x 152.4 cm.)
Painted in 2018.

\$80,000-120,000

PROVENANCE:

Kravets Wehby Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

New York, Kravets Wehby Gallery, *Kaleidoscope*,
January- February 2018.

LITERATURE:

S. Zevitas, "Editor's Selections", *New American Paintings*,
Vol. 23, Issue 2, April/May 2018, p. 170 (illustrated on the
cover).



Vaughn Spann in his studio. Photo: LEVI MANDEL. Artwork:
© Vaughn Spann, courtesy Almine Rech Gallery.



403 JOEL MESLER (B. 1974)

Untitled (One Day at a Time)



signed 'Joel Mesler' (on the overlap)
pigment on linen
70 x 50 in. (177.80 x 127 cm.)
Painted in 2018.

\$20,000-30,000

PROVENANCE:

Rental Gallery, East Hampton

Acquired from the above by the present owner



404 TITUS KAPHAR (B.1976)

Portrait in Tar I



oil and tar on canvas mounted on panel
60 x 48 in. (152.4 x 121.9 cm.)
Painted in 2016.



\$250,000-350,000

PROVENANCE:

Jack Shainman Gallery, New York

Acquired from the above by the present owner

**History is a continuum, it's not these
separate moments.**

—Titus Kaphar



405 JORDAN CASTEEL (B. 1989)

Ato



signed twice and dated 'Jordan Casteel 2014 Jordan Casteel' (on the reverse)
oil on canvas
72 x 54 in. (182.9 x 137.2 cm.)
Painted in 2014.

\$300,000-500,000

PROVENANCE:

Acquired directly from the artist by the present owner

EXHIBITED:

North Adams, Massachusetts Museum of Contemporary Art, *The Half-Life of Love*, May 2017-March 2018.

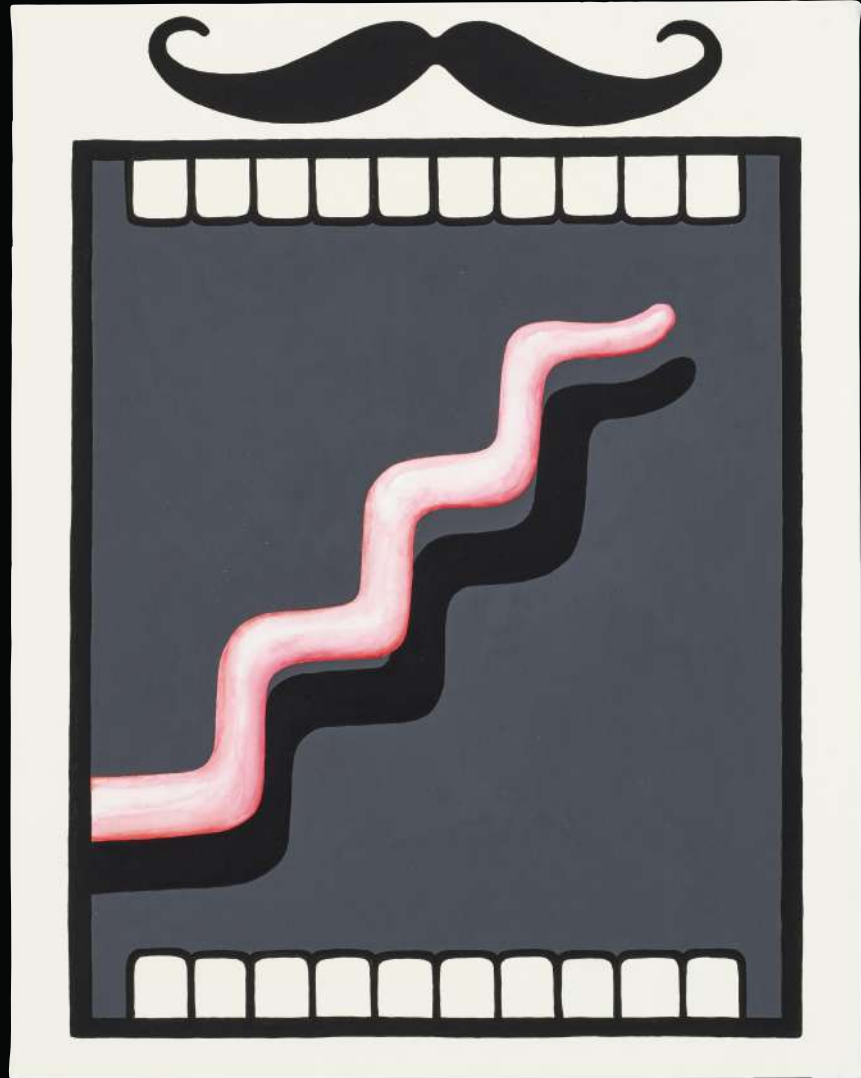
Denver Art Museum and Stanford University, Cantor Arts Center, *Jordan Casteel: Returning the Gaze*, February 2019-February 2020.

LITERATURE:

J. Parham, "This Artist Wants You To See The Fullness Of Black Men's Lives", *The Fader*, 10 August 2016

LOT ESSAY





406 EMILY MAE SMITH (B. 1979)

Slippery Steps



signed and dated '2014 Emily Mae Smith' (on the overlap)
oil, acrylic, watercolor and prepared ground on linen
13⁷/₈ x 11 in. (35.2 x 27.9 cm.)
Executed in 2014.

PROVENANCE:

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



\$20,000-30,000



407 DANA SCHUTZ (B. 1976)

Horsey Situation



signed and dated 'Dana Schutz 2014' (on the reverse)
charcoal on paper
53 x 38 in. (134.6 x 96.5 cm.)
Executed in 2014.

PROVENANCE:

Petzel Gallery, New York
Acquired from the above by the present owner, 2015

\$100,000-150,000

408 DANA SCHUTZ (B. 1976)

Spiderman



oil on canvas
66 x 71 in. (167.6 x 180.3 cm.)
Painted in 2002.

\$300,000-500,000

PROVENANCE:

Private collection, London
Zach Feuer Gallery, New York
Private collection, New York
LFL Gallery, New York
Petzel Gallery, New York
Acquired from the above by the present owner

I'm never interested in the painting being a mirror to culture. I think that's really boring. What I'm interested in is painting as an affective space. The place where the hierarchies of the world can be rearranged within the space of a painting. And they can be articulated in different ways.

— Dana Schutz



409 ROBERT NAVA (B. 1985)

Venom Ride



signed, titled and dated 'Venom Ride Nava 18' (on the reverse)

acrylic and spray paint on canvas

60⅞ x 47½ in. (154.6 x 120.7 cm.)

Executed in 2018.



\$50,000-70,000

PROVENANCE:

Safe Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

New York, Safe Gallery, *Person, Place, or Thing*,

November 2018.

When I was 12 or 13, I could already draw and paint
like Velázquez, but it took me a lifetime to learn
how to draw like a kid again.

– Robert Nava





410 BANKSY (B. 1975)

Love is in the Air



signed and numbered 'BANKSY AP/17' (lower right)
screenprint on paper
image: 18¼ x 26¼ in. (46.4 x 66.7 cm.)
sheet: 19¾ x 27½ in. (50 x 70 cm.)
Executed in 2003. This work is one of twenty-seven signed artist's proofs, aside from the edition of five hundred of which only the first fifty were signed, and is accompanied by the Certificate of Authenticity from Pest Control.

\$150,000-200,000

PROVENANCE:

Acquired directly from Pest Control by the current owner

411 DANIEL ARSHAM (B. 1980)

Patch 16



quartz and hydrostone
82 x 48 x 2 in. (208.3 x 121.9 x 5.1 cm.)
Executed in 2018.

\$50,000-70,000

PROVENANCE:

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

EXHIBITED:

New York, Perrotin Gallery,
Daniel Arsham: 3018,
September-October 2018.



PROPERTY DONATED TO BENEFIT HOPELAND

412 SARAH SZE (B. 1969)

Surprise Ending



triptych—oil, acrylic, acrylic polymers, ink, aluminum and diamond on wood
overall: 80 x 100 in. (203.2 x 254 cm.)
Executed in 2020.

\$200,000-300,000

PROVENANCE:

Donated by the artist

With a kaleidoscope of color and a medley of geometric collages of forms, internationally acclaimed Sarah Sze's *Surprise Ending* demonstrates a mastery of technique and materials. Her singular vision is realized from the amalgamation of everyday source imagery to create an almost-map like landscape that mixes the organic with the systematic, dislocating the viewer from any specific time or place. Sze was recently commissioned by the MTA to install a large-scale and highly-complex work at the 96th Street 2nd Avenue Subway Station, which was completed in 2017 and expresses the same intent to "choreograph the experience to create an ebb and flow of information" (S. Sze, quoted by O. Enwezor in B H.D. Buchloh et al., *Sarah Sze*, New York, 2016).



Vaughn Spann in his studio. Photo: LEVI MANDEL. Artwork: © Vaughn Spann, courtesy Almine Rech Gallery.

A long-time friend of Deborra-lee Furness and Hugh Jackman, Sze has donated this piece to benefit Hopeland, a New York City nonprofit organization whose mission ensures that every child has a safe and loving home. Hopeland is a non-profit organization focused on finding innovative solutions and better ways to keep children in families. There are 25 million children globally growing up without a family, but 385 million more at risk of separation. Hopeland creates initiatives domestically and abroad to prevent parent/child separation and mobilize a movement of families to provide support to these vulnerable children.

"I am absolutely thrilled that the extraordinary artist, and also my friend, Sarah Sze is donating one of her highly sought after works to benefit Hopeland. Sarah has supported Hopeland since its conception in the hope that vulnerable, at risk children will have the best possible outcomes for a life where they can feel safe, loved and thrive. I love the intersection of art and philanthropy whereby we make the world a better place."

— Deborra-lee Furness, Co-Founder of Hopeland



413 KAWS (B.1974)

Small Lie



wood
92½ x 37⅝ x 43⅞ in. (235 x 95 x 110 cm.)
Executed in 2013.

\$600,000-800,000

PROVENANCE:

Ross + Kramer Gallery, New York
Acquired from the above by the present owner

“SMALL LIE adopts the position of a child caught out telling a fib, knowing it has done wrong, with head down in embarrassment and knees knocked in a protective, humbled, position. The material of its making and long nose deliberately evoke the fairytale of Pinocchio, told to a children as a thinly veiled warning about the consequences of lying.”

- (H. Pheby, 'Making His Mark', KAWS Yorkshire Sculpture Park, Wakefield 2016, p. 15)



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

414 JEAN-MICHEL BASQUIAT (1960-1988)

Untitled



signed, inscribed and dated 'SAMO © MODENA 1981' (on the reverse)

oilstick on paper

27½ x 39¾ in. (70 x 100 cm.)

Executed in 1981.



\$400,000-600,000

PROVENANCE:

Galleria Mazzoli, Modena

Luisella D'Alessandro, Turin

Private collection, Turin

Acquired from the above by the present owner

This work was a part of eight works on paper that Galleria Mazzoli had but did not exhibit at the show, *Samo* (May-June 1981, Modena).



Jean-Michel Basquiat, St. Moritz, Switzerland, 1983.
Photo: Lee Jaffe / Getty Images. Artwork: © Estate
of Jean-Michel Basquiat. Licensed by Artstar, New
York.



415 BANKSY (B. 1975)

Che Guevara on Skates



stenciled with the artist's name 'BANKSY' (lower left)

spray paint and emulsion on canvas

30⅞ x 30⅞ in. (76.5 x 76.5 cm.)



Executed in 2000. This work is unique and is accompanied by the Certificate of Authenticity from Pest Control.

\$700,000-1,000,000

PROVENANCE:

Eat the Beat Records, Bristol

Private collection, 2000

Anon. sale; Bonhams, London, 17 October 2014, lot 15

Acquired at the above sale by the present owner

EXHIBITED:

Bristol, Eat the Beat Records, *Come on you Reds!*, 2000.



Ernesto "Che" Guevara, 1959. Photo: Joseph Scherschel / The LIFE Picture Collection via Getty Images.



Executed in 2000, Banksy's *Che Guevara on Skates*, encapsulates the artist's early and iconic imagery of political satire that became synonymous with his name. The work, depicting Argentinian born, Marxist revolutionary Che Guevara, falls squarely into Banksy's subversive pantheon of recognizable authority figures. The present work has another key element that too has become synonymous with the artist's work: playfulness. Banksy's ability to juxtapose roller skates, a totemic symbol of leisure and play, with that of the Guevarra, a ubiquitous counterculture icon of guerrilla warfare, is simultaneously humorous and unnerving.

Che Guevara on Skates is made in Banksy's characteristic method of multi-layered stencils. Inspired by a run-in with the cops at age eighteen, in which he fled the police one evening by taking cover underneath a garbage truck, Banksy began studying lettering. He quickly became immersed in the in the thriving graffiti scene of his native Bristol, England. Coming to prominence as a teenager in Bristol, in the early 1990s, Banksy began to achieve critical acclaim at the turn of the millennium through his anti-establishment wit and biting satirical images.

Subsequently, he began branching out across the United Kingdom and beyond. Banksy's stenciled works began popping up on walls, trains and unlikely public spaces like that of Israel - West Bank boarder, the Louvre Museum and Disneyland, California. His fascination with political figures, like Guevara, may be understood in relation to the apparent lawlessness of his own practice. Banksy, himself, preaches a utopian view of street art, "Imagine a city where

graffiti wasn't illegal, a city where everybody could draw whatever they liked. Where every street was awash with a million colours, and little phrases. Where standing at a bus stop was never boring. A city that felt like a party where everyone was invited, not just the state agents and barons of big business. Imagine a city like that and stop leaning against the wall - it's wet' (Banks, quote in P. Gough, *Banksy: The Bristol Legacy*, Bristol 2010, p. 9).

The resulting lines are matte and sharp, befitting an approach that is daring, brazen and political. Indeed, part of the appeal of stencils comes from the inherited history of the repeatedly traced images: as the artist explained: 'As soon as I cure my first stencil I could feel the power there. I also like the political edge. All graffiti is low-level dissent, but stencils have an extra history. They've been used to start revolutions and to stop wars' (Banksy, quoted in W. Ellesworth-Jones, 'The Story Behind Banksy', *Smithsonian Magazines*, February 2013). Banksy's desire to confront social and political issues through street art informs his work as a film director, activist and prankster, often using comedy to shed light on painful truths. The ubiquity of his works, with their distinct visual language, is made all the more intriguing by his anonymity. Through simple but powerful visual motifs, he offers unabashed commentary on contemporary issues, refusing to put a face to his campaign. Banksy has solidified his place as one of the most well-recognized street artists in the world and has become the international voice of a generation who seeks to confront injustice in the unlikeliest of places.

Banksy paints over the line between aesthetics and language, then stealthily repaints it in the unlikeliest of places. His works, whether he stencils them on the streets, sells them in exhibitions or hangs them in museums on the sly, are filled with wit and metaphors that transcend language barriers.

(S. Fairey quoted in "The 2010 Time 100," *Time*, 29 April 2010)



Present lot illustrated (detail).

°♦416 GLENN LIGON (B. 1960)

Stranger #75



signed, titled and dated 'Glenn Ligon Stranger #75 2013' (on the reverse)
oil stick, acrylic, and coal dust on canvas
80¾ x 59⅞in. (205 x 152cm.)
Executed in 2013.



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

PROVENANCE:
Regen Projects, Los Angeles
Acquired from the above by the present owner, 2014

Coal dust is an interesting material for me
because it’s beautiful. It’s a black, shiny
material, but it’s also a waste product ... from
coal processing. I am drawn to it because of
all of the contradictory readings it engenders.
Leftover. Worthless. Waste. Black. Beautiful.
Shiny. Reflective.

— Glenn Ligon



A stunning example of his acclaimed text-based paintings, Glenn Ligon's *Stranger #75* is a testament to the artist's own career-long investigation into race, identity, and recognition. In a vast, black landscape of literary fragments, Ligon has rendered the text from famed African American writer James Baldwin's 1953 essay *Stranger in the Village* and dramatically preserved it as the subject matter of this striking work. Baldwin's written response to his own experience of the reception he received from the people of a remote Swiss village who had never seen, let alone conversed with a black person before, the essay consists of several prejudiced interactions, oscillating between curiosity and fear. Baldwin took these interactions as an opportunity to compare the experience of being black in Europe, where black people were generally absent from the demographic, never having been imported en masse to the continent, and America, where slavery and the oppression of black people has been a defining feature of the culture and economy of the country since its inception. This overwhelming sense of oppression can be felt not only in the powerful rhetoric of the text, but also in the monumental dimensions of the physical canvas. The physical and emotional impact of *Stranger #75* mirrors the feeling of trepidation that Baldwin felt on arriving in the remote mountain village back in the 1950s. In describing the "whiteness" of the village (both in terms of its population, but also in terms of the snow covered buildings surrounded by towering mountains covered in snow), Baldwin talks of an oppressive "white wilderness" of ice and snow as far as the eye can see (op. cit.).

LOT ESSAY



PROPERTY OF THE ESTATE OF DONALD APPEL

417 KEITH HARING (1958-1990)

Untitled (Oct. 4, 1984)

signed, dedicated and dated 'K. Haring Oct. 10 1984 © FOR DAN' (on the overlap)

acrylic on canvas

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

Painted in 1984.

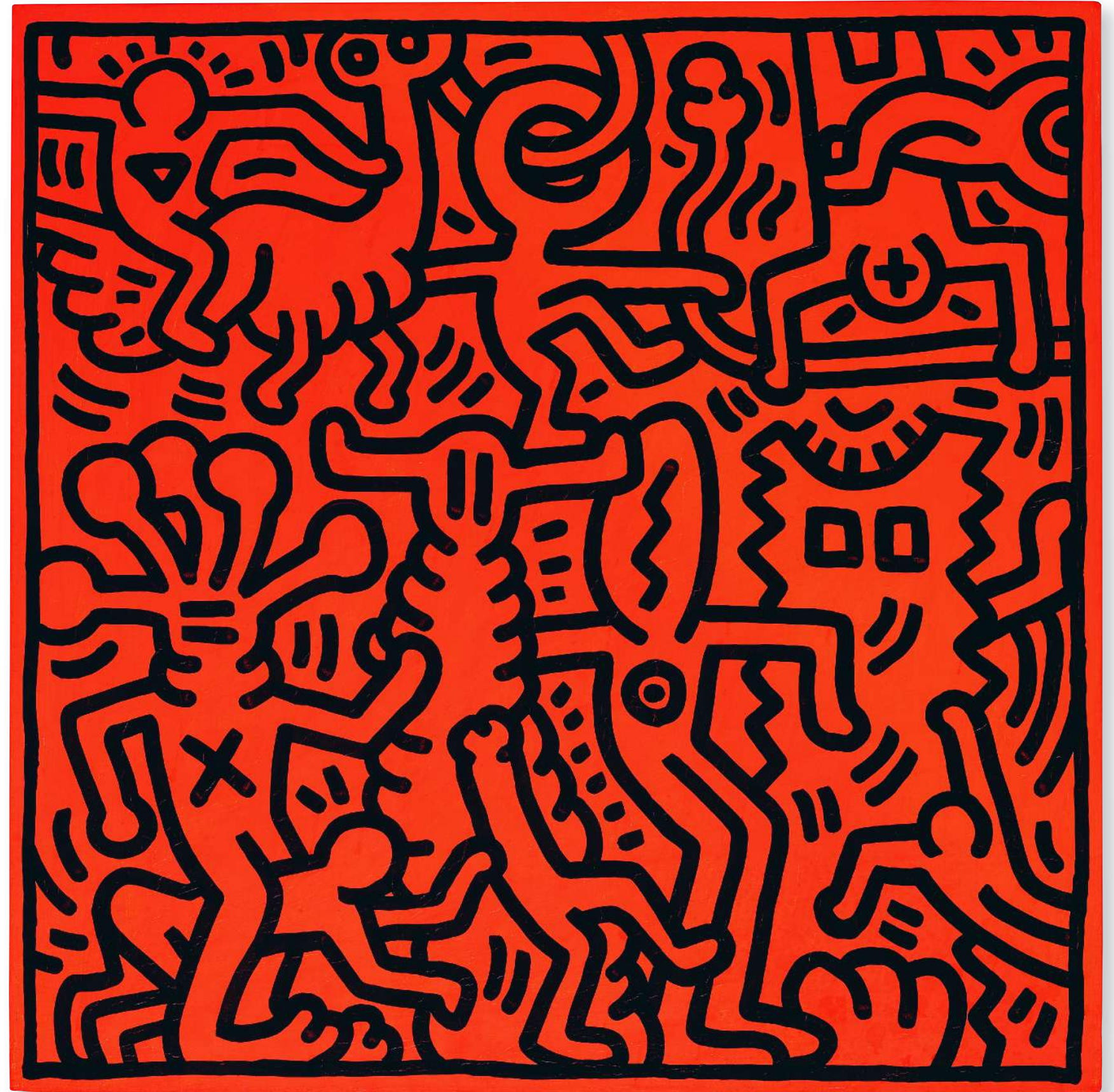
\$1,000,000-1,500,000

PROVENANCE:

Tony Shafrazi Gallery, New York

Anon. sale; Sotheby's, New York, 7 November 1990,
lot 376

Acquired at the above sale by the present owner



Nothing but neon revelry ensues when animoids, droids and humanoids convene to celebrate the fourth of October 1984 in Keith Haring's present work. Animated by cartoon movement marks, Haring's signature imaginative forms strut, soar, leap and wiggle to an unheard beat, wreaking havoc but making space for bodies that diverge from any expectations set by leading cultural philosophy. Creatures morph from the familiar to the fantastical and back again in a singular fusion of figure and ground that belies the artist's keen eye for strategic graphic design. The "X" on the chest of groovy Medusa in the lower left quadrant balances directly with the target at the center of the scissor-head in the lower right quadrant, which is offset in turn by the plus sign for eyes at the upper right, a sequence concluded by the triangle heart on the flyer in the upper left corner. Intervening squares and circles play their own tug-of-war with Haring's deliberate line, both learned from and executed on the graffiti-laden streets of his grungy surroundings. Further testifying to the artist's refined sense of composition, the character at the upper left corner saddles his whimsical beast in synchronization with the more insidious, multi-headed monster's mounting of a kneeling human in the lower left corner. Out of this chaotic jumble of limbs and wings emerges a careful pattern of repetitive bent arms that, when traced diagonally across the canvas, insinuates a strong command of perspective while simultaneously denying the illusion of space entirely in favor of a flat picture plane. Permeated by an urgent sense of dynamism, the present picture captures the frenetic push for progress characteristic of 1980s New York City, while undercut by the looming threat of devastating disease and unstoppable technological power.

LOT ESSAY



418 EDDIE MARTINEZ (B. 1977)

Stolen Face



signed with the artist's initials and dated 'EM 15'
(upper left)



oil, enamel, spray paint and silkscreen ink on

canvas

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

Executed in 2015.

PROVENANCE:

Kohn Gallery, Los Angeles

Acquired from the above by the present owner

\$100,000-150,000



419 SHARA HUGHES (B. 1981)

Over the Overcast



signed, inscribed, titled and dated "Over the
Overcast" SHARA HUGHES Brooklyn, NY 2015'
(on the reverse)



oil, acrylic, chalk and airbrush on canvas

60 x 50 in. (152.4 x 127 cm.)

Executed in 2015.

PROVENANCE:

Jack Hanley Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

New York, Jack Hanley Gallery, *Finestra Aperta*, October-
November 2015.

\$60,000-80,000

420 GEORGE CONDO (B. 1957)

The Other Side of Reality

oil on canvas
75 x 85 in. (190.5 x 215.9 cm.)
Painted in 2008.



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

PROVENANCE:

Luhring Augustine, New York
Gary Tatintsian Gallery, Moscow
Acquired from the above by the present owner

EXHIBITED:

Moscow, Gary Tatintsian Gallery, *George Condo*,
Artificial Realism, May-August 2008, pp. 96-97.





Present lot detail (illustrated).

George Condo's *The Other Side of Reality*, is a wonderful example of the artist's ability to upend traditional portraiture while drawing inspiration from the history of figurative painting. Featuring a tense, psychological air, the present lot is a striking example of how the artist creates images that serve as visual cross sections of mental states. Drawing on the legacy of Cubism and other art historical movements, Condo has crafted a distinctive style and the characters in *The Other Side of Reality* keep the viewer at arm's length while begging for further investigation. Speaking about the figures prevalent throughout the artist's oeuvre, Ralph Rugoff said, "these figures can be seductive and repulsive at the same time. They embody a position that is simultaneously frightening and appealing. This is something that also comes across in the way that they solicit different kinds of looks from the viewer, and how they often look back at us with eyes that don't match or don't even seem to belong to the same face" (R. Rugoff, "The Enigma of Jean Louis: Interview 14 March 2006", in *George Condo: Existential Portraits: Sculpture, Drawings, Paintings 2005/2006*, exh. cat., Luhring Augustine, New York, 2006, pp. 8-9).

The present lot, governed by composition rather than narrative logic, features a multitude of characters set within a dream-like landscape. In the foreground, a snarling figure is depicted from the neck-up, as if tempting the viewer to enter the scene. The figure's face is seemingly split in two, showcasing a Cubist sensibility that references the figurative works of Pablo Picasso. The middle ground features a diverse medley of figures, all shown in confusing states of captivating chaos. A man and a woman embrace each other towards the right side of the canvas while a small creature has its head popped up, seemingly hiding behind the two figures. Towards the left, a figure can be seen crouching behind an object, while another part-human, part-animal figure with smoke protruding from its nipples is standing looking up to the sky. The lack of logical features on the figures creates confusion and calls into question the reality of their existence. They stand in a pastoral setting set against a background adorned with bright blues, pinks, and yellows, possibly depicting a sunset or sunrise. The exuberant forms and vital colors conjure an expansive sense of light and space. The fantastical elements of the present lot are, at once, frightening and

appealing and provoke further questioning and exploration from the viewer. This work highlights Condo's sensibilities as a portrait painter and his unique ability to call into question the reality of his scenes, as suggested by the title *The Other Side of Reality*.

A singular figure in the history of the New York art scene, Condo has become known for his innovative approach to figure painting. Throughout his career, he has combined his expansive knowledge of historical visual forms and styles with an understanding of and interest in contemporary psychological states. "The main point is not the reference to the tradition, but his own pictorial invention, into which he playfully integrates what he has seen and learnt, all the while testing and questioning this as to its suitability. The deliberately used breaks bear witness to a critical distance to what he has adapted, as well as to his own artistic practice: whereby neither his concept of motif nor his style, nor his technique indicate continuity. The resulting disparity underscores the hallucinatory force of what is depicted. Condo paints pictures that exhaust the whole spectrum of an illusionist, figurative and narrative idiom, and at the same time address the issue of the painting as an artificial construct, above and beyond reality" (M. Brehm, "Tradition as Temptation. An Approach to the 'George

Condo Method'" in *George Condo: One Hundred Women*, exh. Cat. Museum der Moderne, Salzburg, 2005, pp. 19-20). Through his practice, Condo has helped promote a resurgence of painting that would have lasting effects in art history. Eschewing the more referential modes of contemporaries like Julian Schnabel, he has become an important influence to a generation of painters working today.


The Other Side of Reality is a perplexing and important example from the artist's extensive oeuvre. The joyful palette and fragmented structure recalls Picasso's work of the 1930s, in which he finessed Cubism to luscious, prismatic heights. These references are no accident: throughout Condo's career he has been immersed in an intelligent conversation with the history of painting, and Picasso has remained a key touchstone and inspiration. In 2014 Condo said, "I describe what I do as psychological cubism. Picasso painted a violin from four different perspectives at one moment. I do the same with psychological states" (G. Condo, quoted in S. Jeffries, "George Condo: I was delirious. Nearly died", *The Guardian*, February 10, 2014). *The Other Side of Reality* is a triumph of this multifaceted approach to painting and a wonderful and thought-provoking example of Condo's celebrated artistic style.



Edouard Manet, *Le Déjeuner sur l'herbe*, 1863. Musée d'Orsay, Paris.

421 CARROLL DUNHAM (B. 1949)

Integrated Painting No. 6

 signed and dated 'July - Nov. 1992 Carroll Dunham' (lower left); '#CD 928 "Integrated Painting SIX"
Hampton Bays - N.Y.C. 1992 Carroll Dunham' (on the stretcher)
oil and mixed media on linen
60 x 85 in. (152.4 x 215.9 cm.)
Executed in 1992.

\$250,000-350,000

PROVENANCE:

White Cube, London

Anon. sale; Sotheby's, New York, 14 May 2004, lot 472

Acquired at the above sale by the present owner



422 YOSHITOMO NARA (B. 1959)

You Are Not Alone



signed, titled and dated 'You are not alone Yoshitomo Nara '95' (on the reverse)

acrylic on canvas

31½ x 18 in. (80 x 45.7 cm.)

Painted in 1995.



\$350,000-550,000

PROVENANCE:

Private collection, Europe, gift of the artist

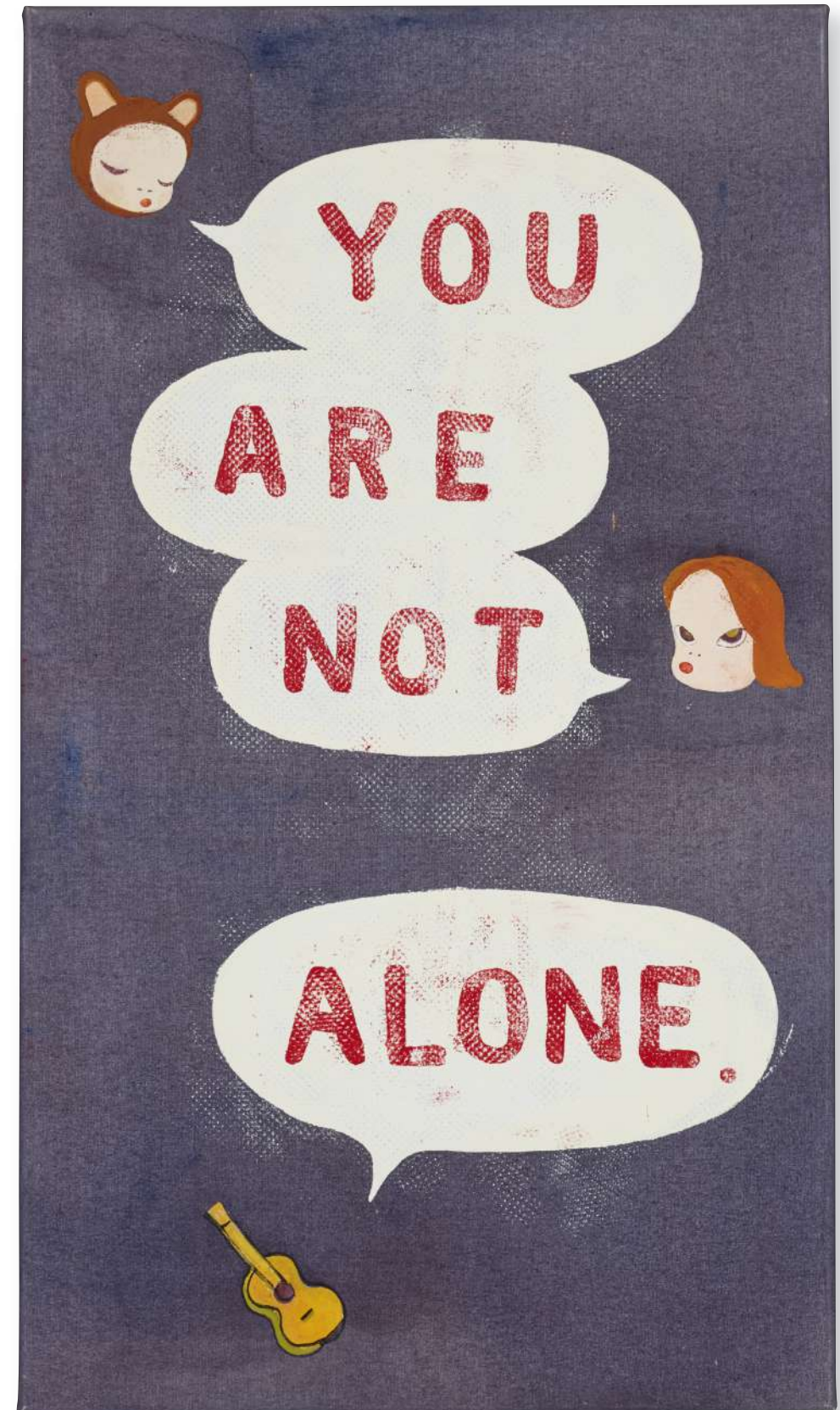
Private collection, Los Angeles

Acquired from the above by the present owner

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 simple 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)



423 ROBERT COLESCOTT (1925-2009)

A Modern-Day Medusa

i signed and dated 'R. Colescott 90' (lower right); signed again, inscribed, titled and dated again "A Modern-Day Medusa" © Robert Colescott Nov. 1990 Tucson' (on the stretcher)
⚡ acrylic on canvas
84 x 72 in. (213.4 x 182.9 cm.)
Painted in 1990.

\$250,000-350,000

PROVENANCE:

Acquired directly from the artist by the present owner,
circa 1992

Lmbued with tongue-in-cheek humor, Robert Colescott's *A Modern-Day Medusa* (1990) contains a tapestry of interlocking vignettes, floating together like dream clouds. From his celebrated Tucson period, which was marked by the artist's accepting of a faculty possession at the University of Arizona in 1985, the subject work is brilliantly emblematic of an important shift in the artist's output and a time of reinvention for Colescott. Moving from his celebrated satirizing of the ideologies of racism that brought Colescott critical recognition in the 1970s—the Tucson period bred rich aesthetic exploration and allegory-driven commentary on subjects such as Imperialism, Capitalism and identity.

Rich in commentary on and symbolism of European expansionism, *A Modern-Day Medusa* serves as

densely packed allegory of Colonialism and the malign influence of Capitalism on native populations and identities. The central figure of Medusa is a symbol of Western Imperialism in her garish evocation of sexual desire, though the viewer is warned of her danger through the brooding snakes standing in as her hair. Flanking Medusa, a World War II "hamburger tank" rolls across Europe, with its dubious commander in the lower right, as a biting satire of fast food's conquest and the overt violence of economic power. Colescott packs these seemingly disparate objects and figures into a single canvas, sending the viewer on a visual game of hide-and-seek and culminating in a moment of cultural and historical reckoning. By illuminating history through his uniquely raucous style and subversive palette, Colescott sparks necessary discourse on critical themes of Colonialism, Capitalism, race and identity as relevant now as when he painted this work thirty years ago.



424 NICOLE EISENMAN (B. 1963)

Duck Hunters



oil on canvas
42½ x 48 in. (108 x 121.9 cm.)
Painted in 2002.

\$180,000-250,000

PROVENANCE:

Leo Koenig, Inc. New York
Private collection, Berlin
König Galerie, Berlin
Bessemer Contemporary, California
Acquired from the above by the present owner





425 JANET TAYLOR PICKETT (B. 1948)

The Messenger



signed and dated 'Janet Taylor Pickett 2020' (lower left edge); signed again, titled and dated again 'THE MESSENGER Janet Taylor Pickett 2020' (on the stretcher)
acrylic and paper collage on canvas
36 x 48 in. (91.44 x 121.92 cm.)
Executed in 2020.

PROVENANCE:

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

\$30,000-50,000

426 JAMMIE HOLMES (B. 1984)

Balloon Happy

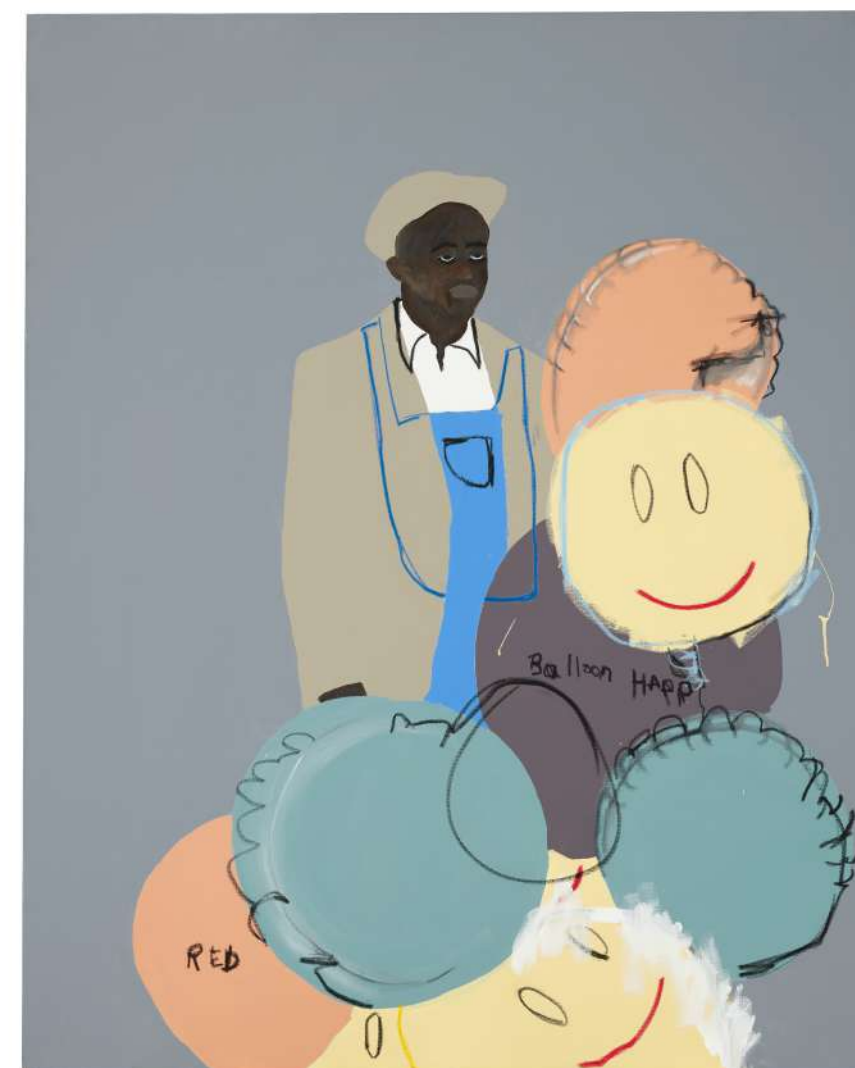


signed and dated 'Jammie Holmes "2020"' (on the reverse)
acrylic on canvas
60 x 48 in. (152.4 x 121.9 cm.)
Painted in 2020.

PROVENANCE:

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

\$20,000-30,000





427 TITUS KAPHAR (B.1976)

Untitled 1



signed and dated 'Kaphar 09' (on a paper label affixed to the reverse)
printed paper collage on paper
13 x 9 in. (33 x 22.9 cm.)
Executed in 2009.

\$15,000-20,000

PROVENANCE:

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

EXHIBITED:

Los Angeles, Roberts & Tilton, *Reconstruction I*, September-October 2009.



PROPERTY OF A DISTINGUISHED NEW YORK COLLECTOR

428 GARY SIMMONS (B. 1964)

Have You Forgotten Any Personal Property?



signed, partially titled and dated 'HAVE YOU FORGOTTEN... Gary Simmons 1999' (on the reverse)
acrylic and chalk on paper
52¾ x 52½ in. (134 x 133.4 cm.)
Executed in 1999.

\$10,000-15,000

PROVENANCE:

Metro Pictures, New York
Acquired from the above by the present owner, 2001

EXHIBITED:

Los Angeles, Hammer Museum, *I'm Thinking of a Place*, 2001.
Chicago, Museum of Contemporary Art; Santa Fe, SITE; and Harlem, Studio Museum, *Garry Simmons*, February 2002-January 2003, p. 63 (illustrated).

429 ELLEN GALLAGHER (B. 1965)

Wild Kingdom



signed and dated 'Ellen Gallagher 1995' (on the reverse)
oil and paper collage on canvas mounted on panel
84 x 72 in. (213.4 x 182.9 cm.)
Executed in 1995.



\$200,000-300,000

PROVENANCE:

Mary Boone Gallery, New York
Anon. sale; Christie's, New York, 14 May 2002, lot 23
Acquired at the above sale by the present owner

**What is crucial to my making of a
language and a cosmology of signs is the
type of repetition that is central to a lot of
the music I am listening to right now . . . I
start off with a limited class of signs and,
like stacking in music, I chop and revisit
the changes to build structure.**

– Ellen Gallagher



430 JENNIFER GUIDI (B. 1972)
Untitled (Field SF #8F Red and Lilac)



signed and dated 'Jennifer Guidi 2015' (on the reverse)
oil on linen
92 x 74 in. (233.7 x 188 cm.)
Painted in 2015.

\$150,000-200,000

PROVENANCE:

Nathalie Karg, New York
Acquired from the above by the present owner, 2015

EXHIBITED:

New York, Nathalie Karg Gallery, *New Paintings*,
October-November 2015.



431 PETER HALLEY (B. 1953)

Brute



signed twice and dated 'Peter Halley Peter Halley 1993' (on the reverse)
acrylic, fluorescent acrylic, and Roll-a-Tex on two joined canvases
overall: 90 x 93 in. (228.6 x 236.2 cm.)
Painted in 1993.

\$150,000-200,000

PROVENANCE:

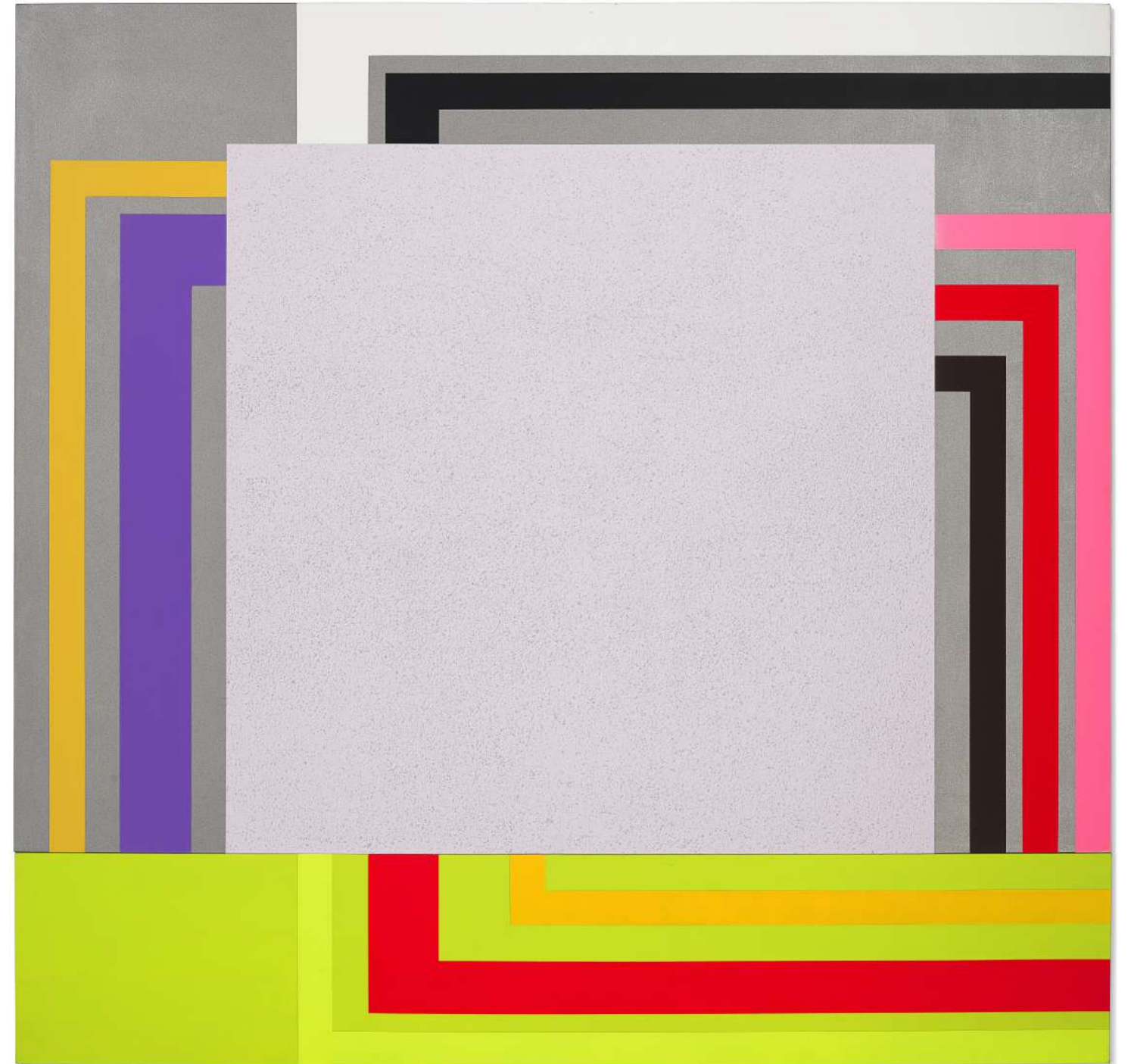
Gagosian Gallery, New York
Turner & Byrne Gallery, Dallas
Private collection, United States, 1993
Anon. sale; Sotheby's, New York, 12 November 2002, lot
67
Acquired at the above sale by the present owner

EXHIBITED:

Dallas, Turner & Byrne Gallery, *Peter Halley*, Turner &
Byrne Gallery, November-December 1993.

LITERATURE:

T. Moody, "Review", *Art Papers*, May & June 1994 . pp.
63-64.



432 MARK GROTJAHN (B. 1968)

Untitled (Butterfly Three Wings)



signed and dated 'M. GROTJAHN 04' (on the reverse)

colored pencil and graphite on paper

30 $\frac{1}{8}$ x 22 $\frac{1}{8}$ in. (76.52 x 56.2 cm.)

Executed in 2004.



\$220,000-280,000

PROVENANCE:

Blum & Poe, Los Angeles

Private collection

Anon. sale; Phillips, New York, 14 November 2014, lot
162

Private collection

Acquired from the above by the present owner, 2015

**“Grotjahn’s butterflies hover precipitously close to
the line between abstract geometry and illusionistic
spatiality, displaying a kind of graphic unconscious
that constitutes a paradoxically systematic
disruption of a rational and orderly system.”**

- (D. Fogle, 'In the Center of the Infinite', Parkett 80, 2007, p. 117)



433 No Lot

434 PETER HALLEY (B. 1953)

Objective



signed twice and dated 'Peter Halley Peter Halley 2000' (on the reverse)
acrylic, metallic acrylic, pearlescent acrylic, and Roll-a-Text on two joined canvases
72⁷/₈ x 76³/₄ in. (185 x 195 cm.)
Painted in 2000.

\$100,000-150,000

PROVENANCE:
Waddington Custot Gallery, London
Acquired from the above by the present owner

EXHIBITED:
London, Waddington Galleries, *Peter Halley*, October-
November 2001.



435 ANTONY GORMLEY (B. 1950)

Domain LXIV



4.76 mm square section stainless steel bar
74½ x 25½ x 13¾ in. (189 x 65 x 35 cm.)
Executed in 2008. This work is unique.

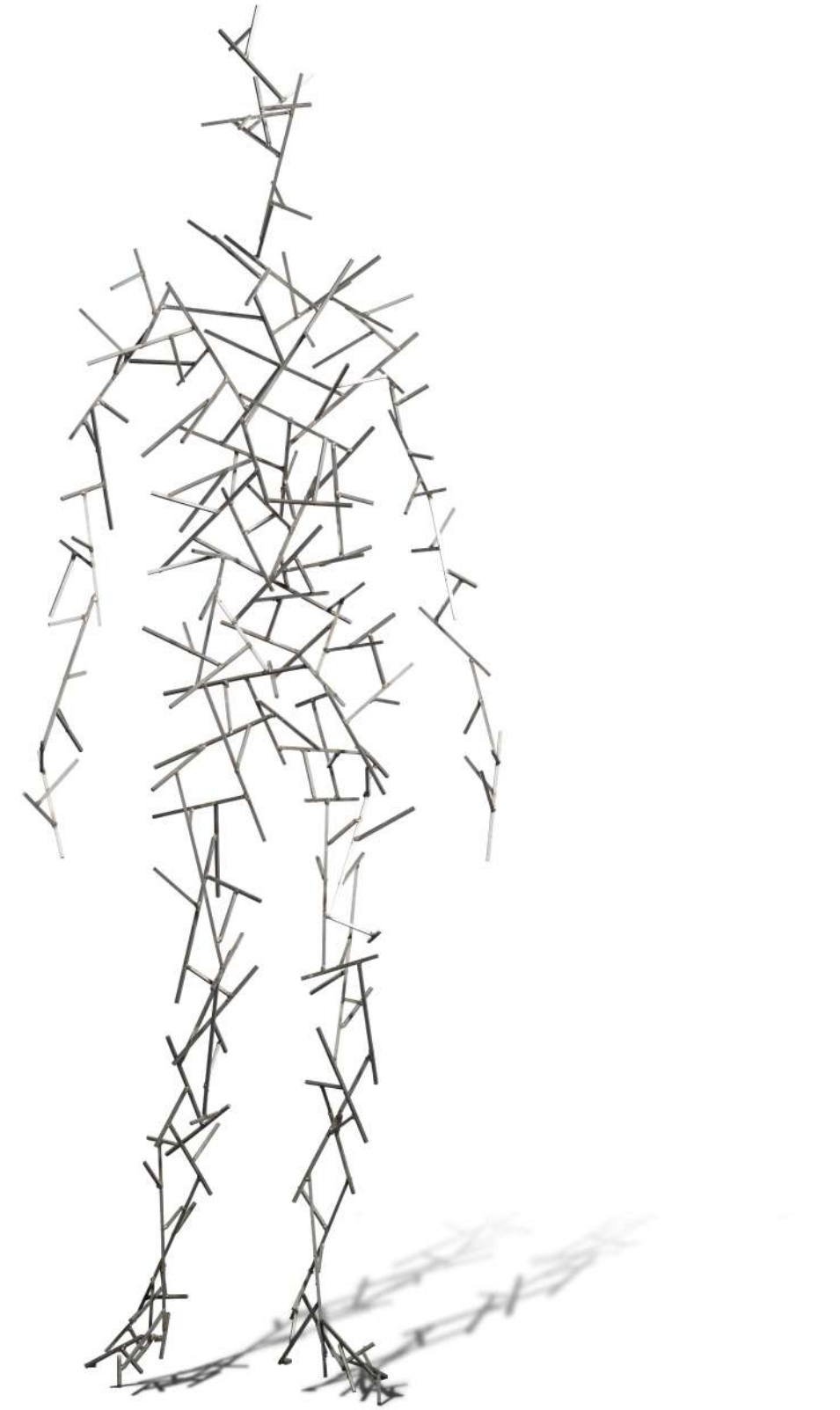
\$250,000-350,000

PROVENANCE:

Institute of Contemporary Arts, donated by the artist
Their sale; Sotheby's, London, 17 October 2008, lot 2
Acquired at the above sale by the present owner

**The Domain was a breakthrough substituting
space and light for mass and structure. There is
no skin, each of those trajectories stops where
the skin was: internal antennae charting the place
where we all live - the other side of appearance**

– Antony Gormley





PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LÉVY

436 ROBERT MANGOLD (B. 1937)

Irregular Red Orange Area with a Drawn Ellipse

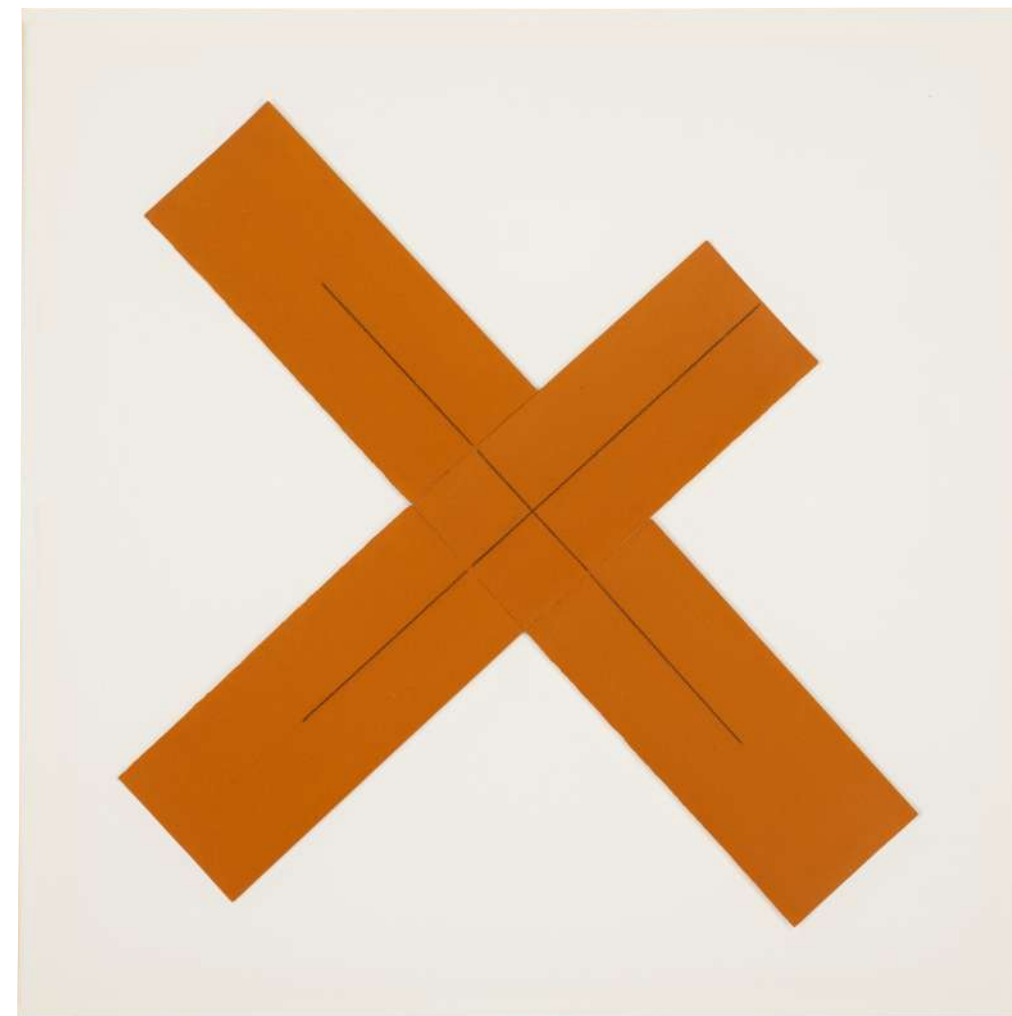


signed and dated 'R. Mangold 1986' (on the reverse); signed again, titled and dated again 'Irregular Red Orange Area with a Drawn Ellipse R. Mangold 1986' (on the stretcher)
acrylic and charcoal on shaped burlap
27¾ x 20¾ in. (70.5 x 52.7 cm.)
Executed in 1986.

PROVENANCE:

Private collection
Anon. sale; Sotheby's, New York, 2 November 1994, lot 316
Acquired at the above sale by the present owner

\$50,000-70,000



PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LÉVY

437 ROBERT MANGOLD (B. 1937)

Orange X Within X



signed, titled and dated 'R. Mangold Orange X Within X 1980' (on the reverse)
acrylic and colored pencil on cut paper
20 x 20½ in. (50.8 x 52.1 cm.)
Executed in 1980.

PROVENANCE:

Marc Richards Gallery, Los Angeles
Hirschl & Adler Modern, New York
Acquired from the above by the present owner, 1989

\$15,000-20,000

438 CHRISTOPHER WOOL (B. 1955)

Untitled (S157)



signed, titled and dated 'Christopher Wool S157 2003' (on the stretcher)

enamel on linen

66 x 48 in. (167.6 x 121.9 cm.)

Painted in 2003.



\$500,000-800,000

PROVENANCE:

Private collection, Connecticut

Anon. sale; Sotheby's, New York, 15 May 2008, lot 465

Acquired at the above sale by the present owner

**I'm not disinterested in color. But I'd say I'm
more interested in light than in color. The
question, however, implies that the work is
less visual somehow, and I don't think that's
the case.**

—Christopher Wool



439 HIROSHI SUGIMOTO (B. 1948)

North Pacific Ocean, Ohkurosaki



signed 'Sugimoto' (on a paper label affixed to the reverse)
gelatin silver print flush-mounted on board, in artist's frame
60 x 71¾ in. (152.4 x 182.3 cm.)



Executed in 2002. This work is number three from an edition of five.

\$250,000-350,000

PROVENANCE:

Fraenkel Gallery, San Francisco

Acquired from the above by the present owner

LITERATURE:

Hiroshi Sugimoto, exh. cat., Mori Art Museum, Tokyo,
2005, p. 120 (another example illustrated).



PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LÉVY

440 SOL LEWITT (1928-2007)

Wall Structure #9



Painted wood construction
36¼ x 36¼ x 2¼ in. (92.1 x 92.1 x 5.7 cm.)
Executed in 1984.



\$80,000-120,000

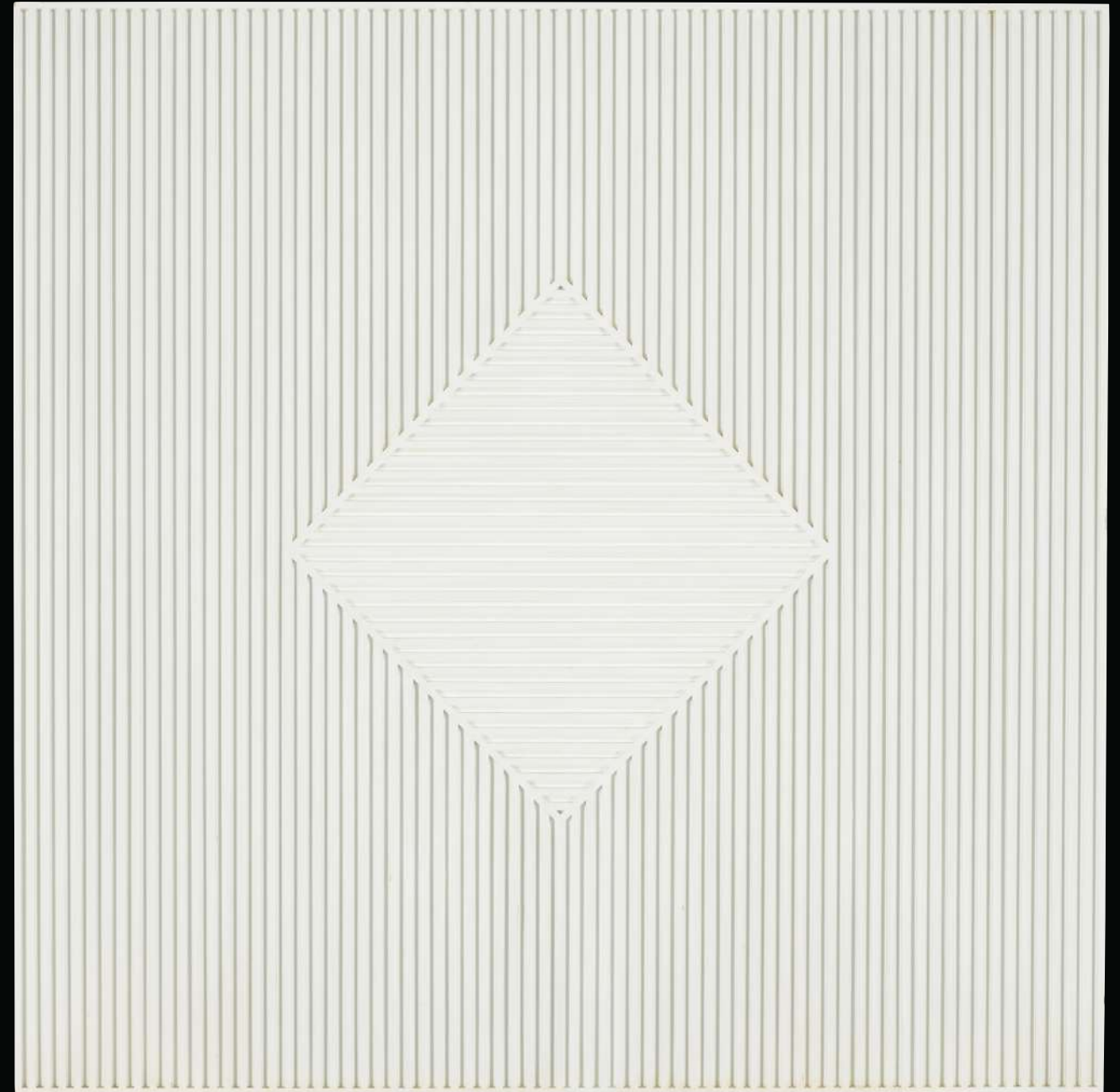
PROVENANCE:

John Weber Gallery, New York

Acquired from the above by the present owner, 1984

**When an artist uses a conceptual form of art,
it means that all of the planning and decisions
are made beforehand and the execution is a
perfunctory affair. The idea becomes a machine
that makes the art.**

— Sol LeWitt



441 BRICE MARDEN (B. 1938)

Untitled



signed and dated 'B. Marden 86' (lower center of mount)

ink and gouache on paperboard

image: 7¾ x 6⅞ in (19.7 x 15.6 cm.)

mount: 20 x 18¾ in. (50.8 x 46.7 cm.)

Executed in 1986.



\$70,000-100,000

PROVENANCE:

Matthew Marks Gallery, New York

Davis/McClain Gallery, Houston

Private collection, Houston

By descent from the above to the present owner, 1999

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

— Brice Marden



443

FRED SANDBACK (1943-2003)

Untitled (Sculptural Study, Twelve-part Vertical Construction)



black, yellow and gray acrylic yarn
situational: spatial relationships established by the artist
overall dimensions vary with each installation
Conceived in 1987. This work is accompanied by a letter of authenticity.

\$220,000-280,000

PROVENANCE:
The Estate of Fred Sandback
David Zwirner, New York
Acquired from the above by the present owner

EXHIBITED:
São Paulo, Instituto Moreira Salles and Centro
Universitário Maria Antonia, *Fred Sandback : O
Espaço Nas Entrelinhas*, August-October 2010, pp.
64, 66-67 and 70-71 (illustrated).

Elegant individual lengths of multi-colored yarn delicately stretch from floor to ceiling in Fred Sandback’s thoughtful, ephemeral installation *Untitled (Sculptural Study, Twelve-part Vertical Construction)*, conceived in 1987 and reinstalled for the São Paulo exhibition in 2010. Seamlessly integrated into the surrounding space, the inherent surface variety of the artist’s chosen material falls secondary to its polite demarcation of the host room. In such graceful intervention, Sandback successfully coaxes volume from air, calling attention to the immaterial while still respecting its state of invisibility. Wielding yarn as if it were a writing instrument, Sandback further invokes the force of a draughtsman, investigating the impact of a line as it is either drawn, laid down, or sliced through space, depending on the ferocity of the impulse. Having been in the collection of the artist at the time of his passing, the present lot uniquely exemplifies Sandback’s lifelong commitment to redefining the contours of contemporary art and thought through reconceptualizing the inescapable architecture of humanity.

LOT ESSAY



Installation view: *Fred Sandback: O Espaço Nas Entrelinhas*, Instituto Moreira Salles, São Paulo. Image: © 2020 Fred Sandback Archive

Courtesy Fred Sandback Archive and David Zwirne



444 JOHN MCCRACKEN (1934-2011)

Untitled



incised with artist’s signature and date ‘John McCracken 76’ (on the underside)
polyester resin and fiberglass on plywood
84⅛ x 12 x 1⅛ in. (213.7 x 30.5 x 2.9 cm.)
Executed in 1976.

\$280,000-350,000

PROVENANCE:

Meghan Williams Gallery, Los Angeles
Estate of Barbara Jacobson, Los Angeles, 1979
Her sale; Sotheby's, New York, 16 May 2007, lot 533
Private collection, New York
Acquired from the above by the present owner

EXHIBITED:

Newport Beach, Newport Harbor Art Museum,
*Highlights of California Art Since 1945: A Collecting
Partnership*, May-July 1987.



STORM KING ART CENTER

60

FEATURE ESSAY



Installation view, Mark di Suvero, *Pyramidian*, 1987/1998; *Shé*, 1977-1978; *Mon Père, Mon Père*, 1973-1975; *Mother Peace*, 1969-1970, Storm King, New York. Photo: Courtesy of Storm King. Artwork: © Mark di Suvero, courtesy the artist and Spacetime C.C., NY.



PROPERTY DONATED TO BENEFIT STORM KING ART CENTER'S 60TH ANNIVERSARY

445 RASHID JOHNSON (B. 1977)

Broken Men



signed and numbered '48/51 Rashid Johnson'
(lower edge)
27 color silkscreen with Mylar collage
image: 47 x 35 in. (119.4 x 88.9 cm.)
sheet: 55 x 42 in. (139.7 x 106.7 cm.)
Executed in 2019. This work is number 48 from an
edition of 51 plus 15 artist's proofs.

\$25,000-35,000

PROVENANCE:
Donated on behalf of Rashid Johnson and Hauser &
Wirth, New York



Rashid Johnson, Performance, *The Hikers*, 2019, Aspen Art Museum, Aspen.
Photo: Tony Prikryl. Artwork: © Rashid Johnson.



PROPERTY DONATED TO BENEFIT STORM KING ART CENTER'S 60TH ANNIVERSARY

446 MARK DI SUVERO (B. 1933)

The Implication



steel, in two parts
overall dimensions: 27 x 14.50 x 20.25 in. (68.58 x 36.83 x 51.44 cm.)
Executed in 2012.

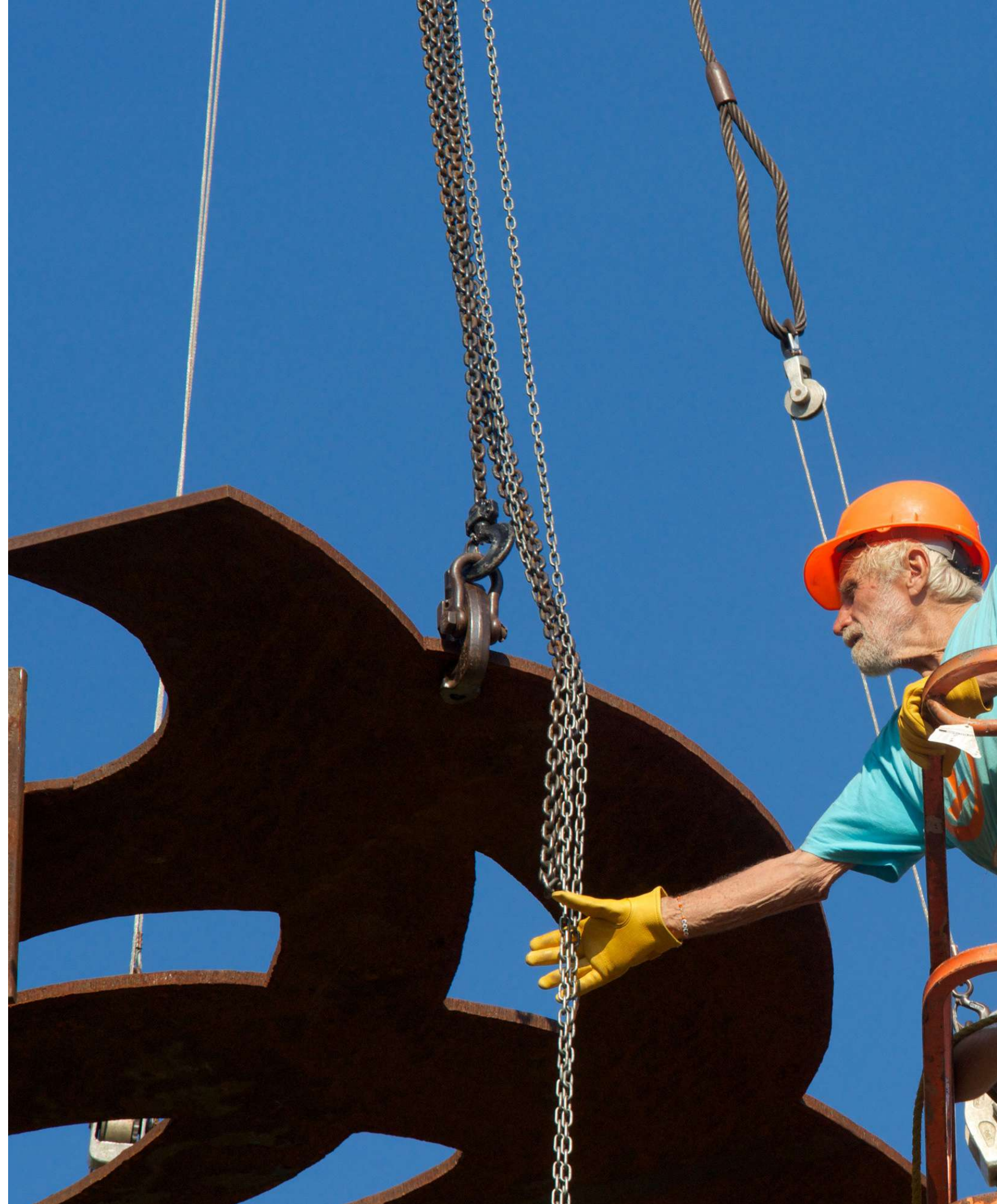
\$50,000-70,000

PROVENANCE:

Donated by Mark di Suvero and Spacetime C.C., New York

**MARK DI SUVERO:
AN ORAL HISTORY**

Mark di Suvero, *She*, 1977–78 (installation view, 1985) Photo by Helaine Messer



PROPERTY DONATED TO BENEFIT STORM KING ART CENTER'S 60TH ANNIVERSARY

447 URSULA VON RYDINGSVARD (B. 1942)

Ona

i incised with the artist's copyright stamp and date 'COPYRIGHT © U von Rydingsvard 2005 6' (on the turning edge of the cross section)
cedar, in two parts
overall dimensions: 69 x 35 x 31 in. (175.3 x 88.9 x 78.7 cm.)
Executed in 2005-2006.

\$90,000-120,000

PROVENANCE:

Donated by the artist



Ursula von Rydingsvard, *For Paul*, 1990-92/2001 (restoration on-site, 2005) 2005. Photo: Jerry L. Thompson, Storm King Art Center, New York. Artwork: Archives © Ursula von Rydingsvard, courtesy Galerie Lelong & Co., New York

**“And I loved—and I still do—what
Storm King stands for. It’s a family.
And they treat the artist like the
artist is a part of that family.”**

— Ursula von Rydingsvard

**URSULA VON RYDINGSVARD:
AN ORAL HISTORY**





PROPERTY DONATED TO BENEFIT STORM KING ART CENTER'S 60TH ANNIVERSARY

448 JOHNNY SWING (B. 1961)

Storm King Bench



welded nickels and stainless steel
21½ x 63 x 19 in. (54.6 x 160 x 48.3 cm.)
Executed in 2017.

\$50,000-70,000

PROVENANCE:

Donated by the artist

Johnny Swing in his studio. Photo (detail): Joe Kramm / R & Company. Artwork: Johnny Swing / R & Company



PROPERTY DONATED TO BENEFIT STORM KING ART CENTER'S 60TH ANNIVERSARY

449 **MARTIN PURYEAR (B. 1941)**

Untitled VI (State 1)



signed, numbered and dated 'TP F M Puryear 2012' (lower edge)

aquatint, drypoint, and spitbite aquatint etching

image: 31¼ x 31¼ in. (79.4 x 79.4 cm.)

sheet: 42¾ x 40¾ in. (108.6 x 103.5 cm.)

Executed in 2012. This work is the sixth trial proof from an edition of 40 plus twelve artist's proofs and seven trial proofs.

\$10,000-15,000

PROVENANCE:

Donated by the artist



PROPERTY DONATED TO BENEFIT STORM KING ART CENTER'S 60TH ANNIVERSARY

450 RICHARD SERRA (B.1938)

Equal I



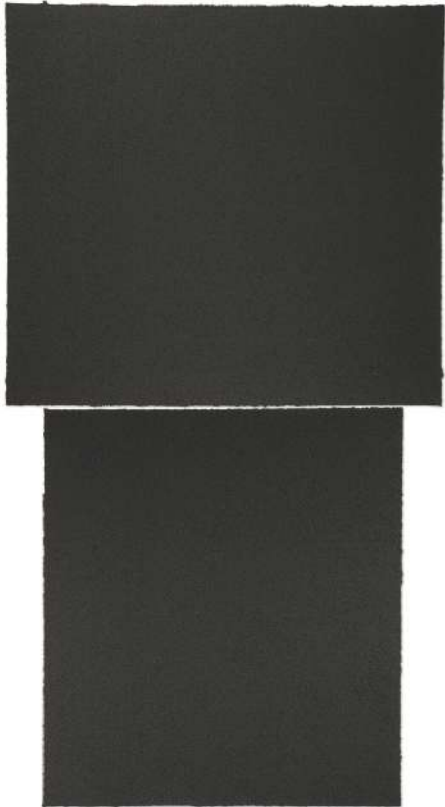
signed, numbered and dated '9/24 R Serra 2016'
(on a paper label affixed to the reverse of the
bottom sheet)

paintstick and silica on two sheets of handmade
paper

71½ x 39 in. (181.6 x 99.2 cm.)

Executed in 2016. This work is number four from
an edition of twenty-four.

\$22,000-35,000



PROVENANCE:

Donated on behalf of Richard Serra and Gemini G.E.L.,
New York

EXHIBITED:

Los Angeles, Gemini G.E.L., *Richard Serra: Equals*,
September 2018-January 2019 (another example
exhibited).





PROPERTY DONATED TO BENEFIT STORM KING ART CENTER'S 60TH ANNIVERSARY

451 JOEL SHAPIRO (B. 1941)

Untitled



bronze on painted metal base
12¾ x 8⅞ x 8⅞ in. (32.4 x 20.6 x 20.6 cm.)
Executed in 2016-2017. This work is unique.

\$60,000-80,000

PROVENANCE:
Donated by the artist

**JOEL SHAPIRO:
AN ORAL HISTORY**

“And in a way, the piece got liberated...it was a lot of energy in that small space, so I think it really functions and holds its own outdoors.”

– Joel Shapiro

Joel Shapiro. American, b. 1941. Untitled, 1994. Bronze. 21 ft. x 19 ft. x 14 ft. (640.1 x 579.1 x 426.7 cm) Gift of Sony Corporation of America. Generous support also provided by Georgina T. and Thomas A. Russo. © 2017 Joel Shapiro/Artists Rights Society (ARS), New York. Photo by Jerry L. Thompson



452 ELIZABETH PEYTON (B. 1965)

For Craig



dedicated 'to Craig' (on the reverse of sheet one)
colored pencil and graphite on thirty seven variously double-sided loose sheets of paper
each sheet: 11 $\frac{5}{8}$ x 8 $\frac{1}{8}$ in. (29.6 x 21 cm.)
Executed in 1998.

\$200,000-300,000

PROVENANCE:

Private collection, gift of the artist

Private collection, Germany

Acquired from the above by the present owner

These works are unique preparatory drawings for the book, *For Craig*, by Elizabeth Peyton, on behalf of Verlag der Buchhandling Walther Koenig, Cologne, 1998, which has been produced in a numbered edition of seven hundred copies

LOT ESSAY



FULL BOOK

SELECT ILLUSTRATIONS FROM THE PRESENT LOT



453 IRVING PENN (1917–2009)

Black and White Vogue Cover (Jean Patchett), New York, 1950



signed, titled, dated, numbered '12/34', '1658' in pencil, stamped photographer's/Condé Nast copyright credit reproduction limitation and edition information (on the reverse)

platinum–palladium print, printed 1976

image: 17½ x 15 in. (44.4 x 38.1 cm.)

sheet: 22¾ x 18¼ in. (57.7 x 46.3 cm.)

This work is number twelve from an edition of thirty-four.

\$150,000-250,000

PROVENANCE:

Corkin Gallery, Toronto

Private collection, Toronto

Anon. sale, Christie's, New York, 4 October 2016, lot 7

Acquired at the above sale by the present owner

LITERATURE:

'The Black and White Idea', *Vogue*, April 1, 1950, front cover.

I. Penn, *Moments Preserved*, Simon and Schuster, New York, 1960, p. 159 (illustrated).

P. Devlin, *Vogue Book of Fashion Photography*, Simon and Schuster, New York, 1979, p. 90 (illustrated).

J. Szarkowski, *Irving Penn*, Museum of Modern Art, New York, 1984, pl. 48 (illustrated).

D. Bailey, ed., *Shots of Style: Great Fashion Photographs*, Victoria and Albert Museum, London, 1985, cat. no. 130 (illustrated).

G. Malpass, *The Art of Photography, 1839-1989*, Museum of Fine Arts Houston, Yale University Press, 1989.

I. Penn, *Passage: A Work Record*, Knopf/Callaway, New York, 1991, p. 100 (illustrated).

I. Penn, *Irving Penn: Collection Privée*, Musée d'art et d'histoire, Fribourg, 1994, cat. no. 31, p. 51 (illustrated).

C. Westerbeck, ed., *Irving Penn: A Career in Photography*, Art Institute of Chicago/Little, Brown and Co., 1997, pl.

4, p. 28 (illustrated).

LOT ESSAY



454 ROBERT MAPPLETHORPE (1946-1989)

Man in Polyester Suit, 1980



signed, dated and numbered '529','1/15' in ink (margin); signed and dated in ink in photographer's copyright credit, titled, dated and numbered in ink (on the reverse of the flush-mount)

gelatin silver print, flush-mounted on board

image: 18 x 14 in. (45.5 x 35.7 cm.)

sheet/flush-mount: 19¾ x 15⅞ in. (50.1 x 40.3 cm.)

This work is number one from an edition of fifteen.



\$300,000-400,000

PROVENANCE:

Private collection, Arizona

Anon. sale; Christie's, Paris, 12 November 2015, lot 71

Acquired at the above sale by the present owner

LITERATURE:

S.Nairne, *Robert Mapplethorpe: 1970-1983*, London 1983, p. 46.

Robert Mapplethorpe: The Black Book, Munich, 1986, no. 55.

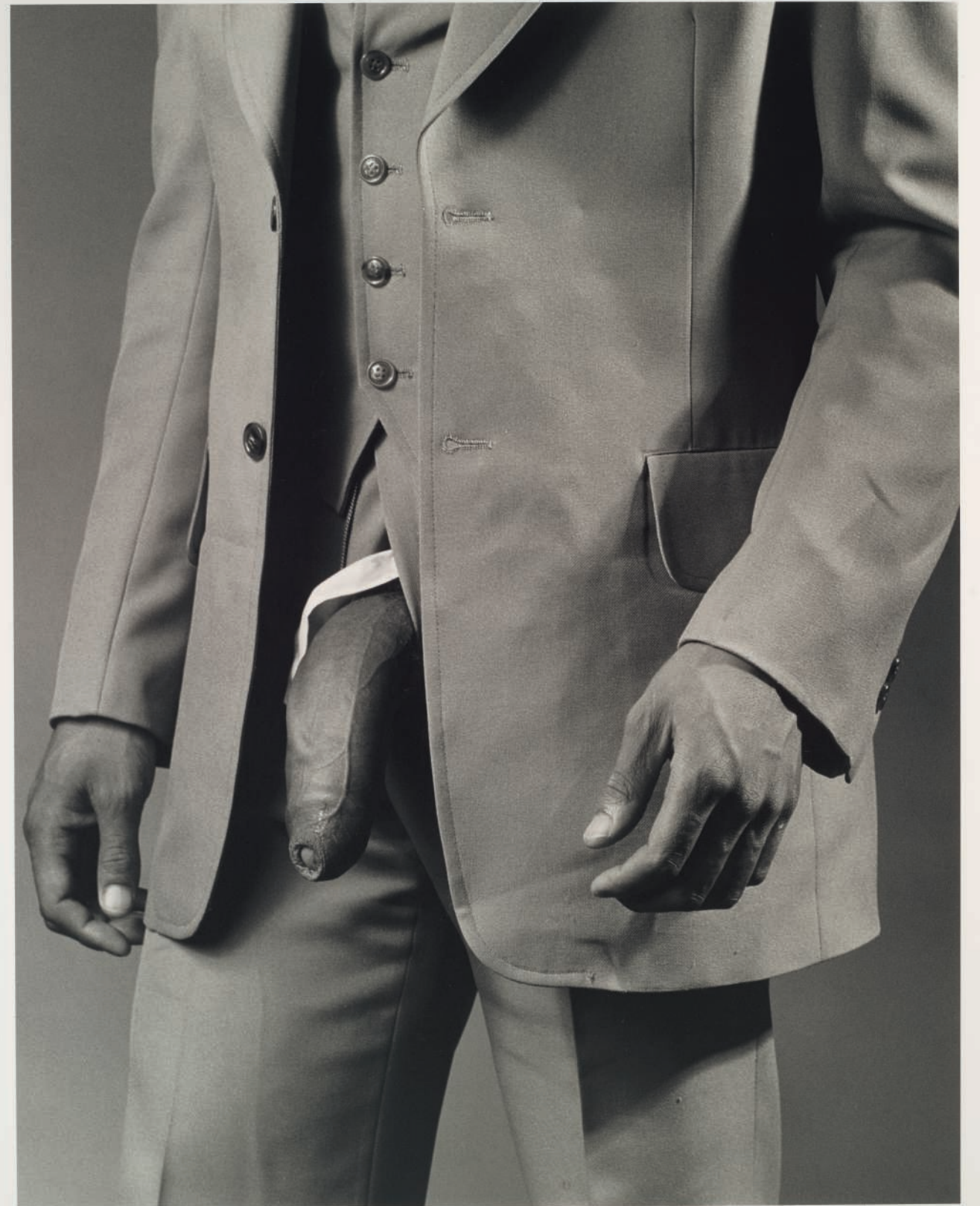
R. Mapplethorpe and J. Kardon, *Robert Mapplethorpe: The Perfect Moment*, Philadelphia, 1988, pl. 69.

R. Marshall, *Robert Mapplethorpe*, New York, 1988, p. 95.

E. Barents, *Robert Mapplethorpe: Ten By Ten*, Munich, 1988, no. 55.

M. Holborn and D. Levas, eds., *Mapplethorpe*, New York, 1992, pl. 117.

LOT ESSAY




1/15

Robert Mapplethorpe '80

Δ455 RICHARD PRINCE (B. 1949)

Untitled (Cowboy)

 signed, dated and numbered 'Richard Prince 1999 1/2' (on a paper label affixed to the reverse)
Ektacolor photograph
59 x 83 in. (149.8 x 210.8 cm.)
Executed in 1999. This work is number one from an edition of two plus one artist's proof.

\$400,000-600,000

PROVENANCE:

Gladstone Gallery, New York

Private collection, New York

Anon. sale; Christie's, New York, 28 September 2016, lot
202

Acquired at the above sale by the present owner



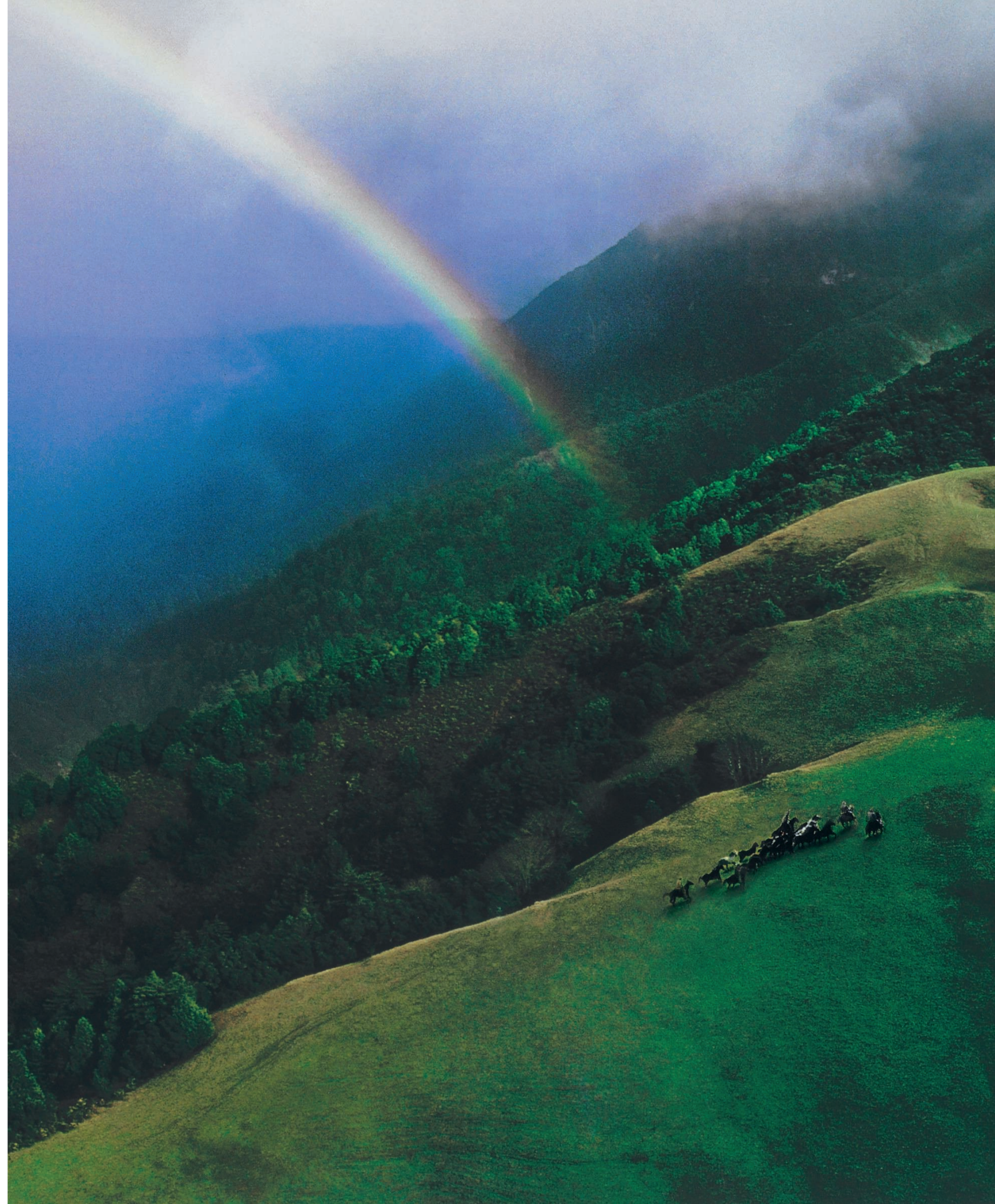
Richard Prince's atmospheric photographs have become some of the most iconic contemporary images of the American West. Coming of age in the early 1970s, in an era of disillusionment following the lack of perceived social and political progress, Prince and his fellow Pictures Generation artists turned their attention to the media which had—in their opinion—propagated myths about the nature of the country. Taking the almost mythical figure of the American cowboy as his starting point, the artist embarks on a deep investigation into the nature of national identity, and the culture that emerged out of other sub-groups and media over the years. In the 1990s, Prince returned to the theme of the cowboy and appropriation via re-photographing, to create a technically advanced body of work with different contextual meaning. *Untitled (Cowboy)* belongs to this group of works. In it Prince touches upon one of the earliest foundations of the cowboy myth: that of the cowboy as part of the noble frontiersmen in the Wild West. His work exposes how that tradition was distorted through its use in advertising.

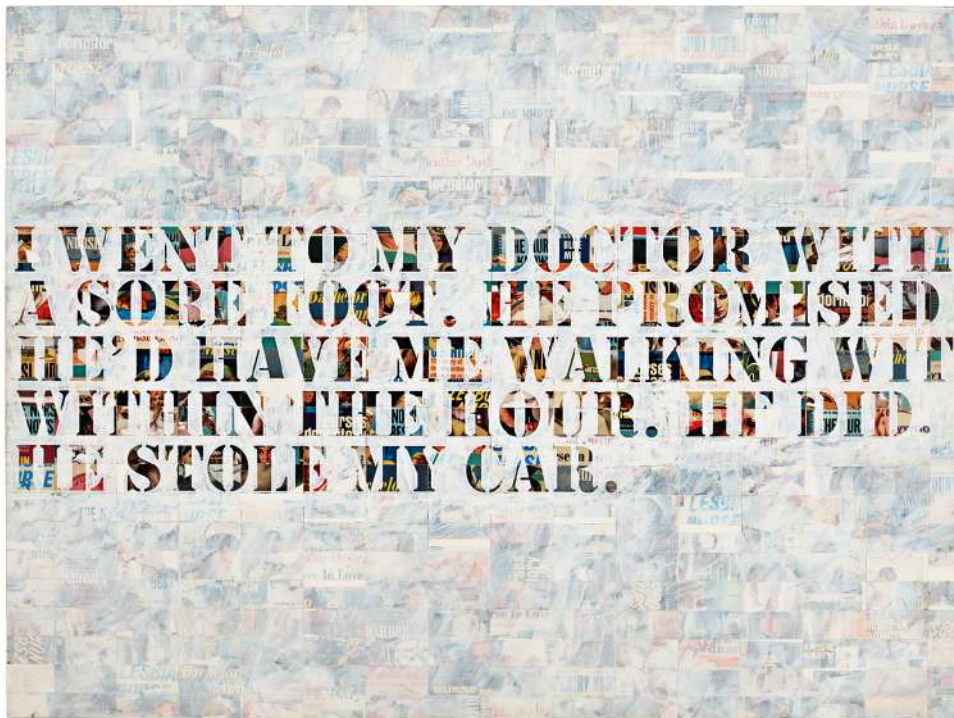
The image seen here is a digital manipulation of a magazine advertisement that was part of a campaign for the tobacco giant Philip Morris, a continuation of their famous "Marlboro Country" adverts that began in 1963. The symbol of hyper-masculinity, the Marlboro Man was so well established by this time that the Leo Burnett ad agency launched the secondary campaign focusing on the fictitious landscape of a cigarette smoker's paradise. The shots used were of carefully composed scenery where the figures depicted were actual cowboys doing their

work, heightening the sense of drama. Using new digital technology, Prince was able to re-photograph the entire original imagery without cropping around the text of the ad, as he had to do in his original 1980s photographs.

Untitled (Cowboy) shows how the ads tapped into the deep-rooted visual imagery of the American dream of the West, something that has held sway in the popular imagination for even longer than the mythical cowboy. The scene shows a stunningly beautiful landscape with luscious blues and greens. The velvety green mountain tops on the right harbor a cluster of cowboys on horseback dwarfed by the terrain. In the distant horizon, the cerulean outline of a mountain range intersects with the exquisite arch of a delicate rainbow. The striking scenery evokes the nineteenth-century American paintings of spectacular, mountainous terrain in the West, which were produced by artists such as Albert Bierstadt who traveled with federal land surveyors. These exaltations of native wilderness were imbued with a sense of divine blessing, of it being America's "Manifest Destiny" to exploit the seemingly virginal territory. In such images, such as those produced by the Hudson River School of painters, it was typical to introduce small figures in the foreground to emphasize the grand scale of the background as well as to encourage the viewers to imagine themselves in it. People would be grouped together in a manner redolent of Biblical scenes of Moses leading the Jews to the Promised Land. This framing device and its religious overtones are not only replicated in the shot by the placement of the group of cowboys but also accentuated by its use of the symbol of the divine covenant, the rainbow.

LOT ESSAY





456 RICHARD PRINCE (B. 1949)
Untitled (Joke Panels)



each signed, numbered and dated 'Prince 2007 2/2'
(on the reverse)
silkscreen, acrylic and paper collage on panel, in three
parts
each: 34¼ x 46 in. (87 x 116.8 cm.)
overall: 34¼ x 138 in. (87 x 350.5 cm.)
Executed in 2007. This work is number two from an
edition of two.



\$400,000-600,000

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

The subject is radical—the idea of taking ‘jokes’ as
a pictorial theme was really new, a virgin territory,
untested waters. To draw them and then present them as
your own art was to ask for a lot of understanding from
the public. The materials used-canvas, stretcher, paint-
were very traditional. That’s the discipline...

– Richard Prince



457 DAMIEN HIRST (B. 1965)

Psalm 30: Exaltabo te, Domine



signed, titled and dated '30th Psalm Damien Hirst 2008' (on the reverse)
butterflies and household gloss on canvas
18 x 18 in. (45.72 x 45.72 cm.)
Executed in 2008.

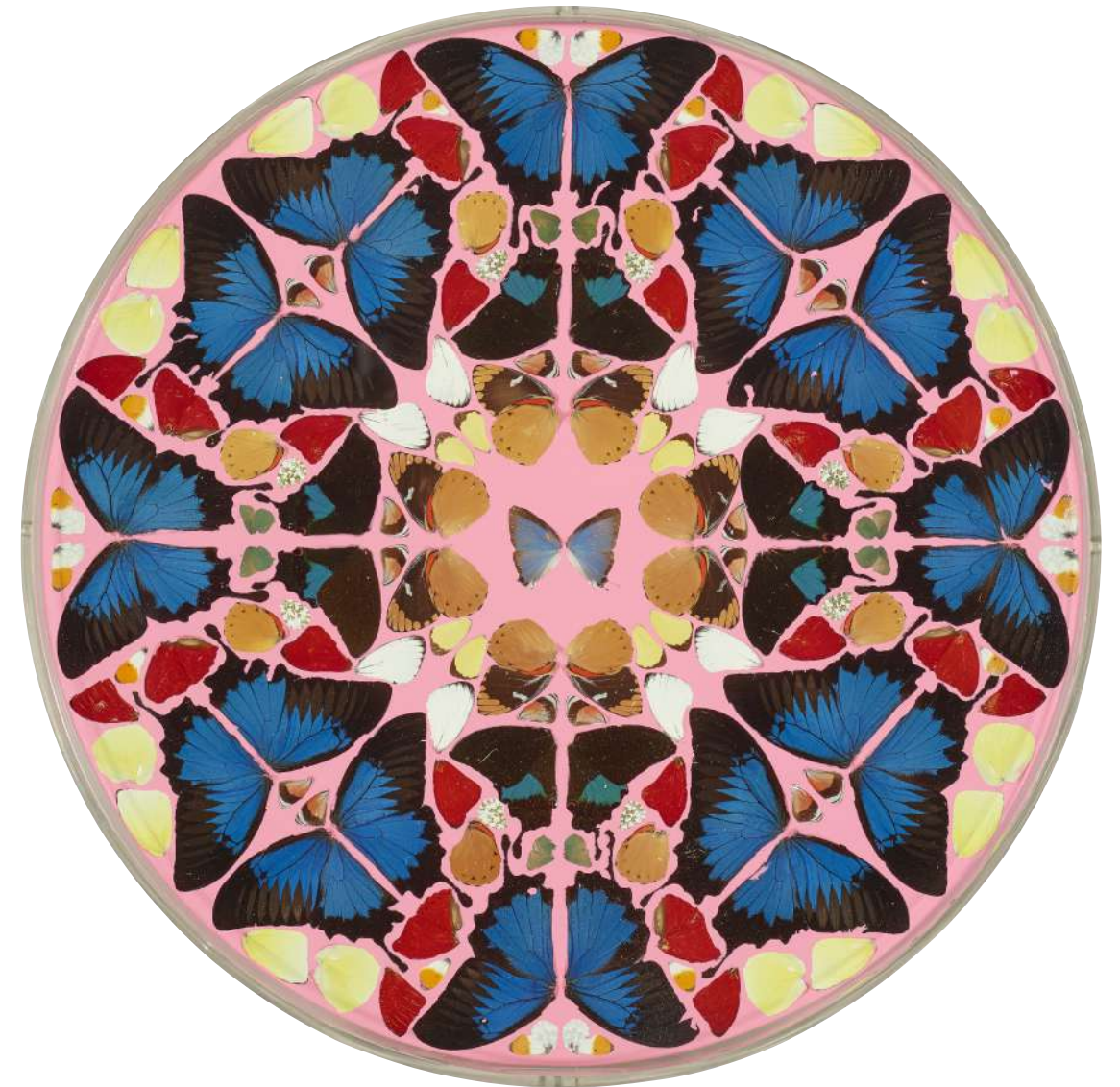
\$80,000-120,000

PROVENANCE:

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

EXHIBITED:

Atlanta, Maune Contemporary, *The shitShow Must Go On*, September-October 2020.



458 DAMIEN HIRST (B. 1965)

Psalm 19: Coeli enarrant



signed, titled twice and dated '19th Psalm - 19th Psalm Damien Hirst 2008' (on the reverse)
butterflies and household gloss on canvas
diameter: 18 in. (45.7 cm.)
Painted in 2008.

\$80,000-120,000

PROVENANCE:

White Cube, London
Acquired from the above by the present owner, 2008

EXHIBITED:

Atlanta, Maune Contemporary, *The shitShow Must Go On*, September-October 2020.

459 STURTEVANT (1926-2014)

Haring Untitled



acrylic and Sumi ink on canvas
19 x 19 in. (48.3 x 48.3 cm.)
Painted in 1986.

\$100,000-150,000

PROVENANCE:

The artist, Paris
Anthony Reynolds Gallery, London
Acquired from the above by the present owner, 2015

LITERATURE:

L. Maculan, ed., *Sturtevant, Catalogue Raisonné 1964-2004*, Ostfildern-Ruit, 2004, pp. 152 and 183, no. 380 (illustrated).

The brutal truth of the work is that it is not a copy. The push and shove of the work is the leap from image to concept. The dynamics of the work is that it throws out representation.

— Sturtevant



460 TAKASHI MURAKAMI (B. 1962)
X VIRGIL ABLOH (B. 1980)

Times Nature



signed twice and dated twice 'Takashi 2018 Abloh 2018' (on the reverse)
acrylic on canvas mounted on shaped panel
59 x 59 in. (149.9 x 149.9 cm.)
Executed in 2018.

\$200,000-300,000

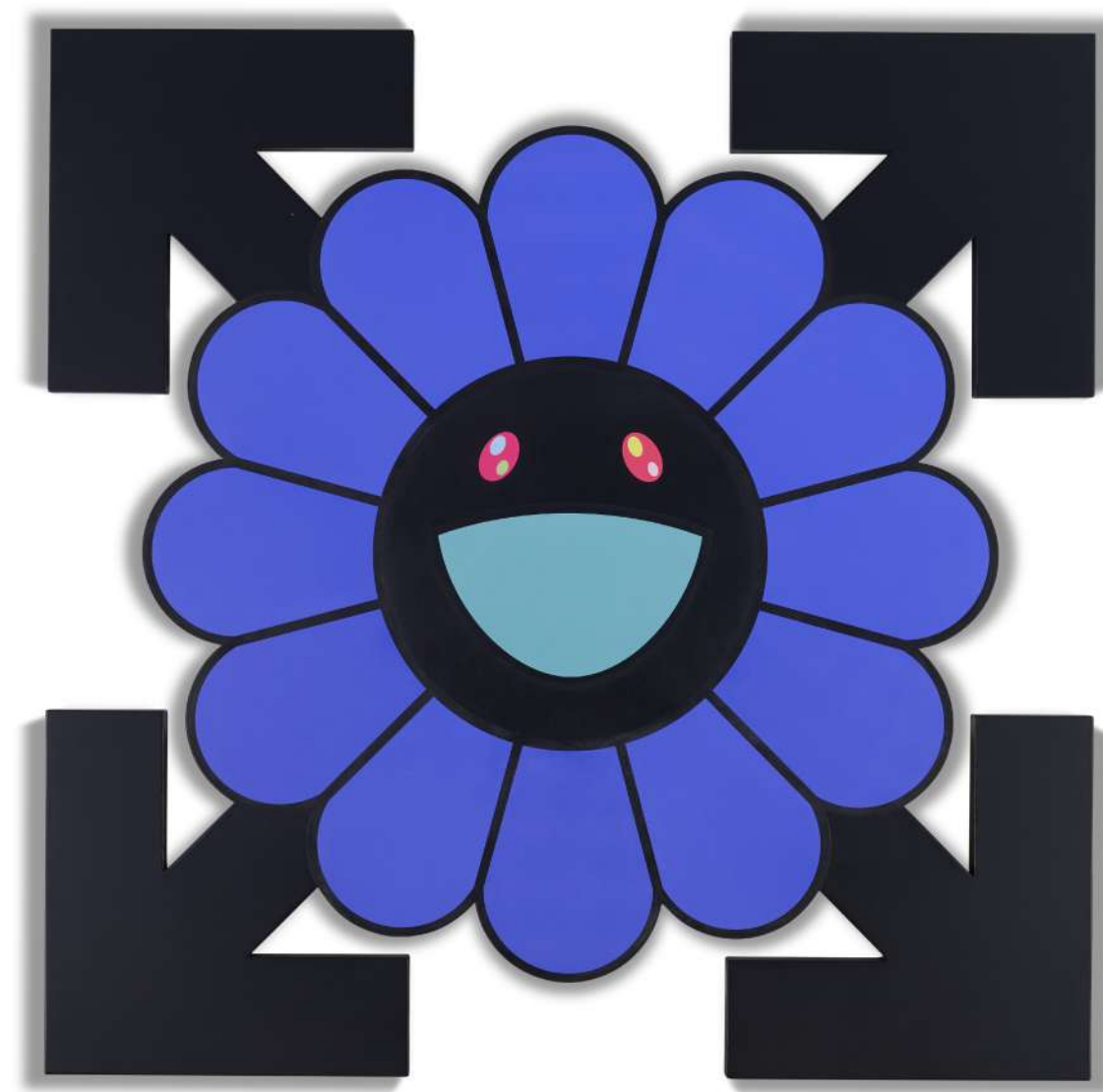
PROVENANCE:

Gagosian Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

Paris, Gagosian Gallery, *Murakami & Abloh: "Technicolor 2"*, June-July 2018.



461 TAKASHI MURAKAMI (B. 1962)

Troll's Umbrella



soft steel, epoxy with fibreglass, paint and sand

92½ x 55¼ x 55¼ in. (235 x 140.3 x 140.3 cm.)

Executed in 2002. This work is from an edition of five plus one artist's proof.

\$150,000-250,000

PROVENANCE:

Marianne Boesky Gallery, New York

Private collection, New York

Anon. sale; Christie's, New York, 11 November 2004, lot 370

Acquired at the above sale by the present owner

EXHIBITED:

Paris, Fondation Cartier pour l'art Contemporain, *Kaikai Kiki*, June-October 2002, p. 27 (another example exhibited and illustrated).



Present lot illustrated (alternate view).



°462 RICHARD PRINCE (B. 1949)

Untitled (#153)



signed, titled and dated 'Richard Prince 2016 #153' (on the overlap)
inkjet on canvas
74½ x 55 in. (189.2 x 139.7 cm.)
Executed in 2016.



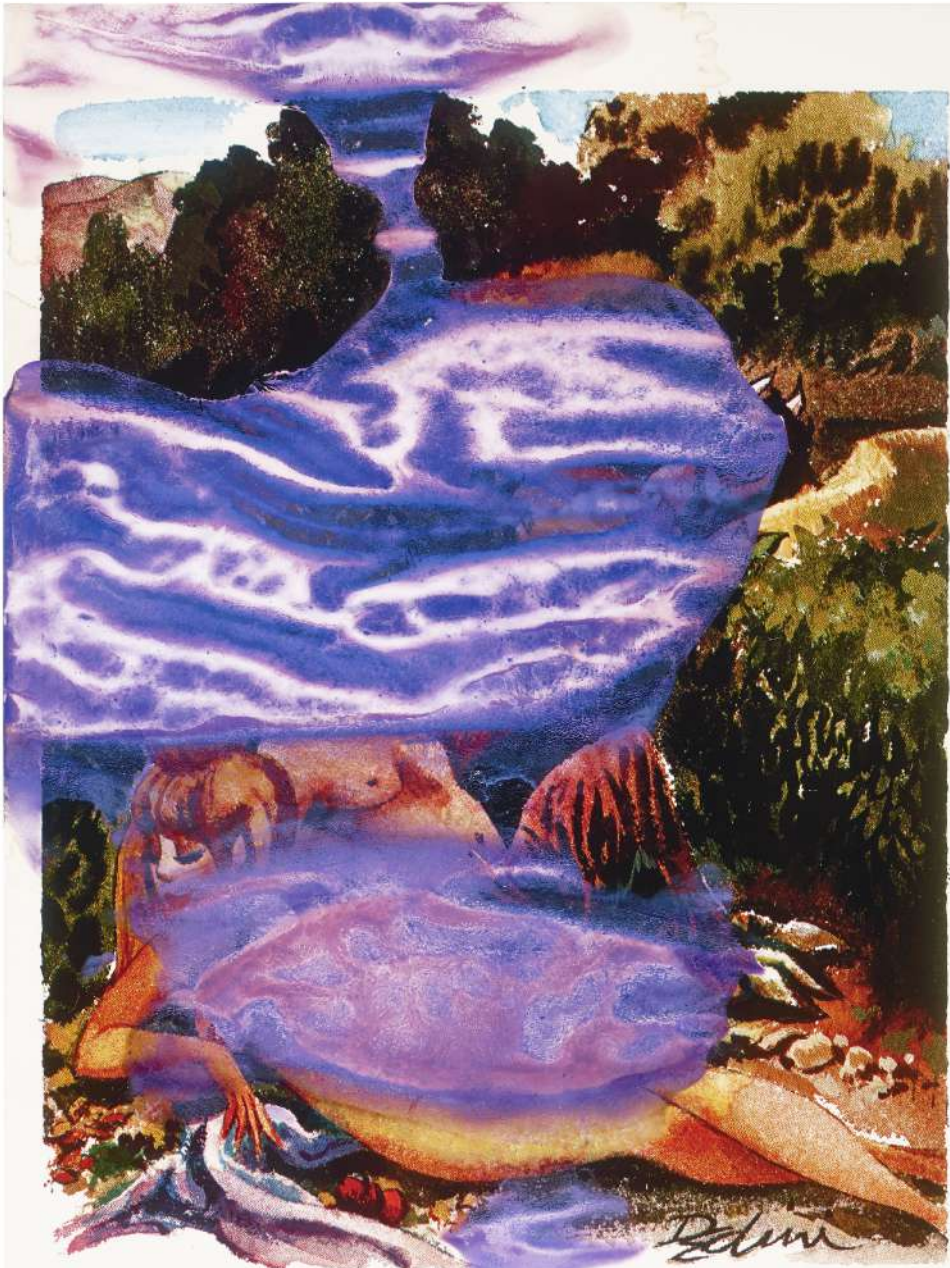
\$300,000-500,000

PROVENANCE:

Private collection, Chicago, acquired directly from the
artist
Private collection, New York
Acquired from the above by the present owner



Marcel Duchamp, *Étant donnés*, 1946 – 1966. Philadelphia Museum of Art. © Association Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS), New York 2018.



"And, say, on your way back, pick up a six-pack from
the Fountain of Youth."



463 HAIM STEINBACH (B. 1944)

Untitled (oyster head)

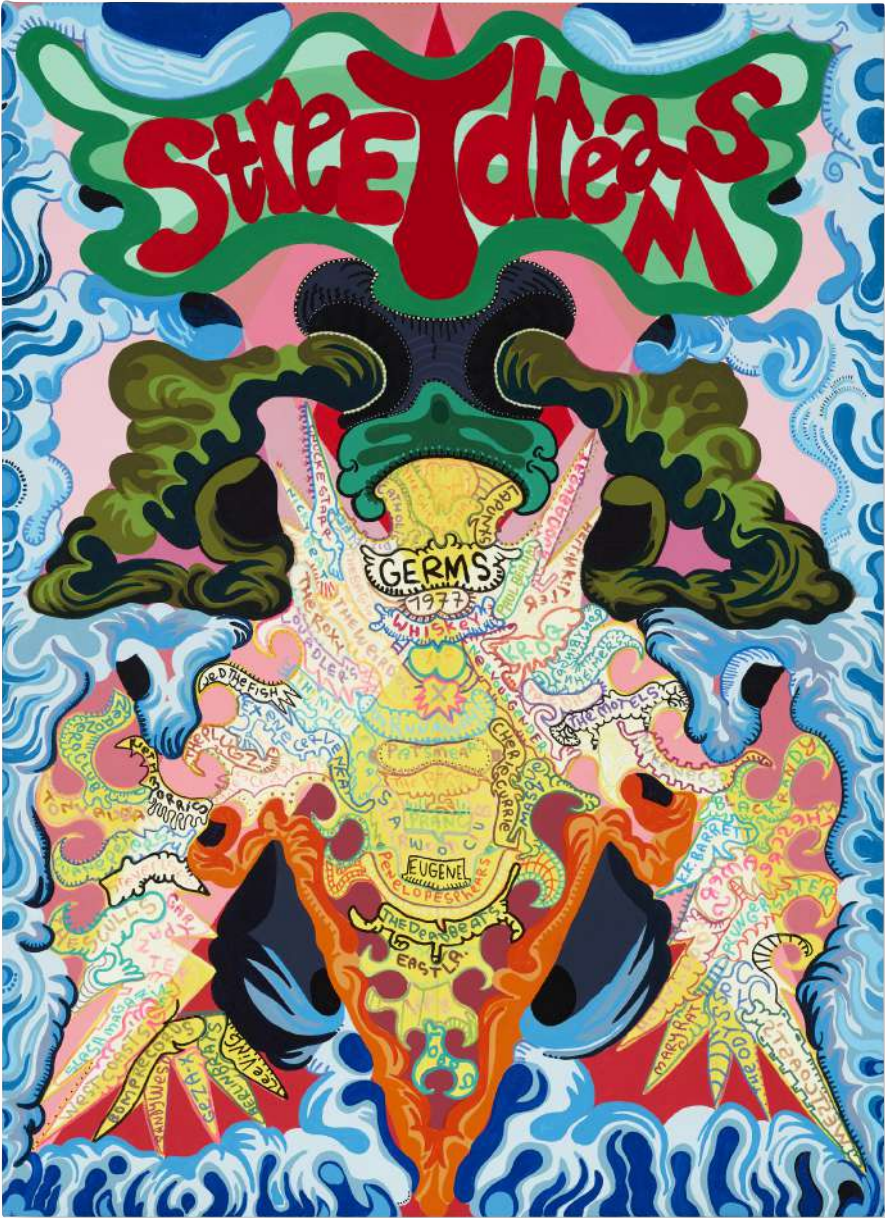


signed and dated 'Haim Steinbach 2012' (on the reverse)
straw Chinese hat, Plan Toys wooden cone sorting toy, Tim Burton "Oyster Boy" figurine and Whetstone wooden biscuit cutter on plastic laminated wood shelf
35.1/5 x 72 x 22 in. (90.2 x 183 x 56 cm.)
Executed in 2012.

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

ADDITIONAL CATALOGUING

\$45,000-55,000



464 ERIK PARKER (B. 1968)

Street Dreams



signed, inscribed backwards, titled and dated 'WeST COAST "STREET DReaMs" Erik Parker 2002 ERIK PUSSY' (on the overlap); inscribed again 'L.A. PUNK ROCK HISTORY WEST COAST PLAYA DARBY CRASH R.I.P' (on the upper turning edge)
acrylic on canvas
44 x 31 7/8 in. (111.8 x 81 cm.)
Painted in 2002.



PROVENANCE:
Leo Koenig Gallery, New York
Anon. sale; Doyle, New York, 11 November 2014, lot 87
Acquired at the above sale by the present owner

\$25,000-35,000

465 GEORGE CONDO (B. 1957)

Figure Composition 8



signed and dated 'Condo 08' (upper left)

wax crayon and acrylic on panel

50 x 46 in. (127 x 116.8 cm.)

Executed in 2008.



\$450,000-650,000

PROVENANCE:

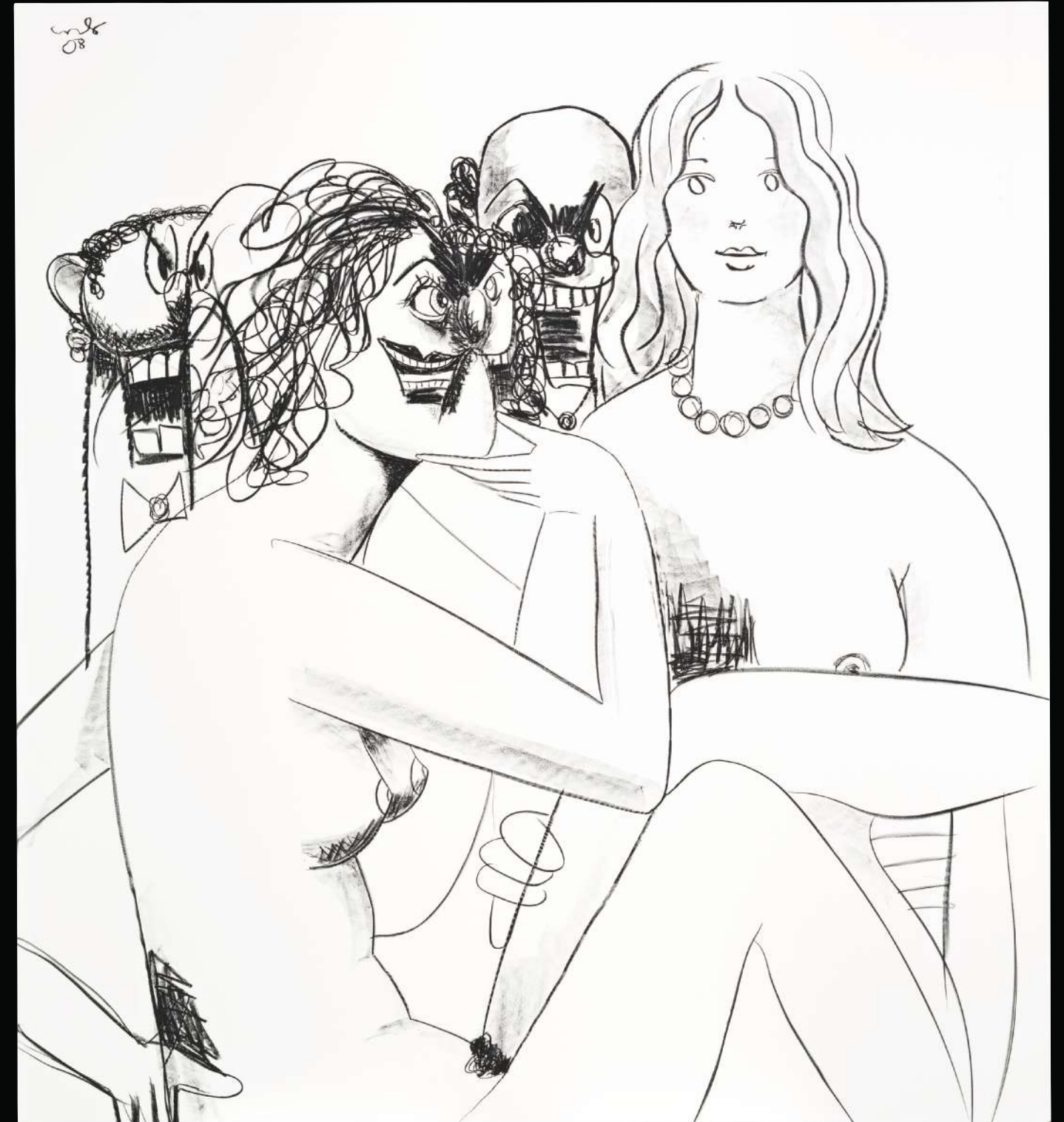
Luhring Augustine, New York

The Collection of Melva Bucksbaum, Sharon,
Connecticut

Her sale; Christie's, New York 18 May 2018, lot 841

Private collection, London

Acquired from the above by the present owner



466 GEORGE CONDO (B. 1957)

The Sculptor

oil on canvas
48 x 36 in. (121.9 x 91.4 cm.)
Painted in 2004.



\$300,000-500,000

PROVENANCE:

Luhring Augustine, New York
Leo Koenig Gallery, New York
Levy Collection, New York
Anon. sale; Phillips, London, 29 June 2008, lot 234
Simon Lee Gallery, London
Galerie Andrea Caratsch, St. Moritz
Acquired from the above by the present owner

EXHIBITED:

New York, Leo Koenig Gallery, ...*As time goes by*,
December 2003-January 2004.



René Magritte, *The Lovers*, 1928. National Gallery, Canberra. © 2020
C. Herscovici, London / Artists Rights Society (ARS), New York. Photo:
Banque d'Images, ADAGP / Art Resource, New York.



467 KEITH HARING (1958-1990)

Red-Yellow-Blue No. 20 (13 January 1987)



signed, dated and titled 'RED-YELLOW-BLUE #20 JAN. 13-87 K. Haring' (on the overlap)

acrylic and oil on canvas

36⅞ x 24⅞ in. (92 x 61.3 cm.)

Painted in 1987.



\$150,000-200,000

PROVENANCE:

Tony Shafrazi Gallery, New York

Galerie Kaj Forsblom, Helsinki

Anon. sale; Christie's, New York, 4 May 1994, lot 420

Private collection, Brussels

Gil Weiss, Brussels

Anon. sale; Pescheteau-Badin, Godeau et Leroy, 8

October 1998, lot 74

Private collection

Anon. sale; Sotheby's, New York, 15 November 2001, lot

343

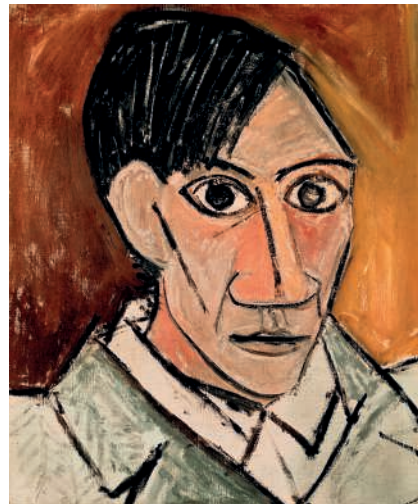
Private collection, New York

Rosenfeld Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

New York, Tony Shafrazi Gallery, *Keith Haring*, January-February 1987.



Pablo Picasso, *Self Portrait*, 1907. Národní galerie Prague. © 2020





468 GEORGE CONDO (B. 1957)

Fruit Man

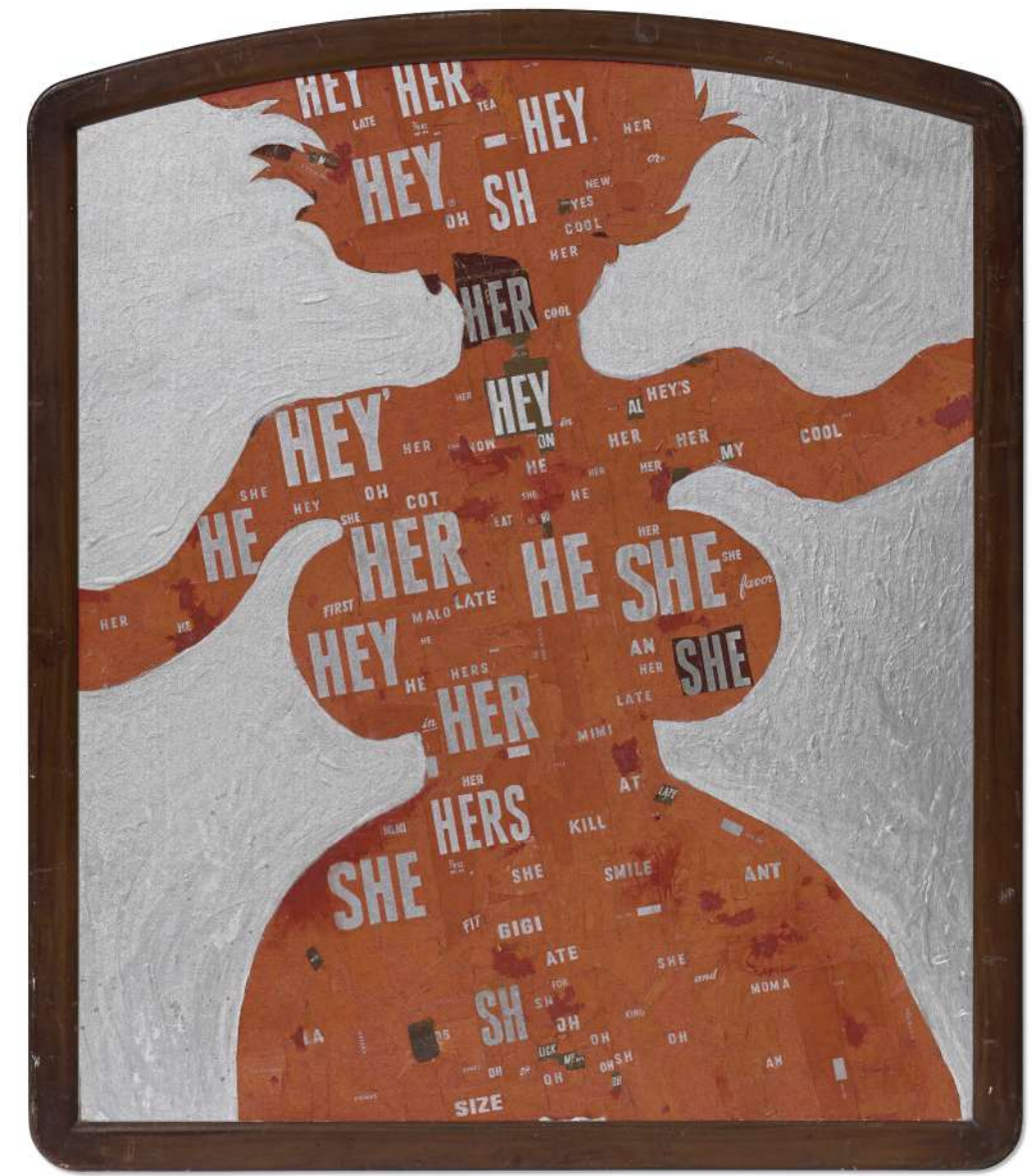


signed and dated 'CONDO 83' (lower right)
oil on canvas
48 x 36 in. (121.9 x 91.4 cm.)
Painted in 1983.

\$70,000-90,000

PROVENANCE:

Akira Ikeda Gallery, Tokyo
Anon. sale; Christie's, London, 10 February 2005, lot 211
Private collection, Europe
Galerie Andrea Caratsch, St. Moritz
Acquired from the above by the present owner



469 AL HANSEN (1927-1995)

Jane Venus



signed, inscribed, titled and dated "'Jane Venus" Al
Hansen Soho 1974' (on the reverse)
oil and Hershey's wrapper collage on panel, in
artist's metal frame
27⁵/₈ x 23³/₄ in. (69.6 x 60.3 cm.)
Executed in 1974.

\$25,000-35,000

PROVENANCE:

Acquired directly from the artist by the present owner



470 THOMAS HOUSEAGO (B. 1972)

Untitled (Coin Eye Mask)



signed, dedicated and dated 'To Andy, Thomas Houseago 08' (lower left)
Tuf-Cal, hemp, iron rebar and graphite
38½ x 28¼ x 2½ in. (97.8 x 71.8 x 6.4 cm.)
Executed in 2008.

\$15,000-20,000

PROVENANCE:

Acquired directly from the artist by the present owner



471 GEORGE CONDO (B. 1957)

Jazz Figure Patterns

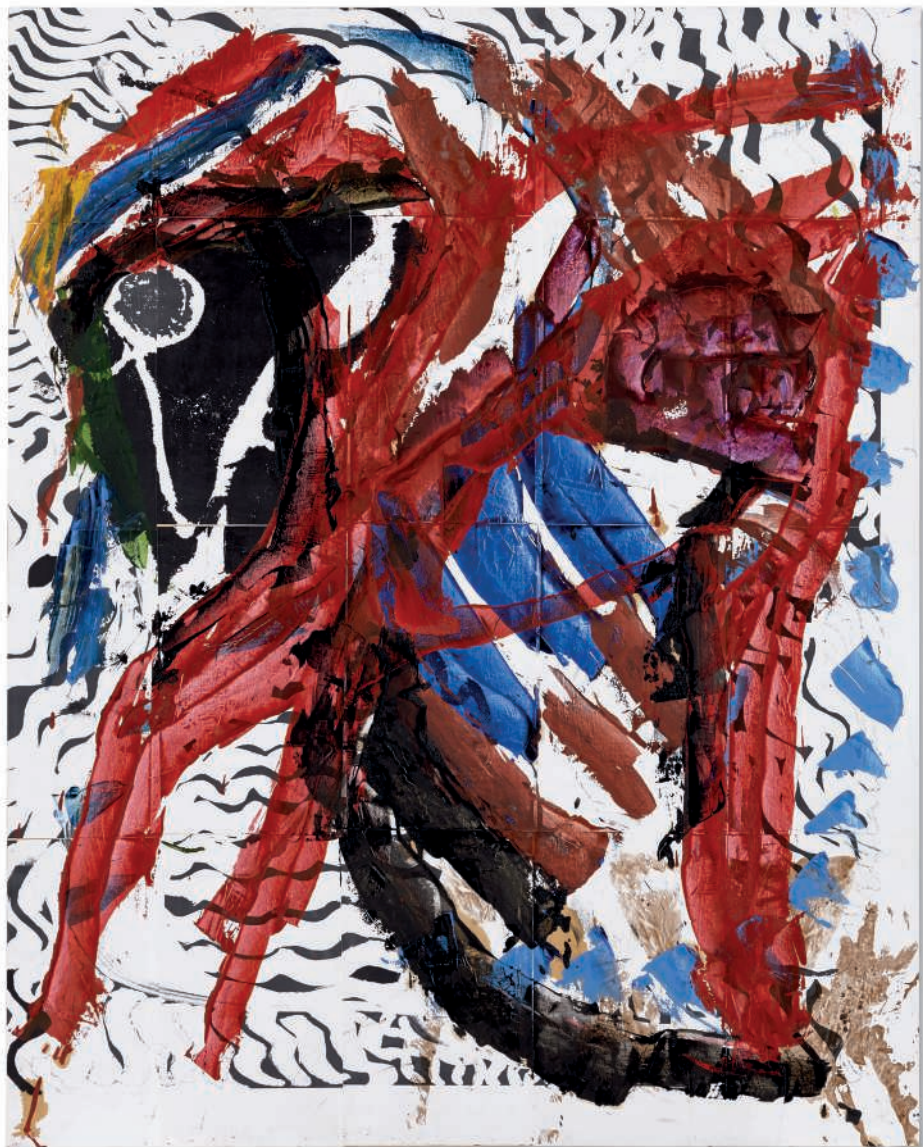


signed and dated 'Condo 01' (upper left); inscribed
'NYC' (upper right); titled 'Jazz Figure Patterns' (on
the reverse)
watercolor on paper
30 x 22¼ in. (76.2 x 56.5 cm.)
Executed in 2001.

\$30,000-50,000

PROVENANCE:

Planned Parenthood Benefit Auction, New York, 2004
Acquired at the above sale by the present owner



472 JOSH SMITH (B. 1976)

Untitled



signed and dated 'Josh Smith 2012' (on the reverse)

oil on printed paper collage on panel
60 x 48 in. (152.4 x 121.9 cm.)

Executed in 2012.

\$20,000-30,000

PROVENANCE:

Galerie Eva Presenhuber, Zurich

Acquired from the above the present owner

EXHIBITED:

Australia, Balthurst Regional Art Gallery; Grafton Regional Art Gallery; Sydney, Manly Art Gallery and Museum; Cowra Regional Art Gallery; Taree, Manning Regional Art Gallery; Dubbo, Western Plains Cultural Centre; Wagga Wagga Art Gallery; Morwell, Latrobe Regional Art Gallery; and Ipswich Art Gallery, *Stars + Stripes: American Art of the 21st Century from the Goldberg Collection*, October 2014-November 2016, p. 31.



473 NATE LOWMAN (B. 1979)

Ciao Bella



signed and dated '2012 Nate Lowman' (on the overlap)

oil and ink on linen
61 x 33 in. (154.9 x 83.8 cm.)

Executed in 2012.

\$40,000-60,000

PROVENANCE:

Massimo de Carlo Gallery, Milan

Acquired from the above by the present owner

EXHIBITED:

Milan, Massimo de Carlo, *Swiss Cheese and the Doors: A One Night Stand*, April-May 2012.



474 RIRKRIT TIRAVANIJA (B. 1961)

untitled (freedom cannot be simulated, Sundays are for dim sum)

i aluminium, porcelain, mirror ugyen black glaze and white glaze on stainless steel plinth
overall dimensions: 30¾ x 17 x 32½ in. (78 x 43 x 83 cm.)
Executed in 2015-2017. This work is number one from an edition of two plus one artist's proof.

PROVENANCE:
Pilar Corrias Gallery, London
Acquired from the above by the present owner

\$25,000-35,000



475 DANH VÕ (B.1975)

Corona-Victoria

i gold leaf and ink on cardboard
19½ x 52¾ in. (49.5 x 134 cm.)
Executed in 2013.

PROVENANCE:
kurimanzutto, Mexico City
Acquired at the above sale by the present owner

\$70,000-100,000



476 WILLIAM KENTRIDGE (B. 1955)

Untitled



signed and dated 'KENTRIDGE 2001' (lower right)
gouache, pigment, charcoal and pastel on paper
22¼ x 30 in. (56.5 x 76.2 cm.)
Executed in 2001.

\$40,000-60,000

PROVENANCE:

Marian Goodman Gallery, New York
Acquired from the above by the present owner, 2001

EXHIBITED:

San Francisco Museum of Modern Art; Forth Worth
Museum of Modern Art; Norton Museum of Art and
New York, Museum of Modern Art, *William Kentridge:
Five Themes*, March 2009-May 2010.



477 MANOLO VALDÉS (B. 1942)

Retrato de mujer con gorguera



titled 'RETRATO DE MUJER CON GORGUERA'
(on the reverse)
oil, thread and burlap collage on canvas, in artist's
frame
55¼ x 55¼ in. (140.3 x 140.3 cm.)
Painted in 1993.

\$90,000-120,000

PROVENANCE:

Marlborough Gallery, New York
Acquired from the above by the present owner, 1994


EXHIBITED:

New York, Marlborough Gallery, *Manolo Valdés, Recent
Work*, October-November 1994.

PROPERTY FROM THE PINCUS COLLECTION

478 ANSELM KIEFER (B. 1945)

Bilderstreit II

 titled 'Bilderstreit II' (upper edge); variously inscribed throughout
oil, emulsion, Aquatec and shellac on original photographs on board with cloth binding on artist's metal
stand
open: 23¼ x 33 x 2 in. (59.1 x 83.8 x 5.1 cm.)
closed: 23¼ x 17 x 2⅝ in. (59.1 x 43.2 x 6.7 cm.)
metal stand: 62 x 27¾ x 35⅛ in. (157.5 x 70.5 x 89.2 cm.)
Executed in 1980.

\$100,000-150,000

PROVENANCE:

The artist
Anthony d'Offay Gallery, London
Acquired from the above by the late owners, 1986

EXHIBITED:

Stuttgart, Württembergischer Kunstverein, *Anselm Kiefer*, September-October 1980.
London, Anthony d'Offay Gallery, *Unique Books: Clemente – Kiefer – Twombly*, September-November 1985.
Kunsthalle Kübingen; Kunstverein München and Kunsthaus Zürich, *Anselm Kiefer - Bücher 1969-1989*, September 1990-April 1991, pp. 242-249 (illustrated).
New York, The Metropolitan Museum of Art, *Anselm Kiefer: Works on Paper 1969 - 1987*, December 1998-March 1999, p. 92, fig. 28 (illustrated).

LITERATURE:

K. Takagi, *Le rire de Sisyphe - L'art d'Anselm Kiefer*, Koji Taki, 1997, p.77 (illustrated).
Anselm Kiefer - L'Alchimie du Livre, exh. cat, Paris, BnF - Editions du Regard, 2015, p.55 (illustrated).





479 ROBERT LONGO (B. 1953)
Study of Black Flag - For Howard Zinn



signed, titled and dated 'Study Black Flag - For Howard Zinn Robert Longo 2015' (lower edge)
 ink and charcoal on vellum
 image: 16 x 16 in. (40.6 x 40.6 cm.)
 sheet: 24 x 17¼ in. (61 x 45.1 cm.)
 Executed in 2015.

\$25,000-35,000

PROVENANCE:

Metro Pictures, New York
 Acquired from the above by the present owner, *circa*
 2014



480 WOLFGANG TILLMANS (B. 1968)
last still-life, NY



chromogenic print, flush-mounted on board, in
 artist's frame
 77¼ x 53¼ in. (196.1 x 135.3 cm.)
 Executed in 1995. This work is number one from
 an edition of one, plus one artist's proof.

\$60,000-80,000

PROVENANCE:

Galerie Philomene Magers, Munich
 The Collection of Princess Gloria von Thurn und Taxis,
 Regensburg
 Her sale; Phillips de Pury & Company, New York, 7
 November 2005, lot 48
 Private collection, New York
 Anon. sale; Sotheby's, New York, 12 November 2009, lot
 424

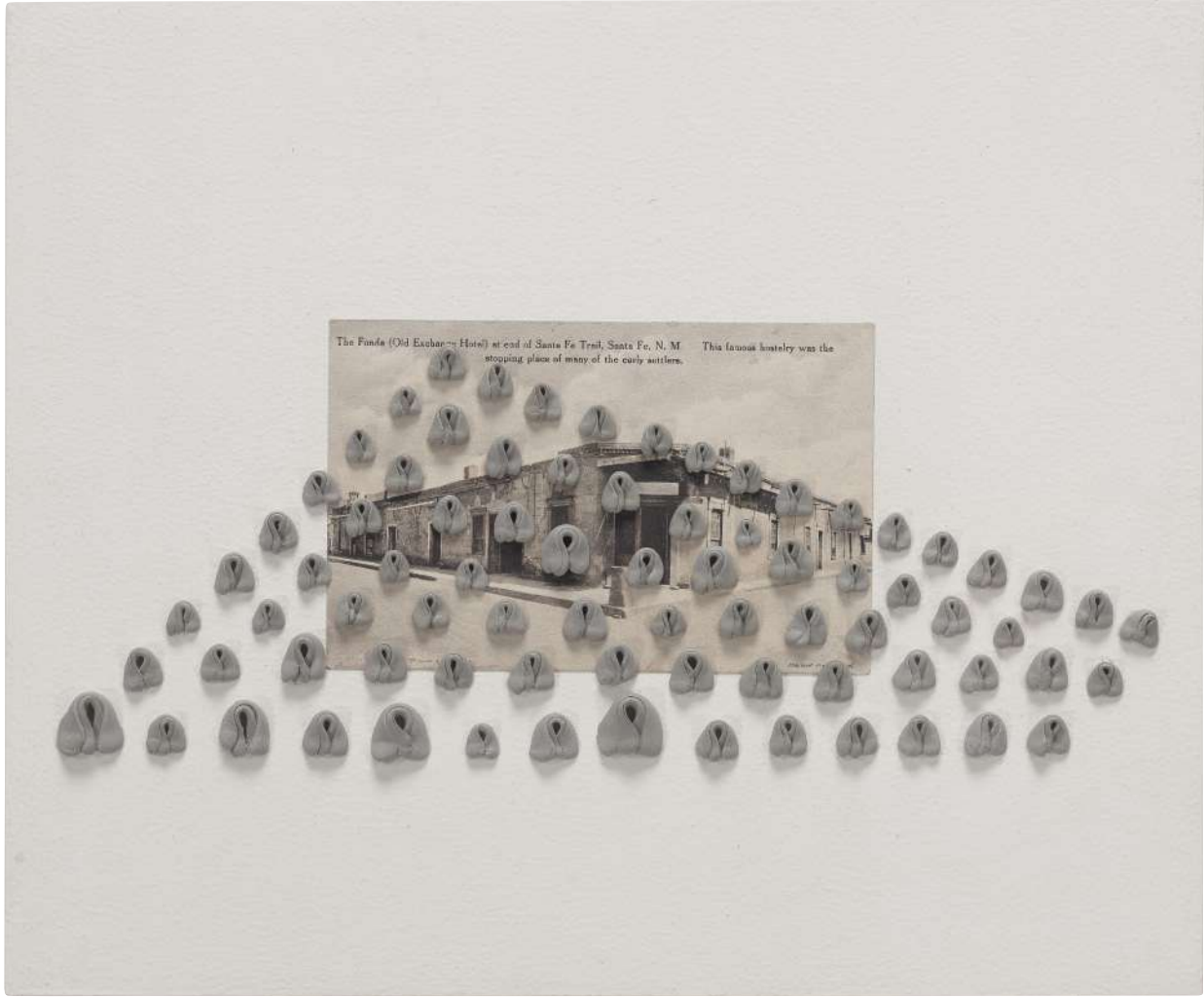
Private collection, New York
 Acquired from the above by the present owner

EXHIBITED:

Riehen/Basel, Fondation Beyeler, *Wolfgang Tillmans*,
 May-October 2017, p. 95 (another example exhibited
 and illustrated).

LITERATURE:

W. Tillmans, ed., *Wolfgang Tillmans: Burg*, Cologne,
 1998, n.p. (illustrated).
 W. Tillmans, *Wolfgang Tillmans: If One Thing Matters*,
Everything Matters, London, 2003, p. 104, no. 1995-095
 (illustrated).



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

°481 HANNAH WILKE (1940-1993)

The Fonda



stamped with the artist's signature 'Hannah Wilke' (on the reverse)
erasers and postcard collage on painted wood construction



15¾ x 17½ x 1½ in. (40 x 44.4 x 3.8 cm.)
Executed in 1975.

\$15,000-20,000

PROVENANCE:

Ronald Feldman Fine Arts, New York
Acquired from the above by the present owner, 2002



482 CINDY SHERMAN (B. 1954)

Untitled #122



signed, numbered and dated 'Cindy Sherman 1983 2/18' (on a paper label affixed to the reverse)
chromogenic print
image: 35¼ x 23⅞ in. (89.5 x 58.7 cm.)
Executed in 1983. This work is number two from an edition of eighteen.

\$100,000-150,000

PROVENANCE:

Metro Pictures, New York
Acquired from the above by the present owner

EXHIBITED:

Philadelphia Museum of Art, *Philadelphia Collects Art Since 1940*, September-November 1986, p. 128 (another example exhibited and illustrated).
New York, Whitney Museum of American Art, *Cindy Sherman*, July-October 1987, p. 19, pl. 81 (another example exhibited and illustrated).
Milan, Padiglione d'Arte Contemporanea, *Cindy Sherman*, October-November 1990, p. 45 (another example exhibited and illustrated).

ADDITIONAL CATALOGUING



PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LÉVY

483 JOEL SHAPIRO (B. 1941)

Untitled



oil on wood
78¾ x 34½ x 29 in. (200 x 87.6 x 73.7 cm.)
Executed in 1999.

\$150,000-200,000

PROVENANCE:

PaceWildenstein, New York
Acquired from the above by the present owner, 2000

PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LÉVY

484 TONY SMITH (1912-1980)

Throwback



stamped with the artist's initials, number and date
'T.S. 5/6 76-79'
black-painted steel
14 x 31 x 15 in. (35.6 x 78.7 x 38.1 cm.)
Conceived in 1976-1977 and executed in 1979. This
work is number five from an edition of six.

\$40,000-60,000

PROVENANCE:

Margo Leavin Gallery, Los Angeles
Private collection, New York
Anon. sale; Christie's, New York, 3 May 1988, lot 47
Acquired at the above sale by the present owner



PROPERTY FROM THE PINCUS COLLECTION

485 CHRISTOPHER WILMARTH (1943-1987)

Doors Give Reasons



etched glass, steel and bronze
30 x 20 x 6¾ in.
Executed in 1983.

\$30,000-50,000

PROVENANCE:

Hirschl & Adler Modern, New York
Acquired from the above by the late owners, 1984

EXHIBITED:

New York, Museum of Modern Art, *Christopher Wilmarth*, May-August 1989, n.p., pl. 28 (illustrated).



486 NEIL JENNEY (B. 1945)

Accident and Witnesses



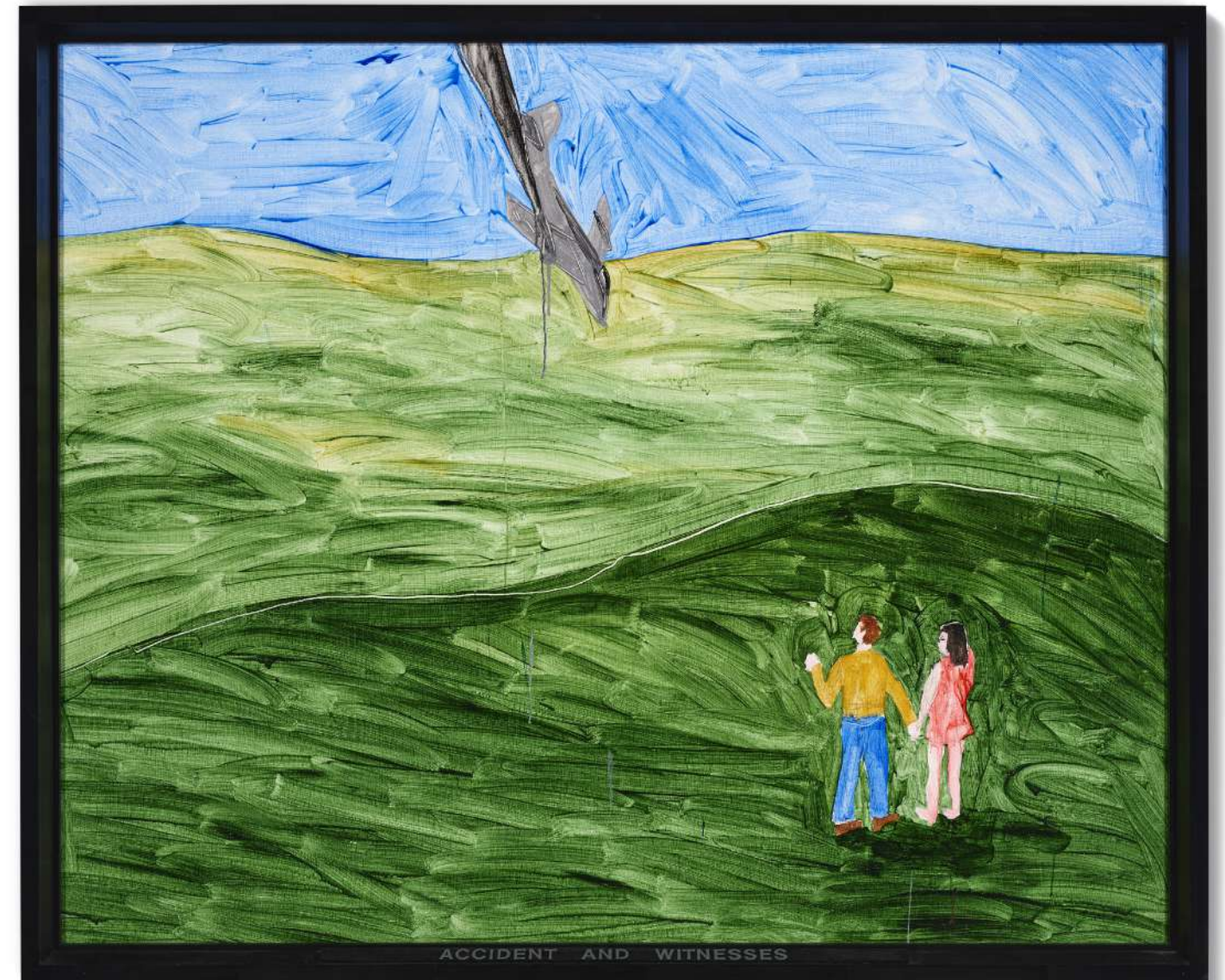
acrylic on canvas, in artist's frame
58 $\frac{7}{8}$ x 74 $\frac{5}{8}$ x 4 in. (152.1 x 189.5 x 10.2 cm.)
Painted in 1969.



\$120,000-180,000

PROVENANCE:

Private collection, New York





487 JAMIAN JULIANO-VILLANI (B. 1987)

All Night Long



signed, titled and dated 'ALL NIGHT LONG
JAMIEN JULIANO-VILLANI 2014' (on the
stretcher)

acrylic on canvas

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

Painted in 2014.

\$30,000-50,000

PROVENANCE:

Derek Eller Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

New York, Derek Eller Gallery, *New Hells*, July-August
2014.

LITERATURE:

H. Cotter, "Art in Review: 'New Hells'", *The New York
Times*, 1 August 2014, p. C23.



PROPERTY OF A DISTINGUISHED NEW YORK COLLECTOR

488 JIM SHAW (B. 1952)

Untitled



graphite, colored pencil and airbrush on paper

13 $\frac{5}{8}$ x 10 $\frac{3}{4}$ in. (34.6 x 27.3 cm.)

Executed in 1981.

\$3,000-5,000

PROVENANCE:

Metro Pictures, New York

Acquired from the above by the present owner



489 MATT CONNORS (B. 1973)

Alma



acrylic and oil on canvas
59 x 47¼ in. (149.7 x 120 cm.)
Painted in 2011.

\$25,000-35,000

PROVENANCE:

Leo Koenig, Inc., New York
Bright Lyons, Brooklyn
Acquired from the above by the present owner



°490 DIANA AL-HADID (B.1981)

Untitled



Conté, charcoal, acrylic and pastel on Mylar
60 x 66 in. (152.4 x 167.6 cm.)
Executed in 2014.

\$20,000-30,000

PROVENANCE:

Marianne Boesky Gallery, New York
Acquired from the above by the present owner

491 No Lot

492 CORY ARCANGEL (B.1978)

Photoshop CS: 50 by 50 inches, 300 DPI, RGB, square pixels, default gradient "Blue, Yellow, Red", mousedown y=20 x=5000, mouseup y=7500 x=10800; tool "Wand", select y=9200, y=9200, tolerance=60, contiguous=off; default gradient "Blue, Yellow, Red", mousedown y=14800 x=10300, mouseup y=12700 x=14300

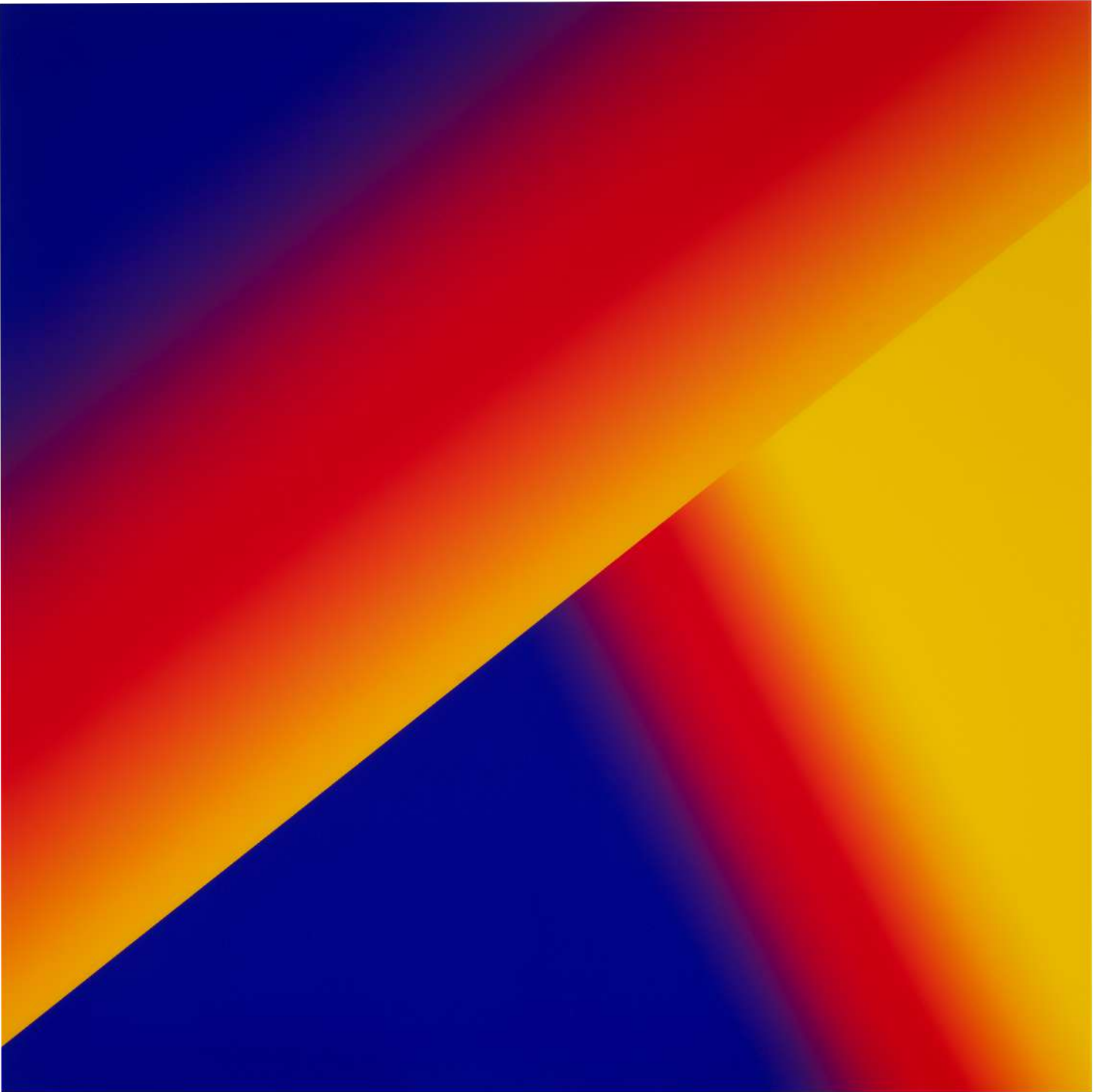


chromogenic print face-mounted to acrylic
49¾ x 49¾ in. (126.4 x 126.4 cm.)
Executed in 2014. This work is unique.

\$70,000-100,000

PROVENANCE:

Team Gallery, New York
Private collection, Rome
Private collection, Paris
Acquired from the above by the present owner





493 RICHARD ALDRICH (B.1975)

Untitled



signed twice with the artist's initials and dated ' RA RA 2010' (on the reverse)

oil and wax on panel

14¾ x 11½ in. (37.5 x 29.2 cm.)

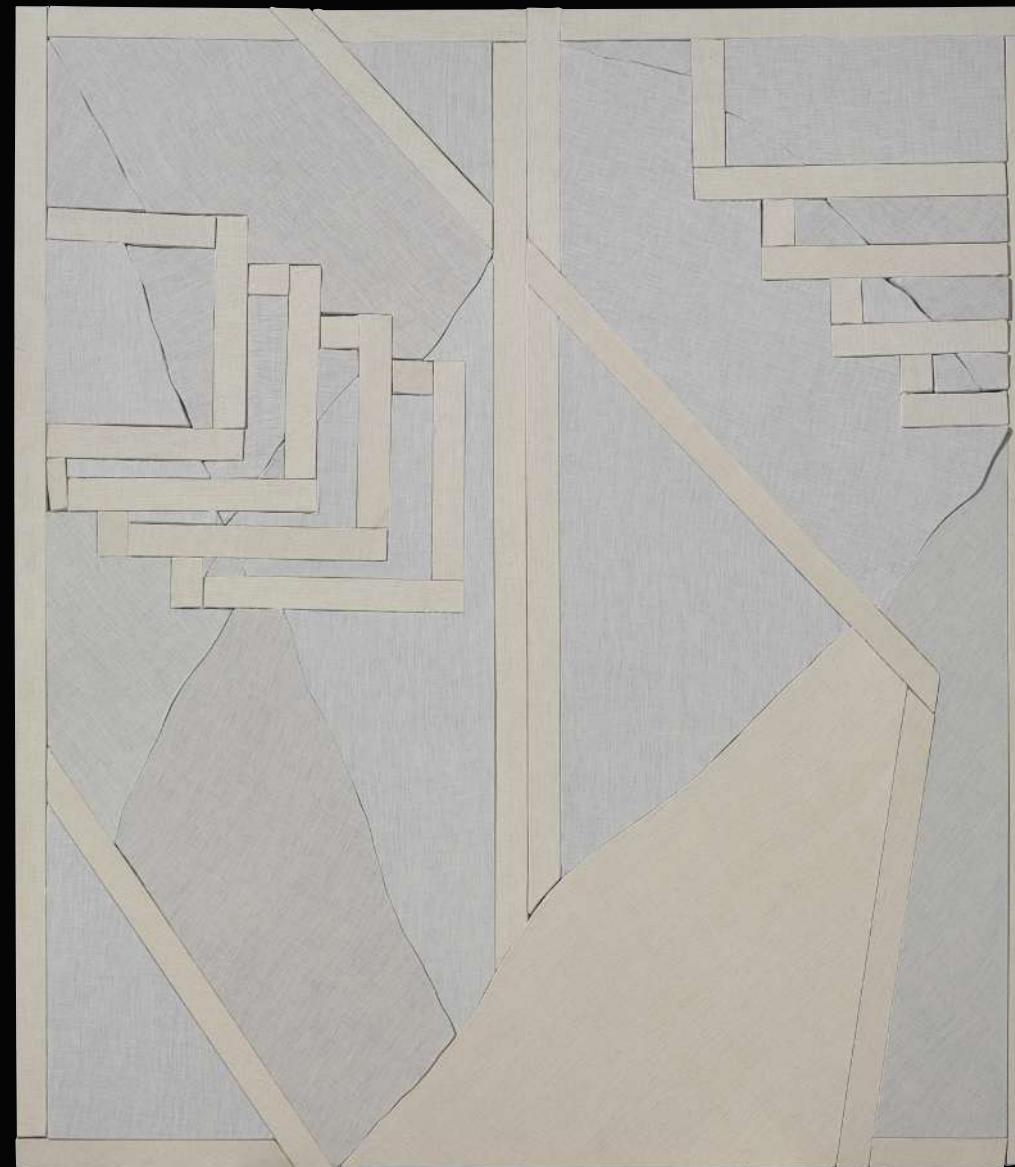
Painted in 2010.

\$4,000-6,000

PROVENANCE:

Bortolami, New York

Acquired from the above by the present owner



494 WYATT KAHN (B. 1983)

P.I.P.P.



signed and dated 'Wyatt Kahn 2013' (on the backing board)

linen on canvas on panel

76 ⅛ x 67 ⅞ in. (193.4 x 171.1 cm.)

Executed in 2013.

\$10,000-15,000


PROVENANCE:

T293 Gallery, Rome

Acquired from the above by the present owner

495 ANSELM REYLE (B. 1970)

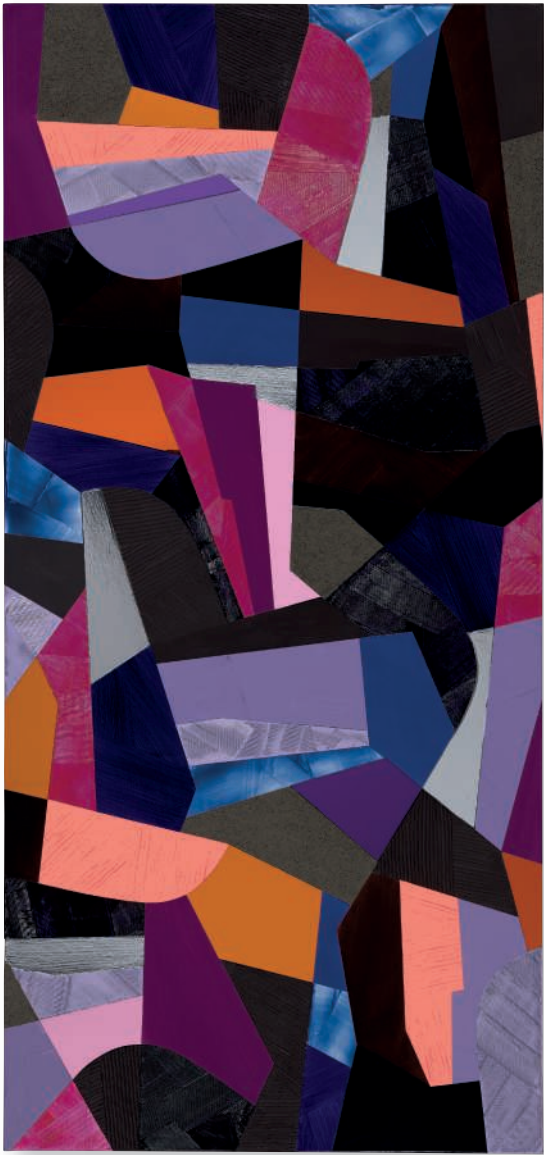
Untitled (for Otto Freundlich)

 signed and dated 'Anselm Reyle 2005' (on the overlap)
oil, mylar foil, acrylic glass and mirror collage on canvas
117⅜ x 55⅞ in. (298.2 x 140 cm.)
Executed in 2005.

\$25,000-35,000

PROVENANCE:
Gavin Brown's Enterprise, Los Angeles
Acquired from the above by the present owner


EXHIBITED:
Los Angeles, Museum of Contemporary Art, *Painting in Tongues*, January-April 2006.



PROPERTY OF AN AMERICAN COLLECTOR

496 KUNO GONSCHIOR (1933-2010)

Landscape for Ulrike VIII

 signed, titled and dated 'KUNO GONSCHIOR
LANDSCAPE 2002 FOR ULRIKE VIII' (on the
overlap)
acrylic on linen
78¾ x 74½ in. (200 x 189.2 cm.)
Painted in 2002.

\$15,000-20,000

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

EXHIBITED:
New York, Stux Gallery, *Kuno Gonschior: 10 Landscapes, for Ulrike*, September-October 2006.



ILLUSTRATION CREDITS

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Ad Reinhardt, *Red Painting*, 1950.
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Andy Warhol, *Marilyn*, 1970.
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LOT 220
Andy Warhol, *One Multicoloured Marilyn*, 1970.
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LOT 108
Jackson Pollock , *Untitled*, 1953.
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LOT 111
Cy Twombly, *Untitled*, 1964.
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Frontispiece Five:
LOT 405
Jordan Casteel, *Ato*, 2014.
Courtesy Jordan Casteel.
Frontispiece Six:
LOT 417
Keith Haring, *Untitled* (Oct. 4, 1984), 1984.
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Frontispiece Seven:
LOT 209
Adolph Gottlieb, *Centrifual*, 1970.
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Frontispiece Eight:
LOT 101
Jean Dubuffet, *Paysage Rose*, 1975.
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Frontispiece Nine:
LOT 211
Morris Louis, *Number 20*, 1970.
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Frontispiece Ten:
LOT 118
Adolph Gottlieb, *Azimuth*, 1965.
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Opposite Sale Information:
LOT 256
Andy Warhol, *Mao*, 1973.
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Mandel Session:
LOT 118
Adolph Gottlieb, *Azimuth*, 1965.
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Morning Session:
LOT 210
Hans Hofmann, *Blue in Blue*, 1954.
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Afternoon Session:
LOT 415
Banksy, *Che Guevara on Skates*, 2000.
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IMPORTANT TIFFANY FROM THE COLLECTION OF MARY M. AND ROBERT M. MONTGOMERY, JR.
TIFFANY STUDIOS
‘WISTERIA’ TABLE LAMP, CIRCA 1905
with a ‘Tree’ base
leaded glass, patinated bronze
25 ¾ in. (65 cm) high; 18 ½ in. (46.9 cm) diameter of shade
\$500,000 - 700,000

IMPORTANT TIFFANY FROM THE COLLECTION OF MARY M. AND ROBERT M. MONTGOMERY, JR.
New York, 11 December 2020, 2pm

VIEWING 6 - 11 December 2020 20 Rockefeller Plaza New York, NY 10020	CONTACT Daphné Riou driou@christies.com +1 212 468 7124	CONTACT Emily FitzGerald emilyfitzgerald@christies.com +1 212 636 2062
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CHRISTIE’S

