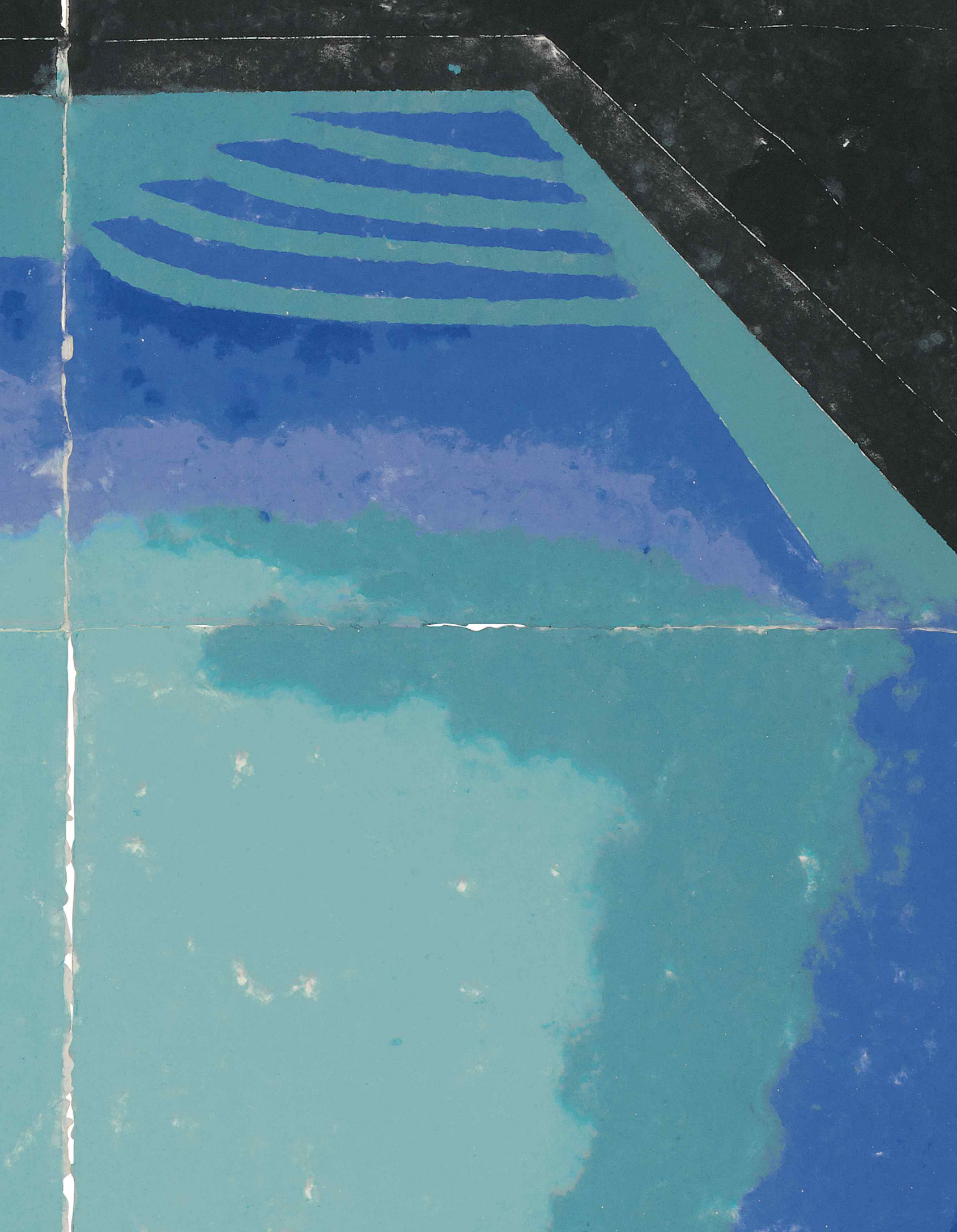
CONTEMPORARY ART EVENING AUCTION

NEW YORK | 16 MAY 2018

Sotheby's



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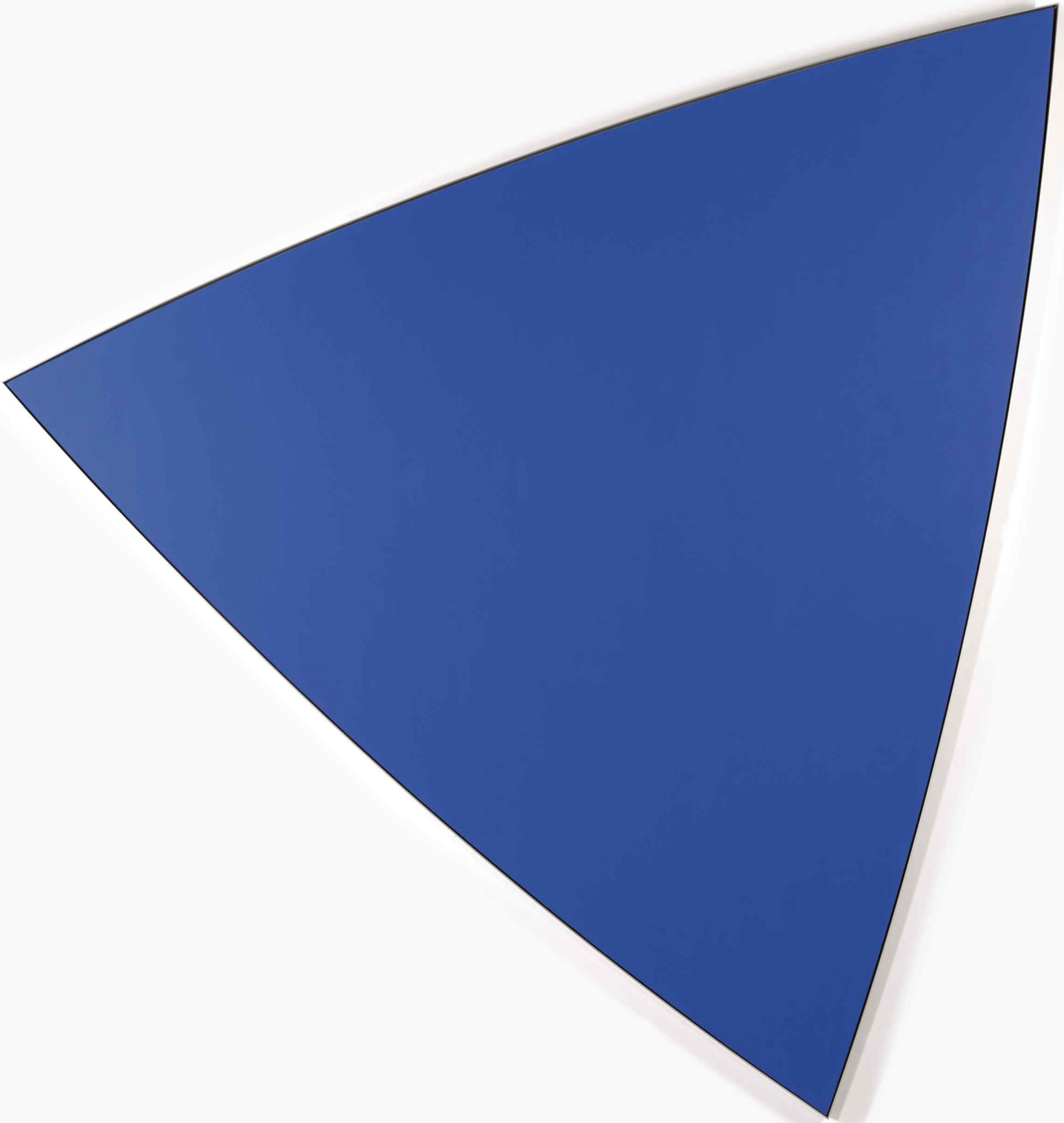

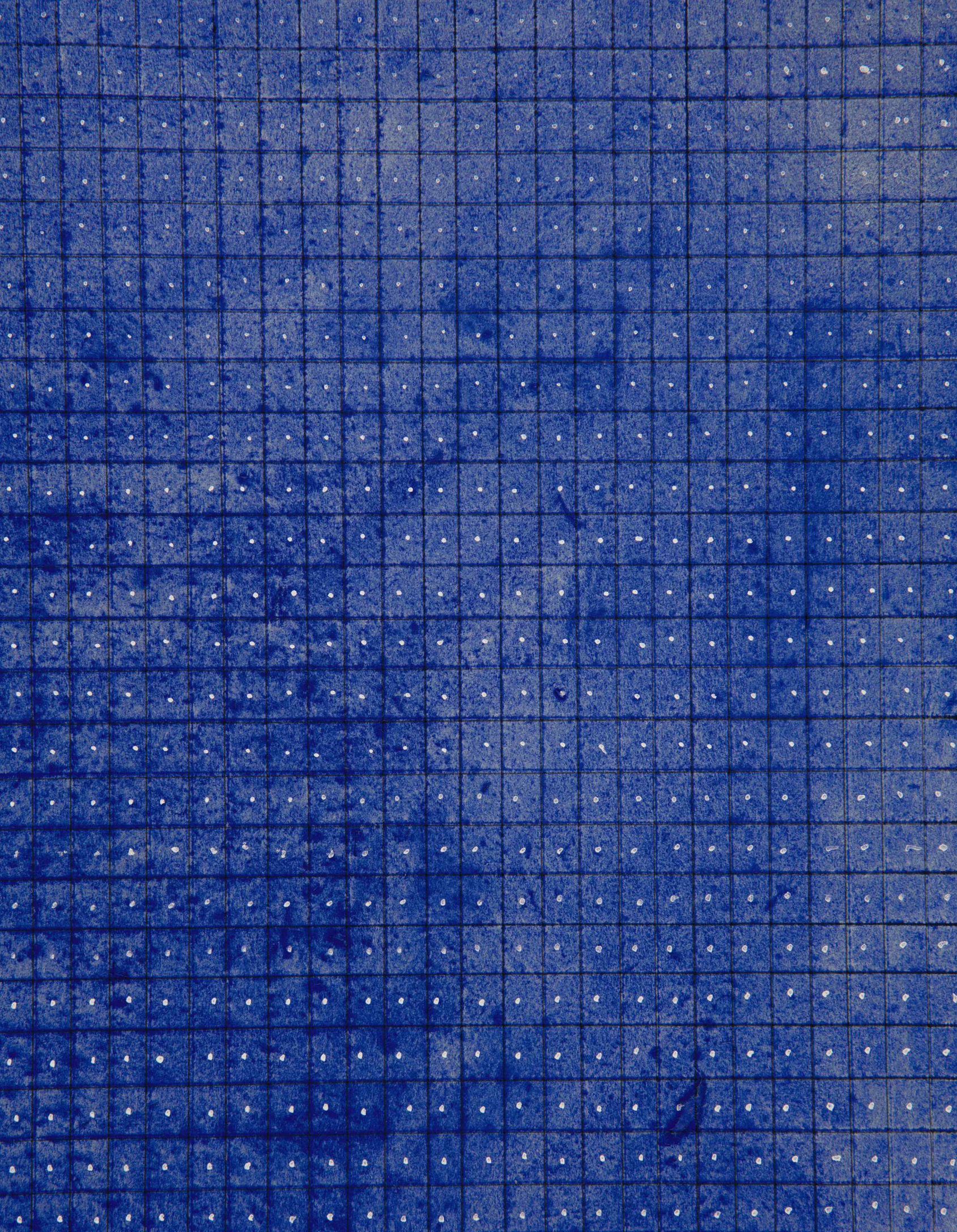

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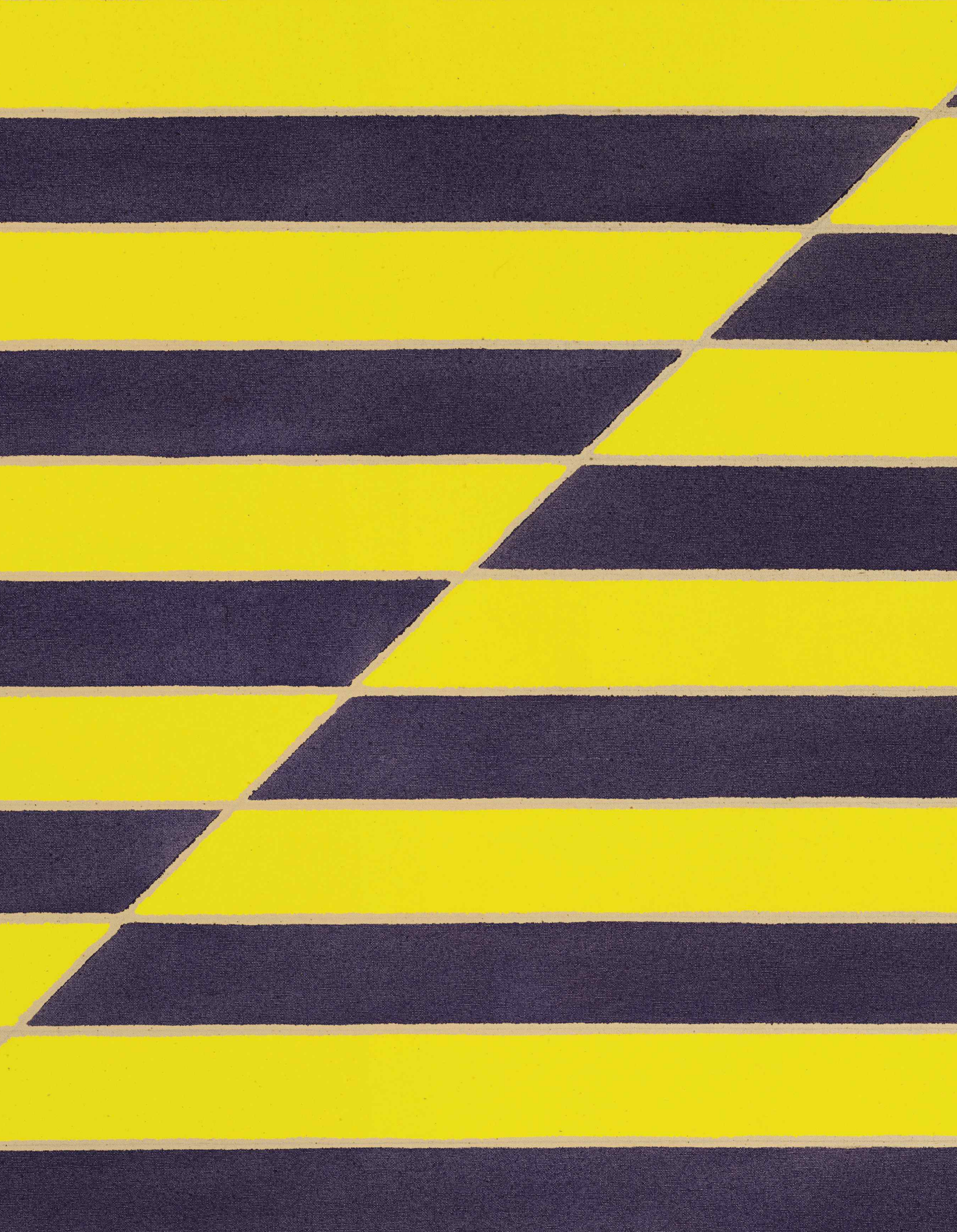

CONTEMPORARY ART EVENING AUCTION

AUCTION IN NEW YORK
16 MAY 2018
SALE N09858
6:30 PM

Immediately following *Raising the Bar: Masterworks from the Collection of Morton and Barbara Mandel*

Admission to this auction is by ticket only.
Please call 1 212 606 7171

EXHIBITION

Friday, 4 May
10 am – 5 pm

Saturday, 5 May
10 am – 5 pm

Sunday, 6 May
1 pm – 5 pm

Monday, 7 May
10 am – 5 pm

Tuesday, 8 May
10 am – 5 pm

Wednesday, 9 May
10 am – 5 pm

Thursday, 10 May
10 am – 5 pm

Friday, 11 May
10 am – 5 pm

Saturday, 12 May
10 am – 5 pm

Sunday, 13 May
1 pm – 5 pm

Monday, 14 May
10 am – 5 pm

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10 am – 5 pm

Wednesday, 16 May
10 am – 1 pm

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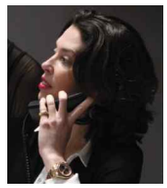


AMY CAPPELLAZZO

NICHOLAS CINQUE

LULU CREEL

CAROLINE DAVIS

LISA DENNISON

ANNA DI STASI

JULIAN EHRLICH

BAME FIERRO MARCH

HELYN GOLDENBERG

EMMA HART

ZACH HEFFEREN

ELIZA HOWE

COURTNEY KREMERS

ISABELLA LAURIA

KELSEY LEONARD

ANDIE LEVINSON

HELEN LINDEMANN

MICHAEL MACAULAY

JESSICA MANCHESTER

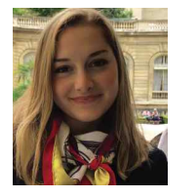
MEGHAN MCDONALD

THOMAS MEERSCHWAM

GARY METZNER

MAXIMILLIAN MOORE

EMILY NICE



CAROLINE ORR

CLARISSA POST

SAARA PRITCHARD

LESLIE PROUTY

ELIZA RAVELLE-CHAPUIS

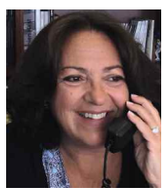
DAVID ROTHSCHILD

NICOLE SCHLOSS

DAVID SCHRADER

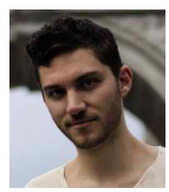
ALLAN SCHWARTZMAN

ERIC SHINER



GAIL SKELLY

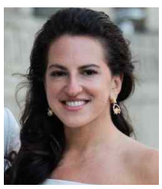
ED TANG



HARRISON TENZER

PERRY TRETHAWAY

CHARLOTTE VAN DERCOOK



JACQUELINE WACHTER

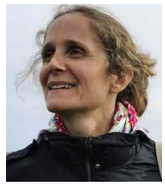
ELIZABETH WEBB

ANDREA ZORRILLA

EUROPE

EMMA BAKER

OLIVER BARKER


RAPHAELLE BLANGA

ALEX BRANCZIK

CLAUDIA DWEK

OLIVIER FAU

MARTIN KLOSTERFELDE

CAROLINE LANG

BASTIENNE LEUTHE

NICK MACKAY

STEFANO MORENI

GEORGE O'DELL

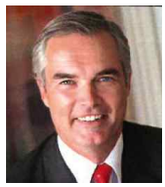
ISABELLE PAAGMAN

ALEXANDRA SCHADER

JAMES SEVIER

JOANNA STEINGOLD

OLIVIA THORNTON


PHILIPP WÜRTTEMBERG

ASIA

JASMINE CHEN

YUKI TERASE

PATTI WONG

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WORLDWIDE CONTEMPORARY ART DIVISION

ARTISTS FOR THE STUDIO MUSEUM IN HARLEM CREATING SPACE

AN AUCTION TO BENEFIT THE MUSEUM'S NEW BUILDING

FOUNDED IN 1968 by a diverse group of artists, patrons, community members, and philanthropists, The Studio Museum in Harlem has developed from a start-up in a rented loft at 2033 Fifth Avenue into the world's premier institution devoted to artists of African descent. In this anniversary year of 2018, we celebrate the transformative contributions the museum has made to the Harlem community, generations of artists, and the art world at large over the past fifty years.

Central to the mission of the Studio Museum, and giving the institution its name, is the celebrated *Artist-in-Residence* program. Few other museums are as committed to fostering artists early in their careers and providing them with the financial, logistical, and intellectual resources they need to flourish. Through this signature program, the Studio Museum to date has supported the careers of more than one hundred emerging artists of African and/or Latino descent, including Njideka Akunyili Crosby, Jordan Casteel, Julie Mehretu, Wangechi Mutu, Nari Ward, and Kehinde Wiley. Many of the program's alumni have gone on to forge highly successful careers and have now generously contributed original works to this benefit auction. Founded by artists, nurturing artists, and now supported by those artists' philanthropic spirit and donated works, the Studio Museum exemplifies a collaborative institutional model that benefits artists, the museum, and a diverse public.

The museum's exceptional and growing permanent collection comprises more than two thousand paintings, drawings, prints, photographs, mixed-media works, and installations, many of which were acquired from artists in residence or were shown in the Studio Museum's groundbreaking exhibitions. Starting with the inaugural *Tom Lloyd: Electronic Refractions* in September 1968, the Studio Museum has gone on to organize landmark exhibitions including *Ritual and Myth: A Survey of African American Art* (1982), *Tradition and Conflict: Images of a Turbulent Decade 1963-73* (1985), *The Decade Show: Frameworks of Identity in the 1980s* (1990, in collaboration with the New Museum and the Museum of Contemporary Hispanic Art), and *Freestyle* (2001), among many others. *Freestyle* was the first of the signature "F-Show" exhibitions dedicated to emerging artists, originally envisioned by current Director and Chief Curator Thelma Golden. Subsequent "F-Shows," which have shaped conversations about art, race, culture, community, and identity while bringing numerous artists to international visibility, have included *Frequency* (2005-06), *Flow* (2008), *Fore* (2012), and *Fictions* (2017).

Golden succeeded Dr. Lowery Stokes Sims as Director in 2005, stepping up from her previous role as Deputy Director for Exhibitions and Programs, a position she had held since 2000. For a decade prior, she worked as a curator at the Whitney Museum of American Art, where she organized exhibitions including the landmark *Black Male: Representations of Masculinity in Contemporary American Art* (1994). Testifying to the impact of Ms. Golden's leadership, *The New Yorker*'s Peter Schjeldahl wrote about the 2015 exhibition of paintings by Stanley Whitney that, "The show is a coup for the Studio Museum and a tribute to its sophistication and forcefulness, under the directorship of Thelma Golden, as a mirror and a generator of African-American perspectives on contemporary art....Accordingly, it's welcome news that the museum has just embarked on a project to replace its current building with a larger one..."

Sotheby's is honored to be partnering with the Studio Museum at this historic moment, as the institution and its Board of Directors, Chaired by Raymond J. McGuire, conducts the capital campaign for its new building. Designed by Sir David Adjaye of Adjaye Associates in collaboration with Cooper Robertson, the building will be the museum's first facility designed specifically to meet the institution's needs. Adjaye's concept will provide both indoor and outdoor spaces for exhibiting artworks, an education center that will facilitate increased community engagement, a tiered public hall that can be used for lectures, discussions, and film screenings, and a roof terrace spanning the entire building. With its transparent street-level façade and soaring, light-filled atrium, this new cultural anchor for Harlem will be a showplace for extraordinary art, a gathering place for the neighborhood and its visitors from around the world, and a vibrant new center of dialogue and creativity.

The Studio Museum in Harlem has been making a difference for half a century. Through this auction, forward thinking artists and their collectors will make a difference for the Studio Museum.

Opposite Rendering of the new building for the Studio Museum, designed by Adjaye Associates in collaboration with Cooper Robertson
Courtesy: Adjaye Associates

For detailed information on lots 1 through 5, please refer to the online catalogue at sothebys.com/contemporaryevening on May 3rd.

ARTISTS HAVE ALWAYS BEEN AT THE CENTER of everything we do at The Studio Museum in Harlem. Several artists were key members of the group of visionaries that created this institution fifty years ago. Our foundational *Artist-in-Residence* program puts "Studio" in the Studio Museum—our name itself signals that this is a place where art is not just shown, but created, sustained, and deeply valued. I am proud that for fifty years the Studio Museum has worked to support artists of African descent, creating opportunities for exhibitions, scholarship, and engaging conversations with our neighbors and the world.

That is why I feel so humbled that artists have now raised their hands to say, "We want to help build the future of the Studio Museum." The artists who have so generously agreed to participate in this special sale represent every facet of the Studio Museum's activities. Many are alumni of the *Artist-in-Residence* program. Some made their New York debut in our galleries or presented their first solo exhibition here. They span five decades of our history: from Sam Gilliam, who showed his work with us in 1969, less than a year after we opened, to Jordan Casteel, who completed her residency in 2016.

I know many of these artists have been moved to step forward because of their personal experiences with the Studio Museum. But in supporting our campaign, they are paving the way for the future—the generations of artists the Museum will support in its next fifty years. They know that by supporting and amplifying artists' voices, the Studio Museum also supports change in our society, responding to and reflecting our times and effecting a vital transformation in the culture at large.

In pursuing this larger mission, the Studio Museum offers ways for everyone to help move the world forward. I think back on the past directors of the Studio Museum, most recently such Dr. Lowery Stokes Sims, Kinshasha Holman Conwill, and Dr. Mary Schmidt Campbell, who did so much to build this institution. I think of the trailblazing architect J. Max Bond, Jr., who so ingeniously converted an old commercial building on 125th Street into a museum space for us, and gave us a wonderful home for 35 years. I think of Sir David Adjaye, whose beautiful design for an all-new Studio Museum promises to help us improve everything we do, while giving our Harlem community a new cultural landmark and a vital gathering place. And, of course, I think of the patrons and collectors who will help build the future by participating in this important sale.

"I feel so humbled that artists have now raised their hands to say, 'We want to help build the future of the Studio Museum.'"

The Studio Museum in Harlem has achieved much over the past fifty years. It couldn't have been done without the courage, commitment and creativity of several generations of Trustees and staff and hundreds of artists, thousands of donors and supporters, hundreds of thousands of engaged community members and millions of visitors. Now we're setting out on the next stage of the great, transformational journey we began in 1968. We are immensely grateful to all who join us on our way.

THELMA GOLDEN
DIRECTOR AND CHIEF CURATOR

Opposite The Studio Museum in Harlem
Photo: Adam Reich

Participating Artists

Derrick Adams
Kevin Beasley
Sanford Biggers
McArthur Binion
Frank Bowling
Mark Bradford
Jordan Casteel
Njideka Akunyili Crosby
Stan Douglas
Leonardo Drew
Melvin Edwards
Charles Gaines
Theaster Gates
Sam Gilliam
Leslie Hewitt
Steffani Jemison
Rashid Johnson
Isaac Julien
Titus Kaphar
Glenn Ligon
Eric N. Mack
Julie Mehretu
Wardell Milan
Oscar Murillo
Wangechi Mutu
Kori Newkirk
Toyin Ojih Odutola
Chris Ofili
Adam Pendleton
Robert Pruitt
Yinka Shonibare MBE
Gary Simmons
Xaviera Simmons
Lorna Simpson
Shinique Smith
Hank Willis Thomas
William Villalongo
Nari Ward
Carrie Mae Weems
Stanley Whitney
Kehinde Wiley
Lynette Yiadom-Boakye

The Studio Museum
in Harlem
2033 Fifth Avenue

THE STUDIO MUSEUM IN HARLEM
THE MUSEUM OF AFRICAN AMERICAN ART

FIFTY YEARS AGO, at the height of the Civil Rights movement, The Studio Museum in Harlem was established by a diverse group of visionary founders who recognized that the times demanded a museum dedicated to the voices and ideas of black artists.

Founded through an act of courage, the Museum went on to defy expectations, as it transformed Harlem, the City of New York, and the cultural landscape globally. With great conviction, the Studio Museum has redressed the under- and mis-represented work of black artists, scholars, museum professionals, and collectors, giving rise to an inclusive and generative ecology of creativity and cultural expression.

Some would argue that our work is done. Countless artists of African descent are now recognized in the canon of art history. Major monographic and group shows include black artists, significant scholarship is being added to the field, and internationally recognized private and public collections proudly showcase African American and African diaspora artists.

But, in fact our work is just beginning. Our times demand courage and intentionality similar to that of our founders. Our opportunity now is to build upon their work and capitalize on the growing awareness and empirical evidence that the world is richer, more interesting, more complex, and more empathetic when all voices and ideas are equally represented in dialogue.

The collective leadership we must demonstrate now obligates us to optimize the critical role the Studio Museum has always played in identifying and supporting current and future artists of African descent and pushing that arc of history forward. We must also identify and save the greatest acts of creativity of our artists of the Twentieth Century; works whose loss to history would sorely diminish our cultural patrimony. We should identify and maintain these works not only for the sake of preserving objects and archives, but because the stories they tell about our shared humanity are irreplaceable and invaluable. This moment of public and civic consciousness must not be missed. The Studio Museum's next 50 years will be as important to us—and to the world—as the first.

This is why we will begin our next half-century with a new museum building that embraces our past and embodies the promise of our future aspirations. Designed by one of the leading architects of our time, Sir David Adjaye of Adjaye Associates, in collaboration with Cooper Robertson, the building itself is the work of a great artist of African descent, one who defies norms, challenges the status quo and puts forth a visionary ideal for the Studio Museum on Harlem's main thoroughfare of 125th Street. As we did 50 years ago, we will transform Harlem, advance the history of art and culture and set a higher bar for our work and commitment to artists and audiences who engage with the discourse of our contemporary life.

"Our opportunity now is to build upon [our founders'] work and capitalize on the growing awareness and empirical evidence that the world is richer, more interesting, more complex, and more empathetic when all voices and ideas are equally represented in dialogue."

This is why your support at this auction in partnership with Sotheby's means so much.

We are grateful for your interest, your commitment to change, and your generosity, which will continue to infuse the Studio Museum with creativity and the field with new voices and ideas.

On behalf of the entire Board of Trustees and staff of The Studio Museum in Harlem—thank you.

RAYMOND J. MCGUIRE
CHAIRMAN OF THE BOARD OF TRUSTEES

Opposite clockwise from top left: Young visitors making art at the Studio Museum; Photo: Will Ragozzino; (Front L-R) Councilman Fred Samuel; Mayor Edward I. Koch; Dr. Mary Schmidt Campbell, Executive Director; C. Elaine Parker, assistant to Manhattan Borough President Andrew Stein; Terrance Moan, Deputy Commissioner; (Rear L-R) Unknown; Charles A. Shorter, Jr., Chairman of the Board (Studio Museum) Commissioner Bess Myerson, Department of Cultural Affairs; Fred Price, assistant to City Council President Carol Bellamy, in lot at 142 West 125th Street, *circa* 1979; Visitors viewing *Fictions* during the Museum's *Last Look* weekend, January 2018; Photo: Scott Rudd; Groundbreaking ceremony for 144 West 125th Street; Opening reception for the inHarlem exhibition *Derrick Adams: Patrick Kelly, The Journey,* May 2017; Photo: Will Ragozzino; Eleanor Holmes Norton, Carter Burden, Charles Innis, Campbell Wylly, Betty Blayton Taylor, and Frank Donnelly at The Studio Museum on opening night.

Celebrating 50 Years of the Studio Museum

From left to right

1968 Envisioned by a diverse group of artists, activitists, philanthropists and Harlem residents, The Studio Museum in Harlem opens in a 8,700-square foot loft space at 2033 Fifth Avenue, just north of 125th street

1968 Eleanor Holmes Norton, Carter Burden, Charles Innis, Campbell Wylly, Betty Blayton Taylor, and Frank Donnelly at The Studio Museum on opening night.

1969 *Harlem Artists '69* is the culminating exhibition of the Museum's first exhibition season

1968 *Tom Lloyd: Electronic Refractions* is the inaugural exhibition at The Studio Museum in Harlem

1968-1978

1978-1988

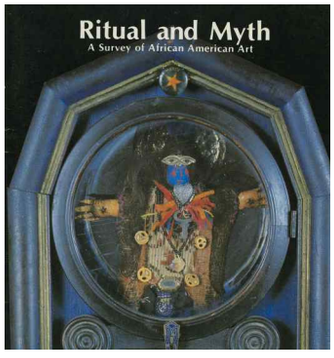
From left to right

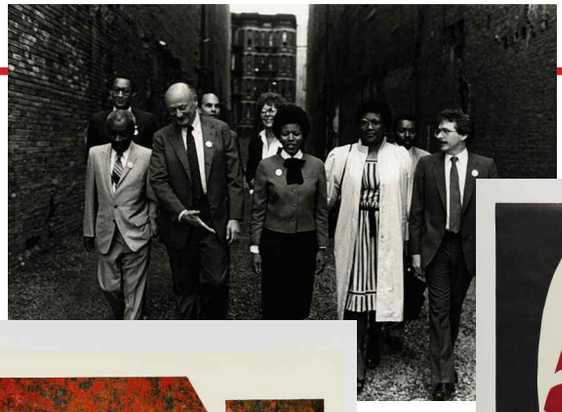
1982 *Ritual and Myth: A Survey of African-American Art* assembles over seventy works by forty-five artists, spanning African art to contemporary installation. It is the first exhibition in the Museum's new building

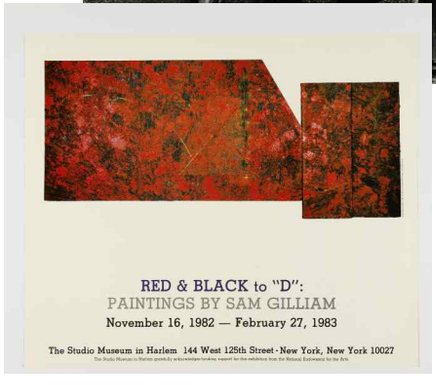
1982-83 *Red & Black to "D": Paintings by Sam Gilliam*

1985 The Museum begins excavation of an adjacent vacant lot at 142 West 125th Street, leased from the City of New York

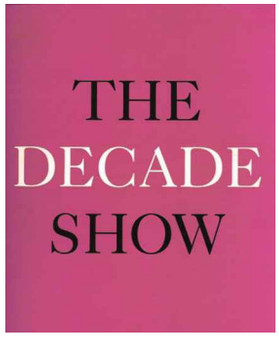
1985 *Tradition and Conflict: Images of a Turbulent Decade 1963-1973* displays the work of artists who grappled with the Civil Rights Movement and its immediate aftermath

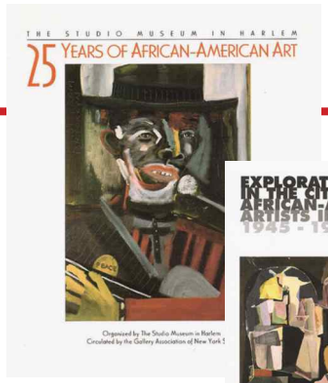


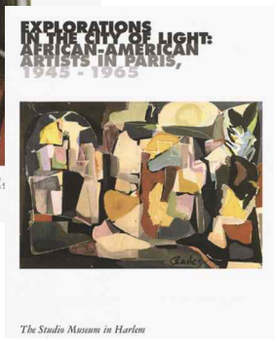




1988-1998







From left to right

1990 *The Decade Show: Frameworks of Identity in the 1980s*, a landmark collaboration with the New Museum for Contemporary Art and Museum of Contemporary Hispanic Art, displays art of the "identity politics" era

1996 *Explorations in the City of Light: African-American Artists in Paris 1945-1965* explores the relationship of African-American artists to Paris as a modernist cultural center in the mid-Twentieth Century

1994 *The Studio Museum in Harlem: 25 Years of African American Art*, a permanent collection exhibition, celebrates the twenty-fifth anniversary of the Museum and travels to over ten museums around the country

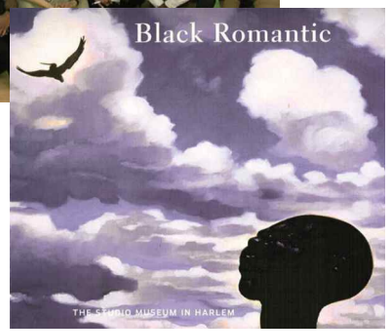
1998-2008

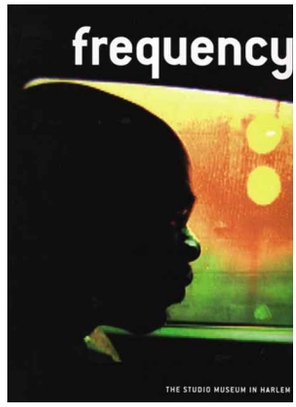
From left to right

2001 *Freestyle*, the first of the "F-Show" exhibitions showcasing young, emerging artists of African descent, opens, curated by Thelma Golden with Christine Y. Kim

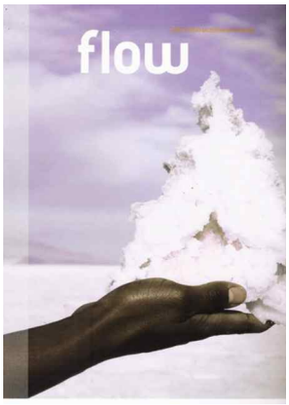
2002 *Black Romantic: The Figurative Impulse in African-American Art* displays work focusing on the prevalence of the figure in work by African-American artists

2005 *Frequency*, the second exhibition in the Museum's series committed to young emerging artists, is mounted in the museum space





2008-2018



From left to right

2008 *Flow*, the third exhibition in the Museum's series committed to young emerging artists, is mounted in the museum space

2009 Spring 2009 issue of *Studio* magazine

2011 *Mark Bradford: Alphabet*

1

Mark Bradford

"I'm like a modern-day flâneur. I like to walk through the city and find details and then abstract them and make them my own. I'm not speaking for a community or trying to make a sociopolitical point. At the end, it's my mapping, my subjectivity."

Mark Bradford cited in "Market>Place," Art21, PBS, November 2011

IN HIS FASCINATING AESTHETIC INVESTIGATION of the contemporary urban experience, artist Mark Bradford puts into thrilling practice The Studio Museum in Harlem's identity as a celebrated metropolitan nexus for the dynamic exchange of creative ideas. Renowned for his large-scale works made from layers of salvaged paper, Bradford's signature vernacular of selectively layering, scoring and bleaching areas of his canvas in quasi-archaeological fashion allows the artist to trace the human presence by its own discarded signifiers. Echoing the cumulative and subtractive nature of the artist's collage/décollage practice, his captivating paintings merge complex layers of personal and socio-significance to create a kaleidoscopic vision for the inherent decay and subsequent regenerative vibrancy of metropolitan life. Bradford's expressive civic tapestries embody the urban experience as lived; describing his practice, Bradford notes, "I'm like a modern-day *flâneur*. I like to walk through the city and find details and then abstract them and make them my own. I'm not speaking for a community or trying to make a sociopolitical point. At the end, it's my mapping, my subjectivity." (The artist cited in "Market>Place," Art21, *PBS*, November 2011)

Celebrated as amongst the most influential artists of his generation, Bradford credits the breakthrough moment in his career to Thelma Golden when, in 2000, the then newly-installed deputy director and chief curator of The Studio Museum in Harlem first visited the artist in Los Angeles. Of the visit, Golden recalls, "He was a fully mature artist at that point. He had an incredible sense of himself as an artist, and an enormous ability to understand art history—its possibilities and its limits. I knew I was going to work with him for the rest of my life." (Calvin Tomkins, "What Else Can Art Do? (The Many Layers of Mark Bradford's Work)", *The New Yorker*, June 22, 2015, n.p.) Immediately upon encountering Bradford's searing large-scale canvases, Golden invited the artist to participate in the critically-acclaimed 2001 group show *Freestyle*. In the years following *Freestyle*, which launched the artist's meteoric rise to widespread recognition, Bradford's work has been featured in solo exhibitions at such renowned international institutions as the Whitney Museum of American Art in New York, the SFMOMA, and the Institute of Contemporary Art, Boston, amongst others. Testifying to the artist's significance upon an international stage, Bradford was most recently featured in the US Pavilion at the 2017 Venice Biennale, where his impactful exhibition *Tomorrow is Another Day* was met with widespread critical and public acclaim.

Opposite: **Mark Bradford**, pictured with his work in his Los Angeles Studio in April, 2017. Image Courtesy of Manfredi Gioacchini
Courtesy of the Artist

For detailed information on lot 1, please refer to the online catalogue at sothebys.com/contemporaryevening on May 3rd.

2

Julie Mehretu

KNOWN FOR HER HIGHLY AMBITIOUS, wonderfully dizzying, and intricate masterpieces, Julie Mehretu has distinguished herself as one of the leading artists of her generation. Mehretu's output has become instantly recognizable for its complex compositions and mythical worlds that toe the line between the real, virtual, and imagined. Her earlier, architecturally structured and sublimely layered works engaged art historical movements from Constructivism to Futurism; "built ...over time, stratum upon stratum, beginning with architectural scores sampled from sources at once diverse and precise, and materializing through an accretion of graphic shapes and expressive marks." (Simeon Allen, "Destruction/ Construction," Exh. Cat., Detroit, *Detroit Institute of the Arts,* 2007, p. 50) In more recent works, the same art historical depth comes to play even as the architecture gives way to freer, bolder spirited mark-making; an evolved vocabulary of abstraction that merges with ardent gestural cadence to make works at once epic and intimate. Current events underlay these paintings in blurred, abstracted, reimagined photographic compositions, insinuating in their totality, a survey of the annals and multiplicities of history, across both politics and art. "Each painting is an occurrence preserved, but only for a moment, in an uneasy split-second resting point. Composition is action, a physical laying down of one snapshot over another. Stacked in transparent films, coexistent histories are embedded yet still visible in the terrain of a hyperreal city." *(Ibid.)* Born in Addis Ababa, Ethiopia, Mehretu studied at University Cheikh Anta Diop, Dakar, Kalamazoo College, and the Rhode Island School of Design. Following her completion of the *Artist-in-Residence* program at the Studio Museum, Mehretu participated in several of the museum's shows, including *Freestyle* (2001), *The Bearden Project* (2012) and *Their Own Harlems* (2017-18). Among the highlights of her career are a bevy of prestigious awards, inclusion in major exhibitions at internationally-renowned institutions, and participation in a number of biennials around the world. Through her visual panoply of imagery that evokes the events of our times while engaging with the history of art, Mehretu continues to probe the formal techniques of her predecessors through the lens of a contemporary worldview.

"Julie Mehretu's work is a multilayered event, built laboriously over time, stratum upon stratum, beginning with architectural scores sampled from sources at once diverse and precise, and materializing through an accretion of graphic shapes and expressive marks."

Simeon Allen, "Destruction/Construction," Exh. Cat., *Detroit, Detroit Institute of the Arts,* 2007, p.50

Opposite: **Julie Mehretu**, The artist in her temporary studio at the former church of St. Thomas the Apostle in Harlem in August, 2017
Photograph by Jason Schmidt, 2017
Courtesy of the Artist
Photo: Tom Powel Imaging © Julie Mehretu

For detailed information on lot 2, please refer to the online catalogue at sothebys.com/contemporaryevening on May 3rd.

3

Lynette Yiadom-Boakye

"When I think of the figure, I think of immortality or an otherness that is just out of this world, representing an endless possibility."

The artist quoted in Antwaun Sargent, "Lynette Yiadom-Boakye's Fictive Figures," *Interview Magazine,* May 15, 2017

THE STUDIO MUSEUM IN HARLEM has long supported British-Ghanaian artist Lynette Yiadom-Boakye, presenting the artist's very first solo museum exhibition *Lynette Yiadom-Boakye: Any Number of Preoccupations* from November 2010 to March 2011. Yiadom-Boakye also participated in *Flow* (2008), one of the iconic "F-shows" that has come to define the Studio Museum's recent exhibition history. Yiadom-Boakye has been recognized for her gorgeously rendered fictional figures that appear to exist independently of a narrative or history, instead allowing the viewer to rely on imagination and project his or her own story. Her works are most often characterized by spare surroundings and a lush palette of bold contrasting colors. She paints quickly, often completing even large canvases in just one day so as to preserve the freshness and urgency of her work. Of her cast of characters typically of African descent, Yiadom-Boakye explains: "Race is something that I can completely manipulate, or reinvent, or use as I want to. Also they're all black because...I'm not white." (The artist in an interview with Hans Ulrich Obrist in *Kaleidoscope* 30, Summer 2017) Her goal as an artist has been less about celebrating black figures in art, and rather, simply normalizing their presence in an art historical narrative from which they have long been excluded. Yiadom-Boakye's rich paintings have been internationally celebrated and reside in many institutional collections including the Tate Collection, London, The Studio Museum in Harlem, New York, the Museum of Contemporary Art, Chicago, The Museum of Modern Art, New York, and the National Museum of African Art, Smithsonian Institution, Washington, D.C.

Opposite: **Lynette Yiadom-Boakye**
Photographed by Anton Corbijn Photo © Anton Corbijn
Courtesy of the Artist

For detailed information on lot 3, please refer to the online catalogue at sothebys.com/contemporaryevening on May 3rd.

4

Glenn Ligon

"[The Studio Museum] is where I started, and it quickly became my home away from home."

The Artist cited in Sarah Cascone, "Glenn Ligon Designs Handbag for Studio Museum in Harlem," *Artnet News*, September 3, 2014

BEGINNING WITH HIS 1982 curatorial internship at The Studio Museum in Harlem, Glenn Ligon has since maintained a close relationship with the institution, crediting it with allowing him to believe he could be an artist, rather than a curator: "This is where I started, and it quickly became my home away from home." (The artist cited in Sarah Cascone, "Glenn Ligon Designs Handbag for Studio Museum in Harlem," *Artnet News,* September 3, 2014) In 2009, Ligon was awarded the Joyce Alexander Wein Artist Prize, one of the most significant awards given to artists in the United States, and established by musician and philanthropist George Wein to honor his late wife Joyce Alexander, a longtime Trustee of the Studio Museum. Awarded each year to an artist consistently exploring and experimenting within his or her practice, the Wein Prize embodies the Studio Museum's mission to support living artists in their pursuits. Ligon's receipt of this esteemed award testifies to the artist's innovative probing of how identity is filtered, shaped and understood, as well as underscores his decades-long relationship with the Studio Museum.

Language is a central theme in Ligon's practice; indeed, his most iconic works are the large-scale canvases featuring words that have been stenciled, repeated, and layered to near illegibility as the phrase or sentence winds its way down the composition. Scott Rothkopf notes: "But Ligon understands that quotation is itself an interpretative act. The choice of what to say reveals something about the person who says it. He selected texts to express his curiosity about his place in the world, and over time, that curiosity clearly extended to the words themselves and to the very act of painting them." (Exh. Cat., New York, Whitney Museum of American Art (and travelling), *Glenn Ligon: AMERICA*, 2011, p. 29) Often appropriating texts from authors such as James Baldwin and Zora Neal Hurston, Ligon creates a tension between the legible and illegible, the visible and invisible, 'black space' and 'white space,' thus throwing into sharp relief a multifaceted identity.

Opposite: **Glenn Ligon** in his Brooklyn studio, 2013
Photo by Paul Mpagi Sepuya

For detailed information on lot 4, please refer to the online catalogue at sothebys.com/contemporaryevening on May 3rd.

5

Njideka Akunyili Crosby

AMONGST THE MOST EXCITING AND CRITICALLY ACCLAIMED ARTISTS of her generation, Njideka Akyunyili Crosby's captivating paintings seamlessly straddle racial, geographic, and socio-political concerns in an extraordinary embodiment of the increasingly transnational nature of the contemporary art world. Describing the extraordinarily multi-cultural fluency of the artist's oeuvre, Studio Museum Director and Chief Curator Thelma Golden notes that Crosby "truly represents the global nature of the Studio Museum's mission and reach." (Golden cited in Randy Kennedy, "Njideka Akunyili Crosby Wins Wein Prize," *The New York Times,* October 29, 2015, p. C3) In the last several years, Crosby's intricate depictions of domestic scenes, created from meticulously selected fragments of personal photographs, Nigerian lifestyle magazines, and the Internet, have become some of the most highly-sought after works by private and public collections alike. Paying homage to the history of Western painting while maintaining the socio-cultural visual vernacular of her native Nigeria, these emotionally nuanced paintings articulate the joys and challenges of a transcultural perspective; describing the impetus behind her practice, Crosby reflects, "It really is about what it means to be someone who has existed between multiple worlds and carries all those influences with them at once...I'm trying to use my work, and my life story, to explore this idea of a liminal space, or a third space, where multiple things come together to yield a new thing." (The artist cited in "Njideka Akunyli Crosby: The Painter in her MacArthur Moment," *Los Angeles Times,* November 2, 2017, n.p.) Sixteen years old when she first left her home city of Enugu, Nigeria for the United States, Crosby went on to earn her bachelor's and master degree from Swarthmore College and Yale University, respectively; in 2011, following her graduation from Yale, the artist was selected for The Studio Museum in Harlem's highly competitive *Artist-in-Residence* program. A vocal advocate for the artist, Golden praises Crosby's ability to "reimagine painting as a space to explore identity, culture, and history." She continues, "She has done so in ways that are really broad in their set of painterly references, but deep in the way she's mining her own very interesting story." (Golden cited in "Nigerian Artist Njideka Akunyili Crosby is Painting the Afropolitan Story in America," *W Magazine,* August 15, 2017, n.p.) Honored as the 2015 winner of the Studio Museum's Joyce Alexander Wein Artist Prize, an award which recognizes emerging African-American artists creating work of exceptional innovation and promise, Crosby was recently selected for the coveted MacArthur Fellowship, or so-called "genius" grant, in November 2017. Further testifying to the clamorous acclaim for the artist, a selection of Crosby's bold yet intimate paintings have been recently acquired by such esteemed international institutions as the Metropolitan Museum of Art in New York, the Hammer Museum in Los Angeles, and the Tate Museum in London, amongst numerous other prestigious collections. Luring the viewer into the artist's own, deeply personal universe, Crosby's extraordinary paintings indisputably number amongst the most visually, conceptually, and technically significant works being made today.

"It really is about what it means to be someone who has existed between multiple worlds and carries all those influences with them at once...I'm trying to use my work, and my life story, to explore this idea of a liminal space, or a third space, where multiple things come together to yield a new thing."

The artist cited in "Njideka Akunyli Crosby: The Painter in her MacArthur Moment," *Los Angeles Times,* November 2, 2017, n.p.

Opposite: **Njideka Akunyili Crosby** in her Los Angeles studio in September, 2017
Photo by Stefan D. Ruiz / *W Magazine*. Image © Condé Nast. Courtesy of the Artist

For detailed information on lot 5, please refer to the online catalogue at sothebys.com/contemporaryevening on May 3rd.

PROPERTY FROM THE METROPOLITAN PIER
AND EXPOSITION AUTHORITY

5A

Kerry James Marshall

B. 1955

Past Times

signed and dated '97
acrylic and collage on canvas
108¼ by 157 in. 275 by 398.8 cm.

$8,000,000 – 12,000,000

PROVENANCE

Koplin Gallery, Los Angeles
Acquired by the present owner from the above in 1997

EXHIBITED

New York, Whitney Museum of Art, *Biennial Exhibition*, March – June 1997

Chicago, Museum of Contemporary Art; New York, The Metropolitan Museum of Art; and Los Angeles, The Museum of Contemporary Art, *Kerry James Marshall: Mastry,* April 2016 – July 2017, p. 51 (text), p. 58, no. 24, illustrated in color, pp. 146-147, illustrated in color, and pp. 148-149, illustrated in color (detail)

LITERATURE

Eve Sinaiko, Ed., *Kerry James Marshall,* New York, 2000, p. 91, illustrated in color

Charles Gaines, Greg Tate, and Laurence Rassel, Eds., *Kerry James Marshall,* London and New York, 2017, p. 57, illustrated in color

This lot will be offered in the New York Contemporary Art Evening Auction on 16 May 2018.
The sale of this work is subject to the Conditions of Sale printed in the auction catalogue.

skill Will also work with heart and will

KERRY JAMES MARSHALL

Past Times

Left: **Edouard Manet,** *Déjeuner sur l'Herbe*, 1863
Image © Musée d'Orsay, Paris, France / Bridgeman Images

Opposite: **Georges Pierre Seurat,** *A Sunday on La Grande Jatte*, 1884-86
Image © The Art Institute of Chicago, IL / Helen Birch Bartlett Memorial Collection / Bridgeman Images

A MASTERPIECE OF UNPARALLELED FORMAL RIGOR and graphic grandeur, *Past Times* is the definitive embodiment of Kerry James Marshall's revolutionary painterly practice. Executed in 1997, the magnificent panorama of *Past Times* thunderously declares the arrival of Marshall's mature artistic project: the utter and indisputable mastery of traditional art historical modes to counter the glaring absence of the black figure within the canon of Western painting. Emphatically testifying to Marshall's virtuosic painterly abilities, *Past Times* marks the decisive moment at which the artist confronts the canon upon its own rigorous terms, boldly usurping the grand artistic gesture of past movements to assert the primacy and presence of an African American narrative within the larger legacy of contemporary American painting. Following the creation of *Past Times*, Marshall would go on to produce an extraordinary body of work which, in its celebratory and unapologetic depiction of black subjects within a wide range of pictorial traditions, presents a radical and long-awaited counter-narrative to the canon. Further illustrating the significance of this painting within Marshall's oeuvre, *Past Times* was amongst the most critically and publically lauded works featured in the artist's celebrated exhibition *Kerry James Marshall: Mastry,* the major mid-career survey co-organized by the Museum of Contemporary Art in Chicago, the Metropolitan Museum of Art in New York, and the Museum of Contemporary Art in Los Angeles in 2016-2017. Hung beside other pivotal masterworks from the artist's oeuvre, the panoramic vista of *Past Times* testifies to Marshall's status, both as virtuosic renegade of canonical reform, and as one of the greatest history painters of our time

In their serene pursuit of activities typically assigned to affluent white suburbia – golfing, boating, lawn games— the figures of *Past Times* suggest the ultimate picture of American leisure. In the foreground of the painting, the figures of a woman and two children stand and lounge upon a cheery red and white checked blanket, while behind, a man completes his golf swing with a satisfying white *zing!* of motion, sending the ball flying towards the speedboat and water-skier in the middle distance with apparent unconcern. Encircling the three central figures,

“I had never seen a grand, epic narrative painting with black figures in it, and that’s the kind of painting I became interested in making—pictures in the grand manner.””

The artist cited in Exh. Cat., Chicago, Museum of Contemporary Art, *Kerry James Marshall: Mastry,* 2016, p. 37

a scattering of overturned golf clubs, abandoned croquet balls, and upended stereos reinforce the suggestion of nonchalant affluence –even the Rottweiler, calmly curled on a corner of the picnic blanket, is at peace in this suburban idyll. Barely noticeable within this sun-drenched setting of blue skies and lush foliage, the far-off silhouettes of the Sears Tower, White Sox Stadium, and the Stateway Gardens housing projects upon the horizon subtly invoke the city of Chicago, where the artist lives and works; further locating the viewer in the area surrounding the Midwestern metropolis, the saturated azure depths of the lake suggest the vast network of lakes and reservoirs which dot wealthy suburbs of the Chicago area. Drifting from the upturned stereos on the picnic blanket, an undulating Motown melody from The Temptations croons *It was just my imagination running away with me,* while Snoop Dogg’s ritualistic mantra *Got my mind on my money and my money on my mind* escapes its counterpart to frame the figure of the boy; without interrupting the idyll of Marshall’s scene, these fragments indicate African American musical movements that were subverted and appropriated by white suburbia, reminding the viewer of the urgent issues of authorship and identity which lie at the core of the present work. Unfurling above this sublime scene, a partially legible banner reads “Who plays...all of heart and....skill / Will also work with heart and will,” ironically invoking the

Top: **Giorgione,** *The Tempest,* c. 15th century
Gallerie dell'Accademia, Venice, Italy
Image © Cameraphoto Arte Venezia / Bridgeman Images

Bottom: **Titian (Tiziano Vecellio),** *The Pastoral Concert,* 1838-43
Musée du Louvre, Paris, France
Image © Scala / Art Resource, NY

age-old promise of leisurely prosperity through hard work long-suggested by the so-called American Dream, and long withheld for innumerable black Americans.

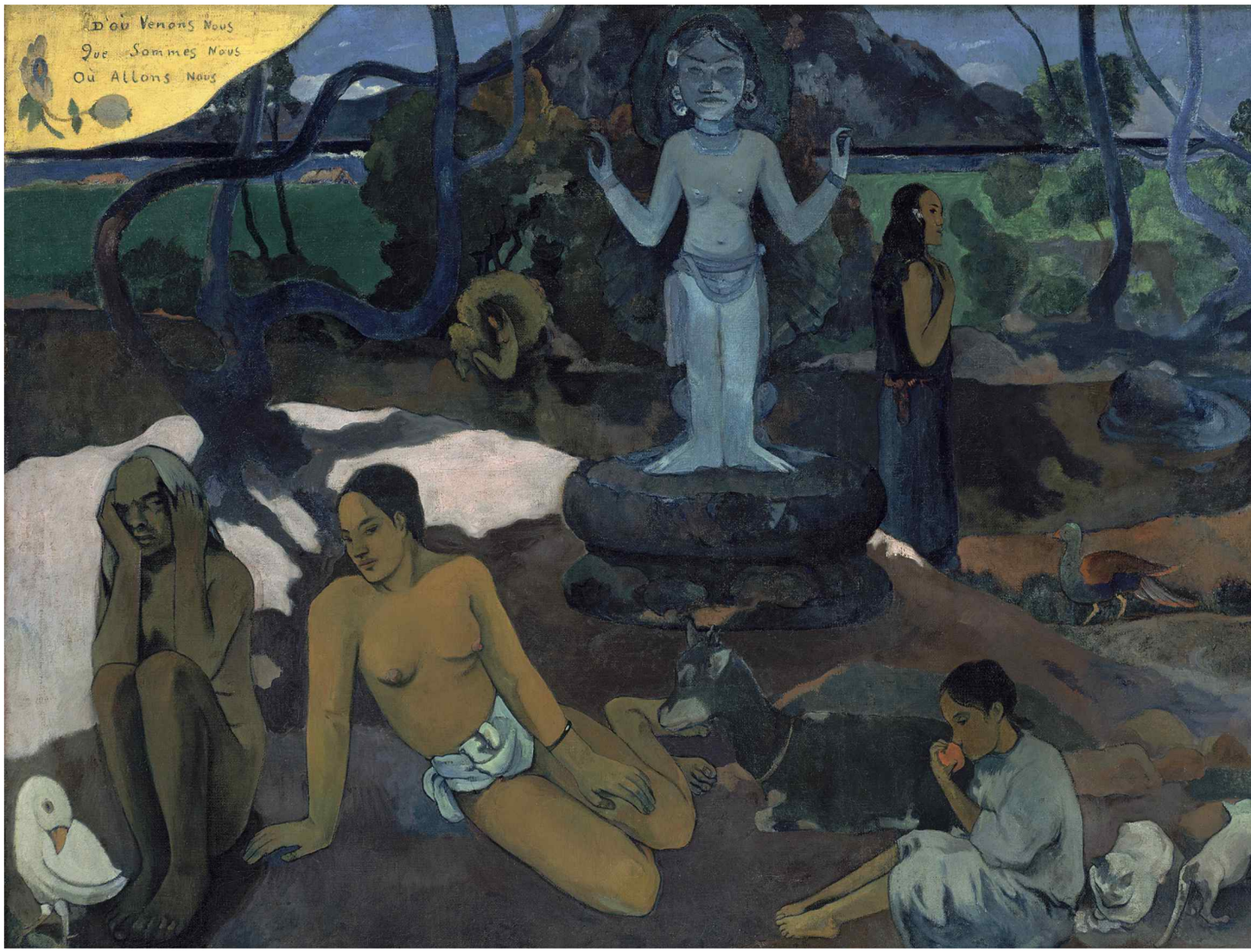
In their elegant nonchalance, the figures of Marshall's pastoral vista invoke the sun-dappled picnickers of Claude Monet's *Luncheon on the Grass*, or the playful strummers of Titian's *The Pastoral Concert*; in *Past Times,* Marshall radically reverses the narrative, magnificently and unequivocally rendering black figures within the grand tradition of the pastoral landscape. Presenting a mix of lounging and standing figures and animals beside a glimmering expanse of water, *Past Times* is particularly evocative of Georges Seurat's expansive *A Sunday on La Grande Jatte*, a painting held in the collection of the Art Institute of Chicago, a museum Marshall visited innumerable times. In a satirical nod to his post-modern predecessor, several clusters of perfect, palm-sized pastel circles dot Marshall's scene, Seurat's pointillism and primary colors reduced to little more than decorative flourish. Describing his art historical points of reference, Marshall explains, "My model for them was the genre of pastoral painting that extends from Giorgione's *Tempest* to Edouard Manet's *Le Déjeuner sur l'herbe.* The inhabitants of pastoral paintings are usually engaged in some very leisurely activity: lounging on the lawn, picnicking, enjoying each other's company, listening to music." (The artist cited in Terri Sultan, *Kerry James Marshall,* New York, 2000, p. 120) The leisurely bucolic imagery of *Past Times* is particularly evocative of the tradition of the *Fête galante*; popularized in the French Rococo by such paintings as Watteau's *The Embarkation for the Island of Cythera* of 1717, the term refers to paintings showing aristocrats freed from the confinement of court roles and etiquette to freely gambol in sumptuous Arcadian settings. Although Marshall has replaced Watteau's pink roses with abstracted yellow daubs, his satins with ribbons of duct tape, and his tumbling cherubs with swooping bluebirds, within their suburban idyll, the African American men, women, and children of *Past Times* have likewise shed the roles traditionally prescribed to them in favor of one long withheld.

Within the chromatic theatrics of this panoramic backdrop, the deliberate and dramatic darkness of Marshall's figures casts the abysmal exclusion of black bodies from canonical art history into radical relief. In her essay for the 2016 *Mastry* catalogue, scholar Helen Molesworth remarks, "Blackness is not presented by Marshall as an afterthought or as a form of special pleading; it is offered as a radical presence that shows how the very notions of beauty and truth that paintings and museums hold to be self-evident are premised on exclusions that are ethically, philosophically, and aesthetically untenable." (The artist cited in Exh. Cat.,

Just my Imagina-ation running away, with me
tell you it was Just my Imagina-ation running away
tell you

“There is a huge gap between the pastoral names of these places and what they actually are, but the world of the people who inhabit the projects is still filled with incredible hope and possibility.”

The artist cited in Terrie Sultan, *Kerry James Marshall,* New York, 2000, p. 119-120



Above: **Paul Gauguin,** *Where Do We Come From? Where Are We? Where Are We Going?*, 1897
Image © Museum of Fine Arts, Boston, Massachusetts / Tompkins Collection / Bridgeman Images

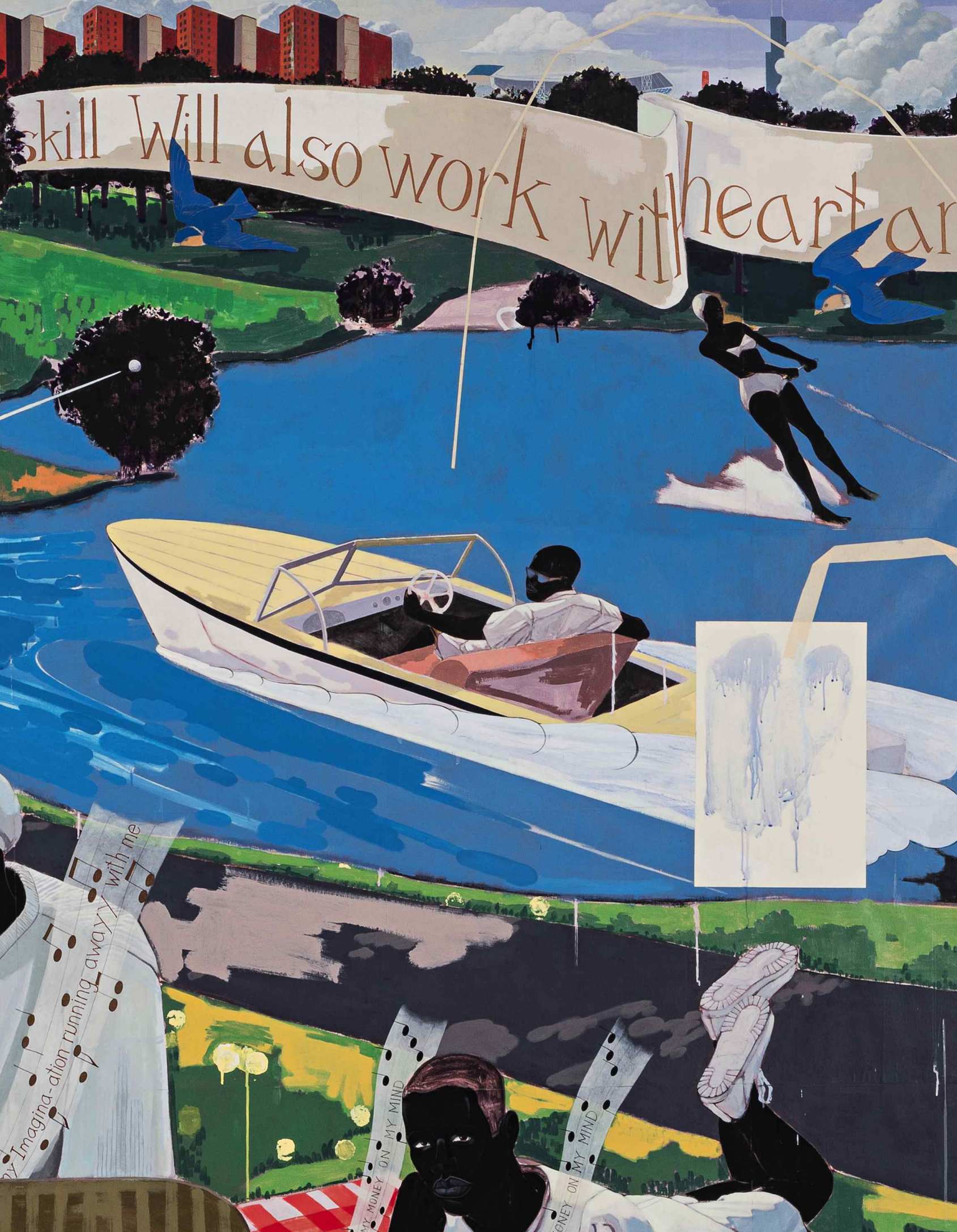
Chicago, Museum of Contemporary Art, *Kerry James Marshall: Mastry,* 2016, p. 37) When questioned about the uncompromising blackness of his figures, the artist himself remarked, "Extreme blackness plus grace equals power. I see the figures as emblematic; I'm reducing complex variations of tone to rhetorical dimension: blackness." (The artist cited in Exh. Cat., Chicago, Museum of Contemporary Art, *Kerry James Marshall: Mastry*, 2016, p. 59) Offset by the crisp outlines of their white sporting attire, there is indeed an indisputable grace to the stark, monochrome elegance of these lounging figures. Intricately rendered yet utterly unreadable, the three central figures meet the viewer's gaze, acknowledging the viewer's presence with a stately, self-possessed calm reminiscent of Velazquez's *Las Meninas* or Manet's *Le Déjeuner sur l'herbe*; in their stoic stares, Marshall presents a radical rejoinder to Grant Wood's iconic *American Gothic*, another work familiar from the artist's frequent visits to the Art Institute. At once daring and evasive, the figures seem to question our presence and validity within the pictorial narrative as much as the viewer could question theirs. Citing *Past Times* as a superb example of Marshall's innovative exploration of black figuration, scholar Lanka Tatterstall remarks, "Marshall has painted these figures in a way that is profoundly flat. Their gazes appear alternately determined, stoic, or slightly annoyed at the interruption of the viewer's presence, as if their idyll has just been punctured....what resonates most strongly is the sense of the face as a marker of a void, a gap between desire and historical reality. The figures appear as placeholders for an imaginary past that perhaps did not really take place." (Exh. Cat., Chicago, Museum of Contemporary Art, *Kerry James Marshall: Mastry,* 2016, pp. 60-61) The abstracted yellow daubs and feathery

forms which decorate the picture plane emphasize the atmosphere of surrealism, continually reiterating its status as a painting: that is, an illusion.

Painted in 1997, the present work marks the triumphant culmination of the artist's celebrated *Garden Project*, a series of paintings investigating the daily life of African Americans living in urban housing projects through the canonical frame of pastoral landscape painting. Widely regarded as the artist's first, triumphant artistic breakthrough, the majority of the *Garden Project* paintings are held the collections of such museums as the Denver Art Museum, the Art Institute of Chicago, and the Crystal Bridges Museum of American Art, amongst others. Inaugurated in 1994, the first five works in the series took as their explicit subject low-income housing projects in Chicago and Los Angeles which bore the word "Garden" in their names, emphasizing the bittersweet disparity between those flowery titles and the grim reality of the urbanized welfare state. In these lush, vibrant paintings, Marshall reimagines the inner-city projects as pastoral, Arcadian idylls, deftly appropriating the visual vernacular of canonical art history for piercing socio-political critique. Embracing the florid and fecund style of the Rococo, dripping rosettes of colorful pigment and lavish collage elements festoon the picture plane, effectively deploying the irreverent, decorative spirit of the late Baroque as a strategy for establishing the black figure within a grand art historical tradition. The emotive mix of fantasy and dread evoked by these bewitching paintings is likewise informed by personal experience: following his family's cross-country move from Alabama to Los Angeles in the early 1960s, Marshall lived in the Nickerson Gardens housing project of Watts neighborhood, which appears as the subject of the *Garden Project* painting *Watts, 1963*. Marshall describes, "They had to do with the futility of trying to beautify large, institutional housing complexes that had been built by the federal government, originally as part of a Utopian idea of providing affordable housing to a growing population...They ended up becoming the opposite of what their names suggested." He continues, "Not in spite of their present deterioration, the people who live in the projects live lives far richer and more complex than is suggested by the popular image in the American cultural mind...There is a huge gap between the pastoral names of these places and what they actually are, but the world of the people who inhabit the projects is still filled with incredible hope and possibility." (The artist cited in Terrie Sultan, *Kerry James Marshall,* New York, 2000, pp. 119-120) Initiated during a time of nation-wide scrutiny and debate surrounding inner-city public housing, the *Garden Project* paintings vividly illustrate the astonishing deterioration of the initiative in the 1990s: following the resignation of the entire board of the Chicago Housing Authority —the nation's second-largest housing agency— in May of 1995, the organization was forcibly taken over by the national Department of Housing and Urban Development, prompting Secretary of the Department of Housing Henry Cisneros to condemn Chicago as home to "the largest troubled public housing in the nation." (Don Terry, "Chicago Housing Authority to be Taken Over by U.S.," *The New York Times,* May 28, 1995, n.p.) Simultaneously spare and ornate, ideal and ironic, these paintings operate in the grand, time-honored tradition of the artist as chronicler of social truths, serving as poignant testament to the conflict between promised Utopias and dystopic realities which defines the grim history of welfare housing legislation in American cities. When first exhibited in 1997, the *Garden Project* series appeared with undeniable graphic charge; one viewer remarks, "Marshall realized a series of large-scale canvases, whose inclusion in Catharine David's celebrated *Documenta X*, organized in the German city of Kassel in 1997, confirmed his global stature as one of the leading painters of his generation. These pictures were the *Garden Project* series." (Exh. Cat., Chicago, Museum of Contemporary Art, *Kerry James Marshall: Mastry*, 2016, pp. 50-51)

Between 1995 and 1997, Marshall would paint another three monumental canvases which, in their virtuosic appropriation of pastoral landscape techniques to render idyllic scenes of African American surburbia, take the first five Garden Project paintings as their point of thematic and stylistic departure; the last of these, *Past Times* marks both the culmination of this grand cycle and the inauguration of a new, extraordinary era in the artist's celebrated oeuvre. Remarking upon the significance of *Past Times*, Marshall reflects, "I saw [*Past Times*] as

Above left: **Grant Wood,** *The American Golfer,* 1940
Private Collection
Art © Figge Art Museum, successors to the Estate of Nan Wood Graham/Licensed by VAGA, New York, NY


skill Will also work with heart ar
Imagina-tion running away with me
MONEY ON MY MIND
MONEY ON MY MIND

"What resonates most strongly is the sense of the face as a marker of a void, a gap between desire and historical reality. The figures appear as placeholders for an imaginary past that perhaps did not really take place."

Exh. Cat., Chicago, Museum of Contemporary Art, *Kerry James Marshall: Mastry,* 2016, pp. 60-61

performing closure for a particular way of working in the suburban paintings (such as *Bang* and *Our Town*), the *Lost Boys* paintings, the *Garden Project* paintings; works in which I was layering techniques drawn from a modernist tradition onto a classical model—all of those gestural marks and collage elements." (The artist cited in Terrie Sultan, *Kerry James Marshall,* New York, 2000, pp. 119-120) With the conclusion of the *Garden Project*, the ubiquitous, flowerlike blotches and ribbons of paint which decorate the surfaces of the *Garden Project* paintings abruptly vanish from Marshall's artistic repertoire. As the final painting in the cycle, this transition is already apparent in the present work: when compared with the dripping rosettes and intricately layered picture planes of the preceding seven paintings, the composition of *Past Times* is dramatically purified, the dense tapestry of deliberate smears and spills pulled to the side to reveal an exquisite clarity. Of this shift, Marshall comments: *"Past Times* was the last big pastoral painting that I felt I could honestly do in that style without simply repeating past successes. I could see that the challenge of that painting was coming to an end." (*Ibid.,* p. 120) In *Past Times*, Marshall achieves that which he set out to do at the start of the *Garden Project* series, and that which he continues to strive for in his practice: the non-negotiable assertion of the black figure within canonical modes of painting. Surveying the viewer from their suburban idyll, the searing figures of *Past Times* leave no doubt that they belong within the pastoral tradition which surrounds them, hung beside like masterworks of American painting in museums worldwide. Having demonstrated his indisputable mastery, Marshall can continue on, confronting and dismantling other canonical narratives built upon principles of exclusion, prejudice, and invisibility; describing the tireless impetus behind his practice, the artist remarks, "The urgency that drives you, that propels you into the studio every day, should be the desire to see figures as yet unrealized. If this is where your heart is, integrity will not be an issue." (The artist cited in Charles Gaines, *Kerry James Marshall,* New York, 2017, p. 128)

Top: **Pierre-Auguste Renoir,** *Luncheon of the Boating Party,* 1880-81
Image © The Phillips Collection, Washington, D.C. / Acquired 1923 / Bridgeman Images

Bottom: **Jacob Lawrence,** *Harriet and the Promised Land, No. 10: Through Forests, Through Rivers, Up Mountains,* 1967
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
Image © The Jacob and Gwendolyn Lawrence Foundation / Art Resource, NY
Art © 2018 Jacob Lawrence / Artists Rights Society (ARS), New York

Imagina-ation running away
WITH MY MIND ON MY MONEY AND MY MONEY ON MY MIND
WITH MY MIND ON MY MONEY AND MY MONEY

“Extreme blackness plus grace equals power. I see the figures as emblematic; I’m reducing complex variations of tone to rhetorical dimension: blackness.”

The artist cited in Exh. Cat., Chicago, Museum of Contemporary Art, *Kerry James Marshall: Mastry,* 2016, p. 59

6

Avery Singer

b.1987

Fellow Travelers, Flaming Creatures

acrylic on canvas
86 by 132 in. 218.4 by 335.3 cm.
Executed in 2013.

$ 80,000-120,000

PROVENANCE

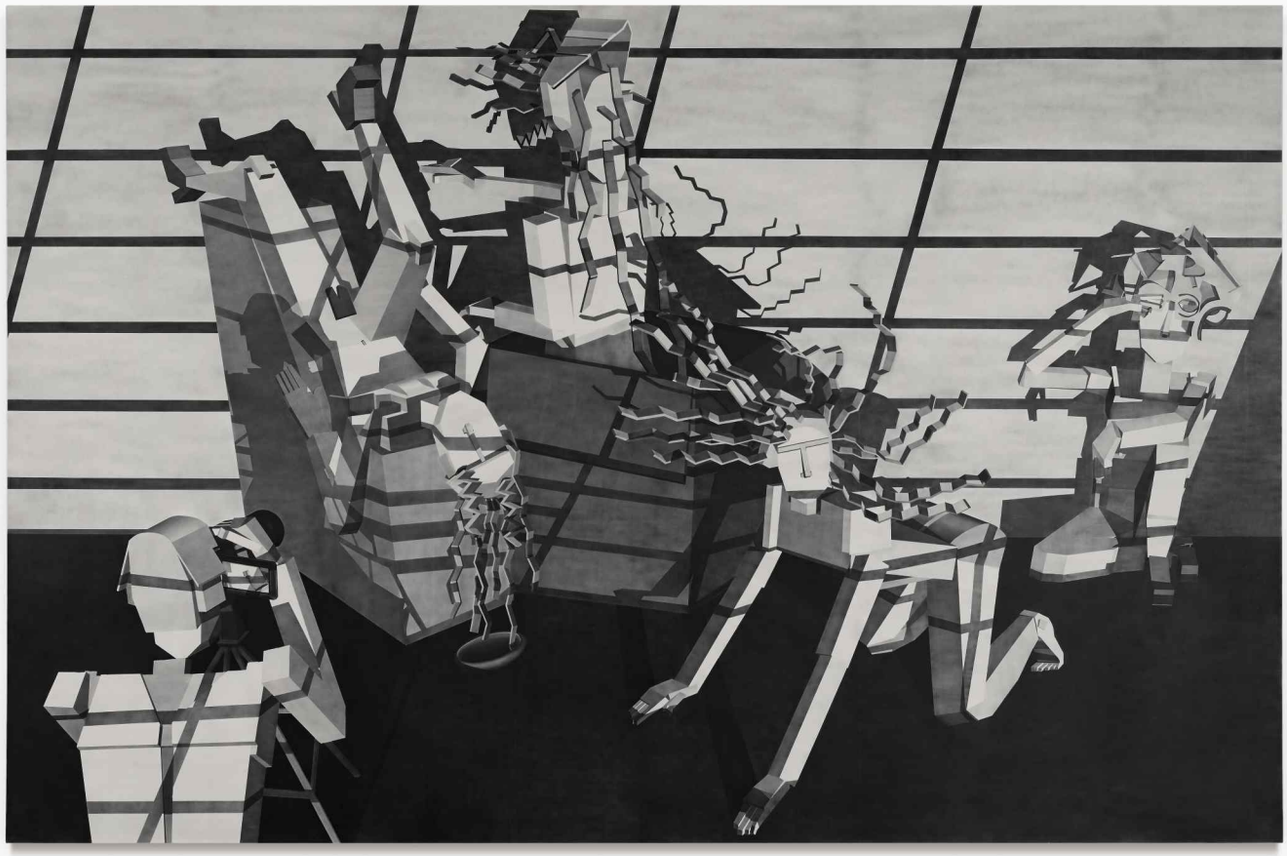
Greene Naftali Gallery, New York
Private Collection
Acquired by the present owner from the above

EXHIBITED

New York, Greene Naftali Gallery, *Freak Out!*, June - August 2013

LITERATURE

Exh. Cat., Zurich, Kunsthalle Zurich (and travelling), *Avery Singer: Pictures Punish Words*, 2014, p. 35, illustrated in color



"West's *Sisyphos* series of unusually large papier-mâché sculptures are named for the mythical king of Ephyra whose hubris regarding his own cleverness led Zeus to punish him by requiring him to roll a heavy boulder up a steep hill, only to have it roll down again just before reaching the top...*Sisyphos IX* appears intimidatingly massive and almost comically precarious, its unwieldy form balanced on one narrowed edge, caught in a moment of stasis through disproportionately tiny cylinders wedged beneath it."

Exh. Cat., Dallas, Nasher Sculpture Center, *Paper Into Sculpture,* 2017, n.p.

PROPERTY FROM A DISTINGUISHED
PRIVATE AMERICAN COLLECTION

7

Franz West

1947 - 2012

Sisyphos IX

papier-mâché, styrofoam, cardboard, lacquer and acrylic
67 by 60 by 42 in. 170.2 by 152.4 by 106.7 cm.
Executed in 2002.

$ 400,000-600,000

PROVENANCE

James Kelly Contemporary, Santa Fe
Acquired by the present owner from the above in 2004

EXHIBITED

New York, Gagosian Gallery, *Franz West, Sisyphos: Litter & Waste*, February - March 2003, p. 20, illustrated in color

Bregenz, Kunsthaus Bregenz, *Franz West: We'll Not Carry Coals*, July - September 2003, illustrated in color

Santa Fe, James Kelly Contemporary Art, *Franz West: Hurdy Gurdy*, July - September 2004

Baltimore, The Baltimore Museum of Art; and Los Angeles, Los Angeles County Museum of Art, *Franz West, To Build a House You Start With The Roof: Work, 1972-2008*, October 2008 - June 2009, p. 91, illustrated in color and p. 276, no. 29, illustrated in color

Dallas, Nasher Sculpture Center, *Paper Into Sculpture*, October 2017 - February 2018, n.p., illustrated in color and illustrated in color (detail)

LITERATURE

Christine Mehring, "Tools of Engagement," *Artforum*, October 2008

"Waking Up To Zombies: An Interview with Franz West," *LMCA Members Magazine*, March - April 2009, illustrated in color on the cover

Christopher Knight, "Review: Franz West at LACMA," *Los Angeles Times*, March 31, 2009, illustrated in color

Elaine King, "Sculpture: A Conversation with Franz West," *Sculpture* 28, June 2009, p. 47 (text)

PROPERTY FROM A NEW YORK COLLECTION

8

Barkley L. Hendricks

1945 - 2017

Brenda P

signed
oil and acrylic on canvas
72 by 50 in. 182.9 by 127 cm.
Executed in 1974.

$ 700,000-1,000,000

PROVENANCE

The artist
The Project, New York
Acquired by the present owner from the above in 2005

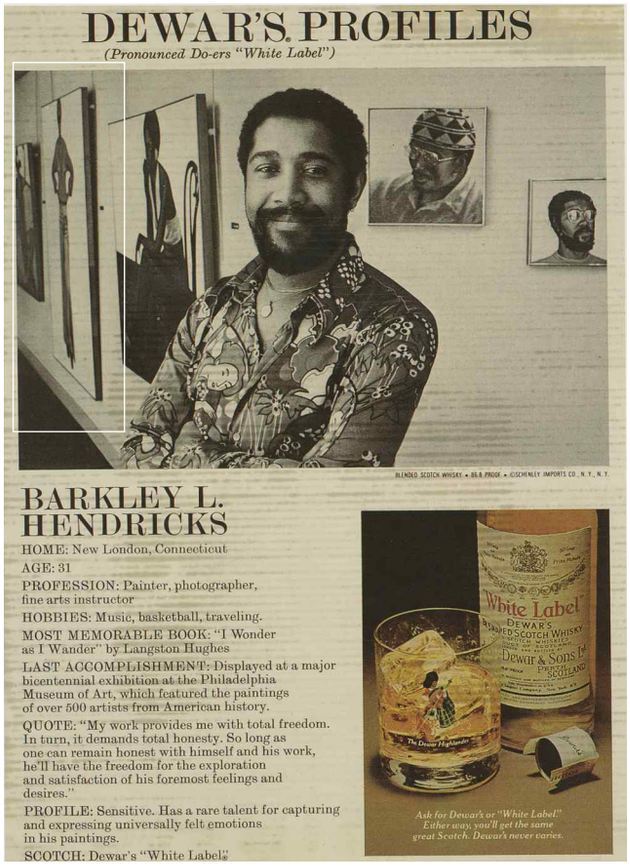
EXHIBITED

Wichita, Edwin A. Ulrich Museum of Art, *Barkley Hendricks: Paintings*, February - March 1976

New York, The Studio Museum in Harlem, *Barkley L. Hendricks: Birth of the Cool*, November 2008 - March 2009, p. 118, fig. 6, illustrated (with the artist in installation, 1976)

BARKLEY L. HENDRICKS

Brenda P



PRESENTING A FIGURE OF SUPREME CONFIDENCE, poise, and sophistication, Barkley Hendricks' captivating portrait *Brenda P* from 1974 is a resounding testament to the artist's unrivaled ability to conjure compelling personalities with extraordinary specificity. Posed in graceful contrapposto, arms assertively akimbo, the elegant silhouette is at once alluring and elusive: catching the viewer's gaze from behind her stylish, over-sized rose-tinted sunglasses, *Brenda P* both challenges and welcomes the viewer's participation, exemplifying the emotive complexity which distinguishes Hendricks' extraordinary brand of portraiture. Within his tightly rendered paintings, members of the artist's own community—his family, friends, and individuals who caught his attention on the street—are captured with unprecedented poignancy; indeed, no artist has exemplified a particular generation, urban aesthetic, notions of race or personal sensibility more acutely. Although many of Hendricks' subjects remain anonymous, it is possible that the effortlessly elegant subject of *Brenda P* is in fact Brenda Payton, the lead singer of the popular Philadelphia R&B band Brenda and the Tabulations, who had a series of hit singles in the early 1970s around the time of this painting's production. While his uncompromising depictions of confident black individuals were challenging, even radical within the 1970s art world, Hendricks' artistic privileging of a culturally complex black figure is today celebrated as groundbreaking and visionary. As described by Trevor Schoonmaker, art historian at the Nasher Museum and Chief Curator of the artist's celebrated travelling retrospective exhibition of 2008-2010, "Hendricks stands out as an artist ahead of his time. His work has defied easy categorization, and his unique individualism has landed him outside of the mainstream, but his bold and empowering portrayal of those who have been overlooked and underappreciated has positioned him squarely in the hearts of many...By representing the black body in new and challenging ways, Hendricks' pioneering work has unwittingly helped pave the way for future generations of artists of color to work with issues of identity through representation of the black figure. Today his body of work is as vital and vibrant as ever, and it should prove him to be a lasting figure in the history of American art." (Trevor

Top left: The present work pictured with the artist in *Dewar's Profile* advertisement for White Label Whiskey, c. 1976
© 2018 Estate of Barkley Hendricks © Schenley Imports Co. NY, NY

Bottom left: Photograph of Brenda Payton & the Tabulations
Photo by Gilles Petard / Redferns / Getty Images

Schoonmaker, "Birth of the Cool," in Exh. Cat., Durham, Duke University, Nasher Museum of Art (and travelling), *Barkley L. Hendricks: Birth of the Cool,* 2008, p. 36)

An early and visually arresting example of Hendricks' rare full-size portraits, *Brenda P* hails from the critical year of 1974 - a landmark period of his production that includes such renowned paintings as *What's Going On,* recently featured in the exhibition *Soul of a Nation*. Sensual, cool, and exuding an ineffable funk characteristic of contemporaneous 70s popular culture, *Brenda P* is an archetype of the artist's most assured portraits. Dressed in sumptuously saturated scarlet and green fabrics, her platform sandals poised in the effortless contrapposto pose of classical figurative sculpture, *Brenda P* testifies, not only to Hendricks' extensive familiarity with tradition of "high" canonical portraiture, but to the artist's unique absorption of these techniques as a means of reclaiming a status rarely afforded to minority figures within canonical art history. Born in Philadelphia in 1945, Hendricks attended the prestigious Pennsylvania Academy of the Fine Arts; it was during his years at PAFA that Hendricks first visited the legendary European art centers that would prove to have a lasting effect on his idiosyncratic brand of portraiture. While visiting the Rijksmuseum in Amsterdam and the Prado in Madrid, Hendricks observed Rembrandt's distinctive use of light and shadow, Frans Hals' attention to detail in the folds of a sitter's clothing, and Gustav Klimt's exquisite renderings of three-dimensional figures against a luminous, flat ground; in the present work, Hendricks absorbs and transforms the techniques of the Old Masters, making evident his own mastery of paint and color by simultaneously distinct textures, shadows, and depth with remarkable skill. Against the monochromatic backdrop of white, the entirety of the viewer's focus is upon the radiance of Hendricks' subject, bringing the artist's exquisite attention to light, fabric, and subtly nuanced hue to the fore. Within the rich intensity of the figure's crimson blouse, minute brushstrokes designate embroidery around the neckline with remarkable intricacy, while subtly nuanced shading in the fabric's folds and wrinkles provides fascinating textural depth to the intentionally polished composition. Beneath the flowing hems of *Brenda P*'s green bell-bottoms, a glimpse of neatly painted toes adds a startling intimacy to Hendricks' otherwise regal depiction. Indeed, even more astounding than Hendricks' astute mastery of color and intricate handling of his figure's sartorial choices is the almost-preternatural ability with which he depicts the unique power and personality particular to the individual before him: while Hendricks passed away in April 2017, his painting and the personalities they represent burn with an alacrity and spirit that will resonate and inspire viewers for generations to come.

A DIVERSITY OF VOICES: PROPERTY FROM
A PROMINENT MIDWEST COLLECTION

9

Rudolf Stingel

b.1956

Untitled (Bolego)

signed and dated *2006* on the reverse
oil on canvas
15 by 20½ in. 38.1 by 52.1 cm.

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

PROVENANCE

Paula Cooper Gallery, New York
Acquired by the present owner from the above in 2006

EXHIBITED

Chicago, Museum of Contemporary Art, *Rudolf Stingel*, January - May 2007, p. 227, illustrated in color

LITERATURE

Cay Sophie Rabinowitz, "Portrait of the Artist as a Self-Portrait," *Parkett* 77, 2006, p. 108, illustrated in color (as *Untitled (Birthday)*)

Francesco Bonami, Ed., *Rudolf Stingel*, Ostfildern, 2007, pp. 46, 52, and 53, illustrated in color (in installation at the Museum of Contemporary Art, Chicago, 2007)

Exh. Cat., Los Angeles, The Museum of Contemporary Art, *The Painting Factory: Abstraction after Warhol*, 2012, p. 40, illustrated in color

RUDOLF STINGEL

Untitled (Bolego)

RUDOLF STINGEL'S *UNTITLED (BOLEGO)* FROM 2006 is an exceptional example from one of the artist's most iconic series of self-portraits in which Stingel challenges the traditional genres and constraints of painting and photography. As both an arena for profound self-reflection and an exercise through which Stingel negotiates the relationships between painting and photography, *Untitled (Bolego)* oscillates between the weighty art historical tradition of portraiture and the more contemporary photorealism, the figurative and the abstract, the celebratory and the melancholic. Like modern masters of self-portraiture before him such as Francis Bacon and Gerhard Richter, Rudolf Stingel looked to photographs as source material in executing this body of paintings, a technique that confronts the inherent failure of both mediums to represent reality. Here, Stingel creates a simulacrum that pulls in and out of abstraction and representation and forces the viewer to grapple with the nature and responsibility of both photography and painting. Testament to the significance of the present work, other examples from this suite of self-portraits reside in esteemed private and public collections, including the Museum of Contemporary Art in Chicago, Crystal Bridges Museum in Bentonville, and the Whitney Museum of American Art in New York.

In this intimately-scaled portrait, Stingel demonstrates his dexterity as an artist by challenging the very medium of painting through painting itself.

"There is in Stingel's birthday cake a distinct feeling of a falling empire or the atmosphere of Samuel Beckett's *Krapp's Last Tape*, 1959, with even the edge of Harold Pinter's recent interpretation of the play, the final act. There is in this simple cheesy image of a man celebrating himself, probably alone, the weight of art history, the weight of generations of painters asking the same question and never finding the right answer, the responsibility to be in charge of Painting, maybe for the last time, maybe and more tragically, forever."

Francesco Bonami, Exh. Cat., Chicago, Museum of Contemporary Art (and travelling), *Rudolf Stingel,* 2007, p. 20

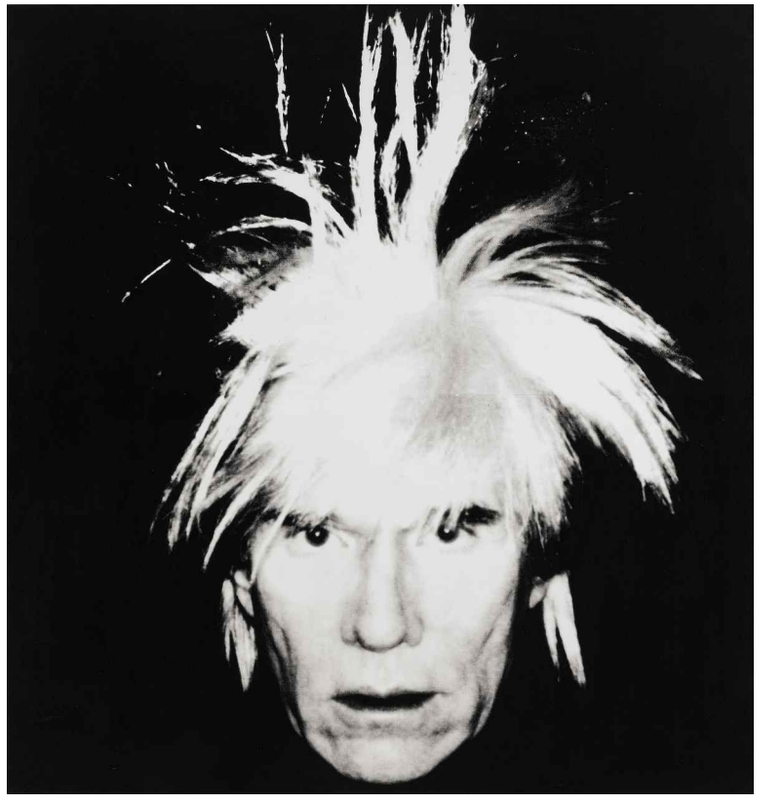
Right: **Gerhard Richter**, *Skull with Candle (Schädel mit Kerze)*, 1983
Image © Neues Museum, Staatliches Museum für Kunst und Design, Nuremberg, Germany (long-term loan Böckmann Collection)
Art © 2018 Gerhard Richter

Opposite: The present work in the exhibition *Rudolf Stingel* at the Museum of Contemporary Art, Chicago, 2007
Photo © Stefan Altenburger Photography, Zurich
Art © 2018 Rudolf Stingel

Deftly painted in muted shades of white, gray, and black, *Untitled (Bolego)* depicts Stingel during a critical moment in his career in 2005, when he began to incorporate portraiture into his lexicon as a way to address the emerging ruminations that accompanied his fiftieth birthday. From a quick glance, Stingel's countenance reads as a photograph; it is only when the viewer approaches the work that the coherent whole dissolves into a rich network of individual staccato brushstrokes. This autobiographical work features the artist on his birthday, surrounded by the accoutrements of celebration: a cake lit with flickering candles, a martini loosely held in his right hand, and a cigarette smoldering in his left. Despite the festive props, Stingel projects an air of melancholy; his rugged face appears drawn in the ephemeral light of the glowing embers, the furrow of wrinkles on his forehead thrown into sharp relief, as he gazes unfocusedly downward. His left hand caresses his brow, a gesture perhaps of exhaustion or anxiety. The existentialist dread depicted here places Stingel in the company of a long line of artists who engaged the subject of self-portraiture as a means of facing their own mortality, including Albrecht Dürer, Vincent van Gogh, Edward Munch, and Andy Warhol. Of the birthday cake, Francesco Bonami writes: "The early silver paintings and the recent self-portraits are the two poles of the bipolar nature of the artist and the bipolar nature of painting, torn between the limitless sublime

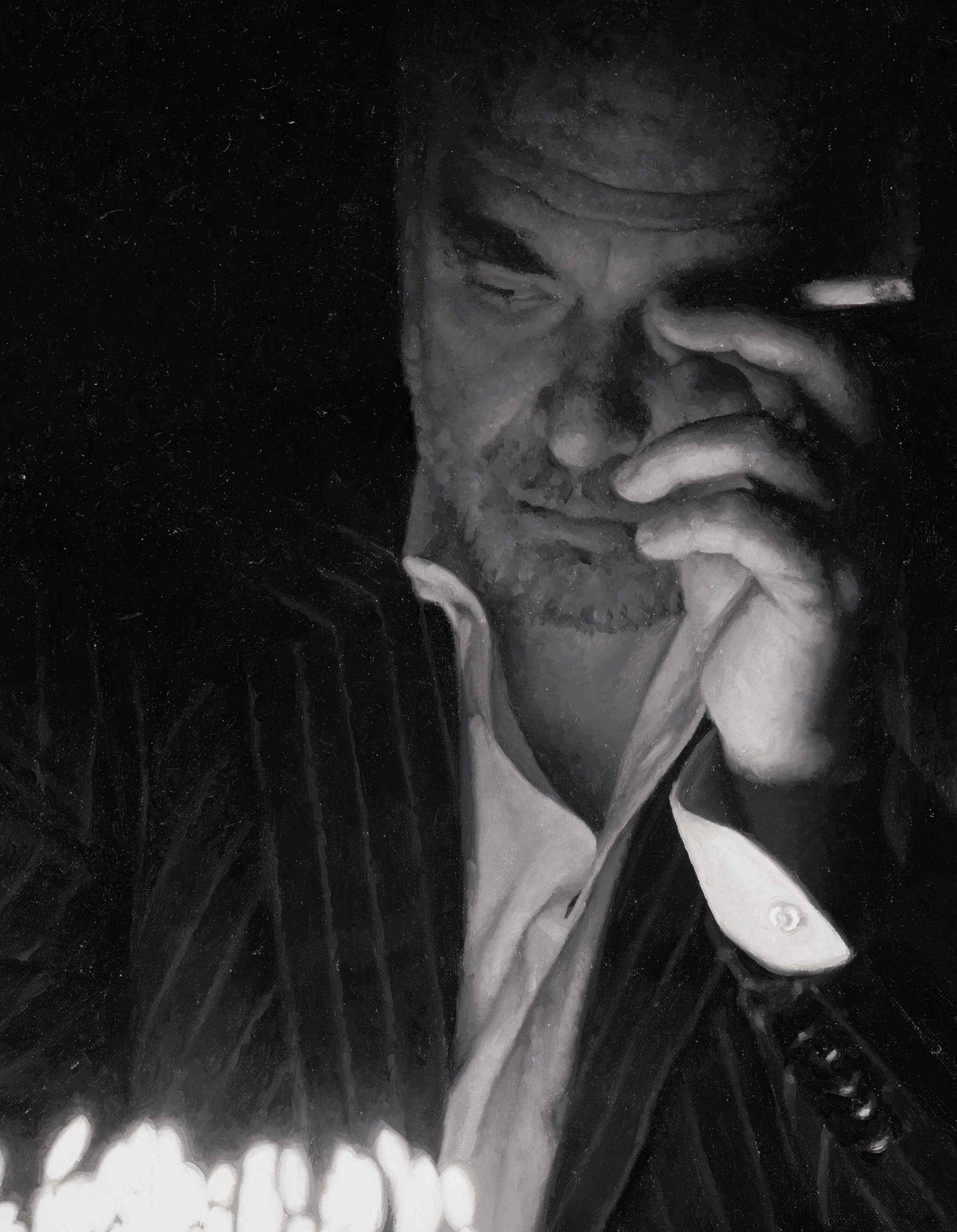
and the suffocating boundaries of the mundane…There is in Stingel's birthday cake a distinct feeling of a falling empire or the atmosphere of Samuel Beckett's *Krapp's Last Tape*, 1959, with even the edge of Harold Pinter's recent interpretation of the play, the final act. There is in this simple cheesy image of a man celebrating himself, probably alone, the weight of art history, the weight of generations of painters asking the same question and never finding the right answer, the responsibility to be in charge of Painting, maybe for the last time, maybe and more tragically, forever." (Francesco Bonami, Exh. Cat., Chicago, Museum of Contemporary Art and travelling, *Rudolf Stingel*, 2007, p. 20)

Stingel destabilizes the authenticity inherent to the tradition of self-portraiture, detaching this raw and emotional image from its original photographic source material. The present work is based upon a a photograph taken by the artist's friend, Roland Bolego, who orchestrated a series of carefully captured photographs of the artist. Repeated and reworked meticulously in oil paint, the painting removes the viewer one step further away from Bolego's original picture. In its reappropriated state, *Untitled (Bolego)* – named after Stingel's friend – beautifully epitomizes the postmodern discourse of self-consciousness and philosophical tensions between pictures and pictures of pictures inherent to the very best works of this generation.



Top right: **Albrecht Dürer**, *Self Portrait at the Age of Twenty Eight*, 1500
Image © Alte Pinakothek, Munich, Germany / Bridgeman Images

Bottom right: **Andy Warhol**, *Self-Portrait (Fright Wig)*, 1986
Private Collection. Sold Sotheby's New York, November 2016 for $24.4 million
Art © 2018 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York



10

Christopher Wool

b.1955

Untitled

signed, numbered *S69* and dated *1992* on the reverse
enamel on aluminum
43 by 30 in. 109.2 by 76.2 cm.

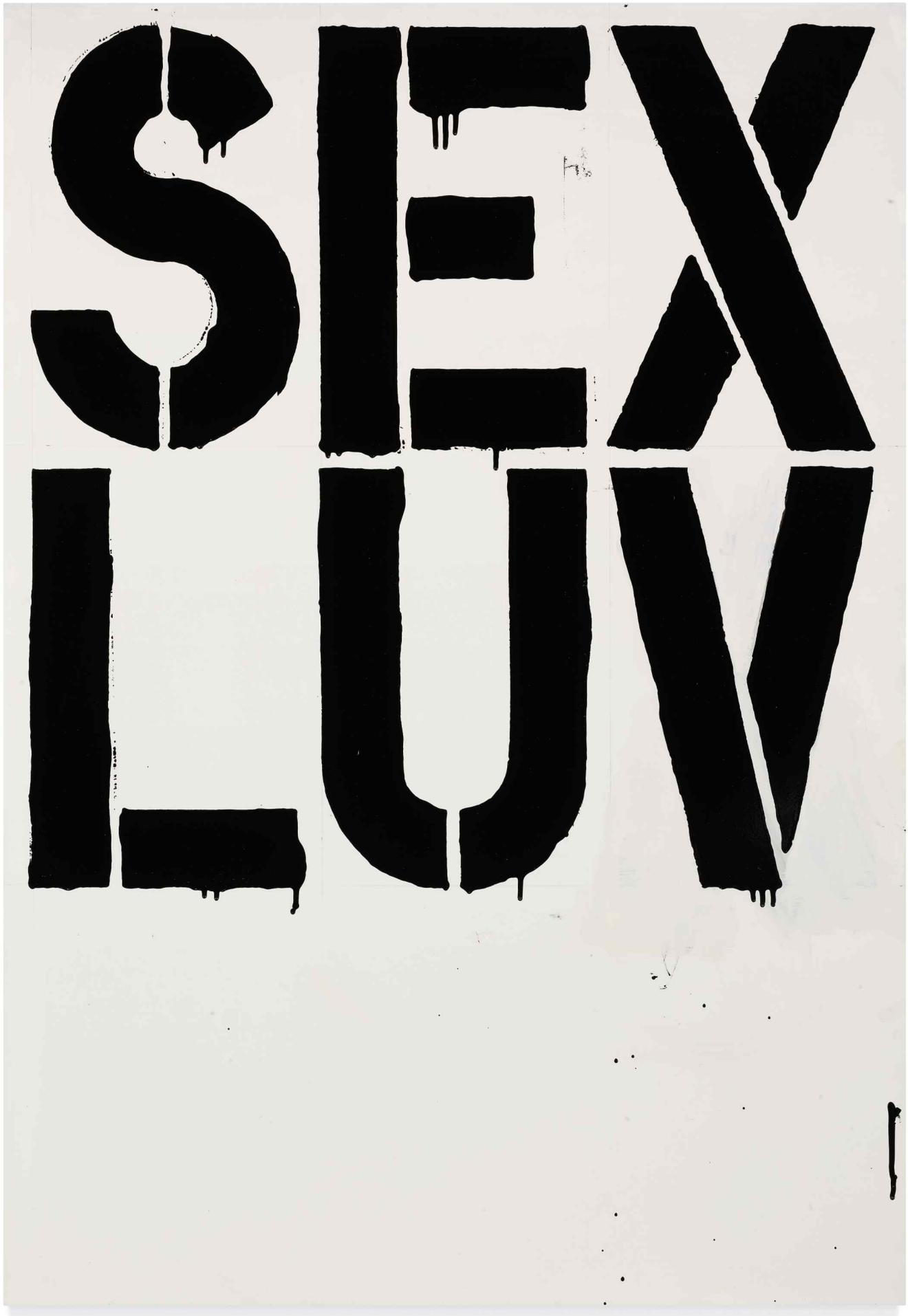
$ 7,000,000-10,000,000

PROVENANCE

Luhring Augustine Gallery, New York
Lambert Art Collection, Switzerland
Phillips de Pury & Company, New York, May 10, 2012, Lot 3
Private Collection
Acquired by the present owner from the above

EXHIBITED

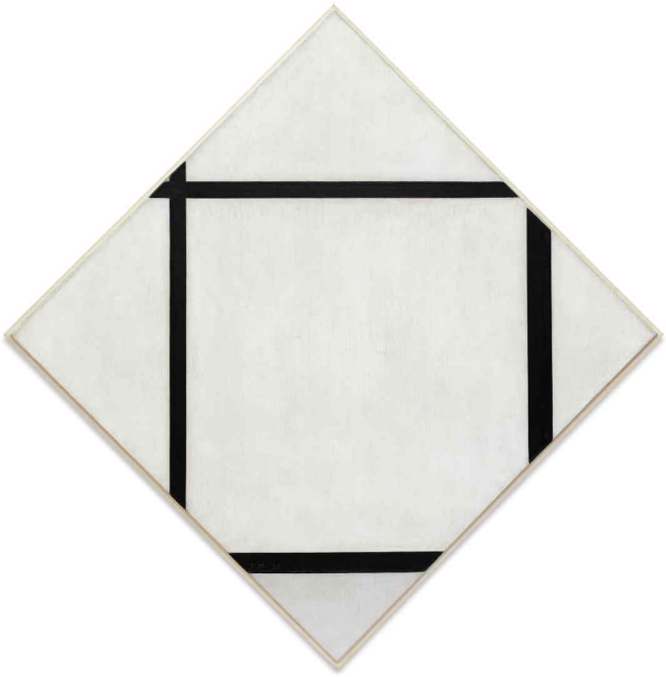
Greenwich, Connecticut, The Brant Foundation Art Study Center, *Deliverance*, November 2014 - April 2015, p. 151, illustrated in color and pp. 161, 176, illustrated in color (in installation)


SEX
LUV

CHRISTOPHER WOOL

Untitled

THE ORIGIN STORY SURROUNDING THE GENESIS of Christopher Wool's legendary word paintings is definitive of a formative moment in downtown New York City history. In 1987, while walking the streets of his Lower East Side neighborhood, Christopher Wool encountered a new white truck that had just been freshly branded with graffiti. Scrawled across its side was a spray-painted tag reading 'SEX LUV' in crudely rendered stenciled letters. Captivated by the graphic immediacy and pictorial power of these words, Wool returned to his studio and made his very first text composition, stenciling the letters 'SEX LUV' in gleaming enamel on a single sheet of white-painted paper. This initial composition laid the groundwork for the series that would become Wool's singular declaration of the continuing relevance of painting at the end of the Twentieth Century. Five years later, Wool returned to the very same text in the present work, rendering the words 'SEX LUV' on an aluminum ground. Bearing the text that began Wool's entire series of word paintings, *Untitled* occupies an unrivaled place in his output—it is these two words that became the very basis upon which Wool ultimately advanced the project of painting in the face of postmodern skepticism. Concurrently provocative and aesthetically seductive, Christopher Wool's brilliant *Untitled* is the very quintessence of his most immediately recognizable and significant body of work.



The abbreviated quality of the words *SEX LUV* is paralleled by the quadrilateral brusqueness of Wool's rectangular grid, in which the geometric blocks of black text assert a regimented space. Like street signs or tabloid headlines, the words are both matter-of-fact in their presence and manifestly urban, revelling in the short bluntness of their hard-edged consonant letters and the imperfection of the misspelled, abbreviated 'LUV'. Marked off by faint remnants of Wool's penciled lines, denoting the predetermined gridded structure for his painted letters, the surface of the present work makes visible the armature that defines the compositional direction of Wool's practice. Moreover, as is characteristic of Wool's paintings, the

Right: **Donald Judd**, *Untitled (Bernstein 90-01)*, 1990
Private Collection, Sold Sotheby's Doha, April 2013
Art © 2018 Judd Foundation / Artists Rights Society (ARS), New York

Opposite left: **Piet Mondrian**, *Tableau I: Lozenge with Four Lines and Gray*, 1926
Digital Image © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY
2018 © Mondrian / Holtzman Trust

Opposite right: **John Baldessari**, *Quality Material---...*, 1967-68
Private Collection. Photo © Bridgeman Images. Art © 2018 John Baldessari

edges of the stenciled enamel letters reveal arresting glitches of process—rich incidents of dripping, skipping, or distortion that corrupt our reading of the words. In this way, the words become a visual rather than purely linguistic device, centering attention toward the material application of enamel on the aluminum—process rather than content here takes reign. The formality of the grid and the truncation of the word imply constriction, while the obstruction of such rigid boundaries by process-driven interruptions articulate a palpable painterly virtuosity along every edge.

Here, the composition is minimal and the individual letters have been reduced to a bipolar, stenciled schematic. Whereas the execution of the work achieves the perfection of Minimalist reduction on the one hand, on the other it includes overt suggestion of its handmade manufacture, with the irregular outline, smudges and drips heavily in evidence. Through his text paintings Wool interrogates not only the definitions of subject matter, conceptual content, and creative authorship in painting, but also demonstrably exhibits a love of the act of creation, insistently leaving remnants of the process of its making, such as the luscious drips of ink-like paint in the present work, to designate the hand of the artist. Wool is interested in the way that text can function as image, harnessing the pictorial qualities of his stenciled letters to accentuate their status as shapes and de-naturalize their communicative utility.

The initial rendering of the words S-E-X and L-U-V in 1987 was the catalyst that inaugurated Wool's signature form—large black letters, stenciled abutting one another upon a smooth white background. Wool began this series in 1987 by painting prominent stenciled black capital letters on aluminum surfaces, revelling in their elusive quality and ambiguity; associated with both the punk poetics of the downtown scene in the early 1990s alongside the increase in postmodern critical thinking, Wool's paintings investigate the limitations

"He has long been fascinated by the way words function when removed from the quiet authority of the page and exposed to the cacophony of the city, whether through the blaring incantations of billboards and commercial signage or the illicit interventions of graffiti artists. But with their velvety white grounds and stylized letters rendered in dense, sign painter's enamel that pooled and dripped within the stencils, the word paintings have a resolute material presence that transcends the graphic."

Katherine Brinson in Exh. Cat., New York, Solomon R. Guggenheim Museum (and travelling), *Christopher Wool,* 2013, p. 40

of language as descriptive signifiers, challenging the legibility and objectivity of language by its visual capacity for incessant re-interpretation. Perhaps curator Madeleine Grynsztejn phrased it best when she wrote, "Wool deliberately choreographs a collision between different components of language—grammatical, semantic, visual, imaginary and spoken—that conveys an emotional magnitude beyond the range of everyday speech and closer in spirit to the true proportions of Wool's subject: the inherent inefficacy and near-constant failure of language." (Exh. Cat., Los Angeles, The Museum of Contemporary Art (and travelling), *Christopher Wool*, 1998, p. 267) Capturing an historic catalytic moment in the artist's oeuvre, *Untitled* bristles with the feeling of discovery that sparked an artistic revolution.

Left: **Agnes Zellin**, *Astoria Park*, 1981
Image © The Museum of the City of New York / Art Resource, NY

Opposite: **Bruce Nauman**, *Run from Fear, Fun from Rear,* 1972
Image © Hamburger Kunsthalle, Hamburg, Germany / Bridgeman Images
Art © 2018 Bruce Nauman / Artists Rights Society (ARS), New York

RUN FROM FEAR
FUN FROM FEAR

11

David Hockney

b.1937

Piscine de Medianoche (Paper Pool 30)

signed and dated *78*
colored and pressed paper pulp
72 by 85½ in. 182.9 by 217.2 cm.

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

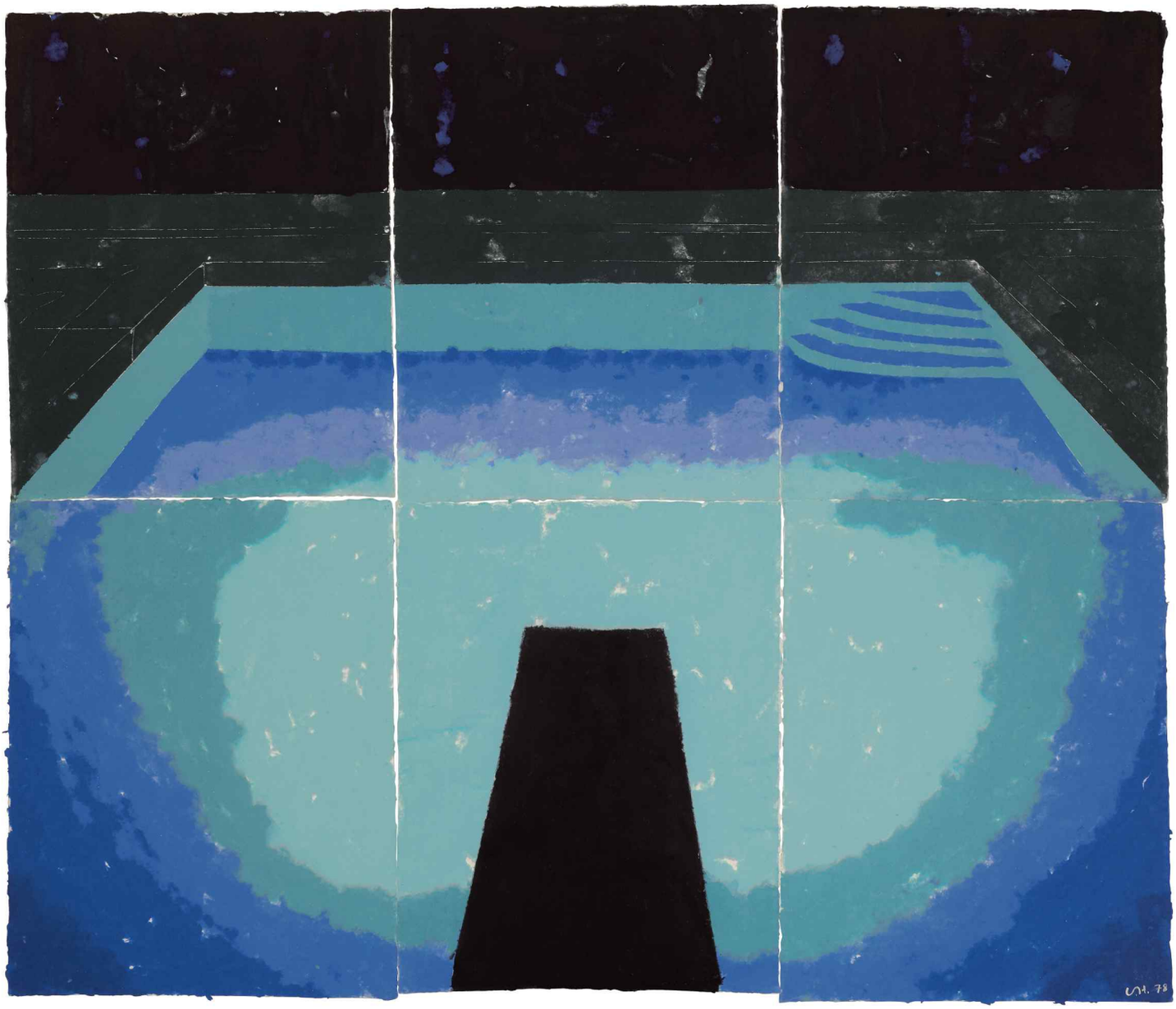
PROVENANCE

The artist
Paula Cussi (acquired from the above)
Private Collection, Europe (acquired from the above)
Acquired by the present owner from the above

LITERATURE

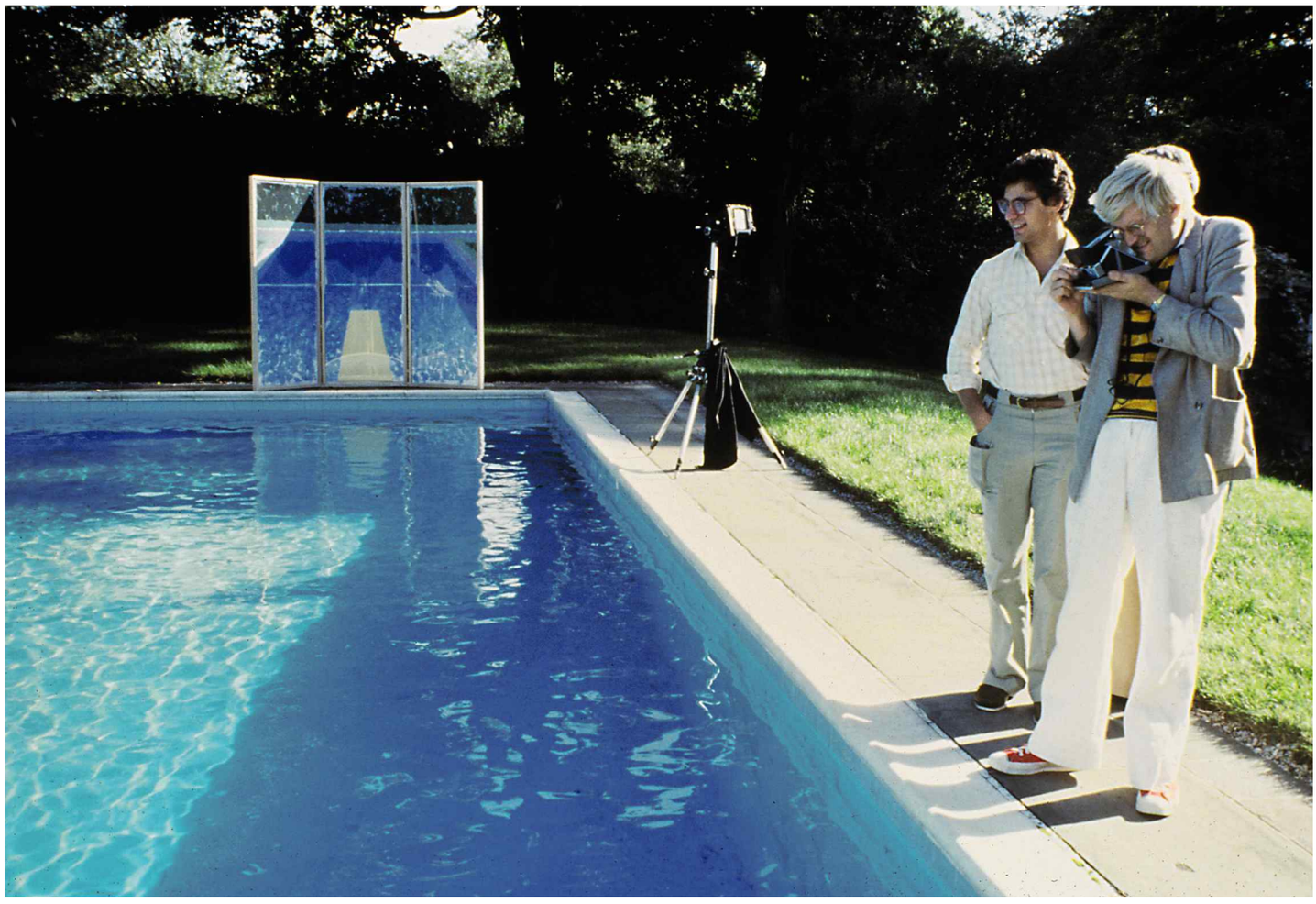
Kenneth E. Tyler, *Tyler Graphics: Catalogue Raisonné, 1974-1985*, Minneapolis, 1987, p. 391, no. 764:DH30, illustrated in color

On flap: The artist assisted by Gregory Evans, working on the *Paper Pools* series at Tyler Workshop Ltd., Bedford Village, New York, 1978. Photograph by Kenneth Tyler
Image © National Gallery of Australia, Canberra
© David Hockney



DAVID HOCKNEY

Piscine de Medianoche (Paper Pool 30)



SUFFUSED WITH THE LUMINOUS, jewel-like colors of turquoise, aquamarine, and jet-black, David Hockney's *Piscine de Medianoche (Paper Pool 30)* is a brilliant iteration of the artist's beloved series - the *Paper Pools* of 1978. Inspired by his friend Kenneth Tyler's swimming pool in Westchester County, New York, this dazzling series reprises one of Hockney's most iconic motifs. In the *Paper Pools,* Hockney recorded the effects of sunlight as it reflected upon the water of Tyler's pool at various time of the day, creating a series of unique works on paper, in which dye-infused paper pulp was pressed into stunning, color-soaked sheets. *Piscine de Medianoche (Paper Pool 30)* belongs to a particular subset of *Paper Pools,* in its ravishing depiction of a swimming pool after dark. Never before had Hockney's treatment of the ephemeral qualities of light on water met such a perfect marriage as in the *Paper Pools*, with the midnight swimming pools a particularly ravishing group. Taken from the vantage point of the diving board after nightfall, the intensity of the saturated colors and their midnight setting in *Piscine de Medianoche (Paper Pool 30)* is the perfect platform, allowing Hockney to wax poetic upon the qualities that linger just beneath the surface of the iconic swimming pools, with longing and desire at their forefront. Epitomizing the era of unabashed optimism in which they were created, Hockney's swimming pools captured and distilled the particular essence of Southern California in the mid-1960s, and in the *Paper Pools*, they remain an enduring celebration of the artist's highly-coveted and deeply personal theme.

Stretching across six panels, Hockney's modernist precision is matched only by his flair for color in *Piscine*

de Medianoche (Paper Pool 30), as softly radiant passages of turquoise and aquamarine encircle and envelop the viewer, giving the impression of a nighttime pool lit by an underwater light. The effect of the saturated bands of alternating color - extending outward in concentric rings from cool, crystalline waters to a shadowy marine blue - is altogether painterly, as Hockney's innovative technique allows the intermingling of colors at an almost microscopic level. Set against a darkened backdrop of rich, inky blacks, the cooled tones of the swimming pool underlit by submerged electric light 'pops' out from the surface, lending a striking degree of depth and verisimilitude to this decidedly flattened, abstract depiction. Tiny pinpoints of bright white peek through the paper pulp, giving off the effect of sparkling light as it glistens across the surface of softly-dappled water. Bathed in the particular 'aura' the work emanates, one becomes acutely aware of standing before an empty swimming pool after nightfall, with the cool breeze of the evening air lending a sensuous quality to the otherwise pristine body of water.

Serendipity and chance intervened in the late summer of 1978, as David Hockney found himself temporarily stranded in New York in what had been a return trip to California from London. Having misplaced his driver's license, Hockney was forced to stay on for several weeks in New York, and decided to call upon his friend, the master printmaker Kenneth Tyler, at his home in Bedford Village. Tyler introduced Hockney to a new technique for unique paper works that involved wet paper pulp that he impregnated with rich, saturated colored dye. This innovative new method had already produced spectacular results when Tyler tried the approach with Ellsworth Kelly and Kenneth Noland. It involved the pouring of liquid color pulp into moulds placed directly onto a wet paper surface. Onto this surface, more colored pulp and liquid dyes could be applied freehand, and the result was then pressed between felts in a high-pressure hydraulic press. Once dry, the color had permeated the paper surface, giving it an intensity of hue that is inseparable from the sheet itself.

Using a variety of tools, Hockney applied the colored paper pulp into cloisonné-type molds. Soup ladles, turkey basters, spoons and brushes allowed the artist to create the specific look he desired, and he particularly enjoyed the wet, messy process, which he felt was naturally suited to the liquid nature of the

Above left: **David Hockney**, *A Bigger Splash*, 1967
Tate Gallery, London, Great Britain. © David Hockney

Above right: **David Hockney**, *Portrait of an Artist (Pool with Two Figures)*, 1972
Private Collection. © David Hockney

Opposite: The artist taking Polaroid shots of Tyler's pool for the *Paper Pools* series at Tyler Workshop Ltd., Bedford Village, New York, 1979
Photograph by Kenneth Tyler
Image © National Gallery of Australia, Canberra © David Hockney

“I like the night images very much, really. I think these images have the most mystery. The color is quite beautiful.”

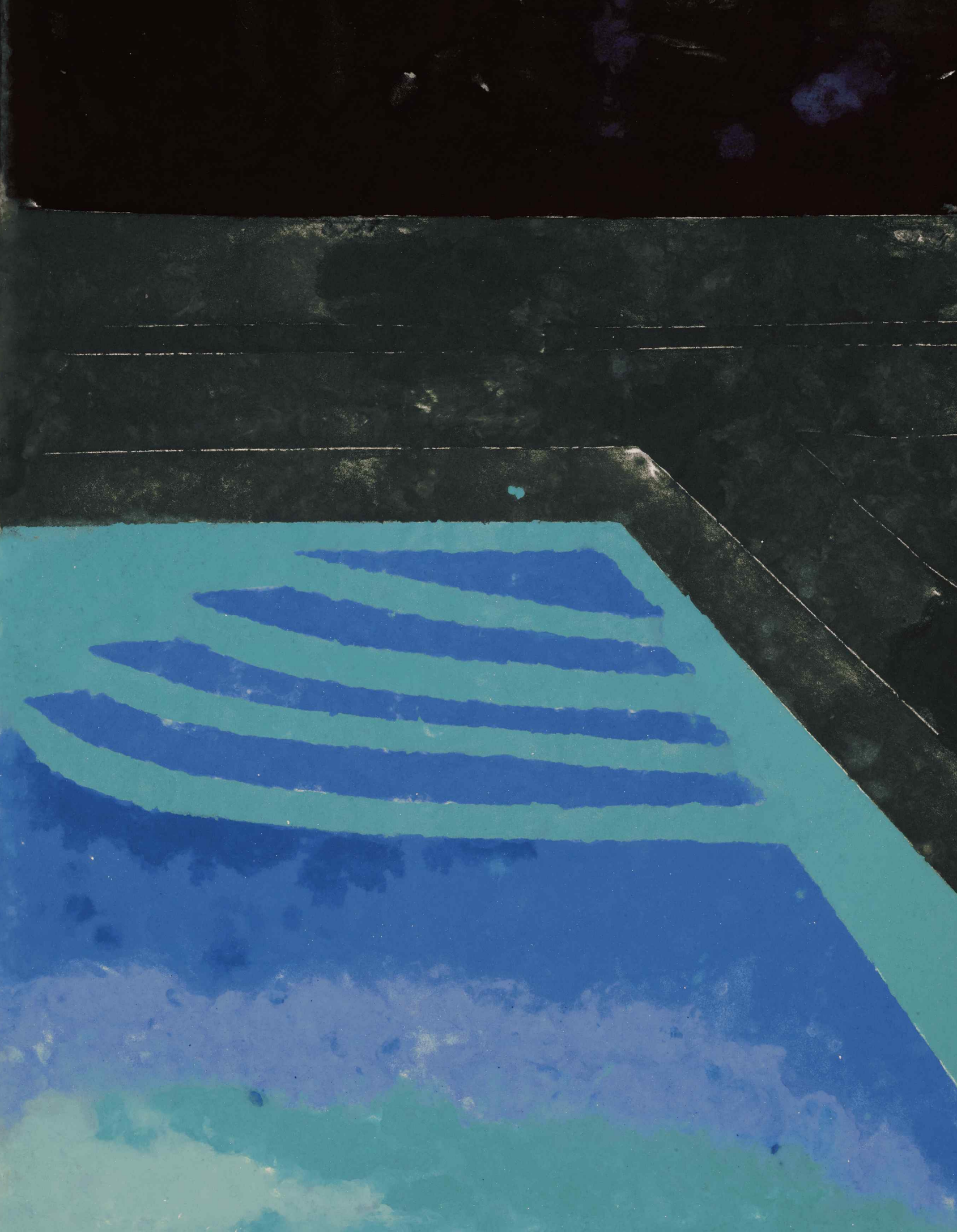
David Hockney quoted in Jan Butterfield, “David Hockney: Blue Hedonistic Pools,” *The Print Collector’s Newsletter*, Vol. 10, no. 3, July-August 1979, p. 75

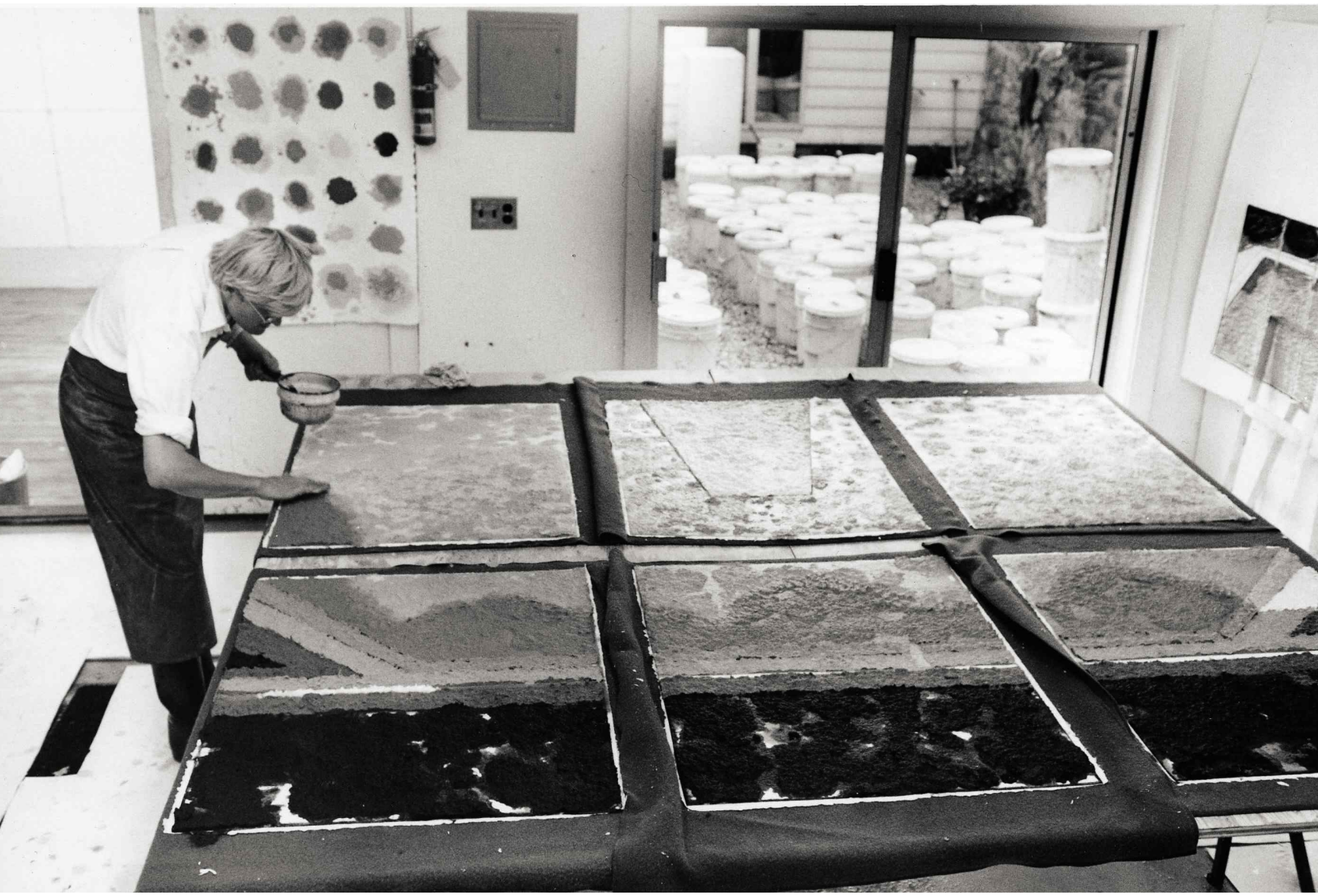
swimming pools. Spurred on by Tyler’s excitement for the new medium and the physicality of the process, Hockney became energized, working for forty-five days straight as late summer gradually turned to fall. As the project progressed, Hockney carefully recorded the effects of sunlight, shadow and other ephemeral effects of weather as they impacted the pool with his Polaroid camera. One evening, after a particularly productive day, Hockney was struck by the appearance of the swimming pool after dark, particularly when Tyler activated its underwater lights. “The light from within the pool stops at the surface of the water and everything above it is black,” Hockney described. “The diving board becomes black... And I thought that was very exciting, and I said, that’s what we will do tomorrow.” (David Hockney, quoted in Nikos Stangos, Ed., *David Hockney: Paper Pools*, New York, 1980, p. 48)

In *Piscine de Medianoche (Paper Pool 30)*, Hockney employs the darkened diving board as a compositional device, drawing the eye upwards into the central action of the luminous swimming pool. One of approximately five unique works that feature the pool after dark, *Piscine de Medianoche (Paper Pool 30)* is a brilliant orchestration, in which the effects of light-dappled water set amidst a midnight scene break free from their representational role to become independent entities,

Above left: **Vincent van Gogh**, *Starry Night, Arles*, 1888
Image © Musée d’Orsay, Paris, France / Erich Lessing / Art Resource, NY

Above right: **Claude Monet**, *Parliament, Reflections on the Thames*, 1905
Image © Musée Marmottan Monet, Paris, France / Bridgeman Images





their luxurious color harmonies on par with the best of the Color Field painters. The soft and subtle variations that Morris Louis and Helen Frankenthaler teased out from the thinned-down paint as it soaked and stained their raw, unprimed canvases is certainly evoked in the present work, as the individual colors sing and glow, especially when in concert together. In the present work, Hockney wields an impressive degree of control, as he allows the colors to seamlessly blend and pool into each other, compounded by the sheer scale of the six-panel work, which stretches over seven feet in width. Not unlike Mark Rothko's saturated pillars of pure color, Hockney envelops his viewer in a painterly embrace, though its mood leans less toward Rothko's sober pillars of color and more toward the splendor of Henri Matisse, as beautifully exemplified in Matisse's late composition, *Polynesia, the Sky,* which features discrete passages of varied blue grounding a harmoniously choreographed dance of birds.

"Every time you look at a pool, it is a different blue," Hockney said while in conversation with the critic

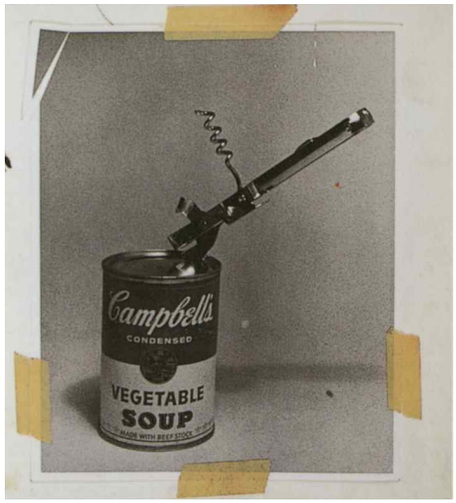
"The sheer bravura of David Hockney's *Paper Pools* delights. ... They are joyous in color and shape and monumental in scale. Enchanted with the elusive properties of light, Hockney has seized aspects of it, rippling it across and through his works with broad, fearless strokes. Whether in inky darkness or glimmering sunlight, his *Pools* refresh, please, [and] recall the joyousness of Matisse.""

Jan Butterfield, "David Hockney: Blue Hedonistic Pools," *The Print Collector's Newsletter,* Vol. 10, no. 3, July-August 1979, p. 74

Jan Butterfield in 1979. "And each time you see it, it takes on a different character." (David Hockney, quoted in Jan Butterfield, "David Hockney: Blue Hedonistic Pools," *The Print Collector's Newsletter,* Vol. 10, no. 3, July-August 1979, p 74) Indeed, Hockney's swimming pools proved to be an endlessly versatile motif, and their depiction in the *Paper Pools* came at a seminal moment in the artist's career. In *Piscine de Medianoche (Paper Pool 30),* Hockney continues on many of the themes espoused by his greatest paintings, especially *A Bigger Splash*, since the empty diving board implies a human presence through its very absence. In the *Paper Pools*, Hockney's radical new medium (that he emphatically declared was *not* a print), the paper pulp method reinvigorated the iconic motif in a new and exciting way. "The sheer bravura of David Hockney's *Paper Pools* delights. ... They are joyous in color and shape and monumental in scale. Enchanted with the elusive properties of light, Hockney has seized aspects of it, rippling it across and through his works with broad, fearless strokes. Whether in inky darkness or glimmering sunlight, his *Pools* refresh, please, [and] recall the joyousness of Matisse." (Jan Butterfield, *Ibid.,* p. 74)

Below: **Henri Matisse**, *Polynesia, the Sky,* 1946
Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France
Image © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, NY
Art © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York

Opposite: The artist working on the *Paper Pools* series at Tyler Workshop Ltd., Bedford Village, New York, 1978
Photograph by Dan Freeman. Image © National Gallery of Australia, Canberra
© David Hockney



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

12

Andy Warhol

1928 - 1987

Campbell's Soup Can and Can Opener

signed and dated *62* on the reverse
graphite on paper
23¾ by 18 in. 60.3 by 45.7 cm.

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

PROVENANCE

The artist
Eleanor Ward, New York (acquired from the above in 1962)
Todd Brassner, New York (acquired from the above *circa* 1980)
Acquired by the present owner in 2000

EXHIBITED

New York, Christophe Van de Weghe Fine Art, *Andy Warhol: Works on Paper from the Early 60s*, November - December 2000, n.p., no. 8, illustrated in color and illustrated in color (in installation at Christophe Van de Weghe Fine Art, 2000)

Above: Source material for *Big Campbell's Soup Can wth Can Opener (Vegetable)*
Photograph by Edward Wallowitch
Art © 2018 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York

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SOUP

ANDY WARHOL

Campbell's Soup Can and Can Opener

INSTANTLY RECOGNIZABLE, fiercely conceptual, and notably rare, *Campbell's Soup Can and Can Opener* is an archetypal work on paper from the moment that catapulted Andy Warhol to the forefront of art history. Andy Warhol and Campbell's Soup have become inseparable; a serendipitous intersection of art and commercial branding that culminated in a landmark moment in American popular culture and Contemporary art that, to this day, resonates as the driving force behind Warhol's oeuvre. Brimming with an intimacy and graphic immediacy reserved for the medium of drawing, *Campbell's Soup Can and Can Opener* astounds in the masterful graphite shading of the coiling cork screw as it precariously balances before the freshly opened can of Campbell's chicken noodle soup, revealing the mastery of the artist's hand. For Warhol, Campbell's Soup cans epitomize his revolutionary approach to art, which can be traced throughout his obsessive exploration spanning both media and soup flavor. They were Warhol's cunning commentary on the debate between originality and reproduction, Low Art and High Art, the role of the artist, and the modern condition of repetitive imagery.

Campbell's Soup had been an American staple since the Nineteenth Century, and Warhol's go-to meal ever since his humble Catholic upbringing in Pittsburgh, Pennsylvania. When asked in 1963 why he had chosen to paint a subject as commonplace as Campbell's Soup cans, he candidly stated, "I used to drink it. I used to have the same lunch everyday for 20 years. I guess, the same thing over and over again." (Georg Frei and Neil Printz, Eds., *The Andy Warhol Catalogue Raisonné, Paintings and Sculpture 1961-1963, Volume One*, New York, 2002, p. 50) A few years earlier, Warhol had seen Jasper Johns' first exhibition at Leo Castelli, which undoubtedly freed him to develop his own repertory of everyday objects as subjects for his drawings and painting. A true testament to its iconic place within American culture, the red and white label, cursive Campbell's logo and gold seal of approval were first realized in the Nineteenth Century and became increasingly familiar in the Twentieth, particularly due to pervasive advertising, thriving industrial production, and the flourishing middle class, which transformed America into a public ripe for consumption of material goods, art, and culture. In Warhol's America, these soup cans were so ubiquitous as to be entirely unremarkable, displayed on shelves in every supermarket in the nation. To then turn them into subjects of fine art was to elevate them into a new context, to ennoble them, and to demand that they experience renewed aesthetic consideration. Warhol reminds us that art is a staple of our American aesthetic intellect, just as soup is a staple of the American diet.

Though Warhol would return to the Campbell's Soup can periodically throughout his career – briefly in 1965, and later as part of his 1970s *Retrospectives and Reversals* – it was during the initial period of 1961 and 1962 that the subject made its boldest conceptual claims. Through *Campbell's Soup Can and Can Opener,* Warhol transforms his iconic yet static symbol of American culture into a meditation on temporality. The can's lid is wrenched fully open as a reminder that even the most timeless objects are subject to decay. The moment the lid is lifted, the myth of vitality is shattered and

the ubiquitous lunchtime staple becomes Warhol's first *memento mori*. The product transforms from a pristine icon to a perishable substance, subject to the inevitable raves of time. Beyond *Campbell's Soup Can and Can Opener,* the notion that even the most prevalent icons can function as *memento mori* would underpin his depictions of stars such as the illustrious Marilyn Monroe and the unidentified victims of *Death and Disaster*- their timeless images were held in tension with their ill-fated existence. Through the present example, Warhol explored his extraordinary draughtsmanship whilst simultaneously paving the way for the silkscreen works that would come to dominate his practice.

The present work was created the same year as Warhol's pivotal solo debut at Walter Hopps and Irving Blum's Ferus Gallery in Los Angeles during the summer of 1962, which launched the artist to international acclaim. Unlike the meticulously screen-printed Ferus-type Soup Cans, the present work is loaded with vestiges of the artist's skilled and oftentimes removed hand as detail pops off the page. Together each shaded graphite letter, casting shadow and crisp outline creates a remarkable symphony teeming with an unavoidable sense of immediacy. Furthermore, the present drawing is exceptionally rare as there is only one painting featuring the same can opener. Warhol's 1962 series of large scale paintings captures the inevitable passage of time through the physical actions of opening the lid, tearing off the label and then crushing the can, akin to Warhol's *Car Crashes*.

More than any artist before him, Warhol's image, identity, and constructed public persona, were inextricably bound to his art. Despite his buzzing life as a celebrity, Warhol oftentimes retreated to his studio on Sundays, when it was relatively empty, to draw. Sundays were for going to church and drawing - the two most sacred activities in Warhol's life – whereas the week was left to socialize. For Warhol, drawing is the one consistent medium spanning from his earliest days as an art student in the 1940s up until the last few weeks before his unexpected death in 1987. The careful yet immediate handling of graphite on paper and the charged inner meaning solidify *Campbell's Soup Can and Can Opener* as one of the finest examples from Warhol's expansive exploration of Campbell's Soup cans. It was Warhol himself who best summed up his inextinguishable devotion to this subject matter, "I should have just done the Campbell's Soups and kept on doing them." (Andy Warhol quoted in Anette Michelson, Ed., *Andy Warhol,* Cambridge, Massachusettes, 2001, p. 124)

Above: The artist in his studio with *Big Campbell's Soup Can with Can Opener (Vegetable)*, 1962
Photograph by Alfred Statler
Art © 2018 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York

Opposite left: **Jasper Johns**, *Painted Bronze II: Ale Cans*, 1964
Private Collection / Bridgeman Images
Art © 2018 Jasper Johns / Licensed by VAGA, New York, NY

Opposite right: **Roy Lichtenstein**, *Drawing for 10 Cents*, 1961
Art © Estate of Roy Lichtenstein

13

John Chamberlain

1927 - 2011

Nutcracker

painted and chromium-plated steel
45½ by 43½ by 32 in. 115.6 by 110.5 by 81.3 cm.
Executed in 1958.

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

PROVENANCE

The artist
Martha Jackson Gallery, New York (acquired from the above in 1960)
Allan Stone, New York (acquired by exchange with the above in 1963)
Sotheby's, New York, May 9, 2011, Lot 9 (consigned by the above)
Acquired by the present owner from the above

EXHIBITED

New York, Martha Jackson Gallery, *New Forms - New Media I*, June 1960

New York, Martha Jackson Gallery, *New Forms - New Media II*, September - October 1960, n.p., illustrated (installed in Martha Jackson Gallery, 1960), no. 14, illustrated

New York, Allan Stone Gallery, *Mallary, Chamberlain, Cesar, Anderson*, October 1963

Cleveland, The Cleveland Museum of Art, *Sculpture by John Chamberlain*, January 1967

New York, Solomon R. Guggenheim Museum, *John Chamberlain: A Retrospective Exhibition*, December 1971 - February 1972, p. 25, no. 6, illustrated

New York, Allan Stone Gallery, *John Chamberlain: Early Works*, October - December 2003, pp. 2-3, illustrated (in installation at Allan Stone Gallery, New York, 1963), pp. 40-41, no. 20, illustrated in color, and illustrated in color on the cover (detail)

Chapel Hill, Ackland Art Museum, The University of North Carolina at Chapel Hill, *Circa 1958: Breaking Ground in American Art*, September 2008 - January 2009, p. 31, illustrated in color

New York, Solomon R. Guggenheim Museum; and Bilbao, Guggenheim Museum Bilbao, *John Chamberlain: Choices*, February 2012 - September 2013, p. 196, illustrated (in installation at Martha Jackson Gallery, New York, 1960)

New York, Mnuchin Gallery, *Chamberlain/De Kooning*, November 2016 - January 2017, p. 47, illustrated in color, and p. 60, no. 10, illustrated in color

LITERATURE

John D. Morse, "He Returns to Dada," *Art in America*, vol. 48, no. 3, October 1960, p. 76, illustrated

Emily Genauer, "Art and the Artist," *New York Post*, January 8, 1972, illustrated

Irving Sandler, *The New York School: The Painters and Sculptors of the Fifties*, New York, 1978, p. 155, no. 114, illustrated (detail)

Julie Sylvester, *John Chamberlain: A Catalogue Raisonné of the Sculpture 1954-1985*, New York, 1986, p. 47, no. 21, illustrated

JOHN CHAMBERLAIN

Nutcracker

TWISTED, TORQUED AND ENDLESSLY ENGAGING, John Chamberlain's *Nutcracker* from 1958 brings to life the spontaneous gesture that defined Abstract Expressionism in energetic, gravity-defying whirls of steel. *Nutcracker* is among Chamberlain's earliest sculptures created from discarded car parts and has resided in only two private collections since its inception, including the distinguished collection of Allan Stone, one of Chamberlain's greatest champions and supporters. The present work also bears an impressive exhibition history, having been included in significant shows at Martha Jackson Gallery, Allan Stone Gallery, The Cleveland Museum of Art, the Ackland Art Museum at The University of North Carolina at Chapel Hill, as well as both of the artist's retrospectives at The Solomon R. Guggenheim Museum of Art in New York. Among the very first sculptures created from discarded car parts, *Nutcracker* is an elegant, complexly composed, and boldly multicolored example of Chamberlain's artistic prowess.

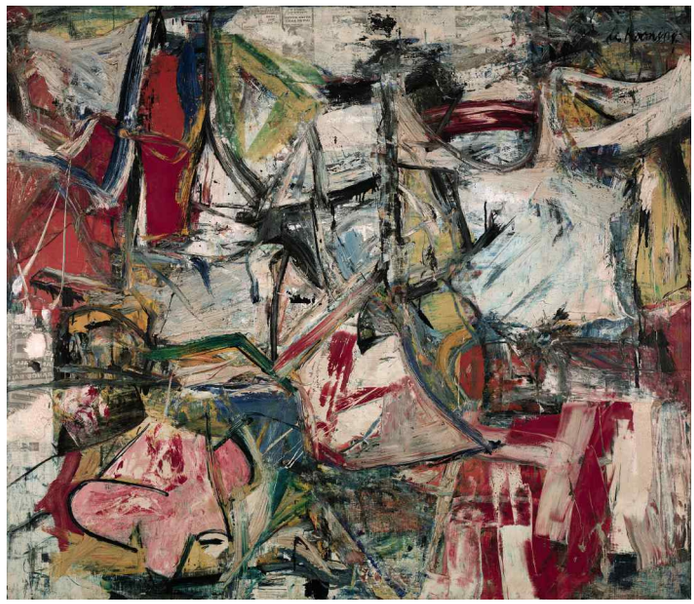
Above: The present work installed in the exhibition *Mallary, Chamberlain, Cesar, Anderson,* Allan Stone Gallery, New York, 1963
Photo courtesy of the Allan Stone Collection
Art © 2018 John Chamberlain / Artists Rights Society (ARS), New York

Opposite: The artist in his Greene Street studio, New York, 1964
Photo: Ugo Mulas © Ugo Mulas Heirs. All rights reserved.
Art © 2018 John Chamberlain, Artists Rights Society (ARS), New York

Nutcracker twists upward in a complex configuration of distorted car parts, bent and curved in a tensile vortex of robin's egg blue, cream, black and brick red. An old fender contorted into a deep *V* shape fences in the core of the work: shiny black crags cleaving a central ivory blade. A dark red swath cascades gently down, echoing the sharp acute angles of the sculpture's circumscribing exoskeleton. The juxtaposition of curves and hard edges, solid metal facets and negative space, bold color and worn surface coalesce in a single dynamic gestalt. These concavities and crevices reveal the very

"I wasn't interested in the car parts per se, I was interested in either the color or the shape or the amount. I didn't want engine parts, I didn't want wheels, upholstery, glass, oil, tires, rubber, lining, what somebody'd left in the car when they dumped it, dashboards, steering wheels, shafts, rear ends, muffler systems, transmissions, fly wheels, none of that. Just the sheet metal. It already had a coat of paint on it, and some of it was formed."

The artist quoted in Julie Sylvester, *John Chamberlain: A Catalogue Raisonné of the Sculpture 1954-1985,* New York, 1986, p. 15



signature of Chamberlain's artistic process, indicative of the creative ingenuity behind this innovative approach to mark making. Chamberlain's manipulation of an industrial and non-traditional material into an active and kinetic force characterizes the very best of the artist's output, including the present work. Although initially perceived as haphazard and even violent, *Nutcracker* possesses a clear harmony and sensuality in the organic forms of the metal. In interviews with Julie Sylvester, Chamberlain commented: "I don't know why people think that my work is about violence. [Claes Oldenburg] got it and they didn't. He understood that there is a softness in the steel material, especially in the steel that covers a car." (The artist, quoted in Julie Sylvester, *John Chamberlain: A Catalogue Raisonné of the Sculpture 1954-1985*, New York, 1986, p. 15)

Chamberlain was born in 1927 in Rochester, Indiana. In 1951, he attended the School of the Art Institute of Chicago; although Chamberlain would leave a year later, it was here that he first encountered a work by David Smith, an artist whose tendency toward abstract sculpture would open Chamberlain's eyes to the possibilities of the medium. His enrollment at the avant-garde Black Mountain College, North Carolina in 1955 catalyzed his creative sculptural practice. Of this formative period in the artist's career, Julie Sylvester writes: "Encouraged by [Charles] Olson's emphasis on direct procedures, and fully sympathetic to his antipathy to the interference of the conceptual, Chamberlain began to make spontaneously calligraphic pen-and-ink drawings and abbreviated word-collages of nonsense – emphasizing the junction and disjunction of sounds more than Freudian word association. The poetics of structure were becoming sensate. Chamberlain's drawn and written word-play is at least as significant as the

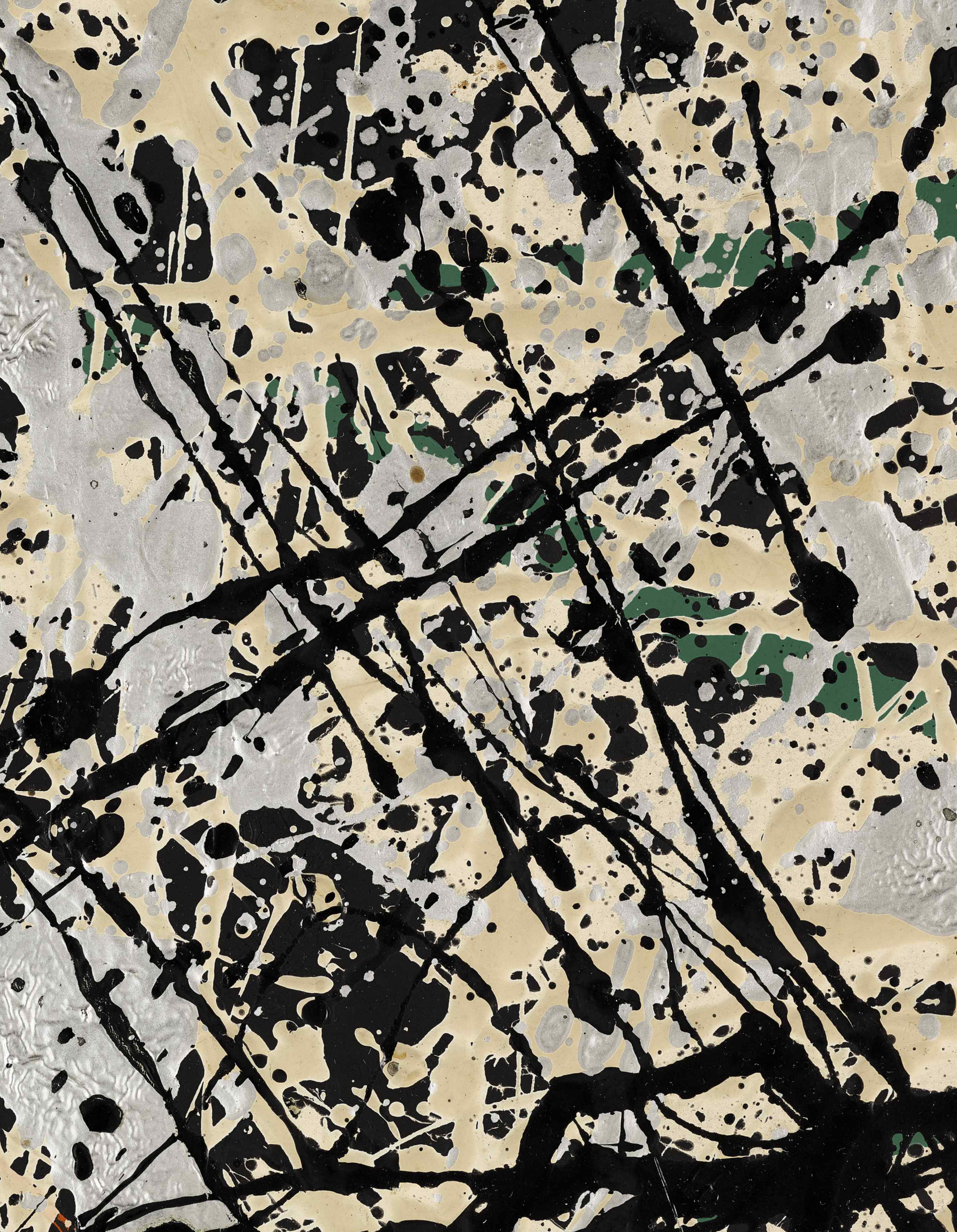
Above left: **Pablo Picasso**, *Glass of Absinthe*, 1914
Image © The Philadelphia Museum of Art / Art Resource, NY
Art © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Above right: **Willem de Kooning**, *Gotham News*, 1955
Image © Albright-Knox Art Gallery / Art Resource, NY
Art © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

The present work installed in the exhibition *Choices* at the Solomon R. Guggenheim Museum, New York, 2012
Photo © Solomon R. Guggenheim Museum Foundation, New York
Art © 2018 John Chamberlain, Artists Rights Society (ARS), New York

[David] Smith-influenced sculptures he continued to construct at Black Mountain. The word collages presage the melodious non sequiturs that he often still uses in the titles of his sculptures to create verbal parallels to his images." (*Ibid.,* p. 28) Chamberlain moved to New York in 1957, the year before he created *Nutcracker*, which brilliantly exemplifies the poetic word-play in which he engaged at Black Mountain. Indeed, the lyrical title of the present work pops onomatopoetically, the "crack" of *Nutcracker* aurally echoing the fissures, ridges and creases inherent in the work.

In addition to his training at Black Mountain College, Chamberlain was heavily influenced by his Abstract Expressionist contemporaries. *Nutcracker* not only brings to the three-dimensional plane the gesture and action of his peers working with two dimensions, it also liberates sculpture from its traditional mold of carved stone or cast metal. Chamberlain's initial use of color-coated steel was fortuitous, born out of his shortage of traditional material. Chamberlain noted: "I wasn't interested in the car parts *per se*, I was interested in either the color or the shape or the amount. I didn't want engine parts, I didn't want wheels, upholstery, glass, oil, tires, rubber, lining, what somebody'd left in the car when they dumped it, dashboards, steering wheels, shafts, rear ends, muffler systems, transmissions, fly wheels, none of that. Just the sheet metal. It already had a coat of paint on it, and some of it was formed. You choose the material at a time when that's the material you want to use, and then you develop your processes so that when you put things together it gives you a sense of satisfaction. It never occurred to me that sculptures shouldn't be colored." (*Ibid.,* p. 15) Chamberlain manipulated different parts of cars and other machines in an additive process that resulted in a final thrust that is striking in its bold colors and jagged edges, elegant in its curvilinear form, and bears no resemblance to the original machine from which it came. *Nutcracker* is among Chamberlain's initial pieces constructed from the metal as he found it and is characterized by its more muted color palette. For its velvety surface, swollen curves and ever-changing visual experience, *Nutcracker*'s stands as paradigm of Chamberlain's early work and epitomizes the artist's singular focus on form and composition.



PROPERTY FROM A DISTINGUISHED
NEW YORK PRIVATE COLLECTION

14

Jackson Pollock

1912 - 1956

Number 32, 1949

signed and dated *49*
oil, enamel, and aluminum paint on paper mounted on Masonite
31 by 22½ in. 78.7 by 57.1 cm

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

PROVENANCE

Galerie Anne Abels, Cologne
Galerie Toninelli, Milan
Private Collection, Sweden
Milton D. Ratner, Chicago
Robert Elkon Gallery, New York (acquired from the above)
Acquired by the present owner from the above in September 1983

EXHIBITED

New York, Betty Parsons Gallery, *Jackson Pollock, Paintings*, November - December 1949, no. 32 (checklist)

Lincoln, University of Nebraska, *60th Annual Exhibition of Contemporary Arts*, March - April 1950, no. 93

Toledo, The Toledo Museum of Art, *37th Annual Exhibition of Contemporary American Paintings*, June - August 1950, no. 61 (checklist)

Dallas, Dallas Museum of Art; St. Paul, St. Paul Gallery and School of Art; Winnipeg, Winnipeg Art Gallery; Toledo, Toledo Museum of Art; Louisville, Speed Art Museum; and Carbondale, Southern Illinois University, *Abstract Painting in America* (organized by the Museum of Modern Art, New York), October 1951 - April 1952, no. 38 (Dallas and Louisville), no. 27 (Toledo)

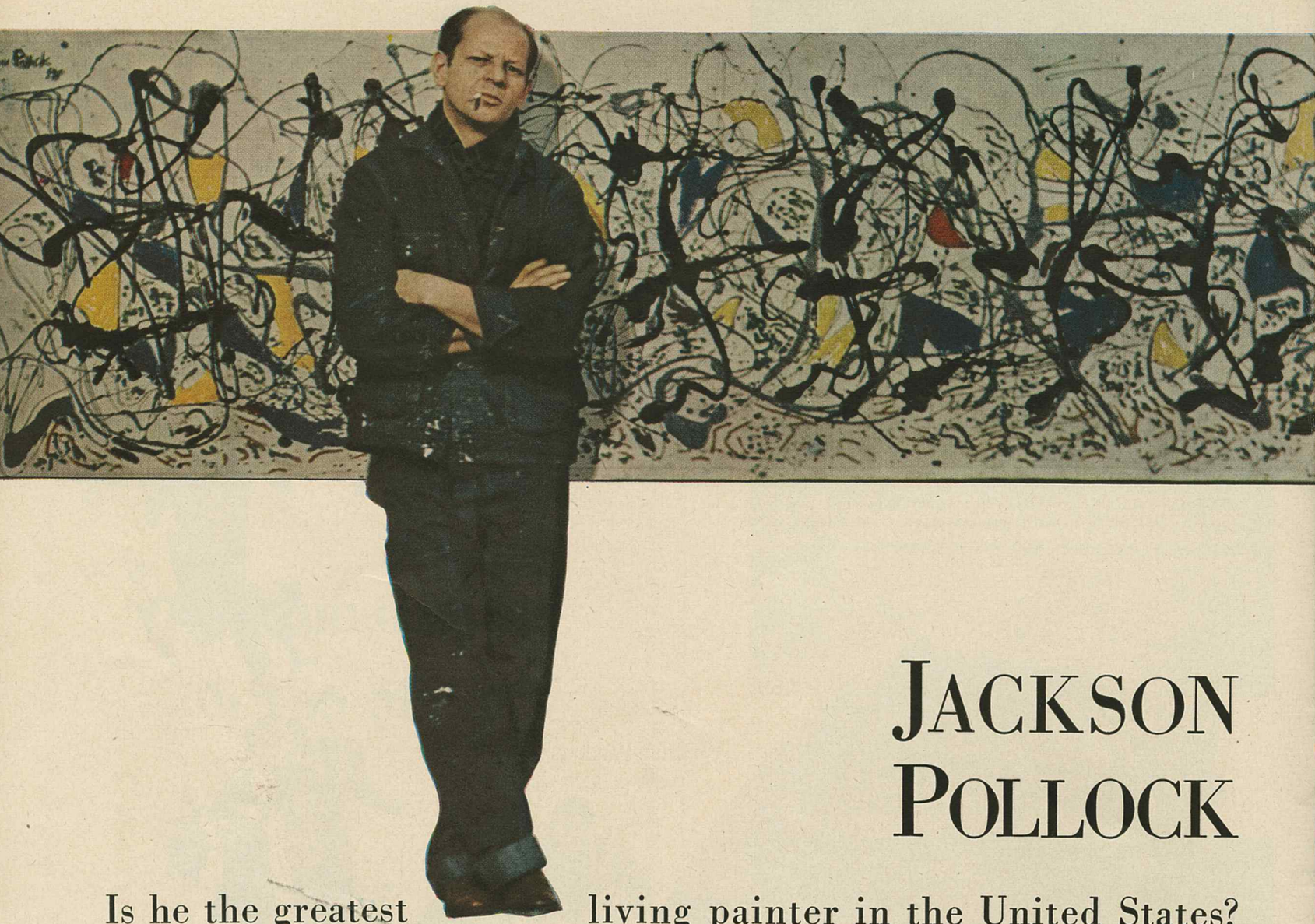
Frankfurt, Frankfurter Kunstverein Steinernes Haus, *Von Bauhaus bis zur Gegenwart*, July - September 1967, no. 67

Basel, Galerie Beyeler Basel, *Moon and Space*, January - March 1970, p. 30, no. 65, illustrated in color

LITERATURE

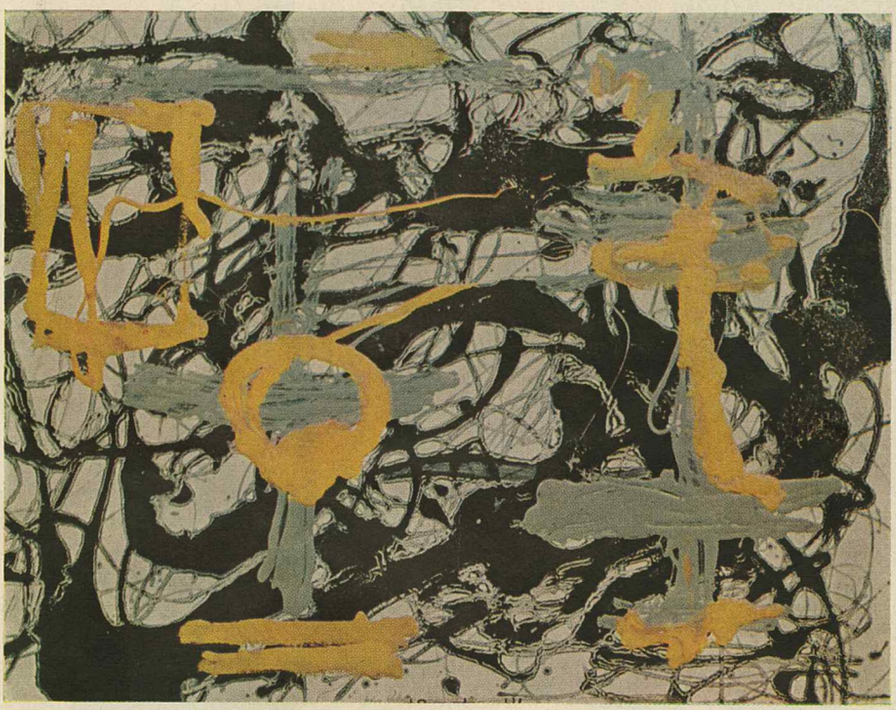
Exh. Cat., New York, The Museum of Modern Art, *Jackson Pollock*, 1967, p. 48 (text)

Francis Valentine O'Connor and Eugene Victor Thaw, Eds., *Jackson Pollock: A Catalogue Raisonné of Paintings, Drawings and Other Works, Volume 2: Paintings 1948-1955*, New Haven and London, 1978, p. 78, no. 258 (text)



JACKSON POLLOCK

Is he the greatest living painter in the United States?



"NUMBER TWELVE" reveals Pollock's liking for aluminum paint, which he applies freely straight out of the can. He feels that by using it with ordinary oil paint he gets an exciting textural contrast.

Recently a formidably high-brow New York critic hailed the brooding, puzzled-looking man shown above as a major artist of our time and a fine candidate to become "the greatest American painter of the 20th Century." Others believe that Jackson Pollock produces nothing more than interesting, if inexplicable, decorations. Still others condemn his pictures as degenerate and find them as unpalatable as yesterday's macaroni. Even so, Pollock, at the age of 37, has burst forth as the shining new phenomenon of American art.

Pollock was virtually unknown in 1944. Now his paintings hang in five U.S. museums and 40 private collections. Exhibiting in New York last winter, he sold 12 out of 18 pictures. Moreover his work has stirred up a fuss in Italy, and this autumn he is slated for a one-man show in *avant-garde* Paris, where he is fast becoming the most talked-of and controversial U.S. painter. He has also won a following among his own neighbors in the village of Springs, N.Y., who amuse themselves by trying to decide what his paintings are about. His grocer bought one which he identifies for bewildered visiting salesmen as an aerial view of Siberia. For Pollock's own explanation of why he paints as he does, turn the page.

Jackson Pollock
Number 32, 1949

SUSAN DAVIDSON
CURATOR OF *NO LIMITS, JUST EDGES: JACKSON POLLOCK PAINTINGS ON PAPER,*
SOLOMON R. GUGGENHEIM MUSEUM, 2005

IT IS UNEQUIVOCALLY ACCEPTED among art historians, critics, and collectors that Jackson Pollock's defining innovation is his "all-over" poured painting technique. *Number 32, 1949* is a stellar example within a well-defined body of work consisting of twenty-nine small-scale paintings on paper created at the height of the artist's artistic achievements. Executed over the course of an explosive and intense period between 1948 and 1949, these dynamic, beautifully rendered, and intimate paintings share equal stature with the artist's concurrent canvases.[1] Despite the radical shift in scale between them, Pollock's more intimate paintings on paper convey the same commanding sense of space, control of line, and complex organization evident in mural-sized canvases such as *Number 1A, 1948* (1948) or *Number 2, 1949* (1949). Though the larger works seem to invite the viewer to walk *into* the activated space—as the artist did during their execution—this group of paintings on paper offers a remarkably similar effect.

Commonly identified as "all-over" abstractions, these pictures were the logical progression from the looping brushwork and pictographic markings of the Surrealist-inspired works that occupied Pollock earlier in the decade. His move in November, 1945, from New York City to The Springs, the bucolic Accabonac Creek setting on Long Island's eastern shore instigated substantial advances in his art. Working initially in the upstairs bedroom of the shingled farmhouse, Pollock for the first time laid a canvas flat on the floor, foregoing the easel. The following summer he converted the property's barn into a studio—a space now synonymous with his mature paintings. With these breakthrough works, Pollock introduced a nontraditional use of drawing and painting implements and their direct contact with the surface. Working from modulated distances and angles above the picture plane, he used dripping, pouring, and splattering techniques. These methods were not Pollock's invention alone, but he pushed them to new extremes—employing greater concentration and finesse. He felt this approach enabled him more precisely to control his application of paint, once describing the effects of his process: "I need the resistance of a hard surface. On the floor I am more at ease. I feel nearer, more a part of the painting, since this way I can walk around it, work from the four sides and can literally be *in* the painting."[2]

Pollock's unconventional working method and its physical and intuitive nature assumed an epic stature even before his untimely death at the age of forty-four in an automobile crash. The protean myth of the artist as action painter is in part due to the extensive documentation of the artist as he worked on the all-over poured abstractions, recorded in photographs and films by Hans Namuth, Martha Holmes, and others. These visual records capture the elaborate choreography and gestural movements that Pollock used to create many of the large canvases of the early 1950s, pouring and splattering paint as they lay on the floor of his twenty-foot-square studio. At the same time, in the more intimate confines of his paintings on paper, he was able to focus and control the same effects on standard sheets of "Imperial" paper whose area, at approximately 22 by 30 ½ inches, was roughly eight times smaller than that of most canvases of the period. Most lack the tacking holes left in paper after it is attached vertically to a studio easel or wall. Therefore, the paintings on paper were likely executed horizontally, although there seems to be no record of whether Pollock worked on them atop tables or on the floor (although the former seems more likely). In some photographs, drawings can be seen piled on low tables or atop a large flat file in his studio. This ability to scale the sweep of his gestures to widely variable dimensions demonstrates Pollock's extreme coordination of eye and hand as controlled by the movement of his wrist, then his arm, and finally his entire torso. His friend and early mentor, Chilean Surrealist Roberto Sebastián Echaurren Matta, once

Opposite: *LIFE* Magazine, "Jackson Pollock: Is He the Greatest Living Painter in the United States?", August 8, 1949, pp. 42 and 43
Photo courtesy: *LIFE* Magazine
Art © 2018 Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

described the physical mechanics involved in Pollock's movement between the intimacy of paper to the sweep of a mural-size canvas: "This freedom of Pollock . . . was like going from hand-painting to arm-painting."[3]

The year 1949 was a notable one for Pollock, artistically, critically, and professionally. He exhibited twice at the Betty Parsons Gallery (who now represented him after Peggy Guggenheim shuttered her Art of This Century museum/gallery). The first Parsons exhibition occurred in January of works executed in 1948 and the second in November included works made exclusively in 1949.[4] Together, these exhibitions featuring equal numbers of commanding, all-over abstractions, both smaller scale on paper along with large-and small-scale works on canvas, offered a continuous exploration of the breakthrough poured technique that dominated his production during the two years he was "on the wagon." The excitement generated for Pollock's classic poured paintings resulted in a number of important sales from both exhibitions to pioneering collectors, some even repeat customers.[5] Most significantly, the august Museum of Modern Art, New York, secured the mural-sized *Number 1A, 1948*, heralding the artist's institutional acceptance.[6] The year was also observed by national press coverage in *Life* magazine who posited "Is he the greatest living painter in the United States?," thus bringing Pollock's singular style to a wider public and cementing his reputation as one of the most important post-war artists then working in America.[7]

The thirty-four paintings included in the November 1949 exhibition comprised nearly Pollock's entire output, which was frenetically produced in the ten months since his January outing at Parsons earlier in the year.[8] In contrast to the previous year's production of similarly styled works, those produced throughout 1949 were marked by more assuredness and control of line in their dexterity of technique. Reviewers noted that this fresh body of work ". . .expresses a more intense emotion than ever in his newest pictures," observing that the artist and his process were inextricably entwined within the "tightly woven webs of paint applied. . . with a sweeping movement of the arm."[9] Indeed, a reviewer added that "the new work has a feeling of depth and a sense of stricter organization that add greatly to its appeal."[10]

Number 32, 1949 epitomizes the complexities of Pollock's working method—his assertive application of paint made controlling the compass of his wrist, fashioning multilayered loop-the-loop structures with interwoven skeins of yellow, red, and green oil paint. This rich palette of both fine art and commercial paints (the latter the shimmering Duco aluminum enamel that informed a number of works in the exhibition as well as the current lot) is overdrawn with thin black calligraphic lines most likely flung from sticks loaded with paint; an often-acknowledged hallmark of Pollock's singular style is his "continuous unbroken line."[11] The swirling, gyrating painted patterns and repetition of looping skeins of *Number 32, 1949* almost entirely obscure the paper ground. This insistent push of the pictorial elements past the outer dimensions of the support illustrates what Pollock once described, succinctly, as having "no limits, just edges."[12] One does not immediately register the difficulty of radically shifting upwards in scale to the mural-sized canvases that he was concurrently producing. The compositional elements of *Number 32, 1949* convey the same sense of space, control of line, and complex organization still inviting the viewer to "walk" into its activated space. Pollock had certainly tamed the line and in the process helped to reinvent pictorial space. Even within this more intimate arena, the power *Number 32, 1949* commands is out of proportion to its scale.

SUSAN DAVIDSON

As an art historian and curator, Susan Davidson is an authority in the fields of Surrealism, Abstract Expressionism, and Pop Art, with an expertise in the art of Robert Rauschenberg. She was Senior Curator for Collections & Exhibitions at the Solomon R. Guggenheim Museum, New York from 2002–2017 and Collections Curator at the Menil Collection for eighteen years prior. Ms. Davidson holds advanced degrees in art history from the Courtauld Institute of Art, London, and George Washington University, Washington, D.C.

Portions of this text are based on earlier texts by the author: Susan Davidson, 'The Gesture of Intimate Scale: Jackson Pollock Paintings on Paper', in *No Limits, Just Edges: Jackson Pollock: Paintings on Paper,* exh. cat., Solomon R. Guggenheim Museum, New York, 2006, pp. 10–21 and Susan Davidson, "Feminism for the Most Masculine: How Two Women Launched an Art Market," in *Abstract Expressionism*, ed. David Anfam, exh. cat. (London: Royal Academy of Arts, 2016), pp. 86–103.

1 Pollock produced thirteen paintings on paper in 1948 and sixteen in 1949 in both horizontal and vertical formats. As many as eighteen paintings were either mounted onto canvas, composition board, or Masonite sometime after their making, including the present work.

2 Jackson Pollock, "My Painting," *Possibilities* 1 (winter 1947–48), pp. 78–83, in Pepe Karmel, ed., *Jackson Pollock: Interviews, Articles, and Reviews* (New York: Museum of Modern Art, 1999), p. 17.

3 "Concerning the Beginnings of the New York School, 1939–1943: An Interview with Peter Busa and Matta," *Art International 11,* no. 6 (summer 1967), p. 18.

4 The dates for each three-week exhibition were January 24–February 12, 1949 and November 21–December 10, 1949.

5 Sales from the November 1949 exhibition included the repeat customers of botanist and poet Dwight Ripley, who added *Number 18, 1949* to his collection and collector and educator Edward Root, who purchased *Number 34, 1949,* perhaps as a companion to *Number 20, 1948* bought at the January 1949 show. Both men were serious Pollock enthusiasts, having first acquired works from various Pollock exhibitions at Guggenheim's *Art of This Century*. Other purchasers included Edgar Kaufmann Jr, critic and director of the industrial design department at MoMA, who acquired *Number 12, 1949*; Vogue art editor Priscilla Peck, who purchased *Number 15, 1949*; and the collector Dorothy Noyes *(Number 17, 1949)*. The Filipino artist Alfonso Ossorio, Pollock's friend and quasi-patron, purchased *Number 19, 1949* and *Number 33, 1949* and his companion, Theodore Dragon, purchased *Number 30, 1949*.

6 *Number 1A, 1948* was the only painting in both 1949 exhibitions and the only 1948 work in the November exhibition. The museum paid $3,000 for the work, receiving a special museum discount of 15%. It was the third Pollock and the first all-over poured painting they acquired for the collection.

7 Dorothy Seiberling, "Jackson Pollock: Is He the Greatest Living Painter in the United States?, *Life 27,* no. 6 (August 8, 1949), pp. 42–45.

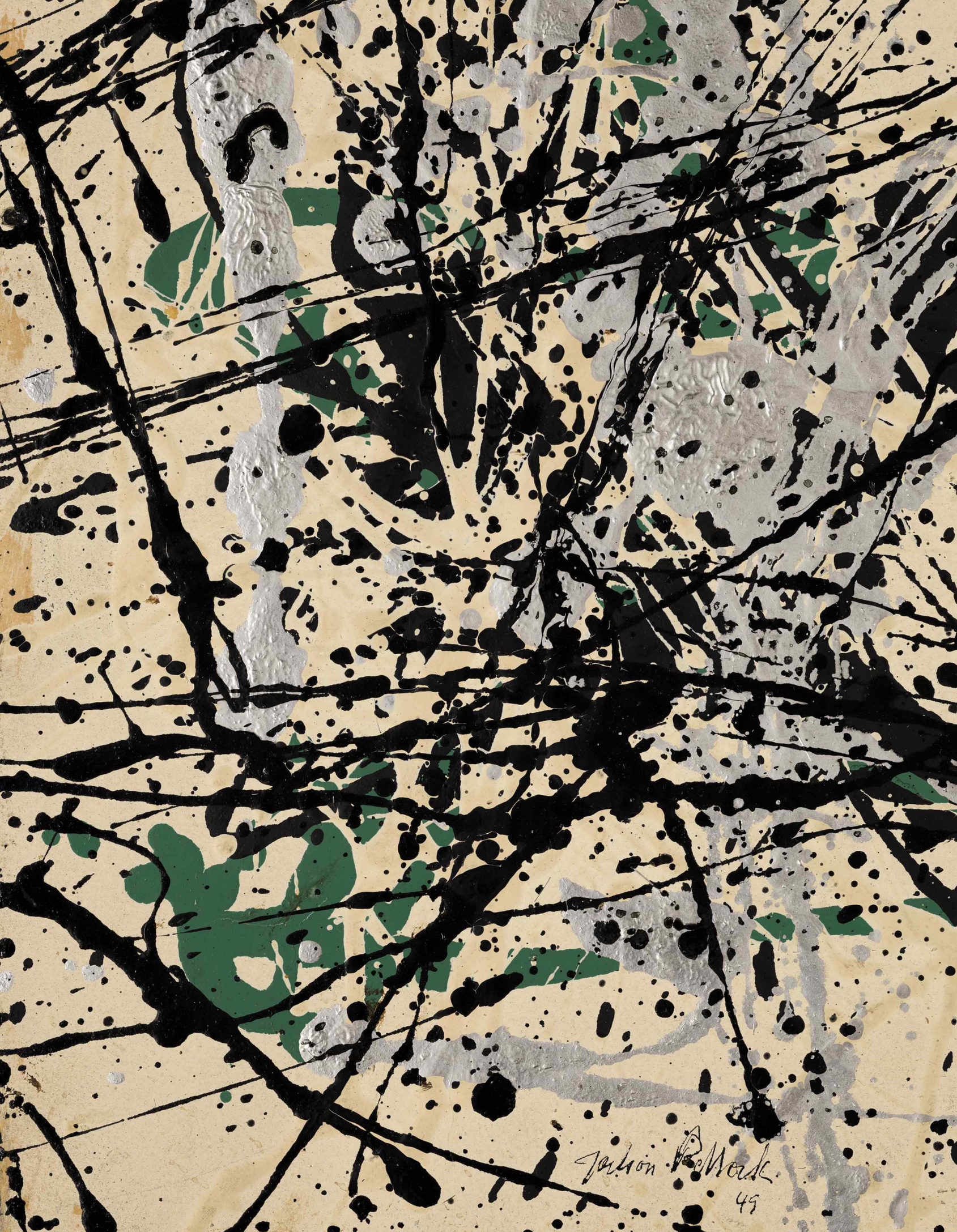
8 The exhibition included fourteen (seven horizontals and nine verticals) of the sixteen paintings on paper and twenty of the twenty-five canvases produced that year.

9 A[my] R[obinson], "Jackson Pollock," *Art News* 48, no. 8 (December 1949), p. 43.

10 Robert M. Coates, *New Yorker* (December 3, 1949), p. 95.

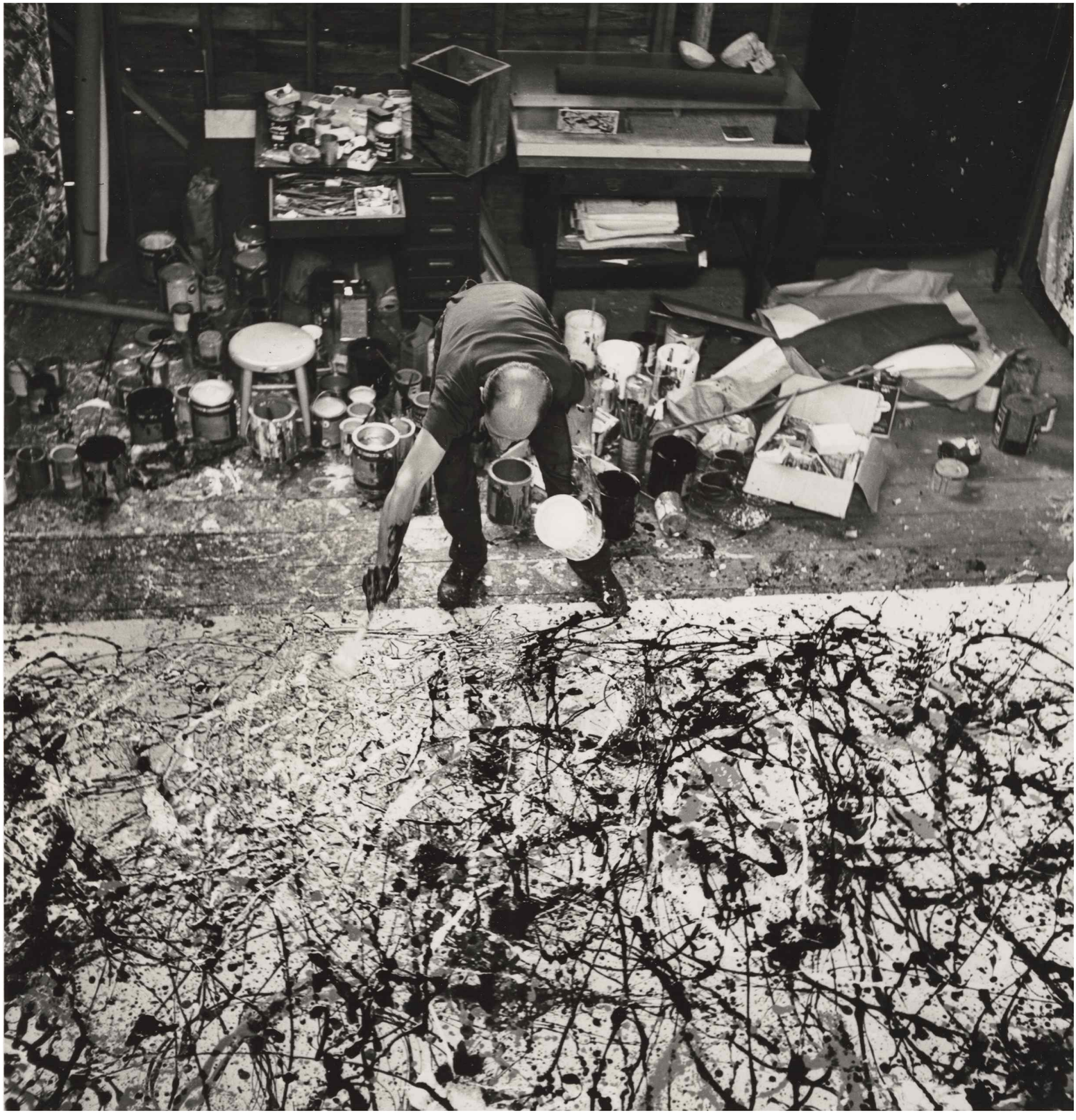
11 William Rubin described Pollock's "continuous unbroken line" in "Jackson Pollock and the Modern Tradition," *Artforum* (February–May 1967); reprinted in Karmel, ed., *Jackson Pollock: Interviews, Articles, and Reviews,* p. 129.

12 Jeffrey Potter, "Jackson Pollock: Fragments of Conversations and Statements," in Helen A. Harrison, Ed., *Such Desperate Joy: Imagining Jackson Pollock* (New York: Thunder's Mouth Press, 2000), p. 93.


Jackson Pollock
49

JACKSON POLLOCK

Number 32, 1949



Top right: **Jackson Pollock**, *Number 1A, 1948*, 1948
The Museum of Modern Art, New York, NY
Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY
Art © 2018 Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

Bottom right: **Jackson Pollock**, *Autumn Rhythm (Number 30)*, 1950
Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY
Art © 2018 Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

Opposite: The artist in his Long Island studio, 1950
Photograph by Hans Namuth
Courtesy Center for Creative Photography, University of Arizona
© 1991 Hans Namuth Estate
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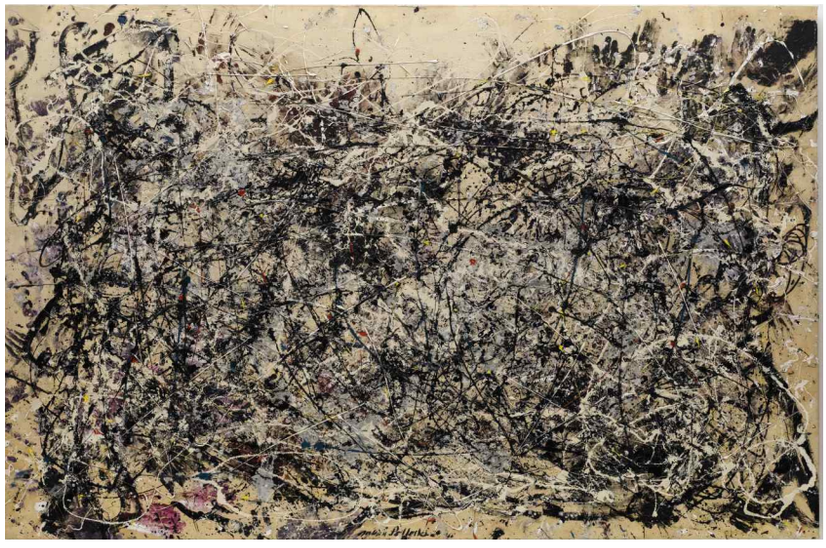
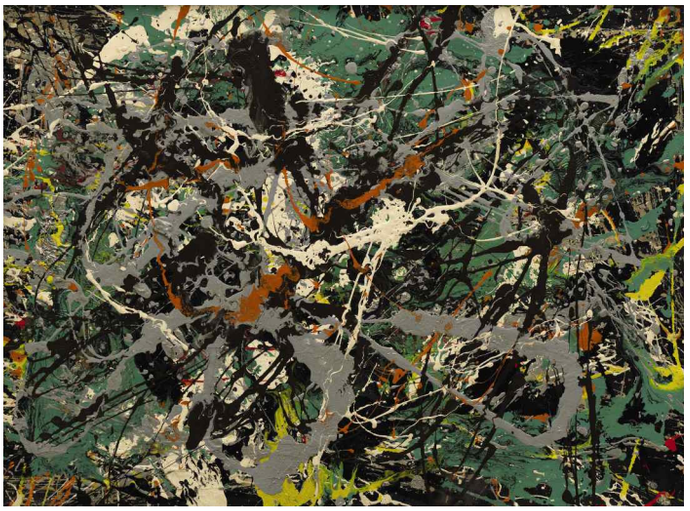


AN ICONIC EXEMPLAR OF JACKSON POLLOCK'S REVOLUTIONARY DRIP PAINTINGS that forever altered the trajectory of painting in the Twentieth Century, *Number 32, 1949* stands as a resounding and incontrovertible masterpiece of Abstract Expressionism and a touchstone for the canon of Contemporary Art. A fully covered and luminous painting executed at the crescendo of the artist's career, *Number 32, 1949* epitomizes the chromatic brilliance, heroic gesture, and thrilling dynamism that came to define an entire generation of artists. Furthermore, the present work embodies the radical shift Pollock pioneered through his drip technique, first executed in 1947; by inverting the picture plane, dripping and pouring skeins of paint on canvas or paper laid on the floor below, Pollock transformed the surface of a painting from the Renaissance notion of a "window into a world" into an arena of pure gesture and artistic performance. Among the limited group of sixteen drip paintings on paper that Pollock executed in 1949, *Number 32, 1949* is further distinguished by its lyrical slashes of aluminum paint, lending the work a brilliance that Pollock reserved for only eight of these extraordinarily rare paintings. Comparable examples from Pollock's output in 1949 reside in the most important and highly regarded private and institutional collections, including the Solomon R. Guggenheim Museum, New York and The Munson-Williams Proctor Art Institute, Utica, New York. Acquired directly from the Robert Elkon Gallery in 1983 and having remained in the same private collection for 35 years, the present work is a rare testament to the brilliance of one of the Twentieth Century's most important artistic minds. Barely glimpsed in nearly four decades, *Number 32, 1949* appears today as a triumph of a historic moment when the eyes of the art world looked to New York for the most groundbreaking and creative innovations which forged the narrative of contemporary art history.

Boasting an aesthetically arresting but subtly nuanced surface of intricately dripped layers of poured oil, enamel, and aluminum paint, *Number 32, 1949* radiates with one of the richest and most fully painted surfaces of the entire series. Brilliant bursts of red, bright orange, yellow and green enamel punctuate a nearly impenetrable thicket of black and ochre splatters extending to the very edges of the composition. The numerous layers of deep black and delicate eggshell paint build up a rich, fully covered surface so that the

"Color is Pollock's forte. In the dense web of paint that weaves back and forth it is remarkable how the silvers, blacks, whites and yellows stand on their own instead of killing each other."

Stuart Preston *The New York Times*, November 27, 1949



ground is completely obscured. Atop this boldly painted palimpsest, silver skeins whisk across the surface in a frenzied and gestural dance of iridescent reflections. The metallic luster of the aluminum paint scintillates in thin spangles, creating a luminous glimmer that shifts in varying lights. Each flick, pour and puddle of paint reveals the velocity with which it was flung, yet Pollock's genius is in the boldly and seemingly spontaneously splashed and dripped paint that belies an extraordinary degree of control. As brilliantly captured in Hans Namuth's now famous photographs of the artist, Pollock treated his surfaces as a stage for artistic performance. In contrast to his best-known monumental canvases of the previous years, Pollock executed *Number 32, 1949* within a more intimate format, confining his broad sweeping gestures to more controlled flicks of the wrist. These smaller scaled works allowed Pollock to more closely investigate the ingenuity of his drip technique and the subtleties of his artistic practice: chromatic nuances, the vigor of his gestures, the density of his paint, and the way the many layers of his drips coalesced in the final work.

In 1949, Betty Parsons mounted two exhibitions of Pollock's work, each featuring approximately 35 paintings on canvas and paper; the latter show mounted in November included works exclusively from 1949, among them *Number 32, 1949*. In reviewing the latter of these two shows in the December 1949 issue of *The New Yorker*, Robert M. Coates declares: "Jackson Pollock...has been an artistic mystery since he came to general attention, five or six years ago. He paints in an odd abstract style, made up of overlapping swirls and skeins of brilliant color. Till now, there has been a suggestion of forceful, rhythmic movement about his work that, taken in conjunction with its deliberate avoidance of content, is curiously baffling. His new show may clarify things somewhat. The forcefulness is still there, but better controlled, as the color is less strident, and although he still avoids anything approaching the representational, the new work has a feeling of depth and a sense of stricter organization that add greatly to its appeal. The pieces are not titled, so I won't try to list them. They seem to me the best painting he has yet done." (Robert M. Coates, *The New Yorker*, December 3, 1949) This more disciplined and controlled approach that Coates celebrated is visible in the present

Above left: **Jackson Pollock**, *Number 34, 1949*, 1949
Image © Munson-Williams-Proctor Arts Institute / Art Resource, NY
Art © 2018 Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

Above right: **Jackson Pollock**, *Untitled (Green Silver)*, ca. 1949
Image © The Solomon R. Guggenheim Foundation / Art Resource, NY
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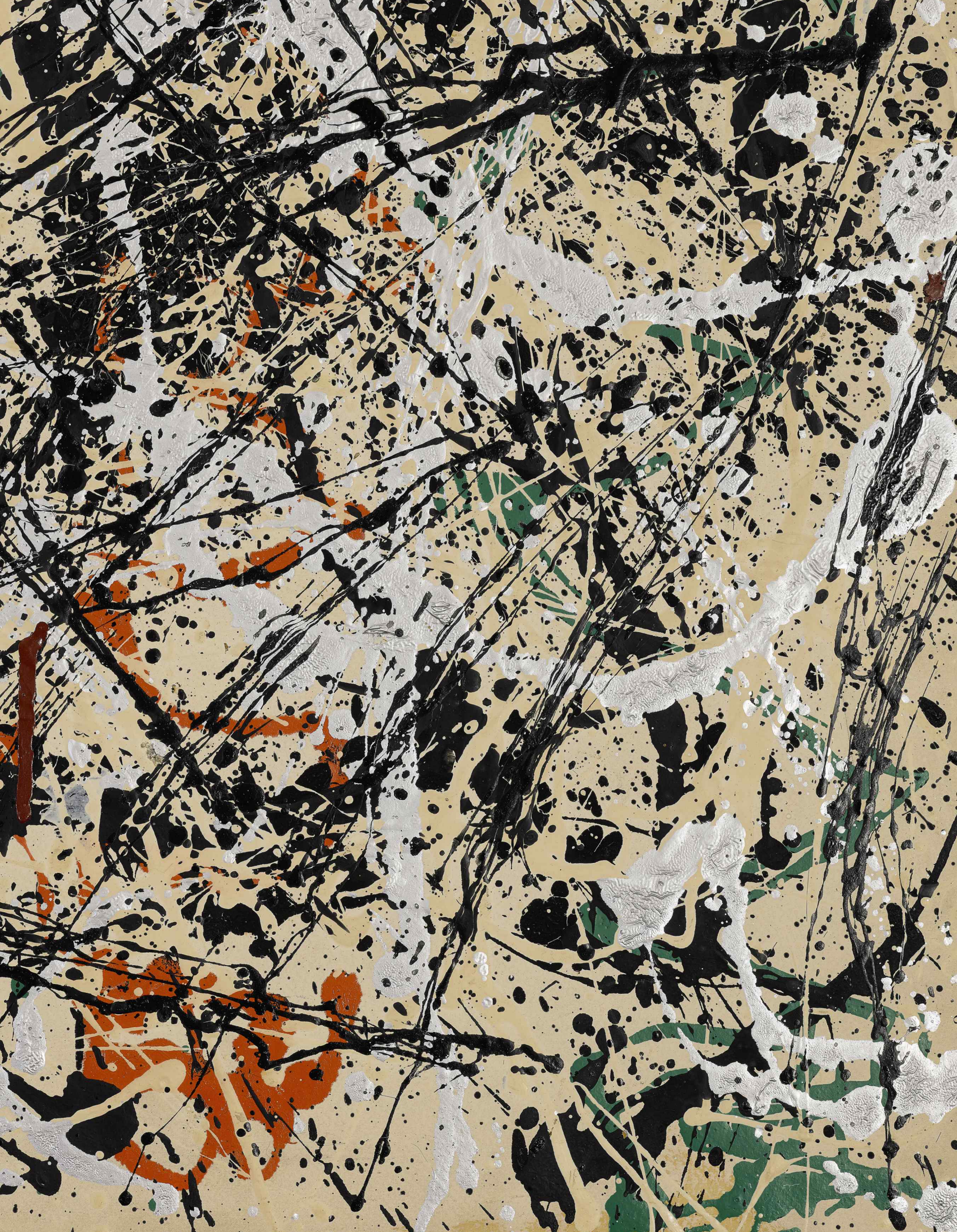

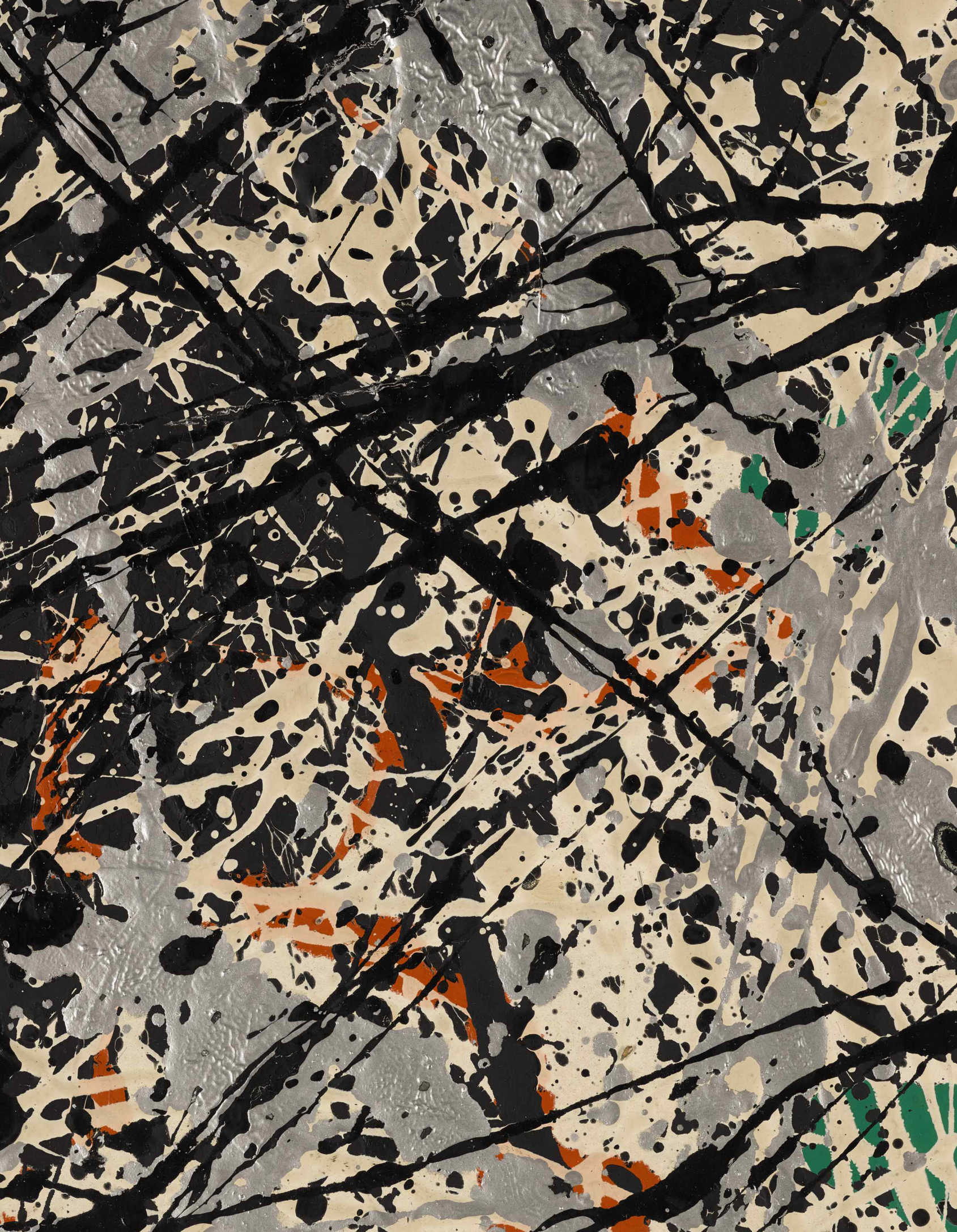

work, manifested in the dense network of taut strokes and looping lines of enamel paint interspersed by vibrant accents of colored pigment. The tensile lines of black paint seem to articulate architectonic scaffolding, against which the looser, more freely applied pours of silver paint reverberate lightly across the surface. Gossamer strands of silver slash across the frenetic ribbons of paint in tangles of light, creating a tantalizingly exhilarating vortex that contracts outward in trajectories of elegant physical abandon. Yet, the dynamic activity of this painting remains balanced and controlled, structured and anchored by the skeletal black lines harnessing its zealous energy. Coates was not the only critic to praise the show at Betty Parsons, nor was he the only visitor who appreciated Pollock's new work; indeed, works from this exhibition would later enter significant museum collections, including the Museum of Fine Arts, Boston, the Wadsworth Atheneum, Hartford, the Hirshhorn Museum and Sculpture Garden, Washington D.C., and the Museum of Contemporary Art, Los Angeles.

Boldly forging his own path within an art historical canon and effortlessly embodying the protean myth of artist as tortured and misunderstood hero and genius, Pollock is arguably one of the most profoundly original and iconoclastic artists in the history of art. 1949 marked a mature peak in the artist's prolific career, when, after two years of developing his pouring method, he truly mastered the technique, applying a more disciplined approach to his painting. This level of control is manifested in the dazzling and tight weave of whisked and flung paint across the rich surface of *Number 32, 1949.* Inspired by the Surrealists' 'automatic techniques' and spurred by the Cubists' cleaving of the picture plane, Pollock created an entirely new method that pushed pictorial space farther than any other artist. From the Surrealists Pollock borrowed a desire to express an innermost and repressed self; he had entered Jungian analysis in 1939 as a way to combat his alcoholism, and would delve into the deepest recesses of his mind to produce numerous Surrealist-inspired paintings and drawings. Taken one step further, Pollock developed his radical technique of dripping, splattering, and pouring paint onto the canvas or paper, relying on chance and gravity to describe his kinesthetic movements on space. The trajectories of flung paint created varied lines that became expressive elements in their own right, now elevated to a record of the artist's inner energy and gesture. Pollock proved that if art was defined by the artist, then the individual's subconscious and instincts directly determined the technique, composition and content of the art; he revolutionized easel painting by asserting that material and medium could fundamentally replace subject matter in painting. Beginning with his first drip painting in 1947, Pollock's brush seldom touched the canvas, yet his dexterity and total physicality orchestrated the fluidity, density, speed, and rhythm of his medium into an all-over composition of sheer resolution and cohesive expression.

Pollock's reinvention of the practice of painting was neither immediately celebrated nor widely

Cy Twombly, *Leda and the Swan,* Rome 1962
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Franz Kline, *Chief,* 1950
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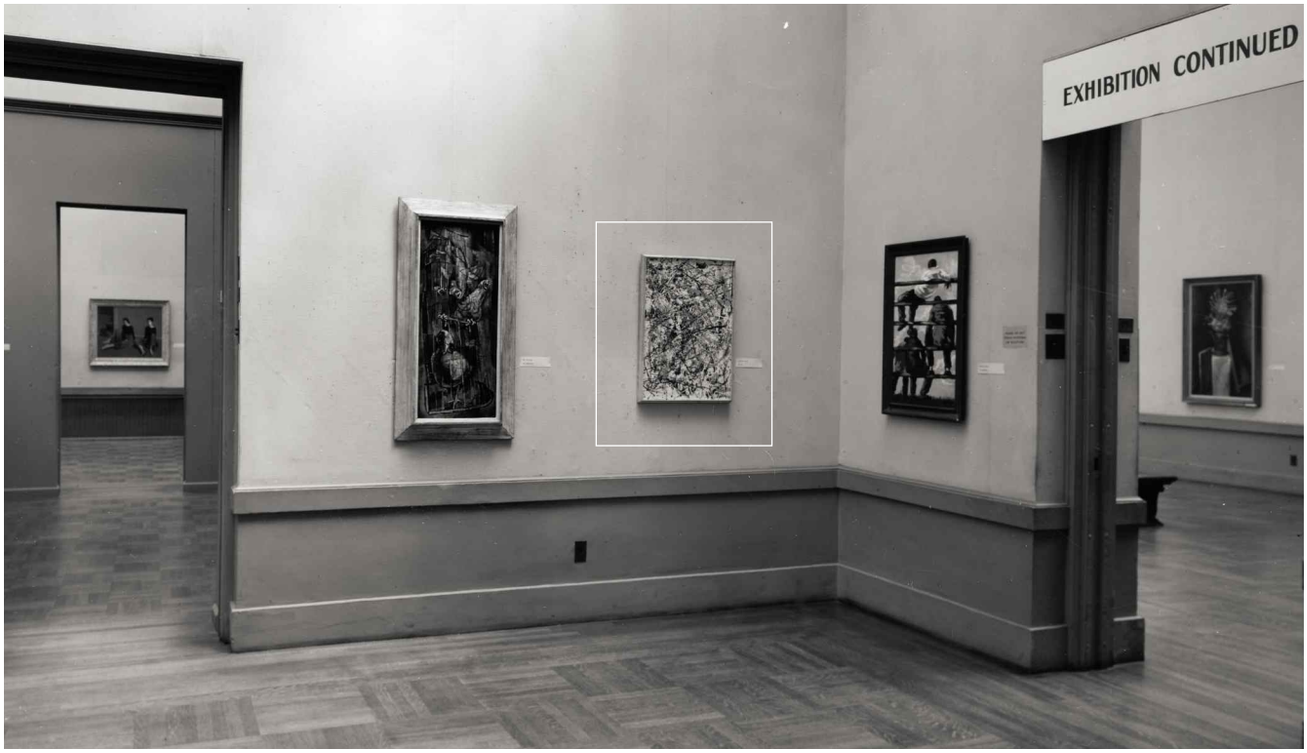


accepted; both Pollock's rearrangement of the canvas on the floor and his use of commercial paint that was readily available in most hardware stores was a mode of artistry decreed as blasphemous. Yet, Pollock began to receive critical and commercial acclaim by 1949, the year when he began to experiment more with the full potential of his pouring technique. Having achieved his signature drip in 1947, Pollock continued to develop this method, harnessing the graphic flow of energy from mind to body to picture plane. It was in 1949, however, that Pollock executed a much smaller number of large-scale works on canvas, and instead turned to exploring the possibilities of painting in a smaller format on paper, merging the vigor of painting with the freedom of draftsmanship to more succinctly express his innermost impulses. Like his Abstract Expressionist contemporaries Barnett Newman and Mark Rothko, Pollock prioritized the urgency and immediacy of his work, eschewing the notion that his drawings differed in value or quality from his paintings. Testament to the significance and artistic crescendo Pollock reached in 1949, in August of that year, *Life* magazine featured the now iconic article of Pollock under the banner headline, "Jackson Pollock: Is he the greatest living painter in the United States?" Virtually unknown in 1944, Pollock had skyrocketed to international acclaim by 1949, by which time his work resided in five national museums and forty private collections. Of the works created at this crescendo of Pollock's career, Susan Davidson writes: "During the height of Pollock's mature phase of poured paintings, his further eradication of the delineation between painting and drawing based on the receptor surface – canvas or paper – continued. Approximately 25 small-scale paintings on paper were probably executed flat during 1948 and 1949 (most lack the tacking holes that are left in paper then attached vertically to a studio wall). As many as fourteen of these paintings on paper were mounted onto canvas or composition board sometime after their execution, giving them a prominence not afforded any of his previous drawings." (Susan Davidson, "The Gesture of Intimate Scale: Jackson Pollock Paintings on Paper," Exh. Cat. Berlin, Deutsche Guggenheim, *No Limits, Just Edges: Jackson Pollock Paintings on Paper*, 2005, p. 17) This golden period witnessed the genesis of a sublime and rarefied body of work, which includes the present painting.

Pollock's innovations, still irrefutably relevant over half a century later, were born from years of struggling with the tension between figure and ground, abstraction and representation, content and technique. *Number 32, 1949* represents the moment in Pollock's career when the artist perfected his signature technique, a break in tradition that challenged the

Above: The present work in the exhibition *37th Annual Exhibition of Contemporary American Paintings* at the Toledo Museum of Art, Toledo, Ohio, 1950
Photo courtesy of the Toledo Museum of Art, Toledo, Ohio
Art © 2018 Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

Opposite: Jackson Pollock's Long Island studio, 1950
Photograph by Hans Namuth
Courtesy Center for Creative Photography, University of Arizona
© 1991 Hans Namuth Estate
Art © 2018 Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

boundaries of painting beyond his previous Surrealist and Expressionist output. Indeed, the present work bears all the hallmarks that characterize the very best of Pollock's oeuvre: a fully painted surface, the inclusion of the incandescent aluminum paint, a densely built-up composition of expressively applied paint, and a dynamic energy that bursts forth from every drip, implying an infinity extending beyond the confines of its edges. The nuances Pollock worked through in the present work presaged such masterpieces as *Autumn Rhythm*, 1950 (The Metropolitan Museum of Art, New York), *Number 1 (Lavender Mist)*, 1950 (The National Gallery of Art, Washington, D.C.), and *One: Number 31, 1950* (The Museum of Modern Art, New York). Stunning, vigorous, delicate, rapturous, and a forceful "no" flung as violently as his paint in the face of a centuries-long tradition in painting, Pollock's *Number 32, 1949* endures as a paragon from one of the most iconoclastic figures of the Twentieth Century, one who has cast a long shadow across the history of art.

"... the new work has a feeling of depth and a sense of stricter organization that add greatly to its appeal... They seem to me the best painting he has yet done."

Robert M. Coates, *The New Yorker,* December 3, 1949

Photo by Stephen Spartana

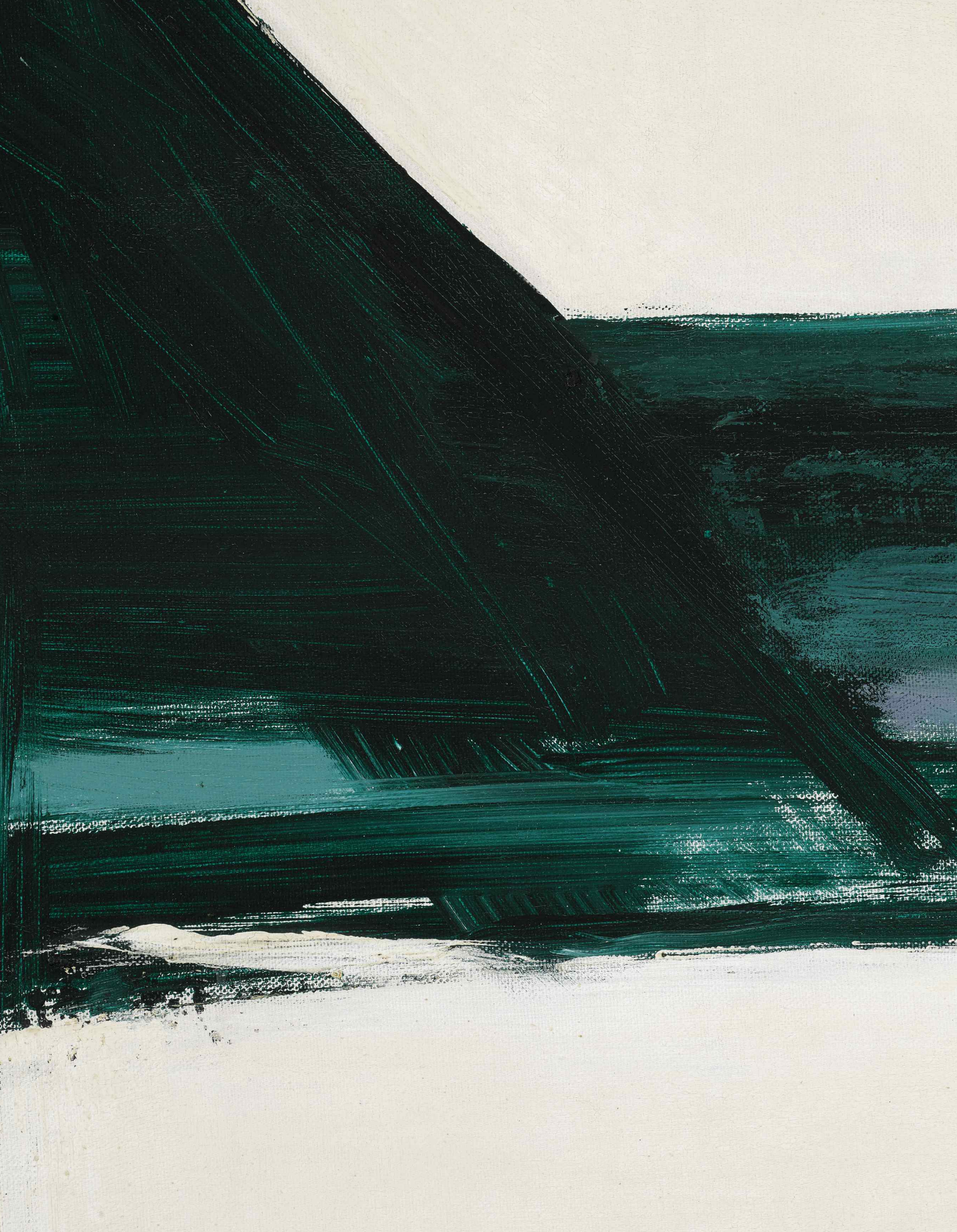
Property from

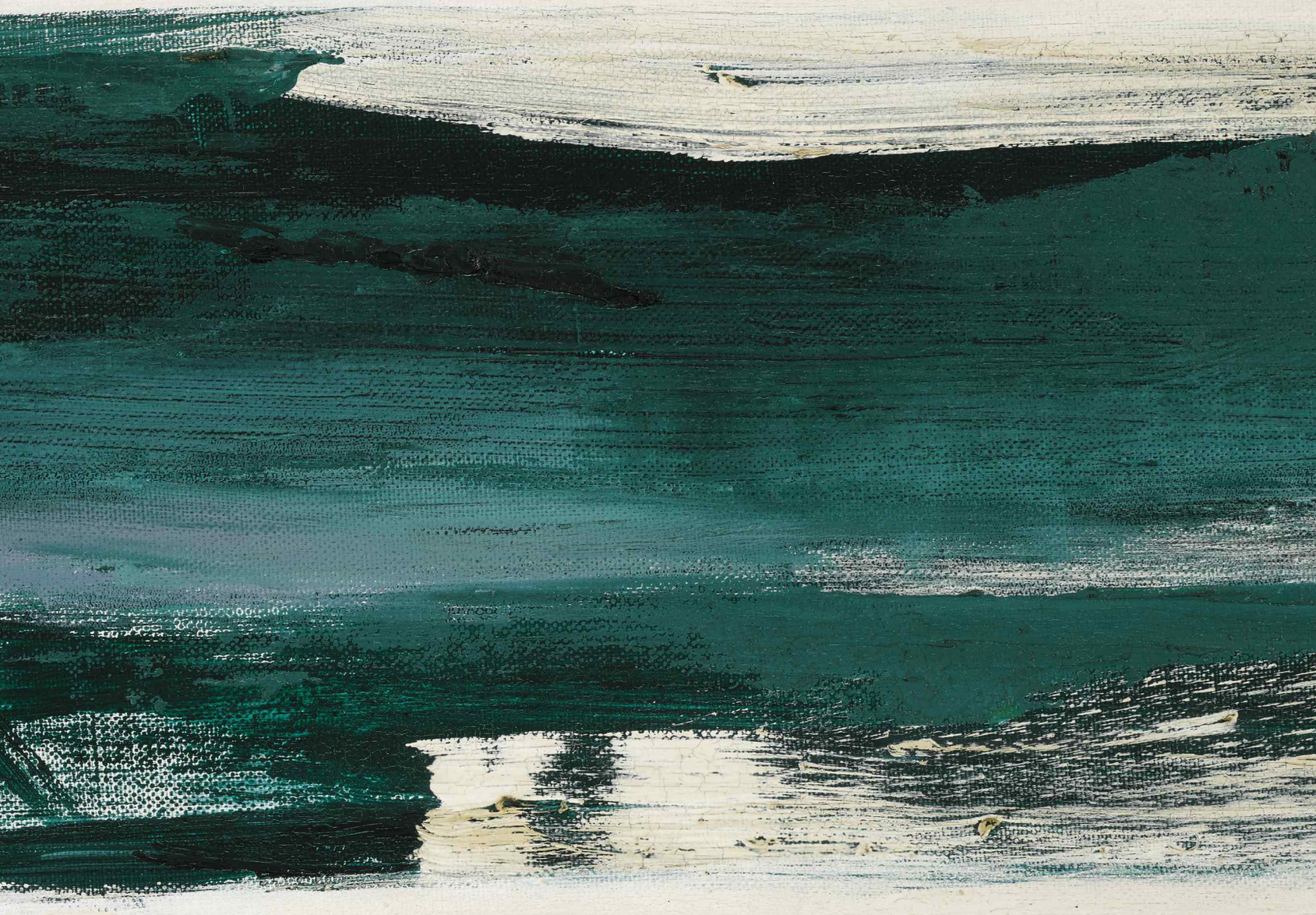
The Baltimore Museum of Art

Sold to Benefit Future Acquisitions of Contemporary Art

FOUNDED IN 1914, The Baltimore Museum of Art is a major cultural destination recognized for engaging diverse audiences through dynamic exhibitions and innovative educational and community outreach programs. The BMA's internationally renowned collection of 95,000 objects encompasses more than 1,000 works by Henri Matisse anchored by the famed Cone Collection of modern art, as well as one of the nation's finest holdings of prints, drawings, and photographs. The galleries showcase an exceptional collection of art from Africa; important works by established and emerging contemporary artists; outstanding European and American paintings, sculpture, and decorative arts; significant artworks from China; ancient Antioch mosaics; and exquisite textiles from around the world. The 210,000-square-foot museum is also distinguished by a grand historic building designed in the 1920s by renowned American architect John Russell Pope and two beautifully landscaped gardens featuring an array of 20th-century sculpture. General admission to the BMA is free so that everyone can enjoy the power of art.

Objects from the BMA's collection are being sold to benefit a fund for contemporary art acquisitions with an emphasis on greater representation of women and artists of color.





PROPERTY FROM THE BALTIMORE MUSEUM OF ART,
SOLD TO BENEFIT FUTURE ACQUISITIONS OF CONTEMPORARY ART

°15

Franz Kline

1910 - 1962

Green Cross

oil on canvas
69¾ by 106 in. 177.2 by 269.2 cm.
Executed in 1956.

$ 6,500,000-7,500,000

PROVENANCE

Estate of the artist
Marlborough Gallery, New York
Philip M. Stern, Washington, D.C. (acquired from the above in December 1967)
Gift of the above in 1993

EXHIBITED

New York, Marlborough-Gerson Gallery, Inc., *Franz Kline 1910-1962*, March 1967, p. 14, no. 3, illustrated (in incorrect orientation)

Baltimore, The Baltimore Museum of Art, *Selections from the Stern Collection,* December 1972 - January 1973

Washington, D.C., The Phillips Collection; Houston, The Institute for the Arts, Rice University; Los Angeles, The Los Angeles County Museum of Art; and Seattle, The Seattle Art Museum, *Franz Kline: The Color Abstractions,* February - November 1979, pp. 15-17 (text), and p. 49, no. 1, illustrated in color

Baltimore, The Baltimore Museum of Art, New Wing for Modern Art, October 1994

Baltimore, The Baltimore Museum of Fine Art, *Franz Kline*, January - May 2009

LITERATURE

Exh. Cat., Cincinnati, Cincinnati Art Museum (and travelling), *The Vital Gesture: Franz Kline in Retrospect*, 1985, p. 132 (text)

April Kingsley, *The Turning Point: the Abstract Expressionists and the Transformation of American Art*, New York, 1992, p. 296 (text)

FRANZ KLINE

Green Cross

VIGOROUSLY EXECUTED ACROSS AN IMMENSE CANVAS, the energy of Franz Kline's *Green Cross* builds into an urgent and arresting paradigm of Abstract Expressionism, culminating in a visual declaration of gestural force. A commanding masterpiece from one of the Twentieth Century's most celebrated artists, *Green Cross* sits at the pinnacle of Kline's most revered period, having been completed in the critical year of 1956. The present work is archetypal of Kline's powerful and sophisticated brand of action painting, and is furthermore remarkable for its use of color and exquisite provenance, having resided in the collection of The Baltimore Museum of Art since 1993. Kline's colored abstractions have come to be considered especially unique within the artist's oeuvre, with many comparable works treasured in internationally renowned museums, including The Phillips Collection, Washington D.C., the Thyssen-Bornemisza Collection, Madrid, and the Whitney Museum of American Art, New York, among others.

Within the New York School of Abstract Expressionism, Kline quickly established an individual visual idiom marked by dominant strokes applied with energy and spontaneity. The inspirational catalyst of Kline's 1950s abstract paintings were his drawings sketched on the pages of a telephone book, initial drafts that he would return to when executing his larger paintings on canvas. A draftsman at heart, Kline rigorously focused on structure, whether in the force of broad individual strokes or the refined balance of layering various strata of paint atop one another, all within the confines of a single canvas such as *Green Cross*. Broad brushstrokes of deep forest and emerald greens cleave the white expanse of the canvas, separating the ground into four quadrants. The strong diagonal cant at the upper right hand corner of this cross forces the viewer's eye downward and to the right, where the paint becomes less saturated, the brushwork lighter. The tracery of these thick strokes crisply articulates the structure of *Green Cross* as well as illustrates the narrative of the

work's execution. Kline's signature style of architectonic compositions created from vigorously applied paint manifests the artist's internalized response to the urban bustle of New York, a source of inspiration that remained at the very core of the Abstract Expressionist identity. The dynamic, fast-paced, and brash city was a formative undercurrent to much of the action painting that had shifted the focus of the art world from Europe to America in the mid-Twentieth Century. The scaffolding of sharp horizontal and vertical strokes surging outward evokes a grid-like urban landscape, infused with the vitality and rhythms of the city. *Green Cross* embodies the bustling intersection of controlled composition and painterly bravura, form and gesture, process and speed that contributed significantly to the artistic vision and innovations shared by Kline's contemporaries. Of these spectacular paintings, Robert Goldwater writes: "The true scale of these canvases is not in their measurements, large as they are. It is instead generated from within, by an immense internal unity, a swath or a rectangle, a closed shape or a crossed one, that pushes and extends the perimeter until it has sufficient room to take its proper form, enough space to move and breathe." (Exh. Cat., New York, Marlborough-Gerson Gallery, *Franz Kline*, 1967, p. 5)

Left: The artist in his studio in Provincetown, Massachusetts, 1960
Photo © Arnold Newman / Getty Images
Art © 2018 The Franz Kline Estate / Artists Rights Society (ARS), New York

Below: **Cy Twombly**, *Note I*, from the series *III Notes from Salalah*, 2005-2007
Image © The Doris and Donald Fisher Collection at the San Francisco Museum of Modern Art
Art © Cy Twombly Foundation

Left: **Georgia O'Keeffe**, *City Night*, 1926
Image © Minneapolis Institute of Arts, MN, USA / Bridgeman Images
Art © 2018 The Georgia O'Keeffe Foundation / Artists Rights Society (ARS), New York

Right: **Jackson Pollock**, *Full Fathom Five*, 1947
Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY
Art © 2018 Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

Although best known for his starkly limited palette of black and white, Kline began to introduce colors in an effort to loosen the tight structures characteristic of his bichromatic palettes. The inclusion of color in the present work underscores the maturity Kline had reached as a painter in 1956, as he needed to fully negotiate and control the structures of his black and white work before altering the chroma. 1956 also marked a significant moment in Kline's career, when his gallery representation changed; upon signing with Sidney Janis that year, Janis supplied the artist with new tube paints to replace the cheaper enamel paint previously used. It was the color of tube paint named 'De Medici Green' that Kline immediately favored, a rich viridian color that vividly slashes across the canvas. Kline's greatest struggle was in elevating color to become as independent and structurally sufficient as his preferred blacks and whites; indeed, Leo Steinberg wrote of Kline's challenge: "I remember his words to me – almost apologetic about having produced yet another show of mostly black paintings. 'I'm always trying to bring color into my paintings, but it keeps slipping away and so here I am with another black show.'" (Leo Steinberg quoted in Exh. Cat., Cincinnati, Cincinnati Art Museum (and travelling), *The Vital Gesture: Franz Kline in* Retrospect, 1985, p. 132) Yet the present work illustrates Kline's triumph in translating his black and white works successfully into stunning compositions of color, having been specifically described by Harry Gaugh as "one of Kline's strongest color paintings." (Harry Gaugh, in Exh. Cat., Cincinnati, Cincinnati Art Museum (and travelling), *The Vital Gesture: Franz Kline in Retrospect*, 1985, p. 132) Based on a black and white study, *Green Cross* is not merely a one-step enlargement of the drawing, but rather a fully formed work in its own right. Although predominantly green, Kline feathered the edges of the longest arm of the cross with shades of white and a slight mauve-gray, balancing the tight contraction of energy at the junction of these two axes.

Kline's Abstract Expressionist paradigm sprang forth at the turn of the 1950s, concurrent with the artistic investigations peers such as Willem de Kooning and Mark Rothko were also pursuing. The fame of these heroic artists can all be traced in part to their ability to have shattered the enveloping influences of art history and instead pushed the practice of painting toward an unprecedented abstraction. Like Jackson Pollock, Barnett Newman, and Mark Rothko, Kline favored a direct and unimpeded experience; in his own words: "[T]hese are painting experiences. I don't decide in advance that I'm going to paint a definite experience but in the act of painting, it becomes a genuine experience for me...I paint an organization that becomes a painting." (The artist cited in Katherine Kuh, *The Artist's Voice: Talks with Seventeen Artists*, New York, 1962, p. 144) Painting was, for Kline, an experience of his innermost energy and being, an arena in which to act and a record of his performance. Kline worked and reworked the composition in scumbles of paint, shifting edges back and forth until he arrived at satisfactory final form. Like Pollock, Kline heightened the ability of line to become subject matter; like Rothko, he celebrated the potential and mutability of color. *Green Cross* remains as an iconic example of Kline's oeuvre and embodies the gestural painting that characterizes the very best of the New York School of Abstract Expressionism.

16

Gerhard Richter

b.1932

Abstraktes Bild

signed, dated *1991* and numbered *747-2* on the reverse
oil on canvas
78¾ by 78¾ in. 200 by 200 cm.

$ 15,000,000-20,000,000

PROVENANCE

Galerie Liliane & Michel Durand-Dessert, Paris
Acquired by the present owner from the above in 1991

EXHIBITED

Paris, Liliane & Michel Durand-Dessert, *Gerhard Richter*, September - October 1991, n.p., no. 747-2, illustrated in color

Paris, Musée d'art Moderne de la Ville de Paris; Bonn, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland; Stockholm, Moderna Museet; and Madrid, Museo Nacional Centro de Arte Reina Sofía, *Gerhard Richter: Painting*, September 1993 - August 1994, Vol. I, p. 160, illustrated in color

LITERATURE

Exh. Cat., Bonn, Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, *Gerhard Richter. Werkübersicht / Catalogue Raisonné 1962-1993*, Vol. III, 1993, n.p., illustrated in color (incorrectly as *747-3*)

Manuel Jover, "Gerhard Richter: Légitime peinture," *Beaux Arts Magazine*, October 1993, p. 111, illustrated in color

Pilar Viviente, "Gerhard Richter: La experiencia de la naturaleza," *Arte Omega*, September 1994, p. 8, illustrated =in color

Dietmar Elger, *Gerhard Richter, Maler*, Venice, 2002, p. 400 (text)

Dietmar Elger, *Gerhard Richter: A Life in Painting*, Chicago and London, 2009, p. 265 (text)

Emanuele Garbin, *Il bordo del mondo: La forma dello sguardo nella pittura di Gerhard Richter*, Venice, 2011, p. 153 (text)

Monika Jenni-Preihs, *Gerhard Richter und die Geschichte Deutschlands*, Vienna and Berlin, 2013, p. 199 (text)

Dietmar Elger, *Gerhard Richter: Catalogue Raisonné 1988-1994*, Vol. IV, Ostfildern, 2015, p. 390, no. 747-2, illustrated in color

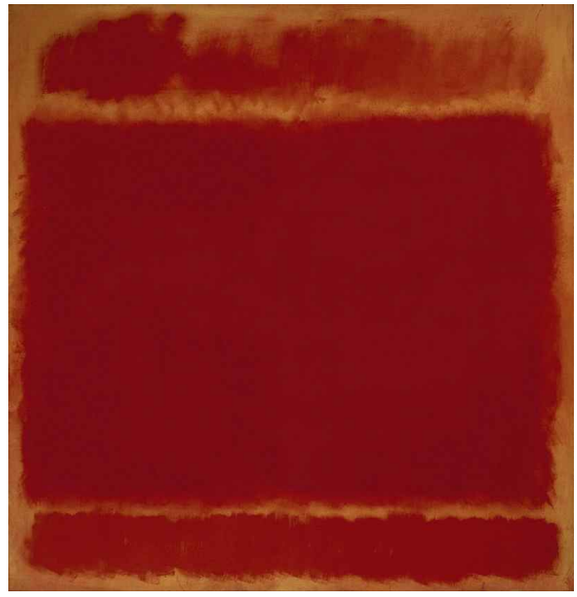
GERHARD RICHTER

Abstraktes Bild

THRUMMING IN CHORDS OF DEEP RED PIGMENT, and exploding across the monumental and perfectly square canvas, *Abstraktes Bild* epitomizes the brilliant resolution of Gerhard Richter's ceaseless explorations into the limits of representation and nature of perception. Richter's peerless formal execution and prodigious output have earned him unparalleled international recognition and acclaim; over the course of over fifty years, his work has been celebrated with numerous retrospectives by the most prestigious museums worldwide, including The Museum of Modern Art, New York, the Tate Modern, London, the Musée du Louvre, Paris, the Stedelijk Museum, Amsterdam, and the Museo Nacional Centro de Arte Reina Sofía, Madrid. Considered one of today's greatest living artists, Richter continues to push the boundaries of painting, engaging his viewers in an ever-changing and intriguing intellectual dialogue. *Abstraktes Bild* represents a crescendo in Richter's career, when the artist reached new heights in his technical investigation

“In Richter’s work there is a demonstration of the ways in which painting’s resources are constantly replenished by the very problems it seems to pose, both for the painter and the viewer. Nobody in our own time has posed them better or solved them more inventively than Richter.”

Glenn D. Lowry, Exh. Cat., New York, The Museum of Modern Art, *Gerhard Richter: Forty Years of Painting,* 2002, p. 7



of his practice, one that casts doubt on the tradition of painting, mimetic accuracy, and aesthetic authenticity. One of just four works in this suite of brilliant red abstract paintings, the present work possesses exquisite provenance, having been acquired at Galerie Liliane & Michel Durand-Dessert, Paris shortly following its execution, and appearing publicly today for the first time since its inclusion in *Gerhard Richter*, an internally exhibited survey of the artist’s work, from 1993–1994.

Above left: **Clyfford Still**, *1949 No. 1 (PH-385),* 1949
The Clyfford Still Museum
Art © City and County of Denver, courtesy the Clyfford Still Museum / Artists Rights Society (ARS), New York

Above right: **Mark Rothko**, *Untitled*, 1960
Collection of Kate Rothko Prizel
Image © Art Resource, NY
Art © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

Opposite: The artist with the present work
Thomas Struth, *Gerhard Richter in the Reina, Sofía, Madrid,* 1995
© 2018 Thomas Struth
Art © 2018 Gerhard Richter (ARS), New York

Top left: **Cy Twombly**, *Fifty Days at Iliam*, Part V: *The Fire that Consumes All Before It*, 1978
Image © Philadelphia Museum of Art, Pennsylvania, PA, USA / Bridgeman Images
Art © Cy Twombly Foundation

Bottom left: **Willem de Kooning**, *Gansevoort Street*, c. 1949
Private Collection
Art © 2018 The Willem de Kooning Foundation / Artists Rights Society

Opposite: The present work installed in the exhibition *Gerhard Richter*, Moderna Museet, Stockholm, Sweden, 1994
Photo © Moderna Museet / Stockholm Artwork
Art © 2018 Gerhard Richter

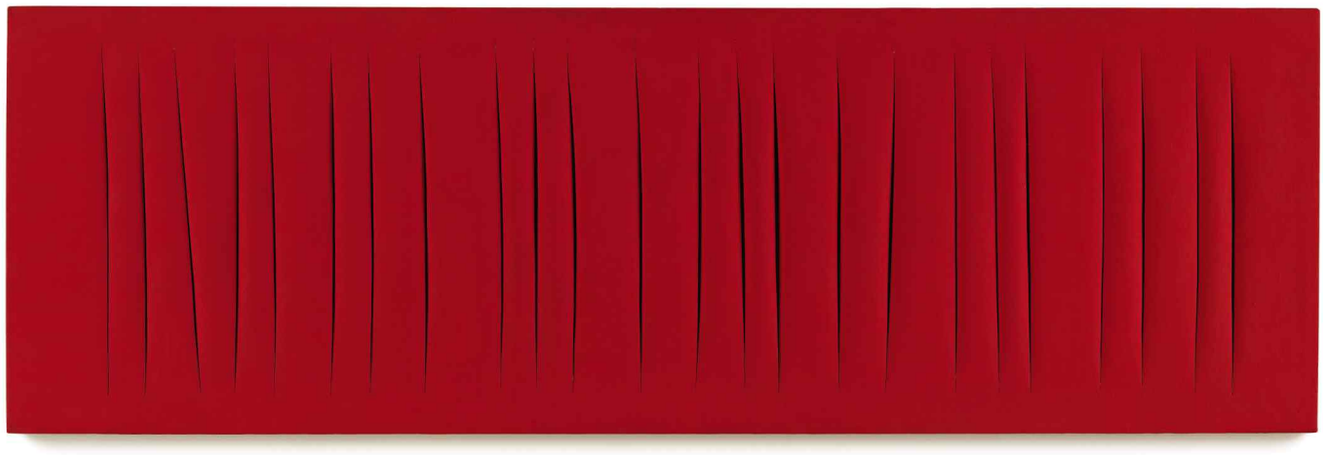
Stunning in its chromatic vibrancy, *Abstraktes Bild* stuns the viewer in waves of scarlet, punctuated by crests and ridges of maroon, flecks of white and pulls of crimson paint in an entirely abstract composition that nevertheless creates a powerful sensation of distance and perspective. Heavily saturated layers of streaked, squeegeed and pulled oil paint become a record of the artist's time and process, the strata of pigment caught in a perpetually dynamic stasis of flickering light and shadow. A vibration of movement ricochets throughout this painting, a simulacrum of a horizon line stilting the vertical strums of dark maroon. Richter's genius lies in his brilliant synthesis of chance coupled with a definitive artistic gesture; over the period of the present work's execution, *Abstraktes Bild* underwent several iterations in which each new sweeping accretion of paint introduced new bends and spreads of color. Gesturing expansively with his hard-edged squeegee, Richter purposely drew the paint across the surface in controlled drags, yet lacked foresight as to the translucency or saturation of the veils in his squeegee's wake, introducing an element of spontaneity. The exuberant strata of paint bear the ghosts of previous accretions and color juxtapositions applied, erased, remade and obliterated over again, realizing Richter's artistic ideology of his *Abstrakte Bilder*: "I want to end up with a picture that I haven't planned. This method of arbitrary choice, chance, inspiration and destruction may produce a specific type of picture, but it never produces a predetermined picture...I just want to get something more interesting out of it than those things I can think out for myself." (The artist interviewed in 1990, in Hubertus Butin and Stefan Gronert, Eds., *Gerhard Richter. Editions 1965-2004: Catalogue Raisonné*, Ostfildern-Ruit, 2004, p. 36) The constant erasure and denial of formal resolution evokes a reading of natural phenomena and a spontaneous naturalism; unlike Richter's *Photo Paintings* that fall away into abstraction,

the *Abstrakte Bilder* return us, if only elusively, to figuration. The variegated surface of *Abstraktes Bild* creates a dynamic visual experience and forges a portrait of temporal genius, one that forces the viewer to constantly refocus due to the overwhelming assault of pictorial data.

Throughout his career, Richter has questioned the reliability of painting and its function, beginning in a time when the medium itself had been completely eclipsed in favor of new and more innovative artistic techniques. Richter himself noted: "I was out of fashion for a long time after the early 1960s work, and painting itself was unfashionable too." (The artist in an interview with Richard Cork, "Gerhard Richter: A Divided German," *Apollo*, London, January 1992, p. 49) Yet even today, Richter's cerebral probing into the purpose and merits of painting remain relevant, challenging, and insightful. Moving seamlessly from

“I just want to get something more interesting out of [my paintings] than those things I can think out for myself.”

Gerhard Richter in an interview with Sabin Schutz,
Gerhard Richter: Writings 1961-2007, New York, 2009, p. 256



the representational to the abstract, Richter’s corpus has continued to defy traditional classification, instead surging forth, as in the present work, into an entirely new genre of Postmodernism. Within the dramatic arena of *Abstraktes Bild*, Richter lays bare his distrust of the grand theories of the gestural painting that revolutionized the canon in the 1950s, while simultaneously calling these new ideologies into question through the lens of abstract painting itself. The present work reverberates in a torrent of vivid red pigment that not only evokes all-encompassing canvases from post-war masters such as Mark Rothko and Clyfford Still, but also oscillates between the possibility of verisimilitude and an entirely transcendental and sublime experience.

Richter’s unprecedented abstraction stands as the ultimate culmination of his epic artistic journey, during which he has challenged the very nature and purpose of painting through the medium itself. Evoking the highest quality of artistic prowess and dexterity with his technique perhaps only reached by such masters as Claude Monet, Mark Rothko and Willem de Kooning, *Abstraktes Bild* stands among the pinnacle achievements of this prolific artist’s career.

Above: **Lucio Fontana**, *Concetto Spaziale, Attese*, 1965
Private Collection. Sold Sotheby’s New York, November 2015 for $16.2 million
Art © 2018 Fondation Lucio Fontana / Artists Rights Society (ARS), New York / SIAE, Rome

PROPERTY FROM A PRESTIGIOUS PRIVATE EUROPEAN COLLECTION

17

Alexander Calder

1898 - 1976

Untitled

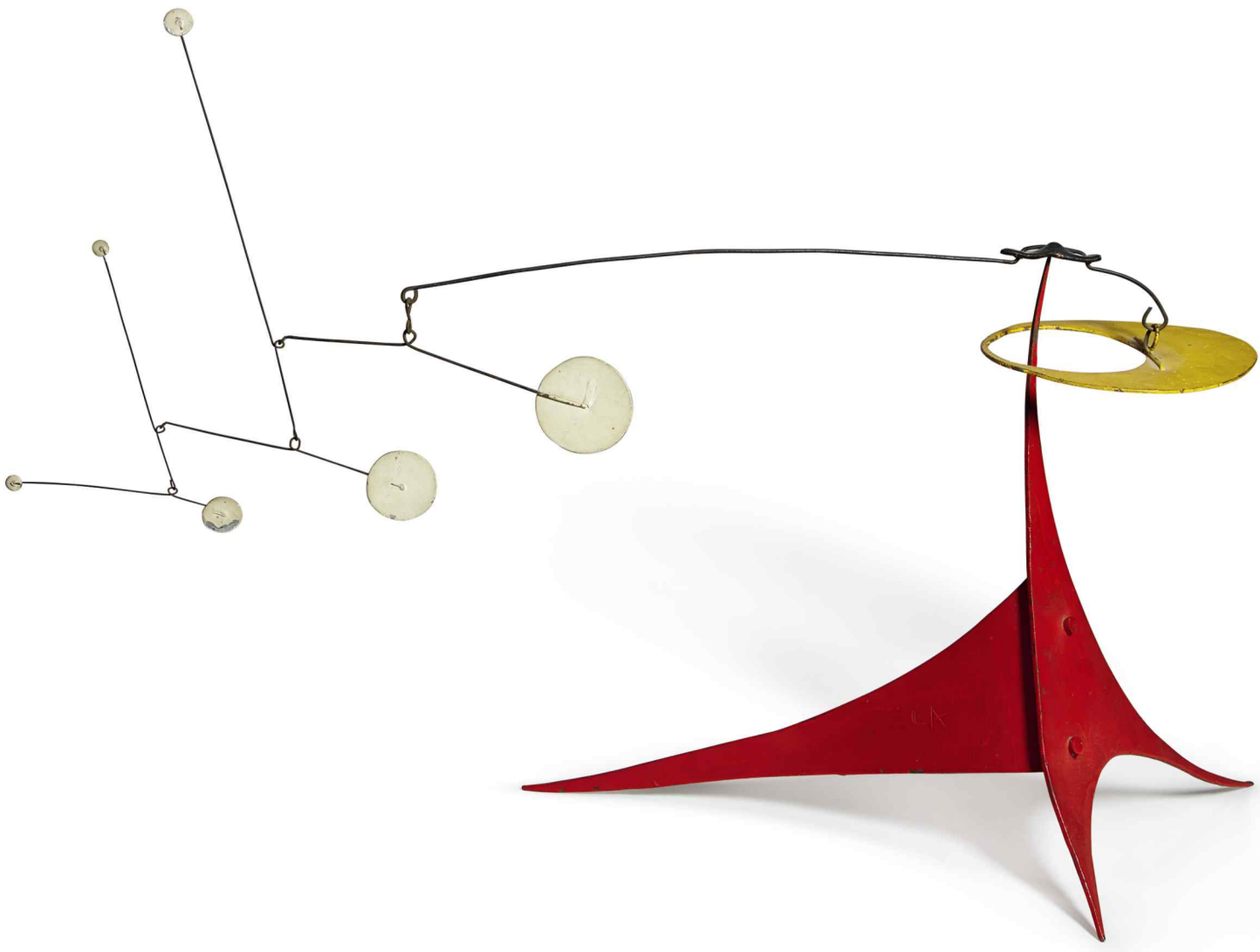
incised with the artist's monogram on the base
sheet metal, wire, and paint
17¼ by 27 by 16 in. 43.8 by 68.6 by 40.6 cm.

Executed *circa* 1968.
This work is registered in the archives of the Calder Foundation, New York, under application number *A23343*.

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

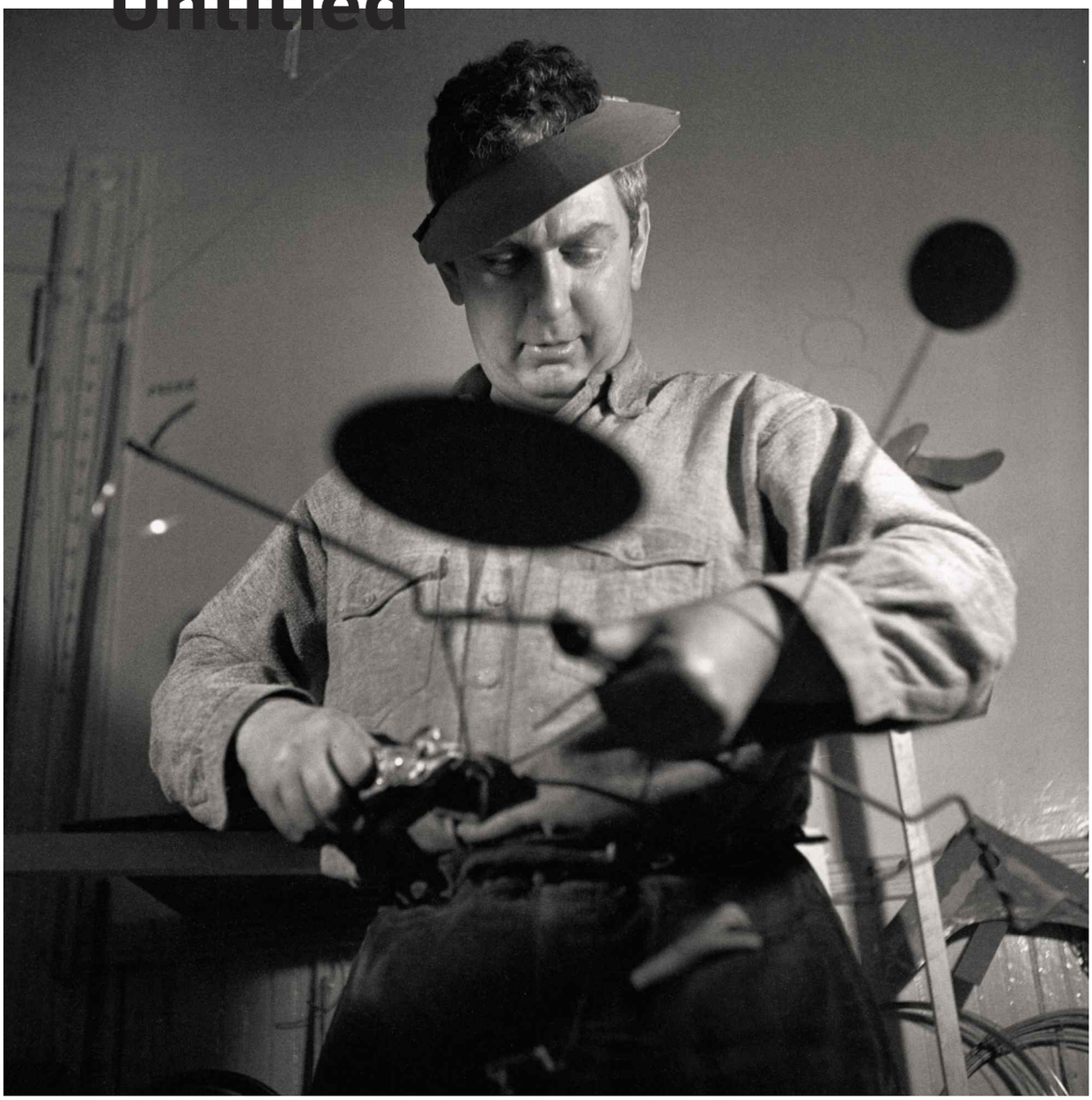
PROVENANCE

Jean Davidson, Saché, France
Private Collection, France (gift of the above in 1969)
Christie's, Paris, May 30, 2007, Lot 324 (consigned by the above)
Acquired by the present owner from the above



ALEXANDER CALDER

Untitled



PERPETUALLY IN MOTION WITH AN INEFFABLE GRACE, Alexander Calder's beautiful standing mobile *Untitled* possesses an exquisite balance of form and color that exemplifies the very best of the artist's oeuvre. Poised atop an elegantly perched red base, a constellation of six cascading snowflake-like circular white elements are suspended in midair, counterbalanced by a pierced yellow element that grounds the sculpture with charm and élan. Executed in 1968, *Untitled* was first owned by Calder's son-in-law Jean Davidson, who introduced Calder to Saché – the small village near Tours where the Calders first went in 1953 and later bought a home in which the artist lived and worked. The present work is striking in the simplicity of its execution yet also unprecedented in the ingenuity of its structural composition. Delicately creating a mesmerizing sense of architectural equilibrium on an intimate scale, Calder extends the modernist remit of color, line, and form to encompass the laws of balance, motion and chance.

Right: **Joan Miró**, *Ciphers and Constellations in Love with a Woman,* 1941
Image © The Art Institute of Chicago / Art Resource, NY
Art © 2018 Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris

Opposite: The artist in his New York City storefront studio, 1936
Photo: Herbert Matter. Image © Calder Foundation, New York / Art Resource, NY
Art © 2018 Calder Foundation, New York / Artists Rights Society (ARS), New York

Calder's progeny of "mobiles" and "stabiles" were the result of an aesthetic epiphany during a 1930 visit to Piet Mondrian's studio that is one of the seminal anecdotes of Twentieth Century art. Famously, he was inspired to discover a three-dimensional art form that would embody the reductive palette and spatial inventiveness of Mondrian's neo-plastic paintings and bring these modernist elements into the viewer's experience and space. The aerial complexities of his mobiles would follow, and the architectonic stabiles would be placed on the gallery floors so as to commingle with viewer. Ultimately, the two would inspire a hybrid form that captured both the stationary elegance of the stabiles with the choreography and movement of the mobiles, the combination of which is so delicately epitomized in the masterful *Untitled*. As Calder once described his differing bodies of work, "the mobile has actual movement in itself, while the stabile is back at the old painting idea of implied movement." (Alexander Calder and Katharine Kuh, "Alexander Calder," *The Artist's Voice: Talks with Seventeen Artists*, New York, 1962) Here, the standing mobile spans both these worlds as it employs a stabile structure to support mobile arms and thus it resides in a liminal realm of potential energy and possibility. The work is at once active but stationary, both enigmatic yet absolute.

The diversity of balance and axis in the delicate white hanging elements with the horizontal plane of the yellow disc displays a complex contrapuntal composition full of the cadence and dexterity that are unique to Calder's canon of suspended forms, moving in a sublime metallic ballet of ever-changing composition. Renowned for their outstanding beauty and craftsmanship, Calder's standing mobiles are a testament to his technical skill, imaginative genius and talent for organic composition. The liberation of pictorial form and color into the third dimension of real space is on full display in *Untitled*. The freedom of movement opened the work up to the external world and increased the level of interaction between the artwork, architecture, and, more importantly, the viewer. Calder's unique ability was to create works of exquisitely balanced composition which retain their playful humor, formalist elements, and harmony when moved by its surrounding air. The striking red, yellow, and white elements are here anchored together using a series of exceptional mechanisms that allow them to move independently of each other yet retaining a formal unity that ensures that none of the elements dominate or touch each other. While the mobile's shapes recall planetary, natural and biomorphic forms, the work is unfettered by any direct notion of representation. Instead, *Untitled* interacts with its environment, participating actively in the universe in a riveting expression of Calder's creative genius.

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

°18

Richard Diebenkorn

1922 - 1993

Ocean Park #55

signed and dated *72*; signed, titled and dated *1972* on the reverse
oil and charcoal on canvas
78 by 78⅛ in. 198.1 by 198.4 cm.

$ 7,000,000-10,000,000

PROVENANCE

Marlborough Fine Art, London
Private Collection, Paris (acquired from the above in 1974)
Private Collection
Acquired by the present owner from the above in 1986

EXHIBITED

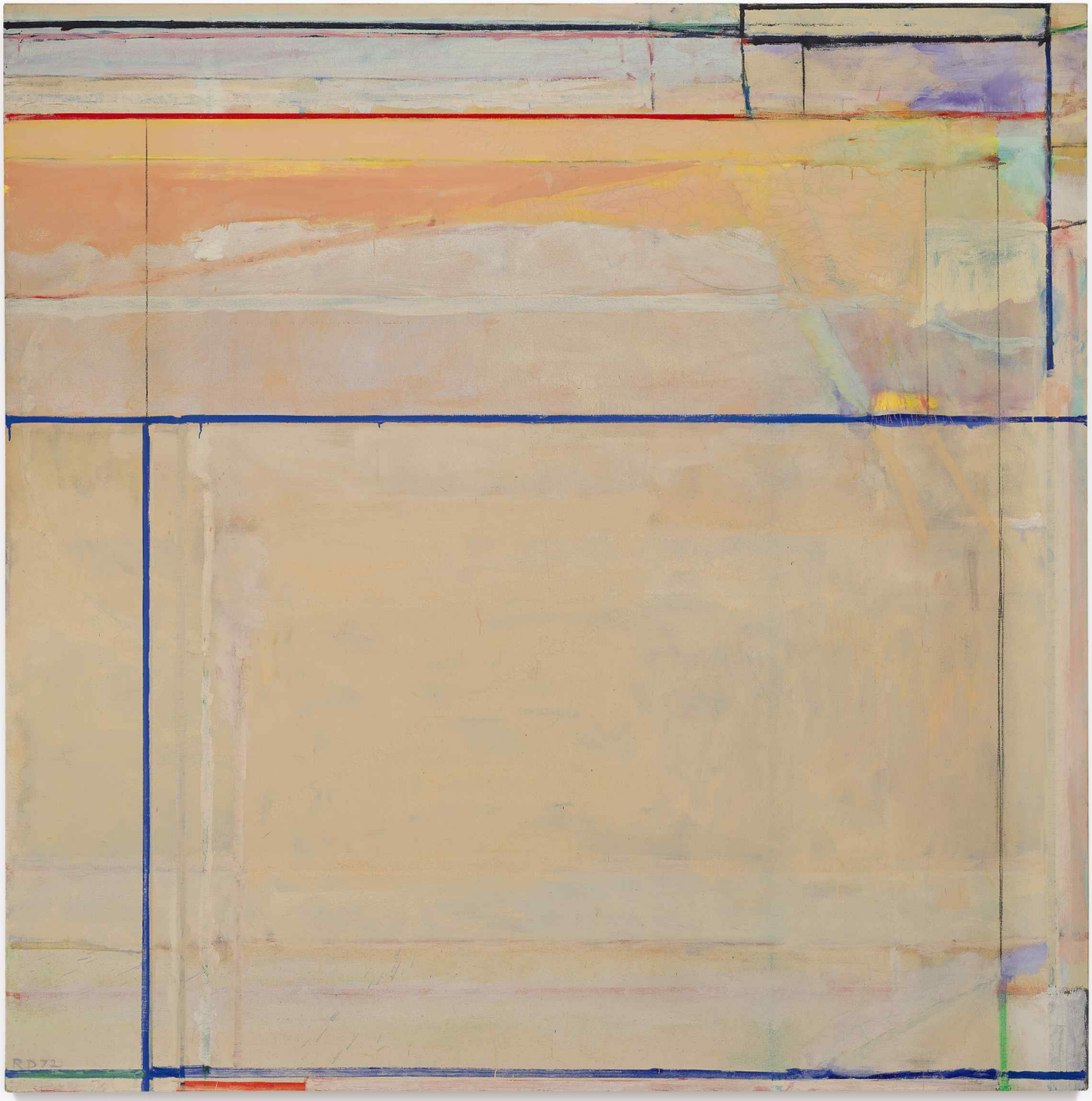
London, Marlborough Fine Art; and Zurich, Marlborough Galerie A.G., *Richard Diebenkorn, The Ocean Park Series: Recent Work*, December 1973 - March 1974, p. 32, no. 6, illustrated in color

LITERATURE

David Carrier, "Diebenkorn Country: The Ocean Park Series," *ArtUS*, 2010, no. 29, p. 90

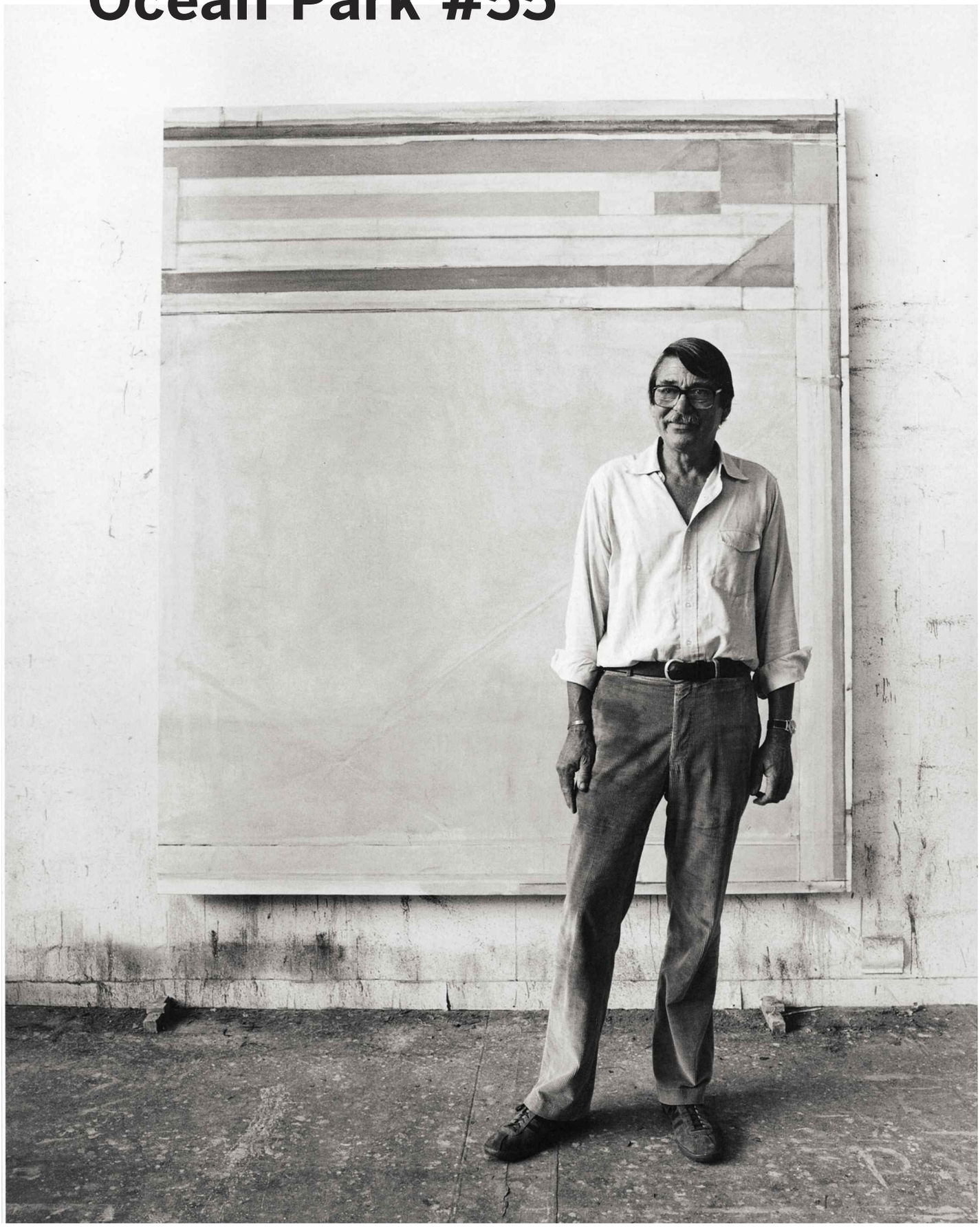
Exh. Cat., Fort Worth, Modern Art Museum of Fort Worth (and travelling), *Richard Diebenkorn: The Ocean Park Series*, 2011, p. 89, no. 28, illustrated in color

Jane Livingston and Andrea Ligouri, Eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Four*, New Haven, 2016, p. 155, no. 4118, illustrated in color



RICHARD DIEBENKORN

Ocean Park #55



“The *Ocean Parks*...are certainly among the most beautiful declamations in the language of the brush to have been uttered anywhere in the last twenty years.”

Robert Hughes, “California in Eupeptic Color,” *Time*, June 27, 1977, p. 58

A SUBLIME PARADIGM OF RICHARD DIEBENKORN’S MOMENTOUS *OCEAN PARK* SERIES, the present work displays the hallmarks of a painter at the apex of his genius as a colorist and compositional innovator, and testifies to the artist’s illustrious place in the canon of American abstract art. Among the earliest iterations from this iconic series executed over nearly twenty years, *Ocean Park #55* illustrates a glorious collision of sandy beach, nearby streets and buildings, furls of ocean and luminous atmosphere. Channeling inspiration from artists as disparate as Pierre Bonnard, Henri Matisse, Piet Mondrian, and Mark Rothko, Diebenkorn nevertheless articulated a language all his own, one that pulled in and out of figuration and abstraction with lyrical ease. Since the 1960s and 70s, Diebenkorn has achieved recognition both in the United States and abroad, with examples from the *Ocean Park* series residing in more than forty-five museums as well as numerous private collections. For its all-encompassing expanse of chromatic brilliance, airy luminescence and peerless formal execution, *Ocean Park #55* endures as an important and archetypal painting from Diebenkorn’s illustrious career.

Diebenkorn’s career can be characterized by a hesitancy to commit himself either to figuration or abstraction; in a time when the overwhelming lexicon was abstraction, Diebenkorn continued to paint portraits. It was not until he moved to the Ocean Park section of Santa Monica to teach at University of California, Los Angeles and began the eponymous series in earnest did he shift his focus irrevocably and permanently to abstraction. A few months following his arrival in Ocean Park, Diebenkorn abandoned his windowless studio in favor of a larger space that

Above left: Ocean Park, Santa Monica, 1970s.
Photo: Miriam Ginzburg. Image courtesy of the Ocean Park Association

Above right: **Edward Hopper**, *Rooms by the Sea*, 1951
Image © Yale University Art Gallery, New Haven, CT
Art © Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art

Opposite: The artist in his studio in Ocean Park, Santa Monica studio, 1980
Photo: Kurt E. Fishback
Art © 2018 Richard Diebenkorn

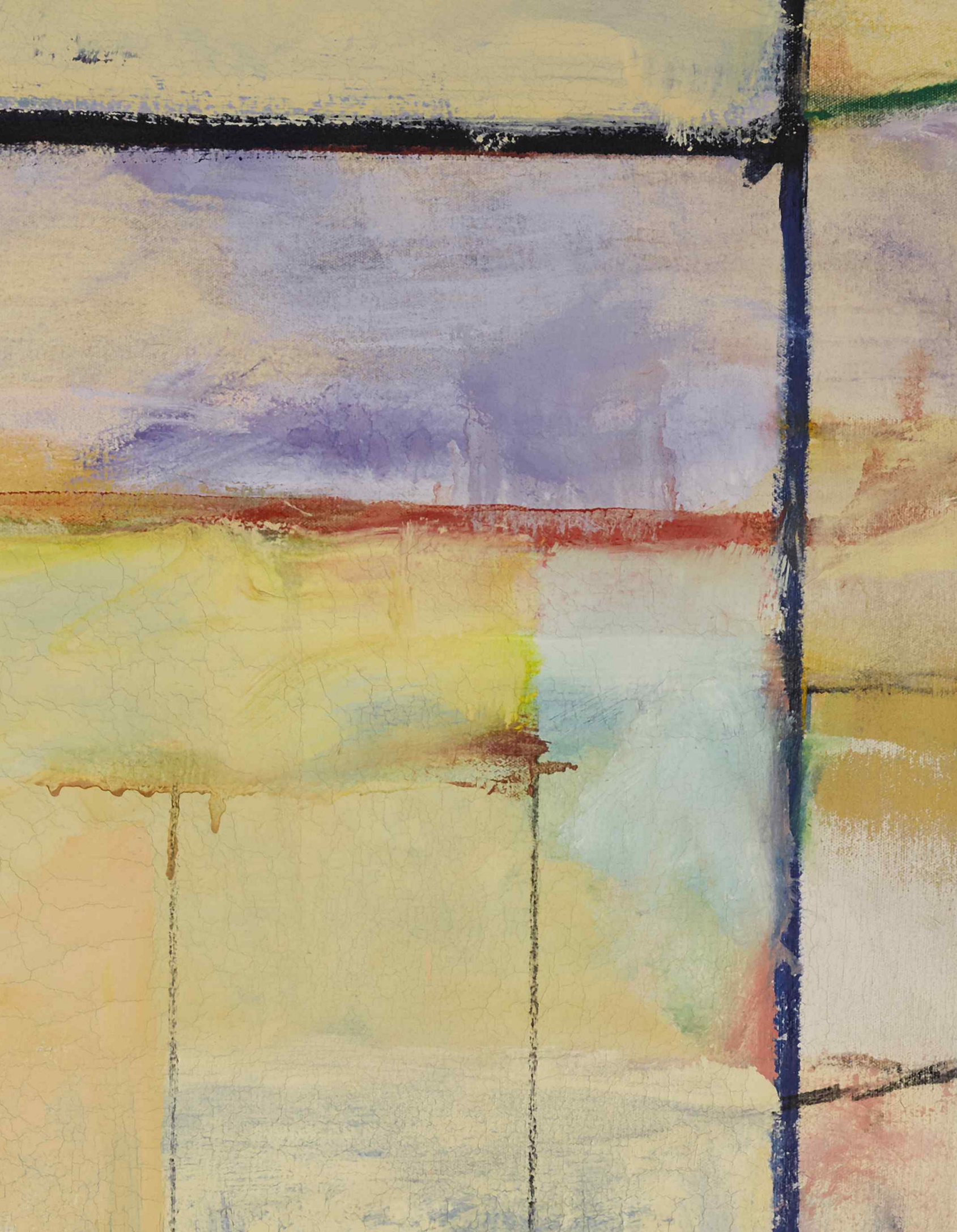
"The paintings call forth how it actually felt to live bathed in a wash of such color and light, to feel the steady, calm and gradual movement of time reflected in the environment as one lived one's moments, days, months, and years in a small seaside town whose primary quality was the interaction of this extraordinary light with everything and everyone it fell upon."

Peter Levitt, "Richard Diebenkorn and the Poetics of Place," Exh. Cat., Fort Worth, Modern Art Museum of Fort Worth (and travelling), *Richard Diebenkorn: The Ocean Park Series,* 2011-12, p. 58

Above: **Henri Matisse**, *Open Window, Collioure*, 1905
Image © Collection of Mr. and Mrs. John Hay Whitney / National Gallery of Art, Washington, D.C.
Art © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York

had previously been occupied by Sam Francis, a move that allowed him to paint larger canvases like *Ocean Park #55*. In 1970, just two years before he painted the present work, Diebenkorn was invited by the Bureau of Reclamation of the U.S. Department of the Interior to document the reclamation projects in the Colorado River Valley and the Salt River in Arizona. Viewing the earth through the helicopter window, Diebenkorn was struck by the architectonic design of its surface, the irregular grid-like patterns and junction of landscape, sunlight and human intervention becoming a source of inspiration for the methods by which Diebenkorn would paint his own cartography. In Diebenkorn's words, "Many paths, or path-like bands, in my paintings may have something to do with this experience, especially in that wherever there was agriculture going on you could see process-ghosts of former tilled fields, patches of land being eroded." (The artist cited in Exh. Cat., New York, Whitney Museum of American Art (and travelling), *The Art of Richard Diebenkorn,* 1997, p. 112) Indeed, the vibrant zips of violet, pale pink, red, and blue mark off tectonic plates in a pictorial map conflating territory and perspective. Of equal import to Diebenkorn was a colorist sensibility probed by forebears Henri Matisse and Mark Rothko, depicted in the sheer washes of paint that together impart a singular radiance that has come to define the artist's oeuvre. Diebenkorn was similarly struck by Matisse's fusion of interiors and exteriors and his method of fragmenting the picture plane to convey depth and perspective, as in *Open Window, Collioure;* here, Diebenkorn echoes Matisse's prismatic pinks in a glorious grid of peach, gold and blue.

In a nearly Mondrian-like gridding of the present work, Diebenkorn demarcates passages of the golden background with vibrant primary colored lines; across this sprawling surface, Diebenkorn demonstrates his mastery of painting, hypnotically enveloping the viewer in a sublime and meditative experience. Two axes of dark navy and brilliant red run parallel to the top of the canvas, interrupted at the upper right hand corner by



perpendicular lines and a diaphanous wash of paint that blurs the edges of the neat bars. A small passage of vivid sky blue draws out the lavenders and echoes of purple against the overwhelmingly warm toned palette. One third of the way down the canvas, a royal blue bar runs horizontally across, echoing the parallel strata above. At the very bottom edge of the canvas, a modulated line of teal and royal blue bookends the painting, visually framing the light-infused composition. What at first may appear as a solid quadrilateral field of peach colored paint reveals inconceivable permutations of tonality and saturation; indeed, upon closer inspection, light blue, lilac and dove gray bloom into being, lending *Ocean Park #55* a delicate, almost translucent ethereality. Pentimenti of Diebenkorn's previous and discarded architecture emerge in light line tracings, indicative of perhaps an earlier structure to the present work. The broad expanse of *Ocean Park #55* emanates light through its subtly varying tones and hues of apricot pink, marigold, and cream, producing a luminescent depth across the blocked panes of color.

The *Ocean Park* paintings provided Diebenkorn the freedom to explore, through repetition, the vast array of nuances in line, color, and structure visualized in each individual painting. Of this ambitious series, Sarah C. Bancroft writes, "Each work was for Diebenkorn an exploration of rightness: an attempt to set up problems, welcome mistakes, push through objections and self-doubt to come to a balanced resolution. The compositions were built up through periods of activity in which erasures, revisions, accretions, reworkings, and ultimately hard-won resolutions would coalesce into balanced compositions. To describe the works formally, bit by bit, is almost to miss the point, to miss the totality of the self-contained system. To experience them – how they seep out slowly and reveal the artist's intensive process and capture an emotive quality – is the real goal." (Sarah C. Bancroft, "A View of Ocean Park," Exh. Cat., Fort Worth, Modern Art Museum of Fort Worth (and travelling), *Richard Diebenkorn*, 2011-12, p. 22) Inexplicably dazzling and simultaneously evoking Rothko's philosophical meditations on color, Matisse's destabilization of perspectival space, and Mondrian's distilled formal erudition, the present work testifies to the transformative, enduring, and vital genius of Diebenkorn's remarkable career.

Below left: **Wayne Thiebaud**, *Sunset Streets*, 1985
San Francisco Museum of Modern Art
Art © Wayne Thiebaud / Licensed by VAGA, New York

Below right: **Willem de Kooning**, *Spike's Folly II*, 1960
Image © Private Collection / Bridgeman Images
Art © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

19

Agnes Martin

1912 - 2004

Stars

signed
ink and watercolor on paper
12 by 12 in. 30.5 by 30.5 cm.
Executed in 1963.

$ 600,000-800,000

PROVENANCE

Robert Elkon Gallery, New York
Mary Boone Gallery, New York
Private Collection, United States
Phillips de Pury & Company, May 12, 2005, Lot 28
(consigned by the above)
Acquired by the present owner from the above

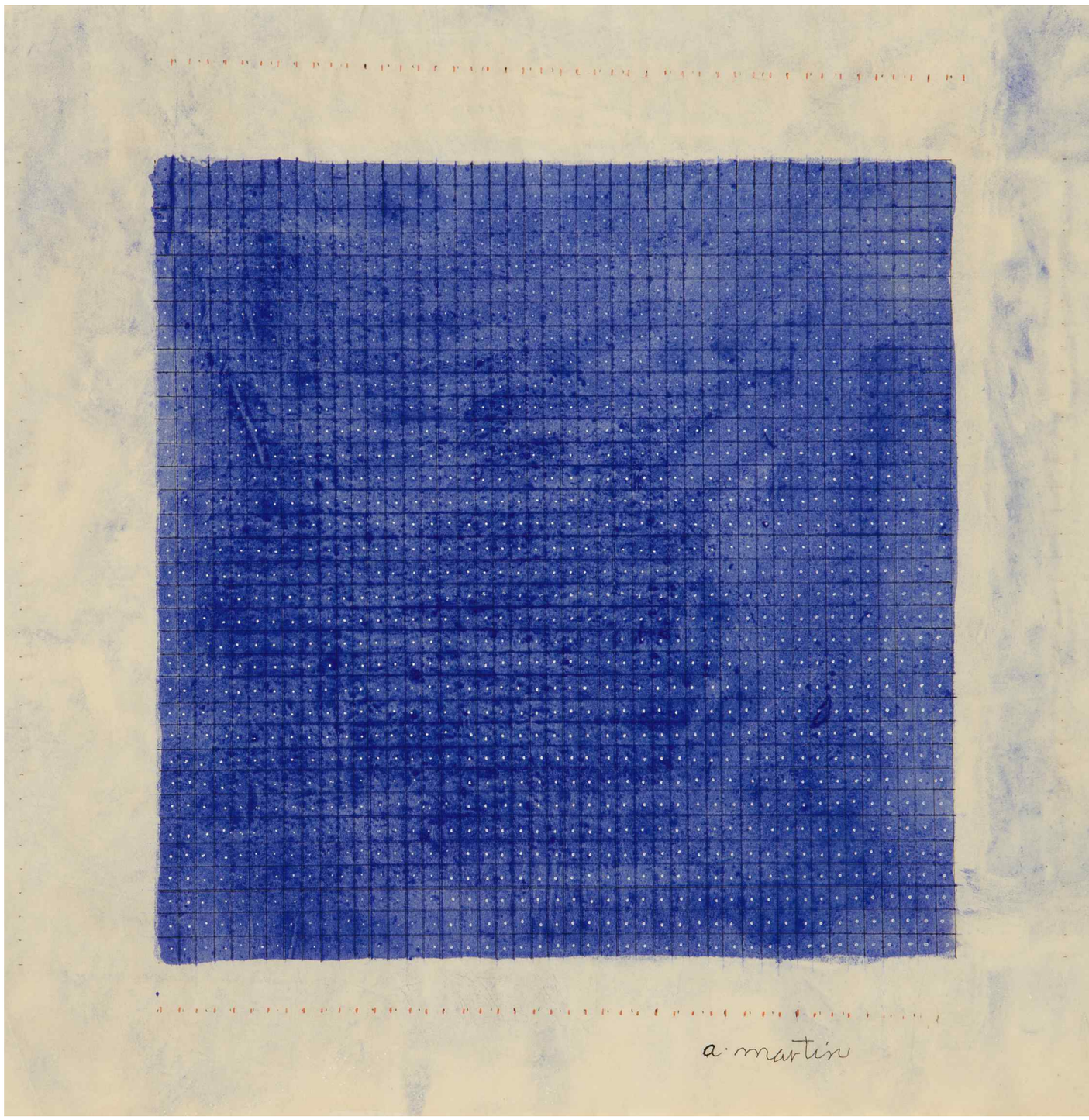
EXHIBITED

New York, The Solomon R. Guggenheim Museum, *American Drawings*, September - October 1964, n.p., no. 78, illustrated

New York, Dominique Lévy, *Drawing Then: Innovation and Influence in American Drawings of the Sixties*, January - March 2016, p. 75, illustrated in color

LITERATURE

Ann Wilson, "Linear Webs," *Art and Artists* 1, no. 7, October 1966, p. 49, illustrated (in incorrect orientation)


a·martin

Stars

Left: **Vincent van Gogh**, *The Starry Night*, June 1889
Digital Image © Museum of Modern Art, New York, USA / Bridgeman Images

Opposite: **Robert Ryman**, *Untitled*, 1962
Image © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, NY
Art © 2018 Robert Ryman

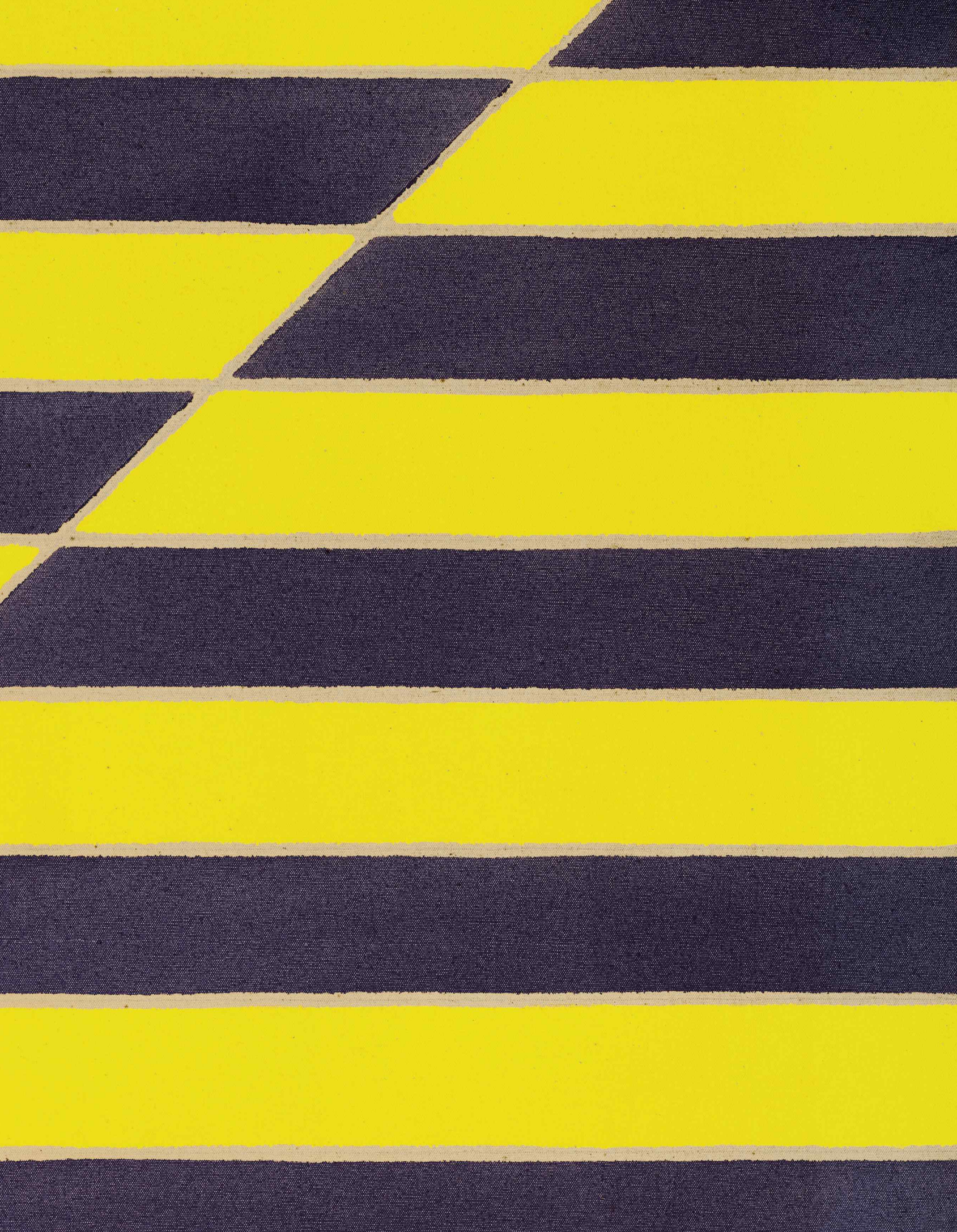
A GEM-LIKE VISION OF SHIMMERING LINES

and saturated azure depths, *Stars* from 1963 utterly exemplifies Agnes Martin's astounding and unparalleled ability to impart profound poignancy within the simplest and sparest of artistic vernaculars. Executed at a pivotal moment in Martin's celebrated career, the present work is amongst the earliest exemplifications of the iconic grid which would, over the following four decades, come to form the foundation of her artistic legacy and indisputably influential contribution to the discourse of modern and contemporary art. Rendered with exacting precision, Martin's delicate web of slender graphite lines articulates the specificity of her artistic touch with a captivating intimacy; simultaneously, glinting within the chromatic wash of cobalt ink like so many celestial bodies, the tiny pinpricks of white pigment evoke the sublime, expressive depths of the limitless night sky. Describing the subtle force of Martin's oeuvre in terms particularly evocative of the present work, scholar Anna C. Chave reflects: "Rather than overlooked by critics, Martin's quiet technique caused them to look all the more thoroughly, just as we may be impelled to lean forward and concentrate more intensely when a speaker's voice is exceptionally soft." (Anna C. Chave in "Agnes Martin: Humility, The Beautiful Daughter" in Exh. Cat., New York, Whitney Museum, *Agnes Martin*, 1992, p. 138)

Suspended in an atmosphere of rippling blue, the intricately delineated grid of *Stars* announces the dazzling arrival of Martin's mature artistic mode with the quieted humility and soft-spoken subtlety for which the artist has become known. While the first phase of her career was characterized by frequent moves and breaks in production, it was over the course of 1963 that Martin's pioneering painterly explorations would, with unwavering purpose, begin to coalesce into the first large scale paintings in which a grid serves as the predominant compositional structure. The grid, in its non-hierarchical

structure, articulation of the flat surface, and immunity to representational imagery, was already a symbol of modernist abstract painting, exemplified in the work of the legendary Piet Mondrian, and further extrapolated in the oeuvres of such artists as Barnett Newman and Ad Reinhardt (both close friends of Martin). *Stars* attests to the pivotal importance of the period in which, working from her studio in Coenties Slip and joined by such neighbors and contemporaries as Ellsworth Kelly, Robert Indiana, and James Rosenquist, amongst numerous others, Martin discovered the specific formal and material parameters which would drive her extraordinary practice. The paintings from 1963, including *Night Sea* and *Falling Blue*, both in the collection of the San Francisco Museum of Modern Art, and *Friendship*, in the collection of the Museum of Modern Art, New York, all exhibit the same unpainted border as *Stars*, the stark purity framing the central colored field with acute intention. Describing Martin's output of 1963, scholar Tiffany Bell remarks: "All convey a strong impression of the painstaking effort it must have taken to make them—it is as though the energy of a Pollock drip painting has been stretched out and carefully sustained over time...The non-referential compositions and frontal presentations of [the] 1963 paintings emphasize the material presence of the object, while comprehension of the process—making something grand and beautiful from small, simple repetitive gestures—evokes more ambitious, expressive content." (Tiffany Bell, "Happiness is the Goal," in Exh. Cat., London, Tate Modern, (and travelling), *Agnes Martin,* 2015, p. 27) The visual force of Martin's nascent grid is exceptionally profound in *Stars*, the intimate scale of the paper requiring the viewer to draw close to fully explore the intricacies of the paper's delicate texture, the variegated depths of the blue wash, and the unerring particularity of the meticulous white pinpricks; as eloquently described by Rosalind Kruass and Marcia Tucker, the fields of hue are transformed into "luminous containers for the shimmer of line," her faint graphite lines evoking "buoyant motes of dust that dance in beams of sunlight." (Rosalind Krauss and Marcia Tucker, "Perceptual Fields," in Exh. Cat., Amherst, Fine Arts Center Gallery, University of Massachusetts, *Critical Perspectives in American Art,* 1976, p. 15)

As in the very finest of Martin's large-scale canvases, the exquisite beauty of *Stars* lies, not in the symmetrical regularity of her grid, but in the singular sophistication with which she manipulates mark, material, and method to create works of rare sensitivity. In the present work, Martin's interlocking vertical and horizontal pencil lines—"paradoxically, a signature without an ego"—are unspeakably rewarding for those who inspect them carefully, their miniscule overlaps and slight gaps articulating Martin's presence as a constant, quiet murmur within the framework of the composition. (Douglas Crimp in Exh. Cat., New York, Dia Foundation, *Agnes Martin,* 2011, n.p.) Above the demure, lowercase signature in the lower right corner of the sheet, a string of minute red pinpricks, likely serving as ruler aids and points of origin for the central composition, further articulate Martin's subtle presence within the work. Far from impersonal, the wavering undulations in the border of the saturated field reveal the variations of pressure and density inherent to the human touch; against the highly disciplined framework of Martin's carefully considered grid, the tremulous fragility of Martin's mark suggests the sublime union of precision and chance found only in the natural world. Indeed, describing the impetus behind her singular painterly practice, Martin herself reflected: "When I think of art, I think of beauty...Beauty illustrates happiness: the wind in the grass, the glistening waves following each other, the flight of birds—all speak of happiness." Elaborating further, in terms that are remarkably evocative of the title of the present work, the artist concludes, "The clear blue sky illustrates a different kind of happiness, and the soft dark night a different kind. There are an infinite number of different kinds of happiness." (Agnes Martin, "Beauty is the Mystery of Life," cited in Exh. Cat., New York, Whitney Museum of American Art, *Agnes Martin,* 1992, p. 10) An exquisite embodiment of Martin's signature strategies, *Stars* eloquently captures, not only the extraordinary sensitivity which defines the entirety of her celebrated output, but achieves the sublime expressiveness and same vast delicacy, as is articulated in the dark, shimmering swath of the evening sky.



PROPERTY FROM THE ROBERT A. ROWAN COLLECTION, PASADENA

20

Frank Stella

b.1936

Agadir I

signed, titled and dated '*64* on the stretcher
fluorescent alkyd on canvas
77 by 77 in. 195.6 by 195.6 cm.

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

PROVENANCE

Leo Castelli Gallery, New York (LC #155)
Ferus Gallery, Los Angeles
Acquired by the present owner from the above in 1965

EXHIBITED

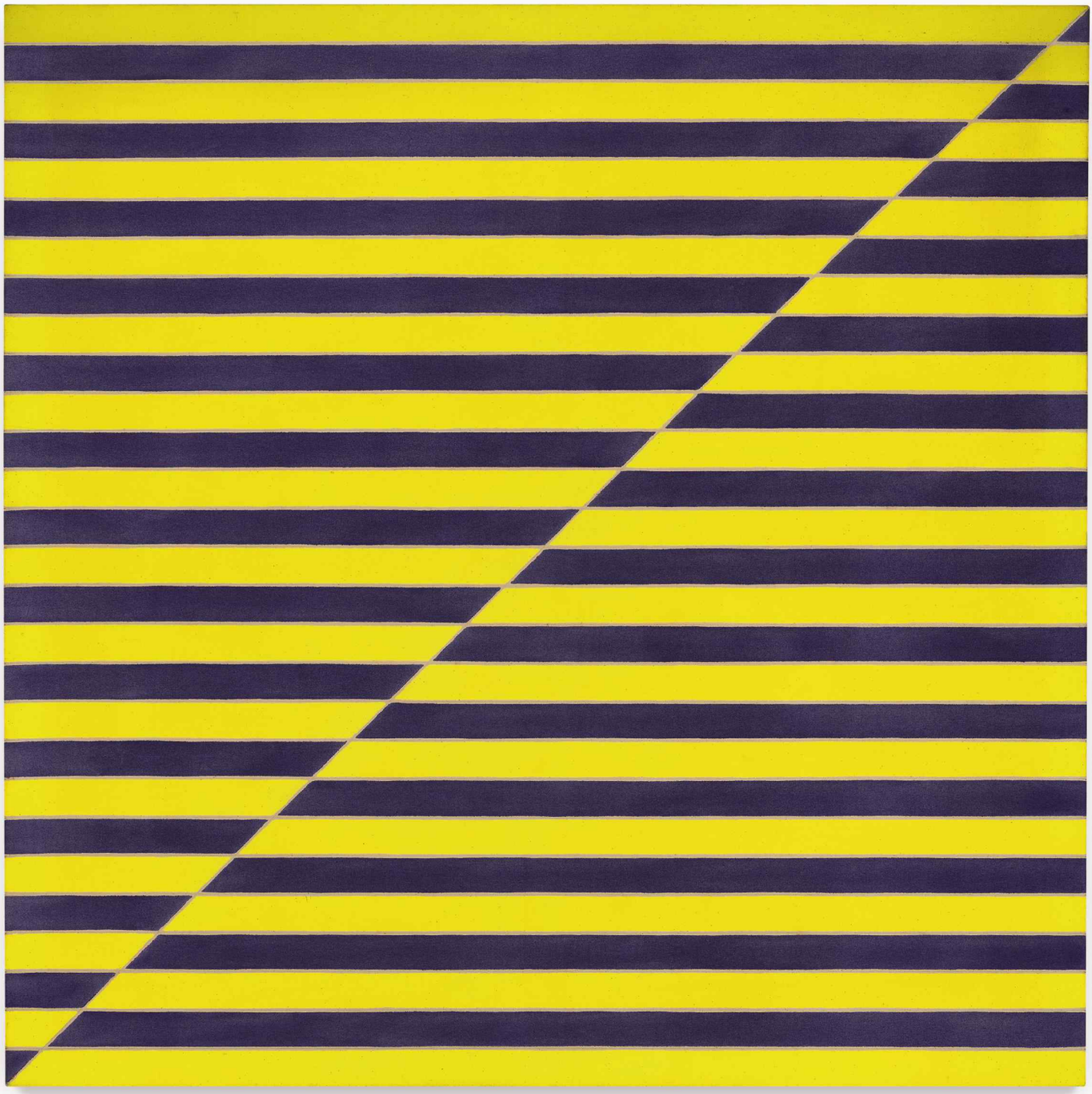
San Francisco, San Francisco Museum of Art, *The Current Moment in Art: Six from the East*, April - May 1966, n.p. (text)

Irvine, University of California, Irvine; and San Francisco, San Francisco Museum of Modern Art, *American Art of the Sixties: A Selection of Paintings and Sculptures from the Collections of Mr. and Mrs. Robert Rowan*, May - July 1967, no. 131 (checklist)

LITERATURE

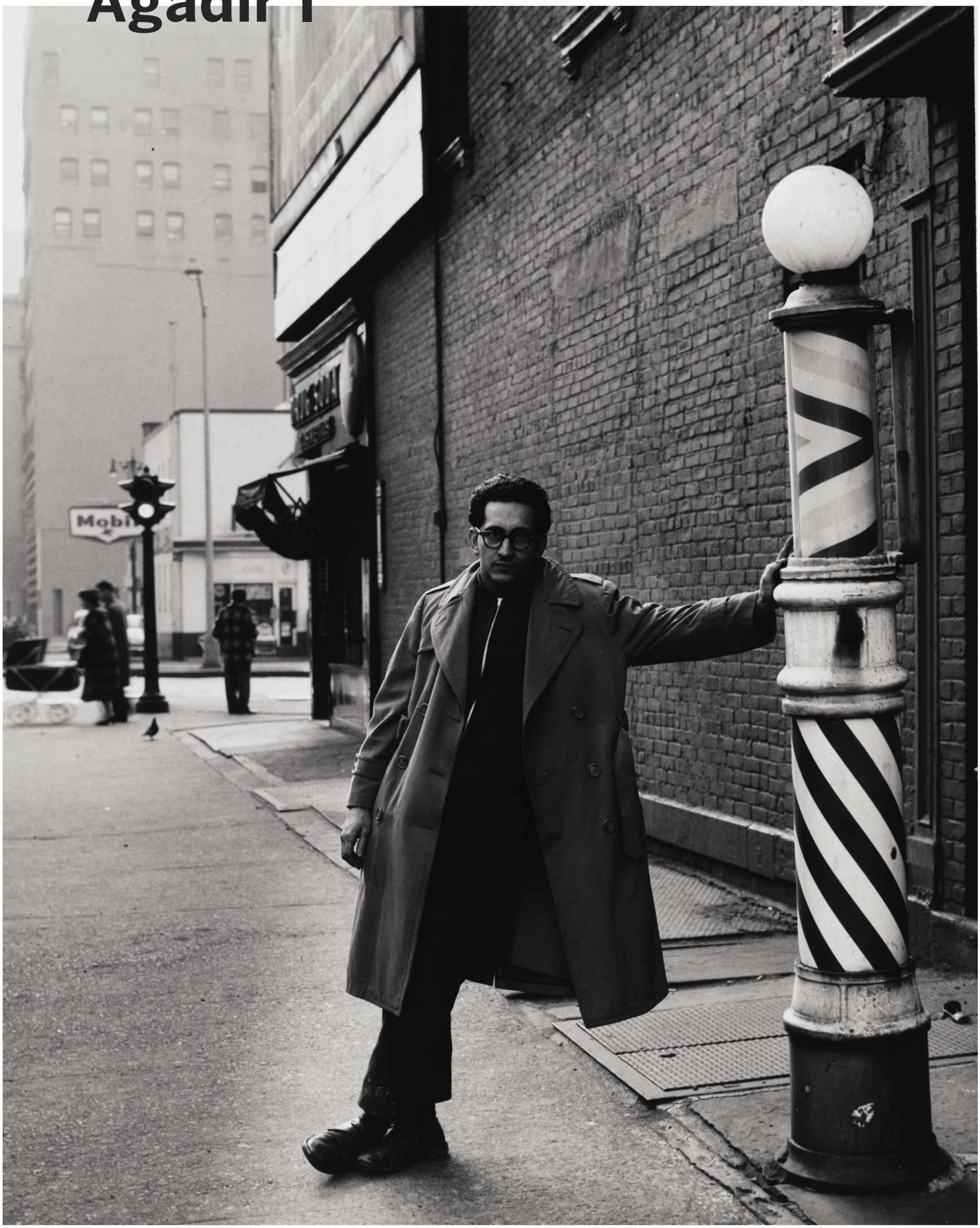
Jane Livingston, "For Collectors: The Robert A. Rowans' Quest for the Contemporary," *Architectural Digest*, September 1985, p. 68, illustrated in color

Lawrence Rubin, *Frank Stella: Paintings 1958 to 1965*, New York, 1986, pp. 234-235, no. 240, illustrated in color



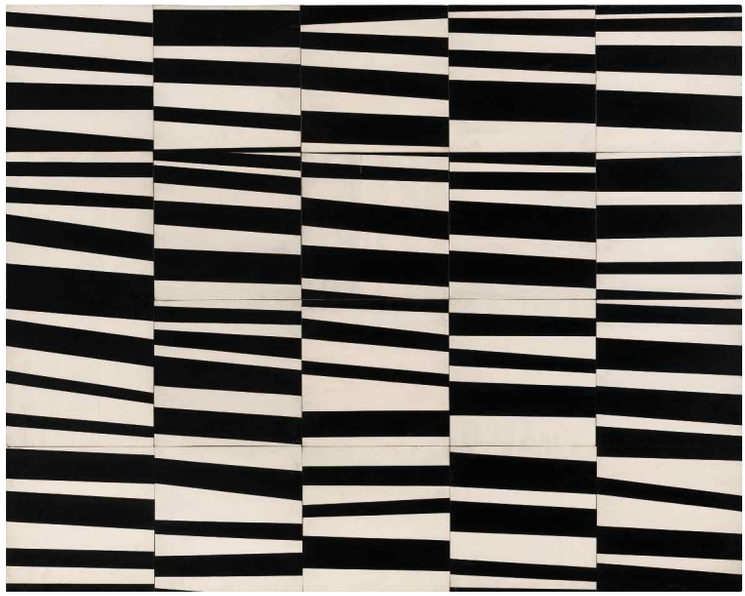
FRANK STELLA

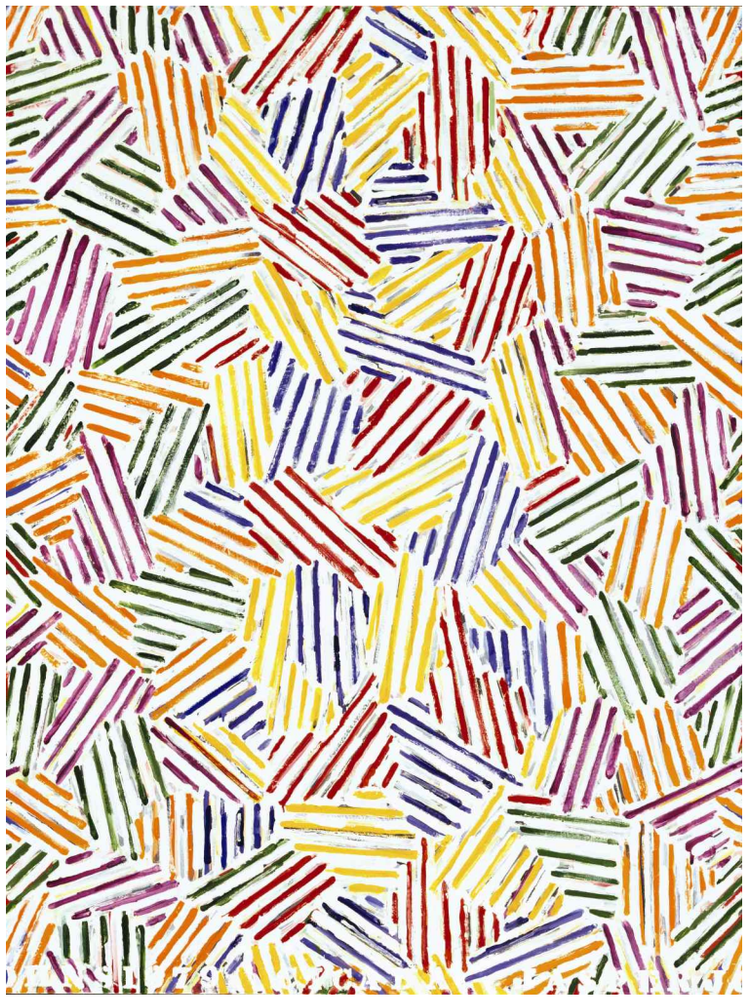
Agadir I



REVERBERATING WITH CHROMATIC BRILLIANCE, *Agadir I* is a remarkable embodiment of the exhilarating visual energy which characterizes the very finest paintings of Frank Stella's celebrated output. Executed in 1964, the present work is a masterful example of the artist's Moroccan paintings of 1964-65; inspired in part by the exotic geometric formations and vibrant hues of Arabic tiles, each of the twelve large-scale paintings in the series takes its title from a different Moroccan city. The virtually psychedelic vibrancy of these paintings, exemplified in the prismatic brilliance of the present work, is due to Stella's use of fluorescent, Day-Glo acrylic paints to imbue the simplistic geometry of his paintings with a pulsating optical dynamism and subsequent illusion of depth. Testifying to the significance and rarity of these paintings within the artist's oeuvre, the majority of the Moroccan paintings are held in such prominent collections as the Metropolitan Museum of Art in New York, the Albright-Knox Art Gallery in Buffalo, New York, the Museum of Modern Art in New York, amongst other prestigious international institutions. While perpetuating the evolution of the artist's increasingly complex geometric configurations, Stella's return to a traditional, square format in the Moroccan paintings concentrates the entirety of the viewer's experience upon color with unprecedented intensity. Juxtaposed across the bisecting diagonal axis of *Agadir I*, Stella's contrasting purple and yellow lines appear to radiate outward from the two-dimensional picture plane to acquire an almost physical dimension, exemplifying Stella's mastery of color as a means of manipulating space within the precise formal vernacular of Minimalism.

In their hyper-energized vibrancy, the Moroccan paintings number among the most extraordinary achievements of Stella's pioneering investigation of color. In these paintings, Stella began to apply the paint, for the first time, in a single layer, resulting in a picture plane of unprecedented evenness; in conjunction with the electrifying brilliance of the fluorescent paint, the Moroccan paintings absorb and radiate light with such intensity that the colors appear to virtually pulsate upon the canvas. Noting the importance of the Moroccan paintings and their predecessors, the Benjamin Moore



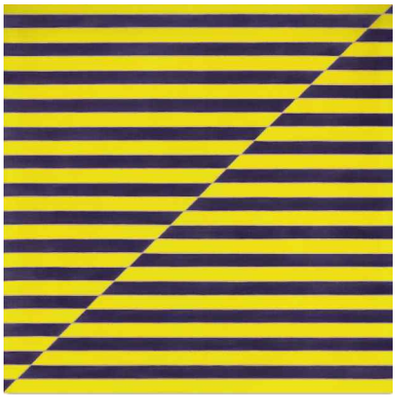


Top right: **Ellsworth Kelly**, *Cité*, 1951
San Francisco Museum of Modern Art
Art © Ellsworth Kelly Foundation, Courtesy Matthew Marks Gallery

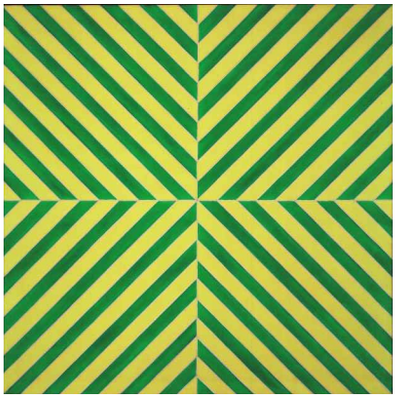
Bottom right: **Jasper Johns**, *Cicada*, 1979
Image © Museum of Fine Arts, Houston, Texas, USA / Bridgeman Images
Art © 2018 Jasper Johns / Licensed by VAGA, New York, NY

Opposite: Hollis Frampton, Frank Stella [#13 (433 Barber Pole) from *The Secret World of Frank Stella*, 1958-1962]
Image © Addison Gallery of American Art, Phillips Academy, Andover, MA / Art Resource, NY

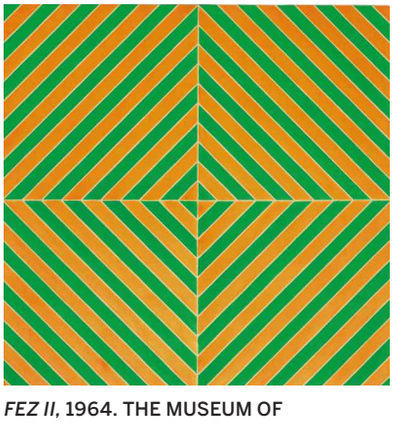
MARRAKECH, 1964. THE METROPOLITAN MUSEUM OF ART, NEW YORK (GIFT OF ROBERT & ETHEL SCULL)



THE PRESENT WORK



FEZ I, 1964. ALBRIGHT-KNOX ART GALLERY, BUFFALO, NY



FEZ II, 1964. THE MUSEUM OF MODERN ART, NEW YORK

paintings, within Stella's career long interest in color, scholar Michael Auping notes: "Stella's use of eye-popping colors and commonly available house paint in once-fashionable designer hues formed another bridge between contemporary movements, in this case between the industrial aesthetic of Minimalism and the new color vibrancy of Pop Art... While Warhol's own colors often range from dazzling to melancholic, Stella's approach is more like that of a mad color scientist, but with an academic pedigree." (Michael Auping in Exh. Cat., New York, Whitney Museum of American Art, *Frank Stella: A Retrospective*, p. 24) In *Agadir I*, an overall pattern of horizontal purple and yellow bands is bisected by a tectonic diagonal axis, across which each band is mirrored by its opposite. Without deviating from the crisp regularity and rigid symmetry of his earlier works, this striking division of pictorial space conjures an electric sense of optical tension, distorting the flatness of the support to send the vibrant bands careening beyond the confines of the picture frame. For the viewer who encounters *Agadir I*, an afterimage remains emblazoned upon one's retina for minutes after, filtering the surrounding world through a prismatic lens of shimmering bands. Reflecting upon the particular potency of color in Stella's paintings of the early 1960s, Auping remarks, "His paintings of the early 1960s utilize the color surface plane as if it were a trampoline being pushed and bounced by divergent color changes, in a manner ranging from a general sizzle of color interaction to an almost sculptural presence." (*Ibid.*, pp. 23-24)

In his use of an exclusively square format for the Moroccan paintings, Stella places an unprecedented emphasis upon the importance of color as the foremost consideration of the composition. Eliminating the shaped canvases used in preceding series, which would have contended with color for the viewer's attention, Stella focuses our attention solely upon the potent optical effects of unadulterated hue. Just as he had used the shape of his canvas as means of indicating artistic gesture, here, Stella similarly embraces color as vehicle for gestural force; as they travel across the square canvas, the searing bands of *Agadir I* acquire a potent physicality that challenges the inherent two-dimensionality of the picture plane itself. Auping describes, "This return to a traditional, pictorial (window-like) format allowed him to present intensely concentrated color experiences. Stella's self-deprecating statement 'I'm not a colorist' refers to the fact that, for him, the function of color is not beauty, symbolism, or metaphor for its own sake. Within his abstractions, color is employed to manipulate our perception of space. He is arguably one of the most experimental colorists in postwar art, not only in his use of enamel and metallic paints, but of new fluorescent colors as well." (*Ibid.*, p. 23) In the kaleidoscopic matrix of the present work, Stella articulates expressive chromatic force within

From top

Frank Stella, *Marrakech*, 1964
Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY
Art © 2018 Frank Stella / Artists Rights Society (ARS), New York

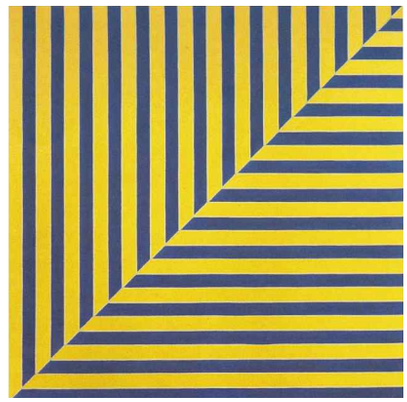
The present work
Art © 2018 Frank Stella / Artists Rights Society (ARS), New York

Frank Stella, *Fez I*, 1964: Albright-Knox (gift of Seymour H. Knox)
Image © Albright-Knox Art Gallery / Art Resource, NY
Art © 2018 Frank Stella / Artists Rights Society (ARS), New York

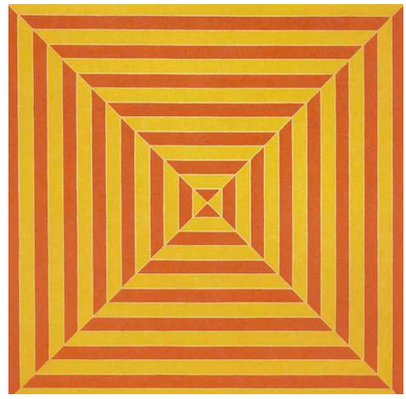
Frank Stella, *Fez II*, 1964
Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY
Art © 2018 Frank Stella / Artists Rights Society (ARS), New York

the familiar linear vernacular of Minimalism, allowing the sumptuous brilliance of the former to be conjured and dramatized against the stark rationality of the latter; forging a radiant synergy between the two, *Agadir I* stands as a lasting testament to Frank Stella's unprecedented mastery of color as a means to transform, divert, and manipulate the perception of space within the Contemporary painterly idiom.

Acquired from Ferus Gallery in Los Angeles in the year following its execution, the present work has been held in the esteemed Robert A. Rowan collection for over fifty years. A founding trustee, President, and driving force behind the Pasadena Art Museum, as well as a founder of the Museum of Contemporary Art, Los Angeles, Rowan built a collection at once singularly discerning and daringly visionary. Possessing an unerring intellect, adventurous eye, and steadfast determination to acquire works ahead of their time, Rowan collected artists in-depth, demonstrating a sustained commitment to exploring various modes of an artist's sensibility: the notable selection of paintings by Frank Stella that he acquired included Stella's monumental 1959 black painting *Tomlinson Court Park*, which set a 25-year long auction record for the artist in 1989. The late 1950s and early 1960s was a period of impassioned collecting for Rowan, during which he acquired numerous Contemporary Art masterworks through his close relationships with such notable dealers as Sidney Janis, Paul Kantor, Ileana Sonnabend, Leo Castelli, and Ferus Gallery's Irving Blum - it was then that major works like Roy Lichtenstein's *Engagement Ring* (1963) and *Temple of Apollo* (1965), Andy Warhol's *Lavender Disaster* (1964) and *Pink Race Riot* (1963), and Willem de Kooning's *Lily Pond* (1959) entered the collection. Rowan's collecting, however, gained momentum in the mid-1960s: this was a period of exuberant artistic innovation that drove Rowan's interest in the art of the present. It was in 1965 that Rowan acquired his first paintings by Stella - the present work from Ferus and another from Leo Castelli - marking a turning point in the development of his collection toward a fascination with the then-emerging brand of purely formal post-painterly abstraction. The collection is one that reflected the evolution of painting in postwar America, thrillingly merging the parallel burgeoning East and West Coast art scenes of the era. Alongside his significant holdings of Pop Art and the art of Southern California, Rowan assembled a significant collection of color-field painting, including masterworks by Morris Louis, Kenneth Noland, Helen Frankenthaler, Jules Olitski, and Frank Stella. As sophisticated, surefooted, and delightfully audacious as Rowan was in his collecting, Frank Stella's *Agadir I* serves as emphatic testament to the authentic originality and dazzling brilliance of the artist's prodigious painterly output.

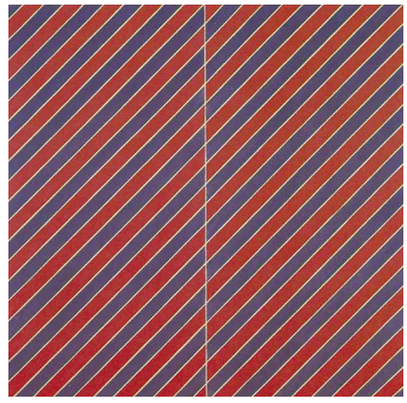


***RABAT*, 1964. COLLECTION OF THE CITY OF FRANKFURT**



***MEKNES*, 1964. COLLECTION OF U.S. STATE DEPARTMENT, ART IN EMBASSIES PROGRAM (GIFT OF DAVID WHITNEY)**

***TETUAN II*, 1964. COLLECTION OF THE PHILIP JOHNSON GLASS HOUSE**



***TETUAN III*, 1964. COLLECTION OF THE FREDERICK R. WEISMAN FOUNDATION**

From top

Frank Stella, *Rabat*, 1964
Collection of the City of Frankfurt
Art © 2018 Frank Stella / Artists Rights Society (ARS), New York

Frank Stella, *Meknes*, 1964
Collection of U.S. State Department, Art in Embassies Program.
Gift of David Whitney
Art © 2018 Frank Stella / Artists Rights Society (ARS), New York

Frank Stella, *Tetuan II*, 1964
Collection of the Philip Johnson Glass House
© 2018 National Trust for Historic Preservation and The Glass House
Art © 2018 Frank Stella / Artists Rights Society (ARS), New York

Frank Stella, *Tetuan III*, 1964
Collection of the Frederick R. Weisman Foundation
Art © 2018 Frank Stella / Artists Rights Society (ARS), New York

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

21

David Hockney

b.1937

Pacific Coast Highway and Santa Monica

signed, titled and dated *1990* on the reverse
oil on canvas
78 by 120 in. 198.1 by 304.8 cm.

$ 20,000,000-30,000,000

PROVENANCE

André Emmerich Gallery, New York
Private Collection, New York
André Emmerich Gallery, New York
Private Collection (acquired from the above)
Acquired by the present owner from the above

EXHIBITED

New York, André Emmerich Gallery, *Things Recent*, December 1990 - January 1991, n.p., illustrated in color

Paris, Centre Georges Pompidou, *David Hockney: Espace/ Paysage*, January - April 1999, pp. 132-33, p. 201, illustrated in color

London, Tate Britain; Paris, Centre Georges Pompidou; and New York, The Metropolitan Museum of Art, *David Hockney*, February 2017 - February 2018, p. 146 (text), p. 155, illustrated in color

LITERATURE

Peter Clothier, *Hockney*, New York, 1995, p. 95

David Hockney, *That's the Way I See It*, London, 1993, p. 192, no. 219, illustrated in color and illustrated in color on the back cover (detail)

Paul Melia and Ulrich Luckhardt, *David Hockney: Paintings*, Munich and New York, 1994, p. 166 (text), pp. 184-185, no. 60, illustrated in color, and p. 197, illustrated (in process in the artist's Los Angeles studio, 1990)

David Hockney and Hans Werner Holzwarth, Eds., *David Hockney - A Bigger Book*, Cologne, 2016, pp. 248-249, illustrated in color

Exh. Cat., New York, The Pace Gallery, *David Hockney: Something New in Painting (and Photography) [and even Printing]*, 2018, no. 14, illustrated in color

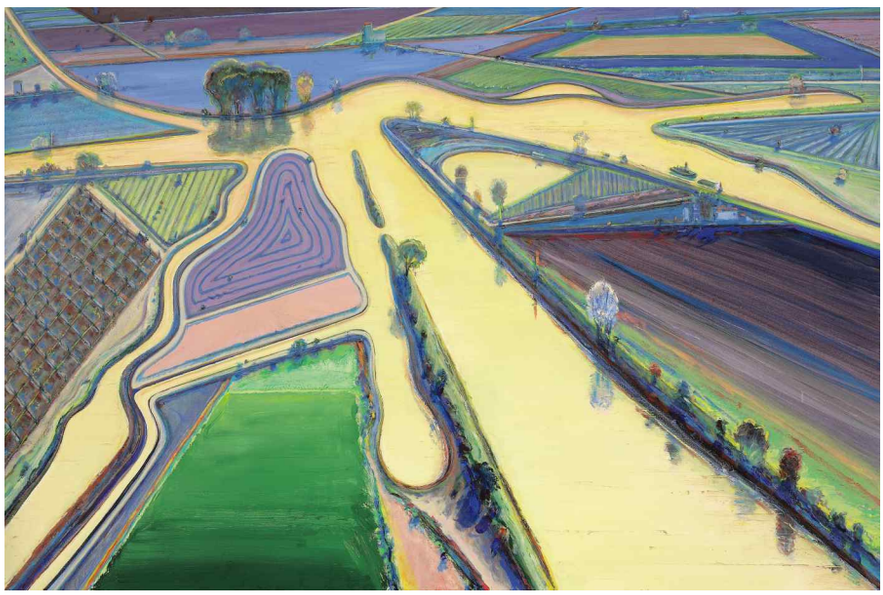
DAVID HOCKNEY

Pacific Coast Highway and Santa Monica

AN EDENIC PANORAMA AND BRILLIANTLY AMBITIOUS PARAGON from David Hockney's celebrated oeuvre, *Pacific Coast Highway and Santa Monica* represents a dazzling tour de force of a critical breakthrough from the artist's decades-long career. Known equally for consistently revolutionizing his artistic practice as well as plundering art historical tradition, Hockney quotes, distorts, fragments, and appropriates tropes from a long-established canon, fusing these myriad references into an entirely new pictorial vocabulary that bespeaks a profound engagement and dialogue with his forebears. *Pacific Coast Highway and Santa Monica* brings together sources as disparate as Vincent van Gogh, Pablo Picasso, Chinese scrolls, Hockney's own experience designing theater sets, and his ceaseless explorations into new technology. The present work speaks to nearly every single significant source inspiration for the artist, from his fascination with Cubism to recent experiments with fax machines and iPads, making *Pacific Coast Highway and Santa Monica* one of the richest and most dynamic paintings from the artist's career. Hockney's central intellectual and aesthetic challenge has been to translate space and memory into a two dimensional image, conceiving of a natural landscape through the prism of memory and the language of abstraction. Testament to the monumental position this painting occupies in Hockney's oeuvre, *Pacific Coast Highway and Santa Monica* was included in the artist's recent retrospective, which travelled from London to Paris to New York and presented a comprehensive survey of the artist's output. The present work is extremely rare,

belonging to a limited group of comparable monumental California landscape paintings, examples of which belong to such renowned institutions as the Los Angeles Museum of Contemporary Art, Museum Ludwig in Cologne, and the Walker Art Center in Minneapolis. Bright, bold, and affirmative, *Pacific Coast Highway and Santa Monica* is an extraordinary feat of painterly triumph, vast in its ambition and luminous in its peerless formal execution.

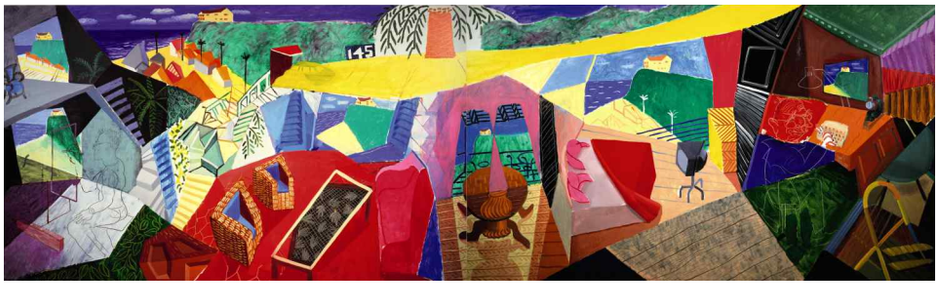
The ebullient landscape of the Pacific Coast explodes in a riot of chromatic brilliance. Mountain crags rise in peaks of chartreuse and facades of orange; pink hills roll and undulate in lavender shadow; lush vegetation erupts in speckles and hatches of green; and a serpentine gray road leads the viewer gaily through this verdant and bucolic landscape. In the distance, a calm cerulean bay laps at a lime green shore stretching into the background. Colliding perspectives coalesce in an energetic and lively juxtaposition of viewpoints, demarcated by passages of heavily saturated color. Across this vista, Hockney paints, in short, Cézanne-like brushstrokes, in staccato that recalls Signac, in swaths of color, in gradations of hue, and in a bold prism of joyous color. *Pacific Coast Highway and Santa Monica* can be read as four distinct planes integrated into a single picture, a site or stage on which Hockney would perform his "Wagner Drive," choreographing a musical program in his car as he drove his friends through the landscape towards a setting sun. "The winding road along which Hockney drove every day from his house in the Hollywood Hills to his studio on Santa Monica Boulevard came to symbolize for him his new experience of the city, and his now-elevated vantage point from the hilly heights rather than from the flat terrain that he had known during earlier sojourns. The pictorial shorthand that he devised for that heart-stopping experience of driving up and down Nichols Canyon was to prove decisive in shaping his notion of travelling through a landscape, and of reconstructing it through a succession of signposts lodged in the mind, that again became a vital constituent of his landscapes when he first painted Yorkshire in 1997." (Marco Livingstone, "The Road Less Traveled," in Exh. Cat., London, Royal Academy of Arts (and travelling), *David Hockney: A Bigger Picture*, 2012, p. 34) In the foreground, two light gray highways bisect mountains, whose slight gradations create a sense of depth. The middle ground is occupied by passages of pink, purple, and blue building into a central mass of hills, beyond which stylized purple hills punctuate the background of the Pacific Coast. Two triangles of indigo and black flank the scene, curtain-like in the way they demarcate Hockney's stage. The horizontal bar of the highway contributes further to the sense of flattened perspective, from which the viewer is tipped forward into this vertiginous and plunging vista. *Pacific Coast Highway and Santa Monica* is illustrated on the back cover of the second volume of Hockney's



Above left: **Richard Diebenkorn**, *Ocean Park No. 79*, 1975
Image © The Philadelphia Museum of Art / Art Resource, NY
Art © 2018 Richard Diebenkorn

Above right: **Wayne Thiebaud**, *Delta Water*, 2003. Private Collection
Image © Christie's Images / Bridgeman Images
© Wayne Thiebaud / Licensed by VAGA, New York, NY

Opposite: The present work in the artist's studio, 1990
Photograph by Geoffrey Reeve



From top left

David Hockney, *Mulholland Drive: The Road to the Studio*, 1980
Collection Los Angeles County Museum of Art (LACMA)
© David Hockney

David Hockney, *Hollywood Hills House*, 1981-1982
Collection Walker Art Center, Minneapolis
© David Hockney

David Hockney, *A Visit with Christopher and Don, Santa Monica Canyon*, 1984
Collection Museum Ludwig, Cologne
© David Hockney

Opposite: **David Hockney**,
Nichols Canyon, 1980
Private Collection © David Hockney

impassioned autobiography, *That's the Way I See It*, testifying to its personal significance to the artist. Within this volume, Hockney writes: "From 1988, at the same time as I was doing the faxes, I was also experimenting with different styles of landscape paintings. Anyone who had been on my Wagner drive would immediately recognize *Pacific Coast Highway [and Santa Monica]* – a multiple view of Santa Monica Bay and the mountains. Scenes from that same drive are also shown in *Mountain from Stunt Road, The Valley* and *The Cutting*." (David Hockney, *That's The Way I See It*, London, 1993, p. 192) *Mountain from Stunt Road* today belongs to the Kansas City Art Institute and *The Valley* and *The Cutting* reside in significant private collections, further underscoring the rarity of this masterpiece.

Pacific Coast Highway and Santa Monica beautifully showcases the luminosity and color of the California landscape and typifies Hockney's ambition to infuse his pictures with the state's Bacchanalian arcadia of social liberation, sexual freedom, and world of rich commodities. Having graduated from the Royal College of Art in 1962, Hockney travelled to New York in late 1963, after which he arrived in Los Angeles. He had long dreamt of this promised land of bright sunlight and bold colors during his

"In its sweeping vista and colossal scale, *Pacific Coast Highway and Santa Monica* can be seen as the culmination of pictures such as *Under and Out of the Arch*, in which he had conveyed space in a more abstracted idiom. Though painted on a single enormous stretch of canvas rather than in fragments as has come to be his method, this magnificent ode to southern California opened the way to the landscapes of the late 1990s (conspicuously the Grand Canyon paintings) and to the Yorkshire pictures of the last half decade."

Marco Livingstone, "The Road Less Traveled," in Exh. Cat., London, Royal Academy of Arts (and travelling), *David Hockney: A Bigger Picture,* 2012, p. 32

schoolyears in Bradford and London. A frequent traveler in his youth throughout Europe, Asia, and parts of Africa, Hockney was consistently inspired by his surroundings, but never more so than when he settled in Los Angeles in 1964, after which he continued to fix on the canvas the incandescent light and color of his adopted home with an almost religious reverence. The present work showcases an intimate journey Hockney took each day in his beloved California, while typifying the artist's obsession with landscapes around the world: "In its sweeping vista and colossal scale, *Pacific Coast Highway and Santa Monica* can be seen as the culmination of pictures such as *Under and Out of the Arch*, in which he had conveyed space in a more abstracted idiom. Though painted on a single enormous stretch of canvas rather than in fragments as has come to be his method, this magnificent ode to southern California opened the way to the landscapes of the late 1990s (conspicuously the Grand Canyon paintings) and to the Yorkshire pictures of the last half decade." (Marco Livingstone, "The Road Less Traveled," in Exh. Cat., London, Royal Academy of Arts (and travelling), *David Hockney: A Bigger Picture*, 2012, p. 32)

Hockney executed *Pacific Coast Highway and Santa Monica* at a moment when his peers proclaimed the death of painting and instead turned to photography and conceptual art as more contemporary means of representation. Although Hockney has always existed outside the traditional art historical narrative, he addresses significant styles and techniques that have defined the canon. From the Impressionists, Post-Impressionists, and Fauvists he so admired, Hockney sought to capture the variety of light, changing weather conditions, and space that the infinite renewal the natural world presents. Unlike his predecessors, however, Hockney did not paint *en plein aire,* but rather from memory in his studio, located approximately a ten minute drive away. The proximity of his studio allowed the artist to return to this spot, like Monet did in painting his various *Cathedrals,* in order to visually

"With their high horizon lines (or even lack of horizon), what the Malibu paintings of this period addressed was an immersive looking into deep space, a slowness, a drawing out of time that over twenty years later would form the basis for his video works of the four seasons enacted at Woldgate Woods in 2010 and 2011."

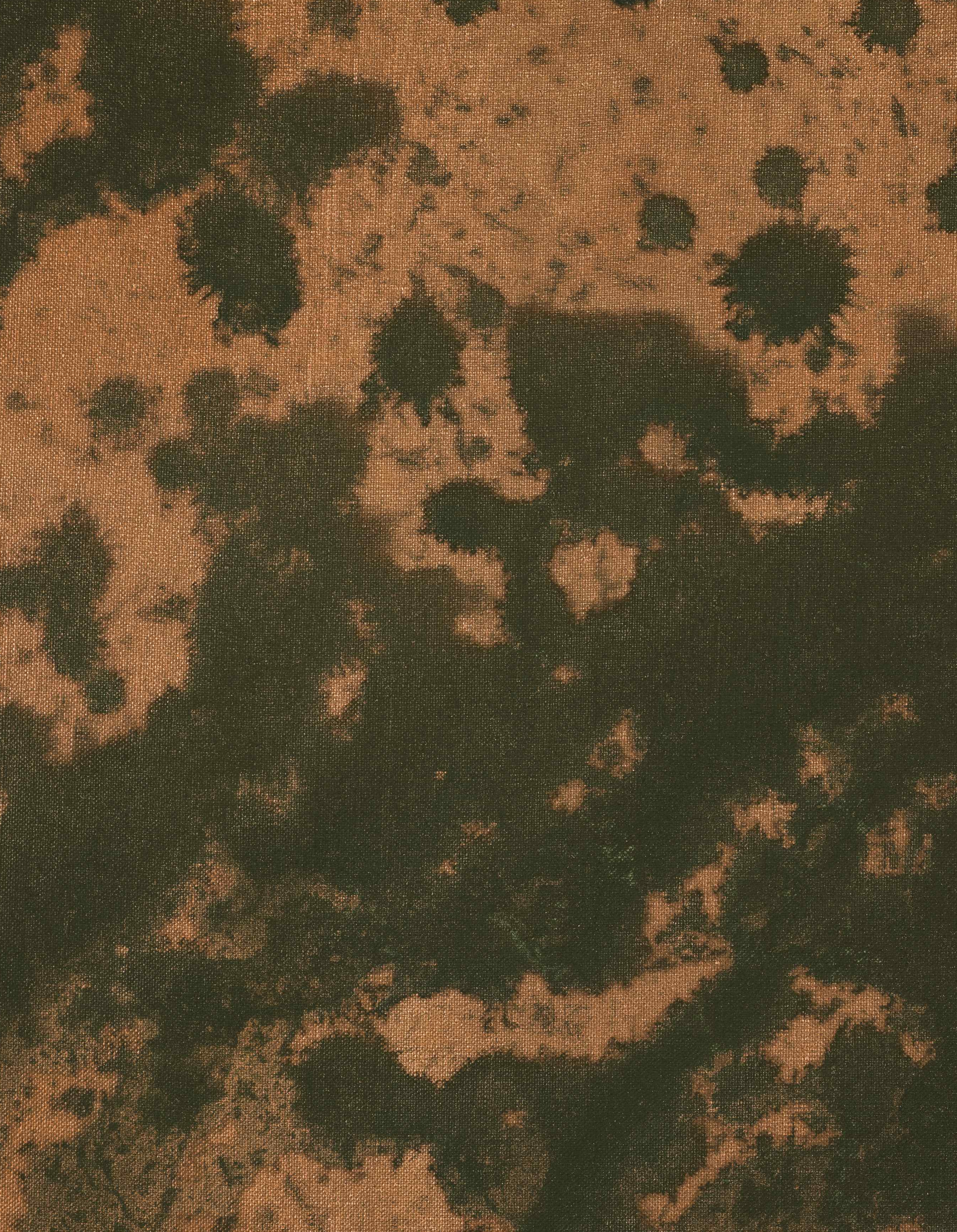
Andrew Wilson, "Experiences of Space," Exh. Cat., London, Tate Britain (and travelling), *David Hockney,* 2017, p. 146

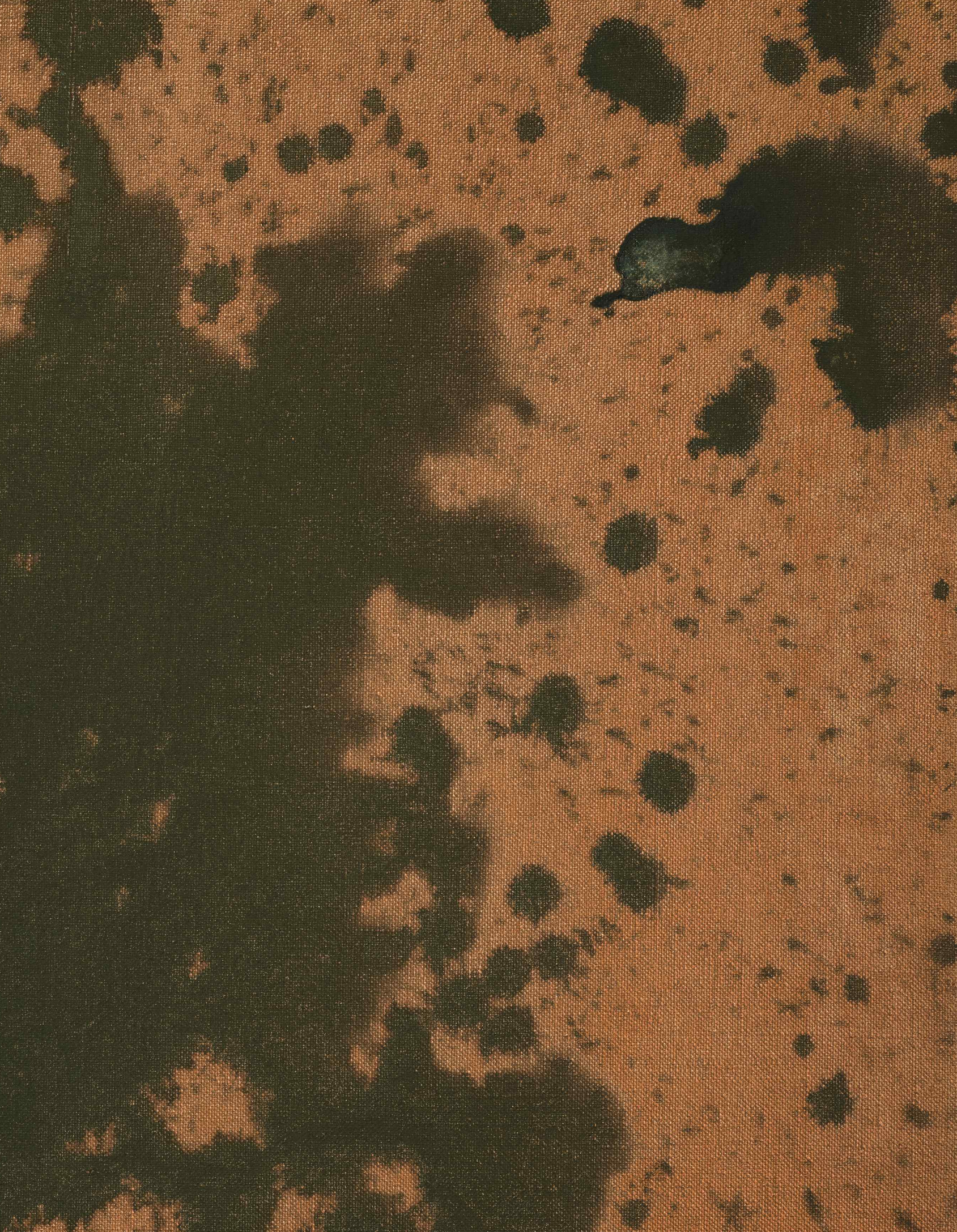
refresh himself, yet ultimately Hockney relied on the memory of his experience as the most important source for his painting. As described by the artist, "We see with memory. We see psychologically." (*Ibid*., 43) Like van Gogh, Hockney employed a number of inventive marks to convey the physicality and various textures in the landscape; from the Fauves, he mimicked the sumptuous and vivid use of color. The present work was also informed by Hockney's reengagement with both Picasso and Chinese scrolls, evident in the abstracted idiom with which he addresses landscape and the tilted perspective and deep space he borrowed from Song Dynasty scrolls. In the present work, space flows in a series of perspectives that fold into each other in one compressed plane. Hockney intended his canvas to be read 'in time,' the way a viewer unrolls a Chinese scroll, physically moving through its narrative, a feat he has achieved by destabilizing conventional perspective and instead painting a scene that offers numerous points of view from differing vantage points.

A highly personal and whimsical landscape brimming with *joie de vivre*, *Pacific Coast Highway and Santa Monica* blurs the line between reality and fantasy, presenting a fantastical stage of Hockney's vivid remembered experience. The present work is both a culmination of various influences and ambitions within Hockney's oeuvre up to the 1990s, while also anticipating Hockney's more recent work. "With their high horizon lines (or even lack of horizon), what the Malibu paintings of this period addressed was an immersive looking into deep space, a slowness, a drawing out of time that over twenty years later would form the basis for his video works of the four seasons enacted at Woldgate Woods in 2010 and 2011." (Andrew Wilson, "Experiences of Space," Exh. Cat., London, Tate Britain (and travelling), *David Hockney*, 2017, p. 146) Throughout his career, Hockney has possessed a voracious appetite for art history, digesting and translating significant movements into his own unique idiom; this constant mining of tropes and techniques within the canon coalesce across the grand stage of *Pacific Coast Highway and Santa Monica*. Here, Hockney fuses the language of Cubism with a Fauvist sensibility, executed in the endlessly varying marks of the Impressionists and Post-Impressionists, all compounded into one magnificent tour de force of painterly vigor and exultation. *Pacific Coast Highway and Santa Monica* showcases the sweeping vista of Hockney's home, provides a brilliant survey of important art historical touchstones, and reveals the artist as a master colorist and one of today's most accomplished and engaging painters.

Above left: **André Derain**, *Charing Cross Bridge*, 1906
Musée d'Orsay, Paris, France
Art © Erich Lessing / Art Resource, NY
Image © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

Above right: **Georges Braque**, *Landscapes at L'Estaque*, 1906
Art © The Art Institute of Chicago / Art Resource, NY
Image © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris





PROPERTY FROM THE BALTIMORE MUSEUM OF ART,
SOLD TO BENEFIT FUTURE ACQUISITIONS OF CONTEMPORARY ART

° 22

Andy Warhol

1928 - 1987

Oxidation Painting

urine and metallic pigment in acrylic on canvas
76 by 52 in. 193 by 132.1 cm.

Executed in 1978.
This work is stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts and numbered *PA45.138* on the overlap.

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

PROVENANCE

Estate of the artist
The Andy Warhol Foundation for the Visual Arts, Inc.
Acquired by the present owner from the above in 1994

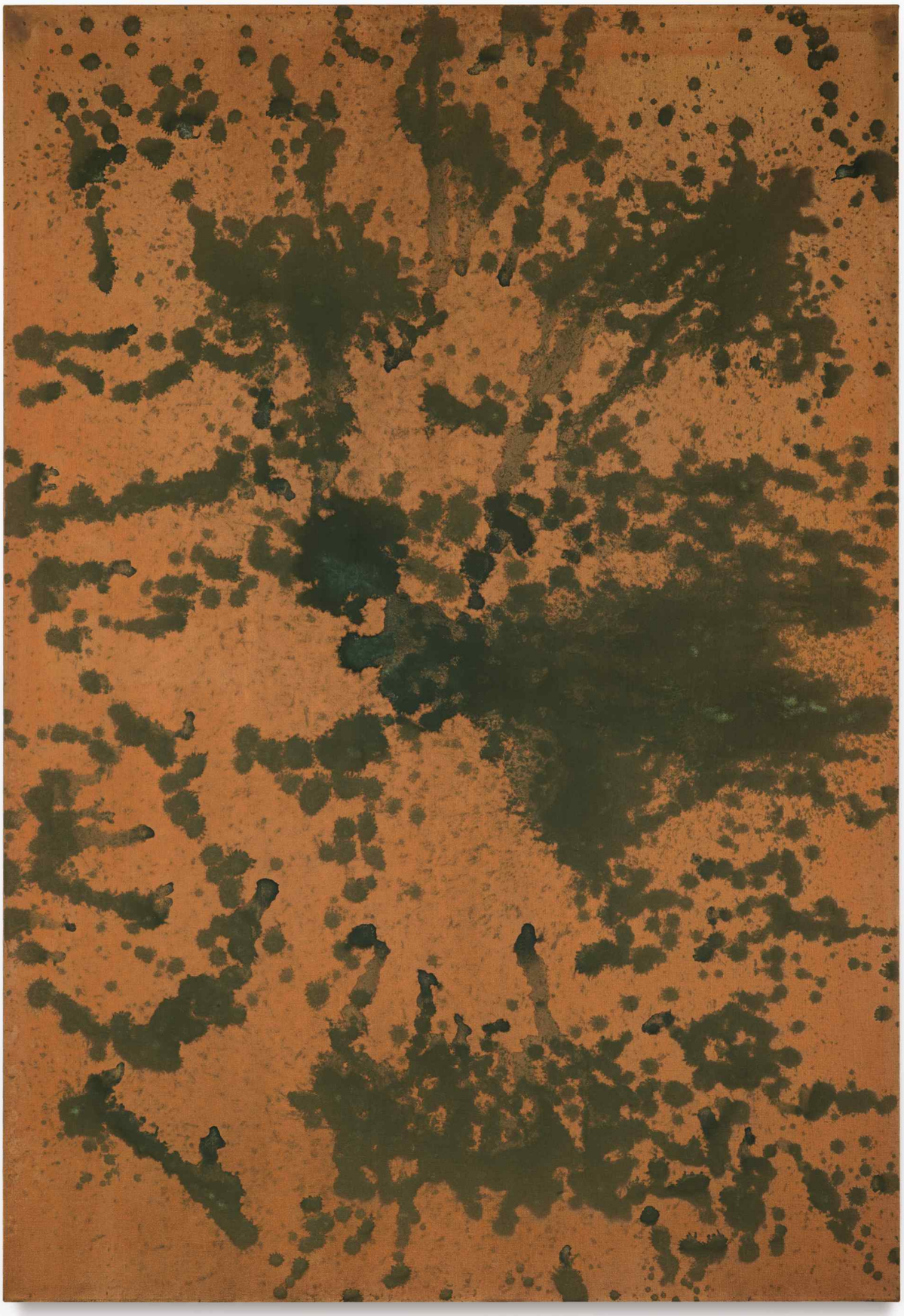
EXHIBITED

Baltimore, The Baltimore Museum of Art, New Wing for Modern Art, October 1994

Milwaukee, Milwaukee Art Museum; Fort Worth, Museum of Modern Art; New York, Brooklyn Museum of Art; and Baltimore, The Baltimore Museum of Art, *Andy Warhol: The Last Decade*, September 2009 - January 2011, p. 105, no. 5, illustrated in color

New York, The Metropolitan Museum of Art, *Regarding Warhol: Sixty Artists, Fifty Years*, September - December 2012, p. 120 (text), p. 121, no. 40, illustrated in color

Waltham, The Rose Art Museum, Brandeis University, *Pretty Raw: After and Around Helen Frankenthaler*, February - July 2015



ANDY WARHOL

Oxidation Painting

Left: The present work installed in the exhibition *Andy Warhol: The Last Decade*, the Baltimore Museum of Art, 2011
Image © The Baltimore Museum of Art, Baltimore, Maryland
Art © 2018 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York

Opposite top: **Jackson Pollock**, *Number 26A, Black and White, 1948*
Musée National d'Art Moderne, Centre Georges Pompidou
© CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, NY © 2018 Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

Opposite bottom: **Yves Klein**, *Untitled (Fire-Color Painting)*, 1962
Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY
Art © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

***OXIDATION PAINTING* IS A SUPERB EXAMPLE** of Andy Warhol's most conceptually advanced series. In this body of work, often referred to as the *Piss Paintings*, Warhol interrogated notions surrounding the status of the artist, and asserted his place within the lineage of conceptual art. It is an alchemical subversive series, richly layered in meaning and inference, and hugely significant within the canon of American art history. This work is significant amongst the series for its provenance, having spent 24 years in the collection of The Baltimore Museum of Art, where it was hung as part of the collection and loaned to partner institutions as prestigious as The Metropolitan Museum of Art in New York. It is also exceptional for its composition, which appears more detailed, varied, and complete than many other examples from the series.

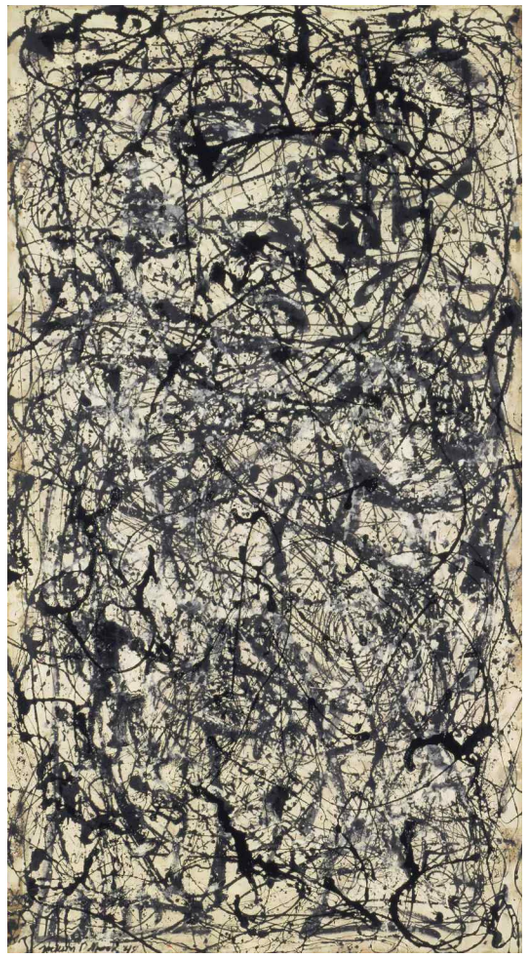
The *Piss Paintings* were all created in 1977 and 1978. To produce them, Warhol prepared canvases with grounds of metallic paint, before inviting certain individuals to urinate across the canvas according to his instructions. After the urine dried, it formed a distinctive green patina. Vincent Fremont – manager of the artist's studio at the time of their creation – described the process: "I can remember watching him creating all these paintings, liking them but not realising at the time just how important they were... The series that really stands out in my memory are the *Piss* and *Oxidation Paintings*, since the process of making these paintings was so unusual... He painted the canvas with different kinds of metallic paints, either gold or copper. Then Ronnie Cutrone, Victor Hugo, and others, including some female participants, were invited into the back room at various times to pee onto the canvas under his direction... This process resulted in amazingly beautiful paintings, both large and small, that have a lot to do with alchemy and chemistry." (Vincent Freemont in: Exh. Cat., New York, Gagaosian Gallery, *Cast a Cold Eye: The Late Work of Andy Warhol*, 2006, p. 113).

Warhol's *Oxidation Paintings* have often been likened to the drip paintings of Jackson Pollock. In terms of style, the parallels are clear. Both bodies of work are based around abstract compositions, bright colors, and gestural linear marks. However, in the *Oxidation Paintings* , Warhol appears to have been working more in pastiche of Pollock's legacy than in emulation of it. Pollock's works were venerated for their sense of gesture; prized above almost any other paintings for being the work of the artist's own hand. Throughout his career, Warhol had taken a diametrically opposite approach. His silkscreen technique removed any trace of artistic intervention from the face of the canvas, and his *Factory* studio introduced multiple people to the creation and conception of each artistic endeavor. Moreover, Pollock was notorious for his machismo and bravado; he reputedly urinated on his own canvases before sending them to patrons he didn't like; and he had famously urinated in Peggy Guggenheim's fireplace after she cut one of his murals down to size. Thus, the *Oxidation Paintings* appropriate the infamous gestures of Pollock's brash masculinity to create works that satirize the linear formulation of his celebrated paintings.

In pseudo-mocking tone works such as the present, highlight the marked differences between Warhol and his Abstract Expressionist antecedents. Pollock's works glorified Jackson Pollock; accompanied by the famous Hans Namuth photographs, they showed him as an individual master who created individual masterpieces. Conversely, Warhol's works showed him as much as the product of a celebrity culture as the arbiter of it: his works were multiples based off images that were ubiquitous and his oeuvre was wholly bounded to his milieu. It has been commented that the *Oxidation Paintings* are backlashes against his predominant artistic project of the 1970s – the society portraits.. In fact, they were created in exactly the same conceptual vein. The characters who were earlier flashed with Warhol's Polaroid lens and silkscreened onto canvas were, in 1978, invited into the backroom of the factory to help finish the *Piss Paintings*, each one showing just how much Warhol thought of the legacy of his Abstract Expressionist forbears.

In the interpretation of the present work, we can detect palpable influence from of European conceptual artists Yves Klein and Piero Manzoni. Yves Klein A*nthropometry* works provide an obvious point of comparison. To create this series, Klein doused female models in blue pigment before dragging and pressing their bodies across prepared paper grounds to create dramatic individual abstract compositions. Like Warhol's *Oxidation Paintings* , they situated the artist at a distance from the finished work, and removed any notion of gesture. In addition to being a relic of an innovative performance, the present work reveals an energy and ultimately distinctive and beautiful color palette that distinguishes these pieces as independent and seductive aesthetic objects. The slightly sardonic tone of the *Oxidation Paintings*, as well as the use of human excrement, also calls to mind Piero Manzoni's celebrated *Merda d'Artista* works, which consisted of small labelled cans purporting to contain 30 grams of the artist's feces. Those works similarly satirised the way that the art public fetishized the work of celebrated artists, and glorified it for being the product of their own hand: "if collectors want something intimate, really personal to the artist, there's the artist's own shit. That is really his" (Piero Manzoni cited in Freddy Battino, Ed., *Piero Manzoni: Catalogue Raisonné*, Milan 1991, p. 144)

Although demonstrating Warhol's keen interest in turning the banal into an object of desire and beauty, the *Piss Paintings* are strikingly unique within Warhol's oeuvre; they signify a departure from his silkscreen technique in pursuit of gestural and conceptual abstraction and, in a literal sense, each canvas is entirely original and unreproducible. Combining the legacy of Pollock with those of Klein and Manzoni, these works synthesize groundbreaking advancements in painting in a way that could only be achieved by an artist as daring as Warhol.



Tom Wesselmann at his 54 Bond street studio, New York, 1966
Photo © Bob Adelman Estate © Estate of Tom Wesselmann / Licensed by VAGA, New York, NY

23

Tom Wesselmann

1931 - 2004

Great American Nude #79

signed and dated *65*; signed twice, titled, dated *1965* and variously inscribed on the stretcher
Liquitex on canvas
66 by 72⅛ in. 167.6 by 183.2 cm.

$ 3,000,000-4,000,000

PROVENANCE

Galerie Ileana Sonnabend, Paris
Private Collection (acquired from the above in 1966)
Christie's, New York, November 10, 2004, Lot 45 (consigned by the above)
Acquired by the present owner from the above

EXHIBITED

Paris, Galerie Ileana Sonnabend, *Tom Wesselmann*, 1966

Eindhoven, Stedelijk van Abbemuseum; and Ghent, Saint Peter's Abbey, *Three Blind Mice*, April - August 1968, p. 53, no. 84, illustrated

Münster, Landesmuseum Münster, *Everybody Knows*, September - October 1972, no. 43, illustrated

Münster, Landesmuseum Münster, *Tom Wesselmann*, September - October 1982, no. 71

Basel, Fondation Beyeler; and Vienna, Kunstforum Wien, *Eros in der Kunst der Moderne*, October 2006 - July 2007, p. 2, illustrated in color

Moscow, Pushkin State Museum of Fine Arts, *Inspiration Dior*, April - July 2011, n.p., illustrated in color

TOM WESSELMANN

Great American Nude #79

“The challenge for an artist is always to find your own way of doing something. ”

Slim Stealingworth, (Tom Wesselmann), *Tom Wesselmann*, New York, 1980, p. 25

Below: **Roy Lichtenstein**, *Aloha*, 1962
Private Collection
© Estate of Roy Lichtenstein

Opposite top: The present work exhibited at Galerie Ileana Sonnabend, Paris, 1966
© Estate of Tom Wesselmann / Licensed by VAGA, New York, NY

Opposite bottom: The present work exhibited at Galerie Ileana Sonnabend, Paris, 1966. Photo © Shunk-Kender. © J. Paul Getty Trust. The Getty Research Institute, Los Angeles
© Estate of Tom Wesselmann / Licensed by VAGA, New York, NY

A COMMANDING AND STRIKING ARCHETYPE from Tom Wesselmann’s most iconic series of the *Great American Nude*, the present work is a beautifully executed and powerful juxtaposition of art historical tradition and American Pop Art sensibility. Executed between 1961 and 1973, the *Great American Nude* series cemented Wesselmann’s position as one of the founding members of the Pop Art movement; many examples reside in prestigious museum collections, including The Museum of Modern Art, New York, the Hirshhorn Museum and Sculpture Garden, Washington, D.C., and the Whitney Museum of American Art, New York, among others. The early *Great American Nude #79* is distinguished by its particularly alluring composition, serene aesthetic, and pristine provenance, having been held in just two private collections since its execution in 1966. In the present work, Wesselmann’s striking blonde bombshell is splayed seductively across the canvas, framed by icons of the artist’s famed still life compositions.

Wesselmann’s *Great American Nude* series seamlessly integrates the traditional motif of the classic odalisque with a contemporary American visual culture of eroticized pin-up girls. In stark contrast to the New York School of Willem de Kooning, Jackson Pollock and Mark Rothko, Wesselmann struck out against the spontaneity and gestural abstraction that had come to define ‘authenticity’ for that generation. Wesselmann notes in his coolly detached autobiography authored by his alter ego Slim Stealingworth: “The challenge for an artist is always to find your own way of doing something. When I first was involved in painting at all, my envy of de Kooning, my admiration for de Kooning and those other painters, but especially de Kooning, becomes the symbol of all that…My envy was so intense that I literally couldn’t be an artist unless I could find some way to do it completely differently. I wanted to paint like de Kooning, but I couldn’t, because I wasn’t good enough, for one thing. It wasn’t my language. But I was so excited by the ideas of de Kooning that I was determined to find my own way of doing it, which is what I thought he had done with Picasso anyway. So I had to deal with de Kooning, as he had to deal with Picasso.” (Slim Stealingworth (Tom Wesselmann), *Tom Wesselmann*, New York, 1980, p. 25) To break with Abstract Expressionism, Wesselmann instead turned his attention to the fantasy of the ‘Great American Dream,’ a national ethos and foundational concept in American culture, which he parodied in his ‘Great American Nude’ series. The 1960s saw a rise in popular mass media with an influx of modern marvels and creature comforts that stoked consumer desire. The accumulation of commodities was no longer merely a sign of success and power; rather it had become synonymous with

Below left: **Pablo Picasso**, *Reclining Nude*, 1932
Musée National d'Art Moderne, Centre Georges Pompidou, Paris
Image © RMN-Grand Palais / Art Resource, NY
Art © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Below right: **Amedeo Modigliani**, *Reclining Nude*, 1917
Image © The Metropolitan Museum of Art. Image source: Art Resource, NY
Art © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

Opposite: Detail of the present work.
© Estate of Tom Wesselmann / Licensed by VAGA, New York, NY

the 'Great American Dream.' Additionally, the sexual revolution of the 1960s, which included the legalization of oral contraceptives, the publication of the Kinsey reports on sexual practices, and pin-up girls dominating the pages of men's magazines such as *Playboy*, fueled the proliferation of seductive images in consumerist culture and advertising. With each piece from this remarkable series, Wesselmann sought to generate the same visceral drama of the greatest Abstract Expressionist works, but with a visual idiom that spoke both to American culture and traditional motifs of Western painting.

Looking to the monolithic French tradition of Ingres, Rousseau, Modigliani and Matisse, Wesselmann achieved the ultimate Americanization of the paradigmatic European nude, articulating a powerful coalescence of classical odalisque and American popular imagery. In the present work, Wesselmann has depicted the nude cropped close to the surface of the painting, pushing outward from the cobalt colored confines of her environment. She reclines languidly, her arms raised above her head, presenting herself as the object of our gaze. Sinuous lines delineate the contours of the sensuous figure, which Wesselmann has radically reduced to only a few basic elements. The lighter flesh tone of her breasts dissolves imperceptibly to the slightly darker candy pink of the body, barely the whisper of a bikini tan line. The exaggerated nipples and almost cartoon-like mouth – both rendered in the same coral tone – are the only signifiers suggesting her femininity, without which, the image of the body collapses into a mere abstraction of color. Although Wesselmann strips the woman of nearly all her facial features, effectively reducing her to the anonymous status of a mannequin or doll, he exaggerates the hallmarks of her sexuality in the parted lips, raised arms, and pert breasts. Anchoring the upper left hand corner of the painting, suggestively rendered flowers of vermillion and tangerine orange burst forth alongside a swollen golden fruit, the roundness and fecundity of which reflect the voluptuousness and sensuality of the nude. Wesselmann's reduced color palette of strident, bold hues and flattened surface lend a harder, more plastic finish to the present work.

Great American Nude #79 is prototypical American pop: eye-catching, bold, brassy, and cool. Following the Abstract Expressionists' cementation of New York as the capital of the art world, Wesselman resurrected a European tradition in painting through the ironic lens of a distinctly pop, object-obsessed, consumerist, American culture. The nude languidly luxuriates in her status as an undeniable object of beauty. Impressive in scale and brilliantly executed in dazzlingly vibrant color, *Great American Nude #79* embodies a sensual art historical trope that would become an iconic leitmotif in the development of Pop Art in the 1960s and 70s.

FLESH.
SPIRIT
1. SCAPULA →
2. FEMUR ©
WORTHLES
21 BRAIN

PROPERTY FROM THE ESTATE OF DOLORES ORMANDY NEUMANN

24

Jean-Michel Basquiat

1960 - 1988

Flesh and Spirit

oil stick, gesso, acrylic and paper on canvas
2 panels, each: 72½ by 145 in. 184.2 by 368.3 cm.;
overall: 145 by 145 in. 368.3 by 368.3 cm.
Executed in 1982-83.

ESTIMATE UPON REQUEST

PROVENANCE

Tony Shafrazi Gallery, New York
Dolores Ormandy Neumann, New York (acquired from the above in January 1983)
Thence by descent to the present owners

EXHIBITED

New York, Tony Shafrazi Gallery, *CHAMPIONS*, January - February 1983, p. 19, no. 19, illustrated

Acireale, Palazzo di Città; Rome, Regione Lazio Centro Culturale Cembalo Borghese, Palazzo Borghese; Ferrara, Gallerie Civiche d'Arte Moderna Palazzo dei Diamanti; and Malo, Museo laboratorio Casablanca, *La Scuola di Atene: Il Sistema Dell'Arte*, December 1983 - April 1984, p. 28, illustrated

LITERATURE

Richard D. Marshall and Jean-Louis Prat, *Jean-Michel Basquiat*, 2nd Ed., Vol. II, Paris, 1996, p. 104, no. 2, illustrated in color

Tony Shafrazi, Jeffrey Deitch, Richard D. Marshall, et. al., *Jean-Michel Basquiat*, New York, 1999, p. 183, illustrated in color

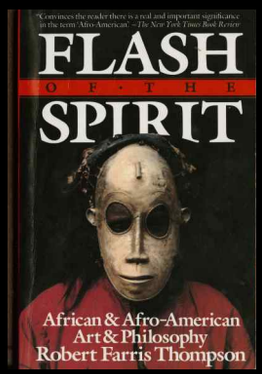
Richard D. Marshall and Jean-Louis Prat, *Jean-Michel Basquiat*, 3rd Ed., Vol. II, Paris, 2000, p. 166, no. 2, illustrated in color

Exh. Cat., Basel, Foundation Beyeler (and travelling), *Basquiat,* 2010, p. XX, no. 17, illustrated in color (Basel); p. XXIV, no. III.17, illustrated in color (Paris)

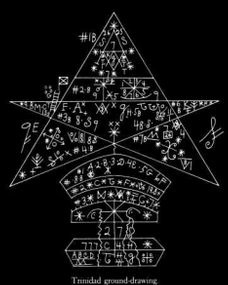
FISSURE
RIBS
POTATO
FLESH
POTATO
2 FEET
FISSURE OF ROLANDO
MOTOR AREA
BRAIN
SPIRIT
THROAT
DIAGRAM ONE
CEREBRUM
STRUCTURE OF BRAIN
BRAIN
MEDULLA
1. SCAPULA
2. FEMUR
FLESH.
SPIRIT
PETROL
PESO NETO

1 Cover of *Flash of the Spirit,* Robert Farris Thompson, 1983 **2** Illustration of a Trinidadian Spiritual Baptist cosmogram in *Flash of the Spirit,* p. 112 **3** Image © Look and Learn / Bridgeman Images **5** Jean-Michel Basquiat, *Crowns (Peso Neto)*, 1981 / Private Collection / Art © 2018 Artists Rights Society (ARS), New York / ADAGP Paris **6** Detail of Jean-Michel Basquiat, *Untitled,* 1983 / Private Collection / Sold Sotheby's London, June 2017 / Art © 2018 Artists Rights Society (ARS), New York ADAGP Paris **7** An illustration of the essential structure of the Kongo cosmogram in *Flash of the Spirit,* p. 109 **8** Image © Princeton University Art Museum / Art Resource, NY. Art © 2018 The Willem de Kooning Foundation / Artist Rights Society (ARS), New York **9** Image © Louvre, Paris / Bridgeman Images **10** Image © PVDE / Bridgeman Images **11** Image © Private Collection / Bridgeman Images / Art © 2017 Artists Rights Society (ARS), New York / ADAGP Paris **12** Image © Universal History Archive/Bridgeman Images **13** Carving of an African python, thought to have decorated the palace of the Obas of Benin, Nigeria / Image © SeM/Universal Images Group / Bridgeman Images **14** Image © iStock / Getty Images Plus **15** Image © John Frost Newspapers / Alamy Stock Photo **16** Image courtesy Tony Shafrazi Gallery, New York

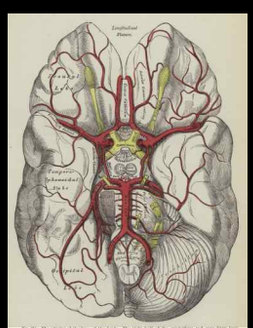
The Symbolic Anatomy of *Flesh and Spirit*



1 The title of *Flesh and Spirit* references the 1983 book *Flash of the Spirit*, Robert Farris Thompson's groundbreaking study of African religious tradition.



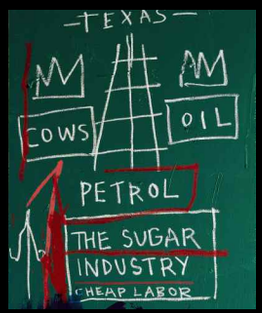
2 The structure of *Flesh and Spirit* is modeled off the Kongo cosmogram, the primary symbol of Yoruban spiritual tradition.



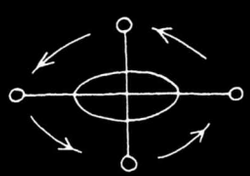
3 Basquiat's detailed dissection of the human body reveals his encyclopedic knowledge of *Gray's Anatomy*, a book the artist was given as a child. [Illustration from *Gray's Anatomy*]

4 By referencing the "Fissure of Rolando," the primary divide between the left and right hemispheres of the brain, Basquiat evokes the dichotomy between science and spirit which forms the core of the present work.

5 Invoking questions of value or worth, "PESO NETO" (or "Net Weight") was a favorite phrase of Basquiat's and appears in a number of his most iconic works. [Jean-Michel Basquiat, *Crowns (Peso Neto)*, 1981]

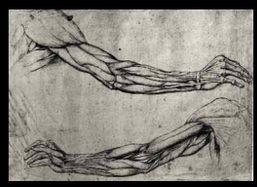


6 References to the "PETROL" and "OIL," industries were also favorites of the artist's, used as signifiers for America's historic exploitation of its natural resources and native peoples. [Detail of Jean-Michel Basquiat, *Untitled*, 1983]

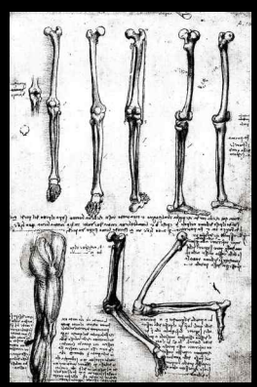


7 The arrows of the Kongo cosmogram, echoed in *Flesh and Spirit*, symbolize the continuous movement of souls between the worlds of the living and the dead.

8 Possessing a sophisticated knowledge of art history, Basquiat's emphatic swaths of paint and color invoke the dramatic painterly gestures of such artists as Willem de Kooning, Franz Kline, and Jackson Pollock. [Willem de Kooning, *Black Friday*, 1948]

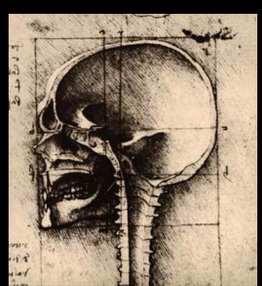


9 Basquiat's detailed diagrams of human musculature recall the anatomical drawings of Leonardo da Vinci, whose annotated manuscripts the artist owned. [Leonard da Vinci, *Study of Arms* c. 1509-1510]



10 Like da Vinci, Basquiat was fascinated by the internal structure of the human body. [Leonard da Vinci, *Anatomical studies of the bones of the lower members*, c. 1509-1510]

11 Hidden beneath the swath of white pigment in the lower left quadrant, a haloed figure (a favorite motif of Basquiat's) is drawn in invisible ink, visible only under UV light. [Jean-Michel Basquiat, *Untitled (Boxer)*, 1982]



12 While the labeled diagram of a spined skeleton recalls *Gray's Anatomy* or da Vinci's manuscripts, the red references the use of scarlet face paint in Yoruban rituals to indicate an individual in a spiritual trance. [Leonard da Vinci, *Studies of the Human Skull*, 1489]

13 In Yoruban religious tradition, the African species of the gaboon viper and royal python were considered sacred for their ability to act as divine messengers. [Carving of an African python, Palace of the Obas of Benin, Nigeria]

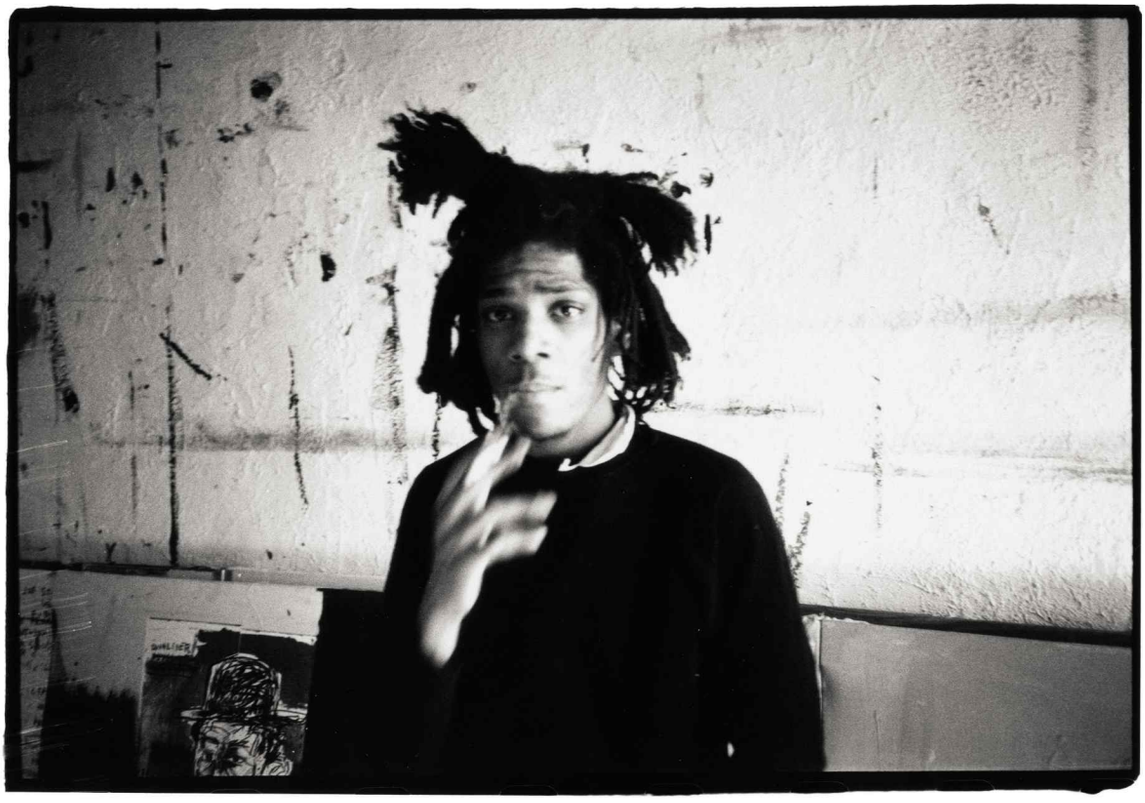
14 The coiled snake in the upper left quadrant also recalls the the Gadsden Flag: cited as the first flag of the Continental Army in the American Revolution, the coiled snake is commonly used as a contemporary symbol for political anarchy.

15 The Vostok spaceships were built by the Soviet Union in the 1960s and were piloted for the first human spaceflights. The Vostok 3 mission was specifically used to test the ability of human beings to survive under conditions of weightlessness. [Front page of Soviet newspaper on April 13, 1961, announcing Yuri Gagarin's successful spaceflight in the Vostok I]

16 Shortly following its completion, *Flesh and Spirit* was included in the seminal 1983 CHAMPIONS show at Tony Shafrazi Gallery in New York. [Cover of the *CHAMPIONS* catalogue, 1983]

JEAN-MICHEL BASQUIAT

Flesh and Spirit



Top and bottom: Jean-Michel Basquiat in his studio, 1983. Image: © Photo by Roland Hagenberg
Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2018

“One can consider it his personal Rosetta Stone.”

Dolores Ormandy Neumann

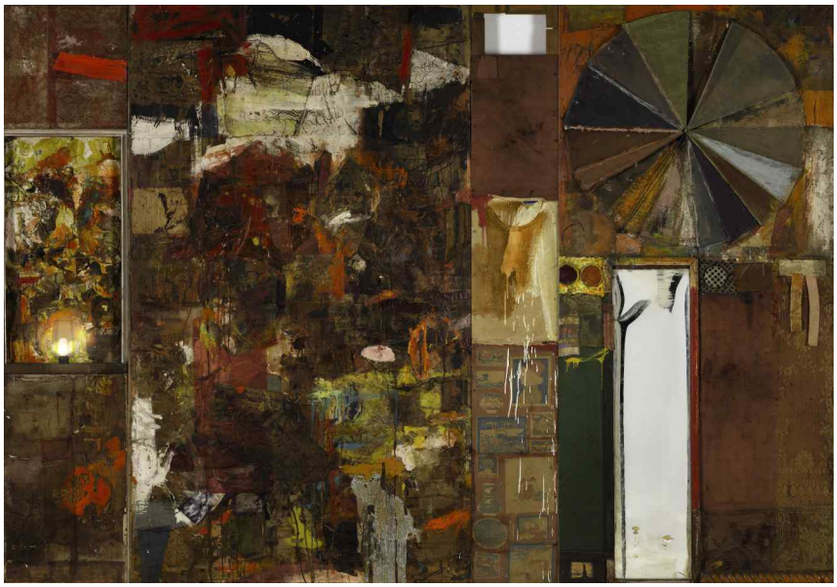
A RADICALLY RAW AND MAGNIFICENT ALTARPIECE FOR THE MODERN AGE, *Flesh and Spirit* is the exhilarating crystallization of artistic identity from the incomparably brilliant mind of Jean-Michel Basquiat. Executed on a soaring monumental scale across two hinged panels, the present work is the largest of an elite series of multi-paneled paintings the artist created in 1983; a work of unprecedented conceptual gravitas and ambition, *Flesh and Spirit* declares Basquiat’s arrival as a fully matured artistic force at the thrilling apex of his powers. In its cogent synthesis of divergent influences, *Flesh and Spirit* testifies to the virtuosic ability with which Basquiat navigated between disparate aesthetic influences to forge a uniquely potent artistic vernacular. While his title pays homage to the seminal 1983 text *Flash of the Spirit: African & Afro-American Philosophy*, Robert Farris Thompson’s groundbreaking investigation of African religious tradition, *Flesh and Spirit* interrogates the authenticity of such spiritual dogma within the contemporary cultural landscape, in which Basquiat was wrestling to find his artistic autonomy amongst warring creeds. Drawing upon the iconography outlined in Thompson’s book, Basquiat juxtaposes potent spiritual symbology with an intricate dissection of human anatomy to present his own, highly personalized vision of the meeting between the physical and metaphysical realms. Among the most sophisticated and intricately composed masterpieces of the artist’s career, *Flesh and Spirit* fuses the worlds of religion and reason, spirit and science to deliver Basquiat’s bold creative treatise: an artistic identity at the explosive nexus of tradition and the contemporary world.

Immediately following its completion in the first month of 1983, *Flesh and Spirit* was unveiled in the seminal *Champions* show at Tony Shafrazi Gallery, the first and only occasion that the present work has been publically exhibited. Acquired that same month by visionary collector Dolores Ormandy Neumann, this virtually unseen masterwork has remained in the Neumann family collection for over thirty-five years. The niece of celebrated maestro Eugene Ormandy, trailblazing conductor of the Philadelphia Orchestra, Ormandy Neumann distinguished herself within the downtown New York art scene of the 1980s through her championing of emerging street artists. As a widely respected dealer and celebrated patron of the arts, Ormandy Neumann’s

Above: **Pablo Picasso**, *Guernica*, 1937
Museo Nacional Centro de Arte Reina Sofía, Madrid
Image © Erich Lessing / Art Resource, NY
Art © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

“The skeleton is alive, insightful, and militant.”

Dolores Ormandy Neumann



Left: **Robert Rauschenberg**, *Charlene*, 1954
Image © Stedelijk Museum, Amsterdam, The Netherlands
Art © Robert Rauschenberg Foundation / Licensed by VAGA, New York, NY

early support of graffiti art played a pivotal influence upon the embrace of the genre by the international community of dealers and collectors, and ultimately provided the encouragement and support many nascent talents needed to transfer their works to canvas. Testament to her lifelong passion for the arts, Ormandy Neumann dedicated extensive hours to an academic analysis of *Flesh and Spirit* as Basquiat’s singular statement of spiritual identity; eloquently summarizing the unrivalled significance of the present work, Neumann notes, “One can consider it his personal Rosetta Stone.” Emblazoned upon the towering panels of *Flesh and Spirit,* Basquiat’s searing forms invoke the totemic urgency of Pablo Picasso’s *Guernica*, or of Auguste Rodin’s *Gates of Hell*; like those radical masterworks of art history, the four quadrants of the present work explore universal truths as spoken by a single, resounding artistic voice.

In *Flesh and Spirit*, Basquiat lays bare the cultural and aesthetic influences which form the core of his practice, distilling his perceptions of their truths down to their essence and, in turn, projecting them outward in explosive bursts of dazzling pictorial brilliance. Across the four quadrants of the present work, Basquiat forges a hybrid visual vernacular both mystical and methodical, contemporary and conventional, boldly navigating between inherently disparate traditions to trace the origin, purpose, and design of the creative spirit. Describing the extraordinary skill with which Basquiat harvested and synthesized his own, fascinatingly enigmatic artistic vernacular, scholar Marc Mayer notes: “Basquiat speaks articulately while dodging the full impact of clarity like a matador...[his] relationship to the *meaning* of his references and quotations is less to the point than is his understanding of the pictorial *use-value* of that meaning.” (Marc Mayer, “Basquiat in History,” in Exh. Cat., New York, Brooklyn Museum (and travelling), *Jean-Michel Basquiat*, 2005, p. 50) Indeed, while the searing “FLESH” and “SPIRIT” of the upper panel offer the tempting promise of precise spiritual doctrine, Basquiat’s declarative barrage of divergent symbology speaks with the cryptic charisma of a Delphic oracle. Beside the terms “FLESH” and “SPIRIT” in the lower right quadrant, the two connected by a line of interchanging arrows, the accusatory phrase “PESO NETO,” or net weight, demands to know the sum worth of this eternal cycle; to the left, the words “WORTHLESS” and “BRAIN” shimmer through a small gap, Basquiat’s expressionistic flurry of white brushstrokes circling the phrase with ritualistic urgency. Reiterating his inquiry within the contemporary cultural vernacular, the coarse caricature of a rocket in the upper left quadrant is labeled “VOSTOK 3” summoning allusions to the infamous 1962 Soviet space expedition intended to determine the ability of the human body to function in conditions of weightlessness. Returning to earth, a spidery oil rig and the term “PETROL” in the lower right quadrant offer an alternative measure of value, suffusing the specter of capitalism into Basquiat’s fascinating metaphysical treatise.

Exemplifying Basquiat’s emphatic engagement with the culture, identity, and psychology of the collective African diaspora, the title of the present work invokes the

RIBS
FLESH
VOSTOK3
POTATO
(5)

seminal text *Flash of the Spirit: African & Afro-American Philosophy,* Robert Farris Thomson's landmark study of the major artistic, social, and religious traditions of African and Afro-Atlantic cultures. First released in early months of 1983, *Flash of the Spirit* would have appeared in bookstores as the present work was created, suggesting Basquiat devoured and rearticulated Thompson's theories at a remarkable rate; indeed, when Thompson and Basquiat met several years later, the scholar recalled, "[Basquiat] came up to me and said that *Flash* was his 'favorite book to read.'" Thompson continues, "I fell in love with his art and his style...There was a kind of deliberate roughness to his paintings, as if to say: I remain a warrior of the streets; behold the world as seen through vernacular eyes." (Robert Farris Thompson, "Three Works by Basquiat," in Exh. Cat., New Orleans, Ogden Museum of Southern Art, *Basquiat and the Bayou*, 2014-2015, pp. 31-32) Basquiat would later ask Thompson to write the introduction for his 1985 exhibition at Mary Boone Gallery; asked in a subsequent interview to name the best piece of writing upon his own work, Basquiat remarked, "Probably Robert Farris Thompson I thought wrote the best thing—the guy that wrote *Flash of the Spirit*, which is probably the best book I ever read on African art. It's one of the best." (Interview with Tamra Davis and Becky Johnston, 1985)

Imbuing his painting with the symbolic potency of a relic, Basquiat engages the very structure of *Flash and Spirit* as a vehicle for meaning in his aesthetic investigation and interpretation of spiritual tradition. In the sophisticated structural composition of the present work—two horizontal panels, hinged to create four discrete quadrants—Basquiat mirrors the traditional form of the *cosmogram*, the primary ideographic and religious emblem of the Kongo people and a key symbol within Thompson's treatise. Composed of a simple cross, the sign denotes unity between the worlds of the living and the dead, while arrows within and surrounding the shape denote the continual spiritual cycle between the two. Describing the fluidity inherent to the sign, scholar Wyatt MacGaffey notes, "One line represents the boundary; the other is ambivalently both the path leading across the boundary, as to the cemetery, and the vertical path of power linking 'the above' with 'the below.' This relationship, in turn, is polyvalent, since it refers to God and man, God and the dead, and the living and the dead." (MacGaffey cited in Robert Farris Thompson, *Flash of the Spirit,* New York, 1983, p. 108) Amongst the most compositionally sophisticated paintings of the artist's celebrated output, the four discrete quadrants of *Flesh and Spirit* suggest a clear cyclical progression between the states of flesh and spirit, life and death, mortal and the divine; through navigating his own position within this vast cycle, the words "FLESH" and "SPIRIT" remerge, repeatedly, returning viewer and artist to the urgent dichotomy at the core of Basquiat's monumental *magnum opus*.

Left: **Jean-Michel Basquiat**, *Museum Security (Broadway Meltdown)*, 1983
Private Collection / Photo © Christie's Images / Bridgeman Images
Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2018

Opposite: **Jean-Michel Basquiat**, *Untitled (Prophet I)*, 1981-1982
Private Collection
Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2018

"Jean-Michel was turning into art notes taken during a massive and ongoing self-education, not unlike the famous 'homemade education' Malcolm X pursued. Basquiat thrilled to the pleasures of the world, and thrilled to the pleasures of the image, and he built a brilliant career upon the two."

Robert Farris Thompson, "Three Works by Basquiat," in Exh. Cat., New Orleans, Ogden Museum of Southern Art, *Basquiat and the Bayou,* 2014-2015, p. 31-32

Within the four quadrants of his radical, contemporary cosmogram, Basquiat resurrects the inherent power of a centuries-old spiritual tradition, re-animating the signs, symbols, and deities of Thompson's treatise to bear witness to his spiritual inquiry within the contemporary cultural landscape. Invoking a primitive mirror-image to the cover of the *Flash of the Spirit*, Basquiat emblazons the upper right quadrant of the painting with the outline of a primate's skull painted a metallic gold, the gaping, voided stare eerily evocative of the shadowed gaze of Thompson's masked tribesman. Like savage battle paint upon a fallen warrior, a scarlet circle around the eye off the roughly hewn skeleton in the upper left quadrant recalls the significance of the color in Yoruban ritual and tradition; often painted upon the faces of individuals in the throes of a spiritual trance, Thompson notes, "for many Yoruba, red, 'supreme presence of color,' signals *àshe* [spiritual command] and potentiality." (Robert Farris Thompson, *Flash of the Spirit,* New York, 1983, p. 6) In the far left, the coiled, serpent-like form pays deference to the pivotal role played by the royal python and the Goober viper in Yoruban origin myths, as the animals which serve as primary avatars for divine force. Describing the extraordinary manner in which Basquiat mined and manipulated fundamental visual traditions of Afro-Atlantic culture within his own aesthetic lexicon,

"Robert Farris Thompson I thought wrote the best thing—the guy that wrote *Flash of the Spirit*, which is probably the best book I ever read on African art. It's one of the best."

Jean-Michel Basquiat in an interview with Tamra Davis and Becky Johnston, 1985

Thompson notes, "Basquiat's focus on core elements of the Yoruba traditional religion makes clear that he was intellectually fluent, interested in exploring new ideas and images through his painting. In his citations of Yoruba sacred matters, he revealed love and respect for the cultural 'facts'—that is, phrases, names and images—that flow through his paintings from books, not only *Flash* but others, such as *Gray's Anatomy* and art-historical treatises." (Robert Farris Thompson, "Three Works by Basquiat," in Exh. Cat., New Orleans, Ogden Museum of Southern Art, *Basquiat and the Bayou*, 2014-2015, p. 35)

Ever the iconographic alchemist, Basquiat suffuses his painting with an extraordinary exploration of the flesh, grounded in the familiar illustrations of *Gray's Anatomy*, as ballast for invocation of the bygone spiritual traditions outlined in *Flash of the Spirit*. Basquiat's preoccupation with the interior architecture of the body dates to an incident in the artist's childhood when, after being hit by a car, the young Jean-Michel was hospitalized for a broken arm and additional injuries; it was during this time that the artist's mother gave him a copy of the seminal medical tomb *Gray's Anatomy*, an anecdotal genesis that informs Basquiat's most ravishing, diagrammatically incisive pictures. Describing the manner in which Basquiat freely absorbed, remixed, and freshly articulated the signs and symbols of the book, amongst others, Marc Mayer remarks, "Many iconographic traditions were legitimately his to manipulate and explore, as were *Gray's Anatomy*, or Leonardo's; or the hobo symbols he found in Henry Dreyfus's *Symbol Sourcebook*. In a democratic and free universe, all cultures and all information belonged to him as consumer of knowledge and producer of cultural artifacts." (Marc Mayer, "Basquiat in History," in Exh. Cat., New York, Brooklyn Museum (and travelling), *Jean-Michel Basquiat*, 2005, p. 52) Below the scratched out word "FISSURE" in the upper left of the painting, a cartoonishly primitive rendering of an unbroken bone defies clear association, while to the left, the epithet "RIBS" precisely labels the scarlet-tinged spine of the skeleton with the sterile clarity of a biology textbook. In the lower left quadrant, the taunt musculature of a fragmented torso is partially revealed, the artist claiming the "SCAPULA" and "FEMUR" as his own with a characteristic ©. With the striking physicality of his frenzied brushstrokes and furiously scrawled forms, Basquiat further anchors *Flesh and Spirit* within the tangible realm, as though to

Left: **Jan van Eyck**, *The Ghent Altar - Polyptych with the Adoration of the Mystical Lamb*, 1432
Image © Cathedral of St. Bavo, Ghent, Belgium / Erich Lessing / Art Resource, NY

Opposite: Jean-Michel Basquiat in his studio, 1983
Image: © Photo by Roland Hagenberg
Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2018

POLICE
ASBESTOS
TWO PLY.
TWO-PLY

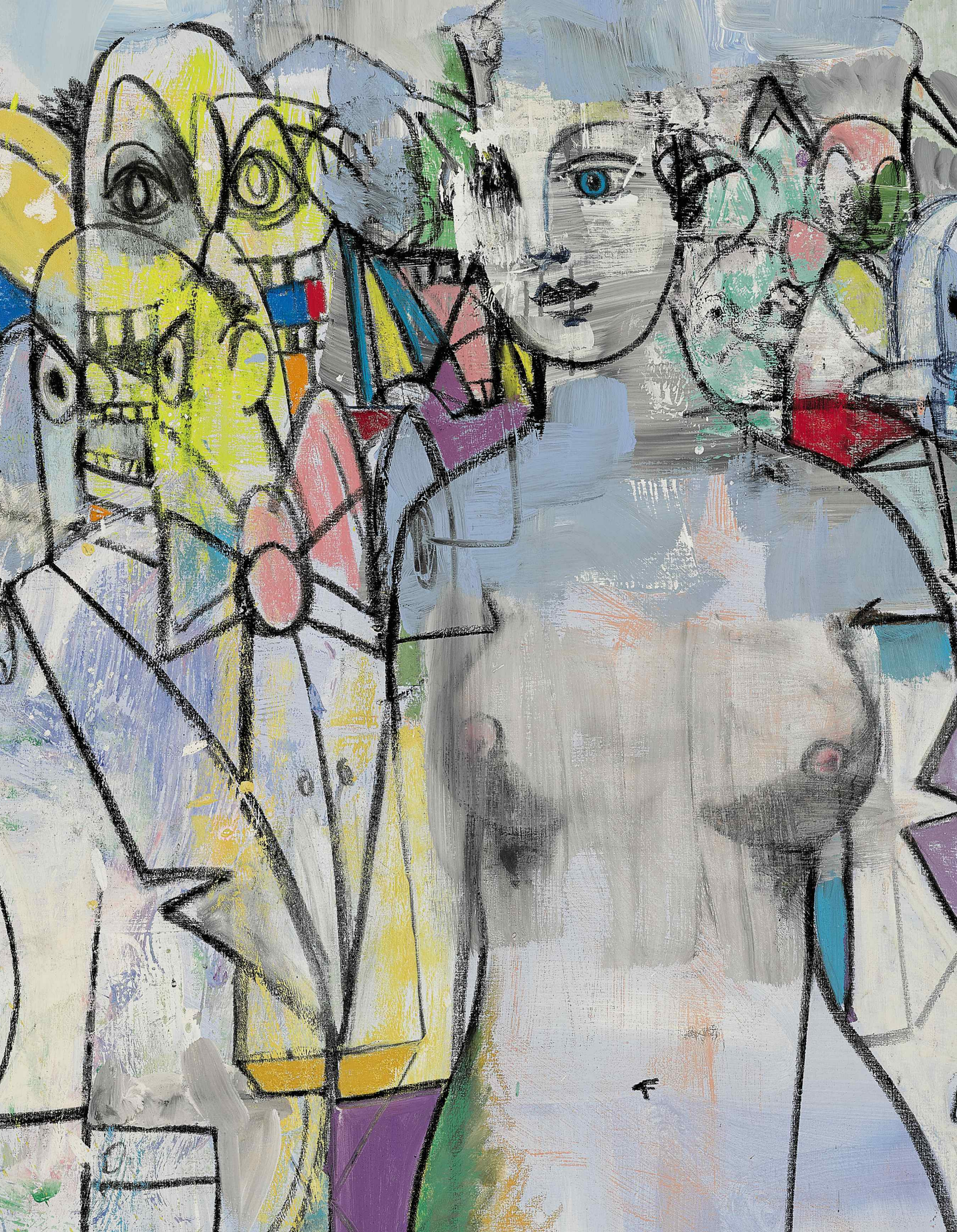
E THIRD PE
WORTHLES
2. BRAIN
CAL ED E
FLESH.
SPIRIT
PE TROL

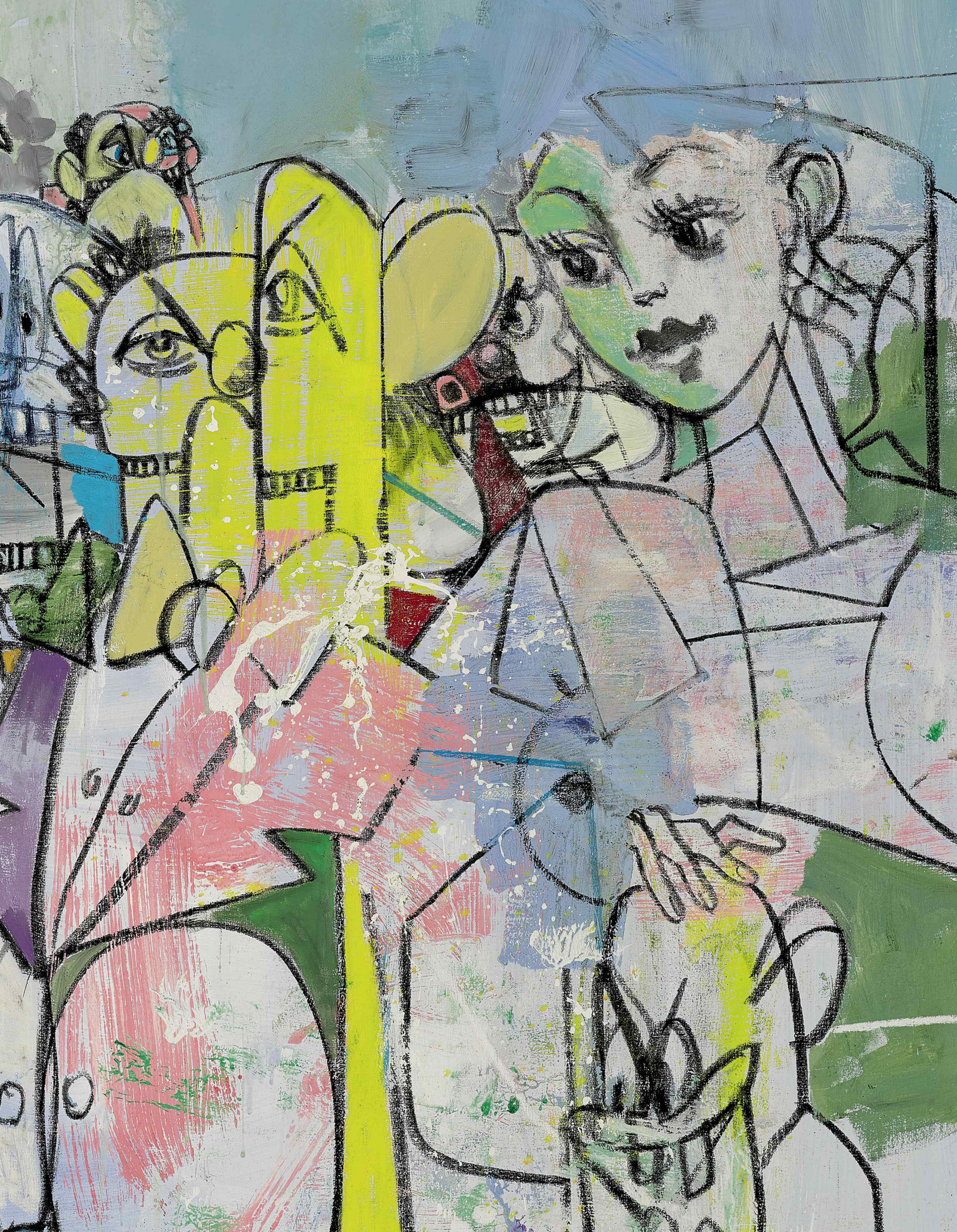
Right: **Auguste Rodin**, *The Gates of Hell (La Porte de l'Enfer)*, begun 1880
Image © Musée Rodin, Paris, France / Vanni Archive / Art Resource, NY

reaffirm his own bodily presence within the melee of his metaphysical debate.

Emblematic of Basquiat's particular fascination with the interior workings of the psyche, an intricate diagrammatic dissection of the human brain dominates the upper right quadrant of *Flesh and Spirit*; one scholar remarks, "His work appears to break down the dichotomy between the external and the internal, intuiting and revealing the innermost aspects of psychic life. In this way the artist extends the concern for spiritual truths advanced most notably by the abstract expressionists four decades earlier." (Fred Hoffman, "The Defining Years: Notes on Five Key Works," in Exh. Cat., New York, Brooklyn Museum (and travelling), *Jean-Michel Basquiat*, 2005, p. 131) Rendering the structures which support sensory and cognitive activity with fervent, almost fanatical zeal, Basquiat makes plain his fascination with the human mind as the source of creative consciousness, as though to explicitly pinpoint the location within the flesh where one might find the spirit. While the words "DIAGRAM, "CEREBRUM," and "STRUCTURE" bristle with scientific methodology, striking stark contrast to the inherent mysticism of the Kongo cosmogram, a red circle around the phrase "FISSURE OF ROLANDO" deftly restores the cosmic impasse at the core of the present work: mirroring the structure of *Flesh and Spirit* itself, Basquiat cites the primary divide between the left and right hemispheres of the brain, reminding both himself and the viewer of the dueling objective and subjective forces which reign over the present work. Emerging over the metallic face of the golden skull in the upper right quadrant, the outlined title "SPIRIT" stands in bold contrast with its hinged counterpart, in which "FLESH" is wryly emblazoned to the right of the cadaverous skeletal figure. Back to back, these shamanistic dual figures invoke at once the primitive ritualism of Voodoo totems and the dry academic rigor of science textbooks, seemingly belonging to, "another plane, a different dimension, in which the comic strip borders on the immateriality of the spirit world. The body, constantly evoked, becomes an idea, a fleeting trace without substance, all light and shadow. Like the maker of the image, it is both inside and out." (Francesco Pellizzi, "Black and White All Over," Exh. Cat., Art Gallery of Ontario, *Jean-Michel Basquiat: Now's the Time,* 2015, pp. 187-189)

Within the hypnotic realm of Basquiat's neo-cosmogram, there are no doctrines, but questions: Marc Mayer notes that the very finest of the artist's masterworks, of which *Flesh and Spirit* indisputably numbers, "will be familiar to those who have seen religious paintings, but unlike them, and like good modern art, they make no attempt to guide our thoughts and actions." (Marc Mayer in *Ibid.,* p. 52) Exemplifying the raw receptivity with which Basquiat viewed the world, *Flesh and Spirit* achieves intimately spiritual meaning, not through emphatic dogma, but through the unmediated accumulation and articulation of the artist's lived experience. Eloquently citing the hallowed, yet haunting significance of such Basquiat masterworks, scholar Oliver Berggruen reflects, "The artist affirms his presence through the evocation of fragments...It is perhaps indicative of Basquiat's struggle to bridge the abyss between the evanescence of life and its affirmation through the painter's gesture." (Oliver Berggruen, "The Fragmented Self," in Exh. Cat., Art Gallery of Ontario, *Jean-Michel Basquiat: Now's the Time,* 2015, p. 202) Indeed, within the riotous iconographic pantheon of *Flesh and Spirit*, the largest figure of all is the roughly hewn form of a single hand, filling the lower left panel to stand as tall as Basquiat himself; pulsating with creative furor, the fingers are stretched skyward as though in prayer, profoundly invoking the thrilling, inextinguishable brilliance in the hand of Contemporary Art's most mythic and revered figure.





25

George Condo

b.1957

Day of the Idol

signed and dated *2011*
acrylic, charcoal, and pastel on linen
68 by 66 in. 172.7 by 167.6 cm.

PROVENANCE

Skarstedt Gallery, New York
Acquired by the present owner from the above in 2011

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

GEORGE CONDO

Day of the Idol

PAINTED IN A KALEIDOSCOPIC RIOT OF COLOR, the dense organization of captivating figures that dominate George Condo's *Day of the Idol* represents a brilliant fusion of many of the artist's most important touchstones: Old Master portraits, his own brand of 'psychological Cubism,' cartoon references, and a commitment to constantly pushing the boundaries that separate figurative and non-representational painting. Following a nine-month stint as the diamond duster in Andy Warhol's infamous Factory, Condo emerged onto the 1980s New York art scene alongside seminal figures like Keith Haring and Jean-Michel Basquiat. Like his peers, Condo was critically engaged throughout the eighties in bringing to life a new form of figurative painting that stylistically blended the representational and the abstract. Condo coined the terms 'artificial realism' and 'psychological Cubism' to define his lexicon of amusing caricatures, profound and intimate portraits, and grotesque abstractions. Simon Baker writes: "Artificial realism...can play out in the adoption or adaptation of contrasting and conflicting materials from both the history of art and popular culture, from the esoteric diagrams explaining the compositional secrets of the Old Masters to the incredible and unlikely abstractions inherent to animated cartoon characters. But in each case, what is most important is the blurring of distinctions between representational codes and languages that occurs when during the transposition whereby Condo, as he puts it, 'dismantles one reality and constructs another from the same parts.'" (The artist quoted in 2012 in Simon Baker, *George Condo: Painting Reconfigured*, London, 2015, p. 55)

Within Condo's creative output, the genre of portraiture occupies a position of tremendous importance. Taking inspiration from masters as unalike as Diego Velázquez, Edouard Manet, Giorgio de Chirico, Pablo Picasso, Willem de Kooning and Philip Guston, Condo has woven into the fabric of figurative painting a renewed interest in inserting art historical tropes into a playful and absurd new context, both reviving and humorously undermining the integrity of the genre of portraiture. For Condo, it is the imaginary potential of portraits that defines the genre for him; as such, the artist tends to paint from his own mental snapshot or

emotional reaction, rather than from life. Charged with emotional intensity and psychological depth, *Day of the Idol* features a crowd of figures whose profiles are as disparate as the Virgin Mary and Bugs Bunny. Crushed together in a bizarre and nonsensical composition, the figures' heads align along the same horizontal axis, below which their bodies are fragmented into disjointed planes of color. An enormous range of human emotion is on display across this spectrum of figures; joy, terror, hilarity, fury, and ecstasy collide in a riot of forms that bridges the gap between an emotional state and a physical reality. Condo painted *Day of the Idol* at a moment in his career when he had pushed the limits of his iconic 'pod' figures, now fragmenting, extrapolating, and wedging them back together in impossible configurations. Just as Pablo Picasso fractured the picture plane in order to reveal the way light hits different sides of an object, so Condo shattered the human psyche in order to reveal different angles of the same person.

Although these 'unedited human disasters' possess no true verisimilitude to their referents, the churning collision of forms is perhaps one of the most honest and accurate representations of a complicated modern psychology: teeth, glee, rage, smiles, insanity, cheeks, loneliness, and eyes crushed together in an almost unbearable state of being. Condo has established himself in the canon of Western art history as a master puppeteer of the human psyche, presenting to his audience forms that delight and repulse, amuse and sadden, welcome and alienate. His unraveling and subsequent reassembly of various pictorial languages has cemented him as one of today's most clever and cutting-edge contemporary painters. As Holland Cotter notes in his review of *George Condo: Mental States* at the New Museum in 2011: "Mr. Condo is not a producer of single precious items consistent in style and long in the making. If that's what you want from painting, he'll disappoint you. He's an artist of variety, plentitude and multiformity. He needs to be seen in an environment that presents him not as a virtuoso soloist but as the master of the massed chorale." (Holland Carter, "A Mind Where Picasso Meets Looney Tunes," *The New York Times*, January 27, 2011)

Below: **Willem de Kooning**, *Woman*, 1949
Image © Private Collection / Bridgeman Images
Art © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

Opposite left: **Pablo Picasso**, *Les Femmes d'Alger (Version 'O')*, 1955
Private Collection
Art © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Opposite right: **Gustav Klimt**, *Death and Life*, c.1911
Image © Private Collection / Bridgeman Images

PROPERTY FROM A DISTINGUISHED COLLECTION

° 26

David Hammons

b.1943

Maternity

signed on the reverse of the nightgown; signed on the reverse of the mask
wood mask and cotton nightgown
41 by 16 ½in. 104.1 by 41.9 cm.
Executed in 1994.

This work is unique and is accompanied by a photograph signed by the artist.

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

PROVENANCE

Vera Vita Gioia Gallery, Naples
Private Collection, Naples
Galerie Isabella Bortolozzi, Berlin
Acquired by the present owner from the above

EXHIBITED

Naples, Vera Vita Gioia Gallery, *Stanley Whitney and David Hammons*, 1994

DAVID HAMMONS

Maternity

DELICATE, DIVINE, ETHEREAL, AND ELEGIAC, David Hammons's *Maternity* beautifully embodies the artist's appropriation of the prosaic vernacular of disused remnants of everyday life in stunning and intriguing presentations that challenge the conventional standards of fine art display. Described by Steven Stern as an artist "...[who] set about finding ways to sabotage the works, to undermine this notion of a singular context and a singular dialogue," Hammons continually destabilizes tradition and forces the viewer to reexamine his or her preconceived notions of fine art. The present work comprises two disparate objects inexplicably juxtaposed in a haunting configuration of forms: a translucent ivory slip is affixed to the wall, behind which a gleering African mask emerges as if through a veil of mist from the delicately embroidered negligee. Its wooden solidity anchors the ghostly material of the lingerie, an obfuscation that evokes an almost ritualistic Shamanism. The three-dimensionality of the mask is positioned within the belly of the spectral nightgown, as if impregnating the ghostly white figure with a barely discernible bump; therein deriving the title of the work.

Maternity is rife with thought-provoking contradictions: the substantial wooden mask diametrically opposes the nearly intangible lingerie; yet it is the mask that alludes to a more spiritual and otherworldly realm, one that is degraded by the materiality of such an intimate article of clothing that

"Conceptual artist, environmental sculptor and social commentator, Mr. Hammons fashions from the artifacts of his urban surroundings a strange and rather wonderful kind of poetry."

Michael Kimmelman, "Giving Voice to the Ephemera of the Urban World," *The New York Times*, May 19, 1989

is so closely attached to the body. The combination of these two objects creates a brilliant tension between the metaphysical and the physical. Here, the delicacy of the negligee suspended gracefully in mid-air is in thrilling dialogue with the solidity of the mask, colliding delicacy with rigidity in sublime poetry. *Maternity* belongs to a suite of similar works made up of thin nightgowns and African masks, one of which is titled *Freudian Slip* – a brilliant example of Hammons' synthesis of readymade object and linguistic word play in a literal and deadpan object. The banal and even hackneyed quality of the nightgown elicits much the same response as the best readymades of Marcel Duchamp, inserting an object as mundane as a slip into the context of fine art and imbuing this banal piece of clothing with a weighty portent. In the layering of garment and totemic mask, Hammons also quotes from a long tradition of assemblage, pioneered by such artists as Pablo Picasso and Jean Dubuffet.

First shocking the art world in the 1960s, Hammons continues to defy art world protocols while simultaneously producing work that contributes to an ongoing discussion about the role of the artist and the value of art today. His output remains elusive, yet undeniably makes a stunning impression on the viewer; in the case of *Maternity*, the incorporeality creating an eloquent sense of loss and nostalgia in the gossamer gown draped elegantly over a spiritually evocative mask.

Above left: Aphrodite leaning against a pillar (headless), replica after Alcamenes, Greek, Classical Period, 420-410 BCE
Collection of the Louvre Museum, Paris, France
Image © RMN-Grand Palais / Art Resource, NY

Above right: **Sandro Botticelli**, *Detail of the Three Graces, from La Primavera (Spring)*, c. 1477 – 1482
Image © Uffizi Gallery, Florence, Italy / Scala / Art Resource, NY

Opposite: **Hannah Höch**, *Mother*, 1925-1926
Musée National d'Art Moderne, Centre Georges Pompidou, Paris
Image © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, NY
Art © 2018 Hannah Höch / Artists Rights Society (ARS), New York / VG Bild-Kunst, Germany

27

Mark Bradford

b.1961

Visible Giant

signed, titled and dated *2014* on the reverse
mixed media on canvas
84¼ by 108¼ in. 214 by 275 cm.

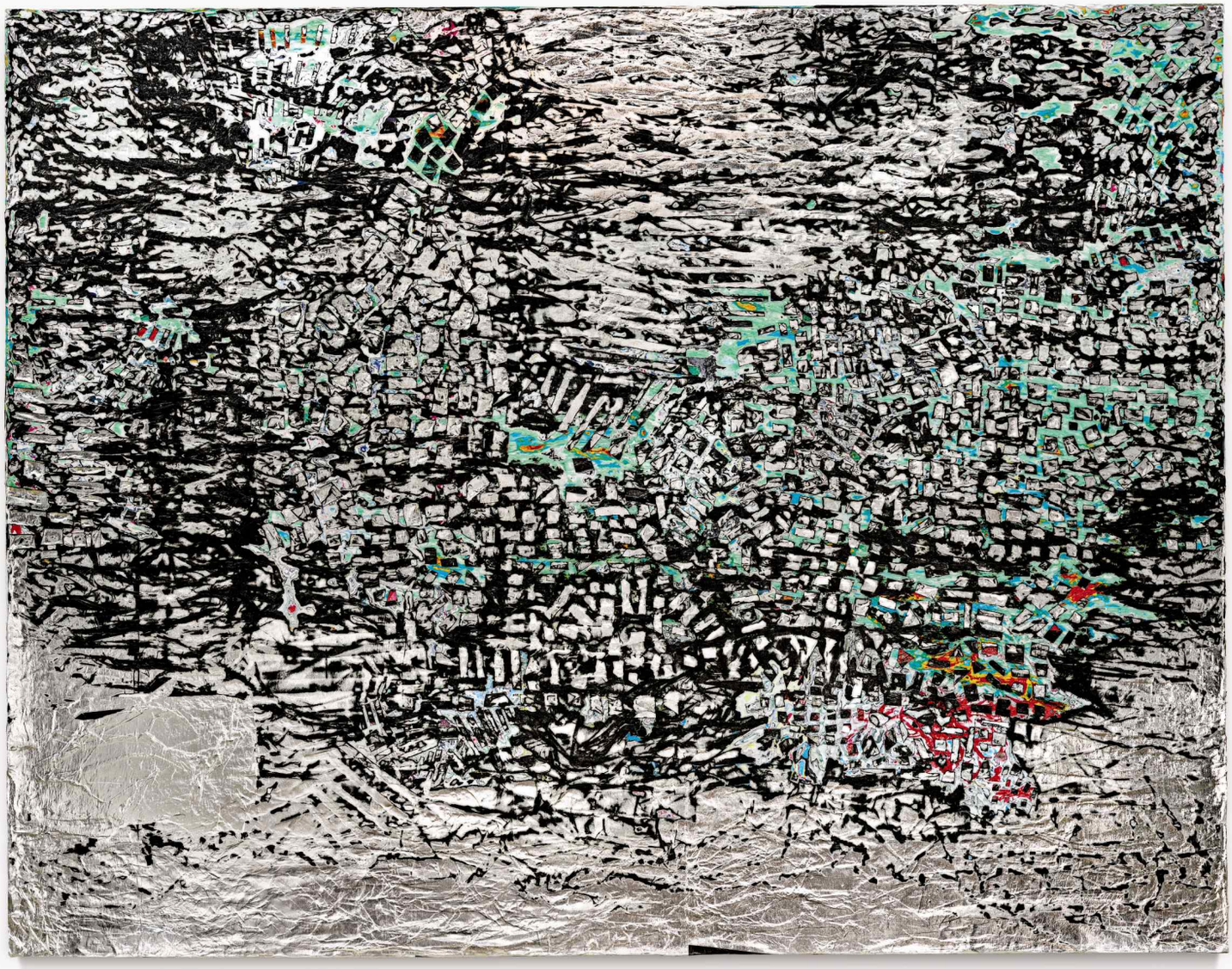
$ 4,000,000-6,000,000

PROVENANCE

White Cube
Acquired by the present owner from the above

EXHIBITED

Hong Kong, White Cube, *Mark Bradford: New Work*, May - August 2014



MARK BRADFORD

Visible Giant

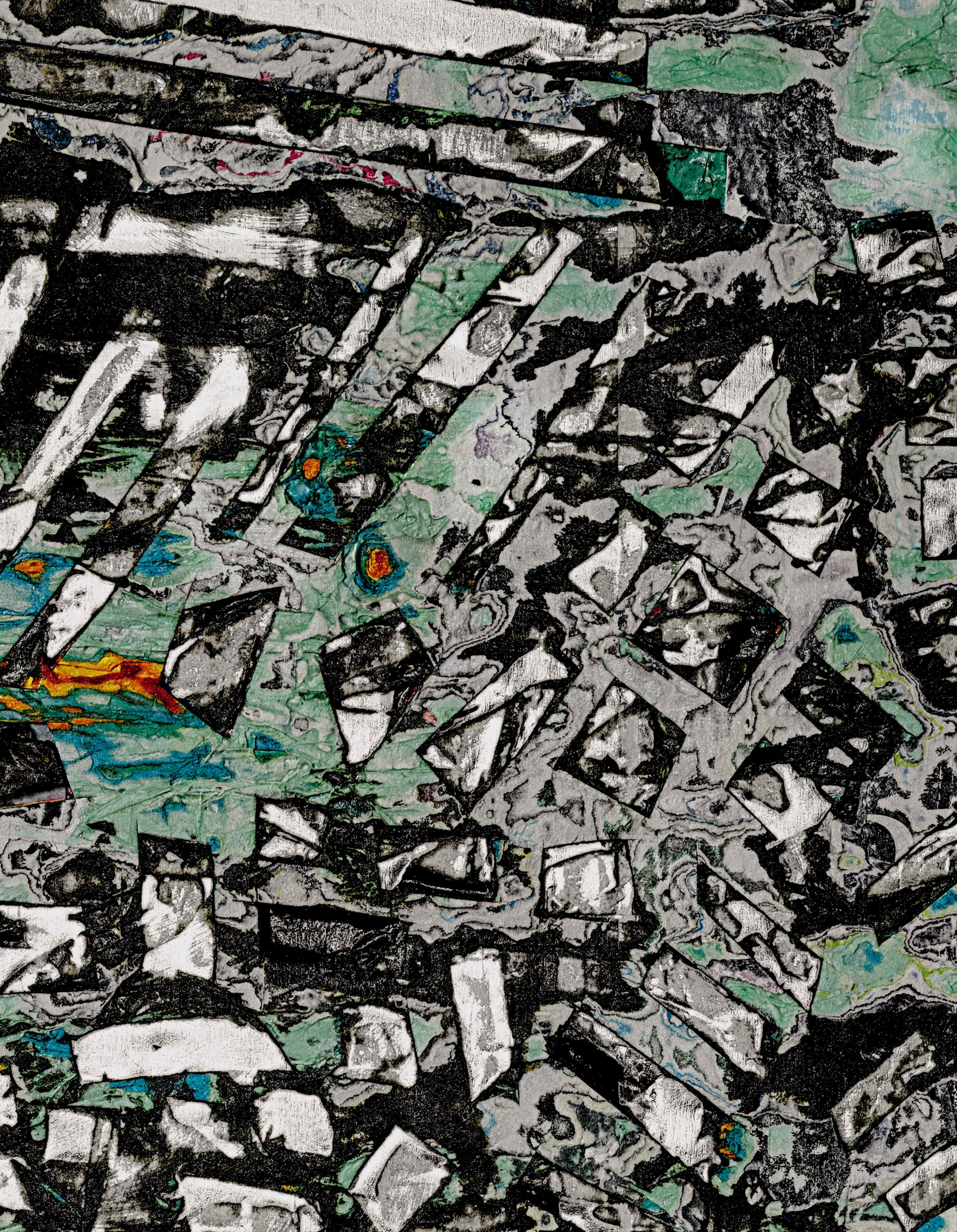
Left: **Yves Klein**, *MG 11 (Untitled Monogold)*, 1961
Private Collection
Photo: Banque d'Images, ADAGP / Art Resource, NY
© 2018 Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris

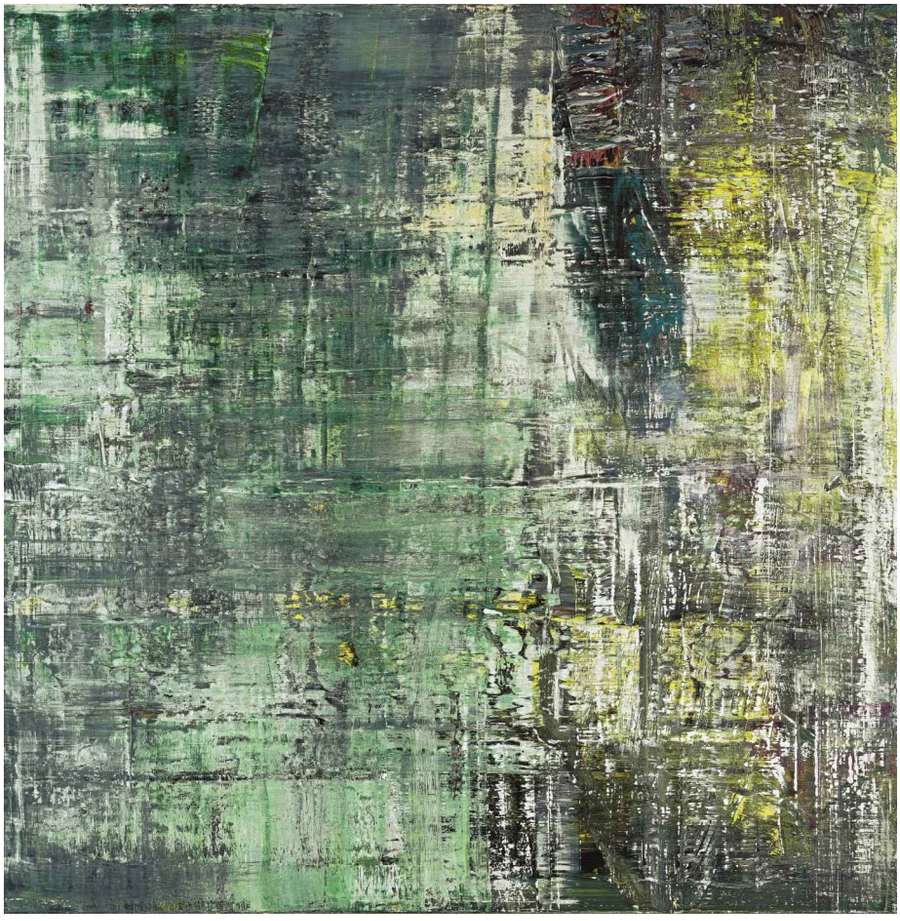
Opposite: **Jasper Johns**, *Map*, 1962
Image © The Museum of Contemporary, Los Angeles (MOCA)
Art © 2018 Jasper Johns / Licensed by VAGA, New York, NY

AN EXQUISITE EXAMPLE OF MARK BRADFORD'S ABSTRACT PRACTICE, *Visible Giant* from 2014 merges complex layers of social, historical, and personal significance in a powerful investigation of the contemporary urban experience. Emerging from the silvery aluminum ground, an intricate network of shadowy ridges and furrows coalesces to form a mesmerizing cartographic structure; shimmering within this shadowy grid, prismatic ribbons of turquoise blue and bright scarlet absorb the viewer in a mesmerizing vision of kaleidoscopic hue. Throughout his fundamentally groundbreaking career, Bradford has continued to pursue new frontiers of abstraction, creating a corpus of truly stunning works integrally connected to such varied sources as the histories of abstraction, cartography, and urban design. Created through a pioneering and labor-intensive process of continual addition and subtraction, *Visible Giant* courses with a stunning vitality that evinces the complex evolution of its phenomenally variegated surface; reverberating with the contextual significance of a Rauschenberg *Combine,* the procedural ingenuity of a Richter *Abstraktes Bild,* and meditative abstraction of a Kusama *Infinity Net*, *Visible Giant* encapsulates the artist's inimitable response to the urban networks and topographies that are absolutely integral to who he is and what he creates.

Executed on an impressive scale, *Visible Giant* is part of a 2014 series in which Bradford, known for his abstract explorations of the modern metropolis, embarked upon an investigation of contemporary structures of power and politics in Hong Kong, the

world's most densely populated city. Within Bradford's practice, formal abstraction is deftly weaponized as a means for potent social commentary; in the artist's own words, "I may pull the raw material from a very specific place, culturally from a particular place, but then I abstract it. I'm only really interested in abstraction; but social abstraction, not just the 1950s abstraction. The painting practice will always be a painting practice but we're living in a post-studio world, and this has to do with the relationship with things that are going on outside." (The artist cited in Exh. Cat., London, White Cube, *Through Darkest America by Truck and Tank*, 2013-2014, p. 83) Originating with the architectural floor plans of Hong Kong's sprawling public housing complexes, Bradford abstracts their formal, grid-like lines by layering and fusing the blueprints with dense swaths of the varied printed material that fills city streets. Through an extraordinary method of collage and décollage, Bradford first combines the found remnants of billboard posters, newsprint, and digitally-printed color sheets, then laboriously excavates and sands away segments to reveal an undulating landscape of labyrinthine grids and shimmering texture below. Within this multidimensional surface, an intricate maze of meandering squares returns the viewer to the artist's original point of departure; as each small rectangle is divided, subdivided and partitioned into even smaller cage-like units, Bradford highlights the





“I may pull the raw material from a very specific place, culturally from a particular place, but then I abstract it. I’m only really interested in abstraction; but social abstraction, not just the 1950s abstraction. The painting practice will always be a painting practice but we’re living in a post-studio world, and this has to do with the relationship with things that are going on outside.”

The artist cited in Exh. Cat., London, White Cube, *Through Darkest America by Truck and Tank*, 2013-2014, p.83

crisis in the lack of affordable living space in modern metropolitan centers. Coursing through this burnished framework, swaths of bright green, yellow and red invoke the characteristics of thermal imaging, subtly referencing the high global and environmental cost of such rampant urban sprawl. Achieving a captivating fusion of such opposing forces as construction and excavation, abstraction and representation, reflection and transformation, *Visible Giant* firmly encapsulates Bradford’s own description of his unique artistic project: “The conversations I was interested in were about community, fluidity, about a merchant dynamic, and the details that point to a genus of change. The species I use sometimes are racial, sexual, cultural, stereotypical. But the genus I’m always interested in is change.” (The artist cited in “Market>Place,” Art21, *PBS*, November 2011)

Gerhard Richter, *Cage 6*, 2006
Collection of Tate Modern, London, UK (loan from a private collection)
Art © Gerhard Richter 2018

PROPERTY FROM A PRIVATE COLLECTION, FRANCE

° 28

Jasper Johns

b.1930

Dancers on a Plane

oil on canvas
29⅞ by 23¾ in. 75.9 by 60.3 cm.
Executed in 1980-81.

$ 6,000,000-8,000,000

PROVENANCE

The artist
Merce Cunningham (gift of the above in 1981)
Christie's, New York, November 10, 2009, Lot 3 (consigned by the above)
Acquired by the present owner from the above

EXHIBITED

London, Anthony d'Offay Gallery; and Liverpool, Tate Gallery, *Dancers on a Plane: Cage, Cunningham, Johns*, October 1989 - March 1990, p. 10 (text), p. 97, no. 5, illustrated in color, and p. 131 (text)

Barcelona, Fundacío Antoni Tapies; Porto, Fundação de Serralves; Vienna, Museum Moderner Kunst Stiftung Ludwig; and Turin, Museo d'Arte Contemporanea, *Merce Cunningham*, February 1999 - June 2000, p. 310, no. 57 (text)

LITERATURE

Jill Johnston, *Jasper Johns: Privileged Information*, New York and London, 1996, p. 106 (text) and p. 271 (text)

David Vaughan, *Merce Cunningham: Fifty Years*, New York, 1997, p. 249, illustrated in color

Carol Vogel, "Art Among Friends Is Up for Sale," *The New York Times*, September 22, 2009, p. C1, illustrated in color

Roberta Bernstein, Heidi Colsman-Freyberger, Caitlin Sweeney, and Betsy Stepina Zinn, *Jasper Johns: Catalogue Raisonné of Painting and Sculpture, Volume 3, Painting, 1971-2014*, New Haven and London, 2016, p. 82, no. P217, illustrated in color

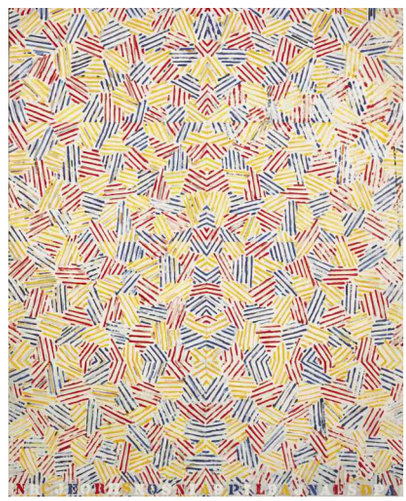
NDNAI NNCGEHRASMOMNEARPCLEACNUEN

JASPER JOHNS

Dancers on a Plane

A SEAMLESSLY CHOREOGRAPHED VISION OF LINE, color, and light, *Dancers on a Plane* is indisputably amongst the most personally significant masterworks of Jasper Johns' celebrated painterly output. Executed in 1980-1981, *Dancers on a Plane* is one of three exquisite crosshatch paintings of the same title which the artist painted between 1979 and 1981; in its nuanced palette, the present work specifically reprises the delicate interplay of prismatic light and shimmering hue exhibited in the second, larger painting of the limited suite, held in the collection of the Tate in London since the year it was executed. Acknowledged as a key turning point in the artist's career, the three *Dancers on a Plane* paintings pay tribute to Johns' lifelong friend, the dancer and radically innovative choreographer Merce Cunningham, and to the artist's longstanding involvement in Cunningham's dance troupe as an artistic advisor. As the third and final iteration of the theme, Johns selected the present work to give to Cunningham upon completion, memorializing the gift within the work itself by stenciling the letters of the choreographer's name, interspersed with the title of the painting, along the bottom of the canvas. Following Johns' gift to his friend and collaborator, *Dancers on a Plane* remained in Cunningham's collection until his death in 2009. Exemplifying the intellectual rigor which characterizes Johns' celebrated artistic practice, the quasi-mirrored symmetry of the crosshatched pattern in the *Dancers on a Plane* paintings references a Tibetan-Tantric painting of the Buddhist deity Samvara, Lord of the Dance, engaged in ecstatic union with his divine consort. Imperfectly mirrored across the central axis of the painting, the continuous fusion and fission, motion and static of the labyrinthine pattern creates a rhythmic, pulsing energy, transforming the meditative repetition of the crosshatch motif into an abstract signifier for the underlying forces of passion, dance, and creative union.

Dancers on a Plane serves, not only as tribute to the longstanding friendship shared by Jasper Johns and Merce Cunningham, but to the profound



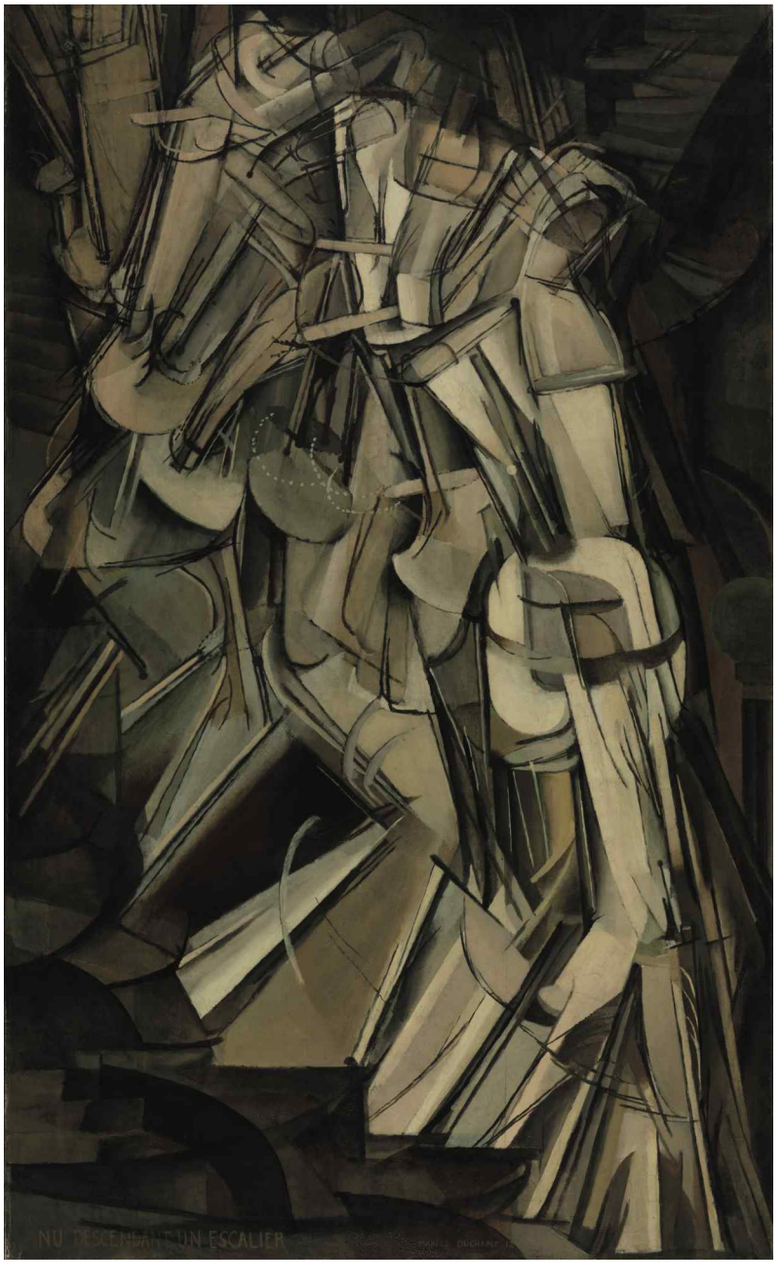
From above left

The present work, Art © 2018 Jasper Johns / Licensed by VAGA, New York

Jasper Johns, *Dancers on a Plane*, 1980-1981
Image © Tate Gallery, London / Art Resource, NY
Art © 2018 Jasper Johns / Licensed by VAGA, New York

Jasper Johns, *Dancers on a Plane*, 1979
Image © Collection of the Artist / Long term loan to the National Gallery of Art, Washington, D.C.
Art © 2018 Jasper Johns / Licensed by VAGA, New York

Opposite: The artist, pictured with Merce Cunningham, previous owner of the present work, and John Cage
Portrait by © Timothy Greenfield-Sanders



Left: **Marcel Duchamp**, *Nude Descending a Staircase (No. 2),* 1912
Image © The Philadelphia Museum of Art / Art Resource, NY
Art © 2018 Artists Rights Society (ARS), New York /
ADAGP, Paris / Estate of Marcel Duchamp

Opposite: **Cy Twombly**, *Untitled,* 1970
Image © Albright-Knox Art Gallery, Buffalo, New York, New York / Artists Rights Society (ARS)
Art © Cy Twombly Foundation

creative parallels and shared sensibility between their artistic investigations in the distinct mediums of paint and dance. Between 1967 and 1978, the period in which Johns served as an artistic director to the Cunningham Dance Company, his painterly output was predominantly centered on the crosshatch pattern of the present work; initiated in 1979, the *Dancers on a Plane* are amongst Johns' most exquisite embodiments of the motif, serving both formal closure and lasting homage to the influence of Cunningham's groundbreaking choreography upon Johns' painterly practice.
This tribute is clearly designated in the dedication emblazoned upon the present work: along the bottom of the canvas, John's spells out "Dancers on a Plane," interspersing the colored letters with the letters of Cunningham's name in white. While the precise letters imply intrinsic legibility, Johns evades immediate absorption, creating a tension between familiarity and comprehension highly reminiscent of that inherent to the artist's *Flags, Numbers,* and *Targets*. Describing the destabilization achieved by this intricately intermingled dedication, Simon Wilson reflects: "The sequence is slightly mind-bending and seems to have two purposes. In a complex and playful way, both concealing and revealing the words, yet again in a little dance, it integrates the lettering into the formal structure of the painting—the inscription is simultaneously word and image." (Simon Wilson, "Sex, Death and Religion in Jasper Johns' 'Dancers on a Plane,'" *Royal Academy Magazine,* Winter 2017, n.p.)

Within the context of the artist's longstanding investigation of dance as a parallel to his own painterly practice, the inherent dynamism of Johns' familiar crosshatch in *Dancers on a Plane* is transformed into a powerful signifier for the energy, motion, and form of the human body. Describing the genesis of the

"I thought of Merce Cunningham and how so often his work seems colored by a kind of unbalanced energy. In the second painting...I tried to show that thought."

The artist cited in Marjorie Welish, "Jasper Johns," *BOMB*, no. 57, 1996, p. 49

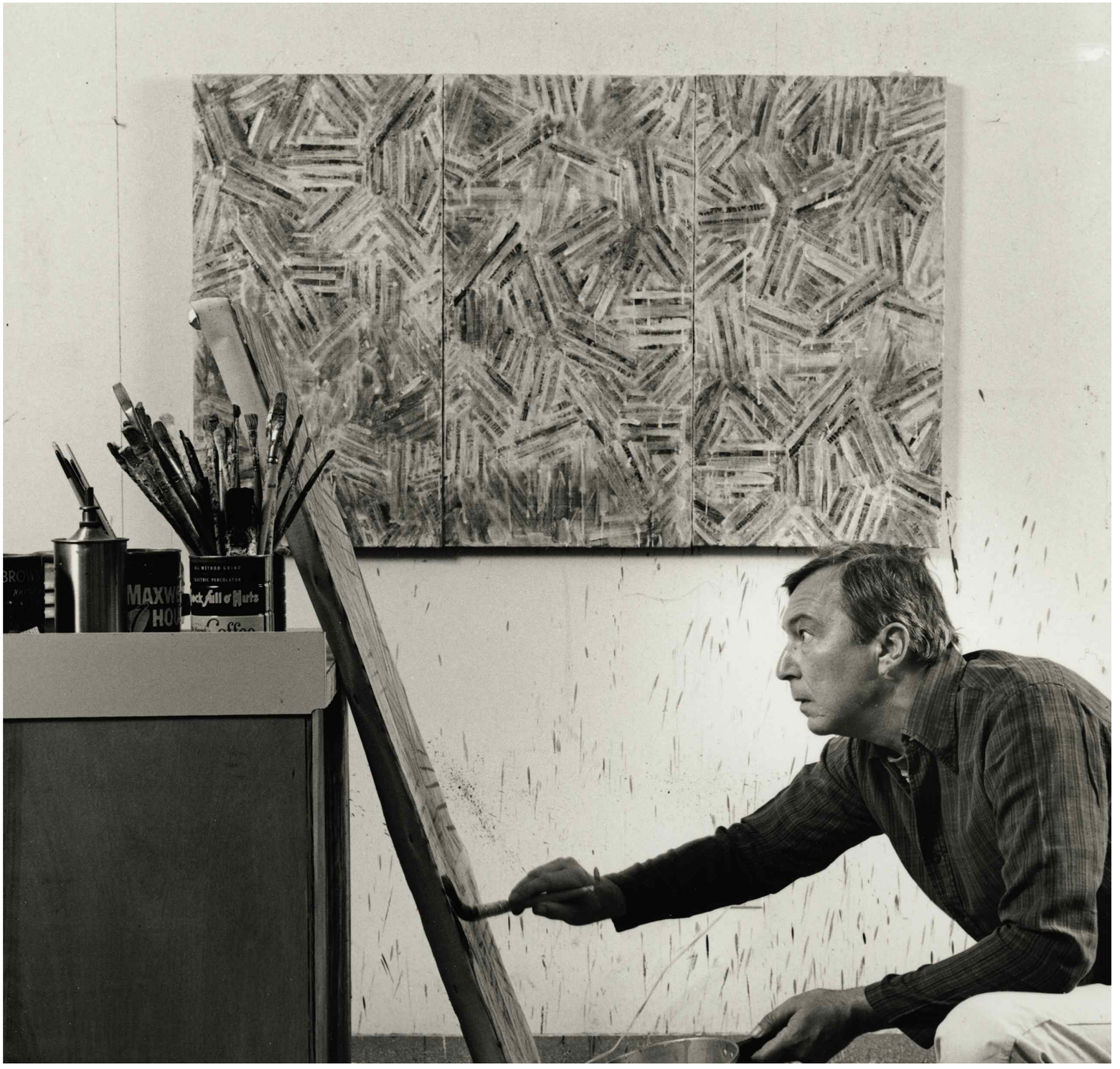
crosshatch in his work, Johns commented: "I was driving on Long Island when a car came toward me painted in this way. I only saw it for a second, but knew immediately that I was going to use it. It had all the qualities which interest me – literalness, repetitiveness, an obsessive quality, order with dumbness, and the possibility of a complete lack of meaning." (The artist cited in Sarah Kent, "Jasper Johns: Strokes of Genius," *Jasper Johns: Writings, Sketchbook Notes, Interviews*, New York, 1996, p. 259) That the abstract crosshatch pattern apparently lacks obvious narrative content undoubtedly appealed to Johns, as did the motif's potential to take on deeper significance. In *Dancers on a Plane*, Johns compounds the suggestion of human presences evoked in the title with a vertical row of white dots at the axis of the painting's roughly symmetrical halves, powerfully evoking the elegant, ram-rod verticality of a dancer's spine. Describing the impetus behind his first *Dancers on a Plane* of 1979, Johns claimed, "I thought of Merce Cunningham and how so often his work seems colored by a kind of unbalanced energy. In the second painting...I tried to show that thought." (The artist cited in Marjorie Welish, "Jasper Johns," *BOMB*, no. 57, 1996, p. 49) Indeed, at the time he founded his dance company, Cunningham wrote, "In applying chance to space I saw the possibility of multi-direction. Rather than thinking in one direction, i.e. to the audience in a proscenium frame, direction could be four-sided and up and down." (Merce Cunningham, *Changes: Notes on Choreography*, ed. by Frances Starr, New York, 198, n.p.) A visual echo of Cunningham's innovative vision, Johns tightly controlled staccato strokes ricochet off each other and erupt in a cacophony of color and line, the inherent tension of the pattern

building to an inevitable apex as the momentum is continually renewed, contained, and articulated upon the canvas. Within the predetermined choreography of the crosshatch, shimmering highlights of vibrant hue activate the pattern at unpredictable intervals, such that no two moments within the painting are exactly the same. Describing the remarkably performative experience of the present work, scholar Mark Rosenthal describes, "The *Dancers on a Plane* series is another instance of Johns combining various art forms—dance, visual art, and perhaps music in the form of the polyphonic composition—in a single image. It might be surmised that he even has an ambition to create a kind of Gesamtkunsterk, with visual art being just the start of a larger, synthetic experience." (Exh. Cat., London, Anthony d'Offay Gallery, *Dancers on a Plane: Cage, Cunningham, Johns*, 1989, p. 131)

Within the kaleidoscopic depths of *Dancers on a Plane*, Johns negotiates and explores essential, universal dichotomies without ever deviating from a purely abstract vernacular. As eloquently described by scholar Jill Johnston, in the *Dancers on a Plane* paintings, "Johns explored the theme of love and death in exquisite crosshatch abstractions with 'incidents' and painted fragments of the body....the whole series of paintings exalts the dancer as lover, describes the brevity of bliss as understood in ideal unions, equates sex with death, and presents centering images, like mandalas." (Jill Johnston, *Jasper Johns: Privileged Information,* New York, 1996, p. 266-267) In its mirrored, quasi-bilateral structure, *Dancers on a Plane* serves as visual echo of and reference to the Seventeenth Century Nepalese painting which inspired the series; titled *Mystical Form of Samvara with Seventy-Four Arms Embracing His Sakti with Twelve Arms,* the intricate painting depicts the Tibetan-Tantric god Samvara, entangled in erotic union with the goddess Sakti at the center of a whirling matrix of innumerable arms, hands, faces, and flames. Reflecting upon significance of the source image in considering *Dancers on a Plane*, one scholar remarks, "In Tantra, the individual being and the universal being are one, and everything that exists in the universe exists in the human body...The scene represents metaphorically the reconciliation through enlightenment of the opposing forces of creation and destruction. Siva has many faces, one of which is Lord of the Dance; in an earlier age, *Dancers on a Plane* would probably have been called "Portrait of Lord Cunningham as the Lord Siva." (Exh. Cat., London, Anthony d'Offay Gallery, *Dancers on a Plane: Cage, Cunningham, Johns*, 1989, p. 10) Operating as a mesmerizing microcosm for universal truths, the irresistible momentum and lyrical grace of *Dancers on a Plane* articulates profound meaning without ever deviating from a strictly abstracted choreography. As the viewer's eye dances across the sumptuously variegated surface of shadowy mauves and grays shot through with exhilarating flashes of red, yellow, orange, and blue, the composition oscillates at the juncture of chaos and control, legibility and abstraction, creation and destruction, uniting profoundly disparate themes and imagery while eluding full disclosure; in the artist's own words, "I think that one wants from painting a sense of life...You may have to choose how to respond and you may respond in a limited way, but you have been aware that you are alive." (Exh. Cat., New York, Museum of Modern Art, *Jasper Johns: A Retrospective*, 1996, p. 99)

Below: The artist photographed by Hans Namuth. Courtesy Center for Creative Photography, University of Arizona © 1991 Hans Namuth Estate.
Art © 2018 Jasper Johns / Licensed by VAGA, New York, NY

Opposite: **Edvard Munch**, *Self-Portrait, Between the Clock and the Bed*, 1940-1942
Image © Munch Museum, Oslo, Norway / Scala / Art Resource, NY
Art © 2018 The Munch Museum / The Munch-Ellingsen Group / Artists Rights Society (ARS), New York



29

Alexander Calder

1898 - 1976

Various Shapes, Colors, Planes

incised with artist's monogram on horizontal element
sheet metal, wire and paint
35¼ by 55¾ by 10½ in. 89.5 by 141.6 by 26.7 cm.
Executed in 1951.

This work is registered in the archives of the Calder Foundation, New York, under application number *A03134*.

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

PROVENANCE

The artist
Dr. Philip C. Larkin (gift of the above *circa* 1970)
Thence by descent to the present owners

EXHIBITED

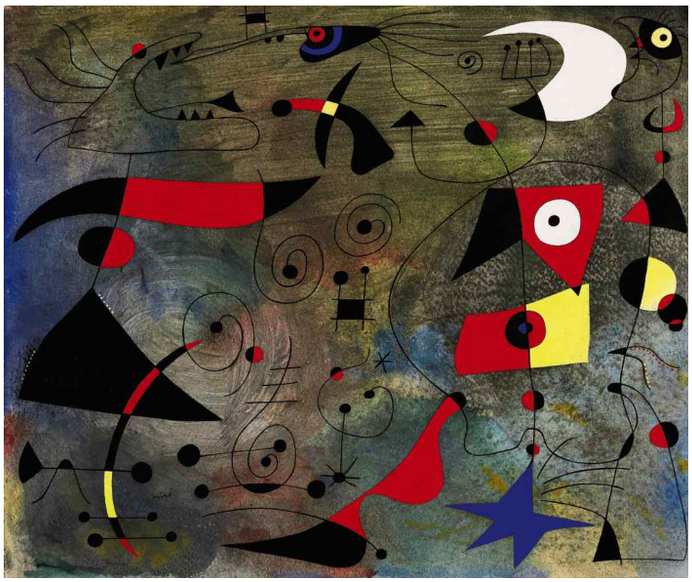
New York, Curt Valentin Gallery, *Alexander Calder: Gongs and Towers*, January - February 1952, n.p., no. 28 (text)

On flap: The artist pictured in the exhibition *Alexander Calder: Sculptures and Constructions,* the Museum of Modern Art, New York, 1943
Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY
Art © 2018 Calder Foundation, New York / Artists Rights Society (ARS), New York

ALEXANDER CALDER

Various Shapes, Colors, Planes

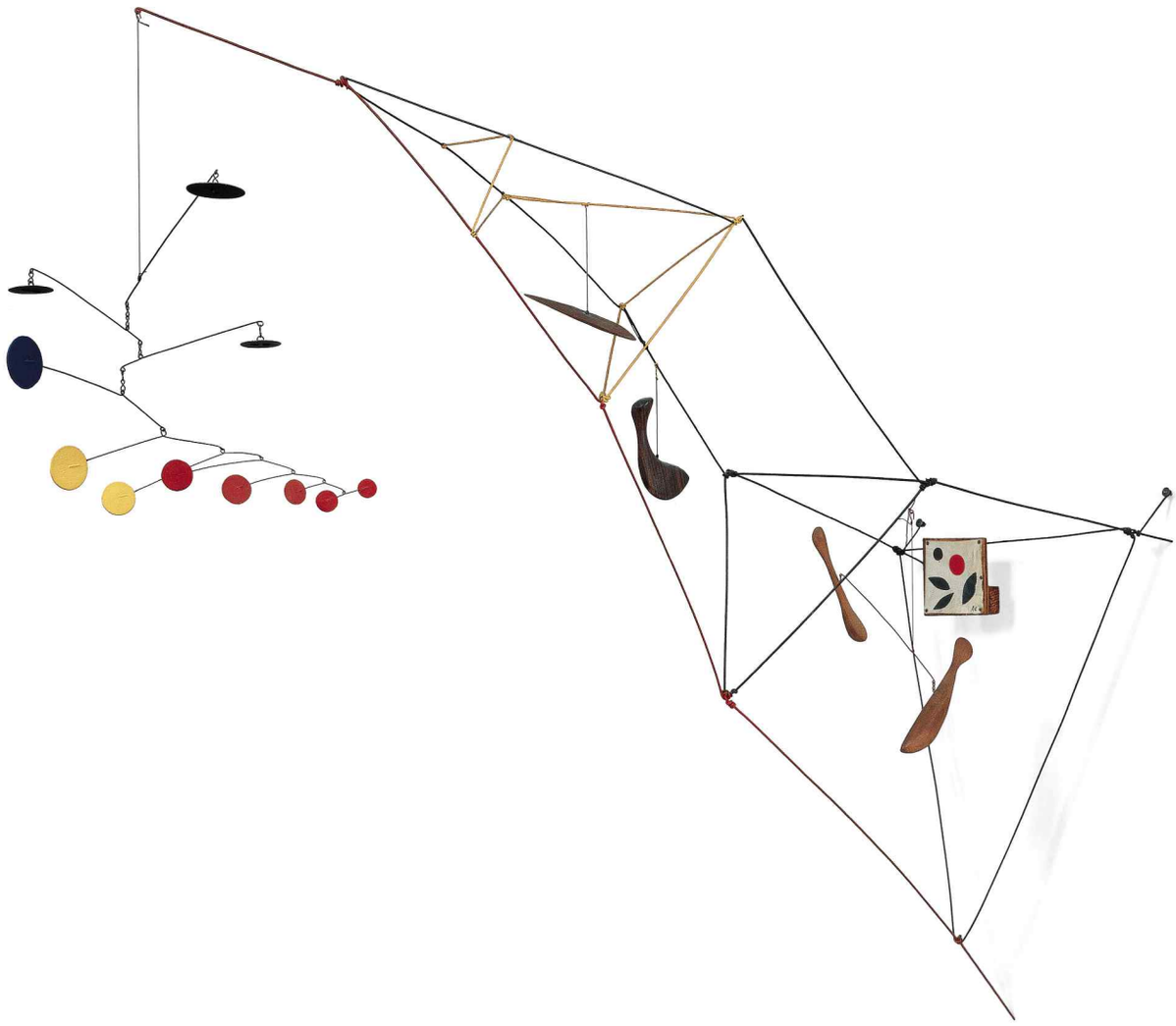
GIFTED DIRECTLY FROM THE ARTIST to Dr. Philip Larkin in the 1970s, *Various Shapes, Colors, Planes* exemplifies in stunning purity Alexander Calder's creative tenets that have come to define his career, and moreover bears remarkable provenance, having remained in the Larkin family collection since its acquisition. Dr. Larkin joins a long and venerable history of physicians becoming dear friends and recipients of their artist patients' works, a tradition that includes Dr. Paul Gachet and Vincent van Gogh, Dr. Henry Vogel and Willem de Kooning, and Dr. Paul Brass and Francis Bacon, among others. Beyond their clinical interactions as physician and patient, Dr. Larkin developed a deep friendship with Calder, one day, together with his wife, Aimee, visiting with their children in tow. This casual drive would precipitate a memorable moment, in which Calder invited the family into his studio, began adjusting levers and pulleys and slowly lowered the present work to eye level, after which he applied his iconic monogram and gifted *Various Shapes, Colors, Planes* to Dr. Larkin. That same afternoon, Dr. Larkin carefully packed the precious mobile into his station wagon, nestled safely between his children in the backseat, and drove home. Since that fateful day nearly half a century ago, the work has hung prominently in the Larkins' home and has never been publicly exhibited, underscoring the importance of its appearance today as a truly historic event.



Left: **Joan Miró**, *Femme et Oiseaux*, 1940
Private Collection. Sold Sotheby's London, June 2017 for $24.6 million
Art © 2018 Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris

Opposite: **Alexander Calder**, *Tower with Painting*, 1951 (also exhibited at the Curt Valentin Gallery in 1952 alongside the present work)
The Doris and Donald Fisher Collection at the San Francisco Museum of Modern Art
Art © 2018 Calder Foundation, New York / Artists Rights Society (ARS), New York

Calder was especially generous in gifting his art to those around him whom he cherished; he gave freely and thoughtfully, presenting his wife with charming one-of-a-kind jewelry pieces, his parents with sculpted metal animals, and notably Alfred H. Barr, Jr., the founding director of the Museum of Modern Art, with a unique standing mobile that remained in Barr's collection for fifty years, nearly the same period of time the present work hung in the Larkins' home. Testament



to the close bond between Calder and Dr. Larkin, the artist's family requested that, following Calder's untimely death and in lieu of flowers, donations be sent to White Plains Hospital Medical Center in White Plains, New York, the institution where Dr. Larkin practiced. The gifting of *Various Colors, Shapes, Planes* directly to a beloved friend and supporter endows the present work with an even greater narrative resonance.

The genesis of Dr. Larkin's relationship with Calder is equally compelling. In the early 1960s, Marcel Duchamp, the iconoclastic father of modern art, became one of Dr. Larkin's patients. While Dr. Larkin was operating on Duchamp using a local anesthetic, the artist asked a nurse for the necessary supplies and proceeded to draw a remarkable likeness of Dr. Larkin with the artist's own feet framing the doctor's head. Duchamp, who had become obsessed with the game of chess, corresponded with Dr. Larkin regularly and, on one occasion, used chess cards of his own design to send a note to the doctor. These items, like *Various Shapes, Colors, Planes* have remained with the family for decades. Duchamp is noteworthy not only for his own work but also because it was he who advised his friend, Calder, to use the word 'mobile' to describe Calder's new form of art. Most importantly, when Calder became ill and required a surgeon, he turned to his friend Duchamp and the venerable Dadaist recommended Dr. Larkin.

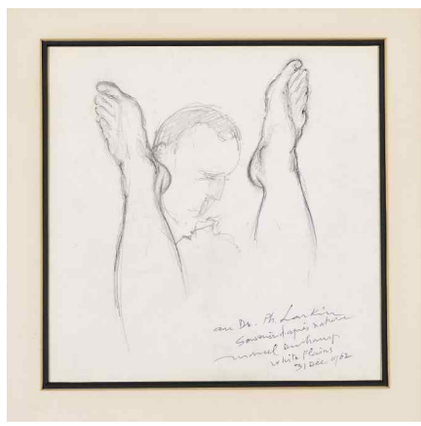
Comprising ten painted metal elements in the artist's signature colors of black, white, red and yellow, the present work gracefully cascades from its suspension in a stacked diagonal that harmonizes a vertical descent with an outward expansion. The eponymous *Various Shapes, Colors, Planes* presents a bevy of multifaceted geometric shapes and more organically hewn pieces. Five black elements stretch across the composition, two of which anchor the outermost edge of the mobile's circumference. The lowest point, a red oblong disc, echoes the more diminutive black round at the apex of the mobile. A rounded scalene triangle shoots upward, its singular color and pierced apertures imbuing the

present work with a more ethereal air. Sharp angles and strict geometry abut amorphous shapes in an elegant descent that nevertheless retains an upward trajectory due to Calder's brilliant conception and achievement of carving space and movement into air. The distinctive title is also unique to this work, an individuating factor from the myriad of *Untitled* mobiles within the artist's prolific oeuvre, and an accurate analysis of the disparate parts' arrangement. The black triangular element lies parallel to the floor almost exactly perpendicular to the pierced white part, a juxtaposition reflected among other elements within this mobile. The entire arrangement invites associations with metaphorical concepts, a concern which was of lasting fascination to Calder: "I think... the underlying sense of form in my work has been the system of the universe, or a part of it. For that is a rather large model to work from." (The artist cited in Jacob Baal-Teshuva, *Calder*, Cologne, 1998, p. 20) When viewed with these overtones of cosmic ambition, the various forms of the present work suggest dynamic forces orbiting around a central axis: an entire universe contained in an enchanting microcosm. Calder revolutionized the concept of traditional sculpture by utilizing the full potential of bodies in motion through the remarkable manipulation of metal and wire, constructed to further the kinetic possibilities of art. Of this new creative world he discovered early in his career, Calder exclaimed: "Why must art be static?...You look at an abstraction, sculptured or painted, an intensely exciting arrangement of planes, spheres, nuclei, entirely without meaning. It would be perfect, but it is always still. The next step in sculpture is motion." (The artist, cited in Howard Greenfield, *The Essential Alexander Calder*, New York, 2003, p. 67)

In the exhibition catalogue for *Alexander Calder: Gongs and Towers* at Curt Valentin Gallery in 1952, the seminal early show in which the present work was displayed, James Johnson Sweeney writes of Calder: "In his mobiles he has taken sculpture out of its old field and given it a new dimension. He has kept his respect for the grammar of the old tradition and observes it always. But through his work he has uncovered new dialect and has developed a poetry in it that is fresh, young and his own." (James Johnson Sweeney, "Alexander Calder's Mobiles," in Exh. Cat., New York, Curt Valentin Gallery, *Alexander Calder: Gongs and Towers*, 1952, n.p.) This show also debuted many of Calder's most celebrated sculptures, including *Tower with Painting* in the San Francisco Museum of Modern Art and *Bifurcated Tower* in Whitney Museum of American Art in New York. Perfectly embodying his "poetry," *Various Shapes, Colors, Planes* remains as a testament to Calder's investigation into the possibilities of art and the enduring friendship between the artist and his physician, Dr. Larkin.

Top: **Marcel Duchamp**, *Untitled*
The Estate of Dr. Philip C. Larkin
Gifted by Marcel Duchamp
Art © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris / Estate of Marcel Duchamp

Bottom: **Marcel Duchamp**, *Untitled: Doctor and Patient*, 1962
The Estate of Dr. Philip C. Larkin
Gifted by Marcel Duchamp
Art © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris / Estate of Marcel Duchamp



30

Donald Judd

1928 - 1994

Untitled (DSS 319)

stamped *JO JUDD BERNSTEIN BROS. INC 12-7-73*
copper
10⅛ by 72⅛ by 26½ in. 25.7 by 183.2 by 67.3 cm.
Executed in 1973.

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

PROVENANCE

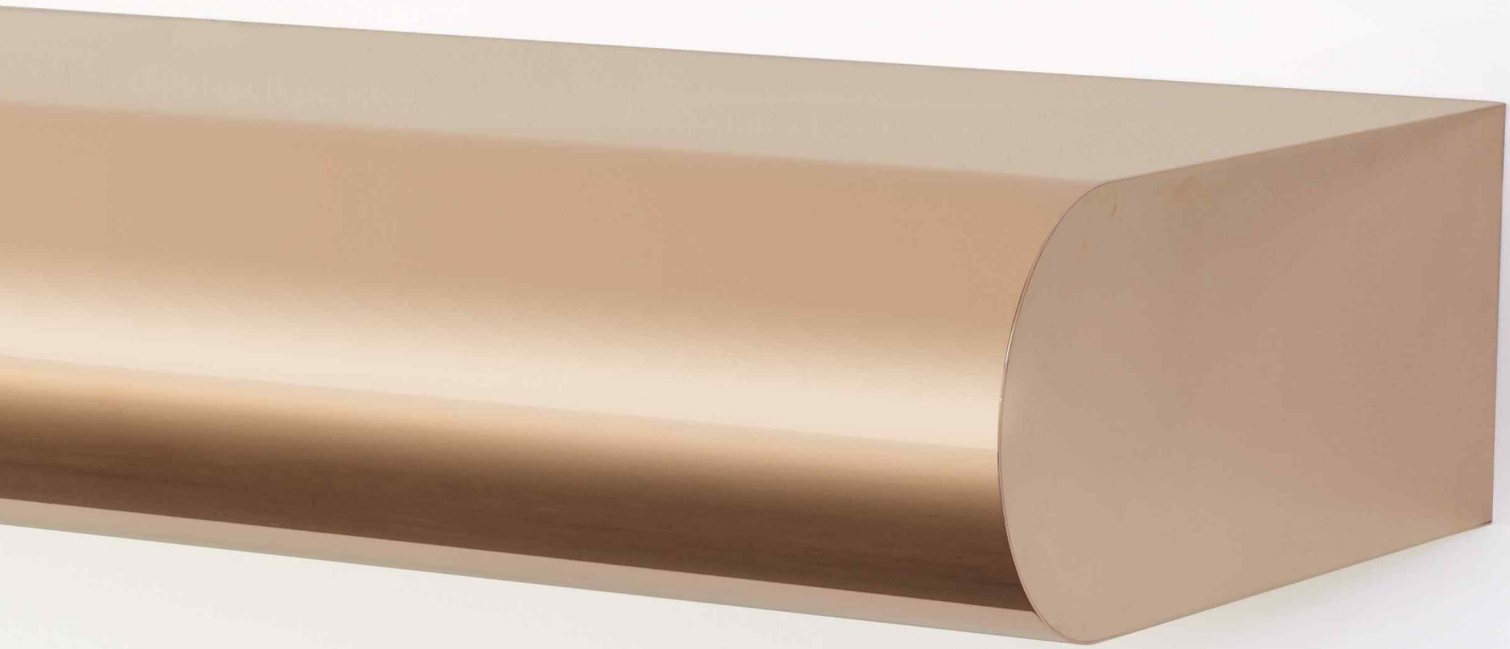
Leo Castelli Gallery, New York
Flow Ace Gallery, Los Angeles
Nancy Epstein Family, Los Angeles (acquired from the above in 1983)
Christie's, New York, November 10, 2010, Lot 36 (consigned by the above)
Acquired by the present owner from the above

EXHIBITED

Venice, Flow Ace Gallery, *Donald Judd*, April - May 1974

LITERATURE

Brydon Smith, *Donald Judd: Catalogue Raisonné of Paintings, Objects and Wood-Blocks 1960-1974*, Ottawa, 1975, p. 269, no. 319, illustrated



DONALD JUDD

Untitled (DSS 319)

Above: **Constantin Brancusi**, *The Newborn, version I*, 1920
Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY
Art © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

Opposite: **Donald Judd**, *Untitled*, 1974
Los Angeles County Museum of Art, Purchased with matching funds from the National Endowment for the Arts and the Modern and Contemporary Art Council (M.74.129)
Art © Judd Foundation / Artists Rights Society (ARS), New York
Photo © Museum Associates / LACMA

DISTINGUISHED BY ITS PRISTINE SURFACE, elegant form, and commanding presence, Donald Judd's immaculate sculptural wall piece *Untitled (DSS 319)* of 1973 is emblematic of the artist's inimitable career. Spanning six feet in length and projecting more than two feet from its supporting wall, the scale of this work is made all the more striking by its sophisticated façade. Indeed, the highly polished, reflective surface creates the impression that the piece is delicately hovering in space, rendering the physicality of its sheer volume truly remarkable. Unlike some of Judd's other wall progressions, this work retains an uninterrupted solidity, enhanced by bold, gleaming copper. Its refined minimalism combines form, material, and color with extreme precision to command visual authority. Touting the confidence and triumph of the artist's mature aesthetic and conceptual dialect, *Untitled (DSS 319)* is a spectacular example of one of Judd's most successful and iconic forms.

Instantly recognizable as an archetypal work by this master of Minimalism, the present work represents the culmination of the conceptual and aesthetic concerns that preoccupied Judd at the height of his career. Although Judd disliked the term "Minimalist," preferring to call himself an "empiricist," his work was immensely influential on the development of that movement (David Raskin, *Donald Judd*, 2010, pp. 4-5). His profoundly reduced forms pushed the major artistic narrative of the Twentieth Century – abstraction – to its geometric extreme, like no other artist had. By the late 1960s, he had embraced industrially-made objects, celebrating manufactured materials and uniform shapes, in an attempt to remove all physical traces of the artist's hand from the making of a work. Reacting against the overly dramatic, personal angst of Abstract Expressionism, Judd's work privileged predetermined,

"Three dimensions are real space. That gets rid of the problem of illusionism and of literal space, space in and around marks and colors-which is riddance of one of the salient and most objectionable relics of European art. A work can be as powerful as it can be thought to be. Actual space is intrinsically more powerful and specific than paint on a flat surface."

Donald Judd, "Specific Objects," *Arts Yearbook* 8 (1965), reprinted in *Donald Judd: Complete Writings 1959-1975,* Halifax 1975, p. 184

repetitive, self-contained forms that rejected hierarchical composition, activated negative space, and denied such classifications as painting, sculpture, or architecture, existing instead as pure "objects."

Among the best-known of these objects were his seminal wall progression works, of which *Untitled (DSS 319)* is a quintessential example. Projecting outward to engage with the space of the viewer, the work articulates a contrast between the flat plane of the wall and its own three-dimensional physicality. It was Judd's belief, first developed through his progressions and later in his stacks, that the elucidation of this contrast would itself invoke a wider understanding of the space in which the object was set. With the present work, more organic in its form and color than many other progressions, Judd presents his theory in its purest iteration, focusing the viewer's awareness on the object itself and its relationship with the space around it. Thus the artist beautifully achieves his central tenet: that the nature of the artwork becomes defined by its own contextual experience.

The use of copper in *Untitled (DSS 319)* further develops this principle. The seductively uniform and reflective surface catches the viewer's eye, yet also deflects attention back onto its surroundings, as a distorted image of the space is mirrored on its curved surface, and a coppery refraction is projected onto its supporting wall. When viewed straight on, the dramatic advancement of its metallic form is tempered by the seamless curve of its face, which creates a powerful sensation of depth. Combining the raw industrial muscle of the metallic material with the sensuous organic tactility of its curvilinear form, the reflective copper surface creates a visual play of light and color that excites the eye and entices touch. Despite its monumentality, *Untitled (DSS 319)* is a sculpture replete with the quiet subtlety that is archetypal of Judd's revolutionary and cerebral practice.

The artist pictured with sculptures and paintings from the early 1960s in her New York studio.
Photograph by Hal Reiff © YAYOI KUSAMA, Inc.

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

31

Yayoi Kusama

b.1929

Untitled

signed and dated *1960* on the stretcher; signed, dated *1962*, and variously inscribed on the stretcher
cardboard egg cartons, cotton batting, oil and ink stitched to linen
49½ by 58 by 2½ in. 125.7 by 147.3 by 6.4 cm.
Executed in 1962.

This work is accompanied by an artwork registration card issued by the artist's studio.

$ 7,000,000-10,000,000

PROVENANCE

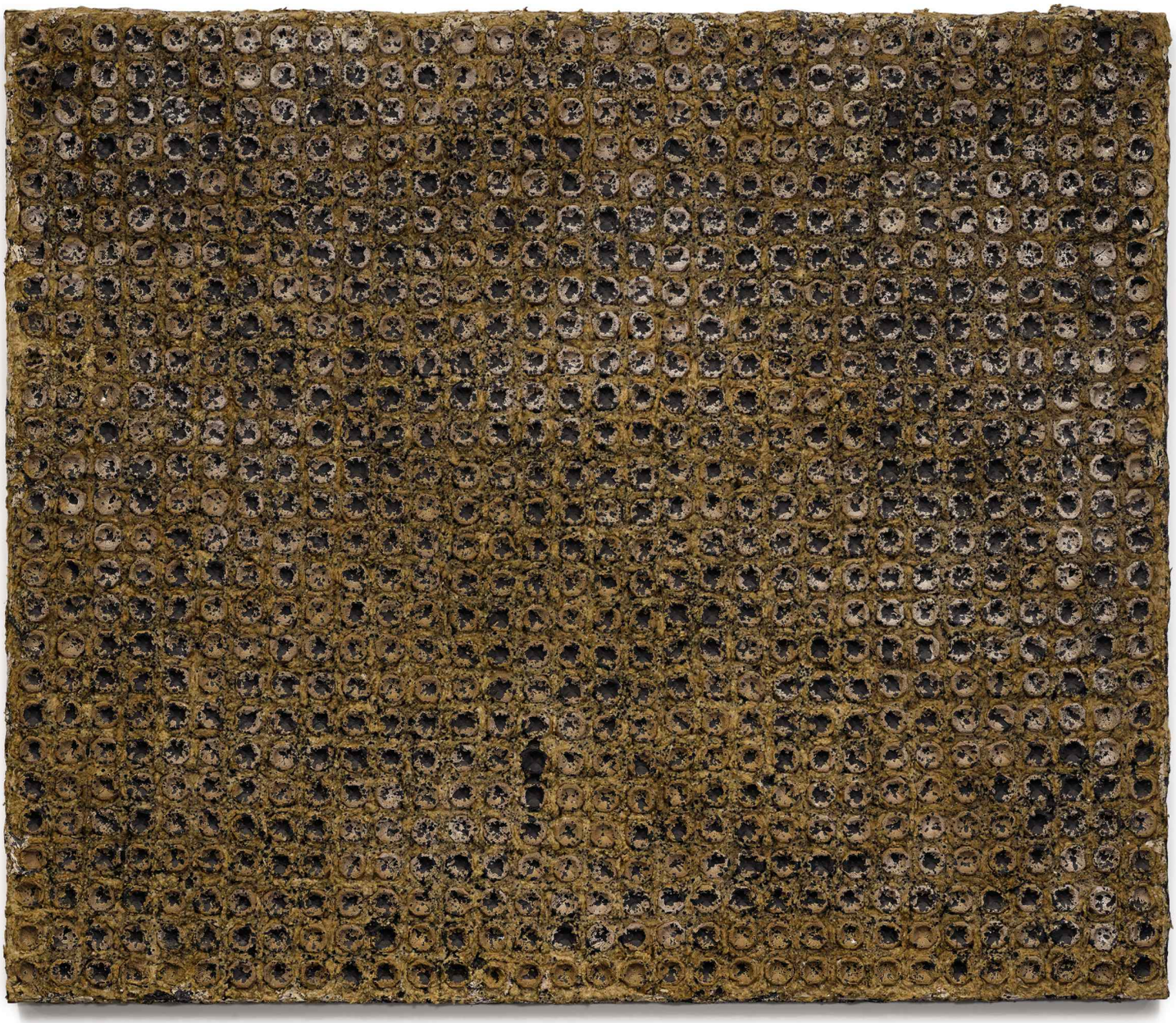
The artist
Private Collection, New York (acquired from the above *circa* 1963)
Private Collection, United States (acquired from the above)
Private Collection, United States (acquired from the above)
Acquired by the present owner from the above

EXHIBITED

New York, Solomon R. Guggenheim Museum, *The Third Mind: American Artists Contemplate Asia, 1860-1989*, January - April 2009, p. 308, no. 131, illustrated in color

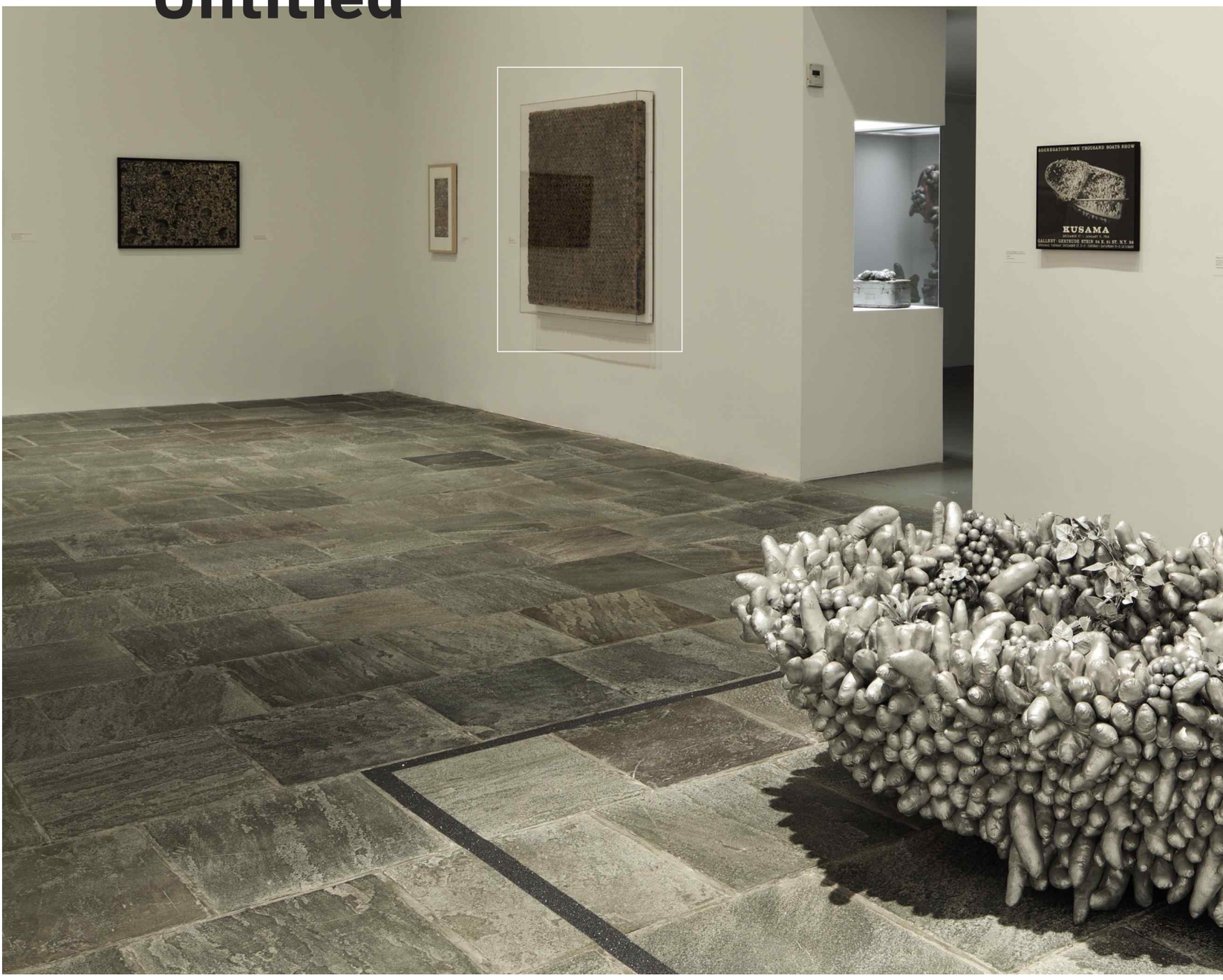
Madrid, Museo Nacional de Arte Reina Sofía; London, Tate Modern; and New York, Whitney Museum of American Art, *Yayoi Kusama*, May 2011 - September 2012, p. 204 (text)

On flap: The artist with sculpture *Accumulation No. 1*, 1962 and egg-carton relief No. B. 3, 1962, c. 1963-64
Photograph by Hal Reiff
Art © YAYOI KUSAMA, Inc.



YAYOI KUSAMA

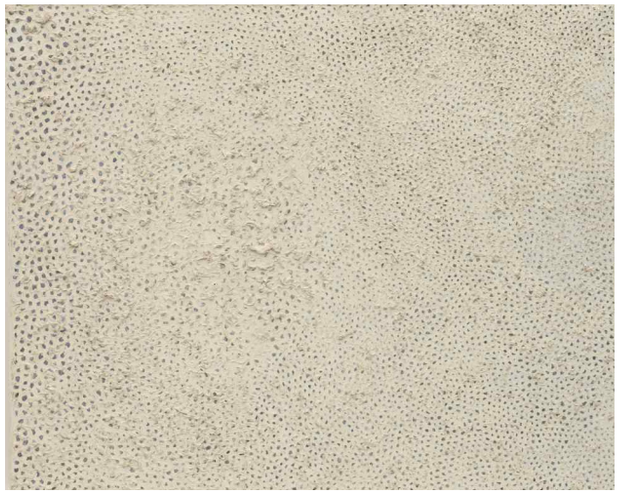
Untitled

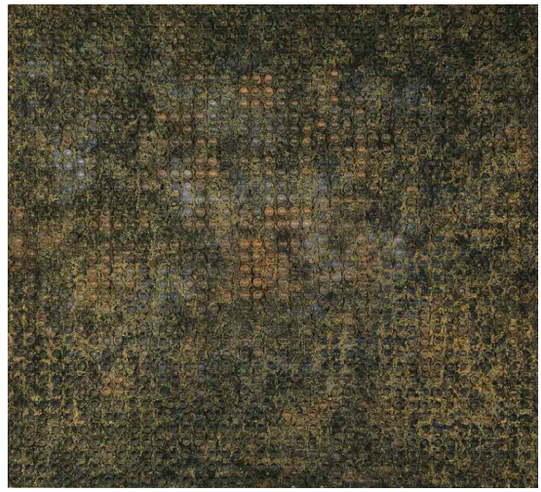


A WORK OF COMPLEX AND EXQUISITE BEAUTY, *Untitled* is a superb example of the early, inventive output of legendary artist Yayoi Kusama. One of a mere handful of the artist's "egg carton" reliefs from the early 1960s, the present work is a magnificent manifestation of the spatial compulsions that drive Kusama's mesmeric creations. These exceedingly rare paintings are a unique synthesis of the artist's multi-media practice during the 1960s, forging a powerful hybrid between the lyrical uniformity of the *Infinity Net* paintings and the compulsive physicality of the *Accumulation* sculptures. While her tremendous influence upon the trajectory of post-war art is undeniable, Kusama's spectacular oeuvre evades definition by a single movement or school. Instead, informed only by the obsessive intention of their maker, Kusama's paintings are unique and powerful physical imprints of the complicated abstraction of her own psyche. Created in the years directly following the artist's move to New York, *Untitled* is painted on a recycled canvas and scavenged egg cartons, poignantly articulating the raw drive which fueled Kusama during that period. Indeed, the reverse of *Untitled* reveals the to bewitching specter an entirely independent and exquisite

"This infinitely repeatable rhythm and monochrome surface constitute a new painting, through an unusual 'light'...I have long wanted to release this 'unknowable something' from me, release it from the muddy lake of emotion into the spiritual yonder of eternity."

Yayoi Kusama quoted in: "Onna Hitori Kokusai Gadan O Yuku" (A Lone Woman Goes In The International Art World), *Geijutsu Shincho*, May 1961, pp. 127-128





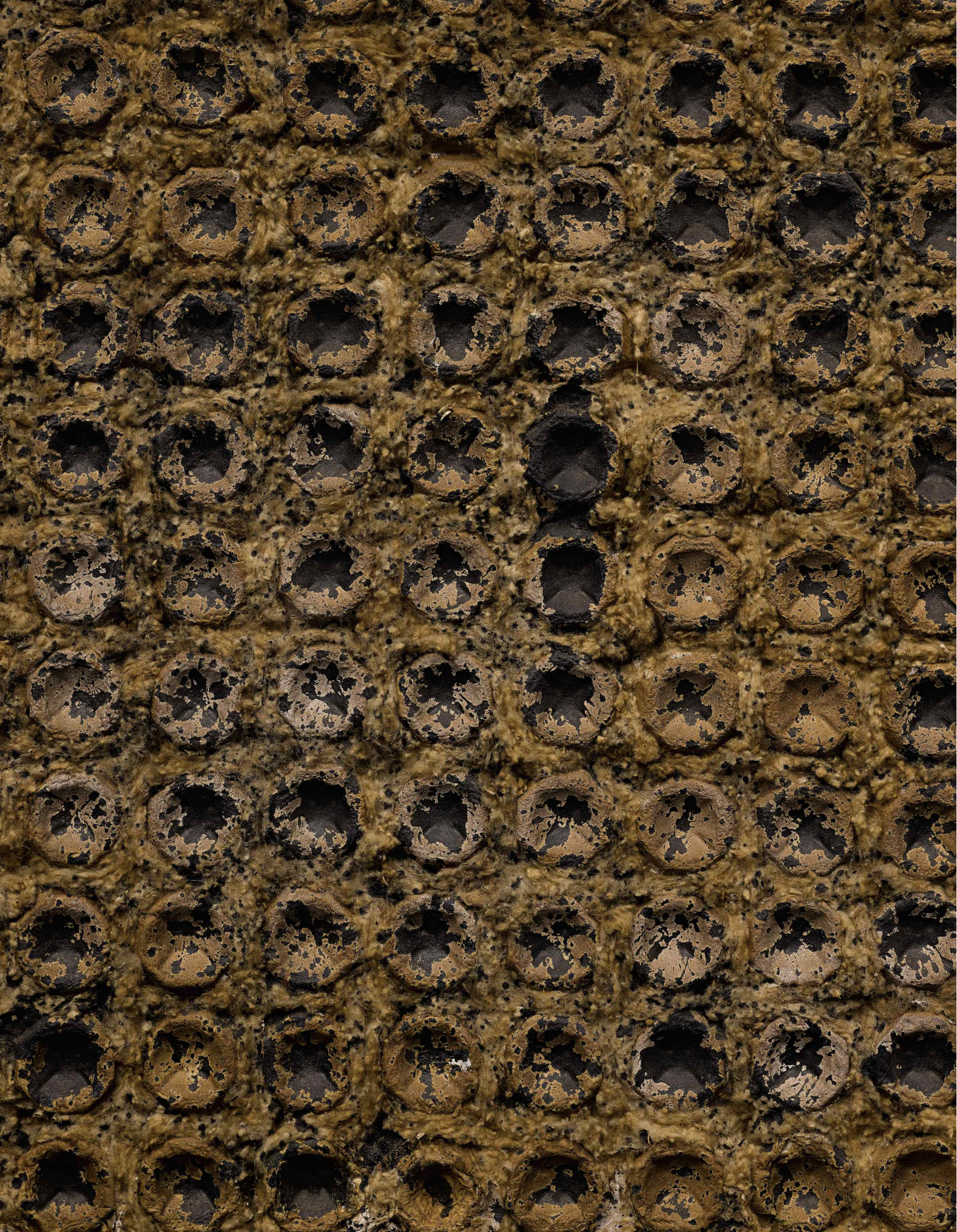
painting; highly evocative of the artist's iconic series of *Infinity Nets*, the intricate scarlet webbing of this forgotten composition appears to undulate below the labyrinthine sutures with which Kusama has affixed the egg cartons to her canvas, combining in a profound testament to the fervent passion that sustained the struggling artist in those years. In her own words, Kusama describes the immense pressure behind her practice: "I was always standing at the center of the obsession, over the passionate accretion and repetition inside of me." (Yayoi Kusama in conversation with Gordon Brown in 1964 in Laura Hoptman, *Yayoi Kusama*, London 2000, p. 103) With fewer than five egg-carton works known to have been created, another of which is currently held in the collection of the Blanton Museum of Art in Austin, the present work is exceedingly rare. As a paradigmatic example of the limited series, *Untitled* was notably included in the 2011-2012 retrospective *Yayoi Kusam*a, which travelled to the Museo Nacional de Arte Reina Sofia in Madrid, the Tate Modern in London, and the Whitney Museum in New York. Embodying the elegiac beauty and disorienting spatial complexity that would define Kusama's work for years to come, *Untitled* offers an intimate glimpse of the conceptual and creative origins of one of the most iconic figures of contemporary art.

Simultaneously enchanting and uncanny in their hallucinogenic repetition of multi-dimensional patterns, the egg-carton reliefs of the early 1960s showcase Kusama's unique ability to translate private compulsions into mesmerizing abstract visions. Diagnosed with an obsessional neurosis, Kusama's serial use of repeated patterns is an expression of the psychotropic visions of infinitely proliferating forms that haunted her from a young age; in replicating the boundless fields of her visions within the confines of her canvas, Kusama finds relief from her ungovernable compulsion. Remarking upon the therapeutic quality of her practice, Kusama notes, "You attempt to flee from psychic obsession by

Above left: **Yayoi Kusama**, *No. F.*, 1959
Digital Image © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY
Art © YAYOI KUSAMA, Inc.

Above right: **Yayoi Kusama**, *No. 62.A.A.A.*, 1962
Image © The Blanton Museum of Art at The University of Texas at Austin
Art © YAYOI KUSAMA, Inc.

Opposite: The present work installed in the exhibition *Yayoi Kusama*, the Whitney Museum of American Art, New York, 2012
Image courtesy of the Whitney Museum of American Art
Art © YAYOI KUSAMA, Inc.



choosing to paint the very vision of fear, from which one would ordinarily avert one's eyes. I paint them in quantity; in doing so, I try to escape." (Laura Hoptman, *Yayoi Kusama*, London, 2000, p. 14) Arranged side-by-side across the canvas, the egg-crates of *Untitled* are a physical manifestation of this obsessive repetition, their cardboard shape forming a serial grid relief with rows of raised, convex forms. Between the serial protrusions of the egg-cartons, Kusama has sewn skeins of discarded upholstery stuffing, obscuring the cardboard ground of the work and intensifying the textural surface of the relief. In the center of the raised mounds, bold marks of saturated pigment further articulate the depth and tactility of the repeated forms. In these inky splatters, which evoke the traditional *Nihonga* practice of the artist's youth, Kusama's presence within her creation is emphatically expressed. Rhythmically repeating across the sculptural surface of the canvas, the projecting and receding forms of the egg carton mimic the expanding fields of color and pattern that the artist sees; as such, *Untitled* is a highly personalized expression of Kusama's desire to "lend specificity to the infinity of space." (Yayoi Kusama, *Infinity Net: The Autobiography of Yayoi Kusama*, London, 2013, p. 23)

Created in 1962, *Untitled* is a poignant evocation of the intense passion, tremendous hardship, and remarkable creative output that defined the decade in which Kusama lived and worked in New York City. When the artist first arrived in New York in June of 1958, knowing no one and speaking little English, she discovered that, "New York was in every way a fierce and violent place." (*Ibid*. p. 17) Despite her precarious existence, Kusama was deeply inspired by the urban motion and energy of the city, remarking, "In the bustle of a competitive and hectic New York, at the bottom of light and shadow of a contemporary civilization that moves forward with creaking noises, in the midst of this metropolis which symbolizes American pragmatism, I keep painting uninteresting paintings. This is a form of my resistance...This infinitely repeatable rhythm and monochrome surface constitute a new painting, through an unusual 'light'...I have long wanted to release this 'unknowable something' from me, release it from the muddy lake of emotion into the spiritual yonder of eternity." (Yayoi Kusama quoted in: "Onna Hitori Kokusai Gadan O Yuku" (A Lone Woman Goes In The International Art World), *Geijutsu Shincho,* May 1961, pp. 127-128) Within her first months in New York, Kusama's painting underwent a dramatic transformation, and she soon found the means of channeling her psychosomatic obsessions into the remarkable *Infinity Net*s. While her striking spatial abstractions earned her gallery shows and attention, Kusama's early critical success did not translate to financial success. In 1962, driven by an overwhelming pressure to articulate her compulsive repetitions, but forced to shift her focus from expensive oil paint to new media, Kusama began to experiment with free-of-cost materials; in their repetitive form and ready availability, commercial egg cartons were an attractive medium. Her diaries from these years reveal a single-minded focus upon gathering the materials and means to continue her practice: "March 1962: 1st: Telephone fabric shop; 5th/10th: Get egg cartons; 9th: Borrow a sewing machine; 13th: Go to Immigration 23rd: Mother telephones; get egg cartons." (Excerpted from Yayoi Kusama's calendar-diaries, 1961-64, n.p.) Unable even to purchase a new canvas upon which to fix the egg-cartons, the verso of the present work reveals the spectral pattern of an earlier painting by Kusama. A dual-sided, multimedia exploration of self-perpetuating

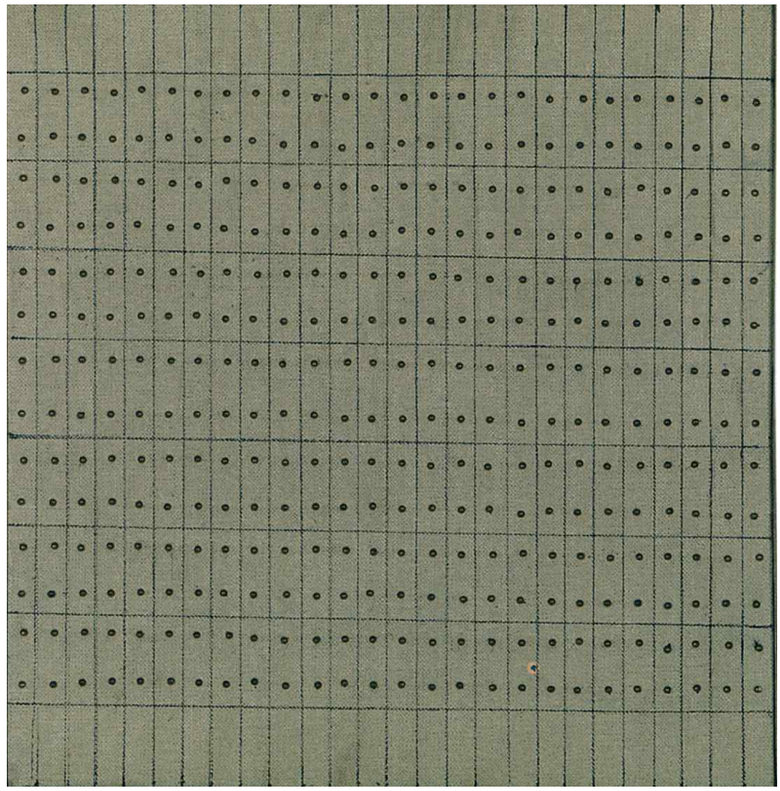
Above: **Lucio Fontana**, *Concetto Spaziale, La Fine di Dio*, 1963
Image © Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain
Art © 2018 Fondation Lucio Fontana / Artists Right Society (ARS), New York / SIAE, Rome

spatial infinities, *Untitled* is a striking testament to Kusama's fierce dedication to her practice during the inaugural, challenging years of her career.

Although central to the New York art discourse of the 1960s, Kusama did not affiliate herself with any single artistic movement, moving instead between the various groups of her contemporaries without any discernible allegiance or affiliation. While she cultivated close friendships with artists such as Donald Judd and Frank Stella, both of whom sought her artistic guidance and purchased her early work, she did not consider herself a minimalist; instead, as Judd remarked in his exultant review of her first exhibition: "Yayoi Kusama is an original painter. The expression transcends the question of whether it is Oriental or American. Although it is something of both, certainly of such Americans as Rothko, Still and Newman, it is not at all a synthesis and is thoroughly independent." (Donald Judd, "Reviews and Previews: New Names This Month—Yayoi Kusama," *Artnews 58*, No. 6, October 1959) Indeed, Kusama's unique blend of painterly expression and repetitive form, which largely predates similar practices in New York, forged a conceptual conduit between the disparate aesthetics of Abstract Expressionism and Minimalism. Like fellow trailblazers Agnes Martin and Louise Bourgeois, Kusama emphatically dismissed any attempts to categorize her work within a single movement, pursuing instead a highly personalized and internally motivated artistic practice.

A spectacular union of diverse materials, *Untitled* evokes the disparate conceptual and formal attributes of Kusama's practice as both painter and sculptor. In their mesmerizing repetition of three-dimensional forms, the reliefs represent a new articulation of recurring themes within Kusama's practice: repetition, aggregation, and accumulation. Unlike the intricately rendered uniformity of the *Infinity Nets*, however, the matted stuffing and dimpled cardboard of the egg-carton reliefs suggest an organic fragility and insistent imperfection. Remarking upon the power of the found-material works, Laura Hoptman comments, "Although they might conform to the literal definition of serial repetition, they are not so in spirit. The key element—the thrum of sameness that delivers the pleasure of a repeated

Above: **Louise Bourgeois**, *Clamart*, 1968
Private Collection. Sold Sotheby's New York, November 2008
Art © 2018 The Easton Foundation/Licensed by VAGA, NY



pattern and the chilling *Unheimlich* possibility of an endless march of perfect simulacra, is missing…the grid is deliberately ruptured, our pleasure interrupted by the artist who reminds us of her fallible, human presence." (Laura Hoptman, *Yayoi Kusama*, Hong Kong, 2000, p. 44) In further contrast to the smooth, meditative surface of the *Infinity Nets*, *Untitled* boldly asserts a physical presence with materials that suggest a tactile experience as much as a visual one. In their inventive hybridization of sculptural relief and painterly pictorial data, the egg-carton works evoke Robert Rauschenberg's "combine-paintings" of the 1960s. Within Kusama's own oeuvre, the multidimensionality of *Untitled* aligns the work with Kusama's *Accumulations,* the iconic sculptural series created contemporaneously with the egg-carton works. Composed of everyday objects covered in fields of small, stuffed phallic protuberances, the *Accumulations* constitute a further, gender-specific embodiment of Kusama's compulsion to fill space with a multitude of similarly patterned forms. The concurrent launch of these two series, the soft sculpture and egg-carton reliefs, holds intriguing psychosexual significance; in contrast to the phallic suggestion of the *Accumulations*, the egg cartons evoke feminine fertility, constituting a conceptual binary of male/female between the two series. A highly personalized expression of Kusama's artistic identity, the egg-carton reliefs unite the spatial infinities of her paintings with the dramatic physical presence of her sculptures in a unique synthesis of the her innovative, multimedia practice.

In its tactile, labor-intensive surface, *Untitled* provides a powerful foil to the machine-manufactured sculptures of Donald Judd and Sol Lewitt. It was this quality of Kusama's sculptures that, in 1966, prompted critic Lucy R. Lippard to name Kusama's output as a clear rebuff of Minimalism and an important precursor to the richly emotive and sensual sculptures of Eva Hesse. Enacting a similar corruption of Minimalist structure, Hesse's varied materials, like Kusama's wads of upholstery stuffing, set up a polarity between hard and soft, conformity and disarray, uniformity and individuality. Indeed, Hesse's artist statement for her first and only one-person show in New York at Fischbach Gallery in 1968 evokes Kusama's own obsession with the

Above: **Agnes Martin**, *Little Sister*, 1962
Image © The Solomon R. Guggenheim Foundation / Art Resource, NY
Art © 2018 Estate of Agnes Martin / Artists Rights Society (ARS), New York

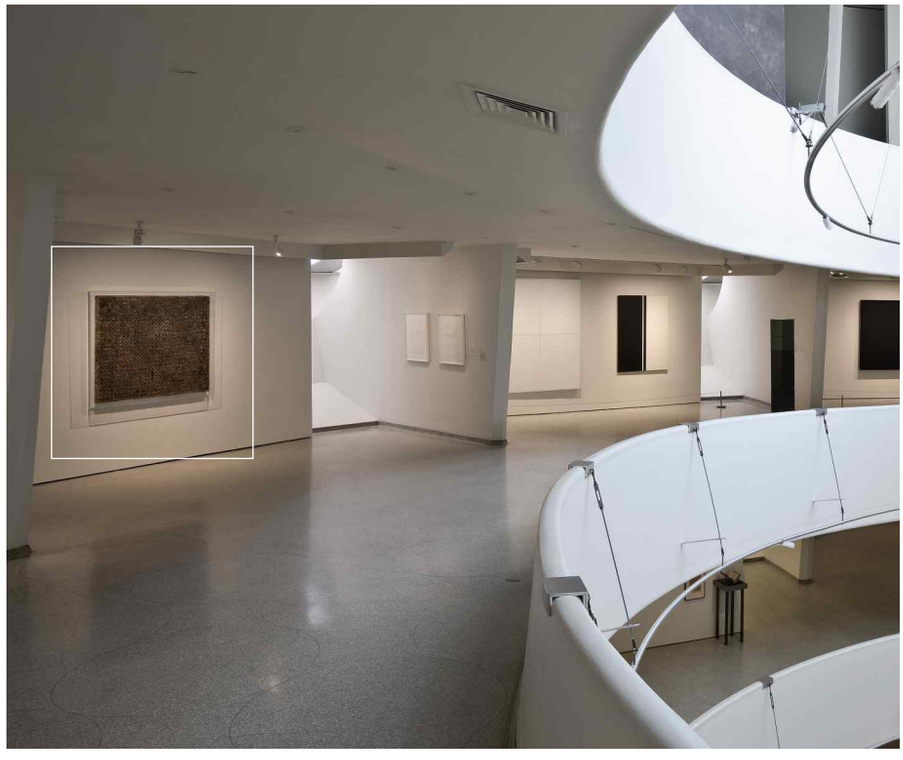
"unknowable something" behind her work: "I would like the work to be non-work. This means that it would find its way beyond my preconceptions...It is the unknown quantity from which and where I want to go. As a thing, an object, it accedes to its non-logical self. It is something, it is nothing." (Eva Hesse in Exh. Cat., New York, Fischbach Gallery, *Eva Hesse: Chain Polymers*, 1968, n.p.)

Widely considered to be Japan's greatest living artist, Kusama has continued to explore the boundlessness of spatial abstraction through a seemingly endless series of paintings, sculptures, environments, happenings and films. Despite this variety of media and form, Kusama's practice is centered upon the same, single impulse that solidified her work of the 1960s: to express the complex interior of her own psyche. Uniting the graphic and physical force of the artist's two most celebrated forms, *Untitled* is a powerful expression of Kusama's commitment to her unique process and creative output. Offering the viewer an intimate glimpse into the early, brilliant, complex mind of Yayoi Kusama, *Untitled* evokes the famous words of Donald Judd come to mind: to view a painting by Kusama is to view "a result of Kusama's work, not a work itself." (Donald Judd, "In the Galleries," *Arts 38*, no. 10, September 1964, p. 68)

Above: The present work installed in the exhibition *Yayoi Kusama*, the Museo Nacional Centro de Arte Reina Sofía, Madrid, 2011
Image © Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain
Art © YAYOI KUSAMA, Inc.

Right: The present work, installed in the exhibition *Third Mind: American Artists Contemplate Asia, 1860-1989* at the Solomon R. Guggenheim Museum, New York, 2009
Photo © The Solomon R. Guggenheim Museum Foundation, New York
Art © YAYOI KUSAMA, Inc.

Opposite: The reverse of the present work.
Art © YAYOI KUSAMA, Inc.



1960

RUSALIA 1962 G&E X58D NO 1 KD

32

Agnes Martin

1912 - 2004

Untitled #3

signed and dated *1989* on the reverse
acrylic and graphite on canvas
72 by 72 in. 182.9 by 182.9 cm.

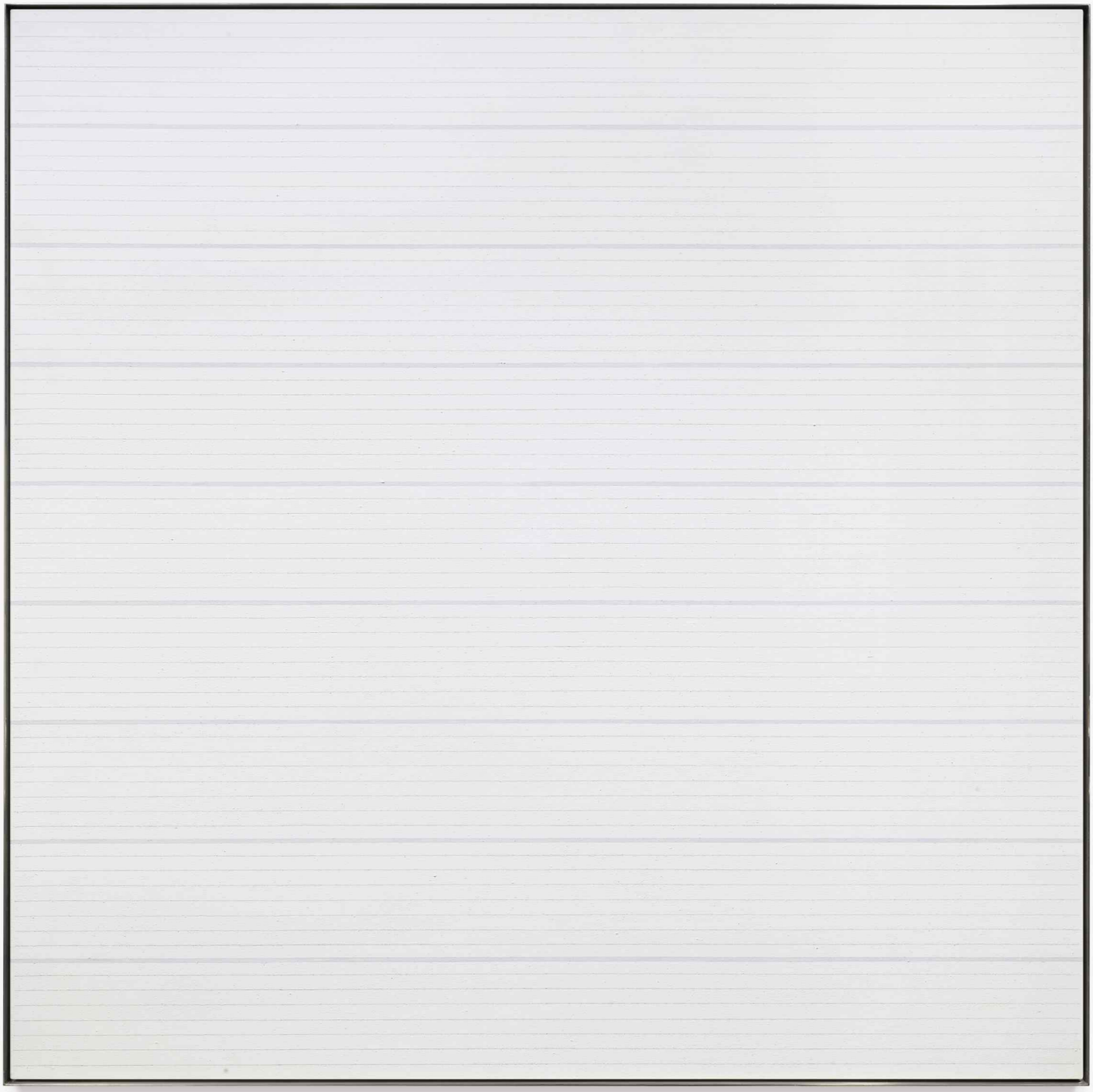
$ 2,500,000-3,500,000

PROVENANCE

The Pace Gallery, New York
Private Collection
Acquired by the present owner from the above in March 1990

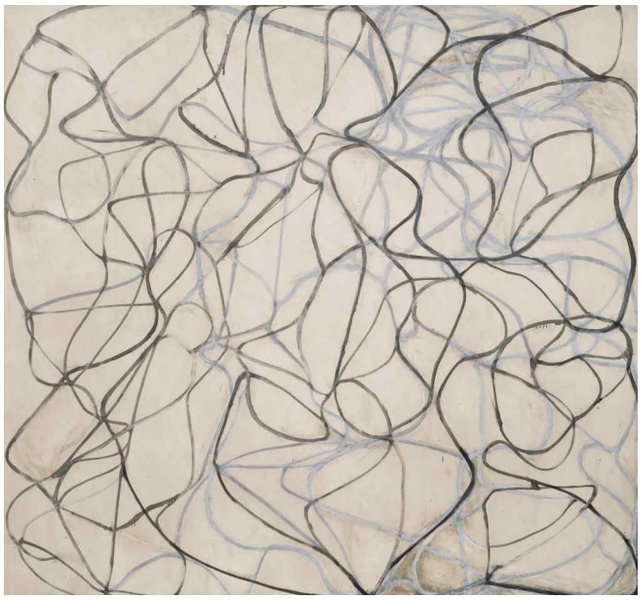
LITERATURE

Tiffany Bell, Ed., *Agnes Martin Catalogue Raisonné: Paintings*, New York, 2017 - Ongoing, no. 1989.003, illustrated in color



AGNES MARTIN

Untitled #3



A PROFOUNDLY PEACEFUL WORK OF ART, Agnes Martin's *Untitled #3* from 1989 magnificently captures the sublime expressiveness within minimal means that is a hallmark of the artist's oeuvre and which stands as her most influential contribution to the Twentieth Century discourse on the value of painting. Martin's art reflects a prolonged and deeply considered investigation into the nature of abstraction and the role of the artist, masterfully articulating an intellectual balancing act between the subtle poetry of delicate mark-making and the muscular prose of modernist geometry. Consistently working within the stability of the square, Martin used the cool mathematical logic of the line to pare down her compositions to the simplest language; the continuous horizontal lines suggest an idealized landscape, but in her best work, the rigid formal order is softened by the humanity of the artist's touch. In the present painting, her softened hues and subtly irregular lines produce a palpable sensuality, while her tempered geometric vocabulary and measured brushstrokes maintain a graceful coolness. *Untitled #3* is a superb example of Martin's prodigious body of work: a brilliantly balanced symphony composed of the essential themes that characterize her inimitable technique.

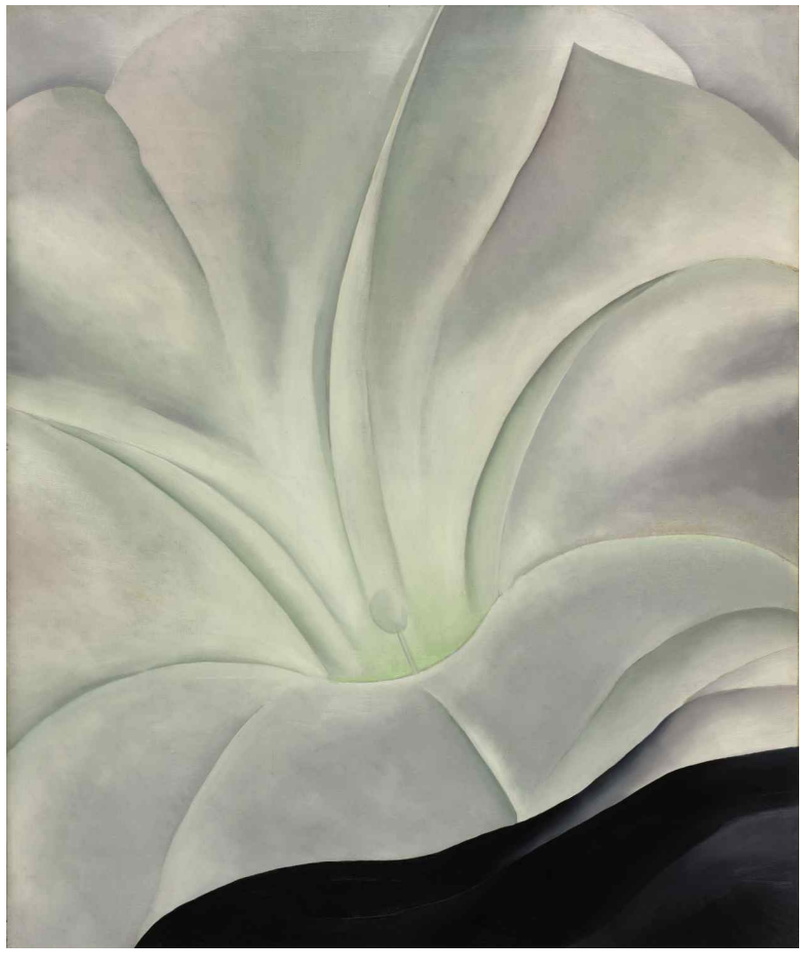
Although Martin's work aligns visually with an abstract sensibility in its denial of representational or figurative subject matter, her paintings also reject the exaltation of the male gesture, a defining tendency of many of the Abstract Expressionist artists with whom she is often compared. In response to their fevered action painting, Martin embraced a more meditative

Above left: **Brice Marden**, *Vine*, 1992-1993
Digital Image © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY
Art © 2018 Brice Marden / Artists Rights Society (ARS), New York

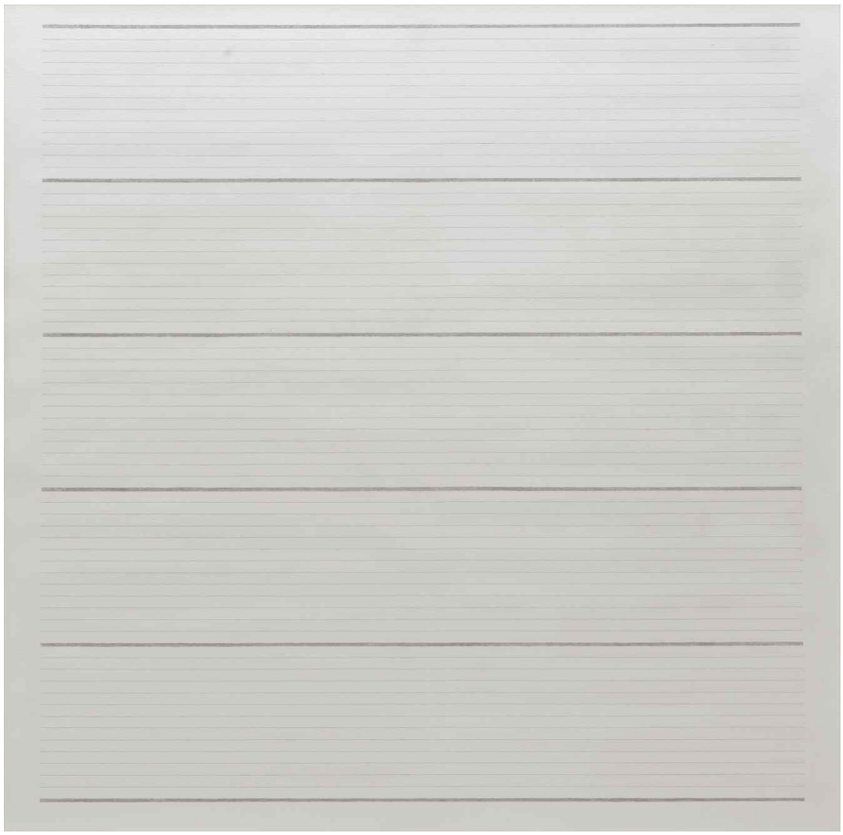
Above right: **Robert Ryman**, *Untitled*, 1965
Digital Image © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY
Art © 2018 Robert Ryman / Artists Rights Society (ARS), New York

approach, which led to her adoption of the square and the grid. Her use of this classically Minimalist structure, however, did not signify an alignment with the tenets of that movement, which sought to erase the personal aspect of art and remove all traces of the artist's hand. Instead, Martin underlined her artistry with a graphite signature, as the subtle inconsistencies and occasional hesitancy of her lines reassert her real and very human presence in the work. These lines are laid down on muted grounds of neutral hues or softened washes of pigment that mark a further contrast to the dramatic palettes of the Abstract Expressionists and bold primary colors of Minimalism. As beautifully embodied in *Untitled #3*, Martin's exceptional works resonate with a quiet stillness that is at once deeply personal and sublimely transcendent.

Arguably the most rewarding element of this canvas is Martin's emblematic pencil marks. When viewed from a distance, the repeated horizontal lines appear straight and ordinary, virtually disappearing into the hushed tonality of the expanse. Upon closer inspection, however, each ruling is entirely unique, characterized by slight irregularities where Martin picked up her pencil, paused, and then resumed, or where the textured surface of the paint discreetly diverts the path of her hand. Without any other



Right: **Georgia O'Keeffe**, *Morning Glory with Black*, 1926
Image © Cleveland Museum of Art, OH, USA / Bequest of Leonard C. Hanna, Jr. / Bridgeman Images
Art © 2018 The Georgia O'Keeffe Foundation / Artists Rights Society (ARS), New York



Left: **Agnes Martin**, *Fiesta*, 1985
Image © The Solomon R. Guggenheim Foundation / Art Resource, NY
Art © 2018 Estate of Agnes Martin / Artists Rights Society (ARS), New York

distractions, the eye follows the gossamer thin strands as they traverse the monochrome canvas from left to right. Beginning and ending at uneven distances from the edge of the canvas, the thinnest marks appear to float on top of the textured surface, vibrating with a quiet energy that is balanced by the thicker bands, which wrap around the edges like a kind of anchor. Such remarkable dynamism is heightened by the monumental scale of this picture. Martin considered her canvas, six-by-six-foot, "a size you can walk into." (A. Martin quoted in Benita Eisler, "Profile: Life Lines," *The New Yorker*, January 25, 1993, p. 81) Facing this work, the viewer is enveloped in its meditative hum, and absorbs the calm serenity that is such a celebrated feature of Martin's praxis.

As essential in creating this contemplative experience is the soft, subdued tonality of the work. One of her transitional "grey paintings" of the late 1980s, *Untitled #3* represents a significant shift in Martin's oeuvre. Instead of the translucent washes of color seen in her earlier compositions, these paintings were executed in a palette of muted grey, with layers of paint creating matte, opaque surfaces that serve as a bridge between her early and later works. Marking a departure from her earlier technique of gradually applying sheer washes to develop a pale haze of color, in the works from 1988 and 1989 Martin engaged a palette knife to build a thicker surface of undiluted pigment, muffling the weave of the canvas in a blanket of rich white and greyscale tones. Far from smothering the work's energy, however, the added tactility of the surface creates a depth and vitality that unmistakably presages the spiritual power of Martin's later canvases. *Untitled #3* thus evinces the artist's formidable intelligence, keen focus, and masterful skill at balancing numerous dichotomies. Even as it paradoxically suggests a reduction to the barest artistic bones of graphite overlaid on pigment, the resulting luminous masterpiece is breathtaking in its sophisticated brilliance.

° 33

Ellsworth Kelly

1923 - 2015

Blue Panel

signed and dated *1986* on the overlap; signed, dated *1986,* numbered *EK740*, and variously inscribed on the backing boards
oil on canvas
99½ by 94 in. 252.7 by 238.8 cm.

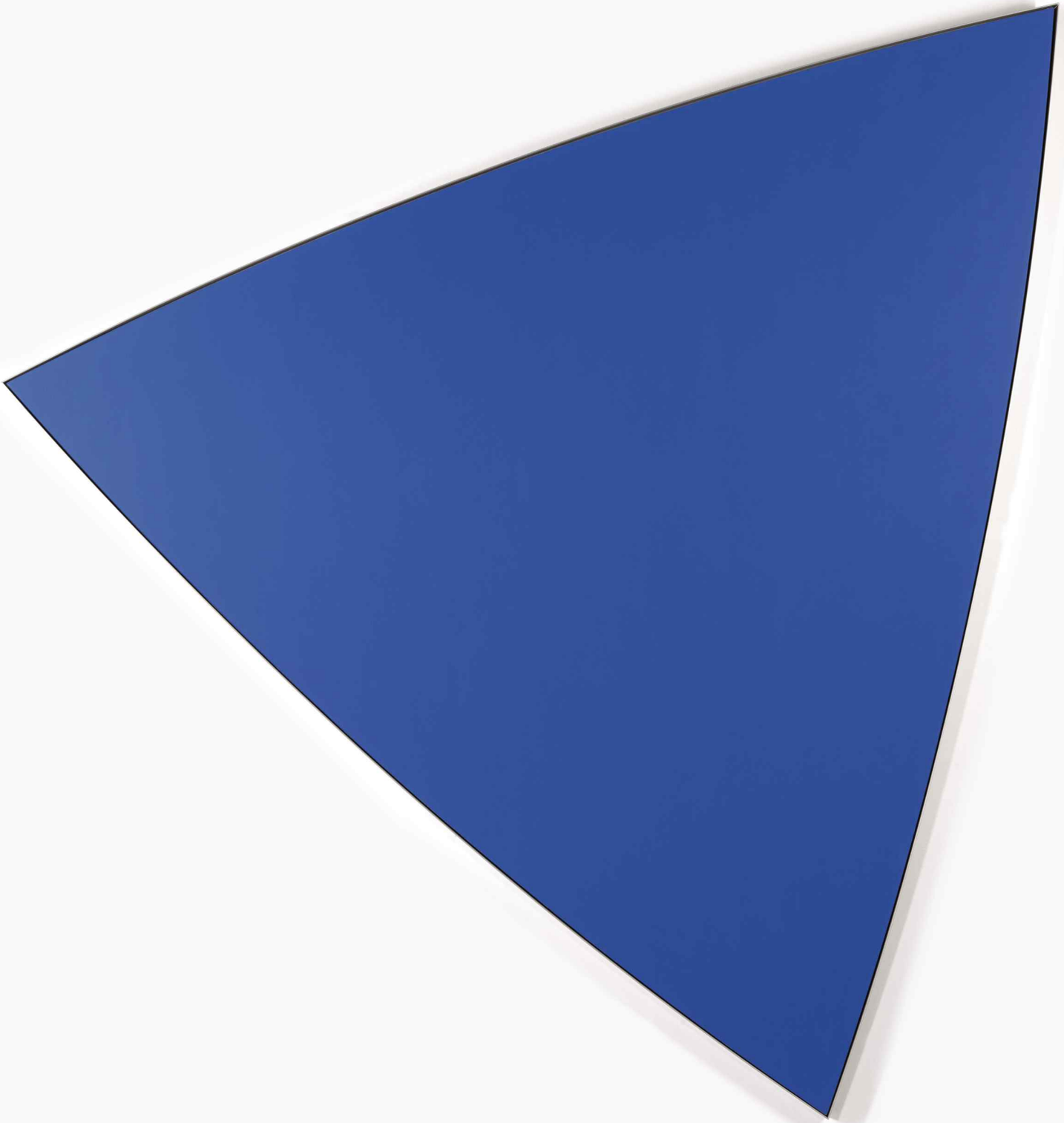
$ 3,500,000-4,500,000

PROVENANCE

Blum Helman Gallery, New York
Roger and Myra Davidson, Toronto
Sotheby's New York, November 13, 1991, Lot 33
Acquired by the present owner from the above

EXHIBITED

Toronto, Art Gallery of Ontario, *Selections from the Roger and Myra Davidson Collection,* January - March 1987, p. 36, illustrated in color



ELLSWORTH KELLY

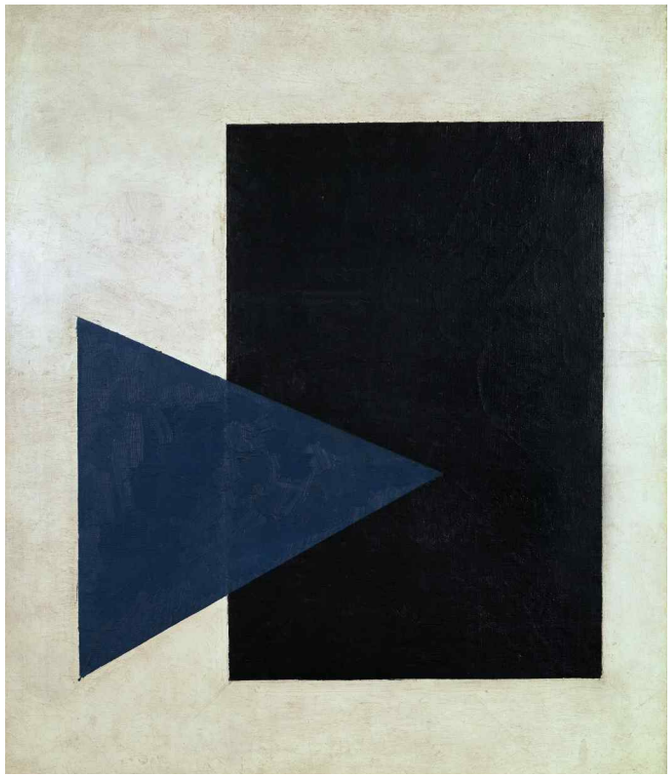
Blue Panel

EXECUTED IN THE SEMINAL YEAR OF 1986, Ellsworth Kelly's *Blue Panel* is a monumental ode to Kelly's most advanced explorations of form and color—a canvas of immense vitality that defies the two-dimensional plane and lifts color and form out of the pictorial realm into the sculptural. Boasting a brilliant blue expanse, Kelly has once again defined space without dominating it and has beautifully created his own remarkable reality of color—an inextricably stunning achievement that resounds with eternal profundity. Kelly conceived his shaped canvases as immediate, unmediated effects which would recreate a vivid and graphically stimulating reference to the viewer's own immediate and unmediated visual experience of the physical world. However, all experience, whether physical or spiritual, is certainly mediated and becomes subjective. Even when Kelly's geometric abstractions were first exhibited in 1959, they were already perceived as having "hard, crisp edges [that] commanded the eye to feel them as the hand would feel soft flesh." (E. C. Goosen in Exh. Cat., New York, Museum of Modern Art, *Sixteen Americans*, 1959, p. 31) Executed almost three decades later, Kelly's *Blue Curve* is a remarkable example from the very apex of the artist's innovation and development. Conflating the

categories of painting, sculpture, and relief, in the present work Kelly achieved a powerful unified visual entity.

In its grand scale, chromatic brilliance and profound rearticulation of the picture plane, the present work exemplifies Kelly's unwavering commitment to and rigorous examination of the most fundamental elements of painting: color, shape and form. Though it appears recognizable in its geometric simplicity, Kelly's vast shaped canvas in fact does not adhere to any standard forms known to us. Kelly's shape teeters on the brink of regularity while evading categorization altogether, gracefully floating in space with the ineffably elegant curve of its trilateral edges. No longer restrained by four strict delineated edges, Kelly's shaped canvas swells from beyond its borders, bringing the wall into the overall composition. By utilizing such a blunt and sophisticated economy of means, the artist has addressed the nature of the painted canvas as a structured object, not a field of painterly gesture, with a singular impactful color entirely shifting our perceptions of space. With his self-imposed minimal artistic vocabulary, Kelly has succeeded in experimenting with perception without diluting what he considered to be the essential factors of artistic representation – color and form. Kelly explored the limits and boundaries of painting using distilled color and shaped canvases, through which he eschewed literal representation and rather aimed to capture a fleeting moment from everyday life. Although not directly representational, Kelly's paintings are anchored in precise sources of naturally occurring abstraction: the light streaming through a mullioned window, the silhouette of a bird's wing against the sky, the shape of a leaf folded over onto itself. These points of reference—so skillfully and austerely stripped down to their most fundamental components—ground Kelly's art in a physical space, while simultaneously revealing a post-war preoccupation with alternate methods of representation and the viewer's perception of the final product. Kelly's works are born from "perceptual serendipity—in a shadow, a reflection, a partly obscured object or shape—from which he then shears away a visual fragment." (Simon Schama, quoted in "Ellsworth Kelly: 'I want to live another 15 years.'" Rachel Cooke, *The Guardian*, November 8, 2015)

A pioneer of the Hard-Edge movement, Kelly is best known for these saturated, monochromatic panels of color that coalesce Abstraction, Minimalism, and



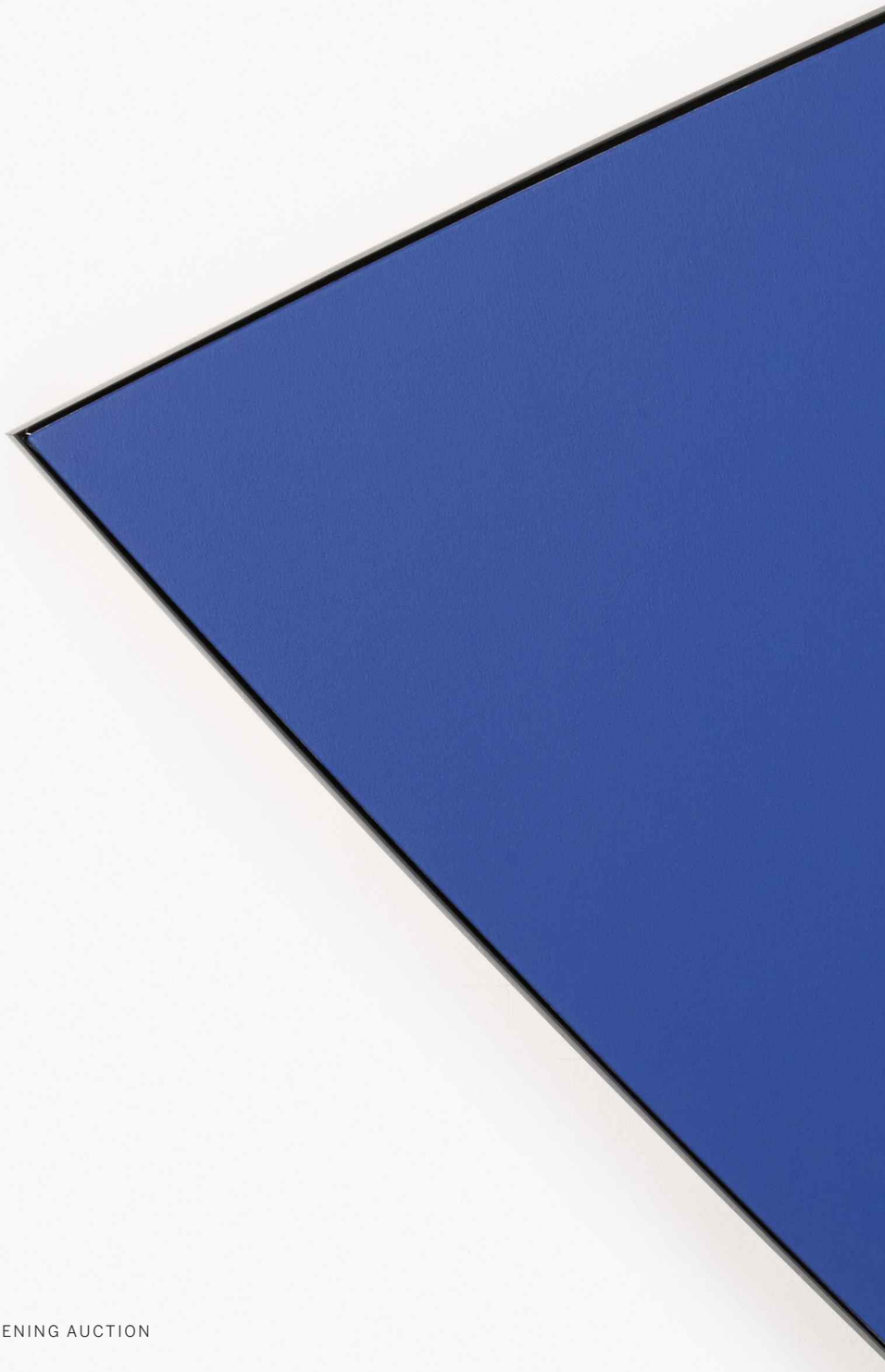
Left: **Kazimir Malevich**, *Black Square, Blue Triangle*, 1915
Stedelijk Museum, Amsterdam, The Netherlands
Image © Erich Lessing / Art Resource, NY

Right: **Ad Reinhardt**, *No. 15*, 1952
Image © Albright-Knox Art Gallery, Buffalo, NY / Art Resource, NY
Art © 2018 Estate of Ad Reinhardt / Artists Rights Society (ARS), New York

Opposite: The artist in a gallery, New York, 1965
Image © Photo by Steve Schapiro / Corbis via Getty Images
Art © Ellsworth Kelly Foundation, courtesy Matthew Marks Gallery

"The decisive point in Kelly's development was reached when he abandoned the traditional dynamic of painting's organization, when form emancipated itself from its customary support, the ground, so that it could from then on lead an independent existence in the visual world."

Gottfried Boehm, "In-Between Spaces" in Exh. Cat., Riehen/Basel, Fondation Beyeler, *Ellsworth Kelly,* 2002, p. 33



a post-war sensibility in a wholly unique style that has come to define his body of work. Kelly sought to understand the very principles of painterly and artistic tradition that challenged artists from Raphael to Paul Signac, testing the limits of color and shape. Like the Impressionists and Post-Impressionists nearly a century before him, Kelly continued to explore the essence of pigment, not in the service of *trompe l'oeil* but rather as an end product in and of itself. As exemplified by the seeming depth of the brilliant blue in *Blue Panel,* Kelly privileges color alone to such a degree that his output becomes an exercise in renegotiating the relationship between painting and sculpture, wherein color takes on the identity of a sculpture in its own right. Kelly divorces his art from the framed rectangle as a circumscribed 'window into the world' of traditional art history, and instead expands the flatbed picture plane outward by bringing the wall on which they hang into the composition. The uninterrupted surface and hue of the vibrant blue panel serves as a testament to the control, precision, and exacting nature of Kelly's signature style and his inestimable contribution to the legacy of Twentieth-Century art.

34

Lucio Fontana

1899 - 1968

Concetto spaziale, Attesa

signed, titled and inscribed *Il "Flauto Magico" di Mozart, che meraviglia!! Mi fa male la gamba destra o quella sinistra?* on the reverse
waterpaint on canvas
36¼ by 28⅞ in. 92.1 by 73.3 cm.
Executed in 1967.

$ 3,000,000-4,000,000

PROVENANCE

Adolf Neumeier, Rome
Studio Condotti, Rome
Galleria Arte Borgogna, Milan
Tornabuoni Arte, Florence
Private Collection (acquired from the above)
Christie's, London, October 18, 2013, Lot 76 (consigned by the above)
Acquired by the present owner from the above

EXHIBITED

Paris, Tornabuoni Art, *A Cura di Enrico Crispolti*, October - November 2009, p. 142, illustrated

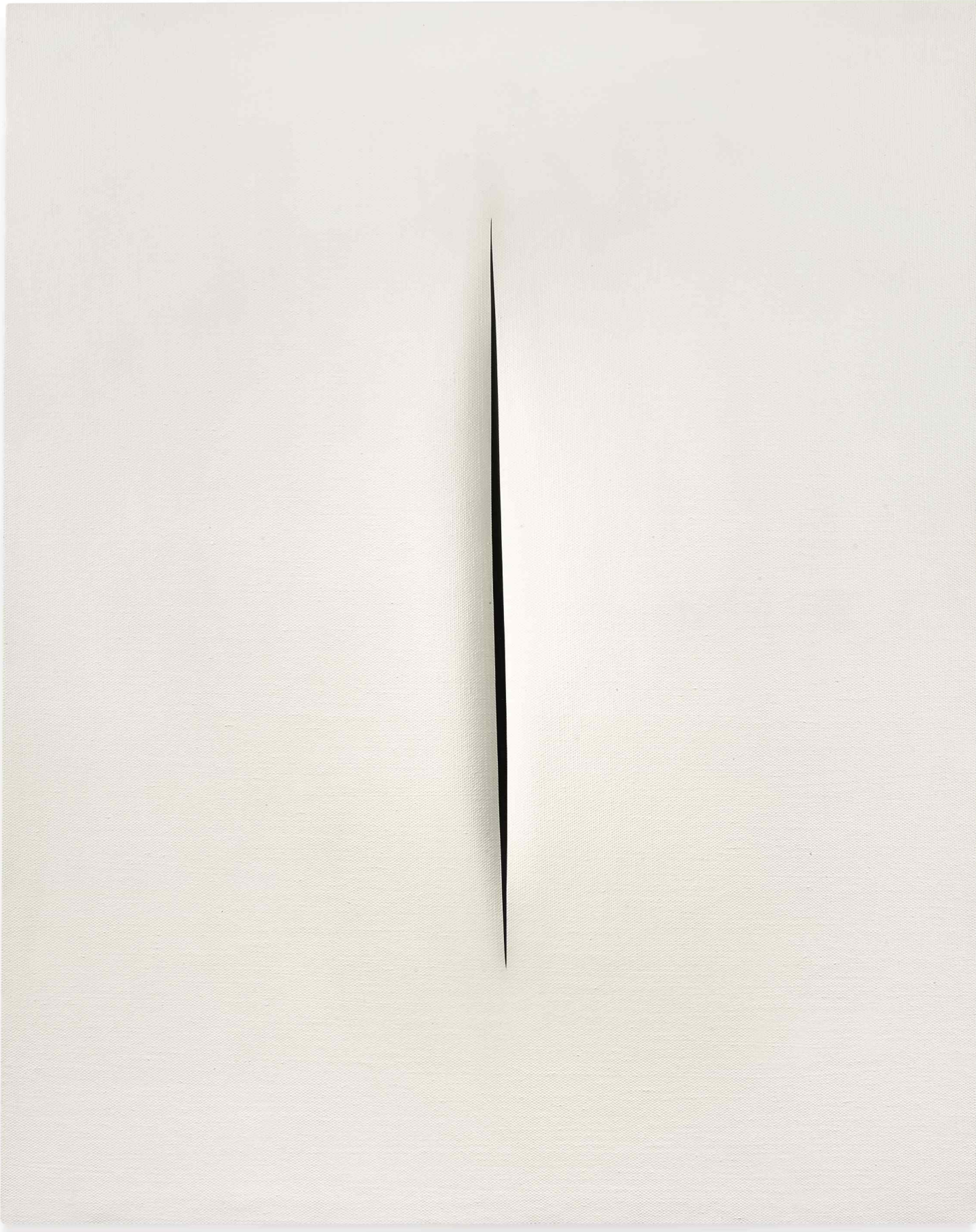
LITERATURE

Enrico Crispolti, *Lucio Fontana Catalogue Raisonné des peintures, sculptures et environnements spaciaux*, Vol. II, Brussels, 1974, p. 192, no. 67 T 52, illustrated

Enrico Crispolti, *Lucio Fontana, Catalogo Generale*, Vol. II, Milan, 1986, p. 664, no. 67 T 52, illustrated

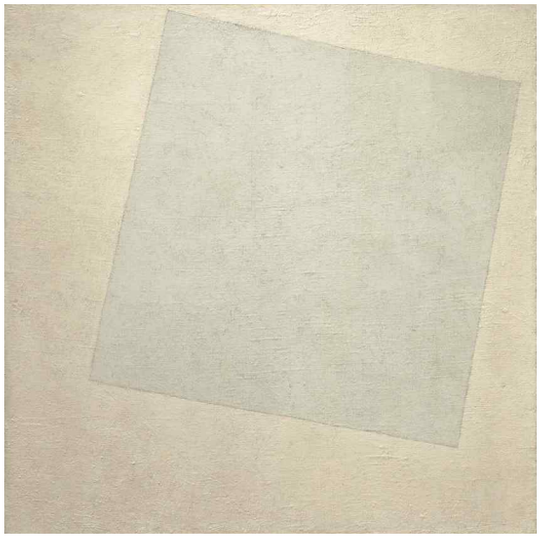
Exh. Cat., Paris, Museé National d'Art Moderne, Centre Georges Pompidou, *Lucio Fontana*, 1987-88, p. 337, illustrated (reverse of the present example)

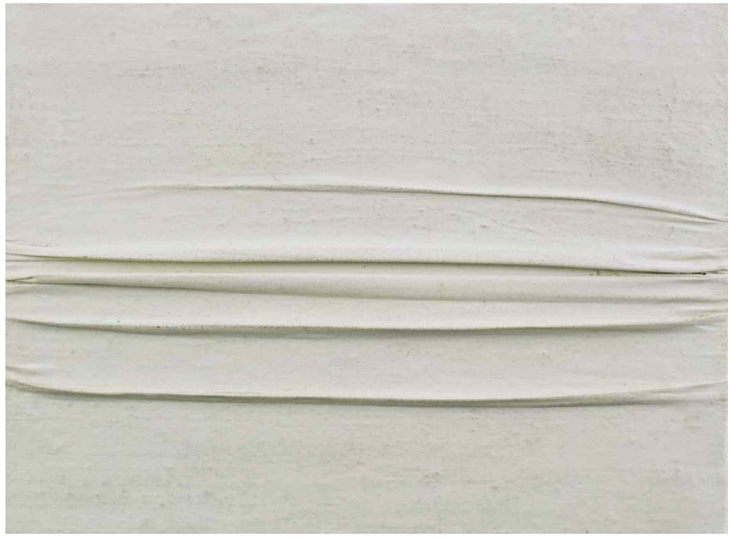
Enrico Crispolti, *Lucio Fontana: Catalogo ragionato di sculture, dipinti, ambientazioni*, Vol. II, Milan, 2006, p. 858, no. 67 T 52, illustrated



LUCIO FONTANA

Concetto spaziale, Attesa





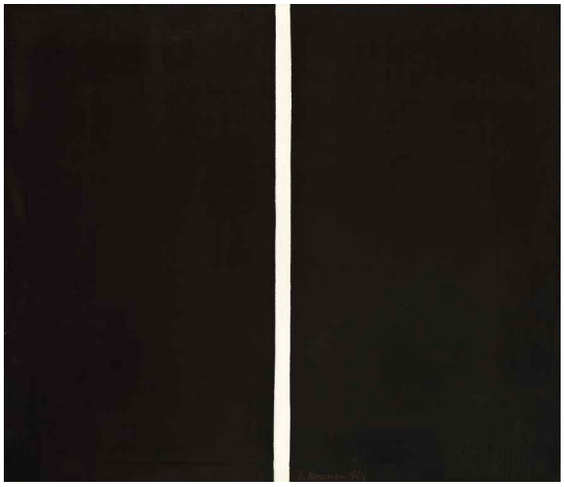
PIERCED WITH A DRAMATIC SINGLE BLACK SLASH, *Concetto spaziale, Attesa* is a magnificent large example of the artist's iconic *Tagli* series. Abolishing the boundary between painting and sculpture, Fontana's *Tagli* are an eloquent and timeless expression of the artist's Spatialist project, which contended traditional distinctions of space and time and demarcated the possibilities of a fourth dimension. Indeed, Fontana's liberation of the canvas from the constraints of two-dimensionality was as radical as Pollock's dramatic handling of pigment; a vigorous yet distinctly measured artistic expression that beautifully balanced spontaneity and control and dramatically ruptured the centuries-old paradigm of painting on canvas. The serene, transcendent white ground in *Concetto spaziale, Attesa* is only tempered by the punctuating presence of one deep slash, imbued with the subtlest of cursive curves. The utterly pristine surface of the present work delivers an overwhelming visual experience of spectacular clarity that borders on the sublime, the perfect expression of Fontana's search for "the Infinite, the inconceivable chaos, the end of figuration, nothingness." (Lucio Fontana cited in Exh. Cat., London, Hayward Gallery, *Lucio Fontana*, 2000, p. 198)

It is in this striking contrast between the white of the surface and the darkness of the void, that the *Tagli* reach the height of their expression; the aggressive vigor of the single cut appears in a calmingly pristine no-mans-land, unhinged from conventions of time and space. Indeed, Fontana explained that he chose white because it is the "purest, least complicated, most understandable color," that which most immediately struck the note of "pure simplicity," "pure philosophy," "spatial philosophy," and "cosmic philosophy" to which Fontana more than ever aspired during the last years of his life. (Enrico Crispolti, *Lucio Fontana, Catalogue Raisonné des Peintures et Environments Spatiaux*, Vol. I, Brussels 1974, p. 137) This is perhaps why Fontana chose to use only this combination of white ground and black slash in his installation for the XXXIII Venice Biennale in 1966, for which he won the Grand Prize for painting. Furthermore, it was the extra-dimensionality of these white *Tagli* that Yves Klein whole-heartedly embraced in his exhibition

Above left: **Kazimir Malevich**, Suprematist Composition: White on White, 1918
Digital Image © The Museum of Modern Art/
Licensed by SCALA / Art Resource, NY

Above right: **Piero Manzoni**, *Achrome*, c. 1960
Digital Image © The Museum of Modern Art/Licensed by SCALA /
Art Resource, NY
Art © 2018 Artists Rights Society (ARS), New York / SIAE, Rome

Opposite: The artist photographed by Ugo Mulas in his studio, 1964
Photo: Ugo Mulas © Ugo Mulas Heirs. All rights reserved.
Art © 2018 Lucio Fontana Foundation / Artists Rights
Society (ARS), New York / SIAE, Rome



at the Iris Clert Gallery in April 1958. Resonating with Fontana's minimalist language, Klein created an evacuated space, perfectly white in homage to the void.

The deliberate and contemplative use of white has significant connotations beyond its calming purity of spatial dialogue. As Fontana declared in his *Manifesto Blanco* (White Manifesto) in 1946 and his five formative *Spatialist Manifiestos* – created between 1946 and 1952 – that art should embrace science and technology. By the 1960s, Fontana's practice of breaking through the canvas and into a heretofore unexplored territory had gained newfound relevance alongside ground-breaking concurrent advances in space travel. The 'Space Race' had established the moon as the next frontier for human exploration and dominated the global political zeitgeist. Indeed, the present work was created six years after Yuri Gagarin journeyed into space and two years before Neil Armstrong would first set foot on the moon. Therefore, this whiteness is emblematic of the synthetic, smoothed surfaces indicative of such new technologies, which were quite literally transporting humans into an infinite and weightless space. To this end, the telleta (the strip of black gauze positioned behind the cut) is also as central to an interpretation of this work as the narrow incision itself. It implies the blackness of space and the insurmountable nothingness of the cosmological void.

Fontana was explicit with regard to his emulation of the cosmic explorations of his era, and confident in the implication that his actions had for the aesthetic realm: "The discovery of the Cosmos is that of a new dimension, it is the Infinite: thus I pierce this canvas, which is the basis of all arts and I have created an infinite dimension, an x which for me is the basis for all Contemporary Art." (Lucio Fontana cited in Exh. Cat., Venice, Peggy Guggenheim Collection (and travelling), *Lucio Fontana: Venice/New York*, 2006, p. 19) At a time when space travel was looking less like science fiction and more like a tangible reality, the present work finds a means to enter the realm of the immaterial; not so much to define space as to re-define it, to open it up to a boundless array of possibilities. This work has the effect of marking an event, as it crosses the frontier towards a blinding conceptual and aesthetic point of no return: it collapses past, present and future within the slender abyss of a single cut.

Top left: **Dan Flavin**, *Alternate Diagonals of March 2, 1964 (To Don Judd)*, 1964
Private Collection. Sold Sotheby's New York, May 2014 for $3 million
Art © 2018 Estate of Dan Flavin / Artists Rights Society (ARS), New York

Bottom left: **Barnett Newman**, *Onement VI*, 1953
Private Collection. Sold Sotheby's New York, May 2013 for $43.8 million
Art © 2018 Barnett Newman Foundation / Artists Rights Society (ARS), New York

Opposite: The artist photographed by Ugo Mulas in his studio, 1964
Photo: Ugo Mulas © Ugo Mulas Heirs. All rights reserved.
Art © 2018 Lucio Fontana / Artists Rights Society (ARS), New York / SIAE, Rome

PROPERTY FROM THE COLLECTION OF
LYNN AND ALLEN TURNER, CHICAGO

35

Barnett Newman

1905 - 1970

Galaxy

signed and dated *1949* on the reverse
oil on canvas
24⅛ by 20⅛ in. 61.3 by 51.1 cm.

$ 9,000,000-12,000,000

PROVENANCE

The artist
Mr. and Mrs. Tony Smith, New Jersey (gift of the above)
Christie's, New York, May 5, 1982, Lot 15 (consigned by the above)
The Estée Lauder Companies Inc. Collection, New York
The Pace Gallery, New York
Acquired by the present owner from the above in January 1995

EXHIBITED

Bennington, Vermont, New Gallery, Bennington College, *Barnett Newman: First Retrospective Exhibition*, May 1958

New York, French and Company, Inc., *Barnett Newman: A Selection, 1946-1952*, March - April 1959

New York, Allan Stone Gallery, *Newman - de Kooning*, October - November 1962, p. 8, no. 8, illustrated

New York, The Museum of Modern Art; Amsterdam, Stedelijk Musem; London, The Tate Gallery; and Paris, Centre National d'Art Contemporain, Galerie Nationales d'exposition du Grand Palais, *Barnett Newman*, October 1971 - December 1972, p. 58, illustrated (New York), p. 48, no. 14, illustrated (Amsterdam), p. 35, no. 14, illustrated (London), and p. 47, no. 14, illustrated (Paris)

Chicago, Museum of Contemporary Art, *Negotiating Rapture: The Power of Art to Transform Lives*, June - October 1996, p. 142, no. 59, illustrated in color

New York, Craig F. Starr Gallery, *Barnett Newman Paintings*, October - December 2011, n.p. (text), n.p. illustrated in color

Chicago, Museum of Contemporary Art, *MCA DNA: New York School*, June - September 2012

London, Royal Academy of Arts; and Bilbao, Guggenheim Museum, *Abstract Expressionism*, September 2016 - June 2017, p. 174, no. 41, illustrated in color

LITERATURE

Lawrence Alloway, "Notes on Barnett Newman," *Art International* 13, Summer 1969, p. 35, no. 6

Exh. Cat., Albany, New York State Museum, *New York, the State of Art: The New York School*, October 1977 - January 1978, p. 35

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

Benjamin Garrison Paskus, "The Theory, Art, and Critical Reception of Barnett Newman (Ph.D. dissertation)" University of North Carolina at Chapel Hill, 1974, pp. 93-95, 97, 98, 100, 114, no. 94, 155

Harold Rosenberg, *Barnett Newman*, New York, 1978, p. 98, no. 58, illustrated in color (in incorrect orientation)

Madeleine Deschamps, "B. Newman entre le texte et le zip," *Art Press*, Paris, 1980, p. 22, no. 35

Andrew Benjamin, Ed., "Newman: The Instant," *The Llyotard Reader*, Oxford and Cambridge, 1989, p. 101

Armine Haase, "Marats Badewanne," *Kunstforum International*, 1992, p. 136, no. 119

Thomas McEvilley, *The Exile's Return: Toward a Redefinition of Painting for the Post-Modern Era*, Cambridge, 1993, p. 26, 40, 41

Jonathan Fineberg, "Barnett Newman," *Art Since 1940: Strategies of Being*, Englewood Cliffs, New Jersey, 1995, p. 102, no. 4.14, illustrated

Mollie McNickle, "The Mind and Art of Barnett Newman (Ph.D. dissertation)," University of Pennsylvania, 1996, p. 241

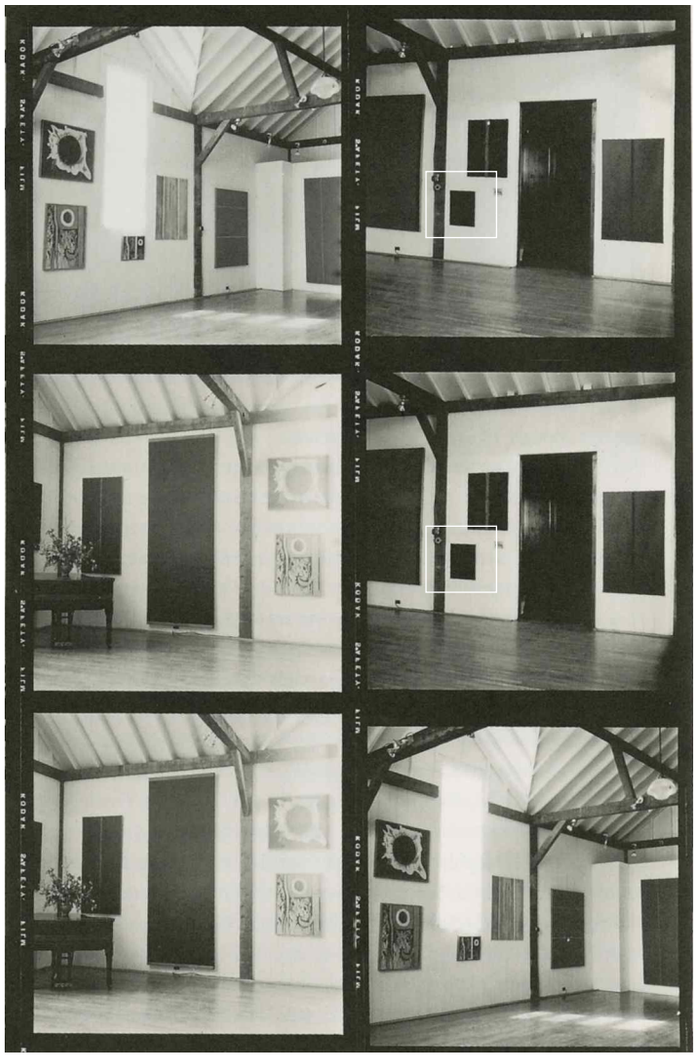
Yve-Alain Bois, "Here to There and Back," *Artforum*, March 2002, p. 108 (text)

Exh. Cat., Philadelphia, Philadelphia Museum of Art (and travelling), *Barnett Newman*, 2002, p. 52 (text), p. 53, illustrated (in installation at Bennington College, 1958), and p. 75 (text)

Yve-Alain Bois, "Newman's Laterality," in Melissa Ho, Ed., *Reconsidering Barnett Newman: A Symposium at the Philadelphia Museum of Art*, Philadelphia, 2002, p. 37, illustrated, and pp. 36, 38, 39 (text)

Richard Shiff, Carol C. Mancusi-Ungaro and Heidi Colsman-Freyberger, *Barnett Newman: A Catalogue Raisonné*, New Haven and London, 2004, pp. 192-193, no. 24, illustrated in color

Yve-Alain Bois, "On Two Paintings by Barnett Newman," *October* 108, Spring 2004, p. 28, illustrated



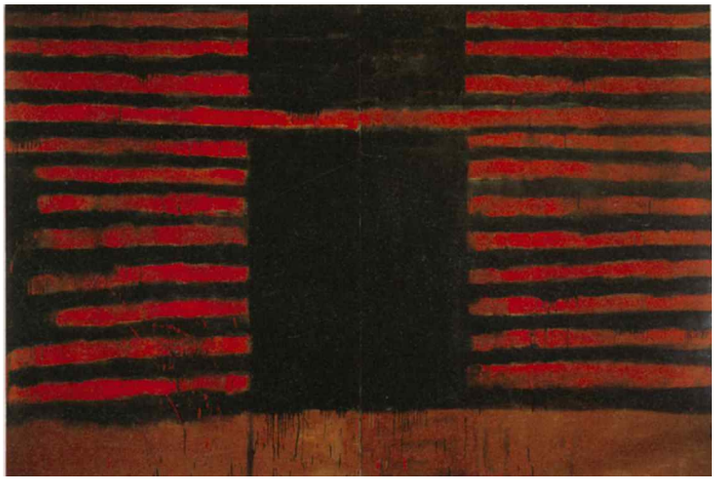
Top right: The present work installed in the exhibition *Abstract Expressionism* at the Royal Academy of the Arts, London, 2017
Photo © Royal Academy of the Arts, London
Art © 2018 Barnett Newman Foundation / Artists Rights Society (ARS), New York

Bottom right: The present work installed in *Barnett Newman: First Retrospective Exhibition,* Bennington College, Vermont, May 1958
Image Courtesy of Bennington College
Art © 2018 Barnett Newman Foundation / Artists Rights Society (ARS), New York

Opposite: The artist photographed with Tony Smith, former owner of the present work, and Jackson Pollock, at the Betty Parsons Gallery, 1951.
Photograph by Hans Namuth
Courtesy Center for Creative Photography, University of Arizona
© 1991 Hans Namuth Estate

BARNETT NEWMAN

Galaxy



"We are freeing ourselves of the impediments of memory, association, nostalgia, legend, myth, or what have you, that have been the devices of Western European painting."

Barnett Newman in Exh. Cat., Philadelphia, Philadelphia Museum of Art (and travelling), *Barnett Newman,* 2002, p. 32

EXECUTED AT THE HEIGHT OF BARNETT NEWMAN'S CAREER, *Galaxy* from 1949 is the very first painting in which the artist featured two of his iconic and revolutionary 'zips,' the stylistic element that has defined the artist's creative output. The significance of the two zips to Newman's practice cannot be understated; by forcing the viewer to engage his or her peripheral vision in order to see two axes, each of which individually would only necessitate a vertical reading, Newman radically transformed the traditional mode of pictorial perception. Following the execution of this groundbreaking work, Newman would create just ten other oil on canvas paintings in the critical year of 1949 that would feature two or more zips, examples of which are held in renowned institutions including The Metropolitan Museum of Art, New York, the Whitney Museum of American Art, New York, the Hirshhorn Museum and Sculpture Garden, Washington, D.C., and the National Gallery of Art, Washington, D.C. The present work is further distinguished by its impressive provenance, having been gifted from Newman to Tony Smith, a fellow artist who pioneered American Minimalist sculpture. Furthermore, *Galaxy* was included in the recent exhibition at the Royal Academy in London, *Abstract Expressionism*, a long-awaited show that celebrated the bold and courageous careers of artists like Newman, Clyfford Still, Willem de Kooning, Mark Rothko, and David Smith, among others. An exceptional and rare masterpiece, *Galaxy* is among the artist's earliest paintings and a brilliant exemplar of the burgeoning philosophical and conceptual theories that would come to inform his celebrated output.

In the years that followed the atrocities of World War II and the Holocaust, artists sought ways to break with European conventions and instead engender a new visual culture, one that could exist in the wake of such horror. Alongside his peers, Newman broke with established traditions in art history, challenging the long-established ideals of beauty and subject matter. In the catalogue for Newman's retrospective in 2002, Ann Temkin writes: "The Greek notion of ideal beauty had opposed the aesthetic of the sublime, Newman explained, and as heir to that tradition of beauty the European artist continues down a blind alley. 'I believe that here in America,' he wrote, 'some of us, free from the weight of European culture, are finding the answer, by completely denying that art has any concern with the problem of beauty and where to find it.' Newman

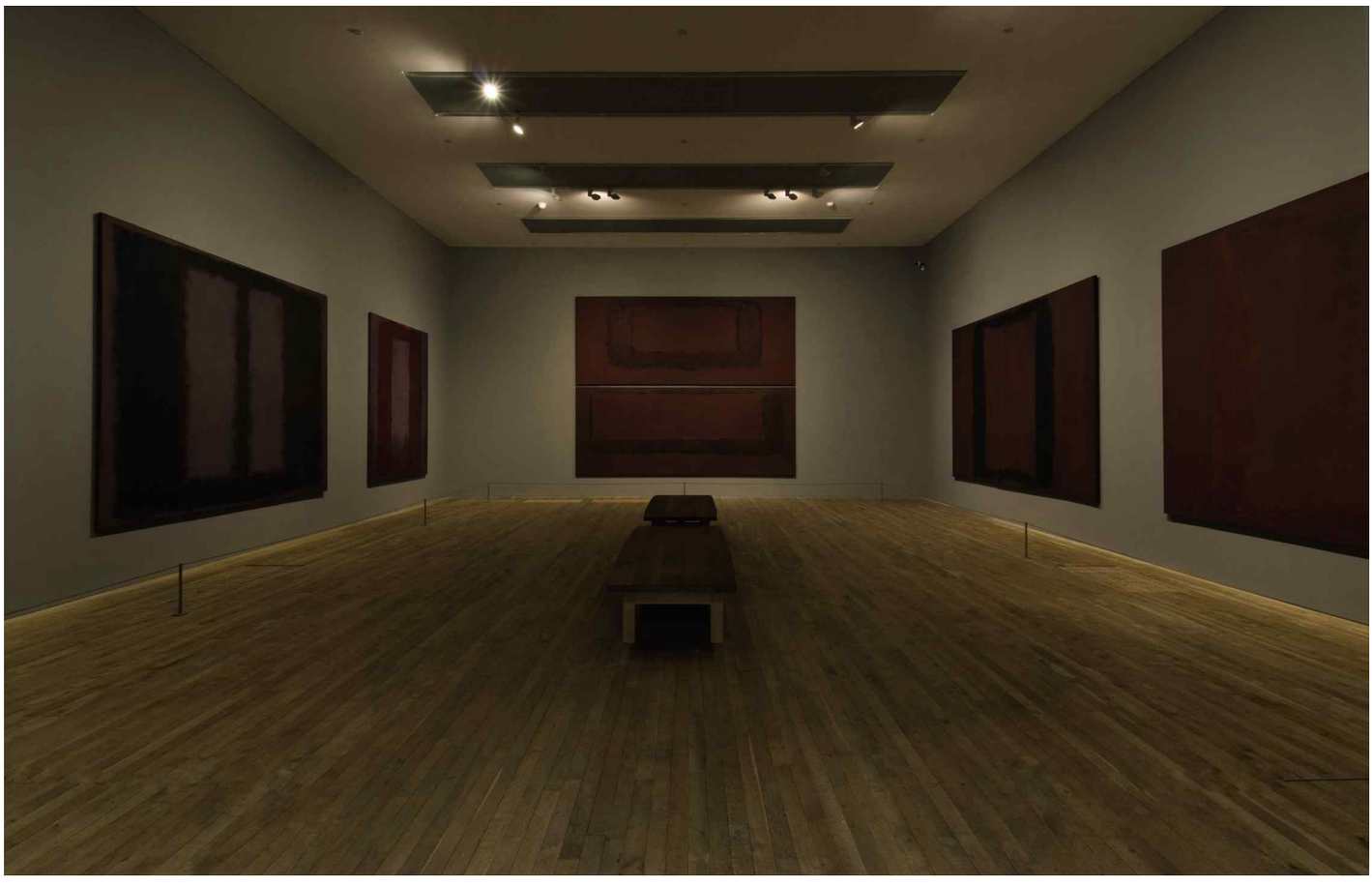
declared a tabula rasa for his generation: 'We are freeing ourselves of the impediments of memory, association, nostalgia, legend, myth, or what have you, that have been the devices of Western European painting.'" (Barnett Newman in Exh. Cat., Philadelphia, Philadelphia Museum of Art (and travelling), *Barnett Newman*, 2002, p. 32) Newman's decisive break with a centuries-old tradition is manifested not only in his avant-garde paintings but also in their evocative and enigmatic titles, which reflect the artist's commitment to pure painting as a totality of transcendence comparable to spiritual or religious experience. Indeed, Newman's arrival at the form of the zip in *Onement I* from 1948 can be considered a visual representation of Genesis itself – an act of dividing light from dark and an echo of God's primal gesture in creating man, an animal who, like the zip, stands vertically.

Following this epiphanic moment, Newman continued to paint, slightly altering each instance of the vertical line either in thickness, placement on the canvas, size of the painting, or color. *Galaxy* from 1949 is the very first instance in which Newman introduced two zips, a format he would repeat in later works such as *Concord*, held in the collection of The Metropolitan

Below: Mark Rothko's *Seagram Murals* at the Tate Modern, 2008
Image © Tate, London / Art Resource, NY
Art © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

Opposite left: **Clyfford Still**, *PH-401*, 1957
The Clyfford Still Museum
Art © City and County of Denver, courtesy the Clyfford Still Museum / Artists Rights Society (ARS), New York

Opposite right: **Frank Stella**, *Great Jones Street*, 1958
Private Collection
Art © 2018 Frank Stella / Artists Rights Society (ARS), New York

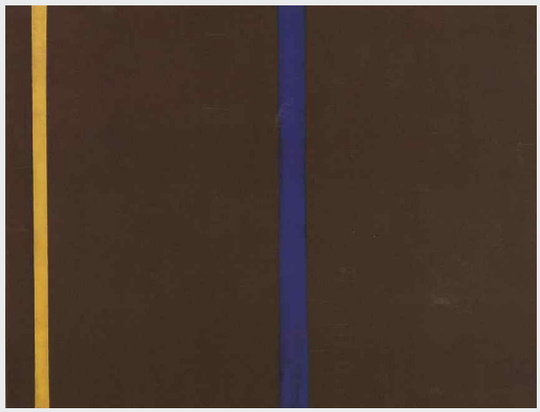


Barnett Newman's multi-zip paintings from 1949

THE PRESENT WORK

The Promise, 1949,
oil on canvas,
51 ½ by 68 ⅛ in.
(130.8 by 173 cm.)

WHITNEY MUSEUM
OF AMERICAN ART,
NEW YORK



Untitled I, 1949,
oil on canvas,
30 by 38⅞ in.
(76.2 by 98.7 cm.)

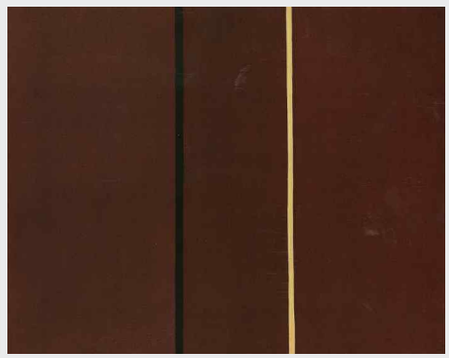
PRIVATE COLLECTION,
LOS ANGELES

The Name I, 1949,
oil and Magna
on canvas, 48 by 60 in.
(121.9 by 152.4 cm.)

DAROS COLLECTION,
SWITZERLAND

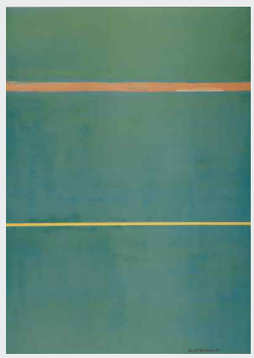
Yellow Painting, 1949,
oil on canvas,
67½ by 52⅜ in.
(171.5 by 133 cm.)

NATIONAL GALLERY OF
ART, WASHINGTON, D.C.



Covenant, 1949,
oil on canvas,
47¾ by 59⅝ in.
(121.3 by 151.5 cm.)

HIRSHHORN MUSEUM
AND SCULPTURE
GARDEN, SMITHSONIAN
INSTITUTION,
WASHINGTON, D.C.



Dionysus, 1949,
oil on canvas,
67 by 49 in.
(170.2 by 124.5 cm.)

NATIONAL GALLERY OF
ART, WASHINGTON, D.C.

Untitled 2, 1949,
oil on canvas,
24 by 28 in.
(61 by 71.1 cm.)

SAN FRANCSICO
MUSEUM OF ART,
SAN FRANCISCO

By Twos, 1949,
oil on canvas,
66 by 16 in.
(167.6 by 40.6 cm.)

PRIVATE
COLLECTION

Argos, 1949,
oil on canvas,
33 by 71½ in.
(83.8 by 181.6 cm.)

THE BARNETT AND
ANALEE NEWMAN
FOUNDATION

Concord, 1949,
oil on canvas and
oil on masking tape
89¾ by 53⅝ in.
(228 by 136.2 cm.)

THE METROPOLITAN
MUSEUM OF ART,
NEW YORK

"...The next step is *Galaxy* (the first painting with two zips, according to Tony Smith, who acquired it), immediately followed by *Covenant* and *The Promise* (all works from 1949). Here is how the music of the titles tells us to look for compositional links (the titles were probably chosen at the same time, in the late '50s, long after the canvases had first been exhibited). Abraham is the one who made a Covenant with God – who in turn promised Abraham a miraculous son (in his old age), from his infertile wife, and through him a multitudinous seed, equal in number to the stars of the heavens."

Yve-Alain Bois "Here to There and Back," *ArtForum,* March 2002, p. 108

Museum of Art, New York and *The Promise*, held in the collection of the Whitney Museum of American Art, New York. Whereas a single vertical line draws the eye up and down the painting, the presence of two zips in *Galaxy* sends the eye horizontally across the composition, the contrasting vertical stripes punctuating the field of rich burgundy. Each zip offsets the other, the thickness of the khaki channel throwing into sharper relief the thinner, yet more built-up stripe of dark bronze on the right, which displays a more prominent brushstroke. The resulting work is austere in its deceptive simplicity and lush in its velvety surface of sensuous and moody hues. *Galaxy* also marks a moment in Newman's career when he strayed from the symmetry to which he had previously adhered. Yve-Alain Bois writes that the zip "declar[ed] the surface as a totality. The zip was its measurement. It gave the viewer a yardstick to gauge its width intuitively. It was also a command to the beholder: Stand here, just in front of you, and you will know exactly where you are, for this will be the middle of your visual field, just as it is the middle of this painting. Newman always said that what he wanted most to achieve was to give the beholder a sense of place. In bilateral symmetry, which relates so directly to our body structure and to the way we, as humans, organize our perception of the world, he had found a perfect mode of address." (Yve-Alain Bois, "Newman's Laterality," in Melissa Ho, Ed., *Reconsidering Barnett Newman*, Philadelphia, 2002, p. 33) Although the composition of the present work is no longer symmetrical, *Galaxy* nevertheless evokes an unexpected harmony and equilibrium in its crisply demarcated passages of solid color. In its execution and title, *Galaxy* is a natural extension of the painting *Abraham*, also from 1949 and housed in the Museum of Modern Art, New York. Although much grander in scale than the present work, *Abraham* features a zip placed slightly off-center, an exploration into asymmetry that would spur the creation of *Galaxy*. By shifting the placement of the zips in *Galaxy* to the periphery of the canvas, Newman tests the viewer's perceptual capacity, challenging him to regard the subtle inequalities of the zips while simultaneously perceiving the irregular blocks of maroon on either side of the vertical stripes. The title of the present work also logically follows its forebear *Abraham*, as God promised Abraham that he would have a son whose progeny would be as numerous as "the stars of heaven." (Genesis 22:17)

Galaxy's intimate scale affords the viewer a deeply personal viewing experience. Temkin observed of the variously sized canvases in Newman's oeuvre: "Newman, however, always talked in terms of scale, not size...Newman's paintings prove that the dynamics on which they depend for success could operate on very little surface. What counted was the emotional resonance – the perfect adjustment of a color and the size and shape of its extent and to what neighbored it." (*Ibid*., p. 42) Although Newman's paintings vary in color palette, number of zips, and size, they share the singular goal of instilling in the viewer a profound sense of the spiritual and provoking an existential sense of awe and wonderment for human existence. Having reduced subject matter to the equivalent of zero – thereby elevating the chromatic intensity of his palette to the highest pitch – Newman articulated a new lexicon for painting, one that defied academic practice and instead privileged a new beginning in the story of modern art.

Opposite: All images © 2018 Barnett Newman Foundation / Artists Right Society (ARS), New York

36

Jackson Pollock

1912 - 1956

Triad

signed and dated *48*
oil and enamel on paper mounted on board
20⅝ by 25⅞ in. 52.4 by 65.7 cm.

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

PROVENANCE

The artist
Mary Wickware (acquired from the above)
Mr. and Mrs. N. Richard Miller, Stockton, New Jersey
Robert Elkon Gallery, New York (acquired from the above in January 1970)
Mr. and Mrs. N. Richard Miller, Stockton, New Jersey (acquired from the above)
Marlborough Gallery, New York
Private Collection, Milan
Mr. E.V. Thaw, New York
B.C. Holland Gallery, Chicago
Acquired by the present owner from the above in June 1986

EXHIBITED

Philadelphia, Philadelphia Museum of Art, *Philadelphia Collects 20th Century*, October - November 1963, p. 28, illustrated

Rome, Marlborough Galleria d'Arte, *American Action Painting*, April - May 1972

New York, Grey Art Gallery and Study Center, *Tracking the Marvelous*, 1981, p. 24, illustrated and illustrated on the cover

New York, Acquavella Galleries, Inc., *XIX & XX Century: Master Drawings & Watercolors*, April - May 1984, no. 31

New York, The Museum of Modern Art; and London, Tate Gallery, *Jackson Pollock*, November 1998 - June 1999, p. 254, no. 150, illustrated

Chicago, AEL Space; Naples, Center for the Arts; Charleston, Sunrise Museum; Montgomery, Montgomery Museum of Fine Art; Syracuse, Everson Museum of Art; Lubbock, Museum of Texas Tech University; Annapolis, Mitchell Art Gallery, St. John's College; Ottuma, Indian Hills Community College; and St. Paul, Minnesota Museum of Art, *New York School and Beyond: Paintings from the Art Enterprises, Limited Collection*, January 2001 - February 2003, no. 15

Berlin, Deutsche Guggenheim; Venice, Peggy Guggenheim Collection; and New York, Solomon R. Guggenheim Museum, *No Limits, Just Edges: Jackson Pollock Paintings on Paper,* January 2005 - September 2006, p. 94, no. 50, illustrated in color

Boston, McMullen Museum, Boston College, *Pollock Matters*, September - December 2007, p. 32, no. 85, illustrated

Paris, Pinacothèque de Paris, *Pollock and Shamanism*, October 2008 - February 2009, no. 87

Chicago, National Museum of Mexican Art, *Translating Revolution: U.S. Artists Interpret Mexican Muralists*, January - August 2010

Flint, Flint Institute of Arts, *Then and Now*, May - August 2012

LITERATURE

Partisan Review 15, no. 9, September 1948, illustrated on the inside front cover

Francis Valentine O'Connor and Eugene Victor Thaw, Eds., *Jackson Pollock: A Catalogue Raisonné of Paintings, Drawings and Other Works, Volume 2: Paintings 1948-1955*, New Haven and London, 1978, p. 19, no. 198, illustrated

Serge Guilbaut, *How New York Stole the Idea of Modern Art, Abstract Expressionism, Freedom, and the Cold War*, Chicago, 1983, no. 20

Ellen G. Landau, *Jackson Pollock*, New York, 1989, p. 210, illustrated in color

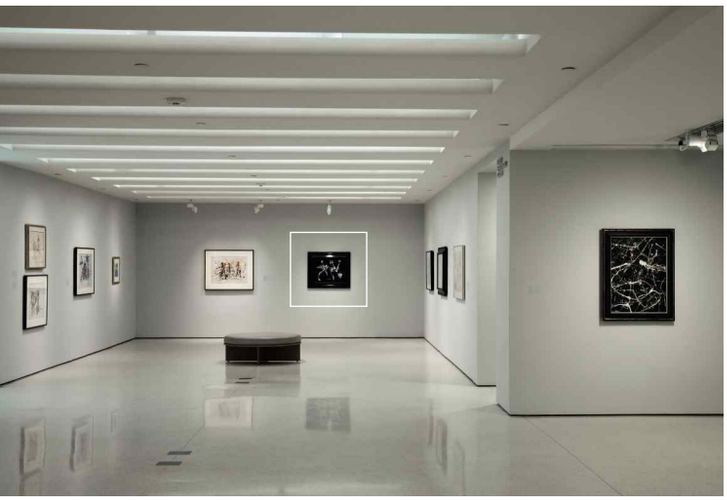
Michael Leja, *Reframing Abstract Expressionism: Subjectivity and Painting in the 1940s*, New Haven and London, 1993, p. 297, no. 79, illustrated

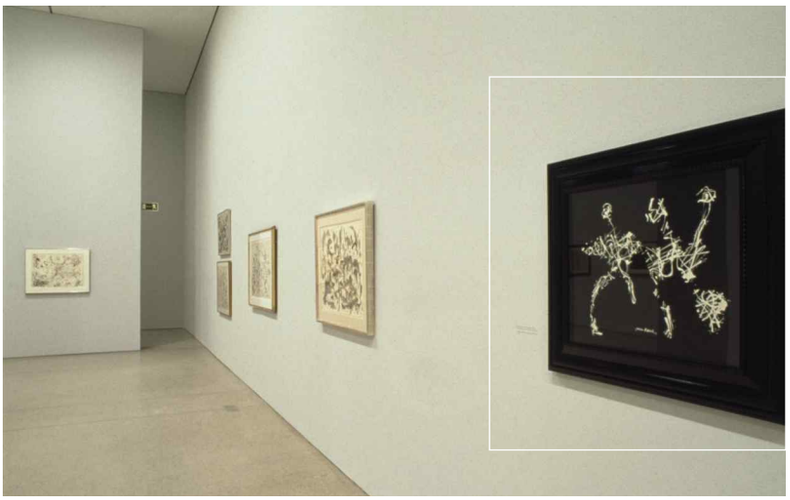
Patricia Failing, "Do the 'Matter Paintings' Matter?," *ARTNews*, November 2007, p. 144, illustrated

Jackson Pollock 46

JACKSON POLLOCK

Triad





JACKSON POLLOCK'S *TRIAD* FROM 1948 IS SIGNIFICANTLY RECOGNIZED as a critical touchstone that bridges the gap between the artist's more Surrealist-inspired paintings from the early 1940s and the iconic drip paintings from later that decade. In the present work, Pollock reimagines the revolutionary pouring method he pioneered in 1947, dripping the paint with the same gestural energy, but within the confines of a template, which produces the entirely unique composition of figures built up from splashes of paint. Testament to its significance in the evolution of Pollock's artistic style, *Triad* resided in the collection of E. V. Thaw, the author of Pollock's catalogue raisonné, and has been included in numerous exhibitions in the world's most renowned museums, including the Solomon R. Guggenheim Museum of Art, New York, the Museum of Modern Art, New York, the Tate Gallery, London, and the Philadelphia Museum of Art, among others.

In the present work, Pollock has inverted the traditional figure ground relationship, applying white paint to a black ground. Abstract in its calligraphic mesh, three merely discernible figures nevertheless emerge from what at first glance appears a tangle of white paint. The right hand figure could be one or two that are joined together; this shape is not as legible as the more anthropomorphic figure on the left, who could be interpreted as dashing off the edge of the painting. What is most striking about this painting, however, is how the figures, despite the frenzy of their composition, adhere to an invisible perimeter delineating their bodies. The gestural painting zig zags to build up form, yet the frenetic flicks and flings of paint stay within a circumscribing perimeter, the result of Pollock placing a stencil on the paper to control the flow of paint. As Michael Leja notes, "Regular and irregular, erratic gestures are controlled enough to serve the production of distinct, legible figures. The constitution of figures from drawn and patterned marks is, consequently, the principal

Above left: The present work exhibited at *No Limits, Just Edges: Jackson Pollock Paintings on Paper,* Solomon R. Guggenheim Museum, New York, 2005
Photo © Solomon R. Guggenheim Museum Foundation, New York
Art © 2018 Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

Above right: The present work exhibited at *No Limits, Just Edges: Jackson Pollock Paintings on Paper,* Deutsche Guggenheim Museum, Berlin, 2005
Photo © Deutsche Guggenheim Museum, Berlin
Art © 2018 Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

Opposite: The artist in his Long Island studio, 1949, New York
Photo © Arnold Newman / Getty Images
Art © 2018 Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

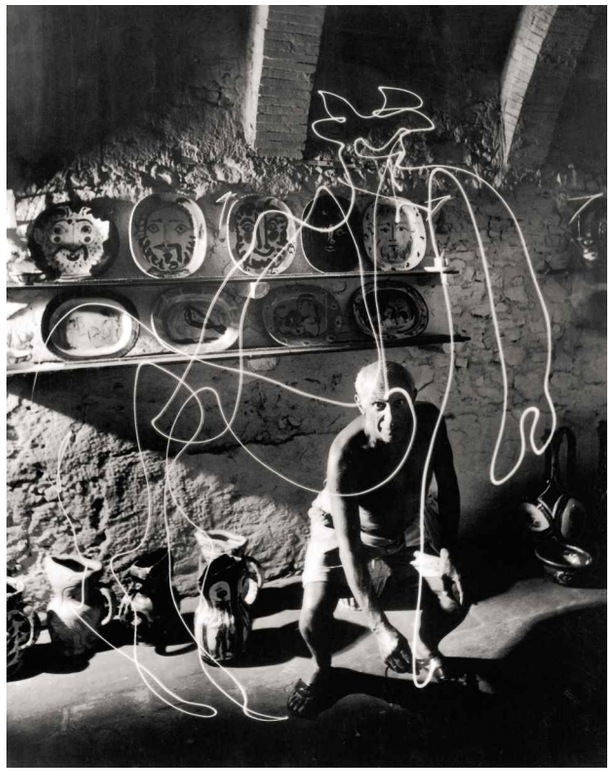
JACKSON POLLOCK 48

"Regular and irregular, erratic gestures are controlled enough to serve the production of distinct, legible figures. The constitution of figures from drawn and patterned marks is, consequently, the principal subject of this work, although the problem of relating figure to ground has not been abandoned."

Michael Leja, *Reframing Abstract Expressionism: Subjectivity and Painting in the 1940s*, New Haven and London, 1993, p. 296

subject of this work, although the problem of relating figure to ground has not been abandoned. The absence of an outline bounding the figures keeps the separation between figure and ground from completeness; the black ground permeates the interior of the bodies, anchoring them and subverting their autonomy. Still, the fact that line in this picture works exclusively to constitute figures and not produce simultaneously an encompassing field marks another variation in Pollock's handling of figure- field relations." (Michael Leja, *Reframing Abstract Expressionism: Subjectivity and Painting in the 1940s*, New Haven and London, 1993, p. 296)

The implied stenciling evident in the clean edges of *Triad*'s figures relates the present work to a series of collage experiments Pollock pursued in 1948, in which he cut out figurative forms from a ground of poured painting, collaging them atop new works, a unique process that allowed Pollock to negotiate figure-field relationships in two distinct iterations. The sense of a cut out or stencil is unavoidable in *Triad*, the white paint reaching to but not past the unseen edges of a template, commingling with the black ground. *Triad* also embodies the way in which Pollock conflated drawing and painting, freeing line to become painterly in addition to describing figures, a crowning achievement he had reached in his practice with the advent of the pouring method. Bernice Rose notes that what came to separate Pollock's painting and drawing, however superficially, was "the degree to which line describes figures," a technique that is beautifully crystallized in the surface of *Triad*. (Bernice Rose, *Jackson Pollock: Works on Paper*, New York, 1969, p. 10) Pollock never distinguished between his drawings and paintings; rather, he valued both as direct and authentic methods of expressing his innermost nature, energy, and drive in his vital and iconic gesture.



Top right: **Willem de Kooning**. *Black Untitled*, 1948
Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY
Art © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

Bottom right: Pablo Picasso drawing a centaur in the air with a flashlight at Madoura Pottery
Photo by Gjon Mili / Time Life Pictures / Getty Images
Art © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

37

Gerhard Richter

b.1932

Abstraktes Bild

signed, dated *1977* and numbered *420* on the reverse
oil on canvas
88⅞ by 78¾ in. 225.7 by 200 cm.

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

PROVENANCE

The artist
Galerie Konrad Fischer, Düsseldorf
Private Collection, Cologne
Hirschl & Adler Modern, New York (acquired from the above *circa* 1988)
Private Collection, England (acquired from the above in 1989)
Matthew Marks Gallery, New York
Acquired by the present owner from the above in 2000

EXHIBITED

New York, Sperone Westwater Fischer Gallery, *Gerhard Richter: New Paintings*, January - February 1978

Eindhoven, Stedelijk van Abbemuseum; and London, Whitechapel Art Gallery, *Gerhard Richter: Abstract Paintings*, October 1978 - April 1979, p. 29, illustrated in color

Sydney, The Art Gallery of New South Wales, *European Dialogue: The Third Biennale of Sydney*, April - May 1979, p. 12, illustrated (in installation) and p. 60 (text)

Düsseldorf, Stadtisches Kunsthalle; Berlin, Neue Nationalgalerie; Bern, Kunsthalle Bern; and Vienna, Museum moderner Kunst, *Gerhard Richter: Bilder 1962-1985*, January - September 1986, p. 205, no. 420, illustrated

Dallas, Dallas Museum of Art, *Fast Forward: Contemporary Collections for the Dallas Museum of Art*, November 2006 - May 2007, p. 200, illustrated in color

London, Tate Modern; and Berlin, Neue Nationalgalerie, *Gerhard Richter: Panorama*, October 2011 - September 2012, p. 87 (text) and p. 140, illustrated in color

LITERATURE

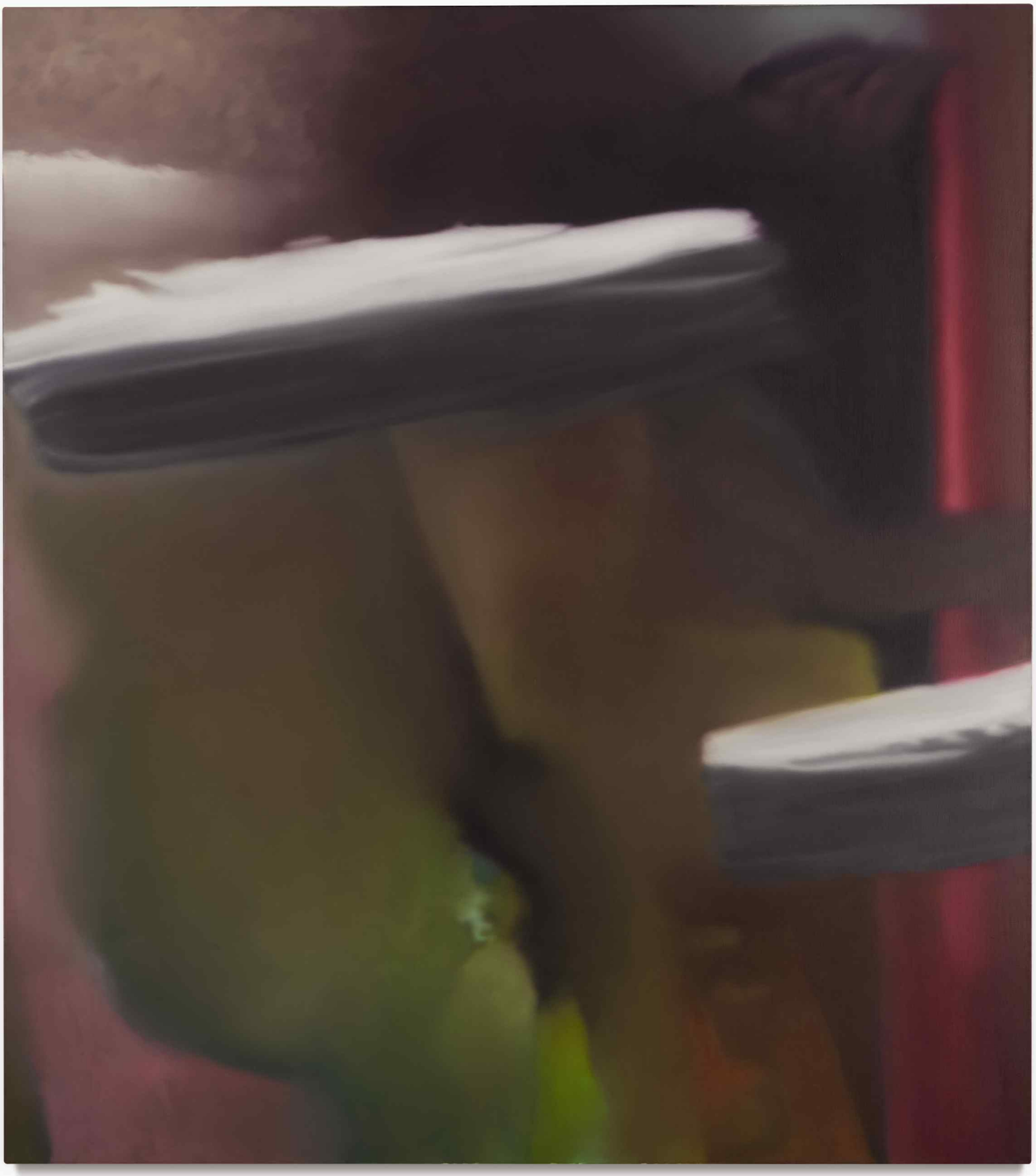
Jürgen Hohmeyer, *Einfach ein Bild*, in *DER SPIEGEL*, January 4, 1986, p. 165, illustrated in color

Exh. Cat., Bonn, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland (and travelling), *Gerhard Richter. Werkübersicht / Catalogue Raisonné 1962-1993*, Vol. III, 1993, p. 96, no. 420, illustrated in color

Gerhard Richter. Rot/Gelb/Blau. Die Gemälde für BMW, Städtische Galerie im Lenbachhaus und Kunstbau, Munich, 2007, p. 99, illustrated in color

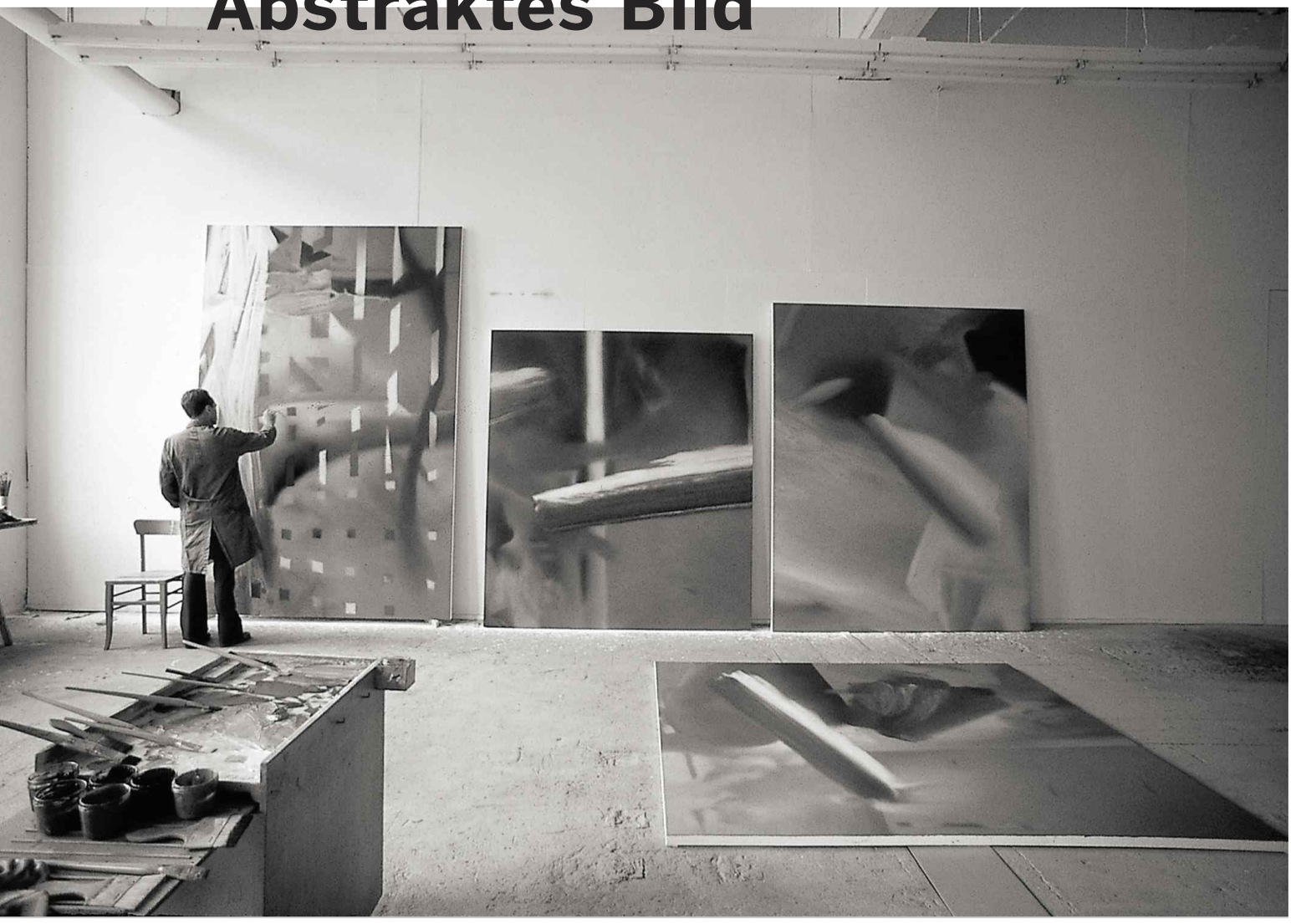
Mark Godfrey, "Blurring Boundaries," in *Apollo*, October 2011, p. 54, illustrated in color

Dietmar Elger, *Gerhard Richter: Catalogue Raisonné 1976-1987, Volume 3*, Ostfildern, 2013, p. 97, no. 420, illustrated in color



GERHARD RICHTER

Abstraktes Bild



AMONG THE VERY FIRST OF GERHARD RICHTER'S *ABSTRAKTE BILDER*, the resplendent *Abstraktes Bild* from 1977 is an exhilarating testament to the artist's career-long negotiation of the relationship between representation and abstraction. One of four canvases executed in 1977 after a photograph of the artist's first *Abstraktes Bild*, the present work also illustrates Richter's ceaseless investigation into obligations and unreliability of the mediums of photography and painting. The three sister canvases in this series reside in the Art Gallery of Ontario, the Albright-Knox Art Gallery in Buffalo, New York, and a distinguished corporate collection. *Abstraktes Bild* is a pristinely rendered painting of a painting, expertly executed in the modern vocabulary of photorealism.

Abstract though it is, the present work is an appropriation and indeed a representation of a different *Abstraktes Bild*, painted the year prior. In the source painting, Richter applied thick brushstrokes of violet and white pigment across a dynamic, vibrant and colorful abstract composition. The juxtaposition of assertive and meticulously executed brushstrokes seemingly sitting 'on top of' the hazy background of color negates the illusion of space and depth and draws

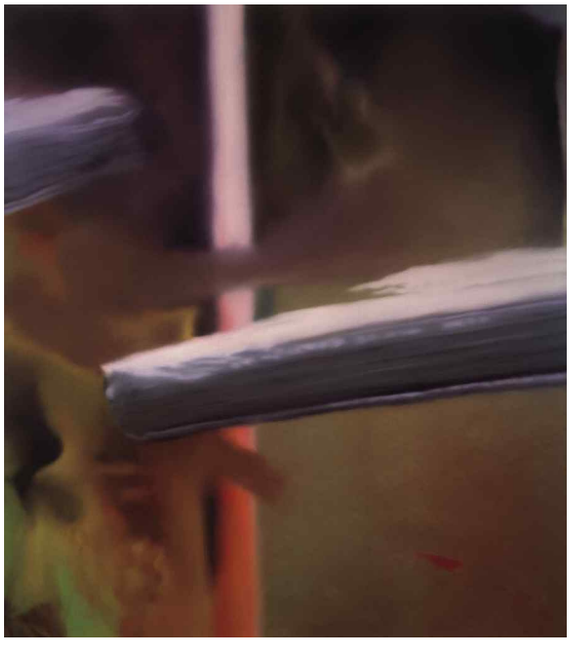
Opposite: The artist in his studio, 1977
Photograph by Dietmar Elger. Art © Gerhard Richter 2018

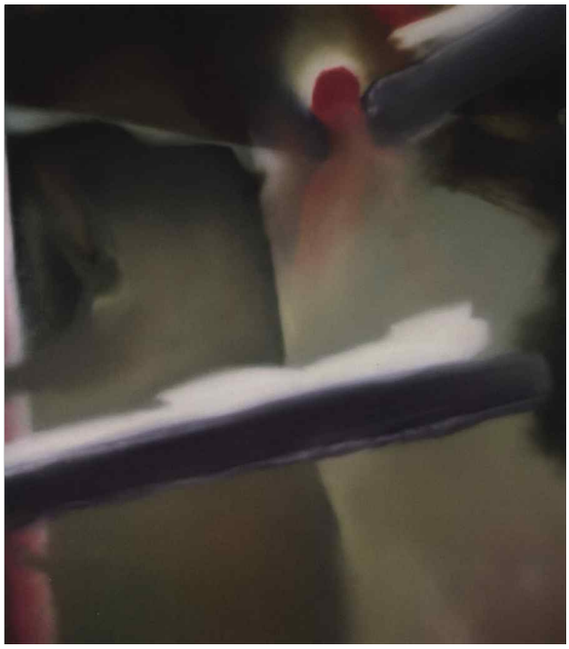
Right: **Gerhard Richter**, *Atlas Sheet: 405*, 1977
Städtische Galerie im Lenbachhaus und Kunstbau München, Munich, Germany
Art © Gerhard Richter 2018

Below left: **Gerhard Richter**, *Abstraktes Bild*, 1977
Albright-Knox Art Gallery, Buffalo, New York
Art © Gerhard Richter 2018

Below right: **Gerhard Richter**, *Abstraktes Bild*, 1977
Art Gallery of Ontario, Toronto, Canada
Art © Gerhard Richter 2018

attention to the nature of the medium of painting, a reflexivity that characterizes the very best of Richter's output. Following the execution of this expressive oil on canvas, Richter used a camera to take snapshots of various details, zooming in on particular passages and capturing various detail photographs of the painting. The present work represents a detail of the 1976 *Abstraktes Bild*, in which Richter focuses closely in on the upper left hand corner of his original painting. Richter's source image reveals the actual path the brush took across the canvas, each bristle and the accidental blending of white and purple paint clearly articulated in an effort to draw attention to the medium. In the present work, however, Richter breaks down this insistence, instead using thinly veiled washes of pigment to build up a nearly obscured image, as if viewed through frosted glass; the brushstrokes so precisely defined in the 1976 work fuse into one another in a sublimely illusionistic



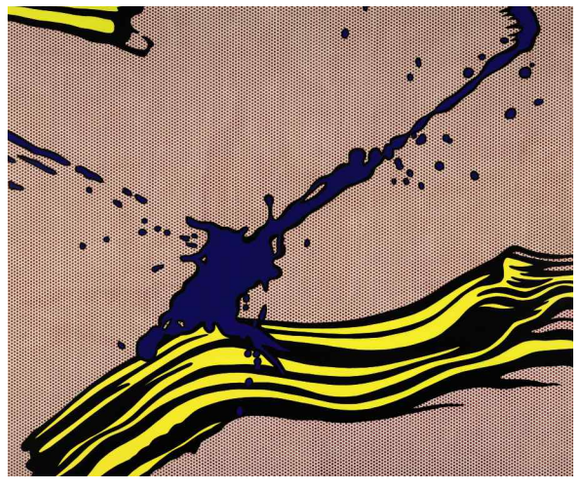


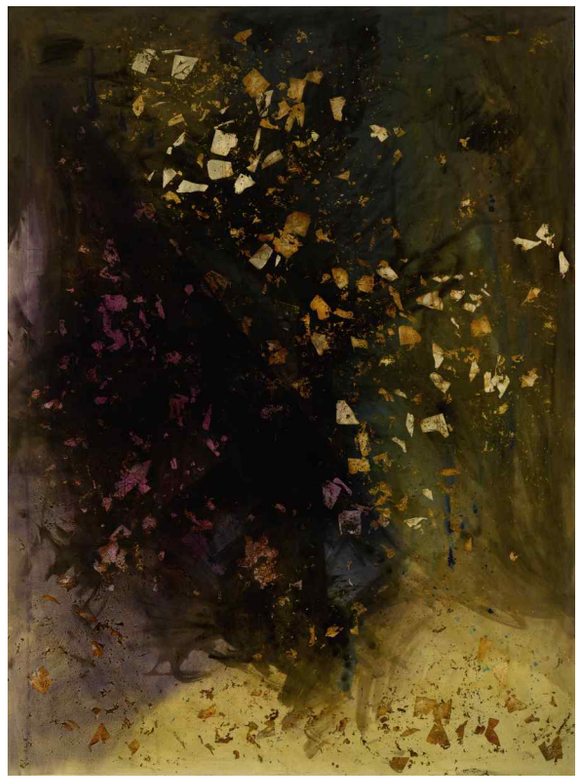
“I don’t believe in the absolute picture. There can only be approximations, experiments and beginnings, over and over again.”

The artist cited in Hans Ulrich Obrist, Ed., *Gerhard Richter: The Daily Practice of Painting,* London, 1995, p. 199

swath of colors. *Abstraktes Bild* showcases Richter at one of the many peaks of artistic genius within his decades-long career; here, we see an artist who, through his deft handling of paint, achieves an immaculate composition that is both visually stunning and intellectually demanding - a decidedly postmodern, self-reflective take on the gestures of abstraction. Bars of white and dark purple abut one another in a technically challenging blur across a diaphanous wash of color: a bright red cherry bar running the length of the painting, light pink blending into green, bleeding into yellow and orange.

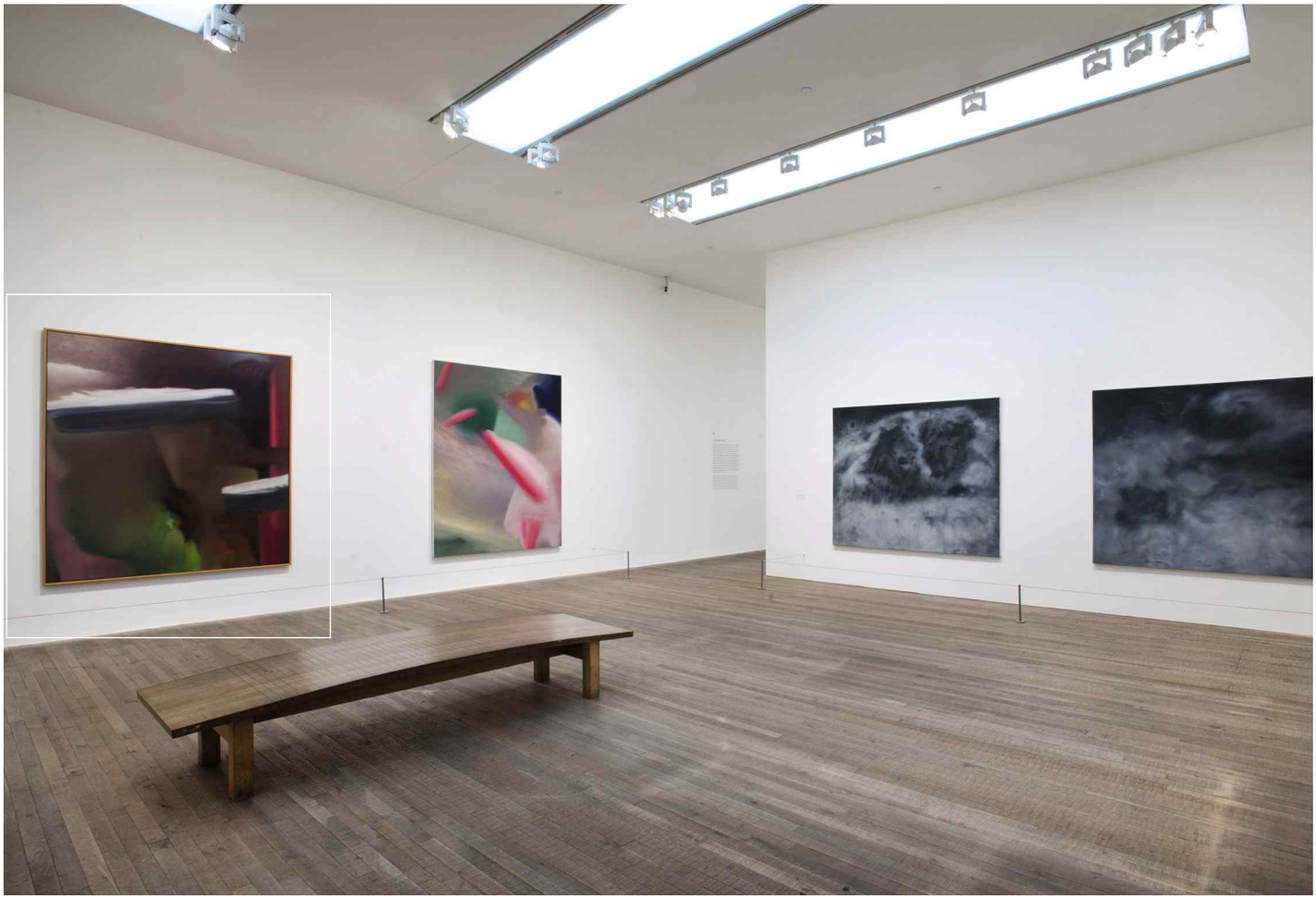
Since the mid-1960s, Richter has been assembling and arranging photographs, sketches, newspaper clippings, and ephemera onto loose leaf paper into an enormous compendium titled *Atlas*. Comprising a range of pictures, from a banal photograph of a toilet roll to landscape pictures and personal family photographs, this visual treatise offers significant insight into Richter’s artistic process and his approach to creating imagery. For its complexity, *Atlas* is considered to be an independent artwork, adding yet another layer into the evolution of the present work. Indeed, sheet 405 of *Atlas* presents photographs the artist captured of his 1976 *Abstraktes Bild*, illustrating details of the painting. From these photographs catalogued in *Atlas,* Richter created the present work, inserting it into an intricate and complex dialogue regarding the precarious position painting occupies in this narrative. The present work





Top right: **Roy Lichtenstein**, *Brushstroke with Spatter,* 1966
Image © The Art Institute of Chicago / Art Resource, NY
Art © Estate of Roy Lichtenstein

Bottom right: **Sigmar Polke**, *Ohne Titel (Silberbild),* 1986
Private Collection. Sold Sotheby’s New York, November 2012 for $4.1 million
Art © 2018 Estate of Sigmar Polke / Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn, Germany



sprung from a photograph that exists in a separate artwork and represents an original painting, an ancestry that underscores the self-consciousness and skepticism of Richter's career: "I don't believe in the absolute picture. There can only be approximations, experiments and beginnings, over and over again." (The artist cited in Hans Ulrich Obrist, Ed., *Gerhard Richter: The Daily Practice of Painting*, London, 1995, p. 199)

Richter's brilliance as a painter and prowess as a philosopher are on full display in *Abstraktes Bild*; his finesse with paint recalls the sublimity of Mark Rothko, whose translucent colors radiate incandescently from the surfaces of his canvases. The intellectual exploration into the authenticity of a work of art is part of a larger narrative whose champions included figures such as René Magritte and Jasper Johns. Within Richter's oeuvre, *Abstraktes Bild* also reflects the tension between the two most prolific aesthetic modes of the artist's oeuvre: photography and painting. As both photographer and painter, Richter challenges the authenticity and reliability of each, the elaborate puzzle and tension between which is elegantly unraveled in the present work.

Above: The present work exhibited in *Gerhard Richter 'Panorama'*, Tate Modern, 2011
Photo © Tate, London 2018. Art © Gerhard Richter 2018

Opposite: The present work exhibited in *Gerhard Richter: Abstract Paintings*, Stedelijk van Abbemuseum, Eindhoven, The Netherlands, 1978
Photo © Hans Biezen. Archives Van Abbemuseum, Eindhoven, The Netherlands
Art © Gerhard Richter 2018

“I first paint the pictures very precisely from the photograph, sometimes more realistically than the originals. That comes with experience. And the result is, of course, an unendurable picture from every point of view.”

The artist in conversation with Jan Thorn Prikker, 1989, in Hans-Ulrich Obrist, Ed.,
Gerhard Richter: The Daily Practice of Painting: Writings and Interviews 1962-1993, London, 1993, p. 189

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

° 38

Donald Judd

1928 - 1994

Untitled

stamped *DONALD JUDD 89-96 LASCAUX MATERIALS LTD. BROOKLYN, N.Y.* on the reverse
painted aluminum
12 by 12 by 71 in. 30.5 by 30.5 by 180.3 cm.
Executed in 1989.

$ 800,000-1,200,000

PROVENANCE

Galerie Nächst St. Stephan, Vienna
Private Collection, California
Greenberg Van Doren Gallery, St. Louis
Acquired by the present owner from the above

EXHIBITED

Saint Louis Art Museum, *Minimal Art from St. Louis Collections,* August 2005 - July 2006

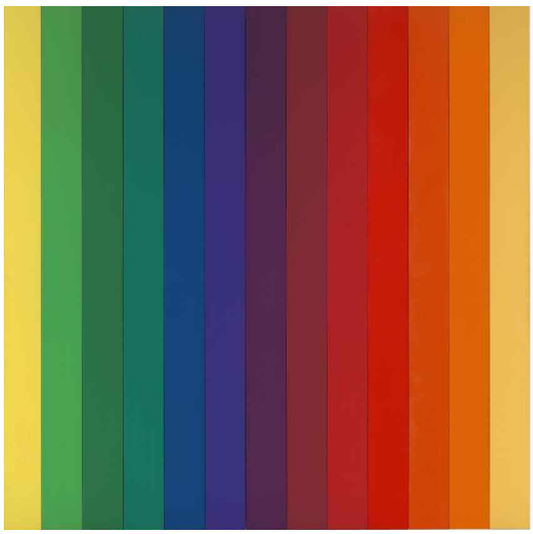
St. Louis, The Pulitzer Foundation for the Arts, *Donald Judd: The Multicolored Works*, May 2013 - January 2014, p. 22, illustrated

LITERATURE

Marianne Stockebrand, ed., *Donald Judd: The Multicolored Works*, New Haven and London, 2014, p. 254, illustrated in color (in installation at The Pulitzer Foundation for the Arts, 2013-2014)

DONALD JUDD

Untitled



PRODUCED FIVE YEARS BEFORE HIS UNTIMELY DEATH, Donald Judd's Untitled is undoubtedly one of the most elegant multicolored paradigms created by the single most significant practitioner of minimalism. Executed in 1989, the present work is a masterful reprisal of Judd's early painterly techniques in one of his most celebrated series – 'multicolored works' – spanning from 1984 to 1991, this late series possesses a more confident and accessible simplicity via its freer invention of color. Untitled flawlessly showcases this new departure in multicolored works and the achievement of Judd's long-term objective of fusing two-dimensional painting with three-dimensional object: "I believe you can take two things into different contexts," Judd said, "where you don't have the flat canvas against the wall and something else with it." (Paul Taylor, "Interview with Donald Judd," *Flash Art International 134*, May 1987, p. 37) Asserting its materiality and conceptual rigor, Untitled evinces a chromatic resonance in its lustrous surface and striking primary palette that not only engages with its relationship to the wall but creates the tantalizing possibility of transforming it and even extending beyond.

Having not used more than two different colors in any of his works from 1960-1984, the bold combination of blood orange, saffron yellow, strawberry red and turquoise blue in Untitled is indicative of Judd's insatiable appetite for vibrant hues articulating the material surface in the final decade of his life. Nearly thirty years before the creation of Untitled, color and the variation of the value of color was Judd's central fascination while painting on two-dimensional surfaces. It was during this period, in the 1960s, where Judd began to rupture the surface of his paintings to give them actual depth, eventually creating volumetric objects that occupied space. The multicolored works represent a poignant homecoming to painting for Judd, who had set aside his

Top left: **Ellsworth Kelly**, *Spectrum, IV*, 1967
Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY
Art © Ellsworth Kelly Foundation, Courtesy Matthew Marks Gallery

Bottom left: **Brice Marden**, *Red Yellow Blue Painting No. 1*, 1974
Image © Albright-Knox Art Gallery / Art Resource, NY
Art © 2018 Brice Marden / Artists Rights Society (ARS), New York

brush some twenty years earlier in shifting from planar to spatial creations. The sharp hues blended pristinely into the glistening sheets of aluminum in Untitled, representing the zenith of a burgeoning color palette as Judd introduced "more diverse bright colors than before" in his later years. (Marianne Stockebrand, *Donald Judd: The Multicolored Works*, New Haven, 2014, p. 31)

The discrete visual vocabulary of Untitled is a precise articulation of 'Specific Objects,' Judd's radical 1965 essay that conceptualized the construction of three-dimensional forms and materials, culminating with his rumination on color in his final essay published only months before his death. In reflecting on Untitled in his treatise on color, Judd argued that "Space is now a main aspect of present art, comparable only to color as a force." (Donald Judd, *Some Aspects of Color in General and Red and Black in Particular*, 1993, p. 2) The organization of bright, contrasting colors in Untitled illuminates the artist's fastidious process of combining colors, whereby cut out colored samples were arranged over and over until the object was unified and balanced as a singular principle. The inclusion of Untitled in the first exhibition devoted to multicolored objects at the Pulitzer Arts Foundation, St. Louis in 2014 highlights the sublime expression of the value of color in this masterwork. Untitled represents a careful fusion of two separate and distinct artistic practices, painting and sculpture, collapsing into a singularly exquisite narrative that transmits a profound intensity, clarity and identity.

39

Mark Tansey

b.1949

Source of the Loue

signed, titled, and dated *1988* on the reverse
oil on canvas
65 by 81 in. 165.1 by 205.7 cm.

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

PROVENANCE

The artist and Curt Marcus Gallery, New York
Sotheby's, New York, May 2, 1988, A Benefit for the Supportive Care Program of St. Vincent's Hospital and Medical Center of New York, Lot 13 (donated by the above)
Private Collection, United States (acquired from the above)
Acquired by the present owner from the above

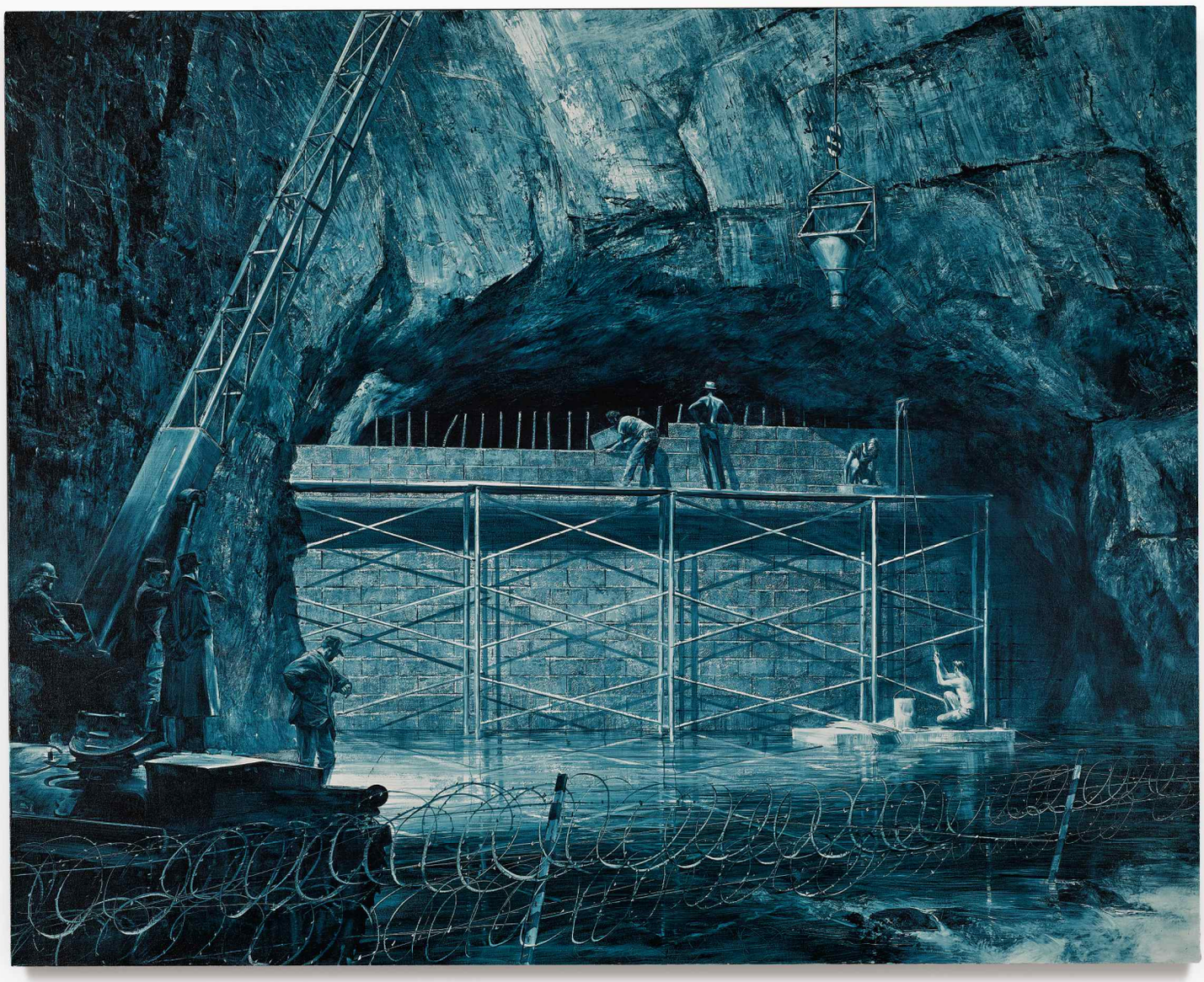
EXHIBITED

Basel, Kunsthalle Basel, *Mark Tansey*, April - May 1990, illustrated in color

Los Angeles, Los Angeles County Museum of Art; Milwaukee, Milwaukee Art Museum; Fort Worth, Modern Art Museum of Forth Worth; Boston, Museum of Fine Arts; and Montreal, The Montreal Museum of Fine Arts, *Mark Tansey*, June 1993 - November 1994, p. 58, no. 23, illustrated in color

LITERATURE

Arthur C. Danto, *Mark Tansey: Visions and Revisions*, New York, 1992, p. 93, illustrated in color



MARK TANSEY

Source of the Loue

"Tansey seems to question the very nature of realism itself, seeking to expose the obvious artifice of such long-held painterly assumptions. In *Source of the Loue,* Tansey posits the question, 'What is realism, anyway?' What is it that makes Courbet's *Source of the Loue* more 'real' than any other depiction? Indeed, Tansey reminds the viewer that paintings are inherently false representations of a perceived 'reality' that can never be truly captured with paint on canvas."

A CRUCIAL WORK FROM THE HIGH POINT OF MARK TANSEY'S EARLY CAREER, *Source of the Loue* is an elaborate painting in which art history and allegory are intertwined, creating a mystifying scene awash with hidden references and secret allusions. Rendered on a monumental scale that recalls the scope of history painting, Tansey depicts a subterranean grotto where anonymous figures labor toward the shoring up of a giant, cavernous opening. Protected by a tall metal fence rimmed with concertina wire and what appears to be an active military presence, Tansey's figures go about their business constructing an immense wall that closes off the mouth of the cavern. Cloaked in a monochromatic palette of ethereal blue, Tansey's painting emanates a dreamlike quality despite the photographic precision of its rendering. As the child of two Art History professors, Tansey's work is often riddled with cryptic references and insider puns, and the present painting is no different, as it riffs off Gustave Courbet's Realist masterpiece *The Source of the Loue* from 1864, which resides in The Metropolitan Museum of Art, New York.

Rather than romanticize his subjects, which had been the preferred style of the French Academy at the time, Gustave Courbet endeavored to create an honest and realistic portrayal, for which he became known as a leading figure of French Realist movement in the mid-19th Century. In Courbet's 1864 *The Source of the Loue*, rather than present the pastoral splendor of the surrounding landscape, with its tall trees and lush foliage, Courbet zooms in toward the rocky cavern, focusing on the darkened interior and its jagged crags. As the literal "source" of his inspiration, the Loue river provided an endlessly fascinating subject for the artist, who felt compelled to return to its wellspring on several different occasions. Courbet often painted there, directly at the mouth of the Loue river, which flowed through his native village of Ornans. Despite its realistic portrayal, Courbet's painting has been also interpreted allegorically, with the flowing waters of the Loue river symbolizing the creative juices that flowed within the artist himself, or alternatively, as a metaphor for female sexuality.

Exquisitely rendered upon a vast scale, Tansey's figures go about their job in *Source of the Loue*, as brick by brick the enormous wall grows steadily taller. Toward the lower left, a soldier commands a giant crane that will lower more concrete onto the scene, while nearby, a man wearing army fatigues pauses to check his watch. Two men dressed in long trench coats survey the scene, as the workers continue their immense task. In the lower right, a figure clad in jeans and a sleeveless

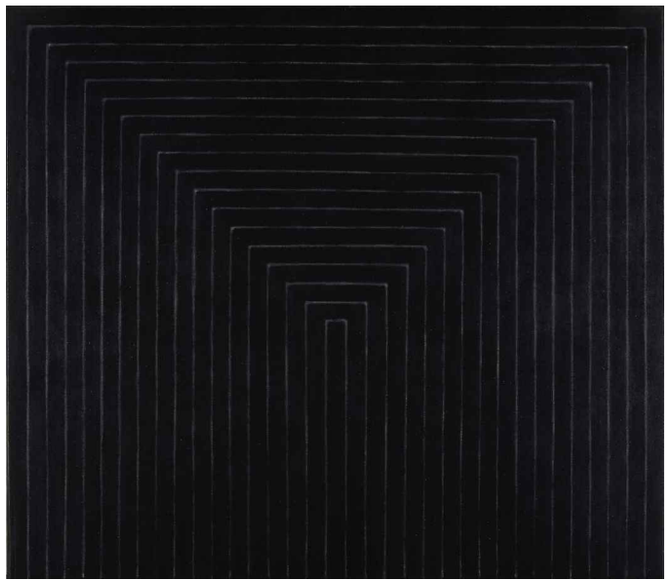
Opposite: **Gustave Courbet**, *La Source de la Loue,* c. 1864
Image © Albright-Knox Art Gallery, Buffalo, NY / Albright-Knox Art Gallery, Buffalo, NY

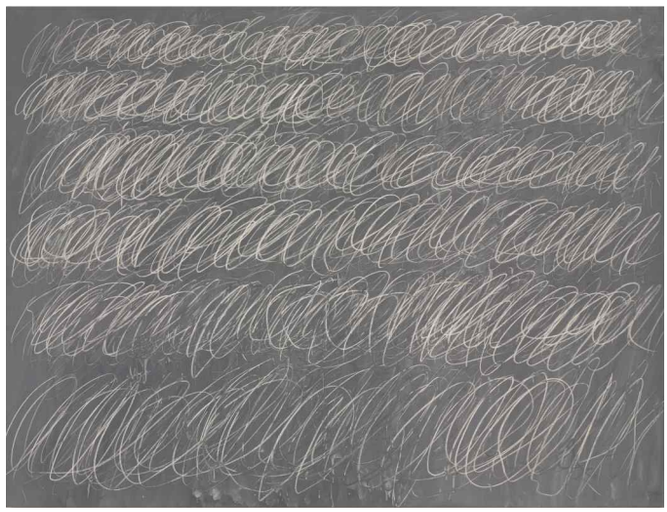
white tank is bathed in a pool of ethereal light, as he prepares to launch a bucket of materials with the help of a pulley. Tansey's flawless execution renders the entire scene with photographic precision, though shrouded in rich variations upon a single hue--the deep turquoise that was his preferred palette at the time. Shrouded in mystery, the entire scene retains an archival quality of a black-and-white photograph, yet the otherworldly hue lends it a surreal, dreamlike essence. Like Tansey's figures who pause to stop and watch the building of the wall, the viewer also faces the action at the center of the scene, puzzling over the strange tableau that Tansy creates.

Source of the Loue is the result of Tansey's meticulous and time-consuming process that might take the artist weeks or months to reach completion. Drawing upon his immense archive of newspaper and magazine clippings, Tansey uses a copy machine to create a preliminary collage that will serve as a study for the final painting. Culled from magazines like *National Geographic* and *Popular Mechanics*, Tansey selects imagery that appeals to him, which he then recombines

into new permutations that retain the authoritative "truth" of their original source. Since the photographs are often decades-old, the figures retain the clothing and appearance of the era in which they lived, resulting in their bygone look that harkens back to Norman Rockwell and Edward Hopper's paintings. Their photographic depiction in Tansey's large-scale canvas results from his painstaking process, in which he applies layers of gesso that is then washed, scraped and brushed into a smooth and flawless finish.

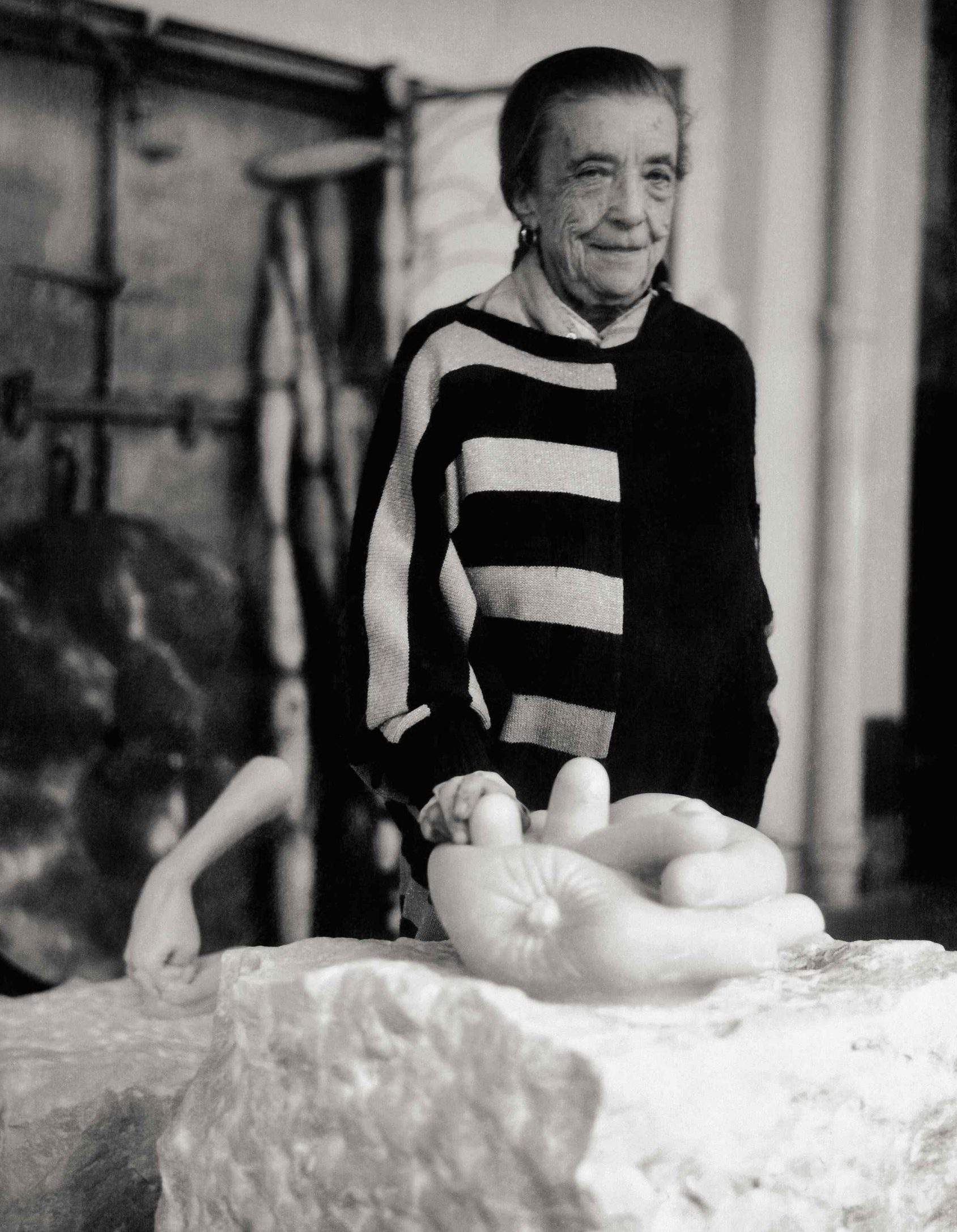
Having featured in Arthur C. Danto's 1992 monograph and the 1994 retrospective of his work at the Los Angeles County Museum of Art, *Source of the Loue* is an important painting that depicts a significant recurring motif, the subterranean cave, a common feature in a number of paintings from this era, most likely referring to Plato's *Allegory of the Cave*. So, too, does *Source of the Loue* wittily reference Courbet's *Realism* and its associated allegorical interpretations. Tansey seems to question the very nature of realism itself, seeking to expose the obvious artifice of such long-held painterly assumptions. In *Source of the Loue*, Tansey posits the question, "What is realism, anyway?" What is it that makes Courbet's *Source of the Loue* more "real" than any other depiction? Indeed, Tansey reminds the viewer that paintings are inherently false representations of a perceived "reality" that can never be truly captured with paint on canvas. They are essentially *false* facades, and in order to drive home this fact, Tansey creates a *literal* facade in his painting via an impenetrable brick wall. Truly, the magic of Tansey's postmodern paintings is their ability to re-contextualize long-held beliefs regarding art theory and interpretation. In *Source of the Loue,* by isolating the subject of Courbet's realism, then disguising it within a surreal dreamscape, Courbet's image resurrects much of its original impact. In this way, Tansey's paintings retain the aura of their source imagery while also transcending their historic implications, to finally break free into an entirely new realm.





Top: **Frank Stella**, *Getty Tomb*, 1959
Los Angeles County Museum of Art, Los Angeles, California
Digital Image © 2018 Museum Associates / LACMA.
Licensed by Art Resource, NY
Art © 2018 Frank Stella / Artists Rights Society (ARS), New York

Bottom: **Cy Twombly**, *Untitled*, 1968
Private Collection. Sold Sotheby's New York, November 2015 for $70 million
Art © Cy Twombly Foundation



Detail of the present work. © The Easton Foundation / VAGA, NY

On inside: The artist with the present work in her Brooklyn Studio, 1990
Photographer unknown © The Easton Foundation / VAGA, NY

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

40

Louise Bourgeois

1911 - 2010

Clutching Hands

incised with the artist's initials and dated *90*
pink marble
27¾ by 23½ by 21½ in. 70.5 by 59.7 by 54.6 cm.

$ 900,000-1,200,000

PROVENANCE

Baumbartner Gallery, Washington, D.C.
Acquired by the present owner from the above in 1995

EXHIBITED

Santa Fe, Laura Carpenter Fine Arts, *Louise Bourgeois Personages, 1940s / Installations, 1990s*, July - September 1993

Washington, D.C., National Museum of Women in the Arts, *30th Anniversary Exhibition*, June - September 2017, p. 17, illustrated

LITERATURE

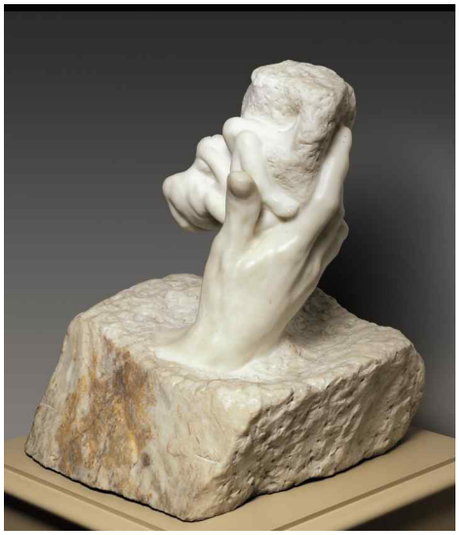
Exh. Cat., Milan, Fondazione Prada, *Louise Bourgeois: Blue Days and Pink Days*, 1997, n.p., illustrated (with the artist)

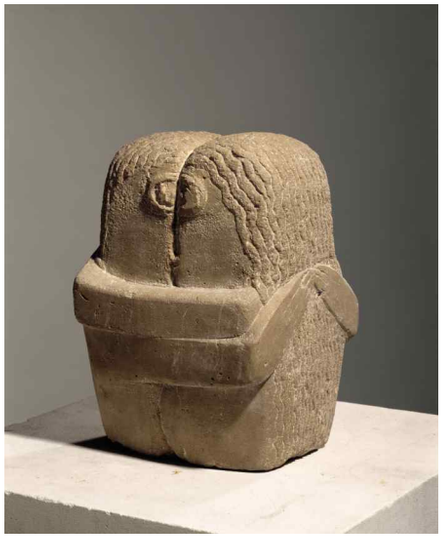
LB 90

DEPENDENCY BECAME A SIGNIFICANT THEME in Louise Bourgeois's late work: dependency on memories to fuel her work and dependency on other people as she grew into old age. The series of sculptural pieces titled *Clutching Hands*, *Nature Study* or *Give and Take* enshrine the theme of dependency in the guise of a pair of intertwined hands. These works range from the entirely abstract in the form of interlaced tendril-like masses through to poignant bronze casts of the artist's own age-worn hands. Created in 1990 and hewn from pink marble, the present work exists somewhere between the two aforementioned polarities of abstract and verisimilar corporeality. Evoking the amorphous forms that came to prominence as part of Lucy Lippard's ground-breaking 1966 exhibition, *Eccentric Abstraction*, the present work echoes the psychologically charged interior spaces of Bourgeois's earliest sculpture, and conjures the minimalist yet corporeal forms of Eva Hesse. And yet this piece deals with the powerfully melancholic and biographically emotive direction of Bourgeois's late work.

Following 30 years of psychoanalysis, the suppressed experiences of her childhood and young life powerfully return in Bourgeois's *Old Age* production: beginning around the mid-1980s when she was well into her 70s and spanning the rest of her life, this body of work is characterized by a heightened vividness of memorial allusion. The loss of her husband Robert Goldwater in 1973, the passing of her psychoanalyst Henry Lowenfeld in 1982, and the premature death of her son Michel in 1990, undoubtedly compounded the progressively melancholic and painful emotions driving her late work. Underlining the prevalence of duality and polarity that have played a significant part throughout her oeuvre, the present work focuses our attention on the vehicle and facilitator of artistic creativity: the human hand. Hands are incessantly repeated motifs in Bourgeois's production from the late 1980s onwards. They represent the source of Bourgeois's creativity and yet they are simultaneous symbols of emotional support and need; corporeal signifiers of the passing of time and the importance of others. Evoking memories of a childhood spent working at the Bourgeois family's tapestry restoration workshop, the artist interweaves fingers as though they are threads; their warp and weft knit together in a lattice of psychological and physical support.

Dependency on her memories was accompanied by another form of dependency later in life – Bourgeois's reliance upon Jerry Gorovoy. For thirty years Gorovoy was the artist's unwavering confidant, friend, assistant, and, in Bourgeois's own words, he was her 'facilitator.' His constancy, patience, and support are commemorated in the late works featuring hands; many of which are based on casts of his own. They are often shown multiple times, proffering an outstretched palm or defensively balled into fist, and in doing so Bourgeois presents the psychic duality of dependency itself; a social dynamic that the artist did not view as being necessarily reciprocal. We are thus once again thrust back into a psychic state that is at the very foundation of human experience: the mother/infant dynamic. Bourgeois's dependency and reliance on others expresses a deeper unconscious and ambivalent wish to be united with the original object of desire and affection – the mother. Bourgeois's need to be mothered, to be looked after, and her ambivalence towards having to look after others, returns us to the very beginning. Indeed, it is pure testament to the brilliance of Louise Bourgeois's work that through the biographical and specific she consistently brings us back to the most primal and universal of human emotions.





Left: **Auguste Rodin**, *The Hand of God*, modeled c. 1896-1902, carved c. 1907
Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY

Right: **Constantin Brancusi**, *Le Basier*, c. 1923
Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France
Image © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, NY
Art © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

Opposite: The artist with the present work in her Brooklyn Studio, 1990
Photograph by Adar Yosef
Art © The Easton Foundation / VAGA, NY

41

Grace Hartigan

1922 - 2008

Months and Moons

signed and dated *50*; signed twice, titled twice and dated *50* on the stretcher
oil and collage on canvas
55 by 71¼ in. 139.7 by 180.8 cm.

$ 400,000-600,000

PROVENANCE

The Artist
C. Grimaldis Gallery, Baltimore
Hollis Taggart Galleries, New York
Acquired by the present owner from the above in 2006

EXHIBITED

New York, Tibor de Nagy Gallery, *Grace Hartigan*, January 1951

Washington, D.C., Hirshhorn Museum and Sculpture Garden, *The Fifties: Aspects of Painting in New York*, May - September 1980, p. 56, no. 10, illustrated

Fort Wayne, Fort Wayne Museum of Art; Athens, Georgia Museum of Art; and Charlotte, Mint Museum of Art, *Grace Hartigan: Thirty Years of Painting*, February - July 1981, no. 3, illustrated

New York, Hollis Taggart Galleries, *Pathways and Parallels: Roads to Abstract Expressionism*, April - May 2007, p. 65, no. 17, illustrated in color

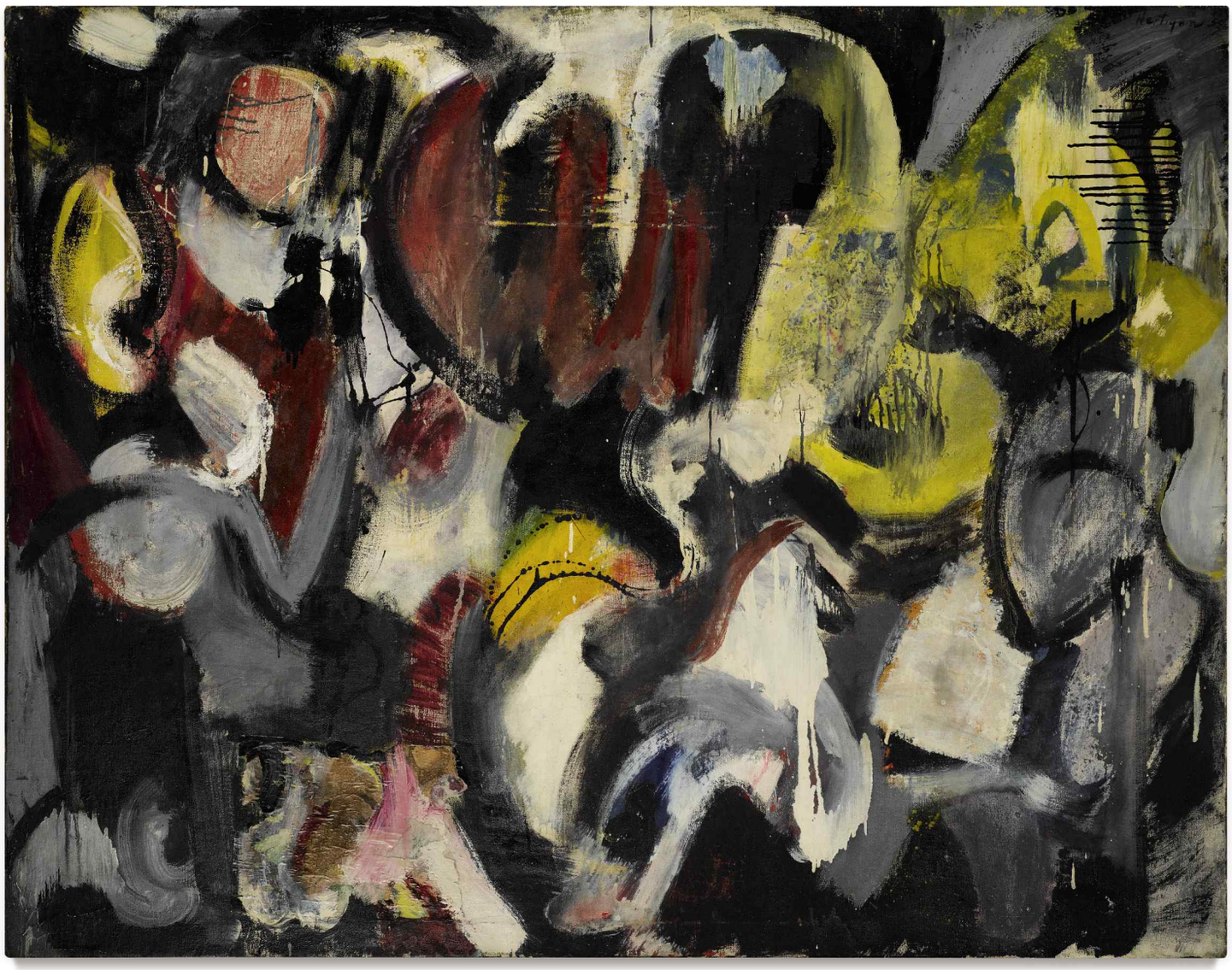
LITERATURE

Robert Saltonstall Mattison, *Grace Hartigan: A Painter's World*, New York, 1990, p. 13 (text), p. 15, no. 2, illustrated in color, and p. 18 (text)

Exh. Cat., New York, Whitney Museum of American Art, *The American Century: Art and Culture 1900-2000*, New York, 1999, p. 43, no. 51, illustrated in color

Marika Herskovic, Ed., *New York School, Abstract Expressionists: Artists Choice by Artists*, New Jersey, 2000, p. 175, illustrated in color

Above: The present work exhibited in *The Fifties: Aspects of Painting in New York*, Hirshhorn Museum and Sculpture Garden, 1981
Image © Hirshhorn Museum and Sculpture Garden, Washington D.C.
Art © 2018 Grace Hartigan



GRACE HARTIGAN

Months and Moons

Left: **Arshile Gorky**, *The Liver is the Cock's Comb*, 1944
Image © Albright-Knox Art Gallery, Buffalo, NY / Art Resource, NY
Art © 2018 Grace Hartigan

Opposite: The present work with the artist in her Essex Street studio
Photo by Walter Silver © Photography Collection, The New York Public Library
Art © 2018 Grace Hartigan

"I have found my 'subject,' it concerns that which is vulgar and vital in American modern life, and the possibilities of its transcendence into the beautiful."

The artist in a statement for Exh. Cat., New York, The Museum of Modern Art, *12 Americans*, 1956, n.p.

"I HAVE FOUND MY 'SUBJECT,' it concerns that which is vulgar and vital in American modern life, and the possibilities of its transcendence into the beautiful. I do not wish to describe my subject matter, or to reflect upon it – I want to distill it until I have its essence. Then the rawness must be resolved into form and unity; without the 'rage for order' how can there be art?" (The artist in a statement for Exh. Cat., New York, The Museum of Modern Art, *12 Americans*, 1956, n.p.) Raw, brash, and exploding with vigor across the canvas, *Months and Moons* is a critical early example from Grace Hartigan's career that exemplifies her unique brand of abstract expressionism.

Upon her arrival in Manhattan's Lower East Side in 1945, Hartigan quickly became ensconced within the tight-knit group of New York school painters, which included Milton Avery, Mark Rothko, and Adolph Gottlieb, among others. In 1949, Hartigan travelled with her husband Harry Jackson to San Miguel de Allende, Mexico, where she enrolled in the town's art school. The present work is one of the first paintings the artist completed upon her return to New York and exhibits the variety of techniques in applying commercial paint to the surface of her canvas. Sprayed, dripped, and painted in swaths of lemon yellow, maroon, stone, black and white, *Months and Moons* presents a collision of abstracted forms and color that, while providing hints of her Surrealist influences, remains entirely non-representational. At this juncture in her career, Hartigan was struggling financially and lacked the means to acquire new materials. Instead of buying a brand new canvas, Hartigan found one that had been painted on by second-generation Abstract Expressionist artist Bob Goodnough, and then discarded. It was on the reverse of Goodnough's work that Hartigan executed *Months and Moons*, priming the cloth and stretching it over elements of shipping crates, which were the cheapest and most accessible options available to her.

Months and Moons was particularly significant to the artist and indeed hung above her desk for many years. The present work not only showcases her painterly bravura, but also reveals her fascination with chance, as evidenced in the black drips of pigment down the side of the canvas. Moreover, Hartigan placed great value on the immediacy of her work, and did not complete any preliminary sketches or drawings, nor did she varnish this piece, feeling that it inhibited the viewer's experience with the surface. Even today, *Months and Moons* endures as a vivid and dramatic example from one of Abstract Expressionism's most individual artists.

Grace Hartigan, Essex St. A Studio

Walter Silver 1923-1998

From book WS took round to ad agencies. This one was sold for a pharmaceutical (= depression)

42

Arshile Gorky

1904 - 1948

Study for The Betrothal

pencil, charcoal, pastel and wax crayon on burlap paper
49¾ by 40⅛ in. 126.4 by 102 cm.
Executed in 1947.

This work is recorded in the Arshile Gorky Foundation Archives under number *D1492.*

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

PROVENANCE

The artist
Jeanne Reynal, New York
Julien Levy, Connecticut
Private Collection, Glencoe, Illinois
Private Collection, New York
Ben Heller, New York
Private Collection
Christie's, New York, November 15, 2006, lot 49
Acquired by the present owner from the above

EXHIBITED

New York, Sidney Janis Gallery, *Drawings for Principal Paintings by Gorky,* September - October 1955

Venice, XXXI Biennale Internazionale d'Arte, *Arshile Gorky* September - October 1962, no. 68

New York, The Museum of Modern Art; New Orleans, Newcomb College, Tulane University; Pittsburgh, Chatham College; Nashville, Watkins College of Art, Design & Film; Joplin, Missouri, Spiva Art Center; Northampton, Massachusetts, Smith College Museum of Art; Huntington, West Virginia, Marshall College; Tokyo, Seibu Gallery, Seibu Department Store; LeMars, Iowa, Westmar College; St. Louis, Washington University; Chicago, Arts Club of Chicago; Bloomington, Indiana University; Aurora, New York, Wells College; DeKalb, Illinois, Northern Illinois University; New York, The Jewish Museum; Karlsruhe, Badischer Kunstverein; Hamburg, Hamburger Kunstverein; Berlin, Amerika Haus; Essen, Museum Folkwang; York, City Art Gallery; London, Institute of Contemporary Arts; Nottingham, Midland Group Gallery; Bristol, City Art Gallery; Edinburgh, Scottish National Gallery of Modern Art; Vienna, Museum des 20 Jahrhunderts; Lisbon, Sociedade Nacional de Belas Artes; Oslo, Kunstnernes Hus; Lund, Lunds Konsthall; Basel, Öffentliche Kunstmuseum; Zagreb, Galerija Grada Zagreba; Belgrade, Galerija Doma Omladine; Rome, Galleria Nazionale d'Arte Moderna; Buenos Aires, Centro de Artes Visuales del Instituto Torcuato di Tella; Caracas, Museo de Bellas Artes; Bogatà, Biblioteca Luis Angel Arango; and Mexico City, Galeria Universitaria Aristos, *Arshile Gorky Drawings,* December 1962-June 1968, p. 42, no. 103, illustrated

London, The Arts Council of Great Britain, Tate Gallery, *Arshile Gorky: Paintings and Drawings,* April-May 1965, no. 86

New York, M. Knoedler & Co., Inc., *Gorky: Drawings*, November - December 1969, no. 142, p. 52, illustrated and p. 61 (text)

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

Chicago, The University of Chicago, The David and Alfred Smart Gallery, *Abstract Expressionism: A Tribute to Harold Rosenberg Paintings and Drawings from Chicago Collections*, October - November 1979, no. 13, p. 47 (text)

New York, The Whitney Museum of American Art; New Haven, Yale University Art Gallery; and Los Angeles, The Museum of Contemporary Art, *Collection in Context: Gorky's Betrothals*, October 1993 - January 1994

New York, The Whitney Museum of American Art; and Houston, The Menil Collection, A*rshile Gorky: A Retrospective of Drawings,* November 2003-May 2004, p. 77, no. 30, illustrated in color

Philadelphia Museum of Art; London, Tate Modern; and Los Angeles, The Museum of Contemporary Art, *Arshile Gorky: A Retrospective*, October 2009 - September 2010, p. 334, no. 171, illustrated in color

LITERATURE

Exh. Cat., New York, Sidney Janis Gallery, *Paintings by Arshile Gorky from 1929-1948,* 1962, n.p., illustrated (in installation at Sidney Janis Gallery, October 1955)

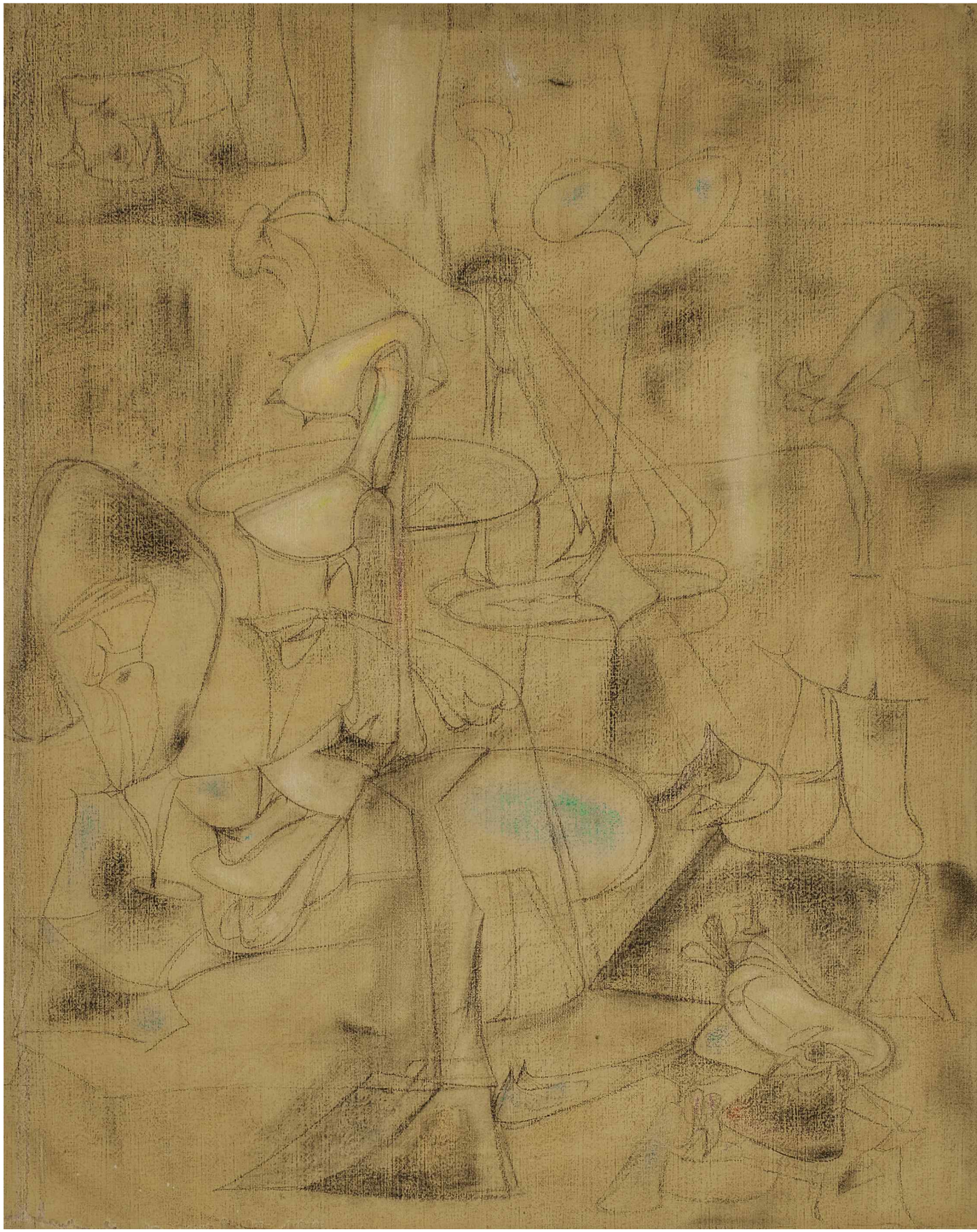
Harold Rosenberg, *Arshile Gorky: The Man, the Time, the Idea,* New York, 1962, p. 109, illustrated

Julien Levy, *Arshile Gorky,* New York, 1966, n.p., no. 177, illustrated

William S. Rubin, *Dada and Surrealist Art,* New York, 1968, p. 398, fig. 414, illustrated

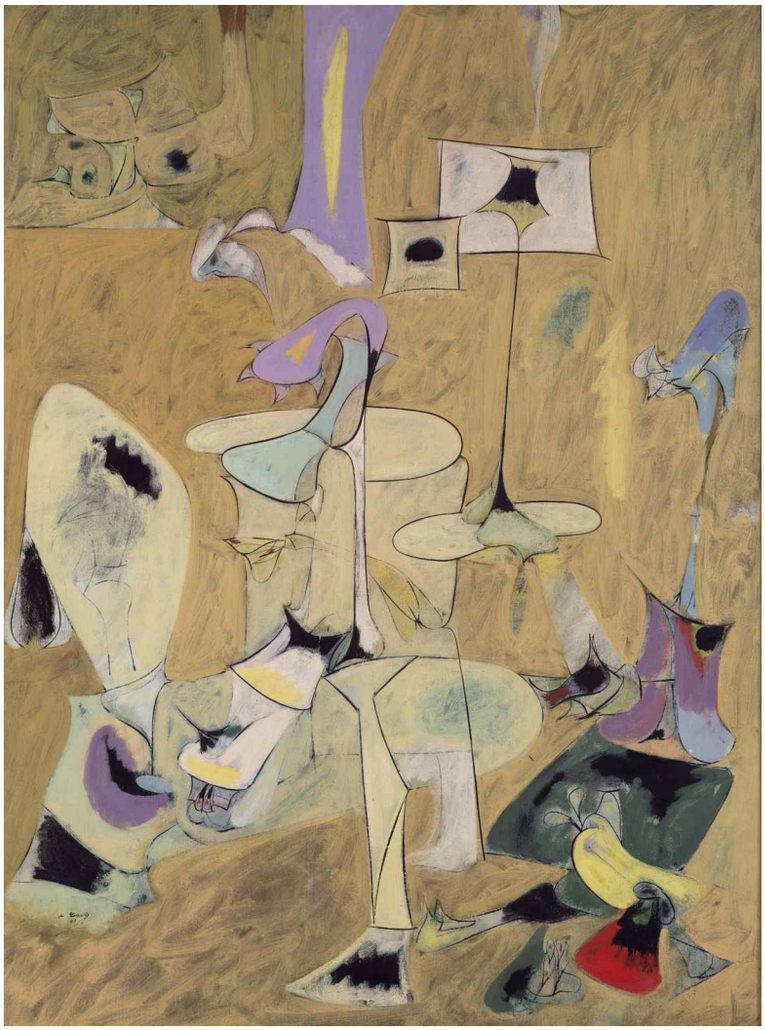
Eliza Rathbone, "Arshile Gorky: The Plow and the Song," *American Art at Mid-Century: The Subjects of the Artist,* Washington, D.C., 1978, p. 71, fig. 17, illustrated

Harry Rand, *Arshile Gorky: The Implications of Symbols,* London and Montclair, 1980, p. 162, fig. 10-11, illustrated



ARSHILE GORKY

Study for The Betrothal



Left: **Arshile Gorky**, *The Betrothal II*, 1947
Image © Whitney Museum of American Art, New York, USA / Bridgeman Images
Art © 2018 Estate of Arshile Gorky / Artists Rights Society (ARS), New York

Opposite top: **Wassily Kandinsky**, *Composition No. 7*, 1913
Image © Tretyakov Gallery, Moscow, Russia / Bridgeman Images
Art © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

Opposite bottom: **Marcel Duchamp**, *Bride*, 1912
Image © Philadelphia Museum of Art, Pennsylvania, PA / Bridgeman Images
Art © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris / Estate of Marcel Duchamp

EXECUTED IN 1947 AT THE PEAK OF ARSHILE GORKY'S SUCCESS and the year prior to his tragic and premature death, *Study for Betrothal* is a fully realized and extraordinarily accomplished study for one of the most cerebral and captivating compositions of Gorky's celebrated artistic career. Having fled the Armenian Genocide, in 1920 Gorky arrived in New York where he found himself utterly inspired. Now in his purview, the art and intellectual discourse of the city prompted Gorky to engulf himself in a self education of the history and practice of his peers and artists he delighted in, such as Wassily Kandinsky. As a primarily self-taught artist, Gorky was academic in the study of his predecessors and, with the emergence of Surrealism onto the New York art scene in the 1940s, Gorky discovered yet another exciting approach from which to be inspired. Stimulated by the free flowing and ethereal qualities associated with the surrealist practice, in *Study for Betrothal* Gorky at once references the work of artists such as Marcel Duchamp, while succinctly departing from their automatism to create a style undeniably his own. Indeed, as then Director of the Whitney Museum Lloyd Goodrich said in 1951 shortly following the death of the artist, "[Gorky] never imitated the mere mannerisms, the superficial characteristics of the artists he admired. Always he strove for an understanding of the fundamental elements of their work, and there was nothing coldly intellectual in his use of others' art. His

"Drawing is the basis of art. A bad painter cannot draw. But one who draws well can always paint. Drawing gives the artist the ability to control his line and hand. It develops in him the precision of line and touch. This is the path towards a masterwork."

Arshile Gorky quoted in Karen Mooradian, *Arshile Gorky Adoian*, Chicago, 1978, p. 276

own artistic nature was rich, so deeply sensuous, so healthily physical, so much in love with pigment and color, line and form that everything he touched, even in his most obviously influenced works, was himself." (Lloyd Goodrich quoted in Harry N. Abrams, Inc., *Arshile Gorky,* New York, 1966, p. 16) This inimitable style solidified Gorky's output as the bridge between the New York School and European modernism and in turn paved the way for the Abstract Expressionism, which would alter the course of artistry in the post-war period.

Lyrical in its structure, lines float across the space of the composition to create the elegant and deliberate presentation of the sensual biomorphic forms of *Study for Betrothal*. Latent lines of the broadly anatomical figures are reinforced in soft pencil, and accents of delicate robin's egg blue are used to suggestively highlight the bulging and recessing forms, intensifying the rhythmic dance of the figures across the canvas. A precursor to three major oil paintings which reside in the Whitney Museum of American Art, New York, The Museum of Contemporary Art, Los Angeles and Yale University Art Gallery, New Haven, *Study for Betrothal* is one of the most formalized of the artist's drawings. In the words of the artist, "Drawing is the basis of art... Drawing gives the artist the ability to control his line and hand. It develops in him the precision of line and touch. This is the path towards a masterwork." (Arshile Gorky quoted in Karen Mooradian, *Arshile Gorky Adoian*, Chicago, 1978, p. 276)

While *Study for the Betrothal* and its resulting paintings elude simple explanation, Gorky's persistent approach to the title subject suggests a focus on sexuality and conjugal relations, perhaps encouraged by the volatile relationship with his second wife Agnes Magruder at that time. Certainly, the mystery in the paintings was not unintentional, and calls upon the viewer to decipher for themselves the intricacies of the narratives of marital life presented – both the good and the bad. As such, not only is it a mesmerizing work but also a deeply personal creation.

PROPERTY FROM A PRIVATE COLLECTION, FRANCE

° 43

Cecily Brown

b.1969

Suddenly Last Summer

signed, titled and dated *1999* on the reverse
oil on canvas
100 by 110¼ in. 254 by 280 cm.

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

PROVENANCE

Gagosian Gallery, New York
Jon Weaver, Bloomfield Hills
Phillips de Pury & Company, New York, May 14, 2009, Lot 14
Private Collection, Europe (acquired from the above)
Sotheby's, New York, May 12, 2010, Lot 38 (consigned by the above)
Acquired by the present owner from the above

EXHIBITED

New York, Gagosian Gallery, *Cecily Brown*, January - February 2000, no. 23, illustrated in color

Des Moines, Des Moines Art Center; and Boston, Museum of Fine Arts, *Cecily Brown*, August 2006 - January 2007, p. 17, no. 5, illustrated in color, and p. 50 (text)

London, Parasol Unit Foundation for Contemporary Art, *Visible Invisible: Against the Security of the Real,* November 2009 - February 2010, pp. 16-17, no. 16, illustrated in color

LITERATURE

Ealan Wingate, Ed., *Cecily Brown: Paintings 1988-2000*, New York, 2000, no. 23, illustrated

Roberta Smith, "Art in Review: Cecily Brown," *The New York Times*, January 20, 2000, pp. E2 and E42

D. Hunt, "Going for Baroque," *Time Out New York*, 2000, p. 57, illustrated

J. Fleming, *Cecily Brown*, Des Moines, 2006, p. 17, illustrated

Ealan Wingate, Ed., *Cecily Brown*, New York, 2008, p. 95, illustrated in color

Suddenly Last Summer

IMMERSING THE VIEWER IN AN UTTERLY TANTALIZING FRENZY of enflamed painterly gestures, Cecily Brown's *Suddenly Last Summer* is a luscious fusion of painterly abstraction laced with hints at representation. Brown's feverish brushstrokes, characteristic of her distinct style, engage the vernacular of painting itself, capitalizing on the sensuality of the medium and its ability to playfully manipulate the viewer's perception through descriptive possibilities. Although abstract, *Suddenly Last Summer* presents Brown's supreme mastery of paint in its commanding and elusive power of suggestion. Executed in 1999, *Suddenly Last Summer* represents one of Brown's earliest forays into tackling the human figure in her paintings and draws judiciously upon art historical precedent, incorporating influences of Baroque Classicism, Impressionism, Proto-Cubism, and Abstract Expressionism.

touch, another exchange, excitement rising with response at the level of the mark, swatch, line of the brush drawn through the wet paint." (Johanna Drucker, "Erotic Method," in *Cecily Brown: Paintings 2003-2006*, New York, 2005, p. 9) Perhaps most evidently, Brown's visual language and handling of pigment and paint is informed by the gestural mark-making of American Abstract Expressionists. Indeed, Brown's tenacious and tantalizing brushwork and sensual pinks are an affirmation of de Kooning's famous mantra that "flesh was the reason oil paint was invented," and Brown herself described the medium as "sensual, it moves, it catches the light, it's great for skin and flesh and heft and meat ... I wanted to make something that you couldn't tear your eyes away from." (Cecily Brown, in D. Peck, "New York Minute: Cecily Brown," *Another*, September 14, 2012) While she certainly looked to de

Left: **Willem de Kooning**, *Excavation*, 1950
Image © The Art Institute of Chicago / Art Resource, NY
Art © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

Right: **Paul Cezanne**, *The Large Bathers*, 1906
Image © The Philadelphia Museum of Art / Art Resource, NY
Art © Artists Rights Society (ARS), New York / ADAGP, Paris

Taking its title from a popular romance mystery film of the late 1950s, starring Elizabeth Taylor and Katharine Hepburn, *Suddenly Last Summer* is deeply rooted in contemporary culture while also paying homage to its forbearers in a splendid collusion of art historical references. Evoking Peter Paul Rubens' *The Judgement of Paris* (c. 1606), Edouard Manet's *Dejeuner sur l'Herbe* (1863), and Paul Cézanne's *Large Bathers* (1898), the present work overwhelms the viewer in a beautifully balanced and rich composition. As Johanna Drucker writes, "The higher order of compositional organization in Brown's work references the grand tradition of theatrical landscapes filled with figures allegorical, historical, or observed. [...] She engages with her sources as if in a lover's provocation to another

Kooning's luscious and fleshy paintings of the late 1960s and 1970s, Brown's handling of paint and figuration in *Suddenly Last Summer* also pays distinct homage to de Kooning's early 1950 masterpiece *Excavation*.

Playfully challenging traditionally perceived boundaries of abstraction and figuration, *Suddenly Last Summer* illuminates the extraordinary potential of paint to unpack the admixture of sensorial faculties that makes up our human experience of seeing. In a cacophony of pale fleshy pinks, verdant greens, bright reds, and vigorously deep blues and purples, Brown capitalizes on the unpredictability of paint, hinting at figuration in unexpected places while ultimately embracing painterly abstraction.

44

Jonas Wood

b. 1977

Black Still Life with Yellow Orchid

signed, titled and dated *2013* on the reverse
oil and acrylic on canvas
61½ by 50 in. 156.2 by 127 cm.

PROVENANCE

The artist

Acquired by the present owner from the above in 2013

$ 500,000-700,000

"It's like making new memories. I wrote that on a drawing one time because I was trying to write an artist's statement or something. I was trying to describe how I felt, to honestly describe what I'm doing. I feel like I'm constantly making up new memories. It's my memory, but it also might be your memory of my work."

Jonas Wood in conversation with Corrina Peipon, Exh. Cat.,
Los Angeles, Hammer Museum, *Jonas Wood: New Plants*, 2010, p. 6

Grip
Rite
FAS'NERS

45

Rudolf Stingel

b.1956

Untitled

signed and dated *2011* on the reverse
oil and enamel on canvas
95 by 76 in. 241.3 by 193 cm.

PROVENANCE

Gagosian Gallery, New York
Acquired by the present owner from the above in 2011

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

RUDOLF STINGEL

Untitled

EVINCING AN ETHEREAL SPECTRAL TRACE OF AN ELEGANT ORIENTAL RUG, *Untitled* is an alluring and beguiling example of Rudolf Stingel's iconic series of carpet paintings. With a deadpan insistence on the medium of painting itself, Stingel translates the underlying instability of Baroque *richesse* to create a profound space between decadence and restraint. In the present work, the image of the carpet is lavishly painted across the canvas as if through a stencil, evoking the mechanical process of screening and foregrounding the commercial seriality that is central to Stingel's stance on the industrialization and mechanization of ornamentation and beauty. Throughout his career, Stingel has challenged the role and obligation of painting in contemporary art, cultivating an assiduously theoretical body of work that calls into question the authorial status of the artist and the aesthetic function of painting as a medium. The present work beautifully crystallizes these artistic investigations in an expertly executed and luminous monumental canvas.

Stingel has long been fascinated by the conceptual and painterly portent of the carpet, which first appeared

Above: The artist at Palazzo Grassi, 2013
Photograph by Francesco Clemente. Image © Francesco Carrozzini / Trunk Archive
Art © 2018 Rudolf Stingel

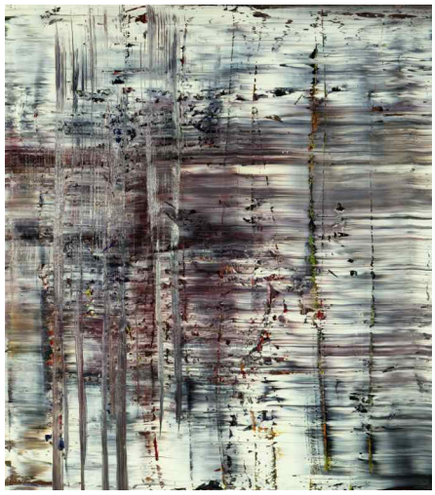
in his oeuvre in the form of a bright orange rug installed on the floor in his show at the Daniel Newburg Gallery, New York in 2001. Since then, this conceptual engagement with banal decoration has developed into all-consuming installations and a body of work that includes *Untitled*. The Oriental carpet that so enchants the artist possesses a rich history across the story of Western art; from featuring as backdrops in early Renaissance panels to appearing in vibrant paintings by Henri Matisse, the carpet has recurred as a painterly device to define and destabilize conventional notions of space. Stingel harnesses this canonical art historical trope and pushes the limit even further: not only has he incorporated textile into his painterly method and made carpet the subject of his paintings, he has also invited

Stingel sought to exploit its inherent decorative properties: "Artists have always been accused of being decorators, so I just went to the extreme and painted the wallpaper." (the artist cited in Linda Yablonsky, "The Carpet that Ate Grand Central," *The New York Times*, June 27, 2004)

Although firmly rooted in a post-modern approach to affirming painting's value, Stingel's oeuvre has always preserved an element of recalcitrance and sedition. Both the artist's photorealist and carpet paintings reveal the persistence of autobiographical influences, particularly for this painting, to Stingel's home in Italy. Stingel engaged his own biography and surroundings as a vehicle for painting, not necessarily as subjects, but as a means to explore his conceptual and technical

Left: **Gerhard Richter**, *Abstraktes Bild*, 1990
Galerie Neue Meister, Staatliche Kunstsammlungen, Dresden, Germany
Image © bpk Bildagentur / Staatliche Kunstsammlungen / Jürgen Karpinski / Art Resource, NY
Art © 2018 Gerhard Richter

Right: **Sigmar Polke**, *Misprint (Screenprint)*, 1986
Galerie Neue Meister, Staatliche Kunstsammlungen, Dresden, Germany
bpk Bildagentur / Staatliche Kunstsammlungen / Ursula-Maria Hoffmann / Art Resource, NY
Art © 2018 Estate of Sigmar Polke / Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn, Germany



carpet itself into the painterly realm. *Untitled* extends Stingel's pioneering industrialized process first codified by his influential *Instructions* paintings by providing an imprint or trace of a predetermined referent, namely the decorative art found in his native Tyrol and Vienna.

Towering above the viewer, the present work engulfs the viewer in a vibrant experience in which the vivid red paint stenciled onto the luminescent silver background gives the surface a feeling of luster. In clearly articulated and detailed curlicues and repetitive pattern, *Untitled* gives the impression of embroidery and depth, the diaphanous silver drawing seducing viewers through readymade opulence. In taking up his own dialogue with the readymade patterning of wallpaper, interest in the medium. Crucially, Stingel conceptually outsources authorship via a Warholian 'do it yourself' approach, employing a visual mode that also evokes the extravagance of Rococo, Baroque, and Belle Époque designs, which were once harnessed to create luxurious damask wallpapers, carpets, and iron window guards with cut velvet floral forms. *Untitled* balances this complex relationship between intricate craftsmanship and a commercial process that undermines the status of the artist. Stripped of the saturated color and plush texture intrinsic to real Oriental rugs, these paintings are ghostlike renditions that invoke the realm of memory and nostalgia.

PROPERTY FROM THE COLLECTION OF
DELPHINE AND REED KRAKOFF

46

Adolph Gottlieb

1903 - 1974

Burst II

stamped by the Esther and Adolph Gottlieb Foundation
on the reverse
oil and acrylic on canvas
90 by 60 in. 228.6 by 152.4 cm.
Executed in 1972.

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

PROVENANCE

Estate of the Artist
Adolph & Esther Gottlieb Foundation, New York
Private Collection, Kings Point, New York
Evelyn Aimis Fine Art, Miami, FL
Private Collection, Highland Beach, FL
Knoedler & Company, New York
Ameringer Yohe Fine Art, New York
Acquired by the present owner from the above in 2003

EXHIBITED

Washington, D.C., Corcoran Gallery; Tampa, Tampa Museum of Art; Toledo, Toledo Museum; Austin, Archer M. Huntington Art Gallery, The University of Texas at Austin; Flint, Flint Institute of Art; Indianapolis, Indianapolis Museum; Los Angeles, Los Angeles County Museum of Art; Buffalo, Albright-Knox Art Gallery; and Tel Aviv, Tel Aviv Museum of Art, *Adolph Gottlieb: A Retrospective*, April 1981 - January 1983, p. 163, no. 117, illustrated

LITERATURE

"Um Homem Honesto," *World Tour*, January - March 1993, illustrated

Exh. Cat., Nice, Musée d'Art Moderne et d'Art, *Adolph Gottlieb: Sculptures*, 2008, p. 19, illustrated in color

ADOLPH GOTTLIEB

Burst II

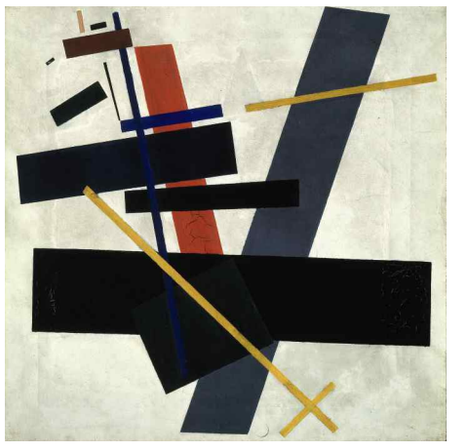
TRANSCENDENTLY GRAND IN SCALE and arresting in composition and lush color, *Burst II* epitomizes the elemental dynamism and tremendous painterly force at the core of Adolph Gottlieb's celebrated body of work. A powerful union of radically opposing forms, the present work is paradigmatic of the artist's acclaimed *Burst* series, which stands as his most innovative contribution to the transformation of modern post-war painting. *Burst II* demonstrates a mature confidence and complete mastery of color and gesture, through which he is able to express universal, elemental compositions with visual élan. The luminous scarlet orb and tangled mass of black brushstrokes, suspended in dynamic symmetry, evoke the myriad dualities and dichotomies underlying Gottlieb's abstraction to produce a composition that radiates with vibrant energy. While conveying the artist's prodigious command of both gestural painting and color theory, the work resists classification with the "Action" or "Color Field" paintings of Gottlieb's contemporaries. Instead, *Burst II* enacts a captivating synthesis between these two modes of Abstract Expressionism, drawing the viewer into the volatile balance of Gottlieb's magnetic composition.

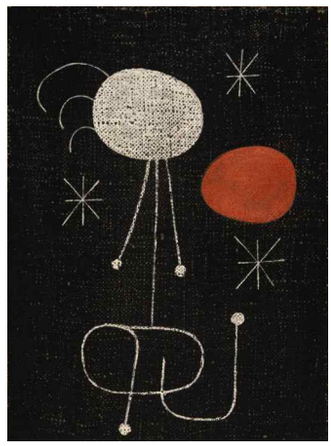
Standing before *Burst II*, with its graphic power and elemental force, the viewer cannot resist the hypnotic lure that radiates from the impossible tension between the two suspended forms. All sense of perspective and

horizon are eliminated, allowing the two juxtaposed forms, executed in Gottlieb's archetypal palette of red and black, to become the focus. The luminescent depth of the crimson sphere draws the viewer's gaze with a siren's call of saturated color; an ethereal halo encircles the orb in graduated tones as its aura seems to steep slowly into the monochrome ground. In fierce opposition, the gestural strokes of the black mass explode outward in a frenzy of kinetic energy and motion that expands beyond the borders of the canvas. In a departure from his previous works, in which the orb and mass are separated by an expanse of empty space, here they appear to encroach upon each other as though magnetically attracted, yet constantly held apart, met in the center by an explosion of expressive splatters. Lawrence Alloway, the preeminent art critic of the time, described Gottlieb's *Burst* paintings as "two forms, roughly equal in area, one above the other; they do not touch, but it feels as if they were bound together, as by planetary forces." (Lawrence Alloway, "Adolph Gottlieb and Abstract Painting," in Exh. Cat., Washington, D. C., Corcoran Gallery of Art (and travelling), *Adolph Gottlieb: A Retrospective*, 1981, pp. 57-58) By engaging these two polar bodies in contentious opposition, Gottlieb creates a composition that crackles with the scintillating possibility of sudden collapse.

Burst II revels in the infinite dichotomies of its structure: the opposition of stasis and motion, color and shadow, form and stroke, celestial and subterranean. The dramatic mass of black strokes is applied in an emotive, painterly manner reminiscent of the gestural expressionism of Jackson Pollock or Franz Kline. In contrast, the sublime color and soft, glowing halo of the red orb calls to mind the Color Field paintings of Helen Frankenthaler and Mark Rothko. While the two schools are often seen as mutually exclusive, Gottlieb combines them with a masterful grasp of multifaceted abstraction, skillfully playing them against each other to enhance the texture of the work. The artist's practice was also inspired by contemporaneous influences outside the artistic sphere. In the devastating aftermath of World War II and the gnawing threat of nuclear disaster throughout the Cold War, the *Burst* paintings and their conflicting images represented a powerful expression of the constant tension between West and East, peace and war, hope and fear, existence and destruction – elemental dichotomies placed into dynamic synchronicity within a single frame.

Gottlieb's fascination with the acute power of binaries was further inspired by the work of philosopher Carl Jung, the dominant psychoanalytic theorist of the age. By casting two such monumental masses in opposition, Gottlieb creates the visual equivalent to Jung's acclaimed theory of the ego and the unconscious: two mental selves, neither of which can exist without the other. Jungian theory identifies unresolved tension between these two conflicting forces, which must exist in precise balance, as neurosis. Gottlieb noted of his own work, "Subjective





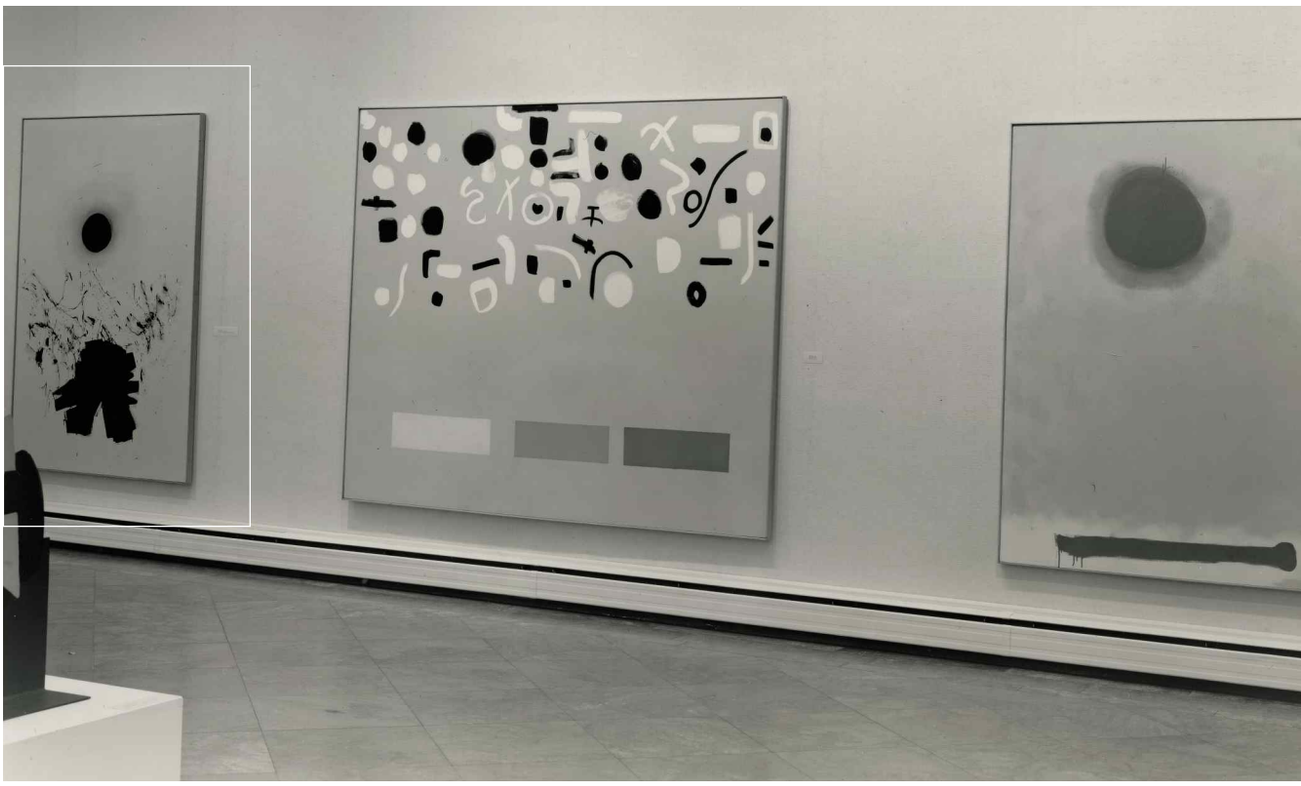
From above left:

Robert Motherwell, *Elegy to the Spanish Republic, No. 35*, 1954-58
Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY
Art © The Dedalus Foundation / Licensed by VAGA, New York, NY

Kazimir Malevich, *Suprematism*, 1915
Image © Russian State Museum, St. Petersburg, Russia / Scala / Art Resource, NY

Joan Miró, *Woman in Front of the Sun*, 1944
Image © The Philadelphia Museum of Art / Art Resource, NY
Art © 2018 Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris

Opposite: Adolph Gottlieb painting in his Chelsea studio in New York, 1962
Photo © Fred W. McDarrah / Getty Images
Art © Adolph and Esther Gottlieb Foundation / Licensed by VAGA, New York, NY



imagery is the area which I have been exploring... I reject the outer world... The subconscious has been my guiding factor in all my work. I deal with inner feeling." (*Ibid*., p. 49) Like Barnett Newman with his "zip," and Rothko with his floating bands, Gottlieb perfected his "burst," a crucial declaration of his artistic legacy.

The *Burst* series, which has come to be regarded as comprising some of the most psychologically complex and visually stimulating works of Abstract Expressionism, represents a dramatic breakthrough within Gottlieb's artistic oeuvre. Before this, Gottlieb had primarily explored themes of symbolism and mythology in his *Pictograph* and *Imaginary Landscape* series of the 1940s and early 1950s. In 1957, increasingly drawn to the exhilarating visual force of simple, monumental forms, Gottlieb began reducing his compositions to a radically simplified theme: a white background, emblazoned with a colored orb suspended above a dark, tangled mass. This format, to which he would return until the end of his life, came to represent the ultimate achievement of an artistic language that was at once infinitely universal and deeply personal, allowing the imagery to take on its own meaning in the eyes of the viewer: "I try, through colors, forms, and lines, to express intimate emotions... My paintings can represent an atomic bomb, a sun, or something else altogether: depending on the thinking of whoever is looking at it." (the artist quoted in Exh. Cat., Peggy Guggenheim Collection, Venice, *Adolph Gottlieb: A Retrospective*, 2011, p. 42)

The *Burst* paintings mark the fulfillment of Gottlieb's desire to resolve the eternal conflict of the psyche through his compositions, realizing his earlier statement, "I deal with inner feeling." In powerful, elemental forms, Gottlieb articulates the tension inherent to the natural world, uniting the binary poles of Abstract Expressionism in a single, balanced synthesis. Pulsating with visual and psychic electricity that defies the containment of a frame, *Burst II* represents the apotheosis of Gottlieb's career-long pursuit of this goal. As our eye meets the hovering glow of the crimson oculus, suspended above the dark chaos of frenzied streaks, we are drawn into a blissful balance between disparate forms, movements, and selves.

Above: The present work exhibited in *Adolph Gottlieb: A Retrospective*, Albright-Knox Art Gallery, 1982.
Image courtesy of Albright-Knox Art Gallery, Buffalo, New York
Art © Adolph and Esther Gottlieb Foundation / Licensed by VAGA, New York, NY

Opposite: The present work installed in the home of Delphine and Reed Krakoff, New York
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47

Alexander Calder

1898 - 1976

Double Arc and Sphere

wood, wire, rod and paint
32 by 11⅞ by 11⅝ in. 81.3 by 30.2 by 29.5 cm.
Executed *circa* 1932, this work is registered in the archives of the Calder Foundation, New York, under application number *A03743*.

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

PROVENANCE

The artist
Acquired by the present owner from the above in 1933

EXHIBITED

New York, Julien Levy Gallery, *Calder: Mobiles: Abstract Sculptures*, May - June 1932

Pittsfield, Berkshire Museum, *Modern Painting and Sculpture: Alexander Calder, George L.K. Morris, Calvert Coggeshall, Alma de Gersdorff Morgan*, August 1993, no. 25 or 26

Pittsfield, Berkshire Museum, *Alexander Calder*, August 1933, n.p.

New York, The Museum of Modern Art, *Alexander Calder*, September 1943 – January 1944, p. 57, no. 32 (text)

Cambridge, New Gallery, Charles Hayden Memorial Library, *Calder*, December 1950 - January 1951

São Paulo, Museu de Arte Moderna, *II Bienal do Museu de Arte Moderna de São Paulo*, December 1953 - February 1954, no. 12

New York, The Solomon R. Guggenheim Museum; Toronto, The Art Gallery of Toronto; Des Moines, Des Moines Art Center; Milwaukee, Milwaukee Art Center; St. Louis, Washington University Gallery of Art; and Paris, Musée national d'art moderne, *Alexander Calder: A Retrospective Exhibition*, November 1964 - January 1965, no. 130 (as *The Arc and the Quadrum*)

Pittsfield, Berkshire Museum, *Mobiles by Alexander Calder*, July 1966

Cincinnati, Taft Museum, *Alexander Calder: Early Works, c. 1927-1944*, December 1971 - January 1972, p. 8, illustrated

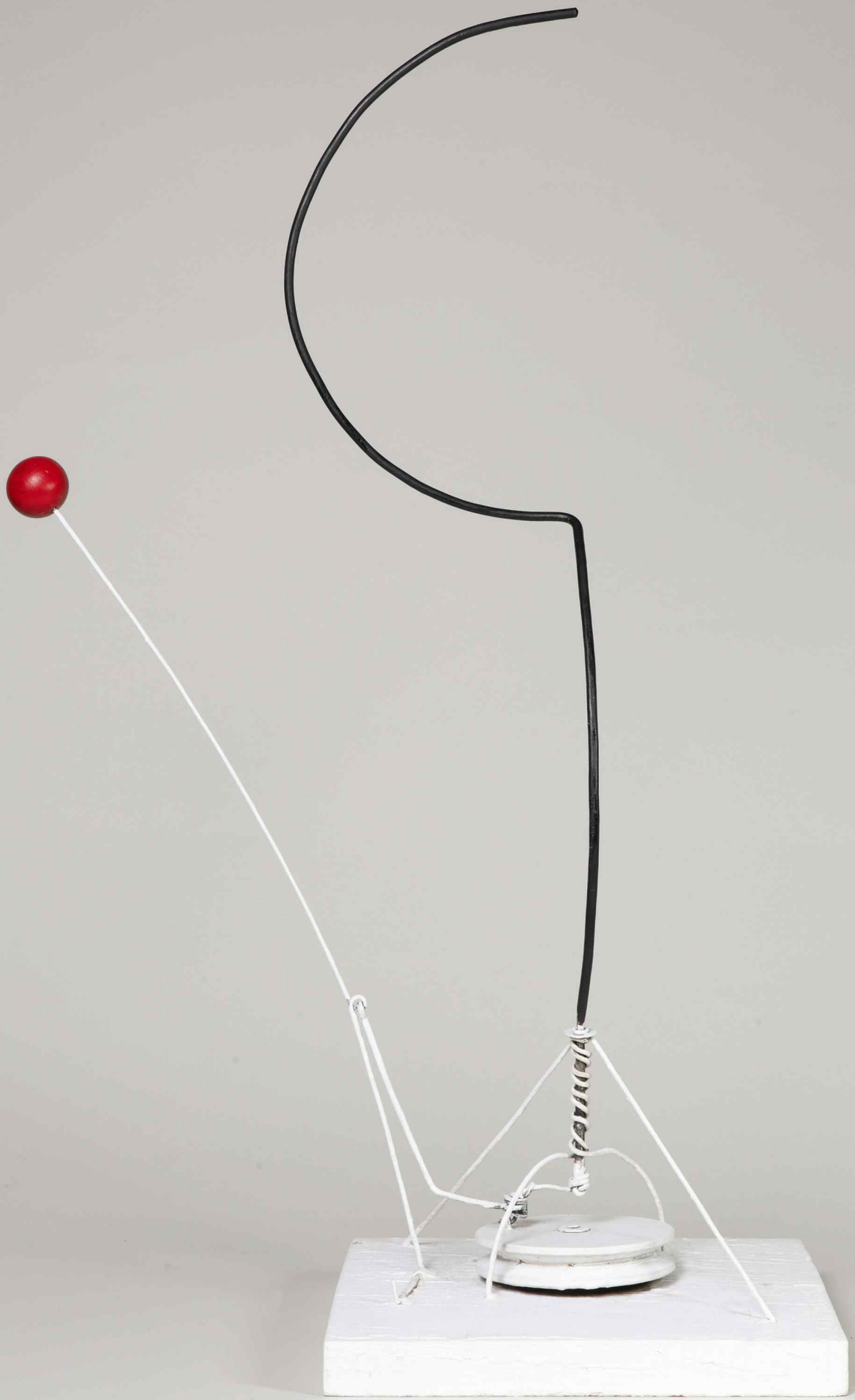
Chicago, Museum of Contemporary Art, *Alexander Calder: A Retrospective Exhibition, Work from 1925-1974*, October - December 1974

Munich, Haus der Kunst; and Zurich, Kunsthaus Zurich, *Calder*, May – November 1975, p. 52, no. 14 (text) (Zurich)

Turin, Palazzo a Vela, *Calder: Mostra retrospettiva*, July - September 1983, p. 85, no. 140, illustrated

Cambridge, Bakalar Sculpture Gallery, *Alexander Calder: Artist as Engineer*, January - April 1986, p. 2, illustrated

New York, Whitney Museum of American Art; and Paris, Centre Pompidou, Musée national d'art moderne, *Calder: The Paris Years 1926-1933*, October 2008 – July 2009, p. 25, no. 201, illustrated in color



LITERATURE

"Objects to Art Being Static, So He Keeps It in Motion," *New York World-Telegram*, June 11, 1932 (text)

Anatole Jakovski, "Alexandre Calder," *Cahiers d'Art*, vol. 8, no. 5-6, 1933, p. 244, illustrated

"Museums Acquire Calder's Art in Motion," *Art Digest*, vol. 32, November 1, 1934, p. 16, illustrated

H.H. Arnason, *Calder*, Princeton, 1966, p. 42 (text) (as *The Arc and the Quadrum*)

Bernice Winslow Mancewicz, *Alexander Calder: A Pictorial Essay*, Grand Rapids, 1969, p. 30 (text) (as *The Arc and the Quadrum*)

Wayne Anderson, *American Sculpture in Process: 1930/1970*, New York, 1975, p. 9, no. 6, illustrated (as *Motorized Mobile*)

Joan M. Marter, *Alexander Calder*, New York, 1991, p. 140, no. 93, illustrated

Paris/New York: 1908-1968, Paris, 1991, p. 523, illustrated

Exh. Cat., Milan, *Calder*, 1983, p. 85, no. 140, illustrated (as *The Arc and the Quadrant*)

Exh. Cat., Washington, D.C. (and travelling), *Alexander Calder: 1898 – 1976,* 1998, p. 72, illustrated, p. 339, illustrated (in installation at the Museum of Modern Art)

Exh. Cat., Tokyo, Japan Art and Culture Association, *Alexander Calder: Motion and Color*, 2000, p. 164, illustrated

Louise Anderson Allen, *A Bluestocking in Charleston: The Life and Career of Laura Bragg*, Columbia, 2001, p. 177 (as *The Arc and the Quadrant*)

Exh. Cat., Lodève, Musée de Lodève, *Calder, gouaches, sculptures, dessins, tapisseries*, 2003, p. 19, illustrated

Exh. Cat., Düsseldorf, Kunstsammlung Nordrhein-Westfalen, *Alexander Calder: Avant-Garde in Motiofn*, 2013, p. 86, illustrated

William F. Pinar, *The Worldliness of a Cosmopolitan Education: Passionate Lives in Public Service*, New York, 2009, p. 88 (as *The Arc and the Quadrant*)

Arnauld Pierre, *Calder: Mouvement et Réalité*, Paris, 2009, pp. 150-151, illustrated

Exh. Cat., Aachen, Ludwig Forumn, *Nancy Graves Project & Special Guests*, 2013, p. 161, illustrated

Alexander S. C. Rower, Ed., *Cahier's d'Art*, no. 1, 2015, p. 26, illustrated, p. 100, illustrated

Left: The present work exhibited in *Alexander Calder: Sculptures and Constructions* at The Museum of Modern Art, New York, 1943. Photographic Archive. The Museum of Modern Art Archives, New York.

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ALEXANDER CALDER

Double Arc and Sphere

PERFECTLY POISED IN A DYNAMIC DIALOGUE OF FORM, line, and motion, *Double Arc and Sphere* from *circa* 1932 is an exceptionally rare embodiment of Alexander Calder's revolutionary creative vision in its earliest and purest form. A historic exemplar of the artist's career-defining output of the early 1930s, the present work is one of a limited group of motorized sculptures the artist produced in these transformative years; the earliest iterations of Calder's career-long investigation of the modernist canon within three-dimensional space, it was these intricately mechanized constructions that first prompted Duchamp to describe Calder's sculptures as "mobiles." Testifying to their significance, examples of the early motorized sculptures are held in the collections of the Museum of Modern Art in New York, the Philadelphia Museum of Art, and Hirshhorn Museum and Sculpture Garden in Washington, D.C., amongst other prestigious institutions; indeed, in its juxtaposition of a single red sphere with a curved, S-shaped wire, the present work reprises the form of *Half–circle, Quarter-circle and Sphere*, a 1932 motorized sculpture in the collection of Whitney Museum of American Art in New York. Held in the collection of the Berkshire Museum of Art since 1933, *Double Arc and Sphere* has been included a number of seminal exhibitions of Calder's work, including the early survey of the artist's work at the Museum of Modern Art, New York in 1943-1944, the retrospective exhibition organized by The Solomon R. Guggenheim Museum in 1964-1965, and, most recently, the Whitney Museum of American Art's exploration of the artist's early output in their 2008-2009 exhibition *Calder: The Paris Years, 1926-1933* in New York. Presenting a highly sophisticated approach to the problem of abstract design in motion, *Double Arc and Sphere* represents Calder's liberation from

the static, figurative forms which had defined canonical sculpture, precipitating a fundamental shift in the development of sculpture in the Twentieth Century.

Emphatically testifying to Calder's exceptional technical dexterity, the early mechanized sculptures represent the culmination of the groundbreaking artistic experimentation that marked the artist's preceding and highly formative period in Paris. In his subjective, ingenious approach to mechanization, Calder went beyond the suggestion of motion and satirical machine-like structures in such Dada and Surrealist masterworks as Paul Klee's *Twittering Machine,* 1922 and Marchel Duchamp's *Nude Descending a Staircase,* 1912 and *The Bride Stripped Bare by her Bachelors, Even*, 1920; describing Calder's sculptural practice in his essay introducing the artist's 1931 show at Galerie Percier, renowned modernist Fernand Leger described: "Looking at these new works- transparent, objective, exact- I think of Satie, Mondrian, Marcel Duchamp, Brancusi, Arp- those unchallenged masters of unexpressed and silent beauty. Calder is of the same line." (Exh. Cat., Washington, D. C., National Gallery of Art, *Alexander Calder, 1898-1976*, 1998, p. 70)

Immediately following its execution, *Double Arc and Sphere* was included in a 1933 exhibition of Calder's work at The Berkshire Museum of Art; subsequently purchased by Berkshire Museum director Laura Bragg for the permanent collection, the present work was one of the very first Calder sculptures to be acquired by an institutional collection. Bragg, one of the first American museum directors to recognize Calder's genius, eloquently described the allure of the present work, reflecting: "They succeed in giving freshly creative form of motion devoid from representation, whether or not they are the introduction of a new art form, I am sure they have real significance. I watched with curiosity their effect upon the general public. People sit quietly before them, apparently stilled and quieted by something, perhaps merely by the rhythm of the movement, but we have found it easy to make a Sunday afternoon crowd understand 'abstract' motion where before they would be blank before an abstract painting." (Louise Anderson Allen, *A Bluestocking in Charleston: The Life and Career of Laura Bragg*, Columbia, 2001, p. 177) From a pivotal early moment in the artist's celebrated sculptural practice, *Double Arc and Sphere* is a definitive testament, not only to Alexander Calder's technical skill, imaginative genius and talent for dynamic formal compositions, but also his ability to breathe life into that which was previously inanimate.

Below: **Alexander Calder**, *Half-circle, Quarter-circle, and Sphere*, 1932
Image © Whitney Museum of American Art, New York;
Purchased, with funds from the Howard and Jean Lipman Foundation, Inc.
Art © 2018 Calder Foundation, New York / Artists Rights Society (ARS), New York

Opposite: Installation view of the exhibition, "*Alexander Calder: Sculptures and Constructions*." The Museum of Modern Art, New York. September 29, 1943 through January 16, 1944. Photographic Archive. The Museum of Modern Art Archives, New York.
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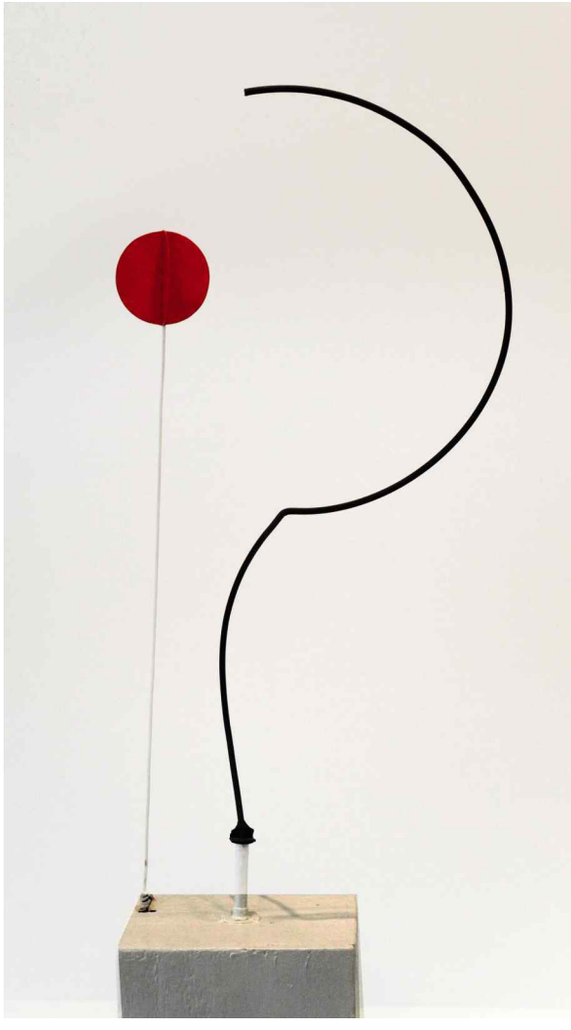


PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

48

Jesús Rafael Soto

1923 - 2005

Vibración blanca

signed on the reverse;
also signed on a label affixed to the reverse
painted wood with wire elements
39⅜ by 39⅜ in. 100 by 100 cm
Executed in 1959.

PROVENANCE

Oscar Ascanio, Caracas (acquired directly from the artist)
Galería Díaz Mancini, Caracas
Acquired from the above in 1994

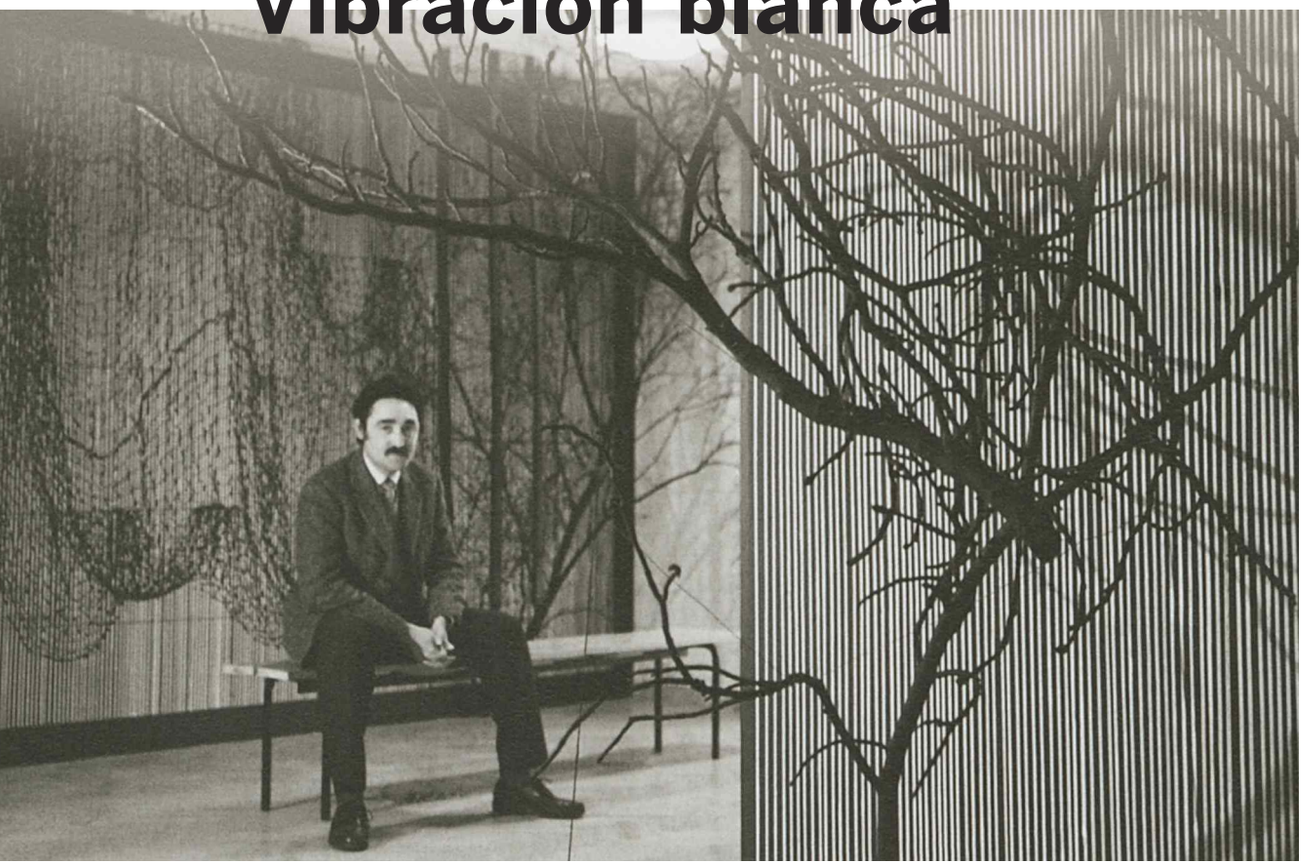
$ 600,000-800,000

"...so I thought of music, where the notes don't represent anything, but in fact constitute a system of unlimited relationships invented by man. In the same way, in order to achieve abstraction, I thought it was important to find a graphic system that would allow me to codify a reality rather than represent it."

Jesús Rafael Soto

JESÚS RAFAEL SOTO

Vibración blanca



BURSTING WITH SHIMMERING VIBRANCY, Jesús Rafael Soto's lyrical *Vibración blanca* from 1959 embodies the theoretical and physical foundations of his oeuvre. An early masterwork executed in Paris during the artist's "Baroque years"—an exhilarating but brief period extending from 1957 to 1962— *Vibración blanca* radiates with Informalist textures and gestural abstraction. As one of the most accomplished and largest paintings held in private hands, the work displays an unusually bright palette of isolated brushstrokes of primary red, yellow and blue pigment: colors meant to echo Mondrian's essential purity.

Having surpassed the confines of Neo-Plasticism, which Soto conceded as the only valid point of inception for significant and historical painting, he reaches a personal and original language, one influenced by music's relational structure, its codification of sound and temporality. In the late 1950s, Soto established a fractured relationship with space permanently activating energy through matter. Disappearing against a dizzying background of finally executed linearity, *Vibración blanca* dissolves itself into an optical effect. Deeply entrenched in the Kinetic mandate, it is a consummate example of visual dynamism and a triumph of dematerialization.

Heralded as a defining figure of the Latin American avant-garde, Soto's lifelong experimental practice is appropriately described by critic Pierre Restany as an "adventure of the real." (Pierre Restany, *Les Nouveaux Realistes*, Paris: Planete, 1968, 204) While not officially aligned with any specific group, Soto was most notably involved with two distinct and formidable art movements: the Nouveaux Realistes in Paris led by his friend Yves Klein and the Düsseldorf-based Group Zero founded by Heinz Mack and Otto Piene. Addressing the possibility of a new and transcendental beginning directed by a revolutionary and unanimous exploration of recyclable materials whose elemental (and real) function was equally reimagined; both groups realigned the role of creativity and destruction as parallel equations.

Other outstanding examples from the *Vibración* series are found in The Solomon R. Guggenheim Museum, New York, The Museum of Modern Art, New York, Museum of Fine Arts, Houston, Tate London, Colección Patricia Phelps de Cisneros, Colección Mercantil, Colección Fundación Museo de Arte Moderno Jesús Soto, Ciudad Bolivar, Venezuela.

Above: Jesús Rafael Soto with mural installation at the exhibition *Bewogen Beweging*, Stedelijk Museum, Amsterdam, 1961

PROPERTY FROM AN IMPORTANT
PRIVATE EUROPEAN COLLECTION

49

Andy Warhol

1928 - 1987

Two Dollar Bills (Back)
(40 Two Dollar Bills in Green)

signed and dated *62* on the reverse
silkscreen ink and pencil on canvas
83 by 19 in. 210.8 by 48.3 cm.

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

PROVENANCE

Stable Gallery, New York
Alan Gloh, New York
Blum Helman Gallery, New York
Sotheby's, New York, May 2, 1989, Lot 58
Thomas Ammann Fine Art, Zurich
Daros Collection, Switzerland
Galerie Bruno Bischofberger, Zurich
Acquired by the present owner from the above in 2012

EXHIBITED

New York, Vrej Baghoomian, Inc., *Andy Warhol*, April 1988, n.p., no. 25 (text)

Zurich, Daros Collection, *Warhol, Polke, Richter: In the Power of Painting 1,* May - September 2001, p. 47, illustrated

Biel, Pavillion of the Swiss National Bank, *Money and Value – The Last Taboo,* May - October 2002, p. 121, illustrated and pp. 159, 166 and 170, illustrated in color (in installation)

Columbus, Wexner Center of Modern Arts, *Andy Warhol: Other Voices, Other Rooms*, September 2008 - February 2009, n.p., illustrated in color

Basel, Kunstmuseum Basel, *Andy Warhol: The Early Sixties: Paintings and Drawings 1961-1964,* September 2010 - January 2011, p. 129, no. 23, illustrated in color

LITERATURE

Rainer Crone, *Andy Warhol*, London, 1970, p. 307, no. 543 (text)

Rainer Crone, *Das Bildnerische Werk: Andy Warhols*, Berlin, 1976, p. 386, no. 894 (text)

Exh. Cat., Paris, Musée de la Poste, *Les Couleurs de l'Argent*, 1991, p. 138, illustrated in color

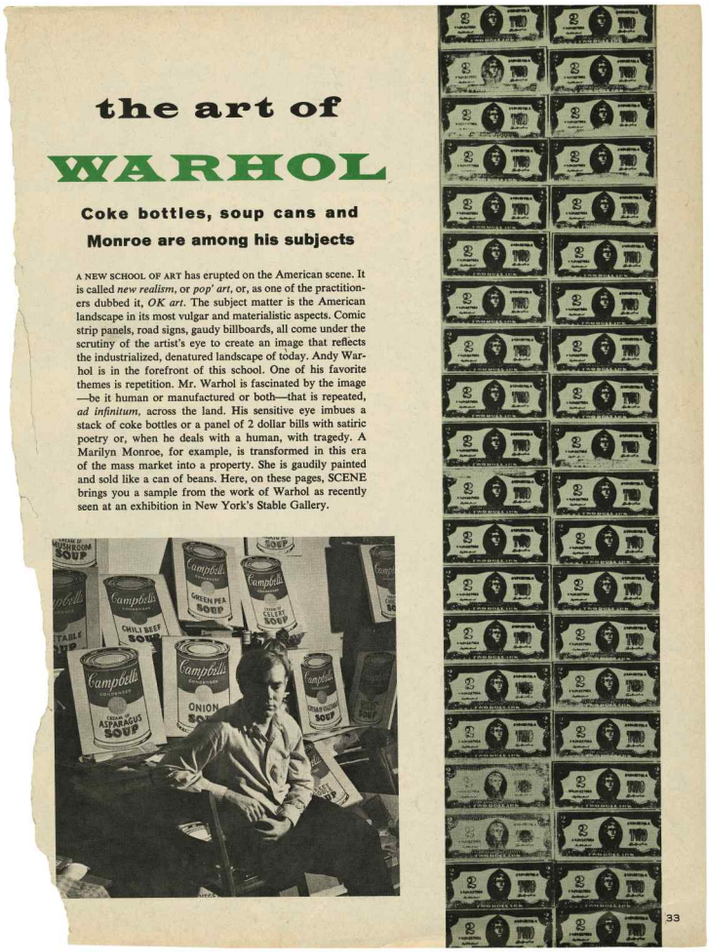
Georg Frei and Neil Printz, Eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1961-1963, Volume 1,* New York, 2002, p. 136, no. 132, illustrated in color

María Belén Sáenz de Ibarra, "Face to Face," *Art Nexus* 7, 2008, p. 60, no. 69 (text)

Exh. Cat., Bogotá, Museo de Arte del Banco de la Repúlica (and travelling), *Andy Warhol: Mr. America,* 2009, p. 34, illustrated in color

ANDY WARHOL

Two Dollar Bills (Back) (40 Two Dollar Bills in Green)



Left: *Page from Scene (April 1963)*, 1963
Image © The Andy Warhol Museum, Pittsburgh
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Opposite from left:

Andy Warhol, *200 One Dollar Bills*, 1962
Private Collection
Art © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London

Andy Warhol, *192 One Dollar Bills*, 1962 Staatliche Museen zu Berlin Nationalgalerie, Berlin
Art © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London

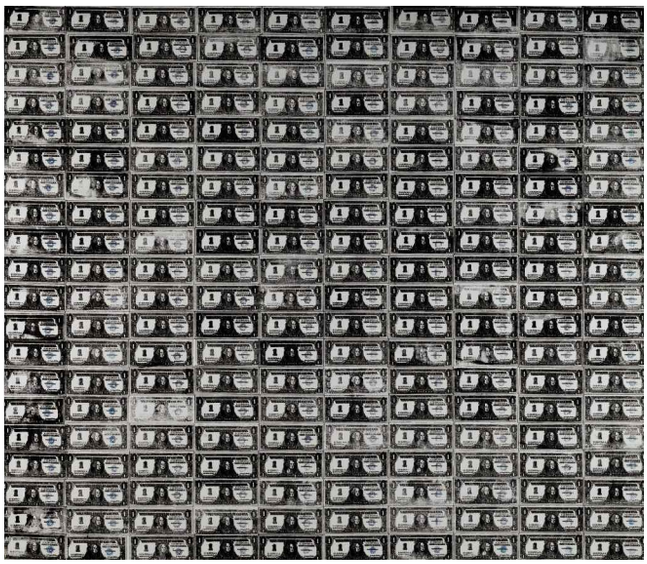
Andy Warhol, *Two Dollar Bills (Front and Rear) [80 Two Dollar Bills (Front and Rear)]*, 1962 Museum Ludwig, Cologne
Art © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London

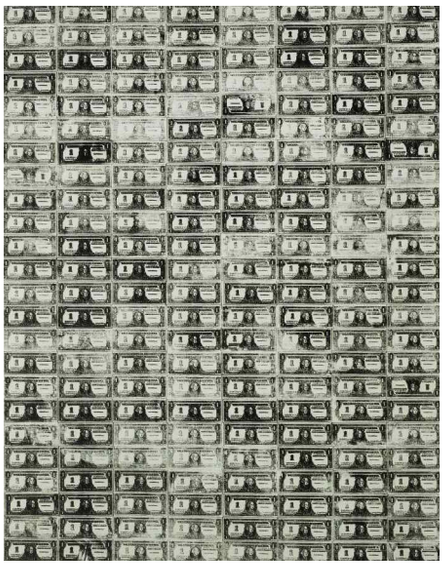
AN ICONIC WORK FROM THE ARTIST'S FIRST, PIONEERING FORAY into the medium of silkscreen painting, *Two Dollar Bills (Back) (40 Two Dollar Bills in Green)* from 1962 encapsulates the extraordinary ability to appropriate, subvert, and reinvent the motifs of consumer culture which defines the inimitable Pop vernacular of Andy Warhol. Executed in two columns of eye-popping green, the mechanical seriality of the present work evokes the quotidian process by which printed money is mass-produced in American mints every day; simultaneously, in his rote repetition of this familiar form, each bill subtly variegated with painterly specificity, Warhol elevates the American two-dollar bill to stand alongside Coca-Cola bottles, Campbell's soup cans, and Brillo boxes in his revered pantheon of iconic Pop art symbols. A superb example from Warhol's 1962 series of *Dollar Bill* silkscreen paintings, *Two Dollar Bills (Back) (40 Two Dollar Bills in Green)* is one of only ten works from the limited group executed in serial format, the remainder of which are housed in a number of the world's most esteemed public and private collections; within this rarified group, the present work is the sole example to depict only the reverse of the American two-dollar bill, Warhol's personal favorite. An artist

who would become known for his inspired use of image repetition as a thematic device, *Two Dollar Bills (Back) (40 Two Dollar Bills in Green)* endures, not as one of the artist's first serial masterworks, but as a magnificent exemplification of Warhol's pioneering investigation of the universal legibility and semiotic power of cultural icons that comprise everyday life.

To compose *Two Dollar Bills (Back) (40 Two Dollar Bills in Green)*, Warhol arranged twenty two-dollar bills in two precise rows, both shown in reverse, to create an exquisite, slim-line portrait format. Within the familiar pantheon of American currency, Warhol placed a particularly high premium upon the image of the two-dollar bill; fascinated by the pictorial scheme of these rare bills, he would frequently visit New York banks to stock up, reveling in the intricate beauty of their unique design. Indeed, Arthur C. Danto recounts that a significant cache of two-dollar bills was found in Warhol's apartment after his death, testifying both to the artist's fondness for the this particular item of currency and to his unique mania to collect. In concordance with comparative rarity of two-dollar bill in circulation, and evoking the lucky status they were subsequently accorded, Warhol created only four large-scale two-dollar bill works, including, *Two Dollar Bills (Fronts)(40 Two Dollar Bills in Red),* in the Froehlich Collection, Stuttgart, and *Forty Two Dollar Bills (Fronts and Backs),* and *Two Dollar Bills (Front and Rear)[80 Two Dollar Bills (Front and Rear)],* in the collection of the Museum Ludwig, Cologne, in addition to the present work.

Alongside the other monumental works in the artist's limited 1962 *Dollar Bills* series, *Two Dollar Bills (Back) (40 Two Dollar Bills in Green)* stands as the ultimate manifestation of perhaps the most salient inquiry in Pop Art history: the relationship between art and commerce. With this series, Warhol wholly revolutionized American art with his pioneering use of the commercial silkscreen technique, de-personalizing the production of his oeuvre in wry mimicry of the overabundant prosperity of Post-War America. Responding to the consumer-driven culture which defined the era, Warhol sought a technique that would eradicate traces of the artist's hand, mirroring the distance and alienation that was proliferating in the modern world around him. Rather fittingly, and with typical Warholian irony, the subject matter chosen for this momentous shift in practice was the ultimate serial





THE UNITED STATES OF AMERICA
TWO
MONTICELLO
TWO DOLLARS

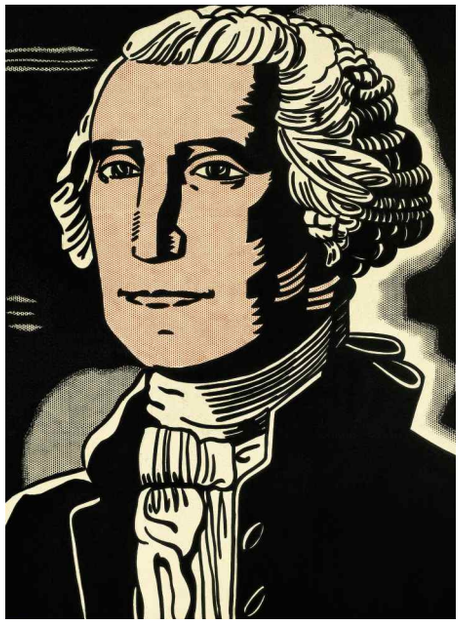


image and symbol of commerce – the mass-printed dollar bill. While various anecdotes as to who inspired Warhol to elevate the humble dollar bill have become mythologized within the annals of art history, one account in particular speaks to the origin of *Two Dollar Bills (Back) (40 Two Dollar Bills in Green)*; as told by Eleanor Ward, a prominent New York art dealer and friend of Warhol's, the inspiration for the stories came from her promise of a solo show at her celebrated Stable Gallery if, and only if, Andy should paint a portrait of her lucky two-dollar bill. In typical fashion, however, when asked to reveal the impetus behind the series, Warhol wryly remarked: "I just paint things I always thought were beautiful, things you use every day and never think about. I'm working on soups and I've been doing some paintings of money. I just do it because I like it." (Andy Warhol quoted in: David Bourdon, *Warhol,* New York, 1995, p. 90) Indeed, Warhol often commented on the beauty of the dollar bill itself: "American money is very well-designed, really. I like it better than any other kind of money." (Andy Warhol, *The Philosophy of Andy Warhol: From A to B and Back Again*, New York 1975, p. 137) Created at the very crux of the artist's transition from commercial illustration to the realm of fine art, *Two Dollar Bills (Back) (40 Two Dollar Bills in Green)* is emblematic, not only of Warhol's career-long investigation of commercialism within the art world, but also of his unique, utterly Pop exploration of the universal semiotic power of cultural signs, icons, and objects that comprise everyday life.

Above left: **Roy Lichtenstein**, *George Washington*, 1962
Private Collection. Art © Estate of Roy Lichtenstein

Above right: **Jasper Johns**, *Three Flags*, 1958
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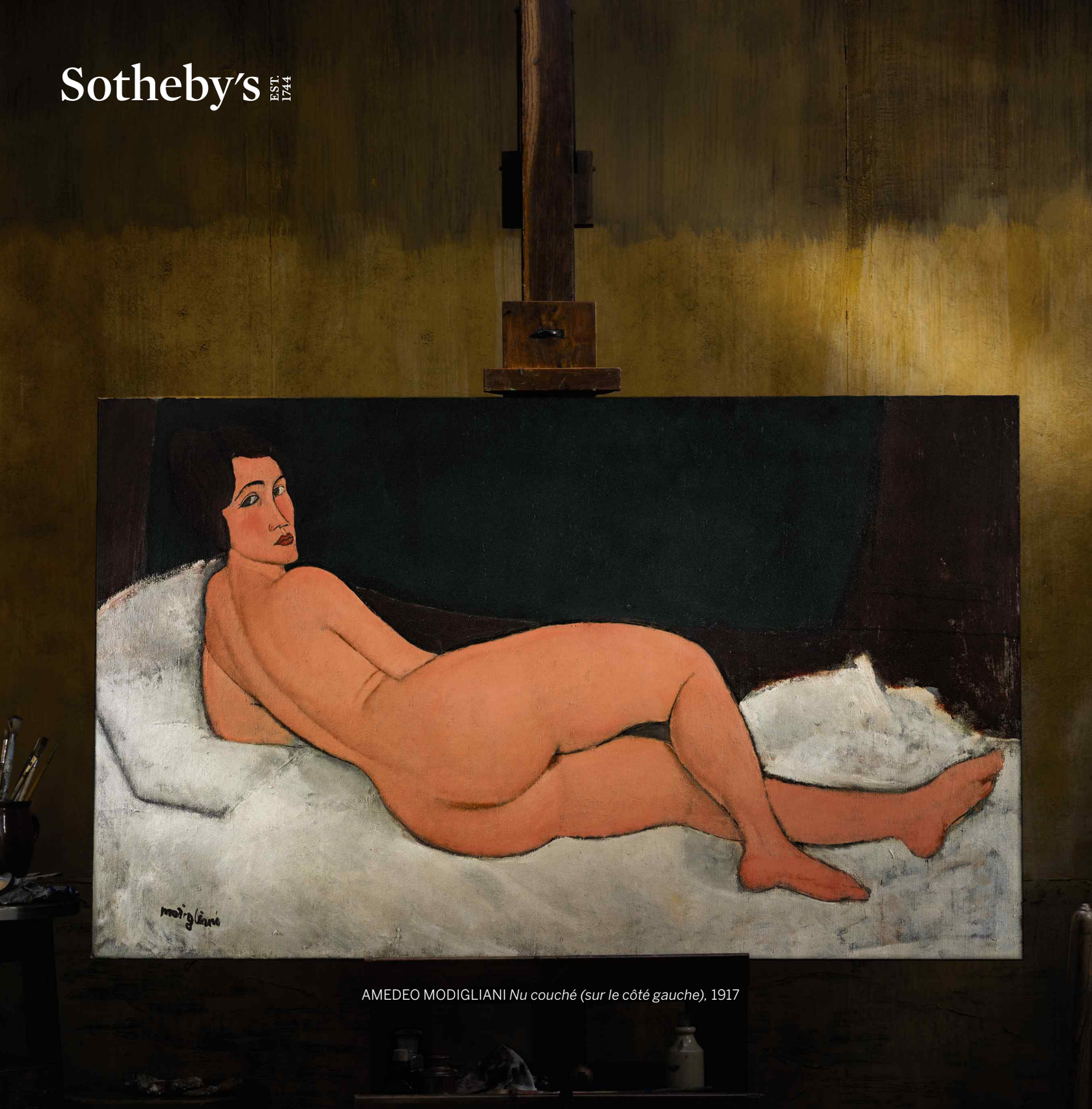

AMEDEO MODIGLIANI *Nu couché (sur le côté gauche)*, 1917

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Collectors gather here.

An Exceptional Ensemble by Jean Royère from a Private European Collection

The Important Design Auction is led by an extraordinary six-piece suite by Jean Royère that represents one of the most important historic commissions by the artist to appear at auction. Executed in 1958 for the Dumont Family, this suite comprises a pair of "Ours Polaire" armchairs and sofa, an "Etoile" sideboard, and "Etoile" dining table, and "Etoile" low table and a set of six dining chairs, all to be offered this May.

JEAN ROYÈRE

"Ours Polaire" Sofa
circa 1958
Estimate: $350,000–500,000

Pair of "Ours Polaire" Armchairs
circa 1958
Estimate: $350,000–500,000

Six Dining Chairs
circa 1958
Estimate: $40,000–60,000

"Etoile" Sideboard
circa 1958
Estimate: $200,000–300,000

"Etoile" Dining Table
circa 1958
Estimate: $100,000–150,000

"Etoile" Low Table
circa 1958
Estimate: $100,000–150,000

Important Design
Auction New York 24 May 2018

Viewing 19–22 May

1334 YORK AVENUE, NEW YORK, NY 10021
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Property from a
Private European Collection

FRANÇOIS-XAVIER LALANNE
"Sauterelle" Bar, 1970
Estimate $800,000–1,200,000

Important Design

Auction New York 24 May 2018

Viewing 19–22 May

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JEAN DUBUFFET
Portrait d'Homme Moustachu
Façon Carton-Pâte, 1946
Estimate upon request

Contemporary Art

Auction Paris 6 & 7 June 2018

Viewing 1 – 6 June

76 RUE DU FAUBOURG SAINT-HONORÉ, 75008 PARIS

ENQUIRIES +33 (0)1 53 05 52 71 GUILLAUME.MALLECOT@SOTHEBYS.COM

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ANDY WARHOL. *$(4)*, 1982

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CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

1. As Is Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings, regardless of the cause.

2. Inspection Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

3. Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including $300,000, 20% of any amount in excess of $300,000 up to and including $3,000,000, and 12.9% of any amount in excess of $3,000,000.

4. Withdrawal We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

5. Per Lot Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

6. Bidding We reserve the right to reject any bid. The highest bidder acknowledged by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

7. Online Bids via BIDnow or other Online Platforms: Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

8. Bids Below Reserve If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

9. Purchaser's Responsibility Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

10. Reserve All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. Tax Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. Export and Permits It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. Governing Law and Jurisdiction These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. Packing and Shipping We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. Limitation of Liability In no event will the aggregate liability of Sotheby's and the consignor to a purchaser exceed the purchase price actually paid.

16. Data Protection Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the BOLD or CAPITALIZED type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All saleroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

□ Reserves
Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

○ Guaranteed Property
The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

△ Property in which Sotheby's has an Ownership Interest
Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

∋ Irrevocable Bids
Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

⊻ Interested Parties
Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

◉ Restricted Materials
Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

∏ Monumental
Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

♧ Premium Lot
In order to bid on "Premium Lots" (♧ in print catalogue or ✧ in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US $10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed $50,000 per sale. Payment by credit card may be made (a) online at https://www.sothebys.com/en/invoice-payment.html, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery
Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries
You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph
If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home
Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax
Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices.

In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required to Collect Sales Tax Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

IMPORTANT NOTICES

Property Collection As of March 19, 2018, property that is sold, has bought in, or is to be returned to the consignor will be moved to our temporary offsite location at Crozier Fine Arts at One Star Ledger Plaza, 69 Court Street, Newark, NJ (SLP Warehouse). Certain items of property, including jewelry, watches, silver, works on panel and items valued $10 million or more will remain at 1334 York Avenue. All other property will be moved to our temporary offsite location on the day the applicable sale concludes and is available for pickup after two business days. Invoices and statements will indicate your property's location.

Property Payment All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

Collection & Shipping The SLP Warehouse requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +1 212 606 7444 or USPostSaleServices@sothebys.com.

For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to billsoflading@sothebys.com and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com to start your collection process.

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Back Cover: Lot 21, David Hockney, *Pacific Coast Highway and Santa Monica* (detail)
Art © David Hockney

Front Flap: Lot 18, Richard Diebenkorn, *Ocean Park #55* (detail)
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Back Flap: Lot 21, David Hockney, *Pacific Coast Highway and Santa Monica* (detail)
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