

An abstract painting featuring a vibrant rainbow arching across the center. Below the rainbow is a dark blue balcony railing with vertical balusters. The background is a mix of green and yellow brushstrokes, suggesting foliage. At the top, there are dark blue diagonal strokes. On the left, there are red vertical strokes and a white grid-like structure. A thick pink vertical stroke runs down the right side of the painting.

CONTEMPORARY ART MORNING AUCTION

NEW YORK 17 MAY 2019

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DETAIL OF LOT 114







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1962

CONTEMPORARY ART MORNING AUCTION

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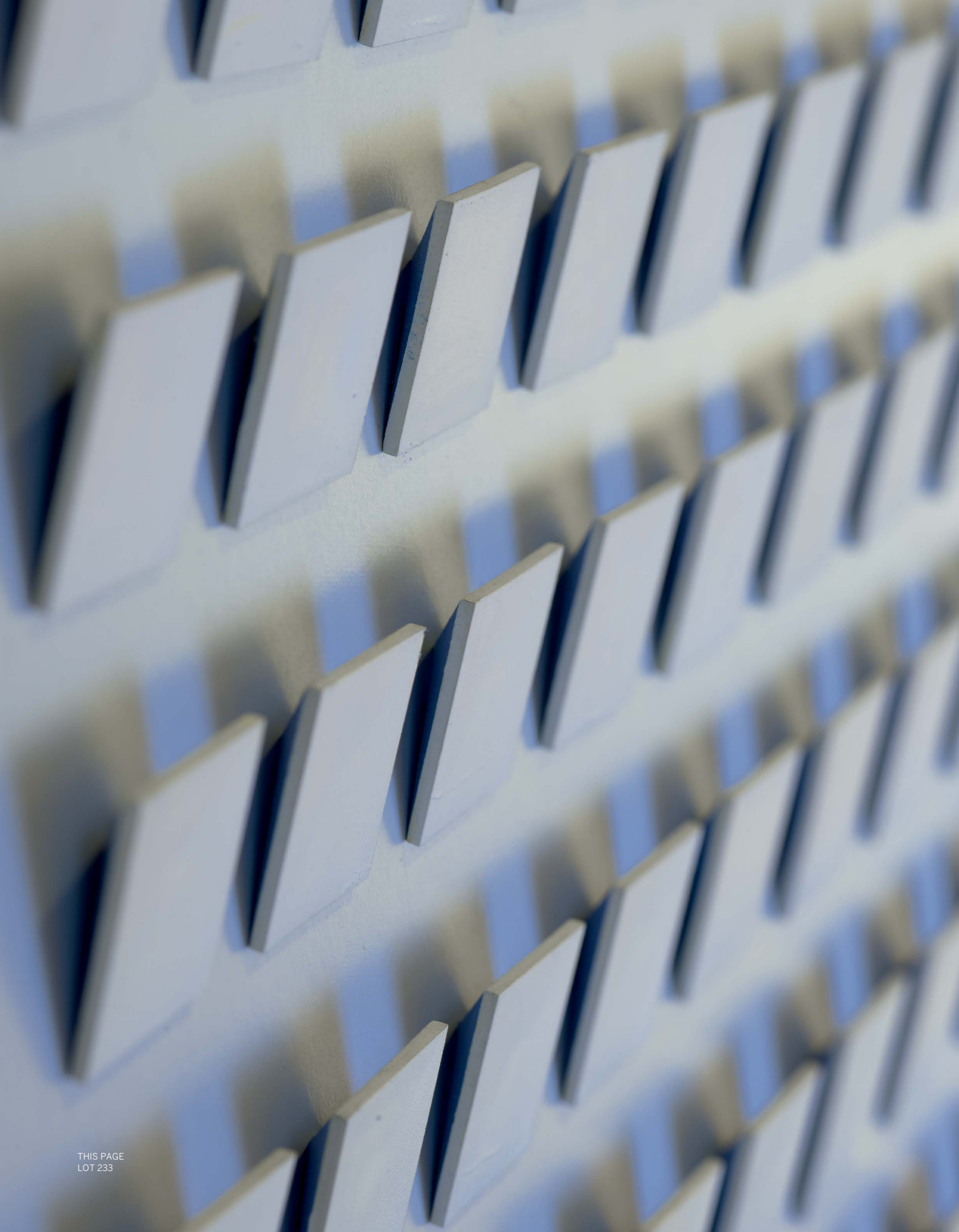
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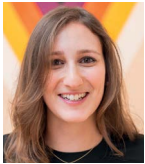




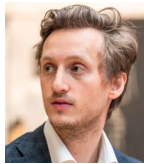




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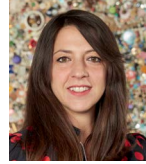
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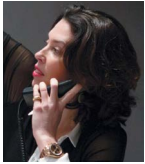
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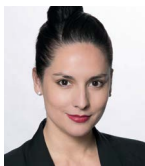
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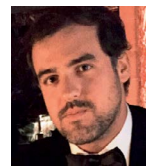
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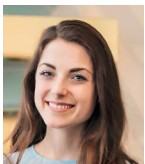
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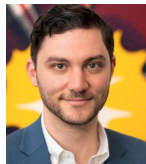
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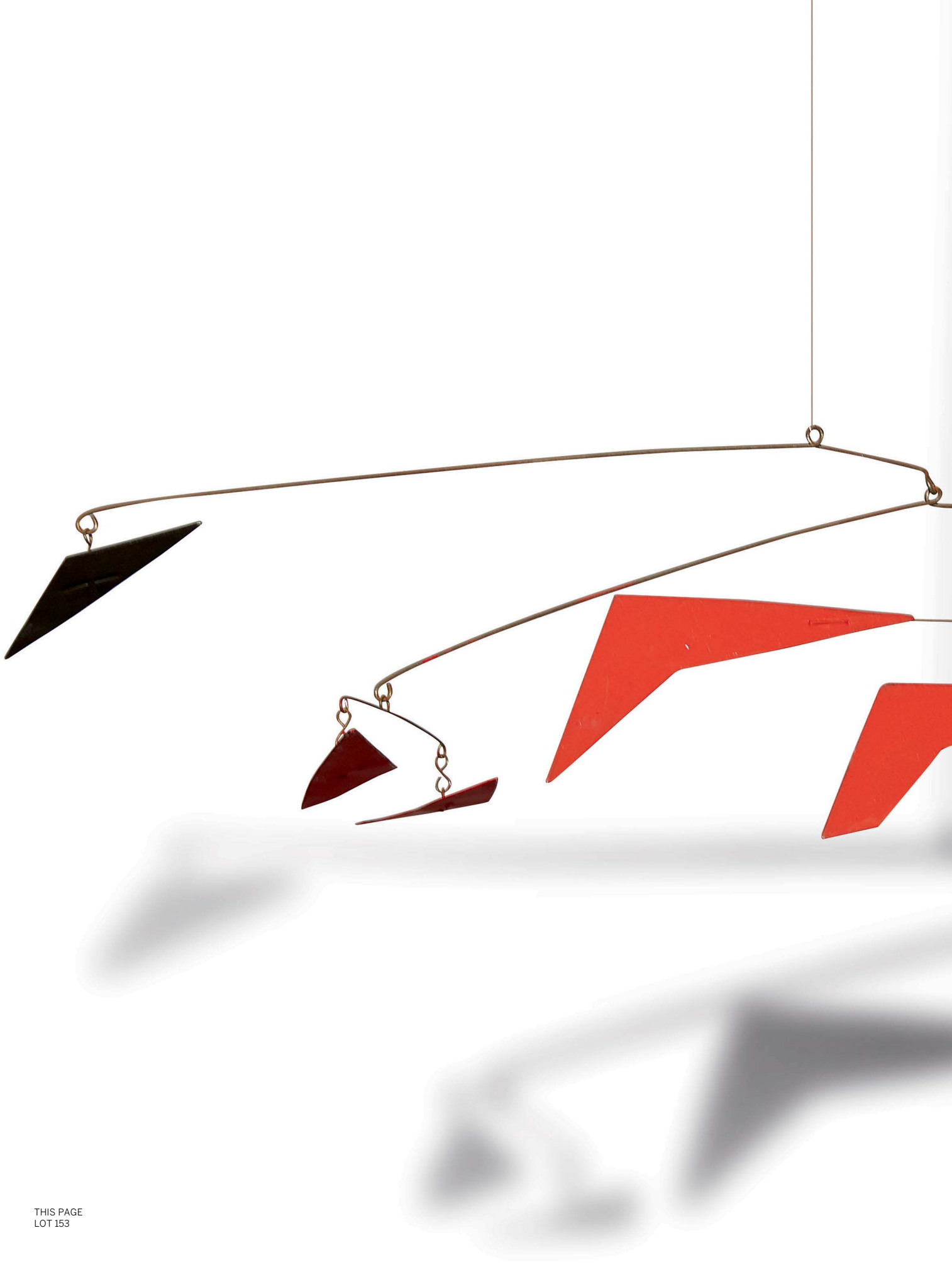
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CONTEMPORARY ART MORNING AUCTION

NEW YORK
FRIDAY
17 MAY 2019
10 AM

LOTS 101-281

PROPERTY FROM THE MARY AND JEFF SIMPSON
COLLECTION

JOAN MITCHELL

1925 - 1992

Untitled

crayon, pastel and wash on paper
24 by 17½ in. 61 by 44.5 cm.
Executed in 1991.

PROVENANCE

Estate of the artist
The Joan Mitchell Foundation, New York
Cheim & Read, New York
Acquired from the above by the present owner
in 2015

LITERATURE

Exh. Cat., Berlin, Galerie Max Hetzler, *Joan Mitchell*, 2014, p. 38, illustrated in color

\$ 120,000-180,000

“In the many pastels that Mitchell did in 1991...the drawings are a ceaseless whirlwind of harsh and tender lines, both visceral and visual. For her, art wasn't confined to looking; it wasn't about transcendence or revelation, but about the nature of being in the world. That is why in these last works ecstasy and premonition embrace in every ethereal cloud, in every tangled and twisting line, in every clash of red and blue. That is why her lines and colors hug and collide, and why the light seems both velvety and unsympathetic.”

John Yau in Exh. Cat., New York, Cheim & Read, *Joan Mitchell: Works on Paper 1956-1992*, 2007, n.p.



PROPERTY FROM THE MARY AND JEFF SIMPSON
COLLECTION

JOAN MITCHELL

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Untitled

crayon, pastel and wash on paper
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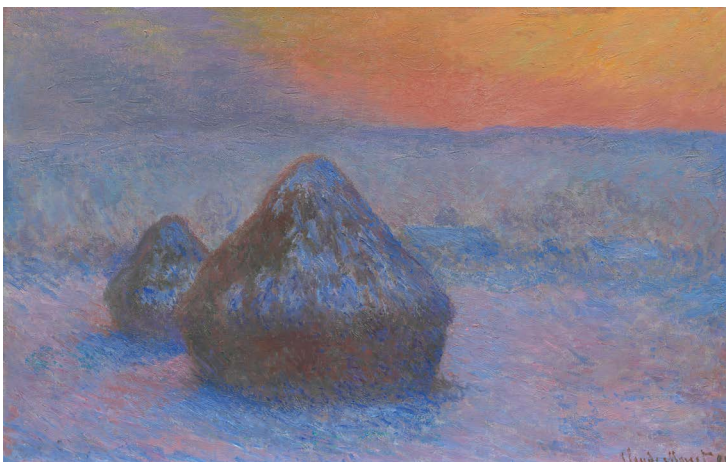
PROVENANCE

Estate of the artist
The Joan Mitchell Foundation, New York
Cheim & Read, New York
Acquired from the above by the present owner
in 2015

\$ 120,000-180,000

“Like most of Mitchell’s art since the early 1960s, these pastels are informed, but not representationally formed, by nature. They give body to memories of deep visual and emotional sensations cued by her responses to nature. More often than not, her variegated strokes of unbroken color and energy reflect, in some way, the light and vegetation of her garden in Vétheuil, with its view of the Seine and the surrounding fields. But they might occasionally call to the more sizzling clarities of Cézanne’s Provence or to the landscape of Mitchell’s childhood.”

Klaus Kertess in Exh. Cat., New York, Robert Miller Gallery, *Joan Mitchell: Pastel*, 1992, n.p.



Claude Monet, *Stacks of Wheat (Sunset, Snow Effect)*, 1890-91
Image © The Art Institute of Chicago / Art Resource, NY



103

ALMA THOMAS

1891 - 1978

Azaleas

signed and dated 69; signed, titled and dated
69 on a backing board affixed to the reverse
acrylic on canvas
23½ by 31½ in. 59.7 by 80 cm.

\$ 400,000-600,000

PROVENANCE

Private Collection, Washington, D.C. (gift of
the artist)

Thence by descent to the present owner

EXHIBITED

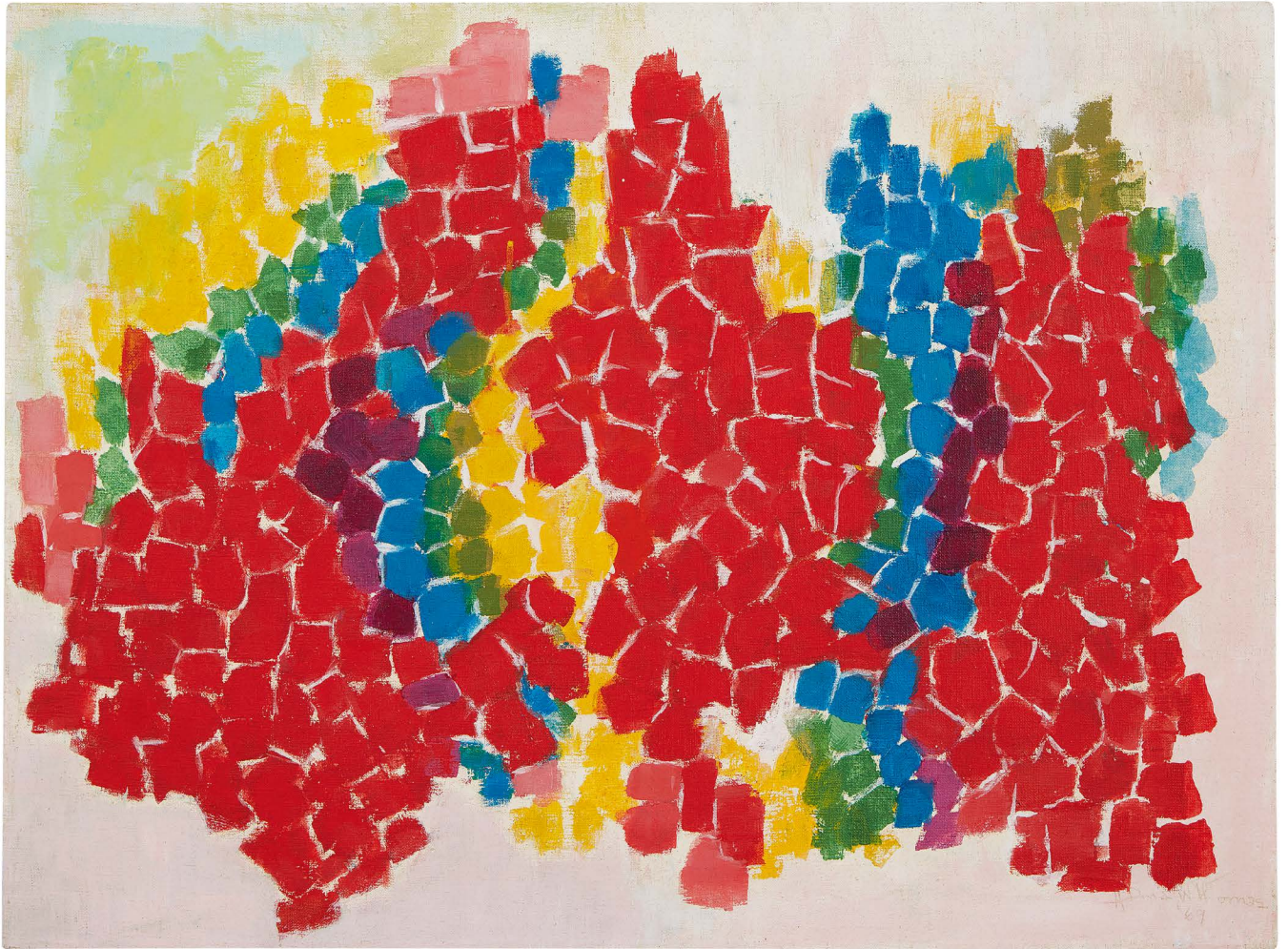
Fort Wayne Museum of Art; Tampa Museum
of Art; Trenton, New Jersey State Museum;
Washington, D.C., Anacostia Community
Museum Smithsonian Institution; Columbus
Museum, *Alma W. Thomas: A Retrospective
of the Paintings*, September 1998 - January
2000, pl. 24, p. 95, illustrated in color and
illustrated in color on the front cover

LITERATURE

Exh. Cat., Harlem, The Studio Museum
(and traveling), *Alma Thomas*, 2016, p. 223,
illustrated in color

“Through color, I have sought to concentrate on beauty and
happiness, rather than on man’s inhumanity to man.”

Alma Thomas



ALMA THOMAS

AZALEAS

Azaleas from 1969 is a prime encapsulation of Alma Thomas' exuberance as she thrived in a milieu that was distinguished by social reform, educational development and pure artistic expression. She continuously pursued aesthetic beauty both as a teacher and within her own creative artistry. This culminated with a late in life, meteoric rise to popularity that was punctuated by two major solo exhibitions at the Corcoran Gallery of Art in Washington, D.C. in 1972 and, most notably, the Whitney Museum of American Art in New York (also in 1972) where she was the first African American woman to receive a solo exhibition in the museum's history. Two decades after Thomas' passing, the Fort Wayne Museum of Art organized the first traveling retrospective of Thomas' work for which *Azaleas* was selected to be prominently featured as the front cover of the exhibition catalogue. The 53

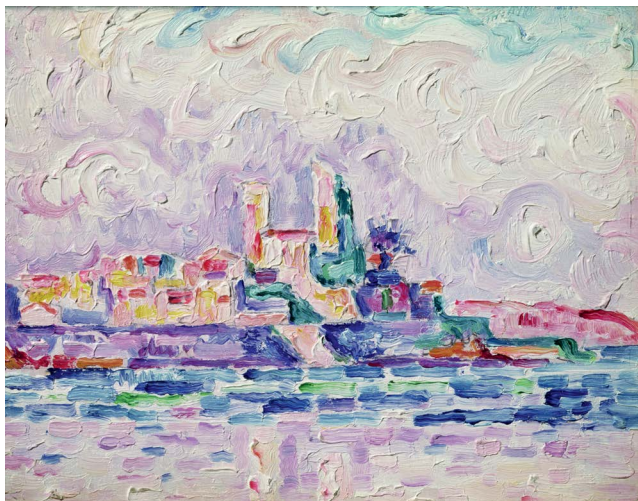
works included in the show exuberantly traced the progression of her oeuvre and herald the present *Azaleas* as one of, if not the most, important works in the artist's long career. More recently, Alma Thomas' *Ressurrection* from 1966 was acquired by the White House Historical Association and is celebrated as the first work by a female African-American artist to enter the esteemed permanent collection, marking a shift in the art historical narrative.

Azaleas brilliantly captures the intimacy of Thomas' gesture, the kaleidoscopic vivacity of her brushstroke, and the way in which her abstraction hints at the vast natural world that inspired her for over 86 years. Thomas' distinctive fusion of vibrant color, dense paint application and energetic patterns remains as remarkable today as it was during her remarkable lifetime. *Azaleas* is from the pinnacle of Thomas' evolution and



Alma Thomas in her Washington, D.C., Studio with the present work (left)

Image courtesy The Columbus Museum of Art, Georgia © Archives of American Art, Smithsonian Institution, Washington, D.C.



Paul Signac, *Antibes (study)*, 1918-19
Image © Private Collection / Bridgeman Images



Morris Louis, *Para VI*, 1959, Private Collection.
Image © The Morris Louis Trust / Art Resource, NY
Art © 2019 MICA, Rights administered by Artists Rights Society (ARS), New York

marks the moment she discovered her true personal style that exploded upon traditional Abstract Expressionist and Washington Color School practices through experimentations with abstraction, color, line and pattern. As explained by Barbara Gold, "[Thomas's canvases are] amazingly perceptive about color and organization...she paints with verve, an unjaundiced eye, a freedom that is given to few" (Barbara Gold in Exh. Cat, Fort Wayne Museum of Art (and traveling), *Alma W. Thomas: A Retrospective of the Paintings*, 1998, p. 39). *Azaleas* is composed of bright poppy red, royal blue, sunny yellow and Day-Glo highlights as seen in nature on a sunny day. Unlike Thomas' striped, Gene Davis-like works, and circular, Kenneth Noland-inspired works, the present example embodies the natural world that so vividly inspired her oeuvre. Thomas lived in the same house on Fifteenth Street in Washington, D.C. until her death in 1978 and wrote of her home: "I discovered that it was the light glittering through a holly tree near the bay window of my home that attracted my fancy...the colors are the children of light and the light reveals to us the spirit and living soul of the world." (Alma Thomas quoted *Ibid.*, p. 40). *Azaleas* sweeps across the canvas as if the brightly colored azalea flowers are dancing in the wind amidst

kaleidoscopic hints of lush green foliage and stained-glass pink, purple, red, and yellow petals.

Alma Thomas was born in 1891 in Columbus, Georgia. She moved as a teenager to Washington, D.C. with her parents and three sisters, seeking respite from racial violence in the Deep South and stronger educational opportunities. Thomas studied at Howard University, the nation's leading historically black institution, where she was the first to graduate with a Bachelor's degree in Fine Art thanks to the mentorship of Professor James V. Herring, who remained a guiding light throughout her career. Following graduation, Thomas went on to teach art for thirty-five years at Shaw Junior High School in Washington, D.C.'s public school system. When she was not teaching in the classroom, Thomas devoted her spare time to earning her masters degree from Columbia University while simultaneously mentoring students. She worked to cultivate their appreciation for the arts by fostering in them an awareness of their artistic and cultural heritage. Sam Gilliam recalls Thomas's appreciation for works seen with students in Washington, D.C.'s Phillips Collection saying, "Alma was different; she responded to the Rothkos, the Louises, the Noland. It was extraordinary" (Sam Gilliam

in *Ibid.*, p. 38). This appreciation for her fellow artists and her brave quest to create a body of works that were all her own ultimately drove Thomas to establish her own place within the history of art.

Following decades as an educator, Thomas shifted her focus to foster her own career as an artist and became one of the most celebrated African-American female artists. Thomas once again returned to the classroom, this time as a student, at American University, where she was inspired by the vast variety of practices, which ultimately lead her to abandon figuration entirely and experiment with a radical new abstract structure. By the mid-1960s, Thomas' careful observations of nature became the chief source of her artistic output. She was often enchanted by the abstract patterns created by sunlight shining through flowers and foliage, which connected her to her roots in Georgia and the garden tended to by her mother, aunts and sisters in Washington, D.C. First as a painter of realistic compositions, she later abandoned this stylistic preference to experiment with more geometric forms and her deep love of nature resulted in the creation of rhythmic, color-filled canvases such as *Azaleas*—characterized by short, jagged brushstrokes—full of joy, love and beauty.

FRANK STELLA

b. 1936

Agadir II

signed, titled and dated 1965 on the overlap
 acrylic on canvas
 21 by 21 in. 53.3 by 53.3 cm.

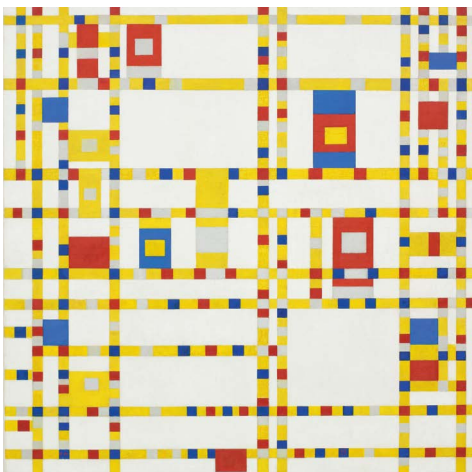
PROVENANCE

Kasmin Limited, London
 Collection of Dorothy H. Rautbord, Palm Beach
 (acquired from the above in September 1967)
 Christie's, New York, 13 May 1998, Lot 214
 Acquired from the above sale by the present
 owner

\$ 500,000-700,000

"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...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."

Michael Auping in Exh. Cat., New York, Whitney Museum of American Art, *Frank Stella: A Retrospective*, 2015, pp. 23-24



Piet Mondrian, *Broadway Boogie Woogie*, 1942-43
 Digital Image © The Museum of Modern Art/Licensed by
 SCALA / Art Resource, NY



DONALD JUDD

1928 - 1994

Untitled

brass and dark bronze Plexiglas

6 by 27 by 24 in. 15.2 by 68.6 by 61 cm.

Executed in 1969

\$ 400,000-600,000

PROVENANCE

Leo Castelli Gallery, New York

Galerie Daniel Templon, Paris

Collection of Enrico Pedrini, Genoa (acquired from the above in 1973)

Christie's, New York, 11 May 2016, Lot 404

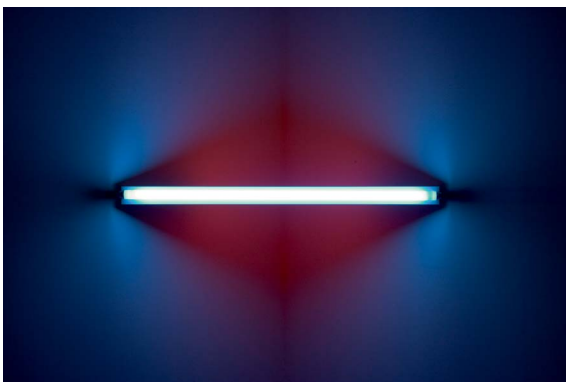
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LITERATURE

Dudley Del Baso, Brydon Smith and Roberta Smith, *Donald Judd Catalogue Raisonné of Paintings, Objects and Wood-Blocks 1960-1974*, Ottawa 1975, cat. no. 170, p. 188

"The space within and around the single stacks becomes dynamic and arresting because the work projects abruptly at right angles to the wall, extended forward from a depth four times the height of its frontal rectilinear surface. Judd attached his boxlike prisms to the wall at 62 to 63 inches above the floor, so their projection occurs at eye level. A viewer of average height sees, just barely, the top plane of the box as well as its front and sides. It could be said that a single stack creates an enveloping space...in your face."

Richard Shiff, "Space is Made," in Exh. Cat., New York, Van de Weghe Fine Art, *Donald Judd Single Stacks 1964-1969*, 2004, p. 10



Dan Flavin, *Untitled*, 1970

Image © Davis Museum at Wellesley College / Art Resource, NY

Art © 2019 Estate of Dan Flavin / Artists Rights Society (ARS), New York



PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION

DAVID HOCKNEY

b. 1939

Pool and Pink Pole

signed, titled and dated *Feb 1984* on the
reverse

oil on canvas

21 by 25 in. 53.3 by 63.5 cm.

PROVENANCE

André Emmerich Gallery, New York

Acquired from the above by the present owner
in 1984

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

“Well California did affect me very strongly. When I first went there—I went at the end of 1963—I went there with the intention of staying for six months to paint there, I didn’t know a soul there. Somehow I instinctively knew that I was going to like it. As I flew over San Bernardino and looking down and saw the swimming pools and the houses and everything and the sun, I was more thrilled than I’ve ever been arriving at any other city, including New York, and when I was there those first six months I thought it was really terrific, I really enjoyed it, and physically the place did have an effect on me. For the first time I began to paint the physical look of the place. It took me a couple of years to do it much more realistically.”

David Hockney





Opposite
David Hockney sitting by
his pool in Los Angeles,
c. 1993. Photo: Mary E.
Nichols.

Right
David Hockney, *Blue
Terrace Los Angeles March
8th 1982, 1982*. Art ©
David Hockney / Photo
credit: Richard Schmidt



DAVID HOCKNEY

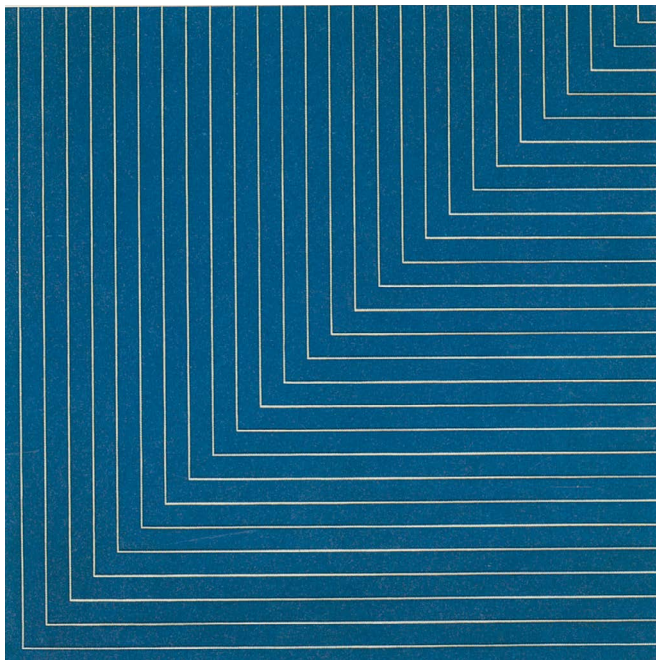
POOL AND PINK POLE

Imbued with the bright glow of California sunshine, *Pool and Pink Pole* perfectly embodies the emotive depth and peerless formal execution of David Hockney's oeuvre. This exquisite painting is truly an exceptional example of the rich color palette, complex compositional structure and intimately significant subject matter that characterizes the artist's most iconic paintings. The mélange of cobalt blues, rose pinks and forest greens testifies to the glorious oasis that Los Angeles represented to an artist born and bred in the harsh north of England. Hockney explains: "Whenever I left England, colors got stronger in the pictures. California always affected me with color. Because of the light you see more color, people wear more colorful clothes, you notice it, it doesn't look garish: there is more color in life here" (David Hockney,

That's the Way I See It, London 1993, p. 47).

A wholly revolutionary representation of perspectival space that beckons the viewer into intimate acquaintance with the artist's personal habitat, *Pool and Pink Pole* is a masterful example of the poignancy and bold compositional progress that defines Hockney's radical works of the 1980s.

After leaving his home in England in 1978 in search of new inspiration, Hockney ultimately settled in Los Angeles. The blue porch of his abode, which envelopes the scene rendered in the present work, is one of the most iconic motifs within the artist's visual lexicon: a subject that the artist has returned to and reworked repeatedly. Hockney's characteristic tendency to rework and exhaust a subject can be traced to this exact view, as the instigator for this habit. Not only constrained to painting, the consummate



Frank Stella, *Hampton Roads*, 1961
 Brooklyn Museum © 2019 Artists Rights Society (ARS), New York



Henri Matisse, *Interior with Egyptian Curtain*, 1948
 Image © The Phillips Collection, Washington, D.C., USA / Bridgeman Images
 Art © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York

artist would also work with Polaroids in his investigation of this vantage point and its planes of saturated color.

In *Pool and Pink Pole*, lines intersect the canvas at dramatically divergent angles; charismatic fields of colors collide and various compositional elements oscillate between the background and the foreground, conveying a prismatic sense of movement, much like Cézanne's famed depictions of Mont Sainte Victoire or Pablo Picasso's revolutionary Cubist explorations of space. The pink pole in particular, central to the canvas, simultaneously divides and unites the canvas through its spatial ambiguity. The sweeping porch and corresponding awning act as a framing device, thereby placing the viewer in Hockney's perspective. In so doing, there is not only a provocation for the audience's emotional and visual association with the work, but one also becomes immersed in the artist's explorative process. *Pool and Pink Pole* demands that the viewer experience it not as a static object, but rather as an active entity in a constant state of dynamism. Hockney wanted to "create a painting where the viewer's eye could be made to move in a certain way, stop in certain places, move on, and in doing so, reconstruct the space across time for itself" (Lawrence Weschler, "A Visit with David Hockney," in Exh. Cat., Los Angeles County Museum of Art, *David Hockney*, 1988, p. 93).

As a master of both color and space, Hockney's artistic lineage can be traced to the pioneering, turn-of-the-century Fauvist movement, spearheaded by Henri Matisse. Painting with vivid brushstrokes and vibrant, raw colors that evoke paintings such as Matisse's *Interior with Egyptian Curtain* (1948). Hockney's superb understanding of color becomes clear. Both artists flattened space into numerous discrete planes, heightening the immediacy of the viewing experience. In *Interior with Egyptian Curtain* (1948), Matisse depicts the exterior world from the vantage point of a window but blurs this divide by having hints of blue and green paint penetrate the interior plane. Similarly, the landscape itself in Hockney's work is eliminated by the lack of tonal and perspectival recession employed by the artist.

Hockney himself attributes many of his artistic developments to the environment in which he lived and worked. "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 traveling through a landscape, and of reconstructing it through a succession of signposts lodged in the



David Hockney outside his Los Angeles home in 2016.
Courtesy of Matthias Vriens-McGrath. Art © David Hockney

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 traveling), *David Hockney: A Bigger Picture*, 2012, p. 34). As Hockney was being reinvigorated by his fresh surroundings, he in turn breathed new life into the once stagnant, historic tradition of landscape painting. It is this continual evolution of his practice throughout his almost sixty-year long career that has led Hockney to be universally celebrated as one of Britain's greatest living artists, further affirmed by his comprehensive career retrospective at the Tate Britain, London in May 2017 and, subsequently, at the Centre Georges Pompidou, Paris and the Metropolitan Museum of Art, New York. Hockney's innovative painterly techniques in *Pool and Pink Pole* come to focus in a landscape that was instrumental to revitalizing Hockney's career; as such, this work forms the crux of a seminal moment for the octogenarian Brit.

Initial observation may lend to the assumption that Hockney used his unique painterly techniques to forge an intensely colored and stylized scene in the manner of his Post-Impressionist predecessors. In fact, Hockney's rendering of his home is remarkably accurate. He designed his Los Angeles home much in the same way that he composes his paintings: "What I am doing, slowly, is making my own environment—room by room—as artists do. Of course it's fun" (David Hockney in Constance Glenn, *Artist David Hockney's House on the West Coast*, Architectural Digest, 1 April 1983). Hockney painstakingly and methodically composed an ideal environment for his artistic endeavors; then, in his painting process, he deconstructs the figuration and reassembles it with his unmistakable style. This enables a play with the viewer's sensory perceptions: we instinctually grasp for what is familiar and recognizable, yet the abstraction and vibrant blocks of colors alter our pictorial expectations. The patterning

of the surface of the pool, which could be perceived as representing ripples on water, is actually present in the stylistic design on the floor of the artist's swimming pool, which he painted himself just two years before the execution of the present work. *Pool and Pink Pole* both embodies his famed stylistic characteristics, as well as gives viewers a glimpse into Hockney's intimate environment.

Straddling the line between an acute awareness of the art historical innovations of modern masters, such as Matisse and Cézanne, and a deep appreciation for his contemporary surroundings, Hockney fuses myriad references into an entirely new artistic practice. In the present work, we find the full exertion of Hockney's quintessential playfulness and liberated gusto, revealing how the artist clearly delights in the spirited rendering of his familiar surroundings. As such, *Pool and Pink Pole* receives due placement as a pivotal work within Hockney's oeuvre.

YAYOI KUSAMA

b. 1929

Sun (No. J.J.)

signed; signed, titled and dated 1957 on the reverse

acrylic and gouache on paper

14¾ by 13 in. 37.5 by 33 cm.

This work is confirmed by Yayoi Kusama Inc. and a registration card will be issued after the auction.

\$ 350,000-450,000

PROVENANCE

Collection of Richard Castellane, New York
(acquired directly from the artist)

Acquired from the above by the present owner
in November 2010

EXHIBITED

Birmingham Museum of Art, *Yayoi Kusama: Early Drawings from the Collection of Richard Castellane*, December 2000 - January 2001, cat. no. 17, p. 37, illustrated in color

“One day I was looking at the red flower patterns of the tablecloth on a table, and when I looked up I saw the same pattern covering the ceiling, the windows, and the walls, and finally all over the room, my body and the Universe. I felt as if I had begun to self-obliterate, to revolve in the infinity of endless time and the absoluteness of space, and be reduced to nothingness. As I realized it was actually happening and not just in my imagination, I was frightened. I knew I had to run away lest I should be deprived of my life by the spell of the red flowers.”

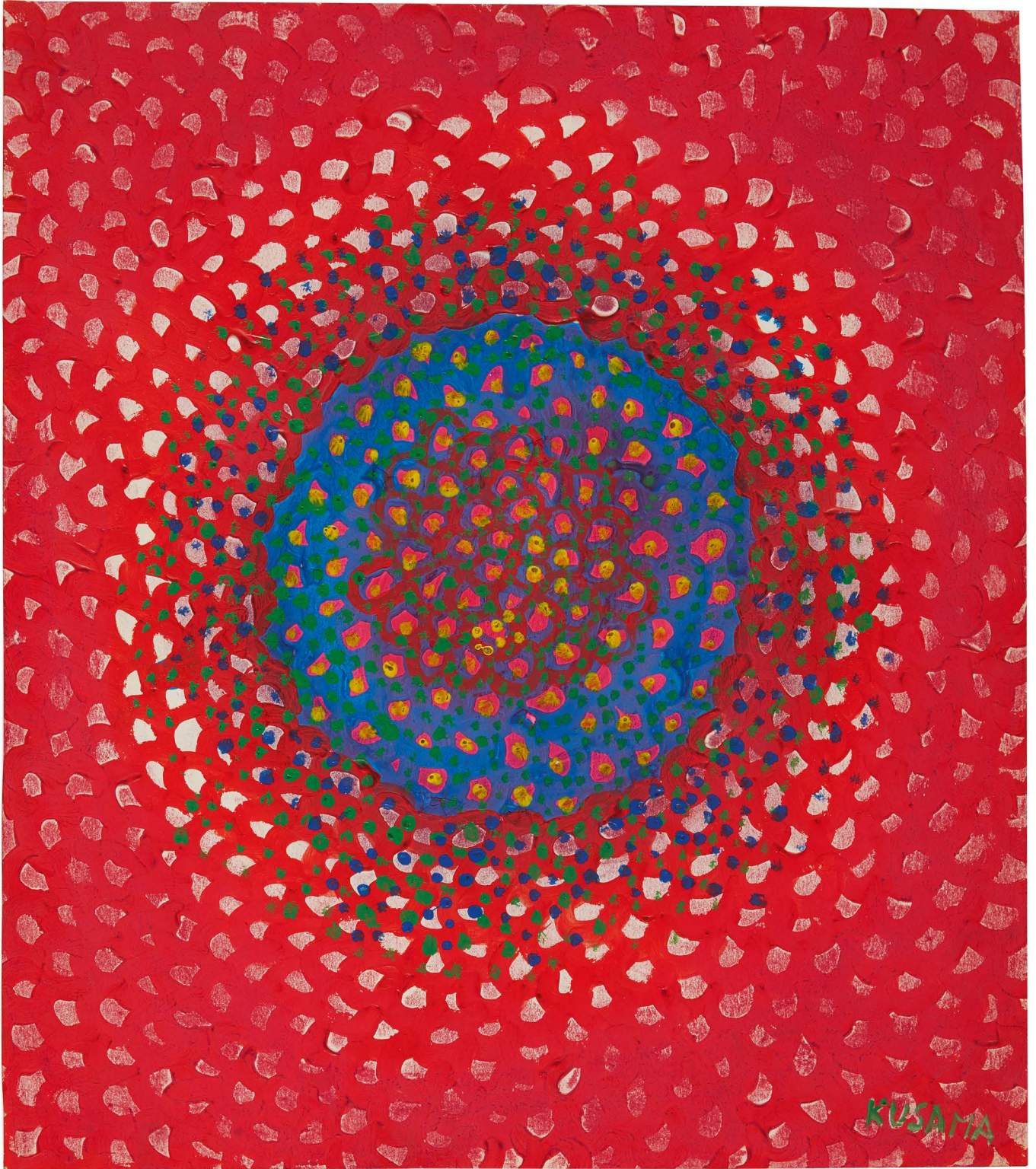
Yayoi Kusama



Georgia O'Keeffe, *Oriental Poppies*, 1928

University of Minnesota Art Museum, Minneapolis

Art © 2019 The Georgia O'Keeffe Foundation / Artists Rights Society (ARS), New York



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JEAN DUBUFFET

1901 - 1985

Deux Bédouins au Désert

signed and dated 47
gouache on paper mounted to canvas
12³/₈ by 16¹/₄ in. 31.4 by 41.3 cm.
Executed in 1947-1948.

\$ 200,000-300,000

PROVENANCE

Galerie Daniel Cordier, Paris
Collection of Paolo Marinotti, Milan (acquired
in 1960)
Christie's, London, 6 February 2003, Lot 604
Private Collection (acquired from the above
sale)
Collection of Theodore J. Forstmann, New York
(acquired from the above)
Sotheby's, New York, 10 May 2012, Lot 134
Acquired from the above sale by the present
owner

EXHIBITED

New York, Acquavella Galleries, *Jean Dubuffet:
Anticultural Positions*, April - June 2016, pl. 15,
p. 115, illustrated in color

LITERATURE

Max Loreau, Ed., *Catalogue des travaux de
Jean Dubuffet, Fascicule IV: Roses d'Allah,
clowns du désert*, Paris 1967, cat. no. 33, p. 32,
illustrated

“Perhaps it was the time I spent in the deserts of White Africa that sharpened my taste...for the little, the almost nothing, and especially, in my art, for the landscapes where one finds only the formless.”

Jean Dubuffet



PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTION

CY TWOMBLY

1928 - 2011

Death of Giuliano de Medici

signed, partially titled and dated *Roma 1962*
wax crayon, graphite and oil on canvas
39¾ by 31½ in. 100 by 80 cm.

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

PROVENANCE

Galleria La Tartaruga, Rome
Hirschl & Adler Modern, New York
Acquired from the above by the present owner
in 1987

EXHIBITED

Rome, Galleria La Tartaruga, *13 Pittori a Roma*,
February 1963, n.p., illustrated
New York, Hirschl & Adler Modern, *Cy
Twombly, Christopher Wilmarth, Joe Zucker*,
May - June 1986, cat. no. 1, illustrated

LITERATURE

Heiner Bastian, Ed., *Cy Twombly: Catalogue
Raisonné of the Paintings, Volume II, 1961-1965*,
Munich 1993, no. 124, p. 187, illustrated in color

“He smears the color on with his fingers or applies it directly from the tube onto the canvas as a physical act: color becomes raw condition or ‘materia nuda,’ human presence of gods and heroes like flesh and blood in pink and red.”

Heiner Bastian, *Cy Twombly: Paintings 1952-1976 Volume I*, Berlin 1978, p. 43



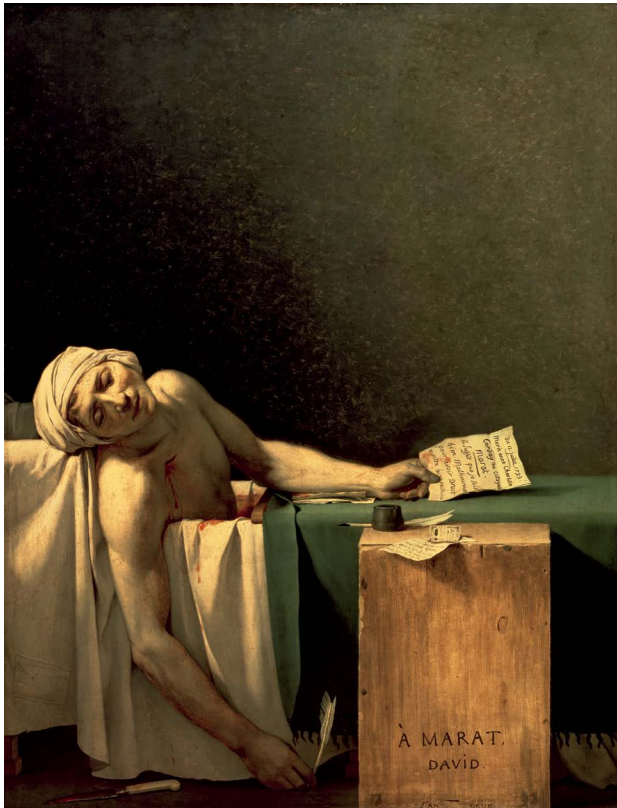
DEATH OF GIULIANO DE MEDICI

Cy Twombly's oeuvre has always been distinguished by the veritable pantheon of references that he has drawn on for inspiration. Nowhere were these horizons broadened more than in Italy, and specifically in Rome. Twombly moved to the Eternal City permanently in 1957 after a number of earlier trips to Italy, notably with Robert Rauschenberg in 1952. The sojourn was the result of Twombly's application for a travel scholarship funded by the Virginia Museum of Fine Arts—already showing the early signs of Twombly's enchantment with Italian culture that was to become fully-realized in his work of the 1960s. Indeed, the artist reflected on his first trips to Italy in no uncertain terms: "I will always be able to find energy and excitement to work with from these times. I see clearer and even more the things I left. It's been like one enormous awakening of finding many wonderful rooms in a house that you never knew existed" (Cy Twombly quoted in Exh. Cat., New York, Museum of Modern Art, *Cy Twombly: A Retrospective*, 1995, p. 17).

1962 proved a pivotal year for Twombly's artistic development; indeed, the decade as a whole was an early apex in the artist's creative development. Compositionally, dispersed 'narrative' was relinquished. Instead, forms began to gravitate increasingly towards a central vertical, and a more defined palette of reds and greys began to populate his canvases. Thematically, Twombly turned from the languorous ruminations on classical mythology of the previous year towards the creation of an anthology of impassioned works concerned with fallen heroes across time. While references to Ancient history abound in Twombly's oeuvre, yielding such masterpieces as *Death of Pompey* and *Leda and the Swan* (both 1962), allusions to more recent, Renaissance history as seen in the present work feature more elusively in the artist's opus. A likely touchstone for this newfound emphasis on historical portraiture comingled with meditations on mortality was the artwork of Francis Bacon, yet Twombly added to works from this period a personal gloss of Baroque influences—at once decadent and decaying.



Nicolas Poussin, *The Judgement of Solomon*, 1649
Image © Louvre, Paris, France / Bridgeman Images



David Jacques Louis, *The Death of Marat*, 1793
Image © Museux Royaux des Beaux-Arts de Belgique, Brussels, Belgium / Bridgeman Images



Michelangelo Buonarroti, *Tomb of Giuliano de' Medici*, 1520-34
Image © New Sacristy, San Lorenzo, Florence, Italy / Bridgeman Images

The title of the present work makes explicit reference to the 1478 Pazzi conspiracy, a pivotal moment among the vicissitudes of Florentine history. The plot was helmed by members of the Pazzi and Salviati families, who were working on the assumption that by displacing the Medici family as rulers of Florence and by murdering its two patriarchs, Giuliano, the present work's tragic eponymous hero, and Lorenzo, they would acquire political ascendancy. In fact, they were merely henchmen—puppets in Pope Sixtus IV's effort to expand his sphere of influence. The chosen scene for the crime could not have been more spectacular: during High Mass on Easter Sunday 1478, 10,000 attendees witnessed Francesco de' Pazzi and Bernardo Baroncelli stab Giuliano 19 times. While Lorenzo managed to escape with his life, Giuliano bled to death on the cathedral floor.

In the present work, one of 6 painted variations created in a flurry of artistic inspiration, a fevered storm of crimson takes center-stage and functions as an amalgamation of certainties and ambivalences—Twombly employs the universal signifier of violence (red) alongside the specificity of the historical episode and

his own idiosyncratic visual language. The sedate grey of the background is almost ironic in its passivity to the action in the center, highlighting the fact that even the presence of 10,000 witnesses did not prevent the assassination attempt.

Just as New York had reached its ascendancy as the global art world capital and the most fertile ground for cultivating forward-thinking artists, Twombly instead decided to abandon it in favor of Rome, its monuments fossils of a former Empire and its present inhabitants struggling to rebuild themselves in the wake of Fascism and the Second World War. Yet, in his refusal to conform with his compatriots, Twombly was perhaps the most modern of all. While the New York artists' field of creative vision encompassed almost exclusively their immediate surroundings, Twombly took the lessons he learnt from them—their self-mythologizing tendencies and insistent adoption of a personal visual grammar—and expanded their horizons into a wholly new idiom inspired by the history of the great Mediterranean cultures. While Pop art and Minimalism insistently rejected narrative and history, Twombly embraced and revitalized them.

"Although Twombly's work resonates strongly with generations of younger artists, ranging from Brice Marden to Richard Prince to Tacita Dean to Patti Smith, it has a general propensity to polarize its audience between perplexity and unbridled admiration...The critical and historical reception has seemed to describe two Twomblys—one about form, the other about content. Some writers have concentrated on the materiality of the artist's mark as aggressive, often illegible graffiti; others have followed the classical allusions to ferret out the references. However, Twombly's painterly palimpsests trace the progressions through which form and content, text and image are inextricably linked" (Claire Dagle, "Cy Twombly: Linger at the Threshold Between Word and Image," *Tate Etc.*, No. 13, Summer 2008, online). As Roberta Smith argues: "I doubt if any artist has shortened the distance between the brain and the hand as much as Twombly. He also radically shortened the distance between his mind and what stimulates it, putting us on unusually intimate terms with his sources and influences partly by internalizing them so thoroughly and so passionately" (Roberta Smith, "Rewriting History," in *Exh. Cat.*, New York, Hirschl & Adler Modern, *Cy Twombly*, 1986, n.p.).



Collage H. H. H. H.

Death of Giulio de Medici marks an interstitial moment between the impassioned and scatological use of paint that typifies works directly inspired by bloody or amorous mythological tales, and the increasing restraint and graphic pre-eminence that came to characterize the works of the mid-to-late 1960s. Moving into the next phase of his career, fervent bodily evocations and base matter give way to the predominance of the pencil and graphic line, and thus we see a transition from Dionysian physicality into an Apollonian intellectualism. As Twombly stated in 2008 to Serota: "...paint is something that I use with my hands and so all those tactile things. I really don't like oil because you can't back into it. I mean it's not my favorite thing, pencil is more my medium than wet paint" (the artist in conversation with Nicholas Serota, "History Behind the Thought," in Exh. Cat., London, Tate Modern (and traveling), *Cy Twombly: Cycles and Seasons*, 2008, p. 48). In the present work, the physicality of exuberant pigment—its thrown, smeared, finger-printed impasto application—is perfectly balanced against the lyrical pre-eminence of jotted words, graphic lines, and Mallarméan silence.

Reflecting the way in which Freud and Jung identified a mirror for the unconscious in classical mythology, Twombly's tableau of signs is entrenched within a wealth of classical archetypes. Twombly's staggering innovation and inimitable abstract aesthetic are on full display through the work's visceral imagery, compositional economy, and graphic intelligence, traits that appear so instinctive yet seemingly arbitrary. Indeed, *Death of Giulio de Medici* presents a mesmerizing paragon of Twombly's pioneering interrogation of semiotic sign systems, a device strongly allied with Roland Barthes' observation that "Whatever happens on the stage Twombly offers us (whether it is canvas or paper) is something which partakes of several kinds of event" (Roland Barthes quoted in Exh. Cat., New York, Whitney Museum of American Art, *Cy Twombly: Paintings and Drawings 1954-1977*, 1979, p. 9).

Cy Twombly frequently counterposes his high-minded culture references with a tangible emotional immediacy rooted in the physicality of his mark-making. Rebelling against New York's hegemony over contemporary art world discourse, Twombly is an artist perpetually at the borders: between American and European, past and present, figuration and abstraction, feverishly visceral while always insistently cerebral.



Sandro Botticelli, *Portrait of Giuliano de' Medici*, circa 1480. Galleria dell'Accademia Carrara, Bergamo / Bridgeman Images



Cy Twombly, *Leda and the Swan*, 1962
Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY
Art © Cy Twombly Foundation

PROPERTY OF A DISTINGUISHED PRIVATE
COLLECTION

ALEXANDER CALDER

1898 - 1976

Untitled

incised with the artist's monogram on the base
sheet metal, brass, wire and paint
14½ by 13¼ by 6¼ in. 36.8 by 33.7 by 15.9 cm.
Executed in 1963.

This work is registered in the archives of the
Calder Foundation, New York, under application
number A05718.

\$ 450,000-650,000

PROVENANCE

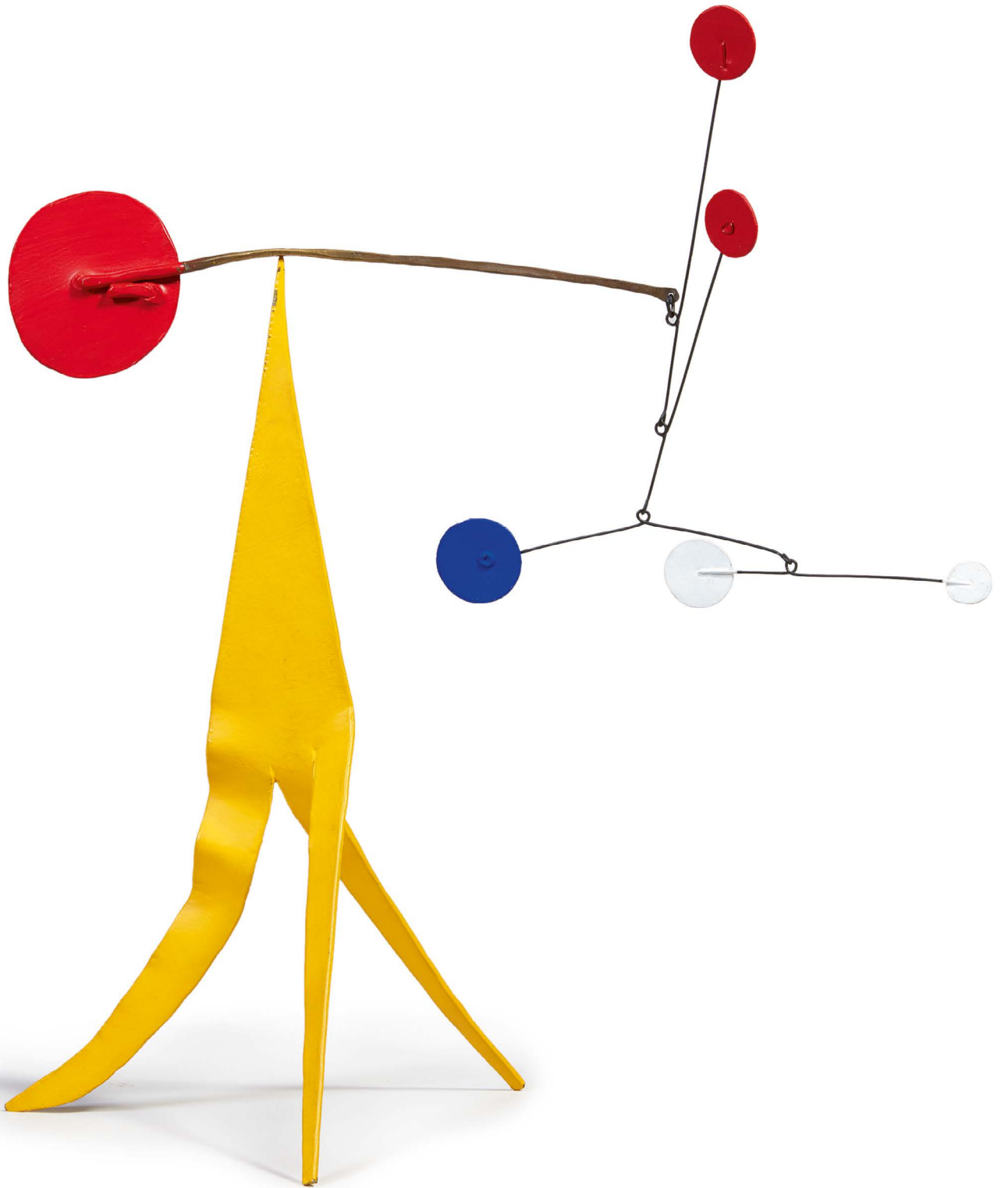
Perls Galleries, New York (acquired in 1986)
Private Collection, North Carolina
Jan Krugier Gallery, New York (acquired in 1989)
Maurice Keitelmann Gallery, Brussels (acquired
in 1989)
Private Collection, Brussels (acquired from the
above in 1989)
Christie's, New York, 5 May 1993, Lot 252
Private Collection, Chicago (acquired from the
above sale)
Ketterer Kunst, Munich, 6 June 2014, Lot 219
Simon Capstick-Dale Fine Arts, New York
(acquired from the above sale)
Acquired from the above by the present owner in
January 2015

"Calder solved the central problem of sculpture as modern art—namely how to eliminate the traditional base or pedestal that separated the spectator from the work. Once sculptors wished to produce artworks that were not public commissions but private expressions, they had to dispense with the pedestal to provide the sense of intimacy modernism demanded. In his inventive and unprecedented mobiles and stabiles, Calder was able to overcome the dilemma by hanging his works in space from the ceiling or setting them firmly on the ground in stable tripod structures that would remain upright and not tip over. This was no mean feat, and he was capable of achieving it because of his unique background."

Barbara Rose, "After the War: Transatlantic Calder" in *Exh. Cat.*, London, The Pace Gallery, *Calder: After the War*, 2013, p. 10



Joan Miró, *Ciphers and Constellations in Love with a Woman*, 1941
Image © The Art Institute of Chicago / Art Resource, NY
Art © 2019 Successió Miró / Artists Rights Society (ARS), New York /
ADAGP, Paris



111

PROPERTY FROM A PRIVATE COLLECTION,
WASHINGTON, D.C.

HANS HOFMANN

1880 - 1966

Setting Sun

signed and dated 57; signed, titled, dated 57 on
the reverse
oil on canvas
60 by 48 in. 152.4 by 121.9 cm.

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

PROVENANCE

Kootz Gallery, New York
Acquired from the above by the present owner
in 1960

EXHIBITED

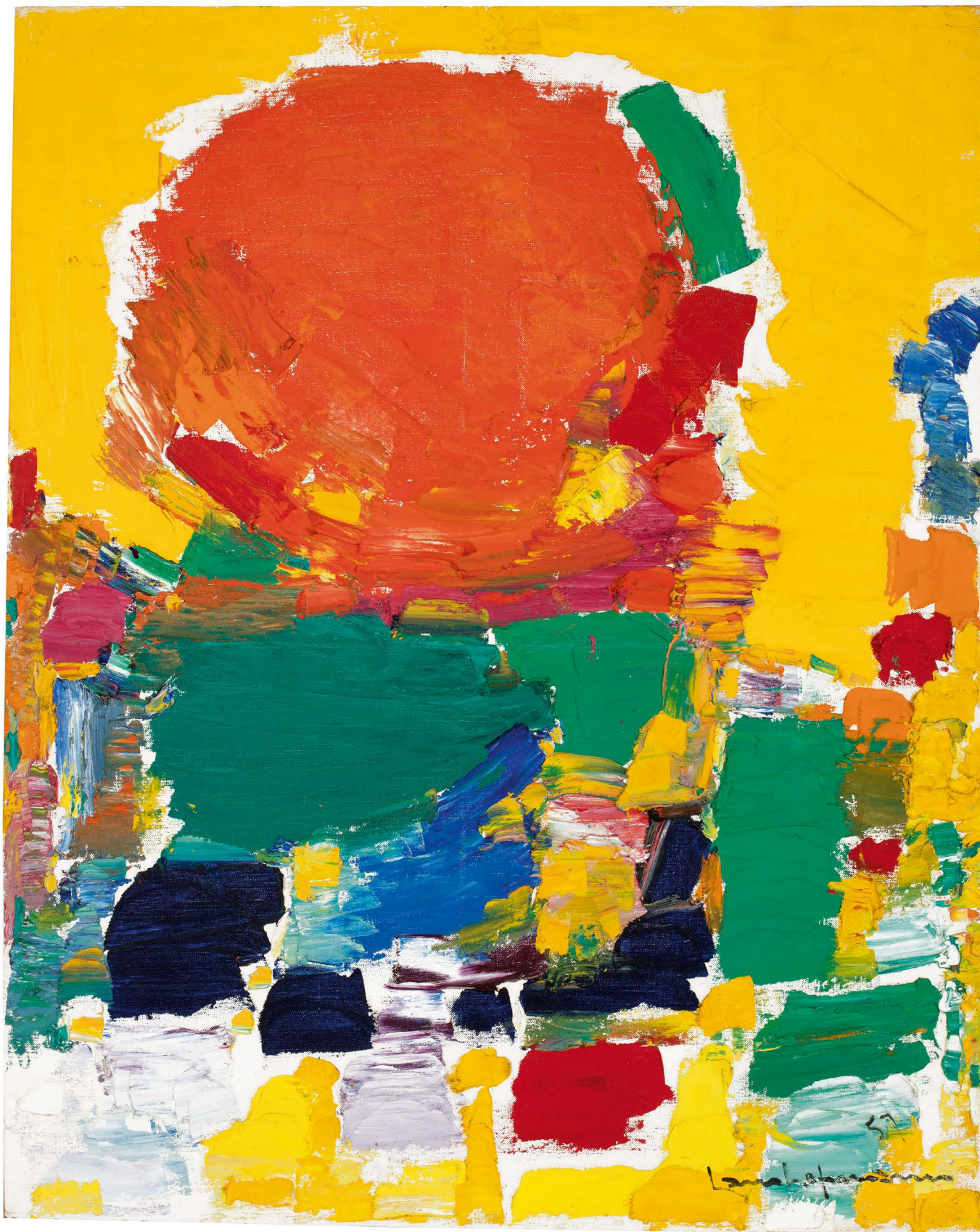
New York, Kootz Gallery, *New Paintings by
Hans Hofmann*, January 1958, cat. no. 7
New York, Kootz Gallery, *American and
European Group Show*, September 1958
Nuremberg, Fränkische Galerie am Marienort;
Cologne, Kölnischer Kunstverein; Berlin,
Kongresshalle; Städtische Galerie München
Lenbachpalais, *Hans Hofmann*, April 1962 -
January 1963, cat. no. 45

LITERATURE

Jürgen Claus, *Syn: Internationale Beiträge zur
neuen Kunst*, Bielefeld 1965, p. 34.
Suzi Villiger, Ed., *Hans Hofmann Catalogue
Raisonné of Paintings, Volume III: Catalogue
Entries P847-PW89 (1952-1965)*, Surrey 2014,
cat. no. P1063, p. 138, illustrated in color

“Matisse was the artist of this century from whom Hofmann learned most about color above all...Unlike Matisse, Hofmann has come to require his color to be saturated corporeally as well as optically. The weight and density of his paint—attributes it has even when it is not thickly impastoed—contribute to the presence his pictures have as objects as well as pictures.”

Clement Greenberg, “Hofmann,” in *Exh. Cat.*, New York, The Whitney Museum of American Art (and traveling), *Hans Hofmann*, 1990, p. 132





HANS HOFMANN

SETTING SUN

A radiant example of Hans Hofmann's painterly excellence, *Setting Sun* presents a glimpse into the greatness of Hofmann, not only one of the most influential teachers of art history, but also one of the most important American artists of the post-war period. Painted in 1957, when the artist was 77 years old, *Setting Sun* is rich in hues of Aureolin yellow, marigold, azure and magenta. The present work is thick with dense peaks of impasto and its vivacity lures one into the depths of the canvas. An example of Hofmann's premier technique and innovation, the work was completed at the end of the artist's teaching career. Hofmann was a teacher to so many (among the likes of Lee Krasner, Joan Mitchell, Helen Frankenthaler, Louise Nevelson and Larry Rivers) but

simultaneously a critically important artist in his own right. *Setting Sun* has been held in the same collection since 1960 when the work's brilliance stopped collectors in their tracks as they passed Kootz Gallery in New York.

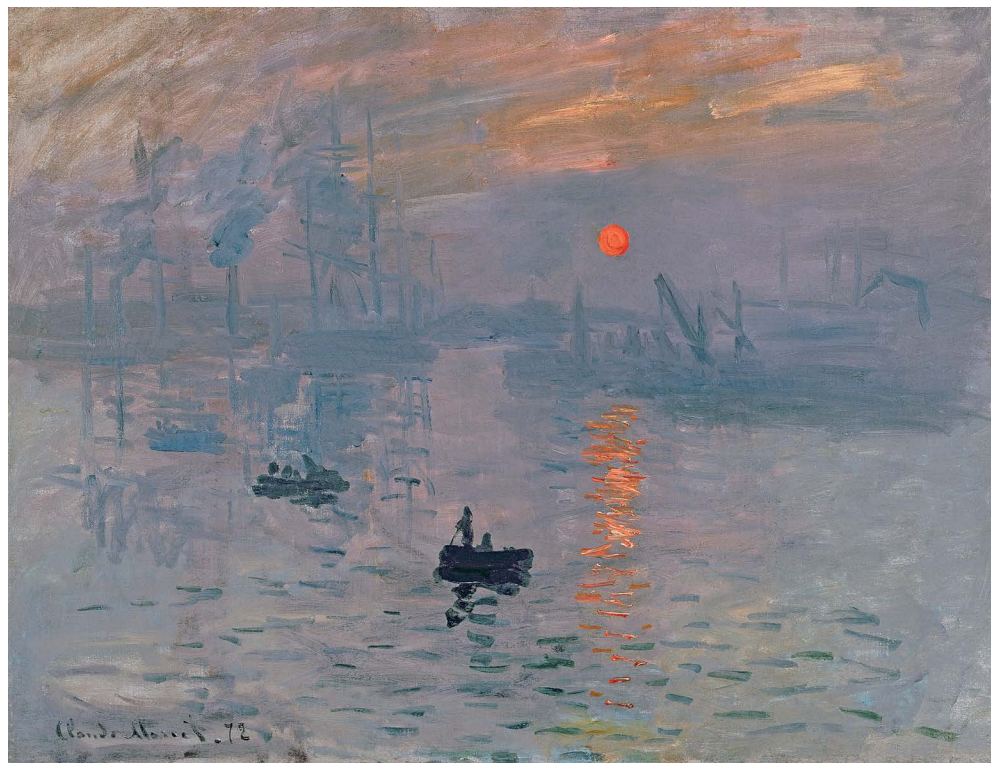
Visually, *Setting Sun* is arresting. Hofmann's passion for color is elevated to the surface through not only the intensity of the color but also the density of the color throughout the work. In the years leading up to World War II, Hofmann studied in Paris. There, as a young artist, Hofmann began his journey to eventual abstraction, immensely influenced by both the Cubists and the Fauvists. In the Paris light, surrounded by great artists, who would eventually become some of Hofmann's self-described favorites,

Hofmann also started down the path to find true and essential understanding of color like Matisse. As Clement Greenberg later said of Hofmann's relationship with Matisse, "One could learn Matisse's color lessons better from Hofmann than from Matisse himself" (Clement Greenberg, "The Later Thirties in New York," *Art and Culture*, Boston 1961, p. 232).

The present work is rife with color and shapes; the canvas seemingly simultaneously pulsating and breathing. Energetic swashes of impasto trace across the surface of the painting. The tactility of these impasto crests along with the luscious brushstrokes give the painting a three dimensionality, almost like that of an object. Furthermore, *Setting Sun* is populated with colorful rectangular

Opposite
 Paul Klee, *Castle and Sun*, 1928
 Private Collection / Bridgeman Images
 © 2018 Artists Rights Society (ARS),
 New York / VG Bild-Kunst, Bonn

Right
 Claude Monet, *Impression: Sunrise*, 1872
 Image © Musée Marmottan Monet, Paris,
 France / Bridgeman Images



"slabs" that break up the plane of the canvas. Remarking upon the artist's characteristic use of varied rectangular forms, Irving Sandler suggested that "Hofmann may have derived the idea of using rectangles in his painting from one of his teaching techniques: attaching pieces of construction paper to the canvases of his students" (Irving Sandler, *The Triumph of American Painting: A History of Abstract Expressionism*, New York 1970, p. 147). Within the present work, Hofmann's use of both heavy impasto and thin brushstrokes creates an ethereal richness that leaves his working methods visible, imbuing his canvas with the intimate expressions of his creative process. Meanwhile, the inclusion of spontaneous, bursting strokes of paint and textured surface reveals the influence of the Abstract Expressionists. Of this apparent juxtaposition, Sandler contended, "Each canvas was to be an arena in which opposites vied: nature and abstraction; the material and the transmaterial or spiritual; the preconceived and the impulsive; and the romantically free and the classically ordered and disciplined" (Irving Sandler, "Hans Hofmann: The Dialectical Master" in Exh. Cat., New York, Whitney Museum of American Art, *Hans Hofmann*, 1990, p. 77).

Between the swaths of color and slabs of geometric rectangularity, beneath the sun are bountiful examples of Hofmann's prime teaching: the concept of push-pull. A way of creating space without impinging upon the flatness of the canvas' surface, the concept was promoted by Hofmann not only in his

decades of teaching but also in his own work. The notion gives way to a unique visual sensation. As the artist explained, "push and pull is a colloquial expression applied for movement experienced in nature or created on the picture surface to detect the counterplay of movement in and out of depth. Depth perception in nature and depth creation on the picture-surface is the crucial problem in pictorial creation" (The artist quoted in Exh. Cat., New York, Whitney Museum of American Art (and traveling), *Hans Hofmann*, 1990, p. 177). Constructing a complex and colorful spatial illusion while simultaneously asserting the primacy of the flat picture plane, *Setting Sun* serves as a masterful demonstration of Hofmann's artistic legacy as a critical link between tradition and the avant-garde. Evoking the luminosity and intensity of the setting sun, the present delivers an ultimate version of the best of Hofmann. Later in 1957, Hofmann's retrospective at the Whitney opened to much fanfare and critical acclaim. To mark the occasion, Harold Rosenberg commented, "No American artist could mount a show of greater coherent variety than Hans Hofmann" (Exh. Cat., Berkeley, Berkeley Art Museum and Pacific Film Archive, *Hans Hofmann: The Nature of Abstraction*, p. 36). The show marked an important occasion: as the sun was setting on Hofmann's teaching career, a new day was beginning for his career as an artist. *Setting Sun* presents a seminal moment of pureness and greatness for which Hofmann is today revered.

THE BLEMA AND H. ARNOLD STEINBERG COLLECTION STANDS AS ONE OF THE GREAT PRIVATE CURATORIAL ACHIEVEMENTS of the latter Twentieth Century, and a multitude of epithets aptly serve its description: sophisticated, comprehensive, and visionary being foremost among them. The extraordinary breadth and depth of the Collection was comprised over more than half a century and summates a vision that consistently embraced innovation and challenged the status quo. Moreover, that vision was in fact a reflection of the wider achievements of two truly exceptional philanthropic leaders, who devoted much of their lives to spearheading educational, cultural and public health reform.

From the 1950s onwards, Arnold Steinberg excelled in the eponymous family business of Quebec's primary grocery store chain, which had been founded by his grandmother Ida Steinberg in 1917. His eminent career paralleled a tremendous altruism and passion for public health: he was co-chairman of the Capital Campaign for the Montreal Children's Hospital; a founder of the National Food Distribution Centre for the Treatment of Metabolic Diseases; a founding trustee of the Inter-Service Clubs Council Foundation; a founding member and chairman of Canadians for Health Research; an executive committee member of the Canada Council; an officer of Federation CJA of Montreal; and board chairman of Canada Health Infoway. In 1993 he was made a Member of the Order of Canada. He also devoted his considerable energies to his alma mater, McGill University, serving as chairman of the board of governors of the McGill University–Montreal Children's Hospital Research Institute; founding chairman of the board of the McGill University Health Centre; as well as a member of the board of governors and later governor emeritus. In 2009 he was bestowed the great honor of becoming Chancellor of McGill.

Blema Steinberg attained her PhD also at McGill and was appointed a professor in its Political Sciences department in 1961, where she would teach for forty years and become Professor Emerita in 2001. She was comparably philanthropic, and with Arnold established the University's Steinberg Centre for Simulation and Interactive Learning. She also practiced psychoanalysis, including helping disadvantaged patients through the Henry Kravitz Psychoanalytic Psychotherapy Clinic.

Having married in 1957, Blema and Arnold's love for art was truly a shared passion. Extensive travel - first to Paris, then to New York and later to Hong Kong - provided enthralling museum and gallery visits and close-hand exposure to the most exciting international artistic developments. Subsequently they became great connoisseurs and unprecedented patrons: by the mid 1980s more than 1,500 works by young Canadian artists adorned Steinberg offices in Quebec and Ontario. Their remarkable love for art extended for the entirety of their extraordinary lives, until the passing of Arnold in 2015 and of Blema in 2017. The Blema and H. Arnold Steinberg Collection, which Sotheby's is profoundly honored to present across multiple auctions in 2019, is testament to their limitless spirit of enquiry.



Within certain semantic parameters, an individual artwork is defined not only by its conceptual ambition and aesthetic characteristics, but also as the material vestige and objectified legacy of a cultural history. The Steinberg Collection represents an immensely complex narrative tapestry and in total, this prodigious, singular narrative provides an imperative distinguishing identity. The revolutionary artistic innovation that took place across North America in the post-war decades, spanning diverse strains of Abstract Expressionist, Lyrical Expressionist, Color Field, Hard Edge, and Minimalist movements, defines the very heart of the Collection. The revelatory interrelationships presented here between the enduringly sublime Mark Rothkos; the instinctive gestures of Robert Motherwell and Adolph Gottlieb; the immersive color of Helen Frankenthaler and Sam Francis; the boundary interrogation of Kenneth Noland and Jack Bush; and the reductive minimalism of Ad Reinhardt and Agnes Martin, underscores just how restrictive



STANDARDS OF EXCELLENCE

THE BLEMA AND H. ARNOLD

Steinberg Collection

LOTS 112-136

and insufficient traditional categories can be.

Of course, none of these post-war developments could have been possible without developments of the preceding half-century, and the Collection provides a panorama of cross-generational correspondence. Cornerstone exemplars of Modernism are represented in works by such titans as Henri Matisse, Pablo Picasso, Alberto Giacometti, Georges Braque and Fernand Léger, punctuating the evolution of figurative art advanced by the École de Paris. The storied provenance tells yet another story through the past century. From Vincent van Gogh's physician, Dr. Paul Gachet to Gertrude Stein; from the champion of Dada, Richard Huelsenbeck to Vincent Melzac, one of the foremost patrons of the Washington Color School: fabled past ownership further attests to the Collection's exceptional quality. Even beyond the Twentieth Century, the Steinberg's collecting interests invigorate wider appreciation in the cause and effect of artistic influence. The Collection includes a superlative assemblage of immaculate Chinese monochrome ceramics

from the Qing Dynasty, whose meticulous embodiment of form, color and boundary affords powerful resonance with the Color Field masterpieces.

Ultimately, the defining narrative of the Blema & H. Arnold Steinberg Collection is precisely its singularity. There is no other account that provides this art historical prism through which to celebrate and reevaluate some of the past century's most revered artists. There are distinct dialogues between artists that have variously been addressed before: the parity of existential solitude between Giacometti and Rothko; the influence of Eastern philosophy on Martin and Francis; the subjugation of perspective initiated by Picasso and Braque and extended by David Hockney; the visceral wrestling of the human form by Henry Moore and Lucian Freud. But it is unique to be simultaneously confronted with these, and so many more, all at once. Informed by rare intelligence, dedicated research, and a discerning eye, the Collection represents a pioneering spirit and an inimitable portrayal of the recent History of Art.

Steinberg Collection

112

MORRIS LOUIS

1912 - 1962

Number 1-78

Magna on canvas

80¼ by 18⅞ in. 203.8 by 46 cm.

Executed in 1962.

\$ 400,000-600,000

PROVENANCE

André Emmerich Gallery, New York

Nicholas Wilder Gallery, Los Angeles

Private Collection

Sotheby Parke Bernet, New York, 24 October

1974, Lot 527

Martha Baer, New York (acquired from the
above sale)

Acquired from the above by the present owner
in 1974

LITERATURE

Diane Upright, *Morris Louis, The Complete*

Paintings: A Catalogue Raisonné, New York

1985, cat. no. 634, p. 189, illustrated

Karen Thomson, Ed., *The Blema and H. Arnold*

Steinberg Collection, Montreal 2015, cat. no.

84, p. 82, illustrated in color



Kenneth Noland, *Heat*, 1958

Private Collection.

Art © Estate of Kenneth Noland / Licensed by VAGA at Artists Rights
Society (ARS), NY

“As usual, your paintings continue to haunt
me. The first time I saw them I felt they were
beyond my eye...Which, for me, means
everything.”

Clement Greenberg in Diane Upright, *Morris Louis, The Complete Paintings: A
Catalogue Raisonné*, New York 1985, p. 29



Steinberg Collection

113

JACK BUSH

1909 - 1977

Soft Left

signed, titled and dated *Toronto Jan. 1967* on
the reverse

acrylic on canvas

72¾ by 114¼ in. 184.8 by 290.2 cm.

This painting will be included in the forthcoming
Jack Bush Paintings: A Catalogue Raisonné by
Dr. Sarah Stanners.

\$ 250,000-350,000

PROVENANCE

André Emmerich Gallery, New York
Harcus-Krakow Gallery, Boston
Collection of Georges and Lois de Menil,
New York
André Emmerich Gallery, New York
Acquired from the above by the present owner
in April 1981

EXHIBITED

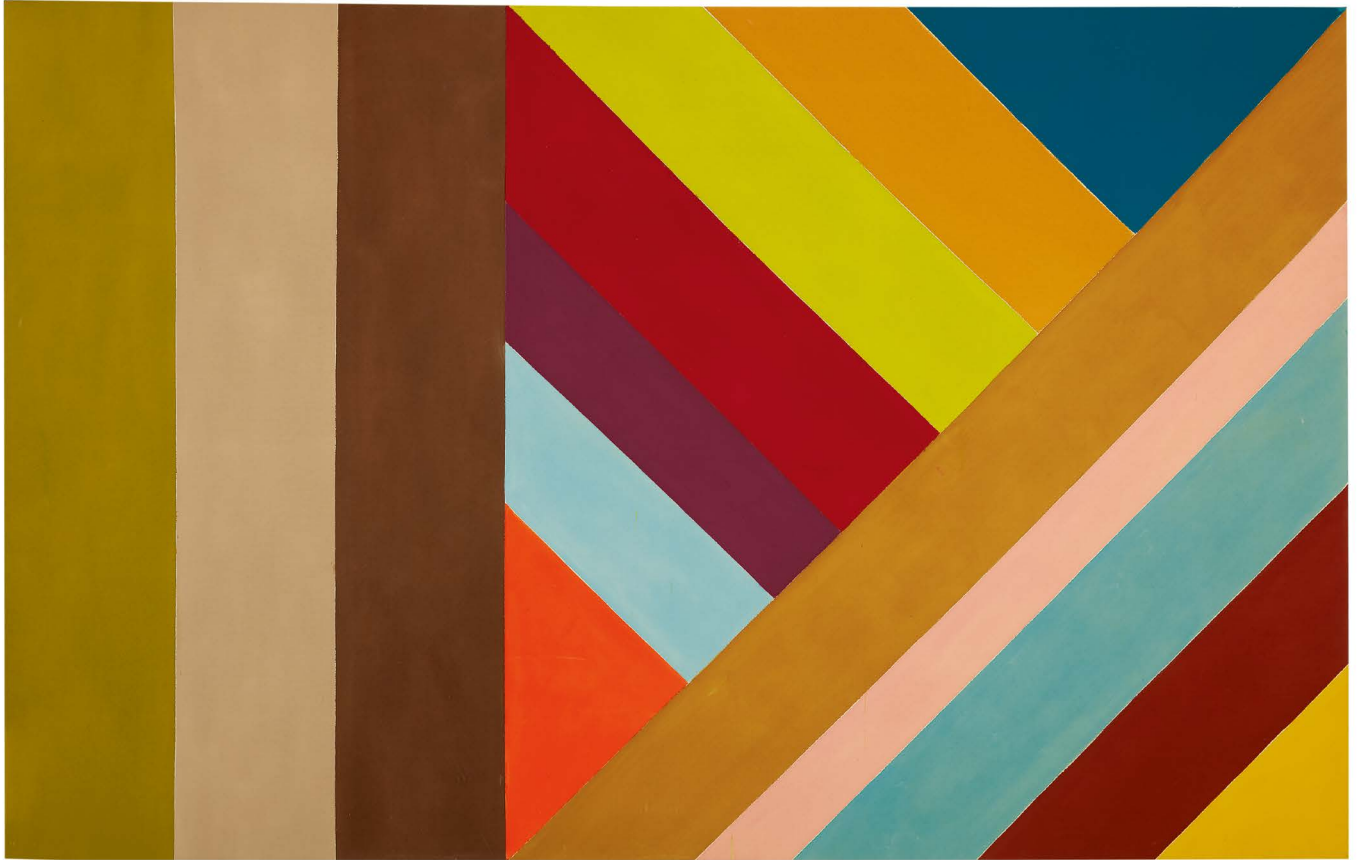
New York, André Emmerich Gallery, *Jack Bush*,
September - October 1967, illustrated in color
on the cover
Boston, Harcus-Krakow Gallery, *Jack Bush*,
1970

LITERATURE

Robert Fulford, "Bush and Hurtubise: Bigger
and Better," *Toronto Daily Star*, 27 September
1967, p. 39
Emily Wasserman, "Jack Bush," *Artforum*, Vol.
6, No. 3, November 1967, p. 61, illustrated
Kenworth Moffett, "Jack Bush: Illusions of
Transparency," *artmagazine*, Vol. 70, No. 1,
March 1971, p. 43, illustrated
Karen Wilkin, Ed., *Jack Bush*, Toronto 1984, p.
109, illustrated in color
Karen Thomson, Ed., *The Blema and H. Arnold
Steinberg Collection*, Montreal 2015, cat. no.
15, p. 24, illustrated in color

"In 1967, Bush allowed the striped areas to take over entirely and produced a series of pictures based on banded configurations in which the color areas were made severely rectangular and related to the edges of the canvas by being made to run either parallel or diagonal to those edges... The tautness of these compositions is enhanced by a careful unmodulated paint application and by the use of color of unaccustomed intensity... In general, the large striped pictures of 1967 represent for Bush a synthetic peak and the accomplishment that finally released him from the claims of keeping up with major art elsewhere in the world."

Charles W. Millard, "Jack Bush," *The Hudson Review*, Vol. 24, No. 1, Spring 1971, pp. 147-148



Steinberg Collection

114

KENNETH NOLAND

1924 - 2010

East-West

signed and dated 1963 on the reverse; signed

and titled on the stretcher

Magna on canvas

70³/₈ by 69¹/₂ in. 178.8 by 176.5 cm.

\$ 400,000-600,000

PROVENANCE

Collection of Vincent Melzac, Washington, D.C.

Collection of Stewart Waltzer, New York

(acquired from the above *circa* 1979)

André Emmerich Gallery, New York

Acquired from the above by the present owner

in February 1981

EXHIBITED

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

Vincent Melzac Collection, December 1970 -

February 1971, cat. no. 109, p. 69, illustrated

Palm Beach, Norton Gallery and School of Art,

*The Vincent Melzac Collection, Part One, The**Washington Color Painters*, January - February

1974, cat. no. 36, p. 69, illustrated

New York, Solomon R. Guggenheim Museum,

Kenneth Noland: A Retrospective, April - June

1977, cat. no. 32, p. 70, illustrated in color

LITERATURE

Paige Noland and Victoria Woodhull, Eds.,

Kenneth Noland, United States 2010,

illustrated in color on the cover

Karen Thomson, Ed., *The Blema and H. Arnold**Steinberg Collection*, Montreal 2015, cat. no.

96, p. 93, illustrated in color

"[Noland's] colors, at maximum intensity, aligned one next to another, are tightly locked within the bands of the chevron, subject to the pressure of the contiguous areas of raw canvas and the rectangular support. Shape in the chevrons, as in all phases of Noland's work, is an extremely important element; its primary function, however, is to serve as a vehicle for color expression."

Diane Waldman, "Kenneth Noland" in *Exh. Cat.*, New York, The Solomon R. Guggenheim Museum, *Kenneth Noland: A Retrospective*, 1977, p. 30

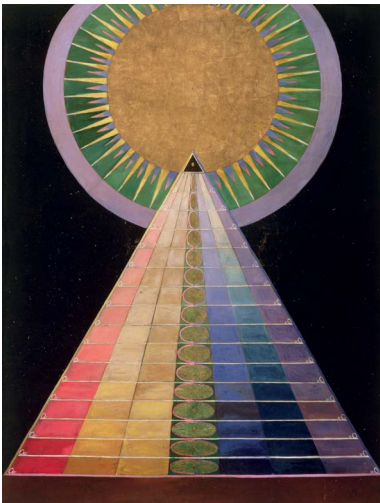


KENNETH NOLAND

EAST-WEST

A striking example of Kenneth Noland's lauded series of *Chevron* paintings, *East-West* masterfully displays the artist's signature use of acrylic paint on raw canvas to create bold areas of pure color that explore the chromatic and the geometric rather than the gestural. Executed in 1963, the year in which Noland first produced his *Chevrons*, the present work exhibits a sense of proportion and prismatic sophistication that is exemplary of the artist at his most developed and in control. Indicative of his prodigious skill and innovation, Noland was championed by Clement Greenberg, the most influential critic and arbiter of American Modernism in the Twentieth Century. Perfectly balanced and oriented on the central axis, *East-West* is an exquisite example of his painterly ability, as it offers a cascade of warm autumnal hues; its elegant arrangement of yellow, gold, purple, burgundy, and crimson concretizes Noland's command over color, form, and space. The entire canvas is activated by brilliant pure color and precise axial symmetry, resulting in a composition of fully engaged positive space and direction.

Characterized by triangular segments of color pointing toward the bottom of the picture plane, *East-West*, like other paintings in the *Chevron* series, experiments with the dynamic functioning of color on a two-dimensional surface. The tip of the chevron just barely touches the edge of the canvas so that the viewer's eye is repeatedly forced downward, creating an intense visual effect that fulfills Noland's desire to simulate optical sensations through various shapes and forms. Shape in the *Chevrons*, as in all stages of the artist's work, is a crucial element, though its most important function is to serve as a vehicle for color expression. Noland's hues, at maximum intensity, aligned one next to another, are tightly locked within the bands of the chevron, and each color's edge defines and emphasizes the next. Color used this way, in its purity, is flat and thus calls attention to the surface—a surface that is of regular, geometric shape. As Terry Fenton explains, "Like arrowheads moving down or across the picture surface, this dramatic layout imposed a bold sense of direction, forcing Noland to find colors to



Hilma af Klint, *Altarpiece, Group X, Number 1*, 1915
Image © Private Collection / Bridgeman Images



Morris Louis, *Alpha-Phi*, 1961
Image © Tate Gallery, London / Art Resource, NY
Art © 2019 MICA, Rights administered by Artists Rights Society (ARS), New York



Kenneth Noland in his studio, 1960s
 Photo by Fred W. McDarrah/Getty Images
 Art © Estate of Kenneth Noland / Licensed by VAGA at Artists Rights Society (ARS), NY

take advantage of the abrupt transition from one band to the next...arranging those hues with dazzling exactitude" (Exh. Cat., New York, Salander-O'Reilly Galleries, Inc., *Kenneth Noland: An Important Exhibition of Paintings from 1958 through 1989*, 1989, p. 11). Each color in *East-West* is deployed by Noland with form in mind, not just in the sense of which colors work in harmony, but also in the context of how color can influence the perception of shape.

Noland was gifted with a precocious understanding of these elements from the very beginning of his career, but his artistic development was also highly influenced by his exposure to and collaboration with other notable artists of the day. Noland studied under Ilya Bolotowsky at Black Mountain College in 1946, and the impact of Bolotowsky's formal geometry and experimentation with color are evident in works like *East-West*. Another professor of

Noland's was Josef Albers, whose influence can also be seen in the younger artist's self-imposed restriction to a serialized geometric framework of abstraction. Later in 1953, after being exposed to the groundbreaking staining technique of Helen Frankenthaler, Noland and Morris Louis, another iconic figure of Color Field painting and the Washington Color School, began an intense period of collaborative experimentation, during which both artists began to develop techniques and stylistic markers that would become their signature. Whereas Louis poured paint directly onto unprimed canvas, Noland took a more studied approach, using rollers to mediate the application of his paint to the canvas, forming the works that would serve as precursors to the series in which the present work belongs. With *East-West*, those early experiments with color and application are deployed to dazzling effect, as the complementary hues become enriched and intensified through hard edged contrast.

Phenomenally simple, Noland's pictures can aesthetically suggest richness and complexity. In *East-West*, his solid, angular lines bring a motion and vibrancy to the composition, and his large blocks of brilliant, complementary colors create a visual heat that is dramatically expressive. Further, the arrow motif so expertly deployed creates a dynamic tension between openness and closure, or between the painted image and the canvas's shape, as each successive "V" seems to extend further beyond the edges of the picture plane. In keeping with Noland's interest in optical illusion, at the same time that his composition is so elegantly contained by the geometry of the square, it also appears to continue its motion into space, as though cut from some larger image. This sophisticated style of artistic play is indicative of Noland as a preeminent master of color and form, as *East-West* both acknowledges the flat surface of the two-dimensional canvas while simultaneously imparting an impressive visual depth.

Steinberg Collection

115

HELEN FRANKENTHALER

1928 - 2011

Afternoon

signed; signed, titled and dated '82 on the
reverse

acrylic on canvas

70 $\frac{3}{8}$ by 156 $\frac{1}{8}$ in. 178.8 by 396.6 cm.

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

PROVENANCE

André Emmerich Gallery, New York

Acquired from the above by the present owner
in October 1982

LITERATURE

Karen Thomson, Ed., *The Blema and H. Arnold
Steinberg Collection*, Montreal 2015, cat. no.
32, p. 40, illustrated in color





AFTERNOON

A luminous and monumental canvas extending just over thirteen feet across, *Afternoon* by Helen Frankenthaler exquisitely captures the emotional power and painterly bravura that has established the artist as one of the most innovative and accomplished abstract painters of the last century. Impressively scaled, its expansive, saturated hues appear as strikingly spontaneous as they are carefully controlled. As a product of Frankenthaler's move towards visible gesture and mark-making later in her career, the present work, executed in 1982, is rife with surface variation and impasto in addition to the soaked stains for which she is most famous. Building on her own pioneering trademark language by incorporating stylistic elements of her contemporaries like Jackson

Pollock and Robert Motherwell, she composed magnificent, emotive canvases that reflected an increasing interest in experimenting with pigment and depth. *Afternoon's* lyrical orchestration of yellow, ochre and cerulean thus exemplifies the artist's mature mastery of color and line in producing complex rhythmic climates on an impressive scale.

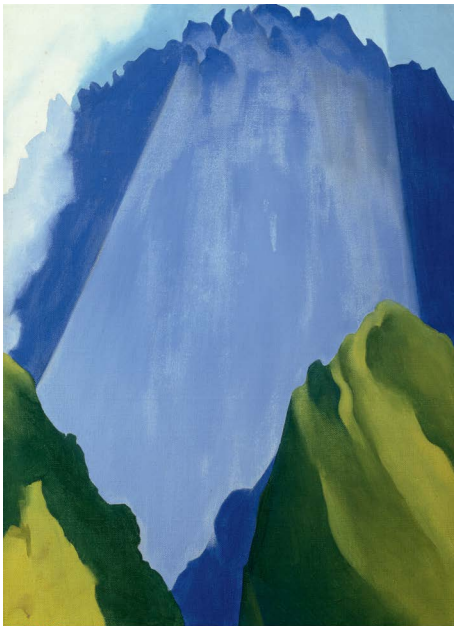
With her triumphant exhibition in 1952 of the pivotal *Mountains and Sea* (Collection of the National Gallery of Art, Washington, D. C.), Frankenthaler introduced what would become her signature style: large washes of diluted color that dripped and spilled across the canvas. Seeking to emphasize the flatness of the support, she thinned her paint with turpentine to create translucent areas of



Nicolas de Staël, *Landscape in Vaucluse No. 2*, 1953

Image © Albright-Knox Art Gallery, Buffalo, New York / Art Resource, NY

Art © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris



Georgia O'Keeffe, *Machu Pichu I*, 1957
 Image © Georgia O'Keeffe Museum, Santa Fe, New Mexico /
 Art Resource, NY
 Art © 2019 The Georgia O'Keeffe Museum / Artists Rights
 Society (ARS), New York



Vincent van Gogh, *Noon, or The Siesta, after Millet*, 1890
 Image © Musee d'Orsay, Paris, France / Bridgeman Images

color that soaked into the unprimed canvas, leaving elegantly flat stains. As a result, “she gained what watercolorists had always had—freedom to make her gesture live on the canvas with stunning directness” (Eleanor Munro, *Origins: American Women Artists*, New York 2000, p. 218). The preeminent critic of the day, Clement Greenberg, coined the term ‘Post-Painterly Abstraction’ in the 1960s as a way to describe the merging of paint and canvas exemplified by Frankenthaler’s work, in its departure from the materiality of paint central in the work of the Abstract Expressionists. Throughout the 1960s and 1970s, Frankenthaler continued to paint large abstract landscapes but began to flood her canvases with color instead of soak-staining them, while also switching from thinned oil paint to diluted acrylics. In later works of the 1980s like *Afternoon*, Frankenthaler also began to combine her flat surfaces with more painterly textures and gestures.

The present work in particular epitomizes the flood and flow of her mature, acrylic-based work. Despite the superimposition of layers of

paint, her canvas does not appear opaque or clotted. Instead, there is a sense of lightness and airy appeal to the colors, which flow evenly outward from the center. To maximize the expressive potential of each hue, their marked fluidity is sometimes interrupted by drops and areas of concentrated paint, which are executed in contrasting tones or sit in high relief on the canvas, or both, as in the case of the bright blue line that runs horizontally along the center of the present work. These impastoed areas are characteristic of Frankenthaler’s mature phase. They call attention to the disjunction between surface and paint, reminding the viewer of the flatness of the canvas and of the medium used to secure the illusion of depth and space.

Anchored horizontally by a horizontal wash of tawny copper, the entire composition exudes a heady strength. Vertical plumes of the same hue billow upwards over the sunny golden expanse, in eloquent contrast to the long slash of azure blue that balances the arrangement. The play between soft earthy washes and areas of thick impastoed pigment

creates a sophisticated surface that speaks to Frankenthaler’s experimentation with the picture plane. As she articulated, “my feeling [is] that a successful abstract painting plays with space on all different levels, different speeds, with different perspectives, and at the same time remains flat...for me the most beautiful pictures of any age have this ambiguity” (the artist quoted in Alison Rowley, *Helen Frankenthaler: Painting History, Writing Painting*, New York 2007, p. 46). By harnessing the fluid nature of her signature thinned paint and combining it with a newfound interest in painterly strokes, Frankenthaler imbues her canvas with a startling complexity and vibrancy, modulating between the muted chestnut fog and the crisp staccato sapphire. The surface transitions between passages of brilliant radiance and rich color, and moments of soft and delicate handling. Taken together, these elements establish *Afternoon* as a culmination of Frankenthaler’s mastery over the elusive and most fundamental elements of painting.

Steinberg Collection



116

AD REINHARDT

1913 - 1967

Untitled

gouache on paper
18 $\frac{7}{8}$ by 23 $\frac{5}{8}$ in. 47.9 by 60 cm.
Executed in 1950.

PROVENANCE

L'Isola, Rome
The Pace Gallery, New York
Acquired from the above by the present owner
in June 1989

LITERATURE

Karen Thomson, Ed., *The Blema and H. Arnold
Steinberg Collection*, Montreal 2015, cat. no.
108, p. 105, illustrated in color

\$ 50,000-70,000



117

ADOLPH GOTTLIEB

1903 - 1974

Three Circles

signed and dated 1970
acrylic on paper mounted to paper
29¾ by 39¾ in. 75.6 by 101 cm.

PROVENANCE

Galerie Godard Lefort, Montreal
William Pall Gallery, New York
Acquired from the above by the present owner
in May 1979

LITERATURE

Karen Thomson, Ed., *The Blema and H. Arnold
Steinberg Collection*, Montreal 2015, cat. no.
61, p. 63, illustrated in color

\$ 60,000-80,000

Steinberg Collection

118

SAM FRANCIS

1923 - 1994

Middle Blue

signed and dated 1957 on the reverse
gouache, watercolor and acrylic on paper
26 5/8 by 40 in. 67.6 by 101.6 cm.
This work is identified with the interim
identification number of SF57-249 in
consideration for the forthcoming *Sam Francis:
Catalogue Raisonné of Unique Works on
Paper*. This information is subject to change
as scholarship continues by the Sam Francis
Foundation.

\$ 350,000-500,000

PROVENANCE

Martha Jackson Gallery, New York
Collection of Robert B. Mayer, New York
(acquired from the above in September 1964)
Christie's, New York, *Contemporary Art from
the Robert B. Mayer Collection*, 7 November
1989, Lot 1
Private Collection (acquired from the above
sale)

André Emmerich Gallery, New York (acquired
in April 1990)
Private Collection, Los Angeles (acquired in
February 1992)
Mittendorf Gallery, Washington, D.C.
Private Collection, New York
Greenberg Van Doren Gallery, St. Louis
L&M Arts, New York
Acquired from the above by the present owner
in February 2010

EXHIBITED

New York, André Emmerich Gallery, *Sam
Francis: Paintings on Paper, 1956-64*, October -
November 1990, n.p., illustrated in color
New York, L&M Arts, *Sam Francis: 1953-1959*,
October - January 2010, cat. no. 9, p. 42,
illustrated in color

LITERATURE

Karen Thomson, Ed., *The Blema and H. Arnold
Steinberg Collection*, Montreal 2015, cat. no.
29, p. 36, illustrated in color and illustrated in
color on the cover



Clyfford Still, 1949, 1949

Image © Private Collection / Bridgeman Images

Art © 2019 City and County of Denver / Artists Rights
Society (ARS), New York

“The floating, the falling (helped by rivulets of color allowed
to drop down), the gratuitous meetings in space, the
junctures and coincidences which Francis is best equipped
to express are endowed with a magic in watercolors that the
oils do not possess.”

Dore Ashton in Peter Selz, *Sam Francis*, New York 1975, p. 73



Steinberg Collection

119

SAM FRANCIS

1923 - 1994

Untitled

signed and dated *1953 Paris* on the reverse

gouache on paper

21 $\frac{7}{8}$ by 17 $\frac{1}{2}$ in. 55.6 by 44.5 cm.

This work is identified with the interim

identification number of *SF53-027* in

consideration for the forthcoming *Sam Francis:*

Catalogue Raisonné of Unique Works on

Paper. This information is subject to change

as scholarship continues by the Sam Francis

Foundation.

\$ 150,000-200,000

PROVENANCE

Margo Leavin Gallery, Los Angeles (acquired in
August 1973)

Acquavella Contemporary Art, New York

Acquired from the above by the present owner
in March 1975

EXHIBITED

London, Gimpel Fils Gallery, Ltd., *Sam Francis:*
Oil Paintings and Watercolours, May - June
1957, cat. no. 8

LITERATURE

Karen Thomson, Ed., *The Blema and H. Arnold*
Steinberg Collection, Montreal 2015, cat. no.
32, p. 39, illustrated in color

"For light in my work, New York light is hard. Paris light is a beautiful, cerulean grey."

Sam Francis



Steinberg Collection

120

ADOLPH GOTTLIEB

1903 - 1974

Bullet

signed, titled and dated 1971 on the reverse

oil and acrylic on canvas

90 by 60 in. 228.6 by 152.4 cm.

\$ 800,000-1,200,000

PROVENANCE

David Mirvish Gallery, Toronto

William Pall Gallery, New York

Acquired from the above by the present owner
in June 1980

EXHIBITED

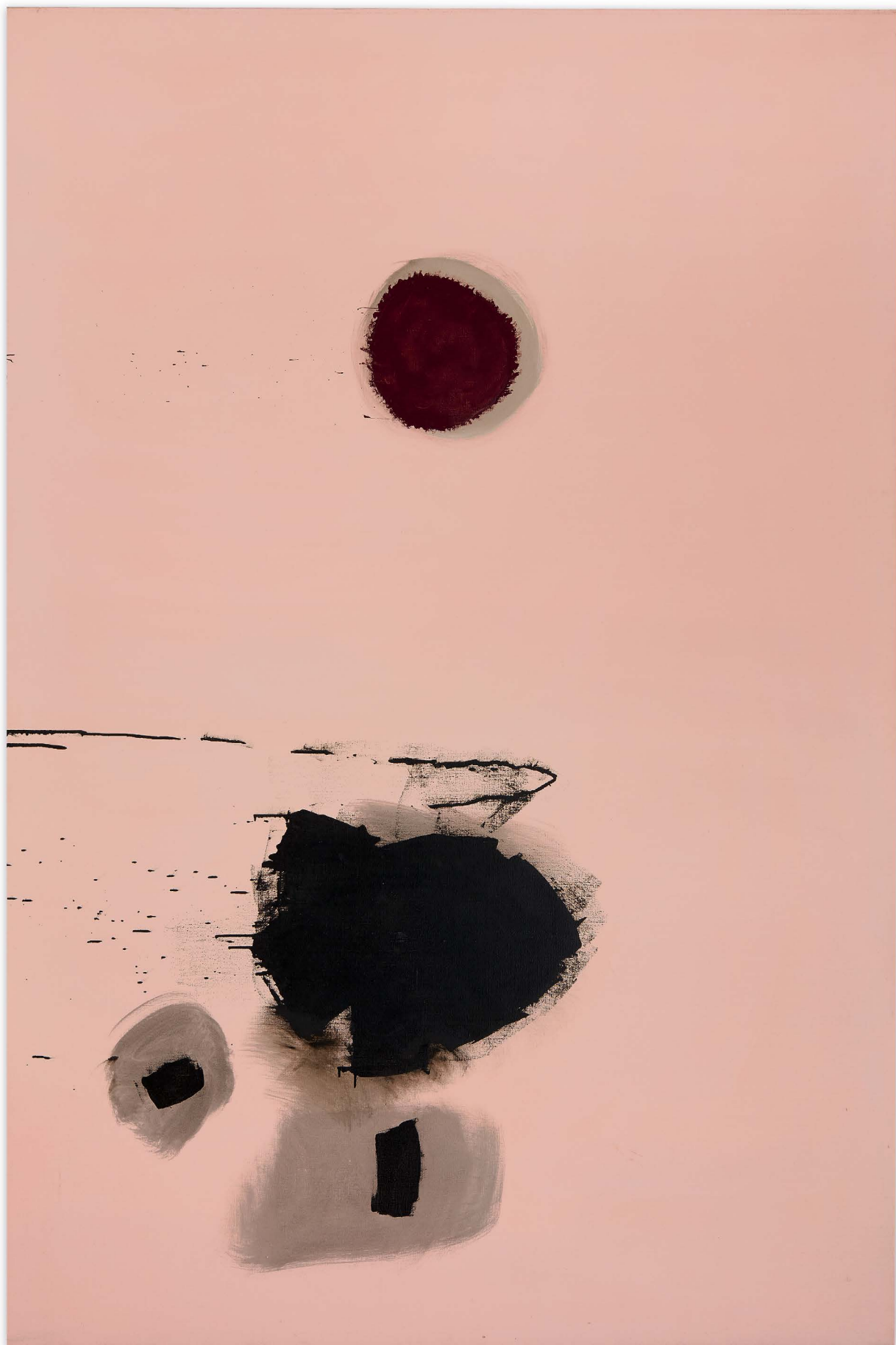
New York, Marlborough Gallery, *Adolph
Gottlieb: Paintings 1971-1972*, November 1972,
cat. no. 3, p. 15, illustrated
Washington, D.C., Corcoran Gallery of Art;
Tampa Museum of Art; The Toledo Museum
of Art; Austin, The University of Texas, Archer
M. Huntington Art Gallery; Flint Institute of
Art; Indianapolis Museum of Art; Los Angeles
County Museum of Art; Buffalo, Albright-
Knox Gallery; Tel Aviv Museum of Art, *Adolph
Gottlieb: A Retrospective*, April 1981 - January
1983, cat. no. 113, p. 155, illustrated in color

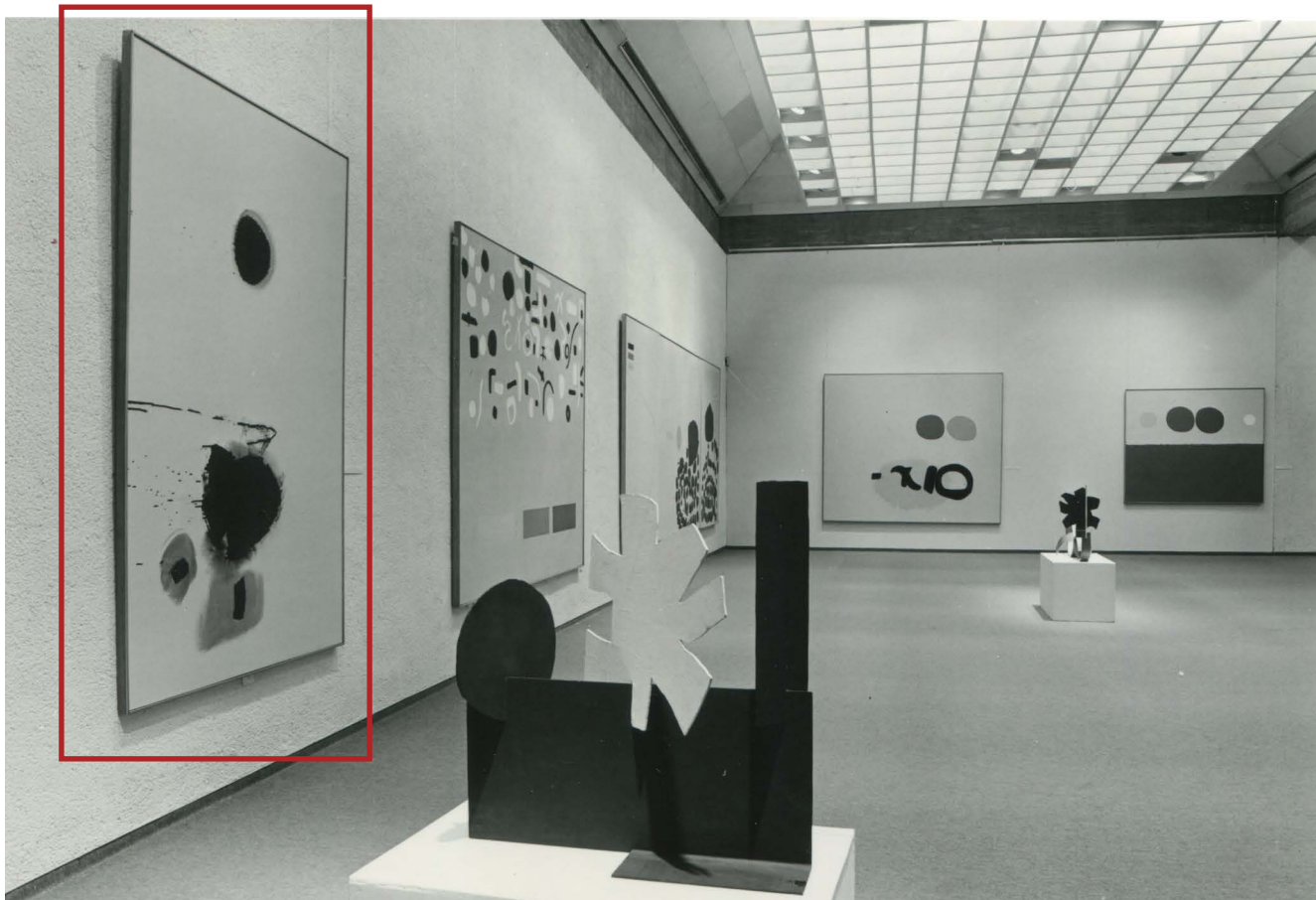
LITERATURE

*Art International incorporating The Lugano
Review*, Vol. XVII, No. 2, February 1973,
illustrated in color on the cover
Karen Thomson, Ed., *The Blema and H. Arnold
Steinberg Collection*, Montreal 2015, cat. no.
60, p. 62, illustrated in color

"The inherent attraction of the disc as a motif-sign is the round shape and the contrast between the character of that shape and the inflexibly rectangular format of the picture support. The disc is a potent symbol, and, with the addition of a concentric band, connotes a solid body emanating light rays...Through the process of reduction and with the introduction of large scale, Gottlieb realized the expressive potential of the disc as a form and it became the most prevalent item in his iconography."

Robert Doty in Exh. Cat., New York, Whitney Museum of American Art (and traveling), *Adolph Gottlieb*, 1968, p. 23





The present work installed Adolph Gottlieb: *A Retrospective* at the Tel Aviv Museum of Art, 1982
 Art © Esther and Adolph Gottlieb Foundation / Licensed by VAGA at Artists Rights Society (ARS), New York



Jackson Pollock, *Number 26 A, Black and White*, 1948
 Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France
 Image © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, NY
 Art © 2019 Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

ADOLPH GOTTLIEB

BULLET

A powerful union of radically opposing forms, *Bullet* is a masterful and paradigmatic example of Adolph Gottlieb's acclaimed series of *Burst* paintings. Characterized by two disparate forms—a single, concentrated disc that seems to pull inwards on itself, and a tangled blast of brushstrokes that push outward across the canvas—the bursts evoke a dual response: they stun with their immediacy while inviting slow reflection. In *Bullet*, the intense depth of the saturated burgundy sphere absorbs the viewer's gaze like a fathomless pool; an ethereal halo encircles the orb like a shadow as its edges steep slowly into the powdery pink ground. Beneath, a black mass of gestural strokes threatens to break apart in a spatter of frenetic animation. The two forms, eternally suspended on a single canvas in dynamic symmetry, produce a composition that radiates with vibrant energy.

Deeply influenced by his travels through Europe as a student, Gottlieb was particularly impressed by early Renaissance panels and late 18th and 19th Century painting, including

works by Jean-Auguste-Dominique Ingres, Eugène Delacroix, Gustave Courbet and the Post-Impressionists. He also took an interest in the work of modern artists like Fernand Léger, Pablo Picasso and Henri Matisse. In the mid-1920s, having returned to America, Gottlieb enrolled in classes at the Art Students League of New York, where his instructor, John Sloan, encouraged the young artist to paint directly onto the canvas, without sketching or priming, and to use simplified masses of color. Sloan also instructed Gottlieb to paint those things that were not exactly literal and to work instead from imagination and memory, greatly influencing the artist to begin painting abstractly. His early *Pictographs* eventually gave way to the *Imaginary Landscapes*, which in turn developed into the series that would become the apotheosis of his career: the *Bursts*. *Bullet*, painted in 1971, exemplifies Gottlieb's transition into his new, simplified style with its more reductive, vertical composition. In 1973, an article appeared in *Art International* commenting on the subtle



Mark Rothko, *Untitled*, 1960
Sotheby's Contemporary Art Evening Sale, 16 May 2019
Art © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York



Barnett Newman, *Shining Forth (to George)*, 1961
Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France
Image © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, NY
Art © 2019 Barnett Newman Foundation/Artists Rights Society (ARS), New York

changes in Gottlieb's paintings featured in an exhibition at the Marlborough Gallery, New York. Carter Ratcliff wrote: Gottlieb "continues with his light color fields inflected by central bursts, peripheral bars and scattered marks of color...The range of variation Gottlieb achieves with these seemingly slight changes is extraordinary," ("New York Letter," *Art International incorporating The Lugano Review*, Vol. XVII, No. 2, February 1973, p. 38). *Bullet*, illustrated on the cover of the issue and featured prominently in the exhibition, was deemed Gottlieb's "finest" painting yet by the journal's editor-in-chief and publisher, James Fitzsimmons (ibid, p. 38).

Bullet revels in the infinite dualities 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 painted 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 maroon 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.

With tremendous graphic force, *Bullet* epitomizes Gottlieb's unique brand of mark-making; painted only three years before the artist's death, this is a confident and

distinctive work executed at the peak of his mature practice. Gottlieb identified his direct method with the Renaissance tradition that had so inspired him as a student: "There is a way of painting which in the Renaissance was highly valued; it is called 'alla prima,' which means [painting] directly without any revision so that every brushstroke reveals the artist's thinking and his movements...that is what I am trying to bring out" (the artist quoted in Exh. Cat., Los Angeles, Manny Silverman Gallery, *Adolph Gottlieb Works on Paper: 1966-1973*, 1990, p. 8). Here, the brushstrokes of Gottlieb's burst explode with such kinetic energy that residual traces of his action project outward beyond the picture plane, revealing the artist's passionate feeling through his gesture. By engaging these two polar bodies in contentious opposition, Gottlieb creates a composition that crackles with the scintillating possibility of sudden collapse.

Steinberg Collection

121

JACK BUSH

1909 - 1977

Ex on Spring Green

signed, titled and dated *Toronto June 1974* on the reverse

acrylic on canvas

63¼ by 77 in. 160.7 by 195.6 cm.

\$ 150,000-200,000

PROVENANCE

André Emmerich Gallery, New York
Collection of Eugene Rothkopf, New York
(acquired from the above in October 1974)
Private Collection

André Emmerich Gallery, New York
Acquired from the above by the present owner
in March 1990

EXHIBITED

New York, André Emmerich Gallery, *Jack Bush New Paintings*, November - December 1974, illustrated in color on the cover
Ottawa, National Gallery of Canada, *Jack Bush*, November 2014 - February 2015, pl. 117, pp. 232 and 268, illustrated in color

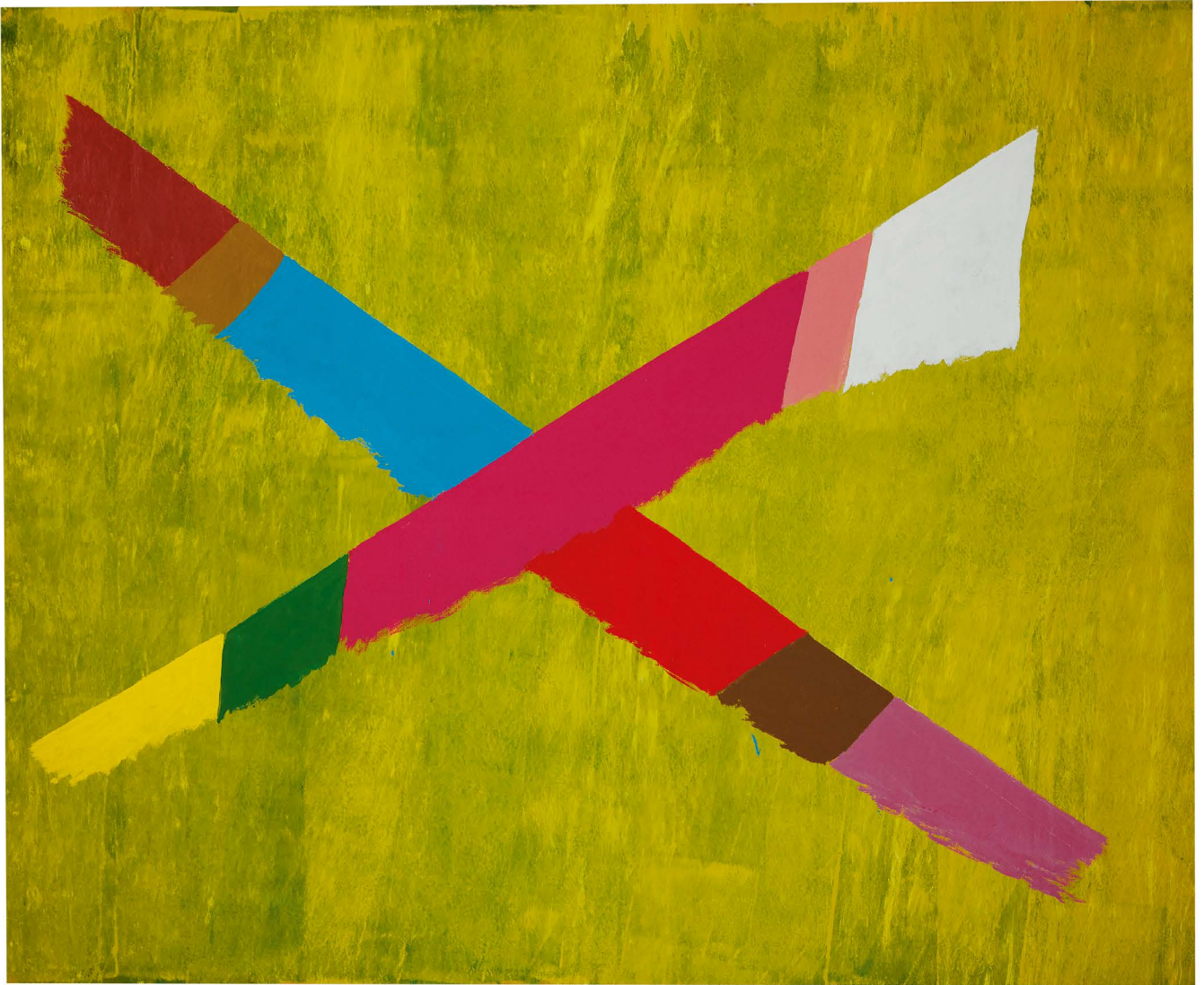
LITERATURE

Kirstin Endemann, "Art Exhibits: Nov. 13 to 20," *The Ottawa Citizen*, 13 November 2014, illustrated in color
James Adams, "A Show that Goes Pow! Pow! Pow! Jack Bush Retrospective at the National Gallery of Canada," *The Globe and Mail*, 15 November 2014, p. R1, illustrated in color
Peter Simpson, "Abstract and Uplifting," *The Ottawa Citizen*, 15 November 2014, pp. A1 and F1, illustrated in color
Frédérique Doyon, "Jack Bush, l'avant-gardiste tardif," *Le Devoir*, 20 December 2014, p. E2, illustrated in color

Bernard Lévy, "Jack Bush: Le roman de la couleur," *Vie des Arts*, Vol. LIX, No. 237, Winter 2014/2015, p. 41, illustrated in color
"Bush League," *Chatelaine*, February 2015, p. 24, illustrated in color
Martin Golland, "Jack Bush," *Border Crossings*, Vol. 34, No. 2, Issue No. 134, May 2015, p. 85, illustrated in color
Karen Thomson, Ed., *The Blema and H. Arnold Steinberg Collection*, Montreal 2015, cat. no. 13, p. 22, illustrated in color

"I don't look for anything. It comes to me. I may be walking along a road and I see a mark on the road; it looks interesting, so I try it out as a painting. Or looking at some flowers in the garden—how can I get the feel of those colors, of the flower colors, the nice smell and everything?...I'm not painting flowers. I'm painting the essence, the feeling to me only, not how somebody else feels about those flowers, only me. Then I forget the flowers and make a good painting of it if I can."

Jack Bush



Steinberg Collection

122

OLEG VASSILIEV

1931 - 2013

Walk in the Rain

signed in Cyrillic, titled in English and Cyrillic
and dated 1990 on the reverse
oil, acrylic and graphite on canvas
85 by 68½ in. 215.9 by 174 cm.

PROVENANCE

Phyllis Kind Gallery, New York
Acquired from the above by the present owner

EXHIBITED

New York, Phyllis Kind Gallery, *Erik Bulatov,*
Oleg Vassilyev, March - February 1991, p. 17,
illustrated

LITERATURE

Karen Thomson, Ed., *The Blema and H. Arnold*
Steinberg Collection, Montreal 2015, cat. no.
133, p. 128, illustrated in color

\$ 80,000-120,000

"To me, the visible and tangible world is more a thing of remembrance than of perceptions of reality. The present is saturated with the past as a live sponge is saturated with water: through the workings of memory, light comes from the past and illuminates, snatches out of the dark that which is not of this moment. That light is the very essence of remembrance...The deeper one delves into the past, the more powerful the stream of light. And somewhere over there, beyond the boundaries of the discernible, it turns into a river of golden light. In that river my life drowns, and everything that was before lives."

Oleg Vassiliev



Steinberg Collection

123

SUSAN ROTHENBERG

b. 1945

Pink Running Horse

signed and dated 1976 on the reverse

oil and charcoal on paper

26¼ by 35⅞ in. 66.7 by 91.1 cm.

PROVENANCE

Private Collection, Buffalo

William Pall Gallery, New York

Acquired from the above by the present owner

in May 1986

EXHIBITED

Musée d'art contemporain de Montréal, *L'Oeil*

du collectionneur, October 1996 - January

1997, p. 58

LITERATURE

Karen Thomson, Ed., *The Blema and H. Arnold*

Steinberg Collection, Montreal 2015, cat. no.

115, p. 111, illustrated in color

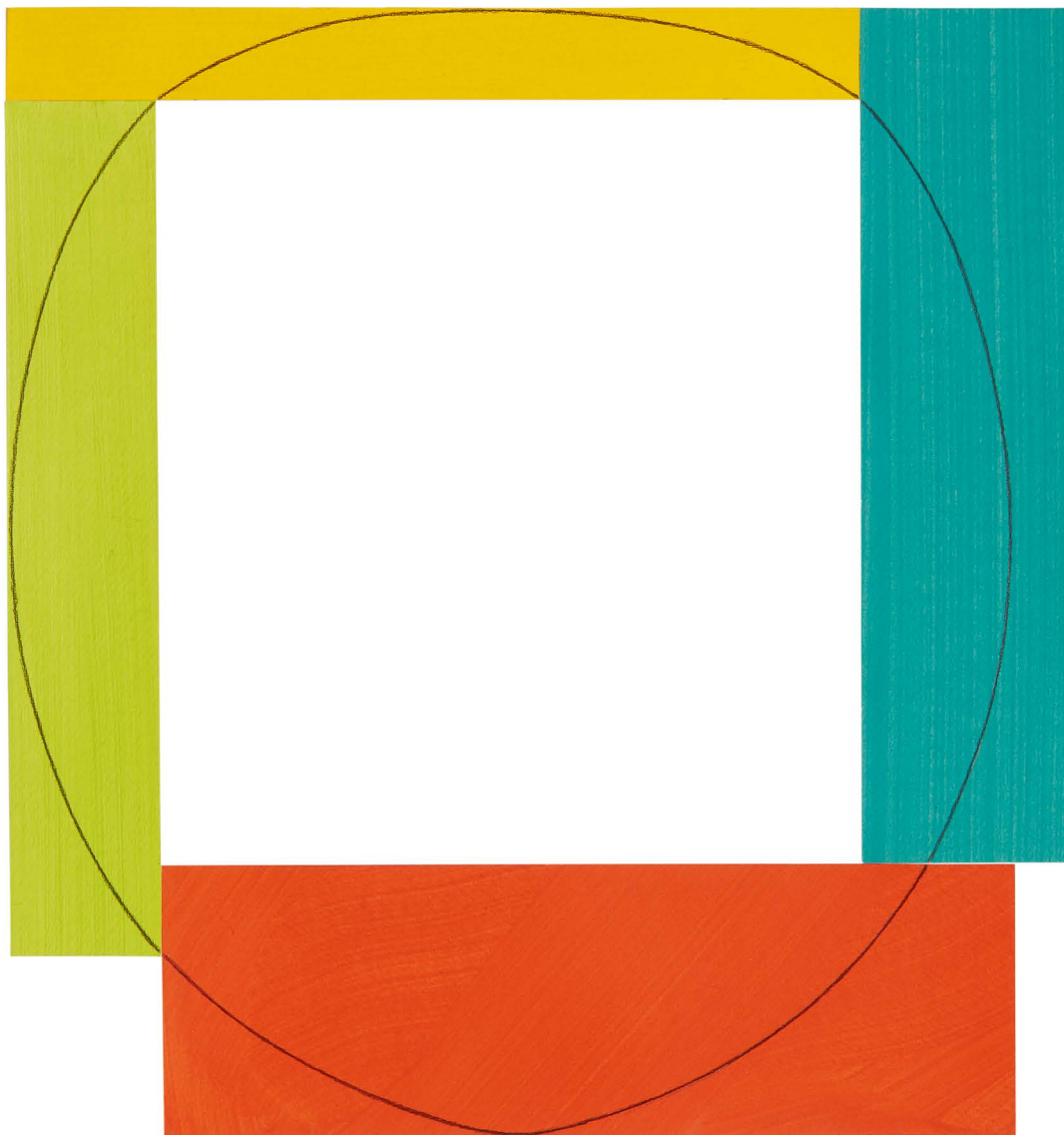
\$ 80,000-120,000

“At the time I was interested in the cave paintings of Altamira. I looked at photographs of them. I think I was fascinated by the spirit they projected, even in photographs—these horses and bulls, I guess, charging across the cave wall. Those photographs had something to do with why I painted the horses.”

Susan Rothenberg



Steinberg Collection



124

ROBERT MANGOLD

b. 1937

Study for 4 Color Frame Painting #7

signed and titled on the reverse
acrylic and graphite on four joined sheets of
paper mounted to paper
18½ by 17½ in. 47 by 44.5 cm.
Executed in 1984.

PROVENANCE

Collection of the artist
Sotheby's, New York, *Benefit Auction for Gay
Men's Health Crisis*, 20 November 1985, Lot 72
(donated by the above)
Acquired from the above sale by the present
owner

LITERATURE

Karen Thomson, Ed., *The Blema and H. Arnold
Steinberg Collection*, Montreal 2015, cat. no.
85, p. 83, illustrated in color

\$ 15,000-20,000



125

JENNIFER BARTLETT

b. 1941

At Sands Point #32

oil on canvas
60 by 48 in. 152.4 by 121.9 cm.
Executed in 1985-1986.

PROVENANCE

Paula Cooper Gallery, New York
William Pall Gallery, New York
Acquired from the above by the present owner
in November 1986

LITERATURE

Karen Thomson, Ed., *The Blema and H. Arnold Steinberg Collection*, Montreal 2015, cat. no. 2, p. 11, illustrated in color

\$ 25,000-35,000

Steinberg Collection



126

ANTHONY CARO

1924 - 2013

Writing Piece Friday

steel and wood

15 by 18½ by 9½ in. 38.1 by 47 by 24.1 cm.

Executed in 1983-1984.

PROVENANCE

Collection of the artist

Sotheby's, New York, *Benefit Auction for Gay Men's Health Crisis*, 20 November 1985, Lot 18 (donated by the above)

Acquired from the above sale by the present owner

LITERATURE

Dieter Blume, Ed., *Anthony Caro: Catalogue Raisonné*, Vol. VI: *Table and Related Sculptures 1984-1986*, Cologne 1987, cat. no. 1642, pp. 29 and 136, illustrated

Karen Thomson, Ed., *The Blema and H. Arnold Steinberg Collection*, Montreal 2015, cat. no. 19, p. 27, illustrated in color

\$ 15,000-20,000



127

DAVID SMITH

1906 - 1965

Untitled (Two Circles)

signed and dated 3/6-1962
spray enamel on paper
18 by 22 $\frac{5}{8}$ in. 45.7 by 57.5 cm.

PROVENANCE

M. Knoedler & Co., New York
Sotheby's, New York, *Benefit Auction for Gay Men's Health Crisis*, 22 November 1988, Lot 58
(donated by the above)
Acquired from the above sale by the present owner

EXHIBITED

Washington, D.C., Hirshhorn Museum and Sculpture Garden, *David Smith: Painter, Sculptor, Draftsman*, November 1982 - January 1983, cat. no. 142

LITERATURE

Karen Thomson, Ed., *The Bluma and H. Arnold Steinberg Collection*, Montreal 2015, cat. no. 124, p. 120, illustrated in color

\$ 30,000-40,000

Steinberg Collection

128

ANTHONY CARO

1924 - 2013

Table Piece CCLXXIX (Kristeel)

steel and sheet steel

20 by 56 by 34½ in. 50.8 by 142.2 by 87.6 cm.

Executed in 1976.

PROVENANCE

Acquavella Contemporary Art, New York

Acquired from the above by the present owner

EXHIBITED

Musée d'art contemporain de Montréal, *L'Oeil du collectionneur*, October 1996 - January 1997, p. 58

LITERATURE

Dieter Blume, Ed., *Anthony Caro: Catalogue Raisonné Vol. I: Table and Related Sculptures 1966-1978*, Cologne 1996, cat. no. 281, p. 217, illustrated

Karen Thomson, Ed., *The Blema and H. Arnold Steinberg Collection*, Montreal 2015, cat. no. 18, p. 28, illustrated in color

\$ 20,000-30,000





129

GEORGE RICKEY

1907 - 2002

Sedge Theme: Five Lines and a Square

stainless steel

34½ by 20 by 6½ in. 87.6 by 50.8 by 16.5 cm.

Executed in 1964, this work is unique.

PROVENANCE

Staempfli Gallery, New York

Acquired from the above by the present owner
circa 1964

EXHIBITED

New York, Staempfli Gallery, *George Rickey: Kinetic Sculpture*, October - November 1964, illustrated

LITERATURE

Maxwell Davidson, *George Rickey: The Early Works*, Altglen 2004, p. 114, illustrated
Karen Thomson, Ed., *The Blema and H. Arnold Steinberg Collection*, Montreal 2015, cat. no. 109, p. 106, illustrated in color

\$ 20,000-30,000

Steinberg Collection

130

JULES OLITSKI

1922 - 2007

Nebo Creation-3

signed, titled and dated 79 and 1979 on the
reverse

acrylic on canvas

60 by 36 in. 152.4 by 91.4 cm.

\$ 15,000-20,000

PROVENANCE

André Emmerich Gallery, New York

Acquired from the above by the present owner
in December 1981

LITERATURE

Kenworth Moffett, *Jules Olitski*, New York 1981,
cat. no. 133, illustrated in color

Karen Thomson, Ed., *The Blema and H. Arnold
Steinberg Collection*, Montreal 2015, cat. no.
97, p. 94, illustrated in color

“To make good art...you have to go where you have to go. There
are no certainties and no guarantees—only risks and they must
be taken.”

Jules Olitski



Steinberg Collection

131

DAVID HOCKNEY

b. 1937

Celia I

signed, partially titled and dated *May 1984* on
the reverse

oil on canvas

25 $\frac{5}{8}$ by 21 $\frac{1}{4}$ in. 65.1 by 54 cm.

\$ 500,000-700,000

PROVENANCE

André Emmerich Gallery, New York,
Acquired from the above by the present owner
in November 1984

EXHIBITED

New York, André Emmerich Gallery, *David
Hockney, New Work: Paintings, Gouaches,
Drawings, Photo Collages*, October - November
1984, n.p., illustrated in color

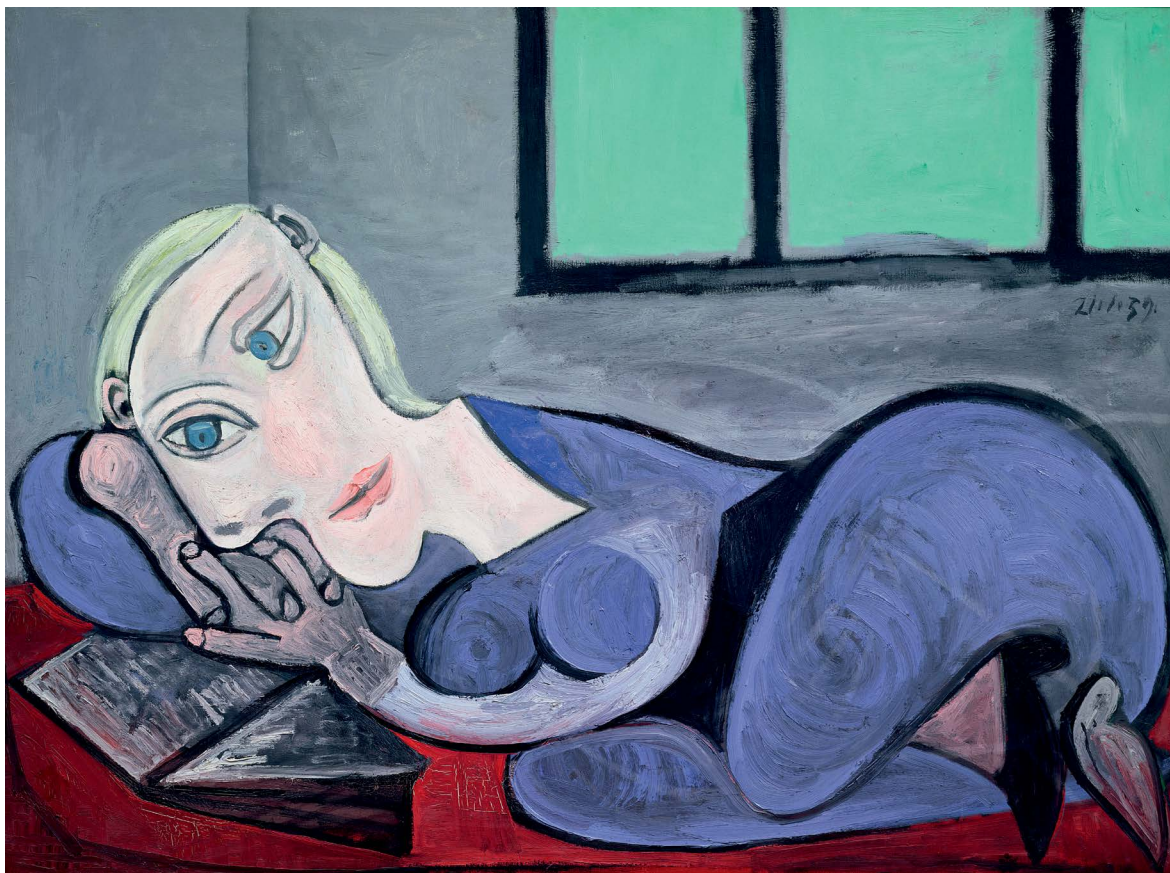
LITERATURE

Karen Thomson, Ed., *The Blema and H. Arnold
Steinberg Collection*, Montreal 2015, cat. no.
64, p. 66, illustrated in color

“Celia has a beautiful face, a very rare face with lots of things in
it which appeal to me. It shows aspects of her, like her intuitive
knowledge and her kindness, which I think is the greatest
virtue. To me she’s such a special person.”

David Hockney





Pablo Picasso, *Woman Reclining Reading*, 1939
 Image © Musée Picasso, Paris, France / Bridgeman Images
 Art © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

DAVID HOCKNEY

CELIA I

Celia I is a delicate and tender portrait of one of David Hockney's closest and oldest friends, the renowned designer Celia Birtwell. The portrait encapsulates not only the technical mastery of subtle color and form that David Hockney has become so admired for, but also permits us to see one of Hockney's closest confidants through his own eyes. Celia first met Hockney in Los Angeles in 1964 and is most famously represented in Hockney's large double portrait *Mr. and Mrs. Clark and Percy*, 1970-1971 (Tate Collection, London), with her husband, Ossie Clark. In a career-long examination of himself, his closest friends and family, and art world personalities, Hockney's portraits form a crucial element of his practice, integrated into his shifting palette, styles, and modes of production. An intimate portrayal of one of the artist's most frequent and important sitters, *Celia I* demonstrates the virtuosity of one of the most prodigious artists of the post-modern period.



David Hockney, *Mr. and Mrs. Clark Percy*, 1970-71
 Tate Gallery, London, Great Britain
 Image © Tate, London / Art Resource, NY
 © David Hockney



David Hockney drawing Celia Birtwell for his lithograph *Celia with Green Hat*, at Tyler Graphics Ltd. in Bedford Village, New York in 1984
 Photo by Kenneth Tyler, © National Gallery of Australia, Canberra
 Art © David Hockney

It was in the wake of Hockney's break-up with his long-term partner Peter Schlesinger in 1971 that his relationship with Celia Birtwell intensified. In a series of portraits of Birtwell executed in Paris between 1973 and 1975, Hockney developed a much more delicate and tender drawing style that expressed his sitters through an effeminate veil of pencil and colored crayon. However, it was not until the early 1980s that Birtwell would be central to the artist's exploratory lithographs that called upon Cubist formalities to illustrate his subjects 'in the round'. Hockney's investigation of the formal intricacies of Cubism reached a crescendo during this period. In *Celia I*, the influence of Picasso's portraits of the 1930s is palpable; Birtwell's captivating, electric blue eyes, weightlessly propped arm, luscious and flowing red locks and charming smile reveal both the artist's adoration for his subject and the stylistic cues that he supplements from the grand master of Cubism. "Like his hero Picasso, Hockney has returned to portraiture again and again as a forum through which he has explored

personality and self-image, interpersonal relationships, sexuality, the joys and optimism of youth and the darker realities of illness, frailty and old age" (Marco Livingstone, "The Private Face of a Public Art" in Exh. Cat., London, National Portrait Gallery (and traveling), *David Hockney Portraits*, 2006, p. 17).

Hockney's works of the mid-1980s exhibit an indescribable synthesis of formal experimentation and intuitive execution, combining the artist's art historical reference points with the candid and sensitive gaze that defines his remarkable freehand portraiture. Birtwell is captured in the present work in an elegant repose, her transfixing stare highlighting the undertones of her glowing visage. *Celia I*, with its fantastic intensity and luscious coils of brushwork, is an exemplary work of a master portraitist demonstrating his comparable accomplishments to the idols of the genre, and undoubtedly places Hockney on par as one of the most innovative and seminal artists devoted to painting.

Steinberg Collection

132

CINDY SHERMAN

b. 1954

Untitled Film Still No. 17

signed, dated 1978 and numbered 3/3 on the reverse

silver gelatin print

30 by 40 in. 76.2 by 101.6 cm.

\$ 300,000-500,000

PROVENANCE

Metro Pictures, New York

Acquired from the above by the present owner in 1985

EXHIBITED

Rotterdam, Museum Boijmans-van Beuningen; Madrid, Museo Nacional Centro de Arte Reina Sofía; Bilbao, Salá de Exposiciones Rekalde; Baden-Baden, Staatliche Kunsthalle, *Cindy Sherman*, March 1996 - March 1997, cat. no. 13, illustrated (another example exhibited) New York, The Museum of Modern Art, *Cindy Sherman: The Complete Film Stills*, June - September 1997, n.p., illustrated (another example exhibited)

LITERATURE

Cindy Sherman, *Cindy Sherman*, New York 1984, cat. no. 15, illustrated
Rosalind Krauss, *Cindy Sherman 1975-1993*, New York 1993, p. 27, illustrated
Karen Thomson, Ed., *The Blema and H. Arnold Steinberg Collection*, Montreal 2015, cat. no. 120, p. 116, illustrated in color



Gerhard Richter, *Woman Descending the Staircase*, 1965

The Art Institute of Chicago
Art © 2019 Gerhard Richter

"The stills are dense with suspense and danger and they all look as if they were directed by Alfred Hitchcock. The invariant subject is *The Girl in Trouble*, even if *The Girl* herself does not always know it...The girl is always alone, waiting, worried, watchful, but she is wary of, waiting for, worried about, and her very posture and expression phenomenologically imply *The Other*: the Stalker, the Saver, the Evil and Good who struggle for her possession...Each of the stills is about *The Girl in Trouble*, but in the aggregate they touch the myth we each carry out of childhood, of danger, love, and security that defines the human condition."

Arthur C. Danto in *Cindy Sherman: Untitled Film Stills*, New York 1990, pp. 13-14



Steinberg Collection



133

CINDY SHERMAN

b. 1954

Untitled No. 104

signed, dated 1982 and numbered 3/10 on the reverse
color coupler print
30 by 19¾ in. 76.2 by 50.2 cm.

PROVENANCE

Collection of the artist
Sotheby's, New York, *Benefit Auction for Gay Men's Health Crisis*, 20 November 1985, Lot 18 (donated by the above)
Acquired from the above sale by the present owner

EXHIBITED

New York, Whitney Museum of American Art; Boston, The Institute of Contemporary Art; Dallas Museum of Art, *Cindy Sherman*, July - October 1987, cat. no. 68, illustrated in color (another example exhibited)
Milan, Padiglione d'Arte Contemporanea, *Cindy Sherman*, October - November 1990, p. 41, illustrated in color (another example exhibited)
Musée d'art contemporain de Montréal, *L'Oeil du collectionneur*, October 1996 - January 1997, p. 58

LITERATURE

Cindy Sherman, *Cindy Sherman*, New York 1984, cat. no. 68, illustrated in color
Rosalind Krauss, *Cindy Sherman 1975-1993*, New York 1993, p. 228
Karen Thomson, Ed., *The Blema and H. Arnold Steinberg Collection*, Montreal 2015, cat. no. 121, p. 117, illustrated in color

\$ 25,000-35,000



134

PHILIP PEARLSTEIN

b. 1924

Two Female Models on a Navajo Rug

signed and dated 71
oil on canvas
60 by 72 in. 152.4 by 182.9 cm.

PROVENANCE

Allan Frumkin Gallery, New York
Collection of Thea Westreich, Washington, D.C.
Collection of M. Anwar Kamal, Jacksonville

Christie's, New York, 10 November 1993,
Lot 147

Acquired from the above sale by the present
owner

EXHIBITED

Milwaukee Art Museum; Brooklyn Museum;
Philadelphia, Pennsylvania Academy of the
Fine Arts; Toledo Museum of Art; Pittsburgh,
Carnegie Institute, *Philip Pearlstein: A*

Retrospective, April 1983 - July 1984, cat. no.
64, p. 151, illustrated in color

LITERATURE

Karen Thomson, Ed., *The Blema and H. Arnold
Steinberg Collection*, Montreal 2015, cat. no.
101, p. 98, illustrated in color

\$ 40,000-60,000

Steinberg Collection



135

ERIC FISCHL

b. 1948

Untitled

signed and dated 1984 on the reverse
oil on paper mounted to canvas
35¼ by 46¼ in. 89.5 by 117.5 cm.

PROVENANCE

William Pall Gallery, New York
Acquired from the above by the present owner
in November 1986

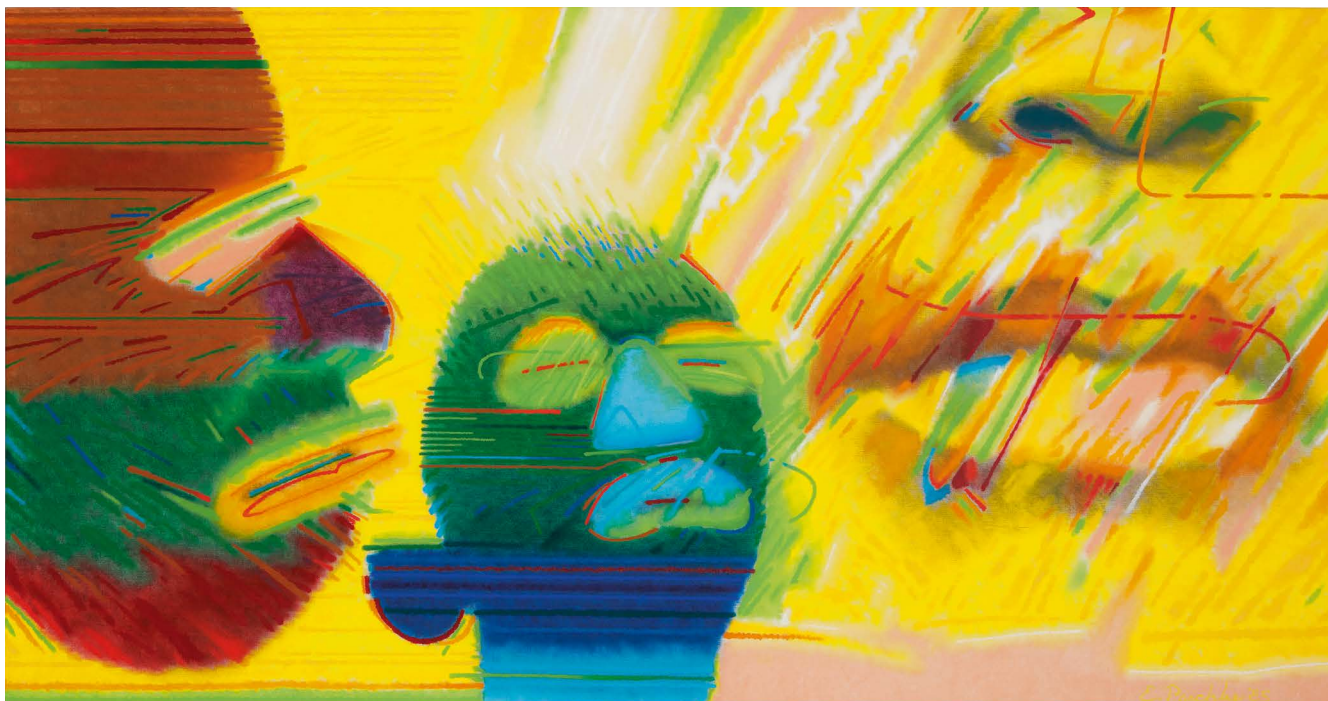
EXHIBITED

Musée d'art contemporain de Montréal, *L'Oeil
du collectionneur*, October 1996 - January
1997, p. 58

LITERATURE

Karen Thomson, Ed., *The Blema and H. Arnold
Steinberg Collection*, Montreal 2015, cat. no.
27, p. 34, illustrated in color

\$ 50,000-70,000



136

ED PASCHKE

1939 - 2004

Troika

signed and dated '85; signed, dated 1985 and '85 and titled twice on the stretcher
oil on canvas
42 by 80 in. 121.9 by 203.2 cm.

PROVENANCE

Collection of the artist
Sotheby's, New York, *Benefit Auction for Gay Men's Health Crisis*, 20 November 1985, Lot 30 (donated by the above)
Acquired from the above sale by the present owner

EXHIBITED

Paris, Musée National d'art Moderne, Centre Georges Pompidou, *Ed Paschke*, December 1989 - February 1990, p. 75, illustrated in color
Art Institute of Chicago, *Ed Paschke: A Retrospective*, September - November 1990, cat. no. 47, illustrated in color

LITERATURE

Karen Thomson, Ed., *The Blema and H. Arnold Steinberg Collection*, Montreal 2015, cat. no. 99, p. 96, illustrated in color

\$ 40,000-60,000

o 136A

ALEX KATZ

b. 1927

Dark Glasses

oil on canvas

40 by 112 in. 101.6 by 284.5 cm.

Executed in 1989.

PROVENANCE

Marlborough Gallery, New York

Private Collection, New York (acquired from
the above)

Sotheby's, New York, 18 November 1999,
Lot 313

Acquired from the above sale by the present
owner

EXHIBITED

Purchase, Neuberger Museum of Art,

*Facing Reality: Contemporary Realism from
the Seavest Collection*, September 2003 -
February 2004, p. 54

Vero Beach Museum of Art, *Face Forward:
American Portraits from Sargent to the
Present*, February - May 2008, p. 24

\$ 500,000-700,000





“Ada for me is like Dora Maar to Picasso. But Ada has better shoulders, and could easily be Miss America.”

Alex Katz

137

ROY LICHTENSTEIN

1923 - 1997

Composition

porcelain enamel on metal
24 by 77½ in. 61 by 196.2 cm.
Executed in 1969.

\$ 900,000-1,200,000

PROVENANCE

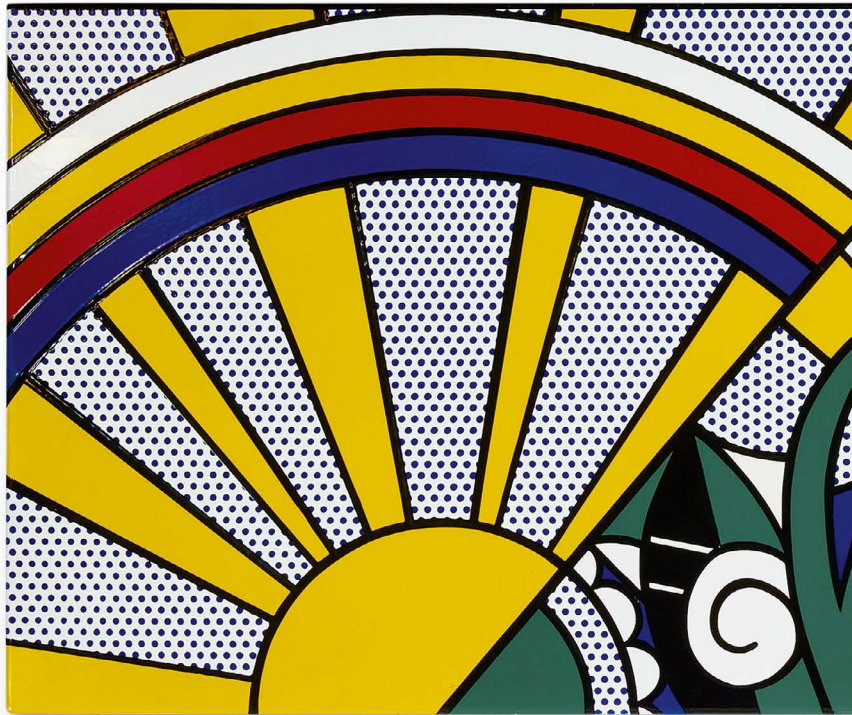
Collection of Gunter Sachs, St. Mortiz
(acquired directly from the artist in 1969)
Sotheby's, London, *The Gunter Sachs
Collection Evening Sale*, 22 May 2012, Lot 32
Private Collection, New York (acquired from
the above sale)
Acquavella Galleries, New York
Acquired from the above by the present owner
in 2015

EXHIBITED

Hamburg, Museum für Kunst und Gewerbe,
*Gunter Sachs - Retrospektive: von Kunst, Kult
und Charisma*, August - September 2003, n.p.,
illustrated in color
Leipzig, Museum der Bildenden Künste, *Gunter
Sachs*, 2007

LITERATURE

Gunter Sachs, *Mein Leben*, Munich 2005, p.
385, illustrated in color
Exh. Cat., Weil am Rhein, Vitra Design Museum
(and traveling), *Pop Art Design*, 2012, p. 254,
illustrated in color
Exh. Cat., Weil am Rhein, Vitra Design Museum
(and traveling), *Pop Art Design*, 2012, p. 254,
illustrated in color





COMPOSITION

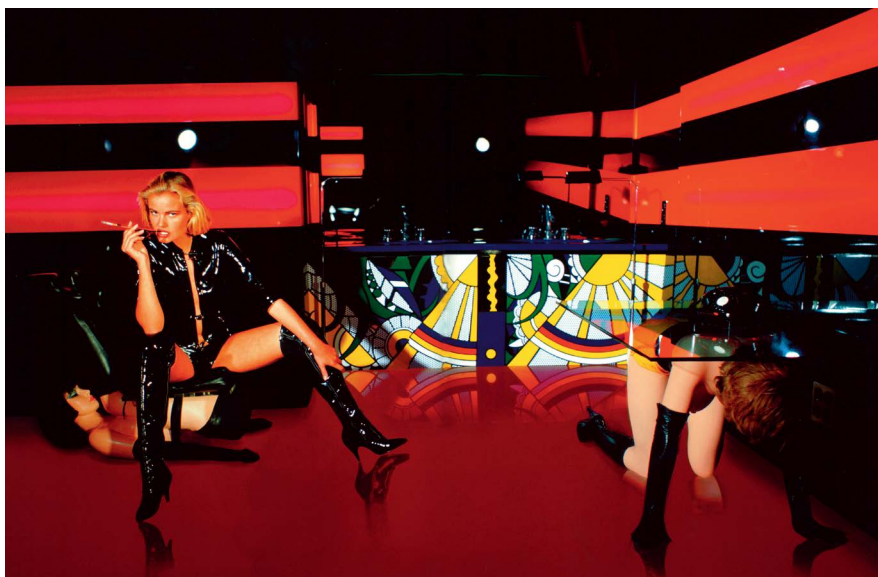
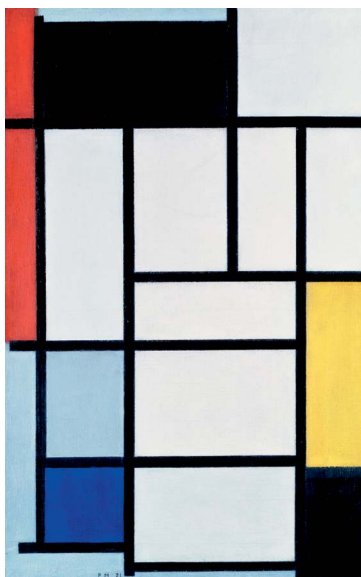
Executed in 1969 at the apotheosis of Roy Lichtenstein's career, *Composition* is a quintessential evocation of the artist's celebrated Pop vernacular combining the best from the *Modern Paintings* series. Just a few years prior, Lichtenstein moved from his much-celebrated imagery of the early 1960s, comic-style heroines and expressive brushstrokes, and began to make compositions that resist easy classification. Rendered in porcelain enamel on steel, the present work exemplifies Lichtenstein's bold, punchy palette and Ben-Day dots ever present throughout his oeuvre. Gunter Sachs, German photographer, author and industrialist, specially commissioned this unique work from Lichtenstein for his infamous Pop Art apartment in St. Moritz. *Composition* stands as a seductively iconic amalgamation of Lichtenstein's post-war American art and overflows with visual references to many of his most revered works. Few other works, either by Lichtenstein himself or his contemporaries, subvert the fundamental ideals of modern abstract painting so directly and successfully as embodied by the present work. In boldly challenging what constitutes 'high' art versus 'low' culture, and in questioning the distinction between fine art destined for museums as opposed to commercial advertising and media imagery that pervades our daily lives, Lichtenstein's *Modern Paintings* continue

to fuel one of the most contentious and theoretical dialogues in contemporary art today. Like the *Landscape* paintings that preceded them, the artist's *Modern* works are among the relatively rare pieces in his oeuvre without an anchoring referring to a specific artist or object. While attempting to summon the style of the period, Lichtenstein's foremost aims were, as always, form and composition allowing *Composition* to strike an extraordinary balance between verticals and diagonals, curves and straight edges, dynamic and static forms.

This monumental porcelain enamel work was envisioned as a bespoke artwork to outfit Sachs' bedroom suite where it was installed below his bathroom sink for decades and was paired with Lichtenstein's *Leda and the Swan*, which surrounded the large soaking tub overlooking the breathtaking mountain views of the Swiss Alps. Lichtenstein developed the present work with the help of Sachs' pointed artistic vision. In keeping with the cosmopolitan playboy's true passion for living among great works of art and sharing them with the many friends and family who had the pleasure of visiting his penthouse in the Palace Hotel where this work was a focal-point of his home. Following the devastating 1967 fire at Badrutt's Palace in St. Moritz, Sachs generously offered to support his friends

Andrea and Hansjürg Badrutt in financing the restoration and refurbishments of the tower in exchange for an extended lease of the expansive penthouse apartment. Genuinely avant-garde in his vision, Sachs set about creating an unprecedented new artistic milieu in which he would live and entertain for years. This notorious penthouse apartment signified a culmination of Sachs' passionate and extensive art collection. *Composition* and *Leda and the Swan* were commissioned as quintessential Pop Art accompaniments to Sachs' Allen Jones furniture and Fahri Perspex wall panels and sculptures. As a bon vivant and close friend of contemporary artists among the likes of Andy Warhol and Salvador Dali, his eclectic taste and perspicacity lent him the confidence to commission and create this celebrated Pop Art environment.

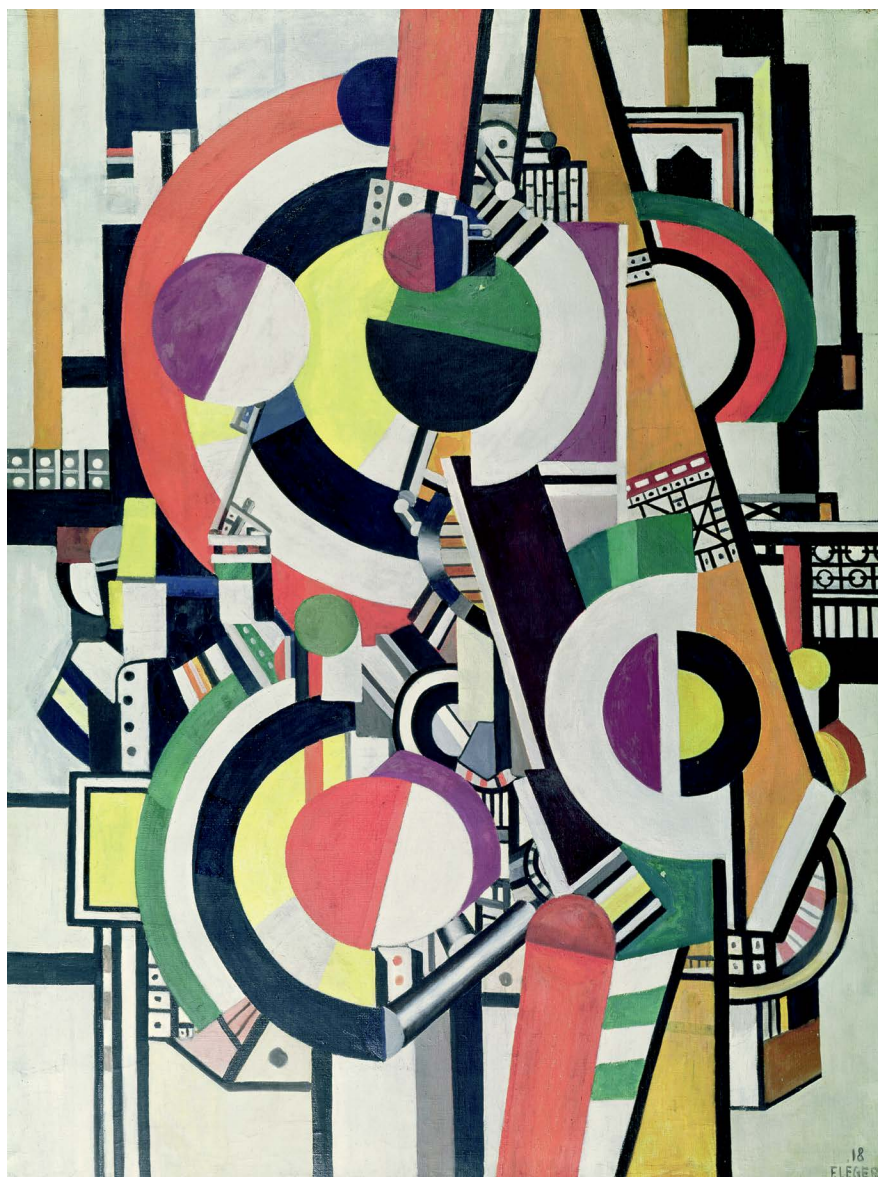
In creating *Composition*, Lichtenstein drew inspiration from his previous works by combining aspects from his *Modern Paintings* and *Art Deco* series. Through his chosen material, Lichtenstein played down the idiosyncrasy of the artist's hand in favor of uninflected surfaces that replicate the look of the machine-made further venerating the movement and melody within the present work's unique horizontal composition. The radiant yellow sun rising to the left references the artist's 1965 *Sunrise* series, also explored



Opposite, left
 Piet Mondrian, *Composition with Red, Black, Yellow and Blue*, 1921
 Image © Gemeentemuseum Den Haag / HIP
 / Art Resource, NY
 2019 © Mondrian / Holtzman Trust

Opposite, right
 The present work installed in Gunter Sachs' St. Moritz penthouse apartment.
 © Gunter Sachs Estate. Art © Estate of Roy Lichtenstein

Right
 Fernand Léger, *Discs*, 1918
 Image © Musée National d'Art Moderne, Centre Georges Pompidou, Paris / Bridgeman Images



in enamel, and is again repeated to the right of the blue *Moonscape* style banner. The work is playfully interspersed with his signature black Ben-Day dots, which are meticulously executed, instilling the work with a kinetic dynamism that in turn invests a powerful sense of tension between the defined rays of rising sun and the curled wisps of green foliage. Diane Waldman explained, "I think Lichtenstein believed that simplicity was art. He believed very much in the rational and logical. To me there is something humorous in being that logical and rational about a work of art—using a diagonal that goes from one corner of the picture to another and using arcs that have their midpoint at the edge of the picture. All these are very logical things: dividing pictures

into halves or thirds, or repeating images three times or five times. They used these formulas because they thought that if they did it would be art. Actually, it can be. There are two things here: the naïve quality of believing that logic would make art, and the possibility that it could" (Diane Waldman, *Roy Lichtenstein*, New York 1993, p. 169).

Through his porcelain enamel on steel paintings, Lichtenstein harnessed the undercurrent of mass reproduction central to his earlier comic book works by utilizing their very modes of mechanical reproduction. By doing so, Lichtenstein revolutionized how we perceive the world around us and how, in turn, the world has subsequently been presented back unto itself. Rendering the present work

on an enamel plate added a further layer of complexity to the readymade nature of Lichtenstein's most recognizable images once again removing the artist's own hand. Waldman explains, "With enamel, Lichtenstein accomplished two objectives: he reinforced the look of mechanical perfection that paint could only simulate but not duplicate and it provided the perfect opportunity to make an ephemeral form concrete" (Diane Waldman, *Roy Lichtenstein*, New York 1971, p. 23). *Composition* is an incredibly rare, unique example both materially and stylistically as it is one of only three unique porcelain enamel works created by the artist—further heightening the importance of this fortuitous commission between two visionaries in their respective fields.

138

DONALD JUDD

1928 - 1994

Untitled

stamped with the artist's name, date 85-24
and fabricator *LEHNI AG SWITZERLAND* on the
reverse
enameled aluminum
11⅞ by 47 by 11⅞ in. 30.2 by 119.4 by 30.2 cm.
Executed in 1985.

PROVENANCE

Galerie Annemarie Verna, Zurich
Private Collection, Switzerland
James Kelly Contemporary, Santa Fe
Private Collection, Dallas
Anthony Meier Fine Arts, San Francisco
Private Collection, Seoul
Private Collection, New York
Acquired from the above by the present owner
in July 2012

\$ 400,000-600,000

“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



UNTITLED

In Donald Judd's seminal treatise on color he expressed: "Material, space, and color are the main aspects of visual art. Everyone knows that there is material that can be picked up and sold, but no one sees space and color" (Donald Judd, "Some Aspects of Color in General and Red and Black in Particular (1993)," in Flavin Judd and Caitlin Murray, Eds., *Donald Judd Writings*, New York, 2016, p. 264). It is these two elusive elements of art—space and color—that Donald Judd explored throughout his career, first a painter, then art critic, and eventually, and most notably, a sculptor. By reducing the complex visual world around

us to its essence of space and color, Judd successfully allows us to focus our attention more sharply.

Judd's official immersion in color took place at the Art Students League of New York in the early 1950s, where the history of painting initially piqued his interest, rather than sculpture. Judd often looked to the Minimalist painter Josef Albers, who founded his demanding study of color on the transformation of personal observation: "If one says 'Red' (the name of a color) and there are 50 people listening, it can be expected that there will be 50 reds in their minds. And

we can be sure that all these reds will be very different" (Josef Albers, *The Interaction of Color*, New Haven 1963, p. 270). There is a certain tension between the art's durable and ephemeral properties: the compounding qualities build upon sequences of experience like in Josef Albers' paintings, and whose invention Judd explained as "a multiplicity all at once that I had not known before." Unlike his Modernist predecessors such as Wassily Kandinsky and Paul Klee, who identified with the Bauhaus ideology and believed that "colors always produce the same emotions," Judd felt that colors were much more ambiguous;



Opposite
Donald Judd in his 101 Spring Street
Studio, 1970
Photo: Paul Katz, courtesy Judd
Foundation / Art Resource, NY
© Donald Judd / Artists Rights Society
(ARS), New York

Right
Ellsworth Kelly, *Méditerranée*, 1952
Art © Ellsworth Kelly Foundation courtesy
Matthew Marks Gallery
Image by © Marcus Leith, Tate, London



the emotional state that is associated with a specific color is hardly predictable. In that respect therein lies Judd's motive to avoid isolating an evocative color such as red, for it would then be more likely to "color" the response to the object that bore it. Although color is highly dependent on the physical reality of wavelengths in the visible light spectrum, it, like other aspects of perception, is a property of the brain, not of the world outside.

Twenty years beyond Judd's assessment of Albers' theory would take him to 1983, when he was becoming increasingly involved with work in multicolored enameled aluminum. *Untitled* is an astute example in which Judd's ability to exploit the separation between form and color, while consciously giving up form to emphasize line and color, enables the viewer to dedicate more of the brain's limited attentional resources to pattern. This pattern that Judd created "intelligently without being ordered" is quintessentially portrayed. The present work was executed in 1985 and is composed of eight units of bent, enameled aluminum. The shape of the metal

boxes is simple as the boxes are only meant to be carriers of color. Measuring $11\frac{7}{8}$ by 47 by $11\frac{7}{8}$ inches, *Untitled* greatly occupies space and eloquently embodies the attitude of Minimalism by combining the material-oriented aesthetic with the preciousness of symbolism. In this sequence, Judd used five colors from the RAL color matching system: black red (3007 Schwartzrot), black blue (5004 Schwarzblau), traffic red (3020 Verkehrsrot), turquoise blue (5018 Turkisblau), and melon yellow (1028 Melonengelb). These colors that are paired together never lose themselves in the whole, but rather remain magnificently and unchangeably themselves. The rhythmic balance of the colors elevates Judd's importance of the overall coherence of the color progression, which is why he conceived it as a whole.

In the modern era it was largely Henri Matisse who liberated color, freeing it from form and thereby demonstrating that colors and color combinations can exert unexpectedly profound emotional effects. The emotional power of Minimalist art enhances and complicates the viewer's experience. Judd

argued that "more than the so-called form, or the shapes, color is the most powerful force." To Judd, color is an immediate sensation, an absolute phenomenon. Early in Judd's career, Minimalism was generally described in terms of reduction and absence, as being cold and impersonal, color was a factor seldom taken properly into account. Judd's use of color was therefore seen as "startlingly sensuous, almost voluptuous." (Rosalind Krauss, 1966) Rather than reduction and absence, a complexity and richness, above all in Judd's brilliant use of color, is evident in *Untitled* (85-24). The artist engages color like he engaged the world, and the results are equally breathtaking and surprising. From this process, Judd created this stunning work of art, remarkable for its confluence of clarity and sheer beauty. We have been slow to embrace art based on color, however we understand today that Judd's refined and striking wall series of blocks emphasizes the evocative role of the elements space and color. The clearer and more definite these relationships are, the clearer and more definite the work of art.

Clockwise
Mel Bochner, *Actual Size (Face)*, 1968
© 2019 Mel Bochner

Ellsworth Kelly in his Broad Street Studio,
New York, 1956. Photo: Onni Saari.
Art © Ellsworth Kelly Foundation,
courtesy Matthew Marks Gallery

Sol LeWitt in his studio, photographer
unknown
Art © 2019 Sol LeWitt / Artists Rights
Society (ARS), New York

AN INSTINCTIVE EYE: PROPERTY FROM A DISTINGUISHED COLLECTOR

LOT 139

Art of the second half of the twentieth century was just as revolutionary and bold as the times. In all cultural, social and political realms, there was a questioning of traditions, definitions and boundaries. Young artists departed from past techniques, genres and subjects, even beyond the radical developments and towering achievements of the Abstract Expressionists of the 1940s-1950s. By the 1960s, the drive for creative discovery led to the birth of Pop Art, Minimalism, Conceptual Art and Process Art. While the art of these disparate movements might not look the same, all of it addressed a fervent pursuit of the power of the *idea* behind art, rather than the object produced. Warhol's expansion of the Dadaist principles about form and content were just as conceptual as the art of Minimalism, and as Sol LeWitt succinctly declared, "Conceptual art became the liberating idea that gave art of the next 40 years its real impetus" (the artist quoted in Saul Ostrow, "Sol LeWitt," *Bomb Magazine*, Issue 85, Fall 2003, n.p.).

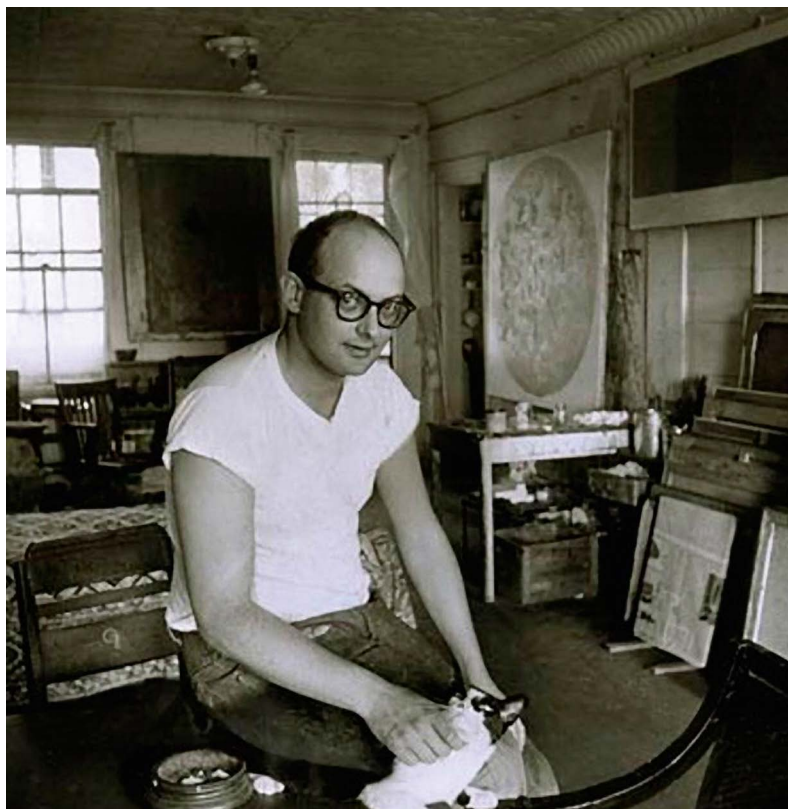
Few far-sighted collectors responded as passionately to the new Minimalist forms and ideas in the visual arts as this anonymous American private collector. Undaunted by complicated or challenging art, this collector embraced provocative works and formed one of the most dedicated and insightful collections to emerge in the last 30 years. Non-representational art by American artists is at the core of the collection, the product of a unique and elegant eye, and an independent, contemplative and thoughtful spirit. As do many cutting-edge collections, it includes works acquired close to their date of execution and in-depth compilations of works that follow

the arc of an artist's career. Paintings and drawings were selected based on personal instinct and visceral pleasure, inspired by the desire to live with the art and to continue the dialogue between artist and viewer that was the goal of most contemporary artists. The love of collecting often grows with an appreciation of the role of art in a democratic and nurturing society, and this was a guiding principle for the private collector who formed this cohesive and contemplative group of works. The collector supported major local museums through personal leadership, financial giving and donations of works of art. Having frequented museums as a means of forming aesthetic taste and judgment, this collector was keenly aware of the importance of art museums to the local community.

This collection has a refined focus on color, line and shape, all of which are hallmarks of Minimalist art's goal to redefine the basic elements of art. Works by Ellsworth Kelly are the highlight of the collection, here represented by the powerfully graphic *White Black (Petit Dolmen)* painted in 1958 during Kelly's critically important formative years in Paris. This painting eloquently encapsulates Kelly's dictum "The negative is just as important as the positive" (the artist quoted in "True to his Abstraction" by Carol Vogel, *The New York Times*, January 20, 2012, p. A1) and demonstrates Kelly's talent for distilling the visual experience of the artist and the viewer down to the simplest and most visceral sense of form, light and space. Kelly's oeuvre and style were not strictly confined to Minimalism, and bear kinship to other movements such as Color Field; Sol LeWitt, whose work is also present in depth in this collection, personified

the tenets of Minimalism to the fullest with his famous quote, "I want to emphasize the primacy of the idea in making art" (the artist quoted in Saul Ostrow, "Sol LeWitt", *Bomb Magazine*, Issue 85, Fall 2003, n.p.). Known for producing art based on systems of lines and shapes, LeWitt nonetheless preferred to emphasize the intuitive nature of Conceptual and Minimal art, rather than merely the mathematical or intellectual elements. The influence of Kelly and LeWitt pervades this collection which includes works by Carl Andre, Jennifer Bartlett, Donald Judd, Jasper Johns, Yayoi Kusama, Barry LeVa, Sherrie Levine, Richard Long, Robert Mangold, John McLaughlin, Brice Marden, Bruce Nauman, Fred Sandback, Joel Shapiro, Tony Smith, Robert Smithson, Frank Stella, Cy Twombly and Lawrence Weiner. Mel Bochner is represented with many works that span his career from the late sixties to 2010. Bochner's intellectual analysis of systematic methods and subjects – from his early geometric forms to the text-based art of recent decades – is a perfect example of the wide-ranging sense of adventure and appreciation in this private collection. The artist's exploration of how we perceive and interpret language and visual information is at the heart of a collection formed by a personal sense of inquiry, commitment and engagement. The title of Bochner's 1995 retrospective at the Yale University Art Gallery encapsulates both his artistic practice and this collection's guiding principle: "thought made visible."

Sotheby's is pleased to be offering a selection of Contemporary Art from this distinguished collector in New York across sales this summer and fall of 2019.



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AN INSTINCTIVE EYE: PROPERTY FROM A
DISTINGUISHED COLLECTOR

ELLSWORTH KELLY

1923 - 2015

White Black (Petit Dolmen)

signed on the reverse; dated 1958 on the
overlap

oil on canvas

20 $\frac{1}{8}$ by 10 $\frac{1}{8}$ in. 51.1 by 25.7 cm.

\$ 800,000-1,200,000

PROVENANCE

Galerie Maeght, Paris

Collection of E.J. Power, London (acquired
from the above in December 1958)

Arthur Tooth & Sons, Ltd., London

Hirschl & Adler Modern, New York

Greenberg Gallery, St. Louis and Anthony
d'Offay, London (acquired from the above in
April 1989)

Margo Leavin Gallery, Los Angeles

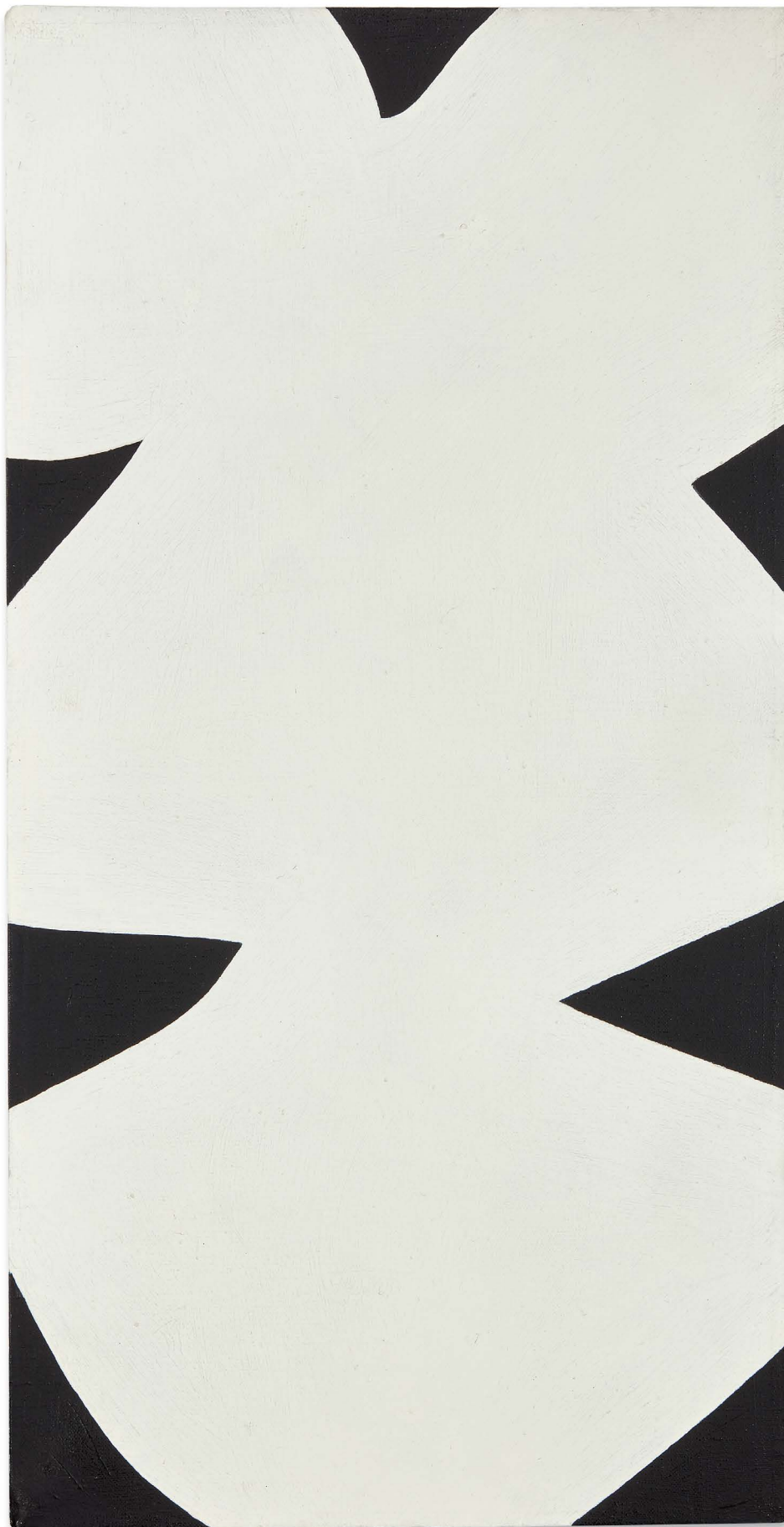
Acquired from the above by the present owner
in 1992

EXHIBITED

Paris, Galerie Maeght, *Ellsworth Kelly*, October
November 1958, cat. no. 8

St. Louis, Greenberg Gallery, *Ellsworth Kelly -
Early Paintings*, April - June 1989

Baltimore Museum of Art, *Extended Loan*, April
1993 - January 1994



ELLSWORTH KELLY

WHITE BLACK (PETIT DOLMEN)



Executed in 1958, Ellsworth Kelly's *White Black (Petit Dolmen)* is a striking intimate early work that embodies the artist at his very best. Throughout his career, Kelly dedicated himself rigorously to the study of abstract forms as informed by color. The juxtaposition of velvety black against luscious white forces the viewer's perception of space and depth into question, as the two planes of color present multiple visual relationships that create a sense of slippage and weightlessness, pushing the composition out from the paint surface. A stunning example that exudes a quiet and contemplative power, *White Black (Petit Dolmen)* perfectly encapsulates Kelly's unique gift for color, shape and form.

Kelly's trajectory and evolution as an artist transcends the traditional ideas of categorization yet his artistic training was a traditional one. He enrolled in the United States Army in 1943 and was stationed throughout Europe for the remainder of World War II. Under the G.I. Bill, Kelly chose to enroll at Boston's Museum of Fine Arts school in 1946 and, just two years later, relocated to Paris where gestural abstraction was flourishing. In Paris, Kelly found major inspiration from his predecessors Piet Mondrian, Kazimir Malevich and Hans Arp, whose complete rejection of figurative and relational subject matter interested Kelly far more than the expressive art of his peers. Throughout extensive travel in France and Europe, Kelly also discovered a symbiotic relationship between his love for the economy of line and Cycladic art, allowing Kelly to perfect his own architectural organization of forms. Kelly's flattened, geometric canvases were not met with much fanfare in Europe and, somewhat dejected, he returned to New York in 1954 where he quickly settled in with, and thrived among, the Coenties slip artists. Here, Kelly forged important friendships with artists such as Robert Indiana, Agnes Martin and Jack Youngerman, all of whom were bound by a deep commitment to exploring form and the relationship between space, curves and edges in abstract shapes. Each one of these artists took their inspiration from the raw, industrial materials, commercial signage and positioning between land and sea at the Slip. Overwhelmed by his new surroundings, Kelly constantly took photographs that captured patterns in architectural details, stairs, walls, and windows



Left top
Jean Arp, *Two Heads*, 1929
Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY

Left bottom
Frank Stella, *Die Fahne hoch!*, 1959
Digital image © Whitney Museum of American Art / Licensed by Scala / Art Resource, NY
Art © 2019 Frank Stella / Artists Rights Society (ARS), New York

Opposite
Alexander Calder, *Black Mobile with Hole*, 1954
Image © Calder Foundation, New York / Art Resource, NY
Art © 2019 Calder Foundation, New York / Artists Rights Society (ARS), New York



in fragmentary glimpses. In early collages and reliefs, Kelly further highlighted his concerns with angles, curves and shadows—in other words, with the edges of things. Indeed, this hard-edged, abstract beauty is prominent in *White Black (Petit Dolmen)*, in which the central white form asserts itself against the angular reliefs of the black elements.

Early in 1958, legendary dealers Aimé and Marguerite Maeght, along with critic Louis Clayeux, visited Kelly in his Coenties Slip studio. The Maeghts proposed that Kelly present a solo show of his painting that autumn to which Kelly agreed without question. This would be Kelly's first solo show at the prominent Parisian gallery—he had been included in several group shows at Galerie Maeght during his tenure in Paris, but had never been extended the honor of his own presentation. Invigorated with an entirely new spirit, Kelly executed 22 paintings to be debuted in Paris, including the present *White Black (Petit Dolmen)*, and even designed the cover of Aimé Maeght's *Derrière le Miroir* and produced a limited edition poster for the occasion. Following years spent struggling to build his reputation as an American artist living in Paris, the Maeghts' transatlantic

visit to the Slip was transformative for Kelly in establishing himself among the great American artists of his time.

Unsurprisingly, Galerie Maeght's 1958 *Ellsworth Kelly* exhibition was an immense success; not only was the show completely sold out, but one collector in particular, E.J. 'Ted' Power of London, bought eight works alone after being advised by Lawrence Alloway, the then-curator of the ICA in London. In addition to acquiring the present *White Black (Petit Dolmen)*, Power also purchased the monumental *Broadway*, which he gifted to London's Tate Gallery in 1962. In the years following World War II, there were few collectors of contemporary art in Britain, but within the small group that did, Power undoubtedly led the way. He collected voraciously and assiduously for more than 35 years, but during the 1950s and 1960s, the breadth and depth of his collection was extraordinary. Alongside the eight Kellys purchased from the Maeght show, in 1958, Power added three Clyfford Stills, two Jackson Pollocks, two Mark Rothkos, twenty Jean Dubuffets and more to his ever-expanding collection. Power would go on to acquire five more works by Kelly in the next few years and,

in speaking about his love for Kelly's work, he remarked "To me, one of the most fascinating aspects of a painting which I like is that it is a unique expression or statement of an artist's ideas and emotions communicated through color, shape and texture, by him to me, in a form which I can hold, and keep, and own, and live with, and use, and enjoy, and perhaps with time to get to know and understand. This knowing of a picture should always be a challenge" (E.J. Power, *10 International Artists, Norfolk Contemporary Art Society, Norwich Castle Museum* 1959).

Painted during a critical period at the outset of his investigations of modernist painterly theories, *White Black (Petit Dolmen)* is nevertheless a gem of technical erudition and aesthetic sophistication that is a beacon toward the monumental monochromes and multi-panels that would populate Kelly's corpus from the 1960s to the present. Balanced within the traditional rectilinear canvas shape, the organic forms of *White Black (Petit Dolmen)* and softly contoured edges vibrate and pulse with an energy that returns the viewer's attention to the flatness of the canvas and its identity as an object.

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PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTION

DAVID HOCKNEY

b. 1937

Steps with Shadow (Paper Pool 2)

signed with the artist's initials and dated 78
colored and pressed paper pulp
50¾ by 33½ in. 128.8 by 85.1 cm.

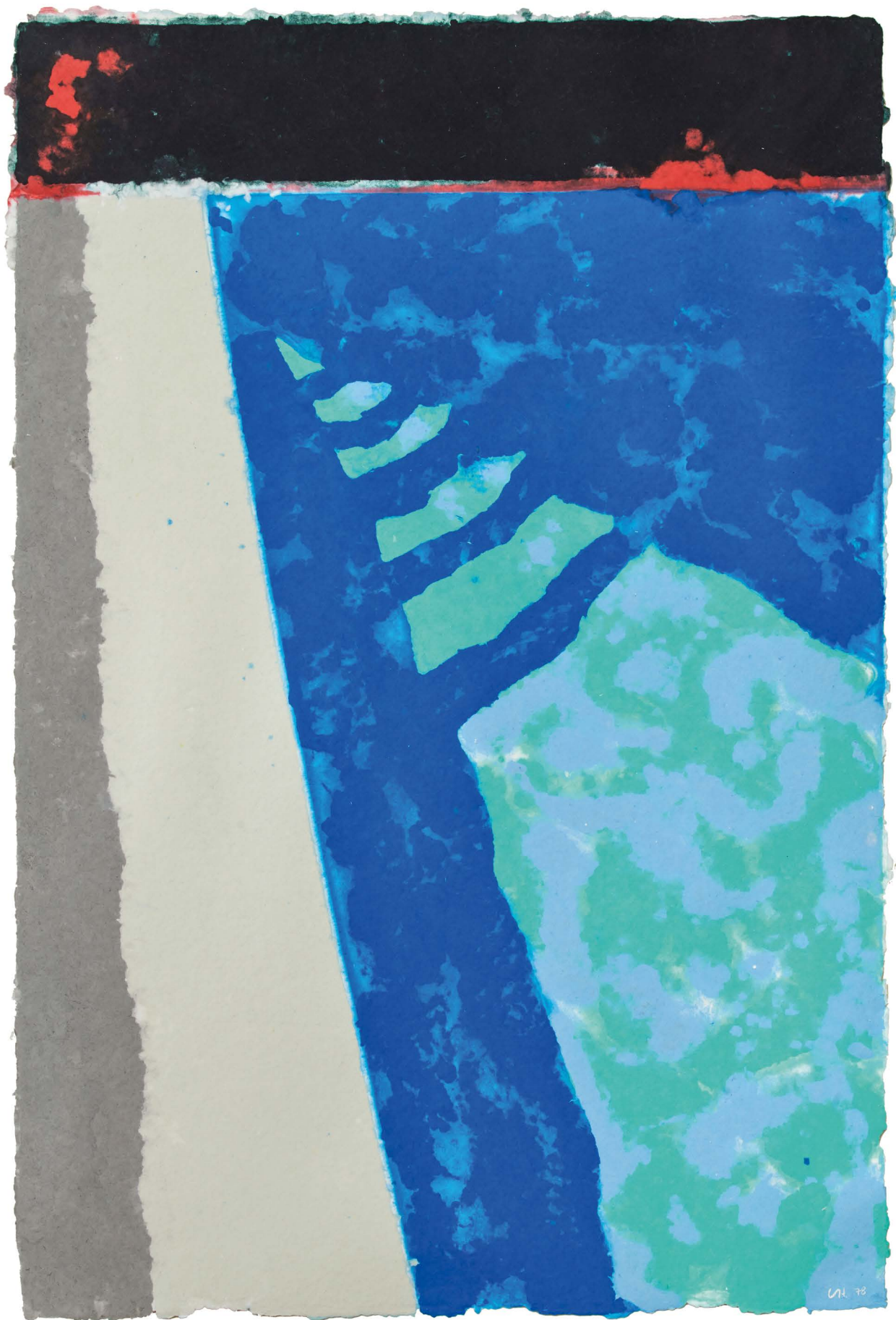
PROVENANCE

Desmond Page, London
Acquired from the above by the present owner
in 1981

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

"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



STEPS WITH SHADOW (PAPER POOL 2)

A consummate virtuoso of the paint medium, David Hockney completed *Steps with Shadow* (*Paper Pool 2*) in 1978 as part of a series of *Paper Pools* from his stay with friend and artist Ken Tyler at the latter's home in Bedford Village, New York. Originally intended as only a stopover on Hockney's way to California, his time on the East Coast between August and October 1978 proved to be a particularly fertile creative period during which he made the entire series of *Paper Pools*, showing the artist's unwavering receptivity to new stimuli.

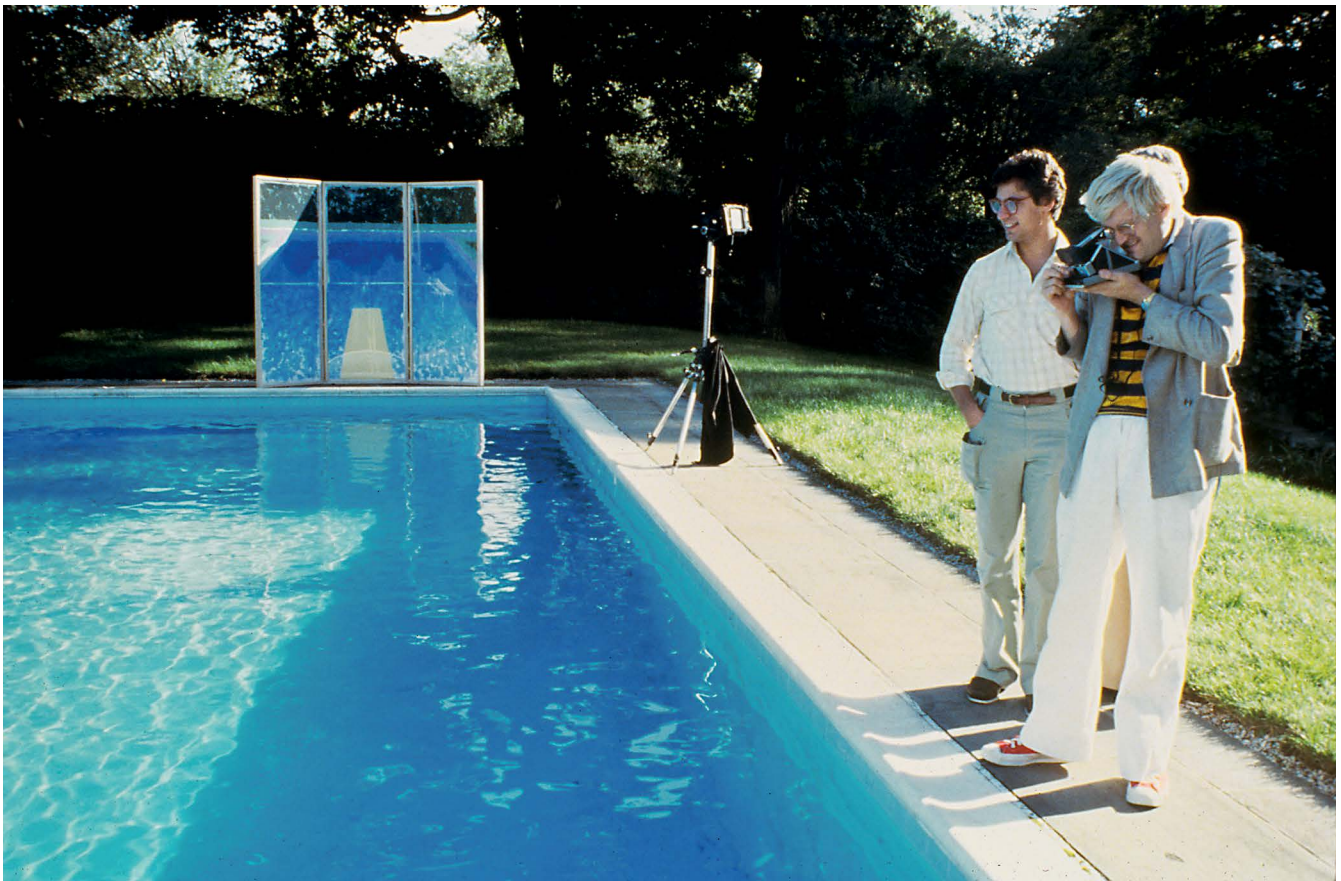
Steps with Shadow (*Paper Pool 2*) continues the fascination with the glistening, ethereal surfaces of the swimming pools that Hockney encountered upon his arrival in Southern California in January 1964. After graduating from the Royal College of Art,

London in 1962, Los Angeles' vivid light and alluring colors marked a stark change from post-war Britain, where "private domestic swimming pools were virtually unheard of [...] and so would have epitomized the exoticism and eroticism of Hockney's new environment" (Chris Stephens in Exh. Cat., London, Tate Britain (and traveling), *David Hockney*, 2017, p. 67). The milieu of the West Coast was undoubtedly hugely formative for Hockney, whose iconic landscapes of the 1960s emerged from the progressive and liberal attitudes he encountered there.

The present work extends ideas acquired from the artist's time in California: compared with the West Coast extroversion of the pools, exemplified by the exuberant dynamism captured in works such as *A Bigger Splash*,

Steps with Shadow (*Paper Pool 2*) instead plays on ideas of reflection: of water's physical properties but also to prompt the viewer to look inward. The opacity and clearly-defined borders of the California pictures exclude the viewer; the distressed edges and cropped viewpoint in the present work absorb them, inviting them to the pool's edge.

Steps with Shadow (*Paper Pool 2*) is the result of an experimental technique that Hockney learned from Tyler and first used in the *Paper Pools*. It signifies a major shift in the artist's subsequent work. Tyler had attended the Art Institute of Chicago and studied under the direction of Marcel Durassier, the French master printmaker who had worked with the titans of modernism, Joan Miró and Pablo Picasso; Hockney was ready to receive his



David Hockney 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

Art © David Hockney



Ed Ruscha, *Hollywood Study #8*, 1968

Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY

Art © 2019 Edward Ruscha

expertise. The present work was produced by layering together individually-colored, hand-made pulped paper which would then be passed through a high-pressure hydraulic press, demonstrating a maturing of the artist's processes and formal procedures. Through narrowing and brightening his palette, the outcome is a work that has much in common with the paintings of his revered contemporaries, Richard Diebenkorn and Art Informel artist Jean Dubuffet.

The elegant simplicity of the forms belies the thorough preparation and the density of art historical references that saturate the work. Hockney studied Tyler's pool in New York at different times of day through both Polaroid shots and drawings, and thereby acquired a full and intimate understanding of the light and color changes on the water between dawn and dusk. The interest in reproducing variations on a scene under fluctuating atmospheric conditions has a canonical pedigree as the Impressionists' calling-card, echoing Monet's celebrated series of cathedrals, waterlilies and haystacks. Only three years earlier, Hockney stated in an interview that he was adamant about no longer working in series for fear of being stifled creatively; here, however, he found himself doing precisely that upon realizing the paper pulp method's potential for innovation. The series also shows an affinity with the cut-outs of Hockney's immediate predecessor, Matisse;

both celebrate the exuberance of color and share a preoccupation with exploring the potential of paper that goes beyond being merely a surface to receive marks, and instead to bring it center-stage.

A playful self-referentiality that was to become a hallmark of postmodernist tendencies in art is employed in the present work. The paper pulp process was not only employed for its potential to stimulate and expand Hockney's practice, but also because it was perfect for the pool theme, establishing an equivalence between the means of representation and the subject because of the considerable amounts of water involved in the method. "In some of these pieces, [Hockney] was so concerned to emphasize the inherent wetness of water in a swimming pool (rather than, say, its transparency) that he used over a thousand gallons; 'in a watercolor you only use a cupful,' [Hockney] wryly remarked" (Ulrich Luckhardt and Paul Melia, Eds., *David Hockney*, 2011, p. 130). Equally, the use of daringly simple shapes to evoke a quotidian subject suggests a ludic engagement with, and subversion of the frequent high-mindedness of abstraction, and particularly a subtle riposte to the works of the New York School.

The present work can be summarily described as an extension of the acclaimed swimming pool imagery of the 1960s that decisively made Hockney a household name. Here, it is translated into a wholly new idiom

through a remarkable economy of means, paying respect to canonical art history while simultaneously pre-empting several postmodernist tendencies in art. Hockney is a talented juggler, balancing the spinning plates of abstraction and representation; the influences of the East and West coasts and past and future in perfect equilibrium, all the while captivating his viewers.



Richard Diebenkorn, *Ocean Park No. 30*, 1970

Image copyright © The Metropolitan Museum of Art

Image source: Art Resource, NY

Art © 2019 Richard Diebenkorn

WAYNE THIEBAUD

b. 1920

Vertical Books

signed and dated 1992
oil on paper mounted to canvas
23 by 17¾ in. 58.4 by 45.1 cm.

\$ 500,000-700,000

PROVENANCE

Allan Stone Gallery, New York
Private Collection, New York
James Goodman Gallery, Inc., New York
Acquired from the above by the present owner
in 2007

EXHIBITED

New York, Allan Stone Gallery, *Wayne Thiebaud*
at Allan Stone Gallery: Celebrating 33 Years
Together, May - June 1994, n.p., illustrated in
color

"The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects 'unfamiliar,' to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged. Art is a way of experiencing the artfulness of an object; the object is not important."

Viktor Shklovsky in Exh. Cat., London, White Cube, *Wayne Thiebaud 1962 to 2017*, 2017, p. 7



Giorgio Morandi, *Still Life*, 1953
Image © Private Collection / Mondadori Portfolio / Bridgeman Images
Art © 2019 Artists Rights Society (ARS), New York/SIAE, Rome



△ 142

WAYNE THIEBAUD

b. 1920

Steep Hill (Untitled Landscape)

signed

watercolor and pastel on paper

13½ by 8¼ in. 34.3 by 21 cm.

Executed *circa* 1965.

\$ 60,000-80,000

PROVENANCE

Private Collection (acquired directly from the artist)

Sotheby's, New York, 7 June 1984, Lot 285

Allan Stone Gallery, New York (acquired from the above sale)

Acquired from the above by the present owner

EXHIBITED

San Francisco, Jeremy Stone Gallery, *Wayne*

Thiebaud, Drawing, August - September 1984

New York, Forum Gallery, June - July 1987

“When Thiebaud wants to stretch for a big effect, he has no trouble with drama, expansiveness, or even a kind of sublimity...Steep precipices that overwhelm human presence and excite a sense of terribilita, danger, or fear are common...Integral with the grandeur of nature, or nature transformed by man, is the power of natural light to illuminate, even dazzle and inspire...The light is more than a matter of energy and science. It is an embodiment of emotion. For Thiebaud it surely is not religious or symbolic in a conventional sense, but is nevertheless celebratory and life affirming.”

Steven Nash, “Thiebaud’s Many Realisms” in Exh. Cat., Palm Springs Art Museum (and traveling), *Wayne Thiebaud, Seventy Years of Painting*, 2007, pp. 19-20



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PROPERTY FROM A PRIVATE COLLECTION

RICHARD DIEBENKORN

1922 - 1993

Untitled

signed with the artist's initials and dated 79
and 74/78

acrylic, watercolor and charcoal on paper
20½ by 29 in. 52.1 by 73.7 cm.

\$ 400,000-600,000

PROVENANCE

M. Knoedler & Co., New York
Private Collection (acquired from the above in
June 1979)
Thence by descent to the present owner in
1988

EXHIBITED

New York, M. Knoedler & Co., *Richard
Diebenkorn*, May 1979, p. 15, illustrated in color
Milwaukee Art Museum, *Extended Loan*,
1993 - 2018
Santa Fe, Georgia O'Keeffe Museum, *Eye
of Modernism*, March - September 2001,
illustrated in color
New York, Acquavella Galleries, *California
Landscapes: Richard Diebenkorn | Wayne
Thiebaud*, February - March 2018, pl. 23, pp.
39 and 137, illustrated in color

LITERATURE

Richard Newlin, Ed., *Richard Diebenkorn Works
on Paper*, Houston 1987, p. 147, illustrated in
color
Exh. Cat., London, Royal Academy of Arts,
Richard Diebenkorn, 2015, fig. 27, p. 64,
illustrated in color
Jane Livingston and Andrea Liguori, Eds.,
Richard Diebenkorn: The Catalogue Raisonné,
Volume Four, New Haven 2016, cat. no. 4359,
p. 269, illustrated in color



Richard Diebenkorn standing next to the present work in his studio. Photograph by Frank J. Thomas,
courtesy of the Frank J. Thomas Archives. Artwork: © The Richard Diebenkorn Foundation.



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SAM GILLIAM

b. 1933

Red Stretch

signed, titled and dated 1965 on the reverse

acrylic on canvas

95¾ by 48⅞ in. 243.2 by 124.1 cm.

PROVENANCE

David Kordansky Gallery, Los Angeles

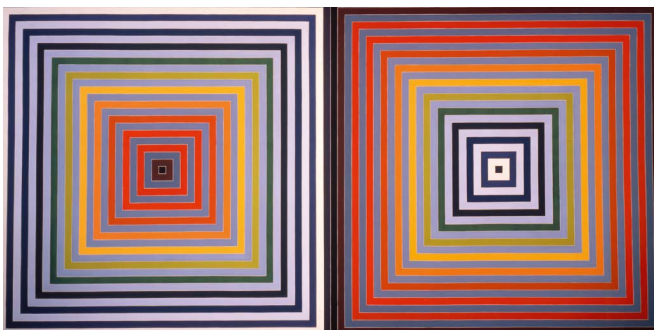
Private Collection, New York

Acquired from the above by the present owner

\$ 450,000-650,000

“By early 1965...Gilliam began with bare cotton-duck canvas, unsized and unprimed. He drew his initial design using adhesive tape—it was typical for Color School painters, except for the late Morris Louis, to rely on some form of mechanical assistance to establish their composition. Using a brush, Gilliam proceeded to paint with exactly the same brand of acrylics employed by his colleagues...The viscous pigment soaked directly into the fabric and stained the cotton fibers. In the finished product, as in all classic Color School painting, surface and color are indistinguishable from each other. Surface and design are one.”

Jonathan P. Binstock in Exh. Cat., Washington, D.C., Corcoran Gallery of Art, (and traveling), *Sam Gilliam: A Retrospective*, 2005, pp. 16-17



Frank Stella, *Paradoxe sur le comédien*, 1974

Collection of the artist. Image © Art Resource, NY

Art © 2019 Frank Stella / Artists Rights Society (ARS), New York



RICHARD SERRA

b. 1938

Rail Box Vertical Volume Two

oilstick on paper

112 $\frac{3}{8}$ by 82 $\frac{5}{8}$ in. 285.5 by 210 cm.

Executed in 1982.

\$ 600,000-800,000

PROVENANCE

Blum Helman Gallery, New York

Galerie Beyeler, Basel

Galerie Art et Public, Geneva (acquired in 1990)

Acquired from the above by the present owner in 1995

EXHIBITED

New York, Blum Helman Gallery, *Johns, Kelly, Serra: New York*, May - June 1982

The Renaissance Society at the University of Chicago, *Large-Scale Drawings by Sculptors*, January - February 1985

Geneva, Galerie Pierre Huber, *Carl Andre, Donald Judd, Richard Serra*, January - February 1990

Musée d'Art Moderne de la Ville de Paris, *Dans L'Oeil du critique. Bernard Lamarche-Vadel et les artistes*, May - September 2009, illustrated

LITERATURE

Hans Janssen and Jacqueline Rapmund, Eds., *Richard Serra: Drawings/Zeichnungen 1969-90: Catalogue Raisonné*, Bern 1990, cat. no. 214, p. 146, illustrated



Ellsworth Kelly, *Wall*, 1958

Image © San Francisco Museum of Modern Art, the Doris and Donald Fisher Collection

Photograph: Katherine Du Tiel

Art © Ellsworth Kelly Foundation, courtesy Matthew Marks Gallery

"The weight of a drawing derives not only from the number of layers of paintstick but mainly from the particular shape of the drawing. It is obvious—from Mantegna's Christ to Cézanne's apples—that shapes can imply weight, mass and volume...The black shapes, in functioning as weights in relation to a given architectural volume, create spaces and places within this volume...Black is a property, not a quality. In terms of weight, black is heavier, creates a larger volume, holds itself in a more compressed field. It is comparable to forging. Since place is the densest color material, it absorbs and dissipates light to a maximum and thereby changes the artificial as well as the natural light in a given room. A black shape can hold its space and place in relation to a larger volume and alter the mass of that volume readily."

Richard Serra



ELLSWORTH KELLY

1923 - 2015

Untitled

stamped with the artist's signature, date 1986
and number 2/9 on a plaque affixed to the
reverse

polished stainless steel

24 $\frac{5}{8}$ by 30 in. 62.5 by 76.2 cm.

Executed in 1985-1986, this work is number 2
from an edition of 9, plus 4 artist's proofs.

\$ 120,000-180,000

PROVENANCE

Private Collection, Connecticut (acquired
directly from the artist in 1995)
Thence by descent to the present owner in
2006

EXHIBITED

New York, Blum Helman Gallery, *Ellsworth
Kelly: Paintings and Sculptures*, May - June
1986, cat. no. 15, illustrated (another example
exhibited)

New York, Lorence Monk Gallery, *Objects*, July
1988 (another example exhibited)

New York, John Davis Gallery, *Unpainted Metal*,
September - October 1988 (another example
exhibited)

Los Angeles, Jack Glenn Gallery, *Ellsworth
Kelly - Wall Reliefs*, Summer 1991 (another
example exhibited)

Minneapolis, The Walker Art Center, *Ellsworth
Kelly: The Process of Seeing*, October 1994 -
February 1995, cat. no. 15, (another example
exhibited)

Pittsburgh, Carnegie Museum of Art; New
York, Whitney Museum of American Art,
*Charles H. Carpenter, Jr. The Odyssey of a
Collector*, March - March 1997, pp. 38-39,
illustrated in color (another example exhibited)
London, Anthony d'Offay Gallery, *De Re
Metallic*, June - August 1997 (another example
exhibited)

New York, Gemini G.E.L. at Joni Moisant-Weyl,
Reliefs and Other Wall Works, March - April
1999 (another example exhibited)

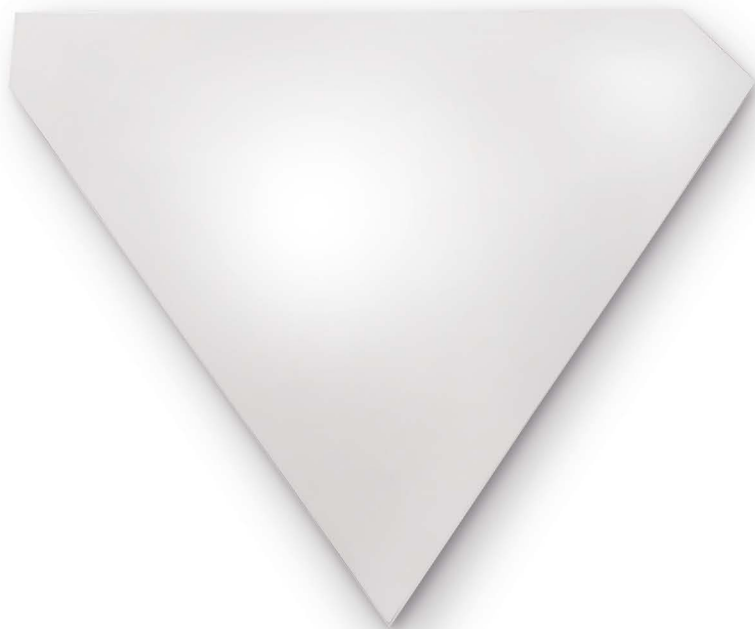
Edinburgh, Ingleby Gallery, *Ellsworth Kelly
Editions: 1972-2005*, March - April 2006
(another example exhibited)

LITERATURE

Exh. Cat., Cambridge, Massachusetts Institute
of Technology, List Center for the Arts,
Bakalar Sculpture Gallery, *Ellsworth Kelly,
Small Sculpture 1958-1987*, 1987, pp. 16-17,
illustrated

Exh. Cat., London, Anthony d'Offay Gallery
and New York, Matthew Marks Gallery,
*Spencertown: Recent Paintings by Ellsworth
Kelly*, 1994, n.p., illustrated
"Ellsworth Kelly Edinburgh," *London Guardian*,
18-24 March 2006, illustrated

Exh. Cat., Basel, Fondation Beyeler, *Ellsworth
Kelly In Between Spaces, Works 1956-2002*,
2002, p. 6, illustrated
National Gallery of Art, Washington, D.C.,
Gemini G.E.L. Online Catalogue Raisonné, cat.
no. 28.157, illustrated in color



PROPERTY FROM THE PRIVATE COLLECTION OF
ROBERT ELKON

AGNES MARTIN

1912 - 2004

Untitled

signed and dated 1965 on a backing board
affixed to the reverse
watercolor, ink and graphite on paper
12 by 12 in. 30.5 by 30.5 cm.
Executed in 1965.

This work will be included in an upcoming
catalogue raisonné of Agnes Martin's works on
paper to be published digitally by Artifex Press.

\$ 300,000-400,000

PROVENANCE

Collection of Robert Elkon, New York (acquired
directly from the artist in 1965)

Thence by descent to the present owner

EXHIBITED

Philadelphia, University of Pennsylvania,
Institute of Contemporary Art; Pasadena
Museum of Modern Art, *Agnes Martin*, January -
May 1973, p. 39

New York, Whitney Museum of American Art;
Milwaukee Art Museum, Miami, Center for
the Fine Arts; Houston, Contemporary Arts
Museum; Madrid, Museo Nacional Centro de
Arte Reina Sofía, *Agnes Martin*, November
1992 - February 1994

London, The Tate Modern; Dusseldorf,
Kunstammlung Nordrhein-Westfalen; Los
Angeles County Museum of Art; New York,
Solomon R. Guggenheim Museum, *Agnes
Martin*, June 2015 - January 2017, p. 259

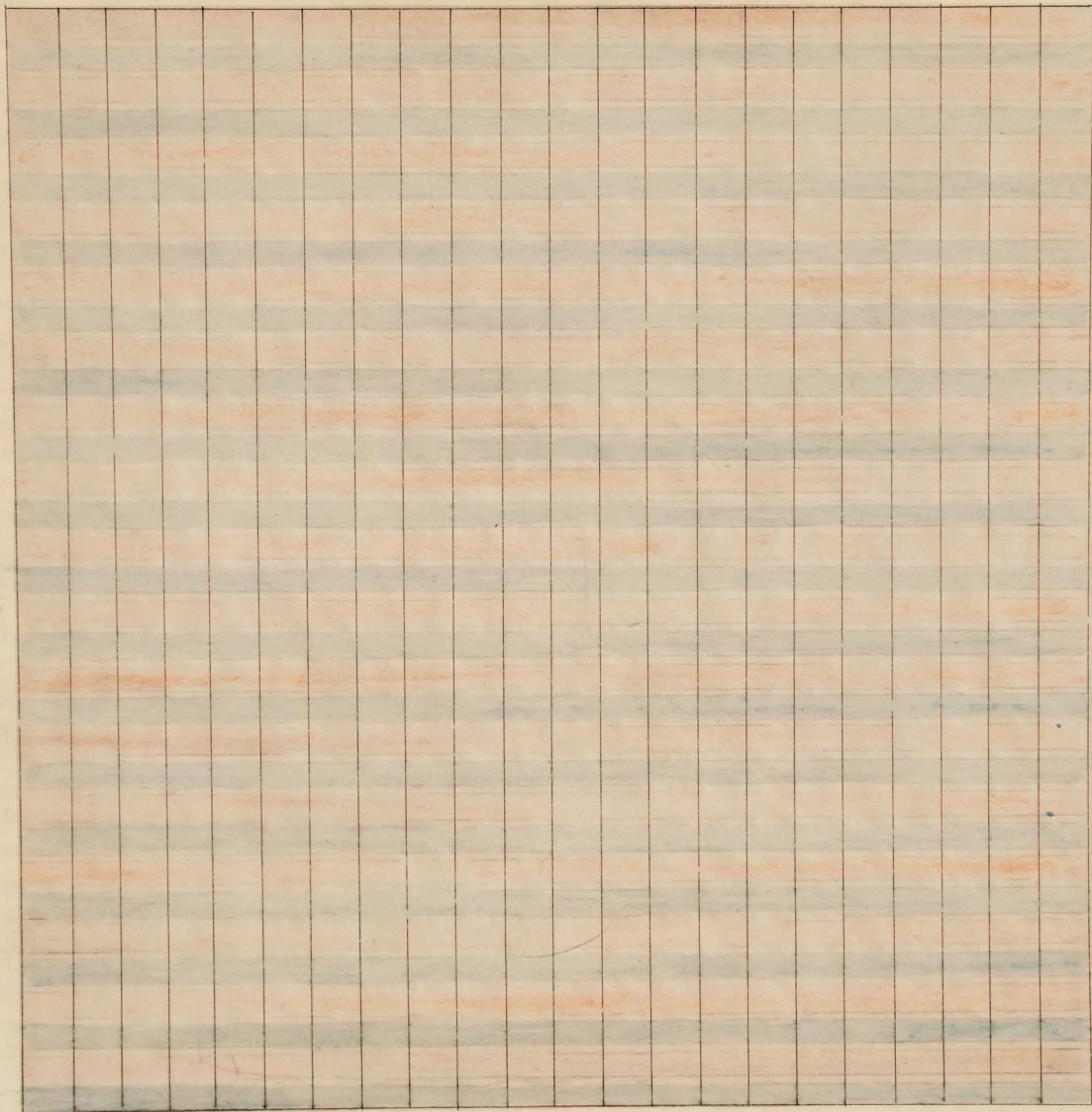
A gem-like construction of subtle sky blues
and pale pinks, the present *Untitled* by Agnes
Martin is one of the earliest works on paper by
the artist to employ the infamous structured
grid that would form the foundation of her
artistic legacy. *Untitled* exemplifies Martin's
astounding and unparalleled ability to impart
profound poignancy within the simplest
and sparest of artistic vernaculars. Rather
than merely representing a formal strategy,
Martin's reductive visual language conveys her
emotional response to nature and transmits
the experience of beauty and lightness in
their essence. Inspiring contemplation, even
meditation, Martin's works on paper hint at
spirituality as inherent in nature and allude to
a transcendental reality.

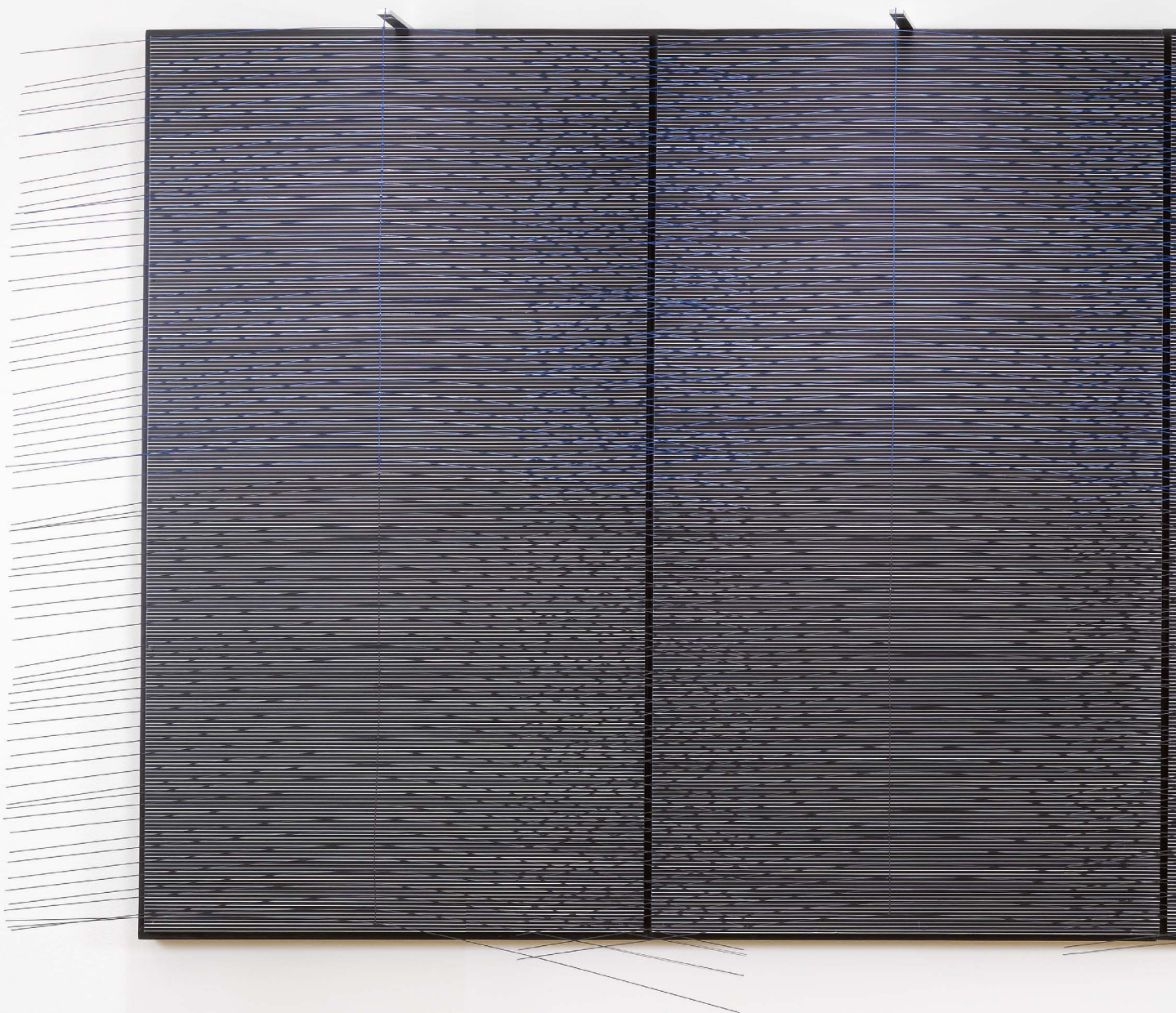
In the late 1950s, Robert Elkon was
living in New York spending his days as a
Harvard-educated lawyer, yet occupied his
free time studying, absorbing and dealing
in contemporary art. A close friend of
Elkon's—the famed dealer Leo Castelli—

recognized Elkon's talent and urged him to
open his own gallery. Though Elkon was not
entirely convinced, Castelli promised to help
establish Elkon's program by connecting
Elkon to his first artist: Agnes Martin. This
chance encounter proved to be the start of a
lifelong friendship and partnership between
Robert, his wife Dorothea, and Martin. Elkon
opened his eponymous gallery in 1961 and
in November 1962, held the first of many
solo exhibitions of Martin's work at his 1063
Madison Avenue space. Martin presented
Elkon with this gem-like work on paper
in 1965, and it has remained in the Elkon
Collection ever since. *Untitled* also bears the
distinction of having toured with Martin's three
most prestigious exhibitions in the last half-
century: to the Institute for Contemporary
Art, Philadelphia in 1973, the three-year
international traveling retrospective exhibition
that originated at the Whitney Museum of
American Art in 1992-1994 and, most recently,
the four-venue retrospective assembled by the
Tate Modern in London from 2015 to 2017.



Agnes Martin with Robert Elkon





148

JESÚS RAFAEL SOTO

1923 - 2005

Gran vibración azul y negra

signed, titled and dated 1999 on the reverse
acrylic on wood panel with painted metal
48¾ by 113¼ by 5⅝ in.
123 by 288 by 14.5 cm.

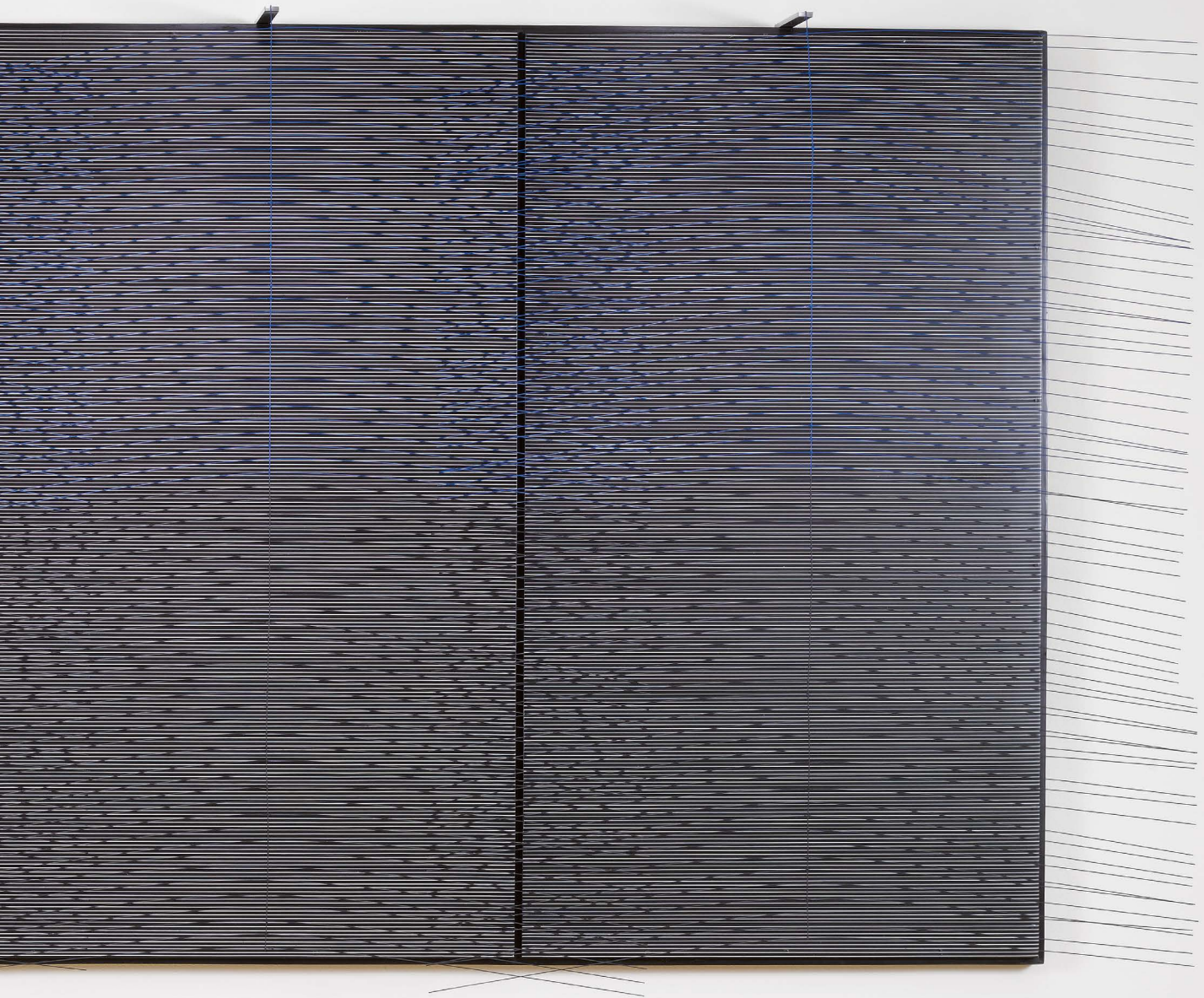
PROVENANCE

Galería de Arte Ascaso, Valencia
Private Collection, Miami
(acquired from the above)

EXHIBITED

Caracas, Galería de Arte Ascaso, *Soto Dos Mil*,
November 1999 - January 2000

\$ 700,000-900,000



"It might be said that all of Western painting has been nothing but an attempt to deceive the eye to succeed, by a series of tricks, in making a flat surface seem deep, to make what is static simulate movement and make the opaque seem luminous and transparent. In a certain sense all painting, from the Renaissance to Cubism, has been nothing but a refined form of this trompe-l'oil. It was necessary to create an autonomous object which would not deceive and which would simulate neither light nor movement nor space, but invade it or really create it. This was the task of the kinetic artists, and within that undertaking the Venezuelan Jesus Soto is one of those who has contributed most toward creating that new dimension of spaces, forms, and forces."

Arturo Usler Pietri in Alfredo Boulton, *Soto*, Caracas 1973, p. 210



Jesús Rafael Soto, *circa 1963*, photo: Denise Colomb

JESÚS RAFAEL SOTO

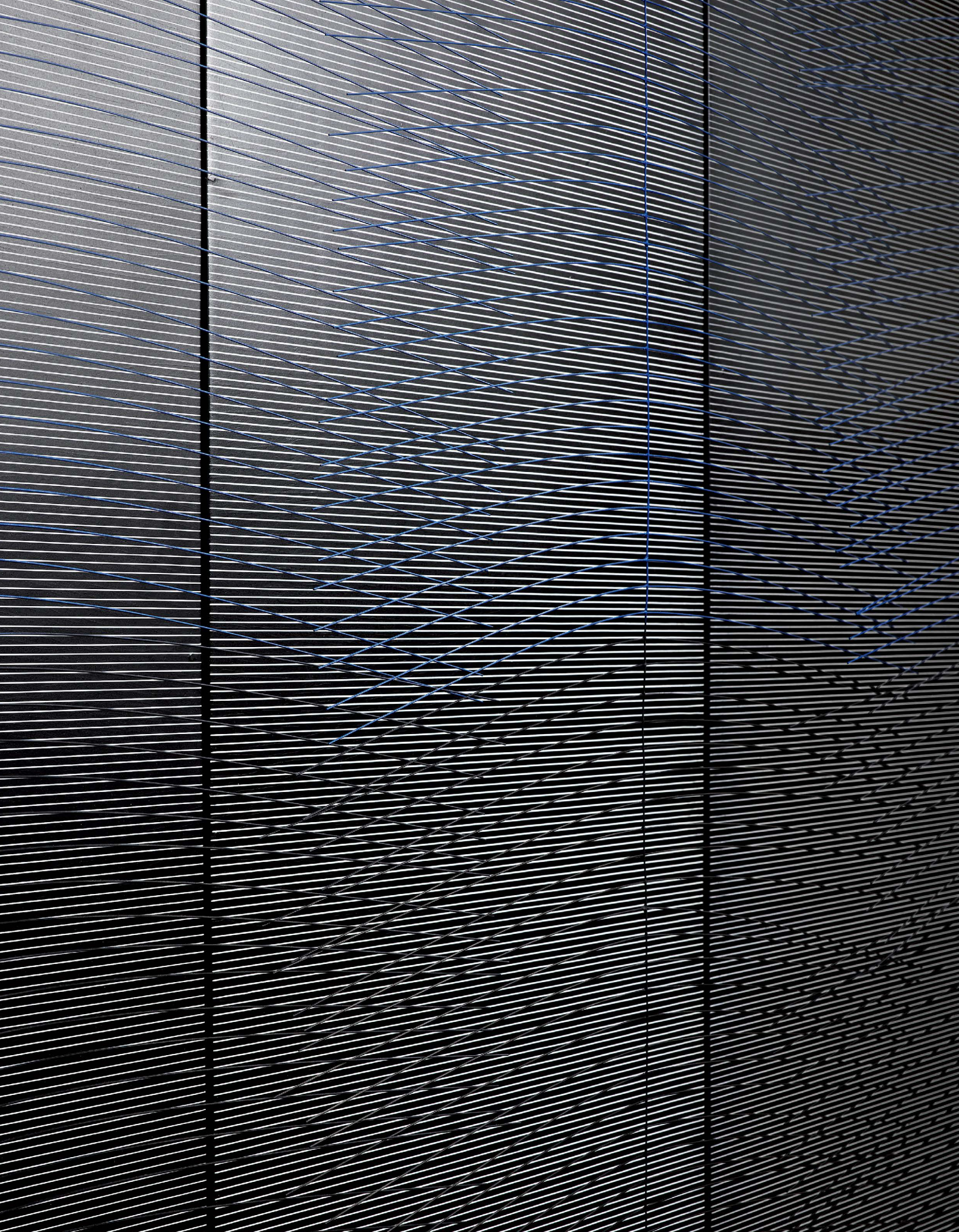
GRAN VIBRACIÓN AZUL Y NEGRA

Venezuelan artist Jesús Rafael Soto developed an original kinetic vocabulary with origins in serialization which in turn, resulted in optical vibrations that modify both space and the viewer's perception—a defining characteristic of Latin American abstraction.

Throughout a career that extended over five decades, Soto experimented with chromatic planes and the transformable qualities of color, exploring the relationships between parallel lines and the figure and between background and foreground, in order

to generate movement in paintings, three-dimensional constructions, and reliefs.

From the beginning, Soto's *Vibraciones* were understood as paintings in which he integrated movement into the two-dimensional surface through a structural superimposition of lines, suspended elements, and geometric figures that generated optical vibrations as the viewer moved. The present work, *Gran vibración azul y negra* is an outstanding large scale example of this widely admired and lasting series.



149

SERGIO CAMARGO

1930 - 1990

Estrutura 2

painted wood construction
20¼ by 20¼ in. 51.1 by 51.4 cm.
Executed in 1978.

PROVENANCE

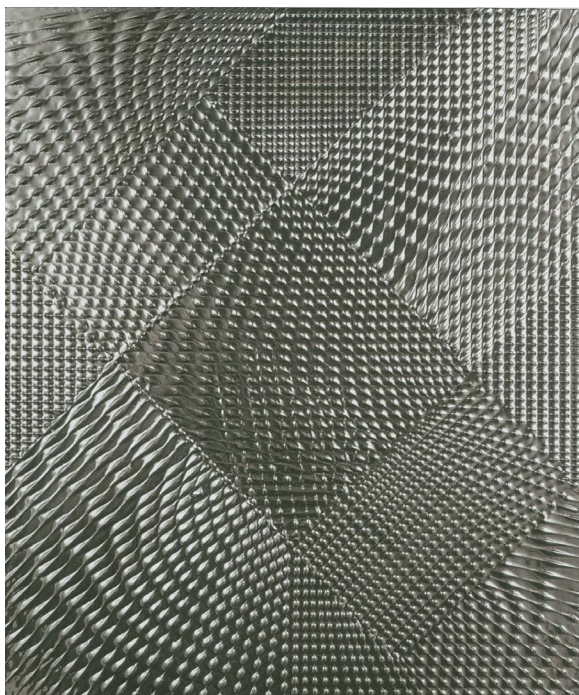
Estate of the artist
Acquired from the above by the present owner

\$ 600,000-800,000

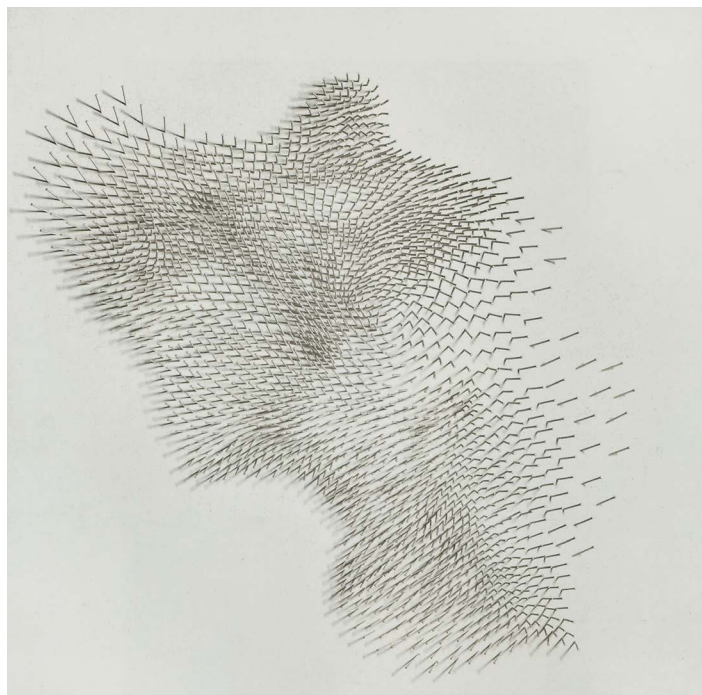
“Camargo’s structures are not a sum of forms, nor a theory of appearances and images, that displace themselves...it is the white which these reliefs are painted that captivates, imprisons and apprehends matter...The shadows arrive with the light and the reliefs, that are nothing, change from the visual to the tactile, and the work regains its permanent ambivalence of being a game and a structure, touchable and untouchable, limit and unlimit, light and shadow.”

Mário Pedrosa in Exh. Cat., São Paulo, Paço Imperial, *Camargo*, 1987, p. 4





Heinz Mack, Light relief (Lichtrelief), 1961, hand-embossed aluminum on wood, 98.5 by 82 cm, The George Economou Collection, Athens © 2019 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn



Günther Uecker, White Bird, 1964, paint and nails on canvas laid on panel, 150 by 150 cm, Private collection, United States © 2019 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

SERGIO CAMARGO

ESTRUTURA 2

Born in Rio de Janeiro in 1930, Sergio Camargo became involved with the avant-garde from an early age. At 16, he moved to Buenos Aires to study at the Altamira Academia under teachers including groundbreaking Spatialist Lucio Fontana. At 18, he made his first of many voyages to Paris. There, alongside artistic pursuits, he studied the philosophy of science and poetics with Gaston Bachelard and phenomenology with Maurice Merleau-Ponty. The rigorous scientific and philosophical foundation he established in the early 1950s, particularly with regard to the qualities of light and the role of perception in human understanding of the world, heavily influenced

Camargo's production for the rest of his life.

In the studio Camargo dedicated himself to sculpture, becoming particularly entranced by the work of Brancusi, whose studio he visited frequently throughout his early years in Paris; he referred to him as the "pioneer of the extreme simplification of forms" (Letícia de Castro, "The Consolidation of Modern Art in Brazil" in Exh. Cat., *Sergio Camargo: Luz é materia*, São Paulo 2015, n.p.). While he began in the 1950s working in bronze and soapstone, by the 1960s he shifted his preferences for the more pliable materials (sand, wood and plaster) favored by his contemporaries working within the ZERO movement and the

many opto-kinetic, participatory-oriented artistic movements flourishing in Europe at the time. He created his first reliefs during this period, and became increasingly consumed with them as the decade continued.

In 1963 Camargo became involved with the Paris-based *Groupe de recherche d'art visuel*, led by Victor Vasarely and Julio Le Parc, while maintaining close friendships with neo-concrete artists such as Hélio Oiticica based in Brazil. During this time he also met British art critic and Signals gallerist Guy Brett, who drew him to exhibit at Signals alongside international avant-garde artists including Heinz Mack and Takis, and who he

introduced to groundbreaking abstract and kinetic artists from Latin America including Mira Schendel and Lygia Clark. Camargo's reliefs were included in the most important optical-kinetic exhibitions of the period, including Denise René's *Le Mouvement II* and Signals' *Soundings II* in 1965, as well as the *International Kinetic Show* at Galerie Ad Libitum and *Lumière et mouvement* at the Musée d'art moderne de la ville de Paris in 1966. Through the 1960s and 70s Camargo held solo exhibitions at Signals, Gimpel Fils, Galerie Buccholz, and Galerie Gromholt in Europe, as well as the Museu de Arte Moderna in Rio, Estudio Actual in Caracas, and the Museo de Arte Moderno in Mexico City. Today his work is held in museum collections around the world, including the Museum of Modern Art, New York, the Hirshhorn Museum and Sculpture Garden, Washington, DC, the Tate Gallery, London, and the Musée d'art moderne nationale Centre Georges Pompidou, Paris.

Situated at the crossroads of a rapidly expanding global avant-garde network of artists exploring the limits and possibilities of perception and exploding the boundaries between artwork and observer, from ZERO to Ruptura, Camargo never aligned fully with a single movement. Instead, he synthesized a variety of these diverse influences and built his own distinct plastic vocabulary. Camargo's reliefs, like the present work, are built from *toquinhos* (roughly, "little touches") - small white wooden cylinders he manipulated in infinite permutations into objects that exist in a permanent state of change. Camargo's contemporaries, such as Mack, Jesús Rafael Soto and Günther Uecker, often disrupted and destabilized visual perception by utilizing materials such as aluminum that manipulate light. Light is likewise essential to the activation of Camargo's reliefs; reflecting across the *toquinhos* as it changes through the day and as we move in front of them, it creates an endless network of shadows that refuse capture or stability. They roil with organic motion, they unfold in quiet patterns, they seem to come alive before our eyes and, in the blink of an eye, seem to dematerialize completely. In his reliefs, Camargo allows us to touch infinity—if only for a moment.



150

LUCIO FONTANA

1899 - 1968

Concetto spaziale

incised with the artist's signature on
the underside

glazed ceramic

diameter: 11 $\frac{1}{8}$ in. 29.5 cm.

Executed in 1963-1965.

This work is registered in the Fondazione
Lucio Fontana, Milan, under *no. 3864/1* and is
accompanied by a photo-certificate issued by
the Fondazione Lucio Fontana, Milan.

PROVENANCE

Collection of Yoshitoyo Toyofuku, Milan

Private Collection, Milan (acquired from the
above)

Sotheby's, Milan, 23 May 2013, Lot 8

Acquired from the above sale by the present
owner

\$ 200,000-300,000

"Now in space there is no longer any measurement...The sense of
measurement and of time no longer exists...and so, here is the void,
man is reduced to nothing...And my art too is all based on this
purity, on this philosophy of nothing, which is not a destructive
nothing, but a creative nothing."

Lucio Fontana



151

PROPERTY OF A PRIVATE NEW YORK CITY
COLLECTION

LUCIO FONTANA

1899 - 1968

Concetto spaziale, Attese

signed and titled on the reverse

waterpaint on canvas

25¾ by 21½ in. 65.4 by 54.6 cm.

Executed in 1962-1963.

This work is registered in the Fondazione Lucio
Fontana, Milan, under *no.* 3329/22.

PROVENANCE

Private Collection, Japan

Private Collection

Christie's, London, 9 February 2007, Lot 132

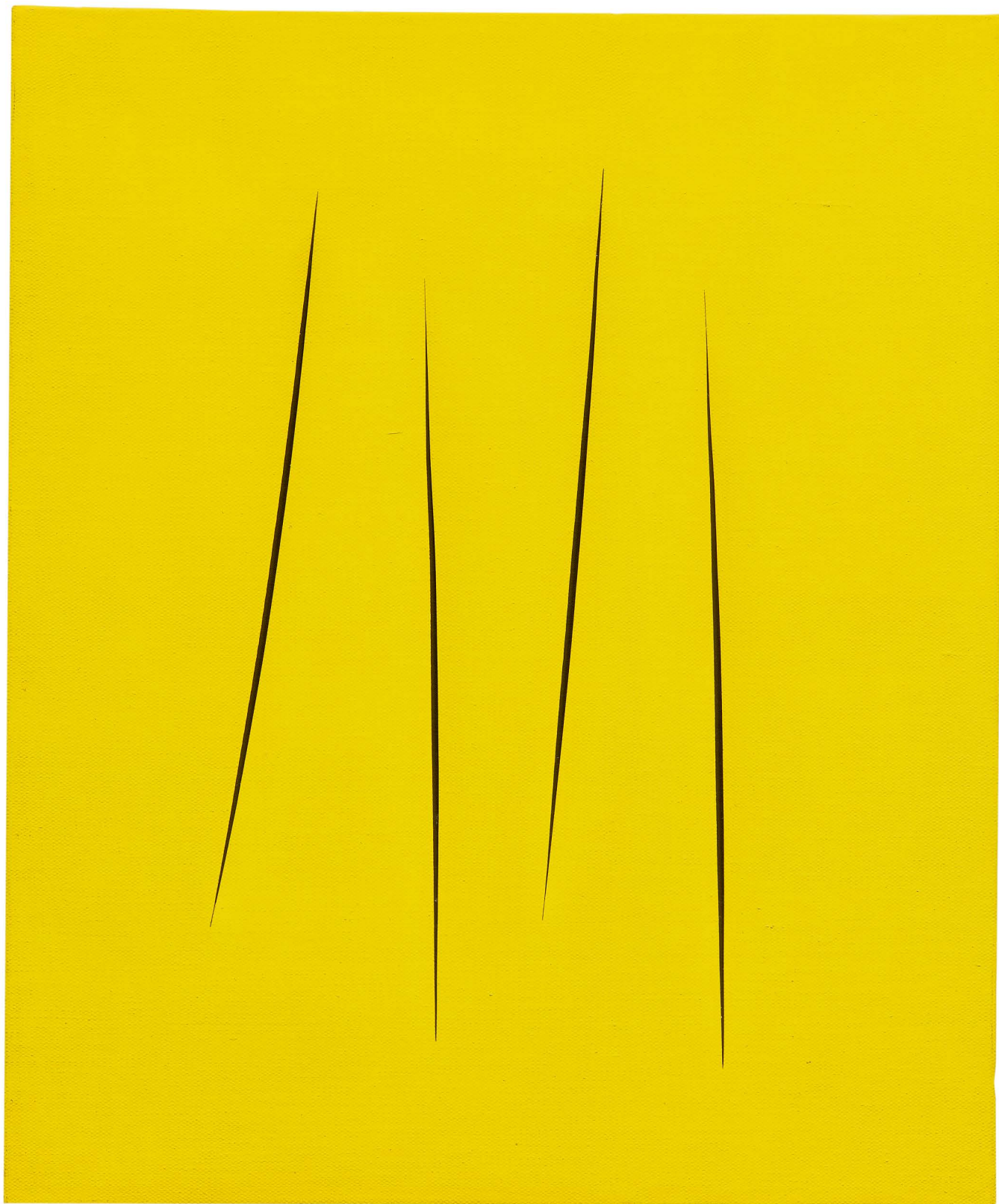
Sperone Westwater, New York (acquired from
the above sale)

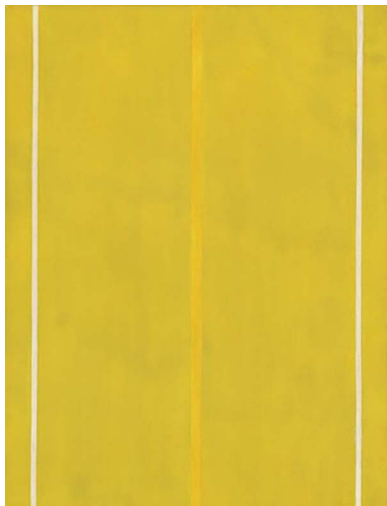
Acquired from the above by the present owner
in February 2008

\$ 800,000-1,200,000

“My cuts are above all a philosophical statement, an act of faith in the infinite, an affirmation of spirituality. When I sit down to contemplate one of my cuts, I sense all at once an enlargement of the spirit, I feel like a man freed from the shackles of matter; a man at one with the immensity of the present and of the future.”

Lucio Fontana





LUCIO FONTANA

CONCETTO SPAZIALE, ATTESE

A luminous yellow canvas pierced with four rhythmic slashes, *Concetto Spaziale, Attese* is an unattested paradigm of Lucio Fontana's spatio-temporal investigations that have consecrated his iconic legacy in the history of modern art. Executed in 1962-1963, the years immediately after Yuri Gagarin became the first person to travel into space and only eight years before Neil Armstrong first set foot on the moon, this exquisite canvas presents an entirely novel form of artistic expression that philosophically responds to mankind's foray into space and liberation from the earth. The color yellow was of utmost importance to Fontana's conceptual development as it represented his fervent fascination with light. Within the present work's nearly ineffable hue of yellow—a tone that is electric yet graceful—four dramatic cuts seem to dance across the silken surface of the canvas. Each of almost equal length, the four dark recesses transport the viewer into a dynamic sculptural space where energy streams through the openings. Slim and elegant in their precise positioning at regular intervals across the picture plane, the slashes, or 'tagli' catalyze the metamorphosis of the two dimensional canvas into a luminous, captivating art-object that perfectly epitomizes Fontana's intent "to give the spectator an impression of spatial calm, of cosmic rigor, of serenity in infinity" (Lucio Fontana quoted in Enrico Crispolti, *Lucio Fontana, Catalogo ragionato di sculture, dipinti, ambientazioni*, tomo I, Milan 2006, p. 105).

In the present work, the invigorating chromatic power of the rich yellow background perfectly echoes German poet Johann Wolfgang von Goethe's infamous *Theory of Colors* from 1810 which states that "(Yellow) is the color nearest the light...In its highest purity it always carries with it the nature of brightness, and has a serene, gay,

soft exciting character" (Johann Wolfgang von Goethe, *Theory of Colors*, London 1810, pp. 306-7). Fontana was particularly mesmerized by the color yellow for the way in which it could simultaneously embody a material object and the immaterial quality of light. Ever cognizant of metaphysical scientific theory, Fontana was deeply in touch with advancements in space exploration and mankind's consequential evolving perception of the earth, sun and moon. More than anything, Fontana delighted in the dazzling life-giving energy of the sun, which represented for him a conceptual underpinning of his investigations into properties of light and matter. "L'oro è bello come il sole" (gold is as beautiful as the sun), reads the inscription Fontana marked on the reverse of one of his yellow *Concetto spaziale* canvases, ever affirming his particular admiration for the luminous hue of yellow. As such, the present work triumphs as an ode to the sublime materialization of light in space.

Fontana's iconic rupture of the picture plane in his *tagli* paintings constitutes a seminal redefinition of the conception of space within art. Having advanced his intellectual theory of Spatialism in five formative manifestos, Fontana then forged a path toward unthinkable advancements in artistic ideology that sought to engage technology and find expression for a fourth dimension: space time. Fontana first embarked upon his *tagli* in the autumn of 1958 and developed the motif by bathing his canvases in an extensive palette of hues that ranged from vivid oranges and hot pinks, through more muted brown and grey tones, to shimmering baroque golds, silvers and vivid yellows, as evidenced in the present work. Harnessing this array of pigments, Fontana further diversified his practice by experimenting with different quantities of slashes. The transgressive

Left

Barnett Newman, *Yellow Painting*, 1949
Smithsonian National Gallery of Art, Washington D.C.
Photo courtesy the National Gallery of Art, Washington, D.C.
Art © 2019 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 © 2019 Lucio Fontana Foundation / Artists Rights Society (ARS), New York / SIAE, Rome

incisions in *Concetto Spaziale, Attese* are imbued with the artist's unbridled enthusiasm for space as endless and infinite, yet brimming with the promise of uncharted and boundless adventure—the ultimate realization of his groundbreaking concept of Spatialism. As outlined by the artist: "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 quoted in Exh. Cat., Venice, Peggy Guggenheim Collection (and traveling), *Lucio Fontana: Venice/New York*, 2006, p. 19).

Fontana's fascination with infinite space led him to become preoccupied by the more general ideas of modern science and "the speed of life" (Lucio Fontana quoted in Anthony White, *Lucio Fontana: Between Utopia and Kitsch*, Cambridge 2011, p. 261). One of the most explicit ways that Fontana explored these notions in his oeuvre was through his use of bold, bright industrialised colors, the slick forms of contemporary design and the daring fashion of the 1960s. As critic Anthony White expands, "With their chic confectionary colors and their sometimes dazzling sprinklings of glitter, these [brightly colored] works are all surface; as in Andy Warhol's later series of *Diamond Dust* paintings from the 1980s, the sensual image of the body is paired with the ephemeral plastic palette of Hollywood glamour and 1960s fashion" (Anthony White, *ibid.*, p. 262). Confronting scientific and philosophical theories and employing them with a distinctly contemporary approach to color and materiality, *Concetto Spaziale Attese* is a magnificent example of Lucio Fontana's iconic *tagli* and resonates with the confidence of an artist at the very height of his artistic powers.



CY TWOMBLY

1928 - 2011

Untitled

graphite on cardboard
 26⅞ by 34 in. 67.5 by 86.4 cm.
 Executed in 1967.

\$ 400,000-600,000

PROVENANCE

Leo Castelli Gallery, New York
 Collection of Malcolm Goldstein, New York
 Christie's, New York, 16 February 1984,
 Lot 1973
 Gilbert Brownstone Gallery, New York
 Private Collection, Switzerland
 Sotheby's, Paris, 3 December 2013, Lot 14
 Acquired from the above sale by the present
 owner

EXHIBITED

Philadelphia, University of Pennsylvania,
 Institute of Contemporary Art; San Francisco
 Museum of Art, *Cy Twombly Paintings,
 Drawings, Constructions 1951-1974*, March -
 June 1975, p. 48
 New York, Nahmad Contemporary, *Poetics of
 the Gesture: Schiele, Twombly, Basquiat*, May -
 June 2014, pp. 104-105 and 128, illustrated in
 color

LITERATURE

Suzanne Delehanty, "The Alchemy of Mind
 and Hand," *Arts in Virginia*, Vol. 18, No. 1, 1977,
 fig. II, p. 27, illustrated
 Nicola del Roscio, *Cy Twombly Drawings:
 Catalogue Raisonné, Vol. 4, 1964-1969*, Munich
 2014, cat. no. 180, p. 154, illustrated in color

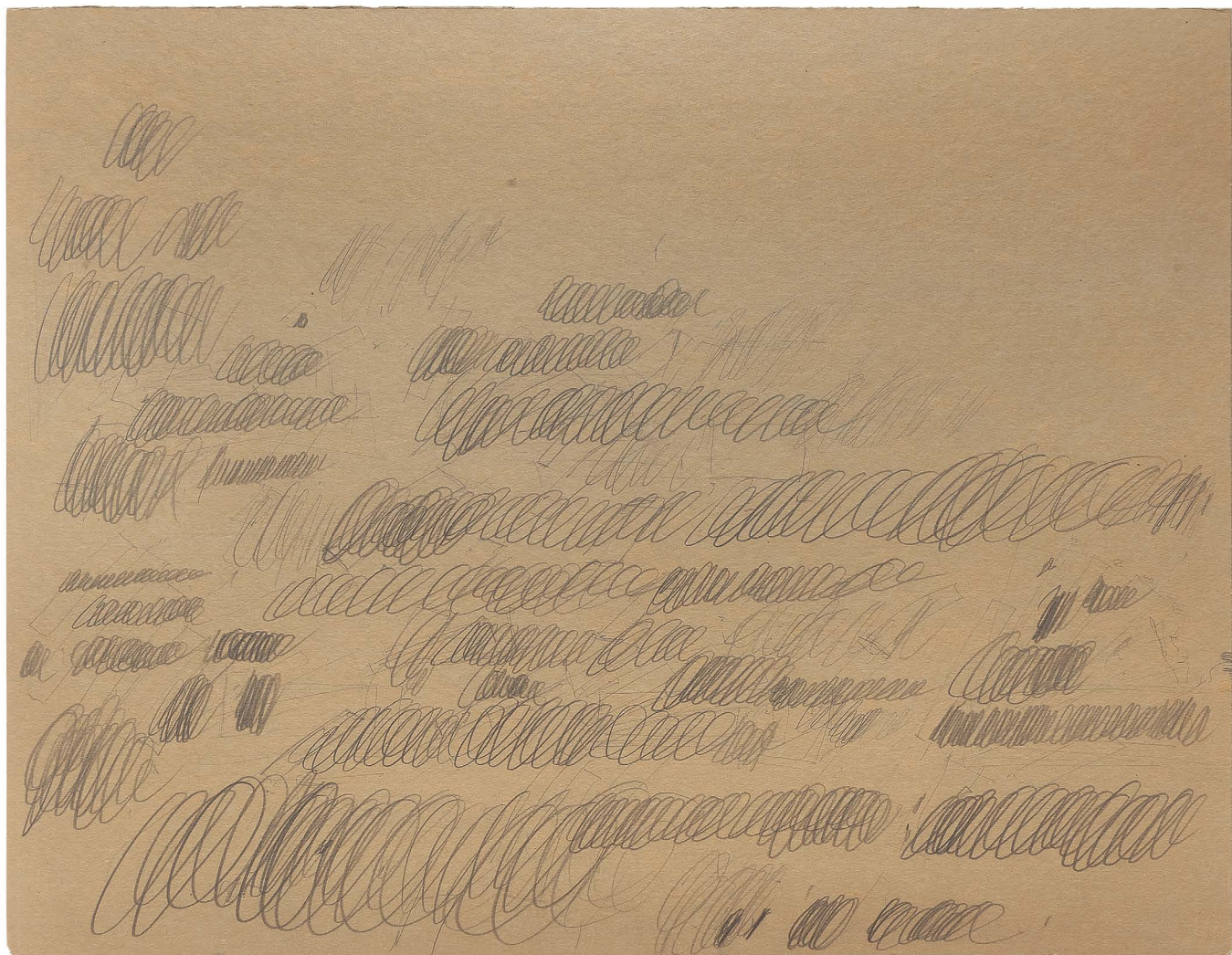
"Around 1967-1968, Twombly isolated the abstraction of movement, whether at rest or in motion, and its coefficient, space-time; the passionate centrifugal motion of Galatea is transformed into the supreme poetry of movement which intrigued Leonardo throughout his life... It is as if Twombly entered Leonardo's mind to envision the affinities between natural and human processes—to see the drawn line, like a natural phenomenon, unfold in space and time."

Suzanne Delehanty, "The Alchemy of Mind and Hand" in Nicola del Roscio, Ed., *Writings on Cy Twombly*, p. 68



Giacomo Balla, *The Speed of an Automobile*, 1913

Image © Galleria Civica d'Arte Moderna, Milan, Italy / Bridgeman Images



ALEXANDER CALDER

1898 - 1976

National Gallery III [maquette]

sheet metal, wire and paint

9 by 22 by 4½ in. 22.9 by 55.9 by 11.4 cm.

Executed in 1972.

This work is registered in the archives of the Calder Foundation, New York, under application number A23205.

\$ 500,000-700,000

PROVENANCE

Collection of Cameron Segretario, Connecticut (gift of the artist)

Private Collection, Connecticut (by descent from the above)

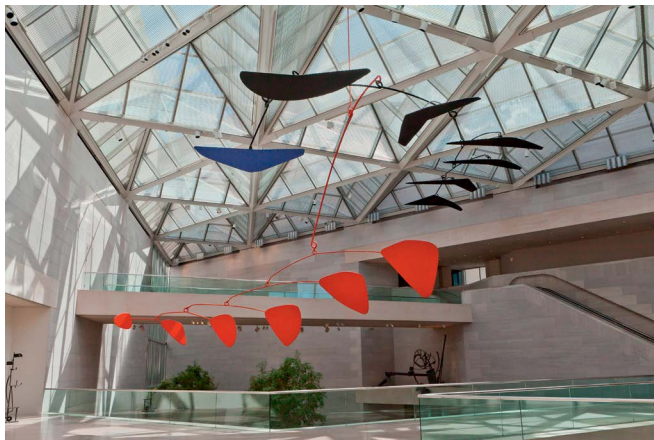
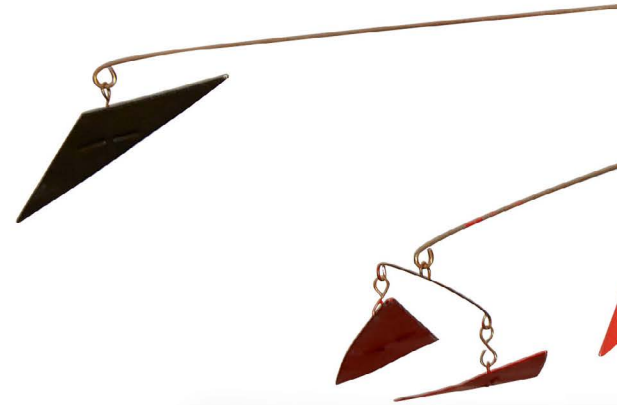
Private Collection (acquired from the above in 2008)

PaceWildenstein, New York (acquired from the above in 2009)

Acquired from the above by the present owner in November 2009

LITERATURE

Galerie Gmurzynska, *Galerie Gmurzynska*, Zurich 2008, pp. 76-77, illustrated in color



Alexander Calder's *Untitled*, 1976 (for which the present work is a maquette) installed in the National Gallery of Art East Building, Washington D.C.
 Smithsonian National Gallery of Art, Washington D.C.
 Photo © B Christopher / courtesy of Alamy Stock Photo. Art © 2019 Calder Foundation, New York / Artists Rights Society (ARS), New York

"Why must art be static?...You look at an abstraction, sculpted 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."

Alexander Calder





Irvin Louis Levy and Meryl Palan Levy in front of Ave by Mark di Suvero donated to the Dallas Museum of Art in 1976 by the Irvin L. and Meryl P. Levy Endowment Fund



Irvin Louis Levy and Joan Schnitzer Levy



The Levy children on Three Piece Sculpture: Vertebrae (Dallas Piece) installed in City Hall Plaza in Dallas

LUMIÈRES

THE LEVY FAMILY COLLECTION

IRVIN LEVY: A LIFE WITH ART

BY RICHARD R. BRETTELL

Irvin Levy was a towering leader in Dallas based business and philanthropy circles. Born in 1929 into a family that thrived in the city's business environment, he joined his two brothers to transform their company into an international business called NCH Corporation. The brothers ran the business together in a way that used the strengths of each one to complement those of the others to create a business which remains under family leadership to this day. Irvin's interest in art was spurred in part by the artistic bent of his first wife, Meryl. The couple not only lived with art, but also involved themselves in the growth of their city's museum, The Dallas Museum of Art. Irvin served for 43 years as a board member from 1975 until 2018. During that time, he was President or Chairman for 12 years.

In the late 70s, Irvin was instrumental in spearheading the move of the museum from its 1936 building in Fair Park to the new Edward Larrabee Barnes designed building near Downtown Dallas. This area is now home to the Dallas Arts District, featuring the largest contiguous urban arts district in the nation. Irvin's contributions to Dallas' artistic footprint are numerous. Irvin headed the city commission which selected the British artist Henry Moore to design the monumental sculpture *Three Piece Sculpture: Vertebrae (Dallas Piece)*, which is the centerpiece of City Hall Plaza in Dallas. He also selected and donated Mark Di Suvero's *Ave* to the museum; this significant painted red steel sculpture greets visitors at the main entrance.

During his time as Museum Board Chair, Irvin was one of the hard-working—and fun-loving—trio whom Wendy Reves, the Texas-born widow of Emery Reves, called her "Three Musketeers." These three men collaborated with Wendy to bequeath the couple's collection of Impressionist masters as well as furniture and decorative objects from the Villa la Pausa in Roquebrune, France to the Dallas Museum of Art. This transformative gift paved the way for the next generation of Dallas' arts philanthropy that has insured the growth and national importance of the Dallas Museum.

Irvin and Meryl loved France, where they traveled often. The couple befriended one of the most distinguished French

art dealers, the late Philippe Brame and his wife Françoise, seeing them often in Paris, spending weekends at their country house, and traveling together throughout Europe. The Brames made annual fall trips to Dallas, bringing a large book of transparencies which the Levy's shared with their close friends.

The couple formed a striking collection of Impressionist and Post-Impressionist paintings, from which a selection of works are included in the present sale. Each work was selected carefully for a specific wall of their beautiful Dallas home, surrounded by gardens and shaded natural light. Works such as Pierre Bonnard's *Femme à sa toilette (Le Peignoir)* and Gustave Caillebotte's *La Rue Halévy, vue du sixième étage*, explore radical cropping while their soft palette and daring paint application mark these as highlights of each artist's oeuvre. Paul Gauguin explored the Tropics for the first time on the island of Martinique in *Chemin sous les palmiers*, while Fantin-Latour and Berthe Morisot evoke the powerful simplicity of flowers and trees in *Narcisses, giroflées et primevères* and *Les Poirées*, respectively.

After Meryl's death, Irvin married Joan Schnitzer, and the collection migrated to a beautiful modernist apartment on Turtle Creek. In their new home, Irvin and Joan added contemporary paintings which benefited from large space and ample natural light. The late-nineteenth and early-twentieth century works of art from Mr. Levy's collection found a surprisingly easy companionship with those newer works. The works by Caillebotte, Gauguin, and Bonnard looked wonderful in the new apartment surrounded by their much later "neighbors," including expressive examples by Willem de Kooning, Joan Mitchell, Robert Rauschenberg, Gerhard Richter and Helen Frankenthaler.

Irvin was known throughout Dallas as a calm, elegant gentleman with perfect manners. Yet, his wit was irrepressible, and he enjoyed life thoroughly. Creating a stunning collection of artworks throughout his life brought together a beautiful and surprising group of paintings which speaks to Irvin's keen eye and deep involvement with nineteenth and twentieth-century masterpieces.

THE LEVY FAMILY
COLLECTION

154

GERHARD RICHTER

b. 1932

Abstraktes Bild

signed, dated 1986 and numbered 593-6 on
the reverse

oil on canvas

47 by 32 in. 119.4 by 81.3 cm.

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

PROVENANCE

Marian Goodman Gallery, New York

Leonard Rosenberg Fine Art, New York

James Cohan Gallery, New York

Acquired from the above by the present owner
in June 1998

EXHIBITED

New York, Marian Goodman Gallery, *Gerhard
Richter: Paintings*, March 1987, n.p., illustrated
in color

Dallas Museum of Art, *Gerhard Richter in
Dallas Collections*, February - April 2000, n.p.

LITERATURE

Ulrich Wilmes, *Über Gerhard Richter: Der
Schein der Wirklichkeit im Bild*, in: *Künstler
Kritisches Lexikon der Gegenwartskunst*,
Munich 1988, p. 13, illustrated in color
Gerhard Richter, *Werkübersicht: Catalogue
Raisonné 1962-1993*, Bonn 1993, cat. no. 593-
6, n.p., illustrated in color

Dietmar Elger, *Gerhard Richter: Catalogue
Raisonné 1976-1987*, Vol. 3, Ostfildern 2013,
cat. no. 593-6, p. 496, illustrated in color

"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."

Gerhard Richter



ABSTRAKTES BILD

Chance, layering, chromatic power and compositional counterpoint are welded to sublime effect in *Abstraktes Bild*. This work dates from a pivotal year within Gerhard Richter's oeuvre: 1986 marked the moment when the artist relinquished any planned compositional elements of form and structure in favor of the more indeterminate scrape and accretion of the 'squeegee.' As laid down in the present work across seemingly photographic layers of pearlescent underpainting, Richter has waged a battle between the squeegee and the brush. Across the rest of the canvas, Richter deftly commands the paint into different milieus. In the corners, the effect of the squeegee renders scattered ensembles in which Richter exposes the chromatic underpainting. Meanwhile, in the center of *Abstraktes Bild*, the artist punctuates the composition with wide swaths of brushstrokes, lending a thick impasto. Vertical stripes of paint enhance the dimensionality of the work. The result of all of Richter's masterful maneuvering is a mesmerizing field in which painterly elements both spar against and compliment each other while the paint's chromatic value injects the piece with an undisputed brilliance. The balance between hard and soft, structural solidity and phosphorescence, photographic and the abstract, finds an apex in this enveloping work.

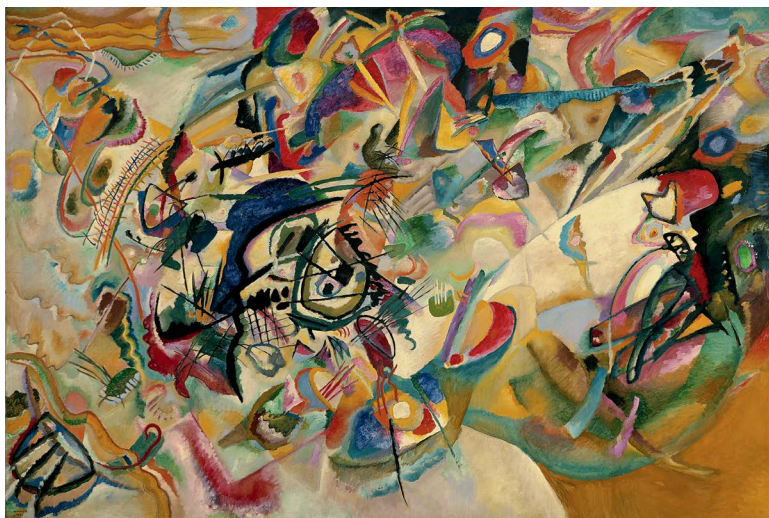
Texture, color and structure are deployed in *Abstraktes Bild* with spectacular force and sensitivity to engender a seductive painterly synthesis visually aligned to an exquisite and strikingly atmospheric

evocation: structural strips and impastoed ridges of thick oil paint delineate a schema of painterly revelations and underlayers of diaphanous yellow, green, and purple that are punctuated with sunset flashes of orange and red. Herein, the present work draws a uniquely evocative dialogue with late nineteenth-century landscape painting from a distinctly contemporary perspective. Invoking a self-referential language of abstraction, *Abstraktes Bild* nonetheless shares aesthetic and atmospheric congruencies with Claude Monet's late *Nymphéas*, Gustav Klimt's jewel-like treatment of the Austrian landscape, and Georges Seurat's proto-scientific treatment of light and color. Richter's *Abstraktes Bild* shows an astute awareness of these artistic predecessors. Yet, the artist has frequently spoken of aspects of his work as 'cuckoo's eggs' in that his paintings are often mistaken for something they are not, or not fully. While this most aptly applies to the artist's take on the sublime landscape, it is also at stake within his response to both an evocation of an Impressionist landscape as well as the abstraction of the twentieth century's great American painters.

Though comprising seemingly infinite tonal variations and intimations of abyssal layers beyond the picture plane, *Abstraktes Bild* is nonetheless a cancellation of the kind of transcendental sacred image space pioneered by Mark Rothko, Barnett Newman, and perhaps most apt for the present work, Franz Kline. As outlined by Benjamin Buchloh: "[I]f the ability of color to generate

this emotional, spiritual quality is presented and at the same time negated at all points, surely it is always cancelling itself out. With so many combinations, so many permutational relationships, there can't be any harmonious chromatic order, or compositional either, because there are no ordered relations left either in the color system or the spatial system" (Benjamin Buchloh, "An Interview with Gerhard Richter," in Benjamin D. Buchloh, Ed., *Gerhard Richter: October Files*, Cambridge 2009, pp. 23-24). Much like a palimpsest in its layered surface and repeated working over, the present work resembles a restless confluence of many paintings at once. The exuberant strata of paint bears the ghosts of previous accretions and color juxtapositions applied, erased, remade and obliterated over again. Such chromatic and compositional negations represent Richter's rebuttal of the bold idealism of 1950s abstraction.

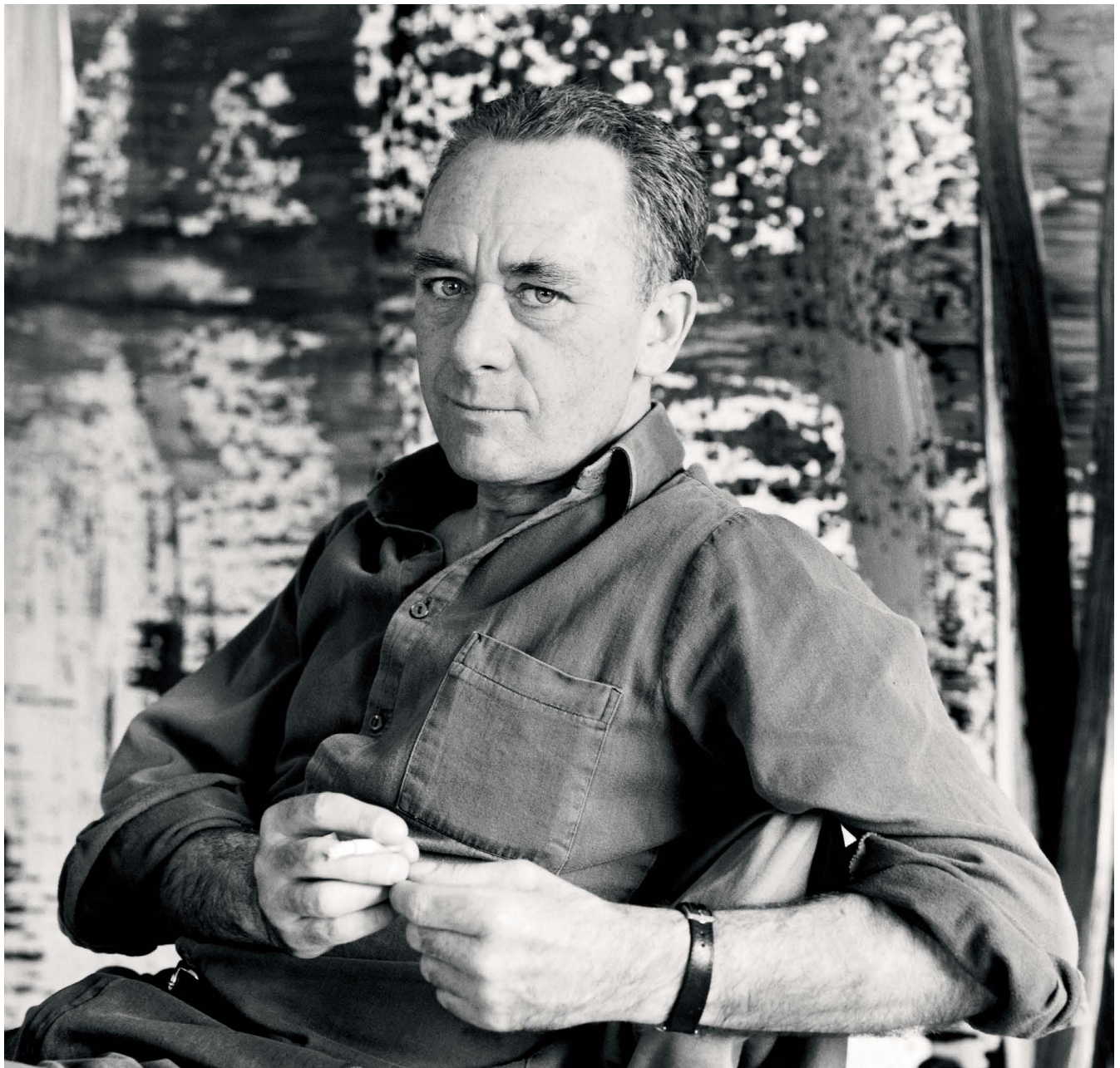
Richter's entire production concerns itself with our contemporary age of the photographic. The present work is a rational, albeit innovative, progression from Richter's *Photo Paintings*, a series which he explored beginning in the 1960s. The sheen of immaculate color and endless permutations mimic the aesthetic of a Cibachrome print. Meanwhile, a distinctly photographic quality is compounded by the out-of-focus consistency of the sweeping accretions of paint. Here, in the *Abstraktes Bild* paintings, the 'blur' from the *Photo Paintings* takes the form of 'squeegeeing' pared down to its elemental form. Within the sheer excess of layering and



Wassily Kandinsky, *Composition No. 7*, 1913
Image © Tretyakov Gallery, Moscow, Russia / Bridgeman Images



Gustav Klimt, *Fir Forest I*, 1901
Kamm Collection, Kunsthaus Zug, Switzerland / Photo © Leemage / Bridgeman Images



Gerhard Richter, Cologne, Germany, 1989
 Photo by Chris Felver / Getty Images
 © 2019 Gerhard Richter

dynamic compositional fracture this painting emits an extraordinary wealth of enigmatic yet recognizable information. This denial of formal resolution induces a reading of forms associated with those found in nature. Readily evoking natural experiences such as rain, water, erosion, or in this case light streaming through a window, the Abstract works derive their effect from a spontaneous naturalism. Whereas Richter's *Photo Paintings* fall away into abstraction, the *Abstrakte Bilder* ('Abstract Pictures') return us to a suggestion of referentiality.

Compounding the sheer visual brilliance of *Abstraktes Bild* is the fact that it was completed in 1986, a seminal year within the artist's career when he first began creating this now historic series. As many scholars of Richter's work have pointed out, it is apt to note that the collective title for the abstract paintings, *Abstraktes Bilder*, is not a straightforward translation; rather, the closest equivalent to the original German is Abstract Pictures. By his own admission, Richter is not creating paintings but instead creating images.

Various evoking something of Monet's translation of his garden at Giverny, Rothko's exuberance of transformative color, Kline's structural expressionism, Jackson Pollock's instigation of autonomous composition, and Willem de Kooning's transfer of the figurative to the abstract, Richter's abstraction is ultimately without comparison. Within the field of this canvas, acts of unfathomable chaos have touched something not quite of this realm, creating, in short, something that is phenomenal.

LUMIÈRES

THE LEVY FAMILY COLLECTION

155

WILLEM DE KOONING

1904 - 1997

Untitled

signed

oil on paper mounted to canvas

36 by 24 in. 91.4 by 70 cm.

Executed in 1972.

PROVENANCE

Sidney Janis Gallery, New York

Marisa del Re Gallery, New York

Private Collection, California

Thomas Ammann Fine Art, Zurich

Acquired from the above by the present owner
in June 1998

\$ 400,000-600,000



Willem de Kooning, *Woman Springs*, 1966
Davis Museum, Wellesley College
Image © Davis Museum at Wellesley College /
Art Resource, NY
Art © 2019 The Willem de Kooning
Foundation / Artists Rights Society (ARS),
New York

“The indeterminate contours and slashing shorthand push the figures de Kooning painted in the second half of the 1960s into abstraction and vice versa. The figure is dared into existence. The body of the seated, splayed-legged woman...is so marginally delineated that it all but becomes a negative space. Her legs dissolve, her arms are almost impossible to locate...Some of the primal ambiguities and ferocity of *Woman I* rise to the surface.”

Klaus Kertess in Exh. Cat., Basel, Kunstmuseum, *De Kooning, Paintings 1960-1980*, 2005, p. 56



LUMIÈRES

THE LEVY FAMILY COLLECTION

156

HELEN FRANKENTHALER

1928 - 2011

Gateway Screen (Harrison 154.2)

signed and numbered 2/12 on the right panel;
incised with the artist's signature and date 86
on the left panel bronze

etching, relief and aquatint printed in colors
with hand-stenciling on three panels of
handmade TGL paper, each panel encased in a
hand-painted patinated cast bronze screen
overall: 82 by 98¾ by 2½ in.

208.3 by 249.6 by 6.4 cm.

Executed in 1986-1988, this work is number 2
from an edition of 12.

PROVENANCE

Meredith Long & Company, Houston
Acquired from the above by the present owner
in March 1993

LITERATURE

John Elderfield, *Frankenthaler*, New York 1988,
pp. 382-383, illustrated in color

\$ 200,000-300,000

“One has the feeling that her pictures are an environment into which we look,
and, in a similar way, that it is an environment, a place, where she has been.”

E. A. Carmean in Exh. Cat., New York, Museum of Modern Art (and traveling), *Helen Frankenthaler: A Paintings Retrospective*, 1989, p. 8



Alternate view



**THE LEVY FAMILY
COLLECTION**

157

**ROBERT
RAUSCHENBERG**

1925 - 2008

Street Vanity (Anagram)

signed and dated 96
Inkjet dye transfer on paper
60 by 40 in. 152.4 by 101.6 cm.

PROVENANCE

PaceWildenstein, New York
Acquired from the above by the present owner
in March 1998

EXHIBITED

Naples, Philharmonic Center for the Arts,
Winter Works: Rauschenberg and Pottorf,
December 1996 - January 1997

\$ 200,000-300,000

“Photography has been the instrument of Rauschenberg’s sensibility for some time now, the means by which he designates fragments of the material world as surrogates for himself, the means by which he organizes the ‘narrative’ of this journey through the world. With the camera as impersonal agent of the artist’s sensibility, the artist’s ‘eye’ gains authority over the world. The camera is the instrument of light and memory; its mechanism instantly and efficiently memorizes a multitude of images, creating databanks of ready-made repeatable, manipulable, mutable images.”

Bernice Rose in Exh. Cat., New York, PaceWildenstein, *Robert Rauschenberg Anagrams*, 1996, pp. 9-10



158

ROBERT RAUSCHENBERG

1925 - 2008

Omen

signed and dated 1965 on the reverse
solvent transfer, pencil, watercolor, gouache
and tape on paper
28¼ by 33¼ in. 71.8 by 84.5 cm.

\$ 250,000-350,000

PROVENANCE

Leo Castelli Gallery, New York (LC# D-76)
Collection of Mrs. Richard Selle, Chicago
(acquired from the above in 1968)
Sonnabend Gallery, New York
James Goodman Gallery, New York
Private Collection, New York
Sotheby's, New York, 14 November 1991, Lot 365
Private Collection, Japan (acquired from the
above sale)
Thence by descent to the present owner

EXHIBITED

Los Angeles, Dawn Gallery, *Robert
Rauschenberg*, April 1965
Seattle, University of Washington, Henry Art
Gallery, *Drawings by Americans: Recent Work
by Thirteen Contemporary Artists*, February -
March 1967, cat. no. 1, p. 45, illustrated
Philadelphia, Moore College of Art, *American
Drawing 1968*, January - February 1968, cat.
no. 18, illustrated



Phillips 66 advertisement from LIFE magazine, March 5, 1965,
featuring a source image for the present work

"I liked the intimacy of drawing against the object
quality of my painting. I'd always liked to draw...but I
felt I had to find a way to use collage in drawing, to
incorporate my own way of working on that intimate
scale."

Robert Rauschenberg



PROPERTY FROM AN IMPORTANT WEST COAST
COLLECTION

ANDY WARHOL

1928 - 1987

Jackie

acrylic and silkscreen ink on canvas

20 by 16 in. 50.8 by 40.6 cm.

Executed in 1964.

This work is stamped by the Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc., and numbered *PA.56.051* on the overlap. This work is also stamped by the The Andy Warhol Foundation for the Visual Arts., Inc., on the reverse and numbered *PA56.051* on the stretcher.

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

PROVENANCE

Estate of Andy Warhol
The Andy Warhol Foundation for the Visual Arts, Inc., New York
Collection of Jane Holzer, New York
Collection of Carol Celentano, New York
Collection of Alan Koppel, Chicago
Cohen Gallery, New York
Acquired from the above by the present owner in February 1996

LITERATURE

Georg Frei and Neil Printz, Eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures, Volume 02A, 1964-1969*, New York 2004, cat. no. 1041, p. 169, illustrated in color

“The emotional calculus is simple, the sentiment direct and uncomplicated. The pictures nevertheless recognize, by their impoverished vocabulary, the distance between public mourning and that of the principals in the drama. Out of his deliberately limited resources, the artist creates a nuance and subtlety of response that is his alone, precisely because he has not sought technically to surpass his raw material. It is difficult not to share in this, however cynical one may have become about the Kennedy presidency or the Kennedy marriage. In his particular dramatization of medium, Warhol found room for a dramatization of feeling and even a kind of history painting.”

Thomas Crow, “Saturday Disasters: Trace and Reference in Early Warhol,” in Annette Michelson, Ed., *October Files: Andy Warhol*, Cambridge 2001, p. 55



JACKIE

Andy Warhol's *Jackie* is a compelling work of exceptional quality: a tour de force of the artist's singularly ability for re-appropriation while simultaneously manipulating a silkscreen to convey an underlying message. Here, First Lady Jacqueline Kennedy Onassis beams into the camera after arriving at Dallas Love Field airport on November 22nd, 1963: the day that her husband, United States President John F. Kennedy was assassinated. Moments after this photograph was taken, the couple began a limousine journey that would be interrupted by the most significant assassination of the Twentieth Century. The most striking aspect of this work is the vibrant smile that adorns the face of the First Lady. The innocence of her happiness fills us with dread; her radiance suffuses the work with an inescapable mood of impending morbidity and portentous doom. This is only heightened by the almost illegible rendering of J.F.K. in the upper left of the canvas. Only the faintest outlines of his facial features in profile can be made out, casting him with a ghostlike quality: a foreshadowing of the tragic event just on the horizon.

It is a tribute to the efficacy of this corpus that seven of the 34 *Jackies* which Warhol created are held in prestigious museum collections, including the Louisiana Museum of Modern Art in Humlebaek, Denmark, and the Andy Warhol Museum in Pittsburgh,

Pennsylvania. This iteration of the *Jackie* source imagery should be considered as the pictorial pinnacle of the motif, which is itself one of the most celebrated images of Andy Warhol's iconic 1960s praxis. In its technical execution it delivers a masterclass in Warhol's trademark screenprinting technique, while in its content, it can be identified as perhaps the most emotive portrait of the First Lady by the artist. Unlike those images of Jackie at her husband's funeral, in this work we understand the joy of her married life, and as such, better comprehend the poignancy of its abruptly curtailed conclusion.

The source photograph encapsulates the First Lady's youth, beauty, and style, many of the reasons for which Onassis was seen as an aspirational ideal by American women. Warhol treated Onassis just as he treated Marilyn Monroe and Elizabeth Taylor: not as a true portrait subject, but rather as a media subject that he and the rest of 1960s society admired, scrutinized and obsessed over. But, when J.F.K. was assassinated on that sunny day in Dallas in November 1963, Onassis became the face of something far graver: a symbol of mourning for a bereaved America. Indeed, the present work can serve as a metamorphosis for not only Jackie's psyche but that of the country of a whole. By imbuing the present work with a silkscreened image of J.F.K. that

is barely discernible, Warhol brings Jackie Onassis' personal transition even more into focus.

Warhol's enduring fascination with the fragility of life extends beyond these celebrity subjects, as illustrated by his 1963 *Death and Disasters* series. In *Jackie*, however, Warhol was fully engrossed with both the public broadcasting of the assassination and the following events, as well as the former First Lady's existence beyond her husband's death. The President's funeral was one of the first national events to be extensively covered by the American media; TV networks went live with wall-to-wall coverage and news editors documented every twist and turn. Onassis's life became a commodity as her face lined newspaper covers, magazines articles, and television screens. Indeed, her facial expressions were recapitulated in the media "to such an extent that no better historical monument on the exhibitionism of American emotional value is conceivable" (Rainer Crone, *Andy Warhol*, New York 1970, p. 29).

This deft appropriation of a national icon perfectly encapsulates Warhol's subversive style. It is no surprise that when Warhol first painted Jackie in 1962, he used the same full-frontal movie-star format in which he had originally depicted Marilyn Monroe and Elizabeth Taylor. He treated Jackie just as he treated them, not as a true portrait subject, but rather as an icon: an image that had become entirely ubiquitous with the American media. The original black and white news photograph has been cropped to a headshot and veiled in cerulean blue. This colorization creates a stronger contrast than in that of the original, increasing the appearance of artificiality. Warhol flattens the face of this icon, reducing her to the Jackie of the tabloids. Warhol intrinsically grasped the whimsical nature of celebrity; he understood that an identity that had been broadcast so pervasively through so many different channels ceased to be anything but an artificial construct.

Jackie is an immensely evocative motif that indubitably reminds each viewer of the inevitability of death. It is a compelling work that perfectly elucidates Warhol's trademark silkscreen method and imprints this iconic image directly upon the viewer's memory. Warhol transports his audience to this exact moment in history; for those who were alive when the day's tragic events occurred, they can remember exactly where they were when they heard the news of President John F. Kennedy's assassination. But, by reconfiguring the portrait of Jacqueline Onassis, we are also presented with a commentary on the capitalist contemporary age, brought to us by the inimitable Warhol.



President John F. Kennedy and wife Jackie greeting the crowd at Love Field upon arrival for campaign tour on day of his assassination

Photo by Art Rickerby/The LIFE Picture Collection/Getty Images

Andy Warhol's The Factory, New York, 1964
© Mario De Biasi / Mondadori Portfolio
Art © 2019 Andy Warhol Foundation for the Visual Arts /
Artists Rights Society (ARS), New York



160

DAVID HOCKNEY

b. 1937

Study of L.A., Paris

signed with the artist's initials and dated 75
colored pencil and graphite on paper
25 by 19¾ in. 63.5 by 50.2 cm.

\$ 100,000-150,000

PROVENANCE

Private Collection, New York (acquired directly
from the artist)

Acquired from the above by the present owner

EXHIBITED

New York, Paul Kasmin Gallery, *David Hockney:*

Early Drawings, November - December 2015

St. Moritz, Robilant + Voena, *Cabinet Room:*

David Hockney, August - September 2017

Defined by its delicate coloring and technical mastery of line, this tender portrait is an exquisite example of the intimate series of colored pencil and crayon drawings David Hockney produced of his closest friends and family while living in Paris in the early 1970s. As Paul Melia has explained: "Indeed this series of portrait drawings provides evidence of Hockney's attempt to re-orientate his practice as an artist, to establish a sense of contact with the work of individual past 'masters' and with the European tradition" ("The Drawings of David Hockney" in Exh. Cat., London, Royal Academy of Arts (and traveling), *David Hockney, A Drawing Retrospective*, 1996, p. 22). Hockney was introduced to the sitter, Linda Abrams, by the distinguished British art dealer and collector John Kasmin. This drawing encapsulates the distinctive naturalism and growing sensitivity that characterizes Hockney's work of this period.

Hockney's *Paris* drawings illustrate the influence of a century of French art, as Ingres, Degas, Toulouse-Lautrec, Matisse and Balthus are all evoked by these portraits. The present work, executed in a studio that had once belonged to Balthus, takes particular inspiration from that enigmatic modern artist: one of Hockney's rare female nudes, the depiction is at once academically technical and intimately sensual. Classically posed, adroitly translated, and fully rendered, *Study of L.A., Paris* is a work of consummate draughtsmanship that belongs to the highest tier of portraits by the artist.



FRANK STELLA

b. 1936

Thruyton 3X

oil, oilstick, glitter and lacquer on etched
magnesium

75 by 85 by 15 in. 190.5 by 215.9 by 38.1 cm.

Executed in 1982.

\$ 250,000-350,000

PROVENANCE

John Berggruen Gallery, San Francisco
 Private Collection, Honolulu (acquired from the
 above in May 1983)
 Christie's, New York, 17 May 2007, Lot 202
 Private Collection, Seattle
 Private Collection, New York
 Dunbar Fine Art, New York
 Acquired from the above by the present owner
 in April 2013

EXHIBITED

New York, The Museum of Modern Art;
 Amsterdam, Stedelijk Museum; Paris, Musée
 National d'Art Moderne, Centre Georges
 Pompidou; Minneapolis, Walker Art Center;
 Contemporary Arts Museum Houston; Los
 Angeles County Museum of Art, *Frank Stella:
 1970-1987*, October 1987 - August 1989, p. 108,
 illustrated

"The gradual change from planar surfaces to more volumetric surfaces is a topological problem, basically the exploration of more intricate or more complicated surfaces to be worked on, i.e. painted on. The expansion of surfaces available to abstraction is what has kept me going."

Frank Stella



Frank Stella at Addison Gallery of American Art, Andover, 1982
 Photo by Richard Howard/The LIFE Images Collection/Getty Images
 Art © 2019 Frank Stella / Artists Rights Society (ARS), New York



162

ALEX KATZ

b. 1927

Ascension

signed and dated 02 on the overlap

oil on linen

66 by 90 in. 167.6 by 228.6 cm.

PROVENANCE

Galerie Klüser, Munich

Private Collection, France

Acquired from the above by the present owner

\$ 300,000-400,000

“Realist painting has to do with leaving out a lot of detail. I think my painting can be a little shocking in all that it leaves out. But what happens is that the mind fills in what’s missing...Painting is a way of making you see what I saw.”

Alex Katz



ALICE NEEL

1900 - 1984

Georgie Arce No. 2

signed; partially titled and dated 1955 on the reverse

oil on canvas

30 by 22 in. 76.2 by 55.9 cm.

This work has been requested for the upcoming exhibition *Alice Neel, un regard engagé* at the Centre Pompidou, Paris, to be held June 10 - August 24, 2020.

\$ 350,000-450,000

PROVENANCE

Private Collection, Boston

Robert Miller Gallery, New York

Acquired from the above by the present owner circa 1998

EXHIBITED

Bridgehampton, Dia Center for the Arts; Santa Monica, Linda Cathcart Gallery, *Alice Neel in Spanish Harlem*, June 1991 - February 1992
New York, Robert Miller Gallery, *Alice Neel: The Years in Spanish Harlem 1938-1961*, February - March 1994

Boston University, George Sherman Union Gallery, *Recent American Portraits: A Personal Selection*, March - May 1998

New York, David Zwirner; London, Victoria Miro, *Alice Neel, Uptown*, February - July 2017, pp. 55 and 135, illustrated in color

LITERATURE

Michael Duncan, "Alice Neel," *Art Issues*, March/April 1992, no. 22, p. 32, illustrated
Pamela Allara, *Pictures of People: Alice Neel's American Portrait Gallery*, Hanover 1998, fig. 88, p. 145, illustrated

Alice Neel's portraiture is acutely focused and psychologically charged. She skillfully reduces her subjects to their bare identities and infuses each sitter with inspiration from her own life. This is perfectly exemplified with Neel's arresting canvas, *Georgie Arce No. 2*. Georgie (full name Jorge Arce) was a neighbor of Neel's in Spanish Harlem, a boy on whom she would rely to run errands. Georgie is one of Neel's most important subjects, having sat for the artist on numerous occasions throughout the 1950s. Rendered with Neel's characteristic mix of deft brushwork interspersed with looser, painterly lines, young Georgie Arce emerges both embedded in, and momentarily pulled away from his surroundings. In the earlier works, Georgie is portrayed as sweet and angelic, but as time progresses, his demeanor becomes tense and guarded, his eyebrows furrowed and his posture increasingly closed off. In the present work, Georgie is captured during this very moment of metamorphosis—a boy on the cusp of adolescence. There is a palpable tension, a certain unease in Georgie's full-on gaze into the eyes of the viewer. The toy knife he halfheartedly brandishes ironically

foreshadows Georgie's future misfortunes: in 1974, he was charged and ultimately convicted on two counts of murder and one count of conspiracy to commit murder. Neel's 1955 painting memorializes Georgie before this transition from doting neighbor to brooding teenager. That she was able to sense Georgie's mischievous nature and counterbalance it with his youth is a testament to her unique skill in capturing the subtleties of nuance.

For Neel, "painting portraits was a form of 'writing history' and of recording the data of a recognizable moment in time. For her, portraits not only captured body, posture and physiognomy of individuals; they 'embodied the character of an era'" (Tamar Garb in Exh. Cat., Houston, Museum of Fine Arts, *Alice Neel: Painted Truths*, 2010, p. 24). As with *Georgie Arce No. 2*, her Spanish Harlem portraits "provide a picture of the vulnerable minority populace of women and children," a subject which at the time was largely outside the purview of artists as accomplished as Neel (Pamela Allara, *Pictures of People: Alice Neel's American Portrait Gallery*, Hanover 2000, p. 145). In recent years, Neel has received just due for her willingness to skirt artistic and societal convention by painting those often overlooked by society, and in a manner wholly her own: capturing them in compromising or unresolved states, thereby exemplifying the artist's ability to narrow the distance between sitter, artist, and audience.



Alice Neel, *Georgie Arce*, 1953
Museum of Modern Art, New York, promised gift of Glenn and Eva Dubin
Digital Image © Museum of Modern Art, New York / Art Resource, NY
Art © The Estate of Alice Neel, Courtesy David Zwirner, New York/London



PROPERTY FROM AN IMPORTANT NEW YORK
COLLECTOR

FERNANDO BOTERO

b. 1932

Self-Portrait at the Age of Four

signed and dated 66; signed, titled, dated 66
and dedicated *A Tracy Atkinson* on the reverse
oil on canvas
40 $\frac{7}{8}$ by 33 in. 103.8 by 83.8 cm.

PROVENANCE

Collection of Tracy Atkinson, Texas
(gift of the artist *circa* 1966)
Acquired from the above by the present owner
in 2002

\$ 300,000-400,000

“Botero keeps a middle ground between what is perceived and what is imagined. He combines a face-to-face vision of things with a reflective relationship. He takes into account the reflection of the thing in the organic eye and considers this reflection, modifying it only to the extent that is compatible with maintaining a relative amount of classical pictorial figuration. He combines the unique point of view on the object with perspective, which is not possible in the classical sense: volume.”

Marcel Paquet, *Botero: Philosophy of the Creative Act*, New York 1992, p. 22



165

JACOB LAWRENCE

1917 - 2000

Untitled (Another Patrol)

signed and dated 1946

oil on Masonite

16 $\frac{1}{8}$ by 12 $\frac{3}{4}$ in. 41 by 32.4 cm.

The authenticity of this work has been confirmed by Peter Nesbett and Michelle E. DuBois and will be included in a forthcoming supplement to the Jacob Lawrence catalogue raisonné.

PROVENANCE

Abram Demaree Homestead, Closter
Private Collection, New Jersey (acquired from the above in 2005)
Acquired from the above by the present owner

\$ 400,000-600,000

“It’s the little things that are big. A man may never see combat, but he can be a very important person. The man at the guns, there’s glamour there. Men dying, men being shot, they’re heroes. But the man bringing up supplies is important too. Take a cook. He just cooks, day in and day out. He never hears a gun fired, except in practice.”

Jacob Lawrence



UNTITLED (ANOTHER PATROL)

Powerfully dynamic and exquisitely refined, Jacob Lawrence's *Untitled (Another Patrol)* (1946) exudes an air of measured control, embodying the artist's singular translation of epic narratives into precise, Cubist-like forms. Widely renowned for his deeply affective, narrative-oriented depictions of African-American life and his rhythmic, Modernist-informed visual language, Jacob Lawrence stands as one of the greatest American painters to have emerged in the twentieth century. After serving as Coast Guard Artist for the United States during World War II—a role that tasked him with documenting the War in Italy, England, Egypt, and India—Lawrence was granted a Guggenheim Fellowship in 1946, which enabled him to paint his iconic *War Series*. Held in the collection of the Whitney Museum of American Art, Lawrence's *War Series* stands as a fourteen-panel testament to the camaraderie, discrimination, and loneliness that characterized black soldiers' experience in the United States Military. Directly related to the panel *War Series: Another Patrol*, in the collection of the Whitney, the present work offers an extraordinarily rare example of one of the artist's most revered bodies of work in private hands. In terms particularly evocative of the present work, art historian Ellen Harkins Wheat describes the broad reach of Lawrence's prodigious output: "Although his work always speaks of the black experience from an emotionally autobiographical position, his imagery has universal appeal. Lawrence is a humanist with a moral vision, whose deep involvement with the struggles of mankind reminds us of the perpetual validity of the human story" (Exh. Cat., Seattle, Seattle Art Museum (and traveling), *Jacob Lawrence: American Painter*, 1986, p. 24).

Two African American patrolmen, clad in uniform, structure the present work's composition, setting its motion in action. Striding in perfect unison, the men haul supplies up a steep incline; they lunge, left foot forward, and heave from exertion. The color palette of hushed blues, jet black, deep umber, muted teal, and cloudy white provides a stark contrast to the burnished yellow of the figures' eyes and fingers. Piercing with a vibrant luminosity, the simple geometry of these forms echoes the sculptural linearity of West African masks and Egyptian wall painting. Explaining the reverse method, which the artist described as "painting on either side of the line," conservator Elizabeth Steele notes: "he brushes the brown paint up to and just over the edges of the underdrawing, leaving a thin line in reserve to depict the eyes and other fine details...He then painted a transparent yellow over the reserved space" (Elizabeth Steele quoted in Patricia Hills, *Painting Harlem Modern: The Art of Jacob Lawrence*, Los Angeles 2009, p. 194). Lawrence's quick and precise brushstrokes indicate the painting's steady momentum; its masterful fusion of figuration and abstraction calls to mind Giacomo Balla's delightfully lyrical painting *Dinamismo di un cane al guinzaglio* (*Dynamism of a Dog on a Leash*), which articulates a syncopation of rhythms akin to the beat of *Untitled (Another Patrol)*.

Untitled (Another Patrol) brilliantly takes on the mantle of Modernist aesthetics while speaking directly to pressing socio-political subject matter—distinguishing Lawrence's style from the puritanical formalism of his contemporaries. Lawrence devoted much of his artistic output to the representation of racial discrimination in the United States; the present work bears witness to the painful legacy of segregation in the United States



Jacob Lawrence, *War Series: Another Patrol*, 1946
Image © Whitney Museum of American Art, New York / Art Resource, NY
Art © 2019 Jacob and Gwendolyn Knight Lawrence Foundation, Seattle/Artists Rights Society (ARS), New York

Military during World War II, which the artist experienced firsthand as a Steward's Mate—the only rank available to black Americans at the time—in a racially segregated unit of the United States Coast Guard. An acute observer of his surroundings, Lawrence presents his viewers with a multiplicity of wartime vantage points, regarding each with unwavering dignity. Remarking on the significance of the duties he depicts in the present work, he states: "It's the little things that are big. A man may never see combat, but he can be a very important person. The man at the guns, there's glamour there. Men dying, men being shot, they're heroes. But the man bringing up supplies is important, too" (the artist in Stephanie E. Dickinson, *Jacob Lawrence: Painter*, New York, 2016, p. 49). Lawrence elevates these generally overlooked figures by monumentalizing them in painted form.

Although Lawrence's visually arresting narratives are rooted in the black experience, the humanist sensibility sowed into his works allowed the artist to transcend racial barriers, making him the first African American artist in the United States to have gallery representation. The present work's abstraction transforms its profundity to an epic scale; by stripping away his figures' identificatory features, Lawrence widens the scope of his subject beyond the particular experiences of these two men. Shortly before his death in 2000, the artist explicated his artistic philosophy: "... for me, a painting should have three things: universality, clarity, and strength. Clarity and strength so that it may be aesthetically good. Universality so that it may be understood by all men" (Patricia Hills, *Painting Harlem Modern: The Art of Jacob Lawrence*, Los Angeles, 2009, p. 133).



Diego Rivera, *Detroit Industry, North Wall*, 1932-33
Image © Detroit Institute of Arts, USA / Gift of Edsel B. Ford / Bridgeman Images
Art © 2019 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York



The artist in New York, 1944
Photo by Arnold Newman/Getty Images



THE GERALD L. LENNARD FOUNDATION COLLECTION

Representing some of the most significant painters of the twentieth century, including Francis Bacon, Frank Auerbach, Max Beckmann, Willem de Kooning and Philip Guston, the Gerald L. Lennard Foundation Collection demonstrates the power of art to assert and reflect the power of human creativity. Gerald L. Lennard, known as Gerry, was born in 1930. A native New Yorker, Gerry completed his BA in Business Administration at Syracuse University in 1950 before going on to complete his service in the US Army in the Intelligence Division. While he started his career as an accountant, working for his father with whom he was very close, Gerry swiftly pivoted away from that path, joining one of his clients at the InterContinental Metals Company, a small, family run commodities business, where he found his true professional calling: metals trading.

In 1962, with support from his father and two close friends, Gerry founded his own eponymous company, Gerald Metals Inc., which specialized in trading aluminum and copper. Within the first five years, Gerald Metals grew to net sales of approximately \$50 million and, by 1965, Gerry was able to buy back the majority of the stock to regain primary ownership. Under his dynamic and visionary leadership, Gerald Metals became one of the largest independently owned metals trading, brokerage and merchant banking services firms with offices worldwide covering Europe, Asia and Latin America. Gerald Metals

became a clearing member of each of the major commodity markets, including the London Metal Exchange, where it was the first American owned company to become a Ring Dealing Member. Gerry was known as a risk taker and market leader in his field. Warren Gelman, an old friend who Gerry recruited to join him at Gerald Metals, described him as among the brightest, best informed and most innovative in the business. Gerry saw the value of leveraging multiple trade locations to expedite bi-coastal and international brokerage deals, and had the company adopt an integrated communications system to enhance its global market knowledge. Mike Madigson, a former CFO of Gerald Metals, describes how Gerry had the vision to establish two major divisions that were leaders in the recycling of materials containing nonferrous and precious metals, so that the reprocessed or refined materials could be used again in the manufacturing process. Various divisions were sold over time and, in 2003, Gerry decided to sell the company to management. Today the Gerald Group is reported to be the world's largest independent and employee-owned metal trading company, with 18 offices, employing over 200 professionals worldwide.

His longtime friend and business partner, Dick Zampielo, fondly remembers Gerry as a “brilliant, tough master trader.” Gerry “participated thoroughly in whatever he did...follow through was a must....but he was a humble man with integrity and a zest for life.”

Eventually, Gerry directed his singular eye, acumen and intelligence to what would become one of his most enduring passions: collecting and living with art. A clear reflection of his visionary nature, Gerry immediately gravitated towards artists who were confident in their practice and not distracted by market trends or current critical thought. To this end, Gerry fully embraced the vibrant New York art scene of the mid-1970s, forging deep and fruitful relationships with fellow collectors, gallerists and dealers. David Workman, a good friend and fellow collector, was one such influence. A formidable team, Gerry and David would move as one, discussing, assessing and acquiring the few works that met their exacting standards.



Left: Gerald Lennard, Wainscott, New York

Opposite: Francis Bacon, *Study for Portrait* installed in the home of Gerald L. Lennard

© The Estate of Francis Bacon. All rights reserved. / DACS. / London / ARS, NY 2019



Gerry's relationships with various artworld professionals, especially David McKee and Xavier Fourcade, enabled him to have unique access to many of the greatest artists represented in the collection, a privilege that is reflected in the exceptional quality of works he ultimately acquired. As David McKee recalls, "It was a matter of pride for [Gerry] to spot a good picture.... then battle over the price! He wore me out....[it was] like a game and he loved it." In his collecting, Gerry was an "immediate responder – 'that's a great picture.' And he was right. This was reflective of his personality, not afraid of tough paintings, that's what guided him." McKee also

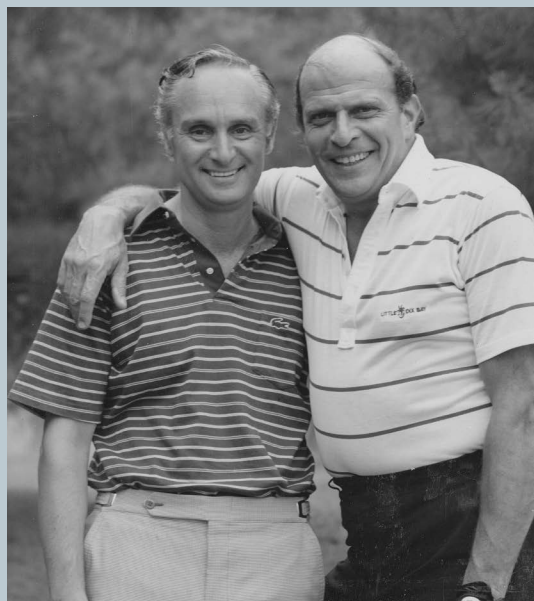
added that Gerry had a keen eye for strong material - an "impact buyer" – for whom Guston, Bacon, de Kooning and Beckmann resonated deeply. The artist and dean of the New York Studio School Graham Nickson, who Gerry met through Workman in the late 70s, echoed this sentiment as he recalled Gerry's implicit trust in his instincts, particularly towards challenging works of art such as Guston's figurative canvases which were considered highly controversial early on. "For me, anyone who loved Guston like [Gerry] loved Guston had to have something! [Guston's works] were powerful, strong, committed, he admired that."

Top left: Philip Guston pictured with David and Renee McKee in his studio.

Top right: The New York Studio School, New York on 8 West Eighth Street.

Left: Max Beckmann *Reclining nude sharply foreshortened* and Henri Laurens, *La Chevelure* installed in the home of Gerald L. Lennard.

Right: David Workman and Gerald Lennard



Top right: Philip Guston, *Legs, Rug, Floor* and Willem de Kooning, *Untitled X* installed in the home of Gerald L. Lennard.

Art © 2019 The Estate of Philip Guston, Courtesy Hauser & Wirth.

Art © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

Below right: Willem de Kooning, *Untitled X* and Jean Arp, *Nid enchanteur*, installed in the home of Gerald L. Lennard.

Art © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

Throughout his life, Gerry's passion for the arts was matched by his commitment to community. He was a longtime supporter of fine art and cultural institutions, including the Metropolitan Museum of Art and the New York Philharmonic, and provided funding for Philip Guston's seminal 2003-2004 retrospective organized by the Modern Art Museum of Fort Worth. He was also a longtime supporter of the Studio School where he served on the board with Nancy Whitney and Wendy Vanderbilt Lehman. Gerry was first drawn to the school through his deep appreciation for Philip Guston, who had taught there, and found great pleasure in helping the students and in being surrounded by their art. Gerry was also an advocate for social justice and healthcare related causes. In November 1974, he was honored by the Metal and Metal Products Division of the Anti-Defamation League of B'nai B'rith with the Torch of Liberty award which was given in recognition and appreciation of distinguished service and inspiring leadership in preserving liberty, counteracting bigotry and advancing the cause of human rights, dignity and equal opportunity.

A devoted father and grandfather, Gerry took pride in sharing his passions with his family and surrounded himself with this collection in his Manhattan apartment and Wainscott beach house. The paintings were an integral part of his daily life and their presence enhanced his surroundings in immeasurable ways. It is no wonder he sold few works during his lifetime and chose to ensure that with his passing, his family would be entrusted with dedicating the proceeds from their sale to worthy causes. The works Gerry collected now belong to the Gerald L. Lennard Foundation which is committed to transforming lives through strategic initiatives that support the visual and performing arts, equitable education and healthcare, environmental sustainability and social justice.



166

PHILIP GUSTON

1913 - 1980

Untitled

oil on panel

9¾ by 12 in. 24.8 by 30.5 cm.

Executed *circa* 1968.

The Guston Foundation will include this work
in the forthcoming catalogue raisonné of the
paintings of Philip Guston.

PROVENANCE

McKee Gallery, New York

Acquired from the above by the present owner

\$ 250,000-350,000

"This was the beginning. They are self-portraits. I perceive myself as being behind a hood...The idea of evil fascinated me...What would it be like to be evil? To plan and to plot? I started conceiving an imaginary city being overtaken by the Klan. I was like a movie director. I couldn't wait, I had hundreds of pictures in mind, and when I left the studio I would make notes to myself, memos: 'Put them all around the table, eating, drinking beer.' Ideas and feelings kept coming so fast; I couldn't stop, I was sitting on the crest of a wave."

Philip Guston



Philip Guston, *Edge of Town*, 1969

Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY
Art © 2019 The Estate of Philip Guston, Courtesy Hauser & Wirth



Giorgio de Chirico, *Two Masks*, 1916

Private Collection, Italy
Image © Luisa Ricciarini / Bridgeman Images
Art © 2019 Artists Rights Society (ARS), New York /
SIAE, Rome



167

FRANK AUERBACH

b. 1931

Head of Catherine Lampert

oil on canvas

18 by 22 in. 45.7 by 55.9 cm.

Executed in 1989.

PROVENANCE

Marlborough Gallery, London

Acquired from the above by the present owner
in 1989

LITERATURE

William Feaver, *Frank Auerbach*, New York
2009, cat. no. 611, p. 307, illustrated in color

\$ 350,000-450,000



Frank Auerbach seated in his studio, 1982
Photographed by Mark Trivier. Art © 2019 Frank Auerbach

“Auerbach underplays the stamina, mental and physical, required to paint non-stop for hours on his feet...To suggest it is frenetic would be misleading, there are times when Frank is standing quietly, fairly close to the easel and then moving back. A good deal of the action is reaching for paint from the tins and tubes; the jar of white spirit is next to a cluster of spatulas on a small trolley where basic colors are laid out in blobs; the brush mixing and sloshing, picking up what is needed—the painting sounds hint at how things are going...One of the most impressive things to watch is how Auerbach juggles four or five brushes in his left hand, splayed, each available for immediate use.”

Catherine Lampert, *Frank Auerbach Speaking and Painting*, London 2015, p. 194



168

ARSHILE GORKY

1904 - 1948

Untitled (Study for Orators III)

graphite, chalk and pastel on paper

21 by 27 $\frac{7}{8}$ in. 52.3 by 70.8 cm.

Executed in 1946-1947.

This work is recorded in the Arshile Gorky
Foundation Archives under number *D1560*.

PROVENANCE

Collection of David Hare, Roxbury (gift of the
artist)

Stephen Mazoh & Co., Inc., New York

Allan Stone Gallery, New York (acquired from
the above in 1984)

Private Collection, Greenwich (acquired from
the above in 1987)

Allan Stone Gallery, New York

Private Collection, San Francisco (acquired
from the above in 1997)

Sotheby's, New York, 12 November 2002, Lot 3

Acquired from the above sale by the present
owner

\$ 350,000-450,000

"*The Orators* was approached directly, and there are only small divergences between the studies and the finished work. Gorky pursued this project with intense single-mindedness and no vacillation. Curiously, the investigation of meaning in Gorky's art has centered on this one painting...The general interpretations shall subsequently be proven correct, borne out by the details of the painting itself; yet the curious aspects of these observations is not so much that they are mostly in agreement, but that this kind of inquiry about the actual contents of Gorky's work seem to have been limited to speculation about this one painting. While interpretations emerged for several of Gorky's compositions, none was ever presented as forcefully, or with as much convincing and specific detail. For the most part, investigation of Gorky's intentions started and ended with *The Orators*."

Harry Rand, *Arshile Gorky: The Implications of Symbols*, London 1981, pp. 139-141

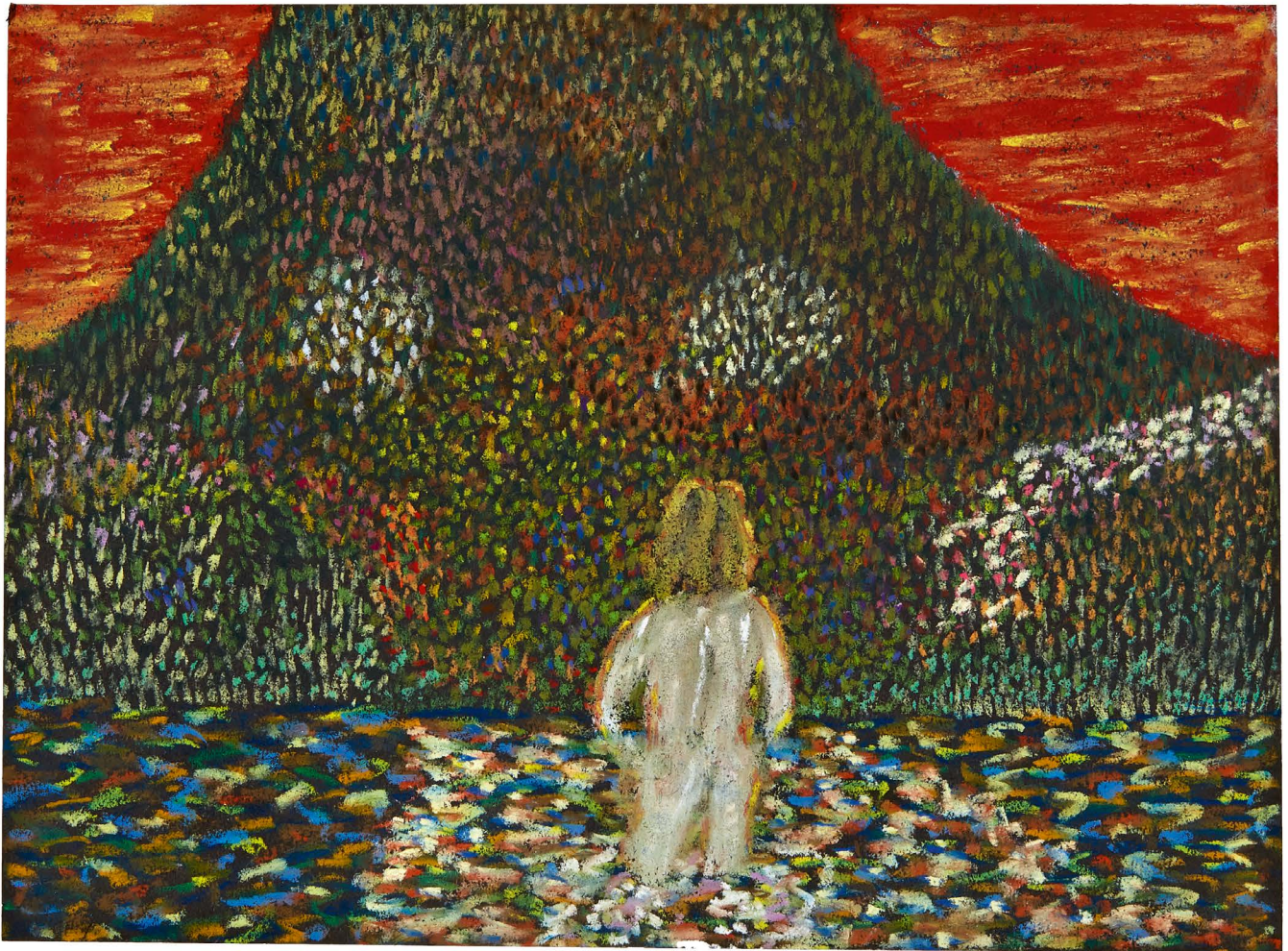


Arshile Gorky, *The Orators*, 1947

Private Collection

Art © 2019 Estate of Arshile Gorky / Artists Rights
Society (ARS), New York





169

LUCAS SAMARAS

b. 1936

Untitled (August 5, 1962)

pastel on paper
8¾ by 12 in. 22.2 by 30.5 cm.
Executed in 1962.

PROVENANCE

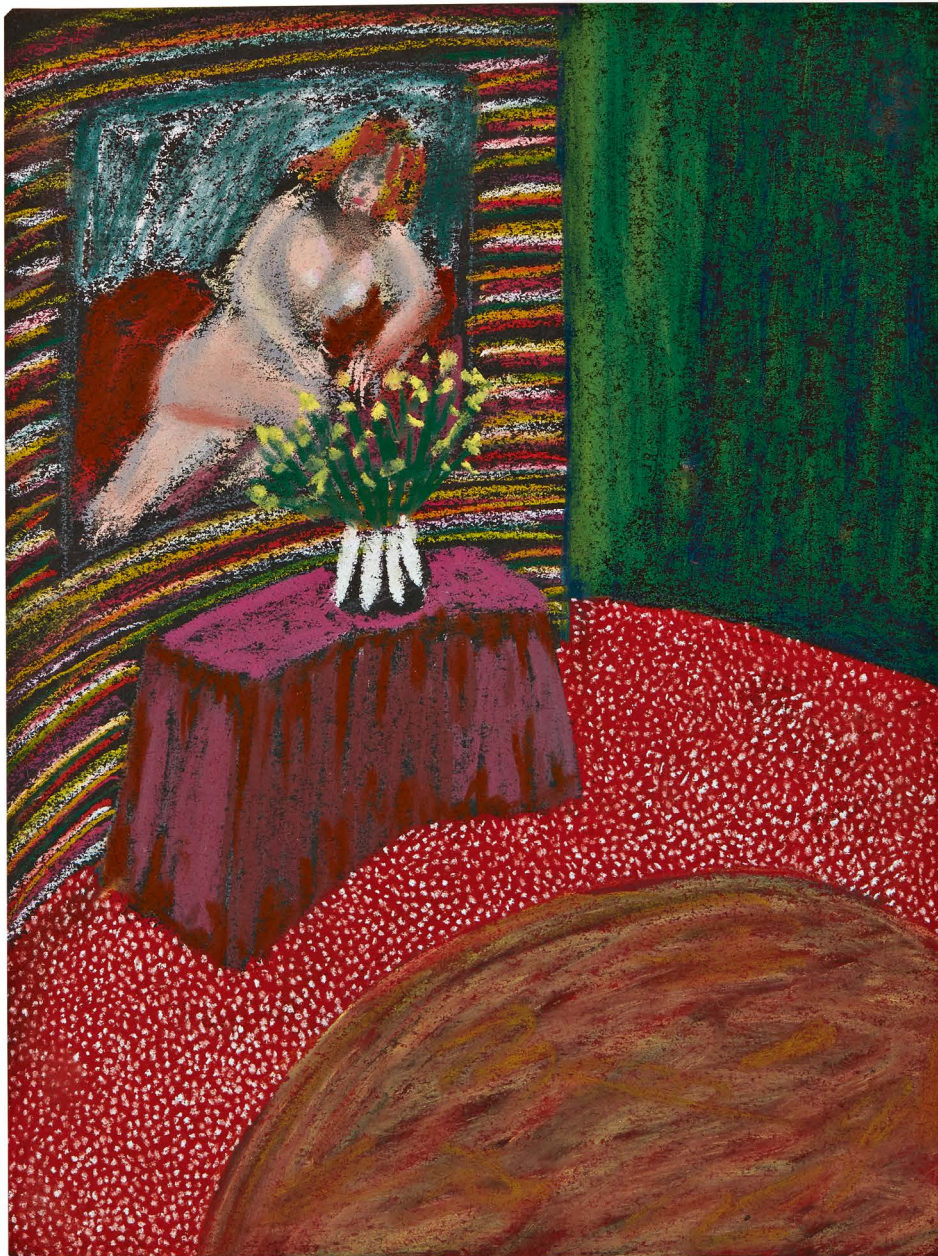
Collection of the artist
The Pace Gallery, New York (acquired from the
above in June 1983)
Acquired from the above by the present owner
in March 1987

EXHIBITED

Denver Art Museum; Coral Gables, The
University of Miami, Lowe Art Museum;

University of Wisconsin, Madison Art Center;
Minneapolis, Walker Art Center; Portland Art
Museum; Corpus Christi, The Art Museum
of South Texas; Boston, The Institute of
Contemporary Art, *Samaras: Pastels*, October
1981 - March 1983, p. 56, illustrated in color
New York, Wildenstein and Company, *Lucas
Samaras: Pastels*, January - March 1984

\$ 8,000-12,000



170

LUCAS SAMARAS

b. 1936

Untitled (July 4, 1962)

pastel on paper
12 by 9 in. 30.5 by 22.9 cm.
Executed in 1962.

PROVENANCE

Collection of the artist
The Pace Gallery, New York (acquired from the
above in June 1983)
Acquired from the above by the present owner
in March 1987

EXHIBITED

Denver Art Museum; Coral Gables, The
University of Miami, Lowe Art Museum;
University of Wisconsin, Madison Art Center;

Minneapolis, Walker Art Center; Portland
Art Museum; Corpus Christi, The Art
Museum of South Texas; Boston, Institute of
Contemporary Art, *Samaras: Pastels*, October
1981 - March 1983, p. 63, illustrated in color
New York, Wildenstein and Company, *Lucas
Samaras: Pastels*, January - March 1984

\$ 8,000-12,000



ABSTRACTION AND FIGURATION: PAINTING CONTINUES

Against a backdrop of unprecedented expansive change to the cultural and artistic zeitgeist in the 1980s, painting recaptured the imagination of the contemporary art world. The vanguards of austere minimalism, impersonal pop art, and cerebral conceptualism that had reigned throughout the 60s and 70s gave way to an affront of bold physicality, expression, and innovation as a new generation of artists actively embraced a return to painting at a moment when it had been declared dead. Initially termed Neo-Expressionists, these stylistically diverse artists explored the traditions of figuration and history painting, drew from a wide variety of sources, and offered new interpretations of abstraction with accessibility and flair. Their work embraced different forms of narrative, often with emotional or political overtones, and new kinds of self-awareness of worldliness. Far from dead, painting came to represent an important intersection between new ways of seeing and an ostensibly traditional way of making art.

For collectors who, like these artists, were coming of age in this explosive period, this audacious and opulent efflorescence of painting represented the art of their time. Indeed, Gerry Lennard, collecting in the 1980s and 90s, found great inspiration in the strong, challenging, and demanding work of such contemporaries as Jennifer Bartlett, Elizabeth Murray, Sean Scully, David Reed and Thomas Nozkowski. These works from his collection embody myriad divergent trends from this era, but, brought together by his unique eye, they represent a moment in art history when painting became not just a medium, but a motive.

In the work of lifelong friends and pioneers Jennifer Bartlett and Elizabeth Murray, for instance, painting is an opportunity for transgressing boundaries. Murray's work

blurs the distinction between abstraction and representation, and her shaped canvases and multipart supports playfully blur the line between painting as an object and painting as a space for depicting objects. In *Open Drawer with Sleeve*, Murray leaves her brushstrokes evident, the edges of her canvas raw, and her underpainting visible, thereby emphasizing the physicality of her process and the importance of the formal aspects of painting. Similarly, in her exploration of the borders between original handmade gestures and those prescribed by systems, Bartlett has also oscillated between figuration and abstraction, with many of her later works surreally incorporating both. Her *Four A.M.* is one such example.

Sean Scully, though his work is more resolutely abstract than Murray's or Bartlett's, is also interested in painting for its own sake. Working within a consistent geometric framework, Scully allows the sensual and tactile properties of paint to become his focus. The intimacy of his process, in which he layers varying brushstrokes and colors to evoke a subtly harmonized emotional response, is especially evident in works like *Linosa*. Scully and his contemporary, Thomas Nozkowski, both found inspiration in nature and their environments, and sought to translate their effects into painting. Nozkowski's two untitled works in the present selection aptly demonstrate his signature use of rich color and biomorphic abstract motifs. Similarly David Reed's large scale abstract painting resembles enlarged reproductions of swirling brushstrokes, fusing the conceptual with aesthetic and practical aspects of painting.

Taken together, the works by these five artists from Lennard's collection epitomize the rediscovery and reinvigoration of painting that dominated the contemporary art scene of the 1980s.

171

SEAN SCULLY

b. 1945

Linosa

signed, titled and dated 85 on the reverse

oil on canvas

36 by 36 in. 91.4 by 91.4 cm

Executed in 1985.

\$ 300,000-400,000

PROVENANCE

Collection of Peggy Moorman and Harvey
Quaytman, New York (gift of the artist)
David McKee Gallery, New York
Acquired from the above by the present owner

LITERATURE

Marla Price, *Sean Scully: Catalogue Raisonné
of the Paintings, Volume II, 1980-1989*, Berlin
2018, p. 163, illustrated in color

EXHIBITED

Princeton University Art Museum, *A Decade
of Visual Arts at Princeton: Faculty, 1975-
1985*, November 1985 - January 1986, p. 105,
illustrated

“You can do certain things with painting that are unique to painting that you cannot do with anything else. With a painting you can contain within borders a lot of experience, narrative, emotion, poetry, idea, thought, time, references and so on, all within a frame...Painting has a unique potential to stop time and compact feelings and experience.”

Sean Scully



Linosa, Sicily





172

THOMAS NOZKOWSKI

b. 1944

Untitled (8-13)

signed, titled and dated 2001 on the backing
board

oil on linen mounted to board
22 by 28 in. 55.9 by 71.1 cm.

PROVENANCE

Max Protetch Gallery, New York
Acquired from the above by the present owner
in October 2001

\$ 7,000-10,000



173

THOMAS NOZKOWSKI

b. 1944

Untitled (8-22)

signed, titled and dated 2001 on the backing
board

oil on linen mounted to board

22 by 28 in. 55.9 by 71.1 cm.

PROVENANCE

Max Protetch Gallery, New York

Acquired from the above by the present owner
in October 2001

\$ 7,000-10,000

174

JENNIFER BARTLETT

b. 1941

Four A.M.

acrylic on canvas
84 by 84 in. 213.4 by 213.4 cm.
Executed in 1991-1992.

PROVENANCE

Locks Gallery, Philadelphia
Paula Cooper Gallery, New York
Acquired from the above by the present owner

LITERATURE

Deborah Eisenberg, *Air: 24 Hours Jennifer Bartlett*, New York 1994, p. 27, illustrated in color

\$ 30,000-40,000

"The paintings announce themselves as puzzles not only by the struggle against resolution and by the enigmatic and highly charged atmospheres, but also by their clear intention that each, though self-contained, fit into a whole...The paintings are in sequence, and on each one there is the face of a clock, either light gray signifying day, or dark gray signifying night. The hands of the clock point to the house—the timepiece is resolute, and in the tense balance of each scene, the moment feels attenuated in its it-ness. But in every one of the pictures, time seems to be shaking itself loose, proliferating, working its way along the floorboards or up a trellis, out from notes written as reminders, from boxes of implements waiting to be used, from a pair of shoes about to be work—from all the clutter of daily life, poignantly cataloguing its inventory of hope, neglent, readiness for service, other occasions, other purposes."

Deborah Eisenberg, *Air: 24 Hours Jennifer Bartlett*, New York 1994, p. 6



Jennifer Bartlett photographed by Arthur Mones in 1980. Image © Brooklyn Museum of Art, New York / Bridgeman Images



175

JOEL SHAPIRO

b. 1941

Untitled

bronze

78 by 62 by 28 in. 198.1 by 157.5 by 71 cm.

Executed in 1991, this work is number 1 from an edition of 4.

\$ 200,000-300,000

PROVENANCE

Paula Cooper Gallery, New York

Acquired from the above by the present owner

LITERATURE

Hendel Teicher, *Joel Shapiro: Sculpture and Drawing*, New York 1998, pl. 192, p. 142, illustrated

EXHIBITED

Minneapolis, Walker Art Center Sculpture Garden; Kansas City, The Nelson-Atkins Museum of Art, *Joel Shapiro: Outdoors*, May 1995 - October 1996, pp. 20 and 41, illustrated (another example exhibited)



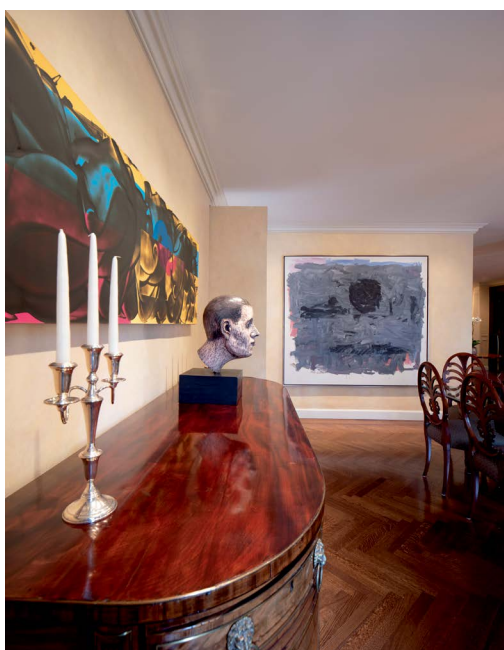
The present work and lot 171, Sean Scully's *Linosa* in the Lennard home

“Depending upon the viewer’s movement, Shapiro’s sculpture shifts from the abstract to the figurative, from hyperkinetic flight to collapse, from purely formal to deeply emotional—like a kaleidoscope whose pieces promise, but finally refuse, to settle into resolution.”

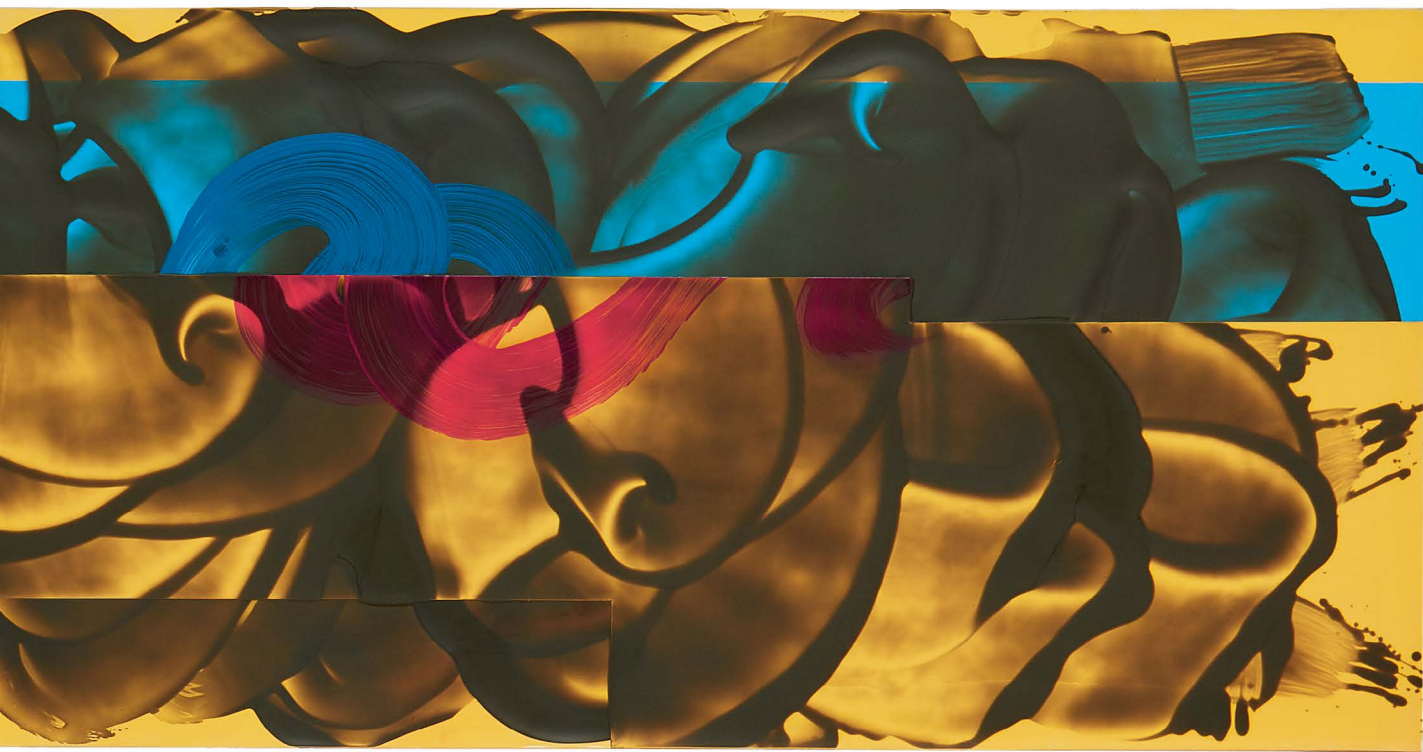
Klaus Kertess in Exh. Cat., New York, The Pace Gallery, *Joel Shapiro New Wood and Bronze Sculpture*, 1998, p. 6



THE GERALD L. LENNARD
FOUNDATION COLLECTION



The present lot installed alongside John Davies *Head of a Man* (lot 182) and Philip Guston's *Outdoors* (to be offered in the Contemporary Art Evening Sale) in the Lennard home



176

DAVID REED

b. 1946

Untitled

signed and dated 1991-92 on the reverse
oil and alkyd on canvas
28 by 102 in. 71.1 by 259.1 cm.

PROVENANCE

Max Protetch Gallery, New York
Acquired from the above by the present owner
in April 1992

\$ 25,000-35,000



177

JAKE BERTHOT

1939 - 2014

Tilting Yellow

signed, titled and dated 89 on the reverse
oil on linen
42¼ by 31 in. 107.3 by 78.7 cm.

PROVENANCE

McKee Gallery, New York
Acquired from the above by the present owner
in May 1999

\$ 8,000-12,000



178

ELIZABETH MURRAY

1940 - 2007

Open Drawer with Sleeve

signed, titled and dated 1994 on the reverse
oil and wood on shaped canvas
30 by 20½ in. 76.2 by 52 cm.

PROVENANCE

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

\$ 10,000-15,000



179

JOYCE PENSATO

b. 1941

The Face Down

signed and dated 2008; signed, titled and
dated 2008 on the reverse
charcoal on paper
29¾ by 22½ in. 75.6 by 57.2 cm.

PROVENANCE

Friedrich Petzel Gallery, New York
Acquired from the above by the present owner

\$ 6,000-8,000



180

RED GROOMS

b. 1937

Exploding Room

signed and dated 83
acrylic on paper
40¼ by 60 in. 102.2 by 152.4 cm.

PROVENANCE

Marlborough Gallery, New York
Acquired from the above by the present owner
in April 1984

EXHIBITED

New York, Marlborough Gallery, *Red Grooms:
Recent Works*, April - May 1984, cat. no. 57, p.
34, illustrated in color

Philadelphia, Pennsylvania Academy of the
Fine Arts, *Red Grooms: A Retrospective*, June
1985 - October 1986, cat. no. 136, illustrated
in color

Milwaukee, Marquette University, The
Haggerty Museum of Art, *Images of Death in
Contemporary Art*, March - June 1990

\$ 5,000-7,000



i.



ii.

181

WILLIAM TUCKER

b. 1935

i. Untitled

signed and dated 88
charcoal and graphite on paper
60 1/4 by 44 1/4 in. 153 by 112.4 cm.

PROVENANCE

David McKee Gallery, New York
Acquired from the above by the present owner

ii. Untitled

signed and dated 85
charcoal on paper
29 3/4 by 23 in. 75.6 by 61 cm.

PROVENANCE

David McKee Gallery, New York
Acquired from the above by the present owner

\$ 5,000-7,000



182

JOHN DAVIES

b. 1946

Head of a Man

signed and dated 1988 on the interior; signed
and dated 1988 on the base

resin, fiberglass, stone dust and acrylic paint
on wooden base

22 by 11½ by 15 in. 55.9 by 29.2 by 38.1 cm.

PROVENANCE

Marlborough Fine Art, Ltd., London

Acquired from the above by the present owner

\$ 2,500-3,500



183

JOSEPH RAFFAEL

b. 1933

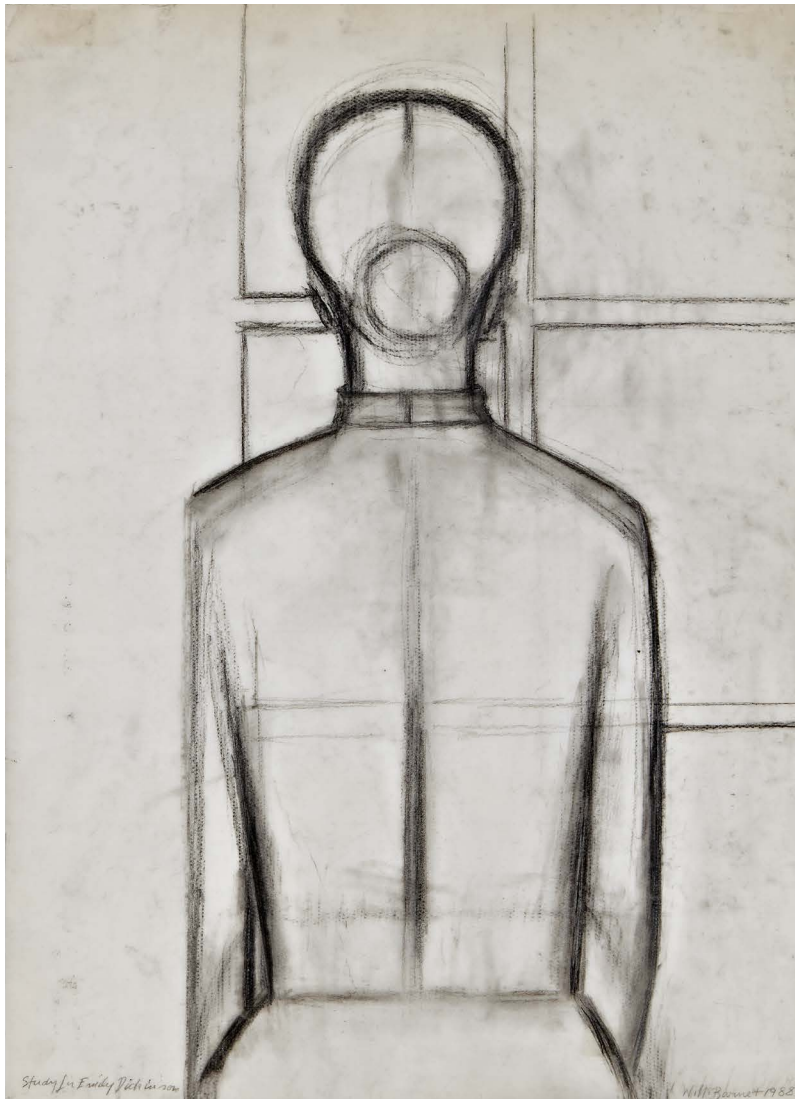
Luxembourg Gardens,
Anniversary

signed and dated 82; titled on the reverse
watercolor and graphite on paper
42 by 51½ in. 106.7 by 130.8 cm.

PROVENANCE

Nancy Hoffman Gallery, New York
Acquired from the above by the present owner
in October 1982

\$ 3,000-5,000



184

WILL BARNET

1911 - 2012

Study for Emily Dickinson

signed, titled and dated 1988

charcoal on vellum

23¾ by 17¼ in. 60.3 by 43.8 cm.

PROVENANCE

Private Collection

Acquired from the above by the present owner

\$ 3,000-5,000

185

LEE KRASNER

1908 - 1984

Twenty-Four Hours Light

signed and dated 80
oil, crayon and paper collage on lithograph
22¼ by 30 in. 56.5 by 76.2 cm.

\$ 60,000-80,000

PROVENANCE

Collection of Mr. and Mrs. Samuel Shapiro,
Swampscott (gift of the artist)
Private Collection, Boston (by descent from
the above)
Childs Gallery, Boston
Acquired from the above by the present owner

LITERATURE

Bernard Myers, "Naming Pictures:
Conversations Between Lee Krasner and John
Bernard Myers," *Art Forum*, November 1984,
Vol. 23, No. 3, p. 73
Ellen G. Landau, *Lee Krasner: A Catalogue
Raisonné*, New York 1995, cat. no. 574, p. 288,
illustrated

EXHIBITED

New York, The Pace Gallery, *Lee Krasner
Solstice/Recent Work*, March - April 1981, n.p.,
illustrated
Houston, Museum of Fine Arts, *Lee Krasner: A
Retrospective*, October 1983 - January 1984



Lee Krasner in her studio, 1962. Photo: Hans Namuth, © 1991 Hans Namuth Estate,
Courtesy Center for Creative Photography
Art © 2019 Pollock-Krasner Foundation / Artists Rights Society (ARS), New York



ALEXANDER CALDER

1898 - 1976

Red Flags, White Flags

sheet metal, wire and paint

6½ by 9 by 6½ in. 16.5 by 22.9 by 16.5 cm.

Executed in 1946.

This work is registered in the archives of the Calder Foundation, New York, under application number A15385.

\$ 350,000-450,000

PROVENANCE

Galerie Louis Carré et Cie, Paris

Galerie Gérald Cramer, Geneva

Collection of Francois Lachenal, Switzerland
(acquired circa 1949)

Thence by descent to the present owner in 1997

EXHIBITED

Paris, Galerie Louis Carré et Cie, *Alexander
Calder: Mobiles, Stables, Constellations*,

October - November 1946

LITERATURE

Exh. Cat., London, The Pace Gallery, *Calder
After the War*, 2013, p. 142, illustrated

Exh. Cat., New York, Dominique Lévy,
Alexander Calder: Multum in Parvo, 2015, p. 16,
illustrated



Childe Hassam, *Treasures of the White House:
Avenue in the Rain*, 1917

Image © The White House Historical
Association, Washington, D.C.

“Although Calder was not quite the first or the last artist to set sculpture in motion, he sent volumes moving through space with more conviction and imaginative power—with more eloquence and elegance—than any other artist has. These are the works of a poet, but a poet guided by the steady instincts of a scientist.”

Jed Perl in Exh. Cat., Los Angeles County Museum of Art, *Calder and Abstraction, from Avant-Garde to Iconic*, 2013, p. 36



187

WILLEM DE KOONING

1904 - 1997

The Women

signed

oil on newsprint mounted to canvas

21¾ by 27 in. 55.2 by 68.6 cm.

Executed in 1966.

PROVENANCE

Noah Goldowsky Gallery, New York

Private Collection, Chicago

Chrisite's, New York, 23 May 1978, Lot 51

Ronnie Roland, Inc., New York

Acquired from the above by the present owner
in January 1980

\$ 150,000-200,000

"The dramatic black line, so essential to the women of the late 1940s and 1950s, is gone; in its place glorious, luminous white infuses these paintings with a light-filled pastoral atmosphere."

Diane Waldman in Exh. Cat., New York, The Museum of Modern Art, *de Kooning: A Retrospective*, 1961, p. 352



188

AD REINHARDT

1913 - 1967

Untitled

signed and dated 48
oil on canvas
16 by 20 in. 40.6 by 50.8 cm.

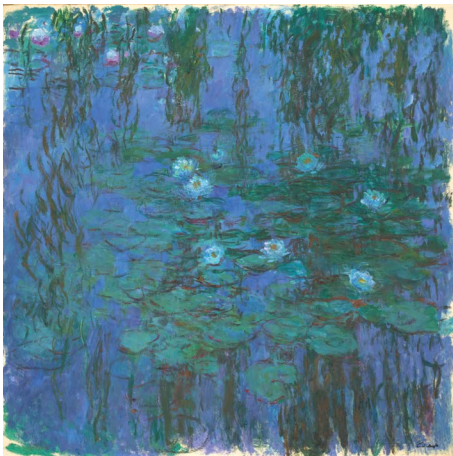
PROVENANCE

Betty Parsons Gallery, New York
Private Collection, Fort Worth
Sotheby's, New York, 3 May 1989, Lot 92
Edward Tyler Nahem Fine Art, New York
(acquired from the above sale)
Acquired from the above by the present owner
circa 1998

\$ 150,000-200,000

“Through the 40s, Reinhardt’s paintings distinguished themselves from European abstraction through a total occupation with surface rather than readable formal structure, without compositional elements that outweigh one another. The paintings were organized by signs, either of a geometric order, of small rectangles of color fitting into one another, or of a blurred and less clearly delimited order, creating together the characteristics of all-over painting.”

Alfred Pacquement in Exh. Cat. Paris, Galeries nationales du Grand Palais, *Ad Reinhardt*, 1973



Claude Monet, *Blue Waterlilies*, circa 1916-1919
Musée d'Orsay, Paris, France
Image © RMN-Grand Palais / Art Resource, NY





WORKS FROM THE COLLECTION OF RICHARD E. LANG AND JANE LANG DAVIS

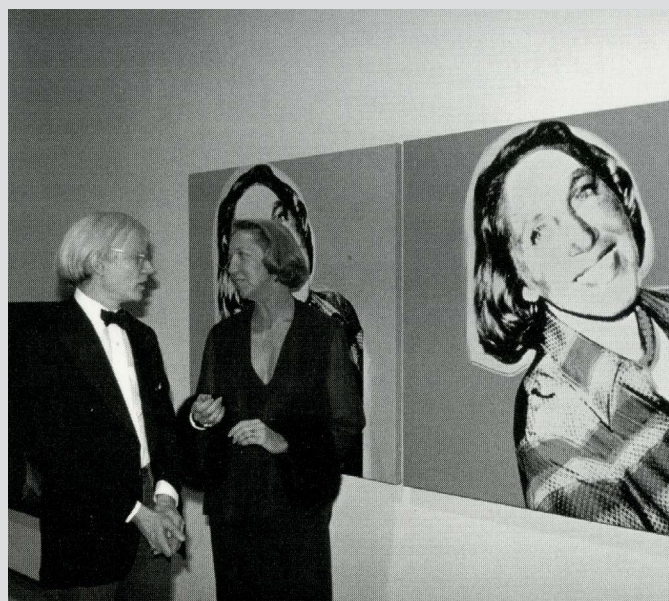
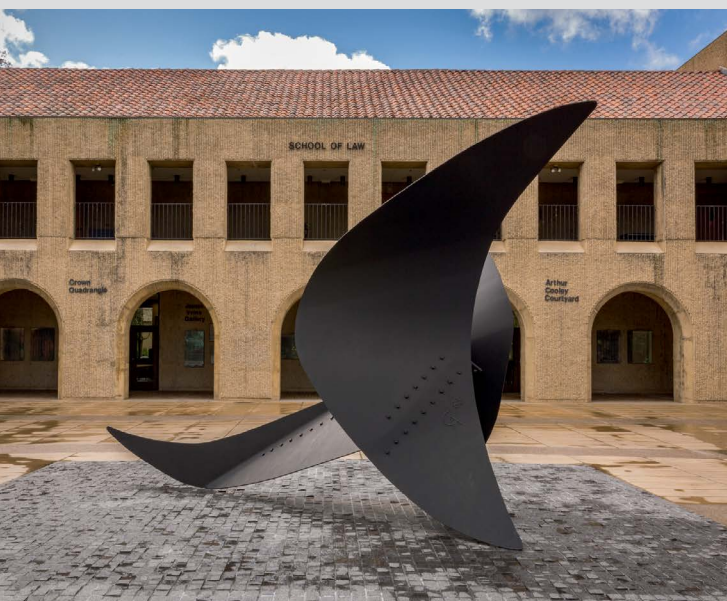


Above: Jane and Richard Lang with Thomas Ehrlich, Dean of Stanford Law School, in front of Robert Motherwell, *In Celebration*, 1975.
Art © Dedalus Foundation, Inc. /
Licensed by VAGA at Artists Rights Society (ARS), New York

Opposite: Francis Bacon, *Study for a Head*,
1952 installed in the home of Richard E. Lang and Jane Lang Davis.
Art © The Estate of Francis Bacon.
All rights reserved. / DACS, London / ARS, NY 2019

Richard E. Lang and Jane Lang Davis bought their first painting together in 1970, just four short years after marrying. As Richard Lang explained in a 1981 interview with Howard Droker, although the couple had initially envisioned a home decorated with “elegant simplicity” and without any art on the walls, a fortuitous decision was made, prompted by Jane, to make an exception for “a painting over the couch in the living room.” The work acquired was Franz Kline’s *Painting No 11*, 1951, a masterpiece which remained in pride of place over the living room sofa for the duration of their lives and became the impetus for what would arguably become one of the most important collections of 20th century art.

Driven by Jane’s enthusiasm and discerning eye, the Langs enthusiastically joined the burgeoning New York art world of the 1970s and 80s. They collected with determination, confidence and an unwavering commitment to acquiring the works that moved them both profoundly. They acquired only as many works as their Medina home could accommodate which throughout their lives they generously opened to friends, fellow collectors and museum tours in addition to lending their works for exhibitions. Richard and Jane were quickly drawn to Abstract Expressionism and, over a concentrated period, they thoughtfully and purposefully assembled a collection which is a masterclass in the movement, tracing its evolution and included encyclopedic studies of key artist’s including Franz Kline and Mark Rothko. As Chiyo Ishikawa, the longtime chief curator and director of the Seattle Art Museum (SAM) noted, “The Lang-Davis collection stood out from other Seattle collections in its focus on certain artists in depth...Masterpieces [by the artist’s the Langs collected] were matched with works on paper and pre-Abstract Expressionist paintings... [which] told a more complete and richer story of these artist’s



careers than was available in many museums.” (Chiyo Ishikawa, SAM’s Susan Brotman Deputy Director for Art and Curator of European Painting and Sculpture, in conversation with Patterson Sims) While Abstract Expressionism was the defining focus for their collection, the Langs were no less enthusiastic or astute in their decision to include what are now considered to be touchstone examples by 20th century European artists such as Alberto Giacometti and Francis Bacon.

The legacy of Richard E. Lang and Jane Lang Davis as collectors is only surpassed by their commitment to the performing and visual arts which they considered fundamental to the health and growth of the community at large. Richard was a longtime supporter of the Stanford School of Law, where he earned his degree in 1929. In 1979, in addition to establishing an endowment to support the position of Professor and Dean of the law school, Richard and Jane donated Alexander Calder’s outdoor sculpture, *Le Faucon* (*The Falcon*), 1963, as well as a large painting by Robert Motherwell entitled, *In Celebration*, 1975. Within the Seattle community, Jane was a founding member of the Pacific Northwest Ballet and was an integral figure in the recruitment of the celebrated choreographer

and artistic director Kent Stowell and Francina Russell. Together, Richard and Jane contributed to the growth and development of the local opera as well as the Henry Gallery at the University of Washington and SAM. Richard and Jane were instrumental in supporting the expansion of SAM to its current downtown location and Jane served as part of SAM’s Contemporary Art Council (CAC), which cultivated and supported many of the institution’s early exhibitions of Contemporary Art- such as the 1976 exhibition *Andy Warhol Portraits* for which Warhol included a double portrait of Jane. Through their broader dedication to art institutions, Richard and Jane became founding members of the National Council of the Whitney Museum of American Art and among the earliest members of the International Council of the Museum of Modern Art, on which Jane served as Vice President.

Today, the Lang Collection belongs to the Friday Foundation, a private charitable organization committed to working with its cultural partners to ensure the great works remaining in the collection will be enjoyed by the public and to support key art initiatives that were important to the Langs. A selection of works is being sold in Sotheby’s Contemporary and Impressionist & Modern

Top: Hans Hofmann, *View from the Balcony*, 1964 installed in the home of Richard E. Lang and Jane Lang Davis. Art © 2019 Estate of Hans Hofmann / Artists Rights Society (ARS), New York

Bottom: Alberto Giacometti, *Le Couple* (*Homme et femme*), 1927 pictured in the home of Richard E. Lang and Jane Lang Davis. Art © Adolph and Esther Gottlieb Foundation / Licensed by VAGA at Artists Rights Society (ARS), NY. Art © Alberto Giacometti Estate (Foundation Giacometti, Paris + ADAGP, Paris) 2019 / Artists Rights Society (ARS), New York

Opposite left: Alexander Calder, *The Falcon* (*Le Faucon*), 1963 installed in the courtyard outside the Stanford University Law School. Collection of the Cantor Arts Center at Stanford University, gift of Mr. and Mrs. Richard E. Lang. Art © 2019 Calder Foundation, New York / Artists Rights Society (ARS), New York

Opposite right: Jane Lang Davis and Andy Warhol in front of *Jane Lang* at the Seattle Art Museum, November 1976. Image courtesy of the Seattle Art Museum Photo Archives. Art © 2019 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York



Art sales. Bookended by the superb Surrealist Alberto Giacometti's *Le Couple*, one of the very first sculptures the artist exhibited, and an outstanding group of eleven Abstract Expressionist works, each piece selected for sale beautifully mirrors the larger collection and demonstrates the Lang's exacting discipline as collectors as well as their enduring passion for art. The present group is anchored by Francis Bacon's *Study for a Head* from 1952 which is one of the most important works by the artist remaining in a private collection. *Study for a Head* powerfully captures the silent scream of Bacon's iconic Pope series which is among the artist's best known and recognizable iconography. Among the Abstract Expressionist works included is an early Surrealist inspired drawing by Robert Motherwell, which was included in the artist's first solo show at Peggy Guggenheim's Art of this Century Gallery in 1944, a Hans Hofmann painting that Walter Darby Bannard pronounced as one of the artist's best late works, to an encyclopedic group of works on paper by Franz Kline. Proceeds from the sales will be used to support the foundation's mission, a fitting epilogue to the Lang's lifelong commitment to the arts and cultural institutions.







"The Lang-Davis collection stood out from other Seattle collections in its focus on certain artists in depth...Masterpieces [by the artist's the Langs collection] were matched with works on paper and pre-Abstract Expressionist paintings...[which] told a more complete and richer story of these artist's careers than was available in many museums."

Chiyo Ishikawa in conversation with Patterson Sims

Lot 191, Willem de Kooning, *Figure with Red Hair* and Lot 198, Robert Motherwell, *Three Important Personages* installed in Richard E. Lang and Jane Lang Davis' home



GESTURE AND MARK MAKING: PAINTINGS AND WORKS ON PAPER FROM THE NEW YORK SCHOOL

The present selection of works brought together by Richard E. Lang and Jane Lang Davis offers a beautifully microcosmic representation of a seminal moment in art history. As a collection it represents a fascinating and comprehensive story of provenance, with many of the most important dealers, patrons, and critics of the era represented, including Peggy Guggenheim, Clement Greenberg, Samuel Kootz, David McKee, Andre Emmerich, and Marlborough Gallery. The Langs collected many artists in depth, and returned to trusted dealers and advisors time and again to help them assemble a narrative of each artist's oeuvre. Such a partner was David McKee, with whom they shared their passion: "It's like a trinity of experiences when the artist does his thing, you do your thing, and the collector does his thing. And you're dependent on each other. And it grows over time, and it becomes immensely fulfilling that way" (David McKee, quoted in Kathy Goncharov, "Oral History Interview with David McKee," Archives of American Art, The Smithsonian Institution, 30 June 2009). As a result, the Langs built a truly impressive collection that elegantly encapsulates the most prominent themes, artists, and tastemakers of a revolutionary moment in art history.

One such artist is Franz Kline, whose *Untitled No. 11*, 1951, was the Langs' first important purchase, and whose work they often acquired from McKee. The works offered here represent an encyclopedic look at the artist's oeuvre, beginning with an early depiction of pigeons that once belonged to the artist's brother Jacques; the birds are drawn with a strong black line that anticipates the artist's best defining gesture. Indeed, among others, the group also includes a characteristic gouache on telephone book paper from 1950 that perfectly mirrors Kline's celebrated large scale black and white abstract paintings first shown at Egan Gallery that same year. Those works were famously inspired by a conversation between Kline and Willem de Kooning, who had the idea that Kline should project images of his sketches onto the walls of his studio. de Kooning, perhaps the ultimate master of Abstract Expressionism, is also represented in the Langs' collection with the vigorous and sumptuous *Figure with Red Hair*.

Another artist whose work the Langs acquired from David McKee is Philip Guston. McKee maintained a lasting relationship with Guston, and when he left Marlborough Gallery and opened his own gallery in 1974, he did so with

a triumphant show of Guston's figurative paintings. The present example, *Doyer I*, is an earlier abstract work from his period of association with the New York School: its title, likely inspired by Doyers Street in Chinatown, is a captivating tribute to the downtown architecture, and its composition recalls the city sky line and rooftops of the artist's city surrounds.

The distinguished and taste-making dealer André Emmerich, was an early champion of the work of Hans Hofmann. Hofmann's *View from the Balcony* was acquired from Emmerich's gallery following a major exhibition of the artist's work, the catalogue for which featured the present work on the cover. Emmerich was among the first dealers to champion the second generation of Abstract Expressionist painters, many of whom he met through his friendship with Robert Motherwell.

Motherwell, too, is included in the Langs' collection. The present example, *Three Important Personages*, was included in the artist's first solo show at Peggy Guggenheim's Art of This Century gallery in 1944. Upon reviewing the exhibition, preeminent critic Clement Greenberg declared that Motherwell, along with Jackson Pollock, would be a defining voice in the future of American painting. In showing works by these emerging Americans alongside European modern masters, the exhibition was crucial in redefining the canon and establishing New York over Paris as new epicenter of the art world. Adolph Gottlieb's *Evil Eye*, a prime example of the artist's Pictographs, once belonged to Karl Nierendorf, Gottlieb's first dealer and champion. Nierendorf's estate was bought by the Guggenheim and remained in the collection until the Langs acquired it.

Taken together, the works from the Langs' collection captivantly documents an electrifying and pivotal moment in the history of art. Their lasting relationships with dealers, their enduring interest in artists they admired, and their educated understanding of the dominant themes and driving forces that defined an era are all distilled into the present selection. The nuance and attention paid to acquiring not only great masterpieces, but also important works on paper and early paintings, demonstrates the enthralling passion, great dedication and academic rigor with which the Langs collected.

Opposite, left to right:

Sidney Janis Gallery opening
Hans Hofmann in his studio
Sidney Janis
Peggy Guggenheim

David and Renée McKee with Philip Guston
Robert Motherwell
André Emmerich

189

PHILIP GUSTON

1913 - 1980

Doyer I

signed

oil and gouache on paper

21¾ by 30 in. 55.2 by 76.2 cm.

Executed in 1958.

The Guston Foundation will include this work
in the forthcoming catalogue raisonné of the
paintings of Philip Guston.

\$ 200,000-300,000

PROVENANCE

Sidney Janis Gallery, New York

Collection of George W. Clark, Virginia

David McKee Gallery, New York

Acquired from the above by the present owner
in April 1976

EXHIBITED

New York, Sidney Janis Gallery, *29 Recent
Paintings by Philip Guston*, December 1959 -
January 1960, cat. no. 23, illustrated

Los Angeles, Dwan Gallery, *Philip Guston*,
Franz Kline, April 1961, cat. no. 9

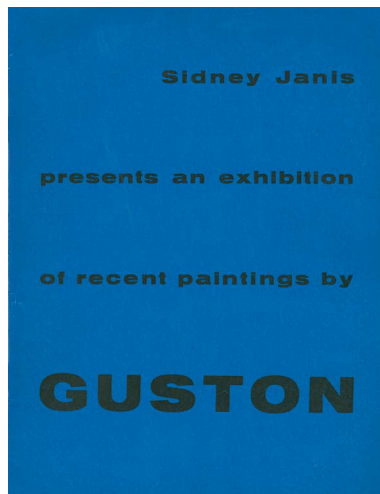
Seattle Art Museum, *The Richard and Jane
Lang Collection*, February - April 1984, cat. no.
15, p. 30, illustrated

"I think every good painter here in New York
really paints a self-portrait. I think a painter has
two choices: he paints the world or himself.
And I think the best painting that's done here is
when he paints himself, and by himself, I mean
himself in this environment. In this total
situation."

Philip Guston



Philip Guston smoking a cigarette in his studio on 8th Street,
New York, 1961
Photo by Fred W. McDarrah/Getty Images
Art © 2019 The Estate of Philip Guston, Courtesy Hauser & Wirth



Front cover of the catalogue from the Sidney Janis
Gallery exhibition *29 Recent Paintings by Philip
Guston* in 1959-1960



190

HANS HOFMANN

1880 - 1966

View from the Balcony

signed and dated 64; signed, titled and dated
1964 on the reverse
oil on canvas
60 by 52 in. 152.4 by 132.1 cm.

\$ 500,000-700,000

PROVENANCE

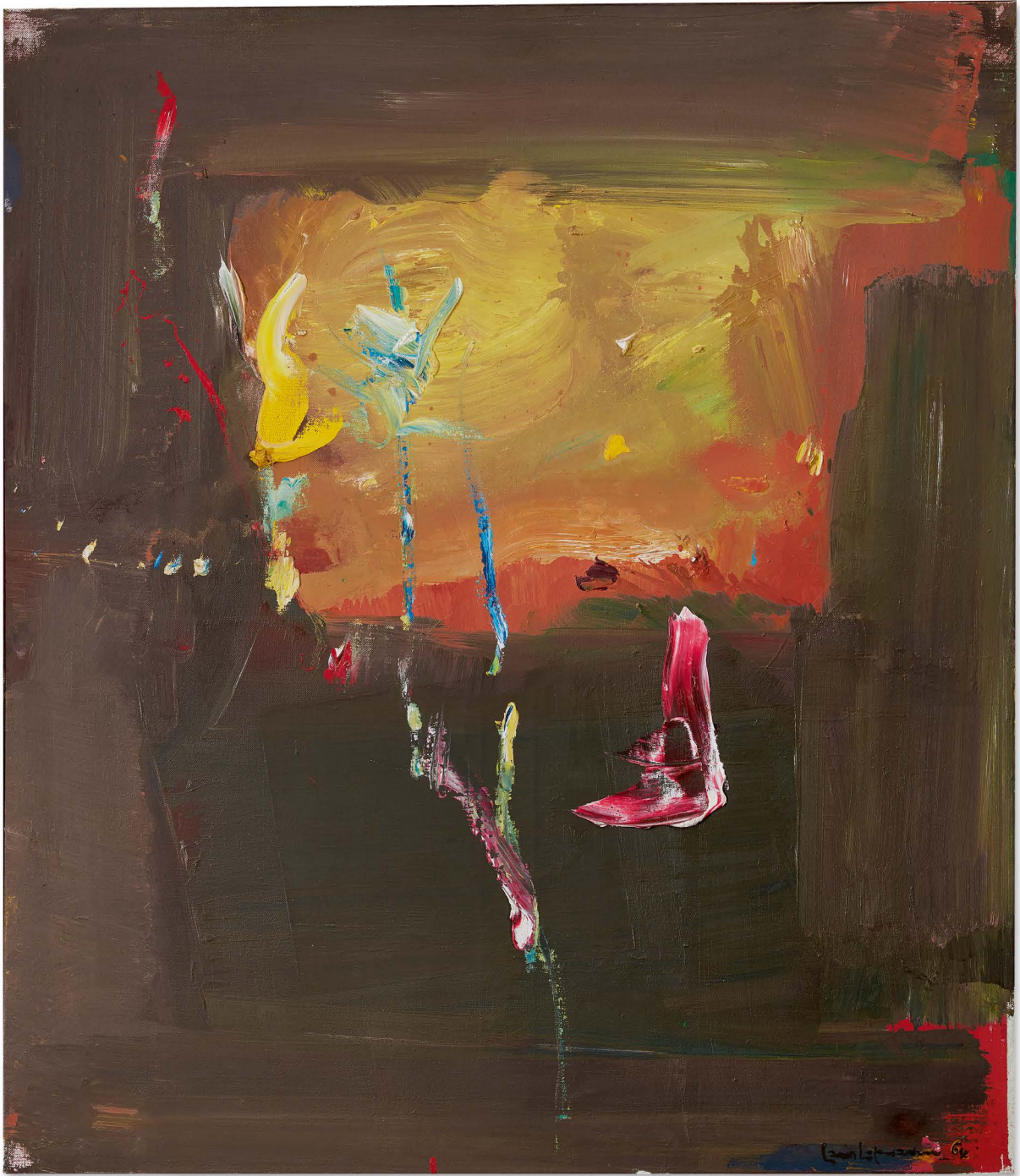
Estate of the artist
André Emmerich Gallery, New York
Acquired from the above by the present owner
in November 1973

EXHIBITED

New York, Kootz Gallery, *Hans Hofmann: 85th Anniversary: Paintings of 1964*, February - March 1965
Toronto, David Mirvish Gallery, *Hans Hofmann*, March - April 1969
New York, André Emmerich Gallery, *Hans Hofmann*, January 1972, illustrated in color on the cover
Washington, D.C., Hirshhorn Museum and Sculpture Garden; Houston, Museum of Fine Arts, *Hans Hofmann: A Retrospective Exhibition*, October 1976 - April 1977, cat. no. 68, p. 100, illustrated
Seattle Art Museum, *The Richard and Jane Lang Collection*, February - April 1984, cat. no. 17, p. 33, illustrated in color

LITERATURE

Irving Sandler, "Hans Hofmann at Emmerich," *Art in America*, Vol. 60, No. 2, March - April 1972, pp. 18-19
Viola Herms Drath, "Jeder Pinselstrich eine Herausforderung," *Frankfurter Allgemeine Zeitung*, 8 December 1976
Mimi Crossley, "50 Pounds of Pigment," *Houston Post*, 6 February 1977
Suzi Villiger, Ed., *Hans Hofmann Catalogue Raisonné of Paintings, Volume III: Catalogue Entries P847-PW89 (1952-1965)*, Surrey 2014, cat. no. P1533, p. 436, illustrated in color





Henri Matisse, *Open Window, Collioure*, 1905
 Image © Collection of Mr. and Mrs. John Hay Whitney
 / National Gallery of Art, Washington, D.C.
 Art © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York



The present work illustrated as the front cover of the January 1972
 André Emmerich Gallery, New York, exhibition catalogue

HANS HOFMANN

VIEW FROM THE BALCONY

Vigorously exuding a breathless symphony of masterful form and powerful hues, *View from the Balcony* is a poignant ode to Hans Hofmann's widely celebrated aesthetic at the apex of his creative energies. Painted in 1964, two years before his death, the present work is a dazzling construction of richly saturated swaths of pigment that encapsulate an equally forceful culmination and reflection on Hofmann's life's work. *View from the Balcony* bears an impressive exhibition history, notably its placement on the cover of Hofmann's solo exhibition at André Emmerich Gallery in New York as well as its inclusion in the artist's celebrated retrospective at the Hirshhorn Museum and Sculpture Garden in Washington, D.C. that same year. These attest to the importance of the present work within Hofmann's oeuvre, as it perfectly captures the artist as both a pioneering colorist and preeminent abstractionist.

The rich surface and flawless formal precision in *View from the Balcony*'s composition lends itself to the energetic innovation of Hofmann's painterly process, which became especially charged with exuberance in the last decade of his life. Although Hofmann was from an older

generation than his Post-War artistic peers, he aided in the evolution of the New York Abstract Expressionists by way of artistic innovation and enlightenment. The artist looks to Matisse's kaleidoscopic balcony scenes such as *Open Window, Collioure* where the view of dancing sailboats shimmers just beyond the vibrantly colored and heavily impastoed interior which brings life and energy to the picture plane pulling the viewer to another place and time. Hofmann's groundbreaking push-pull thesis is evidenced by the formal structure in *View from the Balcony*, whereby the composition is made of geometric blocks of richly saturated color, intricately organized within an exacting formal structure. Against the underlayer of burnt orange and cherry red, the carefully layered strata of rich ochre and sugared yellow, simultaneously float towards the viewer and recede inward in the present work, with a rhythmic ethereal quality. As conveyed by the artist himself: "The movement of a carrier on a flat surface is possibly only through the act of shifting left and right or up and down. To create the phenomenon of push and pull on a flat surface one has to understand that by nature the picture plane reacts automatically in the

opposite direction to the stimulus received; thus action continues as long as it received stimulus in the creative process" (the artist cited in William Chapin Seitz, Ed., *Hans Hofmann with selected writings by the artist*, New York 1963, p. 32).

Across the surface of *View from the Balcony* are thin flicks of dazzling blues, luscious pinks, deep reds and warm yellow oil paint, captured within Hofmann's characteristically tactile and impasto horizontal painting technique—a spatial plane approach he taught for nearly forty years. Although Hofmann had retired from teaching in 1958, the influence of his renowned formal instruction is readily visible by the sheer geometry and collapsing of color and form in *View from the Balcony*. The Hofmann School of Fine Art in New York was considered the most advanced art school in the nation by 1937, and "Hans Hofmann's name was legend among the artists hoping to tap the vein that began with Manet and led through Kandinsky, Miró, Matisse and Picasso" (Mary Gabriel, *Ninth Street Women*, Boston 2018, p. 32). The lustrous, expansive surface of *View from the Balcony* thus not only heralds the celebration of abstracted color and form, it is the underlying tenet of aesthetic liberation.



191

WILLEM DE KOONING

1904 - 1997

Figure with Red Hair

signed

oil on paper mounted to canvas

23¼ by 18½ in. 59 by 47 cm.

Executed in 1967.

\$ 350,000-450,000

PROVENANCE

Noah Goldowsky Inc., New York

Acquired from the above by the present owner
in October 1973

EXHIBITED

New York, M. Knoedler & Co., *de Kooning:
Paintings and Drawings Since 1963*, November -
December 1967

Paris, M. Knoedler & Co., *de Kooning: Peintures
Récentes*, June 1968

Coral Gables, University of Miami, The
Lowe Art Museum; Chicago, Terra Museum
of American Art; New Brunswick, Rutgers
University, Jane Voorhees Zimmerli Art
Museum; New York, Whitney Museum at
Philip Morris, *Abstract Expressionism: Other
Dimensions: An Introduction to Small Scale
Painterly Abstraction in America, 1940-1965*,
October 1989 - June 1990, fig. 91, p. 110,
illustrated

Seattle Art Museum, *The Richard and Jane
Lang Collection*, February - April 1984,
cat. no. 6, p. 19, illustrated

LITERATURE

Thomas B. Hess, *de Kooning: Recent*

Paintings, New York 1967, p. 55, illustrated
Harold Rosenberg, *Willem de Kooning*, New
York 1974, pl. 178, n.p., illustrated in color

Estella Lauter, "Homage to Anima: Some
Psychological and Cultural Implications of
Willem de Kooning's Images of Woman,"
Soundings: An Interdisciplinary Journal, Vol.
59, No. 4, Winter 1976, p. 436

Regina Hackett, "A Taste of de Kooning,"
Seattle Post-Intelligencer, 2 November 1995,
p. D4

Chiyo Ishikawa, Ed., *A Community of
Collectors: 75th Anniversary Gifts to the
Seattle Art Museum*, Seattle 2008, pl. 21, p. 37,
illustrated in color

"By far the greatest number of paintings in the late sixties and early seventies are those that merge figure and landscape, and so seem to suggest the ancient positive connection between the woman and nature...The *Figure with Red Hair* appears as a seasoned co-equal to her environment...In the paintings after 1967 it becomes more and more difficult to distinguish one figure from another or from the environment."

Estella Lauter, "Homage to Anima: Some Psychological and Cultural Implications of Willem de Kooning's Images of Woman," *Soundings: An Interdisciplinary Journal*, Vol. 59, No. 4, Winter 1976, p. 436



FRANZ KLINE AND THE MATERIAL SURFACE: FIVE WORKS FROM THE COLLECTION OF RICHARD. E. LANG AND JANE LANG DAVIS



Franz Kline in his West 14th Street studio, 1961
Photo Virginia Dortch. Image courtesy 2004 Castello di Rivoli Museo d'Arte Contemporanea



Franz Kline's West 14th Street studio
Photo Virginia Dortch. Image courtesy 2004 Castello di Rivoli Museo d'Arte Contemporanea

Franz Kline made a bold impact on the history of art as one of the most prolific Abstract Expressionists and is far more complex—as a man and artist—than many realize. The present selection of five Franz Kline works from the Collection of Richard F. Lang and Jane Lang Davis brilliantly traces the artist's oeuvre and offers a wonderful insight into Kline's creative process and stylistic development. In 1970, the Langs set out in search of a painting for their new home, which led to the purchase of Kline's *Painting No. 11* and marked the beginning of their remarkable contemporary collection. Following this acquisition, the Langs went on to collect eleven works by Kline, ultimately capturing a magnificent cross-section of the artist's illustrious career, all the while upholding their own demand for quality. These works highlight Kline's range in subject matter and technique, from his early figurative foundation to the iconic black ink drawings, use of phonebook pages and finally a daring exploration in color just years before his early death in 1962. Kline's paintings offer an encyclopedic range of concentrated expression based on human emotion only realized through the lasting articulation of abstract form. Kline's work, at once intimidating and seductive, physically assertive and psychologically puzzling, devastating and ingratiating, ranks alongside his fellow Abstract Expressionists including Willem de Kooning, Jackson Pollock, Barnett Newman and Mark Rothko.

As the Lang's collection grew to include major examples by American Abstract Expressionists including Rothko, de Kooning, Still and Kline they began to search for earlier, developmental works by these same artists in order to illuminate their artistic evolution. Within the New York School of Abstract Expressionism, Kline quickly established an individual idiom marked by dominant strokes executed with arresting energy and spontaneity. However, in discovering his true artistic style he experienced an on-and-off flirtation with abstraction during the forties before his eventual embrace of complete abstraction around 1950 as seen in these five examples. The Lang's refined eye and depth of collecting presents a carefully curated vision from 1945 to 1959, which traces Kline's exploration from figuration to the purest essence of line and form.

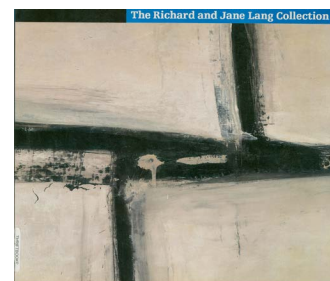


Franz Kline's *Untitled*, 1949 (lot 196) and Franz Kline's *Untitled*, 1945 (lot 195) in Richard E. Lang and Jane Lang Davis' Seattle home

It is rare feat for an artist to master multiple genres of painting and even rarer for a collection to include examples from each pivotal development (Lots 192-196). Beginning with *Untitled* from 1945, Kline captures an everyday scene from one of his walks through the New York City streets where a trio of pigeons gathers and are rooted in space and time through the segmented forms and dense black line which are seen throughout his oeuvre. Kline was greatly influenced by a group of artists based in Japan known as the Bokujinkai "Group of People of the Ink." They published a monthly journal called *Bokubi* through which artists such as Kline and Pierre Soulages began an aesthetic and intellectual exchange—bringing Eastern tradition of calligraphy to the Western innovations in abstraction. Kline's *Untitled* from 1949 captures a shift in the artist's energetic speed of gesture as he tests the balance between line and the definitions of spatial relationships. Seemingly small in scale but ever important for Kline's development, *Untitled* from 1950 incorporates telephone book paper and boldly painted gesture. Kline would later transpose this work, line for line, into a much larger oil

painting held today in the collection of the Metropolitan Museum of Art in New York. Kline's traditional black and white abstraction was oftentimes first explored in color on a smaller scale as realized in *Untitled* from 1951 and 1957. *Untitled* from 1951 encapsulates the same energy as the 1949 work while paving the way for the densely colored frenzy of *Untitled* from 1957. Kline's vigorously executed strokes of color are anchored in the structure of the white grid creating a tension between color and form marking a tangible product of the boost of artistic confidence the artist experienced just one year after signing with famed gallerist Sidney Janis.

One of the most iconic Abstract Expressionists, Franz Kline has proven himself to be one of the most idiosyncratic artists of the 20th Century. No other artist has commanded the use of monochromatic boldness and power of color, tension of line and space quite like Kline, all while pursuing the extremes of his artistic vision in just fifty-one short years. The Lang's collection of works by Kline capture the essence of Kline's artistic practice in a way that only true visionary collectors are able to discern.



Middle right

Cover of *The Richard and Jane Lang Collection* catalogue from the exhibition at the Seattle Art Museum in 1984

Bottom right

Cover of *Bokubi Magazine*, No. 12/5, Tokyo, 1952. Image courtesy 2004 Castello di Rivoli Museo d'Arte Contemporanea. Art © 2019 The Franz Kline Estate / Artists Rights Society (ARS), New York

192

FRANZ KLINE

1910 - 1962

Untitled

oil on paper

22 by 17 in. 55.9 by 43.2 cm.

Executed in 1957.

\$ 200,000-300,000

PROVENANCE

Estate of the artist

David McKee Gallery, New York

Acquired by the present owner from the above
in November 1979

EXHIBITED

New York, David McKee Gallery, *Franz Kline*,

March 1975, n.p., illustrated

Seattle Art Museum, *The Richard and Jane
Lang Collection*, February - April 1984, cat. no.

27, p. 40, illustrated



Franz Kline, *Henry H II*, 1959-60

Private Collection

Art © 2019 The Franz Kline Estate / Artists Rights
Society (ARS), New York

"I don't think about adding color. I merely want to feel free to paint in color, or in black and white. I painted originally in color and finally arrived at black and white by painting the color out. Then I started only with color, white and no black—then color and black and white. I'm not necessarily after the same thing with these different combinations, for, though some people say that black and white is color, for me color is different."

Franz Kline





193

FRANZ KLINE

1910 - 1962

Untitled

signed
gouache on telephone book paper mounted to
paperboard
11½ by 9½ in. 29.2 by 24.1 cm.
Executed in 1950.

PROVENANCE

Estate of the artist
Marlborough Gallery Inc., New York
Acquired by the present owner from the above
in June 1972

248

SOTHEBY'S

EXHIBITED

New York, Marlborough-Gerson Gallery, *Franz Kline*, February - April 1967, cat. no. 29, p. 36, illustrated
New York, Marlborough Gallery, *A Selection of European and American Watercolors and Drawings*, 1972, cat. no. 76, p. 23, illustrated
Seattle, University of Washington, Henry Art Gallery, *Intentional Impurity*, November - December 1973
Seattle Art Museum, *The Richard and Jane Lang Collection*, February - April 1984, cat. no. 23, p. 37, illustrated

Barcelona, Fundació Antoni Tàpies; London, Whitechapel Art Gallery; Madrid, Museo Nacional Centro de Arte Reina Sofía; Saarbrücken, Saarland Museum, *Franz Kline: Art and the Structure of Identity*, March 1994 - February 1995, cat. no. 15, p. 73, illustrated in color

\$ 30,000-40,000

CONTEMPORARY ART MORNING AUCTION



194

FRANZ KLINE

1910 - 1962

Untitled

ink and pastel on paper
9¾ by 7½ in. 24.8 by 19 cm.
Executed circa 1951.

PROVENANCE

Estate of the artist
David McKee Gallery, New York
Acquired from the above by the present owner
in November 1974

EXHIBITED

Seattle Art Museum, *The Richard and Jane
Lang Collection*, February - April 1984, cat. no.
26, p. 40, illustrated

\$ 30,000-50,000



195

FRANZ KLINE

1910 - 1962

Untitled

signed; signed with the artist's initials and dated 45 on the reverse
oil on Masonite
17 by 23 in. 43.2 by 58.4 cm.

PROVENANCE

Collection of Jacques Kline, Bristol, Pennsylvania (gift of the artist to his brother)
Christie's, New York, 9 November 1979, Lot 8
Acquired from the above sale by the present owner

EXHIBITED

Seattle Art Museum, *The Richard and Jane Lang Collection*, February - April 1984, cat. no. 19, p. 35, illustrated

\$ 15,000-20,000



196

FRANZ KLINE

1910 - 1962

Untitled

oil and ink on paper
10½ by 8½ in. 26.7 by 21.6 cm.
Executed in 1949.

PROVENANCE

Estate of the artist
David McKee Gallery, New York
Acquired from the above by the present owner
in 1974

EXHIBITED

Seattle Art Museum, *The Richard and Jane Lang Collection*, February - April 1984,
cat. no. 22, p. 37, illustrated

\$ 50,000-70,000

197

ADOLPH GOTTLIEB

1903 - 1974

Evil Eye

signed and dated 46
oil on canvas
34 by 22 in. 86.4 by 55.9 cm.

PROVENANCE

Nierendorf Gallery, New York
Solomon R. Guggenheim Museum, New York
(acquired directly from the above in 1948)
Sotheby's, New York, 23 October 1975, Lot 302
Acquired from the above sale by the present
owner

EXHIBITED

Seattle Art Museum, *The Richard and Jane
Lang Collection*, February - April 1984, cat. no.
12, p. 26, illustrated
Washington, D.C., The Phillips Collection;
Portland Museum of Art; The Brooklyn
Museum; Little Rock, Arkansas Arts Center,
The Pictographs of Adolph Gottlieb, September
1994 - January 1996, cat. no. 38, p. 105,
illustrated in color

LITERATURE

Exh. Cat., Washington, D.C., Corcoran Gallery
of Art (and traveling), *Adolph Gottlieb: A
Retrospective*, 1981, p. 44

\$ 120,000-180,000

"The role of the artist, of course, has always been that of image maker. Different times require different images. Today when our aspirations have been reduced to a desperate attempt to escape from evil, and times are out of joint, our obsessive, subterranean and pictographic images are the expression of the neurosis which is our reality...I just dropped the whole idea of classical mythology as subject matter and decided that the proper subject for me was subjective free-association of images and symbols which I couldn't explain."

Adolph Gottlieb



The present work alongside Francis Bacon's *Study for a Head* to be offered
in the Contemporary Art Evening Auction, 16 May 2019



198

ROBERT MOTHERWELL

1915 - 1991

Three Important Personages

signed and dated 1944

ink and watercolor on paper

11½ by 14½ in. 29.2 by 36.8 cm.

This work will be included in the forthcoming
Robert Motherwell Catalogue Raisonné of Drawings being prepared by the Dedalus Foundation.

\$ 30,000-50,000

PROVENANCE

Collection of Jane Bowles, East Hampton
Robert Elkon Gallery, New York
Acquired from the above by the present owner
in November 1975

EXHIBITED

New York, Art of This Century, *Robert Motherwell: Paintings, Papiers Collés, Drawings*,
October - November 1944, cat. no. 23
Dusseldorf, Städtische Kunsthalle; Stockholm,
Kulturhuset; Vienna, Museum des 20.
Jahrhunderts, *Robert Motherwell*, September
1976 - April 1977, cat. no. 2, p. 98, illustrated
Seattle Art Museum, *The Richard and Jane
Lang Collection*, February - April 1984,
cat. no. 32, p. 46, illustrated

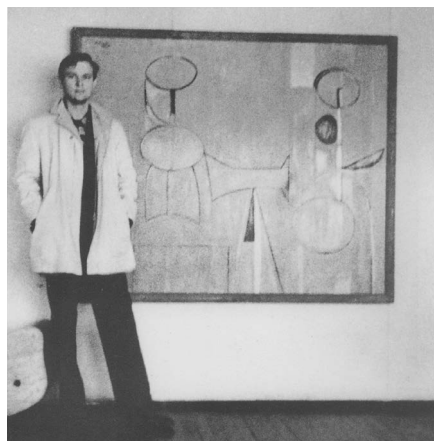
Newport Beach, Newport Harbor Art Museum;
New York, Whitney Museum of American
Art; Minneapolis, Walker Art Center, *The
Interpretive Link: Abstract Surrealism into
Abstract Expressionism: Works on Paper,
1938-1948*, July 1986 - April 1987, cat. no. 80,
illustrated

Venice, Peggy Guggenheim Collection; New
York, Solomon R. Guggenheim Museum,
Robert Motherwell: Early Collages, May 2013 -
January 2014, cat. no. 22, illustrated in color

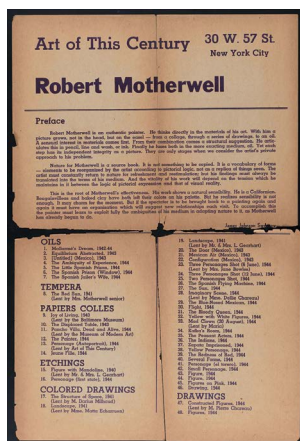
LITERATURE

Robert Saltonstall Mattison, *Robert
Motherwell: The Formative Years*, Ann Arbor
1987, fig. 36, p. 103, illustrated
Matthew S. Witkovsky, "Experience vs. Theory:
Romare Bearden and Abstract Expression,"
Black American Literature Forum 23, No. 2,
Summer 1989, fig. 2, p. 263, illustrated

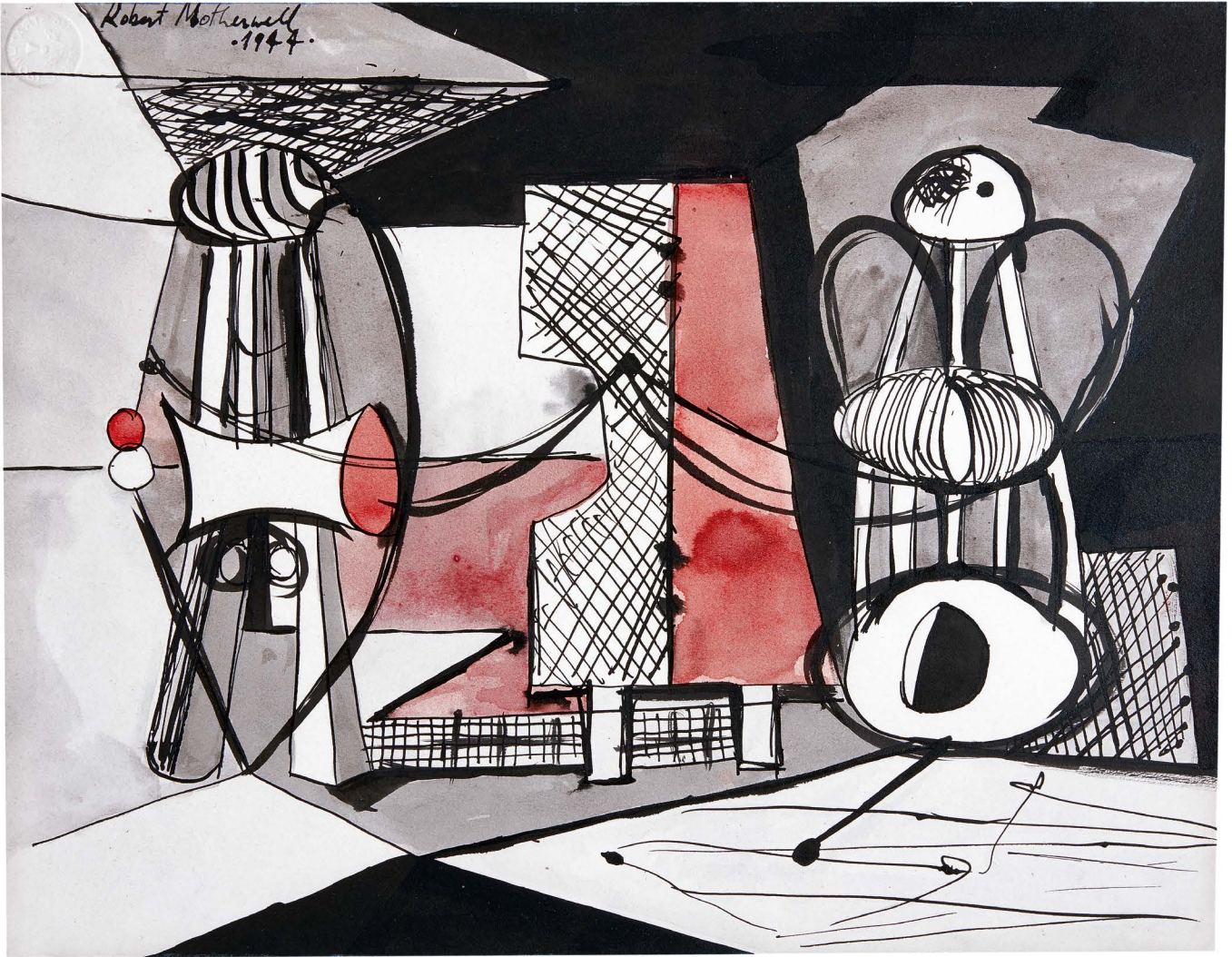
This work was originally in the collection of the
writer Jane Bowles and avant garde composer
Paul Bowles.



Robert Motherwell at Art of This Century in October
1944 with an unidentified painting



Checklist from the *Robert Motherwell: Paintings,
Papiers Collés, Drawings* exhibition at Art of This
Century in New York in 1944



199

WILLEM DE KOONING

1904 - 1997

Untitled

pastel, gouache and charcoal on board
15 by 20 in. 38.1 by 50.8 cm.
Executed circa 1942.

PROVENANCE

Private Collection (acquired directly from the artist)
Private Collection, California
Acquired from the above by the present owner in 1998

\$ 500,000-700,000



Willem de Kooning, *Pink Angels*, c. 1945
Image © Frederick R. Weisman Art Foundation, Los Angeles, CA, USA / Bridgeman Images
Art © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

“In 1940, with Paris sealed off from the world by the German army...American artists faced a crisis: what to do, where to go, even how to begin, were put into question...A tradition of Western art seemed to have ended, and with the disappearance of its imperatives there also came a sense of joyful release. The whole past suddenly was available, open to radical reinterpretation and re-use. Mondrian and Bonnard seemed more relevant than Picasso or Braque. Courbet, Monet, Seurat, Pissarro appeared as new artists. Almost anything could seem new: a study of myths and the unconscious, a revival of monumental scale, geometry, anarchy, even art for Art's sake.”

Thomas B. Hess in Exh. Cat., New York, Museum of Modern Art (and traveling), *Willem de Kooning*, 1968, pp. 44-45



200

ALEXANDER CALDER

1898 - 1976

Pentagon

incised with the artist's monogram and date 73
on the blue leg
sheet metal and paint
27 by 22½ by 17 in. 68.6 by 57.2 by 43.2 cm.
This work is registered in the archives of the
Calder Foundation, New York, under application
number A02090.

\$ 350,000-450,000

PROVENANCE

Estate of the artist
The Pace Gallery, New York (acquired from the
above)
Private Collection, New York (acquired from
the above in 1989)
Sotheby's, New York, 16 May 2001, Lot 228
Acquired from the above sale by the present
owner

EXHIBITED

New York, The Pace Gallery, *Calder: Stables*,
May - June 1989



Alternate view

"At heart, Calder has always been an engineer. He has clothed the forces of his engineering with his joyful imagination and his lithe sense of beauty. But the wellspring of his art remains the thrusts, the tensions, the stress loads, the balances, the forces of gravity which he, the engineer, proceeds to adjust and join."

Robert Osborn in Exh. Cat., New York, Whitney Museum of American Art (and traveling),
Calder's Universe, 1977, pp. 306-307



201

PROPERTY FROM A PROMINENT EAST COAST
COLLECTION

JEAN DUBUFFET

1901 - 1985

Conjectures

signed with the artist's initials and dated 64
acrylic on paper mounted to canvas
26¼ by 39¾ in. 66.7 by 100 cm.

\$ 600,000-800,000

PROVENANCE

Galerie Claude Bernard, Paris
Collection of Carmen Bebian, Paris (acquired
in March 1965)
Collection of Brett Mitchell, Paris
Jeffrey Horvitch, Ltd., Los Angeles
Collection of Hope and Abraham Melamed,
Milwaukee (acquired from the above)
Sotheby's, New York, *Seven Dubuffets from the
Collection of Hope and Abraham Melamed*, 4
November 1987, Lot 30
Private Collection, Montreal
Landau Beaux-Arts, Montreal
Champin, Lombrail, Gautier, Enghien-les-
Bains, 21 June 1990
Galerie Odermatt-Cazeau, Paris (acquired in
1992)
Acquired from the above by the present owner

EXHIBITED

Paris, Galerie Claude Bernard, *L'Hourloupe:
Gouaches, Jean Dubuffet*, December 1964,
cat. no. 38, illustrated
New York, Solomon R. Guggenheim Museum,
Jean Dubuffet: 1962-1966, October 1966 -
February 1967, cat. no. 31, illustrated
Milwaukee Art Museum, *Selections from
the Hope and Abraham Melamed Collection*,
September 1983 - January 1984, cat. no. 20,
p. 25, illustrated
Montreal, Landau Beaux-Arts, *Maîtres du 19e
et 20e siècle*, Summer 1988, p. 43, illustrated
in color
Montreal, Landau Beaux-Arts, *Qui rassemble
la foule...la captive*, October - November 1988

LITERATURE

Max Loreau, Ed., *Catalogue des travaux de
Jean Dubuffet: Fascicule XX, L'Hourloupe I*,
Lausanne 1966, cat. no. 264, p. 133, illustrated
Michel Ragon, *Jean Dubuffet*, Paris 1995, p. 31,
illustrated in color

"The mystical jublations of the physical world are over and done
with: I have become nauseated by it and no longer wish to work
except against it. What enchants me now is the unreal."

Jean Dubuffet



CONJECTURES

A jubilant fusion of form and motion, *Conjectures*, brilliantly exemplifies the visual complexity, vibrancy and creativity which characterizes the very best of Jean Dubuffet's celebrated oeuvre, made possible by his deliberate rejection of cultural pretensions and unique Art Brut aesthetic. *Conjectures*, from 1964, executed at the very peak of Dubuffet's artistic prowess, is rare for its extraordinary kaleidoscopic celebration of color and is from the artist's most highly esteemed series, titled *L'Hourloupe*. *Conjectures* is brimming with energy and is an electrifying, technicolor vision of Dubuffet's most famous cellular chaos, which he would go on to expand into a vast multi-media universe over the course of the next twelve years. Remarking upon the *L'Hourloupe* series, Dubuffet explained, "This cycle of work was characterized by a much more seriously arbitrary and irrational mood than anything I had done before. This was a plunge into fantasy, into a phantom parallel universe. My renewed interest in outsider art was no doubt not unconnected with this sudden new development" (the artist quoted in Exh. Cat., Salzburg, Museum de Moderne (and traveling), *Jean Dubuffet: Trace of an Adventure*, 2003, p. 174).

Dubuffet left Paris in 1955, abandoning the war-torn city to find solace in the small town of Vence in the South of France. During this period, Dubuffet rejected the presence of human form from his work and turned to nature as the primary source of his investigations through the *Texturologies* and *Materiologies* series. Upon his return to Paris in 1961, Dubuffet's work explored an entirely new world and departure drastically from his explorations of the tactile qualities of organic material so familiar to him in the remoteness of his former rural life. The Paris that Dubuffet returned to was revitalized to a point where optimism and cosmopolitan bustle had replaced the gloom and despondency that had formerly prevailed in the post-war years. Paris's new *joie de vivre* atmosphere left Dubuffet creatively intoxicated, which played an immediate, explosive effect on his work, culminating in the exuberant *Paris Circus* pictures of 1961-1962. The bustling streets, busy restaurants, window displays, and advertising boards of city life came to dominate Dubuffet's paintings in a way he never before imagined. Where Dubuffet once celebrated the quaintness of life in the countryside, he now celebrated humanity

on a grand scale, transforming its energetic spirit into the subject of his art while laying the foundation for his greatest series of works: *L'Hourloupe*. Dubuffet himself said that, "My art does not seek to include festivities as a distraction from everyday life, but to reveal that everyday life is a much more interesting celebration than the pseudo-celebrations created to distract from it" (The artist quoted in Exh. Cat., Paris, Musée National d'art Moderne, Centre Georges Pompidou, *Jean Dubuffet*, 2001).

Dubuffet first embarked on the *L'Hourloupe* series in 1962 while on long telephone conversations where he would find himself creating mindless doodles made of up forms free of all representation, tightly fitted together in an unbroken web, which he would then mechanically fill with careful striped lines in blue or red ballpoint pen. The result of a simple occupation of the artist's free hand while the other held the receiver developed into a form of graffiti that soon came to possess an evocative power that captivated the artist for the next twelve years as he continued explored these energetic, cellular forms. For the first time, he felt he had arrived at a mode of representation that was purely neuronal—a way of seeing unfettered by the physical world. The early paintings of *L'Hourloupe*, such as *Conjectures* executed in JUNE/MAY 1964, engaged much of the same subject matter as the *Paris Circus* street scenes, but represented a shift in Dubuffet's aesthetic dialogue; with increasing simplification, elements and experiences of the real world are eventually transformed into ciphers of the artist's imagining. Dubuffet's works from the *L'Hourloupe* series including *Conjectures* define themselves as a kind of organic phenomenon, a cellular agitation where the gaze perceives fugitive images in a vast puzzle of ephemeral combinations, suggesting presences, figure or people that fall apart as soon as the gaze fixes them, only adding to the canvas's palpable energy.

Bursting with vital energy and frenetic pace, the composition of *Conjectures* melds together years of Dubuffet's experiences into an unparalleled amalgamation of form, color, and line which can be traced throughout this expansive oeuvre. In his own words, "Art should always make us laugh and frighten us a little, but never bore us," which is exactly what *Conjectures* embodies (Jean Dubuffet, *Propos aux amateurs de tout genre*, Paris 1946, p. 43). *Conjectures* is a vibrant example from Dubuffet's artistic output from 1962 to 1974 in which he produced some of the most visually captivating and richly imaginative paintings of his career.



Fernand Léger, *Sortie des ballets russes*, 1914

Image © Museum of Modern Art, New York, USA / Photo © Fine Art Images / Bridgeman Images

Art © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris

Jean Dubuffet painting in his studio, 1966
Photo by Evening Standard/Hulton Archive/
Getty Images
Art © 2019 Artists Rights Society (ARS), New
York / ADAGP, Paris



PROPERTY FROM A PROMINENT EAST COAST
COLLECTION

JEAN DUBUFFET

1901 - 1985

Paysage Castillien avec deux personnages

signed with the artist's initials and dated 74;

signed, titled and dated 74 on the reverse

acrylic on canvas

39½ by 32¼ in. 100.3 by 81.9 cm.

\$ 300,000-400,000

PROVENANCE

Galerie Beyeler, Basel

James Goodman Gallery, New York

Acquired from the above by the present owner

EXHIBITED

Paris, Centre National d'Art Contemporain,

Jean Dubuffet: Paysages castillans, Sites

tricolores, February - March 1975, cat. no. 3,
illustrated

Basel, Galerie Beyeler, *Jean Dubuffet:*

Paysages castillans, Sites tricolores, April - May
1975, cat. no. 1, illustrated in color

Madrid, Fundacion Juan March, *Jean Dubuffet*,
February - March 1976, cat. no. 52, p. 39,

illustrated in color

Chur, Bündner Kunstmuseum, *Jean Dubuffet:*

Werkauswahl 1945 -1975, March - April 1977,
cat. no. 17

New York, Weintraub Gallery, *Jean Dubuffet:*

Paintings and Sculpture, April - May 1984

New York, James Goodman Gallery, *Group*

Exhibition, June - August 1984

LITERATURE

Andreas Franzke, *Jean Dubuffet*, Basel 1975,

cat. no. 115, p. 144, illustrated in color

Max Loreau, Ed., *Catalogue des travaux*

de Jean Dubuffet, Fascicule XXVIII: Roman

burlesque, sites tricolores, Lausanne 1979, cat.

no. 157b, p. 119, illustrated



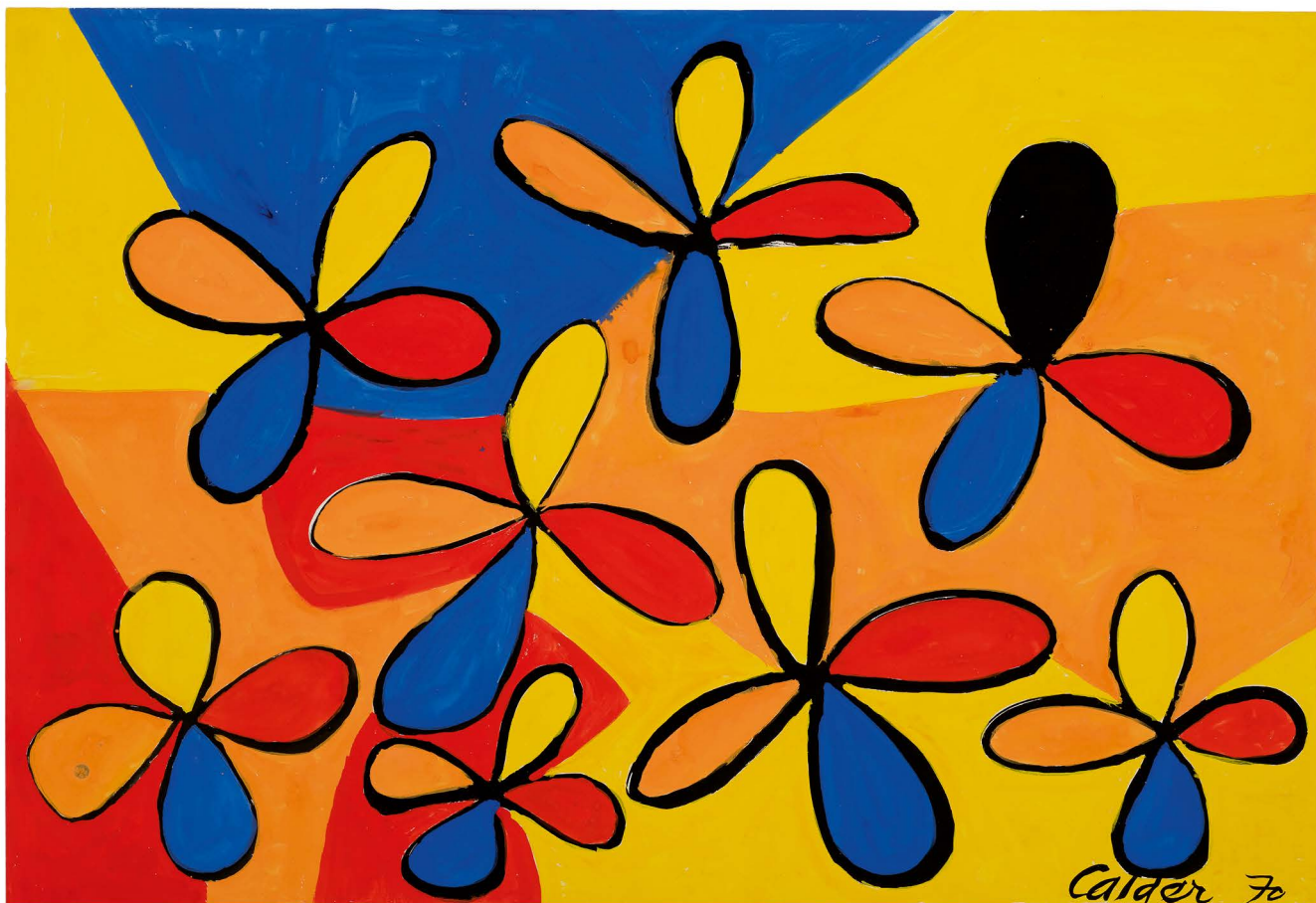
Pablo Picasso, *The Three Dancers*, 1925

Tate Gallery, London, Great Britain. Image © Tate,
London / Art Resource, NY. Art © 2019 Estate of Pablo
Picasso / Artists Rights Society (ARS), New York

“When one looks at a painting of this kind, one
looks at everything around one with a new
refreshed eye, and one learns to see the
unaccustomed and amusing side of things.”

Jean Dubuffet





203

PROPERTY FROM A PROMINENT EAST COAST
COLLECTION

ALEXANDER CALDER

1898 - 1976

One Black Petal

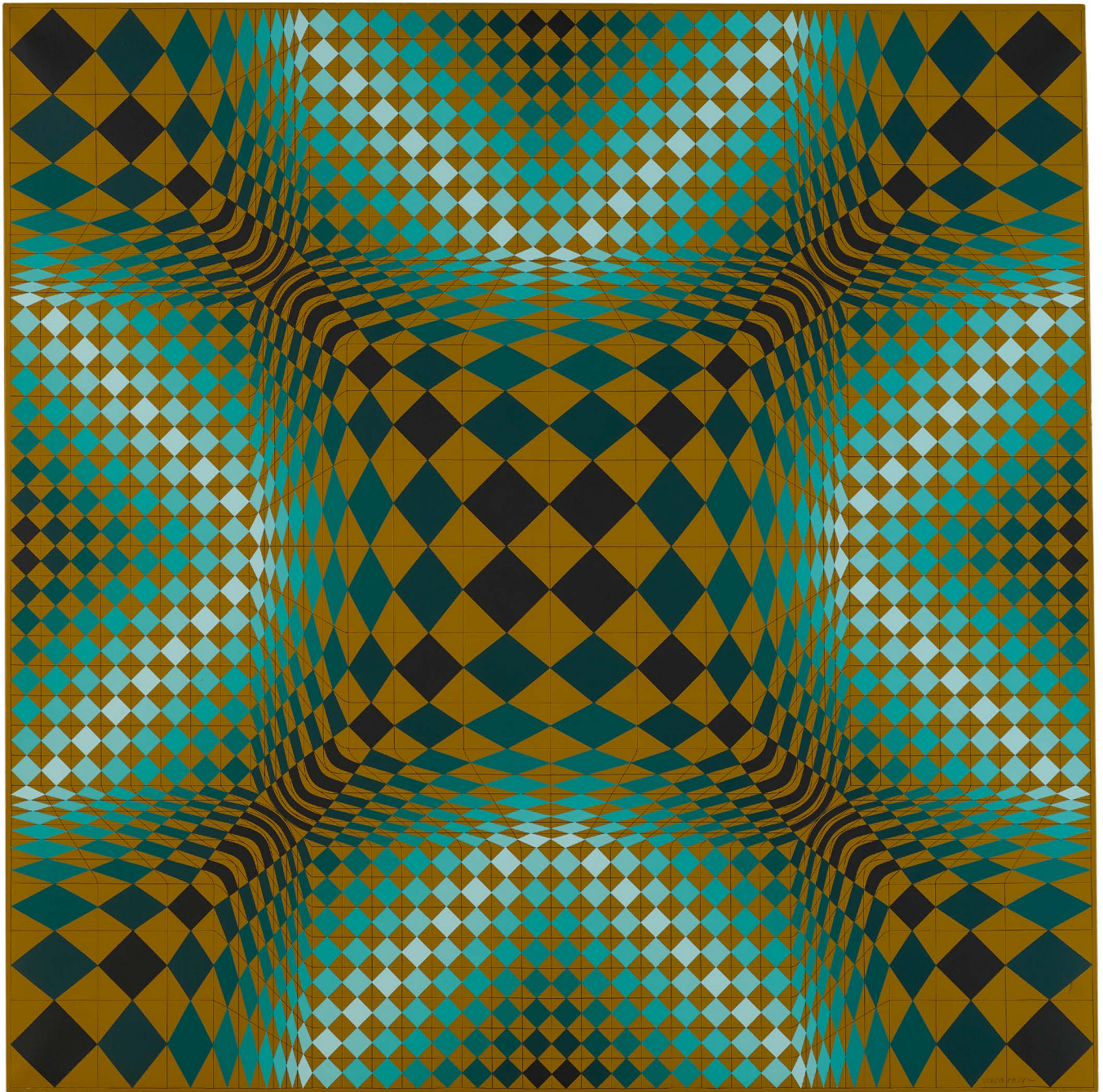
signed and dated 70
gouache and ink on paper
29¼ by 43⅞ in. 74.3 by 109.5 cm.

This work is registered in the archives of the
Calder Foundation, New York, under application
number A03017.

PROVENANCE

Perls Galleries, New York
Makler Gallery, Philadelphia
Acquired from the above by the present owner
in 1978

\$ 50,000-70,000



204

PROPERTY FROM A PROMINENT EAST COAST
COLLECTION

VICTOR VASARELY

1906 - 1997

Delta-1

signed; signed, titled and dated 1984 on the
reverse

oil on canvas

44½ by 44½ in. 113 by 113 cm.

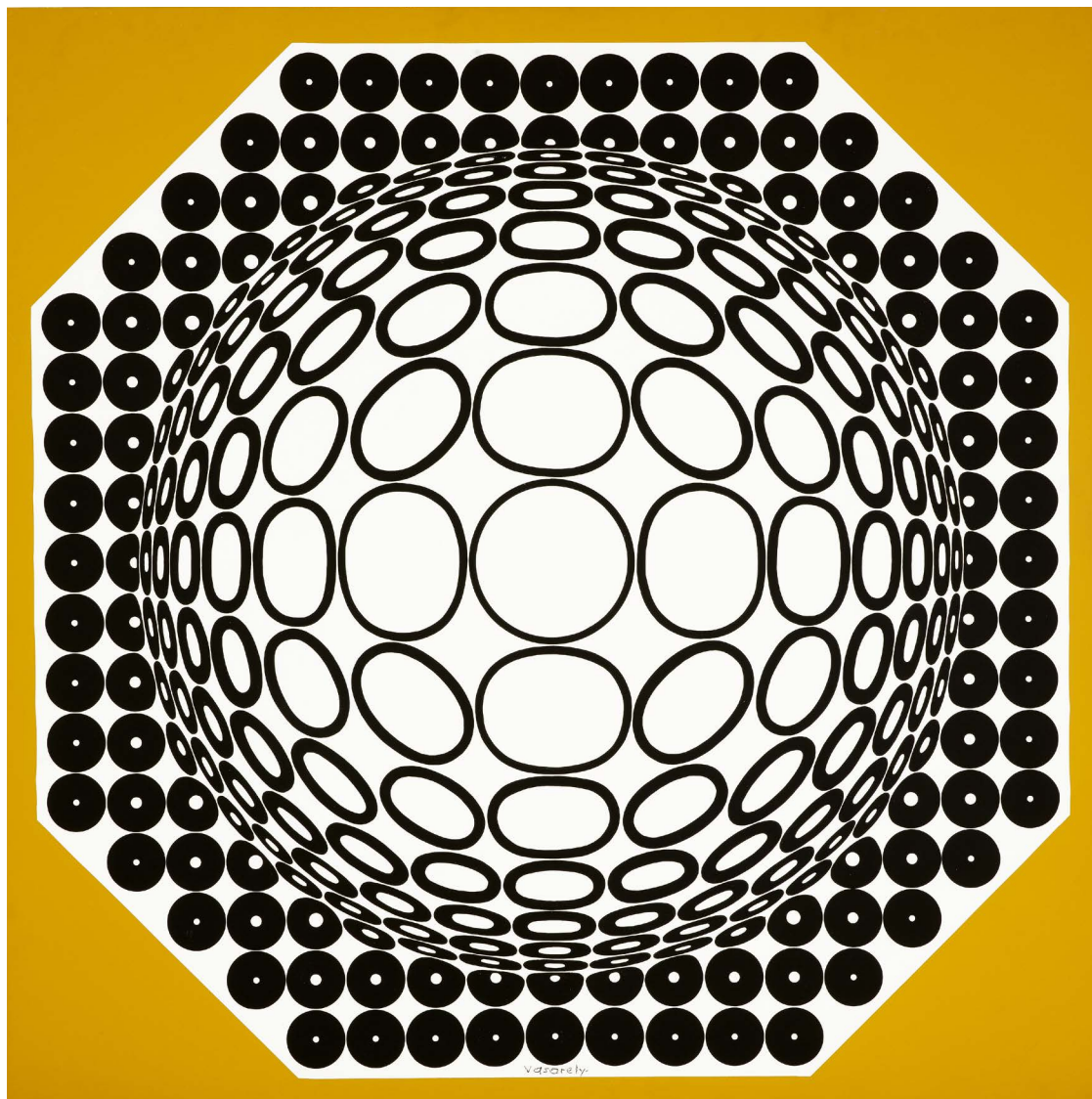
The authenticity of the present work has been confirmed by Pierre Vasarely, President of the Fondation Vasarely, universal legatee and the moral right holder of Victor Vasarely. This work will be included in the forthcoming *Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely*, which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.

PROVENANCE

Private Collection

Acquired from the above by the present owner

\$ 70,000-100,000



205

VICTOR VASARELY

1906 - 1997

Clareo

signed; signed, titled and dated 1990 on the reverse

acrylic on canvas

40 by 40 in. 101.6 by 101.6 cm.

The authenticity of the present work has been confirmed by Pierre Vasarely, President of the Fondation Vasarely, universal legatee and the moral right holder of Victor Vasarely. This work will be included in the forthcoming *Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely*, which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.

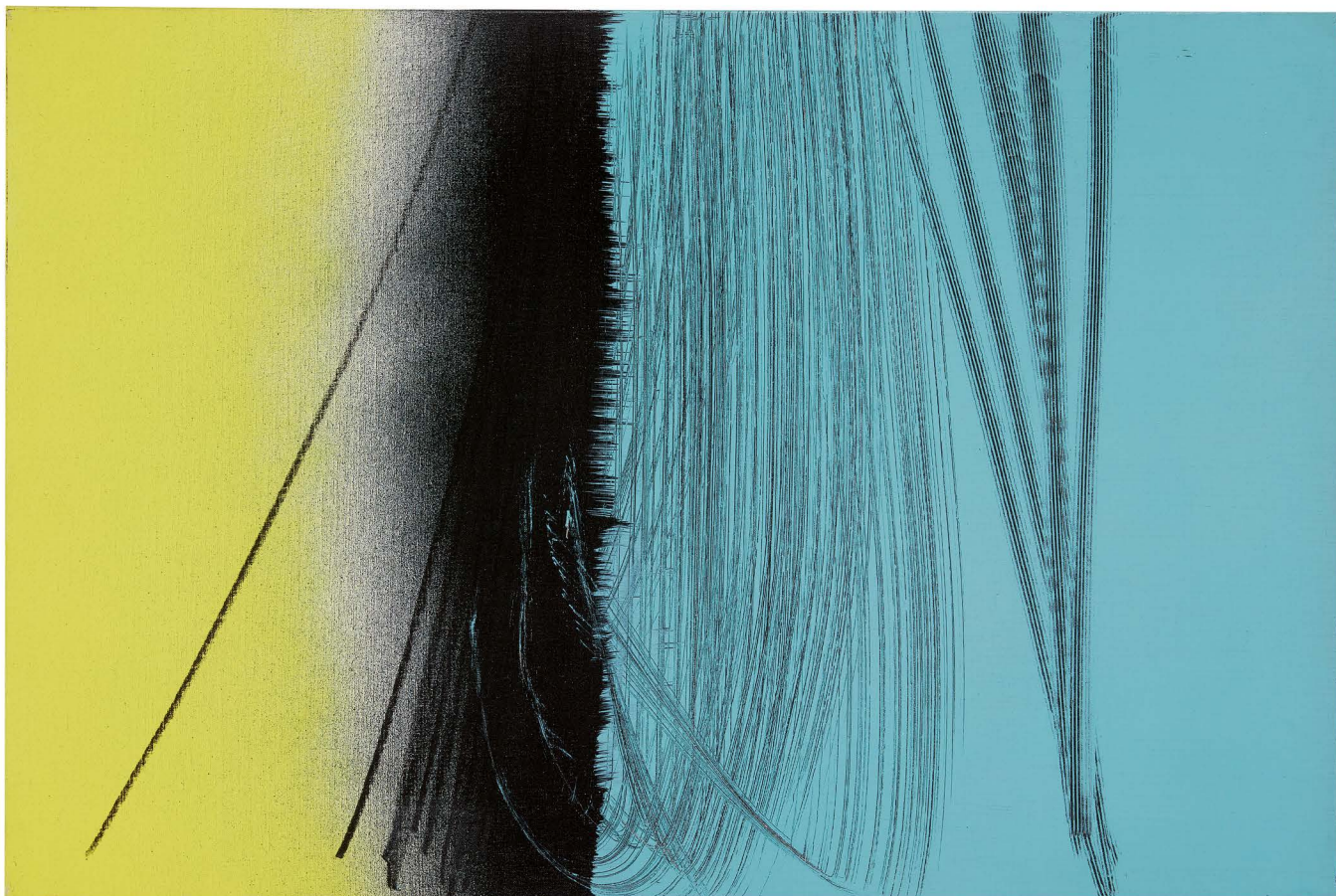
PROVENANCE

Private Collection, Monaco

Artcurial, Paris, 21 October 2007, Lot 115

Acquired from the above sale by the present owner

\$ 50,000-70,000



206

HANS HARTUNG

1904 - 1989

T1970-H4

titled on the overlap
acrylic on canvas
21¼ by 31¾ in. 60 by 80.6 cm.
Executed in 1970.

This work is registered in the archives of the Fondation Hartung Bergman. It will be included in the forthcoming Catalogue Raisonné currently being prepared by the Fondation Hartung Bergman.

PROVENANCE

Galerie Eterso, Cannes (acquired in 1989)
Artcuriel, Paris, 31 May 2010, Lot 64
Acquired from the above sale by the present owner

\$ 80,000-120,000

JOHN CHAMBERLAIN

1927 - 2011

Swans-52

painted and chromium-plated steel

48 by 33½ by 18⅞ in. 122 by 85 by 46 cm.

Executed in 1976.

PROVENANCE

Collection of Alan Jacobs, New York (acquired from the artist in 1976)

Collection of Peder Bonnier, New York

Private Collection, Sweden (acquired from the above in 1981)

Sotheby's, London, 10 February 2015, Lot 9

Acquired from the above sale by the present owner

LITERATURE

Julie Sylvester, Ed., *John Chamberlain: A Catalogue Raisonné of the Sculpture 1954-1985*, New York 1986, cat. no. 546, p. 151, illustrated in color

\$ 500,000-700,000

Franz Kline, *Abstract*, circa 1947

Image © Private Collection / Photo: Connaught Brown, London / Bridgeman Images

Art © 2019 Estate of Franz Kline / Artists Rights Society (ARS), New York

"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."

John Chamberlain



MEL RAMOS

1935 - 2018

Peek-A-Boo, Raven #2

signed, titled and dated 1964 on the reverse

oil on canvas

59¾ by 44¼ in. 151.8 by 112.4 cm.

This work is registered in the Fondazione Lucio Fontana, Milan, under no. 1253/43 and is accompanied by a photo-certificate issued by the Fondazione Lucio Fontana, Milan.

\$ 350,000-450,000

PROVENANCE

Bianchini Gallery, New York
 Private Collection, New York
 Collection of Yoav Harlap, Israel (acquired from the above in 1994)
 Christie's, London, *The Yoav Harlap Collection*, 15 October 2006, Lot 107
 Private Collection, Palm Beach (acquired from the above sale)
 Sotheby's, New York, 15 May 2014, Lot 232
 Acquired from the above sale by the present owner

EXHIBITED

New York, Bianchini Gallery, *The American Woman: Mel Ramos*, November 1964
 New York, Spanierman Modern, *Summer Selections*, August - October 2007

LITERATURE

Pierre Restany, "A Rare Collection in Israel," *Cimaise, revue de l'art actuel*, No. 246, April - May 1997, n.p., illustrated
 Thomas Levy, Ed., *Mel Ramos: Heroines, Goddesses, Beauty Queens*, Bielefeld 2002, p. 189, illustrated in color
 Donald B. Kuspit, *Mel Ramos: Pop Art Fantasies: The Complete Paintings*, New York 2004, p. 78, illustrated in color
 Belinda Grace Gardner, Ed., *Mel Ramos: Catalogue Raisonné of the Paintings 1953-2015*, Bielefeld 2017, cat. no. 64-17, pp. 42 and 185, illustrated in color

Edward Hopper, *A Woman in the Sun*, 1961

Image © Whitney Museum of American Art, New York / Art Resource, NY

Art © 2019 Heirs of Josephine Hopper / Licensed by Artists Rights Society (ARS), NY





209

TOM WESSELMANN

1931 - 2004

Drawing for Great American Nude #77

signed and dated 65; signed and titled on the
reverse

Liquitex and graphite on paper
8½ by 11 in. 21.6 by 27.9 cm.

PROVENANCE

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

\$ 40,000-60,000



210

TOM WESSELMANN

1931 - 2004

Spread Leg Nude (Variation to Great American Nude #87)

signed and dated 67

Liquitex and graphite on paper

11¼ by 14¾ in. 28.6 by 37.5 cm.

Executed in 1967-1975.

PROVENANCE

Sidney Janis Gallery, New York

Collection of Dr. and Mrs. John A. Cook, New
York

Sotheby's, New York, 11 May 2005, Lot 204

Acquired from the above sale by the present
owner

\$ 50,000-70,000

PROPERTY FROM A SWISS COLLECTION

ROY LICHTENSTEIN

1923 - 1997

Metallic Brushstroke Head

incised with the artist's signature, date '94 and number AP 1/2 on the edge of the base
 enamel on nickel plated bronze
 83 by 24 by 24 in. 210.8 by 61 by 61 cm.
 Executed in 1994, this work is artist's proof number 1 from an edition of 6, plus 2 artist's proofs.

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

PROVENANCE

Private Collection

Acquired from the above by the present owner in 2005

EXHIBITED

Salzburg, Galerie Thaddaeus Ropac, "The Muse?" *Transforming the Image of Women in Contemporary Art*, July - September 1995, cat. no. 47, p. 96, illustrated in color (another example exhibited)

Mexico City, Museo del Palacio de Bellas Artes; Museo De Arte Contemporaneo De Monterrey; Washington, D.C., Corcoran Gallery of Art; Instituto Valenciano de Arte Moderno; A Coruña, Fundación Barrié de la Maza; Lisbon, Centro Cultural de Belém, *Roy Lichtenstein: Imágenes Reconocibles: escultura, pintura y grafica*, July 1998 - August 2000, cat. no. 137, p. 180, illustrated in color (another example exhibited)

Providence, Brown University, David Winton Bell Gallery, *Roy Lichtenstein Metallic Brushstroke Head and Related Prints*, September - October 2002 (another example exhibited)

New York, Mitchell-Innes & Nash; Zurich, de Pury & Luxembourg, *Roy Lichtenstein: Brushstrokes, Four Decades*, November 2001 - June 2002 (another example exhibited)
 London, Bernard Jacobson Gallery, *Roy Lichtenstein: Last Still Life and Other Works*, March 2004 (another example exhibited)
 London, Gagosian Gallery; New York, Gagosian Gallery, *Roy Lichtenstein: Sculpture*, June - October 2005, p. 99, illustrated in color (another example exhibited)

LITERATURE

Judith Dobrzynski, "In Search of Unknown Roy," *ARTnews*, May 2006, p. 60, illustrated in color

"Lichtenstein seems busily deconstructing the language and painterly idioms of Abstract Expressionism to make its artistic medium the actual message. He had done this in his paintings of the 1960s and in his overtly gestural paintings of the 1980s, always in generational dialogue with the history and mythology of abstraction and expressionism. In these brushstroke sculptures it is as if Lichtenstein wanted us to think this is what Franz Kline, as well, might have done had he worked in three dimensions. [Lichtenstein] takes de Kooning like face forms and casts them in painted and patinated bronze. Since we already know that de Kooning made sculpture (but not at all like this), we appreciate the conceptual and visual puns all the more."

Jack Cowart, "Lichtenstein Sculpture: Multiple Personalities - A Quick Survey of Five Decades," in Exh. Cat., Washington, D.C., The Corcoran Gallery of Art, *Lichtenstein: Sculptures & Drawings*, 1999, p. 19



METALLIC BRUSHSTROKE HEAD

Roy Lichtenstein's *Metallic Brushstroke Head* (1994) stands as an exemplary work within the artist's oeuvre. It embodies Lichtenstein's career-long fascination with the subject of the female muse as well as his desire to identify and isolate the basic language of painting, the brushstroke; thereby, it combines two of his most enduring interests. Lichtenstein adeptly toes the line between figuration and abstraction. His interchanging and hybridization of the brushstroke and female form communicates a humor and comfort emblematic of Lichtenstein at the end of his career, one who continued to push the bounds of his craft. The brushstroke is also of paramount significance as it is one of Lichtenstein's first self-generated images, or material not sourced from comic books, along with his *Sunset* series. That the artist would revisit this theme decades later in *Metallic Brushstroke Head* testifies to the importance he placed on this exploration. In so doing, Lichtenstein also reiterates his critique of the Abstract Expressionists; his earlier provocation of their work was instrumental in facilitating a shift back to figurative painting.

Lichtenstein's rigorous process in executing his paintings remains true in his sculpture. *Metallic Brushstroke Head*, as with

the other sculptures of this period, required several stages of intimate and meticulous planning. Starting with sketches of imagined forms stimulated by both mass media and art history, Lichtenstein would then build working models and full-scale maquettes. The full-scale maquettes were subsequently used to create the casting molds of sculptures such as *Metallic Brushstroke Head*. The eminent art historian Hal Foster comments that "these pieces exist between painting and sculpture in terms of not only of genre but also of structure; where Minimalist objects are neither painting nor sculpture (at least according to Donald Judd), Pop objects tend to be both-and. If most representational painting is a two-dimensional encoding of three-dimensional objects, Lichtenstein reverses the process here, and freezes it somewhere in between" (Hal Foster, Exh. Cat., New York, Gagosian Gallery, *Roy Lichtenstein, Sculpture*, 2005, p. 10). Sculptures by Lichtenstein incorporating the *Brushstroke* motif and conceived in the 1990s reside in numerous prestigious institutions, including the Louisiana Museum of Modern Art, Humlebaek, Denmark; Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain; and Hirschhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

Lichtenstein's most notable pieces spanning throughout his career have demonstrated a keen interest in exploring the storied tradition of the woman as artist's muse, while also exploring the female's role in a new Pop world. These works have proven to be some of the artist's most iconic images. Concurrent to his study of the fabled artist's muse is Lichtenstein's identification of the brushstroke as the most basic language form in painting. In the 1960s, Lichtenstein created several important works that treated the brushstroke as the central subject matter in an almost figure-like manner, and *Brushstrokes* (1967), residing in the Art Institute of Chicago, Chicago, Illinois, is a prime example.

Lichtenstein's investigation of two traditional pillars of image-making, interpreted through the signature Pop lens, typifies the artist's desire to conflate the high and low elements of culture into a single frame. In regards to this body of work, Hal Foster also observes how "the collision of high and low modes is the very strategy of [Lichtenstein's] art, indeed of Pop in general, and here he extends it to sculpture as well: traditional bust meets abstract mannequin, Abstract Expressionist brushstroke meets cartoon sign of the same. Crucially, however, the reference to traditional genres not only frames this collision, but in doing so, controls it as well" (Hal Foster, Exh. Cat., New York, Gagosian Gallery, *Roy Lichtenstein, Sculpture*, 2005, p. 10).

Metallic Brushstroke Head serves as a compendium of Lichtenstein's influences as well as a testament to the artist's willingness to defy artistic convention. He incorporated the motifs of Picasso and de Kooning by skewing perspective and deconstructing the female form. Yet, the present work is distinctively rendered in a Lichtenstein-esque manner. The collection of classic Lichtenstein *Ben-Day* dots double as the woman's freckled skin whilst also alluding to the artist's interest in the visual language of comics. At the core of this work is this distillation of the fundamental element of painting: the brushstroke. Indeed, other artists of the twentieth century were acutely aware of the brushstroke's placement within the canvas and its ability to convey form on its own. Ultimately, it was Lichtenstein who was the first to pare the brushstroke down to its elemental meaning, posing the question of its ability to function as the work of art in itself.



Pablo Picasso, *Sylvette*, 1954
Private Collection
Art © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York



Roy Lichtenstein, *Girl with Tear I*, 1977
Image © The Solomon R. Guggenheim Foundation / Art Resource, NY
© Estate of Roy Lichtenstein

Roy Lichtenstein in his studio, Southampton,
Long Island, New York, 1976
Photo: Arnold Newman / Getty Images
Art © Estate of Roy Lichtenstein



212

ANDY WARHOL

1928 - 1987

Mao

signed and dated 73 on the overlap
acrylic and silkscreen ink on canvas
12 by 10 in. 30.5 by 25.4 cm.

\$ 700,000-1,000,000

PROVENANCE

Leo Castelli, New York (LC #1060)
Knoedler & Company, New York
Sotheby Parke Bernet, 20 October 1978,
Lot 154
Gian Enzo Sperone, Rome
Sotheby's, London, 3 December 1981, Lot 473
Galerie Bruno Bischofberger, Zurich
Sotheby's, London, 24 March 1983, Lot 284
Acquired from the above sale by the present
owner

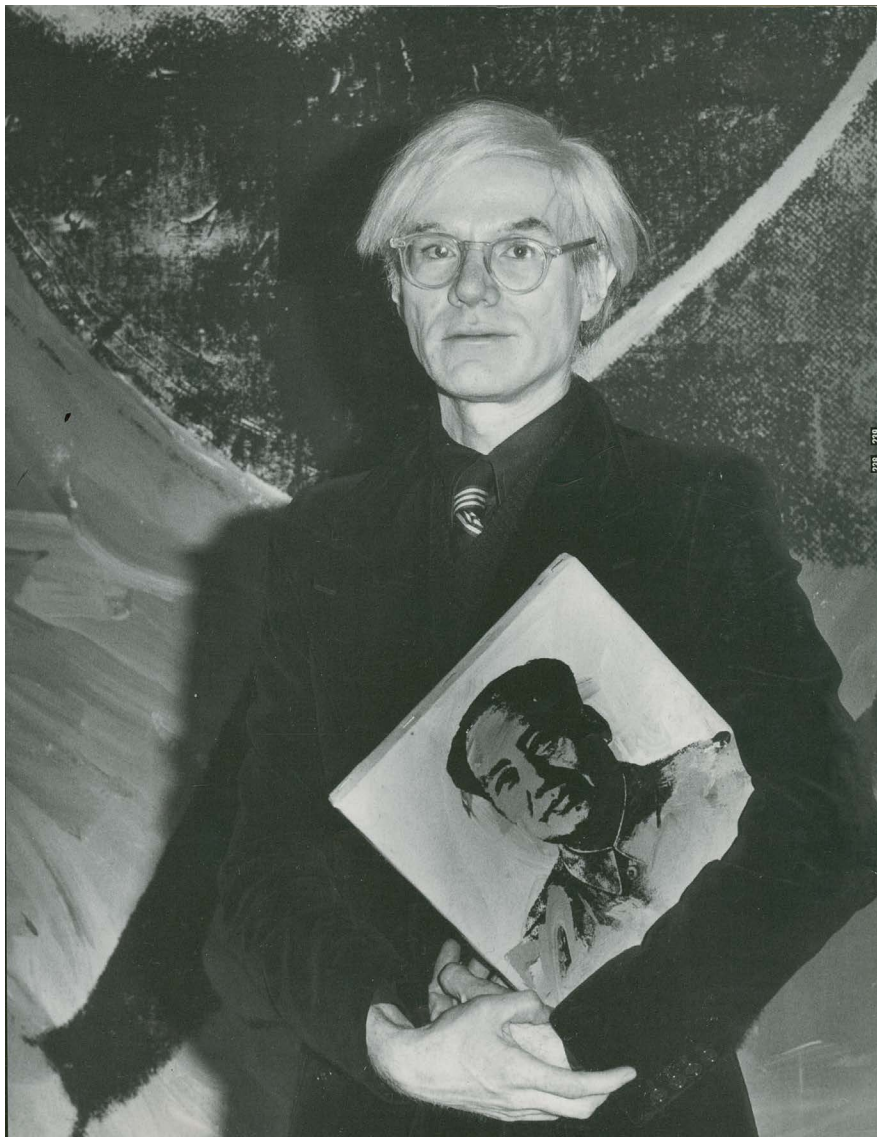
LITERATURE

Neil Printz and Sally King-Nero, Eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculpture 1970-1974, Vol. 03*, New York 2010, cat. no. 2418, p. 239, illustrated in color

“Andy wasn’t apolitical; he was ruthless. Mao was a brilliant choice, and Andy’s timing was perfect. The Mao paintings, when they were exhibited a year later in New York, Zurich, and Paris, were greeted with universal acclaim. They were controversial, commercial, and important, just like the man they portrayed and the man who painted them. And they were all about power: the power of one man over the lives of one billion people.”

Bob Colacello, *Holy Terror: Andy Warhol Up Close*, New York 1990, p. 111





Left
Andreas Mahl, Andy Warhol holding *Mao*
painting, Musée Galliera, Paris, 1974

Opposite left
Christopher Makos, Andy Warhol at the
Great Wall of China, 1982

Opposite right
The front cover of *Life* magazine
featuring Mao Zedong in his study,
Beijing, circa 1972. The cover marks the
visit of United States President Richard
Nixon to the People's Republic of China.
Photo National Archives/The LIFE
Premium Collection/Getty Images

ANDY WARHOL

MAO

Following an eight-year hiatus, Andy Warhol announced his return to painting in 1972 with a series of daring works after the iconic official portrait of Mao Zedong. Proving the artist's finely tuned ability to draw on the sociopolitical had lost none of its power, the Mao paintings evince a retort to American foreign policy: in rapid response to the highly orchestrated media frenzy that was Richard Nixon's visit to China in 1972, Warhol's series of paintings subversively turned communist leader into capitalist commodity. The present work belongs to a group of Mao paintings executed in 1973. Although Warhol had broached the American political arena a decade earlier with his *Electric Chair* and *Race Riots*, both initiated in 1963, it was not until 1971 that he began to contemplate the

contentious international concerns at the forefront of the global political consciousness and headlining the Western media. Signaling an ambitious return to his breakthrough medium, this series is remarkable in its major portrayal of the only political figure ever painted of Warhol's own volition. No other example from the series possesses the chromatic vibrancy, confident painterly flourish and radical injection of narrative of the present work. Allied with this political awakening, these works herald the dawn of a new stylistic impetus: Warhol's application of a markedly expressionistic hand set the precedent for his latter oeuvre.

The idea to paint Mao had taken seed in Warhol's imagination ever since Nixon's televised announcement in July 1971 of a

sanctioned visit to China. Following the end of the Chinese Civil War in 1949, America's refusal to recognize the new communist government drew an iron curtain between China and the United States that lasted over 20 years. In an effort to thaw Sino-American relations and in a tactical move to help resolve the Vietnam War, Nixon—famously hardline in his anti-communist policy—was to be the first President to visit the People's Republic of China. Every part of the historic visit was highly orchestrated and planned; confident in the visual power of television, Nixon ensured that the whole event was choreographed as though it were a TV extravaganza. Resembling a media circus, almost 100 journalists were invited to cover the trip, with the most dramatic events televised live in time for the

morning and evening news bulletins. That Nixon was up for re-election in 1972 was a fact not lost on journalists who commented upon the heavily propagandist nature of the event. Despite such obvious strategic motivations however, Nixon's highly atypical scheme ironically laid the groundwork for reshaping the global balance of power; his radical steps to assuage anti-American sentiment in the East are today considered a landmark of twentieth-century foreign policy.

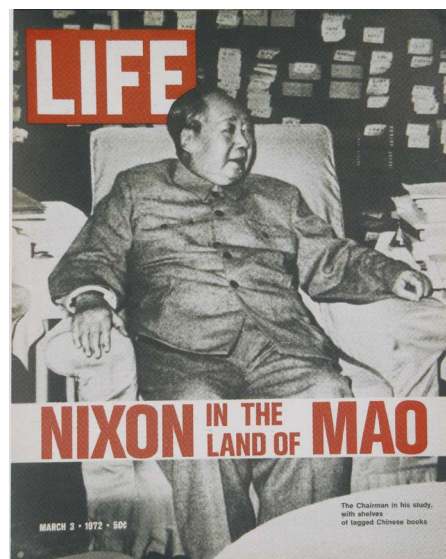
Undoubtedly motivated by the extremity of media coverage, particularly the television coverage, Warhol's controversial validation of Mao the celebrity icon and consumer brand announced his return to painting with the fan-fare Bischofberger had duly hoped for. Moving seamlessly from mining celebrity and popular culture for his source images, Warhol's juxtaposition of the mythic, deified image of the Communist leader within an art form that fetishized consumerist objects is wonderfully subversive. Warhol's source image derives from an official portrait of the authoritarian ruler which followed the canon of official Soviet portraiture of Stalin and Lenin. Unlike the latter, however, Mao's image, which was seen to embody the revolutionary spirit of the masses, stares directly at the beholder and was exhibited prominently above the Tiananmen Square where, in 1949, Mao had announced the founding of the People's Republic of China. Symbolizing perpetual surveillance, the image was ubiquitous in every schoolroom, shop front and public institution across the country and was reproduced on

the first page of *Quotations from Chairman Mao Tse-tung*, more commonly known as Mao's "Little Red Book", which was widely disseminated during and after the Cultural Revolution as a mandatory citizens' code.

The *Mao* series represents Warhol's first critically and commercially successful cycle since the mid-1960s and mark a significant stylistic turning point. As Gregory Battcock noted in his review of his Musée Galliera, Paris show in 1974: "In the new works the combinations of the splashy, expressionist elements with the precise silkscreen images almost tend to cancel one another out or, at least, refute the precision of the screens" (Gregory Battcock, "Andy Warhol: New Predictions for Art", *Arts Magazine*, May 1974, p. 35). Unlike his earlier ineluctably flat silkscreen paintings, *Mao* is much more painterly in style with its loose brushwork of hand-painted acrylic hues. In tune with contemporaneous developments in painting during the early 1970s, namely the exploration of formal concerns in the work of artists such as Brice Marden and Robert Rauschenberg, Warhol's first major body of work since 1964 would subvert the mechanical uniformity of his 1960s production. Far from the deliberate and mask-like, the freely fleshed out fields of color extol a gestural painterliness. As Printz and Nero have identified, these works intriguingly embrace broad strokes and calligraphic flourishes of the brush to echo the coalition of text and image indicative of traditional Chinese scroll-paintings (Neil Printz and Sally King Nero, Eds., *op. cit.*, p. 169). Significantly,

such painterly flourishes, bold chromatic juxtapositions, and expressive treatment would play a decisive part in defining the look of Warhol's portrait production: having developed concurrently, the *Maos* thus not only represent the breakthrough subject for Warhol's 1970s production, they also form the very core of the expansive canon of portraiture that would flourish throughout the 1970s and '80s.

By channeling Mao through mechanistic swiipe of his trademark screen print, and highlighting his features and iconic suit in brightest tones of gesticular paint, Warhol transmutes political significance: no longer does representing a symbolic threat to the American dream, rather Mao has been assimilated and introduced into the vacuous circuit of fashion and cult of celebrity. Resting on a knife's edge, Warhol's ambivalence between complicity and criticism, apathy and consequence is truly definitive in the *Mao* paintings—a controversial standpoint wittily enacted in the photographs that document Warhol's pilgrimage to China and the Forbidden City nine years later in 1982. Herein, the telling choice of subject distinguishing the present work undeniably affirms an ironic subversion: throughout the Cultural Revolution, Mao had all but extinguished popular culture and substituted himself in the place of the stars of stage and screen; here, by lavishing upon Mao the same treatment bestowed on American icons of Pop, Warhol ironically completes the prophecy.



PROPERTY FROM THE PRIVATE COLLECTION OF
MADAME HÉLÈNE ROCHAS, PARIS

ANDY WARHOL

1928 - 1987

Hélène Rochas

acrylic and silkscreen ink on canvas
40 by 40 in. 101.6 by 101.6 cm.
Executed in 1974.

PROVENANCE

Acquired directly from the artist in 1974

EXHIBITED

Paris, Galerie Ileana Sonnabend, *Andy Warhol: Portraits*, February - March 1974

LITERATURE

Neil Printz and Sally King-Nero, Eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculpture 1970-1974, Vol. 03*, New York 2010, cat. no. 2688, p. 430, illustrated in color

\$ 150,000-200,000

"Beauty, elegance, charisma, femme fatale, this unique combination of star and business woman seduced Andy Warhol from the beginning...it is no wonder he insisted for over two years to have her photographed for his works. One can sense the paradox between the public persona, used to the spotlight, and her hesitation before accepting Warhol's proposal. Timid by nature, she might have been scared of what the work would reveal about her, about her most hidden facets."

Sophie Rochas, daughter of Hélène Rochas



Hélène Rochas and Andy Warhol at Maxim's, Paris, 1970





214

CLAES OLDENBURG

b. 1929

Fagend Study

stamped with the artist's initials, title, date
1968, and number 22/24 on the end of the
cigarette

cast aluminum hand painted with enamel
10 by 18½ by 7 in. 25.4 by 47 by 17.8 cm.

Conceived in 1968 and cast in 1976, this work is
number 22 from an edition of 24.

PROVENANCE

PaceWildenstein, New York
Collection of Gabriel Safdie, Israel
Collection of Yoav Harlap, Israel (acquired from
the above)
Christie's, London, *The Yoav Harlap Collection*,
15 October 2006, Lot 101
Acquired from the above sale by the present
owner

EXHIBITED

Helsinki, Galerie Kajforsbom, *Celebrating Leo
Castelli and Pop Art*, March - April 1988, p. 19,
illustrated
Minneapolis, Walker Art Center, *Claes
Oldenburg: In the Studio*, August 1992 -
February 1993, cat. no. 142
Weil am Rhein, Vitra Design Museum, *Pop Art
Design*, October 2012 - February 2013, p. 148,
illustrated in color

LITERATURE

Richard Koshalek, Frederick R. Weisman: *Art
Foundation Collection*, Los Angeles 2007,
p. 164, illustrated

\$ 60,000-80,000



215

ROY LICHTENSTEIN

1923 - 1997

Drawing for Modern Painting Triptych II

signed with the artist's initials and dedicated
with love - Roy
graphite and colored pencil on paper
4¼ by 9⅝ in. 10.8 by 24.4 cm.
Executed in 1967.

PROVENANCE

Private Collection, Los Angeles (gift of
the artist)
Private Collection (acquired from the above
in 2012)
Fine Art Auctions Miami, 3 December 2016,
Lot 12
Acquired from the above sale by the
present owner

\$ 70,000-100,000

216

ANDY WARHOL

1928 - 1987

Ladies and Gentlemen

signed and dated 74 on the overlap
acrylic and silkscreen ink on canvas
14 by 11 in. 35.6 by 27.9 cm.

\$ 120,000-180,000

PROVENANCE

Robert Miller Gallery, New York
Jason McCoy, New York
Collection of Jane Holzer, New York
Andreas Pajor Art Collection AB, Bromma
Acquired from the above by the present owner
in 2005

EXHIBITED

Stockholm, Liljevalchs Konsthall, *Andy Warhol:
The Late Work*, October 2004 - January 2005

LITERATURE

Sally King-Nero and Neil Printz, Eds., *The
Andy Warhol Catalogue Raisonné: Paintings
and Sculpture Late 1974-1976, Vol. 04*, New
York 2014, cat. no. 3010, pp. 159 and 203,
illustrated in color

“Drag queens are living testimony to the way women used to be to be, the way some people still want them to be, and the way some women will actually want to be. Drags are ambulatory archives of ideal movie star womanhood. They perform a documentary service, usually consecrating their lives to keeping the glittering alternative alive and available for (not-too-close) inspection.”

Andy Warhol



217

PROPERTY FROM AN IMPORTANT NEW YORK
COLLECTOR

FERNANDO BOTERO

b. 1932

Madonna and Child (Nuestra Señora del Carmen)

signed and dated 67; signed and dated 67 on
the reverse

oil on canvas

84½ by 70 in. 214.6 by 177.8 cm.

\$ 700,000-900,000

PROVENANCE

Galerie Bucholz, Munich

Private Collection, Germany (acquired from
the above in 1968)

Sotheby's, New York, 16 November 2004,
Lot 17

Private Collection, United States (acquired
from the above sale)

Acquired from the above by the present owner

EXHIBITED

Baden-Baden, Staatliche Kunsthalle; Munich,
Galerie Bucholz; Berlin, Haus am Waldsee;
Düsseldorf, Städtische Kunsthalle; Hamburg,
Kunstverein; Kunsthalle Bielefeld, *Fernando
Botero: Bilder 1962-1969*, March - November
1970, cat. no. 9, illustrated

LITERATURE

Germán Arciniegas, *Fernando Botero*, New
York 1977, cat. no. 55, illustrated

Giorgio Soavi, *Fernando Botero*, Milan 1988,
cat. no. 21, p. 49, illustrated

Carlos Fuentes and Paola Gribaudo, *Botero
Women*, New York 2003, p. 67, illustrated in
color

“Subject matter is always local, but the language can be universal.”

Fernando Botero



FERNANDO BOTERO

MADONNA AND CHILD (NUESTRA SEÑORA DEL CARMEN)

Religion, specifically Roman Catholicism, was the dominant subject matter in Latin American and European painting prior to the 1900s, and continues to offer contemporary artists such as Fernando Botero with an inexhaustible source of inspiration. A mighty and omnipresent institution in Latin America, continually active and influential in politics, society, and culture for over four centuries, the church played a fundamental part in Botero's upbringing in Medellín, the intensely devout Colombian city of his birth.

"There were no museums in Colombia when I was young. The only paintings I saw were those of Colombian Baroque artists in churches, when Colombian children go to church they see all these Madonnas, so clean and perfect. In South America, china-like perfection is very much a part of an ideal of beauty...So, in contrast to Europe or North America, you connect the notions of art and beauty at a very early stage. I grew up with the idea that art is beauty. All my life I've been trying to produce art that's beautiful, to discover all the elements that make up visual perfection." (Carlos Fuentes, *Botero Women*, New York 2003, p. 42)

Botero's painting is inextricably linked to a Colombian and Latin American identity. Depicted with humor and gentle irony, his

religious subjects conjure up a magical world where identifiable saints and sinners play out their preordained roles in familiar narratives. The pictorial exploration of this genre—and at times satirical interpretation of its subjects—is one Botero's most significant achievements. Painted at the height of his mature production, *Madonna and Child (Nuestra Señora del Carmen)* portrays an approachable monumentality, a voluminous presence founded in the principles of depth and optical illusion. From Giotto, Piero della Francesca, and the entire Renaissance, to Rubens, Goya, and Ingres, right up until the twentieth century, volume has remained a formal concern in Western painting. No other quality has had a more consequential impact in the work of Fernando Botero.

Sculptural immediacy, another hallmark of Botero's religious paintings, is superbly achieved in this *Madonna and Child (Nuestra Señora del Carmen)* of 1967. With a rare combination of humor and awe, Botero renders our Lady of Carmen as a motherly figure, attentively caring and protective of her son while instantly overpowering an endearing snake, the embodiment of evil. More than a work of art, our Lady of Carmen inspires a religious experience connecting our humanity through the presence of a colossal and omnipresent spiritual being.



José de Ibarra, *The Woman of the Apocalypse*, circa 1750, oil on canvas, Pinacoteca, Church of San Felipe Neri, Mexico City



PROPERTY FROM AN IMPORTANT LATIN AMERICAN
COLLECTION

JESÚS RAFAEL SOTO

1923 - 2005

AMB. N.Y. K

signed, titled and dated 1984 on the reverse
acrylic on metal and wood construction
62½ by 62¾ by 6 in. 159 by 159.4 by 15.2 cm.

\$ 400,000-500,000

PROVENANCE

Charles Cowles Gallery, New York
Sotheby's, New York, 19 November 1990,
Lot 85
Acquired from the above sale by the present
owner

EXHIBITED

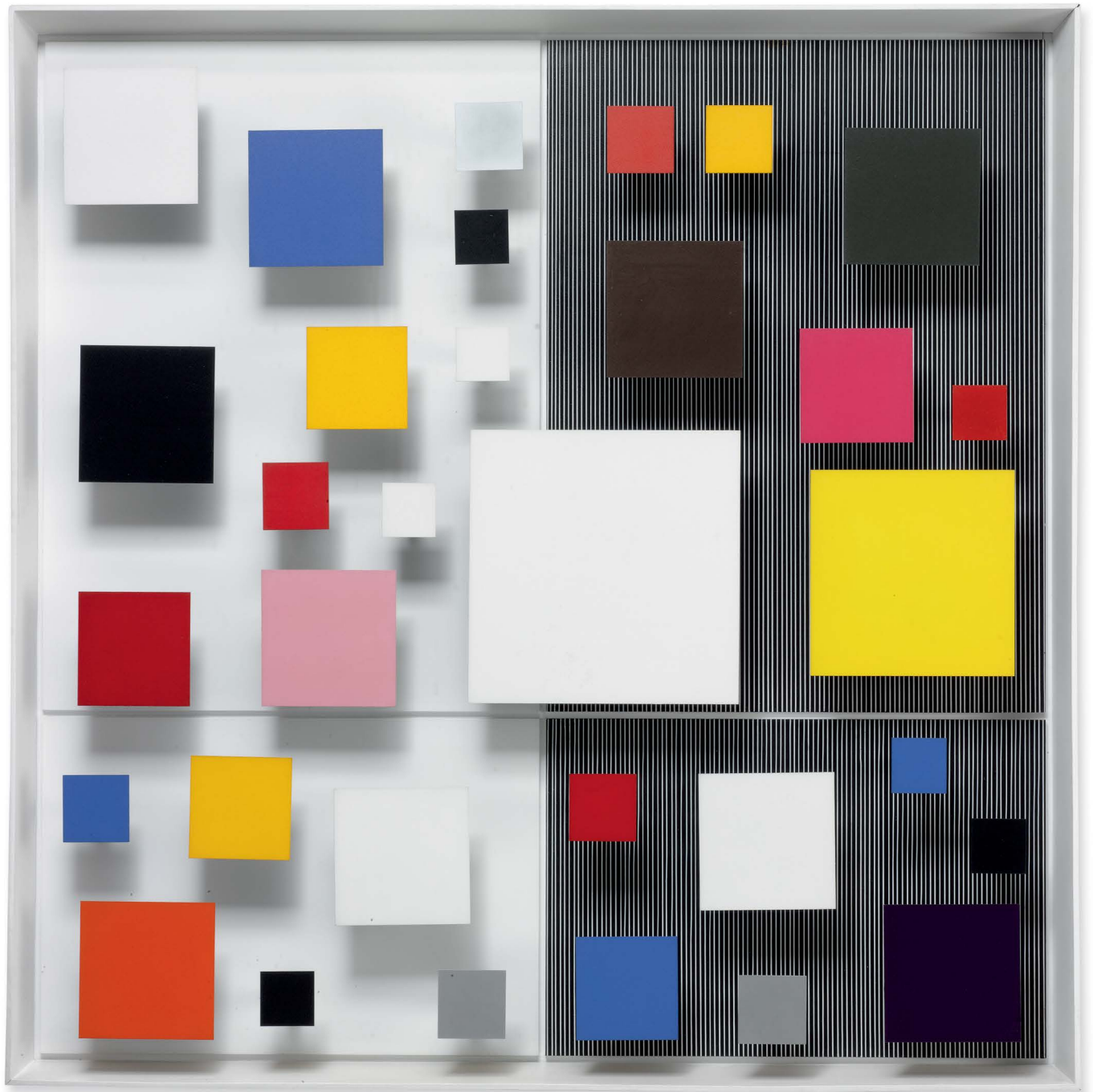
New York, Charles Cowles Gallery, *Soto*, May
1984, illustrated in color on the cover
Paris, Galerie Nationale du Jeu de Paume,
Jesús Rafael Soto, January - March 1997, n.p.,
illustrated in color

Soto's first exposure to modern painting came in the form of reproductions of Cézanne landscapes passed furtively between students at the Academia. Cézanne's profoundly innovative use of light was influential in his early thinking, but the pivotal moment that set him to embark upon building a new kinetic plastic language was a friend's verbal description of Kazimir Malevich's *Suprematist Composition: White on White*. The concept of this work "was a true revelation. From that moment on, that work became a source of inspiration: it was the most perfect, purest way to capture light on a canvas...When I saw it for the first time, almost ten years later the work didn't give me anything more than what I had imagined in Maracaibo. I managed to understand its importance and assimilate its content without having to see it" (Jesús Rafael Soto, *Jesús Soto in Conversation with Ariel Jiménez*, New York 2011, p. 33).

Propelled by this breakthrough, upon his arrival in Paris in 1950 Soto dedicated himself to understanding the history of art in the first half of the twentieth century in order to address unresolved questions in visual expression. Obsessed by Mondrian, he identified an opportunity to further his advancements: in order for a work of art to hold greater expressive potential within Mondrian's elemental, Platonic geometric vocabulary, it was necessary to break beyond two dimensions into relief. In particular, the poetic resonances of square (the fundamental component of *AMB. N.Y. K*) were fundamental throughout his lengthy career. "The square represented—and still represents for me—the most genuinely human form, in the sense that it is a pure creation of man. The square, and geometrical figures in general, are purely the invention of the human spirit, distinctly intellectual creations" (*ibid.*, p. 45).

Through the 1950s-1970s, Soto severely restricted his color palette and materials in order to explore the optical power of vibrating patterns to create the effect of a complete dematerialization of space. However, he was compelled in later years to return to the question of color through the *Ambivalencias*, a series of large works that interrogate perceptions of space and color through stable geometric elements. Soto "was interested in the possibilities of color combinations and vibrations, independent of or opposed to the traditional concepts of chromatic harmony. My purpose was not and has never been to find a beautiful harmony of colors, but to put them to work, to combine and blend them randomly, as if color were part of a magma in which man finds or creates the harmonies that interest him" (*ibid.*, p. 92).

AMB. N.Y. K is a masterful example from this series. Soto's floating squares vibrate furiously on one side of the composition and hover softly, tensely on the other. He achieves in resplendent color an environment in which light, color, and space itself become dematerialized and unstable. Remarking on the project of the *Ambivalencias*, Soto explained: "The *Ambivalencias* are the solution I found to a number of issues that were more or less implicit in the work of the great Western artists from the end of the nineteenth century forward, but that had not been developed. As a result of the Fauves, of individuals like Matisse, Léger, Delaunay, the Russian constructivists, and in general those who tried to use color independently of form and extra-pictorial content, the power and ambiguity of color became manifest, and we witness its capacity to generate the illusion of a space that is optically variable" (*ibid.*, p. 95).



YAYOI KUSAMA

b. 1929

Flower No. Q

signed and dated 1953; titled on the reverse

gouache, ink and acrylic on paper

10½ by 15 in. 26.7 by 38 cm.

This work is confirmed by Yayoi Kusama Inc.
and a registration card will be issued after the
auction.

\$ 300,000-400,000

PROVENANCE

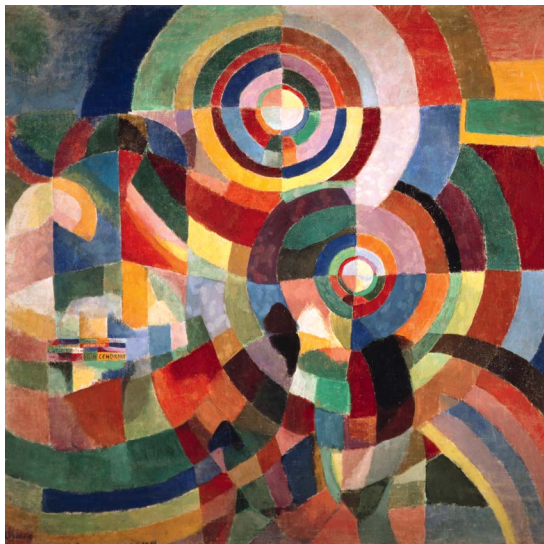
Collection of Richard Castellane, New York

(acquired directly from the artist)

Acquired from the above by the present owner
in November 2010

EXHIBITED

Birmingham Museum of Art, *Yayoi Kusama:
Early Drawings from the Collection of Richard
Castellane*, December 2000 - January 2001,
cat. no. 3, p. 19, illustrated in color



Sonia Delaunay-Terk, *Electric Prisms*, 1914
Musée National d'Art Moderne, Paris
Image © Scala / Art Resource, NY

“If you try to find a fixed, symbolic meaning *behind* Kusama’s work, an un-trauma that will explain everything, you will get lost in the field of sunflowers. The meaning of Kusama’s work is not unified and deep but centerless and diffuse like the patterns that obsess her: dots, grids, nets—ornament on ornament. Kusama’s art is, if anything, an art of surfaces. Yet it is not superficial. Full of detours and returns, her work revolves around the seduction of the surfaces, multiple layers of veilings and patterns that have their reference point in infinity. In her work, infinity is a cosmic space, a spiritual idea and a psychological abyss, and the attraction to this great *nothing* is both pleasurable and full of anxiety.”

Marie Laurberg, “Deep Surfaces,” in Exh. Cat., Humlebaek, Louisiana Museum of Modern Art, *Yayoi Kusama: In Infinity*, 2015, p. 8



220

PROPERTY FROM THE MARY AND JEFF SIMPSON
COLLECTION

LEE KRASNER

1908 - 1984

Untitled

signed and dated 1938

oil on paper

19 by 24¾ in. 48.3 by 62.9 cm.

PROVENANCE

Pollock Krasner Foundation, New York

Robert Miller Gallery, New York

Acquired from the above by the present owner
in 2016

LITERATURE

Ellen Landau, *Lee Krasner: A Catalogue*

Raisonné, New York 1995, cat. no. CR 40, p. 40,

illustrated in color

\$ 40,000-60,000





221

PROPERTY FROM A PRIVATE NEW YORK
COLLECTION

MARY BAUERMEISTER

b. 1934

Historic Adoption

acrylic, graphite, ink, lenses and wood in
painted wood box construction with glass
20¾ by 20¾ by 6¾ in.
52.7 by 52.7 by 17.1 cm.
Executed in 1969.

PROVENANCE

Staempfli Gallery, New York
Private Collection, New York
Sotheby Parke Bernet, New York, 24 March
1977, Lot 112
Acquired from the above sale by the present
owner

\$ 30,000-50,000



222

LOUISE BOURGEOIS

1911 - 2010

Untitled

signed

ink on paper

19½ by 12¾ in. 49.5 by 32.4 cm.

Executed in 1949.

PROVENANCE

Galerie Lelong, Zurich

Robert Miller Gallery, New York

Marlborough Gallery, New York

Cheim & Read, New York

Grant Selwyn Fine Art, Inc., Beverly Hills

Acquired from the above by the present owner

EXHIBITED

New York, Robert Miller Gallery, *Louise*

Bourgeois: Drawings 1939-1987, January 1988, p. 97, illustrated

Cologne, Museum Ludwig, *Bilderstreit*, April - July 1989

Paris, Musée National d'art Moderne, Centre Georges Pompidou; Helsinki City Art Museum, *Louise Bourgeois: Pensées-plumes*, February - July 1995, cat. no. 43, p. 63 (Paris), cat. no. 44, p. 97 (Helsinki), illustrated

New York, Marlborough Gallery; Madrid, Marlborough Gallery, *On Paper*, February - May 1996

\$ 40,000-60,000

223

LOUISE NEVELSON

1899 - 1988

Untitled

wood painted black

80 by 86¼ by 11½ in. 203.2 by 219.1 by 29.2 cm.

Executed in 1976-1978.

PROVENANCE

Estate of the artist

The Pace Gallery, New York

Acquired from the above by the present owner

LITERATURE

Exh. Cat., New York, The Pace Gallery, *Louise Nevelson: Black & White*, 2018, p. 27, illustrated in color

\$ 100,000-150,000



224

LOLÓ SOLDEVILLA

1901 - 1971

Untitled (from the series Cartas Celestes)

signed on the reverse

mixed media on canvas

38 by 76 in. 96.5 by 193 cm.

Painted circa 1957.

This work is accompanied by a certificate of authenticity signed by Martha Flora Carranza Barba and dated 14 de febrero, 2019.

PROVENANCE

Estate of the artist

Private Collection, Havana (acquired from the above)

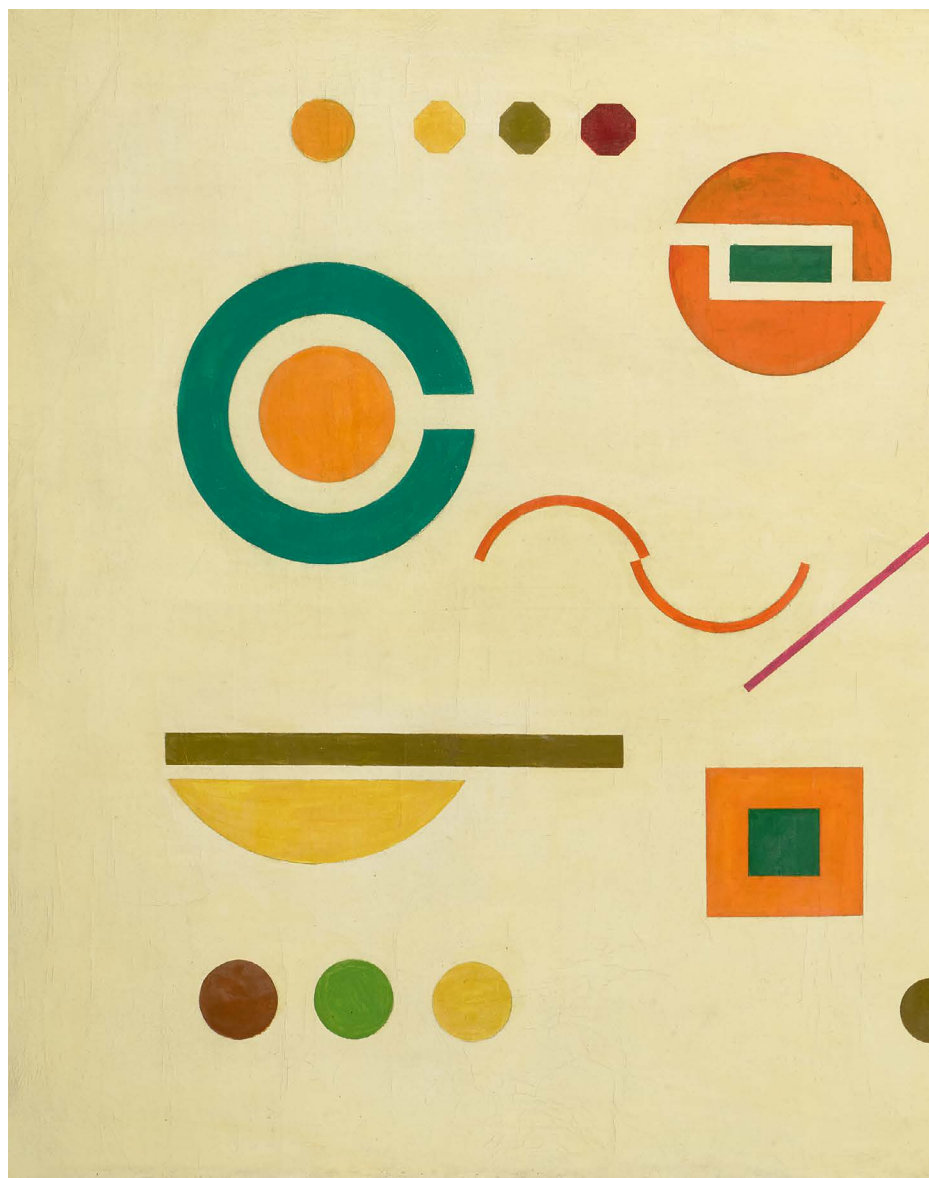
Acquired from the above by the present owner

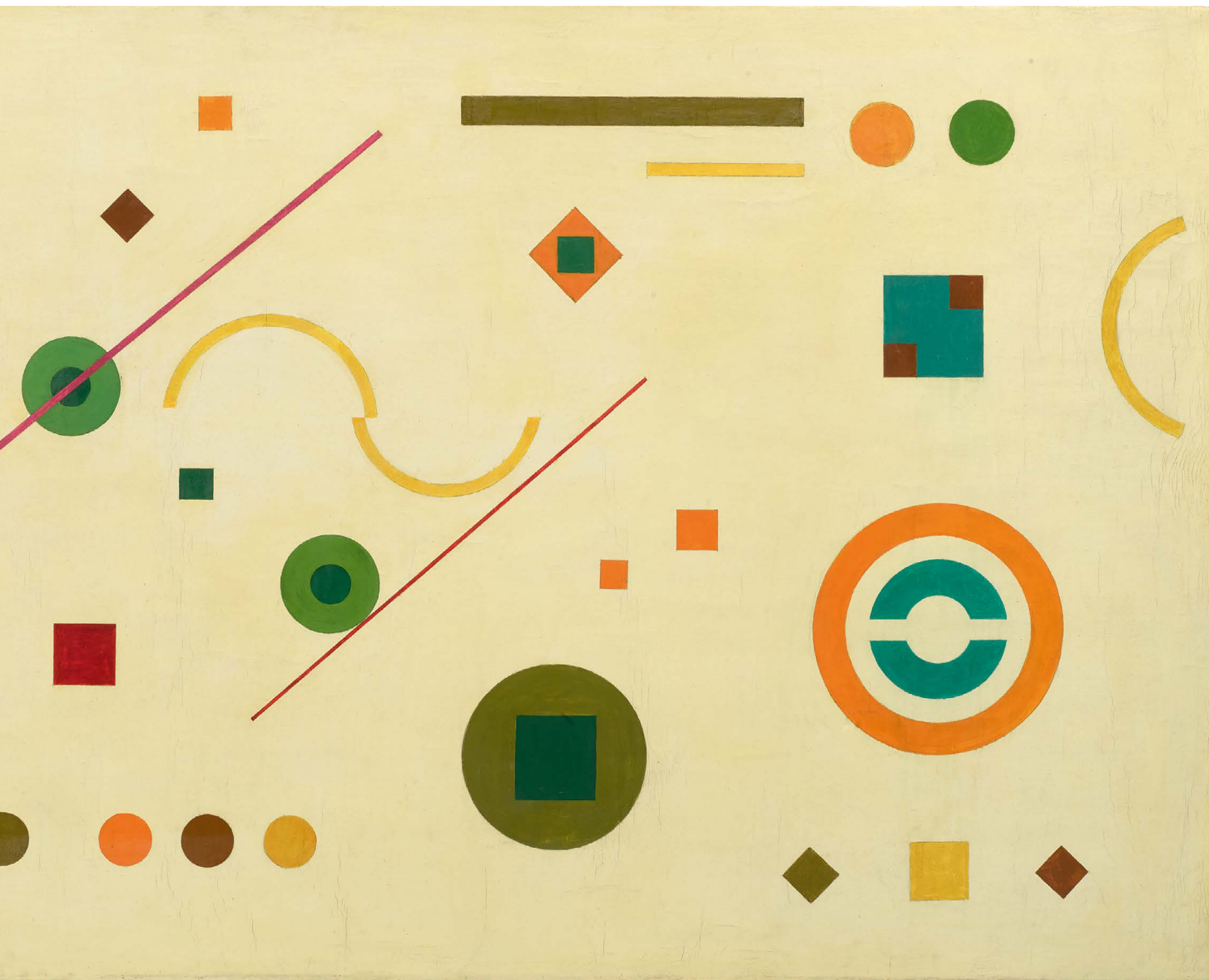
LITERATURE

Beatriz Gago, et al., *Más que 10 pintores concretos*, Madrid 2019, n.p., illustrated in color

Ernesto Menéndez-Conde, *Trazos en los márgenes: arte abstracto e ideologías estéticas en Cuba*, New York 2019, illustrated in color on the cover

\$ 100,000-150,000





SARAH GRILO

1919 - 2007

Sin título

signed

oil on canvas

51¼ by 63¾ in. 130 by 162 cm.

Executed in 1978.

PROVENANCE

Acquired directly from the artist by the
present owner *circa* 2007

\$ 50,000-70,000

In the 1959 issue of *Art in America* magazine Stanton Loomis Catlin, one of the pre-eminent scholars and curators of Latin American art in the United States at the time, proclaimed "the decade that preceded the outbreak of World War II may be looked back upon as the time of the second discovery of America. For this was the period when a largely cartographical image of an 8,530,000-square-mile land area began to assume a social and cultural reality [that had] changed so substantially, an assessment of [its artistic] achievements is required" (Stanton L. Catlin, "New Vistas in Latin American Art," *Art and America Magazine*, No 3., New York 1959, p. 24). Catlin goes on to highlight the innovative paintings of Argentine artist Sarah Grilo, who for him represented the emergence of a new, larger world view of art: Her paintings "effectively communicate a sensibility of true poetic value, giving non-objective principles a new, personal dimension.[.] Disassociated from official or otherwise predetermined, conceptions of artistic truth and cultural destiny [her paintings are] evidence of an increasingly successful search for a reality based on direct experience" (*ibid.*, p. 28).

Born in Buenos Aires in 1919, Sarah Grilo moved to Madrid in the 1940s, where she studied under the the Catalan painter Vicente Puig. While her time in Spain was vital in refining her formal technical approach, Grilo's return to Buenos Aires in 1952 marked a definitive point of departure for the evolution of her visual language. In a foreshadowing 1954 interview, Grilo responded to the question of what to her was most fundamental to painting, stating "painting must be a manifestation of its current time, it holds the greatest potential of expressive power [and, more importantly,] it was the responsibility of each new generation of artists to disrupt" what was created by their predecessors. Grilo effectively abandoned traditional, figurative academic norms to create a unique dialect of Abstraction.

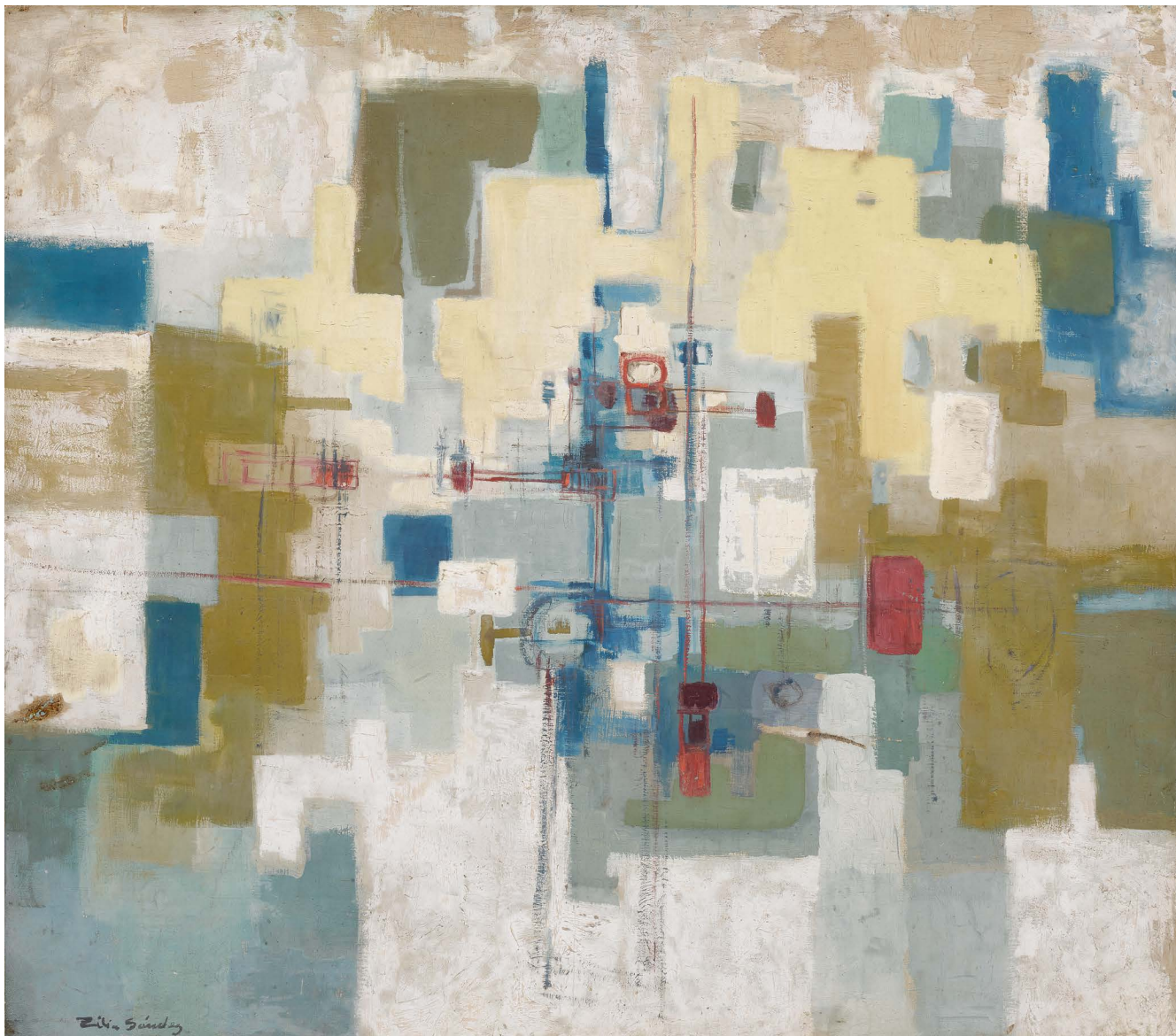
Grilo immediately relocated to New York City upon receiving a Guggenheim Fellowship in 1961, finding Abstraction Expressionism as the prevailing darling of the New York art world. However, she would set her paintings apart from fellow contemporaries Jackson Pollock, Helen Frankenthaler, and Lee Krasner. Drawing upon the intense and vibrant energy of New York City's streets, Grilo appropriated the loose sensibility of the dense and wild graffiti found across

building facades and subway cars along with the refined qualities of graphic typographic print letters on street posters. The group of paintings that emerged from Grilo's urban surroundings "anticipated" the later generations of New York street artists such as Jean-Michel Basquiat.

Painted in 1978, *Sin título* is exemplary of Sarah Grilo's fully mature style and stands as a manifestation of her rigorous technique and energetic pictorial lexicon. Her new pictorial language abandoned the "pure" and conventional abstract expressionist cannon of spontaneous "action painting", and instead offers a refined and highly personal system of pictograms and symbols (The Estate of Sarah Grilo, *Biography*, 2019, n.p.). Here, Grilo superimposes seemingly wild lines against seemingly sporadically placed type-print font made harmonious by dominant, monochrome color tone (blue in this instance).

Sarah Grilo's works have been exhibited widely across the United States, Europe and South America including the Solomon R. Guggenheim Museum, New York; The Nelson Rockefeller Collection, New York, The Blanton Museum of Art, Austin; the Museum of Modern Art, New York, and the Museo Nacional Centro de Arte Reina Sofía, Madrid, among others.





226

ZILIA SÁNCHEZ

b. 1926

Untitled

signed and dated 1960

oil on wood

29 by 32½ in. 73.7 by 82.9 cm.

PROVENANCE

Collection of Ramiro Sánchez, Havana

(acquired directly from the artist)

Acquired from the above by the present owner

\$ 30,000-40,000



227

PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

**MARÍA LUISA
PACHECO**

1919 - 1982

Arcana

signed, titled and dated 1970 on the reverse
oil, wood and gravel on canvas
38 by 38½ in. 96.5 by 97.8 cm.

PROVENANCE

Collection of Walter and Jeanne Cooley
Thayer, New York
Thence by descent to the present owner

\$ 15,000-20,000

228

LUCIO FONTANA

1899 - 1968

Concetto spaziale

incised with the artist's signature on the underside

painted and enameled terracotta

6 $\frac{7}{8}$ by 6 $\frac{3}{4}$ by 9 $\frac{1}{8}$ in. 17.5 by 17 by 23.2 cm.

Executed in 1959-1960.

This work is registered in the Fondazione Lucio Fontana, Milan, under *no. 1253/43* and is accompanied by a photo-certificate issued by the Fondazione Lucio Fontana, Milan.

PROVENANCE

Galleria Zonca, Milan

Private Collector, Milan (acquired from the above *circa* 2000)

Acquired from the above by the present owner in 2002

EXHIBITED

Verona, Studio la Città, *Lucio Fontana - Le ceramiche*, November 2002 - January 2003

Verona, Studio la Città, *Ad Lucem. Arte contemporanea per Arvo Pärt*, October - November 2011, cat. no. 8, illustrated in color
Verona, Studio la Città; Milan, Galleria Tonelli, *The Fontana I Love*, April - July 2015, p. 98, illustrated in color

Milano, Pinacoteca di Brera, *Ai confini del quadro. Brera anni sessanta-settanta*, July -

September 2015, p. 88, illustrated in color

New York, Leonard Hutton Galleries, *Lucio Fontana: Ceramics and Artworks, 1937-1965*, February - March 2017

\$ 100,000-150,000



229

JAN SCHOONHOVEN

1914 - 1994

R71-29

signed twice, titled and dated 1971 twice on the reverse

acrylic on papier-mâché relief on board

17 by 17 in. 43.2 by 43.2 cm.

PROVENANCE

Gallery Riekje Zwart, Amsterdam

Private Collection, Switzerland

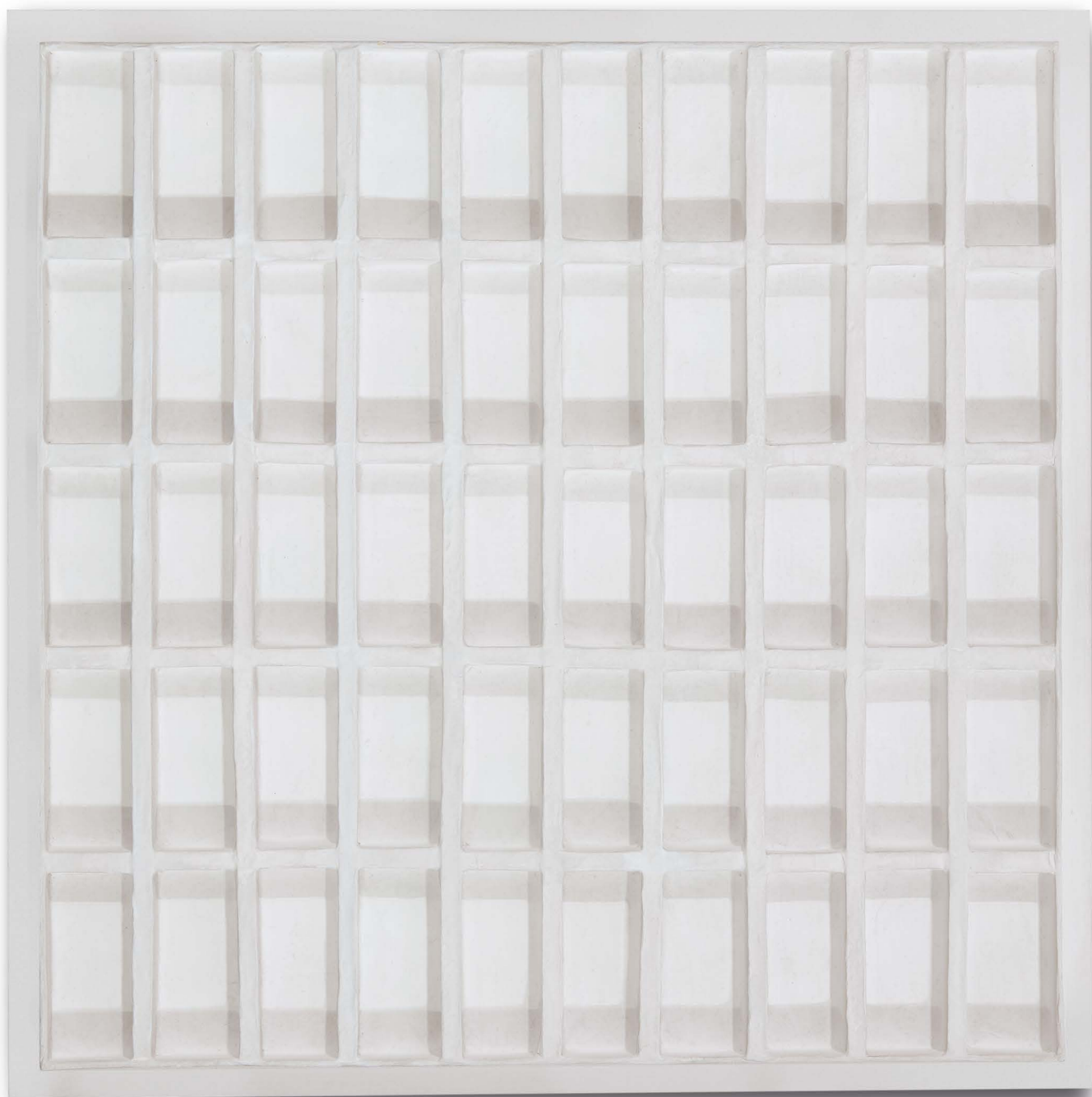
Borzo Gallery, Amsterdam

Acquired from the above by the present owner in 2014

\$ 100,000-150,000

“The geometric aspect of Zero is created by the element of repetition, the placement in rows...This order emerges from the need to avoid preference. The absence of preference for particular places and points in the work of art is essential to Zero and necessary to provide an isolated reality. The geometric side of Zero is consequently geared to extreme simplicity, an organization of very simple forms, a reality derived from that which actually exists.”

Jan Schoonhoven





230

FRANCISCO SALAZAR

b. 1937

- i. Glissement de deux éléments 548
 - ii. Glissement d'un élément 543
- [Two Works]

each signed, titled and dated 1979 on the reverse
acrylic on corrugated cardboard mounted on
board

Each: 59 by 59 in. 150 by 150 cm.

\$ 80,000-120,000

PROVENANCE

Galería Oscar Ascanio, Caracas
Collection of Boris and Martha Lubowski,
New York (acquired from the above)
Private Collection, Miami
(acquired from the above)



“In Venezuela, we have some artists whose creations in the Kinetic field have overcome the silence, such as, for example: the aluminum materials of Alejandro Otero, the penetrable nylons of Jesús Soto, the chromed rods of Carlos Cruz-Diez and the ribbed cardboard of Francisco Salazar. Four kinetics that with their aesthetic fabulation have given artistic vitality to utilitarian products resulting from the most modern techniques. The world of art will have to remember their names. “

Alfredo Boulton, *Soto*, Caracas, January 1976, n.p.

231

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION, BARCELONA, SPAIN

CARLOS CRUZ-DIEZ

b. 1923

Physichromie No. 824

signed, titled and dated 1975 on the reverse
acrylic and plastic elements on aluminum
39¾ by 40 in. 101 by 101.6 cm.

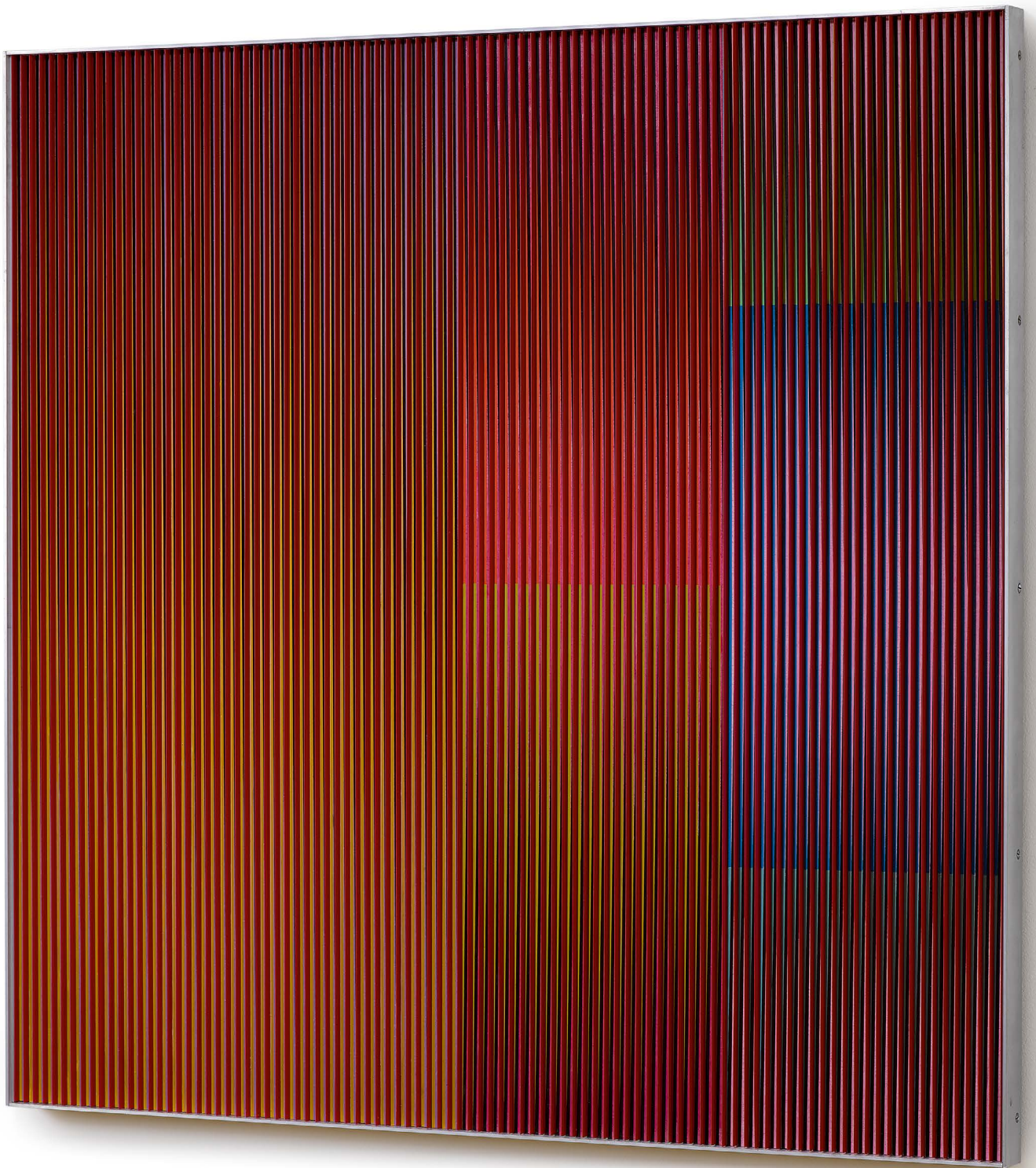
PROVENANCE

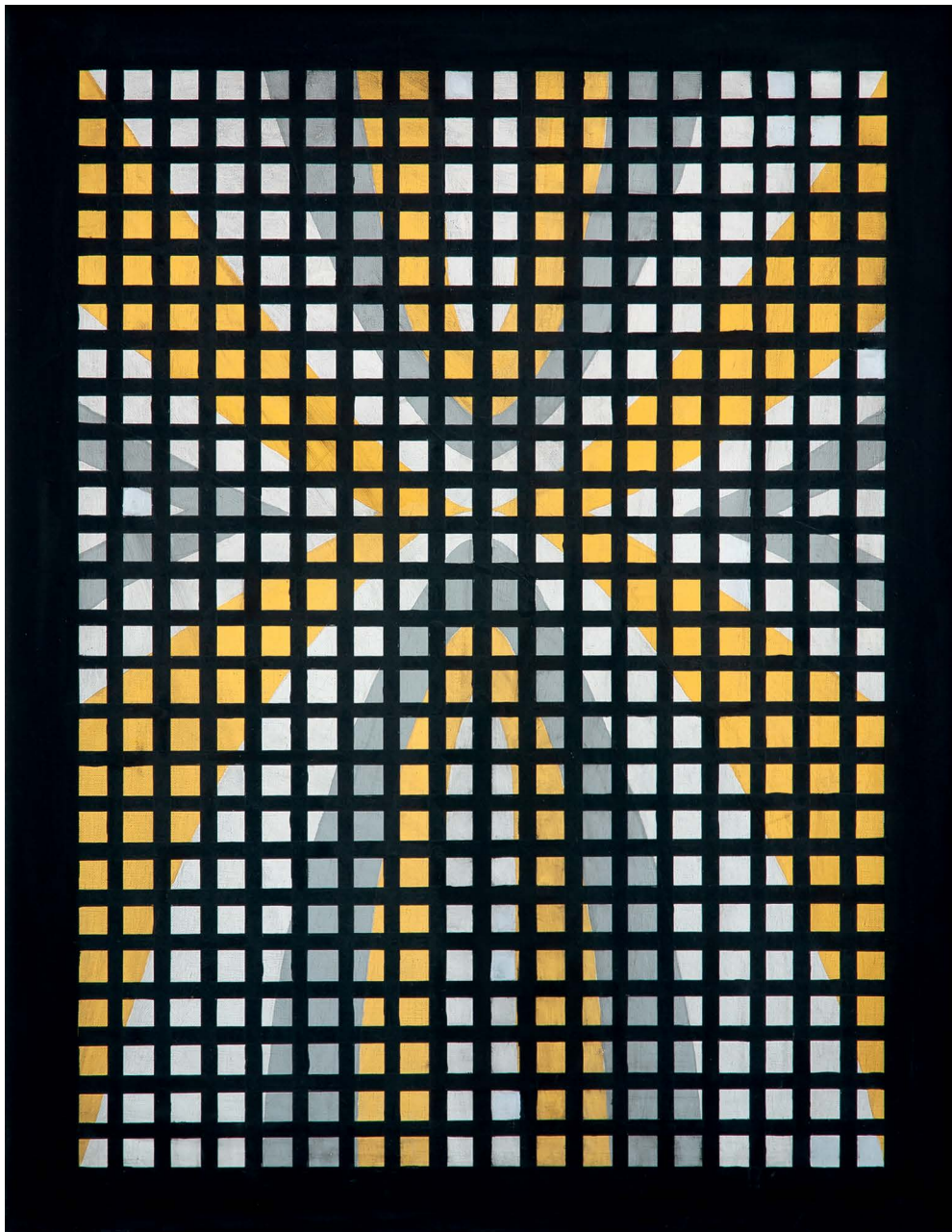
Private Collection, Spain
(acquired directly from the artist)
Thence by descent to the present owner

\$ 200,000-250,000

"I wanted to find a way to use color so that it was not a painted testimony but a reality that expressed its own condition - that is, the reality of light. Living things surround us, and I wanted painting to replicate that vital experience through color...I found a very untraditional support in the Physichromie, which is something entirely different: an optically unstable nonpictorial plane that disrupts the visual experience, creates genuine alterations, and modifies the behavior of the painted surface."

Carlos Cruz-Diez





232

GENARO MORENO

1921 - 1991

Sin título

signed and dated 1953 on the reverse

Plaka on canvas

31¾ by 25⅝ in. 80.7 by 65 cm.

PROVENANCE

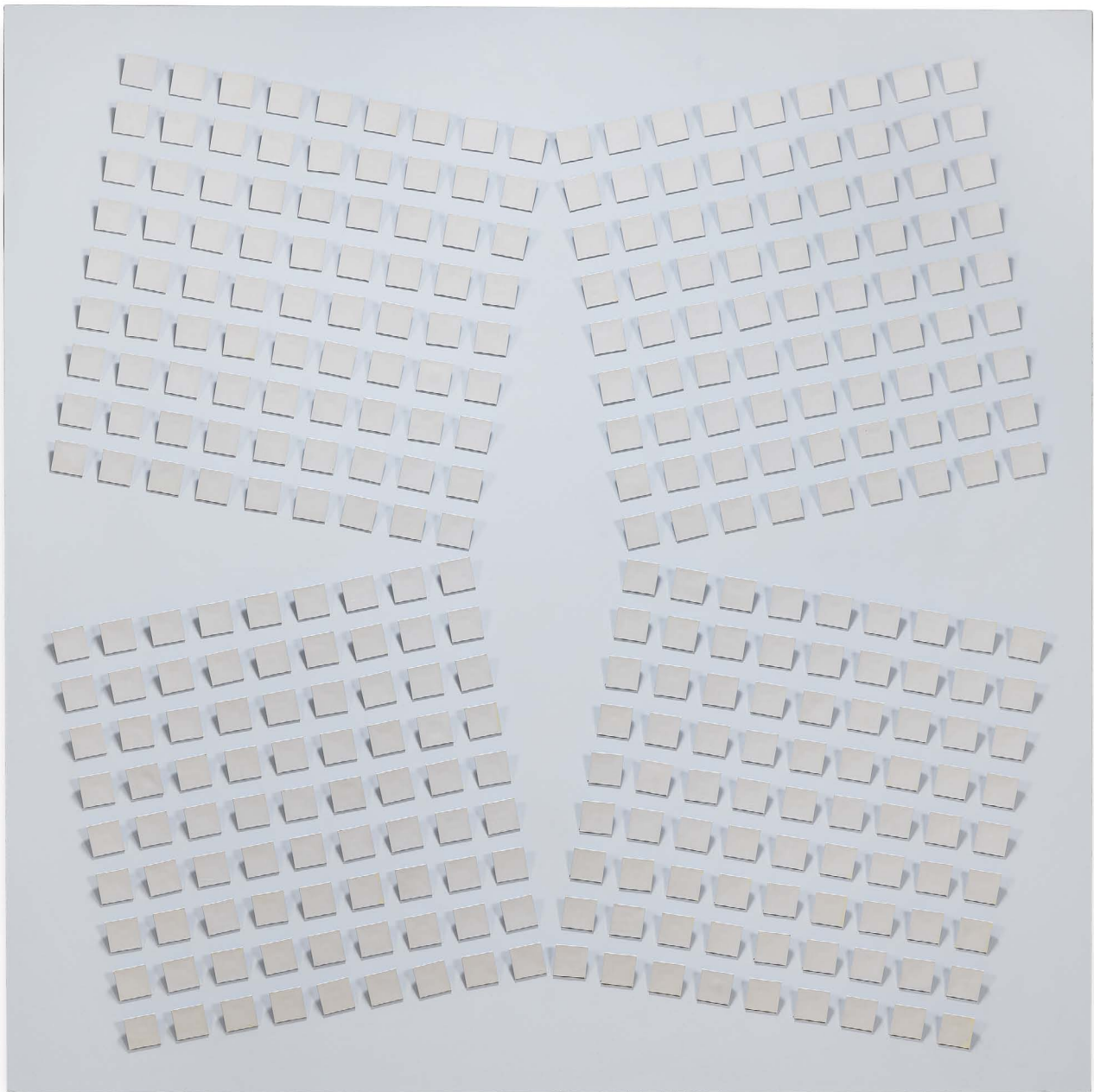
Private Collection, Caracas

(acquired directly from the artist)

Private Collection, Miami

(acquired from the above)

\$ 30,000-40,000



233

LUIS TOMASELLO

1915 - 2014

**Atmosphère chromoplastique
no. 347**

signed, titled and dated 1974 on the reverse
acrylic on wood construction
39⅞ by 39⅞ by 2½ in. 100 by 100 by 7 cm.

PROVENANCE

Sicardi Gallery, Houston
Acquired from the above by the present owner

EXHIBITED

Houston, Sicardi Gallery, *Luis Tomasello*, May -
June 2007, illustrated in color

\$ 50,000-70,000

PROPERTY FROM AN IMPORTANT EUROPEAN
COLLECTION

RICHARD SERRA

b. 1938

Untitled (Sight Point)

oilstick on paper

100½ by 23⅞ in. 255.3 by 60.1 cm.

Executed in 1975.

\$ 150,000-200,000

PROVENANCE

Galerie Ricke, Cologne

Private Collection, Kassel

Collection of Peder Bonnier, New York

Van de Weghe Fine Art, New York

Acquired from the above by the present owner
in February 2002

LITERATURE

Hans Janssen and Jacqueline Rapmund, Eds.,

Richard Serra: Drawings/Zeichnungen 1969-90: Catalogue Raisonné, Bern 1990, cat. no.

90, p. 217, illustrated

EXHIBITED

Kassel, *Documenta 6*, June - October 1977,

p. 258

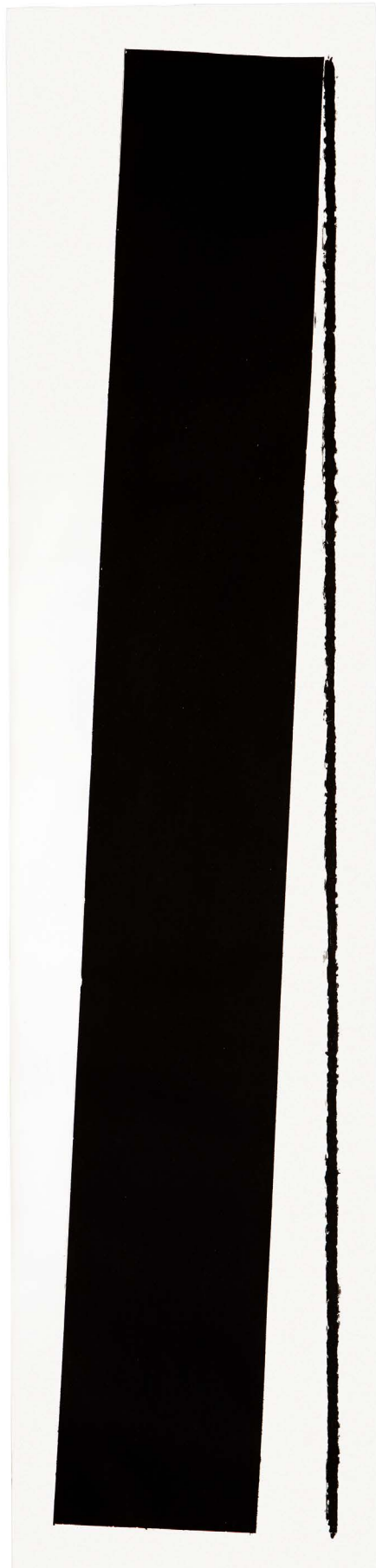


Richard Serra, *Sight Point*, 1972-75

Stedelijk Museum, Amsterdam, The Netherlands. Reinstallation in 2012

made possible by Irene and Rijkman Groenink

Art © 2019 Richard Serra / Artists Rights Society (ARS), NY



235

BRICE MARDEN

b. 1938

Untitled (#5)

signed, partially titled and dated 73-4

ink on paper

13⁷/₈ by 16⁷/₈ in. 35.2 by 42.9 cm.

PROVENANCE

Private Collection, New York (acquired directly
from the artist)

The Pace Gallery, New York

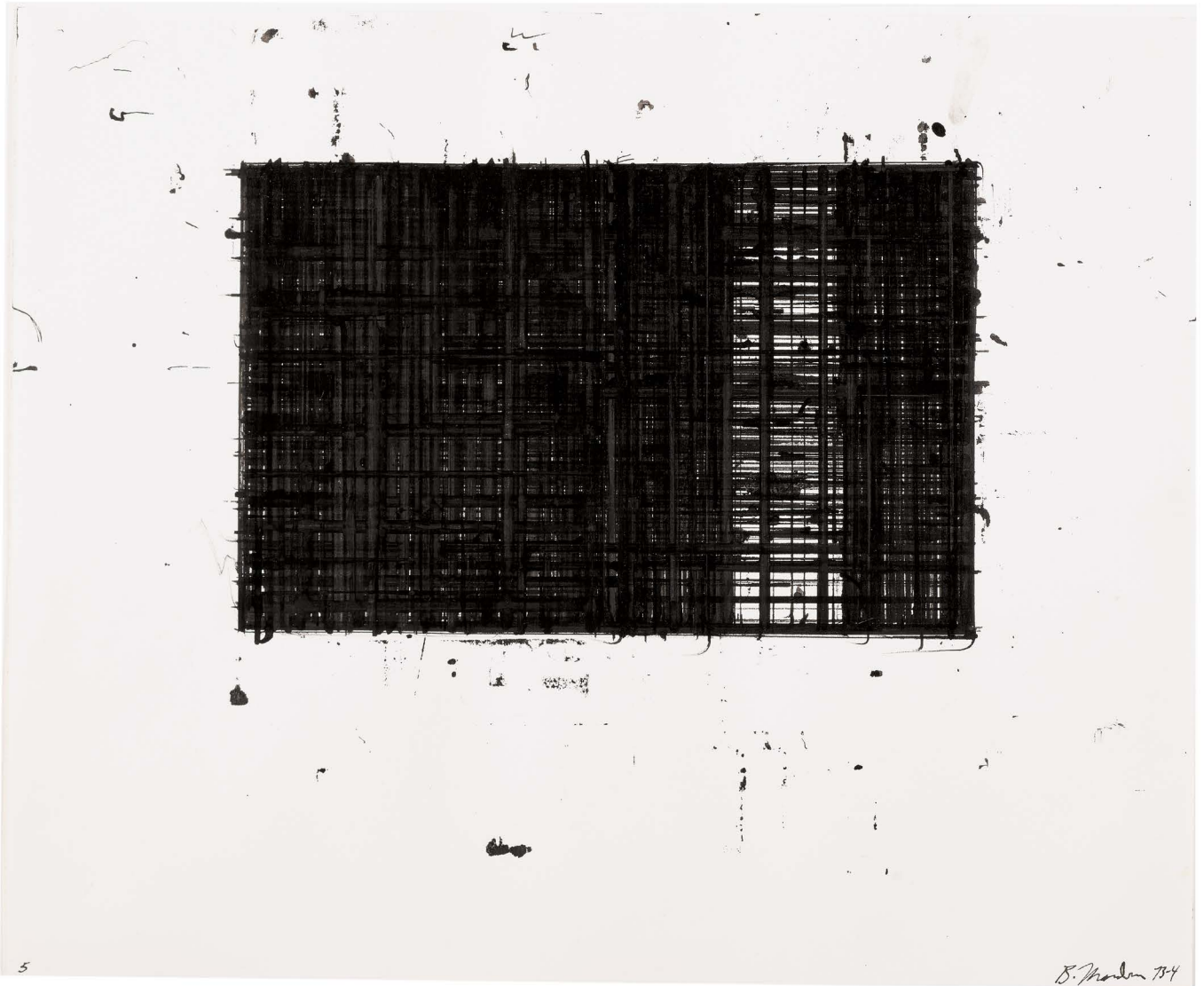
Acquired from the above by the present owner

EXHIBITED

New York, Bykert Gallery, *Etchings and
Drawings, Brice Marden; Paintings, David
Novros*, February - March 1974

New York, The Pace Gallery, *On the Square
Part II*, October 2015

\$ 100,000-150,000



236

SOL LEWITT

1928 - 2007

Lines in Color

signed and dated 04

gouache on paper

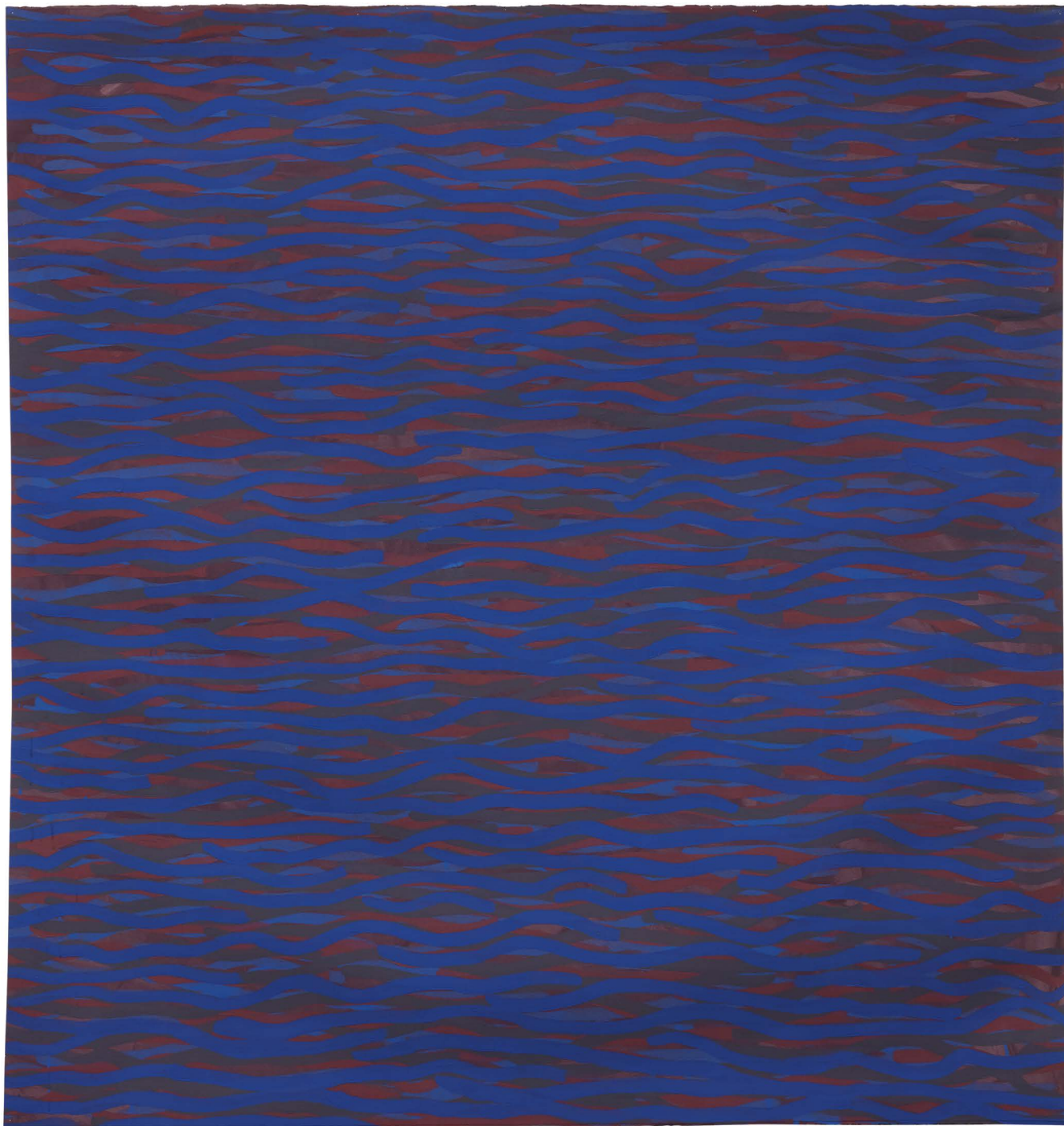
60³/₈ by 56⁷/₈ in. 153.4 by 144.5 cm.

PROVENANCE

Lisson Gallery, London

Acquired from the above by the present owner
in 2005

\$ 150,000-200,000





237

ROMAN OPALKA

1931 - 2011

Detail 1 - Infinity 3688930-
3692310 #20

ink on paper

13 by 9½ in. 33 by 24.1 cm.

Executed in 1965.

PROVENANCE

Grant Selwyn Fine Art, Inc., Beverly Hills

Acquired from the above by the present owner

\$ 50,000-70,000



238

TONY SMITH

1912 - 1980

Spitball

enamel paint on welded steel

11½ by 14 by 14 in. 29.2 by 35.6 by 35.6 cm

Executed in 1970, this work is unique.

PROVENANCE

Collection of Leo Franco

Private Collection, Colorado

Private Collection, San Diego

Sotheby's, New York, 14 November 2012,
Lot 256

Private Collection, Philadelphia (acquired from
the above sale)

Acquired from the above by the present owner

\$ 60,000-80,000

239

MARIO CARREÑO

1913 - 1999

Equinoccio

signed and dated 56
oil on board
30 by 21 in. 76.2 by 53.3 cm.

\$ 100,000-150,000

PROVENANCE

Private Collection
Sotheby's, New York, 28 November 1984,
Lot 169
Private Collection, Mexico City
(acquired from the above sale)
Sotheby's, New York, 25 November 1997,
Lot 20
Private Collection, United States
(acquired from the above sale)
Christie's, New York, 20 November 2015,
Lot 61
Acquired from the above sale by the present
owner

EXHIBITED

Havana, Instituto Nacional de Cultura, Palacio
de Bellas Artes, *El mundo nuevo de los cuadros
de Carreño*, February 1957, illustrated
Museo de Bellas Artes de Caracas, *Mario
Carreño, Exposición de óleos y caseínas*,
September 1957
Santiago, Instituto de Extensión de Artes
Plásticas, *Mario Carreño*, April 1959, cat. no. 17

LITERATURE

Guillermo de Zendegui, "El cosmos luminoso
de Mario Carreño," *Américas*, Washington,
D.C., Vol. 29, No. 5, 1977, p. 9, illustrated
Instituto Nacional de Cultura de La Habana,
Mario Carreño, cronología del recuerdo,
Santiago 1991, p. 78, illustrated



240

SERGIO CAMARGO

1930 - 1990

Tre elementi

signed and dated *Paris 68* on the reverse
painted wood construction
16½ by 16½ by 5 in. 42 by 42 by 12.7 cm.

PROVENANCE

Galerie Gromholt, Oslo
Private Collection, Scandinavia
(acquired from the above)
Private Collection, Scandinavia
(by descent from the above)
Sotheby's, New York, 28 May 2014, Lot 7
Acquired from the above sale by the present
owner

EXHIBITED

Genoa, Galleria La Polena, *Camargo*, 1967
Hovikodden, Henie Onstad Kunstsenter,
Gromholts-Samling, November 1973 - January
1974, cat. no. 8

\$ 150,000-200,000

“The dizzying all-over effect in [Camargo’s] series of white reliefs recalls the animated surfaces of *Art Informel* painting. At times empty white strips punctuate the reliefs’ dynamic frenzy like sudden silences...At other times only one or two cylinders emerge from the emptiness of a white background, echoing the minimal slits that dramatically disrupt the monochrome planes of Lucio Fontana’s *Concetto Spaziale* series (1952-1966). In their most striking aspect, however, Camargo’s reliefs betray their sculptural origin: the way light falls on the rounded volumes and the sharp edges of the cylinders creates an impromptu ballet of shadows.”

Anna Dezeuze, “Sergio de Camargo,” *Blanton Museum of Art: Latin American Collection*, Austin 2006, p. 130





241

PROPERTY OF A PRIVATE CALIFORNIA COLLECTION

JOHN MCCRACKEN

1934 - 2011

Clip

signed, titled and dated 2002 on the reverse
resin and fiberglass on plywood
8 by 12¼ by 3¼ in. 20.3 by 31.1 by 8.3 cm.

PROVENANCE

LA Louver, Los Angeles
Acquired from the above by the present owner
in June 2002

\$ 60,000-80,000



242

SAM FRANCIS

1923 - 1994

Untitled

signed and dated 1966 on the stretcher
acrylic on canvas
76 by 54 1/8 in. 193 by 13.5 cm.

This work is identified with the interim identification number of *SFF.454* in consideration for the forthcoming addendum to the *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

PROVENANCE

Estate of the artist
Jonathan Novak Contemporary Art, New York
Acquired from the above by the present owner in May 1997

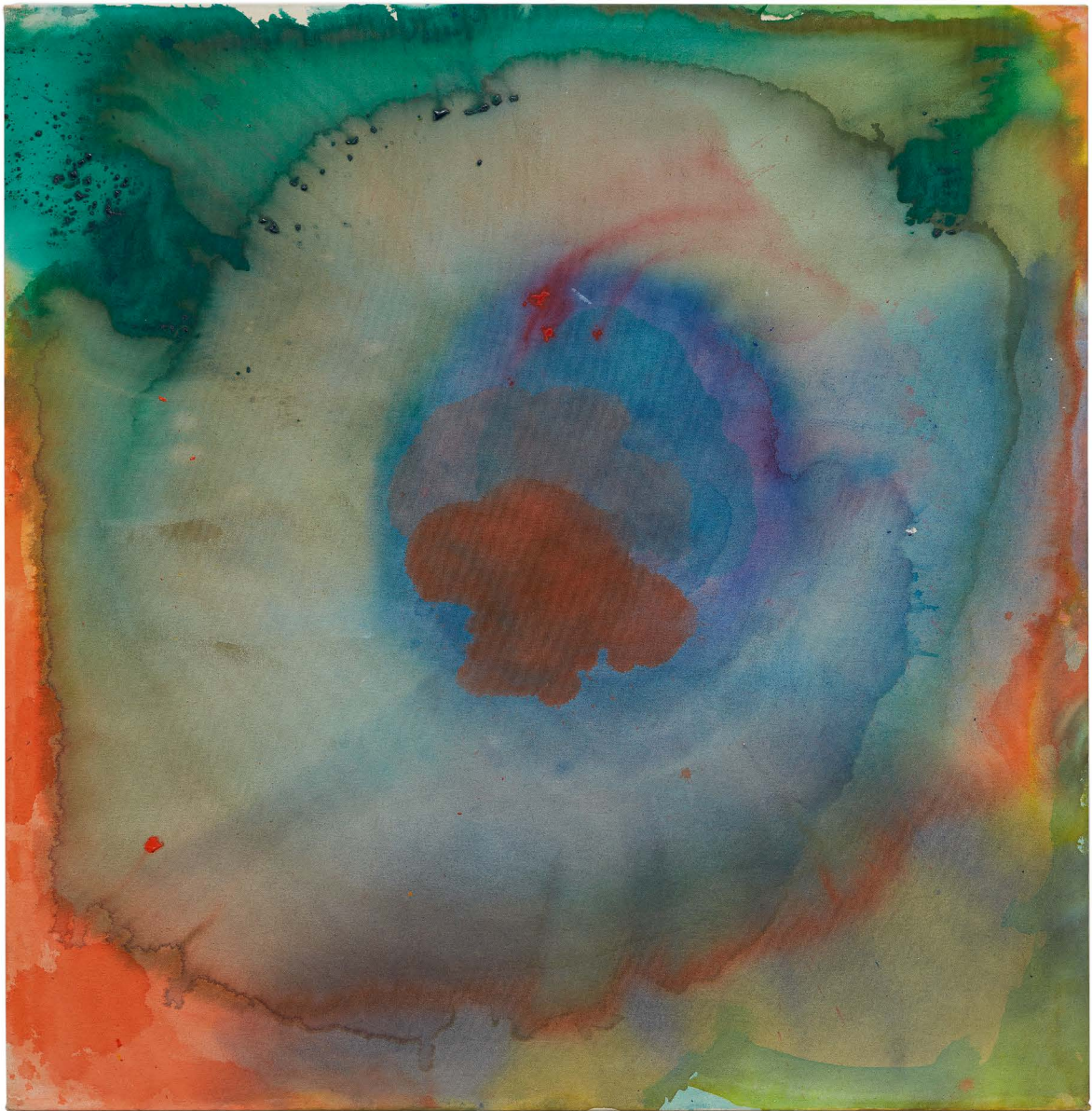
EXHIBITED

Ketchum, Ochi Gallery, *Sam Francis*, Summer 1993

LITERATURE

Yves Michaud and Marcelin Pleynet, *Sam Francis*, Paris 1992, p. 120, illustrated in color
Debra Burchett-Lere, Ed., *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946-1994*, Berkeley 2011, cat. no. 454, illustrated in color on the DVD

\$ 100,000-150,000



243

VIVIAN SPRINGFORD

1914 - 2003

Untitled

acrylic on canvas
50½ by 49½ in. 128.3 by 125.7 cm.
Executed circa 1975.

PROVENANCE

Estate of the artist (acquired in 2016)
Almine Rech Gallery, New York
Acquired from the above by the present owner

LITERATURE

Exh. Cat., New York, Almine Rech Gallery ,
Vivian Springford, 2018, p. 117, illustrated in
color

\$ 20,000-30,000



244

KENNETH NOLAND

1924 - 2010

Songs: Unknown Title

signed, titled and dated 1984 on the reverse
acrylic and graphite on canvas
87⁵/₈ by 61³/₈ in. 222.6 by 155.9 cm.

PROVENANCE

André Emmerich Gallery, New York
Hokin Gallery, Palm Beach
R.H. Love Modern, Chicago
Galerie Don Stewart, Montreal
Private Collection, Montreal
Kitchener/Waterloo Art Gallery, Ontario
Acquired from the above by the present owner

EXHIBITED

Chicago, RH Love Modern; Youngstown, The Butler Institute of American Art; Chattanooga, Hunter Museum of Art; Orlando, Loch Haven Art Center; The Asheville Art Museum; Muskegon Museum of Art; Springfield Art Museum, *Kenneth Noland Major Works*, May - December 1987, p. 28, illustrated in color
Bergen, galleri s.e., *84 Years*, November 2006 - January 2007

\$ 80,000-120,000

245

JOHN CHAMBERLAIN

1927 - 2011

Paradiddledashboard

painted and chrome-plated steel

60 by 61 by 58 in. 152.4 by 154.9 by 147.3 cm.

Executed in 2007.

PROVENANCE

Anthony Meier Fine Art, San Francisco

Acquired from the above by the present owner

\$ 300,000-400,000

“One day something—some one thing—pops out at you, and you pick it up, and you take it over and you put it somewhere else, and it fits. It’s just the right thing at the right moment. You can do the same thing with words or with metal.”

John Chamberlain



Photograph of John Chamberlain taken by Hollis Frampton, 1963
Image © Albright-Knox Art Gallery / Art Resource, NY

246 No Lot



247

**ROBERT
RAUSCHENBERG**

1925 - 2008

Moon Man

signed and dated 96
vegetable dye transfer on paper
59¾ by 96½ in. 171.8 by 245.1 cm.

PROVENANCE

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

EXHIBITED

New York, PaceWildenstein, *Robert
Rauschenberg: Anagrams*, September -
October 1996, cat. no. 22, illustrated in color

\$ 150,000-200,000

“The strongest thing about my work, if I may say this, is the fact that I chose to enoble the ordinary. My contemporaries were already making their monuments...I'm not terrified of changing - in fact, I'm terrified of exactly the opposite. If you're not moving, then you're heading to rot.”

Robert Rauschenberg





248

ALEX KATZ

b. 1927

Study for Connie

signed and dated 88
oil on board
16 by 11 $\frac{7}{8}$ in. 40.6 by 30.2 cm.

\$ 25,000-35,000

PROVENANCE

Robert Miller Gallery, New York
Mira Godard Gallery, Toronto
Gallery One, Toronto
Private Collection, Toronto
Private Collection, Toronto (acquired from the
above)
Sotheby's, New York, 25 September 2013,
Lot 338
Acquired from the above sale by the present
owner

249

ALICE NEEL

1900 - 1984

Tree

signed

oil on canvas

46 by 28½ in. 116.8 by 71.4 cm.

Executed circa 1960.

PROVENANCE

Private Collection (acquired directly
from the artist)

Thence by descent to the present owner

EXHIBITED

Medford, Tufts University Art Gallery,
Aidekman Arts Center, Tisch Gallery,
*Exterior/Interior: The Non-Figurative
Work of Alice Neel*, October - December
1991

\$ 60,000-80,000



250

CHARLES S. BELL

1935 - 1995

Gumball 11

oil on canvas

84 by 60 in. 213.4 by 152.4 cm.

Executed in 1976.

\$ 200,000-300,000

PROVENANCE

Louis K. Meisel Gallery, New York
Collection of Stanley and Sheila Cooper,
New York
Louis K. Meisel Gallery, New York
Acquired from the above by the present owner
in May 1984

EXHIBITED

Kunsthal Rotterdam, *Feest der herkenning!*
Internationaal realisme, September 2010 -
January 2011, p. 49, illustrated in color

LITERATURE

Louis K. Meisel, *Photorealism*, New York 1980,
cat. no. 133, p. 72, illustrated in color
Henry Geldzahler, *Charles Bell: The Complete
Works 1970-1990*, New York 1991, cat. no. 78,
p. 61, illustrated in color
Kerstin Stremmel, *Realism*, Cologne 2004, p.
33, illustrated in color and illustrated in color
on the cover
Jean-Luc Chalumeau, *Peinture et
Photographie: Pop-art, Figuration Narrative,
Hyperréalisme, Nouveaux Pop*, Paris 2007, p.
117, illustrated in color
Exh. Cat., Kunsthalle-Emden, *Wirklich?
Abenteuer Kunst*, 2010, p. 37, illustrated in
color

“The mid-sixties art world seemed to muddle in what one felt was nondirection, but now we see it as an expansion of diversity. In that diversity there was room for somebody who would take Pop imagery, place it in the matrix of the traditional still life, and let the two percolate. I set out to push that approach to its logical end.”

Charles Bell



251

ROBERT COTTINGHAM

b. 1935

HA

signed, titled and dated 1971 on the reverse

oil on canvas

84 by 84 in. 213.4 by 213.4 cm.

PROVENANCE

OK Harris Works of Art, New York

Collection of Monroe Meyerson, New York

Collection of Tony Nicoli, New York

Collection of Sidney Meisel, New York

(acquired from the above)

Louis K. Meisel Gallery, New York (acquired
from the above)

Acquired from the above by the present owner
in May 1984

EXHIBITED

London, Fischer Fine Arts, *The American*

Photorealists, April - May 1983

LITERATURE

Linda Chase, *Hyperrealism*, New York 1973, p.
23, illustrated in color

Louis K. Meisel, *Photorealism*, New York 1980,
cat. no. 304, p. 158, illustrated in color

\$ 150,000-250,000





252

JOHN CHAMBERLAIN

1927 - 2011

Tonk #10-84

signed

painted steel

4½ by 41½ by 6½ in. 11.4 by 105.4 by 16.5 cm.

Executed in 1984.

\$ 120,000-180,000

PROVENANCE

Xavier Fourcade Gallery, New York

The Pace Gallery, New York

Manny Silverman Gallery, Beverly Hills

Acquired from the above by the present owner
in March 2000

LITERATURE

Julie Sylvester, Ed., *John Chamberlain: A
Catalogue Raisonné of the Sculpture 1954-
1985*, New York 1986, cat. no. 782, p. 214,
illustrated in color



253

JIM DINE

b. 1935

The 2 Winton Robes

signed, titled twice and dated 1984 on the reverse

oil and charcoal on two joined canvases

78 by 132½ in. 198.1 by 336.6 cm.

PROVENANCE

Richard Gray Gallery, Chicago

Acquired from the above by the present owner in 2004

\$ 120,000-180,000





254

JEAN DUBUFFET

1901 - 1985

Le vaste monde

signed with the artist's initials and dated 82
acrylic and paper collage on two joined sheets
of paper mounted to canvas
39⁵/₈ by 53¹/₂ in. 100.6 by 135.9 cm.

PROVENANCE

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

LITERATURE

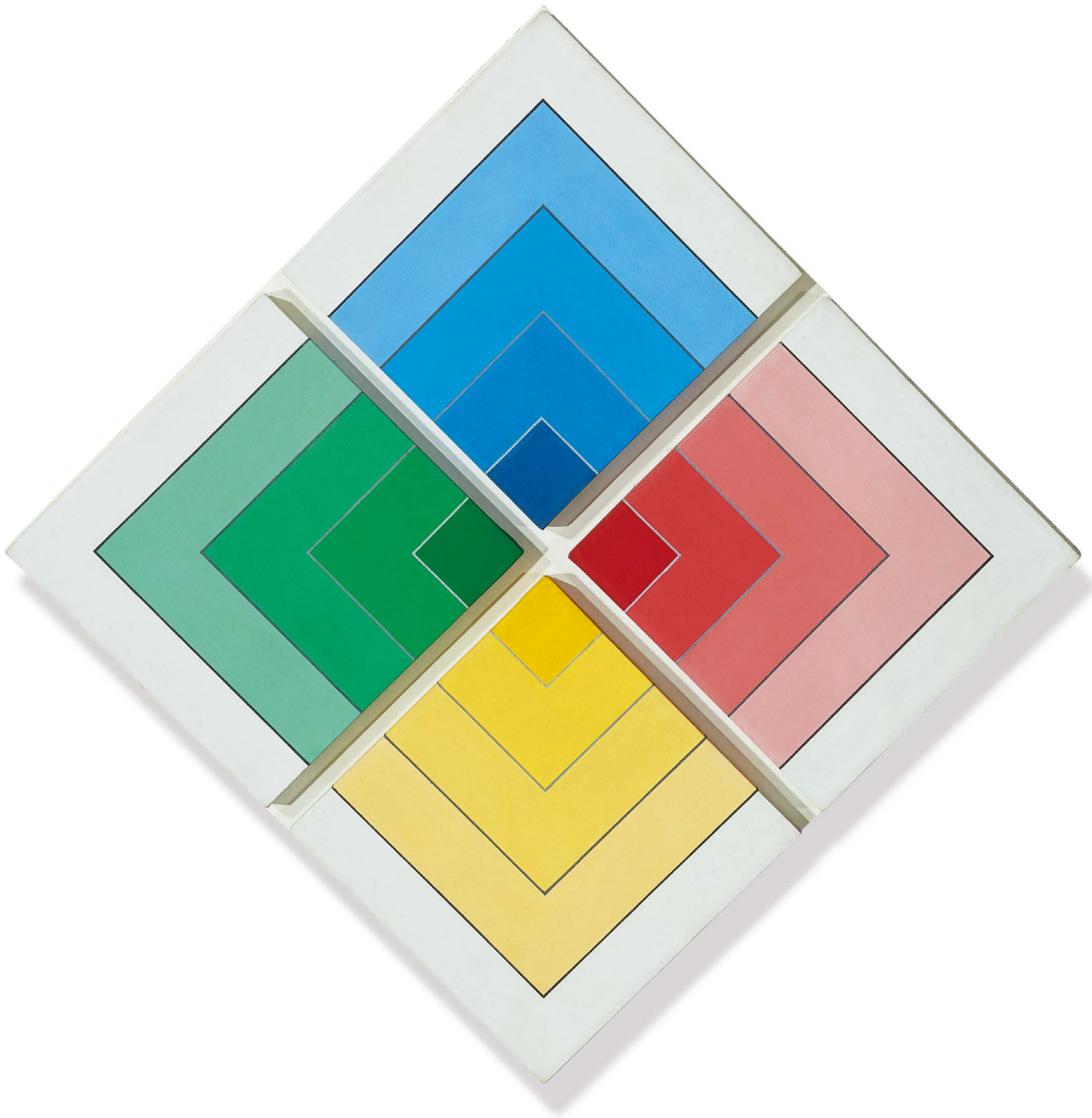
Max Loreau, Ed., *Catalogue des travaux de
Jean Dubuffet, Fascicule XXXV, sites aléatoires*,
Paris 1984, cat. no. 69, p. 41, illustrated

\$ 250,000-350,000

"My desire is to make the site evoked by the picture something phantasmagoric; and that can be achieved only by jumbling together more or less veristic elements with interventions of arbitrary character aiming at unreality. I want my street to be crazy, my broad avenues, shops and buildings to join in a crazy dance, and that is why I deform and denature their contours and colors."

Jean Dubuffet





255

ALEJANDRO PUENTE

1933 - 2013

Untitled

oil on canvas in four parts, laid down on board
Each: 19 $\frac{3}{8}$ by 19 $\frac{3}{8}$ in. 49.2 by 49.2 cm.
Overall: 40 $\frac{7}{8}$ by 40 $\frac{1}{2}$ in. 103.8 by 102.9 cm.
Executed in 1969.

PROVENANCE

Acquired directly from the artist by the
present owner in 1970

\$ 15,000-20,000



256

KAZUYA SAKAI

1927 - 2001

Variaciones sobre el rombo IV /
End of the Night

signed, titled and dated 69 on the reverse
acrylic on canvas
43¼ by 43¼ in. 110 by 110 cm.

PROVENANCE

Galería Juan Martín, Mexico City
Los Angeles Modern Auctions, Los Angeles,
23 February 2014, Lot 327
Acquired from the above sale by the present
owner

\$ 30,000-40,000

PROPERTY FROM THE JUNKUNC COLLECTION

ROBERTO AIZENBERG

1928 - 1996

Pintura

signed, titled and dated 1971/75 on the reverse

oil on canvasboard

39⅜ by 29⅝ in. 100 by 75 cm.

\$ 80,000-120,000

PROVENANCE

Banco Europeo para América Latina, Buenos Aires

Galería de Arte Arroyo, Buenos Aires

Private Collection (acquired from the above)

Christie's, New York, 17 November 2009,

Lot 58

Acquired from the above by the present owner

EXHIBITED

Buenos Aires, Art Gallery International,

*Roberto Aizenberg, Pinturas, Esculturas y**Grabados*, April 1975, n.p., illustrated

LITERATURE

Victoria Verlichak, *Aizenberg*, Buenos Aires

2007, p. 199, illustrated in color

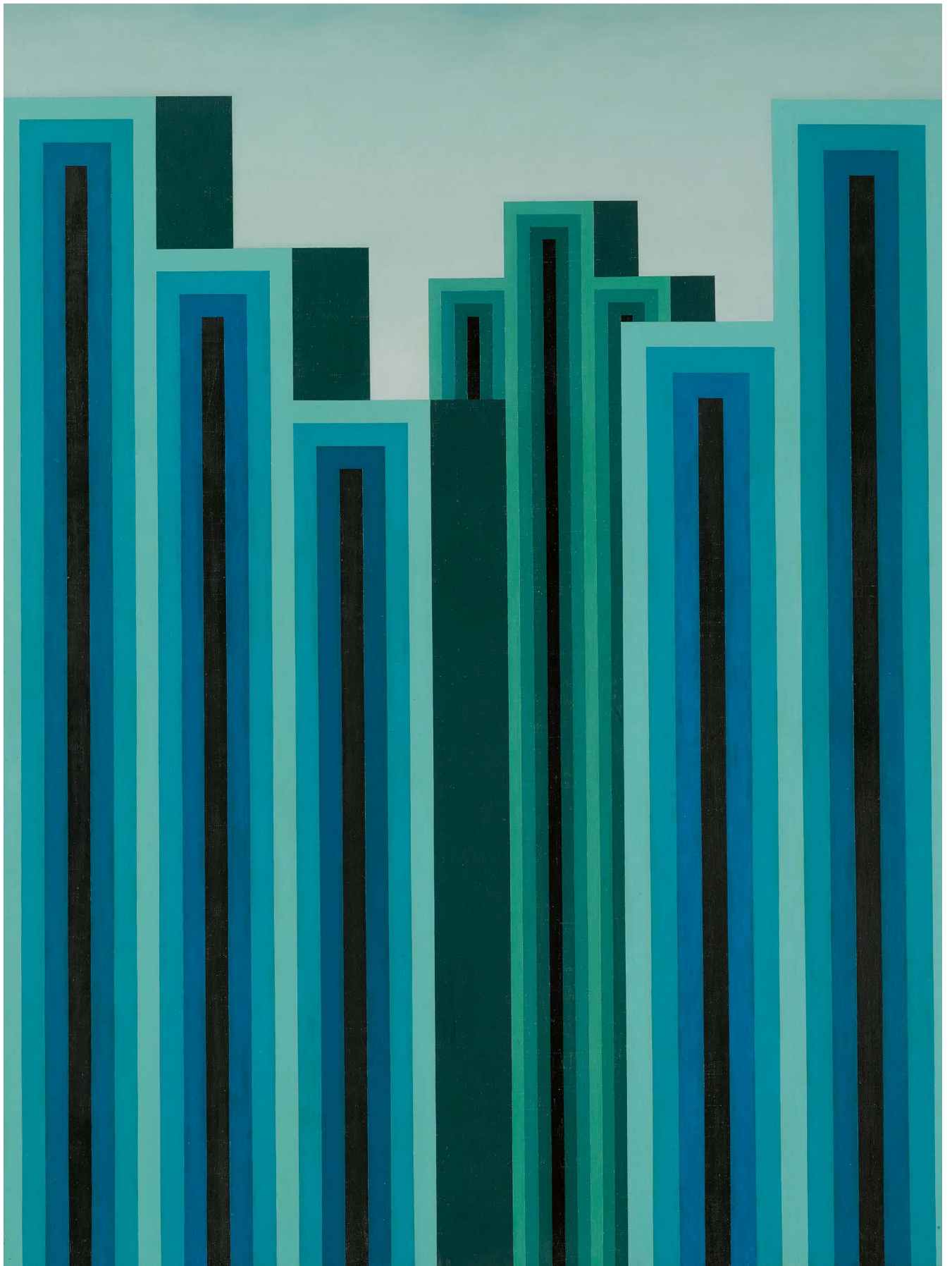
The Argentine painter Roberto Aizenberg's work draws the viewer into a world of architectonic purity and meditative beauty, a stark environment of geometric perfection. Born in 1928 to Russian immigrants in the rural Argentine village of Federal, Aizenberg knew from childhood that he would be a painter. After moving to the growing hub of Buenos Aires, he first studied as an architect, but returned to painting in 1950 when renowned Argentine Surrealist Juan Batlle Planas offered him mentorship. From Batlle Planas he learned the technique of automatism, as well as a deeply spiritual motivation to create and a classical rigor, all of which drove his painting throughout his life. Automatic drawing, for Aizenberg, was not just a technique to foment creativity, but rather to make contact with profound spiritual truth, and to penetrate through from superficial ideas to a universal plastic vocabulary that could speak to all humanity. As he grew as a painter throughout the 1950s and 1960s, the dual influences of Surrealism and of architecture, in particular that of the Italian Renaissance, become apparent in his fastidious paintings. He was recognized

as a master by his own country in 1969 with a retrospective at the prestigious Instituto Torcuato di Tella, and his work began to gain international renown soon after, first with a solo exhibition at Galería Estudio Actual in Caracas in 1971, and later with his first solo exhibitions in Europe at Hanover Gallery in London, then at Gimpel & Hanover Gallery in Zurich in 1972 and 1973.

Aizenberg began the present *Pintura* in 1971 and finished in 1975, at the height of his career and just before a coup in Argentina forced him into exile in Italy. The gleaming surface of the work, its harmonious tones of azure and turquoise and the architectural perfection of its gently vibrating vertical forms invite the viewer into a realm of spiritual tranquility and contemplation. Its introspective beauty is emblematic of Aizenberg's aesthetic project; for him, painting was "a spiritual investigation, an ascetic exercise like a type of zen gymnastics or archery, or like the work of an alchemist in search of pure gold" (Roberto Aizenberg in Rosa M. de Brill, *Aizenberg: Pintores Argentinos del Siglo XX*, Buenos Aires 1980, p. 2).

"The invitation comes from the works of art. To penetrate a world of dreams. To follow them to the limits of the day. To confine ourselves beyond our own imagination."

Matilde Herrera, *Aizenberg*, Buenos Aires 1990, n.p.





258

PROPERTY FROM A PRIVATE EUROPEAN
COLLECTOR

ERNESTO DEIRA

1928 - 1986

Retrato imaginario con pasamanos

signed; signed and dated 1975 on the reverse
oil on canvas
63 by 63 in. 160 by 160 cm.

PROVENANCE

Galería Mestre Mateo, La Coruña
Acquired from the above by the present owner
in 1978

EXHIBITED

La Coruña, Galería Mestre Mateo, *Ernesto
Deira*, 1978

\$ 30,000-40,000

259

CÉSAR PATERNOSTO

b. 1931

RIFF

signed, titled and dated 1965 on the reverse

oil on canvas

62 by 27½ in. 157.5 by 69.9 cm.

PROVENANCE

Private Collection, New York

Convent of the Sacred Heart School,

New York, *Benefit Auction*, 24 April 1986

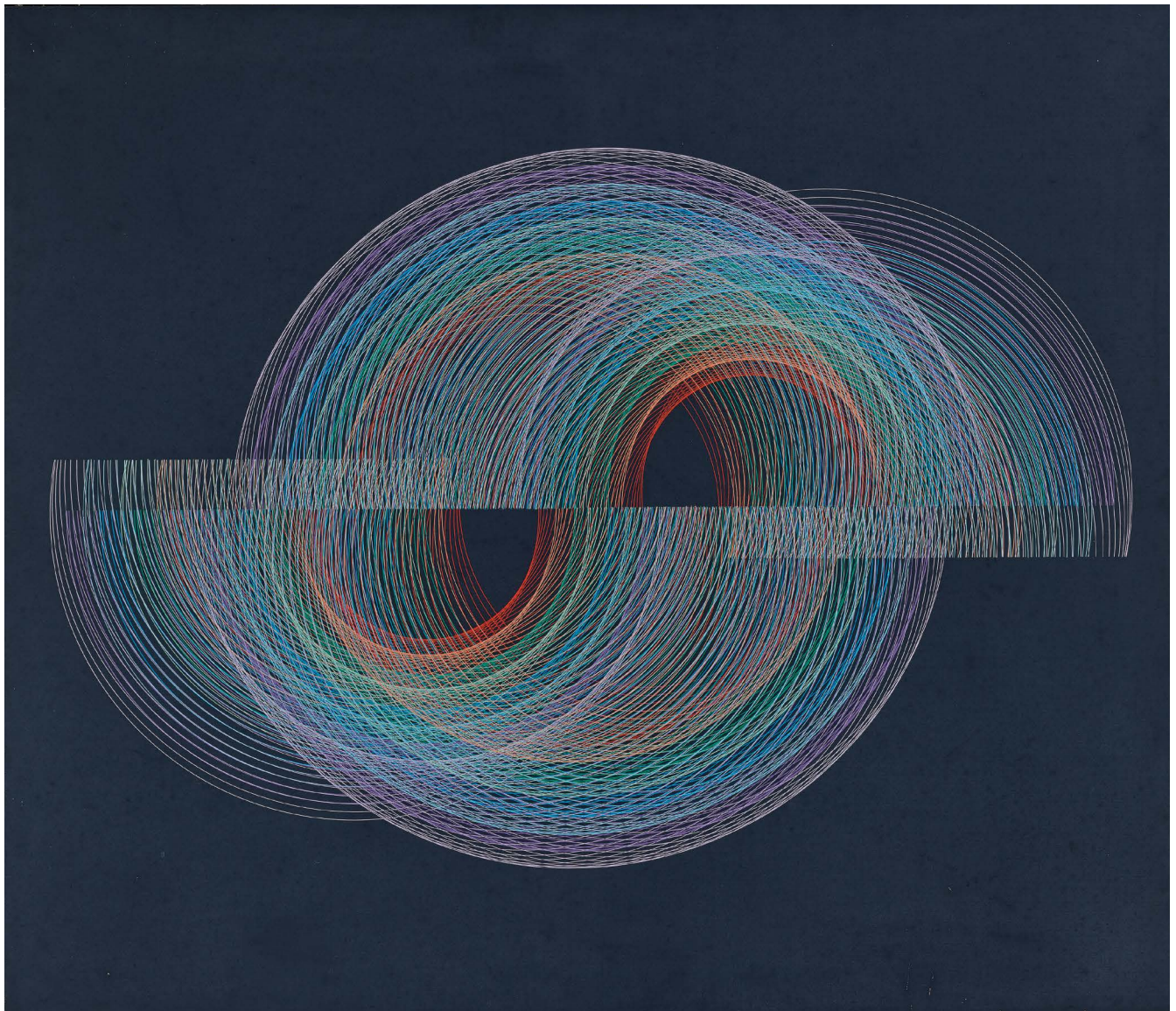
(donated by the above)

Acquired from the above sale by the present

owner

\$ 40,000-60,000





260

EDUARDO MACENTYRE

1929 - 2014

Encuentros

signed, titled and dated 1968/74 on the reverse

acrylic on canvas

47 by 54¾ in. 119.4 by 139.1 cm

PROVENANCE

Collection of Miranda Green, Buenos Aires
Acquired from the above by the present owner
in 1987

\$ 12,000-18,000

261

ROGELIO POLESELLO

1939 - 2014

Untitled

incised with artist's signature and date 1972
proper left center edge

acrylic with wooden base

81 by 39½ by 17½ in.

205.7 by 100.3 by 44.5 cm.

PROVENANCE

Acquired directly from the artist by the
present owner

\$ 30,000-40,000



ALEXANDER CALDER

1898 - 1976

Poisson Y

incised with the artist's monogram and date 76
on the circular element
sheet metal, wire and paint
50 by 48 by 10½ in. 127 by 121.9 by 26.7 cm.
This work is registered in the archives of the
Calder Foundation, New York, under application
number A05466.

\$ 600,000-800,000

PROVENANCE

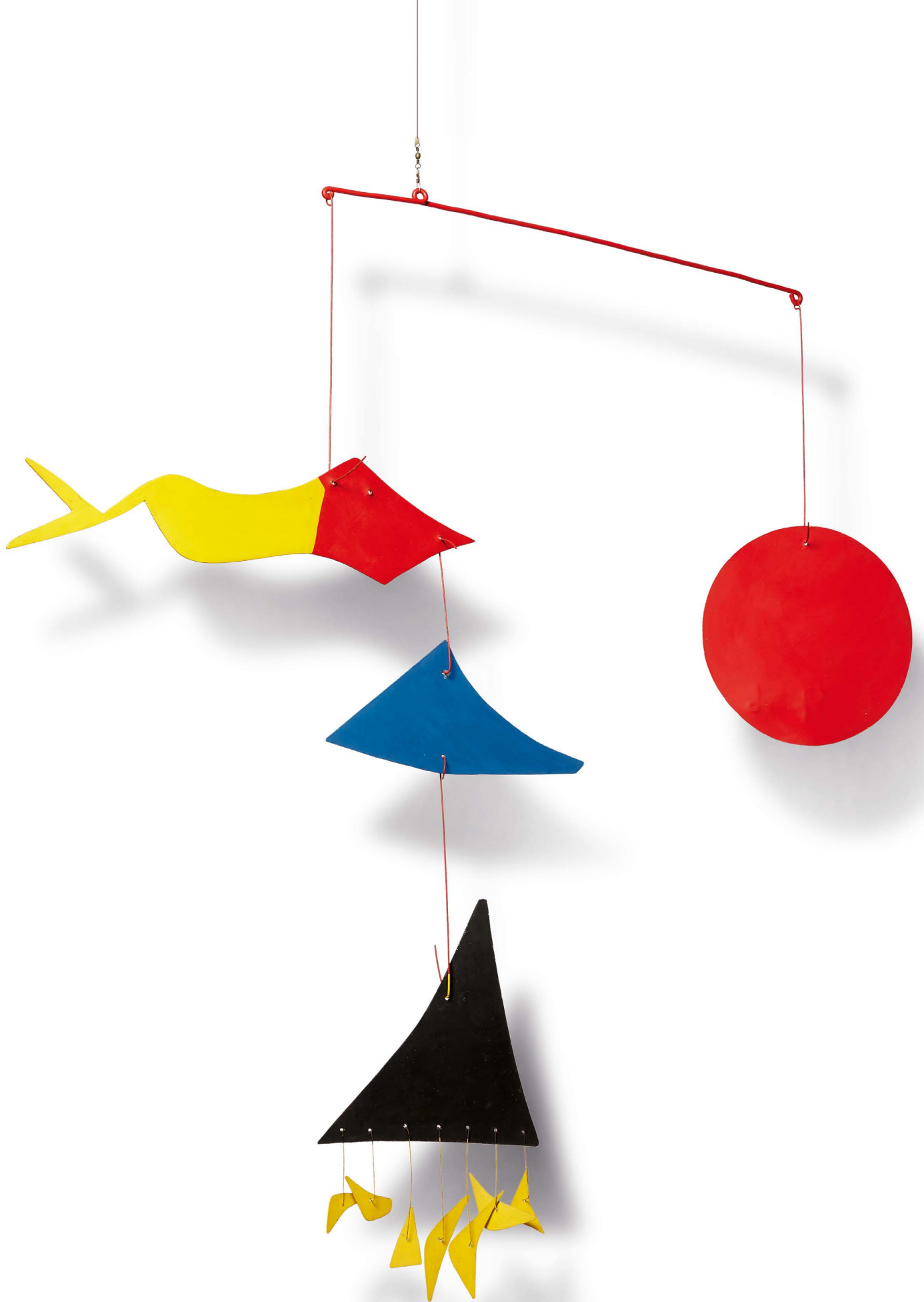
Estate of the artist
The Pace Gallery, New York (acquired from the
above)
Acquired from the above by the present owner
in September 1987

EXHIBITED

Paris, Galerie Maeght, *Calder: Mobiles and
Stabiles*, December 1976 - January 1977, cat.
no. 10, p. 24
Barcelona, Galeria Maeght, *Calder: Exposicio
Antologica (1932-1976)*, April - May 1977, p. 13,
illustrated



Yves Tanguy, *Through Birds, Through Fire But Not Through Glass*, 1943
Minneapolis Institute of Arts, MN, USA / Gift of Mr. and Mrs. Donald Winston
in tribute to Richard S. Davis / Bridgeman Images





THE COLLECTION OF ELAINE ATTIAS

LOT 263

Concern for social justice and support for the arts were central to the life of Elaine Attias. While she came from wealth, she had a remarkable ability to identify with the less fortunate in society. After obtaining her economics degree from the University of Chicago, she worked for the International Longshoremen's Union and legendary labor leader Harry Bridges. After raising two children, she resumed her education at UCLA where she received a graduate degree in Theater Arts and produced several documentary films, including "Italian-American," an early project by Martin Scorsese. She was a published journalist in several major newspapers, including the *Washington Post*, *The New York Times* and *Los Angeles Times*. She interviewed, among others, Indira Gandhi who at the time was the Prime Minister of India. Her social activism was the constant in her life, and she was honored to have been included on President Nixon's "enemies list" in the early 1970s. Throughout her life, she had a great reverence for art and for artists. She assembled her collection by relying on her instincts for works of deep emotion, integrity and beauty.

Additional works from Elaine Attias' collection will be offered in Sotheby's upcoming auctions of Impressionist & Modern Art and American Art.

THE COLLECTION OF ELAINE ATTIAS

ROBERT MOTHERWELL

1915 - 1991

Guillotine No. 2

signed with the artist's initials and dated 79;
signed with the artist's initials, titled and dated
80 on the reverse

acrylic and charcoal on canvas
77¾ by 38 in. 197.5 by 96.5 cm.
Executed in 1979-1980.

\$ 400,000-600,000

PROVENANCE

Dedalus Foundation, New York
Achim Moeller Fine Arts, New York (acquired
from the above in 2001)
Acquired from the above by the present owner
in 2002

LITERATURE

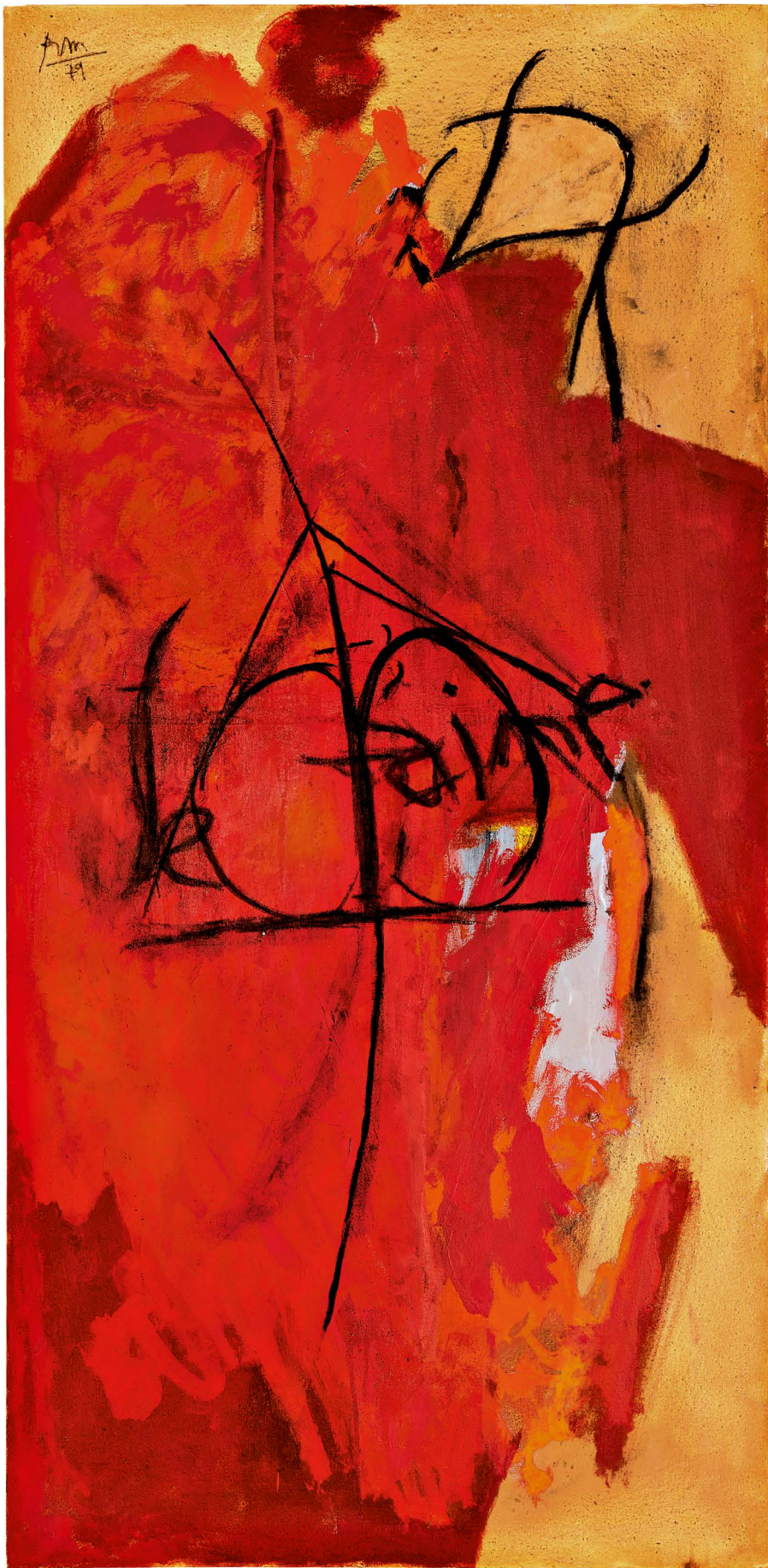
Jack Flam, Katy Rogers and Tim Clifford, Eds.,
*Robert Motherwell Paintings and Collages: A
Catalogue Raisonné, 1994-1991, Volume Two:
Paintings on Canvas and Panel*, New Haven
2012, cat. no. P996, p. 484, illustrated in color



Robert Rauschenberg, *Untitled (Red Painting)*, circa 1953
Image © The Solomon R. Guggenheim Foundation / Art
Resource, NY
Art © 2019 Robert Rauschenberg Foundation / Licensed
by VAGA at Artists Rights Society (ARS), NY

“The ‘pure’ red of which certain abstractionists speak does not exist. Any red is rooted in blood, glass, wine, hunters’ caps and a thousand other concrete phenomena. Otherwise we would have no feeling toward red and its relations.”

Robert Motherwell



264

HANS HOFMANN

1880 - 1966

Untitled

oil on panel

25¼ by 30¾ in. 64.1 by 78.1 cm.

Executed *circa* 1960-1965.

PROVENANCE

Estate of the artist

André Emmerich Gallery, New York

Harcus Krakow Gallery, Boston

Acquired from the above by the present owner
in March 1979

EXHIBITED

Chicago, Museum of Contemporary Art, *Under
Development: Dreaming the MCA's Collection*,
April - August 1994, cat. no. 74

LITERATURE

Suzi Villiger, Ed., *Hans Hofmann Catalogue
Raisonné of Paintings, Volume III: Catalogue
Entries P847-PW89 (1952-1965)*, Surrey 2014,
p. 498, cat. no. PW4, illustrated in color

\$ 200,000-300,000

“Hofmann’s name continues to be the one that springs to mind
when asked who, among all recent painters in this country,
deserves most to be called a master in the full sense of the word.”

Clement Greenberg, “Hofmann,” in Exh. Cat., New York, Whitney Museum of American Art (and traveling), *Hans Hofmann*,
1990, p. 129



265

THEODOROS STAMOS

1922 - 1997

Aristo I

signed; signed, titled and dated 1959 on the
stretcher

oil on canvas

69 $\frac{7}{8}$ by 91 $\frac{1}{8}$ in. 177.5 by 231.5 cm.

PROVENANCE

André Emmerich Gallery, New York

Collection of Edward A. Bragaline, New York

(acquired from the above)

Christie's East, New York, 7 November 2000,

Lot 154

Acquired from the above sale by the present
owner

\$ 200,000-300,000

“At the moment, I am concerned with an image that will expand and excite the eye, even secure it. I want the painting to be sensuous, living on its own, devoid of any biography and, if vulgar, all right...This is not to say I am off the nature ‘kick;’ instead, through nature, this is my discovery: happiness, even joy, at finding something, which I want to look at...So, it is the eye and the paint—paint on canvas—with which I am involved, allowing the paint to have a chance and achieving a harmony between the two.”

Theodoros Stamos



CALDER JEWELRY FROM THE COLLECTION OF HERBERT LUST

LOTS 266–270

Sotheby's is honored to present lots 266–270, an exquisite selection of five pieces of Alexander Calder jewelry highlighting the artist's highly acclaimed and diverse oeuvre. The carefully assembled group comes from the Collection of Herbert Lust and is a rare selection of fresh-to-auction gems which have been exhibited extensively as top examples from Calder's one-of-a-kind wearable works of art. Calder's avant-garde creations in brass and silver converged closely with the aesthetic of the modern age, yet they remained personal and unmistakably Calder. He possessed an uncanny ability to synthesize a variety of influences from the world around him to create often simple, always meaningful, and ultimately modern jewelry. Calder worked extensively between mobiles, stabiles, constellations, early whimsical wire works and had an impressive output of over 1,800 pieces of jewelry. For Calder, these carefully hammered and chiseled metal objects served as a way to bestow gifts on his beloved wife, relatives and friends throughout his life. Interestingly, when a mobile by the artist is seen packed away in a crate, it is a flat, lifeless object but once hung all of the components take their carefully assigned positions and the mobile becomes animated, three-dimensional, and imbued with motion. The artist's necklaces, bracelets, and brooches experience the same fate lying dormant inside a jewelry box and then once out in the world these pieces rely on the body of the wearer to activate them from a static state to one of fullness and life.

The present selection was owned by Herbert Lust's late wife, Virginia Lust, who was a gallerist in Chicago and New York specializing in Alberto Giacometti, Hans Bellmer, French Surrealism and Robert Indiana. While in Chicago, she had a very close friend and collector by the name of Ruth Page known formally as a world-famous dancer and choreographer. In 1932, Page and the sculptor Isamu Noguchi began a long and passionate love affair, which inspired one of the artist's most celebrated sculptures titled *Miss Expanding Universe*, now in the collection of the Art Institute Chicago. As a gift, Noguchi presented Page with two pieces of jewelry he had purchased from his friend Alexander Calder. Years later in 1970, Page would re-gift the necklace, Lot 266, to her friend Virginia in honor of her 40th birthday. The other, a bracelet, Lot 269, was purchased by Herbert from Page as a birthday present to his wife. Through this web of friendship, these great pieces of jewelry found their way into the cherished Lust collection, where they have stayed ever since. One can imagine the conversations that were shared between artists and friends over the years especially as Lust enjoyed lunch with Calder and his wife at their Roxbury home before purchasing the mobile brooch, Lot 267, as another thoughtful gift for his wife. A veritable master of all genres, media and scale, Alexander Calder has proven himself to be one of the most iconic and idiosyncratic artists of the 20th Century which is perfectly captured by this group of five wearable sculptures meant to be enjoyed both in and out of the jewelry box.



Alexander Calder in his Roxbury studio, 1944
Image © Calder Foundation, New York / Art Resource, NY
Art © 2019 Calder Foundation, New York / Artists Rights Society (ARS), New York

266

CALDER JEWELRY FROM THE COLLECTION OF
HERBERT LUST

ALEXANDER CALDER

1898 - 1976

Necklace

brass wire

Diameter: 8 in. 20.3 cm.

Executed *circa* 1940.

This work is registered in the archives of the
Calder Foundation, New York, under application
number A16647.

PROVENANCE

Collection of Ruth Page, New York (acquired
directly from the artist)

Acquired from the above by the present owner
in 1970

EXHIBITED

Greenwich, Bruce Museum, *The Mobile, The
Stabile, The Animal: Wit in the Art of Alexander
Calder*, September - December 1995, cat.
no. 6, illustrated

\$ 100,000-150,000

"Calder's jewelry may be seen as a sort of Surrealistic strategy to entrap the wearer into participating in an art performance, even to become bewitched. To wear the jewelry is to induce dreams and to become metamorphosed. It is typical of Calder and his art to be more allusive than first meets the eye."

Mark Rosenthal in Alexander S. C. Rower, Ed., *Calder Jewelry*, New York 2007, p. 67





267

CALDER JEWELRY FROM THE COLLECTION OF
HERBERT LUST

ALEXANDER CALDER

1898 - 1976

Mobile Pin with Key

pin: silver and steel wire

key: brass wire

pin: 3¼ by 4 in. 8.3 by 10.2 cm.

key: 2¾ by ⅝ in. 6 by 1.6 cm.

Executed circa 1964.

This work is registered in the archives of the Calder Foundation, New York, under application number A16648.

PROVENANCE

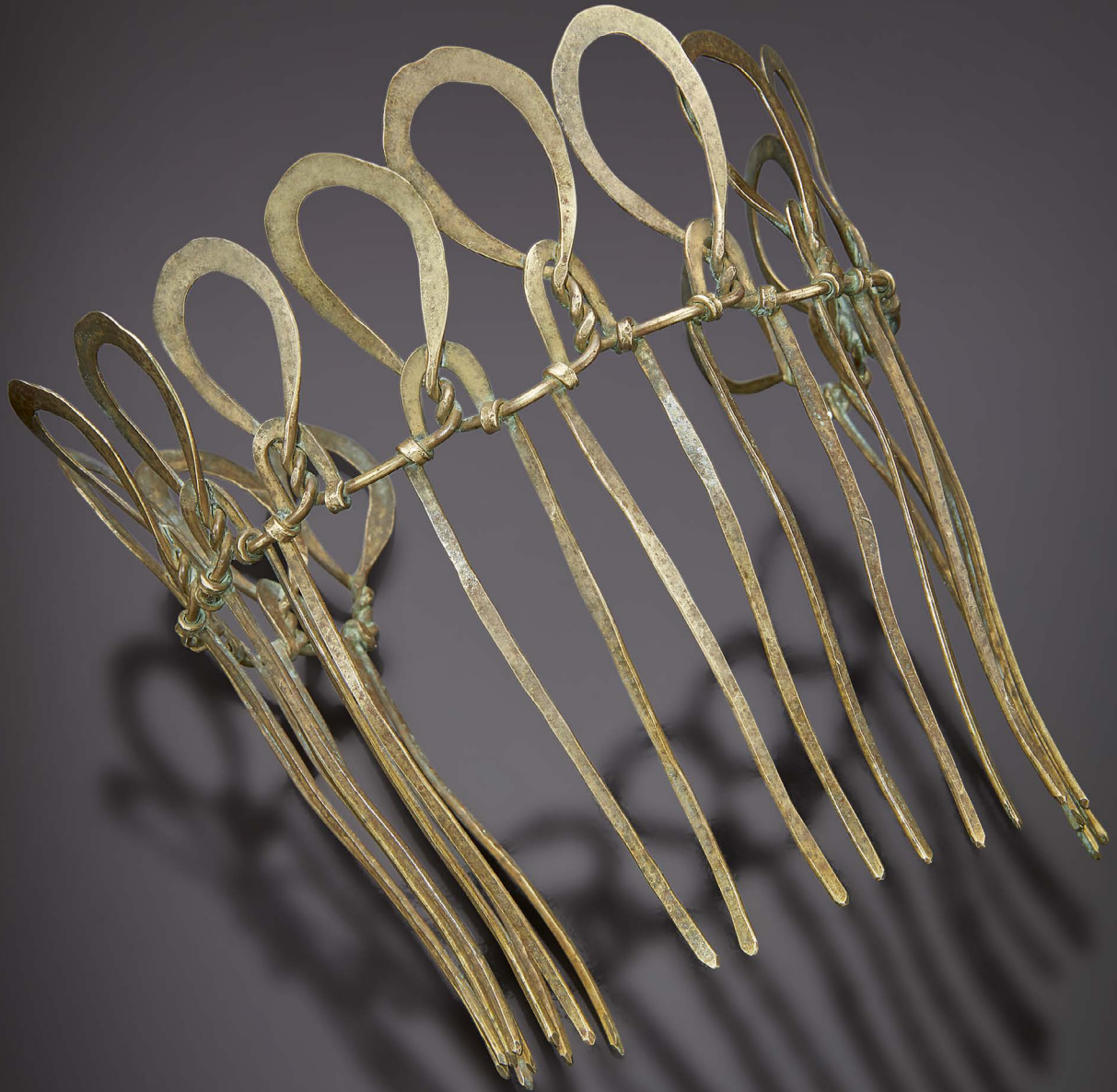
Acquired directly from the artist by the present owner in 1964

EXHIBITED

Greenwich, Bruce Museum, *The Mobile, The Stabile, The Animal: Wit in the Art of Alexander Calder*, September - December 1995, cat. no. 7, p. 36, illustrated

Hartford, Wadsworth Atheneum Museum of Art, *Calder in Connecticut*, April - August 2000, cat. no. 38

\$ 50,000-70,000



268

CALDER JEWELRY FROM THE COLLECTION OF
HERBERT LUST

ALEXANDER CALDER

1898 - 1976

Hair Comb

brass wire

4 by 4 by 4¼ in. 10.2 by 10.2 by 10.8 cm.

Executed circa 1940.

This work is registered in the archives of the Calder Foundation, New York, under application number A16451.

PROVENANCE

Perls Galleries, New York

Acquired from the above by the present owner in 1973

EXHIBITED

New York, Museum of Modern Art, *Alexander Calder: Sculptures and Constructions*, September 1943 - January 1944, p. 51, illustrated

Greenwich, Bruce Museum, *The Mobile, The Stabile, The Animal: Wit in the Art of Alexander Calder*, September - December 1995, cat. no. 1, p. 36, illustrated

Hartford, Wadsworth Atheneum Museum of Art, *Calder in Connecticut*, April - August 2000, cat. no. 107, p. 97, illustrated in color

LITERATURE

Daniel Kenneth Winebrenner, *Jewelry Making As An Art Expression*, Scranton 1953, p. 6, illustrated

Jean Lipman, *What is American in American Art*, New York 1963, p. 89, illustrated
Alexander S. C. Rower, *Calder by Matter*, Paris 2013, p. 152, illustrated

\$ 40,000-60,000



269

CALDER JEWELRY FROM THE COLLECTION OF
HERBERT LUST

ALEXANDER CALDER

1898 - 1976

Bracelet

silver wire

2¼ by 2¾ by 2⅜ in. 5.7 by 7 by 6 cm.

Executed circa 1960.

This work is registered in the archives of the
Alexander Calder Foundation, New York, under
application number A16450.

PROVENANCE

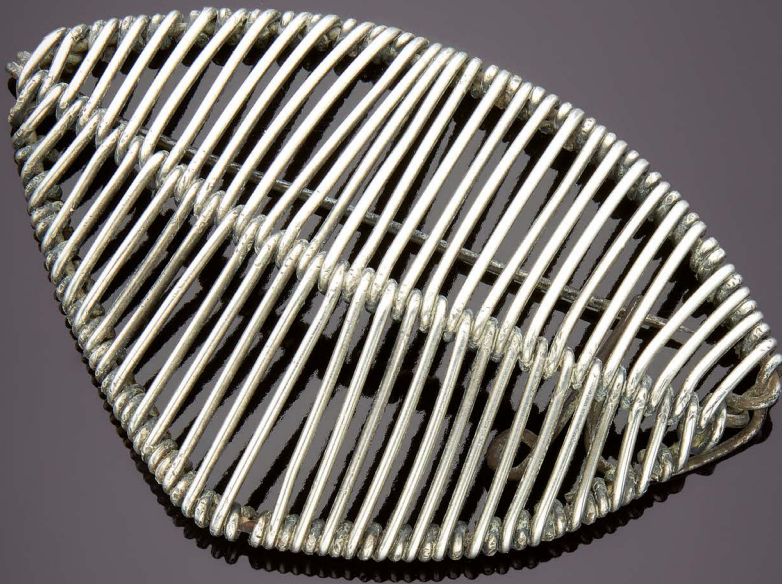
Perls Galleries, New York

Acquired from the above by the present owner
in 1972

EXHIBITED

Greenwich, Bruce Museum, *The Mobile, The
Stabile, The Animal: Wit in the Art of Alexander
Calder*, September - December 1995, cat. no.
2, p. 36, illustrated

\$ 40,000-60,000



270

CALDER JEWELRY FROM THE COLLECTION OF
HERBERT LUST

ALEXANDER CALDER

1898 - 1976

Silver Web

silver and steel wire
2¼ by 3⅝ in. 5.7 by 9.2 cm.
Executed *circa* 1935.

This work is registered in the archives of the
Calder Foundation, New York, under application
number A16646.

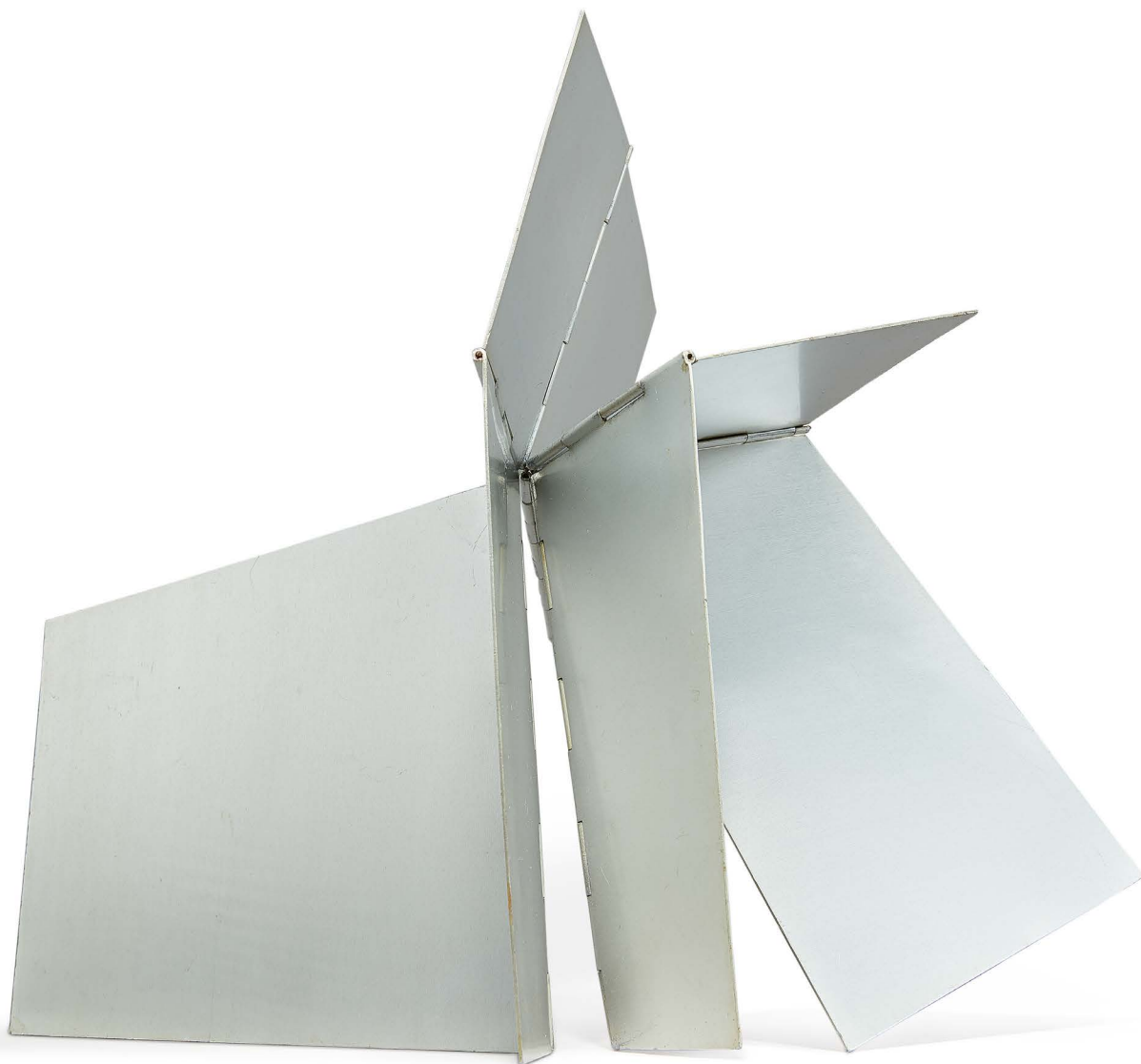
PROVENANCE

Perls Galleries, New York
Acquired from the above by the present owner
in 1970

EXHIBITED

Greenwich, Bruce Museum, *The Mobile, The
Stabile, The Animal: Wit in the Art of Alexander
Calder*, September - December 1995, cat. no.
4, p. 36, illustrated

\$ 15,000-20,000



271

LYGIA CLARK

1920 - 1988

Animal

aluminum

Dimensions variable.

Executed in 1969, this work is number 8 from series 2, produced by Jeremy Fry, with the original label.

PROVENANCE

Private Collection, Caracas

Thence by descent to the present owner

\$ 30,000-40,000



272

**RICHARD POUSETTE-
DART**

1916 - 1992

Untitled

signed on the reverse
watercolor and ink on paper
6½ by 9½ in. 16.5 by 24.1 cm.
Executed *circa* 1950-1951.

PROVENANCE

Collection of Julius Stauber (gift of the artist)
Private Collection (by descent from the above)
Meredith Ward Fine Art, New York
Acquired from the above by the present owner

\$ 25,000-35,000



273

WILLEM DE KOONING

1904 - 1997

Untitled

signed

charcoal on paper mounted to paper

24¼ by 19½ in. 61.6 by 48.6 cm.

Executed circa 1975.

PROVENANCE

Xavier Fourcade Inc., New York

Private Collection, Ohio

Timothy Taylor Gallery, New York

Acquired from the above by the present owner
in April 2004

EXHIBITED

Chicago, Richard Gray Gallery, *de Kooning:*

Late Paintings and Drawings, February - March
1980

Baltimore, C. Grimaldis Gallery, *Willem de
Kooning: Paintings and Drawings*, February
1982

Cologne, Josef-Haubrich-Kunsthalle, *Willem
de Kooning: Skulpturen*, September - October
1983, cat. no. 54, p. 106, illustrated in color
New York, The Pace Gallery, *Willem de
Kooning, The Figure: Movement and Gesture*,
April - July 2011, pl. 5, p. 26, illustrated in color

\$ 40,000-60,000



274

FRANZ KLINE

1910 - 1962

Study for Placidia

signed
oil, graphite and paper collage on paper
mounted to board
9½ by 11¼ in. 24.1 by 28.6 cm.
Executed in 1960.

PROVENANCE

Sidney Janis Gallery, New York
Private Collection, Palm Beach (acquired from
the above)
Sotheby's, New York, 5 November 1987, Lot 91
Private Collection, New York (acquired from
the above sale)

Allan Stone Gallery, New York
Private Collection, Los Angeles
Timothy Taylor, New York
Acquired from the above by the present owner
in February 2005

\$ 80,000-120,000

275

ALEXANDER CALDER

1898 - 1976

Odalisque

signed and dated 1945 on the turning edge

oil on canvas

20 by 24 in. 50.8 by 61 cm.

This work is registered in the archives of the Calder Foundation, New York, under application number A08376.

\$ 400,000-600,000

PROVENANCE

Collection of Keith and Edna Warner,
Gloversville (acquired directly from the artist
in 1945)

Perls Galleries, New York (acquired from the
above)

James Goodman Gallery, New York

Private Collection, New York (acquired from
the above in 1984)

Christie's, New York, 26 September 2002,
Lot 789

Private Collection, Geneva (acquired from the
above sale)

Acquired from the above by the present owner
in November 2011

EXHIBITED

New York, Helly Nahmad Gallery, *Alexander
Calder: The Painter*, November - December
2011, p. 21, illustrated in color



276

WILLEM DE KOONING

1904 - 1997

Untitled (Woman with High Heels)

signed

oil and charcoal on vellum

51½ by 36¼ in. 130.8 by 92.1 cm.

Executed *circa* 1964.

PROVENANCE

Salander-O'Reilly Galleries, New York

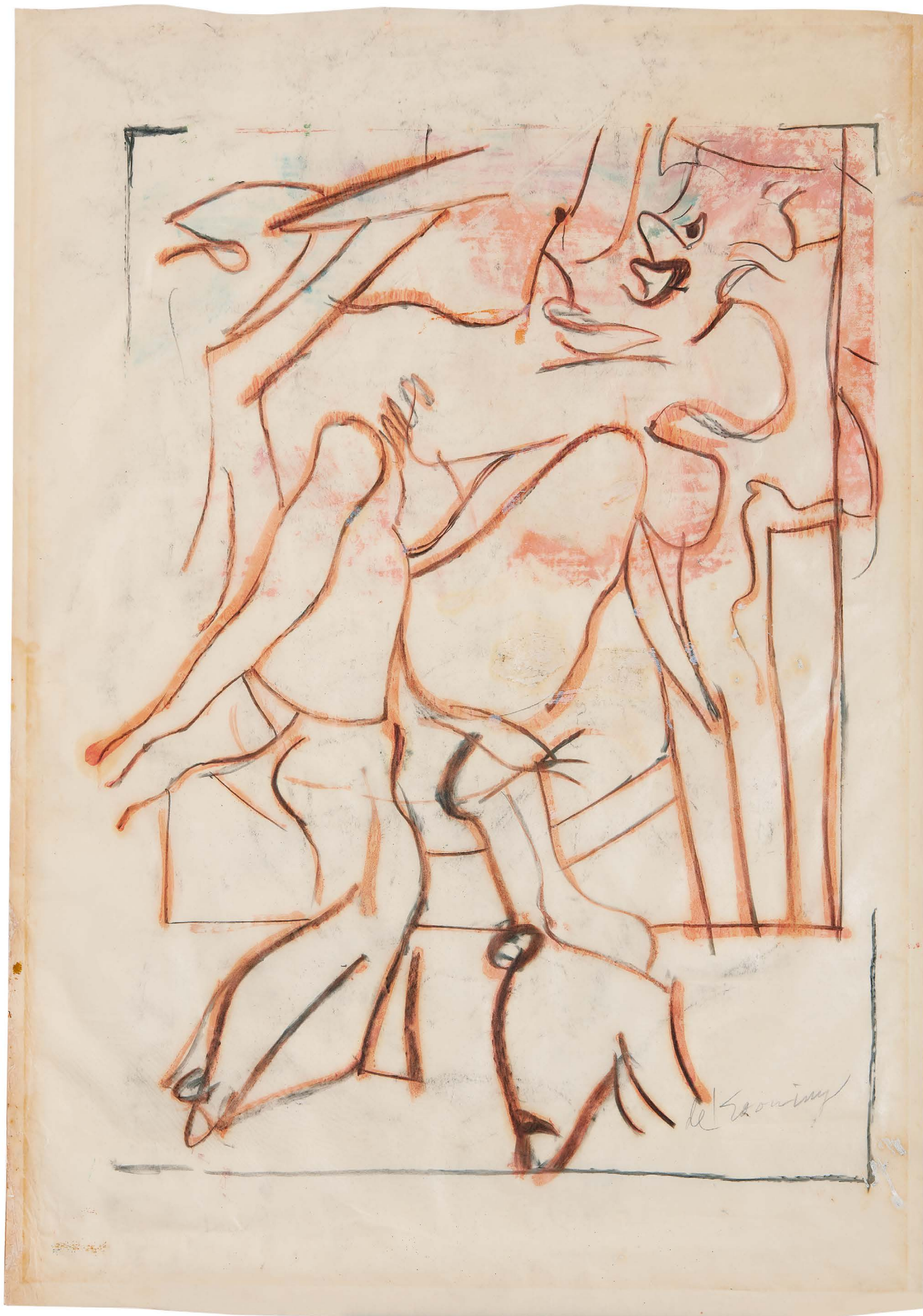
Yoshii Gallery, New York

Acquired from the above by the present owner

EXHIBITED

New York, Salander-O'Reilly Galleries, *Willem de Kooning: Important Paintings and Works on Paper*, August - September 1991

\$ 200,000-300,000





277

**FERNANDO DE
SZYSZLO**

1925 - 2017

Noche estrellada

signed, titled and dated *ORRANTIA/79*
on the reverse
oil on canvas
59 by 59 in. 149.9 by 149.9 cm.

PROVENANCE

Private Collection, Miami
Gift of the above to the present owner *circa*
1989

\$ 40,000-60,000



278

PROPERTY OF A GENTLEMAN

FERNANDO BOTERO

b. 1932

Still Life

signed and dated 1966
charcoal, watercolor and pastel on paper
23½ by 30⅞ in. 59.7 by 78.4 cm.

PROVENANCE

Private Collection, Europe
Sotheby's, New York, 29 November 1984,
Lot 380
Private Collection, Washington, D.C.
(acquired from the above sale)
Thence by descent to the present owner

\$ 40,000-60,000



279

ALEXANDER CALDER

1898 - 1976

Loopy Face

signed and dated 69

gouache and ink on paper

29½ by 43⅞ in. 74.9 by 109.5 cm.

This work is registered in the archives of the Calder Foundation, New York, under application number A06286.

PROVENANCE

Perls Galleries, New York

Private Collection, Woodbridge (acquired from the above)

Christie's, New York, 9 November 2011, Lot 751

Acquired from the above sale by the present owner

\$ 40,000-60,000



280

ALEXANDER CALDER

1898 - 1976

Engulfing

signed and dated 66

gouache and ink on paper

29½ by 42½ in. 74.9 by 108 cm.

This work is registered in the archives of the Calder Foundation, New York, under application number A14385.

PROVENANCE

Nicholas Guppy, London (acquired directly from the artist)

Private Collection

Acquired from the above by the present owner

\$ 40,000-60,000



281

ALEXANDER CALDER

1898 - 1976

The Red Hourglass

signed and dated 63
gouache and ink on paper
23 by 30¾ in. 58.4 by 78.1 cm.

This work is registered in the archives of the Calder Foundation, New York, under application number A05979.

PROVENANCE

Perls Galleries, New York
Eva Lee Gallery, Great Neck
Private Collection, New York
Private Collection, Santa Monica (by descent from the above)
Sotheby's, New York, 10 March 2009, Lot 121
Private Collection, New York
Spanierman Gallery, New York
Acquired from the above by the present owner

\$ 40,000-60,000

End of Morning Session









Property of an Important
Private Collection, Chicago
VINCENT VAN GOGH
*Evening Landscape
with Two Peasants*, 1890
Estimate \$3,000,000–5,000,000

Impressionist & Modern Art Evening Sale

AUCTION NEW YORK 14 MAY

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Sotheby's EST. 1744

Works from the Collection
of Joe R. & Teresa L. Long
MARC CHAGALL

Coq et femme à l'éventail, 1978
Estimate \$700,000–1,000,000

Impressionist & Modern Art Day Sale

INCLUDING WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

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The Collection of Elaine Attias
MILTON AVERY
Two Figures on Beach, 1950
Estimate \$1,200,000–1,800,000

American Art

AUCTION NEW YORK 21 MAY

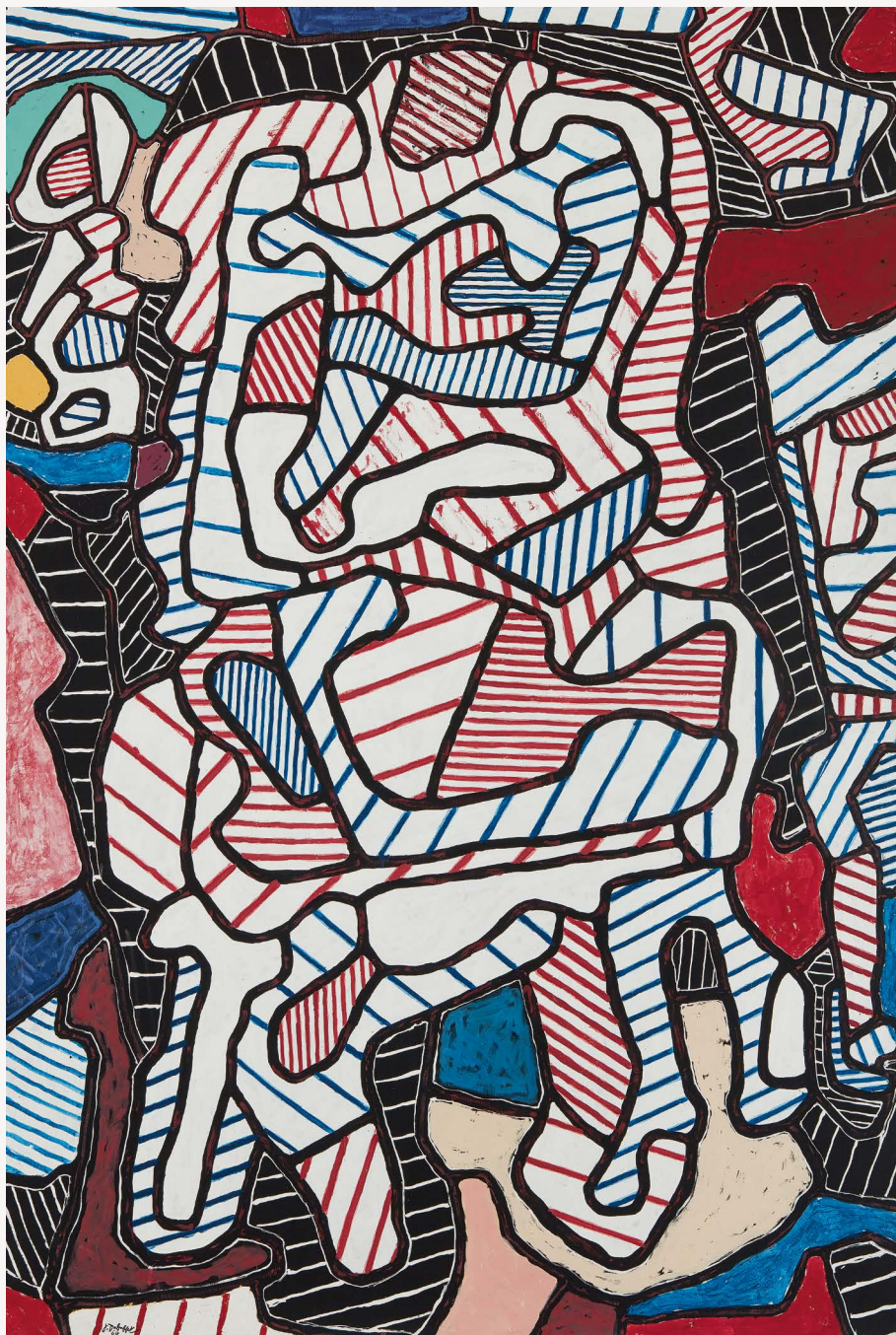
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JEAN DUBUFFET
La Chaise, 1964
Estimate €1,700,000–2,500,000

Contemporary Art

AUCTION PARIS 5 & 6 JUNE

EXHIBITION FREE AND OPEN TO THE PUBLIC 1 – 5 JUNE

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Sotheby's

EST.
1744

FRANÇOIS-XAVIER LACANNE
Three "Moutons de Peter" (grands); 2004
Estimate \$1,200,000–1,800,000



Important Design

AUCTION NEW YORK 23 MAY

EXHIBITION FREE AND OPEN TO THE PUBLIC 3–22 MAY

1334 YORK AVENUE, NEW YORK, NY 10021
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bidding method

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 \$400,000, 20% of any amount in excess of \$400,000 up to and including \$4,000,000, and 13.9% of any amount in excess of \$4,000,000.

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.

By participating in the sale, you represent and warrant that:

(a) The bidder and/or purchaser is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)");

(b) Where acting as agent (with Sotheby's prior written consent), the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s); and

(c) The bidder and/or purchaser undertakes that none of the purchase price will be funded by any Sanctioned Person(s), nor will any party be involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

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 hold and process your personal information and may share it with its subsidiaries and affiliates for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com

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.

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.

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 headings 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 salesroom 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. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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 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 payments in the form of cash or cash equivalents.

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 (a) personal checks and (b) certified, banker's draft and cashier's checks drawn in US Dollars with a face amount of over \$10,000 (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.

Please note that 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
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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 management, 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 either establishes or maintains physical or economic presence within the state. In the states that impose sales tax, Tax Laws require an auction house, with such 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: Alabama, California, Colorado, Connecticut, District of Columbia, Florida, Georgia, Hawaii, Illinois, Indiana, Iowa, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Vermont, Washington, Wisconsin and Wyoming. 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.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

GLOSSARY FOR PAINTINGS

Giovanni Bellini

The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

Attributed to Giovanni Bellini

In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

Studio of Giovanni Bellini

In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

Circle of Giovanni Bellini

In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

Style of...Follower of Giovanni Bellini

In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

Manner of Giovanni Bellini

In our opinion, a work in the style of the artist and of a later date.

After Giovanni Bellini

In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width. Pictures are framed unless otherwise stated.

GLOSSARY FOR SCULPTURE

Bronze Figure of a Woman, Maurice

Giraud-Rivière, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

Bronze Figure of a Woman, After

Maurice Giraud-Rivière, CIRCA 1925 This heading indicates the casting was done by another, i.e., artisans at a foundry.

Maurice Giraud-Rivière, Bronze Figure of a Woman, CIRCA 1925

This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

Photography:

Ber Murphy
Pauline Shapiro
Ellen Warfield

International Departments

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit sothebys.com

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Grégoire Billault
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Richard Buckley
Amy Cappellazzo
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Nicholas Clark
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Ileana da la Cruz
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Bame Fierro March
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Carly Gamson
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Eliza Howe
Courtney Kremers
Mercedes Lámbarri Altamira
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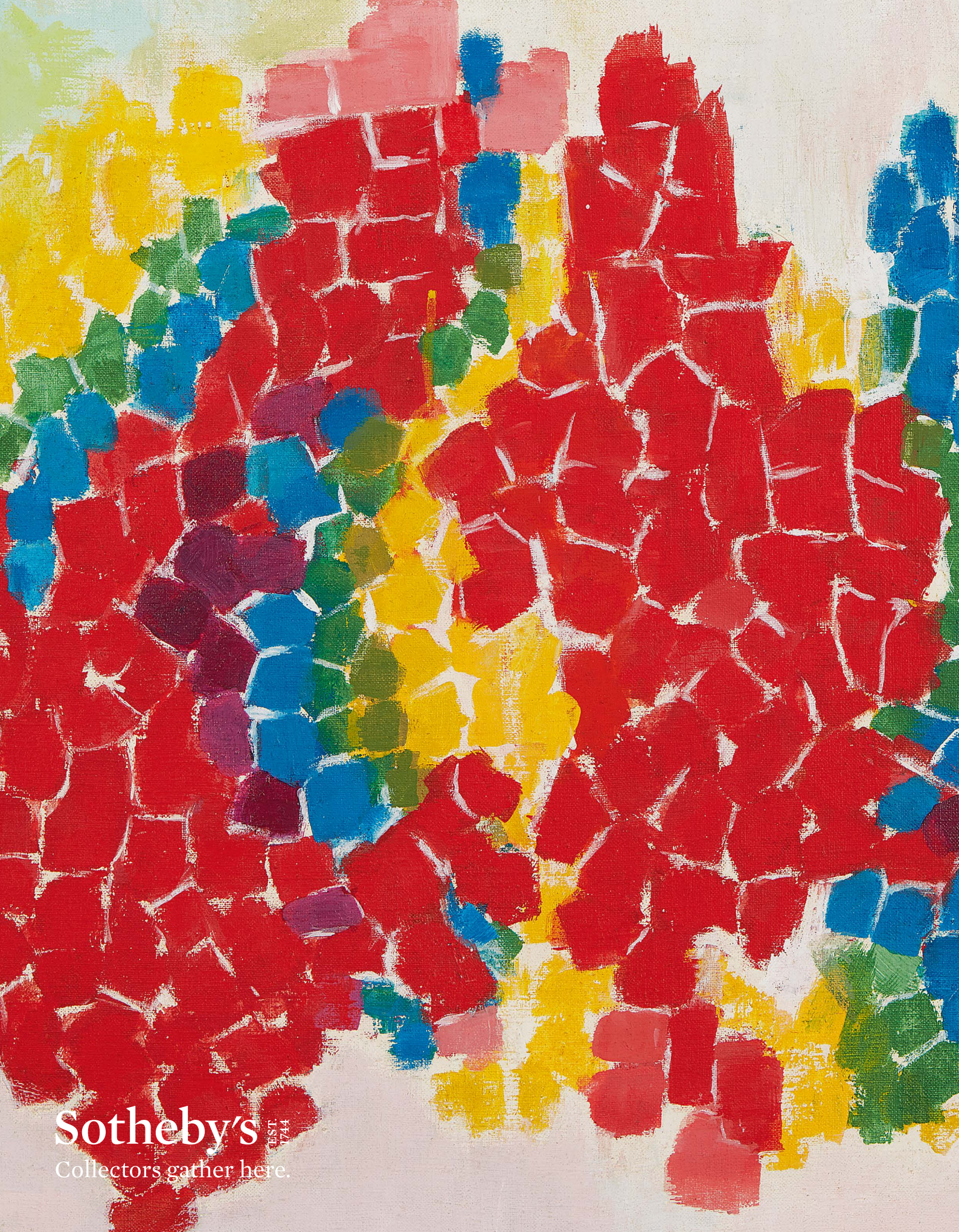
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