

POST-WAR TO PRESENT

CHRISTIE'S





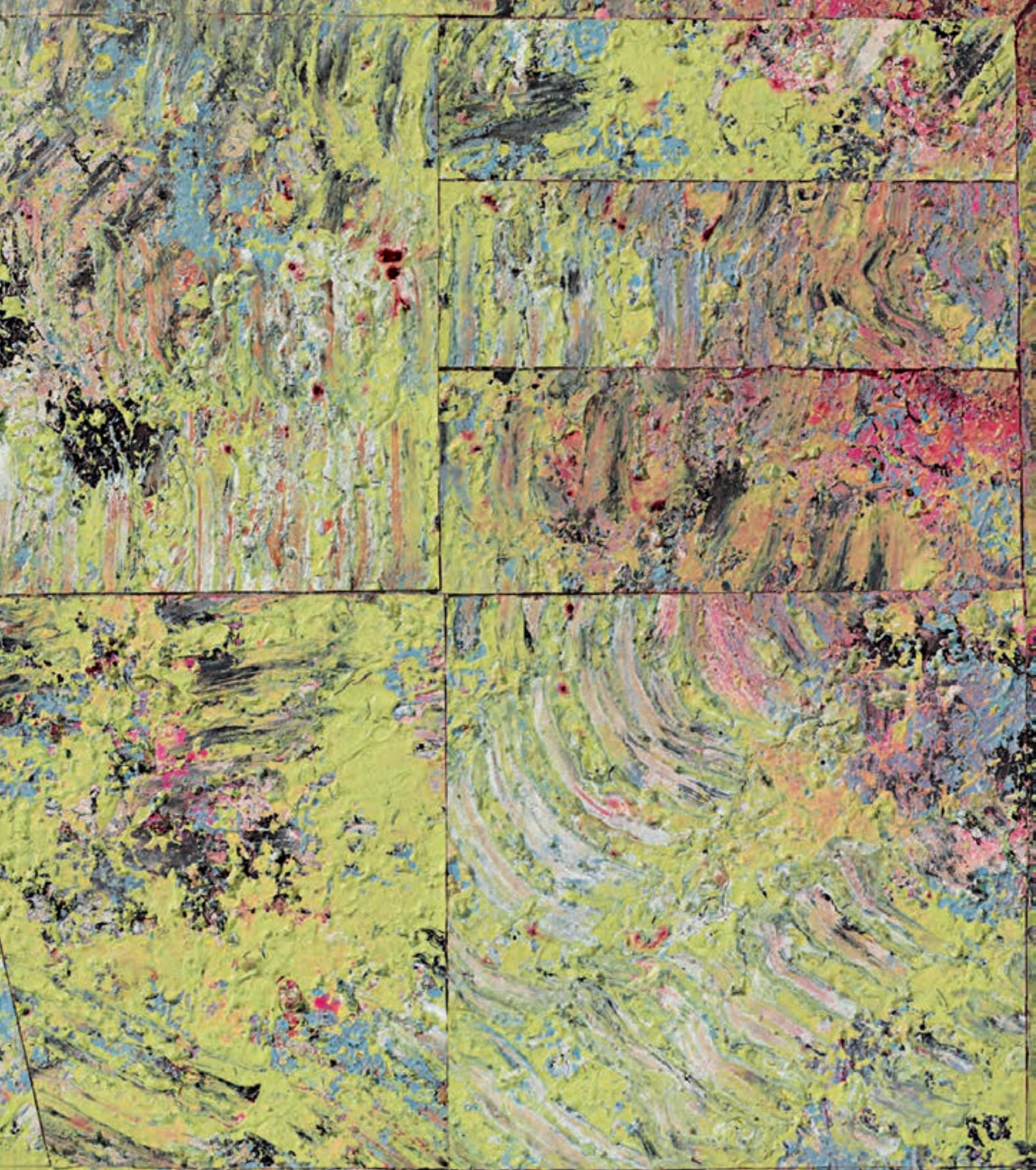


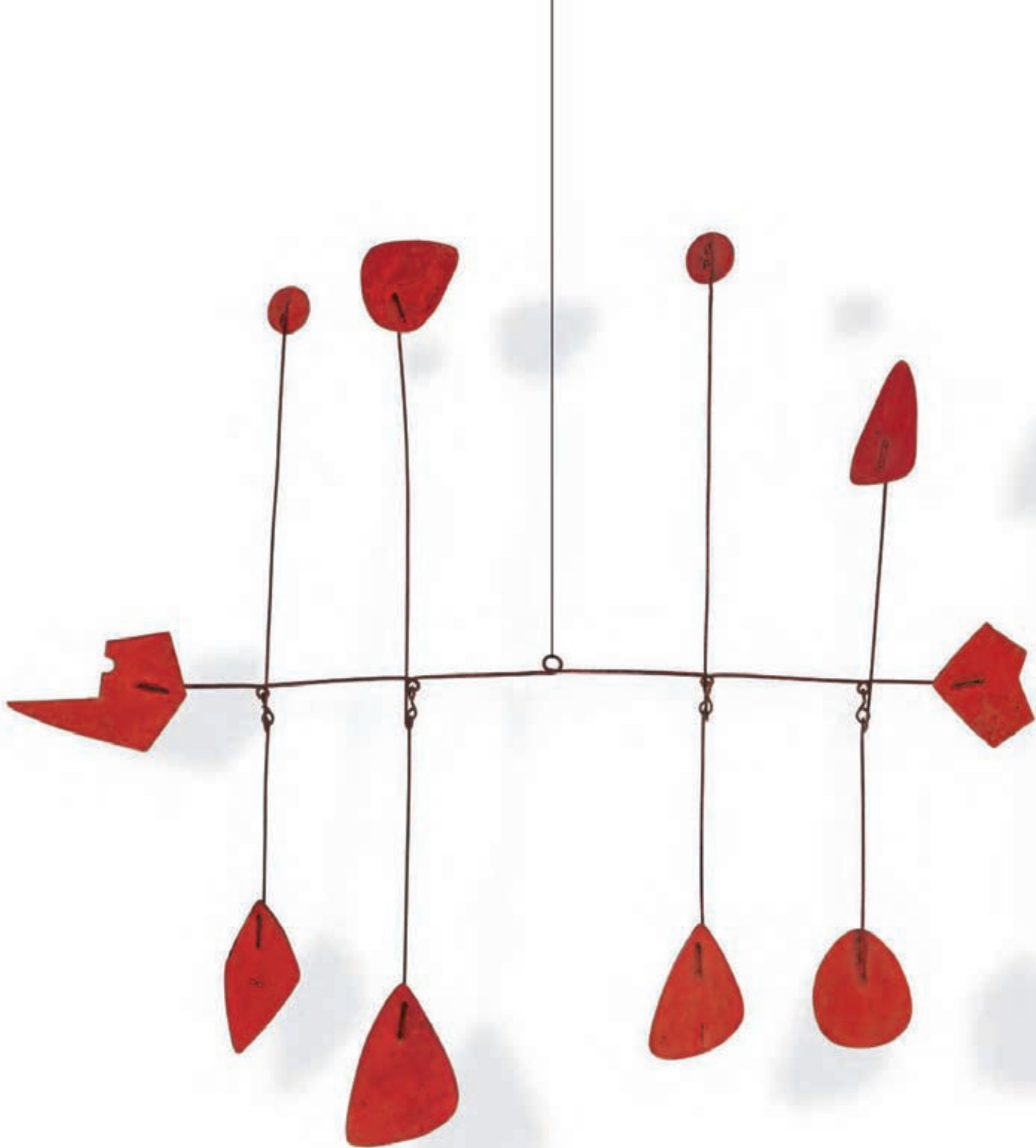






















POST-WAR TO PRESENT

THURSDAY 27 SEPTEMBER 2018

PROPERTIES FROM

Global Wildlife Conservation
The Collection Of Mandell & Madeleine Berman
The Collection Of Elizabeth Brooke Blake
The Columbus Museum Of Art, Ohio, To Benefit Its Acquisition Fund
The Estate Of Nancy Ann Chandler
The Family Collection Of Ralph Goings
The Collection Of Alvin And Mary Bert Gutman
The Estate Of Harry Grubert
The Namits Collection
The Collection Of Dorothy Tremaine Hildt
The Private Collection Of Stuart And Cindy Tietze-Hodosh
The Collection Of Arnold Scaasi And Parker Ladd
The Estate Of Robert Mann And The Mann Family
The Mcmaster Museum Of Art, Mcmaster University, To Fund Future Acquisitions
The Collection Of Joan A. Mendell
The Fondation Prince Albert II De Monaco
The Collection Of Ileana Sonnabend And The Estate Of Nina Castelli Sundell
The Collection Of Joan And Preston Robert Tisch
The Collection Of Elaine G. Weitzen Sold To Benefit The Elaine G. Weitzen Foundation For Fine Arts

AUCTION

Thursday 27 September 2018

Session I at 10.00am (Lots 1-150)

Session II at 2.00pm (Lots 201-321)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Saturday	22 September	10.00 am - 5.00 pm
Sunday	23 September	1.00 pm - 5.00 pm
Monday	24 September	10.00 am - 5.00 pm
Tuesday	25 September	10.00 am - 5.00 pm
Wednesday	26 September	10.00 am - 5.00 pm
Thursday	27 September	10.00 am - 12.00 pm

AUCTIONEERS

Robby Gordy (#2033717)

Rahul Kadakia (#1005929)

David Kleiweg (#1365999)

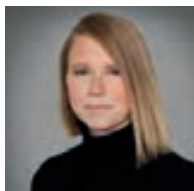
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CONDITIONS OF SALE

This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.
[35]

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **ECCO-15877**

CHRISTIE'S

AMERICAS



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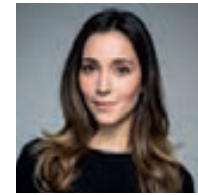
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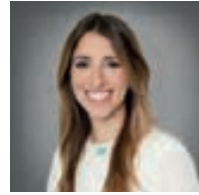
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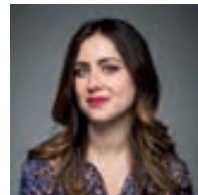
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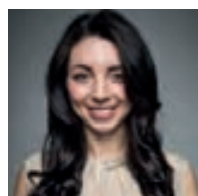
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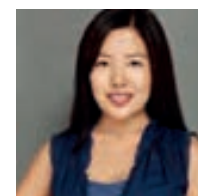
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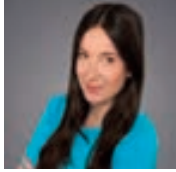
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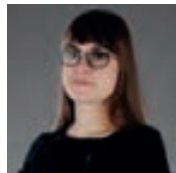
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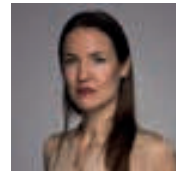
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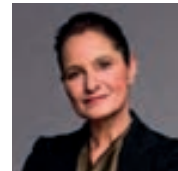
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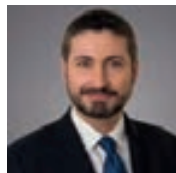
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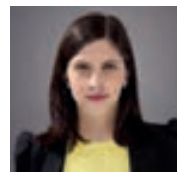
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HEINZ
ESTD 1869
**TOMATO
KETCHUP**
NET WT 14 OZ - 397 GRAMS



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04/04/17

ILLUSTRATIONS

FRONT COVER:
Rashid Johnson, *Untitled Escape Collage*, 2018 (detail). © 2018 Rashid Johnson

FRONT COVER FLAP:
Anish Kapoor, *Mirror (Pale Tangerine to Dark Purple)*, 2018. © 2018 Anish Kapoor / Artists Rights Society (ARS), New York / DACS, London

INSIDE FRONT COVER LEFT:
KAWS, *BORN TO BEND*, 2013. © KAWS

INSIDE FRONT COVER RIGHT:
Richard Prince, *Untitled (Cowboy)*, 1999 (detail). © Richard Prince

FRONTISPIECE ONE:
Ellsworth Kelly, *Dark Red-Violet Panel*, 1982. © Ellsworth Kelly Foundation, Courtesy Matthew Marks Gallery

FRONTISPIECE TWO:
Sam Francis, *Untitled*, 1990 (detail). © 2018 Sam Francis Foundation, California / Artists Rights Society (ARS), New York

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FRONTISPIECE SIX:
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Andy Warhol, *Flowers*, 1964 (detail). © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS)

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POST-WAR TO PRESENT SESSION I DIVIDER:
Cecily Brown, *Untitled*, 2007 (detail). © Cecily Brown

JACK HAMILTON BUSH SPOTLIGHT:
Jack Hamilton Bush, *Attack*, 1969 (detail). © 2018 Artists Rights Society (ARS), New York / SODRAC, Montreal

SAM GILLIAM SPOTLIGHT:
Sam Gilliam, *Stage Middle*, 1977 (detail). © 2018 Sam Gilliam / Artists Rights Society (ARS), New York

ANDY WARHOL SPOTLIGHT:
Andy Warhol, *Flowers*, 1964 (detail). © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS)

PHOTOREALISM SPOTLIGHT:
Ralph Goings, *Double Ketchup*, 1996-1997 (detail). © The Estate of Ralph Goings

POST-WAR TO PRESENT SESSION II DIVIDER:
Rob Pruitt, *Suicide Painting XXIII*, 2013 (detail). © Rob Pruitt

HENRY TAYLOR SPOTLIGHT:
Henry Taylor, *Double Up*, 2009 (detail). © Henry Taylor

GARY SIMMONS SPOTLIGHT:
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ACROSS CONDITIONS OF SALE:
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BACK COVER:
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INSIDE BACK COVER LEFT:
Jack Hamilton Bush, *Attack*, 1969 (detail). © 2018 Artists Rights Society (ARS), New York / SODRAC, Montreal

INSIDE BACK COVER RIGHT:
Frank Stella, *First Night-Watch (B-4, 2X)*, 1988. © 2018 Frank Stella / Artists Rights Society (ARS), New York

BACK COVER FLAP:
Jean-Michel Basquiat, *Untitled*, 1988 (detail). © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2018

The Post-War and Contemporary Art department would like to thank the following: Stephen Jones, Candace Wetmore, Emma Laramie, Richard Weisman Jr; Tara Theune Davis, Frank Krumrie, Vince Nigro; Rusty Riker, Deb Catalano, Vlad Golanov, Christie Bianco, Werner Sencion, Christine Barrett; Julie Paveglio, Scott Marsten, Aaron Young, Wenonah Suliman, Mike Myers, Pete Ng; and Eirini Kondyli, Jacob Hyman, Emily Fitzgerald, Esther Moerdler, Neil Maitland, Meghan Doyle, Camille Coonrod, Cristina Wang, Amanda Rimpici for their help in the production of this catalogue.

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**GLOBAL
WILDLIFE
CONSERVATION**

A photograph of a lush, misty forest. The foreground is dominated by large, vibrant green ferns with intricate leaf patterns. In the background, tall, slender trees rise into a thick, white mist, creating a sense of depth and atmosphere. The overall scene is serene and evokes a sense of nature's beauty and resilience.

"IF YOU WANT TO SEE CHANGE ... MAKE IT."

- DR. JOHN HURST



ART TO ACRES

THE GLOBAL WILDLIFE CONSERVATION BENEFIT AT CHRISTIE'S ON SEPTEMBER 27, 2018 WILL FUND THE CONSERVATION OF A FOREST ABOUT THREE TIMES THE SIZE OF NEW YORK CITY INTO A NEW NATIONAL PARK.

Conservation and art are both founded on principles of legacy and permanence. The artists donating recognize the importance of our biodiverse forests and are doing something now and into the future to preserve them. In this process, artists and collectors will conserve thousands of acres of wilderness, forming a relatable connection between art and conservation.

The proceeds from this initiative are being magnified in many ways: The Sheth Sangreal Foundation is generously joining in providing matching funds. Partnering organizations are donating the supporting costs for the conservation efforts on the ground. The full amount raised, and the matching funds, will go to purchase forest acreage, at approximately \$150 an acre. The artists are welcomed to the location that their artworks conserved, and they will receive a parcel map with the latitude and longitude coordinates.

Art and national parks are some of the few places that we let be. Both are made with legacy in mind. We create them, in part, for when we are no longer here. We create them to be experienced and witnessed by future generations. While an artwork is a visual of a moment in time, a wild place is a visual of all time compounded. Artworks and national reserves are among the few things that we protect: we make a space for them to continue to be exactly what they are. This work focuses on the fact that an artwork, measured in square feet, can conserve land measured in hundreds or thousands of acres.

The National Parks system in the United States, the first in the world, was founded by Abraham Lincoln after he viewed photographs taken 2,000 miles away. These donated artworks will protect areas of some of the biologically richest habitats on Earth, leveraging matching funds to effect change many miles away. While art and science are separate disciplines, important things happen when the two come together. Each of these artworks will advance efforts toward conserving large-scale, intact wildlands.

We would like to thank all of the artists and collectors for these exceptional artworks. It is you who are key. We thank the exceptional team at Christie's, in particular Loic Gouzer and Vivian Brodie, for their devotion to art and conservation. We thank the Sheth Sangreal Foundation for their vision. This new and unique collaboration between artists, Christie's, Global Wildlife Conservation and local conservation partners is engaging the power of art to conserve our last wild lands. Thank you for conserving these places.

HALEY MELLIN, PH.D.
ARTIST AND CONSERVATIONIST

"THE PROCEEDS AND MATCHING FUNDS ARE GOING TO OUR IMPORTANT WORK TO CONSERVE THE CROWN JEWELS OF RAINFORESTS AROUND THE WORLD - THE VERY LIFEBLOOD OF OUR PLANET."

- BRIAN SHETH, CHAIR OF THE BOARD,
GLOBAL WILDLIFE CONSERVATION



**GLOBAL
WILDLIFE
CONSERVATION**

Global Wildlife Conservation conserves the diversity of life on Earth. We maximize our impact through scientific research, biodiversity exploration, habitat conservation, protected area management, wildlife crime prevention, endangered species recovery, and conservation leadership cultivation. GWC works with local partners in over 50 countries around the world to help protect ecosystems across our planet. In our wildlands work, we focus on tropical forests, the Earth's 'lungs', which help drive regional rainfall, clean polluted air, provide for indigenous and traditional communities, and harbor much of life's medicine cabinet in the form of countless unstudied plants and animals.



**SHETH
SANGREAL
FOUNDATION**

The Sheth Sangreal Foundation have joined in providing matching funds to the auction. Global Wildlife Conservation Board Chairman Brian Sheth and his wife Adria founded the Sheth Sangreal Foundation to provide significant support to environmental and educational initiatives. The foundation collaborates with like-minded partners for a unique approach to philanthropy keenly focused on empowering others to effectuate change - while consistently achieving outsized outcomes. The Foundation remains highly active in projects that leverage the collective strengths of disparate entities as within these distinct relationships lie extraordinary opportunities for exponential impact.



Photograph: Robin Moore



“SKY SPONGES”

CLOUD FORESTS ARE ONE OF OUR PLANET’S MOST IMPERILED HABITATS. While we all benefit from the clean air, climate stabilization, and medicines that they provide, they are often out of sight and out of mind. This benefit is bringing these wild places closer to home, using the power of art to connect and drive positive change for our planet’s ecosystems.

Cloud forests grow across much of the tropics where mountains rise above 1,000 meters. Here, warm air that rises from the lowlands condenses into fog that shrouds the highlands. This mist is absorbed by the hanging lichens and mosses. Once saturated, these mosses slowly release the water whereupon it trickles to the ground, eventually coalescing into small creeks that steadily feed streams and rivers at lower elevations. This is a marvelous process because the water capture from the air happens consistently throughout the year, regardless of rainfall. Whereas rains are highly seasonal, these ‘sky sponges’ feed the waterways of the tropics every day of the year. This has profound implications for maintaining an unparalleled diversity of life in the tropics, both at high and low elevations.

Indeed, humans depend on tropical forests as well. Without these forests, communities are at the mercy of seasonal rains where inconsistency from year to year can have devastating impacts on food cultivation and other human endeavors. In addition to ensuring a supply of water throughout the year, cloud forests reinforce the mountainsides, preventing mudslides during torrential storms. In fact, the ‘sponge-effect’ of cloud forests has been held in high regard for millennia. On the island of Luzon in the Philippines, for example, forests on hilltops were considered sacred to the indigenous people, and no one would dare cut them down.

Our planet’s remaining cloud forests continue to stabilize water sources for hundreds of millions of indigenous and other rural people, and, in some places, city populations as well. They will likely serve an ever more important role in buffering communities from increasingly intense and frequent storms as the climate of the planet changes. Today, people have become increasingly disconnected, cognitively speaking, from the virtues of the natural environment. Cloud forests are one of the planet’s most imperiled habitats, cleared for cultivation of tea and coffee, and short-lived ventures to raise cattle before the soils erode.

Perhaps the greatest gifts from these mysterious forests have yet to be discovered. Scientists have just begun to research the potential that their plants and animals have for medical and other benefits. When we consider that almost all medicines today were initially derived from a natural product, it begs the question why would we consider losing these wellsprings to us all. These forests provide a home to countless plants, animals, and traditional and indigenous communities, while sustaining a vibrant planet for all of humanity.

DON CHURCH, PH.D.
PRESIDENT, GLOBAL WILDLIFE CONSERVATION

"CONSERVATION AND ART ARE BOTH FOUNDED ON PRINCIPLES
OF LEGACY AND PERMANENCE."

- HALEY MELLIN



Detail: © Max Hooper Schneider

PROPERTY TO BENEFIT
GLOBAL WILDLIFE CONSERVATION

1

LOIE HOLLOWELL (B. 1983)

Linked Lingam in blue, gray, pink and copper

signed, titled twice and dated 'Loie Hollowell "Linked Lingam in blue, gray, pink and copper" 2018' (on the reverse)

oil, acrylic, sawdust and high-density foam on canvas mounted on panel
28 x 21 in. (71.1 x 53.3 cm.)

Executed in 2018.

\$20,000–30,000

PROVENANCE:

Donated by the artist and Pace Gallery, New York

**"LEAVE IT AS IT IS. YOU CANNOT IMPROVE ON IT.
THE AGES HAVE BEEN AT WORK ON IT, AND MAN
CAN ONLY MAR IT."**

-THEODORE ROOSEVELT



PROPERTY TO BENEFIT
GLOBAL WILDLIFE CONSERVATION

2

KELTIE FERRIS (B. 1977)

Ghost Trees

signed, titled and dated 'GHOST TREES 2018 KELTIE FERRIS' (on the reverse)
oil and acrylic on canvas laid down on board
72 x 60 in. (182.9 x 152.4 cm.)
Painted in 2018.

\$30,000–50,000

PROVENANCE:

Donated by the artist and Mitchell-Innes & Nash, New York

**"LOOK DEEP INTO NATURE, AND THEN YOU WILL
UNDERSTAND EVERYTHING BETTER."**

-ALBERT EINSTEIN



CAMILLE HENROT (B. 1978)

Big Fish Small Fish

signed with the artist's initials 'CH' (on a paper label affixed to the backing board)

watercolor on paper laid down on Dibond

59 ¾ x 95 ½ in. (150.8 x 242.6 cm.)

Executed in 2016.

\$40,000–60,000

PROVENANCE:

Donated by the artist and Metro Pictures, New York

“NEVER MORE THAN IN THE LAST TWO CENTURIES OF HIS HISTORY HAS MAN HAD MORE OPPORTUNITIES TO UNDERSTAND THAT BY TRACING A LINE BETWEEN HIMSELF AND THE OTHER, THE ANIMAL OR NATURE, HE WOULD ENTER A SORT OF CURSED CYCLE OF HIS HISTORY WHERE THE SAME LINE WOULD BE SOON USED TO SEPARATE MAN FROM OTHER MEN, FOR THE SAKE OF AN IDEOLOGY THAT WAS ALREADY DYING.”

-CLAUDE LÉVI-STRAUSS

Known for her 2013 film *Grosse Fatigue* which won her the Silver Lion at the 55th Venice Biennale, Camille Henrot works across film, sculpture, painting and drawing to reconsider the typologies of objects and established systems of knowledge. Her drawings are inspired by varied source material from art and cultural history — including Saul Steinberg, Japanese prints from the Edo period, and Grecian frescos — alongside contemporary Manga and more disparate images from social media.

Henrot tackles power dynamics in her large-scale watercolour *Big Fish Small Fish*, 2016, in which a large fish has consumed all but the tail of a smaller fish. Its eyes are wide, as if suddenly realising it has swallowed

more than what will fit in its body. Henrot's technical finesse combines smooth lines and sweeping brushwork to outline and fill in the body of a fish. Light splatters of color on the back of the fish indicate the texture of the scales, differentiating it from the smooth and vulnerable underbelly. The large, gestural marks result in a playful scene with dark undertones.

Henrot's drawings often depict animals enacting scenes of psychological struggle and emotional complexity, exploring the inner workings of the human mind through interactions between both humans and animals. This particular theme is part of the *Bad Dad* series (2015-17) that questions the imbalances of power, both in mythology and modern life.



PROPERTY TO BENEFIT
GLOBAL WILDLIFE CONSERVATION

4

RASHID JOHNSON (B. 1977)

Untitled Escape Collage

ceramic tile, mirror, vinyl, spray enamel, branded red oak flooring, oil stick, black soap and wax on panel in artist's frame

73 1/8 x 98 1/8 in. (185.7 x 248.9 cm.)

Executed in 2018.

\$200,000–300,000

PROVENANCE:

Donated by the artist, Hauser & Wirth, New York and David Kordansky Gallery, Los Angeles





(detail of the present lot)

"IT TOOK MORE THAN FOUR BILLION YEARS TO TRANSFORM LIFELESS ROCKS AND WATER INTO AN ASTONISHINGLY DIVERSE PARADISE, AND LESS THAN A CENTURY TO DESTROY THOUSANDS OF THE SPECIES THAT MAKE IT PROSPER. IT IS DIFFICULT TO CARE ABOUT SPECIES THAT HAVE BEEN LOST IF YOU NEVER KNEW OF THEIR EXISTENCE."

-SYLVIA EARLE

Rashid Johnson's *Untitled Escape Collage* belongs to a group of works recording the artist's attempt to reconcile his black experience with visions of future paradise. Here, a kaleidoscopic pattern of shapes and color settles into symmetry against a background of vinyl photographic cut-outs. Highly-saturated palms taunt with promises of tropical escapes from mundanity, yet assert their contrived nature through unnatural hues and psychedelic shadows. Accompanying such greenery are zigzagging bands of starry sky marked with youthful fervor, as if the artist hoped to implant himself vicariously in the cosmos by way of his oil stick. Dreams of beyond, however, are interrupted by two ceramic tile triangles, which interpose their domesticity between the real and the celestial. Still, these homey interludes abide by the geodesic construction that governs most of the composition.

Slicing through the geometric regularity is the defining chrysalis shape, an allusion to transformative rebirth. Portals to another world, these organic forms part like curtains to reveal shattered mirrors, mosaic fractals, and Johnson's singular version of branded red oak. Most poignant are the pistachio-shaped eyes wrested from images of wooden African deities, ready to pop open at a moment's notice to catch the viewer in his or her intrusive gaze. These concessions to the past are dominated by the artist's brash assertion of today. Johnson dispels the work's lofty claims by taking it to the street—literally tagging his own work with graffiti marks, reminiscent of the Abstract Expressionists' gestural tendencies. As utopia materializes, the hooded teenager appears with a bottle of spray paint to reintroduce raw humanity. For he knows how quickly utopia can become dystopia when devoid of human presence. Thus, Johnson rescues the viewer from debilitating fantasies of a nonexistent world through vestiges of his youth spent tagging Chicago cement.

Despite a penchant for street art, Johnson matured with a mother in academia, a craftsman father, and a Nigerian stepfather. His childhood among books, ideas, and multiculturalism informs the brilliance behind this composition. Before one's eyes, the cacophony of forms gives way to carefully planned symmetry. Intersections of triangles form new triangles, while overlapping diamonds look like an argyle sweater on school picture day. Even the apparent vandal marks exist in pairs—no gesture is made without its equal and opposite. Such deep thought is characteristic of Johnson's recent work, much of which represents a culmination of past experimentation in various mediums. His spring show at the David Kordansky Gallery in Los Angeles featured several

Untitled Escape Collages, each its own size and compilation of colors. To witness just one of these is to be privy to Johnson's self-discovery, achieved via visceral exploration of culture and heritage.

To reaffirm such heritage in his position as a black artist, Johnson superimposes an element of the uncontrolled over rigid digital imagery: "I've always considered the artist as almost a magician-like character who grants agency to materials to allow them to be elevated into objects that we admire...I really wanted to create a body of work that spoke to the agency of the black character" (R. Johnson, quoted by D. Weiskopf, "At Home in Abstraction: Interview with Rashid Johnson," *BURNAWAY*, June 2013, via www.burnaway.org [accessed 8/22/18]). Not only is he interested in understanding his role, but also the role of materials, specifically those with personal significance: "Black soap is this kind of healing material that you can find in West Africa, but you also find it on the streets of Harlem, Brooklyn, and Chicago. It becomes this signifier, a symbol for cleansing material. It's for people with sensitive skin, so I'm talking about a sensitive issue, about sensitive people..." (R. Johnson, quoted by A. Touré, "Artist Rashid Johnson Loves Being Black," *L'Officiel*, February 2018, via www.lofficiel.com [accessed 8/22/18]). Blending sticky soap and wax harkens back to the encaustic technique, used from the Byzantine Empire through Jasper Johns's oeuvre to achieve precise detail in hurried brushstrokes. Thus, Johnson's collages become an exquisite merging of the study and the street, future dreams and present realities.

Often cited in relation to artists like Sam Gilliam and Kara Walker, Rashid Johnson interrogates his black identity with uniquely fierce ambiguity. Johnson's resort to abstraction functions as a lens through which he is both able to comment on and come to terms with his black experience in the "post-black" world. A term introduced by curator Thelma Golden as part of *Freestyle*, her 2001 exhibition of young black artists at the Studio Museum in Harlem and Johnson's break-out show, post-black refers to the necessary fluidity of black identity in the period following the late-20th century culture wars, and the pursuant freedom of artists to ask questions with their work. Johnson's most recent works are especially relevant today, as he reintroduces aesthetic concern into prevalent national tensions. In this way, Johnson enacts his most pressing role—that of question-asker, rather than answerer. Unresolved within itself, *Untitled Escape Collage* opens dialogue channels by which the investigation of culture will inevitably continue among those who choose to enter.

PROPERTY TO BENEFIT
GLOBAL WILDLIFE CONSERVATION

5

GEORGE CONDO (B. 1957)

Untitled

signed and dated 'Condo July 20; 2018' (upper left)
wax crayon on paper
30 1/8 x 22 1/4 in. (76.5 x 56.5 cm.)
Drawn in 2018.

\$60,000–80,000

PROVENANCE:
Donated by the artist

"IT'S A VERY HOPEFUL TIME FOR ART."

-GEORGE CONDO



ROBERT LONGO (B. 1953)

Study for Flat Top Iceberg

signed, titled and dated 'Study for Flat Top Iceberg Robert Longo 2016' (lower edge)

ink and charcoal on vellum

image: 15 ¾ x 31 ⅞ in. (40 x 81 cm.)

sheet: 21 ¾ x 36 in. (55.2 x 91.4 cm.)

Executed in 2016.

\$80,000–120,000

PROVENANCE:

Donated by the artist and Metro Pictures, New York

In contrast to their technical complexity, Longo's works are enduringly spirited and captivating in their pictorial achievements. While working with the traditional media of charcoal, Longo's exquisite, hyper-real drawings, much like Gerhard Richter's famous photo-paintings, are indeed based on images borrowed from the world of media and demonstrating the artist's interest in the conceptual kinship between photography and drawing. Longo explains his embrace of the often overlooked, labor-intensive medium of drawing as driven by the desire to slow down images, to urge the viewer to consume the full power of each image. Similar to Old Master artists, Longo harnesses chiaroscuro with an extraordinary emotional effect. Much of the epic narrative strength exhibited in this lot

"NATURE IS THE EPITOME OF THE SUBLIME. AS AN ARTIST, PART OF MY JOB IS TO CREATE WORKS WHICH - I HOPE - WILL ENABLE THE VIEWER TO SEE BETTER AND TO NAVIGATE IMAGES MORE INTELLIGENTLY IN THE WORLD."

-ROBERT LONGO

comes from Longo's seemingly incomparable elevation of the practice of drawing from the intimate to the monumental.

His reference to nature's power, is timely and accurate, and his ability as a draftsman of today's questions and issues is uncontested. Longo recently participated in an exhibition, curated by Kate Fowle, entitled "Proof: Francisco Goya, Sergei Eisenstein, Robert Longo," shown first at The Garage Museum of Contemporary Art, Moscow, in September 2016, followed by The Brooklyn Museum, New York, in September 2017, and The Deichtorhallen, Hamburg in February 2018.



PROPERTY TO BENEFIT
GLOBAL WILDLIFE CONSERVATION

7

ED RUSCHA (B. 1937)

So

signed and dated 'Ed Ruscha 2006' (lower right)
spray acrylic and ink on museum board
12 ¼ x 9 ¾ in. (31.1 x 23.8 cm.)
Executed in 2006.

\$40,000–60,000

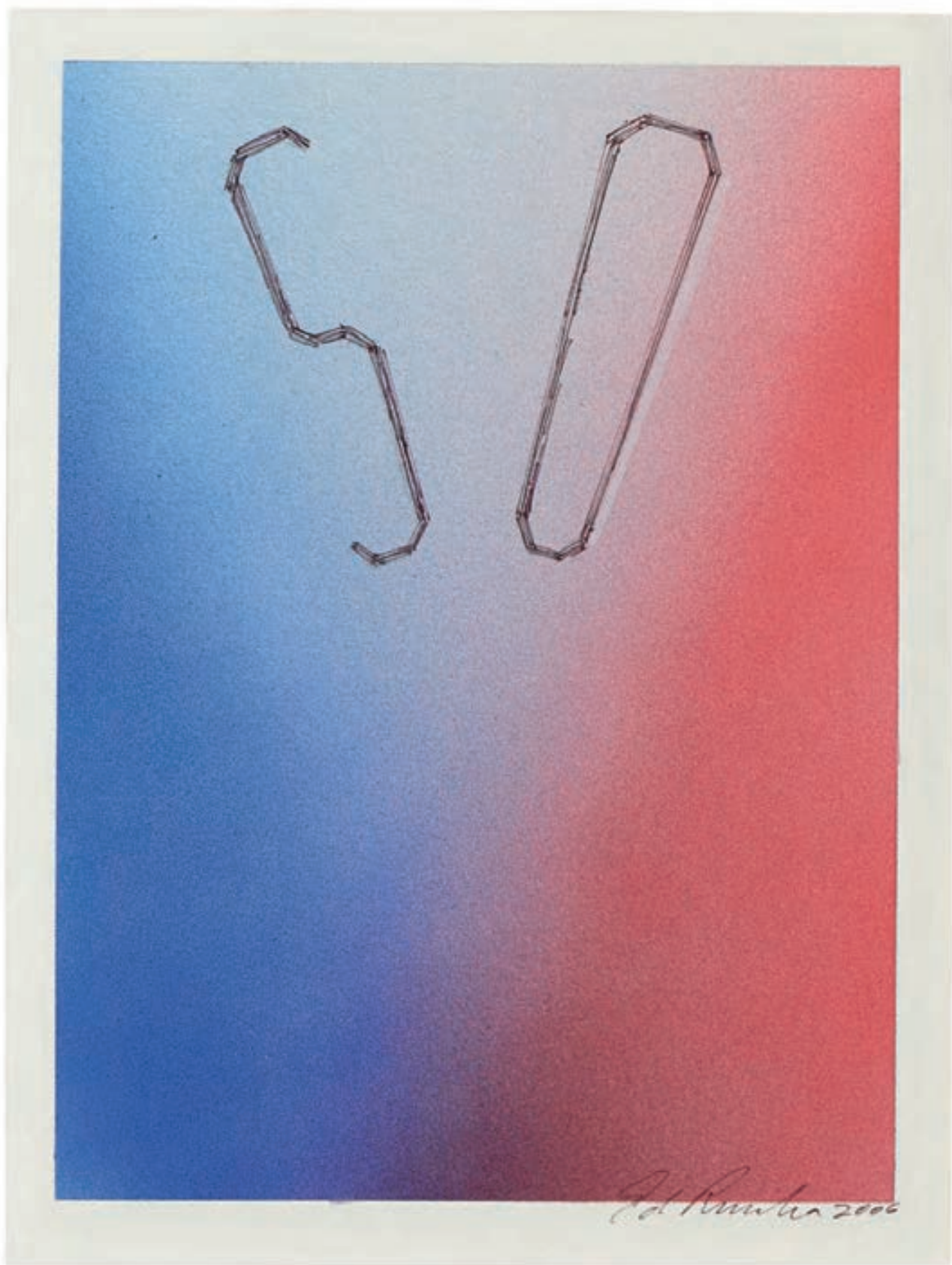
PROVENANCE:

Auction to Benefit the Family Resource Center of the Partnership for the Homeless;
courtesy of the artist, Gagosian Gallery, New York, 29 January 2010
Agnes Gund, New York, acquired at the above sale
Donated by Agnes Gund, New York

This work will be included in a future volume of *Edward Ruscha: Catalogue Raisonné of the Works on Paper*, edited by Lisa Turvey.

"WHILE THERE ARE INNUMERABLE CAUSES NEAR AND DEAR TO MY HEART, FROM ARTS EDUCATION TO ENDING MASS INCARCERATION, THE ENVIRONMENT IS LIKELY THE MOST PRESCIENT AND SIGNIFICANT ISSUE OF OUR TIME, AFFECTING ALL OF US."

-AGNES GUND



8

THOMAS STRUTH (B. 1954)

Paradise 33, Kaua'i (Hawaiian Islands)

signed, titled, numbered and dated 'Paradise 33 Kaua'i/ Hawai'i 2006 4/10
Thomas Struth Print: 2006' (on the reverse)
chromogenic print
image: 67 x 97 ¼ in. (170.1 x 247 cm.)
Executed in 2006. This work is number four from an edition of ten.

\$70,000–100,000

PROVENANCE:

Donated by the artist and Marian Goodman Gallery, New York

Thomas Struth's *Paradise 33, Kaua'i (Hawaiian Islands)*, his monumental photograph depicting a forest in the Hawaiian archipelago, captures the sensation of being entirely surrounded by nature. It presents us with a densely-woven tapestry of branches and leaves that wind together, obscuring a clear view of what lies beyond. Two trees draw the eye towards the center, inviting closer examination and endless exploration of the details and lush textures of the forest. It is tempting to get lost in the richness of the dappled pattern, but small reminders of humanity's presence such as a cleanly cut branch and the unmarked path ground the awe-inspiring natural world in reality.

**"I TAKE PHOTOS MAINLY AS A WAY OF SPEAKING IN
PUBLIC ABOUT WHAT INTERESTS ME."**

-THOMAS STRUTH

One of the foremost contemporary photographers of his generation, Struth is best known for his series *Museum Photographs*, which explores the act of viewing in a museum context. Struth admitted that *New Pictures from Paradise* (the series from which the present work is taken) is the most intuitive and emotional of his photographs. He began this series in 1998, traveling across the globe to capture forests and gardens that conjure up notions of paradise, beginning with a trip to the tropical rainforest in Daintree in the northeast of Australia. Struth later traveled to Hawai'i in 2006 to photograph the rainforest a year after meeting native Hawai'ian Tara Bray Smith, who he married in 2007.



9

ANICKA YI (B. 1971)

Syncretism

high density foam, anodized paint, resin, acrylic and *Craspedia* buds, in artist's frame

31 ¼ x 25 ¼ x 4 in. (79.4 x 64.1 x 10.2 cm.)

Executed in 2018.

\$30,000–50,000

PROVENANCE:

Donated by the artist and 47 Canal, New York

**"KNOWING THE TRUTH AND ACTING ON IT BRINGS A
PEACE WHICH SURPASSES UNDERSTANDING."**

-VINAY GUPTA

Syncretism cleverly integrates seemingly contrary and unexpected materials, successfully combining an industrially manufactured laboratory aesthetic with the natural memento mori of flower buds resulting in a highly tactile fusion of the scientific and artistic processes. In conversation during a 2018 residency at the Headlands Center for the Arts, Yi noted, "So many things are now under the rubric of culture, like synthetic biology." Synthetic biology, an interdisciplinary branch of biology, is part of her larger narrative.

Raised wells dot a burnished surface, appearing as marks made by craters or burrowing insects. Each well contains what appears to be a liquid, and some contain an object that resembles floating marbles. These spherical forms encapsulate *Craspedia* buds, a bright yellow and unusually round flower native to Australia and New Zealand. The preservation process captured the bud just before it bursts into flower, thus ensuring immortality. The seemingly random placement of the

biomorphic shaped-wells and the inclusion of flower buds contrast with the metallic surface and synthetic materials, providing a unique combination of orderly technology with the chaos of nature. Yi commonly fuses the natural and artificial in her work, employing the scientific process to discover combinations that engage each of the senses in unexpected ways. She often uses unconventional materials including tempura-fried flowers, vacuum-sealed peanuts, Girl Scout cookies, recalled powdered milk, and bacteria samples taken from both places and people. Yi was a 2014-2015 visiting artist at the MIT Center for Art, Science & Technology and MIT List Visual Arts Center, where she worked on *The Flavor Genome* to determine how "flavors" can excite the senses and ignite memories, determining how people from different backgrounds react positively or negatively to different stimuli. She is the winner of the Hugo Boss Prize, which was followed by a solo exhibition at the Solomon R. Guggenheim museum in 2017.



PROPERTY TO BENEFIT
GLOBAL WILDLIFE CONSERVATION

10

MAX HOOPER SCHNEIDER (B. 1982)

The Extinction of Neon 5

custom acrylic terrarium, modeled landscape, plastic flora and vegetation, vintage
neon signs, custom metal base
overall: 66 x 42 x 24 in. (167.6 x 106.7 x 61 cm.)
Executed in 2018.

\$40,000–60,000

PROVENANCE:
Donated by the artist

**"THERE ARE SOME WHO CAN LIVE WITHOUT WILD THINGS AND
SOME WHO CANNOT."**

-ALDO LEOPOLD



(detail)



THE HAAS BROTHERS (B. 1984)

i. Taz-Been

stitched with the artist's monogram, signed, titled and numbered
'HAAS taz-Been the Haas Brothers 1/12' (on the underside)
hand knotted wool
52 ¼ x 31 ¼ in. (132.7 x 79.4 cm.)
Executed in 2017. This work is number one from an edition of twelve plus
three artist's proofs.

ii. Cheetah Hayworth

stitched with the artist's monogram, signed, titled and numbered
'HAAS Cheetah Hayworth the Haas Brothers 1/12' (on the underside)
hand knotted wool
77 ¼ x 49 in. (196.2 x 124.5 cm.)
Executed in 2017. This work is number one from an edition of twelve plus
three artist's proofs.

iii. La Brea Brad Pitt

stitched with the artist's monogram, signed, titled and numbered
'HAAS La Brea Brad Pitt the Haas Brothers 4/12' (on the underside)
hand knotted wool
120 x 77 in. (304.8 x 195.6 cm.)
Executed in 2017. This work is number four from an edition of twelve plus
three artist's proofs.

iv. Quasidodo

stitched with the artist's monogram, signed, titled and numbered
'HAAS Quasidodo the Haas Brothers 4/12' (on the underside)
hand knotted wool
49 ¾ x 30 ½ in. (126.4 x 77.5 cm.)
Executed in 2017. This work is number four from an edition of twelve plus
three artist's proofs.

v. Fruit Stripe

stitched with the artist's monogram, signed, titled and numbered
'HAAS Fruit Stripe the Haas Brothers 7/12' (on the underside)
hand knotted wool
111 x 91 in. (281.9 x 231.1 cm.)
Executed in 2017. This work is number seven from an edition of twelve plus
three artist's proofs.

\$150,000–200,000

PROVENANCE:
Donated by the artists

EXHIBITED:
New York, R & Company, *Woven Forms*, October–November 2017, pp. 44–53
(another example exhibited and illustrated).





The Haas Brothers. Photo: Joe Kramm / R & Company. Artwork: © The Haas Brothers.

With their exaggerated features and splayed limbs, this group of Haas Brothers sculptures demonstrates their interest in the animal form. Resembling what at first may seem to be regular animal pelts, they are no ordinary animals at all. The Haas Brothers explain, “We were inspired by animal pelts, but we thought it’d be funny to use extinct animals to have pelts that you can’t actually get” (H. Martin, “These Limited-Edition Rugs Are Works of Contemporary Art,” *Architectural Digest*, 16 April 2017). Thus, they take on the shapes of a Dodo bird, Woolly Mammoth, Tasmanian Tiger, Giant Cheetah, and a long-lost subspecies of Zebra, the Quagga. Rich in color, soft in texture, and spirited in wordplay, this series’ sense of fun and imaginative invention attract and beguile the viewer.

Each work is executed in different sizes, but all have similar organic and primal shapes. Texture is created by varying the pile height of the hand-knotted wool, giving parts of *Le Brea Brad Pitt* and *Quasidodo*, for example, a perceivable fluffiness. *Fruit Stripe* is dyed in vivid shades of blues, greens, pinks, oranges, and yellows set in contrast to bright white.

The biomorphic shapes that decorate the pelt of *Cheetah Hayworth* are juxtaposed to the more angular shape of the piece overall. The echoing of patterning and form found in each of the five colored designs offers a sense of cohesion when the rugs are displayed as a group, but still allows each rug to remain distinct enough as stand-alone pieces when displayed separately.

These Haas Brothers forms are zoomorphic designs akin to the sculptures of Jeff Koons, who also works with animals as a subject matter. Both the Haas Brothers and Koons embrace and emphasize the materiality of the media they work with while simultaneously connecting their pieces to references in pop culture. Amusing examples of this are found in the form of puns, which the Haas Brothers use to title their artwork, making no exception with their rugs. *Cheetah Hayworth* is named after the 1940s actress and dancer. *Taz-Been*, a play on the colloquialism “has-been” uses the shortened version of the moniker “Tasmanian.” *Le Brea Brad Pitt* is a reference to an area in Los Angeles called La Brea Tar Pits, where naturally occurring asphalt has preserved



(detail of the present lot)

“WITHOUT NATURE THERE IS NO INSPIRATION, THERE IS NO JOY, THERE IS NO LIFE.”

-NIKI HAAS

the bones of animals over thousands of years. The stripes in *Fruit Stripe* are evocative of the gum of the same name, and draw inspiration from the brand's mascot, a zebra. *Quasidodo* alludes to the Victor Hugo novel *Quasimodo*, but also serves as a literal translation of “quasi” and “dodo” when combined – one of the most well-known extinct species, the bird is real in our imaginations but not in actuality.

This grouping stands out as a distinct series, similar in their investigation of the subject matter and form of the animal. They are also exemplary of the duo's interest in jest, imagination, and magic, and are no less absurd than any of their other artworks in this regard. Simon Haas says of one of the pieces, “It just seems like this *Alice in Wonderland* fantasy creature...The rugs are so finely made but totally wacko,” (H. Martin, “These Limited-Edition Rugs Are Works of Contemporary Art,” *Architectural Digest*, 16 April 2017). This assemblage is a delightful testament to their artistic mission of creating light-hearted and humorous creations.

The Haas Brothers' playful works draw us into their alternate universe, suggesting a world where extinct animals like these still exist. Beyond the imaginative, the Haas Brothers would like their work to have a greater impact on the world through humor and understanding. Nikolai says of their audience, “If they can sit there and laugh at a bronze sculpture like it's a joke, that's pretty cool. That's the door into that person's life. If you can make them laugh, they understand you. And as soon as they understand you, they can sympathize with you and then you can start to change the way their mind works,” (N. Haas, quoted by A. Forbes, “The Haas Brothers on Why Changing the World May Mean Leaving the Art World Behind,” *Artsy*, 15 October 2015).

PROPERTY TO BENEFIT
GLOBAL WILDLIFE CONSERVATION

12

ANISH KAPOOR (B. 1954)

Mirror (Pale Tangerine to Dark Purple)

stainless steel and lacquer
31 1/8 x 31 1/8 x 5 1/2 in. (79.2 x 79.2 x 14 cm.)
Executed in 2018.

\$400,000–600,000

PROVENANCE:

Donated by the artist and Lisson Gallery, London

**“THE CLEAREST WAY INTO THE UNIVERSE IS THROUGH A
FOREST WILDERNESS.”**

-JOHN MUIR





“AS A KID I HAD A FANTASY THAT ONE COULD INVENT A PAINT THAT WOULD LITERALLY PAINT OUT PART OF THE WORLD”
-ANISH KAPOOR

Polished to luminous perfection, Anish Kapoor's *Mirror (Pale Tangerine to Dark Purple)* alludes the viewer to the endless nature of visual possibilities. The iridescent tonal gradation from orange to purple from the upper to the lower edge complements the upside-down image in the mirror, marking this work as an exemplary example of his signature sculptural practice of the reflective concave mirrors. Every detail is captured, reflected, and magnified in its lacquered surface, cast in a poetic transience of colors. For over 2,000 years, geometry remained flat but by utilizing the curvature, Kapoor provides the viewer with an alternative to our flat Euclidean impression of the Earth. Similarly, mirrors have also been used as lenses for understanding light in its long scientific heritage. In this case, Kapoor is the pioneer who has incorporated geometry with reflection and explored them as pieces of art for the first time.

The process of making these mirrored works is extremely meticulous and laborious as the concave surface automatically magnifies any imperfection. The metal surface has to be smoothed away until no evidence of the human hand is left. It is crucial to maintain this level of technical difficulty for Kapoor because it then becomes a device for him to achieve the ultimate 'perfect object.' For him, the concave mirror has a metaphysical side to it that transforms it from its physical object-hood to something beyond, creating moments when it reads as a void, as a black hole in the universe. In our encounter with interminable nothingness, all sense of self dissolves. Kapoor talked about how these works with pigment allow him to capture the infinite in a finite existence, serving as a passport to the cosmos that shows the black hole from the inside-out. Thus, the *Mirror (Pale Tangerine to Dark Purple)* lies in the epitome of Kapoor's childhood fantasy.

Location plays an important part in Kapoor's biography. He was born in India in 1954 and was educated at art schools in London during the late 70s. Although he was one of a generation of sculptors who achieved international prominence in the 1980s, he carved a distinctive path for himself, rebelling against the prevailing tradition of truth to

materials in sculpture at the time. As concepts of identity, place, and history have been featured at the core of his art, these mirrored works of Kapoor appear to possess an astonishing ability of habituating their environments when being installed. They draw in their surroundings to become part of them, oftentimes looking as if they were made specifically for the locations. At close quarters Kapoor's curved mirrors call for a viewer-friendly experience by inviting the viewer to move and to explore the ways an image could be viewed differently in relation to its space, just as how Baroque architects like Bernini and Borromini achieved the same effect by using parabolas and ellipses. Staring into its gleaming interior, the surface appears to fluctuate and ripple with every slight movement and alteration of light. In this case, Kapoor resists the traditional static viewing of artworks and prompts a more interactive one on the notion of mobility and theatricality.

By tackling the notion of the non-object, not only is Kapoor pushing himself to break the boundary of object-hood from an artistic perspective, he is also posing a philosophical question to the viewer. "'Non-Object' is a phrase I use to refer to many of these works. When I was making the pigment pieces, there were two fantasies about those objects: one is that they make themselves and the other is that they're objects that are so ephemeral as to be not there, even though the color of them is so emphatic that they are very much there. And then the void objects were a literal attempt to make a hole in the space" (A. Kapoor quoted in A. Kapoor, M. du Sautoy and D. Leader (eds.), *Turning the World Upside Down*, exh. cat. Serpentine Gallery, London, 2011, p. 58).

This paradox reveals Kapoor's desire to capture the intangible sensation of being tricked by a visual illusion, which can be seen as a type of contemporary sublime, sitting in dialogue with Romantic artists like Casper David Friedrich. *Mirror (Pale Tangerine to Dark Purple)*, is the synthesis of Kapoor's diligence as an artist and ambition of being an alchemist of time and space. "I was making objects that were about doing, about ritual. It was that 'doingness', that almost religious doing, that I saw everywhere... It felt like a huge affirmation" (A. Kapoor, quoted in 'Kapoor on Kapoor', *The Guardian*, November 8, 2008).

PROPERTY TO BENEFIT
GLOBAL WILDLIFE CONSERVATION

13

IDRIS KHAN (B. 1978)

The Eye Begins To See

signed and dated 'Idris Khan 2018' (on the reverse); signed again 'Idris Khan' (on a paper label affixed to the reverse)
white gesso and oil-based ink on aluminum
55 ½ x 51 ⅞ in. (141 x 130 cm.)
Executed in 2018.

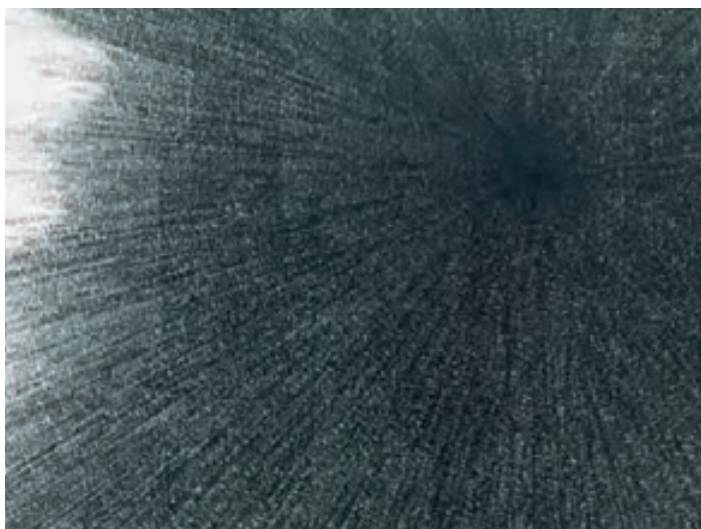
\$50,000-70,000

PROVENANCE:

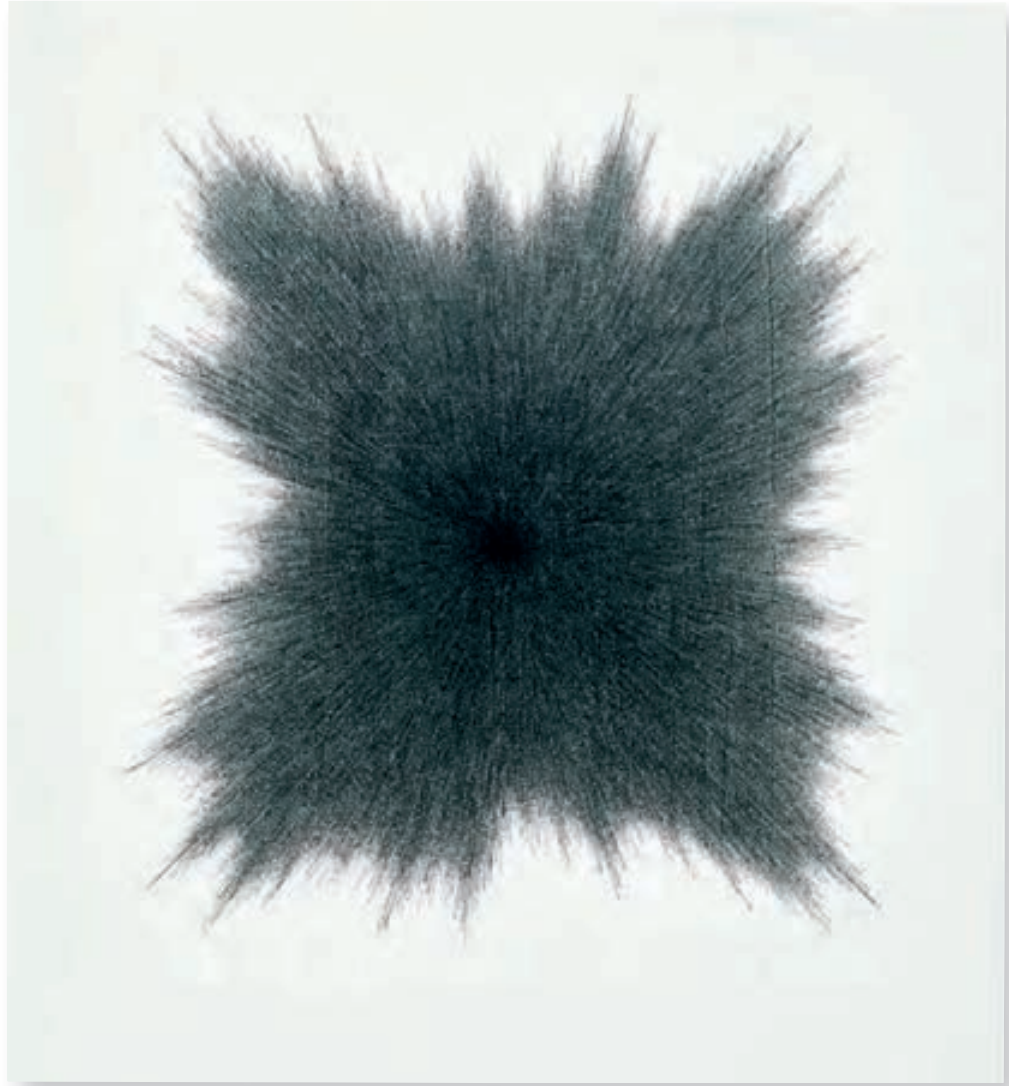
Donated by the artist and Victoria Miro Gallery, London

**"IN ALL THINGS OF NATURE THERE IS SOMETHING OF THE
MARVELOUS."**

-ARISTOTLE



(detail of the present lot)



PROPERTY TO BENEFIT
GLOBAL WILDLIFE CONSERVATION

14

OLIVIER MOSSET (B. 1944)

Untitled (For Marcia)

signed, titled and dated 'UNTITLED (for Marcia) 2018 Olivier Mosset' (on the overlap)

acrylic on canvas

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

Painted in 2018.

\$6,000-8,000

PROVENANCE:

Donated by the artist



"I HAVE CACTI."

-OLIVIER MOSSET

BEN THORP BROWN (B. 1983)

Academic Forms with Rocks

Lucite, rock strata sampled at intervals of 10' ranging from 10' to 100' of depth in the West Texas desert, on wood shelf
overall: 20 x 24 in. (50.8 x 61 cm.)
Executed in 2016.

\$5,000-7,000

PROVENANCE:
Donated by the artist



"ONLY WITHIN THE MOMENT OF TIME REPRESENTED BY THE PRESENT CENTURY HAS ONE
SPECIES — MAN — ACQUIRED SIGNIFICANT POWER TO ALTER THE NATURE OF THE WORLD."
-RACHEL CARSON

DAVID ALTMEJD (B. 1974)

Art Student

signed and dated 'David Altmejd 2018' (on the reverse)
extruded polystyrene, expanded polyurethane foam, epoxy clay, epoxy gel, quartz, tile,
wood, steel, resin, acrylic, Sharpie, synthetic hair and graphite
overall: 32 x 15 ¾ x 18 ½ in. (81.3 x 40 x 46 cm.)
Executed in 2018.

\$40,000–60,000

PROVENANCE:
Donated by the artist

Presented in the form of a bust of the human figure, *Art Student* sits at the center of David Altmejd's exploration of metamorphosis. In this work made of a virtuosic amalgamation of media—including polystyrene, epoxy clay, wood, steel, and synthetic hair—a checkered platform hosts a solitary figure composed of a striking and unexpected fusion of disparate elements. Rendered in a traditional, almost classical manner, the expected harmony of the composition is disrupted by the fact that the face is replaced by what looks like the remains of a hollowed-out piece of fruit. Explaining these seemingly disparate elements, the artist himself states, "I see my installation as organisms... I like the feeling that I'm losing control and I'm not the one making the choices" (D. Altmejd, quoted in L. Déry, *David Altmejd*, Montréal, 2006, p. 31).

"I LIKE THE IDEA THAT ACTUAL MEANING COMES FROM MATTER. I LIKE THE IDEA THAT MATTER IS INTELLIGENT."

- DAVID ALTMEJD

Known for his largescale sculptures of anthropomorphic figures cast in a state of transformation, David Altmejd was trained in art schools of Montreal and New York and has quickly gained a reputation as one of the most innovative artists working today. His artistic practice is rooted fundamentally in the aesthetic tensions between the dogmas of Formalism and avatars of Postmodernism. His examination of the pedestal, the ornament, and the sculpted body can be seen as a continuation from the classical artistic tradition, yet at the same time transformative in terms of the way he de-figures the works. Here, in *Art Student*, one is forced to gaze through the hollow pathway of imagination, experience the combination of humanity and animality, and ultimately reach the romantic state of "livingness."



PROPERTY TO BENEFIT
GLOBAL WILDLIFE CONSERVATION

17

RIRKRIT TIRAVANIJA (B. 1961)

THE DAYS OF THIS SOCIETY IS NUMBERED

oil and newspaper collage on canvas
89 ½ x 73 ½ in. (227.3 x 186.7 cm.)
Executed in 2018.

\$50,000–70,000

PROVENANCE:

Donated by the artist and Gavin Brown's Enterprise, New York



“ART CAN CHANGE SOCIETY.”

—RIRKRIT TIRAVANIJA

PROPERTY TO BENEFIT
GLOBAL WILDLIFE CONSERVATION

18

CINDY SHERMAN (B. 1954)



Untitled

signed, titled, numbered and dated 'Cindy Sherman 6/12 AP
1980/2001 untitled (under the WTC)' (on the reverse)

gelatin silver print

image: 7 ½ x 5 ½ in. (19.1 x 14 cm.)

sheet: 10 x 8 in. (25.4 x 20.3 cm.)

Executed in 1980/2001. This work is artist's proof number
six. This work is from an edition of one hundred plus twelve
artist's proofs.

\$12,000–18,000

PROVENANCE:

Donated by the artist and Metro Pictures, New York

**"MY MESSAGE FOR PEOPLE IS TO NOT TAKE ANYTHING FOR GRANTED,
TO RESPECT WHAT THEY MIGHT NOT UNDERSTAND."**

-CINDY SHERMAN

PROPERTY TO BENEFIT
GLOBAL WILDLIFE CONSERVATION

19

ELIZABETH JAEGER (B. 1988)



Calyx

ceramic on steel base, in two parts
overall: 45 ¼ x 22 x 12 in. (114.9 x 55.9 x 30.5 cm.)
Executed in 2017.

\$6,000–8,000

PROVENANCE:

Donated by the artist and Jack Hanley Gallery, New York

"TAKE CARE OF THE EARTH AND SHE WILL
TAKE CARE OF YOU."

-ANONYMOUS

PROPERTY TO BENEFIT
GLOBAL WILDLIFE CONSERVATION

20

BRUCE HIGH QUALITY
FOUNDATION (EST. 2001)

The Princess

signed and dated 'The Bruce High Quality Foundation 2011'
(on the overlap)
acrylic and silkscreen ink on canvas
48 x 48 in. (121.9 x 121.9 cm.)
Executed in 2011.

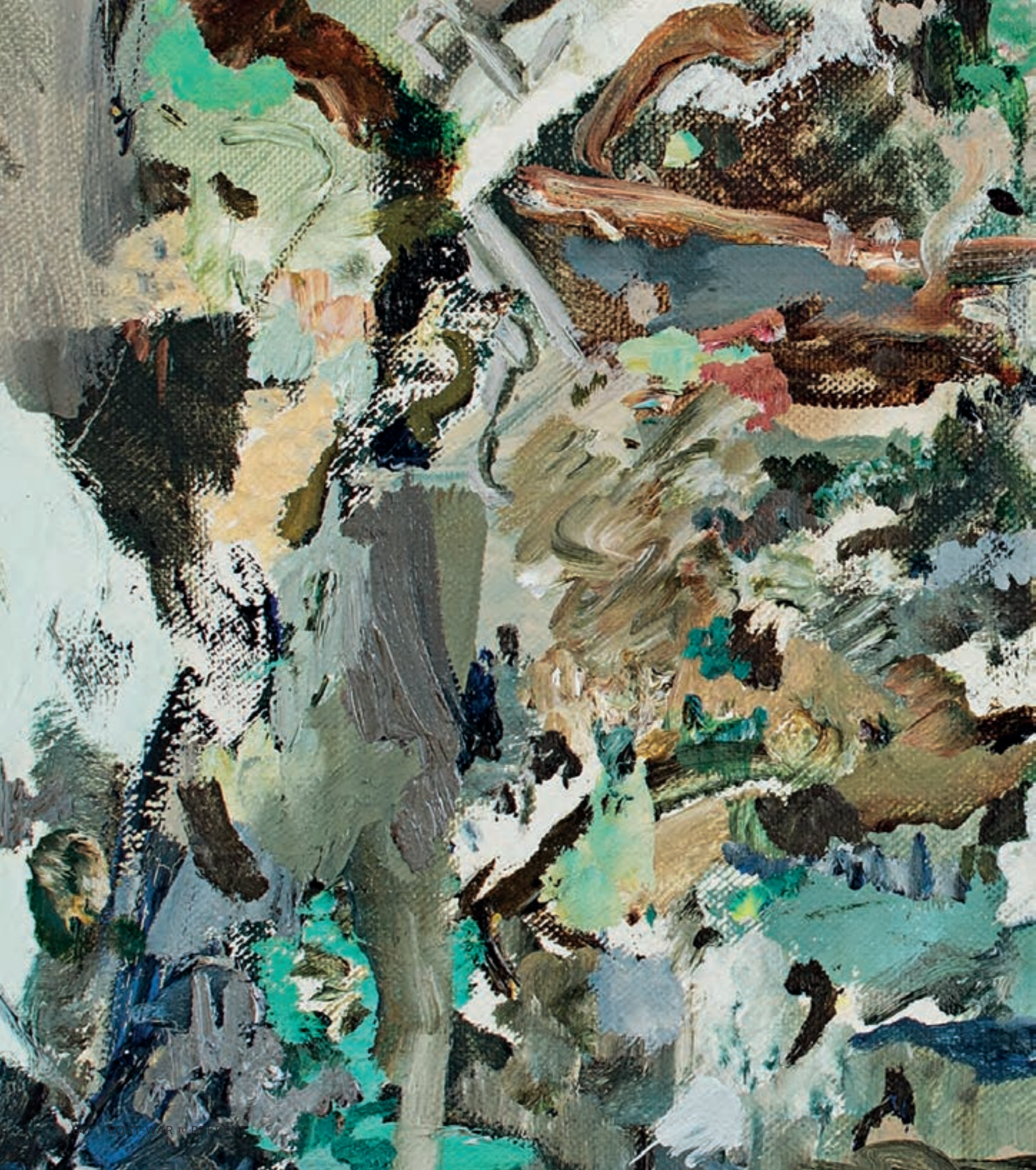
\$15,000-20,000

PROVENANCE:
Donated by the artist



**"CONSERVATION IS A STATE OF HARMONY BETWEEN MEN
AND LAND."**

-ALDO LEOPOLD



The background is a complex, abstract painting. It features a central figure, possibly a person, rendered in shades of green and brown with a highly textured, almost woven appearance. The figure is set against a backdrop of various colors including blues, yellows, oranges, and greys, all created with expressive, visible brushstrokes. The overall composition is dense and layered, with a sense of movement and depth.

POST-WAR ^{TO} PRESENT
SESSION I

YOSHITOMO NARA (B. 1959)

Untitled (Who Snatched the Babies)

color pencil and graphite on printed paper

8 ¼ x 11 ¾ in. (21 x 29.8 cm.)

Executed in 2001-2002.

\$30,000–50,000

PROVENANCE:

Marianne Boesky Gallery, New York

Acquired from the above by the present owner, 2006

LITERATURE:

N. Miyamura and S. Suzuki, eds., *Yoshitomo Nara: The Complete Works—Works on Paper*, vol. 2, San Francisco, 2011, pp. 183 and 371, no. D-2002-045 (illustrated).

“RATHER THAN MERELY OFFERING THE WORK FOR THE VIEWERS TO SEE FACE-ON, I WANT TO TRIGGER THEIR IMAGINATIONS. THIS WAY, EACH INDIVIDUAL CAN SEE MY WORK WITH HIS OR HER OWN UNIQUE, IMAGINATIVE MIND. PEOPLE WITH VERY IMAGINATIVE MINDS PERHAPS SEE MORE THAN I CAN.”

-YOSHIMOTO NARA



KAWS (B. 1974)

KIMPSONS

signed, titled and dated 'KAWS..05 KIMPSONS..' (on the overlap of each element)
 acrylic on canvas, in six parts
 each: 12 x 12 x 1 ½ in. (30.5 x 30.5 x 3.8 cm.)
 Painted in 2005.

\$150,000–200,000

PROVENANCE:

Acquired directly from the artist by the present owner, 2005

"[I] FOUND IT WEIRD HOW INFUSED A CARTOON COULD BECOME IN PEOPLE'S LIVES; THE IMPACT IT COULD HAVE, COMPARED TO REGULAR POLITICS."

-KAWS



KAWS wearing Krusty mask, in front of *KIMPSONS #1, 2004*.
 Photographer unknown. Artwork: © KAWS.



KAWS (B. 1974)

*FOUR-FOOT DISSECTED COMPANION*

stamped '© KAWS..09' (on the underside of the proper left foot); stamped 'MEDICOM TOY 2009 MADE IN CHINA' (on the underside of the proper right foot)
 painted cast vinyl and cardboard box
 50 3/8 x 21 1/4 x 12 1/4 in. (128 x 54 x 31 cm.)
 Executed in 2009.

\$30,000–50,000

PROVENANCE:

Pace Prints, New York

Acquired from the above by the present owner

EXHIBITED:

Ridgefield, Aldrich Contemporary Art Museum, *KAWS*, June 2010–January 2011 (another example exhibited).

24 No Lot

CARROLL DUNHAM (B. 1949)

Dead, Yellow: Three

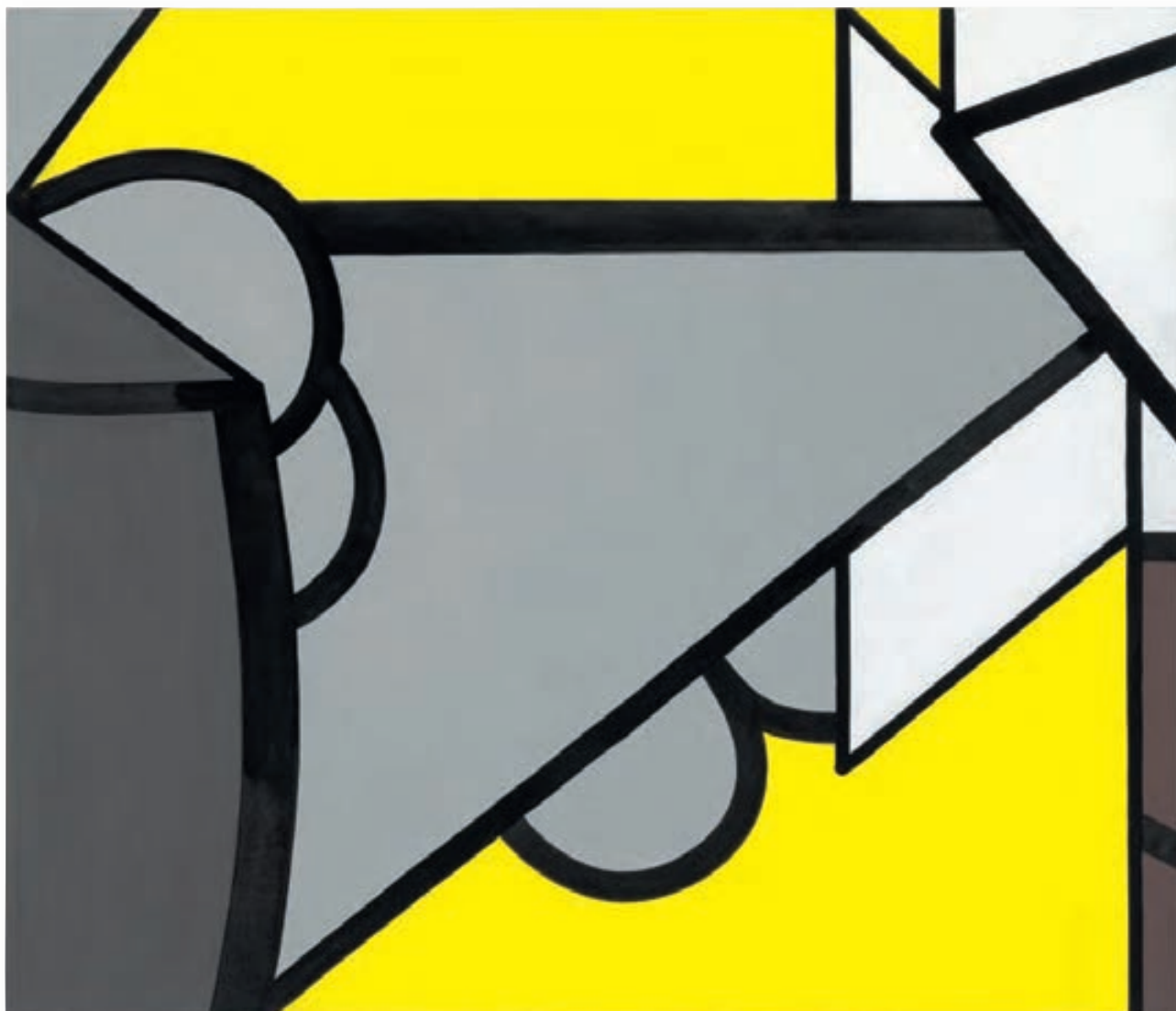
signed and dated 'C. Dunham Jan 2007' (lower right); signed again, titled and dated again 'C. Dunham Jan. 2007 "Dead, Yellow: Three"' (on the stretcher)
acrylic on canvas
60 x 70 in. (152.4 x 177.8 cm.)
Painted in 2007.

\$50,000-70,000

PROVENANCE:

Gladstone Gallery, New York

Acquired from the above by the present owner, 2007



EXHIBITED:

New York, Gladstone Gallery, *Carroll Dunham*, March-April 2007.

KAWS (B. 1974)

BORN TO BEND

painted aluminum

120 x 75 $\frac{1}{8}$ x 42 $\frac{1}{8}$ in. (305 x 191 x 107 cm.)

Executed in 2013. This work is number two from an edition of three plus two artist's proofs.

\$600,000–800,000

PROVENANCE:

Perrotin Gallery, New York

Private collection, New York

Acquired from the above by the present owner

EXHIBITED:

Yorkshire Sculpture Park, *KAWS*, February–June 2016 (another example exhibited).

Fort Worth, The Modern and Shanghai, Yuz Museum, *KAWS: WHERE THE END STARTS*, October 2016–August 2017, pp. 31 and 195 (another example exhibited).

Edition number three is in the collection of the City Museum of St. Louis, Missouri.



Impressive in scale and fluid in form, KAWS's *BORN TO BEND* combines appropriated imagery with a visionary form of individual annotation. Here, the image of Gumby—a legendary American animated cartoon character developed in the 1950s—is enveloped by a serpentine form resembling an elongated skull. Executed in 2013, the work incorporates several of KAWS's most important themes, blurring the boundaries between fine art and consumerism. Other works from the edition have been exhibited at the Modern Art Museum of Fort Worth, Texas as well as the Pennsylvania Academy of Fine Arts in Philadelphia.

Cast in aluminum and then painted to a high gloss finish, *BORN TO BEND* is exceptionally rendered and audaciously finished. In an intertwining dynamic, the sculpture shows the vintage clay animation character known as Gumby encircled by the body of a distinguishing skull head. Characteristic to his irreverent style, KAWS channels a late 20th century token of youth into a new realm. The Gumby that used to be finished in saturated teal and accessorized only with a smile now exists in a glossy black coat of anonymity—what was once buoyant and colorful is now unidentified and dark. Yet what KAWS subtracts in Gumby he appends in his 'Bendy' figure: branded with the artist's signature X'ed out eyes.

By choosing a cartoon skull and Gumby as his subject matter, KAWS excavates iconic imagery in order to develop his own narrative. Though Gumby was originally created by Art Clokey as a clay animation franchise in the 1950s, the character soon became familiarized with success through appearances on the *Howdy Doody* show and eventually starring in his own *The Gumby Show*. With the approach of the 21st century, Gumby's popularity only grew with the arrival of a bendable action figure by Lakeside Toys. The trademark now stands as an image of popular culture, as well as commercial commerce itself.



Andy Warhol, *Myths (Mickey Mouse)*, 1981.
© 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), Courtesy Ronald Feldman Fine Arts, New York.

The artist's interest in the crossover between mass market consumerism and fine art can be dated back to his earlier work. KAWS has developed his own iconic visual language since the early 1990s when he first began intervening in street advertisements. Then known as Brian Donnelly, an illustration student at the School of Visual Arts Manhattan, the artist reached a greater audience by way of removing posters and disrupting them with his now iconic imagery of skulls, crossbones, and X'ed out eyes. Through a range of characters, the artist reveals annotations that lack brush strokes and read as flat as the graphics they coexist with. The result of KAWS's skillfully executed illustrative language is one that makes it challenging to distinguish art from advertisement, and the painter has revisited this theme in a number of ways. The *COMPANION* series, for example, exists as a series of designer vinyl toys—one of the artist's first endeavors in commercializing his own artistic brand. Inspired by Mickey Mouse, KAWS once again interprets a recognizable enterprise of pop culture with his own marque: often delineated in postures of vulnerability, KAWS absorbs his visual vocabulary of puffy skull heads and despondent eyes into appropriations of relatability. What ostensibly appeals to the viewer as cute and recognizable imagery in his work actually reveals itself to be a genuine mimicry of human experience.

KAWS takes his place in an impressive cannon of art historical appropriation. This is a continuous journey that was once signified by Marcel Duchamp's infamous "R. Mutt" signature in his 1917 rendition of *Fountain* and has since taken on new models of adaptation. Whether it be Andy Warhol's *Campbell's Soup Cans* or Roy Lichtenstein's comic strips, KAWS has since derived the model of appropriating mass-cultural imagery into a context of fine art and inflicted his own respective theme of communication into the mold. Just as Keith Haring had his Pop Shop and Warhol had the Factory, KAWS participates in artistic self-promotion through a utilization of iconic pop culture characters infused with his own vernacular approach to craftsmanship. The result is as ubiquitous as it is individualistic, and as commercial as it is fine art.

Achieving these themes by means of intertwining icons, *BORN TO BEND* recalls the accessibility of KAWS's alternative *COMPANION* series and brings it to life in monumental proportions. As a product of high art, the work appropriately references a long-established tradition of sculpture in its grand size and classical medium, however it does so in the artist's distinctive, commercialized approach. Aluminum is treated with a thick layer of black and glossed over to give the appearance of plastic. The monumental sculpture is thus rendered to give off the same look of a mass-produced toy, a trademark similar to the early stages of KAWS's sculpture career seen in the small, commercialized iterations that he is known for. In essence, the past decade is represented in *BORN TO BEND* in its embodiment of an artistic expansion into a grandiose approach. Be that as it may, as one of the most influential artists of his generation, KAWS presents a visual vocabulary in any medium that ultimately evokes his own theme of relatability: "I think when I'm making work it also often mirrors what's going on with me at that time. Things change—sometimes it's tense in the studio, other times things are good. I want to understand the world I'm in and, for me, making and seeing art is a way to do that" (KAWS, quoted by M. Price (ed.) *Where the End Starts*, exh. cat. Museum of Modern Art, 2013, p. 8).



Installation view, *KAWS: Where the End Starts*, Modern Art Museum of Fort Worth, October 20, 2016 - January 22, 2017 (present lot illustrated). Photo: Matt Hawthorne. Artwork: © KAWS.

27

LOUISE NEVELSON (1899-1988)

Nightscape I

Painted wood construction, in eight parts
overall: 101 x 89 x 12 in. (256.5 x 226.1 x 30.5 cm.)
Executed in 1974-1983.

\$100,000–150,000

PROVENANCE:

Pace Gallery, New York
Acquired from the above by the present owner, 1983

LITERATURE:

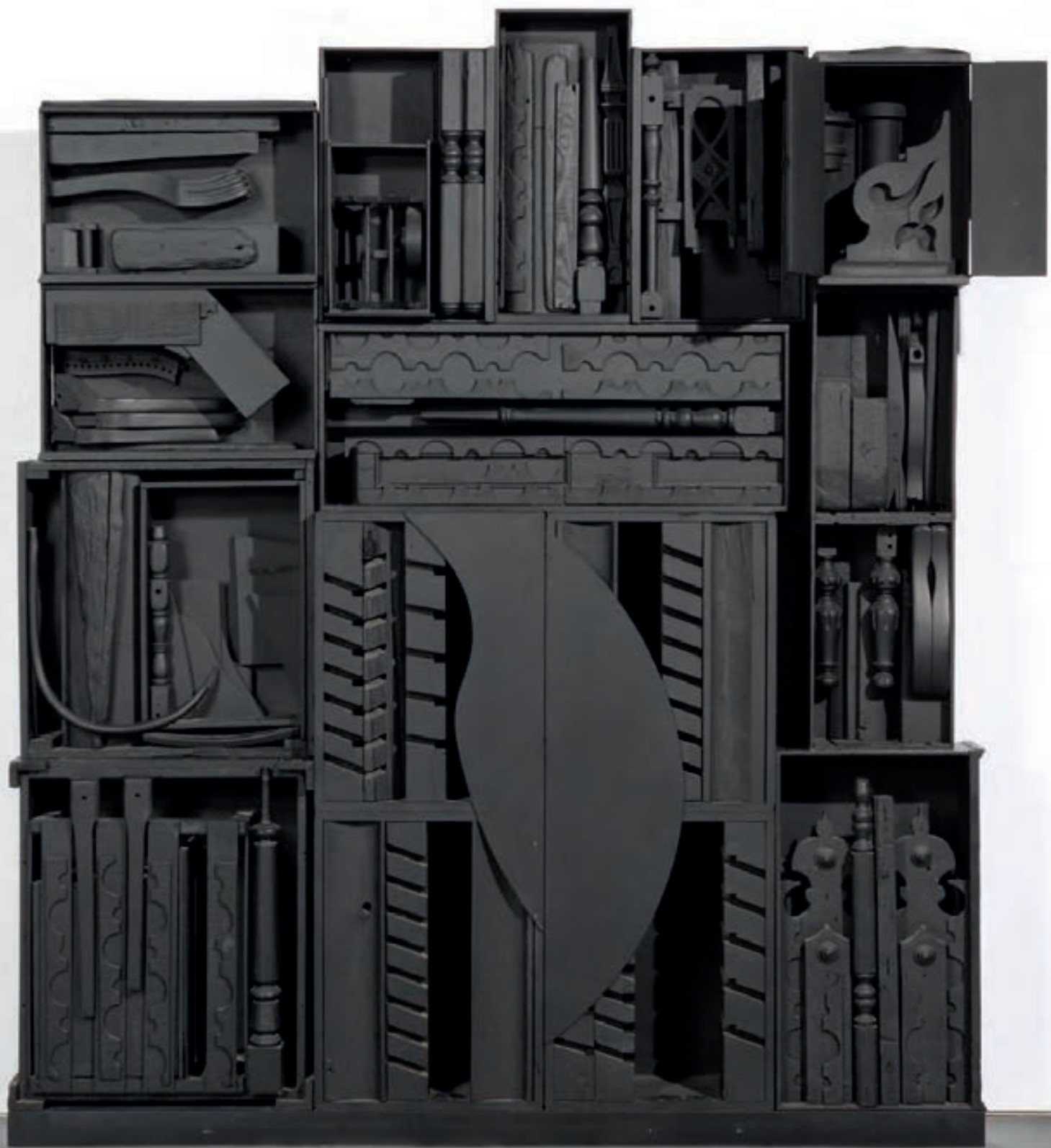
S. Drucker, "Where Color is King: Arnold Scaasi's Fitting Redesign in Palm Beach,"
Architectural Digest, February 2003, p. 192 (illustrated).

"WHEN I FELL IN LOVE WITH BLACK, IT CONTAINED ALL COLOR. IT WASN'T A NEGATION OF COLOR. IT WAS AN ACCEPTANCE. BECAUSE BLACK ENCOMPASSES ALL COLORS. BLACK IS THE MOST ARISTOCRATIC COLOR OF ALL. THE ONLY ARISTOCRATIC COLOR. FOR ME THIS IS THE ULTIMATE. YOU CAN BE QUIET AND IT CONTAINS THE WHOLE QUIETNESS. OF EXCITEMENT. I HAVE SEEN THINGS THAT WERE TRANSFORMED INTO BLACK, THAT LOOK GOOD ON GREATNESS. I DON'T WANT TO USE A LESSER WORD. NOW, IF IT DOES THAT FOR THINGS I'VE HANDLED, THAT MEANS THAT THE ESSENCE OF IT IS JUST WHAT YOU CALL ALCHEMY."

-LOUISE NEVELSON



The home of Arnold Scaasi and Parker Ladd, Palm Beach, 2003.
Photo: Forer Dan, *Architectural Digest* © Conde Nast. Artwork: © 2018 Estate of Louise Nevelson / Artists Rights Society (ARS), New York; © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.



LOUISE NEVELSON (1899-1988)

Maquette for White Vertical Water

painted wood construction
36 7/8 x 18 7/8 x 2 3/8 in. (93 x 47.3 x 6 cm.)
Executed in 1972.

\$100,000–150,000

PROVENANCE:

Commissioned from the artist and Pace Gallery, New York by the present owner, 1972

EXHIBITED:

New York, Solomon R. Guggenheim Museum, *Fifty Years of Collecting: An Anniversary Selection, Sculpture of the Modern Era*, November 1987–March 1988.

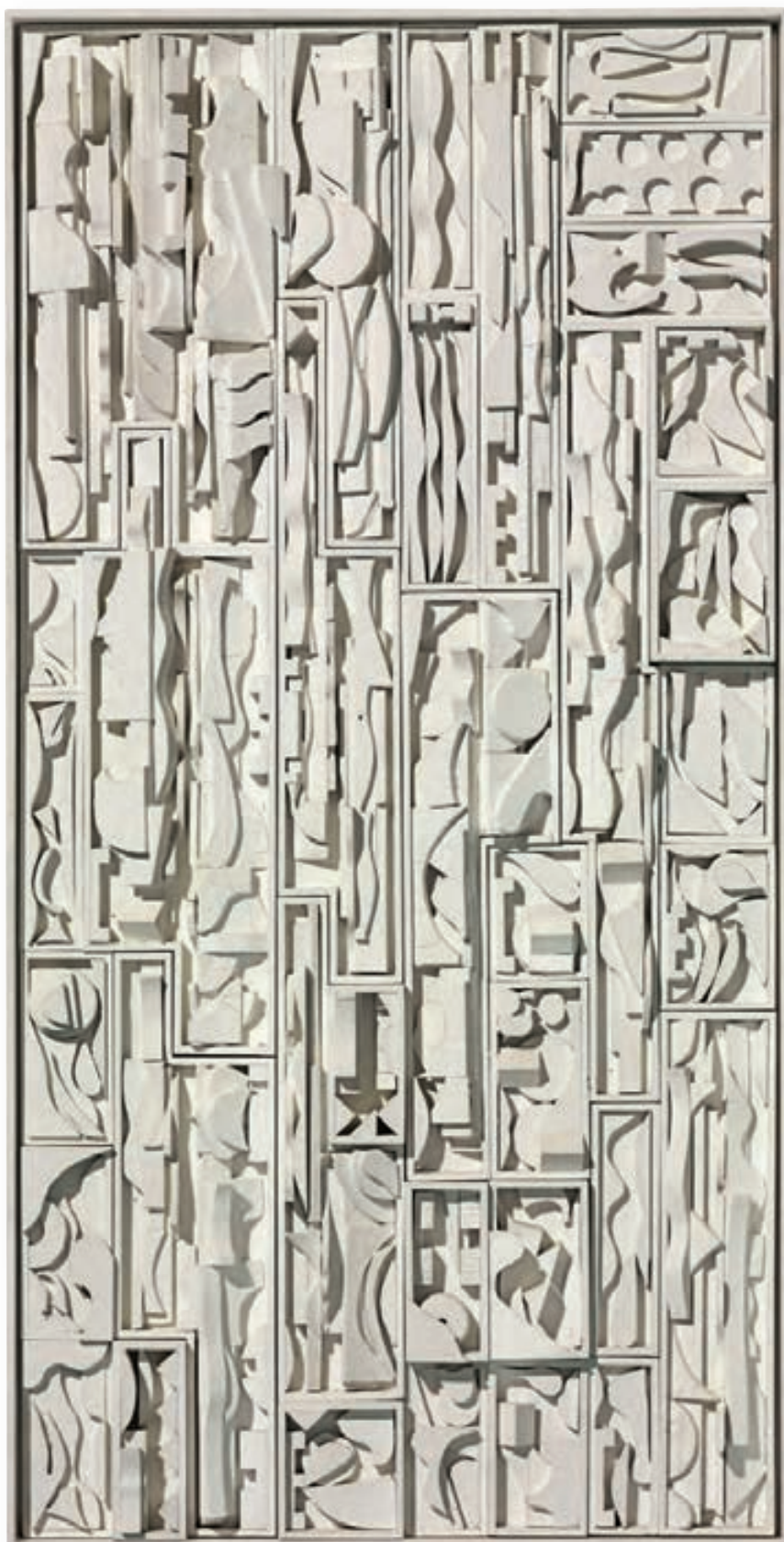
The present work is a maquette for *White Vertical Water*, owned by the Solomon R. Guggenheim Museum.

"IF YOU PAINT A THING BLACK OR YOU PAINT A THING WHITE, IT TAKES ON A WHOLE DIFFERENT DIMENSION. THE WHITE AND THE BLACK INVITE DIFFERENT FORMS...A STATE OF MIND ENTERS INTO IT...I FEEL THAT WHITE PERMITS A LITTLE SOMETHING TO ENTER. I DO NOT KNOW WHETHER IT'S A MOOD, PROBABLY IT'S A LITTLE MORE LIGHT, JUST AS YOU SEE IT IN THE UNIVERSE. THE WHITE IS MORE FESTIVE. THE FORMS HAVE JUST THAT EDGE. FOR ME, THE BLACK CONTAINS THE SILHOUETTE, THE ESSENCE OF THE UNIVERSE. BUT THE WHITE HAS MORE FREEDOM, IT MOVES OUT A LITTLE BIT INTO OUTER SPACE."

-LOUISE NEVELSON



Louise Nevelson in her studio, New York, 1972. Photo: Arnold Newman/Getty Images. Artwork: © 2018 Estate of Louise Nevelson / Artists Rights Society (ARS), New York.



JACK WHITTEN (1939-2018)

PSEE I

signed twice, titled and dated 'Jack Whitten PSEE I Fall 1978'
(on the reverse)
acrylic on canvas
17 1/8 x 16 1/8 in. (43.5 x 41 cm.)
Executed in 1978.

\$50,000-70,000

PROVENANCE:

Acquired directly from the artist by the present owner



JACK WHITTEN (1939-2018)

Space Panel #1

signed and dated 'J. Whitten 1977' (lower right); signed again, titled and dated again 'SPACE PANEL #1 1977 J. Whitten' (on the reverse)

acrylic and graphite on paper

image: 9 x 9 in. (22.9 x 22.9 cm.)

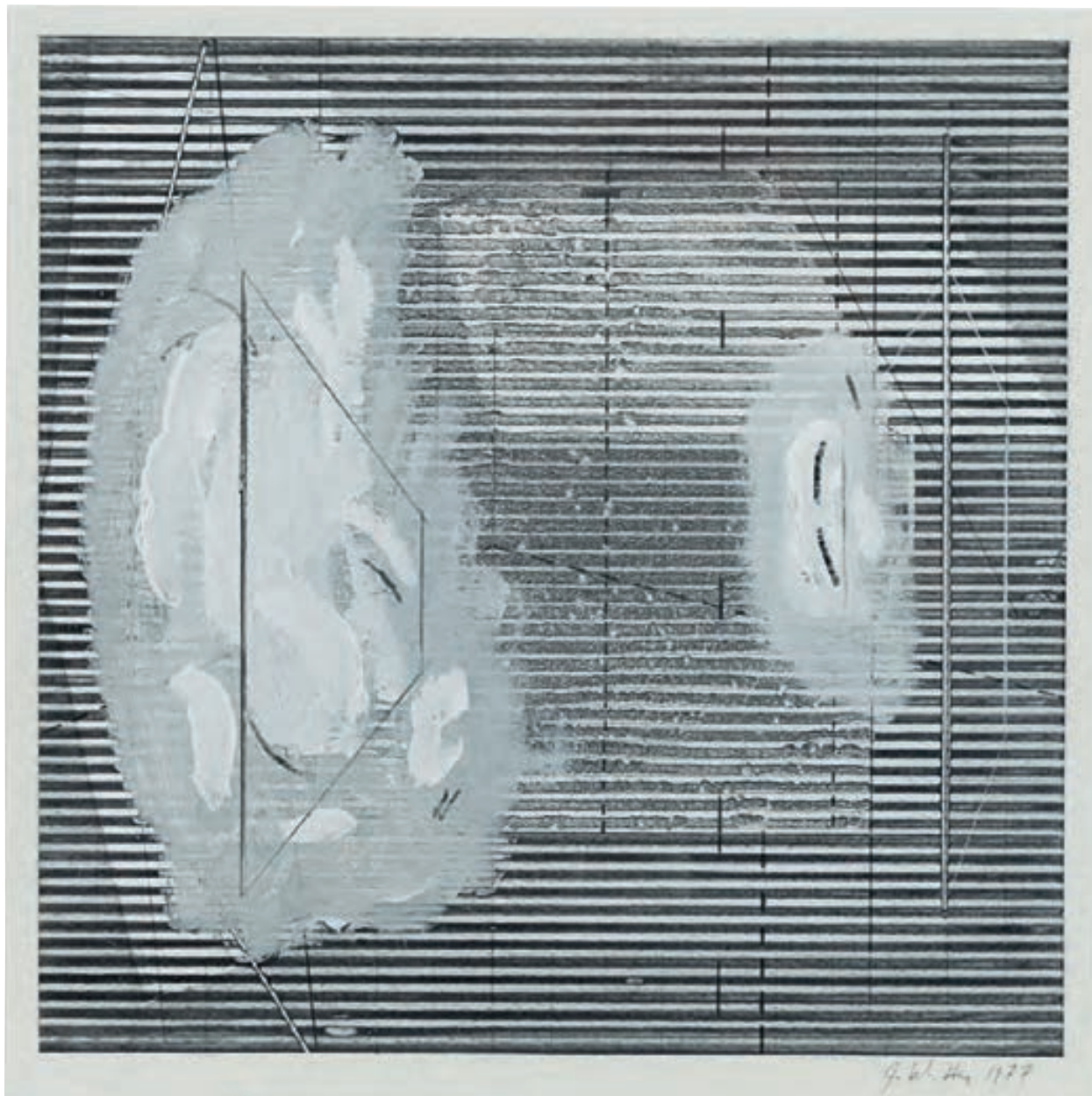
sheet: 11 1/8 x 11 1/8 in. (28.3 x 28.3 cm.)

Executed in 1977.

\$15,000-20,000

PROVENANCE:

Acquired directly from the artist by the present owner







JACK HAMILTON BUSH

Lyrical in his composition and well-versed in his use of color, Jack Bush arrived at his signature style later in life, after beginning his career as a commercial artist. Living in Canada, he was not as exposed to the artistic innovation witnessed by his New York counterparts, but Bush recalled the slow trickle of outside influence, as *Life* and *Time* magazines hit Toronto newsstands, and the art book publisher Skira widened art book distribution. Along with a group of abstractionists, dubbed the Painters Eleven, Bush adapted European techniques to his prowess in illustration. When deluged with Post-Impressionism, Art Nouveau, Cubism, and contemporary Abstract Expressionism all at once, the keenly observant Bush could not refrain from interrogating such complex art historical traditions to extrapolate their simplest iterations. Figures dissolved into ground as Bush reconciled his provincial training with burgeoning abstraction and his own unique way of seeing.

Bush's most powerful breakthrough came in 1957, when critic Clement Greenberg visited Toronto for a Painters Eleven exhibition: "I remember well the half-day I spent with him. ...He looked out of the window and said, '...Try painting simpler, and thinner, as you have done in these watercolors. If it scares you—good— you'll know you are onto something that is your true self.' ...I tried it, I was scared, but I began to realize in six months that Clem was right—the paintings were better, and I didn't look back" (J. Bush quoted in *Jack Bush: A Retrospective*, exh. cat. Art Gallery of Ontario, 1976, n.p.). Mindful of Greenberg's advice, Bush experimented with stained canvases and soon replaced his heavy oils with luminescent acrylics. A budding friendship with Kenneth Noland and an encounter with Matisse collages in Europe solidified his newfound direction, which manifested itself in various alchemies of color and shape.

What separated Bush from his contemporaries, however, was his courage to de-lineate. As the feathered edges of descending shapes in *Attack* and rhythmic calligraphy of *S-Curve* attest, Bush challenged the relationship between color and form by rendering forms with color, rather than in color. No longer beholden to the structure imposed by composition via line, Bush's new vocabulary thrummed with vibrancy, bursting prior limits to venture into a world formed purely from color.

JACK HAMILTON BUSH (1909-1977)

S-Curve

signed, titled and dated "'S-CURVE" Jack Bush OCT 1971' (on the reverse)
acrylic on canvas
78 1/8 x 53 1/2 in. (198.4 x 135.9 cm.)
Painted in 1971.

\$100,000-150,000

PROVENANCE:

André Emmerich Gallery, New York

Robert A. Rowan, 1972

His sale; Sotheby's, New York, 20 November 1996, lot 152

Acquired at the above sale by the present owner

To be included in the forthcoming *Jack Bush catalogue raisonné of paintings*
under the direction of Dr. Sarah Stanners.

"THEN THE PAINTING WORLD. MORE AND MORE THIS
BECOMES ABSORBING. ...THIS CRAZY, FASCINATING,
FANTASTIC WORLD OF MAKE BELIEVE, I DON'T UNDERSTAND
IT. IS IT REAL? IN ONE WAY IT IS - BUT I KEEP TRYING TO BACK
OUT OF IT. NO I DON'T, I KEEP PUSHING DEEPER IN."

-JACK BUSH



JACK HAMILTON BUSH (1909-1977)

Attack

signed, titled and dated "'ATTACK" Jack Bush April 1969' (on the reverse)

acrylic on canvas

32 x 96 7/8 in. (81.3 x 244.2 cm.)

Painted in 1969.

\$120,000–180,000

PROVENANCE:

Waddington Galleries, London, acquired directly from the artist, 1969

Mr. and Mrs. Laurence A. Tisch, New York

Estate of the artist, Toronto

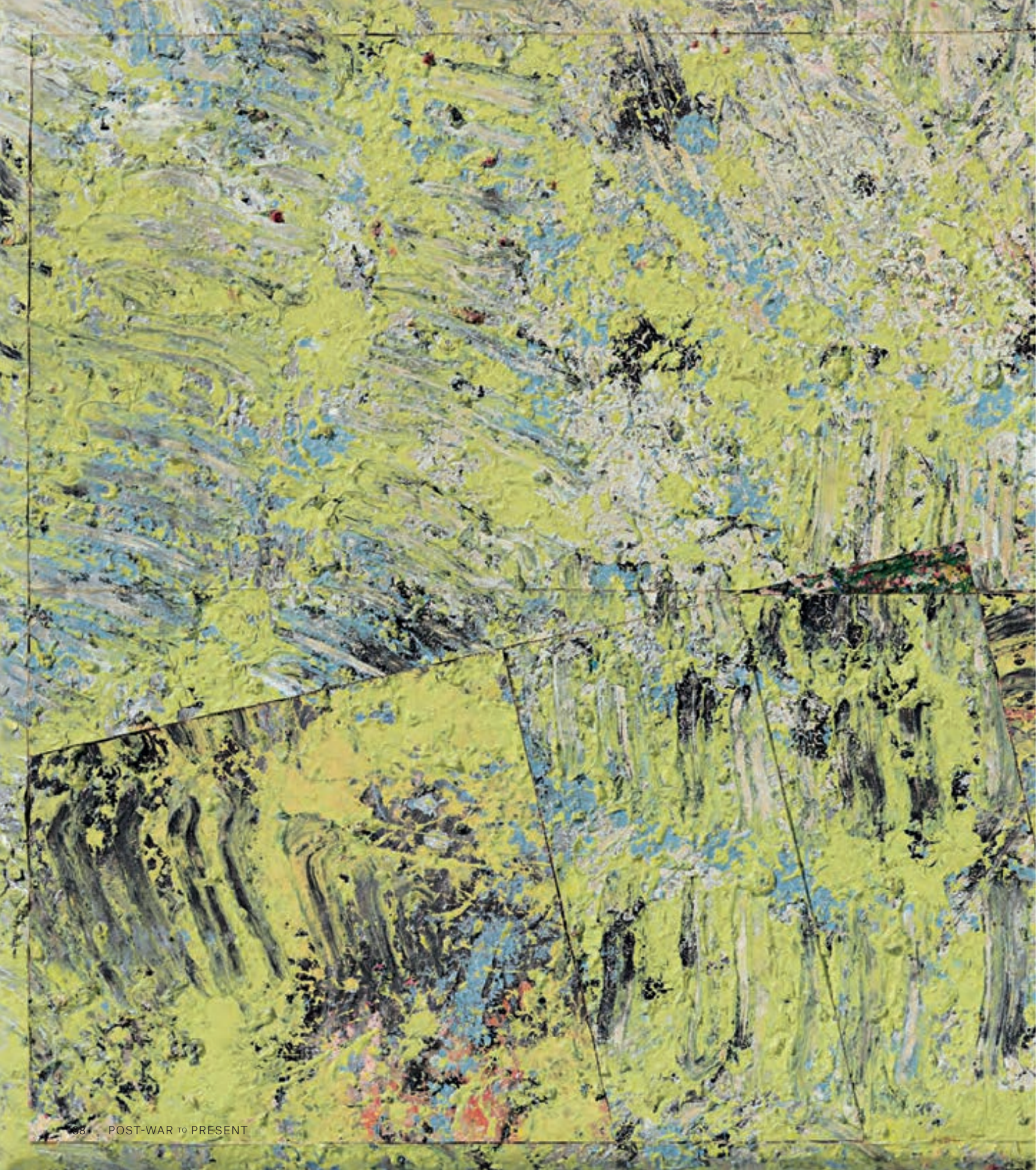
Miriam Shiell Fine Art, Toronto

Acquired from the above by the present owner

To be included in the forthcoming *Jack Bush catalogue raisonné of paintings* under the direction of Dr. Sarah Stanners.

33 No Lot







SAM GILLIAM

Recently honored with a major exhibition at Kunstmuseum Basel, Sam Gilliam is one of the most respected painters of his generation. Exposed by his European professors to Renaissance perspective experiments and German Expressionist atmospheres, Gilliam matured in a rich art historical environment. After time in the army, years of teaching, and meeting the Washington, D.C. Color Field painters, Gilliam realized that while his training was essential, it was not representative of his lived experience: "Ideas I was dealing with were mostly someone else's. ...What was most personal to me were the things I saw in my own environment—such as clotheslines filled with clothes with so much weight that they had to be propped up..." (quoted in D. Miller, "Hanging Loose: An Interview with Sam Gilliam," January 1973). Thus, he began to work with his signature draped canvas—unstretched, unsupported works folding in on themselves after being saturated in luminous hues and hung from gallery walls. Such a convention drove the liberating ideas of Color Field to their natural, if unseen, conclusion: if the image could be obliterated, so too could its structure.

While he abolished the physical framework, Gilliam's work retained the theoretical basis necessary for continued innovation. Interested in materiality, Gilliam probed the intersection between paint as substance and canvas as surface with collages from 1975 onward. After working up areas of canvas with thick paint in an impasto technique, Gilliam sliced and rearranged geometric sections. This reordering of created forms, as in *Stage Middle*, found roots in the improvisation of jazz musician Miles Davis and African American patchwork quilts, both undercurrents of Gilliam's black heritage. Thus, Gilliam engaged with racial tensions by asserting a quiet, steadfast pride in his culture: "Instead of making work about his lack of social and political freedom, or perhaps the felt need for it, he made aesthetic liberty the premise of his practice" (S. Rodney, "A Black Painter Who Found Aesthetic Liberty in the 1960s," *Hyperallergic*, July 2016). More recent works, like the horizontal compositions of *Over Red* and *Stately*, continue to explore the relationship between prosaic materials and elevated aesthetic experience. It is this personal resonance, woven between lyrical markings and rough surfaces, that renders Gilliam as relevant today as he has ever been.

SAM GILLIAM (B. 1933)

Stage Middle

signed, titled and dated 'Stage Middle '77 Sam Gilliam' (on the reverse)

acrylic and canvas collage on shaped canvas

40 ¼ x 70 ¾ x 3 in. (102.2 x 178.8 x 7.6 cm.)

Executed in 1977.

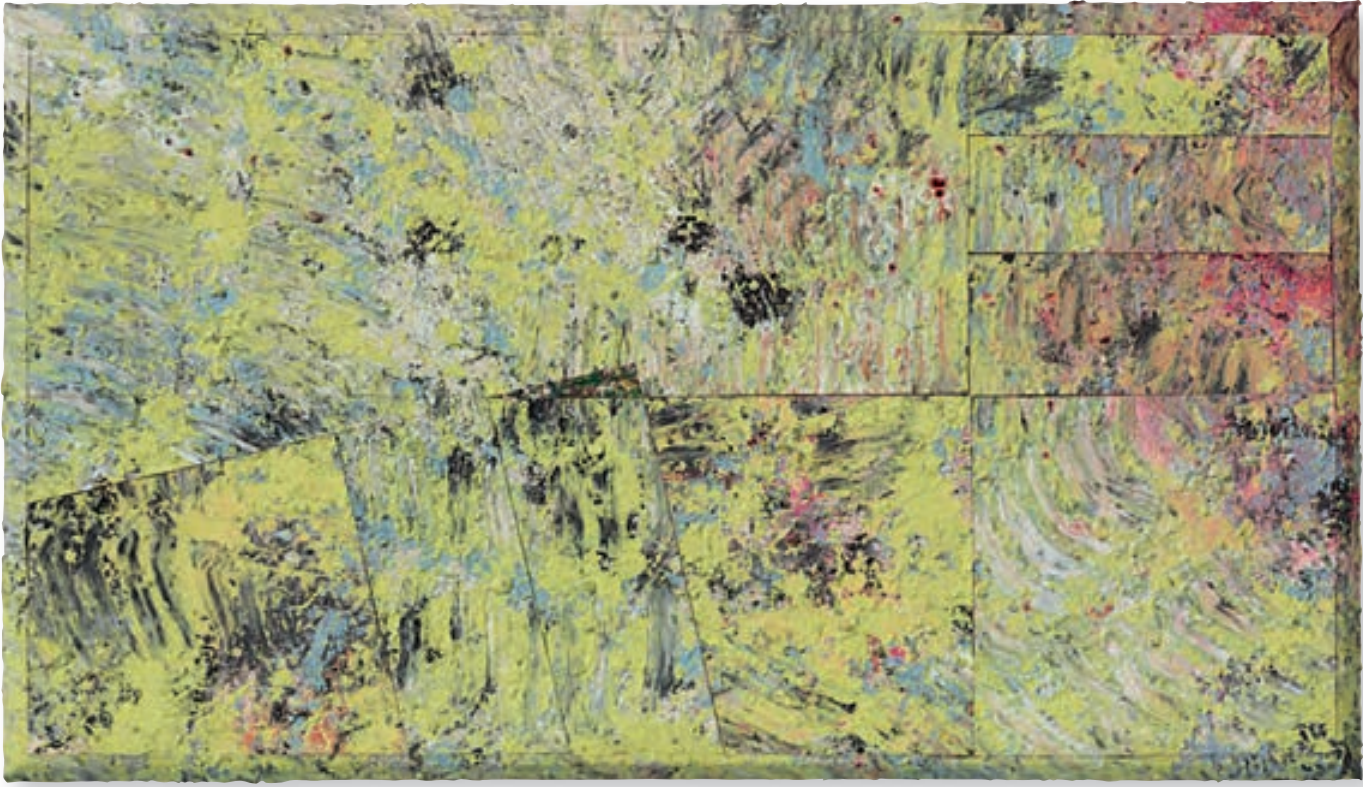
\$100,000–150,000

PROVENANCE:

Acquired directly from the artist by the present owner



Sam Gilliam in his studio, Washington DC, 1980. Photo: Anthony Barboza / Getty Images. Artwork: © 2018 Sam Gilliam / Artists Rights Society (ARS), New York.



SAM GILLIAM (B. 1933)

Over Red

signed, titled and dated 'Over Red, 1993 Sam Gilliam' (on the reverse)

acrylic and polypropylene on fabric mounted on wood construction

17 ½ x 81 in. (44.5 x 205.7 cm.)

Executed in 1993.

\$25,000–35,000

PROVENANCE:

Robert Kidd Gallery, Birmingham, Michigan

Acquired from the above by the present owner, 1996



SAM GILLIAM (B. 1933)

Stately

signed, titled and dated 'Stately, 1993 Sam Gilliam' (on the reverse)

acrylic and polypropylene on fabric mounted on wood construction

17 7/8 x 80 1/2 in. (45.4 x 204.5 cm.)

Executed in 1993.

\$25,000–35,000

PROVENANCE:

Robert Kidd Gallery, Birmingham, Michigan

Acquired from the above by the present owner, 1996



YAYOI KUSAMA (B. 1929)

Red Nets

signed, titled and dated 'KUSAMA RED NETS 1966' (on the reverse)
oil on canvasboard
24 x 20 in. (61 x 50.8 cm.)
Painted in 1966.

\$700,000–1,000,000

PROVENANCE:

Frances and Frank Okazaki, New York, acquired directly from the artist, 1966
By descent from the above to the present owner

"THE ROOM, MY BODY, THE ENTIRE UNIVERSE WAS FILLED WITH [PATTERNS], MY SELF WAS ELIMINATED, AND I HAD RETURNED AND WAS REDUCED TO THE INFINITY OF ETERNAL TIME AND ABSOLUTE SPACE. THIS WAS NOT AN ILLUSION BUT A REALITY."

–YAYOI KUSAMA



The waves of undulating painted loops that distinguish this early example of Yayoi Kusama's iconic *Infinity Nets* are exemplary of the artist's most famous forms which have been present in her art since childhood. The hypnotic strokes that roll across the surface of the canvas envelop the viewer; passages of dusky pinks and warm orange flow in alternating bands, completely consuming the surface of the work. The composition is made up of semi-circular arches of pigment, leaving only the slightest glimpses of a soft layer of underpainting. Kusama's strokes vary from light applications of paint, to more globular strokes that allow for one to directly note the artist's hand. Her process often involves beginning in one corner of the canvas, which is laid flat on a table or work surface in front of her, before applying the scalloped



Mark Rothko, *United No. 17, 1961*.
© 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

forms without a pre-determined direction or arrangement in mind. The interplay of shades creates different shapes within the nets, bringing the work to life. *Red Nets* has been in the same family since the painting was acquired directly from the artist in 1966. Frank Okazaki, and his wife, Frances, were good friends with the Japanese-American artists James Tanaka and Ken Nishi, who likely introduced Okazaki to the work of Yayoi Kusama and inspired their purchase of *Red Nets* in 1966.

Kusama's work comes from recreating of the hallucinations that have affected her since childhood. Starting at the age of ten, the artist would hallucinations appear before her eyes, completely enveloping her field of vision. She has described how the hallucinations have left her in debilitating states, making her *Infinity Nets* all the more powerful as they help the artist process her experiences. These paintings would often be created while Kusama was in an almost transcendental state, where she would compulsively paint for forty or fifty hours at a time without sleeping. The artist once said of the experience that, "the room, my body, the entire universe was filled with [patterns], my self was eliminated, and I had returned and was reduced to the infinity of eternal time and absolute space. This was not an illusion but a reality" (Y. Kusama, quoted in L. Hoptman, *Yayoi Kusama*, London 2000, p. 36).

Born in 1929 in Japan, Kusama has had a long and prolific career. Her work sits in its own realm between Minimalism and Abstract Expressionism, possessing expressive brush strokes, an often monochrome color palate, and reduced forms. Yet she resists categorization, arguing that her works are manifestations of herself and not simply parts of a movement. In 1958, the artist moved to New York to take part in the burgeoning art scene there. Georgia O'Keeffe was one of her first supporters, writing to the artist and inviting her to her home in New Mexico. While in New York, Kusama's practice began to grow, from small gouaches to full sized room installations, and by 1960 she was one of the leading figures in New York's art scene. Around the same time that *Red Nets* was painted in the mid 1960's, Kusama was working in the same building as Donald Judd and exchanging ideas with Mark Rothko, Yves Klein, Lucio Fontana, and Andy Warhol. The artist continued to work in New York until her move back to Japan in the 1970s. Still working in her 80s, Kusama remains one of the most important artists of her generation, bridging the gap between East and West. Her work continues to draw crowds at major museums around the world, with recent retrospectives at the Hirschhorn Museum and Sculpture Garden in Washington, D.C., the National Art Center in Tokyo, the Whitney Museum of American Art in New York and the Tate Modern in London.



Yayoi Kusama with her *Infinity Net* paintings, New York, circa 1961.
© Yayoi Kusama. Courtesy of David Zwirner, New York; Ota Fine Arts, Tokyo / Singapore / Shanghai; Victoria Miro, London / Venice.

“ONE DAY IN NEW YORK, WHEN I WAS PAINTING NETS AND DOTS ALL OVER A CANVAS WITHOUT A COMPOSITION, MY BRUSH UNCONSCIOUSLY WENT BEYOND THE BOUNDS OF THE CANVAS AND BEGAN TO COVER THE TABLE, THEN THE FLOOR AND ALL OVER THE ROOM WITH NETS AND DOTS.”

–YAYOI KUSAMA

CECILY BROWN (B. 1969)

Untitled

signed and dated 'Cecily Brown 2007' (on the reverse)
oil on canvas
17 ¼ x 12 ½ in. (43.8 x 32 cm.)
Painted in 2007.

\$180,000–250,000

PROVENANCE:

Contemporary Fine Arts, Berlin
Private collection, Tuscany
Anon. sale; Christie's, New York, 9 May 2012, lot 492
Acquired at the above sale by the present owner

"I THINK THAT PAINTING IS A KIND OF ALCHEMY ... THE PAINT IS TRANSFORMED INTO IMAGE, AND HOPEFULLY PAINT AND IMAGE TRANSFORM THEMSELVES INTO A THIRD AND NEW THING ... I WANT TO CATCH SOMETHING IN THE ACT OF BECOMING SOMETHING ELSE."

-CECILY BROWN



DAVID HOCKNEY (B. 1937)

Joseph Andrews

signed with the artist's initials 'DH.' (upper right)
 color pencil and graphite on paper
 14 x 17 in. (35.6 x 43.2 cm.)
 Drawn in 1978.

\$100,000–150,000

PROVENANCE:

André Emmerich Gallery, New York, acquired directly from the artist
 Private collection, New York

EXHIBITED:

New York, Paul Kasmin Gallery, *David Hockney: Works on Paper 1961-2009*,
 November 2017-January 2018.

David Hockney's colorful drawing is a tribute to *Joseph Andrews*, a British comic movie released in 1977 that was described by the *New York Times* film critic as containing "...more great (and more greatly funny) character performances than any film I've seen in years" (V. Canby, 'Film: Joseph Andrews,' *New York Times*, April 14, 1978, via www.nytimes.com [accessed 8/22/2018]).

Starring the cream of British comic talent including Sir Michael Hordern, Jim Dale and Ann-Margret (who was nominated for a Golden Globe for her role as Lady Booby), Hockney captures their comic likenesses in his signature style of bold colorful gestures. Composed in the style of a movie poster, three of the characters are shown in the

grand garden of an English stately home—the color of their resplendent period custom matched only by the saucy, off-color humor of the film.

Hockney was a long-time friend of Tony Richardson, the film's director, and in 1976—together with Christopher Isherwood and Don Bachardy—he travelled to English town of Stow-in-the-Wold in Gloucestershire, to watch filming take place. The artist had long been fascinated by the entertainment industry, and in Los Angeles he was living in a city surrounded by the movie making on a daily basis. In 1974, he was commissioned to design the sets and costumes for Stravinsky's *The Rakes Progress* for the Glyndebourne Opera in England, which was to be staged the following year.

a woodfall film

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Joseph Andrews

Ann-Margret Peter Firth Beryl Reid
Michael Horden Jim Dale as the Pedlar



WILLIAM NELSON COPLEY (1919-1996)

A Spade is a Spade

signed and dated 'CPLY 85' (lower left); titled 'A SPADE IS A SPADE' (on the stretcher)

oil and lace collage on canvas

45 1/8 x 60 1/8 in. (114.6 x 152.7 cm.)

Executed in 1985.

\$60,000–80,000

PROVENANCE:

Phyllis Kind Gallery, New York

Private collection, New York, *circa* 1986

By descent from the above to the present owner

William Copley is recognized for his Surrealist and erotically charged figurative paintings. In *A Spade is a Spade*, an energetic and colorful work from 1985, he assembles and juxtaposes a series of seemingly unconnected images into one vibrant painting. Here, Copley renders a several pale, curvaceous nude women frolicking through a perplexing, collage-like environment. Their graceful movements, characterized by long undulating limbs, suspended bodies, and stylized hair, are akin to that of the figures in Matisse's *Dance (I)*. A man wearing a suit and bowler hat is a reoccurring motif throughout the artist's paintings and

one found in the present lot. This theme can also be found in works by Magritte, a Surrealist artist from which Copley draws some inspiration. In one portion of this composition, these well-dressed men dance closely with the anonymous women. In another, his multiples amorously embrace the women, now naked, inside a windowed brick façade. The figures are vigorously engaged in activities of recreation such as playing a match of tennis, dining, or producing music from a piano. Although silent, this work is imbued with sound and animation, resulting in an invigorating and enigmatic composition imbued with witty narrative and carnal energy.



BOB THOMPSON (1936-1966)

Paris

signed and dated '61 B Thompson' (lower right); signed again twice, titled twice and dated again twice 'B Thompson Paris '61 B Thompson Paris '61' (on the reverse)
oil on canvas
19 ¾ x 24 ¼ in. (50.2 x 61.3 cm.)
Painted in 1961.

\$30,000-50,000

PROVENANCE:

Private collection, Paris

Acquired from the above by the present owner



ROMARE BEARDEN (1911-1988)

Evening Meal

signed 'Romare Bearden' (center right)
paperboard, paper and aluminum collage on Masonite
10 x 12 in. (25.4 x 30.5 cm.)
Executed in 1984.

\$25,000-35,000

PROVENANCE:
Essie Green Galleries, New York
Acquired from the above by the present owner, 1998



PROPERTY FROM THE COLLECTION OF ARNOLD SCAASI AND PARKER LADD

44

LOUISE NEVELSON (1899-1988)

Mirror-Shadow Wall

Painted wood construction, in five parts
overall: 92 x 79 x 37 in. (233.7 x 200.7 x 94 cm.)
Executed in 1986.

\$70,000–90,000

PROVENANCE:

Pace Gallery, New York

Acquired from the above by the present owner, 1986



PROPERTY FROM A PRIVATE FLORIDA COLLECTION

45

LOUISE NEVELSON (1899-1988)

Rain Forest Chord

diptych—painted wood construction

overall: 25 ¼ x 51 ¾ x 3 ⅝ in. (64.1 x 131.4 x 9.2 cm.)

Executed in 1967.

\$40,000–60,000

PROVENANCE:

Pace Gallery, New York

Acquired from the above by the present owner, 1968

"I AUTOMATICALLY WENT TO WOOD. I WANTED A MEDIUM THAT WAS IMMEDIATE. WOOD WAS THE THING THAT I COULD COMMUNICATE WITH ALMOST SPONTANEOUSLY AND GET WHAT I WAS LOOKING FOR. FOR ME, I THINK IT'S THE TEXTURES AND THE LIVINGNESS....WHEN I'M WORKING WITH WOOD, IT'S VERY ALIVE. IT HAS A LIFE OF ITS OWN. IF THIS WOOD WASN'T ALIVE, IT WOULD BE DUST. IT WOULD DISINTEGRATE TO NOTHING. THE FACT THAT IT'S WOOD MEANS IT HAS ANOTHER LIFE."

-LOUISE NEVELSON



ALEXANDER CALDER (1898–1976)

Untitled (Maquette for the set of Eppur si Muove)

incised with the artist's monogram 'CA' (on the tail element)

hanging mobile—sheet metal, wire and paint

13 5/8 x 15 3/8 in. (34.6 x 39.1 cm.)

Executed in 1965.

\$300,000–500,000

PROVENANCE:

Joseph Lazzini, Marseille, gift of the artist, 1965

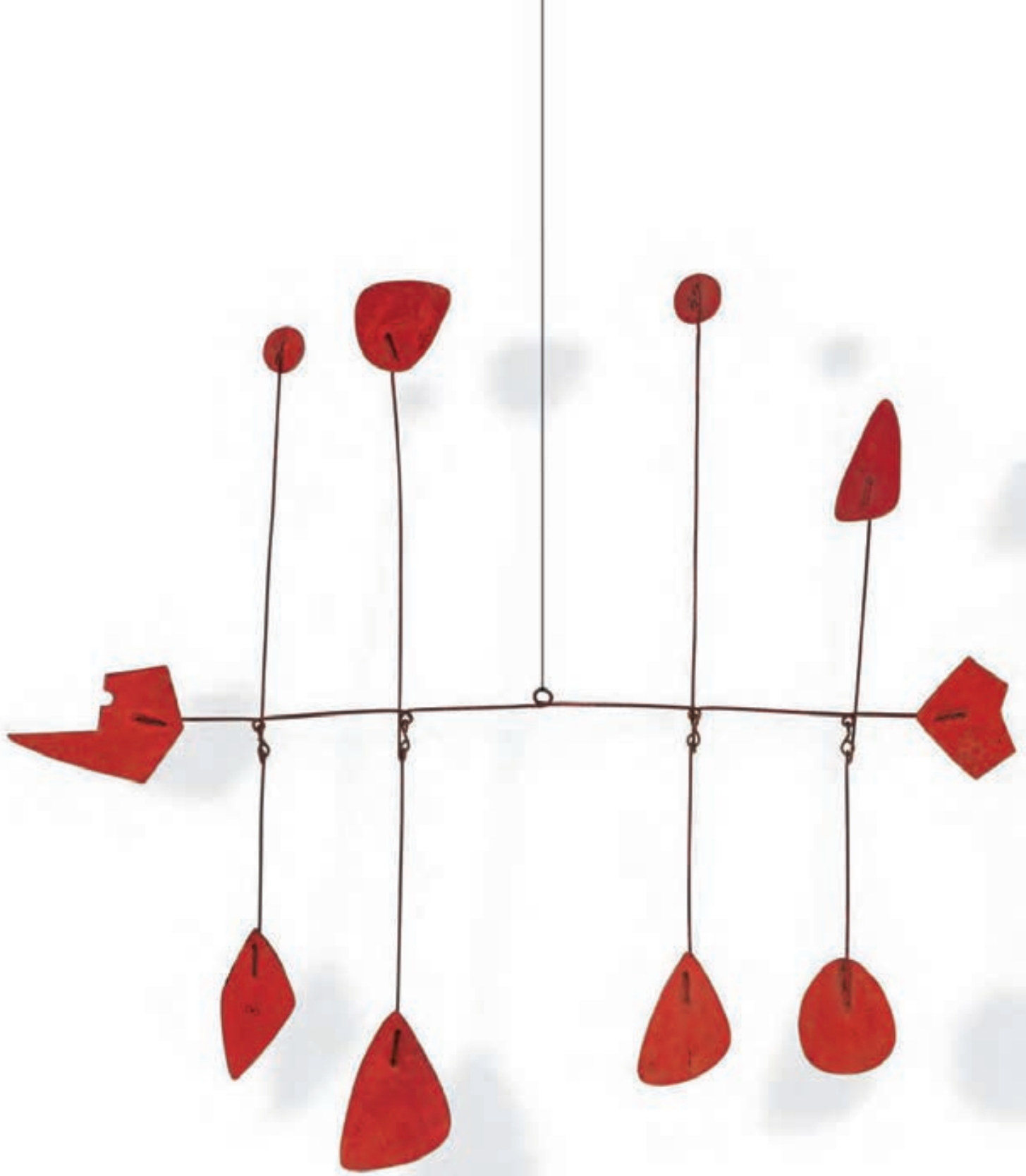
Barbara Mathes Gallery, New York

Acquired from the above by the present owner, 2003

This work is registered in the archives of the Calder Foundation, New York, under application number A15829.



(alternate view)



“BLACK AND WHITE ARE FIRST--THEN RED IS NEXT... IT’S REALLY JUST FOR DIFFERENTIATION, BUT I LOVE RED SO MUCH THAT I ALMOST WANT TO PAINT EVERYTHING RED. I OFTEN WISH THAT I’D BEEN A FAUVE IN 1905.”

-ALEXANDER CALDER

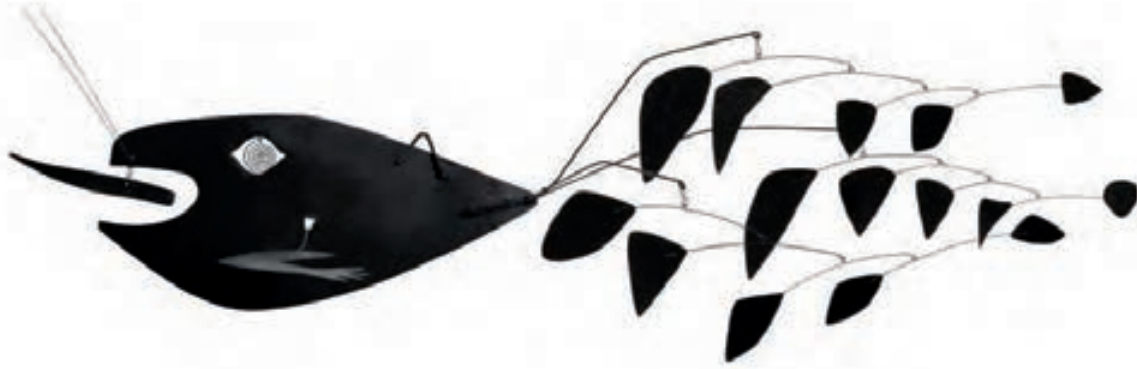


Isamu Noguchi, *Fish Face*. 1945.
© 2018 Estate of Isamu Noguchi / Artists Rights Society (ARS), New York

Alexander Calder's *Untitled (Maquette for the set of Eppur si Muove)* demonstrates the diverse nature of the artist's practice as it ably reveals his lifelong interest in the performative nature of sculpture. Radiating from a central axis are eight arms, each with an organic shaped element attached to the end. As the sculpture gently moves, a different side of the element becomes visible and the color changes from red to black (or vice versa). This two-tone effect gives the work a myriad of differing compositional combinations, as the armatures sway back and forth, and turn from one color to another.

The present work is the maquette for a large sculpture produced as part of the set for a piece of modern dance choreographed by Joseph Lazzini. Titled *Eppur si Muove* (which translates—appropriately—as 'so it moves'), the maquette was gifted to Lazzini and remained in his personal collection until 2002. Calder had a long-standing interest in the art of performance and collaborated with a number of directors and choreographers to produce dynamic sets, including Erik Satie's drama *Socrate* in 1936, and the intermissions for some of Martha Graham's ballets. The idea of performance alongside Calder's sculptures creates a vibrant dichotomy of movement and energetic symbiosis. Consistently on the verge of rest or motion, the mobiles are full of the same kinetic energy that courses through actors on a stage. The audience, waiting to see what happens next, is enraptured by the slightest move or action that might push the narrative along.

The organic forms seen here have much in common with those of Calder's close friend, the painter Joan Miró. The pair met in Paris in 1928 and Miró arguably became Calder's greatest friend and confidante from that time forward. Both were interested in bringing elements of spontaneity into their art and both sought to depict elements from nature through the use of abstract forms. There are clear parallels between the work of the two artists as both Calder



Alexander Calder, *Haikaller*, 1957. © 2018 Calder Foundation, New York / Artists Rights Society (ARS), New York.



Joan Miró, *Constellation: Toward the Rainbow*, 1941. Metropolitan Museum of Art, New York. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2018. Photo: © The Metropolitan Museum of Art. Image source: Art Resource, NY.

and Miró incorporate floating biomorphic forms which are connected by delicate black lines in their work. In the case of Miró, the forms float against atmospheric backgrounds, while in the case of Calder, the forms literally float in the air. In the case of the present work, the enigmatic forms evoke Miró's highly regarded series of *Constellations*, visibly demonstrating the innovative nature of Calder's artistic practice during this period in his career.

Untitled (Maquette for the set of Eppur si Muove) also demonstrates the important role that color plays in Calder's work. Speaking to the curator and critic Katharine Kuh in 1962, a couple of years before he made the present work, Calder spoke about his use of color. "I want things to be differentiated," he said. "Black and white are first--then red is next... It's really just for differentiation, but I love red so much that I almost want to paint everything red. I often wish that I'd been a fauve in 1905" (A. Calder, quoted by K. Kuh, "Alexander Calder," in *The Artist's Voice: Talks with Seventeen Artists*, New York, 1962 via <http://calder.org/system/downloads/1962-Artists-Voice.pdf> [accessed 8/29/2018]).

Although Calder clearly had both strong aesthetic and personal connections to members of the Surrealist movement, perhaps all too aware of the artistic constraints of belonging to a highly definable group, he never fully aligned himself with Andre Breton and his followers. This deliberate move allowed him the freedom to chart his own course and to produce pieces which not only matched theirs but, as in the case of this particular work, often foreshadowed their revolutionary efforts. *Untitled (Maquette for the set of Eppur si Muove)* provides evidence not only of this exciting period in the history of art but also of the independent spirit that would characterize Calder's oeuvre for the next four decades.

JEAN DUBUFFET (1901-1985)

Site avec 5 personnages

signed with the artist's initials and dated 'J.D. 81' (lower left)
 acrylic on paper laid down on canvas
 19 ¾ x 26 ⅝ in. (50.2 x 67.6 cm.)
 Executed in 1981.

\$150,000–250,000

PROVENANCE:

Estate of the artist
 Galerie Beyeler, Basel
 Private collection, New York
 Anon. sale; Sotheby's, London, 2 July 2008, lot 169
 Acquired at the above sale by the present owner

LITERATURE:

M. Loreau, *Catalogue des Travaux de Jean Dubuffet, Fascicule XXXIV: Psycho-Sites*, Paris, 1984, p. 71, no. 256 (illustrated).

"I BELIEVE THE FUNCTION OF ART IS TO REPRESENT THINGS
 NOT AS WE SEE THEM BUT AS WE THINK OF THEM."

-JEAN DUBUFFET



Jean Dubuffet in his studio, Paris, 1966. Photo: Evening Standard / Hulton Archive / Getty Images. Artwork © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris



FRANK STELLA (B. 1936)

First Night-Watch (B-4, 2X)

acrylic and enamel on aluminum
124 ½ x 103 ½ x 37 in. (316.2 x 262.9 x 94 cm.)
Executed in 1988.

\$500,000-700,000

PROVENANCE:

M. Knoedler & Co., New York
Acquired from the above by the present owner

LITERATURE:

P. Leider, "Shakespearean Fish," *Art in America*, October 1990, pp. 177 and 180 (illustrated).
R. K. Wallace, *Frank Stella's Moby-Dick: Words and Shapes*, New York, 2006, pp. 115 and 273, pl. 61, no. 76 (illustrated).



“I WOULD CONSIDER THAT THE BEST OF THE METAL RELIEFS OF RECENT YEARS ARE SUPERIOR EVEN TO THE FINEST PAINTINGS OF THE EARLY SIXTIES”

—WILLIAM RUBIN, DIRECTOR OF THE PAINTING AND SCULPTURE DEPARTMENT, MUSEUM OF MODERN ART, NEW YORK, 1987.

Standing over ten feet tall, Frank Stella's *First Night-Watch (B-4, 2X)* is a large example from the artist's iconic *Moby Dick* series. Having established himself firmly in the art historical canon in the 1960s with his revolutionary *Black Paintings*, throughout his career Stella sought to constantly push at the accepted norms of artistic production. In this work, the energetic arrangement of brightly colored metallic planes dissolves the traditional divide between sculpture and painting, resulting in a relief that is unashamedly three-dimensional. Their surface bears witness to Stella's actions as a painter, hosting a dazzling array of colorful daubs, drips and tantalizing brushwork. Executed in 1988, Stella produced two examples of this particular work, the present large example, and a smaller version which is currently in the permanent collection of The Broad museum in Los Angeles.

The artist's arrangement of colorful metal forms is carefully pieced together create a work of stunning complexity. Although seemingly abstract, these shapes do evoke figurative forms; here the pulsating waves of red and yellow that radiate out from the upper right corner of the work evoke a distinct sense of movement. The work is named for a chapter in the book in which Stubb, the second mate of the *Pequod*, is mending a brace on the top of the sail as the boat rolls on the swelling sea, the sense of movement is reflected in the relief's highly active surface. The precise layering of these chromatic planes creates spaces and voids deep within the body of the sculpture, visible through the openings and crevices that make up much of the body of the work. These are not forgotten areas however, there are an essential part of the overall configuration, as intricately worked as the outer surfaces yet offering an intriguing insight into Stella's compositional strategies. Looking deep into the interior reveals surfaces covered with geometric patterns that recall Stella's work from two decades earlier.



(detail of the present lot)

First published in 1851, *Moby Dick* is widely considered to be among the finest works of American literature. It tells the story of mad Captain Ahab's journey to track the epic whale he encountered on a previous journey. Stella originally read *Moby-Dick* as a youngster, about the time he also saw the film version directed by John Houston. Initially he was not impressed, and it would not be until 30 years later when he took his two young sons to see the Beluga whales at the New York Aquarium in 1985 that it stirred his imagination. "The first thing we saw every time we went into the aquarium were the Beluga whales in the tank just as you came right in the door," he said. "They were just



Jackson Pollock, *Moby Dick*, 1943. Ohara Museum of Art. © 2018 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York Photo: Ohara Museum of Art, Kurashiki, Japan / De Agostini Picture Library / Bridgeman Images.

sort of looming over you, as it were. I just kept seeing them for about two years, and then one day the wave forms and the whales started to come together as an idea" (F. Stella, quoted by R. K. Wallace, *ibid.*, p. 7). Thus, began one of the artist's most ambitious series of work. Over the next 12 years Stella produced 167 compositions in total, each named after chapters in Melville's book. Whilst not seeking to be a direct interpretation of *Moby-Dick*, Stella was more interested in the hybrid structure of the novel. Such is the importance of this series within the artist's oeuvre, other examples are included in many important museum collections including New York's Whitney Museum of American Art (*The Whiteness of the Whale*, 1987), San Francisco Museum of Modern Art, (*The Chase. Third Day*, 1989), and the Stedelijk Museum, Amsterdam (*The Lamp*, 1986).

Parallels have been drawn between Stella's career and that of Picasso, an artist once described as being "...more completely himself in three dimensions; a magician, a magpie genius, a comedic entertainer and a tinkerer with superb reflexes. His many gifts—versatility, voraciousness, a need for constant reinvention—are more sharply apparent in real space and tangibles (R. Smith, "Picasso Sculpture," *New York Times*, Friday, September 11, 2015). Like Picasso, critics have celebrated Stella's sculptural work as the natural progression of his early prodigious career. Indeed, William Rubin, the influential curator of painting and sculpture at the Museum of Modern Art in New York was so taken by a visit to Stella's studio in 1987 that he enthused: "Standing amid the dozens of paper models that represent the second group of new paintings...during a recent visit to Stella's studio," he enthused, "I could not but be overwhelmed by the sheer profusion of his ideas, and the immense outpouring of energy on which they ride... I would consider that the best of the metal reliefs of recent years are superior even to the finest paintings of the early sixties. And with the prospect of decades of development lying ahead, one can imagine that there is still greater and more unexpected work to come" (W. Rubin, *Frank Stella 1970-1987*, exh. cat., Museum of Modern Art, New York, 1987, p. 149).

PROPERTY FROM THE COLLECTION OF JOAN A. MENDELL

Joan Armour Mendell spent a lifetime embracing the joys of fine art, culture, and giving back to her community. Gracious, intelligent, and imbued with a tremendous generosity of spirit, she saw each day as an opportunity to learn, and to help others.

While studying at Connecticut College, she met Robert Armour, whom she married in 1951; the couple would go on to be devoted parents to their four children. It was with Bob that she first developed her love of art collecting. Their home and sculpture garden in Scarsdale, New York was considered at the time to be ultra-modern; they were well-traveled and intellectually curious. It was a personal museum where they displayed their works by artists such as Mark Rothko, David Smith, Alexander Calder, Jules Olitsky, Arnaldo Pomodoro, and Victor Vasarely, among many others.

After the death of Bob Armour in 1991, Joan married Ira “Tubby” Mendell and set out to make an impact in her new home of Sarasota, Florida. In Sarasota, she became an active patron of institutions such as the Sarasota Orchestra, the Ringling College of Art and Design, Sarasota Memorial Hospital, the Glass/Schoenbaum Human Services Center and, notably, the Asolo Repertory Theatre. Through significant financial contributions and her signature *joie de vivre*, Mendell became a prominent, treasured figure at Asolo. A longtime board member and faithful attendee at each opening night, she underwrote the Joan Armour Mendell Scenic Studio. Completed in 2012, the scenic studio was a transformative gift that has greatly enriched Asolo, the wider state of Florida, and the many original productions that can now travel across the nation.

While married to Tubby, Mendell took the art collection in a different direction, reverently thinking backward to early 20th century masters of European art, while simultaneously looking forward to iconic American artists like Helen Frankenthaler. She was particularly fanatical about Picasso Ceramics, and set out to assemble the most complete collection possible of this oeuvre, always paying close attention to condition.

Throughout her life, Joan Armour Mendell held a true passion for art and culture, aspects of the human experience she saw

as vital toward both personal happiness and the betterment of communities. “If your life is enriched, if you smile, if you laugh,” she declared of the arts, “you’ve helped the health of your life.” It was a philosophy embodied by Mendell, as she surrounded herself with a striking private collection of fine art that included works by artists such as Picasso, Frankenthaler, and Pomodoro.

In her later years, Mendell began to write and publish volumes of original poetry, reflecting on subjects high and low as a means of understanding the world. Proceeds from the sale of her books were gifted to the many organizations she held dear. She was also a proud bridge champion.

After her death in 2018, Mendell’s presence continues to be felt in Florida and beyond. In her outstanding collection of fine art, Joan Armour Mendell demonstrated the passion and vibrancy for which she was known—a spirited legacy worthy of celebration, a poetry all her own.



Joan A. Mendell in her home.

PROPERTY FROM THE COLLECTION OF
JOAN A. MENDELL

49

HANS HOFMANN (1880-1966)



Untitled

stamped with the Estate of Hans Hofmann stamp and
numbered 'M-536/64' (on the reverse)
oil on paper laid down on canvas
14 1/8 x 11 1/8 in. (35.9 x 28.3 cm.)
Painted in 1960.

\$40,000-60,000

PROVENANCE:

Estate of the artist

André Emmerich Gallery, New York

Private collection

Anon. sale; Sotheby's, New York, 3 May 1988, lot 132

Acquired at the above sale by the present owner

PROPERTY FROM THE COLLECTION OF
JOAN A. MENDELL

50

HELEN FRANKENTHALER (1928-2011)

Fallen Angel

signed 'Frankenthaler' (lower right); signed again, titled and dated 'Frankenthaler
'82 "Fallen Angel"' (on the reverse)

acrylic on canvas

69 x 97 ¼ in. (175.3 x 247 cm.)

Painted in 1982.

\$600,000-800,000

PROVENANCE:

Irving Galleries, Palm Beach, acquired directly from the artist

Private collection, Palm Beach

Irving Galleries, Palm Beach

Acquired from the above by the present owner, 2001





Helen Frankenthaler in her studio, 1969. Photo: © Ernst Haas / Getty Images. Artwork: © 2018 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York.

Applying paint directly to the surface of the unprimed canvas, Helen Frankenthaler creates a diaphanous network of color which dances around the canvas, some pigments confronting the viewer directly, while others retract into the distance. This 'push and pull' effect, first theorized by Hans Hoffman suggests depth and movement in the picture as brighter colors 'push' towards the canvas' surface and cooler colors 'pull' away. 25 years prior to this painting's conception, Helen Frankenthaler spent the summer of 1950 studying under Hans Hoffman, the catalyst of the Abstract Expressionist movement. In Provincetown, learning alongside Hoffman, Frankenthaler created both intimately scaled works as well as large canvases that evoke nature and the landscape.

Akin to the prolific British seascape painter J.M.W Turner, Frankenthaler conjures the sublime in her paintings. In *Fallen Angel* the lively bursts

of color synchronize in a muted harmony: stained maroon is given depth by subsequent washes of blue and yellow hues. Flashes of orange and red accent the composition as strokes of white mimic the horizontal washes beneath. Able to evoke the instantaneous as well as the infinite, Frankenthaler believed that, "a really good picture looks as if it's happened at once. It's an immediate image" (H. Frankenthaler, quoted by J. Babington, "Against the grain: the woodcuts of Helen Frankenthaler." *Artonview*, vol. 44, pp. 22-27). The painting's sheer magnitude in addition to its depth of color, bestow upon the viewer a sense of awe and wonder, which rival the atmospheric sea-torn landscapes of Turner.

Influenced by painters such as Jackson Pollock and Willem de Kooning, Frankenthaler serves as a link between Abstract Expressionism and Color Field painting. Inspired in part by Pollock, in 1952 she pioneered

“A REALLY GOOD PICTURE LOOKS AS IF IT’S HAPPENED AT ONCE. IT’S AN IMMEDIATE IMAGE”

– HELEN FRANKENTHALER

her signature soak-stain technique for which she would pour diluted oil paint onto unprimed canvas to produce luminescent bands of color. The technique was adopted by other artists, notably Morris Louis and Kenneth Noland, and launched the second generation of the Color Field school of painting. In fact, Louis famously remarked that Frankenthaler was “a bridge between Pollock and what was possible” (M. Louis, quoted by E. Gibson, “Pushing Past Abstraction,” *Wall Street Journal*, December 27, 2011).

Continuing a lineage of Abstract Expressionists who explored themes of mythology and the Bible (such as Mark Rothko and Barnett Newman), Frankenthaler investigated similar themes yet from an innovative painterly approach. In 1964 Clement Greenberg, the art critic most responsible for the popularization of Abstract Expressionism, sought to capture these innovations in painting when he organized the groundbreaking exhibition at the Los Angeles County Museum of Art. In this exhibition, Greenberg sought to highlight what he saw as an outgrowth and progression of Abstract Expressionism, of which he defiantly outlined his observations in his essay for the catalogue, explaining that “As far as style is concerned, the reaction presented here is largely against the mannered drawing and the mannered design of Painterly Abstraction, but above all against the last. By contrast with the interweaving of light and dark gradations in the typical Abstract Expressionist picture, all the artists in this show move towards a physical openness of design, or towards linear clarity, or towards both. They continue, in this respect, a tendency that began well inside Painterly Abstraction itself, in the work of artists like Still, Newman, Rothko, Motherwell, Gottlieb, Mathieu, the 1950-54 Kline, and even Pollock. A good part of the reaction against Abstract Expressionism is, as I’ve already suggested, a continuation of it. There is no question, in any case, of repudiating its best achievements. Almost a quarter of the painters represented in this show continue in one way or another to be painterly in their handling or execution Helen Frankenthaler’s soakings and blottings of paint open rather than close the picture, and would do so even without the openness of her layout” (C. Greenberg, “Post-Painterly Abstraction,” in *The Collected Essays and Criticism, Volume 4: Modernism with a Vengeance, 1957-1969*, Chicago, 1993, pp. 194-195). As the only female artist included in *Post-Painterly Abstraction*,

Frankenthaler’s participation in this momentous exhibition signaled her position as a recognized leader amongst the second generation abstract expressionists. The openness of her forms certainly distinguished her works from the hard-edged and more geometric leanings of her male counterparts.

Fallen Angels embodies a quality different than that of Color Field painting and Abstract Expressionism, one that is grounded in abstract tradition but embodied by the Avant Garde. Whether experimenting with the subtleties of color field painting or the formal qualities of Post Painterly Abstraction, Frankenthaler aligns herself in a tradition of pioneers who have challenged the conventions of painting, and in turn pushed painting forward.



Claude Monet, *The Japanese Bridge at Giverny*, 1918-1924. Musée Marmottan, Paris.
Photo: Musée Marmottan Monet, Paris, France / Bridgeman Images.

PROPERTY FROM THE COLLECTION OF
JOAN A. MENDELL

51

HELEN FRANKENTHALER (1928-2011)

The Month of March II

signed, dedicated and dated 'For André 23 Jan '79 Frankenthaler '78'
(on the reverse)
acrylic on canvas
45 ¼ x 23 ¼ in. (114.9 x 59.1 cm.)
Painted in 1978.

\$120,000–180,000

PROVENANCE:

André Emmerich, New York, gift from the artist
André Emmerich Gallery, New York
Acquired from the above by the present owner, 1995

"THERE IS NO 'ALWAYS.' NO FORMULA. THERE ARE NO RULES.
LET THE PICTURE LEAD YOU WHERE IT MUST GO."

-HELEN FRANKENTHALER



Hyakunen Suzuki, *Orchid Pavilion Outing*,
1870. Philadelphia Museum of Art. Photo:
Philadelphia Museum of Art, Pennsylvania,
PA, USA / Bridgeman Images.



PROPERTY FROM THE COLLECTION OF
JOAN A. MENDELL

52

ARNALDO POMODORO (B. 1926)

Disco per Piazza Meda, bozzetto

incised with the artist's signature and numbered 'Arnaldo Pomodoro p.a.' (on the base)
bronze with gold patina
7 ½ x 6 ½ x 6 ¼ in. (19.1 x 16.5 x 15.9 cm.)
Executed in 1981. This is an artist's proof aside from an edition of twenty-five and five in Roman numerals plus a group of unnumbered artist's proofs.

\$8,000–12,000

PROVENANCE:

Private collection, Ontario, acquired directly from the artist, circa 1980s

Anon. sale; Christie's, London, 1 July 2009, lot 165
Acquired at the above sale by the present owner



LITERATURE:

"Questa Coppa prevede altre quattro edizioni e nel 1986 ci sarà la finale fra le vincenti," *Corriere della Sera*, Milano, 15 June 1981, p. 19 (another example illustrated).

P. Levi, "Più che mercato, vogliono gloria," *L'Europeo*, Rome, no. 37, 13 September 1982, p. 80 (another example illustrated).

This work is registered in Archivio Arnaldo Pomodoro, Milan, no. M/81/5.

ARNALDO POMODORO (B. 1926)



i. Scatola

incised with the artist's signature and numbered 'A Pomodoro 189/250' (upper right)
bronze with gold patina
2 x 4 3/8 x 4 3/8 in. (5.1 x 11.1 x 11.1 cm.)
Executed in 1981/1982. This work is number 189 from an edition of 250 bronze examples and fifty silver examples plus eight gold artist's proofs and four silver artist's proofs.
This work is registered in Archivio Arnaldo Pomodoro, Milan, no. M/81-82/1.

LITERATURE:

J. Creiser, "Nouvelle mode: des cadeaux signés par des artistes," *Le Figaro Magazine*, Paris, n. 11909, December 1982, p. 179 (another example illustrated).

\$10,000-15,000



ii. Disco

incised with the artist's signature and numbered 'Arnaldo Pomodoro 09 p.a.' (on the base)
bronze with gold patina
5 3/8 x 5 1/2 x 4 1/4 in. (14.3 x 14 x 10.8 cm.)
Executed in 1989. This work is artist's proof number one aside from an edition of nine plus two artist's proofs.
This work is registered in Archivio Arnaldo Pomodoro, Milan, no. AP 612.

PROVENANCE:

Galerie Semih Huber AG, Zurich
Acquired from the above by the present owner, 1990

LITERATURE:

L. Torretta, "Per l'Unicef un miliardo very very vip," *Il Sole 24 Ore*, Milan, 19 November 1989 (another example illustrated).
F. Gualdoni, ed., *Arnaldo Pomodoro: Catalogo ragionato della scultura*, Tomo II, Milan, 2007, p. 689, no. 855 (another example illustrated).

EXHIBITED:

Novara, Palazzo del Broletto, Galleria Sorrenti, *Arnaldo Pomodoro*, May-June 1989 (another example exhibited).



iii. Sfera

incised with the artist's signature and numbered 'A Pomodoro 106/150' (upper edge)
bronze with gold patina
6 x 6 x 6 in. (15.2 x 15.2 x 15.2 cm.)
Executed in 1983. This work is number 106 from an edition of 150 plus four in Roman numerals plus one artist's proof.

This work is registered in Archivio Arnaldo Pomodoro, Milan, no. M/83/2.

LITERATURE:

"Arnaldo Pomodoro est un ciseleur de cosmos," *Le Figaro Magazine*, Paris, no. 11886, 20 November 1982, p. 167 (another example illustrated).

"Arnaldo Pomodoro est un ciseleur de cosmos" *Le Figaro Magazine*, Paris, no. 11897, 11 December 1982, p. 135 (another example illustrated).

F. Maubert, "Arnaldo Pomodoro, bâtisseur du rêve," *L'Œil*, Paris, nos. 330-331, January-February 1983, p. 107, no. 6 (another example illustrated).

E. Bollettin, "Repetita iuvant. Tributi artistici col piacere di citare," *Il Mattino*, Padua, 20 March 2014, p. 47 (another example illustrated).

EXHIBITED:

Lugano, Imago Art Gallery, *Arnaldo Pomodoro: Sculptures from 1963 to 2011*, April-July 2012 (another example exhibited).
Milan, Studio Marconi '65, *Multipli d'artista*, November 2012-January 2013 (another example exhibited).
Padua, Galleria La Rinascente, *Repetita iuvant: Il multiplo d'autore del Novecento*, March-April 2014, p. 6 (another example exhibited and illustrated).





ANDY WARHOL

As a pioneer of Pop Art, Andy Warhol began his career in advertising in the 1950s, creating hand-drawn ads for magazines like *Vogue*, *Harper's Bazaar*, and *Glamour*. Early examples of his drawing style during this period are his illustrated series of celebrity-inspired shoes, where images are rendered with a blotted line. This technique, one which Warhol is now well-known for, was his very first experimentation with basic printmaking. By copying a line drawing in pencil on a piece of tracing paper, hinging this piece of paper to a second sheet of more absorbent paper, and inking over a small section of the drawn lines with a fountain pen, Warhol was able to transfer the ink by blotting the two papers together. This trademark approach to pictorial representation produces a delicate and broken line that gives *To Greta Garbo* its dynamic appearance.

Warhol began working with silkscreen in the 1960s and used it to produce many of his most iconic paintings. Among these are his series of flowers that depict four blooms on a square format canvas. The subject was suggested by Henry Geldzahler, the curator of contemporary art at the Metropolitan Museum of Art, who proposed a change of subject matter after Warhol's longstanding fascination with death in his *Death and Disaster* series. The motif appealed to Warhol because flowers are ephemeral by nature; flowers—in this example, in yellow and black—indicate an important yet refreshing departure from his usual works addressing celebrity and popular culture.

Warhol's *Hamburger* from 1986 is a testament to his early advertising days. With no reference to a brand name, the advertisement becomes an obscure fragment of Americana. The original ad is simplified through the screenprinting process, which erases all detail and gives the painting a loose and graphic quality. Despite the ambiguous subject, it seems Warhol had an affinity for this classic American fare. In 1981, Warhol was filmed as part of the visual narrative, *66 Scenes from America*, impassively sitting and eating a burger.

In these works, whether shoes, flowers, or hamburgers, Andy Warhol imbued the mundane with prestige: "I just paint things I always thought were beautiful, things you use everyday and never think about... I just do it because I like it" (A. Warhol, quoted in "An Interview with Andy Warhol," Benjamin H. D. Buchloh, 1985, in K. Goldsmith, ed., *I'll Be Your Mirror: The Selected Andy Warhol Interviews 1962-1987*, New York, 2004, p. 18).

PROPERTY FROM THE COLLECTION OF
JOAN A. MENDELL

54

ANDY WARHOL (1928-1987)

Flowers

signed, dedicated and dated 'to Todd Brassner Andy Warhol 64' (on the overlap)
synthetic polymer and silkscreen ink on canvas
8 1/8 x 8 1/8 in. (20.6 x 20.6 cm.)
Painted in 1964.

\$200,000–300,000

PROVENANCE:

Todd Brassner, New York, acquired directly from the artist
Burt and Ann Chernow, Bridgeport, 1980
Private collection, Connecticut
Private collection
Anon. sale; Sotheby's, New York, 13 May 2015, lot 217
Acquired at the above sale by the present owner



Andy Warhol at his *Flowers* show, Galerie Sonnabend, Paris, May 1965.
Photo: Shunk-Kender. © J. Paul Getty Trust. The Getty Research Institute,
Los Angeles. Artwork: © 2018 The Andy Warhol Foundation for the Visual
Arts, Inc. / Licensed by Artists Rights Society (ARS).



ANDY WARHOL (1928-1987)

Watermelons

ink, watercolor and silver leaf on paper
 14 ½ x 22 ¾ in. (36.8 x 57.8 cm.)
 Executed *circa* 1957.

\$50,000–70,000

PROVENANCE:

Simon Capstick-Dale, London
 Anon. sale; Sotheby's, New York, 20 February 1997, lot 240
 Private collection, New York
 Anon. sale; Sotheby's, New York, 15 November 2000, lot 285
 Private collection, New York
 Anon. sale; Sotheby's, New York, 10 May 2012, lot 241
 Acquired at the above sale by the present owner

EXHIBITED:

Greenwich, Connecticut, Brant Foundation, *Andy Warhol*, May 2013.
 Milan, Palazzo Reale and Fondazione Roma Museo Palazzo Cipolla, *Warhol*,
 October 2013–September 2014, n.p. (illustrated).

“NO MATTER WHAT CHANGES OR HOW FAST, THE ONE
 THING WE ALWAYS NEED IS REAL GOOD FOOD SO WE
 CAN KNOW WHAT THE CHANGES ARE AND HOW FAST
 THEY’RE COMING. PROGRESS IS VERY IMPORTANT AND
 EXCITING IN EVERYTHING BUT FOOD. WHEN YOU SAY
 YOU WANT AN ORANGE, YOU DON’T WANT SOMEONE
 ASKING YOU, ‘AN ORANGE WHAT?’”

–ANDY WARHOL



DEACCESSIONED BY THE MCMASTER MUSEUM OF ART,
MCMASTER UNIVERSITY, TO FUND FUTURE ACQUISITIONS

56

ANDY WARHOL (1928–1987)

Hamburger

signed, dedicated and dated 'Patrick / Andy Warhol 86' (on the overlap)
synthetic polymer and silkscreen ink on canvas
10 x 12 in. (25.4 x 30.5 cm.)
Painted in 1986.

\$80,000–120,000

PROVENANCE:

Waddington Custot, London
Private collection, Canada
Acquired from the above by the present owner

"THE MOST BEAUTIFUL THING IN TOKYO IS MCDONALD'S.
THE MOST BEAUTIFUL THING IN STOCKHOLM IS
MCDONALD'S. THE MOST BEAUTIFUL THING IN FLORENCE
IS MCDONALD'S. PEKING AND MOSCOW DON'T HAVE
ANYTHING BEAUTIFUL YET."

-ANDY WARHOL



Andy Warhol Eating A Hamburger, Scene by Jorgen Leth and Andy Warhol.
Originally shown in *66 Scenes From America*. Still image: Ole John.



HAMBURGER

WHOLE SOME • DELICIOUS

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

57

ANDY WARHOL (1928-1987)

To Greta Garbo

signed and dedicated 'to Greta Garbo Andy Warhol' (lower left); stamped with the Andy Warhol Authentication Board Inc., stamp and numbered 'A151.984' (on the reverse)

watercolor, ink and plastic appliqué on paper

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

Executed *circa* 1950s.

\$200,000–300,000

PROVENANCE:

Allan Stone Gallery, New York

Susan Sheehan Gallery, New York, 1998

Acquired from the above by the present owner, 1998



Andy Warhol, *Stamped Shoes*, circa 1959. Andy Warhol Museum, Pittsburgh. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).



To Greta Garbo
Christy Warhol

ANDY WARHOL (1928–1987)

Diamond Dust Shoes

stamped with the Estate of Andy Warhol stamp and the Andy Warhol Foundation for the Visual Arts, Inc. stamp and numbered '099E UT.048' (on the reverse)
screenprint in colors with diamond dust on paper
40 ¼ x 59 ¾ in. (102.2 x 151.8 cm.)

Executed in 1980. This work is an unpublished trial proof aside from an edition of sixty plus ten artist's proofs in a different color combination.

\$150,000–200,000

PROVENANCE:

The Andy Warhol Foundation for the Visual Arts, New York
Private collection, New York
JAM Artworks, LLC, New York
Acquired from the above by the present owner

"I'M DOING SHOES BECAUSE I'M GOING BACK TO MY ROOTS.
IN FACT, I THINK MAYBE I SHOULD DO NOTHING BUT SHOES
FROM NOW ON."

-ANDY WARHOL







PHOTOREALISM

Photorealism began to receive both critical and popular acclaim when it was widely exhibited in the United States in the early 1970s. Known as one of the movement's leading figures, Ralph Goings's dedication to capturing seemingly ignored and overlooked subject matter—such as pickup trucks and deserted urban scenes—found parallels with Ed Ruscha's iconic Gas Station paintings of the 1960s.

In *Al Todaro*, Richard Estes creates a composition which seamlessly merges multiple vanishing points, balancing the direct view of a store front with the tilted reflection of a street scene. It is rich in almost photographic detail, displaying the artist's visual experience of the urban city. According to Louis Meisel, who coined the term "Photorealism," Estes "invented a way to paint that appears to be two entirely different points of focus—the close-up and the distant panorama—as part of one canvas. Neither the eye nor the camera can capture images in this way, but Estes convinces us that it can be done" (L. Meisel, *Photorealism Since 1980*, New York, 1993, p. 179).

Although the root of the Photorealists' practice resides in the optical clarity of photographs, they all assert their identity as painters by involving painstaking processes. For example, Estes used opaque projectors, slides and panoramic lenses to create a highly complex and composite view of the city that is impossible to achieve by the traditional use of cameras, but which gives the illusion of an enigmatic moment.

What is central to all these artists' work is a sense of harmony infused with their passion and confidence depicting the cityscape, and a desire to push themselves against the limits of the photographic medium. They achieve this through paint, and the painterly nature of their work can be glimpsed in minimal traces of the artist's hand, witnessed in the fleeting brush strokes and pinpoints of paint that are only perceptible under closest examination.

RALPH GOINGS (1928-2016)

Double Ketchup

signed and dated 'Goings 96-97' (lower right); signed again, titled and dated again 'DOUBLE KETCHUP 1996-97 RALPH Goings' (on the reverse)

oil on canvas

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

Painted in 1996-1997.

\$250,000-350,000

PROVENANCE:

OK Harris, New York

Acquired from the above by the present owner

LITERATURE:

L. Meisel, *Photorealism at the Millennium*, New York, 2002, p. 135, no. 351 (illustrated).

"I REALLY LIKE OIL PAINT - I LIKE THE SUBSTANCE OF IT...IF YOU LOOK UP CLOSE YOU CAN SEE BRUSH STROKES, LITTLE DRIPS OF PAINT AND TOUCHES HERE AND THERE. I NEVER WANTED THAT TO BE AN OVERT PART OF THE PICTURE...JUST TO KEEP MYSELF GOING, I FIND MYSELF GOING BACK TO THE PAINT."

-RALPH GOINGS



JOHN SALT (B. 1937)

Beansy

signed and dated 'John Salt. 82.' (lower right)
 watercolor on paper
 27 7/8 x 40 in. (70.2 x 101.6 cm.)
 Painted in 1982.

\$15,000–20,000

PROVENANCE:

OK Harris, New York
 Private collection, New York
 Anon. sale; Christie's, New York, 23 September 2005, lot 239
 Acquired at the above sale by the present owner



EXHIBITED:

Wolverhampton Art Gallery & Museums and Lancashire,
 Bolton Museum & Art Gallery, *John Salt Paintings: 1969-86*,
 July-October 1986, pp. 17 and 20, no. 23 (illustrated).

LITERATURE:

L. Meisel, *Photorealism Since 1980*, New York, 1993, p. 327,
 no. 1003 (illustrated).

RALPH GOINGS (1928-2016)

Blue Ford

signed twice, titled and dated twice 'Goings 75 "Blue Ford"'
(lower left)

watercolor on paper

image: 8 ½ x 12 in. (21.6 x 30.5 cm.)

sheet: 11 ½ x 15 in. (28.3 x 38.1 cm.)

Painted in 1975.

\$20,000-30,000

PROVENANCE:

OK Harris, New York

Acquired from the above by the present owner



RALPH GOINGS (1928-2016)

*Pam II*

signed and dated 'Ralph Goings 67' (on the reverse); signed again 'RALPH GOINGS' (on the stretcher)
oil on canvas
48 x 32 ¼ in. (121.9 x 81.9 cm.)
Painted in 1967.

\$30,000–50,000

PROVENANCE:

Ron and Cherie Peterson, Sacramento
Galerie Brachot, Brussels
Private collection, Basel, Switzerland
Anon. sale; Christie's, New York, 19 November 1996, lot 101
Private collection, Bay Harbor, Florida
Anon. sale; Sotheby's, New York, 23 February 2005, lot 189
Acquired at the above sale by the present owner

EXHIBITED:

Milwaukee Art Center; Houston, Contemporary Arts Museum and Akron Art Institute, *Directions 2: Aspects of a New Realism*, June–December 1969, p. 35, no. 21 (illustrated).
Rotterdam, Museum Boymans-van Beuningen, *Kijken naar de Werkelijkheid*, June–August 1974, pp. 44 and 45, no. 38 (illustrated).

RICHARD ESTES (B. 1932)

*Al Todaro*

oil on canvas
20 x 15 1/8 in. (50.8 x 38.4 cm.)
Painted in 1979.

\$80,000-120,000

PROVENANCE:

Allan Stone Gallery, New York
Acquired from the above by the present owner

LITERATURE:

L. Meisel, *Richard Estes: The Complete Paintings 1966-1985*,
New York, 1986, p. 65, no. 51 (illustrated).

FROM THE FAMILY COLLECTION OF RALPH GOINGS

64

RALPH GOINGS (1928-2016)

Donut

signed and dated 'Goings 95' (lower right)
watercolor on foamcore
image: 4 x 5 ½ in. (10.2 x 14 cm.)
overall: 7 7/8 x 10 in. (20 x 25.4 cm.)
Painted in 1995.

\$8,000-12,000

PROVENANCE:

By descent from the artist to the present owner



RALPH GOINGS (1928-2016)

Fry Cook

titled 'FRY COOK' (lower left); signed and dated 'Ralph Goings 82' (lower right)
 watercolor on paper
 image: 10 x 12 ½ in. (25.4 x 31.8 cm.)
 sheet: 14 ⅞ x 17 ½ in. (37.8 x 44.5 cm.)
 Painted in 1982.

\$25,000–35,000

PROVENANCE:

OK Harris, New York
 Jason McCoy, Inc., New York
 Private collection, New York
 Anon. sale; Christie's, New York, 23 September 2005, lot 236
 Acquired at the above sale by the present owner



LITERATURE:

L. Chase, *Ralph Goings*, New York, 1988, p. 99, no. 103 (illustrated).
 L. Meisel, *Photorealism Since 1980*, New York, 1993, p. 235, no. 707 (illustrated).

WAYNE THIEBAUD (B. 1920)

Nickel Machine

signed, titled, inscribed and dated "'Nickel Machine" T.P. ♥ Thiebaud 1964/2002'
(lower edge)

watercolor and etching on paper

image: 8 x 5 in. (20.3 x 12.7 cm.)

sheet: 15 x 11 ¾ in. (28.1 x 28.9 cm.)

Executed in 1964/2002.

\$80,000–120,000

PROVENANCE:

Campbell-Thiebaud Gallery, San Francisco

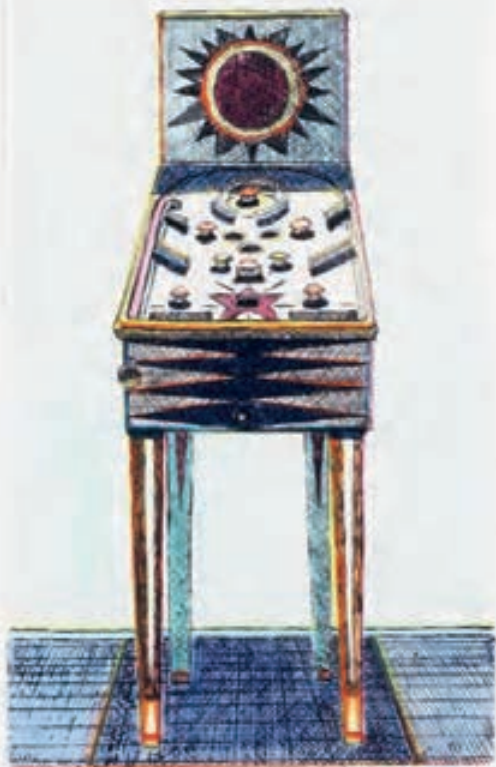
Private collection, Northern California

Anon. sale; Phillips, New York, 26 October 2015, lot 65

Acquired at the above sale by the present owner

"MY OBJECT PAINTINGS ARE DONE FROM MEMORY. THEY HAVE TO DO WITH STRUCTURAL CONFIGURATION—PART DESIGN, PART CUBISM. THAT DIRECT ATTACK IS WHAT KEEPS ME GOING. HONEST, DIRECT, NOT GOING BACK AND MIXING THINGS UP."

-WAYNE THIEBAUD



Small square - 17

Small square - 17

JIM DINE (B. 1935)

The Beast

signed, titled and dated 'The BEAST Jim Dine 1999' (on the reverse)
oil on canvas
48 x 48 in. (121.9 x 121.9 cm.)
Painted in 1999.

\$120,000–180,000

PROVENANCE:

Gasiunasen Gallery, Palm Beach
Acquired from the above by the present owner, 2000

EXHIBITED:

Palm Beach, Gasiunasen Gallery, *Jim Dine*, February–March 2000.

“AS A KID I LIKED VALENTINE’S DAY, NOT BECAUSE I WAS IN LOVE, NECESSARILY, BUT BECAUSE I LIKED THE REDNESS OF IT. ... WHEN I FIRST USED THE HEART I DIDN’T KNOW IT WOULD BECOME AN ABIDING THEME. TYPICALLY, THOUGH, I ALWAYS GO WHERE MY ROMANCE TAKES ME, SO IT IS AN EMBLEM THAT I RETURN TO WITH A LOT OF AFFECTION.”

–JIM DINE



68

ROBERT MOTHERWELL (1915-1991)

Tapestry Study No. 5

signed with the artist's initials and dated 'RM 72' (upper right)
acrylic on paper
22 1/8 x 11 3/8 in. (53.7 x 28.9 cm.)
Painted in 1972.

\$70,000-100,000

PROVENANCE:

Lee V. Eastman, New York, acquired directly from the artist
His. sale; Christie's, New York, 9 November 2005, lot 234
Acquired at the above sale by the present owner

LITERATURE:

J. Flam, K. Rogers and T. Clifford, eds., *Robert Motherwell, Paintings and Collages, A Catalogue Raisonné, 1941-1991, Volume Three: Collages and Paintings on Paper and Paperboard*, New Haven and London, 2012, p. 555, no. W393 (illustrated).

"WITH ME, PAINTING IS NOT AN ACT OF WILL, IT'S
A HAPPENSTANCE THAT COMES FROM SOME
DEEP INNER HUNGER THAT'S ALWAYS THERE."

-ROBERT MOTHERWELL



WILLEM DE KOONING (1904-1997)

Woman-Landscape IV

signed 'de Kooning' (lower right)
oil on vellum laid down on canvas
23 $\frac{3}{4}$ x 18 $\frac{7}{8}$ in. (60.3 x 47.9 cm.)
Painted in 1968.

\$250,000–350,000

PROVENANCE:

The artist
M. Knoedler & Co., New York
Private collection, New York
By descent from the above to the present owner

EXHIBITED:

New York, M. Knoedler & Co., *de Kooning: January 1968-March 1969*, March 1969,
no. 14.
Berkeley, University of California, Powerhouse Gallery, *de Kooning: The Recent
Work*, August-September 1969.

"FLESH WAS THE REASON WHY OIL PAINTING WAS INVENTED."
-WILLEM DE KOONING



Peter Paul Rubens, *The Hermit and the Sleeping Angelica*, 1626-1628.
Kunsthistorisches Museum, Vienna. Photo: Kunsthistorisches Museum,
Vienna, Austria / Bridgeman Images.



ADOLPH GOTTLIEB (1903-1974)

*Phoenix Burst (Study For)*

stamped with the Adolph and Esther Gottlieb Foundation
Inc. stamp (on the reverse)

acrylic on paper

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

Painted in 1973.

\$30,000-50,000

PROVENANCE:

André Emmerich Gallery, New York

Mary Lasker, Greenwich, Connecticut

Acquired from the above by the present owner, circa 1985

EXHIBITED:

New York, André Emmerich Gallery, *Adolph Gottlieb: Paintings
1945-1974*, January-February 1977.

PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

71

SAM FRANCIS (1923–1994)

A Subtle Body

signed, inscribed and dated 'Sam Francis 1973 Tokyo' (on the reverse)

acrylic and gouache on paper
22 x 30 ¼ in. (55.9 x 76.8 cm.)

Painted in 1973.

\$40,000–60,000

PROVENANCE:

Current Editions, Seattle

Acquired from the above by the present owner, 1974



This work is identified with the interim identification number SF73-2 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.

THEODOROS STAMOS (1922-1997)

Corinthian

signed 'STAMOS' (lower left); signed again twice, titled and dated
"CORINTHIAN" 1961 Stamos' (on the stretcher)

oil on canvas

72 x 40 in. (182.9 x 101.6 cm.)

Painted in 1961.

\$100,000–150,000

PROVENANCE:

André Emmerich Gallery, New York

Private collection

Acquired from the above by the present owner



FROM THE PRIVATE COLLECTION OF STUART AND CINDY TIETZE-HODOSH

73

BILLY AL BENGSTON (B. 1934)

G.P. Carburetor

signed with the artist's initials and dated 'BAB 1961' (lower center edge)

oil on canvas

36 x 34 in. (91.4 x 86.4 cm.)

Painted in 1961.

\$15,000–20,000

PROVENANCE:

Private collection, Malibu



EXHIBITED:

New York, The American Federation of the Arts, *Some Younger American Painters and Sculptors*, October 1968–October 1969, no. 68-5.

Newport Beach, Newport Harbor Art Museum, L.A.

Pop in the Sixties, April-July 1989, p. 134, no. 18.

FROM THE PRIVATE COLLECTION OF STUART AND CINDY TIETZE-HODOSH

74

JOE GOODE (B. 1937)

Untitled (Shotgun)

diptych—oil on canvas
overall: 19 7/8 x 32 in. (50.5 x 81.3 cm.)
Executed in 1979-1980.

\$15,000–20,000

PROVENANCE:

James Corcoran Gallery, Los Angeles
Charles Cowles Gallery, New York
James Corcoran Gallery, Santa Monica
Museum of Contemporary Art, Los Angeles, Benefit Auction;
courtesy of James Corcoran Gallery, Santa Monica, 3 March
1990, lot 34
Acquired at the above sale by the present owner



75

ROBERT MOTHERWELL (1915-1991)

Untitled

signed with the artist's initials and dated 'RM 74' (lower right)
acrylic and charcoal on paper
31 1/8 x 22 1/2 in. (79.1 x 57.2 cm.)
Executed in 1974.

\$50,000–70,000

PROVENANCE:

Private collection, acquired directly from the artist
Solomon & Co., New York
Jonathan Novak Contemporary Art, Los Angeles, 1988
Michael Dunev Gallery, San Francisco
Acquired from the above by the present owner

LITERATURE:

J. Flam, K. Rogers and T. Clifford, eds., *Robert Motherwell, Paintings and Collages, A Catalogue Raisonné, 1941-1991, Volume Three: Collages and Paintings on Paper and Paperboard*, New Haven and London, 2012, p. 574, no. W465 (illustrated).

"I DON'T KNOW HOW TO PAINT A PICTURE. I KNOW HOW TO
PAINT THE EXPERIENCE OF MAKING A PICTURE."

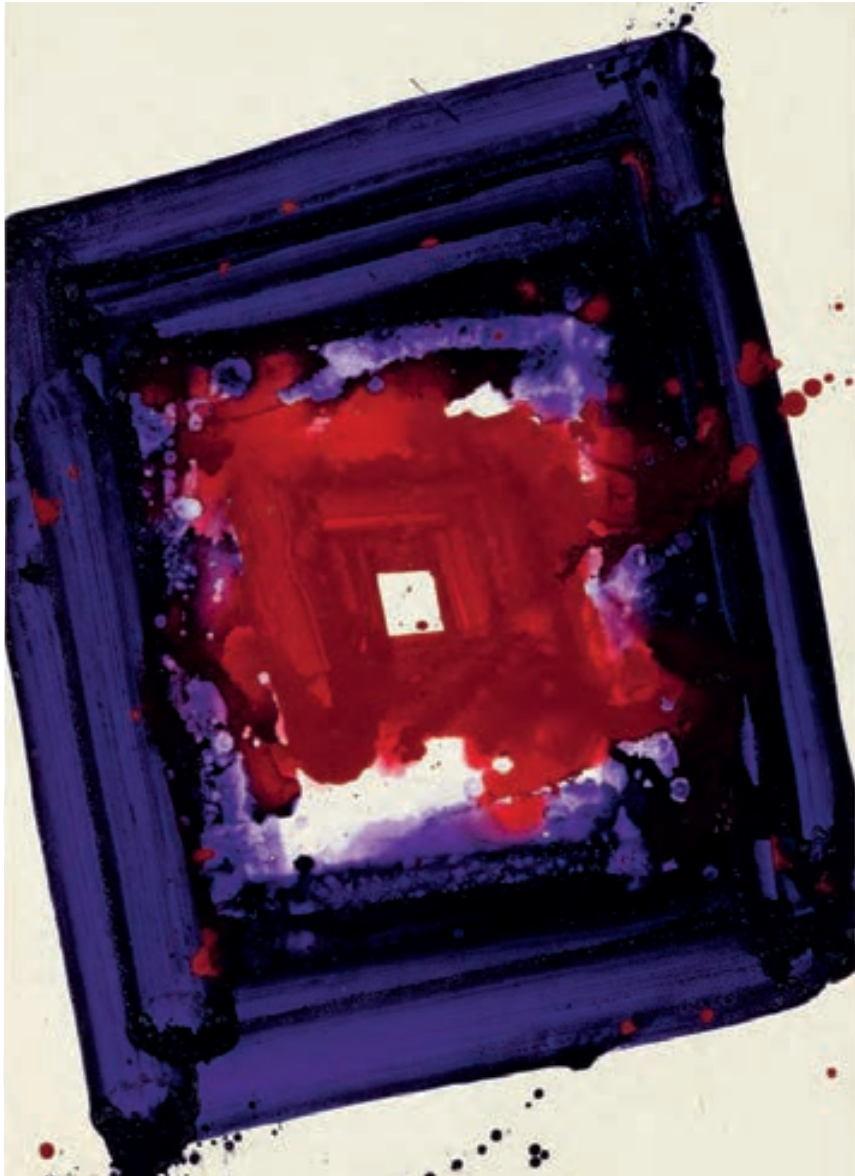
-ROBERT MOTHERWELL



FROM THE PRIVATE COLLECTION OF STUART AND CINDY TIETZE-HODOSH

76

SAM FRANCIS (1923-1994)



Untitled

signed and dated 'Sam Francis 1978' (on the reverse)

acrylic on paper

32 ¼ x 23 in. (81.9 x 58.4 cm.)

Painted in 1978.

\$30,000–50,000

PROVENANCE:

The Sam Francis Estate, California, 1994

Acquired from the above by the present owner, 2000

EXHIBITED:

Boston, Institute of Contemporary Art, *Sam Francis: Works on Paper, a Survey 1948-1979*, September–October 1979.

Boston, Institute of Contemporary Art, *Sam Francis: Works on Paper*, June 1980–June 1981, no. 51 (illustrated).

This work is identified with the interim identification number SF78-132 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.

FROM THE PRIVATE COLLECTION OF STUART AND CINDY TIETZE-HODOSH

77

LOUISE NEVELSON (1899-1988)

Untitled

incised with the artist's signature and dated 'NEVELSON
1959' (on the reverse)
painted wood construction
38 ¼ x 33 ¾ x 2 ½ in. (97.1 x 84.8 x 6.4 cm.)
Executed in 1959.

\$30,000-50,000

PROVENANCE:

Marisa del Re Gallery, New York
Private collection, Malibu



EXHIBITED:
New York, Marisa del Re Gallery, *Black &
White*, October-November 1988 (illustrated).

78

SAM FRANCIS (1923-1994)

Untitled

stamped with the artist's signature and the Estate of Sam Francis stamp 'Sam Francis' (on the reverse)
oil on canvas
48 x 48 in. (121.9 x 121.9 cm.)
Painted in 1987.

\$100,000–150,000

PROVENANCE:

The Sam Francis Estate, California
Acquired from the above by the present owner, 2000

LITERATURE:

D. Burchett-Lere, ed., *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946-1994*, Berkley, 2008, no. SFF1397, DVD I (illustrated).

This work is identified with the archival identification number SFF.1397 in consideration for the forthcoming addendum to the *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings*, to be published by the Sam Francis Foundation. This information is subject to change as scholarship continues by the Sam Francis Foundation.



FROM THE PRIVATE COLLECTION OF STUART AND CINDY TIETZE-HODOSH

79

KAREL APPEL (1921-2006)

Two Fisle Birds

signed and dated 'K. appel '57' (lower right)
gouache and charcoal on paperboard
18 1/8 x 25 in. (46 x 63.5 cm.)
Executed in 1957.

\$8,000-12,000

PROVENANCE:
Martha Jackson Gallery, New York
Private collection, Malibu



FROM THE PRIVATE COLLECTION OF STUART AND CINDY TIETZE-HODOSH

80

JEAN DUBUFFET (1901-1985)

Massif Héroïque (Décor de Fond)

signed with the artist's initials and dated 'J.D. 71' (lower right)
felt-tip pen and paper collage on paper
18 ½ x 21 ¾ in. (46.9 x 54.9 cm.)
Executed in 1971.

\$30,000-50,000

PROVENANCE:

Beyeler Gallery, Basel
Waddington Galleries, London
Private collection, San Francisco
Susan Gersh Gallery, Malibu
Acquired from the above by the present owner, 1978



EXHIBITED:
London, Waddington Galleries, *Jean Dubuffet*, June-July 1972, pp. 59 and 71, no. 79 (illustrated).

LITERATURE:
M. Loreau, *Catalogue des travaux de Jean Dubuffet, Fascicule XXVI: Dessins*, Lausanne, 1975, p. 108, no. 288 (illustrated).

FROM THE PRIVATE COLLECTION OF STUART AND CINDY TIETZE-HODOSH

81

JOSEPH CORNELL (1903-1972)

The Grasshopper

signed and dated 'Summer 70 Joseph Cornell' (on a paper label affixed to the reverse)

printed paper collage, wax crayon, correction fluid, ink and graphite on two joined sheets of paper laid down on panel

12 ¾ x 10 in. (32.4 x 25.4 cm.)

Executed in 1970.

\$10,000-15,000

PROVENANCE:

Jack Rutberg Fine Arts Inc., Los Angeles

Acquired from the above by the present owner, 1988



EXHIBITED:

Laguna Beach Museum of Art, *A Tribute to Henry Seldis*, November-December 1978, pp. 16 and 18, no. 15 (illustrated).

FROM THE PRIVATE COLLECTION OF STUART AND CINDY TIETZE-HODOSH

82

WILLEM DE KOONING (1904-1997)

Untitled

signed 'de Kooning' (lower right)
graphite on paper
8 x 10 in. (20.3 x 25.4 cm.)
Drawn in 1975.

\$15,000-20,000

PROVENANCE:

The artist
Xavier Fourcade, Inc., New York
Private collection, Los Angeles
Jack Rutberg Fine Arts Inc., Los Angeles
Acquired from the above by the present owner, 1990



EXHIBITED:
Chicago, Richard Gray Gallery, *de Kooning:
Late Paintings and Drawings*, February-March
1980, no. 20.

FROM THE PRIVATE COLLECTION OF STUART AND CINDY TIETZE-HODOSH

83

ANTONI TÀPIES (1923-2012)

Parpella sobre negre

oil on wood

21 1/8 x 25 3/4 x 1 3/8 in. (53.7 x 65.4 x 3.5 cm.)

Painted in 1985.

\$20,000–30,000

PROVENANCE:

Galerie Maeght Lelong, Paris

Galeria Guereta, Barcelona

Private collection

Wenger Gallery, Los Angeles

Acquired from the above by the present owner, 1988



LITERATURE:

L. Permanyer, *Tàpies and The New Culture*, New York, 1986, no. 76 (illustrated).

A. Agusti, ed., *Antoni Tàpies: The Complete Works Volume Five 1982-1985*, Barcelona, 1998, p. 412, no. 5147 (illustrated).

FROM THE PRIVATE COLLECTION OF STUART AND CINDY TIETZE-HODOSH

84

ANTONI TÀPIES (1923-2012)

Relleu en X

signed 'tapiés' (lower right)
oil, spray acrylic and graphite on paper
20 1/8 x 26 1/8 in. (51.1 x 66.4 cm.)
Executed in 1979-80.

\$15,000-20,000

PROVENANCE:

Marisa Del Re Gallery, New York
Jack Rutberg Fine Arts Inc., Los Angeles
Acquired from the above by the present owner, 1988



FROM THE PRIVATE COLLECTION OF STUART AND CINDY TIETZE-HODOSH

85

ANTONI TÀPIES (1923-2012)

Deux Pieces

signed 'tapiés' (lower right)
gouache, x-ray film, chalk, fabric and staples on Masonite
13 1/2 x 24 7/8 in. (34.3 x 63.2 cm.)
Executed in 1976.

\$10,000-15,000

PROVENANCE:

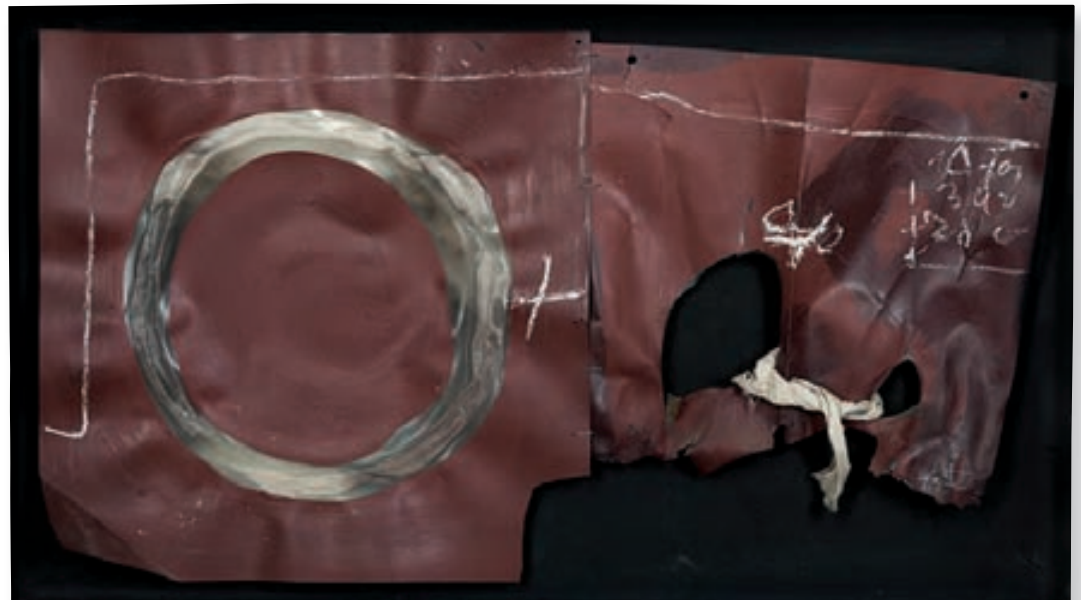
Martha Jackson Gallery, New York
Stephen Wirtz Gallery, San Francisco
Private collection
Private collection, Malibu

EXHIBITED:

San Francisco, Stephen Wirtz Gallery,
Antoni Tàpies: Paintings from the 1970's and New Works on Paper, October-November 1981, n. p.

LITERATURE:

A. Agusti, ed., *Antoni Tàpies: The Complete Works Volume Four 1976-1981*, Germany, 1996, p. 33, no. 3085 (illustrated).



LYNN CHADWICK (1914–2003)

Beast IX

incised with the artist's signature, numbered and dated
'Chadwick 57 206 0/6' (center right)
bronze
36 ½ x 33 x 10 ¼ in. (92.7 x 83.8 x 26 cm.)
Conceived in 1956-1957. This work is number zero from an
edition of six.

\$100,000–150,000

PROVENANCE:

KRON-TV, San Francisco
Acquired from the above by the present owner

EXHIBITED:

Venice, British Pavilion, *Biennale di Venezia*, June-October
1956, no. 22 (another example exhibited and illustrated).
Amsterdam, Stedelijk Museum, *Hitchens + Chadwick*, March-
May 1957, no. 47 (another example exhibited).
London, Arts Council of Great Britain, *Contemporary British
Sculpture*, May-August 1958, no. 7, pl. VI (another example
exhibited and illustrated).
Hanover, Kestner-Gesellschaft, *Kenneth Armitage/Lynn
Chadwick*, April-May 1960, pp. 30 and 39, no. 48 (another
example exhibited and illustrated).

LITERATURE:

R. Melville, "Exhibitions," *The Architectural Review*, vol. 122, no.
729, October 1957, p. 270, no. 6 (another example illustrated).
H. Read, *Lynn Chadwick, Artists of Our Time*, Switzerland, 1958,
pl. 15 (another example illustrated).
W. Schmalenbach, "Lynn Chadwick," *Louisiana Revy*,
November 1960, p. 15 (another example illustrated).
J. P. Hodin, *Chadwick*, London, 1961, cover and pl. 17 (another
example illustrated).
A. Bowness, *Lynn Chadwick*, London, 1962, n.p. (another
example illustrated).
B. Robertson, J. Russell and L. Snowdon, *Private View*, London,
1965, pp. 90 and 91 (another example illustrated).
D. Farr and E. Chadwick, *Lynn Chadwick: Sculptor*, Farnham,
2014, p. 139, no. 206 (another example illustrated).

"IT SEEMS TO ME THAT ART MUST BE THE MANIFESTATION
OF SOME VITAL FORCE COMING FROM THE DARK, CAUGHT
BY THE IMAGINATION AND TRANSLATED BY THE ARTIST'S
ABILITY AND SKILL INTO PAINTING, POETRY, SOMETIMES
MUSIC ... WHATEVER THE FINAL SHAPE, THE FORCE BEHIND IS
... INDIVISIBLE. WHEN WE PHILOSOPHISE UPON THIS FORCE,
WE LOSE SIGHT OF IT. THE INTELLECT ALONE IS STILL TOO
CLUMSY TO GRASP IT."

-LYNN CHADWICK



PROPERTY FROM A PRIVATE FLORIDA COLLECTION

87

JEAN DUBUFFET (1901-1985)



Le Soulier V

signed with the artist's initials and dated 'J.D. 66' (lower right)

felt-tip pen on paper
9 7/8 x 6 1/2 in. (25 x 16.5 cm.)

Drawn in 1966.

\$12,000–18,000

PROVENANCE:

Pace Gallery, New York

Acquired from the above by the present owner, 1967

EXHIBITED:

New York, Pace Gallery, *Jean Dubuffet: Painted Sculptures*,
April-May 1968, no. 31.

LITERATURE:

M. Loreau, *Catalogue des Travaux de Jean Dubuffet, Fascicule XXII: Cartes, Ustensiles*, Lausanne, 1972, p. 23, no. 47 (illustrated).

R. Barilli, *Dubuffet: Oggetto E Progetto, Il Ciclo Dell'Hourlope*, Milan, 1976, pp. 51 and 126, no. 65 (illustrated).

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

88

JEAN DUBUFFET (1901-1985)



Le Verre d'Eau

signed with the artist's initials and dated 'J.D. 67' (lower right)

felt-tip pen on paper

9 7/8 x 6 1/2 in. (25.1 x 16.5 cm.)

Drawn in 1966.

\$12,000-18,000

PROVENANCE:

Pace Gallery, New York

Acquired from the above by the present owner, 1967

EXHIBITED:

Basel, Galerie Beyeler, *Jean Dubuffet*, February-April 1968, no. 58.

LITERATURE:

M. Loreau, *Catalogue des Travaux de Jean Dubuffet, Fascicule XXII: Cartes, Ustensiles*, Paris, 1972, p. 151, no. 389 (illustrated).

JEAN DUBUFFET (1901–1985)

Personnage aux Bajoues

signed with the artist's initials and dated 'J.D. 67' (right side edge)
transfer on polyester resin
49 ¾ x 15 ½ x 4 in. (125.7 x 39.4 x 10.2 cm.)
Executed in 1967.

\$180,000–250,000

PROVENANCE:

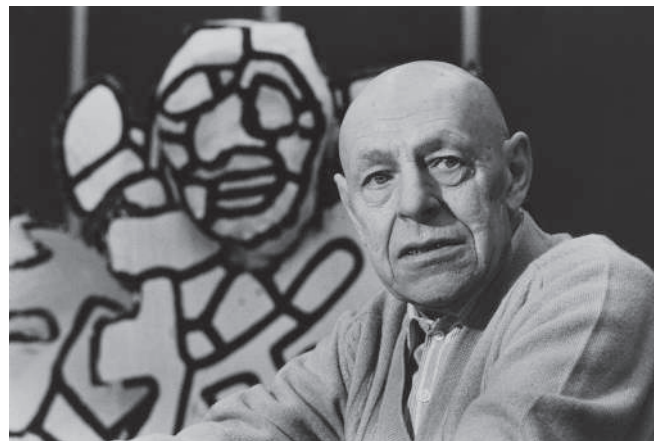
Galerie Beyeler, Basel, 1968
Davlyn Gallery, New York
Acquired from the above by the present owner, 1987

EXHIBITED:

Paris, Galerie Jeanne Bucher, *Jean Dubuffet: Peintures Monumentées*, December 1968-January 1969, n.p. (illustrated).
London, Waddington Galleries I II III, *Jean Dubuffet: Paintings, Gouaches, Assemblages, Sculpture, Monuments, Praticables, Works on paper*, June-July 1972, pp. 24 and 69, no. 34 (illustrated).
Geneva, Artel Galerie, *Jean Dubuffet: L'Hourloupe*, May-July 1973, n.p. (illustrated).
Madrid, Fundación Juan March, *Jean Dubuffet*, February-March 1976, p. 60, no. 58 (illustrated).
Karlsruhe, Badischer Kunstverein and Hagen, Karl Ernst Osthaus-Museum, *Jean Dubuffet: Werke 1963-1976*, March 1977-February 1978, p. 62, no. 16.

LITERATURE:

F. Elgar, *Jean Dubuffet le décerveleur*, Paris, 1969, p. 15 (illustrated).
M. Loreau, *Catalogue des Travaux de Jean Dubuffet, Fascicule XXIII: Sculptures Peintes*, Lausanne, 1972, p. 77, no. 57 (illustrated).



Jean Dubuffet, 1970. Photo: Francis CHAVEROU / Gamma-Rapho via Getty Images.
Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.



ALEXANDER CALDER (1898-1976)

La Bouche

signed and dated 'Calder 61' (lower right)
gouache and ink on paper
29 ¼ x 41 ½ in. (74.3 x 105.4 cm.)
Executed in 1961.

\$30,000–50,000

PROVENANCE:
Private collection, Oregon



This work is registered in the archives of the Calder Foundation, New York, under application number A28652.

ALEXANDER CALDER (1898-1976)

MS Brooch

silver and steel wire
2 ½ x 3 ½ x 1 ½ in. (6.4 x 8.9 x 3.8 cm.)
Executed *circa* 1945.

\$15,000-20,000

PROVENANCE:

Private collection, gift from the artist, *circa* 1945
By descent from the above to the present owner, 1978



This work is registered in the archives of the Calder Foundation, New York, under application number A28487.

WORKS FROM THE COLLECTION OF ELAINE G. WEITZEN SOLD TO
BENEFIT THE ELAINE G. WEITZEN FOUNDATION FOR FINE ARTS

92

MARK TOBEY (1890-1976)

New York Skyline

gouache and tempera on paper laid down on paperboard
sheet: 17 ¾ x 11 ¾ in. (45.1 x 29.8 cm.)

board: 19 ½ x 13 ¼ in. (48.6 x 33.7 cm.)

Painted in 1954.

\$18,000-25,000

PROVENANCE:

Acquired directly from the artist by the present owner, 1954



Achim Moeller, Managing Principal of the Mark Tobey Project LLC, has confirmed the authenticity. The work is registered in the Mark Tobey archive with the number MT [239-8-31-18].

WORKS FROM THE COLLECTION OF ELAINE G. WEITZEN SOLD TO
BENEFIT THE ELAINE G. WEITZEN FOUNDATION FOR FINE ARTS

93

MARK TOBEY (1890-1976)

Central Park

signed and dated 'Tobey 54' (lower right)
gouache and tempera on paper laid down on board
sheet: 7 x 10 ½ in. (17.8 x 26.7 cm.)
board: 7 ½ x 11 in. (19.1 x 27.9 cm.)
Painted in 1954.

\$12,000-18,000

PROVENANCE:

Acquired directly from the artist by the present owner, 1954



Achim Moeller, Managing Principal of the Mark Tobey Project LLC, has confirmed the authenticity. The work is registered in the Mark Tobey archive with the number MT [238-8-31-18].

WORKS FROM THE COLLECTION OF ELAINE G. WEITZEN SOLD TO
BENEFIT THE ELAINE G. WEITZEN FOUNDATION FOR FINE ARTS

94

WILLEM DE KOONING (1904-1997)

Untitled

signed 'de Kooning' (lower right)
charcoal and pastel on vellum
24 ¼ x 19 in. (61.6 x 48.3 cm.)
Executed in 1965.

\$30,000-40,000

PROVENANCE:

Harold Diamond, New York

Acquired from the above by the present owner, 1965



WORKS FROM THE COLLECTION OF ELAINE G. WEITZEN SOLD TO
BENEFIT THE ELAINE G. WEITZEN FOUNDATION FOR FINE ARTS

95

ALEXANDER CALDER (1898-1976)

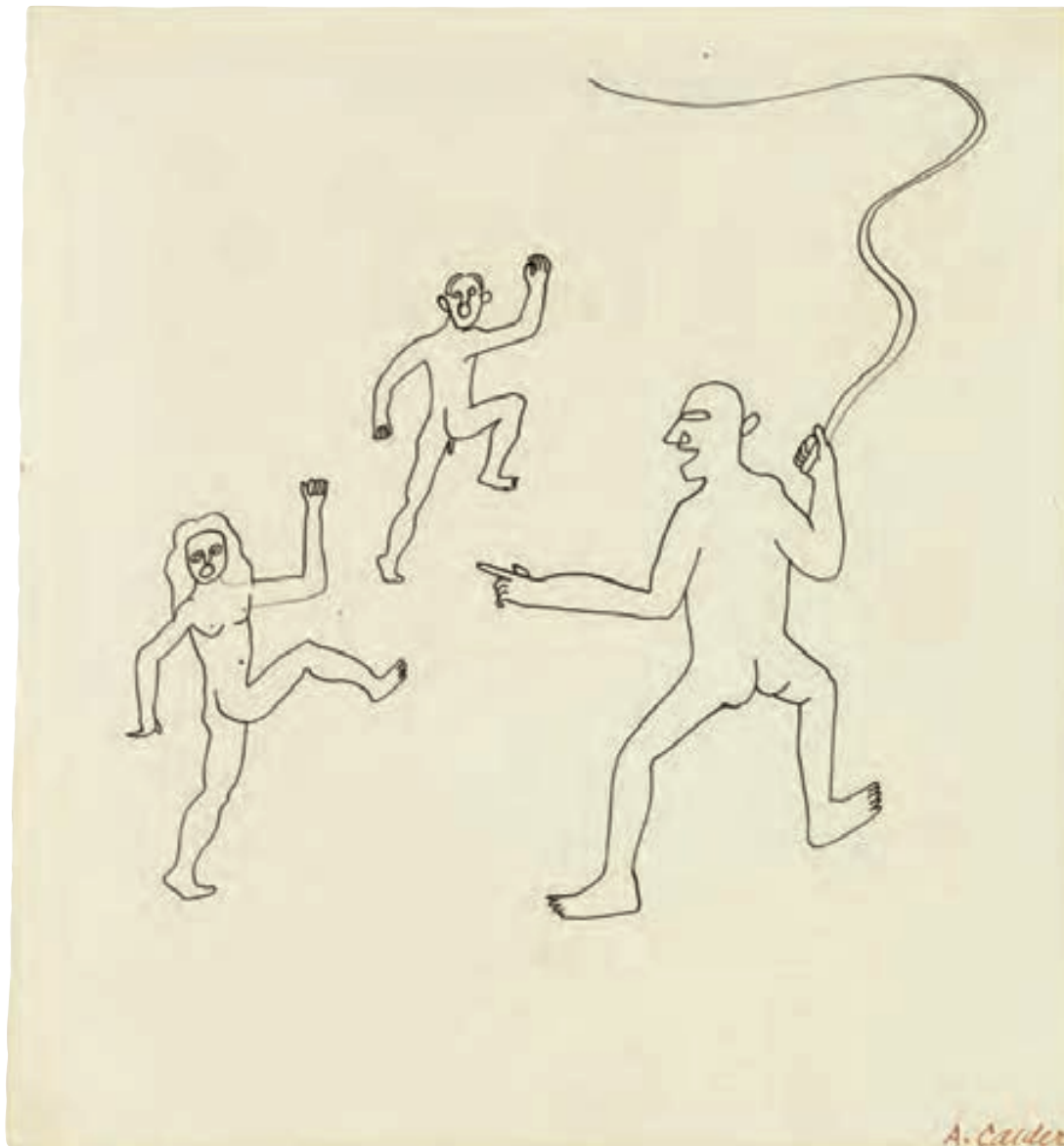
The Whip

signed 'A. Calder' (lower right)
ink on paper
11 ¼ x 10 ½ in. (28.6 x 26.7 cm.)
Drawn in 1944.

\$15,000-20,000

PROVENANCE:

Perls Galleries, New York
Private collection, 1973
Oscar Krasner Gallery, New York
Acquired from the above by the present



This work is registered in the archives of the Calder
Foundation, New York, under application number A04558.

CHRISTO (B. 1935)

Over the River (Project for Arkansas River, State of Colorado)

signed, titled, inscribed and dated 'Christo 1999 Over the River / Project for Arkansas River, State of Colorado / Fremont and Chaffee Co. US #50, Union Pacific' (lower edge of the top element); signed again and dated again '© CHRISTO 1999' (on the reverse of each element)
charcoal, pastel, wax crayon, graphite, fabric collage, paper collage and printed paper collage on paper, in two parts
upper element: 12 ¼ x 30 ¾ in. (31.1 x 78.1 cm.)
lower element: 26 ⅝ x 30 ¾ in. (67.6 x 78.1 cm.)
Executed in 1999.

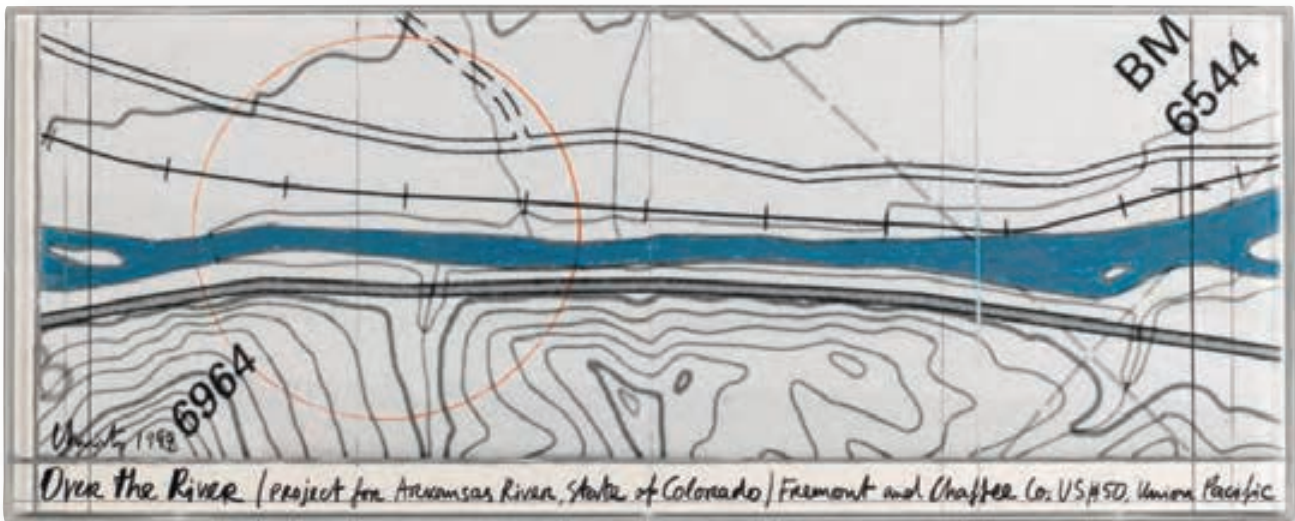
\$80,000–120,000

PROVENANCE:

Park Ryu Sook Gallery, Seoul, acquired directly from the artist
Acquired from the above by the present owner

EXHIBITED:

Seoul, Park Ryu Sook Gallery, *Christo and Jeanne-Claude: The Gates, Project for Central Park New York City and Over the River, Project for the Arkansas River, Colorado. Two Works in Progress*, November–December 2001.



97

JIM DINE (B. 1935)

In My Cincinnati Studio

diptych—oil on canvas
each: 72 ¼ x 48 in. (183.5 x 121.9 cm.)
overall: 72 ¼ x 96 in. (183.5 x 243.8 cm.)
Painted in 1963.

\$120,000–180,000

PROVENANCE:

Sidney Janis Gallery, New York
Acquired from the above by the present owner, 1964

EXHIBITED:

New York, Sidney Janis Gallery, *Jim Dine*, October–November 1964, no. 7 (illustrated).
Rhode Island School of Design, Museum of Art, *Recent Still Life*, February–April 1966, pp. 23–24 (illustrated).
Art Gallery of Ontario and Buffalo, Albright-Knox Art Gallery, *Dine Oldenburg Segal*, January–March 1967, pp. 5 and 24, no. 10 (illustrated).
Cincinnati Art Museum, *Dine/Kitaj*, April–May 1973, pp. 9, 19 and 26, no. 7 (illustrated).
New York, Whitney Museum of American Art; North Carolina Museum of Art; Frederick S. Wight Art Gallery and Portland Art Museum, *Art About Art*, July 1978–April 1979, p. 37 (illustrated).

"MORE THAN POPULAR IMAGES I'M INTERESTED IN PERSONAL IMAGES, IN MAKING PAINTINGS ABOUT MY STUDIO, MY EXPERIENCE AS A PAINTER, ABOUT PAINTING ITSELF, ABOUT COLOR CHARTS, THE PALETTE, ABOUT ELEMENTS OF THE REALISTIC LANDSCAPE-BUT USED DIFFERENTLY."

-JIM DINE



Betty Blake (present lot illustrated).
Photo: Josef Astor. Artwork: © 2018 Jim Dine / Artists Rights Society (ARS), New York.



WORKS FROM THE COLLECTION OF
MANDELL & MADELEINE BERMAN

98

LARRY RIVERS (1923-2002)

The Second Greatest Homosexual

acrylic, nails, wood collage and Plexiglas on cardboard construction
laid down on panel

71 x 59 ¼ x 2 ½ in. (180.3 x 150.5 x 6.4 cm.)

Executed in 1965.

\$70,000–100,000

PROVENANCE:

Private collection, New York

ACA Galleries, New York

Acquired from the above by the present owner, 2001



Jacques Louis David, *Emperor Napoleon I Bonaparte*,
1812. National Gallery of Art, Washington, D.C. Photo:
Erich Lessing / Art Resource, New York.



WORKS FROM THE COLLECTION OF
MANDELL & MADELEINE BERMAN

99

ADOLPH GOTTLIEB (1903-1974)

Untitled

signed and dated 'Adolph Gottlieb 1966' (lower left)
acrylic on paper
19 x 24 in. (48.3 x 61 cm.)
Painted in 1966.

\$20,000-30,000



PROVENANCE:
Marlborough-Gerson Gallery, New York
Private collection, 1974
Anon. sale; Sotheby's, New York, 5 May 1987, lot 86
Acquired at the above sale by the present owner

EXHIBITED:
London, Marlborough-Gerson Gallery, *Adolph Gottlieb*, June-
July 1966.

PROPERTY FROM A PROMINENT MIDWEST COLLECTION

100

WILLEM DE KOONING (1904-1997)

Untitled

signed 'de Kooning' (lower right)
oil on newsprint laid down on panel
20 ¼ x 28 ½ in. (51.4 x 72.4 cm.)
Executed *circa* 1977.

\$70,000-100,000



PROVENANCE:

Private collection
Allan Stone Gallery, New York
Anon. sale; Sotheby's, New York, 1 October 1985, lot 48
Private collection
Anon. sale; Sotheby's, New York, 11 May 2011, lot 136
Acquired at the above sale by the present owner

PROPERTY FROM A PRIVATE COLLECTION

101

KAREL APPEL (1921–2006)

The Crowned King

signed 'Appel' (lower left); signed again and dated 'Appel 1959' (on the reverse)
oil on canvas
45 ¾ x 35 in. (116.2 x 88.9 cm.)
Painted in 1959.

\$100,000–150,000

PROVENANCE:

Alexandre Kahan, New York
Richard and Helene Wasserman, New York
Helene Wasserman Fine Art, New York
Private collection
Galerie Jacques de la Béraudière, Geneva
Acquired from the above by the present owner

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



Albrecht Dürer, *Emperor Charlemagne*, circa 1511-1513. Germanisches Nationalmuseum, Nuremberg.
Photo: Germanisches Nationalmuseum, Nuremberg, Germany / Bridgeman Images.



PROPERTY FROM A NOTABLE PRIVATE COLLECTION

102

HANS HOFMANN (1880-1966)

Untitled

stamped with the Estate of Hans Hofmann stamp and
numbered 'M-542/B' (on the reverse)

oil on panel

29 ⁷/₈ x 24 ⁷/₈ in. (75.9 x 63.2 cm.)

Painted circa 1938.

\$60,000-80,000

PROVENANCE:

Estate of the artist

André Emmerich Gallery, New York

Acquired from the above by the present owner, 1984



LITERATURE:

S. Villiger, ed., *Hans Hofmann: Catalogue Raisonné of Paintings, Volume II (1901-1951)*, Farnham, 2014, p. 125, no. P206 (illustrated).

PROPERTY FROM A NOTABLE PRIVATE COLLECTION

103

HANS HOFMANN (1880-1966)

Untitled No. 27

stamped with the Estate of Hans Hofmann stamp and
numbered 'M-217' (on the reverse)

oil on panel

24 x 29 $\frac{7}{8}$ in. (61 x 75.9 cm.)

Painted *circa* 1936.

\$60,000-80,000

PROVENANCE:

Estate of the artist

André Emmerich Gallery, New York

Acquired from the above by the present owner, 1973



LITERATURE:

S. Villiger, ed., *Hans Hofmann: Catalogue Raisonné of Paintings, Volume II (1901-1951)*, Farnham, 2014, p. 68, no. P104 (illustrated).

104

FRANZ KLINE (1910-1962)

Sketch for Riverbed

ink on paper

10 ½ x 11 7/8 in. (26.7 x 30.2 cm.)

Painted *circa* 1961.

\$100,000–150,000

PROVENANCE:

Marlborough Gallery, New York

Marlborough Galleria d'Arte, Rome

Galleria Morone, Milan

Acquired from the above by the present owner



Kline, Franz, *Riverbed*, 1961.

© 2018 The Franz Kline Estate / Artists Rights Society (ARS), New York.



PROPERTY FROM THE ESTATE OF NANCY ANN CHANDLER

105

FRANZ KLINE (1910–1962)

Black and White

ink on paper
8 ½ x 11 in. (21.6 x 27.9 cm.)
Painted circa 1953.

\$50,000–70,000

PROVENANCE:

Estate of Franz Kline, New York
Marlborough-Gerson Gallery, New York
Atelier Chapman Kelley, Dallas
Acquired from the above by the present owner, 1973



EXHIBITED:

New York, Marlborough-Gerson Gallery, *Franz Kline*, March 1967, pp. 10 and 37, no. 37 (illustrated).

RICHARD LONG (B. 1945)

Slate Mud

signed, titled and dated 'SLATE MUD Richard Long /1988'
(lower right)

slate mud on paperboard
40 ¼ x 53 ½ in. (102.2 x 134.9 cm.)
Executed in 1988.

\$10,000-15,000

PROVENANCE:

Collection of Laila Twigg-Smith, Honolulu, acquired directly
from the artist

By descent from the above to the present owner



ANDY WARHOL (1928-1987)

*G-Clef*

stamped with the Estate of Andy Warhol and the Andy Warhol Foundation stamps and numbered 'VF 358.001' (on the reverse)

spray paint on paper
23 x 15 in. (58.4 x 38.1 cm.)
Executed *circa* 1950s.

\$15,000-20,000

PROVENANCE:

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

ANDY WARHOL (1928-1987)

Girl

stamped with the Estate of Andy Warhol and the Andy Warhol Foundation stamps and numbered 'VF 208.001' (on the reverse)

ink on paper

16 ¾ x 14 in. (42.5 x 35.6 cm.)

Drawn in 1955.

\$8,000-12,000

PROVENANCE:

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

Acquired from the above by the present owner



KAREL APPEL (1921-2006)

Head of a Man

signed 'appel' (lower left)
acrylic and gouache on paper
19 7/8 x 15 in. (50.5 x 38.1 cm.)
Executed in 1956.

\$18,000-25,000

PROVENANCE:

Anthony Quinn, Rhode Island
Private collection, by descent from the above
Anon. sale; Bonhams, New York, 14 May 2013, lot 90
Acquired at the above sale by the present owner



KAREL APPEL (1921-2006)

Head of a Woman

signed 'appel' (lower left)
oil on paper laid down on board
18 x 14 ½ in. (45.7 x 36.8 cm.)
Executed in 1956.

\$30,000-50,000

PROVENANCE:

Anthony Quinn, Rhode Island
Private collection, by descent from the above
Anon. sale; Bonhams, New York, 14 May 2013, lot 91
Acquired at the above sale by the present owner



PROPERTY FROM THE ESTATE OF NANCY ANN CHANDLER

111

SAM FRANCIS (1923–1994)



Untitled (Bright Ring Drawing)

signed, inscribed and dated 'Sam Francis 1964 Tokyo' (on the reverse)

acrylic on paper

40 $\frac{7}{8}$ x 27 $\frac{1}{2}$ in. (103.8 x 69.9 cm.)

Painted in 1964.

\$30,000–50,000

PROVENANCE:

André Emmerich Gallery, New York

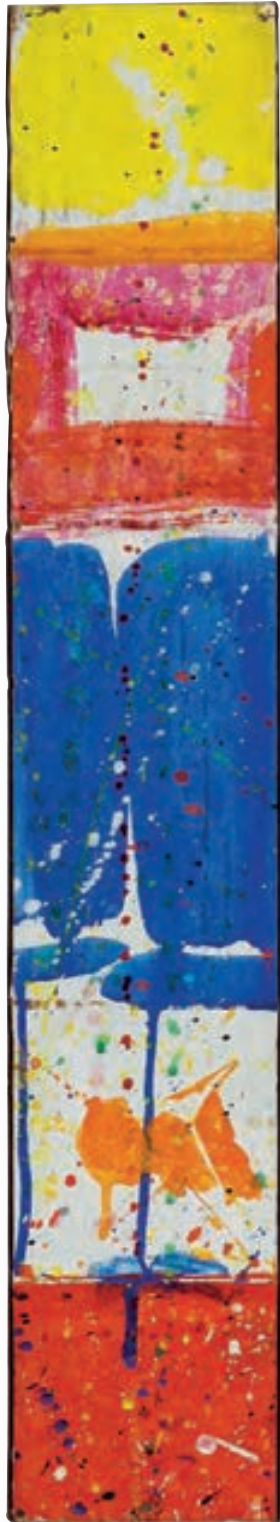
Acquired from the above by the present owner, 1973

EXHIBITED:

New York, Pierre Matisse Gallery, *Sam Francis: Oil Paintings and Colored Drawings from 1962-1966*, February-March 1967, no. 41.

This work is identified with the interim identification number SF64-649 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.

SAM FRANCIS (1923-1994)

*Untitled*

gouache on cardboard
 22 ¼ x 4 in. (56.5 x 10.2 cm.)
 Painted in 1956-1959.

\$30,000-50,000

PROVENANCE:

Estate of Al Held, New York, acquired directly from the artist
 His sale; Wright, New York, 21 November 2006, lot 103
 Acquired at the above sale by the present owner

This work is identified with the interim identification number SF59-486 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.

In 1950, Sam Francis moved to Paris, where he became entrenched in a group of dynamic artists determined to differentiate themselves from the New York School of Abstract Expressionism. This community of ex-pats included Joan Mitchell, Norman Bluhm and the hard-edged geometric artist Al Held, who acquired this intimate but classically-Francis painting directly from the artist. It remained in Held's personal collection until his passing, in 2005, a relic from the early days of the artists' stylistic development abroad.

FRIEDEL DZUBAS (1915-1994)

*Soft Centre*

signed, titled and dated 'Dzubas /1985 "SOFT CENTRE' (on the reverse)
 acrylic on canvas
 40 x 40 in. (101.6 x 101.6 cm.)
 Painted in 1985.

\$30,000–50,000

PROVENANCE:

André Emmerich Gallery, New York, 1987
 Acquired from the above by the present owner

SAM FRANCIS (1923-1994)

*Untitled*

signed and dated 'Sam Francis 1977' (on the reverse)
 acrylic on paper
 22 x 18 ½ in. (55.9 x 47 cm.)
 Painted in 1977.

\$20,000–30,000

PROVENANCE:

Private collection
 Anon. sale; Sotheby's, New York, 6 October 2005, lot 178
 Acquired at the above sale by the present owner

EXHIBITED:

Tokyo, Minami Gallery, *Sam Francis: 36 KAOs (Faces) 1973-1977*, July 1977, no. 36 (illustrated).

This work is identified with the interim identification number SF77-011 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.

THEODOROS STAMOS (1922-1997)

*Orient Summer #1*

signed 'Stamos' (lower left)
oil on canvas
52 ¼ x 21 ¼ in. (132.7 x 54 cm.)
Painted in 1958.

\$60,000–80,000

PROVENANCE:

André Emmerich Gallery, New York
Joseph H. Hirshhorn, New York, 1958
Washington D.C., Hirshhorn Museum and Sculpture Garden,
1966
Their sale; Sotheby's, New York, 1 April 1998, lot 182
Acquired at the above sale by the present owner

ARNALDO POMODORO (B. 1926)

Guscio I (Studio)

incised with the artist's signature and numbered © Arnaldo Pomodoro 3/9' (on the base)

bronze with gold patina on wooden base

12 3/8 x 8 x 5 3/4 in. (31.4 x 20.3 x 14.6 cm.)

Executed in 1986-1987. This work is number three from an edition of nine plus one artist's proof.

\$18,000-25,000

PROVENANCE:

Steven Wirtz Gallery, San Francisco

Acquired from the above by the present owner, 1988



(alternate view)

EXHIBITED:

Zurich, Galerie Semiha Huber, *Arnaldo Pomodoro*, November 1988 (another example exhibited).

Novara, Palazzo del Broletto, Galleria Sorrenti, *Arnaldo Pomodoro*, May-June 1989 (another example exhibited).

Venice Design Art Gallery, *Arnaldo Pomodoro*, September-December 1991 (another example exhibited).

Castello di Sartirana, *Mostra Mercato dell'Antiquariato*, September-October 1994 (another example exhibited).

Rome, Galleria 2RC, *Arnaldo Pomodoro: Opere Grafiche 1994*, December 1994-February 1995 (another example exhibited).

Tornabuoni Art London, *Arnaldo Pomodoro*, February-April 2016, pp. 150 and 216 (another example exhibited and illustrated).

LITERATURE:

F. Gualdoni, ed., *Arnaldo Pomodoro: Catalogo ragionato della scultura*, Tomo II, Milan, 2007, p. 667, cat. no. 804 (illustrated).

This work is registered in Archivio Arnaldo Pomodoro, Milan, no. AP 566.

PROPERTY FROM THE COLLECTION OF ARNOLD SCAASI AND PARKER LADD

118

NICHOLAS KRUSHENICK (1929-1999)

Zacho of the South

signed and dated 'Nicholas Krushenick Mar 1971' (on the reverse)

acrylic on canvas

75 x 40 in. (190.5 x 101.6 cm.)

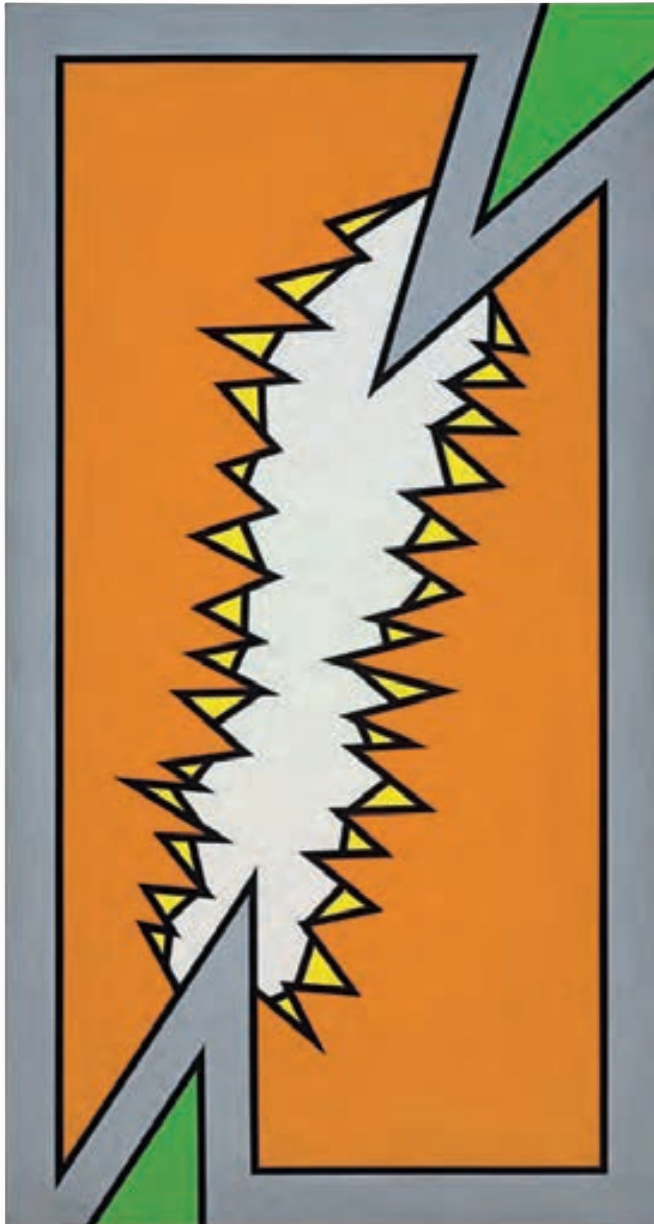
Painted in 1971.

\$30,000-50,000

PROVENANCE:

Pace Gallery, New York, acquired directly from the artist

Acquired from the above by the present owner, 1975





THE COLLECTION OF

JOAN AND PRESTON ROBERT TISCH



Joan and Preston Robert Tisch. Courtesy of the family.

In 1986, at the height of America's AIDS crisis, Joan Tisch walked into the offices of New York's Gay Men's Health Crisis on a mission. "I'm Joan," she announced, "and I'd like to volunteer." It was a simple declaration—marked by humility, urgency, and a belief in change—that characterized Tisch's extraordinary spirit. For decades, she was an integral part of her family's efforts in philanthropy, and with unflinching zeal and generosity, she helped create a lasting legacy in New York and the wider world.

Joan Tisch was born in Manhattan in 1927. While studying English at the University of Michigan, the young Joan met Preston Robert "Bob" Tisch, a fellow student and Brooklyn native. "We literally met hanging out on the steps of the library," she laughed in later years. The couple married in 1948, and went on to have three children.

Across nearly six decades of marriage, Bob and Joan Tisch rose to become two of New York's most prominent civic and philanthropic leaders. Bob Tisch became a goodwill ambassador for his city: in addition to championing New York in Washington, he lobbied to bring two Democratic National Conventions to Manhattan, and generated support for largescale urban development initiatives such as the Javits Center. A lifelong football fan, Bob Tisch purchased a fifty percent stake in the New York Giants in 1991.

Joan Tisch was a remarkably driven woman with an unwavering belief in her family's ability to affect change. Beyond their significant contributions to institutions such as the University of Michigan and Tufts University, the Tisches' native New York was a particular focus of their energies. From the Central Park Children's Zoo to New York University, the Metropolitan Museum of Art, and the Museum of Modern Art (where Joan Tisch served as a trustee and posthumously donated works by Léger, Braque, and Giacometti,) the family provided significant support to organizations benefitting New Yorkers from all walks of life. Today, the Tisch name can be found throughout the city, reflecting a multi-generational ethos of giving.

Joan Tisch was a board member of Citymeals-on-Wheels, where Bob Tisch served as founding president, as well as a stalwart patron of the 92nd Street Y, where she co-chaired the Tisch Center for the Arts. The Tisch family made a transformative impact on NYU, providing major gifts across academic disciplines and schools. Their contributions to the university encompassed educational programs and scholarships in the arts and humanities; the acquisition and renovation of the building now known as the Tisch School of the Arts; Tisch Hospital at NYU Langone Medical Center; the Joan H. Tisch Center for Women's Health and the Preston Robert Tisch Center for Men's Health; and the NYU Preston Robert Tisch Institute for Global Sport.

Of Joan Tisch's many achievements in the public sphere, it is her groundbreaking advocacy during the AIDS crisis and with the Gay Men's Health Crisis that remains most notable. "Joan Tisch... never said 'no' to GMHC," the organization's CEO Kelsey Louie wrote upon her death. "GMHC will never stop saying 'thank you' to her."

"You could ask what would New York be without the Tisches," MoMA trustee Marie-Josée Kravis mused upon awarding the family the museum's David Rockefeller Award, "and I think a lot of institutions would be different."



NYU Tisch School of the Arts. © Branda: Courtesy of NYU Photo Bureau.

T

THE COLLECTION OF

JOAN AND PRESTON ROBERT

TISCH

119

LUCAS SAMARAS (B. 1936)



Head #176

numbered and dated '7.23.81 176' (on the reverse)

pastel on paper

17 5/8 x 11 3/8 in. (44.8 x 28.9 cm.)

Drawn in 1981.

\$15,000–20,000

PROVENANCE:

Pace Gallery, New York

Acquired from the above by the late owners, 1982

T

THE COLLECTION OF

JOAN AND PRESTON ROBERT

TISCH

120

ANDY GOLDSWORTHY (B. 1956)

River Ice Wrapped Around a River Stone

signed, inscribed, titled and dated 'RIVER ICE WRAPPED AROUND A RIVER STONE MADE OVER TWO DAYS SCAUR WATER DUMFRIESSHIRE ANDY GOLDSWORTHY, 29 DEC 1992.' (lower edge of smaller element)

Cibachrome print, in two parts

smaller element (image): 10 $\frac{1}{8}$ x 9 $\frac{7}{8}$ in. (25.7 x 25.1 cm.)

smaller element (mount): 18 $\frac{3}{4}$ x 16 in. (47.6 x 40.6 cm.)

larger element (image): 23 $\frac{7}{8}$ x 23 $\frac{7}{8}$ in. (60.6 x 60.6 cm.)

larger element (mount): 37 x 36 in. (94 x 91.4 cm.)

Executed in 1992. This work is unique.

\$18,000-25,000

PROVENANCE:

Galerie Lelong, New York

Acquired from the above by the late owners



T

THE COLLECTION OF

JOAN AND PRESTON ROBERT

TISCH

121

LOUISE NEVELSON (1899-1988)



Untitled

painted wood collage laid down on panel
32 x 14 3/8 x 1 1/2 in. (81.3 x 36.5 x 3.8 cm.)
Executed in 1979.

\$30,000-50,000

PROVENANCE:

Pace Gallery, New York

Acquired from the above by the late owners, 1979

T

THE COLLECTION OF

JOAN AND PRESTON ROBERT

TISCH

122

FRIEDEL DZUBAS (1915-1994)

Florentine

signed, titled and dated "Dzubas "FLORENTINE"/1974" (on the reverse)

acrylic on canvas

52 ¼ x 116 ½ in. (132.7 x 295 cm.)

Painted in 1974.

\$40,000-60,000



ROBERT MOTHERWELL (1915-1991)

Untitled

signed with the artist's initials 'RM' (upper left)
oil on canvasboard
9 x 12 in. (22.9 x 30.5 cm.)
Painted *circa* 1964.

\$15,000–20,000

PROVENANCE:

Private collection
Anon. sale; Sotheby's, New York, 27 February 1985, lot 36
Private collection
Anon. sale; Sotheby's, New York, 11 October 2006, lot 246
Acquired at the above sale by the present owner



LITERATURE:

J. Flam, K. Rogers and T. Clifford, *Robert Motherwell: Paintings and Collages, A Catalogue Raisonné, 1941-1991, Volume 2*, New Haven and London, 2012, p. 179, no. P303 (illustrated).

JOSEPH CORNELL (1903–1972)

Untitled (Music Box)

signed and dated 'Joseph Cornell 1953' (side edge)
 box construction—wood, ink, printed paper, newsprint, and
 postage stamp collage and musical instrument
 3 1/8 x 12 x 7 in. (7.9 x 30.5 x 17.8 cm.)
 Executed in 1953.

\$40,000–60,000

PROVENANCE:

C & M Arts, New York

David Whitney, New York, 2000

Their sale; Sotheby's, New York, 16 November 2006, lot 56

Acquired at the above sale by the present owner



JOSEPH CORNELL (1903–1972)

Untitled (Swan and Snow Maiden)

box construction—wood, oil, velvet and printed paper collage
 closed: 1 3/4 x 3 3/8 x 4 5/8 in. (4.4 x 8.5 x 11.7 cm.)
 Executed circa 1935.

\$35,000–45,000

PROVENANCE:

Elizabeth Cornell Benton, New York
 Edwin and Lindy Bergman, Chicago, 1975
 Their sale; Christie's, New York, 14 May 2014, lot 165
 Acquired at the above sale by the present owner



(upper element)



(lower element)



(alternate view of the present lot closed)

LOUISE NEVELSON (1899-1988)

Maquette for Sun Disc/Moonshadow V

painted steel

33 7/8 x 24 x 23 in. (83.8 x 61 x 58.4 cm.)

Executed in 1976-1979. This work is number four from an edition of six.

\$30,000-50,000

PROVENANCE:

Pace Gallery, New York

Acquired from the above by the present owner, 1986



HOWARD MEHRING (1931–1978)

Spring Sweep

acrylic on canvas
82 ¼ x 72 ¾ in. (208.9 x 184.8 cm.)
Painted *circa* 1964.

\$25,000–35,000

PROVENANCE:

Vincent Melzac, Washington, D.C.
Private collection
Anon. sale; Sotheby's, New York, 11 October 2006, lot 317
Acquired at the above sale by the present owner



EXHIBITED:

Washington, D.C., Corcoran Gallery of Art, *Vincent Melzac Collection*, December 1970–January 1971, p. 82, no. 101 (illustrated).

Washington, D.C., Corcoran Gallery of Art, *Howard Mehring: A Retrospective Exhibition*, December 1977–January 1978, pp. 52 and 63, no. 38 (illustrated).

PROPERTY FROM THE COLLECTION OF ALVIN AND MARY BERT GUTMAN

128

LOUISE NEVELSON (1899-1988)

Cryptic XXXIX

incised with the artist's signature and dated 'NEVELSON
66' (on the underside)

box construction—painted wood
6 1/8 x 7 1/8 x 6 7/8 in. (15.6 x 18.1 x 17.5 cm.)
Executed in 1966.

\$10,000–15,000

PROVENANCE:

Pace Gallery, New York

Makler Gallery, New York

Acquired from the above by the present owner, 1971



LOUISE NEVELSON (1899–1988)

Rain Garden Cryptic XXXIX

box construction—painted wood
12 $\frac{5}{8}$ x 8 $\frac{3}{4}$ x 4 $\frac{1}{2}$ in. (32.1 x 22.2 x 11.4 cm.)
Executed *circa* 1970.

\$12,000–18,000

PROVENANCE:

Pace Gallery, New York

Makler Gallery, Philadelphia

Acquired from the above by the present owner, 1985



(interior view)

ANDY WARHOL (1928-1987)

Still Life

stamped with the Estate of Andy Warhol and the Andy Warhol Foundation stamps and numbered 'VF 61.010' (on the reverse)

graphite on paper

28 x 40 5/8 in. (71 x 103.2 cm.)

Drawn in 1975.

\$18,000-25,000

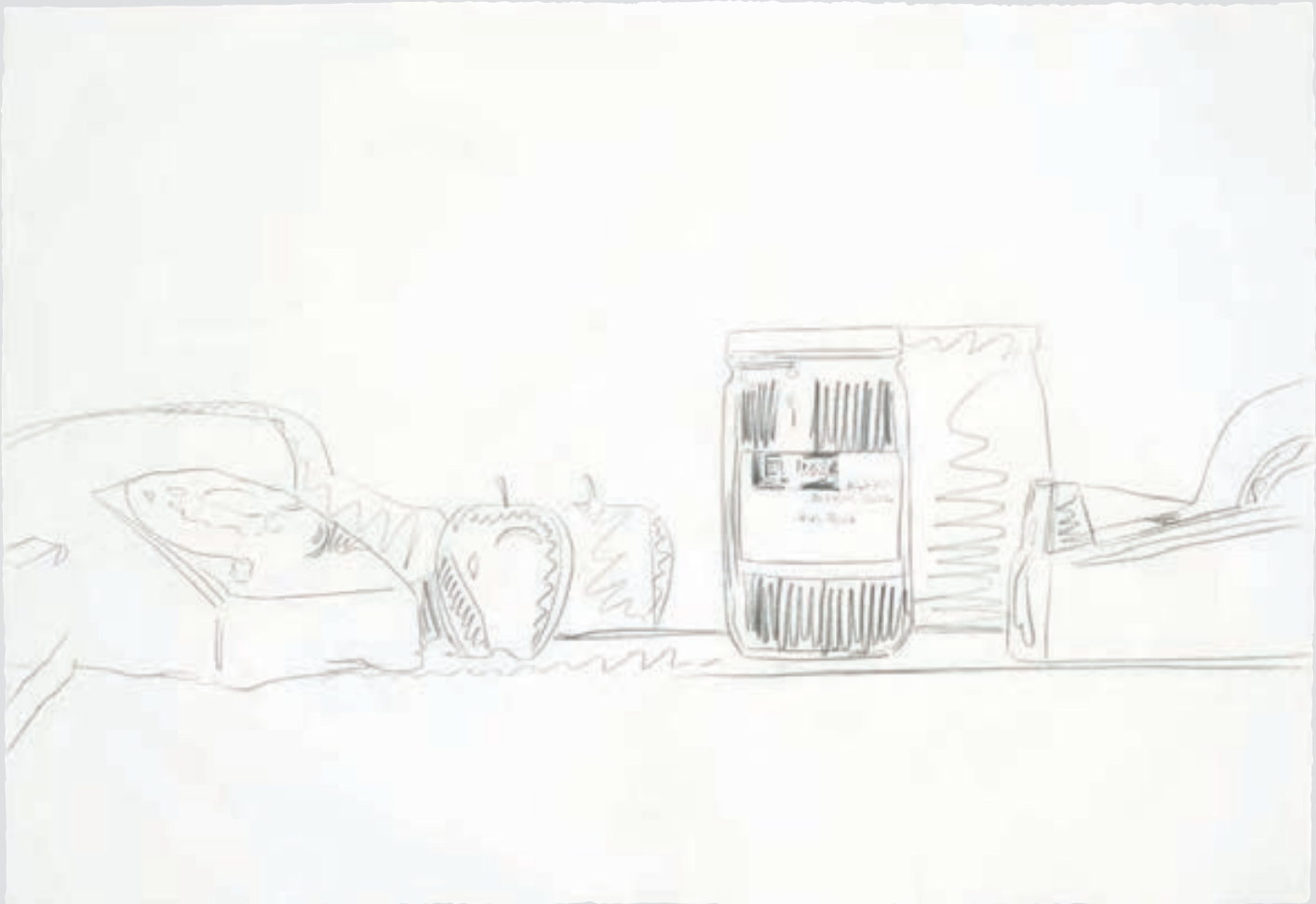
PROVENANCE:

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

Paul Kasmin Gallery, New York

Private collection

Acquired from the above by the present owner



ANDY WARHOL (1928-1987)

Campbell's Soup Box

stamped with the Estate of Andy Warhol and the Andy Warhol Foundation stamps and numbered 'VF 10.012' (on the reverse)

synthetic polymer paint on paper

31 3/4 x 23 1/2 in. (80.6 x 59.7 cm.)

Painted in 1986.

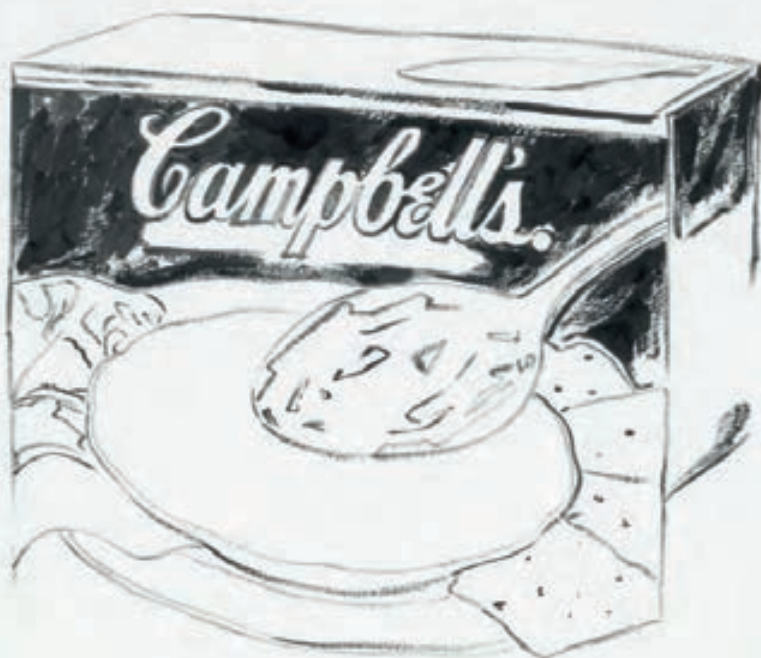
\$25,000-35,000

PROVENANCE:

Ikon Ltd. Contemporary Art, Santa Monica

Chalk & Vermilion Fine Arts, Greenwich

Acquired from the above by the present owner



PROPERTY FROM THE COLLECTION OF DOROTHY TREMAINE HILDT

132

JIM DINE (B. 1935)

Hearts

signed and dated 'Jim Dine 1969' (upper center)
watercolor on paper
23 x 30 ½ in. (58.5 x 77.5 cm.)
Painted in 1969.

\$20,000–30,000

PROVENANCE:

New Gallery, Cleveland, Ohio
Acquired from the above by the present owner



ARMAN (1928-2005)

*L'Art et la Manière*

signed 'Arman' (on the overlap)
 paint tubes and acrylic on canvas laid down on panel
 36 x 25 1/8 in. (91.4 x 63.8 cm.)
 Executed in 1989.

\$25,000-35,000

PROVENANCE:

Riva Yares Gallery, Scottsdale
 Private collection, New York
 Acquired from the above by the present owner

EXHIBITED:
 Scottsdale, Riva Yares Gallery, *Arman Color Scales: New Paintings*, March-April 1990.

This work is recorded in the Arman Studio Archives New York under number: APA# 8025.89.001.

CHRISTO (B. 1935)

*Wrapped Monument to Cristobal Colon
(Project for Barcelona - Plaça Porta de la Pau)*

signed, titled and dated 'WRAPPED MONUMENT TO
CRISTOBAL COLON (PROJECT FOR BARCELONA -
PLAÇA DE LA PAU) Christo 1976' (upper edge)
charcoal, wax crayon, graphite, fabric collage and string on
paperboard
28 ¼ x 22 ⅞ in. (71.8 x 56.8 cm.)
Executed in 1976.

\$50,000–70,000

PROVENANCE:

Solomon & Co., New York

Acquired from the above by the present owner, 1976



134

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

135

MEL RAMOS (B. 1935)



Statue Study

signed and dated 'Mel Ramos 78' (on the reverse); signed again, titled and dated 'Mel Ramos "STATUE STUDY" 1978' (on a paper label affixed to the stretcher)

oil on canvas
70 1/8 x 37 in. (178.1 x 94 cm.)

Painted in 1978.

\$70,000–100,000

PROVENANCE:

Pan American Art Projects, Miami, acquired directly from the artist

Anon. sale; Christie's, Los Angeles, 5 December 2000, lot 100
Acquired at the above sale by the present owner

LITERATURE:

D. Kuspit and L. Meisel, *Mel Ramos Pop Art Fantasies: The Complete Paintings*, New York, 2004, p. 150 (illustrated).
T. Levy, ed., *Mel Ramos: Catalogue Raisonné of the Paintings 1953-2015*, Bielefeld, 2016, p. 75 (illustrated).

LARRY RIVERS (1923-2002)

Night Painting and Maxine

signed 'Rivers' (upper center)
oil and charcoal on canvas
72 x 60 in. (182.8 x 152.4 cm.)
Painted in 1958.

\$40,000–60,000

PROVENANCE:

Hirshhorn Museum, Washington, D.C.
Their sale; Christie's, New York, 30 September 2015, lot 125
Acquired at the above sale by the present owner



EXHIBITED:

East Hampton, Guild Hall Museum and Coral Gables,
University of Miami, Lowe Art Museum, *Larry Rivers:
Performing for the Family*, July–November 1983, p. 27, no. 15
(illustrated).

ALAN DAVIE (1920-2014)

The Studio No 37

signed, titled, numbered and dated twice 'THE STUDIO
NO 37 APRIL 1975 OPUS 0.801A Alan Davie APR 75'
(on the reverse)
oil on canvas
48 1/8 x 60 in. (122.2 x 152.4 cm.)
Painted in 1975.

\$30,000-50,000

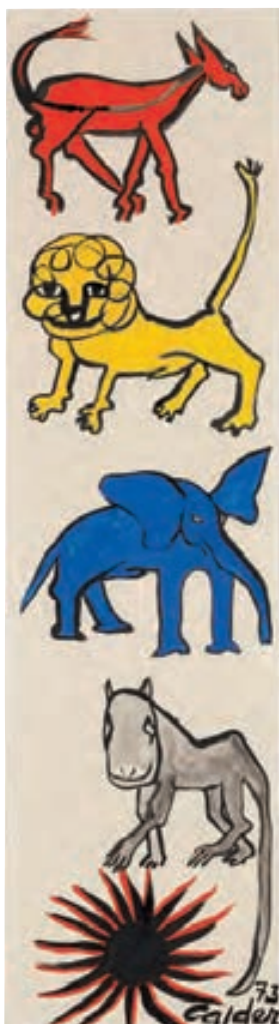
PROVENANCE:

Private collection, Cambridge, acquired directly from the
artist, 1992

Anon. sale; Beurret & Bailly Widmer Auktionen, Basel,
20 June 2015, lot 267

Acquired at the above sale by the present owner





138

ALEXANDER CALDER (1898-1976)

Menagerie

signed and dated 'Calder 73' (lower right)
gouache and ink on paper
43 ¼ x 11 ¾ in. (109.2 x 27.9 cm.)
Painted in 1973.

\$40,000–60,000

PROVENANCE:

Perls Galleries, New York
Waddington and Tooth Galleries, London
Acquired from the above by the present owner, 1976

This work is registered in the archives of the Calder Foundation, New York, under application number A06589.



139

ALEXANDER CALDER (1898-1976)

Oignons

signed and dated '74 Calder' (lower right); titled 'Oignons' (on the reverse)
gouache and ink on paper
19 ¾ x 25 ¾ in. (50.2 x 65.1 cm.)
Painted in 1974.

\$30,000–50,000

PROVENANCE:

Galerie Maeght, Paris
Joel Bogart Gallery, New York, 1978
Private collection, New York
By descent from the above to the present owner, 2006

This work is registered in the archives of the Calder Foundation, New York, under application number A15955.

140

ALEXANDER CALDER (1898-1976)

Serpent rouge et serpent noir

signed and dated 'Calder 70' (lower right)

gouache and ink on paper

29 ¼ x 43 in. (74.3 x 109.22 cm.)

Painted in 1970.

\$40,000-60,000

PROVENANCE:

Galerie Maeght, Paris

Private collection, Santa Fe, 1970

Private collection, New York

Anon. sale; Christie's, New York, 13 February 1991, lot 193

Acquired at the above sale by the present owner

LITERATURE:

G. Tieri di San Lazzaro, "Homage to Alexander Calder", *XXe Siecle Review*, Paris, 1972, p. 45 (illustrated).

This work is registered in the archives of the Calder Foundation, New York, under application number A01602.



141

ALEXANDER CALDER (1898-1976)

Untitled

signed and dated 'Calder 71' (lower right)

gouache and ink on paper

43 ¼ x 29 ¾ in. (109.8 x 74.6 cm.)

Painted in 1971.

\$50,000-70,000

PROVENANCE:

Estate of the artist, New York

M. Knoedler & Co., Inc., New York

Dr. Maurice P. Leibovitz, New York

His sale; Sotheby's, New York, 24 February 1995, lot 318

Acquired at the above sale by the present owner

EXHIBITED:

New York, M. Knoedler & Co., Inc., *Alexander Calder: Small Scale Works and Gouaches*, May-June 1982, no. 39.

This work is registered in the archives of the Calder Foundation, New York, under application number A13403.



GEORGE RICKEY (1907-2002)



Open Rectangles One Up One Down Excentric

incised with the artist's signature, numbered and dated '3/3 Rickey 1980' (on the base)

stainless steel

32 5/8 x 25 x 33 in. (82.9 x 63.5 x 83.8 cm.)

Executed in 1980. This work is number three from an edition of three.

\$30,000-40,000

PROVENANCE:

Makler Gallery, Philadelphia, 1980

Hokin Gallery, Philadelphia

Acquired from the above by the present owner, *circa* 1987

PROPERTY OF THE COLUMBUS MUSEUM OF ART, OHIO,
TO BENEFIT ITS ACQUISITION FUND

143

ALEXANDER CALDER (1898-1976)



Narcissa Gellatly Chamberlain

signed 'Calder' (lower left)
oil on canvas
35 ½ x 29 in. (90.2 x 73.7 cm.)
Painted *circa* 1924.

\$30,000-40,000

PROVENANCE:

Narcissa Gellatly Chamberlain, Massachusetts, acquired directly from the artist, *circa* 1924
Private collection, Marblehead, Massachusetts, by descent from the above, 1988
Conrad R. Graeber Fine Arts, Riderwood, Maryland, *circa* 1996
Acquired from the above by the present owner, 1997

LITERATURE:

M. C. Hays, *Three Alexander Calders, A Family Memoir*, Middlebury, 1977, p. 194.

This work is registered in the archives of the Calder Foundation, New York, under application number A02429.

ARSHILE GORKY (1904-1948)

*Head*

signed 'Arshile Gorky' (on the reverse)
oil on cardboard
16 x 12 in. (40.6 x 30.5 cm.)
Painted circa 1937.

\$20,000–30,000

PROVENANCE:

Dr. and Mrs. William E. Boutelle, acquired directly from the artist

Private collection, by descent from the above

Anon. sale; Heritage Auctions, Dallas, 22 May 2013, lot 72015

Acquired at the above sale by the present owner

LITERATURE:

J. M. Jordan and R. Goldwater, *The Paintings of Arshile Gorky: A Critical Catalogue*, New York, 1982, p. 352, no. 204 (illustrated).

This work is recorded in the Arshile Gorky Foundation Archives under number P204.

RICHARD DIEBENKORN (1922-1993)

*Untitled*

signed with the artist's initials and dated 'RD 65' (lower right)
graphite and charcoal on paper
12 ½ x 17 in. (31.8 x 43.2 cm.)
Drawn in 1965.

\$15,000–25,000

PROVENANCE:

Poindexter Gallery, New York

James Howell, New York

Anon. sale; Sotheby's, New York, 6 October 1992, lot 17

Perimeter Gallery, Chicago

Jeffrey Hoffeld, New York, 1992

Acquavella Galleries, New York, 1996

Robert Nowinski, New York

Ronnie Meyerson, Inc., New Jersey

Acquired from the above by the present owner, 2010

EXHIBITED:

Seattle, University of Washington, Henry Gallery, *Drawings by Americans: Recent Work by Thirteen Contemporary Artists*, February–March 1967, p. 16, no. 4.

New York, Leslie Feely Fine Art, *Drawings by Henri Matisse and Richard Diebenkorn*, April–June 2012.

LITERATURE:

J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Three, Catalogue Entries 1535–3761*, New Haven and London, 2016, p. 632, no. 3565 (illustrated).

JOHN GRAHAM (1881-1961)

*Untitled*

signed, inscribed and dated 'Graham Paris 9/28' (upper right)

oil on canvas
36 x 25 in. (91.4 x 63.5 cm.)
Painted in 1928.

\$40,000-60,000

PROVENANCE:

Private collection, New York
Anon. sale; Christie's, New York, 8 May 1984, lot 5
Robert Miller Gallery, New York
Private collection, Kings Point
Anon. sale; Christie's, New York, 4 May 1989, lot 106
Acquired at the above sale by the present owner

PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

147

PANAYIOTIS VASSILAKIS TAKIS
(B. 1925)

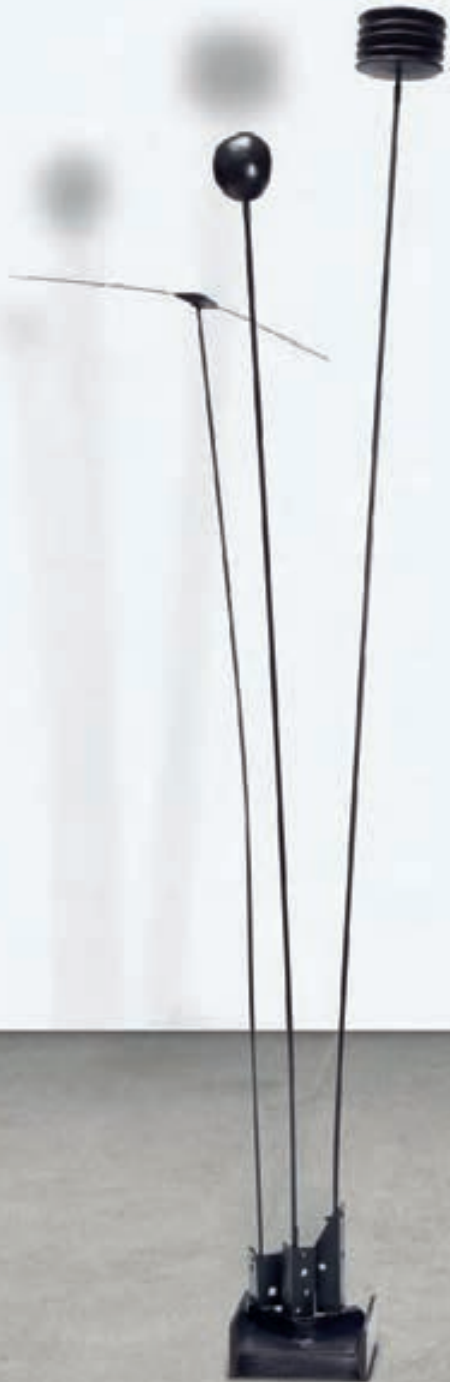
Signal

painted iron
155 x 89 $\frac{3}{4}$ x 13 $\frac{1}{2}$ in. (393.7 x 228 x 34.3 cm.)
Executed *circa* 1960.

\$30,000–50,000

PROVENANCE:

Acquired directly from the artist by the present owner, *circa*
early 1970s



ANTHONY CARO (1924–2013)

Water Street Table Bronze Watch

cast and welded bronze
26 x 39 x 29 in. (66 x 99.1 x 73.7 cm.)
Executed in 1980. This work is unique.

\$30,000–50,000

PROVENANCE:

Stewart Waltzer Company, New York
Acquired from the above by the present owner, 1989



LITERATURE:

D. Blume, ed., *Anthony Caro: Catalogue Raisonné Vol. II: Table and related Sculptures 1979-1980, Miscellaneous Sculptures 1974-1980, Bronze Sculptures 1976-1980*, Cologne, pp. 99 and 173, no. 759 (illustrated).

I. Barker, *Anthony Caro: Quest for the New Sculpture*, Künzelsau, 2004, p. 243.

PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

149

FRANK STELLA (B. 1936)



Forbach

incised with the artist's signature and dated 'F. Stella '92' (on the underside)

stainless steel and bronze

14 ½ x 14 x 11 in. (36.8 x 35.6 x 27.9 cm.)

Executed in 1992.

\$15,000–20,000

PROVENANCE:

Knoedler & Co., New York

Acquired from the above by the present owner, 1992

EXHIBITED:

New York, Knoedler & Co., *Frank Stella New Work: Projects and Sculpture*, October–November 1992, no. 21.



Pablo Picasso, *Head*, 1930. Musée Picasso, Paris.
© 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.
Photo: © RMN-Grand Palais / Art Resource, New York.

PROPERTY FROM A TEXAS COLLECTION

150

CAIO FONSECA (B. 1959)

10th Street #84

incised with the artist's signature 'CAIO' (lower right); signed again twice, titled and dated 'CAIO FONSECA TENTH STREET #84 1995' (on the reverse)

acrylic on canvas
35 x 40 in. (88.9 x 101.6 cm.)

Painted in 1995.

\$10,000-15,000

PROVENANCE:

Acquired directly from the artist by the present owner, 1995



POST-WAR ^{TO} PRESENT

SESSION II

PROPERTY FROM THE ESTATE OF HARRY GRUBERT

201

YAYOI KUSAMA (B. 1929)

Infinity Nets-Sea

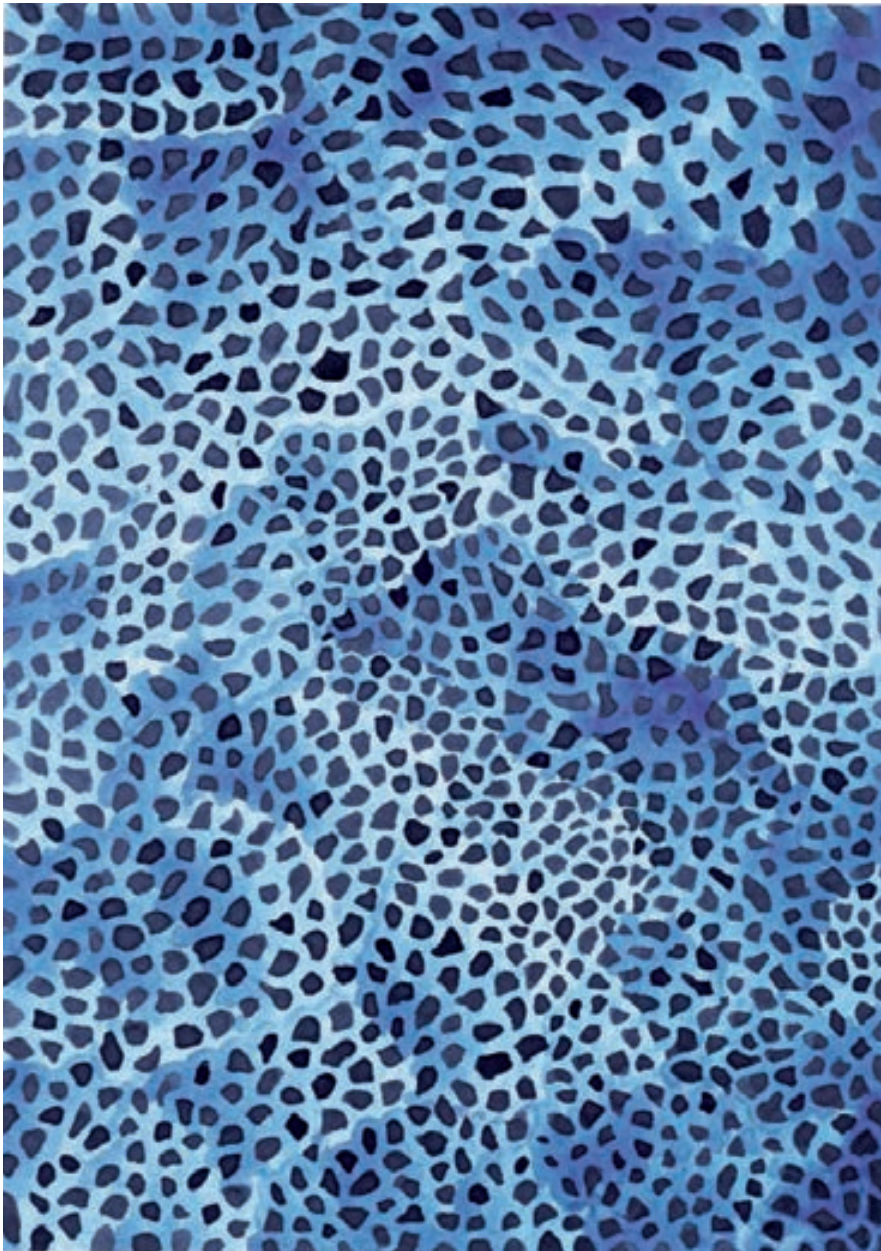
signed, titled and dated 'YAYOI KUSAMA 2002 INFINITY
NETS - SEA' (on the reverse)
gouache on paperboard
14 ¼ x 10 ⅞ in. (36.2 x 25.7 cm.)
Painted in 2002.

\$50,000–70,000

PROVENANCE:

Robert Miller Gallery, New York

Acquired from the above by the present owner, 2006



PROPERTY FROM THE ESTATE OF HARRY GRUBERT

202

ANNE TRUITT (1921-2004)

13 July '73

signed and titled 'Truitt 13 July '73' (lower right)

acrylic and graphite on paper

22 1/8 x 30 in. (56.2 x 76.2 cm.)

Painted in 1973.

\$12,000-18,000

PROVENANCE:

Pyramid Galleries, Washington D.C.

Acquired from the above by the present owner, 1974



Anne Truitt in her Twinning Court studio, Washington, DC, 1962.
Photo: © annetrutt.org / Bridgeman Images.

203

SEAN SCULLY (B. 1945)

Altamura

signed, titled and dated 'Sean Scully 1982 ALTAMURA' (on the reverse)
oil on two joined panels
17 x 21 $\frac{3}{4}$ x 1 $\frac{3}{8}$ in. (43.2 x 55.2 x 3.5 cm.)
Painted in 1982.

\$150,000–200,000

PROVENANCE:

David McKee Inc., New York
Acquired from the above by the present owner, 1984

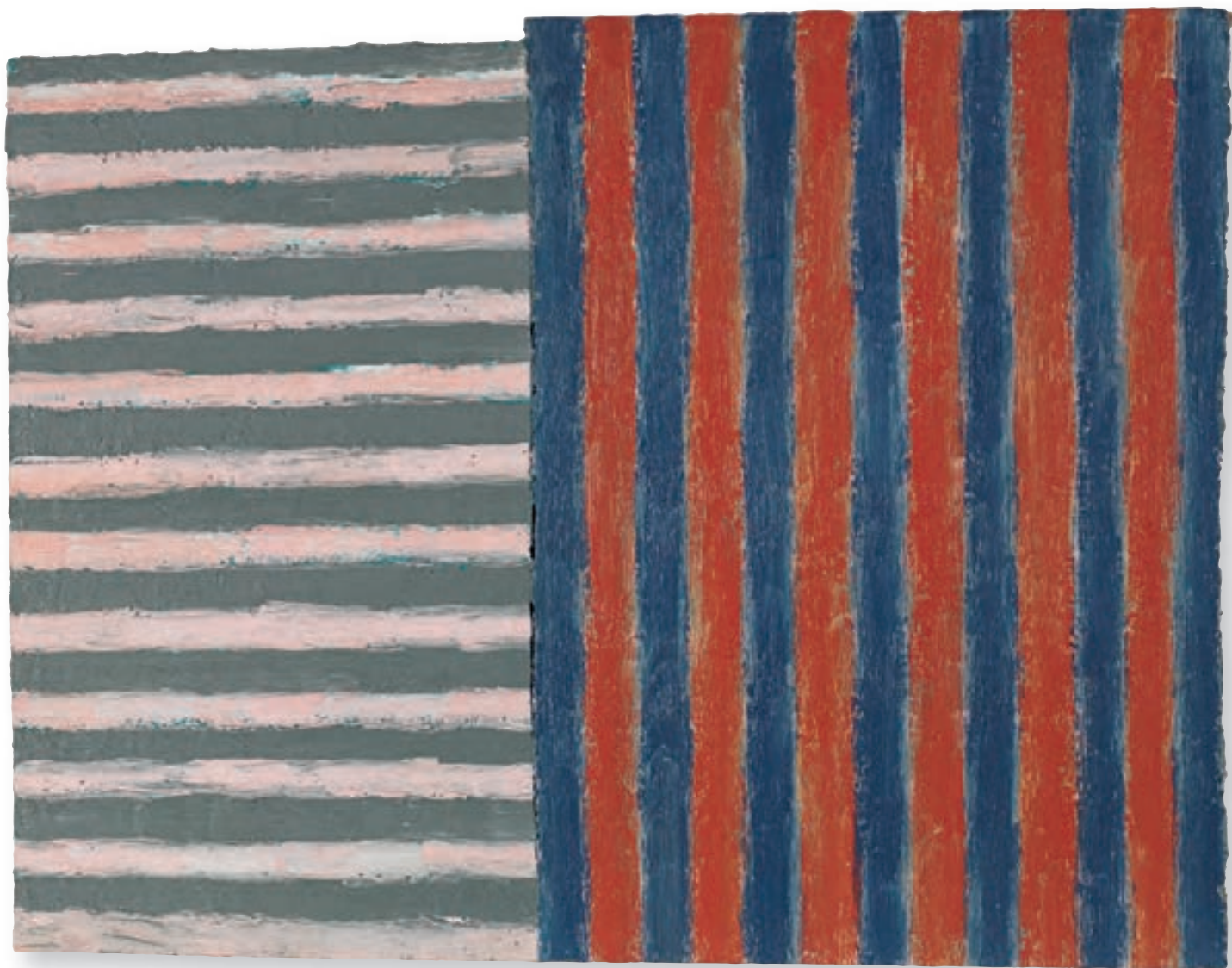
EXHIBITED:

Pittsburgh, Zenith Gallery, *Three Painters: Sean Scully, David Reed, Ted Stamm*,
January-February 1983.

This painting will be included in *Sean Scully: Catalogue Raisonné of the Paintings, 1980-1989*, by Marla Price, copublished in October 2018 by The Modern Art Museum of Fort Worth and Hatje Cantz. (Cat. No. 1982.15).

Painted at a turning point in the artist's career, Sean Scully's *Altamura* seeks a more human connection through a mature painterly physicality; gone are the rigid and compact bands of black and gray that he executed throughout the 1970s, replaced instead with more colorful hues in expressive brushstrokes. Arthur C. Danto suggests, Scully *builds* the wall with "slabs" of color, rather than adorning it, abutting beams of gray and pink against posts of rust and blue, so that an architectural form materializes out of paint (A. Danto, *Danto on Scully*, Ostfildern, 2015, p. 92). In Scully's hands, the painting, once understood as a window to another world, becomes a wall against which one must confront himself before charting a new path.

To underscore the inherent contradiction between material and function, *Altamura* engages with the language of architecture in both content and form by way of its diptych construction. Joining two panels in a medieval technique reserved for religious devotional images, Scully subtly invokes the humble disposition of the faithful and redirects it toward the introspective self. The artist provides the framework for the viewer's meditation through individually defined panels that yield to collective implications when experienced as a complete work. Refined in stature yet pulsing with un-lived potential, *Altamura* bears witness to Scully's change of heart, pushing his work toward a more visceral exploration of "the architecture of our spirituality" (S. Scully quoted in N. Rifkin, *Sean Scully: Twenty Years, 1976-1995*, exh. cat. High Museum of Art, Atlanta, 1995, p. 43).



PROPERTY FROM THE ESTATE OF HARRY GRUBERT

204

TONY CRAGG (B. 1949)

It is, It isn't

cast iron
20 x 9 x 9 in. (50.8 x 22.9 x 22.9 cm.)
Executed in 2010.

\$60,000–80,000

PROVENANCE:
Galerie Andersson/Sandström, Stockholm
Acquired from the above by the present owner

“MAKING SCULPTURE INVOLVES NOT ONLY CHANGING THE FORM AND THE MEANING OF THE MATERIAL BUT ALSO, ONESELF ... THE POPULAR AND UNHELPFULLY SIMPLIFYING DICHOTOMIES OF FORM AND CONTEXT, UGLY AND BEAUTIFUL, OF ABSTRACT AND FIGURATIVE, EXPRESSIVE AND CONCEPTUAL, DISSOLVE INTO A FREE SOLUTION, OUT OF WHICH A NEW FORM WITH A NEW MEANING CAN CRYSTALLIZE.”

-TONY CRAGG



PROPERTY FROM THE ESTATE OF HARRY GRUBERT

205

ROBERT LONGO (B. 1953)

Study for Ophelia #6

signed, titled and dated 'Study for Ophelia #6B Robert Longo 2004' (lower edge)

ink and charcoal on vellum

image: 8 1/8 x 8 1/8 in. (20.6 x 20.6 cm.)

sheet: 11 1/8 x 12 in. (28.3 x 30.5 cm.)

Executed in 2004.

\$25,000–35,000

PROVENANCE:

Galerie Daniel Templon, Paris

Acquired from the above by the present owner



PROPERTY FROM THE ESTATE OF HARRY GRUBERT

206

CHRISTO (B. 1935)

Running Fence (Project for Sonoma County and Marin County, State of California)

signed, titled, dated 'RUNNING FENCE (Project for Sonoma County and Marin County, State of California Christo 1976' (lower edge)

pastel, wax crayon, printed paper collage, paper collage, fabric collage, staples and tape on board

22 ¼ x 28 ¼ in. (56.5 x 71.8 cm.)

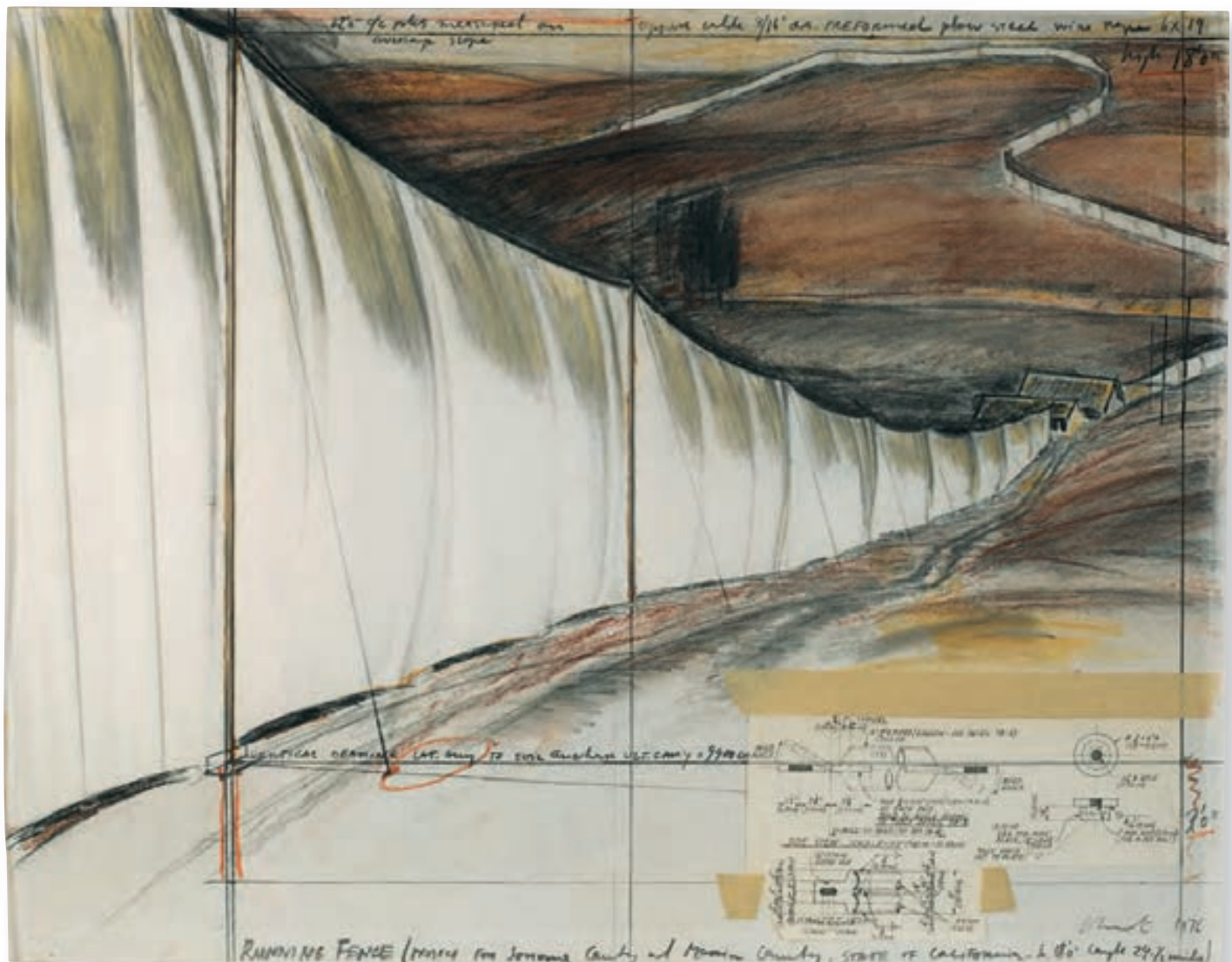
Executed in 1976.

\$30,000-40,000

PROVENANCE:

Annely Juda Fine Art, London

Acquired from the above by the present owner, 1978



PROPERTY FROM THE ESTATE OF HARRY GRUBERT

207

ANISH KAPOOR (B. 1954)

Untitled

bronze

diameter: 15 ½ in. (39.4 cm.)

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

\$60,000–80,000

PROVENANCE:

Barbara Gladstone Gallery, New York

Acquired from the above by the present owner, 2001

EXHIBITED:

New York, Barbara Gladstone Gallery, *Anish Kapoor*, April-May 1998 (another example exhibited).

"YOU MIGHT FALL INTO THE ABYSS AND BE LOST FOREVER. IN
THESE SCULPTURES YOU LOSE YOURSELF IN THE INFINITE."

-ANISH KAPOOR



(installation image of the present lot)



SOL LEWITT (1928-2007)

Bands in Four Directions

signed and dated 'S. LeWitt 91' (lower right)

gouache on paper

6 ½ x 10 in. (16.5 x 25.4 cm.)

Painted in 1991.

\$10,000–15,000

PROVENANCE:

Acquired directly from the artist by the present owner



SOL LEWITT (1928-2007)

Wavy Vertical Brushstrokes

signed and dated 'Sol LeWitt 96' (lower right)
gouache on paper
22 5/8 x 22 3/8 in. (57.5 x 56.8 cm.)
Painted in 1996.

\$35,000-45,000

PROVENANCE:

Acquired directly from the artist by the present owner



ELLSWORTH KELLY (1923-2015)

Dark Red-Violet Panel

signed, titled and numbered 'Kelly DARK RED-VIOLET PANEL 6/9'
(on the reverse)

painted aluminum

29 7/8 x 29 3/4 in. (75.9 x 75.6 cm.)

Executed in 1982. This work is number six from an edition of nine plus four artist's proofs.

\$200,000–300,000

PROVENANCE:

Greenberg Gallery, St. Louis

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

EXHIBITED:

St. Louis, Greenberg Gallery, *Ellsworth Kelly: Painted Wall Sculptures*,
November 1982.

New York, Whitney Museum of American Art, *Ellsworth Kelly: Sculpture*, December
1982-February 1983, pp. 172 and 190, no. 123 (another example exhibited).

Palm Springs Art Museum, Frederick R. Weisman Foundation Collection of
Contemporary Art, January-February 1984, no. 24 (another example exhibited).

Washington, D.C., National Gallery of Art; Seattle Art Museum; Kansas City,
Nelson-Atkins Museum of Art; Chicago, Terra Museum of American Art; Los
Angeles County Museum of Art; Osaka, National Museum of Art; Yonago City
Museum of Art and Tokyo, Machida City Museum of Graphic Arts, *Gemini G.E.L.:
Art and Collaboration*, November 1984-March 1989, pp. 141-143, no. 55 (another
example exhibited).

Paris, Centre national des arts Plastiques, *Selections from the Frederick R. Weisman
Foundation of Art*, February-April 1986 (another example exhibited).

Indianapolis Museum of Art, *Colors and Forms: Ellsworth Kelly*, May-July 1997
(another example exhibited).

London, ARCHEUS, *The Unseen Hand: Minimalism & Anonymity*, June-July 2005
(another example exhibited).

Washington, D.C., National Gallery of Art, *The Serial Impulse at Gemini G.E.L.*,
October 2015-February 2016 (another example exhibited).

"I THINK THAT IF YOU CAN TURN OFF THE MIND AND
LOOK ONLY WITH THE EYES, ULTIMATELY EVERYTHING
BECOMES ABSTRACT."

-ELLSWORTH KELLY



PROPERTY OF A DISTINGUISHED LADY

211

ROBERT IRWIN (B. 1928)

#3 x 4' - Four Fold

Light + Shadow + Reflection + Color

gray and olive fluorescent light, electrical tape and colored gels

overall: 48 x 17 x 6 in. (121.9 x 43.2 x 15.2 cm.)

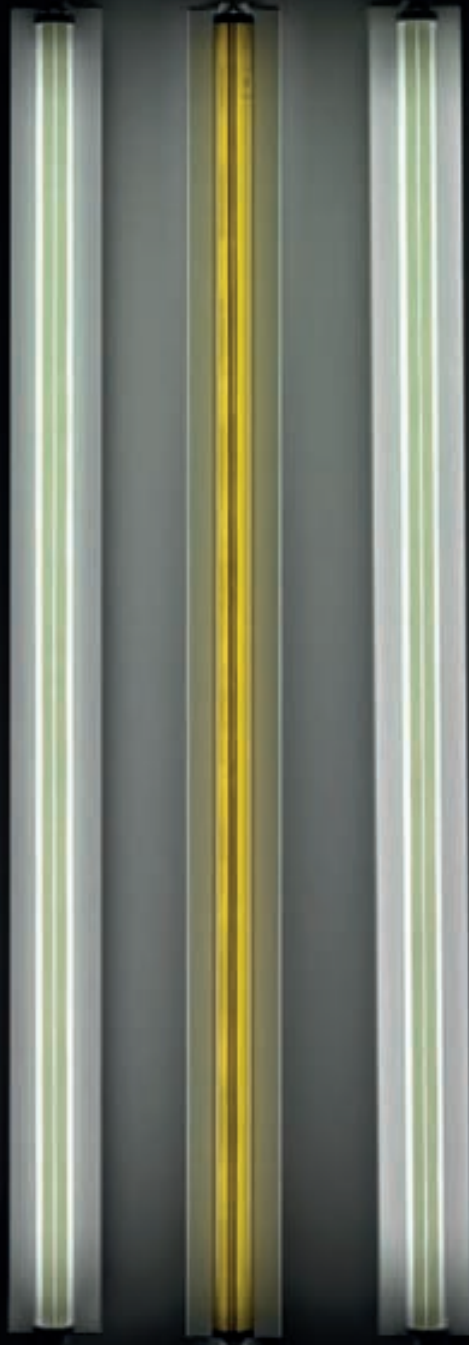
Executed in 2011. This work is eligible for a certificate of authenticity signed by the artist.

\$40,000–60,000

PROVENANCE:

Galería Elvira González, Madrid

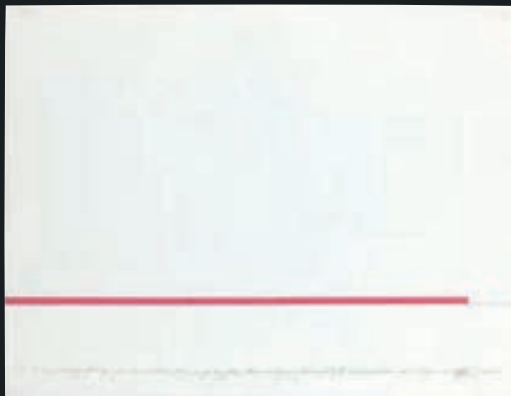
Acquired from the above by the present owner



PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

212

DAN FLAVIN (1933-1996)



In loving memory of Toiny from Leo and me

each signed, titled, dated and inscribed '(in loving memory of Toiny from Leo and me) 1987 in pink, yellow, blue and green fluorescent light each modular unit 4' long S.G.F. Dan Flavin 87 no. 212' (lower edge of each sheet)
color pencil and ink on graph paper, in three parts
each: 16 $\frac{7}{8}$ x 21 $\frac{7}{8}$ in. (42.8 x 55.7 cm.)
Drawn in 1987.

\$20,000-30,000

PROVENANCE:

Leo Castelli Gallery, New York

Private collection, Paris

Anon. sale; Christie's, New York, 21 November 1996, lot 257

Acquired at the above sale by the present owner

PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

213

CHRISTOPHER WILMARTH (1943-1987)

Schottland's Second Slope

glass, etched glass and steel cable
85 x 17 x 3 in. (215.9 x 43.2 x 7.6 cm.)
Executed in 1970.

\$20,000-30,000

PROVENANCE:

Paula Cooper Gallery, New York
Elizabeth Brooke Blake, Dallas
First City Bank, Houston
Their sale; Sotheby's, New York, 10 November 1993, lot 52
Acquired at the above sale by the present owner



SOL LEWITT (1928-2007)

Open Cube Structure

signed and dated 'Sol LeWitt 1998' (lower edge)
painted wood
overall: 12 1/8 x 12 1/4 x 7 1/2 in. (30.8 x 30.1 x 19.1 cm.)
Executed in 1998.

\$40,000-60,000

PROVENANCE:

Acquired directly from the artist by the present owner



SIMON HANTAÏ (1922–2008)

*Aquarelle*

signed with the artist's initials and dated 'S.H. 71.' (lower right)

watercolor on unstretched canvas

11 5/8 x 9 in. (29.5 x 22.9 cm.)

Painted in 1971.

\$18,000–25,000

PROVENANCE:

Galerie Jean Fournier, Paris

Acquired from the above by the present owner, 1985

PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

216

BRICE MARDEN (B. 1938)

Card Drawing (Counting) #3

signed, dated and numbered 'B. Marden 76 #3' (on the reverse)

ink on paper

6 ¼ x 6 ¼ in. (15.9 x 15.9 cm.)

Drawn in 1976.

\$25,000–35,000

PROVENANCE:

Pace Gallery, New York

Janie C. Lee Master Drawings, New York

Anon. sale; Christie's, New York, 4 May 1994, lot 302

Acquired at the above sale by the present owner



217

SEAN SCULLY (B. 1945)

Change - 37

signed, titled and dated 'Sean Scully 1975 Change - 37'
(lower left)

acrylic and tape on paper

22 ½ x 30 ½ in. (57.2 x 77.5 cm.)

Executed in 1975.

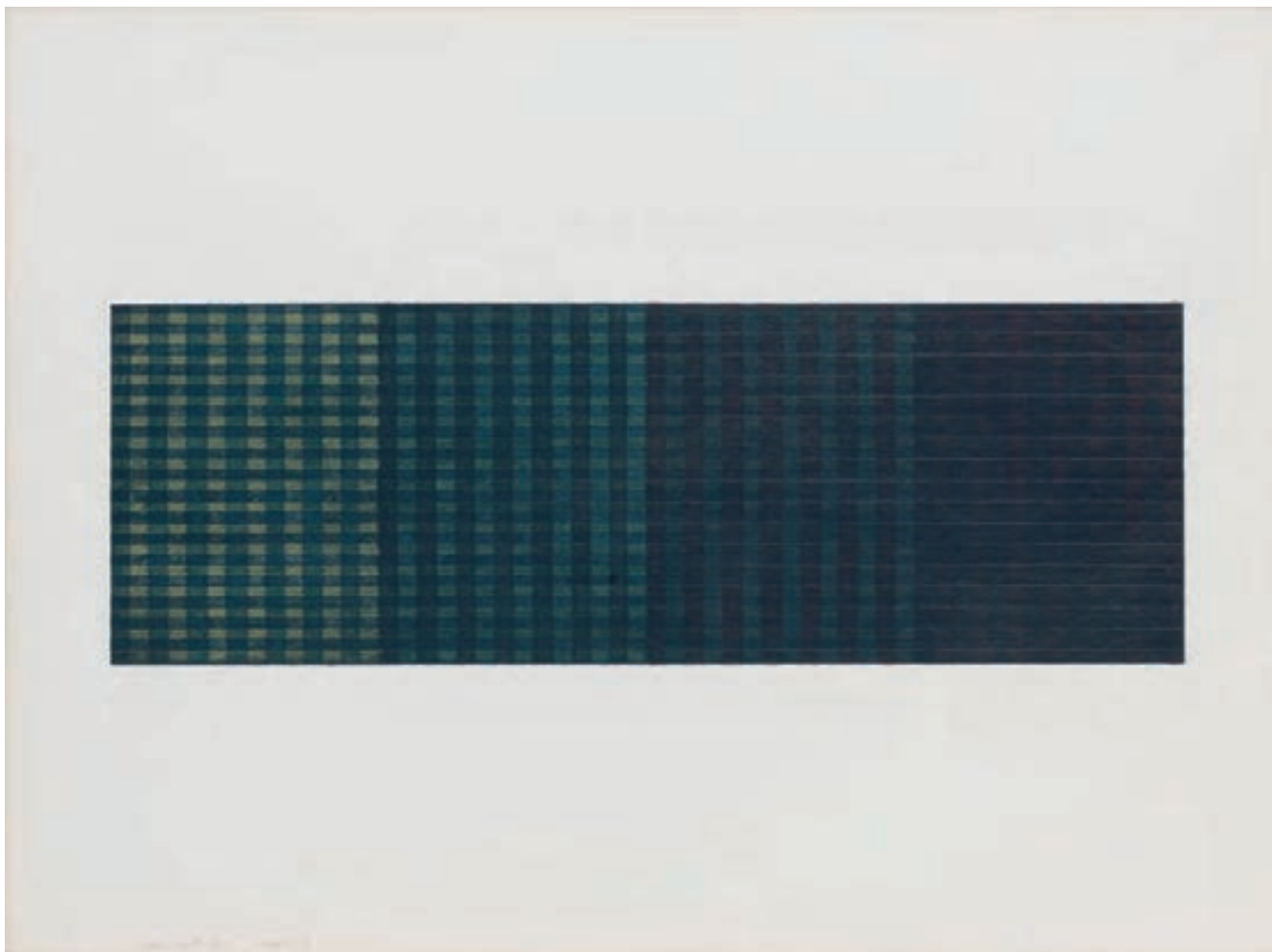
\$15,000-20,000

PROVENANCE:

Rowan Gallery, London

Anon. sale; Sotheby's, London, 21 March 1996, lot 107

Acquired at the above sale by the present owner



DEACCESSIONED BY THE MCMASTER MUSEUM OF ART, MCMASTER
UNIVERSITY, TO FUND FUTURE ACQUISITIONS

218

KENNETH NOLAND (1924-2010)



Two Part Time

signed, titled and dated 'TWO PART TIME Kenneth Noland

© 1986' (on the reverse)

acrylic on canvas

75 ¾ x 47 ½ in. (192.4 x 120.7 cm.)

Painted in 1986.

\$30,000-50,000

PROVENANCE:

Galerie Don Stewart, Montreal

Private collection, Canada, 1987

Acquired from the above by the present owner

EXHIBITED:

Montreal, Galerie Don Stewart, *Kenneth Noland: Recent Works*, October 1987, n.p. (illustrated).

LARRY BELL (B. 1939)

MVD 216 (Mirage Vapor Drawing)

signed and dated 'L Bell '91' (lower right)
 aluminum and silicon monoxide on paper
 49 ¾ x 38 in. (126.4 x 96.5 cm.)
 Executed in 1991.

\$8,000–12,000

PROVENANCE:

Tony Shafrazi Gallery, New York
 Private collection, New Jersey
 Private collection, New Jersey
 Gift from the above to the present owner



EXHIBITED:

New York, Tony Shafrazi Gallery, *Larry Bell*,
 February–March 1991.

JAMES TURRELL (B. 1943)

Hologram #13

signed, numbered and dated 'James Turrell #13 2001' (on the reverse)

hologram and glass construction

16 5/8 x 13 1/2 in. (42.2 x 34.2 cm.)

Executed in 2001.

\$30,000-50,000

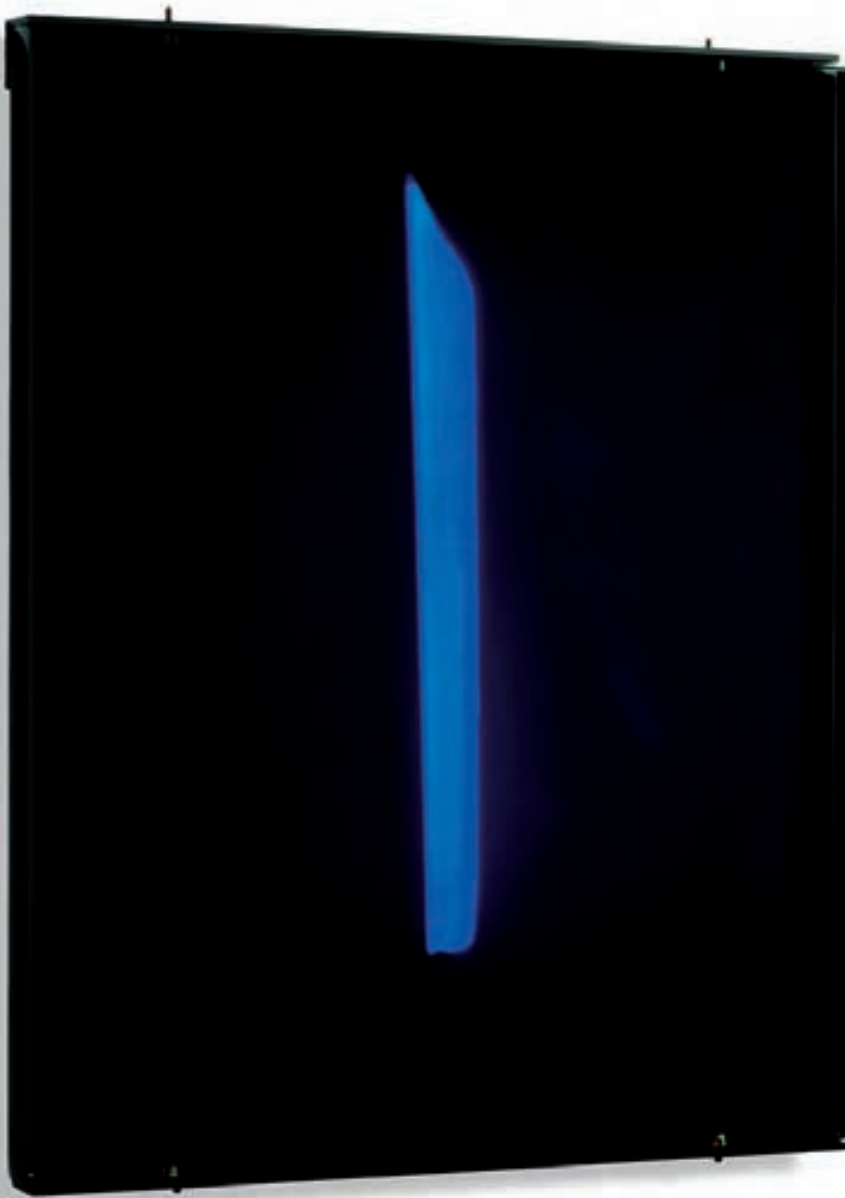
PROVENANCE:

Baldwin Gallery, Aspen

Emily and Jerry Spiegel, New York, 2001

Their sale; Christie's, New York, 18 May 2017, lot 777

Acquired at the above sale by the present owner



(alternate view)

WOJCIECH FANGOR (1922-2015)

M 24

signed, titled and dated 'FANGOR M 24 1967' (on the reverse)

oil on canvas

39 ½ x 39 ½ in. (100.3 x 100.3 cm.)

Painted in 1967.

\$90,000–120,000

PROVENANCE:

Galerie Chalette, New York

Anon. sale; Sotheby's, New York, 10 September 2008, lot 164

Acquired at the above sale by the present owner

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



Kenneth Noland, *Tumsolo*, 1961. Museum of Modern Art, New York. © Estate of Kenneth Noland/Licensed by VAGA at Artists Rights Society (ARS), NY. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, New York.



VICTOR VASARELY (1906-1997)

Cephei

signed 'Vasarely' (lower center); signed again, titled and dated 'Vasarely-
"CEPHEI" 1959' (on the reverse)
oil and wood collage on canvas
77 x 51 ½ in. (195.6 x 130.8 cm.)
Painted in 1959.

\$50,000-70,000

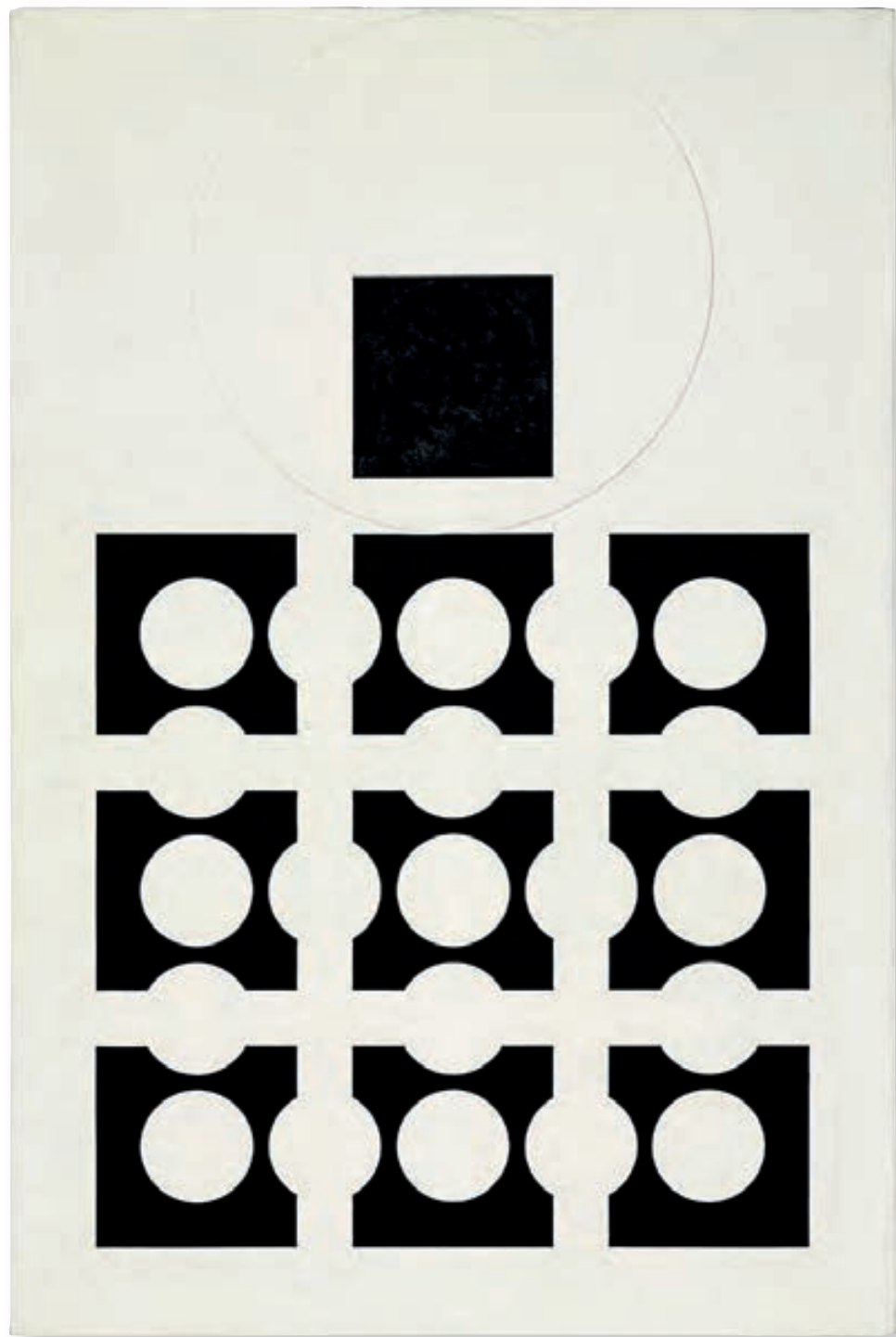
PROVENANCE:

Galerie Denise René, Paris
Pace Gallery, New York
Albert List Family, New York, 1965
Anon. sale; Sotheby's, New York, 9 November 1989, lot 270
Acquired at the above sale by the present owner

EXHIBITED:

Ridgefield, Aldrich Contemporary Art Museum, *Highlights of the 1965-66 Art Season*, July-September 1966, no. 80.

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.



ALFRED JENSEN (1903-1981)

Interval in Six Scales-Per,III

signed, titled and dated 'Title: Interval In Six Scales -Per,III. Painted by Alfred Jensen in 1963.' (on the reverse)

oil on canvas

50 1/8 x 36 1/8 in. (127.3 x 91.8 cm.)

Painted in 1963.

\$60,000-80,000

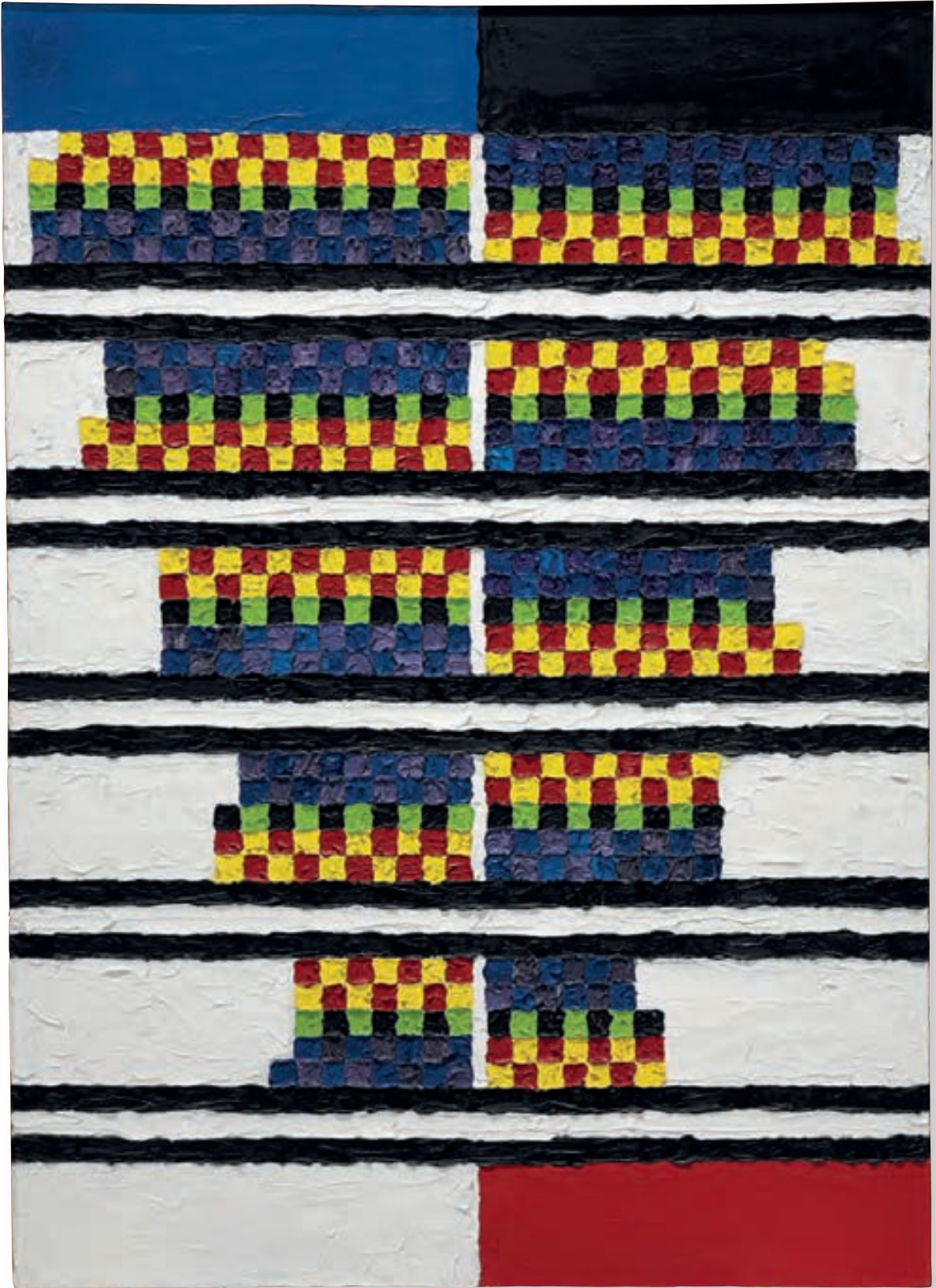
PROVENANCE:

PaceWildenstein Gallery, New York

Acquired from the above by the present owner, *circa* 1995

"I FIND IN THE SQUARE SPECIFIC SETTINGS, DIVISIBLE AREAS, NUMBER STRUCTURES, POSSIBILITIES OF TIME MEASURE AND RHYTHM AS WELL AS THE ESSENTIAL FORM OF COLOR. THE SQUARE'S CAPACITY LATENT IN ITS ARITHMETICAL MEAN BRINGS FORTH A RECIPROCAL RELATION BETWEEN THE OUTWARDLY INCREASING AREA, AND THE INWARDLY DECREASING AREA OF THE SQUARE. THIS COORDINATION OF NUMBER STRUCTURES ENABLED THE ARCHAIC PEOPLE TO ERECT TEMPLES AND PYRAMIDS."

-AL JENSEN



VICTOR VASARELY (1906-1997)

Laste

signed 'vasarely-' (lower center edge); signed again twice, titled and dated
'VASARELY "LASTE" 1970-1988 Vasarely' (on the reverse)

oil on canvas

55 1/8 x 55 1/4 in. (140 x 140.3 cm.)

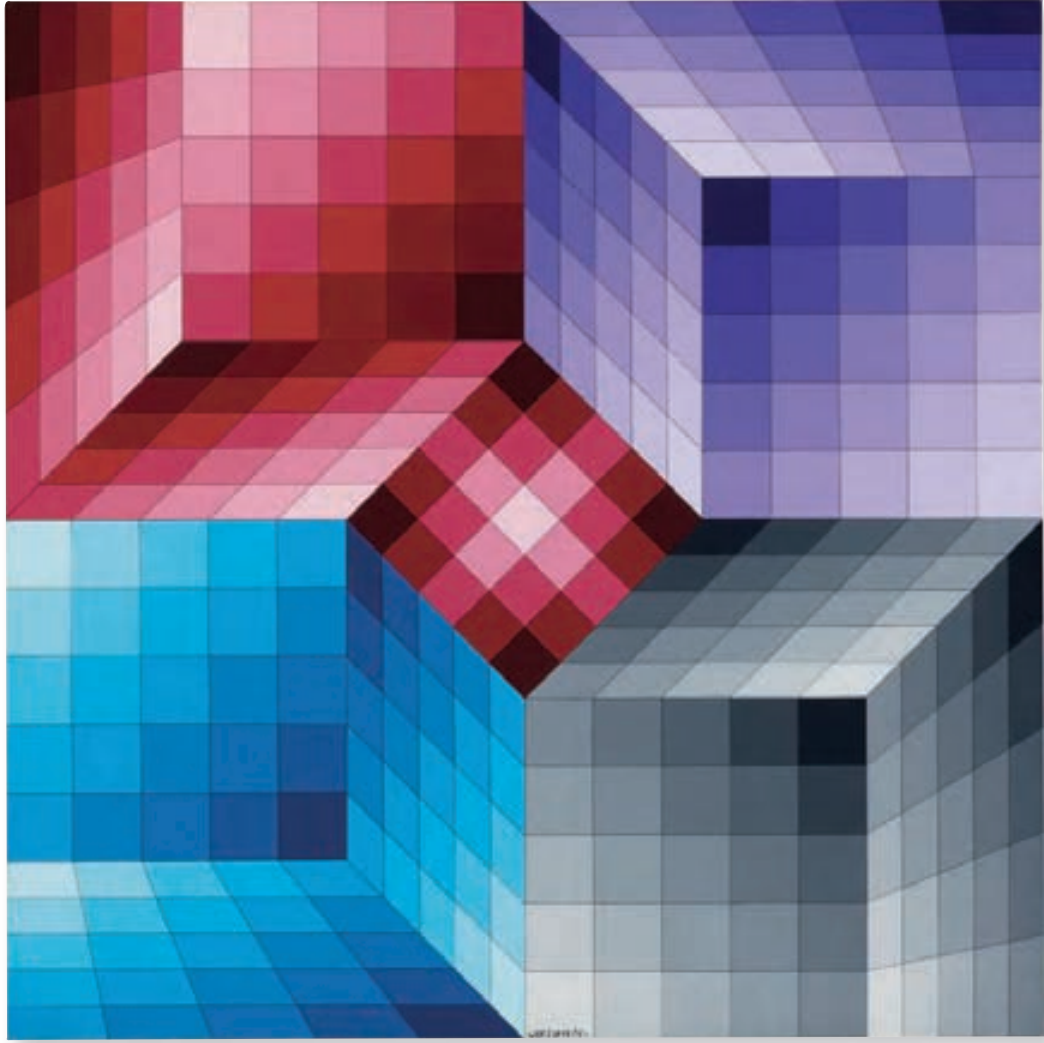
Painted in 1970/1988.

\$80,000-120,000

PROVENANCE:

Acquired directly from the artist by the present owner, 1989

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.



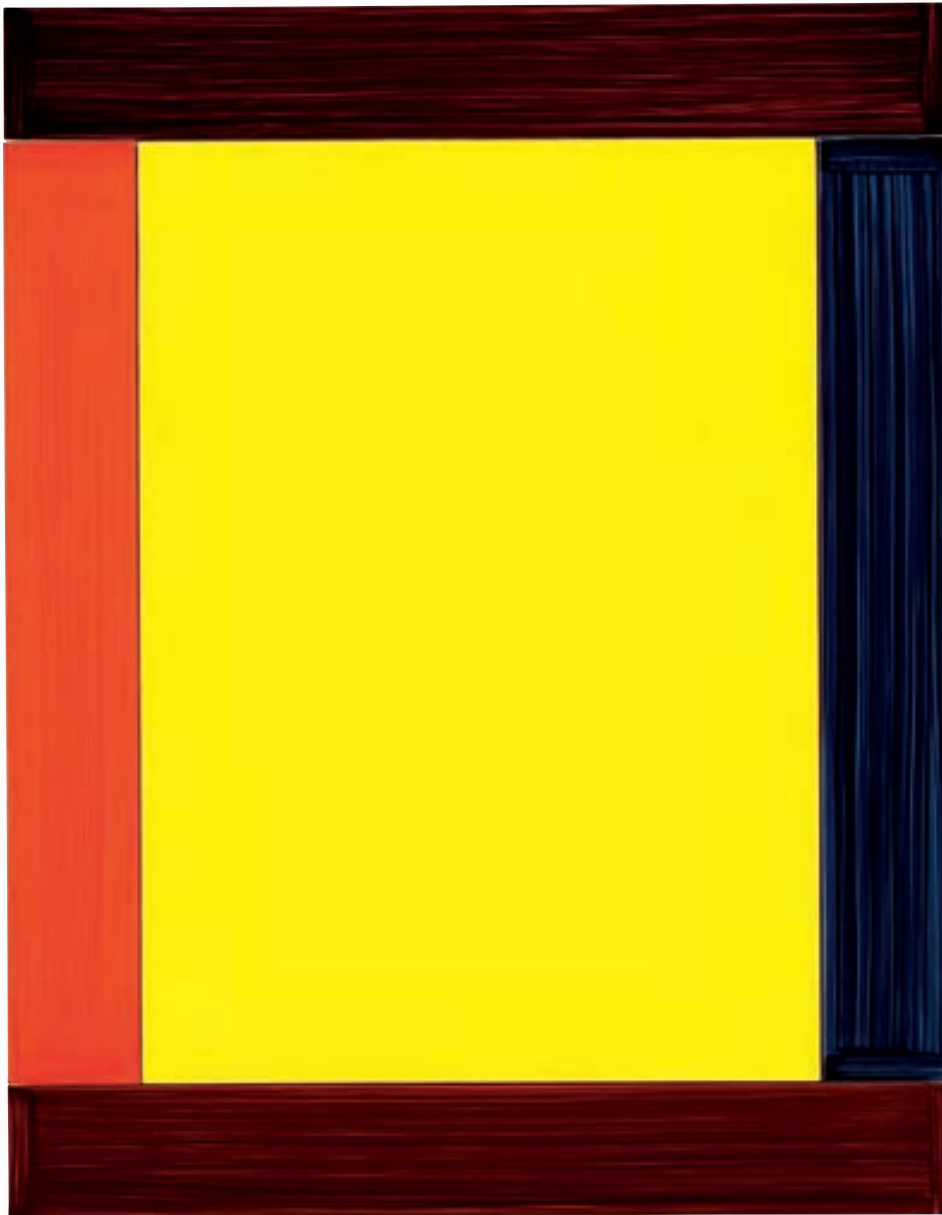
IMI KNOEBEL (B. 1940)

Anima Mundi 2015-4

signed and dated 'Imi 2015' (on the reverse)
acrylic on aluminum
18 1/8 x 14 1/8 x 2 3/4 in. (46 x 35.9 x 7 cm.)
Painted in 2015.

\$20,000–30,000

PROVENANCE:
Galerie Christian Lethert, Cologne
Acquired from the above by the present owner



GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 04' (upper left)
acrylic on panel mounted on panel
16 3/8 x 20 1/8 in. (41.6 x 70.9 cm.)
Executed in 2004.

\$40,000-60,000

PROVENANCE:

Zane Bennett Contemporary Art, Santa Fe, acquired directly
from the artist
Acquired from the above by the present owner



This work is recorded in the archive of Günther Förg as No.
WVF.04.B.0116.

WALTER DE MARIA (1935–2013)

High Energy Bar

engraved with the artist's copyright, titled, numbered and dated 'NO. 74 HIGH ENERGY BAR © WALTER DE MARIA 1966' (lower edge)

polished stainless steel

1 ½ x 14 x 1 ½ in. (3.8 x 35.6 x 3.8 cm.)

Executed in 1996. This work is number seventy-four from an open edition and is accompanied by a certificate of authenticity signed by the artist.

\$15,000–20,000

PROVENANCE:

Horace and Holly Solomon, New York, acquired directly from the artist

By descent from the above to the present owner



EXHIBITED:

Rotterdam, Museum Boymans-van Beuningen, *Walter De Maria*, December 1984-January 1985, pp. 12, 40 and 41, no. 5 (another example exhibited and illustrated).

Staatsgalerie Stuttgart, *Walter De Maria: 5 Continent Sculpture*, December 1987-July 1988, p. 65, no. 5 (another example exhibited and illustrated).

LITERATURE:

L. Nittve, *Walter De Maria: Two Very Large Presentations*, Stockholm, Moderna Museet, 1989, p. 83 (another example illustrated).

W. De Maria, T. Kellein, F. Meyer and U. M. Schneede, *Walter De Maria: 5 Die Fünf Kontinente Skulptur*, Stuttgart, 1991, pp. 31 and 77 (another example illustrated).

Walter De Maria: Trilogies, exh. cat., Houston, Menil Collection, 2011, pp. 24 and 25 (another example illustrated).

TONY SMITH (1912–1980)

*Untitled (Atlanta)*

stamped with the artist's signature and numbered 'T. SMITH
1/6' (lower side edge)
bronze with black patina
47 x 31 x 24 in. (119.4 x 78.7 x 61 cm.)
Conceived in 1980, cast between 1980–1983. This work is
number one from an edition of six plus one artist's proof.

\$70,000–100,000

PROVENANCE:

Pace Gallery, New York

Acquired from the above by the present owner, 1984

EXHIBITED:

New York, Pace Gallery, *Tony Smith: Paintings and Sculpture*,
September–October 1983, p. 31 (illustrated).

New York, Paula Cooper Gallery, *Tony Smith: Ten Elements*,
March 1991 (another example exhibited).

New York, Museum of Modern Art, *Tony Smith: Architect,
Painter, Sculptor*, July–September 1998, p. 181 (another
example exhibited and illustrated).

LITERATURE:

J. Russell, "Album: Tony Smith," *arts Magazine*, October 1983,
p. 29 (another example illustrated).

G.H. Claassen, *Tony Smith's Sculpture: Five Morphological
Paradigms*, Indiana, 1991.

J. Masheck, *Building-Art: Modern Architecture Under Cultural
Construction*, New York, 1993, pp. 159–160, no. 20 (another
example illustrated).

SOL LEWITT (1928-2007)

Color Gouache with 19" Square with Scribbles

signed and dated 'S. LEWITT 90' (lower right)

gouache and graphite on paper

29 7/8 x 22 1/2 in. (75.9 x 57.2 cm.)

Executed in 1990.

\$15,000-20,000

PROVENANCE:

SCAI The Bathhouse, Tokyo, acquired directly from the artist

Private collection

Anon. sale; Sotheby's, New York, 9 March 2010, lot 238

Acquired at the above sale by the present owner



EXHIBITED:

Tokyo, Tokyo Museum of Contemporary Art, *Sol LeWitt:*

Recent Works, March-May 1990.

230

ALAN SARET (B. 1944)

Spirit of Mount Sama

copper wire
30 x 16 x 11 in. (76.2 x 40.6 x 27.9 cm.)
Executed in 1983.

\$25,000-35,000

PROVENANCE:

Eleanor Saret Grand, Miami, acquired directly from the artist
Acquired from the above by the present owner, *circa* 2003



SAM FRANCIS (1923-1994)

Untitled

stamped with the artist's signature and the Estate of Sam Francis stamp 'Sam Francis' (on the stretcher)

acrylic, paper collage and canvas collage on canvas

95 ¾ x 71 ¾ x 6 ½ in. (243.2 x 181.9 x 16.5 cm.)

Executed in 1990.

\$400,000–600,000

PROVENANCE:

Private collection

Galerie Delaive, Amsterdam, 2005

Private collection, Fjerritslev, Denmark

Anon. sale; Christie's, Paris, 31 May 2012, lot 20

Acquired at the above sale by the present owner

EXHIBITED:

Amsterdam, Gallery Delaive, *Sam Francis: The Unknown Works from the 1990s*, November–December 2005, p. 43 (illustrated).

LITERATURE:

D. Burchett-Lere, ed., *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings 1946-1994*, Berkeley, 2011, cat. no. SFF.1640, DVD I (illustrated).

This work is identified with the archival identification number of SFF.1640 in consideration for the forthcoming addendum to the *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings*, to be published by the Sam Francis Foundation. This information is subject to change as scholarship continues by the Sam Francis Foundation.

Sam Francis's chromatically rich compositions have their origins in the 1940s when, during a prolonged period of convalescence in hospital, the artist would watch the pattern of reflected light dancing across the ceiling. In *Untitled*, he combines high-keyed color with collaged paper elements to produce a dazzling kaleidoscope of vivid pigments, which almost dance across the surface of the sheet. As can be seen in the present example, Francis's work is concerned at its very heart with color and light, just like work of his hero, Henri Matisse. For Matisse, color represented sensations which he condensed until they constituted a picture, Francis took this further, declaring that color was the "real substance for me, the real underlying thing which drawing and painting are not ... colors are intensities" (S. Francis, quoted in W. C. Agee, "Sam Francis: Coming of Age in the Mother City," *Sam Francis 1953-1959*, New York, 2009, p.10).

Francis comes from the tradition of the San Francisco Bay Area aesthetic, though rather than working with figurative subject matters like the forerunners of the group, he was more interested in space, composition and the possibilities of his painterly medium. His early works have a restrained color palette, which let the inherent qualities of the medium dictate the direction of the work. Around the mid-1950s however, he developed an interest in the possibilities of color, incorporating all the lessons he learned about composition and form in order to transform color into form, imbuing it with a volumetric quality. Here, Francis explores that interplay between light and color, embracing the sense of freedom that it gave him. "I like to fly, to soar, to float like a cloud," he once said, "but I am tied down to place. No matter where I am... it's always the same. Painting is a way in and out" (Sam Francis quoted from P. Selz, *Sam Francis*, New York, 1982, p. 14).



SAM FRANCIS (1923-1994)

*Untitled*

stamped with the artist's signature and the Estate of Sam Francis stamp 'Sam Francis' (on the reverse)
 acrylic on canvas
 36 x 24 in. (91.4 x 61 cm.)
 Painted in 1988.

\$40,000–60,000

PROVENANCE:

The Sam Francis Estate, California
 Gallery Delaive, Amsterdam, 2000
 Anon. sale; Sotheby's, New York, 6 October 2005, lot 169
 Acquired at the above sale by the present owner



Sam Francis in his studio, Venice, 1988 (present lot illustrated).
 Photo: Jerry Sohn, Los Angeles. Artwork: © 2018 Sam Francis
 Foundation, California / Artists Rights Society (ARS), New York.

EXHIBITED:

Amstelveen, Netherlands, Museum Jan van der Togt, *Sam Francis: Remembering 1923-1994*, November 2004-January 2005, pp. 108-109 (illustrated).

LITERATURE:

D. Burchett-Lere, ed., *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings 1946-1994*, Berkeley, 2011, p. 60, fig. 60, cat. no. SFF.1475, DVD I (illustrated).

This work is identified with the archival identification number of SFF.1475 in consideration for the forthcoming addendum to the *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings*, to be published by the Sam Francis Foundation. This information is subject to change as scholarship continues by the Sam Francis Foundation.

PROPERTY FROM A TEXAS COLLECTION

233

SAM FRANCIS (1923–1994)



Untitled

acrylic on canvas
28 5/8 x 23 5/8 in. (72.7 x 60 cm.)
Painted in 1986.

\$50,000–70,000

PROVENANCE:

Jean Rouge Collection, Scottsdale, Arizona
Their sale; Christie's, New York, 8 May 1997, lot 287
Acquired at the above sale by the present owner

EXHIBITED:

Arizona, Scottsdale Center for the Arts, *The Paintings of Sam Francis from the Collection of Jean Rouge*, March-June 1996, p. 5, pl. 4 (illustrated)

LITERATURE:

D. Burchett-Lere, ed., *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings 1946-1994*, Berkeley, 2011, cat. no. 1222, DVD I (illustrated).

This work is identified with the archival identification number of SFF.1222 in consideration for the forthcoming addendum to the *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings*, to be published by the Sam Francis Foundation. This information is subject to change as scholarship continues by the Sam Francis Foundation.

234 No Lot

ROBERT RAUSCHENBERG (1925-2008)

Dockage (Shiner)

signed and dated 'RAUSCHENBERG 87' (lower right)
acrylic and metal collage on steel
48 5/8 x 48 5/8 in. (123.5 x 123.5 cm.)
Executed in 1987.

\$70,000-100,000

PROVENANCE:

Solomon & Co., New York
Acquired from the above by the present owner, *circa* 1987

"THE USE OF THE FAMILIAR IS OBSCURE, THE USE OF THE EXOTIC IS FAMILIAR. NEITHER SACRIFICES COMPLETELY ITS ORIGIN BUT THE MIND HAS TO TRAVEL TO FOLLOW JUST AS THE EYE HAS TO CHANGE FOCUS. IN THE END A VIEWED PAINTING HAS BEEN AN INVITATION NOT A COMMAND."

-ROBERT RAUSCHENBERG



TOM WESSELMANN (1931-2004)

Big Study for 1960 Judy with Blue Blanket

signed and dated 'Wesselmann 97' (lower right)

Liquitex and graphite on paperboard

30 1/8 x 40 1/4 in. (76.5 x 102.2 cm.)

Painted in 1997.

\$120,000–180,000

PROVENANCE:

Galerie Rive Gauche, Paris

Acquired from the above by the present owner

"I'M STILL IN FAVOUR OF BEAUTY; GOOD, OLD-FASHIONED,
NO-HOLDSBARRED BEAUTY."

-TOM WESSELMANN



KEITH HARING (1958-1990)

Untitled

signed, inscribed and dated 'June 19 1987 © K. Haring
KNOKKE' (on the reverse)

gouache and sumi-ink on handmade paper

13 ¾ x 20 ½ in. (34.9 x 52.1 cm.)

Executed in 1987. This work is accompanied by a certificate
of authenticity issued by the The Estate of Keith Haring with
the identification number 090806A2.

\$40,000-60,000

PROVENANCE:

Guy Pieters Gallery, Knokke-Heist, Belgium

Private collection, Cologne

Anon. sale; Christie's, London, 21 June 2007, lot 510

Acquired at the above sale by the present owner



KEN PRICE (1935–2012)

Untitled (from the Happy's Curios series)

glazed earthenware

3 1/8 x 3 1/2 x 2 3/4 in. (7.9 x 8.9 x 7 cm.)

Executed circa 1970s.

PROVENANCE:

James Corcoran Gallery, Los Angeles

Horace and Holly Solomon, New York

By descent from the above to the present owner

Untitled (from the Happy's Curios series)

glazed earthenware

3 1/8 x 3 1/2 x 2 1/2 in. (7.9 x 8.9 x 6.4 cm.)

Executed circa 1970s.

PROVENANCE:

James Corcoran Gallery, Los Angeles

Horace and Holly Solomon, New York

By descent from the above to the present owner

\$20,000–30,000



ALEX KATZ (B. 1927)

Study for The Red Scarf (Ada in Polo Coat)

incised with the artist's signature 'Alex Katz' (upper right)
acrylic on Masonite
14 x 12 in. (35.6 x 30.5 cm.)
Painted in 1976.

\$30,000–50,000

PROVENANCE:

Private Estate, Carlsbad

Acquired from the above by the present owner



ALEX KATZ (B. 1927)

Ada

incised with the artist's signature 'Alex Katz' (lower right)
double-sided oil on board
7 7/8 x 10 1/2 in. (20 x 26.7 cm.)
Executed circa 1978.

\$40,000–60,000

PROVENANCE:
Susanne Hilberry Gallery, Ferndale, Michigan
Acquired from the above by the present owner, 1978



(alternate view)

EXHIBITED:
Ferndale, Susanne Hilberry Gallery, *Alex Katz*, April–May 1978.

241

ALEX KATZ (B. 1927)

Ada in Front of Black Brook

oil on linen
48 ½ x 96 in. (122.2 x 243.8 cm.)
Painted in 1988.

\$300,000–500,000

PROVENANCE:

Marlborough Gallery, New York
Galería Fandos, Valencia
Private collection, Valencia
Anon. sale; Christie's, New York, 15 November 2012, lot 336
Acquired at the above sale by the present owner

EXHIBITED:

Instituto Valenciano de Arte Moderno, *Alex Katz*, October 1996–January 1997, p. 74 (illustrated).
New York, Jewish Museum, *Alex Katz Paints Ada*, October 2006–March 2007, pp. 68–69 and 107, pl. 41 (illustrated).



Alex Katz in his studio, New York, 1977. Photo: Seroka, Lenore (1935–2016) / Brooklyn Museum of Art, New York, USA / Bridgeman Images. Artwork: © 2018 Alex Katz / Licensed by VAGA at Artists Rights Society, NY.





(detail of the present lot)

Ada in front of Black Brook exemplifies Alex Katz's distinctive approach to portraits, particularly those of his wife and muse, Ada. One of the most influential living painters, Katz's career is defined by his compelling and monumental portrayals of women. But it is Ada who has been his most obsessive focus and the subject of his paintings for more than 60 years. In the present work, the iconic subject of Ada is rendered in Katz's pioneering style that combines the cool, detached ethos of pop with a more classical handling of light and space.

In this large-scale painting, Ada dominates the scene, positioned centrally with her black hair offset against the white stone in the background and the shaft of light that falls on to the right-hand side of her head. She is framed by the light-gray tree trunks on the right and the contrasting dark reflections of trees on the left. She appears distant and enigmatic, with the back of her head turned towards us; but she also seems just within our reach, as though our extended arm could reach out to touch her shoulder. The space in the foreground to the left of Ada invites us to move into the picture, to be beside her; but the brook remains inaccessible to us, and we can only imagine what might be revealed if we could stare more closely into its mysterious, black waters. The painterly and abstract forms in the water create a dreamlike quality, and evoke the transience and visual distortions of moving water. This contrasts with the stillness of the scene, the motionless Ada and the solidity of the rocks; just as the grays, charcoals and browns of the water are contrasted with the green of the distant bank and the light-blue, floral-print dress that is worn by Ada.

Katz stated that: "Style and appearance are the things I'm more concerned about than what something means. I'd like to have style take the place of content, or the style be the content... I prefer it to be emptied of meaning, emptied of content." In the present work, Katz has achieved just that, producing a realistic rendering of Ada, while also denying us access to her inner self. This contrast in style and content has been compared to the lineage of muses that runs from the

Mona Lisa of Leonardo, to Salvador Dalí's wife Gala, to Picasso's last wife Jacqueline" (R. Storr, *Alex Katz Paints Ada*, exh. cat. The Jewish Museum, New York, 2006, p. 5). Katz is challenging the Pygmalion fantasy that art can create life, and questions just how much a portrait can express about its subject. In the present work he achieves this with style and also viewpoint, by cleverly choosing to depict Ada from behind.

The cinematic scale of the painting, its monochromatic background and its place in a long series of portraits of Ada also creates parallels with Andy Warhol's iconic paintings of Marilyn Monroe, Elizabeth Taylor and Jacqueline Kennedy. Indeed, Katz was a forerunner of Pop, and developed a cool and detached figurative style in 1950s New York that opposed and rebelled against the painting conventions of the time. Katz began his career by declaring that he wanted to "knock off the walls" work by the likes of Willem de Kooning and Franz Kline, two domineering artists of the Abstract Expressionist movement (A. Katz, quoted in "Interview 007, Robert Storr in Conversation with Alex Katz," in M. Robecchi (ed.), London, 2014, p. 14).

Katz started his career in beat-era New York and he counted painters like Fairfield Porter and Larry Rivers, and poets like John Ashbery and Frank O'Hara, among his among his friends. Katz painted his first portrait of Ada in 1957 after he had met her at a gallery opening, and he married her the following year. Since then, Katz has continued to portray Ada and in doing so, established himself as a leading artist of his generation. In the exhibition catalogue for his solo show at the Whitney Museum of American Art he is described as "one of the most important artists to have emerged since 1950," (R. Marshall, *Alex Katz*, exh. cat. Whitney Museum of American Art, New York, 1986, p. 5). The present work captures the very elements that made Katz great: the detached, figurative style that broke the prevailing conventions of painting; the eternal conflict of art and its efforts to express life; and the painting's subject, the iconic muse, Katz's wife Ada.



Andrew Wyeth, *Christina's World*, 1948. Museum of Modern Art, New York.
© 2018 Andrew Wyeth/Artists Rights Society (ARS), New York.
Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

ALICE NEEL (1900-1984)

Martha Mitchell

signed 'NEEL' (lower left)
oil on canvas
30 x 22 in. (76.2 x 55.8 cm.)
Painted in 1970.

\$80,000–120,000

PROVENANCE:

Acquired directly from the artist by the present owner, 1978

EXHIBITED:

Santa Barbara, Sullivan Goss-An American Gallery, *The Declarations of Independents*, May-June 2015.

"WHEN I TALK TO A PERSON, THEY UNCONSCIOUSLY ASSUME THEIR MOST CHARACTERISTIC POSE, WHICH IN A WAY INVOLVES ALL THEIR CHARACTER AND SOCIAL STANDING—WHAT THE WORLD HAS DONE TO THEM AND THEIR RETALIATION."

-ALICE NEEL



JEAN-MICHEL BASQUIAT (1960-1988)

Untitled (Spoon)

oilstick on offset lithograph
33 1/8 x 23 3/8 in. (84 x 59.4 cm.)

Executed in 1988. This work is accompanied by a certificate of authenticity issued by the Authentication Committee of the Estate of Jean-Michel Basquiat.

\$120,000–180,000

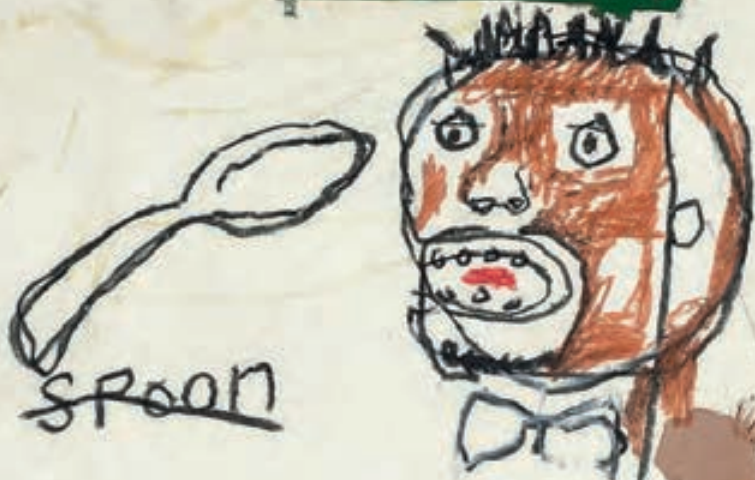
PROVENANCE:

Private collection, New York, acquired directly from the artist.
Acquired from the above by the present owner, 1990

“IN MANY WAYS, BASQUIAT FELT MOST AT EASE WHEN WORKING ON PAPER...IN CONTRAST TO THE PRODUCTION OF A PAINTING ON CANVAS OR A MIXED MEDIA ASSEMBLAGE, BOTH OF WHICH A PRIORI REQUIRED BASQUIAT TO HAVE STUDIO SPACE, HE COULD WORK ON PAPER VIRTUALLY ANYWHERE, AT ANY TIME. AND IN MANY WAYS THIS IS PRECISELY WHAT OCCURRED. PROBABLY ONE OF MY MOST INDELIBLE IMPRESSIONS IS THAT WHEN HE WAS AWAKE HE ALWAYS SEEMED TO BE AT WORK. WHETHER IN A RESTAURANT, CAR, OR HOTEL ROOM, HE OFTEN HAD AN OILSTICK OR PENCIL IN HIS HAND, AND A SHEET OF PAPER EITHER BENEATH OR OUT IN FRONT OF HIM. DRAWING COULD BE FOCUSED ON NO MATTER WHERE HE FOUND HIMSELF.”

(F. HOFFMAN, *JEAN-MICHEL BASQUIAT: DRAWING*, EXH. CAT., ACQUAVELLA, NEW YORK, 2014, P. 34)

BASQUIAT



BASQUIAT



HANS
MAYER
JAN-
FEB-MAR
DÜSSELDORF
1988.



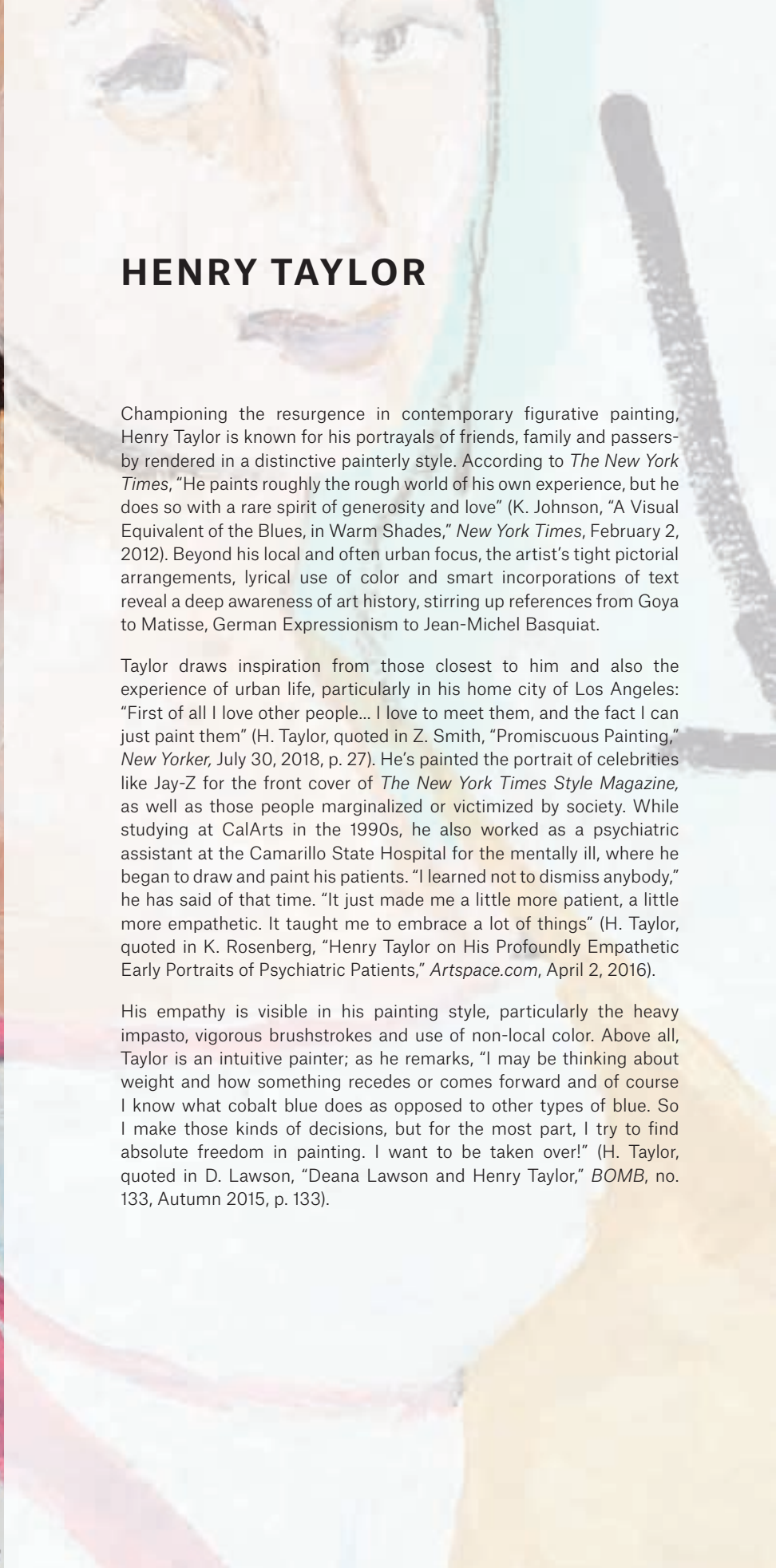


HENRY TAYLOR

Championing the resurgence in contemporary figurative painting, Henry Taylor is known for his portrayals of friends, family and passers-by rendered in a distinctive painterly style. According to *The New York Times*, "He paints roughly the rough world of his own experience, but he does so with a rare spirit of generosity and love" (K. Johnson, "A Visual Equivalent of the Blues, in Warm Shades," *New York Times*, February 2, 2012). Beyond his local and often urban focus, the artist's tight pictorial arrangements, lyrical use of color and smart incorporations of text reveal a deep awareness of art history, stirring up references from Goya to Matisse, German Expressionism to Jean-Michel Basquiat.

Taylor draws inspiration from those closest to him and also the experience of urban life, particularly in his home city of Los Angeles: "First of all I love other people... I love to meet them, and the fact I can just paint them" (H. Taylor, quoted in Z. Smith, "Promiscuous Painting," *New Yorker*, July 30, 2018, p. 27). He's painted the portrait of celebrities like Jay-Z for the front cover of *The New York Times Style Magazine*, as well as those people marginalized or victimized by society. While studying at CalArts in the 1990s, he also worked as a psychiatric assistant at the Camarillo State Hospital for the mentally ill, where he began to draw and paint his patients. "I learned not to dismiss anybody," he has said of that time. "It just made me a little more patient, a little more empathetic. It taught me to embrace a lot of things" (H. Taylor, quoted in K. Rosenberg, "Henry Taylor on His Profoundly Empathetic Early Portraits of Psychiatric Patients," *Artspace.com*, April 2, 2016).

His empathy is visible in his painting style, particularly the heavy impasto, vigorous brushstrokes and use of non-local color. Above all, Taylor is an intuitive painter; as he remarks, "I may be thinking about weight and how something recedes or comes forward and of course I know what cobalt blue does as opposed to other types of blue. So I make those kinds of decisions, but for the most part, I try to find absolute freedom in painting. I want to be taken over!" (H. Taylor, quoted in D. Lawson, "Deana Lawson and Henry Taylor," *BOMB*, no. 133, Autumn 2015, p. 133).



HENRY TAYLOR (B. 1958)

Double Up

acrylic on canvas
91 ½ x 78 ¾ in. (232.4 x 199.1 cm.)
Painted in 2009.

\$80,000–120,000

PROVENANCE:

Irena Hochman Fine Art, New York
Acquired from the above by the present owner

EXHIBITED:

New York, Rental, *Henry Taylor*, February–March 2009.

“...IT’S ABOUT RESPECT, BECAUSE I RESPECT THESE PEOPLE.
IT’S A TWO-DIMENSIONAL SURFACE, BUT THEY ARE REALLY
THREE DIMENSIONAL BEINGS.”

- HENRY TAYLOR



HENRY TAYLOR (B. 1958)

Andrea Bowers

signed, titled, inscribed and dated 'Andrea Bowers- Henry Taylor 2. Feb. 2010 The month when My aquarium friend was Born.' (on the reverse)

acrylic on canvas

49 x 37 ½ in. (124.5 x 95.3 cm.)

Painted in 2010.

30,000–50,000

PROVENANCE:

Rental, New York

Acquired from the above by the present owner

EXHIBITED:

New York, Rental, *Henry Taylor/Phil Wagner*, February–March 2010.

New York, Museum of Modern Art-PS1, *Henry Taylor*, January–April 2012, pp. 14, 30, 36 and 108 (illustrated).



Thomas Eakins, *Miss Amelia Van Buren*, 1891.
Phillips Collection, Washington D.C. Photo: Photo
by Francis G. Mayer / Corbis / VCG via Getty Images.



JONAS WOOD (B. 1977)

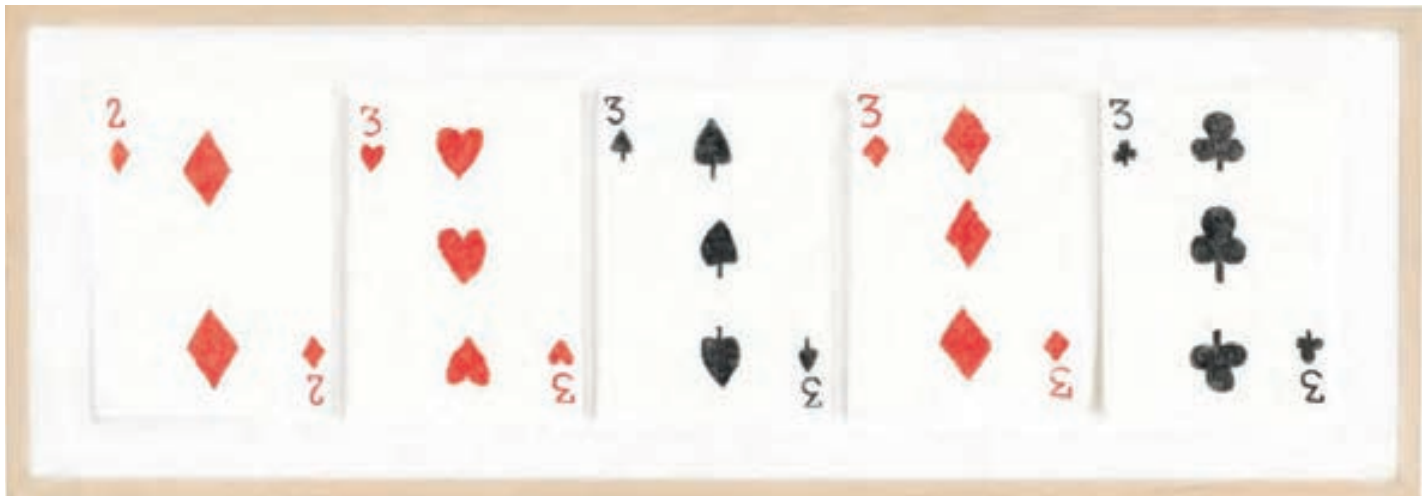
Quads

signed, titled, numbered sequentially and dated 'Quads '1-5'
Jonas Wood 2014' (on the reverse of each element)
color pencil on paperboard, in five parts
each: 7 x 5 in. (17.8 x 12.7 cm.)
overall: 7 x 26 3/8 in. (17.8 x 67 cm.)
Drawn in 2014.

\$12,000-18,000

PROVENANCE:

Acquired directly from the artist by the present owner



GEORGE CONDO (B. 1957)

Untitled

signed and dated 'Condo 84' (on the reverse)
oil on canvas
11 ¾ x 9 ½ in. (29.8 x 24.1 cm.)
Painted in 1984.

\$12,000–18,000

PROVENANCE:

Angela Ho Gallery, Hong Kong

Private collection, 1993

Anon. sale; Bonhams, New York, 14 May 2013, lot 47

Acquired at the above sale by the present owner



CECILY BROWN (B. 1969)

Untitled

signed and dated 'Cecily Brown 03' (on the reverse)
monotype on paper
21 x 24 7/8 in. (53.3 x 63.2 cm.)
Executed in 2003.

\$7,000–10,000

PROVENANCE:

Two Palms Press, New York
New York, Whitney Museum of American Art, Benefit
Auction, 2007
Private collection, New York
Anon. sale; Christie's, New York, 24 July 2014, lot 217
Acquired at the above sale by the present owner



KELTIE FERRIS (B. 1977)

((o))

signed, titled and dated 'KELTIE FERRIS ((o)) 2011' (on the reverse)

oil, acrylic, oil pastel and spray paint on canvas
30 1/8 x 30 1/8 in. (76.5 x 76.5 cm)

Executed in 2011.

\$15,000-20,000

PROVENANCE:

Horton Gallery, New York

Acquired from the above by the present owner



WILLIAM KENTRIDGE (B. 1955)

Collage (Man with Cardboard)

signed 'KENTRIDGE' (lower right)
 charcoal, ink and paper collage on paper
 17 7/8 x 25 1/2 in. (44.8 x 64.8 cm.)
 Executed in 2000.

\$25,000–35,000

PROVENANCE:

Marian Goodman Gallery, New York

Acquired from the above by the present owner, *circa* 2000



EXHIBITED:

New York, Marian Goodman Gallery, *William Kentridge*, May–July 2000.

TALA MADANI (B. 1981)

Bang Bang

signed and dated 'Tala Madani 06' (on the reverse)
oil on canvas
90 x 108 in. (228.6 x 275.3 cm.)
Painted in 2006.

\$30,000–50,000

PROVENANCE:

Lombard-Freid Projects, New York
Acquired from the above by the present owner



EXHIBITED:

New York, Lombard-Freid Projects, *Tala Madani: Smoke and Mirrors*, February-April 2007.

LITERATURE:

A. Maerke, "Smoke and Mirrors Tala Madani," *ArtAsiaPacific*, Issue 54, July-August 2007, p. 113.

KARIN MAMMA ANDERSSON (B. 1962)

Untitled

signed and dated 'Mamma Andersson 2006' (lower right edge)

watercolor and graphite on paper

38 ¾ x 24 ¾ in. (98.4 x 62.9 cm.)

Executed in 2006.

\$15,000-20,000

PROVENANCE:

Stephen Friedman Gallery, London

Acquired from the above by the present owner, 2007



EXHIBITED:

Aspen Art Museum, *Mamma Andersson*, December 2010-February 2011, pp. 21 and 129 (illustrated).

JOCKUM NORDSTRÖM (B. 1963)

Dala Sex

signed and dated 'JOCKUM 2001' (lower right)
watercolor, painted paper collage and graphite on two joined
sheets of paper
27 ½ x 39 ⅛ in. (69.9 x 99.4 cm.)
Executed in 2001.

\$30,000-50,000

PROVENANCE:

Galleri Magnus Karlsson, Stockholm
Acquired from the above by the present owner



EXHIBITED:

New York, Museum of Modern Art-Queens, *Drawing Now: Eight Propositions*, October 2002-January 2003, p. 172.
London, Stephen Friedman Gallery, *Eu3*, September-October 2003.
Stockholm, Moderna Museet, *Jockum Nordström*, June-September 2005.

ELLA KRUGLYANSKAYA (B. 1978)

Paint Spill 1

oil on shaped canvas laid down on panel
82 ¼ x 70 ½ in. (208.9 x 179.1 cm.)
Painted in 2011.

\$30,000–40,000

PROVENANCE:

Salon 94, New York

Acquired from the above by the present owner



EXHIBITED:

New York, Salon 94, *Ladies Who Punch*, October–December 2011.

PROPERTY OF A PRIVATE COLLECTOR

•255

TOM FRIEDMAN (B. 1965)

Untitled

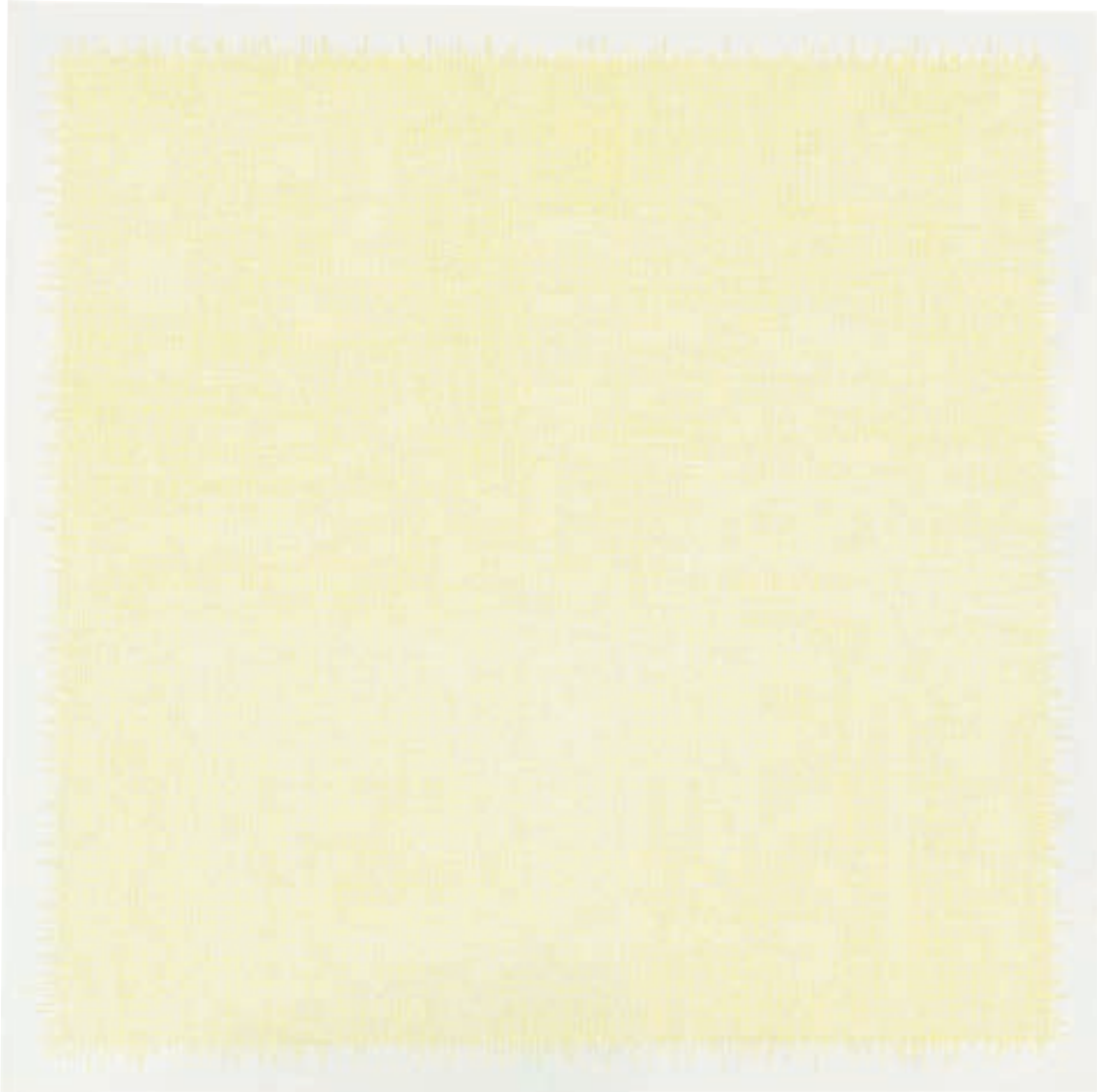
color pencil on paper with pins
38 1/8 x 38 1/2 in. (96.8 x 97.8 cm)
Executed in 2005.

\$10,000–15,000

PROVENANCE:

Feature Inc., New York

Acquired from the above by the present owner



256

RASHID JOHNSON (B. 1977)

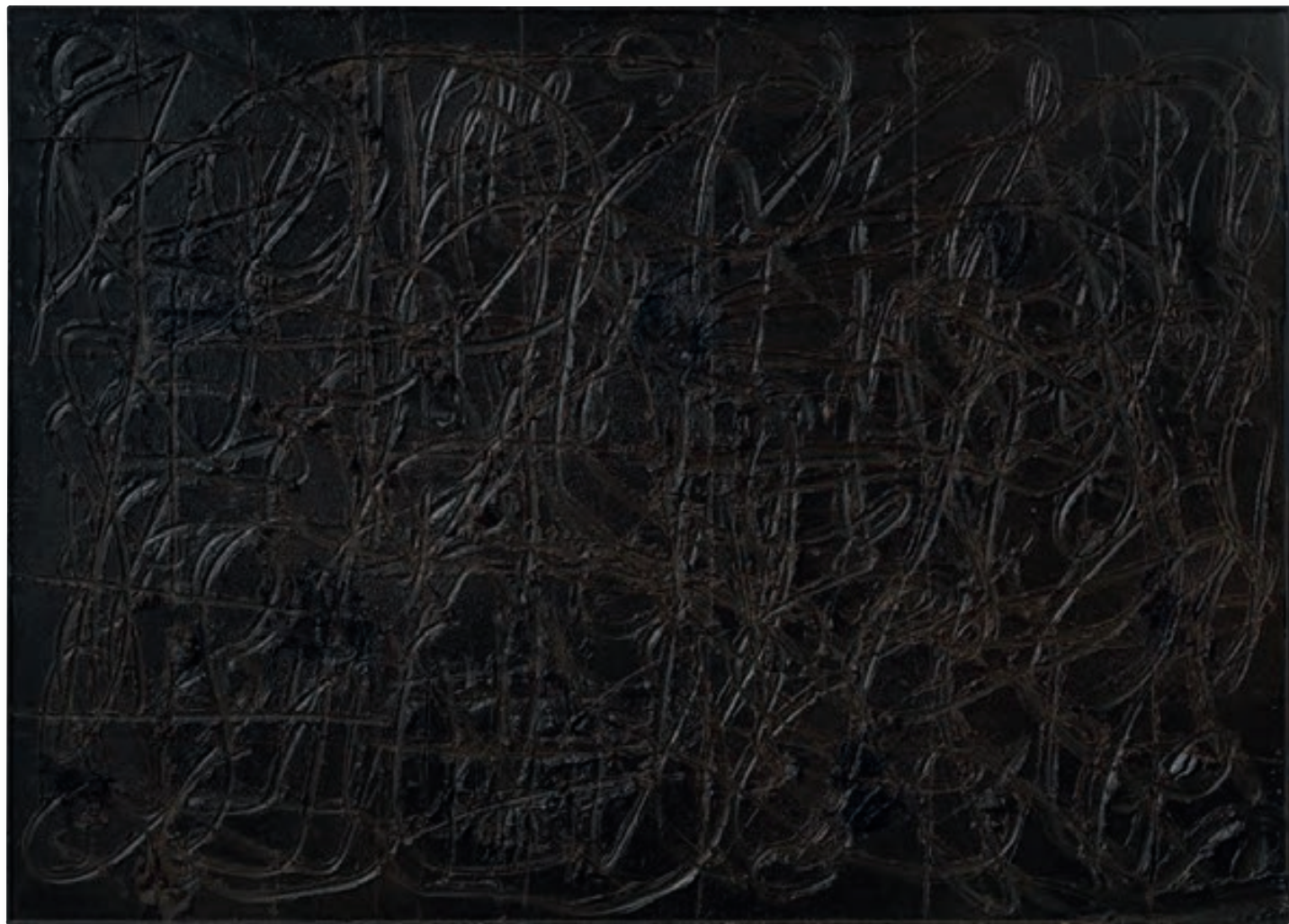
Deliver

signed 'Rashid Johnson' (on the reverse)
black soap and wax on Masonite in artist's wooden frame
60 ½ x 84 ½ in. (153.7 x 214.6 cm.)
Executed in 2013.

\$60,000–80,000

PROVENANCE:

McCabe Fine Art, Stockholm
Estate of Dr. Fredric S. Brandt, Miami
His sale; Phillip's, London, 15 October 2015, lot 112
Acquired at the above sale by the present owner



WAITING TO EXPLODE
THEN, I CAUGHT YOU IN YOUR P
IT, AND BECAUSE OF A WOMAN
I ALLY HAD YOU THEN...
ORD IS), BORN OUT OF THAT
ARM DARKNESS AND ELDERS
KNEW IT WELL, I COULDN'T
GHT THEN, I FOUND OUT WHY I
O MISS SATURDAYS ON MY 'F
OF DREAMS, ONCE A MONTH,
SEE YOU, TO SEE YOU, IN
SSINNING STATE ZOO.

GARY SIMMONS

Known for his “erasure technique” in which images, often created with chalk, are partially erased, Gary Simmons has established himself as one of the most exciting contemporary artists working in the United States. His work draws upon popular culture and simultaneously evokes remembering and forgetting in a style that is both minimal and conceptual.

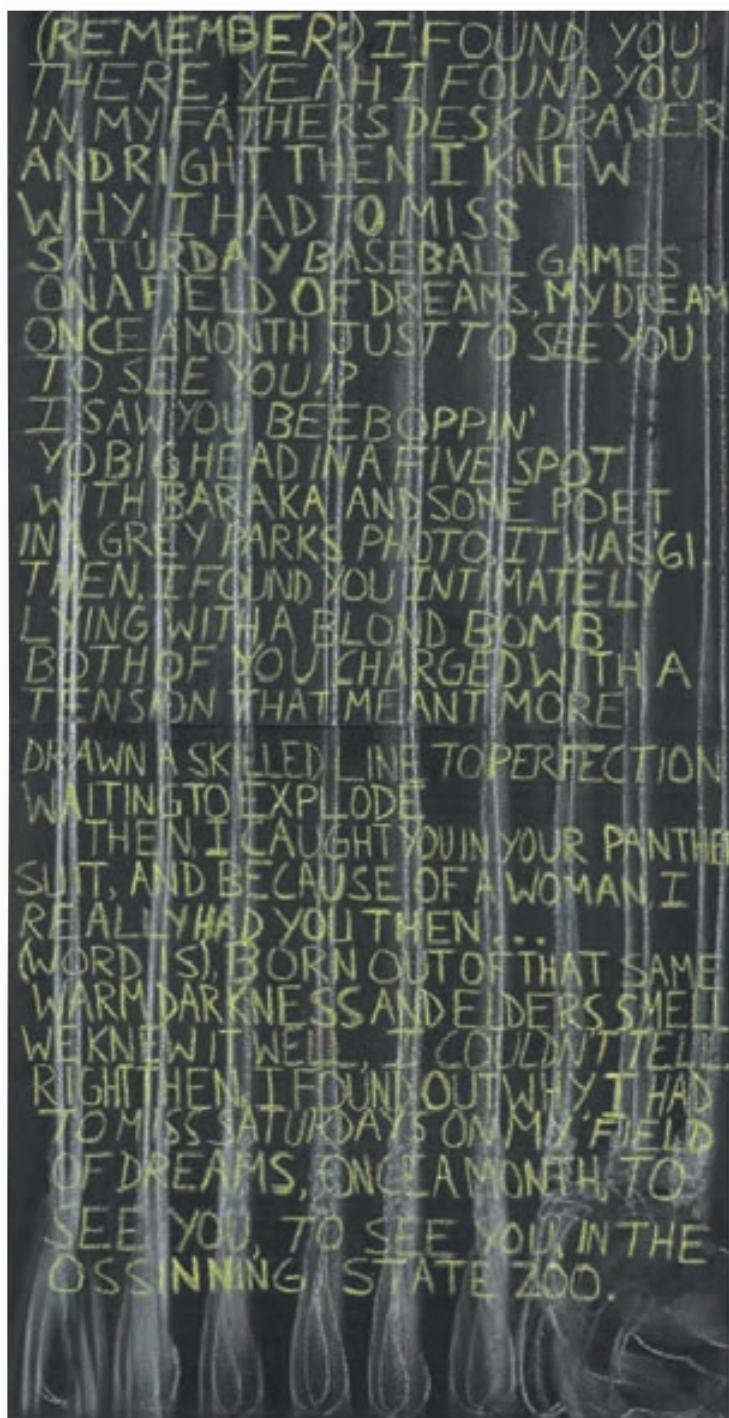
Simmons’s work is concerned with how we construct memories, and how cultural images fade but persist as fragments in our mind, existing somewhere between representation and abstraction. As Simmons describes it, “I think the beauty lies in the shards and snatches of information that we retain from a visual image in our memory—that moment when something is familiar, but you just can’t pinpoint it in your immediate experience. So it haunts you. That’s what I’m trying to translate. I’m trying to visualize the ghosts” (G. Simmons, quoted in R. Flood, *No Place (Like Home)*, exh. cat. Walker Art Center, Minneapolis, 1997, p. 78).

Simmons studied under the likes of Joseph Kosuth and Craig Owens at the School of Visual Arts in New York, as well as under Michael Asher and John Baldessari at the California Institute of the Arts. On returning from studying in California in 1990, Simmons began to explore the theme of memory in partially erased and distorted drawings. His first studio in New York was in a former vocational school with rolling blackboards and Simmons was interested in their artistic possibilities: “Here is this beautiful surface that has all kinds of loaded history. Everybody come to it with a different kind of history. Everybody has a relationship to it. And there are all these art historical references to Beuys and Twombly” (G. Simmons, quoted in R. Flood, *op. cit.*, p. 81.) Simmons started using the blackboard to draw and erase stereotypical cartoons from the 1930s and 40s. He saw in these half-erased images the impossibility of eradicating racial and class stereotypes embedded in popular culture and education. Since the 1990s, Simmons has continued to expand his erasure technique to other media, for instance by smudging paint, and has incorporated broader themes of nostalgia and longing linked to popular culture.



Gary Simmons, New York, 2003. Photo: Anthony Barboza/Getty Images.
Artwork: © Gary Simmons.

GARY SIMMONS (B. 1964)

*BaldHead with Noose Curtain*

signed by the artist, signed by Franklin Sirmans and dated
 'Franklin Sirmans 93 Gary Simmons' (on the reverse)
 oil and chalk on two joined sheets of paper
 67 7/8 x 35 1/2 in. (172.4 x 90.2 cm.)
 Executed in 1993.

\$12,000–18,000

PROVENANCE:

Galerie Rizzo, Paris

Acquired from the above by the present owner, 1993

The text for this work is by Franklin Sirmans.

GARY SIMMONS (B. 1964)

Untitled

acrylic on canvas
54 1/8 x 54 1/8 in. (137.5 x 137.5 cm.)
Painted *circa* 2006.

\$35,000–45,000

PROVENANCE:

Acquired directly from the artist by the present owner, *circa* 2006



"I THINK THE BEAUTY RELIES ON THE SHARDS AND SNATCHES OF INFORMATION WE RETAIN FROM A VISUAL IMAGE IN OUR MEMORY - THAT MOMENT WHEN SOMETHING IS FAMILIAR, BUT YOU JUST CAN'T PINPOINT IT IN YOUR IMMEDIATE EXPERIENCE. SO IT HAUNTS YOU. THAT'S WHAT I'M TRYING TO TRANSLATE. I'M TRYING TO VISUALIZE THE GHOSTS"

-GARY SIMMONS

PROPERTY OF A DISTINGUISHED EUROPEAN GENTLEMAN

259

JEFF KOONS (B. 1955)

Waterfall (Pink)

signed and dated 'Jeff Koons 2007-2012' (on the overlap)
oil on canvas
108 x 84 in. (274.3 x 213.4 cm.)
Painted in 2007-2012.

\$250,000–350,000

PROVENANCE:

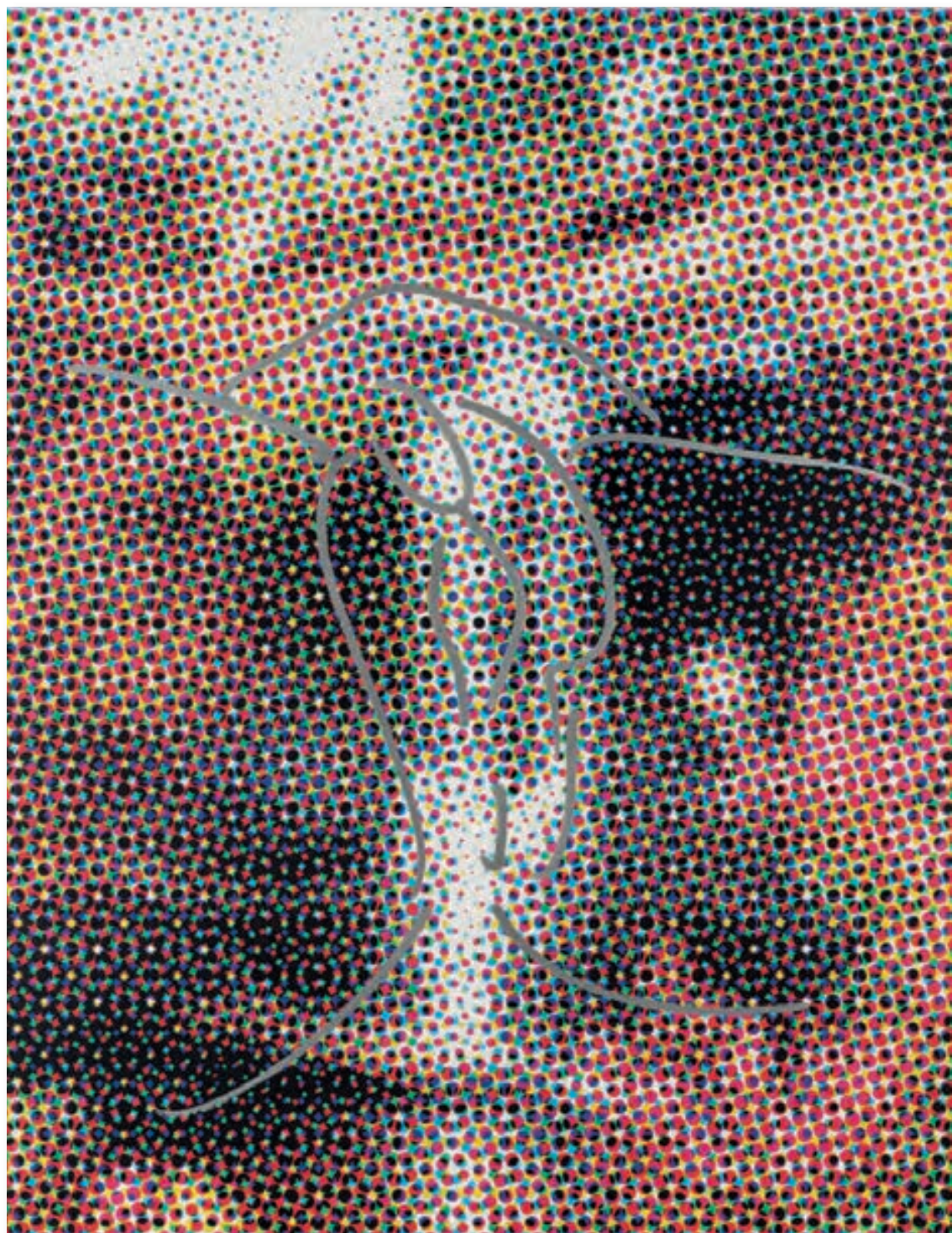
Acquired directly from the artist by the present owner

EXHIBITED:

Brussels, Almine Rech Gallery, *Jeff Koons*, October-November 2012, pp. 57-59, 89 and 94, no. 59 (illustrated).



Installation view, *Jeff Koons*, Almine Rech Gallery, Brussels, October 6 - November 15, 2012 (present lot illustrated).
Photo: Courtesy of Almine Rech Gallery. Artwork: © Jeff Koons.



JENNY HOLZER (B. 1950)

Selection from Survival: It Is in Your Self-Interest...

incised with the artist's studio inventory number and numbered 'JH868 1/10' (on the underside)

Danby Imperial white marble footstool

17 x 23 x 15 5/8 in. (43.2 x 58.4 x 39.7 cm.)

Conceived in 2004. Executed in 2005. This work is number one from an edition of ten plus two artist's proofs.

\$40,000–60,000

PROVENANCE:

The Missing Peace: Artists Consider the Dalai Lama, Benefit Auction; courtesy of the Artist, 2006

Acquired at the above sale by the present owner



EXHIBITED:

Los Angeles, Fowler Museum, University of California, Los Angeles; Chicago, Loyola University Museum of Art Chicago; New York, Rubin Museum of Art; Atlanta, Emory University Visual Arts Gallery and San Francisco, Yerba Buena Center of the Arts, *The Missing Peace: Artists Consider the Dalai Lama*, June 2006–March 2008, p. 34 (illustrated).

PROPERTY FROM THE COLLECTION OF ARNOLD SCAASI AND PARKER LADD

261

DAMIEN HIRST (B. 1965)

Beautiful Helios Hysteria Intense Painting (with Extra Inner Beauty)

signed, stamped with the artist's signature, titled and dated
"*Beautiful Helios Hysteria Intense Painting (with Extra Inner
Beauty)*" Damien Hirst 2008' (on the reverse); signed again
and stamped again with the artist's signature 'D. Hirst' (on
the stretcher)

household gloss on canvas

diameter: 18 in. (45.7 cm.)

Painted in 2008.

\$60,000–80,000

PROVENANCE:

Private collection

Anon. sale; Sotheby's, New York, 16 September 2008, lot 227

Acquired at the above sale by the present owner



Δ 262

RICHARD PRINCE (B. 1949)

Untitled (Cowboy)

signed, dated and numbered 'Richard Prince 1999 1/2' (on a paper label affixed to the reverse)

Ektacolor photograph

59 x 83 in. (149.8 x 210.8 cm.)

Executed in 1999. This work is number one from an edition of two plus one artist's proof.

\$600,000–800,000

PROVENANCE:

Gladstone Gallery, New York

Private collection, New York

Anon. sale; Christie's, New York, 28 September 2016, lot 202

Acquired at the above sale by the present owner



Frederic Remington, *The Cowboy*. Photo: Bridgeman Images.





(detail of the present lot)

Richard Prince's atmospheric photographs have become some of the most iconic contemporary images of the American West. Coming of age in the early 1970s, in an era of disillusionment following the lack of perceived social and political progress, Prince and his fellow Pictures Generation artists turned their attention to the media which had—in their opinion—propagated myths about the nature of the country. Taking the almost mythical figure of the American cowboy as his starting point, the artist embarks on a deep investigation into the nature of national identity, and the culture that emerged out of other sub-groups and media over the years. In the 1990s, Prince returned to the theme of the cowboy and appropriation via re-photographing, to create a technically advanced body of work with different contextual meaning. *Untitled (Cowboy)* belongs to this group of works. In it Prince touches upon one of the earliest foundations of the cowboy myth: that of the cowboy as part of the noble frontiersmen in the Wild West. His work exposes how that tradition was distorted through its use in advertising.

The image seen here is a digital manipulation of a magazine advertisement that was part of a campaign for the tobacco giant Philip Morris, a continuation of their famous "Marlboro Country" adverts that began in 1963. The symbol of hyper-masculinity, the Marlboro

Man was so well established by this time that the Leo Burnett ad agency launched the secondary campaign focusing on the fictitious landscape of a cigarette smoker's paradise. The shots used were of carefully composed scenery where the figures depicted were actual cowboys doing their work, heightening the sense of drama. Using new digital technology, Prince was able to re-photograph the entire original imagery without cropping around the text of the ad, as he had to do in his original 1980s photographs.

Untitled (Cowboy) shows how the ads tapped into the deep-rooted visual imagery of the American dream of the West, something that has held sway in the popular imagination for even longer than the mythical cowboy. The scene shows a stunningly beautiful landscape with luscious blues and greens. The velvety green mountain tops on the right harbor a cluster of cowboys on horseback dwarfed by the terrain. In the distant horizon, the cerulean outline of a mountain range intersects with the exquisite arch of a delicate rainbow. The striking scenery evokes the nineteenth-century American paintings of spectacular, mountainous terrain in the West, which were produced by artists such as Albert Bierstadt who traveled with federal land surveyors. These exaltations of native wilderness were imbued with a sense of divine blessing, of it being America's "Manifest Destiny" to exploit the

seemingly virginal territory. In such images, such as those produced by the Hudson River School of painters, it was typical to introduce small figures in the foreground to emphasize the grand scale of the background as well as to encourage the viewers to imagine themselves in it. People would be grouped together in a manner redolent of Biblical scenes of Moses leading the Jews to the Promised Land. This framing device and its religious overtones are not only replicated in the shot by the placement of the group of cowboys but also accentuated by its use of the symbol of the divine covenant, the rainbow.

Prince's reclamation of the scene through the creation of a photographic print aligns with his belief that a photograph is an aesthetic object. Prince has said that he sees a photograph as an object and not a repetitive multiple, to this end he creates his work as an edition of just two. Instead of the appealing original text which would have beckoned the viewer to join the cowboys, the photograph offers up an attractive image open for aesthetic evaluation. Art critic Jim Lewis suggests that Prince's works aren't merely duplications of the original image, but shows how "the fiction, once it's caught, fixed at last, and represented, reappears as real" (J. Lewis, *Richard Prince*, exh. cat., Whitney Museum of American Art, New York, 1992, p. 65). In its earlier setting in an

advertisement, the image was a false representation of a fantastical land led by implausibly healthy, virile cowboys who smoked, where the 'promise' being advertised was that of decadent, fashionable consumption without consequence in a perversion of the original concept. Without this setting, the work rekindles the suppressed projections of desire towards the American West in its glorified beauty while demonstrating, without rancor or censure, the simulated reality of modern life, which is subjected to so much psychological manipulation driven by commercial activity. Prince's regenerated representation is an exploration of the "sameness within difference" that has guided his appropriation art to a different direction from Pop Artist Andy Warhol's strategy of replication (N. Spector, *Richard Prince*, exh. cat., Guggenheim Museum, New York, 2007, p. 27). *Untitled (Cowboy)*'s production bears witness to our modern state of being in the 21st century without comment on the mechanical reproduction of imagery. Instead, it is a restrained revelation of the distortive effects of such multiple copying in the context of themes and the images used to convey such themes. Its excavation of an image's presentation is an attempt to uncover the simultaneous, twisted meanings of such iterations, rather than to allow them to simply atrophy into the morass of our image-saturated, mediated culture.



Albert Bierstadt, *Valley of the Yosemite*, 1864. Museum of Fine Arts, Boston.

PROPERTY OF A PROMINENT NEW YORK COLLECTOR

263

JACK GOLDSTEIN (1945-2003)

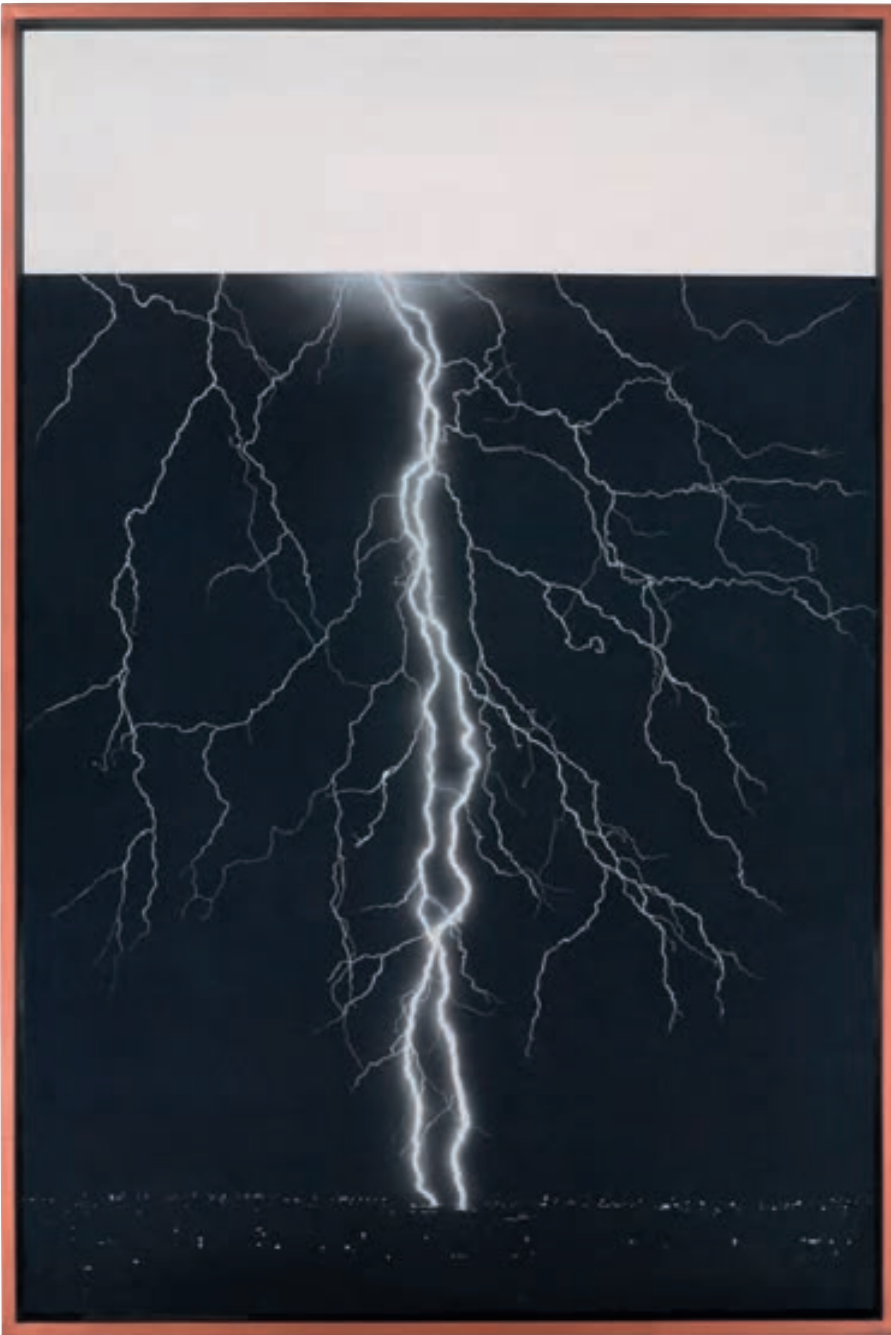
Untitled

acrylic on paper in artist's frame
61 x 41 1/8 in. (154.9 x 104.5 cm.)
Executed in 1984.

\$25,000–35,000

PROVENANCE:

Rebecca Donelson & Associates, Chicago, acquired directly
from the artist
Private collection, Chicago
Karen Lennox Gallery, Chicago
Acquired from the above by the present owner



PROPERTY OF A PROMINENT NEW YORK COLLECTOR

264

JACK GOLDSTEIN (1945-2003)

Untitled

acrylic on paper in artist's frame
61 x 41 1/2 in. (154.9 x 104.5 cm.)
Executed in 1984.

\$25,000-35,000

PROVENANCE:

Rebecca Donelson & Associates, Chicago, acquired directly
from the artist

Private collection, Chicago

Karen Lennox Gallery, Chicago

Acquired from the above by the present owner



BARBARA KRUGER (B. 1945)

Untitled (Another artist, Another exhibition, Another gallery, Another magazine, Another review, Another career, Another life)

archival pigment print in artist's frame
47 ¼ x 47 ¼ in. (120 x 120 cm.)

Executed in 2003. This work is from an edition of ten.

\$40,000–60,000

PROVENANCE:

Sprüth Magers Lee Gallery, London

Acquired from the above by the present owner, 2003



CINDY SHERMAN (B. 1954)

*Untitled #396*

signed, numbered and dated 'Cindy Sherman 3/6 2000' (on the reverse)

chromogenic print

35 5/8 x 23 3/4 in. (90.5 x 60.3 cm.)

Executed in 2000. This work is number three from an edition of six.

\$40,000–60,000

PROVENANCE:

Metro Pictures, New York

Acquired from the above by the present owner

EXHIBITED:

New York, Museum of Modern Art; San Francisco Museum of Modern Art; Minneapolis, Walker Art Center and Dallas Museum of Art, *Cindy Sherman*, February 2012-June 2013, pp. 208 and 244, no. 159 (another example exhibited and illustrated).

ROB PRUITT (B. 1964)

King Panda

enamel and glitter on canvas in artist's frame
98 5/8 x 74 5/8 in. (250.5 x 189.5 cm.)
Executed in 2015.

\$100,000–150,000

PROVENANCE:

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

EXHIBITED:

Greenwich, Connecticut, Brant Foundation, *Rob Pruitt's 50th Birthday Bash*, May-September 2015.

"I LOVED THE PANDA SINCE I WAS A BOY GROWING UP JUST OUTSIDE OF D.C. AND LING-LING AND HSING-HSING WERE GIFTED TO THE NIXON ADMINISTRATION AND LIVED AT THE NATIONAL ZOO. I BEGGED MY PARENTS TO TAKE ME AS OFTEN AS POSSIBLE, AND THEY TOOK ME AND I DREW THEM AND TOOK PICTURES OF THEM. YEARS LATER, WHEN I WAS TRANSITIONING OUT OF BEING KNOWN FOR COLLABORATING, THEY SEEMED TO REPRESENT ME IN A PERFECT WAY."

-ROB PRUITT



ANDREW JENSDOTTER (B. 1976)

Einstein

signed and dated 'Jensdotter 18' (on the reverse)
carved latex on canvas
76 5/8 x 63 3/4 in. (194.6 x 161.9 cm.)
Executed in 2017-2018.

\$15,000–20,000

PROVENANCE:

Gildar Gallery, Denver

Acquired from the above by the present owner



DAVID ALTMEJD (B. 1974)

*Untitled 2 (Bodybuilders)*

latex paint, plaster, wood, polystyrene, expandable foam and burlap

overall: 75 x 33 $\frac{7}{8}$ x 28 in. (190.5 x 86 x 71 cm.)

Executed in 2011. This work is accompanied by a certificate of authenticity signed by the artist.

\$40,000–60,000

PROVENANCE:

Andrea Rosen Gallery, New York

Acquired from the above by the present owner

EXHIBITED:

Greenwich, The Brant Foundation, *David Altmejd*, November 2011–March 2012.

Musée d'Art Moderne de la Ville de Paris and Musée d'art contemporain de Montréal, *David Altmejd: Flux*, October 2014–February 2015.

LITERATURE:

I. Venero, *David Altmejd*, Bologna, 2014, pp. 222 and 376 (illustrated).

JOE BRADLEY (B. 1975)

Nude #2

signed and titled 'NUDE #2 BRADLEY' (on the overlap of three elements); signed again, titled again and dated 'NUDE #2 Joe Bradley 07' (on the overlap of the central element)

acrylic on stretched vinyl, in four parts

85 7/8 x 48 1/8 in. (218.1 x 122.2 cm.)

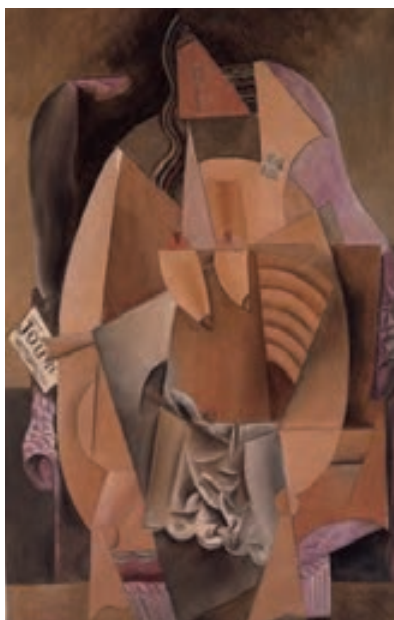
Executed in 2007.

\$180,000–250,000

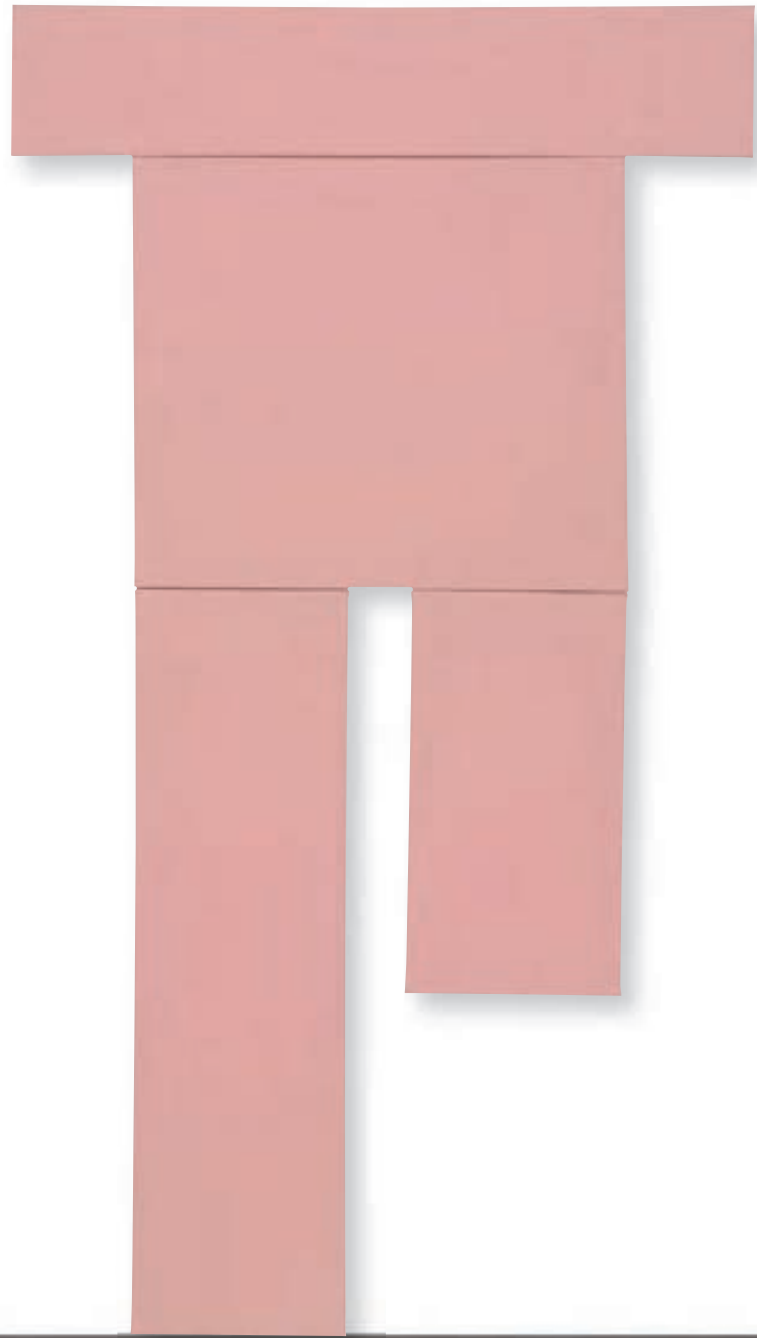
PROVENANCE:

CANADA, New York

Acquired from the above by the present owner



Pablo Picasso, *Woman in an Armchair (La Femme en Chemise)*, 1913. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



JONATHAN HOROWITZ (B. 1966)

Self-Portrait in "Mirror #2" (Greg)

acrylic on canvas
diameter: 36 1/4 in. (91.8 cm.)
Painted in 2015.

\$25,000–35,000

PROVENANCE:

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



EXHIBITED:

Greenwich, Connecticut, Brant Foundation, *Occupy Greenwich*, May–October 2016.

KENNY SCHARF (B. 1958)

New Frontier

signed and dated 'Kenny Scharf 84' (on the reverse)
acrylic and spray paint on canvas
85 x 87 1/8 in. (215.9 x 221.3 cm.)
Painted in 1984.

\$50,000-70,000

PROVENANCE:

Holly Solomon Gallery, New York
Private collection, Zurich
Anon. sale; Christie's, London, 25 March 1993, lot 177
Acquired at the above sale by the present owner



EXHIBITED:
Meymac, Abbaye Saint-André, Centre d'Art Contemporain,
Les années 80: A la Surface de la Peinture, July-October 1988,
p. 186.

ROB PRUITT (B. 1964)

Suicide Painting XXIII

acrylic on canvas
107 $\frac{7}{8}$ x 81 in. (274 x 205.7 cm.)
Painted in 2013.

\$80,000–120,000

PROVENANCE:

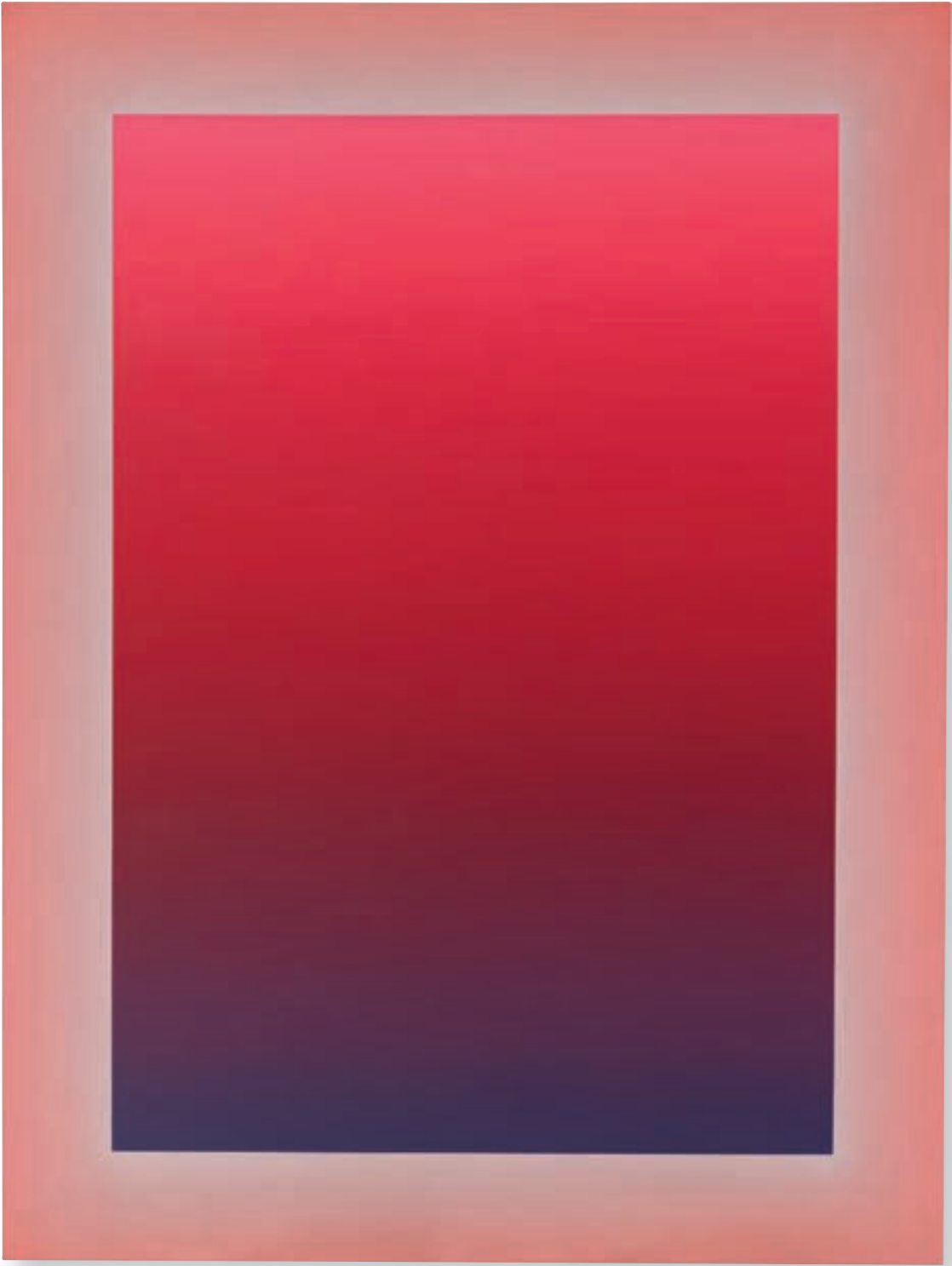
Gavin Brown's enterprise, New York
Acquired from the above by the present owner

EXHIBITED:

New York, Gavin Brown's enterprise, *Rob Pruitt: Multiple Personalities*, September-October 2014.

"I LOVE THE 'SUICIDE' PAINTINGS. IT HAS TAKEN ME A LIFETIME TO GET TO THIS DESIRE THAT I HAVE OF ELIMINATING ALL OF THE POP-CULTURE SUBJECT MATTER FROM MY WORK AND FIND A KIND OF EMPTINESS. IT IS A PERSONAL INTERPRETATION OF MY FAVORITE ART MOVEMENT: MINIMALISM. I KNOW THE TITLE IS JARRING, BUT FOR ME IT IS REALLY JUST ABOUT CHOOSING TO BE IN ANOTHER PLACE."

-ROB PRUITT



STERLING RUBY (B. 1972)

BC (4860)

signed with the artist's initials, titled and dated 'SR14 BC(4860)' (on the reverse)
fabric, glue, paint and dyed canvas on panel
126 x 96 in. (320 x 243.8 cm.)
Executed in 2014.

\$80,000–120,000

PROVENANCE:

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

"I LIKE TO THINK ABOUT ALL OF MY WORK AS A TYPE OF COLLAGE. A COLLAGE REPRESENTS... [AN] ILLICIT MERGER. THINGS NOT BELONGING TOGETHER, ABSOLUTELY MAKING SENSE TOGETHER. THAT'S THE WAY I PERCEIVE EVERYTHING THAT I DO. THAT TO ME IS ACTUALLY KIND OF BEAUTIFUL AND DESIRABLE. THIS NOTION OF THINGS THAT ARE ON THE PERIPHERY AND WOULD NEVER HAVE ANYTHING TO DO WITH ONE ANOTHER, NOW KIND OF JOINING ONE ANOTHER AND CREATING SOMETHING ELSE. THAT ACTUALLY SEEMS VERY SUCCESSFUL AND BEAUTIFUL TO ME."

-STERLING RUBY



Martin Kippenberger, *Copa IX*, 1986. © Estate of Martin Kippenberger, Galerie Gisela Capitain, Cologne.



275

JEFF ELROD (B. 1966)

Untitled (echo painting)

signed and dated 'Jeff Elrod 2015' (on the overlap)
UV ink on canvas
84 x 113 ¼ in. (213.4 x 287.7 cm.)
Executed in 2015.

\$100,000–150,000

PROVENANCE:

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

EXHIBITED:

Paris, Galerie Patrick Seguin, *Carte Blanche to Luhring Augustine*, October–November 2015.

"[THE COMPUTER] HAS FREED MY REPRESSED NATURE. IT LIBERATES MY DRAWING IN A WAY I HAVE NEVER BEEN ABLE TO ACHIEVE WITH PEN OR PAPER. IT'S SMOOTH, IT'S CLEAN, THERE IS NO FRICTION."

-JEFF ELROD



276

JOE BRADLEY (B. 1975)

Untitled

Painted aluminum and Plexiglas construction
46 x 70 x 18 in. (116.8 x 177.8 x 45.7 cm.)
Executed in 2014.

\$100,000–150,000

PROVENANCE:

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

EXHIBITED:

Amagansett, KARMA, 23 *Skidoo*, August 2014.



JULIAN SCHNABEL (B. 1951)

Untitled (Shiva)

inkjet print, gesso, oil and spray paint on polyester
132 x 92 in. (335.3 x 233.7 cm.)
Executed in 2011.

\$100,000–150,000

PROVENANCE:

Acquired directly from the artist by the present owner

EXHIBITED:

Ann Arbor, University of Michigan Museum of Art, *Julian Schnabel*,
July–September 2015.



Sigmar Polke, *Untitled*, 1979.
© 2018 The Estate of Sigmar Polke, Cologne / ARS, New York/
VG Bild-Kunst, Bonn.



278

JULIAN SCHNABEL (B. 1951)

Untitled (Domingueros en la place de la Revolucion)

titled 'Domingueros en la Place de la Revolucion' (lower center)
oil, resin, gesso, sweeping compound and marker on canvas in artist's frame
99 x 79 in. (251.5 x 200.7 cm.)
Executed in 1998.

\$70,000–100,000

PROVENANCE:

Galeria Ramis Barquet, New York

Private collection, Las Vegas

Acquired from the above by the present owner, 1999



MICHAEL WILLIAMS (B. 1978)

*Dunno*

signed, titled and dated 'DUNNO 2011 Michael Williams' (on the reverse)

oil and airbrush on canvas

69 ⁷/₈ x 53 ³/₄ in. (177.5 x 136.5 cm.)

Executed in 2012.

\$20,000–30,000

PROVENANCE:

CANADA, New York

Acquired from the above by the present owner

EXHIBITED:

New York, CANADA, *Michael Williams:*

Straightforward as a Noodle, May-June 2011.

ELLIOTT HUNDLEY (B. 1975)

*Euripides after de Chirico Obscured by Flowers No. IV*

titled and dated 'Euripides after de Chirico Obscured by Flowers No. IV March 5, 2010' (in printed paper collage to the left side edge)

oil and paper on canvas laid down on panel

96 x 72 x 2 in. (243.8 x 182.9 x 5.1 cm.)

Executed in 2010.

\$40,000-60,000

PROVENANCE:

Andrea Rosen Gallery, New York

Private collection, Bethesda

By descent from the above to the present owner

EXHIBITED:

New York, Andrea Rosen Gallery, *Agave of the Bacchae*, March-May 2010.

PETRA CORTRIGHT (B. 1986)

buffy keepers+kick.rom

signed and dated 'PCortright 2015' (on the reverse)
digital painting, duraflex, UV print and stickers mounted on
acrylic in artist's frame
54 ½ x 47 ½ in. (138.4 x 120.7 cm.)
Executed in 2015.

\$20,000–30,000

PROVENANCE:

Foxy Production, New York
Acquired from the above by the present owner



EXHIBITED:
New York, Foxy Production, *Petra Cortright:*
ILY, February–March 2015.

JOHN ARMLEDER (B. 1948)



Acinos Alpinos

signed, titled and dated 'ACINOS ALPINOS J Armleder
2008' (on the overlap)

acrylic, oil, enamel paint and glitter on canvas
102 ½ x 55 ¾ in. (260.4 x 140.7 cm.)

Executed in 2008.

\$40,000-60,000

PROVENANCE:

Galerie Andrea Caratsch, St. Moritz

Acquired from the above by the present owner

WYATT KAHN (B. 1983)

P.I.P.P.

signed and dated 'Wyatt Kahn 2013' (on the reverse)
linen on canvas on panel
76 1/8 x 67 3/8 in. (193.4 x 171.1 cm.)
Executed in 2013.

\$30,000–50,000

PROVENANCE:
T293 Gallery, Rome
Acquired from the above by the present owner



DANH VO (B. 1975)

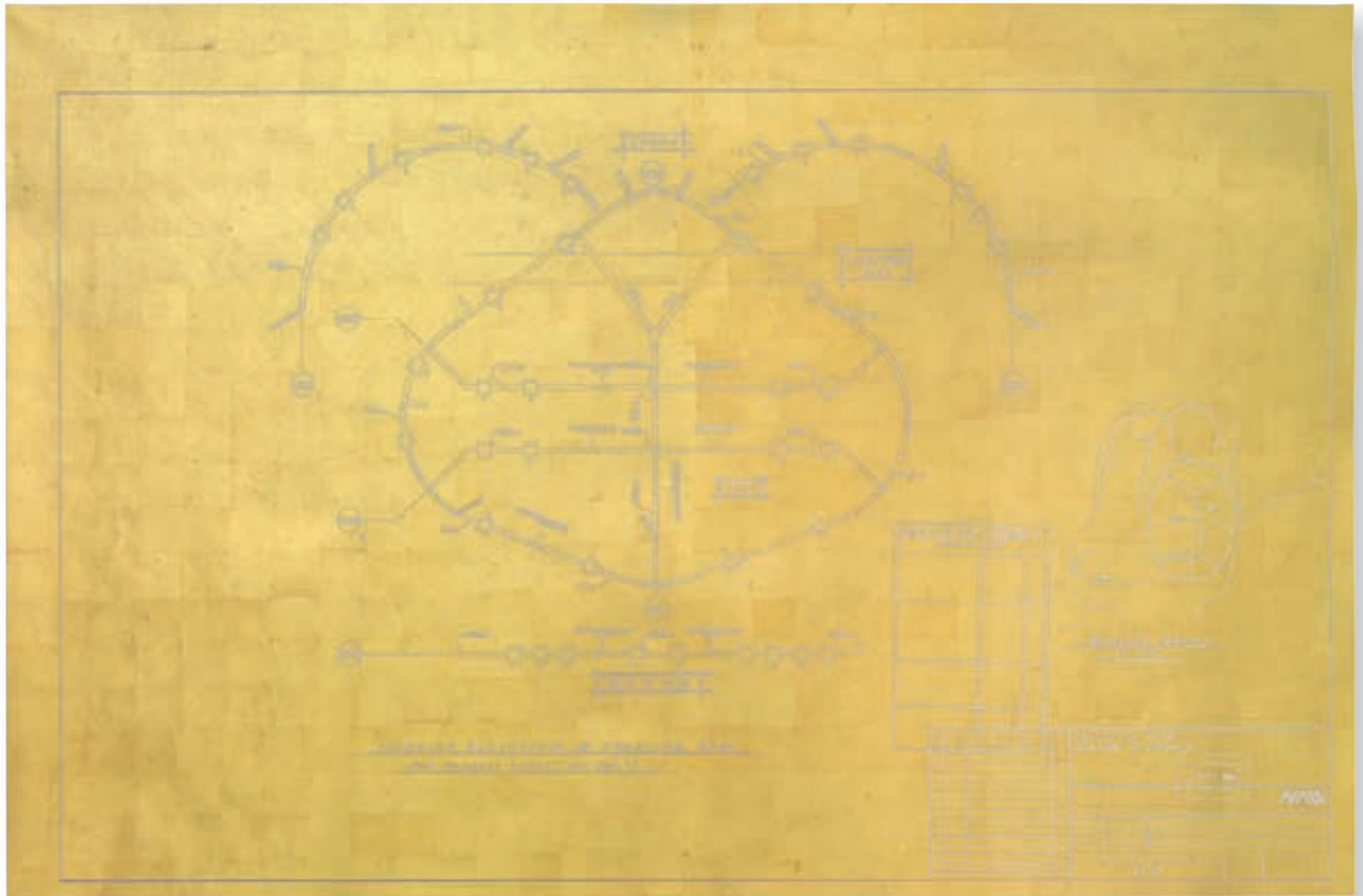
Live Free Or Die

gold leaf on cyanotype
 27 ¼ x 41 ¼ in. (69.2 x 104.8 cm.)
 Executed in 2011.

\$35,000–45,000

PROVENANCE:

Galerie Buchholz, Cologne
 Acquired from the above by the present owner



EXHIBITED:
 Cologne, Galerie Buchholz, *Henrik Olesen/*
Danh Vo: Master-Slave Dialectic, September-
 October 2011.

JACOB EL HANANI (B. 1947)

Gauze

signed, titled and dated 'JACOB EL HANANI 1998 "GAUZE 98"' (on the reverse)

ink on paper

image: 11 $\frac{7}{8}$ x 11 $\frac{7}{8}$ in. (30.2 x 30.2 cm.)

sheet: 22 $\frac{1}{4}$ x 22 $\frac{1}{8}$ in. (56.5 x 56.2 cm.)

Drawn in 1998.

\$15,000–20,000

PROVENANCE:

Acquired directly from the artist by the present owner



CADY NOLAND (B. 1956)

Floating Platform

signed, titled and dated 'CADY NOLAND 1992 FLOATING PLATFORM' (on the reverse)
 screenprint on aluminum
 36 x 24 in. (91.4 x 61 cm.)
 Executed 1992. This work is a unique variant from an unknown edition.

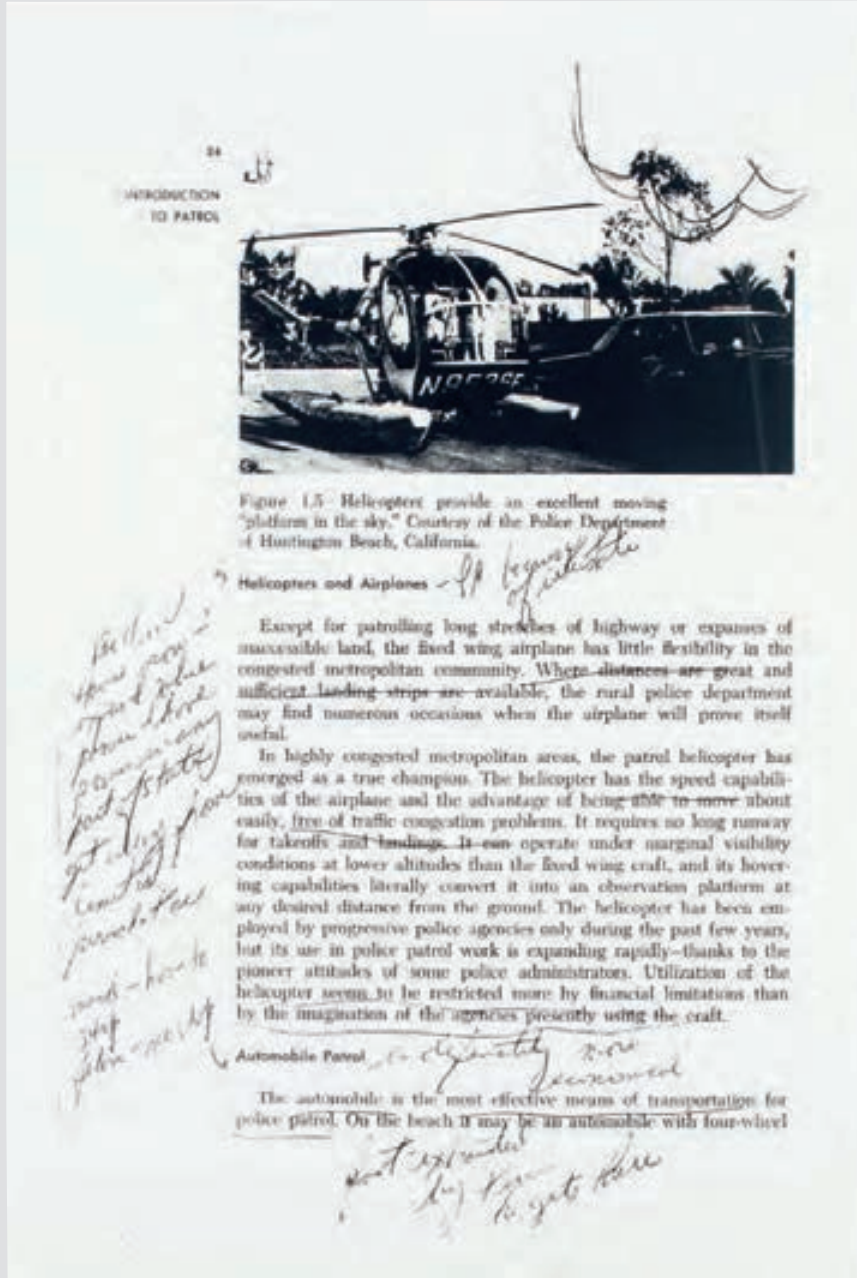
\$40,000-60,000

PROVENANCE:

Marc Jancou Fine Art, New York
 Anon. sale; Sotheby's, New York, 15 November 2006, lot 478
 Acquired at the above sale by the present owner

Statement from the Artist:

In an atmosphere of rapidly trading artwork, it is not possible for Cady Noland to agree or dispute the various claims behind works attributed to her. Her silence about published assertions regarding the provenance of any work or the publication of a photograph of a work does not signify agreement about claims that are being made. Ms. Noland has not been asked for nor has she given the rights to any photographs of her works or verified their accuracy or authenticity.



JOSH SMITH (B. 1976)

Untitled (Red)

oil on canvas
59 7/8 x 47 7/8 in. (152.1 x 121.6 cm.)
Painted in 2006.

\$15,000–20,000

PROVENANCE:

Elizabeth Dee Gallery, New York
Acquired from the above by the present owner, 2007



OSCAR MURILLO (B. 1986)

*La era de la sinceridad series*

oilstick and silkscreen ink on newspaper in artist's copper frame

61 3/4 x 41 3/4 in. (155.9 x 105.1 cm.)

Executed in 2012.

\$30,000–50,000

PROVENANCE:

Modern Art, London

Private collection, London

Anon. sale; Christie's, London, 2 July 2014, lot 102

Acquired at the above sale by the present owner

PIERO GOLIA (B. 1974)

Untitled

plaster and wood
overall: 15 x 61 x 15 ¼ in. (38.1 x 154.9 x 38.7 cm.)
Executed in 2013.

\$7,000–10,000

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



290

MARK BARROW (B. 1982)

WHF

signed and dated 'Mark Barrow 2010' (on the reverse)
acrylic on hand-loomed linen
23 1/8 x 22 1/8 in. (58.7 x 56.2 cm.)
Painted in 2010.

\$3,000–5,000

PROVENANCE:

Elizabeth Dee Gallery, New York
Acquired from the above by the present owner



291

ADAM MCEWEN (B. 1965)

New York, New York

signed 'A. McEwen 2011' (on the stretcher)

acrylic and chewing gum on canvas

90 x 130 in. (228.6 x 330.2 cm.)

Executed in 2011.

\$30,000–50,000

PROVENANCE:

Gagosian Gallery, Los Angeles

Acquired from the above by the present owner



EXHIBITED:

Los Angeles, Gagosian Gallery, *11.11.11*, November-December 2011.

PROPERTY FROM THE NAMITS COLLECTION

292

JOYCE PENSATO (B. 1941)

Bunny

signed, titled and dated 'Joyce Pensato 2006 "BUNNY"' (on the reverse)

enamel on canvas

62 1/8 x 50 in. (157.8 x 127 cm.)

Painted in 2006.

\$18,000–25,000

PROVENANCE:

Parker's Box Gallery, Brooklyn

Acquired from the above by the present owner, 2006



EXHIBITED:

Brooklyn, Parker's Box Gallery, *This Must Be the Place*,
October–November 2006.

DAN COLEN (B. 1979) & JOE BRADLEY (B. 1975)

Shitface

signed twice, titled and dated "'SHITFACE" Dan Colen 2007 DAN COLEN & JOE BRADLEY 2007' (on the overlap of the upper element); signed 'Joe Bradley' (on the reverse of the center element)
oil and gum on canvas, in four parts
overall: 104 x 36 7/8 in. (264.2 x 93.6 cm.)
Executed in 2007.

\$70,000–90,000

PROVENANCE:

Peres Projects, Berlin
Ernesto Esposito, Naples
Anon. sale; Sotheby's, London, 12 February 2014, lot 58
Private collection

EXHIBITED:

Bologna, Museo d'Arte Moderna di Bologna, *Cara Domani Opere Dalla Collezione Ernesto Esposito*, September–December 2012, p. 4 (illustrated).

"A LOT OF MY WORK IS ABOUT WHAT'S ABSTRACT AND WHAT'S PICTORIAL. IS IT BUBBLEGUM, OR IS IT AN ABSTRACT PAINTING USING BUBBLEGUM? THE ENERGY COMES FROM WALKING THAT LINE AND WATCHING THINGS DIP THIS WAY AND THAT."

-DAN COLEN



Joe Bradley and Dan Colen, 2006.
Photo: Hikari Yokoyama/WireImage/Getty Images.



GEORGE RICKEY (1907–2002)

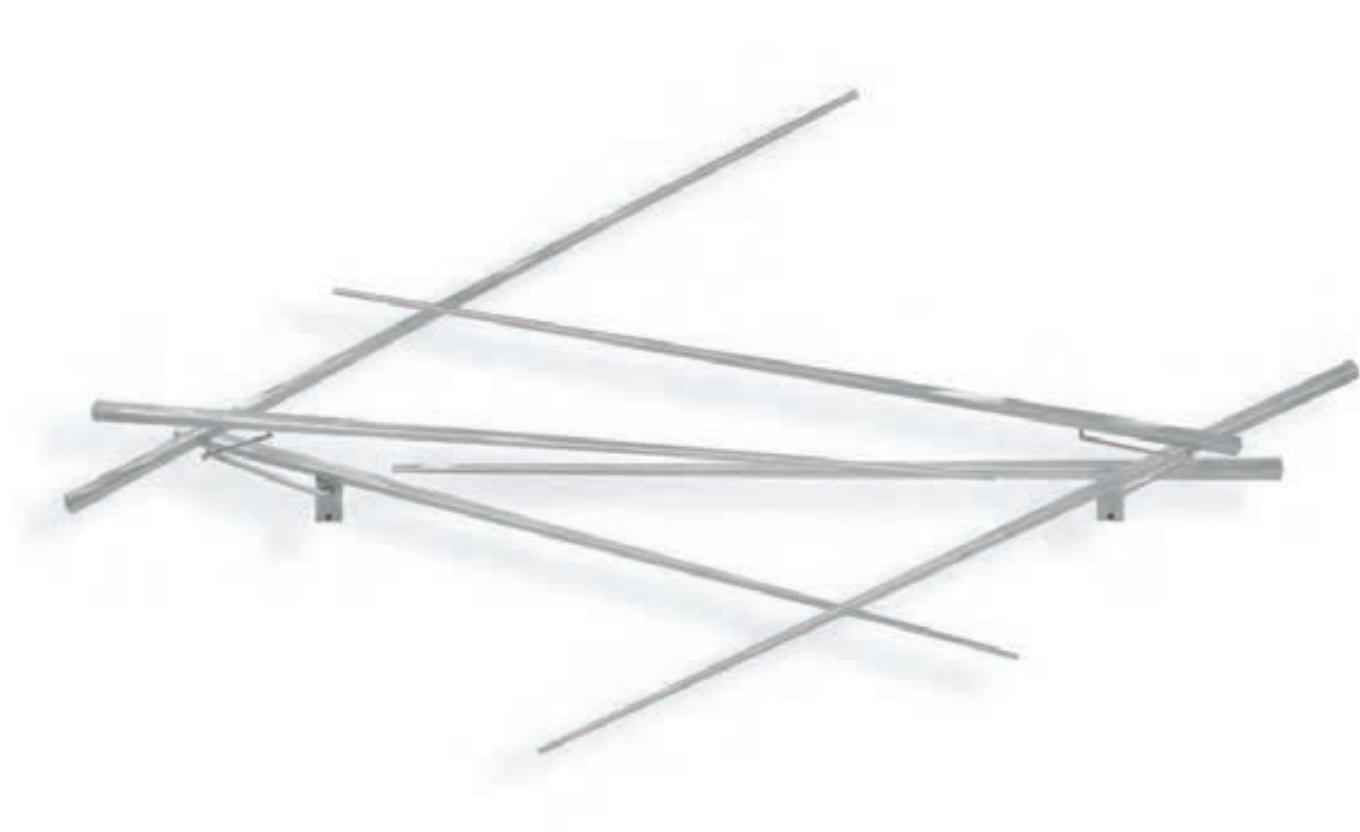
Seascape II

incised with the artist's signature, numbered and dated twice '1/3 Rickey 1988 1988' (on the left wall mount)
stainless steel
84 $\frac{5}{8}$ x 63 x 10 $\frac{1}{2}$ in. (214.9 x 160 x 26.7 cm.)
Executed in 1988. This work is number one from an edition of three.

\$50,000–70,000

PROVENANCE:

Acquired directly from the artist by the present owner, 1989



EXHIBITED:

Tokyo, Gallery Kasahara, *George Rickey*, April 2000, pp. 9 and 18, no. 4 (illustrated).
Osaka, Gallery Kasahara Annex, *George Rickey*, September–October 1989, pp. 23 and 30, no. 16 (illustrated).

VICTOR VASARELY (1906-1997)

Nilas

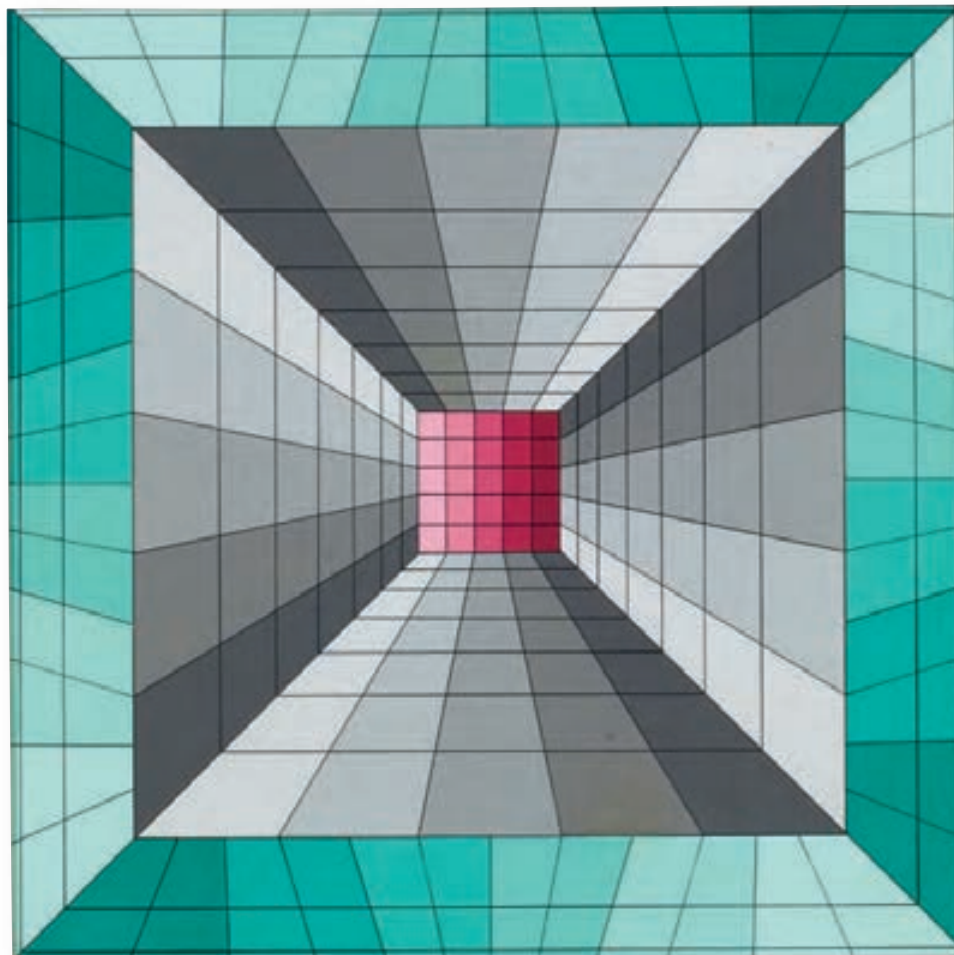
signed 'Vasarely-' (lower center); signed again, titled, inscribed and dated 'Vasarely Nilas 3263/1984' (on the reverse)

acrylic on panel
13 ¾ x 13 ¾ in. (34.9 x 34.9 cm.)
Painted in 1984.

\$15,000-20,000

PROVENANCE:

Private collection, Zwevegem, Belgium
Anon. sale; Christie's, Amsterdam, 30 May 2006, lot 159
Private collection, Wadenswil, Switzerland
Anon. sale; Sotheby's, Paris, 6 June 2013, lot 155
Acquired at the above sale by the present owner



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.

FRED TOMASELLI (B. 1956)



The Arrangement

signed, titled and dated "Fred Tomaselli 1993 "THE ARRANGEMENT"" (on the reverse)
 aspirin, acetaminophen, antacid, ephedrine, saccharin,
 leaves and acrylic resin on panel
 48 1/8 x 23 3/4 in. (122.2 x 60.3 cm.)
 Executed in 1993.

\$30,000–50,000

PROVENANCE:

Washburn Gallery, New York
 Collection of Laila Twigg-Smith, Honolulu
 By descent from the above to the present owner

DAMIEN HIRST (B. 1965)

Day by Day

glass, painted MDF, aluminum, stainless steel, Dymo tape and pills

12 x 24 x 4 in. (30.5 x 61 x 10.1 cm.)

Executed in 2003. This work is number nine from an edition of thirty-five and is accompanied by a certificate of authenticity signed by the artist.

\$50,000-70,000

PROVENANCE:

White Cube, London

Galerie Maximilian, Aspen

Private collection, Atlanta

Anon. sale; Christie's, New York, 27 July 2016, lot 203

Acquired at the above sale by the present owner



FRANK MOORE (1953-2002)

Library

oil on canvas framed with found book assemblage

57 ½ x 77 ½ in. (146.1 x 196.9 cm.)

Executed in 1989.

\$30,000–50,000

PROVENANCE:

Paula Allen Gallery, New York

Acquired from the above by the present owner, circa 1989



Winslow Homer, *The Gulf Stream*, 1899. Metropolitan Museum of Art, New York.
Photo: Metropolitan Museum of Art, New York, USA / Bridgeman Images.

Frank Moore is known for his highly detailed, figurative portrayals of dream-like scenes. In *Library*, he paints a surreal landscape strewn with books that rise up into mountains in the distance. Closer to the viewer, in the center of the painting, is an isolated rowing boat that is run aground, with no indication of water in sight. The hazy sky is streaked with wisps of cloud and a fire rages in the distant background on the left. The frame is an integral piece of the artwork, crafted by Moore from real books, adding a third dimension to the painting and connecting the otherworldly picture to the real world around us. Moore's paintings are enchanting and playful, filled with fantastical imagery rendered in soft light and atmospheric colors; but they also address pressing social concerns, including technology, the environment and healthcare. His sophisticated compositions and symbolism demonstrate his understanding of the complexity of humankind's relationship with

technology, which brings progress, but sometimes at the price of pollution or damage to human health. In *Library*, the value and potential of the man-made boat is nullified by the absence of water, just as the books, representative of human knowledge, become meaningless in a world where they have totally replaced nature. Moore's works often contain autobiographical associations too. His environmental activism was informed by his summers as a child, when he would leave his home in Long Island to spend vacations in the Adirondacks. Often his work also references his personal struggle with AIDS and the insufficiency of the healthcare industry. Moore died from AIDS at the age of 48 in 2002, and was an integral member of the group Visual AIDS, and played a crucial role in creating the looped red ribbon that became the world-wide recognized symbol of the movement.



PROPERTY FROM A TEXAS COLLECTION

299

JENNIFER BARTLETT (B. 1941)

At Sands Point no. 5

oil on canvas
12 x 60 in. (30.5 x 152.4 cm.)
Painted in 1985-1986.

\$15,000-20,000

PROVENANCE:

Paula Cooper Gallery, New York
Anon. sale; Sotheby's, New York, 18 November 1998, lot 217
Acquired at the above sale by the present owner



PROPERTY FROM THE COLLECTION OF ARNOLD SCAASI AND PARKER LADD

300

YUE MINJUN (B. 1962)



Ninety-Nine Idols Series No. 13

signed in Chinese and in English, inscribed and dated 'YUE MINJUN 1996 - 13' (on the reverse)

oil on canvas

10 1/8 x 8 in. (25.7 x 20.3 cm.)

Painted in 1996.

\$18,000-25,000

PROVENANCE:

Schoeni Art Gallery, Hong Kong

Private collection

Anon. sale; Sotheby's, New York, 17 March 2008, lot 8

Acquired at the above sale by the present owner

LITERATURE:

Zhang Qunsheng, ed., *Today's Chinese Painters: Yue Minjun, The Lost Self*, Shijiazhuang, 2005, p. 114 (illustrated).

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

Death

signed, titled and dated 'DEATH
Gilbert and George 1980' (lower right)
gelatin silver print in artist's frame, in
twelve parts
each: 23 $\frac{7}{8}$ x 19 $\frac{7}{8}$ in. (60.6 x 50.5 cm.)
overall: 71 $\frac{1}{4}$ x 79 $\frac{1}{2}$ in. (181 x 201.9 cm.)
Executed in 1980.

\$70,000–90,000

PROVENANCE:

The Estate of Ileana Sonnabend,
acquired directly from the artist
By descent to the present owner



EXHIBITED:

New York, Sonnabend Gallery, *Gilbert and George*, 1980.
London, Whitechapel Art Gallery,
Gilbert and George, August 1981.

LITERATURE:

R. Fuchs, *Gilbert & George: The Complete Pictures 1971-2005, Volume 1, 1971-1988*, London, 2007, pp. 31-32, 312, 357 and 616 (illustrated).

WORKS FROM THE COLLECTION OF ILEANA SONNABEND AND THE
ESTATE OF NINA CASTELLI SUNDELL

302

ELGER ESSER (B. 1967)

Benbecula, Scotland, 1997

signed 'Elger Esser' (on a paper label affixed to the
backing board)

chromogenic print face-mounted to Diasec
73 ½ x 98 ⅛ in. (186.7 x 249.2 cm.)

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

\$15,000–20,000

PROVENANCE:

The Estate of Ileana Sonnabend, acquired directly from
the artist

By descent from the above to the present owner



EXHIBITED:

Milwaukee, Haggerty Museum of Art, Marquette University,
Elger Esser: Landscapes and Postcards, May-July 2006.

303 No Lot

JULIAN OPIE (B. 1958)

Monique, businesswoman-housewife 05.

signed 'Julian Opie' (on the overlap)
vinyl on wooden stretcher
75 ¾ x 52 ¼ in. (192.4 x 132.7 cm.)
Executed in 2004.

\$45,000–55,000

PROVENANCE:
Kukje Gallery, Seoul
Acquired from the above by the present owner, 2009



DAVID SALLE (B. 1952)

Stephanie

signed, titled and dated "'STEPHANIE" David Salle 2005-2006' (on the reverse)

oil on canvas

108 x 72 in. (274.3 x 182.9 cm.)

Painted in 2005-2006.

\$40,000-60,000

PROVENANCE:

Acquired directly from the artist by the present owner



PROPERTY FROM
A Distinguished
Private Collection

306

LAURIE SIMMONS (B. 1949)

Three Castles

signed, numbered and dated 'Laurie Simmons 1/5 '98' (on the reverse)

Ilfochrome

50 x 62 in. (127 x 157.5 cm.)

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

\$3,000-5,000

PROVENANCE:

Metro Pictures, New York

Acquired from the above by the present owner, 1998



EXHIBITED:

New York, Metro Pictures, *Laurie Simmons*, September–October 1998 (another example exhibited).

LOUISE LAWLER (B. 1947)

*(not yet titled)*signed, numbered and dated 'Louise Lawler 2003/04 5/5'
(on the reverse)digital Fujiflex laminated on aluminum museum box
23 ½ x 29 ½ in. (59.7 x 74.9 cm.)Executed in 2003-2004. This work is number five from an
edition of five.

\$12,000-18,000

PROVENANCE:

Metro Pictures, New York

Acquired from the above by the present owner, 2004



EXHIBITED:

New York, Metro Pictures, *Louise Lawler: Looking Forward*,
October-December 2004 (another example exhibited).

LITERATURE:

P. Kaiser, ed., *Louise Lawler: Adjusted*, London and New York,
2013, p. 146 (another example illustrated).B. Sholis, "Reviews: Louise Lawler at Metro Pictures," *Untitled
Magazine*, Spring 2015, no. 33, p. 57.

GEORGE RICKEY (1907-2002)

Two Open Triangles Up Wall Narrow

stainless steel, in two parts
overall: 47 ¾ x 48 ⅝ x 8 ½ in. (121.3 x 123.5 x 21.6 cm.)
Executed in 1981.

\$50,000-70,000

PROVENANCE:

Makler Gallery, Philadelphia

Private collection, Philadelphia, 1983

Anon. sale; Christie's, New York, 22 February 1995, lot 49

Acquired at the above sale by the present owner



309

BRIAN WALL (B. 1931)

White Edge

stainless steel
90 x 138 x 82 in. (228.6 x 350.5 x 208.3 cm.)
Executed in 2018.

\$80,000-120,000

PROVENANCE:
Private collection, California, acquired directly from the artist



PROPERTY FROM
A Distinguished
Private Collection

310

JONATHAN HOROWITZ (B. 1966)

Neon Cross for Two

violet neon

18 ½ x 22 ¾ x 2 ¼ in. (47 x 57.8 x 5.7 cm.)

Executed in 2007. This work is number three from an edition of three plus one artist's proof.

\$5,000–7,000

PROVENANCE:

Gavin Brown's enterprise, New York

Acquired from the above by the present owner, 2008



311

MARILYN MINTER (B. 1948)

Fuzzy Pam (Pam Anderson)

signed 'M. Minter' (on a paper label affixed to the backing board)

chromogenic print

image: 39 7/8 x 26 in. (101.3 x 66 cm.)

sheet: 50 x 36 in. (127 x 91.4 cm.)

Executed in 2007. This work is number two from an edition of five plus two artist's proofs.

\$8,000–12,000

PROVENANCE:

Salon 94, New York

Private collection

Anon. sale; Phillips de Pury & Company, London, 29 June 2012, lot 238

Acquired at the above sale by the present owner

LITERATURE:

J. Burton and M. Higgs, *Marilyn Minter*, New York, 2010, p. 106 (another example illustrated).



312

ALEX PRAGER (B. 1979)

Face in the Crowd Film Strip #6

archival pigment print

48 x 23 in. (121.9 x 58.4 cm.)

Executed in 2013. This work is number two from an edition of six plus two artist's proofs.

\$10,000–15,000

PROVENANCE:

Lehmann Maupin, New York

Acquired from the above by the present owner



WILL RYMAN (B. 1969)

Untitled (Rose 43)

steel, epoxy resin, aluminum mesh, plaster and paint
68 x 56 x 74 in. (172.7 x 143 x 188 cm.)
Executed in 2009. This work is unique.

\$15,000–20,000

PROVENANCE:

Acquired directly from the artist by the present owner



EXHIBITED:

New York, Lio Malca, *Will Ryman Roses and Figures*, December 2011–February 2012.

TOM OTTERNESS (B. 1952)

Ballerina & Tin Soldier

incised with the artist's signature, numbered and dated '© TOM OTTERNESS 2001 1/3' (on the base of each element)

bronze, in two parts

Ballerina: 39 ½ x 17 x 20 ½ in. (100.3 x 43.2 x 52.1 cm.)

Tin Soldier: 40 ½ x 17 x 15 ¼ in. (102.9 x 43.2 x 38.7 cm.)

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

\$50,000-70,000

PROVENANCE:

Marlborough Gallery, New York

Acquired from the above by the present owner, 2002



EXHIBITED:

New York, Marlborough Gallery, *Free Money and Other Fairy Tales: Tom Otterness*, April- May 2002, p. 56, no. 4 (another example exhibited).

Michigan, Grand Rapids, Frederik Meijer Gardens & Sculpture Park, *Tom Otterness in Grand Rapids: The Gardens to the Grand*, June-September 2006 (another example exhibited).

PROPERTY FROM
A Distinguished
Private Collection

315

JEAN-MICHEL OTHONIEL (B. 1964)

Lanterne

Murano glass and stainless steel
34 x 24 x 24 in. (86.4 x 61 x 61 cm.)
Executed in 2002.

\$25,000–35,000

PROVENANCE:
Galerie Perrotin, Paris
Acquired from the above by the present owner, 2006



EXHIBITED:
Sala la Gallera Valencia, *Pluie d'or*, July–September 2002.
Paris, Fondation Cartier pour l'art contemporain and Miami,
Museum of Contemporary Art, *Jean-Michel Othoniel: Crystal
Palace*, October 2003–August 2004, pp. 87–91 and 105
(illustrated).

LITERATURE:
My Way, Jean-Michel Othoniel, exh. cat., Paris, Centre
Pompidou, 2010, pp. 180–181 and 250 (illustrated).

JEPPE HEIN (B. 1974)

Shaking Cube

aluminum, electrical motor, battery, sensor
 20 x 20 x 20 in. (50.8 x 50.8 x 50.8 cm.)

Executed in 2004. This work is artist's proof number one
 aside from an edition of five plus two artist's proofs.

\$8,000-12,000

PROVENANCE:

Johann König, Berlin

Private collection, Brussels

Anon. sale; Christie's, Amsterdam, 6 November 2013, lot 241

Acquired at the above sale by the present owner

EXHIBITED:

London, Union Gallery, *Connected Presence: Jeppe Hein and Johannes Wohnseifer*, September-November 2004 (another example exhibited).

Berlin, König Galerie, *Jeppe Hein: Minimal Overload*, May-July 2005 (another example exhibited).

Vancouver, Contemporary Art Gallery, *Jeppe Hein: Please Please Please*, January-March 2009 (another example exhibited).

Aarhus, Denmark, ARoS Kunstmuseum, *Jeppe Hein: Sense City*, October 2009-February 2010, p. 71 (another example exhibited and illustrated).

LITERATURE:

A. Hirsch, A. Link and J. Work, "State of Matter: Sculptural Sublimations in a State of Flux," *Sleek*, Spring 2007, p. 111 (another example illustrated).

FRIEDRICH KUNATH (B. 1974)

Untitled

signed and dated 'Friedrich Kunath April 2008' (on the overlap); signed again and dated again 'Friedrich Kunath 2008 April' (on the stretcher)
watercolor, wax crayon and lacquer on canvas
25 5/8 x 33 3/8 in. (65.1 x 84.8 cm.)
Executed in 2008.

\$6,000–8,000

PROVENANCE:

Andrea Rosen Gallery, New York
Acquired from the above by the present owner, 2008



SERGEJ JENSEN (B. 1973)

Untitled (Partisan)

signed twice, titled and dated 'Untitled "Partisan" 2011
Sergej Jenson Sergej Jensen' (on the overlap)
sewn burlap collage
90 ½ x 74 ¾ in. (229.9 x 189.9 cm.)
Executed in 2011.

\$30,000–50,000

PROVENANCE:

Anton Kern Gallery, New York
Acquired from the above by the present owner



EXHIBITED:
Phoenix Art Museum, December 2012-June 2013 (on loan).

MARCELLO LO GIUDICE (B. 1957)

Blu Eden Ocean

signed, titled and dated 'Lo Giudice 2017 Blu Eden Ocean'
(on the reverse)

oil and pigment on canvas
55 x 55 in. (139.7 x 139.7 cm.)

Executed in 2017.

\$40,000–60,000

PROVENANCE:

Acquired directly from the artist by the present owner



EXHIBITED:

St. Petersburg, Russian Museum, *Marcello Lo Giudice: Eden, Pianeti Blu*, March-May 2017.

Moscow, Ekaterina Cultural Foundation, *Marcello Lo Giudice: Eden, Pianeti Iontani*, October-November 2017.

320

JUAN USLÉ (B. 1954)

Digital Blue

signed, titled, inscribed and dated 'N.Y. Uslé 95 "digital blue"' (on the reverse)

vinyl, dispersion and pigment on canvas laid down on panel
22 x 16 in. (55.9 x 40.6 cm.)

Executed in 1995.

\$10,000–15,000

PROVENANCE:

Robert Miller Gallery, New York

Acquired from the above by the present owner, 1995

EXHIBITED:

Barcelona, Museu d'Art Contemporani de Barcelona, *Juan Uslé Ojo Roto*, June–September 1996, pp. 86–87, no. 17 (illustrated).

LITERATURE:

S. Kaneda, "Art-Juan Uslé," *BOMB*, no. 128, summer 2014, p. 40.



321

NIKOLAS GAMBAROFF (B. 1979)

Untitled

signed and dated 'N. Gambaroff 2011' (on the reverse)

oil and newsprint collage on two joined canvases
71 ¾ x 48 in. (182.2 x 122 cm.)

Executed in 2011.

\$3,000–5,000

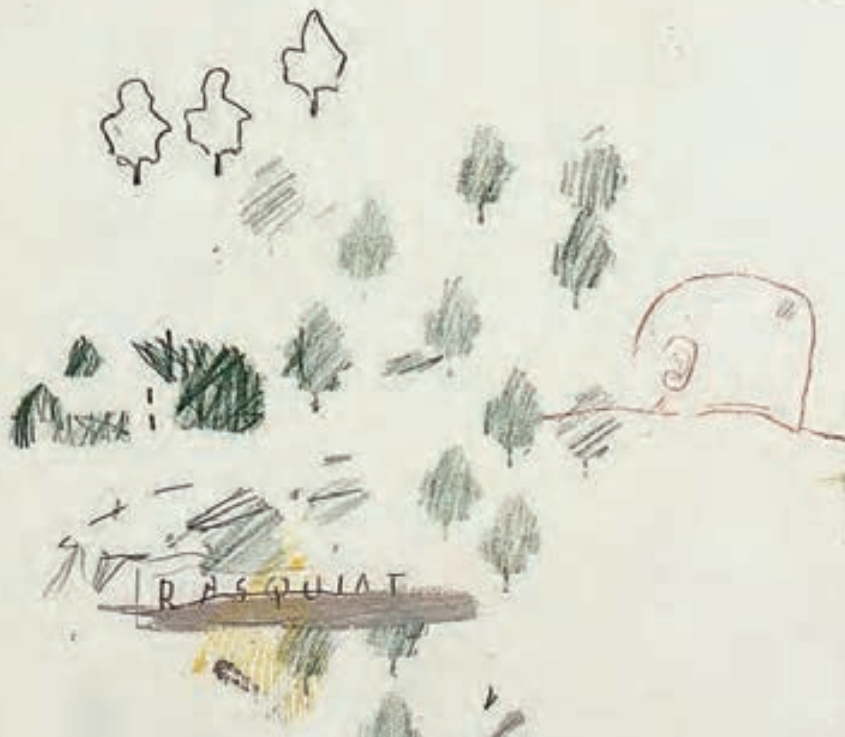
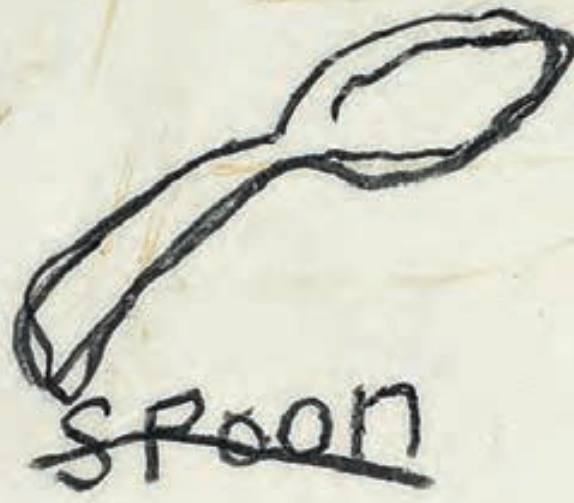
PROVENANCE:

Galerie Balice Hertling, Paris

Acquired from the above by the present owner



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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$2,500,000, 20% on that part of the **hammer price** over US\$2,500,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**. For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; Rhode Island and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**. If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that

the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- We will only accept payment from the registered bidder.

Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 02 1000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
- Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only

- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.

- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.

- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate,

in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- If you do not collect any **lot** within thirty days following the auction we may, at our option:
 - charge you storage costs at the rates set out at www.christies.com/storage.
 - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at www.christies.com/storage will apply.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay

the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.
- (d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
- (f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol **W** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVETM, **condition reports**, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law.

However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVETM instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.
due date: has the meaning given to it paragraph F1(a).
estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.
lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left notice bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.
warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

L CHARITABLE DEDUCTION

Global Wildlife Conservation (Tax ID #26-2887967), or "GWC", is a corporation classified as a public charity under section 501(c)(3) of the Internal Revenue Code. Buyers who purchase a **lot** at the auction that was consigned by the Global Wildlife Conservation may be able to claim from the GWC a charitable contribution deduction for the amount paid for the **lot** that will be paid to the GWC, but such deduction will be limited to the excess of the purchase price paid for a **lot** over its fair market value. In accordance with applicable Treasury regulations, Christie's, as agent for the GWC, has provided a good faith estimate of the fair market value of each **lot**, which is the mean of the pre-sale estimates relating to that **lot**. Bidders should consult with their own tax advisors to determine the application of the tax law to their own particular circumstances and whether a charitable contribution deduction is available. While Christie's will facilitate the buyer to the extent possible, any acknowledgement for a tax deduction will come from the GWC and the buyer hereby acknowledges and agrees that if such an acknowledgement is desired by the buyer, Christie's may provide the buyer's contact information to the GWC and such provision shall not constitute a breach of confidentiality.

Buyers who purchase a **lot** at the auction that was consigned by a seller who is NOT the GWC will not be eligible for any charitable contribution deduction. Language in the catalogue will indicate whether or not the GWC is the consignor of any **lot**.

IRS Circular 230 disclosure: Any tax advice contained in this communication (including any attachments or enclosures) was not intended or written to be used, and cannot be used, for the purpose of (i) avoiding penalties under the Internal Revenue Code or (ii) promoting, marketing or recommending to another party any transaction or matter addressed in this communication. (The foregoing disclaimer has been affixed pursuant to U.S. Treasury regulations governing tax practitioners.)

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦
Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~
Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■
See Storage and Collection pages in the catalogue.

Ψ
Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

◦ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

18/05/17

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

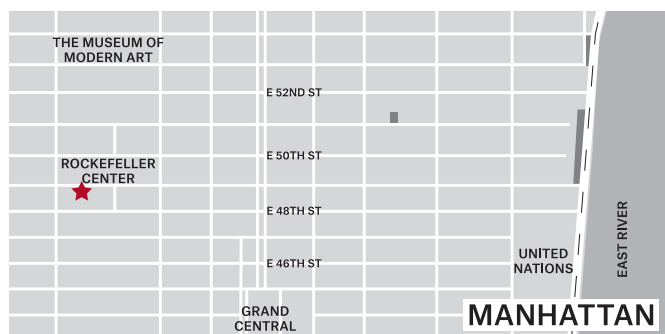
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SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



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nycollections@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)
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**PROPERTY FROM THE ESTATE
OF EUGENE V. THAW**

New York, 30 October 2018

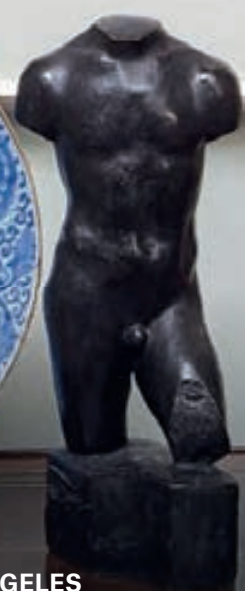
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27-29 October 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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CHRISTIE'S



**ROOMS AS PORTRAITS: MICHAEL S. SMITH
A TALE OF TWO CITIES, NEW YORK & LOS ANGELES**
New York, 26 September 2018

VIEWING
22-25 September 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT
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Eseigel@christies.com
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Richard Diebenkorn, *Untitled (Ocean Park)*, 1971, acrylic, gouache, and charcoal on paper
© The Richard Diebenkorn Foundation

CHRISTIE'S

THE COLLECTION OF

Melva Bucksbaum

POST-WAR AND CONTEMPORARY ART, PHOTOGRAPHS AND PRINTS

“For me the best thing about collecting has been all of the relationships I’ve made in the process, with artists, curators, gallerists, and fellow collectors. All of them have added a miraculous dimension to our lives and we are privileged to count many of them as our closest friends.”

Melva Bucksbaum

(M. Bucksbaum, ArtTable’s 35th Anniversary Benefit and Award Ceremony, New York, 2015, p. 12)

New York, October 24-25 2018

VIEWING

20 Rockefeller Plaza
New York, NY 10020

CONTACT

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+1 212 636 2249



RUBY NERI (B. 1970)
Untitled
oil on panel
60 x 60 in. (152.4 x 152.4 cm.)
Painted in 2011.
\$8,000-12,000

CHRISTIE'S



Eric Fischl (b. 1948)
Woman in Water
oil on board
96 x 48in. (243.8 x 121.9cm.)
Painted in 1979
£200,000 - 300,000

POST-WAR & CONTEMPORARY ART

DAY AUCTION

London, 5 October 2018

VIEWING

28 September - 4 October 2018
8 King Street
London SW1Y 6QT

CONTACT

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CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

POST-WAR TO PRESENT

THURSDAY 27 SEPTEMBER 2018
 SESSION I AT 10.00 AM
 SESSION II AT 2.00 PM

20 Rockefeller Plaza
 New York, NY 10020

CODE NAME: ECCO
 SALE NUMBER: 15877

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

[BID ONLINE FOR THIS SALE AT CHRISTIES.COM](http://www.christies.com)

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$100 to US\$2,000 by US\$100s
 US\$2,000 to US\$3,000 by US\$200s
 US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)
 US\$5,000 to US\$10,000 by US\$500s
 US\$10,000 to US\$20,000 by US\$1,000s
 US\$20,000 to US\$30,000 by US\$2,000s
 US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)
 US\$50,000 to US\$100,000 by US\$5,000s
 US\$100,000 to US\$200,000 by US\$10,000s
 Above US\$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$250,000, 20% on any amount over US\$250,000 up to and including US\$4,000,000 and 12.5% of the amount above US\$4,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

[AUCTION RESULTS: CHRISTIES.COM](http://www.christies.com)

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line www.christies.com

15877

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

City

State

Zone

Daytime Telephone

Evening Telephone

Fax (Important)

Email

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

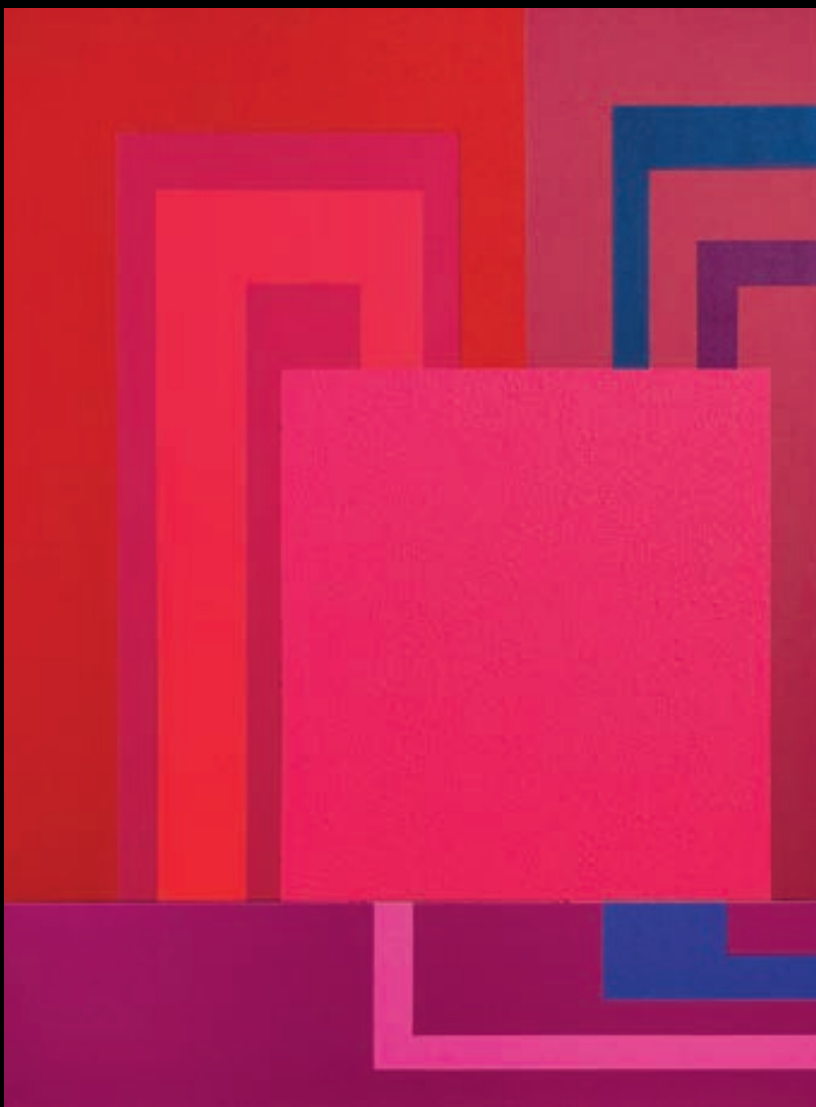
Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:



© Peter Halley.

PETER HALLEY (B. 1953)

Mindgame

acrylic, Day-Glo acrylic, pearlescent acrylic and Roll-A-Text on two attached canvases

76 1/8 x 56 7/8 in (193.5 x 144.5cm.)

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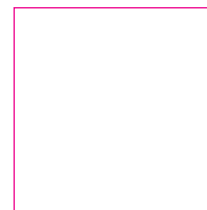
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