POST-WAR TO PRESENT
THURSDAY 27 SEPTEMBER 2018

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)

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

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

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

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

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

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“IF YOU WANT TO SEE CHANGE ... MAKE IT.”

- DR. JOHN HURST

Photograph: Robin Moore
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
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 even 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
THANK YOU

CONSERVATION

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Alex Quintero
Bara Tisch
Becket Bowes
Bob Hearn
Bob Mellin
Brent W. Fenty
Brian Sheth
Carrie Stengel
Dr. Christopher Jordan
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Ben Thorp Brown
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Nicole Gallo
Nicole Wittenberg
Niels Kantor
Nikolai Haas
Oliver Newton
Olivier Babin
Oliver Mosset
Paula Sankoff
Rashid Johnson
Rirkrit Tiravanija
Robert Longo
Robert Soros
Sandy Heller
Sarah Arison
Seth Cameron
Sheree Hovsepian
Silke Lindner-Sutti
Simon Haas
Sterling Ruby
Tenaya Izu
Thomas Struth
Thor Shannon
Tom Heman
Tyler Britt
Vivian Brodie
Wendi Murdoch
Xin Li
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
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)

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.

*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
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 ¼ x 98 ¼ 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
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 Chicago cement. 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.

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,” *LO’Officiel*, February 2018, via www.loficiel.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.
“IT’S A VERY HOPEFUL TIME FOR ART.”

- GEORGE CONDO

**Untitled**

- Signed and dated ‘Condo July 20; 2018’ (upper left)
- Wax crayon on paper
- 30 ¼ x 22 ¼ in. (76.5 x 56.5 cm.)
- Drawn in 2018.

$60,000–80,000

**PROVENANCE:**

Donated by the artist
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 ½ in. (40 x 81 cm.)
sheet: 21 ¼ 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

“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

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 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.
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
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.

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.
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

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.
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)
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 ¼ 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:**
(another example exhibited and illustrated).
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
“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).
ANISH KAPOOR (B. 1954)

*Mirror (Pale Tangerine to Dark Purple)*
stainless steel and lacquer
31 ¼ x 31 ¼ x 5 ½ 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
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 compliments 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 habilitating 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).
**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 ¾ 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)
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
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).

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.”

*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 ¼ x 18 ¼ in. (81.3 x 40 x 46 cm.)
Executed in 2018.
$40,000–60,000

**PROVENANCE:**
Donated by the artist

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

- DAVID ALTMEJD
THE DAYS OF THIS SOCIETY IS NUMBERED

Oil and newspaper collage on canvas
89 1/2 x 73 1/2 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
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
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.)
$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
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
Untitled (Who Snatched the Babies)
color pencil and graphite on printed paper
8 ¼ x 11 ¼ in. (21 x 29.8 cm.)
$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., Yoshimoto Nara: The

“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 1/8 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.
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 ¾ x 21 ¼ x 12 ¼ 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).
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:
KAWS (b. 1974)

**BORN TO BEND**
painted aluminum
120 x 75 1/8 x 42 7/8 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.

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 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.

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*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.*

*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 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.*

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*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).*
Nightscape I
painted wood construction, in eight parts
overall: 101 x 89 x 12 in. (256.5 x 226.1 x 30.5 cm.)
$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
Maquette for White Vertical Water
painted wood construction
36 ¼ x 18 ¾ x 2 ½ 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:

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

JACK WHITTEN (1939–2018)

**PSEE I**

signed twice, titled and dated 'Jack Whitten PSEE I Fall 1978'
(on the reverse)
acrylic on canvas
17 ¼ x 16 ¼ 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
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 thumbed with vibrancy, bursting prior limits to venture into a world formed purely from color.
“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
**Attack**

signed, titled and dated "ATTACK" Jack Bush April 1969' (on the reverse)
acrylic on canvas
32 x 96 1/2 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.

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33 No Lot
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 (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
Stately
signed, titled and dated 'Stately, 1993 Sam Gilliam' (on the reverse)
acrylic and polypropylene on fabric mounted on wood construction
17 ⅞ x 80 ⅜ 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
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 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 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’Keefe 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 instillations, 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 is 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 Hirshhorn 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.
“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)

"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

UNTITLED

signed and dated 'Cecily Brown 2007' (on the reverse)
oil on canvas
17 ¾ 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
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:**

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.
Joseph Andrews
Ann-Margret  Peter Firth  Beryl Reid
Michael Horden  Jim Dale as the Pedlar
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 (1)*. 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 ½ 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
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
**Rain Forest Chord**
diptych—painted wood construction
overall: 25 ¼ x 51 ¼ x 3 ¼ 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 ½ x 15 ½ 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.
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

“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
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)

“THE BELIEVE THE FUNCTION OF ART IS TO REPRESENT THINGS NOT AS WE SEE THEM BUT AS WE THINK OF THEM.”
-JEAN DUBUFFET

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 ¾ 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:
**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.)


$500,000–700,000

**PROVENANCE:**

M. Knoedler & Co., New York

Acquired from the above by the present owner

**LITERATURE:**


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.

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

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 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).
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.
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 ¼ x 11 ½ 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
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 ½ 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
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.

Photo: Musee Marmottan Monet, Paris, France / Bridgeman Images.
"THERE IS NO 'ALWAYS.' NO FORMULA. THERE ARE NO RULES.
LET THE PICTURE LEAD YOU WHERE IT MUST GO."
-HELEN FRANKENTHALER

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
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:

This work is registered in Archivio Arnaldo Pomodoro, Milan, no. M/81/5.
ARNALDO POMODORO (B. 1926)

PROPERTY FROM THE COLLECTION OF
JOAN A. MENDELL

53

i. Scatola
incised with the artist’s signature and numbered ‘A Pomodoro 189/250’ (upper right)
bronze with gold patina
2 x 4 ¼ x 4 ⅜ 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:

PROVENANCE:
Galerie Semiha Huber AG, Zurich
Acquired from the above by the present owner, 1990

$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 ⅜ x 5 ⅜ x 4 ⅜ 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 Semiha Huber AG, Zurich
Acquired from the above by the present owner, 1990

LITERATURE:

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:

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 nel 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).
Flowers

signed, dedicated and dated ‘to Todd Brassner Andy Warhol 64’ (on the overlap)
synthetic polymer and silkscreen ink on canvas
8 ¹/₄ x 8 ¹/₄ 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 (1928-1987)

*Watermelons*
ink, watercolor and silver leaf on paper
14 ⅛ x 22 ⅞ 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:
Milan, Palazzo Reale and Fondazione Roma Museo Palazzo Cipolla, *Warhol*,

"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

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

HAMBURGER

WHOLESALEME • DELICIOUS
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
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 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 storefront 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.
“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 ¾ 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:

LITERATURE:
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 ¼ 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 Wereld, June-August 1974, pp. 44 and 45, no. 38 (illustrated).
RICHARD ESTES (B. 1932)

Al Todaro
oil on canvas
20 x 15 ¼ 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:
**Donut**

signed and dated ‘Goings 95’ (lower right)
watercolor on foamcore
image: 4 x 5 ½ in. (10.2 x 14 cm.)
overall: 7 ⅞ 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 ¾ 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:
Nickel Machine
(lower edge)
watercolor and etching on paper
image: 8 x 5 in. (20.3 x 12.7 cm.)
sheet: 15 x 11 ¼ in. (28.1 x 28.9 cm.)

$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
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:

"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
ROBERT MOTHERWELL (1915-1991)

Tapestry Study No. 5
signed with the artist’s initials and dated ‘RM 72’ (upper right)
acrylic on paper
22 ⅛ x 11 ⅞ 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:

“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 ¾ x 18 ¾ 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:

“FLESH WAS THE REASON WHY OIL PAINTING WAS INVENTED.”
-WILLEM DE KOONING
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.)
$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:
SM 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.)
$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)
ioil 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
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:
JOE GOODE (B. 1937)

**Untitled (Shotgun)**

diptych—oil on canvas
overall: 19 ¾ x 32 in. (50.5 x 81.3 cm.)

$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.
I DON’T KNOW HOW TO PAINT A PICTURE. I KNOW HOW TO PAINT THE EXPERIENCE OF MAKING A PICTURE.”

-ROBERT MOTHERWELL

UNTITLED

signed with the artist’s initials and dated ‘RM 74’ (lower right)
acrylic and charcoal on paper
31 ⅞ x 22 ⅛ 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:
FROM THE PRIVATE COLLECTION OF STUART AND CINDY TIETZE-HODOSH

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:

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.
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).
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:

This work is identified with the archival identification number SFF1397 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.
Two Fisle Birds

signed and dated 'K. appel '57' (lower right)
gouache and charcoal on paperboard
18 1/2 x 25 in. (46 x 63.5 cm.)
Executed in 1957.

$8,000–12,000

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

KAREL APPEL (1921-2006)
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:

LITERATURE:
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 TIE TZE-HODOSH

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.
Parpella sobre negre
oil on wood
21 ½ x 25 ¾ x 1 ¾ in. (53.7 x 65.4 x 3.5 cm.)
$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:
ANTONI TÀPIES (1923-2012)

Relleu en X

signed ‘tapies’ (lower right)
oil, spray acrylic and graphite on paper
20 1/4 x 26 1/4 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

Deux Pieces

signed ‘tapies’ (lower right)
gouache, x-ray film, chalk, fabric and staples on Masonite
13 1/2 x 24 3/4 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,

LITERATURE:
LYNN CHADWICK (1914–2003)

Beast IX
incised with the artist’s signature, numbered and dated
‘Chadwick 57 206 0/6’ (center right)
bronze
36 ¼ 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:
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).
example illustrated).
B. Robertson, J. Russell and L. Snowden, 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
Le Soulier V
signed with the artist’s initials and dated ‘J.D. 66’ (lower right)
felt-tip pen on paper
9 ¾ x 6 ½ 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:

LITERATURE:
R. Barilli, Dubuffet: Oggetto E Progetto, Il Ciclo Dell’Ourlope, Milan, 1976, pp. 51 and 126, no. 65 (illustrated).
Le Verre d’Eau
signed with the artist’s initials and dated ‘J.D. 67’ (lower right)
 felt-tip pen on paper
 9 ⅞ x 6 ½ 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:
PROPERTY FROM A PROMINENT PRIVATE COLLECTION

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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 ¼ x 15 ¼ 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:

LITERATURE:

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.
MARK TOBEY (1890-1976)

New York Skyline

gouache and tempera on paper laid down on paperboard
sheet: 17 ¼ x 11 ¼ 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].
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 ⅞ in. (17.8 x 26.7 cm.)
board: 7 ⅝ 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

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

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 Chafee 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 ¾ x 30 ¼ 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:**

Over the River [Project for Arkansas River, State of Colorado] Fremont and Chaffee Co. US 50, Union Pacific

[Sketch of river with annotations]

[Drawing of a large underwater structure with annotations]
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).
Cincinnati Art Museum, _Dine/Kitaj_, April-May 1973, pp. 9, 19 and 26, no. 7 (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

The Second Greatest Homosexual
acrylic, nails, wood collage and Plexiglas on cardboard construction
laid down on panel
71 x 59 ¾ 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
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:
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
The Crowned King

signed 'Appel' (lower left); signed again and dated 'Appel 1959' (on the reverse)
oil on canvas
45 ¼ 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.
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 ⅞ x 24 ⅞ 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:**

PROPERTY FROM A NOTABLE PRIVATE COLLECTION

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 ¾ 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:
FRANZ KLINE (1910-1962)

Sketch for Riverbed

ink on paper
10 ½ x 11 ¾ 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
Black and White
ink on paper
8 1/8 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.)
$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:
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 1/4 x 14 in. (42.5 x 35.6 cm.)
Drawn in 1955.

$8,000–12,000

PROVENANCE:
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 ¼ 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

SAM FRANCIS (1923–1994)

Untitled (Bright Ring Drawing)
signed, inscribed and dated ’Sam Francis 1964 Tokyo’ (on the reverse)
acrylic on paper
40 3/8 x 27 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:

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.)
$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)
icised with the artist’s signature and numbered ‘© Arnaldo Pomodoro 3/9’ (on the base)
bronze with gold patina on wooden base
12 ¾ x 8 x 5 ¾ 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

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

LITERATURE:

This work is registered in Archivio Arnaldo Pomodoro, Milan, no. AP 566.
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
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 unfailing 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.”
Head #176
numbered and dated ‘7.23.81 176’ (on the reverse)
pastel on paper
17 ¾ x 11 ¾ 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

LUCAS SAMARAS (B. 1936)
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 1/2 x 9 3/8 in. (25.7 x 25.1 cm.)
smaller element (mount): 18 ¾ x 16 in. (47.6 x 40.6 cm.)
larger element (image): 23 7/8 x 23 ¾ 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
Untitled

painted wood collage laid down on panel
32 x 14 ¼ x 1½ 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
Florentine
signed, titled and dated ‘Dzubas “FLORENTINE”/1974’ (on the reverse)
acrylic on canvas
52 ¼ x 116 ¾ 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:**
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 ¼ 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: 1¼ x 3 ¾ x 4 ¾ 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
LOUISE NEVELSON (1899-1988)

Maquette for Sun Disc/Moonshadow V
painted steel
33 ⅓ 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:
LOUISE NEVELSON (1899-1988)

Cryptic XXXIX
incised with the artist’s signature and dated ‘NEVELSON 66’ (on the underside)
box construction—painted wood
6 ¼ x 7 ½ x 6 ½ 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 ¼ x 8 ¾ x 4 ½ 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
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 ¾ 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 ¾ x 23 ½ 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
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
L’Art et la Manière
signed ‘Arman’ (on the overlap)
paint tubes and acrylic on canvas laid down on panel
36 x 25 ¼ 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:

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 ¾ 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
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 ¼ 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:
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 1/4 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
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.)

$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.

ALEXANDER CALDER (1898-1976)

Oignons

signed and dated ’74 Calder’ (lower right); titled ‘Oignons’ (on the reverse)
gouache and ink on paper
19 ¼ x 25 ⅞ 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.
ALEXANDER CALDER (1898–1976)

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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 109.2 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:

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

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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:

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 ¼ 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
Narcissa Gellatly Chamberlain
signed 'Calder' (lower left)
oil on canvas
35 1/4 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:
This work is registered in the archives of the Calder Foundation, New York, under application number A02429.
RICHARD DIEBENKORN (1922-1993)

Untitled
signed with the artist’s initials and dated ‘RD 65’ (lower right)
graphite and charcoal on paper
12 1/4 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:

LITERATURE:
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
PANAYIOTIS VASSILAKIS TAKIS  
(B. 1925)  

Signal  
painted iron  
155 x 89 ¼ x 13 ½ 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:
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.)
$15,000–20,000

PROVENANCE:
Knoedler & Co., New York
Acquired from the above by the present owner, 1992

EXHIBITED:
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
PROPERTY FROM THE ESTATE OF HARRY GRUBERT

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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 ¼ 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

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ANNE TRUITT (1921-2004)

13 July ’73

signed and titled ‘Truitt 13 July ’73’ (lower right)
acrylic and graphite on paper
22 ¾ x 30 in. (56.2 x 76.2 cm.)

$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: © annetruitt.org / Bridgeman Images.
Altamura

signed, titled and dated ‘Sean Scully 1982 ALTAMURA’ (on the reverse)

oil on two joined panels

17 x 21 ¼ x 1 ¾ 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:

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).
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
Study for Ophelia #6
signed, titled and dated ‘Study for Ophelia #6B Robert Longo 2004’ (lower edge)
ink and charcoal on vellum
image: 8 ¼ x 8 ¼ in. (20.6 x 20.6 cm.)
sheet: 11 ¼ 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
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
YOU MIGHT FALL INTO THE ABYSS AND BE LOST FOREVER. IN THESE SCULPTURES YOU LOSE YOURSELF IN THE INFINITE.
-ANISH KAPOOR

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).
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.)
$10,000–15,000

PROVENANCE:
Acquired directly from the artist by the present owner
Wavy Vertical Brushstrokes
signed and dated 'Sol LeWitt 96' (lower right)
gouache on paper
22 ¼ x 22 ¼ in. (57.5 x 56.8 cm.)
Painted in 1996.
$35,000–45,000

PROVENANCE:
Acquired directly from the artist by the present owner.
Dark Red-Violet Panel
signed, titled and numbered ‘Kelly DARK RED-VIOLET PANEL 6/9’
(on the reverse)
painted aluminum
29 ¾ x 29 ¾ 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.

PROVENANCE:
Greenberg Gallery, St. Louis
Acquired from the above by the present owner, circa 1990

EXHIBITED:
Palm Springs Art Museum, Frederick R. Weisman Foundation Collection of Contemporary Art, January-February 1984, no. 24 (another example exhibited).
Paris, Centre national des arts Plastiques, Selections from the Frederick R. Weisman Foundation of Art, February-April 1986 (another example exhibited).

“THERE IS NO SUCH THING AS ABSTRACTION, ONLY PERCEPTION.”
-ELLSWORTH KELLY

“I THINK THAT IF YOU CAN TURN OFF THE MIND AND LOOK ONLY WITH THE EYES, ULTIMATELY EVERYTHING BECOMES ABSTRACT.”
-ELLSWORTH KELLY
#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
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 ¾ x 21 ½ 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
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 1/2 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
Aquarelle
signed with the artist’s initials and dated ‘S.H. 71.’ (lower right)
watercolor on unstretched canvas
11 ½ 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
BRICE MARSDEN (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
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
KENNETH NOLAND (1924-2010)

Two Part Time

signed, titled and dated "TWO PART TIME Kenneth Noland © 1986" (on the reverse)
acrylic on canvas
75 ¼ 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:
LARRY BELL (B. 1939)

MVD 216 (Mirage Vapor Drawing)
signed and dated ‘L Bell ’91’ (lower right) aluminum and silicon monoxide on paper 49 ¼ 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:
Hologram #13
signed, numbered and dated ‘James Turrell #13 2001’ (on the reverse)
holoagram and glass construction
16 ⅛ x 13 ½ in. (42.2 x 34.2 cm.)
$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
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-Cieslik.
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:

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)


-Al Jensen

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 ¾ x 36 ½ 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
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 ½ x 55 ¼ in. (140 x 140.3 cm.)

$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.
Anima Mundi 2015-4

signed and dated ‘Imi 2015’ (on the reverse)
acrylic on aluminum
18 1/4 x 14 1/4 x 2 1/4 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 ⅜ x 20 ⅜ 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.

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
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).

LITERATURE:
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 ¼ x 22 ½ 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:
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 ¼ x 6 ¼ 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:

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.)

$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

**EXHIBITED:**

**LITERATURE:**

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

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SAM FRANCIS (1923–1994)

Untitled
acrylic on canvas
28 ¼ x 23 ¼ 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:

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
Dockage (Shiner)
signed and dated ‘RAUSCHENBERG 87’ (lower right)
acrylic and metal collage on steel
48 ¼ x 48 ¼ 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
Big Study for 1960 Judy with Blue Blanket
signed and dated ‘Wesselmann 97’ (lower right)
Liquitex and graphite on paperboard
30 ¼ x 40 ¼ 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
**Untitled**

signed, inscribed and dated ‘June 19 1987 © K. Haring

KOKKE’ (on the reverse)

gouache and sumi-ink on handmade paper

13 ¼ 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 ¼ x 3 ¼ x 2 ⅓ 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

$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 ⅛ x 10 ⅜ 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

EXHIBITED:
Ferndale, Susanne Hilberry Gallery, Alex Katz, April–May 1978.
Ada in Front of Black Brook
oil on linen
48 ¼ x 96 in. (122.2 x 243.8 cm.)
$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:
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.
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:

“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
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)
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 ⅜ x 78 ⅜ 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:

“...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 1/2 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.

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 ¾ in. (17.8 x 67 cm.)
Drawn in 2014.

$12,000–18,000

PROVENANCE:
Acquired directly from the artist by the present owner
247

GEORGE CONDO (B. 1957)

*Untitled*

signed and dated ‘Condo 84’ (on the reverse)

oil on canvas

11 ¼ 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 ¼ in. (53.3 x 63.2 cm.)
Executed in 2003.

$7,000–10,000

PROVENANCE:
Two Palms Press, New York
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)

signed, titled and dated 'KELTIE FERRIS ( ((((o))) )) 2011' (on the reverse)
oil, acrylic, oil pastel and spray paint on canvas
30 ¼ x 30 ¾ 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 3/4 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:
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:

LITERATURE:
KARIN MAMMA ANDERSSON (B. 1962)  

*Untitled*  
signed and dated ‘Mamma Andersson 2006’ (lower right edge)  
watercolor and graphite on paper  
38 ¼ x 24 ¼ 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:  
JOCKUM NORDSTRÖM (B. 1963)

*Dalasex*
signed and dated 'JOCKUM 2001' (lower right)
watercolor, painted paper collage and graphite on two joined sheets of paper
27 ½ x 39 ¼ in. (69.9 x 99.4 cm.)

$30,000–50,000

PROVENANCE:
Galleri Magnus Karlsson, Stockholm
Acquired from the above by the present owner

EXHIBITED:
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:
TOM FRIEDMAN (B. 1965)

Untitled
color pencil on paper with pins
38 1/4 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
Deliver

signed ‘Rashid Johnson’ (on the reverse)
black soap and wax on Masonite in artist’s wooden frame
60 ¼ x 84 ¼ 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 PAIN, AND BECAUSE OF A WOMAN I ALREADY HAD YOU THEN...
ORD IS), BORN OUT OF THAT SARM DARRNESS AND ELDERS I KNEW IT WELL, I COULDN'T
IGHT THEN I FOUND OUT WHY I
TO MISS SATURDAYS ON MY 'FING OF DREAMS, ONCE A MONTH, SEE YOU, TO SEE YOU, IN DRESSIN'N STATE ZOO.
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 (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 ¾ x 35 ½ 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.
UNTITLED
acrylic on canvas
54 ¼ x 54 ¼ 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
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.)
$250,000–350,000

PROVENANCE:
Acquired directly from the artist by the present owner

EXHIBITED:
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 ½ 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:
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.)
$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
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
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.
PROPERTY OF A PROMINENT NEW YORK COLLECTOR

263

JACK GOLDSTEIN (1945-2003)

Untitled
acrylic on paper in artist’s frame
61 x 41 ⅛ 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
JACK GOLSTEIN (1945-2003)

**Untitled**
acrylic on paper in artist’s frame
61 x 41 ¼ 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 ¼ x 23 ¼ 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 ¼ x 74 ¼ 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:

“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 ¾ x 63 ¾ in. (194.6 x 161.9 cm.)

$15,000–20,000

PROVENANCE:
Gildar Gallery, Denver
Acquired from the above by the present owner
DAVID ALTMEJD (B. 1974)  

Untitled 2 (Bodybuilders)  
lacquer paint, plaster, wood, polystyrene, expandable foam and burlap  
overall: 75 x 33 ¾ 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:  
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 ½ x 48 ¼ 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
Jonathan Horowitz (b. 1966)

Self-Portrait in "Mirror #2" (Greg)

Acrylic on canvas
Diameter: 36 ½ 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:
KENNY SCHARF (B. 1958)

New Frontier
signed and dated ‘Kenny Scharf 84’ (on the reverse)
acrylic and spray paint on canvas
85 x 87 ¼ 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.
Suicide Painting XXIII
acrylic on canvas
107 ¼ 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
"I LIKE TO THINK ABOUT ALL OF MY WORK AS A TYPE OF COLLAGE. A COLLAGE REPRESENTS... [AN] ILICIT 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
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
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:**

*Sigmar Polke, Untitled, 1979.*
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 ¾ x 53 ¾ 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:
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:
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 1/2 x 55 3/4 in. (260.4 x 140.7 cm.)

$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 ⅜ x 67 ⅝ 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 ¾ x 11 ¾ in. (30.2 x 30.2 cm.)
sheet: 22 ¼ x 22 ¼ 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 3/4 x 47 3/4 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
La era de la sinceridad series
oilstick and silkscreen ink on newspaper in artist’s copper frame
61 ¼ x 41 ⅞ 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
WHF
signed and dated ‘Mark Barrow 2010’ (on the reverse)
acrylic on hand-loomed linen
23 ¼ x 22 ¼ 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.
JOYCE PENSATO (B. 1941)

Bunny
signed, titled and dated ‘Joyce Pensato 2006 “BUNNY”’ (on the reverse)
enamel on canvas
62 ⅓ 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 ¼ 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:

“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 1/8 x 63 x 10 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).
Nilas
signed ‘Vasarely-’ (lower center); signed again, titled, inscribed and dated ‘Vasarely Nilas 3263/1984’ (on the reverse)
acrylic on panel
13 ¼ x 13 ¼ 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
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.
DAMIENT 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 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 worldwide recognized symbol of the movement.
JENNIFER BARTLETT (b. 1941)

At Sands Point no. 5
oil on canvas
12 x 60 in. (30.5 x 152.4 cm.)

$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
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 ½ 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:
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 ¼ x 19 ¼ in. (60.6 x 50.5 cm.)
overall: 71 ¼ x 79 ½ 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,
357 and 616 (illustrated).
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 3/4 x 98 1/8 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,

303 No Lot
Monique, businesswoman-housewife 05.
signed ‘Julian Opie’ (on the overlap)
vinyl on wooden stretcher
75 ¼ 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.)

$40,000–60,000

PROVENANCE:
Acquired directly from the artist by the present owner
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 1/4 x 29 1/4 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:
GEORGE RICKEY (1907-2002)

Two Open Triangles Up Wall Narrow
stainless steel, in two parts
overall: 47 ¼ x 48 ¾ 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
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BRIAN WALL (B. 1931)

White Edge
stainless steel
90 x 138 x 62 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
JONATHAN HOROWITZ (B. 1966)

Neon Cross for Two
violet neon
18 ½ x 22 ¾ x 2 ⅛ 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
MARILYN MINTER (B. 1948)

Fuzzy Pam (Pam Anderson)
signed ‘M. Minter’ (on a paper label affixed to the backing board)
chromogenic print
image: 39 3/8 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:

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).

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:**

**LITERATURE:**
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, ARO5 Kunstmuseum, Jeppe Hein: Sense City, October 2009–February 2010, p. 71 (another example exhibited and illustrated).

LITERATURE:

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 1/8 x 33 7/8 in. (65.1 x 84.8 cm.)
$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 Jensen Sergej Jensen’ (on the overlap)
sewn burlap collage
90 ¼ x 74 ¼ 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:
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.)
$40,000–60,000

PROVENANCE:
Acquired directly from the artist by the present owner

EXHIBITED:
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:

LITERATURE:

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
CONDITIONS OF SALE • BUYING AT CHRISTIE’S

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D THE BUYER’S PREMIUM AND TAXES

In addition to the hammer price, the successful bidder agrees to pay 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$25,000, 20% on that part of the hammer price over US$25,000 and up to and including US$45,000, and 12.5% of that part of the hammer price above US$45,000.

2 TAXES

The successful bidder is responsible for all 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 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 and 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 have a shipper (other than a carrier authorized by Christie’s), to collect the lot from Christie’s New York location, Christie’s must collect New York sales tax on the lot at a rate of 8.875% and charge the applicable destinations of the lot.

If Christie’s delivers the lot or the lot is collected by, any carrier, restorer or other similar service provider in New York that you have hired, New York law considers the lot delivered 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 may 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 to pay a similar or similar tax obligation. Is the successful bidder’s responsibility to pay all taxes due. Christie’s recommends you consult your own independent tax advisor with any questions.

1 SELLER’S WARRANTIES

For each lot, the seller gives a warranty that the seller: (a) is the owner of the lot or a joint owner of the lot and has 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;

(b) 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 F(1)(a) below paid to you by 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.

2 OUR AUTHENTICITY WARRANTY

Warranties apply, subject to the terms below, that the lots in our catalogues are authentic (our “authenticity warranty”). If, within 5 years of the date of the auction, you give notice to us in writing that your lot is not authentic, subject to the terms below, we will refund the purchase price paid by you. Thereafter, the lot can be found in the galleries at the end of these Conditions of Sale. The terms of the authenticity warranty are as follows:

(a) Authenticity Warranties. Christie’s will provide authenticity information for information in UPKEEPCASE 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 as UPKEEPCASE type.

(c) The authenticity warranty does not apply to any Heading or part of a Heading which is qualified. Qualified Headings provide a lot’s catalogue description or by 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: Cataloguing Practice”. For example, use of the term “ATTRIBUTED TO” in a Heading means that the lot is 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 to verify its authenticity.

(d) The authenticity warranty applies to the Heading as amended by any Saleroom Notice.

(e) 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 was in conflict with the experts.

(f) 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 unreasonable or impractical, or which was likely to have damaged the object.

(g) 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 on the date of the sale, the original buyer is the full owner of the lot and is free from any claim, interest or restriction by anyone else. The benefit of the authenticity warranty may not be transferred to anyone else.

(h) In order to claim under the authenticity warranty you must:

(i) 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;

(ii) at Christie’s option, we may require you to provide the written opinions of two recognized 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

(iii) return the lot to your expense to the saleroom from which you bought it in the condition it was in at the time of the sale.

(i) Your right under this authenticity warranty is to cancel the sale and receive a refund of the purchase price paid to you by 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 or opportunity or value, expected savings or interest, costs, damages, other damages or expenses.

(j) 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 title or illustration, we will refund your purchase price, subject to the following terms:

(i) This additional warranty does not apply to:

(a) the absence of blank, half titles, table guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(b) drawings, etchings, letters or manuscripts, signed photographs, music, atlas, maps or periodicals;

(c) books not identified by title;

(d) lots sold at the vendor’s printed estimate;

(e) books which are described in the condition report as sold subject to return; or

(f) extracts stated in any condition report or announcement as quoted;

(b) to make a claim under this paragraph you must give written details of the defect and return the lot to the saleroom at your expense, at which you bought it in the same condition as at the time of sale, within 21 days of the date of the sale.

3 AUTHENTICITY WARRANTY

South East Asian Modern and Contemporary Art and Chinese Contemporary Paintings. 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 if 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, in which case we may pay you any shortfall between the purchase price and the proceeds from the resale. You must also return all documents, costs, expenses, damages and legal fees we have to pay or may suffer and any shortfall in the seller’s commission on the resale;

(iii) we can sell the buyer 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;

(iv) 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;

(v) we can take what you owe us from any amounts which we owe you, or from any Lot deposits or other sums which you owe us (including any deposit or other part payment which you have paid to us)

(vi) we can, at our option, reveal your identity and contact detail to the seller or the buyer;

(vii) if we take any other action we see necessary or appropriate.

(c) 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 you owe us, 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 F above, we can use or deal with any of your property we hold or which is in your possession by Christie’s. Is the successful bidder’s responsibility to pay all taxes due. Christie’s recommends you consult your own independent tax advisor with any questions.
the costs of doing so. We recommend that you ask for an estimate, especially for any large items or items of high value. We will not charge for packing. We cannot accept other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie’s Post-Sales Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSalesUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a lot. However, if we recommend another company for any of these acts, 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 licence from the country in which it is sold and the import to act, or neglect.

(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 do 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 or protected animal or vegetable material such as those 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. Christie’s reserves the right to inspect any lot and refuse to sell, or to cancel your purchase and refund the costs of doing so. We recommend that you ask us for a licence or mark your lot with the symbol in the catalogue. These symbols are intended to mark lots containing material from endangered and other protected species of wildlife which may be contravening the law in other countries as well as importation. In some cases, the lot can only be shipped with an independent scientific certification of species and origin, and you will need to obtain these at your own cost.

(c) Lots containing ivory or varieties 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 or importing the lot from the US or shipping it to Christie’s without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife Service (USFWS). Whenever you buy a lot containing even 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.

You may not be entitled to 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 shipment, 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 contemporary or collectible artmanship” (works that are not by recognized artists or/and that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of any object that bears the symbol . Christie’s may, at its discretion, make the displayed caption to mark such objects. You will buy that item at your own risk and be responsible for any scientific test or other support required by your national authorities. You will be responsible for any errors (human or otherwise), omission or breakdown in these services. We have no responsibility or liability for any person other than a buyer in connection with the purchase of any lot.

(e) If, in the terms of the paragraphs 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.

3 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 and the buyer and 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 tailor our services for buyers. If you do not want to be videotaped, you may indicate your wish by either making a telephone or written bid or bid on Christie’s LIVE™ 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 any copyright or other reproduction rights are to the lot.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or 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 passing 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 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 it, 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 new granting 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 applicable law or the arbitrator’s decision 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 parties. 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 premiums and do not reflect costs, financing fees, or application of buyer’s or seller’s credit. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or reproduction; (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; or (iii) a work for a particular origin if the lot is described in the Heading as being of that origin or source; or (iv) in the case of guns, a work which is made of a particular material or 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 2 of this agreement.

buyer’s premium: the charge the buyer pays us along with the hammer price.

catalogue: the description of the 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 in paragraph 2.

estimated price range: if the estimated price range is below the hammer price, 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.

Headings: has the meaning given to it in paragraph 2. a 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.

provenance: has the meaning given to it in paragraph 2.

provenance: the ownership history of a lot.

qualified: has the meaning given to it in paragraph 2.

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 rooms, and on our website. The saleroom notices also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER TYPE: means having all capital letters.

warranty: a statement or representation in which the auctioneer is making it a guarantee that the facts set out in it are correct.

L CHARITABLE DEDUCTION

Global Wildlife Conservation (Tax ID #26-3879679), 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 amount paid for the lot over its fair market value. In accordance with applicable Treasury regulations, Christie’s, as agent for the GWC, has provided a qualified 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 whether they have any 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 knowledge for a particular country will be limited to the GWC and the buyer hereby acknowledges and agrees that if such an acknowledgment 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.

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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.

♦♦ 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(g) 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

Δ 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 Δ 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 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 guaranting. 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 guarantor 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.

“Followers 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/incription 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 is based upon careful study and represents the opinion of specialists, Christie’s and/or the seller. 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.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

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

Christie’s Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
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)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays
Kick-start your career in the art world with a Christie’s Education.

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26/03/18
PROPERTY FROM THE ESTATE
OF EUGENE V. THAW

New York, 30 October 2018

VIEWING
27-29 October 2018
20 Rockefeller Plaza
New York, NY 10020

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Gsudlow@christies.com
+1 212 636 2464

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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
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CHRISTIE’S
“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)
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
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
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London SW1Y 6QT

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15877

Client Number (if applicable)  Sale Number

Billing Name (please print)

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City       State       Zip

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☐ 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

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Mindgame

acrylic, Day-Glo acrylic, pearlescent acrylic and Roll-A-Tex on two attached canvases

76 ¼ x 56 ⅞ in (193.5 x 144.5cm.)

Executed in 2003

£45,000 – 65,000

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Online Auction, 12-20 September 2018

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