PART I
CONTEMPORARY ART

12 **MAY** 2011 450 PARK AVENUE **NEW YORK**

PHILLIPS
de PURY & COMPANY

WAY

YWARD
NURSE

INTE

KNO

PART I
CONTEMPORARY ART

12 **MAY** 2011 7PM 450 PARK AVENUE **NEW YORK**

LOTS 1-51

Viewing

Thursday 28 April – Saturday 30 April, 10am – 6pm
Sunday 1 May, 12pm – 6pm
Monday 2 May – Saturday 7 May, 10am – 6pm
Sunday 8 May, 12pm – 6pm
Monday 9 May – Wednesday 11 May, 10am – 6pm

Front Cover Andy Warhol, *Liz #5 (Early Colored Liz)*, 1963, Lot 8 (detail)
© 2011 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York
Inside Front Cover Richard Prince, *Wayward Nurse (Crashed)*, 2006-2010, Lot 14 (detail)
Ed Ruscha, *Inferno*, 1987, Lot 7 (detail)
Title Page Andy Warhol, *Mao (Mao 10)*, 1973, Lot 25 (detail)
© 2011 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

1 **JACOB KASSAY** b. 1984

Untitled, 2009

Acrylic and silver deposit on canvas. 48 x 36 in. (121.9 x 91.4 cm.) Signed and dated "Kassay 09" on the reverse.

Estimate $60,000-80,000

PROVENANCE Acquired directly from the artist

Reflecting his training as a photographer, Jacob Kassay's silver canvases emerge from a complex process that bespeaks a mastery of technique and material that far surpass his years. Beginning by covering the surface of a canvas with an acrylic base to render it waterproof, Kassay then builds up thin layers of silver pigment to create areas of rich impasto and textured brushwork scattered throughout the canvas. Kassay then sends it out to be electroplated, a treatment process through which the elements of the work become crystallized, similar to mirror plating. The canvas develops areas of burnishing and oxidation and the unprotected edges become singed, in striking contrast to the silvery finish of the painting. As the results of this complex chemical process is out of Kassay's control, each canvas is rendered unique — a mirror-like surface with beautifully imperfect irregularities.

Similar to gelatin silver printing, the most integral component of Kassay's work is sensitivity to light and context. Though the surface of the work is opaque, it's partially reflective. Much like a burnished antique mirror, the surface plays more with light and movement than with accurate reflection. Each canvas ebbs between shiny and matte, smooth and textured. Technically sophisticated and visually luxurious, these works maintain a sense of the temporal and spatial within the realm of painting. Kassay's paintings are informed by their surroundings, both physical and ambient. Light continuously alters the painting's surface, illuminating and transforming it. The canvases reflect their environment — the artistic process ultimately completing itself when the painting becomes animated by its surroundings.

2 **URS FISCHER** b. 1973

Cup / Cigarettes / Skid, 2006

Wood, polyurethane, acrylic paint and nails in three parts. Coffee cup 7 1/2 x 9 1/2 x 7 in. (19.1 x 24.1 x 17.8 cm). Cigarettes 10 1/4 x 5 1/2 x 3 1/2 in. (26 x 14 x 8.9 cm). Skid 32 x 26 3/4 x 3 1/2 in. (81.3 x 67.9 x 8.9 cm.) Signed "Urs Fischer" on the reverse of the skid. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate $200,000-300,000

PROVENANCE The Modern Institute, Glasgow

EXHIBITED Glasgow, The Modern Institute, *Oh. Sad. I see.,* November 3 – December 6, 2006

LITERATURE B. Curiger, M. Gioni and J. Morgan, *Urs Fischer Shovel in a Hole,* Switzerland, 2009, p. 420 (illustrated in color) and pp. 327 and 421 (installation views)

Urs Fischer is most well-known for his sculptural works, which reflect on the nature of everyday objects that are normally taken for granted. In the present lot, for example, an ordinary pack of cigarettes, a coffee cup and a shipping pallet are treated as silkscreened simulacra. The cup printed on a rectangular block, approximating the scale of the original source. The cigarette pack is also physically transformed, but through enlargement — Fischer takes an item that is normally just a few inches tall and doubles it in size, while keeping every other aspect of its appearance the same. In the opposite direction, the artist has reduced the size of the wooden support for shipping freight to less than half it's normal size. Thus, Fischer's alterations of mundane objects, highlights the features of these items that are accepted as most obvious and inherent — a cigarette pack's pocket size, for instance, or a coffee cup's round profile. By combining photorealist accuracy with surrealist manipulation, Fischer not only reconstructs these objects, but deconstructs them as well.

"Fischer is openly indebted to a wide array of historical sources ranging form the centuries-old tradition of *nature morte*, the nineteenth-century sculptural trope of the partial figure, aspects of Surrealism, and even as engagement with the legacy of institutional critique (ambiguously emptied of politics). In addition he has a clear affinity with the *oeuvres* of such individual figures as Franz West and Dieter Roth. As ever, however, Fischer employs a distancing effect to these legacies through the use of an 'inappropriate' alteration of materials or method of production leaving the odd impression for the viewer of having been seduced by the effect — sexual, beautiful, macabre, or poignant — or referential allure only to have its verity tarnished by the hint of cynicism that appears to be at work refusing us (and him) the pleasure of comfortably settling into a familiar realm." (J. Morgan, "If you Build your House on a Bed of Rotting Vegetables", *Urs Fischer: Shovel in a Hole,* New Museum, New York, 2009, p. 44)

CAMEL
LIGHTS
TURKISH & DOMESTIC
BLEND

3 **WADE GUYTON** b. 1972

Untitled, 2008

Epson Ultrachrome inkjet on linen. 84 x 69 1/4 in. (213.4 x 175.9 cm.) Signed and dated "Wade Guyton 2008" on the overlap.

Estimate $200,000-300,000

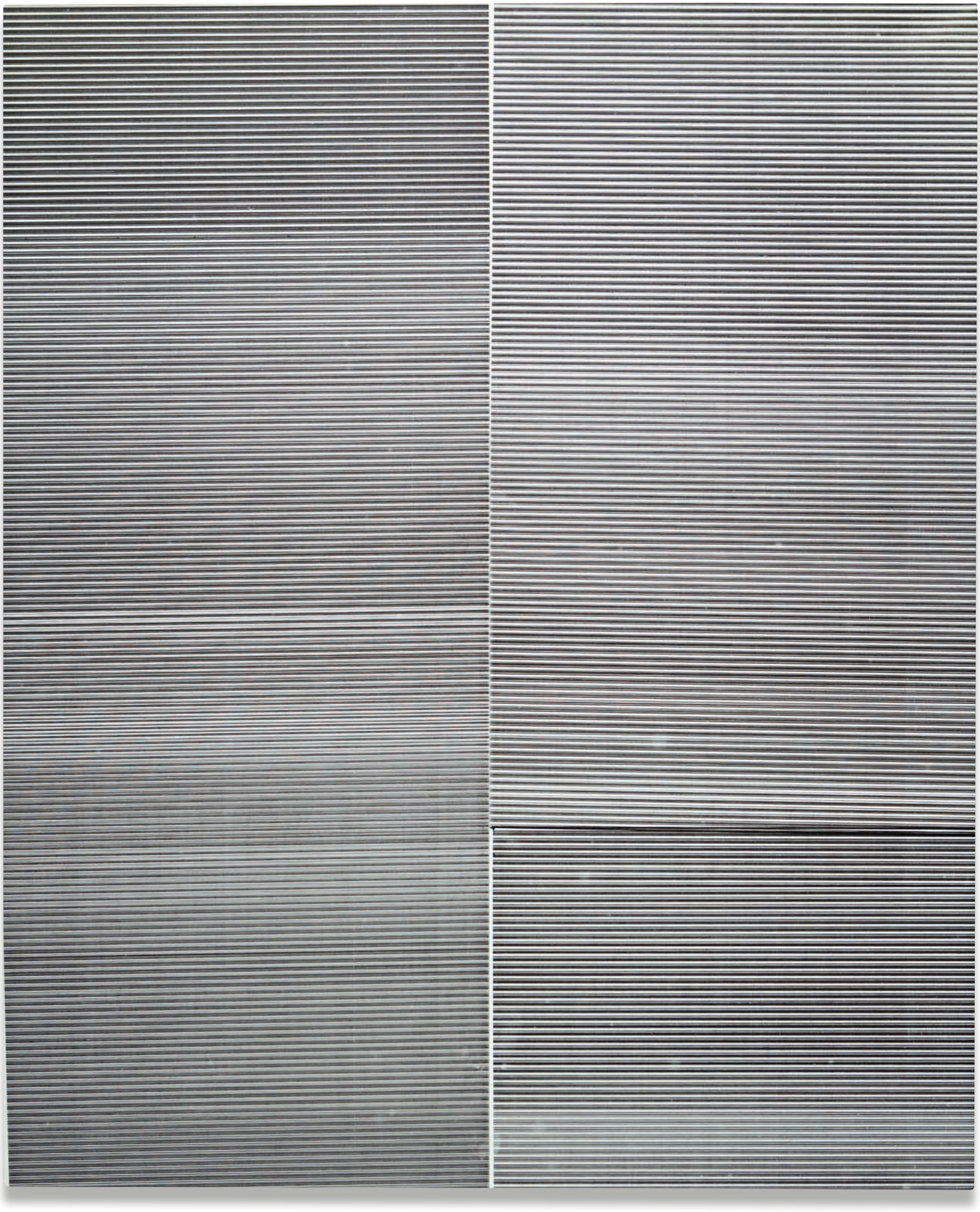
PROVENANCE Galerie Chantal Crousel, Paris; Private collection, Europe

EXHIBITED Paris, Galerie Chantal Crousel, *Wade Guyton*, April 26 – June 7, 2008

Employing the formal structure and appearance of high modernist painting, Wade Guyton invokes the evolution of the modes of production taking place in contemporary art. By deliberately challenging preconceived notions of the limits of abstraction with his output, Guyton is quickly garnering attention as one of the most promising voices of his generation. Extending an interest in commercial art that has occupied artists from Duchamp through Warhol, Guyton employs mechanical techniques to a decidedly signature effect.

By folding pre-primed linen and repeatedly feeding it through a large format Epson printer, he is able to create a striking image that is nothing so much as the means of its own production. Simple lines of black are repeated on the surface of the "painting", placed at regular intervals by the hypnotizing carriage of the inkjet printer. These optically arresting works gain uniqueness from the slippages and errors of this machine of art making, as each smear, drip and smudge takes on a powerful visual impact.

The form of the rectangle is a function of the limits of the printer that creates the paintings. Based on a source image of a simple black rectangle, a monolith, the computer controlled printing process is lent a structural balance by the presence of a vertical line of white running through the center of the canvas. On either side, blocks of alternating lines follow one another down the surface of the image. Akin to the differentiated qualities a traditional oil painter can achieve with a "loaded" brush, Guyton produces an astounding array of line derived from the masterfully manipulated misfirings of the printer. As such, Guyton is fully exploring the new tools that technology are affording artists of the 21st century.



4 **THOMAS HOUSEAGO** b. 1972

Untitled, 2008

Plaster, wood, hemp, graphite and oilbar. 74 x 49 x 45 in. (188 x 124.5 x 114.3 cm.)

Estimate $80,000-120,000

PROVENANCE David Kordansky Gallery, Los Angeles; Private Collection

My main concern is to capture a kind of reality so that the pieces take on an energy or life. The end result of their appearance is very much secondary. I think you could say that all faces in sculptures are to some extent masks, so I'm not unusual in that. But I do love to look at how faces are made in sculptures historically and the stylizations that are employed in masks from different cultures. When they are successful, they reflect a truth about the face and its expressions. Often the most stylized or seemingly fantastical representations of the face feel the most realistic. Darth Vader and Spider Man are unbelievably powerful images of a human face, as was David Bowie in the Ziggy Stardust mask. I create faces or heads or masks usually with the idea that they will be part of a bigger sculpture, but sometimes they are so complete or tell such a clear story that they become complete works, and I present them like that.

THOMAS HOUSEAGO

(Thomas Houseago in conversation with Rachel Rosenfeld Lafo, reproduced in "Figuratively Speaking: A Conversation with Thomas Houseago," *Sculpture*, November 2010)

5 **ALBERT OEHLEN** b. 1954

Panza de Burro, 2001

Oil and acrylic on canvas. 86 1/2 x 146 1/2 in. (219.7 x 372.1 cm.) Signed, titled and dated "A. Oehlen 01 Panza de burro" on the reverse.

Estimate $250,000-350,000

PROVENANCE Galleria Alfonso Artiaco, Naples

EXHIBITED Lausanne, Musée Cantonal des Beaux Arts; Salamanca, Domus Artium 2002 and Kunsthalle Nürnberg, *Albert Oehlen: Paintings/Pinturas 1980-2004 Self-Portrait at 50 Million Times the Speed of Light*, June 18, 2004 – June 26, 2005, p. 117 (illustrated in color)

LITERATURE "La Escatología de Oehlen," *Blanco y Negro Cultural*, December 11, 2004, p. 26 (discussed); R. Beil, ed., *Albert Oehlen: Paintings/Pinturas 1980-2004 Self-Portrait at 50 Million Times the Speed of Light*, Zurich, 2004, p. 117 (illustrated in color)

Albert Oehlen's 2001 piece, *Panza de Burro*, (translated into English as *The Donkey's Paunch*), refers in its title to the meteorological layering of clouds above both the forests of the Canary Islands and western South America. We find this general concept in the piece, where nebulous layers of paint seem to conceal a painting of clarity behind them. This obscurity is in keeping with Oehlen's general aesthetic, or rather, anti-aesthetic, in which he bucks all compositional technique in favor of populating a canvas with stratum upon stratum of clashing oil and acrylic. Despite his intentional compositional defiance, his completed canvases still exhibit technical excellence and something "culturally witty and formally rigorous" (R. Smith, *New York Times*, May 21, 2009).

In many ways, the canvas itself defies formulaic description, as the saturated hues of blue and lightning strikes of orange and red seem dominated by smears of tan and brown. In turn, these layers of obscurity are subject to stamps and lines of varying blacks and whites, frantically running over the layers of clouds beneath them. "*I'm not interested in the autonomy of the artist or of his signature style. My concern, my project, is to produce an autonomy of the painting, so that each work no longer needs that legitimizing framework*" (Oehlen quoted in D. Diedrichsen, in "The Rules of the Game — Artist Albert Oehlen — Interview", in ArtForum, November 1994). In *Panza de Burro*, Oehlen achieves his goal of giving the painting, rather than the painter, autonomy. The alternating obscurity and clarity, formed by the clouds above the forest, hint at worlds above and beneath, each straining to be seen.

◊ 6 **GLENN BROWN** b. 1966

Filth, 2004

Oil on panel. 52 3/8 x 37 1/8 in. (133 x 94.3 cm.) Signed, titled and dated "Glenn Brown Filth 2004" on the reverse.

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

PROVENANCE Gagosian Gallery, New York

EXHIBITED New York, Gagosian Gallery, *Glenn Brown*, February 25 – April 10, 2004

Color and its myriad of combinations always amazes me. To paint the expression of a face and to change that expression, from happy to sad by one miniscule change in the shadow of an eye, makes one never want to do anything else.

GLENN BROWN

Moving away from his science fiction and thick impasto paintings of years past, the present work makes clear that Glenn Brown continues to explore the means of painting and expression. Based on Fragonard's portrait of *Madame Guimard* (1743-1816), prima ballerina of the Paris Opera, *Filth* is both technically consistent and highly intellectual, the smooth polished surface subverting the bold gesture of the stroke. While the way in which Brown represents and models the forms on his canvas recalls the vigorous strokes of Willem de Kooning, he has developed certain marks with a particular twist that are unique to his work.

Brown's version of Fragonard's portrait gains intensity from the aggressive, unapologetic brushstrokes, the liberal use of color and the darkly atmospheric, emanating background. The deep yellows and lush reds that once described the sitter, Brown has changed into garish, decaying combinations that render her more boldly uninhibited. Most noticeably, perhaps, are the now prominent beauty mark on her cheek and the ribbon tied around her neck — once a delicate blue-gray ribbon, her accessory figures now as a bright red cut. This portrait of *Madame Guimard* is no longer modest and unassuming, but rather, something a bit more challenging. In this aptly titled work, all innocence is lost here — the sitter is made filthy. As is the case with most of Brown's works, the title almost immediately suggests the works ethical dimension. *Filth*, here, is perhaps an allusion to the Madame being more famous for her love affairs than for her dancing. What is certain, however, is that while Madame Guimard was a real person who was there at the start, Brown has transformed and warped her image to the point that she has almost disappeared completely, only her ghost remaining.

Engaged in a kind of postmodern critique, Brown looks to the work of old masters as a means to not only raise issues of authorship and originality, but also to question how one understands the traditional possibilities of painting. As the artist himself explains, "to make something up from scratch is nonsensical…images are a language. It's impossible to make a painting that is not borrowed — even the images in your dreams refer to reality" (S. Kent, "Putrid Beauty," *ARTINFO* , May 1, 2009). Still, rather than making his work easily legible, Brown embraces irony and difficulty in opposition to the medium's stigma of conventionalism. What he has done here is not simply appropriate an image, for that term would negate the intensely painterly and aesthetic understanding involved in this work. Breathing new life into the now deceased figures whose images inhabit the canvases of great painters, Brown inventively pieces together elements of color, composition and background in an approach that goes beyond that of simply cutting and pasting, creating works of art that are uniquely his own. "The naked flesh of the original model may be long dead, but that just aids the imagination," Brown explains, "Fragonard, Auerbach and Rembrandt painted the living. Their flesh has become paint, so I paint paint. The paint is the crusty residue left after the relationship between the artist and his model is over. It is all there is left of real love, so I paint that" (B. Duggan, "Variety Show: The Art of Glenn Brown," *Big Think*, Oct. 11 2010 , p. 16).

Glenn Brown's Studio. Photo by Helene Binet.

Jean-Honoré Fragonard, *Marie-Madeleine Guimard* (1743-1816), prima ballerina of the Paris Opera. Collection of the Louvre, Paris. Photo credit: Erich Lessing / Art Resource, NY.

◊ 7 **ED RUSCHA** b. 1937

Inferno, 1987

Acrylic on canvas. 72 x 72 in. (182.9 x 182.9 cm). Signed and dated "Ed Ruscha '87" on the reverse; also signed, titled and dated "Ed Ruscha 'Inferno' 1987" on the stretcher.

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

PROVENANCE Eric and Carol Schwartz, Denver; Anthony Grant Inc., New York; Edward Taylor Nahem Fine Art, New York; Private Collection

LITERATURE H. Hopkins, *California Painters: New Work,* San Francisco, 1989, p. 112 (illustrated in color); R. Dean and E. Wright, *Edward Ruscha Catalogue Raisonné of the Paintings, Volume Three: 1983-1987,* Germany, 2007, pp. 274-275, no. P1987.08 (illustrated in color)

Maybe they are brighter than they appear.

ED RUSCHA

(*Los Angeles Times*, February 26, 2001)

INFERNO

Indeed, one must presume that, though the canvas of *Inferno (1987)* is a predominantly dark object, the glare of its title and single scrawled word illuminates all of its gloomy spaces. Ed Ruscha's singular vision of America has been thriving for nearly six decades, and, in that time, has taken the form of panoramic views of Los Angeles (seen in his book *Every Building of Sunset Strip*), red wine blotting (from his series "Stains"), and even short films (he directed "Premium" in 1971 and "Miracle" in 1975). However, in the present lot, we see him return to his most trusted form, the word painting. By the time he created the "City Lights" series, of which *Inferno (1987)* is part, he had been employing this form for over twenty-five years. It is a prime example of Ruscha's most reliable medium for distilling the essence of his America.

Fascinated with poetry from a young age, one might label Ruscha a poet of economy, or, in the present lot's case, a one-word poet. "Inferno", which he employs here, is one of the many words that he generates on the road, driving to Los Angeles. It is an example of what he calls a "hot" word, or one that, regardless of whether it refers to heat at all, conjures endless amounts of connotations. Ruscha's words occasionally take a bent toward the theme of Southwestern Americana ("Rancho, "Talk Radio"), doubtless a product of their highway-borne nature. In this manner, Ruscha's artistic subject is not the wholly material still-life or whimsical abstraction. Rather, it is a filtered impression, a refined vision.

The present lot is a bundle of two opposing colors—deep navy and stark white—and the gradients between them. The canvas measures six feet square. On the backdrop, we see the sprawl of Los Angeles seen from an elevated perspective; the quintessential locus of Hollywood glamour and booming suburbia—two essential American components. Yet, the bright spots made from generous bubbles of urban nightlife are suspiciously well organized: in a perfect grid. There seems to be no break in their regularity for the entirety of the canvas, which, presumably, exhibits a distance miles upon miles in its scope. Indeed, we may even be invited to consider the possibility of a sinister infinity of this regularity. Layered on top of the delicately faded and blurred acrylics of the city lights, in the upper center of the canvas, sits the word "Inferno" in Ruscha's own scrawl. It stretches nearly the entirety of the canvas, screaming against the urban background. The enormous stark-white block letters are not haphazardly dashed across the painting, however; each letter is from a unique font based upon Ruscha's own handwriting. He blows up the letters to desired proportion, and exacts them upon the canvas. Curiously, surrounding each bend and curve of Ruscha's terrific letters, the grouped and blurred lights of the city appear with more frequency, as if the excitement of the word itself makes them flare up with nightlife. One has to wonder as to the nature of these particular flare-ups within the universe of the painting—are they an urban landscape's reaction to the "hot" power of Ruscha's word, or did Ruscha's "Inferno" find its place among the greatest area animation in the world below? One thing is for certain: His word choice signals a resurgence of a motif; Ruscha had found inspiration in the transformative power of fire in several his most lauded contributions, namely 1964's *Gas Station on Fire* and *Norm's, La Cienega, On Fire* and 1968's *Los Angeles County Museum of Art on Fire*.

Ed Ruscha, *Damage, 1964.* Collection of the Alford House, Anderson Fine Arts Center, Anderson, Indiana.

Ed Ruscha, *Burning Standard,* 1965-1968.

With the presence of the block letters, set in Ruscha's type-face, we perceive an added personality to the canvas, one that drastically alters the meaning of the work. It is as if a graffiti artist has hijacked a landscape study, and imbued it with his own writhing passion and fervor. The text manipulates the viewer's consciousness with respect to the city below. For, now, the landscape is not free to exhibit its neutral reality, but it is paired with opinion. It is taken out of the realm of presentation and accident driven toward the end of conversation and argument.

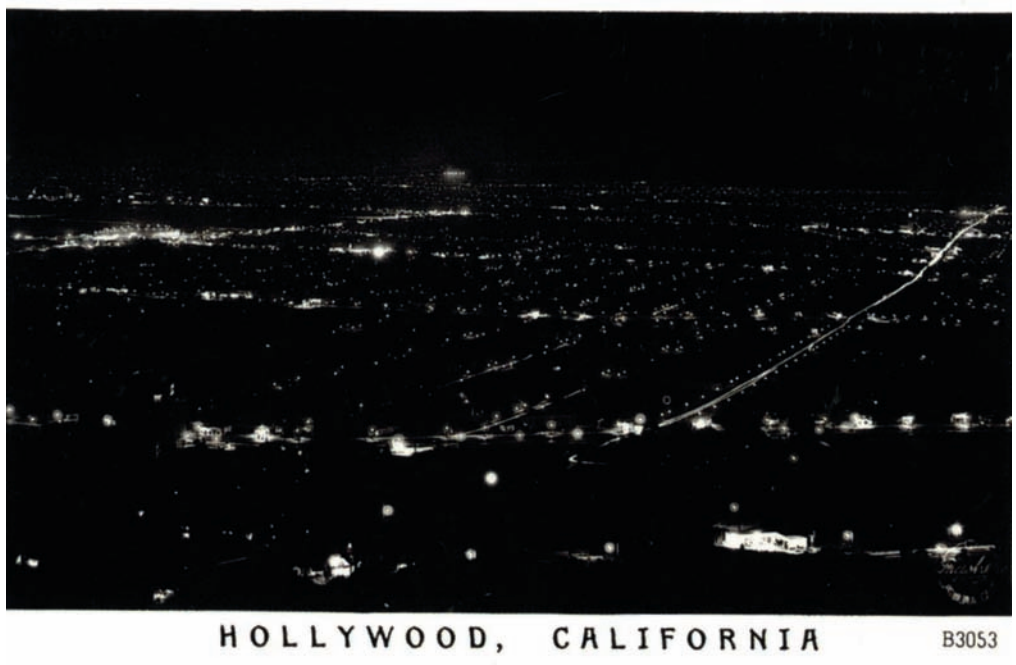
Yet how can we explain this relationship between text and image? *Inferno* (1987) presents not only sparkling letters over a sparkling landscape, but it pushes the limits of cognitive dissonance. As we gaze over the darkened canvas, our minds pulse with questions of meaning: how should we interpret this mismatch of darkness and a word that implies a blazing conflagration? Where are we to look for significance in Ruscha's intentional distance between his visual landscape and textual implications? In other words, the first question with which we may find ourselves wrestling when first viewing the painting is one of confusion. This alone would have given Ruscha status as a provocateur of the imagination.

But, as he mentions in his quote, perhaps things are brighter and more intense than they initially seem to be. The city below the emblazoned letters sparks with the energy of millions of lightbulbs, infernos unto themselves. Indeed, it is they that light the way for hundreds of thousands of souls to gather below in maelstroms of ambition, passion, and excessive indulgence. Perhaps the dissonance between the text and the visual landscape is not so dramatic as it initially appears to be. In the words of author and critic Alexandra Schwartz, "his playfulness belies another, graver purpose stirring just below the surface."(Introduction, *Leave Any Information at the Signal: Writings, Interviews, Bits, Pages,* MIT Press, 2004).

Taken one step further, Ruscha's inferno is metaphorical. The city grid below, stretching into a limitless beyond, displays the destruction of the landscape. The infinite city, with its disturbing regularity, presents something ominous and vaguely dystopian. The inferno here is not one of roaring fires and hellscapes; it is the absence of the natural world, overcome and quietly eradicated from the surface of the earth by the American blaze west.

Ruscha never points fingers nor assesses blame for this inferno, however. It is merely one of the many eccentric qualities of America that fascinates him and spurs him on:

"It's fairly sick. Southern California is all one big city now. But what do you say about progress? Birth control? Everybody wants to have one large family and the best in life. So something's gotta give., and the landscape's the first thing that goes. On the other hand, I'm not just looking for pretty flowers to paint. There is a certain flavor of decadence that inspires me. And when I drive into some sort of industrial wasteland in America, with themeparks and warehouses, there's something saying something to me." (*Esquire*, v. 109, June 1988, pp.190-191)



Hollywood at night, postcard, c. 1955.

Elizabeth Taylor as Catherine Holly in 'Suddenly, Last Summer', directed by Joseph L. Mankiewicz, 1959. Photo by Silver Screen Collection/Hulton Archive/Getty Images.

8 **ANDY WARHOL** 1928-1987

Liz #5 (Early Colored Liz), 1963

Silkscreen ink and acrylic on linen. 40 x 40 in. (101.6 x 101.6 cm.)

Executed between October and November, 1963.

Estimate on request

PROVENANCE Stable Gallery, New York; Leo Castelli Gallery, New York (LC 127); The Sonnabend Collection, New York

EXHIBITED Cincinnati, Contemporary Arts Center, *An American Viewpoint*, December 4, 1963 – January 7, 1964, no. 23 (illustrated); New York, Sidney Janis Gallery, *Three Generations*, November 24 – December 26, 1964, no. 40; Venice, Palazzo Grassi, *Campo Vitale*, 1967, no. 250 (illustrated "Liz no. 1" by error, no. 530, illustrated); Turin, Galleria Civica d'Arte Moderna, *new-dada e pop art newyorkesi*, April 2 – May 4, 1969, p. 43; Zurich, Kunsthaus, *Andy Warhol*, May 26 – July 30, 1978, no. 45 (illustrated in color); Humlebaek, Louisiana Museum of Modern Art, *Andy Warhol*, October 7 – November 26, 1978, no. 11; Venice, Palazzo Grassi, *Pop Art: evoluzione di una generazione*, 1980, p. 141, no. 61 (illustrated in color); Hannover, Kestner Gesellschaft; and Munich, Städtische Galerie im Lenbachhaus, *Andy Warhol : Bilder 1961 bis 1981*, October 23, 1981 – February 7, 1982, no. 8 (illustrated in color); Baltimore Museum of Art, *Sonnabend Extended-Loan Collection*, 1982 - 2008; Sydney, Art Gallery of New South Wales; Brisbane, Queensland Art Gallery; and Melbourne, National Gallery of Victoria, *Pop Art, 1955-70*, February 27 - June 1, 1985, p. 86 (illustrated in color); Madrid, Centro de Arte Reina Sofía and Bordeaux, Musée d'art contemporain, *Colección Sonnabend/Collection Sonnabend*, October 30, 1987 – August 21, 1988, p. 116 (Madrid) and p. 132 (Bordeaux) (illustrated in color); Hamburg, Deichtorhallen, *Sammlung Sonnabend: Von der Pop-art bis heute: Amerikanische und Europäische Kunst seit 1954*, February 23 – May 5, 1996, p. 78 (illustrated in color); Munich, Kunsthalle der Hypo-Kulturstiftung and Staatsgalerie moderner Kunst, *Amerika Europa: Sammlung Sonnabend*, July 5 – September 8, 1996, p. 61, no. 12 (illustrated in color); Barcelona, Fundació Joan Miró, *Andy Warhol, 1960-1986*, September 19 – December 1, 1996, no. 11 (illustrated in color); Hartford, Wadsworth Athenaeum and Miami Art Museum, *About Face: Andy Warhol Portraits*, September 23, 1999 - June 4, 2000, p. 15, no. 16 (illustrated in color); Basel, Fondation Beyeler, *Andy Warhol Series and Singles*, September 17 – December 31, 2000, p. 89, no. 36 (illustrated in color); Saratoga Springs, The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College; Columbus, Wexner Center for the Arts at Ohio State University and Milwaukee Art Museum, *From Pop to Now: Selections from the Sonnabend Collection*, June 2002 – May 2003, p. 29 (illustrated in color); New York, Gagosian Gallery, *Warhol from the Sonnabend Collection*, January 20 – February 28, 2009, p. 56 (illustrated in color); Kunstmuseum Basel, *Andy Warhol The Early Sixties Paintings and Drawings 1961-1964*, September 5, 2010 - January 23, 2011, p. 165, no. 41 (illustrated in color)

LITERATURE "Lichtenstein-Segal-Oldenburg-Warhol-Wesselmann-Rosenquist," *Aujourd'hui*, no. 55-56, December 1966 – January 1967, pp. 124-143, no. 2 (illustrated); A. Boatto, *Pop Art in USA*, 1967, p. 221 (illustrated); R. Crone, *Andy Warhol*, New York, 1970, no. 86; O. Hahn, Warhol, Paris, 1972, p. 14 (illustrated in color); R. Crone, *Das Bildnerische Werk Andy Warhols*, Berlin, 1976, no. 95; E. Billeter, *Andy Warhol: Ein Buch zur Ausstellung 1978 im Kunsthaus Zürich*, Switzerland, 1978, no. 45 (illustrated in color); C. Pirovano, *PopArt: evoluzione di una generazione*, Milan, 1980, p. 141, no. 61 (illustrated in color); C. Haenlein, ed., *Andy Warhol: Bilder 1961 bis 1981*, Hannover, 1981, no. 8; H. Geldzahler, *Pop Art 1955-70*, Australia, 1985, p. 86 (illustrated in color); J-L. Froment and M. Bourel, *Colección Sonnabend*, Spain, 1988, p. 116 (illustrated in color); M. Bourel and S. Couderc, *Collection Sonnabend*, Madrid, 1988, p. 132 (illustrated in color); C. Schulz-Hoffmann and C. Thierolf, *Amerika Europa Sammlung Sonnabend*, Germany, 1996, p. 61, no. 12 (illustrated in color); R. M. Malet, *Andy Warhol 1960-1986*, Barcelona, 1996, p. 78, no. 11 (illustrated in color); Z. Felix, ed., *Sammlung Sonnabend: Von der Pop-art bis heute Amerikanische und Europäische Kunst seit 1954*, Ostfildern, 1996, p. 78 (illustrated in color); N. Baume, D. Crimp and R. Meyer, *About Face: Andy Warhol Portraits*, Cambridge, 1999, p. 15, no. 16 (illustrated in color); E. Beyeler, G. Frei, P. Gidal and E. Sanders, *Andy Warhol Series and Singles*, Germany, 2000, p. 89, no. 36 (illustrated in color); G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculpture 1961-1963, Volume 01*, New York and London, 2002, pp. 452 and 457, no. 533 (illustrated in color); M. Sundell, ed., *From Pop to Now: Selections from the Sonnabend Collection*, New York, 2002, p. 29 (illustrated in color); J. Richardson and B. Richardson, *Warhol from the Sonnabend Collection*, New York, 2009, p. 56 (illustrated in color); N. Zimmer and M. Stotz, eds. et al. *ANDY WARHOL: The Early Sixties Paintings and Drawings 1961-1964*, Ostfildern, 2010, p. 165, no. 41 (illustrated in color)

Celebrity. Fame. Glamour. Mortality.

These words conjure up the life and work of both Andy Warhol and one of his most famous muses, Elizabeth Taylor. Perhaps it is only now that this portrait, one of the artist's most stunning, achieves the true Warholian effect, forever memorializing an actress who will always be remembered as one of the most iconic, glamorous and beautiful faces ever seen.

Andy Warhol's art defined a generation. It both shocked and transformed the idea of what art is and could be. He captured the most famous and recognizable faces of the time and his portraits have transcended the era in which they were made. Warhol's art has become such an indelible part of our culture and his *Liz* such an iconic symbol, that upon hearing the name Elizabeth Taylor, Warhol's portrait is often what first comes to mind.

To Andy Warhol, Elizabeth Taylor epitomized everything that so fascinated him. She was shockingly beautiful and devastatingly alluring, yet her life was full of both tragedy and scandal. Most importantly, her face was one of the most famous in the world. Warhol's enthrallment with her began in the late 1950s and would stay with him throughout his life. Of the various portraits he did of the Hollywood starlet, none is more rich and striking than *Liz #5*. In it Warhol perfectly captures the glamour, sex appeal and ravishing beauty that epitomized Elizabeth Taylor. Yet behind this stunning façade is a rich and varied history which lends the painting a depth only found in the best of Warhol's work.

In 1963, Elizabeth Taylor was at the height of her film career and Warhol at the height of his artistic creativity. Taylor was the highest paid actress in the world, internationally renowned for her unparalleled beauty. Warhol was the king of the New York art world, revolutionizing the *status quo* with his new style and technique. This legendary portrait was a groundbreaking masterpiece when it was painted then and today, with its rich history it becomes a timeless homage to two of the world's most iconic figures. Elizabeth Taylor, along with Marilyn Monroe and Jackie Kennedy would become Warhol's most famous muses and lasting legacies.

Over the course of her life, Elizabeth Taylor collected five Oscar nominations, two Oscar wins, seven husbands and left a path of broken hearts in her wake. Her life matched the drama of the roles she played, full of triumph, tragedy and romance. It was in the early 1960s that she truly began to enthrall the world with both her high-profile films and her high-profile love life. Her face graced the covers of magazines and she quickly became a media sensation.

Publicity still of Elizabeth Taylor. The Archives of The Andy Warhol Museum, Pittsburgh. Founding Collection, Contribution the Andy Warhol Foundation for the Visual Arts, Inc.

Andy Warhol at the Factory with *Liz,* January 1964. Photo credit: Estate of Evelyn Hofer.

It was this media frenzy and undeniable worldwide attraction that so captured Warhol's attention. It would be the April 13, 1962 issue of *Life* Magazine that officially cemented Warhol's love and fascination of her. The cover of the magazine was a photograph of Taylor and her costar (and lover) Richard Burton on the set of *Cleopatra* under the headline *BLAZING NEW PAGE IN THE LEGEND OF LIZ*. The ten pages in the magazine chronicled her professional rise to fame as well as the romantic scandals that began to surround her. It began with her first marriage to Nicky Hilton in 1950 to her then love, Richard Burton (even though at the time Taylor was still married to Eddie Fisher); from her start as a child star in *National Velvet* to the drama surrounding her role in *Cleopatra*, a film for which she was receiving the unprecedented salary of one million dollars.

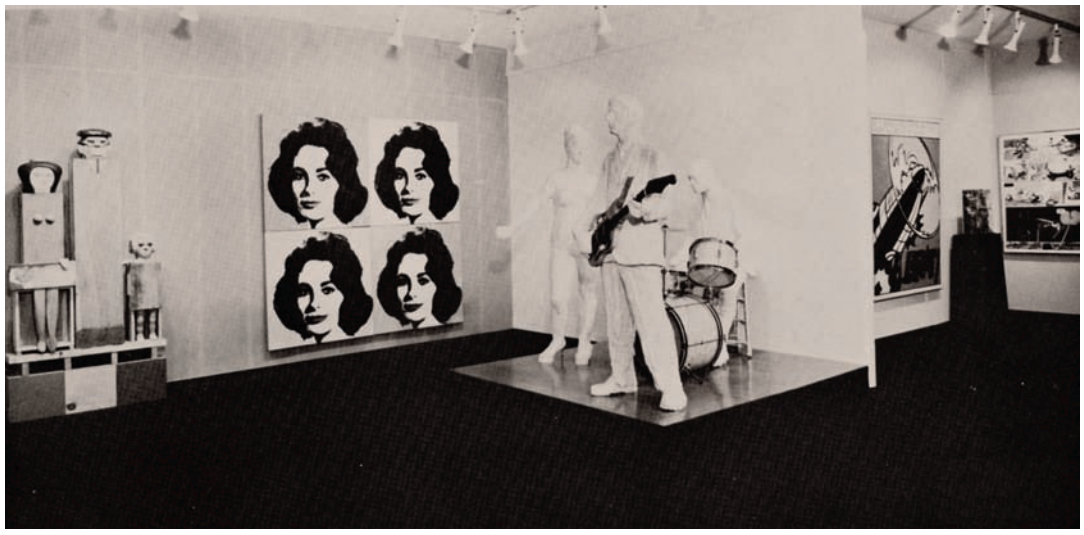
Her high earning potential came on the wings of massive media attention fueled by tragedy and scandal. In 1958, Taylor's third husband, Mike Todd, died in a plane crash. His plane was aptly called *The Liz* and Liz was in fact supposed to have been on the flight, only cancelling last minute due to a cold. At Todd's funeral, thousands of voyeuristic fans came to watch Taylor grieve, gawking at and surrounding her. It was front page news. The media followed her incessantly and shortly after, the tragedy was replaced by the uproar of her taking up with Eddie Fisher, whom she turned to for comfort and solace. Fisher was the best man at her wedding to Todd and then husband of America's sweetheart (and Taylor's childhood friend), Debbie Reynolds (the foursome were photographed together in the *Life* magazine spread in what would become the source material for *Men in Her Life*) – Taylor was quickly castigated as a home wrecker and hussy.

She was once again front page news and this element of salaciousness only increased her fame. In 1961 Taylor traveled to London with Fisher to begin filming *Cleopatra* with Richard Burton. The filming had to be postponed – Taylor came down with such a severe case of pneumonia that she almost died. A few months later, following this near brush with death, Taylor won the Oscar for her performance as a high class call girl in *Butterfield 8*. While all this was happening thousands of miles away, Warhol was devouring the daily headlines and photographs documenting her every breath.

This soap opera worthy life, outstanding beauty and international fame were the stuff of dreams for Warhol. The powerful combination of immense celebrity, fragile mortality and indefatigable press coverage would become the inspiration for Warhol's *Liz* series. By the time Warhol captured her face in these 1963 works, Elizabeth Taylor was only thirty-one years old yet had already lived a far more extraordinary life than most people do in an entire lifetime.

Despite Warhol's fame within the art world, he had yet to meet the leading ladies who graced his canvases. To him, this was inconsequential. He was much more fascinated by and much preferred consuming these stars through the glossy reproductions, photographs and tabloid gossip that surrounded him. The *Early Colored Liz* paintings are based on an MGM publicity photograph from the late 1950s. Warhol was enamored with the graphic simplicity of the headshot and, following her tragic suicide, based his early Marilyn Monroe paintings on a similar shot. These headshots would also become the basis for Warhol's screen tests shot between 1963 and 1966. He was equally enamored by the mechanical and mass production appeal of

Andy Warhol at the Factory in front of Elizabeth Taylor canvases, New York, 1964. Photo by Billy Name.



Installation view at the Sidney Janis Gallery, New York, *Three Generations*. November 24 - December 26, 1964. Archives of American Art, Smithsonian Institution.

silk-screening. Warhol said, "you get the same image, slightly different each time. It was all so simple – quick and chancy. I was thrilled with it." It was in early 1962 that Andy Warhol began to experiment with these silk-screens, first with the headshots of teen stars Natalie Wood and Troy Donahue and then with the first Marilyns, following her tragic suicide on April 5, 1962. By 1963 he had fully mastered the technique which would come to define Warhol's brand of Pop art. Not only was silk-screening instantly recognizable as his trademark but it embodied the electric artificiality and consumer culture that he so sought to capture.

Owing to Warhol's mastery of his technique, these *Early Colored Liz* paintings are undeniably the best-executed and striking pieces of Elizabeth Taylor. *Liz #5* is one of the standout pieces. Not only is the brilliant turquoise-hued phthalo green background heavenly but the screen is perfectly registered. The paintings from this series required an additional phase of work: Warhol would lay the screen twice, the first time to establish color registration and the second after the hand painting was complete. This extra attention is particularly noticeable in *Liz #5* in the slight doubling (or volumizing) of her halo of black hair. The surface is impeccable and the sensuous lines of her face are highlighted with carefully painted makeup, if you will. Her crimson lips curve into a sultry smile, her glimmering violet eyes are accentuated by turquoise eye shadow and her skin is luminous. Warhol's aim was to capture and exaggerate Taylor's flamboyance, pure physicality and sexual appeal. He succeeds, laying bare the trappings of celebrity and fame. The result is an extraordinarily artificial image – yet one that radiates the promise of Hollywood sex and glamour. *Liz #5* wholly seduces the viewer.

The sheer visual splendor and shameless appeal of this painting is enhanced by its history: *Liz #5* also captured the attention of one of the most important art world figures of Warhol's time, the powerhouse art dealer, Ileana Sonnabend. It became a central piece of Ileana's personal collection and remained so until her death in 2007.

Ileana Sonnabend had a famously astute eye and a deeply passionate commitment to showing cutting-edge and avant garde art. She would only select pieces that truly embodied this vision for her personal collection. Ileana was steadfastly dedicated to pushing the limits of the art world and this reputation elevated her to the top rank of New York (and international) art dealers. At that time, in the early 1960s, the New York contemporary art

Andy Warhol and Jasper Johns in front of Elizabeth Taylor canvas at Henry Geldhalzer's party, New York, 1964. Photo by Billy Name.

Ileana Sonnabend in her Paris gallery, 1965. Photo courtesy Sonnabend Gallery, New York.

world was small, with just a few galleries showcasing these young artists. Among them were the Betty Parsons Gallery, Eleanor Ward's Stable Gallery, the Sidney Janis Gallery and Leo Castelli's gallery. Even amongst this illustrious company, Ileana Sonnabend separated herself - few art dealers were as influential as she was or had such a lasting legacy. With her passion for the next big thing, it was inevitable that Ileana would meet Andy and in early 1962 she did. Warhol's fame was in no small part due to the influence that she had on his career. Were it not for her early interest in him, he perhaps would not be the artist he is known as today.

Both Ileana and Andy had larger than life personalities and though they weren't regular occupants of each other's worlds, neither of their lives would have been complete without the other. "In the last interview he gave before his death in 1987, Andy Warhol was asked to comment on a remark – 'For Andy, everything is equal' – made about him by the gallerist Ileana Sonnabend. Warhol thought about it for a second and then said, 'She's right.' Challenged by the interviewer to expand on his answer, a clearly rattled artist snapped, 'I can't. If Ileana said it, she's right.' Even for Warhol, there was no arguing with the woman known as "the mom of Pop" (C. Darwent, "Ileana Sonnabend: Queen of the SoHo art world," *The Independent*, October 27, 2007).

As part of this illustrious collection, *Liz #5* has traveled the world and dazzled its viewers in exhibition after exhibition showcasing the best of Andy Warhol's art and the icons of Ileana Sonnabend's collection. The powerful merger of Sonnabend, Warhol and Taylor, all famous stars within their own fields, highlight the timeless beauty, cunning eye and groundbreaking vision that define this painting.

Few women have so elegantly mastered the game of seduction as well as Elizabeth Taylor and few portraits have elicited as much attention as Andy Warhol's 1963 paintings of her. He perfectly captures her glamour and she becomes the masterpiece of his iconic style. The result is a timeless portrait of a legendary woman embodying the glamour, glitz and love for life that defined her.

In Andy Warhol's own words, "When I die I don't want to leave any leftovers. I'd like to disappear. People wouldn't say he died today, they'd say he disappeared. But I do like the idea of people turning into dust or sand, and it would be very glamorous to be reincarnated as a big ring on Elizabeth Taylor's finger" (K. McShine, *Andy Warhol A Retrospective*, New York, 1989, p. 466).

Andy Warhol, Henry Geldzahler and Gerard Malanga in TV-Studio, Channel 13, New York. Photo Collection Malanga.

Installation view at the Louisiana Museum of Modern Art, Humlebaek, *Andy Warhol*, October 7 – November 26, 1978.

9 **DAMIEN HIRST** b. 1965

Night Follows Day, 2007

Diptych: butterflies and household gloss on canvas. Overall 102 1/2 x 174 in. (260.4 x 442 cm). Each canvas 71 3/4 x 71 3/4 in. (182.2 x 182.2 cm.) First canvas signed, dated and indicated "'Night Follows Day' Damien Hirst panel 1/2" on the reverse; second canvas titled, dated and indicated "'Dawn Harvest' 2007 panel 2/2" on the reverse; each also signed "D. Hirst" and stamped on the stretcher bar.

Estimate $1,200,000-1,800,000

PROVENANCE Gagosian Gallery, New York

You have to find universal triggers, everyone's frightened of sharks, everyone loves butterflies. DAMIEN HIRST

(Damien Hirst quoted in D. Hirst and G. Burn, *I Want to Spend the Rest of My Life Everywhere, with Everyone, One to One, Always, Forever, Now*, London, 1997, p. 132)

The alpha male of contemporary British Art and one of the leading artists of his generation, the wide-ranging practice of Damien Hirst continues to challenge the boundaries between art, culture and science. Through his paintings, sculptures and installations, Hirst considers fundamental questions concerning the meaning of life and the fragility of biological existence. Confronting the viewer with the harsh reality of mortality, he "manages to be frank about death without sliding into morbidity. Going even further than the most uncompromising painter of a *vanitas* still life, he presents the viewer with the incontrovertible reality of extinction" (R. Cork, "Injury Time," *The British Art Show 4* , 1995. p. 13). Nowhere is this practice more masterfully exemplified than in his Butterfly Painting series.

The present work is composed of two equal sized square canvases, each of which is covered with a layer of monotone household gloss paint in which actual butterflies are suspended. The canvas on the left is white, on the right blue, an oppositional relationship evocative of that which Hirst sees between black and white. As the artist himself explains, "I've always been interested in the split between mind and body, the one and the other, the difference between art and life, life and death, like black and white ... I think of life and death as black and white. If life is white, black is death. Trying to explain or imagine death is like trying to imagine black by only using white. There's no way you can get to it, it's like the same thing but opposite. This is life and death isn't" (A. Dannatt, "Damien Hirst: Life's like this, then it stops," *Flash Art,* no.169, March-April 1993, p.63).

The opposition between light and dark, the vibrant life of the butterflies and the apparent reality of their death in this work yields a sense of tension. Combined with the title itself, *Night Follows Day* reiterates Hirst's interest in the biological and aesthetic cycles of creation and destruction. In the artist's own words, "I think I've got an obsession with death, but I think it's like a celebration of life rather than something morbid. You can't have one without the other" (D. Hirst and G. Burn, *On the Way to Work*, London, 2001, p. 21).

10 **MARK GROTJAHN** b. 1968

Untitled (White Butterfly), 2002

Acrylic on canvas. 30 x 30 in. (76.2 x 76.2 cm.) Initialed "M" lower left and "G" lower right.

Estimate $300,000-400,000

PROVENANCE Collection of the artist; L&M Arts, New York; Private collection, Europe

EXHIBITED New York, L&M Arts, *Beyond Black, White and Gray*, September 12 – October 10, 2009; Paris, Almine Rech Gallery, *California Dreamin Myths and Legends of Los Angeles by Heidi Slimane*, February 26 - March 26, 2011

Mark Grotjahn's *Butterfly* paintings radically conflate the perspectival composition pioneered in the renaissance and the formal abstraction of modernism. He creates a subtle asymmetry by offsetting the two "vanishing points" — evoking a sense of tension between the two sides of the painting, as they appear to dynamically push against each other, creating a mesmerizing depth. Grotjahn uses his vocabulary of extremely precise geometric forms to create captivating and intriguing optical effects.

With its nearly monochromatic appearance, *Untitled (White Butterfly)* is uniquely expressive and mysterious. An exploration of the most white and cream toned palette; it carries resonances of the minimalist monochromes and color explorations of Robert Ryman. Whereas Ryman is concerned with a decentered composition, Grotjahn paints his purity in a complex, monochrome layered form in what appears to be quick luminous "zip" strokes. Aligned at slightly skewed angles and closely adjacent to one another, they achieve a newly vital dynamism, animated with an Op-like flutter. Centering each work in the series is a single stroke of color from which rays (or wings) emanate. The effect is centered, but destabilized, a painting in motion.

Through what seems to be seamless, easily facilitated brushstrokes, the artist simultaneously merges with the same ease geometric abstraction to conceptualism. These iconic compositions of complex, skewed angles and tonal color allude to the multiple narratives coursing through the history of modernist painting, from the utopian vision of Russian Constructivism to the hallucinatory images of Op Art. The paintings are essentially monochromatic, but the luster of the painted surface vibrates and oscillates.

11 **CHRISTOPHER WOOL** b. 1955

Untitled (F48), 1992

Alkyd on paper. 39 1/4 x 26 in. (99.7 x 66 cm.) Signed, titled and dated "Wool 1992 F48" on the reverse.

Estimate $800,000-1,200,000

PROVENANCE Luhring Augustine, New York; Private Collection; Sale: Christie's, London, *The CAP Collection*, June 20, 2007, lot 12; Acquired from the above by the present owner

LITERATURE A. Bonnant, *The CAP Collection*, Switzerland, 2005, p. 315 (illustrated in color)

As the media of written, spoken and visual information all around us are constantly increasing, and advertising is increasingly invasive, the human being has become practically immune to this textual harassment, with the result that the impact of the mass of information that we receive is ultimately not very effective because it is quickly eliminated from the brain.

(M. Paz, *Christopher Wool,* Valencia, 2006, p. 196).

In Christopher Wool's word paintings, the surface of the work is covered with various phrases, and in the case of the present lot, jokes and curses. The dark capital letters, painted with stencils and constructed with no spaces or punctuation, first appear incomprehensible and elusive. However, as the viewer slows down and deconstructs the text before him, the obscurity becomes legible.

The austere simplicity of Christopher Wool's black and white stenciled words and phrases produce a remarkable experience for the viewer. The aggression of the statement "If You Can't Take A Joke You Can Get The Fuck Out Of My House" is difficult to decipher at first, as the individual letters and words are subsumed into a grid, commanding the reader to slow down in order to decode their meaning. As soon as the work is decoded, the text becomes a kind of shouted command, intensified by the capitalized and dark script.

Wool's organized phrases mimic the black and white pages of the printed word; however, here, he imposes breaks and ruptures on our ever-scanning vision. The intense blue enamel also confounds our attempts to reduce the word picture to the status of mere text. We are required to have restraint and patience in order to uncover the information before us.

Once completed, the previously combative statement, albeit indirectly, appears as a joke. Ultimately, the message goads the viewer into wondering whether he or she is on the receiving end of the rhetorical ploy. Wool's greatest success here is not the pursuit of any essential truth, but his ability to make the viewer aware of his assertion that text draws meaning not from its abundance, but from its profundity.

IFYOUCAN
TTAKEAJO
KEYOUCAN
GETTHEFU
CKOUTOFM
YHOUSE.

12 **CADY NOLAND** b. 1956

SLA Group Shot # 4, 1990

Silkscreen on aluminum. 76 1/8 x 60 5/8 in. (193.4 x 154 cm). This work can be displayed vertically or horizontally. This work is from an edition of four.

Estimate $400,000-600,000

PROVENANCE American Fine Arts Co./Colin de Land Fine Art, New York; Acquired from the above by the present owner

Cady Noland's *SLA Group Shot #4* is one of the artist's most iconic works, one which so expertly demonstrates her ability to powerfully address the dark heart of American society. Graphically and physically powerful, Noland's work delves into the sociopolitical underpinnings of the American public's fascination with criminality and celebrity. For Noland, the media's power to fuel this desire illustrates America's desire to transform everything into entertainment. The media frenzy that engulfed the nation in the mid 1970s concerning the saga of the young heiress turned radical activist, Patty Hearst, has provided Noland with a rich fount of inspiration to explore this intersection of voyeurism and violence.

In Berkeley, California on the 4th of February 1974, Patty Hearst (the granddaughter of the powerful publishing magnate William Randolph Hearst) was kidnapped by the Symbionese Liberation Army, or SLA. The ultra left-wing guerilla terrorists demanded for the release of several of their own jailed compatriots in turn for the release of Hearst. When the tradeoff then failed, the SLA demanded that Hearst dole out $70 worth of food to each person in need throughout California — a sum which at the time would have cost over four hundred million dollars. In an effort to get his granddaughter back, Hearst donated a huge sum of six million dollars worth of food to the San Francisco bay area. Hearst's donation was apparently not enough, as the SLA refused to release Patty — claiming that the food that he had donated was of inferior quality. In the most famous case of Stockholm Syndrome, on 3 April 1974, Patty Hearst came forward and announced to the public that not only had she formally joined the SLA but was in total support of their goals and tactics. Twelve days later, Hearst was photographed in front of a San Francisco bank holding an M1 Carbine rifle while the group was robbing it.

The abduction and following transformation of Patty Hearst was a national sensation. The cover of *Newsweek's* April 29, 1974 issue featured another photograph of Hearst holding her rifle standing in front of an SLA banner. Noland was drawn to the story due to the irony of the situation — how an heiress to a publishing dynasty not only became a terrorist, but is also portrayed on the cover of the second largest weekly news magazine in America. It wasn't until the late 1980s and early 90s that Noland began working with imagery from the saga -- but when she did, she did so with great gusto. Some of the works that she created on the subject feature solitary images of Hearst while other more impressive works, in terms of both scale and composition, include Hearst alongside other members of the SLA with the group's insignia or banner in the background. *SLA Group Shot #4* is one of the most impressive of the series, so much so that others from the edition grace not only the Guggenheim's collection but also that of the Los Angeles Museum of Contemporary Art.

Reproducing the popular images themselves is not enough for Noland, however. Her process of using silkscreen to create these works, which in itself is a process inherent and necessary for mass production and consumption, acts as a further prod for the viewer to question the American media's power over the nation. In a final act of confrontation, Noland aptly chose polished aluminum as the ground for these works. The affect of which forces the viewer to recognize himself as part of the cultural problem by the work's ability to reflect the viewer in its surface.

13 **CINDY SHERMAN** b. 1954

Untitled Film Still #9, 1978

Gelatin silver print. 30 x 40 in. (76.2 x 101.6 cm.) Signed, titled and dated "Cindy Sherman 1978 MP #9" and numbered of three on the reverse. Edition one of three.

Estimate $400,000-600,000

PROVENANCE Linda Cathcart Gallery, Santa Monica

EXHIBITED New York, Museum of Modern Art, *Cindy Sherman: The Complete Untitled Film Stills*, June 26 – September 2, 1997 p. 51 (another example exhibited); Hamburg, Deichtorhallen; Konsthall Malmö and Kunstmuseum Lucerne, *Cindy Sherman: Photographic Work, 1975-1995*, May 25, 1995 – February 11, 1996 (another example exhibited); Los Angeles, The Museum of Contemporary Art; Chicago, Museum of Contemporary Art; Prague, Galerie Rudolfinum; London, Barbican Art Gallery; Bordeaux, Musée d'art Contemporain; Syndey, Museum of Contemporary Art and Toronto, Art Gallery of Ontario, *Cindy Sherman Retrospective,* November 2, 1997 – January 2, 2000 (another example exhibited)

LITERATURE P. Galassi, *Cindy Sherman: the Complete Untitled Film Stills,* New York, 2003 p. 51 (another example illustrated); P. Schjeldahl and I. M. Danoff, *Cindy Sherman,* New York, 1984, p. 8 (another example illustrated); P. Schjeldahl and E. Barent, *Cindy Sherman, 3. erweiterte* Auflage, Munich, 1987 p. 8 (another example illustrated); R. Krauss, *Cindy Sherman 1975-1993,* New York, 1993, pp. 50-51 (another example illustrated); Z. Felix and M. Schwander, *Cindy Sherman Photographic Work 1975-1995*, Munich, 1995, no. 20 (another example illustrated); A. Cruz, E. Smith and A. Jones, *Cindy Sherman Retrospective*, New York and London, 1997, p. 59, no. 9 (another example illustrated)

I was vulnerable by being this other character. We're all products of what we want to project to the world. Even people who don't spend any time, or think they don't, on preparing themselves for the world out there — I think that ultimately they have for their whole lives groomed themselves to be a certain way, to present a face to the world. CINDY SHERMAN

(Cindy Sherman on the *Untitled Film Stills)*

Cindy Sherman's *Film Stills* series, made between 1977 and 1980, comprised the most formative and groundbreaking work of her early career. Much of the series aims to portray one fictional actress, who Sherman herself embodies, at varying stages of a lengthy career. The current lot, *Untitled Film Still #9,* is a gelatin silver print from 1978, one in which Sherman intentionally used developing techniques to slightly alter the film, lending the images an antiqued quality of ready made nostalgia. The series, and the present lot in particular, vividly illustrate a side of Sherman's relationship to feminism: as the viewer invents a narrative for the subject of the photograph, so does society invent and attempt to prescribe the roles of its women. In one manner, Sherman's art is curative; with her careful establishment of her many artistic incarnations, it seems as though "being someone is no longer a permanent arrangement" (W. Januszczak, "Cindy Sherman: I'm Every Woman", *London Times*, April 12, 2009).

In Sherman's black and white piece, we see her actress subject just right of center, lounging *contraposto* in a beach in a frilled vintage bathing suit. The Long Island deck, incidentally at Robert Longo's parents' beach house, reflects the day's warm sunlight, as, we presume, the beach's waves break against the sands in the distance. We find Sherman's actress in a middle place in her career, perhaps stagnating slightly. Her face reveals a subtle anxiety in the midst of such a serene environment; is the tension due to the character she inhabits or her professional misgivings? Either way, Sherman forgoes giving us a narrative, instead allowing us to create our own vision of the woman in front of the camera.

◊ 14 **RICHARD PRINCE** b. 1949

Wayward Nurse (Crashed), 2006-2010

Acrylic and inkjet on canvas. 65 1/2 x 50 1/8 in. (166.4 x 127.3 cm.) Signed, titled and dated "R. Prince Wayward Nurse 2006," "2009 R. Prince Wayward Nurse" and "R. Prince Crashed 2010" on the overlap.

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

PROVENANCE Gagosian Gallery, London

EXHIBITED London, Gagosian Gallery, *Crash (Homage to JG Ballard)*, February 11 – April 1, 2010

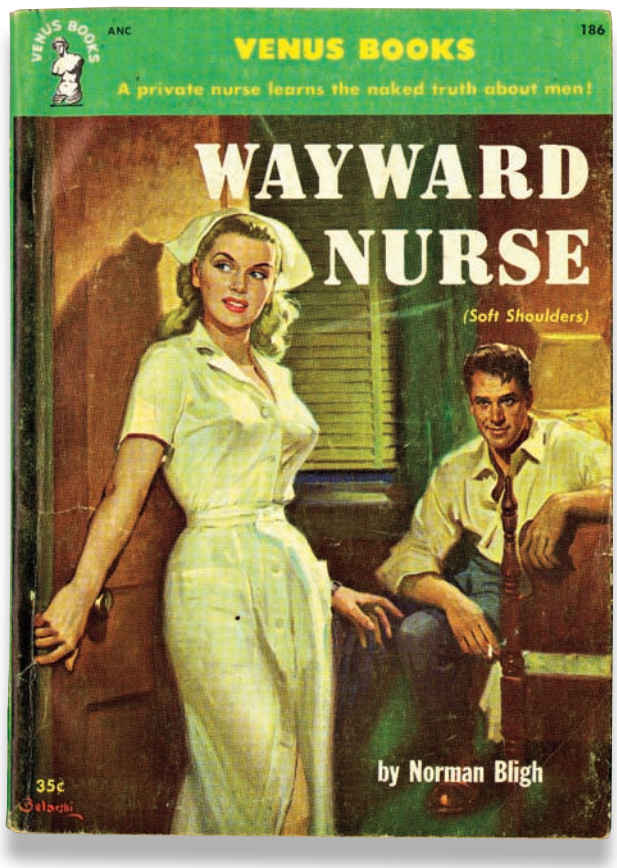
A Nurse's Job is to Pamper and Please Men…She came into their homes, a private nurse who was well paid to soothe the nerves of rich men, to quiet the fears of lonely women, but Kay Taylor was too beautiful, too inflammable herself, to soothe any man, rich or poor. Wrecked bodies and tortured hearts need healing, and a private nurse is supposed to help them. But Kay, it so happened, had a love-hungry heart of her own. A nurse's job is to pamper her patients, especially the men, but Kay needed pampering herself, and as a private nurse she was able to find it, with the husband of one patient, the sweetheart of another…

(Norman Bligh, *Wayward Nurse*, 1953)

WAYWARD NURSE

Wayward. Defined as following one's own capricious, wanton, or depraved inclinations: ungovernable (Merriam Webster).

The Nurse. Historically typecast as a paragon of goodness, a benevolent caregiver and healer. However the 20th century has played with that role and eroticized it, casting her as a different character: a lustful and naughty object of sexual desire. It is this striking tension between the good and the wicked that Richard Prince so astutely captures in his Nurse series and what makes these works such intriguing and sought after paintings.



Cover of Norman Bligh, *Wayward Nurse*, 1953.

Richard Prince. The name alone conjures up a whirlwind of images, all indelibly cemented in the culture of American kitsch and mass media. One cannot hear his name without picturing his most recognizable icons: Cowboys, Jokes, Nurses. The visual iconography of Prince's work over the last thirty years spans the gamut of the American vernacular from the opulent to the seedy. His early photographic representations of lavish luxury items remarked on consumerism while those of almost-naked women splayed across their boyfriends' motorcycles addressed overt sexuality and gender roles. From his early unadulterated snapshots of cigarette ads to his latest painterly homage to de Kooning, his art re-appropriates and re-imagines what art means and what it can be.

Prince's attraction to the nurse is manifold and somewhat of a paradox. He once explained in an interview, "I'm painting nurses. I like their hats. Their aprons. Their shoes. My mother was a nurse. My sister was a nurse. My grandmother and two cousins were nurses. I collect 'nurse' books. Paperbacks. You can't miss them. They're all over the airport. I like the words 'nurse,' 'nurses,' 'nursing.' I'm recovering" (Interview with R. Prince, "Like a Beautiful Scar on Your Head," *Modern Painters* 15, no. 3, Autumn 2002). Ever the avid collector and cultural curator, these 'nurse' books became the inspiration for his Nurse paintings.

Based on the 1953 Norman Bligh novel whose spoiler reads: "A private nurse learns the naked truth about men!", *Wayward Nurse*, painted between 2006 and 2010, is arguably the most visually striking and important work from this series. Painted in vivid reds set against bright white it screams of macabre violence and unadulterated sex — the viewer finds themselves transfixed (and shocked) by the sheer visual splendor of the canvas. Prince's color choice and brushwork is so vibrant and evocative that it is impossible not to imagine her attending to the victims of Warhol's *Red Car Crash*.

Bligh's *Wayward Nurse* stands in a door frame, with her hand evocatively resting on the door handle and a somewhat mischievous look on her face. Her mail suitor leers wantonly at her from a bed with an expectant expression. Her bare knee is exposed under her nurse's uniform and her eyes look off into the distance, perhaps checking to ensure their privacy. Bligh's

nurse (and Prince's) is evocative of Roy Lichtenstein's *Nurse* from 1964 who also looks as if she has been momentarily caught off guard or surprised by some lurid scheme. These are indeed wayward nurses, the cover of Bligh's book smacking of an illicit tryst about to take place.

Prince's brush transforms this original cover (which has been scanned, printed and enlarged onto canvas) with layer upon layer of white pigment until all that remain are the nurse and the title, with only very subtle hints of the cover imagery peeking through. By so doing, Prince has isolated his *Wayward Nurse* and transformed her into something altogether different — bolder and lustier than her namesake. By obscuring the man from the original cover with heavy swaths of white paint, Prince leaves us alone with our nurse. The viewer no longer sees her mail suitor leering over her shoulder, which only heightens the tension of the painting as we are left wondering what bloody disaster or sexual escapade she is emerging from. The layers of white paint render the painting bright and sterile, much like a hospital. This monochrome background creates a potent and shocking plane from which the now displaced, and bloodied, nurse emerges.

Stamped above her is her moniker, *Wayward Nurse.* There is no doubt that Prince's nurse is indeed somewhat wanton and depraved. Or perhaps she is merely the casualty of an accident or love affair gone awry. Prince has always been interested in the correlation between image and text so it is no surprise then that the title of the book plays such an integral role in his nurse paintings. Without them, she would have no context other than being a beautiful (or in this case, sinister), floating figure. The words build a framework around her and create a story and association that continues to unfold every time the viewer looks at the canvas.

Unlike many of Prince's nurses, whose eyes he covers in a diaphanous veil of white paint, Prince has left his *Wayward Nurse*'s striking eyes, clear and piercing. They gaze off into the near distance — originally ensuring she and her lover had privacy but this time perhaps checking to cover her tracks. The glimmer of vice and seduction hinted at by her eyes is metered by the fact that her eyes are her only means of expression. The mask protects her anonymity but also defaces and silences her. The viewer longs to see what expression she is hiding beneath it and this only heightens the innuendo and drama of the canvas. The dark and gory side of nursing and the fine line between life and death are explicitly hinted at by the violence of the blood-like drips of burgundy and crimson paint that trickle down her arms and soak her dress. This explosion of red pigment creates a dynamically vivid image and nods directly at Cy Twombly's frenzied *Birth of Venus*. Much like in Twombly's painting, our nurse's lurid glowing presence on the canvas stands in high contrast to the pure white background. She emerges from this sterile iciness, stopping at the front of the picture plane, addressing someone just out of our sight with a smoldering stare, her eyes possessing both a dark beauty and a sinister ghostliness.

Roy Lichtenstein, *Nurse*, 1964. © Estate of Roy Lichtenstein.

Andy Warhol, *5 Deaths on Red*, 1963. © 2011 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.

Ever the provocateur, Prince's art is all about desire. It represents covetousness, of a beautiful woman or of an alpha male, of a luxury watch or a perfectly appointed living room, of sex or of words. The desire is never left unadulterated however — there is always an element of subversion or of something ever-so-slightly out of reach that brings such power to his work. There is always a hint of irony and a sense of humor in Prince's paintings. A somewhat mysterious figure himself, we can never be quite sure of exactly *how* ironic Prince is trying to be and this leaves the viewer even more absorbed by his art.

The nurse is a beautiful and in this case, dangerous (or perhaps damaged), representation of a fantasy based in reality - a composite embodiment of our culture's overactive imaginations and cravings, both pure and salacious. It is an outdated perception yet still holds weight in today's culture. Therein lays Prince's strength — his ability to timelessly capture these flash moments in the American cultural vernacular and make them modern. Prince has doctored his nurses so they seem both delicate and glamorous yet still portray an element of delicious vice. And this is exactly what he is so known for — he takes the seemingly banal and elevates it to cult status, creating aesthetically stunning pieces that address the divergence between what is real and what is created. Layered with this depth, *Wayward Nurse* is a seminal piece — Prince has created art for art's sake and just as he intended, this painting is a provocatively brilliant piece the viewer cannot tear their eyes away from.

Cy Twombly, *Birth of Venus*, 1962.

WAYW
NU

15 **CHRISTOPHER WOOL** b. 1955

Untitled (P522), 2005

Enamel on canvas laid down on board. 96 x 72 in. (243.8 x 182.9 cm.) Signed, titled and dated "Wool 2005 (P522)" on the overlap and again on the reverse of the backing board.

Estimate $800,000-1,200,000

PROVENANCE Simon Lee Gallery, London; Private collection, Paris

In the past decade or so, Christopher Wool's approach to painting has steadily evolved as he has started to create works where the surface pigment is applied using a spray gun. Predominantly untitled and executed in a stark palette of black and white, Wool's recent works are composed of plunging lines and intermittent trickles that fundamentally refer to the long history of the painterly gesture. They throw into sharp contrast, the conflicted urges of mark-making and erasure. The subsequent compositions are tousled masses of lines with the exceedingly fluid black pigment left to drip down the surface of the panels. Each striking example of his recent body of work illustrates the clear and resonant progression that Wool has made.

In *Untitled (P522)*, 2005, the washes of gray, abstracted representations, and bold spray painted lines charge the canvas with confidence and flair — typical only of Christopher Wool's brash image-making. Wool defines a new wave by embracing the *modus operandi* of the grand gestures of Abstract Expressionism. In doing so he manifests a work that helps redefine the making of a picture and skewers the contributions of the post-war generation. "The power of Wool's work is entrenched in its labor-intensive emphasis both on the act of painting and on painting's constituent elements. In Wool's pieces we are perpetually returned to an analysis of form, line, color, frame, and frontal composition. The result of this approach is a sharp emphasis on the surface of the work as a site of formation and interpretation, and a commensurate focus on the practice of image-making. Wool's ambition is to incorporate into the work a sustained consciousness of art-making's activity. Further, the compressed compositions carried on skin-thin surfaces convey in their tactility an awareness that these paintings cannot in any actual sense embody transcendence or grandeur. This is an inescapable aspect of present circumstances. In fact, Wool's work deliberately prevents a swift and unencumbered apprehension 'for the purpose of awakening in the spectator the uneasiness with which the perception of a painting should be accompanied'" (M. Grynsztejn, "Unfinished Business," Christopher Wool, Los Angeles, 1999, p. 265).

16 **LISA YUSKAVAGE** b. 1962

Northview (Impressionist Jacket), 2000

Oil on linen. 70 1/8 x 40 1/2 in. (178.1 x 102.9 cm.) Signed, titled and dated "Yuskavage © 2000 'Northview (Impressionist Jacket)'" on the reverse.

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

PROVENANCE Marianne Boesky Gallery, New York

EXHIBITED New York, Marianne Boesky Gallery, *Lisa Yuskavage,* January 5 - February 3, 2001; Geneva, Centre d'Art Contemporain, *Lisa Yuskavage,* May 17 - August 26, 2001; New York, C&M Arts, *Naked Since 1950,* October 11 - December 8, 2001

Each and every one of Lisa Yuskavage's luxurious works is fundamentally about the nature of meaning and desire as expressed through painting. Her paintings are exquisitely rendered, depicting highly charged images of young women and revealing a deeper level of purpose or intent. Yuskavage's work simultaneously addresses myriad issues, some more clearly and overtly than others. In experiencing her work, these conflicting tensions well up within the viewer, delivering a highly keyed aesthetic impact. As Yuskavage, who rarely discusses the meaning of her work has stated, "I only load the gun". This simple, yet poignant statement implies that regardless of the subject matter, to her, it's all about the set up, and that the "best way to approach [her] work is to recognize what it makes you think about and then think of the opposite". (Yuskavage in conversation with Robert Enright, "The Overwhelmer: The Art of Lisa Yuskavage", *Border Crossings*, no. 103, August 2007, pp. 36-48)

Yuskavage, with her confrontational approach, seems intent to simultaneously both seduce and repel the viewer. She asks us both to look and admire her sensual (although often exaggerated) nude girls and at the same time to move past the notion of the traditional "male gaze". Positing a new way to engage the desire of the eye, Yuskavage sets out to examine the expanse between and interconnections within the worlds of 1970s soft focus pornography and traditional images of the female beauty as rendered by old master such as Vermeer, Bellini, Bronzino and Rembrandt. As Enright recounts, "Yuskavage has remarked that one of her intentions was to combine Rembrandt with colour-field painting to which she might have added, and the sensibility of early *Penthouse* magazine." (Yuskavage in conversation with Robert Enright, "The Overwhelmer: The Art of Lisa Yuskavage", *Border Crossings*, no. 103, August 2007, pp. 36-48)

From her exploration of art history, Yuskavage has gleaned many lessons from masters both old and new on how to handle perspective, employ color, and reproduce light and texture in order to captivate the viewer. She claims, however, in her discussion with Enright that one must be careful when doing so, and to ensure that you approach your own practice with a firm sense of yourself in the present, otherwise you would end up producing some sort of anachronistic art, a fear of being out of time. It is the fusion of the technical skill and mastery of these classic techniques that she employs coupled with her contemporary renderings of the most widely utilized subject matter in the Western world, the female nude, which allows for Yuskavage's work to so successfully communicate a more robust and conflicted vision of feminine beauty.

Besides the obvious tangible result of her process, her paintings are imbued with the power to transcend the boundaries or template of typical nude female imagery and force a second, deeper look or investigation into several paradoxes including "voyeurism and exhibitionism, feminism and misogyny and the personal and the psychosocial." (C. Viveros-Fauné, "Cursed Beauty: The Painting of Lisa Yuskavage and the Goosing of the Great Tradition",

Lisa Yuskavage, Mexico City, 2006, p. 62). The first two of these paradoxes, voyeurism and exhibitionism and feminism and misogyny, mainly pertain to her works' relationship to pornography. Yuskavage readily admits that her work is indeed indebted in some ways to pornography, and Peter Schjeldahl relates that her work "paraphrases images of girlie pulchritude from old skin magazines and from photographs that she takes of models" (P. Schjeldahl, "Girls, Girls, Girls: Lisa Yuskavage raises trashiness to high art", *The New Yorker*, January 15, 2001, p. 100). In some cases it is quite a direct and literal correlation as with her 1999-2000 work, *Night*, while in other cases she is more in debt to the style which *Penthouse* founder and photographer Bob Guccione employed in the early issues of the magazine. But as Marcia Hall asserts, "Her art comments more upon the culture that surrounds us with such images than upon the babelicious damsels themselves. Yet, it is about the gaze, but, more, it comments upon the culture that consumes such images". (M. B. Hall, "Lisa Yuskavage's Painterly Paradoxes", *Lisa Yuskavage*, Philadelphia, 2001, p. 23). Thus in a way, Yuskavage removes the sex, or at least the politics of pornography, and asks us to examine not only ourselves but also how we and society view women today.

Schjeldahl notes that through her work "Yuskavage illuminates present feminine discontents" and asks, "How can a girl develop a satisfactory body image in a world of industrialized sex and glamour? She can't." (*op cit*, p. 101). It is this concern among others, which greatly interest Yuskavage (as well as fellow British female painter Jenny Saville). Furthermore, as Roberta Smith points out, "Yuskavage has approached this form from both the outside and the inside: her distortions exaggerate the way women are objectified both by society and by themselves. But her real subject is, I think, the inside, the female soul and psyche." (R. Smith, "A Painter Who Loads the Gun and the Let's the Viewer Fire It", *The New York Times,* January 12, 2001, p. E53). Thus the attractive, voluptuous and engaging compositions she presents us with are a means of inviting us in to examine both the inner soul of her art, but more importantly that of today's women. I believe Smith would agree that the manner in which she does this produces works that are compassionate yet staggeringly harsh; playful and yet forcefully introspective.

Giovanni Bellini, *Nude Woman in Front of Mirror*. Photo Credit : Scala / Art Resource, NY.

Her work does not lay any blame or make any attacks, however. Yuskavage merely points out what she herself experiences and sees in herself. As she commented in a conversation with Chuck Close, "I have no interest in pointing the finger anywhere but at myself … I am interested in making work about how things *are* rather than how they should be. I exploit what's dangerous and what scares me about *myself*: misogyny, self-deprecation, social climbing, the constant longing for perfection. My work has always been about things in myself that I feel incredibly uncomfortable with and embarrassed by." (Yuskavage, in "Interview: Chuck Close Talks with Lisa Yuskavage", *Lisa Yuskavage*, New York, 1996, pp. 20-31).

As Yuskavage's career progresses, so does her style continue to develop. Subtle shifts over the past two decades have given way to the maturation of both her ideas and her ability to address them. In 2000 one shift in particular led to some of her most important and successful pictures, including the present lot. *Northview (Impressionist Jacket)*, 2000 is one of a series of seven large scale works that Yuskavage painted around a similar theme. Here she departs somewhat from her previous work in that she has eliminated the plain, monochromatic backgrounds that were so typical of her previous works, and instead fills the space with lush, richly decorated interiors thereby animating the figures contained within them and adding a new level of refinement and compositional complication. Yuskavage seems to be more fully engaging with the old master tradition by creating livelier and even more conventional settings for her compositions. Regardless, these paintings, as Smith illustrates, "With their elaborate country house interiors … suggest a more real, more sophisticated world. Their occupants seem almost normal, possibly career women, and are in charge of their lives and their pleasures. Some exude a postorgasmic glow, others just seem grateful to be sitting down after a long day." (R. Smith, "A Painter Who Loads the Gun and the Let's the Viewer Fire It", *The New York Times*, January 12, 2001, p. E53). *Northview (Impressionist Jacket)*, 2000, in addition to being a sublime example of Yuskavage's breathtaking and flawless paintings, takes her work to a higher level, as all of her technical and ideological concerns and intentions seem to have truly coalesced lending the work the ability to both please and incite.

At the end of the day, Marcia Hall puts it best when she states "Lisa Yuskavage wants seriously to paint. She believes in the transforming beauty of pigment suspended in oil on canvas, and the ability of that beauty to suggest transcendence. She paints the shallow, the vulgar, the heedless as if it were profound, elegant, meditative, thereby reminding us obliquely of the absence of these qualities and the enduring possibility of their renascence." (M. B. Hall, "Lisa Yuskavage's Painterly Paradoxes", *Lisa Yuskavage*, Philadelphia, 2001, p. 23).

17 **THOMAS SCHÜTTE** b. 1954

United Enemies, 1994-1995

Two figures: Fimo, fabric, wood glass and PVC. 73 1/2 x 10 x 10 in. (186.7 x 25.4 x 25.4 cm). Figure height 13 1/2 in. (34.3 cm.) Signed and dated "Th. Schütte 1995" on the underside of the low wood base.

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

PROVENANCE Bernier/Eliades, Athens

So as far as meanings are concerned, I would rather talk with my hands and through forms and let these creatures live their own lives and tell their own stories.
THOMAS SCHÜTTE

(James Lingwood in conversation with Thomas Schütte in *Thomas Schütte,* London, 1998 p. 22)

Thomas Schütte has generated some of the most resonant figurative sculpture of the last generation with his deft and virtuosic handling of traditional media. Utilizing seemingly anachronistic means, Schütte has consistently addressed issues and emotions that contain kernels of the eternal within the hull of the immediate.

From life-sized figures fabricated in ceramic as in *Die Fremden (The Strangers)*, 1992 to miniaturized monuments cast in bronze as in *Grosser Respekt*, 1993-94, Schütte has exploited transitions in scale and materials to great effect throughout his career. Nowhere is his mastery so exemplified as in the series *United Enemies*.

While living in Rome in 1992, Schütte continued his interest in classical sculpture by visiting the Capitoline Museum to see the vast collection of Greek and Roman statuary. In addition he was deeply impressed by the many Bernini fountains gracing the city and he began working on a series of sculptures in Fimo clay and cloth. He had explored these media briefly a few years earlier and had finished two works *Teppichmann (Carpet Man)* and *Mohr's Life*. Both provided opportunities for the artist to fully explore the immediacy of clay to express a full range of facial expressions. By eliminating the process of fabrication, Schütte was able to instantaneously convey emotion. This intimacy with the materials is further expounded by his use of his own clothes to drape the figure.

With *Mohr's Life*, Schütte had explored single figures engaged in narratives from his own life as an artist, *United Enemies* departs from the autobiographical. Composed of two male figures bound together with string and enclosed under a glass bell jar each figure's destiny is entwined with his antagonist's. Sometimes facing each other and sometimes looking in opposite directions, their wizened expressions range from sly to disdainful to foolish. Schütte sees them as enjoyable, not threatening and says 'I didn't find them cruel, I just found them funny.' Much as Bruce Nauman with his *Henry Moore Bound to Fail* was addressing classical sculptural concerns with a serious humor, Schütte has used the act of restraint in *United Enemies* to conflate the formal concerns of draping with tragicomic sentiment.

Schütte refers to the figures as puppets, but not as the diminutive dolls of children's theater. At the time of the series' inception, the city was embroiled in the 'Clean Hands' investigation, which brought to light an entrenched system of bribery and corruption throughout Italian politics. All the major parties, right and left, had played along with this system and profited from it. A generational shift was occurring and there was a widespread feeling of disgust at the ageing politicians and businessmen who had ruled Italy since the Second World War. While Schütte's are not caricatures of individual politicians, *United Enemies* can be seen as the condemnation of public duplicity, offering an image of life as a grotesque theatre of masks and effigies. The faces are morphed and distorted, expressing shrewd and unpleasant, but ultimately ineffectually comic natures.

Thomas Schütte, *Teppichmann (Carpet Man),* 1988.

Bruce Nauman, *Henry Moore Bound to Fail (back view)*, 1967-70.
© Bruce Nauman/Artists Rights Society (ARS) New York

18 **MARLENE DUMAS** b. 1953

Evil Eye, 1995-1997

Oil on canvas. 78 3/4 x 39 3/8 in. (200 x 100 cm.) Signed, titled and dated "Evil Eye. M Dumas. 1995/97" on the reverse.

Estimate $900,000-1,200,000

PROVENANCE Galerie Paul Andriesse, Amsterdam; Private Collections; Sale: Sotheby's, New York, *Contemporary Art Day Auction*, November 12, 2009, lot 394; Acquired from the above by the present owner

EXHIBITED Gunma, Japan, Museum of Modern Art, *Eight People from Europe*, April - June 1998, no. 6

...on the one hand the work is very simple, you can see what is depicted. You don't have to ask what is that? It is a human figure. But you still have to decide for yourself what is going on with its image. That confuses them. The relation of title to the image adds another layer of confusion, if they perceive the work as realism or literalism rather than something else. I like to play with this type of tension. MARLENE DUMAS

(Marlene Dumas in conversation with Gavin Jantjes, Amsterdam, December 15, 1996, reproduced in *A Fruitful Incoherence: Dialogues with Artists on Internationalism*, London, 1998, pp. 50-63)

Francis Bacon, *Study after Velásquez's Portrait of Pope Innocent X*, 1953. Collection of the Des Moines Art Center, Iowa. © 2011 Estate of Francis Bacon. All rights reserved. / ARS, New York / DACS, London.

Evil Eye, 1994, is a stunning example of the work by acclaimed South African painter Marlene Dumas, one of the most captivating and thought provoking artists working today. Through her focus on the human figure, Dumas joins together themes of sexuality, identity, race and personal lived experience with art historical precursors to produce a unique aesthetic perspective on the issues that pervade contemporary culture.

Recalling the way in which famed German painter Gerhard Richter painted pictures from photographs throughout the 1960s and early 1970s, Dumas never works directly from reality but only from photographs. For, she believes, to copy reality is a useless pursuit since reality itself will always be more perfect than its copies. Like Richter, in this way, Dumas "has made the elusive and almost immaterial character of the photographic image the basis of her painting style" (B. Prendeville, *Realism in 20th Century Painting,* London, 2000, p. 212).

Evil Eye illuminates Dumas' interest in power and the defacing effects of the facades imposed by representation. The present work is a large-scale portrait painted with watercolor-like delicacy, the upper body of the figure obscured by a veil. The eyes, however, shine out through holes poked in the mask that has become the face. Though her surfaces do not share the same impasto gesture, her simultaneous use of transparency and opacity shares an affinity with Francis Bacon's interest in the same.

The evil eye is believed by many cultures to be a malevolent look that can bestow a curse on victims with a mere gaze. In order to protect oneself from its power, which can inflict misfortune or even injury, the wearing of a symbolic "third eye" will ward off the curse. This belief has resulted in a number of apotropaic talismans, or sacred objects, that have the power to turn away impending harm. The figure in the present lot wears a veil most commonly associated with women's burqas, an all-enveloping cloak which conceals a woman's form and protects her modesty. While we cannot directly identify any talismans on her body, her powerful gaze and strong stance suggest a powerful presence approaching.

The watercolors and translucent paints Dumas uses for the skin and veil achieve multicolored, sheer layers that signify the covering up and revealing of evil that she experienced growing up. In her essay, "Painter as Witness," art historian Cornelia Butler calls attention to how, "though actually quite bluish, as if stained by a dirty purple hand, the lily-white . . . belies a certain kind of white affliction: the damning complicity that binds every white person in South Africa to the legacy of apartheid" (C. Butler, "Painter as Witness," *Marlene Dumas: Measuring Your Own Grave,* Los Angeles, 2008, p. 62). Recalling that Apartheid involved the literal distinction between groups, many of Dumas's generation were rudely awakened by the realization that their privileged, normal lives were founded on the deaths and oppression of others. In addition to making a political statement, Dumas exposes the history of representation and the affliction that results from looking for essences in physical appearance.

Searching for a transparency of vision, of reality through its representation, Dumas continuously returns to images of excessive vulnerability. Reminiscent of Warhol's disaster paintings and portraits of celebrities, her paintings position the viewer to confront that which can't itself be represented. Dumas "penetrates and pulls apart the mechanisms of projection, of how we understand the images and events of our time, she restores presence and a nurtured and productive ambiguity to how we understand the pageant of the real, of life and death" (C. Butler, "Painter as Witness," *Marlene Dumas: Measuring Your Own Grave,* Los Angeles, 2008, p. 73).

It is as if the traumatic nature of the artist's experience growing up, the coordinated attempt to conceal the unpleasant political reality of South Africa, has infused an artistic practice that is as much emotionally real as it is photographically distant. *Evil Eye,* in a sense, "evokes the primordial act of painting: with our bodies, we make something that looks back at us, a real image, of and from ourselves. Depicted as a fine film, the human image appears at once substantial and ephemeral, there, yet not-there: a new version of that alliance of the actual and the elusive that has haunted pictorial realism in its many historical incarnations." (B. Prendeville, *Realism in 20th Century Painting,* London, 2000, p. 212).

Edvard Munch, *Puberty*, 1894-1895. Collection of the Nasjonalgalleriet, Oslo.
© 2011 The Munch Museum / The Munch-Ellingsen Group / Artists Rights Society (ARS), New York.

19 **GERHARD RICHTER** b. 1954

Abstraktes Bild, 1988

Signed, dated and numbered "Richter 1988 666-5" on the reverse. Oil on canvas.

78 3/4 x 63 in. (199.9 x 160 cm).

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

PROVENANCE Collection of the artist; Anthony d'Offay Gallery, London; Private collection, London; Galerie Löhrl, Mönchengladbach; Collection Plum, Aachen; Private collection, New York

EXHIBITED Rotterdam, Museum Boymans-van Beuningen, *Gerhard Richter 1988/89*, October 15 - December 3, 1989, p. 69 (illustrated in color); Musée d'Art Moderne de la Ville de Paris; Bonn, Kunst und Ausstellungshalle der BRD; Stockholm, Moderna Museet; Madrid, Museo Nacional de Arte Reina Sofía, *Gerhard Richter: Retrospective*, September 23, 1993 - August 22, 1994, p. 119 (illustrated in color); Aachen-Kornelimünster, Ehemalige Reichsabtei, *Gerhard Richter. Werke aus Aachener Sammlungen*, November 14, 1999 - January 9, 2000, p. 51 (illustrated in color); Friedrichshafen, Kunstverein Friedrichshafen in the Zeppelin Museum, *Gerhard Richter: Malerei 1966-1997*, 2001, p. 55 (illustrated in color); Kleve, Museum Kurhaus, *Sammlung Plum,* May 5 - September 5, 2004, p. 17 (illustrated in color); Dusseldorf, K20 Kunstsammlung Nordrhein-Westfalen and Munich, Städtische Galerie im Lenbachhaus und Kunstbau, *Gerhard Richter*, February 12 - August 24, 2005, p. 198 (illustrated in color)

LITERATURE K. Schampers, *Gerhard Richter, 1988/89,* Rotterdam, 1989, p. 69 (illustrated in color); A. Thill, et al., *Gerhard Richter Catalogue Raisonné 1962-1993*, *Volume III*, Ostfildern, 1993, no. 666-5 (illustrated in color); R. Mönig, ed., *Sammlung Plum*, Kleve, 2004, p. 17 (illustrated in color)

If I paint an abstract picture I neither know in advance what it is supposed to look like, nor where I intend to go when I am painting, what could be done, to what end. For this reason the painting is a quasi blind, desperate effort, like that made by someone who has been cast out into a completely incomprehensible environment with no means of support — by someone who has a reasonable range of tools, materials and abilities and the urgent desire to build something meaningful and useful, but it cannot be a house or a chair or anything else that can be named, and therefore just starts building in the vague hope that his correct, expert activity will finally produce something correct and meaningful GERHARD RICHTER

(Gerhard Richter quoted in *Gerhard Richter*, Tate Gallery, London 1991, p. 116).

Gerhard Richter in his studio, 1985.

Gerhard Richter has firmly held a position as one of the most influential artists of the last 50 years. His career has been devoted to exploring and mastering oil paint, his chosen medium, the impact of which has been extraordinary and immensely far-reaching. By 1976 when he first conceived of the title *Abstraktes Bild* he was already an accomplished painter of subjects derived from real life. This title accompanies his subsequent paintings to the present day. Foregoing a belief in the utility of figurative painting, Richter's artistic process is one of searching rather than finding. Since the inception of this body of work, his resignation to seeking has continued to yield limitless discovery with his visually rich *Abstraktes Bild*.

The present lot is exemplary of his abstract series as a whole, in which each painting, is "a model or metaphor about a possibility of social coexistence. Looked at in this way, all that I am trying to do in each picture is to bring together the most disparate and mutually contradictory elements, alive and viable, in the greatest possible freedom," (M. Hetschel and H. Friedel, eds., *Gerhard Richter 1998*, London, 1998, p. 11). Ironically, he achieves this freedom through a rigorous and meticulous technique involving the removal and reapplication of separate layers of paint. With the variance of each layer, chance delivers an unpredictable configuration of colors. The final result is masterful; the colors, though static as the canvas ultimately coalesces, achieve a seeming iridescence; they radiate against both the darker and lighter tones that surround them. The relationship between the colors becomes symbiotic.

Richter's other work, which includes his early color chart paintings as well as his later portraits, utilizes bold organization of color. In this manner, his work equates to a complex intellectual study in both mathematics and optical experience. These particular works chronicle his career as a scientific artist, one who finds experimental uses for the conventional palette. It is in these paintings that we see Richter's most vigorous rational pursuits and a crossroads of artistry and intellect. His abstract series, represented in *Abstraktes Bild,* comes from a visceral and unrestrained process of creation—it could not present a more dramatic departure from these other series.

In his personal notes, written in 1974, Richter explains, "In order to represent all shades of color that occur in one picture I developed a system that—starting on the basis of the three primary colors and grey—proceed in stages that were always equal and made possible an ever-increasing degree in differentiation." ("Gerhard Richter: Notes 1966-1990", *Gerhard Richter,* London 1991, p. 111) With this insight into his methodical way of thinking, we further understand the fundamentals of his early processes, as well appreciate the drastic evolution of his work.

Though Gerhard Richter achieves each abstract picture through a unique and unrestrained process, the present lot has a distinct harmony of color; the hints of green and yellow surrounded by a variety of blue hues are each simultaneously delicate yet overpowering in their thickness of body. Though one may find a retreating horizon in the gradually darkening indigos in the upper portions of the painting, perhaps resembling a seascape, one can also find the conflict of neutral grays and powerful blues to stage an ideological battle. It is this potential for disparate analysis that makes the work a remarkable achievement in subjectivity; abstraction gives way to interpretation in its most emotional form.

Gerhard Richter's abstract work pairs the elusive and the evocative with profound power. Richter's aim, to create something "correct and meaningful", ultimately hinges on the decision of the viewer to acknowledge his own experience as unique. What is correct, what is meaningful, is something which is, in the end, deeply personal.

20 **ANDY WARHOL AND JEAN-MICHEL BASQUIAT** 1928-1987 and 1960-1988
Third Eye, 1985
Acrylic on canvas. 80 3/4 x 128 3/4 in. (205.1 x 327 cm.)

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

PROVENANCE The artists, New York; Galerie Bruno Bischofberger, Zurich; Acquired from the above by the present owner
EXHIBITED Lyon, Maison Lyon, *2ème Biennale d'Art Contemporain*, September 3 – October 13, 1993, p. 265 (illustrated in color); Kassel, Museum Fridericianum and Munich, Museum Villa Stuck, *Collaborations Warhol • Basquiat • Clemente*, February 4 – September 29, 1996, p. 90 (illustrated in color); Torino, Castello di Rivoli, Museo d'Arte Contemporanea, *Collaborations: Warhol Basquiat Clemente*, October 17, 1996 – January 19, 1997, p. 139 (illustrated in color); Zurich, Galerie Bruno Bischofberger, *Jean-Michel Basquiat & Andy Warhol – Collaborations*, December 10, 1998 – March 13, 1999; Madrid, Museo Nacional Centro de Arte Reina Sofía, *Warhol Basquiat Clemente – Obras en Colaboración*, February 5 – April 29, 2002, p. 86 (illustrated in color); Milan, Fondazione La Triennale di Milano, *The Andy Warhol Show*, September 20, 2004 – January 9, 2005, p. 282, no. 208 (illustrated in color)
LITERATURE *Art Press 183*, International Edition, 1993, p. 38 (illustrated in color); M. Dachy, T. Raspail and T. Prat, *2ème Biennale d'Art Contemporain, Et Tous Ils Changent Le Monde*, Lyon, 1993, p. 265 (illustrated in color); *Atelier Magazine*, No. 802, Japan, 1995, pp. 64-65 (illustrated in color); I. Gianelli, J.B. Danzker, T. Osterwold, T. Fairbrother et al., *Collaborations Warhol • Basquiat • Clemente*, Ostfildern and Torino, 1996, p. 139 (illustrated in color); T. Osterwold, *Collaborations Warhol • Basquiat • Clemente*, Ostfildern, 1996, p. 90 (illustrated in color); J.M. Bonet, R.D. Marshall and E. Juncosa, *Warhol Basquiat Clemente – Obras en Colaboración*, Madrid, 2002, p. 86 (illustrated in color) G. Mercurio and D. Morera, *The Andy Warhol Show*, Milan, 2004, p. 282, no. 208 (illustrated in color)

Please note that this work has been requested and promised to be included in the forthcoming exhibition *Warhol and Basquiat* at the Arken Museum of Modern Art, Denmark from September 3, 2011 to January 14, 2012. The exhibition will be curated by Dieter Buchhart, the curator of the Basquiat Retrospective at the Fondation Beyeler 2010-2011.

THIRD EYE
BEEF RIB STEAKS
$2.99

THIRD EYE
BEEF RIB STEAKS
$2.99

CHOICE
RIB
AST
CHUCK
STEAK

Andy Warhol, *Jean-Michel Basquiat (painting the Collaboration* Third Eye), New York, 1984. Unique, vintage gelatin silver print. © 2011 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

Jean-Michel Basquiat and Andy Warhol were two of the most brilliant artists of their generations, if not *the* most brilliant. Basquiat and Warhol's friendship began just as Warhol's career was beginning to calm down from the frenzy of the 1960s and 70s and Basquiat's career was beginning to explode. With the *Collaborations*, the foremost art figure of the previous two decades was joining artistic forces with the wild-child of the 1980s.

Much like Warhol, Basquiat first became famous for his art and then became famous for being famous. Basquiat began his career as a graffiti artist, under the tag name SAMO (Same Old Shit). At that time, the purpose of graffiti art was to obtain a level of fame — a certain status and recognition and this was always Basquiat's goal. He saw Andy Warhol as being number one and he wanted that same level of fame and respect. And he would indeed achieve that level of celebrity in an incredibly short period of time — within a span of two years he went from living on the streets to being a millionaire and celebrity.

Basquiat's life was a whirlwind of extremes. He "captured the downtown pulse of his time, for good and ill, and defined some key cultural crossovers. The son of Haitian and Puerto Rican parents, he embodied the emerging doctrine of multiculturalism and jumbled up various traditions with devil-may-care energy…He did not have much formal training as a painter and did not pretend otherwise, perhaps sensing that without a long apprenticeship, pretenders to the high tradition become derivative artists. Instead, he developed a distinctive, rough style that has the aura of a self-taught, sui generis outsider who lives in the middle of nowhere. Except, of course, that this smart naïf lived in the heart of the New York art world" (M. Stevens, "American Graffitti," *New York Magazine*, May 21, 2005).

It was this exact energy that would so catch Warhol's attention, although at the beginning Warhol was a bit weary of this young *wünderkind*. Basquiat invaded the New York art world with a vision and pictorial vocabulary that was both innocent and rough. Much of the thematic symbolism of his work was focused on money, politics and death — not altogether different from some of the themes that fascinated Warhol.

In the same way that Warhol culled inspiration from popular culture, Basquiat was constantly painting and absorbing different sources of inspiration whether from books, TV shows, magazines or his friends. He took the street energy surrounding him in downtown New York and translated it into high art. Basquiat had a brilliant mind and was continuously absorbing all of the information around him and reinventing it on his canvases in a freshly urban and totally unique way.

It was the dealer Bruno Bischofberger who had the idea for the two artists to combine both of their distinctive brands of art making in a series called *Collaborations* begun in 1984. Bischofberger could not have known how significant and mutually beneficial this joining of artistic forces would be on both artists' careers. He recalls "I personally had been fascinated by [collaborative] works for some time. I knew collaborations of painters from the fifteenth to nineteenth century and the 'cadavre exquis' of the surrealists. For over twenty years I had owned a collaboration, dating from 1961, between Jean Tinguely, Niki de Saint Phalle and Daniel Spoerri…The conceptuality of these paintings fascinated me, because through the voluntary act of collaborating a certain theory became more apparent than in works which the artists create individually" (B. Bischofberger, "Collaborations and Reflections on/and Experiences with Basquiat, Clemente and Warhol," *The Andy Warhol Show*, Milan, 2004, p. 38).

At that time, everyone looked up to Andy and he would in turn be seduced and enamored by Jean-Michel. Basquiat was fascinated by Warhol and had already been to the Factory many times as a teenager. He had even tried to sell Warhol one of his postcards (which he sold in Washington Square Park) during a lunch Andy was having with Henry Geldzahler. However, Warhol officially met Basquiat when Bischofberger took him to be photographed at the Factory for a portrait Warhol was planning to do of the young artist. Not

Andy Warhol and Jean-Michel Basquiat, New York, 1985.
Photo by Lizzie Himmel.

too long into their meeting, Basquiat left. An hour later one of his assistants returned with a still wet painting of Andy and him. Warhol, who had been previously unconvinced of the young artist's talent, responded "I'm really jealous — he is faster than me!" With that, Warhol's weariness quickly evaporated and an incredibly strong and mutually beneficial friendship began between the two artists. To say this was an integral moment for both artists would be an understatement.

By 1983, Andy had given up drawing and hand-painting and it was Basquiat who got him to return to that. Basquiat said to Bischofberger "Andy is such a fantastic painter! His hand painting is as good as it was in his early years. I am going to try and convince him to start painting by hand again" (B. Bischofberger, "Collaborations and Reflections on/and Experiences with Basquiat, Clemente and Warhol," *The Andy Warhol Show*, Milan, 2004, p. 43).

In the *Collaborations* each artist contributed both the materials and styles for which they were best known. Though each of the artist's styles were worlds apart, when combined they created bold, powerful works. Both artists looked to popular culture for inspiration – Warhol to advertising and celebrities, Basquiat to street life, jazz musicians and professional athletes. Though teaming up with the legendary Warhol was the stuff of dreams for Basquiat, the collaboration was mutually beneficial, if not more so for Warhol than Basquiat, whose career had been sidelined recently. As Ronnie Cutrone said "Jean-Michel thought he needed Andy's fame, and Andy thought he needed Jean-Michel's new blood. Jean-Michel gave Andy a rebellious image again" (V. Bockris, *Warhol: The Biography*, Cambridge, 2003, p. 461-2).

The *Collaborations* are bold, bright and visually arresting and perhaps none more so than *Third Eye* with its brilliantly hued background, Warhol's bold color blocking and Basquiat's frenzied style. To create these collaborations, the artists painted over one another's work, each emphasizing their distinct brands of art, creating a moving tension between the two styles and across the canvas. As was typical in the *Collaborations*, Warhol would be the first to lay down his images. Then, once the graphics were blocked, Basquiat would fill in other areas of the canvas. Warhol's main contribution to these works featured his poster-style hand-painted enlargements of advertising images or company logos. His painterly brushstrokes were evocative of his earlier hand-painted works. In turn, Basquiat was usually the second painter to work on the canvases, fusing his spontaneous and expressive iconography with Warhol's distinctly unique style.

Jean-Michel Basquiat, *Dos Cabezas*, 1982. © 2011 Artists Rights Society (ARS), New York / ADAGP, Paris.

Both Basquiat and Warhol were aware of the great history of artists before them and Basquiat, in particular, let their art inspire him. In this painting he references Leonardo da Vinci and Cy Twombly with his anatomical details and dynamic brushwork. However, Basquiat did not limit himself to visual artists – he culled inspiration from books such as *Gray's Anatomy*; musicians such as John Coltrane and Miles Davis; from scientists such as Gregor Mendel and Charles Darwin; and from poets such as John Giorno and William Burroughs. It was in fact Burroughs who inspired his technique of cutting up and collaging his text in different ways.

Basquiat would later recall "[Andy] would start most of the paintings… he would put something very concrete or recognizable like a newspaper headline or a product logo and then I would sort of deface it and then I would try to get him to work some more on it and then I would do more work on it. I would try to get him to do at least two things. You know, he likes to do one hit and then have me do all the work after that….we used to paint over each other's stuff all the time" (Jean-Michel Basquiat as interviewed by Tamra Davis).

A third eye represents a deeply mystical and spiritual belief in enlightenment and intuition and is typically associated with imagination and creativity. The present painting, so aptly titled, is a striking homage to the styles that made both artists so famous. There is a distinctly visceral and carnal feel to this painting with an undeniable focus on actual consumption. Warhol's painted advertisements of prime cuts of meat form a visual tension with Basquiat's anatomical depiction of a fractured skeleton and its organs. Basquiat's carefully chosen words, *Chewing, Meat* and *Sausage* — some clearly visible, some crossed out, heighten the dynamism of the canvas. He once said "I cross out words so you will see them more: the fact that they are obscured makes you want to read them." This constant adding and changing technique not only epitomized Basquiat's own personal technique but also

Andy Warhol, Storm Door [1], 1961. © 2011 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.

Jean-Michel Basquiat, *Hammer and Sickle*, 1982. © 2011 Artists Rights Society (ARS), New York / ADAGP, Paris.

the central theme of the shared *Collaborations*. The giant twisted pretzel in the background is also no less evocative, perhaps a nod to New York City street life.

Many believed that if Basquiat could align himself with Warhol both as a friend and fellow artist, he would achieve the respect he was searching for. And in many ways he did, obtaining an almost rock star status and becoming a figure with a cult following. Keith Haring was quick to note the profound harmony between Basquiat and Warhol:

"The collaborations were seemingly effortless. It was a physical conversation happening in paint instead of words. The sense of humor, the snide remarks, the profound realizations, the simple chit-chat all happened with paint and brushes…There was a sense that one was watching something being unveiled and discovered for the first time. Andy was intrigued and intimidated at the same time. It seemed to push him to new heights. Andy returned to painting with beautiful, delicate lines, carefully laid into the canvas. The drips and gestures immediately reminded me of the earliest Warhol paintings I had seen. The new scale had forced him to develop an even richer draftsmanship. The lines flowed onto the canvas" (K. Haring, "Painting the Third Mind,'' *Jean-Michel Basquiat*, New York, 2009, p. 298).

The goal of these collaborations was contrast, even a certain level of chaos, rather than harmony or a unified symbolism. As Trevor Fairbrother aptly wrote in 1996, "Warhol's most recognizable contributions to the collaborations are flat graphic motifs from advertisements and newspaper headlines. He often painted them big enough to be oppressive, but his loose, consciously imperfect technique gave them a worn-out, almost bogus aura… In contrast, Basquiat's contributions are frenetic and forceful; often they seem to glower at the viewer. While he mimicked the rawness of pictures by children and naives, Basquiat made his marks with eloquence and assurance, and endowed them with a fierce presence." (T. Fairbrother, "Double Feature," *Art in America*, September 1996, p. 81).

The *Collaborations* are also tinged by a certain element of tragedy. Many people from that time recall that they had never seen two people as close as Warhol and Basquiat were. By the mid-80s Basquiat was deeply involved with drugs and constantly surrounded by people, becoming intensely paranoid and distrusting of those around him. Warhol was one of the only people whom Basquiat could turn to and go to for advice. Unfortunately the lukewarm reception that the *Collaborations* initially received caused a rift between the two artists. When Warhol died in 1987, Basquiat was inconsolable and fell even more deeply into the drug use that would eventually lay claim to his life. *Third Eye* is a lasting legacy to both artists and to the friendship they shared, embodying the technique, style and unique brands that they are both best known for.

ot 21 **ANDY WARHOL** 1928-1987

Flowers, 1964

Acrylic and silkscreen ink on linen. 48 x 48 in. (121.9 x 121.9 cm.) Signed "Andy Warhol ©" and inscribed by Frederick Hughes "I certify that this is an authentic painting by Andy Warhol completed by him in 1964, Frederick Hughes" on the overlap.

Estimate $8,000,000-12,000,000

PROVENANCE Galleri Faurschou, Copenhagen; Ingemar Pousette, Stockholm; Jan-Eric Löwenadler, Stockholm and New York; Klabal Gallery, Minneapolis; Private Collection; Sale: Christie's, London, *Post -War and Contemporary Art Evening Sale*, June 20, 2007, lot 51; Acquired from the above by the present owner

EXHIBITED Humlebæk, Denmark, Louisiana Museum of Modern Art, *Andy Warhol*, September 1990 - January 1991, no. 27

LITERATURE G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1964-1969, Volume 02A,* London, 2004, p. 290, no. 1316 (illustrated in color)

"'Death? It has become a bore,' Andy Warhol said after completing his series of suicides, accidents, and electric chairs. He started looking for an image that could stand for the very symbol of joy and happiness: flowers, of course. They appeared one after the other, in all sizes, formats and colors, covering flower beds and entire walls" (O. Hahn, *Translation: Andy Warhol,* Galerie Ileana Sonnabend, May 1965).

Andy Warhol's *Flowers,* 1964 was produced during what was arguably the most significant time period of the artist's career. Though Warhol had already experienced a great deal of success with his images of Campbell's Soup Cans, Liz, Marilyn and Elvis, the year 1964 saw his dramatic and meteoric rise to fame. To round off an outstanding season, Leo Castelli scheduled a Warhol show to take place at his gallery from November to December of that year featuring the artist's new *Flowers* paintings. The source of the image Warhol appropriated for this series first appeared in the June 1964 issue of *Modern Photography*, a photograph of hibiscus blossoms illustrating an article about color processing. Following the show at Castelli Gallery, critic David Bourdon described Warhol's *Flowers* as "…cut out gouaches by Matisse set adrift on Monet's lily pond" (*The Village Voice*, December 3, 1964). The color scheme is also highly evocative of Van Gogh's *Irises*.

Culling inspiration from a seemingly banal source, using a lithographic process, Warhol produced only two or three basic designs in a variety of color schemes, each in a square format. The artist found this format particularly satisfying because its regular shape allowed these paintings to be hung with any side up. As Warhol himself explained, "I like painting on a square…because you don't have to decide whether it should be longer-longer or shorter-shorter or longer-shorter: it's just a square" (D. Bourdon, *Warhol*, New York, 1989, p. 191.).

The following year, in May 1965, Warhol had another *Flowers* exhibition at Galerie Ileana Sonnabend in Paris. The result was a dramatic installation of various sized paintings hung floor to ceiling and wall to wall. Still relatively new to his oeuvre, Warhol thought that "the French would probably like flowers because of Renoir and so on. Anyway [the artist himself explains] my last show in New York was flowers and it didn't seem worthwhile trying to think up something new" (J. Ashbery, "Andy Warhol Causes Fuss in Paris," *New York Herald Tribune* (European Edition), Paris, May 18, 1965).

The artist set his irregular, roughly cut blossoms in a range of unnatural colors against either a blackened or color tinted grass background. Just as he did with Marilyn, here Warhol reduces the subject to its image — flattening, artificially coloring, and dismembering it. In so doing, he rids the flowers of their assumed vitality and prettiness.

The present lot is a beaming example from this iconic series. The canvas is meticulously executed, using the same composition of the four hibiscus flowers against a green and black background. Each uniquely colored; their petals in jewel-like vibrant hues of phthalo green, rich aubergine and opalescent white. This work updates the age-old genre of still life; Warhol's choice of a vibrant palette is consciously synthetic and an outright rejection of the complex color harmonies normally associated with the genre. In place of painterly illusion, Warhol's choice of unnatural color emphasizes the flowers' manufactured plasticity and relevance. His version is consciously banal, yet unexpected and enchantingly beautiful. Quintessentially sixties in their colors and floppy petal shapes, *Flowers* is a wonderful example of the counterintuitive elegance of Warhol's work. Technologically mediated, repetitive and depersonalized, characterized by the modes of mass production, the formal aspects of this work force viewers to question the disconnect between image and reality, culture and nature.

As Warhol's then assistant Ronnie Cutrone explains, "We all knew the dark side of those Flowers. Don't forget, at that time there was flower power and

Vincent van Gogh, *Irises*, 1889. Collection of the Getty Museum, Los Angeles.

Warhol's source material, page from *Modern Photography*, June 1964.

flower children. We were the roots, the dark roots of that whole movement. [When] Warhol…made Flowers, it reflected the urban, dark, death side of that whole movement. And as decorative art, it's pretty dense… You have this shadowy dark grass…and then you have these big, wonderful, brightly colored flowers" (J. Richardson, "Warhol, the Exorcist," *Warhol from the Sonnabend Collection,* New York, p. 8).

In *Flowers*, Warhol has captured the ethos of the sixties in a single shot — "its mass-mediated banalities, hallucinogenic excesses, and atomic anxieties" (D. Pinchbeck, "Flowers," *Jeff Koons Andy Warhol Flowers,* New York, p. 1). The 1960s represented a radical departure from the 1950s. There was a literal explosion of technicolor advertising and, in many ways, this reflected the cultural and political uproar of that decade, including the tension of the escalating war effort in Vietnam, coupled with the social upheaval surrounding the civil rights movement and the changing role of women.

In true Warhol fashion, he started this series with an image that had already been brought to stand still, fixed in the pages of magazines and newspapers — mass produced, flattened, lifeless. What his works depict, then, are not flowers, Marilyns, Campbell's Soup Cans or Car Crashes, but the mechanized, objectified contact one maintains within the world of images. At the same time as the *Flowers* images celebrate the color and life of the natural world, they also "joyfully affirm the media industry's equally manic compulsion for repetition. While flora propagates its DNA by releasing its seeds on the wind, pictures and art images reproduce asexually and spread like memes swirling through the social body on pulsing currents of money and desire" (D. Pinchbeck, "Flowers," *Jeff Koons Andy Warhol Flowers,* New York, p. 1).

Today, the *Flowers* exist, "… neither alive nor dead, just present. Joy and happiness have frozen up on the way. In the hands of Andy Warhol, there remains only an anonymous, mechanical image of them, from which all life is absent. Warhol has drained the flowers of their moistness and sensitivity and stripped them of all complicity. Nothing remains but form and color. In spite of himself, then, his flowers go down the path of the pale Marilyns, the black-and-white disasters, and the Campbell's soup cans" (O. Hahn, *Translation: Andy Warhol,* Galerie Ileana Sonnabend, May 1965).

Andy Warhol at the opening of his *Flowers* exhibit at Galerie Ileana Sonnabend, Paris, May 1965. Photo by Harry Shunk

Andy Warhol with his *Flowers* paintings at the Factory, 231 East 47th Street, New York, 1964.

Claude Monet, *Waterlilies, Green Reflections,* 1914-1918. Collection of the Musée de l'Orangerie, Paris. Photo Credit: Erich Lessing / Art Resource, NY.

22 **MARK ROTHKO** 1903-1970

Untitled (Red and Orange on Salmon), 1969

Acrylic on paper laid down on canvas. 25 3/4 x 17 3/4 in. (65.5 x 45.3 cm). Signed "MARK ROTHKO" on the reverse.

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

PROVENANCE Marlborough Gallery, Inc., New York; The Lionel Corporation, New York; PaceWildenstein Gallery, New York; Private Collection; Sale: Sotheby's, London, *Contemporary Evening*, June 21, 2007, lot 51; Acquired from the above by the present owner

There is…a profound reason for the persistence of the word 'portrait' because the real essence of the great portraiture of all time is the artist's eternal interest in the human figure, character, and emotions — in short, in the human drama.
MARK ROTHKO

(Mark Rothko on WNYC, October 13, 1943)

Mark Rothko's previous quote, which predates his foray and devotion to the groundbreaking multi-form paintings by roughly three years, anticipates his future style with a concise and enlightening foreshadow. With the inception of its form in 1946, 1969's *Untitled (Red and Orange on Salmon)* is a testament to Rothko's destined embrace of his chosen technique. It is a piece that displays a vibrant ingenuity even though, upon its completion, Rothko had employed the form for nearly a quarter-century.

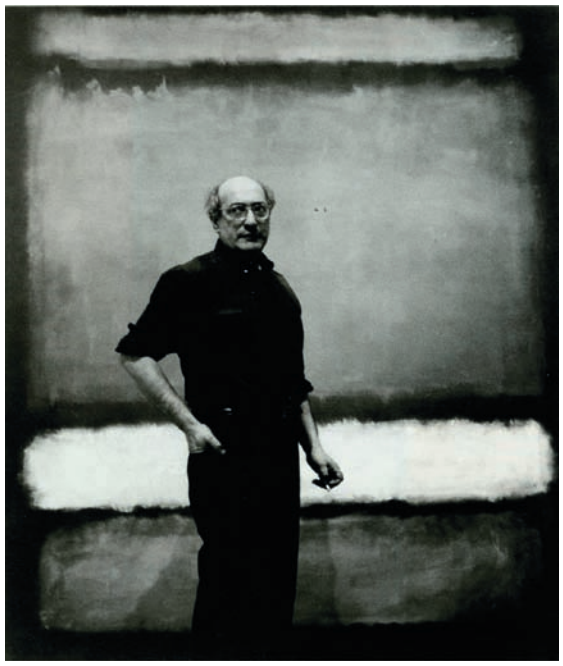
Departing from the enormity of many of his multi-form canvases, here we see Rothko working on paper subsequently mounted on canvas in a more intimate size. Though the small scale is largely due to doctor's orders to minimize stressful activity following the diagnosis of a heart ailment in 1968, Rothko had already utilized the smaller form in previous decades as a less common outlet for his radiant and terrifically evocative blocks of color. A great deal of the current lot's distinctiveness comes from the period in which Rothko painted it: decisive chronological impasse. Between his enormous canvases and his final larger pieces, he cemented his affection for producing his artwork on paper, a medium which he worked with for the rest of his career.

A dazzling warmth emanates forth from *Untitled (Red and Orange on Salmon)*. The piece initially confronts the viewer as a discussion of closely-related colors. The soft salmon background gives way to the dominance of a powerful red above the reticent and physically smaller orange beneath. Yet the borders of these blocks of color, tethered and fluttering toward each other in a friendly, almost compassionate gesture, give all three hues the notion of not only coexistence, but of co-dependence. Textually, this co-dependence echoes in the relationship between the salmon as a base and the colors layered above it: though the salmon is thinly applied, humble in its three-dimensionality, it is the shoulders on which stand the slight and delicate oil textures of the red and orange. Furthermore, this discussion among colors is quite literal — as the salmon, red, and orange share their space, they lend each other luminescence, each brightened and beautified by virtue of its proximity to the others. Here, the unique reflective properties of Rothko's medium intensify this color collaboration, allowing the hues to give off an electric charge.

Rothko's belief in the power of color over symbol, subject, or text, comes from his notion of color as that which is most primitive, yet most evocative. "The fact that one usually begins with drawing is already academic. We start with color." Through his multi-form creations, then, he uncovers the truth of a seeming paradox: sometimes, we must divorce our cerebral selves from our passionate selves, and rely on the latter to deliver the reality of what he calls the "breath of life". Exposing the human drama, Rothko asserted, hinges on the devotion of the artist to what he calls "portraits that [are] works of art" (The artist on WNYC, October 13, 1943). Rothko's artistic portraits lack a figurative subject, but evoke unconscious energies previously liberated by mythical symbols and rituals. The viewer succumbs to an "exhilarated tragic experience."

In terms of the specific drama that a Rothko piece invokes in the viewer, Critic Jeffrey Weiss writes that, "standing before a Rothko canvas, the viewer is a surrogate for the miniscule figures that appear in Romantic painting."(*Mark Rothko,* pg. 305, Yale University Press, 2000). Indeed, many confronted with the visceral emotional experience of a Rothko piece have, in the artist's opinion, shared with him the experience of artistic creation in their reception of the piece: they have laughed with giddiness and wept with grief. It is this exorcism of true feeling and natural response that gives Rothko's work its perennial strength and most profound gift.

The viewer's experience owes its profound exposure of the human condition to Rothko's deep sense of the intimate, with which he saturates his paintings. While his enormous works present an environment in which viewers may immerse themselves and surrender to the romance of evocative response, his smaller works seem to possess something more intimate, delicate, restrained, and, perhaps, more ephemeral. In the case of the current piece, we see a direct contrast between its relatively tiny stature and the overwhelming life of its artistic content. Though we would allow ourselves to be enveloped by the magnificence of huge Rothko canvases, we peer quietly and pointedly into the heart of *Untitled (Red and Orange on Salmon*). In it, we see not only the warmth and vibrancy of a universe populated exclusively by three colors, but also, in the co-dependence of all three colors on the same plane, a genuine chromatic friendship. As the salmon acts as a supporting base, the red a protective dominant, and the orange as a slight yet grateful follower, we see the interaction of the colors resemble less a kaleidoscopic phenomenon and more our interdependence as human beings upon one another. It is not coincidental then, that Rothko's small painting has both the size and the shape of a mirror, for it is in its *Untitled (Red and Orange on Salmon)* that we see ourselves reflected.



Mark Rothko in front of *No. 7,* 1961.

Mark Rothko, *No. 3 (Untitled/Orange),* 1967. Collection of the Yale University Art Gallery, New Haven. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

23 **ROY LICHTENSTEIN** 1923-1997

Still life with Mirror, 1972

Oil and Magna on canvas. 96 1/2 x 54 in. (245.1 x 137.2 cm.) Signed and dated "Roy Lichtenstein '72" on the reverse.

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

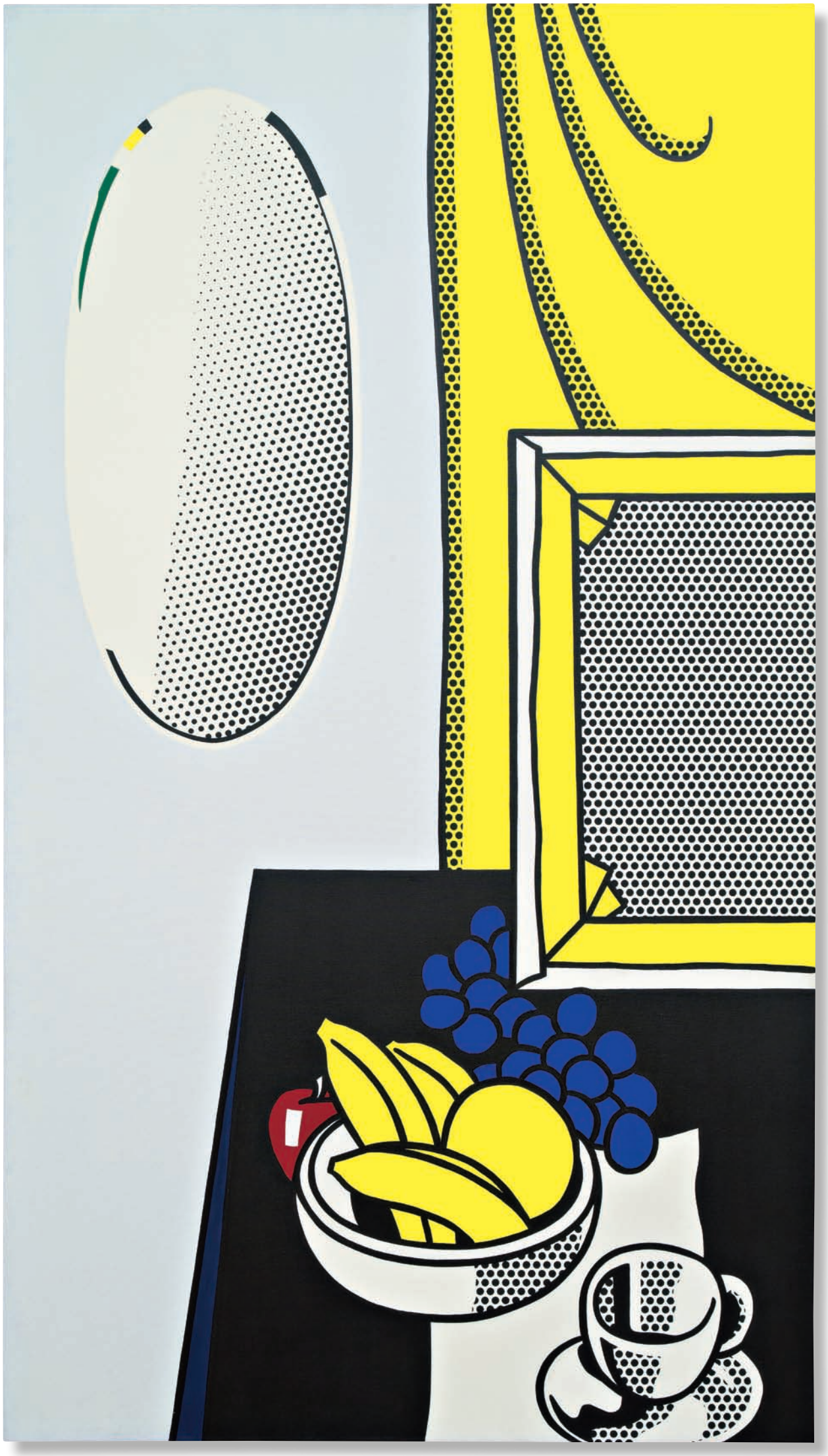
PROVENANCE Leo Castelli Gallery (LC 643), New York; Sydney and Frances Lewis Foundation, Richmond; Galerie Daniel Templon, Paris; Anthony d'Offay Gallery, London; Private Collection; Sotheby's, New York, *Contemporary Art, Part I*, May 14, 1998, lot 26; Private Collection; Christie's, London, *Post -War and Contemporary Art Evening Sale*, June 20, 2007, lot 57; Private Collection

EXHIBITED New York, Leo Castelli Gallery, *Roy Lichtenstein*, February 24 - March 10, 1973; Richmond, Virginia Museum of Fine Arts, *Twelve American Painters*, 1974 (illustrated); Philadelphia, Pennsylvania Academy of Fine Arts, *In This Academy*, April 22 - December 31, 1976, no. 324; Allentown Art Museum, *Artist's Studio in American Painting*, 1983-1984, no. 48 (illustrated); Humlebæk, Louisiana Museum of Modern Art; London, Hayward Gallery; Madrid, Museo Nacional Centro de Arte Reina Sofía and San Francisco Museum of Modern Art, *Roy Lichtenstein — All About Art*, August 22, 2003 - February 22, 2005, no. 33 (illustrated in color)

LITERATURE J. Cowart, *Roy Lichtenstein 1970-1980*, New York, 1981, p. 52 (illustrated); P. Schjeldahl, "The Knight," *Artstudio 20*, Spring 1991, p. 61 (illustrated in color); M. Holm, ed. *Roy Lichtenstein: All About Art*, Denmark, 2003, no. 33 (illustrated in color)

Roy saw through a glass lightly. He worked and played with this vision as his guiding light, an inner compass. He was "all of a piece", and to see him in his natural habitat, the studio, or playpen, as he liked to call it, was to witness continuity|congruity|coherence. Inspiration was everywhere: the aforementioned coffee cup, the images of ideal blondes, fearless heroes, reddest apples were all grist for the mill. His view of a painting obscured by the play of reflections on its protective glass provided him with a wealth of ideas. Are we looking at the reflection of a window in a mirror or through the window itself? Is that a mirror of a painting or a painting of a mirror? Or as Roy might say, only marks on canvas, a group of artfully placed lines and shapes symbolizing mirrorness? Are we outside looking in, or inside looking out?

(Dorothy Lichtenstein in "The Misanthrope Manque: Through a Glass Lightly in Roy Lichtenstein: Interiors")

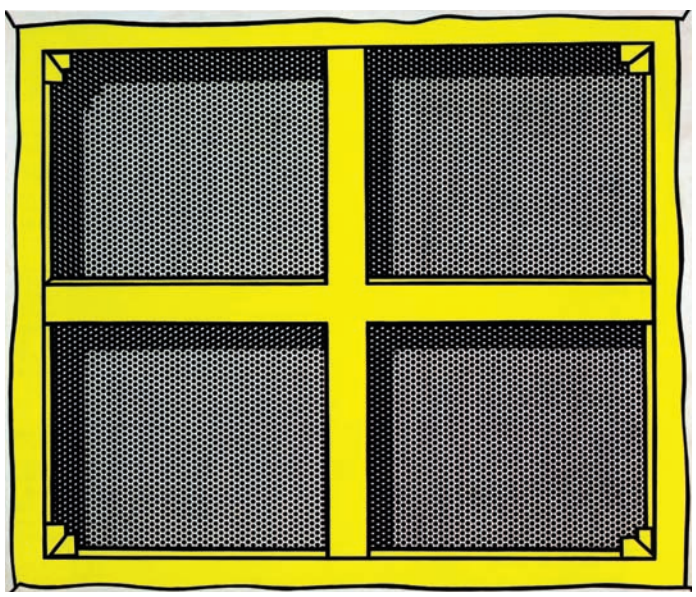


Roy Lichtenstein's singular contribution to the visual arts is incomparable. Boldly entering the art world in the early 1960s, Lichtenstein's arresting images drew inspiration from all forms of mass produced printed materials. Rendering his subjects on the increased scale of painting altered the experience of the economical use of line and color that so defined inexpensive publishing. The visual impact of this shift combined with his radically reduced palette still reverberates today. His work is the definition of Pop and forcefully declared a new era in the history of art.

Throughout the decade, Lichtenstein explored an array of compositions derived from newspapers, sale circulars and newsstand publications. He voraciously culled inspiration from the everyday imagery of the times and compiled his source material into composition books. From these sources, Lichtenstein produced interior scenes, portraits of consumer products, and filmic scenes transformed from the pages of comic books. Sardonically addressing the rampant consumerism and commercialization of the time, he was able to imbue his work with a deep pathos. He accentuates this banality, throwing it into sharp contrast with stark bold lines and a vibrant, primary-colored palette. Lichtenstein had the unique ability to take mechanized images and humanize them, creating domestic, emotional narratives.

Having created some of the most unforgettable images of the latter half of the 20th century, by the middle of the 1960s he had achieved a facility and sophistication in working from the printed page, culminating in images of single female heads. At the same time, Lichtenstein began explorations of seascapes, landscapes and sunsets, looking for new inspiration after having exhausted some of the possibilities of his earlier subject matter. Lichtenstein continued to push his signature visual language of benday dots and primary "process colors" to produce his first brushstroke paintings. He also engaged in his first serious foray into three dimensional works, with a series of sculptures of stacked ceramic coffee cups and tea pots. Lichtenstein continued to expand his range of materials and visual effects with his Seascapes, Explosions and Modern Paintings. By the end of the decade he was engaged in a serious conversation with art history having produced his Haystacks and Rouen cathedrals based upon Monet's renditions of the aforementioned subjects. Simultaneously, Lichtenstein began to more fully explore the artifice of perspective and the limits of flatness, with series of Stretcher Frames, Mirrors, Pyramids and Modular Paintings.

By 1970 he was fully engaged in producing the illusion of a reflection with his Mirrors and with rendering the shallow depth of architectural facades with his Entabulatures. It was within this context that Lichtenstein would begin a series that would return his work to one of the most fundamental genres in the repertoire of Western image making: that of the Still Life.



Roy Lichtenstein, *Stretcher Frame with Cross Bars III*, 1968. © Estate of Roy Lichtenstein.

Lichtenstein's source material, page from brochure for Tyre Brothers Glass Company, Los Angeles.

Still life with stretcher is a seminal work from this important period of Lichtenstein's output. It incorporates many of his earlier works, much in the same way that old masters would include examples of their skill with genre painting within a single composition. His treatment of this subject fully demonstrates his expanding interest into a new realm which he would address for the next decade. Still life is essentially of formal concerns, primarily addressing color, line and shape. The artist, fully in command of every aspect of the composition, explores strategies to balance an economy of elements that still make a fully formed picture or scene.

For Lichtenstein, these Still Lifes functioned as an extension of the multi-tiered formal dialogue that he had been engaging in with his artistic forebears. As he had with Picasso and Monet earlier, he now turned to the work of Dutch masters such as Abraham van Beryeren as well as Matisse's well-know interiors. In addition to these European influences, he was also looking intensely at the work of his American antecedents, as he had in his earlier work of the 1940s and 1950s. Influenced by the still life masters such as Severin Roesen as well as trompe l'oeil painters William Michael Harnett and John Frederick Peto, Lichtenstein drew a great deal of inspiration from composing his scenes from a decidedly American perspective. The stylistic and palette variations of these divergent artists were filtered through Lichtenstein and stamped indelibly with his imprint. All were treated with his signature application of benday dots, primary colors and bold black line.

A deceptively simple interior scene, the present lot is composed of a table on which a bowl of fruit, a coffee cup and the verso of a painting sit, construing a foreground. In the background of the image, is an oval mirror to the left on a light blue wall and bound on the upper right by yellow draping cloths. These elements seem mundane and nondescript, "rivaled banality" (D. Waldman "Roy Lichtenstein" Guggenheim Museum, 1993 p. 213). But they are a Lichtenstein Stretcher Frame Painting, a Lichtenstein Oval Mirror and a Lichtenstein Bowl of Fruit, as indicated in the title. They are actual works that Lichtenstein had previously painted, now taking part in an ensemble that itself would become a painting. The representation of these "things" are akin to platonic ideals of a mirror, a table, a curtain, a stretcher frame, a banana, grapefruit, apple, grape, cup and saucer. Reduced to elemental shape, three primary colors of the high modernism of Mondrian are exercised in support of a representational scene that is undermined by it's own flatness.

The schematic form of the composition is generated from the placement of the three largest elements. The expanse of a black parallelogram becomes a table, as an oval form with benday dots becomes a mirror and a yellow curtain delineates the flattened interior space. The angled edge of the table is the only hint of a vanishing point to pull the picture into illusionistic space, while the crisp horizontal of the far edges demarcate depth. An Oval Mirror hangs in a space of light blue that lends a reading of depth in the interior, but

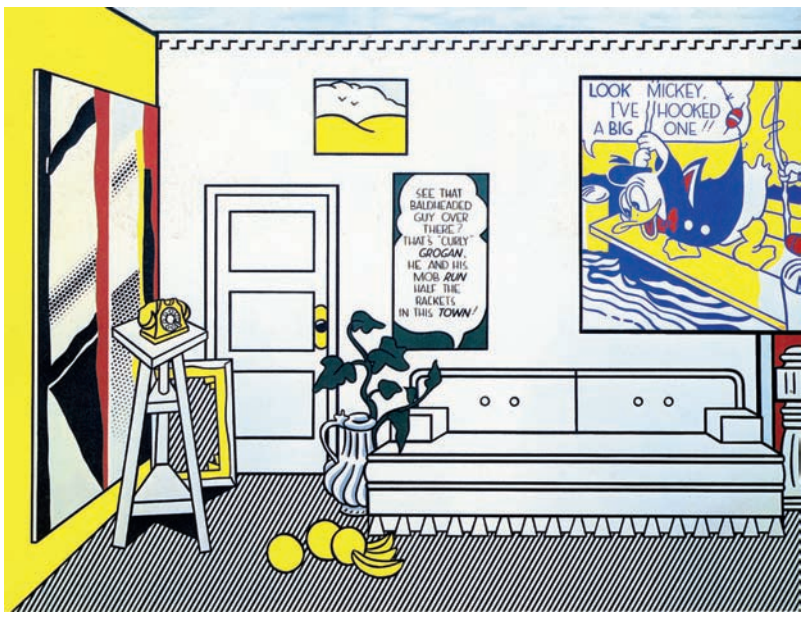
Roy Lichtenstein, *Still Life with Crystal Bowl*, 1973. Collection of the Whitney Museum of American Art, New York. © Estate of Roy Lichtenstein.

Roy Lichtenstein, *Drawing for "Still Life with Mirror,* 1972. © Estate of Roy Lichtenstein.

the gesture is incomplete with an undefined wall or floor to further anchor the image. The illusion collapses as three dimensionality is rendered utterly flat, subservient to the reality of paint on the picture plane. “In Lichtenstein’s version, any suggestion of volume is squeezed out of the painting, making every three-dimensional form look two-dimensional (D. Waldman “Roy Lichtenstein” Guggenheim Museum, 1993 p. 211).

Light emanates from a source outside the left of the frame. Lichtenstein utilizes varying sizes of dots to allude to shadows, or a white rectangle to stand in for the reflection of the perfectly red apple to further enhance the illusion. The fruits and coffee suggest domesticity and abundance, but in the severe flatness of their representation, all allusion to fecundity is evaporated. A bunch of grapes abruptly abuts a Stretcher Frame painting, partially hidden by an implied sharp line that does and does not mark the edge of the object. Bananas and a grapefruit are painted together in the same shade of yellow, further throwing the simplicity of the compositional gestures into sharp focus. A hanging cloth, also yellow, offers a counter point to the curved lines of the bananas. The coffee cup in the foreground further illuminates the problem of dimensionality. The container appears as if it could never serve as a vessel. The inside of the cup is the outside and vice versa, a visual spark that may hold an insight into Lichtenstein’s interest in topsy-turvy world of particle physics.

This sophisticated approach to genre painting would captivate Lichtenstein for the remainder of his career, as he would depict the interiors of studio later in the decade and then again in the 1990s. It is this paradox that is so beautifully explicated in *Still life with stretcher*. A flatness that is reaching for three dimensionality, but is stymied by it’s own status as a two dimensional image.



Roy Lichtenstein, Artist’s Studio No. 1 (Look Mickey), 1973. Collection of the Walker Art Center, Minneapolis. © Estate of Roy Lichtenstein.

© Estate of Roy Lichtenstein

24 **JEAN-MICHEL BASQUIAT** 1960-1988

Untitled (Lung), 1986

Acrylic on wood. 96 1/2 x 55 in. (245.1 x 139.7 cm.) Signed and dated "Basquiat 86" on the reverse.

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

PROVENANCE Galerie Bruno Bischofberger, Zurich

EXHIBITED Paris, Galerie Daniel Templon, *Jean-Michel Basquiat, Oeuvres récentes*, January 10 – February 7, 1987 Beverly Hills, Gagosian Gallery, *Jean-Michel Basquiat, Paintings and Drawings 1980-1988*, February 12 – March 14, 1998, no 47 (illustrated in color); Künzelsau, Museum Würth, *Jean-Michel Basquiat, Gemälde und Arbeiten auf Papier (Paintings and works on paper)*, September 27, 2001 – January 1, 2002

LITERATURE Galerie Enrico Navarra, *Jean-Michel Basquiat*, Paris, 1996, p. 145, no. 3 (illustrated in color) and p. 217 (installation view); *Jean-Michel Basquiat: paintings and drawings, 1980-1988*, Los Angeles, 1998, no. 47 (illustrated in color); J. Baal-Teshuva, *Jean-Michel Basquiat, Gemälde und Arbeiten auf Papier (Paintings and works on paper)*, Künzelsau, 2001, p. 99 (illustrated in color)

Basquiat's repeated use of anatomical imagery — skeletons, musculature, and internal organs — coincides with an ever more widespread tendency in his work to turn things inside out. Inner thoughts are made public in graffiti-like litanies of words and other bursts of expression; distinctions between private spaces and public places are dissolved; past and present are interwoven, and levels of reality are multiplied and scrambled; the imagined realms of paradise, hell and purgatory become indistinguishable.

(Jeffrey Hoffeld, "Basquiat and the inner self," *Jean Michel Basquiat Paintings and Works on Paper*, 2001, p. 27)

Jean-Michel Basquiat defined American Art in the 1980s. Basquiat's artistic career began in the late 1970s, when he was producing artwork as a graffiti artist under the pseudonym "SAMO." The street and the urban landscape was Basquiat's canvas. All of New York City's public spaces were available to him and his work became instantly visible to and activated by passers-by. People of diverse backgrounds took notice: "Samo's early public markings and images on canvas, paper and wood... conveyed a striking sense of isolation (and...loneliness) shamelessly displayed so as to append something almost sinister to a vulnerability that became in itself a shield." In a relatively short period of time, SAMO's graffiti gained cult notoriety. His work was featured in the *Village Voice's* historic December 1978 article on the rise and importance of graffiti artists in New York City, to which Basquiat ironically replied a year later "SAMO IS DEAD," officially ending that chapter of his career.

The early 1980s were a pivotal time for Basquiat's artistic development. In 1981, he was featured in Glenn O'Brien's seminal documentary *Downtown '81* and was subsequently introduced to Andy Warhol, an artist who would become a mentor and confidant. Basquiat's artistic career is often described as a meteoritic rise, punctuated by key moments that include *Art Forum*'s seminal *Radiant Child* article, his debut exhibition with legendary art dealer Annina Nosei, and sold-out exhibitions with Mary Boone, a gallery that defined and emblematized the spirit of the 80s. A year before Basquiat's death in 1988, he was featured on the cover of *The New York Times* in an article titled "New Art, New Money: The Marketing of an American Artist." It was a harbinger for the fall of the 1980s stock market and the first major art world recession.

Jean-Michel Basquiat, *Irony of Negro Policeman*, 1981. © 2011 Artists Rights Society (ARS), New York / ADAGP, Paris.

Language has always played a central role in Basquiat's work. Throughout his *oeuvre*, the vernacular of street culture slowly became integrated into commercial and institutional systems. The embedded politics in Basquiat's paintings, such as *Irony of Negro Policeman* (1981), were now visible to larger communities, and consequently the voice and position of a marginalized body politic, otherwise unrepresented, took center stage. Primarily using found materials; the realities of urban culture were made manifest in Basquiat's choice of medium. "At the beginning of 1981, he had been painting on found objects, discarded windows, doors, pieces of wood and metal; the debris of New York City."

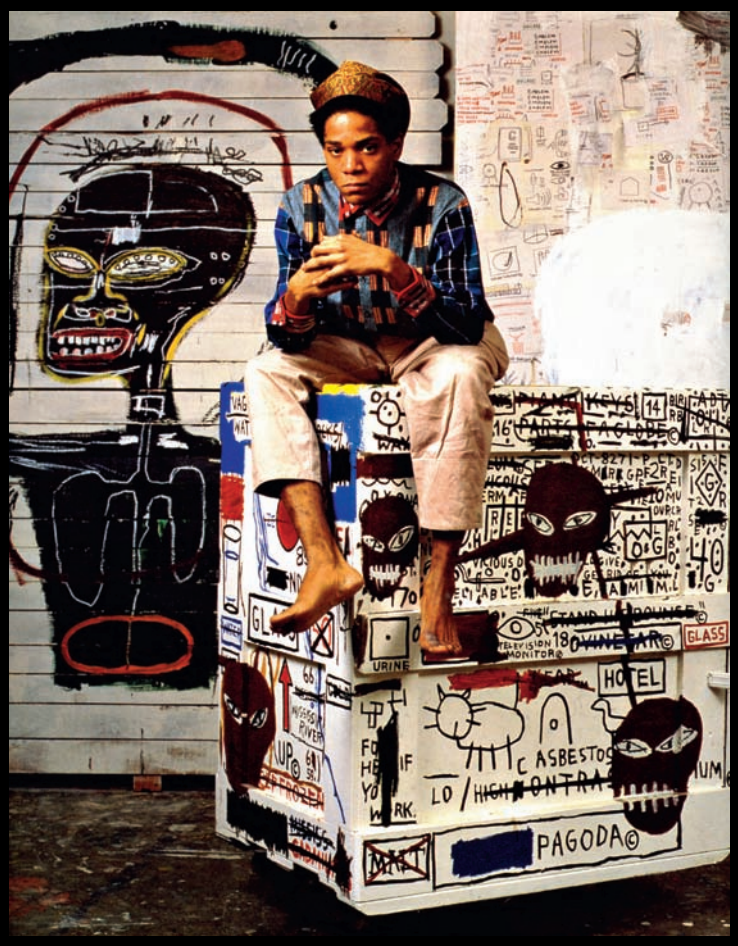
In *Irony of Negro Policeman*, a towering black figure is inscribed with chalky white calligraphic lines. The figure's black foot is the backdrop for an overlaid white foot, as if to infer the black body is still dominated by an institutional white system of control. The painting also suggests the pressures on African Americans as they navigate a world still governed by social inequality. Basquiat's artistic career, from his debut exhibition in 1981 through his death in 1988 occurred while Ronald Reagan was President. Although the 80s were a time of economic boom and prosperity for America, some of which Basquiat participated in, it was also a time when issues of race, gender, sexuality, the AIDS crisis and economic discrepancies would set the stage for the crucible of the 90s.

Untitled (Lung) from 1986 is a portrait of an African American man seen in profile. The painting's monumental size, measuring eight feet tall, presents a heroic, imposing subject. However, the subject's stature is compromised by his skeletal physique, whose stick-like arms and out-stretched hands grasp towards the margin of the canvas. Basquiat presents a "Warholian image of 'life back from the dead' (a zombie-like cast transforming the features of the living into instant ancestral commemorations) takes on a distinctly different form, 'feeling' and content." The figure's body is clearly under stress, and the painting's

title *Untitled (Lung),* reinforces the emphasis placed solely on this one organ. The painting implies that a body is failing and the ability to breathe is constrained, perhaps under the pressures of life on the street or within the paradigm of a White Man's America. The material of *Untitled (Lung)* further allows for these associations. The painting, composed on 15 slats of reclaimed wood, asserts the vulnerability and importance of impoverished materials, illustrating "the nonconformist genius of Basquiat, recycling wood planks to use them as a platform to his scene."

The fragility of the subject's body may demonstrate autobiographical undertones. Basquiat's own body had undergone serious trauma. In 1968, Basquiat underwent a splenectomy as a result of being struck by a speeding car. This event caused serious internal injuries, making Basquiat acutely aware of the fragility of life and a compromised body. In this work the figure "becomes both a silhouette and an x-ray. The silhouette of a half-spooky, half-humorous black figure that appeared years ago on many New York walls, particularly at street corners on run-down neighborhoods."

Untitled (Lung) is an outstanding example of Basquiat's fascination with the power of primitive art and the basic forms of the human body. His works are intentionally reductive in nature and by breaking down his subjects to their most elemental form, he allows an exceptional depth and emotional connection to take shape. With this in mind *Untitled (Lung)* becomes one of Basquiat's seminal works.



Jean-Michel Basquiat at his studio on Great Jones Street, New York, 1985. Photo by Lizzie Himmel. © 2011 Artists Rights Society (ARS), New York / ADAGP, Paris.

Installation view at Galerie Daniel Templon, Paris, *Jean-Michel Basquiat, Oeuvres récentes*, January 10 – February 7, 1987.

25 **ANDY WARHOL** 1928-1987

Mao (Mao 10), 1973

Acrylic and silkscreen ink on linen. 26 x 22 in. (66 x 55.9 cm.) Signed and dated "Andy Warhol 73" on the overlap.

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

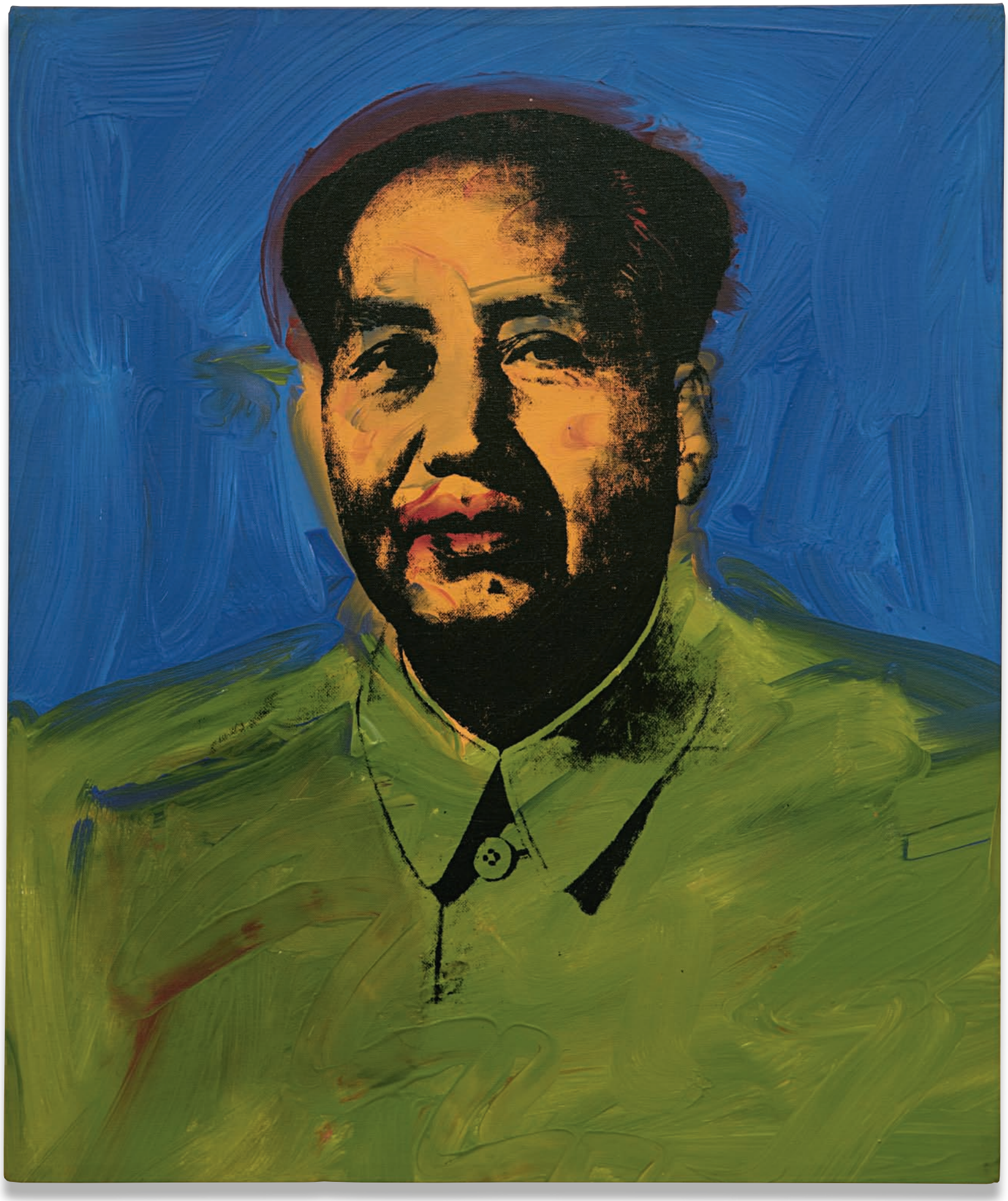
PROVENANCE Leo Castelli Gallery, New York (LC 997); The Sonnabend Collection, New York

EXHIBITED Paris, Musée Galliera, *Andy Warhol: Mao*, February 23 – March 18, 1974; Monaco, Fondation Grimaldi, *SuperWarhol*, July 16 – August 31, 2003, no. 119 (illustrated in color); Monaco, Fondation Grimaldi, *New York, New York: 50 Years of Art, Architecture, Photography, Film and Video*, July 14 – September 10, 2006, no. 224 (illustrated in color); New York, Gagosian Gallery, *Warhol from the Sonnabend Collection*, January 20 – February 28, 2009, p. 111 (illustrated in color)

LITERATURE M. Yonekura, *Andy Warhol*, Tokyo, 1993, no. 50 (illustrated in color) G. Celant, *SuperWarhol*, Milan, 2003, p. 274, no. 119 (illustrated in color) J. Richardson and B. Richardson, *Warhol from the Sonnabend Collection*, New York, 2009, p. 111 (illustrated in color); G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1970-1974, Volume 3*, London and New York, 2010, pp. 214 and 223. no. 2322 (illustrated in color)

I've been reading so much about China ... The only picture they ever have is of Mao Zedong. It's great. It looks like a silkscreen. ANDY WARHOL

(G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1970-1974*, *Volume 3,* London and New York, 2010, p. 167)



And silkscreen Mao he did. Andy Warhol's portraits of Mao are some of the most critically important of his career. They mark his return to painting after having taken a premature hiatus from it to focus on film-making after his 1968 shooting. Not only was Warhol's high profile return to painting in 1973 monumentally important to his career but it also marked a new and incredibly successful focus on the dramatic use of color and gestural brushwork.

Mao 10 stands out amongst the Warhol *Maos*. It was perhaps the bold brushwork and the striking color combination of cobalt blue and vibrant green that caught the attention of the illustrious art dealer, Ileana Sonnabend, earning this painting a spot in her personal collection. The majority of Warhols in her collection were early works dating from between 1962 through 1965. *Mao 10* was one of the only late Warhols she acquired, further illuminating its importance within the series. Ileana certainly could have had her choice of works from the series as she was in fact the person who organized the Musée Galliera exhibition of the *Mao* paintings in Paris in 1974. This exhibition marked a significant moment in Warhol's career. *Mao* paintings of varying sizes hung on gallery walls covered in Mao wallpaper and the exhibition quickly became an absolute sensation, further cementing Warhol's burgeoning international reputation.

Cover of *Life* magazine, March 3, 1972.

Aside from the highly fueled subject matter, the *Mao* paintings are also significant in the development of Warhol's technique. These canvases mark a departure from his previously highly repetitive silkscreened works – each canvas in the *Mao* series is significantly unique. The paintings are expressionistic, bold and brilliant, perhaps none more so than *Mao 10*. The energetic colors and brushwork of the present painting are perhaps the best examples from the entire series of Warhol's extraordinary ability in this regard. Warhol has given special attention to Mao's face with particular emphasis on the red lipstick and blue eye shadow that both highlight and deface his visage.

Warhol's *Mao* paintings take a radical departure and stand in high contrast to the original source photograph of Mao and certainly create an irreverent representation of the Chinese Communist leader. They shout more of Hollywood glamour than they do of Chinese politics. Warhol began the *Mao* series upon the urging of his dealer, Bruno Bischofberger, who implored Warhol to return to painting after his premature "retirement." As inspiration Bischofberger suggested that Warhol paint the most important figure of the twentieth century. Bischofberger's suggestion was Albert Einstein. Warhol's response to this was, "Oh, that's a good idea. But I was just reading in *Life* magazine that the most famous person in the world today is Chairman Mao. Shouldn't it be the most famous person, Bruno?" (G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1970-1974*, *Volume 3,* London and New York, 2010, p. 165).

The issue of *Life* Warhol would have been referring to dated from March 3, 1972 with Mao on the cover. The cover was spurred on by Richard Nixon's historic visit to the People's Republic of China during the last week of February 1972. This was the first time a U.S. President had visited China, a country considered one of the United States' staunchest foes. Nixon's visit was of tantamount importance - not only to relations between the United States and China but

In Peking on February 22, 1972, the Chinese President Mao Tse-tung and the President of the United States Richard Nixon met officially. Photo by Keystone-France/Gamma-Keystone via Getty Images.

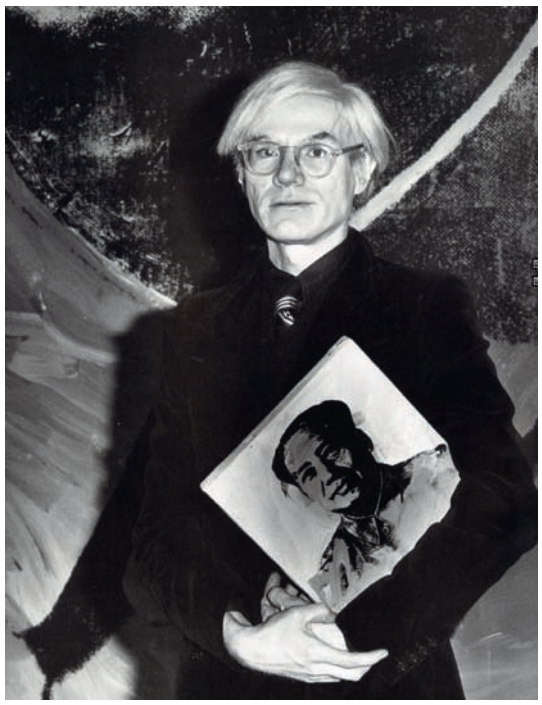
Andy Warhol in China. Photo by Chris Makos.

for engineering an evolved global dynamic. Thanks to this visit, in what Nixon termed "the week that changed the world," Cold-war tensions between the United States and China were beginning to thaw. These improved relations with both China and Russia became the hallmark legacy of Nixon's career and of monumental global significance.

Although Warhol had addressed American politics a decade earlier with his *Race Riot* and *Electric Chair* paintings, it wasn't until the *Mao* series that he truly engaged in political discourse through this art. He could not have picked a more loaded political subject that that of Mao and everything that he represented, particularly in the United States. Warhol's choice of Mao was also interesting in that Mao and Warhol both believed in the importance of uniformity and collective identity, and perhaps most importantly in the power of an image. Warhol based his *Mao* series on the official portrait of Mao, reproduced as the frontispiece of *Quotations from Chairman Mao Tse-Tung,* known in the west as the "Little Red Book" — Warhol incidentally owned a copy of this. This official portrait of Mao was not limited to the book — it was disseminated across the country including a monumental version hanging in Tiananmen Square in Beijing. Like Warhol, Mao was well aware of the importance and influence of an image and he used the omnipresent billboards, posters and pamphlets of his face to reflect himself as both a benevolent and fearsome leader, keeping an eye on all of his subjects. Considering the size of China's population, this particular image of Mao became one of the most widely distributed, viewed and recognizable images in the world. Warhol's choice of Mao as the subject of these paintings was subversively brilliant — his face already had a pop and iconic presence in China.

Mao was responsible for having engineered the persecution of intellectuals and artists throughout China during the Cultural Revolution so it is very powerful that an artist representing everything Mao loathed about Western culture chose to turn his very face into high art. In many ways, Mao had already manifested himself as the reincarnation of the very figures he was trying to erase, turning himself into an infamous icon and celebrity. The original portrait was a tool for the dissemination of Mao's Communist propaganda and distinctly anti-Western ideals — Warhol transformed this propaganda into an object of distinctly Western consumer culture embodying the tenets of a Capitalist free economy.

Installation view at the Musée Galliera, *Andy Warhol: Mao*, February 23 - March 18, 1974.



Andy Warhol holding a *Mao* painting, Musée Galliera, 1974. Photo by Andreas Mahl.

Mao was an extraordinarily controversial figure. He is credited with turning China into the superpower it is today however he is also notoriously responsible for the deaths of millions of Chinese. The significant controversy (followed by the significant press) surrounding Mao firmly cemented the Communist leader as one of the most influential and notorious figures of the 20th century and in turn he became forever memorialized in Warhol's portraits.

In addition to the medium-sized works, including *Mao 10*, Warhol also completed four giant canvases in 1972 followed by the canvases measuring 50 x 42 in., then the present series and lastly the most plentiful series of 12 x 10 in. canvases. The 1973 medium-sized *Maos* are arguably the best from the series, demonstrating a significantly greater variety of colors, more complicated color mixtures and a more improvisational gestural approach.

The *Mao* series are crucial artworks within Warhol's career without which it cannot be fully understood. The series is credited with Warhol's return to painting, and with paving the way for a number of portraits and politically-infused subjects including *Lenin* and his *Hammer and Sickle* series. Aesthetically, these paintings, and *Mao 10* in particular, inaugurate a new painterly expressiveness in Warhol's *oeuvre* on a scale not previously seen in his work.

26 **ALIGHIERO E BOETTI** 1940-1994

Mappa (planisphère), 1983

Embroidery on canvas. 44 x 69 in. (111.8 x 175.3 cm.) Embroidered "Alighiero Boetti" lower left. This work is accompanied by a certificate of authenticity from the Archivio Alighiero Boetti listed as no. 1689.

Estimate 1,300,000-1,800,000

PROVENANCE Steve O'Hana, Geneva
EXHIBITED Paris, Tornabuoni Art, *Alighiero & Boetti*, March – June, 2009
LITERATURE A. Sauzeau-Boetti, *Alighiero & Boetti, Catalogue d'exposition*, March 19 – June 5, 2010

To my mind, the work of the embroidered map represents the supreme beauty. For these works, I made nothing, selected nothing in the sense that the world is made the way it is and I have not drawn it; the flags are those that exist anyway, I did not draw them; all in all, I have made absolutely nothing. Once the basic idea is there, the concept, then everything else is already chosen. ALIGHIERO BOETTI

(Alighiero Boetti quoted in Gagosian Gallery, ed., *Aligheiro e Boetti*, New York, 2001, p. 25).

ASCIARE IL CERTO PER L'

A LIGHIERO BOETTI IA KA BU

NCERTO VICEVERSA
AFGHANISTANNE 1983

Alighiero Boetti, working from his studio in Rome, designed tapestries such as the present lot, *Mappa (planisphère)*, 1983, that present beautiful and intricate varieties of layer upon layer of silk threads, color and, political geography. The artist employed local Afghan women to embroider the fabrics, and their deliberate workings appear throughout this piece, broadening the spectrum of texture and association. In this case, the individual hands of the artisans at work lay bare the unique history of the fabrication process of the composition as a whole. They are a collage of infinite changing patterns of our global structure.

Alighiero Boetti was an autodidact. Following his first exhibition in 1967, Boetti become synonymous with the *Arte Povera* movement, a term coined by the art critic Germano Celant to describe, in one part, art which takes its form from our raw materials at hand. Boetti was interested in the influence of philosophy and alchemy on the world, and the interplay of the connected traditions of the West and East in modern day. He sought out an art form which by technique erased his own hand in the production, although it is his very concept which creates the alluring testimony to the unique time and place from which they derive.

Among the most widely known works by Alighiero Boetti are the embroidered maps of the world, from which the present lot is an outstanding example. They derive from conceptual drawings created between 1967 and 1971. In September 1971, Boetti took his first preliminary drawing to Afghanistan. Once the artist specified the colors of the threads to be used, four women then worked simultaneously on the embroidery, which, depending on the format, would take between one to two years to finish.

The production of these embroidered pictures, an elaborate process, continued until the artist's death, as they were a focal point for Boetti during his career. "From the very outset of his career as an artist, Alighiero tried to find an artistic form suitable for expressing the fundamental structures of the world which he discerned in appropriate aesthetic terms", writes Rolf Lauter, "When the works were in the realisation phase, Alighiero often resorted to a dialogical communication system between the artist, on the one hand, and collaborators, assistants and outside parties handling the work, on the other."

The present lot, *Mappa (planisphère)*, is a visually rich showcase of Boetti's most popular artistic production, and with reason. The vibrant colors of the ocean, demarcated with the vivid white and black border of Persian script on the sides and Italian on the upper and lower margins, highlight the cross pollination of two very vibrant cultures. What is more, the geo-political reality of the borders of nations in 1983 becomes forever ingrained into the work. The maps delineate the political boundaries of the countries, with each of them being embroidered with the design of its national flag, foreshadowing to the modern eye the transformations that would engulf the world over the next decade, from the fall of the Berlin Wall to the dissolution of the Soviet Union. It is precisely Boetti's choice of medium that enabled him to underscore a deeply impactful message behind his art, in an abstract tone that bears witness to his skill at conveying messages through the handiwork of others.

Emboldened across the top of the artwork are the words: *Lasciare il certo per l'incerto e vice versa…* literally to "leave the certain for the uncertain", or to step out into the unknown and vice versa. The poetry behind the words was yet another method of Boetti's art, as he imbued words, theories and artistic paradigms into his body of work. Stepping out into the unknown is, like taking a risk in life, something that most often yields to positive change.

Today, years after Boetti's death, *Mappa* documents in clear ways how the geographical and political have been altered, and highlight the omnipresent beauty in local artistic traditions and the genius of Boetti's in capturing these techniques forever ingrained into an alluring style and colorful interplay. They are prayers to a communal effort across cultural lines and temporal borders.

Alighiero e Boetti, *Gemelli (Twins),* 1968. © 2011 Artists Rights Society (ARS), New York / SIAE, Rome.

◊ 27 **ROBERT INDIANA** b. 1928

LOVE, 1966-1999

Polychrome aluminum. 96 x 96 x 48 in. (243 x 243 cm.) Stamped "© 1966 -1999 Robert Indiana" and numbered of five. This work is from an edition of five plus two artist's proofs.

Estimate $1,200,000-1,800,000

PROVENANCE Collection of the artist; Morgan Art Foundation, New York

I have always thought of my work as being celebratory.

ROBERT INDIANA

(*Robert Indiana: Paintings and Sculpture 1961-2003*, London 2004, p. 4)

LOVE

In response to the question, "Is America Pop?" Robert Indiana replied, "America is at the core of every Pop Work. British Pop, the first born, came about due to the influence of America. The generating issue is Americanism [sic], that phenomenon that is sweeping every content...For this is the best of all possible worlds." Through adopting the name of his birth state, Indiana affirmed his staunch Americanism with his chosen pseudonym. This devotion is most fully realized through his "signs," which were inspired by the lavish supply of new commodities, advertising icons, and new waves of global culture brought on by the Pop generation of the 1960s.

One photo in particular, taken in 1965 outside Indiana's New York Studio on 25 Coenties Slip, captures a culture buzzing with innovative signage, surrounding the artist and his generation. The image depicts the young artist in the doorway of a New York building adorned with huge letters that read: ARTICLES, RADIOS, JEWELRY, CAMERAS. The interplay of Indiana and these texts reveals a stage upon which advertisements become fortuitous poetry. Here, signage seems to conceal hidden messages, and the artist discovers his fascination.

"Indiana's art corroborates this new reliance on street and highway signage, and on its chance poetry, on the endless flux or urban messages that ceaselessly buzz in front of our eyes and brain, and on its powerful visual fascination – which these signs seem to gradually lose their referential meaning, although never quite completely. (J. Pissarro, "Signs into Art," *Robert Indiana*, New York 2006, p. 59)

Within the sea of words that has come to define his career, *LOVE* emerges as the seminal example of Robert Indiana's body of work. Constructed of various layers, both materially and conceptually, it intertwines themes and images, celebrating both craft and meaning. The word "love" is reduced to the mere shape of its letters, yet its enormous three-dimensionality demands great attention and delivers an intense impact on its viewers. The present lot measures eight feet high and weighs 600 lbs; its sheer monumentality bursts beyond the deceptively simple confines of this particular four-letter word. Despite the statue's immensity, which conveys an overwhelming

Alternate view of the present lot.

Installing the sculpture *LOVE* in Central Park, New York, 1972. Photo by Steve Balkin.

Robert Indiana working on *LOVE*, Lippincott, Summer 1970.

curative power, we are reminded of the fragility of the subject; as the "O" tilts to the right, we see the marked instability and imperfect nature of our most essential quality as human beings. In the end, Indiana confronts us with a paradox of coexisting strengths and weaknesses.

"The reason I became so involved in *LOVE* is that it is so much a part of the peculiar American environment, particularly in my own background, which was Christian Scientist. God Is Love is spelled out in every church." (B. Raynor, "The Man Who Invented Love," *Art News*, no. 2, February 1973, p. 60). The first incarnation of *LOVE* appeared on a Christmas card for the Museum of Modern Art in 1974. From there it was included on an eight-cent United States Postal Service stamp in 1973 becoming the first in the series of "love stamps." It later became a silkscreen to mark the opening at an exhibition for Stable Gallery, and finally appeared as its sculptural manifestation. Its continuous evolution, while greatly inspired by mass media and consumer culture, is a testament to the artist's devotion to national and cultural identity. And, despite its various forms, *LOVE* has remained an icon for every generation.

In Indiana's own words, "I am very much impressed and I have always been impressed how with a little concentration and a little mental exercise, if one concentrates long enough on a word or figure, it's very easy to lose the conscious grasp of what that is, and one can look at a word, after concentrating on it for a while, one has almost forgotten what that word is. And I should like in a way this to be a part of my work too" (*Robert Indiana: Paintings and Sculpture 1961-2003*, London 2004, p. 12).

Sheet of *LOVE* stamps, 1973.

28 **GEORGE CONDO** b. 1957

The Nudist Couple, 2008

Oil on canvas. 80 x 80 in. (203.2 x 203.2 cm.) Signed and dated "Condo 08" upper left; also signed, titled and dated "Condo 08 The Nudist Couple" on the reverse.

Estimate $500,000-700,000

PROVENANCE Galerie Andrea Caratsch, Zurich

EXHIBITED Paris, Fondation Dina Vierny – Musée Maillol, *George Condo: The Lost Civilization*, April 17 – August 17, 2009

Monsters are just as beautiful as maidens.

GEORGE CONDO

"Everything enchants him and his incontestable talent seems to be at the service of a fantasy that is a balanced combination of the delicious and the horrible, the abject and the delicate." — Apollinaire on Picasso, 1912

During a recent New York City presentation, one critic playfully described George Condo's work as the meeting place "between Picasso and the Looney Tunes." Informed by his powerful sense of irony and multifarious imagination, Condo's work is armed with a unique painting style, employing the virtuoso draftsmanship and paint handling of the Old Masters. His subject matter and array of "everyday" characters spring largely from his overactive mind. Utilizing the traditional medium of oil on canvas, his work recalls art historical portraiture. The subjects he paints are as elegant and alienating as they are absurd and comical; any notion of the classical is subverted through an outrageous morphology. He has been creating beautifully disturbing images for nearly three decades, specializing in provocative paintings with an often-comical tinge.

Condo has introduced a range of distinctly contemporary types: figures that, despite their apparently commonplace social roles, seem to belong to the furthest extremes of the human psyche. In paintings like these, which in his words "reflect the madness of everyday life," meticulous attention to naturalistic detail is coupled with elements of the grotesque and the absurd.

The Nudist Couple exemplifies Condo's multiformity at its best; trademark lopsided eyes, toothy mouths, pinched eyes, and bulbous bodies. Overgrown by fur-like brushstrokes and brandishing fangs, they recline and stare defiantly at the viewer, and yet, it is not repelling. Perhaps it is the counterbalance provided by the delicacy in the ears, lined in lilac and rosy hues — the landscape of clear blue skies and lush green grass creating the duality of aggression and allure. The alchemists had a term for that "look"; they called it *vile figura* (or ugly face), and they considered it *prima materia*, the primal stuff of the soul. In *The Nudist Couple* Condo has captured it and made it distinctly his own. Through an enormous memory bank of art historical references Condo uses his memory as the muse, explaining "They're the ordinary, nice people, you know. That's what my relatives look like. That's what the early American settlers looked like."

Camilo
01

29 **ANDY WARHOL** 1928-1987

Witch, 1981

Acrylic and silkscreen ink on canvas. 60 1/8 x 60 1/8 in. (152.7 x 152.7 cm.) Signed and dated twice "Andy Warhol 1981" and "Warhol 1981" on the overlap.

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

PROVENANCE Ronald Feldman Fine Arts, Inc., New York; Private Collection; Sale: Sotheby's, New York, *Contemporary Art (Part II)*, November 18, 1999, lot 319; Acquired from the above by the present owner

EXHIBITED Monaco, Fondation Grimaldi, *SuperWarhol*, July 16 – August 31, 2003, no. 195 (illustrated in color)

LITERATURE G. Celant, *SuperWarhol*, Milan, 2003, p. 417, no. 195 (illustrated in color)

Edvard Munch, *The Scream*, 1910. Collection of the Munch Museum, Oslo. Photo Credit : Erich Lessing / Art Resource, NY. © 2011 The Munch Museum / The Munch-Ellingsen Group / Artists Rights Society (ARS), New York.

Andy Warhol was famously quoted saying, "Once you've 'got' Pop, you could never see a sign again the same way again. And once you thought Pop, you could never see America the same way again." As one of the central figures in American Pop Art, Warhol's background in commercial illustration and his controversial personality type catapulted him to the status one of the most recognized artists of all time. A trendsetter and seer in many fields, Warhol was fueled by and gave back to the bustling value system of American-style commerce. He used it to his advantage to feed the hungry public what they were already starving for — consumerism and celebrity, perfectly packaged. The symbols of the booming economy of early 1960s America were the ultimate playground for the Pop artists' imagination. Warhol was skin deep so to speak, if not, screen deep at best. Inspiration was readily available for purchase on shop shelves, the silver screen, and in the pages of the tabloids. Everyone wanted a piece of the labels, the fame, the brands; everyone wanted a piece of America in its most vapid state. Warhol still satisfies this desire.

Warhol changed the face of art in his time, and the once multi-leveled, velvet-roped art world was opened. Warhol created a new and single-echeloned world, inviting anyone who wanted to be included. By using commercial subjects as inspiration for reproductions of contextual icons from American society, Warhol encouraged people from all walks of life to experience both art, and the vigorous world of American consumerism as seen through his lens.

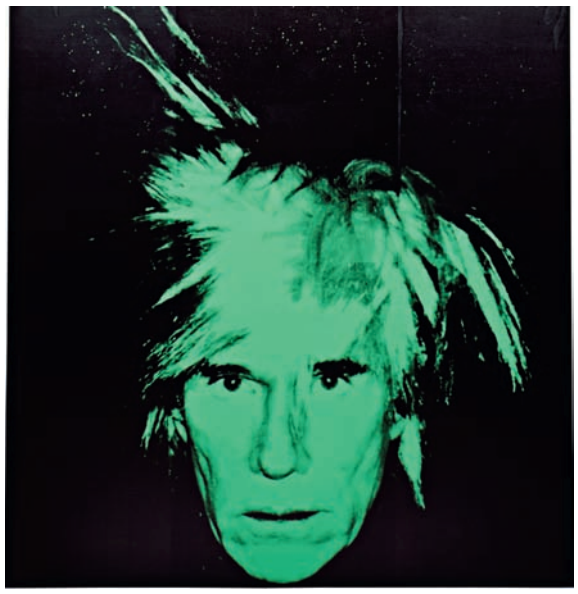
Drawing on this shared cultural experience and notions of nostalgia, Warhol has trained his focus on icons of American folk culture. The *Myths* series is one of the most exceptional series taken on by Warhol and is the only

Andy Warhol in the Factory photographing Margaret Hamilton for *The Witch,* 1981.

series where he utilizes fictional characters derived from mass media for his subject matter. Prescribed to them by the American culture of media; this series mirrors the function that Myth played in classical world. Instead of gods or goddess stories repeated over millennia, Warhol had repetitively imagined characters recognizable to young and old alike.

Featuring personas from literature, film, and history, Warhol juxtaposes several archetypes; his lineup includes a 'movie star', Howdy Doody, Aunt Jemima, Superman, Dracula, Santa Claus, Uncle Sam, Mickey Mouse, the Wicked Witch of the West, and ultimately himself. These figures come together with a faceted effect, exemplifying good versus evil, celebrity-hood, American emblems, the clear in contrast to the ambiguous. Lastly is Andy himself transformed into a mythical creature of late 20th century America, a demigod controlling the kaleidoscope of cultural imagery. He shamelessly exploits the control Pop Culture has on the American public and uses it as a driving force to bring out the most basic of characters in a larger than life way, helping them evolve into more superior versions of themselves, but in the context of their own timeless categories.

The ever mythical witch that has evolved through time in American culture took root during the 17th Century in colonial New England, but extended well into the European medieval period. The Salem Witch trials and the Witch Hunts that subsequently spread like wildfire throughout America during that time lent themselves to the beginnings of the rumors that eventually progressed into what we now use to depict this invented character of the Witch. Over the intervening centuries, the witch has become larger than life through tall tales, storybooks, animation, and the silver screen. Historically witches were not green with warts, jagged teeth, and hook noses, or with scraggily black robes and rickety broom sticks to ride across the sky. This imagery of the witch emerged as the product of illustrations in story books and portrayals in film, eventually becoming the universal trademark for violent black magic, and a mystical feminine rage born through centuries of persecution and isolation.



Andy Warhol, *Self-Portrait,* 1986. Collection of the Solomon R. Guggenheim Museum, New York. © 2009 The Andy Warhol Foundation for the Visual Arts, Inc./Artists Rights Society (ARS), New York.

Thus the Wicked Witch of the West is brought to light in the enduring classic, *The Wizard of Oz*, shared with children throughout generations. It was clearly the inspiration that loaned itself to the creation of Andy Warhol's *Witch*. This particular work is one of the most timeless and chilling of the *Myths* series. Margaret Hamilton was immortalized through her role as in the 1939 classic. Reprising the role, Warhol has further intensified the lurid make-up originally captured in Technicolor. Warhol depicts her with the devious expression she was famous for, glamorized by ruby lips and dark eye makeup. Arresting against the violet background, Margaret seethes with the darkness of the Wicked Witch of the West herself. With her head thrown back and her mouth cast open, we see another famous art historical (and cultural) icon — the anguished character in Edvard Munch's *The Scream*.

Greener than an emerald under a spotlight, and fiercer than most modern day villains, Warhol's depiction of the Witch is flawless in capturing the essence of the character. Even with all her evil and vengefulness, the viewer is mesmerized by her features. Her screeching voice calling out, "I'll get you, my pretty, and your little dog too!" head thrown back, pointed hat askew, with curved brows, and jagged teeth in full view, Warhol truly brings to life one of the most iconic villains of the 20th century.

30 **RICHARD PRINCE** b. 1949

Untitled Joke Painting, 2009

Collage and acrylic on canvas. 48 x 36 in. (121.9 x 91.4 cm.) Signed and dated "R. Prince 2009" on the reverse.

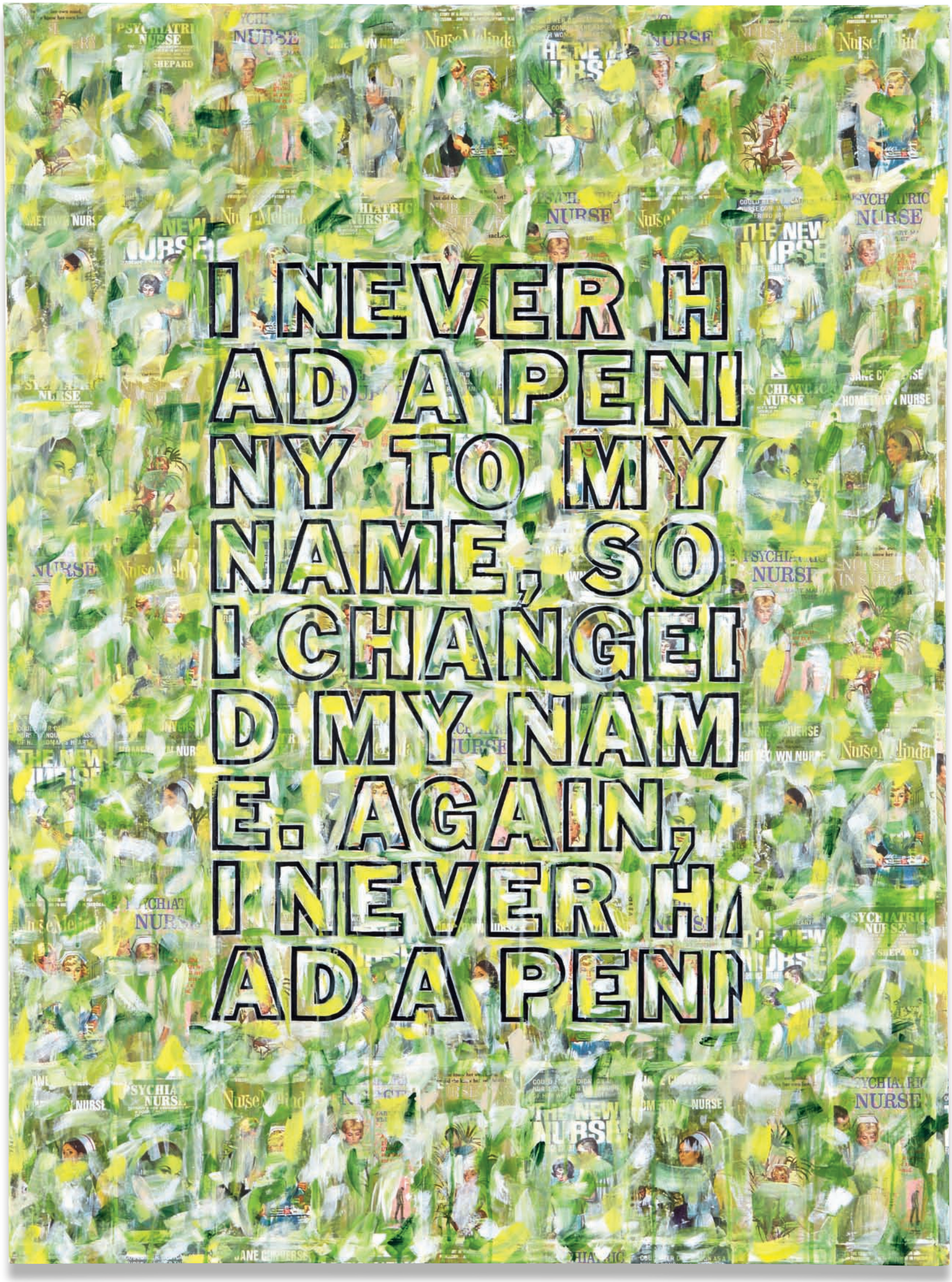
Estimate $350,000-450,000

PROVENANCE Gagosian Gallery, New York

Richard Prince's Joke Paintings have remained a constant high point within the artist's output for over two decades. Most of Prince's earlier Jokes feature lettering in a single solid color against a contrasting single-color ground, with little to no supplemental imagery or ornamentation. The present lot demonstrates the evolution of Prince's series, as it includes a new style of lettering and a complex and intricate backdrop for his text. Whereas in many of Prince's other paintings the lettering was the obvious focus of the work, here the words are slightly more difficult to pick out against the busy background. The lettering is also constrained within a rectangular shape in the center of the canvas rather than extended across its entire width. It seems that Prince has intensified "a carefully constructed hybrid that is also some kind of joke, charged by conflicting notions of high, low and lower" (R. Smith, *The New York Times*, September 28, 2007).

The work is technically lush, utilizing both acrylic and collage. The centered block letters read, in nine rows, "I never had a penny to my name, so I changed my name. Again, I never had a penn." Prince's obvious joke is corroborated by letters cut in half, and even missing with respect to final "y" in penny. One must assume that he did not have enough to his name even to get the text set correctly. The background is a storm of yellow, green, and pink swirls, layered on the painting's collage element: vintage nurse romance novel covers, a subject of his voracious collecting that has made it's way into his art making practice. " I don't see any difference now between what I collect and what I make. It's become the same. What I'm collecting will, a lot of times, end up in my work."

Clearly referencing and building upon Prince's own body of work by returning to the original inspiration for many of his other paintings yet approaching it in a new way; *Untitled Joke Painting* it is a fusion of his previous artistic stylings. Interestingly, the joke Prince prints across the present lot is entirely unrelated to the subject of nurses, and thus the viewer might be left wondering what the connection is between the subject and its background. Perhaps there exists a fabulously esoteric answer to this riddle. Or, perhaps, Prince looks to make a joke out of the viewer's confusion. As he is quoted above, Prince is very honest concerning the roots of his painterly subjects. If what he has collected also amounts to the oeuvre he has amassed, perhaps it's simply natural for one piece to pratfall over another.


I NEVER H
AD A PENI
NY TO MY
NAME, SO
I CHANGEI
D MY NAM
E. AGAIN,
I NEVER H
AD A PENI

31 **DAVID HOCKNEY** b. 1937

30 Sunflowers, 1996

Oil on canvas. 72 x 72 in. (182.9 x 182.9 cm.) Signed, titled and dated "30 Sunflowers, 1996, David Hockney" on the reverse.

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

PROVENANCE Annely Juda Fine Art, London; Private Collection

EXHIBITED London, Annely Juda Fine Art, *David Hockney Flowers, Faces and Spaces*, May 1 – July 19, 1997 (illustrated in color and on the cover)

LITERATURE A. Juda, *David Hockney Flowers, Faces and Spaces*, London, 1997 (illustrated in color and on the cover)

Like Van Gogh, Matisse, Manet and countless other master painters before him, David Hockney has produced some of the most stunning and arresting still life paintings of flowers. While Hockney has painted myriad versions of this still life theme throughout his entire career, a brief period in 1996 saw the artist vigorously focus on a series of twenty-five flower paintings, each dynamic, vibrant and successful in their own ways. The present lot, *30 Sunflowers,* 1996, is a superb, even sublime example of Hockney at his best with the subject matter. Of the twenty-five paintings which comprise the series, only two were made in the grand scale that *30 Sunflowers* occupies; the other being the slightly less intricate and visually exciting *Halaconia in Green Vase.*

30 Sunflowers, along with all the other Flower paintings from 1996 were exhibited together in Hockney's exhibition entitled *Flowers, Faces and Spaces* in 1997 at Annely Juda Fine Art in London. This exhibition was hugely important for Hockney, as it not only represented his largest show in his native London since the travelling retrospective the Tate held in 1988 (which later travelled to the L.A. County Museum of Art), but was also his first show with a British art dealer in over 10 years. This flower series marked a significant departure for Hockney as his technique became significantly more painterly than with his previous work and his palette took on a more vibrant and pulsating quality. These two factors paired with his ever present curious yet careful and informed study of perception and representation of space helped Hockney to achieve the simultaneously joyous and loose yet sophisticated and accomplished flower paintings exemplified by *30 Sunflowers.*

How Hockney came to embark on the series is two-fold. On one hand there was his use or even reliance on painting pictures of flowers in times when he was coping with ill and dying friends; and on the other was the critical affect seeing the Vermeer exhibition at the Mauritshaus in The Hague the previous summer had on him.

Hockney once said "I have always painted flowers for friends who were ill." Sadly but importantly during the time just prior to beginning work on this series Hockney was coping with several significant losses including the death of his great friend and champion Henry Geldzahler as well as the sudden death of his close friend Sandra Fisher, painter and wife of R.B. Kitaj. The passing of these two central figures in Hockney's life no doubt tried him intensely and forced him to examine the delicacy and transience of life. While some would become depressed and haunted by these significant losses, Hockney clearly remained optimistic and continued to celebrate life by producing these cheerful pictures rather than dwell on the inescapable process of death and decay.

Henri Matisse, *Plum Blossoms, Green Background*, 1948. Collection of the Pinacoteca Gianni e Marella Agnelli, Turin. Photo Credit : Gilles Mermet / Art Resource, NY.

In fact, a few years before *30 Sunflowers* was painted a journalist questioned Hockney about the death of his friends and whether or not it had affected his work in a negative manner; Hockney replied by describing how he felt after seeing the Matisse retrospective at MoMA in 1993: "I spent about five hours in there. It was one of the highest and deepest pleasures I've had. But I remember there was a painting if a little still life, just a pot of flowers and a bust on a table, and it's painted in 1942. You look at the date and you think, in Europe they were just ripping themselves apart. It's ghastly … I'm glad he painted it. I'm very glad somebody sat down and did something like that" (Hockney, quoted in T. Gabriel, "At Home with David Hockney", *The New York Times,* January 21, 1993). So what better way to ponder the basic human quandary about life than to scrutinize flowers, which so clearly and beautifully demonstrate and mimic life's processes.

Hockney's love and celebration for life during this time coupled with what he gleaned from Vermeer during the summer of 1995 helped make *30 Sunflowers* such a highly successful work and arguably one of his most important works from the decade. Hockney himself claimed that his private viewing of the Vermeer exhibition made him passionate about flower still life paintings. "It was absolutely thrilling," he said, "I was amazed. After 350 years the color is still so vibrant." Further, Hockney went so far as to claim in conversation with a friend that Vermeer's colors will last longer than MGM's. He explains further than that "… it got me thinking about the fugitive nature of color unless you treat it physically correctly." Hockney came to understand how Vermeer's methods of layering yellow and blue hues underneath the outermost layers of paint have an uncanny ability to make the surface layers glow. In his new series of flower paintings he quite successfully reproduces Vermeer's technique which heightens the radiance and vibrancy of the sunflowers and vases.

Perhaps David Cohen put it best in the closing of his glowing review of the *Flowers, Faces and Spaces* exhibition: "From the big stage to the corner of his studio, from the big screen to Vermeer: Hockney's new modesty of scale is all about a determination to survive, to deal with isolation in his own way. Formally, there is also a retreat to the comforts of traditional, single perspective after the wild spatial distortions of his Picassoid abstractions and Cubistic photo collages. But melancholy in Hockney is always undemonstrative …Unless, that is, a spray of flowers is itself a symbol of the effervescence of life, to be frozen in time like the ejaculatory splash of his swimming pool. If Hockney's intimacy is defensive, his strategy is still full sensory attack. His drop-dead gorgeous color is a violent assault on the inevitability of decay." (D. Cohen quoted in "David Hockney: Full Sensory Attack", *Artnet Magazine,* 7 July 1997, reproduced at www.artnet.com)

30 Sunflowers, David Hockney's Studio, Los Angeles.

30 Sunflowers, David Hockney's Studio, Los Angeles, Fall 1996.

32 **GEORGIA O'KEEFFE** 1887-1986
Yellow Jonquils IV, 1936
Oil on canvas. 40 x 36 in. (101.6 x 91.4 cm.)

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

PROVENANCE Harold Diamond, New York; Elaine Horwitch Gallery, Scottsdale; Private Collection, Palm Springs, California; Doris Bry, New York; Gerald Peters Gallery, Sante Fe; Private Collection
EXHIBITED Scottsdale, Elaine Horwitch Gallery; Denver Art Museum; Washington, D.C., National Collection of Fine Arts; San Francisco Museum of Modern Art and Seattle Art Museum, *The First Western States Biennial Exhibition*, March 7, 1979 – July 13, 1980; Dallas, Gerald Peters Gallery, *Georgia O'Keeffe: Selected Paintings and Works on Paper*, June 14 – July 14, 1986
LITERATURE B. Buhler Lynes, *Georgia O'Keeffe Catalogue Raisonné, Volume One*, New Haven and London, 1999, p. 556, no. 890 (illustrated in color); H. Drohojowska-Philp, *Full Bloom: The Art and Life of Georgia O'Keeffe*, New York, 2004, p. 364 (discussed)

In 1970, when she was 83 years old, a retrospective exhibition of her work was held at the Whitney Museum of American Art. The New York critics and collectors and a new generation of students, artists and aficionados made an astonishing discovery. The artist who had been joyously painting as she pleased had been a step ahead of everyone, all the time.

(Edith Evans Asbury, "Georgia O'Keeffe; Shaper of Modern Art in U.S.," *The New York Times*, March 7, 1986)

Georgia O'Keeffe's legendary *oeuvre* spans from the early days of American modernism to the Abstract Expressionist movement that dominated the fifties and sixties. O'Keefe's profound abstract interpretations of nature made enormous contributions to American Modernism, and established her reputation as one of the most successful and beloved American artists of the twentieth century.

Born to a family of farmers in Wisconsin, the expansive landscape and rhythms of country life would have lasting impressions on O'Keeffe's work. The artist claimed she established her visual memory before she could walk, recalling details of a patchwork quilt and "the brightness of light…light all around" (*Written by the artist as she was approaching her 90s).* By the time she turned twelve years old, O'Keeffe made the decision to become an artist.

O'Keeffe studied at the Art Students League in New York under the tutelage of William Merrit Chase, who ignited the artist's passion for color. O'Keeffe's early experiments demonstrate what would become a life-long relationship with the materiality of color, form and volume. During her studies, O'Keeffe read Wassily Kandinsky's *Concerning the Spiritual in Art*, a thesis favoring the inner spiritual world as the artist's truest source of inspiration. Kandinsky's theories on the organic approach to form and color made lasting impressions on O'Keefe's work.

O'Keeffe's large-scale compositions are taken from carefully composed viewpoints influenced by modern photography, a resonance her husband Alfred Stieglitz identified in her work. Stieglitz worked tirelessly to promote American modernism as a photographer, gallery owner and art dealer. O'Keeffe and Stieglitz were valued members of an avant-garde circle of artists, writers and critics steering the dialogue on European and American modernism in New York. O'Keeffe and Stieglitz exchanged ideas and sources of inspiration in their shared passions for the abstract qualities in nature, which fueled O'Keeffe's work with new energy and sensitivity.

"A flower is relatively small. Everyone has many associations with a flower, the idea of flowers. You put out your hand to touch the flower, lean forward to smell it, maybe touch it with your lips almost without thinking, or give it to someone to please them. Still, in a way, nobody sees a flower, really, it is so small, we haven't time, and to see takes time like to have a friend takes time. If I could paint the flower exactly as I see it no one would see what I see because I would paint it small like the flower is small. So I said to myself, I'll paint what I see, what the flower is to me but I'll paint it big and they will be surprised into taking time to look at it." (N. Callaway, *Georgia O'Keeffe: One Hundred Flowers*, New York, 1989).

Using the natural world as the base for her abstraction, O'Keeffe focuses on how organic shapes define themselves. O'Keeffe's flower canvases are seminal examples of her organic abstraction, and widely considered her best works. A symphony of saturated colors and autonomous form, O'Keeffe's flowers are intimate portraits that translate her experience of the flower into her own pictorial language. O'Keeffe's abstract terms are deeply rooted in her objective to uncover the object's truth; the artist herself said, "I found I could say things with color and shapes that I couldn't say any other way — things I had no words for."

The present lot, *Yellow Jonquils IV*, was painted in the spring of 1936 in the Arno penthouse in New York where O'Keeffe and Stieglitz lived together. The incandescent yellow trumpets of the narcissus flowers fill O'Keeffe's canvas in a bold chorus, emblazoning the surface with a saturated color palate and abstract angles. *Yellow Jonquils IV* is a sensational example of O'Keeffe's ability to translate her experience of the flower into abstract terms. In O'Keeffe's own words, "I know I can not paint a flower. I can not paint the sun on the desert on a bright summer morning but maybe in terms of paint color I can convey to you my experience of the flower or the experience that makes the flower of significance to me at that particular time" (Written by the artist to William M. Milliken, Director of the Cleveland Art Museum, November 1, 1930.)

The 1930s marked a period of personal development for the artist; O'Keeffe had recently discovered New Mexico, an open landscape which became a visual source of stimulation that enlivened her compositions. Within O'Keeffe's oeuvre, *Yellow Jonquils IV* is a prime example of the artist's finest work, boasting exquisite color and floral forms that are both delicate and penetrating. In the artist's own words, "Whether the flower or the color is the focus I do not know. I do know the flower is painted large to convey my experience with the flower – and what is my experience if it is not the color?" (Written by the artist to William M. Milliken, Director of the Cleveland Art Museum, November 1, 1930.)

Georgia O'Keeffe made extensive contributions to modern art. Her lifestyle and work presaged an interest in the expansive desert landscape of the American southwest, and inspired a generation of artists to look at organic forms as the base for their abstraction. O'Keeffe's influences continue to surface and inspire the greatest Contemporary artists of the twentieth and twenty-first centuries.

Georgia O'Keeffe, *Yellow Jonquils III*, 1936. Collection of the Kemper Museum of Contemporary Art. © 2011 Georgia O'Keeffe Museum/ Artists Rights Society (ARS), New York.

Ansel Adams, *Georgia O'Keeffe and Orville Cox, Canyon de Chelly National Park*, 1937. Photo © Georgia O'Keeffe Foundation.

◊ 33 **JOAN MITCHELL** 1925-1992

Gouise, 1966

Oil on canvas. 76 1/2 x 44 3/4 in. (194.3 x 113.8 cm.) Signed "Mitchell" twice on the reverse.

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

PROVENANCE Acquired directly from the artist; Sale: Sotheby's, New York, *Contemporary Art*, November 10, 2004, lot 144; Acquired above from the present owner

EXHIBITED Pittsburgh, Carnegie Museum of Art, *Art In Residence*, October 1973 – January 1974

Feeling is something more; it's feeling your existence. It's not just survival. Painting is a means of feeling "living"...

JOAN MITCHELL

(Joan Mitchell in conversation with Yves Michaud reproduced in "Conversations with Joan Mitchell," *Joan Mitchell: New Paintings,* 1986)

Claude Monet, *Blue Waterlilies*, c.1916-1919. Collection of the Musée d'Orsay, Paris.
Photo Credit : Réunion des Musées Nationaux / Art Resource, NY.

Joan Mitchell, *My Landscape II,* 1967. Collection of the Smithsonian American Art Museum, Washington, D.C.

Joan Mitchell in her garden, Vétheuil, 1992.

Gouise is an impressive example of Mitchell's work of the 1960s when her move to the French countryside produced a dramatic shift in the direction and scope of her paintings. The self-proclaimed "last Abstract Expressionist" Mitchell is well-known for the compositional rhythms, bold coloration and sweeping gestural brushstrokes of her large and often multi-paneled paintings. Inspired by landscape, nature and poetry, her intent was not to create a recognizable image but to convey emotions.

Mitchell studied at The Art Institute of Chicago before moving to New York in the late 1940s where she became the youngest member of the Abstract Expressionist movement, enjoying the support of artists such as Willem de Kooning and Franz Kline. In 1959 Mitchell moved to Paris from New York and summered in various Mediterranean locations over the next several years. In 1967, she purchased an estate in Vétheuil, the same country town where Claude Monet had lived and painted from 1878 to 1881, and she moved there permanently in 1968. There, inspired by her new surroundings, she developed a highly personal painterly style — reflected in the stunning vibrancy and exuberance of *Gouise*, and in her other work from the period.

In *Gouise,* bold and exuberant colors predominate and Mitchell's brushwork is thicker and broader across the picture plane. As a result color becomes form, highly reminiscent of landscape features and gardens, and these forms press toward the outer edges of the canvas, almost bursting forth from the surface. The harmony of the colors with the white highlights produces a stunning optical brilliance, once again proving Mitchell to be a master in the dramatic manipulation of colors and spatial relationships to evoke the impression of light dancing off the surface of water or foliage.

In discussing the paintings of 1967 and citing the present work specifically, Judith Bernstock noted the pivotal importance of the paintings of this year to Mitchell's *oeuvre*. ``Even before her move to Vétheuil, the idyllic setting that she knew from weekend visits in the summer of 1967 effected a change in Mitchell's paintings.... A dense web of painterly strokes, drips, and generally circular shapes of intense reds, greens, ochers and blues covers almost the entire surfaces of paintings such as *Russian Easter, Woods/Country, Gouise,* and *My Landscape II*. Her rejection of the emphasis on flatness, and the 'all over' approach to composition, that was prevalent, she preferred to retain more traditional sense of figure and ground in her pictures."

A poet's painter, Joan Mitchell was a lifelong reader of William Wordsworth, John Clare, Gerard Manley Hopkins, Wallace Stevens, and Rainer Maria Rilke. During her time in New York she befriended key figures of the then-emerging New York School of poetry (James Schuyler, Frank O'Hara, and John Ashbery), while in France she came to know Samuel Beckett and Jacques Dupin. Like these writers, Mitchell expresses through her painting a complex interplay of emotion, memory, and sense of place. In the color, brushwork, and structure of her paintings Mitchell can easily stand alongside the giants of French painting: Paul Cézanne, Claude Monet, Vincent van Gogh, and Henri Matisse.

◊ 34 **ELLSWORTH KELLY** b. 1923

Green White, 1968

Oil on canvas. Two joined panels, 71 x 141 in. (180.3 x 358.1 cm.) Initialed and dated "EK 1968" on the overlap; also signed and dated again "KELLY 1968" on the stretcher.

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

PROVENANCE Sidney Janis Gallery, New York; Galerie Françoise Mayer, Brussels; Blum Helman Gallery Inc., New York; Roger and Myra Davidson, Toronto; Collection of Ginny Williams, Denver (acquired from the above); Sale: Christie's, New York, *Post-War and Contemporary Art (Evening Sale)*, May 14, 2003, lot 36; Acquired from the above by the present owner

EXHIBITED New York, Sidney Janis Gallery, *Paintings and Sculpture by Ellsworth Kelly*, October 7 -November 2, 1968, no. 4; Toronto, Art Gallery of Ontario, *Selections from the Roger and Myra Davidson Collection*, January 17 - March 22, 1987, p. 33 (illustrated in color and on the cover); Santa Fe, Laura Carpenter Gallery, *Ellsworth Kelly: Painting and Sculpture*, June-July 1992; New York, Solomon R. Guggenheim Museum; Los Angeles, Museum of Contemporary Art; London, Tate Gallery, and Munich, Haus der Kunst, *Ellsworth Kelly: A Retrospective*, October 18, 1996-January 1998, pl. 53 (illustrated in color)

LITERATURE J. Coplans, *Ellsworth Kelly*, New York, 1971, no. 196; E.C. Goosen, *Ellsworth Kelly*, New York, 1973, p. 89 (illustrated); D. Waldman, ed., *Ellsworth Kelly: A Retrospective*, New York, 1996, no. 53

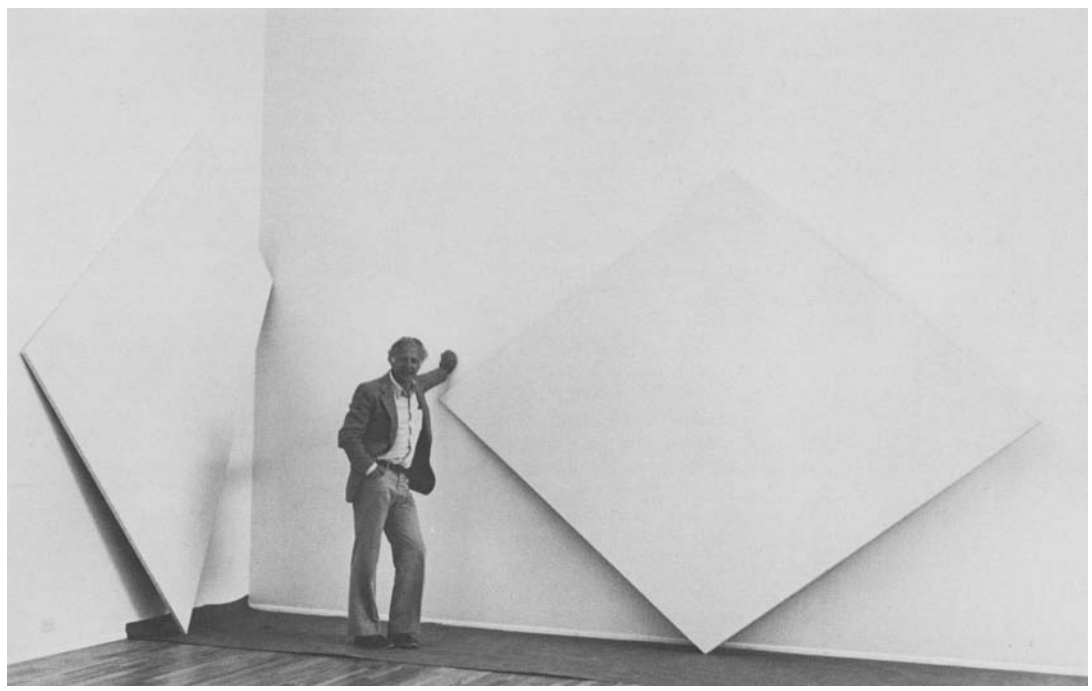
Ellsworth Kelly has been pioneering Hard-edge, Color Field painting since the late 1940s. Kelly's influential practice, which includes painting, drawing and sculpture, reveals the expressive and spiritual qualities of geometric, monochromatic, planes of color. For the past sixty years, Ellsworth Kelly's work has defined the relationship between space and subjectivity, removing the pictorial barrier between subject and ground. As Kelly asserts "I have worked to free shape from its ground, and then to work the shape so that it has a definite relationship to the space around it, so that it has a clarity and a measure within itself of its parts (angles, curves, edges, and mass), and so that, with color and tonality, the shape finds its own space and always demands its freedom and separateness" (M. Grynsztejn, "Clear-Cut: The Art of Ellsworth Kelly," *Ellsworth Kelly in San Francisco*, San Francisco, 2002, p. 9).

Early in his artistic development, Kelly recognized that color has physical, practical implications. In 1943, Kelly entered the United States Army, serving in the Engineers Camouflage Battalion. At this time, Kelly began to recognize how color can be used to both cloak and reveal, embodying notions of space, content and implied meaning. Through this lens, form and content became physically and theoretically dependent on each other. As Kelly states "The form of my painting is the content. My work is made of single or multiple panels: rectangle, curved or square. I am less interested in marks on the panels than the "presence" of the panels themselves" (K. Stiles and P.H. Selz, "Notes of 1969," *Theories and documents of contemporary art: a sourcebook of artists' writings*," Los Angeles, 1996).

Green White marks the debut appearance of the triangle in Ellsworth Kelly's oeuvre, a shape that reoccurs throughout his distinguished career. *Green White* is composed of two distinct, shaped monochromatic canvases, which are installed on top of each other: a large-scale, inverted, green trapezoid is positioned vertically above of a smaller white triangle, forming a new geometric composition. Independently, each shape is recognizable by its own inherent structure, however, when combined, the two shapes unite, dynamically shifting and visually transforming into a new geometric entity.

Although his practice may appear mathematically rigid, Kelly has always allowed serendipity and intuition to inform his practice. For example, after spotting a woman wearing a green and white scarf in Central Park, he spent the afternoon carefully recording every detail, ensuring he could recreate its exact proportion and palette. This encounter famously served as the point of departure for Kelly's pivotal painting *Jersey* (1958), currently in the collection of the Hirschhorn Museum and Sculpture Garden, Washington, D.C.

While it is true that Kelly was influenced by Barnett Newman, Ad Reinhardt and Mark Rothko, his practice was equally informed by the European sensibilities of Jean Arp, Sophie Taeuber-Arp and Henri Matisse, all of whom Kelly studied during his formative years in Paris at the École Nationale Supérieure des Beaux-Arts (1949-1952). The Abstract Expressionists' ability to transform painting into a transcendent experience, combined with Arp and Matisse's poetic conception of space



Ellsworth Kelly, c. late 1970s.

and spirituality, allowed Kelly to create a new visual vocabulary seeking "not to depict or symbolize an aspect of reality, but to create new forms that 'you haven't seen before': presuppositionless forms on a par with real things, that would themselves be real, as definitive as the leaf or shadow that served as their inspiration" (M. Grynsztejn, "Clear-Cut: The Art of Ellsworth Kelly," *Ellsworth Kelly in San Francisco*, San Francisco, 2002, p. 11). In addition to the visual arts, Kelly became influenced by the aesthetic and physical properties of Paris' Modern, Romanesque and Byzantine architecture.

One often recounted source of inspiration occurred when Kelly encountered a pair of monumental windows at the Musée d'Art Moderne. The exhibition itself was of no interest to Kelly, rather the shape, form and implied meaning of the windows served as inspiration. Kelly recounts: "I noticed that the large windows between the paintings interested me more than the art exhibited… from then on, painting as I had known it was finished for me. Everywhere I looked, everything I saw, became something to be made, and it had to be made exactly as it was, with nothing added. I could take from everything; it all belonged to me: a glass roof of a factory with its broken and patched panes, lines of a road map, the shape of a scarf on a woman's head, a fragment of Le Corbusier's Swiss pavilion, a corner of a Braque painting, paper fragments in the street." Everyday shapes, forms and lines now served as the impetus for Kelly's visual vernacular. Life could now be refined to spatial constructions of meaning. Kelly could have "color suggest mass and be both figure and ground ... Instead of regarding the canvas as a field of action, as the Abstract Expressionists did, Kelly wanted his work to function as an object that relates to the wall, to the room, to architecture" (D. Waldman, *Ellsworth Kelly*, New York, 1997, p. 29).

Installation view at the Solomon R. Guggenheim Museum, New York, *Ellsworth Kelly — a Retrospective*, October 15, 1996 – January 15, 1997.
©The Solomon R. Guggenheim Foundation, New York

35 **DONALD JUDD** 1928-1994

Untitled 90-3 Donaldson, 1990

Cor-ten steel and black Plexiglas in six parts. Overall 118 1/8 x 19 1/4 x 9 7/8 in. (300 x 48.9 x 25.1 cm). Each 9 7/8 x 19 1/4 x 9 7/8 in. (25.1 x 48.9 x 25.1 cm.)

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

PROVENANCE Peter Bonnier Gallery, New York; Sale: Christie's, New York, *Post -War And Contemporary Art Afternoon Session*, May 14, 2008, lot 382; Private Collection

It isn't necessary for a work to have a lot of things to look at, to compare, to analyze one by one, to contemplate. The thing as a whole, its quality as a whole, is what is interesting. The main things are alone and are more intense, clear and powerful. They are not diluted by an inherited format, variations of a form, mild contrasts and connecting parts and areas. DONALD JUDD

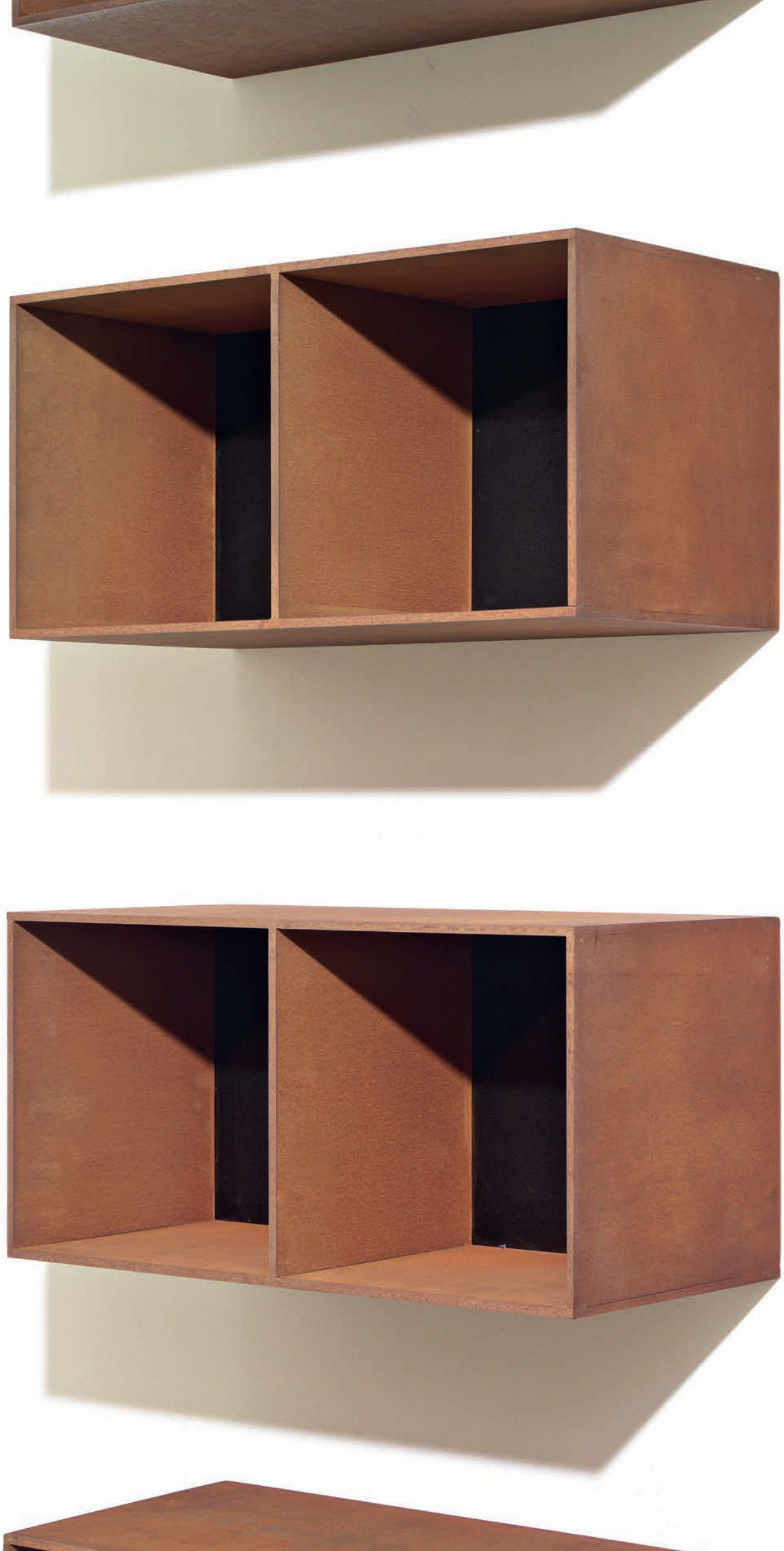
(Donald Judd in N. Serota, ed., *Donald Judd,* London, 2004).

"Cor-ten steel introduced a brown color with a velvety surface into Judd's palette, which inspired him to explore new territory and to create works that, in contrast to the metals used hitherto, absorb rather than radiate light. Cor-ten has an evenly matt, slightly grainy surface in a warm mid-brown. Judd perceived it more as a color than as a material — unlike galvanized iron or aluminum, for instance — and it was this quality that stimulated his sense of color and led him to produce single and multi-part works that revolve around the color of Cor-ten." (N. Serota, *Donald Judd,* London, 2004, p. 241).

In *Untitled (Donaldson 90-3)* Donald Judd has chosen to render his signature stack in the weathered steel of Cor-ten, pitting it against starkly contrasting black Plexiglas. In doing so, he lends his piece a defined material duality to the vertical composition. The six separate boxes arranged in a parallel scheme stands nearly ten feet tall before the viewer. As one peers into each of the separate boxes, they see a dark background, from the effect of the Plexiglass, surrounded by two attached, open-ended Cor-ten cubes. By instituting this material variation in the three-dimensional work, one's appreciation expands from delighting in Judd's spatial play to admiring the widening format in which the spatial play manifests itself. Judd's piece becomes, then, not only a study of the interaction of materials and the space that they create or destroy, but of the impact of the very crucial element of light and reflection. The non-reflective and light absorbent surface of Cor-ten seems to allow delineate an entry into the separate units.

Judd's piece can be seen as an exploration of both positive and negative space as the distance between the units creates a daunting illusion of limitlessness, extending the regular visual form of Brancusi's Endless Column. As he stated in reference to the articulation of space, "Space is made by an artist or architect; it is not found and packaged. It is made by thought" (Judd, "Some Aspects of Color in General and Red and Black in Particular," p. 145). If it is Judd's mind that has created the spaces we see before us, it is our own that lends them their particular infinity. The current lot, and those in its form that both predate and follow it, bore Judd's label of "specific object". By this term, Judd supposed them independent of both painting and sculpture. As a separate artistic project, they carry with them incredible conceptual weight; their mission is not only to demonstrate and exhibit, but also to imply and suggest as well. Here, in *Untitled (Donaldson 90-3),* we see this conceptual weight in both medium and form, the one deceptively simple and the other seemingly boundless.

Donald Judd at The Architecture Studio, formerly the Marfa National Bank, 1994. Photo by Laura Wilson.



36 **ROBERT RYMAN** b. 1930

Summary, 1988

Lascaux acrylic on gatorboard. 26 x 26 in. (66 x 66 cm.) Signed and dated "Ryman 88" and titled "'Summary'" respectively on two labels adhered to the reverse.

Estimate $500,000-700,000

PROVENANCE Thomas Ammann Fine Art, Zurich

If I look at some white panels in my studio, I see the white — but I am not conscious of them being white. They react with the wood, the color, the light, and with the wall itself. They become something other than just the color white. That's the way I think of it. It allows things to be done that ordinarily you couldn't see. ROBERT RYMAN

(Ryman in an interview with Art 21, PBS, "Color, Surface & Seeing," reproduced at http://www.pbs.org/art21/artists/ryman/clip2.html)

37 **ROBERT MORRIS** b. 1931

Untitled, 1983-1984

Industrial brown felt and metal grommets in two parts. Overall 94 3/4 x 73 in. (240.7 x 185.4 cm.)

Estimate $300,000-500,000

PROVENANCE Galerie Nordenhake, Berlin; Sale: Sotheby's, New York, *Contemporary Art Day Sale*, May 11, 2006, lot 492; Acquired from the above by the present owner

Felt has anatomical associations; it relates to the body — it's skinlike. The way it takes form, with gravity, stress, balance, and the kinesthetic sense, I liked all that. ROBERT MORRIS

(Robert Morris quoted in an interview with Paul Patton, "The Fire next Time" reproduced in *Art News*, no. 10, December 1983, p. 50)

The present lot belongs to Robert Morris' series of pieces made from industrial felt, a material he began working with in 1967. Works such as this combine the simple geometry of Minimalism with the looseness of Abstract Expressionism — the felt is adhered to the wall in precise patterns, but then is left to hang downward or tangle on the floor at random. As such, Morris's felts represent a break from his stark, more architectural metal and wood pieces. They subvert the growing austerity of the Minimalist movement, which Morris himself belonged to, and instead favor a combination of precision and softness. The draping of the felt strips in the present lot is soft yet their hanging arrangement is calculated, bridging artistic styles and creating a composition that is simultaneously architectural and fluid.

38 **RUDOLF STINGEL** b. 1956

Untitled, 2000

Styrofoam in four parts. Overall 95 3/4 x 191 x 4 in. (243.2 x 485.1 x 10.2 cm.)

Estimate $500,000-700,000

PROVENANCE Paula Cooper Gallery, New York; Private collection, Chicago; Sale: Christie's, London, *Postwar and Contemporary Art Evening Auction*, June 30, 2009, lot 36; Acquired from the above by the present owner

EXHIBITED New York, Paula Cooper Gallery, *Rudolf Stingel New Styrofoam Works*, April 22 – June 9, 2000; Chicago, Museum of Contemporary Art and New York, Whitney Museum of American Art, *Rudolf Stingel*, January 27 – October 14, 2007 (illustrated in color, pp. 135 and 140-141)

LITERATURE F. Bonami, ed., *Rudolf Stingel*, Chicago, 2007, pp. 140-141 (illustrated in color) and p. 135 (installation view at Paula Cooper Gallery)

"Stingel's interest in the seductiveness of materials is further underlined in a group of paintings in which footprints are pressed into an area of thick Styrofoam hung on the wall, forming tracks across the surface as though mocking the gesture of the painter's hand. Unlike the performative works of Yves Klein, in which the imprint of the body appears on the canvas as a painterly trace, the weight of the feet sunk into the light, delicate surface of the white Styrofoam confirms both material and action as belonging to the real world. Instead of beholding an image, the viewer imagines pleasurably participating in its making, rendering the painting's surface literal, rather than abstract, a horizontal material over which bodies have walked, in an act of carefully controlled destruction. … In Stingel's Styrofoam paintings, it is action that registers first with the viewer. While oriented toward the viewer's vertical presence in its hanging, the plane of the 'canvas' is definitively horizontal. Robert Rauschenberg made a similarly dramatic statement about painting in his horizontal floor work *Mud-Muse*, 1971, in which an expanse of mud sat inside a large container on the floor of the gallery, bubbling whenever viewers made a noise. Like Stingel's Styrofoam, Rauschenberg's drilling mud is an industrial material, alluding to painting while asserting its own, quotidian presence as not-painting" (C. Iles, "Surface Tension," *Rudolf Stingel,* Chicago, 2007, pp. 24-25).

39 **RICHARD TUTTLE** b. 1941

Light Brown, Dark Brown, 1964

Acrylic on canvas. 49 1/8 x 30 1/8 in. (124.8 x 76.5 cm.) Signed, titled and dated "Light Brown Dark Brown 1964 R. Tuttle" on the stretcher.

Estimate $250,000-350,000

PROVENANCE Collection of the artist; Private collection, Chicago; Private collection, Switzerland

EXHIBITED New York, Sperone Westwater, *Cosmologies; Alighiero Boetti, Lucio Fontana, Richard Tuttle, and Not Vital*, May 4 – August 30, 2000

There's a history to color — humans don't see a color until it's time to see it. There's a primal relationship between us and color. For me it's very exciting. RICHARD TUTTLE

(Tuttle quoted in an interview on May 18, 2007, reproduced at www.artinfo.com)

Richard Tuttle's *Light Brown, Dark Brown* from 1964 dates from the beginning of the artist's prolific career, just before his first ever solo exhibition was staged at the Betty Parsons Gallery in 1965. At this early stage in his career, Tuttle's work was mainly concerned with dual investigations of shapes and color, often using irregularly shaped canvases or wood panels and employing only a single color. The artist would frequently begin with standard and simple geometric shapes and then stretch or skew them in such a way so as to make them appear slightly more organic; however, in *Light Brown, Dark Brown*, Tuttle departs from this process slightly by creating two more "perfect" shapes – the upper canvas a nearly perfect rectangle and the lower canvas constructed with a slight slant on one side. This departure, and closer adherence to exact geometry, perhaps owes itself to what can be read as Tuttle's real main interest – the investigation of color rather than shape. While many of his other pieces from the beginning of his career include names of shapes in their titles in addition to colors, here Tuttle drops the shape and focuses in on the colors alone – thereby reflecting his focus. Furthermore, *Light Brown, Dark Brown* is one of only a handful of Tuttle's works that employs the use of more than one color. The effect of the juxtaposition of the two shades of honey brown, one just slightly darker than the other, allows the nuances of the hues to become the real focus of the work, while the overall geometric shape of the work takes on a supporting role. Thus, Tuttle invites the viewer to experience pure color at its most basic elements.

40 **CLAES OLDENBURG** b. 1929

SCREWARCH MODEL, 1977

Cast bronze with a separate steel base plate. 17 1/2 x 36 x 15 in. (44.5 x 91.4 x 38.1 cm.)
Inscribed "Oldenburg 1977" and numbered one of four on the underside of the screw head and inscribed again "SCREWARCH MODEL 1978" and numbered one of four on the base.
This work is from an edition of four plus one artist's proof.

Estimate $250,000-350,000

PROVENANCE Collection of the artist; Richard Gray Gallery, Chicago; Private collection, Chicago; Private collection, New York

EXHIBITED Chicago, Richard Gray Gallery, *An Exhibition of Recent Small Scale Fabricated Works and Drawings*, September - November 1977; Rotterdam, Museum Beuymans-van-Beuningen, *Claes Oldenburg, The Screwarch Project 1978-1982*, 1983; Sunderland, Northern Center for Contemporary Art; Leeds, The Henry Moore Centre for the Study of Sculpture Leeds City Art Gallery; London, The Serpentine Gallery; Swansea, The Glynn Vivian Art Gallery and Valencia, IVAM, Centre Julio González, *A Bottle of Notes and Some Voyages: Claes Oldenburg Coosje van Bruggen*, February 2, 1988 - November 15, 1989, p. 139 (another example exhibited and illustrated in color)

LITERATURE C. Oldenburg, C. Van Bruggen and R. H. Fuchs, *Claes Oldenburg Large Scale Projects 1977-1978: A Chronicle Based on Notes, Statements, Contracts, Correspondence and Other Documents Related to the Works*, New York, 1980, p. 46 (another example illustrated); C. Blok, ed., *Claes Oldenburg, The Screwarch Project 1978-1982*, Rotterdam, 1983, p. 19 (another example illustrated); Marisa del Re Gallery, Sculptures for Public Spaces, New York, 1986 (another example illustrated); "Sculptures for Public Spaces," *Art News*, Summer, 1986, p. 149 (another example illustrated); G. Celant, *A Bottle of Notes and Some Voyages: Claes Oldenburg Coosje van Bruggen*, Leeds, 1988, p. 139 (another example illustrated in color); G. Celant, *A Bottle of Notes and Some Voyages: Claes Oldenburg Coosje van Bruggen*, Valencia, 1989, p. 139 (another example illustrated in color)

Oldenburg's sculptural works boldly consider the heightened consumerist appetite of post war America by appropriating mass-produced objects, and manipulating their scale and material, compelling the viewer to give the object a radical new reading. In the artist's own words, "I am for an art that imitates the human, that is comic, if necessary, or violent, or whatever is necessary. …I am for an art that takes its form from the lines of life itself, that twists and extends and accumulates and spits and drips, and is heavy and coarse and blunt and sweet and stupid as life itself" (Claes Oldenburg, *I am for an art*…, May 1961).

The present lot, *Screw Arch Model,* is a maquette for the artist's monumental permanent installation, commissioned in 1983 for the Museum Boijmans van Beuningen in Rotterdam. *Screw Arch Model* is a prime example of the artist's startling and profound sculptural oeuvre. The screw, a mass-produced object used to hold all manner of construction material together, has been manipulated in scale and shape by the artist. Oldenburg alters the straight, unrelenting shape of the screw into a soft curving arch. The supple and spiraling thread of the screw lends a surrealist tone and striking visually humorous element to the work.

41 **JOHN CHAMBERLAIN** b. 1927

Popsicletoes, 2008

Painted chromed stainless steel. 106 x 34 x 30 in. (269.2 x 86.4 x 76.2 cm.)

Estimate $600,000-800,000

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

EXHIBITED New York, PaceWildenstein, *John Chamberlain: Recent Work*, February 14 – March 15, 2008

LITERATURE D. Kunitz, "John Chamberlain's Heavy Metal," *The New York Sun*, February 21, 2008, p. 20 (illustrated); P. Tuchman, "Reviews–John Chamberlain," *Art in America*, November 2008, p. 191 (illustrated)

John Chamberlain's incorporation of large scale painterly shapes and forceful manipulations of raw materials gave birth to visually dazzling three dimensional artworks that had clearly evolved from the visual language embraced by Abstract Expressionist artists. Chamberlain's talent lies in his ability to create formally demanding sculptures from the often long discarded debris of American consumerism — automobiles — into amorphous artworks that viscerally integrate the act of destruction as a requirement for the act of creation.

Chamberlain develops and assembles some of his worked pieces into configurations that maximize his volumes and colors into a unique presence and attitude, seeking what he regularly refers to as "fit" or "sexual fit", he joins piece to piece, forming a puzzle whose ultimate configuration won't be known until it is finished. Almost all of his sculptures are self-supporting, initially the pieces embrace each other without any welding, but are spot-welded after completion, so that they can be easily transported and maintained outside of the studio. Chamberlain's sculptures, splintered, with intricate proportions, are perfectly three dimensional. They have no front or back, no favored view predisposing a viewer toward the static or planar. The spectator's eye is taken on a beguiling trip over an undulating and cascading landscape that has become an extravagant rarity in recent times.

Chamberlain's intuitive sense for sheet steel and its ability to provide about the same amount of surrender as the human body under a skilled hand has used this to his benefit and forged his desired forms upon the metal accordingly. This process allows him to join chance and intuition in conjunction with the prefabricated and the ready-made; it also allows him to unite the industrial and the organic. Being one of the few sculptors whose talent allows him to really take advantage of the full color spectrum; Chamberlain's color is as particular, multifarious and structural as any good painter's, and it often involves the striking, saccharine, pastel enamels, recurrently roses and ceruleans, a truly intoxicating combination.

The present lot is comprised of an amalgamation of delicately sculpted chromed metal which has been saturated in hard, shiny Pop-like coloring and fused together to create a capacious amount of tension that is seamless in energy but not in its topography. The composition is formed by possibility, an erratically compatible fit of individually created components. These casual junctions allow for multiple viewpoints that give way to a range of interpretations of the work's prescribed definition. The colors Chamberlain has selected for this work are automatically integrated into the work to give clear visual evidence of each component's interaction with the other.

42 **DAMIEN HIRST** b. 1965

Tranquility, 2008

Butterflies and household gloss on canvas. 91 1/4 x 127 1/4 x 5 in. (231.8 x 323.2 x 12.7 cm.)

Signed "Damien Hirst" twice and titled "Tranquility" on the reverse.

Estimate $1,200,000-1,500,000

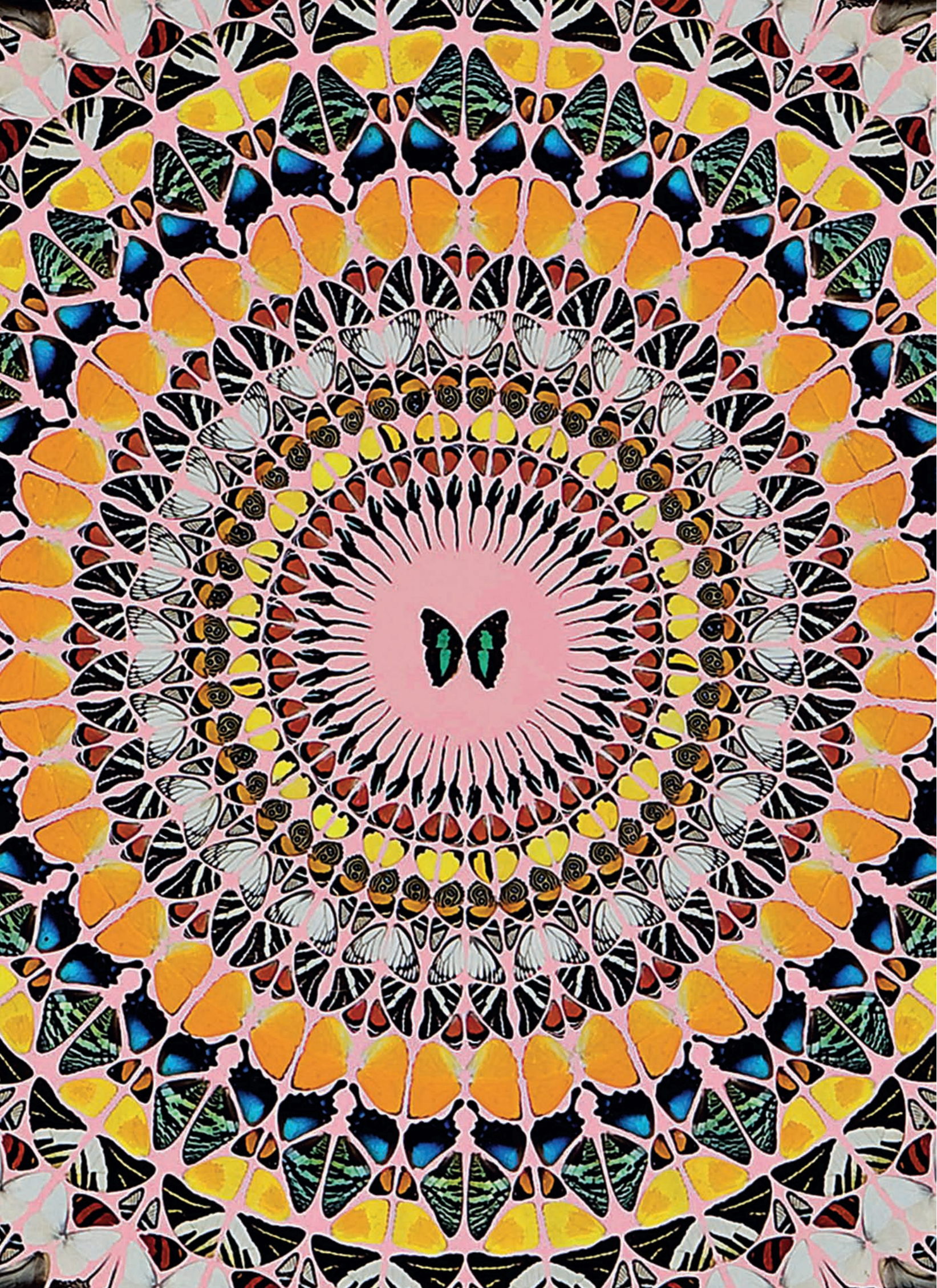
PROVENANCE White Cube, London

I think I've got an obsession with death, but I think it's like a celebration of life rather than something morbid. You can't have one without the other. DAMIEN HIRST

Damien Hirst has often discussed his affinity for using the duality of the human experience as his inspiration for the concepts he executes in his work. His most famous subject is often considered to be the fight between life and death; however he often draws from the complexities of love against loss, as well as the inescapable comparison of beauty versus decay. Hirst's butterfly works are a testament to his ability to celebrate the complexities of the human experience by combining his most famous concepts into one canvas.

The butterflies are strategically arranged across the canvas and suspended in time and space with household gloss, paralyzing and showcasing the ephemeral beauty of life. Each butterfly wing shimmers like a facet of a beautifully designed stain glass window mosaic; each wing frames the next, coming together as one to symbolize the brevity of life, and its fragile nature.

This beautifully constructed and flawlessly executed work has captured the manifestation of the most subliminal fear in human existence, death, and Hirst has skillfully manipulated the death of these butterflies in order to capture a shockingly stunning, larger than life experience of the glory and virtue of the fleeting moments in life. Like the beating of butterfly wings, the canvas breaths life into the room, the shimmering facets that emulate the effects of lapis, citrine, opal, and ruby on the viewer are intoxicating. The title evokes both the tranquil state that is produced by being in the presence of such beauty as well as the fatal state of the butterflies themselves.



43 **CINDY SHERMAN** b. 1954

Untitled #422, 2004

Color coupler print. 49 1/4 x 55 1/4 in. (125.1 x 140.3 cm.) Signed and dated 'Cindy Sherman 2004' and numbered of six on a label adhered to the reverse of the backing board. Edition five of six.

Estimate $300,000-500,000

PROVENANCE Metro Pictures, New York

EXHIBITED New York, Metro Pictures, *Cindy Sherman*, May 8 – June 27, 2004 (another example exhibited); Hannover, Kestnergesellschaft, *Cindy Sherman*, September 23 – November 7, 2004, n.n. (another example exhibited)

LITERATURE M. Schlüter, *Cindy Sherman Clowns*, Hannover, 2004, n.p. (another example illustrated in color)

Cindy Sherman's clowns scream of excess. More makeup, more colors, more costumes, more emotion. The result is bright, bold and accosting — the very essence of a clown. By dressing up and becoming one of them, Sherman aims to discover and reveal the pathos hidden behind their artificial exteriors. She becomes an actress on her own stage set, an investigative entertainer, always interested in exploring questions of identity and clichéd roles. Masters of disguise, both Sherman and her clowns seek to show us that what you see is not always what you get.

Beneath this heavy façade of opaque makeup and mismatched clothing are people who may, or may not, have anything in common with the clowns they portray. Sadness may masquerade as laughter, malice as benevolence. It is this sometimes frightening tension that interests Sherman. This tension is heightened in the present series by the brilliant psychedelic background from which her festooned performers emerge. This is Sherman's first foray into digitally altering the backgrounds of her work — with the goal that these photographs should look like clown posters, advertisements even. Her clowns sit posed and facing the viewer, ready for hire, to make them laugh or cry.

The clown in the present work looks downhearted, as if she has been tricked or realized that she was the subject (and object) of a joke. She is not the evil clown of nightmares and horror films but the kind of clown that might entertain children at a birthday party.

The photograph is visually dynamic, with the clown's bright yellow hair and blue costume popping against the rosy red and pink background. Though our clown seems sweet, there is an inherent sense of perversion to these seemingly innocent childhood entertainers that is both profoundly disturbing and equally relevant. Sherman is not afraid to explore and cross conventional boundaries and so she gives us her rainbow assortment of clowns, each exhibiting a range of emotions, which alternately makes us laugh, cry and cringe.

44 **TAKASHI MURAKAMI** b. 1963

Magic Ball 2 (Nega), 1999

Acrylic on canvas laid down on board in seven parts. 94 1/2 x 248 1/2 in. (240 x 631.2 cm.)

Signed and dated "TAKASHI '99 & HIROPON FACTORY" on the reverse.

Estimate $600,000-800,000

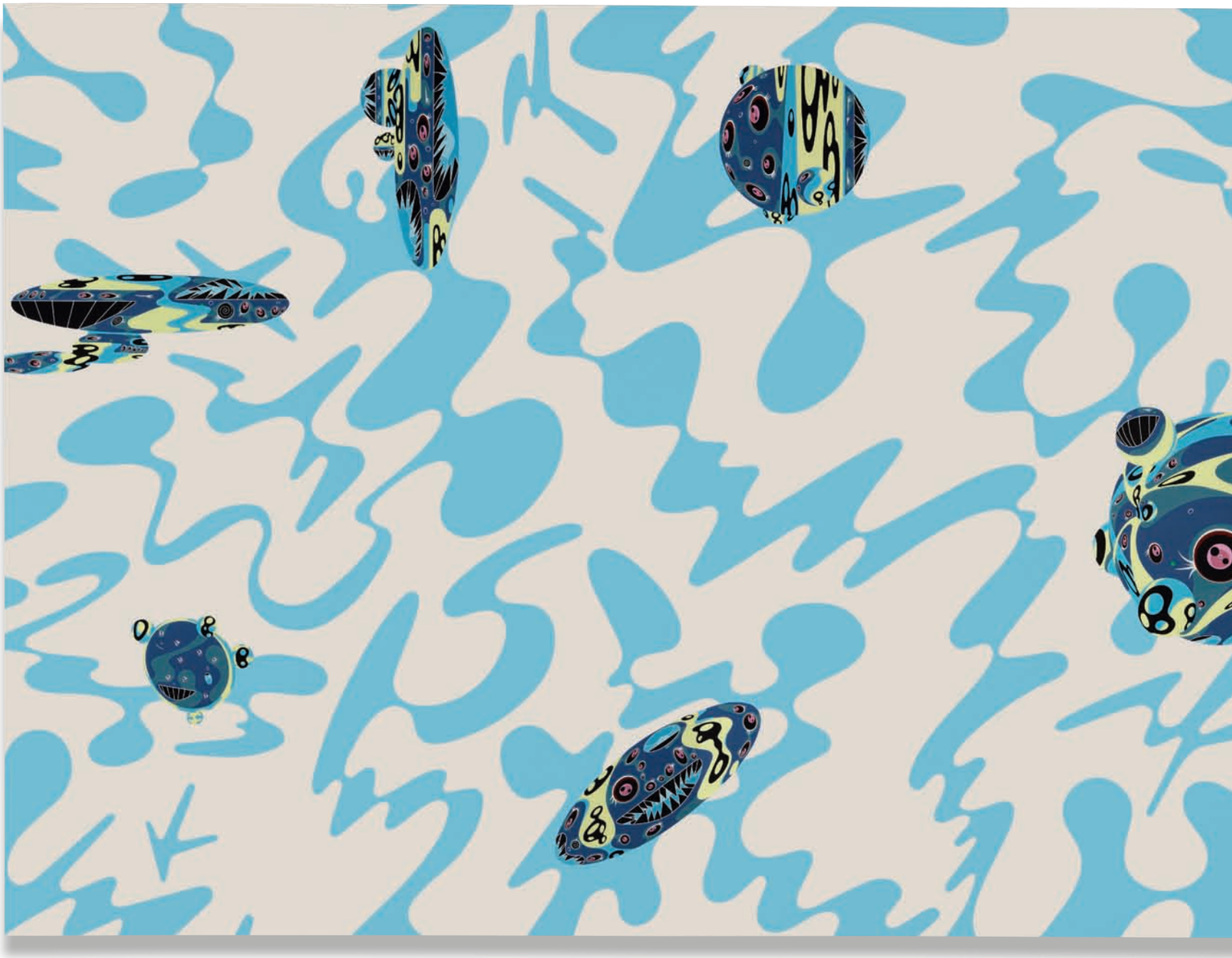
PROVENANCE Tomio Koyama Gallery, Tokyo; Sale: Phillips, de Pury & Luxembourg, New York, *Contemporary Art Part I*, New York, May 15, 2003, lot 6; Acquired from the above by the present owner

EXHIBITED Tokyo, Museum of Contemporary Art, *Takashi Murakami: summon monsters? open the door? heal? or die?*, August 25 – November 4, 2001, no. 69 (illustrated in color); Kraichtal, Ursula Blickle Stiftung, *The Japanese Experience-Inevitable*, June 9 – July 14, 2002, pp. 39-44 (illustrated in color); Essen, 20.21 Galerie, *A World Out of Joint: Contemporary Art from Japan*, November 2002-February 2003

LITERATURE Kaikaikiki Co., Ltd. And Museum of Contemporary Art, Tokyo, eds., *TAKASHI MURAKAMI: summon monsters? open the door? heal? or die?*, Japan, 2001, no. e (illustrated in color); M. Brehm, *The Japanese Experience – Inevitable*, Ostfildern, 2002, pp. 39-44 (illustrated in color)

Image © 1999 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved.

"… the neologism "Superflat", which Murakami coined to describe both the formal characteristics of a centuries-old strain of Japanese visual production and that culture's traditional lack of differentiation between the Western categories of "high" and "low", would seem to render moot any extended discussion of his complication of those terms" (P. Schimmel, © *Murakami*, New York, 2007, p. 133). The present lot belongs to Murakami's series of "Superflat" paintings, a term the artist coined in 1999, the same year this painting was executed. The term "Superflat" refers to a style of flattened forms used in Japanese graphic arts and animation. *Magic Ball II (Nega)* embodies this style in its opaque hues, clean lines, and smooth surface texture, all characteristics of Japanese cartoons. Murakami also incorporates the visual influence of anime and video games in terms of the work's content—these inspirations manifest themselves in the dizzying background pattern, as well as in the network of orbs scattered across the canvas that look like small planets out of a science fiction universe. This manner of representation allows Murakami to create an artwork that embodies the aesthetic principles of Japanese mass media and culture. The title, too, seems to reference Japanese popular culture — *Magic Ball II (Nega)* could easily pass for the name of a video game. The term "Superflat", however, does not refer solely to Murakami's anime-derived style. Murakami also coined the term as a way to suggest the shallowness of Japanese consumerism. The flattened, simplistic forms evoke a sense of emptiness meant to echo the hollow nature of the mass media. Murakami initially seems to glorify the appearance of Japanese graphics by elevating them to the status of fine art, but at the same time he also intends to criticize their superficiality. As such, Murakami engages with the commercial culture of his native Japan in order to simultaneously honor and critique it.



45 **ANDREAS GURSKY** b. 1955

Brasilia Plenarsaal II, 1994

Color coupler print. 73 1/4 x 89 in. (186.1 x 226.1 cm.) Signed, titled and dated "'Brasilia Plenarsaal II' 94 A.Gursky" on the reverse and numbered four of six. This work is from an edition of six.

Estimate $500,000-700,000

PROVENANCE Mai 36, Zurich; Sale: Christie's, New York, *Post-War and Contemporary (Evening Sale)*, May 14, 2002, lot 44; Private collection, New York

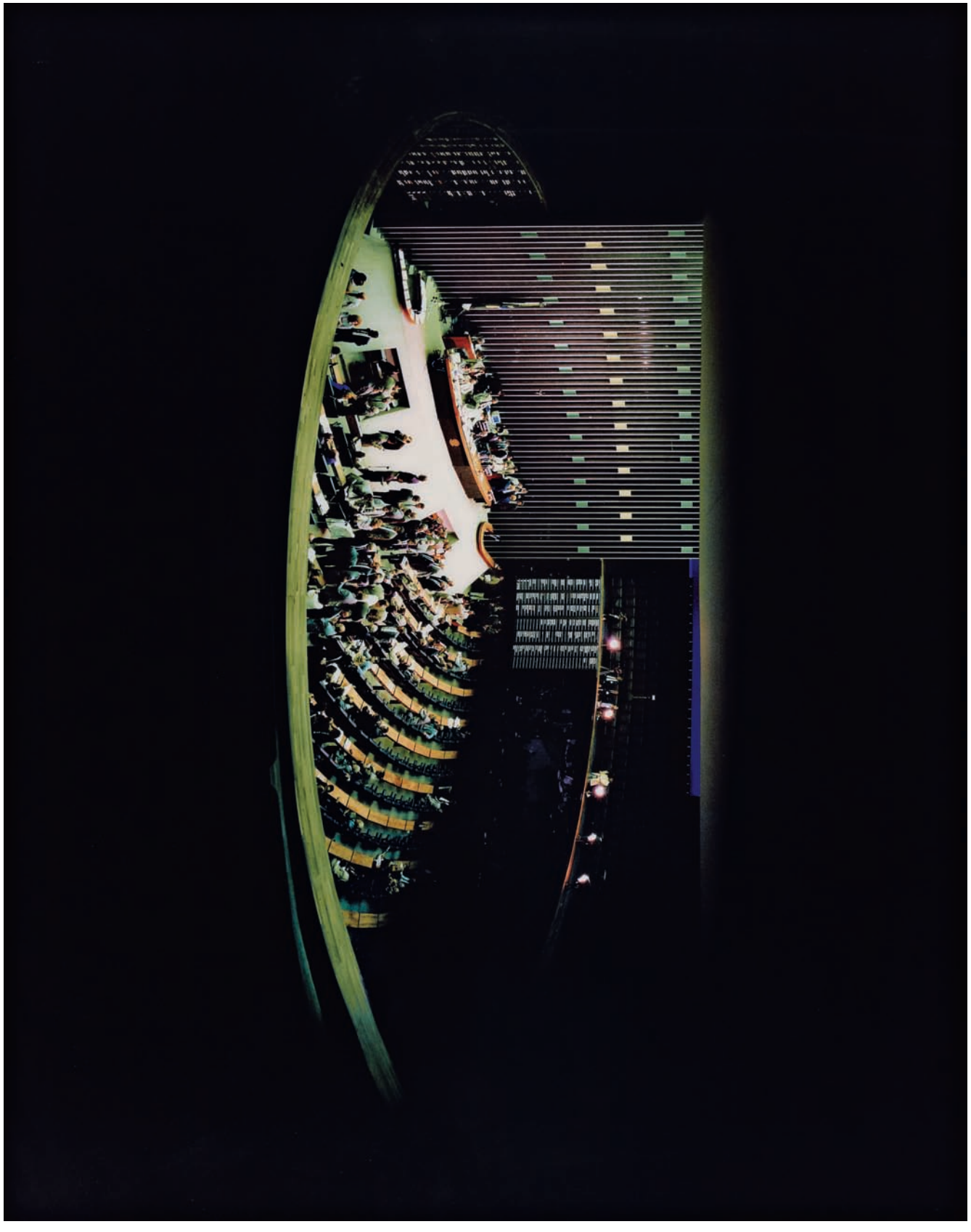
EXHIBITED Kunsthalle Düsseldorf, *Andreas Gursky - Photographs from 1984 to the Present*, August - October 1998, p. 35 (another example exhibited and illustrated); Wolfsburg, Kunstmuseum; Winterthur, Fotomuseum; London, Serpentine Gallery; Edinburgh, Scottish National Gallery of Modern Art; Turin, Castello di Rivoli, Museo d'Arte Contemporanea, and Lisbon, Centro Cultural de Belém, *Fotografien 1994-1998 Andreas Gursky*, May 1998 - December 1999, pp. 46-47 (another example exhibited and illustrated); Roslyn Harbor, New York, Nassau County Museum of Art, *Explosive Photography*, January 18 – April 25, 2004

LITERATURE M. L. Syring, ed., *Andreas Gursky - Photographs from 1984 to the Present*, Dusseldorf, 1998, p. 35 (another example illustrated in color); U. Grosenick, ed., *Fotografien 1994-1998 Andreas Gursky*, Germany, 1998, pp. 46-47 (another example illustrated in color); R. Beil, "Just what is it that makes Gursky's photos so different, so appealing? On Andreas Gursky's Pictorial," *Andreas Gursky: Architecture*, Ostfildern, 2008, p. 8 (discussed) and p. 41 (another example illustrated in color)

Andreas Gursky has, more than any artist of his generation, starkly revealed the profound structures and forms of an emerging reality. This nascent world that Gursky depicts is our world in transition as depicted from a crystalline and unwavering point of view. The historic global transformation that has been occurring over the last 30 years has been driven by technological changes which have increased the speed and efficiencies in the flow of information, capital and people around the planet.

Training his lens on important nodes in these ever expanding and interpenetrating networks, Gursky has been drawn to locations of travel, production, consumption and trade. Having captured stock exchanges, ports, retail stores, hotels and factories, the artist trains his lens on the human interaction with space and the landscape, illuminating sites that become stages for our collective dramas to be enacted.

Amid the transition from dictatorship to democracy, Brazil in 1994 was a subject ripe for Gursky's investigation. The artist produced a number of images during his trip to the country that year, *Plenarsaal II* is the most full of prescient vision. In the midst of runaway inflation, the country was wrestling with the political impacts of reengineering its monetary policy. The Plano Real was approved by the Congress in 1994 which pegged the Brazilian currency to the US dollar finally stemming the 1300% annual inflation. *Plenarsaal II* renders this seminal moment with a grand eloquence befitting the historic implications of the mechanism of consensus on display. Capturing the plenary hall of the Brazilian Chamber of Deputies , the Camara dos Deputados, Gursky provides us a bounded scene, or a "closed microcosm", that reveals the dynamics of power that determine the form of our emerging world



46 **UGO RONDINONE** b. 1964
No. 339 Vierterjunizweitausendundvier, 2004
Gloss acrylic and polyester resin.
59 x 157 1/2 in. (150 x 400 cm.)

Estimate $150,000-200,000

PROVENANCE Sadie Coles, London

"If Rondinone's art seems elusive, it is perhaps because the forms he uses, culled from both high art and popular culture, meld into a composite vision that, like reality itself, is increasingly difficult to grasp as a whole. Rather than concoct a strategy to critique the complexities and contradictions of life, Rondinone offers instead a highly personal, parallel reality, which - filled with fantasy, angst, monotony, and despair — may be closer to the truth than we'd care to admit." (E. Janus, "Ugo Rondinone," *Artforum*, Nov. 1998)

Mixed-media artist Ugo Rondinone's expansive body of work runs the gamut from neon signs to stark landscape paintings to textural sculptures. The highly variable nature of Rondinone's technique makes him hard to label — his style oscillates, sometimes even within a single work, between rough-hewn expressivity and clean-lined simplicity. The present lot, however, tends more toward the latter style, with a color scheme that is bold and reductive. The graphic quality of the black stripes is reminiscent of comic books or billboards, as well as of the thick outlines utilized by Pop artists. Yet this painting ultimately rejects the conventional Pop color palette — based on jarring primary colors — which it initially seems to reference. Rondinone's four colored stripes have unexpectedly delicate hues, ranging from rose pink at the top to dusky blue at the bottom, that are a far cry from the shocking yellow and aggressive red often used by Pop painters. Dark gray, when interspersed with black, softens the contrast even further. Rondinone thus modernizes his graphic subject through the careful juxtaposition of dark and pastel colors.

This piece also shows Rondinone's engagement with ideas drawn from Op art and minimalism in addition to Pop. For instance, the linear motif evokes the work of Frank Stella, while the slick geometry reflects that of Bridget Riley. Furthermore, Rondinone's heavy black stripes — too thick be lines but too thin to be rectangles — recall the ambiguity of hard edged abstract paintings of the late 1960s. Thus, Rondinone has transformed fifteen seemingly straightforward stripes into something much more nuanced. While the work's title, *Vierterjunizweitausendundvier*, translates to "June 4, 2004", this painting engages with a myriad of artistic precedents that allow it to transcend the specific date with which it is labeled.

47 **TAKASHI MURAKAMI** b. 1963

Eye Love Superflat, 2004

Acrylic on canvas laid down on panel. 60 x 60 in. (152.4 x 152.4 cm.) Signed and dated "Murakami 04" on the reverse.

Estimate $450,000-650,000

PROVENANCE Private Collection

Charged with typical images familiar to Takashi Murakami's Superflat world, *Eye Love Superflat* combines the approach to surfaces found in tradition Japanese art with repetitive patterns of mass produced advertizing symbols. *Eye Love Superflat* takes as its formal point of departure the ubiquitous repeating pattern of the logo of Louis Vuitton luggage. To this substrate, Murakami has altered the color scheme of his source material and inserted floating single eyeballs interspersed with the corporate brand. This imposition of surrealism into the world of luxury goods marketing allows for both images to appear simultaneously both more mundane and odd. The eyeball stands in as an emblem of sorts for the Murakami brand, while the LV now seems to float in the ethers of a universe populated by KaiKai and KiKi. The two separate worlds have now melded into one another.

In addition to this merging of forms, Murakami makes an explicit statement about the visual pleasure that is derived from this hybridization. The "eye" loves Superflat, it is seduced and falls for it. The canvas, as object of the eye's affection, can be viewed as a surrogate for a TV or computer screen. Full of blinking eyes and retail symbols seen over and over until it becomes an afterimage fixed in our memory. Following in the footsteps of Warhol and the many creators of Pop Art, Murakami willfully submits to persuasive visual powers of advertizing. And like these forebears, he subsumes the commercial forms into his own unique and dazzling vision.

Image © 2004 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved.

48 **KEITH HARING** 1958-1990

Untitled (Boxers), 1987-1988

Polyurethane enamel on steel with an oval base. 47 x 36 1/2 x 32 in. (119.4 x 92.7 x 81.3 cm.)
This work is from an edition of three plus one artist's proof. This work is the artist's proof and is accompanied by a certificate of authenticity from the Estate of Keith Haring.

Estimate $250,000-350,000

PROVENANCE Galerie Hans Mayer, Germany; Private collection, Dusseldorf; Galerie Forsblom, Helsinki; Galerie Terminus, Munich; Art Estate GmbH & Co, Hamburg; Private collection, Geneva
EXHIBITED Dusseldorf, Galerie Hans Mayer, *Keith Haring, Bilder und Skulpturen*, August 27 – October 31, 1988; Geneva, Mitterrand + Cramer, *NAME DROPPING*, September 18 – November 8, 2008

Keith Haring's rendering of the human figure as comprised of flat, simple and emboldened lines and monochromatic color focuses our attention on the emotion and energy of what activity they are engaged in. Within his lexicon of iconic images and characters, Haring has removed all markers of identity, gender, race, creed, or religion- the resultant being raw, uncomplicated image and action. His characters are transformed with his bold language of line.

The current lot depicts two boxers engaged in the "sweet science". The unabashedly playful nature of the work is belied by bright coloring of the opponents. The figures appear locked in play fighting, or the embrace of a dance of celebration more so than in the grip of primal combat.

"The spritely air of the sculptures, however, can be deceiving: they address formal issues of increasing complexity, and some – including *Boxers*… — allude to themes of aggression, pain and endangered balance that are not the conventional furniture of neighbourhood playgrounds. But the very word, "celebration" which the artist so frequently employed does not merely imply a carefree festival is also, as in the Eucharistic rites, can point to a solemn and reflective occasion. That implicit duality, present in Haring's work from the very start, is one reason we look again at even his simplest ideograms, why they continue to strike a seemingly universal chord" (D. Galloway, "Bright, Shiny Toys…The Sculptural Legacy of Keith Haring," *Keith Haring*, Milan, 2005, pp 26-27).

49 **GEORGE CONDO** b. 1957

The Housekeeper's Diary, 2007

Acrylic and charcoal on canvas. 53 1/8 x 46 in. (134.9 x 116.8 cm.) Signed and dated "Condo 07" upper left.

Estimate $200,000-250,000

PROVENANCE Private collection, New York; Private collection, Miami

Condo once told me that what he cared about most was for his work to hold up in the company of the artist he admires- Velásquez, Manet, Picasso, Duchamp, Warhol, and all others. "If my work were hanging in a museum, and it didn't look like it belonged with theirs, I'd be heartbroken, I'm not saying it's as good as theirs. It's not about competition. It's about coexistence with the artist's you respect. That's my main goal. (C. Tompkins, *The New Yorker*, January 17, 2011, p. 65).

Recently exhibiting a mid-career retrospective at the New Museum in New York, the work of George Condo transports the viewer into a modern day world of old master painting. In *The Housekeeper's Diary*, Condo demonstrates a classic example of his signature style of portraiture. This particular work beautifully combines drawing and painting with lines and brushstrokes capturing the many faces of his imaginary subjects onto canvas. With its old master palette of burnt gray, this work evokes the memories of artists such as Georges Braque, Pablo Picasso, and Wifredo Lam and as the title suggests, reveals hidden secrets and emotions from the past. In addition, Condo demonstrates the "psychological cubism" often depicted in his portraits. "This 'psychological cubism', as he calls it, parallels our ability to channel-hop through increasingly fractured visual information and 'exploits our own imperfections — the private, off-moments or unseen aspects of humanity — that often give way to some of painting's most beautiful moments'" (O. Ward, "George Condo: interview," Time Out, February, 6 2007). The present work is a prime example of Condo's unique style and visually opens a hybrid of subjects within one canvas, allowing the viewer to admire Condo's painterly process.

07

50 **KELLEY WALKER** b. 1969

Black Star Press, 2005

Silkscreened white and dark chocolate on digital print laid down on canvas mounted to panel in three parts. Each panel 35 5/8 x 28 in. (90.5 x 71.1 cm). Overall 35 5/8 x 84 in. (90.5 x 213.4 cm.) One panel signed, titled and dated "Black Star Press; Black Press, Kelley 2005" on the reverse; one panel titled "Star Press" on the reverse; and one panel titled "Star" on the reverse.

Estimate $150,000-200,000

PROVENANCE Galerie Catherine Bastide, Brussels; Private collection, Belgium (acquired from the above in 2005)

I start by making splatters of real chocolate on glass and scanning them. I then use this digital image to make a silk screen, through which I print chocolate directly on the canvas. An important aspect here is that the chocolate remains constant in the painting both as a material and as a representation of itself, because you're basically printing an image of chocolate with chocolate. I also saw it as a way of using silk screen like Warhol and Rauschenberg while marking my temporal and conceptual distance from them. KELLEY WALKER

(Kelley Walker quoted in an interview with Vincent Pécoil, reproduced in *Flash Art* no. 247, March-April 2006)

51 **GUYTON\WALKER** b. 1972 and 1969
Coconut Chandelier (# 25), 2006
Coconuts, electrical wiring and light bulbs. Dimensions variable. As installed 35 1/2 x 19 3/4 x 19 3/4 in. (90.2 x 50.2 x 50.2 cm.)

Estimate $30,000-50,000

PROVENANCE Greene Naftali Gallery, New York

KELLEY WALKER *What's funny is, you or I will do something, not save the file, and then tell the other person to reproduce it for whatever reason. I'll have a printout and try to figure out what the hell you did and how to go about retracing your steps. That happens quite often, actually. And when I can't figure it out, you have to come back and say, Oh, you're an idiot.*

WADE GUYTON *Or we give up and it just becomes something else entirely. That's the thing. I'm not so loose with my own work. Somehow the collaboration really allows all of that contingency to become a part of it. And even if it causes a problem, some other solution comes along to take care of it, which of course creates other problems. The way it grows and moves around is totally fascinating to me, too, because its shape is indeterminate.*

And yet the work has an identity. It may be problematic or clumsy and full of failures, but we've actively kept it alive. It's a pain in the ass, but it is simultaneously a relief. And I learn from it all the time. It's weird to feel ownership but then also feel as if you're separate from it — that it's alien.

KW *Hate it.*

WG *Hate it and love it.*

(Conversation between Wade Guyton and Kelley Walker, *ARTFORUM*, February 2011, pp. 168 - 169)

INDEX

Basquiat, J.M. 24
Boetti, A. 26
Brown, G. 6

Chamberlain, J. 41
Condo, G. 28, 49

Dumas, M. 18

Fischer, U. 2

Grotjahn, M. 10
Gursky, A. 45
Guyton, W. 3
Guyton\Walker 51

Haring, K. 48
Hirst, D. 9, 42
Hockney, D. 31
Houseago, T. 4

Indiana, R. 27

Judd, D. 35

Kassay, J. 1
Kelly, E. 34

Lichtenstein, R. 23

Mitchell, J. 33
Morris, R. 37
Murakami, T. 44, 47

Noland, C. 12

Oehlen, A. 5
O'Keeffe, G. 32
Oldenburg, C. 40

Prince, R. 14, 30

Richter, G. 19
Rondinone, U. 46
Rothko, M. 22
Ruscha, E. 7
Ryman, R. 36

Schütte, T. 17
Sherman, C. 13, 43
Stingel, R. 38

Tuttle, R. 39

Walker, K. 50
Warhol, A. 8, 21, 25, 29
Warhol, A. and Basquiat, J.M. 20
Wool, C. 11, 15

Yuskavage, L. 16

PHILLIPS
de PURY & COMPANY

PART II
CONTEMPORARY ART

AUCTION 13 MAY 2011 **450 PARK AVENUE**
Viewing 28 April - 12 May 2011 **450 West 15 Street**

Phillips de Pury & Company 450 Park Avenue New York 10022
Enquiries +1 212 940 1260 **Catalogues** +1 212 940 1240 | +44 20 7318 4039
PHILLIPSDEPURY.COM

ROY LICHTENSTEIN *New Born,* 1988 **Estimate** $300,000-500,000

GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

The following pages are designed to offer you information on how to buy at auction at Phillips de Pury & Company. Our staff will be happy to assist you.

CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty which appear later in this catalogue govern the auction. Bidders are strongly encouraged to read them as they outline the legal relationship among Phillips, the seller and the buyer and describe the terms upon which property is bought at auction. Please be advised that Phillips de Pury & Company generally acts as agent for the seller.

BUYER'S PREMIUM

Phillips de Pury & Company charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including $50,000, 20% of the portion of the hammer price above $50,000 up to and including $1,000,000 and 12% of the portion of the hammer price above $1,000,000.

1 PRIOR TO AUCTION

Catalogue Subscriptions

If you would like to purchase a catalogue for this auction or any other Phillips de Pury & Company sale, please contact us at +1 212 940 1240 or +44 20 7318 4010.

Pre-Sale Estimates

Pre-Sale estimates are intended as a guide for prospective buyers. Any bid within the high and low estimate range should, in our opinion, offer a chance of success. However, many lots achieve prices below or above the pre-sale estimates. Where "Estimate on Request" appears, please contact the specialist department for further information. It is advisable to contact us closer to the time of the auction as estimates can be subject to revision. Pre-sale estimates do not include the buyer's premium or any applicable taxes.

Pre-Sale Estimates in Pounds Sterling and Euros

Although the sale is conducted in US dollars, the pre-sale estimates in the auction catalogues may also be printed in pounds sterling and/or euros. Since the exchange rate is that at the time of catalogue production and not at the date of auction, you should treat estimates in pounds sterling or euros as a guide only.

Catalogue Entries

Phillips may print in the catalogue entry the history of ownership of a work of art, as well as the exhibition history of the property and references to the work in art publications. While we are careful in the cataloguing process, provenance, exhibition and literature references may not be exhaustive and in some cases we may intentionally refrain from disclosing the identity of previous owners. Please note that all dimensions of the property set forth in the catalogue entry are approximate.

Condition of Lots

Our catalogues include references to condition only in the descriptions of multiple works (e.g., prints). Such references, though, do not amount to a full description of condition. The absence of reference to the condition of a lot in the catalogue entry does not imply that the lot is free from faults or imperfections. Solely as a convenience to clients, Phillips de Pury & Company may provide condition reports. In preparing such reports, our specialists assess the condition in a manner appropriate to the estimated value of the property and the nature of the auction in which it is included. While condition reports are prepared honestly and carefully, our staff are not professional restorers or trained conservators. We therefore encourage all prospective buyers to inspect the property at the pre-sale exhibitions and recommend, particularly in the case of any lot of significant value, that you retain your own restorer or professional advisor to report to you on the property's condition prior to bidding. Any prospective buyer of photographs or prints should always request a condition report because all such property is sold unframed, unless otherwise indicated in the condition report. If a lot is sold framed, Phillips de Pury & Company accepts no liability for the condition of the frame. If we sell any lot unframed, we will be pleased to refer the purchaser to a professional framer.

Pre-Auction Viewing

Pre-auction viewings are open to the public and free of charge. Our specialists are available to give advice and condition reports at viewings or by appointment.

Electrical and Mechanical Lots

All lots with electrical and/or mechanical features are sold on the basis of their decorative value only and should not be assumed to be operative. It is essential that, prior to any intended use, the electrical system is verified and approved by a qualified electrician.

Symbol Key

The following key explains the symbols you may see inside this catalogue.

O **Guaranteed Property**

The seller of lots with this symbol has been guaranteed a minimum price. The guarantee may be provided by Phillips de Pury & Company, by a third party or jointly by us and a third party. Phillips de Pury & Company and third parties providing or participating in a guarantee may benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party guarantor may also bid for the guaranteed lot and may be allowed to net the financial remuneration received in connection with the guarantee against the final purchase price if such party is the successful bidder.

In this catalogue, if property has O◊ next to the lot number, the guarantee of minimum price has been fully financed by third parties.

Δ **Property in Which Phillips de Pury & Company Has an Ownership Interest**

Lots with this symbol indicate that Phillips de Pury & Company owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

● **No Reserve**

Unless indicated by a ●, all lots in this catalogue are offered subject to a reserve. A reserve is the confidential value established between Phillips de Pury & Company and the seller and below which a lot may not be sold. The reserve for each lot is generally set at a percentage of the low estimate and will not exceed the low pre-sale estimate.

2 BIDDING IN THE SALE

Bidding at Auction

Bids may be executed during the auction in person by paddle or by telephone or prior to the sale in writing by absentee bid.

Bidding in Person

To bid in person, you will need to register for and collect a paddle before the auction begins. Proof of identity in the form of government issued identification will be required, as will an original signature. We may also require that you furnish us with a bank reference. New clients are encouraged to register at least 48 hours in advance of a sale to allow sufficient time for us to process your information. All lots sold will be invoiced to the name and address to which the paddle has been registered and invoices cannot be transferred to other names and addresses. Please do not misplace your paddle. In the event you lose it, inform a Phillips de Pury & Company staff member immediately. At the end of the auction, please return your paddle to the registration desk.

Bidding by Telephone

If you cannot attend the auction, you may bid live on the telephone with one of our multi-lingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least $1000. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer's premium and any applicable taxes, which we can execute on your behalf in the event we are unable to reach you by telephone.

Absentee Bids

If you are unable to attend the auction and cannot participate by telephone, Phillips de Pury & Company will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Bids must be placed in the currency of the sale. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Always indicate a maximum bid, excluding the buyer's premium and any applicable taxes. Unlimited bids will not be accepted. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

Employee Bidding

Employees of Phillips de Pury & Company and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

Bidding Increments

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding increment.

$50 to $1,000	by $50s
$1,000 to $2,000	by $100s
$2,000 to $3,000	by $200s
$3,000 to $5,000	by $200s, 500, 800 (i.e. $4,200, 4,500, 4,800)
$5,000 to $10,000	by $500s
$10,000 to $20,000	by $1,000s
$20,000 to $30,000	by $2,000s
$30,000 to $50,000	by $2,000s, 5,000, 8,000
$50,000 to $100,000	by $5,000s
$100,000 to $200,000	by $10,000s
above $200,000	auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

PHILLIPS
de PURY & COMPANY

PART II
CONTEMPORARY ART

AUCTION 13 MAY 2011 **450 PARK AVENUE**
Viewing 28 April - 12 May 2011 **450 West 15 Street**

Phillips de Pury & Company 450 Park Avenue New York 10022
Enquiries +1 212 940 1260 **Catalogues** +1 212 940 1240 | +44 20 7318 4039
PHILLIPSDEPURY.COM

JOHN WESLEY *Three Sunbathers*, 1982 (detail) **Estimate** $250,000-350,000

3 THE AUCTION

Conditions of Sale
As noted above, the auction is governed by the Conditions of Sale and Authorship Warranty. All prospective bidders should read them carefully. They may be amended by saleroom addendum or auctioneer's announcement.

Interested Parties Announcement
In situations where a person allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot or a party providing or participating in a guarantee on the lot, Phillips de Pury & Company will make an announcement in the saleroom that interested parties may bid on the lot.

Consecutive and Responsive Bidding
The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders.

4 AFTER THE AUCTION

Payment
Buyers are required to pay for purchases immediately following the auction unless other arrangements are agreed with Phillips de Pury & Company in writing in advance of the sale. Payments must be made in US dollars either by cash, check drawn on a US bank or wire transfer, as noted in Paragraph 6 of the Conditions of Sale. It is our corporate policy not to make or accept single or multiple payments in cash or cash equivalents in excess of US$10,000.

Credit Cards
As a courtesy to clients, Phillips de Pury & Company will accept American Express, Visa and Mastercard to pay for invoices of $10,000 or less.

Collection
It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer's authorized representative when Phillips de Pury & Company has received full and cleared payment and we are not owed any other amount by the buyer. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, we will upon request transfer purchased lots suitable for hand carry back to our premises at 450 West 15th Street, New York, New York for collection within 30 days following the date of the auction. For each purchased lot not collected from us at either our warehouse or our auction galleries by such date, Phillips de Pury & Company will levy a late collection fee of $50, an additional administrative fee of $10 per day and insurance charges of 0.1% of the Purchase Price per month on each uncollected lot.

Loss or Damage
Buyers are reminded that Phillips de Pury & Company accepts liability for loss or damage to lots for a maximum of five days following the auction.

Transport and Shipping
As a free service for buyers, Phillips de Pury & Company will wrap purchased lots for hand carry only. We will, at the buyer's expense, either provide packing, handling and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property purchased at Phillips de Pury & Company. Please refer to Paragraph 7 of the Conditions of Sale for more information.

Export and Import Licenses
Before bidding for any property, prospective bidders are advised to make independent inquiries as to whether a license is required to export the property from the United States or to import it into another country. It is the buyer's sole responsibility to comply with all import and export laws and to obtain any necessary licenses or permits. The denial of any required license or permit or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

Endangered Species
Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to any foreign country. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's sole responsibility to obtain any necessary export or import licenses or certificates as well as any other required documentation. The denial of any required license or certificate or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

PHILLIPS
de PURY & COMPANY

LATIN AMERICA

AUCTION 18 NOVEMBER 2011 **NEW YORK**

Phillips de Pury & Company 450 Park Avenue New York 10022
Enquiries +1 212 940 1234 | latinamerica@phillipsdepury.com
Catalogues +1 212 940 1240 | +44 20 7318 4039

PHILLIPSDEPURY.COM

LEANDRO ERLICH *Window and Ladder - Too Late for Help*, 2008 **Estimate** $100,000-150,000

CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips de Pury & Company and sellers, on the other hand. All prospective buyers should read these Conditions of Sale and Authorship Warranty carefully before bidding.

1 INTRODUCTION

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers, and (c) supplements to this catalogue or other written material posted by Phillips de Pury & Company in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction.

By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty.

These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips de Pury & Company and the seller contract with the buyer.

2 PHILLIPS de PURY & COMPANY AS AGENT

Phillips de Pury & Company acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips de Pury & Company may own a lot, in which case we will act in a principal capacity as a consignor, or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

Lots are sold subject to the Authorship Warranty, as described in the catalogue (unless such description is changed or supplemented, as provided in Paragraph 1 above) and in the condition that they are in at the time of the sale on the following basis.

(a) The knowledge of Phillips de Pury & Company in relation to each lot is partially dependent on information provided to us by the seller, and Phillips de Pury & Company is not able to and does not carry out exhaustive due diligence on each lot. Prospective buyers acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested. Notwithstanding the foregoing, we shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with our role as auctioneer of lots in this sale and in light of (i) the information provided to us by the seller, (ii) scholarship and technical knowledge and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

(b) Each lot offered for sale at Phillips de Pury & Company is available for inspection by prospective buyers prior to the auction. Phillips de Pury & Company accepts bids on lots on the basis that bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Prospective buyers acknowledge that many lots are of an age and type which means that they are not in perfect condition. As a courtesy to clients, Phillips de Pury & Company may prepare and provide condition reports to assist prospective buyers when they are inspecting lots. Catalogue descriptions and condition reports may make reference to particular imperfections of a lot, but bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. All dimensions are approximate. Illustrations are for identification purposes only and cannot be used as precise indications of size or to convey full information as to the actual condition of lots.

(d) Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by Phillips de Pury & Company. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time by Phillips de Pury & Company in our absolute discretion. Neither Phillips de Pury & Company nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

4 BIDDING AT AUCTION

(a) Phillips de Pury & Company has absolute discretion to refuse admission to the auction or participation in the sale. All bidders must register for a paddle prior to bidding, supplying such information and references as required by Phillips de Pury & Company.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips de Pury & Company may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the "Absentee Bid Form," a copy of which is printed in this catalogue or otherwise available from Phillips de Pury & Company. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and any applicable sales or use taxes. The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the "Telephone Bid Form," a copy of which is printed in this catalogue or otherwise available from Phillips de Pury & Company. Telephone bidding is available for lots whose low pre-sale estimate is at least $1,000. Phillips de Pury & Company reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

(d) When making a bid, whether in person, by absentee bid or on the telephone, a bidder accepts personal liability to pay the purchase price, as described more fully in Paragraph 6 (a) below, plus all other applicable charges unless it has been explicitly agreed in writing with Phillips de Pury & Company before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips de Pury & Company and that we will only look to the principal for such payment.

(e) Arranging absentee and telephone bids is a free service provided by Phillips de Pury & Company to prospective buyers. While we undertake to exercise reasonable care in undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our willful misconduct.

(f) Employees of Phillips de Pury & Company and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

5 CONDUCT OF THE AUCTION

(a) Unless otherwise indicated by the symbol ● each lot is offered subject to a reserve, which is the confidential minimum selling price agreed by Phillips de Pury & Company with the seller. The reserve will not exceed the low pre-sale estimate at the time of the auction.

(b)The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate.

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders.

(d) The sale will be conducted in US dollars and payment is due in US dollars. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in pounds sterling and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in pounds sterling or euros should be treated only as a guide.

(e) Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of the hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot passes to the buyer as set forth in Paragraph 7 below.

(f) If a lot is not sold, the auctioneer will announce that it has been "passed," "withdrawn," "returned to owner" or "bought-in."

(g) Any post-auction sale of lots offered at auction shall incorporate these Conditions of Sale and Authorship Warranty as if sold in the auction.

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including $50,000, 20% of the portion of the hammer price above $50,000 up to and including $1,000,000 and 12% of the portion of the hammer price above $1,000,000.

(b) Sales tax, use tax and excise and other taxes are payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of applicable taxes. Phillips de Pury & Company will only accept valid resale certificates from US dealers as proof of exemption from sales tax. All foreign buyers should contact the Client Accounting Department about tax matters.

(c) Unless otherwise agreed, a buyer is required to pay for a purchased lot immediately following the auction regardless of any intention to obtain an export or import license or other permit for such lot. Payments must be made by the invoiced party in US dollars either by cash, check drawn on a US bank or wire transfer, as follows:

(i) Phillips de Pury & Company will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed US$10,000. Buyers paying in cash should do so in person at our Client Accounting Desk at 450 West 15th Street, Third Floor, during regular weekday business hours.

(ii) Personal checks and banker's drafts are accepted if drawn on a US bank and the buyer provides to us acceptable government issued identification. Checks and banker's drafts should be made payable to "Phillips de Pury & Company LLC." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 West 15th Street, New York, NY 10011 and make sure that the sale and lot number is written on the check. Checks or banker's drafts drawn by third parties will not be accepted.

(iii) Payment by wire transfer may be sent directly to Phillips de Pury & Company. Bank transfer details:

Citibank
322 West 23rd Street, New York, NY 10011
SWIFT Code: CITIUS33
ABA Routing: 021 000 089
For the account of Phillips de Pury & Company LLC
Account no.: 58347736

Please reference the relevant sale and lot number.

(d) Title in a purchased lot will not pass until Phillips de Pury & Company has received the Purchase Price for that lot in cleared funds. Phillips de Pury & Company is not obliged to release a lot to the buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the buyer's unconditional obligation to pay the Purchase Price.

7 COLLECTION OF PROPERTY

(a) Phillips de Pury & Company will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips de Pury & Company or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, and no later than five days after the conclusion of the auction, he or she should contact our Shipping Department at +1 212 940 1372 or +1 212 940 1373 to arrange for collection of purchased property.

(b) Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, Phillips de Pury & Company will upon request transfer on a bi-weekly basis purchased lots suitable for hand carry back to our premises at 450 West 15th Street, New York, New York for collection within 30 days following the date of the auction. Purchased lots are at the buyer's risk, including the responsibility for insurance, from the earlier to occur of (i) the date of collection or (ii) five days after the auction. Until risk passes, Phillips de Pury & Company will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips de Pury & Company will, without charge, wrap purchased lots for hand carry only. We will, at the buyer's expense, either provide packing, handling, insurance and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property bought at Phillips de Pury & Company. Any such instruction, whether or not made at our recommendation, is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers. Third party shippers should contact us by telephone at +1 212 940 1376 or by fax at +1 212 924 6477 at least 24 hours in advance of collection in order to schedule pickup.

(d) Phillips de Pury & Company will require presentation of government issued identification prior to release of a lot to the buyer or the buyer's authorized representative.

8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, each lot will incur a late collection fee of $50, administrative charges of $10 per day and insurance charges of .1% of the Purchase Price per month on each uncollected lot.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips de Pury & Company, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips de Pury & Company or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

9 REMEDIES FOR NON-PAYMENT

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within five days of the auction, Phillips de Pury & Company may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips de Pury & Company's premises or elsewhere at the buyer's sole risk and expense at the same rates as set forth in Paragraph 8 (a) above; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips de Pury & Company and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice, arrange the sale of such property and apply the proceeds to the amount owed to Phillips de Pury & Company or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission and all sale-related expenses; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; or (viii) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs.

(b) As security to us for full payment by the buyer of all outstanding amounts due to Phillips de Pury & Company and our affiliated companies, Phillips de Pury & Company retains, and the buyer grants to us, a security interest in each lot purchased at auction by the buyer and in any other property or money of the buyer in, or coming into, our possession or the possession of one of our affiliated companies. We may apply such money or deal with such property as the Uniform Commercial Code or other applicable law permits a secured creditor to do. In the event that we exercise a lien over property in our possession because the buyer is in default to one of our affiliated companies, we will so notify the buyer. Our security interest in any individual lot will terminate upon actual delivery of the lot to the buyer or the buyer's agent.

(c) In the event the buyer is in default of payment to any of our affiliated companies, the buyer also irrevocably authorizes Phillips de Pury & Company to pledge the buyer's property in our possession by actual or constructive delivery to our affiliated company as security for the payment of any outstanding amount due. Phillips de Pury & Company will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

10 RESCISSION BY PHILLIPS de PURY & COMPANY

Phillips de Pury & Company shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips de Pury & Company's election to rescind the sale, the buyer will promptly return the lot to Phillips de Pury & Company, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips de Pury & Company and the seller with respect to such rescinded sale..

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the United States or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licenses or permits. Failure to obtain a license or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot.

12 CLIENT INFORMATION

In connection with the management and operation of our business and the marketing and supply of auction related services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g., credit information). If clients provide us with information that is defined by law as "sensitive," they agree that Phillips de Pury & Company and our affiliated companies may use it for the above purposes. Phillips de Pury & Company and our affiliated companies will not use or process sensitive information for any other purpose without the client's express consent. If you would like further information on our policies on personal data or wish to make corrections to your information, please contact us at +1 212 940 1228. If you would prefer not to receive details of future events please call the above number.

13 LIMITATION OF LIABILITY

(a) Subject to subparagraph (e) below, the total liability of Phillips de Pury & Company, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

(b) Except as otherwise provided in this Paragraph 13, none of Phillips de Pury & Company, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips de Pury & Company or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips de Pury & Company or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are specifically excluded by Phillips de Pury & Company, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to subparagraph (e) below, none of Phillips de Pury & Company, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in subparagraph (a) above, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

(e) No provision in these Conditions of Sale shall be deemed to exclude or limit the liability of Phillips de Pury & Company or any of our affiliated companies to the buyer in respect of any fraud or fraudulent misrepresentation made by any of us or in respect of death or personal injury caused by our negligent acts or omissions.

14 COPYRIGHT

The copyright in all images, illustrations and written materials produced by or for Phillips de Pury & Company relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips de Pury & Company and such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips de Pury & Company and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

15 GENERAL

(a) These Conditions of Sale, as changed or supplemented as provided in Paragraph 1 above, and Authorship Warranty set out the entire agreement between the parties with respect to the transactions contemplated herein and supersede all prior and contemporaneous written, oral or implied understandings, representations and agreements.

(b) Notices to Phillips de Pury & Company shall be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to clients shall be addressed to the last address notified by them in writing to Phillips de Pury & Company.

(c) These Conditions of Sale are not assignable by any buyer without our prior written consent but are binding on the buyer's successors, assigns and representatives.

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

16 LAW AND JURISDICTION

(a) The rights and obligations of the parties with respect to these Conditions of Sale and Authorship Warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with laws of the State of New York, excluding its conflicts of law rules.

(b) Phillips de Pury & Company, all bidders and all sellers agree to the exclusive jurisdiction of the (i) state courts of the State of New York located in New York City and (ii) the federal courts for the Southern and Eastern Districts of New York to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply.

(c) All bidders and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by New York law or the law of the place of service, at the last address of the bidder or seller known to Phillips de Pury & Company.

AUTHORSHIP WARRANTY

Phillips de Pury & Company warrants the authorship of property in this auction catalogue for a period of five years from date of sale by Phillips de Pury & Company, subject to the exclusions and limitations set forth below.

(a) Phillips de Pury & Company gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property created prior to 1870, unless the property is determined to be counterfeit (defined as a forgery made less than 50 years ago with an intent to deceive) and has a value at the date of the claim under this warranty which is materially less than the Purchase Price paid; (iii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iv) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; or (v) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use.

(b) In any claim for breach of the Authorship Warranty, Phillips de Pury & Company reserves the right, as a condition to rescinding any sale under this warranty, to require the buyer to provide to us at the buyer's expense the written opinions of two recognized experts approved in advance by Phillips de Pury & Company. We shall not be bound by any expert report produced by the buyer and reserve the right to consult our own experts at our expense. If Phillips de Pury & Company agrees to rescind a sale under the Authorship Warranty, we shall refund to the buyer the reasonable costs charged by the experts commissioned by the buyer and approved in advance by us.

(c) Subject to the exclusions set forth in subparagraph (a) above, the buyer may bring a claim for breach of the Authorship Warranty provided that (i) he or she has notified Phillips de Pury & Company in writing within three months of receiving any information which causes the buyer to question the authorship of the lot, specifying the auction in which the property was included, the lot number in the auction catalogue and the reasons why the authorship of the lot is being questioned and (ii) the buyer returns the lot to Phillips de Pury & Company in the same condition as at the time of its auction and is able to transfer good and marketable title in the lot free from any third party claim arising after the date of the auction.

(d) The buyer understands and agrees that the exclusive remedy for any breach of the Authorship Warranty shall be rescission of the sale and refund of the original Purchase Price paid. This remedy shall constitute the sole remedy and recourse of the buyer against Phillips de Pury & Company, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law. This means that none of Phillips de Pury & Company, any of our affiliated companies or the seller shall be liable for loss or damage beyond the remedy expressly provided in this Authorship Warranty, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the original Purchase Price.

PHILLIPS de PURY & COMPANY

Chairman

Simon de Pury

Chief Executive Officer

Bernd Runge

Senior Directors

Michael McGinnis
Dr. Michaela de Pury

Directors

Sean Cleary
Finn Schouenborg Dombernowsky
Patricia G. Hambrecht
Alexander Payne
Olivier Vrankenne

Advisory Board

Maria Bell
Janna Bullock
Lisa Eisner
Lapo Elkann
Ben Elliot
Lady Elena Foster
H.I.H. Francesca von Habsburg
Marc Jacobs
Ernest Mourmans
Aby Rosen
Christiane zu Salm
Juergen Teller
Princess Gloria von Thurn und Taxis
Jean Michel Wilmotte
Anita Zabludowicz

INTERNATIONAL SPECIALISTS

Berlin Shirin Kranz, Specialist, Contemporary Art +49 30 880 018 42

Brussels Olivier Vrankenne, International Senior Specialist +32 486 43 43 44
Katherine van Thillo, Consultant +32 475 68 70 11
Bérénice Chef, Consultant +32 473 12 27 06

Buenos Aires & London Brooke de Ocampo, International Specialist, Contemporary Art +44 777 551 7060

Geneva Katie Kennedy Perez, Specialist, Contemporary Art +41 22 906 8000

London Dr. Michaela de Pury, International Senior Director, Contemporary Art +49 17 289 736 11

Los Angeles Maya McLaughlin, Specialist, Contemporary Art +1 323 791 1771

Milan Laura Garbarino, Senior International Specialist, Contemporary Art +39 339 478 9671

Moscow Svetlana Marich, Specialist, Contemporary Art +7 495 225 88 22

GENERAL COUNSEL

Patricia G. Hambrecht

MANAGING DIRECTORS

Finn Schouenborg Dombernowsky, London/Europe
Sean Cleary, New York

WORLDWIDE OFFICES

NEW YORK
450 Park Avenue, New York, NY 10022, USA
tel +1 212 940 1300 fax +1 212 940 1230

NEW YORK
450 West 15 Street, New York, NY 10011, USA
tel +1 212 940 1200 fax +1 212 924 5403

LONDON
Howick Place, London SW1P 1BB, United Kingdom
tel +44 20 7318 4010 fax +44 20 7318 4011

PARIS
6, avenue Franklin D. Roosevelt, 75008 Paris, France
tel +33 1 42 78 67 77 fax +33 1 42 78 23 07

BERLIN
Auguststrasse 19, 10117 Berlin, Germany
tel +49 30 8800 1842 fax +49 30 8800 1843

GENEVA
23 quai des Bergues, 1201 Geneva, Switzerland
tel +41 22 906 80 00 fax +41 22 906 80 01

MOSCOW
TSUM, Petrovska str., 2, office 524, 125009 Moscow, Russia
tel +7 495 225 88 22 fax +7 495 225 88 87

SPECIALISTS AND DEPARTMENTS

CONTEMPORARY ART

Michael McGinnis, Senior Director and Worldwide Head, Contemporary Art +1 212 940 1254

NEW YORK

Zach Miner, Head of Part I +1 212 940 1256
Sarah Mudge, Head of Part II +1 212 940 1259

Roxana Bruno +1 212 940 1229
Jeremy Goldsmith +1 212 940 1253
Timothy Malyk +1 212 940 1258
Jean-Michel Placent +1 212 940 1263

Peter Flores +1 212 940 1223
Alexandra Leive +1 212 940 1252
Winnie Scheuer +1 212 940 1226
Alyse Serrell +1 212 940 1303
Amanda Stoffel +1 212 940 1261
Roxanne Tahbaz +1 212 940 1292

LONDON

Peter Sumner, Head of Evening Sale +44 20 7318 4063
George O'Dell, Head of Day Sale +44 20 7318 4093

Judith Hess +44 20 7318 4075
Matt Langton +44 20 7318 4074
Raphael Lepine +44 20 7318 4078
Ivgenia Naiman +44 20 7318 4071

Paul de Bono +44 20 7318 4070
Henry Highley +44 20 7318 4061
Helen Rohwedder +44 20 7318 4042
Charlotte Salisbury +44 20 7318 4010

PARIS

Edouard de Moussac + 33 1 42 78 67 77

DESIGN

Alexander Payne, Director and Worldwide Head, Design +44 20 7318 4052

NEW YORK

Alex Heminway, New York Director +1 212 940 1269

Marcus Tremonto +1 212 940 1268
Meaghan Roddy +1 212 940 1266

Allison Condo +1 212 940 1268
Alexandra Gilbert +1 212 940 1268

LONDON

Domenico Raimondo +44 20 7318 4016
Ben Williams +44 20 7318 4027
Marine Hartogs +44 20 7318 4021

Marcus McDonald +44 20 7318 4095

Megan McGee +44 20 7318 4021

PARIS

Johanna Frydman +33 1 42 78 67 77

BERLIN

Christina Scheublein +49 30 886 250 57

MODERN AND CONTEMPORARY EDITIONS

NEW YORK

Cary Leibowitz, Worldwide Co-Director +1 212 940 1222
Kelly Troester, Worldwide Co-Director +1 212 940 1221

Joy Deibert +1 212 940 1333
Jannah Greenblatt +1 212 940 1332

PHOTOGRAPHS

Vanessa Kramer, Worldwide Director, Photographs +1 212 940 1243

NEW YORK

Shlomi Rabi +1 212 940 1246
Caroline Shea +1 212 940 1247

Deniz Atac +1 212 940 1245
Carol Ehlers, Consultant +1 212 940 1245
Sarah Krueger +1 212 940 1225

LONDON

Lou Proud, Head of Photographs, London +44 20 7318 4018
Sebastien Montabonel +44 20 7318 4025
Alexandra Bibby +44 20 7318 4087

Rita Almeida Freitas +44 20 7318 4062
Emma Lewis +44 20 7318 4092

BERLIN

Christina Scheublein +49 30 886 250 57

JEWELS

Nazgol Jahan, Worldwide Director +1 212 940 1283

NEW YORK

Carmela Manoli +1 212 940 1302

Sharla Phernetton +1 212 940 1365

LONDON

Ardavan Ghavami, Head of Jewels, Europe +44 20 7318 4064
Rose Curran +44 20 7318 4010
Lane McLean +44 20 7318 4032

THEME SALES

Henry Allsopp, Worldwide Director +44 20 7318 4060

NEW YORK

Corey Barr +1 212 940 1239
Steve Agin, Consultant +1 908 475 1796

Stephanie Max +1 212 940 1301

LONDON

Arianna Jacobs +44 20 7318 4054
Lisa de Simone +44 20 7318 4090

Eleanor Crabtree +44 20 7318 4040
Tamila Kerimova +44 20 7318 4085

PRIVATE SALES

Matt Langton +44 20 7318 4074

OFFICE OF THE CHAIRMAN

Anna Furney, New York +1 212 940 1238
Harmony Johnston, London +44 20 7318 4099

ART AND PRODUCTION

Mike McClafferty, Art Director

NEW YORK

Andrea Koronkiewicz, Studio Manager
Steven Mosier, Graphic Designer
Orlann Capazorio, US Production Manager

LONDON

Mark Hudson, Deputy Art Director
Andrew Lindesay, Sub-Editor
Tom Radcliffe, Production Director

MARKETING

NEW YORK

Trish Walsh, Marketing Manager
Anne Huntington, Communications Manager

LONDON

Giulia Costantini, Head of Communications
Fiona McGovern, Communications Assistant

SALE INFORMATION

AUCTION
450 PARK AVENUE NEW YORK 10022
Thursday 12 May 2011, 7pm
Admission to this sale is by ticket only.
Please call +1 212 940 1236

VIEWING
450 PARK AVENUE NEW YORK 10022
Thursday 28 April, 10am-8pm
Saturday 30 April, 10am – 6pm
Sunday 1 May, 12pm – 6pm
Monday 2 May – Saturday 7 May, 10am – 6pm
Sunday 8 May, 12pm – 6pm
Monday 9 May – Wednesday 11 May, 10am – 6pm
Thursday 12 May, by appointment

SALE DESIGNATION
In sending in written bids or making enquiries please refer to this sale as NY010111 or Contemporary Art Part I.

CATALOGUER
Alexandra Leive +1 212 940 1252

ADMINISTRATOR
Winnie Scheuer +1 212 940 1226

PROPERTY MANAGER
Robert Schmaltz

PHOTOGRAPHY
Kent Pell

CATALOGUES
+1 212 940 1240
$35/€25/£22 at the gallery
catalogues@phillipsdepury.com

ABSENTEE AND TELEPHONE BIDS
main +1 212 940 1228 fax +1 212 924 1749 bids@phillipsdepury.com
Marissa Piedra, Bids Manager +1 212 940 1304
Maureen Morrison, Bid Clerk +1 212 940 1215

CLIENT ACCOUNTING
Sylvia Leitao +1 212 940 1231
Buyers Accounts
Nicole Rodriguez +1 212 940 1235
Pooja Patni +1 212 940 1371
Seller Accounts
Barbara Doupal +1 212 940 1232
Charly Rue +1 212 940 1347

CLIENT SERVICES
450 Park Avenue +1 212 940 1300
450 West 15 Street +1 212 940 1200

SHIPPING
Beth Petriello +1 212 940 1373
Jennifer Brennan +1 212 940 1372

Inside Back Cover Andy Warhol and Jean-Michel Basquiat, *Third Eye*, 1985, lot 20 (detail)
Back Cover Andy Warhol, *Flowers*, 1964, lot 21 (detail)

THIRD
EYE
BEEF RIB
STEAKS

U.S. CHOICE
RIB
ROAST
CHUCK
STEAK

PHILLIPSDEPURY.COM