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EVENING SALE
CONTEMPORARY ART

10 MAY 2012 7PM 450 PARK AVENUE NEW YORK

LOTS 1-44

Viewing

28 April – 9 May

10 May by appointment

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

Front Cover Willem de Kooning, *Untitled VI*, 1975, lot 19

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Inside Front Cover Richard Prince, *Untitled (Cowboy)*, 1980-1984, lot 2 (detail)

Andy Warhol, *Mao*, 1973, lot 8 (detail)

Andy Warhol, *Gun*, 1981-1982, lot 4 (detail)

Roy Lichtenstein, *Still Life with Cash Box*, 1976, lot 10 (detail)

Roy Lichtenstein, *Brushstroke Nude*, 1993, lot 17 (detail)

Title Page Cindy Sherman, *Untitled #414*, 2003, lot 7 (detail)

o 1 **FELIX GONZALEZ-TORRES** 1957-1996

"Untitled" (Last Light), 1993

light bulbs, plastic light sockets, extension cord and dimmer switch

overall dimensions vary with installation

This work is number 23 from an edition of 24 plus six artist's proofs and is accompanied by a certificate of authenticity signed by the artist.

Estimate \$300,000-500,000

PROVENANCE

Andrea Rosen Gallery, New York

EXHIBITED

Minneapolis, Walker Art Center, *Portraits, Plots and Places: The Permanent Collection Revisited*, January 7, 1992 (another example exhibited)

New York, Exit Art/The First World,...*it's how you play the game*, November 5, 1994 – February 11, 1995 (another example exhibited)

New York, Betsy Senior Gallery, *A.R.T. Press: Prints and Multiples*, January 12 – February 4, 1995 (another example exhibited)

Santiago de Compostela, Spain, Centro Galego de Arte Contemporánea, *Felix Gonzalez-Torres (A Possible Landscape)*, December 12, 1995 – March 3, 1996 (another example exhibited)

New York, Feature, Inc., *The Moderns*, June 1 – July 28, 1995 (another example exhibited)

Cincinnati, The Contemporary Arts Center, *Memento Mori*, November 29, 1996 – January 5, 1997 (another example exhibited)

Paris, Musée d'Art Moderne de la Ville de Paris, *Felix Gonzalez-Torres (Girlfriend in a Coma)*, April 11 – June 16, 1996 (another example exhibited)

Houston, Lawing Gallery, *Silence*, September 12 – October 19, 1996 (another example exhibited)

London, 148 St John Street, *Blue Horizon*, May 13 – June 3, 1998 (another example exhibited)

Los Angeles, The Museum of Contemporary Art (MoCA), *Proliferation*, March 7 – June 20, 1999 (another example exhibited)

San Angel, Mexico, Museo de Arte Carillo Gil, *Colección Jumex*, April 21 – August 8, 1999 (another example exhibited)

Paris, Galerie Jennifer Flay, Paris, *Always Paris*, November 10 – December 23, 2000 (another example exhibited)

Ecatepec, Mexico, La Colección Jumex, *Killing Time and Listening Between the Lines*, March 15, 2003 – February 13, 2004 (another example exhibited)

Minneapolis, Walker Art Center, *Shadowland: An Exhibition as Film*, April 16 – September 11, 2005 (another example exhibited)

Los Angeles, The Museum of Contemporary Art, *The Blake Byrne Collection*, July 3 – October 10, 2005 (another example exhibited)

Cascais, Portugal, Listen, Ellipse Foundation Art Centre, *Darling...The World is Yours*, October 11, 2008 – August 30, 2009 (another example exhibited)

Aspen, Aspen Art Museum, *Now You See It*, December 19, 2008 – February 1, 2009 (another example exhibited)

Virginia Beach, The Contemporary Art Center of Virginia, *Transformed*, July 11–September 28, 2008 (another example exhibited)

Ecatepec, Mexico, La Colección Jumex, *An Unruly History of the Readymade*, September 6, 2008 – March 8, 2009 (another example exhibited)

Los Angeles, Museum of Contemporary Art, *Collection: MOCA's First Thirty Years*, November 14, 2009 - May 3, 2010 (another example exhibited)

Sigean, France, Lieu D'Art Contemporain Narbonne, *Playtime: Works from the Klosterfelde Collection*, June 25 - September 25, 2011

Chicago, Art Institute of Chicago, *Felix Gonzalez Torres in the Modern Wing*, July 20, 2011 – January 8, 2012 (another example exhibited)

LITERATURE

D. Gonzalez-Foerster, et al, ed. *Moment Ginza: City Guide*. Stockholm: Magasin and Färgfabriken, 1997, pp. 28, 29 (another example illustrated)

D. Elger, et al., ed. *Felix Gonzalez-Torres: Catalogue Raisonné*, Ostfildern-Ruit, Germany, 1997, no. 246, p. 125 (another example illustrated)

T. Ragasol, ed. *Colección Jumex*, San Ángel, Mexico: Instituto Nacional de Bellas Artes/ Museo de Arte Alvar y Carmen T. de Carrillo Gil, 1999, p. 14

M. Darling and A. Goldstein, *The Blake Byrne Collection*, Los Angeles, Museum of Contemporary Art, 2005, p. 38

F. Sanchez, *Ellipse Foundation Contemporary Art Collection*, Cascais, Portugal: Ellipse Foundation, 2006

N. Bray and C. Baldwin. *Transformed*, Virginia Beach, The Contemporary Art Center of Virginia, 2008, pp. 4, 9, 20 (another example illustrated)

R. Slovak, ed. *Now You See It*. Aspen, Aspen Art Museum, 2008, pp. 58-59

"Selected New Acquisitions." The Israel Museum, *Jerusalem Magazine Winter 2008 - Spring 2009*, p. 36

"Principales acquisitions." *La revue des musées de France Acquisitions*, 2009-2010, Paris: rmn Grandpalais, 2011, p. 88 (another example illustrated)

"Untitled" (Last Light), 1993, goes beyond the precedence of Minimalist sculpture in its humanization of the object and its poetic intimacy. The warmth of the lights, as well as their all-too evident fragility, particularly in the present lot which is installed at the owner's will, attributes to an eloquent metaphor for the vulnerability of the human body. Gonzalez-Torres began the light strings in the early 1990s, as a memorial to his late partner, Ross Laycock, who died in 1991. The inaugural work, *Untitled (March 5th)*, is comprised of two incandescent bulbs dangling from entwined cords. As with the present lot, this earlier piece speaks not only to the powerful nature of love and human connection, but also to the impermanence of life. The raw, industrial beauty of the light bulb series coupled with their almost ethereal quality make this series among his most stunning, both aesthetically and emotionally. Felix Gonzalez-Torres' work is both ephemerally beautiful and deeply profound. *"Untitled" (Last Light)*, 1993, is arguably one of Felix's most intense works and is imbued with a beautiful melancholy. While the pile of glowing lights is still bright and vibrant, they will slowly begin to fade, inevitably one before the other, until they all burn out. Gonzalez-Torres' art embraces contradictions and evokes an incredible appreciation for life, eloquently captured in this striking piece.



PROPERTY FROM THE COLLECTION OF ROBERT LEHRMAN

o 2 **RICHARD PRINCE** b. 1949

Untitled (Cowboy), 1980-1984

Ektacolor photograph

image: 27 3/4 x 40 in. (70.5 x 101.6 cm)

sheet: 29 7/8 x 40 in. (75.9 x 101.6 cm)

This work is from an edition of two plus one artist's proof.

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

PROVENANCE

R. Louis Bofferding Fine Art Management, New York

Acquired from the above by the present owner, 1994

EXHIBITED

New York, Whitney Museum of American Art, *Richard Prince*, May 1 – July 12, 1992 (another example exhibited)

LITERATURE

B. Wallis, *Blasted Allegories: An Anthology of Writings by Contemporary Artists*, New York, New Museum of Contemporary Art, 1987, cover illustration (another example illustrated)

L. Phillips, *Richard Prince*, New York, Whitney Museum of American Art, 1992, pp. 101-103 (another example illustrated)

B. Groys, C. Haenlein and N. Smolik, *Richard Prince: Photographs 1977-1993*, Hannover, 1994, p. 31 and cover illustration (another example illustrated)

R. Brooks, *Richard Prince*, London: New York, 2003, p. 59 (another example illustrated)

N. Spector, *Richard Prince*, New York, The Solomon R. Guggenheim Museum, 2007, p. 89 (another example illustrated)



When I first photographed an image I was simply trying to put something out there that was more natural looking than it was when I saw it as a photograph... I wanted a more genuine quality of the image and in order to get that and to return to what the image originally was, I decided to rework the photo the same way as it was first worked on... I did not consider myself as a photographer, I considered myself as an artist.

RICHARD PRINCE

(Richard Prince interviewed by Noemi Smolik, "But how real is my art, that is the question," *Richard Prince: Photographs 1977-1993*, Hannover, 1994, p. 27).



Original Marlboro Man Advertising Campaign.

Untitled (Cowboy), 1980-1984, is among Richard Prince's most iconic works as well as one of his most emblematic images. For his *Cowboys* series, conceived in the early 1980s, Prince appropriated images directly from the glossy Marlboro cigarette advertisements, then re-photographed, cropped and eliminated the text, which once summoned "Come to Marlboro Country." Through this process, Prince undermines the supposed naturalness of the image, revealing the meanings engrained therein. Further intensifying their own artifice, this subtle act of re-photographing advertising images and presenting them as his own, initiates a new, critical approach to the production of art. As a response to American consumerism and identity, Prince's *Cowboys* question notions of originality, authorship and the privileged status of the unique art object. "It is now widely accepted that Richard Prince was slightly in advance of several other artists in his use of this radical method of appropriation known as re-photography, and that he played a significant role in the development of a new, oppositional type of photographic practice, critically described as postmodernist. He was part of a generation that ... used photographic procedures to simultaneously redefine photography and art." (L. Phillips, *Richard Prince*, New York, 1992, p. 28).

The photographic practice—from classic forerunners like Edward Steichen, Alfred Stieglitz, Paul Strand, and Walker Evans, to exceptional revolutionaries like Man Ray, Paul Outerbridge and John Baldessari—has become one of the most critical mediums in contemporary American culture. With its ever-changing technical parameters, the medium transcends any limitations once imposed by its two-dimensionality. Through this dual process of re-photographing, Prince not only revitalizes a populist image, but also resurrects the American cowboy from the prosaic to the extraordinary. Removed from his original advertising campaign, the lonely cowboy becomes a symbol of the American dream, one full of freedoms and pleasures. "The American cowboy of the mind is a romantic, monumental pulp-fiction figure... He is Alexander the Great in chaps and boots. He is colorful, masculine to the point of caricature, a license-plate emblem, a billboard, a restaurant chain, a figure of speech indicating rough fun or brash aggressiveness. Abroad he is the representation of America, so deeply is he embedded in our national character and ethos." (A. Proulx, *Richard Prince: Spiritual America*, New York, 2007, p. 284).

Functioning in the public imagination as a symbol of power, strength and masculinity, the cowboy is an icon of American sovereignty. The Marlboro men exemplify this archetype, amplified by backdrops that draw from the traditions of American landscape painting and the spectacle of Hollywood Westerns. In the background of the present lot, *Untitled (Cowboy)*, 1980-1984, two enormous snowcapped mountains flank the central figure. While the rider's scale is diminished by the magnanimous landscape, his galloping horse, shadowed face, and vibrant red shirt lend him a sense of power, bravery, and perseverance that challenge the sublime landscape. Unafraid of the capricious environment, the rolling hills, and impending nightfall, this cowboy rides on. "The cowboy is the most sacred and mask-like of cultural figures. In both a geographical and cultural sense, a cowboy is an image of endurance itself, a stereotypical symbol of American cinema. He is simultaneously the wanderer and the mythological symbol of social mobility. Even today, the image of the cowboy has not lost its luster." (L. Phillips, *Richard Prince*, New York, 1992, p. 95).

Prince offers varied perspectives of the cowboy in this renowned series; some of the images offer close-ups, while others, like the present lot, illustrate grand vistas of the American landscape. Through these varied pictures, a storyboard of the cowboy's mysterious existence and thrilling narrative is tendered. As seen in a similar work, *Untitled (Cowboy)*, 1980-1984, a detail of the cowboy's weathered hand fills the composition. His skin is rough and blistered from the scorching desert through which he rides. And between his thick fingers, a lit cigarette burns. While in the present lot, no details of the cowboy's identity or person are discernable, one can imagine that his hands and neck reveal the same toughened and masculine skin. The cowboy perseveres no matter his environment; his long journeys lead him through cold winter valleys and arid desert landscapes, all of which pose no match to his strength and fortitude.



Richard Prince, *Untitled (Cowboy)*, 1980-84. (detail). Ektacolor photograph. 20 x 24 in. (51 x 61 cm). © 2012 Richard Prince.



Ed Ruscha, *Above All Else*, 2000. (detail). Acrylic on canvas. 64 x 72 in. (162.6 x 182.9 cm). Private collection. © Ed Ruscha.

The dominance of the landscape in the present lot, *Untitled (Cowboy)*, 1980-1984, alludes to both contemporary and historical American landscape painting. The Hudson River School of the Nineteenth Century captured the beautiful vistas of the Hudson River Valley with a romance that glorified and celebrated nature. The renowned painting *The Rocky Mountains, Lander's Peak*, 1863, by Albert Bierstadt, depicts a panoramic view of the American frontier. Here, a lush green valley, cascading waterfall and snowcapped Rocky Mountains fill the composition. The prodigious mountains of Prince's *Untitled (Cowboy)*, 1980-1984, seem plucked from this celebrated painting, perhaps as homage to the great tradition of American Landscape painting. Further down the art historical landscape lie Ed Ruscha's iconic paintings of enormous mountains graffitied with text. In *Above All Else*, 2000, two colossal alpine mountains appear. Shadows are cast over their plateaus from their unseen mountainous neighbors, and across the landscape "Above All Else" is scrawled in white script. The gallivanting cowboy in the present lot challenges Ruscha's text, posing himself as an equal to the great landscape.

While the *Cowboys* series is the body of work with which Prince is most commonly associated, it is that with the least personal intervention on his part. Other than some minor compositional adjustments, the images are almost perfect reproductions of the original Marlboro advertisements. Indeed, Prince only started re-photographing these advertising images after the marketing company had stopped using the Marlboro man in their pictures. As the artist himself recalls, "Without him as an identifying factor, it was easier to present these pictures as something other than they were. I think that's the way I felt at the time anyway. Other than I was." (L. Phillips, *Richard Prince*, New York, 1992, p. 95). From this, one might suppose that out of all of Prince's works, the ones from this series are his own self-portrait, his mask. In other words, "as embodiments of untruth, they are the most truthful. Or, as Prince might say, they are the most 'convincing'; picture-perfect dissimulations." (L. Phillips, *Richard Prince*, New York, 1992, p. 95).

Prince's genius in his on-going *Cowboys* series, now more than thirty years in the making, is that he distills the historical conscience of America into its "most undeniable image of itself, and as such [it passes] through culture with no friction." (R. Brooks. "A Prince of Light or Darkness?" *Richard Prince*, New York, 2003, p. 56).

3 **CHRISTOPHER WOOL** b. 1955

Untitled (S 69), 1992

alkyd on aluminum

43 x 30 in. (109.2 x 76.2 cm)

Signed, inscribed, and dated "WOOL, 1992, S69" on the reverse.

Estimate \$2,500,000-3,500,000

PROVENANCE

Luhring Augustine, New York

The problem is: If you take text and image and you put them together, the multiple readings that are possible in either poetry or in something visual are reduced to one specific reading. By putting the two together, you limit the possibilities. Text and image don't always work together in the way music and song lyrics become part of each other.

CHRISTOPHER WOOL

(Christopher Wool, in "Christopher Wool and Richard Hell", *Interview Magazine*, May 2008).

SEXY
LOVE

1



Christopher Wool, *Untitled*, 1988. Enamel on paper. 24 x 18 in. (61 x 45.7 cm). Private Collection, New York.



Christopher Wool, *Untitled*, 1988. 96 x 60 in. (243.8 x 152.4 cm). Private Collection.

Since the early 1980's, Christopher Wool has produced artwork that simultaneously stems from his immediate environment and defines it. Inspired by the words "Sex Luv" graffitied in black paint onto the side of a white truck outside of the artist's studio, Wool adopted these spontaneously scrawled words from their everyday context and recontextualized them to occupy a space of definitive urgency. With *Untitled (S 69)*, 1992, black text is painted onto a monochromatic white ground; each letter inherits the official and authoritative allure of a stencil, slightly undermined by drips of paint that have managed to evade the confines of their outlined borders. A small spatter of paint and a lone drip at the lower right corner of the canvas invite an imagined hurriedness, conveying action over representation.

Gazing at Wool's composition, the stylistic and symbolic quality of each vowel and each consonant that unite letters and meaning, SEX LUV exudes an aesthetic evenness and cohesion. The meanings of these words engage with one another and invite complicity as signifiers, denoting a primal and entwined association between a physical and emotional act. However, observed as linguistic symbols, the structural form of the letters and words are rendered in such a way that one form does not overpower the other, in fact, they manage to generate a graphic and stylistic unity, they become somewhat of a symmetrical sign. In this way, Wool manages to underscore the complexity of semantics, complicating perception by conflating signage and artwork, orchestrating the viewer's awareness between looking, understanding, and their implicit constraints.

Of course, Wool is not the first artist to explore a visual lexicon of signs through manual and mechanical gestures. Andy Warhol thoroughly absorbed the vernacular of advertisements, undermining the function of logos, advertising formulas and even the contents of commodity packaging, through the appropriation and recontextualizing of this precise cultural production. One can easily draw similarities between one of Warhol's early works, *3-D Vacuum*, 1961, and the present lot, *Untitled (S 69)*, 1992; this is not to say that Wool was referencing Warhol, although Wool's practice has been informed by Pop art, instead, these works share common painterly attributes and a keen awareness of environment. As stated by artist Richard Hell in conversation

with the artist, "media is our nature." This comment is posited with little irony when presented by artists who have established themselves in New York City; "It used to be that artists thought of nature as their environment. Now media is our environment. It has been for the past 50, 70 years. It's what you see on TV, on the computer, what is in the magazines and newspapers. That's the environment now, rather than woods and hills and oceans. And so that's what you make your art out of." (Richard Hell, in "Christopher Wool and Richard Hell", *Interview Magazine*, May 2008).

Ultimately, Wool, like Warhol, reacts to his immediate surroundings, a landscape comprised of the visual noise of the urban street: magazine stacks, window advertisements, and trademarked logos imbedded into murals and billboard horizons. Publishing series of photographs in the book *East Broadway Breakdown*, 2002, Wool composed a visual essay with a narrative focused on the urban landscape of his neighborhood. Within this body of photographs, one can clearly detect the artist's role as flâneur, roaming and observing the immediate gesture of the streets as it collides with the graphic and mechanical world; capturing an environment teeming with graffiti and poster-covered walls.

The present lot, *Untitled (S 69)*, is a precursor to the text-based work that we have come to epitomize Wool's production. Text is subsumed as a form of abstraction, it has become motif and the painted gesture of text refocuses our attention to its relevance; coded forms that penetrate the everyday in the most unassuming way. Wool's paintings "admit to heritages that are diverse, even eccentric, an admission that imposes self-consciousness prior to the act of painting. Wool's strategy as a painter, then, is to plunge deeply, acting complicity with its essential tension, in order to bring new intensities to the level of visibility. Rather than attempting to secure an autonomous space for painting apart from the vernacular culture of signs, he paints to encounter the culture from within its constraints. "He insistently welcomes the impurities of cultural collision because they increase the potential of each painting's interaction within a political field, however narrow those parameters might prove for art." (Bruce W. Ferguson, "Patterns of Intent", *Artforum*, No 30, September 1991, p. 96).



Christopher Wool, *Trouble*, 1990. Enamel on aluminum. 108 x 72 in. (274.3 x 182.9 cm). Sammlung Goetz, Munich, Germany.



Christopher Wool, *Untitled*, 1997. Enamel on aluminum. 108 x 72 in. (274.3 x 182.9 cm). The Tate Gallery, London.

o 4 **ANDY WARHOL** 1928-1987

Gun, 1981-1982

acrylic and silkscreen ink on canvas

70 1/8 x 90 1/8 in. (178.1 x 228.9 cm)

Stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. on the overlap and numbered PA15.058.

Estimate \$5,000,000-7,000,000

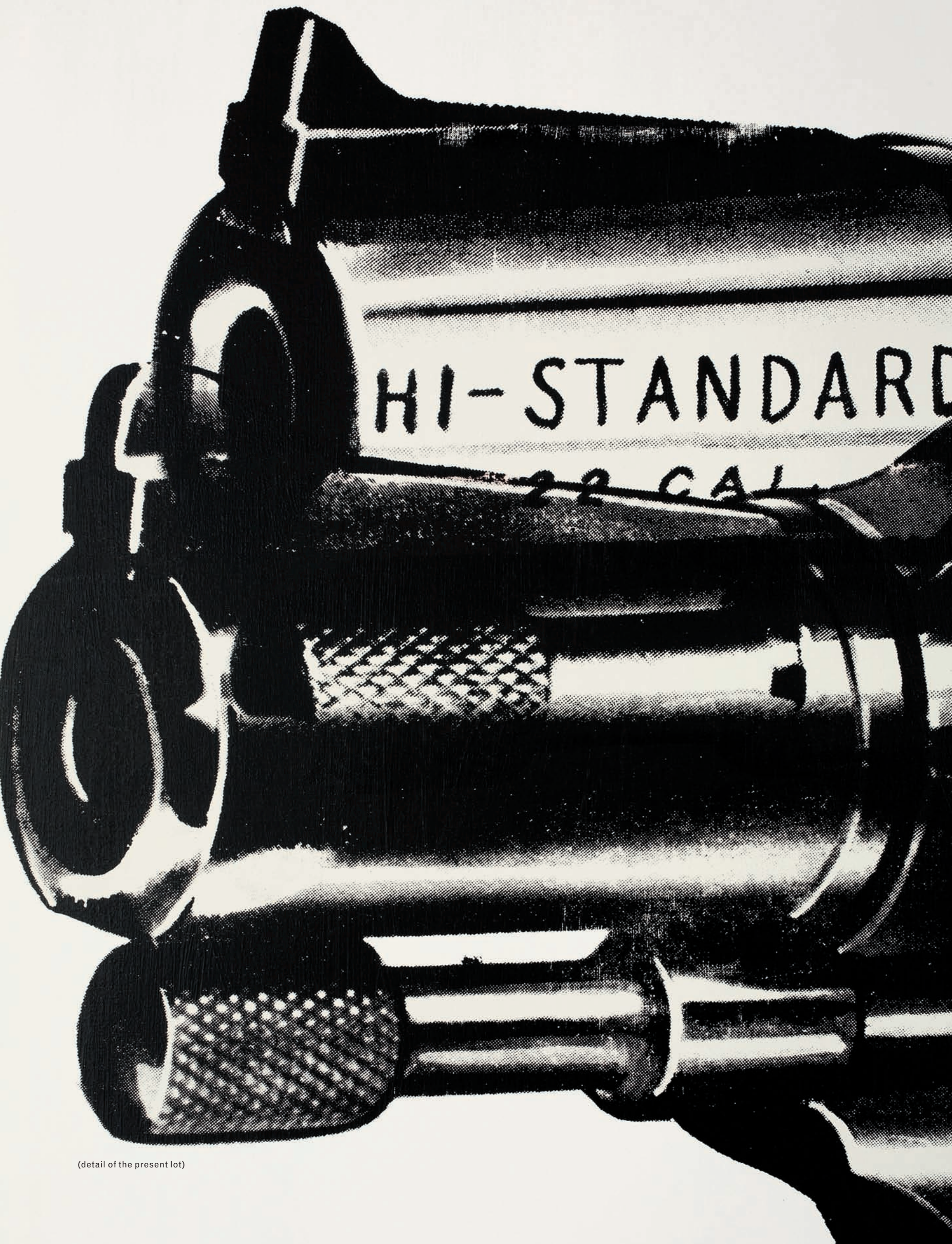
PROVENANCE

Private Collection

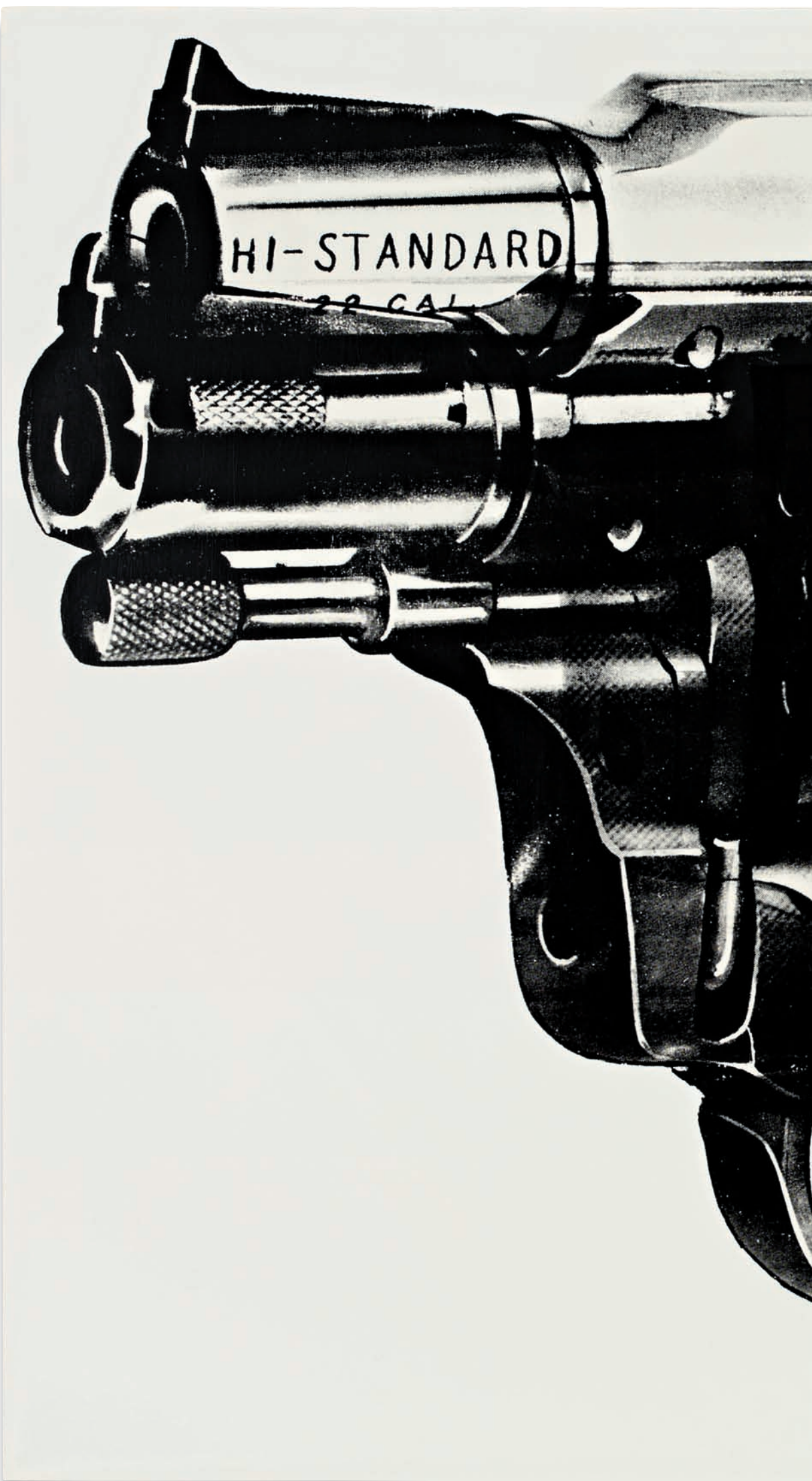
JORDAN CRANDALL: *You don't like guns, do you?*

ANDY WARHOL: *Yes, I think they're really kind of nice.*

(from *Splash No. 6*, 1986, excerpted in *I'll Be Your Mirror: The Selected Andy Warhol Interviews*, Edited by Kenneth Goldsmith, New York, 2004, p. 373).



(detail of the present lot)







Andy Warhol, *Red Explosion (Atomic Bomb)*, 1963. (detail). Silkscreen ink and acrylic on linen. 103 3/4 x 80 1/4 in. (263.5 x 203.8 cm). Daros Collection. Switzerland. © 2012 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.



Andy Warhol, *Cagney*, 1964. Acrylic and silkscreen enamel on canvas. 29 1/8 x 40 in. (76 x 101.5 cm). Froehlich Collection, Stuttgart. © 2012 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.

After Andy Warhol's assassination attempt in 1968 by Valerie Solanas, much of the violent imagery that had occupied his work of the 1960s—electric chairs, traffic accidents, nuclear explosions—vanished from his new pictures. Instead, during much of the 1970s, both famous and unfamous faces became a prominent trope. Warhol also began to incorporate different series into his silkscreens, including the infamous oxidation paintings and the “shadow” paintings of the late 1970s. Yet as the injuries from 1968 exerted their relentless and painful influence upon Warhol's life and work, he returned in 1981 and 1982 to the subjects that he had avoided for more than a decade. 1982 saw showings on opposite sides of the Atlantic for Warhol's *Guns*, *Knives*, and *Dollar Signs*, some of the most ominous and captivating work of his entire career. The present lot, *Gun*, 1981-1982, exhibits Warhol's full-circle return to the events that shook him to his mortal core in 1968, as we observe upon his canvas the exact style of pistol that almost claimed his life two decades before his death.

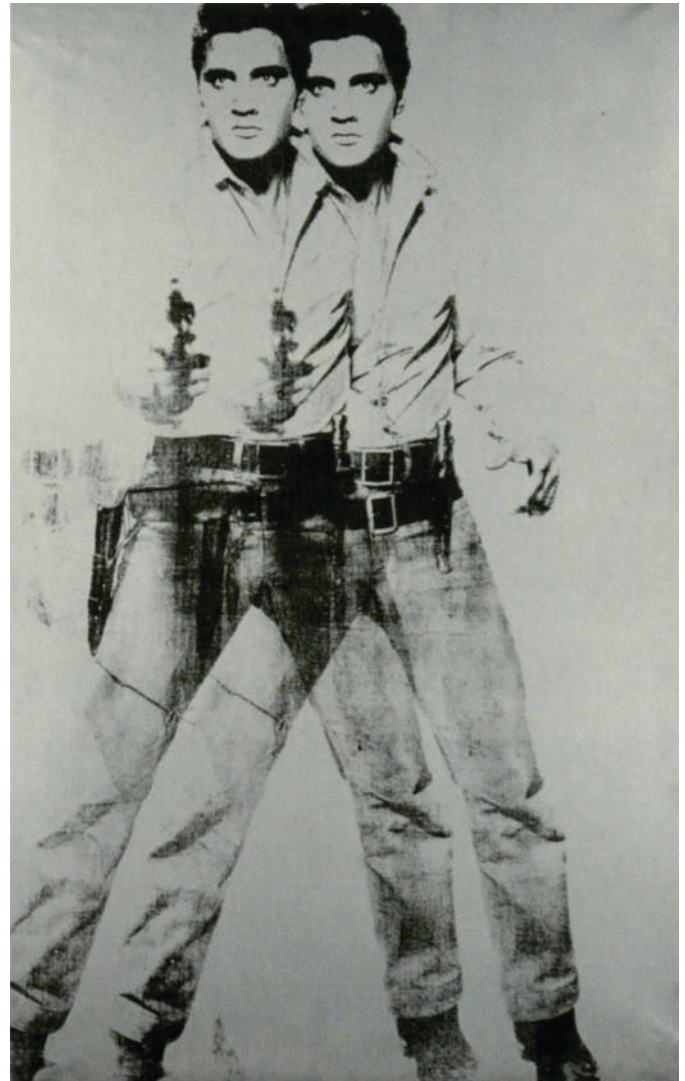
Warhol's obsession with death spawned a variety of frightening images in much of his earlier work. His *Big Electric Chair*, 1964, along with several other works from the early 1960s introduced America to the morbid side of Andy Warhol, where an intersection of aesthetics and mortality begat a body of work that was simultaneously beautiful and unsettling to behold. As a Pop artist, Warhol's eternal mission of image reproduction gave way to a near-spiritual transformation for each of his selected subjects. The present lot is a fabulous example of Warhol's own brand of artistic transubstantiation: “They offer Warhol's familiar brilliance in transforming objects so ordinary that they usually escape our attention into icons as dense with associations as the crude crosses Warhol was replicating on canvas at the same time, 1981-1982”. (R. Rosenblum, *Warhol's Knives*, Köln, 1998, p. 12). Even in his later career, his keen sense of observation made him an astute identifier of both obvious and subtle morbidity in everyday life, and, as he conflated so many tenets of his work, he furthered the resonance of Pop Art in its later years.

Most of Warhol's subjects, however, did not have the personal resonance of the present lot. On June 3, 1968, Valerie Solanas—a member of the factory and sometime actress in Warhol's films—shot both Warhol and art curator Mario Amaya. While Amaya sustained only minor injuries, Warhol was left

permanent scarring, physical impairments, and an emotional reflection on his own mortality that would shape his personal cosmology: following the attack, Warhol attested, he became further detached from an emotional existence, believing instead that life was something closer to the experience that one has while watching television. Yet, in the early 1980s, Warhol stopped trying to battle the painful memories of the attack through turning to alternative subject matter, and he created his most thematically violent canvases since the early 1960s.

Gun, 1981-1982, is actually misleading in its title. The silkscreen portrait of humanity's deadliest pocket device actually bears the inkprint of two compact, small caliber revolvers. The .22 caliber handgun, deadly if used at any range, was manufactured by High Standard in 1955, and part of their Sentinel revolver line. The Sentinel was a 9-shot .22 revolver. It was advertised to have an anodized aluminum frame, a high-tensile carbon steel barrel and cylinder, single-stroke multiple ejection, a swing-out counterbored cylinder, a movable square-notched rear sight, a non-slip scored trigger, a diamond-checkered grip, and target accuracy. In Warhol's rendition, silkscreened twice, every detail is highlighted and dramatized in raw and monochromatic screens. Warhol's inclusion of two screens of the firearm is eerily resonant when one investigates his testimony of the seconds surrounding his attempted assassination: the confusion and quickness of the moment lent itself to a variety of mental reconstructions for Warhol in the following weeks, so the vision of two pistols makes the memory more representative of his actual experience.

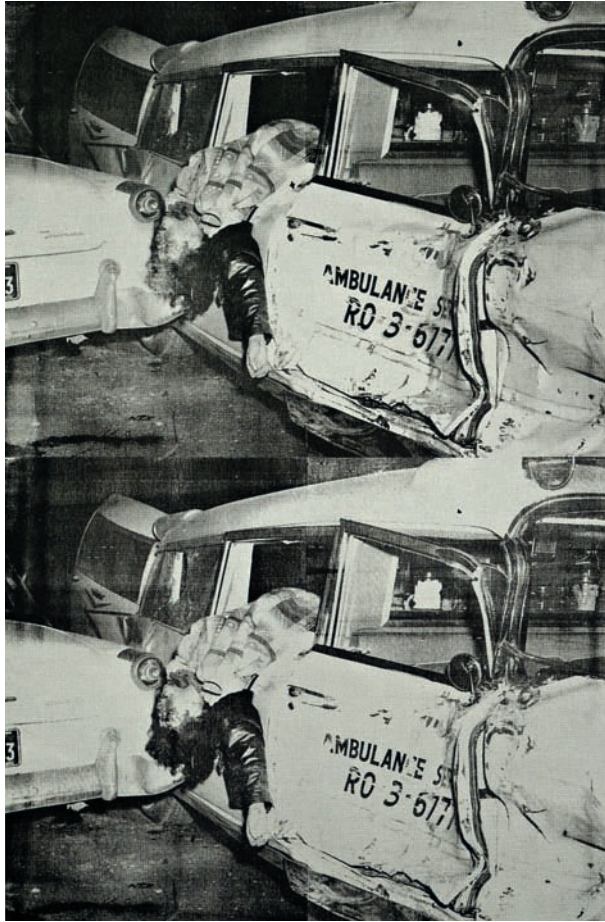
One of the most remarkable features of Warhol's canvas is the meticulous detail expressed in the impression. Normally a messy and indefinite process in terms of its final product, Warhol's silkscreening typically produces blotches of too much or too little shading where ink has run through the image reproduced on the screen placed on canvas. Yet here we witness certain intricacies that are rare in Warhol's oeuvre: at the far left, we can see the exact structure of the lower gun's barrel, each dimple below it in perfect form. In addition, the gorgeous shading on each trigger makes for a delicate and fascination impression, where each piece of metal appears translucent. Warhol succeeds in creating one of his most photorealistic works, where the impression of acrylic appears more like the skilled focus of a lens.



Andy Warhol, *Double Elvis (Elvis IV) (Ferus Type)*, 1963. Silkscreen ink and silver paint on linen. 82 x 52 in. (208.3 x 132.1 cm). Jerry and Emily Spiegel Family Foundation. © 2012 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.



Andy Warhol, *Twenty Jackies*, 1964. Silkscreen ink on linen. 80 1/4 x 80 3/8 in. (203.8 x 204.2 cm). Staatliche Museen zu Berlin, Nationalgalerie, Collection Marx, Berlin. © 2012 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.



Andy Warhol, *Ambulance Disaster*, 1964. Silkscreen ink on linen. 124 1/2 x 79 7/8 in. (316.2 x 202.9 cm). Staatliche Museen zu Berlin, Nationalgalerie, Collection Marx, Berlin. © 2012 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.

Finally, Warhol's chromatic choice makes the present lot's subjects all the more stark and terrifying in their neutrality. They sit upon the canvas without the benefit of color, which was otherwise commonplace in Warhol's contemporaneous silkscreens. Only black, white, and shades of grey give the pistols a steely determination, as if they are unaffected by the protests of pleading victims or hesitations of the shooter's moral conscience.

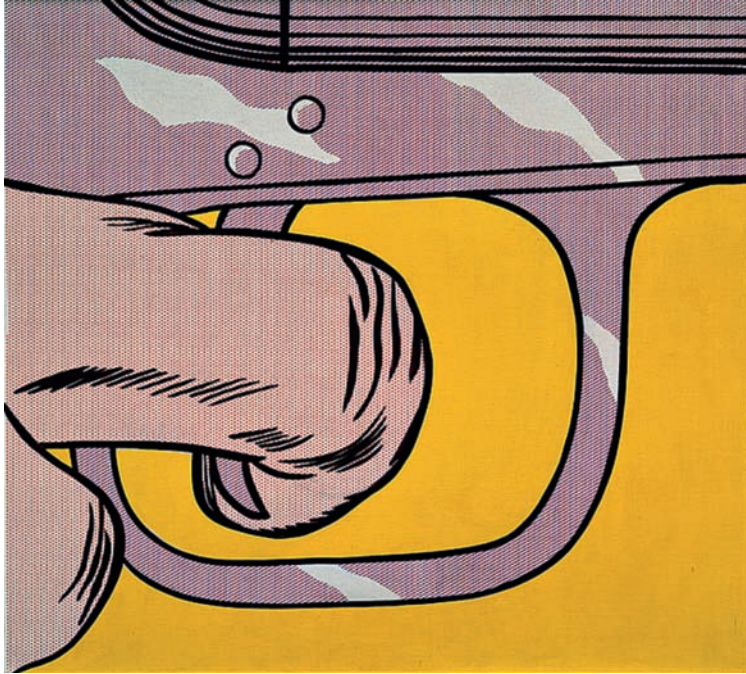
Warhol's doubling of an image is hardly new in 1981. It dates to at least his *Double Elvis*, 1963, in which Elvis Presley (coincidentally holding a cocked pistol) does his best to look intimidating to an opponent. This piece, and *Gun*, 1981-1982 as well, represents a recurring trope in Warhol's career, that of an image's repetition upon a canvas. But while simply silkscreening many images upon one canvas can be a comment on the ubiquitousness of a popular image, both *Elvis* and *Gun* function differently, for they seem as



Andy Warhol, *Thirteen Most Wanted Men*, 1964. Silkscreen ink on masonite. 240 x 240 in. (610 x 610 cm). New York State Pavilion, New York World's Fair. © 2012 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.

though they are one image split into two, two separate halves of the same iconic soul. Rather than represent the media-based replication of an icon, these fractured images do something different: they come to be an apt metaphor for societal prism, one where we see ourselves reflected in the power of the iconic image. As "the artist engaged in great formal play with these paintings, using multiple imagery in various configurations (recalling both his comments on the ubiquitousness of death in the media and the loss of power of a gruesome image seen again and again)," Warhol incites terror within us through conjuring his own. (M. King, "Popular Photography", from *Andy Warhol Photography*, New York, 1999, p. 47).

It may even be permissible to assume that, though he never let on to the full realities of his own concerns, Warhol had a deep social conscious. He presents his subjects with a detached hand, allowing the image to speak for itself: "Silent and disturbing, they are presented devoid of the sacrificed body,



Roy Lichtenstein, *Trigger Finger*, 1963. Oil and Magna on canvas. 36 x 40 in. (91.4 x 101.6 cm). Private Collection. © Estate of Roy Lichtenstein.

each of them an active tomb or sarcophagus of modernity exalting the triumph of death through a social instrument and technology." (G. Celant, *Superwarhol*, New York, 2003, p. 7). As one of the most prominent and uncompromising aesthetes in contemporary art, Warhol's antidote to the violence of the gun in human hands is to present it without a hand, to aestheticize the object itself, and detach it from its deadly use.

But apart from any kind of prescriptive agenda, *Gun*, 1981-1982 is a quintessential example of Warhol as a brilliant and perhaps clairvoyant social observer. Warhol's choice to silkscreen the present lot at the turn of the 1980s foreshadows the decade to come: in a sense, Warhol was accurately predicting the decadence and rising crime rates of the 1980s, but he was also identifying the more sinister themes in the American consciousness. While he chose to remain removed from the content of his silkscreens and from social criticism of the greed and violence in American culture, espousing only aesthetic appreciation for the images he created, Warhol is nevertheless impressive with his choice of content and manner of portrayal.

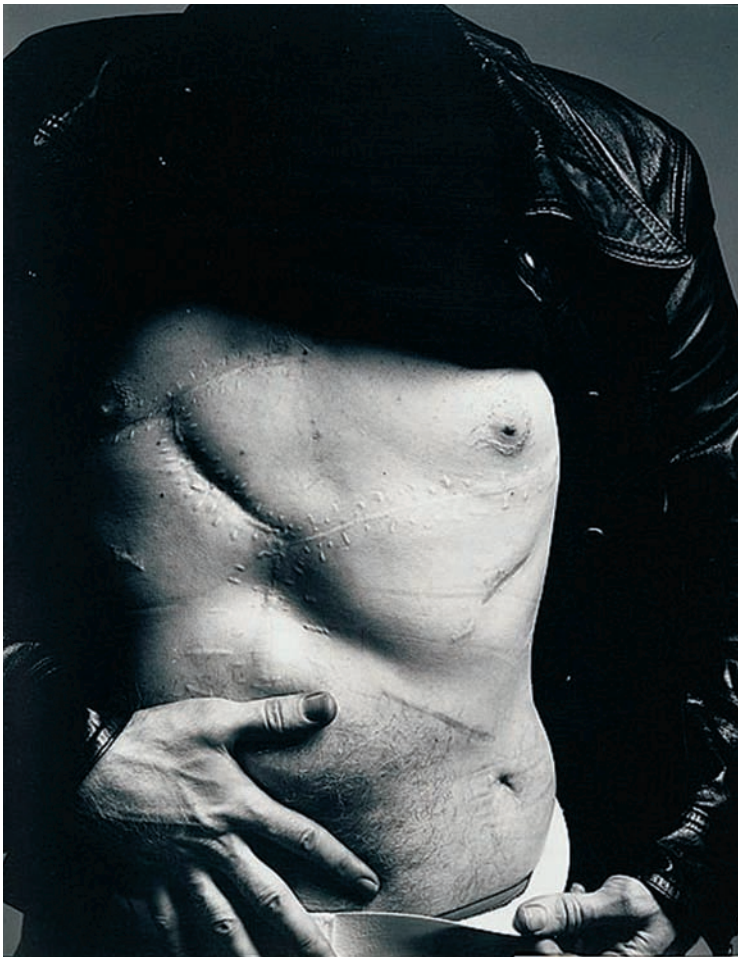


Andy Warhol, *Blue Shot Marilyn*, 1964. Silkscreen and synthetic polymer paint on canvas. 40 x 40 in. (101.6 x 101.6 cm). The Brant Foundation, Greenwich, Connecticut. © 2012 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.

Yet, for all of the negative aspects and associations of the present lot, *Gun*, 1981-1982, also manages to hearken back to one of Warhol's favorite periods in American history. A fervent fan of the golden age of Hollywood, Warhol created a silkscreen of James Cagney facing a machine gun in 1964, which perfectly encapsulates the glamorous glorification of firearms by cinema in the 1940s and 1950s. The fact that Hollywood closely associated some of its biggest stars with crime, violence, and the pistol, made the gun a glitzy piece of masculine jewelry on the silver screen, paving the way for the film stars to increase their sophistication exponentially by holding a loaded revolver. Perhaps it is the fascinating conflict of associations that we have with the revolver that makes it such a ripe topic for Warhol in his art. After all, Warhol's choice of subject is his most important step in creating a great painting. He manages to be infinitely suggestive yet only vaguely definitive.



Andy Warhol, *Gun*, 1981-1982. (detail). Synthetic polymer paint and screenprint on canvas. 70 x 90 in. (177.8 x 228.6 cm). The Andy Warhol Museum, Pittsburgh, Founding Collection. © 2012 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.



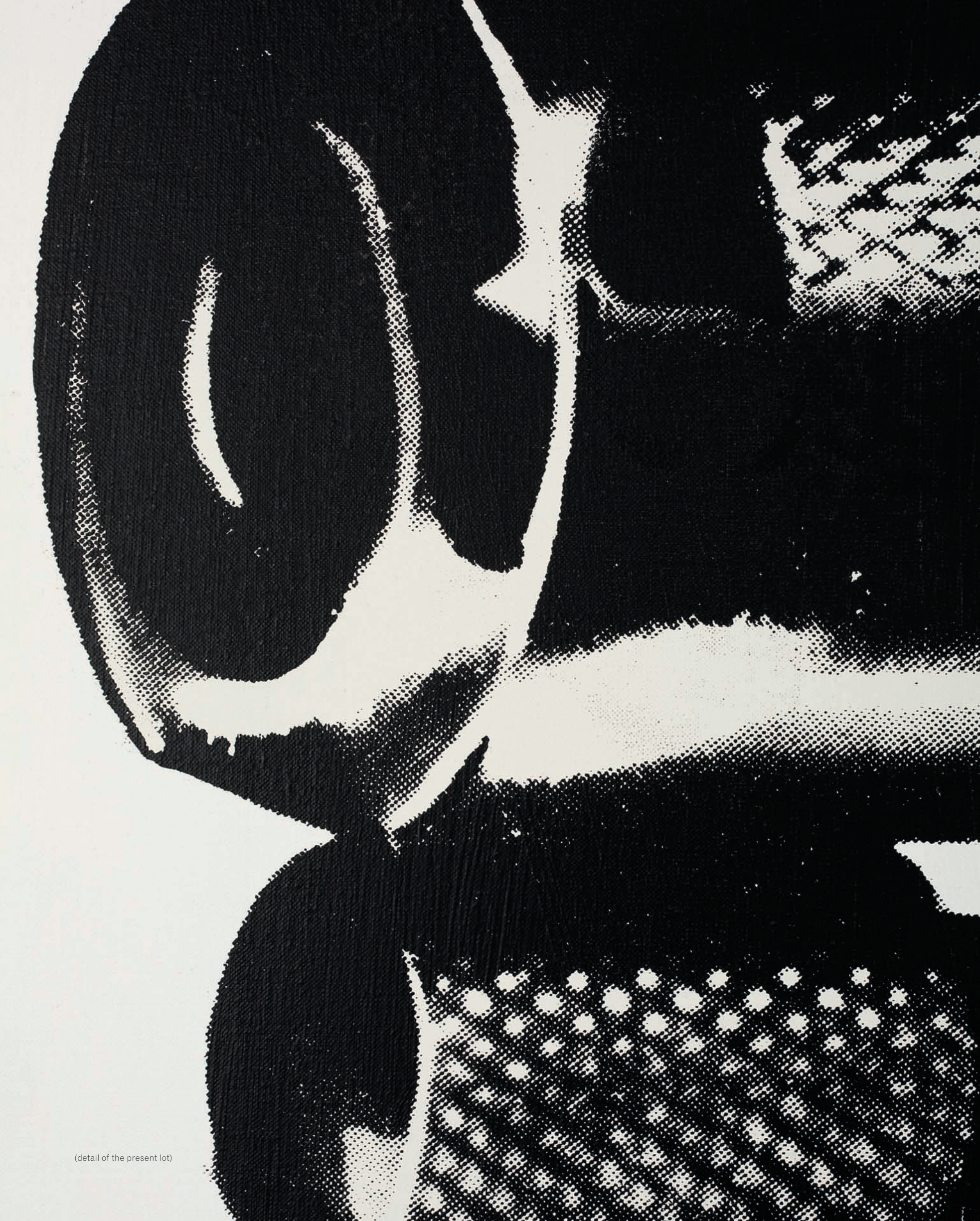
Richard Avedon, *Andy Warhol, artist, New York City*, 8-20, 1969. Gelatin silver print, printed 1975. 9 7/8 x 7 7/8 in. (25.1 x 20 cm).

In exploring Warhol's unique choices of content, let us examine the present lot and a similar painting by Roy Lichtenstein, *Trigger Finger*, 1963. In comparing the two paintings, what does Pop achieve through replicating one of society's most conflicted images, simultaneously a representation of the deaths of millions and an eloquent symbol of power? Looking at *Trigger Finger*, 1963, Lichtenstein's painting highlights the human power of the executioner: an unseen figure's finger rests tightly on the revolver's trigger. With little more effort, the unseen agent of death will complete his murderous mission. Here, Lichtenstein's painting is a mystery novel: Who is the executioner? Who is the executed? Will the murder actually take place? Lichtenstein cues us in to the many circumstances surrounding the painting. In other words, he concerns us with the larger picture.

Warhol, on the other hand deletes the entirety of human influence. The canvas bears the images of only two inanimate objects, perfectly harmless when spared the human element. In painting only guns and not their employers, Warhol celebrates the glory of the objects themselves as opposed to the human drama inherent in *Trigger Finger*, 1963. This is Warhol's signature artistic emphasis: there is no interpretation to be had in the past or future of the object. The power of the image is in its face value, where it rests for the moment, apart from any mischief that it may have or might yet incur in the future.

As he grew older and his health declined from the deteriorating effects of his assassination attempt, Warhol entered a lengthy period of artistic and personal self-reflection. The present lot, from the latter part half of Warhol's career, conjures impressions of his early work. In that period from the early to mid 1960s, we find a thematic unity in his dark undertones: Marilyn Monroe, car crashes, knives and many other subjects of Warhol's work all demonstrate his tendency towards tragedy. Warhol's choice to return to these subjects in his later career echo the lasting power of the violent image, for, in the end, tragic images stick in the American consciousness far more than those associated with thoughtless bliss. Their power is haunting, and their proclivity for staying with us makes tragic images all the more suitable for immortalization in an artistic form.

But *Gun*, 1981-1982, is more than just a continuation of Warhol's morbid subject matter after a thirteen-year hiatus; it is a form of therapy, where Warhol chooses to revisit the demons of his past in order to cope with their lasting physical and psychological scars. With any observer, as with Warhol himself, when he is confronted with images of dreadful weight, the pictures bequeath the viewer with a deeply emotional and reflective catharsis in observation—the gun functions much in the same way that a portrait of the electric chair does: it simultaneously frightens us, warns us, and teaches us to avoid encountering it. For Warhol, voluntarily reencountering the gun that nearly took his life was one way to battle his demons in his art.



(detail of the present lot)

o 5 **MAURIZIO CATTELAN** b. 1960

Daddy Daddy, 2008

polyurethane resin, steel, and industrial epoxy car paint with UV protection

43 x 38 x 15 in. (109.2 x 96.5 x 38.1 cm)

This work is artist proof one from an edition of three plus two artist's proofs, and is accompanied by a certificate of authenticity.

Estimate \$2,500,000-3,500,000

PROVENANCE

Marian Goodman Gallery, New York

EXHIBITED

New York, The Solomon R. Guggenheim Museum, *theanyspacewhatever*, October 24, 2008 – January 7, 2009 (another example exhibited)

New York, Sotheby's, *Divine Comedy*, September 20 - October 19, 2010

New York, The Solomon R. Guggenheim Museum, *Maurizio Cattelan: All*, November 4, 2011 - January 22, 2012 (another example exhibited)

LITERATURE

N. Spector, *Maurizio Cattelan: All*, New York, The Solomon R. Guggenheim Museum, 2011, pp. 3, 239 (another example illustrated)

When I think of a sculpture, I always imagine it like that, far away, in some way already dead. It has always surprised me when people laugh at some of my art works: maybe in front of death laughter is a spontaneous reaction.

MAURIZIO CATTELAN

(Maurizio Cattelan in "Killing Me Softly: A Conversation with Maurizio Cattelan," interview with Giancarlo Politi et al, *Flash Art* (International edition) 37, no. 237, July-September 2004, p. 92).









Maurizio Cattelan *Bidibidibidiboo*, 1996. Taxidermized squirrel, ceramic, formica, wood, print, and steel. Squirrel, lifesize. Installation, Laure Genillard Gallery, London, 1996.

With the monumental success of his recent retrospective at The Solomon R. Guggenheim Museum, Maurizio Cattelan has established himself as one of the most eloquent, unique, and distinctive voices in contemporary art. At once tantalizing and disturbing, spiritual and irreverent, Cattelan's practice explores the paradoxes of contemporary culture. Employing imagery and icons to ironic and often humorous ends, as in the present lot's use of the fictional and famous character Pinocchio, Cattelan infiltrates and probes the quotidian perceptions of the viewer's consciousness.

Originally conceived for the acclaimed exhibition *theanyspacewhatever*, curated by Nancy Spector at The Solomon R. Guggenheim Museum in 2008, *Daddy Daddy*, 2008, is a sculptural rendering of the beloved protagonist in Walt Disney's *Pinocchio*. Installed within the elliptical fountain on the ground floor of the Frank Lloyd Wright rotunda, it served as a visual introduction to the monumental group exhibition that included works by Liam Gillick, Douglas Gordon, and Philippe Parreno. The exhibition united this diverse roster of artists through a theme that revisited the early modernist impulse to conflate art and life. The works included were deemed experiential, situation-based pieces rather than representational objects. The exhibition model—in essence, a spatial and durational event—has evolved to become, for these artists, a creative medium in and of itself. Each work was site-specific and included installations that challenged and extended beyond the conventions of museum practice.

As seen in *Daddy Daddy*, 2008, the floating Pinocchio engaged with the unique and spatial dynamics of Frank Lloyd Wright's architecture. The spiraling ramps in the rotunda were no longer only awe-inspiring, but their trepidation has been realized in the tragic fate of the wooden boy. Here, Cattelan creates a terrifying twist on site-specificity. The floating Pinocchio in the crystal clear water served as a real-life rendering of one of the Disney story's most terrifying moments. Installed in the exhibition, the sculpture implies that the puppet had plummeted to his death from the spiraling ramps of the museum. It is unknown to the viewers whether he was a victim of foul play, an accidental fall,



Maurizio Cattelan *Love Saves Life*, 1995. Taxidermized animals. 75 x 47 1/4 x 23 1/4 in. (190.5 x 120.5 x 59.5 cm). Installation, Skulptor Projekte in Münster, Westfälisches Landesmuseum, Münster, Germany 1997.

or a suicidal leap. Unlike the fairytale ending in which Pinocchio is resurrected as a real boy, Cattelan's Pinocchio does not find his happy redemption. The title "Daddy Daddy" evokes the repetitive plea for help, yet the cry goes unanswered.

Cattelan's rendering bears all of the characteristic marks of the classic Pinocchio from his eponymous Disney film. In its lustrous surface, vibrant hues, and rounded form, comprised of polyurethane resin, steel, and industrial epoxy car paint, *Daddy Daddy*, 2008, is an exact replica of the Disney character. His face is plump and sweet, with sparkling blue eyes and a button nose, destined to grow should he tell a lie. As the viewer will remember, Pinocchio plays the hero by rescuing both his father and Jiminy from the ravenous whale, Monstro, but not without tragically drowning, eliciting the image from which Cattelan bases his original installation.

The present lot, *Daddy Daddy*, 2008, also functions as a veiled self-portrait of its maker; compare Pinocchio's protruding nose with Cattelan's characteristic facial feature, as well as their shared Italian heritage. The title, however, also suggests a religious reading. According to the artist, the phrase "Daddy, Daddy" refers to Christ's last plea on the cross, as recorded in the gospels of both Matthew and Mark: "My God, my God, why have you forsaken me?" Here, Cattelan draws a parallel between the Disney story and that of Christ: a father gives life to his son, who must then sacrifice his life for his father to survive. That Cattelan's puppet landed in a body of water with his arms outstretched, crucifix-like, visually serves to promote this interpretation of the work.

Cattelan's notoriety as a provocateur and prankster is rooted not only in sensationalist mischief, but also in the artist's own child-like quest for validation. For his first solo exhibition in 1989, Cattelan's disappointment with his output precipitated his replacement of all the intended works with a simple placard on the outside of the locked doors, which read, *Torno Subito*, "Be back soon." Yet this fear of failure, originally the whim of a young artist, has become one of the defining tropes of Cattelan's career. In 1992, the night before an

opening, Cattelan filed a false police report claiming his works had been stolen. The next morning he displayed the police report as the centerpiece of the exhibition. Then in 1996, he stole works from another gallery and claimed them as his own, titling the piece *Another Fucking Readymade*. The use of Pinocchio in *Daddy Daddy*, 2008, serves as a witty surrogate for the artist himself. Like the character of Pinocchio, Cattelan has admittedly shared his fear of rejection. "My work can be divided into different categories. One is my early work, which was really about the impossibility of doing something. This is a threat that still gives shape to many of my actions and work. I guess it was really about insecurity, about failure." (Maurizio Cattelan from "Nancy Spector in Conversation with Maurizio Cattelan," in *Maurizio Cattelan*, 2003, p. 9).

In 2011, the Solomon R. Guggenheim Museum rotunda was once again invaded and reinvented by Cattelan; in the exhibition *Maurizio Cattelan: All*, the present lot, *Daddy Daddy*, 2008, was rigged from the ceiling of the museum in a retrospective of the artist's oeuvre. All the works, secured and suspended with thick white ropes and metal armature, hovered midair in a massive chandelier of suspended animation. With a levitational twist, the en masse installation offered a profound meditation on mortality, the core of Cattelan's practice. His renowned use of taxidermy, as seen in *Love Saves Life*, 1995, *Novecento*, 1997, and *Tourists*, 1997, presents a state of illusory life. Even more poignant than the stuffed animals are his examples of anthropomorphic installation; in *Bidibidobidiboo*, 1996, a squirrel has committed suicide with a miniature revolver in his sordid kitchen. Like *Daddy Daddy*, 2008, a loveable creature meets an untimely, yet darkly comic end. It is as if Death stalks these characters.

In the present lot's original installation in 2008, Cattelan's beloved hero lying at the base of the rotunda was perhaps ultimately foiled by the fear of his unauthentic existence. However, exhibited in *All* (re-enacted in the same space as *theanyspacewhatever*, 2008-2009), Cattelan proffers a new end to Pinocchio's story. Instead of meeting a watery grave, *Daddy Daddy*, 2008, floats amidst the totality of the artist's epic body of work, hovering between the throws of death and the promise of deliverance.



Maurizio Cattelan's *Daddy Daddy*, 2008, exhibited during *Maurizio Cattelan: All*, Solomon R. Guggenheim Museum, New York, November 4, 2011-January 22, 2012. Photograph by David Heald © The Solomon R. Guggenheim Foundation, New York.



Installation view of *Maurizio Cattelan: All*, Solomon R. Guggenheim Museum, New York, November 4, 2011-January 22, 2012. Photograph by Zeno Zotti © The Solomon R. Guggenheim Foundation, New York. Courtesy, Maurizio Cattelan's Archive.

PROPERTY FROM THE COLLECTION OF ROBERT LEHRMAN

o 6 **JEAN-MICHEL BASQUIAT** 1960-1988

Untitled, 1981

acrylic, oilstick, and spray paint on wood

73 1/4 x 49 1/4 in. (186.1 x 125.1 cm)

Signed, inscribed, and dated "Jean-Michel Basquiat, NYC, 81" on the reverse.

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

PROVENANCE

Anina Nosei Gallery, New York

Acquired from the above by the present owner, 1982

EXHIBITED

Washington, D.C., Washington Project for the Arts, *The Blues Aesthetic: Black Culture and Modernism*, September 14 – December 9, 1989

Pennsylvania, Pennsylvania Academy of Fine Arts, *In Private Hands: 200 Years of American Painting*, October 1, 2005 – January 8, 2006

LITERATURE

R. Powell, *The Blues Aesthetic: Black Culture and Modernism*, Washington, D.C., Washington Project for the Arts, 1989, p. 51, pl. 7, no. 13 (illustrated)

R. D. Marshall, *Jean-Michel Basquiat*, New York, Whitney Museum of American Art, 1992, p. 83 (illustrated)

R. D. Marshall, J. L. Prat, *Jean-Michel Basquiat*, Paris, Galerie Enrico Navarra, 1996, vol. II, p. 64-65, No. 5 (illustrated)

Jean-Michel Basquiat: Paintings and Drawings 1980-1988, Los Angeles, Gagosian Gallery, 1998, No. 9 (illustrated)

R. D. Marshall, J. L. Prat, *Jean-Michel Basquiat*, Paris, Galerie Enrico Navarra, 2000, 3rd ed., p. 88-89, No. 3 (illustrated)

L. D. Marsden-Atlass, *In Private Hands: 200 Years of American Painting*, Pennsylvania Academy of Fine Arts, Pennsylvania, 2005, pl. 85, pp. 214-215 (illustrated)



Basquiat's great strength is his ability to merge his absorption of imagery from the streets, the newspapers, and TV with the spiritualism of his Haitian heritage, injecting both into a marvelously intuitive understanding of the language of modern painting.

JEFFREY DEITCH

(Jeffrey Deitch, "Jean-Michel Basquiat: Annina Nosei," *Flash Art*, 16, May 1982, p. 50).



Portrait of Jean-Michel Basquiat, 1982. Photograph by James Van Der Zee. © Donna Mussenden Van der Zee.

Even though Jean-Michel Basquiat's finished products—covering the surfaces of panel, wood, canvas, paper, and many other materials—bear only a single dimension of representation, below them is a melting pot of artistic construction and erasure, epitomizing the matchless position of Basquiat in the canon of contemporary art. His pieces are embodiments of youthful rhythm and an ingenious artistic mind that only a wealth of conflicting ideologies could engender. From his singular vantage point as a multi-cultural artist, he integrated his unique heritage—the voodoo culture of Haiti, along with new-world French and Hispanic elements—into his painterly hand. In doing so, he gave rise to the image of the modern artist: one who is the way station for the past and present, and for whom identity is a furious clash of ideals. In the present lot, *Untitled*, 1981, Basquiat introduces us to his stunningly early artistic maturation embodied in a gorgeous and profound self-portrait. Here, his legendary artistic fury is unbridled.

It would be insufficient to discuss Jean-Michel Basquiat's radical art without touching upon the biographical and ideological forces that gave rise to his work. As a product of two national identities, Haitian and Puerto Rican, Basquiat was instilled with the nuances of cultural differentiation early on in his life. And, living a biracial childhood in Brooklyn, he was exposed to both the difficulty of black struggle and the wealth of his diverse heritage. He harnessed these differences to a brilliant degree, establishing his fluency in French, English, and Spanish by age eleven. In addition, his fascination with knowledge created lasting obsessions, namely with human anatomy and skeletal structure inspired by a copy of *Grey's Anatomy*. Human anatomy would later become one of the trademark visual tropes in his oeuvre. Yet, perhaps most impressively, he employed his intellect toward self-improvement: his skills in drawing and painting were entirely self-taught, a remarkable marriage of observational discipline and extraordinary creativity.

As a teenager, he was a social butterfly, impetuous and well-liked by his peers. Yet Basquiat's pragmatism also made itself known; at the age of seventeen, he dropped out of school, citing its further uselessness, and subsequently joined his classmate, Al Diaz, in the earliest phase of his artistic career. Establishing a partnership known as SAMO, short for "same old shit", Basquiat and Diaz gained relative fame through their provocative use of phrase in graffiti. The artists' exciting anti-establishment messages—concerning racial tension, questions of identity, and commercialism bound in verses eloquent poetry—were often stark and immense in size, helping to emphasize the pictorial beauty of the written word.



Jean Michel Basquiat *Self Portrait*, 1981. Acrylic, oil paintstick, and spray paint on canvas. 76 x 94 in. (193 x 238.8 cm). Collection of Bo Franzen. © 2012 The Estate of Jean-Michel Basquiat / ADAGP, Paris / Artists Rights Society, New York.

In 1979, Basquiat turned to visual representation as a means of expression, finding inspiration from artists like Pollock and Picasso, whose bravura means of expression helped to charge their work with immediacy and intense emotion. Yet, though he is often characterized as a Neo-Expressionist, Basquiat maintained representative elements in his work, opting to use the familiar image as a means to a holistic end. As his star rose after being featured in the seminal "Times Square Show" in 1980, his introduction to Andy Warhol further cemented his path to international recognition, as the two became friends and, later, collaborators. Finally, by the time his work was shown in the 1981 show, "New York/New Wave" at PS 1, Basquiat was one of the most promising and notorious working contemporary artists, already shouldering the label of *enfant terrible*. It was during this meteoric rise to fame that the present lot, *Untitled*, 1981 was created in the studio he maintained in the basement of the Annina Nosei Gallery in Manhattan.

Basquiat, at the youthful age of twenty-one, had already developed an utterly mature style, filled with a richness of history and biographical experience. *Untitled*, 1981 demonstrates both racial conflict and artistic virtuosity in decidedly religious tones, indicative of the lasting imprint of Basquiat's Catholic upbringing. The piece itself, in terms of medium, is typical of Basquiat's early career, where his unorthodox choices of materials are most heavily distributed. He employs a combination of acrylic, his most conventional medium, with the



Jean Michel Basquiat *Untitled (Baptism)*, 1982. Acrylic, oilstick and paper collage on canvas. 92 x 92 in. (233.5 x 233.5 cm). Private Collection. © 2012 The Estate of Jean-Michel Basquiat / ADAGP, Paris / Artists Rights Society, New York.



Basquiat's Studio, Basement of Annina Nosei Gallery, New York, 1982. © The Estate of Jean-Michel Basquiat/ADAGP, Paris/Artists Rights Society, New York.

choice of paintstick, utilized for the sake of its fluidity in drawing. However, Basquiat's street-inspired practices make themselves evident with the use of spray paint, which figures prominently in *Untitled*, 1981. Finally, all of his methods of technique lie firmly on a board of wood, which bears the immense cultural significance of Basquiat's picture with sturdy resolve.

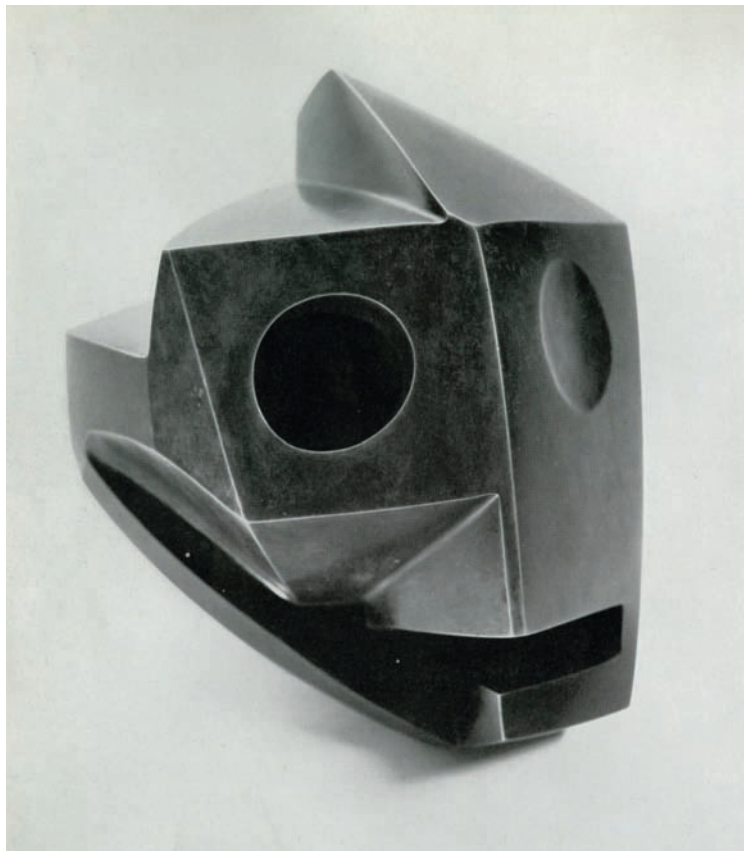
Basquiat's painting itself is a holy relic in terms of his integration of style. Standing roughly six feet before the viewer, the human figure within the picture is about the size of a full-grown man, lending a self-reflective quality to Basquiat's terrific rendering. While the multiple layers of the painting bequeath a multiplicity of artistic tiers, we can readily perceive two in the haunting subject before us. First, the red glowing red skeletal shape of the figure floats ominously, clearly applied last but nevertheless the more elemental of the figure's anatomy. Though it boasts full ribs and leg structure on its left side, the skeleton grows sparse and shattered on the right, cuing us into the disjointed and incomplete nature of the subject. Ironically, the

superficial muscular tissue and flesh of the figure—itself the second tier of Basquiat's subject—sits below the skeletal form, suggesting that it takes a back seat to the significance of the subject's most internal form. Radiating between deep black and a rich reddish mahogany, the color of the subject's skin seems symbolically mixed, echoing Basquiat's diverse heritage.

Yet the two most striking features of the picture hail from the background of the figure. First, the gorgeous confusion and equality of colors in the background, atypical of Basquiat, give way to an immediate halo of bright white surrounding the subject. Simply from a technical standpoint, Basquiat's use of color in the present lot is an exception to his customary chromatic schemes. In fact, "one exceptional feature of Basquiat's use of color is the baffling fact that he had no signature palette to speak of; nor, for that matter, was he prone to repeating particular combinations, so curious he was to try new relationships." (M. Mayer, "Basquiat in History", *Basquiat*, Edited by M. Mayer, New York, 2005, p. 47). Hence, as we observe enormous blocks of lavender, pale green, canary yellow, and red filling the background of his figure, Basquiat echoes the sentiments of his Fauvist predecessors in the quest to broaden his chromatic horizons. The radiant palette of the present lot makes it one of the brightest in Basquiat's oeuvre.

Investigating Basquiat's choice of the central portion of white that surrounds the subject, we see rich racial symbolism. This theme is illuminated in its meaning by Basquiat's piece, *Irony of a Negro Policeman*, executed in the same year. In both paintings, the immediate white background presents a metaphorical existence for the black subject in question. While *Irony* possesses a stark white that fills its surface, representing a black policeman acting in accordance with the wishes of a white institution (a black man with a white mask), the present lot is presumably a self-portrait of Basquiat himself; consequently, he is in constant conflict with the white that envelops him along with myriad other colors and cultures.

The colorful symbolism inherent in *Untitled*, 1981, yields, however, to the profound religious iconography of Basquiat's figure. Arms splayed above his body, and sporting a spiked black halo resembling a crown of thorns, Basquiat's figure presents a Christ-figure of epic proportions, one who walks the path of a martyr. As a recurring theme throughout Basquiat's work, the unrewarded and unrelenting struggle of African-Americanism manifests itself as a physical being in the present lot. Basquiat articulates both his suffering and his inner conflict in an astonishingly radical and vibrant visual language.



Alberto Giacometti *Cubist Head*, 1934-1935, Bronze. Height: 7 1/8 in. (18 cm). The Art Institute of Chicago, Chicago. © Giacometti Estate/Licensed by VAGA and ARS, New York, New York © 2012 Succession Alberto Giacometti / ADAGP, Paris.



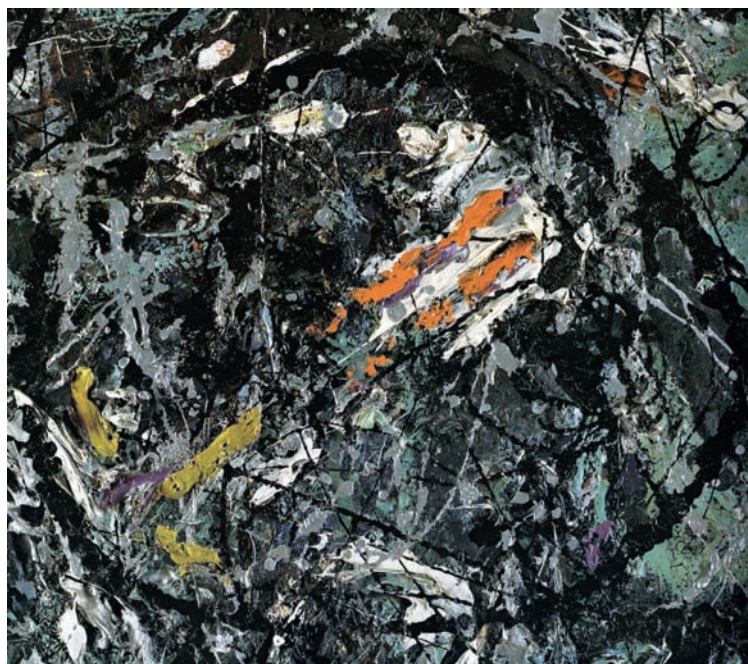
Pablo Picasso *Les Trois Danseuses* (*The Three Dancers*), 1925. Oil on canvas. 84 7/8 x 56 in. (215.3 x 142.2 cm). Tate Gallery, London. © 2012 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. © 2012 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



Jean Michel Basquiat *Slave Auction*, 1982. Acrylic, oilstick and paper collage on canvas. 72 x 138 in. (183 x 350 cm). Musée National d'Art Moderne Centre Georges Pompidou, Paris. © 2012 The Estate of Jean-Michel Basquiat / ADAGP, Paris / Artists Rights Society, New York.

An alternate spiritual reality of *Untitled*, 1981, gives us insight into Basquiat's Haitian heritage and the ritualized voodoo culture inherent in the country. The figure itself seems electrified, as if under the spell of magic or demonic possession. In addition, the bare skin and bones of the subject suggest a certain hermetic nature to the character, with an alchemical transformation to a being of secret knowledge and power, a sort of witch doctor. Regardless of the cultural truths inherent in his painting what is most clearly evident is Basquiat's adventurous rhythm within his subject. As the figure's body interacts with colors spanning the entire chromatic spectrum, a tempo evolves from Basquiat's surface: made of both discord and agreement, the many elements of *Untitled*, 1981, evoke Basquiat's exciting technique of improvisation and free association. In the end, Basquiat's picture is a palimpsest of competing cultural influences, and, as the painting is a series of additions and erasures, we witness the height of self-conscious self-portraitism, where the artist both negates and affirms the many realities of his existence.

Delving deeper into the stratum of meaning inherent in *Untitled*, 1981, it helps to address Basquiat's disintegration and reintegration of the human form. In his artistic mind, as well as in his body of work, Basquiat's constant obsession is that of the anatomization and reanimation of all types of subjects—the human body, language, and myriad other semiotic expressions. It is only through this process that he can fully engage with his subject: "He seems to have been driven to pull things apart, examine their inner workings, consider the harmony or discord of their parts, and to reassemble them in some semblance, however elaborate the artifice of reordering, of wholeness." (J. Hoffeld, "Basquiat and the Inner Self," *Jean-Michel Basquiat*, Edited by J. Baal-Teshuva, Bonn, 2001, p. 28). In some cases, in the process of reintegration, Basquiat's pictures give way to multiple characters inhabiting the space underneath what is visible. Basquiat himself has testified that "most of the paintings have one or two paintings underneath them." (H. Geldzahler, "From the Subways to Soho", *Interview Magazine*, January, 1983).



Jackson Pollock *Full Fathom Five*, 1947. (detail). Oil on canvas with nails, tacks, buttons, key, coins, cigarettes, matches, etc. 50 7/8 x 30 1/8 in. (129/2 x 76.5 cm). The Museum of Modern Art, New York. Gift of Miss Peggy Guggenheim. © 2012 Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.

And, though it is inspired by his childhood copy of *Grey's Anatomy*, Basquiat's relationship to physical transparency is not solely one of anatomical curiosity; the revealed bodily structure in the present lot's subject hints at a goal fairly Abstract Expressionistic in nature, namely the pursuit of truth through artistic freedom. Certainly, through his gorgeous use of color, he evokes the masterpieces of Jackson Pollock.

By actually including the human figure in his work (as opposed to American Abstract Expressionists), Basquiat subordinates the notion of abstraction to the expressive opportunities inherent in representation: "His works appear to break down the dichotomy between the external and the internal, intuiting and revealing the innermost aspects of psychic life." (F. Hoffman, "The Defining Years: Notes on Five Key Works", *Basquiat*, Edited by M. Mayer, New York, 2005, p. 131). Representation actually makes introspection a richer and more revelatory experience for Basquiat. It is true that the disintegration and reintegration of his figure may never be entirely complete, as we still



(detail of the present lot) © The Estate of Jean-Michel Basquiat/ADAGP, Paris/Artists Rights Society, New York.

observe rogue body parts in the present lot, namely a toe at the lower-left portion of the figure. However, we may presume that this allows Basquiat to take stock of himself metaphorically, discovering the depth of his fracture and incompleteness.

Though it is tempting to deconstruct every aspect of Basquiat's painting, the fact remains that every item in Basquiat's unfathomable index of symbols, ruins, and puzzles has no objective correlative. It is against this Western system of direct allegory and parable that he revolts, and, in doing so, he also renders the two great movements of the Twentieth Century—modernism and post-modernism—both dead and obsolete: "The Christian artistic tradition was developed to chasten, instruct, and exult; we watch Basquiat rehearse, with an almost absurd potency, the instrumental inadequacy of such morally functional art from beyond the introverted rigors of modernism and the garrulous ironies of post-modernism." (M. Mayer, "Basquiat in History", *Basquiat*, New York, 2005, p. 51).



(detail of the present lot)

© The Estate of Jean-Michel Basquiat/ADAGP, Paris/Artists Rights Society, New York.

7 **CINDY SHERMAN** b. 1954

Untitled #414, 2003

color photograph

57 1/4 x 38 1/8 in. (145.4 x 96.8 cm)

Signed, numbered, and dated "Cindy Sherman, 4/6, 2003" on the reverse of the backing board. This work is number four from an edition of six.

Estimate \$300,000-500,000

PROVENANCE

Metro Pictures, New York

Skarstedt Fine Art, New York

LITERATURE

M. Schlüter, *Cindy Sherman: Clowns*, Munich, 2004, p. 23 (another example illustrated)

As evident in her many earlier series, Cindy Sherman carefully manipulates pose, gesture, costume, makeup, lighting, and composition to create portraits of both the real and the imagined. By using digital image processing technology, Sherman is able to manipulate and dictate precisely how the final image should stand. She is able to multiply herself and stage herself against painterly backdrops of vibrant and luminous colors. With each series, Sherman repeatedly finds new contemporary forms of representation and consistently advances the topics and subjects which have connected her work through its four decade span. Her *Clowns* series marks an incredible culmination of the masquerading that has defined Sherman's work throughout her career. The makebelieve she first explored in her *Untitled Film Stills* of the 1970s and 1980s is rediscovered and heightened by the increased emphasis on the mask and the make-up of the clown character. Here we see a reflection on the artist's own artistic process, exposing both the humor and the horror of charade and fantasy.

In *Untitled #414*, 2003, we find Cindy Sherman in her guise as a clown, this time donned in a rich turquoise robe, bedecked with dazzling spheres of rosy sequins. Her hands are covered in black leather gloves, detailed with rhinestones along the tops of the fingers. The fashion and color of the enormous robe evoke a Japanese kimono, that engulfs the sitter with its decadent and luxurious fabric. The robe bestows a severe monumentality as it fills three quarters of the composition, and billows down below the frame's edge. Upon her head, sits a pink wig, feathery and sweet, as if comprised of freshly woven cotton candy. Her face is smothered in thick paints: her eyebrows and lips enlarged with black kohl. Her cheeks and nose are dotted with deep red pigments. Behind her is a glowing, warm backdrop of burnt oranges and balmy reds. The posture and pose of the clown in the present lot, coupled with the rich fabrics of her garments and the chromatic backdrop, evokes the compositions of classical portraiture.

I started thinking about it in terms of the character underneath the makeup, which helped me think about the clown as a whole. That was really fun, once I got to that point.

CINDY SHERMAN

(Cindy Sherman in "Cindy Sherman and John Waters: A Conversation," in *Cindy Sherman*, New York, The Museum of Modern Art, 2012, p. 78-79).



o 8 **ANDY WARHOL** 1928-1987

Mao, 1973

acrylic and silkscreen ink on linen

50 x 42 in. (127 x 106.7 cm)

Initialed and dated "A.W. 73" along the overlap.

Estimate \$9,000,000-12,000,000

PROVENANCE

Leo Castelli Gallery, New York

Jared Sable Gallery, Toronto

Roger Davidson Collection

Sale: Sotheby's, New York, *Contemporary Art Part I*, November 13, 1991, lot 45

Collection of Jon and Mary Shirley

Private Collection

EXHIBITED

Paris, Musée Galliera, *Andy Warhol: Mao*, February 23 – March 18, 1974

Toronto, Art Gallery of Ontario, *Selections from the Roger and Myra Davidson Collection of International Art*, January 17 – March 22, 1987

LITERATURE

R. Crone, *Andy Warhol*, 1976, no. 317 (illustrated)

Selections from the Roger and Myra Davidson Collection of International Art, Toronto, Art Gallery of Ontario, 1987, p. 77 (illustrated)

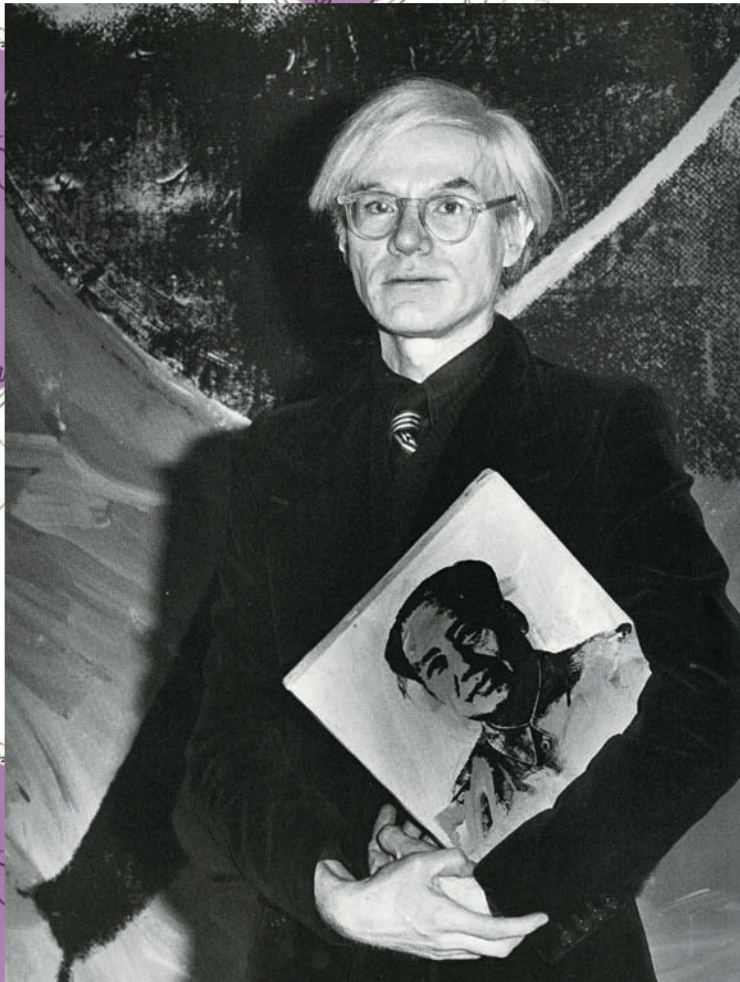
G. Frei and N. Printz, *The Andy Warhol Catalogue Raisonné: Paintings and Sculpture 1970-1974*, New York, 2002, p. 206, no. 2306 (illustrated)



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

(Andy Warhol in 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).



Andy Warhol holding 12 by 10 inch *Mao* paintings. Musée Galliera, Paris, 1974. Photographed by Andreas Mahl. Artwork © 2012 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.

The vibrant and expressive portraits of Mao Zedong are among the most seminal works of Andy Warhol's oeuvre. This body of work, first conceived in 1972, marked not only Warhol's return to painting after his focus on film-making, but it re-introduced a bold palette and a surge of poignant and gestural brushstroke that had long been masked by his silkscreening technique. The dramatic application of color, most brilliantly captured in the present lot's array of pale blues, burnt umber, and rich browns, marked a dramatic departure from the repetitive silkscreens which dominated the artist's output for the previous two decades. The vast canvases which comprise this series are each dramatically unique in the coloration of the subject, and technique. Each work is expressionistic, bold and brilliant, and serves as an individual exploration of the limitless facets of colors and pigments. The present lot, *Mao*, 1973—with its twisting and writhing blue lines along the left side of the canvas—is perhaps one of the most powerful examples from the entire series.

The *Mao* series was unveiled in a monumental exhibition organized by Ileana Sonnabend in 1974 at the Musée Galliera in Paris. The exhibition marked a significant moment in Warhol's career. Mao paintings of varying sizes hung on gallery walls covered in Mao wallpaper. The exhibition quickly became an absolute sensation, further cementing Warhol's burgeoning international reputation. Each *Mao* canvas is significantly individual in that it includes swathes of hand-painted color applied in Abstract Expressionist style brushstrokes. As seen in the present lot, a rich and varied sky-like backdrop is created out of a mixture soft blues and whites, which are laced along the periphery of the canvas like ribbons. The blue bleeds onto Mao's face, and dances onto the lapel of his jacket, giving the pigment freedom to reign over the silkscreen below. These energetic expressions which nearly conceal Mao's face have been interpreted by critics and historians as a veiled subversion of a regime which outlawed creativity and self expression.



The present lot installed fourth from the right. Eleven 50 by 42 inch Mao paintings, installed at the Salon d'Honneur, Musée Galliera, Paris, 1974. Photographed by Jacqueline Hyde. Artwork © 2012 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.

The Mao paintings take a radical departure and stand in high contrast to the original source photograph of Mao, creating an irreverent representation of the Chinese Communist leader. In their vibrant compositions they shout more of American exuberance and 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 leader is depicted as aging and weak, slumped over in an armchair in his study. Spread across the bottom of the photograph is a banner headline lettered in red on a white field that cleverly reverses *LIFE*'s classic white on red logo. It announces the cover story: "Nixon in the Land of Mao." 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. The media's heavy coverage of "the week that changed the world" inundated the American public with images of an unfamiliar China and its enigmatic leader. 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 for engineering an evolved global dynamic. Following the visit, 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. "If Warhol can be regarded as an artist of strategy, his choice of Mao as a subject—as the ultimate star—was brilliant. The image of Mao taken from the portrait photograph reproduced in the Chairman's so-called Little Red Book, is probably the one most recognized by more of the earth's population than any other ready-made icon representing absolute political and cultural power. In Warhol's hands, this image could be considered ominously and universally threatening, or a parody or both." (K. McShine, *Andy Warhol Retrospective*, exh. cat., Museum of Modern Art, New York, 1989, p. 19).



Andy Warhol at Forbidden City, Beijing, 1982. Photograph by Christopher Makos. © Christopher Makos.

As with his earlier 1960s series of *Marilyn*, *Liz*, and *Jackie*, Warhol responded to the much publicized occasion with great rapidity and striking timelessness. However, the circumstances of this body of work differ greatly than those in 1962 and 1964, when the celebrity paintings were made. In the 1970s, his closest friends—Bob Colacello, Bruno Bischofberger, and Fred Hughes—urged Warhol to re-launch his painting career. Since the time he was shot by Valerie Solanis on June 3, 1968, Warhol had only completed a few commissioned portraits, lending most of his attention and focus on film production, as well as the upkeep of his famed studio and public image. The crazed attention all of New York placed on Warhol and his output, perhaps discouraged the Pop icon from re-exploring the fluid, unpredictable, limitless possibilities of paint. Warhol, however, was unable to drown out his ever working mind and reactions to the political climate around him.

In 1971, two phone conversations took place, which mark the early genesis of the *Mao* paintings: "I've been reading so much about China... they're so nutty. They don't believe in creativity. The only picture they ever have is of Mao Zedong. It's great. It looks like a silkscreen." (Andy Warhol on September 4, 1971, David Bourdon). A couple months later, Warhol began pondering the

idea of a series based on the famed leader. "Mao would be really nutty... not to believe in it, it'd just be fashion... but the same portrait you can buy in a poster store. Don't do anything creative, just print it up on canvas." (Andy Warhol on November 21, 1971, David Bourdon). The mass media surrounding Mao further inspired the artist's fascination with the subject. And thus, Warhol chose the most ubiquitous and accessible image of Mao as the base for his multiple series of paintings which would be obliterated with fantastic colors and drenched in rich pigments. The media mechanisms surrounding Mao, implemented by the leader himself, and his disregard for bourgeois concerns of uniqueness and creativity, became the very inspiration for Warhol's gestural, free, and lively brushstrokes in the series.

While Warhol had referred to the leader as "nutty," he immediately recognized the relationship the widely disseminated portrait had to his own work, derived from mass media, and the use of an image as propaganda. As he remarked to Bourdon in 1971, Mao's portrait already "looks like a silkscreen." There was a reproducibility engrained in the famous portrait that spoke directly to Warhol and his famed techniques; the Mao portrait was, in effect, already a Warhol. Mao's image functioned as a brand, like Campbell's soup, and Heinz Ketchup,

two subjects which Warhol undoubtedly branded even further through his repetitive silkscreening process. After his long hiatus from painting, it would seem that the mass-produced image, distributed to, and consumed by the world's post populous nation drew Warhol in. But this time, instead of painting the consumer paradise of Americana and Hollywood, he entered a new venue, one where political leaders are equated with celebrities.

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 than 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.

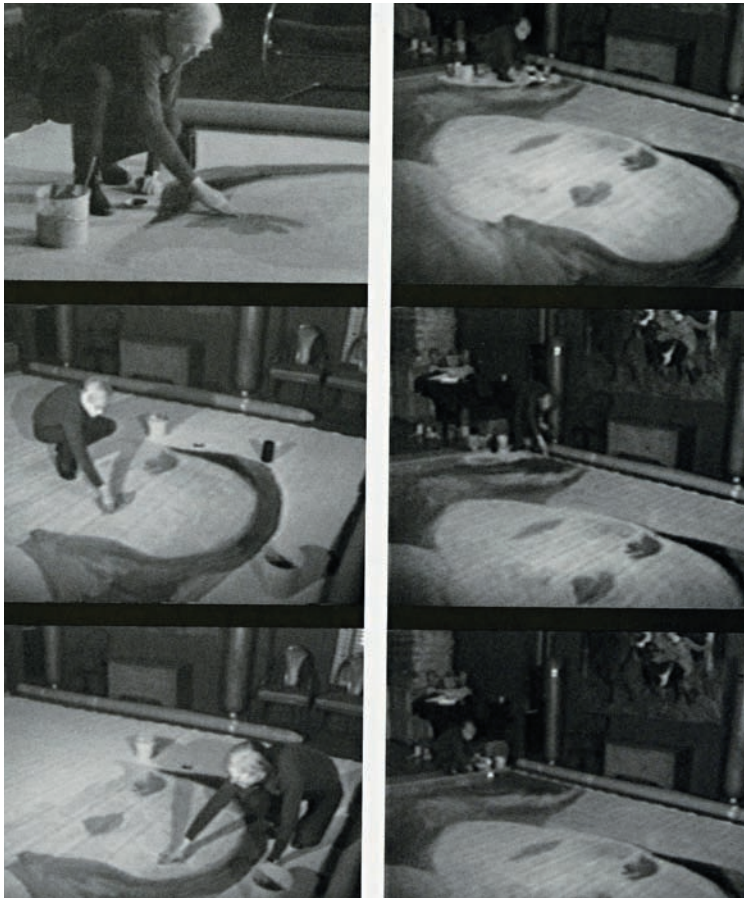
Warhol based his Mao series on the official portrait of Mao, reproduced as the frontispiece of *Quotations from Chairman Mao Tse-Tung*, known in the west as the "Little Red Book" — Warhol incidentally owned a copy of this. This official portrait of Mao was not limited to the book — it was disseminated 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 Zedong. Color offset lithograph from Mao's *Little Red Book*, published by The People's Republic of China Printing office. Probable source image of Warhol's Mao paintings. © 2012 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.



Andy Warhol, Mao (Portrait of Mao), 1972. Acrylic, silkscreen ink, and pencil on linen. 82 x 61 in. (208.3 x 154.9 cm). The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution Dia Center for the Arts. © 2012 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.



Andy Warhol, *Factory Diary: Andy Paints Mao*, 1972. 1/2 in. reel-to-reel videotape, black-and-white, sound, 24 minutes. Video stills courtesy of The Andy Warhol Museum.

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 consumerist ideals — Warhol transformed this propaganda into an object of broad and open interpretation, one expressing joy and freedom. 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 Twentieth Century and in turn he became forever memorialized in Warhol's portraits.

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*, 1973, in particular, inaugurate a new painterly expressiveness in Warhol's oeuvre on a scale not previously seen in his work.



(detail of the present lot)

9 **CHRISTOPHER WOOL** b. 1955

Untitled (P 66), 1988

alkyd and flashe on aluminum panel

72 x 48 in. (182.9 x 121.9 cm)

Signed, titled and dated "WOOL 1988, UNTITLED (P 66)" on the reverse.

Estimate \$700,000-1,000,000

PROVENANCE

Luhring Augustine & Hodes Gallery, New York

Dan Weinberg Gallery, Los Angeles

Sale: Christie's, New York, *Contemporary Art*, May 18, 2001, lot 428

Acquired at the above sale by the present owner

*These pictures are the aesthetic outgrowth of
a deeply personal mode of being in the world,
wherein authentic experience, while difficult to
achieve, remains not only possible, but urgently
and inescapably necessary.*

(M. Grynsztejn, "Unfinished Business", *Christopher Wool*, edited by Ann Goldstein, New York, 1998, p. 271).





Roy Lichtenstein, *Black Flowers*, 1961. Oil on canvas. 70 x 48 in. (177.8 x 121.9 cm). The Eli and Edythe L. Broad Collection, Los Angeles. © Estate of Roy Lichtenstein.



Andy Warhol, *Flowers*, 1964-65. Silkscreen ink on linen. 100 x 83 7/8 in. (254 x 213 cm). Private Collection. © 2012 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.

Christopher Wool's work of the past three decades has cemented him as one of contemporary art's greatest stylistic chameleons. Simultaneously employing a variety of appropriated symbol, original medium, and unique application in his work as a painter, Wool's critical success has been the result of trailblazing new forms of expression in an age oversaturated with communication. Though many have hailed Wool as the successor to Andy Warhol in his work's wry Pop sensibility, Wool's art puts forth a power in its simplicity that no other artist could possibly replicate. Reorienting the viewer's mind to the beauty of an over-reproduced visual trope, Wool pulls us back from the brink of meaninglessness in modern culture. In the present lot, *Untitled (P 66)*, 1988, Wool employs one of his favorite tropes, the flower, in a pithy tribute to our favorite decorative symbol.

Gaining a reputation as the quintessential New York artist of the mid-1980s, Wool has come to embody a profound voice of optimism in a time of what many perceive to be the devaluation of human interaction. Wool's signature irreverence rendered in stylized black and white surfaces, compounded with the enormous block letters upon them, has become some of the defining images of the last three decades. Wool also began his use of the visual trope in this period. Employing a German designer to create an incredibly familiar yet completely original motif, Wool would then use it to his discretion on his surfaces. The result is a piece that rings of a deep familiarity with the viewer; while the symbol itself is new, the concept of utilizing a single symbol to a decorative end is not—we frequently witness this inundation of visual symbol in our wallpaper, fabric surfaces, and other mundane fields of viewing. Wool's power is to isolate each symbol upon his surface, highlighting the self-sufficiency of the symbol to act as an artistic phenomenon.

The present lot, Wool's *Untitled (P 66)*, 1988, bears a poignant visual paradox for the viewer. The first conflicting aspect of its visual appeal is its stark simplicity and regularity. Upon an aluminum panel six by four feet in height, Wool sets twelve floral motifs in four rows of three, duplicating what might as well be a section of wallpaper in the common home, where regularity directs our visual concentration to the objects and people moving throughout the room, rather than the lining that adorns it. Wool's symbolism, at first glance, in the simple and pleasing shape of a flower, is what most of us perceive to be an equally mindless and pleasing aesthetic when placed throughout the house.

The other aspect of Wool's visual appeal, however, is his adjoining spirit of detail. Upon close inspection, the floral motif reveals its intense intricacies. It is a branch made up of five blossoms, each with their own qualities of saturation and density. As Warhol captivated the viewer with repetition, Wool uses a similar principle here: that a recurring symbol can differ in each incarnation, a tribute to the process in which it was made. And, as each motif expresses a different personality, Wool emphasizes the importance of each individual bunch of flowers.

The relationship between Wool's three materials—aluminum, alkyd, and flashe paint—is somewhat violent, yet wholly symbiotic. While the alkyd possesses acidic qualities that literally burn and corrode the metallic surface of the piece, the flashe paint, in its indelibility, eats its way into the aluminum, becoming permanent. This relationship between the paint and the surface gives the piece a sculptural physicality, as the deep cuts of the alkyd add a third dimension to the painting. In the end, each group of flowers is burned into the aluminum surface, battling the idea that a surface can be stripped and replaced at will. The power of this technical process and Wool's employment of a single motif is to deny the floral symbol its mundane function as decoration: "Although they came from the world of ornamentation, these motifs were stripped of any decorative, symbolic, or descriptive quality, unlike what had been done by the 'pattern painting' of the seventies, which emphasized the decorative aspects that Modernism had set out to discredit." (M. Paz, "Christopher Wool", *Christopher Wool*, Strasbourg, p. 201)



Christopher Wool, *Untitled*, 1994. Alkyd on aluminum. 52 x 35 in. (132.1 x 88.9 cm). Private Collection.



Christopher Wool, *Riot*, 1989-92. Enamel and alkyd on aluminum. 90 x 60 in. (228.6 x 152.4 cm). Museum Boijmans-van Beuningen, Rotterdam.

Wool's comparisons to Andy Warhol and the Pop process of print-making mainly comes from its technical similarity in production: "Perhaps the most interesting similarity between Wool and Warhol is their work-oriented approach to art making. Warhol was more blatant in this regard, working out of a 'Factory' in a mode that directly reflected and commented on post-war consumer production. Nevertheless, Warhol's silkscreen paintings are labor intensive, and Wool's technique likewise demands a sustained attention and handiwork." (M. Grynstejn, "Unfinished Business", *Christopher Wool*, Edited by Ann Goldstein, New York, 1998, p. 269). However, Wool's aims in his art are not simply to replicate and reproduce, but to kindly ask the viewer to establish a connection with the type of symbol he has long since written off as meaningless or boring.

Yet we also see, in the present lot, Wool's eternal debt, as well as antagonistic position towards Pop Art. The appearance of *Untitled (P 66)*, 1988, initially strikes a majestic tone, the aluminum support providing a surface industrial in its structure but perfectly suited for Wool's subtle parody of "factory art". Wool's genius comes in his choice not to use decorative motifs from existing wallpaper or sources of mundane Americana, but his preference of employing an original and never-before-used motif. He undermines our tendency to glance and move on. Instead, we can take a long, hard look at Wool's flowers, and note their obvious, blooming beauty.

o 10 **ROY LICHTENSTEIN** 1923-1997

Still Life with Cash Box, 1976

oil and Magna on canvas

70 1/8 x 54 1/8 in. (178.1 x 137.5 cm)

Signed and dated "rf Lichtenstein '76" on the reverse

Estimate \$3,000,000-5,000,000

PROVENANCE

Leo Castelli Gallery, New York

Waddington Galleries, London

Private collection, London

James Goodman Gallery, New York

Collection of Betty Freeman

Private Collection

EXHIBITED

Chicago, Richard Gray Gallery, *Roy Lichtenstein: New Still Lifes*, January 14 - February 1977

San Francisco, Fine Arts Museum, *The Work Show*, September 9 - November 11, 1978

New York, Gagosian Gallery, *Roy Lichtenstein: Still Lifes*, May 8 - July 30, 2010

LITERATURE

F. Schulze, "Pop Art Without Zowie: Lichtenstein's New Cool," *Panorama-Chicago Daily News*, February 5-6, 1977, p. 12 (illustrated)

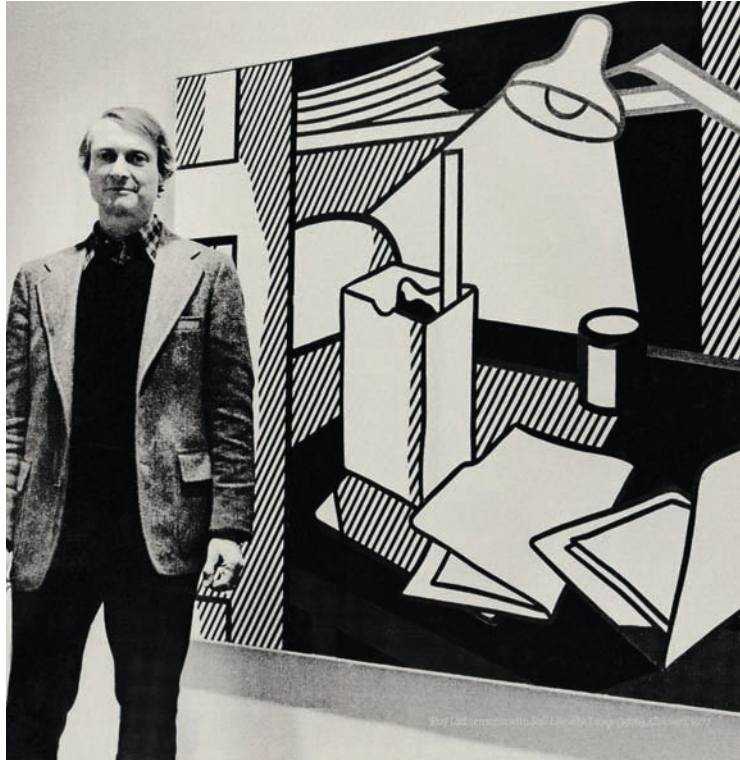
S. Ratibor, *Roy Lichtenstein: Still Lifes*, New York, Gagosian Gallery, 2010, pp. 182-183 (illustrated)



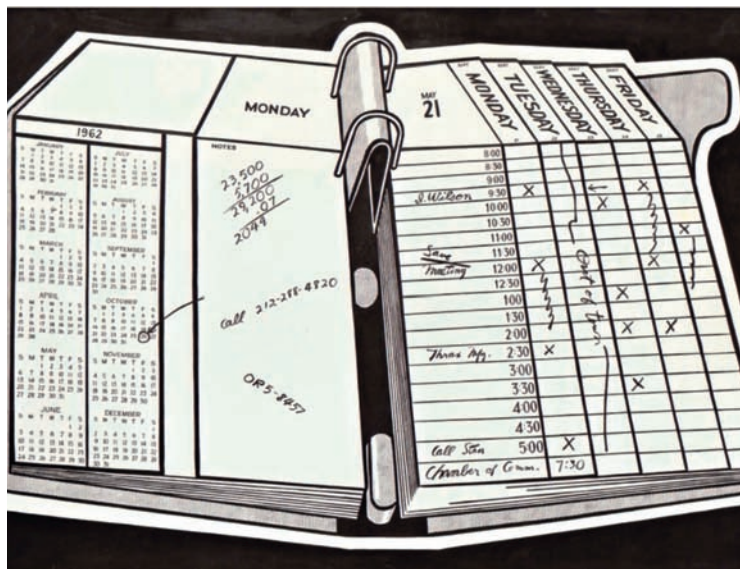
All my art is in some way about other art, even if the other art is cartoons.

ROY LICHTENSTEIN

(Roy Lichtenstein, quoted in J. Hendrickson, *Roy Lichtenstein*, Cologne 2000, frontispiece).



Roy Lichtenstein with *Still Life with Lamp*, 1976. Chicago, 1977. Photographed by Quentin Dodd. Artwork © Estate of Roy Lichtenstein.



Roy Lichtenstein, *Desk Calendar*, 1962. Oil on canvas. 48.5 x 68.3 in. (123.2 x 173.4 cm). Museum of Contemporary art, Los Angeles. © Estate of Roy Lichtenstein.

Roy Lichtenstein's still lifes of the 1970s and early 1980s mark not only a new direction for the Pop master, but also an innovative transformation of the historical genre itself. Appropriating subjects from the highly respected tradition of Seventeenth Century still life painting, Lichtenstein updated the compositions with his best known style: signature primary colors, bold lines, and simulated Ben-Day dots. Lichtenstein used postcards and reproductions of original works in creating his own unique versions, rendering his still lifes in outlined shapes and blocks of color inspired by monochromatic newspaper and print advertisements. Painted in 1976, the present lot, *Still Life with Cash Box*, is from the series *Office Still Lifes* that deliberately capture the mundane palettes and objects of corporate interiors. The chairs, shades, lamps, and various containers are sourced from clipping fragments of office-supply and mail-order catalogues. Through this full panoply of office equipment and accessories, Lichtenstein discovers a fertile foundation for the intervention of commercial art. While the subject matter is perversely prosaic, Lichtenstein brilliantly overcomes its mundanity through his abstractions and visual exploration of the mechanics of everyday objects.

In *Still Life with Cash Box*, 1976, the lines and blocks of color which define Lichtenstein's style, are pushed to an extreme, evocative of Op Art or Minimalism as much as Pop. Rendered in a restrained color palette of grays, blues, and whites, an empty titular cash box sits opened, precariously close to the edge of the desk. Beside it lies a folded newspaper, and above, an erect desk lamp. In the background of the composition, a series of equidistant parallel lines creates a group of lockers and a gigantic window, through which no exterior or outdoors is visible. The surface of the desk, blanketed in blue lines, extends to the far corner of the room, blurring the edges of the floor, wall, and furniture. All the lines are stridently rigid, except for three vertical bands to the left of canvas, which undulate to capture the movement of drapes. The present lot is purely an interior, with no hint at an outside world; simple lines comprise dimension, shadow, and depth.

Lichtenstein's still lifes from the 1970s is a prolific body of remarkably imaginative works. This energized and productive direction pushed beyond the now-canonical paintings of the 1960s. In his rejuvenated exploration of parallel lines, Lichtenstein played with the concepts of gradation, shadow and depth, as witnessed in the pools of lines across the many surfaces of *Still Life with Cash Box*, 1976. Sections of closely knit bands, evocative of the wispy strokes of a lead pencil, create the illusion of shadow on a two-dimensional surface; we see these pools on the surfaces of the lockers, newspaper, window panes, and interior of the cash box. These movements, as well as the limited color palette, truly capture the craft and skill inherent in preparatory drawings. When compared to the sketch of the present lot, rendered in thick green felt-tip pen and lead pencil, the strokes which seem natural in their respective mediums, are not only preparatory, but indicative of the painting that is to be completed. Lichtenstein then employs the mechanics of the technique with oil and Magna.

The adaptation of the tradition of still life painting was embraced by almost the entire Pop Generation. In a cohesive moment, around 1959-1960, and during the decade that followed, the Pop icons established their signature styles and the character of the entire movement. Tom Wesselmann, Robert Indiana, Claes Oldenburg, and Andy Warhol, amongst others, were all linked together under the Pop rubric for the resurrection and celebration of commercial and advertising imagery. At the core of this faction, however, was Roy Lichtenstein, who most vividly and buoyantly embraced the idiosyncrasies of the movement and made them entirely his own through his witty spirit and clever style.

While Lichtenstein found his fame through the renowned comic-book paintings, he continued to evolve his subject matter while maintaining the patterns appropriated from magazine and newspaper images. The *Still Lifes* marked a significant departure from his paintings of soap-opera and teen-romance females, as well as war-comic scenes; however, household objects were evident in some of the artist's formative works, including *Cherry Pie*, *Turkey*, *Hot Dog*, and *Ice Cream Soda*, all conceived between 1961 and 1963. Other works, like *Black Flowers*, 1961, reappeared as part of larger tabletop compositions. Aside from celebrating the historical tradition of still lifes, Lichtenstein simultaneously called upon his forebears. As homage to art and Old Master painters, Lichtenstein reinterpreted the hallowed traditions of genre painting, calling upon the pictures of Pablo Picasso, Henri Matisse, and Giorgio Morandi. But it was the still lifes that served as a larger investigation of art subjects, one that was far reaching and adventurous in its reinterpretations of the masters.

Evident in *Still Life with Cash Box*, 1976, Lichtenstein borrowed many formal elements from the masters who preceded him. In Pablo Picasso's *Still Life with a Lamp*, 1936, a tabletop is bedecked in everyday objects—a pitcher, a bowl of fruit, and a serviette—all illuminated by a single bare light bulb which hangs from above. In his *Office Series*, Lichtenstein adopted the technique of depicting strewn about objects in a casually and natural environment. The composition offers a glimpse into the ordinary and everyday interior. Additionally, the positioning and cropping of the table, as well as the fragmented background of the present lot, seem very much inspired by Picasso's Cubist painting. Lichtenstein embraces his modern sources by combining the process of fragmentation and assemblage, with modern subject matter. Instead of employing household objects, he selects the props of a banal businesslike atmosphere, bringing the still life into commercial Modernity.

Lichtenstein also brilliantly hints at an implied narrative within the seemingly mundane interior. While objects seem casually presented, our imaginations might lead us to suspect foul-play in the open and empty cash box upon the desk. Even the deliberately restrained palette, based on the minimal means of the drawing itself, adds a cinematic atmosphere to the office. The viewer, however, has arrived too late. The contents of the box are long gone, as the billowing curtains indicate the escape route taken by the thief. While the assemblage of objects is stagnant, the precariously placed cashbox, the ripple of the curtains, and the shadows cast across the objects, evoke supreme movements, activating the interior with life.



Pablo Picasso, *Still Life with a Lamp*, 1936. Oil on canvas. 38 1/8 x 51 1/8 in. (97 x 130 cm). Musée Picasso, Paris/Réunion des Musées Nationaux/Art Resource. © 2012 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



Roy Lichtenstein, *Drawing for Still Life with Cash Box*, 1976. Pencil, ink, and wash on paper. 10 x 6 7/8 in. (25.4 x 17.5 cm). Corcoran Gallery of Art, Washington, D.C. © Estate of Roy Lichtenstein.

11 **CINDY SHERMAN** b. 1954

Untitled #94, 1981
chromogenic print
24 x 48 in. (61 x 121.9 cm)
Signed, numbered and dated "Cindy Sherman, 1981, 8/10" on the reverse.
This work is number eight from an edition of ten.

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

PROVENANCE

Metro Pictures, New York

EXHIBITED

New York, Metro Pictures, *Cindy Sherman*, November 7 – November 28, 1981 (another example exhibited)
Dijon, Déjà vu, *Cindy Sherman*, October – November, 1982 (another example exhibited)
Art Gallery, state University of New York at Stony Brook and Middletown, Zilkha Gallery, Wesleyan University, *Cindy Sherman*, October – December, 1983 (another example exhibited)
Saint-Étienne, Musée d'Art et d'Industrie, *Cindy Sherman*, December 1983 – January 1984 (another example exhibited)
Tokyo, Laforet Museum Harajuku, *Cindy Sherman*, April – May 1984 (another example exhibited)
New York, Whitney Museum of American Art, *Cindy Sherman*, July 9 – October 4, 1987 (another example exhibited)
Museo de Monterrey, *Becher, Mapplethorpe, Sherman*, April – June, 1992 (another example exhibited)
Dublin, Irish Museum of Modern Art, *Julião Sarmiento and Cindy Sherman*, November 1994 – February 1995 (another example exhibited)
Washington, D.C., Hirshhorn Museum and Sculpture Garden, *Cindy Sherman: Film Stills*, March 15 – June 25, 1995 (another example exhibited)
Shiga, Museum of Modern Art, *Cindy Sherman*, July 6 – August 18, 1996; Muragame, Genichiro-Inokuma Museum of Contemporary Art, September 8 – October 13, 1996; Tokyo, Museum of Contemporary Art, October 26 – December 15, 1996 (another example exhibited)
Los Angeles, Museum of Contemporary Art, *Cindy Sherman: Retrospective*, November 2, 1997 – February 1, 1998; Chicago, Museum of Contemporary Art, February 28 – May 31, 1998; Prague, Galerie Rudofinum, June 25 – August 23, 1998; London, Barbican Art Gallery, September 10 – December 13, 1998; Bordeaux, CAPC Musée d'art Contemporain, February 6 – April 25, 1999; Sydney, Museum of Contemporary Art, June 4 – August 29, 1999; Toronto, Art Gallery of Ontario, October 1, 1999 – January 2, 2000 (another example exhibited)
Los Angeles, Los Angeles County Museum of Art, *Jasper Johns to Jeff Koons: Four Decades of Art from the Broad Collections*; D.C., Corcoran Gallery of Art; Boston, Museum of Fine Arts, October 2001 – October 2002 (another example exhibited)
New York, Skarstedt Gallery, *Cindy Sherman: Centerfolds*, 1981, May 10 – June 14, 2003 (another example exhibited)
Paris, Jeu de Paume, *Cindy Sherman*, May 16 – September 3, 2006; Kunsthaus Bregenz, November 25, 2006 – January 14, 2007; Humlebaek, Louisiana Museum of Art, February 9 – May 13, 2007; Berlin, Martin-Gropius-Bau, June 15 – September 10, 2007 (another example exhibited)
New York, The Museum of Modern Art, *Cindy Sherman*, February 26 – June 11, 2012 (another example exhibited)

LITERATURE

Cindy Sherman, Dijon, Déjà vu, 1982, n.p. (another example illustrated)
Cindy Sherman, Amsterdam, 1982, pl. 58 (another example illustrated)
"Cindy Sherman," *Art Vivant*, September 1983, p. 19 (another example illustrated)
Cindy Sherman, Saint-Étienne, Musée d'Art et d'Industrie, 1983, p. 16 (another example illustrated)
P. Schjeldahl and M. Danoff, eds., *Cindy Sherman*, New York, 1984, no. 58 (another example illustrated)
P. Schjeldahl and L. Phillips, *Cindy Sherman*, New York, Whitney Museum of American Art, 1987, pl. 58 (another example illustrated)
Becher, Mapplethorpe, Sherman, Museo de Monterrey, 1992, pp. 180 and 244 (another example illustrated)
Julião Sarmiento and Cindy Sherman, Dublin, Irish Museum of Modern Art, 1994, pp. 4 and 31 (another example illustrated)
P. Rosenzweig, *Cindy Sherman: Film Stills*, Washington, D.C., Hirshhorn Museum and Sculpture Garden, 1995, n.p. (another example illustrated)
Cindy Sherman, Shiga, Museum of Modern Art, 1996, pl. 39, pp. 99 and 180 (another example illustrated)
A. Cruz, E. Smith, A. Jones, *Cindy Sherman: Retrospective*, New York, 1997, pl. 77, p. 106 (another example illustrated)
Jasper Johns to Jeff Koons: Four Decades of Art from the Broad Collections, Los Angeles, Los Angeles County Museum of Art, 2001, p. 19 (another example illustrated)
L. Phillips, *Cindy Sherman: Centerfolds*, Skarstedt Fine Art, New York, 2003, pp. 26-27 (another example illustrated)
R. Durand, *Cindy Sherman*, Paris, Jeu de Paume, 2006, pp. 96-97 and p. 249 (another example illustrated)
E. Respini, *Cindy Sherman*, New York, The Museum of Modern Art, 2012, pl. 98, p. 148 (another example illustrated)



(detail of the present lot)

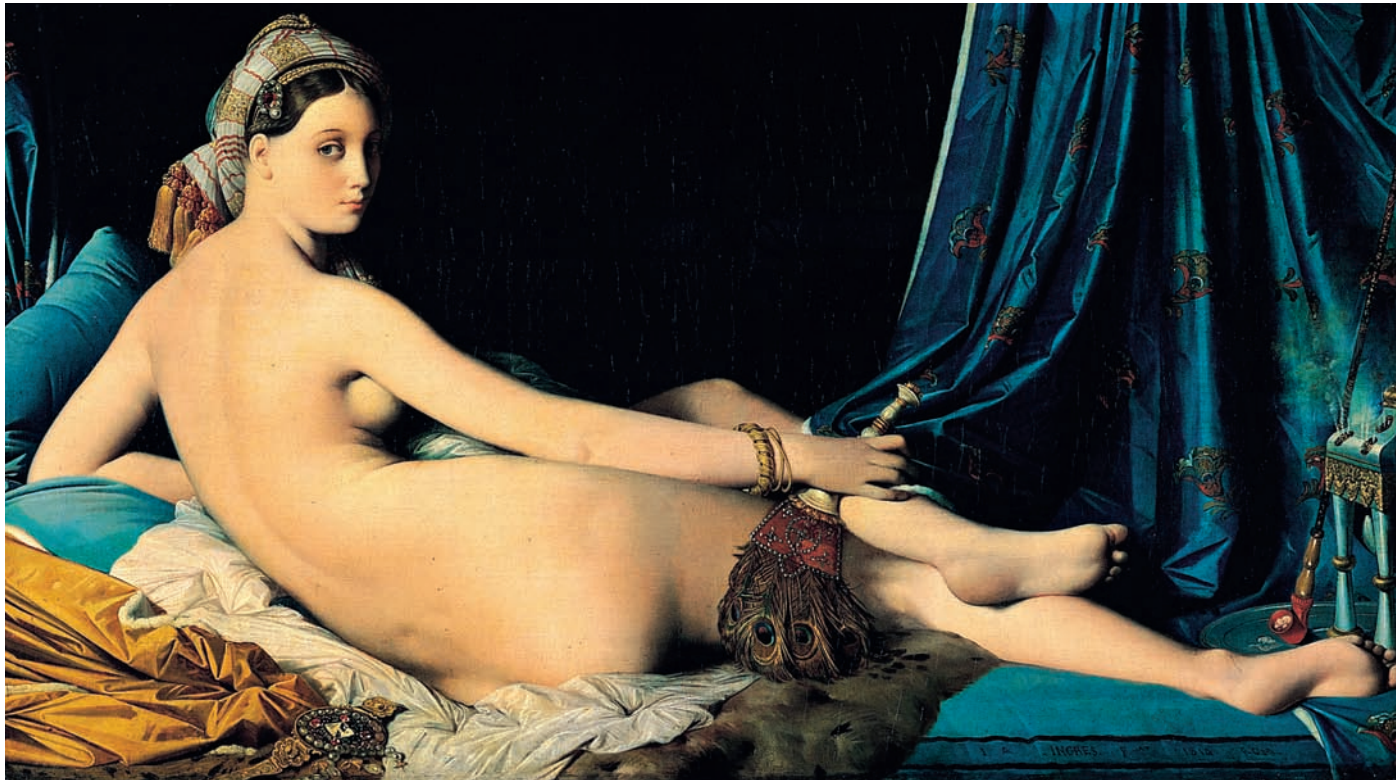




I try to get something going with the characters so that they give more information than what you see in terms of wigs and clothes. I'd like people to fantasize about this person's life or what they're thinking or what's inside their head, so I guess that's like telling a story.

CINDY SHERMAN

(Cindy Sherman in "Studio: Cindy Sherman," interview with Betsy Berne, *TATE Magazine*, Issue 5, May/June, 2003).



Jean Auguste Dominique Ingres, *La Grande Odalisque*, 1814. 35 x 64 in. (88.9 x 162.56 cm). Louvre, Paris.



Cindy Sherman, *Untitled #153*, 1985. Chromogenic color print. 67 1/4 x 49 1/2 in. (170.8 x 125.7 cm). The Museum of Modern Art, New York.

Cindy Sherman's illustrious *Centerfolds* series (1981) was produced over thirty years ago and yet they still manage to captivate and incite intrigue. Arresting in nature, the *Centerfolds* represent Sherman's third series, a second foray into color photography following her lauded *Untitled Film Still* series of the late seventies. Controversial from inception and never published as intended, the *Centerfolds* were originally conceived as a commissioned project to be printed in *ArtForum*. Employing a format most commonly recognized in publications featuring pin-ups, horizontally exhibited and seemingly available figures, Sherman's *Centerfolds* series subverts the conventional expectations associated with the horizontal format while confronting a larger history of objectification in cultural production.

The present lot, *Untitled #94*, 1981, investigates the coded image as canonical trope. Sherman's seminal *Untitled Film Stills* explore codes of representation and the construction of archetypes as perpetuated by the film industry. Similarly, *Centerfolds* also appropriates cinematic visual codes; exemplified by the present lot in its large horizontal format, the presence of dramatic lighting, quality of color and mise-en-scène. One key element distinguishing the *Centerfolds* series from the *Untitled Film Stills* is the composition. The *Centerfolds* series features Cindy Sherman in multiple guises, predominantly posed reclining, crouched or semi-seated in tightly cropped scenes; the viewer's perspective is situated slightly above Sherman at an oblique angle or straight on. In this way, *Untitled #94* is not only a commentary on the magazine

centerfold but arguably a critique on power constructs, the framing of female subjects as objects; inserting itself within the framework of cinema and, to a further extent, the art historical depictions of reclining female nudes. "I wanted to fill this centerfold format, and the reclining figure allows you to do that. I also wanted to comment on the nature of centerfolds, where you see a woman lying there, and then you look at it closer and suddenly realize, Oops, I didn't mean to invade this private moment. I wanted to make people feel uncomfortable." (Cindy Sherman in "Cindy Sherman and John Waters: A Conversation," in *Cindy Sherman*, New York, The Museum of Modern Art, 2012, p. 73).

While certain *Centerfolds* evoke cinematic genres or pin-ups more than others, *Untitled #94*, succeeds in depicting the recumbent artist as a character within a film scene while simultaneously referencing two of art history's most loaded paintings: *Titian's Venus of Urbino*, 1538, and Edouard Manet's *Olympia*, 1863. Equally observed in both historical paintings, we find a female nude reclining comfortably against luxurious white cushions and beds draped in fine linen. Both figures appear gazing directly at the viewer and the well-appointed space in which they are situated is mediated to varying degrees by a dark curtain. In both cases, flowers or a floral motif appear clutched in their right hands. In *Untitled #94*, Sherman appears in a tussled blond wig and minimal make-up; she gazes outside of the frame but not at the viewer, reclining on an orange and green floral-motif blanket visible to her right, a worn wooden floor is revealed beneath her. Sherman's space, in direct contrast to that of Venus and Olympia, is sparse and the general decadence surrounding the famous nudes is substituted here by modesty. Instead of large white cushions, Sherman is propped against the legs and seat of a white painted Windsor chair. The artist appears fully dressed in modest and somewhat neutral clothing, her space, while also defined by a dark curtain, seems to contain her figure in a manner that offers privacy and confinement. However detailed, the subtlety visible in Sherman's *Untitled #94* is echoed throughout the *Centerfolds* series and presents a strong contrast to the classism at play in Titian's *Venus*, Manet's *Olympia*. The *Centerfolds* series also situates itself as a departure from Sherman's previous work— *Untitled Film Stills*, in which Sherman clearly defines her characters socio-economic class within the context of their surroundings.

To this end, Sherman's *Untitled #94* negotiates the representation of constructed dichotomies: Venus as the divine goddess and Olympia as the courtesan—equally eroticized. Here, the possibilities of representation are ultimately confronted by the blatant refusal of objectification and decadence; the viewer's gaze is met with ambiguity. This ambiguity ultimately resonates throughout the *Centerfolds* series. Here, Sherman is distant and unavailable, her psychological presence outweighs the physical. *Untitled #94* conveys a degree of eroticism by virtue of embedded codes; the artist has "developed a way of using codes and techniques from popular culture to tell complex truths, which resonate back to her sources. Hers is an intensely satisfying kind of deconstruction as salvage. She builds new local structures of components scavenged from existing general ones." (P. Schejldahl, *Cindy Sherman: Centerfolds*, Skarstedt Fine Art, New York, 2003, p. 36). The notion of deconstruction as salvage underscores the kind of short-circuiting of expectations present in *Centerfolds*, using coded imagery against itself. It is interesting to note Sherman's later *History Portraits* series (1989-90), in which the artist appropriates canonical artworks by old masters by staging herself, wigs, make-up, prosthesis et al, as the central figure in famous European portraits. With this later series in mind, one can certainly thread the subtle art historical references in *Untitled #94* to the later exploration of overtly coded material.

Sherman's practice is reliant on the constructed image, creating scenes that invite the viewer's projection of archetypes. She employs elaborate sets, make-up, costumes and wigs; as such she exposes the myth of the photograph as evidence or as an "index" of the real. Sherman's work underscores the resonance of the constructed image as an extension of performance. To this we can add that *Untitled #94*, while not strictly a documentary endeavor, is in fact evidence of Sherman's performance as a *type* of character. The narrative constructed by the artist is staged; however, the resulting photograph captures the moment of narrative cohesion— the moment Sherman unveils an expression and a mood that ultimately delves into an aspect of her psychological space. What we witness in the photograph is the event of Sherman conflating fictional and real events; "in each case, the 'outside'— costume, wig, makeup, props— is a concise set of informational cues for a performance that is interior, the dream of a whole, specific life registering in a bodily and facial expression so right and eloquent— albeit blank, vacant, and absent-minded— as to trigger a shock of deep recognition." (P. Schejldahl, *Cindy Sherman: Centerfolds*, Skarstedt Fine Art, New York, 2003, p. 35).



Cindy Sherman, *Untitled #93*, 1981. Chromogenic color print. 24 x 48 in. (61 x 121.9 cm). Marieluise Hessel Collection, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York.

12 **CHRISTOPHER WOOL** b. 1955

Slop Dog, 1983

acrylic on canvas

90 x 66 in. (228.6 x 167.6 cm)

Signed, titled, and dated "Slop Dog, Christopher Wool, 1983" on the reverse.

Estimate \$500,000-700,000

PROVENANCE

The Bernier/Eliades Gallery, Athens

Beginning his career in the mid 1980's, Christopher Wool has produced paintings, prints and photography that confirm and redefine our expectations of the art object. While artists of the 1960's and 1970's had all but abandoned painting in favor of performance, conceptualism, sculpture and earthworks, the 1980's witnessed its return. Wool's early production employed similar techniques to those of his Pop Art forbearers, applying industrial enamel paint with rollers over large-scale aluminum panels, creating large monochrome based abstract compositions layered with repetitive or superimposed motifs. While Wool's practice has been documented since 1984, the present lot, *Slop Dog*, was produced in 1983, prior to his solo exhibits at the Cable Gallery. Wool studied at New York University and, preceding that, the New York Studio School under a faculty comprised of leading abstract painters such as Peter Agostini, Elaine de Kooning, Philip Guston, Milton Resnick, William Tucker, and Jack Tworkov. *Slop Dog*, 1983, is an undeniable precursor to what would resurface in Wool's mature work, using black and white paint to create seemingly monochromatic backgrounds, emphasizing process through layering and erasure.

During the period of *Slop Dog*'s creation, Wool's environment was shaped by the "counterculture and the radical attitudes of the punk scene, which made a substantial impact on him and left traces still visible in his works today." (M. Paz, "Origins", *Christopher Wool*, IVAM; Mul edition, 2006, p. 202). Certainly, such attitude is equally evident in Wool's photographic work as well as in his text based artwork, in which words or phrases are stenciled onto aluminum or silk-screened onto paper in capital letters, revealing sometimes despotic, iconic, cynical or vague phrases inspired directly by his urban environment or quoted from pop culture. While Wool's stenciled text work evokes somewhat of a hard-edge they also convey street-wise allure; drips of paint trickle from stenciled letters stressing the urgency of his text while lending a sense of immediacy to the composition.

Wool creates depth of field in *Slop Dog*, 1983, by layering white washes of acrylic over black drips of paint; his brush strokes appear spontaneous over the textured surface, mixing white and black acrylic into clouded sweeps and gradations of grays. The artist's expressionistic surface is grounded by a large geometric form comprised of densely applied black paint. Taking up three quarters of the composition, this anthropomorphic form, with its arachnid qualities, is reasserted through its amassed layers, evoking movement through black spatters and drips. *Slop Dog*, 1983, resonates in a visceral manner that is only later recreated in Wool's abstract paintings. Habitually working with spray paint and enamel, Wool ultimately returns to the reassertion established in *Slop Dog*, 1983. What distinguishes his early work from more recent productions is the illusion of *rubbing* while erasing and re-applying paint, giving way to a smooth surface rather than textured. Building depth in a diffused manner of layering, and evoking a semi-white-washed hand-written or graffiti-like gesture, Wool's looped lines are subsequently erased and reapplied throughout the canvas, his geometric spidery figure hastily evolved into the density of text and quickness of illegible urban scrawl.



PROPERTY FROM THE COLLECTION OF ROBERT LEHRMAN

13 **CINDY SHERMAN** b. 1954

Untitled Film Still #4, 1977

gelatin silver print

30 x 40 in. (76.2 x 101.6 cm)

Signed, numbered, and dated "Cindy Sherman, 3/3, 1977" lower right.

This work is number three from an edition of three.

Estimate \$400,000-600,000

PROVENANCE

Metro Pictures, New York

EXHIBITED

New York, Whitney Museum of American Art, *Cindy Sherman*, July 9 – October 4, 1987 (another example exhibited)

Los Angeles, The Museum of Contemporary Art, *Forest of Signs: Art in the Crisis of Representation*, May 7 – August 13, 1989 (another example exhibited)

Milan, Padiglione d'Arte Contemporanea di Milano, *Cindy Sherman*, October 4 – November 4, 1990. (another example exhibited)

Washington, D.C., Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, *Cindy Sherman: Film Stills*, March 15 – June 25, 1995 (another example exhibited)

Shiga, Museum of Modern Art, *Cindy Sherman*, July 6 – August 18, 1996; Muragame, Genichiro-Inokuma Museum of Contemporary Art, September 8 – October 13, 1996; Tokyo, Museum of Contemporary Art, October 26 – December 15, 1996 (another example exhibited) Rotterdam, Museum Boijmans Van Beuningen, *Cindy Sherman*, March 10 – May 19, 1996; Madrid, Palacio de Velázquez, Parque del Retiro Museo Nacional Centro de Arte Reina Sofía, July 8 – September 22, 1996; Bilbao, Sala de Exposiciones REKALDE, October 15 – December 1, 1996; Baden-Baden, Staatliche Kunsthalle, January 19 – March 23, 1997 (another example exhibited)

Los Angeles, Museum of Contemporary Art, *Cindy Sherman: Retrospective*, November 2, 1997 – February 1, 1998; Chicago, Museum of Contemporary Art, February 28 – May 31, 1998; Prague, Galerie Rudofinum, June 25 – August 23, 1998; London, Barbican Art Gallery, September 10 – December 13, 1998; Bordeaux, CAPC Musée d'art Contemporain, February 6 – April 25, 1999; Sydney, Museum of Contemporary Art, June 4 – August 29, 1999; Toronto, Art Gallery of Ontario, October 1, 1999 – January 2, 2000 (another example exhibited)

New York, The Museum of Modern Art, *Cindy Sherman: Untitled Film Stills*, June 26 – September 2, 1997 (another example exhibited)

Paris, Jeu de Paume, *Cindy Sherman*, May 16 – September 3, 2006; Kunsthaus Bregenz, November 25, 2006 – January 14, 2007; Humlebaek, Louisiana Museum of Art, February 9 – May 13, 2007; Berlin, Martin-Gropius-Bau, June 15 – September 10, 2007 (another example exhibited)

New York, The Museum of Modern Art, *Cindy Sherman*, February 26 – June 11, 2012 (another example exhibited)

LITERATURE

E. Barents, *Cindy Sherman*, Munich, 1982, no. 3 (another example illustrated)

P. Schjeldahl and L. Phillips, *Cindy Sherman*, New York, 1987, no. 3 (another example illustrated)

M. Meneguzzo, ed., *Cindy Sherman*, Milan, 1990, p. 19 (another example illustrated)

A. C. Danto, *Cindy Sherman: Untitled Film Stills*, Munich 1990, pl. 3, pp. 20-21 (another example illustrated)

R. Krauss, *Cindy Sherman 1975-1993*, New York, 1993, pp. 2-3 and p. 44 (another example illustrated)

P.D. Rosenzweig, *Cindy Sherman: Film Stills*, Washington, D.C., Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, 1995 (another example illustrated)

Z. Felix and M. Schwander, *Cindy Sherman: Photographic Work 1975-1995*, London, 1995, pl. 31 (another example illustrated)

Cindy Sherman, Shiga, Museum of Modern Art, 1996, p. 58 (another example illustrated)

T. Schoon and K. Schampers, *Cindy Sherman*, Rotterdam, Museum Boijmans-van Beuningen, 1996, pp. 28-29, no. 6 (another example illustrated)

A. Cruz, A. Jones and E. Smith, *Cindy Sherman: Retrospective*, New York, 1997, p. 57, no. 4 (another example illustrated)

R. Durand, *Cindy Sherman*, Paris, Jeu de Paume, 2006, pp. 46 and 241 (another example illustrated)

E. Respini, *Cindy Sherman*, New York, The Museum of Modern Art, 2012, pl. 50, p. 109 (another example illustrated)

In *Untitled Film Still #4*, 1977, Sherman presents herself elegantly dressed in a matching skirt and jacket in the fashion of Post World War II America. A pillbox hat sits precariously on her blond tresses, while a rich dark coat hangs over both her shoulders. She leans against what appears to be a doorway within a hotel corridor. She is alone in an empty, dimly lit hallway, which recedes into darkness. Her eyes are shut and face drawn, perhaps in desperation, as she ponders whether to knock on the door. Beyond the mere formal qualities of the work, the viewer is invited to contemplate the narrative of this pivotal moment. Is she waiting for someone to emerge from behind the door, or perhaps invite her in? None of these possibilities are resolved. Sherman, as both the artist and subject, reinvents herself as an anonymous woman: unidentifiable, incognito, and unnamed. Throughout the *Film Stills*, Sherman changes at will between the tantalizing seductress, the compassionate housewife, and the glamorous idol. Although these personas and characters are fictitious, they are instantly recognizable to the viewer. The strength and power of Sherman's *Film Stills* becomes evident when the viewer projects his or her memories, imaginations and desires upon Sherman's archetypes; through this transcendence, the viewer becomes engulfed in Sherman's world.



14 **ANDY WARHOL** 1928-1987

Statue of Liberty, 1986

synthetic polymer and silkscreen ink on canvas

72 x 72 in. (182.9 x 182.9 cm)

Signed and dated "Andy Warhol 86" along the overlap.

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

PROVENANCE

Galerie Lavignes Bastille, Paris

Acquired from the above by the present owner, 1986

EXHIBITED

Paris, Galerie Lavignes Bastille, *Andy Warhol: Ten Statues of Liberty*, April 8 – May 30, 1986

LITERATURE

Andy Warhol: Ten Statues of Liberty, Paris, Galerie Lavignes Bastille, 1986, no. 8 (illustrated)

*I've been going to Paris for about twenty years
and I can't even speak one word of French. I got
away with it though.*

ANDY WARHOL

(Andy Warhol in an interview with Jordan Crandall in *Splash*, No. 6, 1986,
I'll Be Your Mirror: The Selected Andy Warhol Interviews, edited by Kenneth
Goldsmith, New York, 2004, p. 366).



In 1986, during the centennial of the Statue of Liberty's arrival in America, Andy Warhol executed his indelibly famous silkscreens employing the pattern of camouflage. In the present lot, *Statue of Liberty*, 1986, Warhol spins the colors of war into a tribute to international solidarity. Appropriating the historical pattern of violence and concealment, Warhol brilliantly rebrands camouflage as a stylistic statement. And, in doing so, he bequeaths the symbol of cooperation between the United States and France with an aesthetic grace that rivals any of his work from this prolific period in his life.

The subject of the Statue of Liberty was not unfamiliar to Warhol. Having produced several photo collage silkscreens of the American icon during the early 1960s, Warhol, in the present lot, revisits a friendly acquaintance. Coming as a gift from the French sculptor Frederic-Auguste-Bartholdi in 1886, the Statue of Liberty ascends to a level of iconicity rivaled by few faces or objects in American history. It was a symbol of freedom: an allegory of the fraternal liberty of two nations. Consequently, she functions as a perfect recurring subject for Andy Warhol's brand of Pop. Obtaining his original image from a postcard, Warhol employed his principle of reproduction with an image that had already scaled the heights of reproduction itself. The image of the Statue of Liberty had been a standard American cultural export for decades before Warhol began painting.

Yet camouflage did not appear in Warhol's paintings until more than twenty years later. Previous to 1986, Warhol had been working in a variety of techniques and stylistic formats, including the reversal series and the infamous oxidation paintings. But perhaps the most telling harbinger of his work with camouflage was the "shadow paintings", which appeared with regularity throughout the decade leading up to 1986. In these paintings, we see his tendency for color-field patterns with varying shapes and border patterns. "Shape and shadow are the two principles most central to the concept of camouflage." (B. Richardson, "Hiding in Plain Sight: Warhol's Camouflage", *Andy Warhol: Camouflage*, New York, 1998, p. 20).

On a face already defined by the dramatic presence of shadow, Warhol's camouflage pattern lends an exhilarating chromatic dimension. His canvas, six feet square, bears three layers of silkscreened image. The underlayer is composed of only the face and upper arm of the statue of liberty, resplendent in her classical glory. Here, Warhol exhibits a remarkable attention to detail in terms of the distribution of the paint and its equal distribution across the canvas; nowhere can we spot smudges or a visually unintelligible section due to oversaturation of pigment. Atop his original layer, Warhol lays his



Andy Warhol posing with the American flag at the Galleria Fernando Vijande, Madrid, January, 1985. Photographed by Christopher Makos. © Christopher Makos.



Andy Warhol, *Statue of Liberty*, 1962. (detail). Silkscreen ink and pencil on linen. 77 5/8 x 80 3/4 in. (197.2 x 205.1 cm). Daros Collection, Switzerland. © 2012 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.

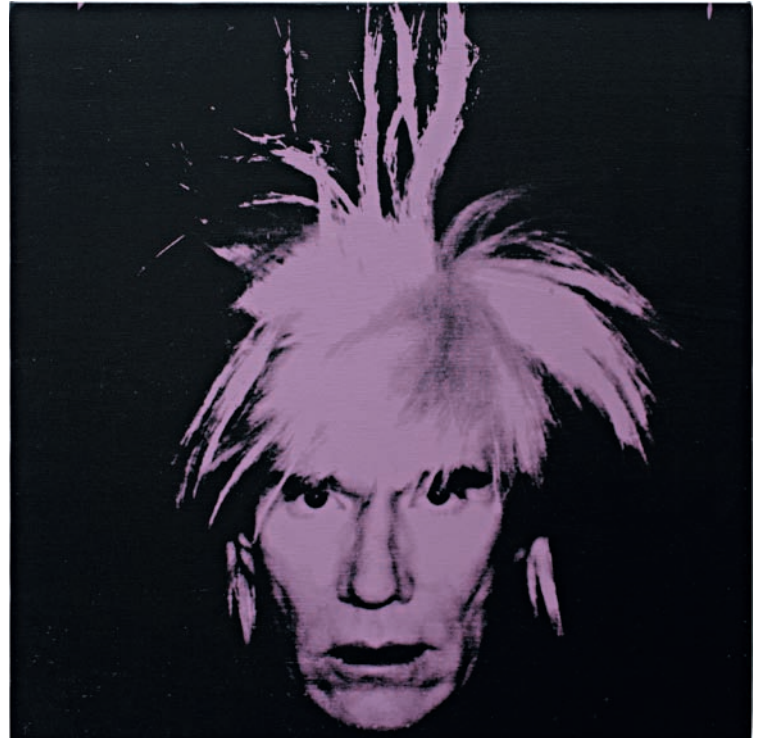
camouflage pattern. Crawling at every whim across the face of the statue and her outstretched arm, we behold four shades of lavender-blue that make the stern face even more intimidating. She looks as an enlisted soldier does, but instead, her mission is to pronounce the greatness of American liberty.

But even as Warhol fortifies the Statue with a fierce resolve, his third layer of silkscreen is tongue-in-cheek: he inserts a label for the French cookie company, “Fabis”, into the lower right-hand corner of his picture. The image bears French and American flags flying together, corroborating the international solidarity represented by the Statue of Liberty with a delightful piece of kitsch. While we may be whisked away temporarily or perhaps even inspired by the Statue dressed in military garb, Warhol stamps his work with a comment on the commercialism for which he is known best; both France and America are trademarks, at peace with each other’s brand of business.

In the present lot, Warhol also answers a common argument against his work and Pop Art in general; the unoriginality of readymade subjects. In his choice of camouflage as a motif, Warhol manages to exhibit impressions of myriad cultural visual traditions: “to call these paintings decorative would be



Andy Warhol *Liz (Early Colored Liz)*, 1963. Silkscreen ink and acrylic on linen. 40 x 40 in. (101.6 x 101.6 cm). Private Collection. © 2012 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.



Andy Warhol, *Self-Portrait*, 1986. Synthetic polymer and silkscreen ink on canvas. 22 x 22 in. (56 x 56 cm). Private Collection. © 2012 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.

short-sighted, for in manipulating the size, shape, and colors of traditional military fabric—a fabric designed not to be seen—he demonstrates an almost effortless ability to summon up an entire range of art historical references, from Chinese landscapes to Monet’s *Water Lilies*.” (B. Colacello, “Andy Warhol, Abstraction, and the Camouflage Paintings”, *Andy Warhol: Camouflage*, New York, 1998, p. 8). In addition, through the juxtaposition of camouflage with an omnipresent symbol of cultural iconicity, he achieves a subtle profundity: his work may not be politically motivated, but it is certainly a loaded painting.

Statue of Liberty, 1986, has the benefit of being hotly suggestive but not prescriptive, which was one of Warhol’s many gifts as an artist. However, what begins to show through in the work executed close to his time of death was his unprecedented level of self-reflection. Later in the year, he even employed camouflage as a pattern over one of his many self-portraits. But we need not look so far for Warhol’s self-reference; in the craggy recessions and stoic lines on the face of the Statue, we observe Warhol’s own aging mask, weighted with connotations yet unwilling to yield any personal truth.

Though the camouflage paintings give off Warhol’s common air of distance—an absence of the artist’s emotional involvement—they represent some of the artist’s most personal works. As a symbol himself, of freedom in art as opposed to a political liberty, Warhol lived in accordance with the usual function of his chosen pattern. “Warhol seems to have grasped this principle intuitively, dodging through life camouflaged whether in light or shadow, assuming the patterns of the varied backgrounds through which he moved.” (B. Richardson, “Hiding in Plain Sight: Warhol’s Camouflage”, *Andy Warhol: Camouflage*, New York, 1998, p. 20).

15 **RICHARD ESTES** b. 1932

On The Staten Island Ferry Looking Toward Manhattan (L'Embarquement Pour Cythere), 1989

oil on linen

39 1/2 x 73 in. (100.3 x 185.4 cm)

Signed "Richard Estes" lower right.

Estimate \$500,000-700,000

PROVENANCE

Allan Stone Gallery, Inc., New York

Louis K. Meisel Gallery, New York

EXHIBITED

Japan, Iwate Museum of Art, *American Photorealism*, April 4 – May 16, 2004; Iwaki City Art Museum, May 23 – July 4, 2004; Kumamoto Prefectural Museum of Art, July 16 – September 5, 2004; Hokkaido, Hakodate Museum of Art, September 12 – November 7, 2004; New Brunswick, Rutgers, The State University of New Jersey, Jane Vorhees Zimmerli Art Museum, December 12, 2004 – March 27, 2005

On several occasions, Richard Estes, who has come to embody the super-realistic movement of the late 1960s and 1970s, has admitted that his paintings of New York's urban landscapes possess the placid air of a Sunday morning. Indeed, the sublime calm of Estes' pictures evokes a certain purity of visual association: his reflective surfaces (which he often highlights in his paintings) are always plentiful and rendered with astounding precision. In addition, his technique involves the accurate portrayal of all reflections, including backwards labeling and the shifting, liquid colors that represent the warped signage that dominates Manhattan. Estes' mission throughout his five decades of painting has been the transformation of a two-dimensional canvas into a three-dimensional life-form, where technical rules such as perspective and tonal shading are only the most elementary set of laws. Estes has testified to the necessity of multiple vanishing points, asserting that, since human beings are constantly shifting their vision, a sole vanishing point is insufficient.

The present lot, *On the Staten Island Ferry Looking Toward Manhattan (L'Embarquement Pour Cythere)*, 1989, is, as always in Estes work, a result of several different pictures taken at separate points during the day. From the viewer's perspective, he is gazing upon the receding tip of Manhattan, adorned with meticulously detailed visions of the lost Twin Towers among the other mainstays of New York's most southern point. Below and to the left, gentle waves wash tranquilly from the body of the ferry, their mesmeric exactitude a beautiful display of Estes' inimitable technique. On occasion, Estes will take certain visual liberties with his paintings, brightening or changing a lighted surface in order to further the "evanescent" quality of the work. It is this evanescence that lends the present lot a superior quality to its photographic counterparts; Estes' artistic vision evokes the beauty of a found scene.

Isn't it ridiculous to set up something when the whole world is full of still life?

RICHARD ESTES

(Richard Estes, 1977 from a conversation with John Arthur, "A Conversation," Museum of Fine Arts, Boston and the New York Graphic Society, Boston, 1978).



16 **ED RUSCHA** b. 1937

Anchor Stuck in Sand, 1990

acrylic on canvas

60 1/4 x 112 1/4 in. (153 x 285.1 cm)

Signed and dated "Ed Ruscha, 1990" on the reverse. Also signed, titled, and dated "Ed Ruscha, Anchor Stuck in Sand, 1990" on the stretcher.

Estimate \$700,000-900,000

PROVENANCE

James Corcoran Gallery, Santa Monica

The Robert A. Rowan Collection, Los Angeles

Sale: Sotheby's, New York, *Contemporary Art Part II*, November 15, 2000, lot 275

Acquired at the above sale by the present owner

EXHIBITED

Los Angeles, Museum of Contemporary Art (MoCA), *Ed Ruscha*, December 9, 1990 – February 24, 1991

Pasadena, Art Center, College of Design, *Selections from the Robert A. Rowan Trust Collection*, May 21 – July 9, 1995

LITERATURE

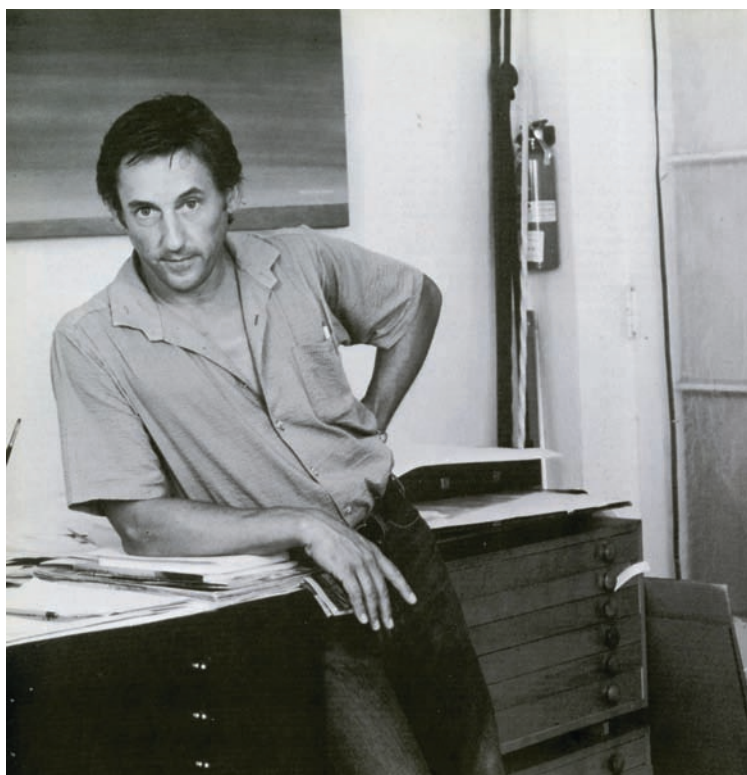
R. Dean and L. Turvey, *Edward Ruscha: Catalogue Raisonné of The Paintings, Volume Four: 1988-1992*, New York, Gagosian Gallery, 2009, no. P1990.44, pp. 308-309 (illustrated)



My subjects tend to be recognizable objects made up of stuff that is non-objective and abstract. I have always operated on a kind of waste-and-retrieval method. I retrieve and renew things that have been forgotten or wasted.

ED RUSCHA

(Ed Ruscha, 1986, excerpted from M. Bochner, "Ed Un-Edited", *Ed Ruscha: Catalogue Raisonné of the Paintings*, Edited by Robert Dean and Lisa Turvey, Gottingen, 2009, p. 16).

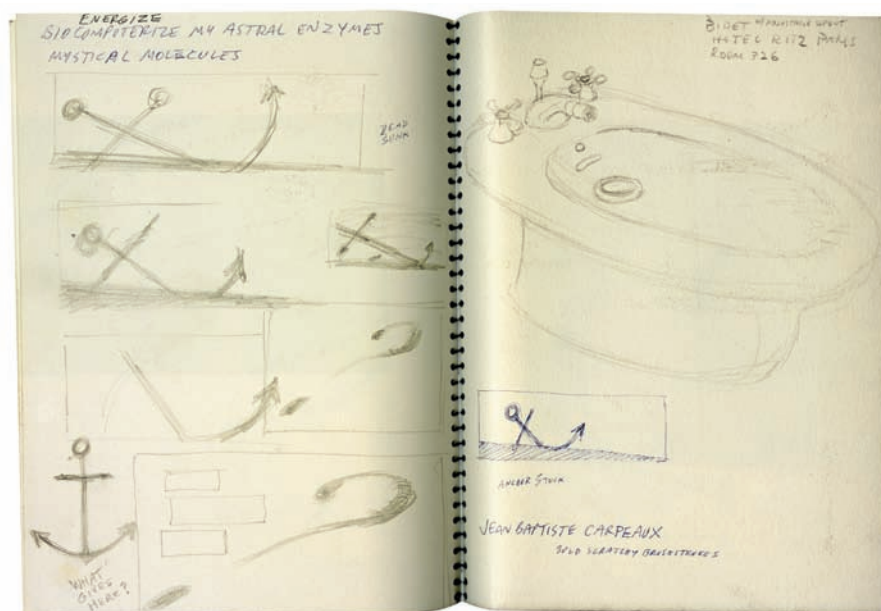


Ed Ruscha, Venice, Italy, photographed by Mario Giacomelli, 1981.

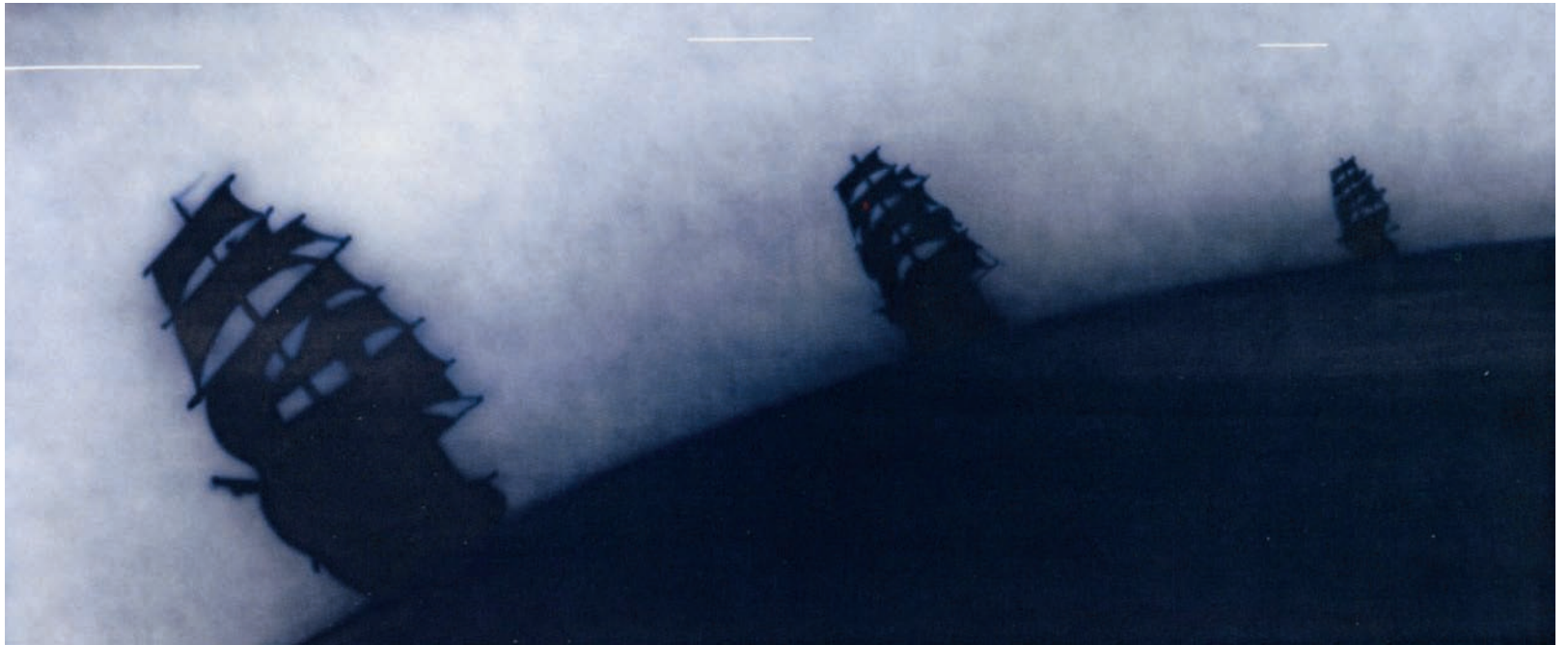
Ed Ruscha's presence as a mainstay of American contemporary art in the past five decades has cemented his place as a quintessential voice of America's vast visual influence. In producing an oeuvre as prolific as it is profound, Ruscha's work has ranged from his portraits of Los Angeles culture to his breathtaking paintings of the American landscape. And, of course, it goes without saying that he has done more for the intrinsic beauty of the English language than the greater part of history's visual artists; his word and letter paintings are portrayed in myriad tones and styles, against backdrops both simple and stunningly complex. Yet, as a artist unsatisfied with the over repetition of subject, Ruscha has, on occasion, dived into the depths of pictorial language alone, playing with both dramatic and cinematic qualities, as we see in the present lot, *Anchor Stuck in Sand*, 1990.

Ruscha himself has testified to the nature of his early influences, in particular the black and white Abstract Expressionist paintings of Franz Kline. Though his early Expressionist influence began to become more obscured as he approached his mature style in the mid-1960's, Ruscha resurrects the chromatic scheme of one of his earliest influences in the present lot. Ruscha's technique also departs from his more familiar style of employing the conventional brushstroke to achieve the result of his canvases. He began, in the early 1980's, to use an airbrush as commercial technique. Giving a blurred impression of an object or landscape without the definitions of lines or edges, Ruscha's airbrush attains a reality similar to Richter's blurring technique—an intentional distancing of the observer and the observed, where a relationship must grow rather than simply be.

In addition—and in terms of its subjective content—the present lot is a counterpoint to many of Ruscha's contemporaneous works. Previously to the late 1980s, Ruscha had concerned himself with the pictorial nature of the written letter and its obvious progression, the word. Yet here, the pendulum swings in the other direction, and we see Ruscha working in a more abstracted



Ed Ruscha Sketchbook, circa 1989-1990. © Ed Ruscha.



Ed Ruscha, *Ship Talk*, 1988. Acrylic on canvas. 56 x 134 in. (142.2 x 340.4 cm). Private Collection. © Ed Ruscha.

context, one where groundbreaking technique can be married with pith of subject in order to achieve a unique piece of art; one where nostalgia, sadness, and somber beauty intersect with the utmost visual eloquence: "The silhouette paintings that Ruscha began to paint in the mid-eighties dramatize the mechanics of viewing as a mixture of prototypical processes and archetypal images." (B. Fer, "Moth-man: Ruscha's Light and Dark", *Ed Ruscha: Catalogue Raisonné of the Paintings*, Edited by Robert Dean and Lisa Turvey, Gottingen, 2009, p. 7).

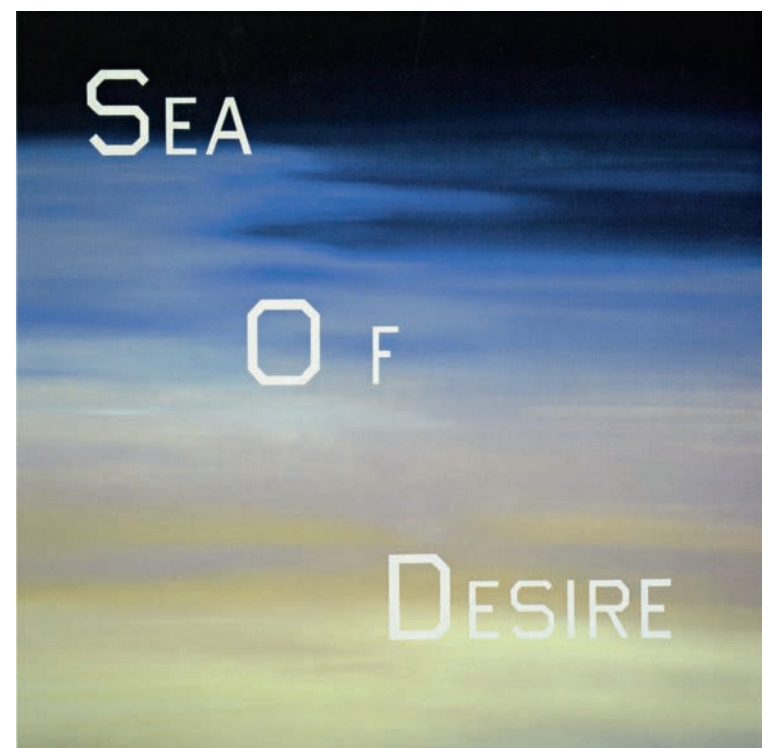
Ruscha's chosen image in the present lot is a partially obscured ship anchor, sunken into the cold recesses of an ocean shoreline. Ruscha gives us no hints of the ship that was once tethered to the anchor's position, yet the image retains a power so great that we need not search for any further narrative. At the upper-right corner of the picture, Ruscha airbrushes the solemn hues of an impending dawn, gradually fading to twilight on the painting's left hand side. Condemned to a landlocked fate, Ruscha fades the body of the figure into the melancholy atmosphere, leading to the cold dunes.

Though we need not form a backstory to understand the buried anchor, Ruscha's ingenious rendering brings us to sympathize with our submerged protagonist. His image—through its instantly recognizable profile due to our own precious visual clichés of maritime films and photography, holds the power of cinema in a single frame. His blur simulates the imperfect nature of the early motion picture camera, and, consequently, Ruscha conjures countless associations with the dawn of the captured image. The present lot is a testament to Ruscha's fantastic ability to explore the fine lines between genres and translate them into art: "Again the artist had found an approach that barely avoids being illustrative, that finds a space between representation, abstraction, and design." (K. Brougher, "Words as Landscape", *Ed Ruscha*, New York, 2000, p. 172). He fuses the notion of artistic nostalgia with a sense of magic, where we cannot differentiate what is real and what is out of focus.

Anchor Stuck in Sand, 1990, is more than a somber portrait of a displaced object. It is the image-based retelling of a tragic figure, one wasting away in uselessness on a bank at dawn. Our associations are striking and immediate: "Light and shadow, which would traditionally have been rendered in painting's most refined techniques to describe three-dimensional forms on a two

dimensional plane...now tend to flatten things out. They create a fairly shallow sliver of space, in which shadows seem to play across a screen rather than open onto a fictional space beyond, or behind, the picture." (B. Fer, "Moth-man: Ruscha's Light and Dark", *Ed Ruscha: Catalogue Raisonné of the Paintings*, Edited by Robert Dean and Lisa Turvey, Gottingen, 2009, p. 7).

Ruscha's combination of technique and subject makes a powerful image a heartbreaking one. What we ultimately gain from Ruscha's painting is a canvas rich with moving metaphor, a study in pathos of the most poignant kind. Ruscha's anchor may be buried beneath the sands of time, but his sail is free to navigate ever-more magnificent realms of expression.



Ed Ruscha, *Sea of Desire*, 1983. Oil on canvas. 64 x 64 in. (162.6 x 162.6 cm). Collection of Diana and Gregory Porges, New York. © Ed Ruscha.

o 17 **ROY LICHTENSTEIN** 1923-1997

Brushstroke Nude, 1993

painted cast aluminum

144 1/2 x 42 x 30 in. (367 x 106.7 x 76.2 cm)

Signed, inscribed, numbered, and dated "TALLIX, 1/3, rf Lichtenstein '93" along the lower edge of the sculpture. This work is number one from an edition of three plus one artist's proof.

Estimate \$5,000,000-7,000,000

PROVENANCE

PaceWildenstein, New York

Gagosian Gallery, New York

Private collection, New York

EXHIBITED

New York, The Solomon R. Guggenheim Museum, *Roy Lichtenstein: A Retrospective*, New York, October 8, 1993 – January 16, 1994 (another example exhibited)

New York, Pace Wildenstein, *The Sculpture Garden at 590 Madison Avenue*, December 13, 1995 – April 6, 1996 (another example exhibited)

Fort Bevedere, Florence, *Art/Fashion: Curated by Germano Celant, Ingrid Sichy and Pandora Tabatabai Ashaghi*, September 21, 1996 – January 12, 1997 (another example exhibited)

Mexico City, Mexico, Museo Del Palacio De Bellas Artes, Salas Nacional Y Diego Rivera, *Roy Lichtenstein, Escultura, Pintura Y Grafica*, July 9 – October 18, 1998; Monterrey, Museo De Arte Contemporaneo De Monterrey, A. C. November 5, 1998 – January 31 1999;

The Corcoran Gallery of Art, Washington, D.C., June 5 – September 30, 1999 as *Roy Lichtenstein: Sculpture & Drawings*; Valencia, Spain, Instituto Valenciano de Arte Moderno, October 21 – January 9, 2000; La Coruña, Spain, Fundacion Pedro Barrié de la Maza, January 27 – April 30, 2000; Portugal, Lisbon, Centro Cultural de Belem, May 11 – August 15, 2000 (another example exhibited)

New York, The Metropolitan Museum of Art, The Iris and B. Gerald Cantor Roof Garden, *Roy Lichtenstein: Sculpture on the Roof*, May 1 – November 30, 2003 (another example exhibited)

London, Gagosian Gallery, *Roy Lichtenstein: Sculpture*, June 6 – August 6, 2005; New York, Gagosian Gallery, September 16 – October 22, 2005 (another example exhibited)

Madrid, Fundación Juan March, *Roy Lichtenstein: de Principio a Fin*, February 3 – May 27, 2007; Paris, France, Pinacothèque de Paris, *Roy Lichtenstein: Évolution*, June 15 – September 23, 2007. Revised and abridged version Katonah, New York, Katonah Museum of Art, *Roy Lichtenstein: In Process*, March 29 – June 28, 2009 (another example exhibited)

Paris, Tuileries, *Las Sculpture Contemporaine au Jardin des Tuileries*, October 25, 2007 – April 6, 2010 (another example exhibited)

Coral Gables, Florida, Fairchild Tropical Botanic Garden, *Roy Lichtenstein at Fairchild: Monumental Sculpture by Roy Lichtenstein*, December 8, 2007 – May 31, 2008 (another example exhibited)

LITERATURE

Roy Lichtenstein, Monterrey, Instituto Nacional de Bellas Artes, 1998, pp. 194-195 (another example illustrated)

C. McGee. "Pop on top this summer at the Met," *Daily News*, May 2, 2003, p. 59 (another example illustrated)

S. Ratibor and M. Francis, eds., *Roy Lichtenstein: Sculpture*, New York, Gagosian Gallery, 2005, pp. 94-95 (another example illustrated)

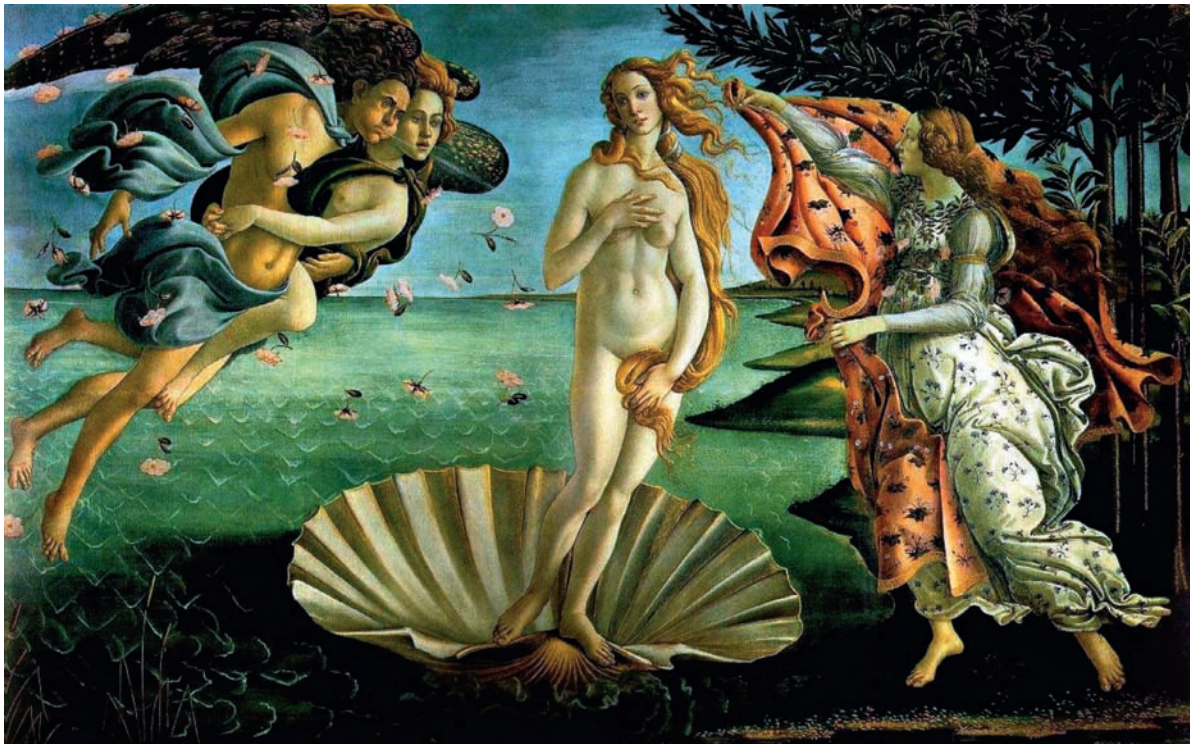
J. Cowart, *Lichtenstein in Process*, New York, Katonah Museum of Art, 2009, p. 69, cat. 40 (another example illustrated)



It is the kinesthetic and visual sense of position and wholeness that puts the thing in the realm of art.

ROY LICHTENSTEIN

(Roy Lichtenstein, taken from an interview with Lawrence Alloway, *Roy Lichtenstein*, New York, February 1983, p. 105).



Sandro Botticelli *Nascita di Venere* (*The Birth of Venus*), 1486. Tempera on canvas. 67 7/8 x 109 3/4 in. (172.5 x 278.5 cm). Uffizi, Florence.

Having repeatedly visited the forms of the past while demonstrating the maturity of his own painterly hand, Roy Lichtenstein entered the 1990s, his fifth decade of artistic output, as the last living icon of the original Pop movement. But while the final works of Andy Warhol strove for an ever-simplified version of his own style, Lichtenstein's art grew more wondrously complex with each passing year. Each of his myriad visual tropes became as organic as water, effortlessly decorative yet as resonant as their radical beginnings. Lichtenstein's artistic fluidity reached its greatest heights in his final years, as he shows us in the present lot, *Brushstroke Nude*, 1993. The twelve foot tall sculpture stood before The Solomon R. Guggenheim Museum in New York City during Lichtenstein's 1994 retrospective. Encountering the viewer as he entered the museum, the present lot is a breathtaking testament to the many facets inherent in Roy Lichtenstein's oeuvre. In *Brushstroke Nude*, 1993, we witness Lichtenstein's familiar patterns rich in metaphor, his poignant use of chromatics in three dimensions, and, perhaps most significant, his art-historical consciousness—the nude, so vital to art forms of the past, asserts her modern form with both astounding sensuality in her grandeur and brilliant freshness in her figure.



Roy Lichtenstein *Brushstrokes*, 1965. Oil and Magna on canvas. 48 x 48 in. (122 x 122 cm). © Estate of Roy Lichtenstein.

But the roots of *Brushstroke Nude*, 1993, stretch back to Lichtenstein's very beginnings. As a young painter, he shouldered the weight of influence from the Abstract Expressionists. It was a movement that he felt was instrumental in forming his artistic mind, and, in subsequent years, Lichtenstein often revisited Abstract Expressionism with a sense of nostalgic adoration. On occasion, he managed to make seamless pastiche of both the movement's actions and visual language, as in his telling homage to Willem de Kooning's *Women* series, which Lichtenstein painted in 1981 and 1982. The paintings themselves portray a nude figure whose outline is formed by many separate "brushstrokes," one of Lichtenstein's many signature visual tropes.

The brushstroke itself stems from the most recognizable portion of Lichtenstein's career, in which he duplicated comic strips on enormous panels. Blowing-up and magnifying the consumer product of the comic, Lichtenstein soon adopted its motifs in his other work. The brushstroke, a graphic representation of a colored smear, arose in 1965, slightly after the Benday-Dot, the magnified circle of print media. These two tropes came to symbolize much of Lichtenstein's artistic project, namely that of relocating industrial modes of



Roy Lichtenstein *Sketch for Brushstroke Nude*, 1993. Graphite on paper, page from sketchbook. 8 1/4 x 5 3/4 in. (21 x 14.6 cm). © Estate of Roy Lichtenstein.

art to the hand of the painter. Critics of both the brushstroke and the Benday-Dot often focused on these motifs and others as insidious attacks on art history, wicked attempts on the conservative means of creating the pictures of the past. Yet as David Hickey points out, the aims of these signs was not artistic fascism or neutrality, but rather to breathe life into a transitioning art form: "Like Andy Warhol's soup-cans, Lichtenstein's brushstrokes were, clearly and at first glance, generational icons. They proposed a critique of the immediate past, clearly intending to supercede it without destroying it—to propose something new that would renew the past, as well." (D. Hickey, "Brushstrokes", from *Brushstrokes: Four Decades*, New York, 2002, p. 10).

Gliding through the many chapters of his career during the next two decades—from the "mirrors" and "surrealism", to "futurism" and "Purism"—Lichtenstein benefited from a wealth of artistic pressures. Yet, instead of falling away as he progressed to a new stage of creation, Lichtenstein's influences became more subtle, and underscored each new piece. His fascination with Leger's visions of metropolis, embodied in Lichtenstein's colored vertices of the 1970s, find their surreptitious way into his art of the 1980s. In addition, his thick blocks



Constantin Brancusi *Bird in Space*, 1923. Marble. 56 3/4 x 6 1/2 in. (144.1 x 16.5 cm). Bequest of Florene M. Schoenborn, 1995. The Metropolitan Museum of Art, New York. © 2012 Artists Rights Society (ARS), New York / ADAGP, Paris.

of color, echoes of Henri Matisse, began to saturate his work in ever more restrained ways as his career wore on. The 1980s in particular bore witness to a revolutionary integration of Lichtenstein's forms. *Reflections on Blonde*, 1989, displays Lichtenstein's conflicting influences in a more obviously warring state, as his Benday-Dots and brushstrokes battle against Leger's columns and Matisse's fields of color. One gets the sense that the painting itself is an expression of Lichtenstein's artistic angst, the shapes and forms wrestling for dominance on the surface of the canvas. From Cubism to Fauvism, from spare to lush, Lichtenstein utilized all of his adopted stylings, occasionally isolating them on a canvas or sculpted figure in order to revisit them more fully.

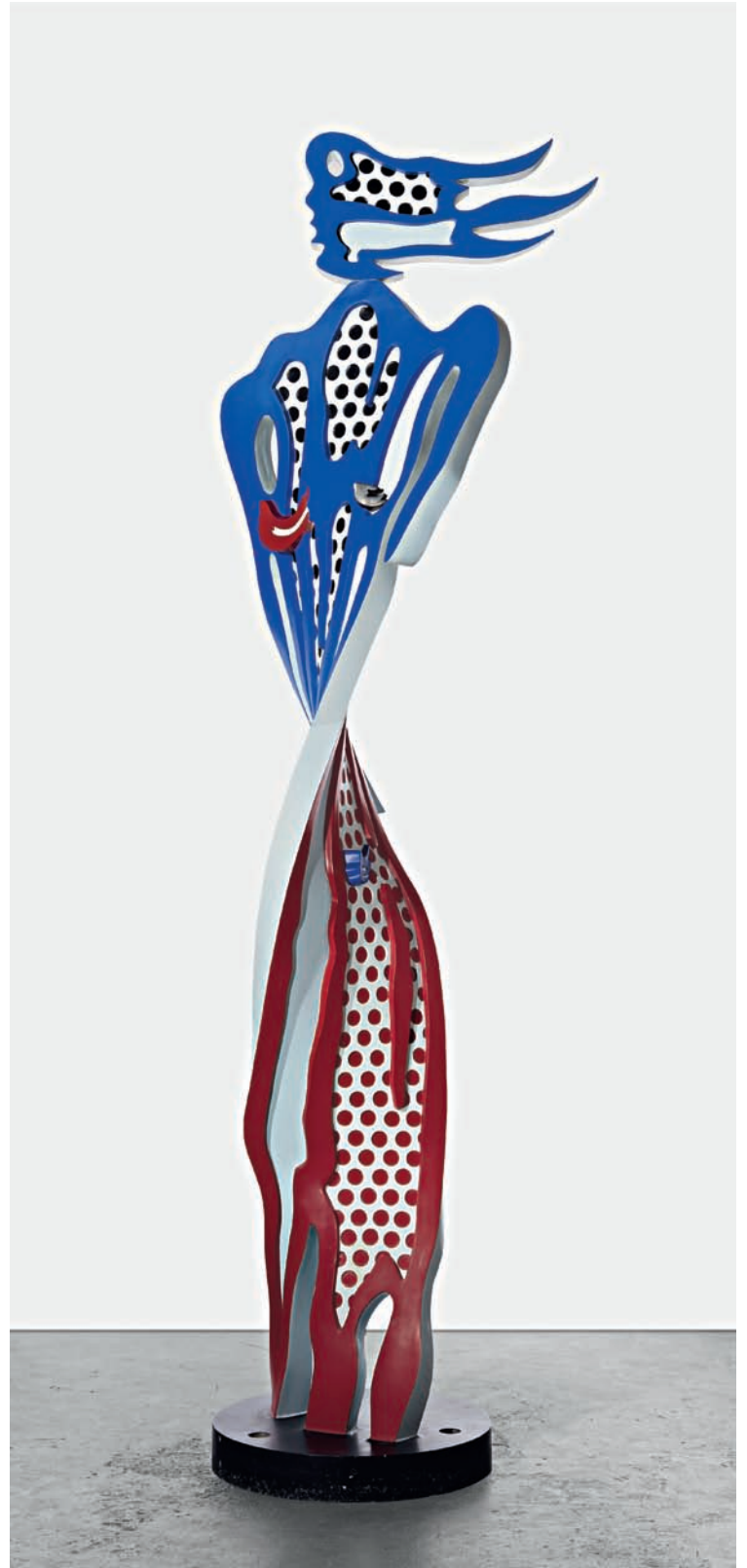
Yet his work in three dimensions was slower to absorb every influence in equality. Lichtenstein's efforts in sculpture were often more simple and humorous, or sometimes more studious and experimental, than his two-dimensional ones. 1982's *Brushstroke* gives the viewer a fair representation of Lichtenstein's early and less than magnificent forays into sculpture. But the sculpted brushstrokes, sitting each on top of one another, demonstrate a frequent theme in Lichtenstein's three-dimensional work: the concept of playful balance. We find this again in 1987's *Brushstroke Head II*, where the figure's outstretched hair is carefully offset by the weight of the face on the other side. As he was sculpting each piece, usually only utilizing one or two visual tropes at a time, Lichtenstein was preparing for their later collaboration.

Visual contests would continue in Lichtenstein's work, and their diversity of technique and content serve to exposit on his extensive debt to art history. Yet, in the present lot, *Brushstroke Nude*, 1993, any competition between movements is sidelined, to be replaced by a flawless assimilation of styles. Lichtenstein's sculpture towers nearly twelve feet, its plane of portraiture twisting 180 degrees at the four-foot mark. The verticality of the structure evokes the groundbreaking sculpture of Constantin Brancusi, most notably his famous *Bird in Space*, 1923. In terms of its visual dynamics, the subject of the present lot is at once three-pronged and singular. On one hand the lone nude figure of a woman stretches vertically, contrary to her more prone historical incarnations. While her lower half is more abstract, standing upon the support of three liquid feet, she gains definition as the viewer shifts his eyes skyward. Baring a more restrained voluptuousness than, say, Titian's *Venus of Urbino*,

1538, her bare breasts evolve from the sculpted pattern upon the flat metal that forms her torso, two colorless recesses that signify her boundless femininity. One slender arm falls to her side, holding steady with the curve of her hip. The other, diminutive, perhaps in an attempt to suggest its positioning behind her back, thrusts its shoulder upward and back, confident in its own sexuality. Finally, her head, sitting atop her rounded neck in perfect balance, glares sideways, lips gently parted. If the viewer were to assume a position to the front of the enormous sculpture, gazing at the narrow contour of her face, he would observe a face staring into the brightness of pure expression, her windswept hair trailing behind her.

On the other hand, the alternative, three-pronged subject of *Brushstroke Nude*, 1993, is Lichtenstein's revival of his past visual tropes. From head to foot, the topography of his nude is clearly defined by three forms: the Benday-Dot, Lichtenstein's binary mode of coloring, and, of course, the Brushstroke that composes her. Filling the brightly painted aluminum in only selected areas, Lichtenstein's Benday-Dots each measure about two inches in diameter, some of their largest expressions in his oeuvre. These enormous replicas of industrial print methods now give our nude figure a dimension of reflectivity, much as they did in Lichtenstein's "mirror" phase. Yet it would be wrong to say that the dots give exact suggestions of shape or contour on the flat surface of the twisting sculpture, or that their presence in one area has some sort of definitive meaning. Rather, as they adorn the front leaning portion of the torso along with the very crown of our nude's body, they lend a sensual texture to her.

Alternatively, Lichtenstein's choice of chromatic duality forces us to critically investigate the piece. Shining a brilliant blue on one side and a rich red on the other, the nude figure seems to have two personalities within her: one a relaxed and attractive confidence and the other an all-encompassing passion. We also see, in tiny bits here and there, small marks of opposite coloring, as in blue's presence at the breast of the red side or red's semi-circle under the shoulder on blue's. Yet Lichtenstein's most brilliant move in his coloring is the vexation he has imposed upon the viewer; one can never view only one coloration of the nude, as both the cool and hot are visible at all times as she twists. Her movement seems to imply that she is suffering from a battle of mind and heart, each vulnerable to the whims of the other.



(alternate view of the present lot)



Pablo Picasso *Femme couchée (Reclining woman)*, 1932. Oil on canvas. 15 x 18 1/8 in. (38 x 46 cm). Donation of Louise and Michel Leiris 1984. Musée National d'art Moderne, Centre Pompidou, Paris. © 2012 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. © 2012 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Finally, there is the brushstroke itself. Rendering her both abstract and quite defined, Lichtenstein's enormous stroke of paint is whimsical in its choice of physical accoutrement. For example, while the figure lacks the presence of any real feet, instead allowing three hoof-like pillars to be her support, her arms boast anatomical exactness; they have both elbows and visible muscle tone. Yet the hair whisking behind the head is surely Lichtenstein's most poetically rendered stroke. Doubling as both her feminine locks and as the last vestiges of a spent paintbrush's efforts, the nude's hair attains as a gorgeous unity of form and subject. Rendering the present lot in a collaboration of Benday-Dots and one long, simulated brushstroke, Lichtenstein enjoins two of the greatest visual tropes of his career, and, in doing so, transforms the eternal nude into a modern marvel of Pop Art iconography.

Along with his spectacular consolidation of his own personal forms, we must also observe Lichtenstein's advancement of the nude in history. Spending centuries lounging among tapestries and embellished with aristocratic jewelry, the female nude has always seemed to represent the unbridled expression of the subject. No figure more provokes the viewing public into a state of wonder or titillation; while, in the comments and documents of art history, the subject of the nude is often hotly debated and even divisive. But while Titian, Matisse, and even de Kooning gave us frontal views of their nude women, complete with facial expression, Lichtenstein gives us so much more. His choice of a 360 degree vantage point conjures most convincingly the mid-career work of Picasso, in particular *Femme couchée (Reclining woman)*, 1932, as we see in the similar facial profiles and windows into multiple visual perspectives. As one revolves around *Brushstroke Nude*, first noting her size, then her duality, then finally her multitude of twisting ornamentation, he cannot help but see many sides to her, both literal and metaphorical.

In addition, Lichtenstein's rendering passes the historical nude through the filter of Pop Art, and, in doing so, we behold a wealth of implications. Firstly, torn away from her bed sheets and thrown onto her feet, we witness a renewed strength in the female nude, adamant in her metal casting. In addition, her permanent profile is emblematic of a rebellion, as if she has more important things to do than be motionless as an object of the masculine gaze. Finally, as she is adorned with the many forms of industrial art that define Lichtenstein's career, the nude is a comment on the post-modern consciousness: as we bear both the pleasant imprints and painful scars of commercialism on our souls, we witness art's fundamental change expressed through an eternal figure.

But beyond all of the radical Pop Art critiques of modern culture, Lichtenstein has discovered the same truth of the female nude as his many historical counterparts. As the nude herself is composed of Lichtenstein's Benday-Dots and simulated brushstroke, the subject is almost a side product of Lichtenstein's characteristic forms. It is as if the female nude, that staple of art history, is as much an inevitable conclusion of technique as she is its inspiration. And, perhaps most poignantly, Lichtenstein's seamless fusion of figuratism and abstraction is breathtaking to behold—the collapse of each technique begets a form that Lichtenstein alone has perfected.



Brushstroke Nude, 1993, installed on the Iris and B. Gerald Cantor Roof Garden, The Metropolitan Museum of Art; Roy Lichtenstein: *Sculpture on the Roof*, New York, 2003. Image © The Metropolitan Museum of Art. Artwork © Estate of Roy Lichtenstein.

18 **GERHARD RICHTER** b. 1932

Abstraktes Bild 638-4, 1987

oil on canvas

48 x 34 1/4 in. (121.9 x 87 cm)

Signed, titled, and dated "638-4, Richter, 1987" on the reverse.

Estimate \$3,000,000-5,000,000

PROVENANCE

Hirschl & Adler Modern, New York

Sale: Christie's, London, *Contemporary Art*, October 15, 1992, lot 96

Galerie Michael Schultz, Berlin

Private Collection

EXHIBITED

B. Buchloh ed., *Gerhard Richter: Werkübersicht/Catalogue Raisonné 1962-1993*, vol. III, Ostfildern-Ruit 1993, no. 638-4 (illustrated)

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.

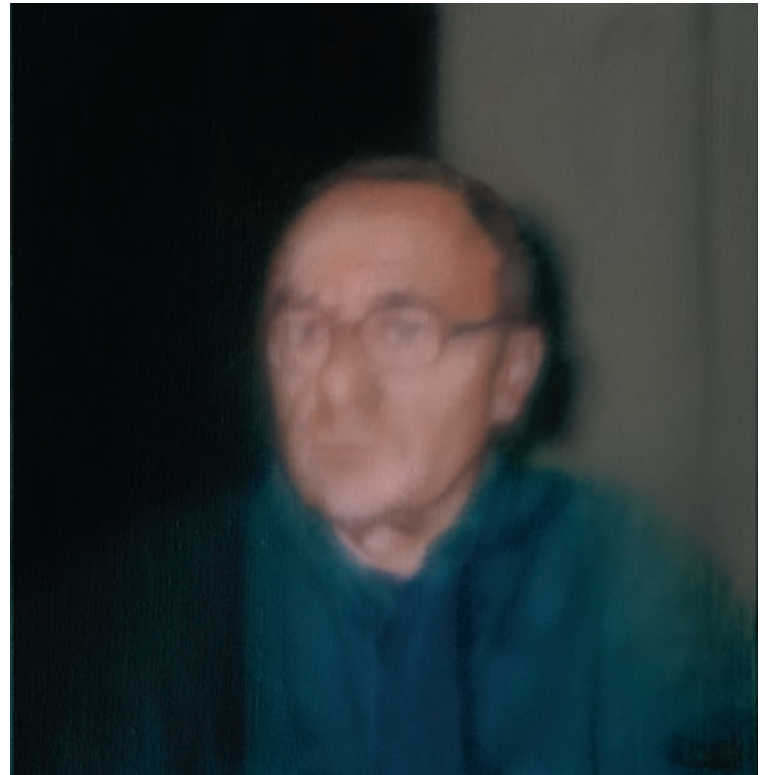
GERHARD RICHTER

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



Gerhard Richter's first foray into art, after trying his hand at forestry and later dentistry, was to join a group of hired propagandists that made Communist banners for the government of the German Democratic Republic. During this five-month apprenticeship he was never actually permitted to paint; he was assigned with the task of washing the slogans off the banners in preparation for them to be bedecked once again in the mandates of the Republic. In the present lot, *Abstraktes Bild 638-4*, 1987, the lingering influence of this formative experience is evident in the ebb and flow of the variegated surface. This position eventually led to his becoming a sign painter and a theater set painter, which exposed him to the wonderful dramas of Johann Wolfgang von Goethe, Friedrich von Schiller, and other classic authors, alongside operas and operettas. Seduced by the bohemian milieu, Richter refused to complete some of the menial jobs assigned to him in the theater, eventually resulting in his being fired. In response to this expulsion, Richter took another job producing propaganda painting posters, but this time for Stalin. Resulting from this string of experiences was his acceptance to the Dresden Art Academy in 1950.

The five-year curriculum at the Academy was traditional—drawing in the first semesters, eventually followed by painting in oils—and restricted to portraits, nudes, and still lifes. The one area of the syllabus which allowed flexibility was the mural department. It served as a kind of sanctuary and escape from the rigidity of the remainder of the Social Realist program. It was in this class



Gerhard Richter, *Self-Portrait (Selbstportrait)*, 1996. Oil on linen. 20 1/8 x 18 1/4 in. (51.1 x 46.4 cm). The Museum of Modern Art, New York.



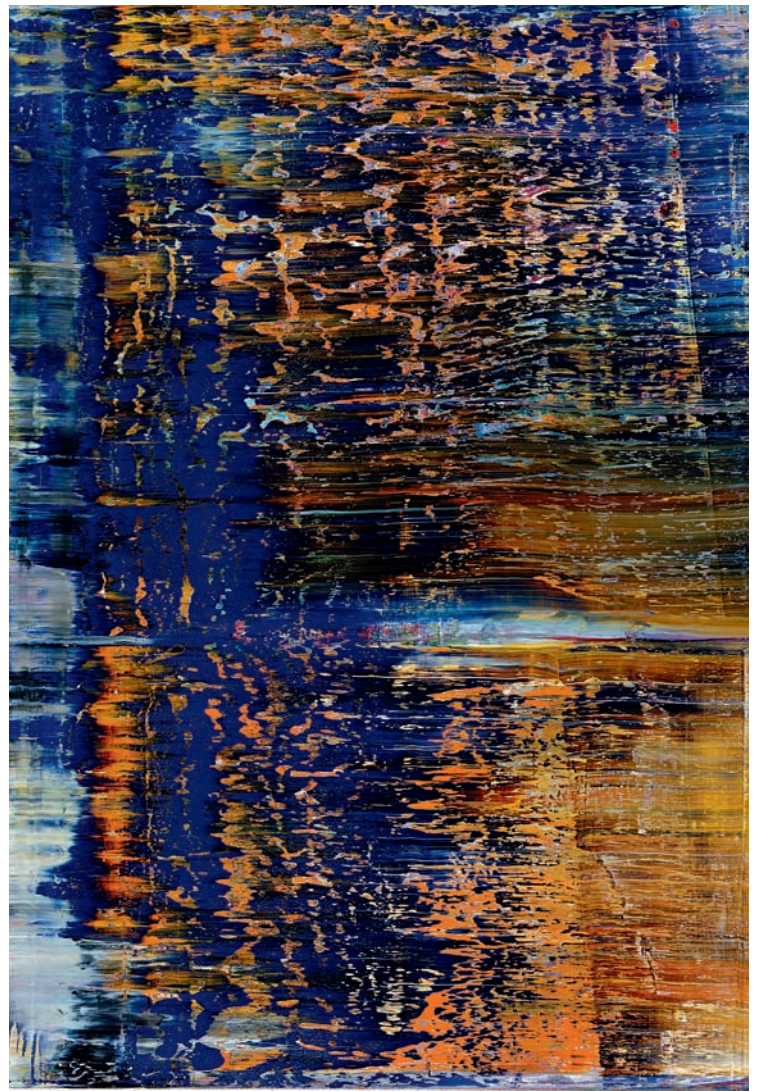
Gerhard Richter, *Mailand: Dom*, 1964. Oil on canvas. 51 1/8 x 51 1/8 in. (130 x 130 cm). Collection Frances and John Bowes.

that he became exposed to pictorial ardor and elegance, and after four years of painting, for his fifth and final year, he received a major commission for a mural in the German Hygiene Museum in Dresden. His work received widespread recognition, along with the reputation as one of the most sought-after muralists in Germany. In 1955, he traveled to West Germany, where he saw Documenta 2, an exhibition that aimed to reintroduce Germany into international Modernism after the cultural vacuum of the Third Reich. It was a turning point in his career: "I was enormously impressed by [Jackson] Pollock and [Lucio] Fontana... the sheer brazenness of it! That really fascinated me and impressed me. I might almost say that those paintings were the real reason I left the GDR. I realized that something was wrong with my whole way of thinking." (Gerhard Richter in an interview with Benjamin H.D. Buchloh, 1986, *Daily Practice*, p. 132). It was at this point that Richter began to exorcise himself of his formal training.

Richter's career has been devoted to exploring and mastering the tradition of oil paint; consequently, his impact has been almost unparalleled in contemporary art. By 1976, when he first conceived of the title *Abstraktes Bild*, he was already an accomplished painter of real life subjects. Foregoing a belief in the utility of figurative painting, Richter's artistic process is one of seeking rather than finding. Since the inception of this body of work, his

resignation to discover, rather than forge has continued to yield limitless artistic rewards with his visually stunning *Abstraktes Bild* series. The present lot, *Abstraktes Bild 638-4*, 1987, 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.” (Gerhard Richter in M. Hetschel and H. Friedel, eds., *Gerhard Richter 1998*, London, 1998, p. 11). Ironically, as we witness in this spellbinding canvas, 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 painting, though full of static colors, achieves a holistic iridescence. It radiates in both darker and lighter tones of deep blue, its chromatic lifeblood.

Though Gerhard Richter achieves each abstract picture through a uniquely restrained process, the harmony of the present lot glows with mesmerizing abandon. Hints of lucid green and garnet red poke through a layered cloak of indigo, that is both delicate in its translucence and powerful in its masking of the canvas. The kaleidoscopic surface both reveals and conceals a myriad of layers, colors, and illusions. The liquid surface of the canvas, applied in waves of viscous pigment, betrays a view of a pristine sea, spotted with withering rays from the setting sun. Richter’s rhythm of painting on the canvas gives way to an inherent movement in the picture, one that suggests a gentle undulation of the watery surface.



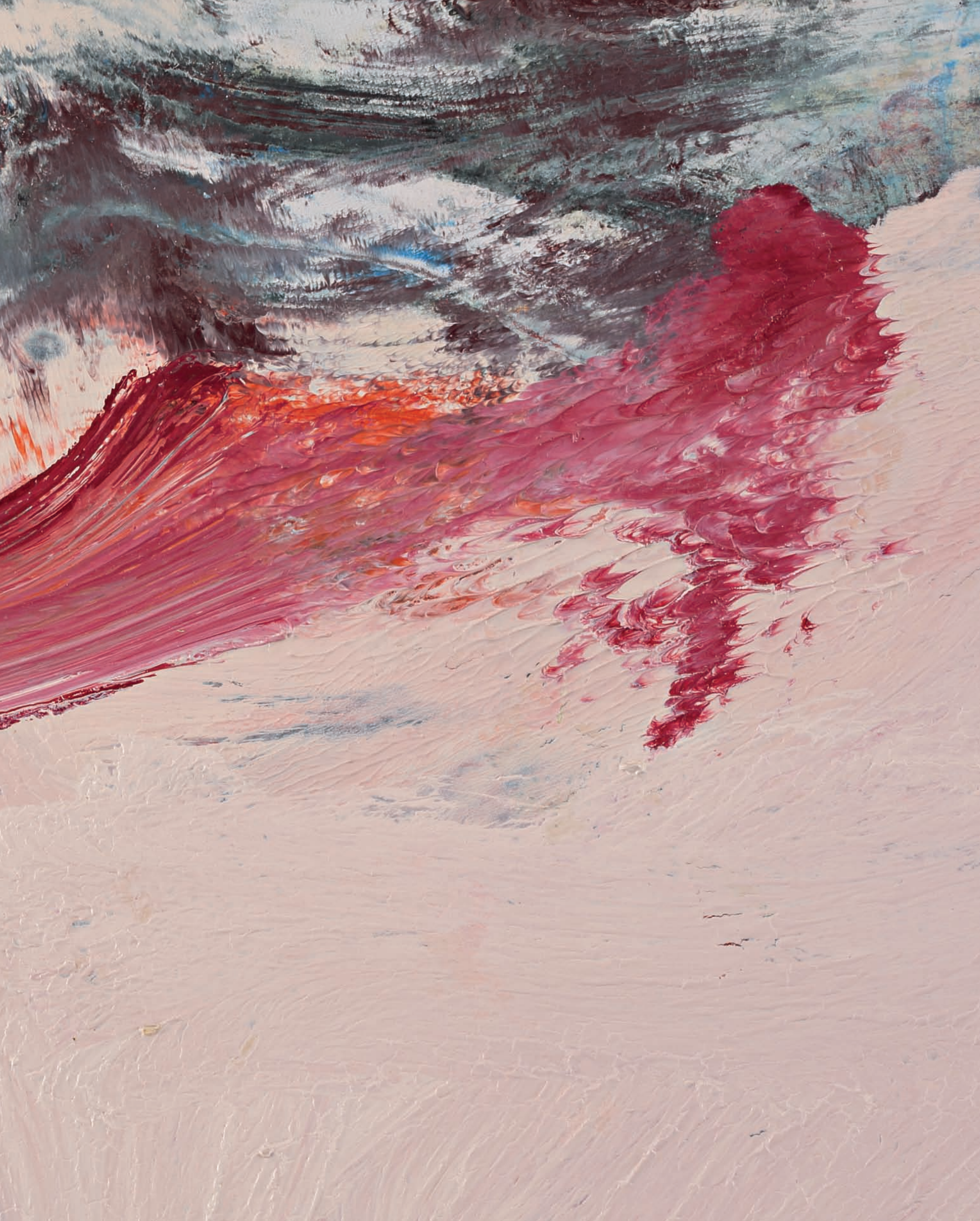
Gerhard Richter, *Wald (4)*, 1990. Oil on canvas. 133 7/8 x 102 1/4 in. (340 x 260 cm). The Fischer Collection, San Francisco.



Gerhard Richter, *Waldstück*, 1965. Oil on canvas. 59 1/8 x 61 in. (150 x 155 cm). Private Collection, Berlin.

Richter’s genius is his inadvertent wealth of visual associations—not those that he aims to find, but those for which he searches. In the ocean of his body of work, the present lot perfectly encompasses the miracle of the *Abstraktes Bilds*: a treasure trove of discovery from a simple desire to paint. “If a painting is ‘good’, it affects us, in a way that exists beyond ideologies. It affects us through its innate ‘quality’--a phenomena which communicates itself in such a direct and immediate way that it is able to convey a wider understanding of reality without the need to be framed or bracketed by such conventions as ideologies or beliefs. It is, paradoxically perhaps, something that one can always trust or believe in, without the danger of forming an ideology or lapsing into an illusory and artificial belief. And it is in this way that art becomes what Richter has described as ‘the highest form of hope’ and Richter himself the ‘heir to a vast, grand, rich culture of painting...which we have lost, but which still imposes obligations on us.’ ” (Gerhard Richter in conversation with Benjamin H.D. Buchloch reproduced in *Gerhard Richter: Paintings*, London, 1988, p. 21).





o 19 **WILLEM DE KOONING** 1904-1997

Untitled VI, 1975

oil on canvas

80 x 70 in. (203.2 x 177.8 cm)

Signed "de Kooning" on the reverse.

Estimate \$10,000,000-15,000,000

PROVENANCE

Acquired directly from the artist

Collection of Nancy and Benno Schmidt

Sale: Sotheby's, New York, *Contemporary Art, Part I*, May 17, 2000, lot 44

Edward Tyler Nahem Fine Art, New York

Private Collection

EXHIBITED

New York, Fourcade, Droll Inc., *de Kooning: New Works, Paintings and Sculpture*, October 25 - December 6, 1975

Seattle, Seattle Art Museum, *de Kooning: New Works, Paintings and Sculpture*, February 4 - March 14, 1976

London, Gimpel Fils, *Willem de Kooning: Recent Paintings*, June 29 – August 12, 1976

Houston, University of Houston, Sarah Campbell Blaffer Gallery, *de Kooning – Recent Works*, January 15 - February 20, 1977

Edinburgh, Fruit Market Gallery, *The Sculpture of de Kooning with Related Paintings, Drawings & Lithographs*, October 15 - November 12, 1977; London, Serpentine Gallery, November 26, 1977-January 8, 1978

Cedar Falls, Gallery of Art, University of Northern Iowa, *de Kooning: 1969-1978*, October 21-November 26, 1978; St. Louis, St. Louis Art Museum, January 11-February 22, 1979; Cincinnati, Contemporary Arts Center, March 9 - April 22, 1979; Akron, Akron Art Institute, May 12 – June 24, 1979

Los Angeles, James Corcoran Gallery, *de Kooning*, February - September 1980

Featured in the film *Rollover*, 1981. Starring Jane Fonda and Kris Kristofferson. Directed by Alan J. Pakula. IPC Films.

LITERATURE

X. Fourcade, *De Kooning: New Works, Paintings and Sculpture*, New York, Fourcade, Droll Inc., 1975, cat. no. 6 (illustrated)

W. de Kooning, *De Kooning: New Works – Paintings and Sculpture*, Seattle, Seattle Art Museum, 1976, cat. no. 6 (illustrated)

W. de Kooning, *Willem de Kooning: Recent Paintings*, London, Gimpel Fils, 1976, no. 4, p. 3
A. Forge, *The Sculpture of de Kooning with Related Paintings, Drawings & Lithographs*, Edinburgh, Fruit Market Gallery, 1977, no. 35

J. Cowart, S. Sivitz Shaman, *de Kooning: 1969-1978*, Cedar Falls, Gallery of Art, University of Northern Iowa, 1978, no. 4, p. 18



That's what fascinates me—to make something I can never be sure of, and no one else can either. I will never know, and no one else will ever know... That's the way art is.

WILLEM DE KOONING

(Willem de Kooning, 1972, from an interview with Harold Rosenberg, *de Kooning Paintings: 1960-1980*, Ostfildern-Ruit, 2005, p. 154).



Willem de Kooning, Springs Studio, East Hampton, New York, 1972. Photograph by Hans Namuth. Courtesy Center for Creative Photography, University of Arizona. © 1991 Hans Namuth Estate.

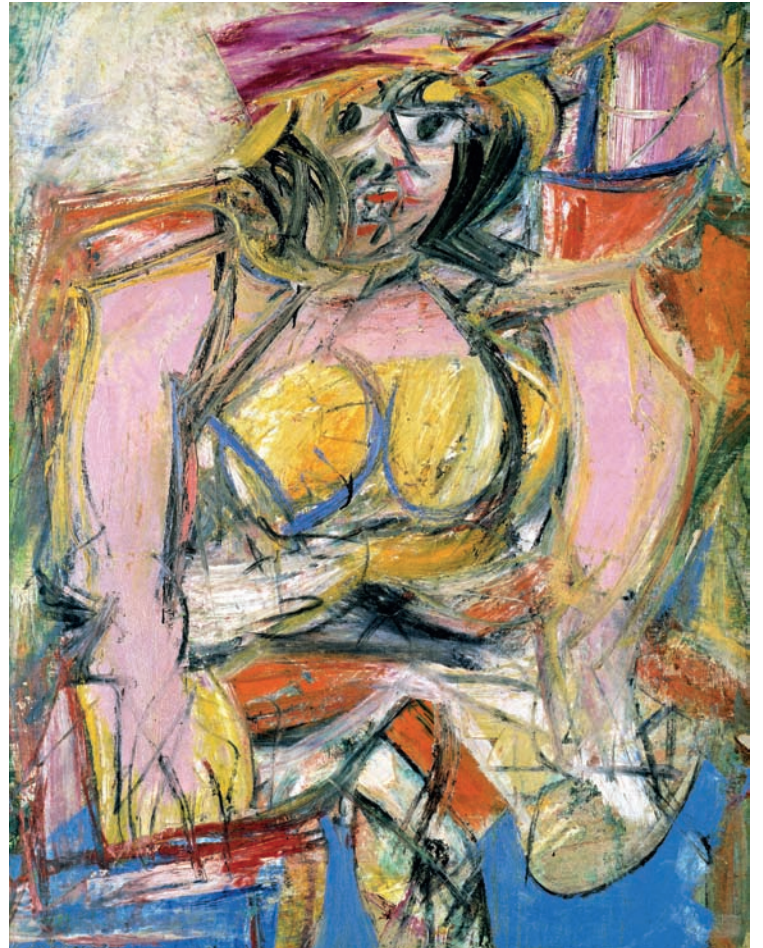
In the late 1960s, as his ever-widening mastery of abstract painting began to cross into new realms, Willem de Kooning conceived a series of breathtaking pictures. Termed the "abstract landscapes", these canvases are rich with an assortment of color in both thickly applied line and viscous, saturated patches. Yet, as de Kooning advanced into the early 1970s, his prolific series soon reached a dormant stage as experiments in sculpture and other mediums began to overtake the majority of his artistic output. At this point, as his personal challenges and frustrations grew more obvious in his work, de Kooning sensed a great need to begin again the most spectacular form of his own brand of Abstract Expressionism. In 1975, de Kooning made a triumphant return to the abstract landscapes, creating them with more sensitivity and bravado than ever before. The present lot, *Untitled VI*, 1975, is a shining example of this series at its most glowing and beautiful height.



Willem de Kooning, *Woman, Wind, and Window II*, 1950. Oil and enamel on paper mounted on board. 16 1/2 x 20 in. (41.9 x 50.8 cm). Private collection, New York. © 2012 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

First relocating from New York City to Springs in 1961, his art quickly began to show marks of the environment in which it was produced. The influence of nature is eminent in his canvases of the mid-1960s, namely in the watery textures that often arise out of his painted surfaces. Also around this period, we witness the dissolution of the figure in de Kooning's work; though he previously riffed on a specific subject in order to create an abstract rendering, his first batch of abstract landscapes are mostly free from this central form. Furthermore, his technique for producing paintings became as regular as their production: starting with a doodle or another sketch of a figurative object, de Kooning would enlarge it on a canvas, gradually dispelling its figurative parts as he added layer upon layer of paint with both heavy handed brushstrokes and a palette knife. He also began to favor a rotating easel, gaining as much access to every corner of each painting as he pleased at any given moment.

As he began his new phase of abstract landscapes, de Kooning found that his work ethic was both effortless and impressive. During the summer of 1975, he produced over twenty new large-scale canvases at his studio in Springs, Long Island. However, de Kooning's obsession with large canvas paintings stemmed not from a desire for power or visual grandiloquence, rather, it was a struggle to make the painting deeply personal for the observer. He summarized this effort in a 1972 interview with his friend and poet Harold Rosenberg: "if I make a big painting I want it to be intimate. I want to separate it from the mural. I want it to stay an easel painting. It has to be a painting, not something made



Willem de Kooning, *Woman IV*, 1952-53. Oil, enamel, charcoal on canvas. 59 x 46 1/4 in. (149.9 x 117.5 cm). Gift of William Inge. The Nelson-Atkins Museum of Art, Kansas City, Missouri. © 2012 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

for a special place...To make a small painting look big is very difficult, but to make a big painting look small is also very difficult." (Willem de Kooning, 1972, from an interview with Harold Rosenberg, (*de Kooning Paintings: 1960-1980*, Ostfildern-Ruit, 2005, p. 147). Here, we see the crux of de Kooning's artistic project at the time: making art that is at once monumental and intimate.

De Kooning's resulting canvas is a resounding success in his aims to create a space both great and small for the viewer. *Untitled VI*, 1975 stands vertically before the viewer, roughly seven feet tall by six feet wide. De Kooning almost always chose a canvas with these similar measurements for his abstract landscapes, sometimes varying their sizes by a few inches on each side. Within the space of its dimensions, the present lot holds a wealth of delicate, yet forceful color. As a whole, the picture radiates a lustrous pink as its chief chromatic element. Yet, upon closer inspection, we witness that pink is not only simply inadequate to describe the surface, but also wildly inaccurate. Swaths of crimson decorate the upper-right hand corner of the painting, both unabashedly smeared into their foregrounds and lightly tiptoeing in thin lines across the light and airy patches of creamy white on which they sit. Further to the right, we witness a community of shapes whose construction seems pre-planned; a conical structure of pink sits within a light red outline, almost as though it were supporting the variety of burnt orange and powder blue sections above it.

Below these peaceful forms lay a more violent patch of orange, indigo, and pale yellow, with a partial border of black. If de Kooning sometimes planned the outline of his abstract paintings, we see in this different chromatic interaction an example of his rebellion against that very plan. The patch itself radiates spontaneity, a tribute to his action painting of the 1950s. In the central portion of the picture, we observe somewhat of a neutral area: the colors are mixed in their joyous scrawl, partially red and partially orange and white. Several lines lay parallel to each other, giving the focal point of the viewer a balanced and orderly point of reference. But perhaps de Kooning's most precious area of painting is the present lot's left side, where bright blues and whites are bound up with soft greys, creating a floating surface of varying shades and viscous texture. The painting itself emits a chromatic range, possibly influenced by a Japanese aesthetic. Five years earlier, in 1970, de Kooning himself had traveled to Japan on business. Though his work from that period was limited, we can observe its lasting influence in pinks, whites, severe reds, and delicate and restrained blues of the present lot.

Though de Kooning reaches his peak as a colorist in the present lot, his intimidating oeuvre provides many forbearers. But two in particular are harbingers of the coinciding economy and structure within *Untitled VI*. *Woman IV*, 1952-53 presents us with one of de Kooning's most celebrated figures amid a background composed of the same major colors in the present lot: pink, red, blue, and white. Her figure rests amongst swirls of radiating tones, foregrounding her figure against a background of color. In contrast, the present lot melds background and foreground, as colors dance through, on top of, and underneath each other in alternating patterns. De Kooning has simultaneously flattened and visually enriched his surface.

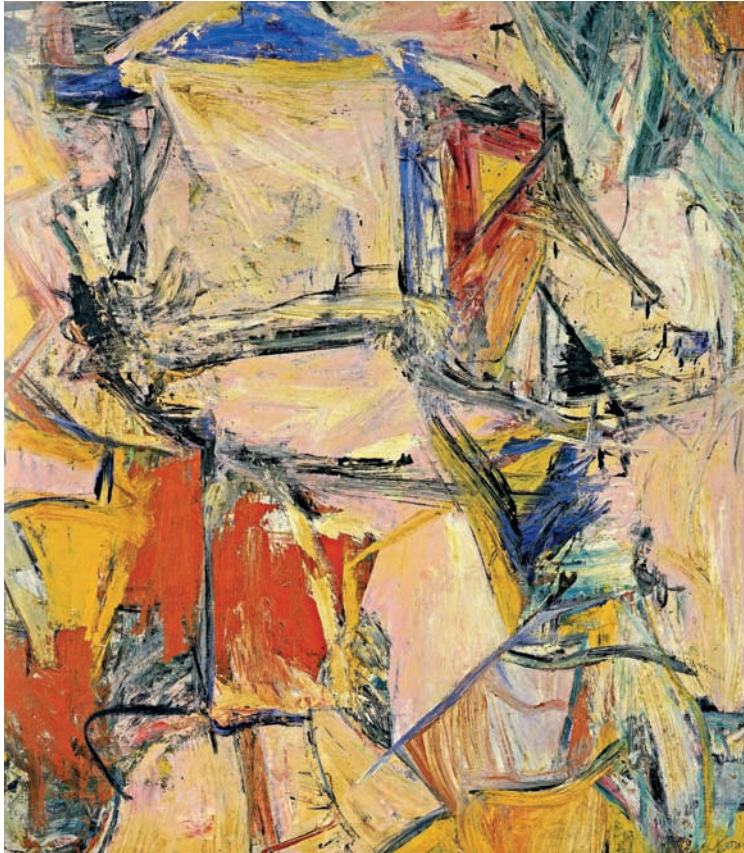
In a structural sense, *Interchanged*, 1955 represents one of de Kooning's earliest forays into near total abstraction. We can see similarities between the present lot and *Interchanged* in their wealth of figurative suggestion. For instance, in *Untitled VI*, the shape created through smudged grey line in the lower left-hand corner resembles a female breast, a visual trope for which de Kooning has become widely known. In *Interchanged*, we can spot three descending shapes in the central portion of the picture, each resembling the head, torso, and legs of his earlier female subject. Though *Interchanged* also shares much of its palette with *Untitled VI*, its rough geometry cannot approach that of the liquid fluidity of the present lot.

Indeed, the difference between the paintings of de Kooning's earlier career and that of the present lot is that of the importance of structure versus color: "Whereas earlier...the binding agent of the composition was drawing, now color assumed that role—color, though, that was itself drawn in threads, in luminous strands and ribbons of varying weight. Each thread remains itself, its own color, yet all are woven to form sometimes ordered, sometimes disheveled, and sometimes disoblingly messy skeins of color—of color in the singular—caught between meshing and unraveling." (J. Elderfield, "Space to Paint", *de Kooning: A Retrospective*, Edited by John Elderfield, New York, 2011, p. 38).

The seemingly random formation of de Kooning's lines and filled in blocks of color have a greater goal in mind, one that is a result of his oceanic residence in Springs. More often than not, de Kooning's canvases of the latter half of the 1970s are rich in their resemblance to watery surfaces. De Kooning's style is paradoxical in one respect: though his viscous brushstrokes often lie



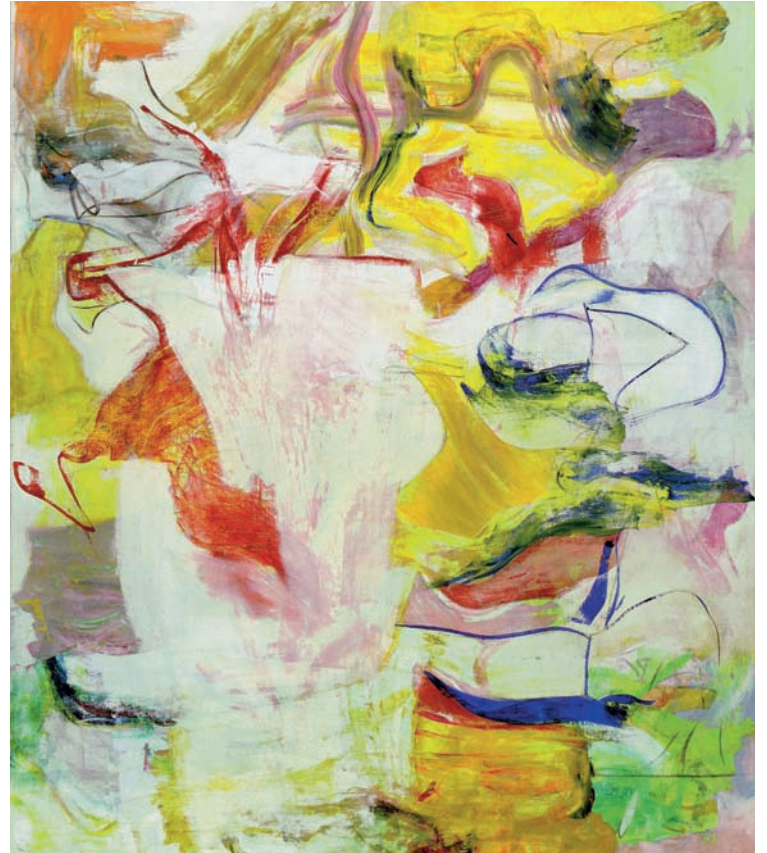
Willem de Kooning, Springs Studio, East Hampton, New York. Photographed by Dan Budnik.



Willem de Kooning, *Interchanged*, 1955. Oil on canvas. 79 x 69 in. (200.7 x 175.3 cm). Collection of David Geffen, Los Angeles. © 2012 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

perpendicular to each other, in a linear and somewhat concrete approach, they come to represent the antagonist of structure—the ocean itself. “Organized in loosely bunched strokes inclining to horizontal and vertical disposition, these abstractions often appear like reflections of nature, fractured and distorted by the wind-driven ripples on the surface of the sea or one of the roadside puddles de Kooning so often stared into.”(K. Kertess, “Painting’s Skin”, *de Kooning Paintings: 1960-1980*, Ostfildern-Ruit, 2005, p. 59).

In the scope of his career, de Kooning’s ability to portray inherent movement in his pictures increased as he aged. In addition, symbiotically, de Kooning’s increasing motion in his paintings provides for a greater wealth of suggestion and sensuous association for the observer: “Everything seems to be floating, flying, lying, and falling in these paintings, their energy heightened by a pulsating rhythm. One cannot help yielding to fantasies of atmospheric landscapes after all, to thoughts of wind, light, sounds, scents, and water as well, which absorbs all natural appearances, including the human figure.”(B. Burgi, “Abstract Landscapes”, *de Kooning Paintings: 1960-1980*, Ostfildern-Ruit, 2005, p. 26). It is a true marvel that de Kooning was able to reproduce the sensual environment of his home in Springs with every canvas that he produced. As a common practice in his studio, he often set up paintings recently finished or in progress around him as he painted in order to gain additional inspiration from them as he worked. This, combined with his constant rotation of each canvas during its conception, made for a rich atmosphere during each canvas’s creation - both intellectual and physical. We witness the physical nature of this artistic incubation in *Untitled VI*’s suberb balance as a picture.



Willem de Kooning, *Pirate (Untitled II)*, 1981. Oil on canvas. 88 x 76 3/4 in. (223.5 x 194.4 cm). Sidney and Harriet Janis Collection Fund. The Museum of Modern Art, New York. © 2012 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

This close relationship and give-and-take amongst de Kooning’s abstract landscape’s is an apt metaphor for the way in which he invented himself as an artist. As one who lived through many decades of both modernism and post-modernism in the wide arena of visual art, de Kooning as an artist was swamped with an anxiety of influence. Constantly aware of his idiosyncratic position in the history of painting, there is perhaps no greater painter of the past century who was more in tune with the constant creative pressures of his forbearers. As de Kooning himself has testified, his fluid reception to a variety of influences made his oeuvre particularly remarkable in its subtle and obvious variations, and, in the end, it is a principle reason for his greatness: avoiding a concrete style, he made himself uncategorizable—an artist as unprejudiced in his choice of historical authorities as he was eager to allow them to depart his paintings.

After the abstract landscape paintings of the late 1970s, which were both the most prolific and most critically acclaimed of his career, de Kooning entered sobriety, and his canvases began to exhibit a cleaner, more calculated use of color and line. Yet the late abstract landscapes are the greatest marriage of technique and emotional tour-de-force. Uncompromising in their chromatic richness, dripping texture and unrestrained spontaneity of creation, the abstract landscapes represent perhaps the most intense phase of de Kooning’s career. And, as we see in the *Untitled VI*, de Kooning’s inimitable product is a result of massive attention to his environment, to his technique, and to himself.

20 **CY TWOMBLY** 1928-2011

Untitled, 1960

lead pencil, wax crayon, and oil based house paint on canvas

11 3/4 x 15 5/8 in. (29.8 x 39.7 cm)

Signed and dated "Cy Twombly, Nov. 30, 1960" upper left.

This work has been reviewed by the Cy Twombly Foundation and has been endorsed with the identification number P01-60.

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

PROVENANCE

Acquired directly from the artist by the present owner

*I like the image of seeing just the paintings
you have with a few drawings—the obsessive
austerity of the idea rather than variation...*

CY TWOMBLY

(Cy Twombly, quoted in an essay by Kirk Varnedoe "Inscriptions in Arcadia",
Cy Twombly, New York, 1994, p. 32).



Cy Twombly's unceasing artistic effort was that of honesty; unrestrained communication of the artist's intellect and his hand. During his enormously prolific career, which blazed through the space of seven decades, Twombly's work has never been less than harrowingly controversial, yet, for the believer, nothing less than the height of artistic catharsis. From his early canvases that echo the gestural Expressionism of Franz Kline, through his final works executed just before his death this past year, Twombly's mission was the poetry of a work that speaks for itself. During one of his many sojourns in Italy, in the late 1950s through early 1960s, Twombly reached his painterly maturation. Broken free from the movements that preceded him, and looking toward the future with a bold eye, Twombly had the courage to abandon a reliance on color in favor of a communion with the spiritual quality of white. In the present lot, *Untitled*, 1960, Twombly's delicate relationship with a stark canvas provides a remarkable proving ground for the richness of his signature mythology.

Prior to his time in Italy, Twombly's work mainly concerned itself with the glorification of the painted or written line. Suddenly the pictorial was no longer a signifier—rather, it was an end in itself and representative of nothing other than the contours of its own figure. The formation of Twombly's technique was heavily influenced by his partnership with Robert Rauschenberg, with whom he both traveled and shared a studio. A piece from this period, *Untitled (Grottaferrata, Italy)*, 1957, demonstrates Twombly's early fascination with the inherent importance of the written line, as each stroke possesses a history of its own, apart from forming any larger picture.



Cy Twombly *Untitled (Grottaferrata, Italy)*, 1957. (detail). Oil based house paint, wax crayon, lead pencil, pastel on paper, laid on canvas. 19 1/2 x 27 1/2 in. (49.5 x 69.9 cm). Gift of the Denise and Andrew Saul Fund, Carol O. Selle, and Abby Aldrich Rockefeller. The Museum of Modern Art, New York.



Tatiana and Cy Twombly in front of *Hyperion (To Keats)*, 1962. Photographed by Horst P. Horst, for Vogue, 1966. © Estate of Horst P. Horst / Art + Commerce.

As he traveled to Rome in 1959, Twombly's canvases began to exhibit a wealthier symbolic content, gleaned from a fullness of sign and symbolism from the climate of plenty. Upon tracts of blank or sometimes white painted canvas, Twombly created coalescences of myriad symbols and figures. While one could choose to view each gesture on its own and engage in a decoding project, Twombly himself served as an army cryptologist, the interplay of these many pictorial wonders becomes far more wondrous than each piece considered individually. While the Expressionists used color to bridge the gap between the mind and the hand, Twombly achieves a similar effect with line. It is as if each canvas forms a tale in the grand mythology of Twombly's artistic narrative. In addition, with his succinct use of color, Twombly gives greater weight to the very limited and controlled portions of chromatic diversity, heightening the impact of both the spare canvas and the small areas of brightness.

Untitled, 1960, is unique in its contained yet intricate scope. Twombly's materials seem almost quintessentially American in their medium; the line of the lead pencil, the scrawl of the wax crayon, and the topographical texture of his house paint all possess qualities of the schoolhouse and the suburban landscape. And, though they are often used to realize the dreams of the student and the handyman, here Twombly employs them to create a poetic dream of symbol and silence.

Upon his canvas, a whirl of motif and signature scrawl forms a delightful marriage of Twombly's myriad artistic projects. While the boldest marks clearly may be the freeform lines that stretch the length of the picture from top-right to bottom left, they suggest a certain figure in their pattern. The concentric lines of the lower-right hand portion of the painting come to be players in a wider scheme of interacting symbols. Among others, we spot a charming gesture of Americana in what resembles a military notation in the top central area, blockaded by several lines as if Twombly's playbook is that of his artistic poetry. In addition, many darkened spots and even bright red figures looming on the left give us an impression of the signs' friendly cohabitation. It is as if they have banded together, living in a fantasy land defined by the peaks and valleys of white paint. As a final mark of seamless integration, the artist's name and date appear on the top left corner of the painting, another player in the dream that envelops it.

For Twombly, the interaction of a bright white canvas and his rich symbol-based mythology comes to be a reliable form of his authentic hand. His choice of white, influenced by his fascination with the poetry of the French poet

Stephane Mallarme, lays out a state of pure intellect, one where communication of the subconscious and the artist's hand have a constructive friendship. On a background of white, "this space represents poetic imagination: cascades of numbers, notations, signs and markings of all kind stream across the canvas in an epigrammatic architecture of movement." (H. Bastian, *Cy Twombly: Catalogue Raisonne of the Paintings—Volume 1: 1948-1960*, Munich, 1992, p. 26). In *Untitled*, 1960, Twombly has succeeded in bringing together two of greatest achievements of human beings—that of the intellectual capacity for dreaming, and the manifestation of the dream itself.

Perhaps the most important element of the present lot is that it comes from a phase of Twombly's career that signaled his unrivaled originality: "These are parts of a general practice by which Twombly juxtaposes motifs of the irregular, organic, and intuitional with marks connoting the systematic, unyielding, and cerebral." (Kirk Varnedoe, "Inscriptions in Arcadia", *Cy Twombly*, New York, 1994, p. 32). In other words, on this particular canvas, Twombly shows us his unrelenting resolve to be uncompromising in his art. *Untitled*, 1960, possesses a bravery that is unsurpassed in the fifty years since it was created.



Cy Twombly, *The Italians*, 1961. (detail). Oil, pencil, and crayon on canvas. 78 5/8 x 102 1/4 in. (199.5 x 259.6 cm). The Museum of Modern Art, New York.

21 **CY TWOMBLY** 1928-2011

Untitled (Paris, May 1963), 1963

ink, graphite, and colored pencil on paper (Arches France)

sheet: 29 3/4 x 42 1/2 in. (75.6 x 108 cm)

Signed, inscribed, and dated "Cy Twombly, Paris, 63" central right.

This work has been reviewed by the Cy Twombly Foundation and has been endorsed with the identification number 93-60.

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

PROVENANCE

Acquired directly from the artist by the present owner

The feeling is going on with the task. The line is the feeling, from a soft thing, a dreamy thing, to something hard, something arid, something lonely, something ending, something beginning.

CY TWOMBLY

(Cy Twombly, from an interview with David Sylvester, *Art in America*, July, 2000).





Cy Twombly, April 1958. Photo by David Lees. © TIME & LIFE Pictures/Getty Images.

Cy Twombly's process of creation was an example of the most pure and elemental expression. Though many have tried to force his style into a stylistic classification—among them Post-Expressionism and American Gestural Expressionism—many critics finally landed upon a term invented solely for Twombly: Romantic Symbolism. His technique was married to the whims of his hand and mind, simultaneously receiving and delivering inspiration to his work. In the present lot, *Untitled (Paris, May 1963)*, 1963, Twombly's artistic dreams bear the imprints of a Parisian atmosphere, replete with images of a French impressionistic past.

Twombly spent much of the early 1960s in southern Europe; settling in various locations in and around Italy. In accordance with the Mediterranean setting, Twombly's paintings began to exhibit a plentitude of symbol and kinetic rhythm among their many working parts. It was here that he developed the written line into an activity and artistic product in and of itself. But soon his canvases and works on paper began to breathe with figurative wealth; symbols suggestive of myriad subjects—Americana, geometric shapes, various words and phrases—began to infiltrate the spaces between his characteristic lines. Soon, Twombly had given birth to his own mythology. Simultaneously, he paid homage to the mythology of ancient Greece: 1963 saw the final year of his "Leda and the Swan" series.

In addition, Twombly began to adopt pencil-work as his chosen medium. Consequently, his work adopted a quality of drawn detail as opposed to the color-based nature of paint. Furthermore, this detail began to yield visual tropes far different from that of his previous work: "The pencilwork introduced a family of 'rationalized', diagrammatic elements: ruled rectangles, singly or in series; sequences of numbers; circles and repeated semicircles; and clusters of forms that suggest overhead, plan views of unknown arrangements." (K. Varnedoe, "Inscriptions in Arcadia", *Cy Twombly*, New York, 1994, p. 31). Yet, working in Paris, Twombly turned away from the Mediterranean spirit of ancient mythology and moved towards a cosmology more in keeping with the Impressionists. What the present lot represents is a sojourn to Twombly's peaceful dreams, as opposed to the violent excess of the history paintings. Much as France inspired the spectacular sky views in Van Gogh's *Starry Night*, 1889, Twombly's work shed a degree of direct visual correlation. Instead, it became less word and figure-oriented and more whimsical in its subject.



Cy Twombly, *Untitled (November 1965)*, 1965. Crayon and pencil on paper. 26 1/2 x 33 7/8 in. (67.3 x 86.2 cm). The Joseph H. Hirshhorn Bequest, 1981. Hirshhorn Museum and Sculpture Garden, Smithsonian Institute, Washington, D.C.



Cy Twombly, *Venus (Rome)*, 1962. Oil paint, lead pencil on canvas. 102 3/4 x 116 5/8 in. (261 x 296.3 cm). Owned by the artist's estate.



(detail of the present lot)

Untitled (Paris, May 1963), 1963, attains the variety of its surface through Twombly's use of three types of stylus: pen, pencil, and colored pencil. From a point in the middle of the picture's surface, we witness the illusion of a central point of perspective, forms spilling out from a single source. Twombly's shapes are weightless, suggestive of ethereal clouds against a bright white background. Some dance upwards in the picture, as though the viewer were watching them pass overhead. Elsewhere, in scrawls of red, they move together under the observer's feet. In all of this movement, Twombly incorporates a limited number of figuratively suggestive shapes, possibly a horse's head that breathes clouds from its open mouth.

Twombly allows the purity of his picture's surface to remain intact, and, as he has suggested that white is the default state of the intellect—a sort of metaphorical surface of thought—the ethereality of the shapes upon the current lot gives a portrait of a mind relaxed. Ever the Francophile, Twombly was a great fan of the poetry of Stéphane Mallarmé, who advocated the use of words simply for the sensuous experience of pronouncing them. Twombly's painting and drawing style was the pictorial equivalent of Mallarmé's practice, creating shapes and colors for the joy of creating them rather than keeping an end goal in mind. In turn, Twombly's suggestive shapes and colors evoke in us a completely sensuous experience: "While feeling out the symbols, we become entangled in a sensitizing process which turns out to be the message." (K. Schmidt, "The Way to Arcadia: Thoughts on Myth and Image in Cy Twombly's Painting", from *Cy Twombly*, Edited by Paul Winkler and Julia Brown Turrell, Houston, TX, 1990, p. 30).

Coincidentally, Mallarmé also influenced the French composer Claude Debussy, who has come to embody the movement of French Impressionist music. Similarly to Twombly, Debussy's compositions are capricious odes, less conventionally melodious and more an effort to evoke a certain state of emotion within the listener. *Untitled (Paris, May 1963)*, 1963, meshes more with this interdisciplinary tradition to a further extent than it does with any direct tradition of painting. Indeed, as Twombly chose clouds as the perfect form in which to showcase the stand-alone beauty of the line, Debussy was fascinated with the capricious nature of heaven's pillows, going so far as to title a movement of one of his pieces "Nuages", or "Clouds" in English.

Returning to Italy, Twombly resumed his history paintings, creating works on canvas and paper that would be met with controversy at his next show in 1964 at Leo Castelli Gallery in New York City. Yet Twombly was not one to be deterred by criticism, and his subsequent pieces bore the same visual poetry and striking brightness with which the present lot glows. In bold contrast to the emerging Pop movement, the dying Abstract Expressionist movement, and the developing styles of minimalism, the present lot defies any characterization, as does Twombly himself. He would return to the whimsical visual trope of clouds in his work of the 1970s, and, in the following four decades until his death, he continued to be as uncompromising in his artistic integrity as ever. As blank spaces that fill the canvas of the sky, clouds echo Twombly's approach to art: free-form autonomy.

22 **YAYOI KUSAMA** b. 1929

Infinity Nets OPQR, 2007

acrylic on canvas

102 x 76 3/8 in. (259.1 x 194 cm)

Estimate \$550,000-750,000

PROVENANCE

Gagosian Gallery, New York

EXHIBITED

New York, Gagosian Gallery, *Yayoi Kusama*, Steven Parrino, Anselm Reyle, March 13 – April 19, 2008

In *Infinity Nets OPQR*, 2007, an intensely worked illusion fills the entirety of the canvas in a pure and soft palette of whites and grays. The surface collides and collapses as the biomorphic forms pulse inward and outward, extending beyond the boundaries of the composition. Kusama forged her way through the New York art scene in the 1950s with her drive to cover vast canvases with steady, yet insistent tracts of small, thickly painted loops. The present lot, while recently conceived, is a mere window into a six decade long obsession with the motif. *No. F*, 1959, at the Museum of Modern Art, created nearly five decades earlier, contains the same supple color palette, as well as isotropic loops that fill the canvas. Kusama has rendered infinity, something limitless and unbounded, within the framework of a readymade canvas. However, *Infinity Nets OPQR*, 2007, is no object, but a living and breathing physical embodiment of both “infinity” and “abstraction,” as if the philosophical queries are performing before us.

The fine mesh of circular patterns across the canvas offers a direct and sentient encounter with the surface. Nearly a decade before Minimalism's command, Kusama was already creating an environment that necessitated the spectator's participation in order to diminish the distinction between art and life. By repeating this single motif, Kusama released painting from the canvas, as the loops dance beyond the overturned edges of the frame. In the present lot, the waves are naturalistic as they arc in and out of the deep waters, leaving variations in the surface as light bounces in and off the creases left in their wake. Thin layers of darker grays are applied to suggest depth, furthering the illusion of endlessly recurring waves. There is something nurturing in the repetitive and soft canvas. There are vast meanings in the surface of the present lot, just as there is an infinite variety of meanings in all things – a view that has remained unchanged since Kusama began painting the *Infinity Nets* at the age of thirteen.

I would cover a canvas with nets, then continue painting them on the table, on the floor, and finally on my own body. As I repeated this process over and over again, the nets began to expand to infinity. I forgot about myself as they enveloped me, clinging to my arms and legs and clothes and filling the entire room.

YAYOI KUSAMA

(Yayoi Kusama in *Infinity Net: The Autobiography of Yayoi Kusama*, Chicago, 2011, p. 20).



23 **ANISH KAPOOR** b. 1954

Untitled, 2010

stainless steel

9 1/4 x 48 1/2 x 19 in. (23.5 x 123.2 x 48.2 cm)

Estimate \$300,000-500,000

PROVENANCE

Sircom di Minini Massimo & Sons, Brescia, Italy

Private Collection

Anish Kapoor's sculptural output of the past three decades has become contemporary art's defining mode of bridging the gap between physical and mental space. Kapoor has succeeded in giving emptiness the same philosophical and aesthetic weight as that which is solid. His enormous public installations have breathed new life into familiar cityscapes: mirroring and flipping portions of Central Park before the viewer's eyes, creating polished surfaces that reorient the observer to his position on the ground (and, consequently, deconstructing his spatial ontology). Burrowing into reflective surfaces, Kapoor has manipulated the notion of space to exhilarating and wildly unfamiliar ends. As he subtracts structure in his sculpture, Kapoor adds into his work infinitely more—a space in which to explore and imagine.

Kapoor's *Untitled*, 2010, contains all of the spatial tropes of his larger work, as well as contributing several dimensions uncommon in his oeuvre. The first particularly striking feature of *Untitled*, 2010, is its monolithic, yet fairly complex structure. Shaped from a single piece of stainless steel, which results in a radiant reflectivity on its unpainted surface, the present lot possesses a binary personality. Viewed from its obverse, unpainted angle, *Untitled*, 2010, displays a network of metallic loops that steady its position upon the ground. Yet, as one redirects his vision to the interior surface—colored a brilliant crimson—he is privy to a wealth of sensuous construction. The concave steel bends and flows into itself beneath its pinched roof, creating a number of smooth, undulating surfaces. At its furthest point inside the superstructure, the crimson steel morphs into a single point, where reflectivity is maximized for the observer. Overall, Kapoor creates a basin of wonderful complexity. After we have bent our bodies to examine the innermost workings of *Untitled*, 2010, Kapoor's reward is simple: a glittering sphere of empty space. And, having detached ourselves from Kapoor's piece, the void stays with us, reminding us that many of the most satisfying rewards are not material at all.

That's what I am interested in: the void, the moment when it isn't a hole, it is a space full of what isn't there.

ANISH KAPOOR

(Anish Kapoor, in C. Higgins, "A Life in Art: Anish Kapoor", *The Guardian*, November 7, 2008).



(alternate view of the present lot)



24 **ROBERT MANGOLD** b. 1937

1/2 V Series, 1986

acrylic and graphite on masonite, in two panels

each: 48 x 48 in (121.9 x 121.9 cm)

overall: 48 x 96 in. (121.9 x 243.8 cm)

Each signed and titled "R. Mangold, 1/2 V Series" on the reverse.

Also dated 1968 on the reverse of the right panel.

Estimate \$600,000-800,000

PROVENANCE

Galerie Bruno Bischofberger, Zurich

Fischbach Gallery, New York

Galerie Konrad Fischer, Düsseldorf

John Weber Gallery, New York

Gilman Paper Company, New York

Sale: Christie's, New York, *Minimal and Conceptual Art from the Gilman Paper Company*, May 5, 1987, lot 23

Private Collection

Sale: Sotheby's, New York, *Contemporary Part I*, May 14, 2008, lot 76

Acquired at the above sale by the present owner

EXHIBITED

New York, Fischbach Gallery, *Robert Mangold*, February – March, 1969

Dallas, Dallas Museum of Art, *One Man's Choice*, December 14, 1969 – January 18, 1970

New York, Solomon R. Guggenheim Museum, *Robert Mangold*, November 18, 1971 – January 2, 1972

Chicago, Museum of Contemporary Art, *Three Decades: The Oliver Hoffman Collection*, December 17, 1988 – February 5, 1989

LITERATURE

D. Waldman, *Robert Mangold*, New York, Solomon R. Guggenheim Museum, 1971, cat. no. 11 (illustrated)

S. Singer, *Robert Mangold*, Amsterdam, Stedelijk Museum, 1982, cat. no. 82 (diagram illustrated)

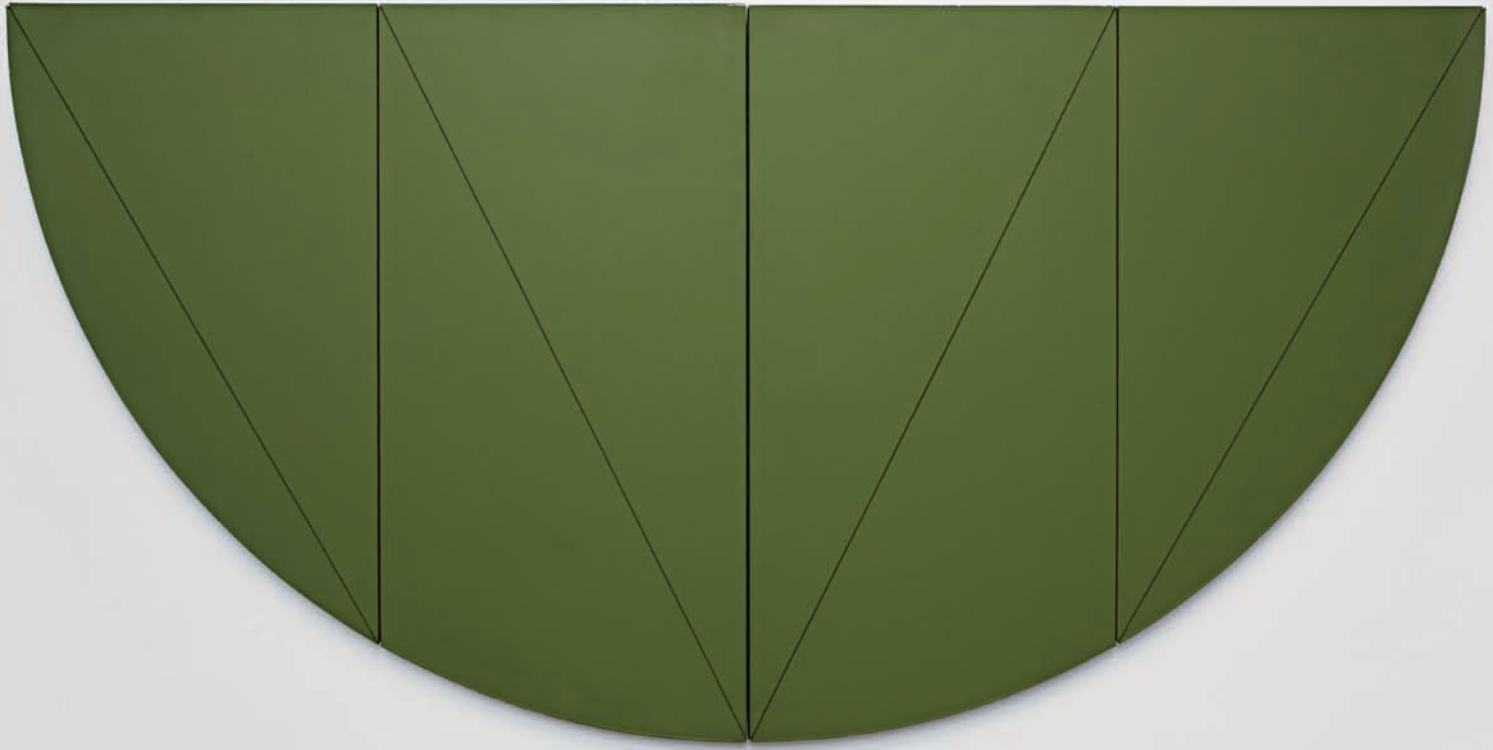
Influenced early on by the New York Abstract Expressionists, Robert Mangold would later derive inspiration from Pop Art with its broader investigation of subject matter before experimenting with Minimalism, with which he would remain associated from there on. Line and shape are prominent themes throughout Mangold's body of work, as exemplified in the present lot, *1/2 V Series*, 1986. Shape is a point of departure while line is a conceptual presence within the shapes. While Minimalists were conceptually driven, establishing theory within practice, Mangold found himself reacting to color and environment in a visceral way that distinguished his practice from his contemporaries. Early on, monochromatic surfaces were applied with a roller as to avoid the intimate trace of a brush stroke— "surface incidents" – and color was inspired from Mangold's immediate mundane environment: filing cabinets, school buses, subway stations and loft buildings.

I was sitting there looking at curved hills and I started doing some funny kind of landscape works that had a slightly atmospheric rectangular top and then a curved bottom. I think it may have come from that summer where I was just looking at that space in nature, but when I got back to the city I started working with a compass curve, in a sense, and did a series of paintings that were parts of circles, a half circle broken in different ways.

ROBERT MANGOLD

(Robert Mangold, "In Conversation: Robert Mangold with John Yau", *The Brooklyn Rail*, March 2009).

Urbanism and architecture are certainly present throughout the artist's production; however, his later artwork evokes classical themes and motifs found in Greek and Pueblo pottery—reflected in the present lot through the use of an earthy celadon color. In this way, the notion of containment in *1/2 V Series*, 1986, is closely connected to three dimensional objects; Masonite panels form a container, a vessel for the artist's drafted image. Considering the possibilities of geometrical forms through structured planes, Mangold's *1/2 V Series*, 1986, transforms the hard-edge line of the letter V through repetition into a geometrical zigzagging motif. The artist has asserted line and motif through densely applied graphite, creating a unified space confined within two quarter circle panels, which then form a semi-circle. Here, drawing within painting, forms a bridge-like structure, revealing a "certain kind of existence within their tension, their combination." (Robert Mangold, "In Conversation: Robert Mangold with John Yau", *The Brooklyn Rail*, March 2009).



25 **CY TWOMBLY** 1928-2011

Untitled (Bolsena), 1969

oil based house paint, wax crayon, and lead pencil on canvas

79 x 94 3/4 in. (200.7 x 240.5 cm)

Signed, titled, inscribed, and dated "Cy Twombly, Untitled, Grey Painting, (Bolsena, May 1969)" on a label affixed to the reverse.

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

PROVENANCE

Galerie Art in Progress, Munich

Galerie Neuendorf, Hamburg

Galerie Rudolf Zwirner, Cologne

Sale: Christie's, London, *Contemporary Art*, December 6, 1983

Saatchi Collection, London

Sale: Sotheby's, New York, *Contemporary Art Part I*, April 30, 1991, lot 47

Galerie Karsten Greve, Paris

Sale: Phillips de Pury & Luxembourg, New York, *Contemporary Art Part I*, November 11, 2002, lot 22

Private Collection

Sale: Sotheby's, New York, *Contemporary Art Evening*, May 12, 2004, lot 16

Acquired at the above sale by the present owner

EXHIBITED

Düsseldorf, Städtische Kunsthalle, *Surrealität, Bildrealität 1924-1974. In Den Unzähligen Bildern des Lebens*; Baden-Baden, Stattliche Kunsthalle, December 8, 1974 – February 2, 1975

Munich, Galerie Art in Progress, *Cy Twombly: Grey Paintings + Gouaches*, March 6 – April 14, 1975

London, The Saatchi Collection, *Donald Judd, Brice Marden, Cy Twombly, Andy Warhol*, March – October, 1985

London, The Tate Gallery, *Past Present Future: A New Display of the Collection*, January 1990

Paris, Galerie Karsten Greve, *Cy Twombly. Peintures, Oeuvres sur Papier et Sculptures*, May 29 – October 20, 1993

LITERATURE

J. Harten, *Surrealität, Bildrealität 1924-1974. In Den Unzähligen Bildern des Lebens*,

Düsseldorf, Die Kunsthalle, 1975, no. 366, p. 153 (illustrated)

Cy Twombly: Grey Paintings + Gouaches, Munich, Galerie Art in Progress, 1975, no. 1 (illustrated)

R. Rosenblum, "Cy Twombly," *Art of Our Time: The Saatchi Collection*, New York, 1984, vol. 2, pl. 67, n.p., comm. p. 27

P. Schjeldahl, "Painter's Painter," in *Interview*, July, 1993, p.29 (illustrated)

H. Bastian, ed., *Cy Twombly Catalogue Raisonné of The Paintings, Volume III, 1966-1971*, Munich, 1982, no. 79, pp. 178-179 (illustrated)







I like to work on several paintings simultaneously because you are not bound. You can go from one to another and if you get strength in one you can carry it to the other, they are not isolated. Anyway they are a sequence; they are not individual, isolated images...Like when I painted the Bolsena paintings, it was a very long big room and they were all around the room.

CY TWOMBLY

(Cy Twombly in an interview with Nick Serota, *Writings: Cycles and Seasons*, Rome, June 2008).



Cy Twombly's *Untitled (Bolsena)*, 1969, reveals a multifaceted commentary on narrative through the study of movement, topography and temporality. From the artist's grey period (1966-1970), the present lot epitomizes Twombly's signature use of large-scale canvases with monochromatic backgrounds, punctuated with sporadic washes of light grey. Resembling erased chalk, the lyrical white lines inscribed across the surface have appropriately evoked the descriptive term "blackboard" painting. On a broader scale, the notion of a blackboard is cohesive within Twombly's body of work; the artist is known for his investigation of semiotics and the study of linguistics. In *Untitled (Bolsena)*, 1969, scrawled white lines are coded, loaded with the potential of being received with limitless meaning and narrative. Considering the use of text as a possible antithesis to abstract expressionism, Twombly states: "I never separated painting and literature because I've always used reference... I'm not an abstractionist completely. There has to be a history behind the thought." (Cy Twombly, in an interview with N. Serota, "*Writings: Cycles and Seasons*", Rome, June 2008). It is precisely this reference and the notion of history that allows narrative to interact with the present lot. Moreover, it is *reference* that defines Twombly's practice as conceptually driven expressionism as the artist navigated primitivism, modernity and the philosophy of perception.



Cy Twombly, Tuscany, March 1963. Photographed by Tatia Twombly.



Cy Twombly, *Treatise on the Veil (Second Version) (Rome)*, 1970. Oil based house paint, wax crayon on canvas. 118 1/8 x 393 5/8 in. (300 x 999.8 cm). Dia Center for the Arts, New York.

After attending Black Mountain College, Twombly traveled to North Africa with Robert Rauschenberg, an experience that would inspire the artist's practice for decades. In 1957, five years after his trip to Africa, Twombly traveled to Rome, where the influence of landscape, antiquity, myth and literature would become integrated into his artistic expression. Ultimately, this convergence would give way to Twombly's *Bolsena* series, produced during his stay at the Lago di Bolsena, a town historically known for its position along the ancient Roman route, Via Cassia. Here, the past was "apprehended as the autograph of a language of human action... the topos of a world of thought imbued with the forms and reflections of its own life." (H. Bastian, *Cy Twombly: Catalogue Raisonné of the Paintings*, Vol III, 1966-1971, p.24). In this way, *Untitled (Bolsena)*, 1969, can be understood as topography and landscape, read as an abstract map of multiple histories, where draftsman-like lines, inscribed numbers, and washes of grey suggest a thinly veiled accumulation of fragmentation, the character of a palimpsest, the topography of imagination, and uninhabitable ruins in fixed material form. Giving way to the performative gesture, the *Bolsena* series was created in a large long room in which the artist was free to work simultaneously on several pieces, untethered, mapping the autobiographical into practice while developing a sequence rather than isolated artworks.

While Twombly dismissed comparisons of his work to graffiti, Rosalind Krauss nonetheless pressed such comparison as a (mis)interpretation of Jackson Pollock's drip paintings. Krauss noted Twombly's gestures as "performative, suspending representation in favor of action: I mark you, I cancel you, I dirty you... convert[ing] the present tense of the index: it is the trace of an event, torn away from the presence of the marker." (R. Krauss, "Cy was Here; Cy's Up," *Artforum International*, vol. 33, no.1, September 1994). Indeed, gazing across *Untitled (Bolsena)*, 1969, one encounters the gestural actions described by Krauss: three white horizontally scrawled lines spanning from left to right

of the canvas; two of these lines run across the canvas fractured by a small space at the center of the composition. Parallel to this fractured line runs another long, slightly divergent horizontal stroke of white also interrupted by gestures of erasure.

Near the right side of the composition, the bottom line seems to have been painted over in dark grey, another gesture of erasure, subsequently followed by its reassertion. Short scattered vertical strokes of white and numerical scrawls accompany the horizontal plane. A chalky grey wash spreads over the bottom line and sweeps diagonally toward the bottom right, thinly veiling the white sloping lines that lie beneath it. The gestural qualities of *Untitled (Bolsena)*, 1969, are certainly performative and underscore the notion of temporality, however, as Heiner Bastian argued, the "principle of line itself [is] form generative." (H. Bastian, *Cy Twombly: Catalogue Raisonné of the Paintings*, Vol III, 1966-1971, p. 21). That is to say, in even the simplest of forms representation is never fully suspended.

Not only does narrative resonate through the performative gesture visible in Twombly's paintings, it also manifests itself through the desire to read the white lines and inscriptions in *Untitled (Bolsena)*, 1969, as one would a passage. Here, the aesthetic relation between artist and object, object and subject and the "I and You", expands from person to person – to person to thing. Whether it is by physically bringing one's gaze to a discerning distance of an artwork and projecting a narrative onto it, conflating temporalities and biographies; understanding the testimonial agency of a work; or renegotiating its meaning according to a sense of nostalgia, reading engages the viewer and the present lot in an exchange. The "I and You" relationship is a reflection of trace and the temporal present. In this case, language verges on the non-verbal, stripped down to the most minimal yet nuanced form of communication.



Cy Twombly, *Untitled (Rome)*, 1958. (detail). Oil based house paint, wax crayon, lead pencil on canvas. 57 x 77 in. (145 x 195.5 cm). Private collection, Switzerland.

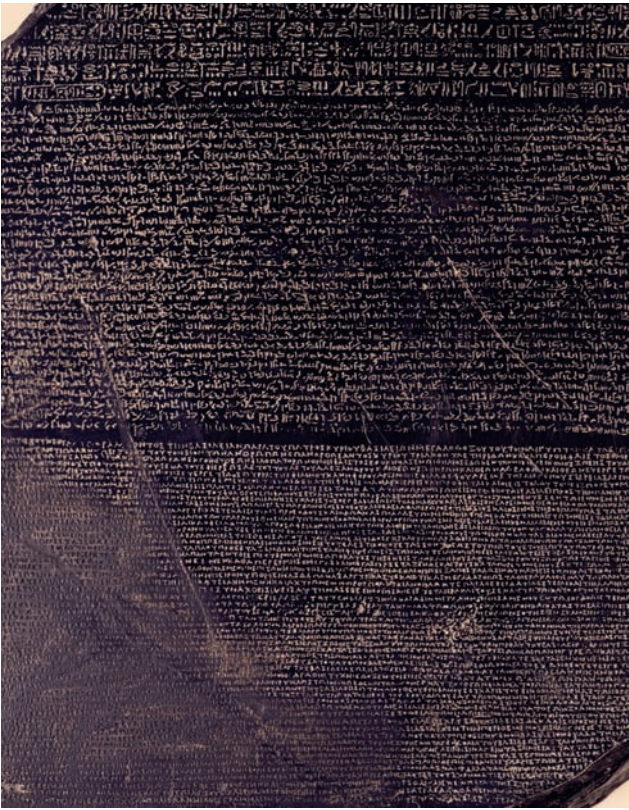
Untitled (Bolsena), 1969, could convey a certain naïveté— the mimetic attempt of a child learning to write— hence the attribution of the blackboard, a receptor and transmitter of symbols and meaning— far from non-representational. Within Twombly's pseudo-*proto-script*, however, lies the latent suggestion of another early symbol of communication, the Rosetta stone. As a monument to semantics, the Rosetta stone, with its white inscriptions incised into grey granodiorite is *the* coded medium par excellence; revealing three inscribed languages, Ancient Egyptian, Demotic, and Ancient Greek. The composition of *Untitled (Bolsena)*, 1969, comprising of three prominent horizontal white lines, vertical dashes, and numbers floating above and below the lines, emphasize the concept of identifying forms of communication in written expression without necessarily being able to fully grasp the meaning. Indeed, *Untitled (Bolsena)*, 1969, is a repetition of communication through variation and referent, through the projection of associations and narrative.



Cy Twombly, *Untitled (Bolsena)*, 1969. Oil based paint, wax crayon, lead pencil on canvas. 79 1/2 x 96 1/2 in. (202 x 245 cm). Private collection, U.S.A.

While the title of the present lot, *Untitled (Bolsena)*, 1969, physically situates the artist within place and time, at the Lago di Bolsena, it additionally situates itself as an autobiographical link between two of Twombly's largest works, *Treatise on the Veil*, 1968, and *Treatise on the Veil (Second Version)*, 1970. These two large-scale grey-ground works simultaneously capture narrative in music and motion as they reference French composer Henri Pierre's *Musique concrète* composition *The Veil of Orpheus*, produced in 1951-53. *Musique concrète* is made up of fragments of natural and synthetic sounds, paired with ghostly vocals recorded in reverse tape effect. The subject matter of Pierre's fifteen minute long composition is the myth of Orpheus, in which Orpheus travels into Hades to retrieve his love, Eurydice, and bring her back to earth. Orpheus was able to subdue and charm his way into the underworld by playing music on his lyre, convincing the gods of the underworld to allow him to claim Eurydice. Of course, the myth ends in tragic fashion, which is successfully captured by Pierre's score and revisited by Twombly.

Pierre's *The Veil of Orpheus* features a recording of cloth being torn and cavernous echoes, reinterpreted by Twombly in *Treatise on the Veil (Second Version)*, 1970, through a broad horizontal plane of grey, nearly 10 feet tall and over 30 feet wide, mapped with temporal signs, mathematical measurements that could simultaneously reference the reading of sheet music and fragmentation of cloth. The artist conveys movement and a sense of time through the use of white lines and numbers inscribed onto the cavernous depth of the grey washed background. This reference to both myth and musical score evoke sequence, a rhythmic variance beginning with the creation of *Treatise on the Veil*, 1968, in New York. The first *Treatise on the Veil* is comprised of six equal parts, each measuring 100 1/4 x 49 1/4 inches, created and exhibited in progression in Twombly's signature blackboard style, white inscriptions moving across six grey-ground canvases. While subject matter deviates with *Untitled (Bolsena)*, 1969, it suggests a continuum through the use of color, gesture, and the use of line resembling a musical score. The work conveys a kind of imaginary topography further linking music, mythological landscape and the artist's autobiographical landscape, travelling from New York to Bolsena, and then to Rome, where he would complete *Treatise on the Veil (Second Version)*, 1970.



Rosetta Stone, 196 BCE. Stone black granite. 45 x 28 1/2 x 11 in. (114.4 x 72.3 x 27.9 cm). The British Museum, London.cm). The British Museum, London.



Cy Twombly, *Untitled (New York City)*, 1989. Oil based house paint, wax crayon on canvas. 79 x 102 3/4 in. (200.7 x 261 cm). Dia Center for the Arts, New York.

Reflecting on travel, performance, autobiography, history and myth, the present lot, *Untitled (Bolsena)*, 1969, can be observed as a palimpsest. Various washes of grey act as both the multilayered depth of surface and surface cover. The grey ground acts as a communicative gesture as much as the white lines scrawled across its surface. If Twombly's earlier works seemed to "avoid the autonomous psychographic dictates of gesture" in favor of maintaining the "presence of a reflected structure of line," then the mutual exclusivity of such characteristics were certainly reconsidered when painting the *Bolsena* series. (H. Bastian, *Cy Twombly: Catalogue Raisonné of the Paintings*, Vol III, 1966-1971, p.21). Here, the structure of white lines serve to illuminate the gestural application of grey ground without being absorbed by it; the index of past and present, a narrative formed through the murmurs of erasure.

26 **PHILIP GUSTON** 1913-1980

Inside, 1969

oil on canvas

42 x 48 in. (106.7 x 121.9 cm)

Signed "Philip Guston" lower right. Also signed, titled, and dated "Philip Guston, Inside, 1969" on the reverse.

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

PROVENANCE

David McKee Gallery, New York

Sale: Sotheby's, New York, *Contemporary Art Part I*, April 30, 1991, lot 46

Richard Gray Gallery, New York

Acquired from the above by the present owner

EXHIBITED

San Francisco, Gallery Paule Anglim, *Philip Guston, Franz Kline, Reuben Nakian*, May 6 - June 7, 1980

Los Angeles, Asher-Faure Gallery, *Paintings by Philip Guston*, May 22 - June 19, 1982



Working with figuration in the way I am doing now [in the seventies] is a purely imaginative projection, of course, because I don't paint from things, you know, as you do when you look at an object. It is all imagined with me. I think... you enter into a really complex, almost insoluble "contest" between meaning and structure—plastic structure—and that is what I miss in totally non-objective painting: the lack of contest, when it becomes too possible.

PHILIP GUSTON

(Philip Guston in Jan Butterfield, "A Very Anxious Fix: Philip Guston," *Images and Issues*, Summer 1980, p. 34).

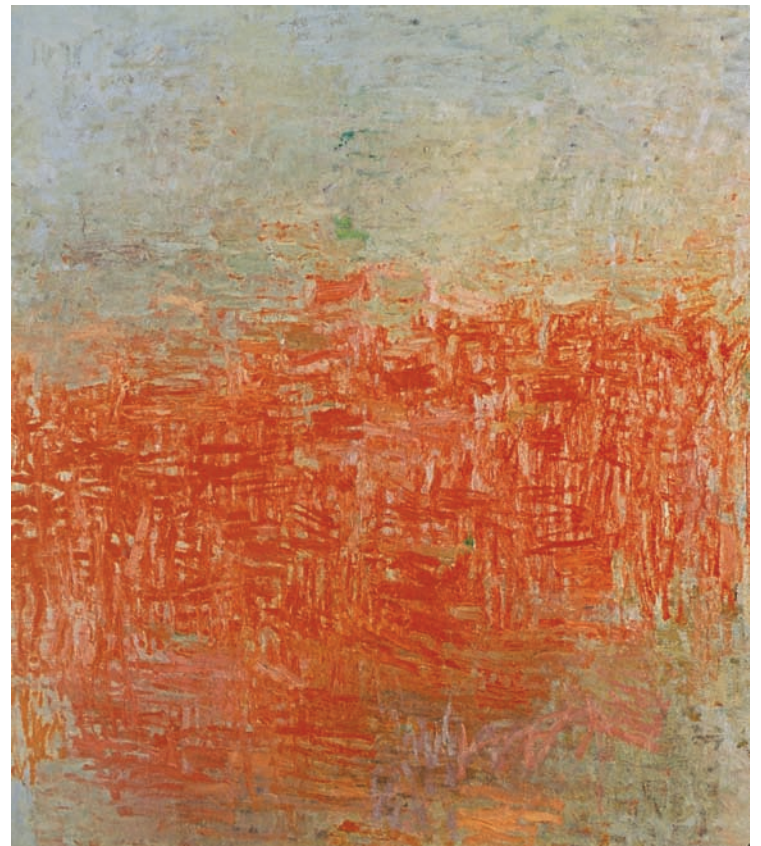
Lauded as an Abstract Expressionist and key figure of the New York School throughout the 1950's, Philip Guston's later figurative work came as somewhat of a surprise to the New York art scene of the early 1970's. Now regarded as a hallmark of postmodernism, the artist's figurative paintings from 1969 and onward stem from inspirations that predate his abstract production. Far before he began his artistic career as a muralist, a young Philip Guston took a correspondence course at the Cleveland School of Cartooning in 1926, drawing influence from the work of George Herriman. Inspired by the formalist qualities of renaissance painter Piero della Francesca and following the socialist footsteps of Mexican muralists such as David Alfaro Siqueiros and Diego Rivera, Guston would go on to create large-scale murals during the 1930's. Indeed, the 1930's were formative years, in which murals in Los Angeles, New York and Morelia, Mexico, largely expressed social injustice, terrorism brought on by the Ku Klux Klan, and the need for unity of workers within industry during the height of the great depression. Produced at the tail end of a tumultuous decade in American history, the present lot, *Inside*, 1969, exemplifies the artist's post-war mentality. Steeped in comic aesthetic, the narrative and muralist techniques are employed as Guston investigated social and personal concerns, weaving public events and autobiography.

While growing up in Los Angeles, Philip Guston witnessed the horrific inflictions of the Ku Klux Klan. This witnessing would resurface in Guston's artwork, white-hooded figures are notably identified in the *Conspirators*, 1930-1932, and the mural *The Inquisition*, 1934-1935, before resurging over thirty years later in *City Limits*, 1969. In reference to the incorporation of Klansmen in his later works, Guston states: "They are self-portraits. I perceive myself as being behind the hood. In the new series of "hoods" my attempt was really not to illustrate, to do pictures of the Ku Klux Klan, as I had done earlier. The idea of evil fascinates me... I almost tried to imagine that I was living with the Klan. What would it be like to be evil? To plan, to plot." ("Philip Guston Talking," transcript of a 1978 lecture; reprinted in *Philip Guston Paintings*, 1969–1980, ed. Renee McKee, London: Whitechapel Art Gallery, 1982, p. 52).

In the present lot, *Inside*, 1969, the comic-style figure could be interpreted as an antithesis to the threatening Klansman, a ghost-like, faceless entity, covered with a white sheet visibly stitched together— at once portrayed smoking a cigarette and gesturing a sign for peace. Cigarette smoke looms upwards into a small grey cloud while bearing resemblance to a comic book callout, a small bubble usually filled with a caption in order to advance the narrative; however,



Piero della Francesca, *Flagellation*, ca. 1470. Mixed technique on panel. 23 x 32 1/8 in. (58.4 x 81.5 cm). Galleria Nazionale delle Marche, Urbino.



Philip Guston, *Painting*, 1954. (detail). Oil on canvas. 63 1/4 x 60 1/8 in. (160.6 x 152.7 cm). Philip Johnson Fund. The Museum of Modern Art, New York. © 2012 The Estate of Philip Guston.



Philip Guston in his New York loft, 1957. Gelatin silver print. Photographed by Arthur Swoger.

Guston's Klansman remains silent, void of caption, empty, his gesture goes unexplained. Such elements emphasize the dichotomy at play in the present lot, along with the contrast between public and private, of senselessness and reason, violence and peace.

Inside, 1969, reveals such contrasts within four spaces, suggesting physical and psychological notions of interiority and exteriority. The most pronounced space, in which the Klansman stands, is a red interior demarcated by three black lines at the top left, lit by a single dangling light from the ceiling. This red interior is coupled by a second interior defined by the white sheet that covers the Klansman offering an intimate and anonymous space that refuses the possibility of a penetrating and scrutinizing public gaze. This private space is also depicted in the use of black rectangular eyeholes through the Klansman's hood, repeated in shape and color as windows in the exterior background.

While three quarters of the composition is engulfed by Guston's red interior, one quarter of the composition depicts the public sphere. Again, the artist employs a black line at the top right of the red space to demarcate interior from exterior— both of which narrowly bleed into one another. This black line seems to distinguish space as much as it drafts the city, constructing the large five story building in the background and suggesting the continuum of urban sprawl protruding towards the far right of the composition. It should be noted that while deeply figurative, Guston continues to apply an expressionist brush stroke— lyrical gestures filling large expanses of the canvas. Black pavement rises up to the black outline of the cityscape, an exterior contained by a red boarder that visually anchors Guston's palette of black, red and grey; however,



Philip Guston, *City Limits*, 1969. Oil on canvas. 77 x 103 1/4 in. (195.6 x 262.2 cm). Gift of Musa Guston. The Museum of Modern Art, New York. © 2012 The Estate of Philip Guston.

the entire composition is simultaneously isolated within the canvas by virtue of a white boarder, uniting all spaces as a whole. In this way, *Inside*, 1969, references both the multi narrative spaces of Piero della Francesca's frescos and the single frame narrative employed in comic books, implicitly positioning an isolated segment into a larger storyline.

Gazing at Piero della Francesca's *The Flagellation*, 1455-1460, one might notice the use of architecture as a device to define temporality and narrative into physical and psychic divisions of interiority and exteriority. *The Flagellation*, 1455-1460, depicts two scenes, one background scene of Jesus Christ being flogged at a pillar while a seated Pontius Pilate observes (a prelude to crucifixion); the second scene, divided by a Corinthian column, places three men in the foreground of a cityscape. Here, the three men are undeniably of the Quattrocento period, portrayed in conversation as though oblivious to the torturous scene in the background. Using perspective, architecture and figures, the scene in the foreground positions the act of the flagellation in the past tense; however, intimately linking it to the present. Unlike Guston's *Inside*, each register of narrative space in *The Flagellation*, 1455-1460, is occupied by figures; however, the intimate space is actively utilized in both artworks, suggesting evil at work, while the respective accompanying exterior scenes of gridded cityscapes suggest a simultaneous connection and detachment from the past. In Guston's case, the single figure of the Klansman in *Inside*, 1969, represents evil as much as it represents self-awareness and self-reflection, using the backdrop of modernity in order to negotiate the past and present.

27 **CLAES OLDENBURG** b. 1929

Popsicle, Hamburger, Price, 1961-1962

canvas stuffed with kapok, painted with enamel

overall dimensions: 41 x 20 x 11 in. (104.1 x 50.8 x 27.9 cm)

Signed with initials and dated "C.O. 1962" on the reverse of each element.

Estimate \$400,000-600,000

PROVENANCE

Charles H. Carpenter, Jr., Pittsburgh (acquired from the artist, 1962)

Sale: Christie's, New York, *Post War and Contemporary Art Evening Sale*, November 15, 2006, lot 35

Acquired at the above sale by the present owner

EXHIBITED

New York, Green Gallery, *Claes Oldenburg* , September 24 – October 20, 1962, no. 15

Pittsburgh, Carnegie Museum of Art, *Charles H. Carpenter, Jr.: The Odyssey of a Collector*, March

23, 1996 – June 9, 1996; New York, The Whitney Museum of American Art, January 16, 1997 –

March 9, 1997

Ridgefield, Connecticut, The Aldrich Museum of Contemporary Art, *Fifty Years of Supporting the*

New: The Charles H. Carpenter Jr. Collection, September 22 – December 31, 2002

LITERATURE

L. Lippard, *Pop Art*, New York, 1966, p. 112, no. 89 (illustrated)

C. Carpenter and K. Larson, *Charles H. Carpenter, Jr.: The Odyssey of a Collector*, Pittsburgh,

Carnegie Museum of Art; New York, Whitney Museum of American Art, 1997, p. 64 (illustrated)





Claes Oldenburg painting *Store* works at the Ray Gun Mfg. Co., 107 East Second Street, New York, 1961. Photography by Robert R. McElroy, 1961. © Estate of Robert R. McElroy/Licensed by VAGA, New York, NY. Artwork © 1961 Claes Oldenburg.



Claes Oldenburg *Floor Burger*, 1962. Canvas filled with foam rubber and cardboard boxes, painted with latex and liquitex. 52 in. (132 cm) high; 84 in. (212 cm) diameter. Art Gallery of Ontario, Toronto, Purchase, 1967. © 1962 Claes Oldenburg.

Everything I do is completely original – I made it up when I was a little kid.

CLAES OLDENBURG

(*Claes Oldenburg: Skulpturer och teckningar*, exh. Cat. Stockholm: Moderna Museet, 1966, n.p.).

In 1956 Claes Oldenburg moved from Chicago to New York, marking the point at which he transitioned from painting and drawings to his self-described work “based on intuition.” By February of 1960 he began the series *The Street*, a body of work which was inspired by the debris collected on the streets of the city. The found objects—wrappers, plastic cups, cardboard, thrown-out food—became painted constructions, transforming the once discredited things into objects of downtown urban culture. Out of this series, Oldenburg developed an interest in extending art into a theatrical realm. “Pretending,” he explained, “is the natural equipment of the artist.” (Claes Oldenburg Notes, New York, June 1968). Inspired by Allan Kaprow’s elaborate *18 Happenings in 6 Parts*, 1959, Oldenburg began to stage *Happenings*, in which the props and costumes consisted of readily available materials such as cardboard, newspaper, and other remnants left and discarded after a production. He sought to infuse the objects with an afterlife. It was from the props made for these performances that Oldenburg began the stuffed-fabric, soft sculptures, of which the present lot, *Popsicle, Hamburger, Price*, 1961-1962, is exemplary. Claes Oldenburg has emerged as the master of the quotidian, transforming the mundane into the extraordinary.

Attracted by the cheap and common objects inundating the shelves of dime stores and shop windows, the present lot is comprised of a thick red Popsicle, a derelict hamburger, and a beat-up price tag of 10 cents. Using the merchandise and advertisements that surround the New York neighborhoods, Oldenburg explains, “I take the materials from the surroundings of the Lower East Side and transform them and give them back.” (Oldenburg, quoted in Paul Cummings, unpublished interview, December 4, 1973-January 25, 1974, p. 81, on file at the Archives of American Art, Washington, D.C., p. 105). Made of canvas stuffed with kapok, and painted with enamel, the elements are colored with dull primary hues—red, yellow, blue—reminiscent of the consumer products dowsed in commercial paint, lining storefront windows and aisles. The enamel paint is unmixed and layered directly on the surface of the object, creating a kind of thick and opaque skin. These merchandise objects, known as the *Store* objects, were first presented in a group show held at Martha Jackson Gallery in the spring of 1961.

Stemming from these early merchandise pieces, in the summer of 1962, Oldenburg made his first soft canvas pieces—*Floor Cake*, *Floor Burger*, and *Floor Cone*, all 1962. These larger works are known by Oldenburg as “anti-base,” for they are intended to be hung like a coat, or thrown on the ground, existing off-base from the structural forms we know them to be. The sculptures are intended to interact and become a part of the space in which they are situated. In the present lot, we see a cascade of everyday objects, starting with the price tag, leading to a dangerously falling hamburger, and finally a thick juicy red Popsicle hanging upside down, all against a cream colored background. Each item is drenched in layers of lackluster pigment, and much larger than their actual dimensions. The forms are cartoonish, and coupled with the gargantuan scale and subdued palette, they become parodies of their real forms.

The soft material which puckers along the seams of the store items alludes to an organic, almost living object. They are not detached or impersonal, as seen when lining the aisles, but imbued with breath and sensuality; humanity is grafted into a piece of cardboard or fabric, paint or plaster. Oldenburg explains, "Why should I even want to create 'art' – that's the notion I've got to get rid of. Assuming that I wanted to create some thing, what would that thing be? Just a thing, an object. Art would not enter it. I make a charged object 'living.' An 'artistic' appearance or content is derived from the object's reference, not from the object itself or me." (Claes Oldenburg, *Store Days: Documents from The Store (1961) and Ray Gun Theater (1962)*, New York, 1967, p. 8). Here, Oldenburg purports the removal and distance of the artist from the object; the depersonalization or suspension of the artist's subjectivity. After this, we are left with only the objects before us—the price, the hamburger, and the popsicle—from which we must recall our own references and memories of the everyday objects from our childhood summers.

In their larger than life forms, the store items become something tactile that swell and dilate, fatten and bend, withdraw and expand, beings into which one can sink one's hands or teeth. These disarmingly simple and common objects belong to no will, obey no plan or preconceived notions of their purposes. They are neither inanimate nor anthropomorphic. They exist only if we lend them our own bodies and memories, if we give ourselves over to the objects. It is in this transference that the objects are imbued with a life force, with a lasting fleshy presence. With their foundation made from prosaic materials—canvas, kapok, and enamel— they also function as crude forms inseparably linked to their past as urban scraps and trash. However, as objects, Oldenburg has lent them weight and gravity that make them hang down like bodies or even meat. They become a waterfall of primary colors and rudimentary forms, all possessing a corporeal, organic, ambient and vital destiny as a sculpture.

"In soft objects, the expressionism is built in. But the effect need not be seen as expressionistic. Once the room space is established, the mass of air and light is taken into account, and the 'skin' of the subject is thinned to give the illusion of participating in the whole space (though the effect is gravity). The model of the animate body, with its interchange through the skin with its surrounding, is combined with the inanimate subject. The soft sculptures are therefore not objects in the sense of the hard isolated objects of Dada or Surrealist period." (Claes Oldenburg, "Chronology of Drawings," *Studio International*, London, 1970, no. 923). Oldenburg embraces the refuse and trash of everyday life, contrasting the consumerist impulse to discard possessions as soon as they lose their luster and efficiency. The present lot is a celebration of the already made object, in all its complexity and autonomy.



The present lot installed at The Green Gallery, New York, *Claes Oldenburg*. September 1962. Photography by Robert R. McElroy, 1962. © Estate of Robert R. McElroy/Licensed by VAGA, New York, NY. Artwork © 1962 Claes Oldenburg.



Claes Oldenburg *Pepsi-Cola Sign*, 1961. Muslin soaked in plaster over wire frame, painted with enamel. 58 1/4 x 46 1/2 x 7 1/2 in. (148 x 118.1 x 19.1 cm). The Museum of Contemporary Art, Los Angeles, The Panza Collection, 1988. © 1961 Claes Oldenburg.

28 **JEAN-MICHEL BASQUIAT AND ANDY WARHOL** 1960-1988 and
1928-1987

Del Monte, circa 1984-1985

synthetic polymer paint and silkscreen ink on canvas

76 x 88 in. (193 x 223.5 cm)

Stamped twice by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. on the overlap and numbered PA99.032 on the stretcher.

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

PROVENANCE

Acquired directly from the Estate of Andy Warhol

EXHIBITED

New York, Gagosian Gallery, *Jean-Michel Basquiat & Andy Warhol: Collaboration Paintings*, May 23 - June 22, 2002

LITERATURE

H. Als, *Jean-Michel Basquiat & Andy Warhol: Collaboration Paintings*, New York, Gagosian Gallery, 2002, n.p. (illustrated)





Andy Warhol and Jean-Michel Basquiat at the Tony Shafrazi Gallery during the exhibition *Warhol and Basquiat: Paintings*, New York, September 14 – October 19, 1985. Photo by Tseng Kwong Chi, © 2012 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York, Artwork © 2012 The Estate of Jean-Michel Basquiat / ADAGP, Paris / Artists Rights Society, New York.

Andy Warhol and Jean-Michel Basquiat joined forces in the 1980s to form one of the greatest artistic collaborations of the Post-War era. Their friendship began at a remarkable junction; Warhol's practice was achieving a sophisticated maturity, and Basquiat's career was just beginning. The friendship of these two very different figures—one of the foremost art figures of the time, and the *wunderkind* of the 1980s—aided each man's mission to continue creating the most dynamic works of the Twentieth Century. Basquiat lent an expressive painterly quality and a touch of mischief to Warhol's synthesis of images and media icons. While each of their styles is unique, their combination yields bold and symbiotic works.

The present lot, *Del Monte*, 1984-1985, is a striking homage to the styles that defined both artists' work and celebrity. Here we see a synthesis of two visual languages, which, together, create a compelling dialogue. We see both Warhol's stylized use of corporate logos in the central placement of "Del Monte", of which he created an entire body of work in the 1960s, as well as Basquiat's visceral and raw style of brushwork around the central logo. Both artists' use of popular culture creates a harmonious portrait of both the times and styles in which they were working. *Del Monte*, 1984-1985 is bold and visually complex in its use of color and collage. In order to create this collaboration, the artists would alternately layer the canvas with their distinct brands – instead of creating a disjointed painting, the result is one of dynamic and powerful tension between past and present, seasoned master and young prodigy. With many of the collaborations revealing multifaceted layers of iconography, there is clear evidence that beneath the blanket of dark pigments, lies a world of Warhol and Basquiat motifs. Here, the harmony of the composition celebrates the frenetic exhilaration of youth and the cumulative experience of age.



Jean-Michel Basquiat, *Max Roach*, 1984. Acrylic and oilstick on canvas. 60 x 60 in. (152.5 x 152.5 cm). Private Collection. © 2012 The Estate of Jean-Michel Basquiat / ADAGP, Paris / Artists Rights Society, New York.

The historic pairing of Warhol and Basquiat was two years in the making. In 1982, when Basquiat was at the height of his creative powers, he had traveled to Zurich for a week to paint and cultivate a relationship with famed Swiss dealer Bruno Bischofberger. Basquiat, ever shrewd, understood that the favor of Bischofberger, who also happened to be Warhol's gallerist and dealer, would be the ideal point of entry to the Pop Art master, whom he had endeavored to meet for a number of years. Warhol, on the other hand, was not nearly so keen to meet the young graffiti artist from the East Village. On October 4, 1982, Basquiat finally secured an invite to Warhol's storied Union Square studio, the Factory.

As Warhol later wrote in his diary "Down to meet Bruno Bischofberger (cab \$7.50). He brought Jean-Michel Basquiat with him. He's the kid who used the name 'Samo' when he used to sit on the sidewalk in Greenwich Village and paint T-shirts, and I'd give him \$10 here and there and send him up to Serendipity to try to sell the T-shirts there. He was just one of those kids who drove me crazy... And so had lunch for them and then I took a Polaroid and he went home and within two hours a painting was back, still wet, of him and me together. And I mean, just getting to Christie Street must have taken an hour." (Andy Warhol, "October 4, 1982", *The Andy Warhol Diaries*, New York, 1989, p. 462).

The Polaroids had been taken at Bischofberger's urging; he wanted Warhol to make a portrait of Basquiat, reasoning that such a work would increase the importance of the rising 22 year-old star. According to Bischofberger, "The whole Factory and everyone who was there was admiring it, and Andy said, 'I'm really jealous. He's faster than I am.' Those were his words. I can still hear him saying that." (Bruno Bischofberger, quoted by P. Hoban in *Basquiat: A Quick Killing in Art*, pp. 140-141). Bob Colacello remembered Warhol gushingly telling Basquiat, "I mean, you're faster than Picasso. God, that's greaaaaat." (B. Colacello, quoted in *ibid.*, p. 141).

Warhol and Basquiat's friendship blossomed over the ensuing two years, and they both were eager to take on Bischofberger's 1984 commission. Keith Haring poignantly articulated the pitch-perfect harmony between Basquiat and Warhol: "The collaborations were seemingly effortless. It was 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. 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 first layer of *Del Monte*, circa 1984-85, undoubtedly began with Warhol's hand, who had been inspired by Basquiat to take up the brush again after years of exclusively using his iconic screen printing techniques. While Warhol has previously stamped "Del Monte" across countless boxes, here it is rendered in gestural brushstrokes, lending the surface more complexity and variance. Basquiat remarked 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). The extensive brushwork around the central motif, is undoubtedly attributed to Basquiat, who had a tendency to mask his canvases in thick applications of pigment. This technique is evident in Basquiat's *Max Roach*, 1984, in which red and white paint cloaks almost the entirety of the canvas, leaving only a glimpse of a figure at a drum set in the upper right quadrant.

In his signature adaptation of commercial logos, Warhol rendered the "Del Monte" logo in vibrant reds and yellows in the center of the canvas. It is possible that in this simple, sign-like condition, the work was then delivered to Basquiat, who painted over nearly the entirety of the surface in mysterious dark blue and deep green pigments, covering the canvas with furious and expressive brushstrokes. Complimenting the pervasive bright logo, Basquiat's palette of murky green powerfully surrounds the glowing center of the canvas. Unpacking the formal structure of the picture, Basquiat's strokes concede to the Warhol central stamp—the painting's center of gravity. Though Basquiat's youthful exuberance presses energetically in from the sides, like eager children seeking an audience with a favorite teacher, it is Warhol's "Del Monte" logo that maintains control of the middle of the composition. *Del Monte*, 1984-85, is a lasting legacy to both artists and to the friendship they shared, embodying the iconic styles that secured their places in the pantheon of history's foremost creative greats.

While both artists have infused the painting with their own iconography, the composition is gestalt in nature. The hands of both Warhol and Basquiat dominate the figurative space of the picture, adhering to classical landscape painting; with the blue sky above and rolling green sea below. The central logo shines beneath the layers of pigment like the protagonist of a historical narrative. Though styles as disparate as Warhol's and Basquiat's coalesce into such a seminally novel painting, *Del Monte*, 1984-1985, ultimately comes to resemble styles both modern and classical. The marriage of the hands of two masters is not just an integration of young and old, Pop Art and Neo-Expressionism; it is also a reminder that, in joining styles, we see the remnants of the past and the ideas of the future.



Installation view of Del Monte Peach Halves Box sculptures, Stable Gallery, New York, 1964.
© 2012 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York



Jean-Michel Basquiat and Andy Warhol. *Untitled (Del Monte)*, 1984. Acrylic on canvas 85 7/8 x 68 1/8 in. (218.1 x 173 cm). © 2012 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York, © 2012 The Estate of Jean-Michel Basquiat / ADAGP, Paris / Artists Rights Society, New York.

29 **JOAN MITCHELL** 1925-1992

Sunflowers, 1990

oil on canvas, diptych

each: 51 x 38 1/4 in. (129.5 x 97.2 cm)

overall: 51 x 79 1/8 in. (129.5 x 201 cm)

Signed "Joan Mitchell" lower right of right panel.

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

PROVENANCE

Robert Miller Gallery, New York

Collection of Preston H. Haskell

Sale: Christie's, New York, *Post War and Contemporary Art Evening Sale*, May 14, 2002, lot 51

Acquired at the above sale by present owner

EXHIBITED

Raleigh, North Carolina Museum of Art, *Sign and Gesture: Contemporary Abstract Art from The Haskell Collection*, March 21 – June 13, 1999; The Cummer Museum of Art and Gardens, Jacksonville, June 23 – October 3, 1999; Knoxville Museum of Art, Knoxville, October 22, 1999 – February 13, 2000; Birmingham Museum of Art, Birmingham, March 5 – May 21, 2000

LITERATURE

The Haskell Collection, Jacksonville, 1997, no. 55, p. 31 (illustrated)

J. W. Coffey, *Sign and Gesture: Contemporary Abstract Art from The Haskell Collection*, Raleigh, North Carolina Museum of Art, 1999, p. 30, no. 13 (illustrated)



(detail of the present lot)





I would rather leave Nature to itself. It is quite beautiful enough as it is. I do not want to improve it... I could certainly never mirror it. I would like more to paint what it leaves me with.

JOAN MITCHELL

(Joan Mitchell quoted in Marcia Tucker, *Joan Mitchell*, New York, The Whitney Museum of American Art, 1974).

Joan Mitchell is often deemed a Romantic Landscapist, who drew upon the tradition of Twentieth Century painting and Nineteenth Century poetry to create her efflorescent canvases. The present lot, *Sunflowers*, 1990, however, exudes not only emotional intensity, in its rich oil paints and expressive gestures, but also a modernist interpretation of the genre often proscribed as obsolete: Landscape Painting. As a painter, she was less concerned with the image which appeared before her, and primarily concerned with the feeling derived both from its creation and its experience. As she explains, "I am very old-fashioned, but not reactionary. My paintings aren't about art issues. They're about a feeling that comes to me from the outside, the landscape." (Joan Mitchell quoted in Marcia Tucker, *Joan Mitchell*, The Whitney Museum of American Art, New York, 1974). This philosophy was very much inspired by her profound love of poetry, introduced to her at a young age by her mother, Marion Strobel Mitchell, a socially prominent figure in Chicago society and coeditor of *Poetry Magazine* founded in 1912.

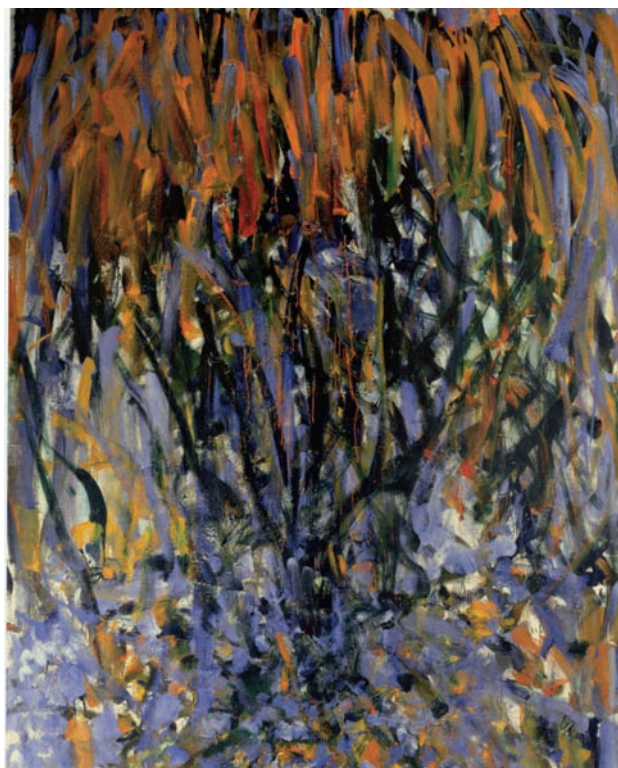
Nineteenth Century English poet William Wordsworth is regarded as Mitchell's prominent early source. In *The Prelude*, the poet's magnum opus, he writes, "For oft, when on my couch I lie, In vacant or in pensive mood, They flash upon that inward eye, Which is the bliss of solitude; And then my heart with pleasure fills, And dances with the daffodils." (William Wordsworth, "The Daffodils," 1804, from *The Norton Anthology of English Literature*, vol. 2, ed. M. H. Abrams, New York, 1962, p. 174). The resonance this reverie has on Mitchell's work, as evident

in *Sunflowers*, 1990, is easily witnessed in the gestural brushstrokes, which seem painted from a luxurious daydream. Here, Wordsworth is remembering, not actually looking at the flora before him; just as Mitchell states that she wishes to paint how she feels and experiences an object, rather than render it in its true form. In the present lot, *Sunflowers*, 1990, the stalks and florets are only discernable by the linear vibrant yellows which dash across the canvas in a synchronized dance; the overlapping strokes and blended colors are rendered as if recalled from a distant memory.

After being awarded a traveling fellowship by the Art Institute of Chicago in the early 1950s, Mitchell moved to Paris and began to look at the work of Paul Cézanne, Henri Matisse, and other European Post-Impressionists and Modernists. Their interest in the emotional creation of a transmuted object, which overpowered physical forms, resonated with the young American abroad. In the catalogue for her first retrospective in 1972, James Harithas wrote, "In the paintings there are stylistic references to, or in another wider sense, scars from the work of older artists, like Pollock, de Kooning or Monet, and others somewhat less important to her. (Scars because any visible and unassimilated influence from the past is almost necessarily a form of nostalgia which distorts the spontaneity of the art). There are, as well, recollections not specifically artistic which are the accumulation of her life time." (James Harithas, "Weather Paint" in *My Five Years in the Country*, Syracuse, Everson Museum of Art, 1972). The tensions of color, gesture, and ground, evident in



Portrait of Joan Mitchell in her garden in Vétheuil, France, 1972. Photographed by Nancy Crampton, © Nancy Crampton.



Joan Mitchell *Tilleul*, 1978. Oil on canvas. 91 1/2 x 70 7/8 in. (240 x 180 cm). Centre Pompidou, Musée national d'art moderne. Centre de création industrielle, Paris. Deposited at the Musée des Beaux-Arts, Nantes. © The Estate of Joan Mitchell.



Joan Mitchell *George Went Swimming at Barnes Hole, but It Got Too Cold*, 1957. Oil on canvas. 85 1/4 x 78 1/4 in. (216.5 x 198.8 cm). Gift of Seymour H. Knox, Jr., 1958. Albright-Knox Art Gallery, Buffalo, New York. © The Estate of Joan Mitchell.

the works from this period abroad, reflect the great influence of the European masters who preceded her. And not only their stylistic techniques, but also their view of art, based at that time on the postwar existential milieu. However, Mitchell maintained her independence from both the American and European avant-gardes by keeping close the influence of the early landscapists.

In Mitchell's earlier work from the 1950s, such as *George Went Swimming at Barnes Hole, but It Got Too Cold*, 1957, the paint is applied in fierce gestures, infusing the composition with the visual language of seduction and disquietude popularized by the European avant-gardes. Created nearly half a century earlier than *Sunflowers*, 1990, it lacks the controlled emotion seen in the present lot; here the colors—deep blues, radiant yellows, and enchanting purples—are not only gestural and free in movement, but also equally distributed across the two panels. Vertical yellow beams appear to the left of each canvas, framing and guiding the nebulous center of blues and purples. A hallmark of Mitchell's work, she created space and air around her brushstrokes, granting the pigment and forms enough air to breathe and expand. The exposed canvas along the surrounding edges of the present lot forms a frame around the matter at the core of the composition, lending it a powerful presence, which seems to pulsate with each stroke. In *Sunflowers*, 1990, it appears as if Mitchell painted her sensations of plowing through a field of flowers, each brushstroke exuding the emotional complexities, reminiscent of place and time.

The dancing forms in the present lot are both close to and far away from their source; however, the degree of abstraction and/or expression does not distort the sensations that the artist is both seeking and sharing. The translation of the field of flowers into visceral brushstrokes inflects the emotional tenor of the work, while her technique provides the tools by which the forms become



Joan Mitchell, *Sunflowers III*, 1969. Oil on canvas. 112 1/2 x 78 1/2 in. (285.8 x 198.8 cm). Collection National Museum of American Art, Smithsonian Institute, Washington, D.C. © The Estate of Joan Mitchell.

defined. She once said, "I'm trying for something more specific than movies of my everyday life: to define a feeling." (Joan Mitchell quoted in John Ashbery, "Joan Mitchell" in *Reported Sightings: Art Chronicles, 1957-1987*, ed. David Bergman, Cambridge, 1991, p. 100). With this confession, one can conclude that the artist's technique is a process of visual articulation to discover her subjects and feelings. As seen in *Tilleul*, 1978, created over a decade before the present lot, a messy transubstantiated landscape appears. The painted forms—a seeming chaos of blacks, lavenders, pinks, and yellows—are far from disordered; through the gestural brushstrokes, the silhouette of a willow tree appears.

However, rather than relying on the heavy impasto used in these 1980s pictures, in the present lot, Mitchell achieves a thinner surface, covered in passages of color—complex lavenders, myriad shades of green, and most strikingly, a range of rosy orange-red and rich yellows—that contribute to the overwhelming lyrical beauty of the picture. *Sunflowers*, 1990, is a deliciously and dramatically free abstract canvas. The forms created by nature are not isolated or separated, but are all inclusive of their surroundings, blending with the hills, horizon, and sky. Through this symphony of forms, a literal connection between the place and the feeling derived therein is formed; Mitchell paints a love poem—in delicate, subtle and lyrical prose—to existence and its inherent art form. "Feeling, existing, living, I think it's all the same, except for quality. Existing is survival; it does not mean necessarily feeling. You can say good morning, good evening. Feeling is something more: it's feeling your existence. It's not just survival. Painting is a means of feeling 'living'." (Joan Mitchell in Yves Michaud, "Conversation with Joan Mitchell," in *Joan Mitchell: New Paintings*, New York, Xavier Fourcade, 1986).

30 **TOM WESSELMANN** 1931-2004

Reclining Stockinged Nude #6, 1982

oil on canvas, laid on shaped board

installed dimensions: 29 1/2 x 51 1/4 in. (74.9 x 130.2 cm)

Signed, titled, inscribed, and dated "Tom Wesselmann, 82, Reclining Stockinged Nude #6 (Red Head, Blue Stockings)" on the reverse.

Estimate \$500,000-700,000

PROVENANCE

Acquired directly from the artist's estate

As she stretches out before us, her sheer powder blue stockings emphasizing the length of her legs, and her tan-lines drawing attention to her most intimate parts, the subject of *Reclining Stockinged Nude #6*, 1982, appeals to the pleasure principle within each of her spectator's. In the present lot, Tom Wesselmann has transformed simple shapes, basic color palette, and smooth textures, into a visceral portrait of desire. Unlike the previous generation of artists—Willem de Kooning, Jackson Pollock, and Arshile Gorky—Wesselmann deliberately chose to move away from the violently gestural application of paint. However, while he freed himself from the American Abstract Expressionists, he called upon the great tradition of nude figure painting as his primary source for his series, *Great American Nude*. Instead of rendering the nude's luscious curves, supple skin, and striking features, Wesselmann's subjects far exceed the sexual abandon of the historical muses. With her legs spread apart in a state of excited anticipation, the subject of the present lot is without shame and devoid of prudery—Wesselmann offers a new portrait of the nude, one that celebrates the radical openness and honesty about sexual matters that came to be associated with the 1960s.

What is most thrilling about *Reclining Stockinged Nude #6*, 1982, is how matter-of-fact and relaxed the subject is in her nudity; the reclining position is fairly indolent, as if in respite. But the abstract qualities—basic forms, simple shapes, and limited colors—are representative of an idea, rather than reality. Additionally, her face is featureless, comprised only of a pair of pink lips. She has no eyes by which her thoughts or awareness can be read. "From the very beginning I did not put faces on them, because I liked the painting to have a kind of action that would sweep through it, and certain things could slow that down... A face on the nude became like a personality and changed the whole feel of the work, made it more like a portrait nude." (Tom Wesselmann, quoted in "Telling it like it is," M. Livingstone, *Tom Wesselmann*, Ostfildern, Cantz Verlag, 1994, p. 11). Here, we see that it was Wesselmann's intention to devoid his subjects of personalities and distinction, making them pure objects of desire. While controversial in its seductive imagery, the present lot is brashly aggressive, wonderfully humorous and full of contemporary life.

When I made the decision in 1959 that I was not going to be an abstract painter, that I was going to be a representational painter, I had absolutely no enthusiasm about any particular subject or direction or anything. I was just starting from absolute zero. I only got started by doing the opposite of everything I loved. And in choosing representational painting, I decided to do, as my subject matter, the history of art: I would do nudes.

TOM WESSELMANN

(Tom Wesselmann, quoted in "Telling it like it is," M. Livingstone, *Tom Wesselmann*, Ostfildern, Cantz Verlag, 1994, p. 9).



o 31 **MAURIZIO CATTELAN** b. 1960

Untitled, 1995

gelatin silver print, mounted on aluminum

49 1/4 x 74 3/4 in. (125.1 x 189.9 cm)

This work is number two from an edition of three and is accompanied by a certificate of authenticity signed by the artist.

Estimate \$400,000-600,000

PROVENANCE

Galleria Massimo de Carlo, Milan

EXHIBITED

Annandale-on-Hudson, Bard College, Center for Curatorial Studies, *a|drift*, October 20, 1996 -January 5, 1997 (another example exhibited)

New York, Cheim & Read, *I Am the Walrus*, June 10 – July 31, 2004 (another example exhibited)

New York, The Solomon R. Guggenheim Museum, *Maurizio Cattelan: All*, November 4, 2011 - January 22, 2012 (another example exhibited)

LITERATURE

J. Decter, *a|drift*, Bard College, Center for Curatorial Studies, Annandale-on-Hudson, New York, 1996, p. 28 (another example illustrated)

J. Rian, "Maurizio Cattelan...went home", in *Flash Art*, no.190, Milan, October 1996, p.81 (another example illustrated)

R. Daolio and G. Celant, *Maurizio Cattelan*, Centre d'art de Brétigny-sur-Orge, Brétigny-sur-Orge, Le Consortium, Galerie Emmanuel Perrotin, Paris, 1998 (another example illustrated on the cover)

F. Bonami, N. Spector and B. Vanderlinden, *Maurizio Cattelan*, London, 2000, p.124 (another example illustrated)

B. Genies, "Maurizio Cattelan- Vampire du reel", in *Le Nouvel Observateur*, Paris, August 2001 (another example illustrated)

M.C. Beaud, *Purple no. 12 - Maurizio Cattelan*, Paris, 2002 (another example illustrated on the cover)

F. Bonami, N. Spector, B. Vanderlinden and M. Gioni, *Maurizio Cattelan*, London, 2003, p.124 (another example illustrated)

F. Bonami, "The Three Qattelan," in *Cattelan*, Vol. 2, Paris, 2010, p. 23 (another example illustrated)

N. Spector, *Maurizio Cattelan: All*, New York, The Solomon R. Guggenheim Museum, 2011, p. 203 (another example illustrated)

Untitled, 1995, is arguably the most iconic photographic self-portrait the artist has produced. The earliest example, *Lassico familiare (Family Syntax)*, 1989, depicts a signed image of the half-naked artist, his hands positioned on his chest in the shape of a heart. Unlike this serene and romantic image, the present lot, *Untitled*, 1995, portrays the artist's roguish persona, turned on his back, tongue extended, and limbs raised as if begging for a treat like a hungry dog. It is a playful photograph, depicting the artist in an all-black simple outfit, white socks, and sneakers, set against a white background. The credulous pose and monochrome backdrop seem to be the directions and settings of a contrived photo shoot; the artist's child-like naughty behavior perhaps a reaction to the clichéd setting forced upon him by a rancorous and strident parent. The angle of the camera subtly distorts his body, emphasizing his enormous head and animated grimace, while diminishing his lower body, making him seem even more like a pleading canine. Unlike the rich and ornate self-portraits by artists throughout the art historical canon, Cattelan challenges the tradition by rendering himself suppliant, submissive, and even emasculated.

In *Untitled*, 1995, Cattelan is both creator and subject, acting as the role of artist and sitter in this portrait session. Here, Cattelan portrays himself as a jester, rolling on the floor, assuming the role of a dog or a misbehaved child. He is eager to please in a pose often associated with the instruction to "play dead" or "roll over," presaging the series he began in 1997 based on dogs: some taxidermied to appear asleep, other skeletal and carrying newspapers in their teeth. Like a canine, Cattelan depicts himself as a loyal companion, awaiting his master's command. This game of make-believe, initiated by Cattelan himself, is characteristic of his now-solidified reputation as a provocateur, prankster, and tragic poet of our time, offering a glimpse into the unsettling and fantastic works which comprise the artist's celebrate oeuvre. "What I'm really interest in is the notion of complexity, the idea that there are no fixed roles and definitions. Everyone is forced to change roles every single moment of his life...No one should be able to tell if it's an artwork or a critical and curatorial statement." (Maurizio Cattelan in "Interview: Blown Away-Blown to Pieces," conversation between Cattelan, Hoffmann, and Massimiliano Gioni, in Cattelan, *6th Caribbean Biennial*, unpaginated).



32 **RICHARD PRINCE** b. 1949

Emergency Nurse, 2004

acrylic and inkjet on canvas

60 x 46 in. (152.4 x 116.8 cm)

Signed, titled, and dated "Richard Prince, Emergency Nurse, 2004" on the reverse.

Estimate \$3,000,000-5,000,000

PROVENANCE

Barbara Gladstone Gallery, New York

The lozenge is almost like one of those old black bars that they used to put over women's faces in porn magazines if they didn't want to be identified. I like the idea-it's almost like it has this kind of relation to the nurses' mask. It's a way of making it all the same and getting rid of the personality.

RICHARD PRINCE

(Richard Prince, from an interview with Glenn O'Brien, *Interview*, November 28, 2008).

Emergency
NURSE



Richard Prince, in chronicling the unsung, unpretty, and usually unseen American identity, has engendered in the past three decades a holistic representation of the American underbelly. He has elevated the ubiquitous, such as his "rephotographs" of mass marketing schemes, in particular the Marlboro ads of the later 1970s and early 1980s. He has also humbled the loftiest, as embodied in his sexualizing many beloved one-liners in his "joke" series. He has also exhibited a masterful eye for fusing and conflating many of our most entrenched American stereotypes in his art, and no where is this more apparent than in his on-going *Nurse* series. The present lot, *Emergency Nurse*, 2005, is a perfect example of Prince's layering of societal expectations, through the lens of American archetypes, and the titillating subtextual implications within them.

Despite their seeming omnipresence as contemporary art standards, Prince's *Nurse* paintings have existed for less than a decade, tracing their origins to 2003 and their debut at Barbara Gladstone Galleries. The visual basis for each painting is a paperback from Prince's personal collection of pulp novels from the 1950s and 1960s, each featuring the scandalous protagonist of the nurse in its title and on its cover. To attain a size appropriate for altering and manipulating, Prince's technique is a melding of the digital and analog age: he scans his image, and subsequently adds many stratum of paint. He typically maintains a few constants in his painting phase, namely that of the obscuring of all characters but the nurse herself and also placing a surgical mask over the nurse's face. In doing so, Prince has advanced his appropriation techniques

from an earlier phase of his career. The *Nurse* paintings are "an extension of the blurring, smudging, and muddling up pictorial language, with which he first started experimenting in the late 1980s." (M. Collings, "Richard Prince's Fettered Feelings", *Richard Prince: Nurse Paintings*, New York, 2003, p. 6).

The present lot maintains all of Prince's usual approaches in giving life to his "nurse paintings", but it also boasts qualities that make it a unique and fascinating star of the series. His canvas bears all the trademarks of the series: the title of the novel, "Emergency Nurse" is slightly blurred out in light pinks and oranges, leaving only a ghostly remainder. In addition, Prince dons his heroine with a stark white mask, mostly obscuring her face and eyes. She is alone in a fantasy. The hint of a male companion is only barely visible in the cloud of blue paints to the left of the protagonist; erased from the story, he only hovers above the nurse like a haunted spirit.

Yet Prince's canvas breathes with an exceptional life: as he paints over the other characters on the blown-up cover of the novel, Prince intentionally uses a violent shade of blue, almost as if to imply that the *Emergency Nurse* is engaging in an assignation with a shadow. The colors of an enflamed landscape swirl behind her—blacks and burnt oranges give the illusion of a horizon towards the upper-portion of the canvas. Her chattiness with the illusive figure, compounded with the flow of red from her masked mouth, gives Prince's nurse a possibly sinister existence. In her hand, she clutches a briefcase, but whether the enclosed documents are medical records or wicked materials is a matter of speculation.



Richard Prince, *Untitled*, 1982. Ektacolor print, edition of two. 27 x 40 in. (69 x 101.6 cm). © 2012 Richard Prince.



Edvard Munch, *The Scream*, 1893. Oil, tempera, and pastel on cardboard. 35 7/8 x 29 in. (91 x 73.5 cm). National Gallery, Oslo. © 2012 Munch Museum / The Munch-Ellingsen Group / Artists Rights Society (ARS), New York.



Richard Prince, *Untitled (cowboy)*, 1999. Ektacolor photograph, unique. 59 1/8 x 83 1/8 in. (150.2 x 211.1 cm). Private Collection, New York. © 2012 Richard Prince.

Another more urgent matter is the fact that our nurse is almost completely blinded by her surgical mask, an alarming impediment if she is to carry out her chosen profession. Back at the hospital, she could miss the patient's vein, and perhaps hit upon a much more vital area. Prince's *Emergency Nurse* finds herself in a bevy of controversial interpretation—is she rushing to the emergency, or is she the emergency? However, though it may ring of immediate danger, the blinding is not without its humorous element, for “the blinding paintings, where he really has smudged out her eyes, have much more playful abstract qualities than the ones where you naturally want to look at her face.” (M. Collings, “Richard Prince’s Fettered Feelings”, *Richard Prince: Nurse Paintings*, New York, 2003, p. 7). The *Emergency Nurse* is a creature up for interpretation.

Prince’s impressive talent for suggestion lends itself to a debate about the sociological implications of his picture: “with each image, Prince conflates the various sociosexual stereotypes embodied by the figure of the nurse: Good Samaritan, naughty seductress, old battle-ax, and devil incarnate. He depicts each figure as both vamp and victim, undone by desire.” (N. Spector, “Nowhere Man”, *Richard Prince*, New York, 2007, p. 52-53). In doing so, Prince manages to strip away our best notion of the caregiver in favor of a more realistic portrait of our darkest fantasies. The character in the painting is a result of many gazes: the sexist, the sexual, and the abjectly vulnerable.

In exposing all of the conflicting stereotypes of a favorite female stock character, “Prince uses gender as a masquerade, freely shifting between roles, which in the process appear increasingly artificial and socially contingent.” (N. Spector, “Nowhere Man”, *Richard Prince*, New York, 2007, p. 52-53). In other words, as he breaks down the many elements inherent in the nurse as a popular figure, he negates each and every one of them. Suddenly, we realize that the female figure before us is simply a woman. It is startling to think that, as we look upon *Emergency Nurse*, 2005, our vulnerability as observers is identical to that as patients in an intensive care unit: the identity of our caretakers may be up for debate, yet we still place in them our unyielding trust. Placing trust in our *Emergency Nurse*, we hope that she is not up to no good. But Richard Prince’s genius lies in his ability to make us doubt ourselves.



Mark Rothko, *No. 8 (Lilac and Orange over Ivory)*, 1953. 117 1/2 x 91 1/2 in. (298.5 x 232.5). Hood Museum of Art, Dartmouth, Hanover. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

o 33 **THOMAS SCHÜTTE** b. 1954

Untitled (United Enemies), 1995

Fimo, fabric, wood, brass wire, PVC-pipe and glass dome

figures: 13 1/4 x 5 1/8 x 7 1/8 in. (33.5 x 13 x 18 cm)

overall: 73 7/8 x 10 x 10 in. (187.5 x 25.5 x 25.5 cm)

Signed and dated "Th. Schütte 1995" twice on the underside of the wood base.

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

PROVENANCE

Private collection, Japan

Private Collection

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

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



With his virtuosic handling of traditional media, Thomas Schütte has emerged as one of the most seminal sculptors of this generation. His figurative works from the *United Enemies* series, composed of polymer clay, fabric, wood, and PVC-pipe, confront the viewer with a pair of contemporary grotesques. The clay is kneaded and molded into miniature portraits of monstrous subjects from a supernatural world. The contenders in *Untitled (United Enemies)*, 1995, are rendered with pallid, hairless, and distorted grimaces. One figure is draped in a lustrous red silk robe, the other in a soft brown one; the two are bound together and encased in a glass bell jar. While barely three feet tall, their features explore a powerful range of human emotions and sensations. What is most uncanny about the pair is their maintained claim on humanity. Despite their hideously distorted visage, the fleshiness and uncanny realism captured in their portraits exudes the fragility of human existence.

From the life-sized ceramic figures in 1992s *Die Fremden (The Strangers)*, to miniaturized monuments cast in bronze in *Grosser Respekt*, 1993-94, Schütte has manipulated and exploited scale and materials to great effect throughout his career. The human figure has continuously featured in Schütte's oeuvre, however, his mastery of countenance is most exemplified in the series *United Enemies*. Here the clay is manipulated, stretched, shrunken, pushed, pulled and twisted to form the portraits of two beastly enemies; their extended eyebrows create hoods over their shrunken eyes, their upper lips droop below their jawless chins, and veins and bruises protrude and pulse from their flesh, as if a heart pumps blood beneath the sack of skin. The painstaking details of the human form captured are the result of the artist's long-held fascination with the expressive power of the human body and face.

The figures in *Untitled (United Enemies)*, 1995, stand in stark contrast to the sculptural series which recall Etruscan funerary sculpture and Northern medieval portico figures of Schütte's earlier works. Later series, *Grosse Geister*, 1996, would go on to explore the expressive powers of the human body

through monumental poses and movements. But in *Untitled Enemies*, Schütte was determined to disturb our understanding of human psychology through meticulous detail. Upon exhibiting the series, he hung detailed photographs of the subject's grimaces around the gallery walls, challenging his audience to face the disturbing and unsettling emotions derived from the bombardment of gruesome faces. The images further dramatized the expressive visages, blown up to reveal every detail which comprised the portraits.

The figurines that comprise the *United Enemies* series were in part the result of time that Schütte spent in Rome in 1992. There, he was influenced by the Greek and Roman busts and figures that filled the streets and lined the galleries and halls of the eternal city. He was deeply impressed by the many Bernini fountains gracing the city and it was here that he began working on a series of sculptures in Fimo clay and cloth. He had explored the material 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 and continuum of clay to express a full range of facial expressions. By eliminating the process of fabrication, Schütte was able to instantaneously convey emotion through his fingers. This intimacy with the materials is further expounded by his use of his own clothes to drape the figure.

In *Mohr's Life* Schütte had explored single figures engaged in narratives from his own life as an artist; however, *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. In *Untitled (United Enemies)*, 1995, the figure cloaked in a brown robe stares directly at the viewer with an ascetic gaze, while the other looks away, perhaps in defiance. Schütte sees these figures as enjoyable, not threatening and says "I didn't find them cruel, I just found them funny." Here, Schütte has used the



Thomas Schütte, *Janus Kopf (Janus Head)*, 1993. Glazed ceramic. H. 35 1/2 in. (90 cm).



Pablo Picasso, *Head of a Woman*, 1909. Bronze. 16 x 10 1/4 x 10 in. (40.6 x 26 x 25.4 cm). Bequest of Florene M. Schoenborn, 1995. The Metropolitan Museum of Art, New York. © 2012 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



(detail of the present lot)

act of restraint in *United Enemies* to conflate the formal concerns of draping with tragicomic sentiment. The artist refers to the figures as puppets, not as the diminutive dolls of children's theater. Herein, the puppets become pawns, not on a stage, but of larger machinations.

While the figures evoke raw emotion, their grimacing faces are deeply rooted in the political climate of Rome in the 1990s. At the time of the series' inception, the city of Rome 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 theater of masks and effigies. The faces are morphed and distorted, expressing shrewd and unpleasant, but ultimately comic natures of aged leaders.

Despite the severe intensity of this forever-bound pair, as we closely examine their faces and become accustomed to their supposed vulgarity, we slowly realize the ridiculousness inherent in their expressions. The two are understandably upset by their forced proximity and bound positions. The direct gaze of one figure is now perhaps a plea to free him from his unbearable cohort. There is some jarring comic relief in this drama of modern politics and power that transcends their embittered faces, strange dressing gowns, and unfortunate circumstances. As the beasts transform into puppets of modernity, encased in a glass prison, we realize that the scene before is precisely a theatrical play, a scaled down vision of the inherent comedy between the cantankerous and disgruntled.



(alternate view of the present lot)

34 **GLENN BROWN** b. 1966

Dead Relatives, 1995

oil on canvas, mounted on board

22 3/4 x 18 3/4 in. (57.8 x 47.6 cm)

Signed and dated "Glenn Brown 1995" on the reverse of the wood panel.

Estimate \$400,000-600,000

PROVENANCE

Haunch of Venison, London

Gagosian Gallery, London

Private collection, Dallas

EXHIBITED

London, Haunch of Venison, *Must I Paint You a Picture?*, December 8, 2004 - January 20, 2005

In the present lot, *Dead Relatives*, 1995, thick, glutinous, and morbid oils are wiped onto the canvas, as though caught in a single moment of liquefaction. From the pale pink in the lower left, to the crimson red in the central quadrant, and pitch black in the upper register, the pigments bathe the canvas in their luscious splendor. The occupants of this painting are the stuff of dreams; Glenn Brown creates a parallel reality, one deep below in a vertiginous underworld, somewhere within the recesses of human psychology. The anthropomorphic being of the present lot pulls himself from the grave below, fighting the sinewy paints which suck him back into the earth and threaten to bury him once again with their corpulent substance and sappy density. The visual luxuriance of Brown's painting draws the viewer deeper and deeper into an intimate and gothic exploration of paint and pigment.

The painting's surface creates a dizzying affect, as the pigments swirl in strong currents of colors, creating the feeling of entering a magnetic field where the laws of physics are abandoned. Upon closer inspection, however, the surface of the painting is smooth and flat, destroying the anticipation of a tactile, dense, and heavily worked facade. Instead of the expected variegated surface, one is met with a cool and pristine flatness. The deceptive surface further heightens the painting's dramatic performance. It is in this very performance that Brown sweeps up his viewers and pulls them into the illusion of the world he has created. While the title suggests lifelessness, Brown's bravura of vision reanimates the canvas, breathing life and undeniable sentience into the surface. The present lot fuses vulgarity and refinement, forcefulness and fragility, ugliness and beauty. The impact of Brown's love affair with paint itself creates a symbolic language of mortality, both in this world and others.

*I like my paintings to have one foot in the grave,
as it were, and to be not quite of this world.
I would like them to exist in a dream world, which
I think of as being the place that they occupy,
a world that is made up of the accumulation of
images that we have stored in our subconscious,
and that coagulate and mutate as we sleep.*

GLENN BROWN

(Glenn Brown, quoted in "Concerning the Art of Glenn Brown," M. Bracewell, *Glenn Brown*, New York, Gagosian Gallery, 2007, p. 60).



35 **GEORGE CONDO** b. 1957

The Three Graces, 2009

acrylic, charcoal, and pastel on linen

72 x 58 in. (182.9 x 147.3 cm)

Signed and dated "George Condo 09" on the reverse.

Estimate \$350,000-450,000

PROVENANCE

Galleria Massimo de Carlo, Milan

Skarstedt Gallery, New York

The Three Graces, 2009, subverts the traditional art historical depiction of the mythological graces by emphasizing exploitative devices and confronting the viewer with a psychological portrait. While the traditional formula for depicting the graces would feature them dancing in a circle, the central grace with her back towards the viewer, here, Condo depicts the group of the mythic women posing; the central figure gazes toward the viewer and she is flanked by two grotesque-faced female forms. Condo's composition acts as homage to Picasso's *Three Women*, 1907-1908; employing a similar color palette and pose, conflating limbs, foreground and background by erasing certain body parts with dark brush strokes of paint while creating dimension on other body parts with white pastel. While Picasso's interest in African art would influence the mask-like faces of his women, Condo's dark humor and interest in the grotesque is revealed in the colorful and clownish gargoyle-like rendering of his flanking graces.

Here, Condo's Aglaia (Beauty), Euphrosyne (Mirth), and Thalia (Abundance), seem to meld into one another; however, their qualities appear hyper-sexualized and wonderfully demonic. The flanking graces imply psychological dichotomy, angel and demon, goddess and whore, simultaneously imbued into the central grace; reinforcing Condo's interest in artificial realism—"the realistic representation of that which is artificial." *The Three Graces*, Aphrodite's handmaids, patrons of pleasure and festivities are in fact, successfully complex representations of the artificial. Adorning his graces with thigh-high fish-net stockings and bright red nail polish, Condo's inclusion of stereotypical sexual imagery emphasizes vulgarity over the natural. In this way, the artist draws our attention to the exploitation of the female form through classicized theme; "In one fell swoop Condo drags his subjects from the gutter and bathes them in a kind of enraged and complicated glory." (J. Higgie, "Time's Fool," *Frieze*, London, May 2007).



36 **URS FISCHER** b. 1973

Late Late Night Show, 2002

polystyrene, acrylic paint, wood glue, polyurethane foam and screws

overall dimensions: 44 1/2 x 26 x 34 in. (113 x 66 x 86.4 cm)

Signed, titled, and dated "Urs Fischer, Late Late Night Show, 2002" twice on the underside of the chair.

Estimate \$400,000-600,000

PROVENANCE

Courtesy Gavin Brown's Enterprise, New York

Galerie Eva Presenhuber, Zurich

Dean Valentine and Amy Adelson, Los Angeles

Private Collection

EXHIBITED

New York, Swiss Institute, *Lowland Lullaby: Ugo Rondinone with John Giorno and Urs Fischer*, March 26 - May 11, 2002

Paris, Centre Pompidou; Espace 315, *Urs Fischer*, March 10 - May 10, 2004

LITERATURE

M. Higgs, "Best of 2002", in *ArtForum*, December 2002, pp. 110-111 (Illustrated)

M. Varadinis, J. Heiser, and B. Hainley, *Urs Fischer: Kir Royal*, Zürich, Kunsthaus Zürich, 2004, p. 174 (illustrated)

U. Fischer and G. Jones, Good Smell, *Make-up Tree | Urs Fischer: Music by Garrick Jones*, Geneva, 2004, p. 127, 465 (illustrated)

A. Zachary, ed., *Urs Fischer: Shovel in a Hole (Urs Fischer: (Marguerite de Ponty))*, New York, New Museum, 2009, p. 401 (illustrated)

Urs Fischer has secured an intriguing position in the canon of contemporary art. In his sculpture, he would seem to be a modern champion of the Duchampian readymade, yet his constructions are all his own. In *Late Late Night Show*, 2002, we observe one of Fischer's signature results in his sculpture of common objects: he pushes our boundaries to recognize the common human form in the world around us, even in the inanimate tools that we presume are far from human. The present lot consists of two painted pink desk chairs, screwed together in such a way that they suggest a provocative sexual position. Yet the chair on top has been chipped and burned away, as if its fragility hints at the metaphorical weakness or deterioration of its corresponding human character. These are two chairs that we would not think to sit upon not only for their structural questionability, but also for the fact that they may be, in fact, far more personable than they initially seem.

But Fischer is not only after a simple view of human life reflected in the objects that we take for granted, for his take is far more comedic. Indeed, in witnessing the act of the two chairs in relation to the title of the piece, one cannot help but wonder whether the characters before us have been subjected to some sort of horrible accident. "For the guardians of late-Modernist sculptural doctrine, all this sets the alarm bells ringing: Anthropomorphism! Mythologization! What are things coming to when chairs engage in gay sex?! The answer is that, instead of a supposed transcendence and negation of the history of sculptural anthropomorphism, we are seeing its parodic revision" (J. Heiser, "Of Cats and Chairs", *Urs Fischer: Kir Royal*, Zurich, 2004, p. 56).



37 **ANDREAS GURSKY** b. 1955

Prada II, 1997

chromogenic color-print face-mounted to Plexiglas, in artist's frame

image: 44 x 108 3/8 in. (111.8 x 275.3 cm)

frame: 65 x 124 1/8 in. (165.1 x 315.3 cm)

Signed, titled, numbered, and dated "Prada II, '97 3/6 A. Gursky'" on a label affixed to the reverse of the backing board.

This work is number three from an edition of six.

Estimate \$500,000-700,000

PROVENANCE

Mai 36 Galerie, Zurich

Private collection, Dallas

EXHIBITED

New York, Matthew Marks Gallery, *Andreas Gursky*, November 15, 1997 – January 3, 1998 (another example exhibited)

Düsseldorf, Kunsthalle, *Andreas Gursky: Photographs from 1984 to the Present*, August 29 – October 18, 1998 (another example exhibited)

Wolfsburg, Kunstmuseum Wolfsburg, *Andreas Gursky: Photographs 1994-1998*; Winterthur, Fotomuseum; London, Serpentine Gallery; Edinburgh, Scottish National Gallery of Modern Art; Castello di Rivoli, Museo d'Arte Contemporanea; Lisbon, Centro Cultural de Belém, January 1994 – December 1997 (another example exhibited)

Baltimore, Contemporary Museum, Insite 98: *Mysterious Voyages: Exploring the Subject of Photography*, February 7, 1999 – May 2, 1999 (another example exhibited)

New York, Museum of Modern Art, *Andreas Gursky*, March 4 – May 15, 2001 (another example exhibited)

Munich, Haus der Kunst, *Andreas Gursky*, February 17 – May 13, 2007; Istanbul, Istanbul Museum of Art, May 30 – August 26, 2007 (another example exhibited)

Darmstadt, Institut Mathildenhöhe, *Andreas Gursky: Architecture*, May 11 – September 7, 2008 (another example exhibited)

Krefeld, Kunstmuseen Krefeld, Haus Lange und Haus Esters, *Andreas Gursky*, October 12, 2008 – January 25, 2009; Stockholm, Moderna museet, February 21 – May 3, 2009;

Vancouver, Vancouver Art Gallery, May 30 – September 20, 2009 (another example exhibited)

LITERATURE

M. Syring, *Andreas Gursky: Photographs from 1984 to the Present*, Düsseldorf, Kunsthalle, 1998, pp. 122-123 (another example illustrated)

V. Görner, *Andreas Gursky: Photographs 1994-1998*, Wolfsburg, Kunstmuseum Wolfsburg, 1998, p. 52 (another example illustrated)

P. Galassi, *Andreas Gursky*, New York, Museum of Modern Art, 2001, no. 53, pp. 168-169 (another example illustrated)

A. Gursky, *Andreas Gursky*, Paris, Centre national d'art et de culture Georges Pompidou, 2002, pp. 26-27 (another example illustrated)

T. Weski, *Andreas Gursky*, Cologne, Haus der Kunst, pp. 52-53 (another example illustrated)

R. Beil, *Andreas Gursky: Architecture*, Ostfildern, Institut Mathildenhöhe, 2008, p. 47 (another example illustrated)

M. Hentschel, *Andreas Gursky : Werke 80-08*, Krefeld, Kunstmuseen Krefeld, 2008, pp. 156-157 (another example illustrated)

Prada II, 1997, glows with an ethereal beauty in its geometric simplicity and soft color palette which fill the entirety of the twelve foot long composition. The pale pink floor and mint green shelving of the interior are almost spiritual, as the scene emulates a calming and contemplative atmosphere. Three illuminated white shelves are emptied of their contents; the absence of materials peaks our intellectual curiosity as we try to understand the sparseness of the composition, void of both product and people. The barren interior of the Italian luxury boutique, Prada, prompts questions about the role of commerce and globalization in our consumer-driven modern society. *Prada II*, 1997, challenges not only contemporary notions of photography, but the very ideas about the modern world. The sparse and pure aesthetic of the store interior, which was originally curated like a museum displaying the products as iconic objects, as captured in *Prada I*, 1996, alludes to the sacred atmosphere of a religious edifice; this temple of beauty and consumerism offers a powerful and spiritual examination of the forces of globalization in modern society.

Underlying Gursky's strict geometry and simplistic forms is a deep appreciation of art historical traditions. The geometric purity of *Prada II*, 1997, aligns with Sixteenth-Century studies in linear perspective, the illusion of three dimensional space on a two dimensional surface. The composition, simply comprised of only two colors, gleaming lights, and parallel lines, further exudes a hallowed atmosphere, deeply rooted in the traditions of both Minimalism and Conceptualism. The perfect regularity and formality of the display shelves is heightened by the extreme frontal perspective, a departure from his usual aerial perspective typical of many of his series.

Prada II, 1997, comes from a period in which Gursky increasingly relied on digital intervention in order to not only sharpen his picture, but also manipulate the image; in the case of the present lot, the shelves are extended to further emphasize the horizontality of the composition. This case of editing deliberately undermines our preconceived notions that photography as a medium is always truthful, hereby challenging photography as the throne of artistic verisimilitude. "As you can see, I have a weakness for paradox. For me, the photogenic and the authentic are two characteristics of the medium which would appear to be mutually exclusive. The photogenic allows a picture to develop a life of its own on a two-dimensional surface, which doesn't exactly reflect the real object." (Andreas Gursky quoted in "I generally let things develop slowly," *Fotografien 1994-1998: Andreas Gursky*, Wolfsburg, Kunstmuseum Wolfsburg, 1998, p. vii).







38 **ROBERT GOBER** b. 1954

Untitled, 1992

wax and human hair

3 x 7 1/2 x 2 5/8 in. (7.6 x 19.1 x 6.7 cm)

Signed, numbered, and dated "R. Gober, '92, 6/15" on the underside.

This work is number six from an edition of 15 plus three artist's proofs.

Estimate \$250,000-350,000

PROVENANCE

Paula Cooper Gallery, New York

EXHIBITED

New York, Barbara Gladstone Gallery, *Exhibition to Benefit the Robert Mapplethorpe laboratory for AIDS Research New England Deaconess Hospital*, January 10 – January 20, 1993 (another example exhibited)

Bignan, Domain de Kerguéhennec, *De la main à la tête, l'objet théorique*, May 1 – September 19, 1993 (another example exhibited)

Frankfurt am Main, Museum für Moderne Kunst, *Szenenwechsel VI/Change of Scene V*, January 28 – May 15, 1994 (another example exhibited)

Milan, Claudia Gian Ferrari Arte Contemporanea, *Nudo & crudo: corpo sensibile, corpo visibile*, January 25 – March 16, 1996 (another example exhibited)

New York, Whitney Museum of American Art, *Views From Abroad: European Perspectives on American Art 2*, October 18, 1996 – January 5, 1997 (another example exhibited)

Frankfurt am Main, Museum für Moderne Kunst, *Die Entdeckung des Anderen: Ein Europäischer Blick auf die Amerikanische Kunst 2*, January 31 – May 4, 1997 (another example exhibited)

New York, Museum of Modern Art, *On the Edge: Contemporary Art from the Werner & Elaine Danheisser Collection*, September 30, 1997 – January 20, 1998 (another example exhibited)

Hamburg, Deichtorhallen Hamburg, *Emotion – Junge Britische und Amerikanische Kunst aus der Sammlung Goetz/Young British and American Art from the Goetz Collection*, October 30 1998 – January 17, 1999 (another example exhibited)

Bordeaux, capc-Musée d'art contemporain de Bordeaux, *Présuméinnocents, l'art contemporain et l'enfance/Presumed innocent, Contemporary Art and Childhood*, June 8 – October 1, 2000 (another example exhibited)

St. Gallen, Sammlung Hauser und Wirth in der Lokremise St. Gallen, *The Oldest Possible Memory*, May 14 – October 15, 2000 (another example exhibited)

New York, The Museum of Modern Art, *Open Ends: Innocence and Experience*, September 28, 2000 – January 2, 2001 (another example exhibited)

Frankfurt am Main, Museum für Moderne Kunst, *Szenenwechsel XVIII/Change of Scene XVIII*, September 29, 2000 – March 4, 2001 (another example exhibited)

Santa Fe, The Fifth International Biennial Exhibition, SITE Santa Fe, *Disparities and Deformations: Our Grotesque*, July 18, 2004 – January 2005 (another example exhibited)

Santander, Fundación Marcelino Botín, *Blancanieves y los siete enanitos: una exposición sobre la presencia del blanco acompañado de un poco de rojo y una pizca de negro/Snow White and the Seven Dwarfs: an exhibition on the presence of white accompanied by some red and a little black*, April 28 – June 26, 2005 (another example exhibited)

Frankfurt am Main, Museum für Moderne Kunst, *Spinning the web. The Ebay-Connection*, September 24, 2005 – January 9, 2006 (another example exhibited)

Southampton, The Parrish Art Museum, *All the More Real*, August 12 – October 24, 2007 (another example exhibited)

LITERATURE

M. Kramer, *To Fix the Image in Memory/Dem Bild Einen festen Platz im Gedächtnis verleihen*, New York/Frankfurt, 1996, pp. 137 -160 (another example illustrated)

E. Meyer-Hermann, *Reservoir*, St. Gallen, Switzerland, 2000, pp. 2-9 (another example illustrated)

J. Ammann, "Von der Schwerkraft der Skulptor", *Katharina Fritsch, Robert Gober*, Frankfurt, 2001, pp. 9–10 (another example illustrated)

M. Kramer, "Robert Gobers Drain Man –Eine Werkbetrachtung", *Für Jean-Christophe Ammann*. Festschrift, Frankfurt, 2001, pp. 216-219 (another example illustrated)

H. Schwebel, "Katharina Fritsch und Robert Gober", *Katharina Fritsch, Robert Gober*, Frankfurt, pp. 11-13 (another example illustrated)

M. Schneede, *Mit Haut und Haaren. Der Körper in der zeitgenössischen Kunst*, Cologne, 2002 (another example illustrated)

R. Storr, *Prière de (ne pas) toucher*, Paris, 1995, pp. 330-337 (another example illustrated)

T. Vischer, *Robert Gober: Sculptures and Installations 1979 -2007*, Basel, 2007, p. 337 (another example illustrated)

Deeply moved and inspired by the theatricality of his Catholic upbringing, Robert Gober took note of the visceral language and body imagery in the ecstasy and suffering entrenched in the tradition. As an artist, he metabolizes this symbolic system. Through sculpture and installation, he creates a new reality, one infused with the psycho sexual dramas of surrealism. As seen in *Untitled*, 1992, a child's small shoe has been rendered out of beeswax. The fragile medium confronts a daily risk of destruction; yet, the soft and supple ingredient can be melted and reimagined. The smooth surface both thrills and excites as we imagine slipping a foot inside the vacant shoe. But before we give in to temptation, the makeup of the shoe's sole becomes apparent; tiny follicles of human hair grow from within.

In *Untitled*, 1992, the quotidian and transient is transformed into a surrogate figure. The item is no longer an article of clothing, but a living and perverse beast, comprised of viscous wax and human hair. The shoe is sweetly girlish, yet the coarse hair that grows within is adult and masculine. Something about the object suggests both an awful accident, as well as a traumatic fantasy. *Untitled*, 1992 is a poignant and unsettling allegory of the fleeting nature of childhood. "Somewhere there's a little girl without a shoe. Well, it probably came out of the garbage. Somebody had probably thrown two away, and they got scattered – rather than some little girl being swept off her feet so that the shoe was left behind. It was a symbol of loss to me." (Robert Gober in an interview with Richard Flood, "Interview 3: January 23-24, 1997," *Robert Gober: Sculpture and Drawing*, Minneapolis, Walker Art Center, 1999, p. 133).



39 **RICHARD PRINCE** b. 1949

Untitled (Protest Painting), 1989-1992

acrylic, silkscreen, graphite and paper on canvas, in three parts laid on board

37 3/4 x 19 1/2 in. (95.9 x 49.5 cm)

Inscribed "RP735" on the reverse.

Estimate \$200,000-300,000

PROVENANCE

Barbara Gladstone Gallery, New York

Private collection, Europe

Prince's practice is largely associated with the appropriation of imagery, most commonly re-contextualizing objects and images from the advertising world through re-photographing. In the present lot, *Untitled (Protest Painting)*, 1989-1992, Prince continues to borrow object form, text, and imagery from popular culture; in this case, mining from an old joke book, top 40 style music and the form of a picket sign—the context of which evokes the aesthetic revolution and political upheaval of the 1960s. Extending from the joke series, Richard Prince began his *Protest* paintings in 1986; the artist's earlier paintings from this series feature comedic phrases silkscreened onto monochromatic backgrounds or repeated onto motif-like backgrounds.

In the present lot, three pieces of canvas make up the composition: two monochromatic canvases flank and frame the central canvas, which, if observed as a separate component, takes the form of a protest sign. The title of the piece, *Untitled (Protest Painting)*, 1989-1992, illuminates the form of the object within the painting as much as it alludes to freedom of expression. Here, hand-written and seemingly stenciled jokes are interspersed between a rant about Andy Warhol's unwarranted fame, eroticized text and chorus lyrics from popular song by the band *War*, as well as a phone number scrawled repeatedly— as though inviting interaction or confrontation. The more prominent joke that appears in *Untitled (Protest Painting)*, 1989-1992, is one that Prince has admittedly repeated over fifteen times throughout his joke series: "I went to see a psychiatrist. He said, 'tell me everything.' I did and now he's doing my act." The somewhat subtle punch line here is that Prince identifies with the psychiatrist, ultimately appropriating a joke about appropriation.

I didn't get the psychiatrist joke for a long time, to tell you the truth. Also, with a joke, it's funny where you locate yourself. In the psychiatrist joke, I realized that I identified with the psychiatrist. I identify with the person who says, 'Tell me.' I don't identify with the "I" or the pronoun. Now it's as if I have 15 jokes, a routine, and every once in a while I incorporate another into the act.

RICHARD PRINCE

(Richard Prince, Interview by M. Heiferman, "Richard Prince" *BOMB*, issue 24, Summer 1988).

Fuck, yes.

Joan

I went to see a psychiatrist. He said, "Tell me everything." I did, and now he's doing my act.

Protest Painting

Cream, cum, filth, flesh, juice.

40 **BARBARA KRUGER** b. 1945

Untitled (You Can't Drag Your Money Into The Grave With You), 1990

photographic silkscreen on vinyl

109 x 148 3/4 in. (276.9 x 377.8 cm)

Signed "Barbara Kruger" on the stretcher.

Estimate \$400,000-600,000

PROVENANCE

Monika Sprüth, Cologne

Sale: Christie's, New York, *Contemporary Art*, May 12, 2005, lot 453

Mary Boone Gallery, New York

Acquired from the above by the present owner

EXHIBITED

Vienna, Galerie Peter Pakesch, *Mike Kelley*, September-October 1989

Ludwigshafen am Rhein, Wilhelm-Hack-Museum, *Zeitsprünge: Künstlerische Positionen der 80er Jahre*, January 17 – February 28, 1993

Hamburg, Kunsthalle, *Family Values: Amerikanische Kunst der Achtziger und Neunziger*

Jahre: Die Sammlung Scharpff in der Hamburger Kunsthalle, February 1997- February 1998

Durham, Nasher Museum of Art, *The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973-1990*, October 24 – December 31, 2011; Houston, Contemporary Arts Museum Houston, January 21 – April 15, 2012

LITERATURE

R. Gassen, *Zeitsprünge: Künstlerische Positionen der 80er Jahre*, Ludwigshafen am Rhein, Wilhelm-Hack-Museum, 1993, p. 59 (illustrated)

C. Heinrich, *Family Values: Amerikanische Kunst der Achtziger und Neunziger Jahre : Die Sammlung Scharpff in der Hamburger Kunsthalle*, Ostfildern-Ruit, 1996, pp. 61 and 67 (illustrated)

A. Goldstein and R. Deutsche, *Barbara Kruger*, Los Angeles, Museum of Contemporary Art (MoCA), 1999, p. 133 (illustrated)

U. Grosenick and B. Riemschneider, eds., *Art at the Turn of the Millennium*, Cologne, 1999, p. 291 (illustrated)

Untitled (You Can't Drag Your Money Into The Grave With You), 1990, in its monochromatic background and bold red text, explores and engages in a series of battles: pleasure versus pain, black versus white, masculine versus feminine. A pair of freshly polished unworn men's dress shoes lies abandoned on a bed of unkempt grass. The sleek leather glimmers at the toes, as an unidentified light source illuminates the hyper-masculine props. The rigid forms set against the soft natural grass, is the first visual contradiction; there is something arresting about the well-made men's shoes that excites and provokes the viewer. A kind of pleasure is derived from the man-made product that both thrills and terrifies. While the work is subtle in composition, the confrontational caption, "You Can't Drag Your Money Into The Grave With You," participates in the strategies and agendas of commercial media, and is perhaps even more persuasive than the proverbial messages scrawled across advertisements. The precision of the words probes the viewer to wonder whether this visceral statement is personally applicable.

Barbara Kruger's signature black and white photographs, overlaid with bold Futura typeface, create mesmerizing associations between image and text. Beginning with advertising imagery drawn from the 1940s and 1950s, Kruger aggressively foregrounds a visual style that permeates magazines, newspapers, movies, and even early TV. The emergence of these conceptual works coincides with a profound change within the culture wars of the 1980s. Using the semiotics of advertising to provoke and question the profit motives of desire, Kruger's bold canvases act within the tradition of memento mori, bringing our attention to the fleeting nature of life. The scale of *Untitled (You Can't Drag Your Money Into The Grave With You)*, 1990, matches the height of the billboards which populate and fill the visual spaces of our cities. But in *Untitled (You Can't Drag Your Money Into The Grave With You)*, 1990, it is the juxtaposition of the words and image that imbue the work with omnipotence; the sleek surface of the shoes entices, while the words remind us of our consumerist tendencies and dependence on materialism in the modern world. "I think that all sorts of art activities, whether written, played, or visualized, are attempts to send messages from one person to another. I don't think of it as news but rather as a kind of condensed communication conveyed with a deep and startling economy." (Barbara Kruger, "Interview with Barbara Kruger by Lynne Tillman," in *Barbara Kruger*, Los Angeles, Museum of Contemporary Art, 1999, p. 192).

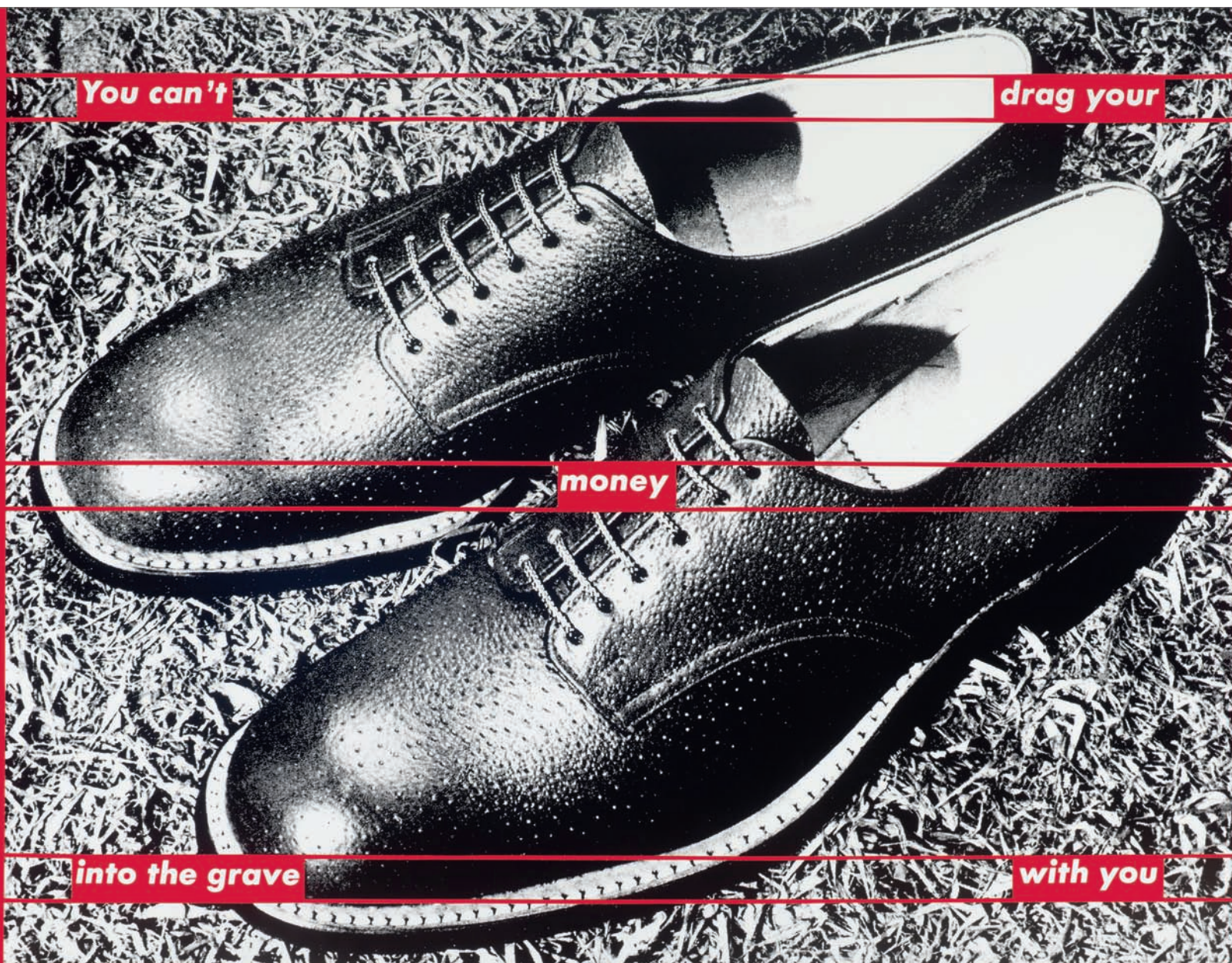
You can't

drag your

money

into the grave

with you



41 **STERLING RUBY** b. 1972

Kiss Trap Kismet, 2008

PVC pipe, urethane, wood, expanding foam, aluminum, and spray paint

118 1/8 x 151 1/8 x 48 in. (300 x 383.9 x 121.9 cm)

Titled “Kiss Trap Kismet” along the wood base.

Estimate \$150,000-200,000

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

London, Saatchi Gallery, *Abstract America: New Painting and New Sculpture*, May 29, 2009 – January 12, 2010

LITERATURE

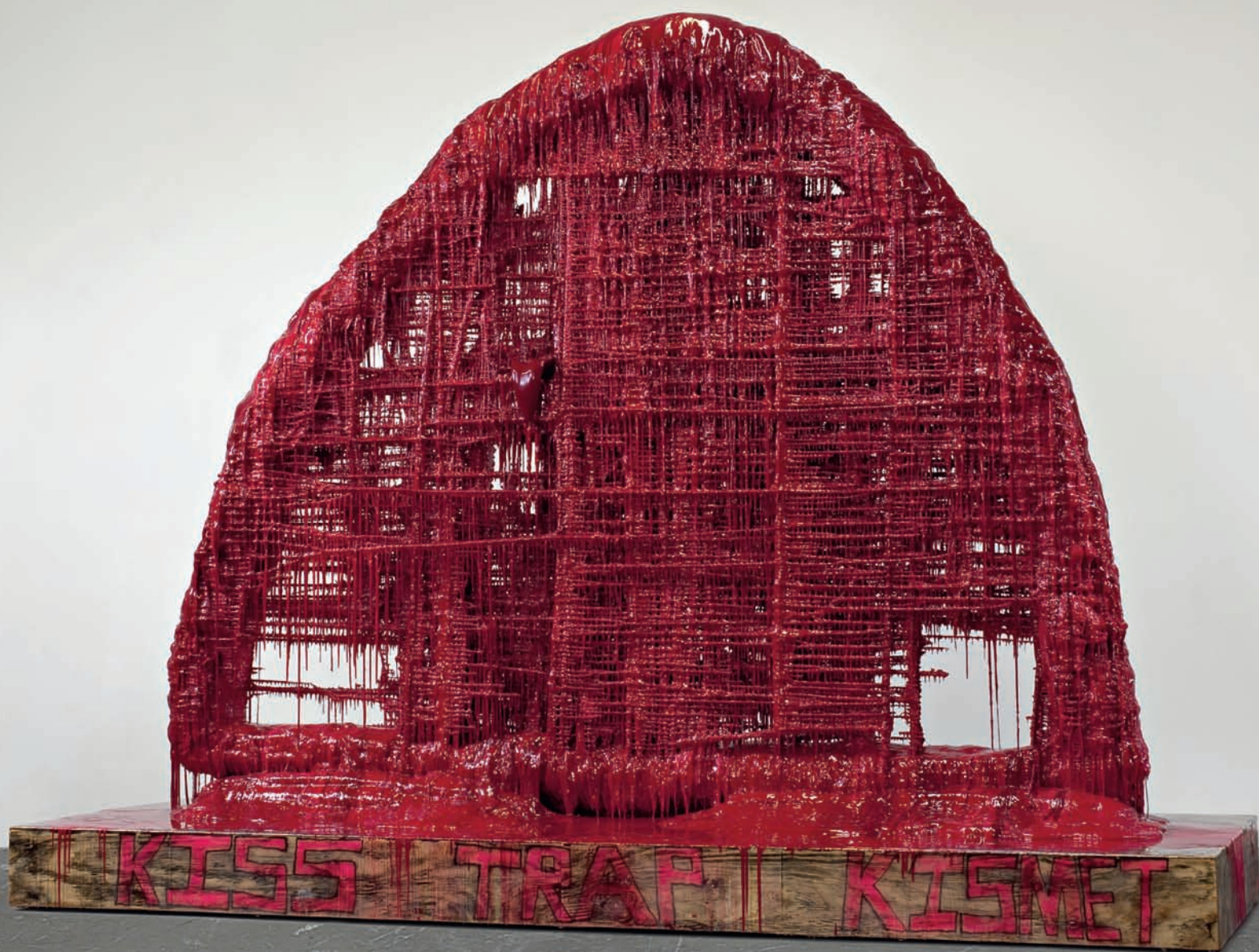
M. Daily, *Shape of Things to Come: New Sculpture*, London, Saatchi Gallery, 2009, pp. 320-325 (illustrated)

M. Daily, *Shape of Things to Come: New Sculpture*, London, Saatchi Gallery Edition, 2011, pp. 86-87 (illustrated)

E. Booth-Clibborn, *The History of The Saatchi Gallery*, London, 2011, p. 762 (illustrated)

Sterling Ruby's *Kiss Trap Kismet*, 2008, embodies the most visceral aspects of his larger artistic project: his production of raw sculptural works, executed in an unrestrained and unapologetic manner, have struck a major chord with an international audience. As exemplified in the viscous and glutinous qualities of the present lot, his works appear torn, bleeding, or imprisoned, among a wealth of other potent evocations. Forgoing a reliance on a single traditional medium, Ruby's materials have ranged from spray paint, to nail polish and multimedia, including video and collage. In each piece, Ruby assaults societal structures great and small with ingenious subtlety. In *Kiss Trap Kismet*, 2008, a PVC pipe is arched over a plank of found wood. A gate, draped in red urethane and spray paint, stands atop the base. Urethane, primarily used as a sealing and adhesive substance, drips over the arch and cloaks the entire piece in a gooey and immovable mantle. The urethane oozes with freshness and vibrancy, imbuing the piece with an anthropomorphic essence; it appears as if something or someone is trapped beneath the layers of thick slime.

Though many of his sculptures and paintings may present the viewer with a confounding exterior, their hidden ideals and myriad metaphorical implications may be truly biting indeed. In *Kiss Trap Kismet*, 2008, Ruby draws his title from a pun on a German romantic comedy, “Kiss Me Kismet”. The film deals with a couple torn apart by a clash of family cultures, and Ruby's pun cuts right to the difficulty inherent in societal collisions. Additionally, “kismet” is a word derived from Turkish and Hindi-Urdu, meaning fate or destiny, a predetermined course of events. The present lot captures and seals fate in its viscous arms. The enormity of this piece emphasizes its raw power, bright red spray paint dripping from a conglomeration of PVC pipe and other industrial materials. The scratched graffiti along the base of the present lot, along with the terror of its arched body, lends the work a sense of survival: the victim of a massacre. By lending *Kiss Trap Kismet*, 2008, a series of unsettling powers, Ruby succeeds in creating a portrait of a sinister system, one that aims to provoke an immeasurable number of mysterious institutions into a shadowed battle of ideals.



42 **SETH PRICE** b. 1973

Untitled, 2009

vacuum formed high impact polystyrene with ropes and synthetic enamel

polystyrene panel: 96 x 48 1/2 in. (243.8 x 123.2 cm)

installed dimensions: 112 1/2 x 48 1/2 in. (285.8 x 123.2 cm)

This work is accompanied by a certificate of authenticity signed by the artist.

Estimate \$50,000-70,000

PROVENANCE

Friedrich Petzel Gallery, New York

EXHIBITED

Bologna, MAMbo (Museo d'Arte Moderna di Bologna), *Seth Price*, May 26 – July 26, 2009

Since 2001, New York based artist Seth Price has articulated an ongoing multimedia investigation proposing incompleteness. The present lot, *Untitled*, 2009, is a self-reflexive response to manufactured desire; the sheer banality of the object, in this case a rope, further emphasizes its monochromatic and monolithic shell, which simultaneously implies mass production and the production of art as participating in the circuit of consumption. *Untitled*, 2009, is created through the process of vacuum-forming a knotted rope into high impact polystyrene, which is then painted with acrylic and enamel. The process involves melting a form of hot plastic around a solid object and then allowing it to cool into a rigid mass applied by vacuum to create a single form or a reusable mold. The plastic shell covering the rope becomes a central aspect of the piece, taking partial form of the object encased within. Part of a larger series of vacuumed-formed works, Price's *Untitled*, 2009, contains the represented object and additionally features a strand of rope affixed to the back of the piece, visibly hanging from the bottom.

His other vacuum-formed works are molds of objects—bomber jackets, enlarged flowers, fists, face masks, and breasts—negatives of physical content, a structured absence. Much like the inverted solid space that defines Price's silhouette series, the plastic casing that defines *Untitled*, 2009, distracts the viewer from the object within; the result is reminiscent of hard plastic packaging that is used to present and contain a manufactured object. Certainly, the combination of rope and industrial plastic references the transformation of irregular form into rigid geometrical structure and to a further extent the conceptual into commodity. One could suggest that *Untitled*, 2009, references a transformation and conflation of sculpture: elements of Eva Hesse's *No Title*, 1970, her latex and rope sculpture absorbed and repackaged by its Minimalist underpinnings. In this way, *Untitled*, 2009, not only revels in commodity consumption but also reveals the hoarding and consuming nature of art historical practices.



43 **KELLEY WALKER** b. 1969

Untitled, 2007

gold leaf on laser cut steel

diameter: 58 in. (147.3 cm)

Estimate \$150,000-200,000

PROVENANCE

Paula Cooper Gallery, New York

Private Collection

Inaugurated in 2006, *Untitled* stems from a body of work which explores, reinvents, and celebrates contemporary symbolism through new media. Here, the recycling symbol has been scanned, enlarged, cut in steel, and finally covered in a mantle of gold leaf. The flat print sign, literally stripped from a cereal box, is transformed into a three-dimensional object. The lustrous surface, as well as the cutouts, allows light to radiate off and pierce through the object, further heightening its dimensionality and luminosity. The direction implied by the arrows creates a never-ending spiraling effect, taunting the viewer to question the orientation of the sculpture, and to engage in a conceptual game with the object and its source imagery. Walker has literally recycled the insignia of recycling itself. However, unlike the mundane cardboard from which the image was cut, this object is endowed with prized and valuable majesty.

In *Untitled*, 2007, the medium and the message are launched into an ideological battle; while it symbolizes recycling, it is made of precious gold. The appropriation that defines Walker's extensive oeuvre highlights the self-reflexivity in art-making, challenging the very conventions of fine art. By politicizing imagery, questioning traditional materials, and manipulating symbols, Walker encourages viewers to engage his works with a critical lens. In its gilded surface, enormous size, and indestructible makeup, *Untitled*, 2007, deliberately undermines the message engrained in its composition. Instead it highlights the irrelevance of symbols in the modern world as indicative of our ambitions to better our environment, while in reality, we marvel in the excesses of the world. It celebrates the physicality of sign, scale, and material.

When I made the recycling signs, I took the sign off a cereal box, enlarged it on the computer, and had it digitally laser cut out of steel. I then made a couple of different skins to cover the signs... Applying these skins allowed the sign to be marked out and/or packaged, and in doing this the signs could then begin to operate in a way that interested me - as a kind of naturalized logo that I could work with and respond to. I wasn't thinking of literally recycling when I lifted the sign from the cereal box.

KELLEY WALKER

(Kelley Walker, quoted in R. Nickas, "Support Failure," *Kelley Walker*, Grenoble & Brussels, 2007, pp. 74-75).



44 **DANA SCHUTZ** b. 1976

Death Comes to Us All, 2003

oil on canvas

120 1/4 x 78 in. (305.4 x 198.1 cm)

Signed, titled, and dated "Dana Schutz, 2003, Death Comes to Us All" on the reverse.

Estimate \$300,000-400,000

PROVENANCE

Zach Feuer Gallery, New York

Acquired from the above by the present owner

EXHIBITED

New York, Zach Feuer Gallery, *Material Eyes: David Altmejd, Dana Schutz & Kirsten Stoltmann*, December 11, 2003 - January 17, 2004

Overland Park, Kansas, The Nerman Museum of Contemporary Art, *Dana Schutz*, May 25 – June 20, 2004

LITERATURE

D. Schutz, *Dana Schutz*, The Nerman Museum of Contemporary Art, Johnson County Community College Gallery of Art, Kansas, 2004, pp. 28-29 (illustrated)

J. Cape, *The Triumph of Painting*, London, The Saatchi Gallery, 2005, p. 195 (illustrated)

R. Platow, *Dana Schutz: Paintings 2002-2005*, Waltham, The Rose Art Museum, 2006, pp. 38-39

N. Rosenthal and M. Dailey, *USA Today: New American Art from The Saatchi Collection*, London, Royal Academy of Arts, 2006, pp. 338-339 (illustrated)

E. Booth-Clibborn, *The History of The Saatchi Gallery*, London, 2011, p. 696 (illustrated)

In Dana Schutz' masterwork, *Death Comes to Us All*, 2003, fragmented forms and vibrant colors collide in an explosive fury. A figure stands before us: the lower portion is identifiable as human by the tanned legs, orange shorts, and small hands, the left of which precariously holds a cigarette between two figures; however, above the hips sits a creature unknown to this world. A beast comprised of feathery brushstrokes, bulging eyes, and a lethally sharp beak has consumed the upper body of the figure. The subject is composed, yet decomposed; formed, yet formless; inanimate, yet very much alive. In discussing her body of work, the artist says, "Recently I have been making paintings of sculptural goddesses, transitory still lifes, people who make things, people who are made and people who have the ability to eat themselves. Although the paintings themselves are not specifically narrative, I often invent imaginative systems and situations to generate information. These situations usually delineate a site where making is a necessity, audiences potentially don't exist, objects transcend their function and reality is malleable. (Dana Schutz, The Saatchi Gallery, London, 2004).

I wanted the subject matter to look like it could be rearranged — a scene that could be reconstructed, or a picture that could disassemble or blow away. Something kind of jumpy and active, but not a mechanical, op-art thing.

DANA SCHUTZ

(Dana Schutz, quoted in "What Painting Wants: A Q&A with Dana Schutz," *ARTINFO*, May 10, 2010).

In the violent and flammable *Death Comes to Us All*, 2003, Schutz presents us with a hybrid figure, in a hallucination that appears all too real. Plucked from our nightmares, this chimera invades our subconscious with its animalistic head, robotic torso, and adolescent legs. Yet while the upper portion of the figure appears crazed and demonic, it stands in a common parking lot, surrounded by a lush field. This contradictory circumstance probes the viewer to wonder whether the subject is a phantom of the imagination, a hallucination, an apparition. Schutz, playing by her own rules, blurs the reality where life and art converge, through her portal-like canvases. The mutated figure consolidates figuration and abstraction, as if the result of a monstrous experiment. The effect of this visual and kinetic collision is of a vision abandoned, unbounded, and limitless.



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\$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



CONTEMPORARY ART

EVENING SALE

AUCTION 28 JUNE 2012 LONDON

Phillips de Pury & Company Howick Place London SW1P 1BB

Enquiries +44 20 7318 4010

PHILLIPSDEPURY.COM

ANDY WARHOL *Princess Diana*, 1982

Estimate £900,000–1,200,000

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; No Reserve Lots

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. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

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 seven 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. Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips de Pury & Company does not accept liability for errors or for failing to mark lots containing protected or regulated species.

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) By participating in the auction, whether in person, by absentee bid or on the telephone, each prospective buyer represents and warrants that any bids placed by such person, or on such person's behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

(f) 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.

(g) 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. Phillips de Pury & Company shall have no liability whatsoever for any such action taken by the auctioneer. If any dispute arises after the sale, our sale record is conclusive.

(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. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

(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. Phillips de Pury & Company reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

(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) 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.

(e) 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) The buyer must arrange for collection of a purchased lot within seven days of the date of the auction. 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) seven 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. We will not release purchased lots to the buyer until all such charges have been paid in full.

(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 seven 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; (viii) set off the outstanding amount remaining unpaid by the buyer against any amounts which we or any of our affiliated companies may owe the buyer in any other transactions; (ix) 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; or (x) take such other action as we deem necessary or appropriate.

(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. As a courtesy to clients, Phillips de Pury & Company has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

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.

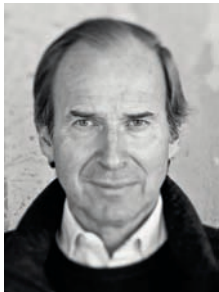
(a) Phillips de Pury & Company gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iii) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; (iv) 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 or likely in our reasonable opinion to have caused damage or loss in value to the lot; or (v) there has been no material loss in value of the lot from its value had it been as described in the heading of the catalogue entry.

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10 May 2012, 7pm

Admission to this sale is by ticket only.

Please call +1 212 940 1218 tickets@phillipsdepur.com

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450 PARK AVENUE NEW YORK 10022

28 April – 9 May

10 May by appointment

Monday – Saturday 10am – 6pm

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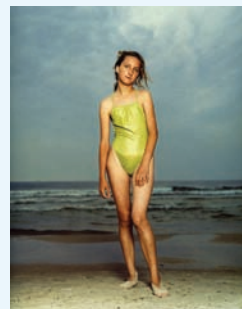


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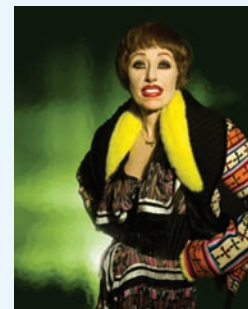
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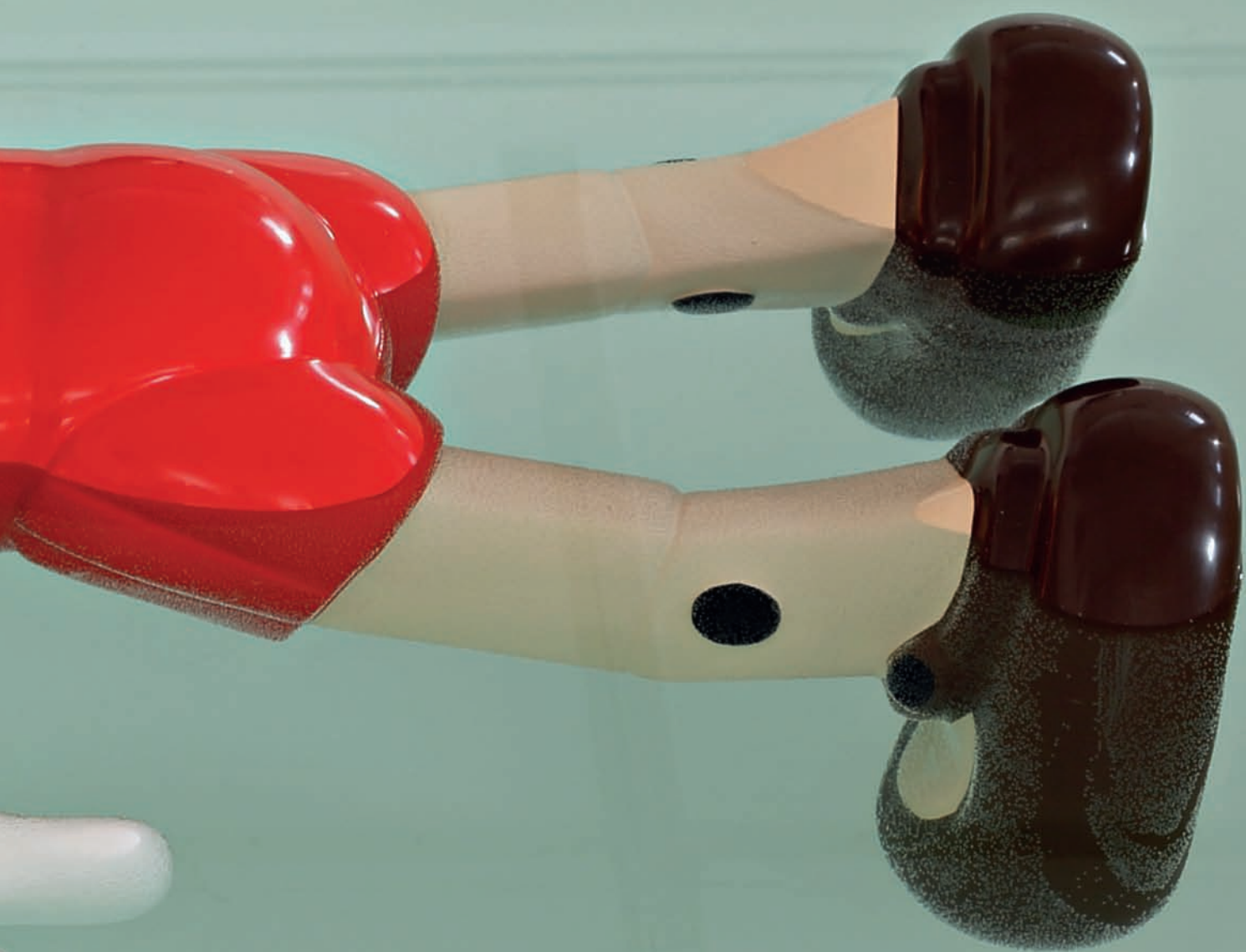
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