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PART I CONTEMPORARY ART

7 NOVEMBER 2011 7PM

























# RUNAWAY NURSE





# PART I CONTEMPORARY ART

7 NOVEMBER 2011 7PM 450 PARK AVENUE NEW YORK

Directly Following The 2011 Guggenheim International Gala Contemporary Art  
Benefit Auction For The Solomon R. Guggenheim Foundation

## LOTS 1-45

### Viewing

Saturday, 29 October, 10am – 6pm

Sunday, 30 October, 12pm – 6pm

Monday, 31 October – Saturday, November 5, 10am – 6pm

Sunday, 6 November, 12pm – 6pm

**Front Cover** Andy Warhol, *Nine Gold Marylins* (Reversal Series), 1980, Lot 8 (detail)

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**Inside Front Cover** Andy Warhol, *Nine Gold Marylins* (Reversal Series), 1980, Lot 8 (detail)

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Cindy Sherman, *Untitled (#88)*, 1981, Lot 17 (detail)

Willem de Kooning, *Untitled XVIII*, 1984, Lot 23 (detail)

© 2011 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

**Title Page** Richard Prince, *Runaway Nurse*, 2006, Lot 18 (detail)

PROPERTY OF A PRIVATE COLLECTION

1 **MAURIZIO CATTELAN** b. 1960

*Untitled*, 2000

polyester resin, brass fixtures, and mixed media with sound track and electric lights

door: 3 3/8 x 2 in (8.6 x 5.1 cm)

trash bin: 1 1/2 x 1 1/4 in (3.8 x 3.2 cm)

This work is from an edition of three.

**Estimate \$300,000-400,000**

**PROVENANCE**

Marian Goodman Gallery, New York

**EXHIBITED**

San Antonio, ArtPace, *International Artist-In-Residence, New Works 00.2, Maurizio Cattelan*,  
June 8 – July 16, 2000 (another example exhibited)

**LITERATURE**

F. Bonami, N. Spector, B. Vanderlinden, M. Gioni, *Maurizio Cattelan*, New York, 2000, p.174  
(another example illustrated)

No artist exemplifies the high theater of the everyday and serious play of art in the Twenty-First Century more so than Maurizio Cattelan. His installations combine sculpture and performance elements to reflect upon the most relevant issues of our time. The present lot, *Untitled*, 2000, originally installed and exhibited in a private apartment at ArtPace in San Antonio, beckons viewers into a domestic environment. Warm light spills out from the entryway, as do sounds of what is most certainly an infinitesimal domestic dispute. Heightened voices and flaring tempers provide a portal into the private life concealed therein. On the one hand, *Untitled*, 2000, is akin to a child's anthropomorphic fantasy, replete with talking mice, but despite its inherent levity, the viewer is simultaneously confronted with the unsettling experience of invading a private space. Cattelan explores the complex intersection between fantasy and reality, and public and personal realms.

We can draw comparisons to earlier works by Cattelan, particularly the emotionally charged *Bidibidobidiboo*, 1996, in which a taxidermy-squirrel slumped over a miniature kitchen table appears to have committed suicide, and *Mini-me*, 1999, Cattelan's tiny but true to life self-portraits. By tinkering with the scale of his projects and reducing them to minutiae, Cattelan highlights the fragility of life in a microcosm. While Cattelan is heralded for his role as trickster, his work signals a profound appreciation of the intricacies of the human condition, one where even the smallest of actors can take center stage.



(actual size)



PROPERTY OF A NEW YORK COLLECTION

o 2 **MARK GROTJAHN** b. 1968

*Untitled (Crimson Red and Canary Yellow Butterfly 798)*, 2009

colored pencil on paper

86 x 47 3/4 in (218.4 x 121.3 cm)

Signed twice, titled, and dated "Mark Grotjahn, Untitled (Crimson Red and Canary Yellow Butterfly 798), 2009" on the reverse.

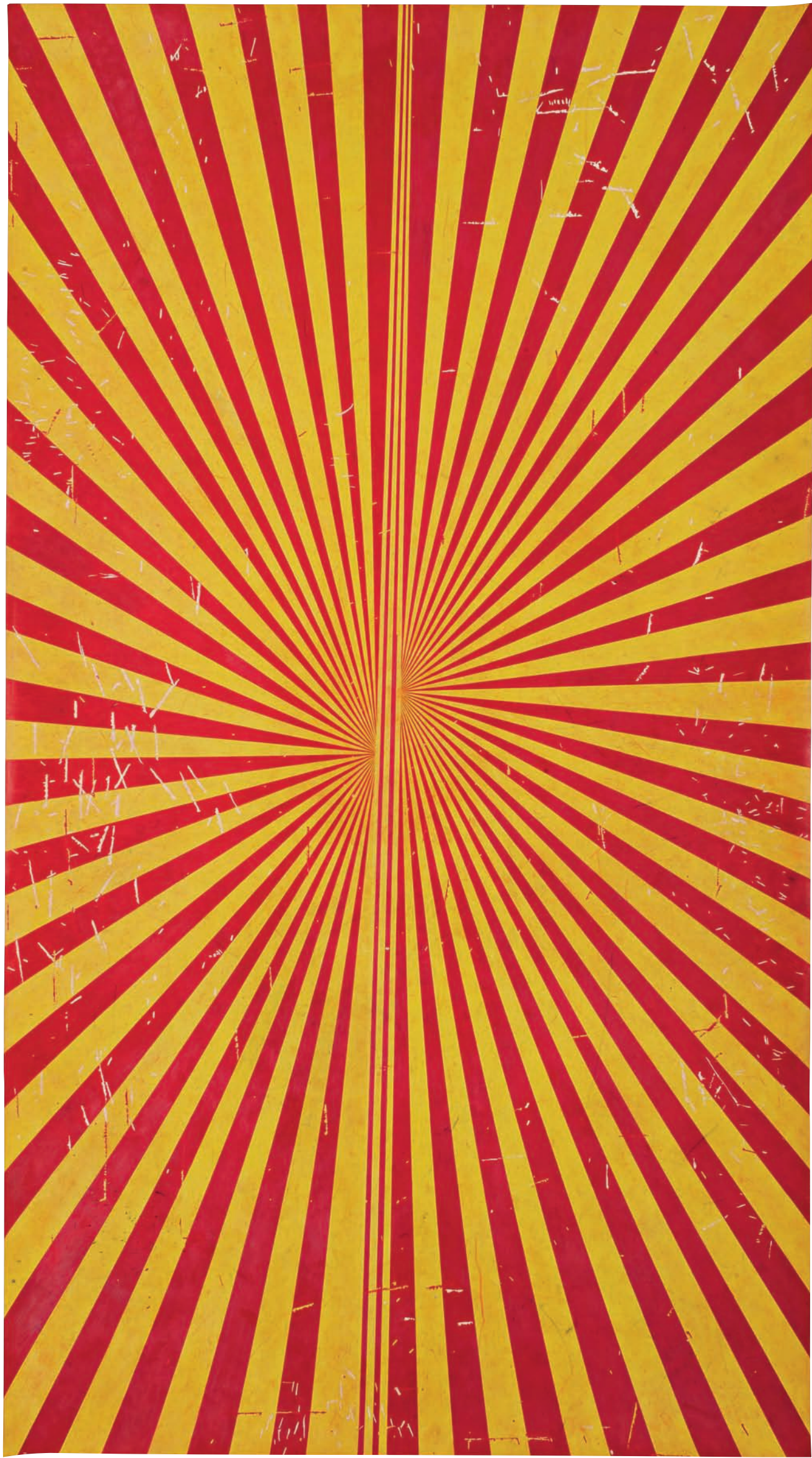
**Estimate \$400,000-600,000**

**PROVENANCE**

Gagosian Gallery, London

In the past fifteen years, Mark Grotjahn's distinctive hand has electrified our awareness of perspective, geometry, and spatial color relationships. Beginning his work in store-front design in Los Angeles, Grotjahn has taken the amateur notion of signmaking and compounded it with an art-historical discourse: his expanses of butterfly designs play with stoic notions of Renaissance-era perspective, creating multiple points on a single canvas. In addition, after Grotjahn adds vibrantly lush yet minimal color, we behold mesmerizing pieces that radiate from several independent centers. The butterfly is Grotjahn's preferred trope, and, as such, he often invites comparison to modern masters who favor thematic projects, such as Robert Ryman or Barnett Newman. To a further extent, Grotjahn's pictures rise above simple geometric provocation: "Mr. Grotjahn's [pictures] emanate an otherworldly light. But his use of the butterfly form turns them into a cruciform structure, suggesting, in a literal versus metaphoric way, that God is present in the details"(B. Goodbody. "Art in Review; Mark Grotjahn—Blue Paintings, Light to Dark, One through Ten", *New York Times*, February 16, 2007.

In *Untitled (Crimson Red and Canary Yellow Butterfly 798)*, 2009, Grotjahn's signature butterfly pattern resists a single vanishing point. His bi-winged drawing, rendered painstakingly gorgeous in crimson red and canary yellow pencil, draws our eyes directly into its double center, where a central vertical line seems to bend and thicken as a result of illusion. The measured proximity of the Grotjahn's design pulsates from its two central axes, yielding an infinity of glowing circles, almost as if a radiant sun were shining through our own. Yet, as we gaze intently at the gradually disappearing lines, we find that their vanishing points are elusive. Grotjahn's piece is as much a perpetual search for the viewer as it is a wonderful display of dazzling color. He inspires us to both scrutinize and be transfixed by his art.



**3 URS FISCHER** b. 1973

?, 2005

polyurethane resin, two-component polyurethane foam, acrylic paint, wire, string, plaster, wood, and hair

dimensions variable: 69 x 20 x 14 1/2 in (175.3 x 50.8 x 36.8 cm)

Signed and dated "Urs Fischer 2005" on the arm.

This work is unique.

**Estimate \$900,000-1,200,000**

**PROVENANCE**

Bortolami Dayan Gallery, New York

Collection of Mark Fletcher, New York

**EXHIBITED**

New York, Bortolami Dayan Gallery, *Closing Down*, September 21 – October 29, 2005

**LITERATURE**

Urs Fischer and A. Zachary, ed., *Urs Fischer: Shovel in a Hole (Urs Fischer: Marguerite de Ponty)*, Switzerland, 2009, p. 381 (illustrated)

*I don't try to set up an illusion. It's more a consequence of how charged an image or a sculpture can be. The work has to have a life of its own: that's the energy of the piece, and that's what you have to be in service of.* **URS FISCHER**

(Urs Fischer, taken from an interview with Massimiliano Gioni, *Urs Fischer: Shovel in a Hole*, Zurich, 2009, p. 61)





Urs Fischer's deconstruction and reconstruction of our most familiar objects reaches a wild crescendo in *?*, 2005. Just as he has experimented with radical reimaginings of mundane domesticity, here, Fischer turns his attention to the human form itself, fashioning an arm, yet leaving it detached from the torso. In doing so, Fischer positions himself in a distinctive niche of Twenty First Century Art: while he clearly draws influences from myriad traditions of the past—including Surrealism, Minimalism, and Pop Art—it is his perpetual avoidance of “style” that makes his allure strong and his art particularly profound.



Urs Fischer *Untitled*, 2001. Wax, pigment, wick, brick, and metal rod. 66 7/8 x 18 1/8 x 11 3/8 in. (170 x 46 x 29 cm).



Alberto Giacometti *Nose (Le Nez)*, 1947, cast 1965. Bronze, wire, rope, and steel. 31 7/8 x 38 3/8 x 15 1/2 in. (81.0 x 97.5 x 39.4 cm) overall. Solomon R. Guggenheim Museum, New York. © 2011 Succession Giacometti / Artists Rights Society (ARS), New York / ADAGP, Paris

Though irreducible to a single movement or confined to any one art-historical tradition, Fischer's work has frequently taken as its modus operandi the wealth of meaning in what we perceive to be the dull environments of our lives. Recreating household furniture, commonplace domestic objects, and other innocuous surroundings, Fischer uses the do-it-yourself approach of the common handyman. He renders his objects in resin, wood, and wax, among others, even if constructing the objects in question out of such materials would render them entirely useless. The results are unorthodox depictions of our everyday environment: armchairs too big or too small, apples and pears fused together, houses fashioned from bread. Fischer's transformations have even shown the transformative powers of Gestalt, as in his chairs, which lend their subject an anthropomorphic quality.

In the present lot, *?*, 2005, Fischer extrapolates upon his earlier efforts in rendering the human form. Having previously delved into the formations of human beings from the ephemeral medium of wax, allowing his subjects to melt into ghoulish grotesques of themselves, he again plays with the subconscious tenets of Surrealism. Indeed, the present lot has a dreamlike quality in its inherent paradox: Fischer plays on our environmental prejudices, surprising us in his ability to make such weighty materials float above us.

Here, the hand of Fischer's dismembered arm clutches a string attached to a floating balloon, rendered in the ironic medium of painted wood and plaster. Elements suspended in this way are reminiscent of Alberto Giacometti's *Le*



Urs Fischer *The Grass Munchers*, 2007. Cast aluminium, pigments, and wax.  
22 x 24 3/8 x 17 3/8 in. (56 x 62 x 44 cm).

*Nez*, 1947. Of course, the source of the balloon's levity is its secure fastening to the ceiling above it, but the sole prevention of detachment between the two main features of the sculpture is the single string that the resin hand clutches. Fischer's piece becomes as much a question about balance and soundness of structure as it does its unique medium. In this fragile relationship between the clutching arm and the balloon, we witness a clever reversal of our normal perceptions of gravity: while our grip is usually responsible for keeping a helium-filled balloon grounded, here, the balloon is charged with the task of supporting the arm, suspending it from a calamitous fall.

Yet, as he has claimed in the past, Fischer's work does not concern the art of illusion. Instead, he aims to imbue his piece with layers upon layers of connotation, or "charge" as he calls it. His minimal structure, combined with the provocative nature of his materials and choice of subject, yields a piece that is elegant in its simplicity yet exploding with meaning. "The effect of which...invokes the compelling combination of extreme beauty and extreme ugliness, a dualistic trope that Fischer has frequently employed to capture the audience's attention" (J. Morgan, "If You Build Your House on a Bed of Rotting Vegetables", *Urs Fischer: Shovel in a Hole*, Zurich, 2009, p. 47). Fischer captivates his audience with the overwhelming suggestiveness of his piece.

While the ironic use of his materials appeals to the viewer in terms of the installation's creative form, the present lot's content appeals to the observer on an entirely different level: it is, as a whole, unarguably hilarious. Though,



Urs Fischer *Old Pain*, 2007. Plaster, pigment, screw, polyurethane glue, and wire.  
10 1/4 x 9 7/8 x 6 in. (26 x 25 x 15 cm). Installation view: Cockatoo Island, Kaldor Art Projects and the Sydney Harbour Federation Trust, Sydney, 2007.

at first glance, we may perceive a nostalgic glimpse into the innocence of a childhood gone by, Fischer thwarts our whimsical thoughts with the following question: why is the arm disembodied? As the macabre is often a prevalent theme in Fischer's work, our speculations may easily veer into the realm of black humor; perhaps this arm once belonged to a stubborn child, whose uncompromising grip on his balloon eventually culminated in—what we perceive to be—a tragically comic accident. In any case, Fischer succeeds in inspiring wonderfully bizarre and off-color narrative readings of his work.

It seems that the present lot, and Fischer's art in general, is about the nature of dichotomy. As Fischer's provocative art conjures our cognitive dissonance, he tests our definitions of reality. A floating balloon made out of wood upsets our notions of normalcy; consequently, *?, 2005*, achieves in the viewer a space between his expectations and the truth of Fischer's artistic situation. It is in this space of confounding charm, sinister surprise, and awe-inspiring irreverence that we give over to our emotive reaction. Fischer's installation, though it may make us cringe with disgust at its grisly dismemberment, cannot help but have us smile at its comic simplicity. Whether we choose to laugh or scorn the present lot, Fischer does not fail to engage both our senses of morbidity and gaiety; *?, 2005*, for all of its basis in a fantastical reality, is exemplary of Fischer's macabre wit.

PROPERTY OF AN AMERICAN COLLECTION

4 **CHRISTOPHER WOOL** b. 1955

*Untitled (P 177)*, 1993

enamel on aluminum

78 x 60 in. (198.1 x 152.4 cm)

Signed, numbered and dated "Wool, 1993, P 177" on the reverse.

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

**PROVENANCE**

Luhring Augustine, New York

Galerie Max Hetzler, Berlin

**EXHIBITED**

Cologne, Galerie Max Hetzler, *Christopher Wool*, November 3 – November 30, 1993

Prague, National Gallery, *Herbert Brandl, Albert Oehlen, Christopher Wool*,

September 8 – November 6, 1994

**LITERATURE**

A. Goldstein, *Christopher Wool*, Los Angeles, 1998, pp. 87, 141-142 (illustrated)

*If you're not fearless about changes, then you won't progress.*

**CHRISTOPHER WOOL**

(Christopher Wool, taken from an interview with Glenn O'Brien and Richard Hell, *Interview Magazine*, November 18, 2008)









Installation view: Christopher Wool *Untitled (P 177)*, 1993. National Gallery, Prague, 1994

Christopher Wool has built his artistic reputation upon the reinterpretation and exhilarating exploration of many of the major artistic styles of the latter half of the Twentieth Century. In combining the techniques of Pop Art, Abstract Expressionism, Minimalism, among others, Wool rips through the earnestness of each movement's intention—his resulting paintings show that, while new art owes its existence to its influences, it has a responsibility to transcend them. Many of his silkscreens and paintings trace their roots to Pop Art, but, executed in Wool's hand, they possess an undeniable signature, and one that perfectly embodies his eclectically voracious eye. Executed over a period of five years, *Untitled (P 71)*, 1988, *Untitled (P 63)*, 1988, and *Untitled (P 177)*, 1993, demonstrate three different stages of Wool's career; yet they all share a sly, yet reverential, iteration of the New York School.

*Untitled (P 177)*, 1993, demonstrates Wool's hand in its devotion to the principle of simple motif and obfuscation of the painting's surface. His variations on this specific floral theme lend the piece a unique aesthetic complexity, one unlike any of his earlier creations.

Previously, Wool had used a single decorative motif in order to cover the surface of a painting, but here, he employs images of several different flowers. They vary from an intensely decorative floral representation in the upper right hand corner to a cartoonish sketch in the left-hand center of the picture, but they all riff on the same theme. These pictures seem to be unabashed in showcasing their imperfections, as some exhibit the outlines of their stenciling or the incompleteness of their saturation. Wool's hearkening back to earlier traditions of Pop Art also echo more loudly here, as we can see clear imprints of Warhol's silkscreened images, specifically *Flowers*, 1964; powerful silhouettes dominate the picture rather than detailed images.

The present lot demonstrates Wool's evolving artistic hand in the middle of its most aesthetic period—at some points in the picture, the concentration of floral motifs is so intense that we could mistake it for a veritable garden. But while Wool is busy spoofing a multiplicity of contemporary art movements, he cannot deny the fact that he is the natural inheritor of many traditions: in the 1990s, after the vogue of Abstract Expressionism, Pop Art and the Pictures Generation had all passed into history, Wool takes the simple notion of the image and gives it new life. Somewhat mechanized, somewhat free in its expression, and somewhat working from a commonplace still-life, Wool's *Untitled (P 177)*, 1993 represents a movement and a hand conscious of its past yet committed to the originality of its future.







PROPERTY OF AN AMERICAN COLLECTION

5 **CHRISTOPHER WOOL** b. 1955

*Untitled (P 63)*, 1988

alkyd and flashe on aluminum

84 x 60 in. (213.4 x 152.4 cm)

Signed, titled, numbered and dated "Untitled (P 63), Wool, 1988" on the reverse.

**Estimate \$700,000-900,000**

**PROVENANCE**

Luhring Augustine & Hodes Gallery, New York

Collection of Günther Förg

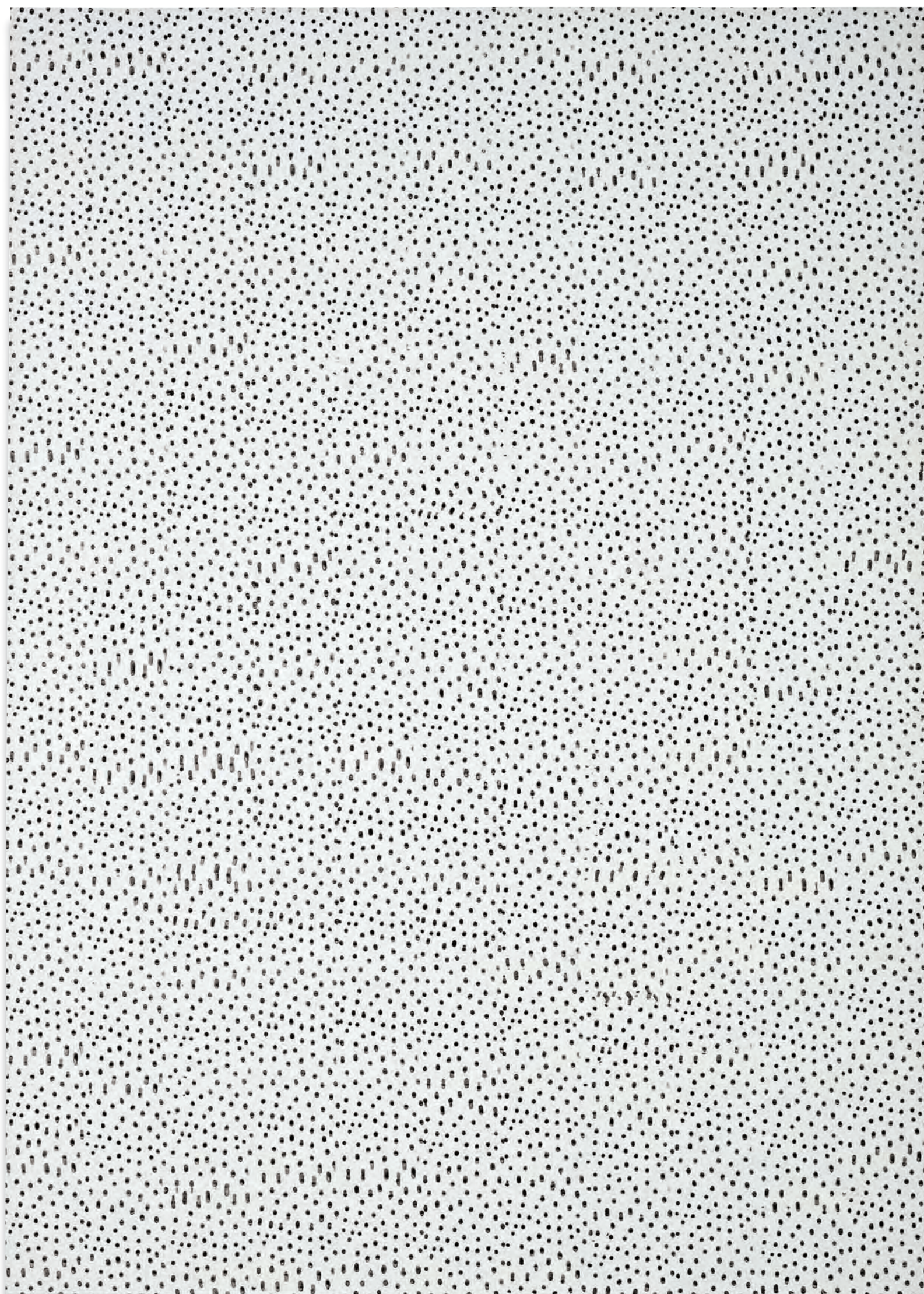
Galerie Max Hetzler, Berlin

*Untitled (P 63)*, 1988, possesses a similar medium of aluminum but has a patterned surface uniquely its own; here, we see the same principles that Wool had used before—complete coverage of the surface and the use of a single motif in multiplicity—yet Wool's target of review is not only that of Pop Art, but also the painterly techniques of Abstract Expressionism.

In the *Untitled (P 63)*, 1988, Wool chooses a section of dots that vary from minuscule to long and elliptical, then uses black enamel to paint them many times upon the surface of the picture. Upon close examination, one can spot the slight seams of Wool's screens, and, in the end, it seems to measure roughly eighteen patterns vertically by twelve patterns horizontally. Though the dots and ellipses are in constant communication, both infringing upon each other's sections and allowing the others their own space, they each have a dynamic of their own: if the viewer steps back from *Untitled (P 63)*, 1988, they behold an illusion of movement—the self-contained sections of dots seem to undulate and recede before the viewer's eyes.

Wool's patterns upon the aluminum may be painted somewhat regularly upon its surface, but there is no formula to Wool's expressions. In creating this somewhat random, somewhat calculated piece before us, Wool combines principles of two of the Twentieth Century's major art traditions: we see the multiplicity of Warhol's Pop Art image in Wool's regularity, yet we also observe the impetuous nature of Pollock's Abstract Expressionism. Simultaneously an homage and a cross-criticism, Wool's incisive use of multiple stylings gives its piece a signature unlike any other.







PROPERTY OF AN AMERICAN COLLECTION

**6 CHRISTOPHER WOOL** b. 1955

*Untitled (P 71)*, 1988

alkyd and flashe on aluminum

96 x 72 in. (243.8 x 182.9 cm)

Signed, numbered and dated "Wool, 1988, P 71" on the reverse.

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

**PROVENANCE**

Luhring Augustine & Hodes Gallery, New York

**EXHIBITED**

New York, Luhring Augustine & Hodes Gallery, *Christopher Wool*, November 2 – December 3, 1988

Holland, Stedelijk Museum, *Horn of Plenty*, January 14 – February 24, 1989

San Francisco, San Francisco Museum of Modern Art, *New Work: Christopher Wool*,

July 6 – September 3, 1989

*Untitled (P 71)*, 1988, comes from a period in Wool's career near the inception of his signature style. Here, Wool's particular approach centers around the use of a single decorative motif multiplied over and over until it fills the space of its surface. In *Untitled (P 71)*, 1988, as in much of his work, the subject of Wool's two-pronged attack and investigation of his minimalist and Pop Art forbearers. The work itself may be complex in its construction, yet the basis for its entire scale is a single figure.

In addition to his Minimalist concept, however, Wool is equally adept at tackling the nuances of Pop Art. The appearance of *Untitled (P 71)*, 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 single motif resembles an ornamental S, its calligraphy a perfect fit for an indulgent turn in interior design. Instead of using decorative motifs from existing wallpaper or sources of mundane Americana, Wool uses a German designer to create the motifs, creating original symbols that echo our most common surroundings.

Facing each other in mirrored pairs, the motifs extend to the very edges of the painting's surface. Wool's approach to painting the motifs matches his aluminum surface in its originality: he uses a combination of alkyd and flashe paint. 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, taking up permanent residency. 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.







**7 UGO RONDINONE** b. 1963

*ZWEITERJUNIZWEITAUSENDUNDNEUN (2. June 2009), 2009*

acrylic on canvas, and plastic plaque

102 3/8 x 78 3/4 in. (260 x 200 cm)

Signed and dated "Ugo Rondinone 2009" on the stretcher.

This work is accompanied by a certificate of authenticity.

**Estimate \$100,000-150,000**

**PROVENANCE**

Almine Rech Gallery, Paris

**EXHIBITED**

Paris, *Almine Rech Gallery, Ugo Rondinone: La Vie Silencieuse*, September 12 – October 15, 2009

*ZEITERJUNIZWEITAUSENDUNDNEUN (2. June 2009), 2009*, startles the viewer with a magnificent, star-studded night. Once in the presence of something so emblematically eternal, our own existence is put into perspective. We are suddenly forced to contend with humanity's reliance on forces beyond our control as a determining factor in our own fate. The present lot challenges us to reconcile an immersive experience with our received traditions through forcing them into coexistence. The work is part of the larger series, *La Vie Silencieuse (The Silent Life)*, and in many ways stands in direct contrast to Rondinone's earlier works. While equally absorbing in their visual splendor, there seems to be little relationship between the present work and his target paintings of concentric circles in psychedelic hues or his haunting black and white landscapes. Yet their definitive titles, which reveal each respective date of origin, hint at a thematic unity.

Despite their stylistic dissimilarities, there are deep-seeded convergences in Rondinone's many hands. Through playful interaction between title and visual, Rondinone successfully draws attention to the disparity between content and form, exterior appearance and interior essence. Each canvas's individuality lies in the variations of each starry night on which they were conceived. They depend on the unique qualities of the evening in which the painting was created. The series, in effect, equates to a controlled experiment in which the dependent variable is the artistic product. The series' varied celestial patterns lend each canvas its own individual rhythm and intensity. As a Twenty-First Century still-life, *ZEITERJUNIZWEITAUSENDUNDNEUN (2. June 2009), 2009*, embraces both an objective environment and an inner mental landscape, suspending and locating us in time and space.







- o 8 **ANDY WARHOL** 1928-1987  
*Nine Gold Marylins* (Reversal Series), 1980  
silkscreen and acrylic on canvas  
54 1/8 x 41 3/4 in. (137.5 x 106 cm)  
Signed, titled and dated "9 Gold Marylins, Andy Warhol, 1979/80, Reversal Series"  
along the overlap.

**Estimate \$7,000,000-10,000,000**

**PROVENANCE**  
Galerie Bruno Bischofberger, Zurich  
Akira Ikeda Gallery, Japan  
Private collection, Japan

**EXHIBITED**  
Tokyo, Akira Ikeda Gallery, *Andy Warhol: Reversal Series, Marylins*, May 10 – June 12, 1982  
Taura, Akira Ikeda Gallery, *Black Red*, September 4 – October 30, 2004

**LITERATURE**  
Akira Ikeda Gallery, *Andy Warhol: Reversal Series, Marylins*, Tokyo, 1982, pl. 2 (illustrated)  
Akira Ikeda Gallery, *Black Red*, Taura, 2004, pl.8 (illustrated)

*They always say that time changes things, but you actually have  
to change them yourself.* **ANDY WARHOL**

(Andy Warhol quoted in *The Philosophy of Andy Warhol*, "From A to B and Back  
Again," New York, 1975, p. 111)







When Andy Warhol created *Nine Gold Marilyns* (Reversal Series), 1980, he had already been painting his famed silkscreens for nearly two decades. The first half of Warhol's legendary artistic career dealt with the reproduction of American iconography; indeed, his Jackies, Soup Cans, Lizes, self-portraits, and, of course, portraits of Marilyn, each responded to a specific phenomenon in American culture. In turn, his artwork helped to cement the monumentality of these figures and ubiquitous images in the American consciousness. Many of our mental projections of Pop Culture iconography are not pictures from "Life" magazine or stills from a film, but rather Warhol's radical illustrative manipulations of the icon in question. This achievement alone — being able to shape our modes of recollection — would itself have been an unarguable feat of genius.

As he progressed through the 1970's, Warhol continued to recreate myriad popular images. His incredible industry is so great, in fact, that one might suspect Warhol had his finger on the pulse of the times, keeping a visual diary of American culture's most pervasive cultural icons. In that decade, he expanded his pool of iconography from mere entertainment celebrity to political celebrity and beyond. In addition to a newfound sex symbol in Brigitte Bardot, Warhol immortalized colleagues from the Factory, symbols of cultural weight (including Mao Zedong during the Chinese Cultural Revolution), and even his own dealer, Leo Castelli. In his doing so, Pop Art came to encompass not only the silver screen and the television, but also images which were personal, and, therefore popular, to Warhol himself. America's embrace of Warhol's style eventually reciprocated Warhol's gift of Pop Art, for Warhol became a pop icon nearly as well-known as his subjects.



Publicity still of Marilyn Monroe, source image for the *Marilyn* series, 1962. The Archives of The Andy Warhol Museum, Pittsburgh. Founding Collection. © 2011 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.



Andy Warhol *Nine Marilyns*, 1962. Silkscreen ink and pencil on linen. 81 1/2 x 23 1/4 in. (207 x 59.1 cm). © 2011 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.

But the present lot represents a major turn and a seminal zenith in Warhol's career. After he had spent his early years enshrining the photographic existence of Monroe and other celebrities, Warhol returned to the same subjects with a different technical approach and a nostalgic artistic mission. The Reversal Series began with an enormous collage of Warhol's previous artistic subjects in his *Retrospective* paintings of 1979. Instead of utilizing the developed image that he originally took from magazines and production stills, Warhol employed the use of the negative for each. The resulting images appear the way we might see them when we quickly shut our eyes: saturation fills the space of the pictures' shadows, and darkness becomes light. Both the frame and the ground of the image, once bright with the photographer's original lighting, become their opposite. Warhol followed this singular collage in the coming years with single or multiple "reversals" of each image. Many of these paintings possess a canvas of animated coloring, with the silkscreen laid over top.

But *Nine Gold Marilyns* (Reversal Series), 1980, entertains no such intrusions of the 1980s' indulgences in overanimation. Instead, in its restrained and elegant gold, it draws upon a color that Warhol first utilized in the center of his soup cans. In its return to only a single color in order to illustrate a single unique image, the present lot is a pure demonstration of Warhol's original silkscreening technique.



Warhol used as his original image of Monroe a publicity still from her 1953 movie, "Niagara". Taken nine years before the screen idol's suicide on August 5, 1962, the image is the quintessential portrayal of Monroe during her meteoric rise to fame: lips suggestively parted, eyes sensuously relaxed, hair styled to perfection. The image showcases the star's perfect facial structure and unabashed embrace of her own sexuality and powers of seduction. Warhol's choice of this particular publicity still hit a tragic note when his first *Marilyns* went on display in Castelli Gallery in 1962, shortly after Monroe's very public and tragic death; many spectators wept at the face before them, which bore the innocence of the 27-year old's early career, far before the price of fame and illness took their fatal toll. Warhol ultimately preserved Marilyn Monroe's beauty in an idealized state, one that would give her equal fame after her death. Much like Warhol's paintings of the Mona Lisa, Marilyn in her youth represents an international standard of beauty, and, more importantly, one that continues to grow even as the living subject fades into history.

In matching Monroe's image with his favorite artistic technique, Warhol gave his portraits a visual life far beyond that of his own reach. He was fond of the silkscreening process for the nature of its imprecision; while two identical images could be silkscreened onto two identical canvases with two identical pigments of ink, they would ultimately differ in both subtle and obvious ways — saturation of the ink, positioning of the image, etc. While his Factory produced many prints of the same image, no two were ever alike, and it was this notion of indefiniton that give Warhol's silkscreening work a wonderfully fatalistic edge. Though Warhol would roll the ink, chance would decide how the multiple images would exhibit their eccentricities; consequently, each silkscreen was a repetition, but one completely individuated.



Andy Warhol *Gold Marilyn Monroe*, 1962. Acrylic, silkscreen ink, gold paint, and spray paint on linen. 83 1/2 x 57 in. (211.5 x 144.8 cm). The Museum of Modern Art, New York, NY. Gift of Philip Johnson, 1962. © 2011 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.



Andy Warhol *Mona Lisa*, 1963. Silkscreen ink on linen. 22 1/4 x 39 1/2 in. (56.5 x 100.3 cm). © 2011 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.



In *Nine Gold Marilyns*, (Reversal Series), 1980, we see a familiar grouping of three identical images laid out in three equal rows. In Warhol's earlier work, we could clearly see the borders of each respective image, and, in doing so, we could mark the dimensions of each picture, as we see in *Nine Marilyns*, 1962. But in the present lot, Warhol's use of the negative denies us this precision in the horizontals — the cusps of Marilyn's hair seem to live directly above and below each other, giving us the illusion that three identical women posed for the same picture while standing next to each other. We cannot help but think of the widespread popularity of Marilyn Monroe during her own time; having completed nineteen films in four years, her omnipresence in the media seemed to suggest a supernatural multipresence in reality. Yet the picture as a whole evokes the notion of the many faces of Norma Jeane Baker; in the top right image's variations in saturation, we see the imperfections of Monroe's personal life, those that made her pour herself into her public persona. Alternatively, we see in the top left image only brilliant radiance of its exuberant gold, much as Monroe's celebrity existence hid the shortcomings of her private life.

The visual impact of the present lot's silkscreened negative is haunting. Though she glares forward with the tempting grin of seduction, Marilyn Monroe's image has been reduced to shadows only. The area below her chin and cheekbones command the heaviest areas of Warhol's radiant gold, while the telltale signs of her vitality which Warhol chose to highlight in the early 60s—the red of her pouted lips and the unmatched pink complexion of her cheek—have disappeared. It is as if the vivid figure of life over which the public wept has fled, leaving only her legend behind. It is no surprise that Monroe's façade in *Nine Gold Marilyns* resembles less that of a celebrity icon, and evokes more the immortal marble busts of classical Greece and Rome, and the sacred portraits of the Madonna. Warhol has chosen a suitable color for a goddess, one that recalls the golden splendor with which she graced the screen.

In giving us an almost Classical impression of Marilyn Monroe, Warhol redefines the notion of screen idol. Monroe was, in fact, a symbol in which the American public placed their faith, a presence through whom they could live vicariously. In that way, rendering the star in gold is not only fitting but a study in the devotion of her adoring fans; many were not simply attracted to the star's beauty or entertainment value, but believed in her as a constant companion in their lives. Monroe's power to entice cult followers was itself worthy of making her a golden idol.

Years before, in the early 1960s, Warhol's Factory operated under ideals of artistic radicalism—in its large scale production of artwork, the Factory experimented with divorcing the personal relationship of the artist from his work. In turn, there came to exist an indifferent production of art, one where art was a product rather than an existential accomplishment. It was in this mode that Warhol operated throughout the end of the 1960s and into the next decade. Yet in the Reversal Series, we see Warhol returning to the fundamental relationship between an artist and his work, even if the work in question is the artist's own history. In *Nine Gold Marilyns* (Reversal Series), 1980, Warhol is no longer alienated from the production of his work, for he revisits his earlier series. This revisitation rings of reminiscence, of an artist's nostalgic tie to the artist that he used to be.

Therefore, the importance of *Nine Gold Marilyns* (Reversal Series), 1980, is in its self-referential origin. Rather than produce a single piece of Pop Art from a popular image in American culture, such as a celebrity, soup can, or politician, Warhol "referred to his own iconographic universe. He constructed the décor of himself, and, to renew its appearance, he only needed to cast a mirror-image of it (a reversal)" (G. Celant, *SuperWarhol*, Milan, 2003, p. 10). Consequently, the popular image of *Nine Gold Marilyns*, 1980 is not the image of Marilyn Monroe from "Niagara", but Warhol's own work from 1962.



The Black Madonna of Czestochowa, Poland.



Andy Warhol *Self-Portrait*, 1978. Silkscreen and acrylic paint on canvas. 39 3/8 x 39 3/8 in. (100 x 100 cm). © 2011 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.





Andy Warhol *40 Gold Marilyn's*, 1980. Silkscreen and synthetic polymer paint on canvas. (203.2 x 281.9 cm). The Eli and Edythe L. Broad Collection. © 2011 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.

Taking into account Warhol's choice of subject, the present lot does not fall under the convenient category of Pop Art, for it is in a class of its own. In the same way that we frequently mirror our lives based on ideals taken from movies or other media, Warhol models his work on something equally unreal: his impression of Marilyn Monroe from nearly twenty years before. *Nine Gold Marilyn's* (Reversal Series), 1980, in this state thrice divorced from reality, becomes very near what French philosopher Jean Baudrillard calls the "hyperreal" — something continually referenced but with no referents. Perhaps it is this hyperreality which is the logical end of Warhol's work: when all subjects of art continually refer to the past, it is our manners of reference which have value, not the objects to which they refer. Therefore, Pop Art's importance is not in its choice of subject, but in its manner of depiction. Pop Art's profound weight in philosophical matters makes it the continuation of a lineage begun with Duchamp's readymades. And, following Pop Art's lineage, we see it as the chief ancestor of conceptual art.

The present lot becomes as much about its subject as it does the history of Andy Warhol's production of art. While he accomplishes the same end as he did in the 1962 Castelli show — reproducing Marilyn Monroe in death the same way that the public reproduced her in life—he also makes clear that his artistic

process has advanced far beyond simple reproduction. In *Nine Gold Marilyn's* (Reversal Series), 1980, we observe Warhol looking back on his extraordinary body of work, and recognizing it as a popular phenomenon itself.

Warhol's multi-decade devotion to Monroe as a subject for his paintings is a testament to his deep appreciation for her in an aesthetic context; perhaps one reason that he chose to reproduce her image is that her beauty is a never-ending source of inspiration. However, perhaps another is the similarity of Monroe to Warhol in a personal context; both Monroe and Warhol shared enormous talents of an artistic spirit, but what talents they offered often differed from what the public demanded. Monroe's desperate journey to shed her pinup image closely mirrors that of Warhol's drive to be the ultimate nonconformist. Though, ultimately, Monroe failed and Warhol succeeded, their ambitions to challenge our notions of normalcy unite them in Pop History.

Yet, in its most straightforward interpretation, Warhol's elegant painting of Marilyn Monroe is poignant in its simplicity — it shows, in the most literal way, her golden age on the silver screen, and the indelible impression that she continues to make on the American consciousness.



PROPERTY OF A EUROPEAN COLLECTION

9 **SHERRIE LEVINE** b. 1947

*Skull*, 2001

bronze skull, wood and glass vitrine

skull: 5 1/8 x 5 1/8 x 6 3/4 in. (13 x 13 x 17 cm)

vitrine: 69 1/8 x 20 x 20 in. (175.5 x 50.7 x 50.7 cm)

This work is from an edition of 12.

**Estimate \$300,000-400,000**

**PROVENANCE**

Galerie Jablonka, Cologne

**EXHIBITED**

London, Simon Lee, *Sherrie Levine*, June 20 – August 17, 2007 (another example exhibited)

New York, Nyehaus, *Sherrie Levine*, September 12 – October 27, 2007 (another example exhibited)

**LITERATURE**

D. Thorp, *Sherrie Levine*, Simon Lee Gallery & Nyehaus 2007, p. 26 (another example illustrated)

Sherrie Levine's poetic explorations span a wide array of mediums, including photography, painting and sculpture, while explicitly examining the phenomenon of authorship. Much of her practice centers on the appropriation and transformation of modern masterworks. Levine is perpetually haunted by the ghost of Duchamp; a spectre that she attempts to exorcise by undermining his technique and subverting the lineage of modern art itself. Through her artistic process, Levine transcends the symbolic nature of the original art object and readymade, imbuing her appropriated work with entirely different meaning and material.

Both psychologically powerful and aesthetically seductive, *Skull*, 2001, is one of Levine's most significant explorations into re-contextualizing the found object. It's smooth, polished bronze surface embodies Levine's artistic mastery over transforming unorthodox material into precious object. As with *Fountain (After Marcel Duchamp)*, 1991, Levine's mechanism of appropriation

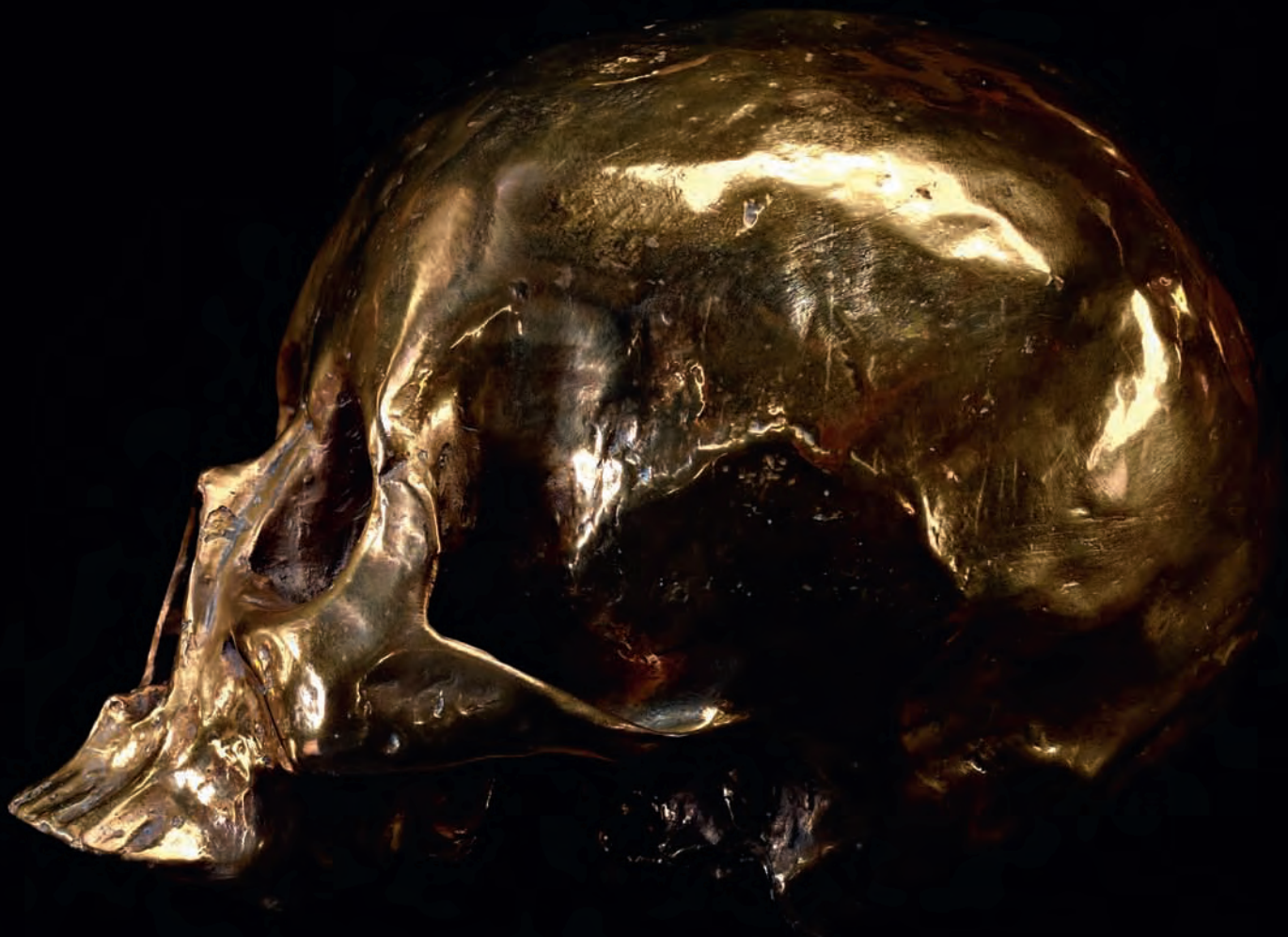
for *Skull*, 2001, involves the direct casting of a sculptural source. Levine explores the similarities between our fetishization of naturally occurring anthropological remains and opulent art objects through reducing her skull to a size characteristic of a collectible and protecting it within a glass vitrine.

The human skull carries a rich historical weight; from classical sacred object, to contemporary curio, to luxury novelty. We may group much of Levine's work with prominent artists both historical and contemporary, for whom the human skull has also been a source of fascination. What separates Levine, however, is her legacy of challenging stereotypes of feminine art and male dominated originality. As she explains, "It's not that I don't think that the word originality means anything or has no meaning. I just think it's gotten a very narrow meaning lately. What I think about in terms of my work is broadening the definitions of the word 'original'." (Sherrie Levine quoted in J. Siegel, "After Sherrie Levine," *Arts Magazine* 59, June/Summer 1985, pp.141-44) within each.









(actual size)







PROPERTY OF AN IMPORTANT PRIVATE COLLECTION

o 10 **DAMIEN HIRST** b. 1965

*Disintegration - The Crown of Life*, 2006

butterflies and household gloss on canvas

unframed: 110 3/8 x 72 1/8 in. (280.4 x 183.2 cm)

framed: 117 3/4 x 78 3/4 in. (299.1 x 200 cm)

Signed, titled and dated "Damien Hirst, 'The Crown of Life,' 2006" on the reverse.

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

**PROVENANCE**

Gagosian Gallery, Los Angeles

**EXHIBITED**

Los Angeles, Gagosian Gallery, *Damien Hirst: Superstition*, February 22 – April 5, 2007

**LITERATURE**

M. Wilner, *Damien Hirst: Superstition*, London, 2007, p. 45 (illustrated)

*I want to make artwork that makes people question their own lives, rather than give them any answers. Because answers always turn out to be wrong further down the line, but questions are exciting forever.* **DAMIEN HIRST**

(Damien Hirst, "Interview with Robert Ayers", *ARTINFO*, March 14, 2007).









Damien Hirst *In & Out of Love (White Painting and Live Butterflies)*, 1991. White canvases with pupae, steel shelves with potted flowers, bowls of sugar-water solution, table, radiators, humidifiers and live butterflies. © Damien Hirst and Science Ltd. All rights reserved, DACS 2011.



Damien Hirst *The Collector*, 2003-2005. Mixed-media installation with animatronic figure. Installation at Jay Jopling, London © Damien Hirst and Science Ltd. All rights reserved, DACS 2011.

A keystone of Damien Hirst's 2006 series, "Superstition", the present lot, *Disintegration-The Crown of Life*, 2006 possesses an epic scale matched only by its magnificent ability to dazzle. Each canvas from the series is comprised of thousands of gossamer butterfly wings laid on a monochromatic surface. Long before one perceives the meticulous detail of the surface, the sheer scale of the work radiates with a celestial brilliance. Emulating the splendor of cathedral windows, the shaped canvas is placed in a black frame to further allude to a pane of stained glass. As seen in the present lot, the radiating patterns created by the painstaking placement of the wings mesmerize the viewer like a kaleidoscope. The pulsating forms are spellbinding in their symmetry, regularity, and sheer magnitude. Experiencing these canvases can only be compared to the overwhelming power and majesty felt when walking towards the illuminated nave of a Thirteenth Century gothic cathedral—Chartres, Canterbury, Notre-Dame de Paris, or Reims. The viewer becomes so seduced by the irresistible beauty and spiritual power that the shocking nature of the work's construction—thousands of dead butterflies trapped on wet paint—is thwarted by its visual splendor.

Each painting in Hirst's series "Superstition" has two titles. The first is taken from a poem in Philip Larkin's 1974 collection *High Windows*. Larkin is considered one of the greatest English poets of the latter half of the Twentieth Century. His poems, at once nihilistic and immensely spiritual, seek to convey the discontented and pessimistic sentiments of postwar Great Britain. Through a colloquial voice, Larkin explores the hardships of life that the lower classes were fated to face. His poems succeed in being both resonantly beautiful and profoundly disturbing in their reflections on remorse, age, and spoiled desire. In the final stanza of *Disintegration*, Larkin writes, "Time over the roofs of what has nearly been/Circling, a migratory, static bird/Predicts no change in future's lancing shape/And daylight shows the streets still tangles up/Time points the simian camera in the head/Upon confusion to be seen and seen." Larkin's haunting ambiguity makes perfect fodder for Hirst's exploration of life and death.

The second half of each title within the series is drawn directly from religious texts; in the case of the present lot, the title "The Crown of Life" is taken from The Epistle of James, Chapter 1, Verse 12, and promises God's blessing to those who persevere under trial:

*Blessed is the one who perseveres under trial because, having stood the test, that person will receive the crown of life that the Lord has promised to those who love him. When tempted, no one should say, "God is tempting me." For God cannot be tempted by evil, nor does he tempt anyone; but each person is tempted when they are dragged away by their own evil desire and enticed. Then, after desire has conceived, it gives birth to sin; and sin, when it is full-grown, gives birth to death.* (James 1:12 – 1:15 Receiving The Crown of Life)

This verse, coupled with Larkin's lyrical passage, produces a title that encapsulates the artist's penchant for finding poetry in the way we live and in our surroundings.

Taking as his subject matter our natural environment, Hirst employs macabre elements not only as inspiration, but also as the actual make up of the work. Butterflies, both living and dead, have been central to the artist's work ever since the early 1990s. In describing his early interest in the insects, he explains, "I had them in my bedroom... I got wooden frames and nylon mesh and I made a huge box in my bedroom. It took up half the bedroom... I found out where you could buy the pupae and all that kind of stuff and I got them all. I got them all in my bedroom and I bred them in my bedroom. I remember it because I was so cramped. There was only room for my bed and the box." (Damien Hirst quoted in E. Cicelyn, *Damien Hirst*, Naples, 2004, p. 78). The brilliant colors of their wings, the elegance of their movement, and their fleeting lifecycle make these evanescent creatures the ultimate depiction of beauty and fragility of life, and thus, an ideal medium for Hirst's work.





Stained glass window in Notre-Dame de Bayeux Cathedral, Bayeux, France.  
© Sylvain Sonnet/Corbis.

Hirst's artistic lepidopterology of breeding, collecting and studying butterflies was utilized in his first solo exhibition at the Woodstock Street Gallery in 1991, entitled *In and Out of Love*. He filled the upper level of the gallery with hundreds of live tropical butterflies, some of which were hatched from white monochrome canvases that hung on the walls. On the lower level, he exhibited his first butterfly paintings, in which the corpses of the insects were laid on colored monochromatic canvases. Upstairs, the insects completed their entire cycle of life within the gallery space, while downstairs they were trapped in the wet paint in the suspended animation of beauty.

As he explains, "I had white paintings with shelves on and the paintings had live pupae for butterflies glued on them. The pupae hatched from the paintings and flew around, so it was like an environment for butterflies. It was white paintings upstairs. Then downstairs I had another table which had ashtrays on it and canvases with dead butterflies stuck in the paint...Then you get the beauty of the butterfly, but it is actually something horrible. It is like a butterfly has flown around and died horribly in the paint. The death of an insect that still has this really optimistic beauty of a wonderful thing." (Damien Hirst quoted in E. Cicelyn, *Damien Hirst*, Naples, 2004, p. 74-83).

The inevitable mortality of all living beings has always been at the forefront of Damien Hirst's oeuvre. The present lot, in its beautiful and tragic poignancy, blurs the boundaries of religion, science and death. While Gothic glass windows provide a visual language that brilliantly narrates, dazzles and stuns with biblical iconography, beauty and scale, Hirst's own medium has an



(detail of the present lot)

original language. In their delicacy, butterfly wings mirror our own human fear of mortality and our hope for immortality, and Hirst completes the historical connection by projecting these hopes and fears onto an inherently religious phenomenon.

Hirst confines the winged angels to a geometric prison beneath a thick pane of glass, their iridescence still evident in death. As the wet paint deprives them of the freedom of flight, they cannot escape their sticky cemetery. The immaculate patterns produce waves of intense and pulsating colors, which extend from the central floral motif and the six surrounding medallions. The tessellation of the wings entices us to overlook the horror of its creation, producing a sublime chromatic surface that radiates in all its glory. Hirst's combination of geometry and the beauty of the natural world amount to a flawless scientific process, one that inspires as much awe as the windows at Notre Dame de Paris. But Hirst's creation does not emphasize the glory of death; rather he aims to highlight the evanescence of existence. As Hirst himself has declared, "I think I've got an obsession with death, but I think it's like a celebration of life rather than something morbid. You can't have one without the other" (Damien Hirst quoted in G. Burn, *On the Way to Work*, London, 2001, p. 21).



PROPERTY OF A DISTINGUISHED AMERICAN COLLECTION

o 11 **JEFF KOONS** b. 1955  
*Cape Codder Troll*, 1986  
stainless steel  
21 x 8 1/2 x 9 in. (53.3 x 21.6 x 22.9 cm)  
This work is from an edition of three plus one artist's proof.

**Estimate \$ 500,000-700,000**

**PROVENANCE**  
Galerie Max Hetzler, Cologne  
Sale: Sotheby's, London, *Contemporary Art Evening Sale*, June 27, 2001, lot 13  
Acquired at the above sale by the present owner

**EXHIBITED**  
Kassel, Museum Fridericianum, *Schlaf der Vernunft*, February – May 1988  
(another example exhibited)  
Orange County, Newport Harbor Art Museum, OBJECTives: *The New Sculpture*, April 8 – June 24, 1990, p. 94 (another example exhibited)  
Portland, Portland Art Museum; Portland, Oregon Art Institute, *Object Lessons*, May – July 1991 (another example exhibited)  
Paris, Galerie Jerome de Noirmont, *Jeff Koons*, September 30 – November 29, 1997, p. 51 (another example exhibited)  
Oslo, Astrup Fearnley Museum of Modern Art; *Jeff Koons: Retrospective*, September 4 – December 12, 2004. This exhibition later traveled to The Helsinki City Art Museum, January 28 – April 10, 2005, p. 59 (another example exhibited)  
New York, Chelsea Art Museum, *The Incomplete*, October 2, 2007 – January 17, 2008 (another example exhibited)

**LITERATURE**  
J. Koons, "A text by Jeff Koons" in *Spazio Umano*, no. 4, October – December 1986, p. 104 (another example illustrated)  
R. Smith, "Rituals in Consumption" in *Art in America*, May 1988, p. 170 (another example illustrated)  
Achille Bonito Oliva, "Mannerist Simulation" in *Super Art*, 1988, pp. 2, 46 and 109 (another example illustrated)  
Achille Bonito Oliva, "Neo-America" in *Flash Art*, 1988, pp. 62-66 (another example illustrated)  
Peter Schjeldahl, "Jeff Koons" in *Objectives*, 1990, pp. 82-99 (another example illustrated)  
Angelika Muthesius, ed., *Jeff Koons*, Cologne, 1992, p. 92 (another example illustrated)  
Anthony d'Offay Gallery, ed., *The Jeff Koons Handbook*, London, 1992, p. 158  
"Allegria per gli ospiti" in *Italian Architectural Digest*, May, 2001 p. 162 (illustrated)  
H. Werner Holzwarth, ed., *Jeff Koons*, Cologne, 2008, p. 220 (illustrated)

The whimsical *Cape Codder Troll*, 1986, exemplifies the capricious nature of its creator, Jeff Koons; it is at once playful and inviting, capturing the attention of child and adult alike with its smooth and luxurious surface. However, looking beneath its aesthetic appeal, we witness a deeper artistic magnitude and Koons' unique perspectives on art, culture, and society. As part of the larger *Statuary* series, *Cape Codder Troll*, 1986, is Koons' inspired take on the readymade, including both historical and contemporary sources, from the bust of Louis XIV, to the figure of Bob Hope, to Koons' iconic rabbit. Through the diversity of this series, Koons successfully levels the entire social spectrum: what unites these works is the artist's use of stainless steel; by using a common metal in the historically aristocratic tradition of casting bronze, silver, or gold, Koons creates the egalitarian equivalent of widely disparate aesthetics.

The *Cape Codder Troll*, 1986, in its similarity to a kitschy collectible found in a souvenir shop, embodies the paradoxes inherent in Koons' artwork. As an otherwise common commercial item elevated to the status of fine art object, it blurs the boundaries between high and low culture. In this way, it presages some of Koons' finest artistic achievements, such as *Balloon Dog*, 1994-2000, or *Hanging Heart (Magenta and Gold)*, 1994-2006, from his subsequent Celebration series. The *Cape Codder Troll*, 1986, goes beyond our expectations of sculpture as immovable object, and posits itself as an active, living work of art. Here, Koons revolutionizes the readymade by extolling an otherwise mundane object, and giving it a regal presence. Through its chiseled, mirrored surface, *Cape Codder Troll*, 1986, incorporates and reflects its audience and surroundings. It is both informed by and informing of contemporary culture; it represents that which makes Koons an icon of the Twenty-First Century.







PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTION

12 **DAMIEN HIRST** b. 1965

*Au-195m*, 2008

enamel paint and household gloss on canvas

76 x 92 in. (193.0 x 233.7 cm)

Signed and dated "Damien Hirst 2008" on the reverse.

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

**PROVENANCE**

White Cube, London

**EXHIBITED**

Kiev, PinchukArtCentre, *Damien Hirst: Requiem*, April 25 – September 20, 2009

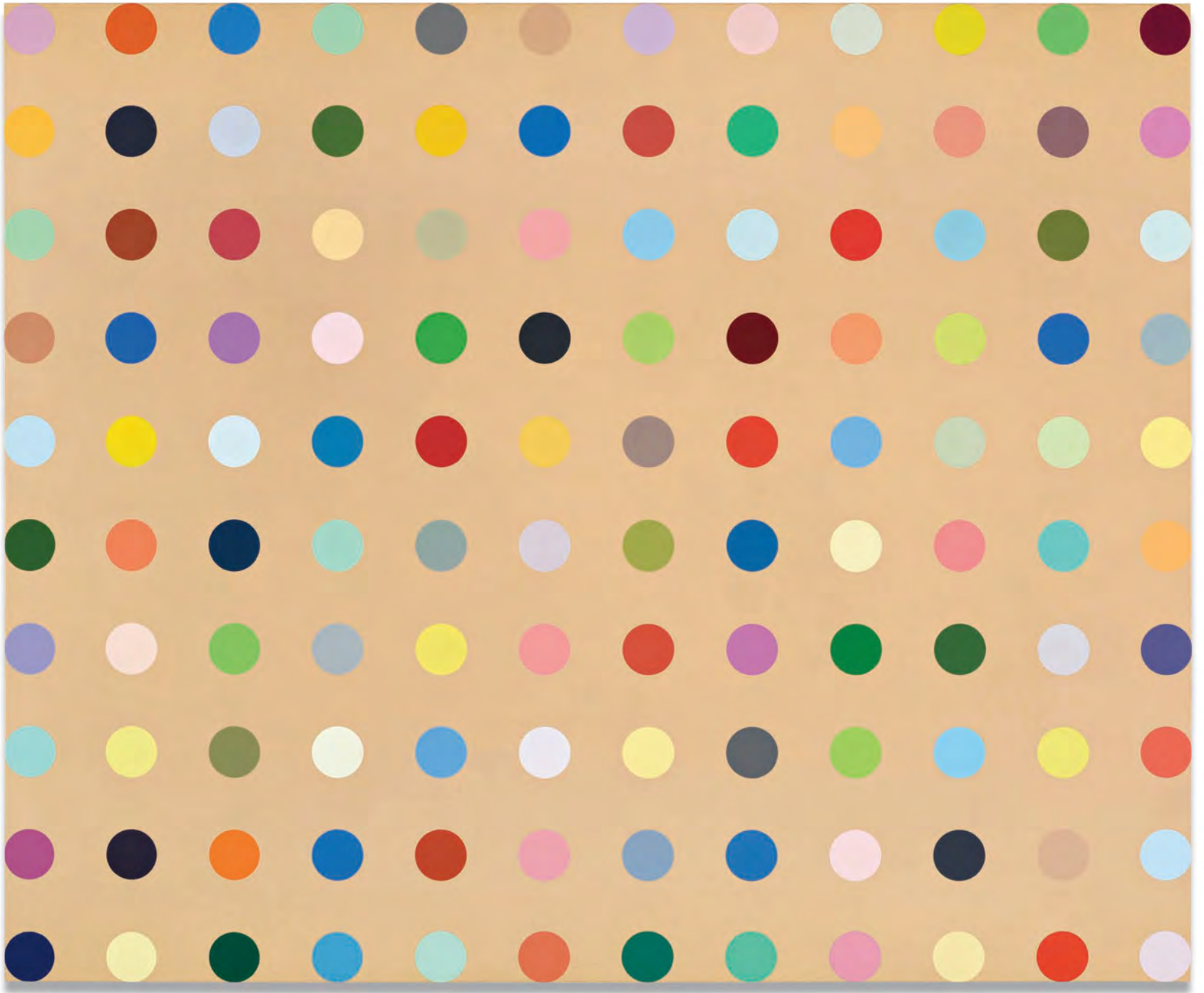
**LITERATURE**

E. Schneider, *Damien Hirst: Requiem*, London:Kiev 2009, p. 140 (illustrated)

*I think it is that direct communication, in true painting, that direct communication with your feelings is much closer than anything else you can get.* **DAMIEN HIRST**

(Damien Hirst, 2004 taken from an interview with M. d'Argenzio, *Damien Hirst*, Naples, 2004, p. 104)









Damien Hirst *Painful Memories/Forgotten Tears*, 2008 (detail). Diptych, gold plated steel, glass and Cubic Zirconia. Each: 72 3/16 x 108 3/8 x 4 in. (183.3 x 275.3 x 10.2 cm). Courtesy of Gagosian Gallery. © Damien Hirst and Science Ltd. All rights reserved, DACS 2011.



Damien Hirst *Arabinitol*, 1994. Household paint and polymer on canvas. 19 x 15 in (48.3 x 38.1 cm). © Damien Hirst and Science Ltd. All rights reserved, DACS 2011.

As we see in *Au-195m*, 2008, Damien Hirst has continually questioned our uncompromising faith in modern medicine. From his early medicine cabinets, which revealed Western society's overwhelming dependence upon various brands and labels for medicinal satisfaction, to his glorification of pharmaceutical organization in 2000's *The Void*, Hirst has made the skewering and investigation of the medicine industry a trademark subject in his work. Frequently utilizing visual seduction as a means of enticing the viewer, Hirst's pieces unveil their subversive roots as their facades fade away. Underneath, we observe his conflicted inspirations: battles of pharmaceutical corporations, mirrors of our own addiction to anti-depressants and pain killers, and, of course, the drive for staving off the inevitable and striving for immortality. The present lot's theoretical basis comes from Hirst's brilliant marriage of two of humanity's vain pursuits: our hunger for gold and our desperation for life.

Tracing its roots to his original "Freeze" exhibition in 1988, Hirst takes issue with society's near-religious faith in modern medicine as a panacea, and he has employed his various forms of artistic industry to address his concern. *Au-195m*, 2008 is a recent incarnation of one of Hirst's most prolific series: the spot paintings. Each spot painting, beneath an aesthetically pleasing exterior, betrays the molecular make-up of its title, which is, in turn, a chemical either ingested or employed in modern medicine. Hirst takes as his inspiration humanity's fascination with pure saturation of hue: "These paintings summarize and coagulate the symbology of colours—a synthesis of chromatology in the history of humanity and its universality—from religion to psychoanalysis, from alchemy to industrial marketing" (M. Codognato. "Warning Labels", *Damien Hirst*, Naples, p. 41). However, as if to hint at the greater arena of interest, Hirst only ever employs a single hue once on his canvas. Even in a spot painting consisting of hundreds of elemental dots, each color is unique. In doing so, Hirst begets a vision of incompleteness, as he denies us our usually comforting practice of finding chromatic harmony in visual art.

From a purely formal perspective, the present lot represents Hirst's painterly reaction to an artistic conundrum; as a modern artist, Hirst has attested that he bears the anxiety of influence from his forbearers. Stylistically, he sees no easy answers for the question of originality or progression in painting itself, seeing Jackson Pollock's work as the logical end of painterly innovation. Yet Hirst still paints from an inward desire to create: "The urge to be a painter is still there even if the process of painting is meaningless, old fashioned" (Damien Hirst, 1997 from "On Dumb Painting", *I Want to Spend the Rest of My Life Everywhere, with Everyone, One to One, Always, Forever, Now*, London, 2005, p. 246). Consequently, he has reduced his stylistic means and magnified the meaning of his content; his spot paintings are metaphors and scientific expressions.

*Au-195m* takes its title from the elemental code for a specific isotope for gold. While stable gold has the atomic number of 79 (the number of protons in its nucleus) with a total atomic mass of 197 (the total number of protons and neutrons in its nucleus), Hirst's subject is a rare form of naturally occurring gold, one that we do not normally find in our watches and earrings. Yet Hirst's colorful canvas still possesses the visceral appeal of the legendary temptress. One hundred and twenty saucers of unique hues spread across the canvas, some candied in their aesthetic charm, some darker in garnet tones or nearly black in their saturation. Yet, as a whole, the dots pale in comparison to the brilliance of their background; Hirst's fantastically gold enamel gives us a lively interaction with the glossed spots that it supports. Much as electrons move in their continual orbit around a nucleus, Hirst's magnificent rendering demonstrates a certain static velocity when viewed from a distance: the various colors seem to recede then appear again, popping up from the surface with individual assertions of their unique existences.

But the common use of Hirst's golden element belies its gorgeous portrayal on the canvas. As a radio-isotope, *Au-195m* can only be divined from an unstable isotope of mercury, a real-life example of the fabled quest of alchemy—the creation of gold from the earth. As it comes into existence from the decay of its mother element, *Au-195m* only exists in its pure form for a few seconds before it breaks down itself. Ephemeral in its existence, it is useful in medicine for its place in nuclear cardiology—the field of medicine that uses medical imaging to detect deficiencies in a patient's heart function. In the present lot, Hirst's subject is not a cure-all that relieves pain or incites euphoria; rather, it is a means to discovering a diagnosis, a medical middle-man between doctor and disease. *Au-195m's* use in medical machinery conjures the environment of the hospital, rich in its wealth of emotional associations: "The hospital, with its rituals and distinctive architecture, its terrifying and therapeutic instruments, at the same time repulsive and necessary, forms a territory, visual as well as otherwise, where safety and anxiety, healing and death, hope and resignation and finally good and evil are put into play, in a simultaneity of unpredictable effects" (M. Codognato. "Warning Labels", *Damien Hirst*, Naples", p. 26).

In the present lot, we see the bizarre interaction of alchemy and immortality, an almost mythical crossroads of our two most vainglorious pursuits: alchemy and immortality. In the end, Hirst chooses to render the weight of their combination in a medium that he affirms as the most communicative with human feeling: paint. In doing so, Hirst's simple spot painting achieves a far more resonant effect than the sum of its parts would indicate. The glow of our greatest human success comes through in myriad colors, set against the background of our most eternal human failing.



Yves Klein *Untitled Gold Monochrome (MG 7)*, circa 1960. Gold leaf on pale. 78 3/4 x 60 1/4 x 3/4 in. (199 x 153 x 2 cm). © 2011 Artists Rights Society (ARS), New York / ADAGP, Paris



- 13 **ED RUSCHA** 1923-1997

*Romance*, 1980

oil on canvas

55 1/8 x 57 1/2 in. (140 x 146.1 cm)

Signed and dated "Ed Ruscha 1980" on the reverse.

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

**PROVENANCE**

Ace Gallery, Venice, California

Private Collection

**EXHIBITED**

Vancouver, Ace Gallery, *Edward Ruscha: Recent Paintings*, June – July, 1981

Nagoya City Museum and Los Angeles Municipal Art Gallery, Barnsdall Park,

*Contemporary Los Angeles Artists*, April – May, 1982 (illustrated on the poster and announcement)

Los Angeles, County Museum of Art, *The Works of Edward Ruscha – Part II: 1973 – 1983*,

March – May, 1983 (illustrated on the announcement)

Pasadena, Art Center College of Design, Alyce de Roulet Williamson Gallery, *Romance*,

November 1994 – February 1995

**LITERATURE**

Ed Ruscha, Ace Gallery, *Artforum*, 1980 (illustrated on the back cover)

*I seemed to be drawn by the most stereotyped concepts of Los Angeles, such as cars, suntans, palm trees, swimming pools, strips of celluloid with perforations; even the word sunset had glamour...All my work gets affected by the things that attracted me to this town in the first place, together with the little twists in my character that motivate me.* **ED RUSCHA**

(Ed Ruscha, from an interview with Robert Landau and John Pashdag, "A Conversation with Ed Ruscha," *Outrageous LA*, San Francisco, 1984, pp. 8-9, quoted in R. Marshall. *Ed Ruscha: Made in Los Angeles*, Madrid, 2002, p. 14)

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Edward Hopper, 1882-1967, *Railroad Sunset*, 1929. Oil on canvas. 29 1/4 x 48 in. (74.3 x 121.9 cm). Whitney Museum of American Art, New York; Josephine N. Hopper Bequest 70.1170. © Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art, New York.

Ed Ruscha's body of work owes many of its creative impulses to the artist's fascination with his adopted home in Los Angeles. From his immortal *Hollywoods* to his *Standard Gas Station* series, Los Angeles has functioned as the life blood within Ruscha's work, both old and new. The present lot is a testament not only to the vibrant California culture that gives him brilliant artistic fodder, but also the beautiful sky and landscapes that lend Los Angeles romantic greatness. *Romance*, 1980 is a breath of Ruscha's love for America, centered within the waves of the golden coast. He gives us a portrait unique in its power to engage our memories, our notions of meaning, and the meaning of Romance.

Ruscha has been producing art since 1958. An Oklahoma native, he carries with him a deep-seeded attachment to quintessentially American culture. Through his combinations of visuals and specific wording, artworks become artwords, playing on scale, perspective, and depth with letters and their relation to his painted backgrounds. Ruscha's move to Los Angeles was a turning point in his life, and one that proved crucial in his career. Departing the geography and mentality of the dusty plains, he found both the mood and environment of the West Coast perfectly suited for his freedom of expression. The liberating surroundings of Los Angeles provided Ruscha with a safe-haven, one where he could leave behind the sterile ideals of his hometown.

Ruscha's previous experience in commercial sign making, bookbinding, printing, and photography resound acutely in his career. Indeed, his word paintings are a seminal fusion of his many technical influences. Tracing their roots to the graphic design of the early 1950s, Ruscha's word paintings initially resemble a product of graphic design. Indeed, their use of various fonts from newspapers, billboards, and other signage, paired with familiar images in the background come across as enormous marketing tools—advertisements for the word in question. But, upon close inspection, we see the careful and exacting brushstroke of Ruscha's painterly hand, and it is in the relationship between his words and images that Ruscha's true brilliance manifests itself. Though they sometimes resemble each other in color and tone, his text and



Ed Ruscha *Little Malibu Love Nest* (*Nidito de amor en Malibú*), 1976. Pastel on paper. 22 3/4 x 28 3/4 in (57.8 x 73 cm).



Puesta de sol en la costa de Malibú, postal (*Sunset along the coast of Malibu*), c. 1990. © The Postal Factory.



Ed Ruscha *Boy Meets Girl*, 1987. Acrylic on canvas. 72 x 72 in. (182.9 x 182.9 cm). Collection Lauren Hutton, New York.

picture usually contrast each other in provocative ways. Ruscha zeroes in our prejudicial notions of emotion with words, and, through exploiting it with dissimilar background, gives us an experience of cognitive dissonance as we view his art. We are reminded that letters and typography have emotional charges comparable to an image itself.

Through exploring visual language and its relation to text, grammar and literature intertwine with soft brushstrokes and smooth plays of paint. In the present lot, words resemble dreamlike figures floating in the air or vanishing into an oasis of colorful mirage, each letter carefully rendered, each differing font giving evoking a different association. We witness a regal and elegant 'R', a bold 'O', a monumental 'M', a nearly infinitesimal 'A', a art-deco 'N', a heavy 'C', and finally an 'E', receding into the distance. All heedful of their spacing, the letters are placed in gradually disappearing perspective, floating away into the horizon. It is as if each letter is a player with a discrete personality, all of whom are acting out a grand theme. Ruscha's palette on the background is dominated by oranges, royal blues and black, evoking waves of golden sunset at dusk. The melting background also resembles the ethereal surface of an ocean below the sunset, reflecting all the colors burning in the sky above it.

Ruscha's unabashedly sentimental background yields remarkable interaction with the disappearing phrase above. As viewers, we might expect that a palette matching Ruscha's text would be heavy in reds and pinks; a stereotypical color for the language of love. But, as we watch the letters swim in the blue and orange sea before us, the meaning of Romance changes; no longer do we conjure images of hearts and cupids, for we are witnessing Romance's other meaning: the passion of nature, of landscapes, and of the majesty of California sunsets. In the present lot, we are not only forced to confront our notions of prejudice in terms of our own language, but also to find a harmony between Ruscha's text and his melting sky. In doing so, we find that he has laid the basis for our formation of a artistic narrative in his work.

In the end, *Romance*, 1980 is a picture that enthusiastically embraces the American sense of love. Not only does it refer to a romance between two people, but also a romance between a person and the land as well as between a people and a country. Ruscha's attraction to the freedom and inspirational environment of Los Angeles begets a picture rich in fervor yet calming in its essence. In marrying our sense of passion with an image of the Romantic sublime itself, Ruscha evokes sentiments of an eternal love affair, and one which continues to drive both our creation of art and our notions of ourselves.



PROPERTY OF A DISTINGUISHED AMERICAN COLLECTION

o 14 **RICHARD PRINCE** b. 1949

*Untitled (Cowboy)*, 2003

Ektacolor photograph

39 5/8 x 30 in. (100.6 x 76.2 cm)

Signed, dated "Prince, 2003" and numbered of two on the reverse.

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

**Estimate \$ 500,000-700,000**

**PROVENANCE**

Barbara Gladstone Gallery, New York

**EXHIBITED**

New York, Solomon R. Guggenheim Museum, *Richard Prince: Spiritual America*, September 28,

2007 – January 9, 2008. This exhibition later traveled to The Walker Art Center, Minneapolis,

March 22 – June 15, 2008 (another example exhibited)

New York, The Museum of Modern Art, *Into the Sunset: Photography's Image of the American West*,

March 24 – June 8, 2009

**LITERATURE**

N. Spector, *Richard Prince: Spiritual America*, New York, 2007, p. 100-101

(another example illustrated)

Richard Prince's *Untitled (Cowboy)*, 2003, is a testament to the classical image of masculinity in American culture. One of Prince's famous "rephotographs", *Untitled (Cowboy)* traces its origins to the now extinct advertising campaigns of Marlboro cigarettes, featuring that symbol of rugged solitude, the Marlboro Man. Prince's genius in his on-going *Cowboys* series (now more than thirty years in the making) is that he distills the historical conscious 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). Prince delivers us an image steeped in our own identity.

In the present lot, Prince shows us America's most celebrated stock-figure in both a literal and spiritual elevation. Indeed, the cowboy has been extolled to such an unparalleled folk status in American culture that we could accurately describe him as the patron saint of the American West. As the lasso winds beneath his feet, our hero is forever in command of his destiny, determined to greet every day with physical vigor, mental toughness, and a vision of relentless optimism. Or so Madison Avenue would have us think. Prince's appropriations of advertisements leads us to question our constantly shifting definitions of American masculinity, for perhaps the fantasy of the lone ranger is mere fiction, one relegated to a remote past in America's history. Today, he exists only as an symbol of virility and uncompromising manhood. As such, Richard Prince cannot recreate the past, but only our images of it.







15 **MAURIZIO CATTELAN** b. 1960

*Frank and Jamie*, 2002

wax, clothes and life size figures

Jamie: 71 x 24 1/2 x 17 3/4 in. (180.3 x 62.2 x 45.1 cm)

Frank: 74 1/2 x 24 3/4 x 20 1/2 in. (189.2 x 62.9 x 52.1 cm)

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

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

**PROVENANCE**

Marian Goodman Gallery, New York

**EXHIBITIONS**

New York, Marian Goodman Gallery, *Maurizio Cattelan*, April – June 2002

(another example exhibited)

New York, The FLAG Art Foundation, *Attention to Detail*, January – August 2008

(another example exhibited)

Bregenz, Kunsthaus Bregenz, *Maurizio Cattelan*, February 2 – March 24, 2008

(another example exhibited)

Scottsdale, Scottsdale Museum of Contemporary Art, *Seriously Funny*, February 14 – May 24, 2009

(another example exhibited)

**LITERATURE**

K. Levin, "Maurizio Cattelan at Marian Goodman Gallery", *The Village Voice*, June 2000

(another example illustrated)

W. Robinson, "Weekend Update," *Artnet Magazine*, May 8, 2002 (another example illustrated)

C. Vogel, "Don't Get Angry. He's Kidding. Seriously." *The New York Times*, May 13, 2002, p. E3

(another example illustrated)

F. Bonami, N. Spector, B. Vanderlinden and M. Gioni, *Maurizio Cattelan*, New York, 2003, p. 157

(another example illustrated)

*Monument to Now: The Dakis Joannou Collection*, Athens, 2004, p. 54 (another example illustrated)





*I'm not trying to overthrow an institution or question a structure of power. I'm neither that ambitious nor that naïve. I'm only trying to find a degree of freedom...I just think that you can create new margins for freedom in every context.*

**MAURIZIO CATTELAN**

(F. Bonami, N. Spector, B. Vanderlinden and M. Gioni, *Maurizio Cattelan*, New York, 2003, p. 155).

Always fusing the comic and the conceptual, Maurizio Cattelan's sculpture *Frank and Jamie*, 2002, is comprised of two life-size New York policemen turned upside-down. Literally, Maurizio Cattelan has rendered these purveyors of authority—New York City's finest—obsolete and incapable of performing their sworn duty to serve and protect the city that never sleeps. Two guardians of law have been made into objects of fun; convention has been turned on its head. This poetic subversion is the main ingredient in his work and is the preeminent reason why Cattelan has become the reigning trickster of Contemporary Art. He loves nothing more than to tease his viewers, using humor as a means to dissect matters of structure and authority.

Our two New York City police officers from the now defunct New York City Housing Authority Police Department are dressed in full uniform and are posed upside-down along the wall of a gallery. One crosses his arms, maintaining his watchman post, while the other is poised to grab his baton. Cattelan has spared no details in their rendering, one even wearing a wedding band. He has depicted their expressions and poses completely unfazed—as if they are



Maurizio Cattelan *A Perfect Day*, 1999. The artist's gallerist, Massimo De Carlo, adhesive tape. Installation, Galleria Massimo De Carlo, Milan.



Bud Abbott & Lou Costello in 'Abbott and Costello Meet the Keystone Kops', directed by Charles Lamont, 1955.

**ROBERT NICKAS** *You're a professional...*

**MAURIZIO CATTELAN** *Art worker.*

**RN** *But with you, there's not always an actual work.*

**MC** *There was the time I had to go to the police to tell them that's someone stole an invisible sculpture from my car.*

**RN** *An invisible piece?*

**MC** *I was supposed to have a show at a gallery, and I didn't really have anything for them...*

**RN** *... and you didn't know how to tell them?*

**MC** *Yes, so I decided to report that a sculpture had been stolen from my car.*

(An Interview with Robert Nickas [extract], 1999, taken from *Maurizio Cattelan*, London, 2000, p. 128)



(detail of the present lot)

standing nonchalantly on a street corner fulfilling their duties as defenders of justice. The uncanny life-like qualities push the viewer to wonder whether they are the ones who are seeing things upside down. Though it may seem that he is giving his officers the role of security guard in an exhibition space, they are not only completely ineffective in this task but they have actually turned order upside down. Cattelan achieved a similar effect in an exhibition in 1999 when he trapped his gallerist, Massimo De Carlo, to the walls of his own gallery in Milan.

The present work echoes Cattelan's 1997 *Dynamo Secession*, in which two live security guards were installed on bicycles linked to dynamos which in turn powered the light for the exhibition space. Cattelan intrinsically linked those guards to the space in much the same way as with *Frank and Jamie*; they both infiltrate the gallery space as usually occupied by earnest fine art. The guards in *Dynamo Secession* are clearly unable to perform their jobs while pedaling their bicycles, for, if they stop, the gallery would darken, inviting mayhem and disorder into its realm. Cattelan is very careful about his choice of subject matter, always selecting highly charged subjects yet refusing to take a concrete position—he is rebellious without calling for revolution. In true Cattelan fashion, *Frank and Jamie* is ambiguous, as we must wonder what the relationship is between their orientation and their absolutely flawless rendering.



Upon exhibition, *Frank and Jamie* was met with trepidation in the wake of September 11th, 2001. In an interview with Carol Vogel at the Marian Goodman Gallery's inauguration of *Frank and Jamie* in 2002, Cattelan said: "'We tried to do iconic cops, like in the movies. It's the right moment because it's the wrong moment. I didn't want to make a comment about New York City's police or Sept. 11th or Amadou Diallo,' referring to a West African immigrant who was killed in 1999 by four white police officers in an incident that became synonymous with a confrontational style of policing" (C. Vogel, "Don't Get Angry. He's Kidding. Seriously." *The New York Times*, May 13, 2002).

*Frank and Jamie* point us towards the very essence of Cattelan's work—a constant questioning of authority, be it in the form of law enforcement, gallery owners or art lovers. Yet, there is an element of truth in all joking and Cattelan intentionally provokes our reactions, be they positive or negative. Even through a simple unorthodox orientation, the present lot transforms our notions of authority, begging us to reconsider the disciplinary figures around us. With an act of silliness, Cattelan also brings into question our concept of fear; in keeping order, does it pay to fear society's watchdogs? Cattelan offers no answers, but in turning authority on its head, he welcomes us to question our own respect for those who promise to protect and to serve.



o 16 **ROY LICHTENSTEIN** 1923-1997

*Forms in Space*, 1985  
Magna on canvas  
24 x 32 in. (61 x 81.3 cm)  
Signed and dated "R. Lichtenstein '85" on the reverse.

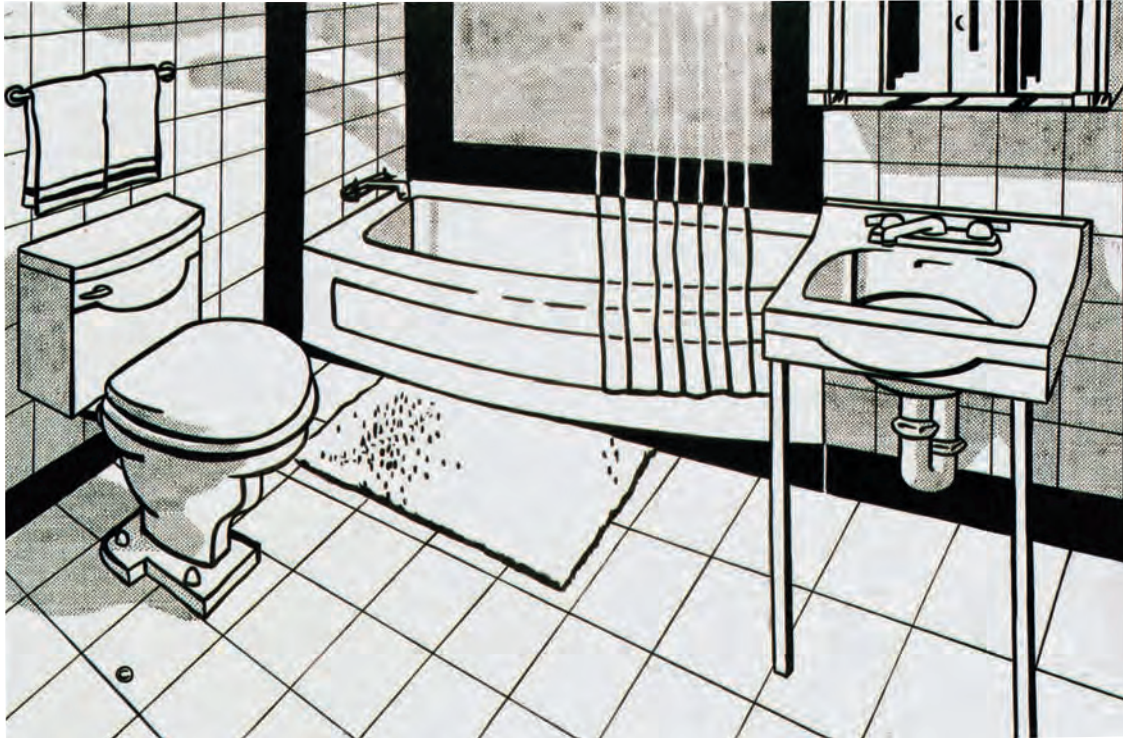
**Estimate \$1,500,000-2,500,000**

**PROVENANCE**  
Leo Castelli Gallery, New York

**EXHIBITED**  
The Hague, Netherlands, *Art in Embassies Program "An Exhibition of American Art" Ambassador's Residence*, October 2002







Roy Lichtenstein *Bathroom*, 1961. Oil on canvas. 49 x 69 1/2 in. (114 x 175 cm). Gift of the American Contemporary Art Foundation Inc., Leonard A. Lauder, President, 2002. Whitney Museum of American Art, New York. © Estate of Roy Lichtenstein.



Jasper Johns *Flag*, 1954-1955. Encaustic, oil, and collage on fabric mounted on plywood (three panels). 42 1/2 x 60 5/8 in. (107.3 x 154 cm). Gift of Philip Johnson in honor of Alfred H. Barr, Jr. The Museum of Modern Art, New York. Art © Jasper Johns/Licensed by VAGA, New York, NY.

*In America the biggest is the best.* **ROY LICHTENSTEIN**

(Roy Lichtenstein, BBC Interview by David Sylvester, New York, January 1966)

Perhaps no artist of the Twentieth Century has employed such an instantly recognizable visual language as Roy Lichtenstein. His signature palette of bold primary colors set against neutral blocks of black, white and gray creates stunningly dynamic canvases from which his signature dots and bold lines emerge. He is as well known for this very technique as he is for the subjects he paints— interior scenes, portraits of consumer products, filmic scenes transformed from the pages of comic books, and, as in the case of the present lot, emblems of American culture. His approach to painting is both unique in its style and symbolic of the times in its use of appropriation. Lichtenstein's imagery thrusts forth the objects in a bold and striking super-reality; culling inspiration from the everyday imagery of Americana, his work has sustained its prominence as one of the most radical and unique visions of the Post-War period.

Like many artists of the late Twentieth Century, Lichtenstein used his compositions as a way to address the rampant consumerism and commercialization of the time. By choosing an omnipresent image—the American flag—and reimagining it with a new color scheme, bold lines and sharp contrast, he imbues his work with a deep pathos of contemporary American culture. He accentuates the banality of a recognizable symbol, and fully explores the artifice of perspective and the limits of flatness. Instead of white stars against a blue background, magnified red dots take their place, and we find thick and bold diagonal black lines as a substitute for the vertical alternating red and white stripes. *Forms in Space*, 1985 hints at a comic-book inspired narrative of the symbol of Americana.





Roy Lichtenstein *Red Lamps*, 1990. Painted paper on board. 47 1/8 x 32 1/4 in. (119.5 x 82 cm). © Estate of Roy Lichtenstein.

Lichtenstein's interpretation of the American flag, a symbol which he had rendered previously in its true colors, is not just mechanized through enlarged dots and slanted lines, but evokes something of the actual mechanics of perception. Lichtenstein investigates the ways in which the eyes perceive color, distance, shape and form, by abstracting an image that is burned in our memories in one particular and unerring way. Lichtenstein's configuration of lines, dots, and colors forces us to read the American symbol as a new image, challenging our reflexes and intuition. Replacing the stars with simple circles, Lichtenstein comments on consumerism's contribution to American culture: the stars are now dulled into mundane representations of their former glory. In addition, the angled relationship of Lichtenstein's stripes to their referent signals a nation in straits with tenets of its original values.

The present lot also reflects the political and social atmosphere in the decade of its creation. *Forms in Space*, 1985 replaces red and white stripes with black and white, negating the original vitality of the American flag with something sanitized, conjuring visions of America steeped in the fascist conclusion of its Red paranoia. The individuality of each of the stars has been blunted into submission, each no longer a shape of unique expression, but a dot among others of unremarkable equality.

The present lot, *Forms in Space*, 1985, though highly saturated in its connotations of a dystopian America, is the quintessential embodiment of Lichtenstein's brilliant refashionings of icons. In and of itself, it is a symbol of two freedoms: artistic and individualistic.



Roy Lichtenstein *Two Paintings (Flag)*, 1983. Oil on magna on canvas. 24 x 28 in. (61 x 71 cm). © Estate of Roy Lichtenstein.



PROPERTY OF A PRIVATE NEW YORK COLLECTION

17 **CINDY SHERMAN** b. 1954

*Untitled (#88)*, 1981  
chromogenic print  
24 x 48 in. (61 x 121.9 cm)  
Signed, dated "Cindy Sherman 1981" and numbered of ten on the reverse.  
This work is from an edition of ten.

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

**PROVENANCE**  
Metro Pictures, New York

**EXHIBITED**  
New York, Metro Pictures, *Cindy Sherman*, November – December 1981  
(another example exhibited)  
New York, Whitney Museum of American Art *Cindy Sherman*, July 1987. The exhibition later traveled to Boston, Institute of Contemporary Art and Dallas Museum of Art  
(another example exhibited)  
Hamburg, Deichtorhallen *Cindy Sherman: Photographic Work, 1975-1995*. This exhibition later traveled to Malmö Konsthall and Lucerne, Kunstmuseum, May 1995 – February 1996  
(another example exhibited)  
Los Angeles, Museum of Contemporary Art, *Cindy Sherman: Retrospective*. This exhibition later traveled to Chicago, Museum of Contemporary Art; Prague, Galerie Rudofinum; London, Barbican Art Gallery; Musée d'art Contemporain de Bordeaux; Sydney, Museum of Contemporary Art and Toronto, Art Gallery of Ontario, November 1997 – January 2000  
(another example exhibited)  
New York, Skarstedt Fine Art, *Cindy Sherman: Centerfolds*, May – June 2003  
(another example exhibited)  
Paris, Jeu de Paume, *Cindy Sherman*. This exhibition later traveled to Kunsthau Bregenz; Humlebaek, Louisiana Museum of Art and Berlin, Martin-Gropius-Bau, May 2006 – September 2007 (another example exhibited)

**LITERATURE**  
A. Grunberg, "Cindy Sherman: A Playful and Political Post-Modernist," *New York Times*, 22 November 1981 (another example illustrated)  
P. Schjeldahl and L. Phillips, *Cindy Sherman*, Whitney Museum of American Art, New York, 1987, p. 54 (another example illustrated)  
Z. Felix and M. Schwander, *Cindy Sherman: Photographic Work, 1975-1995*, London, 1995, no. 38 (another example illustrated)  
A. Cruz, E. Smith, A. Jones, *Cindy Sherman: Retrospective*, New York, 1997, p. 102, pl. 73 (another example illustrated)  
*Cindy Sherman: Centerfolds*, Skarstedt Fine Art, New York, 2003, pp. 16-17 (another example illustrated)  
R. Durand, C. Tyler, J. Criqui, *Cindy Sherman*, Jeu de Paume, Paris, 2006 (another example illustrated)







Eugene Delacroix, *Orphan Girl at the Cemetery*, 1824. 25 7/8 x 21 1/4 in (65.7 x 54 cm)  
Musée du Louvre, Paris, France.

*The still must tease with the promise of a story the viewer of it itches to be told.*

(Arthur Danto, *Cindy Sherman: Untitled Film Stills*, New York, 1990, p. 9)

Cindy Sherman's images are simultaneously terrifying and humorous, uninviting and insidiously seductive. The sole subject of her photographs is the artist herself, yet they are not self-portraits. Through variations in costume, makeup, setting, facial expression, and pose she invents a different character for each frame. Each woman has a different appearance and personality, making it difficult to believe that Cindy Sherman lies beneath the mask of each character. In effect, she operates a one woman production studio encompassing the myriad roles of director, actress, costumer, lighting specialist and cinematographer. Alluding to movies, magazines and theatre, she bequeaths the practice of photography with a scale and color comparable only to painting. The rich and dense palette that comprises her pictures suggests half-forgotten, half-remembered, and half-dreamed images. As seen in the present lot, *Untitled (#88)*, 1981, from the *Centerfolds* series, the darkened background and detached expression of the subject activates a mysterious charge through its jolting objectivity and absence of authoritative reassurance.

A young blonde woman hugs her exposed knees, gazing beyond the camera, past the viewer, and into the distance, with a disconcerting detachment. She is intimately close in proximity, yet her mood is not of engagement, but of clear introspection. Her hair is matted to her forehead and a scrape is evident on her knees. A red glowing light consumes her and reflects back from her large,



Cindy Sherman, *Untitled Film Still # 56*, 1980. Black-and-white photographs. 8 x 10 in.  
(20.3 x 25.4 cm). Edition of 10. Courtesy Metro Pictures, New York.

glassy eyes. A shadow is cast across the bridge of her nose, and coupled with her contemplative gesture, it leaves only half of her face uncovered. Set within a shadowy scene, no clues to her curious circumstances are revealed; even her attire is too vague to tell a story. Captivated by her haunting expression, one feels compelled to empathize with the woman in the picture and to find the source of her suffering and her gaze, but we observe a face unconscious of being discovered.

In 1981 and 1982, Sherman made twelve 2 x 4 foot photographs, of which the present lot is one example. A takeoff on centerfolds from adult magazines, the format for the series was inspired by a commission for *Artforum* magazine. The dimensions provided a more life-size frame, engendering a more engaged vantage point for the viewer. Each image in the series depicts Sherman as a different young woman looking off to the side with a vacant, almost meditative look. All of the figures fill the frame of the picture plane and are cropped in close. This format proved more technically demanding for Sherman, especially in its lighting design. She began to use colored lights, which create the theatrical effect of a campfire or of light streaming through a window. The settings and costumes are minimal in comparison to her earlier film stills, consequently, they emphasize Sherman's powerful abilities to communicate drama solely through her physical performance.

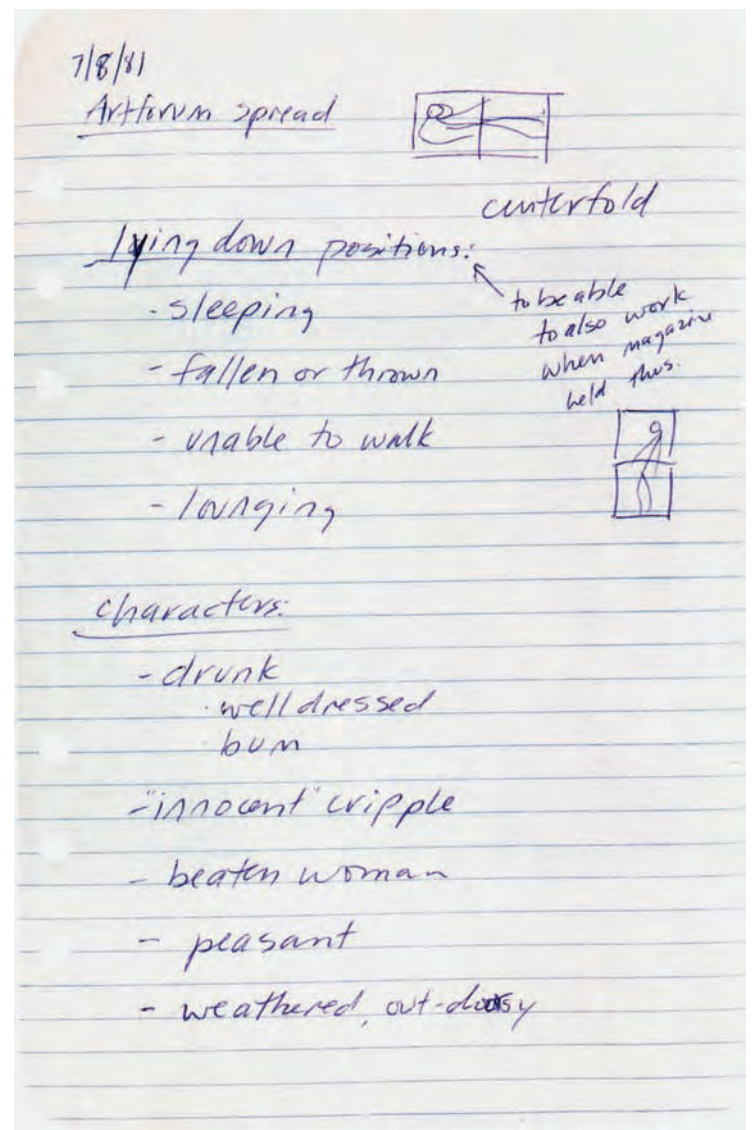
Exploring the elements of what constitutes character has always been at the forefront of Sherman's work. Ever since her *Untitled Film Stills*, she has mastered the labyrinth of portrayals and projections. What we usually find in adult magazine centerfolds—young females clothed incompletely or



suggestively and sprawled in an erotic pose—is superficial smiles, glossy lips, and inviting eyes. However, Sherman's *Centerfolds* are consumed in self-reflection, completely unaware of being watched. Both terrible and enticing, their new form posits a psychologically complex seduction. As seen in the present lot, *Untitled (#88)*, 1981, Sherman has made herself unkempt, even dirty, and the red light shines as if intruding upon or interrogating the girl, yet we cannot help but be seduced by the very elements which comprise the picture. Sherman's *Centerfolds* become more emotionally vulnerable, and therefore more compelling than those that flood the pages of adult magazines.

In this *Centerfold* series, the point-of-view adopted by the camera is from above, angled slightly down at the subject. That, coupled with the extreme horizontality of the image's landscape format, promotes a dominant field of vision for the viewer. This vantage point reinforces the girl's fragility, as well as highlights her fetal vulnerability. Sherman creates a deeply emotional connection between the subject and the viewer; but the subject and the viewer remain ignorant of each other's daydreams and fantasies. It is in this space that the viewer becomes a voyeur, and the subject becomes spectacle. Sherman, through burdening the viewer with all the lascivious qualities of the watcher, imposes a powerful complex of shame in the observer.

The girls portrayed in Sherman's *Centerfolds* are neither autobiographical nor fictitious. Despite being creations of the artist, the photographs provide a glimpse into the soul of the sitter, revealing, as candid pictures do, more to us than formal portraits. While the girl depicted in *Untitled (#88)*, 1981, is invented, her feelings of aimlessness and melancholy pervade the picture plane with great intensity and earnestness. Sherman orchestrates a flawless performance—the stage is set, the costumes selected, and the hair styled to perfection. Looking at these images, we share the human qualities of the characters in them—vulnerability, introspection, timidity, and discomfort—much as we do in a moving piece of theatre. The result is that Cindy Sherman earns the title of one of the greatest performance artists in visual art, one whose abilities to dramatize her subjects transcends any glossy boundaries.



Excerpts from Sherman's notebooks, dated "7/8/81".



Cindy Sherman, *Untitled (#96)*, 1981. Color photograph. 24 x 48 in. (61 x 122 cm). Edition of 10. Courtesy Metro Pictures, New York.



PROPERTY OF AN IMPORTANT PRIVATE COLLECTION

o 18 **RICHARD PRINCE** b. 1949

*Runaway Nurse*, 2006

inkjet and acrylic on canvas

80 x 52 in. (203.2 x 132.1 cm)

Signed, titled and dated "Richard Prince, 2006, Runaway Nurse #2" on the reverse.

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

**PROVENANCE**

Acquired directly from the artist by the present owner

*I'm painting nurses. I like their hats. Their aprons. Their shoes. My mother was a nurse. My sister was a nurse. My grandmother and two cousins were nurses. I collect 'nurse' books. Paperbacks. You can't miss them. They're all over the airport. I like the words 'nurse', 'nurses', 'nursing'. I'm recovering.* **RICHARD PRINCE**

(Richard Prince interview, "Like a Beautiful Scar On Your Head", *Modern Painters*, Special American Issue, Autumn 2002, Vol. 15, No. 3, pp. 68-75.)

Was young Nurse Winters  
enough of a woman to make the  
man she loved forget his past?

# RUNAWAY NURSE





A contemporary master of the “series,” exemplified by his renowned *Cowboys*, *Girlfriends*, and *Jokes*, Richard Prince offers a meditation on American pop-culture by aptly focusing on a theme and stretching the boundaries of the original subject matter. The original pulp fiction paperbacks from the middle of the Twentieth Century are liberated from dusty shelves in vintage bookstores and given new life. The dotting nurses are plucked from their yesteryear settings and re-imagined as formidable seductresses, conflating all the stereotypes of the too-attractive healthcare professional. In the case of our present lot, *Runaway Nurse* is based on the original novel by Florence Stuart (Macfadden-Bartell, 1964). With his choice of super title, Prince continues his dissection of American Pop Culture; fusing the nurse with the stock American character of the runaway, Prince shows us a new woman, one who flees the responsibilities that society imposes upon her.



Richard Prince *Untitled (girlfriend)*, 1993. Ektacolor photograph.  
74 1/2 x 50 in. (190 x 127 cm).



Richard Prince *Untitled (cowboy)*, 1986. Ektacolor photograph. 24 x 20 in. (61 x 51 cm).

Through his *Nurse* paintings, Richard Prince transforms our notions of the nurturing and demure care-giver into freshly retro and shockingly wanton portraits of wicked and naughty femme fatales. The once servile characters become liberated and energized through Prince's famed treatment: the appropriation of images from pop-culture ephemera. In this Twenty First Century series, Prince, a bibliophile and avid collector of first-edition 1950s and 1960s medical pulp fiction, first scans the evocative book jackets and then transfers the enlarged inkjet print to canvas. Once the image has been properly oriented and cropped, he applies layers of smudged and dripping paint, covering the surface in a messy and lush palette of lurid pigments. The original backgrounds, which once revealed some of the supporting characters and settings within the novels—a dotting gentleman, an envious friend, a darkened bedroom—are entirely masked by the layers of thick paint, ranging from twilight blues, emerald greens, sunset oranges, and in the case of the present lot, bloodied reds. Prince furthers his manipulation of the subject by wholly transforming them into something bolder and lustier than one could ever imagine.



Richard Prince *I Changed My Name*, 1989. Acrylic, enamel, and silkscreen on canvas. 14 x 11 in. (36 x 28 cm).

Prince achieves his multi-medium canvas through obscuring the entirety of the background—a handsome couple and a starry night—behind viscous stratus of red pigment, and, at once, she stands alone as the paradigm of passion and lust. In the present lot, we are left alone with a stripped nurse, seductively leaning against a metal bed frame. As we begin to place the visual cues together, we wonder who has abandoned this nurse in such a state. Her blouse has furiously been torn open, revealing jet-black lingerie and a slightly raised, taunting shoulder. With her eyes downcast and her mouth covered by a semitransparent surgical mask, she cleverly conceals her expression. We are left only with her posture, curves, and scraps of clothing...and, of course, Prince's glaring text in the upper left corner. And, just above the title, the enticing forward to the book glows through the bloody pigment; "Was young Nurse Winters enough of a woman to make the man she loved forget his past?" With this juxtaposition of text and the visual splendor of the nurse, we ponder the question posed by the author. Her smooth white skin, swelling bosom and tiny waist, makes us marvel at how this woman could ever be considered less than enough.



Cover of Florence Stuart *Runaway Nurse*, 1964. Published by Macfadden-Bartell, New York.

When compared to the original cover illustration, Prince's major alterations engender a completely new story. Originally, she appears demure and shy in her white uniform, coiffed blonde hair, and modest posture. She glances over her shoulder at the couple behind her, contemplating her own worth. Yet in Prince's rendering, he has replaced her coiffure with that of a striking brunette's. Her blouse has been torn open to reveal a raven black bustier. Instead of a white skirt, a deep crimson one takes its place. Her upper body no longer leans forward, but is pulled back with astonishing sexuality and violence. Prince situates her in a sinuous stance, causing our eyes to follow the twist of her hips, narrow waist and luscious shoulders. Her hands are no longer modestly folded behind her back, but are spread apart on the steel bed frame. The hell-scape behind her seems to circulate around her form, resembling ravenous flames. As the flames lick the contours of her body, she emerges from the surrounding glow with magnetic seductiveness and powerful allure. This dramatic transformation of Nurse Winters from Good Samaritan to naughty seductress prompts us to wonder if Prince may have had a more infamous character of Nineteenth Century painting in mind.





Mark Rothko *Orange, Red and Red*, 1962. Oil on canvas. 93 x 80 in. (236.2 x 203.2 cm). Dallas Museum of Art, Texas: Gift of Mr and Mrs Algur H. Meadows and the Meadows Foundation Inc. © 1998 Kate Rothko & Christopher Rothko / Artists Right Society (ARS), New York.

As we study our *Runaway Nurse*, the pearly white skin, black bustier, bare shoulders, and provocative stance remind us of another femme fatale; no description of the tempting runaway beauty before us would be complete without noting her similarity to the pinnacle of lust herself, John Singer Sargent's *Madame X*. This portrait of Virginie Amélie Avegno Gautreau, wife of Pierre Gautreau, has reigned as the quintessential rendering of unrivaled beauty and notoriety ever since its conception in 1884. Madame Gautreau was an unconventional beauty, with her overly fair complexion, reddened cheeks, sloping nose and auburn hair, yet she fascinated the painters and *flâneurs* with whom she surrounded herself and was sought after by many as a subject for pictures. The portrait of Madame Gautreau has remained to this day one of the most enthralling and titillating images in Art History.

Sargent's portrait is, in a word, daring. He achieves great tautness in her posture, as her neck and arm reveal the lines of muscles beneath her skin, accentuating her elegant contours. The contrast between her pale flesh tone



(detail of the present lot)

and the dark colored dress further stresses the tension of the portrait. When the finished painting of Madame Gautreau, titled *Madame X* to preserve its sitter's anonymity, was finally exhibited in the Paris Salon in 1884, it prompted a response no one had expected; viewers were scandalized and shocked by the brazenness of both subject and painter. Never before had a picture at the Salon revealed a woman of the aristocracy in such a provocative portrait, nor had a picture aroused so much heated opposition.

As exemplified by Sargent's *Madame X*, we find ourselves examining a portrait of oppositions in Prince's *Runaway Nurse*; black versus white, figure versus background, and flesh versus fabric. The great expanse of white skin revealed in both portraits asserts its dominance in the picture; from both figures' foreheads, down to their graceful necks and shoulders, and along their arms, their flesh fills the canvas. Both women are surrounded by a darkened and mysterious background, providing further contrast to their skin tones. However, what is disconcerting is the slight pink which is sparsely added to



Richard Prince *Untitled (dress)* completed in 1978. This piece has yet to be editioned.

the skin, as seen in the tip of Madame Gautreau's ear and the breastbone of the Nurse. This pinkish quality reminds us of raw and unadorned flesh. The artists chose their subject's position carefully; half of Madame Gautreau's face is hidden in profile, just as half of the Nurse's face is concealed by a mask. This obscure rendering gives both subjects a power of mystery as well as a certain timidity, making their intentions ever more ponderous and their attitudes indecipherable. And while Madame Gautreau wears a crescent tiara above her auburn hair, the nurse's brunette locks are crowned with a prim, starched hat.

Richard Prince has long been hailed as the preeminent manipulator of traditional forms and figures, shifting subverted norms and preconceived notions into more complex narrative structures. *Runaway Nurse*, in all her desirability and wickedness, liberates the character of the nurse from notions of forbidden or restrained sexuality. The runaway we see before us is not merely a subordinate medical assistant, but an embodiment of the American drive to



John Singer Sargent *Madame X (Madame Pierre Gautreau)*, 1883–84  
Oil on canvas. 82 1/8 x 43 1/4 in. (208.6 x 109.9 cm)  
The Metropolitan Museum of Art, New York.

realize one's own potential of self-discovery. The quiet reticent figure we see on the original Florence Stuart cover can no longer be doubted in her beauty and self-worth, but stands erotically in the forefront of the picture, declaring her solitary sexuality and independence. *Runaway Nurse* represents a piercing inquiry into the ethos of American vernacular in its menacing transformation of an innocuous character and its appropriation of one of the most famous and controversial portraits in Art History. Through this seminal work, Prince announces his reign as a leading manipulator of social and cultural symbols; he extracts a subliminal carnality from the original image and brings to the forefront suppressed truths about its meaning and its making.



o 19 **ANDY WARHOL** 1928-1987

*Knives*, 1982  
silkscreen ink and synthetic polymer on canvas  
70 7/8 x 52 in. (180 x 132.1 cm)  
Signed and dated “Andy Warhol 82” along the overlap.

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

**PROVENANCE**  
Galeria Fernando Vijande, Madrid  
Private collection, Europe

**EXHIBITED**  
Tel Aviv Museum of Art, *Andy Warhol*, August 27 – October 27, 1992  
Vienna, Kunst Haus Wien, *Andy Warhol*, February 22 – May 30, 1993  
Athens, National Gallery, *Andy Warhol*, June 14 – August 10, 1993  
This exhibition later traveled to Thessaloniki, August 27 – September 27, 1993  
Orlando, Orlando Museum of Art, *Andy Warhol*, October 9 – December 12, 1993  
Fort Lauderdale, Florida, Museum of Art, *Andy Warhol*, January 13 – March 13, 1994  
Taipei, Taipei Fine Arts Museum, *Andy Warhol 1928-1987*, October 8 – November 20, 1994  
Lausanne, Fondation de l'Hermitage, *Andy Warhol*, May 25 – October 1, 1995  
Milan, Fondazione Antonio Mazzotta, *Andy Warhol*, October 22, 1995 – February 11, 1996  
Ludwigshafen, Germany, Wilhelm-Hack-Museum, *Andy Warhol*,  
September 15, 1996 – January 12, 1997  
Helsinki, Helsinki Kunsthalle, *Andy Warhol*, August 23 – November 16, 1997  
Warsaw, The National Museum in Warsaw, *Andy Warhol*, March 6 – May 3, 1998. This exhibition  
later traveled to The National Museum in Cracow, May 19 – July 12, 1998  
Rio de Janeiro, Centro Cultural Banco do Brasil, *Warhol*, October 12 – December 12, 1999  
Kochi, The Museum of Art, *Andy Warhol*, February 6 – March 26, 2000. This exhibition later  
traveled to The Bunkamura Museum of Art, Tokyo, April 1 – May 21, 2000; Daimaru Museum,  
Umeda-Osaka, May 24 – June 11, 2000; Hiroshima City Museum of Contemporary  
Art, June 17 – July 30, 2000; Kawamura Memorial Museum of Art, August 5 – October 1, 2000;  
Nagoya City Art Museum, October 7 – December 17, 2000; Niigata City Art Museum,  
January 4 – February 12, 2001  
Grimaldi Forum Monaco, *SuperWarhol*, July 16 – August 31, 2003  
London, Yvon Lambert, *The Temptation to Exist Douglas Gordon, On Kawara, Terence Koh, Andy  
Warhol*, November 22 – December 20, 2008

**LITERATURE**  
K. McShine, ed., “Andy Warhol: A Retrospective”, The Museum of Modern Art,  
New York, 1989, p. 27, fig. 5  
G. Celant, ed., *SuperWarhol*, New York, 2003, p. 435, pl. 207 (illustrated)  
“Cast a Cold Eye: The Late Work of Andy Warhol”, Gagosian Gallery, New York, 2006,  
p. 155 (illustrated)  
J. D. Ketner II, *Andy Warhol: The Last Decade*, Wisconsin, 2009, fig. 17, p. 27 (illustrated)





Andy Warhol's iconic use of silkscreens during the quarter century between 1962 and 1987 reached an intriguing fever pitch during the beginning of the 1980s. *Knives*, 1982, is a convergence of several contemporaneous trends in his work: beginning in 1979, Warhol painted his *Retrospective* series, which employed negative images of his own artistic iconography. The title of the series alluded to Warhol's own engagement with his past body of work; a reflection and meditation on his own achievements. Warhol also began in the 1970s to utilize symbols of political significance with greater frequency: from the hammer and sickle to Mao Zedong, Warhol zeroed in on iconography that was legible from a global viewpoint. Warhol, as well, began to return to a common motif in his oeuvre in the depiction of violence and violent imagery. 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.

The present lot was first exhibited publicly in Warhol's 1982 show at Castelli-Goodman-Soloman gallery in East Hampton, New York. The exhibition displayed an unsettling and profound contrast between its lavish venue and Warhol's rather macabre and cynical subjects. As he had recently presented his *Retrospective* series, which conjured a sense of serenity in their self-referential and reflective nature, the show came as somewhat of a shock to his

audience: Warhol silkscreened three prominent images—knives, guns, and dollar signs. In a sense, Warhol was providing a prescient commentary on the impending economic disparity, decadence and rising crime rates of the 1980s; astutely identifying the more sinister themes in the American consciousness. While he chose to appear 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 nevertheless highlighted his talent as a social observer: in his work, "sordid reminders of American, crime, murder, and brutality could always surface unexpectedly and then just as quickly disappear" (R. Rosenblum, "Warhol's Knives", *Koln*, 1998, p. 9).

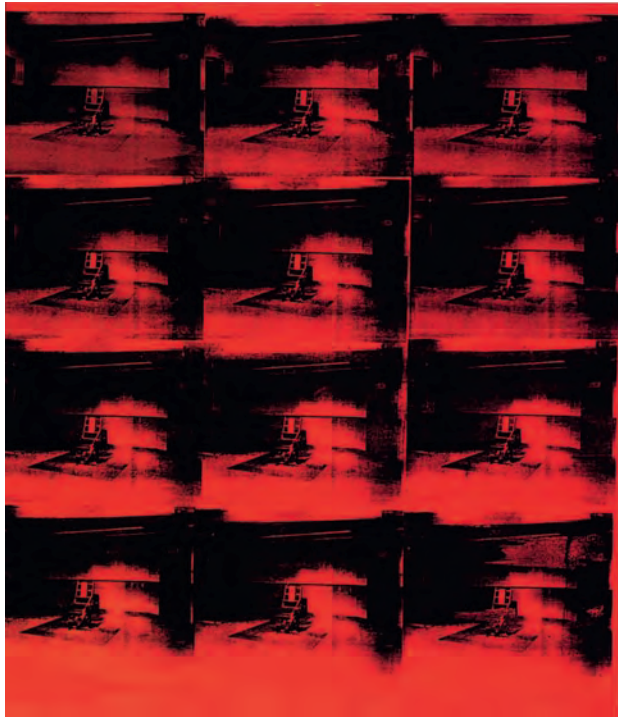
In the present lot, Warhol's painted subjects were first captured with a Polaroid camera, then were blown up to a large format silkscreen. Warhol requested the knives themselves rather impulsively, and a friend of the Factory obtained them from a local butcher. From a selection of many, Warhol chose only the most mundane and ordinary subjects. Indeed, they have no defining characteristics other than the fact that they could conceivably be found in any home in America. Warhol's particular choice of knives reflects his devotion to the ubiquity and banality of certain images that he was able to transform into the most iconic. Instead of photographing the interesting and eccentric



Andy Warhol *Gun*, circa 1981-82. Synthetic polymer paint and screenprint on canvas. 70 x 90 in. (177.8 x 228.6 cm). The Andy Warhol Museum, Pittsburgh, Founding Collection, Contribution the Andy Warhol Foundation for the Visual Arts, Inc. © 2011 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.



Andy Warhol *Hammer and Sickle*, 1977. Synthetic polymer paint and silkscreen on canvas. 71 7/8 x 85 7/8 in. (182.6 x 218.1 cm). © 2011 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.



Andy Warhol *Red Disaster*, 1963, 1985 (detail). Synthetic polymer paint and silkscreen on canvas. 2 panels, each 93 x 80 1/4 in. (236.2 x 203.8 cm). Museum of Fine Arts, Boston. © 2011 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.

blade, "he chooses the common object, considered by most of us as nothing special, and elevat[es] it to art. Kitchen knives never looked more interesting and beautiful"(V. Fremont, "Galaxy 8" Slicer", *Andy Warhol: Knives*, p. 21).

In *Knives*, 1985, we find Warhol employing one his favorite organizational techniques: three identical images appear horizontally and three vertically. His multiple arrangements invite comparisons to much of his earlier depictions of violent imagery, namely his silkscreens of car crashes and the electric chair. Warhol's use of multiple images mirrors the myriad uses of the same image in society at large. Whether in its use in the media following a grisly murder or afterwards, in our own recollections, the repetition of Warhol's image is a testament to its omnipresence in society's collective consciousness as expressed through mass media.

The knives themselves are not a silkscreen of their developed image, but of Warhol's photographic negative. Rather than exist dully, their blades failing to reflect the light of the flash, Warhol's inverse image gives our subjects blades a fantastically lucid surface, nearly supernatural in their glow. Warhol's negative also blurs the edges of each independent imprint of the knives, delivering us not only three knives, but the illusion of twenty-seven gleaming daggers sharing the same space. The multiplicity of these lethal objects makes their presence even more fearsome, an embodiment of the vulnerability that we feel



Andy Warhol *Atomic Bomb*, 1965. Silkscreen ink and acrylic paint on canvas. 104 x 80 1/2 in. (264.2 x 204.5 cm). Daros Collection, Switzerland. © 2011 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.

in the face of hidden violence. In addition, each set of three knives is grouped with their three blades over-lapping, the metallic surfaces becoming larger as each progressive knife is placed upon the one below it. Their formation resembles less a haphazard cluster of blades and more a grotesque group of multiple scissors. Though common and dull in their independence, the knives' convergence paints a monstrous picture; several small knives working together to form a wicked superweapon.

And, of course, Warhol's coloring gives the present lot its most mischievous edge. We see Warhol employing this particularly saturated red hue as early as his hand painted images that predate the silkscreens, but most readily identified with his Campbell's soup cans. He readily employed this intense shade of red throughout his career and found it to be a powerful visual statement; it never fails to appeal to the viewer's sense of both passion and dread. A blood red hue, even without any allusion to a violent weapon, commands a sinister respect, one that we associate with our own mortality and demise. The single color hearkens back to Warhol's early silkscreens, such as that of Jackie Kennedy, where he often used one color in lieu of a more decorative effect. Indeed, red gives the viewer less of excuse to view the present lot with merely an aesthetic eye. Instead, Warhol's *Knives* invites deep introspection, where we contemplate the threats to our own finite existence. Warhol's black and red are echoes of the violent paranoia that enveloped





Still from 'PSYCHO', directed by Alfred Hitchcock, 1960.



DVD Cover for 'PSYCHO', directed by Alfred Hitchcock, 1960. DVD release date April 28, 2003. Universal Pictures, UK.



Andy Warhol *Untitled (Knives)*, 1981-1982. Polaroid. 4 1/4 x 4 5/8 in. (10.8 x 11.8 cm). (FA 09.00202). © 2011 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.

America in the 1980s: as the threat of a nuclear showdown with the Soviet Union loomed in the distance, the combination of red and black signaled a dismal combination: Red and Death.

The spectral quality of Warhol's knives encapsulates his developing style in the 1980s. As his work became more indirectly referential to the world around him and more sly in its subtlety, his images took on a shifting quality from piece to piece, reflecting the capricious representational elements in his work: "as was more and more common to Warhol's art of the 1980s, positive and negative photographic images are shuffled, so that these once palpable objects take on a phantom quality; almost as if they were memories of the evidence, photographic or material, left in a criminal investigation"(R. Rosenblum, "Warhol's Knives", Koln, 1998, p. 13).

But, as is common to his body of work, the latent violence alluded to in the present lot is also a scathing analysis of the reality of consumerism. The innocent and straightforward mass media advertisements of the 1950s and 1960s were gradually replaced with the convenient product promotions of television commercials, evolving ever more aggressive tactics to sell products. Finally, as the 1980s approached, the infomercial arrived. As the ultimate informative advertisement, the infomercial assaulted its viewers with incredible detail of its product's benefits, as well as included performative elements aimed at engaging the viewer's sense of humor, empathy, and, ultimately, necessity. Among their most common products were, and continue to be, blades of all kinds—from sets of kitchen knives to blenders.

Warhol began his career in advertising in the late 1940s. Observing all stages of the American fascination with kitchen knives, he was privy to its lasting imprint as a symbol of consumerist culture. With an ad-man's eye for the perennial omnipresence of the knife, Warhol's portrayal of the three blades in the present lot fits perfectly in his library of memento mori. While the subjects of his silkscreen may not have been responsible for any particular murder, their violence has permeated the American consumer for years, cutting through any unsure reservations in order to sell a product.

Warhol shows us in the present lot that the violence in our surroundings does not only rear its head on cop shows and the media's reproductions of graphic images of horrific crime. It also comes through in the assault of the American consumer, as marketing agencies attempt to dismantle our hesitations to buy a product. This work from the latter half of Warhol's career conjures impressions of his early work. 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. For, in the end, tragic images leave an indelible mark on the the American consciousness. Their power is haunting, and their proclivity staying with us makes tragic images all the more suitable for immortalization in an artistic form. When we are confronted with images of dreadful weight, they bequeath the viewer with deeply emotional and reflective process in observation—the knives function 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.

As his work reached a mature stage represented by the intersecting paths of his many artistic projects, Warhol's art grew immensely in its suggestiveness. However, as the artist who claimed that he only ever recreated images out of an aesthetic impulse, it is the viewer's initial reaction that showcases the most telling aspects of Warhol's art. *Knives*, 1982, for all of its incredible implications of societal underpinnings, violent subtitles, and political struggle, is a portrait nonetheless. While Warhol "can remind us that his work is firmly rooted in the facets of American life and death that never stopped nourishing his documentary eye and his visionary imagination"(R. Rosenblum, "Warhol's Knives", Koln, 1998, p. 15), he can simultaneously present us with a an eminently recognizable image, and one that is, at its core, a simple slice of American life.













PROPERTY OF A PROMINENT PRIVATE COLLECTION

o 20 **CY TWOMBLY** 1928-2011

*Untitled*, 2006

acrylic on canvas

84 3/4 x 66 in. (215 x 167.8 cm)

Signed "CT" upper left.

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

**PROVENANCE**

Thomas Ammann Fine Art, Zurich

**EXHIBITED**

Zurich, Thomas Ammann Fine Art AG, *Cy Twombly*, June 1 – September 28, 2007

**LITERATURE**

G. Frei, *Cy Twombly*, Thomas Ammann Fine Art AG, Zurich, 2007, pl. IV (illustrated)

H. Bastian, *Cy Twombly: Catalogue Raisonné of the Paintings, Volume V, 1996-2007*, Munich 2009, pp. 149-150 (illustrated)

*Each line now is the actual experience with its own innate history.  
It does not illustrate, it is the sensation of its own realization.  
The imagery is one of the private or separate indulgences rather  
than an abstract totality of visual perception. This is very difficult  
to describe, but it is an involvement in essence no matter how  
private into a synthesis of feeling, intellect etc. occurring without  
separation in the impulse of action.* **CY TWOMBLY**

(Cy Twombly, "Documenti di una nuova figurazione: Toti Scialoja, Gastone Novelli, Pierre Alechinsky, Achille Perilli, Cy Twombly," *L'Esperienza moderna*, no. 2 (August-September 1957) , p. 32.)









The photograph reproduced here was taken by the artist in 1955 in the Studio of Robert Rauschenberg on Fulton Street, New York.



Cy Twombly, *Ritual* (Lexington, Virginia), 1949. Oil paint on canvas. 20 x 24 in. (50.8 x 61 cm). Private Collection, Cincinnati.

Cy Twombly, in one of the final paintings of his life, ultimately presents each element from his many series' of works as interdependent. He cleverly integrates his many styles—the single line, the overlapping loops, the monochrome background, and rich bloodied red pigment—in a multiple-layered mystery. *Untitled*, 2006 is both constrained and explosive in its graphic clarity, rhythmical fluidity, lyrical elegance, and expressive calligraphy. Twombly presents what appears to be a multiple lines of text in a rhetoric that exceeds our realm of language. Instead, the poetry that flows from the interlacing lassos tells the story of a total artist; one who has not only reinterpreted the world around him, but also who has integrated his many interpretations into an ultimate autobiographical portrait. *Untitled*, 2006 presents a pictorial language that celebrates both the painterly and graphic arts, as well as the artist and his oeuvre.

The present lot is from a series of paintings which were all completed in the autumn of 2006 in Cy Twombly's hometown of Lexington, Virginia. Each work, while unique in character, shares a vertical format and similar height, with slight variations in width. Each painting is untitled and depicts crimson red lines flowing in circular motions reminiscent of handwriting. The red scripture is laid out on a monochrome ground, a recognizable feature of the artist's various bodies of work. The lines fluctuate in thickness, superimposing a sense of three-dimensionality as the red pigment flows across the canvas with great fluidity and energy. The densely layered lines swell and break off, and even come to a halt as they move across the picture plane in what seems like an ecstatic dance. Flowing with a dynamism that brims with both script and symbol and order and chaos, and in a final celebration of color, texture and form.

Twombly employs two acrylic colors in the making of, *Untitled*, 2006: the light-toned paint of the background, applied with a broad brush, and the iron oxide red of the foreground, a pigment applied with a brush approximately 2 inches wide. The gentle cream colored ground infuses the red with a deep glow that radiates with intensity. *Untitled* is divided into four main horizontal sections: it begins at the top left with the initials "C.T." followed by a garland of paint. Three horizontal rows follow below, each increasing in magnitude as the lines approach the bottom of the canvas. The linked "l" shapes of the first line are narrow and closely connected, even recognizable in form; in the second section, the script becomes more loosely connected, culminating in a peak at the center; and finally, in the third section, the script moves across the lower regiment of the canvas with overlapping chaos, losing its form almost entirely in its bold and vital strokes. The coagulated red paint at the beginning and end of each section forms watery rivulets of paint that run down the sides of the canvas with an atmospheric effect. The familiar shape of the "l" invites us to attempt a reading of the canvas; however, Twombly's hand betrays no hint of discernable text, instead mesmerizing us with a continuous flow of pigment.





Cy Twombly, *Leda and the Swan (Rome)*, 1962. Oil paint, lead pencil, wax crayon on canvas. 75 x 78 3/4 in. (190.5 x 200 cm). Owned by the artist.

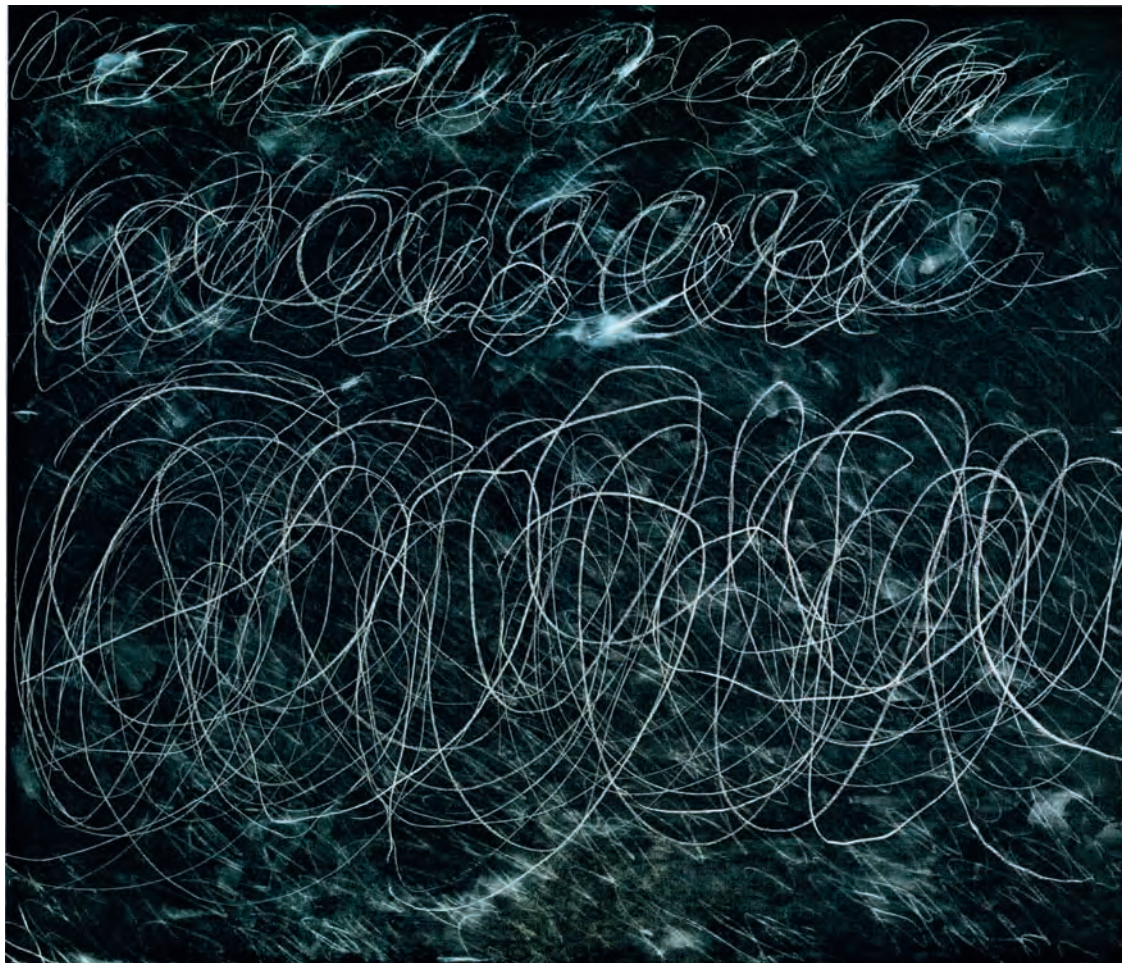
The overlapping and billowing handwriting is tour-de-force in its nuances of tone, brightness, and saturation. *Untitled*, 2006, conveys the tension between liberated gesture and observance of boundaries; a small space is left between the left edge of the canvas and the start of each line. The writing is self-contained in the first prominent line, staying clear of the right edge of the canvas; however, in the second line, the arm of the "l" dangerously approaches the edge. In the last section, Twombly defies all notions of orderly propriety as the writing skips off the edge, continuing its motion beyond the boundaries of the canvas. These variations evoke the fluidity of paint during the act of painting, capturing energy and speed in a transient moment.

While the "l" shape and the palpable streams are two of Twombly's most recognizable forms, it is the "O" shape that is such a striking component of *Untitled*. It evokes an impression of lightness in the work, untainted by the skeins of paint and chaos of the looped shapes. It creates a clear focus in the composition, surrounded by movement and bold gesture, reminiscent of the artist's earlier works. Twombly has made frequent use of the "O" shape; as seen in *Olympia*, 1957, the canvas is interspersed with ovoid shapes, even forming the title, which is scrawled in the lower right quadrant. While *Olympia*,

1957 is a chaotic composition filled with bustling forms and quick gestures, the "O" shapes form legible text. It is this association to his earlier works which prompts us to reflect on the development of Twombly's symbolic language in the present lot. His forms have developed into abstract signs which, despite their illegibility, create a mode of communication, concealing the artist's narrative therein. "The Imagery," as Twombly has said, "is one of the private or separate indulgencies rather than an abstract totality of visual perception."

In *Leda and the Swan (Rome)*, 1962, we see Twombly's abandonment of script in favor of figurative and prominent imagery. The subject of Jupiter assuming the form of a swan to ravish the beautiful Leda is rendered in a fantastical confusion of crayon, pencil, and paint. A few recognizable signs emerge from the mass at the center of the painting; flying heart shapes, a crimson mountain peak, feathers and flesh spray from the explosion of the fateful moment from which Helen, and thus ultimately the Trojan War, is born. A rectangular form—a window—is placed above the explosion, untouched by the flying shapes and colors of the central eruption. The window in *Leda and the Swan (Rome)*, 1962, provides boundaries to the gestural and scattered urgency of the pigment. In this way it prefigures the tension between the boundaries of





Cy Twombly, *Untitled*, 1970. Oil, house paint, and crayon on canvas. 11 ft. 4 in. x 13 ft. 3 in. (345.5 x 404.3 cm). Private Collection. On loan to The Menil Collection, Houston.

the canvas and gestural strokes of his brush that Twombly achieved in his later works. The written, and then scrawled over words in the lower left corner yield a hybrid of painting and poetry emanating from the artist's surges of expression.

The fireworks of color evident in *Leda and the Swan (Rome)*, 1962, fade in the following year to a more limited and controlled palette comprised of blood-reds, deep maroon, brown, and white. Twombly made several works in this palette throughout the following year; however, *Discourse on Commodus*, 1963, a painting in nine parts, emerges as the summation of this period. The dark subject matter—a psychotic Roman emperor whose reign is one of cruel excess—is confronted with thick clumps of dripping red paint which fall down the vertical canvas. Each of the nine canvases is primed with a dove-grey ground, providing a smooth monochrome backdrop for the violently applied paint on the foreground. Much like the present lot, this backdrop gives the composition elegance and dynamism, as it contrasts with the luminous red pigment. With its grounding in the tradition of European expressionism, the nine canvases stood in direct opposition to Pop Art and hard-edged minimalism of the 1960s. The visceral paintings embodied everything that was suspect in the eyes of Twombly's Pop counterparts. When the panels premiered at Castelli Gallery in 1964, they were considered woefully out of step. We now recognize that they were ahead of their time.

Perhaps it was this criticism that led Twombly to his grey paintings of the late 60s and 70s. The catalogue of his work shows twenty canvases from 1964, and virtually none from 1965. When he resumed in 1966, it was with an entirely new direction—a new cycle of dark grey-ground canvases. This new body of work

stood in direct contrast to the color and violence of the works completed in the 60s. Later, stripped of gestural form and emotional energies, the works of the 70s became isolated studies of lines. As seen in *Untitled*, 1970, Twombly sends a flurry of white, curving lines across the canvas. Divided into clear sections, the running loops emerge as an exercise in repetition, as if a schoolchild were learning to write. Twombly employs a linear continuity that had specifically been excluded in earlier works like *Discourse on Commodus*, 1963. The white lines wrap around themselves, yet provide three clear lines of loops. While the first two lines are somewhat contained and regular, the final section shows no beginning or end, and runs beyond the confines of the canvas into the space beyond—much like the wet and visceral final line of the present lot. *Untitled*, 1970, seems to begin with a studious and practiced gesture, but enters a realm of complete chaos in its final section.

The adoption of the run-on scroll seems to be an expression built on Minimalist reduction. Yet, while Twombly eschewed rich colors and gestural freedom for the remainder of the Twentieth Century, his final paintings re-adopted the drama of *Leda and the Swan (Rome)*, the bloodied red pigment of *Commodus*, and the curving lines of his dark-ground canvases. The present lot, *Untitled*, 2006, with its registers of lines—alternatively stumbling, halting, and grandly sweeping—is akin to hearing a series of musical movements. The constant inscription of motion permits no sense of time, as they spread tenderly and tenaciously across the canvas. The blazing luminous forms are loaded with tense energy, offering an escape in their rhythms and physical intensity. The untamed music in the present lot becomes louder and louder and swells in its final section with an unstoppable crescendo, its boundlessness reflecting itself beyond all rhetorical interpretation and historical formalisms.





Cy Twombly, *Discourse on Commodus [Part VIII] (A Painting in Nine Parts)* (Rome), 1963. Oil paint, wax crayon, lead pencil on canvas. 80 1/4 x 52 3/4 in. (204 x 134 cm). Private Collection, Italy.

The vertical format of the painting, its light colored background, and the organization of the cursive lines invite us to "read" the present lot like the page of a book. Twombly introduces himself at the top of his text with his initials and then, withdrawing from any legible writing and coherent language, begins a non-verbal narrative. His brush produces shapes that recall cursive handwriting, and tells the story of sloping lines and dripping rivulets. The vitality of the signs promotes a desire to read and interpret them; however, existing in their own realm of symbology, they are destined to remain obscure. The challenge of deciphering the text is as much part of the painting as the visual drama of its mystery. At the end of his seven-decade career, Twombly unites all the contradictory elements of his oeuvre. In *Untitled*, 2006, Twombly shows us depth in disorder.



PROPERTY OF A PROMINENT EAST COAST COLLECTION

o 21 **ANDY WARHOL** 1928 - 1987

*Self-Portrait, 1986*

synthetic polymer and silkscreen ink on canvas

22 x 22 in. (56 x 56 cm)

Stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts and numbered "PO40.040" on the overlap and on the stretcher.

**Estimate \$4,000,000-6,000,000**

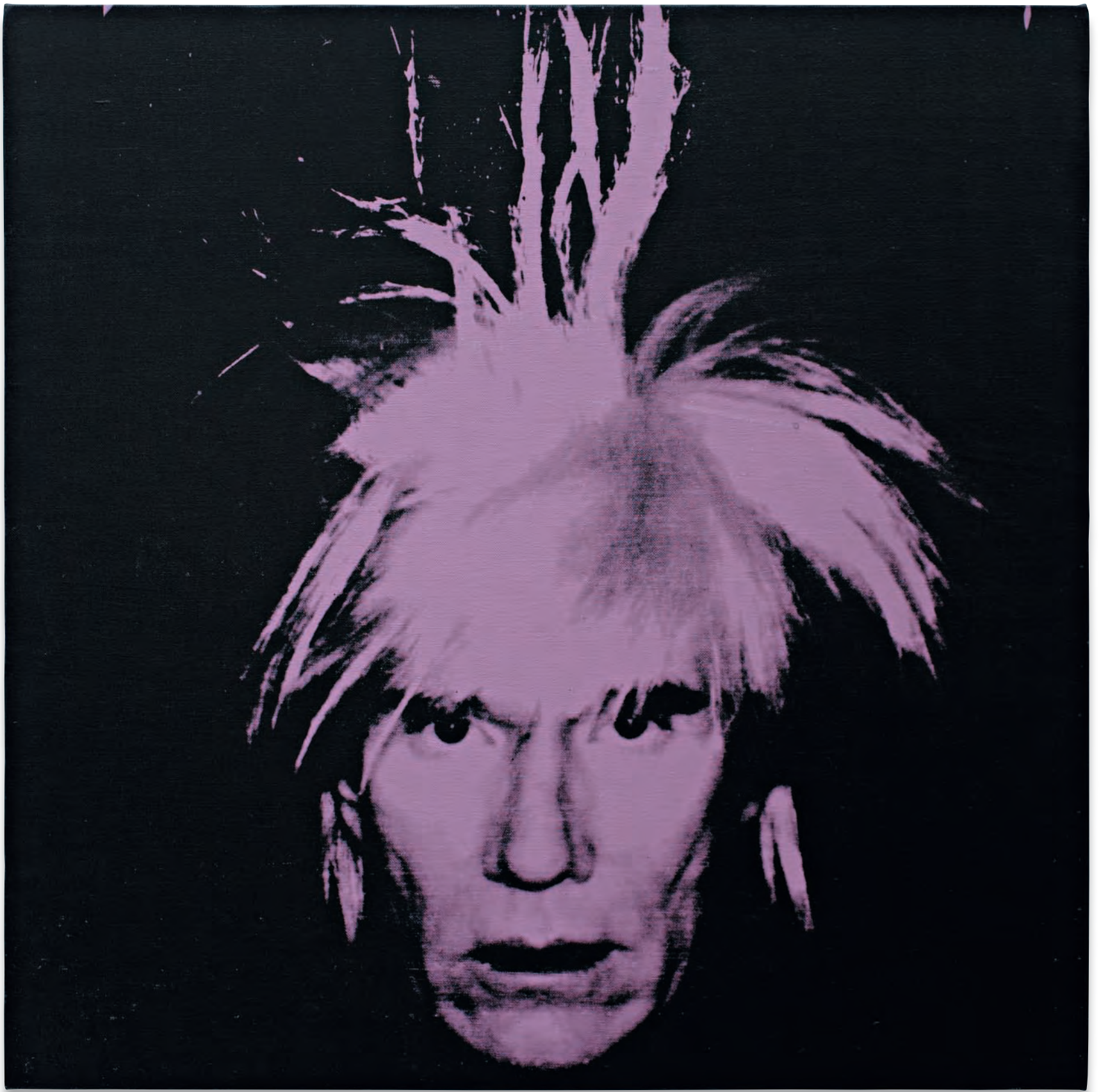
**PROVENANCE**

The Andy Warhol Foundation for the Visual Arts, New York

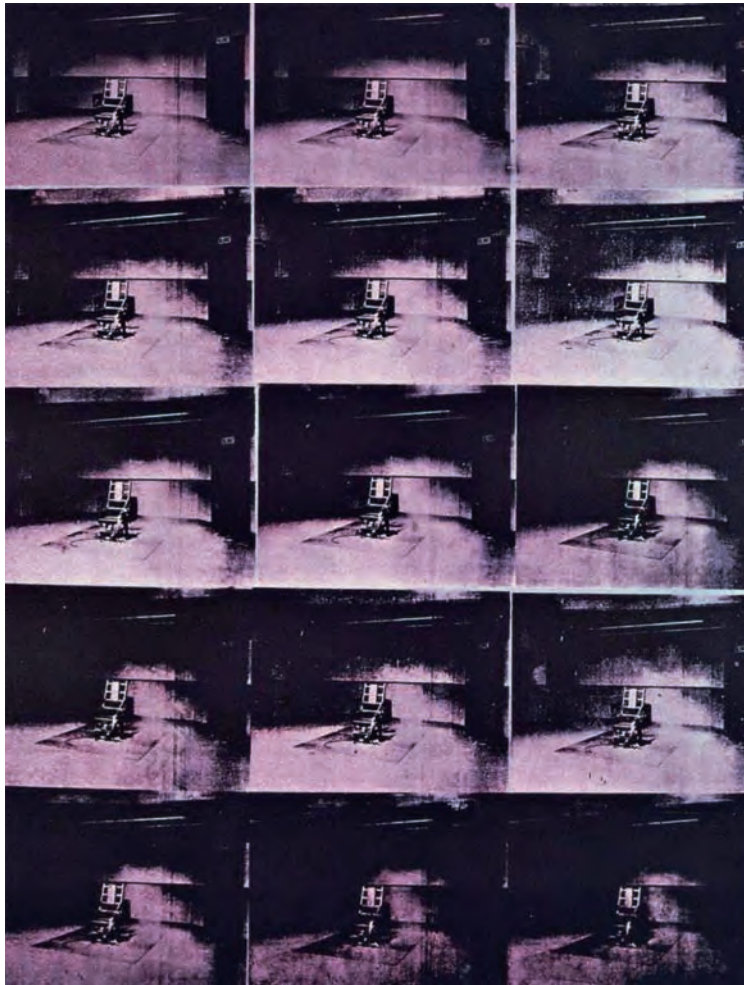
Acquired from the above by the previous owner

*I would prefer to remain a mystery; I never like to give my background and, anyway, I make it all different every time I'm asked... I'm influenced by other painters, everyone is in art. All the American artists have influenced me.* **ANDY WARHOL**

(Gretchen Berg, "Andy: My True Story", *Los Angeles Free Press*, Los Angeles, March 17, 1967, p. 3)







Andy Warhol *Lavender Disaster*, 1963. Acrylic, silkscreen ink and pencil on linen. 106 x 82 in. (269.2 x 208.3 cm). © 2011 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.



Andy Warhol *Self-Portrait*, 1963-1964. Acrylic and silkscreen ink on linen. 20 x 16 in. (50.8 x 40.6 cm). © 2011 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.

The present lot is from Warhol's last series of *Self-Portraits*, executed only a few months before his unexpected death in 1987. The silhouetted portrait of the iconic Pop Master, set against a jet black background, evokes the presence of a modern day seer, making this self-portrait one of the most moving works of his six-decade career.

Throughout, Warhol created thousands of silkscreens of the most beautiful women and men of the Twentieth Century, setting their iconic portraits against vivid backdrops, studying and memorizing their every feature with each canvas that was completed. It is not unknown that Warhol had a deep frustration with his own physical appearance and a life-long obsession with his public image. By the late 1980s, the decade in which the present lot was created, he had subjected his physical image to had a series of operations and treatments and transformed it from its earlier state. The most recognizable of his features, however, was his shock of peroxide hair, provided by his extensive collection of "fright wigs." What is so remarkable about this *Self-Portrait* series is that Warhol displays himself with an extreme starkness and brutal honesty, taking a rare step against his life-long struggle with aging and beauty. Here, he reveals a new portrait; one in which he no longer hides behind enormous dark shades, inverted images, costumes, make up, or camouflage.

Unlike previous self-portraits with the "Frightwigs", the features of Warhol's face appear in stark detail. The earlier silkscreens are clean images, showing a perfectly round face, smooth hair, and even-toned skin. Here, however, the artist's disembodied head appears ghost-like, highlighting his cheekbones, dark eyes, and the wear of his age around his mouth. The face materializes from the darkness by which it is surrounded in an explosive shock of pink. The portrait confronts the viewer in its bold composition. The artist's shock of peroxide hair creates a kind of halo, which seems to herald the artist's own inevitable end, as if predicting the outcome of the next year. The spectre of death has been present throughout Warhol's entire career; from his portraits of *Marilyn Monroe*, in the wake of her tragic death, to *Jackie*, captured just moments before her husband's assassination, Warhol has exposed the bleak reality of the world we live in and the eternal present of death in life.

The London-based dealer Anthony d'Offay persuaded Warhol to consider a new series of *Self-Portraits* in the winter of 1985. "At Christmas," d'Offay recalled, "we visited a collector friend of Lucio Amelio who had a powerful red portrait of Beuys by Andy Warhol hanging in his house. As I looked at the painting I realised two things: first that Warhol was without question the



Andy Warhol *Skull*, 1976. Synthetic polymer paint and screenprint on canvas. 72 x 80 1/8 in. (182.9 x 203.5 cm). The Andy Warhol Museum, Pittsburgh, Founding Collection, Contribution Dia Center for the Arts © 2011 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.

greatest portrait painter of the 20th Century, and secondly that it was many years since he had made an iconic self-portrait. A week later, I visited Warhol in New York and suggested to him an exhibition of new self-portraits. A month later he had a series of images to show me in all of which he was wearing the now famous 'fright wig.' One of the images had not only a demonic aspect but reminded me more of a death mask. I felt it was tempting fate to choose this image, so we settled instead on a self-portrait with a hypnotic intensity. We agreed on the number of paintings and that some would have camouflage. When I returned to New York some weeks later the paintings were complete. The only problem was that Warhol had painted the demonic 'Hammer House of Horror' image rather than the one we had chosen. I remonstrated with him and reminded him of our agreement. Without demur he made all the pictures again but with the image we had first selected. And so between us we brought two great series of self-portraits into the world" (A. d'Offay, quoted in *Andy Warhol: Self-Portraits*, exh. cat., Kunstverein St. Gallen Kunstmuseum, 2004, p.127).

As we look at the present lot and recognize the skull motif of the image, we certainly understand what d'Offay meant when he said the photograph was reminiscent of a death mask. We can imagine that, as his dealer, d'Offay saw Warhol's choice of highlighting the brutally honest and even terrifying image



Andy Warhol *Self-Portrait with Fright Wig*, 1986. Polaroid™ Polacolor ER. 4 1/4 x 3 3/8 in. (10.8 x 8.6 cm) The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc. © 2011 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.

as an ominous prophecy. Warhol himself had personal conflicts with the image upon its showing in London. As he had striven to aestheticize his own image, Warhol disliked the self-portraits immensely, finding their presence unbearable. Yet this conflict points to a larger theme throughout Warhol's life-long production of art. Though he initially found the present lot unlikeable, it has arisen as one of the most famous in Warhol's oeuvre, reflecting that what he often chose to offer was often not what the public chose to embrace. For contemporary viewers of *Self-Portrait*, 1986, it was a chance to see the master of Pop Art stripped down to his honest essentials, devoid of any pretensions or disguises.

Perhaps, in his famous dislike of this particular *Self-Portrait*, Warhol recognized precisely what effect these powerful portraits would have. Seeing his aged face, worn with decades' cares of fame and image-consciousness, one could not help but see Warhol's impending sickness, soon following that, his death the following February. As one of the greatest portrait painters, Warhol was inadvertently juxtaposing his own self-image with the artistic tradition of *memento mori*. And, through invoking this artistic tradition, Warhol both canonized his status as a great artist and situated his work within the long-standing tradition of confronting our mortality through visual reflection.



22 **YVES KLEIN** 1928-1962

*Untitled Coral Sculpture, (SE 288), 1958*

dry pigment and synthetic resin on natural coral

12 1/4 x 12 1/4 x 5 in. (31 x 31 x 14 cm)

Initialed and dated "Y.K. 58" on the reverse.

**Estimate \$ 650,000-750,000**

**PROVENANCE**

Alexander Iolas, New York

Acquired directly from the above by the previous owner

Private Collection

**EXHIBITED**

Washington, DC, Hirshhorn Museum and Sculpture Garden, *Yves Klein: With the Void, Full Powers*, May 20 – September 12, 2010. This exhibition later traveled to the Walker Art Center, Minneapolis, October 23, 2010 – February 13, 2011

**LITERATURE**

K. Brougher, *Yves Klein: With the Void, Full Powers*, Hirshhorn Museum and Sculpture Garden/Walker Art Center, Washington/Minneapolis, 2010, p. 150 (illustrated)

With his boundless, utopian visions, Yves Klein produced an oeuvre that took the European avant-garde by storm. In the early part of his career, Klein explored a variety of colors, but by 1958 the artist's monochrome works were almost exclusively created in the now famous rich ultramarine hue of blue. Klein came to view blue as the purest embodiment of organic abstraction. In the artist's own words, "Blue has no dimensions, it is beyond dimensions... All colors arouse specific associative ideas, psychologically material or tangible, while blue suggests at most the sea and sky, and they, after all, are in actual, visible nature what is most abstract." (From Yves Klein's lecture at the Sorbonne, 1959.) Klein eventually patented the color "International Klein Blue," the hue that would become the central component in his work.

The profundity of Klein's monochrome abstractions is magnified in his biomorphic sculptures, superbly demonstrated by the present lot, *Untitled Coral Sculpture (SE 288)*, 1958. Klein saturates the coral in his signature blue, using nature's raw form to explore the spiritual depth and immateriality of the color. By using the three-dimensional coral as his medium, Yves Klein's Blue claims its autonomy as it is absorbed and completely inundates the coral with its vibrancy. The tentacles of the coral reach out and invite the viewer to travel through the deep sea that is Yves Klein Blue.





o 23 **WILLEM DE KOONING** 1904 - 1997

*Untitled XVIII*, 1984  
oil on canvas  
88 x 77 in. (223.5 x 195.6 cm)  
Signed "de Kooning" on the stretcher.

**Estimate \$ 4,000,000-6,000,000**

**PROVENANCE**

Acquired directly from the artist, 1985  
Xavier Fourcade, Inc., New York  
Mitchell-Innes & Nash, New York  
Matthew Marks Gallery, New York

**EXHIBITED**

Cambridge, Massachusetts, Arthur M. Sackler Museum, Harvard University, *Jasper Johns, Richard Serra and Willem de Kooning: Works Loaned by Artists in Honor of Neil and Angelica Rudenstine*, January 18 – August 9, 1992  
Bremen, Neues Museum Weserburg, *In Vollkommener Freiheit: Picasso, Guston, Miro, de Kooning/Painting for Themselves: Late Works: Picasso, Guston, Miro, de Kooning*, October 20, 1996 – February 7, 1997  
New York, Mitchell-Innes & Nash, *Willem de Kooning: Vellums*, March 21 – April 21, 2001

**LITERATURE**

M. Corral, H. Zech, D. Cameron, *In Vollkommener Freiheit: Picasso, Guston, Miro, de Kooning/Painting for Themselves: Late Works: Picasso, Guston, Miro, de Kooning*, Bremen, 1996, p. 183, pl. 8 (illustrated)  
M. Kimmelman. "The Lives They Lived; Life is Short, Art is Long," *The New York Times Magazine*, January 4, 1998, p. 20 (illustrated)







Willem de Kooning *Elegy*, c.1939. Oil and charcoal on composition board. 40 1/4 x 47 7/8 in. (102.2 x 121.7 cm). Collection of Mrs. Tyler G. Gregory © 2011 The Willem de Kooning Foundation / Artists Right Society (ARS), New York.



Henri Matisse. *Le Danseur*, 1937-1938. Gouache and paper collage on paper. 29 1/2 x 24 1/2 in. (74.9 x 62.2 cm). © 2011 Succession H. Matisse / Artists Right Society (ARS), New York.

Perhaps one reason that Willem de Kooning has been so energetically embraced as an American artist is his relentless devotion to optimism. In his seven-decade career, one wholly rooted in the joy of light both in composition and in subject, de Kooning found it difficult to resist the impulse to revel in the charm of existence; even in his early years, through the dark of the 1930s, his "light-filled colors differ diametrically from the muddy tones employed by the majority of Depression-period artists" (P. Cummings, "The Drawings of Willem de Kooning", *Willem de Kooning: Drawings, Paintings, Sculpture*, New York, 1983, p. 13). While light had always permeated his earlier paintings to an elated end, he had yet to reach the grand finale of the 1980s, where a marriage of movement and illumination would reach a rapturous peak, as exemplified in the present lot, *Untitled XVIII*, 1984.

Though, toward the end of the 1970s, de Kooning's much-celebrated artistic career became subject to the demons of addiction and an aging mind and body, he was able to revive his painting career in dramatic form, adopting a modern master as his muse: "When I met him in 1979, he was taking some time off from painting, but he was thinking about it a lot and spoke about the desire to change his way of working. Matisse was the artist he chose to guide him through the change and the thing he most admired about Matisse was what he referred to as 'that floating quality' (a la 'Dance'). He also wanted to move away from the cubist structures of Cezanne and Picasso and toward the loose, organic structures of Matisse. Basically, he chose to move from the anchored figure/ground relationship and toward one that floats." (T. Ferrara, "Remembering de Kooning", *Willem de Kooning 1981-1986*, New York, 2007, p. 75). In 1981, he rapidly began to produce many of his most minimalist, sensuous, and beautiful paintings.

As his output became increasingly prolific in the 1980s, de Kooning devised multiple techniques to alleviate the physical demands of the aging artist's creative yield. Among them was a mechanical easel, which could be rotated 360 degrees and raised or lowered as de Kooning saw fit. In addition, de Kooning regularly placed foam behind a stretched canvas, allowing him to paint or scrape with greater pressure without tearing the surface. This proved immensely useful, as the wizened master still painted with intimidating intensity; de Kooning's immense career of seeing and making art culminated with a rich display of technical bravura, as he scraped with a spatula, sanded, and used his fingers and palms with ferocious vigor. In keeping with chosen guide, he also utilized Henri Matisse's own compositional techniques—he spackled his studio floor white to bounce light onto his canvasses, much as Matisse famously covered his grounds with newspapers. De Kooning also duplicated Matisse's use of an external memory: he photographed the stage-by-stage development of a canvas in order to harness fleeting ideas.

De Kooning's method in the 1980s shifted greatly as the decade wore on, but he maintained a few constants until he painted his last picture in 1990. He began to favor enthusiastically a slightly off-square canvas, with a measurement of 88 by 77 inches (most of his canvasses from the 1980s share this size). At the time of 1984's *Untitled XVIII*, it was not uncommon for de Kooning to be self-referential in his painting; many of his canvasses lay in his studio across from one another, some finished, some yet to be completed, many influencing the production of one another. Yet, a "completed painting" may be an imperfect

way of looking at it—"He could only evaluate the success of a work when he was ready to take on the position of the viewer, standing back and scrutinizing his work. The importance of this step is illuminated by a comment of his long-time confidant and interpreter Thomas B. Hess, who claimed that de Kooning never considered a painting finished upon the final brushstroke, but only when he decided how it should be hung"(R. Ubl, "From the Painting to the Picture: The Question of Orientation in the Work of Willem de Kooning", *de Kooning. Paintings 1960-1980*, Ostfildren-Ruit, 2005, p. 97). De Kooning's studio in the 1980s was the very picture of artistic conversation: paintings lay about unfinished, yet they actively affected the evolution of those around them.

The immensity of the current lot, compounded with its sheer brightness, conjures in the viewer an enlivening fascination. The oil on canvas fills the entire painting, as the stark white background fills every edge of its more than six-by-seven feet. In addition, de Kooning's orientation is entirely intentional, yielding a creation that shimmers vertically before us rather than lies prone on its side. Upon the blaze of the achromatic background, lines of only three primary colors—black, red, and blue—tumble and dash with both speed and comic lethargy. De Kooning's scraper bequeaths the lines with either great breadth or very little sweep, flattening his squeegeed oils into one another's paths with precision and delicacy. The lines often thin in their centers, lending them a tubish quality and one that gives them a three-dimensional appearance as they whisk along. The upper-middle portion lays claim to the only messages of black in the picture, and, through their horizontal orientation, they evoke a playful horizon—one populated by hints of landscape and figurative dance. Absent of any kind of color fill, these strokes dictate their own boundaries, but whether they stand alone or interact is a question for the viewer. On occasion, two colors meander as one, treading lightly along the other's path, as in the upper- and lower-right corners. De Kooning defies his Abstract Expressionist label in suggesting a plentitude of forms within his picture; a figure in the center of the picture suggests a female breast, reminiscent of his *Women of the 1940s and 50s*. In addition, a scrawl of blue hints at a squawking mouth, and dominates the mood of the lower left portion. As the lines jazz by each other in their own respective avenues, their limited chromatic scheme actually lends dynamism to their movement: it is as if three groups are enchanting each other with their unique manners of gliding. They are "unconnected, in flux, impinging on one another or crossing or standing out against the ground like curving incisions" (J. Merkert, "Stylelessness as Principle: The Paintings of Willem de Kooning", *Willem de Kooning: Drawings, Paintings, Sculpture*, New York, 1983, p. 123).

Indeed, we find in *Untitled XVIII*, 1984, many of the forms that fascinated de Kooning for the entirety of his artistic career. Though he considered himself his own painter and not one to be confined to a style or movement, one finds many movements in this picture. While he is most commonly grouped with the Abstract Expressionists, de Kooning himself admits that he, like any artist, is prone to a wealth of influence: *Untitled XVIII*'s cubist figure distortion mixes with the linearity of Mondrian's neo-plasticism. De Kooning even recreates shapes of his own from a former stage of his career, such as *Elegy*, 1939. De Kooning found himself drawn to these essential features over and over in his lifetime. As Thomas Hess states, "throughout his career de Kooning has invented, enlarged, and perfected an extraordinary repertory of shapes, some



Willem de Kooning. *Untitled*, 1948-1949. Oil and enamel on paper mounted on composition board. 36 x 49 in. (91.4 x 124.5 cm). The Art Institute of Chicago. Gift from the Mary and Earle Ludgin Collection © 2011 The Willem de Kooning Foundation / Artists Right Society (ARS), New York.



Willem de Kooning. *Excavation*, 1950. Oil and enamel. 81 x 100 in. (205.7 x 254 cm). The Art Institute of Chicago. Mr. And Mrs. Frank G. Logan Purchase Prize Fund; restricted gifts for Edgar J. Kaufmann, Jr., and Mr. and Ms. Noah Goldowsky, Jr. © 2011 The Willem de Kooning Foundation / Artists Right Society (ARS), New York.





Willem de Kooning, in his studio, Springs, East Hampton, New York, 1984. © Photograph courtesy of Tom Ferrara.

simple, some complex, and in the work of inventing and perfecting them he has gone back continuously to older shapes, re-creating new ones from them, as if he were impelled to bring a whole life's work into each section of each new picture." (G. Garrels, "Three Toads in the Garden: Line, Color, and Form", *Willem de Kooning, the late paintings, the 1980s*, New York, 1995, p. 18). The end result of *Untitled XVIII*, 1984, then, is figurative movement and historical interplay at its maximum.

Falling in the chronological middle of his work in the 1980s, 1984's *Untitled XVIII* is a eye-opening study of the artist's past and future, one in which he begins to anatomize his own form and his influences; in the present lot, de Kooning abandons the lushness of fauvist color saturation (typical of his canvasses in 1982 and 1983) in favor of painterly freedom in movement and lightness. *Untitled XVIII*, 1984, prefigures the continuing integration of forms that was to follow in de Kooning's canvasses of 1985, many of which share the spare dependence of red, blue, and black line on painted white. Though his deeply animated infatuation with Fauvist dramatics falls away, it lends the piece poise in its flight, and, as each line lives free from any attachment to the tyranny of color wash, it suggests myriad shapes in boundless communication. In the spare arena of de Kooning's canvas, we find the shapes in a state of endless conversation and movement; as they whirl along with one another in varying tempers and tempos, their blissful choreography beams with warmth. De Kooning discovered a means with which he could compress a joyous image into a single line. In essence, he paints shapes of light with no body at all.

Yet it was not Mondrian whom de Kooning chose to guide him through the straits of recovery and artistic genesis, and in the present lot, de Kooning's inspiration from Matisse is clear. As one who often asserted that art is the way that one should live, de Kooning's *Untitled XVIII*, 1984, rises into a realm of

its own, as its lightness and grace recall Matisse's *Le Danseur*, 1937-1938. The effortless movement of de Kooning's figures, along with the heavenly quality of their chromatic scheme, may seem rather independent of de Kooning's earlier career and style. But "style" is a term that de Kooning had always despised, for it reduces the artist to merely an artistic follower. De Kooning's is a career that, when faced with "isms", always escapes its stylistic prisons. After all, it was not Matisse's overall "style" that de Kooning was attempting to emulate; it was Matisse's natural rhythm of creation that he showed in his art. It was this particular joy that helped de Kooning to defeat his demon of addiction, and it is the resultant floating quality that ultimately glows through in de Kooning's canvasses of the 1980s.

In the end, de Kooning's *Untitled XVIII* is reciprocal in its nature: it inspires the utmost joy in the viewer. It is a joy that, when the viewer surrenders himself to the whims of the picture before him, bestows the observer with only the most wonderful impulses of emotion: as critic Ralph Ubl states, on viewing the canvas, "the viewer should yield to the movement of de Kooning's art, following it in its various directions, oscillating together with the picture between the horizontal and the vertical, thus experiencing the change of orientation, the dissipation and refocusing of body consciousness." ("From the Painting to the Picture: The Question of Orientation in the Work of Willem De Kooning", *de Kooning Paintings 1960-1980*, Ostfildren-Ruit, 2005, p. 92). In other words, when we see, we dance.

"Later, as I get older, it is such a nice thing to see a nice Matisse...When people say my later paintings are like Matisse, I say, 'You don't say,' and I'm very flattered."

(Willem de Kooning quoted in R. Storr, "At Last Light", *Willem de Kooning, the Late Paintings, the 1980s*, New York, 1995, p. 71)





PROPERTY OF A PRIVATE NEW YORK COLLECTION

o 24 **ANDY WARHOL** 1928 - 1987

*Jackie, 1964*

acrylic and silkscreen ink on linen

20 x 16 in. (50.8 x 40.6 cm)

Stamped with the Andy Warhol Art Authentication Board, Inc. stamp and numbered PA 56.117 on the overlap.

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

**PROVENANCE**

The Andy Warhol Foundation for the Visual Arts, Inc., New York  
Blains Fine Art, London  
L & M Arts, New York

**LITERATURE**

G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné of Paintings and Sculptures, 1964-1969*, vol. 2A, New York, 2004, pp. 158 and 161, no. 1013 (illustrated)

*During the 1960s, I think, people forgot what emotions were supposed to be. And I don't think they've ever remembered. I think that once you see emotions from a certain angle you can never think of them as real again.* **ANDY WARHOL**

(G. Celant. *SuperWarhol*, Milan, 2003, p. 45)







Headline from *The Boston Globe*, November 23rd, 1963.

*Jackie*, 1964 is a defining example of Andy Warhol's early silkscreen work. Prior to the assassination of John F. Kennedy, Warhol had concentrated his efforts on producing silkscreens of two other celebrity icons: Marilyn Monroe and Elizabeth Taylor. He commenced this particular portraits during moments of crisis—Marilyn Monroe's silkscreens appeared shortly after her death, and Taylor's life-threatening battle with pneumonia inspired her own silkscreens. But the with the media frenzy that surrounded Kennedy's murder and the subsequent canonization of Jacqueline Kennedy as the patron saint of tragedy and strength in American culture, Warhol found that the former first lady had been exposed to unprecedented levels of popular exposure. In *Jackie*, 1964, we see Warhol arriving at a culmination of his early silkscreen portraits. And, as opposed to Warhol's professed indifference to the Kennedy assassination, the present lot shows his techniques of mechanical and multiple reproduction responding meaningfully to a seminal event in the history of American media.

The genesis of Warhol's *Jackies*, including the present lot, is the published print photographs of Jacqueline Kennedy in the aftermath of the assassination. Warhol chose eight particular images to silkscreen; some depict the first lady before the event, and some during the swearing in of Lyndon B. Johnson and the funeral. *Jackie*, 1964 shows the first lady arriving at Dallas/Ft. Worth airport shortly before tragedy struck. Kennedy's smile dazzles nearly as brightly as the sunshine, which, through its shadows, obscures the intricacies of her impeccable features. Though it appears that Jackie greets the camera directly, the actual image shows her eyes veiled as she blinks during the photograph. Though Warhol leaves us with the unmistakable mask of the first lady, his silkscreen engenders a haunting visage, one that strikes us with a clear harbinger of impending catastrophe. Warhol delivers his rendering in a striking and attractive hue of cerulean blue, brighter than most of his *Jackies*, which usually bear a darker blue or deep violet tone.

When reflecting upon the origins of *Jackie*, 1964's source material, one is reminded of Jackie Kennedy's perpetually image-bound existence, one which Warhol capitalized on. The nature of the image's origin reminds one of the implications of a celebrity life; to cease to exist in a mere social context was "the starting point of another life: a media existence, where individual identity was no longer independent and subjective, but rather became everyone's experience, however simulated. Here the sacrifice became theatre, staging the drama of loss as a spectacle at one collective and personal"(G. Celant. *SuperWarhol*, Milan, 2003, p. 7). As Jackie's identity was everyone's experience, so were her feelings of loss and sadness.

Warhol zeroes in on this image as a reminder of our collective loss. Much in the way that flashbulb memories stick painfully in our minds as inescapable souvenirs of major tragedies, Warhol's obsession with Jacqueline Kennedy is a study in repetition. His image derives its power from our own habits of recollection: while we may remember the entire chronology of a traumatic event, it is the force of the static image with which we immediately identify the event in our post-tragedy lives.

While most of Warhol's various Jackie images depict the events immediately following the assassination, it is the depiction of her in the present lot that is ultimately the most tragic. As she arrives at the airport in joyous sprits, the quintessential embodiment of a thrilling and thriving presidency, we cannot help but think of her subsequent later suffering, and, though she laughs with the delightful duty of a beloved first lady, she cannot avoid her own fateful heartbreak. So one witnesses the blissful naïveté and tender innocence of the final moments of Camelot.



November 22, 1963: President John F. Kennedy and his wife Jackie, who is holding a bouquet of roses, just after their arrival at the airport for the fateful drive through Dallas. © Photo by Art Rickerby/Time Life Pictures/Getty Images.



Source images for the *Jackie* Series, 1963- 1964. Collage and pencil on paper. 14 3/8 x 9 7/8 (36.5 x 25.1 cm). © The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.

Though he immortalized both Taylor and Monroe in their own moments of tragedy, *Jackie*, 1964 stands apart—it makes it “more possible to see what he was trying to accomplish through his choice of subject matter and techniques” (K. McShine, introduction to *Andy Warhol: A Retrospective*, New York, 1989, p. 18). Warhol's choice of celebrities for the subjects of his silkscreens stemmed from the omnipresence of their image already; Monroe's beauty captured forever the majesty of a life gone by, and Taylor's idolization by matinee goers gave her a unique status as a star of silkscreen. But Jacqueline Kennedy, in *Jackie*, 1964, comes to signify an entire expression of American angst—the painful memory of normal life before it was forever changed. Warhol's techniques mirror our own obsessive revisitations of November 22, 1963; as we stare at the magnification of Jackie's blithe smile, we wonder what anyone could have done to prevent tragedy and maintain her happiness. Aside from its Pop Art associations, *Jackie*, 1964 is a mirror of our regret.

What Warhol accomplishes then, in his multiple reproductions of Kennedy's print image, is a reflection of American trauma. As our tragedy is mechanically produced in countless media, we dwell upon images of destruction and sadness, yet we also cannot help obsessing over the good life that was. Warhol identifies a moment in history, one where nostalgia, reflection, sympathy, and regret all cross paths. *Jackie*, 1964 represents the first major shift in American ideology in the 1960s; as Camelot was destroyed and our innocence fell away, we began to see the future with new eyes.



Andy Warhol, *The Week That Was*, laid out on the floor of the Factory in early 1964. © The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.



Andy Warhol and Gerard Malanga screen printing Campell's Soup Can paintings c. 1964-65. © The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.



o 25 **ALEXANDER CALDER** 1898 - 1976

*Trepied*, 1972  
painted metal  
112 1/4 x 118 1/4 x 124 in. (285.1 x 300.4 x 315 cm)  
Initialed and dated "AC 72" on the metal element.

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

**PROVENANCE**

Galerie Maeght, Paris  
Private Collection  
Sale: Sotheby's, New York, *Contemporary Art Evening Sale*, May 18, 1999, lot 24  
Acquired at the above sale by the present owner

**EXHIBITED**

Zurich, Galerie Maeght, *Alexander Calder: Retrospective*, May – July, 1973  
Goslar, Germany, Mönchehaus-Museum für Moderne Kunst, *Kaiserring Prize*, 1977  
Vienna Neustadt, *Europa Skulptur*, 1997

**LITERATURE**

*Alexander Calder: Retrospective*, Galerie Maeght, Zurich, 1973, no. 27 (illustrated)

*When I have used spheres and discs, I have intended that they should represent more than what they just are. More or less as the earth is a sphere, but also has some miles of gas about it, volcanoes upon it, and the moon making circles around it, and as the sun is a sphere—but also is a source of intense heat, the effect of which is felt at great distances. A ball of wood or a disc of metal is rather a dull object without this sense of something emanating from it* **ALEXANDER CALDER, 1951**

(Alexander Calder from *Museum of Modern Art Bulletin*, vol. 18, no. 3, Spring, 1951)







Calder's Studio in Saché, France. Artwork: © Calder Foundation, New York / Artists Rights Society (ARS), New York.

Alexander Calder's reputation as the world's greatest abstract sculptor has given him unique prestige in Twentieth Century art. Instead of concentrating on two-dimensional pictures, Calder poured himself into the nature of structure, incorporating color and movement to the extent that his sculptures defy the label of three-dimensional art. Indeed, as they move continuously in a perpetual balance of fated elegance, his sculptures border on a forth dimension, one where the formal relationships of both painting and standing structure cross paths. Calder's mobiles are themselves a creation of genius, as they continue to fascinate us with their feats of engineering, senses of humor and play, and, of course, abstract beauty and dynamism. The present lot, *Trepied*, 1972, comes from the final phase of Calder's career and just four years before his death. In it, we not only see his fascination with grand creations, but also the performative charm and graceful stasis that lends his mobiles a coveted place in art history.

Though critics recognize Calder's childhood creations as his earliest moving sculpture, Calder's first professional forays into the world of living, breathing sculpture came during his years in Paris during the 1920s. As an amateur sculptor and engineer, he merged his two fields in a work that electrified the avant-garde art world: the "Cirque Calder". Calder engineered his small-scale circus to fit into several suitcases, then to be reassembled upon their removal. His experimentation with moving structures eventually turned into a passion, and, after several artistic breakthroughs in the 1930s (included his new-found

devotion to the principles and work of abstract art), Calder began production of his most recognizable form: the mobile. In reality, Calder's term reflected a combination of the French words for both "mobile" and "motive". And, in practice, Calder's suspension and balance of moving pieces of painted metal and suspension bridges justify the "motive" implied in their label:

"It might be said that Calder sculpted less with materials than with the potentiality of motion. This potentiality occurs thanks to the principle of stable equilibrium around which are organized the active masses. Stable equilibrium ensures that the articulated parts of the mobile spontaneously return to their initial state when they are being caused by external circumstance to move away from it (by being blown or pushed). This happens via a series of gradually decreasing oscillations that lend a muscular quality to the way they move. Their movement tends toward immobility, and in this respect it is most unlike the frenetic and somewhat gesticulatory poetics of motion and dynamics that had characterized the avant-garde from futurism onwards"(A. Pierre, *Motion-Emotion: the Art of Alexander Calder*, New York, 1999, p. 8). This technical definition of Calder's methods of motion indicates that his sculptures find motives of their own for movement. Either from changes in the wind, or imbalances created from prior motion, the arms of his mobiles move ever toward a state of equilibrium; a playful but desperate search for a geometric calm.

As he began to create his first mobiles in the 1930s, Alexander Calder's artistic influences were joyous as they were diverse. We see in Calder's suspended and connected abstract shapes the clear impression of Surrealism. Specifically, we see Joan Miro's figures of lost childhood, appearing as if they were recovered toys from a time gone by. Allowing them to interact amongst each other, Calder gives his youthful elements new life, a universe in which to play. Indeed, one of Alexander Calder's main ingredients in his mobiles is his jocularly and use of humor. In addition, in the bending and living branches of his works, we see nature itself; for all of his mobiles live through the same principles of forest trees, twist back and forth until they once again achieve equilibrium.

*Trepied*, 1972, embodies all of Calder's stylistic influences as well as symbolizes the beauty and naturally balanced harmony of our natural environment. The bottom half of Calder's metal sculpture, a standing, three-footed trunk, possesses the robust strength of nature's most powerful support structures. Calder's dream-like construction boasts two red metal legs welded to a third, which, in turn, forms the triangular body of Calder's mobile. Each foot is a round disc, half-black, half-red. Here, we witness an intentional precision in color: Calder's demarcation represents the way that the sculpture should be viewed. Though it is obvious in the figures above, each foot should be observed as two separate figures, regardless of their structural nature. Calder used color in the same way that a painter of canvas does—to delineate shapes from shapes. Again, we see his visionary genius refuse to be confined within the realms of only two or three dimensions. Instead, he combines tenets of both, delivering the viewer an adventure of exploration in seeking out the many components of his work.

Above, suspended on the ends of a single metal branch, nearly neutral in its stately silver, we see a colorful balance of varying figures. On one side, we observe a majestic quadrilateral, bright yellow in its hue and massive in its weight. The unequal sides of this powerful figure help it to resist any

convenient geometric labels, and lending it unique personality as it hangs over our heads. Equalizing the massy excitement on the opposite end, a joyous conglomeration of shapes bustles with conversation and hangs calmly, balanced perfectly by the yellow giant. While Calder's blue figure resembles a brother form to the yellow quadrilateral, the other three shapes are unique in the sculpture: a smaller black triangle proclaims the highest point in the mobile, while the two round circles below it, one bright white and the other same hue as the sculpture's red trunk. However, as we observe Calder's sculpture in a state of relative calm, we must remember that with any breeze or gust of wind, it will cease to conform to its current orientation, turning and bending in an effort to once again achieve equilibrium. As the piece sets itself back into its original formation of balance, it stands poised to receive another hit, bouncing back into new shapes with a kinetic joy.

One of the most enticing features of *Trepied*, 1972, is the fact that all of its movements are dependent upon sheer chance. While a child on his father's shoulders could push the many facets of the mobile into motion, even a tiny subtlety such as a room's air circulation could initiate the sculpture's imbalance, giving new movement to the present lot's limbs. In the same way that he possesses supreme control of the full range of a specific work's production, Calder releases all control of his work once the final surface has been painted or surface has been welded. What he gives over is a breathing expression of fate, one that will always continue to move according to ever evolving factors of its environment.

The nature of the current lot's potential for movement also endows it with a potential for performance. Enmeshed with and fascinated by dance in 1920s and 1930s Paris, Calder designed sets for seminal choreographer Martha Graham and composer Eric Satie. In turn, this joy of movement came to saturate each of mobiles; Calder chose to imbue each of his creations with a spirit of movement and a future of motion. Calder's early plans for his *Mechanical Ballet* reveal the sense of life that he desired to bequeath his artistic



Alexander Calder in his studio in Saché, France, 1963. Archives Alexander & Louisa Calder Foundation, New York. Artwork: © Calder Foundation, New York / Artists Rights Society (ARS), New York.





Alexander Calder with *Southern Cross*, circa 1964. Photography courtesy of Pedro Guerrero. Artwork: © Calder Foundation, New York / Artists Rights Society (ARS), New York.



Alexander Calder *Big Crinkly*, 1969. Painted steel. 150 x 97 x 76 in. (381 x 246.38 x 193.04 cm). Gift of Rita B. Schreiber, Collection of the San Francisco Museum of Modern Art. © Calder Foundation, New York / Artists Rights Society (ARS), New York.

subjects: "Calder allowed his true ambition for theatrical productions to emerge: he wanted to dispense with any action onstage other than that of his animated forms, which would then no longer merely serve as decorative sets or props. Rather, he wanted the presence of his work to replace every other presence, especially live actors and dancers. Calder thus endorsed a course that the avant-garde theater has been pursuing since the 1910s: the actor was depersonalized, mechanized, and, ultimately, replaced by a theatrical mechanism, a 'performance-machine'" (A. Pierre, "Staging Movement", Marla Prather, ed., *Alexander Calder: 1898-1976*, Washington DC, 1998, p. 343). By the time he created the present lot in 1972, he had been making theatre out of sculpture for nearly thirty years, and, in the perfect balance of Calder's many metallic limbs, we see the flawless poise and elegant movement that only a dancer can replicate.

If the viewer were to push sideways the heavy yellow extremity of *Trepied*, 1972, the result would be a dance of perfection: rotating around their shared fulcrum, Calder's branches seem to slide along an invisible plain, their faultless equilibrium a testament to the equal weight on both sides. However, if one were to pull down the same side, then release the figure into the sky above, he would observe a semblance of choreography on the opposite side, the shapes moving upwards and downwards in order to accommodate the alternating weights applied by the viewer. This series of movements paired with the travelling movement of the branch engenders a veritable amusement park of rotating figures and arms. Gazing upon Calder's thrilling movement, one cannot help but smile at the mobile's character, as entertaining as it is mesmerizing. In the end, the present lot is a full-scale, self-contained theatrical production, one "presented both as [a painting] in movement and as [a spectacle] staged in [a small theatre], in which the movement of forms is the object of the productions and serves as the subject of the performances" (A. Pierre, "Staging Movement", Marla Prather, ed., *Alexander Calder: 1898-1976*, Washington DC, 1998, p. 339).

The importance of Calder's art was not only in its nature of movement, but also in its absolute dearth of pretension. In crafting his sculptures from simple sheet metal, Calder chose to make content rather than medium the main subject in his work. Calder's choice of material, compounded with his bold steps into unexplored regions of sculpture, proved him to be the Twentieth Century's most progressive sculptor and an artist whose art had universal appeal, devoid of any esoteric or elitist elements. As we embrace the artistic modernity of the Twenty-First Century, we are in Calder's debt. As we see in *Trepied*, 1972, Calder was loyal to the spirit of artistic progression until the very end of his career. Witnessing the gracious, humorous, and often surprising movement of the limbs of the present lot, we remember that profundity is not always enmeshed in utter complexity; for meaning can exist in the most modest of sculptures instilled with the most simple vitality.

"I feel an artist should go about his work simply with great respect for his materials...sculptors of all places and climates have used what came ready at hand. They did not search for exotic and precious materials. It was their knowledge and invention which gave value to the result of their labors...simplicity of equipment and an adventurous spirit in attacking the unfamiliar or unknown" (Alexander Calder, 1943, "Alexander Calder", Calder Foundation, New York, 1943 taken from *Simplicity of Means: Calder and the Devised Object*, New York, 2007).





(alternate view of the present lot)



PROPERTY OF AN IMPORTANT MIDWEST COLLECTION

o 26 **ELLSWORTH KELLY** b. 1923

*Green Black*, 1968

oil on canvas

95 x 68 in. (241.3 x 172.7 cm)

Initialed and dated "EK 68" on the reverse. Also signed and dated "Kelly 1968" on the stretcher.

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

**PROVENANCE**

Sidney Janis Gallery, New York

Collection of Carter Burden, New York

Sale: Sotheby Parke Bernet Inc., New York, *Contemporary Paintings, Drawings and Sculpture*,

May 15 and 16, 1980, lot 529

Acquired at the above sale by the present owner

**EXHIBITED**

New York, Sidney Janis Gallery, *An Exhibition of Paintings and Sculpture by Ellsworth Kelly*,

October 7 – November 7, 1968, (cover illustration)

New York, Whitney Museum of American Art, *1969 Annual Exhibition of Contemporary American*

*Painting*, December 16, 1969 – February 1, 1970

**LITERATURE**

J. Coplans, *Ellsworth Kelly*, 1971, pl. 205 (illustrated)

*"In my painting, the painting is the subject rather than the subject, the painting."* **ELLSWORTH KELLY**

(Ellsworth Kelly quoted in *Ellsworth Kelly: Paintings and Sculptures: 1963-1979*, Amsterdam, 1979, p. 34)







Ellsworth Kelly, 1972. Photograph by Henry Persche.

Ellsworth Kelly's work has given him unique status in the canon of great American Twentieth Century painters; his glorification of both shape and pure color has revolutionized the meaning of figurative expression. Kelly's daring canvases aim for our most instinctual familiarities, as they simultaneously live apart from and celebrate the visual richness of the world around us. Though a pointed exception itself, the present lot, *Green Black*, 1968, came to life during the beginning of Kelly's forays into two-panel pieces, as he sought to widen both his and the viewer's chromatic vocabulary through establishing relationships between shape and color. Though most of Kelly's uses of multiple colors resulted in respective panels for each hue, the present lot defies this trend; its chromatic split is a result of painterly precision rather than an assemblage of canvases. In allowing them to share a panel, Kelly eliminates the distance between the two colors. Besides his virtuosic display of technical brilliance, here Kelly tests us in the art of mental relaxation, as he dares the viewer to release our tendency to see an optical illusion.

Often characterized as "hard-edge painting"—a critical term used to describe blocks of juxtaposed color—Kelly's hand has always found its inspiration from environmental visual sources. However, even though *Green Black*, 1968 may trace its structural and chromatic ancestry to the natural world, Kelly's pieces are wholly non-representational. It is in this elimination of meaning that Kelly yields his most profound power: "to objectify color and form and to distill its essence from the world of reality, drawing on human emotion, imagination, and spirit" (D. Waldman. *Ellsworth Kelly*, New York, 1996, p. 38). The resultant work is an impersonal observation, and one that is deeply sensuous. Consequently, Kelly's painting prompts an equally emotional response from the viewer. It is a technique not dissimilar from the work of Mark Rothko—they both seize the visceral capacity of pure color as a trigger for human sentiment.



Kazimir Malevich. *Suprematism, 18th Construction*, 1915. Oil on canvas. 20 7/8 x 20 7/8 in. (53 x 53 cm). Collection of the Heirs of Kazimir Malevich. Courtesy of Gagosian Gallery.

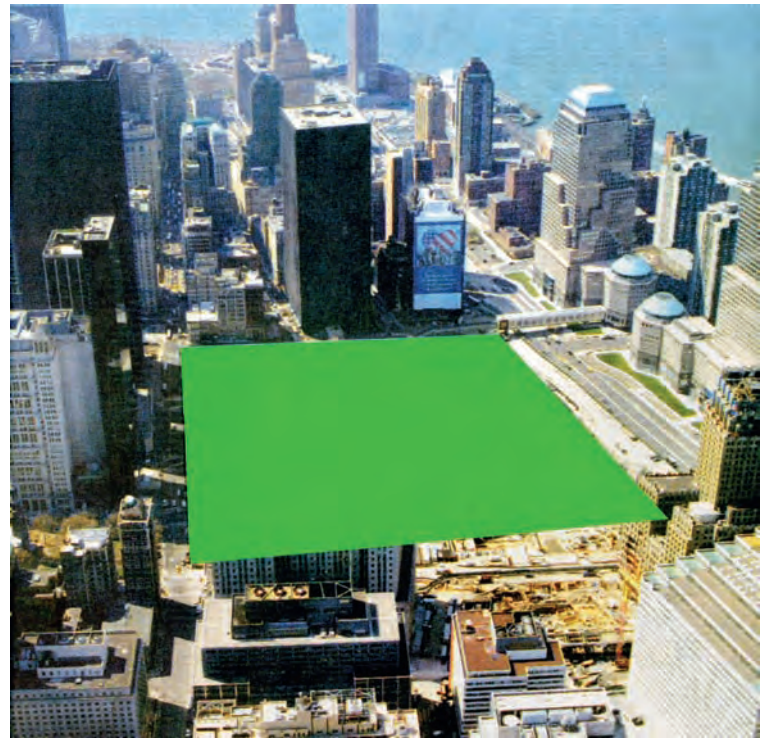


Ellsworth Kelly *Black Island II*, 1960. Oil on canvas. 88 x 66 in. (223.5 x 167.6 cm). The Patsy R. and Raymond D. Nasher Collection, Dallas.

*Green Black*, 1968, composed of a single canvas on which two shapes are painted, rises before us into standing, vertical orientation. Pitch black claims the left and top portions of the painting, lying atop the blazing lucid green of a subordinate parallelogram. The areas of Kelly's pitch seem to be two adjoining parallelograms, resulting in a directional arrow that lends the piece a motion to the upper left. Kelly's dividing line displays intimidating precision. Such a beautiful divide along with such dramatically distinct coloring gives the two shapes independence in relation to one another; there looms no threat of color over-lap or interplay. Kelly's choice to render the two colors upon the same canvas allows his oils to share an edge rather than to have two. Upon closer inspection, the surface allows no hint at its formation, as Kelly's brushstroke displays the pinnacle of its subtlety. Were we to observe Kelly's work without the interference of our intellect, we would observe a tranquil chromatic friendship, one that suggests a mutual dependence, as if the dominant black and the more reserved green rely upon each other to exist. This, bolstered by the color's shared border, gives the painting a quality of seamless union.

As we fill in the intellectual blanks of Kelly's color structure, the two shapes take on the visual characteristics of a two-dimensional cube. But visually, the dwarfed green and massive black lead us to question the dimensions of this cube: were it rendered three-dimensionally, would the figure's unequal sides be warped to accommodate the curious lengths of its edges? Since *Green Black*, 1968 exists only in a two-dimensional space, there is no way of resolving this question.

Kelly's suggestion cues us in to the fact that the concept of illusion contradicts the artist's artistic objectives. He aims to produce a pre-Euclidean version of the world, to subtract all the modern notions of geometry and intellectual process that inhibit our emotive response. In achieving this, he presents the



Cover of Ellsworth Kelly. *Thumbing through the Folder. A Dialogue on Art and Architecture with Hans Ulrich Obrist*. First published and distributed in North America in 2010 by D.A.P./Distributed Art Publishers, Inc.

shapes and saturations familiar to us all. Kelly himself has testified that his art is not meant to be an end in itself, but to intensify our awareness of the world around the art. Therefore, in *Green Black*, 1968, it is not deceitful illusion that Kelly is after, but the adventure of exploring reality: "Bending and flattening, as Kelly uses them, are not intended to set up illusionistic conceits but to engage the viewer is a dialogue with the work, to make it a participatory experience involving discovery" (Goossen, E.C. *Ellsworth Kelly*, New York, 1973, p. 87).

And, thus, Ellsworth Kelly presents his challenge: as we gaze at the single-paneled, multi-colored canvas of the present lot, he welcomes us to defy our own automatic intellect in favor of a purely sensuous reaction. As he has stated in the past, Kelly's art is his and our filtered reality, not the stuff of false appearance and deception. In *Green Black*, 1968, the dueling forces of sumptuous bichromatics and provocative structure suggests a unique demand: mental repose. And, in achieving it, that type of cool observation could make no one feel square.

"It's not so much about nature, it's about investigating. I always said you should put your mind to rest and just look. And don't try to put meaning into it." (Ellsworth Kelly quoted in *Ellsworth Kelly: Thumbing Through the Folder—A Dialogue on Art and Architecture with Hans Ulrich Obrist*, New York, 2010, p. 6)



o 27 **DONALD JUDD** 1928-1994

*Untitled (Lippincott)*, 1985

anodized aluminum, clear and green Plexiglas

9 7/8 x 60 x 9 7/8 in. (25 x 152 x 25 cm)

**Estimate \$500,000-\$700,000**

**PROVENANCE**

Margot Paz, Madrid

Galerie Lelong, New York

Nick and Vera Munro, Hamburg

Paula Cooper Gallery, New York

Private Collection

In his 1964 essay, "Specific Objects", Donald Judd carves out a space for himself in the world of art. Arguing against reductive labels such as "painting" and "sculpture", Judd asserted that his recent berth of artistic constructions consisting of plywood, metal, colored Plexiglas and other materials be classified with a term of their own, "specific objects". These assemblies of open three dimensional forms did not conform to the methods of the sculptor, but were manufactured with industrial means. In addition, as he made clear in the seminal years that followed, his creations were not to be analyzed by any artistic authority or criticized for their inherent value; they stand on their own, representatives unto themselves and self-evident in their meaning. "Color is like material. It is one way or the other, but it obdurately exists. Its existence as it is is the main fact and not what it might mean, which may be nothing" (Donald Judd, 1993, from "Some Aspects of Color in General and Red and Black in Particular", *Donald Judd: Colorist*, Edited by Dietmar Elger, Ostinfildern, 2000).

*Untitled (Lippincott)*, 1985, reflects both Judd's adherence to his artistic credo and his explorations of space and color. The four sets of vertical boxes seem to organize themselves in a geometrical pattern, dividing into three, then coalescing into a smaller original form, then splitting into two in the last compartment. The fascinating interplay of Judd's interior green Plexiglas and the metallic of its surrounding aluminum creates a wealth of exploratory possibilities for the viewer, where perspective and light transform the standing characteristics of the present lot. Judd's specific object inhabits a world of its own, making any type of label or categorization to seem a fruitless enterprise. It highlights both the importance and legitimacy of this and every artwork's autonomy.





28 **RICHARD SERRA** b. 1939

*Palms*, 1985

Cor-ten steel, 2 plates

plate one: 141 3/4 x 118 1/8 x 2 7/8 in. (360 x 300 x 7.3 cm)

plate two: 141 3/4 x 94 1/2 x 2 3/4 in. (360 x 240 x 7 cm)

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

**PROVENANCE**

Acquired directly from the artist

Akira Ikeda Gallery, Japan

Private collection, Japan

**EXHIBITED**

Tokyo, Akira Ikeda Gallery, *Richard Serra*, June 6 – July 30, 1983, September 17 – October 26, 1985

**LITERATURE**

Akira Ikeda Gallery, *Richard Serra*, Tokyo, 1986, pl. 11 (illustrated)

Verlag Gerd Hatje, *Richard Serra*, Stuttgart, 1987, pl. 114 (illustrated)

*I think that sculpture, if it has any potential at all, has the potential to create its own place and space, and to work in contradiction to the places and spaces where it is created.* **RICHARD SERRA**

(Richard Serra, 1984, taken from "Extended Notes from Sight Point Road", *Richard Serra: Writings Interviews*, Chicago, 1994, p. 169)







(alternate views of the present lot)



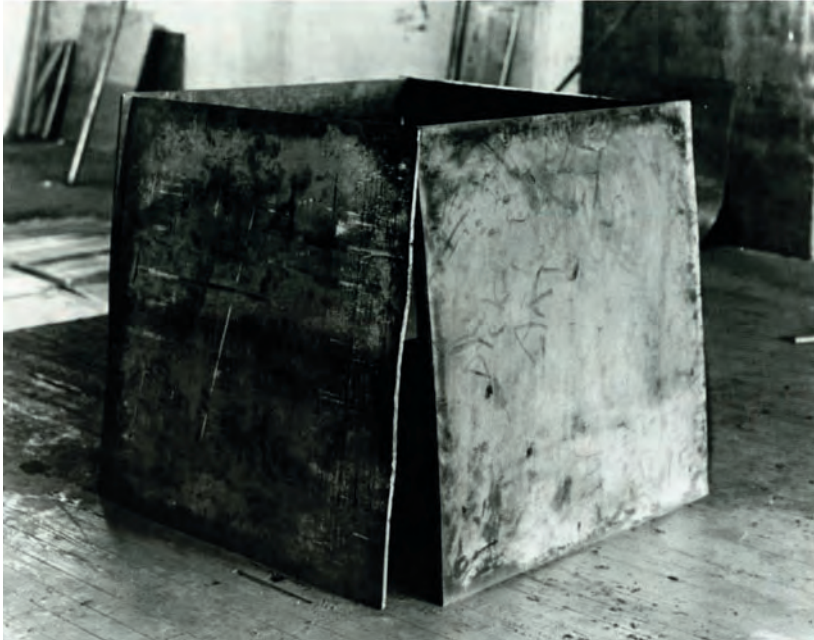


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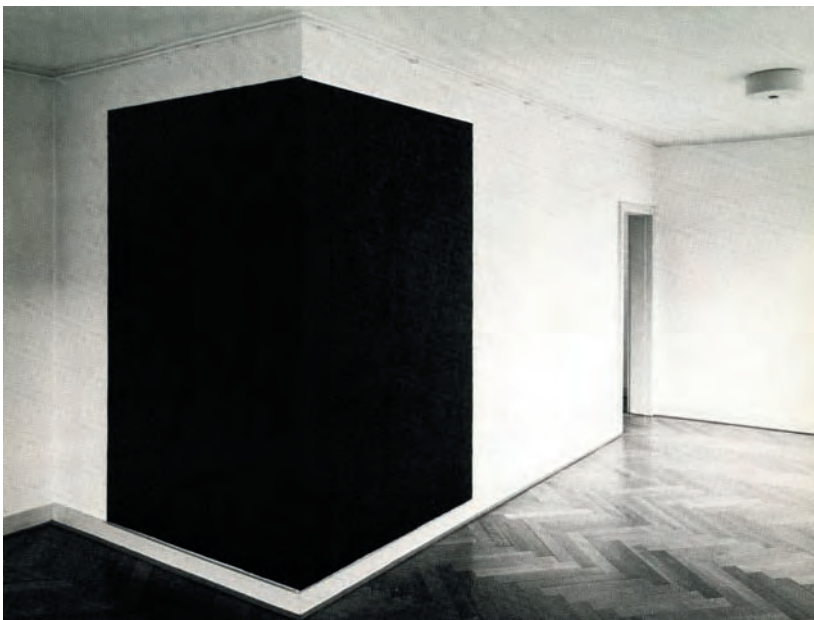
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Richard Serra *One Ton Prop (House of Cards)*, 1969. Four lead plates. 48 x 48 x 1 in. (122 x 122 x 2.5 cm). Gift of the Grinstein family, The Museum of Modern Art, New York © 2011 Richard Serra / Artists Rights Society (ARS), New York



Richard Serra *A New Drawing*, 1985. Paintstick on Belgian linen. Two Elements. Each: 86 5/8 x 57 in. (220 x 145 cm). Rijksmuseum Kröller-Müller Otterlo, Netherlands © 2011 Richard Serra / Artists Rights Society (ARS), New York.

In his revolutionary practice of and writings on sculpture, architecture, and drawing, Richard Serra has reshaped ideas about structural aesthetics and meaning for over forty years. *Palms*, 1985, in its imposing façade and industrial boldness, gives us a unique statement about many of the historical assumptions regarding sculpture that Serra has helped to rethink. Among these, Serra makes the quest of the sculptor not a vain journey to glorify the human form or disguise the structural nature of his medium, but rather to join the perspective of the viewer to the purpose of the piece: "In all my work the construction process is revealed. Material, formal, contextual decisions are self-evident. The fact that technological process is revealed depersonalizes and demythologizes the idealization of the sculptor's craft. The work does not enter the fictitious realm of the "master." I would just as soon have the work available to anyone's inspection. That evidence can become part of the content" (Richard Serra, 1984, *Richard Serra: Writings Interviews*, Chicago, 1994, p. 169).

Since his revolutionary Prop pieces of the 1960s, Serra has continued to break the mold of the sculptor who conforms to Classical notions of beauty. In his famous "list of verbs" from the latter part of that decade, Serra showed his proclivity for active sculpture; he desired to take into account the possibilities of materials involved, and whether they can break, bend, grind or interact in any natural fashion. Through emphasizing the capabilities of a structural medium rather than its limitations, Serra has developed a new formal language for a new era of sculptural aesthetics. By shaping and pushing lead (and later, as in the present lot, Cor-ten steel) into provocative assemblies, Serra further showed that the completion of a work occurs not with the final polish, but with the viewer's interaction with the work.

Furthermore, Serra has shown that the most profound sculpture is that which also shapes the space that contains it. Aside from its abilities to cast shadows or create light, a sculpture can function in direct contrast to its surroundings, transforming an ordinary warehouse or courtyard into a space that captivates a viewer and invites both public reflection and private introspection.

Serra ascertained that it is not a confluence of new forms or complex structures that lends a work artistic exclusivity, but a profoundly simple interpretation by the viewer: "I think in any work of art, whether one's dealing with volume, line, plane, mass, space, color, or balance, it's how one chooses to focus on either one of these aspects that gives the work a particular resonance and differentiates it from other people's work"-Richard Serra, 1992, taken from an interview with Patricia Bickers (*Richard Serra: Writings Interviews*, Chicago, 1994, p. 265).



(alternate view of the present lot)

*Palms*, 1985, comprised of two massive Cor-ten steel plates, stands nearly twelve feet in height, its industrial prowess rising above the viewer. Neither of the two plates have been either polished or painted in order to make them superficially appealing, and they stand uncompromising in their revelation of the Cor-ten steel's naturally rough and varied texture. Connected via a single line of balance, each plate supports the pressure of the other, eliminating the possibility of toppling. On the concave side, the plates open as a book, or, as the title suggests, the palms of a mechanical giant, pushed side to side. In perspective, the plates seem to differ in size and shape; we see the plate on the convex right of the work slope downward at its side to receive the oversized edge of the adjoining plate on its corner. But this unequal appearance is, in the end, only illusion, as the plates share identical dimensions and thickness. At first sight, the arrangement of the two parallelograms—with a sloping corner the only point of contact—lends the work a slightly uneasy appearance, as if the organization of the plates makes standing at the base less an act of exploration and more a feat of daring.

But it is this sense of vulnerability that Serra strives for in *Palms*, 1985. The excellence of the plates' positioning, compounded with the medium's great ability to absorb the weight of each respective plate, conjures a serene sense of awe in the viewer. In this way, balance itself becomes a thing of beauty: "Balance indeed belongs among the categorical criteria of a sculpture; it is an aesthetic value" (C. Weyergraf. "From 'Trough Pieces' to 'Terminal': Study of a Development", *Richard Serra*, Stuttgart, p. 212). While, historically, sculptures may be extolled for their sublime depictions of human form and drama, here, Serra exhibits a phenomenon far more visceral: the form and drama of material itself.

As the observer takes in the magnitude of sculptural achievement, his "sensed uncertainty demands reassurance, a rational coming-to-terms with its origin" (C. Weyergraf. "From 'Trough Pieces' to 'Terminal': Study of a Development", *Richard Serra*, Stuttgart, p. 212). This is when the present lot commands its greatest material and intellectual achievement, for, as the viewer explores the nature of his own uncertainty, he realizes his perpetual reliance on balance; as he moves through life, he is indebted to all of the structural perfection—highrises, skyscrapers, desk chairs—that maintains its own balance. In the end, Serra inspires both awareness and reflection in the viewer, a temporal experience with perennial afterthoughts.

Through eliminating any imprints of the artist's hand in the *Palms*, 1985, Richard Serra replaces the question of figure and refinement in sculpture with the concerns of the material and its potential. As we see in the present lot, sculpture has the ability to transform the space around it and to redefine our surroundings; the result is a space of the viewer's interaction and involvement, where our active participation can yield discoveries in both our monuments and ourselves.



PROPERTY OF A WEST COAST COLLECTION

29 **CARL ANDRE** b. 1935  
*16 Pieces of Slate*, 1967  
slate, in 16 parts  
each: 1 x 12 x 12 in. (2.5 x 30.5 x 30.5 cm)  
overall installed: 1 x 48 x 48 in. (2.5 x 121.9 x 121.9 cm)

**Estimate \$400,000-600,000**

**PROVENANCE**  
Acquired directly from the artist  
Dwan Gallery, Los Angeles  
Locksley Shea Gallery, Minneapolis  
Robert and Mira Davidson, Canada  
Private Collection  
Sale: Phillips de Pury & Company, New York, *Part I Contemporary Art*, November 10, 2005  
Acquired at the above sale by the present owner

**EXHIBITED**  
Los Angeles, Dwan Gallery, *Carl Andre: Cuts*, March 8 – April 1, 1967  
Minneapolis, Locksley Shea Gallery, *Carl Andre*, 1969  
New York, Grant Selwyn Fine Art, *Sculpture*, October 18 – December 1, 2001  
New York, Mitchell-Innes & Nash, April 19 – July 31, 2002  
New York, Paula Cooper Gallery, *Carl Andre*, February 20 – April 3, 2004

**LITERATURE**  
R. Satorius, ed., *Carl Andre: Catalogue Raisonné*, Haag/Eindhoven, 1987, no. 1967.22  
E. Meyer-Hermann, ed., *Carl Andre: Sculptor 1996*, Turin, 1996, p. 242

A leading member of the Minimalist movement, Carl Andre produced a sculptural oeuvre that propelled monumental shifts in the perception of plastic arts. Andre's beautifully reductive sculptural work is superbly demonstrated in the present lot, *16 Pieces of Slate*, 1967. The artist positions his sculpture horizontally with the ground, composing a repetition of basic units that form an overall geometric shape. Andre uses raw, industrial matter without manipulating it in substance or form, and composes a literal sense of place that becomes the central component to the work. In the artist's own words, "A place is an area within an environment that has been altered in such a way as to make the general environment more conspicuous." (Carl Andre in an interview with Dan Graham, April 30, 1968.) By removing the anthropomorphic, decorative qualities from his work, Andre reduces sculpture to its most essential elements. The result is Andre's triumph: a profound and lasting sense of purity, and the perception of art in its truest state.





PROPERTY OF A NEW ORLEANS COLLECTION

30 **PHILIP GUSTON** 1913-1980

*Path III*, 1960

oil on canvas

64 x 76 in. (162.6 x 193 cm)

Signed "Philip Guston" lower right. Also signed, titled and dated "Philip Guston, 'Path III', 1960" on the reverse.

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

**PROVENANCE**

Acquired directly from the artist by the present owner

**EXHIBITED**

New York, Solomon R. Guggenheim Museum, *Philip Guston*, May 2 – July 1, 1962. This exhibition later traveled to the Los Angeles County Museum, May 15 – June 23, 1963

London, Tate Gallery, *Painting and Sculpture of a Decade: 1954- 64*, April 22 – June 28, 1964

California, Santa Barbara Museum of Art, *Philip Guston*, February 15 – March 26, 1967

Waterville Maine, Colby College Art Museum, *Three Artists of Today: Philip Guston, Conrad Marca-Relli, James Rosati*, April 14 – May 14, 1967

New Orleans, New Orleans Museum of Art, May 2011 – August 2011

**LITERATURE**

H.H. Arnason, *Philip Guston*, New York, 1962, p. 102, pl. 79 (illustrated)

*In my way of working, I work to eliminate the distance or the time between my thinking and doing.* **PHILIP GUSTON**

(Philip Guston, taken from a dialogue with Harold Rosenberg, 1966, D. Ashton. *A Critical Study of Philip Guston*, Los Angeles, 1976, p. 132).





In 1962, the Guggenheim Museum held its very first one-artist retrospective exhibition. Philip Guston was the artist deemed worthy of such an honor, and the introduction to the exhibition identified a key trend in Guston's work of the late 1950s: "In these paintings and those that immediately followed them the drama of conflict which for some years had existed in Guston's use of color shapes, began to become explicit"(H. Arnason, *Philip Guston*, New York, 1962, p.30). The conflict of philosophical anxiety had thrust its way into Guston's abstractions, and nowhere does this conflict rear its head more than in *Path III*, 1960.

Guston found himself heavily immersed in the philosophy of great minds during the late 1950s; from Einstein's denial of density as a real concept to Kafka's insistence that man is a slave to his materialism, Guston's research had myriad artistic consequences in his work. Yet, when examining the extraordinary canvas of *Path III*, 1960, there is no clearer philosophy at work than that of Existentialism. Guston's intimate study with these writers laid bare to him that life was a drama of choices—between religion and atheism, between greed and altruism, between self-abnegation and self-affirmation. The present lot is without both conventional figures and a conventional color scheme, and, ultimately, defies a label of abstract expressionism or figurative expressionism. It is, in the end, a holistic expression of Guston's creative anxiety. Faced with "the 'impossibility' of making art in the absence of a vital common language," Guston opts not for the veneer of common shapes and landscapes, but chooses a language that is entirely his own (R. Storr. *Modern Masters: Philip Guston*, New York, 1986, p. 30).

In executing *Path III*, 1960, it was not the first time that Guston employed a deeply darkened color palette; one can see his use of heavy blacks and saturated hues dominating canvasses as early as *Tormentors*, 1947-1948. Yet, in his earlier canvasses, Guston laid out a semblance of order, as figures rendered in a quasi-Cubist approach conversed in his pictures. The present lot represents a major break from this order—Guston's canvas lies untouched at its edges, giving the oil paint on unprimed surface sole dominion in the center of the picture. In beginning a painting, Guston often chose an environmental object for structural inspiration, then, having rendered it on the canvas, strove to obscure its representational elements. The result before us is a conflict of expression: several shapes, most notably the three egg-like figures lying parallel in the top center, take pictorial precedence in the foreground, as the viscous grays and brown fall behind them in clear submission.

In addition, the conversation among these three ovular phantoms (a running motif in Guston's contemporaneous work) is far from friendly. None has full command of the surface, but the enormous central disc certainly has the side figures at bay. Its dominance, rendered within an indifferent black hue, demonstrates that this psychologically fraught patch of darkness is winning the argument inherent. Here, we see here layers upon layers of Guston's impulses: as he often obscured existing shapes in favor of creating new ones, if the emotion struck him, there lay below the three triumphant figures countless fallen entities of similar power and will to prevail. In the lower central portion of the piece, beneath the sensuous brushstrokes and passionate application of more notorious hues, we see flashes of orange and blazing red attempting



Philip Guston, mid-1950s. Photograph by Arthur Swoger.



Philip Guston *The Gladiators*, 1940. Oil and pencil on canvas. 24 1/4 x 28 1/8 in. (62.2 x 71.4 cm). Gift of Edward R. Broida. The Museum of Modern Art, New York. © The Estate of Philip Guston.



Philip Guston *Untitled*, 1980. Synthetic polymer paint and ink on paper. 23 x 29 in. (58.3 x 73.6 cm). Gift of Musa Guston. The Museum of Modern Art, New York © The Estate of Philip Guston.

to claw their way to the viewer's spectrum of vision to only minor avail. The relationship between structure and subject, a topic which resonates deeply within the oeuvre of a painter such as Guston, becomes deeply personal in *Path III*, 1960, for Guston gives his very impulses and anxieties physical life.

For Guston, in the midst of existential quandary, there was no landscape or subject that could properly represent his relationship to his art. The abstract nature of Guston's picture hinges on the destructive nature of meaning: to see familiar forms in a picture is itself reductive—it condemns the painting to only finite solutions, metaphorical permanence, and absence of mystery. Guston's art was expression and painting his expressionistic medium, and, therefore, he discovered his subjects through the process of following his instincts on the canvas. *Path III*, 1960 tells us that Guston's particular truth comes not in gift-wrapped packages, but in explosions of color and warring hints of fleeting figures.

At the inception of *Path III*, 1960, however, Guston had made a critical decision that was to affect the rest of his painterly career. His abstractions of the late 1950s and early 1960s present an internal struggle for the veridical, that which is the unfiltered reality of expression. Critic H. Aranson, in describing the artist's work for the aforementioned Guggenheim exhibition, defended the progressive nature of these incendiary paintings: "they are not a negation but an affirmation of constantly new and unexpected dramas of forms, new and unexpected spatial, color, and atmospheric relationships" (*Philip Guston*, New York, 1962, p. 33). In *Path III*, 1960 Guston's existential choice is most certainly a brazen one—a choice to battle for what is true rather than to settle for what is fair.

"I do not see why the loss of faith in the known image and symbol in our time should be celebrated as a freedom. It is a loss we suffer, and this pathos motivates modern painting and poetry at [its] heart" (Philip Guston, 1958, quoted from P. Miller, "Hoods on Vacation: Philip Guston's *Roma Series*", ed. Peter Benson Miller, *Philip Guston: Roma*, Ostfildern, 2010, p. 37)



**31 JOAN MITCHELL** 1925-1992

*Untitled*, 1981

oil on canvas

31 3/4 x 23 3/4 in. (80.6 x 60.3 cm)

**Estimate \$350,000-450,000**

**PROVENANCE**

The Estate of Joan Mitchell

Cheim & Read, New York

Private Collection

Prefiguring her celebrated *La Grande Vallée* series that would follow two years later, 1981's *Untitled* finds Joan Mitchell in a burst of creative achievement, typical of her mature years. Mitchell began her wonderfully industrious career under the tutelage of the masters of the New York School, including Willem de Kooning and Franz Kline. As she developed her signature style in the 1950s, the inspirations for her emotion-filled canvases often had their origins in Mitchell's own imagination. While many Expressionists chose to employ environmental objects as subjects then strove to obfuscate the representational elements therein, Mitchell's process was the opposite. She aimed to fully illustrate the world within: "Mitchell's compositions...were almost always informed by imagined landscapes or feelings about places...Some of her most ambitiously scaled paintings turn out to combine associations both to landscape and to specific relationships." (J. Livingston. "The Paintings of Joan Michell", *The Paintings of Joan Mitchell*, Edited by Jane Livingston, New York, 2002, p. 41).

In the present lot, Mitchell displays her many layerings of paint in beautifully characteristic form, rendering a field of bright oranges and autumnal yellows over an undergrowth of deep blues and aquamarines. In the end, Mitchell's picture, though it lacks any narrative figures, suggests the beauty of a wilting garden, thriving yet fading into the cooler months. Mitchell's intimate canvas gives us a unique look at the artist's later years, where her gradually deteriorating physical abilities allowed her special reason to examine the underlying beauty in all waning things: "Painting is the opposite of death, it permits one to survive, it also permits one to live" (Joan Mitchell, quoted in *Joan Mitchell: Choix de peintures 1970-1982*, Paris, 1982, np).







32 **SAM FRANCIS** 1923-1994

*Blue Balls I*, 1960

oil on canvas

117 1/4 x 160 5/8 in. (297.8 x 408 cm)

Signed and dated "Sam Francis 1960" on the reverse. Also titled and numbered twice

"SFP 60-6 Blue Balls" along the overlap.

This work is included in the *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings,*

*1946–1994*, with number SFF.340, edited by Debra Burchett-Lere and published by the

University of California Press 2011 and alternatively registered with the Sam Francis

Foundation under archive number SFP60-6.

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

**PROVENANCE**

Collection of Betty Freeman, California, 1966 – 1971

Collection of the artist

Seiji Tsutsumi, Tokyo

Private collection, Japan

Private collection, New York

**EXHIBITED**

Paris, Galerie Jacques Dubourg, *Sam Francis: Oeuvres Récentes*, June 9 – June 30, 1961

Houston, Museum of Fine Arts, *Sam Francis: A Retrospective Exhibition*, October 12 – November, 26,

1967, exh. cat., no. 36, p. 50 (illustrated). This exhibition later traveled to University Art Museum,

University of California, Berkeley, January 15 – February 18, 1968

Basel, Kunsthalle, *Sam Francis*, April 20 – June 3, 1968, exh. cat., no. 62 (no illus.). This exhibition

later traveled to Badischer Kunstverein, Karlsruhe, West Germany. June 30 – August 11, 1968, exh.

cat., no. 33, Stedelijk Museum, Amsterdam. September 13 – November 3, 1968; exh. cat., no. 49

Paris, Centre national d'art contemporain, *Sam Francis*, December 10, 1968 – January 12, 1969.

exh. cat., no. 14

San Francisco, San Francisco Museum of Modern Art, *Painting and Sculpture in California: The*

*Modern Era*, September 3 – November 21, 1976. This exhibition later traveled to National Collection

of Fine Arts, Smithsonian Institution, Washington, D.C. May 20 – September 11, 1977

New York, Gagosian Gallery, *Sam Francis: Blue Balls*, May 15 – June 29, 1991, exh. cat., pl. 4

(illustrated)

Bonn, Germany, Kunst- und Ausstellungshalle der Bundesrepublik, *Sam Francis*, February 12 –

April 18, 1993; exh. cat., pp. 156–57, pp. 412–13 (illustrated)

Tokyo, Sezon Museum of Art, *Abstract Expressionism*, organized with Acquavella Galleries, New

York, June 6 – July 14, 1996. This exhibition later traveled Aichi Prefectural Museum of Art,

Nagoya. July 26 - September 16, 1996; Hiroshima City Museum of Contemporary Art, Hiroshima.

September 29 – November 17, 1996

Paris, Galerie nationale du Jeu de Paume, *Sam Francis: Les années parisiennes 1950–1961*,

December 12, 1995 – February 18, 1996; exh. cat., pp. 152–53 (illustrated)

**LITERATURE**

P. Selz, Sam Francis. New York: Harry N. Abrams, 1975, inside cover, pp. 2–3, and pl. 37, p. 81

(illustrated). Rev. ed., 1982, pl. 37, p. 81 (illustrated).

"Werkschau in Bonn mit Bildern von Sam Francis." *Kolumne Kunst Oper Ballet Fachmagazin*

(Bonn), March 7, 1993 (illustrated).

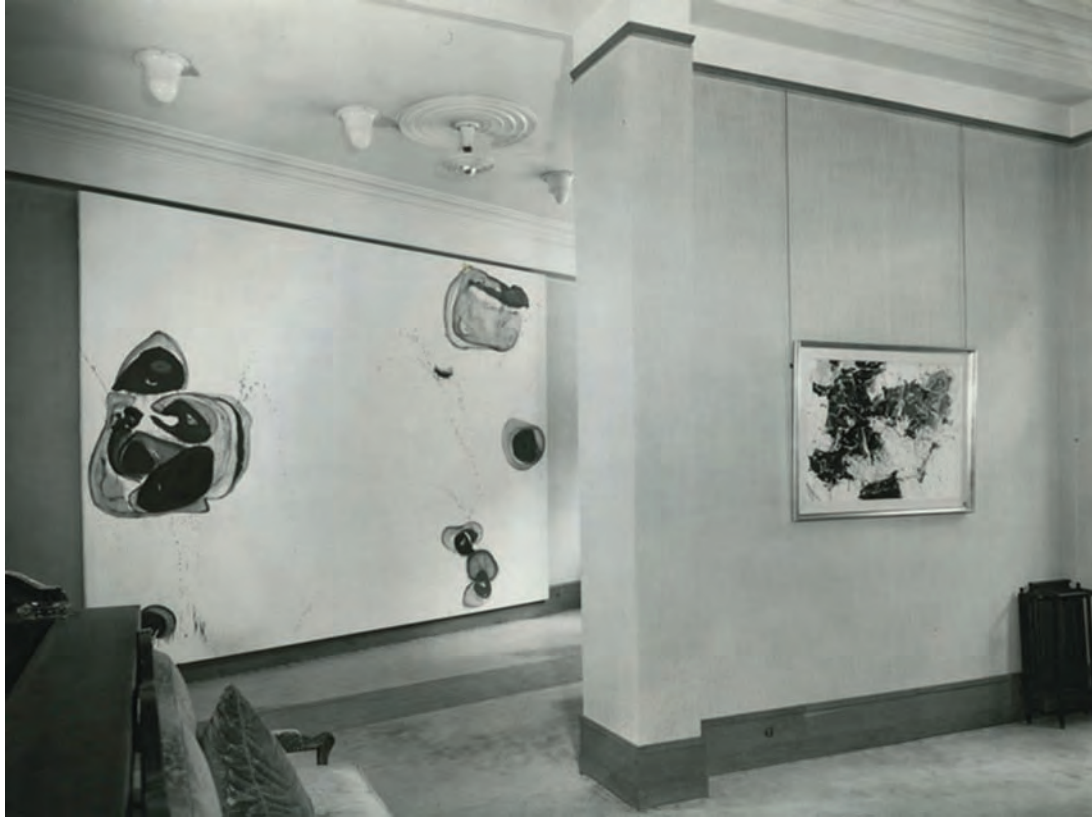
*Sam Francis: De siste arbeider*. Oslo: Kaare Berntsen, 2005, exh. cat., p. 30 (illustrated).

*Sam Francis: A Selection of Paintings 1946–1992*. Amsterdam: Gallery Delaive, 2010,

p. 4 (illustrated).







Sam Francis exhibition, Galerie Jacques Dubourg, Paris, 1961; photographer unknown. Photo courtesy Sam Francis Foundation, California. Artwork © 2011 Sam Francis Foundation, California/Artists Rights Society (ARS), New York.



Juan Miró *La Poetisa*, December 31, 1940. Acrylic and gouache on paper. 14 7/8 x 18 1/8 in. (37.8 x 46 cm). Private Collection. Cat. no. 70. © 2011 Successió Miró/Artists Rights Society (ARS), New York, ADAGP, Paris.

The *Blue Balls* paintings are arguably the most famous of Sam Francis' five-decade career, with *Blue Balls I*, 1960 being the premiere incarnation of this thematically and visually close-knit series. Few artists have the type of philosophical and religious investment that Francis had in his art; his early Abstract Expressionist brushstrokes show an intense bravura in his painting, one inspired by his fascination with colors on the canvas as expressions of spirit. In keeping with Francis' life-long spirituality in his relationship to his work, *Blue Balls I*, 1960 takes the form of a sort of artistic medicine; confined to a hospital bed in Switzerland after during a serious illness, Francis began to paint his *Blue Balls* paintings in 1960 in an effort to purge the disease from his body. This effort reflects a recurring event in Francis' life, one that occurred during the three most definitive points of his career: he first began painting during World War II while ailing from injuries sustained in a plane crash, and, at the end of his life, he embarked upon a truly inspirational creative endeavor as he produced almost 150 paintings in the months before his death from cancer in 1994.

But while his first artistic efforts show the ascension of a modern master and his last the decline, *Blue Balls I*, 1960 displays Francis' hand in peak form, in what has been characterized as a time when he "balanced the emotional and the formal in a way that he never would again" (R. Smith, "Review/Art; Sam Francis, at the Height of His Powers", *The New York Times*, June 7, 1991). It is Francis' most accomplished marriage of form and content. In *Blue Balls I*, 1960, we see Francis perform a certain artistic exorcism: as he paints the indwelling pain of his sickness, he expels it.

Fascinated with the dynamics of light, Francis gives us, in the present lot, a world in which to contemplate both the presence and absence of brightness. Even at a moderate distance, Francis' canvas—stretching nearly fourteen feet across and ten feet high—dominates the visual field of its viewer. Each round

figure on Francis' zinc ground is the size of a full-sized easel. The picture in its entirety gives us a vision of life's most elemental building blocks as we behold what seems to be the activity of a microscope; tiny organic life forms squirm before us in a sea of plasma. The enormous form to the left seems to possess all the working structures of a living cell, its varying saturations and sections recalling a magnified animal specimen dyed with methylene blue. On the lower right and left, smaller shapes seem to have a slow, calming velocity, some attached to each other, suspended as if in a liquid medium. Within the enormous white spaces between these figures, we see infinitesimal specks, worlds of life in and of themselves.

Yet as soon as we observe the working dynamics of the big picture, the immensity of the canvas invites us to have a closer look. Upon doing so, the intricacies of Francis' oil brushstroke become apparent: the blurred and dispersed surfaces of paint give his forms their details of translucency. It is Francis' lightness of hand that gives the fluid filled membranes within and without their gentle bearing. Here, in the details of the larger forms, Francis again demonstrates his intense relationship to his work: alternatively heavy and delicate in its application, the paint signals a hand both adventurous and exacting. In addition, blue is not the sole representative of the color wheel in the picture: in both the form at center-right and lower-right, we see intimations of lucid green within the spheres of bright azure. Within the nearly monochromatic space of *Blue Balls I*, 1960, it would seem that these are the spaces that are most alive. However, when one remembers that Francis painted these forms during a period of treatment and recuperation for a deadly illness, the spaces of green instead come to resemble the colorful abnormalities that we see in a calamitous MRI; they no longer seem vital and breathing, but possibly poisonous and invasive.

Perhaps it was this terrifying prospect—painting the potential culprits of his demise—that allowed Francis this culmination of originality. Subtracting all the extraneous use of color and covering that graced his earlier canvases—a meditative silence that he picked up in his studies of East Asian Art—Francis foreshadows minimalism in his use of only essential color and figure. Consequently, we observe a visionary artist looking forward: “The ‘Blue Balls’ paintings reflect an artist determined to bring the emotional fervor of Abstract Expressionism (especially that of Jackson Pollock and Willem de Kooning) forward into a brave new world of 60's art, a world in which coolness, style, emotional understatement and formal overstatement were the paramount goals.” (R. Smith, “Review/Art; Sam Francis, at the Height of His Powers” *The New York Times*, June 7, 1991). Indeed, during the waning popularity of Abstract Expressionism in the early 1960s, Francis proved himself to be one of the world's first truly global artists. Fusing all the expressive modes of western modernism with traditionally Asian formal conventions, Francis blurred cultural distinctions, and, hence, ushered in a new era of multicultural influence in visual art.

Even as Francis delivers us this portrait of utmost seriousness, his humorous title reveals to us the irony of his sickness: though the title suggests a sexual paralysis, one that evokes a crisis of performance, Francis does quite the opposite in *Blue Balls I*, 1960. Instead of sitting idly by, wholly enveloped by his agony, he exposes it to the curative effects of radiant brilliance. Indeed, as Francis stated, brightness is only increased by the presence of color. The organic forms of blue that Francis paints on his canvas are shot through with luster, and hence, are made vulnerable to the spiritual panacea that consumes them. He continued to paint in this vein until 1963, when he overcame his affliction. Afterwards, he maintained that it was this period of artistic creation that ultimately drove away his sickness, and it was this blaze of spirit that allowed him another forty years in his artistic career.



Sam Francis in Broadway studio, Santa Monica, 1983; photo by Jerry Sohn, courtesy Sam Francis Foundation, California. Artwork © 2011 Sam Francis Foundation, California/Artists Rights Society (ARS), New York.



PROPERTY OF AN IMPORTANT PRIVATE COLLECTION

o 33 **ANISH KAPOOR** b. 1954

*Untitled*, 2008

stainless steel

90 1/2 x 90 1/2 x 17 3/4 in. (230 x 230 x 45 cm)

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

**PROVENANCE**

Barbara Gladstone Gallery, New York

**EXHIBITED**

New York, Barbara Gladstone Gallery, *Anish Kapoor*, May 12 – August 15, 2008

(another example exhibited)

De Santa Clara, Murcia, Sharq Al-Andalus Hall Museum, November 2008 – January 2009

(another example exhibited)

**LITERATURE**

J. Peyton-Jones, H. Ulrich Obrist, *Anish Kapoor: Turning the World Upside Down in Kensington Gardens*, London, 2000, pp. 190-197 (another example illustrated)





Anish Kapoor is one of the foremost sculptors of our time, as is eminently demonstrated in the present lot. His geometric and biomorphic designs, for which he first became known in the 1980s, are made using materials such as stainless steel, Cor-ten steel, iron, aluminum, wax, resin, fiberglass, limestone, marble, and many others. His use of media bespeaks his versatility and mastery of both elemental and complex materials. While his signature concave spheres and monolith slabs conform to the precepts of minimalism in their formal construction, Kapoor infuses his works with an intensely spiritual and psychological power, drawing viewers in with their smooth surfaces, optical effects, impossible depths, and sensuous colors. Throughout his career and through the manipulation of these various medias, Kapoor has created works that seem to, and sometimes actually do, retreat into the horizon, melt into the floor and disappear into the wall, destabilizing our every notion of physical reality. His works are both present and absent, solid and ethereal, infinite and illusive, true and false. "I wish to make sculpture about belief, or about passion, about experience that is outside of material concern." (Kapoor in Lewis Biggs, *Objects & Sculpture*, Institute of Contemporary Arts, London and Arnolfini Gallery, Bristol, 1981, p. 20).

The present lot, *Untitled*, 2008, is a part of Kapoor's series of works featuring mirrored surfaces. His well-known public installations have graced multiple cities around the world with their highly polished stainless steel shell that reflect the world in which they are situated. In 2006 *Sky Mirror*, a 35 foot diameter concave mirror was placed at the Fifth Avenue entrance to the Channel Gardens at Rockefeller Center. Standing nearly three stories tall,

the breathtaking mirror shimmered with the inverted image of New York's iconic skyline. The concave surface faced 30 Rockefeller Plaza, reflecting an upside-down image of the historical skyscraper, and the convex side faced the bustling crowds and passing taxi cabs of Fifth Avenue. There, Kapoor's mission went further than turning the world upside down — he reassembled it in a new image comprised of the shapes and shards of the earth and the sky. *Sky Mirror*, 2006, is an example of what Kapoor describes as a "non-object," a sculpture that, despite its monumentality, creates a window or void that reinvents its surroundings. New York again became a beneficiary of Kapoor's work when one of his mirrored sculptures was bequeathed to the Metropolitan Museum of Art in 2008; *Untitled*, 2007 is the sister sculpture to the present lot, having been created a year earlier, and greets the viewers at the entrance to the Lila Acheson Wallace Wing.

Anish Kapoor's *Untitled*, 2008, drastically challenges standards of visual perception with its reflective skin comprised of thousands of octagonal and square mirrors. The mercurial surface demonstrates a powerful ability to mesmerize and in its visual gravity cannot fail to draw the viewer close. Transfixed by an elusive image that manifests itself across all of its honeycombed facets, the reflected image is fragmented across the surface until one moves closer, upon which the tiny images coalesce into a single impressionistic portrait. The slightest shift in position alters the image dramatically, changing the reflections captured in the concave sculpture. The enormous disk reflects light from every direction, producing thousands of miniature images on its surface. A warped reflection stares back from the apex; though it may resemble the



Spacecraft Hubble: Engineers working on Hubble's Main Mirror. Image Courtesy NASA, 1990.



Anish Kapoor *Untitled*, 2007. Stainless steel. 89 3/4 x 89 3/8 x 18 1/8 in. (228 x 227 x 46 cm). Purchase, Lila Acheson Wallace Gift, and Cynthia Hazen Polsky and Leon B. Polsky Fund, 2008. The Metropolitan Museum of Art, New York.

viewer in size and shape, it is virtually unrecognizable. Confronting the viewer with cognitive dissonance, Kapoor has created a mirror in which the beholder strives in vain to find himself intact, a thrilling and meditative experience.

Throughout their history, looking glasses have functioned as tools for both vanity and self-discovery, as they foster an awareness of the self and propagate a personal standard for one's appearance. Historian Mark Pendergast, explains: "as human beings we use mirrors to reflect our own contradictory nature. On the one hand, we want to see things as they really are, to delve into the mysteries of life. On the other hand, we want the mysteries to remain mysteries. We yearn for definitive knowledge, yet we also revel in imagination, illusion and magic." (Mark Pendergast, *Mirror, Mirror: A History of the Human Love Affair with Reflection*, Basic Books, New York, 2003, p. xii). Through sculptures, which confound our notions of scale, color, form and tactility, Kapoor envelopes the viewer in a unique visual and virtual sensation. In doing so, he deepens our understanding of our own consciousness and subjectivity, and his use of materials becomes a philosophy made matter. *Untitled*, 2008, is a type of sanctuary, a space where we become hyperaware of our physical being — our senses and our intellect — and become suspended in a space where we experience the sculptural object, the spectator, the environment, and the self all at once.

"I've always been interested in the magical... truly mysterious implies that there is something else going on — it's a matter of meaning" (*Mythologies in the Making: Anish Kapoor in conversation with Nicholas Baume*, in Baume, op.



Anish Kapoor, *Untitled*, 2007. FACTUM arte, Madrid, Spain.



(detail of the present lot)

Cit, p. 39). Kapoor's explorations of the material and the immaterial provide a unique glimpse into the artistic definition of magical. Though we never see a cohesive reflection of our physical selves, *Untitled*, 2008 is a vista of infinity and invisibility, as the human reflection is mysteriously transposed into thousands of realities of existence. The dual nature of this whole, yet crystallized existence is, in the end, spiritual — Jungian Symbolism directly relates reflection to religion: "Etymologically, the word 'religion' derives from 'to consider carefully' and 'to reconnect' — both variants equating with the roles of reflection and mirroring as they are sculpturally manifest and empowered by Kapoor." (M. Bracewell, "Material Means: An Introduction to the art of Anish Kapoor, *Anish Kapoor: Flashback*, London 2011, p. 21).

It is no surprise that Kapoor's artistic statements emphasize the spiritual — that poignant intersection of religion and magic. What the viewer experiences then, both from a distance and in intimate form, is something secular yet teleological: an artistic design that evokes our deep fascination with who we are. *Untitled*, 2008, promotes a feeling of both grandeur and doubt as it evokes both wonder and magic in its monumentality and elegance. As is Kapoor's intention, one's experience of the work is closely related to an emotional journey of religion and faith. It pulls the spectator in and pushes him away. Concerned with the seen and unseen, the visible and the invisible, the cosmic and the terrestrial, the known and the unknown, it is nothing and everything all at once.



34 **ANDY WARHOL** 1928-1987

*Dollar Sign*, circa 1981  
synthetic polymer paint and silkscreen ink on canvas  
20 x 16 in. (50.8 x 40.6 cm)  
Signed twice "Andy Warhol" along the overlap.

**Estimate \$500,000-700,000**

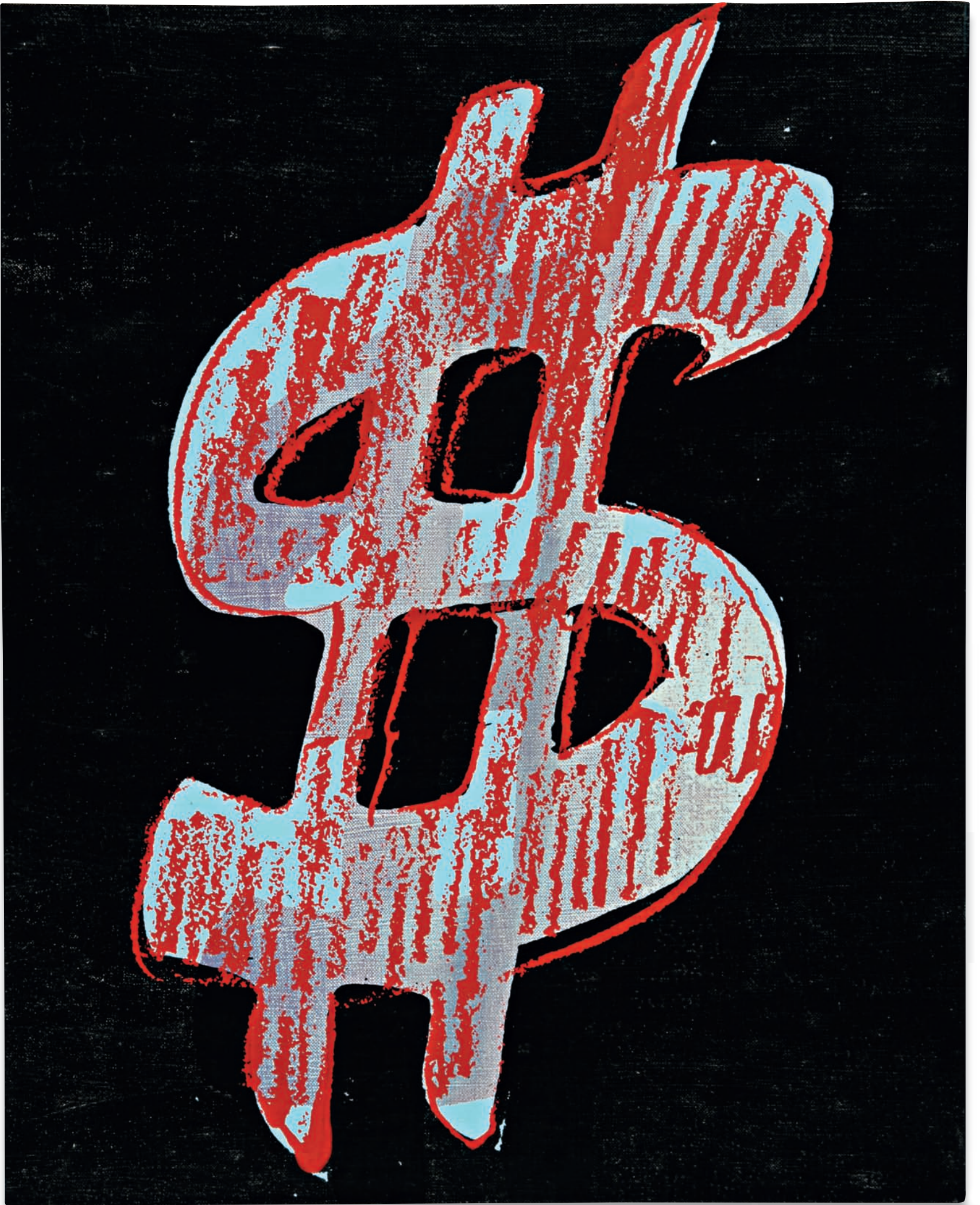
**PROVENANCE**  
Alexander Iolas, Athens  
Private collection, Europe

A leading force in American Pop Art, Andy Warhol, with his background in commercial exhibitionism and his controversial personality, is one of the most recognizable artists of all time. A trendsetter in the arts and a savant of pop culture, Warhol was fueled by the bustling value system of American commerce and commercialism. He used this to his advantage to fuel the hungry public. Symbols of a growing American economy and obsession with status were favorite themes of this iconic artist; consequently, he was provided with an unlimited wealth of material. But even through all of the glitz and glamour of the celebrity scene, Warhol was able to divine the ultimate status symbol and driving force of American culture: the dollar sign.

Warhol's time in advertising made him deeply cognizant of consumer culture and society's monetary distraction . Using the world around him as his muse, Warhol recognized that "making money is art and working is art and good business is the best art." (Andy Warhol quoted in *The Philosophy of Andy Warhol*, "From A to B and Back Again", New York, 1975). Money wasn't only an impetus in life, but an impetus in art as well. *The Dollar-Bill* paintings were

one of Warhol's most prolific series in his career, corroborating the notion that money is above all other American obsessions. "Andy Warhol's Dollar Signs – a body of work consisting of drawing, prints, and paintings executed by the artist in 1981 – have more often than not been explained through Warhol's alleged love of money. He expressed a deflected pleasure in the object of his passion by drawing or painting its most salient symbol, the way a lover derives a secondary gratification by pronouncing the beloved's name." (A. C. Danto, "Andy Warhol and the love of \$\$\$\$\$", *Dollar Signs*, Gagosian Gallery, Beverly Hills, 1997, p. 5). The *Dollar Sign* works of this period are today considered among Warhol's most powerful and prolific images, once again reinventing propriety in artistic imagery; Warhol stated that "big-time art is big-time money" and, through this brutal truth, the symbol for money becomes the symbol of art. Andy Warhol will always be remembered for challenging traditional boundaries between art and life and art and business. By extolling the almighty dollar, a ubiquitous symbol of a consumer driven culture, Warhol has transformed everyday life into art and his art into everyday life.







PROPERTY OF AN IMPORTANT PRIVATE COLLECTION

o 35 **DAMIEN HIRST** b. 1965

*20 Pills*, 2004-2005

oil on canvas

60 x 72 in. (152.4 x 182.9 cm)

Signed, titled and dated "2004-2005, '20 Pills,' Damien Hirst" on the reverse.

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

**PROVENANCE**

Gagosian Gallery, New York

*They were looking at shiny colors and bright shapes and nice white coats and cleanliness and they were going right—this is going to be my saviour. And it didn't ring true—it didn't seem believable.* **DAMIEN HIRST**

(Interview conducted by G. Burn, appeared in "Damien Hirst: Pharmacy", *Tate: Online Project*, London, ber 3, 2001)





The roots of *20 Pills*, 2004-2005, extend to Hirst's first endeavors into Duchampian readymades. Among his earliest forays into medicinal art, Hirst's artistic appropriations of pillboxes in medicine cabinets exposed society's collective blind praise of medicine, each cabinet resembling a shrine to a newborn god. The cabinets rely on the sheer potency of their found objects. If "Duchampian readymades have been transposed from the morgue and the operating theatre to the gallery on the basis of the cold cargo of dread and terror that they carry," Hirst preempts macabre horror in favor of medicinal dependence and existential quandary (G. Burn. "The Hay Smells Difference to the Lovers than to the Horses", *Theories, Models, Methods, Approaches, Assumptions, Results and Findings*, Edenbridge, 2000, p. 8). The medicine cabinets eventually culminated in 2000's *The Void*, a reflective cabinet with hundreds of larger-than-life pills, each rendered in resin, metal, and plaster. *The Void*, more aesthetically seductive than the medicine cabinets, provides a sectioned portion as the subject of *20 Pills*, 2004-2005.

What makes *20 Pills*, 2004-2005, so intriguing is not Hirst's choice of subject (he has regularly dissected the relationship between science and art throughout his career), but the medium in which he chooses to render his subject. Indeed, *20 Pills*, 2004-2005, which was produced in conjunction with his 2005 show, "The Elusive Truth", at Gagosian Gallery, is something of a scientific experiment itself: the piece itself is a painting of a photograph of an artistic model of reality. At first, paint would seem as extraordinarily conservative a medium as possible for Hirst, who regular employs extremely avant-garde materials for his art. But instead of formaldehyde-immersed carcasses or vivisected bronze sculpture, the medium of paint allows sinister subtlety to display his artistic ingenuity. In *20 Pills*, we find ourselves three degrees removed from actuality. The central question, however, is whether we are fewer or more than three degrees removed from existence as when we alter our reality with Hirst's seemingly benign subjects. As science, and medicine in particular, earns the status of spiritual creed in our society, so it reaps the ire of Damien Hirst's distrust.

As in Hirst's spot paintings, which entice the viewer in their universal appeal of unique colors, *20 Pills*, 2004-2005, gives us an experience upon first view that is truly visceral; perhaps not on the level of content, but certainly from the perspective of color scheme—Hirst's chromatics glow soft and are nearly pastel in their placidity. We see, on the space of four mirrored racks, twenty unique pills, all carefully oriented length-wise across the surface of their reflective surface. As a photograph is the basis for the oil-on-canvas before us, the orientation is a gaze from the above-left so as not to reveal any reflection of the camera.

The pills' chromatic organization is something of a marvel; the powder blues and gentle pinks of the more friendly subjects are offset by the deep amber and saturated reds of their quiet neighbors. The four-way reflectivity of the mirrored shelves conjure four perspectives of each pill. All in all, we are given a nearly thorough view of every pill's surface, voyeurs to any secrets that the tablets may hold.



Damien Hirst *Submission*, 1989. Glass, faced particleboard, beech, wooden dowels, plastic, aluminum, and pharmaceutical packaging. 54 x 40 x 90 in. (137.2 x 101.6 x 228.6 cm). © Damien Hirst and Science Ltd. All rights reserved, DACS 2011.

Though at first glance we would be quick to label the present lot a still-life, its photographic basis alienates any such label. When closely examined, we see the revelations of its subject: blown-up to precisely five-by-six feet, Hirst's section yields imperfections that spoil any attempt at photo-realism. In particular, there is the violence with which Hirst has truncated his frame, lending a mechanical brutality to the edges of *20 Pills*, 2004-2005. In addition, as we see with the blue pill at the lower right-center and elsewhere, the painter's attempts to render the insignia on the mirrored surface gives a false illusion of the insignia's protrusion. These questions leave a sinister imprint on the picture, hinting at a subject rooted in immateriality.

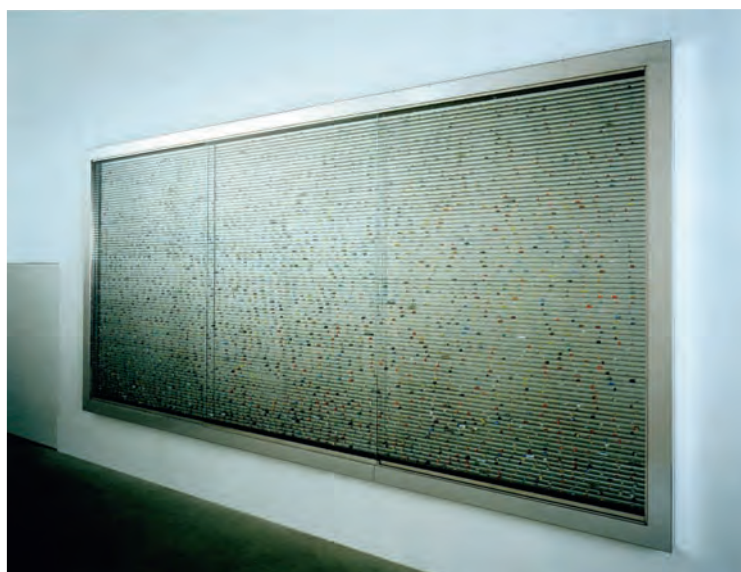
Beyond issues of technical composition, Hirst's pill arrangement suggests poison far more malevolent. While many pills appear benign as candy, perhaps meant for treating headaches or indigestion, a blue and yellow pill with the label of "doryx" looms eagerly at the right of the painting. Among its playful neighbors, doryx is mainly prescribed for major bacterial infections. Hirst himself has admitted to eating harmful pills under the illusion that they were sweets as a child. This intentional confusion of mild with more severe medications belies our willingness to view the picture aesthetically; violence exists beneath our complacency.

Hirst's underlying cruelty is not limited to the realm of medicinal prescription, however—through the lens of commercial interest, we witness corporate conflict: "The demands of pharmaceutical competition place a high premium on the commercial capture of distinctive tablet geometries and colours, using the devices of painting to promote global branding, ensure instant recognition and to forge the loyalty of doctors and patients"(G. Poste, "Revealing Reality Within a Body of Imaginary Things", *Theories, Models, Methods, Approaches, Assumptions, Results and Findings*, Edenbridge, 2000, p. 104). In light of this violence in such aesthetically simple and pleasing shapes and colors, the pills come to embody commercial soldiers in organized war; drug companies engage in brutal competition in the quest to mask sometimes lethal toxicity with the gentleness that we usually associate with Flintstone vitamins.

But to discern Hirst's greatest revelation of truth in *20 Pills*, 2004-2005, witness the biological destiny of the pills themselves: as the pills are ingested, they reveal that their tendency for entropy is inevitable as their façade of organization breaks down, leaving only atomized remains. The consequence of this destruction is our altered reality, either suspended from the pain of our headache or whisked away to life without depression. We manage to stave off death, but with the price of tainting our own verisimilitude. As Hirst divorces *20 Pills*, 2004-2005, three times from its true reality, we must ask ourselves how many times we have chosen to distance ourselves from our own. Have our worlds been untouched by the influence of medicine, of quick cures and holy treatments? Or we are gradually floating away from life, time-released?

"The whole notion that science can actually heal, even resurrect someone. That's interesting, that. That's science as the new religion."

(Damien Hirst from an interview conducted by Sean O'Hagan, *New Religion*, London, 2006, p. 5).



Damien Hirst *The Void*, 2000. Stainless steel and glass cabinet with resin, metal and plastic pills. © Damien Hirst and Science Ltd. All rights reserved, DACS 2011.



Damien Hirst *The Void*, 2000. Stainless steel and glass cabinet with resin, metal and plastic pills. (detail) © Damien Hirst and Science Ltd. All rights reserved, DACS 2011.



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

*Untitled*, 1984

acrylic on canvas

85 7/8 x 68 1/8 in. (218.1 x 173 cm)

Signed "Andy Warhol, Jean-Michel Basquiat" on the overlap.

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

**PROVENANCE**

Galerie Bruno Bischofberger, Zurich

Akira Ikeda Gallery, Japan

Private collection, Japan

**EXHIBITED**

Tokyo, Akira Ikeda Gallery, *Collaborations: Jean-Michel Basquiat & Andy Warhol*,  
September 8 – September 30, 1986

**LITERATURE**

*Collaborations: Jean-Michel Basquiat & Andy Warhol*, Akira Ikeda Gallery,  
Tokyo, 1986, pl. 3 (illustrated)





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, *Untitled*, 1984, 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 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. Both artists' use of popular culture creates a harmonious portrait of both the times and styles in which they were working. *Untitled*, 1984 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. Here, the chaos of the composition celebrates the frenetic exhilaration of youth and the cumulative experience of age.

As a means to garner fame and recognition, Basquiat began his career as a graffiti artist under the name SAMO (Same Old Shit). Andy Warhol had solidified his reputation as the Pop Art icon of the previous two decades, and represented the kind of success that Basquiat desired for himself. The energy and hype that began to surround Basquiat was precisely what caught Warhol's attention; he had invaded the New York art world with a force and style that hadn't been recognized since Warhol's own arrival. Warhol had initially been reluctant to acknowledge the teenage Basquiat, perceiving him as inexperienced upstart, but his respect for Basquiat grew after the two collaborated on a photo shoot at the Factory. The pictorial language that had defined Basquiat's style—money, politics, and death—concerned Warhol in previous decades, and while he was wary of Basquiat's quickly rising success, he recognized a shared thematic symbolism. Basquiat's energy and youth represented something fresh and urban; as Ronnie Cutrone said "Jean-Michel thought he needed Andy's fame, and Andy thought he needed Jean-Michel's new blood. Jean-Michel gave Andy a rebellious image again" (V. Bockris, *Warhol: The Biography*, Cambridge, 2003, p. 461-2).



Installation view of *Del Monte Peach Halves Box* sculptures, Stable Gallery, New York, 1964. © 2011 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.



Andy Warhol in Gristede's supermarket near 47th Street Factory, New York City, 1965. Photograph © Bob Adelman.

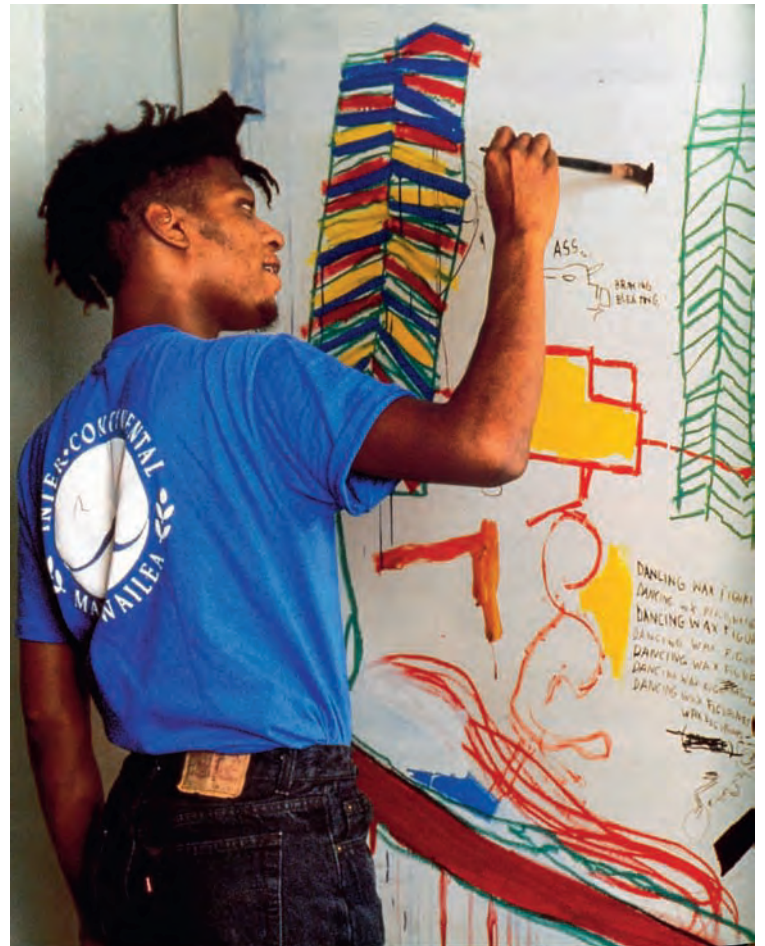




Jean-Michel Basquiat, *Billie*, 1983-1987. Acrylic, oilstick, Xerox collage and paper collage on canvas. 86 x 70 in. (218.5 x 177.5 cm). Collection Patrice Tringano, France. © 2011 The Estate of Jean-Michel Basquiat / ADAGP, Paris / Artists Rights Society, New York.

The process of creating a *Collaboration* was one of give and take. Each artist used the materials for which they best known; silkscreen ink for Warhol, Paintstick for Basquiat. Typically, Warhol would be the first to lay down his images. Once the graphics were selected and placed, Basquiat would fill in the remaining areas of the canvas with his signature blocks of color, childlike scrawl, and totemic heads with spiky hair. As Basquiat would later recall, "[Andy] would start most of the paintings... he would put something very concrete or recognizable like a newspaper headline or a product logo and then I would sort of deface it..." (Jean-Michel Basquiat as interviewed by Tamra Davis).

One of the greatest achievements of the *Collaborations* is Warhol's hand-painting, which by 1984 he had long abandoned. The painterly brushstrokes of the "Del Monte" logo evoke his early hand-painted work, before silkscreens became his chosen medium. Like Kellogg's corn flakes, Brillo soap pads, and Mott's apple juice, Del Monte peaches served as an icon for Warhol's constructed plywood boxes. Warhol first exhibited these at the Stable Gallery in 1964, filling the space with piled-high cartons that recalled a crammed grocery store. By re-introducing the "Del Monte" logo Warhol offers a retrospective on his own work, twenty years later. In the waning years of the artist's life he chose to revisit the keystones of his early works. Once Warhol had completed his



Jean-Michel Basquiat (Galerie Enrico Navarra, *Jean-Michel Basquiat*, Paris, 1996, pp. 18-19. © 2011 The Estate of Jean-Michel Basquiat / ADAGP, Paris / Artists Rights Society, New York.

first layer, Basquiat infused the canvas with his spontaneous and expressive iconography, as seen in the portrait of Billie Holiday that occupies the center of the present lot. Basquiat had already conceived of his iconic painting *Billie*, 1983-1987, by the time he and Warhol started this collaboration. The reclining figure of Billie Holiday in *Untitled*, 1984, painted in Basquiat's signature hand, appears nearly identical to the figure in *Billie*, 1983-1987. Our *Billie*, however, has undergone somewhat of an abstraction; she lacks pigmentation in her face and neck, in addition to a missing appendage and altered dress.

While both artists have infused the painting with their own iconography, the composition is gestalt in nature. While the hands of both Warhol and Basquiat dominate the figurative space of the picture, the composition itself adheres to classical landscape painting; with the blue sky above and rolling hills below, the central figure resembles the protagonist of a romantic pastoral. Though styles as disparate as Warhol's and Basquiat's coalesce into such a seminally novel painting, *Untitled*, 1984, 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.



PROPERTY OF AN IMPORTANT PRIVATE COLLECTION

o 37 **JEFF KOONS** b. 1955

*Bikini (Jungle)*, 2001-2006

silkscreen on stainless steel with mirror polished edges

56 x 90 x 1 3/4 in. (142.2 x 228.6 x 4.4 cm)

Signed and dated "Jeff Koons '01" on the reverse.

This work is one of five unique versions.

**Estimate \$600,000-800,000**

**PROVENANCE**

Donated by the artist

Sale: Sotheby's, New York, *Kids for Kids Art Auction, Benefiting Elizabeth Glaser Pediatric AIDS Foundation*, September 19, 2008

Acquired at the above sale by the present owner







Puzzled, yet undeniably charmed – one of the most common reactions upon viewing the larger-than-life, flirtatious, and sexy sculptures by artist Jeff Koons. Not since masters Duchamp and Warhol has an artist so spectacularly polarized critical opinion and provoked controversy. From his come-hither oil paintings, to his inflatable toys, Koons has emerged as an formidable idol of both playfulness and sex. *Bikini (Jungle)*, 2001-2006, a cheeky silhouette of a string bikini bottom silkscreened on stainless steel, is an extension of the artist's series *Easyfun-Ethereal*, which began in the early 2000s with large oil paintings. The paintings are rendered in a layered, collage-like technique that creates dynamic and multifaceted compositions in a crisp and photorealist style. The shape of the present lot is derived from the painting *Desert*, 2001 in which the silhouettes of swimsuits hover bodiless over a lush and abundant landscape. *Bikini (Jungle)* offers the sliver of the landscape that is blocked by the painted form, showing the inverse of the painting in three-dimensional form.

Ever since the late 1980s, Koons has used bikinis and bikini-clad girls as a motif in his work; to publicize "The Banality" opening he designed an art magazine ad in which he posed like a starry-eyed teenage heart-throb in an overgrown garden, flanked by two salacious girls, one in a red string bikini, the other in blue. Here, Koons, like many artists of his generation, resurrects the spirit of 1960s Pop, enthusiastically embracing the commercial aesthetic of the time with popular media and sexualized imagery. From toys to inflatables to household items to luxury goods, Koons has triumphed in communicating his artistic ideas to a global audience through the language of advertising and entertainment. The present lot, however, does not only continue the tradition, but it offers the artist's own retrospective on his work, by reusing the shapes and forms from his earlier paintings.

All of the imagery in *Easyfun-Ethereal* is drawn from a pool of commercial advertising and design products, and when scrambled together within each oil painting, yields kaleidoscopic compositions of Cheerios, canned peas, bikini tops and bottoms, fishnet stockings, glittering nail polish, thongs and body jewelry. This layering of graphic images conveys a radical conflation of the quotidian and the sexual and captures Koons' ever insistent mission to take his art into the next century. The images are taken from men's magazines as well as from editorials for women's designer clothing and make up. The barely-there silhouette of the present lot offers perspective from the conventional male "gaze" associated with the bikini babes in spreads of *Sports Illustrated*, and magazines like it. The absence of the figure in the present lot allows us to extrapolate and imagine, perhaps even fantasize, about the hips upon which the bikini would sit. While minimal in its form, the sloping strings indicate the hips of a voluptuous form. The truncated bottom of the bikini hints at the forbidden area into which it recedes. "I'm for the return of the objective, and for the artist to regain the responsibility for manipulation and seduction" (Jeff Koons quoted in Anthony d'Offay Gallery, ed., *The Jeff Koons Handbook*, London, 1992, p. 33).

The oil paintings from the series *Easyfun-Ethereal* deny any traditional rules of foreground and background, blurring and scrambling everything together at the forefront of the picture. The images become surreal as they defy gravity and lack any identifiable boundaries. By removing the bikini from the two dimensional painting and reimagining it as a three-dimensional form, as seen in the present lot, the image transcends its state and enters that of a metaphysical reality. Not only do we have the inverse of the bikini, showing what was once concealed in the painting, we are granted an entirely new landscape.

The present lot's inverse relationship to the painting *Desert*, 2001 reinforces the collage nature of Koons' work. The minimalist form and crisp outline of the sculpture, as well as the technique of cutting the shape from a larger image,



Tom Wesselmann *Great American Nude No. 82*, 1996. Painted molded Plexiglas. 54 x 79 x 3 in. (137.2 x 200.7 x 7.6 cm).



Jeff Koons *Art Magazine Ad (Art in America)*, 1988-1989. Lithograph.



Jeff Koons *Desert*, 2001. Oil on canvas. 108 x 84 in. (274.3 x 213.4 cm).

recalls the cutouts of Pop artist Tom Wesselman. He shapes his cut-out three dimensional images to resemble painted gestural brushstrokes; Wesselman's *Seascape with Cumulus Clouds (3-D)*, 1991/94 shows a horizontal landscape in ocean blues and greens. The reductiveness and monochromatic palette reveal a similar abstract complexity to Koons' *Bikini (Jungle)*, 2001-2006. But it is Wesselman's famous *Great American Nude* series that offers a clear view of what lies beneath the bikini on a reclining nude. While the imagery in Koons' *Bikini (Jungle)* is far from provocative in comparison to Wesselman's exposed views, Koons succeeds in creating an even more titillating sculpture by only hinting at what lies beneath the form. While we cannot see her hips, legs, and navel, the skimpy bikini reveals more than enough of the invisible body.

The present lot, *Bikini (Jungle)*, 2001-2006, while inspired by the overly voluptuous bodies depicted in contemporary men's magazines, also suggests something classically feminine. The lush jungle out of which the bikini is formed alludes to forbidden forests and the overflowing abundance of Mother Nature, as we see in images from biblical stories and Greek mythology. The depictions of Eve throughout the history of art conceal her femininity with a branch or a leaf. Venus, in one of her most famous renderings, conceals herself with her long flowing hair. Koons, in his forever whimsical and playful way, offers a new portrait. Instead of the concealing leaf, he has formed a covering rendered from nature herself. A maelstrom of stimulation—nature, fertility, love, and beauty—is celebrated at the forefront of the present lot. By offering the silhouette instead of the solid, Koons allows the viewer his own imaginative experience, one perhaps even more compelling than that of bare flesh.



38 **GEORGE CONDO** b. 1957

*Large Reclining Smoker*, 2005

oil on canvas

65 x 60 in. (165.1 x 152.4 cm)

Signed and dated "Condo 05" upper left. Also signed, titled, and dated "Condo 05 Large Reclining Smoker" on the reverse.

**Estimate \$300,000-400,000**

**PROVENANCE**

Xavier Hufkens, Brussels

**EXHIBITED**

Brussels, Xavier Hufkens, *George Condo: Existential Portraits*, 2006

**LITERATURE**

G. Condo, ed., *George Condo: Existential Portraits*, Berlin, 2006, p. 85 (illustrated)

*Large Reclining Smoker*, 2005, definitively represents George Condo's fictional portraiture of quirky, colorful characters born of his own unique imagination. In the 1980s, as a then emerging painter, he created his signature style: Artificial Realism. *Large Reclining Smoker*, 2005, is one theatrical painting from the *Existential Portraits* series, 2005-2006. Condo's highly pitched portraits exude bizarre sensualities; shifting visual planes and distorted figurative forms, locating Condo with a longstanding tradition of portraiture, which includes Pablo Picasso and Francis Picabia. The figures betray little of their psyche, but nevertheless mesmerize us with their unorthodox suggestiveness.

*Large Reclining Smoker*, 2005, depicts what may be a jaded and terrifying vaudevillian. Darkly comedic, the subject's voluptuous form, positioning, and proportions are reminiscent of the eternal Venus, yet her grotesque rendering—her shrunken skull and hirsute arms—hint at the warped being behind a buxom exterior. Despite this character's intimidating presence, there exists a tender vulnerability; a complex balance that is representative of the dichotomy of appearance and deep truth. Investigating further, the elements of Condo's foreground speak less to a lavish bedchamber, as is the norm for the historical reclining nude, and more to the confines of a barren cell. In *Large Reclining Nude*, 2005, Condo's brilliance manifests itself in the space between beauty and horror, between reality and artifice.





39 **ANSELM KIEFER** b. 1945

*TBC (dies florum et palmorum)*, 2005

oil paint, emulsion, shellac, palm leaf, and soil on board, in stainless steel frame

75 1/8 x 55 1/2 x 4 in. (190.8 x 141 x 10.2 cm)

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

**Estimate \$400,000-600,000**

**PROVENANCE**

Galerie Thaddaeus Ropac, Paris

Miriam Shiell Fine Art, Toronto

Anselm Kiefer has captivated international audiences with his large-scale, thought-provoking, and majestic tableaux for over thirty years. Having grown up in post-war Germany, Kiefer's works reflect his existential fascination with the history of humanity, its potential for devastation and destruction, and its capacity for transcendence and rebirth. Not only does *TBC (dies florum et palmorum)*, 2005, highlight Kiefer's affinity for intellectual critical analysis, this monumental work is a visual masterpiece. With its intentionally thick, slathered paint, cracking soil, and white palm leaf, it features Kiefer's original use of three-dimensionality and organic objects in creating hybrid works of art, uniquely situated somewhere between painting and sculpture.

The mysterious and symbolic qualities of *TBC (dies florum et palmorum)*, 2005, elicit a visceral response among its viewership, thus successfully engaging the collective consciousness of those in its presence. In this particular work, Kiefer invokes the palm branch from Christian iconography, which served as a symbol of spiritual victory over enemies of the soul, and later came to represent martyrdom. Like the dried palm leaf, *TBC (Dies Florum et Palmorum) (Days of Flowers and Palms)*, 2005, draws attention to the fragility of the sacred in the face of a world where sacrilege is commonplace. And, of equal importance, the piece expresses Kiefer's belief in the transformative power of art, and its ability to enrich the endless human quest for meaning and rebirth: "I'm not interested in being saved. I'm interested in reconstructing symbols. It's about connecting with an older knowledge and trying to discover continuities in why we search for heaven." (Anselm Kiefer quoted in M. Auping, *Anselm Kiefer: Heaven and Earth*, Munich: London, Prestel Publishing: 2005).



*herb. florum et palmarum*





40 **RICHARD ARTSCHWAGER** b. 1923

*Porch*, 1974

acrylic on celotex, in artist's frame

40 1/2 x 49 1/4 in. (102.9 x 125.1 cm)

Signed and dated "R. Artschwager 74" on the reverse.

**Estimate \$180,000-250,000**

**PROVENANCE**

Acquired directly from the artist

Collection of John Stuart, New York

Collection of Karen Lennox, Chicago

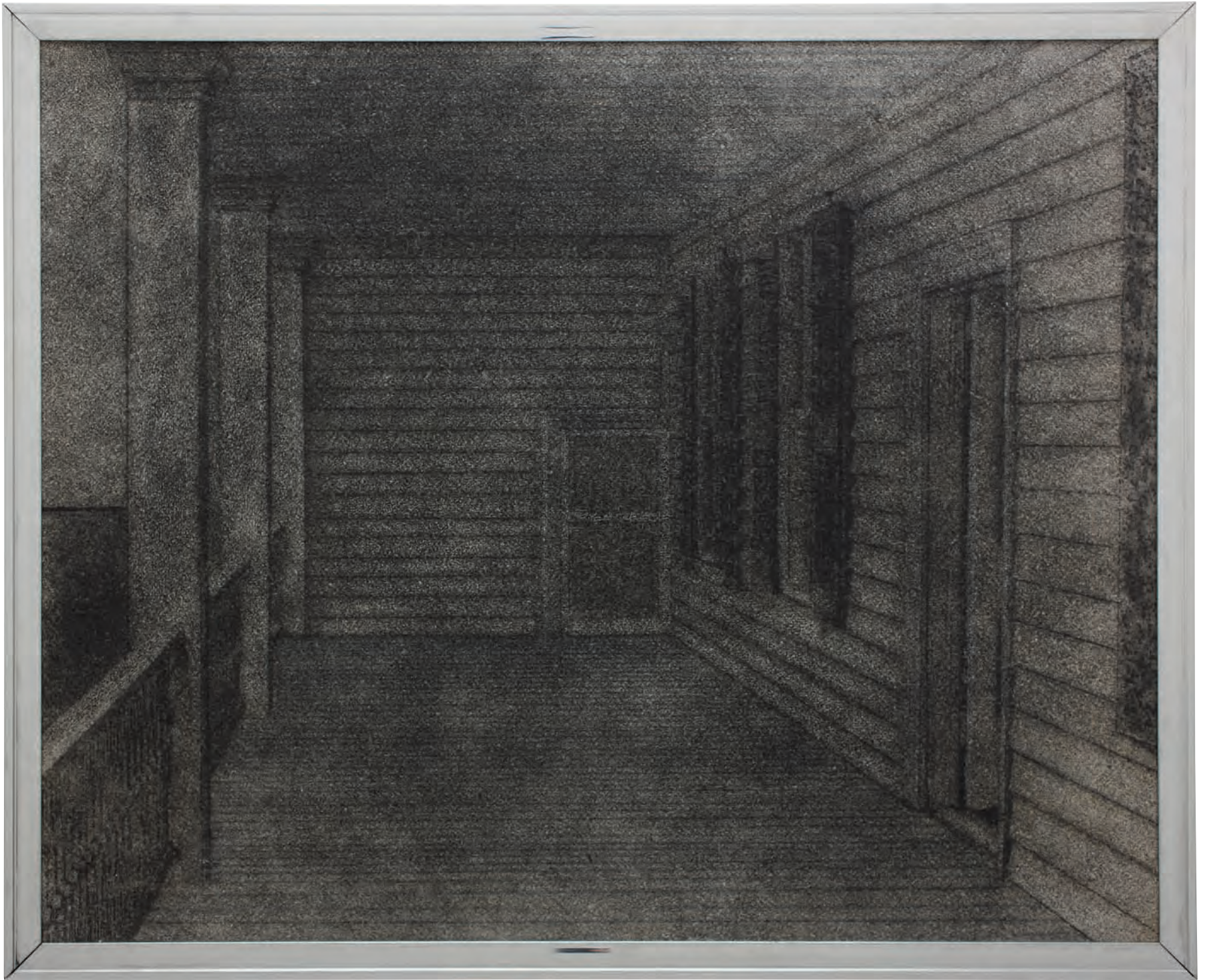
Private Collection

Sale: Sotheby's, New York, *Contemporary Art*, May 13, 2004, lot 225

Acquired at the above sale by the present owner

Richard Artschwager has dedicated himself to seeking out unconventional contexts of viewing the surface of a painting, and, while his work is consistently ingenious and aesthetically pleasing, its methods are just as much analytical as they are visceral. Since the 1960s, Artschwager has embraced a wholly unique investigation of the limits of representation and has examined the myriad manners of perception. He found comfort and suitable subjects in his everyday life, but then, he imposed vicious modifications in order to create a new catalyst for visual perception and thinking.

The monochrome pallet used in the present lot literally and figuratively frames the concept of space, both inside and outside itself. By substituting a traditional canvas with Celotex, Artschwager forces the viewer's eye to wander the picture, searching for familiar outlines that are lost on an ethereal surface; the black and white patterns on the coarse surface give us a view of a porch, but each divot, embossed segment, and raised dot work in conjunction with one another to create a foundation more complex than the image that is carefully rendered on its surface. Artschwager plays with the viewer's perception, making his experience of the work as much about his picture as the geography of his rendering. All in all, Artschwager gives us a perfect marriage of style and content, one where the method of the work's creation is as captivating as his choice of subject.





41 **TOM WESSELMANN** 1931-2004

*Study for Marilyn's Mouth*, 1967

graphite and oil on canvas

12 x 16 in. (30.5 x 40.6 cm)

Signed, titled and dated "STUDY FOR MARILYN'S MOUTH, Wesselmann 67"  
on the stretcher.

**Estimate \$300,000-400,000**

**PROVENANCE**

Sidney Janis Gallery, New York

Private collection, acquired from the above in 1968

Tom Wesselmann's sensual body of work appeals to our pleasure principles, particularly through his seductive portrayal of the modern female form. Though at times cartoonish, the subject matter of his art provokes the viewer with its lively color and erotic energy. *Study for Marilyn's Mouth*, 1967, embraces sexual iconography of popular culture, with Marilyn Monroe as the ultimate embodiment. Not the only Pop Artist interested in Monroe as a sex symbol, Wesselmann evinces a fascination with her lascivious beauty and her Hollywood celebrity status.

*Study for Marilyn's Mouth*, 1967, is part of Wesselmann's larger *Mouth* series (1965), and signals a narrowing in Wesselmann's compositional focus to a more daring, single figure. Wesselmann used this same detail in simultaneously developing his *Smoker Study*, a series of works that would become one of the most recurrent themes in the 1970s. Both series revel in the provocative nature of oral fascination. However, in *Study for Marilyn's Mouth*, 1967, Marilyn Monroe's platinum blond tresses splay across the lusciously full, heart-shaped lips, distinguishing it in its voluptuousness.

Wesselmann's representational paintings and collages are deeply rooted in art historical subject matter, including still lifes, interiors, and nudes. Wesselmann's reverence of Henri Matisse is apparent in the similarities between *Study for Marilyn's Mouth*, 1967, and Matisse's own love affair with color in his fauvist masterpieces. Much like Matisse's greatest works, *Study for Marilyn's Mouth*, 1967, focuses on human form, and uses Matisse's unique cut-out method and vibrant coloring on a white background to create a dramatic, light-filled effect.





42 **GEORGE CONDO** b. 1957

*Composite Figure No. 1*, 2003

gilded bronze

45 1/4 x 16 1/8 x 14 in. (114.9 x 41.1 x 35.6 cm)

Stamped "GC, 2003" and numbered of three on the base.

This work is from an edition of three.

**Estimate \$200,000-300,000**

**PROVENANCE**

Galerie Andrea Caratsch, Zurich

In his career's second sculptural phase, George Condo abandons his idiosyncratic style of figurative grotesques by incorporating formalistic tenets of Greco-Roman sculpture. Condo's frequent visits to the sculpture wings at the Metropolitan Museum of Art prompted him to use mythological figures as his subjects, and giving them a classicist edge by employing traditional principles of composition and proportion. Yet, Condo's subjects hint at their psychological complexity through bestial shapes and bizarre features typical of his distinctive style.

*Composite Figure No.1*, 2003, recalls the goddess Aphrodite (Venus) from the Greek myth "Judgment of Paris"; after being chosen by young Paris as the fairest among her competitors, including Athena and Helen, Aphrodite clutches the prized golden apple in her right hand. Condo's chosen medium accentuates her smooth voluptuous curves; the shimmering effect of the gilded surface adds to the sensual elevation of the goddess of beauty. Yet, Condo's Aphrodite, in her hollow cheeks and truncated lower visage, evokes the withered face of a wicked hag. Her focused gaze and hint of a smile, betray a scheming face. Incidentally, we must wonder whether the purpose of the apple is nourishment or death. Stripped of her divine serenity by an unbecoming face, *Condo's Composite Figure No. 1*, 2003, exhibits both sensual beauty and grotesque vulgarity.





PROPERTY OF A EUROPEAN FOUNDATION

**43 URS FISCHER** b. 1973

*Not My House, Not My Fire*, 2004

polyester resin, polyurethane resin, polystyrene, epoxy glue, acrylic paint, acrylic primer,  
steel hinges, screws, and wood glue

127 1/8 x 73 1/4 x 22 in. (323 x 186 x 56 cm.)

Signed "Urs Fischer" on the interior of the doorway.

**Estimate \$400,000-600,000**

**PROVENANCE**

Sadie Coles HQ, London

**EXHIBITED**

Paris, Centre Pompidou; Espace 315, *Not My House Not My Fire*, March 10 – May 10, 2004

**LITERATURE**

M. Varadinis, *Urs Fischer: Kir Royal*, Zurich, 2004, p. 28 (illustrated)

U. Fischer and A. Zachary, ed., *Urs Fischer: Shovel in a Hole (Urs Fischer: Marguerite de Ponty)*,  
Zurich, 2009, pp. 134-135 (illustrated)

In the past fifteen years, Urs Fischer has shown a proclivity for reshaping our preexisting notions of spatial experience; he leads us to reevaluate our relationship to the aspects of our environment that we usually deem unremarkable. Through puncturing, shifting, and even shattering our most commonplace surroundings, Fischer disrupts our mundane experiences of interior space, forcing us to observe with a careful eye the backdrop of our existence. In addition, Fischer titles his work in provocative relationship to the piece itself, inviting the viewer to speculate on the intellectual basis of the object in front of him.

In *Not My House, Not My Fire*, 2002, Fischer creates an oversized, fleshy door. Clearly differing from our common conceptions of the portals around us, Fischer's work at once alerts us to both the unique experience of walking through the exceptional door and also the function of a door itself: the present lot's frame must be situated within a wall in order to serve its purpose as a portal to the space beyond. Fischer's radical notions of converting the space around us makes him one of the important artists in contemporary art, one whose ongoing project is to heighten our sense of awareness. His careful eye of observation continues to explore the definitions of our seemingly ordinary and deceptively simple environment: "We...undoubtedly continue to learn from his capacity to breathe new life into the strangely limited arena of exhibition design, pointing ultimately to new ways in which to appreciate (rather than feel overburdened by) the wealth of materiality that surrounds us" (J. Morgan. "If You Build Your House on a Bed of Rotting Vegetables", *Urs Fischer: Shovel in a Hole*", Zurich, 2009, p. 48).





PROPERTY OF A PRIVATE COLLECTION

44 **STERLING RUBY** b. 1972

*SP40*, 2008

spray paint on canvas

96 x 82 in. (243.8 x 208.3 cm)

Signed, titled and dated "'SP40' SR.08" on the reverse.

**Estimate \$100,000-150,000**

**PROVENANCE**

Marc Foxx Gallery, Los Angeles

Among the luminaries of a new generation of contemporary artists, Sterling Ruby has established his unique artistic and innovative signature in relatively short time. Ruby's versatile and impressive practice ranges from sculpture to ceramic, to video art, to large-scale graffitied canvases. Connecting his fascination with art historical movements to contemporary social structures, Ruby creates anachronistic artwork with pounding immediacy. Having received widespread critical acclaim, Ruby has been named "one of the most interesting artists to emerge in this century." (R. Smith, "Art in Review: Sterling Ruby," *New York Times*, March 21, 2008).

The present lot, *SP40*, 2008 illustrates how well deserved these accolades are and demonstrates the artist's fascination with revealing the grittiness belying our everyday superficial experience. Part of the larger *Spectrum Ripper* series, which marked his first UK solo exhibition in 2008., *SP40*, 2008, focuses on deconstructing Minimalist form, in particular the grid as an ideal of geometry. Utilizing a Day-glo pink and orange palette on a dark canvas, Ruby finds a way of uncovering what maybe the psychic underpinnings of a sanitized aesthetics. With *SP40*, 2008, Ruby rebels against a visual hegemony of minimalist art and its politics through raw scratching and visibly manmade textural qualities, posing a uniquely raw and visceral vision.





PROPERTY OF A PRIVATE EUROPEAN COLLECTION

45 **JACOB KASSAY** b. 1984

*Untitled*, 2010

acrylic and silver deposit on canvas

48 x 36 in. (121.9 x 91.4 cm)

Signed and dated "Kassay 10" on the overlap and on the reverse.

**Estimate \$80,000-120,000**

**PROVENANCE**

Eleven Rivington, New York

Jacob Kassay's training in photography evokes the inspiration for his alchemical creative process in *Untitled*, 2010. The many stages of Kassay's technique echo the development of a negative into an actualized photo: he first covers the canvas in a white acrylic base, then, akin to the soaking stage of a glossy photograph, he employs the technique of electroplating. This process crystallizes the acrylic elements in the painting, rendering the canvas with a mirror-like surface. Yet for all its industrious transformations, the surface is not without its fragilities; any edges of canvas left untouched by the white acrylic leave subtly burned areas, standing in direct contrast to the surrounding areas of dazzling silver.

Though his surface is opaque, Kassay's metallic finish plays delightfully with incoming light, delivering us beautiful yet imperfect impressions of color and movement. Here we witness a performative aspect to the work, as the coloring and appearance of the work alter with the viewer's position. In addition, the Minimalist aspect of the painting's chromatic scheme gives this stirringly introspective and haunting piece a unique hybrid status in terms of its relationship to art history. Though it hearkens back to Andy Warhol's *Oxidation* series, Gerhard Richter's Photo Paintings, and Rudolf Stingel's metallic surfaces, *Untitled*, 2010 is in a class of its own: ephemeral and permanent, distortive and reflective.











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GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

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

CONDITIONS OF SALE

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

BUYER'S PREMIUM

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

1 PRIOR TO AUCTION

Catalogue Subscriptions

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

Pre-Sale Estimates

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

Pre-Sale Estimates in Pounds Sterling and Euros

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

Catalogue Entries

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

Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

O Guaranteed Property

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

be allowed to net the financial remuneration received in connection with the guarantee against the final purchase price if such party is the successful bidder.

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

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

● No Reserve

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

Ω Endangered Species

This property may require an export, import or endangered species license or permit. Please refer to Paragraph 4 of the Guide for Prospective Buyers and Paragraph 11 of the Conditions of Sale.

2 BIDDING IN THE SALE

Bidding at Auction

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

Bidding in Person

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

Bidding by Telephone

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

Absentee Bids

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

Employee Bidding

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

Bidding Increments

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

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

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



**PHILLIPS**  
de PURY & COMPANY

2011 GUGGENHEIM INTERNATIONAL GALA  
**CONTEMPORARY ART BENEFIT AUCTION**  
FOR THE SOLOMON R. GUGGENHEIM FOUNDATION

**AUCTION 7 NOVEMBER 2011 6:30PM NEW YORK**

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

**PHILLIPSDEPURY.COM**

**MAURIZIO CATTELAN**, Installation at the Guggenheim Museum, New York, 2011. Photo by David Heald for the Solomon R. Guggenheim Foundation



### 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 five days following the auction.

#### Transport and Shipping

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

#### Export and Import Licenses

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

#### Endangered Species

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

**PHILLIPS**  
de PURY & COMPANY

# CONTEMPORARY ART

PART II

**AUCTION** 8 NOVEMBER 2011 10AM & 2PM

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

**PHILLIPSDEPURY.COM**

**JESÚS RAFAEL SOTO** *Cubo Virtual Azul y Negro*, 1983 (detail) **Estimate** \$600,000 – 800,000



## CONDITIONS OF SALE

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

### 1 INTRODUCTION

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

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

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

### 2 PHILLIPS de PURY & COMPANY AS AGENT

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

### 3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

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

### 4 BIDDING AT AUCTION

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

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

an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

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

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

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

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

### 5 CONDUCT OF THE AUCTION

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

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

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

**PHILLIPS**  
de PURY & COMPANY



# SWATCH THE BLUM COLLECTION

**AUCTION 24 NOVEMBER 2011 HONG KONG**

**HIGHLIGHTS EXHIBITION**

SHANGHAI 5 – 10 NOVEMBER THE SWATCH PEACE HOTEL

Enquiries +1 212 940 1210 | [swatch@phillipsdeputy.com](mailto:swatch@phillipsdeputy.com)

Catalogues +1 212 940 1240 | +44 20 7318 4039

**PHILLIPSDEPURY.COM**



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

- (i) Phillips de Pury & Company will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed US\$10,000. Buyers paying in cash should do so in person at our Client Accounting Desk at 450 West 15th Street, Third Floor, during regular weekday business hours.
- (ii) Personal checks and banker's drafts are accepted if drawn on a US bank and the buyer provides to us acceptable government issued identification. Checks and banker's drafts should be made payable to "Phillips de Pury & Company LLC." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 West 15th Street, New York, NY 10011 and make sure that the sale and lot number is written on the check. Checks or banker's drafts drawn by third parties will not be accepted.

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

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

Please reference the relevant sale and lot number.

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

**7 COLLECTION OF PROPERTY**

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

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

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

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

**8 FAILURE TO COLLECT PURCHASES**

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

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

**9 REMEDIES FOR NON-PAYMENT**

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

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

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

**10 RESCISSION BY PHILLIPS de PURY & COMPANY**

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

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

**12 CLIENT INFORMATION**

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

**13 LIMITATION OF LIABILITY**

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



**PHILLIPS**  
de PURY & COMPANY

# LATIN AMERICA

**EVENING SALE** 14 NOVEMBER 2011 7PM **NEW YORK**

**DAY SALE** 15 NOVEMBER 2011 11AM **NEW YORK**

**Viewing** 11 - 14 November

**Phillips de Pury & Company** 450 Park Avenue New York 10022

**Enquiries** +1 212 940 1234 | [latinamerica@phillipsdepury.com](mailto:latinamerica@phillipsdepury.com)

**Catalogues** +1 212 940 1240 | +44 20 7318 4039

**PHILLIPSDEPURY.COM**

**HÉLIO OITICICA** *Metaesquema n°161, n.d. (detail)* **Estimate** \$280,000 – 350,000



(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.

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

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

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

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## SALE INFORMATION

### AUCTION

#### 450 PARK AVENUE NEW YORK 10022

7 November 2011, 7pm

Admission to this sale is by ticket only.

Please call +1 212 940 1303

### VIEWING

#### 450 PARK AVENUE NEW YORK 10022

Saturday 29 October 10am – 6pm

Sunday 30 October 12pm – 6pm

Monday 31 October – Saturday 5 November 10am – 6pm

Sunday 6 November 12 – 6pm

Monday November 7 10am – 12pm, then by appointment

### SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as NY010311 or Contemporary Art Part I.

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**Following Pages** Damien Hirst, *Au-195m*, 2008, lot 12 (detail)

Mark Grotjahn, *Untitled (Crimson Red and Canary Yellow Butterfly 798)*, 2009, lot 2 (detail)

Andy Warhol, *Self-Portrait*, 1986, lot 21 (detail)

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Christopher Wool, *Untitled (P177)*, 1993, lot 4 (detail)

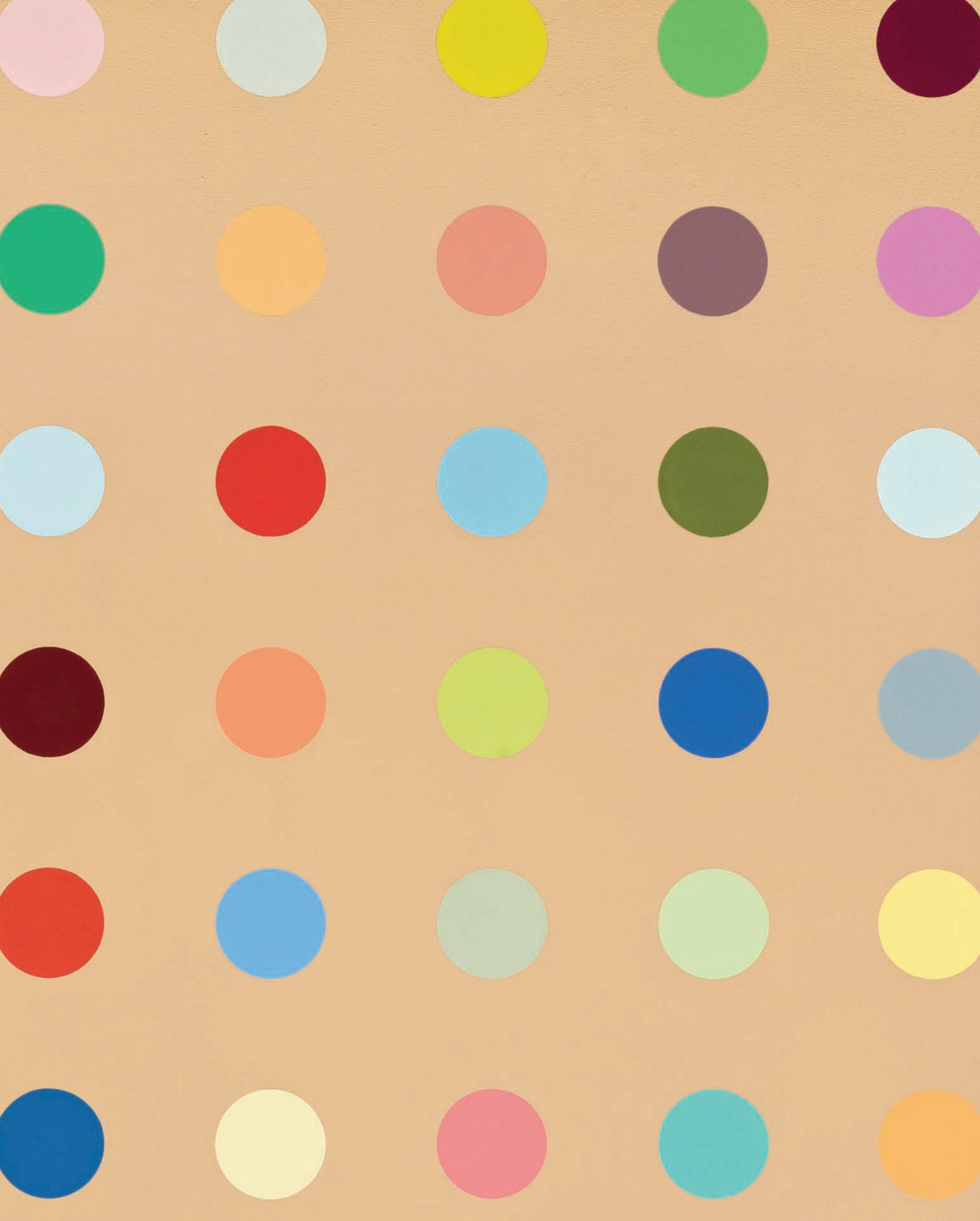
Andy Warhol, *Knives*, 1982, Lot 19 (detail)

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**Inside Back Cover** Cy Twombly, *Untitled*, 2006, lot 20 (detail)

**Back Cover** Cy Twombly, *Untitled*, 2006, lot 20 (detail)

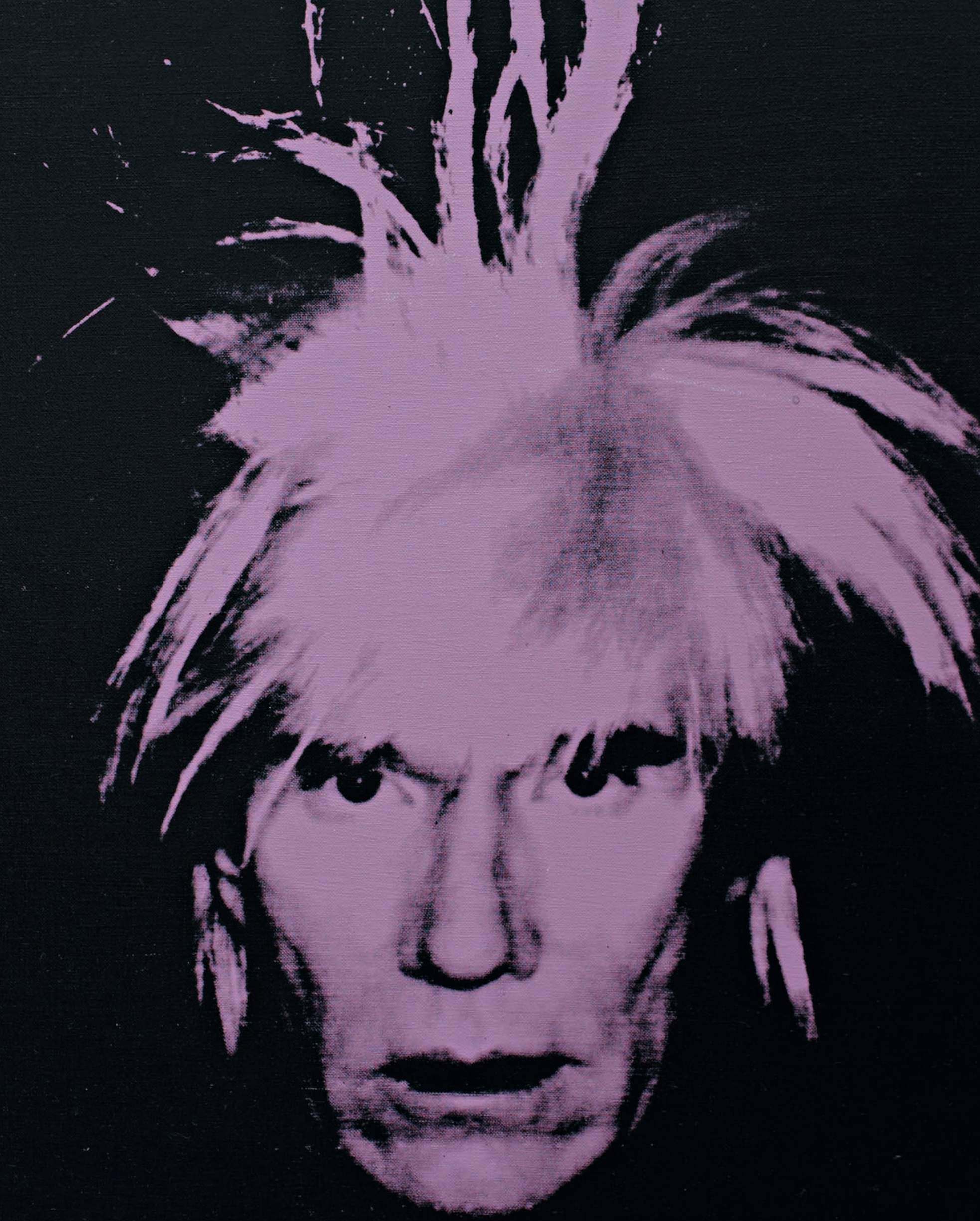


































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