# PHILLIPS

# CONTEMPORARY ART

**NEW YORK EVENING SALE** 16 MAY 2013

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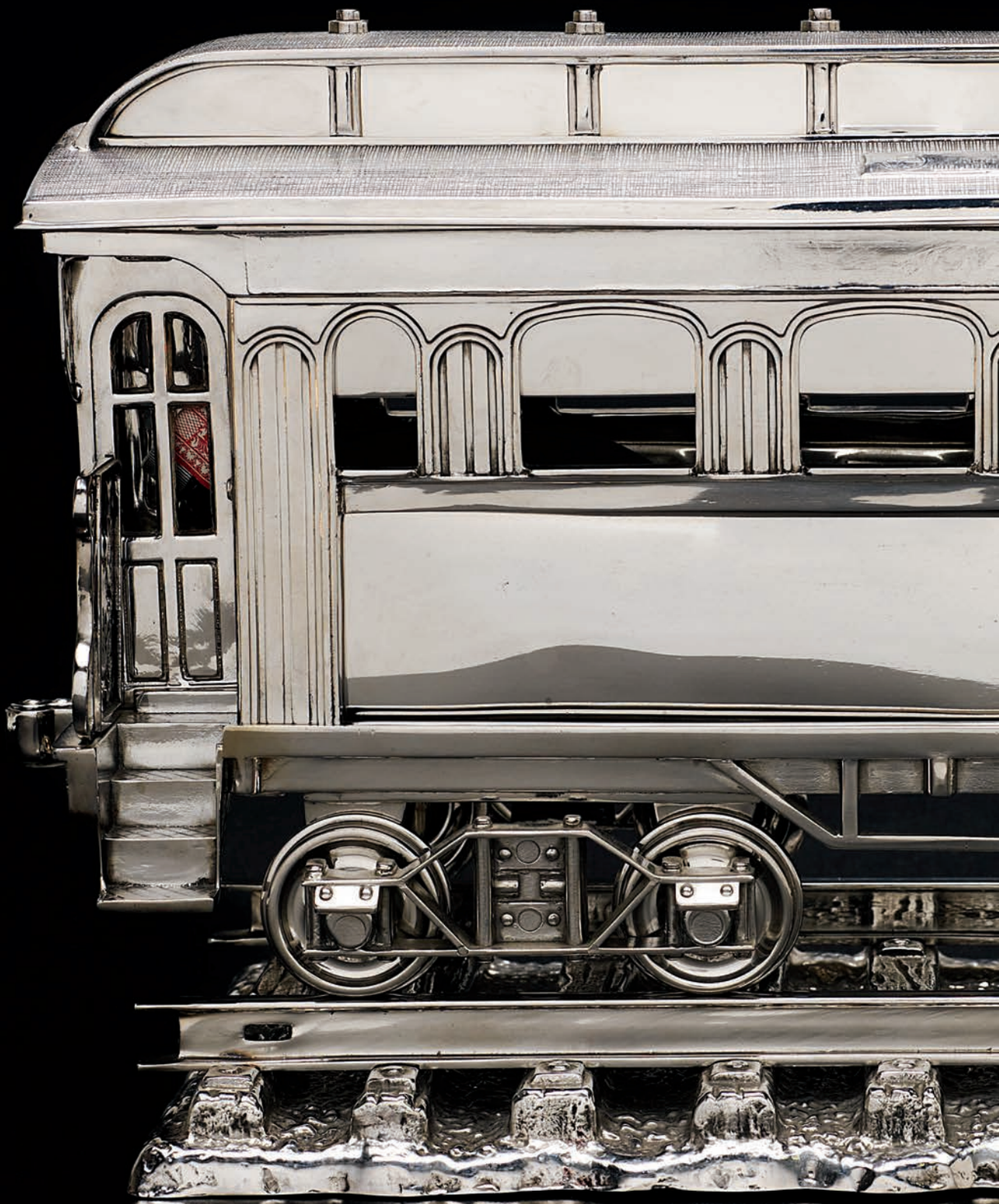

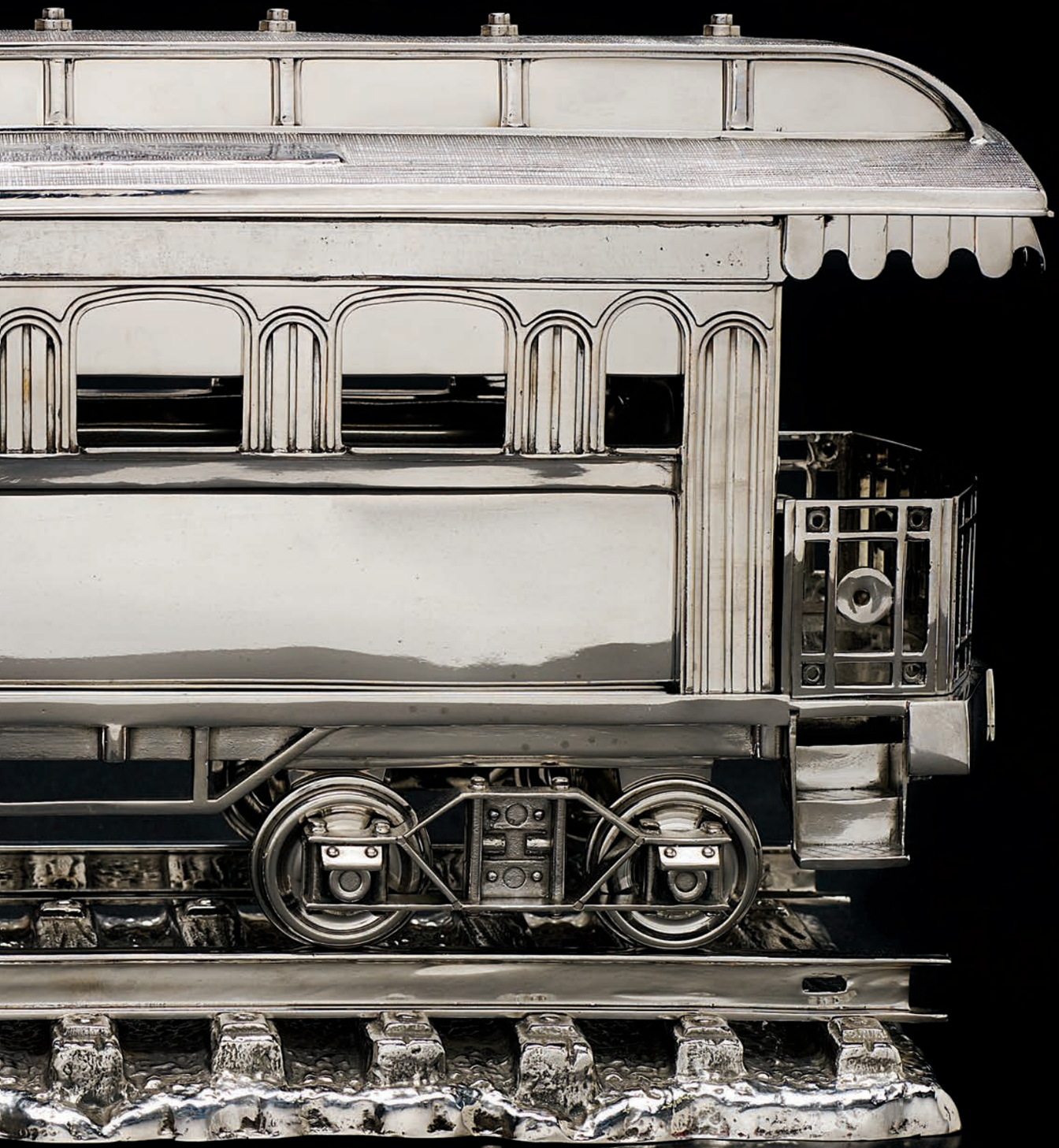

PHILLIPS

# CONTEMPORARY ART

## SALE INFORMATION

NEW YORK EVENING SALE 16 MAY 2013 at 7PM

**AUCTION & VIEWING LOCATION**
450 Park Avenue New York 10022

**AUCTION**
16 May 2013 at 7pm

**VIEWING**
4 - 16 May
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

**SALE DESIGNATION**
In sending in written bids or making enquiries please refer to this sale as NY010313 or Contemporary Art Evening Sale.

**ABSENTEE AND TELEPHONE BIDS**
tel +1 212 940 1228 fax +1 212 924 1749
bidsnewyork@phillips.com

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**Front cover** Andy Warhol, *Four Marilyns*, 1962, lot 23
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**Back cover** Roy Lichtenstein, *Still Life,* 1972, lot 18 © Estate of Roy Lichtenstein

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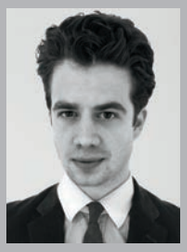

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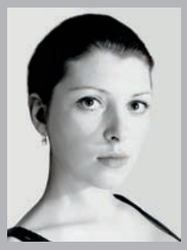

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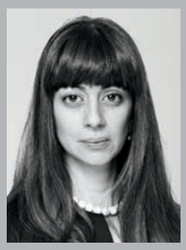

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# CONTEMPORARY ART

New York Evening Sale

16 May 2013 at 7 pm

Lots 1-38

1

**WADE GUYTON** b. 1972

*U sculpture (v. 5),* 2007

mirrored stainless steel

19 ⅞ x 18 x 43 ⅞ in. (50.3 x 45.7 x 111.3 cm.)

This work is number 2 from an edition of 3 plus 1 artist's proof.

**Estimate** $250,000-350,000

PROVENANCE

Galerie Chantal Crousel, Paris

EXHIBITED

Warsaw, *New Sculpture?,* Zacheta National Gallery, March 10 – May 13, 2012 (another example exhibited)

New York, Whitney Museum of American Art, *Wade Guyton OS*, October 4– January 13, 2012 (another example exhibited)

LITERATURE

M. Brewiñska, *New Sculpture?,* Warsaw: Zacheta National Gallery, 2012, digital catalogue (illustrated)

S. Rothkopf, *Wade Guyton OS*, Whitney Museum of American Art, New Haven: Yale University Press, 2012, pp. 100-101, 213 (illustrated)

Wade Guyton is one of the most iconic contemporary artists to emerge in the last ten years, garnering accolades from curators, collectors, and critics. Best known for his ink-jet printed X and U graphics, the present lot, Wade Guyton's important *U sculpture,* extends his exploration of creating and remaking in a semi-digital world. Guyton focuses his energy on the concept and the mechanical process of his work—and most interestingly, on the point where those dual elements join together and then break down. In his paintings, Guyton feeds primed canvas through ink-jet printers—and it is the printers' misuse, and the resulting misinterpretations made by the printing technology, that renders the artist's acclaimed aesthetic. The 'X's and 'U's that make up these paintings are simple rote letters in Microsoft Word; the mark-making reduced to random keystroke and the idiosyncrasies in the final product dependent upon mis-translation in the conversation between the digital mark and the analog output.

His iconic sculptures, such as the chromed *U* in the present lot, are an extension and refined amplification of this same process. As in his paintings, the genesis of these sculptures is the simple keystroke U—but here that simple form is extruded and refined. In this series, Guyton specifically chose to work with fabricators who produced much of Donald Judd's minimalist works—Milgo in Brooklyn, New York—in an effort to both dialog with and deconstruct minimalist art history. As such, the present *U sculpture* transcends Guyton's established post-analog/pre-digital practice via its engagement with a specific art historical lineage. Formally, the U's act to amplify and mimic themselves, reflecting mirror images of their elegant, highly polished surface while also opening this site of displacement to the viewers own image.

2

**NATE LOWMAN** b. 1979

*Escalade*, 2005-07

silkscreen ink and acrylic on canvas

71 x 60 in. (180.3 x 152.4 cm.)

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

**PROVENANCE**

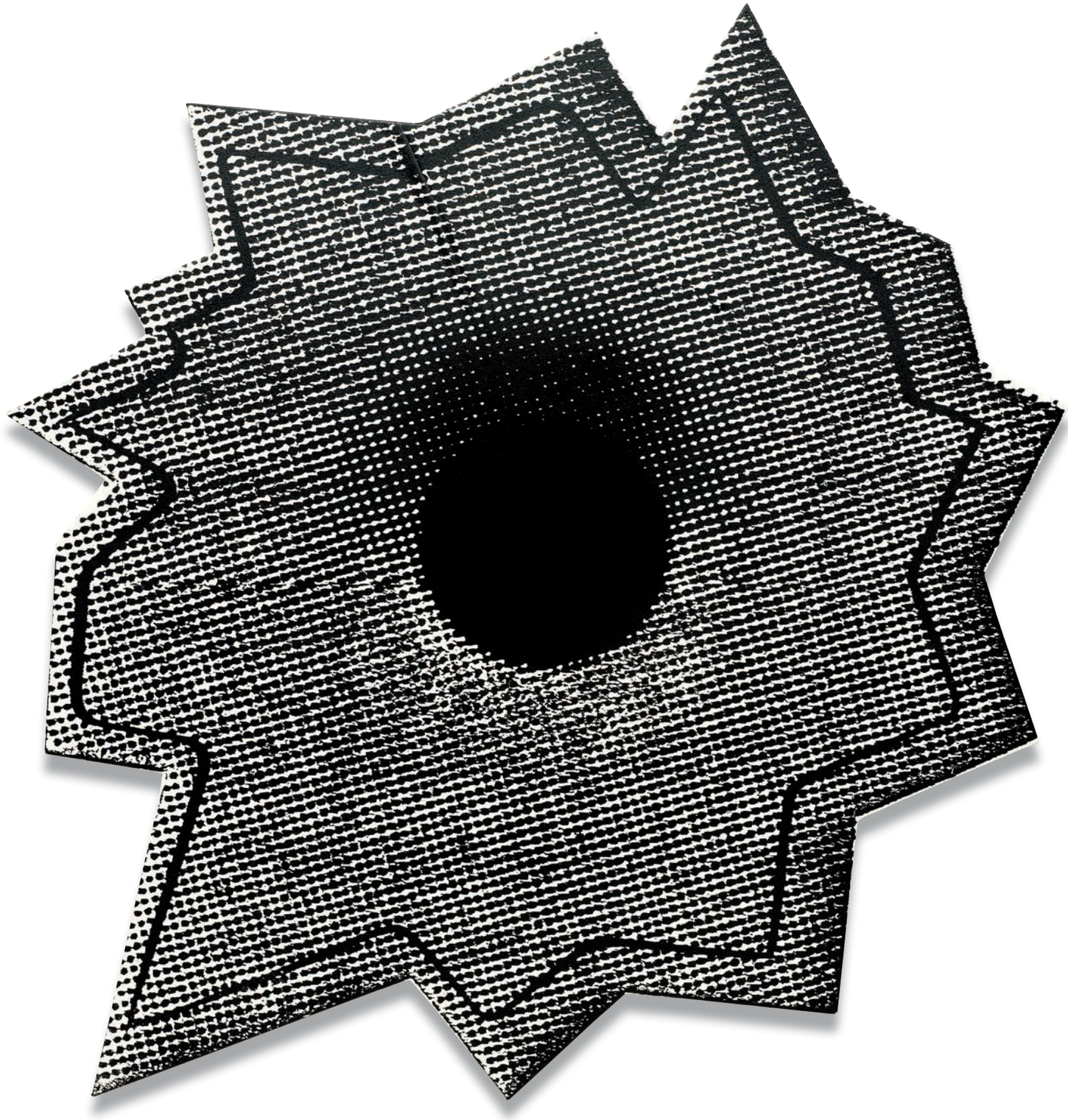
Maccarone, New York

"I make images from things I find serendipitously. I don't know what it is, but I know it when I see it."

NATE LOWMAN, 2012

The work of Nate Lowman is an emotional exploration of American culture. With its matrices of ink dots and a shape reminiscent of an action burst, *Escalade,* 2005-07, gives a nod to Pop Art icon Roy Lichtenstein's comic book-style paintings. While Lichtenstein's bursts of action are indicative of an attraction to the impact of commercial printing, Lowman's bullet hole imagery instead evokes a façade of tough guy machismo. Lowman's eye-catching iconography is no less a visually communicative explosive force. Sourced from trompe-l'œil stickers of bullet holes meant to be applied to the glass of car windows, Lowman's bullet holes conjured up notions of urban masculinity, menace and aggression.

Through reappropriation, Lowman unveils the wider cultural obsession with violence emerging from gun and gang culture. Lowman's salient source material for *Escalade,* 2005-07, reveals a fresh sociological study on this particular subset of society as well as the desensitization to violent events. Lowman embraces a sense of delinquency in his imagery, imbuing it with irony at the culturally absurd. Thematically guided by themes of commerce, death and desire, he presents his own version of twenty-first century Americana. Lowman's *Escalade*, 2005-07 transforms the detritus of pop culture with formal intensity into an indelible high water mark of the art of today.



3

**RUDOLF STINGEL** b. 1956

*Untitled*, 2009

oil on canvas

82 5/8 x 66 7/8 in. (210 x 170 cm.)

Signed and dated "Stingel 2009" on the reverse.

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

**PROVENANCE**

Massimo de Carlo, Milan

"I wanted to be against a certain way of painting... Artists have always been accused of being decorative. I just went to the extreme."

RUDOLF STINGEL, 2005

Rudolf Stingel usually employs a palette of ubiquitous materials–wallpaper, Styrofoam, carpets, and rubber– amongst others– in a nod towards the legacy of arte povera, seeking to demystify the figure of the artist and the artistic process. In *Untitled,* 2009, a series of repeated and interlacing units initially appear to be fluid elements forming a homogenous monochromatic black whole. Upon closer inspection, the idiosyncrasies come to light--signs of corruption in the production process, traces of organic human input render his patterned surface into a composition of unique or fragmented and blurred parts. Here, hybridity becomes subject matter. Representation, abstraction, process, pattern, performance and subjectivity are all present in Stingel's work.

Stingel has persistently pushed the limits of painting throughout his career. His paintings, like those of many of his contemporaries, explore the traditions of abstraction and figuration. Stingel's upbringing in the Italian Tyrol and Vienna exposed him to the unusual aesthetic amalgamation of rococo and baroque. This, alongside his education at a Tyrolean school renowned for its training in baroque decorative wood carving, has undoubtedly had a profound effect on his work. Hence, one can perceive an elaborate ornamentation in the decorative patterning of the wallpaper, yet when viewed in more detail the surface reveals itself to be unpredictable and uncertain. The variations of monochromatic black paint tones conflict with each other, forcing the viewer to justify reality and perception.

The resulting work, *Untitled,* 2009, is as much a reflection of both the artistic input as the viewer's perception. The legacy of Stingel in the history of art will be defined by this interface of production and perception. The present lot expresses a crowning achievement of the artist's intent, and captivates the viewer in an equally euphoric experience.

4

**JEFF KOONS** b. 1955

*Jim Beam - Observation Car,* 1986

stainless steel and bourbon

10 ¼ x 16 x 6 ½ in. (26 x 40.6 x 16.5 cm.)

This work is an artist's proof from an edition of 3 plus 1 artist's proof.

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

PROVENANCE

Sonnabend Gallery, New York

EXHIBITED

Los Angeles, Daniel Weinberg Gallery, *Luxury and Degradation,* July - August, 1986
(another example exhibited)

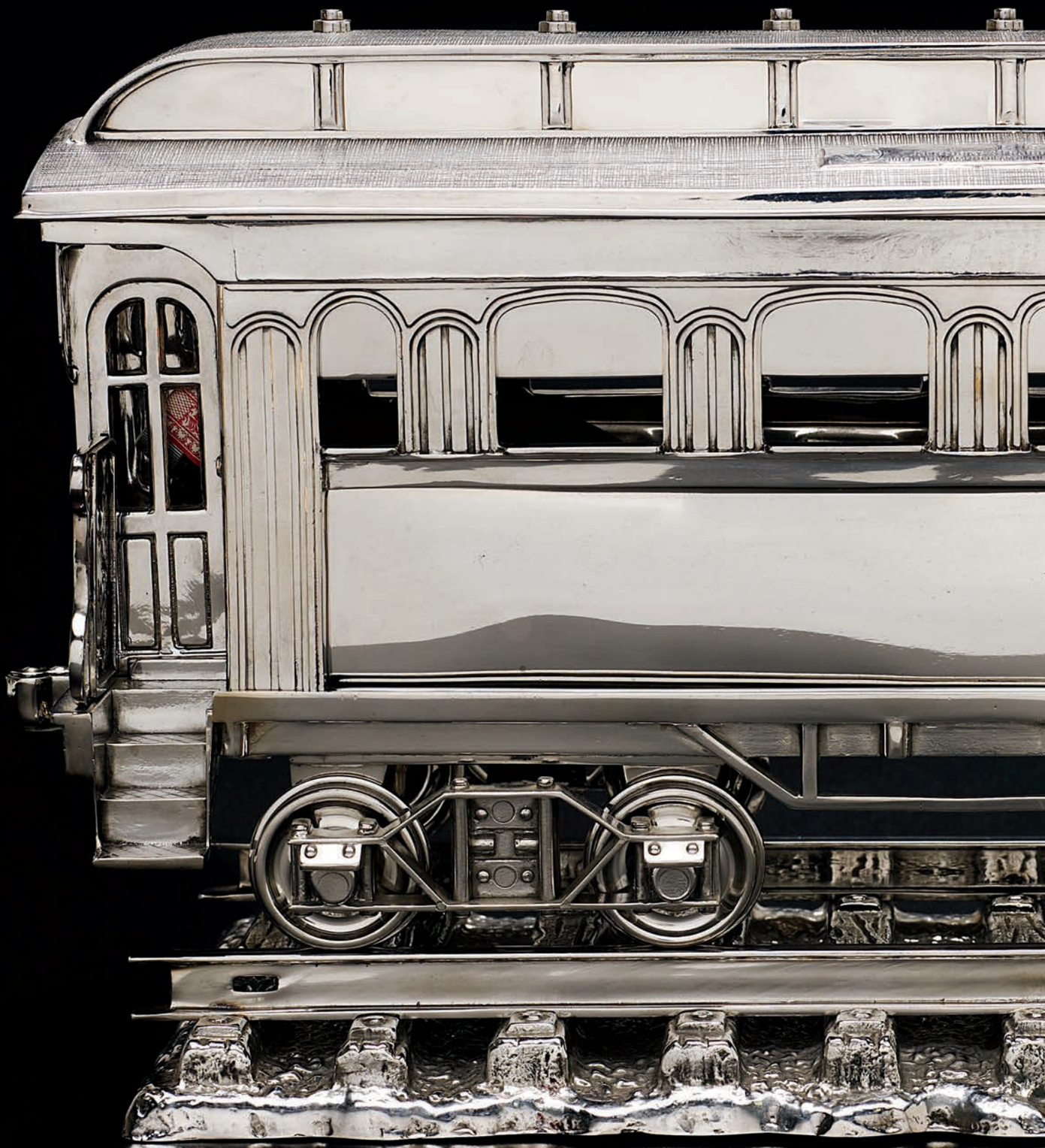
LITERATURE

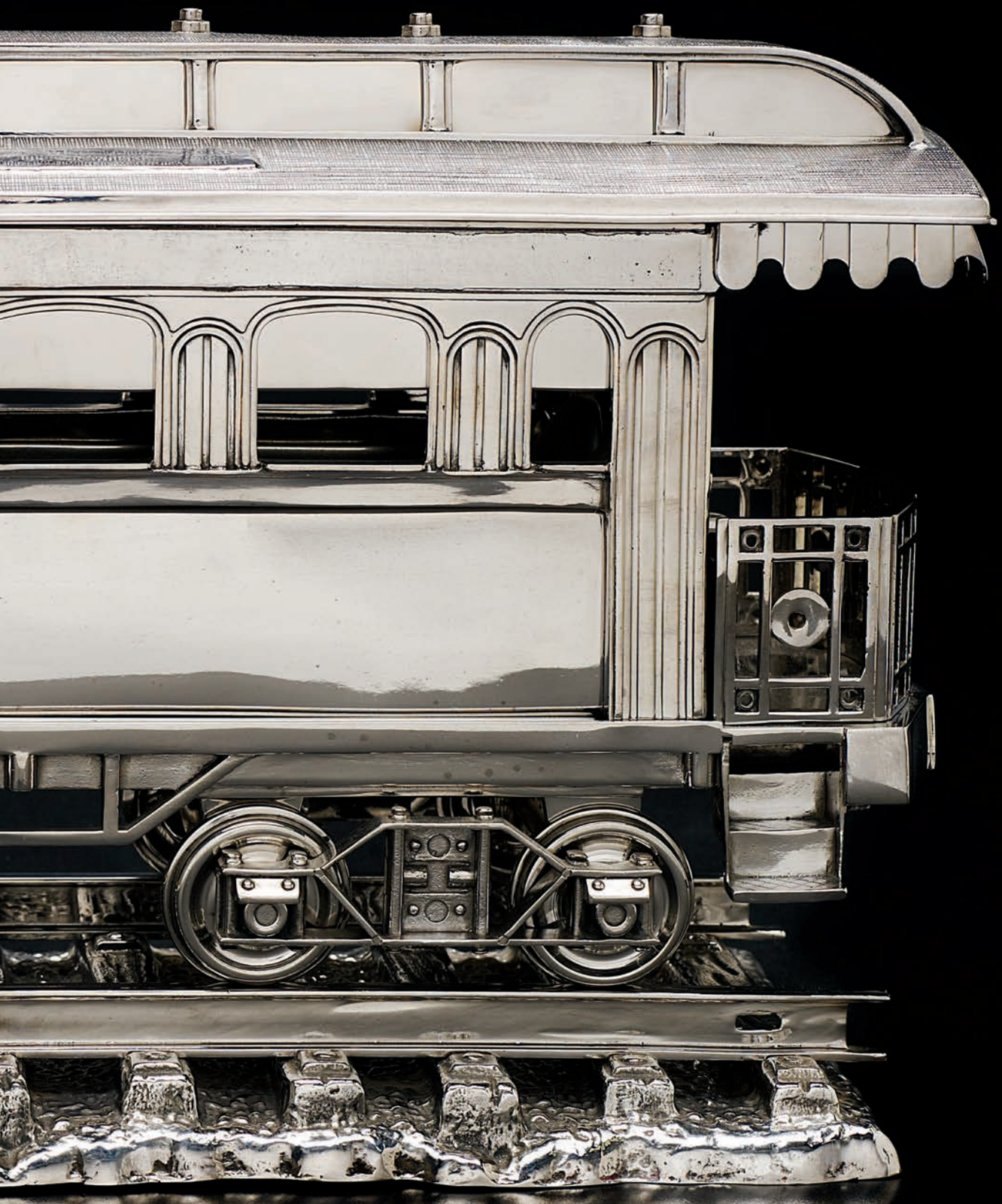
*Jeff Koons,* exh. cat., Chicago, Museum of Contemporary Art, 1988, cat. no. 19, pp. 30-31 (illustrated)
*High & Low: Modern Art and Popular Culture,* exh. cat., New York, The Museum of Modern Art, 1990, cat no. 32, p. 395 (illustrated)
J. Koons and R. Rosenblum, *The Jeff Koons Handbook*, London, 1992, pp. 66-67 (illustrated)
A. Muthesius, ed., *Jeff Koons*, Cologne, 1992, pl. no. 10, p. 74 (illustrated)
*Jeff Koons,* exh. cat., San Francisco Museum of Modern Art, 1992, cat. no. 28, pl. 24 (illustrated)
R. Rosenblum, *Jeff Koons: Easyfun - Ethereal*, New York, 2000, p. 34 (illustrated)
*Jasper Johns to Jeff Koons: Four Decades of Art from the Broad Collection,* exh. cat., Los Angeles County Museum of Art, 2001, p. 224 (illustrated)
J. Koons, *Pictures 1980-2002*, exh. cat., Bielefeld, Kunsthalle Bielefeld, New York, 2002, p. 21 (illustrated)
*Jeff Koons,* exh. cat., Naples, Museo Archeologico Nazionale, 2003, pp. 44-45 and p. 51 (illustrated)
*Jeff Koons: Highlights of 25 Years*, exh. cat., New York, C&M Arts, 2004, pl. 15 (illustrated)
S. Cosulich Canarutto, *Jeff Koons (Supercontemporanea series),* Milan, 2006, pp. 44-45 (illustrated)
H. Werner Holzworth, ed., *Jeff Koons,* Hong Kong: Taschen, 2009, pp. 197, 586 (illustrated)

"In 'Luxury and Degradation' the objects are given an artificial luxury, an artificial value, which transforms them completely, changing their function, and, to a certain extent, decriticalizing them. My surface is very much a false front for an underlying degradation."

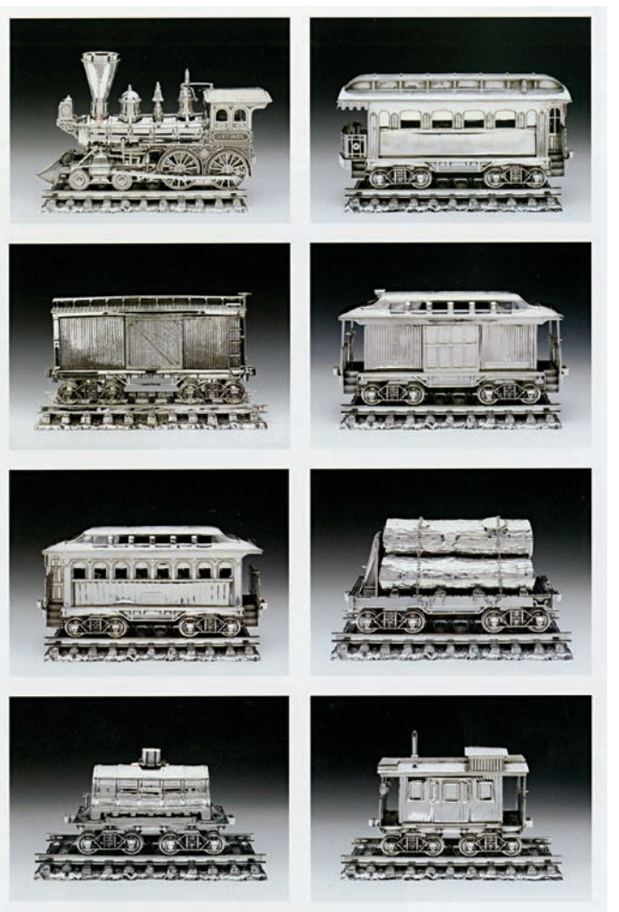
JEFF KOONS, 1992

(detail of the present lot)





Jeff Koons *Travel Bar,* 1986. stainless steel. 14 x 20 x 12 in. (35.6 x 50.8 x 30.5 cm.) Edition of 3 and 1 artist's proof. Jeff Koons Studio/Douglas M. Parker Studio, Los Angeles. © Jeff Koons

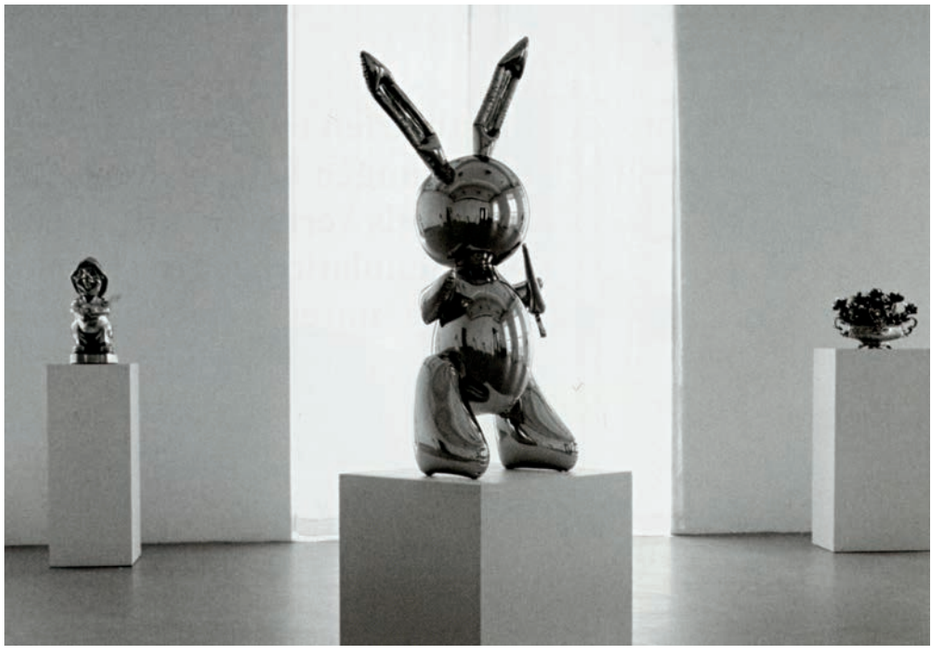


Jeff Koons *Jim Beam – J.B. Turner Engine*, 1986; *Jim Beam – Observation Car,* 1986; *Jim Beam – Box Car,* 1986; *Jim Beam – Baggage Car,* 1986; *Jim Beam – Passenger Car,* 1986; *Jim Beam – Log Car,* 1986; *Jim Beam – Barrel Car,* 1986; *Jim Beam – Caboose,* 1986, from *Luxury and Degradation.* © Jeff Koons

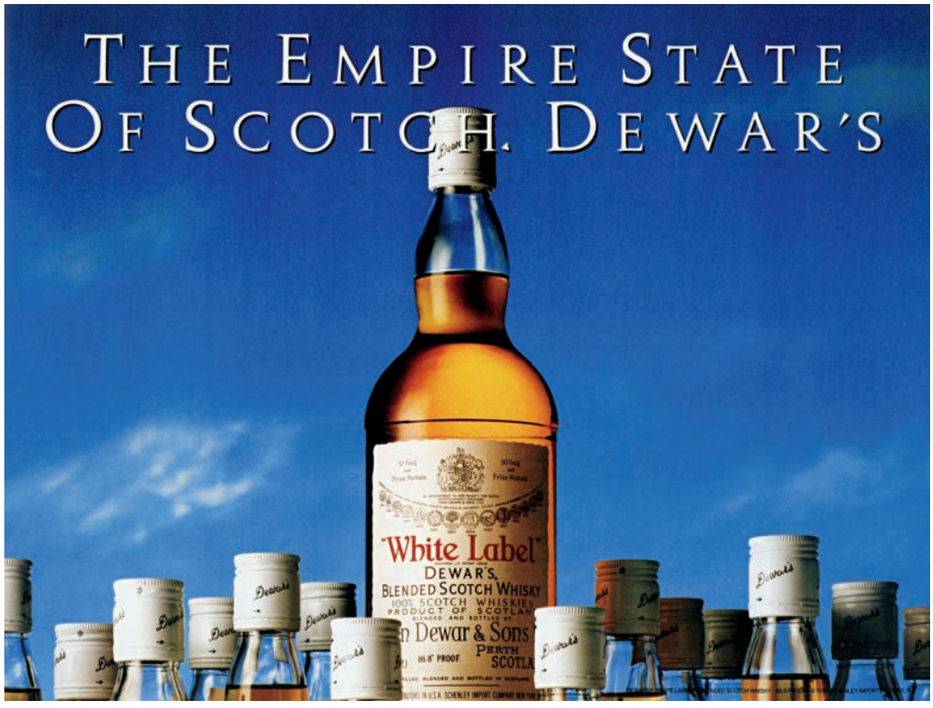
The familiar hum of controversy that surrounds Jeff Koons was born amidst the artist's early career during the 1980s. His contemporary work was similar to that of Richard Prince—a scathing look into modern consumerist culture, but buoyed by the Duchampian notion of elevating the mundane into the realm of art. Though it is Koons' ability to pull back the gilded linings of marketeering in order to expose the debased center that has given us pause, his manner of technique is just as genius: highlighting our addictions by acquiescing to our need for more. In *Jim Beam - Observation Car,* 2003, Koons strikes at the heart of modern advertising by playing its own game—he tests our attraction to his glittering piece by tempting our craving for a nip.

Soon after Koons completed his initial work in his *Statuary* series (most famous for his stainless steel *Rabbit* of 1986), he realized that the medium of stainless steel was akin to the plight of decadence: though not as wildly expensive as gold or silver, stainless steel served essentially the same function in its preservative and visually enticing purposes. Its aura of metallic brightness and its resistance to corrosion made it the perfect medium for Koons' further experimentation in different forms and separate series.

Stainless steel found its perfect employment in Koons' *Luxury and Degradation* series. Always sensitive to the brilliant manipulation of the contemporary consumer market, Koons found himself drawn to the advertisements for another one of humanity's most arduous struggles: alcohol and its abuse. But rather than focus on the colors of the substance itself or the resulting plague of alcoholism, Koons chose to focus on marketing tactics. His series focuses on breaking down the consumer into a debauched animal, accessing the most visceral appetites by appealing to the values of each separate economic class of the user. By debasing the consumer, Koons realized, the alcohol industry could eliminate any economic or reasoning power of its target.



*Schlaf der Vernunft,* exhibition view, Museum Fridericianum, Kassel 1988. Jeff Koons Studio/Karl-Hermann Möller. © Jeff Koons




Jeff Koons *The Empire State of Scotch,* 1986. oil inks on canvas. 44 ½ x 60 in. (113 x 152.4 cm.) Edition of 2 and 1 artist's proof. Jeff Koons Studio/Douglas M. Parker Studio, Los Angeles. © Jeff Koons

*Jim Beam - Observation Car,* 1986 is a paradigm of this marketing tactic, brought into stunning metallic relief by Koons. Originally conceived as a fully decorated plastic locomotive, with each compartment filled by a fifth of Jim Beam bourbon, the train was a decadent and conspicuous item for any consumer to enjoy and exhibit, proclaiming his status as an enthusiast and economically able connoisseur. But Koons casts the observation car in a stainless steel so reflective that its surface is practically a mirror for the thirsty consumer, each curve and intricate handle of the car a chance to gaze back at oneself while self-serving. Furthermore, Koons has sealed the bourbon inside with a custom and excise stamp straight from the maker, bringing into question the market value of the piece should the owner decide to enjoy the pleasures within.

In this manner, Koons is not merely a satirist or one who seeks to point out the follies of modern consumerist culture: "None of these rather playful groups of works was meant ironically, nor could the images simply be categorised as 'critique'. The striking thing about them was the evident vulnerability of familiar images once they were introduced into an artistic context."(Thomas Kellein, *Jeff Koons: Pictures 1980-2002,* New York, 2002, p. 45) Koons asks these myriad questions directly to the owner of the piece, the *Observation Car* an ever-present reminder of the pitfalls of conceding to the wishes of contemporary marketing schemes. Koons is not only concerned with artistic statements in the present lot, but for the observer's on-going test of resilience and intelligent decision making is the ultimate triumph of his piece.

The controversy over Koons's work continues to this day, as we have seen his notions of brilliant kitsch and viewer-interaction take more explicit routes to their alternate expressions. But the viewer may find himself exploring a more personal controversy: Should I or shouldn't I?

○ 5

**CHRISTOPHER WOOL** b. 1955

*And If*, 1992

enamel on aluminum

52 x 36 in. (135 x 90 cm.)

Signed, titled, inscribed and dated “AND IF, S92, WOOL 1992” on the reverse.

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

**PROVENANCE**

Luhring Augustine, New York

“If you take text and image and you put them together, the multiple readings that are possible in either poetry or in something visual are reduced to one specific reading. By putting the two together, you limit the possibilities.”

CHRISTOPHER WOOL, 2012

AND IF YO
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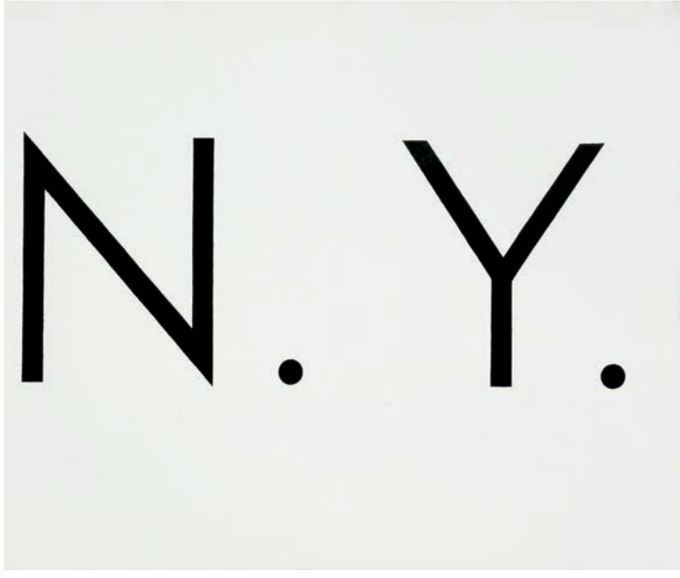
Andy Warhol *Black and White Disaster #4,* 1963. Silkscreen ink, acrylic and pencil on canvas. Two panels, 103 x 82 ¼ in. (261.6 x 208.9 cm.) each. Oeffentliche Kunstsammlung Basel, Kunstmuseum, Switzerland. © 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York




Ed Ruscha *N.Y.,* 1965. Oil on linen. 20 x 24 in. (50.8 x 61 cm.) Collection of the artist. @ Ed Ruscha

One of the most seminal New York artists to emerge from the 1980s, Christopher Wool's inspirations range from the socially conscious graffiti of SAMO to the origins of punk rock. His work has since found a variety of mediums and technique that suit its myriad messages, including spray paint, silkscreen, and Wool's own hand painting. But Wool's most recognizable series is undoubtedly his word-stenciling, in which the stark contrast between enormous block lettering and white canvas evokes true urban grit, violence, and iconicity. Gaining prominence just as New York City was experiencing a boom in crime and disease, Wool's *Word* paintings have come to symbolize both sex and humor in a time when one was demonized and the other declared useless in the face of more pressing issues. *And If,* 1992 serves as a shining example of Wool's minimalism, a bright work following a harrowing decade.

After a serendipitous encounter with a delivery truck in the early 1980s, Wool appropriated the stenciled words that it bore, "SEX LUV", for his own work. He was soon concentrating on the myriad double meanings and homophological properties of everyday phraseology, as prolific as he was exploratory. Wool's manipulation of his texts were both frequent and purposeful, as he would frequently exclude vowels or employ alliteration in order to make his words exhibit Pop flair. In doing so, he commands the viewer to fill in the holes that he himself has drilled, allowing a wealth of interpretation on the observer's part. As opposed to the Pop Art sensibility of his predecessors, Wool chose the appropriation of the urban backdrop over the portrayal of consumer goods, where the disjointed scrawls of graffiti, club signage, and shorthand echo their origins without betraying their sources. And, isolating his text upon the canvas, Wool lends focus to the letter as a pictorial element.

The oversize letters of *And If,* 1992 leap off the white canvas, uncompromising in their bid for the viewer's attention. While the message is clearly explicit, the overall meaning remains somewhat ambiguous. The participants in this graphic dialogue are anonymous to the viewer, and so the abruptly harsh comment becomes just another frank exchange lifted from the infinitely similar dialogues of everyday New York City. This type of blunt message is similarly featured in other *Word* paintings by Wool, with such statements as "Fuck em if they can't take a

John Baldessari, *Pure Beauty,* 1967-68. acrylic on canvas. 45 3/8 x 45 3/8 in. (115.3 x 115.3 cm). Private Collection, San Diego.

joke" *(FUCKEM, 1992)* or "If you can't take a joke you can get the fuck out of my house" *(If You, 1992).* Wool's use of oversized lettering and his purposeful exclusion of spacing creates a daunting atmosphere for the phrase presented. Nearly bursting out of their frame, the letters of Wool's profanity highlight the air-tight parameters of the canvas, giving the words a sense of emergence from the background, assaulting the viewer with their insistent declaration. This sense of threat is bolstered by the typeface; similar to the stenciled font assumed by the United States military after the Second World War, Wool's lettering matches the military's functional no-frills sensibility, and, compounded with its physical size, the phrase creates a sense of austere—and almost violent—authority.

Wool's use of text is monumental in his choice of technique. Through emphasizing the figure and physicality of the letters themselves as opposed to the word as only a semiotic, Wool furthers the work of Warhol and Lichtenstein, proving that every letter is a recognizable object itself. In addition, *And If,* 1992 is the perfect example of Wool's uncompromising attitude toward the viewer, breaking the lettering into many disjointed columns, requiring the problem solving skills of the observer in order for his message to be seen and read. Furthermore, by removing the spaces between the words and refusing to recognize each word as a discrete entity, Wool has turned a statement into a picture, ultimately forming a hieroglyphic of which the meaning is clear. There is also a clear humor within Wool's piece: his presentation of the letters evokes a sense of instability on the speaker's part, a shaking fury which sounds threatening but is simultaneously entertaining to witness. For all of these reasons, Wool's work, epitomized in the present lot solidifies the pictorial powers of the printed word.

But it is Wool's ambiguity that affords his work the most evocative power. The viewer is left to contemplate whether the words in *And If,* 1992 are literal or figurative, a threat or a simple joke. On the surface, it is clear that we should probably vacate the premises. But, amidst the compelling pleasures of Wood's painting, why would we want to?

6

**CADY NOLAND** b. 1956

*Industry Park*, 1991

zinc-plated steel chain link fence

100 ¼ x 216 x 3 in. (254.6 x 548.6 x 7.6 cm.)

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

**PROVENANCE**

Paula Cooper Gallery, New York

**EXHIBITED**

Geneva, Musée d'art moderne et contemporain, on long term loan June 1994 - June 2001

Bretagne, FRAC Bretagne and Galerie Art & Essai, *Cady Noland*, March 7 - April 21, 2013

"There is a method in my work which has taken a pathological trend. From the point at which I was making work out of objects I became interested in how, actually, under which circumstances people treat other people like objects."

CADY NOLAND, 1990

(detail of the present lot)

Bruce Nauman *Double Steel Cage Piece,* 1974. Museum Boijmans Van Beuningen, Rotterdam. © Bruce Nauman / 2013 Artists Rights Society (ARS), New York

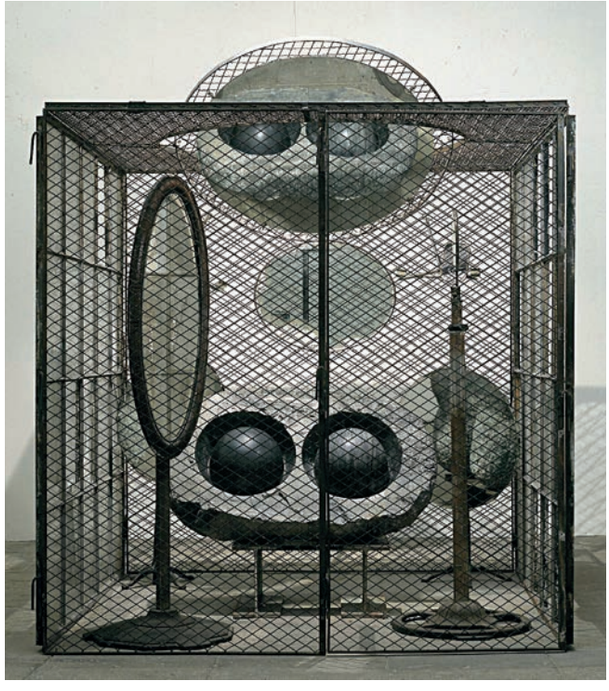
Cady Noland, the darling fugitive of the contemporary art world, has been a seminal figure for over a quarter century; remarkably *in abstentia* for the last decade. Her works, while gracefully referencing minimalism, aggressively confront the myth of the pursuit of freedom and happiness as America's founding principle. Referencing consumer culture and mass media via familiar imagery and materials drawn from the mundane world of hardware stores and supermarkets, Noland delivers astute and poetic observations in her tableaus of objects reduced to their basic components.

Noland's revelatory aesthetic realism opens a window into the often unseen and unacknowledged forces that shape our world. *Industry Park,* 1991, is unequivocally one of Noland's most elemental works–both physically and conceptually. Consisting of a simple steel chain link fence, its ubiquity is essential to its message. In an interview with Michèle Cone, Noland states "I like using objects in the original sense, letting objects be what they are." A direct heir to Duchamp's contribution of the ready-made as exemplified with his *Bottle Rack,* Noland one-ups Duchamp's achievement. "To treat objects like objects is to do something to them — which is not to say necessarily to transform them [...]." But in Noland's work we have the opportunity to delve deeper," do something" more with the objects and in the process reveal more complex meanings.

Exerting equal influence on Noland and having employed similar materials, Bruce Nauman approached this subject in a more circumscribed manner. In *Double Steel Cage Piece,* 1974, Nauman presents a cage within a cage. An opening in the outer fence allows the viewer to enter the outer cage, but renders the inner cage inaccessible. The reference to imprisonment is fundamental in both Noland's fence and Nauman's cage, however Nauman asserts his intentions were more emotional than political, a sentiment that also characterizes Noland's structure—the ubiquity of the fence implies an intent greater than penitentiary detainment alone. For Noland's *Industry Park* does not enclose, but merely draws a demarcation in the existing space, a permeable barrier that nonetheless seperates.

Noland unlike Duchamp and Nauman, reveals some of her intent with the title. Industrial Parks—areas zoned and planned for the purpose of industrial development, often with few environmental safeguards—position the present lot in the cross-roads of the artist's commentary on American consumerism and capitalism. Yet her comments are not merely sociological. She is forging a new territory for the formal language of sculpture. *Industry Park* materializes concerns regarding interiority and exteriority that continue to elicit comment. *Industry Park* is the architecture of social exclusion. It is Noland's distillation of the march of history, one that divides rather than unites. The silent scream of a chain link fence mimes the emotional and interpersonal separations that we experience. Exerting influence on a new generation of artists, Noland's work has become a lodestar in contemporary art. This is Noland's gift, to cast in a new light the unconscious formal structure of our world.

Marcel Duchamp *Readymade: Bottle rack made of galvanized iron.* overall 29 ¼ x 16 in. (74.3 x 40.6 cm.) Norton Simon Museum of Art, Pasadena, California. © 2013 Artists Rights Society (ARS), New York / ADAGP, Paris / Estate of Marcel Duchamp.



Louise Bourgeois *Cell (Eyes and Mirrors),* 1989-93. Steel, limestone and glass. 93 x 83 x 86 in. (236.2 x 210.8 x 218.4 cm.) Tate Gallery, London © The estate of Louise Bourgeois. Photograph: Christian Sinibaldi

○ 7

**ANDREAS GURSKY** b. 1955

*Rhein*, 1996

c-print laminated on Plexiglas, in artist's frame
sheet 57 ⅜ x 71 ⅛ in. (145.8 x 180.8 cm.)
frame 73 x 86 ⅛ in. (186 x 222 cm.)
Signed, titled, numbered and dated "'Rhein' '96 5/6 A. Gursky" on the reverse of the mount.
This work is number 5 from an edition of 6.

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

PROVENANCE
Mai 36 Galerie, Zurich

EXHIBITED
New York, Matthew Marks Gallery, *Andreas Gursky*, November 15, 1997 – January 3, 1998 (another example exhibited)
Düsseldorf, Kunsthalle Düsseldorf, *Andreas Gursky – Photographs from 1984 to the Present*, August 29 - October 18, 1998 (another example exhibited)
Milwaukee, Milwaukee Art Museum, *Andreas Gursky*, February 27 – April 26, 1998, then traveled to Seattle, Washington, Henry Art Gallery, Faye G. Allen Center for the Visual Arts, University of Washington (June 19 – September 20, 1998), Houston, Contemporary Arts Museum (November 13, 1998 – January 3, 1999), Columbus, Ohio, Columbus Museum of Art (January 24 – March 28, 1999) (another example exhibited)
Wolfsburg, Kunstmuseum, *Andreas Gursky: Fotografien 1994-1998*, May 1998 - December 1999, then traveled to Winterthur, Fotomuseum Winterthur, London, Serpentine Gallery, Edinburgh, Scottish National Gallery of Modern Art, Turin, Castello di Rivoli, Museo d'Arte Contemporanea, (June 4 - September 2, 1999), Lisbon, Centro cultural de Belém (another example exhibited)
Caracas, Fundación Cisneros , *Ceci n'est pas un satellite*, 2000 (another example exhibited)

LITERATURE
A. Gursky, *Andreas Gursky Fotografien 1994-1998*, Wolfsburg, 1998, pp. 68-69 (illustrated)
T. Bamberger, *Andreas Gursky*, Milwaukee: Milwaukee Art Museum, 1998, no. 6
R. Pfab and M. L. Syring, *Andreas Gursky – Photographs from 1984 to the Present*, New York, 1998/2002, p. 53 (illustrated and detail illustrated on book jacket)
L. Pérez Oramas, *Ceci n'est pas un satellite = "Esto no es un satelite": obras contemporáneas de la CPPC en el centro de transmisión satelital VBC de DirecTV Venezuela*, Caracas: Fundación Cisneros, 2000, pp. 18-19 and 20-21 (illustrated)

(detail of the present lot)

“I wasn’t interested in an unusual, possibly picturesque view of the Rhine, but in the most contemporary possible view of it.”

ANDREAS GURSKY, 1998

Caspar David Freidrich *Monk by the Sea,* 1809-10. oil on canvas. 43 x 67 in. (110 x 172 cm.) Alte Nationalgalerie, Berlin

An impressive and important figurehead in Andreas Gursky’s inspiring oeuvre, *Rhein,* 1996 is a beautifully contemporary take on the canonical landscape genre of the past. Here, Gursky invites the viewer to wonder at the digitally perfected line and horizontal striations of green which comprise the composition, while also presenting a quiet reflection on man’s relationship to the surrounding natural world which so many overlook and take for granted.

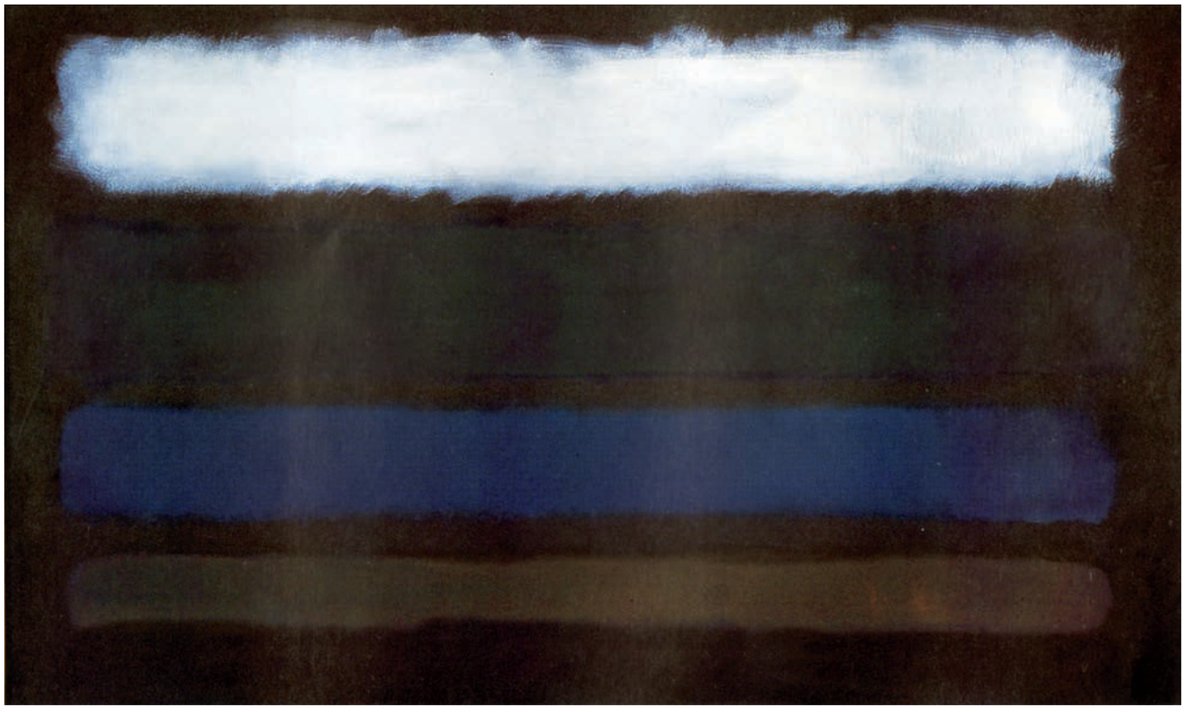
One of the longest European rivers, the Rhine navigates a curiously straight course, passing through six countries including the artist’s home town of Düsseldorf, Germany before reaching its convergence with the North Sea. Spanning the full width of the dynamic picture plane, the majestic landscape appears vibrant with bands of emerald green grass and silvery water, while illuminated ripples dance across the surface of the river with astounding detail. Looming high above the river’s exceptionally straight path appears a cloudy blue-grey sky, presenting a distant horizon far beyond the verdant riverbank. While clearly depicting a lush landscape of the artist’s surroundings, *Rhein* can also be said to take on elements of abstract composition, dissolving away from figurative landscape with its presentation of geometric color blocks, striped with green, grey, and blue. Gursky has noted, “my pictures are becoming increasingly formal and abstract, a visual structure appears to dominate the real events shown in my pictures. I subjugate the real situation to my artistic concept of the picture” (A. Gursky quoted in L. Cooke, “Andreas Gursky: Visionary (Per)Versions”, M. L. Syring (ed.), *Andreas Gursky: Photographs from 1984 to the present,* exh. cat., Kunsthaus Düsseldorf, Düsseldorf 1998, p. 14).

Gursky has cleverly evolved from the classical landscape seen throughout art history into a more contemporary execution, making a radical departure with his brilliant use of color, large-format imagery, and the subtle alteration or omission of certain elements in his work. Confronted with what he considered to be the basic insufficiencies of the documentary practice, Gursky was influenced in the early 1990s to begin using digital technology as a means of manipulating an image. In doing so, the artist skillfully generated an "illusion of a fictitious reality", playing with the reality of the image as it alters between an unspoiled landscape and an artificial reframing of the world (R. Pfab, "Perception and Communication: Thoughts on New Motifs by Andreas Gursky", M. L. Syring (ed.), *Andreas Gursky: Photographs from 1984* to the Present, exh. cat., Kunsthalle Düsseldorf, Düsseldorf 1998, p. 9).

Such experiments with photography through digital manipulation may leave the viewer puzzled, questioning what has been changed with the help of technology and what has been left completely authentic and true to the actual site captured.

As seen in the present lot, Gursky created his composition by removing all small and negligible details that he felt interrupted a clean horizon. With regards to the piece, the artist described, "there is a particular place with a view over the Rhine which has somehow always fascinated me, but it didn't suffice for a picture as it basically constituted only part of a picture. I carried this idea for a picture around with me for a year and a half and thought about whether I ought perhaps to change my viewpoint ... In the end I decided to digitalize the pictures and leave out the elements that bothered me" (A. Gursky quoted in A. Ltgens, "Shrines and Ornaments: A Look into the Display Cabinet", *Andreas Gursky: Fotografien 1994-1998,* exh. cat., Kunstmuseum, Wolfsburg 1998, p. xvi). As a result of this technique, the viewer is not privy to a specific spot along the flowing river but rather an idealistic, unblemished location that few have the advantage of finding without Gursky's lead.

A breathtaking masterpiece of scale and tranquility, *Rhein,* 1996, perfectly displays Gursky's constant strive to capture the sublime. Whether depicting monumental architecture, landscape, stock exchanges, window displays, libraries, or building facades, Gursky documents the post-modern civilized world as he sees it, manipulating his images in order to distance them from the sometimes harsh imperfections of reality.



Mark Rothko *No. 14 (Horizontals, White Over Darks)*, 1961. oil on canvas. 56 ½ x 93 ⅜ in. (143.3 x 237 cm). Museum of Modern Art, New York. © Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

○ 8

**THOMAS SCHÜTTE** b. 1954

*Großer Geist Nr. 9*, 1998

Cor-Ten steel

98 ⅜ x 50 x 55 in. (249.9 x 127 x 139.7 cm.)

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

**PROVENANCE**

Skarstedt Gallery, New York

**EXHIBITED**

New York, Skarstedt Gallery, *Winter Group Show*, January 7 - February 18, 2012

"The things you cannot talk about - these are essential. Some answers can't be spoken. I believe that material, form and colour have their own language that cannot be translated."

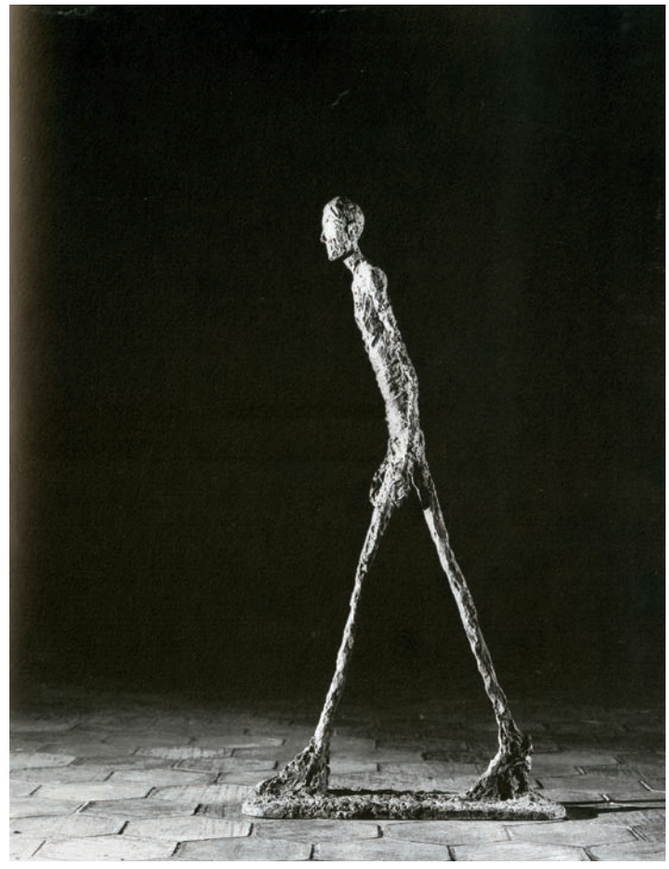
THOMAS SCHÜTTE, 1998

Thomas Schütte, *Große Geister (Big Spirits)* in progress, 1996.

Perhaps no other contemporary sculptor has produced such a wide and varied oeuvre as Thomas Schütte. From his seminal *United Enemies* series, with its clay grotesques wrapped together in fabric to his *Große Kopfe* (large heads) in ceramic, his creative materiality has led to figures that defy our monumental expectations of sculpture; instead of a tribute to the gods in their image, Schütte has given us creatures both hilarious and sinister, all infinitely relatable to the human condition. Aside from the personality of his figures, however, Schütte has also employed the common tools of sculpture to his manipulative benefit: in his *Großer Geist* series, the large spirits themselves are cast in enormous stature, but feature qualities that run contradictory to their size. The present lot, *Großer Geist, Nr. 9,* 1998, is paradigmatic of this paradox, a creature huge in size but great of heart, solid in medium yet liquid its shape-shifting brilliance.

Schütte's early work was greatly informed by his training. As a student under Gerhard Richter, Schütte's university years introduced him to alternative methods of painting, in which illusion and ambiguity deliver a depth charge in meaning as powerful as proper figure portrayal. In terms of sculpture, his first major work featured small-scale architectural models, based in an urban utopian reality, and featuring minimal design properties. Even here, we can view Schütte's early adoption of the tenets of sculptural simplicity—concentrating attention on the object itself as opposed to any indulgent intricacies. In addition, Schütte's architectural minimalism, first on display at the exhibition "Westkunst" in Cologne during 1981, shows us a young artist fascinated with monumentalism, his monoliths presented as single objects as opposed to functioning models meant for realization.

Willem de Kooning *Clam Digger,* 1972. bronze. 59 ½ x 29 ⅝ x 23 ¾ in. (151.1 x 75.2 x 60.3 cm). Private Collection. © 2013 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York



Alberto Giacometti *Walking Man I,* 1960. painted bronze. 71 ⅞ x 10⅜ x 38 in. (182.5 x 26.5 x 96.5 cm). Maeght Foundation, Saint-Paul. © 2013 Succession Alberto Giacometti (Fondation Alberto et Annette Giacometti, Paris) / ADAGP, Paris

By 1995, Schütte was already fully immersed in his *United Enemies* series, exploring the relationship between hatred and love. But his interests soon turned to larger-scale work, and his *Großer Geist* series began to take form. Cast in either aluminum, polished bronze, or Cor-Ten steel, the *Großer Geists* are among the recognizable of Schütte's works, most over eight feet tall and massive both in scope and weight. While *United Enemies* was based in conflicting personalities amongst equals, the *Großer Geists* are at once more severe and more philosophical. Their severity lies in their appearance—their obvious size, compounded with their monstrous Golemesque appearance, makes for a imposing sculpture to state the very least. But the according sculptural features, such as their smooth, almost disintegrating appearance and softly defined limbs and faces, lend them a strange air of harmlessness. It is as if Schütte has decided to make a band of approachable monsters, born into the chains of gigantism but making the very best of an unfortunate situation. In creating these sculptural oxymorons, Schütte prompts us to question our own physical and emotional incongruities.

*Großer Geist, Nr. 9,* 1998 is Schütte's tribute to nature's tricks. Measuring over eight feet in height, Schütte's massive monster has several stages of impressions for the observer. The first, at the viewer's most distant perspective, is the obvious enormity of the object. Straddling the ground as if treading the snows of a mountainous wasteland, the present lot's medium, Cor-Ten steel, has been trusted for decades by artists such as Richard Serra and Donald Judd for its ability to resist natural corrosion by developing a protective layer of rust. In Schütte's sculpture, the color of the surface only contributes to its terrifying neutrality of detail, recalling the enormous clay sculptures of Ancient China and Japan, meant to depict the imposing status of the gods.

But upon closer inspection, Schütte's monster displays a physical softening and familiarity of posture. The great legs of *Großer Geist* flow down to its anonymous feet almost as columns of coiled clay, lending a gentle tactility to the misunderstood beast. This particular texture appears again in the shoulders and crown of the sculpture, a feature both decorative in and vital to the statue's physicality. Elsewhere, slight folds in the upper torso and lower torso give the illusion of a cushioned, malleable surface—one that the observer could perhaps manipulate in his own hands. The stance, portrayed mid-stride, presents us not with a violent fiend, hell-bent on wreaking havoc, but rather with the outstretched arms and bent wrists of a curious child.

Umberto Boccioni *Unique Forms of Continuity in Space,* 1913. bronze. 43 ⅞ in. (111.44 cm). Museo del Novecento, Milan

Finally, in the most intimate observation of the viewer, a face betrays the amiable spirit within. Though Schütte casts his figure with a certain severity in facial feature, such as the angular beard and nose, the *Großer Geist's* expression is downcast, hiding his stern features in a bashful, almost endearing manner. In sum, Schütte's creature is both monumental and subtle, both brutal in stature yet kind in countenance.

*Großer Geist, Nr. 9,* is intimidating in its possibilities for philosophical analysis. While the monumental stature of the sculpture is ripe for discussion of Schütte's allusions to the past, namely to a German culture in which monumentalism has been practiced as a national pastime, the present lot is more primed for an investigation into the human condition, where one can easily allow the prejudices of physicality inform our evaluations of others: "Melty, molten ... figures evince both menace and levity: part Darth Vader, part Pillsbury Doughboy. Outsized, they put the viewer at a disadvantage, an auspicious start to Schütte's lecture on power relations." (Q. Latimer, "Thomas Schütte: Haus Der Kunst", *Frieze Magazine,* October 2009) Indeed, the power struggle is at work within each of Schütte's sculptures, where the contrast between inner life and outward display intensifies with every proximate step.

Allowing the conflicting states of being to exist within his sculptures, Schütte has allowed ambiguity to be one of the most powerful forces at play within his body of work. In the present lot, this ambiguity gives way to not to finite meaning, but rather to the viewer's continued exploration of his relationship to the *Großer Geist*—a progressively more complex interaction: "Taking his art as a totality, as we must, doesn't mean that everything is equal, or that there aren't better or worse pieces, major and minor works. Nor does the fact that Schütte does many things mean that his art lacks a centre. Rather, it signals a deeper sense that there are many paths and stories an artist might tell. Most artists only ever do one thing. In Schütte's case, the cumulative effect gets more powerful the more he produces, the more directions he goes in, the more he complicates things. This is rare." (A. Searle, "Is that Allowed?", *The Guardian,* July 27, 2004)

*Großer Geist, Nr. 9* is a powerful example of how, when viewed in relation to the other works in an artist's oeuvre, we can observe a very special symbiosis. While the sculpture represents Thomas Schütte's movement inward, toward investigating the contradictory properties that we all possess, it also gives us a face in which we may view our own inherent complexities. Hopefully, we can look into the eyes of Schütte's friendly monster—and smile.

(alternate view of the present lot)

9

**RICHARD PRINCE** b. 1949

*Untitled (Man's hand with watch)*, 1980

Ektacolor print

38 ¾ x 58 in. (98.4 x 147.3 cm.)

Signed, numbered and dated "R. Prince 1/1 1980" on the reverse.

This work is unique.

**Estimate** $150,000-250,000

PROVENANCE

Barbara Gladstone Gallery, New York

Private Collection

Christie's, New York, *Contemporary Art Day Sale,* November 21, 1996, lot 286

Metropolitan Bank and Trust Collection, New York

Christie's, London, *Post-War and Contemporary Art Sale*, February 6, 2003, lot 751

Acquired from the above sale by the present owner

LITERATURE

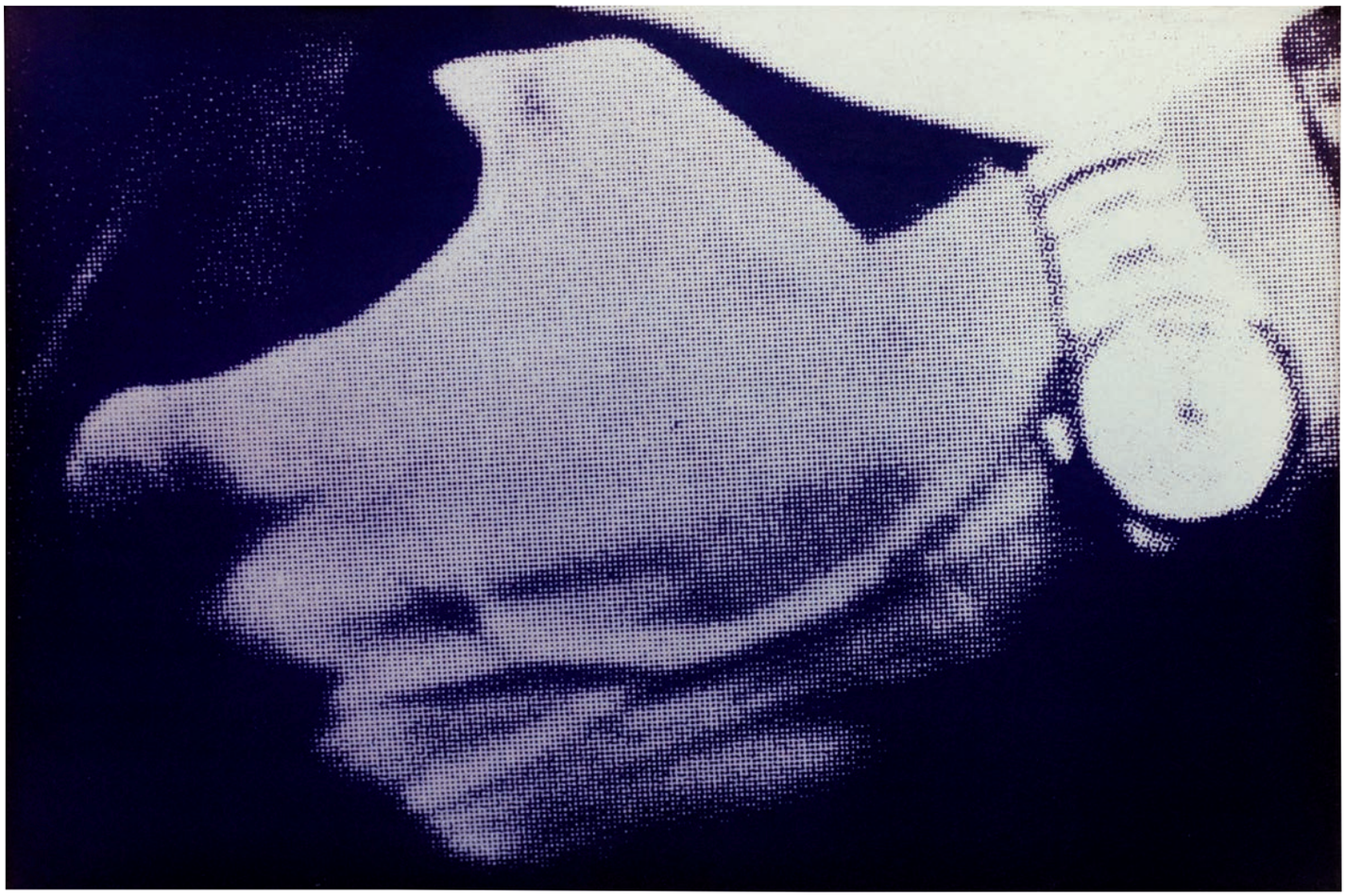
K. Kertess, *Photography Transformed: The Metropolitan Bank and Trust Collection*, cat no. 191, New York: Harry N. Abrams, 2002, p. 248 (illustrated)

"It's like the watches. The way they were presented in say, the magazines, looking like living things. That's what I liked. They look like they had egos..."

RICHARD PRINCE, 1988

Prince's early practice of re-photography largely set the tone for his extensive body of work that followed. The artist spent the beginning of his career in TIME magazine's tear sheets department, sparking his interest in appropriation and iconography alike. *Untitled (Man's hand with watch),* 1980, is exemplary of the artist's early impulse to completely de-aestheticize work as a means of infusing meaning and creating a sleight of hand conceptual dimension.

In simultaneously enlarging the image of the watch and reducing the print advertisement to an image of the product in isolation, Prince commenced his discourse at the juncture of high art and mainstream media–an exploration that has spanned the narrative of his career to date. In presenting his audience with a magazine advertisement even further diluted than they may have initially encountered it in their everyday lives, the artist implicitly challenges the viewer to approach the work with a heightened consciousness and thus to evaluate the effect of advertisements and images being routinely force fed to them on a daily basis. Here, and throughout the early stages of his career, Prince sought to unhinge the art-image binary, building upon the minimalist maxims that had gained traction throughout the 1970s, and cementing his own place in the history of art.



10

**RUDOLF STINGEL** b. 1956

*Untitled*, 1989

oil and enamel on canvas

65 ⅝ x 44 in. (166.7 x 112 cm.)

Signed and dated "Stingel 89" on the reverse.

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

**PROVENANCE**

Van de Weghe Fine Arts, New York

"Silver makes everything look contemporary... If you paint something silver, it looks, I don't know, from today."

RUDOLF STINGEL, 2004

While painting is an action, it must also be an observation. The mere act of painting does not create a painting but simply some painting. But if the action of painting is used as a lens to observe reality to create another reality, then we have a Painting... Stingel creates a transitive way to recede from abstraction into the subject and to push the subject into a different kind of time." (Francesco Bonami, ed., 'Paintings of Paintings for Paintings – The Kairology and Kronology of Rudolf Stingel' in *Rudolf Stingel,* London, 2007, pp. 13-14)

First recognized in the late 1980s for his monochromatic works, Rudolf Stingel has developed a singular approach to painting aiming to examine and reinvigorate the very essence of creative acts. Characterized by simultaneous attention to surface, image, color and space he creates new paradigms for the meaning of painting: Reflecting upon the fundamental questions concerning the practice today– authenticity, meaning, hierarchy and context. Stingel's works form a unique approach, attempting to overcome the gap between figuration and abstraction, constantly negotiating a balance between kairos and kronos. That is, between the exact moment of time in which the viewer is confronted with the present – or its illusion for that matter – and the eternal time, which never ends but concludes in abstraction. Stingel thus moves painting one step further, understanding that it carries energy and consumes it, and that abstraction happens when the power goes off momentarily.

11

**CHRISTOPHER WOOL** b. 1955

*Untitled*, 1999

enamel on canvas

90 x 60 in. (229 x 152.5 cm.)

Signed, titled and dated "WOOL 1999 Untitled (P295)" on the reverse; further signed, titled and dated "WOOL 1999 P295" along the overlap.

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

PROVENANCE

Luhring Augustine Gallery, New York

Private Collection

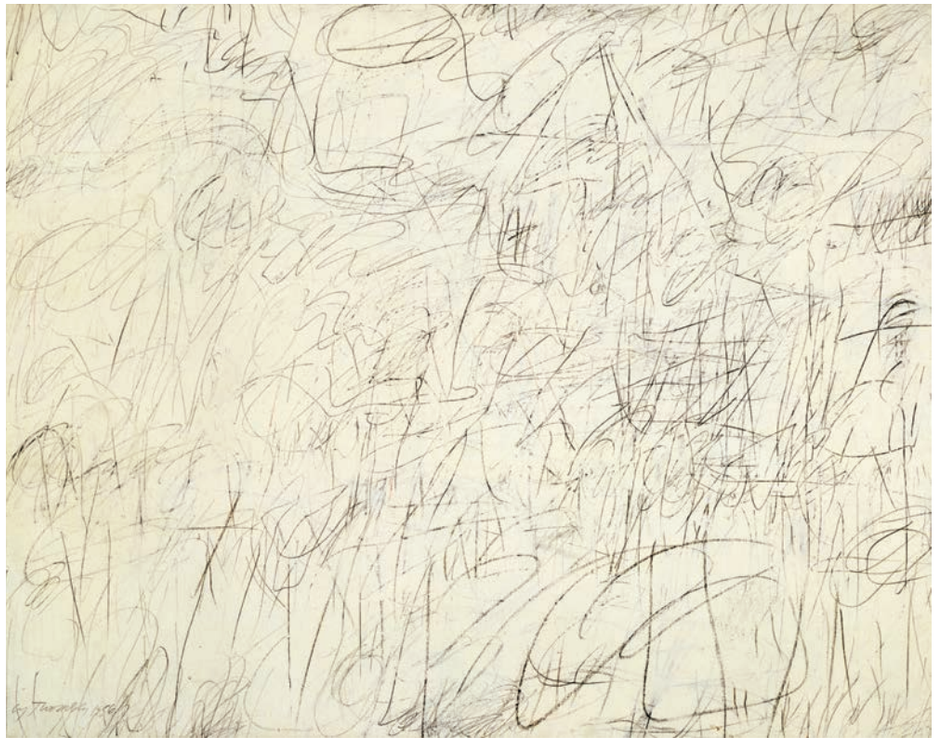
"Publicly I would probably insist on labeling the work abstract ... but for me they are 'pictures' with all that that implies..."

CHRISTOPHER WOOL, 2007

Demonstrating many of the recognizable themes and motifs that have occupied the artist for the last number of decades, *Untitled,* 1999, presents us with Christopher Wool's signature process and skillful technique. *Untitled* is an exemplar of a significant body of work in which Wool has overlapped found ornamental forms into a chaotic dissonance of symbols, patterns, and expressive gestures. This cacophony of black crosses, noughts, hash-tags, and spots scrawled over the white canvas creates a controlled yet impulsive overall effect for which the artist is so highly acclaimed.

Wool's impressive contribution spans several mediums including paper, photography and painting, as he has examined the expansive qualities of a seemingly stark black and white aesthetic. Wool began improvising his stand out style during the mid 1970s with the development of abstract paintings which were engaged in all over process that inquired into the nature of what constitutes painterly execution. With these works, Wool sought to define such paintings by the elimination of everything that seemed superfluous, thus denying color, hierarchical composition, and internal form. Wool's paintings are as much defined by their purposeful exclusions as their inclusions, as the artist has stated, "You take color out, you take gesture out - and then later you can put them in. But it's easier to define things by what they're not than by what they are."

Throughout the 1980s Wool's emphasis on this radical reduction expanded as he continued to create paintings that steered away from precise subject matter and representational form. Eventually, he started to incorporate new printmaking techniques such as patterned rubber paint rollers, rubber stamps, stencils, and silk screening. Wool began a creative association with domestic patterning with a series of work utilizing decorator's rollers originally designed for printing wallpaper patterns.



Cy Twombly *Untitled,* 1956. Oil, graphite, and wax/oil crayon on canvas. 50 x 62 ¾ in. (127 x 159.4 cm). Private Collection, New York.

*Untitled,* 1999, represents a body of work where Wool enlarged off-the-shelf patterns, and reintroduced the prosaic shapes in a startlingly new context. He was then able to gain control of the scale and overall composition by using silk screens to expand the original design and then allowing the screens to layer the patterns over one another, varying their states of legibility throughout the canvas. These variations in weight across the surface offer moments of both assurance and hesitancy. The tension and friction between mark and erasure, gesture and removal, is the product of Wool's evolution in the contingency of the processes inherent in making images.

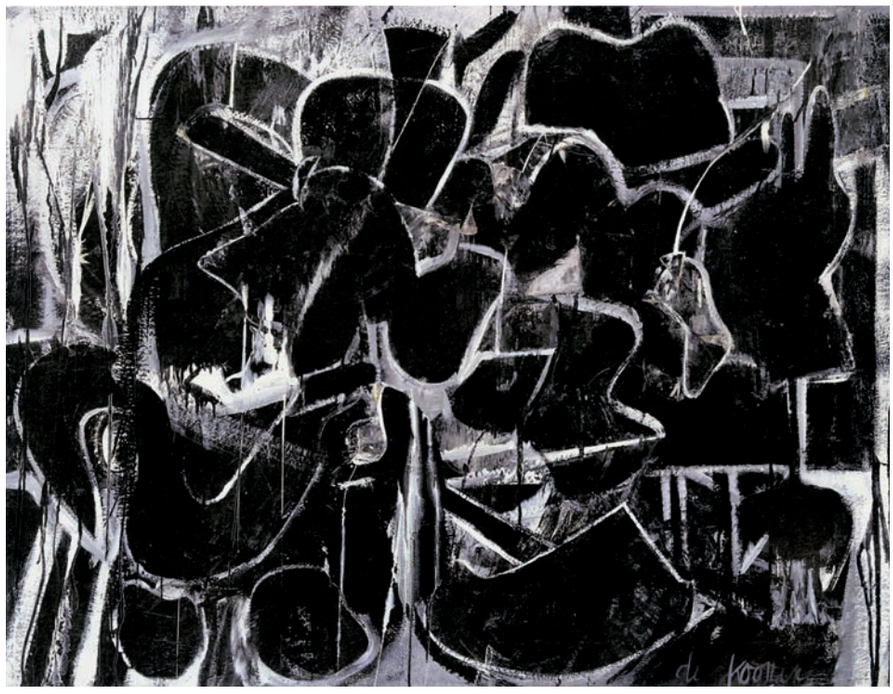
While Wool's paintings have developed into a class of their own, the method of silk screening recalls Andy Warhol's legendary Pop Art output. Wool adopted Warhol's practice of reproducing systems of mass production and his appropriation of ready-made imagery. Additionally, the use of a repetitious decorative pattern is reminiscent to Warhol's use of repeating motifs, and in the present lot, Wool even divides the canvas into four quadrants, similar to Warhol's iconic technique of displaying recurring images on the same canvas, as seen in his stunning *Marilyns* or *Disaster Series*.

Wool intentionally selects his patterns based on their commonplace banality, which encourages viewers to focus on the artistic process rather than an overtly defined meaning within. This emphasis on process rather than representation extends beyond the boundaries of Warhol's Pop silk screens though, and crosses over into the realm of Abstract Expressionism. While Wool did create successful drip paintings earlier in his

career, his decorative rollers and silk screens, although repetitive in nature, continue to operate like the drip paintings as allover compositions. Clearly there are connections to the contribution of Jackson Pollock's allover approach as well as the graphic intensity of Willem de Kooning's black and white paintings of the late 1940s.

In addition to extending a lineage of the New York School, Wool also leans towards painterly abstraction reminiscent to the allusions to language found in the work of Cy Twombly. The marks that compose *Untitled,* 1999, and like works, have no intrinsic meaning or specific association, its variations in pattern and legibility lend themselves to traditional abstract painting more so than a Pop Art influence. Furthermore, the deliberate elimination of color in much of Wool's output also pays homage to a more Minimalist quality. As Bruce W. Ferguson has suggested, "Wool accepts that he is and that his paintings are, at any moment, within what Richard Prince calls 'wild history', subject to the intertextual meeting of various discourses" (B. Ferguson, quoted in A. Goldstein (ed.), "What they're not: The Paintings of Christopher Wool", *Christopher Wool,* exh. cat., San Francisco Museum of Modern Art, San Francisco, 1998, p. 256). Ultimately, Wool's seamless blend of artistic influences and genres became a melting pot of creativity, making for an exceptional body of work that is uniquely his own.

Wool has throughout his exceptional career formulated some of Contemporary art's most iconic and elegant imagery.Taken in its entirely, *Untitled*, 1999, encapsulates an intricate web of overlap and layering that has become synonymous with Wool's celebrated oeuvre as a whole. His sophisticated exploration and development of process-based painting has received vast critical acclaim and has opened up endless avenues for younger generations of artists.



Willem de Kooning *Painting,* 1948. Enamel and oil on canvas. 42 ⅝ x 56 ⅛ in. (108.3 x 142.5 cm). The Museum of Modern Art, New York. © 2013 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

Sigmar Polke *Meeresmonster,* 2003. Dispersion on cardboard. 78 ¾ x 59 in. (200 x 150 cm.) Private Collection, Cologne

○ 12

**ANDY WARHOL** 1928-1987

*Self-Portrait*, 1967

acrylic and silkscreen ink on linen
8 x 8 in. (20.3 x 20.3 cm.)
Signed and dated “Andy Warhol 1967” along the overlap; further stamped along the overlap with The Andy Warhol Art Authentication Board Inc., and numbered A109.025.

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

PROVENANCE
Mr. Ross Friedmann, Miami
Galerie 1900-2000, Paris
Hilman Holland Gallery, Atlanta
Jason McCoy Gallery, New York
Anthony D’Offay Gallery, London
Private Collection

EXHIBITED
New York, Jason McCoy Gallery, *Andy Warhol: Self-Portraits*, January 30 - March 1, 1990
New York, Van de Weghe Fine Art, *Andy Warhol: Self Portraits 1963-1986*, April 20 - May 27, 2005

LITERATURE
Andy Warhol: *Self-Portraits*, exh. cat., New York: Jason McCoy Gallery, 1990, no. 3 (illustrated)
G. Frei and N. Prinze, eds., *The Andy Warhol Catalogue Raisonné of Painting and Sculpture 1964-1969*, vol. 2B, cat. no 1960, 2004, pp. 305, 312 (illustrated)
*Andy Warhol: Self Portraits 1963-1986,* exh. cat., New York: Van de Weghe Fine Art, 2005, pp. 50-51 (illustrated on inside cover)

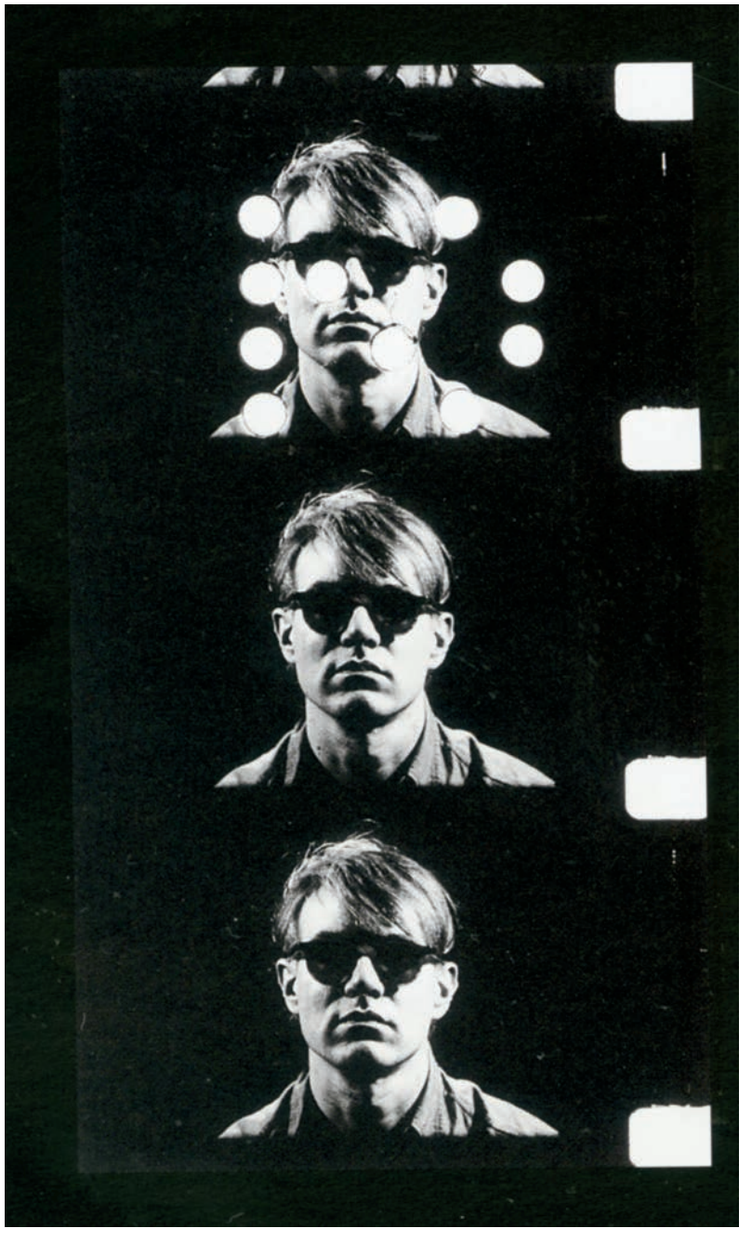
“Always omit the blemishes - they’re not part of the good picture you want.”

ANDY WARHOL, 1977

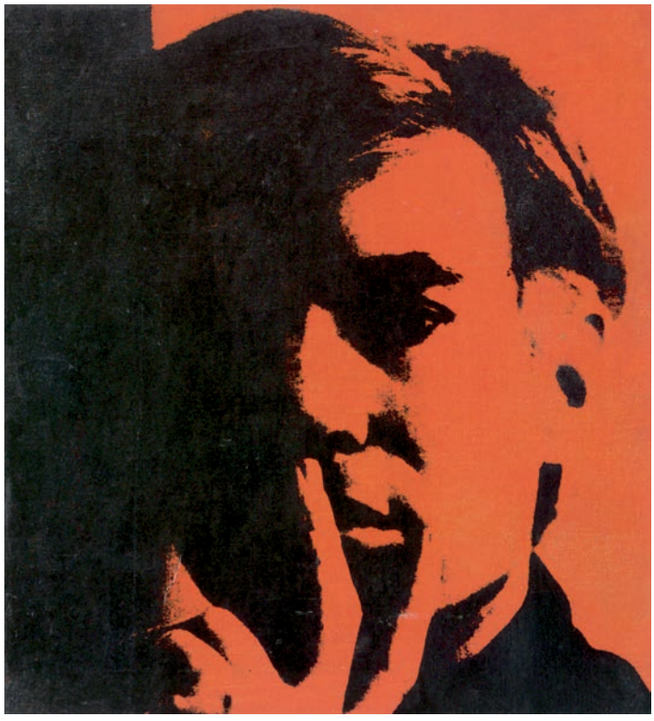
Few of Andy Warhol's works have sparked more critical disagreement than his many self-portraits. While his celebrity portraits were a result of his affinity for the famous, and his soup cans and objective portraiture sprung from the consumerist commentary that has lent him his Pop titles, the intent of the self-portraits is more mysterious. They are even paradoxical in their nature: while they present to us an intimate view of the artist himself, they are also simultaneously self-effacing and performative. Warhol's elusive persona, propagated by both himself and his work, comes through on the canvas as it did in reality: controlled. The present lot, *Self-Portrait*, 1967 is from the second series of Warhol's self-reflective pictures. We see in it a dazzling combination of Warhol's obsessions and preoccupations.

Though his first self-portrait was commissioned in 1963, it would be a trope that he would return roughly every five years in his career. Warhol's earliest self portraits were executed just before he verged into the realm of filmmaking; consequently, they display qualities common to most of his celebrity portraiture at the time—his silkscreens are posed glamour-shots, with his brush offering up a variety of different colors in the final product. In these early self-portraits, we see Warhol recognizing his newfound celebrity status, imitating his most famous subjects in a somewhat satirical, somewhat genuine attempt of his own.

Yet, as Warhol found himself more and more entrenched in filmmaking in the mid-1960s, his work began to exhibit more nuanced and more restrained features than it had in the past. Suddenly, Warhol was concentrating on single images as opposed to the multiple silkscreens that mark his earlier work. In addition, Warhol was venturing into monochromatic painting, with a variety of violets and cadmium reds taking center stage. We can presume that it was Warhol's extensive work with the filmstrip that inspired



*Opening Frames* for *Andy Warhol: Portraits of the Artist as a Young Man by Gerard Malanga.* 1964-65. © Gerard Malanga © 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York



Andy Warhol *Self-Portrait,* 1967. silkscreen ink and acrylic paint on canvas. 22 x 20 in. (55.9 x 50.8 cm). Private Collection. © 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

Andy Warhol *Self-Portrait,* 1964. Silkscreen ink, acrylic paint on canvas. 20 x 16 ⅛ in. (50.8 x 41 cm.) Private Collection. © 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

this more introspective scale, a tribute not unlike Lichtenstein's dedication to the portrayal of the comic strip. In addition, Warhol began to experiment with photos of celebrities that were more candid than posed, starting with the many photos of Jackie Kennedy both before and after her husband's assassination.

It is precisely at this moment that Warhol's present *Self-Portrait,* 1967 was executed. In the vein of the "Superstars" that he manufactured behind his lens, Warhol paints himself more as an unwilling recipient of fame than as a cinematic sycophant. We observe Warhol's boyish face in three-quarters profile, shying away from the lens of the camera. The image itself is one of the rarest self-portraits in Warhol's oeuvre, perhaps because Warhol's projected public image was nothing at all like the sheepish young man in the picture. However, the resemblance to his private persona—insecure, introverted, and self-conscious—is uncanny. Perhaps Warhol thought the picture too revealing, too intimate, and that is the reason why he produced very few of them.

The shadowed blacks of the silkscreen create a figure that is sanitized, free from any blemishes, the glowing red cadmium allowing a portrait of perfect youth. Warhol's own promotion of sanitizing his portraits sprung from the ideal that blemishes are transitory; they do not give insight into the soul of the subject, therefore they are unnecessary to present in portraiture. In this regard, Warhol does not deny the true reality of his subject (here, himself), but rather he allows the true essence of the sitter to shine through unobstructed. Perhaps this is in perfect keeping with the image of celebrity that Warhol wanted to project: "The bold, jarring colors called attention to this face while simultaneously cancelling out most of his recognizable features. The self-portraits offered no detailed information about either his physiognomy or his psychological state; instead, they present him as a detached, shadowy, and elusive voyeur." (D. Bourdon, *Warhol,* New York, 1995, p. 250) Warhol knew that the real factor behind maintaining celebrity was not transparency, but utter obscurity. Only then could an aura of mystery surrounding the the public figure take root.

The movement towards reds and single film stills was seminal for Warhol, for he began to explore his subjects not as two-dimensional characters replicated ad inifinitum in the media, but as human beings caught in the crossroads of a totally public existence. By 1967, Warhol had achieved this status as well, enough for his attempted murder the next year to be labeled an "assassination". But the present lot reminds of us of his continuing fascination with himself as a subject, mainly with one remarkable phenomenon: as the world changed, he remained the same.

13

**JEAN-MICHEL BASQUIAT** 1960-1988

*Untitled (Soap)*, 1983-84

acrylic, oil stick, paper collage on canvas

66 x 60 in. (168 x 152.8 cm.)

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

PROVENANCE

Robert Miller Gallery, New York

Galerie Bernard Cats, Brussels

EXHIBITED

Kyongju, Sonje Museum of Contemporary Art, *Andy Warhol & Jean-Michel Basquiat*, September 14 - October 20, 1991, then traveled to Seoul, The National Museum of Contemporary Art (November 1 - November 30, 1991)

Brussels, Galerie Eric van de Weghe, *Jean-Michel Basquiat*, April 9 - May 23, 1992

LITERATURE

K.S. Lee, D.A. Ross, *Andy Warhol & Jean-Michel Basquiat*, exh. cat., Kyongju: Sonje Museum of Contemporary Art, 1991, no. 12

P. Sterckx, *Jean-Michel Basquiat*, exh. cat., Brussels: Galerie Eric van de Weghe, 1992

L. Walsh, *Jean-Michel Basquiat, The Notebooks*, New York, Art + Knowledge, 1993, p. 9 (illustrated)

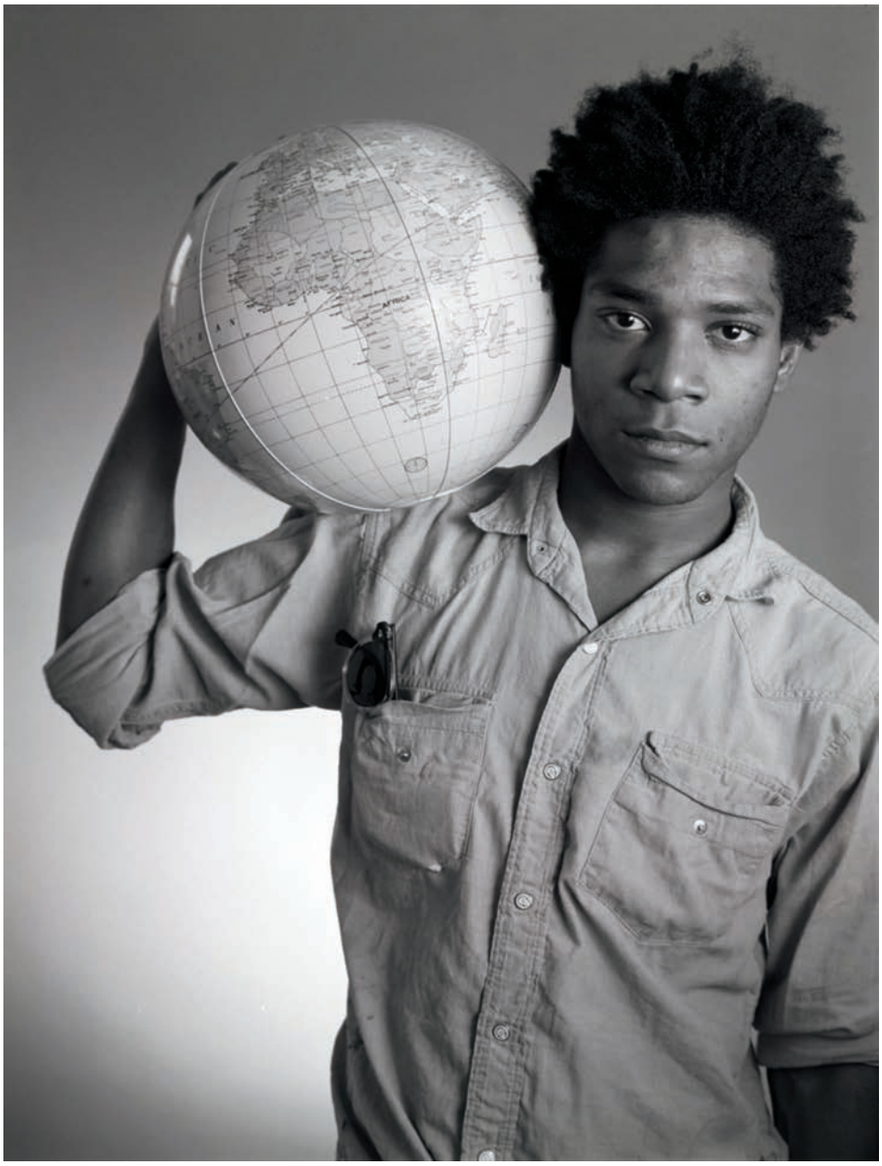
R. D. Marshall and J-L. Prat, *Jean-Michel Basquiat*, Paris: Galerie Enrico Navarra, 1996, vol. II, p. 114, no.1 (illustrated)

R. D. Marshall and J-L. Prat, *Jean-Michel Basquiat*, Paris: Galerie Enrico Navarra, 3rd ed., 2000, p. 184-185 (illustrated)

"The ease with which Jean-Michel achieved profundity convinced me of his genius...but perhaps it was his simple honesty that that has made him a true hero."

KEITH HARING, 1989

SOAP
TEETH
FIRE LADDER
HORIZON LINE
BACK VIEW
AFTER KNEADING
SOFTEN THE ERASER
BRAND
1. MONOPOLY HAT




*Jean Michel Basquiat and Globe,* 1984. © photographed by Christopher Makos

There is no body of work more distinctive in its iconography or more radically individualistic than that of Jean-Michel Basquiat. While contemporary critics have been tempted to highlight Basquiat's background and multicultural influences as the source for his stunning originality, it is far more productive to locate Basquiat's artistic genius within a more wide-ranging collection of influences that in combination created such a rich legacy. His encyclopedic visual vocabulary remains one of the most far ranging and idiosyncratic imaginable—as well as one of the most debated and mysterious. As Basquiat ascended to the height of his painterly powers during the first years of the 1980s, his visceral, combination of text, content and form reached a fever pitch. It was at this point in history that the present lot, the important *Untitled (Soap),* 1983-1984 sprung forth from Jean-Michel's soul. It is among the most technically balanced pieces in Basquiat's oeuvre and exhibits the incredibly broad cast of figures and motifs so typical of his highest quality works

Basquiat, while ostensibly a self-taught artist, in the breadth of his subjects and inspirations is among the greatest autodidacts of the twentieth century and an artist who actively pursued the painterly excellence of his forbears. "He set out to establish himself as an artist, and began by learning about the painting styles and techniques of established twentieth century artists that he admired, in particular, Pablo Picasso, Jean Dubuffet, Jackson Pollock, Willem de Kooning, Franz Kline, Robert Rauschenberg, and Cy Twombly."(R. Marshall, "Jean-Michel Basquiat and His Subjects", *Jean-Michel Basquiat,* Paris, 1996, p. 15).

Basquiat was clearly playing for keeps willing himself into the pantheon of great artists of the twentieth century and beyond through his powerful, ferocious works on canvas. However he did not just admire the great artists of recent history but sought to actively surpass them through dedication and—to a degree—from sheer force of will combined with painterly dexterity. However Basquiat's affinity for these earlier generations never slipped into mimicry. Akin to a jazz player riffing on a well known tunes, Basquiat makes every strategy and technique he channels unmistakably his own improvising late into the night and creating new possibilities where none were thought to exist before. "Words play a more obsessive and prominent role in his art than in Twombly's; and his chanting rhythmic repetitiveness for the first time mixed sound into this brew of sense and senses. Basquiat's

visceral receptivity also brought some of Pollock's lyric passion back into painting."(K. Kertess, "Brushes with Beatitude", *Jean-Michel Basquiat,* ed. R. Marshall, New York, p. 54). As a young poet utilizing spray paint to transmit his lyric invention, it was effortless for Basquiat to employ sketches, cartoons, and words onto canvas.

While Basquiat's canvasses or painted wooden surfaces of 1980-1982 feature a variety of forms, they tend to feature a single figure prominently on the canvas, awash in a background of color. It was in this period that Basquiat most frequently employed his skull motif in a dark palette: blacks, red, and dark blues dominate his pictures. Subsequently, his surfaces begin to show a certain levity in their chromatic schemes, sometimes even adopting lighter colors as their main hue. In addition, Basquiat's use of graffiti and iconography begins to assume a more organic role in his paintings, almost becoming decorative background for his major players in the foreground.

*Untitled (Soap),* 1983-84 comes at the zenith of Basquiat's formal vibrancy and material complexity. Upon first glance, the prominent figures in Basquiat's painting assume the narrative power of the composition. The two disembodied heads differ in color and tone from the rest of the painting. The lighter shades of the collaged background built up from a multitude of fragments define the ground of the picture and are punctuated by yellow and green. The heads blaze upon the surface in two tones of severity: blood red for the grimacing visage on the left, and a dense intermingling of navy and black for the mask like figure on the right. Intensely drawn with titanium white, the blue and black figure bears many of the hallmarks Basquiat's earlier work—an almost transparent face, giving way to exposed bone and skull-like patterns upon the crown of the head. Yet the figure on the left represents a new path for Basquiat: a fuller, fleshier being than before. These two startling countenances are connected by a large ring—dueling spirits bound to each other for eternity.

Beyond the ring made up of of these two iconic heads, the graphic contrasts of the collaged ground is punctuated by two crimson elements. Directly below the center of the piece lies a rectangular form labeled simply "SOAP". At once confounding and oddly humorous, this central placement of such a puzzling object exhibits to us Basquiat the prankster and provocateur, an artist who is able to incite the interest of his viewers with something so seemingly mundane. Bleeding out its soft canary yellow interior into the murky space around it, the bar of soap is at home and constitutes an almost surrealist juxtaposition with the intense figurative forms above. Together, they form a chromatic warmth and unity, one apt to battle the malicious mood that the two heads would aim to perpetuate. As a counterpoint, Basquiat has also incorporated the red and white signal of a diving flag, further confounding a direct reading of the surface meaning of the painting.

Jean-Michel Basquiat *Glenn,* 1984. acrylic, oilstick and Xerox collage on canvas. 100 x 114 in. (154 x 289.5 cm). Collection Larry Warsh, New York. © 2013 The Estate of Jean-Michel Basquiat / ADAGP, Paris / Artists Rights Society, New York

Jean-Michel Basquiat *King of the Zulus,* 1984-85. acrylic, oilstick and paper collage on canvas. 81 ¾ x 68 ¼ in. (207.6 x 173.3 cm.) Musée Cantini, Marseille. © 2013 The Estate of Jean-Michel Basquiat / ADAGP, Paris / Artists Rights Society, New York

Jean-Michel Basquiat *Sterno,* 1986. acrylic on canvas. 46 ¾ x 39 ⅝ in. (119 x 100.5 cm.) MACBA, Fons d'Art de la Generalitat de Catalunya, Barcelona. © 2013 The Estate of Jean-Michel Basquiat / ADAGP, Paris / Artists Rights Society, New York

But perhaps Basquiat's most interesting achievement in the present lot is his intricately decorated background. From top to bottom, his canvas is covered in icons drawn from the best of Basquiat's seemingly infinite visual vocabulary, with these icons applied directly to the canvas and via sheets of paper and upon the canvas itself. The collaged elements range from elephants and anteaters to ladders and wheels, to boxers in fighting posture, to mathematical and anatomical models. While Basquiat had begun the practice of punctuating his backgrounds with graffiti years before the present lot is remarkable for its emphasis on pictorial rather than verbal content. But, as stated before, Basquiat was improvising off the visual melodies set forth by his predecessors: from Picasso and Twombly as well as Leonardo Da Vinci. The present lot is startling proof that Basquiat was beginning to fuse nearly all of his influences into a repertoire of standards that were singular each time they were performed..

With every new motif that he painted upon a surface, Basquiat produced an enormous amount of academic dispute. Critics and scholars have tried to mine the underlying concerns that Basquiat proposes with his uniquely personal iconography. Some of diagrams or motifs have precipitated a critical consensus when it comes to their meaning. Soap, for example has special resonance as a racially charged subject in Basquiat's work. Basquiat has in fact employed soap to as a satirical device before: "Basquiat's inclusion of a drawing about Black Face Soap, a joke item advertised in the back of comic books that turns the users face a black color, illustrates the internalized racism characteristic of American society and promulgated in young readers."(R. Marshall, "Jean-Michel Basquiat and His Subjects", *Jean-Michel Basquiat,* Paris, 1996, p. 31)

But yet this reading of the usage of the phrase at the lower portion of the painting may limit the nonsensical and randomness of the Basquiat's radical juxtaposition of subjects. As Basquiat's additional drawings in the background do not always conform with this interpretation. For example, what are we to make of Basquiat's cartoons? What of his long-trunked elephant? Perhaps the answer is that all of Basquiat's complex internal realities exist within the confines of this single painting. For a mind as complex as Basquiat's, the mere simplicity of a single reading does not satisfy the demands of his art.

Basquiat manages to achieve fullness in every aspect of his form: his figures as balanced, his influences are looming joyously with every brushstroke, and, perhaps most wonderfully of all, Basquiat's air of mystery is inscrutable and unmatched. In the present work we are faced with more questions than answers but questions that clearly will draw forth life changing answers each time one's vision has occasion to visit the canvas.

(detail of the present lot)

14

**GLENN LIGON** b. 1960

*Stranger Drawing #7,* 2004

coal dust, oil, pencil on paper mounted on aluminum

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

Signed, titled and dated "Glenn Ligon 2004 Stranger Drawing #7" on the reverse.

**Estimate** $300,000-500,000

**PROVENANCE**

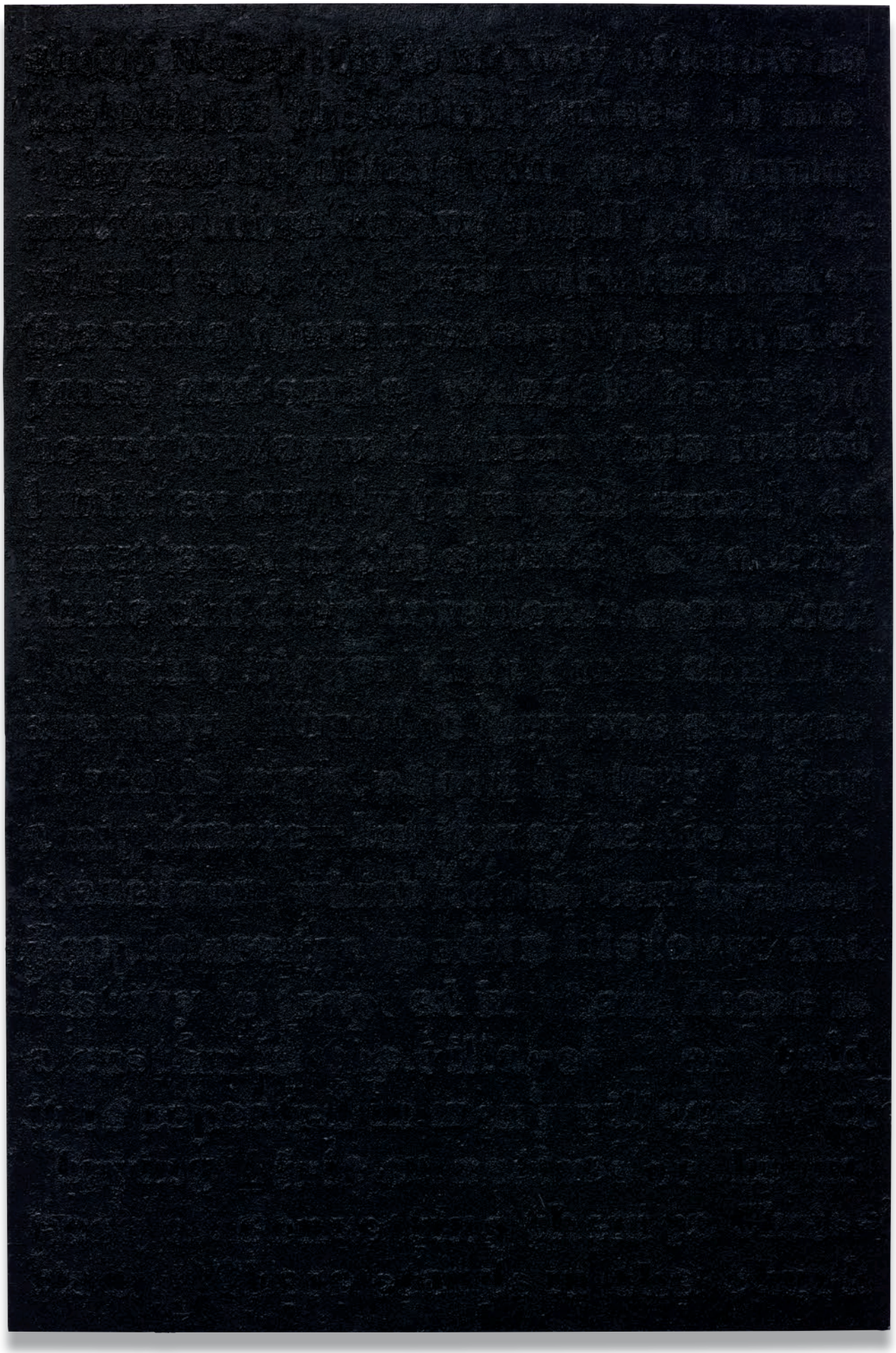
Baldwin Gallery, Aspen

"At some point I realized that the text was the painting and that everything else was extraneous. The painting became the act of writing a text on a canvas, but in all my work, text turns into abstraction."

GLENN LIGON, 2009

In 1985, Bronx-born Glenn Ligon attended the Whitney museum's independent study program, focusing heavily on the use of text within art and setting in motion a career largely defined by this initial intrigue. In 2011, Ligon would return to the Whitney for his first comprehensive mid-career retrospective which was also shown at the Los Angeles County Museum of Art, and the Modern Art Museum of Fort Worth.

Though he has always worked across a vast range of media, Ligon is best known for his text-based paintings. The current lot epitomizes the artist's ability to transform text into abstraction. The heavy black oilstick covers text from James Baldwin's 1955 essay, *Stranger in the Village,* which describes the perspective of a man who moves to a small Swiss village where no one had ever seen a black man before. Though the viewer can make out the shapes of some letters and even a few words, it is nearly impossible to read the text in its entirety. The viewer's inability to see beyond the muddled surface of the work prevents the viewer from processing the text. In this way Ligon has placed the viewer in the position of the Swiss villagers: trying to understand, but finding it impossible to look past the outermost appearance of the other. The ostracization of the viewer—enticing them to develop a deeper understanding of the work despite implementing obstacles that prevent that aim from being fully realized–anticipates the helplessness expressed by Bladwin's essay, and contained within the painting: "[James] Joyce is right about history being a nightmare-but it may be the nightmare from which no one can awaken. People are trapped in history and history is trapped in them."



15

**ANDY WARHOL** 1928-1987

*Blue/Green Marilyn from Reversal Series*, 1979-86

synthetic polymer and silkscreen ink on canvas

18 x 14 in. (46 x 35.5 cm.)

Stamp signed “Andy Warhol” along the overlap.

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

PROVENANCE

Waddington Galleries Ltd.,London

Christie’s, New York, *Contemporary Art, Part II,* May 8, 1996, lot 355

Acquired at the above sale by the present owner

EXHIBITED

London, Waddington Galleries Ltd., *Andy Warhol: Reversal Series,* September 2 - 26, 1987

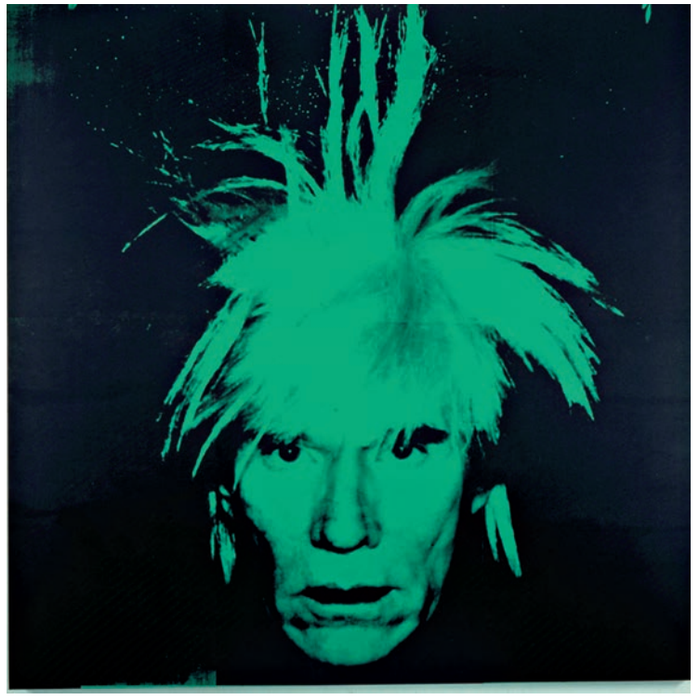
LITERATURE

*Andy Warhol: Reversal Series,* exh. cat., London: Waddington Galleries Ltd., 1987, pp. 32-33 (illustrated)

“As for whether it’s symbolical to paint Marilyn in such violent colors: it’s beauty, and she’s beautiful…”

ANDY WARHOL, 1966

Andy Warhol *Liz #5,* 1963. silkscreen ink and acrylic on linen. 40 x 40 in. (101.6 x 101.6 cm). The Sonnabend Collection, New York. © 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York



Andy Warhol *Self-Portrait,* 1986. synthetic polymer paint and silkscreen ink on canvas. 108 x 108 in. (274.3 x 274.3 cm). Modern Art Museum of Fort Worth, Fort Worth. © 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

Andy Warhol's career had already enjoyed two full decades of celebration by the time the 1970s came to a close. His subjects and sitters had shifted from dead icons to living ones; from good friends to those he had never met. Warhol had even begun experimenting with his subject-less (and quite infamous) "oxidation" paintings and the mysterious shadow paintings. But Warhol was no stranger to nostalgia, especially nostalgia for the beginning of his career. In addition, there were very few people he could trust with such sentimentality. In *Blue/Green Marilyn (reversal series),* 1979-1986, we find Warhol bringing a renewed intensity to his most famous subject, one whom he had immortalized despite their paths never having crossed. He returned to Marilyn at a time when her presence was needed.

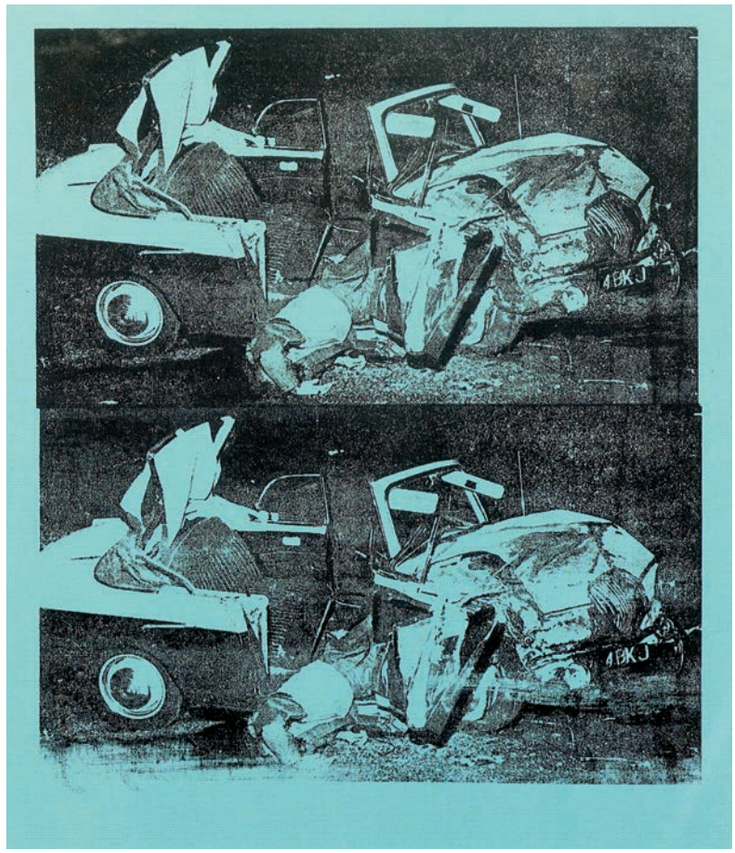
Warhol's tenuous position as a figure of major influence at the close of the 1970s was brought about by his own limitations in making art. Though still quite popular as a socialite and a mainstay of the art world, Warhol and his art lacked the groundbreaking power of the 1960s, when the original advent of the celebrity silkscreen had brought with it the Pop Revolution. He was working mostly on commissions, painting portraits of major and minor celebrities and bourgeoisie who hoped to be given the star treatment by Warhol. Always conscious of his public image, Warhol slipped back into the mindset of the innovator, producing *Retrospective,* 1979. In this work, we see radically divergent approach to an image that had brought him much attention. But more importantly, we witness Warhol beginning to understand the iconographic power of his own work. No longer did he simply portray icons, but his paintings were icons themselves.

What soon followed was the *Reversal Series,* where Warhol employed the negative silkscreen of his original image from two decades earlier. The image of Monroe that Warhol had previously employed was a paradigm of youth and beauty—a publicity still from her 1953 film, *Niagara.* But in the reversal series, Warhol's silkscreen is not cast from the patterns of her remarkable cheekbones and the perfect shadow under her jaw, but rather from the picture's negative space. The result is that of an echo of the previous impression, but yet a figure appearing to be cast from jade or other precious stone, enshrined in the pantheon of legends. The jet black ink upon the painted canvas covers the surface and defines the image of that iconic face, presenting Monroe as a spirit coming forth from the past days of Warhol's own youth.  Her's becomes an otherworldly grin; it would be a harbinger for the success of Warhol's final decade to come.

Perhaps the most startlingly beautiful feature of the present lot is Warhol's choice of color. Employing the use of phthalo green, Warhol lends his subject a glow that is both eerie and gorgeous, a combination of sapphire and emerald light. Phthalo green itself, an ultra

concentrated hue, does for Warhol's piece what Yves Klein's use of ultramarine did for his own: it engenders a vivid immediacy for the observer, where the use of one strong color is far more powerful than the use of several. In this regard, Warhol brings us closer to his subject than ever before: "Warhol's *Reversals* recapitulate his portraits of famous faces...but with the tonal values reversed. As if the spectator were looking at photographic negatives, highlighted faces have gone dark while former shadows now rush forward in electric hues. The reversed Marilyns, especially, have a lurid otherworldly glow, as if illuminated by internal footlights." (D. Bourdon, *Warhol,* New York, 1989, p. 378)

But it would be simplistic to imply that Marilyn is the only subject that Warhol portrays in *Blue/Green Marilyn (reversal series)*, 1979-1986: the main subject of the painting is its referent from 1962. As aforementioned, Warhol began to realize that his paintings were icons in themselves, rivaling the fame of their sitters. Warhol set about to pay tribute to the icons that he had created twenty years before: "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). We see Warhol recognize and humble himself before his own contribution. Though Warhol's other great subjects—Elizabeth Taylor, Mao Zedong, himself—all rivaled Marilyn for their popularity as works of art, only Marilyn Monroe held the power to engage Warhol in a nostalgic reflection of his life's work.



Andy Warhol *Green Disaster [Green Disaster Twice],* 1963. acrylic and silkscreen ink on linen. 48 x 41 ¾ in. (121.9 x 106 cm). Private Collection. © 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

Andy Warhol *Jackie,* 1964. acrylic and silkscreen ink on linen. 20 x 16 in. (50.8 x 40.6 cm). Private Collection. © 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

16

**LUCIO FONTANA** 1899-1968

*Concetto spaziale, Attese*, 1961

waterpaint on canvas

21 ⅜ x 28 ¾ in. (54.3 x 73 cm.)

Signed, titled and inscribed “l. fontana Concetto spaziale ATTESE 1+1-333H” on the reverse.

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

PROVENANCE

Galerie Tarica, Paris

Private collection

Christie’s, London, *Post-War and Contemporary Art Evening Sale*, June 22, 2006, Lot 32

Private Collection, Europe

EXHIBITED

Munich, Galerie Heseler, *Fontana*, September 3 – 28, 1967

LITERATURE

E. Crispolti, *Lucio Fontana, Catalogue raisonné des peintures, sculptures et environnements spatiaux*, vol. II, Brussels, 1974, no. 61 T 9, p. 126 (illustrated)

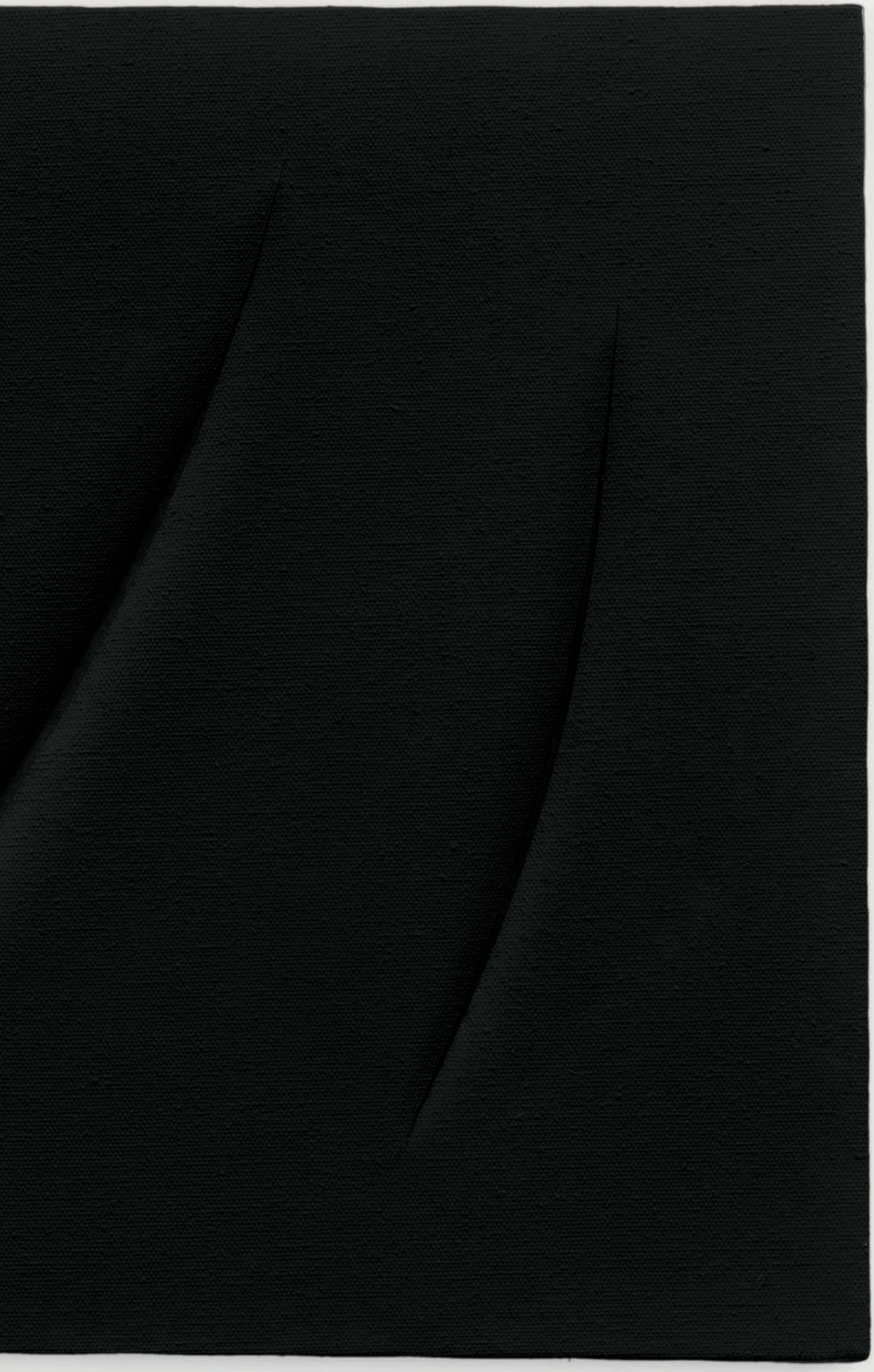
E. Crispolti, *Fontana catalogo generale*, vol. II, Milan, 1986, no. 61 T 9, p. 425 (illustrated)

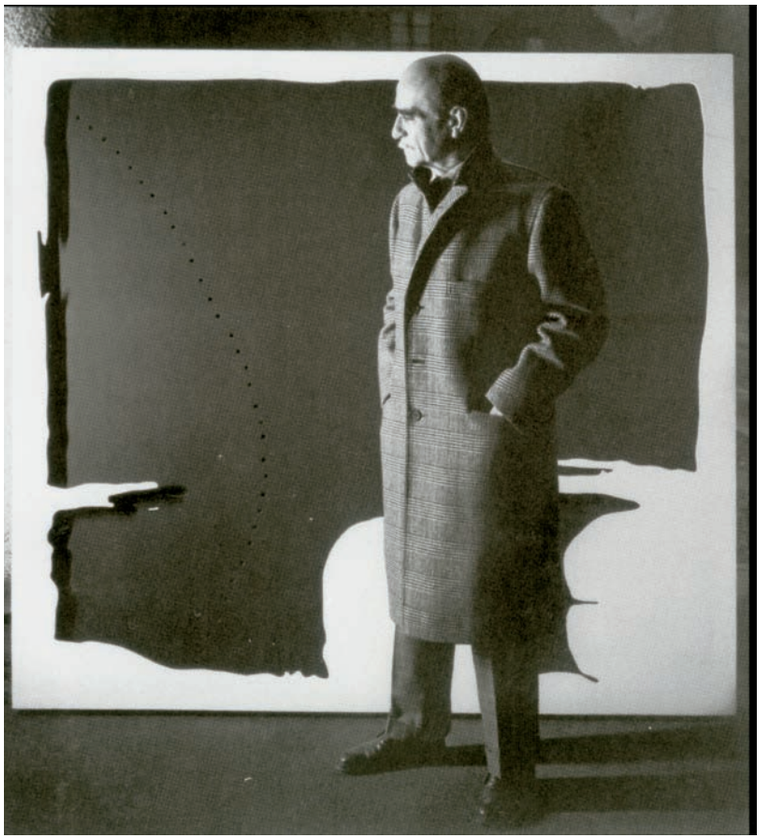
E. Crispolti, *Lucio Fontana: Catalogo ragionato di sculture, dipinti, ambientazioni*, Tomo II, Milan, 2006, no. 61 T 9, p. 613 (illustrated)

“I don’t want to make a picture, I want to open up space, to create a new dimension for art, to connect it up with the cosmos as it lies infinitely outstretched, beyond the flat surface or the image.”

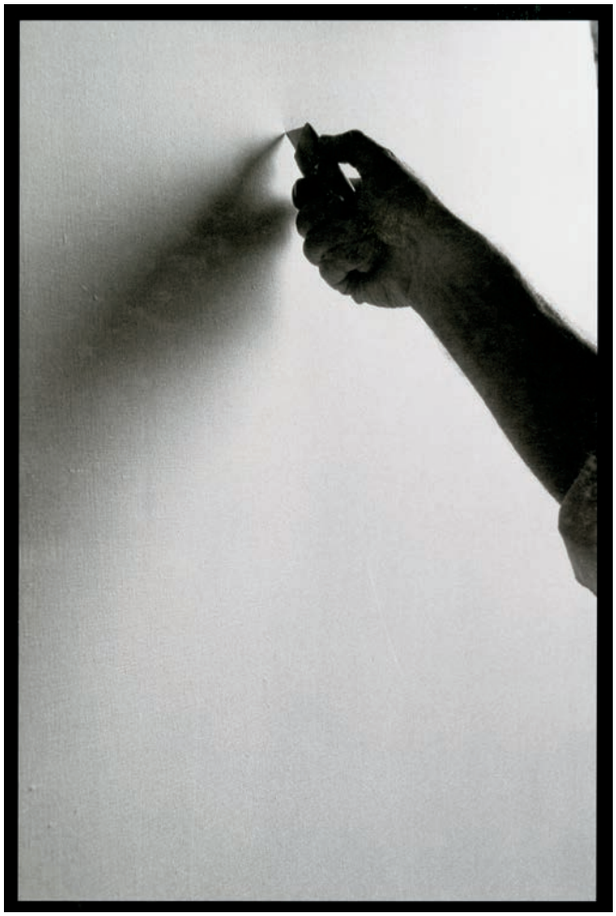
LUCIO FONTANA, 1970

(detail of the present lot)





Lucio Fontana in front of the work *Concetto spaziale, [Teatrino] (Spatial Concept, [Miniature Theater],* 1965. Courtesy Fondazione Marconi, Milan.

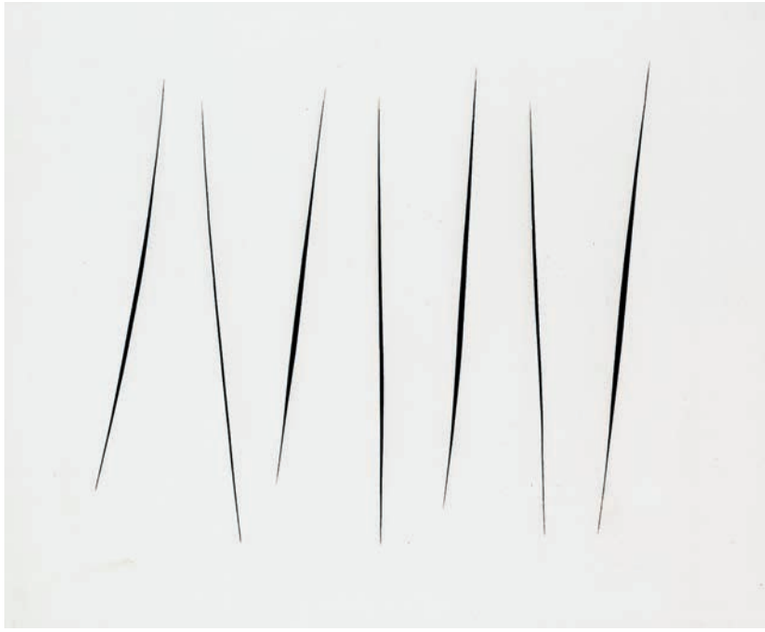


Lucio Fontana *L'Attesa (Lucio Fontana. Expectation)*, 1964. Photo Ugo Mulas © Eredi Ugo Mulas. All rights reserved.

Lucio Fontana, Italian painter, sculptor, and theorist of Argentine birth, is canonically recognized as a leader of the twentieth century avant-garde and an instigator of the action genre. Introduced to sculpture by his father and classically trained under sculptor Adolfo Wildt, member of the *Novecento Italiano* group, Fontana would quickly react against the ideology instilled within the romanticism of retrospective Italian art and his attention would soon turn toward Neo-expressionism. The desire to investigate notions of sculptural space, however, would remain a key component of Fontana's practice, gaining enough momentum to become one of his greatest contributions to art history, transcending notions of dimensionality, exemplified here in *Concetto spaziale, Attese,* 1961.

In the aftermath of World War II, Fontana, like many of his European and American contemporaries, instinctively felt that the meaning of art had changed and, with this in mind, he began to expand on the theoretical concept of art and space in five manifestos, developed throughout 1947 to 1952. Sharing a Futurist interest in technological and scientific progress, Fontana emphasized the need to push abstraction past its stagnant two-dimensional state and into the third and fourth realms of physical dimension. This form of abstraction necessitated the inclusion of time as a spatial element; indicated through the active intervention of spatial form, the planar confine of the canvas was sliced through in a dramatic gesture, revealing extensions of time and space– physical negotiations of infinity. Melding architecture, sculpture and painting, Fontana's aesthetic idiom transcends the superficiality of surface and confronts the sanctity of painterly traditions by slashing, slicing and puncturing the canvas.

Striking in its meditative stark black pigment, *Concetto spaziale, Attese,* 1961, reverberates with intuitive poetic gesture; four elegant vertical incisions punctuate the canvas like musical notes ringing through a dark abyss. Literally translated, the title of this piece, like many in this series, means *Spatial concept,* and the word Attese means to *wait* or to *expect.* Rarely wasting a canvas, the artist would spend much of this time contemplating and waiting until a moment of inspiration overcame him. He would then approach the painted canvas with his blade, creating



Lucio Fontana *Concetto Spaziale, Attese (Spacial Concept, Expectations),* 1964. Watercolor on canvas. 24 x 29 ⅛ in. (61 x 74 cm). Private Collection.

Alexander Calder *The Spider,* 1940. Sheet metal, wire, and paint. 95 x 99 x 73 in. (241.3 x 251.5 x 185.4 cm). The Patsy R. and Raymond D. Nasher Collection, Dallas. © Calder Foundation / Artists Rights Society (ARS), New York

concise slashes or *tagli.* Puncturing the once tense surface of the canvas, it delicately folds back inviting the viewer's gaze to reach beyond the plane, to penetrate and contemplate the infinite expanse. In order to achieve this illusion, the artist would often line the reverse of the canvas with black linen; resulting in the appearance of black space beyond the slashes, furthering the perception of depth. Fontana's choice of color in this work evokes the boundless quality of interplanetary space, and beyond that, noted by the breaking of the surface, suggests a collapse in temporality. Indeed, the present work is a magnificent example of Fontana's compositional and chromatic cosmos: "With my innovation of the hole pierced through the canvas in repetitive formations, I have not attempted to decorate a surface, but on the contrary, I have tried to break its dimensional limitations. Beyond the perforations, a newly gained freedom of interpretations awaits us, but also, and just as inevitably, the end of art" (Lucio Fontana in Minneapolis, Walker Art Center, *Lucio Fontana,* 1966)

In this way, Fontana's *Concetto spaziale, Attese,* 1961, a most elegant example of his *Tagli* paintings, goes beyond political action and beyond the break of artistic and cultural tradition. Fontana posits a metaphysical revelation. His deliberate and sophisticated incisions create a language of their own– responding to the duality of nature;, creative and destructive, contemplative and spontaneous, singular and repetitive. This notion of duality, chance and interaction bears comparison to the artistic practices of Fontana's contemporaries, Jackson Pollock's drip paintings and Yves Klein's conducted paintings. In the present lot, we witness one of the most subversive approaches to art making of the twentieth century, a theoretical interpretation of medium and perspective culminating into an exalted conceptual sublime.

○ 17

**ANDY WARHOL** 1928-1987

*Flowers*, 1964

acrylic and silkscreen ink on canvas

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

Signed and dated “Andy Warhol 64” along the overlap; further numbered LC 177 on the stretcher.

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

PROVENANCE

Leo Castelli Gallery, New York

Ugo Mulas, Milan

Heiner Bastian, Berlin

LITERATURE

G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné of Paintins and Scluptures 1964-1969*, vol. 2A, London: Phaidon, 2004, cat no. 1372, p. 316 (illustrated)

“Now it’s going to be flowers - they’re the fashion this year... They’re terrific.”

ANDY WARHOL, 1964

Mechanical for *48-inch Flowers,* 1964. The Archives of The Andy Warhol Museum, Pittsburgh. © 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

Andy Warhol with *Flowers* canvases at the Factory. © Billy Name-Linich/Ovoworks, Inc. Art © 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

Emerging alongside some of his most famous works, Andy Warhol's *Flower* series began in the summer of 1964, coinciding with his departure from the Stable Gallery and his pending inclusion into the pantheon that was the Leo Castelli Gallery. Although between galleries for several months, the artist's production during the summer season leading to some of this most electrifying work. By September, Warhol had produced his 40 inch *Marilyn* paintings in shot red, orange, blues and turquoise as well as his elegant series of Jackie paintings. At the same time, the artist had begun to prepare for his inaugural show at Castelli with a fresh body of work, turning away from *Death and Disaster* and towards a series of *Flower* paintings that have since become an essential motif within his artistic repertoire. Certainly, Warhol's death and disaster series proved to be a catalyst in the creation of the present lot, evoking a sense of rejuvenation and rebirth in his practice.

The present lot *Flowers,* 1964, was exhibited amongst the first collection of this series at Castelli in November through December. Installed on a floating wall panel at the front of the gallery, Warhol adorned the entire wall with his 24 inch *Flower* paintings, each frame evenly spaced, culminating into a mural- a veritable field of flowers in the gallery. Deviating from the modular quality of his *Jackie* paintings, the *Flowers* were created in varying sizes, including 22 inch, 14 inch, the eight and the five inch paintings, of which the 22 inch series was commissioned by Ethel and Robert Scull. The remaining sizes were executed for Warhol's second exhibition that was to be held at Sonnabend in Paris in 1965. Engaging with the motif in a spectral range of color including fluorescent paints manufactured by the Day-Glo color corporation. The 24 inch paintings were

amongst the most numerous in Warhol's production, eight-one in total are noted in the catalogue raisonné.

Continuing his exploration of appropriation and mechanical reproduction, Warhol adopted the motif of the flower from a photo by Patricia Caulfield that he had come across in a magazine article. The idea however, to use the image for an entire body of work, had originally been suggested by Henry Geldzahler, then curator of the Metropolitan Museum in New York, who encouraged Warhol to distance himself from his *Death and Disaster* series and opt for the flower image that had been featured in the Modern Photography magazine. Turning to the flower for inspiration for this monumental and seminal body of work, a symbol of nature that for as long as painters have applied pigment to canvas, or artisans have perfected their craft, the flower – in all its symbolism, fragility, and mysterious allure has lent itself throughout art history as the perfect subject.

Cropping and shaping the *Flower* paintings allowed for the perfect square shape, in all sizes. These works become signature early Pop art icons, while simultaneously embodying a series of work that had become Warhol's first major commercial success.

It is therefore to be expected that Warhol would have borrowed a subject matter of perfection to become the motif of his new body of work – a body of work that in its pureness and 'flower power' radiance has proven to be one of Warhol's most successful and recognized series that perhaps underlines Warhol's objectives as an artist and art icon: "Business art is the step that comes after Art. I started as a commercial artist, and I want to finish as a business artist." (AndyWarhol)

Andy Warhol, *Flowers,* 1964. Acrylic and silkscreen ink on linen. 48 x 48 in. (121.9 x 121.9 cm). The National Museum of Art, Osaka. © 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

82-inch and 24-inch *Flowers.* Leo Castelli Gallery, late 1964. Courtesy the Estate of Rudoph Burckhardt, photograph by Rudolph Burckhardt. Art © 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

18

**ROY LICHTENSTEIN** 1923-1997

*Still Life*, 1972

oil and Magna on canvas

36 x 40 in. (91.4 x 101.6 cm.)

Signed and dated “rf Lichtenstein 72” on the reverse.

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

**PROVENANCE**

Leo Castelli, New York

Galeria Beyeler, Basel

James Corcoran Gallery, Santa Monica

Gagosian Gallery, New York

**EXHIBITED**

Basel, Galeria Beyeler, *Still Lifes in the Twentieth Century*, October 1978 - February 1979

**LITERATURE**

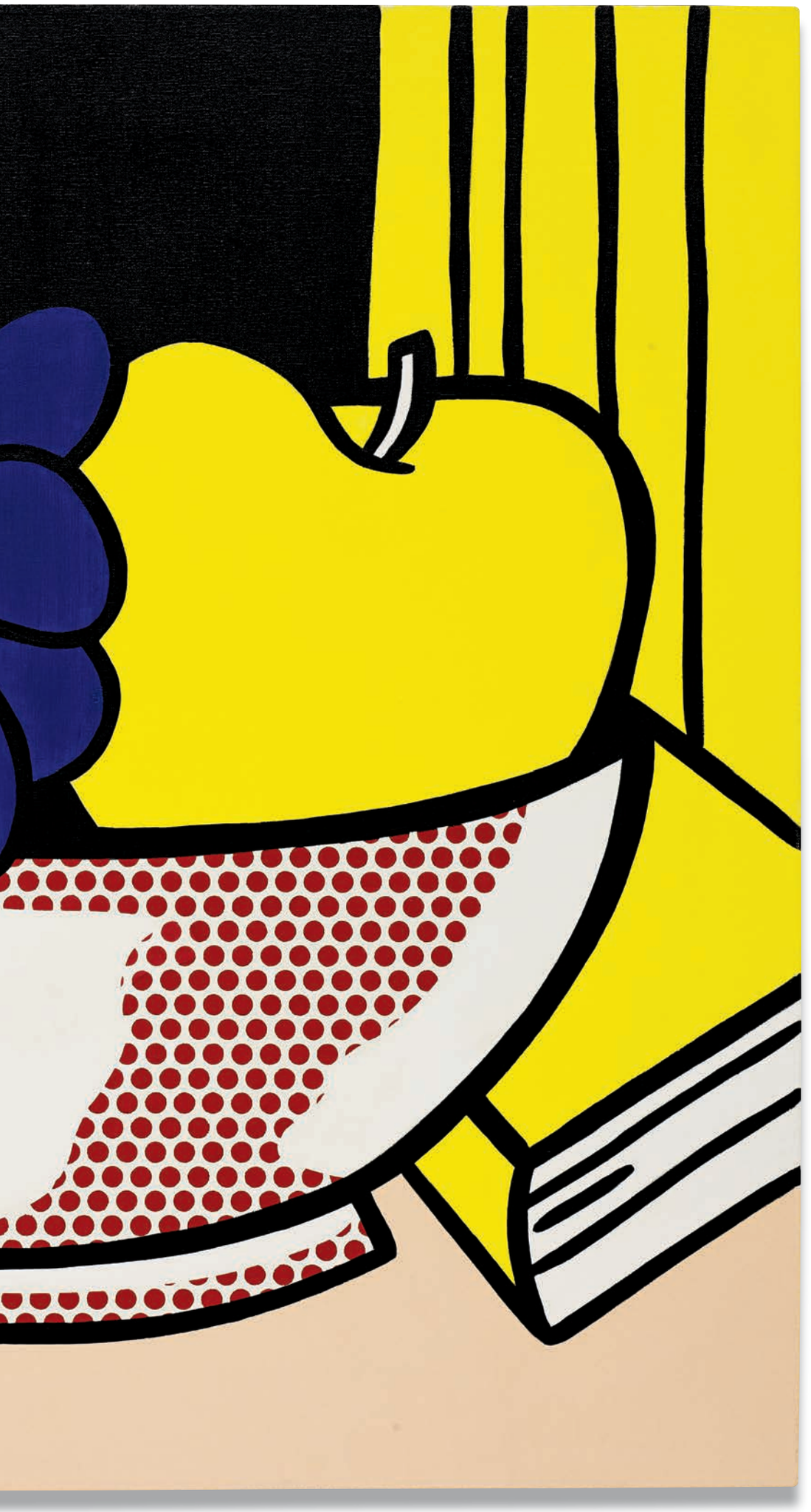
B. Fahlman, *American Images: The SBC Collection of Twentieth-Century American Art*, New York: Harry N Abrams, 1996

S. Ratibor, ed., *Roy Lichtenstein, Still Lifes*, New York: Gagosian Gallery, 2010, fig. 13, p. 20 (illustrated)

“Art relates to perception, not nature. All abstract artists try to tell you that what they do comes from nature, and I’m always trying to tell you that what I do is completely abstract.”

ROY LICHTENSTEIN, 1995

(detail of the present lot)



Paul Cézanne *Pichet et fruits sur une table,* 1893/1894. Oil on paper, mounted. 16 ⅛ x 28 ⅓ in. (41 x 72 cm.)

Though we most commonly associate Roy Lichtenstein's work with the subjects of his time–the cartoon strip, the post-modern brushstroke, the printer's "Ben-Day" dot–we must not forget that Lichtenstein was both an ardent student of art history and a fiercely passionate teacher. While hailed as one of the two progenitors of Pop Art, Lichtenstein was far more nuanced than any label would suggest, and he took a great deal of time to explore his relationship to the great artists that had come before him. The result of Lichtenstein's looking backwards was a series of ingenious pictures that prove him both an agent of change as well as a stalwart for tradition, as formal as he was exploratory. The present lot, *Still Life*, 1971, is among his very first works in the series–it is Lichtenstein's tribute to an eternal trope in art history.

After exploding onto the contemporary art scene in 1961, Lichtenstein had grown used to working in a variety of forms under the advisement of Leo Castelli. Simultaneously, he was perfecting his own brand of abstraction: the printer's Ben-Day dot, the Fauvist blocks of colors, and various other visual. Yet, after Lichtenstein's completion of his comic strip paintings (to which he would return only rarely in his later career), he found himself at an impasse. Pop art in its original form was becoming a subject of the past, for the massive national attention that it garnered during the first half of the 1960s was exhausting the American public through its overexposure. "Lichtenstein saw this and began adjusting his work accordingly. He couldn't do much to its basic form; the defining elements–dots, lines, color–were

by now unalterable. What he could change was content."(H. Cotter, "Roy Lichtenstein—A Retospective: at the National Gallery of Art", *The New York Times,* October 18, 2012) His next move, as opposed to creating paintings that portrayed Pop/consumerist iconography, was to investigate the art of subjectivity itself; the late 1960s and early 1970s brought several introspective series that explored the painter's many component pieces, from the Brushstrokes, to the Reversed Canvasses, to the series of the present lot, the *Still Lifes.*

Lichtenstein had recently paid homage to the Impressionist and Post-impressionist masters with his Interiors series, but now he chose to take up the historical still life in his own hand and with his own series of visual tropes and signature motifs. *Still Life,* 1971 is no less a realistic portrayal of a common kitchen scene than one of Cezanne's own, yet Lichtenstein's method of abstraction competes with its subjects for attention. Lichtenstein limits his work to only a handful of colors, namely bright yellow, dark purple, cadmium red and white. But somehow the visual impact of the piece is greater than the sum of its hues, for Lichtenstein combines his colors with the subtle art of his motifs.

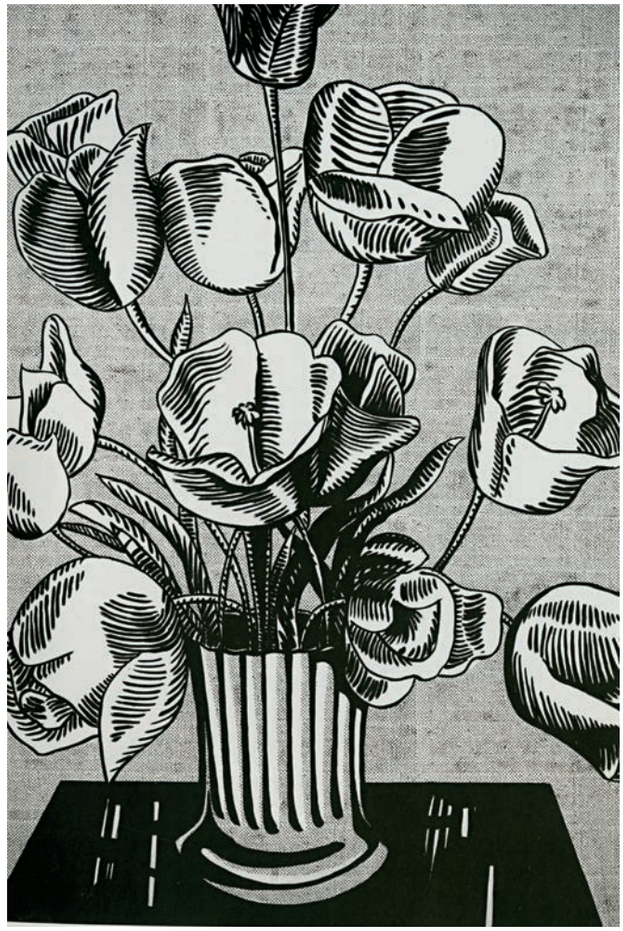
The composition is dominated by the lushness of the heaping grapes—decidedly concord in flavor. Sitting atop one another in a comical equality of size, the grapes bear Lichtenstein's signature reflective strip—the artist's economical method of portraying a light source in his pictures. Five grapes have detached and fall gracefully to the table, seducing the viewer to indulge in the ripe, sensuous fruit. Grapes are a common symbol in Lichtenstein's vocabulary of images, usually assuming an adjective role—contrasting bananas and a yellow scrim, as in *Still Life with Mirror,* 1972; supporting a red apple as in *Still Life: Apple and Grapes,* 1972; accenting an object, as in *Still life with Silver Pitcher,* 1972. Here however the wine-rich fruits assume a grand position, frontally cascading through the scene, overwhelming the bowl and enticing the viewer.

In Lichtenstein's array, the vibrant yellow apple makes a bold competition to the grapes. In Greek mythology, the golden apple was thrown by Eris, the goddess of discord, at a wedding ceremony she was not invited to.

Pablo Picasso *Buste, coupe et palette,* 1932. Oil on paper. 51 ⅓ x 38 ⅓ in. (130.5 x 97.5 cm.) Musée Picasso, Paris. © 2013 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Pablo Picasso *Nature morte aux tulipes,* 1932. Oil on paper. 51 ⅓ x 38 ⅓ in. (130.5 x 97.5 cm.) Private collection. © 2013 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Jeff Koons *Large Vase of Flowers,* 1991. polychromed wood. 52 x 43 x 43 in. (132.1 x 109.2 x 109.2 cm). Edition of 3 and 1 artist's proof. Private Collection. © Jeff Koons



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

The apple was inscribed καλλίστ or, "to the fairest." A competition ensued between three goddesses: Hera, Athena, and Aphrodite. Paris of Troy was enlisted by Zeus as the judge. Each goddess presented a bribe to win the golden apple: Hera offered to make him the king of Europe and Asia, Athena offered him wisdom and skill in battle, and Aphrodite offered him the most beautiful woman in the world as his wife, Helen of Sparta. Aphrodite won the challenge, and thus Helen, leaving her husband Menelaus, stole away with Paris to Troy–which sparked the Trojan War. Here, Lichtenstein's golden apple antagonizes the mighty grapes, though it is Dionysus, god of fertility and wine who triumphs in this battle of mythological fruits.

Elsewhere, the thick, black outline of the bowl contains an unexpected dichromate: the obvious white of the bowl is spotted with cadmium red Ben-Day dots, the signifier of shadow in Lichtenstein's world of print magnification. This particular pattern gives the present lot the illusion of being cut directly from a newspaper, the clipping blown up so that we see its many anatomical parts. On the right-hand side of Lichtenstein's picture, a single yellow hue is sufficient to color three separate objects: the framing curtain, the golden apple, and the book. Lichtenstein's expert use of the line has the observer never guessing twice about the delineation of objects: their obvious separation and common coloring seems natural and even proper.

Lichtenstein's technique during his Still Life series was not to paint his subjects directly, but rather to find a secondary source, such as a magazine photo or even another painting, and transform the objects within into his own hand: "Larger, slightly later paintings introduce vessels–cups and saucers, wine glasses, pitchers–and invoke traditional still-life setups with drapery and mirrors…Lichtenstein was looking not only at 17th-century Dutch still lifes but also at early-19th-century American "deception" paintings by William Michael Harnett and others…For the most part Lichtenstein wasn't setting up his own still lifes; he was painting from other paintings that happened to be still lifes."(K. Rosenberg, "Art Review–At Gagosian: Lichtenstein After the Funny Papers", *The New York Times,* June 10, 2007) The "deception paintings" in particular have a special resonance when placed alongside Lichtenstein's *Still Life*: organized to achieve a perfect semblance of balance at the cost (at the cost of some of the finer points of reality, bringing about the label "deception". In the present lot, Lichtenstein has pursued

Roy Lichtenstein *Still Life with Crystal Bowl,* 1973. oil and Magna on canvas. 52 x 42 in. (132.1 x 106.7 cm.)
Whitney Museum of American Art, New York, Purchase with funds from Frances and Sydney Lewis.
© Estate of Roy Lichtenstein

a similar principle–the table's surface displays no shadow or perspective, allowing Lichtenstein's flatness to highlight use of visual tropes.

Similar to the set-ups of the Impressionists, Lichtenstein's Still Life would be an improbable organic positioning indeed–the book wedged between the bowl and curtain seems utterly curious. But, also similar to the works of the Dutch Golden Age Artists, Picasso, and Cezanne, Lichtenstein's objects are placed in a configuration that best evokes textural and chromatic contrast. Though he accomplishes both through a remarkably economical use of color, Lichtenstein was still commenting on the nature of the still life, namely that it identifies the painter's hand perhaps more clearly than any other form. Lichtenstein proved that the still lifes were now "paraphrases of Picasso, Mondrian, and others, which attempt to confirm these artworks as things that are no longer experienced in time and space but as existing categories–as a 'Picasso', 'a Mondrian', 'A Monet'. Second hand experience."(P. Tojner, "I Know How You Must Feel…", *Roy Lichtenstein: All About Art,* Denmark, 2003, p. 30) It was only appropriate that Lichtenstein place his own mark on this immortal tradition.

Lichtenstein was eventually to move on from his *Still Life* series, pursuing the avenues of new visual motifs, such as the Brushstroke and the surrealist paintings of the late 1970s and early 80s. Yet the present lot represents a pivotal change for Lichtenstein: no longer chained to the Pop iconography that had defined his work during the 1960s, he was free to explore himself as a working artist, and to engage in his craft with both a knowing historical consciousness and a curiosity that precipitated his images of the 1970s and beyond. His beautiful portrayal of a scene of utter simplicity is a radical turnabout from the chaos of his cartoon strips, and in it we can see Lichtenstein painting with a sense of calm and confidence unprecedented in his career.

The present lot is not only a sign of Lichtenstein's bold experimentation in 1971, it is also a portrayal of his love for his work. *Still Life* shows us a fulfilled artist: conscious of the past, while painting for the present. The resulting vibrancy of scene, in luscious tones, transports the beholder to a specific moment in Lichtenstein's career, one that defined his subsequent production. In its ripe immediacy, *Still Life,* 1971 fuses the originality of pop with the subjectivity of centuries of painting, an enduring tribute to the power of Lichtenstein's thesis.

19

**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; further signed and dated “Kelly 1968” on the stretcher.

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

PROVENANCE

Sidney Janis Gallery, New York

Collection of Carter Burden, New York

Sotheby Parke Bernet Inc., New York, *Contemporary Paintings, Drawings and Sculpture*, May 15 and 16, 1980, lot 529

Private Collection, Chicago

Phillips de Pury & Company, New York, *Contemporary Art Evening Sale*, November 7, 2011, lot 26

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

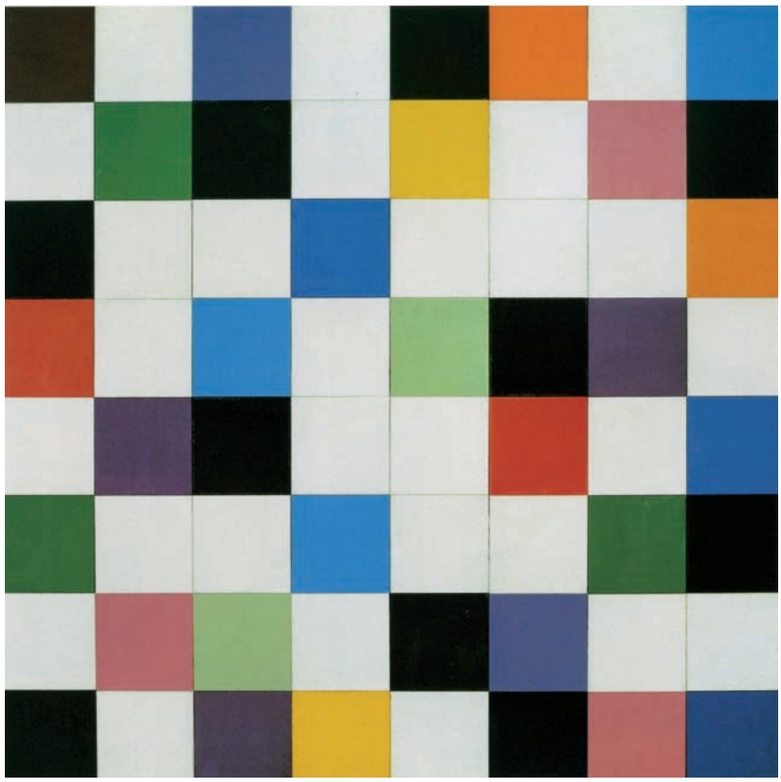
LITERATURE

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

“Each work of art is a fragment of a larger context… . I’ve always been interested in things that I see that don’t make sense out of context, that lead you into something else.”

ELLSWORTH KELLY, 1991

Ellsworth Kelly *November Painting*, 1950. oil on wood. 25 ½ x 34 in. (64.8 x 86.4 cm). Private Collection.



Ellsworth Kelly *Colors for a Large Wall*, 1951. oil on canvas. Sixty-four joined panels, 96 x 96 in. (243.8 x 243.8 cm) overall. The Museum of Modern Art, New York.

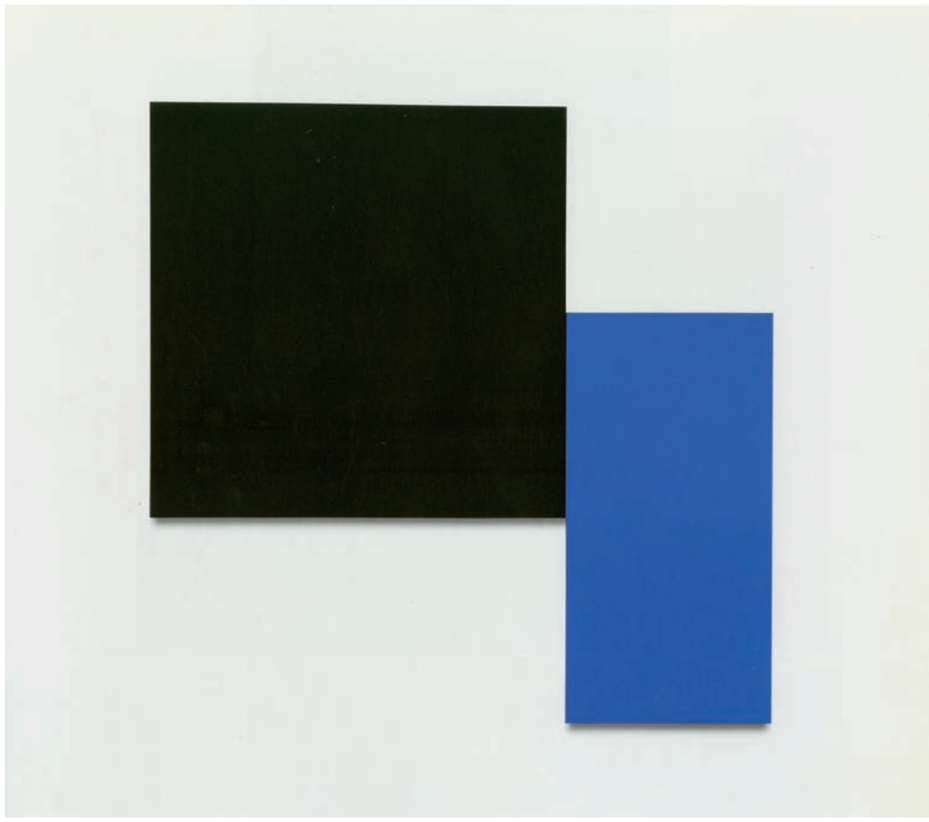
Breaking with his contemporaries, Ellsworth Kelly led a trailblazing career, forging an iconic status among the great American Twentieth Century painters; his exultation of both shape and color revolutionized the meaning of figurative expression. Celebrating the visual richness of the world around us while projecting uniquely as artforms, Kelly's brave canvases aim for our most instinctual familiarities. The present lot, *Green Black,* 1968, came to life during the beginning of Kelly's experimentation into two-panel pieces, as he sought to widen both his and the viewer's chromatic vocabulary by 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.

Kelly's technique employs vivid color fields and allows for dynamic interaction—critically falling into the Hard-edge school of painting. Kelly has historically found inspiration in environmental sources. While *Green Black,* 1968 can trace its structural and chromatic origin to the natural world, it is wholly non-representational. It is in this elimination of connotations that Kelly yields his 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). Kelly's painting prompts an equally emotive response from the viewer. It is a technique similar to the work of Mark Rothko; both artists employ the visceral capacity of pure color as a trigger for human reaction.

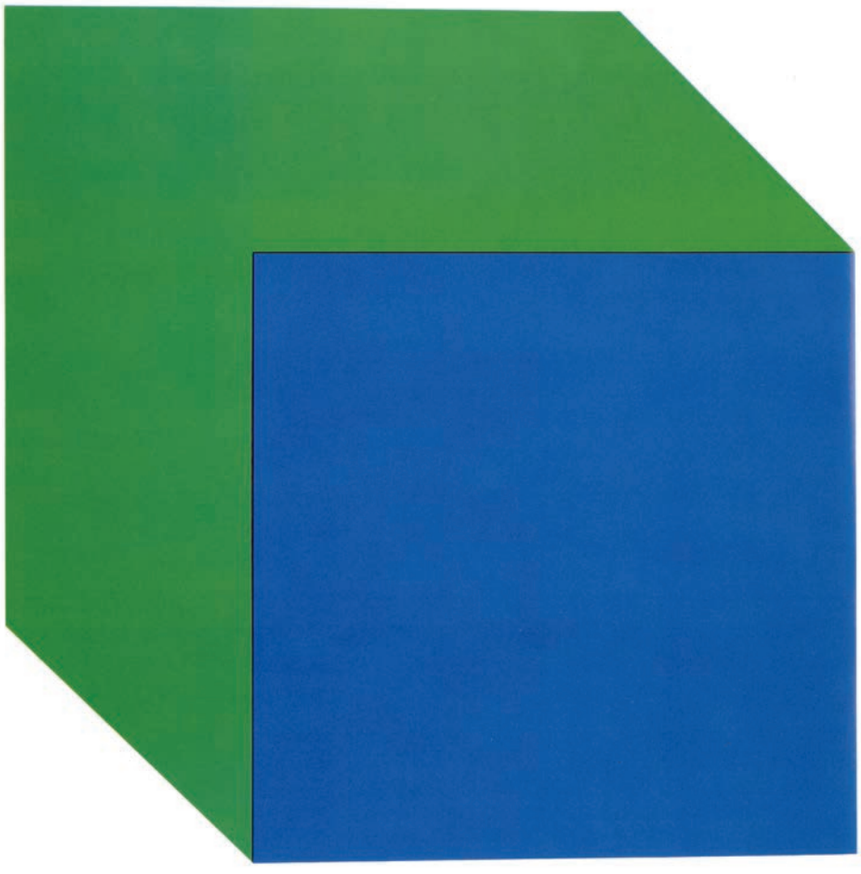
The precise division between the pitch black and bright green of *Green Black,* 1968, displays stark contrast, yet also coexistence. The border shared between both colors lends Kelly's geometric work a quality of seamless union. Upon closer inspection, the surface allows no hint at its creation; Kelly's subtle brushstrokes display no overlap of color or traces of his hand, demonstrating his technical prowess. Within the structure of Kelly's canvas, two painted shapes take on the visual appearance of a two-dimensional cube.

The disjointed proportions lead the viewer to question the dimensions of this cube; were it rendered three-dimensionally, would the figure's sides be warped to accommodate the curious lengths of its edges? Since *Green Black*, 1968 exists only in two-dimensional space, this contemplation is left unresolved.

The concept of optical illusion contradicts Kelly's objectives. He aims to produce a pre-Euclidean version of the world, to subtract all modern notions of geometry and intellectual process that inhibit emotional response. To achieve this, he counter intuitively presents shapes 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. The dueling forces of color and structure in *Green Black,* 1968, in fact suggest mental repose: "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).



Ellsworth Kelly *Black Square with Blue*, 1970. oil on canvas. Two joined panels, 120 x 120 in. (304.8 x 304.8 cm) overall. Tate Gallery. London.



Ellsworth Kelly *Blue Green*, 1968. oil on canvas. Two panels, 91 x 91 in. (231.1 x 231.1 cm) overall. Private Collection, New York.

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).

In the present lot, Ellsworth Kelly presents his challenge: as we gaze at the single panel of the dynamic bicolor canvas, he welcomes us to abandon common interpretation in favor of a purely sensuous reaction. As Kelly has stated in the past, his art is filtered reality, not deception. Kelly's seemingly conventional canvas in fact lends observations to the way we view our own realities, inviting the viewer to consider the implications relationships over appearance. In doing so, we gain a perspective that Kelly so eloquently stated: "In my work, I don't want you to look at the surface; I want you to look at the form, the relationships."

20

**JOSEF ALBERS** 1888-1976

*Study for Homage to the Square: Signal*, 1966

oil on Masonite

32 x 32 in. (81.3 x 81.3 cm.)

Signed with monogram and dated “A 66” lower right; further signed, titled and dated “Study for Homage to the Square: ‘Signal’, Albers 1966” on the reverse.

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

**PROVENANCE**

Acquired directly from the artist

Collection of Lee V. Eastman, New York

Christie’s, New York, *Post-War and Contemporary Art Morning Session*, November 9, 2005, lot 230

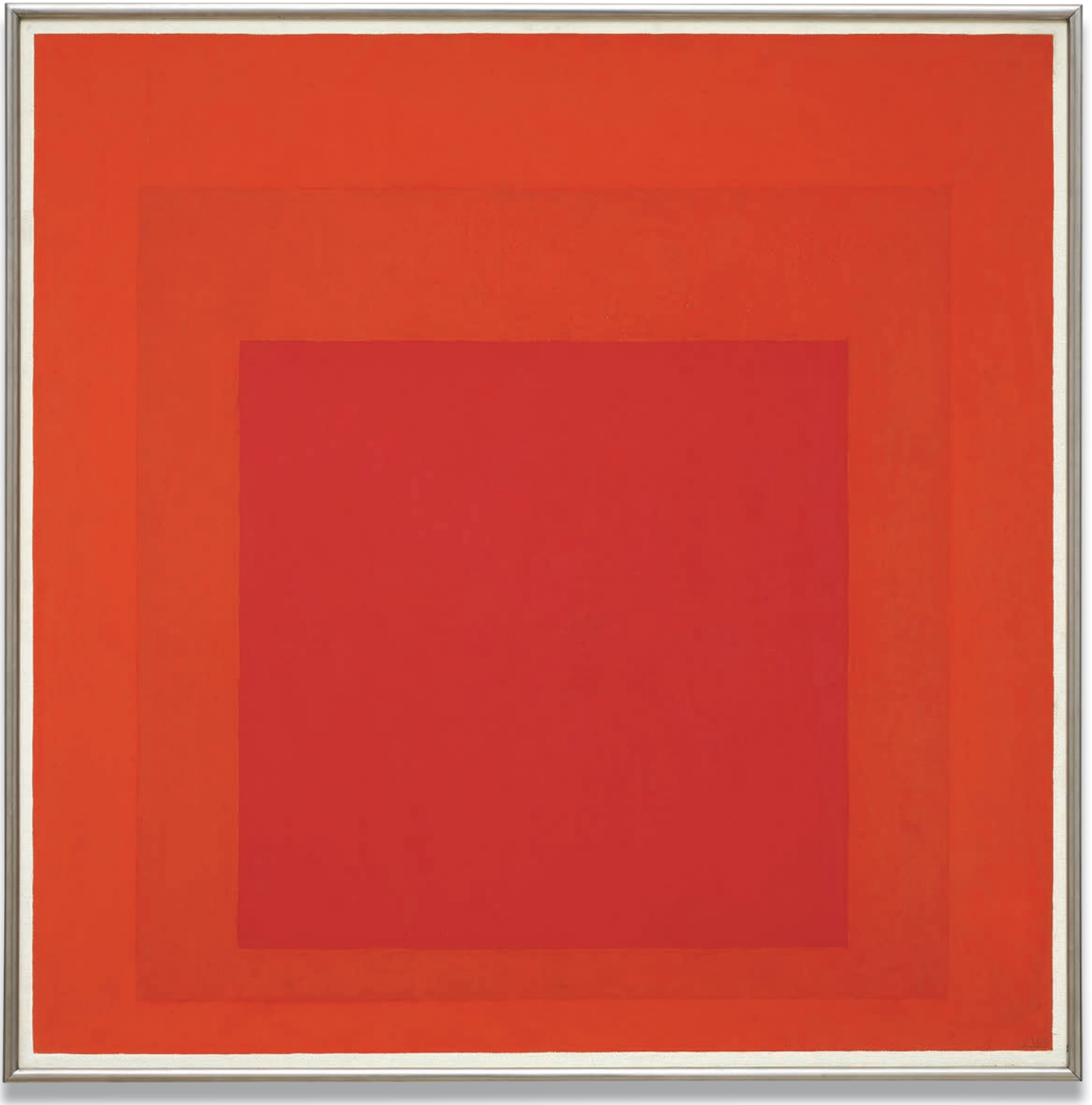
Acquired at the above sale by the present owner

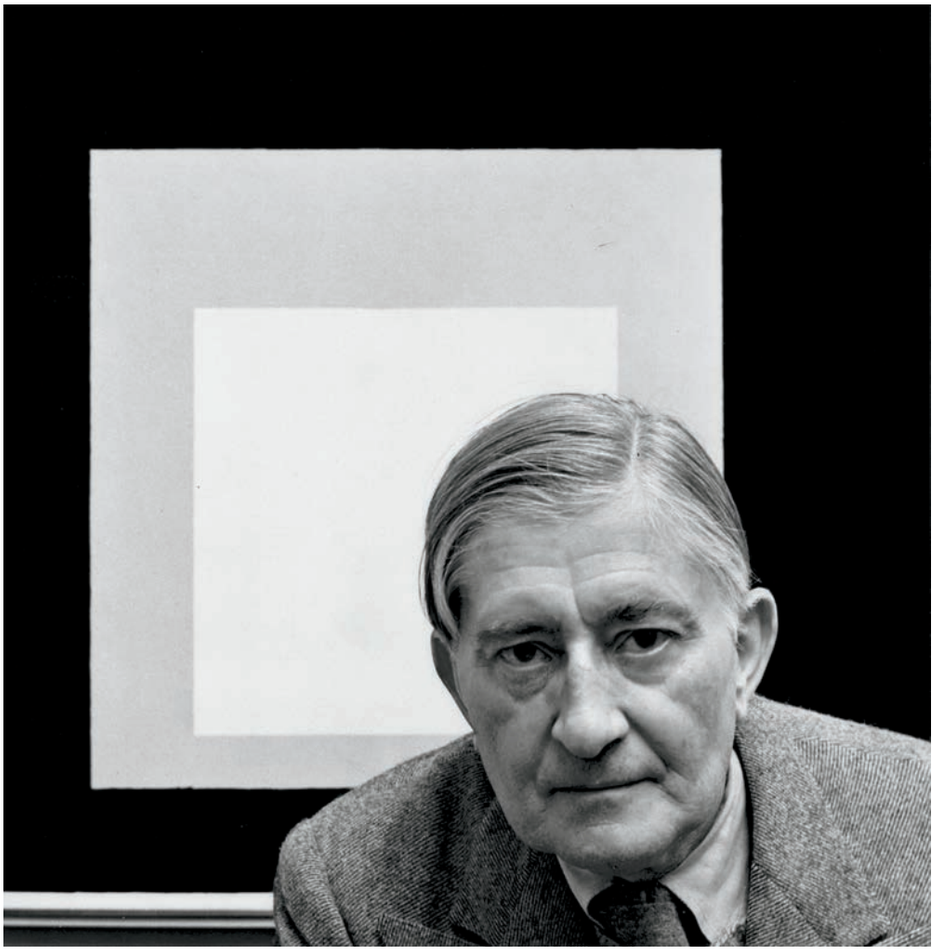
**EXHIBITED**

New York, Museum of Modern Art, *Art in Embassies Mexico City,* 1967

“If one says ‘red’ - the name of color - and there are fifty people listening, it can be expected that there will be fifty reds in their minds. And one can be sure that all these reds will be very different.”

JOSEF ALBERS, 1963





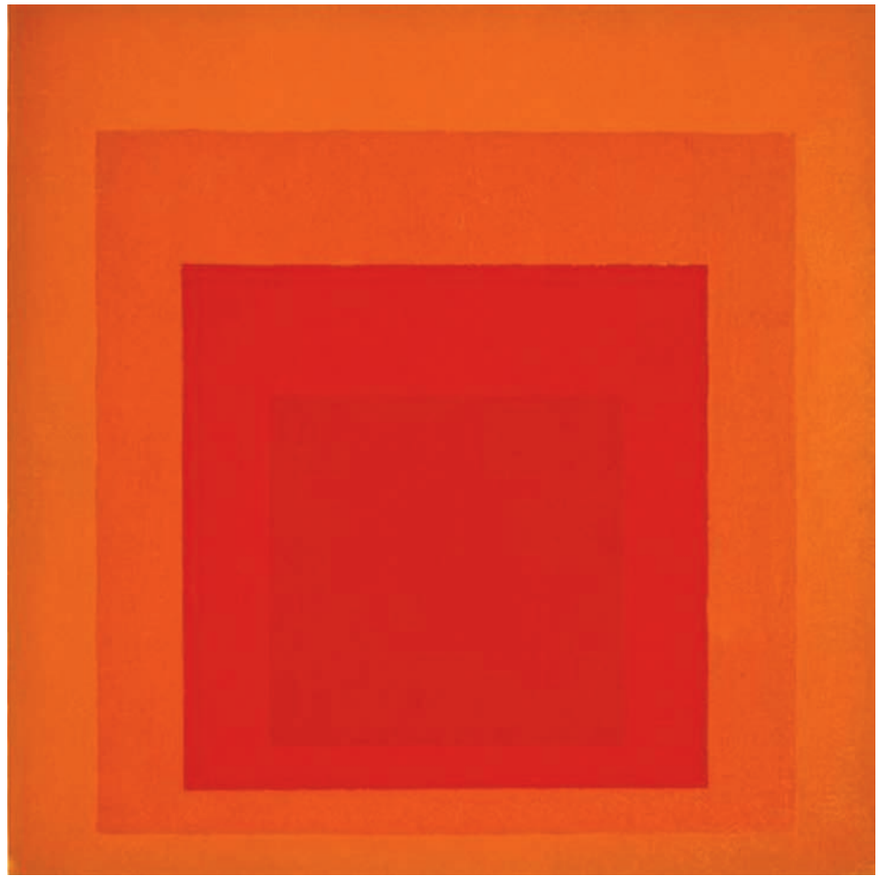
Portrait of Artist Josef Albers, 6 May 1948. Photograph by Arnold Newman/Getty Images

In the space of twenty-six years, from 1950 until his death in 1976, Josef Albers created his best-known and most highly lauded body of work: *Homage to the Square*. Defying the prevailing sentiment of the time which emphasized the individual creative psyche of the artist and the unique qualities of a singular work of art, Albers steadfastly examined a reduced and elemental program in his art. A man who desired pure study, pure shapes, and pure experimentation in order to achieve unsurpassed subtlety in the interaction of color. His resulting body of work is significant, with many variations on his original tribute. As he progressed into later years of his series, his painting began to vibrate with an intensity that few artists have been able to achieve. *Homage to the Square, Signal,* 1966, gives us a privileged view of Albers' nimble mind and exacting vision, where slight differences in the same hue provide a concentric framework for a gorgeous artistic achievement.

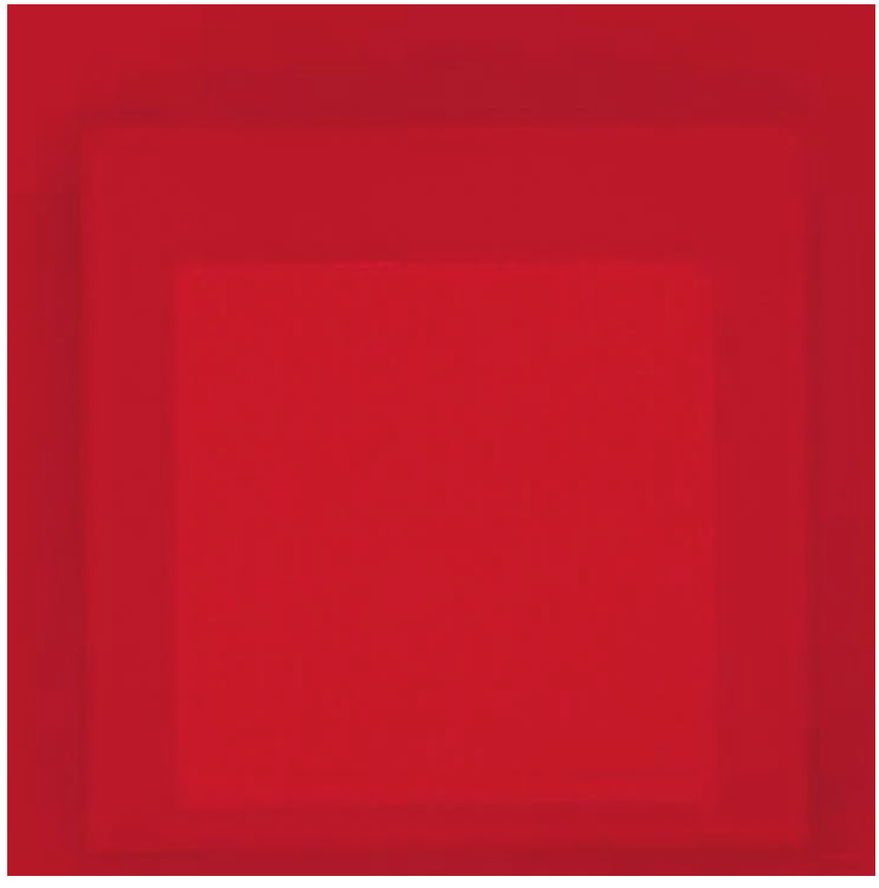
Albers' background as a designer brought him into the realm of glass design, cementing his fondness for geometric shapes in his own work. After fleeing Germany in 1933, he took with him his Bauhaus ideals of craftsmanship and connectedness of all the arts, preferring instead to teach a new generation of students the precepts of graphic art and self-discipline. He soon began his *Homage* series, carefully alternating the specific hues and chromatic schemes examining provocative as well as soothing combinations. Albers' precise variations were the result of trial and error, with many early works exhibiting more dissonance than a gestalt product. Drawing criticism for what many perceived to be an impersonal approach to the creation of his work, he soon found himself supported by many mainstays of the New York School.

It was with the hard won experience of sixteen years into this series, that Albers executed *Homage to the Square, Signal,* 1966. As opposed to his early combinations of colors, which tended to be startling in their juxtaposition, here we find Albers testing the capability of our own powers of perception. The three squares radiate from the intense Cadmium Extra Scarlet heart of the painting through Cadmium Red Pale to Cadmium Scarlet . We can see the strokes of the palette knife (Albers's trusted method of application) in its cutting precision upon the surface of the painting—itself a study in linearity. Though the observer might have to sharpen his focus considerably to discern the borders of the separate hues, this is exactly the method of observation that Albers had in mind: "He cared intensely about how things were done, and he cherished what could be seen and observed with the eyes, and then the ramifications. This is what his drawings were about: sharp, cogent observation, and then the effective rendition of what his eye had taken in so that a whole story can be grasped."(N. Weber, "Josef Albers: Works on Paper and Paintings", *Josef Albers: Works on Paper and Paintings,* London, 2007, p. 6) One of Albers' great gifts for future generations was his encouragement for them to hone their senses of perceptions, thereby making them more sensitive to the subtleties of the universe.

The visual energy on the canvas before us is a testament to Albers dual nature as an aesthetician and methodical experimentalist. His brilliance as a painter extended to both realms, and we are ultimately left with such masterworks as *Homage to the Square, Signal,* 1966; "The *Homages* shimmer in their clarity and richness, evincing the mysterious poetry that makes them such sacred icons that now rivet audiences all over the world and provide a bounty of inspiration that only grows with time." (N. Weber, "Josef Albers: Works on Paper and Paintings", *Josef Albers: Works on Paper and Paintings,* London, 2007, p. 7)



Josef Albers, *Study for Homage to the Square*, 1972. oil on Masonite. 23 ⅞ x 23 ⅞ in. (60.64 cm x 60.64 cm). Collection SF MOMA, Gift of Mrs. Anni Albers and the Josef Albers Foundation.



Josef Albers, *Homage to the Square/Red Series*, Untitled III, 1968. Oil on masonite. 32 x 32 in. (81.3 x 81.3 cm) Norton Simon Museum, Pasadena, California.

21

**JOHN CHAMBERLAIN** 1927-2011

*Gris Gris Gumbo Ya Ya*, 1990

painted and chromium plated steel

66 ⅛ x 73 x 61 in. (168 x 185.4 x 155 cm.)

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

**PROVENANCE**

Galerie Karsten Greve, Cologne

**EXHIBITED**

Amsterdam, Stedelijk Museum, *John Chamberlain: Current Work and Fond Memories: Sculptures and Photographs 1967-1995*, May 11 – June 30, 1996, then traveled to Wolfsburg, Kunstmuseum Wolfsburg (September 7 – November 17, 1996)

**LITERATURE**

R. Fuchs, J. Yau, D. Judd, M. Bloem, *John Chamberlain, Current Works and Fond Memories,* Amsterdam: Stedelijk Museum, 1996, p. 50 (illustrated)

"Kline gave me the structure, de Kooning gave me the color."

JOHN CHAMBERLAIN, 1990

John Chamberlain working in his studio, Sarasota, Florida, 1991. Photographed by Peter Foe.

John Chamberlain's studio, Sarasota, Florida, 1995. Courtesy Galerie Karsten Greve, Cologne.

John Chamberlain is indisputably the most important sculptor of the Abstract Expressionist movement. His iconic sculptures are composed of crushed automobile parts, which fuse the gestural spontaneity of Abstract Expressionism with the love for color of Pop Art and the modularity of Minimalism. Throughout his career, Chamberlain had worked with a broad range of materials, some as pliant as foam rubber and as ephemeral as brown paper bags. All the same, he always returned to his fervor of crushing, twisting and bending richly colored parts of metal. These large sculptures invite the viewer to fully engage in the artwork by following the complex topography of the three-dimensional surface, continually exploring the changing and revolving multiplicities of volume and color.

After moving to New York from Chicago in 1956, Chamberlain became close friends with Abstract Expressionist painters he met at the Cedar Tavern in Greenwich Village. Like other artists of his generation, such as Robert Rauschenberg and Jasper Johns, his work immobilizes the performative gestures with vernacular constructions of collage. Chamberlain has been celebrated as having reintroduced color to sculpture after Modernists had sternly denied it in favor of a focus on form. Even though his metal assemblages are frequently read as a chaotic riff on Duchamp's ready-mades, the character of paintings by Franz Kline and especially Willem de Kooning are viscerally present throughout his oeuvre. Yet Chamberlain's sculptures also embody the removal of the referential, and the structured use of color and volume in space; all of which are pioneering themes that Donald Judd and his compatriots would further explore in Minimalism.

*Gris Gris Gumbo Ya Ya,* 1990, is a magnificent example of Chamberlain's artistic impact, dominated by the unique use of color and the intense compression of the large sculpture. The work was given the Nickname *the Flower* by its previous owner because of the way the sculpture resembles the shape of a fresh bouquet of flowers with vibrant spring colors. The wonderful color palette of *Gris Gris Gumbo Ya Ya,* 1990, ranges from deep shades of blues and greens, to lighter pastel turquoises and vibrant reds, violets, yellows and candy pinks. Many of the sheets have multiple colors spray-painted or dripped on them in an Expressionist manner; a gesture that points back to his early years working alongside the AbEx group in New York City.

Much like an abstract painter, Chamberlain rejected analogies between his work and real life such as the comparison to violent car crashes. He wanted the audience to view his work without preconceived ideas of the materials' past. Chamberlain was interested in letting the raw beauty of pre-fabricated parts dictate the form and the color of his sculptures. As he describes the process: "One day something—some one thing—pops out at you, and you pick it up, and you take it over, and you put it somewhere else, and it fits, it's just the right thing at the right moment." (Solomon R. Guggenheim Museum, *John Chamberlain: Choices,* Press Release). The final configuration of the sculpture was unknown to him until he had added the last piece to the puzzle. The fact that most of the sculptures are self-supporting and only have spot welding points means that the individual parts don't move when transported; a puzzle of permanence. This procedure of piling found objects follows the preconceptions of a ready-made and underlines the notion of chance and intuition of the artwork.

John Chamberlain's compositions combine the lyrical with the rough and expressionistic. This juxtaposition reinvents the process of modeling volume and constructs a new kind of beauty. The delicate balance between grace and power invites endless adjectives and references, but none of them ever seem to fit. For this reason Chamberlain usually applied witty titles to his work such as *Daddy-O-Springs*, 1975, *C'est What*, 1991, *Coke Ennyday*, 1977, and *Gris Gris Gumbo Ya Ya*, 1990. Ultimately the composition transcends the language of description and opens the door to an uncompromising richness of gesture, texture and emotion.

(alternate view of the present lot)

22

**JEAN-MICHEL BASQUIAT** 1960-1988

*Untitled*, 1981

acrylic, oil stick, pencil, spray paint, paper collage on wood
48 x 30 x 1 ½ in. (122 x 76.2 x 4 cm.)
Signed, dated and inscribed “NYC 81 Jean-Michel Basquiat” on the reverse.

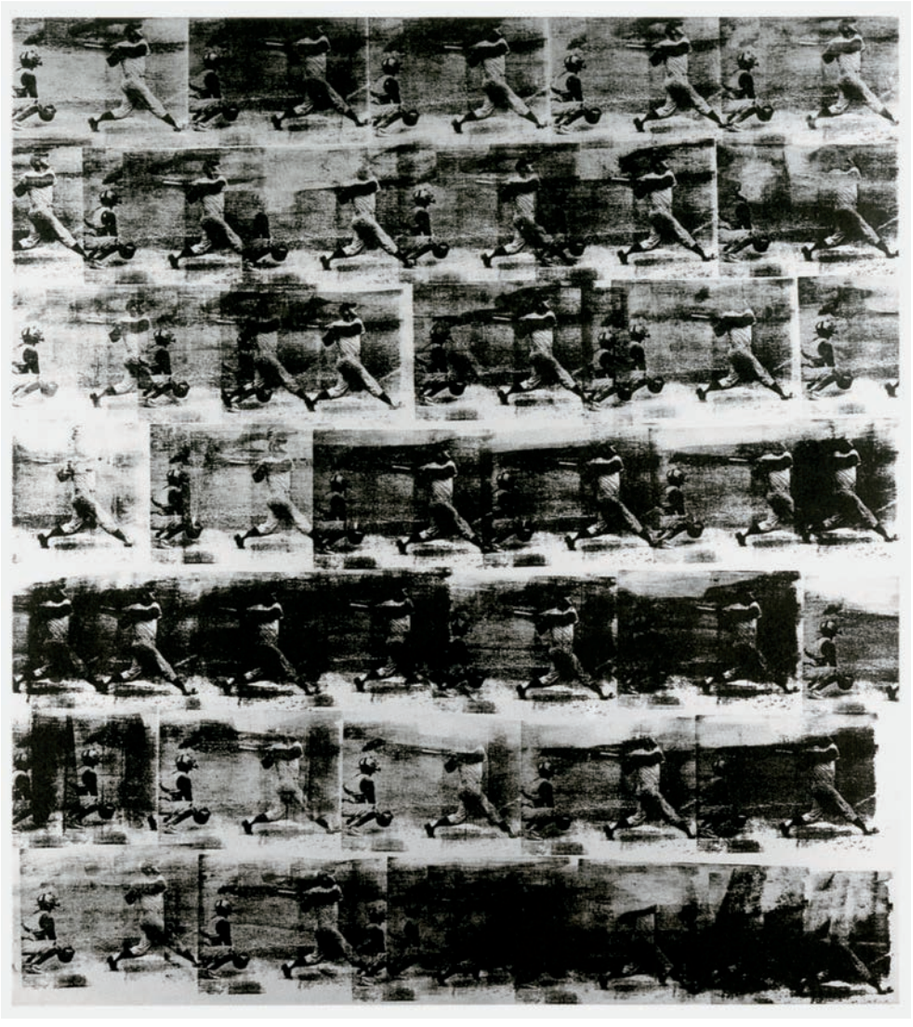
**Estimate** $3,500,000-4,500,000

PROVENANCE
Stavros Merjos, Los Angeles
Neal Meltzer Fine Art, New York

LITERATURE
R. D. Marshall and J-L. Prat, *Jean-Michel Basquiat*, Paris, Galerie Enrico Navarra, New York, 1996, vol. II, p.58, no 4 (illustrated)
Tony Shafrazi Gallery, *Basquiat*, New York, 1999, p. 65 (illustrated)
R. D. Marshall and J.L. Prat, eds., *Jean-Michel Basquiat*, Galerie Enrico Navarra, Paris: 2000, p. 88, no. 5, (illustrated)

“My subject matters are royalty, heroism, and the streets.”

JEAN-MICHEL BASQUIAT, 1985



Andy Warhol *Baseball*, 1962. silkscreen on linen. 91 ¾ x 82 in. (233 x 208.3 cm.) Nelson-Atkins Museum of Art, Kansas City. © 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

Jean-Michel Basquiat's prolific paintings of African American athletes and cultural heroes are among the most personally and politically charged works in his ephemeral yet vast oeuvre. In the figure of Jackie Robinson, Basquiat recognized a resilient hero and a captivating icon of self-made success. Robinson was an athletic champion who managed to triumph against all odds in the form of deep-rooted racial prejudices of the 1950s. This was a heroic figure that Basquiat truly identified with, growing up as a young man of Haitian and Puerto Rican heritage with incomparable artistic talent, challenging the predominantly white world of the competitive art scene. The present lot, *Untitled,* 1981, is one of Basquiat's first images of the famed ball player, and one that predates most of his "famous negro athletes"; it is also a metaphorical self-portrait of Basquiat as a defiant competitor of his day.

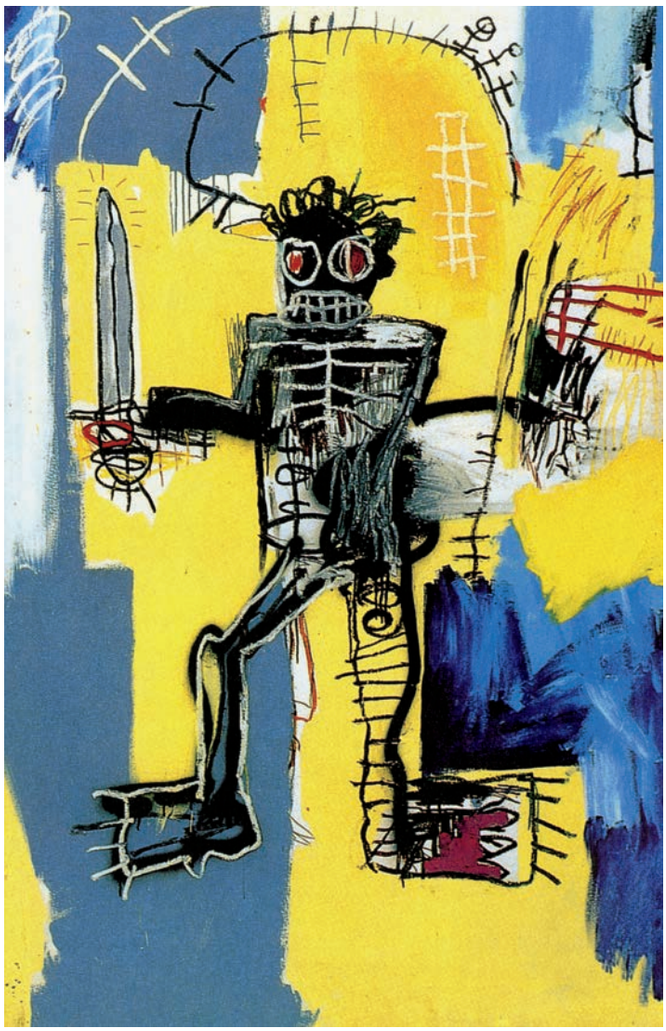
Basquiat defined his artistic subjects as "royalty, heroism, and the streets," and the human figure quickly emerged as the central theme in Basquiat's work, employed as a platform for combining autobiography with black history and popular culture. He had been aware of art history since his youth, visiting the Brooklyn Museum of Art near his home in the New York City borough. "I realized that I didn't see many paintings with black people in them," he remarked, and that "the black person is the protagonist in most of my paintings" (H. Geldzahler, "Art: From the Subways to Soho, Jean-Michel Basquiat," *Interview,* January 1983). Yet while he commemorated icons such as jazz luminary Charlie Parker and boxing champion Joe Louis later in his career, it was the context of Jackie Robinson within the world of baseball that made it the most attractive and urgent of his early subjects.

The present lot combines a series of powerful images and events that Basquiat highly valued. There is, of course, the breakthrough black athlete in the figure of Jackie Robinson, but baseball, and it's heroic stature as an American pastime and ritual, provides an equal amount of visual inspiration for Basquiat. As a mixed Puerto-Rican/Haitian who was also a first-generation American, Basquiat had three separate cultural influences that drove him toward the admiration of baseball as a cherished custom. In addition, baseball provides a remarkably fertile ground for the exploration of Basquiat's themes: as the figure stands alone at bat, he has an equal amount of support and faction within the stadium, and he alone can write the destiny of his success. As a figure of adulation, the lone batter is the paradigmatic Basquiat overreacher—he who makes greatness for himself in the face of massive opposition. Combined with Robinson's singular importance as a racial icon, the present lot sets the stage for Basquiat's *"famous negro athletes"* in a formative capacity, readying the batter's box for the deluge of tributes to come.

The present lot depicts the legendary Robinson in all his glory, worshipped by Basquiat's own form of haloed, winged angels collaged below. Here, Basquiat also depicts his iconic sense of anatomical drawing, a mainstay of his early work. As the school of angels accepts Robinson into sainthood, winged arms up in praise for the revolutionary baseball, he has achieved the ultimate adulation. Additionally, Basquiat's inclusion of crowns surrounding the figure symbolizes him as a monarch of sorts, a king of his craft; also, however, we see at play Basquiat's admiration for the lone figure, the dictator of movement within the game and the ruler of action. Consequently, the crowns were are further evidence of Basquiat's obsession with the singular figure of change, similar to the Christian notion of enshrining Christ as prime mover of the modern era: "The Christian artistic tradition was developed to chasten, instruct, and exult; we watch Basquiat rehearse, with an almost absurd potency, the instrumental inadequacy of such morally

Jean-Michel Basquiat *St. Joe Louis Surrounded by Snakes,* 1982. acrylic, oil paintstick, and paper collage on canvas. 40 x 40 in. (101.5 x 101.5 cm). The Stephanie and Peter Brant Foundation, Greenwich. © 2013 The Estate of Jean-Michel Basquiat / ADAGP, Paris / Artists Rights Society, New York

Robert Rauschenberg *Brace,* 1962. oil and silkscreen ink on canvas. 60 x 60 in. (152.4 x 152.4 cm). Collection of Robert and Jane Meyerhoff. © Robert Rauschenberg / Licensed by VAGA, New York, NY



Jean-Michel Basquiat *Warrior,* 1982, acrylic and oilstick on wood panel. 71 x 47 ¼ in. (180 x 120 cm.) Private Collection. © 2013 The Estate of Jean-Michel Basquiat / ADAGP, Paris / Artists Rights Society, New York

functional art from beyond the introverted rigors of modernism and the garrulous ironies of post-modernism. With the hybrid iconography that he developed from his complex heritage, he attempted to add Charlie Parker, Jackie Robinson, and Joe Louis to a wobbly, generic pantheon of saints while such gestures might still have meaning." (M. Mayer, "Basquiat in History", *Basquiat,* New York, 2005, p. 51).

*Untitled,* 1981, displays Basquiat's instantly recognizable style, particularly his brilliant handling of paint, spontaneous sense of line, and imaginative use of color. Basquiat cited Franz Kline as one of his favorite artists, whose brawny brushwork is echoed in Basquiat's dynamic strokes of paint, as seen is the yellow streak swathed across the lower quadrant. The use of line in the present lot, marked by hesitations and white scrawls, was developed with Cy Twombly's style, in mind, whom Basquiat noted as a major influence. Basquiat cleverly and uniquely built upon the techniques of these acclaimed artists and others, as well as sources of African masks, Voodoo figurines from the Caribbean, and Christian icons, melding these rich sources into a single style.

The present lot marks an important moment for the artist.  It is an image steeped in both American history and Basquiat's own personal gratitude for those who have paved the way in breaking barriers. Without such heroes to guide him, Basquiat may never have persevered as one of the greatest Contemporary artists to date. As the lone figure in the batter's box, Basquiat prevailed.

(detail of the present lot)

23

**ANDY WARHOL** 1928-1987

*Four Marilyns*, 1962

acrylic, silkscreen ink, pencil on linen

29 x 21 ½ in. (73.7 x 54.6 cm.)

Signed and titled “4 Marilyn’s Andy Warhol” on the reverse.

**Estimate on request**

PROVENANCE

Galerie Bruno Bischofberger, Zurich
Gian Enzo Sperone, Turin
Galleria Galatea, Turin
Peder Bonnier, New York and Anders Malmberg, Malmö
Sotheby’s, London, *Post War and Contemporary Art,* December 3, 1992, lot 32
Ursula Ströher, Morges, Switzerland
Sotheby’s, New York, *Contemporary Art Part I,* November 17, 1998
Private Collection, New York

EXHIBITED

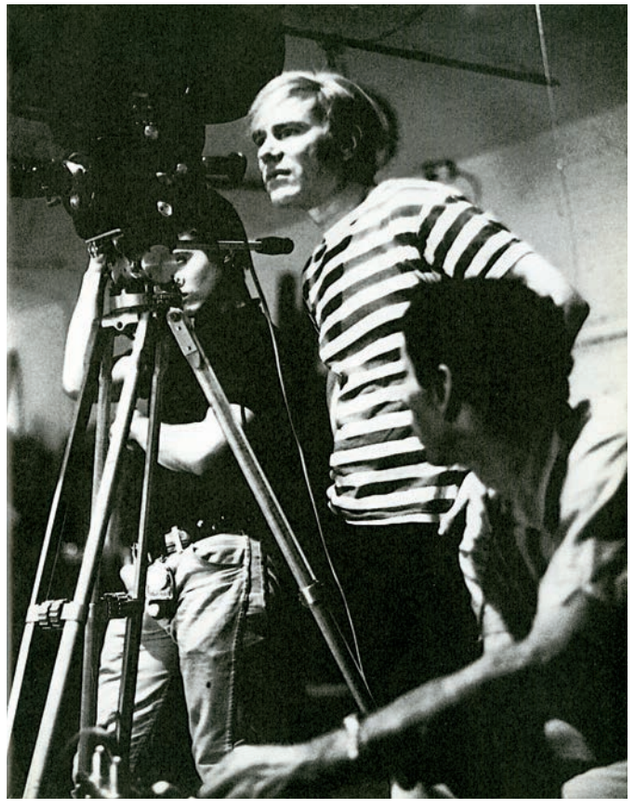
Turin, Galleria Galatea, *Andy Warhol*, November 20, 1972 - February 10, 1973
Boissano, SV, Centro International di Sperimentazioni Artitiche Marie-Louise Jeanneret, *Astrattismo e Pop Art*, 1983

LITERATURE

Turin, Galleria Galatea, *Andy Warhol*, 1972-1973, no. 5 (illustrated)
R. Crone, *Andy Warhol,* New York: Praeger, 1976, no. 54 (illustrated)
Centro International di Sperimentazioni Artitiche Marie-Louise Jeanneret, *Astrattismo e Pop Art*, Boissano, SV, 1983, no. 16 (illustrated)
G. Frei and N. Prinze, eds., *The Andy Warhol Catalogue Raisonné of Painting and Sculpture 1961-1963*, cat. no 271, 2004, p.240 and 247 (illustrated)

“The most exciting attractions are between two opposites that never meet.”

ANDY WARHOL, 1979



Andy Warhol filming, 1965. Billy Name/SLP Stock, New York. Art © 2013 The Andy Warhol Foundation for the Visual Arts, Inc./Artists Rights Society (ARS), New York

The relationship between an artist and his muse has always been sacred. Tracing its roots to Greek mythology, the muse has been enshrined in Western culture as the most primal force of creation. Even the most secular of artists have given credence to the concept of the muse as a spirit of inspiration. Andy Warhol's own muse, the singular force behind his next thirty years of artistic production, came in the form of a iconic movie star, a woman both beautiful and tragic—the two staples of Andy Warhol's early work. Though he was nearly silent when it came to his reasons for artistic production, Warhol famously remarked that he need not comment upon his work, for on the surface of his work is where he resides. If we follow his wish, and endeavor to examine his oeuvre for clues as to his beliefs and aims as an artist, we can find no more definitive answer than Marilyn Monroe. Though Monroe and Warhol never exchanged a single word or glance, their relationship seems natural—fated, even. She embodied the purity of celebrity and beauty that Warhol so admired, and, though he never painted her until after her death, he came to be her most capable and skilled portraitist. *Four Marilyns,* 1962 is Warhol's Marilyn masterpiece: exuberant, tragic, and uncompromisingly beautiful.

Warhol's prescience as an artist may appear to some as inherent genius, but it was rather his ability to be silently attuned to the changing ways of the world that brought forth his remarkable work. From his early days as a pioneer in graphic design to his first forays as a fine artist, he exhibited what can only be described as impatience for pretention. Breaking free from his life as a successful illustrator for ad men of the 1950s, Warhol strove to create work that piqued his interests yet matched his developing, distanced persona. He found a marriage between these two dissonant elements in his earliest stand-alone art work, namely the *Campbell's Soup Cans* and cartoon paintings of the first year of the 1960s. The advertising paintings soon followed, and Warhol's portrayal of *Coca-Cola* and other slogans of Americana brought him his initial burst of popularity. Considered some of the first major works of Pop Art, Warhol was simultaneously able to remove himself from his subjects yet expound upon their consumerist nature. But Warhol found it difficult to address the notion of his newfound celebrity, and, thus, he began his less recognized but no less successful artistic endeavor—the construction of a persona that would shroud his work in mystery and contribute to the popularity of his art.

Marilyn Monroe, Spring 1953. © 1989 20th Century Fox/The Kobal Collection/Kornman, Gene

John D. Schiff Andy Warhol, 1963. Collection of Prof. Dr. Wulf Herzogenrath, Bremen. © John D. Schiff.

Publicity still of Marilyn Monroe. Source for 1962 *Marilyn* series. The Archives of The Andy Warhol Museum, Pittsburgh. © 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

The combination of Warhol's charmingly combative media personality and his premiere show at the Ferus Gallery in summer 1962 led to a framework for his own celebrity. The show closed on August 4, 1962.

The next day, Marilyn Monroe was dead. Warhol was enraptured with her during her lifetime, and, in the days following her death, her near mythical heights of iconicity became all the more apparent through the media's suppositions as to her cause of death and the waves of mourning from her world-wide fan base. With the outpouring of media attention, Warhol recognized that Monroe was a distinct paradigm of the marriage of design and celebrity culture: a seamless beauty that dominated Hollywood in the 1950s. Yet as he witnessed on every television screen and newsreel, Monroe had become a fractured, multiplied figure, replicated on the screen as one replicates an industrialized part. Warhol then chose to redirect her commodification back into the realm of art.

For Warhol, this act of creation was almost reactionary. As opposed to the graphic descriptions of Monroe's drug addiction and death that were being proliferated in

August 1962, Warhol chose to immortalize Monroe in mid-blossom. Diving into his scrapbook, Warhol found a publicity still of Monroe from 1952, published to promote the 1953 film, "Niagara". At the time, Monroe had just publicly justified her infamous nude photographs from the premier issue of Playboy in interviews, citing her financial struggles as a young actress. The public chose sympathy, and her initial chastisement transformed into embrace. Consequently, Monroe was a brand of movie star that was unfamiliar to the American psyche: erotic yet wholesome, intimidating yet vulnerable, her appeal stretched to nearly every contemporary demographic. The image is that of a starlet in the midst of becoming the world's foremost glamour icon: her lips suggestively parted, her eyes sensuously relaxed, and her hair styled to the utmost perfection, Monroe owns every inch of her emerging celebrity and powers of seduction. Warhol could not have chosen a more iconic image of Monroe as public figure.

The "Niagara" still shows Monroe at the peak of her youth, a symbol of innocence when juxtaposed with the downward personal spirals and career missteps that were to follow. In this regard, Warhol's image is idealized, but not sanitized, as no amount of idealization could prevent the viewer from feeling the pathos of Monroe's subsequent years. Therefore, in selecting this image,

Film still from Lane Slate, Exhibition, 1963. The Archives of the Andy Warhol Museum, Pittsburgh. © 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

Andy Warhol *Colored Mona Lisa*, 1963. silkscreen ink and pencil on linen. 126 x 82 ¼ in. (320 x 208.9 cm). Daros Collection, Switzerland. © 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

Andy Warhol *Marilyn Diptych,* 1962. Silkscreen ink on synthetic polymer paint on canvas; two panels, each 82 x 57 in. (208.3 x 144.8 cm.) The Trustees of the Tate Gallery, London. © 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

Warhol has actually enhanced the cathartic possibilities of his art, showing us the widest range of Marilyn's tragedy through the naiveté of her twenty-six year-old smile.

The image Warhol chose to employ in his piece conforms perfectly to the technique that he chose to utilize in its production. The silkscreen process is in itself a feat of mechanization—an outstanding parallel to Monroe's systematic replication in the days following her death. Warhol's process began with the canvas or linen, on which he would apply several of the same prints using ink and a cloth or silk trimmed and designed to display his chosen pattern. As the years progressed, Warhol would increasingly paint over his dried ink, adding flairs of color or colored pencil. This would partially obscure some of the original silkscreen pattern to an artistic extent. Yet in the present lot, we see Warhol changing course and following a more unique route to his final product. Instead of adding his colors after the silkscreened pattern has been applied, here, Warhol has actually chosen a unique three part technical approach: he first lays down a screen, applies his layers of colored pigment, then resilkscreens the image on top of his colors. Through Warhol's doing so, we observe a great deal more detail than we would have seen had he utilized his proceeding technique. Warhol would return again to this particular technique later in his career.

As we witness Warhol's technical engagement with his work, we cannot help but think of the influence of the Abstract Expressionists. By establishing the canvas as subject as opposed to the figure within, the Expressionists allowed the surface to be the main subject of focus for the observer as opposed to the image presented. Warhol appropriates this idea yet also expounds upon it, ultimately making his painting as profound in its subject as in the layers of material upon its surface. He manages to maintain his distance (perpetuating the ideals of Pop Art) while at the same time offering a purely aesthetic examination of the surface.

But, as one might expect from an examination of Warhol's ideas about painting, his reasons for using such a process were both many and obscure. While the most obvious features of Warhol's exuberant paintings are the colors and the subjects themselves, Warhol as an auteur was drawn to the more subtle characteristics of the silkscreen for its use in painting. The fact is that Warhol's idea of image repetition did not come about from his personal ideals or concepts as to how he could perpetuate the tenets of Pop Art. It

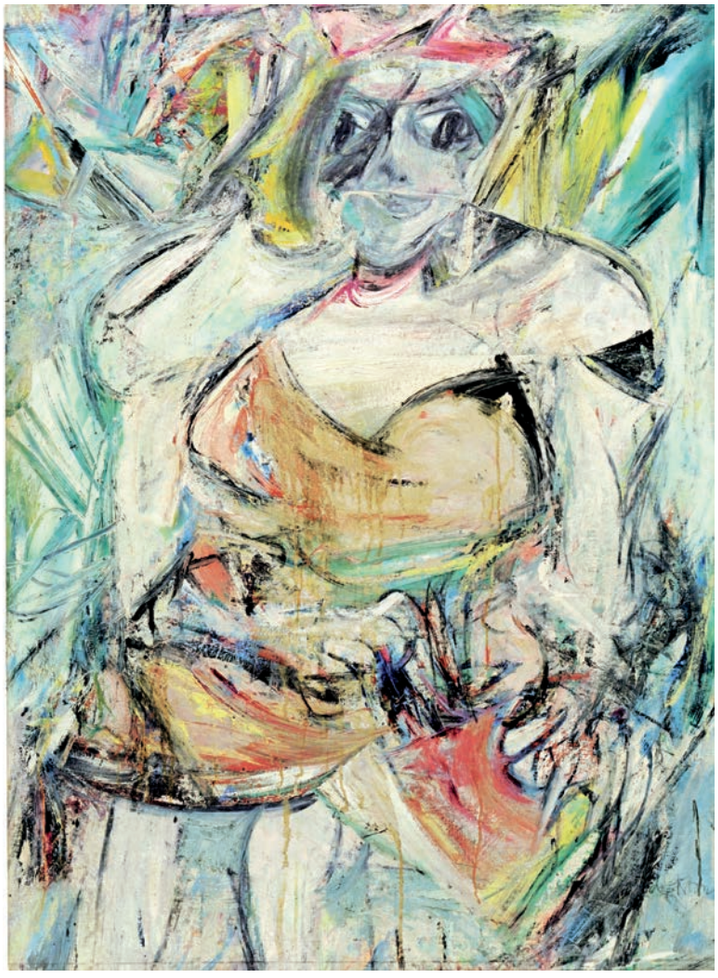
Andy Warhol, *Gold Marilyn Monroe* 1962. Silkscreen ink on synthetic polymer paint and oil on canvas, 83 x 57 in. (211.4 x 144.7 cm.) The Museum of Modern Art, New York. Gift of Phillip Johnson. © 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

was not an attempt to set into motion the wheels of pop commodification commentary (although this was an obvious and historic side effect). Warhol's replication technique was rather a result of Warhol's development as an aesthete, an artist developing a taste for sophistication in his images: "I think, at the time, I started repeating the same image because I liked the way the repetition changed the same image. Also, I felt at the time, as I do now, that people can look at and absorb more than one image at a time." (Warhol, 1971, from an interview with Gerard Malanga, from *I'll Be Your Mirror: The Selected Andy Warhol Interviews,* Ed. K. Goldsmith, New York, 2004, p. 193) It was the variation of the print that he treasured.

In *Four Marilyns,* 1962, we find all the signs of visual richness that are the hallmarks of Warhol masterwork. Warhol's portrayal of Marilyn is without a doubt one of the most visually alive, bright, and wondrous works of art produced during the twentieth century. The initial impression of the viewer may not even be the gleaming subject herself, but rather the holy colors in which Warhol chooses to enshrine her. Glittering forth in a spectrum once only reserved for the portrayal of religious iconography, Warhol utilizes pure and saturated hues that stand alone in his body of work for their clashing juxtaposition and gorgeous energy. Four tones dominate every inch of his contained canvas. First, and perhaps most strikingly, a brilliant electric yellow confronts the viewer with a tone both joyous and violent, a primal blast of unabashed visual magnificence. The second most striking tone is Warhol's lavender, appearing alongside the electric yellow in a fabulous contrast. With these two tones, Warhol draws upon the contributions of the two most innovative colorists of the early twentieth century, Henri Matisse and Pablo Picasso. However, presently, Warhol's exploration of color is in its formational stages, and we can observe his fascinating experimentation therein.

Accompanying both the yellow and lavender, we find two additional tones. Though perhaps not as loud as the former, they hold more significance in both their aesthetic functionality and symbolic resonance. Firstly, Warhol inserts a remarkable shade of light cyan, know as pthalo green, into all four sections, establishing a beautiful counterpoint to their warmer surroundings. Purely as an aesthetic device, it serves as an anchor to the other three tones, widening the color palette whilst not overwhelming the viewer with unnecessary visual heat. The final hue with which Warhol enriches his masterpiece is the most understated: it is a tone of cadmium orange, forming the background of the figure, and, in addition, taking a back seat to the explicitness of its rival colors. It shrouds each face in warmth and agreeable tonality, yet remains reserved in its visual impact.

But the significance of these two more relaxed colors cannot be overstated, for it is in their use that Warhol achieves his most direct greatest connection to the old masters . His use of cyan conjures that of the sacred hue of blue reserved only for the dress of the Virgin Mary. Prior to the Middle Ages, blue was rarely used to convey the majesty of divinity in visual art. In their depictions of the Virgin, these early artists traditionally adopted deeper tones, namely red, brown, and black in order to convey a sense of mourning. Yet, with the revelation of the stained glass windows at Saint Denis Basilica in Paris in 1140 and its liberal use of cobalt-based dye, a new standard was established for portraying the Madonna and her child. No



Willem de Kooning *Woman II*, 1952. oil, enamel, and charcoal on canvas. 59 x 43 in. (149.9 x 109.3 cm). The Museum of Modern Art, New York. © 2013 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

Jeff Koons *Pink Panther*, 1988. Porcelain. 41 x 20 ½ x 19 in. (104.1 x 52.1 x 48.3 cm). © Jeff Koons

longer were the colors of mourning confined to lackluster shades of earth, for they were now the color of the heavens. The next three hundred years brought a wealth of blue into religious iconography—from the illuminated manuscripts of Roger of Waltham, c. 1330, to Raphael's *Aldobrandini Madonna,* 1510.

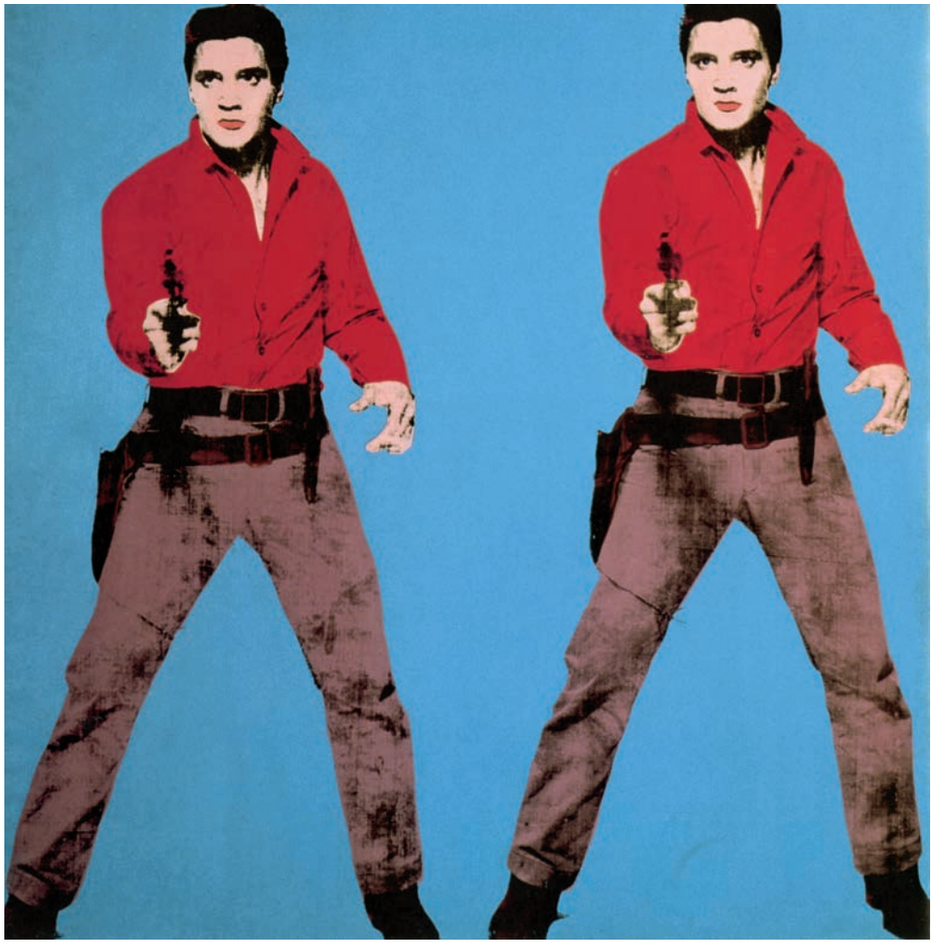
In adding his flourishes of cyan to *Four Marilyns,* 1962, Warhol modernizes the traditional royal blue to a shade in keeping with his developing Pop sensibility. On the visual spectrum, cyan occupies a point directly between blue and green while emitting a brightness and fluorescence superior to both. Warhol's use of the color adds a special dimension to the piece, hearkening back to an established western tradition yet fully catering to the attention span of the modern observer.

While the cyan designates Warhol's tie-in with a medieval tradition, his use of cadmium orange unites him with the masters of an even older religious iconography. While Western Europe masters adopted blue in their iconography well into the second millennium, the mosaic artisans and painters of Byzantium had already established the use of gold as a chromatic signifier as early as the 6th century , during the reign of the emperor Justinian. What we discover with Warhol's use of cadmium orange is a modernization technique similar to his use of cyan. The color glows around the figure, as an aura, while the golden hair creates saintly halo that frames Marilyn's face. The two colors function as both a religious statement and a statement of contemporary fashion. Together, the cyan, cadmium orange, and the gold of Marilyn's hair bring ancient traditions into contact with our updated field of chromatic possibility.

Warhol's hues, laid down before the silkscreened image of Marilyn, only serve to enhance the fantastic detail of her every feature. The image itself is a study in human sexuality. In addition, it is fascinating to witness the dynamics of Warhol's shapes, the almost biomorphic forms of his hues taking shape with the application of the silkscreen. Marilyn's electric yellow hair is coiffed into a nearly plasticized wave above her head, her widow's peak curving away into an enormous curl that falls gently above her right eyebrow.

Warhol's technique of placing the pattern down after his colors also allows us to observe a fine emphasis of shadow below Marilyn's left cheek and below her chin, a trough that signals her intimidatingly gorgeous bone structure. Her relaxed eyes are nearly closed, allowing her mouth to take center stage as the key player in her act of seduction. Half in a smile, half in an erotic invitation, her lips remain pouted yet parted with a single mole that conjures the desired attractiveness of seventeenth century French aristocracy . Warhol's tripartite process brings the blurry image of an abstract work into stunning relief, where radical abstraction builds into an intricate portrait. The resulting grin is a study in ecstasy, where brightness begets an zealous exultation of sexual attractiveness.

Warhol has chosen to highlight the face on each quadrant with just a touch of painterly makeup. Matching the relaxed mood that her eyes exude, cyan coats Marilyn's upper eyelids, tempering Marilyn's steamy gaze with a tranquility. Elsewhere, Warhol allows his subject's teeth to glitter with a gleaming hue of natural white. In doing so, he grants



Andy Warhol *Elvis I and II*, 1964. silkscreen ink, acrylic paint, and silver paint on canvas. 2 panels, 82 x 82 in. (208.3 x 208.3 cm) each. Art Gallery of Ontario, Toronto. © 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

the observer a brief chromatic respite as he gazes upon Marilyn's open mouth. Yet Warhol is quick to place the exclamation point on his visual description of Monroe's superstardom—deep blood red lips surround her teeth, classic in color and true to life . On three of the impressions, Warhol has actually manipulated Marilyn's smile with varying the thickness of his handpainting, presenting us with alternative versions of the same original print; her expression varies accordingly.

From a technical standpoint, Warhol also gives us insight into his own fascination with the natural variation of the silkscreen process. Each quadrant and its image is completely unique: Marilyn's incarnation on the upper-left hand portion of the picture is a happy medium between the oversaturation of the ink in the upper right-hand quadrant and the light touch of the bottom-left. Yet Warhol's most vivid silkscreen is Marilyn's face on the bottom right-hand quadrant. Allowing each individual hue to shine with great intensity while conveying a crispness in the ink of the silkscreen, this image is the most striking of the four.

Warhol's choice of publicity still compounded with his breathtaking chromatic vision was stunningly prescient in terms of gaining a reaction from his audience. When Warhol presented his first group of *Marilyns* in late 1962, during his first solo exhibition in New York at Stable Gallery, they struck a particularly sensitive and tragic note with observers. Warhol himself has attested that he witnessed many of the observers weeping openly in the face of such a pristine example of Monroe's youth, such a stark contrast to the media's mostly grim coverage of her recent death. In fact, the reaction of the public was not unlike pious zealots confronted with the death of a martyr. The influence of Warhol's Byzantine Catholic upbringing had come through in a stunning artistic catharsis: he had helped Marilyn Monroe to transcend her celebrity, even after her death. She was now a twentieth century martyr, a martyr to the new religion of celebrity and fame.

Warhol's replication technique proves to be the perfect representation of how our conception of religion has changed through its portrayal in media. In addition, perhaps the most historically consequential part of *Four Marilyns,* 1962, is the permanent knot that it ties between the veneration implicit in religion and celebrity culture: "She is a heroine whose face is represented like that of Christ or the Virgin in eleventh-century mosaics: a hieratic, isolated, popular figure, magnificently ritual. On the surface, Warhol merges everyday life and holy life, except that the latter presents a movie figure as its centre—a supericon whose image is reproduced ad infinitum, so as to induce imitation and identification to satisfy the media-related beliefs of the world."(G. Celant, *"SuperWarhol",* SuperWarhol, Ed. Germano Celant, Milan, 2003, p. 4)

But while the exposed struggles of many other celebrities have made them sympathetic figures in the American imagination, none has approached the canonization of Norma Jean Baker, nor has the posthumous veneration of any other public figure enshrined him or her in the pantheon of the American mythos to such an enormous extent. Monroe's suffering was not unique, but the contrast between her public persona and her private life was. "The object of veneration here is not a Blessed Virgin but a slightly lewd seductress, the image of whose face is still suffused with erotic magic. This sensuous radiance transforms the unhappy Marilyn of real life—the victim of abuse, failed marriages, affairs, and finally suicide. In Warhol's paintings of her, the very human Marilyn becomes a symbolic image of the need for love and to be loved."(K. McShine, Introduction, *Andy Warhol: A Retrospective,* Ed. K McShine, New York, 1989, pp. 17-18)

Warhol's masterpiece proves that with every innovation in the realm of art, he was following a grand lineage. In a way, the parallel between Warhol and the religious iconographers of Byzantium is the completion of a 1500-year old tradition, in which Warhol achieves a remarkable accomplishment: uncovering religious meaning in our newly secular culture. In addition, Warhol triumphs from a historical and sociological perspective: it would be difficult to overstate the extent to which he charts centuries of celebrity culture and its phases, from religious figures to entertainers to everything in between.

But Warhol was not only completing an art-historical loop begun millennia before he born, he was also laying the groundwork for his own ability as mythmaker in the American consciousness through his means of production. It is mesmerizing

Andy Warhol *Self-Portrait*, 1967. silkscreen ink, acrylic paint on canvas. 72 x 72 in. (183 x 183 cm). Private Collection. © 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

to wintess Warhol's own religious ritual: transubstantiating Marilyn, he materializes her symbolic power and mystery while leveraging her fame into his own. A single icon with multiple incarnations, Warhol creates an image of his goddess akin to the multiple identities in the Holy trinity. The resulting gestalt is Warhol's legacy. It is his greatest gift to future generations as an American and, indeed, historic artist. In each painting, and in *Four Marilyns,* in particular, Warhol manages to create a new myth to be consumed by culture-at-large. Writing of the Warhol's show at Stable Gallery in 1962, critic Michael Fried nailed down Warhol's gift with overwhelming eloquence: "An art like Warhol's is necessarily parasitic upon the myths of its time, and indirectly therefore upon the machinery of fame and publicity that market these myths; and it is not at all unlikely that these myths that move us will be unintelligible (or at least starkly dated) to generations that follow...These, I think, are the most successful pieces in the show... because Marilyn is one of the overriding myths of our time." ("New York Letter", *Art International,* December 20, 1962, p. 57)

But at the core of *Four Marilyns,* 1962—beneath the myth-making, beneath the religious iconography and the Pop Art celebrity commentary—there lies the simple relationship between an artist and his muse. Of course, Warhol was notoriously tight-lipped when it came to speaking of his reasons for painting particular subjects. And while his words might appear cynical when taken at face value, his projected ambivalence was only in place to conceal his spirit of unconditional affection for the world. In other words, we can surmise that Warhol's stated ambivalence concerning his subjects, even Marilyn Monroe, was the result of a spirit of love as opposed to apathy. His refusal to admit this love, idolatry, and admiration was only a response to the repeated hum of the media that desired to categorize in concrete terms the significance of each of his pictures. Like Marilyn Monroe, Warhol's art was bigger than that. And, adopting Marilyn as his public muse as well, through his imitation of her breathy voice, her golden hair and her ever-present smile, Warhol furthered the essence of his ultimate subject for an additional quarter-century. In the end, Warhol has come to be much the same as his muse in *Four Marilyns,* 1962: a star, a myth, and a legend .

(detail of the present lot)

24

**TOM WESSELMANN** 1931-2004

*Smoker #15*, 1974

oil on canvas

91 x 143 in. (231.1 x 363.2 cm.)

Signed, titled and dated "WESSELMANN SMOKER #15 1974" across the stretcher.

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

PROVENANCE

Acquired from the estate of the artist

Haunch of Venison, New York

EXHIBITED

New York, Sidney Janis Gallery, *New Paintings by Tom Wesselmann*, April 21 - May 22, 1976

Rome, Museo d'arte contemporanea Roma, *Tom Wesselmann*, June 8 - September 18, 2005

LITERATURE

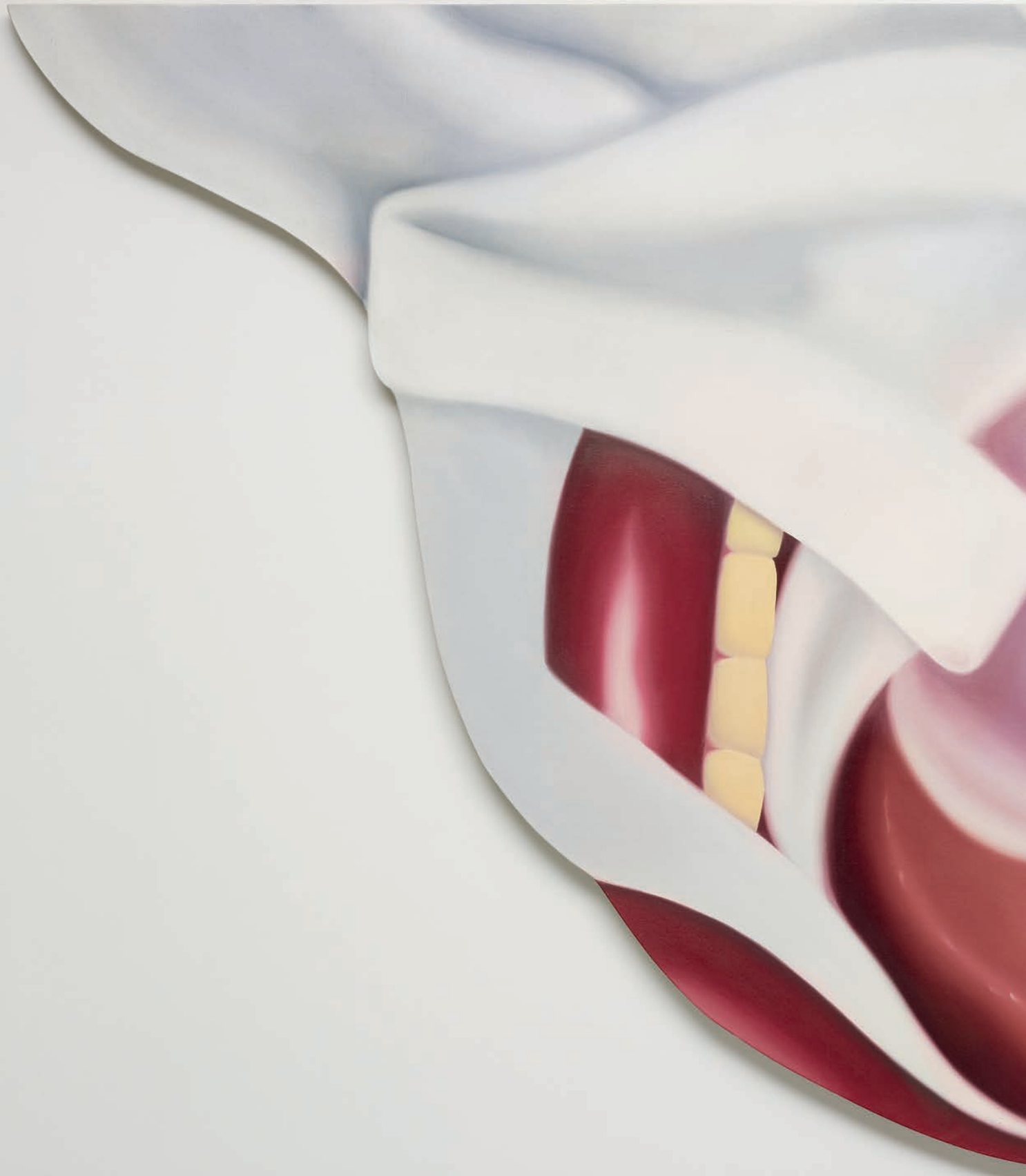
*New Paintings by Tom Wesselmann*, New York: Sidney Janis Gallery, n.p. 1976

T. Wesselmann, D. Eccher, Museo d'arte contemporanea Roma, *Tom Wesselmann*, Roma: MACRO; Milano: Electa, 2005, p. 127 (illustrated)

"I've done all those smokers and people think, "O.K., that's sex. That's erotic." But to me it's just an organic evolution that started with just a mouth which may suggest sex. But it was just a mouth."

TOM WESSELMANN, 1984

(detail of the present lot)



Tom Wesselmann next to *Smoker No. 26* and *Seascape No. 29* at his studio, 231 Bowery, New York, c. 1978. Photo Barbara Pfeffer/Licensed by VAGA, New York, NY

Andy Warhol Silver *Liz*, 1963. Silkcsreen ink, acrylic paint, silver paint on canvas. 40 x 40 in. (101. X 101.6 cm.) Courtesy of the Brant Foundation, Connecticut. © 2013 The Andy Warhol Foundation for the Visual Arts, Inc./ Artists Rights Society (ARS), New York

Tom Wesselmann observed life as he lived it, focusing and foregrounding those subjects that most captivated him; namely painting, sex, and humor. We have a privileged view into the mind of this American artist through his pseudonym penned autobiography, *Tom Wesselmann,* first published three decades ago. In its pages, we find Wesselmann giving us an honest account of what draws him to particular subjects and particular modes of representation through the imagined voice of a biographer and critic. His love for his art combined with his visceral need to portray the female figure from his own unique perspective gives us special insight into the creation of *Smoker #15,* 1974: an expansive wonder of erotic seduction and Pop sensuality.

The early 1960s brought Wesselmann's first forays into the portrayal of the female nude, his most celebrated and frequently reoccurring subject. Wesselmann's use of flat color and generalized shaping of his women—especially in the anonymous facial structure of his women—began to find an even more organic state in his innovative use of the shaped canvas, which he began in 1965. Simultaneously, he was also pursuing another more daring avenue of formalism: Wesselmann began to isolate and amplify the erotic energy facial features. Wesselmann's choice to paint only a single body part on shaped canvasses was inspired by his own experiences as a lover: the nude was too general in its seductive power, but the mouth was a single erogenous zone that could precipitate the act of seduction.

The present lot is a result of Wesselmann's further exploration of the fragment, and also of his full maturation in his *Smoker* series. The orientation of painting is perhaps the most striking first impression for the viewer. The sideways alignment of the picture lends visual emphasis to the smoke billowing from the subjects agape mouth, as opposed to an upright orientation, which would doubtless give precedence to the lips and teeth. The smoke, painted in Wesselmann's distinct hand, is composed of folds that lend a tactile density to a very elusive real-world subject. The tinted silver of the smoke is expertly detailed, making for an equally fascinating close-proximity exploration for the viewer.

Wesselmann renders this paramours lascivious lips in crimson with almost hyper-realist fine brushstrokes. These ruby folds frame his compostion and are set against perfectly aligned and gorgeously shaped ivory teeth. The putty tones of the soft interior of the tongue anchor this image of the relaxations of a reclined figure.

As a part of Wesselmann's oeuvre, *Smoker #15,* 1974 occupies a unique place. Nearly finished with his large nudes, Wesselmann found himself more attracted to the particularities of his subjects as opposed to their entirety. In

Jeff Koons *Lips,* 2000. oil on canvas. 102 x 138 in. (259.1 x 350.5 cm). Private Collection. © Jeff Koons

addition, he has moved on from the Fauvist use of representational elements, preferring instead to lend detail to these most intimate parts of the human experience:

"The series represented a further evolution in the shaped canvas: a larger scale, closer views, and concentration on body parts...the mouths were primarily in oil, and signaled the fact that Wesselmann's work now and in the future would be in oil. In this medium he felt most free to do whatever he needed to do technically, as oil handles in such a way as to make it better for large-scale details, especially those arrived at through extensive brushing" (Wesselmann writing as Slim Stealingworth cited in *Tom Wesselmann,* New York, 1980, p. 49).

It was a new direction in his artistic career, where he married the ideals of his early work with the corporeal reality. *Smoker #15* is a virtuosic exploration of scale and sensuality, presenting Wesselmann's singular approach at the borders of abstraction and figuration.

Tom Wesselmann *Smoker No. 1,* 1967. oil on shaped canvas., in two parts. 108 ⅞ x 85 in. (276.6 x 216 cm). The Museum of Modern Art, New York.

25

**ANDY WARHOL** 1928-1987

*Marilyn Monroe (Marilyn)*, 1967

portfolio of screenprints on paper, in 10 parts
each 36 x 36 in. (91.4 x 91.4 cm.)
Signed, initialed, dated and stamp numbered on the reverse with the artist's copyright stamp and the stamp of the Andy Warhol Art Authentication Board. Published by Factory Additions, New York. This work is number 209 from an edition of 250 plus 26 artist proofs.

**Estimate** $1,400,000-1,800,000

**PROVENANCE**
Bill Bass, Chicago
Private Collection, New York
Haunch of Venison, New York

**EXHIBITED**
Milan, *The Andy Warhol Show,* Triennale di Milano, September 22, 2004 - January 8, 2005 (another example exhibited)

**LITERATURE**
F. Feldman and J. Schellmann, *Andy Warhol Prints: A Catalogue Raisonné 1962-1967,* 4th ed., New York: Distributed Art Publishers Inc. and The Andy Warhol Foundation for the Visual Arts Inc., 2003, cat. no. 11.22-31, pp. 68-69
A. Warhol, G. Mercurio, D. Morera, *The Andy Warhol Show,* Milan: Skira; London: Thames & Hudson, 2005, pp. 88-89 (illustrated)

The legend admired and adored for her vibrancy in both character and beauty is flawlessly rendered here in a complete set of ten pristine silkscreens. This rare portfolio of Marilyn Monroe proffers a glimpse at not only the multifaceted stardom of the subject, but also allows for a complete portrait of a star whose magnanimous personality and unrivaled beauty could never be captured in a single image. The ten images function like stills from her films, revealing the myriad costumes and maquillage worn by the star. By silkscreening her in various palettes, Warhol illuminates the alter-egos of the celebrated icon; in one image she is rendered in fluorescent pinks, with a halo of pale blue hair and mint green lipstick; in another monochromatic frame her hair is ashen, her skin nearly white and her lips inky black, providing a haunting glimpse of the star had her life not been cut tragically shot. Warhol portrays a nostalgic representation of the adored beauty, at once enchanting yet aloof in her remote isolation in the artificial land of bygone Hollywood.

Borrowing from his own catalogue of imagery, this portfolio of silkscreens was conceived after Warhol first rendered Marilyn in acrylic in 1962. This reinvention of his most iconic work refreshes the images, effectively re-appropriating his painting. The 10 images of Marilyn epitomize the haunting representations of the film star; the icon of Hollywood is illuminated by every possible phosphorescent hue, simultaneously lending the screen goddess an eerie quality as we remember her timeless beauty and unrivaled persona. Repeated ten times before us, the portrait is a monument to the star's legendary beauty, her glamorous Hollywood existence, and Warhol's pivotal affinity for the tragic idol.

(detail of the present lot)

△ 26

**WAYNE THIEBAUD** b. 1920

*Cat and Traffic*, 1993

acrylic on canvas

15 3/4 x 20 in. (40 x 50.8 cm.)

Signed and dated "Thiebaud 1993" upper left; further signed and dated "Thiebaud 1993" on the reverse.

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

**PROVENANCE**

Paul Thiebaud Gallery, San Francisco

Private Collection

**EXHIBITED**

San Francisco, Campbell-Thiebaud Gallery, *Wayne Thiebaud: Cityscapes*, November 9 - December 18, 1993

**LITERATURE**

Campbell-Thiebaud Gallery, ed., *Wayne Thiebaud: Cityscapes*, San Francisco, 1993, n.p. (illustrated)

## "Close staring has a tendency to expand what you are looking at."

WAYNE THIEBAUD, 1968

*Cat and Traffic,* 1993, captures the unique San Francisco landscape as only Wayne Thiebaud can. Renowned for his whimsical compositions of cakes, ice cream cones and bubblegum machines, Thiebaud captures the reality of contemporary America in deliciously appealing candy colors. Starting in the 1960s, Thiebaud produced a series of paintings of consumer goods found in storefront windows, examples of the new American middle-class lifestyle. Much like his contemporaries—Warhol, Lichtenstein, and Ruscha—Thiebaud's work both investigates and expresses genuine curiosity in popular culture, a relatively new phenomenon in the early post-war years. Landscapes and images of city life were a natural progression from this language of mass-produced Pop iconography, creating another brand of visual social commentary. In the present lot, Thiebaud focuses on the basic shapes of urban scenery – the high arch of the interstate in the distance, the long shadow of the high-rise building, and the corner of the apartment balcony overlooking it all. Thiebaud's shift away from the serial repetition of his Pop imagery results in a studied exploration of the juxtaposition between city life and nature – a celebration of the built environment. Thiebaud's artistic talents lie in his ability to guide the viewer's eye through tightly composed images, his brushstrokes carefully constructing the scene as if a storyteller narrating a dialogue within the pictorial space.

Fascinated with the concept of stare, Thiebaud's process involved numerous preliminary sketches drawn in situ and from memory – a technique inspired by his hero Edward Hopper. Thiebaud created scenes merging reality with fantasy; he said of his landscapes: "These drawings seemed to offer more the kind of visual and physical feeling that was closer to the idea of San Francisco. So, when I returned to painting again, the city itself looked more like the composite drawings I had been making. And the dialogue between what was there and what was made up become the basis of the entire series." (Wayne Thiebaud in R. Wollheim, *Wayne Thiebaud: Cityscapes,* San Francisco, 1993, n.p.)

27

**MORRIS LOUIS** 1912-1962

*Roseate*, 1960

acrylic on canvas

82 ¼ x 105 ¼ in. (208.9 x 267.3 cm.)

**Estimate** $300,000-500,000

PROVENANCE

André Emmerich Gallery, New York
Marcella Brenner, Washington DC
Greenville County Museum of Art, Greenville
Private Collection, New York
Christie's, New York, *Contemporary Art*, May 12, 2010, lot 270
Acquired at the above sale by the present owner

EXHIBITED

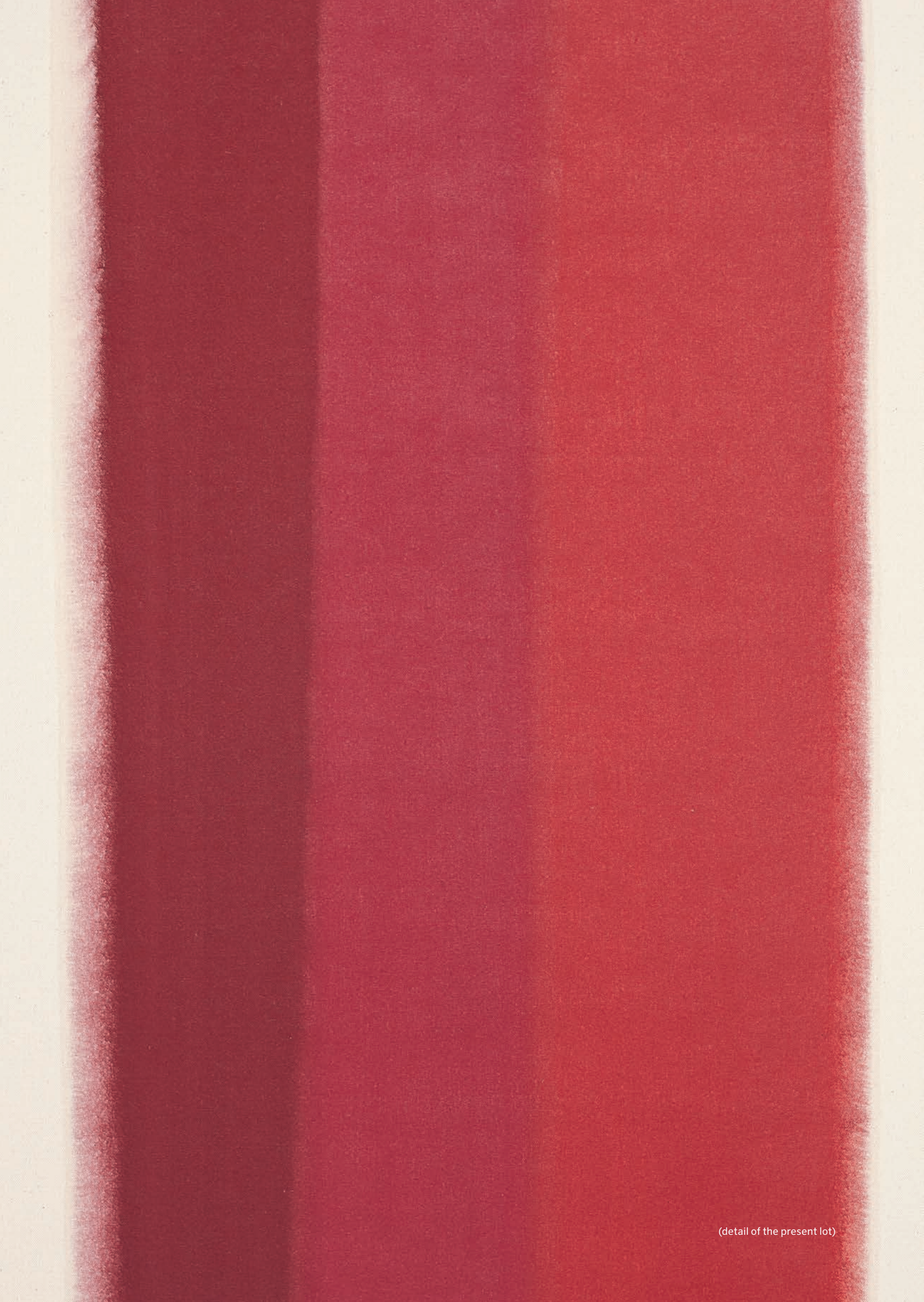
London, Hayward Gallery, *Morris Louis*, June 27 - September 1, 1974, then travelled to Dusseldorf, Städtische Kunsthalle (Septrember 27 – November 19, 1974), Humlebaek, Louisiana, Museum of Modern Art (January 18 1975 – February 13, 1975), Brussels, Palais des Beaux-Arts (February – April, 1975)

LITERATURE

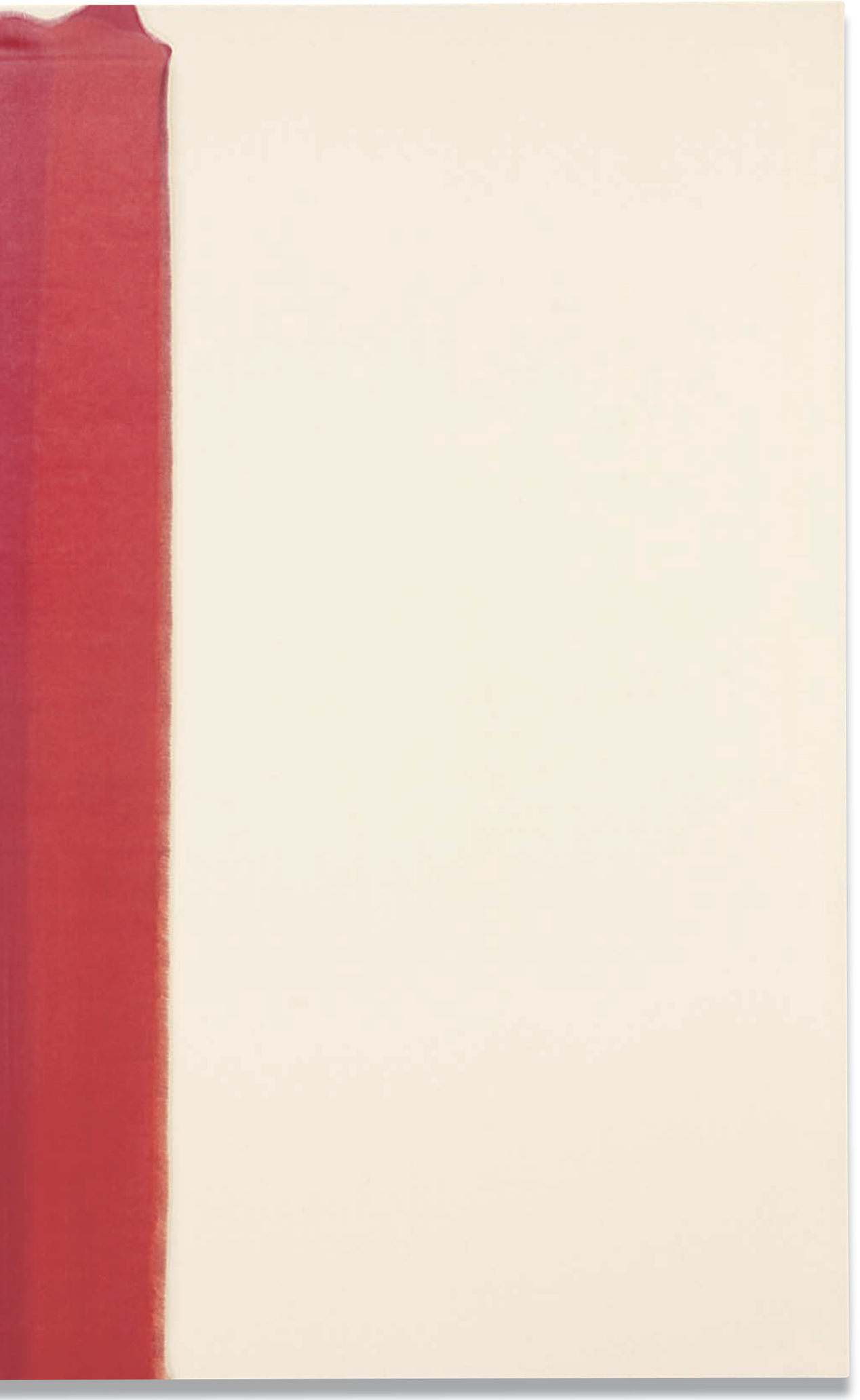
D. Upright, *Morris Louis: The Complete Paintings*, New York, 1985, no. 295, p. 159 and 216 (illustrated)
*Morris Louis*, Museum of Modern Art, New York, 1986, p. 58 (illustrated)

The lasting influence of the of Morris Louis' brief but prolific career reverberates more intensely with each passing decade. His reputation as a pioneer of color-field painting was established as he eliminated the gestural brushstroke from his work; pouring diluted acrylic down the sides of an inclined, unprimed canvas. With this singular contribution to the history of painting, Louis was able to create works of lush and exuberant color. *Roseate,* 1960, is a paragon of his final years, where stark simplicity is at a crossroads with chromatic richness.

Part of his *Columns* series, the present lot is comprised of only three bands of acrylic staining, bisecting Louis' enormous canvas in perfect balance. The columns progress in saturation from right to left, first a gleaming blood-orange, then a deep crimson, before finally adopting a dark shade of burnt sepia. The title of the piece, *Roseate,* beautifully reflects an innocence that Morris disallows his colors, the delicacy of rose coloring eluding the sharper stains of his chromatic scheme. Aside from its fascinating progression of hues, the present lot also gives us an illusion of depth in Louis' flat surface—three isolated stairs seem to indicate that a simple gesture of a few related colors in tow can create multiple dimensions on a canvas. This was, after all, one of Morris Louis' greatest achievements; as we see in *Roseate,* 1960, Louis' use of color was only a jumping-off point for the mysterious qualities that follow.



(detail of the present lot)



28

**ALEXANDER CALDER** 1898-1976

*The White Face*, 1969

hanging mobile, painted sheet metal, rod, wire
overall 22 x 114 x 53 in. (55.8 x 289.5 x 134.6 cm.)
Initialed and dated "CA '69" on the surface of the largest black element. This work is registered in the archives of the Calder Foundation under application number A03827.

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

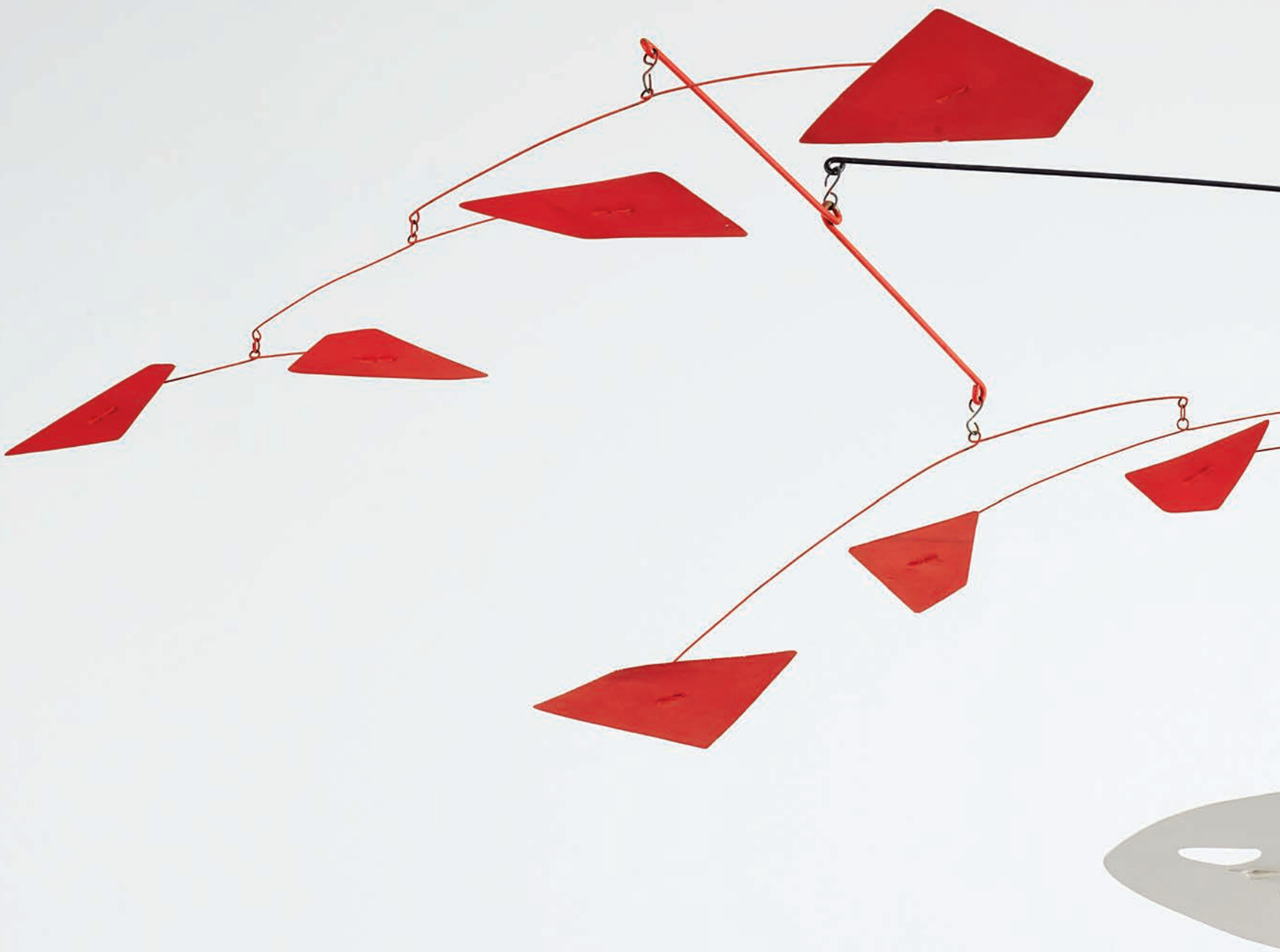
**PROVENANCE**

Perls Galleries, New York
Makler Galleries, Philadelphia
Irving R. Segal, Philadelphia
Christie's, New York, *Contemporary Art,* May 7, 1996, lot 20
Private Collection, Geneva
Russeck Gallery, Palm Beach

"The underlying sense of form in my work has been the system of the Universe, or part thereof. For that is a rather large model to work from."

ALEXANDER CALDER, 1951

(detail of the present lot)



Calder at work, Saché, 1964. © P. E. Guerrero. Art © Calder Foundation / Artists Rights Society (ARS), New York

One of the great gifts that Alexander Calder left the world of art was not only his magical and prolific body of work, but also his testimonials and statements about his process. We can point to the Surrealists and Futurists and Cubists in an attempt to talk about a movement, employing their common tenets as the basis and theory of their work; yet, with Calder, his work is a movement of its own. Such a seamless integration of engineering excellence, aesthetic marvel, and philosophical whimsy has not been seen since Calder ceased to create. As Calder's carrier entered its later decades in the 1960s and 1970s, he dedicated much of his efforts to installations based on specific spaces, pieces that would highlight and enhance their surroundings; this is indeed the genesis of the present lot, *The White Face,* 1969, where we see Calder's experience of many years of creation come alive under the guise of his magnificent mobile.

Calder's early background is a necessary prelude to a description of *The White Face,* since so much of his initial work seems now to have a teleological end in his later work. As the son and grandson of two of the most esteemed architects and sculptors of early American metal and stone, Calder's fated career as a visual artist is not surprising. What is unexpected, however, is Calder's route to that realization. His early inclinations turned away from the creative path and he found himself an engineering student with a penchant for structural mechanics. Working aboard a passenger ship, the H.F. Alexander, Calder's privileged view of mountain scenery and the unmitigated glow of the heavenly bodies soon led him to sketching and painting. As the years passed, he found a special fondness for Barnum and Bailey's Circus, where the physical and mechanical underpinnings of the show were as compelling as the spectacle that they made possible.

Calder's solidarity with the growing avant-grade movements of the 1920s led him to Paris, where he further indulged his interests in balance and design, even leading to work as a set designer for the ballet under Martha Graham. Absorbing the influence of his toy-making work from the first few years of his stay in France, Calder created what is now recognized as the forebear of his early career's most recognizable work: the *Cirque Calder.* Incorporating his later mainstays of mobiles and mounted sculpture, the *Cirque Calder* was a compact model of the circus, employing elements both aesthetic and functional. Calder's piece soon gained notoriety amongst the avant-garde artists of 1920s Paris for its method of transportation: a suitcase.

But Calder's influences were not limited to the entertainments of the masses. Arnauld Pierre comments on Calder's early work and its basic principles of mechanical design and

balance: “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).”(A. Pierre, *Motion-Emotion: the Art of Alexander Calder,* New York, 1999, p. 8) Calder’s emerging sculptural work was based as much in principle on the motions of the heavens as they were on the organized chaos of the circus.

Calder’s work finally began its transition into its most beloved and cherished forms during the 1930s. Both his floor mounted pieces, interactive sculptures in and of themselves, and his hanging mobiles began to appear with regular frequency. Calder also began to include color, in part because of his close artistic relationship to Joan Miró. Consequently, Calder’s work began to display warmth—almost a friendliness in its accessibility and popularity with all ages. Critics and children alike found themselves entranced with the combination of whimsical movement and the ability to influence the movement of Calder’s structures.

Experimenting with a wide variety of forms, enormous and small, ground mounted and suspended, and even a series of paintings, Calder’s first love as an artist was always the mutability of his subjects. *The White Face,* 1969 comes towards the twilight of Calder’s robust career, yet its beauty and poignancy clearly display an artist at the height of his powers. Hanging from a single focus point, the present lot is a tri-chromatic assemblage of the shapes of Calder’s past. Two groupings of rival weights are positioned opposite each other, each allied in perfectly equaled strength against the other. Though they could easily change orientation from the perspective of the observer with an easy breeze or a slight touch of the hand, the black discs of painted sheet metal loom larger than their glowing crimson counterparts. The two pitch shapes are carved to resemble something almost extra-terrestrial, perhaps ships from another world. Attached is a single white form, punctured three times with ovoid shapes of its own. The greatest black figure is adorned with a void that resembles the crescent moon, an astrological sign in a piece with an otherworldly bent. The three allies are shrouded in mystery, suspended delicately in space.

The far side of the present lot holds a different story. Less placid and more enthusiastic than their black counterparts, these eight crimson polygons range in geometry from questionable triangles to imperfect rhombuses, many with truncated edges. Smaller in size but more variable in their tendency to shift and spin, Calder lends them a mechanical hierarchy of sorts: closest to the source of balance is the figure with the greatest size and weight, which in turn, begets connections to smaller and smaller figures. Calder’s brilliant balance was a result of his near-mystical connection to the forging

(alternate view of the present lot)

and assembly of his pieces—he places the shapes in proximity to one another based on the invisible result of their union: "When I use two circles of wire intersecting at right angles, this to me is a sphere—and when I use two or more sheets of metal cut into shapes and mounted at angles to each other, I feel that there is a solid form, perhaps concave, perhaps convex, filling in the dihedral angles between them. I do not have a definite idea of what this would be like, I merely sense it and occupy myself with the shapes one actually sees." (A. Calder, "What Abstract Art Means to Me", in *Museum of Modern Art Bulletin* 18, no. 3 [Spring 1951], p. 9)

The observer's ultimate experience with Calder's piece is unique: because the present could change position and embark upon a flurry of kinetic response from a slight push, *The White Face* is inherently interactive. In this way, Calder incorporates so many disparate elements into his work—humor, absurdity, a viewer's personal relationship to the piece—that he creates something new for everyone. Perhaps this is his most lasting enchantment.

Yet Calder also leaves us clues that further pique our curiosity. Along with his mystical cutouts in the shape of his suspended figures, he also leaves us with a title that both confounds us and inspires us to wonder beyond the purely visual element of the piece. Presumably, *The White Face* refers to the three shapes cut out from Calder's single white disc, a mask that floats over us, a palindrome face. But taken as a whole, Calder's mobile also forms an enormous grin, with black eyes and a crimson mouth. The geometric forms and colors remind the observer of an earlier time, when the influence of cubists and futurists was ripe with inklings of the mask work of Africa. Calder often admired the industry of primitive artists, likening his own to theirs: "They did not search for exotic and precious materials. It was their knowledge and invention which gave value to the result of their labor."(Calder, from a 1943 interview with JJ Sweeney, *Alexander Calder,* New York, p. 20)

Calder was certainly reflecting on the many stages of his long and prolific career by 1969, and it is likely that we may find whichever influence we choose in his work. But, in terms of the definite correlative meanings of his floating shapes and figures, they are as whimsical and indefinite as the positioning of *The White Face.* When Jean-Paul Satre received a small mobile as a gift from Calder in 1946, he could not help but marvel at the wealth of meaning he derived from such a tiny sculpture: he found captivating the "lyrical inventions, technical combinations of an almost mathematical quality, and sensitive symbols of Nature, of that profligate Nature which squanders pollen while unloosing a flight of a thousand butterflies; of that inscrutable Nature which refuses to reveal to us whether it is a blind succession of causes and effects, or the timid, hesitant, groping development of an idea" (J. Sartre, 'The Mobiles of Calder', *Alexander Calder,* New York, 1947).

Calder's work can bring an existentialist to the edge of speechlessness, while simultaneously entrancing a child with a wordless dance of shapes based upon the sun, the moon, and the stars. *The White Face,* 1969 is one of Calder's fully mature works—a piece steeped in its own history yet just as revolutionary as any his legendary oeuvre.

Alexander Calder *Untitled,* 1976. National Gallery of Art, Washington D.C. Art © Calder Foundation / Artists Rights Society (ARS), New York

The Kennedy Airport mobile after installation. Art © Calder Foundation / Artists Rights Society (ARS), New York

(alternate view of the present lot)

29

**PHILIP GUSTON** 1913-1980

*Brushes*, 1969

oil on canvas

40 ½ x 35 ⅝ in. (103 x 90.5 cm.)

Signed and dated “Philip Guston 1969” lower left.

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

**PROVENANCE**

Acquired directly from the artist

Private Collection, by decent from the above

“I try desperately to put everything else aside in order to concentrate-concentrate, which is to say, TO LIVE THE PAINTING…”

PHILIP GUSTON, 1975

Philip Guston
1969

Philip Guston *Painter's Table,* 1973. oil on canvas. 77 ¼ x 90 in. (196.2 x 228.6 cm). National Gallery of Art, Washington D.C. © 2013 The Estate of Philip Guston

Philip Guston *The Studio,* 1969. Oil on canvas. 48 x 42 in. (121.9 x 106.7 cm.) Collection Musa Guston. © 2013 The Estate of Philip Guston

Prior to the late 1960s, Philip Guston's art largely followed the painterly track of the abstract expressionists: it was bold and raw, non-representational and surface-oriented. But AbEx art was also a product of its times: the end of the second world war necessitated an artistic revolution, one where the horrors of the world could be left out of the scene on the canvas. Painting in this style for twenty years, Guston felt the purpose of the movement too removed from the present to feel visceral. Thus, he risked his own success and reputation on a principled stand: he would redirect his own project back into the world and allow its many pieces to once again coalesce on his canvasses. *Brushes,* 1969 is one of Guston's first works in this vein. While the focus is small, it is his tribute to his means of success and fulfillment, the tools of his creative life.

Guston's early years left little time for dreaming. He was exposed to his father's suicide at an early age; consequently, he fell into an introspective cycle as an adolescent, one that could only be alleviated by the pleasures of paintings. While he eventually joined Jackson Pollock in both studies and painterly style, Guston's life is marked by a severely existentialist bent: he was always concerned with ethics and morals in an artist's life, preferring to explore Sartre and Camus for clues. It is no puzzle then that he felt a heavy weight upon his shoulders once he found his methodology of painting detached from the mood of its times in the late 1960s. He responded with a figurative fantasy world upon a palette based in salmon pinks and earth tones, premiering at the Marlborough Gallery in 1970.

The present lot is a touching reintroduction of the figure into Guston's work. As one of the first works of neo-expressionism in the Western canon, it is difficult to understate the influential power of *Brushes,* 1969. Humbly portrayed in their light brown satchel, Guston's brushes follows hearkens back to the traditional still life of the Impressionists, whose use of materials within the studio served as an equally effective alternative to the domestic still life of various foods and books arranged for the painter's eye. Jutting out both straight and angled, Guston's brushes range in their colors from cream on the right to bright red and even to sinister

Jasper Johns, *Painted Bronze,* 1960. Painted bronze. 13 ½ x 8 in. Collection of the artist. © Jasper Johns/Licensed by VAGA, New York, NY

Philip Guston *Large Brush,* 1979. oil on canvas. 32 x 36 in. (81.3 x 91.4 cm). Private Collection. © 2013 The Estate of Philip Guston

tones of black and siena. These various makes of brushes are a testament to Guston's many years as a painter, each a representative of a different era in his work.

At the premiere of the Marlborough show, Guston showed himself to be ahead of the curve, as the world was not yet ready for his courageous abandonment of the precepts of Abstract Expressionism. Though largely derided at the time, a few prescient dissenters identified the contemporary importance of Guston's show. Willem de Kooning testified that the new work was about expressive freedom, namely Guston's unwillingness to remain within the confines of a movement that he perpetuated.

Harold Rosenberg was even more sensitive to Guston's great gamble in his now legendary review of the Marlborough Show: "Abstract Expressionism liberated painting from the social-consciousness dogma of the thirties; it is now time to liberate it from the ban on social consciousness. Guston has demonstrated that the apparent opposition between quality in painting and political statement is primarily a matter of doctrinaire aesthetics. He has managed to make social comment seem natural for the visual language of post-war painting...Guston is the first to have risked a fully developed career on the possibility of engaging his art in the political reality. His current exhibition may have given the cue to the art of the nineteen-seventies." (H. Rosenberg, "Liberation from Detachment", *The New Yorker* (November 7, 1970), p. 141)

At its core, *Brushes,* 1969 shows us that beneath the fame and pomp of Expressionist celebrity, there was always the brushes themselves, the unsung heroes of visual art's every historical transformation. Revisiting the material source of his life's most outstanding achievements, Guston delivers us a portrait of his means of production as a simple homage to the humble life of an artist.

30

**JAMES ROSENQUIST** b. 1933

*The Meteor Hits the Swimmer's Pillow*, 1997

oil on canvas, with coiled metal springs

96 x 69 x 5 in. (243.8 x 175.3 x 12.7 cm.)

Signed, titled and dated "James Rosenquist 1997 'the meteor hits the swimmers pillow" on the reverse.

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

PROVENANCE

Leo Castelli Gallery, New York

Bernard Jacobson Gallery, London

EXHIBITED

Aspen, Baldwin Gallery, *James Rosenquist, Meteors: New Paintings*, March 12 - May 1, 1999

Las Vegas, the Guggenheim Hermitage Museum at the Venetian, *American Pop Icons,* May 15–November 2, 2003

LITERATURE

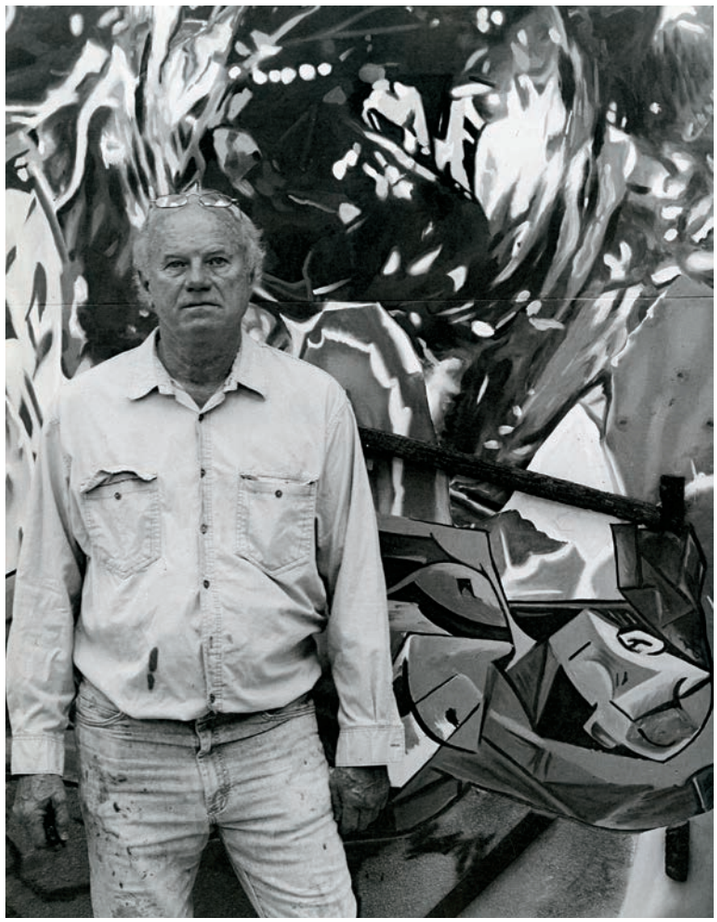
J. Goldman, *James Rosenquist: Paintings 1996-1999,* Aspen: Baldwin Gallery, 1999, n.n. (illustrated)

W. Hopps and S. Bancroft, *James Rosenquist : A Retrospective*, New York: Guggenheim Museum Publications, 2003, pp. 13, 262, fig. 25, cat. no. 139 (illustrated)

"Meteors make you think about what's significant, and what has consequences and what doesn't during your brief time on earth."

JAMES ROSENQUIST, 1999

ULTRA 2
BLEA
Great Clean,



Portrait of James Rosenquist. Photographed by Peter Foe.

James Rosenquist *The Meteor Hits Monet's Garden,* 1996-99. oil on canvas with Plexiglas collage. 108 x 96 in. (274.3 x 248.3 cm).

In six decades of James Rosenquist's art, there are but a few constants: the first is his attention to consumer marketing strategies, the second is his unswerving consciousness as an artist creating art history, and the third is rather simple—his prolific love of creation. Addressing the first constant, Rosenquist's Pop label is only a critic's term—a way to categorize an artist without emphasizing the unique importance of his own work. But the second two constants are the defining factors of Rosenquist's career, in which we witness an artist's uncompromising desire to understand and establish his work in contemporary America. *The Meteor Hits the Swimmer's Pillow,* 1997 is from a four part series of *Meteors* that crash into the slumbering masters of Western Art: while Monet, Picasso, and Brancusi all receive their own treatment, the sleep interrupted here is Rosenquist's own.

Rosenquist's background in billboard painting—essentially blowing up the schemas of advertising executives—gave him his first fodder for making art. Combining Americana with its Pop Culture ideals, Rosenquist shaped and painted his creations with a new mentality: art by the consumer, for the consumer. Also contributing to his own projects as a fine artist was the enormous scale in which he was forced to work in his billboard paintings: size was not only important for grabbing attention in contemporary America, but perhaps the most pivotal factor overall. In the subsequent decades, he has taken us on a ride through the beautiful and the sinister, remaking the familiar in the light of art.

But by the late nineties, working as one of the most respected figures to come out of the turbulent sixties, Rosenquist could not help but reflect upon his own status, importance, and general impact on visual arts. While we often find narratives within the pieces of art that Rosenquist appropriates and splices, what was his own narrative? As a commission by Deutsche Bank for the Berlin's Guggenheim, 1997's *The Swimmer in the Econo-mist #2* was Rosenquist's initial

James Rosenquist *The Swimmer in the Econo-mist (painting 2),* 1997. oil on canvas. 137 7/8 x 574 7/8 in. (350 x 1460 cm). Commissioned by the Deutsche Bank in consultation with the Solomon R. Guggenheim Foundation for the Deutsche Guggenheim Berlin.

attempt to put his career in retrospective terms, abstracting his ever-present visual tropes of the laundry room into a swirling mural of gorgeous color and texture.

In a more compact, more comparative scale was his *Meteor* series, in which a he envisions an explosive impact of image and figure for separate artists within the Western canon. The present lot, 1997's *The Meteor Hits the Swimmer's Pillow,* is a reference to his own place alongside the masters of the past. The huge scale of the painting allows both intimate and distant viewing pleasures for the viewer, both equally rapturous. In the foreground, a rainbow beam of fire delivers a cannonball-shaped meteor into the pillow of the artist's bed, precipitating the detonation of image behind it. "Gain" and "Ultra 2" swirl in massive reds, fiery yellows and flaming oranges, a tribute to Rosenquist's visual themes of the past. Juxtaposed with blurred forest greens and powder blues, the scene is a joyous calamity: a farcical blast of fabulous beauty.

In explaining the source for the series, Rosenquist shares, "In 1983, I was living in western Minnesota, and, twelve miles north of me, a great big fat lady was lying in bed one night when a meteor as big as a baseball came crashing through her roof, hit her on the hip, and went through the floor. it didn't kill her, but it gave her a giant bruise – and it was the talk of the town! So I thought about that, and I thought about a meteor as a natural disaster that comes from space like an exclamation point. What does it mean to be hit by one! That you're lucky or unlucky?" (James Rosenquist, 1999, from an interview with Walter Hopps, featured in "Connoisseur of the Inexplicable", *James Rosenquist: a Retrospective,* Eds. W. Hopps and S. Bancroft, New York, 2003, p. 13)

Though it is of a piece with its three sister paintings, which portray the meteors alternative routes to the bedrooms of Picasso, Brancusi, and Monet, the present lot is Rosenquist's most personal, most exploratory, and most fascinating: we observe an artist reflecting upon his past work while using it to inspire new art in a veritible spin cycle of creation—Rosenquist's ingenious method of comprehending his remarkably deserved place among his historical predecessors.

"Brancusi's studio is a more somber place. Endless columns rising from its floor like death markers, and the anthropomorphic wooden king looms larger than life... Monet's studio was his garden pond, where he conducted experiments in light and color, and here, amongst the dark interior rooms of Brancusi and Picasso, it is an oasis, hushed, tranquil and opulent. But the meteor will soon explode." (J. Goldman, *James Rosenquist: Paintings 1996-1999,* Aspen: Baldwin Gallery, 1999.) The narrative here is both within and without the canvas: within, it is the mischievous magic triggered by an extraterrestrial accident. Without, it is James Rosenquist's marvelous realization of his own historicity.

31

**JEFF KOONS** b. 1955

*Giraffe (Light Green)*, 1999

crystal glass, mirrored glass, carbon fiber, foam, colored plastic interlayer, stainless steel
81 ¾ x 59 ¼ x 1 ½ in. (207.6 x 150.5 x 3.8 cm.)
Signed and dated "Jeff K 1999" on the reverse. This work is 1 of 4 unique versions: light brown, light green, lilac, red.

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

**PROVENANCE**
Sonnabend Gallery, New York

**EXHIBITED**
New York, Sonnabend Gallery, *Easyfun*, November 13 - February 15, 2000 (light brown example exhibited)
Oslo, Norway, Astrup Fearnley Museum of Modern Art, *Jeff Koons: Retrospective,* September 4 – December 12, 2004, then traveled to Helsinki, Finland, Helsinki City Art Museum (January 28 – April 10, 2005) (light green example exhibited)

"My work embraces, it communicates. That's what is threatening to people, because it is looking for a direct response; it's looking to form a dialogue."

JEFF KOONS, 1992

Emerging from a generation of artists who, in the 1980s, explored the rise and degradation of art in a media-saturated era, Jeff Koons re-imagined a euphoric playground that revolutionized the landscape of contemporary art. In a visual language born in marketing, advertising, and entertainment, Koons achieves a dialogue with the masses, from the beautiful to the perverse: basketballs floating in aquariums, Hoover vacuums in sealed Plexi displays, cereal collaged with beauty magazine images, sexual acts in extreme close-up. Pushing the limits between high and low culture, Koons' brand of representation transforms cultural icons with campy originality.

In Koons' *Easyfun* mirrors, outlines of generic cartoon animals are transformed into flawlessly produced, reflective surfaces, inviting the viewer into a fantasy of shape, color and light. In the present lot, an expanse of exquisite spring green, within the outline of an energetic giraffe, prepares the viewer for an experience of youthful innocence and imagination. Vis-à-vis his greater body of work, a sculptural menagerie of playful images merges with sexual desire and imagination. The mirror works challenge the viewer to trust equally in the truth that transfers from the materiality of the surface and the underlying dream that emanates from the experience. *Giraffe (Light Green)* is an object of intense desire—a chance to re-imagine oneself in a fantastical dreamworld.

32

**DAMIEN HIRST** b. 1965

*Sulbenicilina Disódica,* 2007

household gloss on canvas

57 x 63 in. (144.8 x 160 cm.)

Signed, titled and dated "Sulbenicilina Disodica, Damien Hirst, 2007" on the reverse.

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

**PROVENANCE**

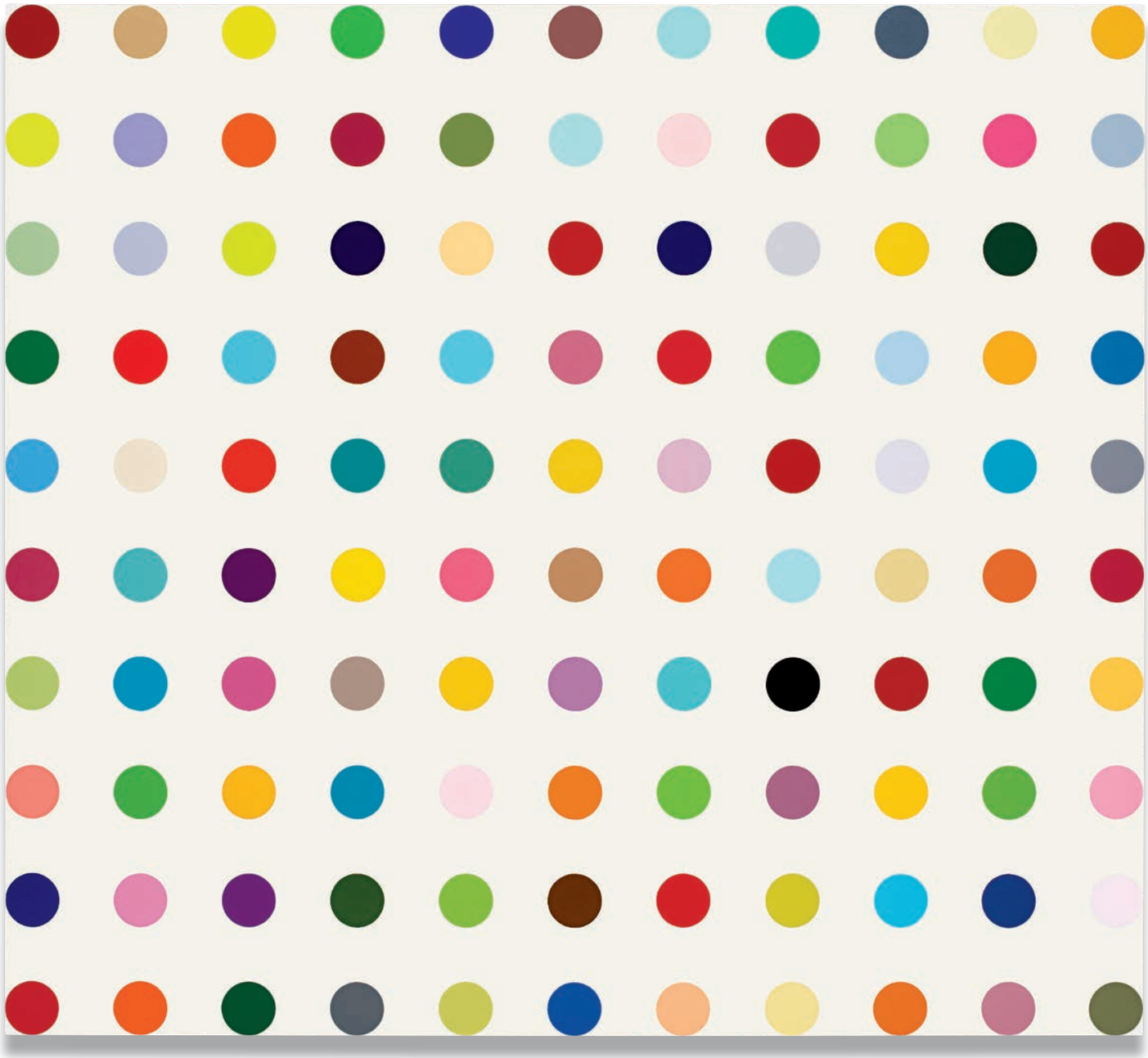
Galería Hilario Galguera, Mexico

"Once you start really looking, you get lost."

DAMIEN HIRST, 2011

The ubiquity of Damien Hirst's spot paintings has, by now, become one of the great artistic ironies of our time. They hang in galleries and offices, museums and houses of government, beautiful in their chromatic variation and with not a single hue ever repeated upon each canvas. Yet their visual code betrays a clinical coldness, a methodical strategy of illustration. Hirst's spot paintings are blueprints, each documenting the atomic structure of the title. In addition, Hirst is not prejudiced when it comes to choosing his subjects; some of his beautiful canvases portray a healing wonder of modern medicine, while some document the foibles of humanity, such as his series of gold compounds painted on an enticing golden surface.

Here, however, Hirst has chosen to give us the colors of an unsung hero of hospitals. The title of the present lot, *Sulbenicilina Disódica,* comes from an unglamorous and relatively unknown variant of penicillin, the drug used most often to combat infection. One hundred ten dots of nearly every hue cover the surface of the picture, each unique in its coloring and completely resisting the observer's attempts to see any type of chromatic unity. Each is soundly painted in a perfect circle roughly three inches in diameter, symbolizing the protons present in the nucleus of *Sulbenicilina Disódica.* Here, we find Hirst seeking out the little-known molecular healers of the medical world, those whose names we don't automatically associate with miracle drugs or historic cures. Yet our subject gleams in its full restorative glory, giving justice to the most modest of remedies.



33

**KELLEY WALKER** b. 1969

*I see an attacking bear-shaped thing*, 2002

mirrored acrylic, in 4 parts

overall 95 ⅛ x 96 ¾ in. (241.6 x 245.7 cm.)

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

**PROVENANCE**

Paula Cooper Gallery, New York

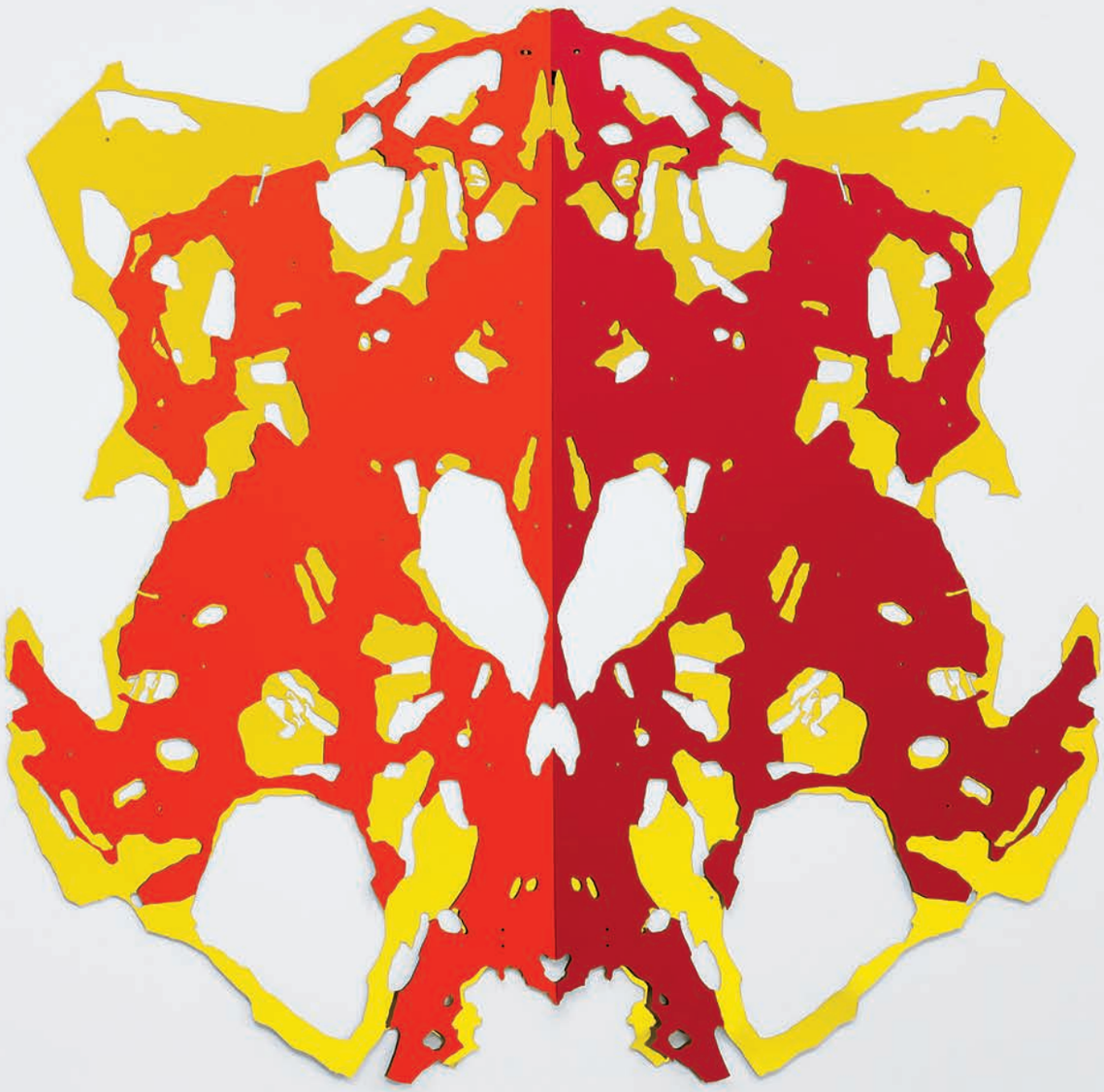
"I think appropriation points to or suggests some sort of original, a locatable source that one appropriates and in many ways eclipses."

KELLEY WALKER, 2006

New York-based artist Kelley Walker is known for recycling, re-processing and referencing the familiar, so it is not surprising that in *I see an attacking bear-shaped thing,* 2002 he revisits a late Warhol Rorschach series work, a psychologist's personality assessment tool, and nineteenth-century parlor game all at once. This is not just appropriation, but something that goes beyond that – a re-appropriation – a brightly polished simulacra of a *Rorschach* "ink blot". Like unending Russian dolls, it is as Douglas Crimp suggests, ''underneath each picture there is always another picture." (D. Crimp, "Pictures," *October 8,* Spring 1979, p. 87.)

Abstraction, once meant to emancipate the artist from the tyranny of traditional representation, now has its own tradition. An artist from a new generation that includes Wade Guyton, Josh Smith, and Seth Price, Walker explores abstraction by combining the ready-made and the handmade in the present lot. Sleek, shimmering acrylic sheets are meticulously and deliberately hand carved with a router, rather than cut in an automated process, eliciting an elegant layered symmetry. The space reflected in the mirror gives the illusion of depth to the planar surface.

Fiery colors, and the work's title, ignite thoughts of a ferocious assault, while also offering the viewer the comfort of an easy answer to the psychologist's question, "What do you see?" The present lot seduces the viewer not only with its glassy surface, but also with his own fragmented reflection.



34

**FRANZ WEST** 1947-2012

*Untitled (Two heads),* 2004

lacquered aluminum, aluminum stands

(i) 94 ½ x 34 ⅝ x 61 ⅜ in. (240 x 88 x 156 cm.); (ii) 95 ⅝ x 31 ⅛ x 74 ¾ in. (243 x 79 x 190 cm.)

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

**PROVENANCE**

Galerie Hussenot, Paris

"...[West's] career isn't punk or being against: It is about finding the complex orders in disorder, the austerity in topsy-turviness, giving boisterous lift to the id and permission to himself, his audiences, and his objects to create all the unrestrained elbow room needed. "

JERRY SALTZ, 2012

Born amidst the ruins of Post-war Vienna in 1947, it comes as little surprise that Franz West's work is both steeped in the figurative traditions of the European avant-garde, while also existing largely as a caricature of those practices. Often regarded as an anti-formalist and praised for his work's accessibility, West's aim was never to critique or protest that of his predecessors or his contemporaries. He sought rather to cultivate an additional dimension in the practice of making and exhibiting art, wherein the audience is activated, and their engagement with the work and the space surrounding it becomes art unto itself.

West rose to notoriety in the 1970s with pieces that he called *Passtücke* or *Adaptives*—white sculptural objects formed of plaster, papier-mâché or other found media—that he continued to produce into the 1980s and would later elaborate and expand upon through the end of his life. The present lot, *Untitled (Two heads),* 2004 is a central work of the *Adaptives* series, and moreover, of West's evolution as an artist. While still operating at the periphery of performance and art-object that came to define his career, the work's materiality—lacquered aluminum, rather than plaster—speaks to a decidedly more permanent and further realized vision of what would ultimately become West's legacy, without compromising on the eccentricities that first set him apart.

35

**RICHARD PRINCE** b. 1949

*Untitled (Cowboy),* 1986

color coupler print

24 x 20 in. (61 x 50.8 cm.)

Signed, numbered and dated "R. Prince 1/2 1986" on the reverse.

This work is number 1 from an edition of 2.

**Estimate** $300,000-500,000

**PROVENANCE**

303 Gallery, New York

"When I first photographed an image I was simply trying to put something out there that was more natural looking than it was when I saw it as a photograph... I did not consider myself as a photographer, I considered myself as an artist."

RICHARD PRINCE, 1994

Richard Prince's career has been defined as much by its notoriety as for its surprising bursts of aestheticism and breathtaking originality. The present lot, *Untitled (Cowboy),* 1986 is a perfect example of the latter. As part of his *Cowboys* series, first conceived in the early 1980s, Prince's gorgeous portrait of Americana zeroes in on both issues of artistic production and our visual treasures as Americans. Prince's "re-photographs" undergo a standard process in order to erupt from their original visual context: Prince photographs Marlboro ads (with their uber-masculine portrayals of Cowboys tackling the elements of Western America), then crops out both unnecessary text and undesired sections of the picture. He then blows up the "re-photograph" to achieve the aesthetic ideal of appropriation: an isolation of the visual splendors of the original photograph.

In the present lot, Prince has chosen to present us with our hero in the midst of hardship, trudging through the deep snows of the Western winter. Yet there is a glorious freedom in his struggle, and his horse pounds through the elements with a quintessentially American sense of optimism and drive. Adorned in multiple layers of leather and fur, Prince's protagonist takes a second to glance out at the wonders of his country, as if to acknowledge the splendors of the land as his own at that very moment. Here, we see a parallel to Prince's method of production: while the source of his image may not be original, its elevation is solely Prince's doing.

36

**MARK GROTJAHN** b. 1968

*Butterfly*, 2002

colored pencil on paper

23 x 19 in. (58.4 x 48.3 cm.)

Initialed “M” and “G” in lower right and left corners; further signed and dated “M. GROTJAHN 2002” on the reverse.

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

**PROVENANCE**

Blum & Poe, Los Angeles

“The horizontal and vertical lines are rarely, if ever, horizontal or perpendicular to the edges of the canvas. I think it throws the works slightly off kilter.”

MARK GROTJAHN, 2010

Mark Grotjahn has created a purely delightful universe all to his own: handmade vortexes of butterfly patterns, lines intersecting and colors paralleling in a dazzling display. It follows that his work has received critical acclaim. In 2012, the Aspen Art Museum staged a major retrospective of Grotjahn’s butterfly paintings and drawings—further signaling his position as a master of contemporary abstraction.

The present lot carefully articulates Grotjahn’s iconography—in juxtaposing red, yellow, black and white. Mirroring the paintings, *Butterfly,* 2002 is beautifully orchestrated; the rich details of the artist’s hand are revealed in the heavy line, here in colored pencil. The result is a mesmerizing starburst that that radiates from several independent centers—a technique that references Renaissance-era perspective.

The concentricity of the artist’s pattern recalls the works of op-art’s elite: Bridget Riley and Victor Vasarely. But 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.

Over the course of nearly two decades, Grotjahn has excited our awareness of perspective, geometry, and spatial color relationships. His bi-winged drawing, rendered painstakingly gorgeous in crimson red, deep gray and canary yellow pencil, draws our eyes directly into its double center, where a central vertical line bends and thickens as a result of illusion. The measured proximity of Grotjahn’s design pulsates from its two central axes, yielding two infinite and opposite horizons—their vanishing points are elusive. Grotjahn’s *Butterfly,* 2002 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.

37

**DANA SCHUTZ** b. 1976

*Dead Zebra*, 2003

oil on canvas

60 x 66 in. (152.4 x 167.6 cm.)

Signed, titled and dated "Dana Schutz, Spring 2003, 'Dead Zebra'" on the reverse.

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

**PROVENANCE**

LFL Gallery, New York

**EXHIBITED**

Prague, Prague Biennale, *Lazarus Effect*, June 26 - August 24, 2003

Portland, Portland Institute for Contemporary Art, *Unforeseen: Four Painted Predictions*, December 8, 2003 January 24, 2004

**LITERATURE**

J. Safran Foer and B. Schwabsky, *Dana Schutz*, New York: Rizzoli, 2004, pp. 36-38 (illustrated)

C. Levine and H. Posner, *Dana Schutz: If the Face Had Wheels*, Neurerger Museum of Art, Munich: Prestel, 2011, p. 31 (illustrated)

In the world of Dana Schutz, one rendered in an electrifying palette and vigorous brushstrokes, an odyssey of unimaginable fate unfolds. Through her sophisticated handling of paints, Schutz narrates epic tales, both comic and absurd. The fragmented scenes, executed in fauvist colors, construct impossible spaces as settings in which boundaries are unknown, restrictions nonexistent, and dreams, both pleasant and disturbing, are fulfilled. The hypothetical scenarios, while informed by some kind of reality, extend into the imaginary, never to return again. *Dead Zebra,* 2003, is both tender and unnerving. It captures the viewer's attention with unrivaled intensity, in which the beginning and end of the story are impossible to distinguish. In *Dead Zebra,* 2003, viewers become suspicious of the past and the present, the primitive and the civilized, the raw and the cooked.

The usual black and white stripes of the zebra are replaced here with pale purples and deep maroons, with the hooves rendered in a brilliant violet. The mythical creature is surrounded by an electric jungle of viscous brushstrokes and pools of kaleidoscopic colors which swirl and collide across the surface; the thick branches above the zebra create a shield of vivid pigments, a coppice of chromatic wonder. The striped creature is wrapped around itself in both a tender and wearisome way, no clues indicate if it is asleep or wounded. The Zebra's limbs are impossibly folded, extending from unknown joints of the figure's form. The contrast of the paralyzed creature surrounded by the buoyant and vivacious colors infuses the primal nature of the scene with fantastic effects. The interplay between the illusion of the image and the reality of the thickly applied material blasts the painting with three-dimensional presence. The fields of colors and shapes contradict the flatness of the picture plane, creating a space that doesn't actually exist; the imaginary becomes real. Seemingly removed from our time and space, the broken body and brilliant landscape before us transcend our every notion of possibility in its cheeriness and frailty, innocence and cynicism.

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**THOMAS HOUSEAGO** b. 1972

*Untitled*, 2010

bronze

62 x 46 x 8 in. (157.5 x 116.8 x 20.3 cm.)

This work is number 3 from an edition of 3 plus 1 artist's proof and 1 FC.

**Estimate** $150,000-200,000

**PROVENANCE**

L&M Arts, Los Angeles

**EXHIBITED**

Los Angeles, L&M Arts, *Thomas Houseago: All Together Now*, January 22 - March 5, 2011

**LITERATURE**

*Thomas Houseago: All Together Now*, exh. cat., Los Angeles: L & M Arts, 2011, pp. 3,4,5,59 and 61 (illustrated)

"... sculpture is a dramatization of the space between your eye and the world, between looking and recording, between what you see and feel and memory..."

THOMAS HOUSEAGO

Widely praised for his deft interpretations of the complex interplay of two and three dimensionality combined with a forceful confrontation of the touchstones of Modernsim, Thomas Houseago has set forth a bold and stratling new vision for figurative sculpture. Forged in a rough-hewn, yet sophisticated manner, Houseago excels in every material in his repertoire, from plaster to wood and metals.

*Large Wall Mask Night/Day I,* 2010, evokes a brute and primeval intensity tempered with grace and restraint. Rendered in, black patinated bronze, Houseago has created a totem that provides visceral insight into the human psyche, but one attuned to our era. "I guess this is the thing of being artists of the 21st Century. The 20th Century comes to us without this linear index.." (T. Houseago, quoted in Houseago & A. Curry, 'Conversation: Aaron Curry Thomas Houseago: Standing Figures', pp. 86-89, *FlashArt,* March-April 2010, p. 89).

# GUIDE FOR PROSPECTIVE BUYERS

## BUYING AT AUCTION

The following pages are designed to offer you information on how to buy at auction at Phillips. 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 generally acts as agent for the seller.

## BUYER'S PREMIUM

Phillips 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 $100,000, 20% of the portion of the hammer price above $100,000 up to and including $2,000,000 and 12% of the portion of the hammer price above $2,000,000.

## 1 PRIOR TO AUCTION

### Catalogue Subscriptions

If you would like to purchase a catalogue for this auction or any other Phillips 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 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 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.

○ **Guaranteed Property**

The seller of lots with this symbol has been guaranteed a minimum price. The guarantee may be provided by Phillips, by a third party or jointly by us and a third party. When a third party has financed all or part of our financial interest in a lot, it assumes all or part of the risk that the lot will not be sold and will be remunerated accordingly. The third party may bid on the guaranteed lot during the auction. If the third party is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss

△ **Property in Which Phillips Has an Ownership Interest**

Lots with this symbol indicate that Phillips 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 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**

Lots with this symbol have been identified at the time of cataloguing as containing endangered or other protected species of wildlife which may be subject to restrictions regarding export or import and which may require permits for export as well as import. 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. 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.

### Bidding in Person

To bid in person, you will need to register for and collect a paddle before the auction begins. 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 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 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 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.

## 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 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 in writing in advance of the sale. Payment 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 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 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 Park Avenue, New York, New York for collection within 30 days following the date of the auction. We will levy removal, interest, storage and handling charges on uncollected lots

**Loss or Damage**
Buyers are reminded that Phillips accepts liability for loss or damage to lots for a maximum of seven days following the auction.

**Transport and Shipping**
As a free service for buyers, Phillips 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. Please refer to Paragraph 7 of the Conditions of Sale for more information.

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

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

# CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips 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 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 and the seller contract with the buyer.

## 2 PHILLIPS AS AGENT

Phillips acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips may own a lot directly, in which case we will act in a principal capacity as a consignor, or a company affiliated with Phillips may own a lot, in which case we will act as agent for that company, or Phillips or an affiliated company 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 in relation to each lot is partially dependent on information provided to us by the seller, and Phillips 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 is available for inspection by prospective buyers prior to the auction. Phillips 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 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. 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 in our absolute discretion. Neither Phillips 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 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.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips 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. 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. Telephone bidding is available for lots whose low pre-sale estimate is at least $1000. Phillips 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 before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips and that we will only look to the principal for such payment.

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

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

(g) Employees of Phillips 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 with the seller. The reserve will not exceed the low pre-sale estimate at the time of the auction.

(b)The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate. Phillips shall have no liability whatsoever for any such action taken by the auctioneer. If any dispute arises after the sale, our sale record is conclusive. The auctioneer may accept bids made by a company affiliated with Phillips provided that the bidder does not know the reserve placed on the lot.

(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 $100,000, 20% of the portion of the hammer price above $100,000 up to and including $2,000,000 and 12% of the portion of the hammer price above $2,000,000. Phillips 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 will only accept valid resale certificates from US dealers as proof of exemption from sales tax. All foreign buyers should contact the Client Accounting Department about tax matters.

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

(i) Phillips 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 Park Avenue 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." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 Park Avenue, New York, NY 10022 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. 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
Account no.: 58347736

Please reference the relevant sale and lot number.

(d) As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of $10,000 or less.

(e) Title in a purchased lot will not pass until Phillips has received the Purchase Price for that lot in cleared funds. Phillips 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 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 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, he or she should contact our Shipping Department at +1 212 940 1372 or +1 212 940 1373 to arrange for collection of purchased property.

(b) The buyer must arrange for collection of a purchased lot within seven days of the date of the auction. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, Phillips will upon request transfer on a bi-weekly basis purchased lots suitable for hand carry back to our premises at 450 Park Avenue, New York, New York for collection within 30 days following the date of the auction. Purchased lots are at the buyer's risk, including the responsibility for insurance, from the earlier to occur of (i) the date of collection or (ii) seven days after the auction. Until risk passes, Phillips 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 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. 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 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, the buyer will incur charges of $10 per day for storage, insurance and administrative expenses for each uncollected lot. Additional charges may apply to oversized lots. We will not release purchased lots to the buyer until all such charges have been paid in full.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips'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 or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction

## 9 REMEDIES FOR NON-PAYMENT

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within seven days of the auction, Phillips may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips 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 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 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 reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; (viii) set off the outstanding amount remaining unpaid by the buyer against any amounts which we or any of our affiliated companies may owe the buyer in any other transactions; (ix) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs; or (x) take such other action as we deem necessary or appropriate.

(b) As security to us for full payment by the buyer of all outstanding amounts due to Phillips and our affiliated companies, Phillips 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 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 will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

## 10 RESCISSION BY PHILLIPS

Phillips 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's election to rescind the sale, the buyer will promptly return the lot to Phillips, 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 and the seller with respect to such rescinded sale

## 11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the United States or

to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licenses or permits. Failure to obtain a license or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

**12 CLIENT INFORMATION**

In connection with the supply of auction related services and other products and services, or as required by law, Phillips may ask clients to provide personal information about themselves or in certain cases (such as to conduct credit checks, verify identity or prevent fraud) obtain information about clients from third parties. Phillips may also occasionally use personal details provided by clients to send them marketing communications about our products, services or events. By agreeing to these Conditions of Sale and providing Phillips with personal details, clients agree that Phillips and our affiliated companies may use those details for the above purposes. If clients would like further information about our privacy policy or how to correct their data or opt-out from receiving further marketing communications, please contact us at +1 212 940 1228

**13 LIMITATION OF LIABILITY**

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

(b) Except as otherwise provided in this Paragraph 13, none of Phillips, 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 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 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, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to subparagraph (e) below, none of Phillips, 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 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 relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips and such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips 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 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.

(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, 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.

## AUTHORSHIP WARRANTY

Phillips warrants the authorship of property in this auction catalogue described in headings in **BOLD** or **CAPITALIZED** type for a period of five years from date of sale by Phillips, subject to the exclusions and limitations set forth below.

(a) Phillips 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 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. 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 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 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 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. Phillips has discretion to waive any of the foregoing requirements.

(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, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law or equity. This means that none of Phillips, 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

CONTEMPORARY ART NEW YORK EVENING SALE

**AUCTION & VIEWING LOCATION**
450 Park Avenue New York 10022

**AUCTION**
16 May 2013 at 7pm

**VIEWING**
4-16 May
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

**SALE DESIGNATION**
In sending in written bids or making enquiries please refer to this sale as NY010313 or Contemporary Art Evening Sale.

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**Overleaf outside cover** Andy Warhol, *Four Marilyns*, 1962, lot 23 (detail)
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Roy Lichtenstein, *Still Life,* 1972, lot 18 © Estate of Roy Lichtenstein
Christopher Wool, *And If,* 1992, lot 5 © Christopher Wool
**Overleaf inside cover** Andy Warhol, *Blue/Green Marilyn* from *Reversal Series*, 1979-86, lot 15
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Andy Warhol, *Self-Portrait*, 1967, lot 12
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Andy Warhol, *Flowers*, 1964, lot 17
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**Front cover** Andy Warhol, *Four Marilyns*, 1962, lot 23
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**Back cover** Roy Lichtenstein, *Still Life,* 1972, lot 18 © Estate of Roy Lichtenstein
**Inside front cover** Andreas Gursky, *Rhein,* 1996, lot 7 (detail)
**Page 2-3** Jean-Michel Basquiat, *Untitled (Soap),* 1983-84, lot 13 (detail)
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**Page 4-5** Jeff Koons, *Jim Beam - Observation Car*, 1986, lot 4 © Jeff Koons
**Page 7** Thomas Schütte, *Großer Geist Nr. 9,* 1998, lot 8 (detail)
**Page 10-11** John Chamberlain, *Gris Gris Gumbo Ya Ya,* 1990, lot 21
Jean-Michel Basquiat, *Untitled,* 1981, lot 22 (detail)
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**Page 12-13** Andy Warhol, *Four Marilyns*, 1962, lot 23 (detail)
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Rudolf Stingel, *Untitled*, 2009 © ADAGP, Paris
**Following page** Thomas Schütte, *Großer Geist Nr. 9,* 1998, lot 8 (detail)
**Page 142-143** Alexander Calder, *The White Face,* 1969, lot 28 © Calder Foundation / Artists Rights Society (ARS), New York
**Inside back cover** Andy Warhol, *Marilyn Monroe (Marilyn),* 1967, lot 25 (detail)
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# PHILLIPS

450 Park Avenue New York 10022
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## TELEPHONE AND ABSENTEE BID FORM

PLEASE SUBMIT YOUR BIDS TO BIDSNEWYORK@PHILLIPS.COM OR BY FAX +1 212 924 1749 AT LEAST 24 HOURS BEFORE THE SALE

*Please select the type of bid you wish to make with this form (please select one):*

☐ **ABSENTEE BID FORM**
☐ **TELEPHONE BID FORM**

*Please indicate in what capacity you will be bidding (please select one):*

☐ **AS A PRIVATE INDIVIDUAL**
☐ **ON BEHALF OF A COMPANY**

Sale Title Number Date

Title First Name Surname

Company (if applicable) Client Number

Address

City State/Country

Post Code

Phone Mobile

Email Fax

Phone (for Phone Bidding only)

| Lot Number<br>In Consecutive Order | Brief Description | US $ Limit*<br>Absentee Bids Only |
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* Excluding premiums and taxes

**FINANCIAL INFORMATION**

For anyone wishing to bid, please provide the following information (for reference only)

Credit Card Type Expiration Date

Credit Card Number

For anyone wishing to bid on lots with a low pre-sale estimate above $10,000, please provide the following information (for reference only)

Bank Name Contact

Telephone / Fax Account Number

Please note that you may be contacted to provide additional bank references.

I hereby authorize the above references to release information to PHILLIPS. Please bid on my behalf up to the limits shown for the indicated lots without legal obligations to PHILLIPS, its staff or agents; and subject to the Conditions of Sale and Authorship Warranty printed in the catalogue, additional notices or terms printed in the catalogue and supplements to the catalogue posted in the salesroom, and in accordance with the above statements and conditions.

Signature Date

☐ **I ACCEPT THE CONDITIONS OF SALE OF PHILLIPS AS STATED IN OUR CATALOGUES AND ON OUR WEBSITE.**

- **PRIVATE PURCHASES:** Proof of identity in the form of government-issued identification will be required.
- **COMPANY PURCHASES:** If you are buying under a business entity we require a copy of government-issued identification (such as a resale certificate, corporate bank information, or the certificate of incorporation) to verify the status of the company.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- Please note that our buyer's premium is 25% of the hammer price up to and including $100,000, 20% of the portion of the hammer price above $100,000 up to and including $2,000,000 and 12% of the portion of the hammer price above $2,000,000 on each lot sold.
- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable sales or use tax. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first one received will take precedence.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of willful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax.
- Please submit your bids to the Bid Department by fax +1 212 924 1749 or bidsnewyork@phillips.com at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +1 212 940 1228.
- Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash or credit card (in each case, up to $10,000), money order, wire transfer, bank check, or personal check with identification. Lots cannot be collected until payment clears and all charges have been paid.

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Name

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## IN-PERSON REGISTRATION FORM

TO BID IN PERSON PLEASE SUBMIT THIS FORM BY EMAIL TO BIDSNEWYORK@PHILLIPS.COM OR FAX AT +1 212 924 1749 FOR PRE-REGISTRATION OR BRING IT TO THE AUCTION FOR REGISTRATION AT 450 PARK AVENUE, NEW YORK, NY 10022

Paddle Number

*Please indicate in what capacity you will be bidding (please select one):*

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☐ **ON BEHALF OF A COMPANY**

- **PRIVATE PURCHASES:** Proof of identity in the form of government-issued identification will be required.
- **COMPANY PURCHASES:** If you are buying under a business entity we require a copy of government-issued identification (such as a resale certificate, corporate bank information, or the certificate of incorporation) to verify the status of the company.
- Please note that our buyer's premium is 25% of the hammer price up to and including $100,000, 20% of the portion of the hammer price above $100,000 up to and including $2,000,000 and 12% of the portion of the hammer price above $2,000,000 on each lot sold.
- Please submit your bids to the Bid Department by fax +1 212 924 1749 or bidsnewyork@phillips.com at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +1 212 940 1228.
- Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash or credit card (in each case, up to $10,000), money order, wire transfer, bank check, or personal check with identification. Lots cannot be collected until payment clears and all charges have been paid.

Sale Title | Number | Date

Title | First Name | Surname

Company (if applicable) | Client Number

Address

City | State/Country

Post Code

Phone | Mobile

Email | Fax

**FINANCIAL INFORMATION**

For anyone wishing to bid, please provide the following information (for reference only)

Credit Card Type | Expiration Date

Credit Card Number

For anyone wishing to bid on lots with a low pre-sale estimate above $10,000, please provide the following information (for reference only)

Bank Name | Contact

Telephone / Fax | Account Number

Please note that you may be contacted to provide additional bank references.

I hereby authorize the above references to release information to PHILLIPS. I agree that all bids and purchases are subject to the Conditions of Sale and Authorship Warranty printed in the catalogue, additional notices or terms printed in the catalogue and supplements to the catalogue posted in the salesroom, and in accordance with the above statements and conditions. I assume all responsibility for payment for the goods purchased under the assigned paddle. If I am acting as an agent, I agree to be personally responsible for all purchases made on behalf of my client(s), unless other arrangements are confirmed in writing prior to each auction.

Signature | Date

☐ **I ACCEPT THE CONDITIONS OF SALE OF PHILLIPS AS STATED IN OUR CATALOGUES AND ON OUR WEBSITE.**

**PHILLIPS CONTACT**

Name