

# PHILLIPS



## CONTEMPORARY ART

NEW YORK EVENING SALE 15 MAY 2014









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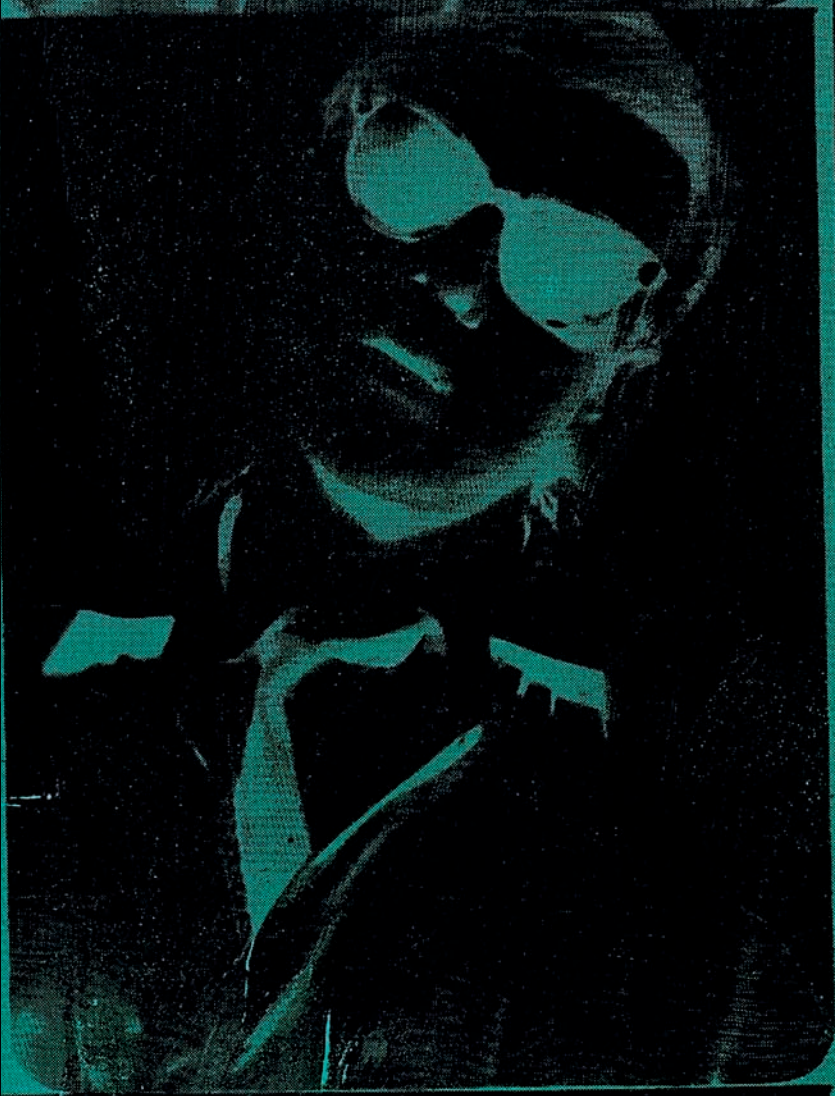
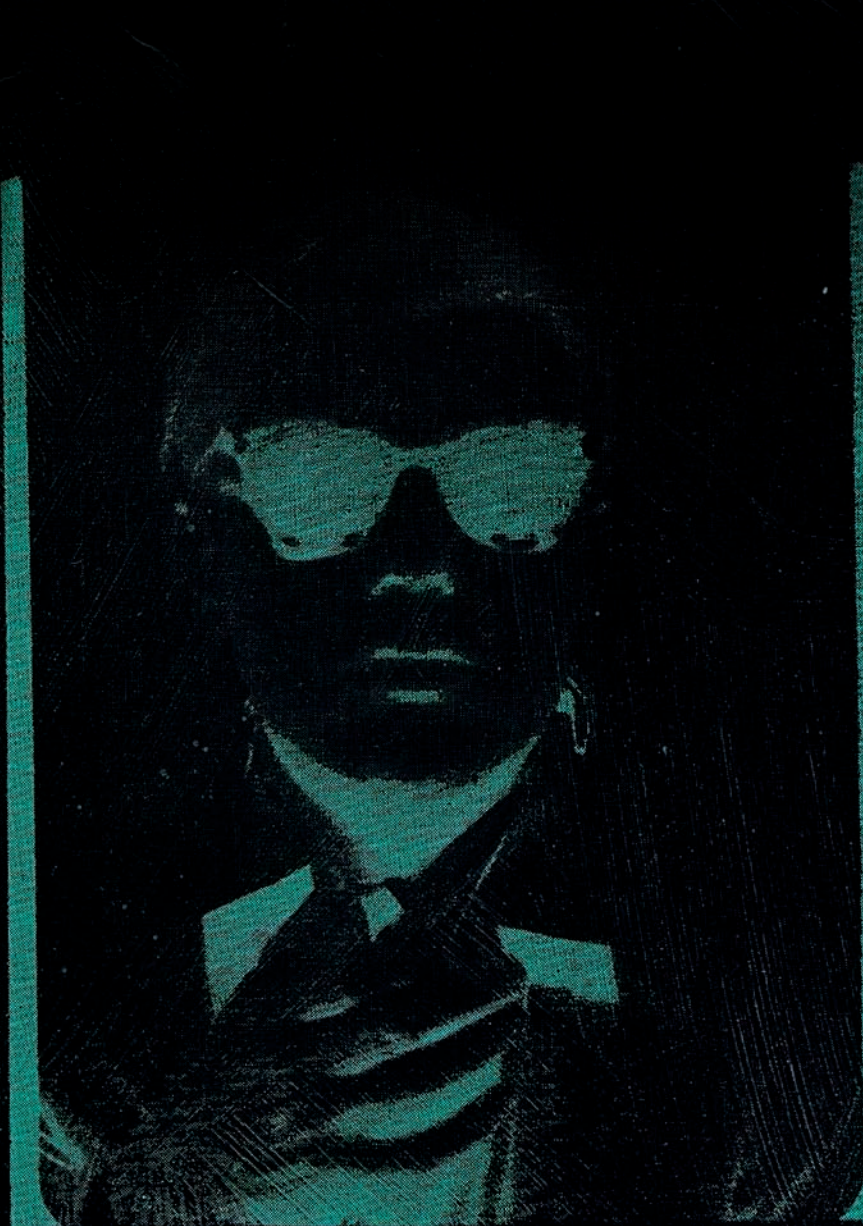


















































# PHILLIPS

## CONTEMPORARY ART

### SALE INFORMATION

NEW YORK EVENING SALE 15 MAY 2014

### AUCTION & VIEWING LOCATION

450 Park Avenue New York 10022

### AUCTION

15 May 2014 at 7pm

Admission to this sale is by ticket only.

Please call +1 212 940 1218 or email [tickets@phillips.com](mailto:tickets@phillips.com) for further information.

### VIEWING

3-14 May

15 May by appointment

Monday - Saturday 10am - 6pm

Sunday 12pm - 6pm

### SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as NY010314 or Contemporary Art Evening Sale.

### ABSENTEE AND TELEPHONE BIDS

tel +1 212 940 1228 fax +1 212 924 1749

[bidsnewyork@phillips.com](mailto:bidsnewyork@phillips.com)

### CONTEMPORARY ART DEPARTMENT

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**Front cover** Gerhard Richter, *Mädchen im Sessel (Lila)*, 1966, lot 22 © Gerhard Richter

**Back cover** Jeff Koons, *Popples*, 1988, lot 8 © Jeff Koons

**Opposite** Mark Rothko, *Untitled (Red, Blue, Orange)*, 1955, lot 18

© 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York



◦ 1

**ALEX ISRAEL** b. 1982

*Untitled (Flat)*, 2013

acrylic on stucco, wood and aluminum frame, ceramic tiles

96 x 60½ x 3½ in. (243.8 x 152.7 x 9.2 cm.)

Stamped "MADE AT WARNER BROS. STUDIOS BURBANK, CA." on the reverse; further signed and dated "Alex Israel '13" on the reverse.

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

**PROVENANCE**

Almine Rech, Brussels

Private Collection, Europe

**EXHIBITED**

The Hague, Gemeentemuseum, *Transforming the Known*,  
June 8 – September 29, 2013

**LITERATURE**

*Transforming the Known*, exh. cat., The Hague,  
Gemeentemuseum, 2013, p. 26 (illustrated)

"Los Angeles is one of the main subjects of my work. Every day is an experience of all of this material, which for me, is an art material. Every day, as I move through this city, I'm experimenting with it. It's a constant process." ALEX ISRAEL, 2013







Alex Israel's vibrant, illusionary pictures are more than what they at first seem. Like Los Angeles, the artist's home and, one could argue, spiritual and artistic *tabula rasa*, his works find their depth in the seamlessness of their surface and the artifice they are supported by and which they themselves support. The present lot typifies this practice and its concerns; a "flat," it is an innocuous background actor, but one in which perfect craft and verisimilitude make it award-worthy. A brilliant slice of sky in neon, smog-affected sunset colors, this body of work grows from, and is integral to, Israel's multifaceted practice. This form and construction first found expression for the artist as "backgrounds" for objects the artist would rent from cinema prop houses and arrange on pedestals as sculptures in sumptuous and vaguely surreal installations that proved ultimately temporal.

At the same time, Israel used similar, though slightly larger, examples of these works as part of an intricate stage set for his revolutionary, straight-to-the-internet "talk show," *As It Lays*, 2012, presented at Reena Spaulings Gallery in New York. This series of over a dozen episodes was filmed on a stage set uncannily like that of infamous talk-show host Sally Jessy Raphael, in which flats, similar to the present

lot, formed a semi-circle backdrop to a beige carpeted riser featuring two upholstered and chromed chairs. In his program, the artist plays himself—and, as in most of Los Angeles, it was and was not an act—interviewing prominent movers, shakers, and have-beens who comprise Tinsel Town. From Kato Kaelin and Vidal Sassoon, to Brett Easton Ellis and Mr. Chow, Israel, donning his now trademark sunglasses, asked stoically seemingly non-sensical questions that banally touch upon deep-seated questions of self and being. While some guests appear nonplussed not to be "in" on the joke, it quickly becomes apparent that there is no joke to be "in" on—the truth is all there right on the surface. It is what it is.

As in the present lot, each of the flats of Israel's oeuvre is designed by the artist, but produced on the lot of Warner Bros. Motion Pictures. Stamped on the reverse "produced at WB," these works are like the artist himself: a product of the city built around the production of dreams. While the works are themselves dream-like, exhibiting as in the present work iridescent blues and floral pinks, one finds in their surface and production some of the same menace that exists in the city of their creation. There is something so perfect, so contrived and made for the camera about their construction—the beauty, so absolute—that they have a wonderful ability to blot out anything not meeting these criteria. They are surface, yet so much more, and they take on an almost otherworldly modality. This work, in its perfection, calls into question our ability to, as the audience, live up to the glorious possibilities that it extols. Like a city and a culture built on fantasy, the work appears comfortable and unquestioning of its flawlessness and prepared for its starring role.



Alternate view of the present lot





Detail of the present lot



◦ 2

**NATE LOWMAN** b. 1979

*Skidmark Altima*, 2005

silkscreen ink on canvas, laid on panel

35 x 26 in. (88.9 x 66 cm.)

Signed and dated "Nate Lowman 2005" on the reverse.

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

**PROVENANCE**

Maccarone, New York

**EXHIBITED**

New York, Maccarone, *THE END And Other American*

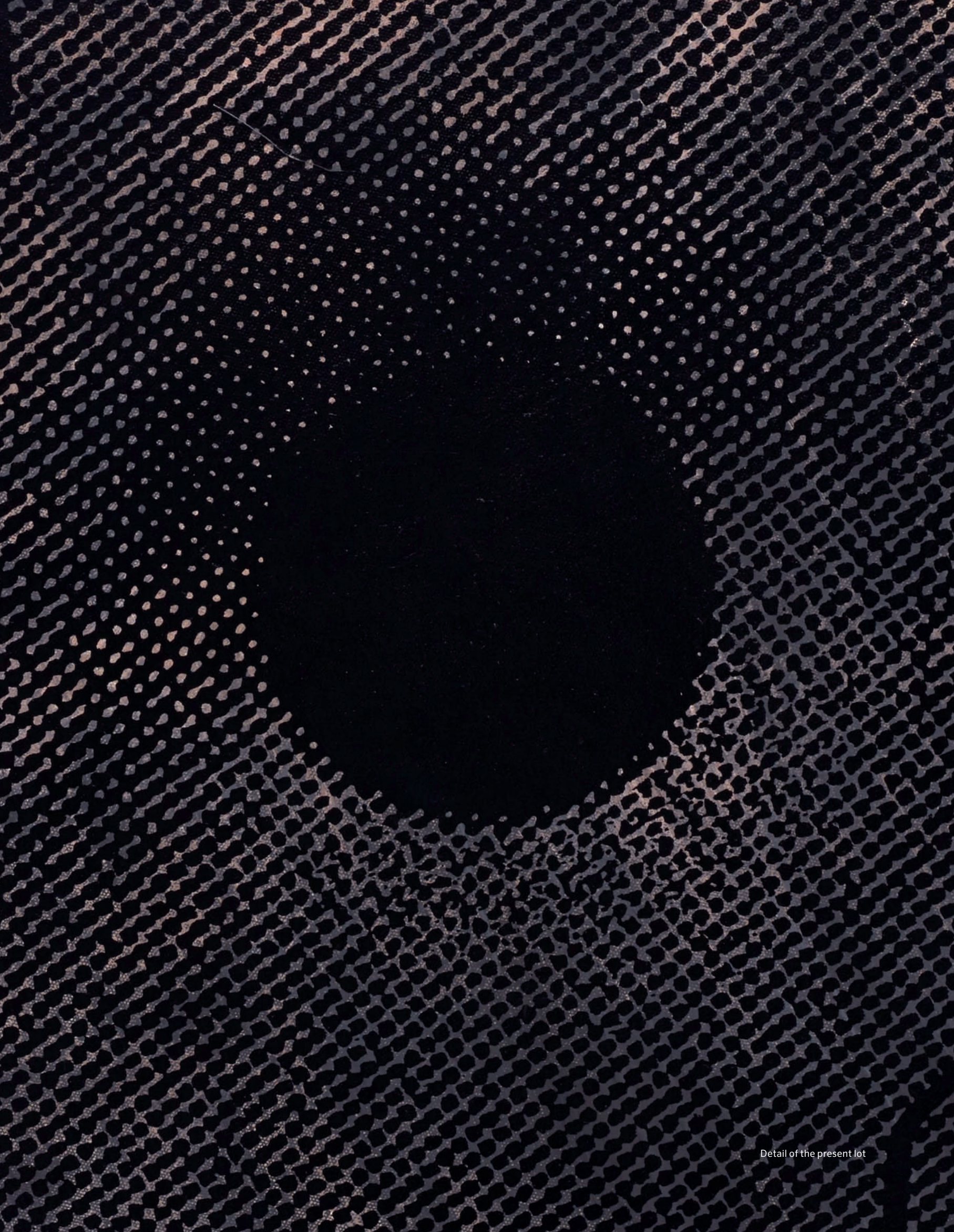
*Pastimes*, November 6, 2005 – January 8, 2006

"America's built on violence.... It's all manifest  
destiny; totally brutal" NATE LOWMAN, 2009













Over the past decade Nate Lowman has utilized the effervescent and seemingly unending detritus of late twentieth and early twenty-first century American popular culture to stage an exploration of contemporary life that is as visually bombastic as it is intellectually precise. Lowman's artistic vocabulary encompasses the visual nooks and crannies of everyday life ranging from the ironically banal "smiley face" to the ubiquitous evergreen-shaped air freshener to silver screen and pin-up magazine siren Marilyn Monroe. Lowman states, "a lot of the images I use are already out there in the public or in the news. I just steal them or photograph them or repaint them, so they've already been talked about, already been consumed. I'm just reopening them to get at their second, third, or fourth meanings." (Nate Lowman, *Interview Magazine*, 2009) In a sense, Lowman's artistic project is one of reanimation, of resurrecting the signs and symbols of our age that have been drained by their overexposure in popular culture.

In his continuing series of "bullet holes" Lowman is highlighting his fascination with the American obsession with the tropes—and far too often the actualities—of violence. For Lowman, the enlarged bullet-hole sticker has become a signifier of the American obsession with the commerciality of criminality and mischief. The series, as typified by the present exceptional lot, draws both from and comments on the uniquely American obsession with the iconic anti-hero. The series takes as its jumping-off point small decals that are purchased and affixed to automobiles to pantomime via a *tromp l'oeil* affect that the owner's car has in fact been shot at. Lowman is here exposing and magnifying this strange use of an art (and art-historical) technique to attach a signifier of

outlaw-ness; he questions what it means as a culture and as an individual to want to play act at having been shot at as though in a getaway car from a bank robbery or other altercation. As Lowman explains in an interview with Leo Fitzpatrick, "We can't communicate with each other—we can fight, we can kill, we can do those things well." (Nate Lowman, *Interview Magazine*, 2009) The present lot packs visual punch as well as intellectual heft and is sure to go down in art history as a hallmark work of one of the next generation of great American artists. *Skidmark Altim*, 2005, visually portrays the Pop-y, eye-catching force of American iconic symbols while carefully commenting on the sociological desensitization of mass media.

Andy Warhol, *Gun*, 1981-82, acrylic, silkscreen ink on canvas, 70 1/8 x 80 1/8 in. (178.1 x 228.9 cm.) Private Collection © 2014 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York



Nate Lowman, *Trash Landing* Installation, 2011.  
Photo by Matt Creed © Matt Creed



◦ 3

**JOE BRADLEY** b. 1975

*Standing Nude*, 2007

vinyl on canvas, in 4 parts

96⅞ x 30⅞ in. (246 x 76.5 cm.)

Signed, titled and dated twice "STANDING NUDE Joe Bradley 07" on the reverse.

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

**PROVENANCE**

Peres Projects, Los Angeles

"I think that painting relates very neatly to inner travel and the exploration of inner worlds. With painting, I always get the impression that you're sort of entering into a shared space. There's everyone who's painted in the past, and everyone who is painting in the present." JOE BRADLEY, 2013

Since the swarm of critical attention he received at the 2008 Whitney Biennial, Joe Bradley has created a body of work that has proved impossible to categorize. Bradley has created a wildly dynamic and perpetually evolving series of works from decidedly primitive large-scale abstract paintings spattered with oilstick to black-and-white silkscreens of gestural human silhouettes. The present lot, *Standing Nude*, belongs to a group of immense modular structures that the artist initially explored in 2006. Though most provocative of a human form, flush with a peachy pink monochromatic palate, *Standing Nude* notably also elicits an architectural response due to its crisp structural scheme and its adjacency with the ground.

The present lot appears locked in an art historical discourse that anthropomorphizes the work to confront explanations of abstract painting as self-referential and unyielding. Although seemingly taking its cues from Minimalism as well as 8-bit computer graphics, *Standing Nude* takes a swing at the sometimes pompous history of twentieth-century painting. The hard-edged rectangles, when arranged on the wall, convey an invigorating theatricality

and movement mitigated by a primitive sense of ancient totemic sculptures. Through the grouping of the individual canvases as installations, Bradley imbues added personality into each individual component, thereby enabling the works to interact as communities of animated beings, a guffawing echo of the radical gestures of Blinky Palermo.

*Standing Nude* borrows much from the awareness of Pop in a droll anecdote generated by the placement of the rectangles to form an 8-foot person bearing down upon its audience. The work teases the literal interpretation of painting, but remains true to its painterly commitment through the encompassing monochromatic shade of pink. Bradley endeavors to provide his viewers with a psychological challenge that is as disquieting as it is formally constructed. The artist has elaborated, "When there's a painting in the room, my eye goes right to it. It's like if you go into a bar and there's a television on, you can't take your eyes off the television. Paintings have that effect on me. It's where my eye settles. So I guess having anything on the wall can kind of kick off that habit." (L. Hoptman, "Joe Bradley," *Interview Magazine*, 2013)







◦ 4

**DAN COLEN** b. 1979

*Untitled*, 2006-07

oil on canvas, in 5 parts

(i), (iv) 24 x 17 $\frac{7}{8}$  in. (61 x 45.5 cm.)

(ii) 27 $\frac{7}{8}$  x 21 $\frac{7}{8}$  in. (71 x 55.5 cm.)

(iii) 48 x 24 in. (122 x 61 cm.)

(v) 16 $\frac{1}{2}$  x 10 $\frac{5}{8}$  in. (42 x 27 cm.)

Each signed and dated on the reverse.

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

**PROVENANCE**

Victoria Miro, London

Acquired from the above by the present owner, 2007

**EXHIBITED**

London, Victoria Miro, *Absent Without Leave*,

February 17 – March 17, 2009

“I have an idea that’s greater than what I could do  
on my own. There’s an energy where everybody  
is invested.” DAN COLEN, 2013









Artist Dan Colen works on a chewing gum painting in his studio in New York, Aug. 5, 2010. © Ruth Fremson/The New York Times/Redux, Artwork © Dan Colen



Dan Colen, *Untitled (Vete al diablo)*, 2006, wood, wire, polyurethane, papier mâché, gesso and oil paint, 72 x 48 in. (182.8 x 121.9 cm.) with 12 in. (30.5 cm.) tall base. © Dan Colen

Undeniably and unapologetically discordant, Dan Colen has captivated the Millennial generation with his irreverent and often outrageous aesthetic. Reinterpreting nihilistic urban imagery and the youthful yet sinister subculture of New York's artistic underworld, Colen's experimental canvases unite found objects and traditional painterly media in a truly contemporary homage to twenty-first century urban culture. Incorporating the quotidian – spray paint, chewing gum, whoopee cushions, and even basketball back boards—Colen's compositions reference the Duchampian legacy of the "readymade" while rejecting Pop Art's overt appropriation. Concerned primarily with process rather than product, Colen's dynamically destructive oeuvre embodies the gut, grit, and gall of an heir to punk and Pop, suggesting an artist poised to excite and entice his audience for years to come.

Initially celebrated for his abstract, photo-realist paintings, as Colen's "bad boy" art world reputation flourished, the artist expanded his practice, embracing the graffiti and clutter of the Lower East Side's grimy streets. Imbued with a certain sense of rebelliousness, the graffiti works that characterized Colen's exhibition in the 2006 Whitney Biennial were, in his words, inspired by the "...things you would, you know, come up to like walking through the woods, like teenagers would kind of set up camp and drink beer and sometimes spray paint all over them [...] and so that's where it came from." (D. Colen in "Artist Dan Colen Talks About Religion, The Art World, And Inspiration," *The Huffington Post*, October 3, 2011)

*Untitled*, 2007 is an energetic investigation of commonplace detritus—the multifaceted manifestation of Colen's instinctive, impetuous approach to the artistic statement. Engaging the canvas in a haphazard, almost audacious manner, Colen creates his *Birdshit* series by flinging oil paint across a pristine, white base, soiling the surfaces with dramatic agglomerations simulating the spontaneous pigeon excrement so integral to the urban landscape. Reflecting upon this series, Colen described the *Birdshit* paintings: "I've made this large series of 62 canvases that I kind of threw paint at in different ways so they end up looking like they are made of bird shit. They vary in size, touch and colour. Some of them look like Pollocks, some look very realistic, others are painterly, some are dumb, some are elegant, some are beautiful." (D. Colen quoted in "My paintings look like shit," *The Guardian Art & Design Blog*, February 16, 2007) A *trompe l'oeil* arrangement, *Untitled*, 2007 unites five of these tableaux in a composition of chartreuse, olive, and seafoam splatters—a monument to the contemporary cityscape and its gritty yet artful milieu.

The subtle connectivity between Colen's diverse body of work is an active dialogue between the readymade and the raw material. Influenced profoundly by his contemporaries—Ryan McGinley and Dash Snow, for example—the artist's *Birdshit* series offers the viewer a glimpse of the captivating downtown-cool to which few are privy. Providing insight into his own struggle with artistic celebrity and the challenge of creativity, Colen notes, "It's such a paradox. You come from this place where you want fame; you don't want to be bourgeois, but you want to be successful. You want to be accepted, but you also want to be going against the grain. You want to be on the outside, but you want to be on the inside." (D. Colen in R. McGinley, "Dan Colen," *Interview Magazine*, September 7, 2010) Focusing his creative process in virtuosic, gestural bursts of energy, realized in streaks of amorphous color, Colen's *Birdshit* compositions firmly ensconce him in the Abstract Expressionist tradition, simultaneously establishing him as the artistic voice of a new—and transformative—generation.





Detail of the present lot



◦ 5

**WADE GUYTON** b. 1972

*Untitled*, 2008

Epson UltraChrome inkjet on linen

84¼ x 69¼ in. (214 x 175.9 cm.)

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

**PROVENANCE**

Galerie Chantal Crousel, Paris

**EXHIBITED**

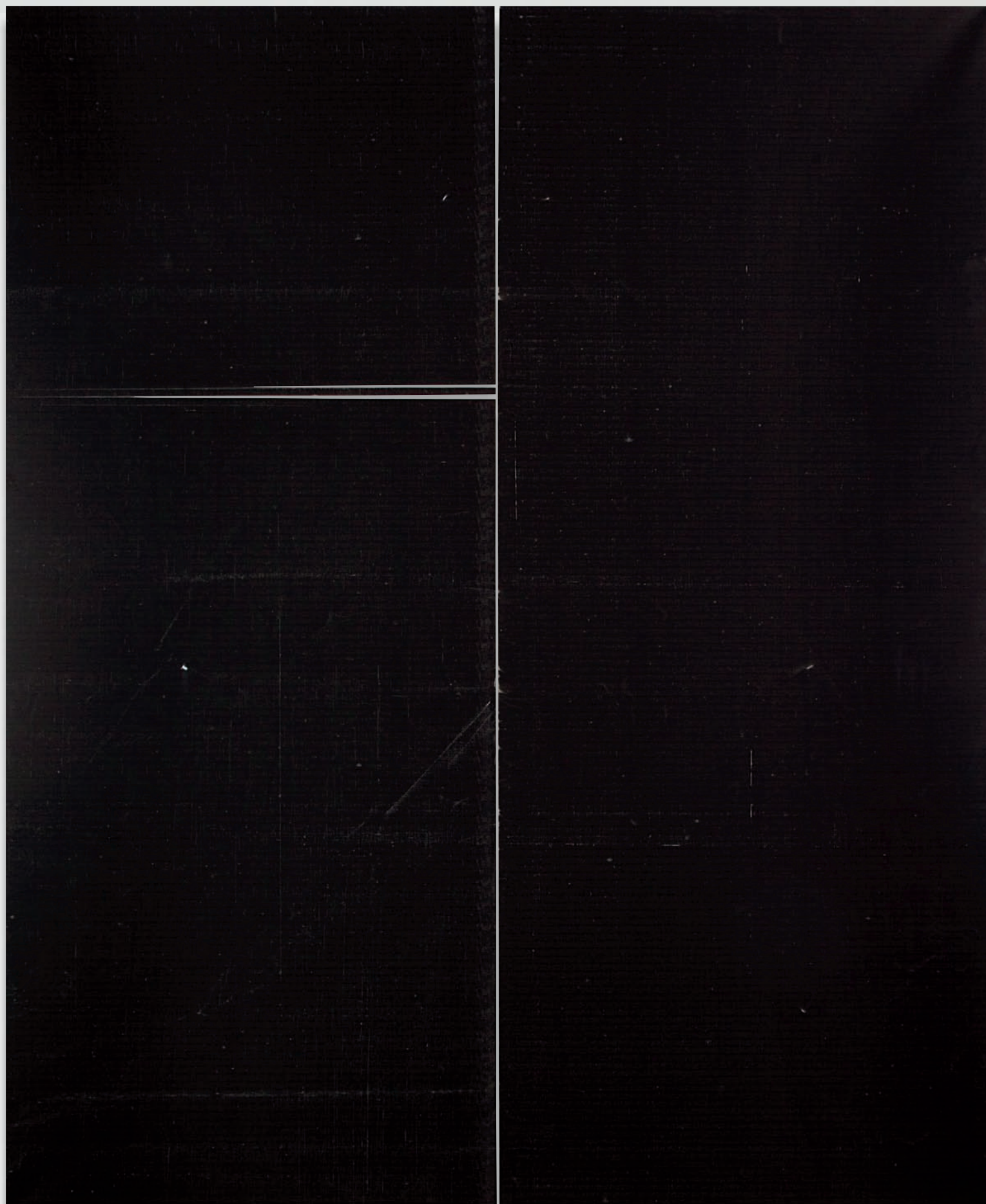
Paris, Galerie Chantal Crousel, *Wade Guyton*, April 26 - June 7, 2008

**LITERATURE**

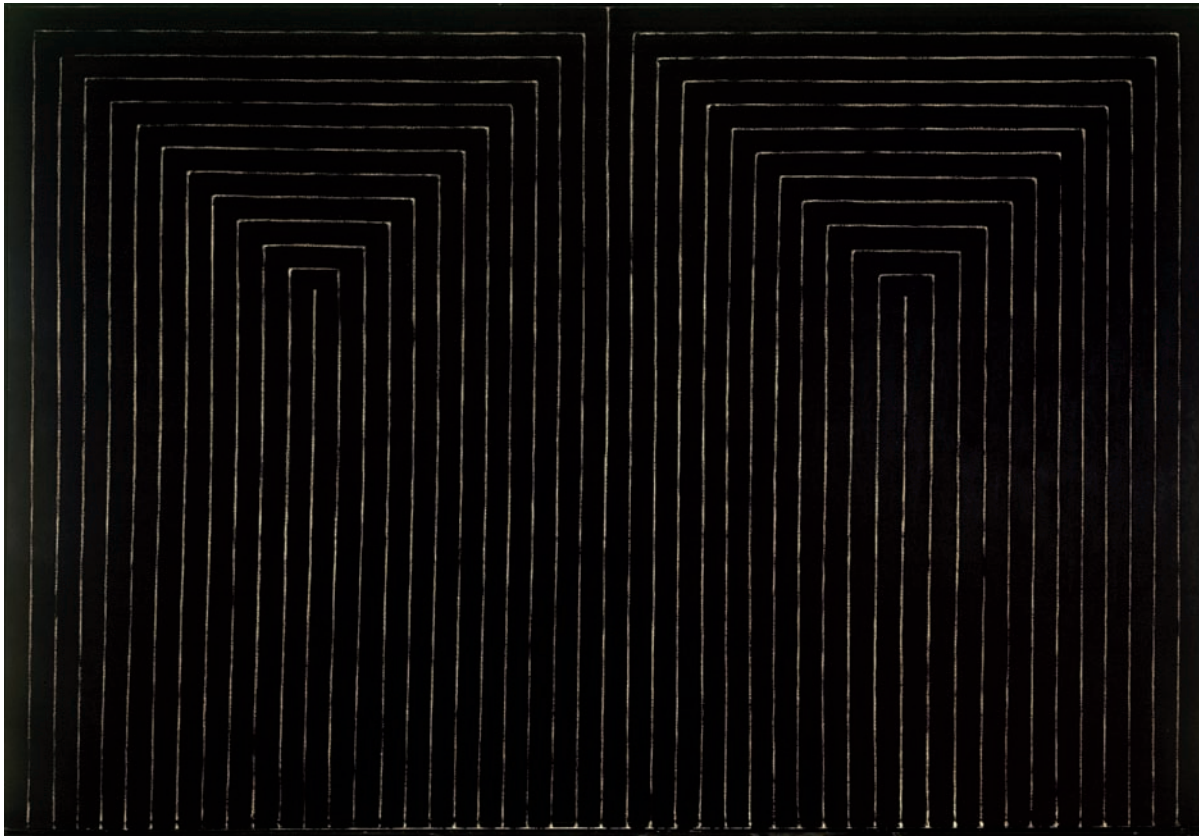
J. Kelsey, *Wade Guyton: Black Paintings*, exh. cat., Friedrich Petzel Gallery, New York, Galerie Chantal Crousel, Paris, Portikus, Frankfurt am Main, Zurich: JRP|Ringier, 2010, n.p. (illustrated)

“There is often a struggle between the printer and my material—and the traces of this are left on the surface—snags, drips, streaks, mis-registrations, blurs.” WADE GUYTON, 2011









Frank Stella, *The Marriage of Reason and Squalor, II*, 1959, enamel on canvas, 7' 6 3/4 x 11' 3/4 in. (230.5 x 337.2 cm.) The Museum of Modern Art, New York  
 © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY © 2014 Frank Stella / Artists Rights Society (ARS), New York

Wade Guyton, enjoying a bit of notoriety for his radical Epson Inkjet Printer paintings, first exhibited his series of black monochrome paintings at Chantal Crousel Gallery in 2008. In the same demeanor as his earlier creations, his black paintings are created with a large-format printer and produced on factory-primed linen. Guyton was inspired when he received a shipment of linen that had declined to properly absorb his perfectly rendered Epson print markings. "Frustrated and facing a crisis that threatened to end his engagement with the medium as abruptly as it had begun, he rendered a black rectangle in Photoshop and overprinted his unsatisfactory X paintings with tenebrous veils of ink. Soon, however, he began applying this file directly to the unusable black linen." (S. Rothkopf, *Wade Guyton OS*, Whitney Museum of American Art, New York, New Haven/London: Yale University Press, 2013, p. 28) This seeming material failure led to the fortunate creation of his monochrome paintings, as seen in the present lot. Guyton's interest in the struggle of two materials interacting play perfectly into his new achievements, stating: "I have become interested in when something starts as an accident and then becomes a template for other things, or reproduces itself and generates its own logic until something else intervenes to change it" (S. Rothkopf, "Modern Pictures," *Wade Guyton: Color, Power & Style*, Cologne, 2006)

*Untitled*, 2008, is an outstanding example of his exploration into the limitation of artistic language that abstraction still holds in the Twenty-first century. Basing

his artistic vocabulary upon the shapes, forms and letters of Microsoft Word, Guyton has successfully embraced the role of chance and accident into his practice. Explaining that his final images often illustrate "a struggle between the printer and my material – and the traces of this are left on the surface –snags, drips, streaks, mis-registrations, blurs." (Wade Guyton, in Teachers' Resource Portal, "Wade Guyton," Contemporary Museum, Maryland) The work is never wholly defined by the final visual result but rather tracks the development of his unique process of "painting." Ann Tempkins places Guyton into art historical context by saying "Pollock flung it; Rauschenberg silkscreened it; Richter took a squeegee; Polke used chemicals. Wade is working in what by now is a pretty venerable tradition, against the conventional idea of painting." (A. Temkin quoted in, R. Smith, "Dots, Stripes, Scans: Wade Guyton at the Whitney Museum of American Art," *The New York Times*, 4 October 2012)

Historically, monochrome painting has played an important role in the avant-garde visual arts; many painters have pondered the exploration of one color upon a surface. Rooted in the geometric artists of Bauhaus and Constructivism, monochrome studies were perpetuated by New York School painters such as Milton Resnick and Ad Reinhardt. In the present black painting, a white stripe runs vertically down the center of the canvas dissecting the canvas into two halves. A second white line shoots out horizontally from the center line with a thickness and slowly tapers off into just a slight glint of white light,

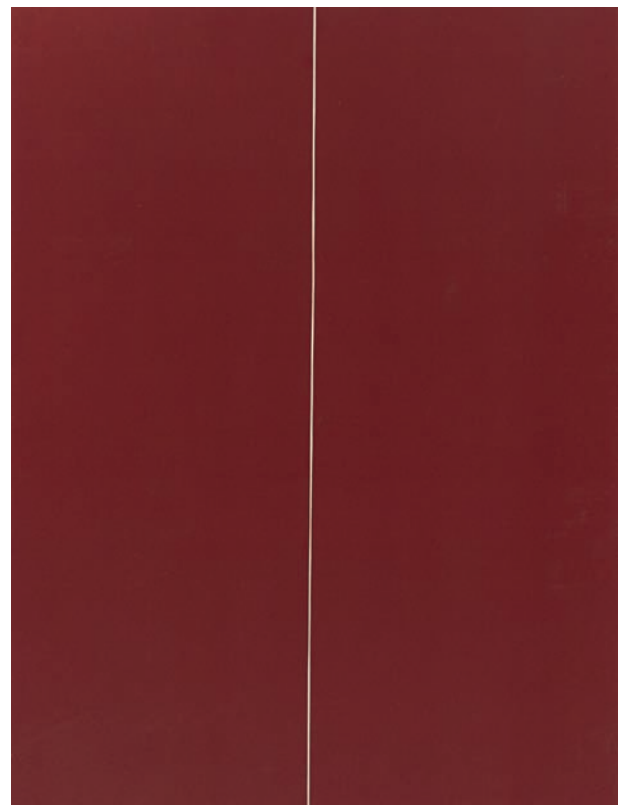


reminiscent of minimalist painters like Frank Stella and his late 1950s canvases, where the fine white lines are actually unprimed canvas penetrating outward through the black paint. The result is a fusing of the intricacy of minimalism with the vibrancy of printed reproduction in Andy Warhol's silkscreened imagery. Guyton's black paintings, more than any other series, admirably documents the unavoidable failures of the mechanical process and his "paintings speak to an everyday screen culture of scanners and scroll bars, layered windows that slip in and out of view, thresholds of information that only reveal themselves when the jpeg loses focus, the printer falters, or the X gets a jagged edge. Technical failure is aestheticized but not romanticized. We do the best with what we have." (Wade Guyton: *Color, Power & Style*, Cologne: Walther König, p. 82) Art critic Roberta Smith has further elaborated that the Guyton is "a traditionalist who breaks the mold but pieces it back together in a different configuration." (R. Smith, "Dots, Stripes, Scans," *The New York Times*, October 4, 2012)

Guyton has also allowed his work to be exposed to the elements of his studio. He explains, "When planning my first show of a series of so-called black paintings, it was important for me to consider the installation, the space, and the mode in which they were produced. I was not in fact a painter, and I didn't want to pretend otherwise. These objects were made with a computer and my printer. They are dragged across the floor and often are piled up on the floor for weeks or months before being attached to stretchers." (Interview with Wade Guyton in conversation with Silvia Simoncelli, *Total Abstraction*, Issue 20/October 2013, p. 34) Guyton has always embraced the imperfections of his technique and the present lot, a nearly perfect black monochrome is punctured with white stripes and tiny imperfections. For Guyton his work "is a recording process as much as a production process. And I have to live with it, smears and all." (W. Guyton in C. Vogel, "Painting, Rebooted," *The New York Times*, September 27, 2012)



Andy Warhol, *A Woman's Suicide*, 1962, silkscreen ink and pencil on linen, 123 1/4 x 83 3/4 in. (313.1 x 212.7 cm.)  
Kunstsammlung Nordrhein-Westfalen, Dusseldorf © 2014 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York



Barnett Newman, *Be I (Second Version)*, 1970, acrylic on canvas, 111 1/2 x 84 in. (283.2 x 213.4 cm.), The Detroit Institute of Arts © 2014 The Barnett Newman Foundation, New York / Artists Rights Society (ARS), New York



◦ 6

**TAUBA AUERBACH** b. 1981

*Untitled (Fold)*, 2011

acrylic on canvas

60 x 45 in. (152.4 x 114.3 cm.)

Signed and dated "Tauba Auerbach 2011"

along the overlap.

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

**PROVENANCE**

Paula Cooper Gallery, New York

Acquired from the above by the present owner, 2011

**LITERATURE**

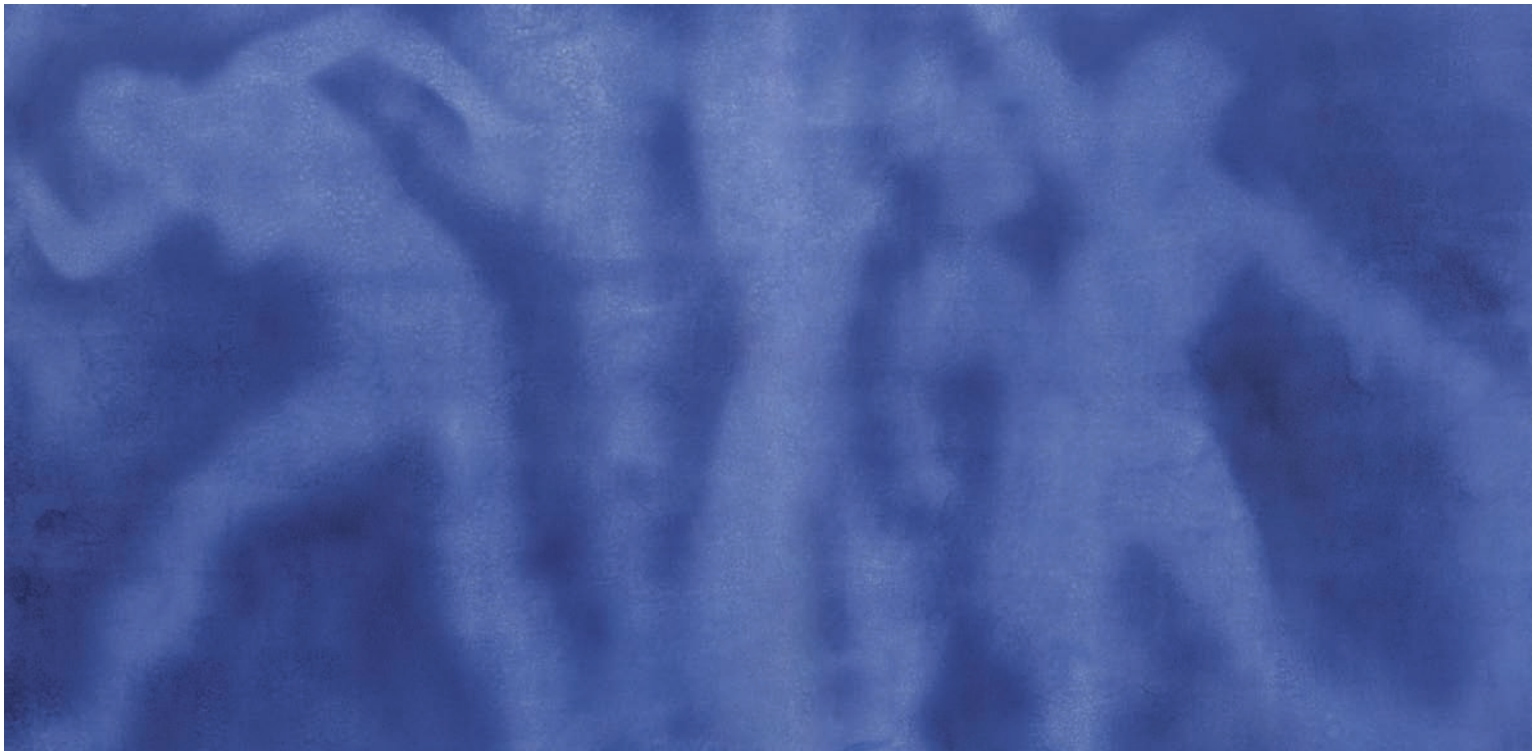
E. Dauplay, E. Abbott Abott, I. Calvino, *Tauba Auerbach: Folds*, Berlin/Bergen: Sternberg Press/Bergen Kunsthall, 2011, p. 86 (illustrated)

"The entire point of making art, to me, is newness and to expand your mind, even in some tiny way." TAUBA AUERBACH, 2009









Yves Klein, *Hiroshima (ANT 79)*, circa 1961, blue pigment and synthetic resin on paper, mounted on canvas, (139.5 x 280.5 cm.) Private Collection. © 2014 Artists Rights Society (ARS)

Transcending a “...liminal state between two or three dimensions,” Tauba Auerbach’s impressive *Fold* paintings embody a masterful synthesis of painterly industrial technique and careful consideration of the mathematical and physical principles governing nature. (L. Yablonsky, “Women’s Work,” *T Magazine*, 22 February 2010) Concerned with the representational connotations of her practice—both calculated and spontaneous—Auerbach’s work explores the visual paradox emerging from the tension between concealed regularity and apparent disorder, illuminating the innumerable patterns produced in spontaneity. Part *trompe l’oeil*, part geometry, and part classical realism, Tauba Auerbach’s incomparable *Folds* simultaneously confound and entice, challenging yet embracing the gestural and formulaic methodologies of her artistic predecessors, epitomizing contemporary realism.

Trained as a sign-maker and calligrapher, Auerbach first mastered the formal and conceptual elements of style during her apprenticeship at a sign shop in San Francisco. Intertwining design and her personal inclination towards mathematical patterns, Auerbach established a visually dynamic vocabulary that initiated and continues to inform her artistic practice. Auerbach’s interest in typography and the logic and reason found in regular and irregular patterns inspires her to reinterpret the mathematical formulas that serve as the foundation for her ostensibly abstract work. Employing grid-like patterns and alphabetical typography in mathematical yet symbolic and aesthetic form, Auerbach’s earliest canvases and works on paper, such as those exhibited in her first solo exhibition, *Yes*

*and Not Yes* in 2006, appropriate everyday imagery in compelling and optically intriguing compositions. Writing of the artist’s exploration of these recurring geometric themes, Brian Sholis notes, “Auerbach quickly discovered patterns: coronas of bright light; concentrations of shadow; striations of color...” (“Random Rules,” *Chaos: Tauba Auerbach*, exh. cat., Deitch Projects, New York, September 3–October 17, 2009, p. 58) Extending these numerical and geometric motifs into abstraction, Auerbach’s foray into the photographic medium and eventual rejection of such obvious symbology is evident in the development of her ambiguous yet succinct abstract *Folds*.

As a precursor to the *Fold* paintings, the apparent random disorder evident in Auerbach’s *Static* pictures suggests the artist’s evolving concern with the visual experience and the act of seeing. She explains, “That particular tension is a common thread throughout...the idea of merging two things... states of being, order and randomness, randomness and chaos, two-dimensionality and three-dimensionality.” (Tauba Auerbach in S. Pulimood, “Filling in the Dots,” *Art in America*, October 14, 2009) Auerbach’s tenacious attention to the underlying processes that inform the viewer’s visual experience almost deceive the eye; her *Static* photographs belie a random philosophy not unlike her abstract *Folds*. The repetitive grids, dots and lines of differing lengths and widths converse with Auerbach’s crumpled and crushed canvases to produce a visual illusion that both confirms and denies the possibility of true abstraction. Revealing the challenge she faces in transforming this theory into practice, Auerbach notes



“...every time I try to do something perfect and ordered I always make a mistake, and that breaks the rigidity of the order, and [I] think that’s the best part. All these experiments [force] me [to] reevaluate what is ‘perfect’ and I think that’s a good thing, and that is what I hope my art would ask people to do.” (Tauba Auerbach, in A. Rose, “Tauba Auerbach,” *ANP Quarterly*, August 2008, p.25)

Since Auerbach’s *Fold* paintings premiered in 2009, the optical complexity created by the wondrous, delicate folds found in this series has transfixed an ever-expanding audience. Folding and unfolding the canvas, occasionally employing an iron to create more permanent, differentiated creases, Auerbach creates her wrinkled surfaces, then utilizes an industrial paint sprayer to meticulously trace the impressions made in the canvas. Describing her process, the artist notes, “Because I spray the creased canvas directionally, the pigment acts like a raking light and freezes a likeness of the contoured materials onto itself. It develops like a photo as I paint. The record of that topological moment is carried forward after the material is stretched flat. Each point on the surface contains a record of itself in that previous state.” (Tauba Auerbach, in C. Bedford, “Dear Painter...,” *Frieze*, March 2012) Diffusing acrylic paint at varying angles across the canvas, Auerbach highlights the very subtle gradations, employing an iridescent palette to engage and entertain the eye in a visually playful *trompe l’oeil* dialogue.

The elegant folded lines of *Untitled (Fold)*, 2011 ripple across the surface with a rhythmic and supple fluidity. Like a prism, the subtle yet sophisticated cerulean and cobalt blues mingle with highlights of lavender pigment reflected and enhanced in the interplay of light and shadow. Captivated by color, the optical illusion of Auerbach’s folds challenges the eye’s visual reality; tactile yet otherworldly in its shimmering aura, Auerbach succeeds in transcending the abstract idiom in subtle, yet calculated chaos. As Chris Jennings notes of Auerbach’s careful practice, “Rather than acting as a desolate precursor to form and beauty, chaos has breached the arid canvas and introduced an almost organic feeling of motion and dynamism.” (“Strange and Quiet Noise,” *Chaos: Tauba Auerbach*, exh. cat., Deitch Projects, New York, September 3-October 17, 2009, p. 56) Shimmering across the canvas, prismatic sage and olive tones glistening beneath a celestial folded surface

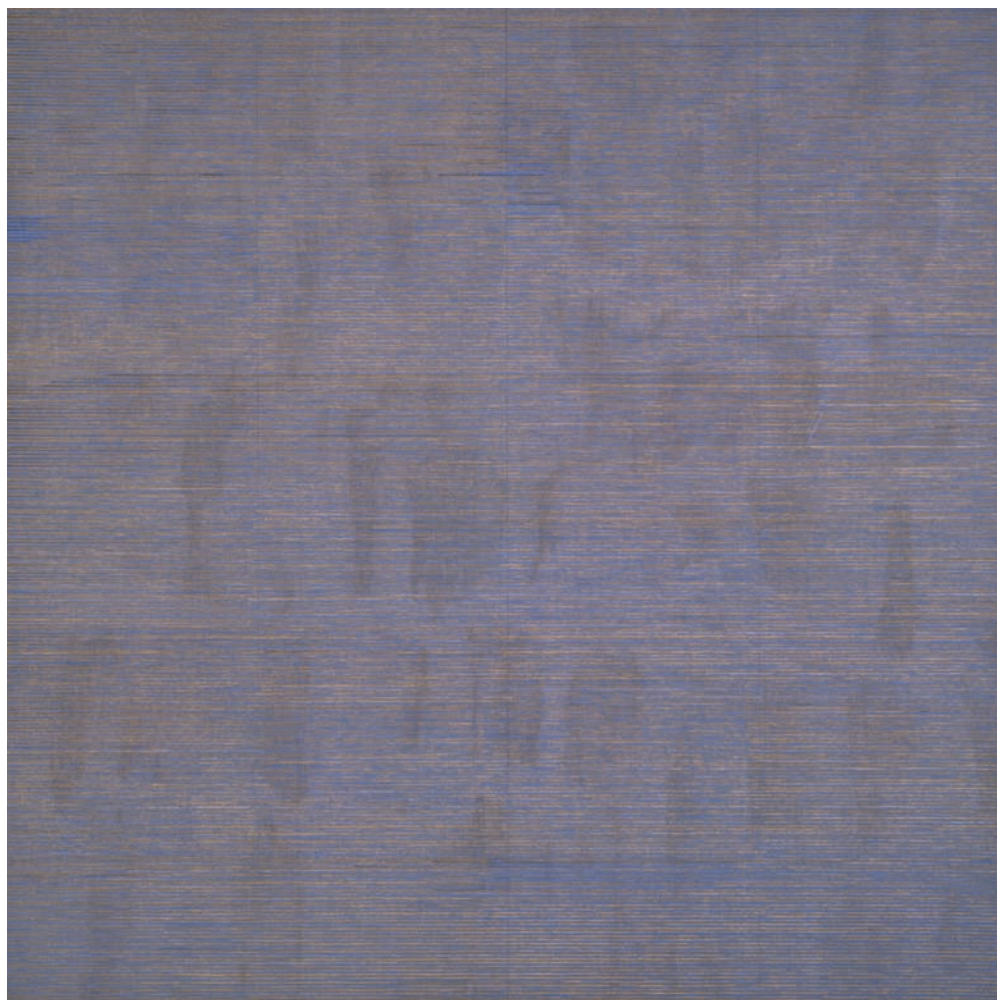


Georgia O'Keeffe, *Blue Black and Grey*, 1960, oil on canvas, 40 x 30 in. (101.6 x 76.2 cm.) Promised gift, The Burnett Foundation, The Georgia O'Keeffe Museum © 2014 The Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York



Gerhard Richter, *Gray Streaks*, 1968, oil on canvas, 78 3/4 x 78 3/4 in. (200 x 200 cm.), Private Collection, Cologne, on loan to the Gerhard Richter Archiv, Staatliche Kunstsammlungen Dresden. © Gerhard Richter, 2014





Agnes Martin, *Falling Blue*, 1963, oil, graphite on canvas, 71 7/8 in. x 72 in. (182.56 cm x 182.88 cm.) Collection SFMOMA, Gift of Mr. and Mrs. Moses Lasky; © 2014 Agnes Martin / Artists Rights Society (ARS), New York

“It is difficult to imagine how one could think about an idea like infinity without having a word for it.” TAUBA AUERBACH, 2009

combine in a subtle polychromed symphony—a colorfully harmonious composition enlivened by a dynamic dialogue between linearity and luminosity. Further invoking the monochrome palette and gestural, vigorous painting of Yves Klein, Auerbach’s employment of ethereal blues and gentle violet by industrial means elevates the mechanical practice to one beyond the artist’s hand—indeed, beyond the formulaic patterns underpinning her illusory abstractions.

Beneath the undulating, weaving, and folding lines that characterize Auerbach’s *Folds* lies a visceral combination of the mathematical, mechanical and human elements. The uniquely profound meeting of artistic intention and chance culminates in the masterfully crafted and gracefully handsome canvas *Untitled (Fold)*, 2011. Speaking of her

desire to engage in her work the natural order with the chaotic human touch, Auerbach elaborates, “...something like a pattern or formula can be totally personal and emotional...I think that things as basic as pattern and color and waveforms hit on a very visceral deep level. And this is especially true if something harmonious or unexpected happens within that, because you have to reevaluate intuitions and assumptions about the most basic things. Any time I am forced to change my thinking, that is a personal experience. I look for that in everything. I want to have my mind changed. (Tauba Auerbach, in A. Rose, “Tauba Auerbach,” *ANP Quarterly*, August 2008, p. 23) Though Auerbach’s *Folds* derive from a formal concern with pattern and process, it is the extemporaneous repetition of an unintended beauty from which the *Folds* realize their most enduring meaning.







**GEORGE CONDO** b. 1957*Cartoon Abstraction*, 2010

acrylic, charcoal on linen

78 x 108 in. (198.1 x 274.3 cm.)

Signed and dated "Condo 2010" on the reverse.

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

Galerie Jérôme de Noirmont, Paris

**EXHIBITED**Paris, Galerie Jérôme de Noirmont, *George Condo – Cartoon Abstractions*, March 31 - May 26, 2010**LITERATURE***George Condo – Cartoon Abstractions*, exh. cat., Galerie Jérôme de Noirmont, Paris, 2010, pp. 28-29 (illustrated)

“That’s why I work with a cast of characters, all created carefully. As each of them becomes real, so do their environments, their place of being. Sometimes, I think they even come from some imaginary character’s mind.” GEORGE CONDO, 1992

The present lot, *Cartoon Abstraction*, from 2010, inspired by cartoon characters from the imagination of Tex Avery and the wildly successful Hanna-Barbera toons in the Golden Age of Hollywood, portrays at once a lively and playful duo obfuscated and inverted with wickedly miscreant alter egos. Condo gathered his inspiration from the plentiful and splashy iconography of cartoons which in their own era mirrored both a world being rebuilt and expanded in the wake of the Second World War. Exalted as a link between the figurative practice commenced by Picasso, straying to the acutely abstracted *Woman I* of Willem de Kooning, into the transcendental realm of contemporary painting, Condo scrupulously attenuates his figures, forms, and techniques from a boundless sweep of art history, markedly from Pop and Cubism but hugely indebted to Old Masters, as well. His richly pictorial works have cemented him as one of the most creative, if not perplexing, artists of our time.

Punctuated with pastels perforating the foreground, the present lot is a visual carnival of wayward surrealism, operating at a delicate intersection among abstraction,

subjectivity, geometry and illusion. His technique enables him to realize tremendous freedom in the composition of the canvas and the application of the paint. Aligning with his archetypal deformed portraits of the female nude, his cartoons are rendered as anamorphic to a degree. The lines are sketchy, colors ooze outside their linear bounds, and, in certain fields of the canvas, individual details of the characters are duplicated in varying arrangements, contorted or slung over each other. Condo leaves intact the initial black outlines of the figures that not only serve as the formal inception of the central matter but also extend outwards to create an abstract configuration immersing the remainder of the canvas. Disjointed portrayals of the characters reimagined by the artist suggest spontaneity through the joint effort of dusty, sparse charcoal and the constructive use of paint.

As Condo once explained, “It’s about dismantling one reality and constructing another from the same parts.” (J. Higgin, “Time’s Fool,” *Frieze Magazine*, May 2007) *Cartoon Abstraction* is markedly an epitome of this manufactured movement of artificial realism, in that the

















Jackson Pollock, *Watery Paths*, 1947, oil on canvas, 44 7/8 x 33 7/8 in. (114 x 86 cm.)  
© Galleria Nazionale d'Arte Moderna, Rome, Italy, Bridgeman-Giraudon/ Art Resource, NY  
© 2014 Pollock-Krasner Foundation / Artists Rights Society (ARS), New York



Pablo Picasso, *Tête cornue au verre*, 1958, oil on canvas, 57 1/2 x 44 7/8 in. (146 x 114 cm.)  
© Estate of Pablo Picasso /Artists Rights Society (ARS), New York

artist illustrates a realistic portrayal of the artificial. As cartoons are a true product of part pure imagination and part cultural framework, their realistic aspects too are a function of the perspective in which they are considered. Moreover, the present lot highlights a newfound evolution in the artist's idiom, a fascination with and a craving for a chronicle of generic American imagery through the lens of his mental states. Through these means, his portraits not only reveal the dual nature of humanity, but also disclose and analyze the stereotypes to which we adhere. By choosing to represent cartoons developed in the 1950s and 1960s, moments in American history in which cultural identity was being reshaped, Condo disassembles beliefs, so emphasizing the influence of mass media in the culture of a nation. As Tim Teeman once described it, "He likes these works of 'artificial realism' to shock, but not negatively; these paintings put the pieces of a shattered life together, not shatter a life." (T. Teeman, "George Condo: 'I would love to do a Prince Charles in full regalia holding a daisy,'" *The Times*, October 8, 2011) In displacing the cartoons from their initial context, Condo declares their self-disaffecting nature.

Akin to the project of Pop Art masters such as Warhol, Condo's *Cartoon Abstraction* underscores the gravity of the pictorial language present in cartoons representing consumer products as emblems of a mythical American imagery. In the 1950s and 1960s, Abstract Expressionism developed alongside mainstream animation, and *Cartoon Abstraction* perfectly encapsulates the vigor of both movements. Moreover, the painting advances the

pervasive notion of the ubiquity of American culture in the post-war period. Condo, as a master of melded forms and jumbled moods, provides a stylistic influence that is at once immediately accessible but impossible to describe. The canvas is the one location where the whimsical Droopy dog coalesces with the shadowy edge of Francisco de Goya. Fusing together fragments of art history, Condo's paintings forthrightly marry elements of the sensational and the shocking, galvanizing a mental shock that disconnects the grasps of reality on human perception. Furthermore, with the juxtaposition of realism and abstraction, the present lot echos the artist's highly personal awareness of the anomaly of our own contemporary reality, with a self-actualizing attitude of authenticity and artificiality.

*Cartoon Abstraction* meditates on the influence of media in molding the collective American unconscious through apparently childish subject matter, bringing into question the absurdity of reality. Upon first scanning the canvas, the duo appears calculated to jolt the viewer. With bulbous noses, mutated eyes, gritty lines and physically mutated in a singular way, the emotion ranges from lunacy to listlessness. However, when details are examined, the picture that materializes is not a boorish clamor at human logic, but rather a beautifully crafted amalgam of art history and American cultural iconography. Exceeding a sheer formal exercise, *Cartoon Abstraction* is an inquiry of the human psyche rendered as a sincere cartoon.





Detail of the present lot



## 8

### JEFF KOONS b. 1955

*Popples*, 1988

porcelain

29¾ x 23 x 12 in. (74.6 x 58.4 x 30.5 cm.)

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

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

#### PROVENANCE

Donald Young Gallery, Chicago

Private Collection

L&M Arts, New York

Private Collection

#### EXHIBITED

Cologne, Galerie Max Hetzler, *Banalilty*, November, 1988  
(current example exhibited)

New York, Sonnabend Gallery, *Banalilty*, November, 1988  
(another example exhibited)

Chicago, Donald Young Gallery, *Banalilty*, December, 1988  
(another example exhibited)

Newport Harbor, Newport Harbor Art Museum, *Objectives: the New Sculpture*, April - June, 1990 (another example exhibited)

Berlin, Martin-Gropius-Bau, *Metropolis*, April - July, 1991  
(another example exhibited)

San Francisco, San Francisco Museum of Modern Art, *Jeff Koons*, December 10, 1992 - February 7, 1993, then traveled to Minneapolis, Walker Art Center (July 10 - October 3, 1993) (another example exhibited)

London, Anthony d'Offay Gallery, *Jeff Koons: A Survey 1981 - 1994*, June 11 - July 30, 1994 (another example exhibited)

Hamburg, Kunsthalle, *Family Values: American Art in the Eighties and Nineties: the Scharpff Collection at the Hamburg Kunsthalle*, 1996 (another example exhibited)

Basel, Fondation Beyeler, *Jeff Koons*, May 13 - October 2, 2012 (another example exhibited)

#### LITERATURE

P. Carlsen, "Jeff Koons," *Contemporanea*, Vol. I, no. 3, September/October, 1988, p. 40 (source original Popples toy illustrated)

A. Jones, "Thriller," *Contemporanea*, Vol. I, no. 3, September/October, 1988, p. 45 (illustrated)

"Big Fun: Four Reactions to the new Jeff Koons: Stuart Morgan, Jutta Koether, David Salle and Sherrie Levine," *Artscribe International*, March/April, 1989, p. 49 (illustrated)

K. Kertess, "Bad," *Packett 19*, Zurich, 1989, p. 41 (illustrated)

D. Pinchbeck, "Jeff Koons," *Splash*, April 1989, n.p. (illustrated)

*Objectives: the New Sculpture*, exh. cat., Newport Harbor Art Museum, Newport Harbor, 1990, p. 84 (illustrated)

*Metropolis*, exh. cat., Martin-Gropius-Bau, Berlin, 1991, p. 175 (illustrated)

B. Kirschenblatt-Gimblett, "Who's Bad? Accounting for Taste," *ArtForum*, Vol. 30, no. 3 (November 1991), p. 123 (illustrated)

R. Rosenblum, *Jeff Koons Handbook*, New York: Rizzoli, 1992, p. 99 (illustrated)

A. Muthesius, *Jeff Koons*, Cologne: Taschen, 1992, pl. no. 10, p. 108 (illustrated)

J. Avgikos, "All That Heaven Allows," *Flash Art*, September 1993, p. 83 (illustrated)

*Jeff Koons*, exh. cat., Stedelijk Museum, Amsterdam, 1993, p. 70 (illustrated)

*Jeff Koons: A Survey 1981 - 1994*, exh. cat., Anthony d'Offay Gallery, London, 1994, n.p. (illustrated)

*Family Values: American Art in the Eighties and Nineties: the Scharpff Collection at the Hamburg Kunsthalle*, exh. cat., Hamburg Kunsthalle, Hamburg, 1996, p. 49 (illustrated), pp. 50-51 (illustrated)

E. Smith, *Visual Arts in the Twentieth Century*, New York: Harry N. Abrams, 1997, p. 355

H. Foster, "Violence: Representations of Violence - Return of Shock and Trauma," *Trans*, Vol. 1-2, issue 3-4, 1997, p. 43 (illustrated)

"The World's Top 200 Collectors," *Art News*, Vol. 100, no. 7, Summer 2001, p. 146 (illustrated)

H.W. Holzwarth, *Jeff Koons*, Cologne: Taschen, 2007, p. 251 (illustrated)

J. Marter, *The Grove Encyclopedia of America Art*, Oxford: Oxford University Press, 2011, p. 50 (illustrated)

*Jeff Koons*, exh. cat., Fondation Beyeler, Basel, 2012, p. 93 (illustrated)









Installation view of *Jeff Koons: Works 1979-1988*, July 1-August 28, 1988. Museum of Contemporary Art, Chicago. © Museum of Contemporary Art, Chicago © 2014 Jeff Koons

Though the name of Jeff Koons has been synonymous with controversy during the past three decades, his critics have been slow to recognize the inherent honesty in his body of work— a diverse oeuvre ranging from sculpture to photography and painting, molded to both critique and complement the ideologies of a changing world. It would be easy to dismiss much of Koons's work as mere kitsch, crafted to assuage the public with its oversimplified portrayal of pop culture innocence. Yet this interpretation would fall far short of Koons's intended effect—one that is as rare for an artist as it is brave: to be perfectly forthcoming in his work and to harbor no illusions of deeply-set metaphor. Koons's early work first introduced him as the foremost successor to the revolutionary work of Marcel Duchamp, and, as he scaled the peak of his exploration of "ready-mades," Koons delivered us art as profound as it was commonplace. In the midst of his *Banality* series, Koons sculpted *Popples*, 1988, a sculpture ingenious in its disarming nature yet embodying the movement of the world toward an honest representation of reality.

Koons efforts in the 1980s produced five major series, of which three reflect a linear progression of the artist's style. *The Pre-New* utilized found domestic objects, an homage to the work of Duchamp and his thesis that art was conceptual, contained within the intent of the artist rather than in the final product displayed. Following this, his eminently recognizable *Statuary* series took his work outside the bounds of found objecthood, employing sculpture as a means of both illusion and pleasure. Koons mutated his source material (inflatable toys and balloons) into sculpted objects of permanence, replacing their transitory rubber skins with sleek steel. With this gesture, Koons gave the art world cause to celebrate, for he succeeded in elevating childhood icons to the realm of the high art.

Continuing his experimentation in steel, his 1986 series entitled *Luxury and Degradation* revealed a step in the direction of societal critique. This series, centered on alcohol, combined the elements of seductive advertising with the willing acquiescence of the consumer, with Koons



employing both slogans and promotional containers as his source material. Herein, as Koons explores the intersection between consumer desire and advertising savvy, we find the origin of his landmark *Banality* series, in which Koons references the most primal memories of the consumer rather than their primal urges. In doing so, he brought forth a body of work as emotionally resonant as traditionally revered masterpieces.

During research for *Luxury and Degradation*, Koons exposed himself to a variety of advertisements that utilized both word and image in an effort to overcome the rational impulses of consumers: "I would go from one economic area, from Harlem, to the other, Grand Central Station. I got the whole spectrum of advertising. You deal with the lowest economic base to the highest level...the more money came into play, the more abstract. It was like they were using abstraction to debase you, because they always want to debase you." (*Die Bilder Jeff Koons, 1980-2002*, exh. cat., Thomas Kellein (ed.), New York, 2003, p. 21)

Debasing the customer was liquor companies' key method of tapping into subconscious desires. However, the malicious intent of advertising was not what interested Koons; rather, it was the possibility that the same tactics could be used in a positive light, in an act of creation as opposed to debasement. Koons began drawing from the pages of pop culture, employing our most ingrained cultural imagery in order to generate a vision of complete integrity. The present lot, as part of the *Banality* series, is an appeal toward our most innocent impulses—those we cast off long ago in favor of adulthood.

Here, Koons engenders his *Banality* series with an atmosphere of social history, representing a part of oneself and a mirror for one's own identity. This tremendous undertaking in crafting the series expressed itself in a variety of images and surfaces, from the omni-present visual tropes of the 1980s embodied in *Michael Jackson and Bubbles* to the *Pink Panther*, to the allegorical *Ushering in Banality*. The series allowed the viewer to embrace the madness of this shared cultural history, devoid of any personal shame.

The present lot, *Popples*, 1988, speaks to the innocent impulses of the viewer's childhood. Koons's sculpture is that of a children's toy—a brand made famous in the late 1980s. Its roots in the American Greetings Company, the *Popples* brand grew out of a compulsive consumer need for early childhood relatability, as many of the cartoons and children's toys of the '80s had adopted the tone of their source material in mass culture, which could be needlessly violent or graphic. The *Popples* were a return to primary innocence; the adorable plush toys folded in upon themselves, garnering not only favor the eyes of young children, but also an element of humor, "popping" out in their full form without a moment's notice. The *Popples* were so popular as a toy that they gained their own cartoon, following the adventures of a witless band of ne'er-do-well creatures.

Here, we find Koons's immortalization of "Puffball" (there were eight Popples in all), a character known as much for her personal hygiene as for her particular talent: the art of



Jeff Koons, *Rabbit*, 1986. Stainless steel, 41 x 19 x 12 in., 104.1 x 48.3 x 30.5 cm, Edition of 3 and artist's proof © 2014 Jeff Koons



“I like things just being seen for what they are. It’s like lying in the grass and taking a deep breath. That’s all my work is trying to do, to be as enjoyable as that breath.” JEFF KOONS, 2004



Jeff Koons, *Naked*, 1988, Porcelain, 45 ½ x 27 x 27 in., 115.6 x 68.6 x 68.6 cm, Edition of 3 and artist's proof © 2014 Jeff Koons

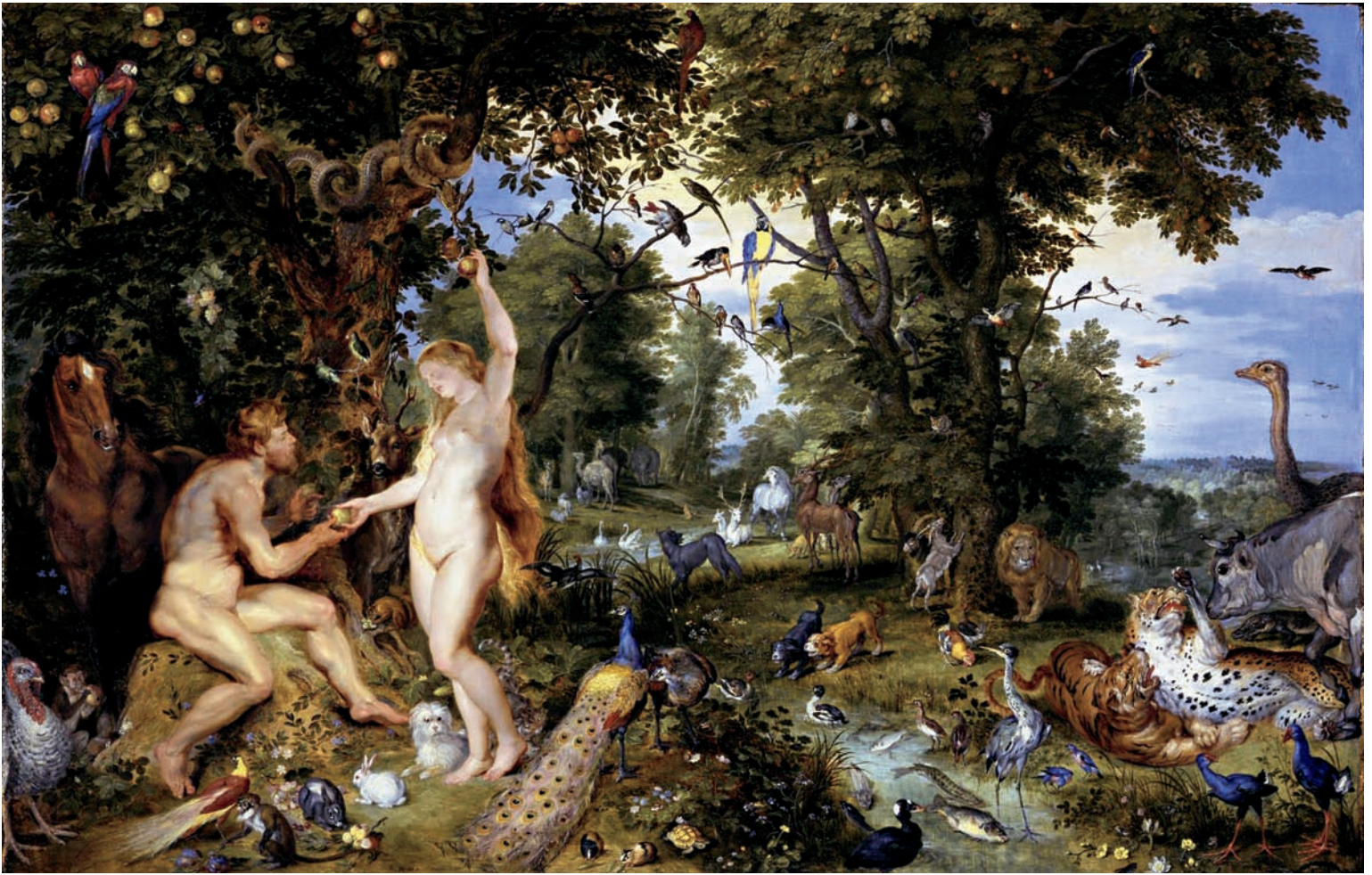
keeping still. Koons employed a number of materials in his sculpture during the series, incorporating metal, porcelain, and wood. While the Hummel figurines that Koons used as inspiration were nearly always carved from wood, his utilization of shatterable porcelain is telling in a decade of excess. Drawing from his earlier *Statuary* series, Koons employs permanent and tactile, yet fragile, materials in favor of the plush cotton and polyester that would normally compose the figure. This choice of medium is a visual playground for the viewer, as the cognitive dissonance inherent elicits a fascinating intellectual experience as he contemplates the surface of the sculpture.

The open arms of the figure, spread wide apart as if to signal complete and utter embrace, are representative of the childlike soul of the sculpture—a show of unconditional love. With hearts on its palms and charming blue balloon etched onto its torso, it evokes its contemporaneous rival childhood symbol: the Care Bear. As Koons reminds us with his painstakingly rendered figure, however, the species of the *Popple* is not as readily definable—it is rather a creature with the express intent to give and receive joy. A stout white body supports what appears to be an amalgamate face, incorporating both humanoid and animal features. A button nose sits atop a short snout and rosy cheeks, punctuated by two wide eyes below a curious blonde mane. At the sides of the head, two floppy ears hang permanently drooped, their flaccid charm alluding to the universally recognizable cuteness of a new puppy.

The defining feature of the *Popple* is its tail, which drags on the ground at her feet. Capped with a dichromatic fur ball, the tail would be completely useless in the grand scheme of the animal kingdom, yet it is an object as familiar and trustworthy as any other when appealing to the hearts of children. Atop the end of the tail, Koons has placed a curious addition, yet a frequent motif in his work. A singing bird, evocative of a wooden duck, sits chirping, as if to enhance the playfulness of an already exuberant scene.

Perhaps the most enthralling aspect of Koons's sculpture is the length to which the variegated porcelain surface of the figure matches the cotton fabric of the correlative figure, the tiny pills of fiber bunching up just as in the actual children's toy. The creamy coat of the animal evokes the soft white fabric of childhood sleep, an expression of both purity and peace—a perfect shade for a creature of such blamelessness. The soft grooves along the torso gives the impression of malleable touch, yet Koons's ceramic structure will not withstand a child's playful touch. Similarly, Koons's attention to detail in creating such a complex surface on the figure's hair arouses our senses, making





Jan Breughel the Elder and Peter Paul Rubens,  
*The garden of Eden with the Fall of Man*, circa 1617,  
 oil on panel, 29 1/8 x 44 7/8 in., Royal Picture Gallery  
 Mauritshuis, The Hague, 253

us desire a tactile experience by virtue of the unexpected pattern of the porcelain. In evoking our desire to explore his work with our hands, Koons makes even the oldest observer a child.

Even in the abundant joy of the figure, Koons still manages to imbue shades of sadness. Similar to another work in the *Banality* series, *Buster Keaton*, 1988, Koons paints a hint of tragedy behind the eyes of Puffball, a reminder that his work is intended to recall a lost, more primal understanding of his piece. Though the viewer likely carries with him years of acquired taste, Koons has determined to undermine this pretension in favor of a more innocent appreciation: "The artworld uses taste as a form of segregation...I was trying to make a body of work that anybody could enjoy." (A. Muthesius, *Jeff Koons*, Cologne, 1992, p. 30)

This effort towards segregation has been a standard within the art world for over a century, since painting evolved from representational to the non-representational and, eventually, the abstract. The many pieces in Koons's *Banality* series drive against the point that art should be relegated to the learned and elite. In a way, it is a populist form of high art, one that aims to speak to both the critics and the casual observer on the same plane: "I've tried to make work that any viewer, no matter where they came from, would have to respond to, would have to say that on some level 'Yes, I like it,'...[if] they couldn't do that, it would

only be because they had been told they were not supposed to like it. Eventually they will be able to strip all that down and say 'You know, it's silly, but I like that piece. It's great.'" (*Jeff Koons Handbook*, S. Coles & R. Violette (eds.), London, 1992, p. 112)

For this reason, the bird atop the tail gains a special significance of its own. The small creature, appearing in several different works by Koons, becomes a stand-in for both humor and meaning, almost functioning as the Holy Spirit of art. In *Popples*, 1988, Koons manages to dispel the notion of elitism, creating a piece that transcends class in its mission to be universally relatable. Though perhaps intellectually low-brow to consider a sculpture of a child's toy, it is precisely that unintellectual joy from which Koons bestows his gift.

This marvelous interaction with Pop imagery has its roots in the work of a variety of other artists working in similar motifs and mediums. The legendary collaboration of Dutch painters Rubens and Breughel eventually touched upon the fall of man in their mission to create artworks that were as viscerally powerful in their depiction of innocence. *The Garden of Eden With the Fall of Man*, c. 1615, is similarly effective in its depiction of man's fallibility. While Koons presents us with a vision of innocence hand-crafted from pop culture imagery of the 1980s, Rubens and Breughel do the same for the Dutch Golden Age: they immortalize the





Jeff Koons, *Pink Panther*, 1988, porcelain, 41 x 20½ x 19 in. (104.1 x 52.1 x 48.3 cm.), Edition of 3 and artist's proof © 2014 Jeff Koons

scene of the fall of man through the lens of the greatest icon of the Seventeenth century—the Bible. Around the naïve Adam and Eve, all the creatures of the earth, placid in their innocence, gather to watch the most notorious scene in the history of Mankind. Working four hundred years apart, Koons, Breughel, and Rubens manage to beget the same stylized content with the same evocative mission.

Yet Koons's forbears are not limited to the practitioners of the Hague. The Twentieth century saw new innovations in the technology of sculpture, and, while Rubens and Breughel may have mastered the depiction of naïve innocence on canvas, Roy Lichtenstein brought the concept of visual paradox into the third dimension. With its many key features of Lichtenstein's storied brush, *Blonde*, 1965 is a bust that functions as a perfect visual reference for the present lot. With a proliferation of Ben-day dots, Lichtenstein's trademark black line, and cartoonish features, Lichtenstein gives his viewer an intriguing visual experience. While Koons highlights the material differences between his subject matter and his final product in order to evoke a tactile desire in his observer, Lichtenstein's paradox is an intellectual one: his library of visual motifs—the Ben-day dot, the painter's line, the chromatic variation—here find their home on a three-dimensional structure, baffling the observer with their unexpected surface.

Koons's ultimate goal in *Popples*, 1988, aside from instilling the viewer with a sense of childlike joy and provoking him to touch the work, is the very realization that possession is the final impulse. With every sculpture in the *Banality* series, Koons manages to put forth a test for his observer. Through his stunning visuals, he tests the ability of the viewer to observe each piece as a work stripped of art-historical association—a sculpture meant for this time and no other. However, once the observer chooses this path, Koons unleashes a wealth of pop culture imagery and religious reference, a veritable museum of mass media that does not discriminate based on medium. Inundated with this recognizable wealth of imagery, and seduced by Koons's mesmerizing sculptural manipulations, the viewer temporarily abandons reason, and a sculpture as benign as *Popples* adopts an air of maliciousness, tapping into the possessive instincts of its observer.

In this case, circumventing the viewer's powers of reason is of a piece with the rest of the *Banality* series. In the piece that bears the eponymous name of the series, *Ushering in Banality*, 1988, Koons tricks us into thinking that we are only witnessing a scene of absurdity as two cherubic (and one very naughty) children lead a pig towards a presumed death, the comedy inherent enough to engage the viewer in a visually comedic discourse. Elsewhere, *Michael Jackson and Bubbles*, 1988 tempts us to simply gaze at its golden glaze. However, these two pieces, as well as *Popples*, 1988, also fiercely reference mythology, be it in *Michael Jackson's* Byzantine coloring or the Biblically-fraught *Banality*.

It is in this dichotomous nature that Koons achieves his ultimate triumph. While appealing to the moment of the piece's creation in its timely subject matter, he manages to cast our minds back into the inevitable burden of human existence, unable to disengage from present pleasures. It is here that Koons's critics fall into the trap of considering him only superficially for his controversial content. In the present lot, Koons manages to engage all of our disparate parts: mind, body, and spirit.

Indeed, Koons has always eschewed the praise of the art world in favor of his freedom to work within it as an uninhibited artist, one who chooses not to draw his inspiration from the dictates of academicians or critics. It was with *Banality* that Koons declared his freedom from the constraints of the ivory tower. In the variegated surfaces of *Popples*, 1988, he made us keenly aware of this power through his subtle use of popular form and content in order to fully engage the viewer.

It is for this reason that *Popples*, 1988 represents such a turning point in Koons's career, one where he realized his full potential in affecting and eliciting a response from his audience. *Popples*, 1988 is simultaneously honest in its depiction of innocence, beautifully crafted in its form, and true to Koons's own standards of arousing the full attention of his viewers and creating a lasting impression upon them. Witnessing the tempting embrace of *Popples*, 1988, we have no choice but to reciprocate, giving in to a moment that is anything but banal.







## JEAN-MICHEL BASQUIAT and ANDY WARHOL 1960-1988, 1928-1987

*Zenith*, 1985

acrylic on canvas

116 $\frac{7}{8}$  x 264 $\frac{7}{8}$  in. (297 x 673 cm.)

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

### PROVENANCE

Galerie Bruno Bischofberger, Zurich  
Private Collection

### EXHIBITED

Paris, Didier Imbert Fine Art, *Warhol - Basquiat*, September 29 - November 25, 1989  
Kassel, Museum Fridericianum, *Collaboration - Warhol, Basquiat, Clemente*, February 4 - May 5, 1996, then traveled to Munich, Museum Villa Stuck (July 25 - September 29, 1996)  
Torino, Castello di Rivoli, Museo d'Arte Contemporanea, *Collaboration - Warhol, Basquiat, Clemente*, October 17, 1996 - January 1, 1997  
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Artists Andy Warhol (left) and Jean Michael Basquiat (right), photographed in New York, New York, on July 10, 1985. © Michael Halsband / Landov

















Andy Warhol, *Skull*, 1976, silkscreen ink on synthetic polymer paint on canvas, 132 x 153 $\frac{7}{8}$  in. (335.3 x 391 cm.), Dia Art Foundation, New York  
© 2014 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

Few artistic collaborations can touch the mystique inherent in the fusion of Andy Warhol and Jean-Michel Basquiat, each the greatest artistic figure of his respective generation. While Warhol's experience in the art world amounted to over three decades of charisma and controversy by 1982, at the time, Basquiat could count only a few seasons in the public eye. As a friendship, their time together was legendary, each contributing to the social aura of the other: Warhol lent Basquiat his legendary gravitas, while Basquiat invigorated Warhol with a spirit of youth. As creative partners, their time together was a maelstrom, initially prolific yet cut short by the ultimate contrast of their personalities. Though their public partnership ended after their exhibition at the Tony Shafrazi Gallery in 1985, Warhol and Basquiat's collaboration on canvas was a moment far ahead of its time, producing a finite number of masterpieces that contemporary critics failed to acknowledge as such. The aptly named *Zenith*, 1985 puts to rest this monumental controversy, forever asserting the combined effect of their genius.

Their creative collaboration was of course presaged by their fascinating companionship, beginning October 4, 1982. Warhol's detailed diary entries give us a privileged picture of their first meeting, an arrangement by Warhol's Swiss dealer Bruno Bischofberger, who had long desired that the two share each other's company. As Warhol states in his entry, "Down to meet Bruno Bischofberger (cab \$7.50). He brought Jean Michel Basquiat with him. He's the kid who used the name "Samo" when he used to sit on the sidewalk in Greenwich Village and paint T-shirts...he was just one of those kids who drove me crazy...he's black but some people say he's Puerto Rican so I don't know...And so had lunch for them and then I took a Polaroid and he went home and within two hours a painting was back, still wet, of him and me together." (*The Andy Warhol Diaries*, P. Hackett (ed.), New York, 1989, p. 462)

Even from the start, Warhol found Basquiat to be an enigma. His memories of Basquiat as a troubled youth, immersed in petty vandalism that scaled the heights of art, as embodied in his reference to Basquiat's graffiti days as a member of the two-man pseudonym "SAMO,"



gave way to a new man and image, something much larger and much more compelling. In addition, Basquiat's mixed Puerto Rican/Haitian heritage gave Warhol pause; for a man who had the uncanny ability to size up anyone with a single glance, Basquiat was a cultural phantom—a mystery even to Warhol's marvelous powers of summation. In turn, Basquiat was smitten with Warhol's imposing reputation, clashing so violently with his disarming and marvelous demeanor, a contrast that readily appealed to the contradictory influences inherent to Basquiat himself.

Basquiat's gift sealed a friendship that was to flourish for three years, punctuated by two periods of collaboration. The first, facilitated by Bischofberger, yielded canvases painted by Warhol, Basquiat, and, of course, Francesco Clemente, another of Bischofberger's clients. These initial collaborations were executed over the period of 1983-84, each painter bringing his stylistic influences to the same canvas. Following this period, Basquiat and Warhol continued to trade paintings as gifts, a tradition sparked by Basquiat's present of a canvas upon their first meeting. Socially, the two blossomed, dominating Greenwich Village and Soho with unequaled social prowess.

Their next collaboration was not an orchestrated melding of styles as it had been in 1983 and 1984, but rather an organic need to share the same artistic space only between the two of them. As Bischofberger remembers: "When I met Warhol again, about half a year later in the spring of 1985, on one of my almost monthly trips to New York, he revealed to me that he and Jean-Michel Basquiat had for several months now been working together in the Factory on a large number of collaborations. (B. Bischofberger, "Collaborations: Reflections on/and Experiences with Basquiat, Clemente and Warhol," *The Andy Warhol Show*, Rome, 2004, p.43)

Bischofberger found their canvasses to be overt expressions of their most idiosyncratic visual motifs and trademarks, interacting in ways that exhibited a clear symbiotic relationship between the two hands involved. As we can discern from the present lot, each painter brought forth unexpected results from the other. Warhol typically engaged with the canvas first, a series of advertising slogans and designs erupting from his hand in a fury. Splayed across the center of the piece, both "50% OFF" and "Zenith" echo contemporary commonalities in advertising yet also hearken back to Warhol's first career as a commercial artist. In addition, the youthful spark in Warhol precipitated by his fortuitous collaboration with Basquiat lent a marvelous flamboyance to his manner of painting, "...featuring heraldically hand-painted enlargements of advertising images, headlines, and company logos but partly in painterly free brushstrokes, similar to a part of his early work of 1960-61," (B. Bischofberger, "Collaborations: Reflections on/and Experiences with Basquiat, Clemente and Warhol," *The Andy Warhol Show*, Rome, 2004, p.43) Warhol was transported to an era two decades past, when his own originality was in ascendance the way that Basquiat's was in 1985.

Basquiat, in turn, expanded his free-hand painting to the realm of print, influenced by Warhol's signature techniques. Bischofberger testifies that Basquiat typically tackled the canvas after Warhol, allowing Warhol's work to shape that of his own: "Basquiat was usually the second painter to work on the canvasses and had fused his spontaneous, expressive, and effusive iconography with that of Warhol." (B. Bischofberger, "Collaborations: Reflections on/and Experiences with Basquiat, Clemente and Warhol," *The Andy Warhol Show*, Rome, 2004, p. 44) Consequently, as we observe in the Basquiat-generated figures at left, his regularly violent manner of spare and vigorous painting is transformed to that resembling a free-handed stencil, blocky and intentionally molded to mimic the seams of a silkscreen.



Jean- Michel Basquiat, *Gold Griot*, 1984, oil and oilstick on wood, 116 7/8 x 73 in. (297 x 185.5 cm.), The Broad Art Foundation, Santa Monica ©The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2014





Pablo Picasso, *Guernica*, 1937, oil on canvas, 137 1/4 x 305 1/2 in. ( 349 cm x 776 cm.) Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain, Photo Credit : Erich Lessing / Art Resource, NY © 2014 Estate of Pablo Picasso /Artists Rights Society (ARS), New York

This departure from his normal means of action-painting signaled a new influence for the young artist, the man who breathed his work upon the same canvas: “While Warhol, inspired by Basquiat, revisited his beginnings as a painter around 1960, Basquiat now began to experiment with the silkscreen techniques introduced by Warhol as a means of sampling his own earlier collages, a move that correlated with his departure from the three-dimensional pictorial object.” (D. Burchart, “Jean-Michel Basquiat: A Revolutionary Caught Between Everyday Life, Knowledge, and Myth,” *Basquiat*, Basel, 2010, p. XVII) Basquiat’s shapes begin to flatten and expand. Perhaps the greatest achievement of *Zenith*, 1985, is its marvelous ability to open a disjointed and intertwined narrative through the interaction of its two collaborators’ hands. We can trace a progressing story of art in the 1980s, regardless of its spontaneous and accidental origins in the brushstrokes of two giants.

Basquiat’s shapes at far left occupy a visual zone of their own, one dominated by a dark chromatic scale and full of his signature tribal elements and primitivist imagery. Donning an iridescent green fedora, the figure at the upper left is suspended within a realm of its own, almost surveying the madness below and to the right of him. His skin a deep sepia, with eyes ablaze in orange to match the tone of his hat, he is clearly a fashionable patriarch, the two matching slashes of orange below him demonstrating his vocal power. His authority, however appears muted by the comic scene below him, where a goat carved out in stencil rests upon a neutral space, black and grey, with only a single crimson window to give us a glimpse into its heated interior.

These familiar figures have their roots in both artists’ influences. While Warhol had long since dealt with graven images, from his *Disaster* paintings and *Car Crashes* to his silkscreened *Skulls*, Basquiat’s own inspiration for including a goat may come from Picasso, whose *The She Goat*, 1950 occupies a similar type of tribal reference—a way to look back upon history through agriculture and farming. In addition, in paintings such as *Glenn*, 1984, we find a contemporaneous example of Basquiat tackling the nature of cultural anxiety, as his figure vomits forth relics of the past.

As we move toward the center third of the painting, Warhol’s imagery takes the reigns, clashing with Basquiat’s figures in a war of attention and position. We find the authenticity of cultural heritage at left transformed to a battle of commerce transition. “50% OFF,” silkscreened with imposing boldness of both typeface and black color, sits at an angle, contrasting with the measured figures at left. In addition, we find Warhol’s sprawling hand dominating the background, as if to say that the replicable forces of modern advertising will overcome the finite representatives of figurative tradition. Sketches of sparkling eyes fashioned from the pages of *Sears* chase down Basquiat’s retreating figures, screaming battalions of ritualistic energy. Each of these two figures in the center of the painting are frequent motifs of Basquiat’s, holes for eyes and gnashing teeth revealing an fierce intensity





Andy Warhol, Jean-Michel Basquiat, *Poison*, 1984, acrylic, oilsticks on canvas, 76 1/2 by 103 in. (194.3 x 261.6 cm.), Private Collection © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2014

within. But here their sepia skin and frocks are doused in the same crimson of the square form to the left, ablaze as they succumb to the commerce behind them. As if to add injury to insult, the “Zenith” slogan that lends its name to the title of the collaboration transforms from swanky branding into a weapon of commodification, shocking the minions of tradition with its lethal electric “Z.”

This battle rages, but not for long, as we approach the final right third of the painting. Here, we find the outcome of an apocalyptic cultural war—the final judgment of the meeting of tradition and modernity. Eviscerating the visual power of all the figures around it, Warhol’s enormous skull and crossbones is the symbol of death itself. Painted with an exacting hand, this enormous sign of impending danger is painstakingly rendered by Warhol, each powerful line of pitch black unique in its startling reality. Within the mouth of death, teeth glow ominously orange from Basquiat’s singular modification, eerily suggesting the ingestion of the patriarchal figures to the left. Finally, in a blazing show of hubris, we find a final figure below the skull-and-crossbones zooming off in a gorgeous display of reckless abandon: a mint-green convertible, complete with purple hubcaps, blazing orange headlights, piloted by an anonymous figure, his facial details obscured.

In full scope, the picture invites an obvious comparison to Picasso’s *Guernica*, 1937. Though bereft of a single reference in the socio-political spectrum in the way that Picasso’s own masterpiece is, the present lot embodies prescience in its own sprawling way. Picasso’s enormous spectrum of real-world pain and death is material in its portrayal, while Basquiat and Warhol bring to light a separate eternal battle. We find a demonstrable similarity in the figure of the goat, biblically charged as a sign of the devil, crying out among the destruction of Picasso’s village and also foreshadowing the transformation in Basquiat and Warhol’s work. These two paintings speak to an even larger theme than the political, functioning as a parable concerning the consequences of economic imperatives. While Picasso’s piece touted the fascist bombing of small village, in keeping with the overly commodified government of Nationalist Spain, Basquiat and Warhol state their parable in a more abstract sense, their cautionary tale centering around a culture obsessed with materiality but blind to its own cultural self-extinction.

Aside from the similarity to Picasso’s portrait of destruction, we find both Basquiat and Warhol revisiting their own themes of mortality. Along with finding a youthful exuberance in his work during his collaborations with Basquiat, he also rediscovered his predilection for death. Warhol’s early car crash paintings and *Disaster* works jump out at us as ghosts in the present lot, the dominant skull-and-crossbones reminding us of his early forays into themes of brutality. In addition, the logical leap from the skull-and-crossbones to Warhol’s own treasured use of the fright wig is not far; he had already used this manufactured visage of comic terror to exemplify his preoccupation with death.



Pablo Picasso, *She-Goat*, 1950, bronze, 46 3/8 x 56 3/8 x 28 1/8 (117.7 x 143.1 x 71.4 cm.) Museum of Modern Art, New York © The Museum of Modern Art/Licensed by SCALA/ Art Resource, NY © 2014 Estate of Pablo Picasso / Artists Rights Society (ARS), New York





Andy Warhol, *Green Disaster #2*, acrylic, silkscreen ink, and pencil on linen, 107 1/3 x 79 1/8 in. (272.6 x 201 cm.) Museum fur Moderne Kunst, Frankfurt a.M.  
 © 2014 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

This revisitation of earlier themes is a constant in Warhol's work, and he was apt to investigate his earliest visual influences as he collaborated with a much younger artist on a final product: "There are so many associations and insights that this commercial portrait of America is likely to be more truly understood by future generations...it makes sense for a mature artist to return to the subject of his early business life, advertising, and record how it has been influenced by a developing culture and in turn influences its development as well." (R. Feldman, "The Underlying Subject of Advertising," *The Andy Warhol Show*, Rome, 2004, p. 52) In a way, Warhol was using this collaboration to seek out the ad-man still inside, one who was constantly investigating the meaning of commodities in this new world.

Basquiat's own spectres of death from the past were equally concerned with the status of our shared humanity in an age of commerce. We see in Basquiat's central figures a muted self-portrait, one where he flees the forces of assimilation "Basquiat's "icons," especially the more complex ones, seem improvised and spontaneous, as you would expect of an invocation, or of graffiti. The many works in this "icon" category have a familiar ritual function, not unlike the West African sculptures and masks that Basquiat collected when he traveled there, the functional Vodoun and Santeria figures of his Caribbean roots that descended from them, or Western religious icons and statuettes meant to embody a given saint or represent Jesus Christ." (M. Mayer, "Basquiat in History," *Basquiat*, New York, 2005, p. 51) Even a figure associated with Basquiat bears a wealth of culture, an embodiment of the identity struggle for liberation and freedom. These constant callbacks to tradition make for a unique depth in Basquiat's work, and one that Warhol never had the privilege of dissecting; namely that of the disenfranchised creative. While Warhol's subjects addressed an entire universe of modern complexities, only Basquiat's could use his personal experience to imbue a deeper level of soul into his paintings.

As the private collaborations between Warhol and Basquiat came to their own zenith in the fall of 1985, it became clear that their together would be fleeting. Warhol began to suspect



Basquiat's distance beginning even three months prior to the show: "Called Jean Michel but he hasn't called me back, I guess he's slowly breaking away. He used to call me all the time from wherever he was," he wrote on Friday June 21, 1985. (*The Andy Warhol Diaries*, P. Hackett (ed.), New York, 1989, p.657)

As the weeks passed by, Warhol's suspicion turned to anxiety, as his concern grew for Basquiat's unreadiness for a cool reception by the public. His diary on Wednesday, September 12 states: "Jean Michel called and I'm just holding my breath for the big fight he'll pick with me before the show of our collaboration paintings at the Shafrazi Gallery." (*The Andy Warhol Diaries*, P. Hackett (ed.), New York, 1989, p. 676)

Following their professional falling-out, their personal relationship also diminished, as Basquiat's drug use increased and Warhol's health problems continued to plague him until his death a year and a half later in February 1987. While misunderstood by the wealth of critics at the time, the paintings of Basquiat and Warhol have come to embody the most exciting experimentation in Pop and Neo-Expressionist collaboration: while each hand remains separate and distinct—Warhol in his silkscreen prowess and Basquiat in his hand-drawn energy and motifs—the symbiotic relationship cannot be denied. Basquiat's work begets a smooth beauty unseen in his other work, while the power of Warhol's iconic status skyrockets to a marvelous metaphorical end.

As a quintessential collaboration between the two, *Zenith*, 1985 is an unrivalled masterwork. On it, we find a battle of style and culture, of the past and the future: a portrait of the unending visual war between two painters who had opposite approaches and opposing demeanors, the latter of which ultimately spelled their demise as compatriots. The most compelling narrative told by the canvas remains: two friends, each alone at the summit of their genius, chose for a brief period to lend each other the summation of their artistic power.



Jean-Michel Basquiat, *Dos Cabezas*, 1982, acrylic and oilstick on canvas mounted on tied wood supports, 60 x 60 in. (152.5 x 152.5 cm.), Private Collection © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2014



Jean-Michel Basquiat, *Glenn*, 1984, acrylic, oilstick, Xerox collage on canvas, 100 x 114 in. (254 x 289.5 cm.), Collection Larry Warsh © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2014



## 10

### **MARK TANSEY** b. 1949

*Coastline Measure*, 1987

oil on canvas

87 x 122 in. (221 x 309.9 cm.)

Signed, titled and dated "Tansey 1987 'Coastline Measure'" on the reverse.

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

#### **PROVENANCE**

Hirschl & Adler Modern, New York

Tom Patchett, Los Angeles

Private Collection

#### **EXHIBITED**

Los Angeles, Los Angeles County Museum of Art,

*Mark Tansey Retrospective*, June 17 – August 29, 1993

then traveled to Milwaukee, Milwaukee Art Museum

(September 10 – November 7, 1993), Fort Worth, Modern

Art Museum of Fort Worth (December 9, 1993 – February

20, 1994), Boston, Museum of Fine Arts (May 11 – August

7, 1994), Montreal, Montreal Museum of Fine Arts

(September 8 – November 20, 1994)

New York, New York Academy of Art, *The Big Picture*,

January 28 – March 9, 2014

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M. Taylor, *The Picture in Question: Mark Tansey and the*

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*Gaddis, Richard Powers, Mark Danielewski, and Don*

*DeLillo*, New York, Columbia University Press, 2013, p. 107

"I think of the painted picture as an embodiment of the very real problem that we face with the notion of 'reality.' The problem or question is, which reality?" MARK TANSEY, 1992









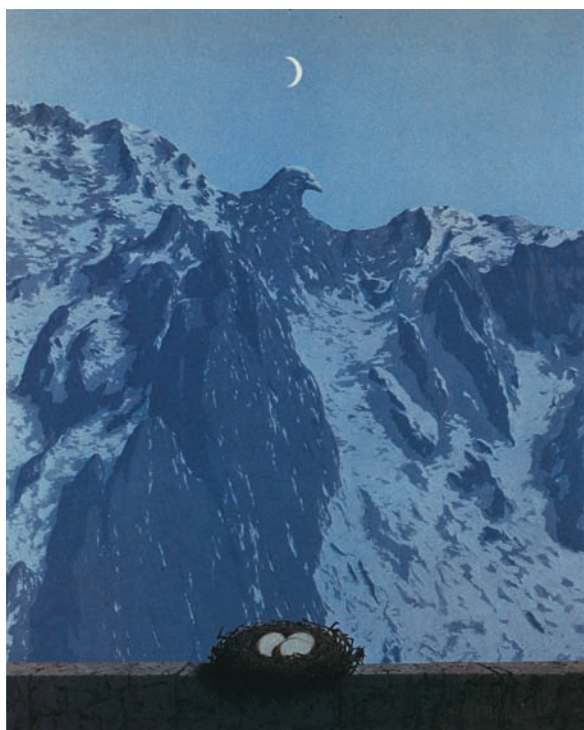








J.M.W. Turner, *Fishermen at Sea*, 1796, oil paint on canvas, 35 $\frac{7}{8}$  x 47 $\frac{1}{8}$  in. (91.4 x 121.9 cm.) Collection of the Tate © Tate, London 2014



Rene Magritte, *Le domaine d'Arnheim*, 1962, oil on canvas, 57 $\frac{1}{2}$  x 44 $\frac{7}{8}$  in. (146 x 114 cm.) Musée Royaux des Beaux-Arts, Brussels, Belgium © 2014 C. Herscovici, Brussels / Artists Rights Society (ARS), New York

Conceived at both the height and greatest turning point of Mark Tansey's career, *Coastline Measure*, 1987 is Tansey at his most inventive and virtuosic. Beginning that year, Tansey began to intentionally incorporate dissonant elements in his paintings with unprecedented frequency, launching his work from the realm of post-modern excellence into a visionary space of its own, where subject and style fuse into a profound statement on the mission of the artist in today's world. Layering humor, beauty, and allegory into his work in equal measure, Tansey presents a historically loaded scene of humanity engaged with sublime nature, each attempting to outdo one another rendered in jewel tone monochrome. For this reason, the present lot is one of Tansey's most enduring and poignant works, grappling with eternal themes as great as painting itself.

By 1987, Tansey had been working for the better part of two decades, developing a singular style as a painter. Indeed, in the nearly thirty years that have passed since the inception of the present lot, Tansey has altered his technique itself very little, having solidified his manner of working a decade prior. Many have compared Tansey's working method to that of a fresco painter, emphasizing the temporal dependence of his decision-making. Even prior to his execution, Tansey's generation of imagery and scope has its roots in his collection photographs and documents—a testament to his remarkable self-sufficiency in finding subject matter: "Before he begins a painting, Mr. Tansey creates an elaborate collage of images that he has collected over the years...the purpose of this optical ambiguity is to encourage multiple and sometimes conflicting readings of the same picture." (M. Fineman, "Art: Close Reading; Find the Hidden Philosophers," *The New York Times*, December 12, 2004) From the onset, Tansey aims to create a dichotomous world, one in which the viewers will find multiple reasons to remain engaged—and argumentative.

His painstakingly rendered canvasses are the result of a completely standardized process, rare in its ability to repeatedly elicit equally stunning and differentiated works: though it would appear that his canvasses are blank, Tansey has already laid down a layer of gesso. Upon the gesso, he applies a layer of monochromatic pigment across the entire space of the surface, readying himself to begin his signature technical choice: instead of applying color to the surface of his canvas, Tansey relies on creating negative space, employing a multitude of tools in wiping, scraping, and molding the pigment into exposing the white surface beneath. Depending upon the passage of time, Tansey's monochromes are either forgiving or unyielding in their willingness to cede their ground. Here, we discover Tansey's marvelous strategy in forming a new canvas, where he must control his elements without risking the destruction of the canvas. It is this strategy that prompts many to lend him the title of fresco painter, for his efficiency and foresight must match the ingenuity of his work.

To label *Coastline Measure*, 1987, as expansive would be a harrowing understatement. Stretching over twelve feet horizontally, Tansey's work is magnificent in its scope yet finely detailed in its minutiae. We find in Tansey's delicate and impressive brushwork sections of nearly pure white, their chromatic erasure almost complete. In these sections, such as the sweeping sea at far left, we discover Tansey's hand at work nearly as soon as he has laid down his pigment, fully cognizant of the immediate necessity of erasure. Elsewhere, such as the mountainous cliffs above, saturation is nearly complete, with only fine lines removed later, creating a gorgeous effect of the illusion of texture after the passage of geologic time.

Tansey's hue for this picture could very easily be understood as dark blue, but there are aspects of the painting that highlight the very complex nature of his pigment: in swirling ocean below, we find varying shades of sea green, hinting at the fact that Tansey's single



color is a mix of blue and green, each finding opportunities to be seen on the canvas. More often than not, lighter shades shimmer with an emerald hue, such as the variegations on the figures' shirts and the small splashes of seawater.

Tansey's setting, a tempestuous outcropping at the ends of the earth, betrays a Romantically gorgeous scene. As massive waves mercilessly pound the jutting rocks in the foreground, the background hints at a newly discovered landscape, one rich in natural beauty and nearly mythical in its scope. The movement of water does not cease in the cliffs beyond, rising with violent fury over its many obstacles to the sea. Departing from the ferocity below, seagulls panic and depart the land, seeking shelter on higher ground. Even further back, Tansey paints the profile of a waterfall, the perfect addition to a landscape so familiar to the painters of the later Eighteenth and early Nineteenth centuries.

Tansey's landscape draws obvious comparisons to the incomparable work of J.M.W. Turner, one of the defining hands of the Romantic movement. Yet, displaying his intimidating knowledge of art history, Tansey is able to synthesize differing eras of Turner's career. In examining *Fishermen at Sea*, 1796, we find multiple points of comparison with the present lot, including Turner's use of a nearly monochromatic canvas (blue, with highlights of green and yellow). But it is in the movement of the water at its meeting point with land that we find the most commonality between the two masters; dashing up and down with the movement of the vessel, Turner's water is bathed in foamy white, his realism apparent in the delicate strokes made to detail the thrashing of the sea. Tansey's own detail, as in the violent splash at the uppermost left portion of the painting, is remarkably similar in its



Willem de Kooning, *Untitled V*, 1980, oil on canvas, 70 x 80 in. (188.8 x 203.2 cm.) Kravis Collection  
© 2014 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York



Mark Tansey, *Myth of Depth*, 1984, oil on canvas, 38 x 89 in. (96.5 x 226.1 cm.), Private Collection, New York, Photo  
© The Bridgeman Art Library © 2014 Mark Tansey



subtle lines. While employing opposite means to achieve their effect—Turner's the addition of color and Tansey's the elimination thereof—both painters create finely tuned movement in their oceans. As a more seasoned painter, Turner came to treat his subject matter more harshly, colors combining into fiery gales of fury—apocalyptic visions of the sea. Indeed, in *Snow Storm – Steam-Boat off a Harbour's Mouth*, 1842, Turner gives us a perfect example of his later work, the nightmarish dissolution of his subject caught in the sea's frenzied sprawl. Tansey's cunning piece delivers a similar power in its violence, as his figure climb out precipitously on rocks slippery with death. The similarity between these two canvasses is in their shared vision: man attempting to tame as a sea as dangerous as fate itself.

While Turner's work is technically similar, we must turn to two other artists for the allegorical implications of Tansey's work. Upon the darkened rocks, Tansey's contemporary figures attempt a laughable conquest: to hand-measure the length of a fictional coastline. Combined with its Romantic setting, this futile activity conjures that most dominant of Romantic pictures, Caspar David Friedrich's *Wanderer Above the Sea of Fog*, 1818. Friedrich's figure contemplates his simultaneous dominance of and submission to the elements of nature. While Friedrich's lone figure realizes the paradox of his view, Tansey's workers seem naïve in their quest to deliver accurate measurements of the entire coastline with only a tape measure. In addition, Tansey gives a nod to the ongoing historical tradition of painting: the stark geometry of the figures' diagonal line across the complex and curved coastline of the sea functions as a form of aesthetic abstraction, as we witness man attempting to organize his surroundings through their utmost simplification.



Caspar David Friedrich, *Wanderer above the Sea of Fog*, 1818, oil on canvas, 37 $\frac{3}{8}$  x 29 $\frac{1}{2}$  in. (94.8 x 74.8 cm.), Collection of Kunsthalle Hamburg, On permanent loan from the Foundation for Promotion of Hamburg Art Collection. Photo: Elke Walford © bpk, Berlin/ (Hamburger Kunsthalle)/Elke Walford)/Art Resource, NY

Herein, we discover Tansey's most timeless subject, that of disharmony. While his picture may be technically harmonious—and breathtakingly gorgeous at that—the activity within betrays a certain silliness, or tension with reality, similar to Rene Magritte's incorporation of out of place elements amidst conservative settings. His *Le domaine d'Arnheim*, 1962 shares this breaking with reality, as a nest of eggs sits comically upon a very human wall, neglected to ascribe itself to the eagle headed peak where it would certainly be more comfortable.

But Tansey's wealth of influence does not end at either the stylistic or the content-based nature of his work—for the evocative qualities of his painting also recall a certain abstraction inherent to Willem de Kooning, in his uses of blue and green. Tansey's similarity to de Kooning is not limited to mere technical production or pattern, but rather in the holistic aura of the painting. While de Kooning relied on his abstracted chromatic schemes to relay the mood he desired, Tansey's perfect marriage of form and content creates a similar effect—a darkness in color imbued with a sense of levity in content. The two painters share this mix of humor and seriousness—two great artists achieving similar ends through wholly different techniques. De Kooning's work—though a product of the dominant movement of the day, American Abstract Expressionism—possesses similar visual texture in the bleeding pigment upon its surface, allowing figure to rise out of abstraction. But, more importantly, the mood of the painting is of a piece with Tansey's own: both give us a scene of limited daylight, the discrepancy in saturation adding to the dark and mysterious heaviness of each painting.

As Tansey himself declares: "A picture might be decoded by distinguishing rifts (contradictions, discrepancies, implausibilities) from resonance (plausible elements, structural similarities, shared characteristics, verifications). In fact the notion of rift and resonance is fundamental to the picture-constructing process as well." (M. Taylor, *The Picture in Question: Mark Tansey and the Ends of Representation*, Chicago, 1999, pp. 55-56)

Tansey asserts that the truth lies somewhere between the plausible and implausible in his picture, and it is this tension in his painting that creates a decent picture. Teeming with both harmony of structure and discord in reality, *Coastline Measure*, 1987 is a perfect representation of Mark Tansey at a turning point in his career—a man setting out to define the edges of his reality, one canvas at a time.







**ANDY WARHOL** 1928-1987*Four Self-Portraits-Blue Green (Reversal Series)*, 1979

acrylic, silkscreen inks on canvas

47½ x 35¾ in. (120 x 91 cm.)

Signed and dated “Andy Warhol 79” along the overlap;  
further titled “4 self portraits (reversal series) blue green”  
along the overlap.

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

Galerie Bruno Bischofberger, Zurich

Private Collection

**EXHIBITED**

Hamburg, Deichtorhallen, *Andy Warhol Retrospektiv*, July  
2, 1993 – September 19, 1993, then traveled to Stuttgart,  
Württembergischer Kunstverein (November 13, 1993 –  
February 2, 1994)

Seoul, The Ho-Am Art Museum, *Andy Warhol: Pop Art's  
Superstar*, August 20 – September 10, 1994

Lucerne, Kunstmuseum Luzern, *Andy Warhol. Paintings  
1960-1986*, July 9 – September 24, 1995

Rathaus der Stadt Ingelheim, Boehringer Ingelheim, *Andy  
Warhol. Me, Myself and I*, May 1 – September 7, 2006

**LITERATURE**

Z. Felix, T. Osterwold, K. Silver, *Andy Warhol. Retrospektiv*,  
exh. cat., Stuttgart, Württembergischer Kunstverein, 1994,  
p. 127 (illustrated)

*Andy Warhol. Paintings 1960-1986*, exh. cat.,  
Kunstmuseum Luzern, Lucerne, 1995, p. 145, no. 69  
(illustrated)

P. Chung-Kee, J. Yau, *Andy Warhol: Pop Art's Superstar*,  
exh. cat., The Ho-Am Art Museum, Seoul, 1994, p. 69  
(illustrated)

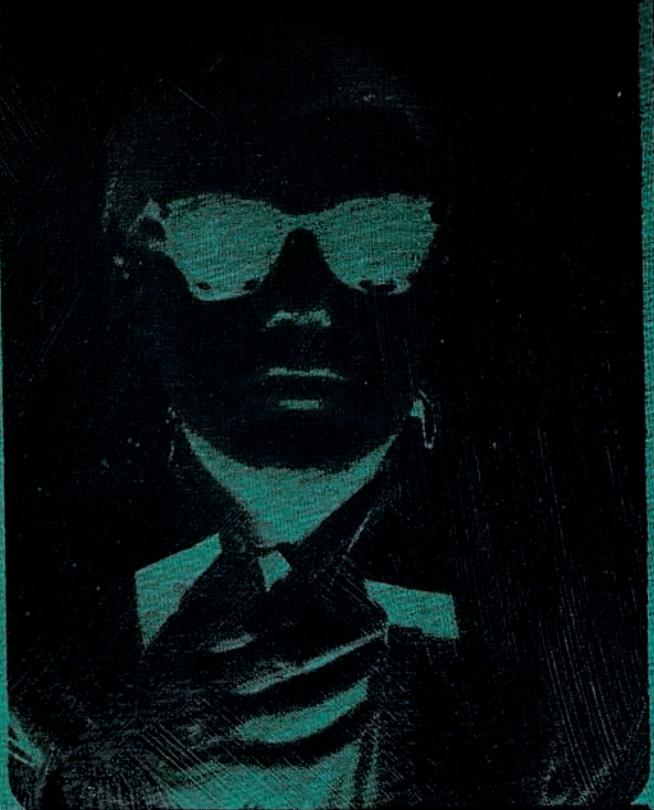
P. Rochard, *Andy Warhol. Me, Myself and I*, exh. cat.,  
Boehringer Ingelheim, Rathaus der Stadt Ingelheim, 2006,  
p. 31, no. 2 (illustrated)

T. Kellein, *The 80s Revisited*, Cologne: DuMont Buchverlag,  
2010, p. 397 (illustrated)

B. Bischofberger, V. Gamper, K. Hartley, W. Lamprecht,  
*Warhol - Basquiat*, exh. cat., Vienna, Bank Austria  
Kunstforum, 2013, p. 23 (illustrated)

“It’s not what you are that counts, it’s what they  
think you are.” ANDY WARHOL, 1967









Andy Warhol, *Four Marilyns*, 1962, acrylic, silkscreen ink on canvas, 29 $\frac{7}{8}$  x 24 in. (75.9 x 61 cm.) Joseph Helman, New York © 2014 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

Among the most important visual innovators of the Twentieth century, Andy Warhol manufactured a contemporary lexicon of American celebrity and commercialism that endures to this day. Transforming the quotidian Campbell's soup can into an artistic spectacle, the evolution of Warhol's oeuvre from appropriated advertisements and celebrity portraits to superficial yet cleverly enigmatic self-portraits intimates the development of Warhol's own self-awareness and status as a cultural icon. Reflecting Warhol's uneasy relationship with his public persona, *Four Self-Portraits-Blue-Green (Reversal Series)*, 1979 is reclamation and renewal of his early self-portraits, and a unique insight into Warhol's growing recognition of his own fame. Though Warhol himself famously noted, "My idea of a good picture is one that's in focus and of a famous person," he could scarcely have imagined in 1963, the year of his first self-portrait, the prominence his work and persona would eventually secure in modern American consciousness.

Now immortalized as the king of Pop Art and sixties cool, during his lifetime, Warhol evaded his own image, often choosing to disguise his features with unusual wigs and heavy make-up. Rather than framing himself as one of the glamorous stars he so enigmatically portrayed, Warhol fiercely protected his private life, projecting the Warhol brand instead through his work: "If you want to know about

Andy Warhol, just look at the surface of my paintings and films and me, and there I am. There's nothing behind it." (Gretchen Berg, "Nothing to Lose: An Interview with Andy Warhol," in *Andy Warhol: Film Factory*, Michael O'Pray (ed.), London, 1989, p. 56) The *Self-Portrait* series, then, represented a marked departure from Warhol's branded vocabulary; in allowing himself to become the subject, Warhol's art of mass consumption took on an individuality, transcending the barriers of public and private persona.

Following his completion of the *Marilyn* "flavors" series in 1962, Warhol expanded his practice to include portraiture commissions of the most famous and influential American socialites. It was, in fact, the subject of one of these many commissions who initially requested Warhol's self-portrait, at the encouragement of the renowned art dealer Ivan Karp, who first told Andy, "You know, people want to see you. Your looks are responsible for a certain part of your fame—they feed the imagination." (I. Karp, as cited in C. Ratcliff, *Andy Warhol*, New York, 1983, p. 52)

For his own self-portrait, Warhol returned to the photo booth negatives upon which he based his commissioned silkscreens, placing himself at the hands of the mechanized photo booth process. Transposing the hand of the artist with that of the machine, Warhol inverted the roles of artist and subject while maintaining a psychological distance

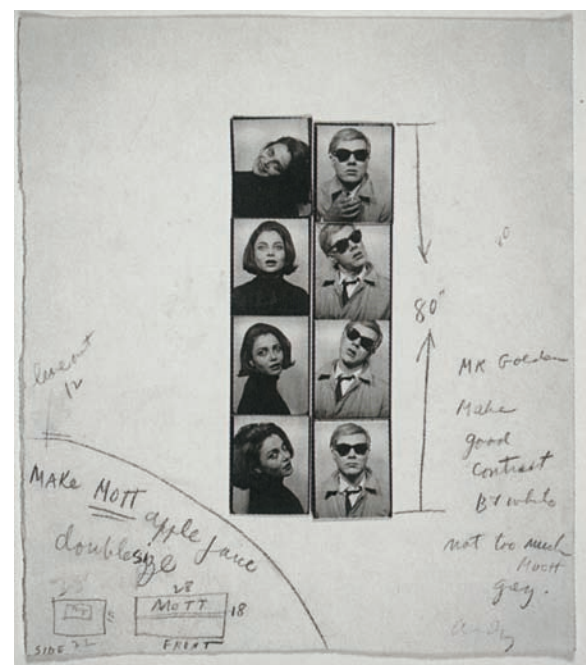


from the viewer. Shielding his eyes from the camera with darkened sunglasses, Warhol remains aloof, as though disguising his true identity and hiding from the glare of a projected public image. Rather than risk the exposure the camera could provide, Warhol explained he would “prefer to remain a mystery. I never like to give my background and, anyway, I make it all up different every time I’m asked. It’s not just that it’s part of my image not to tell everything, it’s just that I forget what I said the day before, and I have to make it all up over again.” (K.Goldsmith (ed.), “Andy Warhol: My True Story,” *I’ll Be Your Mirror: The Selected Andy Warhol Interviews 1962-1987*, 2009, p. 87)

By contrast, one of his earliest patrons, collector Ethel Scull, dynamically recalled the frenzied process of the photo booth exposure: “He said, ‘Don’t worry,’ and took out coins. He had about a hundred dollars’ worth of quarters He said, ‘Just watch the red light,’ and I froze. So Andy would come in and poke me and make me do all kind of things. I think the whole place thought they had two nuts here. We were running from one booth to another, and he took all these pictures and they were drying all over the place. And they were so sensational that I didn’t need Richard Avedon. I was so pleased. I think I’ll go there for all my pictures from now on.” (E. Scull, quoted in *Andy Warhol: Photography*, exh. cat., Hamburger Kunsthalle, 1999, p.89) Scull’s recollection of sitting for her mechanized portrait reiterates the cool distance that Warhol cultivated in employing the use of the photo booth, removing himself from the process yet producing innumerable candid and psychologically insightful images of the socialite. However, the negatives silkscreened for the artist’s self-portrait suggest a disciplined approach to his photographic production—each proof captured sequentially, as if to control the exposed image and preserve Warhol’s private self.

Warhol once noted: “My fascination with letting images repeat and repeat—or in film’s case ‘run on’—manifests my belief that we spend much of our lives seeing without observing,” thus highlighting his concern with maintaining the superficiality of his imagery. In the initial production of the photographic negatives that formed the basis for his early self-portraits, the artist pasted his four exposures next to those of his subject Judith Green. These manufactured photo booth reels, each composed of four individual images selected and cropped from the mechanized multiples, illuminate our understanding of Warhol’s desire to reimagine the image, visually manipulating the viewer’s—and the public’s—ability to see the artist and his subject.

In *Four Self-Portraits-Blue-Green (Reversal Series)*, 1979, Warhol revisits his 1963-64 *Self-Portrait* series, reflecting upon his flourishing career and fame, evoking his artistic prime and perhaps recalling the days before he became a Pop icon nearly as popular as his own subjects. Beginning his *Retrospective* paintings of 1979 with a large collage of his prior screen prints, the artist turned to a similarly



Silkscreen mechanical for Judith Green portrait and Self-Portrait, 1963-64 © 2014 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York



Andy Warhol, *Self-Portrait*, 1963-64, acrylic and silkscreen ink on canvas, in 4 parts, 40 x 32 in. (101.6 x 81.3 cm.) Private Collection © 2011 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York





Andy Warhol, *Self-Portrait (Blue-Green)*, 1963-64, synthetic polymer, silkscreen inks on canvas, 20 x 16 in. (50.8 x 40.6 cm.) © 2014 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

nostalgic medium—photography. Inspired by the effect of photographic negatives and their embodiment of a sentimentality imprinted—physically and metaphorically—in the mind’s eye, Warhol approached his *Reversals* series with playful yet thoughtful creativity. Initially inverting and mirroring arguably his most famous celebrity portrait, Warhol created his *Marilyn* reversals, exploring negative space and experimenting with the phantasmal neon shadows produced in the reversed silkscreen process. As one of Warhol’s earliest *Reversals*, *Four Self-Portraits-Blue-Green* impresses a ghostly rendition of the reluctant star and his many faces. Four inverted images—negatives of negatives—are silkscreened to reflect the elements concealing Warhol’s true identity, emphasizing in cool teal the self-referential multiples that first thrust Warhol to the fore of his self-referential, commercial oeuvre. Echoing yet transposing his earlier impressions, Warhol’s reversal here is that of juxtaposing color. Both the frame and the ground of the image, once bright in their original neon form, become their opposite, Warhol’s portrait intimated only by the enveloping negative space, much in the manner of the original photobooth negatives, creating a true mirror image of the earlier *Four Self-Portraits*.

A brilliant reinterpretation of his important *Four Self-Portraits*, 1963-64, Warhol’s *Four Self-Portraits-Blue-Green (Reversal Series)*, 1979 is a clever conceptual monument to the artist’s stardom and simultaneous vulnerability. Shielded from the viewer and his audience by his sunglasses and witty disguise, Warhol in the first and third frames glances nonchalantly away from the lens. He then nevertheless confronts his public head-on in his second and fourth frames, challenging the viewer to distinguish between his public and private lives. Warhol’s pose, and the artifice with which he presented himself, only heightens the legend that surrounds his life and work. Explaining, “I usually accept people on the basis of their self-images, because their self-images have more to do with the way they think than their objective-images do,” Warhol confounded his own understanding of the self, reflecting the viewer’s own gaze and refuting his objectivity. While Warhol’s fascination with photography and the mechanization of the self-portrait offered the artist a degree of objectivity in his process, his *Self-Portrait* silkscreens instead conjure a profoundly personal element in their puzzling façade. *Four Self-Portraits-Blue-Green (Reversal series)*, 1979 presents Warhol as both man and myth, playing upon the voyeuristic tendencies of American popular culture and memorializing the artist and his celebrity in true Warholian fashion.





Detail of the present lot



◦ 12

**DONALD JUDD** 1928-1994

*Untitled (88-27 Menziken)*, 1988

anodized aluminum, green Plexiglas, in 6 parts

each 19¾ x 39 x 19¾ in. (50.2 x 99.1 x 50.2 cm.)

Each imprinted "DONALD JUDD 88-27 A" through

"DONALD JUDD 88-27 F" respectively on the reverse; each

further imprinted "ALUMINUM AG MENZIKEN"

on the reverse.

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

**PROVENANCE**

Paula Cooper Gallery, New York

Private Collection, 1990

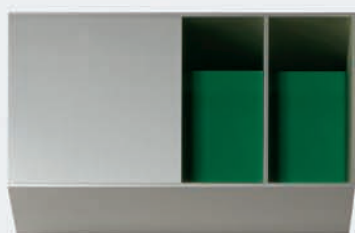
Christie's, London, *Post-War and Contemporary Art*

*Evening Sale*, February 6, 2008, lot 31

Acquired at the above sale by the present owner

"The rectangular plane is given a life span...  
the sense of singleness also has a duration,  
but it is only beginning..." DONALD JUDD, 1965









David Smith, *Five Units Equal*, 1956, 73 1/4 x 16 1/8 x 14 1/4 in. (186 x 41 x 36 cm.), Storm King Center, Mountainville, New York, Gift of the Ralph E. Ogden Foundation, Inc. Photo and Art © Estate of David Smith/Licensed by VAGA, New York, NY

As his late work swelled to an increasingly inventive crescendo with its use of colored plexiglass and reflective, anodized aluminum, Donald Judd demonstrated a mastery of form and material that he had endeavored to perfect for nearly 25 years. Executing his first “stacks” in 1965, Judd developed his vertical progressions in his work for the following decades until his death in 1994. Judd’s stacks represent a colossal breakthrough for the artist in that he had found a seminal contribution to art history that would define his career. While uniformity among his stacks had been their defining characteristic earlier in his career, here we find Judd exploring the interplay of interior space and color—engendering variegation within a given structure. While his earlier works displayed an “activated space”—eloquently establishing spatial organization with their equality—*Untitled (88-27 Menziken)*, 1988 possesses a multitude of activated spaces within it, where the core significance of the work exists both in its grand totality and its poignant minutiae.

Judd’s revelation, and his true path to international recognition, lies in his groundbreaking 1965 essay “Specific Objects.” The essay has since gained a central role in art criticism for its passionate argument against the forms of the past. Advocating true innovation in American Art, Judd advocates for work devoid of the influence of the past. It was here that he coined the term “specific object,” free from the confining labels of sculpture or painting. But Judd’s revolutionary ideas were not based solely in non-conformity; rarely has there been an artist so devoted to his work itself as to believe in the inherent integrity of each piece, its discrete meaning and importance. To allow a piece to fall into the painting or sculpture camp, Judd believed, was to belie the necessity of art. Judd saw the way forward as a manipulation and expression of space and light, and while a sculpture or painting could not have this function, a “specific object” could.

While sculptors had been experimenting with simplistic formations for decades prior to Judd’s work, such as David Smith in his 1956 work *Five Units Equal*, 1956, Judd’s radical differentiation in style came from the intentional boundaries that he set for each piece: “In attempting to isolate and describe the essential nature of art so that its structure and limits could be determined, Judd had created forms which were simple, declarative, and unambiguous. Their specificity of shape, material, and color reflected his conclusions about the limited nature of the truth that art legitimately could communicate. To expunge all implications of an a priori cosmic scheme, Judd restricted himself to the objective facts of color, form, surface, and texture since only these could be trusted. A focus on concrete materiality replaced metaphor and allusion.” (B. Haskell, *Donald Judd*, New York, 1988, p. 38)

While Judd’s stacks of the early 1960s were mostly uniform with respect to each individual unit, and often similar to each as a whole, he began to branch out during the 1970s and 1980s, finding materials that were more conducive to the exploration of light and space. As colored Plexiglas became part of his repertoire of media, Judd’s work became pronouncedly more ebullient, with separate boxes often assuming differing colors. In addition, as Judd began to incorporate anodized aluminum into his work, hollowing out the faces of his structures, his intentional artistic boundaries remained the same but encased far more contrapuntal interplays of color and structure.





Donald Judd at Whitechapel Gallery, 1970, Photo by Richard Einzig, Brechten-Einzig Ltd. Judd Art © Judd Foundation. Licensed by VAGA, New York, NY

In the current lot, *Untitled (88-27 Menziken)*, 1988, Judd has once more revolutionized his concept of space and light through making each unit of his stacking structure an individual “specific object” in itself. Named for the place of its composition, the piece’s vertical composition of six separate boxes arranged in a vertical scheme towers before the viewer. Yet Judd’s intentional disharmony with regard to uniformity in his units posits a conundrum for the observer: which unit is the most interesting in its play of green Plexiglas and silver aluminum? By instituting this material variation in the three-dimensional work, one’s appreciation expands from delighting in Judd’s spatial play to admiring the widening format in which the spatial play manifests itself. Judd’s piece becomes, then, not only a study of the interaction of materials and the space that they create or destroy, but of the impact of the very crucial element of light and reflection, in a series of six variations.

Green, as a reflective chromatic choice, has proven to be a favorite of Judd’s in his past work. We can see in his earlier work the necessity for the color because of its structural rarity, both in architecture and contemporary sculpture. *Untitled (Stack)*, 1967, presents a set of twelve closed boxes arranged vertically, each 9 inches in height, and set nine inches apart. While this piece was a precursor to the present lot in terms of its color, there are several key differences that speak to Judd’s development as an artist and an explorer of space both negative and positive.

Although Judd’s structural materials in *Untitled (Stack)*, 1967, share with the present lot an exposition of color, they differ in terms of manipulating light and addressing interiority of volume. While he employed iron and lacquer in the former, resulting in a variegated surface allowing for limited reflectivity, *Untitled (88-27 Menziken)*, 1988 uses Judd’s updated





Donald Judd, *Untitled (Stack)*, 1967, lacquer on galvanized iron, each 9 x 40 x 31 in. (22.8 x 101.6 x 78.7 cm.) installed 9 in. (22.8 cm.), Collection of the Museum of Modern Art, New York © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY © Judd Foundation. Licensed by VAGA, New York, NY

materials of aluminum, a substance perfect for the marriage of spatial reflectivity and unpretentious structural integrity. This raises the question: why would Judd not use stainless steel in his specific object? Wouldn't that increase the reflectivity of the interior space, allowing a more satisfying viewing experience for the viewer? The answer to this is in the nature of aluminum as a medium; Judd chooses to use iron and aluminum because of their material modesty. In fact, in his entire oeuvre, Judd uses only the most readily available materials possible, such as cement, cor-ten steel, and wood. It is his intentional statement on the necessity of space and construction as opposed to the material opulence.

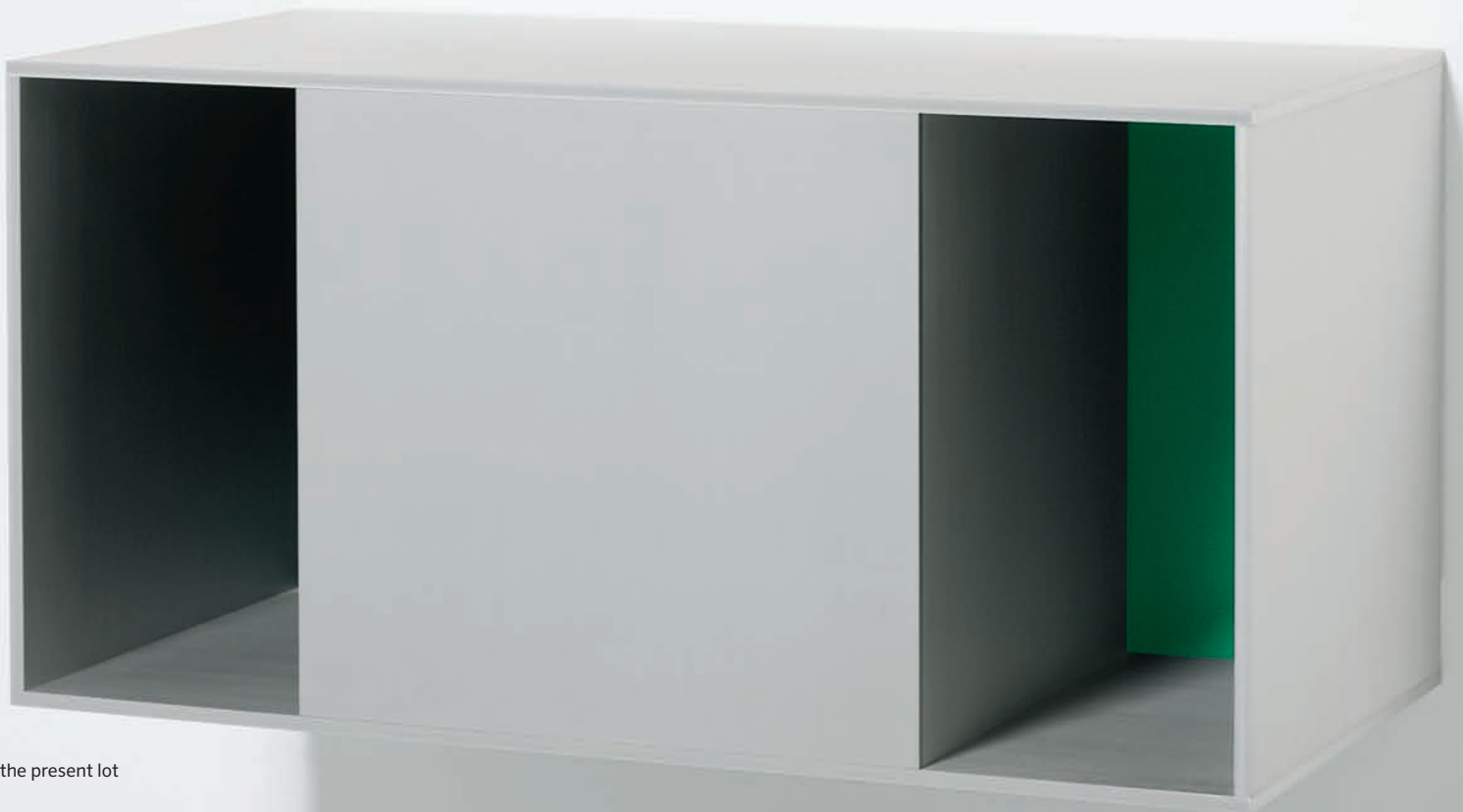
While this contrast highlights Judd's career progression in his materials, it pales in comparison to his advances in exploring the inner life of his creations. The present lot, in its six-unit formation, provides a different experience for the viewer in each individual unit. The top three units, though identical in their three-part partitioning, feature a variation in the placement of their internal walling. While the top unit possesses green Plexiglas at the back of its right two chambers, allowing a minimal amount of colored reflection, the second unit from top inverts this walled relationship, as the Plexiglas is featured at the front of the right two chambers and the left chamber remains hollow. Positioned above a unit identical to the top unit, the second object from top creates an inverted effect from its counterparts, encouraging the viewer to explore the differences between the two types of Judd's top unit.

The bottom three units, however, are functional studies in symmetry, the negative space of the middle unit between them being the correlative outlier in their relationship to each other. In these three units, the variation between the walled interiors presents the same, if not more compelling, visual experience for the viewer, since the units are closer to eye level. These few variations on a theme in the midst of the same work make the present lot a study in Judd's evolving sense of adventure, where variegated interior spaces can achieve a greater specificity than closed units.

In "Specific Objects," Judd was orthodox in his definitions of finding a quality within a single piece. He demonstrates a quality using historical example: "A work needs only to be interesting. Most works finally have one quality. In earlier art the complexity was displayed and built the quality. In recent painting the complexity was in the format and the few main shapes, which had been made according to various interests and problems. A painting by Newman is finally no simpler than one by Cézanne. In the three-dimensional work, the whole thing is made according to complex purposes, and these are not scattered but asserted by one form. It isn't necessary for a work to have a lot of things to look at, to compare, to analyze one by one, to contemplate. The thing as a whole, its quality as a whole, is what is interesting. The main things are alone and are more intense, clear and powerful." ("Specific Objects," *Arts Yearbook* 8, 1965, p. 4)

In his early work, Judd found it sufficient to employ one shape for each unit of his stacks. This alone was necessary to imbue his art with a sense of integrity; on the other hand, to embellish his work was to strip it of its honesty. But in the present lot, we find Judd going back on his word with respect to complexity—here, the multiple units unfold into multiple qualities and Judd creates a complexity while maintaining integrity in his specific object. Undeniably "intense, clear, and powerful," *Untitled (88-27 Menziken)*, 1988 is a perfect example of Judd's masterful ability to evolve and revise; yet it is also a demonstration of his highly principled artwork—a perfect marriage of form and honesty.





Detail of the present lot



**MARK BRADFORD** b. 1961*But You Better Not Get Old*, 2003

photomechanical reproductions, acrylic gel medium,  
 permanent-weave end papers and additional mixed  
 media on canvas

72 x 84 in. (183 x 213.5 cm.)

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

**PROVENANCE**

Lombard-Freid Fine Arts, New York  
 Private Collection, New York  
 Private Collection, Switzerland

**EXHIBITED**

Columbus, Wexner Center for the Arts, *Mark Bradford*,  
 May 8 – October 10, 2010, then traveled to Boston,  
 Institute of Contemporary Art (November 19, 2010  
 – March 13, 2011), Chicago, Museum of Contemporary  
 Art (May 28 – September 18, 2011), Dallas, Dallas  
 Museum of Art (October 16, 2011 – January 15, 2012),  
 San Francisco, San Francisco Museum of Modern Art  
 (February 18 – May 20, 2012)

**LITERATURE**

C. Bedford, *Mark Bradford*, exh. cat., Wexner Center for  
 the Arts, Columbus, 2010, pl. 3 (illustrated)

“What painters fetishize—surface and translucence—  
 I learned all about that through architecture and the sides  
 of buildings. I understand transparency because of the  
 erosion of paper.” MARK BRADFORD, 2009





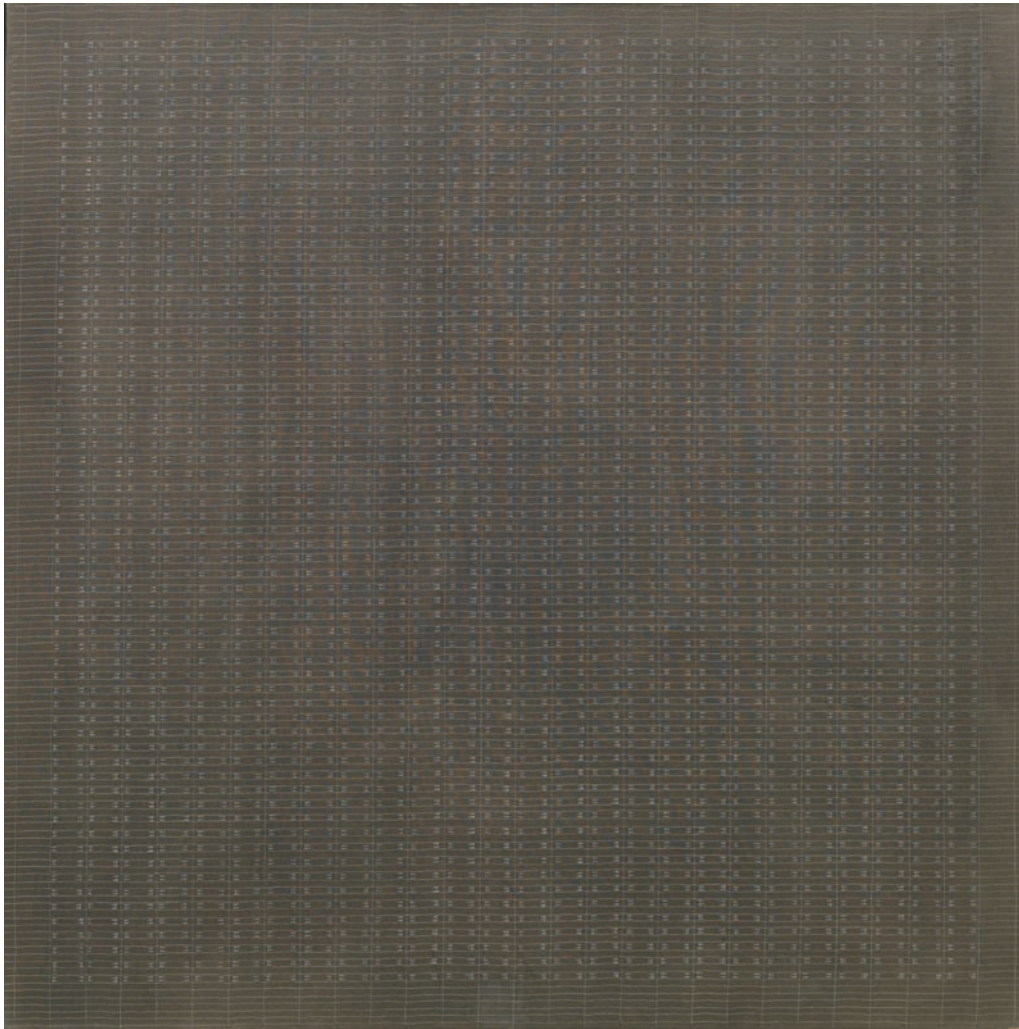












Agnes Martin, *White Flower*, 1960, oil on canvas, 71 7/8 x 72 in. (182.6 x 182.9 cm.), The Solomon R. Guggenheim Foundation / Art Resource, NY © Estate of Agnes Martin / Artists Rights Society (ARS), New York

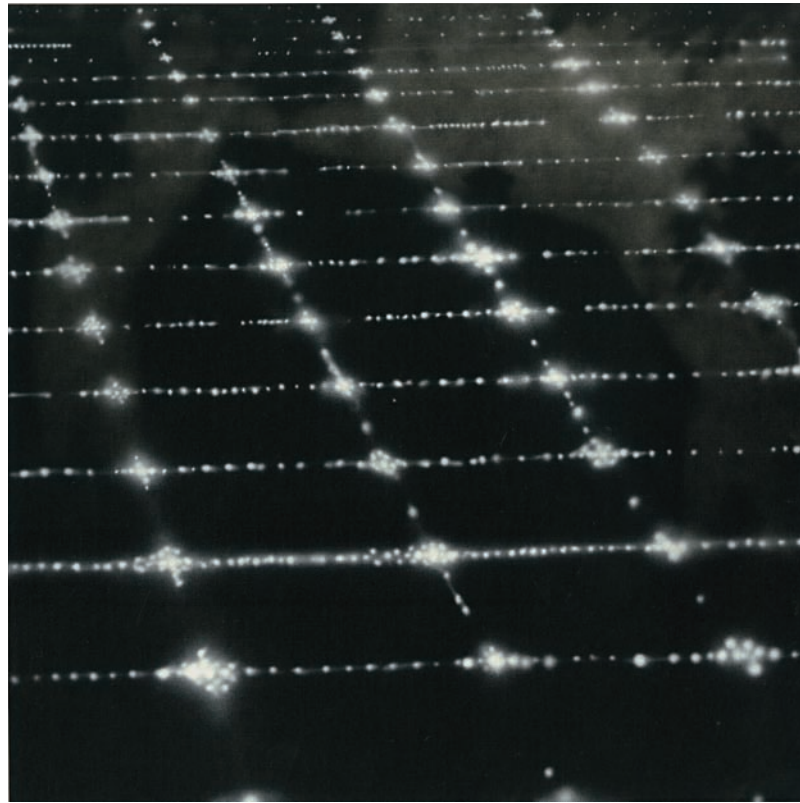
Mark Bradford's *But You Better Not Get Old* from 2003 is a monumental work of collaged permanent-wave end paper, "materials with a built-in history," in the words of the artist, aggregated and distressed to form the ethereal yet tactile surface that has become the artist's unique signature. Both of and about Bradford's world, this large-scale painting captures the urban decay that defines the Los Angeles sprawl of Bradford's Leimert Park neighborhood. Created during the years of the artist's initial rise to fame in the early 2000s, *But You Better Not Get Old* is an exceptional example of Bradford's innovative and intuitive process, which results in textured abstractions that serve to both obscure and obviate the artist's personal history and his recognition and perception of the histories of his surrounds.

Bradford spent a significant amount of time while growing up working in his mother's hair salon, an experience which served as a sort of training ground and orientation for the artist's aesthetic sensibilities. This impressive work is comprised of permanent-wave end papers, the small, diaphanous sheets of paper used in the hair salon business. The papers are used by stylists to wrap the hair around a small rod after which it is chemically and heat treated in order to establish the Jheri curl style popularized by

the likes of Michael Jackson and Lionel Richie. Being as thin as they are, these papers come thousands to a pack, and Bradford here has torched them in order to obtain the singed edge around each piece. Each fragile paper develops its own particular color, the charred edges forming dark lines to frame the translucent squares. Bradford then assembled a wealth of these papers across the composition's body, creating linear striations that would be nearly impossible to draw by hand. Chains of squares proliferate vertically and horizontally, interspersed with reproductions of the wave end papers that Bradford has painstakingly photocopied. The resulting effect is a multilayered assembly of translucent and opaque elements in smoky gradations of yellow, black, beige and gray.

Ghostly in their presence, and yet physically attainable, the papers have a very specific immediacy. Layered and opaque now, they allude to a history both of the artist and of the artwork's own creation. As a boy working in his mother's salon, Bradford was instructed to always keep moving, never to doubt a move because it could always be corrected or amended in some way or another. As he states, "There will be a dilemma, and I can kind of fix it. Yeah, it's the same: I do that with the art, I do it with everything...





Edward Ruscha, *Plots*, 1986, acrylic on canvas, 72 x 72 in. (182.9 x 182.9 cm.), Collection San Francisco Museum of Modern Art, San Francisco, Fractional gift of Elaine McKeon © Ed Ruscha

with everything. My work is all like heads of hair.[...] It's the same thing with my paintings. The work simply has to embody a certain energy, and I know exactly when it has it." (M. Bradford in conversation with C. Eliel from C. Bedford (ed.), *Mark Bradford*, exh. cat., Ohio: Wexner Center for the Arts, 2010, p. 60)

Bradford's work with these papers was, in the words of Christopher Bedford, "a calculated way to enter the deeply freighted historical conversation of abstract painting from a vantage point that was pointedly grounded in his social experience and that forced the hermeticism of abstraction to account for the unrelenting specificity of his materials." (C. Bedford, "Against Abstraction," in C. Bedford (ed.), *Mark Bradford*, exh. cat., Ohio: Wexner Center for the Arts, 2010, p. 14) Instead of arriving at his compositions through some overly strategic academic posturing, or expressionist intuition, Bradford mines the social and functional specificity of his surrounds and materials. There can be existential sublimity in these physically and materially immediate "paintings" whose sole existence is predicated on the ability to unpack the artist's history by successfully and sequentially peeling back the layers of the composition, ultimately arriving at its inherent worldliness.

The world of Bradford's art is, as it was for many of the early modern masters, the city. However, this is not the frenetic European urbanism of the interwar period, but rather the diverse and diffuse sprawl of South Central Los

Angeles as epitomized by other contemporary masters such as Los Angeles' own Ed Ruscha. According to Robert Storr, "Bradford incrementally and provisionally charts an emerging and expansive reality while looking to a future in which the local and the regional dissolve into a new sublime that reproduces itself everywhere cities remake themselves and exceed their limits faster than planners can plan them or conventional cartographers can record their spontaneous mutations." (R. Storr, "And what I assume you shall assume..." in C. Bedford (ed.), *Mark Bradford*, exh. cat., Ohio: Wexner Center for the Arts, 2010, p. 46)

Clearly, what Mark Bradford has achieved in works such as *But You Better Not Get Old* is an incredibly rich visual abstraction simultaneously saturated with self-evident personal and regional histories. His Leimert Park neighborhood and the social atmosphere of the hair salon, the culture, which Bradford has absorbed so thoroughly in his having lived and continuing to work there, finds itself reflected and ensconced in his canvases. Even in its title, a line taken from Randy Crawford and The Crusaders' 1979 hit "Street Life," alludes to Bradford's intractable connection to, and appreciation for, his community. The visual rhythm and compositional lyricism of the work elevate its mesmerizing abstraction, grounding it in its worldliness, while Bradford himself invites the viewer to come inside, to experience and listen, see and be seen, just as he has.



**JEAN-MICHEL BASQUIAT** 1960-1988*Untitled*, 1981

acrylic, oilstick on canvas

50½ x 88 in. (128.5 x 223.5 cm.)

Signed and dated "Jean Michel Basquiat 81"  
on the reverse.**Estimate** \$8,000,000-12,000,000**PROVENANCE**

Diego Cortez, New York

Galerie Bruno Bischoffberger, Zurich

Private Collection, acquired directly from the above

**EXHIBITED**Hannover, Kestnargesellschaft, *Jean-Michel Basquiat: To Repel Ghosts*, November 28, 1986 – January 25, 1987Pully/Lausanne, FAE Musée d'art contemporain, *Jean-Michel Basquiat*, July 9 – November 7, 1993

Trieste, Civico Museum Revoltella Galleria d'Arte

Moderna, *Jean-Michel Basquiat*, May 15 – September 19, 1999Lugano, Museo d'Arte Moderna, *Jean-Michel Basquiat*, March 20 – June 19, 2005Basel, Fondation Beyeler, *Jean-Michel Basquiat*, May 9 – September 5, 2010Paris, Musée d'Art Moderne de la Ville de Paris, *Jean-Michel Basquiat*, October 15, 2010 – January 30, 2011**LITERATURE**C. Michetti-Prod'Hom, A. Affentranger-Kirchrath, *Jean-Michel Basquiat*, exh. cat., FAE Musée d'art contemporain, Pully/Lausanne, 1993, p. 24 (illustrated)L. Marenzi, *Jean-Michel Basquiat*, Milan: Charta Edizioni, 1999, pp. 16-17 (illustrated)*Jean-Michel Basquiat*, exh. cat., Civico Museum Revoltella Galleria d'Arte Moderna, Trieste, 1999, pp. 16-17 (illustrated)R. Marshall, J. Prat, *Jean-Michel Basquiat*, Paris: Galerie Enrico Navarra, 2000, vol. II, p. 70, No. 6 (illustrated)*Jean-Michel Basquiat*, exh. cat., Museo d'Arte Moderna, Lugano, 2005, p. 21, no. 3 (illustrated)R. Chiappini, *Jean-Michel Basquiat*, Skira: Milan, 2005, p. 21, no. 3 (illustrated)D. Buchhart, S. Keller, G. O'Brien, R. Storr, *Jean-Michel Basquiat*, exh. cat., Fondation Beyeler, Basel, 2010, p. 25, no. 16 (illustrated)D. Buchhart, G. O'Brien, J. Schuhl, R. Storr, Basquiat, *Jean-Michel Basquiat*, exh. cat., Musée d'Art Moderne de la Ville de Paris, Paris, 2011, p. 29, no. 15 (illustrated)







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With fury in his paintbrush, Jean-Michel Basquiat descended upon the art world in the early 1980s as a vital storm, a revolutionary by simple virtue of the intense vitality of his complex and complicated artistic energy. While many struggled to understand the importance of his remarkably new forms, others quickly realized the impact that Basquiat would have upon the art world long after his premature death in 1988. Basquiat's early work in particular exemplifies his sophisticated and revelatory examination of the history of the Americas. A public anatomization of his complex biography lent itself to controversy in his final products, with his work often showcasing not only his own struggle to understand himself, but also those who he considered his heroes and personal icons. *Untitled*, 1981, is Basquiat in his righteously angry prime, his youthful vigor begetting a masterwork of societal critique only executable by the hand of an artist so uniquely talented.

It would be insufficient to discuss this marvelously radical piece without touching upon the biographical and ideological forces that gave rise to Basquiat's work. As a child of New York in the 1960s and 1970s, Basquiat personally contended with the challenges of a global cosmopolitan with two ancestral national identities, Haitian and Puerto Rican. He was instilled with the nuances of cultural differentiation early on in his life and was exposed to both the challenges of the struggle for racial equality and the wealth of his diverse heritage. He harnessed these differences to a brilliant degree, establishing his fluency

in French, English, and Spanish by age eleven. In addition, his fascination with the universals of human knowledge created lasting obsessions, from the natural sciences to history. Astronomy, chemistry, biology, anatomy—all would become ripe subject matter. Perhaps most saliently, he trained his intellect toward self-expression: his skills in drawing and painting were entirely self-taught, a remarkable marriage of observational discipline and extraordinary creativity.

As half of the graffiti duo "SAMO" in the late 1970s, Basquiat's racial awareness took the public stage, his urban poetry covering the sides of buildings in Brooklyn and downtown New York City. In this period, Basquiat's growing interest in urban disenfranchisement—and, of course, the role that he was beginning to play out in his artistic endeavors.

Exploding onto the stage of the New York contemporary art scene in 1981, Basquiat's prolificacy was matched only by his thematic depth and enigmatic subject matter.

Basquiat's similar works in this period point to a fascinating preoccupation with authority figures. *Per Capita*, 1981, parodies the concept of printed money itself, as Basquiat skewers the economic powers at hand with his scathing portrayal of man subjected to the power of the dollar bill, and only to be respected when he has attained a requisite amount. In *Sherif*, 1981, Basquiat begins to incorporate



Edouard Manet, *The Execution of Emperor Maximilian of Mexico*, 1868-69, oil on canvas, 99 3/16 x 118 7/8 in. (252 x 302 cm.), Staatliche Kunsthalle, Mannheim. Erich Lessing/Art Resource, NY



Andy Warhol, *Little Race Riot*, 1964, acrylic and silkscreen ink on linen, each 30 x 33 in. (76.2 x 83.8 cm.), Private Collection © 2014 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York



use of the comical small-town boss as a metaphor for the looming forces of authoritarianism in general. This powerful statement rendered in varying colors give us a privileged view into the conflicted mind of the young artist, where the powers that be are always in conflict with artistic agency.

In the present lot, Basquiat expresses this dilemma in a breathtakingly concise visual metaphor. A blur of blue and black, Basquiat's picture possesses a palpably taut energy and fury. It's centrality and balance are rare features in Basquiat's work, hinting at a purposeful reason for making this picture stand in contrast to his others. In addition, Basquiat restrains himself to a limited palette in crafting the surface of his canvas. In these ways and others, Basquiat's portrait of injustice stands on its own within the scope of his oeuvre, at a stroke equally graphic and emotionally wrenching.



Dragged unwillingly by the figures at his side, Basquiat's central figure bears all the hallmarks of a man in police custody. Donning the infamous stripes of ignominy, the prisoner's beatific expression is open to interpretation—a mix of surprise, fear, and, most strikingly, peace. Basquiat's scrawls of his striped attire parallels bars from his chin, resembling not only the uniform forced upon prisoners but also the metal bars of the prison itself, signifying a man imprisoned for what we know not. Almost melting into the background with his unpainted lower torso, the prisoner is awash in light brushstrokes of confusion at his head, almost as if being whisked away to prison is bringing him to the edge of unconsciousness. His single pitch-black hand hanging at the left shows him not to be struggling, instead complying, however confusedly, with his captors at his sides as they lead.





Jean-Michel Basquiat, *Per Capita*, 1981, acrylic and oilstick on canvas, 80 x 150 in. (203 x 381 cm.), Courtesy The Brant Foundation, Greenwich, CT  
© 2009 Estate of Jean-Michel Basquiat/Artists Rights Society (ARS), New York

Freed from narrative specifics, Basquiat opens a seam for an investigation of inequality and potential wrongful imprisonment through the intensity of line and economic use of color. Basquiat's guards are figures of sheer terror. Adorned in an almost military uniform, with only a star to lend them their authority, their blocky bodies are clad in the colors of the state, the variegated blue lending them a certain three-dimensionality. Neutral blue caps sit atop horrifyingly blank faces, bereft of any hint of sympathy, compassion, or wrongdoing. This facial anonymity is a common trope for Basquiat in his portrayal of oppression—the identity of the guards is less as two individuals and more as an inherent function of a state built on racial inequality, one that sought to suppress essential human freedoms. These two figures function in tandem, surrounding and overpowering the central figure into a state of submission. They are spectres in their efficiency and masters in their swift brutality.

Above and to the left, Basquiat has left us another one of his trademark visual tropes—a bit of graffiti. “LOANS 80” is a tantalizing puzzle piece, one that could perhaps unlock the meaning and origins of the figures within the painting. Yet Basquiat's constant incorporation of verbal poetry in his work was rarely within the realm of direct semiotics;

more often than not, the words function as glyphs, moody accompaniments to the wrenching scene below. While we may be tempted to view unpaid “Loans” as the rationale for the arrest in question, perhaps revealing a common tactic for incarcerating African-Americans, we would be better served to view Basquiat's word painting as free-association on his part; the word sharing the tone of chromatic scheme of the painting for example, or perhaps to address the concept of freedom as loaned time.

In this whimsical manner of suggestion, along with the distinct visual style of *Untitled*, 1981, we find an apt visual comparison with the work of Cy Twombly, who was a major influence on the young artist, especially in his use of words upon the canvas. While Twombly employed words on his surfaces to a surrealist extent, drawing them from his subconscious in order to enrich the worlds that he sought to paint, Basquiat recognized the power of the letter as a visual symbol not only for its correlative meaning, but for its visual structure alone—his words are art in themselves, glorified for their angled beauty:

“Basquiat was the first to use ‘words as brushstrokes,’ the inscribed and painted word, demonstrating not just the breadth of his knowledge, but new ways of directing



attention to fragments and parts of the canvas...As Kurt Varnadoe noted in his essay on graffiti and Twombly... “The surfaces and emotional impact of Twombly’s paintings are enriched, too, by a duality: they seem to show both the basic urge to scribble and simultaneously, the compulsion to deface. He often appears engaged in constant self-vandalism. Because Twombly looked to the language of graffiti with a sensibility so specifically shaped by the calligraphic and painterly idiom of deKooning and Pollock, he left aside one of the forms most closely associated with graffiti—the irreverently and often scabrously distorted or recomposed human form, and especially the face.” (T. Shafrazi, “Basquiat: Messenger of the Sacred and Profane,” *Basquiat*, New York, 1999, pp. 19-20)

Indeed, the “irreverently and often scabrously distorted” human form in the present lot is an offshoot of Basquiat’s earlier work in graffiti, by now flourishing into a thematic powderkeg. This similarity between Twombly and Basquiat extends further, for while each had his separate aims in terms of subject matter, we can see the visual field of both artists in their contemporaneous work as an indefinite landscape. Twombly utilized melting background behind his central illustration as a way to expose his painterly purposefulness. His field is dreamy, a sea of image upon a barren landscape. Contrastingly, Basquiat’s is a nightmare, a terrifying event perhaps only witnessed in his dreams.

But we would be remiss not to mention one of Basquiat’s most obvious influences as a visual artist, especially in the realm of chromatic scope and figure. Pablo Picasso’s cubist renderings find their way into Basquiat’s work quite readily, but, while Picasso explored a multitude of surface, Basquiat explores the interior surface, as the prison bar jacket of his inmate recedes into the canvas itself. In this piece, Basquiat finds more in common with Picasso through his use of limited color, similar to Picasso’s own work in the Blue period. Many of Picasso’s paintings during this time utilized the dominance of blue to lend mood to their subject matter. But while Picasso’s blue was often the color of empathy or sadness, Basquiat’s blue functions as the color of corrupt power, the color of disenfranchisement and the color of an unjust history. Combined with his figurative renderings, Basquiat almost creates his own brand of Cubism: “If

Cubism, reconsidered from a Central African point of view, becomes *pasula kini*—break-shadow art—then Basquiat reset the course to Africa. He evolved an African-influenced manner of break-sentencing lettering, break-pattern skulls, cut and viewed in different levels, and break-period historicism, like a time machine stuttering to itself.” (R. Thompson, “Royalty, Heroism, and the Streets: The Art of Jean-Michel Basquiat,” *Jean-Michel Basquiat*, New York, 1993, p. 36)

Indeed, the time machine here is one that Basquiat readily employs in searching out his personal history among a sea of oppressed figures and heroes, such as the martyr taking center-stage in the present lot. Basquiat continually revisited the theme of the black male body as a heuristic for oppression. In *Untitled*, 1981, this fascination reaches a fever pitch, narrating fear and confusion in the face of historic disenfranchisement:

“As Greg Tate has pointed out elsewhere, Basquiat was obsessed ‘with the black male body’s history as property, pulverized meat and popular entertainment.’”



Jean-Michel Basquiat, *Irony of Negro Policeman*, 1981, acrylic, oilstick on wood, 72 x 48 in. (182.9 x 121.9 cm.), Private Collection © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2014





Jean-Michel Basquiat, *Untitled (Sherif)*, 1981, acrylic and oilstick on canvas, 51 ½ x 74 in. (131 x 188 cm.), Private Collection © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2014

By narrating that history in the language of the nursery and the schoolyard through the simulated infantilism of stick figures and scribbled skylines, he draws us right into the terrordome—the arena in which the chaotic play of fear and desire conducts its endless surgery, cutting back and forth from “black” and “white,” performing the splitting, doubling, and stitching-up procedures which lie behind a production of identity that opens with the child’s entry into language and only ceases with the closure into death.” (D. Hebdige, “Welcome to the Terrordome: Jean-Michel Basquiat and the “Dark” Side of Hybridity,” *Jean-Michel Basquiat*, New York, 1992, p. 65)

This terrordome is the realm of the subconscious, which, like Twombly, Basquiat continually throws onto his canvasses, either in the form of hieroglyphic letters and words, anatomized bodies and skulls, or the ghosts of his ancestral and racial lineage. In *Untitled*, 1981, the terrordome is a place of submission, where African-American men are subjected to the whims of an overpowering white organization, capable of convicting them of crimes they never committed. Basquiat’s graphic

rendering is the perfect encapsulation of the binary—namely that of the good and evil defining themselves only by the existence of the other. The clear metaphorical implication in the present lot is that both parties rely on the other’s actions to understand both themselves and their function in a racist world.

“Since slavery and oppression under white supremacy are visible subtexts in Basquiat’s work, he is as close to a Goya as American painting has ever produced. The consequences of America’s war on the black and poor are everywhere in evidence in Basquiat. The male spirits are obviously homeless spirits, bereft of family, land, companionship, or clear connections to tradition, family or the economy.” (G. Tate, “Black Like B.,” *Jean-Michel Basquiat*, New York, 1992, p. 58)

One of Basquiat’s favorite qualities to incorporate into his paintings, and one that is on display in full force in the present lot, is that of redemption, indicated by the halos and crowns that sit above his subjects. Though it fades in with the blue swirls of his background, the halo above the central figure speaks to the prisoner’s martyrdom—a man long suffering but certainly not forgotten. While Basquiat often gave into the subject matter that most entranced him, such as the historical imprisonment and enslavement of his race, his editorializing often came in the form of canonizing these victims of oppression, creating heroes out of scapegoats.

Basquiat’s halos have a hidden meaning: while he was of course granting an idealized pardon to the oppressed figures in his work, he also saw a version of himself in the oppression inherent. Though the present lot contains no self-portrait of Basquiat, we can assume that he saw enough of himself in the wronged prisoner to wholly empathize with his predicament. This was Basquiat’s way to befriend even his most unreachable subjects: “A good deal of Basquiat’s black stick figure/mask pictures are self-portraits, whether titled that way or not; we can recognize him by his signature spiky-dread hairstyle. Even more of these icons, however, have no particular sitter, and we might presume that their point is more broadly existentialist in nature, showing a black man as a universal human paradigm, emoting furiously if often without clear pictorial or narrative purpose, but otherwise under an ennobling crown or a sanctifying halo.” (M. Mayer, “Basquiat in History,” *Basquiat*, New York, 2005, p. 51)

While rage is obviously the central concept in the present lot, so is Basquiat’s inspirational reach across time. It is



a trope that he employed frequently in his early career, as he coped with being on the edge of a new reality, where a young black man could be a successful without incurring the ire of the white establishment. In other works, such as *Profit I*, Basquiat exploited this phenomenon, directly challenging those who would attempt to usurp his own agency in his own success. But in *Untitled*, 1981, we discover Basquiat as a brilliantly conscientious young man, one who was as indebted to his past as he was to present.

The powerfully stark interplay of color, line and subject of the present lot makes it at once one of the most accessible and profound pieces that Basquiat ever created, especially during a time period as turbulent and wildly prolific as the early 1980s. For this reason, it stands out among his oeuvre

as a painting of unmatched clarity, where Basquiat the artist was tackling meaning and form in a hitherto unseen manner—a work of staggering genius and brutal honesty.

For this dichotomous reason, and for a wealth of others, Basquiat is the figure most associated with art in the 1980s, where a reckoning of the past came into contact with the children of the future. In *Untitled*, 1981, Basquiat exhibits his empathetic passion as a function of his responsibility as an artist: to express all of himself without reservation. Both oppressed and privileged, unique in his journey and beholden to the figures of the past, Basquiat makes it known that he is an artist of pressures—history, culture and conscious. The present lot is a breathtaking expression of all three.



Jean-Michel Basquiat, *Slave Auction*, 1982, paper collage, acrylic, oilstick on canvas, 72 x 120 ¼ in. (183 x 305.5 cm.), Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © CNAC/MNAM/Dist. RMN-Grand Palais. Artwork © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2014



**MARK BRADFORD** b. 1961*The Father's "NO", 2007*

acrylic, felt-tip pen, silver coated paper, printed paper

collage on gypsum

each 23¾ x 29½ in. (60.3 x 74.9 cm.)

Each initialed and dated "MB 07" on the reverse.

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

Sikkema Jenkins &amp; Co., New York

"The merchant posters break it down. They always make everything feel urgent and get your attention really fast." MARK BRADFORD, 2009

In *The Father's "NO", 2007*, we see a brilliant juxtaposition of thought and practice, message and medium, placement and displacement. As the layers of silver coated papers intertwine, the acrylic colors combine, and the text emerges, a myriad of patterns, both abstracted and representative, reveal Bradford's interest in raw material and the surrounds from which they are embedded. The present lot exists as a mirror of Bradford's upbringing: his childhood borough, his mother's hair salon and the streets he meandered. Here Bradford reinvents landscape painting, but without a brush, easel or expensive paint. His palette is comprised of materials found outside the studio, combined to create a lush and brilliant composition which marries all the traditions of painting—historical, landscape and portrait—into one. In the present lot, Bradford boldly and boundlessly creates a system of representation, combining social identities into a critical discourse.

The merchant posters from which these works are inspired are pulled and plucked from the walls, streets and freeway onramps of the less glitzy quarters of Los Angeles. In

all capitals, beneath the layers of application, we read, "Fathers, do you want child custody • divorce • visitation. 866 -72, Daddy." A hotline to call for fathers to gain custody or visitation rights for their children is repeated six times across the works, each rendered in a different hue and application of acrylic, felt-tip pen and collage. The application of material conceals the surface with layers of deep acrylic and peeling papers, which is already abused from being torn from the site. Bradford adds and subtracts in bursts of color and medium, creating a trace of what the poster once read, but only a trace. As Bradford notes, "I make the text less readily readable slightly out of focus so that the viewer is forced to look more closely." (Mark Bradford, correspondence with Christopher Bedford, November 2, 2009) Bradford's reimagining of these posters takes the services they advertise out of public circulation and pushes the text further and further towards abstraction, weathering away the urgency of the message to produce something more akin to a ruin. A ghostly portrayal of the advertisement lingers in the background, elegantly disguised by Bradford, but never fully erased.





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866-72-DADDY



16

**WADE GUYTON** b. 1972

*Untitled*, 2006

Epson UltraChrome inkjet on linen

80 x 69 in. (203.2 x 175.3 cm.)

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

**PROVENANCE**

Galerie Gisela Capitain, Cologne

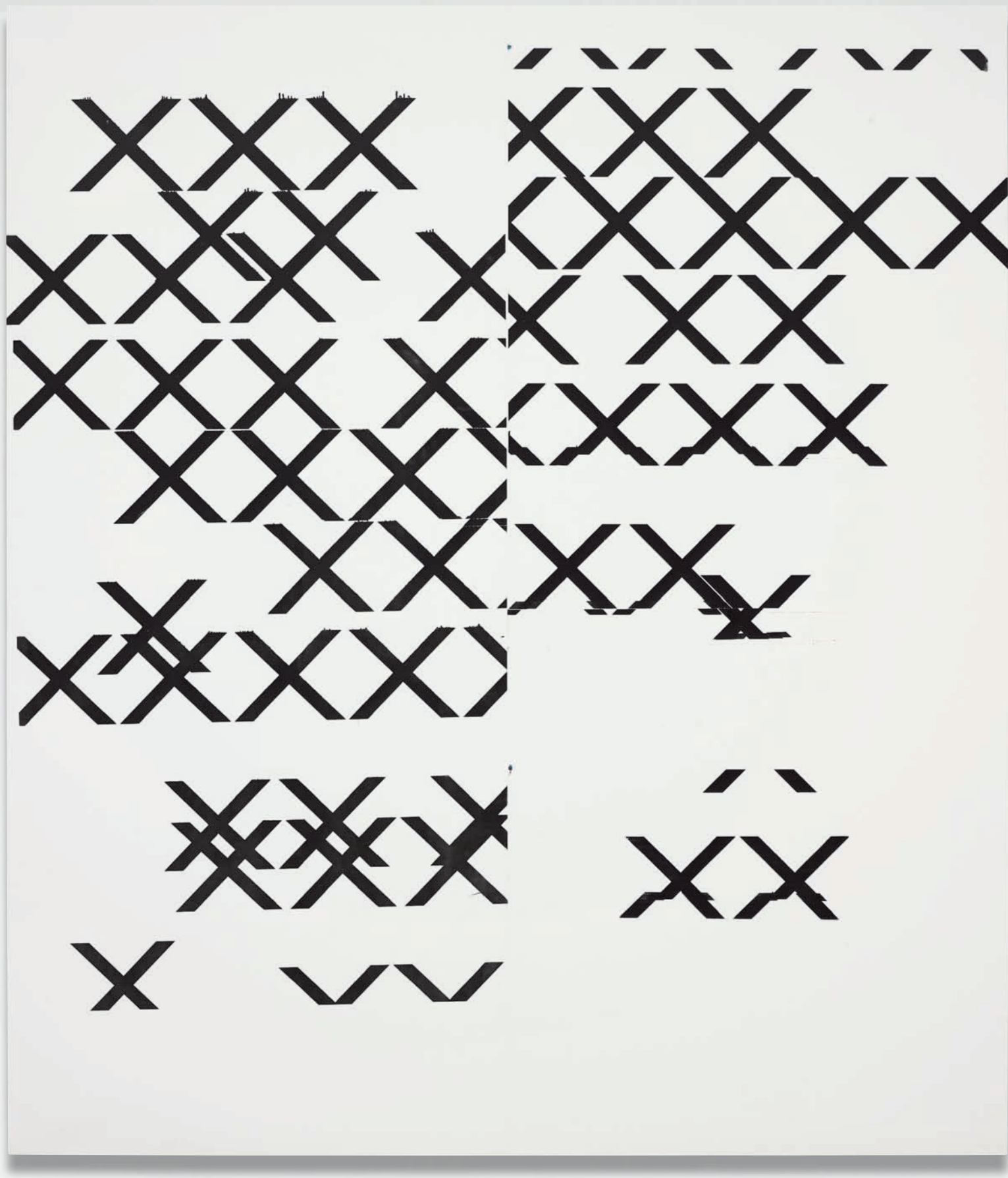
Private Collection

**EXHIBITED**

London, westlondonprojects, *Wade Guyton Paintings*,  
October 6 - November 11, 2006

“I’m not hoping for an accident or even courting  
disaster. The works on linen are a record of their  
own making...” WADE GUYTON, 2012







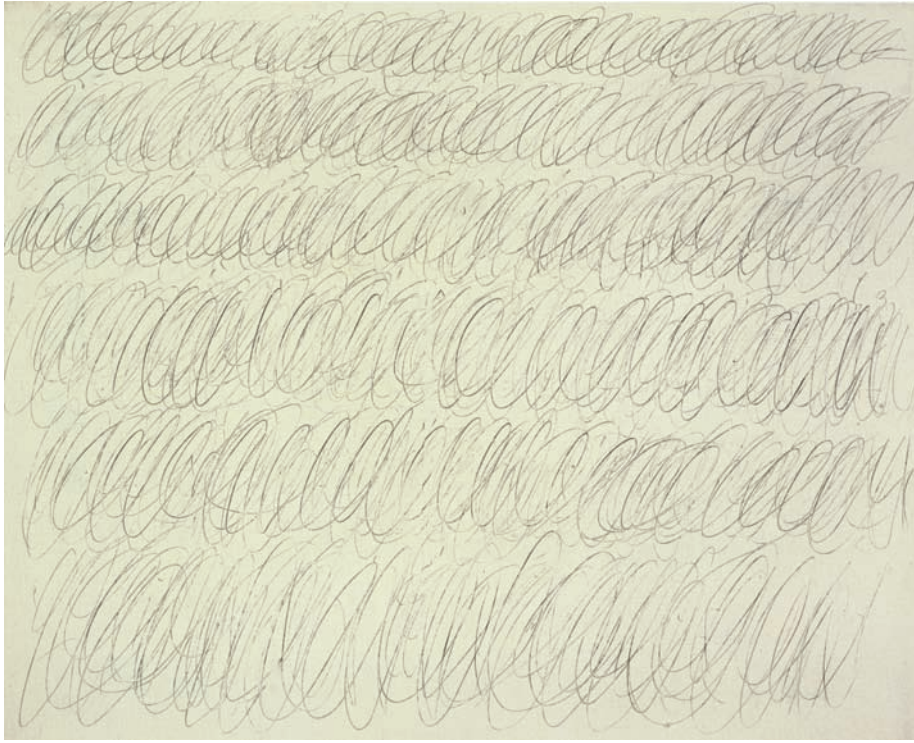


Franz Kline, *Painting Number 2*, 1954, oil on canvas, 6' 8½ x 8' 9 in. (204.3 x 271.8 cm.) Mr. and Mrs. Joseph H. Hazen and Mr. and Mrs. Francis F. Rosenbaum Funds, The Museum of Modern Art, New York © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY © The Franz Kline Estate / Artists Rights Society (ARS), New York

Reinterpreting the tropes of minimalism and the monochrome palette, Wade Guyton's mechanized linen canvases epitomize our technologically disrupted times. Realizing his large-scale graphic compositions through the means of a large-scale Epson inkjet printer, Guyton distances himself from the artistic process, rendering the machine the artist's instrument. Entwining symbolism, language and technological automation, Guyton's *Untitled's* imagery cleverly elaborates upon the modernist canon, inspiring in the contemporary sphere an important dialogue regarding the role of the artist and the movement towards mechanization.

Initially interested in the role of the found object and the transposition of three-dimensional life into a two-dimensional representation, Guyton's earliest works capture his "...growing involvement with the dialogic rapport between sculpture and photography, the reciprocities and gaps between how spaces and objects are recorded in two dimensions and experienced in three." (S. Rothkopf, *Wade Guyton: OS*, exh. cat., Whitney Museum of American Art, New York, 2012, p. 13) From this fundamental understanding of the mutability of the artistic process and the conversant nature of seemingly disparate artistic methodologies, Guyton developed a profound understanding of the object not as subject but as medium; the conceptual and practical elements of the artistic process could combine in a manufactured yet theoretically challenging composition. As the artist notes, "When I started to be interested in making art, all the artists I was interested in were involved with the manipulation of language or the malleability of the categories of art. There was a freedom in this way of thinking. There was a space where





Cy Twombly, *Untitled*, 1968, oil based house paint, wax crayon on canvas, 68 7/8 x 85 3/4 in. (175 x 218 cm.) Collection Ludwig, on loan to Museum Moderner Kunst, Vienna © 2014 Cy Twombly Foundation

objects could be speculative.” (Wade Guyton quoted in S. Rothkopf, *Wade Guyton: OS*, exh. cat., Whitney Museum of American Art, New York, 2012, p. 11)

In *Untitled*, 2006, Guyton transcribes one of his earliest motifs—initially explored in his drawings on the appropriated pages of books and magazines—in a jarringly geometric yet irregular pattern that references the fallibility of technology. Slightly blurred and visually arresting, Guyton’s Xs beg to be read. One of the most common symbols in the Roman alphabet, the X is reframed by Guyton as a conceptual provocation; challenging both the viewer and technology, Guyton captures the imperfection in the mechanization of printing, much in the manner of Pop master Andy Warhol’s imperfect silkscreen process. In fact, Guyton describes his production of these works as a simple, unsystematic experiment: “I’m also just making dumb marks that don’t require the complexity of the photo printer technology—and it’s interesting how the printer can’t handle such simple gestures.” (W. Guyton, quoted in D. Fogle, W. Guyton, J. Rasmussen, K. Walker (eds.), “A Conversation about Yves Klein, Mid-Century Design Nostalgia Branding, and Flatbed scanning,” *Guyton/Walker: The Failever of Judgement*, exh. cat., Midway Museum of Contemporary Art, Minneapolis, 2004, p. 45) It is, in fact, the very imprecision of the printer’s marks upon the canvas that best embodies Guyton’s aesthetic; the shifted, incomplete rows of Xs, the striations and variations in the printer ink’s density and clarity, comingle in a bold declaration of Guyton’s theory on the pictorial landscape. Speaking of Guyton’s inexact symbols, Scott Rothkopf elaborates, “The Xs and bars fell randomly atop the paper, since Guyton couldn’t really control the printer or even imagine exactly where his marks might wind up, especially

when he choked the machine by stuffing it with multiple pages at once. This disjunction was particularly evident when he printed motifs that acted like porous barriers, whether chunky bars, rows of Xs, or a black rectangle pocked with holes suggesting a goofy face of digital Swiss cheese.” (*Wade Guyton: OS*, exh. cat., Whitney Museum of American Art, New York, 2012, p. 17)

The subtle distinction between sensual surface touch of the artist’s hand and the saturated, inhuman and pre-formed motifs manufactured by technology is nowhere more apparent—and more controversial—than in Guyton’s inkjet pictures. From his early concern with form and dimensionality, the Xs and Guyton’s employment of these seemingly mundane, linear graphics as ‘painterly’ devices “...articulated a disjunction between the picture, the page, and the mark.” (*Wade Guyton: OS*, exh. cat., Whitney Museum of American Art, New York, 2012, p. 16) *Untitled*, 2006, is an impressive monument to the minimal and the conceptual—and an undeniably elegant manifestation of art historical tradition and contemporary innovation. Reinvigorating the canvas and expanding the traditional boundaries of conceptual painting, Guyton’s inkjet works express a new approach to modernity. As Rothkopf so eloquently asserts, “...he does not chart or expound upon them like a scientist, weatherman, or stringent conceptualist. He makes things that intuitively embody them, with a kind of hard-won casualness, skepticism, and, dare I say, style. His artworks serves as way stations for mages that come from other places and will likely end up someplace else—in a different form, material, or scale.” (*Wade Guyton: OS*, exh. cat., Whitney Museum of American Art, New York, 2012, p. 10)



17

**DONALD JUDD** 1928-1994

*Untitled (79-35), 1979*

copper, anodized aluminum

5½ x 75 x 4⅞ in. (13.1 x 190.5 x 12.6 cm)

Imprinted "JUDD JO BERNSTEIN BROS. INC. 79-35" on the reverse.

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

**PROVENANCE**

Leo Castelli Gallery, New York

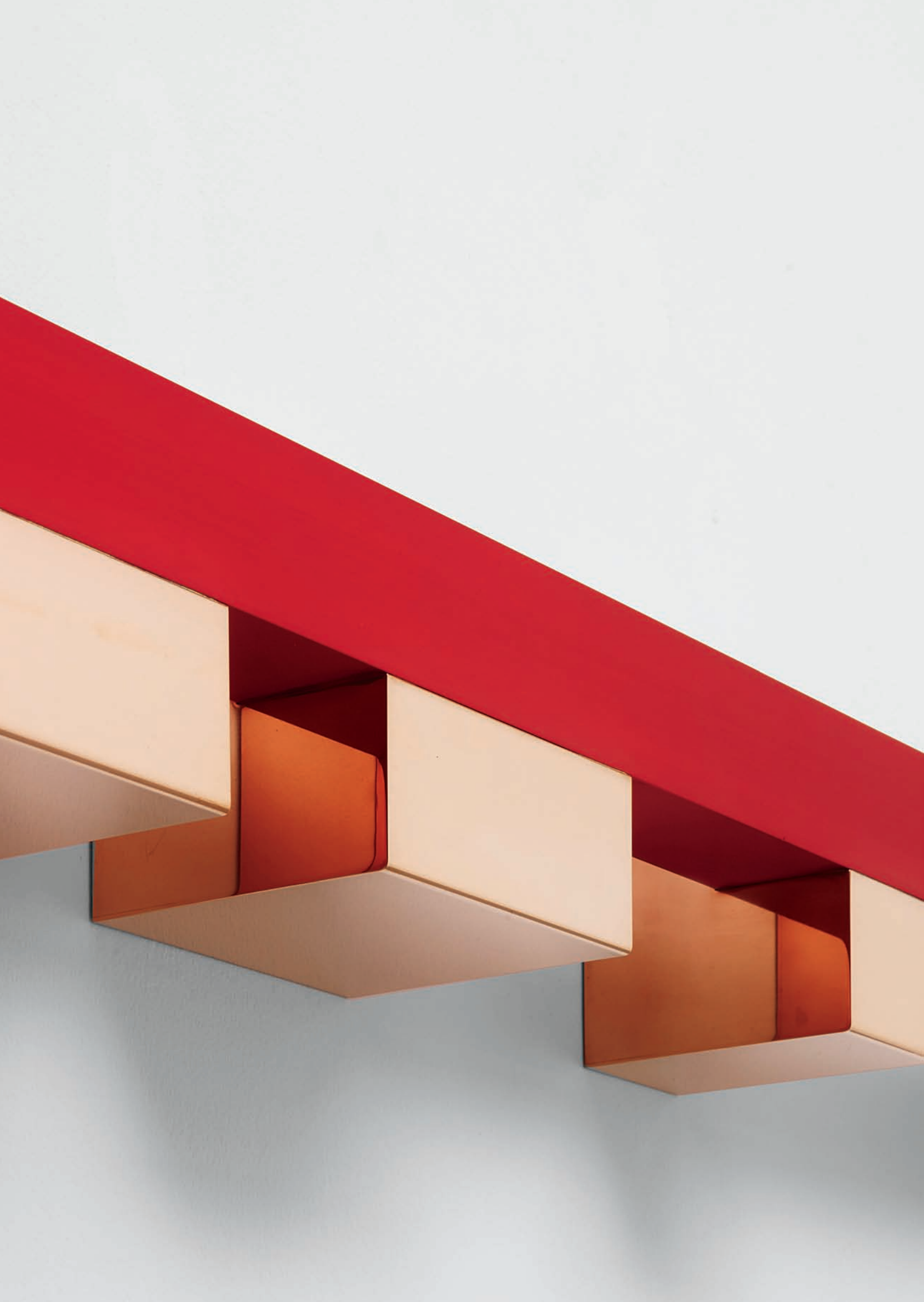
Margo Leavin Gallery, Los Angeles

Private Collection, Antwerp

Acquired from the above by the present owner

"Space is made by an artist or architect; it is not found  
and packaged. It is made by thought." DONALD JUDD, 1994





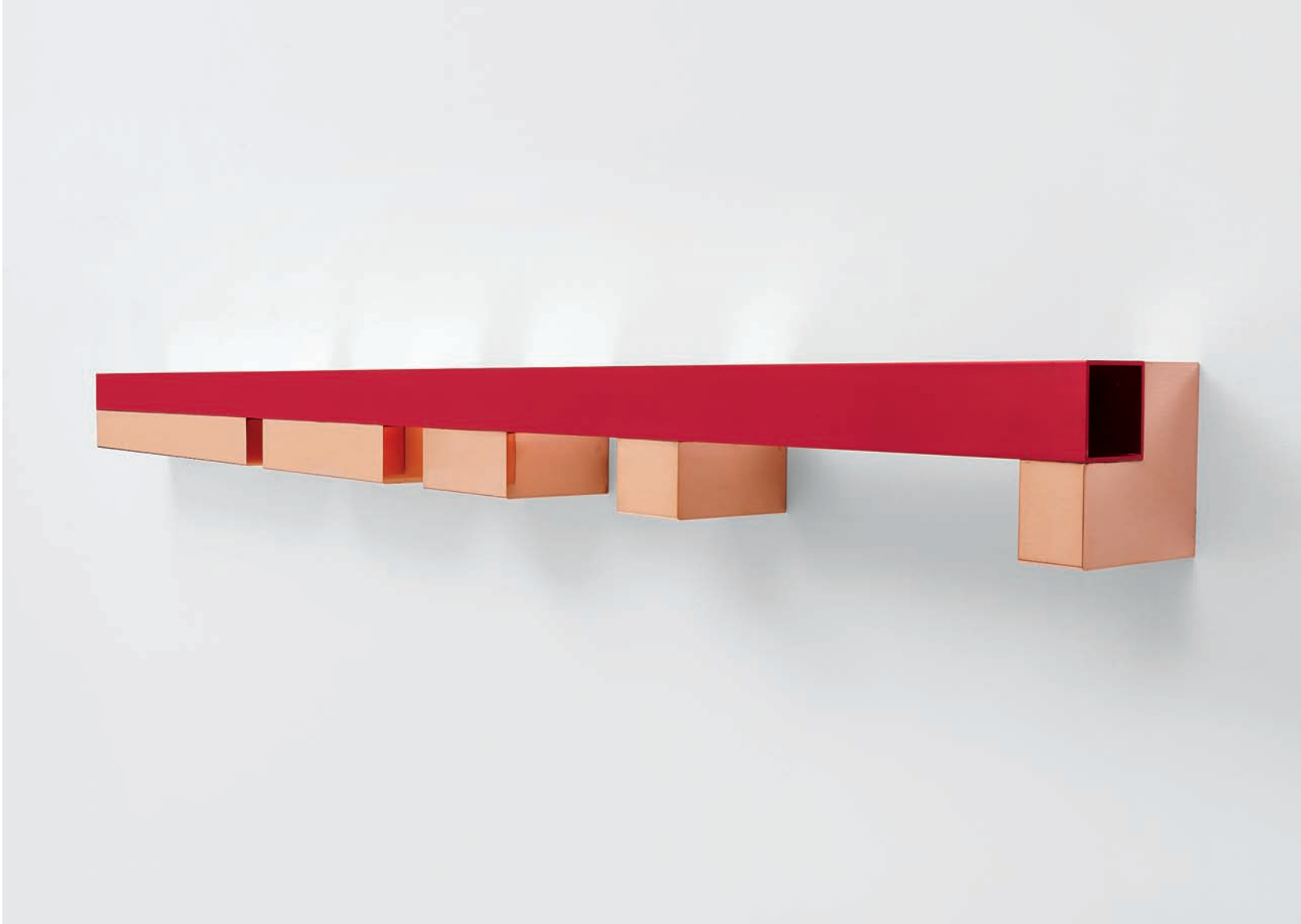












Alternate view of the present lot

Exceeding the abilities of a mere sculptor, Donald Judd did not transform his materials into new and abstracted objects; rather, the artist transforms the reality that exists around him and his art. As an architect of space, Judd's execution of *Untitled*, 1979 in his trademark cadmium red anodized aluminum encourages a holistic restructuring of the environment in which it is displayed and energizes the wall upon which it hangs. Although its consolidation of a stringent geometrical scheme and a highly rational mathematical system remain perhaps the work's most preliminarily significant and effective aspects, the luminous red and its dynamic transaction with the polished brass besiege viewers in sinews of brilliance. Monumentally immersing the wall in six feet of lustrous color, the individual and repeating modules punctuate the space unevenly as the artist choreographs the space in a rhythmic waltz of fascinating concepts and realized grids. For Judd, the geometric is far more than fact—geometry is also immune to sensitivity and it is the antonym of emotion, and in this regard, his sculptures are the pure antithesis of the primordial sculpture—the human body. Remarkable in his attempts to obscure any sign of his own hand, Judd has produced a singular and extraordinary object, fully self-determining.

It seems impossible to consider, but Judd did not realize his now-exalted masterful wielding of materials until the close of the 1950s, having spent well over a decade discovering and cultivating his craft with largely fruitless forays into

painting. Upon investigating the comparatively untapped potential of aluminum, Judd revolutionized sculpture with his unconventional principles, scintillating color, and elementary geometric forms in abstruse arrangements that wholly eclipsed the physical material. *Untitled*, 1979 is comprised of rectangular structures that widen contrarily to the empty spaces. The mathematical principle guiding the work is that of the Fibonacci sequence, an organic, numerical progression that dictates the corresponding growth of rectangular voids. As each new gap equates the sum of the previous two, the solid forms expand and shrink, almost as if the sculpture clamors for new breaths. Through his utilization of a mathematical formula to govern the structure, Judd has translated an abstract concept into in a visual sensation, and in the process, embodied it as a material in its own right. As the artist once prophetically wrote, "I think that I developed space as a main aspect of art." (D. Judd, "Some aspects of color in general and red and black in particular," Dietmar Elger (ed.), Germany, p. 81) The ability of *Untitled*, 1979 to employ its audience's mind is a myriad of efforts coalescing, but no two are more integral than that of form and color. Indeed the repetition of form cannot solely support the massive concepts purported by the work—the brush between methodical organization and luscious coloration represents a critical element in the artist's oeuvre, elegantly conspicuous in the present lot. The anodized aluminum radiates from its red hue and the brass glows golden, but when the two elements are so tightly juxtaposed, their reciprocity propels them to



to illuminate color fields that are stellar and impossible to replicate when operating independently. Though the color is mechanically fabricated, it materializes as gently lit by the sun's rays, and it is returned to its rightful range amidst the ready-made and organic spectrum found in nature. The synthesis of the intense hues impresses upon its viewer the artist's intimate engagement with color and his charge to invert the painterly myth. Color is born of a planar objectivity in the present lot, and Judd's deliberate choice of cadmium red is markedly instrumental in the definition of space. Of the color cadmium red, the artist has said, "I like the quality of cadmium red light...If you paint something black or any dark color, you can't tell what its edges are like. If you paint it white, it seems small and purist. And red, other than a gray of that value, seems to be the only color that really makes an object sharp and defines its contours and angles." (J. Coplans, "An Interview with Don Judd," *Artforum*, vol. 9:10, June 1971, p. 43) As with Judd's other sculptures, the work is a miniature concatenation, flourishing and thriving as it stretches earnestly along the wall.

Although frequently labeled as the champion of Minimalism, Judd unequivocally refuted this classification, and *Untitled*, 1979 is a visual testament to his transcendence of any one category. Perhaps the artist's project is more aligned with that of the geometric abstraction of such artists as Ad Reinhardt, Frank Stella, and Barnett Newman, dramatically breaking from the Abstract Expressionism prevalent in his era. Even still, the immaculacy of color, space, and structure communicated through industrial materials in the present lot can be ascertained as the straightforward expression of logical concepts. Furthermore, the sheer quality of the forethought and the careful deliberation required of the mathematical principles exercised in the work are a triumph, especially when considering the offhand decisions commonly made by artists in their ever-changing and organic processes. Arresting in the vigor of its self-efficacy and chromatic intensity, *Untitled*, 1979 elucidates that which is both most central and most primitive to Judd.

Donald Judd, *Untitled (Progression)*, 1979, galvanized steel, anodized aluminum, 5" x 63 1/4" x 5" (12.7 x 191.1 x 12.7 cm.), The Museum of Modern Art, New York Digital Image © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY Artwork © Judd Foundation. Licensed by VAGA, New York, NY













**MARK ROTHKO** 1903-1970

*Untitled (Red, Blue, Orange)*, 1955

oil on canvas

66 $\frac{5}{8}$  x 49 $\frac{3}{8}$  in. (169.2 x 125.4 cm.)

Estate number: 5194

Signed "Mark Rothko" on the reverse.

**Estimate on request**

**PROVENANCE**

Estate of the Artist, 1970

Marlborough A.G., Liechtenstein/Marlborough

Gallery, London

Private Collection, Germany

Christie's, New York, *Post-War and Contemporary Art*

*Evening Sale*, November 13, 2007, lot 12

Acquired at the above sale by the present owner

**LITERATURE**

*Kunst des 20ten Jahrhunderts: Sammlung Viktor und Marianne Langen*, Vol. II, Ascona, 1986, p. 267 (illustrated)

D. Anfam, *Mark Rothko The Works on Canvas:*

*Catalogue Raisonné*, New Haven, 1998, p. 407, no.

529 (illustrated)

“The noble, the sublime are hollowed unless they hold,  
to the bursting point, a core of the Wild. This idea,  
verbalized, I have held on to—in a large sense. This  
I recognize as irrevertably true...” MARK ROTHKO, 1954







Mark Rothko's masterwork, the glorious *Red, Blue, Orange* of 1955, is an exceptional example of one of the greatest artists of the twentieth century working at the height of his painterly powers. It is in this era that we see Rothko come in to his own and become the iconic artist of his time. Bold and assertive, this painting's luminescence—as in all the greatest of Rothko's paintings—appears to stem forth not from the surface of the canvas but from some other, mystical space deep within its very fibers. Deploying a rarely seen double hued blue field of color over an ochre expanse, set atop a burning orange tinted background, the present lot is a remarkable testament to the preeminence of Rothko as an artist during the most important period for painting in American history.

A trailblazer in the use of abstraction and a master of color and scale, Rothko was above all a painter of emotion and a humanist who believed in the emancipatory capacity of great art to free us from our worldly bonds. Painted just a decade after the close of the most disastrous war the world had ever seen, one that saw devastation on battlefields across the world as well as the leveling of entire cities, and the attempted genocide of entire races, Rothko's electric works such as the present lot, offer a tacit acknowledgement of human folly while also offering the possibility of alternatives. Painted at the dawn of the space age and at the mid-point of what would come to be known as the "American Century," Rothko and his abstractionist

New York school colleagues are painting with all the power and confidence of that city and country at a unique moment. With the tensions of the Cold War and possibility of nuclear destruction heavy in the air—Rothko points in another direction in the best of his canvases.

The bold power of his work exists not just in the harmonious structures, though they first capture the eye, but in the effect on the subconscious, and even the soul of the viewer. These pictures have the ability to inform the very core of who we are, and in a dialectical process to elevate and inform both subject and object. While abstract on its surface, for Rothko these paintings are meant to move beyond any simple didactic rejection of the dichotomy between representational and abstract; they are meant to capture the full range of human emotions and interior life from ecstasy to tragedy. As in the present example, the most powerful of Rothko's works unify vibrant colorization with sensitivity to weight and scale, further capturing the soul as well as the eye. However, despite how formally sophisticated his paintings are, in Rothko's own words, "I am not an abstractionist. ... I am not interested in the relationships of color or form or anything else. ... I'm interested only in expressing basic human emotions—tragedy, ecstasy, doom and so on—and the fact that a lot of people break down and cry when confronted with my pictures show that I communicate those basic human emotions... The people who weep before my pictures are having the same religious experience I had when I painted them. And if you, as you say, are moved only by their color relationships, then you miss the point!" (Mark Rothko, in *Conversations with Artists by Selden Rodman*, New York, Devin-Adair, 1957, p. 93.) As he clearly expresses and as can be seen throughout his career, including in his earlier representational and surrealistic modes, for Rothko the aesthetic concerns though first experienced are certainly not where he wishes the effect of his paintings to stop.

Rothko once stated that he wanted his works to possess such a "presence" that "when you turned your back to the painting, you would feel [them the] way you feel the sun on your back." (M. Rothko, in J. E. B. Breslin *Mark Rothko: A Biography*, Chicago, 1993, p. 275). *Red, Blue, Orange* typifies this sensation of being overwhelmed with the colors of the painting to the point where, as a viewer, we can physically feel it pulsating on our back. This sentence is only brought about via a dexterous combination of color magnification where in the radiant



Alexander Liberman, Rothko's brush and paint pots, c. 1964





Kay Bell Reynal, Mark Rothko Studying  
One of His Classic paintings, New York,  
c. 1952 Artwork © 2014 Kate Rothko Prizel  
& Christopher Rothko / Artists Rights  
Society (ARS), New York





J.M.W. Turner, *Sunset*, c. 1830-35, oil painting on canvas, 26 ¼ x 32 ¼ in. (66.7 x 81.9 cm.) © Tate, London 2014

rectangular fields of color appear to physically resonate and vibrate with a ribald energy as though they were the burning August sun shimmering low, but not yet melting into a watery horizon. In *Red, Blue, Orange* we see both the blue and orange quadrants manifest themselves from the inside out, seeming to shimmer up above the thinly washed background; they lightly manifest themselves as marvelous entities that magically materialize for the purpose of entrancing us.

It is in this service of this type of almost metaphysical encounter wherein Rothko trains his formidable power. For Rothko, and it can be said similarly for many of his most accomplished contemporaries, the move to non-objective art was about a subtle but important shift in what they expected their work to deliver to and receive from our viewership. The revolution that Rothko advanced was one that situated a painting as being not about an experience in and of itself, but instead about the experience of viewing it, of being in its presence and feeling how it changed you and your subjectivity. Though subtle, this is a fundamental shift and one that changes how we can perceive the act of viewing—the very act of looking at an artwork. For Rothko it is about the emotive connection and the sublime space between the painting and the viewer that is most fertile. This experiential understanding of the power of art is one that, while bordering on the religious, is fundamentally humanist in nature in-so-far as it is dependent upon the individual's energy in reaction to a specific time and space as opposed to an existing hierarchy. In fact it is the absence of hierarchy in this moment that most sets his work apart. It

is this reliance on and ribald exploration of the space of the sublime that makes Rothko's contributions to the history of art so important and enduring.

Philosophers from enlightenment onward had often theorized the notion of the sublime, of a greatness that could exist beyond all possible calculation, measurement or imitation. We know Rothko was influenced by the writings of both Immanuel Kant and Friedrich Hegel, who had both developed complex and nuanced definitions of the sublime and its expression in the arts. It is plain to see how this exploration and interest in the political, spiritual and social ramifications of the sublime lead to the artist creating a new, experiential as opposed to representational art.

Of course Rothko was not the first painter to utilize and explore notions of the sublime in his works. In the naturalistic scenes by the romantic painter Caspar David Friedrich we are exposed to a concern with the awe that the natural world can inspire in the soul. Though pre-dating him by over one hundred and fifty years, Friedrich's *Monk by the Sea*, 1808-10, has an almost Rothko like composition with an expanse of blue sky at the top, layered over a darkening horizon that immerses a solitary monk looking out from his perch on wild dunes. In this painting we see man contemplating the smallness of his being in the face of the greatness of the natural world and in fact being lifted up by that dichotomy.

Even more directly related to Rothko's most powerful paintings and the notion of the sublime is the oeuvre of



J.M.W. Turner. In the wonderfully rendered, almost smoky surfaces of Turners most extraordinary works, we can see clear fore-tidings of abstraction and a drive to enrapture the viewer. Rothko's palette is "Turneresque" with its subtle almost imperceptible differences in hue and shade creating vast degrees of spatiality. Turner's exuberant *Sunset*, 1830-35, is a prime example with its ochre top half melding into an inky, expanding horizon line and foreground beneath. Like Rothko after him, Turner is using highly efficient economy of difference in his palette to create a seemingly infinite and in flux sense of space and color. Similar to Rothko's paintings, the Turner palette at first glance seems to utilize a handful of colors, however careful study brings the realization that the hues are themselves made up of multitudes of variations. And in that moment, when the eyes continue to gaze into the canvas and almost (but not quite) lose focus, is wherein the sublime—the magnitude of feelings that far surpasses what is evinced—emerges and exerts its powerful impact.

With its pulsating cloud-like expanses of floating color, *Red, Blue, Orange* typifies the paintings of Rothko's mature and most important era. Boldly rendered in its titular colors, the work from 1955 encapsulates the artist's sophisticated and revolutionary handling of pigment, scale, and composition. The painting's dazzling upper blue half seems to vibrate as it fills our field of vision, its dark core offset by a subtle border of more lightly rendered azure. The blue is realized in typical fashion for Rothko, not in one single shade but in a large variety of registers of navy that come together to provide a sense of infinite depth. In the lower field of *Red, Blue, Orange* is a gauzy expanse of yellow tinged orange, slightly smaller than the indigo cloud above. Like the lighter blue border surrounding and providing texture to the upper register, the orange swath of color is itself offset by a slight, almost imperceptible frame rendered in a darker, red-dyed-orange shade. These borders are key to the fission and excitement of this canvas, creating a dynamism and sense of movement and life. These two areas of color, blue over orange, shimmer above a background of milky red; each shade and register painstakingly built up with layer upon layer of highly thinned pigment. The result is an exceptional example of painterly prowess; the surface seems almost perfectly flat and without texture yet the painting has a tactile depth that feels as though one could dive deep into it.

*Red, Blue, Orange* is a tour de force of the innovative techniques Rothko applied to realize his genius. Looking closely we can see that the paint is not simply applied to the surface but instead is married to it; as a coat of orange soaks the canvas, we can envision the artist as he works



Mark Rothko, *Untitled (Painting)*, 1953-54, 104 $\frac{3}{8}$  x 117 $\frac{3}{8}$  in. (265.1 x 298.1 cm), Collection The Art Institute of Chicago, Friends of American Art © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York



Mark Rothko, Early 1950's, Photo by Henry Elkan. Estate of Mary Alice Rothko, Artwork © 2014 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York





Henry Matisse, *The Blue Window*, summer 1913, oil on canvas, 51 ½ x 35 ⅞ in. (130.8 x 90.5 cm.), The Museum of Modern Art, New York © 2014 Succession H. Matisse, Paris / Artists Rights Society (ARS), New York

the color into the raw linen, building first the background in thin, almost iridescent liquefied pigment. Following this initial treatment, he adds yet another and perhaps another swath of color, each delving deep down into the threads of the surface. Following this application, he slowly builds the blue color, at first light and then follows with a darker core at the center, allowing the edges to provide definition and structure. Then an orange autumnal hue is whisked across the bottom quadrant, a dark and then alternately lighter almost yellow shade across the center, further offset with the darker red under painting to provide a sense of spatiality and weight.

Rothko was able to perfect a manner of staining with color that enabled him to soak the canvas itself and unify color and structure as one. More than just a triumph of technique, this process has further import, allowing Rothko to apply layer upon layer of paint creating, as we see here, a living sense of space as well as form; this process is integral to the ability of these pictures to seem as though they emanate light from their very depths. The present

lot is illustrative of the very best of examples of this, the layering creates a sense of space that is truly three-dimensional, each cloud of color seemingly summoned into being; the subtle, almost shadow like under-painting of the two central formulations creates a rupture that allows for a seemingly mythic space to open up and enter our unconscious.

The colors themselves, emanating as they do from various layers, bring to mind the spiritual light of Rembrandt, and an almost gauzy diffused sense of palette. The very contradiction of the two colors that form the core of the painting's presentation creates a vitality that is hard to pin down yet suffuses our visual experience and thus the renewed sense of self that this picture provides. As in all of Rothko's mature paintings, the present lot expresses a directness of form and colorization that is matched by a taught balance with an exploration of the human psyche. A long time delver into the human condition, Rothko was devoted to an exploration of the narratives of human thoughts and emotions; a voracious reader of philosophy,



myth and prose, it is both facile and incorrect to view even his most voluptuous paintings as mere abstractions and not a continuation of his longstanding intellectual and artistic concerns.

The majesty of *Red, Blue, Orange* is prefigured by similar works from this most fertile era of Rothko's career. In *No. 25 (Untitled)* of 1951 we see the artist fully develop into the painter of iconic floating planes and cloud like fields of color. In this highly important example, now in the collection of the Tel Aviv Museum of Art, we can see Rothko developing what would become his iconic structural technique, wherein foreground and background are highly differentiated but seem to hover into and amongst each other. Much as in *Red, Blue, Orange*, the painting at the Tel Aviv is top-heavy with a darker pigment, though of course the former in a brilliant blue as opposed to the noir-ish black in the latter; while in many painters hands such a configuration would be in danger of feeling unbalanced or awkward, in Rothko's deft handling of color and scale, each feels harmonious and grounded. Both pictures use an almost ambivalently autumnal orange with red overtones to set a fiery stage, a glow that emanates within and creates a zesty haze.

In addition to giving his pictures their interplay of transparency, he imbues them with shimmering brilliance and iridescent joy. The surface colors seem applied with a light and fast brush, removing the possibility of identifying individual brushstrokes and leaving the impression that the colors had been simply blown into place. By building up symmetrical underlying structures with pigments lightly layered on top of each other in each of these two pictures—and in all of his most iconic works—Rothko is able to create a sense of decentralized gravity; the pictures are not weightless as they have far too much gravitas for that, however, within each there is a floating quality and a true three-dimensionality that allows for a highly emotional engagement between surface and viewer. Rothko had long wished to find a mode of pictorial representation that allowed him to touch on the most enduring portions of the human psyche and soul and in the most iconic works such as *No. 24 (Untitled)* and *Red, Blue, Orange* we see him fully embrace abstraction and find a mode that allows him to do as such.

In Rothko's *Yellow and Blue (Yellow, Blue in Orange)* painted in the same year as the current lot, we see the artist use an iridescent blue quite similar to that expressed in *Red, Blue, Orange*. *Yellow and Blue* in the collection of the Carnegie Museum of Art in Pittsburgh also uses orange as its basis, however, in the Carnegie picture we see the foregrounded blocks of color almost obliterating the field on which they are placed. Still, much like in our present lot, the careful application of pigment built up with a feathery touch proves the sense of an infinite edge and as such a

“For art to me is an anecdote of the spirit, and the only means of making concrete the purpose of its varied quickness and stillness.” MARK ROTHKO, 1945



Mark Rothko, *Yellow and Blue (Yellow, Blue in Orange)*, 1955, 102 1/8 x 66 3/4 in. (259.4 x 169.6 cm), Collection Carnegie Museum of Art, Pittsburgh © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York





Vincent van Gogh, *Wheatfield with Crows*, 1890, 19 $\frac{7}{8}$  x 40 $\frac{5}{8}$  in. (50.2 x 103 cm.), Van Gogh Museum, Amsterdam

plane of color without beginning or end. The Carnegie's picture is structured with a slightly ominous and larger mustard yellow swath above the seascape like blue below.

In 1955 America and American art had superseded its forebears in Europe. The city and the country were on the move and in no sector was that more true than the field of painting. While the city bustled and throbbed, the same energy of endless possibility simmered on the canvases and in the studios of the artists who were remaking what the bounds of painting could be. And the country—while in the midst of McCarthy's witch-hunt for "reds" and fermenting questionable covert operations—was itself on the edge of a revolution of social mores and thought that few could foresee.

New York of the early 1950's was a veritable hotbed of artistic ferment. Even as institutions such as the Metropolitan Museum of Art and the Museum of Modern Art continued to stage shows of the European avant-

garde, the local development of contemporary American abstraction continued to gestate at a fervent pace. Betty Parson's gallery had broken open the floodgates and by the early 1950's these up and coming artists would solidly establish their preeminence in the pantheon of American Art of the twentieth century.

On May 22, 1950, eighteen artists wrote an open letter to the then president of the Metropolitan Museum, Roland L. Redmond, declaring their indignation and refusal to participate in a juried exhibition at the museum which was to be held in December. They exclaimed that Francis Henry Taylor, the museum's director, had "on more than one occasion publicly declared his contempt for modern painting," and further that Robert Beverly Hale, the associate curator of American Art, had in "accepting a jury notoriously hostile to advanced art," aligned himself with Taylor. (*The New York Times*, May 22, 1950). Their disgust arose from the fact that these curators seemed to resist, refute even, their belief that they themselves

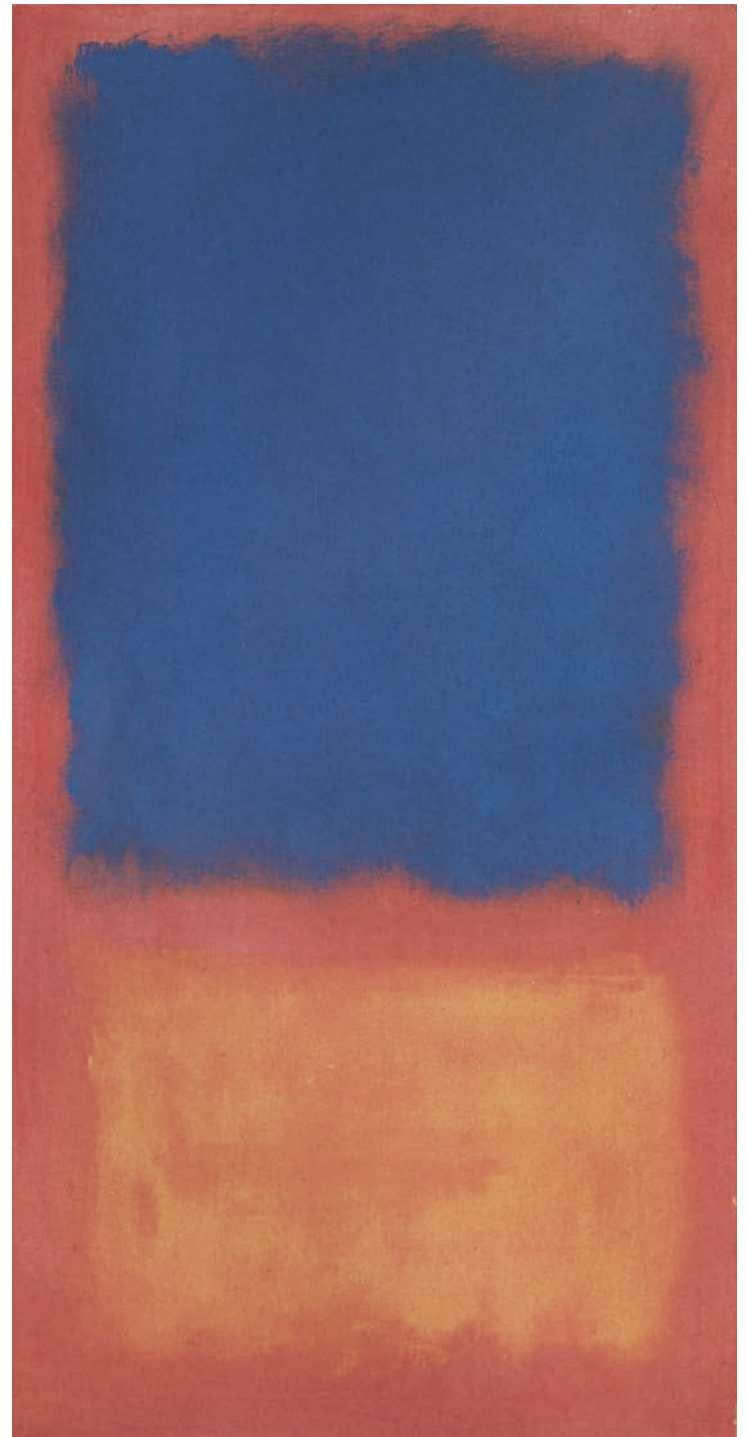


were the inheritors and sustainers of the advanced art first established by their early European counterparts. That list of eighteen artists, Ernst, Gottlieb, Motherwell, Baziotes, Hofmann, Newman, Still, Poussette-Dart, Stamos, Reinhardt, Pollock, Rothko, Walker Tomlin, de Kooning, Sterne, Brooks, Kees, and Bultman now reads like a who's who of early post-war American art but at the time they were viewed as aggravators, instigators, ultimately immortalized in Nina Leen's iconic 1951 photograph of the group published in *Life* magazine alongside the story entitled "Irascible Group of Advanced Artists Led Fight Against Show." (*Life*, January 15, 1951.)

Jackson Pollock had already received critical attention by this point and by the mid 1950's many of his contemporaries were well on their way as well. 1951 saw Barnett Newman's second exhibition open at Betty Parsons Gallery, hung by his close friends Pollock, Krasner, and Tony Smith. However, the show was critically condemned and none of the works sold. This negative reception disturbed Newman and that would be his last public exhibition until 1955. Equally as upsetting, however, was his exclusion from the seminal 1952 exhibition, *Fifteen Americans*, at the Museum of Modern Art even as many of his contemporaries and fellow "irascibles" such as Pollock, Rothko, and Clyfford Still formed the backbone of the grouping. Still would go on to inscribe a gifted copy of the exhibition catalogue, "To my friend Barnett Newman who, also, should have been represented in this exhibition." The dialogue established between Newman and Still is apparent in their works, *Ulysses*, 1952 and *January 1951*, 1951 respectively. Each can be seen to be grappling with the subtle, yet immensely powerful treatment of color within their, by now, massive canvases. Whereas Still isolated jagged, nearly violent, swatches of red, yellow and blue color within the inky celestial darkness of the canvas, Newman achieved a powerfully emotive quality by varying his treatment of blue paint and pigment in order to effect a bisected canvas with a single barely perceptible and yet manifest shimmering band of white.

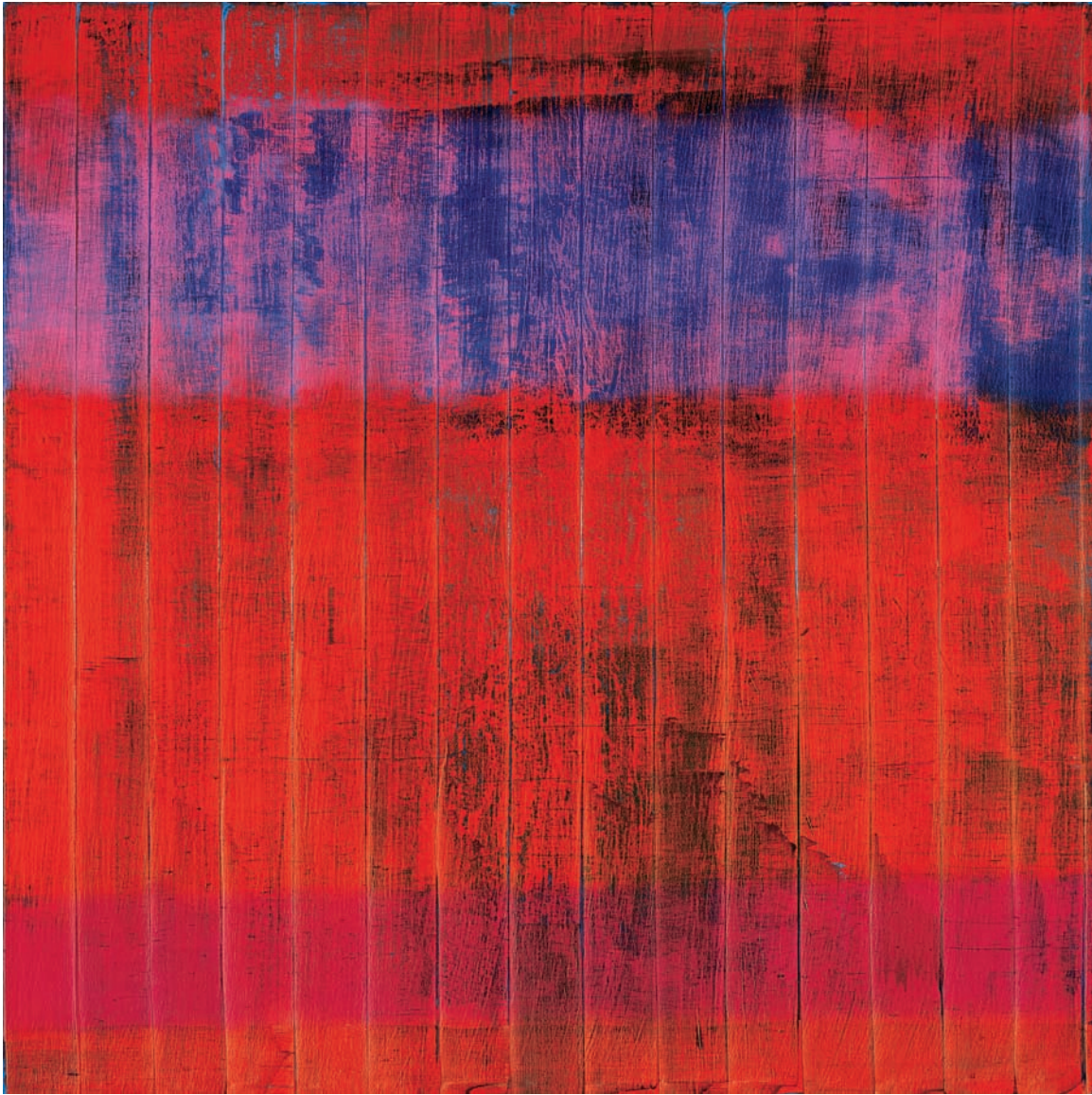
Rothko himself saw increased and sustained attention beginning in 1952. Alfred H. Barr, by then already forced out of his position as the inaugural director of the MoMA, convinced Philip Johnson to purchase a work by Rothko and donate it to the Museum knowing full well that the board members could not refuse a gift from so highly regarded a patron just as he knew they would refuse to purchase one outright. Rothko's *No. 10*, 1950 became the first work by the artist to be included in the museum's collection; interestingly, the museum seemingly took less issue with the dramatic, monochromatic abstractions of Franz Kline, as his work *Chief*, 1950, was acquired by the museum that same year.

Additionally, former collector-cum-dealer Sidney Janis was steadily signing away many of the artists from Betty



Mark Rothko, *Untitled*, 1955, 54 $\frac{1}{8}$  x 27 $\frac{3}{8}$  in. (137.5 x 69.5 cm.), Collection The Israel Museum, Jerusalem, Gift of The Mark Rothko Foundation, Inc., 1985 © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York





Gerhard Richter, *Wand (Wall)*, 1984, oil on canvas, 94 ½ x 94 ½ in. (240 x 240 cm.)  
Private collection © Gerhard Richter, 2014

Parsons to his fledgling gallery. Already established having shown the works of the European avant-garde such as Mondrian, Klee, and Miró, among others, Janis quickly solidified the importance of his new roster by pairing them with their established European idols. Indeed, at Willem de Kooning's first exhibition at the gallery in 1953 he sold two major pictures, *Woman I*, 1950-52, and *Woman II*, 1952—the former directly to the MoMA and the latter to Blanche Hooker Rockefeller who subsequently donated the painting to the Museum. American abstraction was no longer a marginal movement—it was the movement.

As a direct result of the positive responses to Rothko's first traveling museum exhibition initiated at the Art Institute Chicago in 1954, the artist was invited by Sidney Janis to join his gallery with his first exhibition there opening in 1955, the same year *Red, Blue, Orange* was painted. Indeed, 1955 was an extremely positive one for Rothko with

no less an authority than Fortune magazine declaring his paintings to be a good investment. By 1958, attitudes had changed so drastically that MoMA curator Dorothy Miller, assisted by Frank O'Hara, assembled the seminal traveling exhibition, *The New American Painting*. Comprised of seventeen artists, many of whom were members of the original irascible eighteen, the show would go on to travel Europe and establish, without question, the supremacy of the new New York avant-garde.

Rothko's mastery as a colorist, his sensitive treatment of tonality and the ability to find within primary overarching color an infinite degree of variability was often drawn upon by following generations. Blue has tantalized and intrigued artists as a main compositional element for nearly as long as they transitioned from simple charcoal drawings to those realized in a full chromatic spectrum. What differentiated the artists of the late nineteenth and



early twentieth century from their predecessors was their freeing color from realistic parameters and enabling it to become an entity entirely unto itself with the development of Impressionism, Fauvism, German Expressionism, and ultimately through Cubism and beyond.

Vincent van Gogh was one of the first artists of the late nineteenth century to explore the psychic qualities of unnatural or intentionally exaggerated color within his paintings. Working in short viscous strokes, van Gogh worked to relate upon the canvas in oil his emotional response to and understanding of his visual stimuli. *Wheatfield with Crows*, 1890, assumes a much more somber, even sinister quality as the gradations of blue shift from the still balmy twilight along the horizon to the deep inkiness of the celestial expanse.

Taking up the mantle of blue as one of the most loaded emotional colors, Henri Matisse employs it in a much softer, calming manner in *The Blue Window*, painted in the summer of 1913. The warmth of the summer's eve seems to

impart a soothing stillness throughout the canvas imbuing the typically “cool” color with a particular humanity otherwise unachievable in a realistic tonality. Each object portrayed in the foreground—the flowers, vase, lamp, and even the artist’s own palette—come alive in the shadows of the night.

The most iconic pictures by Mark Rothko are a record not only of creative genius but also of a watershed moment in the history of artistic production. At the forefront of the movement towards artistic production, and a defining member of the New York school, Rothko’s place in the history books is secure and deserved. *Red, Blue, Orange*, with its electric colors and sophisticated composition stands as a testament to the artist’s successfully realized desire to find a new, non-representational language with which to express the most basic and profound of human experiences. Standing in front of this masterwork, imbibing its brilliant blues and oranges, we as viewers can be transported not just visually, not just at the surface but deep down in the primordial core of our being.



Mark Rothko, *No. 61 (Rust and Blue)*, 1953, 115 ¾ x 91 ½ in. (294 x 232.4 cm.) Collection The Museum of Contemporary Art, Los Angeles, The Panza Collection © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York



**GERHARD RICHTER** b. 1932*Abstraktes Bild* 825-9, 1995

oil on canvas

20 $\frac{3}{8}$  x 24 $\frac{3}{8}$  in. (51.8 x 61.9 cm.)Signed, numbered and dated "Richter 1995 825-9"  
on the reverse.**Estimate** \$800,000-1,200,000**PROVENANCE**

Anthony d'Offay Gallery, London

Barbara Mathes Gallery, New York

Galerie Leu, Munich

Private Collection, Germany

Sotheby's, London, *Contemporary Art Day Auction*,  
June 29, 2010, lot 230

Private Collection

Gagosian Gallery, New York

Acquired from the above by the present owner

**EXHIBITED**Nîmes, France, Carré d'Art, Musée d'Art Contemporain  
de Nîmes, *Gerhard Richter - 100 Bilder*, June 15 -

September 15, 1996

New York, Barbara Mathes Gallery, *Gerhard Richter:  
Works on Paper, Photographs, Editions*, January 28 -  
March 22, 2005Munich, Galerie Leu, *Kusama - Chamberlain - Richter*,  
April 23 - May 30, 2009**LITERATURE**M. Hentschel, H. Friedel, *Gerhard Richter*, Anthony  
d'Offay Gallery, London, 1998, p. 105, p. 92 (illustrated)H. Ulrich Obrist, B. Pelzer, G. Tosatto, *Gerhard Richter.  
100 Pictures*, Ostfildern-Ruit: Hatje Cantz, 1996, p. 77  
(illustrated)A. Zweite, *Gerhard Richter, Catalogue Raisonné for  
the Paintings 1993-2004*, Düsseldorf: Richter Verlag,  
New York: D.A.P. Distributed Art Publishers, 2005, no.  
825-9 (illustrated)

"Perhaps because I'm a bit uncertain, a bit volatile...  
I'd always been fascinated by abstraction. It's  
so mysterious, like an unknown land." GERHARD RICHTER, 2011









Gerhard Richter, 1998 © Gerhard Richter, 2014

Gerhard Richter's reputation as the most virtuosic painter working today is founded on an astoundingly vast oeuvre that spans five decades. Having risen to esteem during the 1960s Richter has never wavered in his steadfast commitment to startling innovation of technique. The extensive variety of his ongoing artistic production has allowed him to master the fundamental principles of his medium. In this present lot, Richter has decisively selected a moody palette of tones that are set against luminous, more delicate shades of violet, which bleed into volcanic reds, softer pink, orange and yellow hues. For a purely "abstract" picture, the artist's choice of color leaves more than a suggestion of a golden, summer twilight. It is precisely this infinite potential for disparate interpretation that renders the work as a notable achievement in subjectivity.

*Abstraktes Bild*, which simply translates from German to *Abstract Painting*, exemplifies the pivotal moment in 1976 when the artist consciously abandoned figurative practice in what constituted a dramatic departure from his previous works. The artist defines, "abstract paintings [as] fictitious models... which we can neither see nor describe, but which we may nevertheless conclude exist." (G. Richter, in *Gerhard Richter: Paintings*, exh. cat., Museum of Contemporary Art, Chicago, 1988, p. 107)

Richter has since returned in his work to his own archive of creative production, continually referring to and assembling techniques with heightened self-awareness, oscillating between abstract painting and naturalistic form, continually exploring the limits and uncertainties of the twin poles of contemporary image making: representation and abstraction.

Initially, for the *Abstraktes Bild* series, often referred to as 'Soft Abstracts,' Richter conceived of a blown-up image relating to the experience of inspecting the surface of a painting in minute detail, as through a magnifying glass. The artist took enlarged photographs of variously coloured brushstrokes, projected and copied them onto each canvas, resulting in an impression of complete abstraction. The effect of the blown-up image in *Abstraktes Bild* is not simply an increase in size, but a transformation in the identity of the initial image and the resulting impact on the viewer. He suggests the objective of the enlargement in a letter to Benjamin Buchloh: "The outsize Blown-Up, which allows you to cheat, is for the time being the only form that



Mark Rothko, *Tan and Black on Red*, 1957, oil on canvas, 69 $\frac{3}{8}$  x 55 $\frac{3}{4}$  in. (176.5 x 136.5 cm.), The Museum of Modern Art, Wakayama © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York





Detail of the present lot

can make real and comprehensible the 'message' that I want to present as fascinatingly as possible." (M. Godfrey, N. Serota, ed., *Gerhard Richter | Panorama*, p. 126) At the execution date of *Abstraktes Bild*, 1995, the artist had ceased to use photographs as a point of reference, reducing these latter 'free' paintings to pure abstraction, completely devoid of all vestiges of subject matter.

At a time when it is argued that we have gone beyond painting in art, Richter demonstrates that questions of this medium continue to prove vitally relevant to artistic practice. The rigorous and meticulous technique that he invented for the *Abstraktes Bild* series involves applying layers upon layers of paint onto the canvas, each time sweeping over the thick pigment with a squeegee, resulting in accidental configurations of colour. This technique produces a multifaceted, illusionistic surface, from which he eliminates any trace of the brushstroke.

Richter's technique here is subject to chance. The outcome of the work cannot be predetermined; each step is necessarily contingent upon the next. This instinctive process of development harkens to the mid-twentieth century Abstract Expressionists, among them Jackson Pollock's iconic 'drip paintings,' in which he poured paint directly from the can, or with the assistance of sticks and other non-traditional materials onto the surface of the canvas, which he placed on the floor. This element of chance in Richter's work could be compared to Surrealist

Automatism; an abstract artistic form, involving a suppression of consciousness in favor of direct unmitigated experience.

The artist clarifies his approach: "If I paint an abstract picture I neither know in advance what it is supposed to look like, nor where I intend to go when I am painting, what could be done, to what end. For this reason the painting is a quasi blind, desperate effort like that made by someone who has been cast out into a completely incomprehensible environment with no means of support... in the vague hope that his correct, expert activity will finally produce something correct and meaningful." (G. Richter quoted in *Gerhard Richter*, Tate Gallery, London 1991, p. 116) The fearlessness and abandon with which Richter performs his painterly experiment reveals his inimitable skill and innovation as a colorist, which has been compared to Mark Rothko's individual artistic genius, illustrated by his immediately recognizable work from the late 1950s and 60s: large soft edged areas of luminous color on canvas. Richter's *Abstraktes Bild*, 1995, exemplary of the notoriously complex series as a whole, is a singular vision, imbued with a fervent, passionate energy that breathes life from the canvas. This sophisticated piece is at once elusive and evocative, universal and subjective. It clearly establishes a dialogue between figurative and abstract modes of representation while paying homage to the greatest abstract artists of the Twentieth century, of which Richter is irrefutably one.



**VIJA CELMINS** b. 1938

*Night Sky #3*, 1991

oil on canvas, laid on wood panel

18 x 21½ in. (45.7 x 54.6 cm.)

Signed and dated “Vija Celmins 1991” on the reverse.

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

**PROVENANCE**

McKee Gallery, New York

Private Collection

**EXHIBITED**

New York, McKee Gallery, *Vija Celmins – New Paintings*, March, 1992

Philadelphia, Institute of Contemporary Art University of Pennsylvania, *Vija Celmins*, November 6, 1992 – January 17, 1993, then traveled to Seattle, Henry Art Gallery University of Washington (March 31 – May 23, 1993), Minneapolis, Walker Art Center (June 8 – August 8, 1993), New York, Whitney Museum of American Art (September 17 – November 29, 1993), Los Angeles, Museum of Contemporary Art (December 19, 1993 – February 6, 1994)

London, Institute of Contemporary Art, *Vija Celmins. Works 1964-96*, November 1 – December 22, 1996, then traveled to Madrid, Museo Nacional Centro De Arte Reina Sofía (January 21 – March 24, 1997), Winterthur, Kunstmuseum Winterthur (April 19 – June 15, 1997), Frankfurt, Museum für Moderne Kunst (June 20 – September 28, 1997)

Bremen, Neues Museum Weserburg, *Terra Incognita*, May 10 – August 23, 1998

**LITERATURE**

*Vija Celmins*, exh. cat., Institute of Contemporary Art, University of Pennsylvania, 1992, p. 97 (illustrated)

*Vija Celmins, Works 1964-96*, exh. cat., Institute of Contemporary Art, London, 1996, p. 89 (illustrated)

















Vija Celmins, *Web #2*, 1992, oil on canvas, 15 x 18 in.  
(38 x 45.5 cm.) © Vija Celmins

By rejecting the traditional standards of composition—both abstract and representational—Vija Celmins has forged a brilliant career spanning half a century. Her first body of work, produced in the early 1960s, depicts household objects found in her Los Angeles studio and assisted her in developing her adept powers of observation and explorations into the phenomenon of seeing. By 1968 Celmins shifted her interest to the natural world, beginning with her expansive ocean drawings, and also adopting the desert floor and galaxies as her new subject matter. Celmins explains her relationship to nature by saying, “I don’t have that romantic thing, that Casper Friedrich tendency to project loneliness and romance onto nature; to contrast nature’s grandness with tiny, insignificant watchers. I like looking and describing, using images to explore the process of making.” (*Vija Celmins*, exh.cat., ICA/Philadelphia, 1992, p. 19) By creating natural scenes entailing cosmic light and expansive space Celmins carefully separates herself from her contemporaries in both Europe and America. Her “sixties cosmology—as seen in images of the ocean, planets and galaxies, and rocky desert floor—reflects an interest in states of heightened perception, acute observation of nature, and awareness of one’s relationship to the physical environment.” (*Vija Celmins*, exh.cat., ICA/Philadelphia, 1992, p. 18)





Vija Celmins, Artist's studio, Soho,  
New York, 1987 ©Vija Celmins





Vija Celmins, *Untitled (Ocean)*, 1969, graphite on acrylic ground on paper, 13 ¾ x 18 ½ in. (35 x 47 cm.) Collection Philadelphia Museum of Art, Pennsylvania © Vija Celmins

Pulling source images from snapshots, newspaper clippings and magazines, Celmins strategically crops the images by placing wide strips of masking tape around the area she wishes to reproduce and interpret. In 1969, her fascination with astronomy was sparked by Soviet and American satellite space photographs. In order to find more source material, she collected astronomy books and magazines and subsequently visited the California Institute of Technology in Pasadena. Another characteristic of Celmins' renowned graphite drawings is her noted lack of color, therefore focusing on the work's monochromatic texture and graphic materiality. "What I know is that I didn't wake up one day and say, I'm not going to use color. I slipped into it through drawing the photographs, which were black and white...I do believe I wanted a more somber note and I thought that color was extra, as if I were decorating something." ("Interview, Chuck Close in conversation with *Vija Celmins*," in *Vija Celmins*, London: Phaidon Press, 2010, p. 127)

The 1980s marked a significant shift for the artist. Upon relocating to New York she also returned to painting. The artist explains this artistic decision: "I went back to painting because I wanted more form; I wanted the work to carry more weight...I think I'd taken that pencil lead as far as it could go. I think all the last drawings were really my wish to paint and I just hadn't switched to the brush yet. They were as heavy as they could be with lead... There are more possibilities with painting because I have a feeling that somehow the form is just bigger just because there's more laying. There are more shifts in the work. It just is a more complicated spatial experience." (*Vija Celmins*, exh.cat., ICA/Philadelphia, 1992, p. 22)

The present lot, *Night Sky #3*, depicts a blackened night sky with dazzling white stars. By layering black and white paint, sanding the surface down and continuing to apply delicate layers of paint, Celmins allows the elements of the composition to develop in unison. She





Vija Celmins, *Night Sky #6*, 1993, oil on linen mounted on wood, 19 x 22.5 in. (48.5 x 57 cm), Collection Walker Art Center, Minnesota © Vija Celmins

“I like to work with impossible images, impossible because they are nonspecific, too big, spaces unbound. I make them specific by taking this vast thing and wrestling it into the painting.” VIJA CELMINS, 1995

described the artistic process, observing that, “The white is not painted on the black: both the white and the black develop together. I layer them until they become what I call ‘fat,’ so they’re like marble.” (W. Bartman, *Vija Celmins interviewed by Chuck Close*, New York: A.R.T. Press, 1992, p. 54) This small and succinct work contains the intensity of the dark, deep, mysterious sky. The cosmos, along with the ocean and the desert, are elements of nature constantly in flux yet also unchanging and tranquil in their sense of permanence. Celmins isolates and gives form to the indefinite and the limitless of the nocturnal sky. The present lot is the perfect illustration of Celmins’ continuous quest for the artistic representation of unchanging durability and constant fluidity that is both external and internal. As Celmins remarked, “Everything else is moving. I think art ought to be still.” (*Vija Celmins: A Survey Exhibition*, exh. cat., Contemporary Art, Los Angeles, Newport Harbor Art Museum, 1979, p. 32)



PROPERTY FROM THE COLLECTION OF  
CEIL AND MICHAEL PULITZER

**ROBERT RYMAN** b. 1930

*Untitled*, 1962

graphite, pastel on manila polo paper

9 $\frac{7}{8}$  x 9 $\frac{7}{8}$  in. (25.3 x 25.2 cm.)

Signed and dated "Ryman 62" lower right.

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

**PROVENANCE**

Collection of the artist

Peter Blum Gallery, New York

**EXHIBITED**

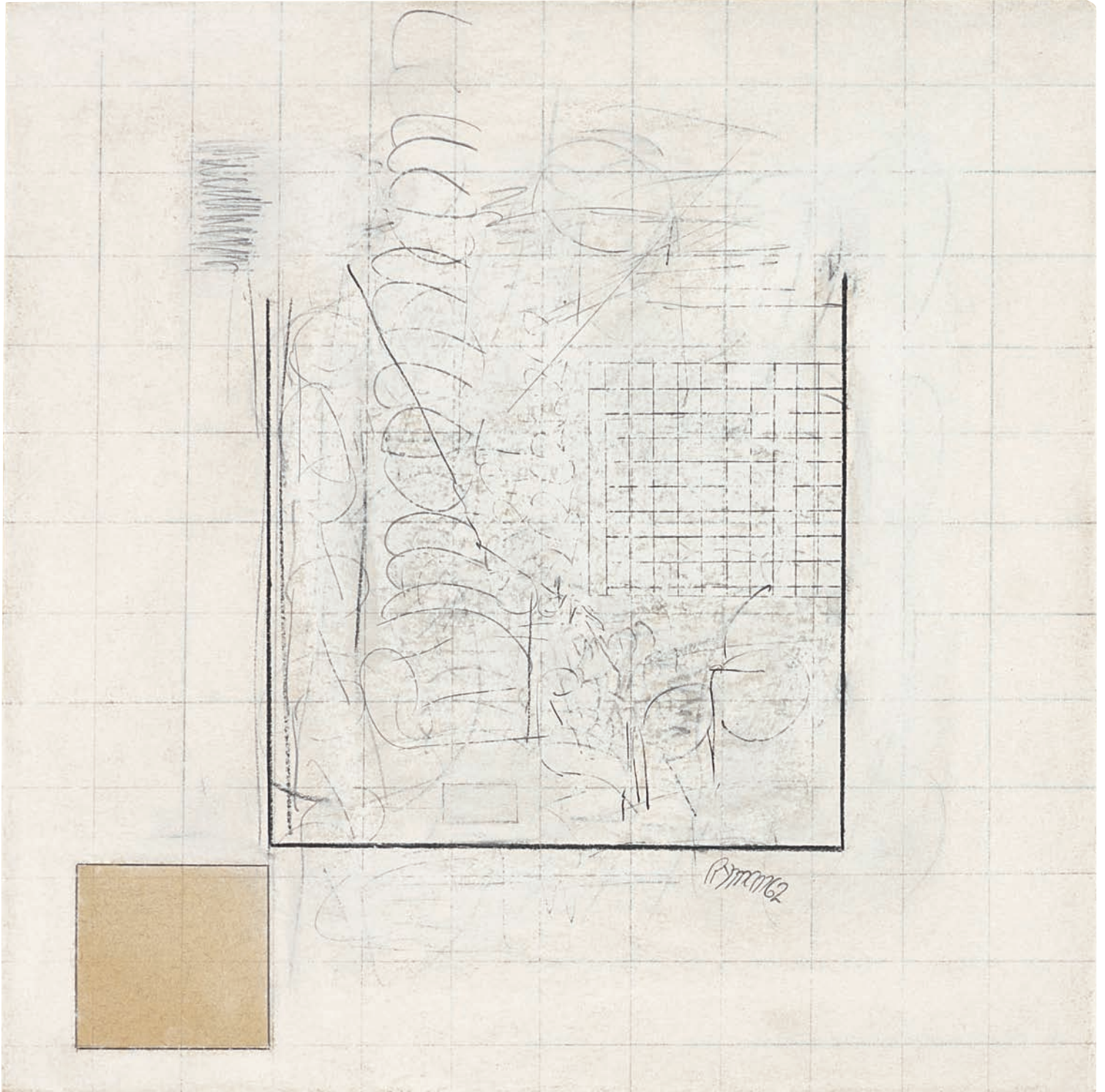
New York, Peter Blum Gallery, *Robert Ryman: Works on Paper 1957 – 1964*, May 20 – September 25, 2004

**LITERATURE**

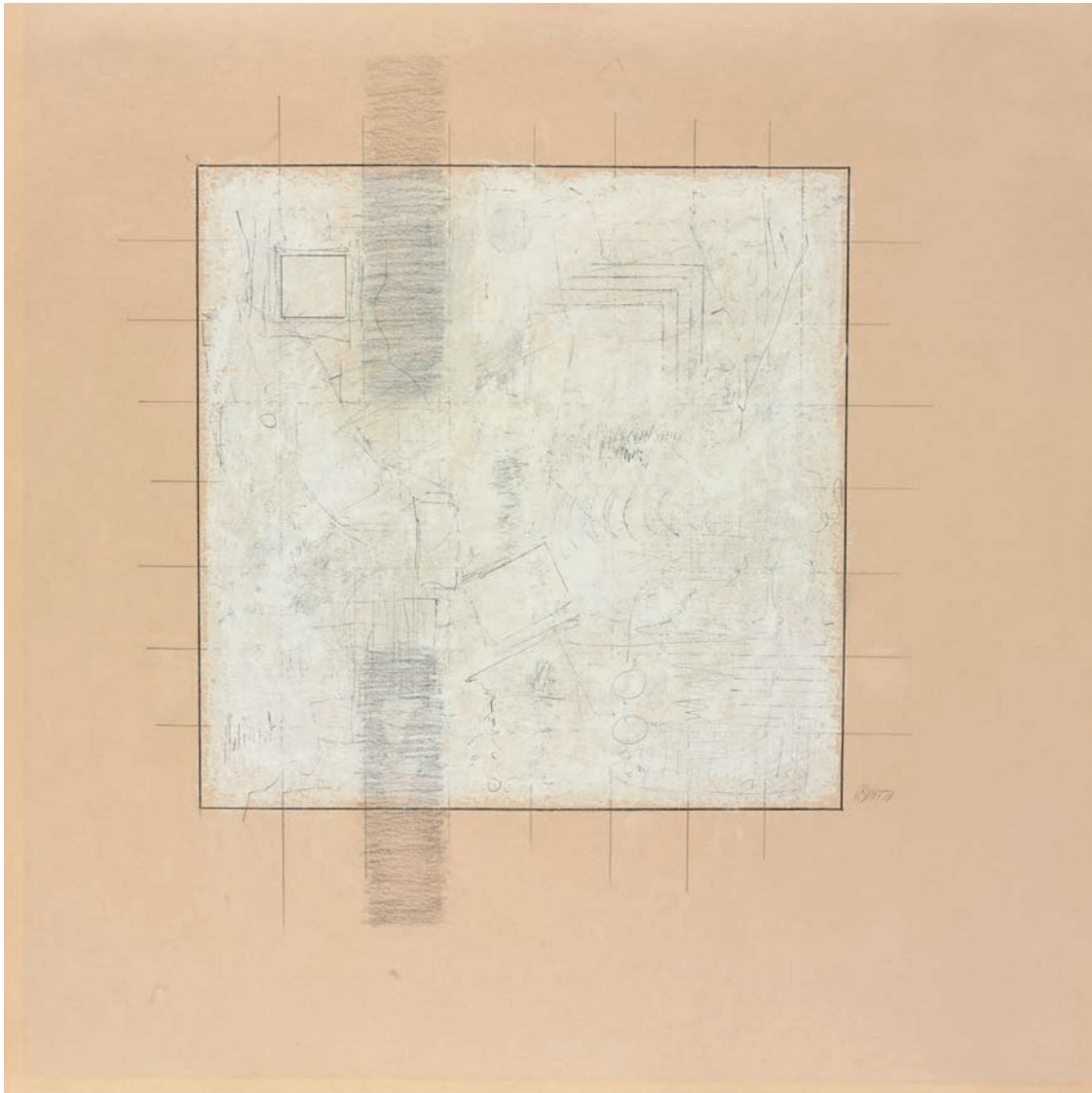
*Robert Ryman: Works on Paper 1957 – 1964*, exh. cat., New York: Peter Blum Edition, 2004, p. 49 (illustrated)

“An image could be said to be “real” if it is not an optical reproduction, if it does not symbolize or describe so as to call up a mental picture. This “real” or “absolute” image is only confined by our limited perception.” ROBERT RYMAN, 1979









Robert Ryman, *Untitled*, 1961, pencil and gouache on paper, 18 $\frac{7}{8}$  x 19 in. (47.9 x 48.3 cm.), Museum of Modern Art, New York. Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY Artwork © Robert Ryman / ARS, New York

Robert Ryman's career has been marked by his rigorous investigation and exploration of the simple "reality" of visual form—the medium and the support and how the two interact with one another. Ryman has steadfastly focused on how it is that the various tools available to him can be manipulated and utilized in order to fully elucidate the immediacy of the medium. Starkly opposed to figural realism, his practice is founded on a complete absence of illusion and is qualified by his lifelong study of and experimentation with painting materials.

Robert Ryman is an artist of unerring continuity whose oeuvre has many consistent themes and principles, with none more prevalent than his use of the color white and the format of the square. The most obvious elements of Ryman's work, they are the impartial nexus from which he begins his thorough examination of the act of painting. Ryman has from the beginning, made non-illusionist paintings and works on paper focusing on the basic material elements: the medium, the support, the

application, scale, texture, the stretcher or paper edge and the wall. *Untitled*, with its square-within-a-square format and its various approaches to pigment, is a superb early example of Ryman's empirical exploration of the structure of drawing and how it would later inform his works on canvas.

The present lot is an exquisite example which clearly illustrates the playful and inventive manner with which Ryman exercises his creative and aesthetic resources. Ryman almost always, as he does here, works in a square format, which he prefers because, "A square is the most neutral surface of all. It rules out all other possible associations." (R. Ryman in *Robert Ryman: Works on Paper 1957-1964*, New York: Peter Blum Edition, 2004, p. 66) Here he has nearly completely covered the surface of the paper in luminous white pastel and overlaid the entire sheet with a squared graph. Ryman does not choose white for symbolic reasons but for its suitability in revealing the inherent properties of the medium: color, texture, density,



light and reflectivity. Since its formal adoption in the mid-1950s, Ryman afforded the color white a whole spectrum of tonal effects and degrees of gloss, allowing nuances ranging from cool to warm, transparent to impenetrable.

Interspersed among this expanse of white are marks in pencil varying in nature from the rigid to the evanescent. Diffuse *pentimenti* reveal and conceal themselves beneath swathes of creamy pastel. Ryman has clearly delineated two sections in which to focus his composition and the attention of the viewer. To the lower left, he has masked out a square within the square that retains its original paper surface with no obscuring pastel. To the center, he has built a container of sorts, outlined in thick graphite, but open at the top, from which emanates a swirling conglomeration of whorls, squiggles, loops, and even another graph within the graph.

For Ryman, the marks are simply that, self-referential elements which do no more nor less than signify their own existence. The masked square reveals the nature of the paper even as the surrounding wash of pastel confirms its own physical reality. His signature, which is frequently employed as a compositional element utilized for its aesthetic qualities, is executed twice within the composition. Tucked beneath the “container” it retains its more traditional signatory quality, but turning it on its side and running it vertically through the drawing abstracts it into a whirring complexity. By doing so, Ryman averts and invalidates any symbolic import. As he describes it, “I used the signature as a line, and I generally put it up the side or on the end...just to make it more abstract so that it would read more as a line and not so much as my name, necessarily. I used my name because that was an accepted element of all painting... if I just used line...it would have been a kind of symbol... It would have been as if I was painting something or trying to say something.” (R. Ryman quoted in R. Storr, *Robert Ryman*, New York: The Museum of Modern Art, 1993, p. 70)

In his formative works of the 1960s such as the present lot, Ryman discovered the richness of his pared down aesthetic, spurring him to devote himself to white paint, or rather here, white pastel, for the next five decades. Ryman has relentlessly explored the lyricism of the individual mark, making painterly gesture all the more potent in the spare media of pencil, graphite and white pastel. In concentrating on the material substance of drawing and painting as both the form and subject of his work, he has created an aesthetically powerful and meditative work of art.



Robert Ryman, *Untitled*, 1959, oil on cotton canvas, 43 ½ x 43 ½ in. (110.6 x 110.6 cm.)  
© Robert Ryman / ARS, New York



Robert Ryman, *Untitled*, 1958, casein, colored pencil and charcoal pencil on paper, 9 ¾ x 9 ¾ in. (23.8 x 23.8 cm.), Whitney Museum of American Art Digital Image © Whitney Museum of American Art © Robert Ryman / ARS, New York



**GERHARD RICHTER** b. 1932*Mädchen im Sessel (Lila)*, 1965-66

oil on canvas

35 x 42 $\frac{7}{8}$  in. (88.9 x 108.9 cm.)

Signed and dated "Richter 65" on reverse; further signed and dated "5.9.66 G. Richter" along the overlap.

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

Private Collection, Germany

Private Collection, Europe

Sotheby's, New York, *Contemporary Art Evening Sale*, May 12, 2004, lot 35

Acquired at the above sale by the present owner

**LITERATURE**D. Honisch, et. al., *Gerhard Richter 36 Biennale di Venezia, German Pavilion*, Essen: Museum Folkwang, 1972, p. 38J. Harten, ed., *Gerhard Richter: Bilder Paintings 1962-1985*, Cologne: DuMont, 1986, cat. no. 111, pp. 46, 364 (illustrated)A. Thill, et. al., *Gerhard Richter: Catalogue Raisonné, Vol. III*, Osfildern Ruit 1993, cat. no. 111 (illustrated)D. Elger, *Gerhard Richter. Maler*, Cologne: DuMont, 2002, p. 164

"In the photograph, I take even more focus out of the painted image, which is already a bit out of focus, and make the picture even smoother. I also subtract the materiality, the surface of the painting, and it becomes something different." GERHARD RICHTER, 2004

















Jean Auguste Dominique Ingres, *Odalisque in Grisaille*, 1824-35, oil on canvas, 32 ¾ x 43 in. (83.2 x 109.2 cm.) Metropolitan Museum of Art, New York

*Mädchen im Sessel (Lila)* is one of the most dramatic and deliberately enigmatic works Gerhard Richter executed throughout one of the most fertile periods of his ongoing and illustrious career. Drawn from photographic sources that Richter constructed with meticulous and mock-mechanical care and precision, collectively these paintings are a singular reaction against the illusion of figurative representation. This reaction would ultimately inform Richter's own unique and profound investigation of the nature and qualities of painting as "model" of reality or bearer of truth.

One of Richter's ambitions in simulating photography in his work was to claim for painting the same sense of authority, authenticity, and objectivity with regard to "pictorial truth" or "realism" that lies implicit within a photograph. Although a photograph hardly provides a veritable picture of reality, it does have unique and fascinating pictorial attributes of its own —qualities that Richter believed could benefit the very different nature of his own chosen, and more plastic, medium of painting. "I was able to see...[the photograph]...as a picture which conveyed a different aspect to me, without all those conventional criteria which I formerly attached to art. There was no style, no composition, no judgment. It liberated me from personal experience. There was nothing but a pure picture." (G. Richter, "Interview with Rolf Schön," *XXXVI Biennale Internazionale dell'Arte*, Venice, 1972, exh. cat., Folkwang Museum Essen, p. 23)

*Mädchen im Sessel (Lila)* is remarkably one of only nine of the artist's photo-realist images which are composed with only various gradations of a single color, in this case violet (an even more remarkable rarity as it is the only singularly purple painting in the artist's oeuvre). Typically, these works were executed in grayscale in much the same way as Richter would have found them in his source material. Breaking away from this stricter, literally black and white interpretation, the artist further stretches what it means for a work to be a painting versus a photograph, or how "veritable" a photograph may be assumed to be. Further, the swirls of lilac, heliotrope, mauve and all those in between create a vibrant abstraction of color which nearly subsumes the imagery within the picture. Having been associated with everything from Roman emperors, to Catholic bishops, the lush paintings of Richter's Teutonic predecessor, Gustav Klimt, and psychedelic experiences, purple is an incredibly loaded color rich in history and connotation. That the present lot was painted in 1966, the same year he would begin work on his *Color Charts*, is highly indicative of how Richter was looking west to his American and British contemporaries and pop culture which were already beginning to assume the mantle of the Flower Power hippies and swinging London mods respectively.

First defined in the April 15, 1966 edition of *Time* magazine, "Swinging London" embodied a youth-oriented cultural phenomenon that emphasized the new and modern. Manifesting itself in television, film, fashion, art and music, the period was characterized by a rejection





Gerhard Richter, *Atlas 10*, 1962, newspaper and  
album photos, 20 3/8 x 26 1/4 in. (51.7 x 66.7 cm.)  
© Gerhard Richter

“Of course, pictures of objects also have this transcendental side to them. Every object, being part of an ultimately incomprehensible world, also embodies that world; when represented in a picture, the object conveys this mystery all the more powerfully, the less of a ‘function’ the picture has. Hence, for instance, the growing fascination of many beautiful old portraits.”

GERHARD RICHTER, 1982





Gerhard Richter, *Frau, die Treppe Herabgehend*, 1965, oil on canvas, 78 x 50 13/32 in. (198 x 128 cm.) Froehlich Collection, Stuttgart, Germany © Gerhard Richter

of the staid ways of post-war austerity and a hedonistic celebration of contemporary British life. Fashion models such as Peggy Moffitt and Twiggy came to embody the late “mod” look which espoused high-keyed color coupled with space age silhouettes while psychedelic rock music exploded on the scene, aurally mirroring those same vibrant chromatics and dramatic cuts of the current fashion trends. Indeed, the aggressive banged haircut that Vidal Sassoon popularized via Moffitt can be seen here in Richter’s own model whose eyes are just barely discernible beneath her hair. Similarly, American youth were beginning to expand their horizons and acceptance of what was socially acceptable and hip in response and revulsion to the uptight mores of the 1950s. Andy Warhol and his Factory had already established themselves as the cultural arbiters of New York cool while bands such as the Beach Boys and Grateful Dead embodied the laid-back freewheeling spirit of the West Coast. In a particular way, Richter’s photo-realist paintings function as a distant cousin to Warhol’s silkscreens. Warhol aimed for mechanized reproduction of a photographic source whereas Richter intended to expose the artificial nature of the photograph through the imposition of the artist’s hand. Despite originally reproducing the female form true its physical reality and the reality constructed within the original picture frame, Richter has banished all sense of corporeal veracity in his allover blurring of the canvas, and the composition therein.

Dating from the highpoint of Gerhard Richter’s Pop period, *Mädchen im Sessel (Lila)* from 1966 perfectly demonstrates the distance between the German movement of that name and its American sister scene. While the source image speaks of leisure and luxury, it has been reproduced in oils with a deliberate blurring dimension, as though seen through a filter that is scrambling the visual information. Somehow, the drained palette and vaguely insubstantial figure and chair bleed into each other creating a layer of abstraction, a disruption of the original pictorial information. There is none of the garish, bright and exuberant palette of the pictures of Richter’s American contemporaries such as Lichtenstein, Oldenburg and Robert Indiana. Whereas they absorbed the positivity and confidence of post-war America, Richter was observing the piecemeal reconstruction of a Europe ravaged by a war, and a Germany divided in its aftermath. Instead, there is a subdued and subversive atmosphere, emphasized by the deliberate avoidance of chromatic differentiation akin to Andy Warhol’s single color silkscreen series such as the *Death and Disaster* and *Electric Chair* series.

Yet faux-mechanical nature of Richter’s blurring was something that he derived from his American counterparts such as Roy Lichtenstein, Claes Oldenburg and Warhol. In particular, it was these artists’ reintroduction of figuration—often a singular and unremarkable object or figure—along with their apparently artless embrace of the mechanical techniques of reproduction used in industry and commerce that most impressed Richter. “One can paint a nude again, nothing to worry about,” he noted at the time, “however it has be very different, and totally unartistic.” (G. Richter, “Letter to Helmut and Erika Heinze, March 10, 1963,” in *Gerhard Richter, Images of an Era*, exh. cat., Hamburg, 2011, p. 60)

The pervasive sense of shallow surface, of façade, and of masquerade running throughout the ambiguous and seemingly dissolving imagery of Richter’s photo-paintings is one that reflects both his and the Pop art generations’ skeptical fascination with the surface and superficiality of much of modern Western industrialized culture. As he himself has commented, his upbringing in the German Democratic Republic made him acutely aware of this cultural disposition to the west. “Growing up in the (Socialist) system was... a valuable education for me. There one developed wholly different qualities, ways of thinking, friendships. Here in the West, everything struck me as insanely superficial. And it was.” (G. Richter in conversation with U.M. Schneede in *Gerhard Richter Images of an Era*, exh. cat., Bucerius Kunst Forum, Hamburg, 2011, p. 106)

This particular work also belongs to a series of paintings whose genesis is an ongoing project of Richter’s, *Atlas*, which officially began to take shape in 1969 and into the early 1970’s, but whose first components can be traced back to 1962. *Atlas* is an archive on a





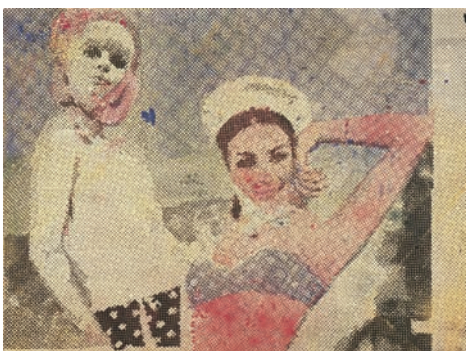
Gerhard Richter, *Schwimmerinnen*, 1965, oil on canvas, 78 ¾ x 63 in. (200 x 160 cm.) Froehlich Collection, Stuttgart, Germany © Gerhard Richter





Roy Lichtenstein, *Seductive Girl*, 1964, Magna on canvas, 24 x 30 in. (61 x 76.2 cm.), Private Collection  
© Estate of Roy Lichtenstein

monumental scale in which the artist compiles and assembles various imagery culled from newspaper and magazine clippings to other found and original photographs. These images have served as source material in a variety of manners throughout his practice including as direct subject matter, as installation, and as components of artist's books, among others. Most notably, a number of the artist's earliest photo-realist paintings of the mid 1960's, of which *Mädchen im Sessel* (*Lila*) is a seminal example, are derived from these images. Having originally begun the project in a much more informal manner, he ultimately began to assemble them into self-contained sheets. To date, there are over 800 sheets comprising the entire series which is widely considered an independent artwork due to its diversity, complexity and importance within his oeuvre. According to the artist, "In the beginning I tried to accommodate everything there that was somewhere between art and garbage and that somehow seemed important to me and a pity to throw away." (G. Richter, "Interview with Dieter Schwarz," in D. Elger and H.-U. Obrist (eds.), *Gerhard Richter: Text. Writings, Interviews and Letters 1961-2007*, London: Thames & Hudson, 2009, p. 332)



Sigmar Polke, *Freundinnen [Girlfriends]*, 1965, dispersion on canvas, 59 x 74 13/16 in. (150 x 190 cm.) Froehlich Collection, Stuttgart © 2014 The Estate of Sigmar Polke/Artists Rights Society (ARS), New York

According to Richter, "As far as the surface is concerned – oil on canvas conventionally applied—my pictures have little to do with the original photograph. They are totally painting (whatever that may mean.) On the other hand, they are so like the photograph that the thing that distinguished the photo from all other images remains intact." (G. Richter quoted in H.-U. Obrist (ed.), *Gerhard Richter: The Daily Practice of Painting. Writings and Interviews 1962-1993*, trans. D. Britt, London, 1995, p. 34) It is this distinction between painting and photography that is methodically taken to an extreme in *Mädchen im Sessel* (*Lila*) through the near mechanical dissolution of the painting's image into the surface of the work itself. Sweeping across the surface of the painting with a large dry brush while the paint was still wet, Richter has seemingly fused all the separate component parts of the picture's image into one another and collectively subsumed them into a dynamic but uniform and flat abstract surface. Operating in a consistent, horizontal and faux-mechanical way, the image appears to emerge from the surface of the picture and through the myriad lines of purples and whites as if by magic. Like a latent image in a developing bath, *Mädchen im Sessel* (*Lila*) materializes from the wash of color, slowly coming further and further into focus before the viewer. Here, figuration and abstraction of the kind that would subsequently distinguish Richter's later work in the 1980s are merged together at the microscopic level on the surface of the canvas.

The fact that Richter is a technically masterful and nuanced painter is evidenced in the strange, swirling abstraction that fills *Mädchen im Sessel* (*Lila*). The female form and the armchair in which she rests seem to melt into each other—her arms, legs, and torso become one with the armrests of the chair and its main body. This is made all the more true by the use of different tones of lilac to render the entire scene. Richter hereby introduces a strange pictorial ambiguity that melds figure and ground, evincing the fact that this is a painting, not a photograph. Indeed, paint itself can never be "blurred" only an image can be. The



“I blur things to make everything equally important and equally unimportant. I blur things so that they do not look artistic or craftsmanlike but technological, smooth and perfect. I blur things to make all the parts a closer fit. Perhaps I also blur out the excess of unimportant information.” GERHARD RICHTER, 1964-65

photograph itself, “has an abstraction of its own, which is not easy to see through. It’s what everyone believes nowadays: it’s ‘normal’...It is the only picture that tells the truth, because it sees ‘objectively.’ It usually gets believed, even where it is technically faulty and the content is barely identifiable.” (G. Richter, “Notes 1964-65,” in H.-U. Obrist (ed.), *Gerhard Richter: The Daily Practice of Painting. Writings and Interviews 1962-1993*, trans. D. Britt, London, 1995, p. 31)

*Mädchen im Sessel (Lila)* is a very specific type of picture in which meaning has been disintegrated. Richter describes, “All that interests me is the grey areas, the passages and tonal sequences, the pictorial spaces, overlaps and interlockings. If I had any way of abandoning the object as the bearer of this structure, I would immediately start painting abstracts.” (G. Richter quoted in H.-U. Obrist (ed.), *Gerhard Richter: The Daily Practice of Painting. Writings and Interviews 1962-1993*, trans. D. Britt, London, 1995, p. 37) (This transition to pure abstraction would of course later come to pass in his celebrated *Abstraktes Bild* series.) Richter has kept representative “realism” at a deliberate interval, a distance designed to complicate the source image and to reveal something new, to prompt the viewer to look in a more formal and analytical manner at a newspaper image that would otherwise have been discarded after a day. This disposable image has been granted immortality and fame, has smuggled itself into the realm of beauty. The sitter remains anonymous and elusive, a strangely abstracted fragment of an intensely figurative reality.

Richter began to paint ever more contentious and provocative imagery at this time, taking the apparent distance and objectivity of his photo-paintings along with the seemingly banal imagery to ever greater extremes as a way of testing the ability of his medium to maintain its ambiguity. *Mädchen im Sessel (Lila)* is the beginning of these boundary-testing pictures. Imbedded in these works and this image is an unsettling sense of the seen and unseen German histories that clearly lay within the conscious and conscience of Richter and his contemporaries. Throughout his career, Richter has explored what and how one sees and understands physical and pictorial reality. “Life communicates itself to us through convention and through the parlour games and laws of social life. Photographs are ephemeral images of this communication—as are the pictures that I paint from photographs. Being painted, they no longer tell of a specific situation and their representation becomes absurd. As a painting it changes both its meaning and its information content.” (G. Richter quoted in H.-U. Obrist (ed.), *Gerhard Richter: The Daily Practice of Painting. Writings and Interviews 1962-1993*, trans. D. Britt, London, 1995, p. 31) In *Mädchen im Sessel*, Richter has brilliantly invested a commonplace but highly evocative (and potentially provocative) image with so many layers of ambiguity that the viewer is encouraged to read into it as he or she pleases. Simultaneously, and disconcertingly, the work asserts in its surfeit of particular details that it is merely artifice, oil on canvas, a painting of a photograph of an anonymous and sultry sitter who begs the viewer to ask but one more question.



Andy Warhol, *Liz (Early Colored Liz)*, 1963, silkscreen ink, acrylic on linen, 40 x 40 in. (101.6 x 101.6 cm.)  
© 2014 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York



The artist in his studio, 1965 © Gerhard Richter



PROPERTY FROM THE COLLECTION OF  
CEIL AND MICHAEL PULITZER

**DAVID SMITH** 1906-1965

*Abandoned Foundation (Landscape)*, 1946

steel, bronze on artist's wood base

13¼ x 15¾ x 5⅞ in. (33.7 x 40 x 13 cm.)

Signed and dated "David Smith 1946" on the base.

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

**PROVENANCE**

Collection of the Artist

Collection of Tom Ingle, Connecticut

Private Collection, by descent from the above

Christie's, New York, *Post-War & Contemporary Art Evening Sale*, November 10, 2009, lot 9

Acquired at the above sale by the present owner

**EXHIBITED**

New York, Willard Gallery, *David Smith, Sculpture*

1946-1947, April 1 – April 26, 1947, no. 14

Essex, Connecticut, Essex Art Association, 1947

Worcester, John Woodman Higgins Armory, *David Smith*, June – October 1947

**LITERATURE**

*David Smith, Sculpture 1946-1947*, exh. cat., Willard Gallery, New York, 1947, n.p. (illustrated)

M. Walter, "Sculptor in Metals Shows Work Here," *Worcester Daily Telegram*, June 13, 1947

*David Smith 1906-1965: A Retrospective Exhibition*, exh. cat., Fogg Art Museum, Harvard University, Cambridge, 1966, p. 70, no. 147

R. Krauss, *The Sculpture of David Smith - A Catalogue Raisonné*, New York: Garland Publishing, 1977, no. 198 (illustrated)

*David Smith*, exh. cat., Musée National d'Art Moderne, Centre Georges Pompidou, Paris, 2006, p. 43

This sculpture will be included in a new catalogue raisonné of David Smith's sculpture being prepared by The Estate of David Smith.

"I would like to make sculpture that would rise from  
water and tower in the air—  
that carried conviction and vision that had not  
existed before." DAVID SMITH, c. 1940s









David Smith working on *Star Cage* in his workshop at Bolton Landing, NY, c. 1950. Photograph by David Smith © Estate of David Smith/VAGA, NY

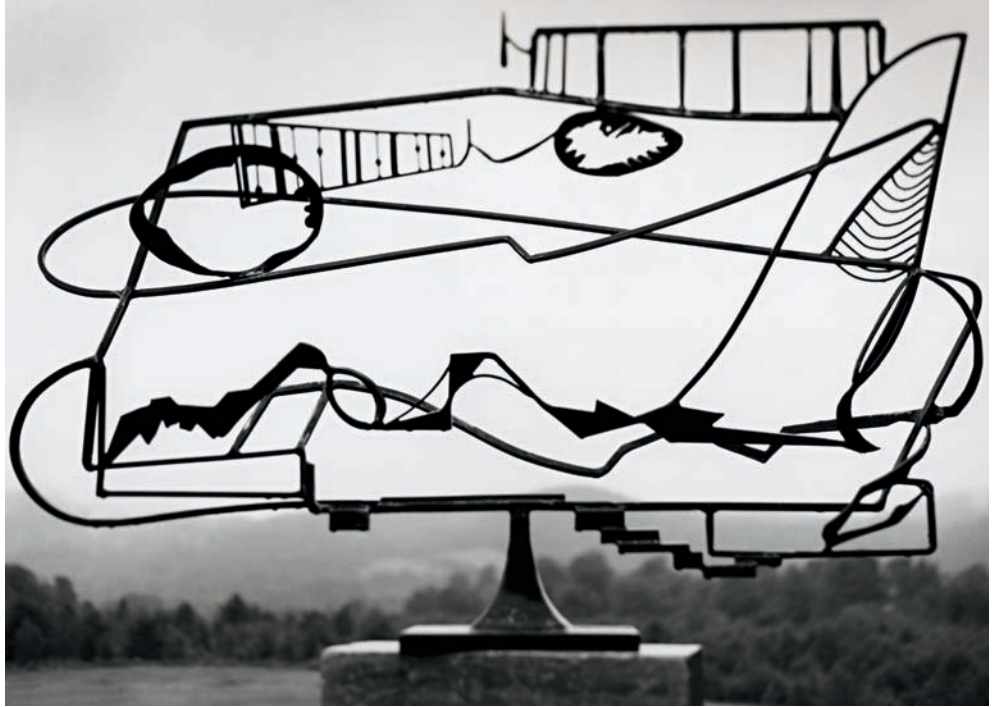
In 1956, formalist art critic Clement Greenberg declared David Smith “the best sculptor of his generation.” (Clement Greenberg, “David Smith,” in *Clement Greenberg: The Collected Essays and Criticism*, Vol. 3, 1956, p. 277) Smith’s artistic training began in 1926 upon his relocation from the Midwestern United States to New York City. In New York, Smith met his future wife, sculptor Dorothy Dehner, who encouraged him to enroll at the Art Students League as well as to participate in the Works Progress Administration’s Federal Art Project, where he cultivated many relationships with burgeoning artists such as Milton Avery and Adolph Gottlieb. Collector and connoisseur John Graham, who counted Pollock, de Kooning, Gorky, as well as gallerists Ileana Sonnabend and Leo Castelli, as his mentors, took an interest in Smith. Graham exposed Smith to the developing avant-garde style from Europe and introduced him to the New York art scene of the 1940s. Upon seeing photographs of welded metal sculptures by Pablo Picasso and Julio González, Smith, as a former welder in the American Locomotive Company, realized he had already acquired the technical skill to begin executing his own welded sculptures in the quasi-abstract idiom. Smith set up his studio at the Terminal Iron Works in the Brooklyn Navy Yard; as an artist working in the company of commercial welders, Smith quickly learned new technical skills from his fellow workmen. Metal materials were thrilling for Smith—steel was a medium that harked back to industry and the military power of World War II. Moreover, as an artistic material, it seemed to him like a clean slate, not yet infused with a well-defined art historical past. As

Smith proclaimed in a speech he gave in 1959, “Discarding the old methods and equipment will not of course make art. It has only been a symbol in creative freedom from the bondage of tradition and outside authority.” (D. Smith, speech at Ohio University, Athens, Ohio, April 17, 1959)

Smith’s departure from New York City in the 1940s to the rural environment of Bolton Landing, New York, a small town amongst the Adirondack Mountains, transformed his work. His studio was stockpiled with raw materials, which allowed him the freedom to explore and combine different techniques; the ingenious and stunning quality of his work is evident in Smith’s delicate handling of his materials, molding and welding the metal to create multifaceted surfaces. Inspired by his natural surroundings, Smith began to create a new series of “landscape” sculptures in 1946. By sketching the landscapes observed on his train trips between New York City and his upstate home, Smith captured the mountainous terrain and exquisite beauty of the Adirondack region. These organic sculptures focus on linearity, rather than physical mass, and often frame an abstract border around the composition. Reminiscent of his original sketches, his landscape sculptures highlight the flowing lines of the artist’s markings. Smith explained his vision of sculptural creation, “Casting can be achieved in almost every town. Visions are from the imaginative mind, sculpture can come from the found discards in nature, from sticks and stones and parts and pieces, assembled or monolithic, solid form, open form, lines of form, or, like a painting, the illusion of form. And sculpture can be painting



David Smith, *Hudson River Landscape*, 1951, welded painted steel and stainless steel 49 15/16 x 75 x 16 3/4 in. (125.7 x 190.5 x 42.5 cm.), Whitney Museum of American Art, New York, Purchase 54.14. Photograph by David Smith © Estate of David Smith/VAGA, NY



and painting can be sculpture and no authority can overrule the artist in his declaration.” (D. Smith, speech at Ohio University, Athens, Ohio, April 17, 1959)

The present lot, *Abandoned Foundation (Landscape)*, 1946, executed in steel and bronze, perfectly demonstrates Smith’s unparalleled ability to fuse incongruent elements in the creation of a comprehensive, fluid, sculptural composition. The natural, sweeping crescent moon-shaped figure sprouts from an industrial geometric structure that appears to be suspended in air. Drawing influence from earlier sculptors such as Julio González and Alberto Giacometti, Smith gleaned visual stimulus from myriad sources including fossilized fish, *Life* magazine photographs, and Egyptian tomb furnishings. His stockpile of stored visual fragments allowed him to develop and refine his unique and endlessly evolving style of sculpting. Friend and fellow artist Robert Motherwell described Smith’s environment and work, noting, “David places his work against the mountains and sky, the impulse was plain, an ineffable desire to see his humanness related to exterior reality, to nature at least if not man, for the marvel of the felt scale that exists between a true work and the immovable world, the relationship that makes both human.” (Robert Motherwell, “For David Smith,” in *David Smith*, exh. cat., Willard Gallery, New York, n.p.) This endless quest for the artistic representation of “humanness” within nature and the industrial world drove Smith’s artistic production at Bolton Landing until his final days. Arranging his welded sculptures outside his



Julio Gonzalez, *Head*, c. 1935, wrought iron. 17 3/4 x 15 1/4 x 15 1/4 in. ((45.1 x 38.7 x 38.7 cm.), The Museum of Modern Art, New York, NY, U.S.A. © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY © 2014 Artists Rights Society (ARS), New York

home, much the way Greek sculptures filled the precincts surrounding ancient temples, Smith’s army of sculptures defended his natural sanctuary. Forging his own artistic path, Smith proudly proclaimed, “You know who I am and who I stand for. I have no allegiance, but I stand, and I know what challenge is, and I challenge everything and everybody. And I think that is what every artist has to do... We’re challenging the world...I’m going to work to the best of my ability until I die, challenging what’s given to me.” (The artist quoted in “The Secret Letter,” Thomas B. Hess’s interview with Smith, *David Smith*, exh. cat., New York: Marlborough-Gerson Gallery, 1964, n.p.)



**ANDY WARHOL** 1928-1987*Jackie*, 1964

silkscreen on canvas

20 x 16 in. (50.8 x 40.6 cm.)

Signed and dated twice "Andy Warhol 1964"  
along the overlap.**Estimate** \$1,200,000-1,800,000**PROVENANCE**

Ileana Sonnabend, Paris

Gian Enzo Sperone, Milan

Acquired from the above by the present owner, 1977

**EXHIBITED**Milan, Fondazione Antonio Mazzotta, *Gli Anni '60. Le Immagini al Potere*, June 21 - September 22, 1996**LITERATURE**R. Crone, *Andy Warhol*, New York: Praeger Publishers, 1970, no. 109, cat. nos. 957, 1126 (illustrated)R. Crone, Andy Warhol, *Das Bildnerische Werk Andy Warhols*, Berlin: Kommissionsvertrieb Wasmuth KG, 1976, no. 118, cat. nos. 957, 1126 (illustrated)*Gli Anni '60. Le Immagini al Potere*, exh. cat., Fondazione Antonio Mazzotta, Milan, 1996, p. 99 (illustrated)G. Frei, N. Printz, *The Andy Warhol Catalogue Raisonné* Vol. 2A: Paintings and Sculpture 1964-1969, London: Phaidon, 2002, cat. no. 1127, p. 202 (illustrated)

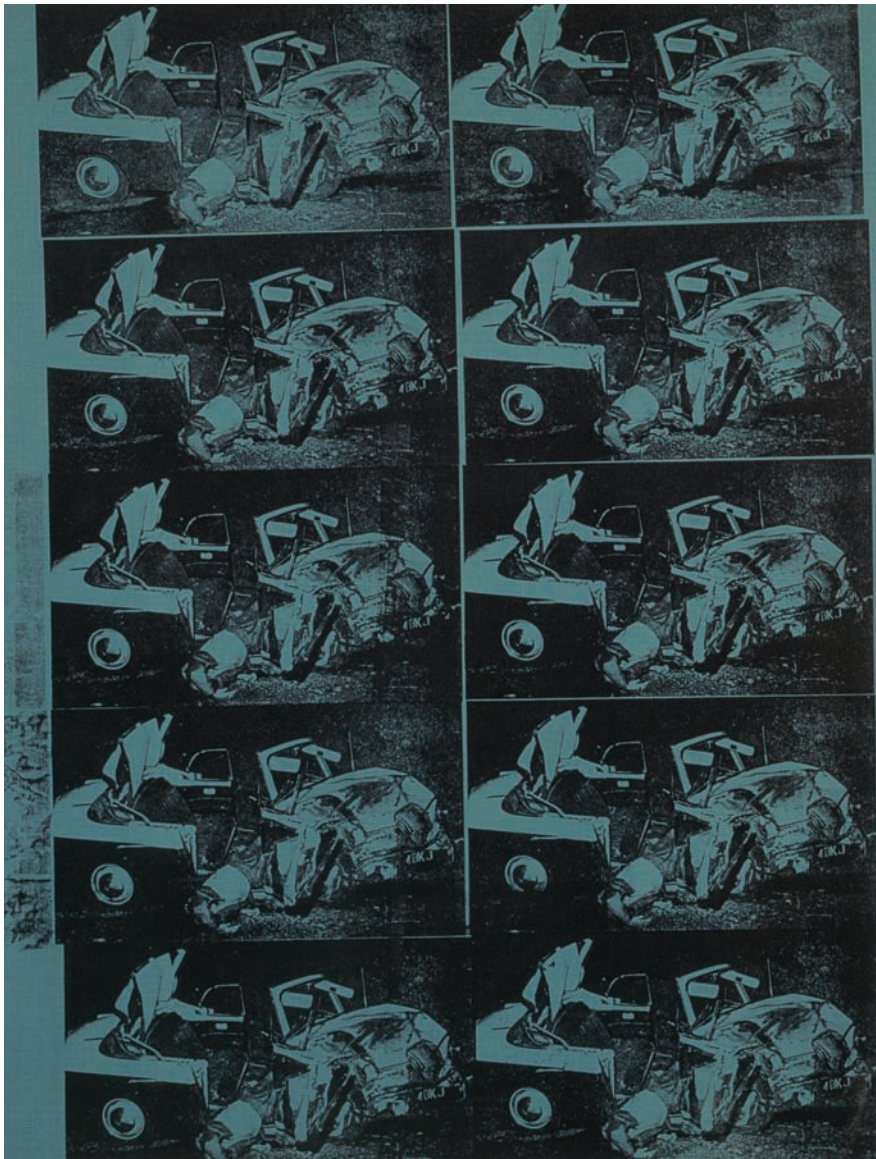
"I sat at Le Club one night staring at Jackie Kennedy, who was there in a black chiffon dress down to the floor..."

ANDY WARHOL, 1963









Andy Warhol, *Green Disaster #2* [*Green Disaster Ten Times*], 1963, acrylic, silkscreen ink, pencil on linen, 107 1/2 x 79 1/8 in. (272.6 x 201 cm.) Museum für Moderne Kunst, Frankfurt © 2014 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

*Jackie* from 1964 is a defining example of Andy Warhol's early silkscreen paintings. Prior to the assassination of John F. Kennedy, Warhol had concentrated his efforts on producing silkscreens of two other celebrity icons, Marilyn Monroe and Elizabeth Taylor. He commenced these particular portrait series during moments of crisis—Marilyn Monroe's silkscreens appeared shortly after her death, and Taylor's life-threatening battle with pneumonia preempted her own silkscreens. Warhol found a timeless and elegant subject in the former first lady whose subjection to unprecedented levels of popular exposure following Kennedy's assassination established her as a paragon of strength and tragedy in American culture. In *Jackie*, 1964, Warhol arrives at a culmination of his earlier series, exhibiting his mastery of the mechanical reproduction which responds directly to a seminal historic event.

Catapulted to star status by her husband's election as President of the United States in November 1960, Jackie Kennedy became an inspiration to millions in the optimistic climate of a rejuvenated post-war America. Epitomizing youth, beauty and style, she became the ideal of a wife, mother and First Lady to the nation. In *Jackie*, 1964, she is shown with an escort at the funeral for her husband on November 25, 1963, three days after his assassination in Dallas, Texas. In extraordinarily solemn grief and intimate despair, the image reveals the new widow with a blank, shocked expression as if the reality of the day's events cannot be absorbed. Part of a group of eight original black and white photographs Warhol selected from a variety of printed sources, first published in the weeks following the assassination, the selections present personal and collective grief in a radically new manner. "Then, for the first time, there were many who experienced the banality of illustrious death, time being measured by the flash: a gasping instant..." (R. Guidieri, "JFK," *Andy Warhol: Death and Disasters*, 1988-89, exh. cat., Houston: The Menil Collection, p. 29).

Robert Pincus-Witten has compared the process of replication in Warhol's series to a type of religious rite, "a Mass of repetition, monotonously intoned, unto the heavenly measurelessness inherent to the grid and/or serial format—the same image over and over again, stretching away to infinity." (R. Pincus-Witten, *Women of Warhol: Marilyn, Liz and Jackie*, New York: C&M Arts, 2000, n.p.) Warhol's aim to de-sensitize the iconic image through repetition is implied here when one realizes that this picture was the central panel of what was once a triptych owned by Ileana Sonnabend. A rare example done in Warhol's hypnotizing phthalocyanine green, it exerts a powerful sentiment of loss and disturbance. Furthermore, this portrait perfectly encapsulates Warhol's ethic of portraiture as a form of biography. The once smiling idol of lost halcyon tranquility, Jackie Kennedy retells an



Andy Warhol, source image for *Jackie* series, 1963, collage and pencil on paper, 14  $\frac{3}{8}$  x 9  $\frac{7}{8}$  in. (36.5 x 25.1 cm.) © 2014 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York



epic tragedy. Georg Frei and Neil Printz have assessed how Warhol “brought her into close-up, making her the dramatic focus and emotional barometer of the Kennedy assassination, shifting the historical narrative into a series of affective moments or portraits that register the subject over time.” (G. Frei and N. Printz (ed.s), *The Andy Catalogue Raisonné*, Vol. 2A, *Paintings and Sculptures 1964-1969*, London and New York, 2004, p. 103)

Beyond the purely iconographic narrative also lies Warhol’s groundbreaking interrogation of the power of mass-media and its agents. Rainer Crone, Warhol’s inaugural chronicler, described Jackie Kennedy as “the woman whose feelings were reproduced in all the media to such an extent that no better historical document on the exhibitionism of American emotional values is conceivable.” (R. Crone, *Andy Warhol*, New York, 1970, p. 29) Confronted with the atomic conflation of celebrity and death, the progenitor of Pop—Andy Warhol—anaesthetized this zeitgeist through the effects of replication and multiplication, so undermining the manipulative potentiality of mass media. Indeed, the Jackie corpus, epitomized by this outstanding work, is the crescendo to the seminal *Death and Disaster* works that preceded it. In keeping with his very best work, celebrity,

tragedy and the specter of death inhabit every pore of this painting.

This compelling *Jackie* masterwork remains a seminal treatise on the emotional conditioning inherent to mass culture. Warhol was disturbed by the media’s potential to manipulate, but simultaneously he celebrated the power of the icon. Fame and its agents intoxicated him and he understood celebrity as integral to modern life. Without historical perspective and working immediately after the event, Warhol identified the media’s capacity to fix this association between icon and story exceptionally early. The profuse repetition of Jackie’s silkscreened portraits mirrors the shattering of moments when time stands still. With the artist’s inimitable image simultaneously imitating and subverting the psychological and emotional conditioning inherent to photojournalism, *Jackie* summates Warhol’s aptitude to seize the most potent images of his time and deliver the perfect twentieth-century history painting. Replicating a lost moment in the stark reality of tonal duality, suffused with both sadness and the immaculate, this *Jackie* is finally affirmed as the iconic paean to the private individual’s struggle within humanity’s global tragedy.



◦ 25

**ANDY WARHOL** 1928-1987

*Flowers*, 1964

acrylic, silkscreen ink on canvas

48 x 48 in. (121.9 x 121.9 cm.)

Stamped twice with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. along the overlap; further numbered "PA53.012" along the overlap and stretcher bar.

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

**PROVENANCE**

Andy Warhol Foundation for the Visual Arts, Inc., New York

Thomas Ammann Fine Art, Zurich

Private Collection

**LITERATURE**

N. Frei, G. Prinz (eds.), *The Andy Warhol Catalogue Raisonné, Paintings and Sculpture 1964-1969*, vol. 02A, New York, 2004, n.p, no. 1318 (illustrated)

“In the middle of the party, Jim Rosenquist’s wife happened to pluck a carnation from one of the centerpieces. Ethel zeroed in on her and screamed, ‘You put that right back! Those are *my* flowers!’” ANDY WARHOL, 1964









Andy Warhol working on large  
*Flowers* at the Factory, New York  
City, March 1965. Photography  
© David McCabe Artwork © 2014  
The Andy Warhol Foundation  
for the Visual Arts, Inc. / Artists  
Rights Society (ARS), New York



As the most recognizable Pop motif by the artist, and arguably one of the most identifiable paintings in the canon of Western art, Andy Warhol's *Flowers* from 1964 is the icon of an era. The broad swath of electric green ground, overlaid with the black screen of grass and other brush, all punctuated by four large, non-specific flowers is at once representational and abstract, sunny and dark, uplifting and somber. First executed in the summer of 1964, the *Flowers* came during a transitional period within the artist's life and career. Struck upon almost haphazardly by Warhol at the suggestion of his friend, then curator of the Metropolitan Museum of Art, Henry Geldzahler, the *Flowers* would inaugurate Warhol's time at Castelli and symbolize the establishment of Pop as a global phenomenon.

Ever since their inception, Warhol's *Flowers* have solidified their position as the most iconic of the Pop imagery popularized by the likes of Warhol, Lichtenstein, Oldenburg, and others. Their effervescent beauty has come to be emblematic of the rapidly changing post-war culture and the manner in which it was manifested throughout social, political, and cultural avenues. Unlike the artist's legendary subjects of that period, principally consumerism, celebrity, death and disasters, the *Flowers* corpus was a significant departure to the more abstract; not only in terms of aesthetic character, but also of philosophical import. While the paintings that immediately preceded the *Flowers* typically represented narrative fact, recorded through the objectivity of the camera lens and re-contextualized through the artist's impassionate silkscreen, this series re-presents an ultimately quotidian subject devoid of context. There is no story of a spectacular rise to fame or untimely death behind these petals; no self-evident critique of the agents of celebrity culture or the manipulation of collective psychology through the engines of mass-media. Even the *Dollar Bills* and *Campbell's Soup Can* pictures that pioneered his concept

of endlessly proliferating imagery were wedded to the specific cultural inheritance of the American Dream and consumer culture. With the indeterminate content of the *Flowers*, Warhol invited, for the first time, a far greater degree of interpretation, questioning and reflection from the spectator, thereby instituting a far grander range of individual subjective responses. Indeed, it is precisely due to the conceptual accessibility of the anti-didactic and egalitarian imagery of the *Flowers* that it has proliferated as such a potent symbol of an entire artistic movement.

In the spring of 1964, Warhol decided to leave the representation of the Stable Gallery and to join that of Leo Castelli, the grand impresario of the Pop Art movement in New York. As epitomized by his presentation of 32 *Campbell's Soup Cans* at the Ferus Gallery in July 1962, the *Elvis* show, again at Ferus, in September and October of 1963, the *Death* paintings at Galerie Ileana Sonnabend in January 1964 and the *Brillo Box* sculptures at Stable in April 1964, Warhol characteristically preferred to dedicate his gallery exhibitions to a single theme, subject or sequence. The summer of 1964 afforded Warhol the time and space needed to conceptualize a new series that he could show at his inaugural exhibition with Castelli in the fall. While mulling over options in the Factory, he was visited by his friend Henry Geldzahler, who, according to legend, was the one who suggested to Warhol that he paint flowers. He claimed, "...I looked around the studio and it was all Marilyn and disasters and death. I said, 'Andy, maybe it's enough death now.' He said, 'What do you mean?' I said, 'Well, how about this?' I opened a magazine to four flowers." (H. Geldzahler quoted in T. Sherman and D. Dalton, *POP: The Genius of Andy Warhol*, New York: HarperCollins, 2009, p. 235) The magazine that Geldzahler had picked up was the June 1964 issue of *Modern Photography* in which there was an article describing a new Kodak color processing system. The layout was comprised of one image of seven hibiscus

Photographic spread from *Modern Photography*, June 1964, with transparencies by Patricia Caulfield and Warhol's interventions © 2014 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York





blossoms reprinted numerous times in order to illustrate the differing effects of the processing system. The seriality of the spread and the subject matter itself seemed tailor-made to catch Warhol's attention, and indeed he seized upon the idea for his next series.

While it may seem that Warhol simply appropriated the image and had it screenprinted on canvas, the amount of alteration to the source material was significant. After cropping the photograph and rotating one of its blossoms to achieve his desired square format, Warhol heightened the image's contrast to such an extent that it was entirely unrecognizable as a hibiscus flower. Flat, planar shapes and vivid outlines characterized the final format, and Warhol transferred the design onto canvas in fluorescent paint, making each blossom appear to float over a grainy pattern of black and neon green. The silkscreened *Flowers* capture Warhol's increasing interest in mass-produced, assembly-line construction—in fact, these 1964 paintings coincided with the artist's first Factory on 47th Street and 3rd Avenue, which opened that spring.

Between June and September of 1964, Warhol's studio was a production line for *Flower* paintings of different sizes. Throughout this phase of his artistic development, Warhol pioneered and refined the screenprinting process that he had made his own. The first artist to make extensive use of the still revolutionary process, Warhol was attracted to the connotations of mass production and the effacing of the hand of the artist. The production underwent three phases: firstly, the forms of the flowers were stenciled and the colored paints were applied by hand onto the primed canvas; once dry, the flowers were masked and the green acrylic of the surrounding ground was applied with a wide brush; finally, the screenprint image was applied over the dried color fields. According to Warhol, "Factory is as good a name as any. A factory is where you build things. This is where I make or build my work. In my art work, hand painting would take much too long and anyway that's not

Andy Warhol, *Flowers*, 1964, acrylic, silkscreen ink on canvas, 48 x 48 in. (121.9 x 121.9 cm.) The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc., NY © 2014 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York



the age we live in. Mechanical means are today and using them I can get more art to more people. Art should be for everyone." (A. Warhol quoted in B. H. D. Buchloh, "Andy Warhol's One-Dimensional Art: 1956 - 1966" in K. McShine (ed.), *Andy Warhol: A Retrospective*, New York, 1989, p. 40)

The square format of the paintings particularly satisfied Warhol because its regular shape allowed the flower paintings to be hung any side up. "I like painting on a square because you don't have to decide whether it should be longer-longer or shorter-shorter or longer-shorter: it's just a square," Warhol said. (A. Warhol cited in D. Bourdon, *Warhol*, New York 1989, p. 191) In addition to its repositioning in a square-format, Warhol flattened the original image by translating the background - through the silkscreen medium - into a dark tangled two-tone image of the grass undergrowth. Flattening color and form in this way generated what is probably the most abstract of all of Warhol's 1960s images and indeed a certain relishing of the abstract painterliness of his creation can be seen in these works in much the same way as it later appears in his *Shadow* paintings of the late 1970s. Warhol had, of course, developed as an artist under the shadow of the Abstract Expressionists, whose heady blend of machismo, tortuous soul-searching and insistence on painterly gesture as a means of inner expression were anathema to him. Concerned throughout his life that such bombast actually represented the 'real' painting, Warhol often reveled in the purely abstract nature of his art, greatly enjoying placing empty monochrome canvases next to his image-laden ones and, as in his *Flowers*, in the flat vacancy of monochrome color.

"They are so goddamn beautiful. And so simple. And their glamour was so intense. What killed you, killed you, was the grainy black-and-white of the stems. That grainy look with that Day-Glo color was killer, and still is. I think it still hasn't been acknowledged that the whole critical debate should have been over at that moment. Because these *Flowers* paintings had all the Kantian principles that Greenberg was pushing. Suddenly there were so many things that were supposed to be problems that were not problems. The *Flowers* resolved all the formal issues Greenberg had been talking about, but with a realistic, not an abstract, image. And why not? Who bought it as a picture of flowers anyway? It was about the mediation. Does it matter how much was going on consciously in him? There were artists at the time who were mulling over the issues very consciously. I don't see him doing that. That's why we reach for the word 'genius.' Genius is what goes, 'That's not a problem.' He sees clearly. He just does it" (P. Schjeldahl quoted in T. Sherman and D. Dalton, *POP: The Genius of Andy Warhol*, New York, 2009, pp. 236-237)

In the selection of color for his flowers, Warhol deliberately chose unnatural-looking hues of brilliant synthetic color. The clearly man-made splashes of vibrant color that form the flowers of his pictures seem to mock the gestural splashes of abstract expressionist painting as much as they do the romanticism and pantheist sense of wonder usually associated the art historical genre of flower painting. These paintings also look like an attack on nature, as if such natural wonder has here been subordinated and synthesized by a simple mechanical process. The abstract,





manufactured look of Warhol's *Flowers* emphasizes both their commercial application as a saleable commodity and the mass-producible process by which these natural symbols of beauty have come into being. In this, these works echo his portraits of other mass-produced beauties such as Marilyn and Liz, Elvis and Marlon. They are an extension of Warhol's synthetic vision of the universe into the realm of nature.

While the subject of flowers appears in one sense to be highly self-effacing, by selecting the disarmingly innocuous motif of hibiscus blossoms, Warhol implicitly confronted the centuries-old art historical tradition of still-life painting. "With the *Flowers*, Andy was just trying a different subject matter. In a funny way, he was kind of repeating the history of art. It was like, now we're doing my Flower period! Like Monet's water lilies, Van Gogh's flowers, the genre." (G. Malanga quoted in D. Dalton and D. McCabe, *A Year in the Life of Andy Warhol*, New York, 2003, p. 74) Warhol's updated interpretation of this age-old motif, however, is consciously banal and synthetic. In the first instance, he rejected the intricate and hierarchical compositions of the grand tradition of still-life painting in Western art history in favor of an overhead perspective which banishes the horizon and flattens and distorts the shape of each petal. Secondly, the complex color harmonies of that tradition, from Dutch still-lives to Monet's water lilies, are abolished in favor of planar zones of flat, unnatural color, rendered in artificially bright paint.

As colorful and attractive as the *Flowers* paintings are to the eye, they nevertheless have a more subversive and subliminal reference to the presence of death in life, a constant theme throughout Warhol's output, even before Valerie Solanas entered the Factory and attempted to kill him when she shot him repeatedly in 1968. From his images of Jackie Kennedy, Marilyn Monroe, suicides, car crashes, and electric chairs to the skulls and even self-portraits of his later career, the brevity of life frequently lingers under the acrylic and silkscreen ink of his canvases. Flowers are symbols of nature's fragile impermanence and the fugitive quality of beauty, as noted eloquently by John Coplans. "What is incredible about the best of the flower paintings (especially the very large ones) is that they present a distillation of much of the strength of Warhol's art - the flash of beauty that suddenly becomes tragic under the viewer's gaze. The garish and brilliantly colored flowers always gravitate toward the surrounding blackness and finally end in a sea of morbidity. No matter how much one wishes these flowers to remain beautiful they perish under one's gaze, as if haunted by death." (J. Coplans, *Andy Warhol*, New York, 1978, p. 52)

Having transitioned in his use of imagery from the supermarket to celebrity and its flip-side in disaster, the flower paintings extract the kitsch and the plastic from man's vision of natural beauty and present the mechanical under-side of popular taste. At the time of the Castelli show in 1964, Warhol's *Flowers* were considered a far happier

Andy Warhol with Gerard Malanga and Philip Fagan, 1964. Photography © Ugo Mulas. Heirs Artwork © 2014 The Andy Warhol Foundation for the Visual Arts, Inc. / 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 plus 1 artist's proof  
© Jeff Koons

subject and perhaps an antidote to his recent death and disaster paintings which, importantly for Warhol, he had been unable to sell. At the *Flowers* show which ran from September to December 1964, Castelli was inundated with orders for flower paintings of all sizes, from the large two-flower works through the eight-foot, four-foot, two-foot and smaller versions, and the whole exhibition rapidly sold out. In retrospect, these works can be clearly seen as a consequence and a progression from Warhol's increasingly dark earlier work dealing with death, perhaps even as a kind of funereal coda to it as well as a frightening extension of Warhol's bleak vision into the realm of the natural world. Warhol's assistant Ronnie Cutrone recalled of these works that while many people enjoyed the *Flowers* paintings as happy-go-lucky works, he, and many of those closer to Warhol at this time, responded to their darker side.

Warhol spent much of his career striving to capture on canvas the fleeting nature of both fame and life, and with *Flowers* he found the perfect vehicle for doing so. The work distilled the era's captivating virulence even as it seemed to foreshadow the late 1960s Flower Power movement. "A lot of Andy's work revolves around that subject. The *Marilyn* paintings are about life and death and the *Flowers* are with their black, menacing background. Not the watercolor *Flowers*—there is nothing menacing about those flowers at all. I'm talking about the first *Flowers* from 1964—they are a bit menacing. We kids—Andy used to call everyone a 'kid' until they were eighty-five years old—all knew about that. Lou Reed, Silver George Milloway, Ondine, and me—we all knew the dark side of those *Flowers*. Don't forget, at that time, there was flower power and flower children. We were the roots, the dark roots of that whole movement. None of us were hippies or flower children. Instead, we used to

goof on it. We were into black leather and vinyl and whips and S&M and shooting up and speed. There was nothing flower power about that. So when Warhol and that whole scene made *Flowers*, it reflected the urban, dark, death side of that whole movement. And as decorative art, it's pretty dense. There is a lot of depth in there... You have this shadowy dark grass, which is not pretty, and then you have these big, wonderful, brightly colored flowers. It was always that juxtaposition that appears in his art again and again that I particularly love." (R. Cutrone, quoted in J. O'Connor and B. Liu, *Unseen Warhol*, New York, 1996, p. 61)

The work remains a pioneering example of appropriation art, and paved the way for important distinctions of authorship. Despite Warhol's multifaceted manipulation of the original source photograph, Patricia Caulfield, the executive editor of *Modern Photography* and the one who shot the images of the flowers that appeared in the magazine, brought a lawsuit against Warhol in 1966. After a long, costly court case, Warhol eventually agreed to give her several paintings and a percentage of all profits from future reproductions of the painting as prints. "Andy realized that he had to be very careful about appropriating for the fear of being sued again. He opted to start taking his own photographs. His entry into photography vis-à-vis his creation of silkscreen paintings was done out of necessity." (G. Malanga, quoted in *The Andy Warhol Museum* (ed.), *Andy Warhol Photography*, Pittsburgh, 1999 p.116) Not only did this set precedents for appropriation of imagery, it stimulated Warhol's exciting delve into photography that he would continue for the rest of his career. The *Flowers* were the last of Warhol's true painting series as he would soon declare his retirement from painting to focus on films. Indeed, his next show at Castelli would be the infamous *Wallpaper and Clouds* exhibition in which he filled the gallery with Mylar balloons and yellow wallpaper silkscreened in a repeating purple cow motif. Seeing as he would continue to paint throughout the entirety of his career, this pronouncement proved premature; however, the *Flowers* did represent a drastic shift in the artist's career and the manner in which he approached his work from thenceforth. The current example, being one of the 24 original 48-inch canvases produced, even before he had officially determined that the *Flowers* would be the focus of his first show at Castelli, marks the beginning of that transformation in no uncertain terms. Bold and brash, abstract and representative, uplifting and depressed, *Flowers* is the perfect representation of the artist at the apex of his early years, and one who would continue to innovate and develop well into the Twentieth century.





Andy Warhol at Galerie Ileana Sonnabend  
Flowers opening, 1965. Shunk-Kender  
© Estate of Roy Lichtenstein



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**ALEXANDER CALDER** 1898-1976

*Crag with white flower and white discs*, 1974

painted sheet metal and wire

76 x 86 x 48 in. (193 x 218.4 x 121.9 cm.)

Signed with monogram and dated "CA 74" on the base.

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

**PROVENANCE**

Perls Galleries, New York

Makler Gallery, Philadelphia

Private Collection

Christie's, New York, *Post-War and Contemporary Art*

*Morning Session*, November 14, 2007, lot 187

Acquired at the above sale by the present owner

**EXHIBITED**

New York, Perls Galleries, *Alexander Calder: Crag and Critters of 1974*, October - November 1974

**LITERATURE**

*Alexander Calder: Crag and Critters of 1974*, exh. cat.,

New York: Perls Galleries, pp. 1, 15, no. 2 (illustrated)

“The basis of everything for me is the universe.  
The simplest forms in the universe are the sphere  
and the circle.” ALEXANDER CALDER, 1962









Alexander Calder, *Gibraltar*, 1936, Lignum vitae, walnut, steel rods, and painted wood, 51 7/8 x 24 1/4 x 11 3/8 in. (131.7 x 61.3 x 28.7 cm.)  
Museum of Modern Art, New York © 2014  
Calder Foundation, New York / Artists Rights Society (ARS), New York

Exemplifying Alexander Calder's iconic and ethereal sculptures, *Crag with white flower and white discs* represents the culmination of Calder's decades-long exploration of the mobile and stabile elements—an extraordinary synthesis of the painterly and sculptural idioms. Originally created for the exhibition *Crags and Critters* in 1974, the present work embodies Calder's poetic employment of floating color and suspended shapes, an enchanting and fanciful manifestation of youthful exuberance illuminated in dancing forms, igniting the sensory experience.

Calder began his career not as an artist, like his sculptor father and painter mother, but as a mechanical engineer in the early Twentieth century. Developing both his technical knowledge and a strong personal interest in mechanics, Calder embraced the mathematical and scientific aspects of his formal training in his now renowned abstract metal and wire compositions. Relocating to Paris, the epicenter of avant-garde artistic theory and practice, in the early 1930s, Calder found himself among a diverse group of aesthetes including pioneers of the Constructivist and Surrealist movements such as Wassily Kandinsky, Salvador Dali, and Piet Mondrian. Ensnared in the vibrant pre-war atmosphere of ex-pat Paris, Calder was inextricably captivated by the Surrealists' concern with the imagination, fantasy, and the unconscious. Perhaps most intrigued by the philosophy of his close friends Joan Miró and Mondrian, Calder quickly realized the manifold expressive possibilities in the simplicity of reduced line and primary color.

Calder's release from the formal concerns of his scholarly training inspired the artist's revolutionary approach to the abstract three-dimensional form. Putting pen to paper to record his Abstraction-Création theory, Calder expounded, in 1932:

"How can art be realized? Out of volumes, motion, spaces bounded by the great space, the universe. Out of different masses, light, heavy, middling—indicated by variations of size or color—directional line—vectors which represent speeds, velocities, accelerations, forces, etc....—these directions making between them meaningful angles, and senses, together defining one big conclusion or many. Spaces, volumes, suggested by the smallest means in contrast to their mass, or even including them, juxtaposed, pierced by vectors, crossed by speeds. Nothing at all of this is fixed. Each element able to move, to stir, to oscillate, to come and go in its relationships with the other elements in its universe."  
(A. Calder, "Comment réaliser l'art?" *Abstraction-Création, Art Non Figuratif*, 1932, no. 1, p.6)





Alexander Calder, *Red Petals*, 1942, wire, sheet metal, and paint, 102 x 36 x 48 in. (259.1 x 91.4 x 121.9 cm.)  
The Arts Club of Chicago © 2014 Calder Foundation, New York / Artists Rights Society (ARS), New York



Alexander Calder at work, 1964.  
Photography © P.E. Guerrero Artwork  
© 2014 Calder Foundation, New York / Artists Rights Society (ARS), New York

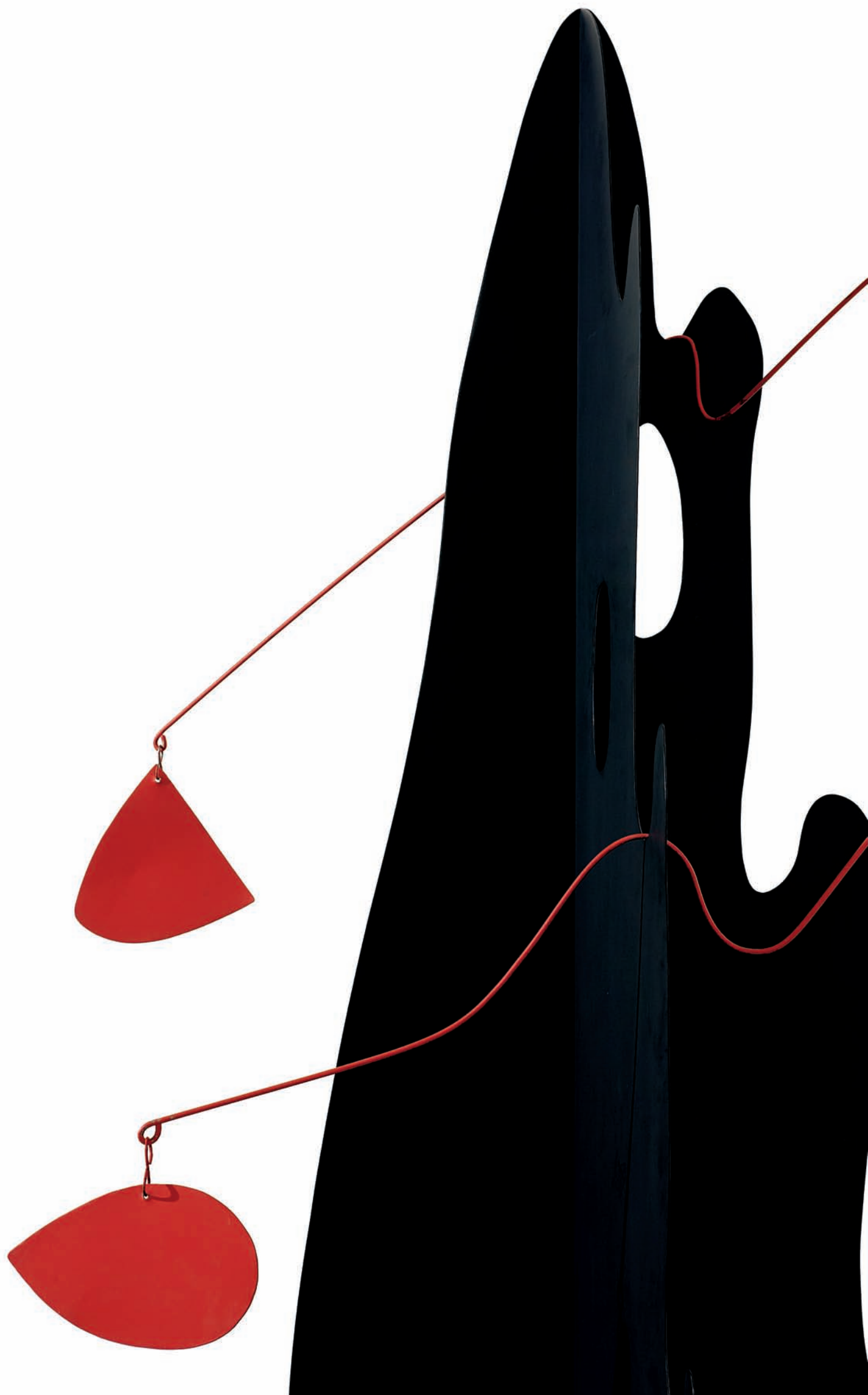
Calder's utilization of painted sheet metal and wire rather than the paint, charcoal and canvas of his Parisian contemporaries marked a significant departure from the Surrealist idiom espoused during this period. Seeking to recreate the dynamism manifested in these painterly surfaces, Calder noted that the physicality of his chosen medium enhanced his creative process: "...wire, or something to twist, or tear, or bend, is an easier medium for me to think in." (A. Calder, *The Painter's Object*, Myfanwy Evans (ed.), 1937, pp. 62-63) Capturing in these tactile media the interplay of negative space and motion, and integrating the color of neo-plasticism and surrealist imagery, Calder's elegant, celestial works are monuments to dynamic dimensionality.

Expanding the principles of compositional balance and harmony, in *Crag with white flower and white discs*, Calder unites these stylistic elements in a colorfully restrained yet whimsical manner, visually interpreting delicate movement in a careful balance between the sculptural base and the gently oscillating dynamism of the mobile forms. Celebrating the automatism of these cerise red, snow white, and striking black components, Calder realizes in his primary—almost monochrome—stable the remarkable power of movement in its most elemental manner. Speaking of his exploration of these floating, otherworldly primary colors in space, Calder explained: "I have chiefly limited myself to the use of black and white as being the most disparate colors. Red is the color most opposed to

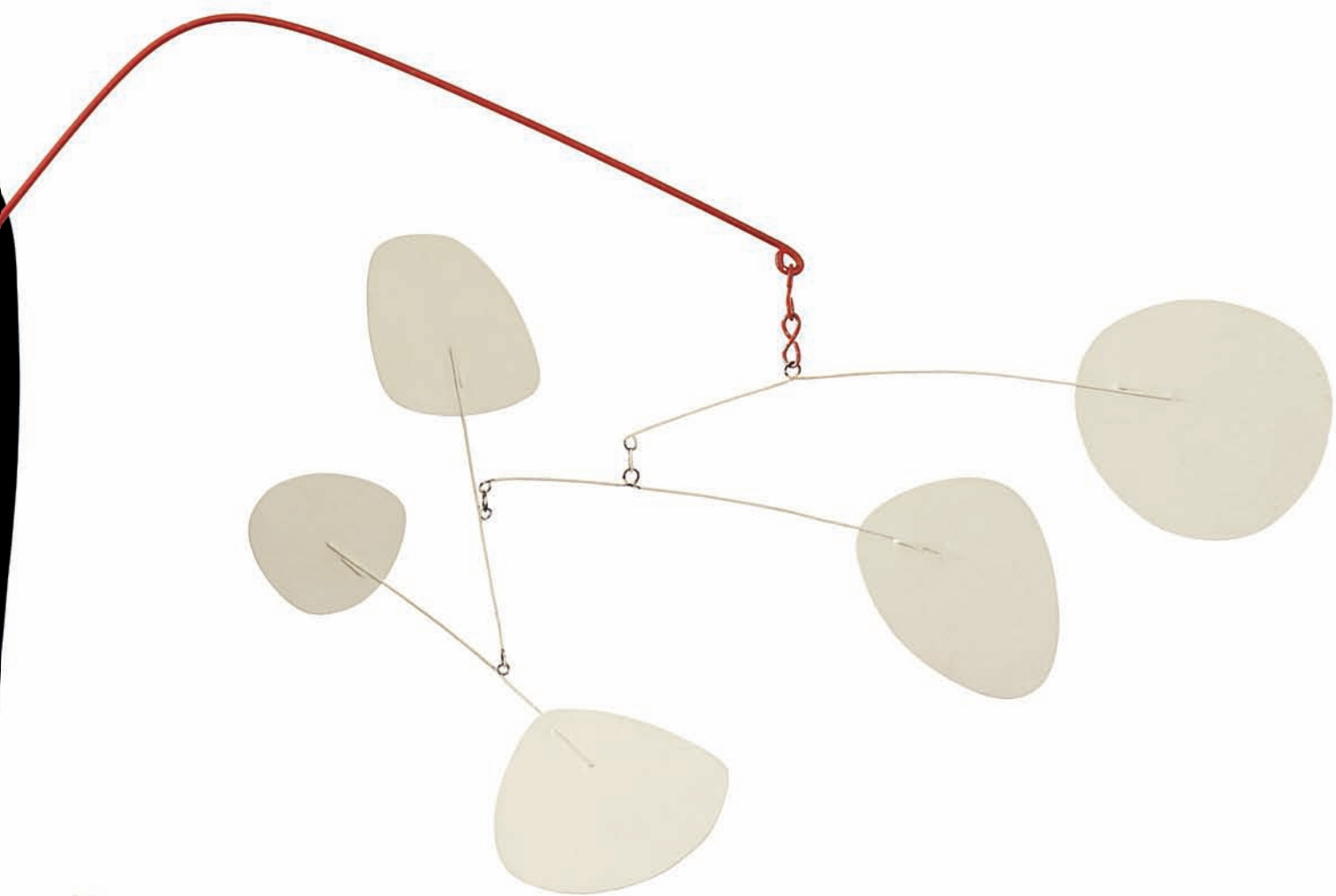
both of these—and then, finally, the other primaries." (A. Calder, "What Abstract Art Means to Me," in *Museum of Modern Art Bulletin* 18, Spring 1951, no. 3, pp. 8-9)

The juxtaposition of movement—so key to Calder's work—and stability in *Crag with white flower and white discs* suggests an enigmatic dialogue between these seemingly disparate concerns. Anchored by an undulating, mountainous black base reminiscent of the graphically simplified landscapes of nineteenth-century Japanese watercolors, *Crag with white flowers* references these playful landscapes. The mobile disks sprouting from the peaks and valleys as though floating petals carried through a gentle breeze, Calder frames his landscape in a simplified and subtle—indeed, surreal—composition. The sculpture's kinetic potential, unceasingly linked to its physical mass, appears to be a world suspended in time; as the artist himself explained: "If you can imagine a thing, conjure it up in space—then you can make it, and tout de suite you're a realist." (A. Calder and K. Kuh, "Alexander Calder," in *The Artist's Voice: Talks with Seventeen Artists*, 1962) *Crag with white flower and white discs* is a summation of Calder's most enduring forms, demonstrating the artist's complex fascination with motion, and its relationship to volume and shape, as well as its realization in a simplified chromatic spectrum. Form may anchor Calder's work in reality, but his exquisite monuments to movement—such as *Crag with white flower and white discs*—remind us of the enchantment found in such magical evocations of beauty.











**LUCIO FONTANA** 1899 – 1968*Concetto spaziale*, 1962

oil on canvas

28¾ x 23⅝ in. (73 x 60 cm.)

Signed “I. Fontana” lower right.

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

McRoberts &amp; Tunnard, London

Galleria Sianesi, Milan

Gallery Art Point, Tokyo

Private Collection

**EXHIBITED**London, McRoberts & Tunnard, *Fontana: Paintings*, November – December, 1962Milan, Galleria Medea, *L'avventura spaziale di Lucio Fontana*, October 16 – November 24, 1974Verona, Galleria dello Scudo, *Lucio Fontana*, March 5 – April 10, 1977Milan, Galleria il Mappamondo, *Lucio Fontana*, Spring, 1980Milan, Centro Annunciata, *Lucio Fontana Ispiratore dello Spazialismo*, February – March 1983Lugano, Galleria Pro-Arte, *Lucio Fontana – Concetti Spaziali*, October 18 – November 17, 1984Tokyo, Gallery Art Point, *Lucio Fontana*, June 20 – July 20, 1985Tokyo, Tama Art University Museum, *Lucio Fontana: Spatial Conception*, June 1 – September 4, 1990Tokyo, Mitsukoshi Museum of Art, *Lucio Fontana, La penetrazione dello spazio*, April 4 – 26, 1992, then traveled to Kahoshima, Municipal Art Museum (July 17 – August 23, 1992), Nishinomiya, Otani Museum of Art (October 24 – November 23, 1992)Verona, Palazzo Forti, *Lucio Fontana, Metafore barocche*, October 25, 2002 – March 9, 2003**LITERATURE***Fontana: Paintings*, exh. cat., McRoberts & Tunnard, London, November 1962, no. 10 (illustrated)Enrico Crispolti, *Lucio Fontana, Catalogue raisonné des peintures, sculptures et environnements spatiaux rédigé par Enrico Crispolti*, vol. II, Milan: Archivio Lucio Fontana, 1974, p. 116, no. 62 O15 (illustrated)*L'avventura Spaziale di Lucio Fontana*, exh. cat., Galleria Medea, Milan, 1974, no. 14 (illustrated)*Lucio Fontana*, exh. cat., Galleria dello Scudo, Verona, 1977, n.p. (illustrated)*Lucio Fontana Ispiratore dello Spazialismo*, exh. cat., Centro Annunciata, Milan, 1983, no. 30 (illustrated)*Lucio Fontana – Concetti Spaziali*, Lugano, exh. cat., Galleria Pro-Arte, Lugano, 1984, no. 18 (illustrated)*Lucio Fontana*, exh. cat., Gallery Art Point, Tokyo, 1985, n.p. (illustrated)Enrico Crispolti, *Lucio Fontana Catalogo Generale*, vol. I, Milan, 1986, p. 394, no. 62 O 15 (illustrated)*Lucio Fontana*, Galleria il Mappamondo, Milan, Spring, 1987, p. 67 (illustrated)*Lucio Fontana: Spatial Conception*, exh. cat., Tama Art University Museum, Tokyo, 1990, p. 44, no. 40 (illustrated)*Lucio Fontana, La penetrazione dello spazio*, Mitsukoshi Museum of Art, Tokyo, 1992, p. 52, no. 23 (illustrated)*Lucio Fontana, Metafore barocche*, exh. cat., Palazzo Forti, Verona, 2002, p. 109, no. 49 (illustrated)Enrico Crispolti, *Lucio Fontana Catalogo Ragionato die Sculture, Dipinti, Ambientazioni*, vol. II, Milan 2006, p. 578, no. 62 O 15 (illustrated)

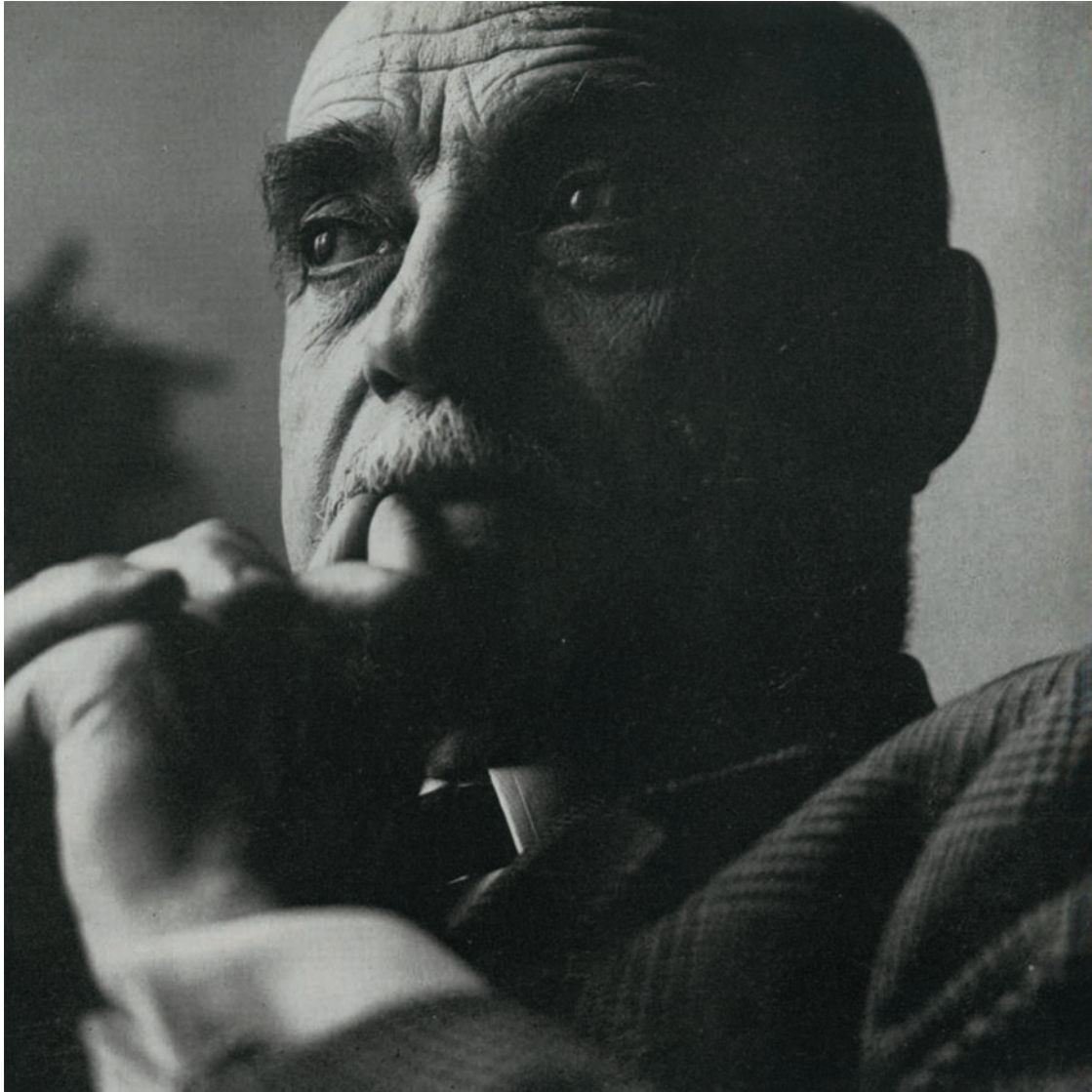
“For me, they are perforated canvases that represent sculpture, a new fact in sculpture.”

LUCIO FONTANA, 2006









Portrait of the artist (around 1960)  
© Fondazione Lucio Fontana

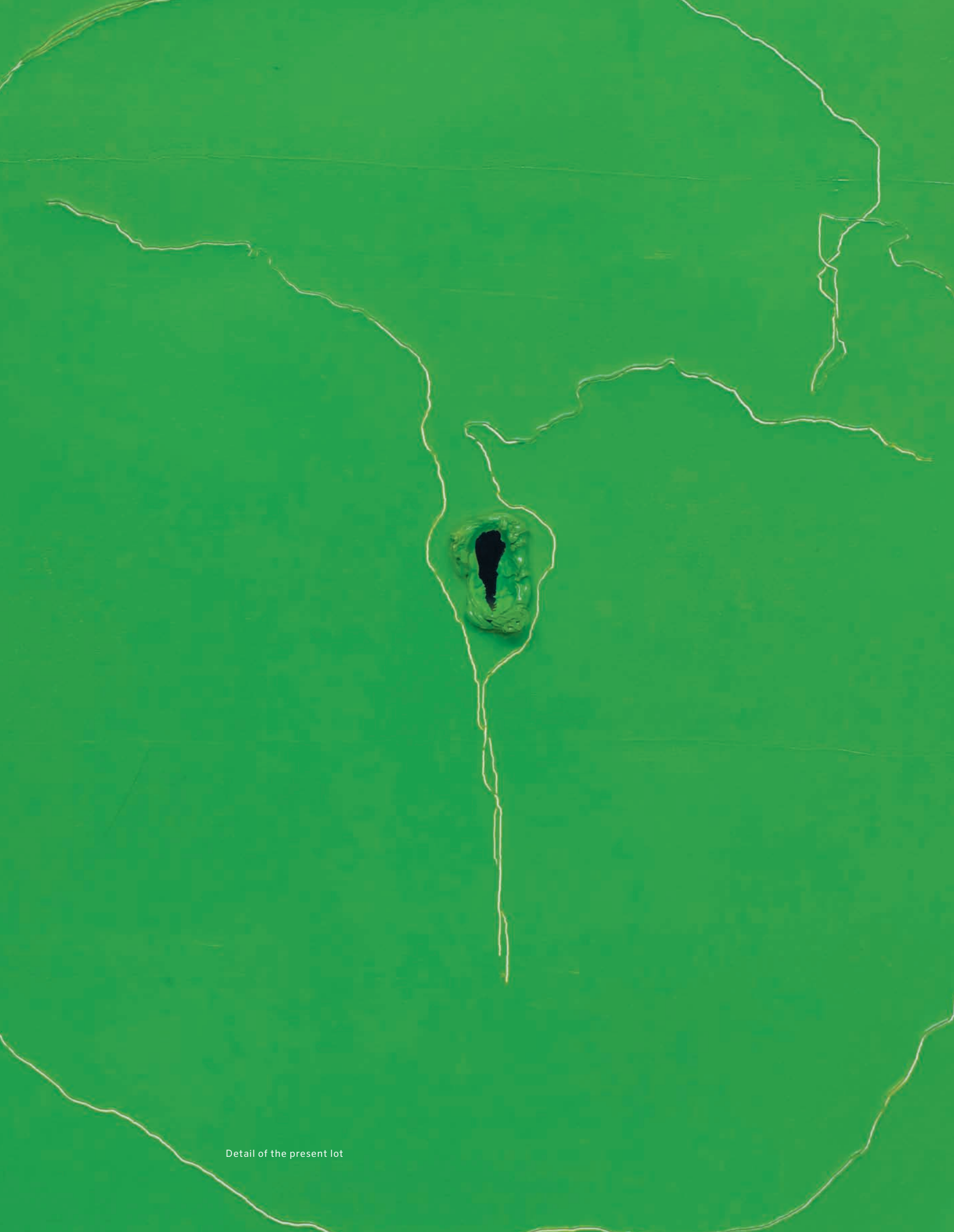
At once disquieting and dreamy, Lucio Fontana's body of work is inundated by the tensions which drive the elements of the work beyond the forms they occupy. The overwhelming sense of coexisting creative and destructive components clearly relates to the amalgamation of pleasure and pain, the true mark of the sublime. Fontana's appreciation for the scientific advances of the twentieth century enabled his artistic development in this marriage of technology and art to produce a fourth dimension. In his paintings, Fontana sought foremost to eclipse the environs of the two-dimensional surface and encroach upon the psychology of its viewers.

The present lot, *Concetto spaziale*, translating literally to "Spatial concept," employs both planar shapes and biomorphic silhouettes amidst undulating curves. The starkly monochromatic work is interrupted by the iridescent green oil paint blossoming off the canvas in thick sweeps with minute incisions providing a textural element to its emergence. The fissure occupying the foreground is not so much a laceration as it is a sculptural construction, a way of desanctifying the two-dimensionality of the surface. Fontana acknowledges as a way of exposing the intangible

sublime, as he once proclaimed, "I have created an infinite dimension" (C. Lonzi, "Interview with Lucio Fontana," *Autoritratto*, Bari, Italy 1969, p. 169). The picture itself is a constitutional fusion and rhythmic dance of sculpture, architecture, and painting—an authentic apex of the artist's innovative aesthetic dialect.

Fontana's revolutionary concept of *Spazialismo* was the culmination of the fundamental precepts illustrated in his art. The artist's dynamic ability to mutate solid matter into energy is unparalleled, and it comprises the essence of his theory. He formulated the comprehensive title *Concetto spaziale* in 1947 and used it for nearly all of his later art, the most effective of these being works incisions rupturing a surface that preserves the elegantly erratic character of malleable organic materials such as wax or oil paint, such as in the present lot. *Concetto spaziale* utilizes contrasts as a point of departure to engage audiences in the struggle between the material and the spatial, invoking the concept of painting as more than a simple surface.





Detail of the present lot



**ROY LICHTENSTEIN** 1923-1997*Metallic Brushstroke Head*, 1994

nickel plated bronze, painted with enamel

83 x 24 x 22 in. (210.8 x 61 x 55.9 cm.)

base 3 x 21½ x 21½ in. (7.6 x 54.6 x 54.6 cm.)

Signed, inscribed, numbered and dated "rf Lichtenstein  
'94 AP 1/2 W.W.F." on the base. This work is artist proof 1  
from an edition of 6 plus 2 artist's proofs.

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

Acquired directly from the artist  
Private Collection

**EXHIBITED**

Salzburg, Galerie Thaddaeus Ropac, *"The Muse?"*  
*Transforming the Image of Women in Contemporary Art*,  
July 22 – September 2, 1995 (another example exhibited)  
Mexico City, Museo del Palacio de Bellas Artes, *Roy  
Lichtenstein: Imágenes Reconocibles: Escultura, Pintura  
y Grafica*, July 9 – October 18, 1998, then traveled to  
Monterrey, Museo De Arte Contemporaneo De Monterrey,  
A. C. (November 5, 1998 – January 31, 1999), Washington  
D.C., The Corcoran Gallery of Art, *Roy Lichtenstein:  
Sculptures & Drawings*, June 5 – September 30, 1999,  
Lisbon, Centro Cultural de Belem (May 11 – August 15,  
2000), Valencia, Instituto Valenciano de Arte Moderno  
(IVAM), (October 21 – January 9, 2000), La Coruña,  
Fundación Pedro Barrié de la Maza (January 27 – April 23,  
2000) (another example exhibited)  
Providence, Brown University, *Lichtenstein Sculpture and  
Prints*, September 7 – October 27, 2002 (another example  
exhibited)  
New York, Mitchell-Innes & Nash, *Roy Lichtenstein:  
Brushstrokes, Four Decades*, November 1, 2001 – January  
12, 2002, then traveled to Zurich, de Pury & Luxembourg  
(March 13 – June 18, 2002) (another example exhibited)  
London, Bernard Jacobson Gallery, *Roy Lichtenstein: Last  
Still Life and Other Works*, March 3 – 27, 2004 (another  
example exhibited)  
London, Gagosian Gallery, *Roy Lichtenstein: Sculpture*,  
June 6 – August 6, 2005, then traveled to New York,  
Gagosian Gallery (September 16 – October 22, 2005)  
(another example exhibited)

**LITERATURE**

*"The Muse?" Transforming the Image of Women in  
Contemporary Art*, exh. cat., Galerie Thaddaeus Ropac,  
Salzburg, 1995, p. 96 (illustrated)  
*Roy Lichtenstein: Sculptures & Drawings*, exh. cat., The  
Corcoran Gallery of Art, Washington D.C., 1999, p. 180, no.  
137 (illustrated)  
*Roy Lichtenstein: Sculpture*, exh. cat., Gagosian Gallery,  
London, 2005, p. 99 (illustrated)  
J. Dobrzynski, "In Search of 'Unknown Roy,'" *ARTNews*,  
May 2006, p. 60 (illustrated)

"I mean a brush-stroke really doesn't look anything like  
these things: you'd have black lines around solid colors,  
and it just isn't anything like a brush-stroke any more  
than a cartoon head is like a head."

ROY LICHTENSTEIN, 1966









"Roy Lichtenstein," 1980,  
Photograph by Hans Namuth.  
Courtesy Center for Creative  
Photography, University of  
Arizona © 1991 Hans Namuth  
Estate, Artwork © Estate of  
Roy Lichtenstein

Roy Lichtenstein is an American icon of the Pop Art movement, and the present lot, created later in his prestigious career, perfectly exemplifies his well-defined style. Drawing his source materials from a myriad of comic strips and advertisement clippings, Lichtenstein based his artistic language on an already recognizable lexicon of commercial art. Lichtenstein's brushstroke motif arose in 1965 shortly after his famous Benday-Dot, a pattern implemented in advertising printing process. The brushstroke and Benday-Dot both originated from comic strip imagery, which Lichtenstein duplicated on an enormous scale to emphasize the abstraction inherent in these commercial illustrations. David Hickey states that "Lichtenstein's brushstrokes were, clearly and at first glance, generational icons. They proposed a critique of the immediate past, clearly intending to supersede it without destroying it—to propose something new that would renew the past, as well." (D. Hickey, "Brushstrokes," from *Brushstrokes: Four Decades*, New York, 2002, p. 10) Lichtenstein's artistic process depended on this amplification and arrangement of his source images; typically the source images were created to sell an item or to tell a simplified comic book story. By re-appropriating these bits of imagery, Lichtenstein monumentally compressed emotion and action into a stylized, often highly ironic, icon.

Triggered by a comic strip entitled "The Painting" in Charlton Comics' *Strange Suspense Stories* in October 1964, this stylized brushstroke emerged as one of Lichtenstein's most renowned motifs. In "The Painting," a young painter attempts to paint the face of a man. Once the figure is rendered, the canvas comes to life and the figure speaks to his creator. The artist, terrified by what he has made, ferociously stabs the canvas figure with a knife. The final line of the comic poses a haunting question "WHAT WAS THE STRANGE POWER OF....'THE PAINTING'?" Lichtenstein was engrossed by this comic strip - the way that the cartoonist had chosen to represent paint and the manner in which it was moved across a canvas. Lichtenstein explains that his brushstrokes "would be very large brush strokes for anybody's painting. They're blown up and magnified even by comparison with brush-stroke paintings that were very large when they were done. I wasn't able to make anything that would look like a brush-stroke, they all looked like something else, and it took me a while to develop the symbolism which would remind people enough of brush-strokes and would be the kind of shape I could use in painting. I mean a brush-stroke really doesn't look anything like these things: you'd have black lines around solid colours, and it just isn't anything like a brush-stroke any more than a cartoon head is like a head.



Roy Lichtenstein, *Barcelona Head*, 1992, concrete and ceramic, 64 feet 2 in. x 21 feet 9 1/2 in. (19.56 x 6.64 x 4.65 m.) © Estate of Roy Lichtenstein







Roy Lichtenstein, *Fashionable Lady*, 1986, oil and magna on canvas, 60 x 31 in. (152.4 x 78.7 cm.)  
© Estate of Roy Lichtenstein

Or a photograph of a head. It was a question of developing some kind of cliché or some kind of archetypal brush-stroke appearance which would be convincing as a brush-stroke, and which would be in line with elements I like to use and am familiar with using.” (D. Sylvester in conversation with Roy Lichtenstein, *Broadcast by BBC Third Programme*, New York City, January 1966)

*Metallic Brushstroke Head*, 1994, captures in three-dimensional form this enduring and prominent motif. Employing and reinterpreting the brushstroke throughout thirty years of his prolific career, Lichtenstein calls into question the uniqueness and originality of the artist’s mark and “raises the question of the difference between commercial trademark and artistic style.” (K. Honnef, *POP ART*, New York: Taschen, 2004, p. 54) *Metallic Brushstroke Head* also re-processes the female form through the built, historical, visual tropes of Lichtenstein’s own work. Seen in a twisting stance, *Metallic Brushstroke Head* shines in brightly painted aluminum. She is composed of Benday-dots, bright paints of red, blue and turquoise and, of course, the highly stylized brushstroke that compose her eyelashes and lips. Peeking through these colored forms are elements of unpainted aluminum, imbuing the statue with a “mirroresque,” reflective quality. Utilizing the female face as a blank slate, Lichtenstein re-filters her features through his abstracted translation of commercial motifs-in essence transforming the remnants of the figure into a Roy Lichtenstein pop icon.

By isolating the brushstroke, Lichtenstein investigates its painterly existence both within and outside of established artistic traditions. He credits the 17th-century Dutch Old Master portrait painter Frans Hals for awakening his interest in fluid brushwork and rich artistic markings, which further informed the creation of his *Brushstroke* series. Although realized by Lichtenstein in an almost light-hearted manner, the signal motif of the brushstroke was developed into a highly-charged symbol that imparted to momentary action a lasting visual impression. Lichtenstein explains that the brushstrokes “are certainly reworked when you look at them, not spontaneous brush-strokes. I think this is true of all of them really, that they were symbolising brush-strokes, they were symbolising that art is art, but at the same time they were drawing a picture of a brush-stroke.” (D. Sylvester in conversation with Roy Lichtenstein, *Broadcast by BBC Third Programme*, New York City, January 1966)





Detail of the present lot



**TAKASHI MURAKAMI** b. 1962*Posi Mushrooms*, 2002

acrylic on canvas, laid on board

70¼ x 55 in. (178.4 x 139.7 cm.)

Signed and dated "Takashi 02" and stamped with 5 studio stamps on the reverse.

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

Marianne Boesky Gallery, New York

Private Collection, New York

Dominique Lévy Fine Art, New York

Private Collection, Europe

"...in a sense I've set the landscape of the children of the '60s within the everyday life of the present day."

TAKASHI MURAKAMI, 2013









Takashi Murakami, *DOB in the Strange Forest*, 1999. FRP, resin, fiberglass, acrylic and iron. 120 x 120 x 50 in. (304.8 x 304.8 x 127 cm.) Collection of Peter Norton and Eileen Harris Norton, Santa Monica © Takashi Murakami / Kaikai Kiki Co., Ltd. All Rights Reserved

Comprising a kaleidoscopic torrent of glaring, staring mushrooms, *Posi Mushrooms* is a consummate expression of Takashi Murakami's iconic artistic enterprise. Flawlessly executed in candy-colored luminous tones on a flat silver ground, the sheer surface of the present work delivers a truly superlative manifestation of the artist's *Superflat* ideal. Multi-ocular mushrooms are uniquely emblematic within Murakami's artistic mission and visual lexicon. Cloaked beneath Murakami's signature barrage of beaming faces, a studied cultural project is at play within *Posi Mushrooms*. Comingling pre-modern Japanese tradition with the contemporary subculture of *otaku*, and infusing into his entire production a Disneyesque fantasy world, Murakami looks to erode cultural hierarchies and binary divisions in the wake of Japan's post-war cultural identity.

Endlessly and densely populating the flat-bed plane of Murakami's canvas, the proliferation of the various mushrooms confers a screen-like barrier that denies entrance to any sort of illusionary pictorial realm. Retooled for twenty first century sensibilities, the impeccably rendered mushrooms are invested with the synthetic flawlessness of computer graphics.

Common to Murakami's practice, *Posi Mushrooms* incorporates references to several moments in art history and his own personal history. Having studied the techniques of 'nihon-ga,' or traditional Japanese painting, the artist deftly integrates the exquisite treatment of image and surface that characterizes the works of the artists from the Edo and Momoyama periods into his designs while simultaneously imbuing them with contemporary references. Mushroom-shaped genitalia populate Katsushika Hokusai's erotic *shunga* prints of the nineteenth century; whereas contemporary Japanese readings of the mushroom form are inextricably linked with the nuclear devastation of Hiroshima and Nagasaki, and such destructive allusions have been utilized in science fiction anime ever since.

Murakami was first inspired to create his mushrooms in a fortuitous way; while visiting a museum devoted to

the art of the Japanese painter Yumeji Takehisa, who is renowned in Japan for his depictions of beautiful women, the artist was fascinated by a number of hand towels Takehisa had designed in the early twentieth century which were informed by and oriented towards Western taste. Murakami recalls, "His hand towels were lined up in the museum showcase, with designs like fireworks, and mushrooms in between floral designs. It inspired me. Suddenly, I somehow knew beyond reason that what I had to make was a mushroom as a female character item, a mushroom. I started drawing mushrooms...Before I knew it, I had made about 500 different designs." (T. Murakami, "Life as a Creator" in *Takashi Murakami: Summon Monsters? Open the Door? Heal? Or Die?*, exh. cat., Tokyo: Museum of Contemporary Art, 2001, pp. 135-36)

As with most of Murakami's mushrooms, those in *Posi Mushrooms* are covered with multiple eyes that look at the viewer from all angles. For the artist, eyes have autobiographical connotations; as a child he used to admire the work of the Japanese manga artist Shigeru Mizuki, in particular a character named "Hyakume" (meaning "Hundred Eyes") that was covered in eyes. Murakami used to have a toy figurine of this character that his father had given him as a present, and later recalled this childhood memory in his work. Eyes, too, eventually became an important and independent motif recurring frequently throughout the artist's oeuvre.

Anointed the "Emperor of Signs" by Alison Gingeras, the fanatical repetition and attention to detail inherent to *Posi Mushrooms* is symptomatic of Murakami's desire to imbue semiotic gravitas within his work. Infused with an abundance of referents, Murakami's trademark gazing mushrooms lie at the heart of an agenda of Japanese identity politics. Herein lies the cultural strategy of Murakami's artistic project of postcolonial re-territorialisation: by forging a dialectic between mass and sub-culture, cultural alterity and westernized dominance, orient and occident, Murakami single-handedly opens up a new critical perspective and entirely new direction for Japanese art.







**JEAN-MICHEL BASQUIAT** 1960-1988

*Rodo*, 1984

acrylic on canvas

66½ x 60¼ in. (168 x 153 cm.)

Signed, titled and dated “‘Rodo’ Jean Michel Basquiat  
1984” on the reverse.

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

**PROVENANCE**

Galerie Bruno Bischofberger, Zurich

Private Collection

Private Collection, Geneva

**EXHIBITED**

Zurich, Galerie Bruno Bischofberger, *Jean-Michel Basquiat*,  
January 1 – February, 16, 1985

Hannover, Kestnergesellschaft, *Jean-Michel Basquiat: To  
Repel Ghosts*, November 28, 1986 – January 25, 1987

Malmö, Rooseum, *Jean-Michel Basquiat, Julian Schnabel*,  
April 8 – May 28, 1989

Marseille, Musée Cantini, *Jean-Michel Basquiat – Une  
Rétrospective*, July 4 – September 20, 1992

Trieste, Civico Museo Revoltella Galleria d’Arte Moderna,  
*Jean-Michel Basquiat*, May 15, 1999 – September 15, 1999

Lugano, Museo d’Arte Moderna, *Jean-Michel Basquiat*,  
March 20 – June 19, 2005

**LITERATURE**

*Jean-Michel Basquiat*, exh. cat., Galerie Bruno

Bischofberger, Zurich, 1985, p. 9, no. 3 (illustrated)

C. Haenlein, R. Thompson, *Jean-Michel Basquiat: To Repel  
Ghosts*, exh. cat., Kestnergesellschaft, Hannover, 1986, p.  
73 (illustrated)

F. Roos, J. Deitch, *Jean-Michel Basquiat, Julian Schnabel*,  
exh. cat., Rooseum, Malmö, 1989, p. 42, no. 21 (illustrated)

M. Enrici, *J.M. Basquiat*, Paris: Editions de la Différence,  
1989, p. 95 (illustrated)

B. Millet, *Jean-Michel Basquiat – Une Rétrospective*, exh.  
cat., Musée Cantini, Marseille, 1992, p. 131 (illustrated)

R. Marshall, *Jean-Michel Basquiat*, Whitney Museum of  
American Art, New York, 1992-1993, p. 34 (illustrated)

R. Marshall, J. Prat, *Jean-Michel Basquiat*, Paris: Galerie  
Enrico Navarra, 1996, vol. II, p. 136, no. 8

*Jean-Michel Basquiat*, exh. cat., Civico Museo Revoltella  
Galleria d’Arte Moderna, Trieste, 1999, p. 85 (illustrated)

L. Marenzi, *Jean-Michel Basquiat*, Milan: Charta Edizioni,  
1999, p. 85 (illustrated)

R. Marshall, J. Prat, *Jean-Michel Basquiat*, Paris: Galerie  
Enrico Navarra, 2000, p. 220 (illustrated)

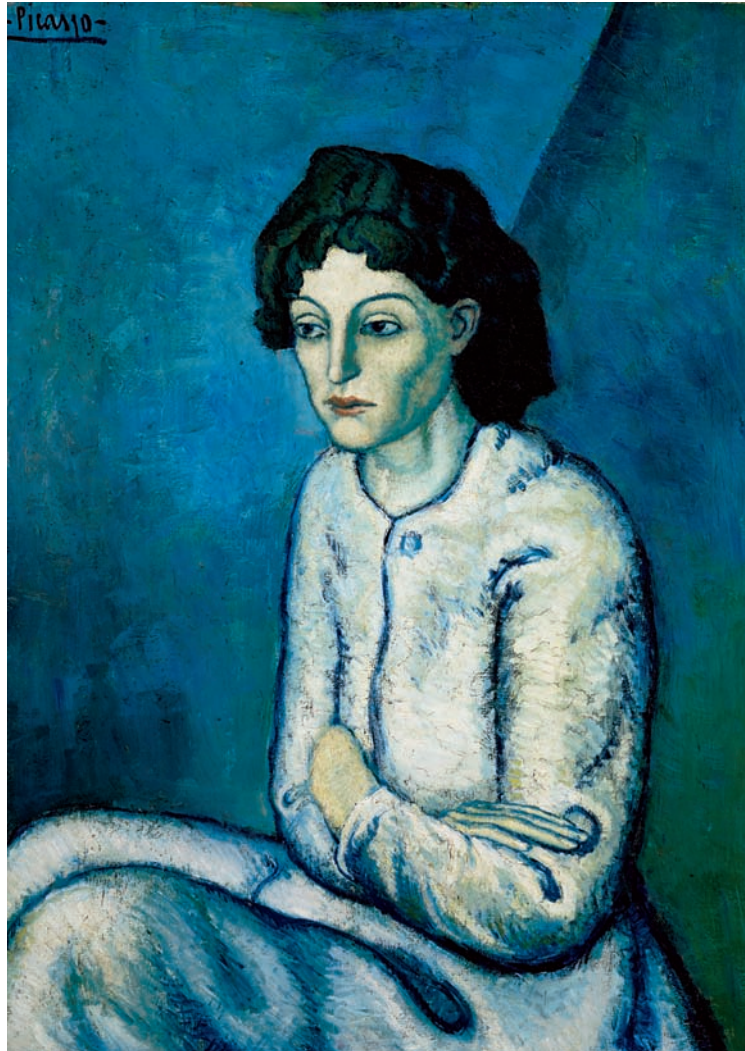
*Jean-Michel Basquiat*, exh. cat., Museo d’Arte Moderna,  
Lugano, 2005, p. 75, no. 34 (illustrated)

R. Chiappini, *Jean-Michel Basquiat*, Skira: Milan, 2005,  
p. 75, no. 34 (illustrated)









Pablo Picasso, 1901-02, *Femme aux Bras Croisés* (Woman with Folded Arms), oil on canvas, 32 x 23 in. (81 x 58 cm.) Private Collection, Photo © The Bridgeman Art Library © 2014 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

As Basquiat approached the age of 24, his reputation as a central figure of the burgeoning art world of the 1980s was firmly established; he graced the covers of magazines, enjoyed a jet-setting lifestyle that took him to Paris, Hawaii and Africa, and was prominent in social circles. Yet Basquiat's keen sense self-awareness as an artist had not retreated an inch, and his work continued to be as radical as when he had burst onto the scene four years before. On the surface of his canvases, he wrestled with his personal demons and continually challenged his artistic forbearers, exhibiting his conscientiousness just as much as his willingness to live on the edge.

*Rodo*, 1984, possesses a harrowing and deceptive serenity that eludes many of Basquiat's early works. This seemingly placid scene is held taut by a psychological tension and frisson that shares a direct affinity with his aggressive compositions of a few years before. With a nearly classical level of balance, Basquiat's picture is a fascinating study of his astounding facility to imbue an economically rendered figure with a universe of pathos.

The central figure of the piece blazes forth in a deep royal blue and an interplay of red and orange, with highlights of chocolate brown by her ankles and black scattered around her torso. Teetering on the edge of a sculpturally rendered chair, she sits in an almost contraposto pose, contorting herself for the sake of the classical ideal. She appears to tilt



toward the viewer, showcasing her neckline and full breasts in order to assert her femininity. Elsewhere, the white background fades to delicate shadow around a bright blue window, hinting at a sky full of stars outside.

In one of the foremost appraisals of Basquiat's body of work, entitled "Royalty, Heroism, and the Streets: The Art of Jean-Michel Basquiat," Robert Farris Thompson also finds the stylistic idiosyncrasies of *Rodo* to be a major turn in Basquiat's work in 1984. He even goes so far as to hint at Basquiat's shift towards a new cadre of influences: "Take *Rodo*, of 1984. Stylistic means are intense and sparing: blue person, red garment, brown and black chair, white walls, and purple sky through window. There are no texts. The lips of the figure strikingly depart from the bony rictus of Basquiat skulls and masks. The white works well, compressing chair and figure. The latter is stylistically tortured, in a Francis Bacon sort of way. In addition, the acid purple in the window possibly traces to the same British hand." (R. Thompson, "Royalty, Heroism, and the Streets: The Art of Jean-Michel Basquiat," *Jean-Michel Basquiat*, New York, 1993, p. 33)

Thompson's speculation at the presence of Bacon's influence is not the only postulation we could make to that end. Indeed, Basquiat's formal excellence in the present lot conjures a multitude of past artists. In the chair at right—spindly, plain, elongated—we find the sculptural influence of Alberto Giacometti, whose psychological motifs resonate with Basquiat's own brand of expressionism. Basquiat's conscious incorporation of these dissonant styles was not heavily documented, yet Basquiat rarely made statements as to the direct influence and significance of his work.

Basquiat, in choosing to place his figure alone in a room upon a single chair, falls in line with the long existentialist tradition of the contemplative figure. While Bacon's own brand of lone self-portraiture and figure painting dealt dominantly with pure introspection—the logical consequence of which was a preoccupation with death—here, Basquiat's female figure, rigid in posture and bound to her four-legged prison, we find a more pointed type of introspection: a figure shouldering the burden of cultural weight, from a variety of countries and traditions.

But three qualities of *Rodo*, 1984, are perhaps the most distinguishable in terms of their correlative historical counterparts. Basquiat's use of blue is wildly similar to Henri Matisse both in hue and field, as he chooses to color the face of his figure with a dark, luxurious tone. Secondly, the fluidity of the figure, combined with her chromatic multiplicity, echoes the work of Ernst Kirchner and the Expressionist movement of Die Brücke. These three dissonant influences show Basquiat's piece to be truly global in its scope, incorporating the artists from a multitude of eras on a multitude of continents.

Basquiat's singular ability for integrating and surpassing the hands of his many influences with a flourish that is unmistakably his own can be summed up in a term coined by Robert Farris Thompson: self-creolization—"From painting to painting we recognize a major source of power-self-creolization. This simply means being fluent in several languages and knowing how to fuse them to effect." (R. Thompson, "Royalty, Heroism, and the Streets: The Art of Jean-Michel Basquiat," *Jean-Michel Basquiat*, New York, 1993, p. 33) Simultaneously, Basquiat creates an original composition unlikely to be mistaken for a work by any other artist, while positioning a wealth of art history between the seams of his work. It was a practice in which he was skilled. But the brushstrokes of *Rodo*, 1984 make it clear that it is a picture without equal.

Alberto Giacometti, *Femme assise*, 1946, Bronze, piece 2 / 6; inscription: "Susse Fondeur Paris," 30 x 5¾ x 7¾ in. (76.70 x 14.30 x 19.80 cm.), Fondation Beyeler, Riehen/Basel, Beyeler collection Photo: Peter Schibli, Basel © 2014 Alberto Giacometti Estate/Licensed by VAGA and ARS, New York, NY













**JEFF KOONS** b. 1955

*Bikini (Dots)*, 2001-07

silkscreen on stainless steel with mirror polished edges

56 x 90 x 1¾ in. (142.2 x 228.6 x 4.4 cm.)

Signed and dated "2001" on the reverse.

This work is from an edition of 4 unique variants.

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

**PROVENANCE**

Collection of the artist

Phillips de Pury, New York, *New Museum Benefit Auction*,

November 15, 2007, lot 10

Acquired at the above sale by the present owner

"Sexuality is the principal object of art.  
It's about the preservation of the species.  
Procreation is a priority." JEFF KOONS, 2005









Roy Lichtenstein, *Girl With Ball*, 1961, oil on canvas, 60 ¼ x 36 ¼ in. (153 x 91.9 cm.) Gift of Phillip Johnson, Museum of Modern Art, New York © Estate of Roy Lichtenstein

Mystifying with undeniable allure, *Bikini (Dots)* is clearly the progeny of the visionary and ever-dynamic Jeff Koons, who once again thrills and flirts with the human eye in the present lot. Koons remains one of the most prolific and prominent contemporary artists, celebrated for his endeavors in both two-dimensional and three-dimensional works. Nearly always creating a series of works exploring a similar theme, the present lot reflects contemporary consumer culture through his tongue-in-cheek photorealism and commercial aesthetics borrowed from Pop Art to produce a singular and universally accessible style. The polarizing opinions expressed often vehemently by critics and viewers alike echo earlier sentiments about avant-garde creations by such masters as Andy Warhol and Marcel Duchamp, in their ability to at once provoke controversy and wonder. Koons represents a powerhouse source of markedly sexual imagery, but notably also radiates a sense of exorbitance and effervescence. His consciously planar and opaque subjects articulate total and complete self-enjoyment and laud adult sexual lust alongside a hungry, childlike consumption of popular culture.

The present work calls to mind the artistic movements of the 1960s as it seamlessly integrates Surrealism and Pop, yet diversifies itself with the foremost concern of the tactile surface--a compelling, incongruous, stainless steel. The silhouette of a string bikini bottom is silkscreened in iconic Ben-Day dots on the surface, a variant of the artist's series *Easyfun-Ethereal*, which he initially explored in the early 2000s with sizable oil paintings. A particularly small series for the artist, Koons reimagined the oil paintings in a set of unique mirrors, of which the present lot is exemplary, and the series debuted at the Sonnabend Gallery in New York in 1999. The series pays homage to human sexuality, or what Koons calls "the foundation of our life experience," contextualized within processed and packaged notions of American landscapes and food products. The painting from which the present lot has been extrapolated, *Desert*, is a kaleidoscope of layered lush, cerulean blue waterfalls, a glowing yellow desert, and starkly green and yellow preserved frozen vegetables. *Bikini (Dots)* departs from its canvas counterpart through the addition of the Ben-Day dots, enabling the sculpture to appear both more and less artificial--the dots imply



mechanical reproduction, but they also distinctly suggest reflection and light, fluctuating colors and discrepancies in texture. In perpetuating this lineage of Pop and Surrealism with the devil-may-care Dadaist slant, Koons synthesizes the work as a commodity that is impossible to typecast in the hierarchy of traditional aesthetics.

Like the oil painting from which it was extracted, *Bikini (Dots)* refutes all conventions of depth and transforms into a dreamlike entity with its gravity-defying propensity and utter lack of identifiable boundaries. The bikini bottom has transcended its physicality and entered that of a metaphysical reality—the work is not only an inverse, what was once hidden in the picture planes, and is now revealed to be an entirely autonomous landscape. Simultaneously the image is too fragmentary to gratify our inquisitive nature but provocative enough to draw a visceral response. Despite its disjuncture, the present lot rejects a credulous sweetness that can be construed from Koons's earlier works. As Katy Siegel discloses, "Instead, *Easyfun-Ethereal* offers up a rather mainstream male sexuality associated with long-haired bikini babes, interspersed with the more abstract sensuality of flowing liquids and fragments of permanently fresh food." (K. Siegel, "Easyfun-Ethereal: 2000-2002," H. Werner Holzwarth (ed.), Spain, 2009, p. 468) *Bikini (Dots)* expresses a radical fusion of the commonplace and the sensual, seizing the ceaseless mission of the artist to translate and create a new era that suits his artistic project. The present lot not only continues this practice but also proposes a new pictorial language through the re-appropriation of previous forms and motifs from earlier series. Furthermore, the scant silhouette of *Bikini (Dots)* facilitates the audiences to the position of the omnipresent male gaze as upon the voluptuous women gracing the pages of *Sports Illustrated* magazines. The absence of a figure powerfully allows us to envision and fantasize about the body which the bikini would hug.

As Jonathan Jones elaborates, "Koons seems to be constantly stretching, twisting, amplifying and reconfiguring the ordinary to make it strange. He has an eye for form, which he sees like his hero Salvador Dalí through a hypersexual filter." (J. Jones, "Jeff Koons: Not just the king of kitsch," *The Guardian*, June 2009) Like his predecessor Dalí, Koons exercises his masterful capacity to constantly reconfigure the human form from a fresh perspective, as evidenced in the present lot. Koons's ardent embrace of contemporary commercial aesthetic is a triumph in artistic communication and casts a wide net on a global audience for which his works may

speak. The glistening, smooth surface of the stainless steel coolly signifies and reflects an altered version of its viewers through the lens of Ben-Day dots and a carnal representation of female sexual freedom. Conjuring visions of Eve with her leafy concealment of the erotic, Koons blithely produces an apex portrait of the feminine. A vortex of exhilarating imagery, including fertility and allure, *Bikini (Dots)* enraptures the viewer immediately. Koons's choice of the silhouette presses the viewer to engender his own world - a landscape even more intriguing than this singular, suggestive element.

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





PROPERTY FROM THE COLLECTION OF  
THE LOCKSLEY SHEA GALLERY

**DAMIEN HIRST** b. 1965

*Summer in Siam*, 2002

butterflies, household gloss on canvas, framed

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

Inscribed and numbered "DHS 485" along the stretcher.

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

**PROVENANCE**

White Cube Gallery, London

**EXHIBITED**

New York, Sotheby's, *Divine Comedy*, September 30 -  
October 19, 2010

**LITERATURE**

*Divine Comedy*, exh. cat., Sotheby's, New York, 2010,  
pp. 164-165 (illustrated)

"When you're making an artwork, there's an  
idea and you play around with it and then it  
comes to life." DAMIEN HIRST, 2007













Gerhard Richter, *Clouds (Pink)*, 1970, oil on canvas, 78 ¾ x 118 in. (200 x 300 cm.) Private Collection © Gerhard Richter, 2014

After a number of flies in Damien Hirst's studio found themselves stuck to the surface of his primed canvases, Hirst took this visual cue one step further by scattering butterflies—a much more elegant insect—to his household gloss canvases. As Hirst explains, “I want it to look like an artist's studio where he had colored canvases wet and the butterflies had landed in them... This idea of an artist trying to make a monochrome and being fucked up by flies landing in the paint... Then you get the beauty of the butterfly, but it is actually something horrible... The death of an insect that still has this really optimistic beauty of a wonderful thing.” (Damien Hirst in *Damien Hirst*, exh.cat., Naples, 2004, p. 83)

In the present lot the butterflies are set against a pale blue sky and puffy white clouds: “I don't want it to look like a kind of oil-painted beautiful sky that's been created. If you use it, thick gloss paint really does, in a very sculptural way, start to form fucking clouds. I want it to look like an accident of gloss paint with butterflies stuck on it.” (Damien Hirst in *Damien Hirst and Gordon Burn*, “On the Way to Work” Faber and Faber, 2001, p. 133) Captured mid-flight, the butterflies are placed in a way that is sometimes unpredictable; Hirst let the insects float upon the wet gloss paint and be absorbed naturally into the composition. The butterfly, an evasive insect with fragile and colorful wings, retains the essence of its beautiful short life even in its eternal death. Often a symbol for the soul, the butterfly, for Hirst, is the epitome of love and beauty and of the delicate world in which we exist.



**AHMED ALSOUDANI** b. 1975*Untitled*, 2010

charcoal, acrylic on canvas

61½ x 110 in. (156.2 x 279.4 cm.)

Signed and dated "Soudani 2010" on the reverse.

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

Mehr Gallery, New York

Robert Goff Gallery, New York

Private Collection, New York

**EXHIBITED**Venice, 54 Biennale di Venezia, Iraq Pavilion, *Acqua Ferita*/ *Wounded Water*, June 3 – November 30, 2011Los Angeles, L&M Arts, *Ahmed Alsoudani*, January 21 –

March 3, 2012

“The faces are made up directly on the canvas and they always end up looking spectral... I am more interested in the traces or shadows of a face- an image of someone who was there at some point, but left, and no longer exits.” AHMED ALSOUDANI, 2011

Possessed of a restless, violently protean energy, *Untitled* from 2011 epitomizes Ahmed Alsoudani's masterful abstraction of dynamic figures, wrought to capture the harsh brutality of war. This young Iraqi artist sources his painterly imagination from all the horrors of war and despotism he witnessed in his homeland. The work's painterly energy belies the intricate, fluid yet architectural construction of the composition. Using an incredibly varied palette of charcoal and acrylic on canvas, the abstracted figures are intertwined in a bubbling matrix of dazzling colors, exposing Alsoudani's richly layered working process. At times verging on the illegible, traces of ethereal human forms remain; Alsoudani, however, avoids presenting any one recognizable individual. Each figure seems to jostle with one another, fighting for breathing room in its alternate reality even as their forms coalesce into one entangled mass of disembodied limbs and featureless faces all miraculously confined by the planes of the canvas and the artist's own virtuosity.

The narrative strength and emphasis on close viewing marks *Untitled* as a superlative example of Alsoudani's obsessive engagement with the Iraq war. Born in Baghdad in 1975, he fled to Syria before finally settling in America to study art and has yet to return to his homeland. His family remains; however, and this separation continues to inform and fashion his practice. “I've been in the unique and painful situation of observing the war and being in the U.S. while my family remains in Baghdad[...] This state of being ‘between’ two places and two worlds allows me to see and hear things from a different point of view.” (A. Alsoudani in R. Goff, “Ahmed Alsoudani in Conversation with R. Goff,” *Ahmed Alsoudani*, exh. cat., New York: Goff + Rosenthal, 2009, p. 61). That “point of view” is manifested in the ghostly vestiges of the figures juxtaposed with their more concrete architectural surrounds. At once an elegy to corporeal and spiritual suffering and a visualization of the difficulties engendered by viewing and knowing only from afar, the present work is a paradigmatic achievement by the artist and a masterpiece of contemporary art informed by the ravages of war.















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**JOHN CHAMBERLAIN** 1927-2011

*Buoy Crazy*, 1992

painted, chromium plated steel

85 x 55 x 48 in. (215.9 x 139.7 x 121.9 cm.)

This work has been recorded in the archives of the John Chamberlain studio.

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

**PROVENANCE**

PaceWildenstein, New York

Private Collection, Europe

**EXHIBITED**

New York, Lever House, *John Chamberlain: Painted Steel*

*Sculpture*, June 14 – October 17, 1999

“I always liked the way that there was no subject matter...any time you go to look at these amazing things, they never seem to be the same.” JOHN CHAMBERLAIN, 2005









Chamberlain working in his studio,  
Sarasota, Florida, 1991 © 2014 John  
Chamberlain / Artists Rights Society (ARS),  
New York

One of the foremost sculptors of the Twentieth century, John Chamberlain has singularly bridged Abstract Expressionism and Pop Art, transcending the most influential artistic movements of the century in dynamic, three-dimensional form. The sweet, candy-coated colors of Chamberlain's gestural, contorted steel assemblages bring to life the vibrant surfaces of Willem de Kooning and the vigor of Franz Kline and Jackson Pollock; Chamberlain engages his contemporaries through varied media and exploring the abstract idiom. *Buoy Crazy*, 1992, comprised of carefully manipulated crushed and twisted chromatic steel, is a remarkable manifestation of the gestural dynamism that characterized Chamberlain's enduring career.

Initially influenced by the abstract metalwork of David Smith, Chamberlain began his experimentation in sculpture with scrap metal and spare car parts in the early 1950s upon his arrival in New York art world. Almost immediately, he exhibited a preference for more voluminous, spatial forms than his early contemporaries and Chamberlain's folded and twisted compositions started to echo the spontaneous yet structured work of the Abstract Expressionists. Later discussing the influence of the Abstract Expressionists upon his work, Chamberlain noted in 1990, "Kline gave me the structure; De Kooning gave me the color." Indeed, the undulating, crushed components of Chamberlain's creations are enhanced only by their polychromed surfaces. Stenciled, spray-painted and graffitied, these hot hues combine in a conscious transfiguration of everyday scrap metal into a symphony of abstract form and color; as the artist himself explained, "I think of my art materials not as junk but as garbage. Manure, actually; it goes from being the waste material of one being to the life-source of another." (D. Getsy, "John Chamberlain's pliability: the new monumental aluminum works," *Burlington Magazine*, November 2011, p. 741)

*Buoy Crazy*, 1992 is a quintessential example of Chamberlain's masterful synthesis of gestural expression, playful form and vibrant color—a culmination of a lengthy and diverse career that demonstrated his intuitive sensibility for a reimagined beauty. The large-scale, painterly waves and sculptural voids created by the interlocking elements found in *Buoy Crazy* give birth to a rainbow-like spectrum of color and dynamic marriage of abstraction and appropriation. Draped in a careful





Franz Kline, *Nijinsky*, 1950, enamel on canvas, 45 ½ x 34 ¾ in. (115.6 x 88.6 cm.), The Muriel Kallis Steinberg Newman Collection, The Metropolitan Museum of Art, New York © The Franz Kline Estate / Artists Rights Society (ARS), New York



Willem de Kooning, *Pirate (Untitled II)*, 1981, oil on canvas, 88 x 76 ¾ in. (223.4 x 194.4 cm.) Sidney and Harriet Janis Collection Fund, The Museum of Modern Art © 2014 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

“Kline gave me the structure;  
de Kooning gave me the color.” JOHN CHAMBERLAIN, 1990

yet visceral manner, each colorful component exists in symbiosis with the others, resulting in a lively, organic whole. Speaking of his innate sense and almost obsessive desire to fully realize his incomparable three-dimensional collages, Chamberlain explained, “See, so there’s all these different variations on different material, coming out looking like the sculptures that are what you might call the signature mark. The stance, and the rhyme, and the tilt are all in there...” (S. Davidson, “A Sea of Foam, an Ocean of Metal,” in *John Chamberlain: Choices*, 2012, New York, p. 25) From DaDa word play to the gestural brushwork of the Abstract Expressionists, Chamberlain derived inspiration from a variety of artistic movements, simultaneously realizing a rhythm entirely his own. *Buoy Crazy* is a monument to those manifold elements—a lyrical composition of raw beauty and dynamic form, mediated only by Chamberlain’s exquisite intuition.

In his appropriation of such “waste material” and everyday media, Chamberlain too drew upon his Pop Art peers, reclaiming unused and unwanted car parts in an era that saw America’s industrialism largely exemplified by Detroit’s car industry. Transforming the mundane into the sublime, Chamberlain’s unintended commentary on the malleability of his chosen media—both in material and in concept—references the appropriation of the imagery of mid-century America’s popular culture by Robert Rauschenberg, James

Rosenquist, and Andy Warhol. Revealing his concern with the reinterpretation of the quotidian, Chamberlain once described his sourcing process: “I wasn’t interested in the car parts per se. I was interested in either the color or the shape or the amount. I didn’t want wheels, upholstery, glass... none of that. Just the sheet metal. It already had a coat of paint on it, and some of it was formed... I believe that common materials are the best materials.” (Chamberlain in J. Sylvester, “Auto/Bio: Conversations with John Chamberlain” in *John Chamberlain: A Catalogue Raisonné of the Sculpture 1954-1985*, 1986 pp.15, 17)

Rarely premeditated, Chamberlain’s assemblages rely upon the interaction of the various contorted elements, rather than their manipulation by the artist’s hand. He, like his Abstract Expressionist peers, rarely drew sketches or created maquettes in anticipation of his work; rather, Chamberlain carefully layered each misshapen element, gradually building depth and volume without permanently affixing one component to another before the completion of a fully-realized composition. As though developing a dialogue with each construction, the artist famously noted, “I’m more interested in seeing what the material tells me than in imposing my will on it.” Amid the apparent chaos, then, Chamberlain’s sculpture reveals a tension between order and happenstance, propelled by a virtuosic attention to balanced form.



**JEAN DUBUFFET** 1901-1985*Voie piétonnière*, 1981

acrylic on canvas

39 x 31¾ in. (99.1 x 80.6 cm.)

Initialed and dated "J.D. 81" lower right.

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

The Pace Gallery, New York

Collection Tony Fisher, New York

The Pace Gallery, New York

**EXHIBITED**New York, The Pace Gallery, *Jean Dubuffet: Partitions*1980-1981/*Psycho-Sites* 1981, December 3, 1982 –

January 8, 1983

Colorado Springs, University of Colorado at Colorado

Springs, Gallery of Contemporary Art, *Colorado Collects:**Art of the 20th Century*, May 17 – August 16, 1991**LITERATURE**C. Ratcliff, *Jean Dubuffet: Partitions 1980-1981/Psycho-**Sites 1981*, exh. cat., Pace Gallery, New York, 1982, n.p.

(illustrated)

*Catalogue des Travaux de Jean Dubuffet, Fascicule**XXXIII: Sites aux figurines, Partitions*, Paris: Les Editions

de Minuit, 1982, no. 274, p. 113, pl. 274 (illustrated)

*Voie piétonnière* is a superb example of Dubuffet's late work, and one of his first paintings from 1981. Depicting eight individual characters, three as solo figures, two others as a pair, and the last as a trio, the work is from one of his last series of paintings, the *Partitions*. Building off of myriad sources from his own work, mainly the *Théâtres de mémoire* from only four years prior coupled with the much older series, *Paris Circus*, from 1957-59, Dubuffet recreates the freneticism of the urban environment. Each individual figure is rendered in strict two-dimensionality, delineated by a vibrant blue and red outline and set against an inky black abyss. Whether expressed in profile or head-on, the faces of the figures seem painted as if by a child and in such a way as to immediately and directly address the viewer without any of the intermediary distractions of "realistic" painting. Similarly, the street scenes have been abstracted into brilliant scratches of color. Bright pinks, whitened blues, ochre and yellow streaks of paint break up the composition, offsetting each grouping of figures while keeping them removed and unable ever to congregate. There is no organized or logical space within

the canvas, and as a result the viewer's eye is forced to rove throughout, piecing together the various elements. In so doing, one becomes increasingly aware of the disjointedness of everyday life and the manner in which his or her senses are constantly bombarded by similarly simultaneous and disjointed stimuli.

Dubuffet's work speaks of the untrained and primal urge to create, reaching a process perhaps closer to a "pure psychic automatism" than the Surrealists ever did. Dubuffet believed art was a purely personal action, and that attempts to "communicate with the public" or "to adapt, to conform, to mimic" traditional aesthetic conventions were a death knell to art. (*Jean Dubuffet: A Retrospective*, exh. cat., New York: Solomon R. Guggenheim Museum, 1973, p. 23) *Voie piétonnière* is a fantastic reflection of this ideal in its direct refutation of realistic forms, coherent composition, or immediate legibility. Instead, the painting directly confronts the viewer with its contrasts, confusion and variance which, in their entropy, are more reflective of the real world than any mimetic work could ever be.







**CLAES OLDENBURG** b. 1929*Inverted Q - Black*, 1976-88

cast resin painted with latex

72 x 76 x 54 in. (182.9 x 193 x 137.2 cm.)

Imprinted "C.O. AP I/II 1988" on brass marker on upper edge of the surface.

This work is artist's proof 1 of an unrealized edition comprised of 2 artist's proofs in black and 1 trial proof in white.

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

Galerie Crousel-Robelin, Paris

Private Collection, 1989

Sotheby's, New York, *Contemporary Art Part I*, November 17, 1999, lot 48

Acquired at the above sale by the present owner

**EXHIBITED**

Sunderland, Northern Centre for Contemporary Art, *Claes Oldenburg and Coosje van Bruggen: A Bottle of Notes and Some Voyages*, February 2 - March 26, 1988, then traveled to Leeds, Leeds City Art Gallery (April 27 - June 26, 1988), London, The Serpentine Gallery (July 8 - August 29, 1988), Swansea, The Glynn Vivian Art Gallery (September 17 - November 12, 1988), Brussels, Palais des Beaux-Arts (November 27 - December 30, 1988), Duisburg, Wilhelm-Lehmbruck Museum (January 22 - March 27, 1989) Malmö, Malmö Konsthall (April 29 - August 6, 1989), Valencia, Institut Valencià d'Art Modern, Centre Julio González, (September 15 - November 15, 1989), Tampere, Tampereen taidemuseo (January 12 - March 6, 1990) (another example exhibited)

Washington, D.C., National Gallery of Art, *Claes Oldenburg: An Anthology*, February 12 - May 7, 1995, then traveled to Los Angeles, The Museum of Contemporary Art, Los Angeles (July 2 - September 3, 1995), New York, Solomon R. Guggenheim Museum (October 6, 1995 - January 21, 1996), Bonn, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland (February 23 - May 12, 1996), London, Hayward Gallery (June 6 - August 19, 1996) (another example exhibited)

**LITERATURE**

*Claes Oldenburg: An Anthology*, exh. cat., Solomon R. Guggenheim Museum, New York: Guggenheim Museum Publications, 1995, p. 336, no. 199 (another example illustrated)

"Art should be literally made out of the ordinary world;  
its space should be our space, its time our time;  
its objects our ordinary objects." CLAES OLDENBURG, 1962







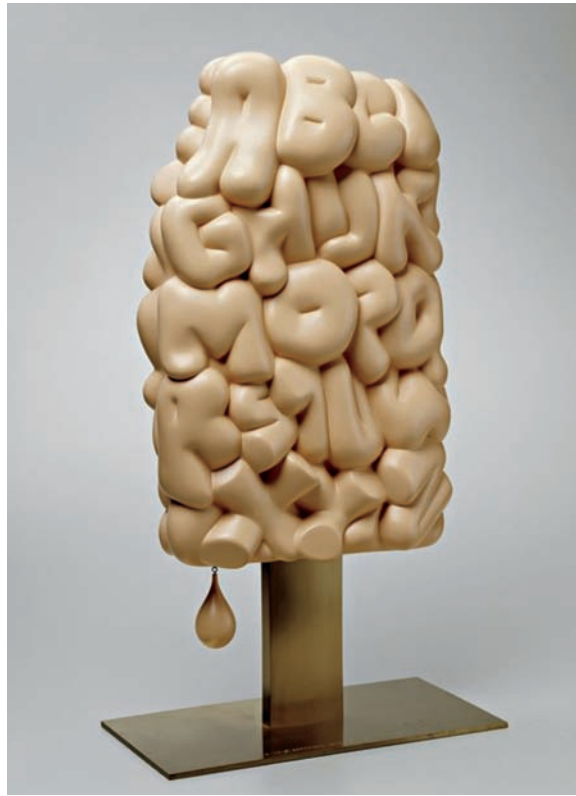


Alternate view of the present lot

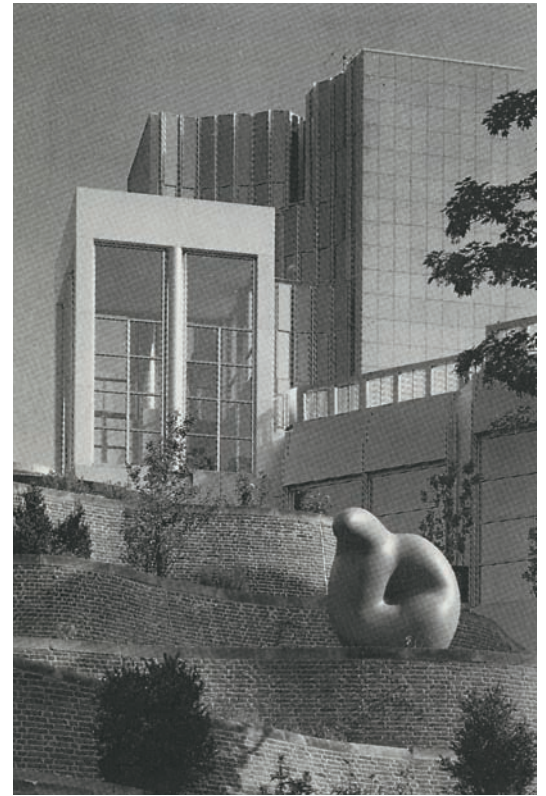
Oldenburg's fascination with elevating mundane objects to something "higher" first manifested itself in his Store project—a "store-cum-art-gallery"—first presented at the Martha Jackson Gallery in New York in 1961, and then resurrected in a shopfront on the Lower East Side of Manhattan. With the Store, Oldenburg embraced the commodities of materialist culture as subject matter, recreating foodstuffs and merchandise in brightly painted plaster and kapok stuffed canvas. Spending time in Los Angeles in the fall and spring of 1963-64, Oldenburg was inspired to approach the product lines of industry and technology using manufacturing methodology and he gradually began to abandon the malleability, tactility and fleshiness of his soft sculptures to create works that could withstand the elements and that more accurately resembled the objects he was representing.

*Inverted Q - Black* from 1976-88 is one of the fascinating examples within Oldenburg's oeuvre in which he has reworked an earlier concept for a soft sculpture in a solid material. Oldenburg first conceived of the work in response to a commission he had received for the Akron Public Library garden. Initially wishing to cast the sculpture in rubber, as it was the predominant industry in Akron at the time, he incorporated the effects of gravity on an inverted "Q" into the final design, flattening the bottom and causing the tail to droop. The idea to use the form of an inverted





Claes Oldenburg, *Alphabet/Good Humor*, 3/12, 1975, cast resin painted with polyurethane enamel; bronze, wood, 36 x 16 x 7 in. (91.4 x 40.6 x 17.8 cm) edition of 12, Detroit Institute of the Arts ©1975 Claes Oldenburg



Claes Oldenburg, *Inverted Q - Pink*, 2/4, 1976-79, concrete, 72 x 70 x 63 in. (182.9 x 177.8 x 160 cm.), Städtisches Museum Abteiberg, Mönchengladbach, Germany © 1976-79 Claes Oldenburg

“Q” first began germinating in response to the artist’s visit to Los Angeles, where he first observed the colossal letters of the Hollywood sign and the power which they exert upon the city.

Continuing to explore the notion of type and lettering, Oldenburg began working on a series of drawings, later developed into a portfolio of lithographs with Gemini G.E.L. fine art printers in Los Angeles, of oversized letters incorporated into the landscape and worked into new forms, such as a Good Humor ice cream bar. Related to his earlier Store work with text now incorporated, Oldenburg’s sculpture of this type is quintessential American Pop.

Starting with letter itself, Oldenburg transforms it into something both sensual and massive. Its inflated, curved forms mirror those of his soft, tactile sculptures done in kapok and canvas, but its gloss and seeming malleability belie its rigidity. Assuming anthropomorphic qualities, the Q becomes a reflection of the body, navel-like and even erotic; the high sheen and tactility of the surface invite the viewer to examine the work more closely, to see his or herself reflected therein. Interestingly, the decision to invert the form came about as a rather pragmatic decision

“because a Q with its tail buried wouldn’t be a Q at all.” (C. Oldenburg, “History of the Alphabet/Good Humor,” in *Claes Oldenburg: The Alphabet in L.A.*, exh. cat., Los Angeles: Margo Leavin Gallery, 1975, n.p.)

*Inverted Q - Black* is closely related to many of Oldenburg’s more monumental sculptures especially his *Typewriter Eraser - Scale X* from 1999 installed at the National Gallery of Art’s sculpture garden. Similar in form even, *Inverted Q - Black* most accurately reflects Germano Celant’s musings on the artist’s more massively scaled works as the viewer, “witness[es] the liberation of the object that asserts itself as reality, though from an anomalous point of view, that of its feeling—part sensual, part fantastic—as it is itself and thus acquires a radical, extreme exteriority. It expands and transcends its own specific occasion...It puts itself on the stage and lets itself be penetrated and possessed, like architecture, which incorporates the organic, desires it and makes it its own, welcomes it, touches it, brings it into itself and possesses it, thus enacting the definitive passage of the organic into the inorganic...” (G. Celant, “Claes Oldenburg and the Feeling of Things” in *Claes Oldenburg: An Anthology*, exh. cat., Solomon R. Guggenheim Museum, New York: Guggenheim Museum Publications, 1995, p. 31)



**DAMIEN HIRST** b. 1965

*Beautiful Mider Intense Cathartic Painting (with Extra Inner Beauty)*, 2008

household gloss on canvas

84 x 84 in. (213.5 x 213.5 cm.)

Signed, titled and dated "Damien Hirst 2008 'Beautiful Mider Intense Cathartic Painting (with Extra Inner Beauty)'" on the reverse; further signed "D Hirst" and stamped on the stretcher bar.

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

**PROVENANCE**

Collection of the artist

Sotheby's, London, *Damien Hirst - Beautiful Inside My Head Forever*, September 15, 2008, lot 35

Acquired at the above sale by the present owner

"I tell you what it is, I really like making [The Spin Paintings]. And I really like the machine, and I really like the movement. The movement sort of implies life." DAMIEN HIRST, 2001

In *The Spin Paintings*, Damien Hirst returns to the joy of physically making. Reveling in color and momentum, these works seem to implode with Hirst's love of riotous paint. Yet *Beautiful Mider Intense Cathartic Painting (with Extra Inner Beauty)* also references sixteenth-century vanitas and Flemish still lifes, which, through their compositions of skulls, overripened fruit and time pieces, explore the futility and brevity of life. In the present lot, Hirst returns to a theme that seems to encapsulate so much of his work, from the butterfly paintings to his immortal stuffed shark: death is inevitable, and its very quotidian nature can also be quite beautiful.

What is most confounding about Hirst's *Spin Paintings* is not their surfaces, but their heavily ironic titles. *Beautiful Mider Intense Cathartic Painting (with Extra Inner Beauty)* follows the formula of the series, always containing the phrase "Beautiful Painting." For this present work, Hirst employs Liverpoolian slang, advertising jargon and a strong dose of the hyperbolic to prod at the art world. He both values and reproaches the insider-y nature of the current state of art, finding joy in its limitless references but also rather harshly recognizing its failings. This dichotomy is only appropriate for one who is equally at home with the contemplation of the assured reality of death as with the simple pleasure of pouring paint on a spinning machine.







**ANDY WARHOL** 1928-1987*Guns*, 1981

synthetic polymer paint, silkscreen ink on canvas

16 x 20 in. (40.7 x 50.9 cm.)

Stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. and numbered "PA15.041" along the overlap.

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

The Estate of Andy Warhol, New York

Stellan Holm Gallery, New York

Private Collection, Korea

O'Hara Gallery, Inc., New York

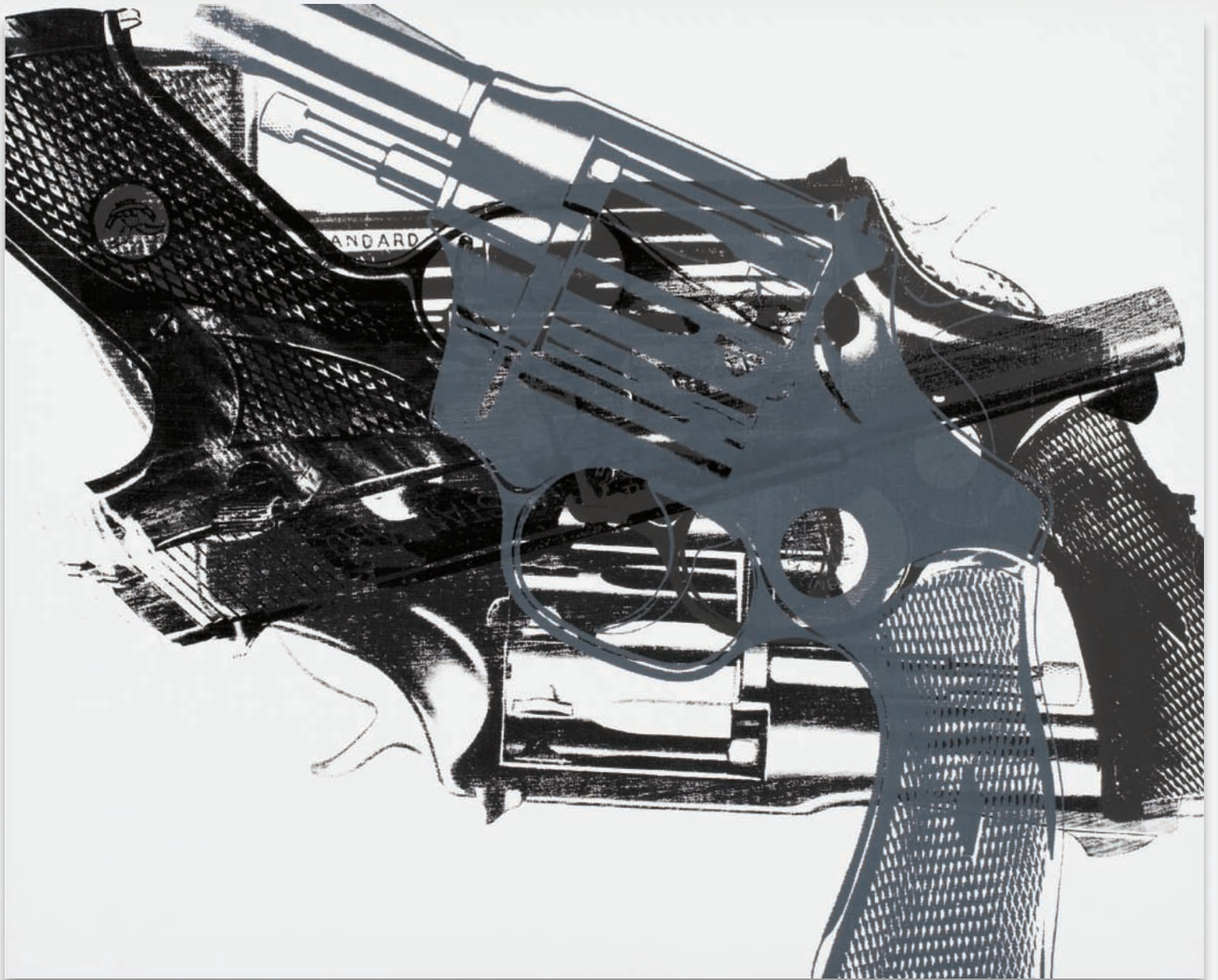
Phillips de Pury & Company, New York, *Contemporary Art**Part I*, November 15, 2007, lot 11

Acquired at the above sale by the present owner

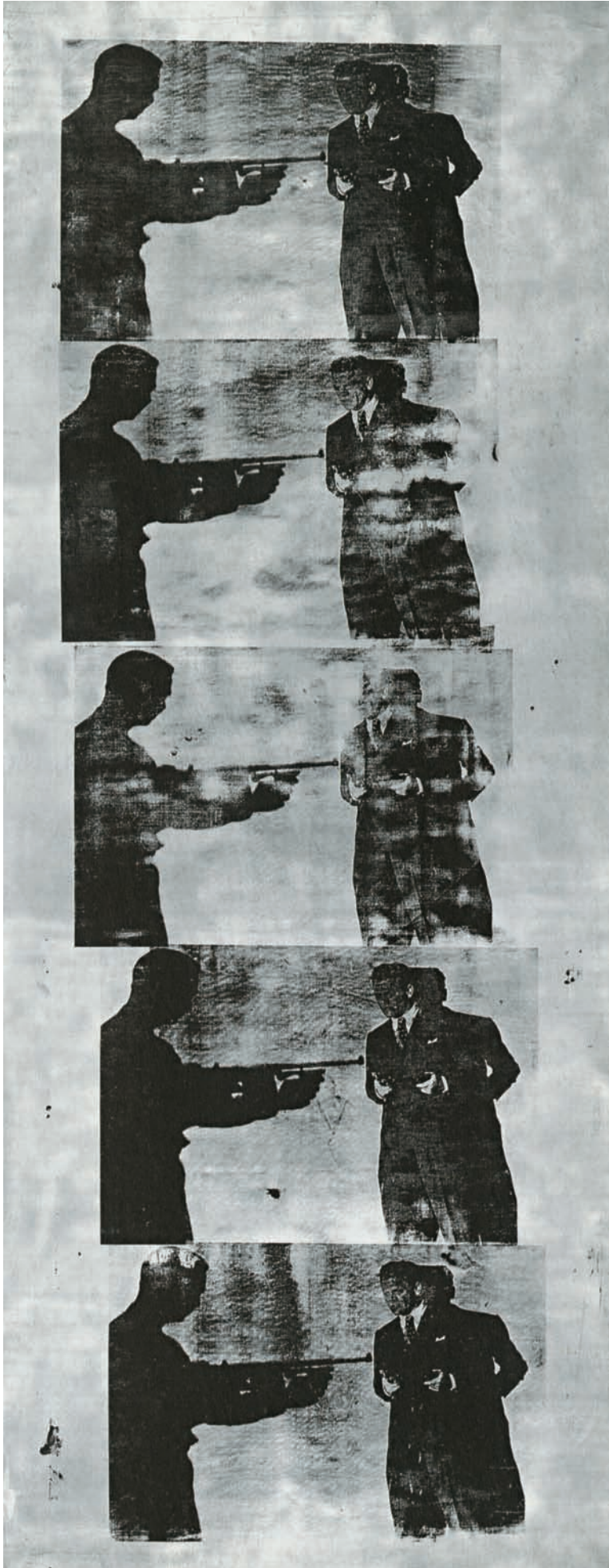
“Some people, even intelligent people, say that violence can be beautiful. I can't understand that, because beautiful is some moments, and for me those moments are never violent.”

ANDY WARHOL, 1975









Andy Warhol, *Cagney*, 1963, silkscreen ink, spray paint on linen, 204¾ x 79½ in. (520.1 x 201.9 cm.) Staatliche Museum zu Berlin, Nationalgalerie, Berlin, Collection Marx, Berlin © 2014 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

Andy Warhol's artistic venture into the realm of violent imagery was in large part due to his attempted assassination by Valerie Solanas in 1968. Choosing to revisit the weapon that threatened his life, Warhol is in essence attempting to treat himself from the traumatic event that occurred over a decade earlier. The present lot, *Guns*, 1981 depicts three compact weapons, one silkscreened upon another. The black and grey tones of the handguns precisely render the varying textures that define one component of the weapon from another, the cross-hatched pattern on the grips and the sleek shine of the barrels. Every element is highlighted with monochromatic screens while the layering of the weapons further emphasizes Warhol's terrifying memories of the event.

Warhol's infatuation with death manifested itself through many of his artistic series including his grim disaster series of the early 1960s, his mournful portrayals of Jackie Kennedy facing the press after the assassination of John F. Kennedy, and his portraits of Marilyn Monroe after her tragic death and of Elvis, the King of Rock and Roll, drawing his gun. Warhol's haunting *Ambulance Disasters*, *Suicides* and *Electric Chairs* allowed him to observe death from a safe distance; the original images, gleaned from newspapers seemed unreal to the American public who visually consumed them. In a 1963 interview Warhol expressed: "I realized that everything I was doing must have been Death. It was Labor Day and every time you turned on the radio they said something like 'Four million are going to die.' That started it. But when you see a gruesome picture over and over again, it doesn't really have any effect ... and I thought people should think about them some time ... It's not that I feel sorry for them, it's just that people go by and it doesn't really matter to them that someone unknown was killed so I thought it would be nice for these unknown people to be remembered." (G. Swenson, "What is Pop Art?," *Artnews* 62, November 1963, pp. 60-61) In the present lot, *Guns*, 1981, the veil of mass media and the glamor of violence is stripped away and reveals the gun as an object of personal terror for Warhol whose health eventually deteriorated from the residual effects of his gunshot wound.

Surviving the events of June 3, 1968, Warhol was left with everlasting scars and physical damage. Warhol explained that, "During the 1960s, I think, people forgot



what emotions were supposed to be. And I don't think they've ever remembered." (Andy Warhol, in G. Celant. *SuperWarhol*, Milan, 2003, p. 45) After the attack on his life Warhol indicated that the experience only pushed him further into emotional detachment and compared the events to the slow motion scroll of a television program. He described the series of events, recalling the excruciating pain: "... as I was putting the phone down, I heard a loud exploding noise and whirled around: I saw Valerie pointing a gun at me and I realized she'd just fired it. I said 'No! No, Valerie! Don't do it!' and she shot at me again. I dropped down to the floor as if I'd been hit I didn't know if I actually was or not. I tried to crawl under the desk. She moved in closer, fired again, and then I felt horrible, horrible pain, like a cherry bomb exploding inside me." (A. Warhol, quoted in A. Warhol & P. Hackett, *POPism: The Warhol Sixties*, Orlando, 1980, p. 343)

His friend and business partner Vincent Fremont commented that "having nearly been killed by a handgun Andy was able to make paintings of guns as iconic objects. In order to choose which guns he would use we made calls to friends who might know someone with a gun. A few scary people, with first names only, came by and let Andy take Polaroids of their weapons. I remember him photographing a sawn-off shotgun. Finally after looking at the different Polaroids, he decided to use high-contrast reproductions of certain handguns...." (V. Fremont, *Cast a Cold Eye: The Late Work of Andy Warhol*, New York, 2006, p. 157) Choosing to multiply the guns, as in the present lot, Warhol, is in essence reliving the events, it may have been only one gun that threatened his life but emotionally the bullets were inescapable. As he entered the latter part of his career, Warhol returned to his fascination with the haunting, dark desolation of tragedy that surrounds the cult of the American media. His isolated floating imagery of knives and guns illustrate his brilliant observance of objects and by removing the human who would jab the knife or pull the trigger, Warhol detaches his own artist hand from the scene. As seen in *Guns*, the three weapons stand alone as one stark image: "Silent and disturbing, they are devoid of the sacrificed body, each of them an active tomb or sarcophagus of modernity exalting the triumph of death through a social instrument and technology." (G. Celant, *Superwarhol*, New York, 2003, p. 7)



Andy Warhol, *Double Elvis [Two Elvis] [Fergus Type]*, 1963, silkscreen ink, spray paint on linen, 81 1/2 x 58 1/4 in. (207 x 148 cm.) Museum Ludwig, Cologne © 2014 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York



**JOHN BALDESSARI** b. 1931*Green Gown (Death)*, 1989

gelatin-silver, tinted gelatin-silver prints

99 x 144 in. (251.5 x 365.8 cm.)

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

Private Collection, Florida

**EXHIBITED**New York, The Museum of Modern Art, *California**Photography: Remaking Make—Believe*, June 29 - August 20, 1989**LITERATURE**S. Kismaric, *California Photography: Remaking Make—Believe*, exh. cat., The Museum of Modern Art, New York, 1989, p. 19 (illustrated), cover (illustrated)

“You just have to give [the viewer] something to hang on to and they can begin to unravel it themselves. It’s kind of like reading a detective story, you get a clue, you follow that.” JOHN BALDESSARI, 2010















John Baldessari, *Horizontal Men*, 1984, black and white photographs, mounted on board, 97 ¼ x 48 ⅝ in. (247 x 123.5 cm.)  
 Frederick R. Weisman Art Foundation © John Baldessari

Although he started his career as a painter, in the early 1960s, John Baldessari began to experiment with other forms of media, finding a niche in the incorporation of text and photography into canvas. His works of conceptualism are marked by their humor, visual drive and critical awareness. The present lot, *Green Gown (Death)*, is composed of two vast photographic prints. The lower quadrant is comprised of a framed 12 foot long film still depicting a fallen cowboy, presumably the losing half of a heroic shootout. Above floats a grandiose evening gown, tinted in retro blue-green. As curator Susan Kismaric described in the exhibition catalogue for the 1989 exhibition at the Museum of Modern Art in which the work debuted: “There is a humor in the empty evening gown that looks like a dress for a giant paper doll as it floats above the dead cowboy, who lies encased in his frame/coffin. The juxtaposition of the cowboy as a symbol of masculinity and the evening gown as a representation of femininity is delicate. The dead cowboy evokes Manet’s painting *The Dead Toreador* (1864), a fine example of high art, while the gown recalls Walt Disney’s *Cinderella* (1951), an immediate symbol of popular culture. This sophisticated mixture of aesthetics represents a continuation of Baldessari’s original desire to make art that is not constrained by conventional categories.” (S. Kismaric, *California Photography: Remaking Make-Believe*, exh. cat., The Museum of Modern Art, New York, 1989) Baldessari’s intent in playing with these notions of gender is uncertain, perhaps intentionally so; creating meaning becomes secondary when creating associations is so satisfyingly evocative.

A product of the West Coast, Baldessari’s imagery evokes the dreamy and fetishized Hollywood aesthetic, though the monumental scale and formal arrangement re-filters the work through a somber lens. The empty and massive green gown, floating listlessly about the fallen cowboy, implies the eternal feminine as it floats away from earth-bound sin. When considered autonomously, the cowboy and the gown engender starkly different meanings, yet when positioned and arranged as Baldessari has done, a novel syntax and perplexing, visual narrative emerge. *Green Gown (Death)* does not straightforwardly or clearly announce its significance in plain fashion, but instead remains contentedly and tantalizingly opaque. As Marie de Brugerolle describes, “The balance between presence and absence is also played out in the works that bring in



Richard Prince, *Untitled (Cowboys)*, 1980–84. Ektacolor print, 27 x 40 in. (68.58 x 101.6 cm.) The Museum of Contemporary Art, Los Angeles. © 2014 Richard Prince

an element out of the picture as a cause of the movement driving the action. The cause is off the picture, invisible, out of view. John Baldessari does warn us: the play of where the characters are looking produces directions and possible meanings above and beyond the prima facie evidence.” (M. de Brugerolle, “From Life,” *John Baldessari: From Life*, France, October 2005, p. 14) The present lot is a powerful, eloquent illustration of Baldessari’s artistic and psychological pursuit to ruminate upon the byzantine essence of communication and his examination of identity through the displacement of the human body.

Baldessari’s masterful handling of appropriation, montage and modification seek to challenge the narrative potential intrinsic to images and in this charge *Green Gown (Death)* remarkably traverses popular culture and conceptual art. The artist is unconcerned with merely producing photographs and is instead utterly invested in investigating them as cultural vestiges. In action

movies, in which the cowboy film still of the present lot is extrapolated, Baldessari discovered the material to transform filmic mechanisms into abnormal forms. With the perpetual reutilization of plots involving violence and demise, storylines of showdowns and disjunction, the frame becomes a formal myth of the devastation of images. The artist explains of his process, “I was trying to use violent subject matter as content and balancing/neutralizing it by how I handled the space, how I handled the formal arrangement. So it’s almost like I’m putting a violent situation on one hand and opposing it with formalistic devices on the other where they all sort of balance.” (J. Siegel, “John Baldessari: Recalling Ideas,” *Arts Magazine*, April 1988, p. 88 ) Reposing below the ethereal gown, the work adopts a thematic structure. With great graphic restraint, the ostensibly arbitrary juxtaposition and super-imposed motifs are a bizarre yet critical system that investigates the limits among photography, sculpture and installation in addition to the alter ego of images.



**SOL LEWITT** 1928-2007

*Hanging structure 28 B*, 1989

white painted wood

133½ x 10 x 67 in. (339.1 x 25.4 x 170.2 cm.)

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

**PROVENANCE**

Private Collection

**EXHIBITED**

Oxford, The Museum of Modern Art, *Sol LeWitt Structures*

1962 - 1993, January 24 - March 28, 1993

**LITERATURE**

C. Illes, D. Batchelor, R. Krauss, D. Elliot, *Sol LeWitt*

*Structures 1962 - 1993*, The Museum of Modern Art,

Oxford, 1993, no. 76 (illustrated)

“The ideas need not be complex. Most ideas that are successful are ludicrously simple. Successful ideas generally have the appearance of simplicity because they seem inevitable.” SOL LEWITT, 1967

Executed in 1989, *Hanging Structure 28 B* comprises ninety-one cubic forms, symmetrically arranged to form a larger structure through repetition of the basic unit, resulting in the creation of a space within a space. Here, the basic unit, the cube, is as the artist has said, “deliberately uninteresting.”

Sol LeWitt, a pioneer and one of the most prominent figures of both Minimalist and Conceptualist art, made his first modular cube structure in 1965. The present lot epitomizes the simplicity of form that the artist was trying to achieve, giving greater importance to the ideas and concepts informing the work than the actual object itself: “What the work of art looks like isn’t too important. It has to look like something if it has physical form. No matter what form it may finally have it must begin with an idea. It is the process of conception and realization with which the artist is concerned.” (Sol LeWitt, “Paragraphs on Conceptual Art,” *Artforum*, vol. 5, no. 10, 1967, pp. 79-83)

Having first developed the grid aesthetic in the early 1960’s, LeWitt demonstrates in the present lot the endurance of his investigation into the themes that would ultimately define his career—namely the invention of minimalist objecthood and a deep meditation on logic and its self-forming systems. The artist’s tendency to present geometric progressions as they exist in concrete reality, coupled with an aesthetic that has been described as deceptively simple, has captivated viewers for decades despite the typically ephemeral nature of artistic movements in the twentieth century. It is ultimately LeWitt’s irrefutable commitment to discipline that has marked his claim to modernity.





**DAN FLAVIN** 1933-1996*Untitled (to Ksenija)*, 1985

pink, green, blue, yellow fluorescent light

95⅞ x 7 x 5 in. (243.8 x 17.8 x 12.7 cm.)

This work is number 2 from an edition of 5.

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

Leo Castelli Gallery, New York

Private Collection

Sotheby's, New York, *Contemporary Art Part II*, May 16, 2001, lot 147

Acquired at the above sale by the present owner

**EXHIBITED**New York, Leo Castelli Gallery, *Ksenija's Frieze from Dan Flavin*, May 18 – June 15, 1985 (another example exhibited)New York, Leo Castelli Gallery, *Dan Flavin: Selected Works 1969 – 1990*, October 8 – November 12, 1994 (another example exhibited)New York, Leo Castelli Gallery, *Dan Flavin*, March 1 – March 22, 1997 (another example exhibited)New York, Leo Castelli Gallery, *Dan Flavin: Some drawings and installations of fluorescent light*, February 7 – March 14, 1998 (another example exhibited)**LITERATURE**M. Govan, T. Bell, *Dan Flavin: The Complete Lights, 1961-1996*, New York: Dia Art Foundation in association with Yale University Press, 2004, no. 452, p. 354 (illustrated)

“One might not think of light as a matter of fact, but I do. And it is, as I said, as plain and open and direct an art as you will ever find.” DAN FLAVIN, 1987

Dan Flavin's oeuvre of radical sculptures of light holistically embodies the profound reduction of the processes of his art, peeled away until little but the objective elements of formal framework remain. Perpetually operating and communicating within the spaces in which they are installed, Flavin's works test the perceptual strength of their audience. Rejecting an object's relationship to natural light in the manner of Impressionism, Flavin creates art using light itself, functioning both as actor and reactor. When perceived in terms of this methodology the artist's venture is comparable to that of the work of Abstract Expressionism, particularly Mark Rothko's color fields, but Flavin's creations are nothing short of authentic three-dimensional enunciations of color and of light, transcendent and concrete all at once.

In the present lot *Untitled (For Ksenija)*, the industrial standard lamps are metamorphic in their delicate glow,

radiating a cool, pure yet striking light that is largely detached from subtle realities of natural light. As viewers' eyes follow the colored fluorescent tubes, from an electric blue to a lime green, on to chartreuse yellow then to a cerise pink, punctuated by a larger emerald green form, the individual colors progressively become organic, as space and light seem inextricably intertwined. Dedicated to his friend, the model Ksenija Protic, the present lot is an otherworldly celebration of primary hues without pretense, a triumph of nothing more than color for the sake of color. As eloquently described by Tiffany Bell, "Flavin's response to changing contexts and his resistance to chronology and formal development enable his lights to transcend time. Just as you cannot really delineate the material boundaries of a Flavin installation, you cannot pinpoint the precise moment of its making. The lights shine in a continuous present." (T. Bell, "Fluorescent Light as Art," from *Dan Flavin: The Complete Lights, 1961-1996*, New York, 2004, p. 127)





**CAROL BOVE** b. 1971

*Untitled*, 2009

peacock feathers on linen, laid on board in Plexiglas frame

38 $\frac{7}{8}$  x 24 $\frac{3}{4}$  x 5 $\frac{1}{8}$  in. (99 x 63 x 13 cm.)

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

**PROVENANCE**

KIMMERICH, New York

**EXHIBITED**

New York, KIMMERICH, *Carol Bove*, March 5 - May 1, 2010

“I have a sense of history being contained by objects.” CAROL BOVE, 2008

Carol Bove is internationally renowned for her installations composed of artifacts such as books, gold chain, metal and concrete that reflect upon the social history of the 1960s and 1970s. By carefully collecting and re-contextualizing disparate objects, Bove directly confronts the implications of environment upon an object and the creation of the historical myth. Through her collection of objects, Bove researches the evolution of aesthetics by reframing the objects, often on a modernist wooden wall shelf. In the present lot, rows of peacock feathers have been meticulously applied to a linen surface. Bove explains, “The peacock feathers—I feel like they have all these different points in history where they have a certain moment of interest and I think about classical mythology—they’re the eye of Hera. In the *Metamorphoses* there’s this beautiful story about Io and Jove... In Symbolism, late-nineteenth century, there’s this re-interest in peacock feathers, and in Surrealism they have this understanding of the eye quality. And then in 1966 there’s a big exhibition of Aubrey Beardsley’s work in London and there’s sort of a fashion for him and he’s crazy for peacock feathers... then at the same time, in men’s fashion there’s the Peacock Revolution; men’s fashion got exciting all of a sudden in 1966 and they called it the Peacock Revolution... But then, personally, my grandmother really loved green and blue and she loved peacock feathers. Her whole fashion sense and her sense of culture was really related to classicism and classical culture, but then she was always striving to be modern. But she was so backwards-looking that she was never engaged in a legitimate avant-garde—but she was always striving. And peacock feathers were always arranged in her house in a way for me that was emblematic of her forwards/backwards sense of culture. She died recently and so after she died, I became very attracted to peacock feathers.” (Carol Bove, 2006) This luxurious piece encompasses the historical and personal significance of the peacock feather for Bove while simultaneously exploring the urban and social circumstances in which different materials appear and disappear from popular culture.





PROPERTY FROM THE COLLECTION OF  
THE LOCKSLEY SHEA GALLERY

**ANDY WARHOL** 1928-1987

*Flowers 1-8, 1975*

graphite on paper, in 8 parts

40¾ x 27¼ in. (103.5 x 69.2 cm.)

Each signed and dated "Andy Warhol 1975" on the reverse.

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

**PROVENANCE**

Acquired directly from the artist by the present owner

**EXHIBITED**

Minneapolis, Locksley Shea Gallery, *Andy Warhol-New*

*Drawings*, September 17 - October 17, 1975

Stuttgart, Württembergischer Kunstverein, *Andy Warhol:*

*Das Zeichnerische Werk 1942-1975*, February 12 - March

28, 1976; then traveled to Dusseldorf, Städtische

Kunsthalle; Bremen, Kunsthalle; Munich, Städtische

Galerie im Lenbachhaus; Berlin, Haus am Waldsee; Vienna,

Museum Moderner Kunst, Museum des 20. Jahrhunderts;

Lucerne, Kunstmuseum

New York, Grant-Selwyn Fine Art, April 2001

Florida, Museum of Art Fort Lauderdale, *With You I Want*

*to Live: The Gordon Locksley and Dr. George T. Shea*

*Collection*, March 23, 2009 - March 22, 2010

Minnesota, Minneapolis Institute of the Arts, Extended

Loan April 2 - October 27, 2013

**LITERATURE**

*Art Magazine*, November 1975, pp. 86 - 87 (illustrated)

R. Crone, *Andy Warhol: Das Zeichnerische Werk 1942-*

*1975*, exh. cat., Württembergischer Kunstverein, Stuttgart,

no. 217-224

Fort Lauderdale, Museum of Art Fort Lauderdale, *With You*

*I Want to Live: The Gordon Locksley and Dr. George T. Shea*

*Collection*, exh. cat., Museum of Art Fort Lauderdale, 2009,

n.p. (illustrated)

Andy Warhol's *Flowers* paintings have pervaded our global consciousness as the totemic standard of classic American Pop; their imagery acting as a metaphor for a generation that changed not only artistic, but also social and political, topographies in a supremely transformative decade.

*Flowers #1, 2, 3, 4, 5, 6, 7, and 8*, were executed nearly a decade later in 1975 after the heady Factory days of the 1960s. For Warhol this symbol of fragile and transient beauty was a consistent subject both before and after his seminal series of paintings. Executed at a time when much of his output was commissioned society portraits, the current work is a return to a direct engagement with art-making via this most intimate medium of drawing.

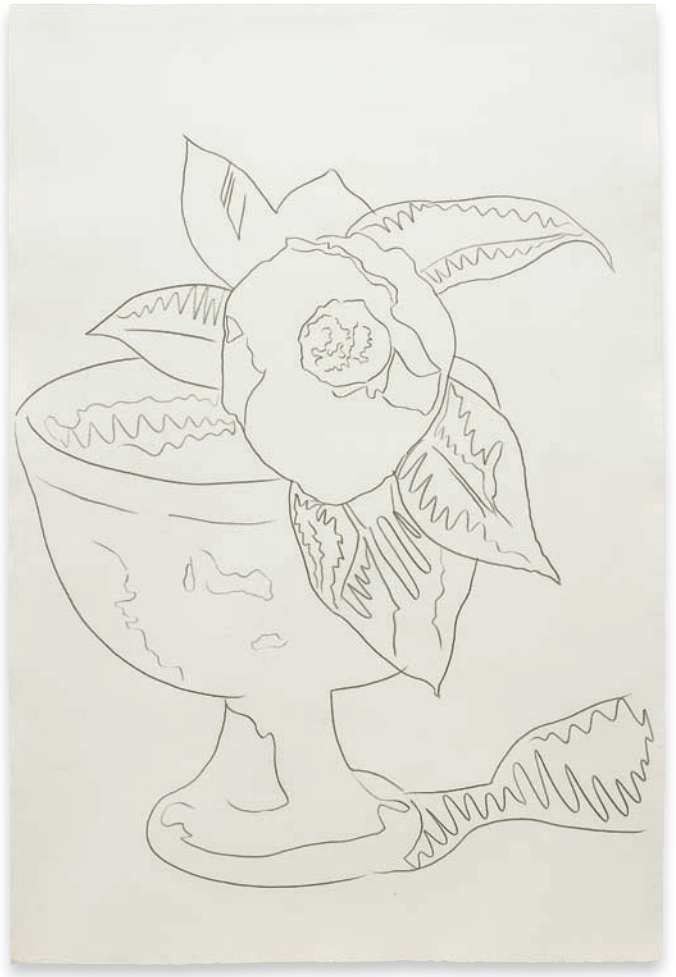
Eschewing the silkscreen, Warhol similarly was revisiting his early career as a commercial artist and draftsman illustrating printed advertisements. Beginning with a fully understood realization of a flower resting inside a chalice, the drawings progressively become further and further cropped, highlighting the blossom as the central element

as well as Warhol's deft line. Replicating a zoom lens and drawing from photographs, Warhol brings the viewer to within inches of the flower just as one might lean in to smell its sweet perfume. Each panel gradually evolves from the still-life in the first panel; by the eighth panel the work has nearly lost its own sense of reality becoming a tangled abstraction. Interestingly, the *Flowers* paintings are similarly twisted by Warhol's adroit cropping and rearrangement and it is clear here that the two are closely related.

His play on the traditional genre of the Still Life painting can be seen as a contemporary reworking of an age-old motif, following the great art historical traditions of Dutch masters and nineteenth century painters, whilst promoting a completely modern aesthetic. Constantly reinventing and challenging himself, Warhol has clearly reexamined his earlier motif and by hand, reconstructed and reframed it as only he could, creating an art work equally indicative of the time, and himself, as any of his other masterpieces.











**DANA SCHUTZ** b. 1976*Reformers*, 2004

oil on canvas

75 $\frac{1}{8}$  x 91 $\frac{1}{8}$  in. (190.7 x 231.3 cm.)

Signed and dated "Dana Schutz 2004" on the reverse.

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

Victoria Miro, London

Acquired from the above by the present owner

**EXHIBITED**London, Victoria Miro, *Painting 2004*, March 30 – April 24, 2004Waltham, Rose Art Museum, Brandeis University, *Dana**Schutz: Paintings 2002-2005*, January 19 – April 9, 2006London, Royal Academy of Arts, *USA Today: New American Art*, October 6 – November 4, 2006Saint Petersburg, The State Hermitage Museum, *USA**Today: New American Art from the Saatchi Gallery*,

October 24, 2007 – January 13, 2008

Bilbao, Guggenheim Museum Bilbao, *Riotous Baroque:**From Cattelan to Zurbarán - Tributes to Precarious Vitality*,

June 18 – October 6, 2013

London, Saatchi Gallery, *Body Language*, November 20,

2013 – March 23, 2014

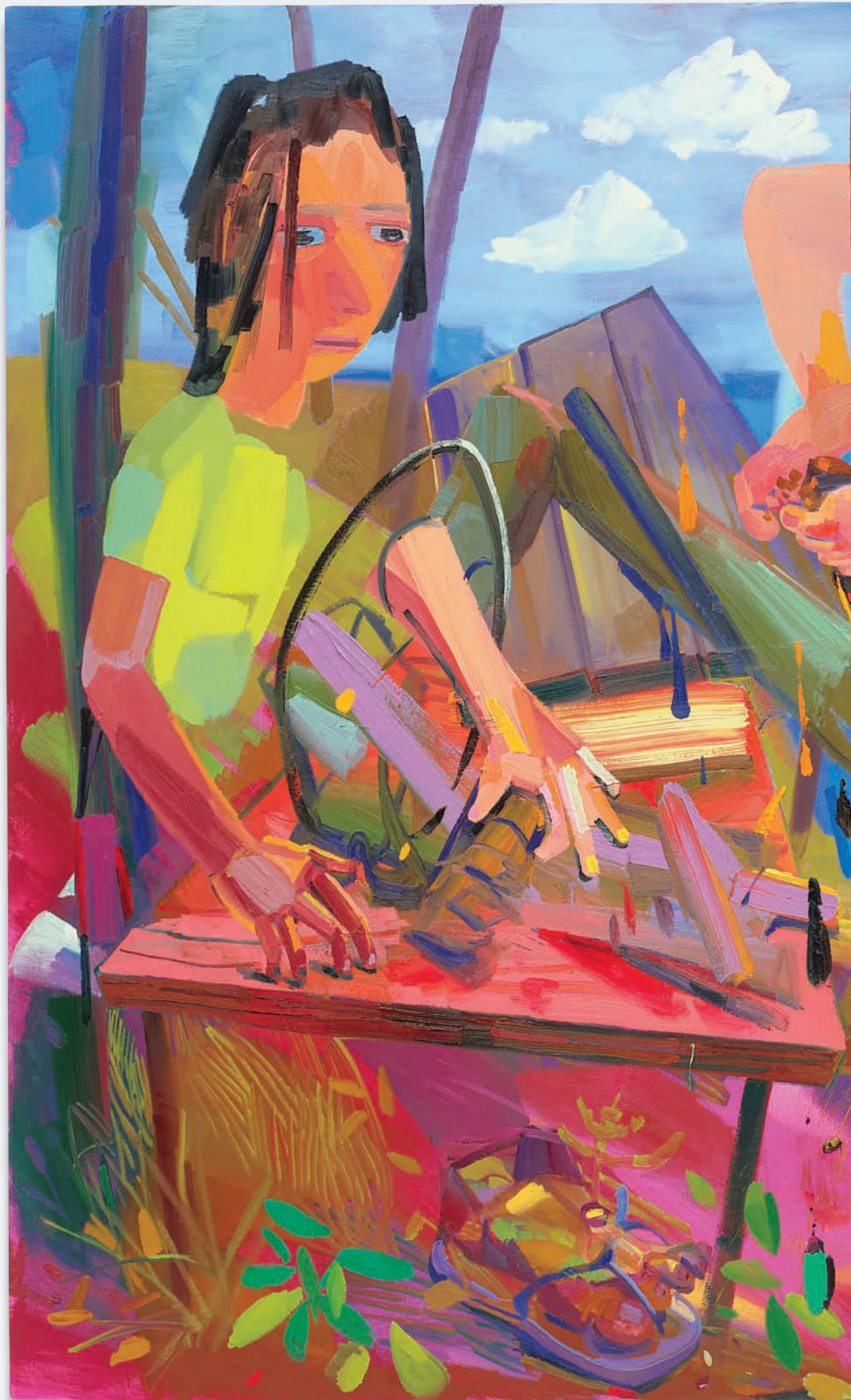
**LITERATURE**J. Cape, *The Triumph of Painting*, Saatchi Gallery, London, 2005, pp. 192-193 (illustrated)*Dana Schutz: Paintings 2002-2005*, exh. cat., Rose Art Museum, Brandeis University, Waltham, 2006, p. 43 (illustrated)*USA Today: New American Art from The Saatchi Gallery*, exh. cat., Royal Academy of Arts, London, 2006, pp. 328-329 (illustrated)*USA Today: New American Art from The Saatchi Gallery*, exh. cat., The State Hermitage Museum, Saint Petersburg, 2007, p. 161 (illustrated)J. Foer, B. Schwabsky, *Dana Schutz*, New York: Rizzoli, 2010, p. 59 (illustrated)E. Booth-Clibborn, *The History of the Saatchi Gallery*, London: E. Booth-Clibborn Editions, 2011, p. 695 (illustrated)*Body Language*, exh. cat., Saatchi Gallery, London, 2013, p. 74 (illustrated)

"I embrace the area between which the subject is composed and decomposing, formed and formless, inanimate and alive." DANA SCHUTZ, 2004

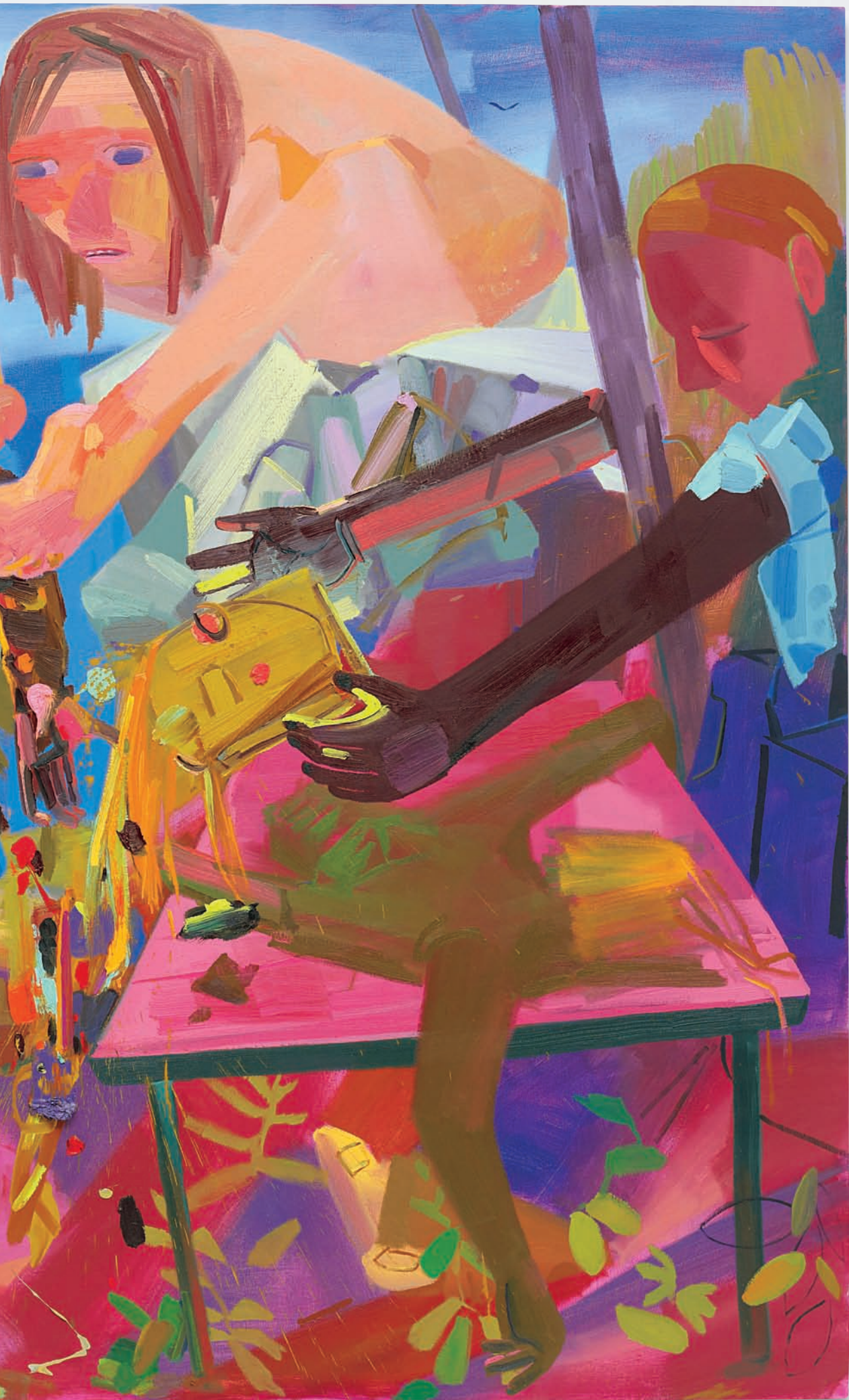
















Dana Schutz, *Presentation*, 2005, oil on canvas, 120 x 168 in. (304.8 x 426.7 cm.) Collection of Museum of Modern Art, New York © 2014 Dana Schutz

Dana Schutz's masterpiece *Reformers*, 2004, is an exquisite example of the artist's use of dazzling colors entwined with shattered forms. Three figures are seen, bowing over a disjointed table. They ferociously disassemble a human form and pour kaleidoscopic debris into the vortex space between the splintered wooden table top. One figure empties a bucket of liquid while the other grasps a human arm with his feet. Yet the figures themselves seem to be an arrangement of disconnected body parts—arms that float from the body, feet and legs that serve as prehensile tools. Illustrated in vibrant hues, these hybrid figures both intrigue and terrify. Set against a bright blue sky and gossamer white clouds, the scene is one of colorful chaos. As Schutz explains, "Color is essential to the way I organize space in the painting." (Dana Schutz in conversation with Jarrett Earnest, *The Brooklyn Rail*, June 4, 2012). The zealous brushstrokes of this incomprehensible landscape lend itself to the telling of an epic tale, one both of tragedy and comedy.

*Reformers* captures Schutz's unparalleled ability to sculpt through her additive painting process, in which layers of brushstrokes are built upon each other in lush and tactile brilliance. Here the paint is literally sculpted upon the picture plane with ecstatic imagination. The layers of hot magenta, olive green, sky blue, and chocolatey brown are folded upon the canvas in thick strokes, collapsing and colliding as they bedeck the surface in their sumptuous forms. Through this application, the unimaginable comes to life; that which seems impossible—a carnivorous scene of terrible mutilation—is infused with audacity and vibrancy. Schutz depicts hypothetical scenarios, informed by reality, but extended into the imaginary. In the *Reformers*, 2004, three figures—if they can be called such—are enclosed by the rectangular canvas, but not controlled; they gorge upon and rip apart the form that lies before them. They are ravenous with greed as limbs are torn, giving way to a waterfall of colors. As is brilliantly typical of Schutz's tableaux, one's eyes feast upon the work, unsure of whether the story is beginning or ending.

The players in this tragicomedy stare with unbroken focus at the goods before them; the two central forms bend over the table, eyes wide and unwavering, ready to set their master plan in motion. Like most actors in Schutz's scenes, they are damaged or limited in some way: one figure uses his feet to rebuild or tear apart the objects that lie before him. The brilliance of Schutz's kaleidoscopic works is precisely this: the uncertainty of construction



Photograph of Dana Schutz  
© PETER FUNCH 2014  
Artwork © Dana Schutz



Dana Schutz, *Party*, 2004, oil on canvas, 72 x 90 in. (182.9 x 228.6 cm.) Museum of Contemporary Art, Los Angeles © Dana Schutz

versus destruction. Are these figures perhaps reconfiguring and rebuilding, instead of chaotically and violently preying? The disparate parts that are scattered upon the broken tabletop are perhaps being reimagined by these strange and colorful forms. Regardless of the narrative, while it may be either triumphant or horrifying, the moment is charged with vibrancy, whimsy, and bountiful possibility.

Schutz's narrative ambiguity is intentional. The artist describes that "although the paintings themselves are not specifically narrative, I often invent imaginative systems and situations to generate information. These situations usually delineate a site where making is a necessity, audiences potentially don't exist, objects transcend their function and reality is malleable." (D. Schutz, 2004) Dislodged from any comprehensible timeline, Schutz's interests lie in the transcendence of the realistic. Her distinctive visual language unifies the scene as one of explosive energy and expressionism while the absurdist narrative is astoundingly compelling. The title of the work, *Reformers*, implies a narrative of alteration and the removal of defects in order to create a better condition. "To make a painting with people and things is not just 'subjective whatever-ness.' It's who we are and where we come from and can parallel the world." (Dana Schutz in conversation with Jarrett Earnest, *The Brooklyn Rail*, June 4, 2012).

In a comparable masterpiece, *Presentation*, 2005, belonging to The Museum of Modern Art's permanent collection, a more whole form lays upon a similar tabletop. And like the centerpiece of *Reformers*, limbs have been severed, twisted, and warped in perverse and unsettling glory. A crowd has gathered, some gasp, some divert their eyes, and others stare in amazement at the impossibility of the figure's still rising breath. The form is rendered in hot pinks, mustard yellows and bloodied red, literally melting into the pink grain of the wood beneath. *Presentation* is both the prequel and the sequel to the present lot, both capturing the whole figure before it has been dismembered, and showing the fruit of the creatures' labor as they put the colorful pieces back together.

*Reformers* lingers beautifully somewhere between life and death: it has the calm of a still life and the spirit of animation. The painting speaks to and captures the process of its very making—in the viscous brushstrokes, vibrant palette, and lush forms, one can almost smell and taste its very conception. *Reformers* is an allegory, not just in its tale, but for the very process of making art. By rendering the process of painting, we see the creation of both a work and the artist; constantly recycling herself and reinventing herself anew. In dense brushstrokes and heavy paints, Schutz renders both the imaginary and the ephemeral: the effect is as transcendent.



**ISA GENZKEN** b. 1948*Schindler*, 1988

concrete, steel pedestal

85½ x 20¾ x 25¾ in. (216.3 x 53 x 64.6 cm.)

Signed, titled and dated "SCHINDLER 1988 Isa Genzken"  
on the underside of the steel plinth.**Estimate** \$350,000-550,000**PROVENANCE**

Jack Shainman Gallery, New York

Private Collection, Europe

Phillips, de Pury & Luxembourg, New York, *Contemporary**Art Part II*, May 14, 2002, lot 186

neugerriemschneider, Berlin

Acquired from the above by the present owner

**EXHIBITED**St. Nazaire, LIFE, *Sonic Youth etc.: Sensational Fix*,  
June 17 - September 7, 2008, then traveled to Bolzano,  
Museion (October 10, 2008 - January 4, 2009), Düsseldorf,  
Kunsthalle Düsseldorf, (January 31 - April 26, 2009)

"I think my work is very difficult to understand.  
Sometimes people do and sometimes they don't.  
I can't do much about that." ISA GENZKEN, 2013

Emerging as one of the most significant and prominent German artists of the last four decades, Isa Genzken's achievement in a wide array of media, from painting and collage to film and sculpture, have challenged viewers since her initial reception in the mid-1970s. Select works have earned monumental status for the physical, political, and intellectual energy infused within them. Often assemblages of found objects and textiles fixed together with a derisive detachment, her art is offbeat, visionary, brazen, and bursting with visual exclamations on the topics of violence, culture, consumption, and fashion, grasping the pulse of the contemporary human experience.

The present lot, *Schindler*, one of Genzken's memorable sculptural assemblages, thwarts all endeavors to summarize or pigeonhole the work, but anchors itself with the physical reality of the world in which we live. As the artist once put it, "...I have always said that, with any sculpture, you have to be able to say, although this is not a ready-made, it could be one. That's what a sculpture has to look like. It must have a certain relation to reality. I mean, not airy-fairy, let alone fabricated, so aloof and polite." (W. Tillmans, "Isa Genzken in conversation

with Wolfgang Tillmans," *Camera Austria*, 2003, pp. 7-18) Depending upon the decade in which she created them, her sculptures can be a polished consummate abstraction or a disintegrating concrete, post-apocalyptic collection of consumer wreckage. *Schindler* nestles somewhere between these categories. Initially appearing gritty—industrial concrete forms resting atop an iron pedestal—upon closer inspection, the work is a fragile, elegant arrangement balancing atop a grid of parallel and perpendicular lines, indicating an immense precision that both subverts and extends the minimalist sculptural form.

A formidable example of assemblage redefined for a new generation, *Schindler* is the creation of an artist who observes her era and transcends it simultaneously. Her brash and improvisational artistic footprint brims with searing sentiment that annihilates sensible taste and often resembles nothing of art. When attempting to mitigate the considerable transience of the artist, Colm Toibin once expressed, "It is as though she wakes up every morning, or every month or so, and decides who she will become." (R. Kennedy, "No, It Isn't Supposed to Be Easy," *The New York Times*, November 2013, p. 2)





**SIGMAR POLKE** 1941-2010*Untitled*, 1994

dispersion and pigment on canvas

47 x 39 in. (119.4 x 99.1 cm.)

Signed and dated "S. Polke 94" on the reverse; further signed "S. Polke" on the stretcher.

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

Barbara Mathes Gallery, New York

Anthony d'Offay Gallery, London

Private Collection, 1998

Sotheby's, New York, *Contemporary Art Day Sale*, May 11, 2011, lot 411

Acquired at the above sale by the present owner

**EXHIBITED**Valencià, IVAM Centre del Carme, *Sigmar Polke*, October 20, 1994 – January 8, 1995**LITERATURE***Sigmar Polke*, exh. cat., IVAM Centre del Carme, Valencià, 1994, n.p. (illustrated)

"I like the way that the dots in a magnified picture swim and move about. The way that motifs change from recognizable to unrecognizable, the undecided, ambiguous nature of the situation, the way it remains open." SIGMAR POLKE, 1966

Sigmar Polke's *Untitled*, 1994 is a masterful composition executed both with careful intention and brilliant error. Provoking the fluidity of pigments in an elaborate chemistry, Polke immerses himself and his compositions in a poetic play of creation. Polke's pictures envision a universe; while systematic, the reality which emerges is both fragile and transitional. The dots dissolve and re-form in a bright configuration until a motif emerges. Having begun the process in the 1960s, his raster paintings do not mimic print, but radically interpret the perceived world anew. The pictorial effect created by this process seems to vibrate with energy, as it moves and melts across the picture plane. A band of tightly linked dots frame the picture along the left vertical edge, giving way to a looser grid as they meander across the canvas. Eventually, the grid collides beautifully with colorful and viscous pigments which swoon and swirl across the composition.

In *Untitled*, 1994 beneath a screen of black dots lies a lyrical form reminiscent of watercolor; brilliant yellows melt into strawberry reds and sky blues. A verdant green path collides with a blue stream, creating an image that appears as a figure in stride. The form glides across the canvas with the grace and elegance of the very pigments from which it is created. The marriage of the viscous pigments, liberal and free, with the strident and dark dispersion above is masterfully contradictory. In the same way that Polke celebrates both rules and chance, this application is conservative and liberal, restrained and free, cheery and obscure. The very effect that printers avoid, is extensively exploited, celebrated and embraced by Polke. The moiré effect, combined with the lush pigments creates a visual wonder—focused and unfocused, chromatic and simple, severe and romantic.







48

**LUCIEN SMITH** b. 1989

*Double Date*, 2011

acrylic on unprimed canvas

108 x 85 in. (274.3 x 215.9 cm.)

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

**PROVENANCE**

Ritter/Zamet Gallery, London

Acquired directly from the above by the present owner

“I wanted to sort of create something that...expressed  
the way I felt about religion or nature...” LUCIEN SMITH, 2013

Lucien Smith's *Rain Painting* series delicately combines natural beauty with the wild and rhythmic flux of the natural world. A West Coast native based in New York, Smith blends a laid-back mindset with an urban sharpness for artistic execution. His *Rain Paintings* are created by pelting his canvas from a distance with a standard fire extinguisher filled with a careful formula of acrylic and water. For Smith, “[*The Rain Painting*] plays into this idea of relationships—relationships between people and relationships between objects... *The Rain Paintings* in my head serve as backdrops for situations between people and/or objects, very much like backdrops in a play. They become activated when something is placed in front of them; only then do their scale and size come in to effect” (L. Smith, quoted in A. Simpson, ‘Rising Artist Lucien Smith is Making it Rain,’ in *Bullett*, 27 September 2012) As seen in his series of *Hundred Acre Wood* paintings, in which the A. A. Milne characters have been eradicated from the scene, leaving just the backdrop landscape, Smith's *Rain Paintings* again attempt to visually isolate and capture a natural psychological state of earnest nostalgia and isolation. Intimate as a personal experience, yet universal as an experienced sensation, rain is unpredictable and whimsical. Smith's *Double Date*, 2011, envelopes the viewer into a dazzling spray of rain drops and a personal moment of self-reflection.







ELLEN GALLAGHER b. 1965

DeLuxe (complete portfolio of 60), 2004-05

a portfolio of 60 printed objects with aquatint, dry-point, photogravure, spit-bite, lithography, silkscreen, embossing, tattoo machine engraving, laser-cutting, collage, crystals, cut paper, enamel, glitter, gold leaf, gouache, graphite, oil, plasticine, polymer medium, pomade, toy eyeballs, watercolor and velvet on paper each 13¼ x 10¼ in. (33.7 x 26 cm.) overall 84 x 176 in. (215.2 x 447 cm.) Each labeled with artist’s label “Ellen Gallagher, DeLuxe, 2004/2005, Two Palms Press, NY” and numbered “17/20” in pencil on the reverse. This work is number 17 of 20 unique variants.

Estimate \$500,000-700,000

PROVENANCE

Two Palms Press, New York  
Private Collection

EXHIBITED

New York, Whitney Museum of American Art, *DeLuxe*, January – May, 2005 (another example exhibited)  
New York, Museum of Modern Art, *DeLuxe*, July – September, 2005 (another example exhibited)  
Miami, The Museum of Contemporary Art, *Ellen Gallagher: Murmur and DeLuxe*, February 12 – March 27, 2005 (another example exhibited)  
Zurich, Hauser & Wirth, *DeLuxe*, March 18 – May 13, 2006 (another example exhibited)  
St. Louis, Contemporary Art Museum, *DeLuxe*, April – June 2006 (another example exhibited)  
London, Tate Modern, *Passages from History*, November 2007 – April 2008 (another example exhibited)

ROW 1

- 1 FBI
- 2 Full Cap
- 3 The Man Who Kept Harlem Cool
- 4 Spare Time
- 5 Yellow Duke
- 6 Doe
- 7 Wig Dig
- 8 Feminine Hygiene
- 9 Warm Pressed
- 10 Beauty Star
- 11 Capless
- 12 Millie-Christine

ROW 2

- 13 5 Rows of Children
- 14 American Beauty
- 15 Lucky Numbers
- 16 Starglow Wigs
- 17 So Fun
- 18 Coronet
- 19 Lustrasilk
- 20 Greaseless
- 21 Rings
- 22 Glamour Girl Look
- 23 Before and After
- 24 Made for Kisses

ROW 3

- 25 Skinatural
- 26 Afrilon
- 27 Negro a Day
- 28 Skin Secret
- 29 Super Strut
- 30 Natural Look
- 31 Dixie Peach
- 32 Free Nurses
- 33 Wiglette
- 34 Sulfur-8
- 35 Today Is Today
- 36 Josephine Baker

ROW 4

- 37 PHANTASIE
- 38 Nadinola
- 39 Detective Training
- 40 Double Circle
- 41 Black Combs
- 42 Super Boo
- 43 So Natural...So Healthy
- 44 Blow-up
- 45 Dirty O’s
- 46 Song Ideas
- 47 Gold Medal
- 48 Valmor

ROW 5

- 49 Drama
- 50 Isaac
- 51 Every Day Nurse
- 52 Humania
- 53 Mr. Terrific
- 54 Butter Knife
- 55 Moby Dick
- 56 Ice or Salt
- 57 Raveen
- 58 Bad Skin
- 59 Wiglets by Medalo
- 60 Mercolized





**odiac Styles WIGLETTE** Nudie Styles  
Only these mixed family Sorry  
like private tutoring, with individualized guid-  
ce on all homework you send in. You need no  
perience, no expensive equipment. And you can  
own authority on legs with years of experience.



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part of my job gets the attention of his  
is getting the animal to cooperate your  
You can talk to humans but with animals  
you've really got to depend on good vibes  
You don't want to get them excited—for



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Cut gives a new look to curls. Join our  
Light, capless stretch wig with plete and  
hand tied hairline. It's a winner! publicity,  
Imported 100% human hair on the finest nylon  
ventilated base. Fits on the head. Can  
be styled in many ways. The  
shorter length is perfect for



"personality" **CUTTIE** designed for  
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or girl who wants that full humidity or price can  
all the time. It's powerful. Our Blow Out Co.  
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PUT IT ON AT HOME



Sigh notice. Big, **PIXETTE** Hello There-  
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the beauty benefits of winter, and right there  
delightful cosmetics it stretches too, for Puffy  
for the winner's child or anyone the winner chooses.  
Prize winners will be required to execute an affidavit of



little fuller- **COUQUETTE**—and it will  
way—It's Construction" to give more made with  
Learn to make Professional Corsages hair be  
Arrangements, Wedding and Funeral dark and  
designs. Study and earn your certificate  
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pennants also available in official colors \$1.50 each



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GOING SHOPPING  
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Approved for Veterans/Federal Student Loans.  
easy payment plans for big FREE Career  
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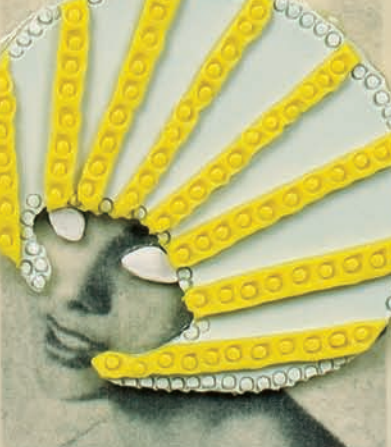
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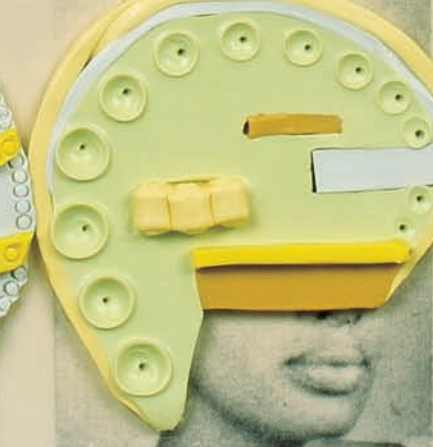
**Bargaining WIGLETTE** BETWEEN  
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guaranteed on Delivery! Money refunded if not  
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my formula **GYPSY** useful muscles.  
easy-to-understand language If needed, Lose  
Prepare for an exciting career as a medical Send your name  
Boston, 1770. Crispus Attucks was  
the first man killed in the Boston Massacre.  
His statue stands on the Common.  
at your throat



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help yourself help curb your appetite, guaranteed



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Skinny legs rob the rest of superficial, quick  
your figure of attractiveness!













Detail of the present lot

Ellen Gallagher perpetually constructs, and subsequently unpacks, compelling visual motifs to reveal subtle reflections on the unsettling historical development of racial identity in America. Emphatically departing from high-brow moralization or sorrowful heartache, her body of work can be viewed as a rumination on the contemporary black cultural experience, a pursuit to recognize both the problems and the victories by breathing new life into tired imagery. "I'm interested in reactivating something that was static," Ms. Gallagher said. "I find that so much more interesting than critique." (Edward Lewine, "60 Ways of Looking at a Black Woman," *The New York Times*, January 23, 2005) For the artist, the process of metamorphosis in images is fundamental to the meanings engendered in the completed works, an exercise that entails intimate and inventive commitment to the forms illustrated.

Gallagher's hugely ambitious *DeLuxe* is an amalgam of printmaking, drawing, collage, and painting driven by an explicit iconography of an intensely poetic, if unsettling, narrative. Her appropriation of postwar magazine pages—mostly advertisements for wigs and skin products marketed for the African-American woman—presents her investigation of anxieties surrounding constructs of

feminine beauty as contextualized within her personal biography. The monumentally complex imagery with its formal qualities alone amount to a formidable tour-de-force, coalescing richly-patterned surfaces with elaborate biomorphic figures. The creation is at once surrealist and richly materialized, and when organized in a grid-like arrangement, *DeLuxe* communicates both as a large and memorable group, as well as separate, singular parts, each operating as its own visceral social investigation.

Printmaking itself, comprised of concepts about process and the logistics of change, parallels the artist's themes about the subversion of racial identity in *DeLuxe*. With modifications such as masking faces and removing or whitening out eyes, Gallagher accentuates the tensions inherent in the creation of identity through the lenses of race and gender. The title of the work functions ironically within the language of the products advertised and debased by the artist in her project. Combining traditional methods with multimedia collage and highly specialized, contemporary techniques, *DeLuxe* is presented as a seamless synthesis of images from everyday found material with acute musings on the racial self, a spectacularly bizarre work stripped of emotional propaganda.





Detail of the present lot



50

**OSCAR MURILLO** b. 1986

*Untitled*, 2012

oilstick, spray paint, oil, dirt on canvas

85 $\frac{7}{8}$  x 65 $\frac{7}{8}$  in. (218.1 x 167.3 cm.)

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

**PROVENANCE**

Stuart Shave Modern Art, London

Private Collection, United States

“Most painters are terrified of painting in the same space where they are eating, sleeping and defecating. This is my idea of how the work progresses.” OSCAR MURILLO, 2013

Undeniably one of the most dynamic and sought after young artists to emerge in recent memory, Colombian-born, London-based Oscar Murillo’s canvases blend the bombastic bravado that have been the hallmark of great painters throughout art history with his uniquely performative, holistic touch. Murillo’s work is singular in its transgression of physical and ideological boundaries, integrating performance, installation, publishing, “happenings” and sculpture into its, ultimately, painterly focus. As Murillo has noted, “I jump from one process to another, barely considering formal ideas of painting” yet ultimately it is in his paintings that the divergent stands of his practice coalesce and take such exceptional form.

The current lot exemplifies the energy and import of Murillo’s practice as a painter. *Untitled*, 2012’s gestural,

exuberant energy highlights the performative dimension of his practice while the accrual of various textures and temperaments points to Murillo’s use of the studio as laboratory. Most arrestingly, the iconic inclusion of bold text creates a direct link to the artist’s cultural identity, elegantly counterbalanced by an almost Rothko-like swath of color across the middle section. The employment of the text “Pollo”, painted in vibrant fuchsia is an important link to Murillo’s Columbian heritage while also signifying the artist’s treatment of art-making as an intuitive “of the moment” practice that combines learned skill with personal history, as well as alchemy and chance. As in the present lot, the best of Murillo’s paintings evince a lived history with an almost spiritually effervescent aura—they seem to vibrate and, like the artist who painted them, wear a wisdom and power well beyond their years.







## WORLDWIDE CONTEMPORARY ART DEPARTMENT



**Michael McGinnis**  
Chief Executive Officer



**Patricia G. Hambrecht**  
Chief Business  
Development Officer



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Senior Director,  
Worldwide Co-Head  
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**August O. Uribe**  
Senior Director,  
Worldwide Co-Head  
Contemporary Art



**Olivier Vrankenne**  
Senior Director,  
Head of Contemporary  
Art, Europe



**Joseph D. Carlucci**  
International  
Business Director,  
Contemporary Art

## NEW YORK



**Jean-Michel Placent**  
Director, Senior  
Specialist



**Zach Miner**  
Head of Evening Sale,  
Senior Specialist



**Amanda Stoffel**  
Head of Day Sale,  
Specialist



**Benjamin Godsill**  
Head of Under the  
Influence Sale,  
Specialist



**Laura González**  
Head of Latin  
America Sale,  
Specialist

## LONDON



**Peter Sumner**  
Director, Head of  
Contemporary Art



**Henry Allsopp**  
Director, Senior  
Specialist



**Henry Highley**  
Head of Day Sale,  
Specialist



**Tamila Kerimova**  
Head of Under the  
Influence Sale,  
Specialist



**Matt Langton**  
Specialist

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Senior Director,  
International  
Specialist, Moscow



**Martin Klosterfelde**  
Director,  
International  
Specialist, Berlin



**Laura Garbarino**  
Senior International  
Specialist, Milan



**Maya McLaughlin**  
Specialist, Los Angeles



**Niklaus Kuenzler**  
International  
Specialist, Zurich



**Bérénice Chef**  
International  
Specialist, Brussels



**Oksana Katchaluba**  
Specialist, Geneva



**Deniz Atac**  
Consultant, Istanbul



**Maura Marvao**  
International  
Specialist, Portugal

## PRIVATE CLIENT SERVICES

### LONDON



**Finn Schouenborg  
Dombrowsky**  
Senior Director,  
International Head,  
Private Clients



**Brooke Metcalfe**  
International  
Specialist



**Anna Skigin**  
Private Client  
Services



**Dawn Zhu**  
Private Client  
Services



**Adam Clay**  
Private Client  
Services



**Lily Atherton Hanbury**  
Private Client  
Services

### NEW YORK



**Philae Knight**  
Private Client  
Services



**Anna Lin Poulsen**  
Private Client  
Services



**Sara Tayeb-Khalifa**  
Private Client  
Services



**Caroline Conegliano**  
Private Client  
Services



## 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 \$1,000. 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 \$100,000 or less. A processing fee will apply.

**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 \$1,000. 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 \$100,000 or less. A processing fee will apply.

(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 a late collection fee of \$10 per day 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's premises or elsewhere at the buyer's sole risk and expense at the same rates as set forth in Paragraph 8 (a) above; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips 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 EVENING SALE

## AUCTION & VIEWING LOCATION

450 Park Avenue New York 10022

## AUCTION

15 May 2014 at 7pm

Admission to this sale is by ticket only.

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

## VIEWING

3-14 May

15 May by appointment

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

## SALE DESIGNATION

When sending in written bids or making enquiries please refer to this sale as NY010314 or Contemporary Art Evening Sale.

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## TELEPHONE AND ABSENTEE BID FORM

PLEASE RETURN THIS FORM BY FAX TO +1 212 924 1749 OR EMAIL IT TO BIDSNEWYORK@PHILLIPS.COM AT LEAST 24 HOURS BEFORE THE SALE. PLEASE READ CAREFULLY THE INFORMATION IN THE RIGHT COLUMN AND NOTE THAT IT IS IMPORTANT THAT YOU INDICATE WHETHER YOU ARE APPLYING AS AN INDIVIDUAL OR ON BEHALF OF A COMPANY.

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		Sale Number	Sale Date
Title	First Name	Surname	
Company (if applicable)		Account Number	
Address			
City		State/Country	
Zip Code			
Phone		Mobile	
Email		Fax	
Phone (for Phone Bidding only)			

Lot Number In Consecutive Order	Brief Description	US \$ Limit* Absentee Bids Only

\* Excluding Buyer's Premium and sales or use taxes

## FINANCIAL INFORMATION

For your bid to be accepted, we require the following information for our reference only. Please note that you may be contacted to provide a bank reference:

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
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☐ **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.
- **CONDITIONS OF SALE** 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.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- 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 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 bid 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. Telephone bid lines may be recorded.
- Please submit your bids to the Bid Department by fax at +1 212 924 1749 or scan and email to 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.
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- Lots cannot be collected until payment has cleared and all charges have been paid.
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# PHILLIPS

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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

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)	Account Number	
Address		
City	State/Country	
Post Code		
Phone	Mobile	
Email	Fax	

### FINANCIAL INFORMATION

For your bid to be accepted, we require the following information for our reference only.  
Please note that you may be contacted to provide a bank reference:

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

Paddle Number

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- Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash (up to \$10,000), credit card (up to \$100,000), money order, wire transfer, bank check or personal check with identification. Please note that credit cards are subject to a surcharge.
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# PHILLIPS



INVITATION TO CONSIGN

## CONTEMPORARY ART EVENING SALE

CONSIGNMENT DEADLINE 3 JUNE  
AUCTION 2 JULY LONDON

VIEWING 21 JUNE - 1 JULY  
ENQUIRIES PETER SUMNER [psumner@phillips.com](mailto:psumner@phillips.com)

ANISH KAPOOR *Untitled*, 2008  
Estimate £600,000 - 800,000

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