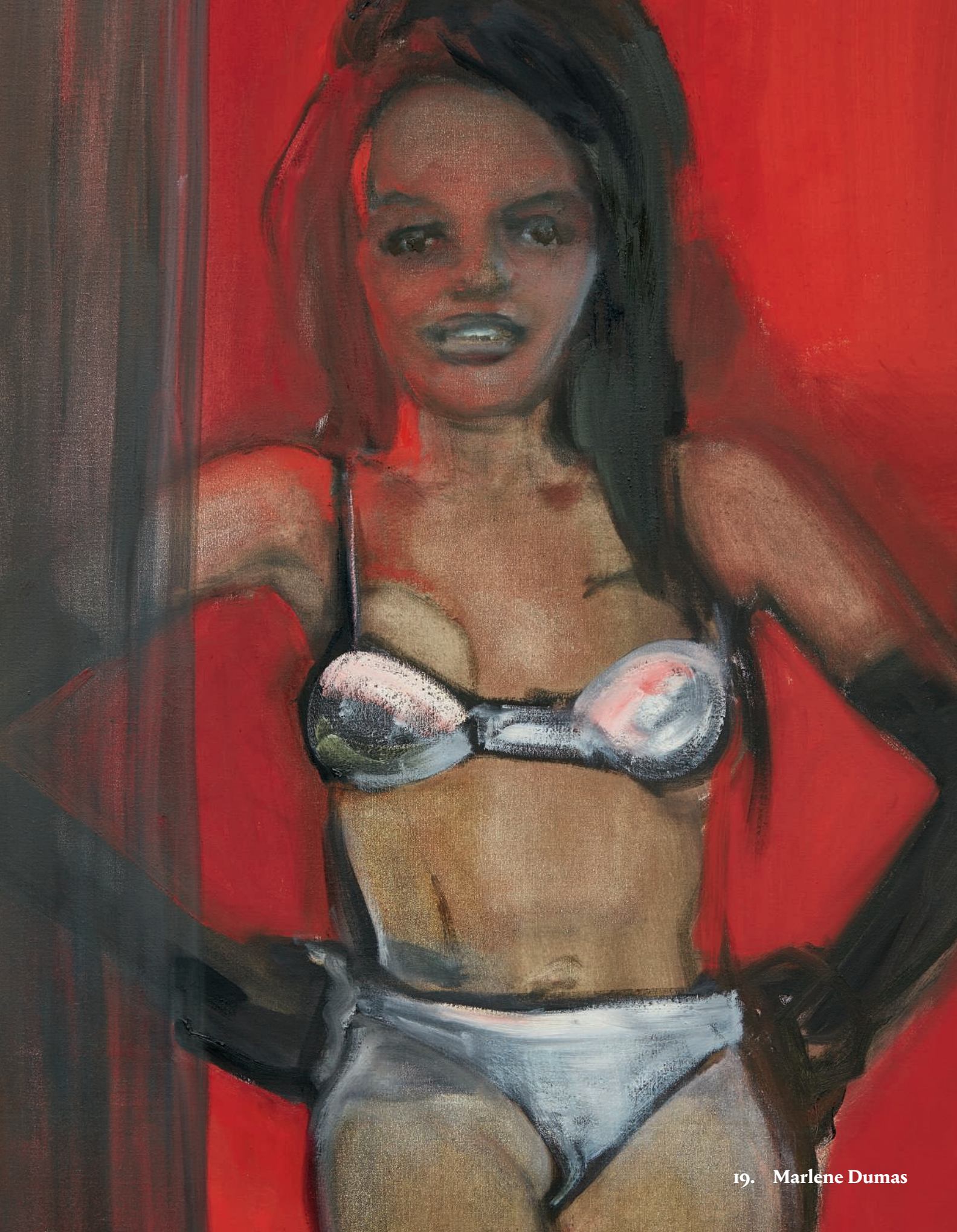




PHILLIPS

20th Century &
Contemporary Art
Evening Sale
New York, 8 May 2016





20th Century & Contemporary Art.



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20th Century.
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Now.



**20th Century & Contemporary Art
Evening Sale**
New York, Sunday, 8 May 2016, 7pm

Auction & Viewing Location
450 Park Avenue New York 10022

Auction
Sunday, 8 May 2016 at 7pm

Viewing
30 April – 8 May
Monday – Sunday 10am – 6pm

Sale Designation
When sending in written bids or making enquiries please refer to this sale as NY010316 or 20th Century & Contemporary Art Evening Sale.

Absentee and Telephone Bids
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**Kelley.
Lidén.
Wool.
Marini.
Dubuffet.
Bourgeois.
Bradford.
Sherman.
Oehlen.
Kippenberger.
Kiefer.
Förg.
Ligon.
Kawara.**

Property of an Important European Collector

◦ **I. Mike Kelley** 1954–2012

Memory Ware #37, 2003
mixed media on wood panel
32½ x 22½ x 3¾ in. (81.5 x 56.2 x 9.5 cm)
Signed, titled and dated “M. Kelley 2003 #37” on the
backing board.

Estimate

\$500,000–700,000

Provenance

Galleria Emi Fontana, Milan
Barbara Gladstone Gallery, New York
Acquired from the above by the present owner

Exhibited

Milan, Galleria Emi Fontana, *Mike Kelley: Memory Ware, Wood Grain, Carpet*, 2003, no. 37, n.p. (illustrated)

Mike Kelley’s practice has always managed to find the latent power embedded in the seemingly mundane or kitsch components of daily life. His *Memory Ware Flats* are a poignant and concise example of Kelley’s ability to blend high with low, irreverent with academic, to achieve an artistic synthesis that is both visually engaging and deeply thought provoking. *Memory Ware #37* was first exhibited at the artist’s solo exhibition at Gallery Emi Fontana in 2001. Within an unassuming natural wood frame, Kelley has interspersed a variety of cast-off materials—old buttons, earrings, seashells, beads, and other assorted knickknacks—as such *Memory Ware #37* is a visual phantasmagoria made tangible. Naming the series after a form of Canadian folk art, which involves the decoration of keepsake ashtrays, boxes, and other household items, Kelley appropriates insignificant, banal and discarded items and elevates them to the status of a “high”

art medium. Riffing on the all-over painting style of the Abstract Expressionists, Kelley subverts their hyper-masculine personae by utilizing these traditionally domestic items. He employs these apparently discarded household items both to examine the psychological connections people have with their possessions and the pathos of the embedded histories contained therein and for their purely pictorial potential—avoiding simple, saccharine nostalgia by subverting the emotional value of memory that people invest in inanimate objects and kitsch keepsakes. In light of the artist’s own tragic and conflicted history, *Memory Ware #37* is imbued with some of those self-same qualities that Kelley disavowed. A stunning abstraction of household detritus intentionally framed as a discrete art object, *Memory Ware #37* stands as a testament to Kelley’s artistic genius and achievements—a new canonical work for Kelley’s successors to refute.



2. Klara Lidén b. 1979

Untitled (Poster Painting), 2007-10
found posters, blank poster paper and wheat paste
33½ x 70 x 7½ in. (85.1 x 177.8 x 19.1 cm)

Estimate

\$100,000-150,000

Provenance

Reena Spaulings, New York
Private Collection, Europe
Acquired from the above by the present owner

Exhibited

London, Serpentine Gallery; Stockholm, Moderna
Museet, *Klara Lidén*, October 7, 2010 - October 9, 2011

The detritus of an urban landscape lies cloaked under a blanket of pristine white paper in Klara Lidén's *Untitled (Poster Painting)* from 2010. Bright yellows, faded blues and the frayed edges of jumbled old advertising posters gathered by the artist around various cities are piled one on top of another until the artist's desired thickness is reached, and then they are finally silenced by a monochromatic Arte Povera and Minimalism-inspired sheath of calm. "The Poster Paintings archive the advertisements that intersperse, and increasingly encroach upon, urban life. Simultaneously reflecting on the waste inherent in consumerism and on societal values, while harnessing the possibilities of the materials employed, they engage the viewer and ultimately allow for an open-ended dialogue with the work" (Vaari Claffey, Rachael Thomas and Karen Sweeney, exh. cat., *Klara Lidén: The Myth of Progress*, 2013-14). Like Andy Warhol and other Pop, Appropriation, and even Conceptual artists before her, Lidén has found a way to reinvent the re-purposing of pop culture items into a refreshing and hauntingly beautiful reminder of the undercurrent of rebellion and gross consumption of our culture today. *Untitled (Poster Painting)* is at once a souvenir of our past, but also a gentle reminder that the future is as open to possibility as a blank canvas.



◦ • **3. Christopher Wool** b. 1955

Untitled, 2006
silkscreen ink on paper
72 x 55³/₈ in. (182.9 x 140.5 cm)
Signed and dated "WOOL 2006" lower margin.

Estimate
\$250,000-350,000

Provenance
Eleni Koroneou Gallery, Athens
Private Collection
Christie's, London, February 14, 2014, lot 134
Acquired at the above sale by the present owner

Christopher Wool's defining use of the screenprint may be second only to that of Andy Warhol as the singular characteristic of his highly original and provocative practice. Exemplified by both his early stenciled text works and later works that employ screens of prior paintings, the screenprint emerged as both the means and the end to Wool's investigation of painting. Addition and erasure, mark-making, blurring and wiping, building up and breaking down all represent the formal qualities associated with painting and each of which is further embodied and immortalized in the process of screenprinting.

Untitled from 2006 is a stunning work on paper that Wool made by arranging multiple screens from prior works into a new and unique composition. The originals are obscured and also simplified into a new synthesis in this complex process of self-appropriation and repetition. As Francisco Camps Ortiz astutely notes, the massive influx of written, spoken and visual media has become so overwhelming that the individual has difficulty deciphering one message from another. Wool's works, such as the present lot, achieve a similar obfuscating effect, "with his reproductions containing erased or semi-erased messages[...] acquiring a different, more symbolic, more subjective power. From this artistic gesture we gather that nowadays there are certain deficiencies in information processes which make communication impossible, because the verbal language used in the medias is no longer sufficient to provide a clear understanding of reality" (Francisco Camps Ortiz, "Meanings," in *Christopher Wool* exh. cat., Institut Valencià d'Art Modern, 2006, p. 196).



Property from a Distinguished European Family Collection

◦ • **4. Marino Marini** 1901–1980

Cavaliere

bronze

41⅜ x 19⅝ x 26⅞ in. (105 x 50 x 68.3 cm)

Incised “MM 1/0” on the base.

Conceived in 1947, from an edition of 8 and cast during the artist's lifetime.

Estimate

\$900,000-1,200,000

Provenance

Private Collection, gift of the artist circa 1966

Thence by descent to the present owner

Exhibited

Rome, Palazzo Venezia, *Mostra di Marino Marini*, 1966

(another example exhibited), no. 21 (illustrated)

Venice, Centro di Cultura di Palazzo Grassi, *Marino Marini*

Sculture, pitture, disegni dal 1914 al 1977, 1983 (another example exhibited), cat. no. 61, pl. XXVIII, p. 122 (illustrated)

Literature

Enzo Carli, *Marino Marini*, Milan: Hoepli, 1950, pl. XXXII, cover (illustrated)

Alfred Hentzen, *Marino Marini*, exh. cat., Kestner Gesellschaft, Hannover and Kunstveirin Hamburg, 1951, pl. 13 (illustrated)

Umbro Apollonio, *Marino Marini*, Milan: Edizioni del Milione, 1953, pl. 83 (illustrated)

Emile Langui, *Marino Marini*, Cologne: Kiepenheuer & Witsch, 1954, pl. 16 (illustrated)

Heinz Fuchs, *Marino Marini: Il Miracolo*, Stuttgart: Philipp Reclam, 1961

Mostra di Marino Marini, exh. cat., Palazzo Venezia, Rome, 1966 (illustrated)

Jiří Šetlík, *Marino Marini*, Prague: Odeon, no. 24 (illustrated)

Alberto Busignani, *Marino Marini, I maestri del Novecento*, Florence: Sadea/Sansoni, 1968, no. 15 (illustrated)

Herbert Read et al, *Complete Works of Marino Marini*, New York: Tudor Publishing Co., 1970, p. 198, no. 230 (illustrated)

Abraham Hammacher, *Marino Marini, Sculptures, Paintings, Drawings*, New York: H. N. Abrams, 1970, p. 133

Carlo Pirovano, *Marino Marini, Scultore*, Milan: Electa, 1972 p. 98 and pp. 104-105 (illustrated)

Carlo Pirovano, *Marino Marini: Museo San Pancrazio*, Milan: Electa, 1988, pp. 115-116 (illustrated)

Carlo Pirovano, *Marino Marini*, Bologna: Galleria Forni, 1990, p. 71 (illustrated)

Sam Hunter, *Marino Marini: The Sculpture*, New York: H. N. Abrams, 1993, pp. 52-53

Ellen Maurer-Zilioli, *Marino Marini: Staatsgalerie moderner Kunst*, Berlin: Hatje, 1997, p. 4 (illustrated)

Marco Meneguzzo, *Marino Marini. Cavalli e cavalieri*, Milan: Skira, 1997, no. 37, pp. 88-92

Giovanni Carandente, *Marino Marini, Catalogue Raisonné of the Sculptures*, Milan: Skira, 1998, no. 302b, p. 212 (illustrated)



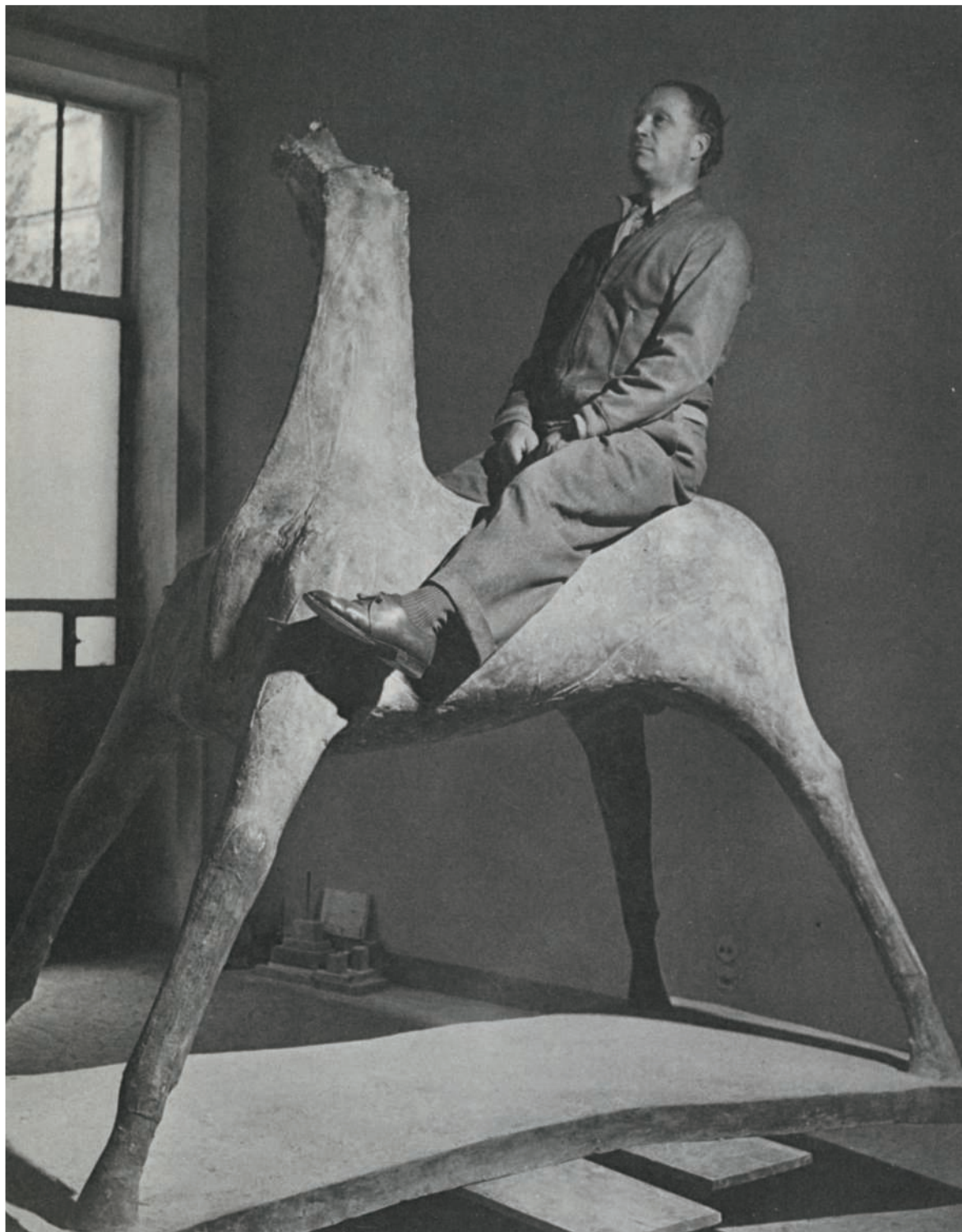
Marino Marini's career was almost singularly focused on the investigation of the human condition as evinced by the relationship between the horse and his mount. Marini's early explorations of the form exhibited the rounded modeling and harmonious union between man and beast that Marini so idolized in Etruscan sculpture. Prior to World War II, the relationship between horse and rider was a mutually beneficial symbiosis, yet, following the war, Marini's faith in the direction of humanity was shaken to its core. By the 1950s, Marini's horse and rider had become sharply angular forms, the rider more often than not in the process of being foisted from his perch. Marini ruptured this classical equilibrium and began to depict the rider as increasingly imperiled on his mount; the monumental solidity that characterized his earlier works is replaced by a sense of climax and crisis. What had been the embodiment of triumph and success—hardly is there a symbol more commanding than that of a commander astride his steed—was gradually transformed to an image of rupture, discord, and defeat.

This *Cavaliere*, conceived in 1947, marks this pivotal turning point in Marini's oeuvre. The

forms of the horse and the rider still retain their rounded naturalism, but the rider turns up his head in anguish as his horse bends its head low to the ground in a gesture of defeat. Marini uses this potent imagery as a vehicle to convey his own disquiet about the human condition and about the direction in which he believed humanity was moving following the war. This particular iteration of Marini's horse and rider was so prized by Marini's patron, and influential politician, Mr. Pietro Campili that Marini cast the current example specifically for him in 1965–66 as an additional work to the previous six he had cast earlier in the late 1940s and early 1950s. At the same time, Marini cast one more example for his own collection, which he later donated to the Neue Galerie, Bayerische Staatsgemäldesammlungen, now the Pinakothek der Moderne, Munich. Several other casts of this work are in important public collections, including the Norton Simon Museum, Pasadena and the Blanden Memorial Art Museum, Fort Dodge. The coated plaster version is in the collection of the Museo Marino Marini, San Pancrazio, Florence.

“My equestrian statues express the torment caused by the events of this century. The restlessness of my horse grows with each new work, the rider appears increasingly worn out, he has lost his dominance over the beast and the catastrophes to which he succumbs are similar to those which destroyed Sodom and Pompeii.”

Marino Marini



Marino Marini in the
studio, circa 1953.
© 2016 Marino Marini/
Artists Rights Society
(ARS), New York/
SIAE, Rome

Property from a Distinguished Private British Collection

5. Jean Dubuffet 1901–1985

Barbe des rites, 1959

oil on canvas

39 $\frac{3}{8}$ x 31 $\frac{7}{8}$ in. (100 x 81 cm)

Signed and dated “J. Dubuffet 59” upper left; further signed, titled and dated “J. Dubuffet Barbe des rites juillet 59” on the reverse.

Estimate

\$1,500,000–2,500,000

Provenance

Galerie Daniel Cordier, Paris

Galerie Stadler, Paris

Dr. & Mrs. Paul Todd Makler, Philadelphia

Thomas Gibson Fine Art, London

Acquired from the above by the present owner,
July 6, 1973

Exhibited

Paris, Galerie Daniel Cordier, *Jean Dubuffet: As-tu cueilli la fleur de Barbe*, April 27 – May 31, 1960, no. 39

Literature

Thomas Gibson Fine Art Ltd., ed., *Masterpiece of the Month*, London: February 1973 (illustrated)

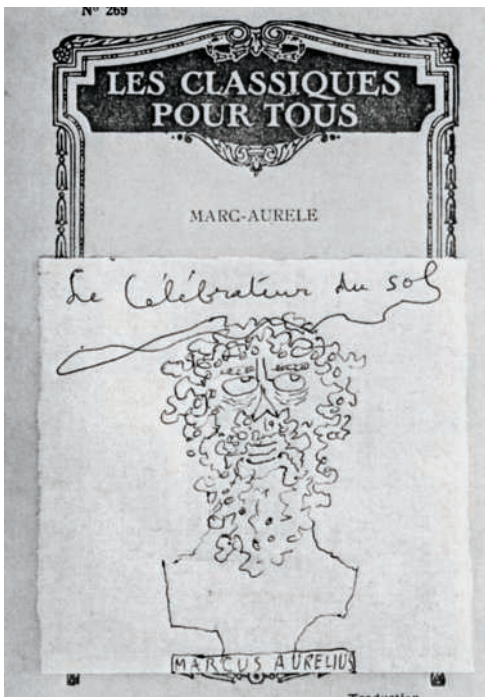
Max Loreau, ed., *Catalogue des travaux de Jean Dubuffet, Fascicule XV: As-tu cueilli la fleur de Barbe*, Paris: Les Éditions de Minuit, 1985, no. 53, p. 43 (illustrated)

Please refer to supplemental catalogue for additional information.

**“Your beard is my boat
Your beard is the sea on which I sail
Beard of flux and influx
Beard-bath and rain of beards
Element woven of fluids
Tapestry of tales.”**

Excerpt from *La fleur de barbe* by Jean Dubuffet, 1960





Jean Dubuffet, *Marcus Aurelius, le célébrateur du sol*, 1959. Pen on paper
© 2016 Artists Rights Society (ARS), New York/
ADAGP, Paris

2nd Century A.D. Marble bust of emperor Marcus Aurelius, AD 161-180. From Turkey, Ephesus. Selcuk, Archaeological Museum/
Bridgeman Images

With its energetic haze of brushstrokes and painterly marks, *Barbe des rites* perfectly encapsulates the unfettered invention and enthusiasm of Jean Dubuffet. Painted in July 1959, *Barbe des rites* dates from early in Dubuffet's exploration of the theme of the beard, and crucially is one of the first oil paintings from the series, which he exhibited the following year at Daniel Cordier's gallery. In *Barbe des rites*, the backdrop and the face in the painting are filled with scraped patterns, with marks and stains that give a sense of texture, as though Dubuffet had leant the canvas against a brick wall and manipulated the paint. Through this thinned, textured surface peer two tiny eyes, perched near the top of the painting, embedded within the mass of a face. Meanwhile, the beard of the title is a riot of movement: flecks of grey, black and cream dart in every direction, given all the more verve by the various marks that Dubuffet has incised in the paint surface. The latticework of brushstrokes and incisions is further punctuated by drips which give the sense of some complex constellation, while also recalling the repleteness of Jackson Pollock's paintings.

This area of beard recalls Dubuffet's *Texturologies*, the series of abstract-seeming landscape-style works that he had been painting recently, which were often based on the appearance of the soil itself. Dubuffet considered the *Barbes* to be *Texturologies* hanging from a chin. The *Barbes* had their inception in a humorous illustration that Dubuffet had included in a letter to his friend the poet Georges Limbour in May that year. Responding to Limbour's description of the artist as a Stoic because of the ascetic *Texturologies*, Dubuffet included an image of the bearded philosopher-emperor Marcus Aurelius. This was the spark that led to the densely-worked surfaces of the abstract *Texturologies* becoming collage elements in the emphatically-figurative *Barbes*. Later in May, he wrote to André Pieyre de Mandiargues, "I am trying my hand at painting beards... I would like to paint a series of vast, cosmic, mystic beards" (Jean Dubuffet, quoted in D. Abadie (ed.), *Dubuffet*, exh. cat., Paris, 2001, p. 384). These terms are all too apt when looking at the constellation of brushstrokes and marks within the beard in *Barbe des rites*, painted only two months afterwards.



Jean Dubuffet in his studio in Vence, France, 1959. Image © John Craven, courtesy of the Dubuffet Foundation. Artwork © 2016 Artists Rights Society (ARS), New York/ADAGP, Paris



**“I am trying my hand at painting beards...
I would like to paint a series of vast,
cosmic, mystic beards.”**

Jean Dubuffet, quoted in Daniel Abadie,
Dubuffet, exh. cat., Paris, 2001, p. 384

In the earlier pictures from this series, their metamorphosis from the earlier *Texturologies* was effected through collage: Dubuffet used various elements made from printed sheets covered with various patterns, arranged so as to create the image of a bearded man. Dubuffet was taking his own *Texturologies* and retasking them, making figurative assemblages from these abstract works. Dubuffet used four of these *Barbes*, as well as the essentially abstract *Prairie de barbe*, to illustrate *La fleur de barbe*. A number of these *Barbes*, created using rearranged lithographies, are now in public collections, including the Museum of Modern Art, New York, and the Fondation Dubuffet, Paris.

Within a short time of the inception of the *Barbes*, Dubuffet was also exploring a similar technique using oils, taking pieces of paper or canvas and re-arranging them so that a *Texturologie* formed a beard. In the case of *Barbe des rites* and some of its sister-pictures, Dubuffet moved beyond this technique, creating oil paintings that centre on densely-worked areas that recall the *Texturologies* yet which are here given a new context - as facial hair. In *Barbe des rites*, the centre of the painting is dominated by a field of feathered, hatched, frenetic brushstrokes and marks, giving the impression of the tangle of hair. The effect is heightened by Dubuffet's use of light incisions in the paint surface, adding to the fine mesh. The beard is thrown into further relief by its contrast with the rest of the canvas, not least the barely-delineated face that crests this turbulent maelstrom of beard.

In using the *Texturologie* in this way, harnessing a vision inspired by the soil within the framework of this bearded face, Dubuffet blurred the lines between landscape and portraiture – it is for this reason that examples of his *Barbes* were included in the recent exhibition, *Jean Dubuffet: Metamorphoses of Landscape*, held at the Beyeler Foundation, Riehen, whose own collection includes one of the pictures, *Table de barbe*; another dating from July 1959, *Barbe des combats*, is now in the National Gallery of Art, Washington DC. By appropriating his own *Texturologies* in this way, *Barbe des rites* and its fellows incorporated Dubuffet's language of landscape within the format of the portrait, fusing the two, thus achieving one of the artist's long-stated goals. In 1947, when Dubuffet displayed his legendary *Portraits plus beaux qu'ils croient*, which went so far towards marking the beginning of his mature career, Dubuffet had declared,

“I think portraits and landscapes should resemble each other because they are more or less the same thing. I want portraits in which description makes use of the same mechanisms as those used in a landscape - here wrinkles, there ravines or paths; here a nose, there a tree; here a mouth and there a house” (Jean Dubuffet, 1947, quoted in R. Bouvier (ed.), *Jean Dubuffet: Metamorphoses of Landscape*, exh. cat., Beyeler Foundation, Riehen, 2016, p. 40).

This language, this fusion between landscape and portrait, made a huge impact in 1947, marking Dubuffet out as one to watch. Its combination of post-war grit and charming wit enchanted a generation of critics and collectors. The notion of marrying landscape and portraiture, which would re-emerge in the iconic 1950 *Corps de dame* series which featured women depicted as a flattened, impastoed terrain, would appear almost a decade later in the *Barbes*. It even bled into Dubuffet's poem *La fleur de barbe*, which was written in 1959 and published the following year illustrated with five of the beard pictures. In that poem, descriptions of the landscape, of the spring coating of fauna, were melded with imagery relating to beards. *Barbe des rites* perfectly encapsulates this potent mixture with both the frenetic foliage-like thatch of the beard itself, and the more stony backdrop and monolithic neck and face.

By hanging his *Texturologies* on people's chins, *Barbe des rites* and its fellows marked a return not just to the figurative, but also to the crazy characters that fill so many of Dubuffet's greatest works, including the *Portraits plus beaux qu'ils*

croient and the *Corps de dames*. It is filled with a zest for life, not least in the effervescent brushwork that makes up the beard of the title. Dubuffet's decision to reinstate human subjects in his *Barbes* can even be seen as a prelude to the *Paris Circus* series that would emerge only two years later.

The *Corps de dames* are often seen as celebrations of and assaults upon female archetypes in Western art. Dubuffet does away with the clichéd images of femininity so espoused and celebrated by his forebears; instead, in a manner that can be seen as a parallel to Willem de Kooning's pictures of women, introduces something rawer, something unexpected but no less true. In a sense, Dubuffet's *Barbes* can be seen in similar terms, as explorations of the signifiers of manhood and masculinity.

Again, Dubuffet has created pictures that both tap into archetypes, and smash them. Looking at *Barbe des rites*, there is a sense that the traditional aspects associated with the depiction of men, strength and virility, have been ignored in favour of the beard itself.



Jean Dubuffet, *Corps de Dame—Château d'Étoupe*, 1950. Oil on canvas, Allen Memorial Art Museum, Oberlin College, Ohio © 2016 Artists Rights Society (ARS), New York/ADAGP, Paris

Above right
Jean Dubuffet, *Barbe des Combats*, 1959. Oil on canvas, National Gallery of Art, Washington D.C., © 2016 Artists Rights Society (ARS), New York/ADAGP, Paris

Right
Jean Dubuffet, *Michel Tapié soleil*, 1946. Gravel, sand on masonite. Musée national d'art moderne, Centre Georges Pompidou, Paris. © 2016 Artists Rights Society (ARS), New York/ADAGP, Paris. Photo © Philippe Migeat - Centre Pompidou, MNAM-CCI / Dist. RMN-GP



And that beard, that sign of masculinity, has become all-consuming. Indeed, it conceals as much as it reveals. In this way, Dubuffet has once more managed to turn the tropes of Western art upon their (hirsute) heads. The more mystical side of the *Barbes* was reflected in Peter Selz's essay on Dubuffet, published on the occasion of the 1962 retrospective of the artist's works at the Museum of Modern Art, New York and the Art Institute of Chicago. Unlike so many retrospectives, which feature predominantly on the earlier part of an artist's oeuvre, that exhibition featured a number of Dubuffet's more recent works, including a number of *Barbes* as well as the subsequent *Paris Circus* pictures. Selz, who was in correspondence with the artist, wrote lyrically of the series in terms which clearly apply to *Barbe des rites*:

"Some of the *Beards*... look like gravel runs and have that geological feeling inherent in so much of Dubuffet's work. Some resemble great rock formations or age-old boulders predating man's presence on this planet. Or they appear to be survivors of ancient barbaric – that is to say, bearded – civilisations.

Their shapes recall the menhirs of Stonehenge and the Winged Bulls from Assyrian palaces. The beard is the ageless symbol of manhood, and most cultures worshipped bearded divinities such as the Greek earth gods, Titan and Cyclops as well as the Olympians who followed them, the vengeful Hebraic god as well as the first person of the Trinity. It is the memory of these archetypes that Dubuffet now evokes" (Peter Selz, *The Work of Jean Dubuffet*, New York, 1962, p. 149).

In keeping with Selz's observations, there is a totemic aspect to the bearded figure in *Barbe des rites* that is underscored by its title. Be he a seer or a deity, this personage has a beard that is a universe in its own right, a portal to a dizzying, kaleidoscopic swirl of movement. At the same time, the face and neck are deliberately slab-like, recalling the menhirs invoked by Selz, or perhaps even the sculptures from Easter Island. It is in part through its combination of the mystic beard and the stern face that *Barbe des rites* taps into an earthy atavism, uniting the cosmic and the chthonic.

Discussing his motivations, Dubuffet himself wrote to Selz to discuss his work at the time that he was painting the *Barbes*, explaining to him:

"I have liked to carry the human image onto a plane of seriousness where the futile embellishments of aesthetics have no longer any place, onto a plane of high ceremony, of solemn office of celebration by helping myself with what Joseph Conrad calls: "a mixture of familiarity and terror," out of which the devotion is made which many religious minds offer to their gods and which does not, at times, exclude the use of swear words directed at them" (Jean Dubuffet, quoted in *ibid.*, p. 149).

Thus Dubuffet himself underlined the ritual dimension at play in *Barbe des rites* and its fellows. But his sense of ritual is one that allows inclusion and approachability. Not for him the distant glaze of the classical figures or the crisp, rigid notions of beauty through which so much



Assyrian Civilization,
8th Century B.C. chalky
alabaster statue of
Gilgamesh, King of Uruk.
from Khorsabad, Iraq.
Musée Du Louvre, Paris.
De Agostini Picture
Library / G. Dagli Orti /
Bridgeman Images

Woyo Ritual Sculpture
wood, pigment, glass,
metal. Royal Museum for
Central Africa, Tervuren

**“Art should make us laugh a little and
frighten us a little, but never bore us.”**

Jean Dubuffet, *Prospectus aux amateurs de tout genre*, quoted
in P. Selz, *The Work of Jean Dubuffet*, New York, 1962, p. 37



ancient sculpture was created. Instead, there is a sense that the figure in this picture has sprung directly from some mystical flux, channelled through the tumult of darting brushstrokes. *Barbe des rites* appears to have emerged from a similar zone of creativity to the fetish sculptures of Africa into which nails are hammered. With its “mixture of familiarity and terror,” the bearded figure in *Barbe des rites* may appear fallible, but remains nonetheless formidable.

The notion that the *Barbes* represent deities to whom swear words might be directed indicates an irreverence that itself cuts to the heart of Dubuffet’s work. He was ever the iconoclast, willing to discard the traditional and the accepted in order to jar his viewers into reappraising the world around them. Instead, Dubuffet looked to the art of cultures that were considered

somehow unfiltered: the lack of schooling in children’s pictures, the savagery of the art of the insane, the directness of tribal sculpture, the mysterious communion at play in the ancient works of prehistoric civilisations. This all related to his interest in and support for Art Brut, an area which he brought to international attention. In *Barbe des rites*, the sheer, manic energy of the beard provides an electric jolt that would be lacking in the cool depictions of Roman gods and emperors– the antecedent of the ever-rational Marcus Aurelius, the great philosopher, has had its stoicism blasted away.



Detail of the
present work

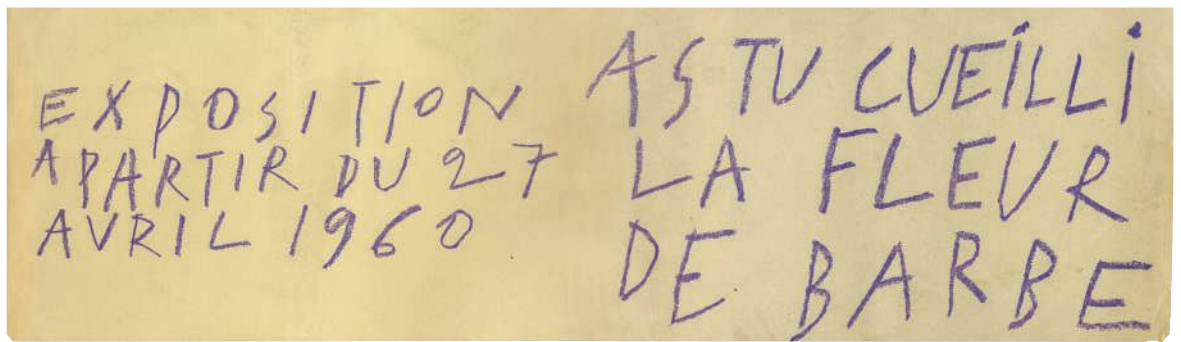
The crisp classicism of the Greek and Roman gods and heroes has been replaced with something far more vivacious, more visceral. Dubuffet explained his emphatic renunciation of traditional and canonical Western aesthetics in idiosyncratic terms that are pertinent both to his own works, and to Art Brut:

“If you serve someone spinach that is cooked the way it should be, no one notices or remembers that they have eaten spinach. Whereas if you burn it, it shocks their taste-buds and they become immediately aware that it is burned spinach and they gain new insights into the characteristics of spinach, cooking, etc.” (Dubuffet, quoted in Margit Rowell, “Jean Dubuffet: An Art on the Margins of Culture”, pp.15-34 in *Jean Dubuffet: A Retrospective*, New York, 1973, p. 23).

Barbe des rites and a number of its sister-pictures were exhibited in the gallery of Daniel Cordier the year after they had been created. Entitled *Jean Dubuffet. As-tu cueilli la Fleur de Barbe*, the show dated from an important period in his relationship with the dealer.

At this time, Dubuffet was moving away from the New York-based dealer Pierre Matisse, with whom he had a number of disagreements, and gave Cordier– the first owner of *Barbe des rites* – increasing access to his works. Cordier would even open a gallery in New York partly to this end, and helped to promote Dubuffet internationally at a time that his reputation was truly in the ascendant– indeed, at the end of the same year as the *Barbes* exhibition, Dubuffet was granted a retrospective at the Musée des arts décoratifs, Paris. *Barbe des rites* therefore dates from a watershed moment in Dubuffet’s career, as he was gaining wide-ranging recognition in France and beyond. With its figurative content and sheer sense of glee, *Barbe des rites* clearly revives Dubuffet’s fascination with the figurative, with characters such as those featured in his earlier *Portraits*, while also paving the way for Dubuffet’s seminal *Paris Circus* two years later. At the same time, its humorous little eyes, its focus on the human face and its electric blaze of brushstrokes all ensure that *Barbe des rites* retains an energy – and a charm – that is very much its own.

Details from
*Jean Dubuffet: As tu
cueilli la fleur de barbe*,
exhibition catalogue
produced by Galerie
Daniel Cordier, 1960.
© 2016 Artists Rights
Society (ARS), New York
/ADAGP, Paris



Daniel Cordier:

A Daring and Committed Collector, Dealer and Patron of the Arts

The burgeoning of Daniel Cordier's career as art collector and dealer was coincident with his learning the practice of painting itself. In 1942, Cordier met civil servant and aesthete Jean Moulin, who introduced Cordier to modern art. Cordier was so inspired by what he saw that he immersed himself in it. He enrolled at the académie de la Grande Chaumière in 1946 in order to learn how to paint, and, alongside his studies, Cordier began to collect; starting with the purchase of a canvas by Jean Dewasne at the Salon des Réalités nouvelles.

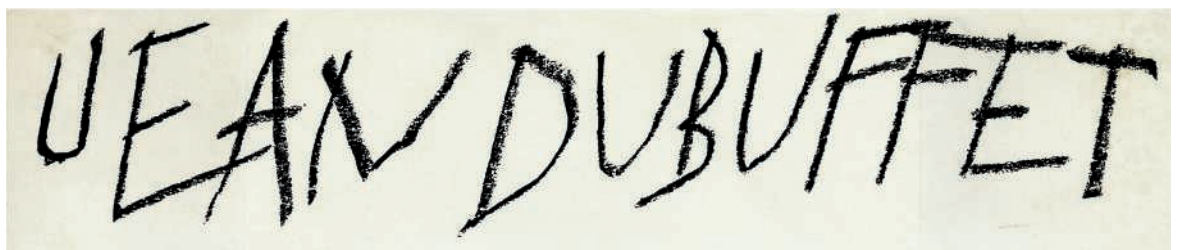
For the ten years that followed, Cordier painted and collected simultaneously. He accumulated works by a huge number of young, avant garde artists such as Braque, Soutine, Georges Roualt and, significantly, de Staël, whose work Cordier cited as revealing to him the essence of the avant garde movement.

In November 1956, Cordier opened his first gallery and began his career as an art dealer. His exhibitions displayed the works of Braque, Soutine, and of course, Dubuffet. For eight years, Cordier supported young avant garde artists through his gallery, before being forced to close shop in 1964 for economical and financial reasons.

Following the closing of his gallery, Cordier turned his attention to the organisation of larger exhibitions.

Cordier's tastes were in large part determined by the danger through which he lived. During the war, Moulin was a pivotal member of the French Resistance, and Cordier served as Moulin's secretary. Following the occupation of Paris in June 1940, the Nazis arrested Moulin and attempted to force him to sign a document absolving the Nazis from certain civilian massacres that they committed. Instead of doing so, however, Moulin attempted suicide with a piece of broken glass; resulting in a scar that he would conceal with a scarf for the rest of his life. Cordier's preference for radical, young, progressive painting can be seen as a reaction to the violent regime he fought alongside his mentor and friend Jean Moulin.

Cordier's legacy and lasting impact on the art world has been cemented not only in his penchant for the avant garde but in his generosity. In just under two decades beginning in the 1970s, Cordier donated over 500 works to the Musée National d'Art Moderne at the Centre de Georges Pompidou, where his patronage has contributed to the everlasting and shared study of art history.



◦ 6. Louise Bourgeois 1911–2010

Untitled (The Wedges)

cast bronze and stainless steel

63½ x 21 x 16 in. (161.3 x 53.3 x 40.6 cm)

Initialed and numbered “L.B. 4/6” on the lowest element; further stamped by the foundry and dated “91” on the lowest element. This work is number 4 from an edition of 6 plus 1 artist’s proof. Conceived in 1950 and cast in 1991.

Estimate

\$1,200,000–1,800,000

Provenance

Cheim & Read, New York

Mark Moore Gallery, Los Angeles

Gallery Seomi, Seoul

Private Collection, Seoul

Exhibited

Vienna, Galerie Krinzinger Wien, *Louise Bourgeois 1939–89 Skulpturen und Zeichnungen*, May 18 – June 12, 1990 (another example exhibited)

Cologne, Galerie Karsten Greve, *Louise Bourgeois: Bronzes of the 1940s and 1950s*, October 13 – November 8, 1990 (another example exhibited)

Frankfurt, Frankfurter Kunstverein; Munich, Stadtische Galerie im Lenbachhaus; Lyon, Musée d’art Contemporain; Barcelona, Fundació Tàpies; Bern, Kunstmuseum; Otterlo, Kröller-Müller Museum, *Louise Bourgeois: A Retrospective Exhibition*, December 2, 1989 – July 8, 1991 (another example exhibited), no. 21, p. 85 (illustrated)

Santa Fe, Laura Carpenter Fine Art, *Louise Bourgeois Personages, 1940s / Installations, 1990s*, July 31 – September 8, 1993 (another example exhibited)

Hannover, Kestner-Gesellschaft, *Louise Bourgeois: Sculptures*, March 9 – October 30, 1994 (another example exhibited), no. 16, p. 47 (illustrated)

Monterrey, Museo de Arte Contemporáneo de Monterrey (MARCO); Seville, Centro Andaluz de Arte Contemporáneo; Mexico City, Museo Rufino Tamayo, *Louise Bourgeois*, June 15, 1995 – August 15, 1996 (another example exhibited), no. 25, p. 55 (illustrated)

Fukuoka City, Mitsubishi-Jisho Artium; Seoul, Walker Hill Art Center, *Louise Bourgeois*, August 18 – November 14, 1995 (another example exhibited)

Melbourne, National Gallery of Victoria; Sydney, Museum of Contemporary Art, *Louise Bourgeois*, October 19, 1995 – March 14, 1996 (another example exhibited), no. 19 (illustrated)

Montreal, Musée d’Art Contemporain de Montreal, *Louise Bourgeois*, April 25 – September 22, 1996 (another example exhibited)

Salzburg, Rupertinum, *Louise Bourgeois: Sculptures and Objects*, July 24 – October 27, 1996 (another example exhibited)

Yokohama Museum of Art, *Louise Bourgeois: Homesickness*, November 2, 1997 – January 15, 1998 (another example exhibited), p. 65 (illustrated)

Cologne, Josef-Haubrich-Kunsthalle, *Frauenmacht und Mannerherrschaft im Kulturvergleich*, November 24, 1997 – March 8, 1998 (another example exhibited)

New York, Whitney Museum of American Art, *The American Century: Art and Culture, 1950–2000*, September 23, 1999 – February 27, 2000 (another example exhibited)

Kyunggi-Do, National Museum of Contemporary Art, *Louise Bourgeois: The Space of Memory*, September 7 – November 5, 2000 (another example exhibited), no. 22, p. 117 (illustrated)

St. Petersburg, The State Hermitage Museum, *Louise Bourgeois at the Hermitage*, October 9, 2001 – January 13, 2002; then traveled to Helsinki City Art Museum; Stockholm, Kulturhuset; Oslo, Museet for Samtidskunst; Humlebæk, Louisiana Museum of Modern Art, *Louise Bourgeois*, February 25, 2002 – June 22, 2003 (another example exhibited)

Munich, Haus der Kunst; Moscow, The Garage Museum of Contemporary Art; Bilbao, Guggenheim Bilbao; Humlebæk, Louisiana Museum of Modern Art, *Louise Bourgeois, Structures of Existence: The Cells*, February 27, 2015 – February 26, 2017 (another example exhibited)

Literature

Barbara Catoir and Mary Jane Jacob, *Louise Bourgeois*, Cologne: Galerie Carsten Greve, 1999, p. 61 (illustrated)

Poul Erik Tøjner and Penelope Vending, *Louise Bourgeois: Life as Art*, Humlebæk: Louisiana Museum of Modern Art, 2003, no. 17 (illustrated)

Gianfranco D’Amato and Robert Rademacher, *Galerie Karsten Greve: 40 Years, Cologne; 20 Years, Paris; 10 Years, St. Moritz*, Cologne: Galerie Karsten Greve, 2009, p. 126 (illustrated)

Robert Pincus-Witten, “Louise Bourgeois: The Personages”, in *Personages*, Seoul: Kukje Gallery, 2012, pp. 81, 83 (illustrated)

Olesya Turkina, *Louise Bourgeois: Pandora’s Box*, Moscow: Garage, 2015, no. 5 (illustrated)





Louise Bourgeois with her sculpture *The Visitors Arrive at the Door* on the roof of Stuyvesant's Folly, at 142 East 18th Street, circa 1944. Photo and art © The Easton Foundation/Licensed by VAGA, New York, NY

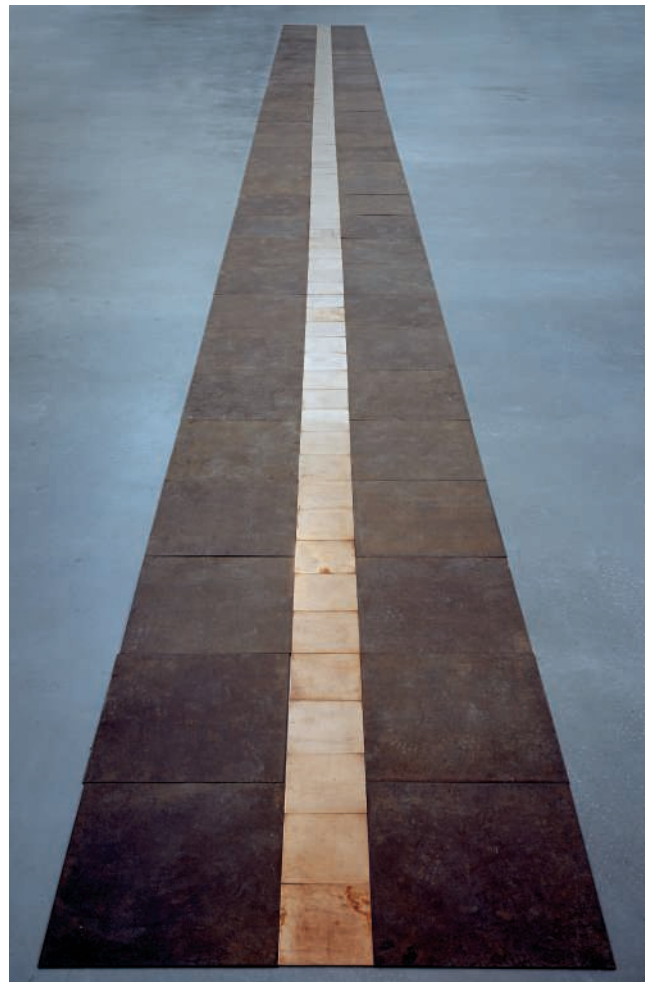
“It is not an image I am seeking. It’s not an idea. It is an emotion you want to recreate, an emotion of wanting, of giving, and of destroying.”

Louise Bourgeois

Ever so delicately oblique, *Untitled (The Wedges)* possesses all of the elegantly expressed, provocative imagery critical to the formation of Louise Bourgeois’ work. For the artist, abstraction was yet another instrument to discern and contend with her emotions, which governed her artistic output. When characterizing her linear hatching, or her totemic forms and shapes, she would often use such terms as “caressing” or “calming”, her techniques echoing her fluctuating emotional states and moods. The act of repetition is central to her discipline, as much of her practice borrowed from the Surrealists’ trademark automatism. Her compositions are driven by intuition with allegorical nuances. Her series entitled *Personages*, of which the present lot is exemplary, bares a massive range of possible associations, from indigenous allusions, ancient artifacts, and domestic relics to icons of state-of-the art skyscrapers. At once inviting and disquieting, *Untitled (The Wedges)* imitates the primal basis of art, while demonstrating a deeply personal, impervious testimonial.

In 1941, Bourgeois set out to develop a new series of standing figures, aptly titled *Personages*. Living in Manhattan with her burgeoning family, she fled to the roof of her house, which not only allowed her work to grow both in height and scope, but also served as a refuge from the confines of her small apartment and her seemingly perpetual domestic duties. Surrounded by sleek, towering skyscrapers—the exact opposite of the lavishly decorated homes from her childhood in France—Bourgeois questioned in earnest the possibilities of sculpture and their capacity to engage with nature, architecture and viewers. While the *Personages* speak to her modernist environment, the series also distinctively illustrates her complicated relationships to the friends and family she left in France. Bourgeois recalls, “Suddenly I had this huge sky space to myself, and I began doing these standing figures. A friend asked me what I was doing. I told him, ‘I feel so lonely that I am rebuilding these people around me’” (Louise Bourgeois in Michael Brenson, “A Sculptor Comes into Her Own”, *The New York Times*, October 31, 1982). The emotional aftermath of her arrival in New York offered the consummate landscape to articulate her desire for liberation and also her yearning for familiarity.

Bourgeois initially carved the *Personages* from wood, with the intention of later casting them in bronze; she made *Untitled (The Wedges)* in wood in 1950, and the present lot was cast in bronze in 1991. Extending the production of the *Personages* over many years, in differing circumstances, importantly enabled her to retain control over the works, to extend her exposure with them and keep them intimately as her own before they would ultimately be divorced from her care. On the occasion of her show at the Tate Modern in 2007, curator Josef Helfenstein commented “The *Personages*, the most distinct group of Bourgeois’ early work, have only been recently recognized as an outstanding contribution to the history of sculpture in the Twentieth century. Although Bourgeois has developed her works in unprecedented directions after 1955, constantly shifting to new concepts, styles and materials, the *Personages* provide the key to crucial themes and concerns of her entire body of work.” (Josef Helfenstein, “Personages: Animism versus Modernist Sculpture” in exh. cat., London, Tate Modern, *Louise Bourgeois*, 2009, p. 207)



Carl Andre, *Venus Forge*, 1980.
Steel and copper, $\frac{1}{8}$ x $47\frac{1}{4}$ x $612\frac{3}{16}$ in. (.5 x 120 x 1555 cm), The Tate, London, Image © Tate, London 2015 Artwork © 2016 Carl Andre/VAGA, New York and DACS, London

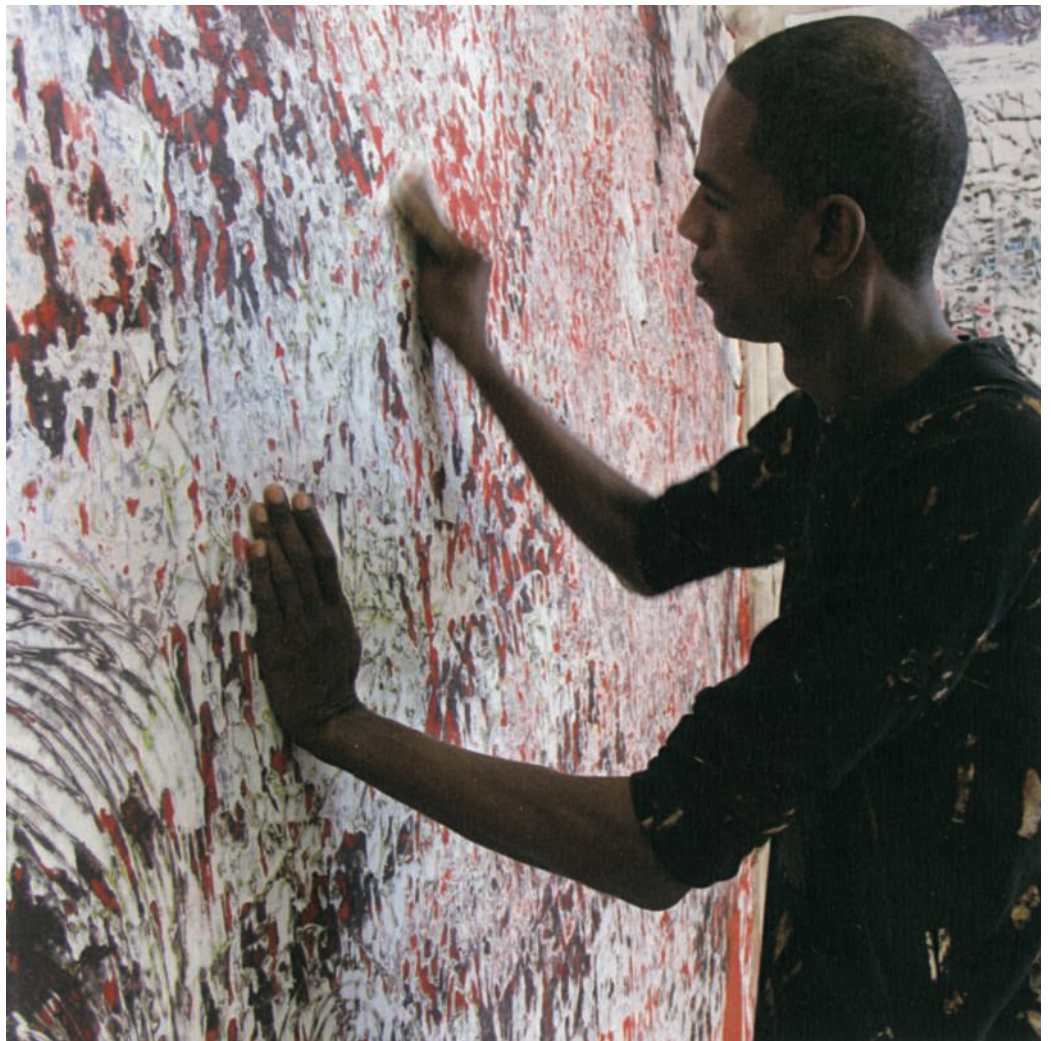
Mark Bradford: Embedded with Memory and Meaning

by Arnold Lehman

Phillips has the marked distinction this season of offering three major works by Mark Bradford: *Building "The Big White Whale"*, an intensely beautiful and massive map-like construction; *Mixed Signals*, a stunningly post-apocalyptic composition; and *Untitled (Corner of Desire and Piety) III*, a poignant post-Katrina commentary. Coming from a singular private collection, this is a group of extraordinarily significant works by Mark Bradford, who is today one of America's most important artists.

Mark Bradford's dramatic artistic evolution and rise to critical and market prominence has been meteoric. Following his New York debut in the widely lauded *Freestyle* exhibition at the Studio Museum in Harlem in 2001, Bradford has seen his socially-aware and activist abstraction steadily gain recognition by curators, gallerists, and private collectors world-wide. In *Freestyle*, Bradford joined a group of artists which Thelma Golden, the curator of the exhibition and now Director of the Studio Museum in Harlem, termed "Post-Black Art." These artists are "adamant about not being labeled 'black' artists, though their work was steeped, in fact deeply interested, in redefining complex notions of blackness. [...] They are both post-Basquiat and post-Biggie. They embrace the dichotomies of high and low, inside and outside, tradition and innovation, with a great ease and facility" (Thelma Golden, *Freestyle*, exh. cat., Studio Museum in Harlem, New York, 2001, pp. 14-15). *Freestyle* was my own introduction to Mark's amazingly intriguing and visually stunning work. I was fortunate enough to purchase for the Brooklyn Museum an exceptional painting of his, *Jheri Now, Curl Later*, 2001, from his first gallery show in New York at the Lombard-Fried Gallery, which was entitled *I Don't Think You Ready for this Jelly*. The show was praised by both Holland Cotter for the *New York Times* and Franklin Sirmans for *Time Out New York*—both early indications of what was to come.

Bradford's striking contribution to this idea of "Post-Black Art" is the new vocabulary of materials with which he has constructed an alternate language of abstraction. Using material from his specific cultural geography, Bradford imbues his constructions with actively loaded context. Whether it is the curling end-papers, which he learned to use in his mother's hair salon, or pieces of neighborhood posters advertising paternity testing, cheap legal advice, or other commercial enterprises specifically targeting Bradford's community of Leimert Park in Los Angeles, each layer of his work is embedded with memory and meaning. Bradford has, in his own very specific manner, repeatedly emphasized his dedication to his abstract vocabulary. Linking to, but taking a different turn from the New York School Abstract Expressionists, Bradford connects his abstraction to what is very real to him, to what is outside his studio door, addressing issues of urban decay, renewal, empowerment and, when present, hope. This distillation of urban issues is more visually reminiscent of Piet Mondrian's *Broadway Boogie Woogie* than Jackson Pollock's flung skeins of paint or David Hammons' exceptionally insightful but often more figurative works. Much like Mondrian's bracing, linear abstractions depicting the rapid urbanization of his time, from the first World War through the second, Bradford reflects upon and then refracts his reality, creating these intensely personal, carefully gestural, and environmentally specific work. With emotionally charged and significant alignments, such as BLACK LIVES MATTER, and an increasing racial polarization coming out of campaign rhetoric in an election year, Mark Bradford's art is an even more stunning reminder of the power of abstraction to reveal and expose deeper truths and narratives. "I may pull the raw material from a very specific place, culturally from a particular place, but then I abstract it. I'm only really interested in abstraction; but social abstraction, not just the 1950s abstraction. The



Mark Bradford working on
Untitled, 2007, April 2007.
 Image: Juan Carlos Avendaño
 Artwork © 2016 Mark Bradford

painting practice will always be a painting practice but we're living in a post-studio world, and this has to do with the relationship with things that are going on outside" (Mark Bradford in conversation with Susan May, *Through Darkest America by Truck and Tank*, exh. cat. London, White Cube, 2013-14, p. 83).

Bradford takes this impulse beyond his conceptual predecessors. His abstraction is not only "socially embedded." Street-born ephemera is literally inserted into the rigorously multi-layered surface of his work. These remnants of the commercial bill-boards, picked by Mark from the refuse of his South Central LA neighborhood, allow us a glimpse of what Mark calls the "underbelly" of a society. These inserted glimpses, torn from the detritus, the "underbelly" of the artist's personal psycho-geography, are both deeply-rooted and

exquisitely revealed. This *décollage* is brilliantly exposed from layer upon layer as luminous gashes of color, history, and often anguish.

These three exceptional works—*Building "The Big White Whale"*, *Mixed Signals*, and *Untitled (Corner of Desire and Piety) III* are consummate examples of Bradford's revelatory technique. An observer, recorder, collector, and tactician—a painter of the 21st century—Bradford pushes the boundaries of "contemporary" painting practice. In every major exhibition in which Bradford has been included since *Freestyle* in 2001 at the Studio Museum in Harlem—the 2006 Whitney Biennial; a 2010 major solo traveling exhibition, and the 2015 Inaugural Exhibition at the Broad Museum in Los Angeles, among others—he has always been seen as one of the most extraordinarily original commentators of our time.

Property of a Private American Collector

◦ • **7. Mark Bradford** b. 1961

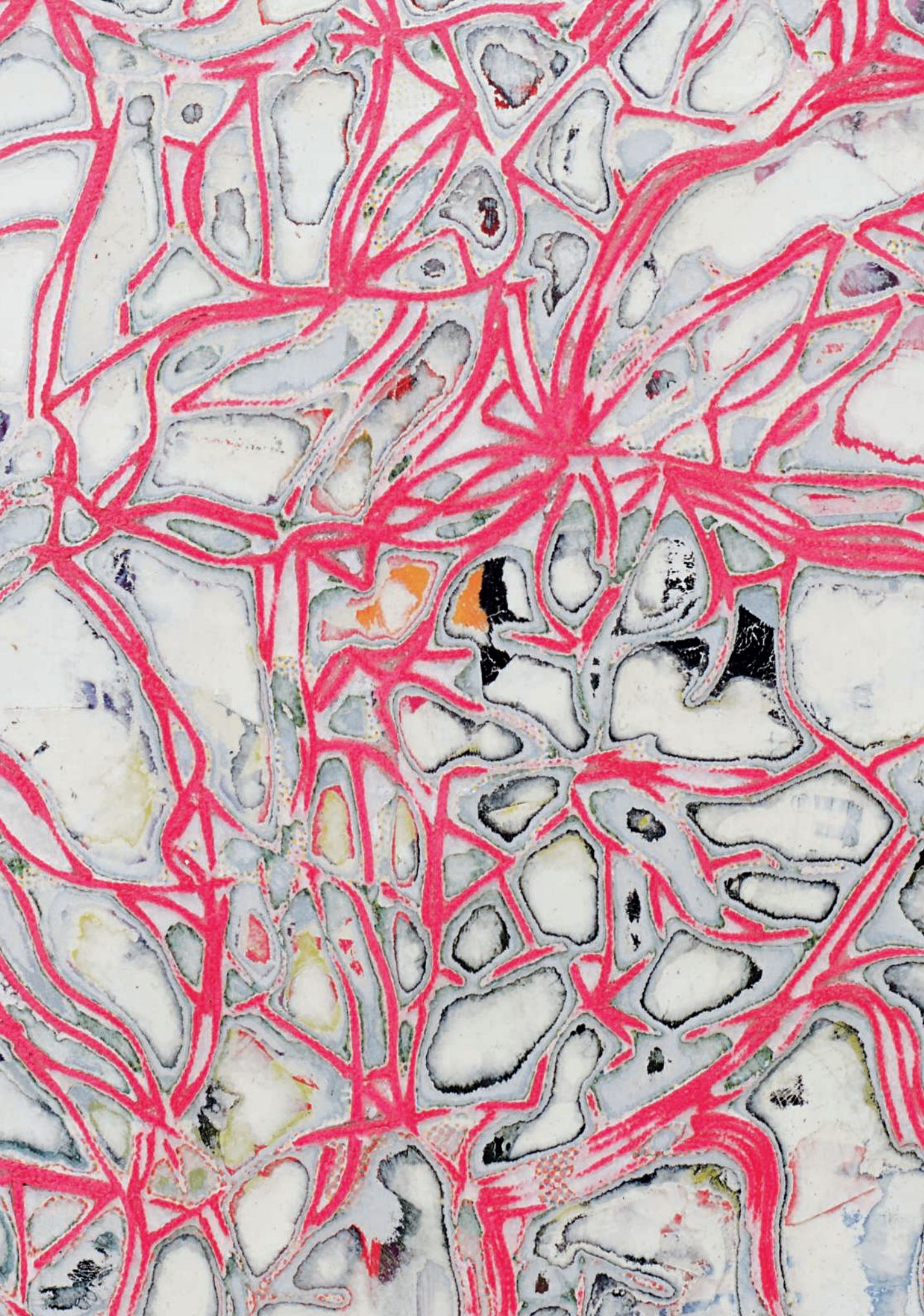
Building "The Big White Whale", 2012
mixed media collage on canvas
104¼ x 144¼ in. (264.8 x 366.4 cm)
Initialed, titled and dated "Building the White Whale
2012 M" on the reverse.

Estimate

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

Provenance

Sikkema Jenkins & Co., New York
Acquired from the above by the present owner



An abstract artwork featuring a dense, chaotic composition of red and yellow scribbles and lines. A central figure, possibly a person, is depicted in a dark, shadowed form, surrounded by the vibrant, energetic marks. The background is a mix of light and dark tones, creating a sense of depth and movement.

IN THEATERS SEPTEMBER 19

with LIONSGA



“[Maps] document the history of power; they document the history of wars. Maps document lots of lies. . . Maps to me are tricky and insidious, and they’ve always fascinated me.”

Mark Bradford

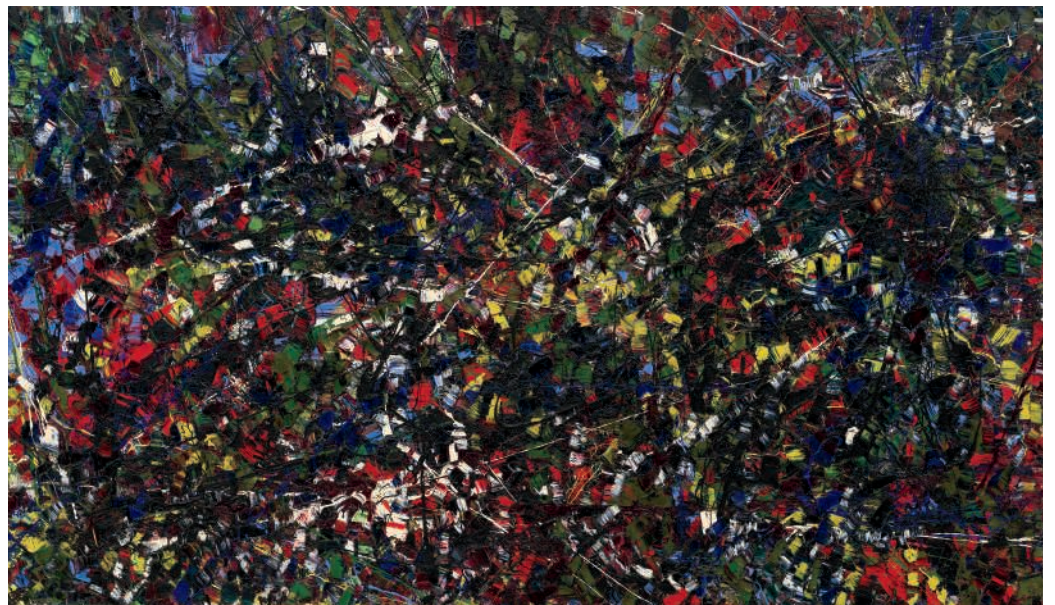
Mark Bradford's 2012 *Building "The Big White Whale"* is a stunning composition in both collaged and decollaged mixed media on canvas. At the same time, it is a totally immersive example of how Bradford works. A bold and massive affirmation of Bradford's painting, and of contemporary painting itself, *Building "The Big White Whale"* is a deeply engaging expanse of tangled pinks, greys, and greens. It offers enveloping swaths of white and blue; juxtaposed text; and the sometimes veiled, sometimes unveiled nature of the artist's found media in the work's complex materiality. Growing up in Los Angeles, in the fraught neighborhood of South Central LA, and working in his mother's hair salon, Bradford gained an intimate and intense knowledge of both the positive and harsh, human and geographic aspects of his environment, an environment whose presence is intensely felt and seen throughout his work.

Composed of an intricate accumulation of colored paper, newsprint, and string, among other elements, *Building "The Big White Whale"* is an all-over composition, stretching from edge to edge and top to bottom of this monumental canvas. Like the paintings of Jean-Paul Riopelle before him, whose thick use of impasto and encompassing compositions likened them to topographical maps with deep trenches and whipped peaks of oil paint, Mark Bradford's *Building "The Big White Whale"* is a kaleidoscopic and abstract accretion of squares and striations that towers above and envelops the viewer like an ancient cartographer's idea of the world. Bradford does not simply paint and collage. He gouges, tears, cuts, pulls, and sands the surface of the canvas. This distressed appearance heightens the extent to which *Building "The Big White*

Whale" appears rooted in the urban landscape of Bradford's world—his native Los Angeles. In this work, he has brilliantly abstracted the refuse of urban life to serve as fictitious maps charting our contemporary experience.

Mark Bradford has established his place among the most innovative, intelligent, and talented painters of the 21st century and *Building "The Big White Whale"* is one of the most powerful works in his career. Conceived on a scale as grand and grandiose as Los Angeles itself, *Building "The Big White Whale"* speaks to the ability of art and artist to embody and reflect their life and their time. Through the genius of the artist, this majestic canvas—built up, sanded down, layered over, cut away—reflects life itself.

Jean-Paul Riopelle,
Blue Night, 1953.
Oil on canvas, 44 $\frac{7}{8}$ x 76 $\frac{3}{4}$ in.
(114 x 194.9 cm), Solomon
R. Guggenheim Museum,
New York © Artists Rights
Society (ARS), New York



Property of a Private American Collector

◦ ♦ **8. Mark Bradford** b. 1961

Mixed Signals, 2009

mixed media collage on canvas

48 x 60 in. (121.9 x 152.4 cm)

Initialed, titled and dated “Mixed Signals 2009 M”
on the reverse.

Estimate

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

Provenance

Sikkema Jenkins & Co., New York

Acquired from the above by the present owner

**“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



Property of a Private American Collector

◦ 9. **Mark Bradford** b. 1961

Untitled (Corner of Desire and Piety) III, 2008

mixed media collage

22 x 27¾ in. (55.9 x 70.5 cm)

Initialed, titled and dated "Corner of Desire and Piety M 2008" on the reverse.

Estimate

\$100,000-150,000

Provenance

Sikkema Jenkins & Co., New York

Acquired from the above by the present owner

Exhibited

Aspen Art Museum, *Mark Bradford*, February 11 - April 4, 2010

Literature

Mark Bradford: Merchant Posters, exh. cat., Aspen Art Museum, 2010, no. 83, pp. 126, 153 (illustrated)

Untitled (Corner of Desire and Piety) III is from a seminal series of Mark Bradford's "merchant paper" works executed in 2008. Bradford made this series to address Hurricane Katrina's disastrous effects on the impoverished African American members of the New Orleans community. Included in the acclaimed 2010 Aspen Art Museum exhibition and directly related to the monumental 72-piece 2008 work titled *Corner of Desire and Piety* at the new Broad Museum in Los Angeles, *Untitled (Corner of Desire and Piety) III* is a highly charged image of a community still struggling three years after the devastation of Katrina. The pieces of paper in the composition were found in and around the Lower Ninth Ward of New Orleans and advertise propane delivery to FEMA trailers that proliferated, and remained, long after Hurricane Katrina. The corner of Desire and Piety Streets does not exist as the streets run parallel to one another and never intersect. However, Bradford

uses the title of the work as a metaphoric incongruity that mirrors the impossible decisions many residents were forced to make following Katrina and its recovery period. Utilizing shimmering foil further obscures the text and pushes the physical manifestation of language away from the literal and towards abstraction. Within such a compact composition, the artist is able to unite many of his primary stylistic and emotional themes that are interwoven throughout his practice. Without regard to the source of his materials, Bradford's work is always focused towards social commentary and, through his art, advocacy. Incorporating the ephemera of his "neighborhoods" across America in his minimalist text "paintings", Mark Bradford makes us aware of the exceptional ways in which he has been able to re-examine and then re-purpose the practice of painting in the 21st century.

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Property of a Private American Collector

◦ ♦ **10. Cindy Sherman** b. 1954

Untitled Film Still #5A, 1977

gelatin silver print

30½ x 39¾ in. (77.5 x 101 cm)

Signed, numbered and dated "Cindy Sherman

1/3 1977" on the reverse of the sheet.

This work is number 1 from an edition of 3.

Estimate

\$500,000-700,000

Provenance

Metro Pictures, New York

Private Collection, New York

Skarstedt Gallery, New York

Private Collection, acquired from the above in 2007

Sotheby's, New York, May 10, 2011, lot 5

Acquired at the above sale by the present owner

Exhibited

New York, Max Protech Gallery, *Re: Figuration*, 1979
(another example exhibited)

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

Paris, Jeu de Paume; Bregenz, Kunsthau Bregenz;
Humblebaek, Louisiana Museum of Moderne Kunst;
Berlin, Martin Gropius Bau, *Cindy Sherman*, May 2006
- September 2007, n.p. (another example exhibited)

Literature

Mark Rosenthal, et. al., *Art of Our Time: The Saatchi Collection*, London, 1984, p. 467 (illustrated)

Peter Schjeldahl, Michael Danoff, *Cindy Sherman*, New York, 1984, pl. 4 (illustrated)

Arthur C. Danto, *Cindy Sherman Untitled Film Stills*, New York, 1990, pl. 4 (illustrated)

Rosalind Krauss, *Cindy Sherman: 1975 - 1993*, New York, 1993, pp. 14-15 (illustrated)

Cindy Sherman Photographic Work 1975 - 1995, exh. cat., Hamburg, Deichtorhallen, 1995, cat. no. 7 (illustrated)

Cindy Sherman, exh. cat., Rotterdam, Museum Boijmans Van Beuningen, 1996, cat. no. 10, pp. 30-31 (illustrated)

Cindy Sherman, exh. cat., New York, Whitney Museum of American Art, 1997, pl. 4 (illustrated)

Cindy Sherman Retrospective, exh. cat., Los Angeles, Museum of Contemporary Art, 1998, pl. 5, p. 57 (illustrated)

Catherine Morris, *The Essential Cindy Sherman*, New York, 1999, p. 35 (illustrated)

Uta Grosenick, ed., *Art at the Turn of the Millennium*, Cologne, 1999, p. 467 (illustrated)

Jasper Johns to Jeff Koons: Four Decades of Art from the Broad Collections, exh. cat., Los Angeles County Museum of Art, 2001

Saatchi Collection, *I am a Camera*, London, 2001, n.p.

Cindy Sherman: The Complete Untitled Film Stills, exh. cat., New York, Museum of Modern Art, 2003, p. 56 (illustrated)

Chery Krause Knight, "Just Another Day: Dutch Genre Themes in Cindy Sherman's Untitled Film Stil," *Visual Resources*, Vol. 20, no. 4, December 2004, pp. 275-286 (illustrated)

Mark Sladen, Ariella Yedgar, *Panic Attack! Art in the Punk Years*, London, 2007, p. 156 (illustrated)



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

Cindy Sherman

Cindy Sherman’s renowned *Film Stills* created between 1977 and 1980 represent some of the most iconic photographic imagery of the last century; the present lot is the fifth still from the series of sixty-nine. Sherman shot the early *Film Stills*, including *Untitled #5A*, in the fall of 1977 in the New York City loft apartment on John and South Street that she shared with her then boyfriend, artist Robert Longo. The genesis of Sherman’s *Film Stills* is her childhood fascination with the television culture of the 1960’s. The artist recounts a time when she was left alone to entertain herself during an adult dinner party: “I wound up watching TV in the basement, eating my little dinner alone watching Hitchcock’s *Rear Window* while the adults partied upstairs. I loved all those vignettes Jimmy Stewart watches in the windows around him—you don’t know much about any of those characters so you try to fill in the pieces of their lives.” (Cindy Sherman in *Cindy Sherman: The Complete Untitled Film Stills*, exh. cat., The Museum of Modern Art, New York, 1997, p. 5)

For the first six stills Sherman photographed herself acting out the daily life of the same blond female character. *Untitled #5A*, 1977 depicts this persona with a short and fashionable coif; she purses her glossy lips, clutching an airmail envelope with its iconic striped edges and the numerous pages of what appears to be a very lengthy letter. As Sherman describes the scene: “In #5 I have the edge of chair on one side, and I propped up a pillow on it, and a blanket over the pillow, to make it look like there might be someone sitting in the chair to whom I was reading the letter.” The fewer visual clues Sherman provides, the more the viewer can speculate as to the significance of each meticulously placed piece of evidence. The narrative circumstances are left ambiguous, but the image contains enough information to ignite the viewer’s imagination: is the woman responding to saddening news? Who has sent the letter? The unraveling of Sherman’s complex imagery enchants the viewer; capturing moments of intimacy hidden from the prying lense. The femme-fatale of the present lot averts our gaze with shifting eyes, while her mouth is full of the words she is about to convey to her invisible companion.

Dial M for Murder (1954),
directed by Alfred Hitchcock.
Grace Kelly (as Margot Mary
Wendice), Credit: Warner
Bros./Photofest Warner Bros.



Untitled #5A is printed in the largest format of the *Film Stills*, one from a rare edition of only three. The 30 x 40 inch size lends itself to Sherman's dramatic, cinematic effect. Sherman explained that graininess of the image lent itself to the specific mood that she believes can only be conveyed through a less-than-perfect print. "I wanted those first six shots to look cheesy so I deliberately used warmer chemicals in the darkroom to make the film reticulate, which gives it a sort of cracking, grainy look. I didn't care much about the print quality; the photographs were supposed to look like they cost fifty cents, so needless to say I wasn't using the zone system for perfect exposure. One reason I was interested in photography was to get away from the preciousness of the art object." (Cindy Sherman in *Cindy Sherman: The Complete Untitled Film Stills*, exh. cat., The Museum of Modern Art, New York, 1997, p. 10.)

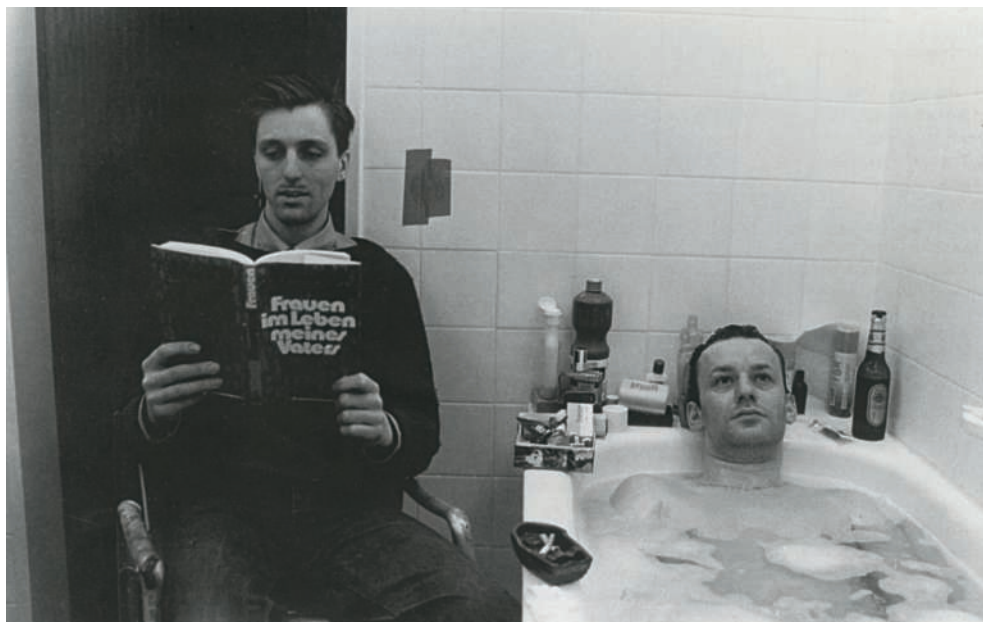
Martin Kippenberger and Albert Oehlen: Playing with the Unsolvable

Martin Kippenberger and Albert Oehlen are among the most iconic German artists of the past century. Emerging from a generation ridden with national and political disillusionment, they navigated controversial subjects with artistic levity. Through their satirical and outlandish humor, Oehlen and Kippenberger investigated the current generational culture of their homeland of Germany. As art historian Gregory H. Williams has observed regarding the prevalence of wit in German art of the 1980's, "for a nation confronting a horrific period from its recent past, the embrace of laughter must be considered as a radical response to matters of a most serious nature." (Gregory H. Williams, *Permission to Laugh: Humor and Politics in Contemporary German Art*, 2012, p. 11)

The past resonates as a consistent theme in Kippenberger's paintings of the 1980's, exemplified by *Plusquamperfekt - gehabt haben* (*Past Perfect - have had*), 1984. The title alone emphasizes the grammatical past and past perfect tenses, which function to distinguish the particular order of past events. Kippenberger's titles act as clues to an unsolvable visual puzzle. The tension of the "have had" of the title echoes the resistant connection between the composition and the text. A simplistic house stands at the center of the composition; the four-sided structure is a reference to fellow German

artist Hubert Kiecol's *Standardhausers*. Kiecol exhibited his small concrete houses, stairs and other architectural models at Galerie Max Hetzler in 1984, the same year that the present lot was painted. Kiecol's scaled down architectural forms investigate the nature of home and security. In the present work, Kippenberger's appropriated Standardhauser is made of brawn and is accompanied by two of his iconic white eggs and vibrant green pickles or German gherkins. The egg for Kippenberger references rebirth, reproduction and the natural cycle in the form of a comical artistic symbol. The lower quadrant of the composition is a sea of charcoal black upon which a "g" and an "h"—referencing *gehabt haben* in the title—can be faintly made out, as though drawn into the paint with his pointer finger.

For both Kippenberger and Oehlen, the canvas became a plate upon which to serve their colorful cultural commentary, constantly shifting between stinging criticism and playful wit as can be seen in Oehlen's painting entitled *Lämmle Live*. The work was painted in 2004, the year that the television show *Lämmle live* ended its nine year run. The program played live every Saturday night and featured Brigitte Lämmle, a psychologist who dispensed advice to viewers calling into her show seeking personal guidance. Brigitte's appearance is often commented upon: her loose fizzy hair, thickly knit wool sweaters, tweed



Invitation card *Women in the life of my father*, Gallery Erhard Klein, Bonn. Scene after Jean-Luc Godard's film *Le mépris*, 1963. Image: Bernhard Schaub

skirts and box-like sneakers established her as the embodiment of comfort. Over 15,000 people called in every Saturday night while only ten were selected to be on the talk show to share their most intimate personal struggles. This reference to the exposure of inner turmoil is visually illustrated in the present lot, as Oehlen draws art historical references to the palette of his teacher Sigmar Polke, while the cacophony of smudges and drips calls upon the active compositions of his friend and fellow painter Christopher Wool. Within the scene, half-obsured figures are discernable. The face of a man with small wire rim glasses in the upper right quadrant, the legs and feet of a figure donning very Brigitte-esque white thick socks and sneakers at the upper left, and the full body of a man speaking through a megaphone runs horizontality along the lower left edge of the canvas. This chaotic storm of imagery could perhaps allude to the mental states of Lämmle live's callers, all desperately seeking a quick fix their pressing problem. The painting may stand as an homage to the female mentor or a criticism of the gimmicky, media-based form of psychological advice that was dispersed so haphazardly to the public. This visual tangle of human forms and geometric swaths of paint has been aptly described by curator Michael Clark, citing Oehlen as an artist who "has painted himself into a position where none of his canvases can be described as either abstract or figurative... Freed from any notion of formal repetition, of content or theme, he is able to investigate, question, experiment and play in the plastic cosmology—the very material and matter—that constitutes and defines that universe." (Martin Clark, "Abstract Painting Must Die Now" in *Albert Oehlen: I Will Always Champion Good Painting*, 2006, p. 59)

Oehlen and Kippenberger, as comrades and partners-in-crime, danced the line of social decency in order to push the boundaries of their artist genius. The bad boys of the Cologne-based

gallery, Galerie Max Hetzler, Oehlen explains that he and Kippenberger "made asses of ourselves and made everyone hate us. We climbed on tables and pulled down our pants—extreme artist behavior." (Albert Oehlen in Susanne Kippenberger, *Kippenberger: The Artist and His Families*, 2011, p. 246) Beneath this boisterous and performative appearance, the two artists, ever engrossed in the world around them, responded to current events with a poignant joke often conveyed—or misconveyed—through a series of undecipherable symbols, yet it "become(s) clear that ambiguity was a conscious stance." Max Hetzler recollects that Oehlen and Kippenberger "took extreme positions and brought a sharp intelligence to bear," the two artists' daily exchanges sparked an affectionate visual language, one which was fueled by the public's reactions. "In order to maintain public interest in their work, the artists had to keep their in-jokes just comprehensible enough for an uninitiated viewer to find access. The present lots sprinkle false visual hints at a complex pictorial enigma, clocked in the guise of humor; Oehlen's and Kippenberger's inside jokes became the catalyst for their successful outward creations. (Gregory H. Williams, *Permission to Laugh: Humor and Politics in Contemporary German Art*, 2012, p. 11, 146)



Martin Kippenberger with Max Hetzler after an opening of Reinhard Mucha in front of the painting 8 pictures to think about whether we can keep this up, Max Hetzler Gallery, Cologne, 1983.
Image: Wilhelm Schürmann Artwork:
© 2016 Estate Martin Kippenberger, Galerie Gisela Capitain, Cologne

Property of a Private American Collector

◦ ♦ II. **Albert Oehlen** b. 1954

Lämmle live, 2004

oil on canvas

110¼ x 133⅞ in. (280 x 340 cm)

Signed and dated "A. Oehlen 04" on the reverse.

Estimate

\$800,000-1,200,000

Provenance

Galerie Max Hetzler, Berlin

Luhring Augustine, New York

Acquired from the above by the present owner

Exhibited

New York, Luhring Augustine, *Twenty Five*, May 7 -
June 18, 2010

**“I’m not a big theory
person. So when I get asked
questions that demand
serious statements, I just
make it up.”**

Albert Oehlen







Property of a Private American Collector

◦ ♦ **12. Martin Kippenberger** 1953–1997

Plusquamperfekt - gehabt haben
(*Past Perfect - have had*), 1984
oil on canvas
63 x 52¾ in. (160 x 133 cm)

Estimate

\$600,000–900,000

Provenance

Galerie Max Hetzler, Cologne
Dr. Ursula Reinhardt/Galerie Schurr, Stuttgart
Private Collection, Germany
David Zwirner, New York
Acquired from the above by the present owner

Exhibited

Cologne, Galerie Max Hetzler, *Die I.N.P. Bilder*, May 3 -
June 2, 1984
Madrid, Museo Nacional Centro de Arte Reina Sofía,
Martin Kippenberger: Pinturas, October 18, 2004 -
January 10, 2005, pp. 68, 114, 116, 197 (illustrated)

Literature

Angelika Muthesius, ed., *Martin Kippenberger: Ten
years after*, Cologne: Taschen, 1991, no. 55, p. 81
(illustrated)
Burkhard Riemschneider, Angelika Taschen, eds.,
Kippenberger, Cologne: Taschen, 2014, no. 55, p. 101
(illustrated)

“I am a traveling salesman. I deal in ideas.”

Martin Kipperberger



Property from an Important Private European Collection

13. Anselm Kiefer b. 1945

Der Wolken heitere Stimmung, 2011
oil, emulsion, acrylic, shellac and lead on canvas
150³/₈ x 150³/₈ x 2³/₈ in. (382 x 382 x 6 cm)

Estimate

\$700,000-1,000,000

Provenance

Galerie Thaddaeus Ropac, Salzburg
Acquired from the above by the present owner

Exhibited

Salzburg, Galerie Thaddaeus Ropac, *Alkahest*, July 28 -
September 24, 2011, pp. 40-44 (illustrated)





Executed in 2011, *Der Wolken heitere Stimmung* is an outstanding example of Anselm Kiefer's unyielding interrogation of contemporary experience, articulated through a visual vocabulary predicated upon signifiers of disruption and transition. *Der Wolken heitere Stimmung*, 2011 depicts an imposing scene of an eroded, burnt landscape contrasted with a lighter, mottled, variegated sky, achieved through a technique of erasure or, more importantly, dilution. The sky seems to realize itself through the coalescence of dry puddles of cream, slate and turquoise, quietly imbuing the canvas with a curious, eerie evanescence. Such a sky suggests a moment passed; it teems with the memories of conflicts of old.

Occupying the left central vertical axis of the composition is an organic, chimney-like form made of lead that the artist has fixed on to the canvas, and which appears to spew ominous plumes of black smog across the pictorial plane. The resulting image carries with it a series of poignant historical, biblical, and mythical references. That it is made of lead further illustrates Kiefer's interest in incorporating materials that illustrate and signify both the matter and meaning of alchemy. Landscape morphs from embattled ground to pure abstraction. Surface changes from painting to sculpture. The viewer is constantly moving—physically, emotionally and psychologically—when enveloped in the presence of this expansive work. Kiefer's artistic charge never diminishes, propelling the viewer down a myriad of different tributaries of meaning.

This transformative energy is reflected in Kiefer's technique: laying canvases on the ground and, literally, diluting their surface by pouring water on to them—thinning his images while still managing to record the vestiges of their previous production. However, this process also speaks to the dynamic of change—and not always for the good—which Kiefer is inspired to communicate through narratives and symbolism provided by mythology, poetry, philosophy and biblical texts. Indeed the notion of transformation or “alchemy” is integral to *Der Wolken heitere Stimmung* and to Kiefer's broader practice. The present work was exhibited in the artist's 2011 *Alkahest* exhibition where Kiefer explained, “The term *Alkahest* signifies that there is a solution which can dilute any substance. This idea comes from the alchemists. Dilution is of course something very important for me. I often lay pictures on the floor and pour water over them, or pour on water that has paint dissolved in it. [...] Water has to do with erosion. Whole mountains, and sediments that have accumulated over millions of years, are carried down to the sea by water. Water contributes to the cycle. Rock that looks as though it will last forever is dissolved, crushed to sand and mud.” (Anselm Kiefer, 2009)

The present work is best explained by Kiefer's interest in the poetry of Friedrich Hölderlin. His poems often outline the passage of the divine on to mortal clouds that hide the immortal heavens; to mankind, living between Heaven and Earth, and then, finally, on to Earth itself. This structure illustrates man's desire to attain the spiritual through a better understanding of the physical.

◦ **14. Günther Förg** 1952-2013

Untitled, 1994

acrylic on lead on wood, in 6 parts

each 47¼ x 35¾ in. (120 x 89.9 cm)

Signed, and dated "Förg 94" on the reverse of each panel; further inscribed and consecutively numbered "6 Teile 1-6" on the reverse of each panel.

We are very grateful to Mr. Michael Neff from the Estate of Günther Förg for his assistance with cataloguing this lot.

Estimate

\$800,000-1,200,000

Provenance

Private Collection, Switzerland, acquired from the artist

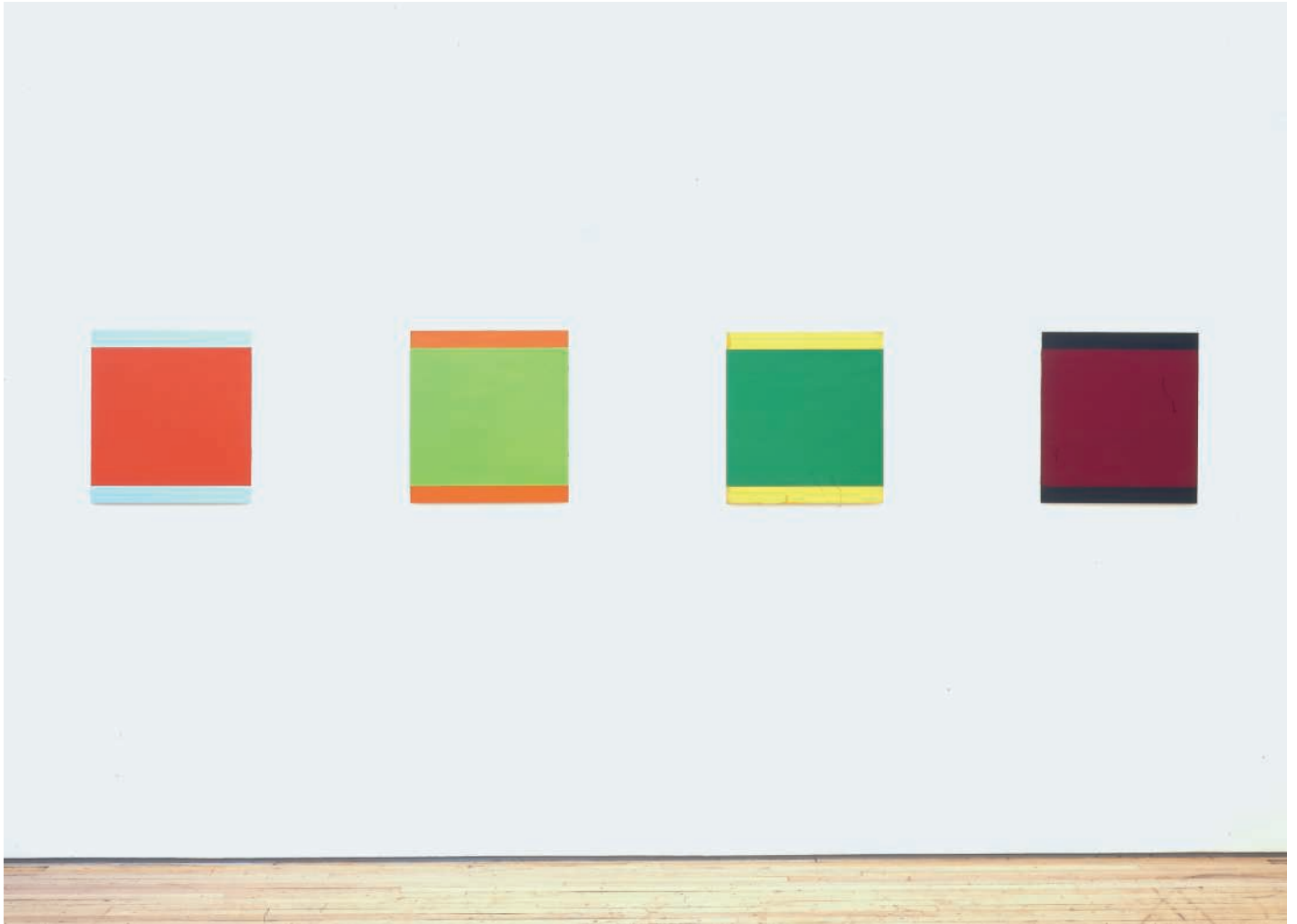
Acquired from the above by the present owner

Exhibited

London, White Cube, *Günther Förg: Lead Paintings*,
June 3 - July 11, 2015, pp. 7, 20-21 (illustrated)







Blinky Palermo, *Times of the Day I*, 1974-75.
Dia:Beacon, Riggio Galleries, Beacon, New York. © Blinky Palermo/2016 Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn, Photo: Bill Jacobson Studio, New York. Courtesy Dia Art Foundation, New York

“Really, painting should be sexy. It should be sensual. These are things that will always escape the concept.”

Günther Förg

The present lot, a group of six, colorful, minimalist paintings by Günther Förg is a superlative example of the artist's renowned lead series. Rendered in blue, green and orange, each painting stands alone as a masterpiece. As a group the contrasting vertical and horizontal lines present a comprehensive study of Förg's most iconic compositions. Lead, as a medium, has become synonymous with Förg, who references Gerhard Richter and Blinky Palermo as his early influencers. The quality of lead, its implied weightiness, stands in direct contrast to the sleek, seemingly weightless compositions. As the artist has explained, “I like very much the qualities of lead—the surface, the heaviness. Some of the paintings were completely painted, and you only experience the lead at the edges; this gives the painting a very heavy feeling—it gives the color a different density and weight.” (Günther Förg, quoted in David Ryan, *Talking Painting*, Karlsruhe 1997) The nuances of the lead surface lend a distinct and un-replicable texture to each color and the quality of endless depth to the picture plane. The flatness of the painted forms is remedied by the varying opacity of each carefully selected color pairing. Förg is taking the strict concepts of minimal painters and probing their limits by allowing the effects from his application and the interaction with the lead to proliferate. As a progression of six paintings, the present lot offers a glimpse into the sustained brilliance of Förg's practice, the simplicity of each composition begs an immediate visual absorption. As he explains, “Newman and Rothko attempted to rehabilitate in their works a unity and an order that for them had been lost. With Newman, one sees that in *Broken Obelisk*, *Stations of the Cross* and the design for a synagogue; with Rothko, in his paintings for the chapel in Houston. For me, abstract art today is what one sees and nothing more.” (Günther Förg, in *Günther Förg: Painting/Sculpture/Installation*, exh. cat., 1989, Newport Beach, p. 6)

Δ 15. **Glenn Ligon** b. 1960

Stranger in the Village #11, 1997

enamel and coal dust on canvas mounted on panel

96 x 72 in. (243.8 x 182.9 cm)

Signed, titled and dated "Glenn Ligon Stranger in the Village #11 1997" along the overlap.

Estimate

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

Provenance

Max Protetch, New York

Private Collection, acquired from the above in 1997

Acquired from the above by the present owner

Exhibited

Philadelphia, Institute of Contemporary Art,

University of Pennsylvania, *Glenn Ligon:*

Unbecoming, January 17 - March 8, 1998, p. 56

[illegible]

In 1953, American novelist James Baldwin penned “Stranger in the Village” to articulate his experience as the first black man to visit a remote town in Switzerland. Over thirty years later, the work of artist Glenn Ligon expresses the experience of African Americans in the contemporary American landscape. *Stranger in the Village #11*, executed in 1997, utilizes deep black coal dust and adhesive enamel to stencil a poignant selection from Baldwin’s text. Ligon’s choice of historical prose politicizes his work, and demands an examination of issues of race, legislature and authorship, to an enrapturing result. The opaque lettering and the dichromatic palette obfuscate the words, engaging us to question the surface of the canvas and the capability—or inability—of words to tell truths of racial identity.



“But I also grew up around appropriation and text. Why write your own when there are texts in the world? Appropriating text is a way of getting certain ideas into the work directly.”

Glenn Ligon

Stranger in the Village #11 is immediately illegible, heavy and all-encompassing, inaccessible to our contrast-driven vision. Allowing each word to deteriorate across the horizontal picture plane, Ligon points albeit subtly to the fact that no matter what elegant string of words may be tied together, it remains utterly impossible to exhaustively describe the human experience. Ligon’s adept use of Appropriations, Conceptualism, and Minimalism enables him to subvert a straightforward categorization. Of his coalescent style, the artist has commented, “The movement of language toward abstraction is a consistent theme in my work. I’m interested in what happens when a text is difficult to read or frustrates legibility—what that says about our ability to think about each other, know each other, process each other.” (Glenn Ligon in Hilarie M. Sheets, “The Writing on The Wall: Glenn Ligon on Borrowing Text to Expose American Racism, in 2011,” *ARTNews*, January 2016). The present lot utilizes content, form, shape, and language to ignite debates about representation, history and race relationships. Ligon’s use of Baldwin’s text, while seemingly submissive in its obscured presentation, is profoundly resonant in today’s political landscape. Once we parse through the thick layer of dust we grasp the first six lines: “It must be admitted that in the beginning I was far too shocked to have any real reaction. In so far as I reacted at all, I reacted by trying to be pleasant—it being a great part of the American Negro’s education (long before he goes to school) that he must make people like him.” (James Baldwin, “STRANGER IN THE VILLAGE,” from *Notes of a Native Son*, 1955, 1984, pp. 159-75)

Glenn Ligon, *Hands*, 1996.

Silkscreen ink and gesso on unstretched canvas, 82 x 144 in. (208.3 x 365.8 cm)

© Glenn Ligon; Courtesy of the artist, Luhring Augustine, New York, Regen Projects, Los Angeles, and Thomas Dane Gallery, London

◦ • **16. On Kawara** 1933–2014

Four Decades (OCT.13, 1970 / MAY 7, 1980 / NOV.22, 1990 / APR.16, 2000), 1970, 1980, 1990, 2000

Liquitex on canvas in handmade cardboard box with newspaper clippings, in 4 parts

(i) 10 $\frac{1}{8}$ x 12 $\frac{7}{8}$ in. (25.6 x 33 cm)

(ii) 10 $\frac{1}{4}$ x 13 $\frac{1}{4}$ in. (26.1 x 33.5 cm)

(iii) 10 $\frac{1}{4}$ x 13 $\frac{1}{4}$ in. (26 x 33.5 cm)

(iv) 10 $\frac{1}{4}$ x 13 $\frac{5}{8}$ in. (26 x 34.5 cm)

(i) Signed “On Kawara” in Japanese on the reverse.

(ii), (iii), (iv) Signed “On Kawara” on the reverse.

Estimate

\$1,500,000–2,500,000

Provenance

Galerie Micheline Szwajcer, Antwerp

Private Collection, Toronto

Simon Lee Gallery, London

Acquired from the above by the present owner

Exhibited

London, Simon Lee Gallery, *Paintings by*, August 4 - August 26, 2009



OCT.13.1970

MAY 7.1980

NOV.22.1990

APR.16.2000



On Kawara's seminal *Today* series is as iconic in the pantheon of Conceptual art as Warhol's *Campbell's Soup Cans* were to Pop or Jackson Pollock's drips of paint were to Abstract Expressionism. Beginning on January 4, 1966, *Today* functions as a form of personal diary and travelogue for the artist as well as a reflection of the rapidly globalizing world.

Each canvas is breathtakingly simple in its composition, the abbreviated date of the painting's execution written in the language of the country in which it was conceived. Kawara's method of production remained remarkably consistent: painting four layers of ground, sanding each one to maintain a uniformity of texture, Kawara then meticulously lined out his text with ruler and set square filling it dutifully with white paint; any painting he did not finish by the day's end he destroyed. He completed the work by setting the canvas into a handmade cardboard box, often lined with a local newspaper clipping from that day. The box confirms the object-hood of the painting in its own right, whilst the newspaper anchors it to an existing daily reality. Instead of integrating newspaper into the work, Kawara deliberately kept it separate—a further distinction between the different realities of art and non-art.

The present work documents the passing of four decades, with one painting each from 1970, 1980, 1990 and 2000. Each painting looks deceptively similar, unfolding in banal repetition with calendric regularity. However, upon closer inspection one notices the subtle differences that Kawara wove into each unit, as if to suggest the distinct nature of each day while still remaining detached and non-involved. For instance, each painting comprising the present lot possesses a slight color aberration—a nuance evident in the disparate pitch of saturated grays that form the backdrops of each composition. Incidentally, Kawara painted each of these works in New York. One of the most striking newspaper clippings included in the boxes dates from November 22, 1990: Michael Milken's 10 year sentence for junk bond manipulation (the longest sentence for any financial scandal up to that point) as well as the article declaring "the end of the 'era of confrontation and division [in Europe]'" embodied by the recent adoption of the Charter of Paris for a New Europe. Thus, for all their impartiality, the paintings are linked to the artist's being—the geographical location of his body, the vagaries of his hand and the subjectivity of his aesthetic decisions. As much as these paintings are visible, ordered structures of time in all its infinite variation, they are equally existential assertions of self.

Marden.
Wool.
Dumas.
Daniëls.
Currin.
Cattelan.
Koons.
Kusama.
Stingel.
Levine.

Property from a Private Collection

◦ • **17. Brice Marden** b. 1938

Star (for Patti Smith), 1972-74

oil and beeswax on canvas, triptych

68 x 45 in. (172.7 x 114.3 cm)

Titled and dated "STAR (FOR PATTI SMITH) 1972-73" on the reverse of each panel; further signed "B. Marden" on the reverse of the center panel.

Estimate

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

Provenance

Collection of the artist

Matthew Marks Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, Bykert Gallery, *Brice Marden*, February 5 - March 1, 1972

Berkeley, University of California, University Art Museum, *Eight New York Painters*, May 10 - June 25, 1972

New Haven, Yale University Art Gallery, *Options and Alternatives: Some Directions in Recent Art*, April 4 - May 16, 1974, no. 9 (illustrated)

Melbourne, National Gallery of Victoria; Sydney, Art Gallery of South Wales; Adelaide, Art Gallery of South Australia; Perth, West Australia Art Gallery; City of Auckland Art Gallery, *Some Recent American Art*, February 12 - November 17, 1974, cat. no. 32, pp. 49-50 (illustrated)

New York, Solomon R. Guggenheim Museum, *Brice Marden*, March 7 - May 4, 1975, cat. no. 19, p. 44 (illustrated)

Buffalo, Albright-Knox Art Gallery; Newport Beach, Newport Harbor Art Museum; Oakland, The Oakland Museum; Cincinnati, Cincinnati Art Museum; Champaign, University of Illinois, Krannert Art Museum, *American Painting of the 1970s*, December 8, 1978 - January 2, 1980, p. 40 (illustrated)

New Haven, Yale University Art Gallery, *20 Artists: Yale School of Art 1950 - 1979*, January 29 - March 29, 1981, p. 50 (illustrated)

Boston, Museum of Fine Arts, *Connections: Brice Marden*, March 23 - July 21, 1991, cat. no. 31, pp. 7, 29, 34 (illustrated)

New York, C & M Arts, *Brice Marden: Classic Paintings*, March 30 - May 29, 1999, cat. no. 7, n.p. (illustrated)

Houston, Museum of Fine Arts, *Brice Marden: Work Books and Series*, October 3, 1999 - January 2, 2000

Zurich, Daros Exhibitions, *Brice Marden*, June 14, 2003 - January 4, 2004, cat. no. 6 (illustrated)

New York, The Museum of Modern Art, *Brice Marden: A Retrospective of Paintings and Drawings*, October 29, 2006 - January 15, 2007, cat. no. 37, p. 168 (illustrated)

Literature

Carter Ratcliff, "New York Letter," *Art International*, April 20, 1972, p. 31 (illustrated)

Lucio Pozzi, "Colore e superficie," *DATA*, Winter 1973, p. 90 (illustrated)

Michel Bourel and Sylvie Couderc, "Brice Marden," in *Art Minimal II: De la Surface au Plan*, exh. cat., Bordeaux: CAPC Musée d'Art Contemporain, 1986, p. 70

Charles Mortiz, ed., "Brice Marden," *Biography*, August 1990, p. 43

Michael Kimmelman, "Brice Marden Reveals His Connections," *New York Times*, April 14, 1991, p. 35

Paul Taylor, "Marden's Metamorphosis," *Connoisseur*, October 1991, p. 108

Klaus Kertess, *Brice Marden Drawings and Paintings*, New York: Harry N. Abrams, Inc., 1992, p. 83 (illustrated)

John Richardson, "Brice Marden's Abstract Heart," *Vanity Fair*, May 1999, p. 201

Mick Brown, "Driven to Abstraction," *Daily Telegraph*, October 28, 2000, sec. A, pp. 1, 11



Upon a Star

A work that embodies light may lead us to examine the source of our own. As we regard the night, we are bathed; shone upon. For piercing the black expanse is the dim and brilliant din—the stark humor of hope.

A work that is pure code is as obvious and enigmatic as the impulse whence it came. . . a stance. . . a bright hitch. Connections are internalized and may have little to do with a name or a face. Perhaps indecipherable, yet one may trace, and be, even momentarily, carried away.

Into a singular yellow plane. A measured frame. A series of breathless stills taped to a blank wall. Falconetti. A vase. A vat of pigment, kohl, pearl on a polished floor. The source of our being smiles. The work of man endures. Even as a turn of the head, in a certain light, fades into dawn.

Patti Smith



Brice Marden's *Star (for Patti Smith)*, 1972-74, is an elegant and luminous portrait of the artist's close friend and rock star Patti Smith. The painting stands as one of the artist's celebrated abstract "portraits," many of which are held in important institutions collections including *For Carl Andre*, 1966 in the Collection of Crystal Bridges Museum of American Art and *The Dylan Painting*, 1966-86 in the Collection of the San Francisco Museum of Modern Art.

Rendered in minimalist, subdued tones, *Star (for Patti Smith)* honors the musician and writer whose musical and poetic output drew on the influences of The Velvet Underground and The Doors, along with French Symbolist and Beat strains of introspective and sensual poetry. Marden's succinct rendering of the artist in his own minimalist language, "evokes an exciting and intensely creative moment in New York's cultural history," art historian Eileen Costello explains, describing *Star (for Patti Smith)* as one of Marden's most celebrated portraits. "In the 70's, the city might have been dirty, dangerous and destitute, but downtown had a passionately experimental and vital art scene. When Marden met Smith, she was a waif poet who used to come to his studio to use his typewriter—an Olivetti—because she thought it improved the quality of the rock criticism she was writing for Creem and Rolling Stone." (Eileen Costello, *Brice Marden*, London: Phaidon Press, 2013, p. 56.)

Seeking to distill Smith's own stark and direct writing style, which would come to define her as the reigning "punk poet laureate" of the downtown art scene, Marden conceived a composition of three vertical stripes. Each separate panel precisely measures Smith's height and shoulder-width, directly and intimately connecting it with the artist's abstract portrait of his wife from 1967. Indeed *Star (for Patti Smith)* is a natural extension of Marden's *Back* series, seven single panels executed between 1967-68, that the artist exhibited at Bykert Gallery in January 1968, which found their precedent in Helen. *Helen*, 1967, named after the artist's soon-to-be wife, was conceived as two single panels each Helen's height of 69 inches and shoulder-width of 17½ inches, exhibited with a slight space between. For *Back*, Marden retained the height used in *Helen* but expanded the width of each panel to 45 inches in order to refute any figurative associations. It is the leftover panels set aside for *Back* that Marden returned to four years later to create *Star*. Just as in *Helen*, in *Star (for Patti Smith)* the physical proportions of the individual are mapped like a grid onto the abstracted portrait, at once retaining and vacating the human presence from the elemental, geometric components of the painting.

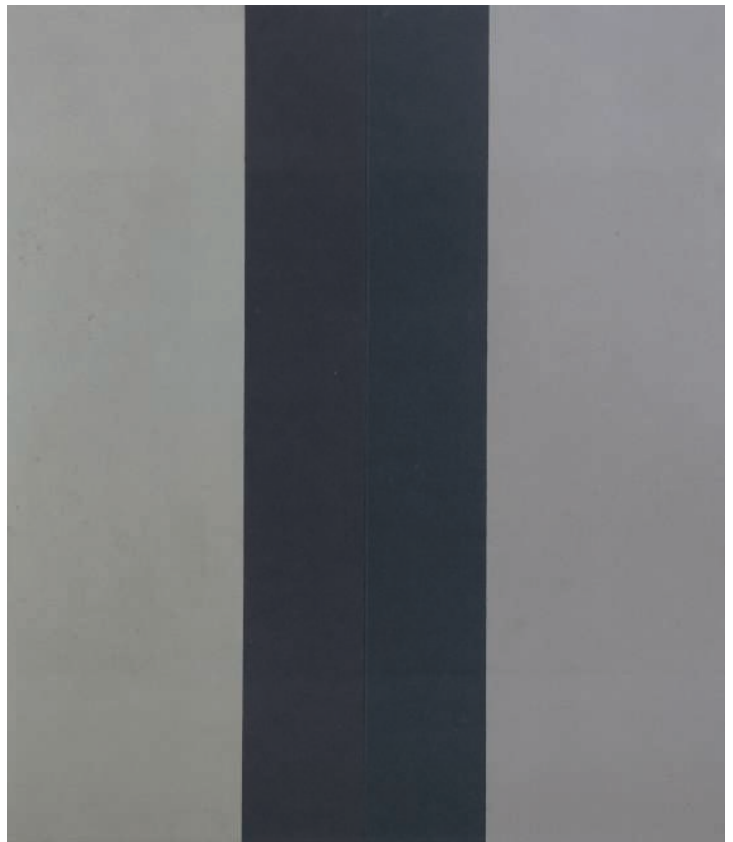
“The artist is the necromancer, the priest; he does not make something interesting, he makes some thing, a fact, a painting, Art.”

Brice Marden



Francisco de Zurbarán,
*Saint Francis in
Meditation*, 1635–1639.
Oil on canvas, 60 × 39 in.
(152 × 99 cm), The National
Gallery, London

Brice Marden, *Lethykos (for Tonto)*, 1976.
Oil and beeswax on canvas, four panels,
overall 84 x 72 in. (213.4 x 182.9 cm),
Collection of The Museum of Modern Art,
New York © 2016 Brice Marden/Artists
Rights Society (ARS), New York



The lustrously soft, yet dynamic surface of the work was created through successive layers of oil paint, melted beeswax and turpentine. Marden first utilized beeswax in his practice in 1966 as a means to eliminate visual interference from the glossy surfaces characteristic of oil paint or varnish. This encaustic medium, once manipulated by the deft touches of Marden's palette knife, yielded a sculptural nuance to the surface of the work. Indeed, the addition of beeswax created a seductively smooth and deceptively matte surface which engendered his paintings with a quiet resonance or physical objecthood that extends the work beyond the confines of its painted surface. This creates a surface tension that encourages the eye to actively traverse the expanse of work, probing the paradoxical depth and flatness that Marden's composition presents. The beeswax acts as a coating sealant, joining the three individual panels into a singular composition.

Executed over a two year span, Marden first exhibited his portrait of Smith at his solo show at Bykert Gallery, New York in February 1972. The work was exhibited with the third panel in what the artist described as "buttery yellow." Marden

subsequently re-visited this composition and re-imaged the portrait as two matte midnight black bands which frame the luminous gray "figure" of Smith. This black, which is a color Marden used throughout his practice for its ability to take on a host of associations, only furthers his abstract aims. As Marden explains in his statement and proposal for *Star (for Patti Smith)* at the time, "Now I plan to work two blacks, warm and cool, against a strong value change to the white-grey flesh, but to keep the flesh strong as color to make the whole strong color. I will think about Zurbaran monk paintings as I work on it, but not in terms of a superficial color resemblance. I want the plane to have that fanatic Zurbaran intensity." (Brice Marden, *Statement and Proposal: Star (for Patti Smith)*, January 1973) His ultimate composition perfectly distills the cool reticence and the convention-breaking energy of Smith's personality and artistry. The adherence to a minimal language of form veils, according to the artist, a deep subjective response to Smith's star quality and her immediate human presence. "My idea for *Star* was to make a portrait, not a picture of a person. I hoped to embody a spirit." (Brice Marden, *Statement and Proposal: Star (for Patti Smith)*, 1973)

◦ • **18. Christopher Wool** b. 1955

Untitled, 1989

alkyd and acrylic on aluminum

72 x 48 in. (182.9 x 121.9 cm)

Signed, titled and dated "WOOL 1989 UNTITLED P. 93"
on the reverse.

Estimate

\$700,000-1,000,000

Provenance

Luhring Augustine, New York

Blum Helman Gallery, New York

Locksley Shea Gallery, Minneapolis

Christie's, Los Angeles, December 14, 1999, lot 307

Private Collection, United States

Christie's, Paris, December 8, 2010, Lot 11

Private Collection, United Kingdom

Exhibited

Rotterdam, Museum Boijmans Van Beuningen; Cologne,

Kölischer Kunstverein; Kunsthalle Bern, *Christopher*

Wool: Schilderijen/Paintings/Bilder, 1986 - 1990,

February 16 - August 18, 1991

Literature

Christopher Wool, *Cats in Bag, Bags in River*, artist's

book/exh. cat., Museum Boijmans Van Beuningen,

Rotterdam, 1991, p. 93 (illustrated)



**“The tools have changed
and the ways of exploring
visual things have
expanded but it’s not a
paradigm shift, it’s the
same old paradigm.”**

Christopher Wool

Over the course of his over four decades long career, Christopher Wool has reestablished and reasserted the primacy of painting, most notably the possibilities inherent within abstraction. Employing a variety of appropriated symbols, novel application techniques, and compositional variety in his work, Wool has found critical success trailblazing new forms of expression in an age oversaturated with communication. Though many have hailed Wool as the successor to Andy Warhol in his work’s wry Pop sensibility, Wool’s art manifests a wholly unique power in its conceptual core—the idea of how to make a picture that resonates with self-contained and self-reflected authority in an age of visually overstimulated meaninglessness. Wool most often does so by drawing the viewer in to investigate the very nature of the painting itself, utilizing an economy of means that focusses one’s attention on only the most pertinent of questions, more how and why than what. This simplicity is what led him to the industrial stamp-roller frequently employed by urban slumlords to decorate dilapidated tenement buildings. Utilizing a basic floral motif, Wool coolly establishes in his early painting, *Untitled* from 1989, many of the conceptual and psychological complexities with which he continues to address today.

Untitled, a six foot by four foot alkyd and acrylic on aluminum painting, navigates seamlessly between the abstract and the figurative, the handmade and the readymade. The composition consists of ten large scale floral forms; all of which sit against a pure white ground. Immediately indistinguishable, each form reveals itself, upon closer inspection, to be widely variegated. Nuances in paint application and surface imperfections become increasingly visible, the result of Wool’s use of the rubberstamp roller. What appeared originally as one flower dissolves into a branch made up of five blossoms, each with their own qualities of saturation and density, all repeated ten times over in a sort of oxidized blood red. There is a rawness and immediacy to these flowers, even within their mediation, that permeates the picture plane. Like pressed-flower specimens in a field notebook, each is both the same and wildly individual; their seemingly irregular compositional arrangement only heightening this natured quality. Wool credits his interest in the liminal space between the readymade and handmade object to a visit he made in the early 1980s to Robert Gober’s studio. He was struck by Gober’s meticulously crafted sinks, which so deftly mimicked their functional equivalents and were simultaneously loaded with latent pathos imparted by the vagaries of Gober’s hand.



Robert Gober, *Untitled*, 1985.

Plaster, wood, steel, wire lath, and enamel paint, 28¾ x 25 x 20½ in. (73 x 63.5 x 52.1 cm), Museum of Modern Art, New York Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY Artwork © Robert Gober

The divergent technique, imagery, and compositional arrangement all serve to elucidate Wool's radical practice. The power of his technical process and employment of a single motif is to deny the floral symbol its mundane function as decoration, "Although they came from the world of ornamentation, these motifs were stripped of any decorative, symbolic, or descriptive quality...." (Marga Paz, "Christopher Wool" in *Christopher Wool*, exh. cat., Institut Valencià d'Art Modern, 2006, p. 201) However, it is the combination of all that informs paintings such as *Untitled*, 1989, that lends Wool his greatest authority. This exceptional work affords a highly revealing insight into Wool's processes of construction and destruction of pictorial lexica, as well as his scrutiny and reconsideration of conventions of painting. Such conceptual, aesthetic, and psychological complexities form the kernel of Wool's practice and which have provided ample fodder for one of the most resonant artistic practices of the 21st century.

Property from the Collection of an Artist

19. **Marlene Dumas** b. 1953

Night Nurse, 1999-2000

oil on canvas

78¾ x 39⅞ in. (200 x 100 cm)

Signed, titled and dated "M Dumas (begonnen 1999) voltooid - 2000 strippinggirls Night Nurse" on the reverse.

Estimate

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

Provenance

Acquired from the artist by the present owner

Exhibited

Amsterdam, Theaternuseum, Theater Instituut Nederland; Ghent, Stedelijk Museum voor Actuele Kunst (S.M.A.K.); Paris, Institut Néerlandais, *Anton Corbijn and Marlene Dumas: strippinggirls*, April 15, 2000 - November 4, 2001, n.p. (illustrated)

Literature

Marlene Dumas: Measuring Your Own Grave, exh. cat., Los Angeles, The Museum of Contemporary Art, 2008, p. 112 (illustrated)



“Yet a really good strip is never fun(ny).

It’s hard to find, but when you do, you don’t laugh.

You shiver, a memory of ancient origin. Salomé’s erotic dance drove the king to give her whatever she asked. When the seventh veil fell, after all was said and done, she asked for the head of John the Baptist: a Bible story showing the power of desire. Not love, but desire. Do Anton and I look at girls stripping in a similar manner? I am the sister and he is the son of a preacher man.”

Marlene Dumas

Marlene Dumas’ paintings have an uncanny quality in their immediacy—as art historian Matthias Winzen has suggested, Dumas’ paintings blossom where language ceases to provide adequate means of understanding or interpreting feelings. *Night Nurse*, 1999-2000 is a superb expression of Dumas’ painterly style both in form and content. Collaborating with her friend, and fellow artist, Anton Corbijn, Dumas set out to paint a series of works depicting prostitutes working the Red Light District of her adopted hometown of Amsterdam. Dumas’ source material for the *strippinggirls* series is in alignment with a career long penchant for addressing the visually disorienting or emotionally bewildering. Nudity, sexuality and displaced eroticism are familiar themes for Dumas. The artist revels in confronting these and other delicate or taboo themes, presenting the subject directly, without buffer or pretense, forcing the viewer to examine them head-on. Often calling on allusions to myth or fairy tale or art historical references, Dumas encourages the viewer to take pause in order to first examine the work as it appears in front of them, and second, to look inward at their own preconceived notions of the narrative that they conjure.

In *Night Nurse* Dumas depicts her subject standing full frontal, arms sheathed in over-the-elbow black gloves, hands powerfully fisted on her hips, resting her weight on one leg. She stands clothed, but only just barely so—her undergarments skewed to one side, the lace wraps of her high-heels creeping up her legs like kudzu. The only element of the painting that relates it to any sort of medical or care environ is the blaze of the red background, which here invokes less an emergency symbol and more the fire of lust. At once clarifying and obscuring the readings of her paintings, Dumas gives titles genuine consideration. “Titles give direction to the way a picture is looked at.” (Marlene Dumas, quoted in Paul Andriesse, *The Eyes of the Night Creatures*, exh. cat., Galerie Paul Andriesse, Amsterdam, 1985, p. 19) Helping the viewer to move outside the hurdle of tormented incomprehensibility, Dumas’ titles shape the viewer’s perceptions and contribute to a more

expansive understanding of what initially may seem to be a very blatant picture. Indeed, even while often presenting a witty and sophisticated form of navigation, her titles also underscore the ambiguity of the image. Much of the power of her compositions is in their suggestive (versus literal) visual impact. So enigmatic a painting as *Night Nurse* “suggests all sorts of narratives, but it doesn’t really tell you what’s going on at all. Someone said that it feels as if something has happened, in the sense of an after-event, or alternatively that something’s going to happen but you don’t yet know what it is. It’s as if I can make people think they are so close to me—that they believe I’ve addressed the painting directly to them. I give them a false sense of intimacy. I think the world invites you to have a conversation with it.” (Marlene Dumas, quoted in Barbara Bloom, “Interview”, *Marlene Dumas*, London: Phaidon, 1999, p. 12)



Artist Marlene Dumas is photographed for Self Assignment in Amsterdam, Netherlands, July 7, 2000. Photo by Anton Corbijn/Contour by Getty Images

Property of a Private Dutch Collector

20. René Daniëls b. 1950

Eindelijk, 1982

oil on canvas

59 x 79 $\frac{7}{8}$ in. (150 x 203 cm)

Titled “Eindelijk” upper left; further signed and dated “René Daniëls 1982” on the reverse.

Estimate

\$250,000-350,000

Provenance

Ronny van de Velde, Belgium

Gallery Delaive, Amsterdam

Professor Dr. W.H. Brummelkamp

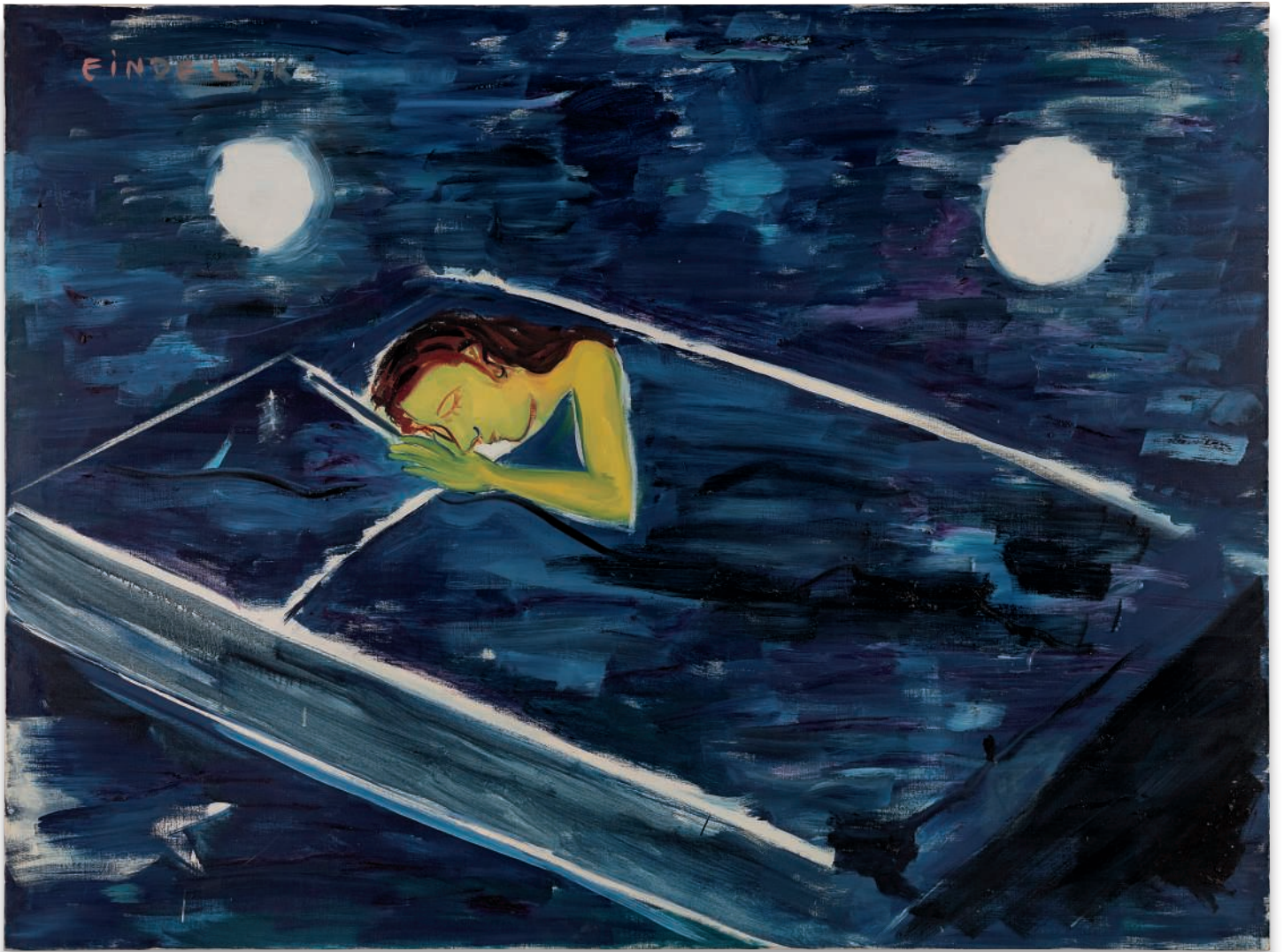
Private Collection

Exhibited

Amsterdam, AMC Gallery

Together with Marlene Dumas, Dutch painter René Daniëls is without doubt the most influential artist from the Netherlands since the 1980s. His witty, adventurous and ambiguous paintings stem from the no man’s land between art and life, between idea and image. This enigmatic picture was made in 1982, when the artist rapidly rose to international fame through his participation in major exhibitions such as *Documenta 7*, Kassel, and *Zeitgeist*, Berlin. *Eindelijk* depicts a slumbering female figure. Her bed seems to be afloat at sea, silently rocking on the waves. The interior is on the drift, so to speak, setting out to wander into dark and undiscovered territories, a descent into the realm of dreams. This blurring of the division between interior and exterior, between consciousness and subconsciousness, is characteristic of Daniëls work. The welcome intimacy of the night, the recluse of sleeping alone, is greeted in the title: *Eindelijk (Finally)*. A gouache with a similar motif in the collection of the Stedelijk Museum, Amsterdam, and a related painting from the collection of the Groninger Museum, Groningen, both bear the title *Eindelijk alleen (Finally alone)*, 1982. Curiously, the moon is not single but doubled. The two floating circles seem to anticipate the soap bubbles drifting above the ocean that appear in Daniëls’ later works. They also allude to a motif that surfaces repeatedly in this highly self-referential body of work: two dots fighting over one “I”. Here, the double dots are two moons, the “I” being the rod or brush in the hand of the sleeping beauty. In several works of Daniëls, the theme of the double dot above one “I” functions as a battleground for conflicting interests, possibly the rivalry between two men over one woman. As Marlene Dumas once wrote: “One is alone, two is a couple, three is politics.”

by Dominic van den Boogerd
Director, De Ateliers, Amsterdam



Property from an Important New York Collection

21. John Currin b. 1962

Angela, 2001
oil on canvas
22 x 16 in. (55.9 x 40.6 cm)

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

Provenance
Andrea Rosen Gallery, New York
Acquired from the above by the present owner

Exhibited
Paris, Centre Georges Pompidou, *Cher Peintre: Peintures Figuratives depuis l'Ultime Picabia*, June 12 - September 2, 2002; then traveled to Vienna, Kunsthalle Wien; Schirn Kunsthalle Frankfurt, *Lieber Maler, Male Mir...Dear Painter, Paint Me*, September 20, 2002 - April 6, 2003, p. 84 (illustrated)

Literature
Mia Fineman, "Married to Each Other, to Art and to Art History", *The New York Times*, October 28, 2001 (illustrated)
Sibylle Berg, "Viele bunte Bilder, darauf:/Lots of Colorful Pictures, in Them:", *Parkett*, no. 65, 2002, p. 46 (illustrated)
John Currin, exh. cat., Chicago, Museum of Contemporary Art, 2003, p. 108 (illustrated)
Kara Vander Weg, ed., *John Currin*, New York: Gagosian Gallery and Rizzoli, 2006, pp. 294-295 (illustrated)



By 2001, the year John Currin executed *Angela*, the artist was already widely considered one of the most consequential artists to emerge from a group of figurative painters who received attention in the 1990s for both examining the tradition and questioning the meaning of representational painting. For a decade, Currin inspired awe with his masterful compositions, fusing historical and contemporary styles and source material. With inspirations as diverse as Old Master portraits, pin-ups, and pornography, he earned a reputation for pushing the boundaries of taste with his representations of women, often rendered as physically impossible objects of male desire.

The early 2000s mark a departure for Currin from these highly-eroticized subjects in favor of a formal exploration of how content can be embedded in the practice of painting. Critic Mia



Edouard Manet, *Victorine Meurent*, ca. 1862.
Oil on canvas, 16 $\frac{7}{8}$ x 17 $\frac{1}{4}$ in.
(42.9 x 43.8 cm), Museum
of Fine Arts, Boston

“Figuration has taken on the burden of always having to mean something . . . but what I think ruins a lot of painting is the urge to put meaning into it.”

John Currin

Fineman describes his virtuosic command of this medium in the specific body of work, which includes *Angela*, in her 2001 New York Times article. In the feature, she emphasizes Currin’s use of a unique and oftentimes disquieting color palette, dwelling on colors self-described as “greenish peachy flesh tones” and the sullen blacks that gleam “like the darkness in a Technicolor horror film.”

Upon encountering *Angela*, 2001, one is immediately taken by the artist’s masterful use of color and light. Currin’s radiant subject emits a golden glow reminiscent of a Byzantine icon, and her off-kilter gaze and prominent forehead capture his inimitable ability to explore features that at once captivate and unsettle the viewer. In particular, Currin has alluded to the forehead as a carrier of emotion and meaning, as well as a

distinguishing characteristic feature among the subjects of painters like Manet and Bellini. His emphasis on the figure’s forehead can also be read as a symbol of the artist’s specific approach to this body of work. Living with these works in his studio for a prolonged period of time, Currin explores the slow consciousness of the paintings by working continuously in a range of techniques.

Angela exemplifies the concerns most relevant to Currin during a time that marked a decided shift from the sexually-charged imagery present in much of his previous work. While *Angela*, 2001 represents the artist’s focus on sophistication of technique, the subject’s unsettling gaze testifies that this emphasis on technical mastery only bolstered Currin’s deftness of perception, giving way to more nuanced powers of social observation.

22. Maurizio Cattelan b. 1960

Mini-me, 1999

resin, rubber, fabric, hair and paint media

14½ x 8½ x 8½ in. (36.8 x 21.6 x 21.6 cm)

This work is from an edition of 10 uniquely clothed variants.

Estimate

\$400,000-600,000

Provenance

Anthony d'Offay Gallery, London

Robert Fitzpatrick, Chicago

Acquired from the above by the present owner

Exhibited

New York, Solomon R. Guggenheim Museum,

Maurizio Cattelan: All, November 4, 2011 -

January 22, 2012 (another variant exhibited)

pp. 76, 219 (illustrated)

Literature

Maurizio Cattelan, exh. cat., Kunsthalle Basel, 1999, n.p., no. 5, (illustrated)

Giorgio Verzotti, *Maurizio Cattelan*,

exh. cat., Castello di Rivoli Museo d'Arte

Contemporanea, 1999, p. 47 (illustrated)

Francesco Bonami, et al., *Maurizio Cattelan*,

Phaidon: London, 2000, p. 125 (illustrated);

updated ed., 2003, p. 139 (illustrated)

Maurizio Cattelan's *Mini-me* from 1999 is a quintessentially "Cattelan" object—self-referential, playful, loaded with emotional and psychological gravitas. Born in 1960 in Padua, Cattelan's youth coincided with a time of political and social upheaval within Italy; this spirit of insurgence and the potential for change infuses the artist's oeuvre, imbuing his works with a sense of rebellion against sociological, cultural and political norms. As a result, Cattelan's individual installations can be interpreted not only as the work of a brilliantly provocative creative force whose work consistently challenges accepted boundaries and transcends the more familiar concepts of art history, but also as a profound examination of the definition of "normality" itself.

One of a number of self-portrait sculptures, *Mini-me* humorously depicts the artist at a fraction of his normal size. Taking his title from the character of the popular *Austin Powers* films, who manifests as a personified version of Dr. Evil's id, *Mini-me* appears more as a reflection of Cattelan's super-ego. Perched upon a ledge, peering down anxiously, *Mini-me*, in physical form, calls to mind that other famous miniaturized and personified super-ego character, Pinocchio's Jiminy Cricket. Poking fun at his own penchant, pervasive throughout his oeuvre, for acerbic criticism of power structures and authority, Cattelan has crafted a unique surrogate for his typically brazen public persona. Exhibiting a coruscating and curiously subversive wit, *Mini-me* is a consummate example of Cattelan's examination into the possibilities of self-portraiture.

“What I’m really interested in is the notion of complexity, the idea that there are no fixed roles and definitions. Everyone is forced to change roles every single moment of his life. . . No one should be able to tell if it’s an artwork or a critical and curatorial statement.”



Property from a Prominent New York Family Collection

◦ • **23. Jeff Koons** b. 1955

Jim Beam - Passenger Car, 1986

stainless steel and bourbon

8½ x 6½ x 15½ in. (21.6 x 16.5 x 39.4 cm)

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

Estimate

\$900,000-1,400,000

Provenance

Daniel Weinberg Gallery, Los Angeles

Acquired from the above by the present owner, circa 1987

Exhibited

New York, Marianne Boesky Gallery, *Salvatore Scarpitta:*

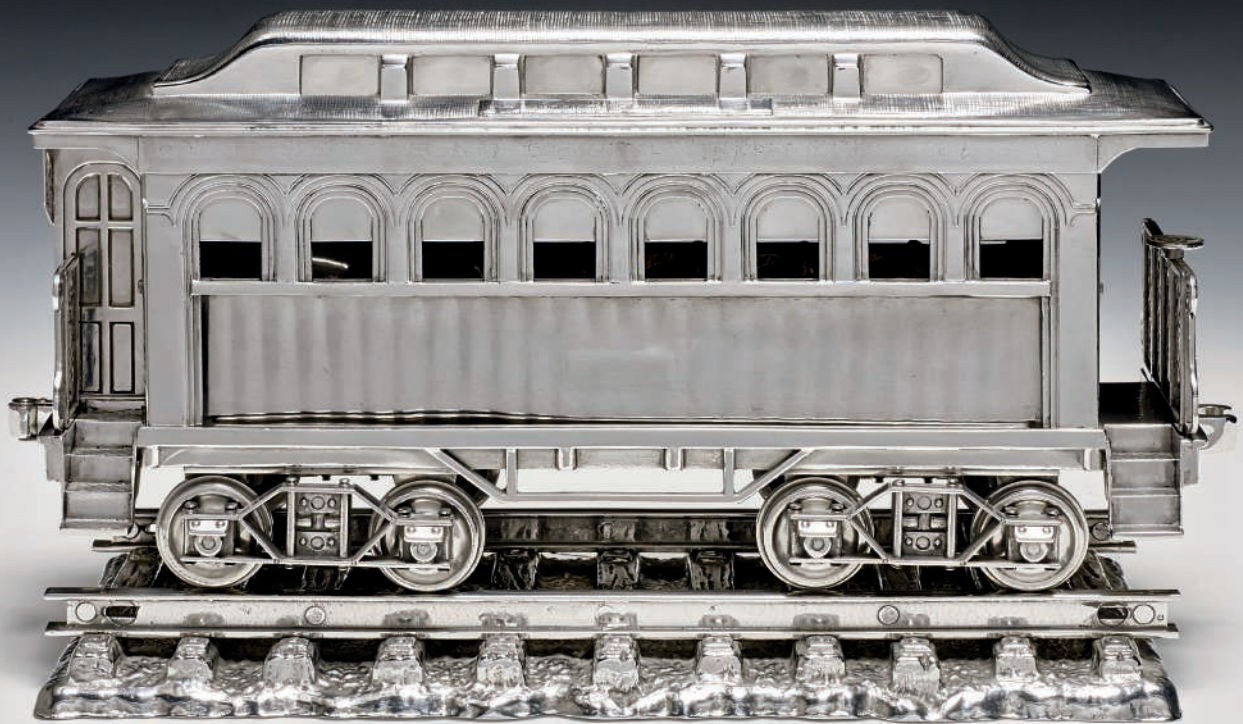
Trajectory, May 7- June 18, 2011 (another example exhibited)

New York, Craig F. Starr Gallery, *Jeff Koons: Jim Beam - J.B.*

Turner Engine and six individual cars, February 2 - March 28, 2015 (another example exhibited)

Literature

Hans Werner Holzwarth ed., *Jeff Koons*, Cologne: Taschen, 2009, p. 197 (illustrated)





Installation of *Luxury and Degradation* at the International with Monument Gallery, New York, 1986.
© 2016 Jeff Koons

Executed in 1986, *Jim Beam – Passenger Car* is part of Jeff Koons's *Luxury and Degradation* series. A related artwork depicting the entire train with its engine and six cars debuted in the artist's seminal show at the International with Monument Gallery in New York's East Village in October 1986. Koons's *Luxury and Degradation* series includes sculptures and paintings, a collection of both advertisements and depictions paraphernalia used to consume alcohol. Koons testifies as to its origins, "I was walking down Fifth Avenue and I saw in a liquor store this train that was made out of plastic and porcelain. It was a Jim Beam train. What caught my interest was the possibility to transform it and to cast it in stainless steel and bring it to a mirror finish, but to also maintain the soul of the piece, which was the liquor inside. So after the train was cast, it was sent back to Jim Beam where they refilled each car with a fifth of Bourbon, and the tax-stamp seal was put on. You can drink it and enjoy the bourbon, but you have killed the work of art because you've destroyed the soul of the piece when you break the tax-stamp seal." (Jeff Koons in, *Jeff Koons*, exh. cat., San

Francisco, San Francisco Museum of Modern Art, 1992, n.p.) The artist succeeds, in *Jim Beam – Passenger Car*, in taking an iconic image from American culture and re-purposing it as a vehicle to deliver deeper concepts regarding art, popular culture, and Americana.

The use of the train identifies Koons's work as distinctly American. Symbolizing America at the height of its expansion, the train car is one of the most perfectly established metaphors for the American dream: an ever-expanding force of uncertain origin but untold destiny. By utilizing the train, Koons presents a loaded metaphor, one that extends far beyond the reach of its original intent, to sell alcohol. The concept of *Luxury and Degradation* is a simple one at first—elevating the mundane to the realm of "high" art, but Koons's willingness to imbue his work with a litany of associative powers and allusions eclipses the simplicity of the project. In place of an elevated sculpture, we behold a representation of America past and present: its vices, its origins, and, of course, its truths that lie below the surface.

The series marked the first instance Koons engaged with stainless steel in his practice, a watershed moment that would go on to inform the direction of his sculpture for decades to come. As visually enticing as gold or silver, but with a much sturdier composition, and more utilitarian function, stainless steel served Koons's purpose perfectly—a blend of seemingly rich material that is, ultimately at best aspirational. Its high polish and resistance to corrosion would perfectly suit his later explorations in sculpture, as evidenced in his more recent monumental *Celebration* series. By casting his train in steel, Koons brings forth a range of allusions from historic nostalgia to notions of opulence. Koons brilliantly both circumvents and emphasizes the quaint nature of his referent—the decorative train is catapulted out of the realm of modern showpiece and into the realm of artistic sculpture. His final twist of adding actual bourbon, mimicking the original train set decanters, lends the piece a functional quality. As such, Koons's *Jim Beam – Passenger Car* stands as an eloquent coalescence of many of the most important recurring themes in his practice from Marcel Duchamp's readymades to the ideas of newness, desire, and the American dream.

Jeff Koons with Jim Beam's
Master Distiller, Booker Noe,
James B. Beam Distillery,
Clermont, circa 1986.
© 2016 Jeff Koons



Property from a Prominent European Collection

◦ ♦ **24. Yayoi Kusama** b. 1929

INFINITY-NETS (QRTWE), 2007

acrylic on canvas

76 $\frac{3}{8}$ x 101 $\frac{7}{8}$ in. (194 x 259 cm)

Signed, titled and dated "Yayoi Kusama 2007 INFINITY-NETS [QRTWE]" on the reverse.

Estimate

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

Provenance

Ota Fine Arts, Tokyo

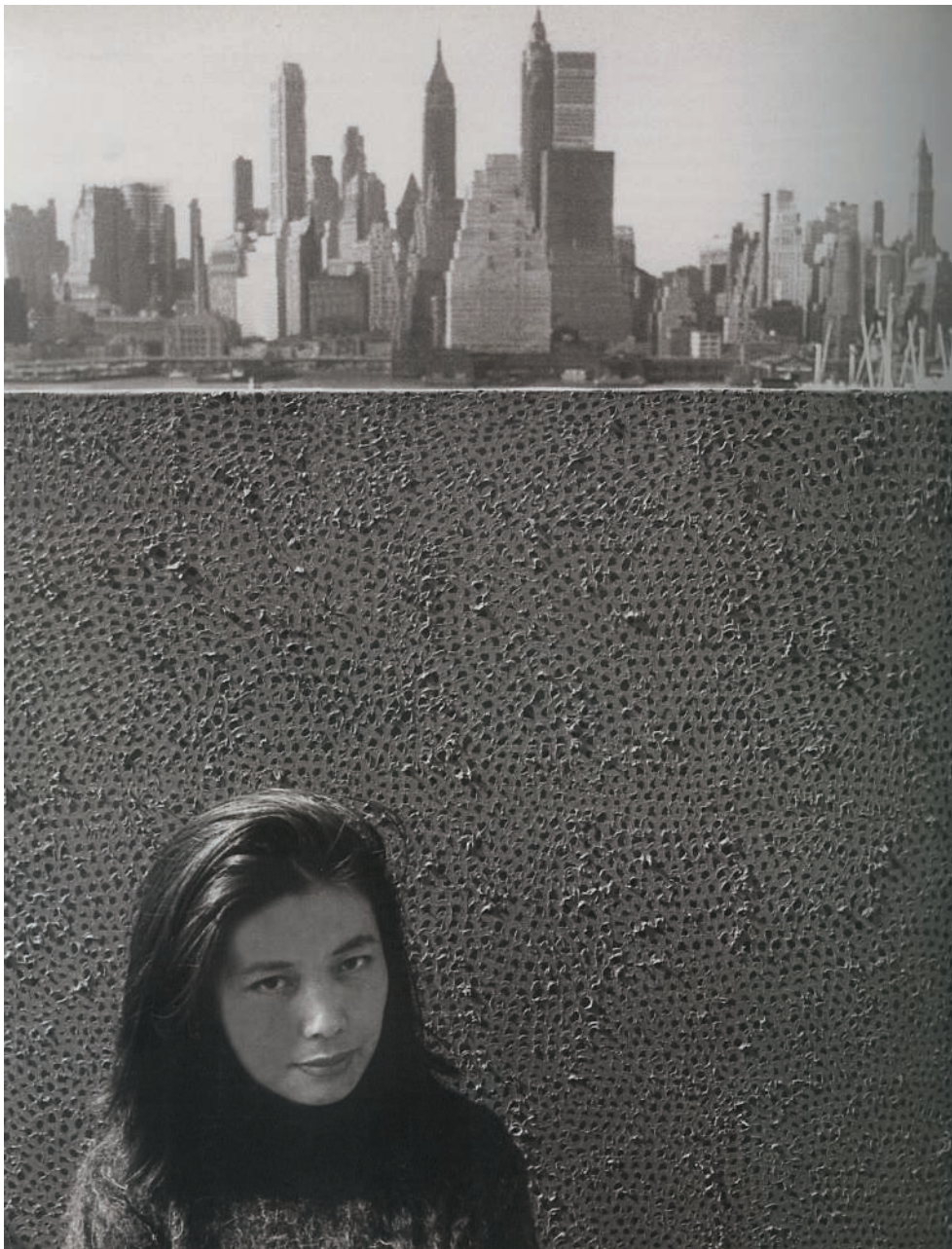
Victoria Miro, London

Acquired from the above by the present owner

Exhibited

London, Victoria Miro, *Yayoi Kusama*, October 10 - November 17, 2007





Yayoi Kusama posing in front of an Infinity Net painting with the Manhattan skyline in the background, c. 1961.
Artwork © 2016 Yayoi Kusama

Yayoi Kusama's *INFINITY-NETS (QRTWE)* from 2007 stands as a stunning example of her most iconic series. Rendered in white and light blue, the twisting pattern of her brushstroke envelopes the entire canvas; biomorphic shapes come in and out of focus creating an optically absorbing composition. Kusama's net motif emerged in the 1960's and has been established as her most celebrated series. Kusama relocated to New York from Japan in the 1950's and witnessed the emergence of Pop and Minimalism. For Kusama, Japan represented an oppressive force, "the land, the shackles, the conventions, the prejudice," she explains, "for art like mine—art that does battle at the boundary between life and death, questioning what we are and what it means to live and die—this country was too small, too servile, too feudalistic, and too scornful of women. My art needed a more unlimited freedom, and a wider world." (Yayoi Kusama in Mignon Nixon, "Infinity Politics," *Yayoi Kusama*, Tate Modern, London, 2012, p. 177)

Kusama's net paintings prove that New York provided her with the artistic freedom she so desperately sought. The finely formed nets stretch across the surface of her paintings, their vastness takes a turn towards the natural, visually referencing the cosmos, cells or atoms. Her

organic shapes emerge as floating membranes, sitting delicately upon the surface of the canvas. The large format of the present lot fully envelops the viewer. Lost in a trance like state, the nets present the viewer with a contemplative visual void upon which to meditate. Inspired by her own hallucinatory visions, Kusama explains "My nets grew beyond myself and beyond the canvases I was covering with them.....They began to cover the walls, the ceiling, and finally the whole universe. I was always standing at the center of the obsession, over the passionate accretion and repetition inside of me." (Yayoi Kusama in Udo Kultermann, *Yayoi Kusama*, New York 2000, p. 103) The creation of the nets is a long and laborious process, hour after hour Kusama loses herself within her practice. Pulsating, the nets fan out in a methodical, yet compulsory manner. *INFINITY-NETS (QRTWE)* presents two competing obsessions, the comforting confinement of repetition and reckless indulgence of losing control. As Kusama explains, "My room, my body, the entire universe was filled with [patterns]..... myself was eliminated, and I had returned and been reduced to the infinity of eternal time and the absolute of space. This was not an illusion but reality." (Yayoi Kusama in Udo Kultermann, *Yayoi Kusama*, New York, 2000, p. 36)

◦ • 25. **Jeff Koons** b. 1955

Naked, 1988

porcelain

45½ x 27 x 27 in. (115.6 x 68.6 x 68.6 cm)

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

Estimate

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

Provenance

Anthony d'Offay, London

Acquired from the above by the present owner, 1994

Exhibited

New York, Sonnabend Gallery, *Banalilty*, November 19 -
December 23, 1988 (another example exhibited)

Amsterdam, Stedelijk Museum; Aarhus Kunstmuseum;

Staatsgalerie Stuttgart, *Jeff Koons Retrospektiv*,

November 28, 1992 - April 18, 1993 (another example
exhibited) p. 73 (illustrated) (Amsterdam & Stuttgart);

cat. no. 39, p. 57, cover (illustrated) (Aarhus)

San Francisco Museum of Modern Art; Minneapolis, Walker
Art Center, *Jeff Koons*, December 10, 1992 - October 3, 1993,

cat. no. 44, pl. 42 (illustrated)

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

New York, Gagosian Gallery, *Jeff Koons/Andy Warhol:
Flowers*, November 11 - December 21, 2002, pp. 4, 14-15,
17 (illustrated)

Chicago, Museum of Contemporary Art, *Jeff Koons*,
May 31 - September 21, 2008 (another example exhibited),
p. 65 (illustrated)

Basel, Fondation Beyeler, *Jeff Koons*, May 13 - October 2,
2012, p. 100 (illustrated)

New York, Whitney Museum of American Art, *Jeff Koons:
A Retrospective*, June 27, 2014 - October 19, 2014 (another
example exhibited), pl. 62 (illustrated)

Literature

Angelika Muthesius, *Jeff Koons*, Cologne, 1992, pl. 8, p. 106
(illustrated)

Jeff Koons and Robert Rosenblum, *The Jeff Koons*

Handbook, London, 1992, p. 101 (illustrated)

Hans Werner Holzwarth ed., *Jeff Koons*, Cologne: Taschen,
2009, p. 263 (illustrated)

Scott Rothkopf ed., *Jeff Koons: A Retrospective*, exh. cat.,
Whitney Museum of American Art, New York, 2014, pl. 62
(illustrated)



“The whole *Banalities* show was a bit like the Garden of Eden. . . *Naked* is young Adam and Eve. The young boy has a bouquet of flowers, and he’s holding it out for the girl; he seems quite romantic. One flower is of the type that’s in the shape of a heart, with an erect stamen in the center. The little girl, she’s not looking at the flowers, she’s looking down in-between; she’s just looking right at his penis; she has no interest in romance, just sex.”

Jeff Koons

Jeff Koons’s porcelain sculpture *Naked*, 1988, from his *Banalities* series, addresses the timeless and profound dilemma of shame and guilt. The *Banalities* sculptures are credited for launching the artist to international fame, in no doubt partly due to their simultaneous global showing with Sonnabend in New York, Donald Young in Chicago and Max Hetzler in Cologne. Culling his content from popular culture, the series of near life-sized polychromed wood and porcelain sculptures, presents a diverse range of subject matter from comedian Buster Keaton to the Pink Panther to Michael Jackson and his pet chimpanzee Bubbles that are thematically held together by what Hans Werner Holzwarth notes are “several basic elements: saccharine cuteness, sexual clichés, and Christian symbolism [that] materialize in an explosion of pastel, white and guilt.” (Hans Werner Holzwarth, ed., *JEFF KOONS*, Cologne

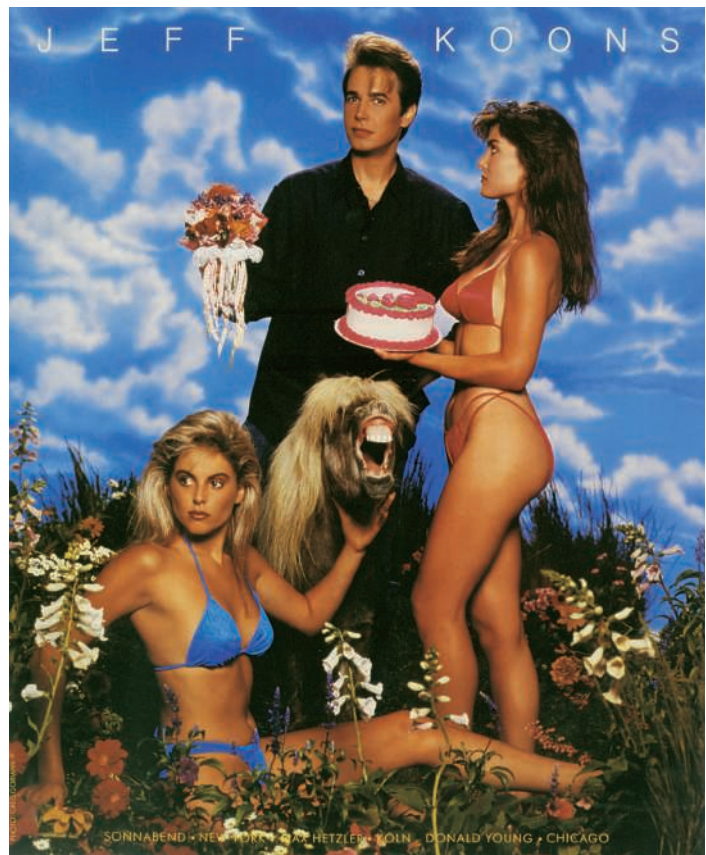
2009, p. 252) The series, conceived from a flurry of pop culture imagery and religious iconography amassed by the artist from high and low visual culture, puts forward a cast of characters which inhabit Koons’s idealized world of art or “Garden of Eden.” As the artist explains, “In the *Banalities* work, I started to be really specific about what my interests were. Everything here is a metaphor for the viewer’s cultural guilt and shame. Art can be a horrible discriminator. It can be used either to be uplifting and to give self-empowerment, or to debase people and disempower them. And on the tightrope in between, there is one’s cultural history. These images are aspects from my own, but everybody’s cultural history is perfect, it can’t be anything other than what it is—it is absolute perfection. *Banalities* was the embracement of that.” (Jeff Koons in Hans Werner Holzwarth, ed., *JEFF KOONS*, Cologne 2009, p. 252)



Hieronymus Bosch, *The Garden of Earthly Delights*, circa 1500.
Oil on panel, Prado, Madrid

Following his *Statuary* series of portrait busts and cultural figures cast in stainless steel, the *Banalities* series extended into a more expansive investigation of popular culture. Employing established Italian and German craftsmen who historically decorated religious items, Koons engaged these traditional tradesmen to work in gilt porcelain and polychromed wood, not mediums typical found in contemporary art but rather on the shelves of tourist gift shops. As in so much of Koons's practice, his choice of material is not incidental but a mode from which to further propel his thematic concerns. Porcelain deftly plays on Koons's chosen themes of high and low art and seduction, all very much at play in *Naked*. As Koons has noted, "In the porcelain pieces I wanted to be able to show the sexuality of the material. Porcelain is a material which was created in the service of the monarch and made in the King's oven. Of course, over the centuries it has become totally democratized but still the material always wants to return to the service of the monarch. There is this uplifting quality about it, this feeling of one's social standing being increased just by being around the material." (Jeff Koons, quoted in Sadie Coles and Robert Violette, eds., *The Jeff Koons Handbook*, London 1992, p. 100)

Art Magazine Ads (Art in America) from Banality, 1988–89.
45 x 37½ in. (114.3 x 94.6 cm)
© 2016 Jeff Koons





Sandro Botticelli,
Primavera (detail), circa 1478.
 Tempera on panel, Galleria
 degli Uffizi, Florence

In *Naked* the youthful figures, ostensibly of Adam and Eve stand nude before the viewer, examining a bouquet of flowers which Adam clutches in his right hand. Adam with his bowl haircut and Eve with her angular bangs, appear as classic children of the 1980's, directly from Koons's world. Standing on a heart shaped base, a white sheet gathers around their feet while colorful flowers seem to have miraculously sprouted beneath them. A phallic pistil emerges from the center of the bouquet which Eve is intently examining, raising her hand to touch it. This lavish, fetishized depiction of a classic religious scene is imbued with certain ornamental elements of the Rococo. Seduced by the garden and its floral charm, Koons's rendition of Adam and Eve are at the brink of purity, lured by temptation. As art writer Jim Lewis explains, "Few things in this world are more perplexing, even astonishing, than other people's desires, especially when the objects toward which they're directed don't accord with one's own choices; and few things are more disturbing than those desires enlarged to the point where they fill one's field of vision." (Jim Lewis, *Jeff Koons*, exh. cat., Museum of Modern Art, San Francisco, 1992, p. 16) Koons's Adam and Eve, though re-imagined with figures younger than those of classical biblical depiction, captures that same moment of their fall from grace, or in the case of *Naked*, a loss of innocence. Indeed the title itself seems to echo this subtle change, with "naked" carrying charges of exposure or shame that a title of "nude," would not. As such, *Banality* succeeds in standing within Koons's practice as an intricate allegory, an invitation from the artist to revel in our affection for the visual nostalgia embodied in the tokens and imagery our childhood.

Property of an Important European Collector

◦ ♦ **26. Rudolf Stingel** b. 1956

Untitled, 1989

acrylic and oil on canvas

70 $\frac{7}{8}$ x 98 $\frac{3}{8}$ in. (180 x 250 cm)

Signed and dated "Stingel 89" on the reverse.

Estimate

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

Provenance

Massimo De Carlo, Milan

Acquired from the above by the present owner

Exhibited

Milan, Massimo De Carlo, *Rudolf Stingel*, 1989





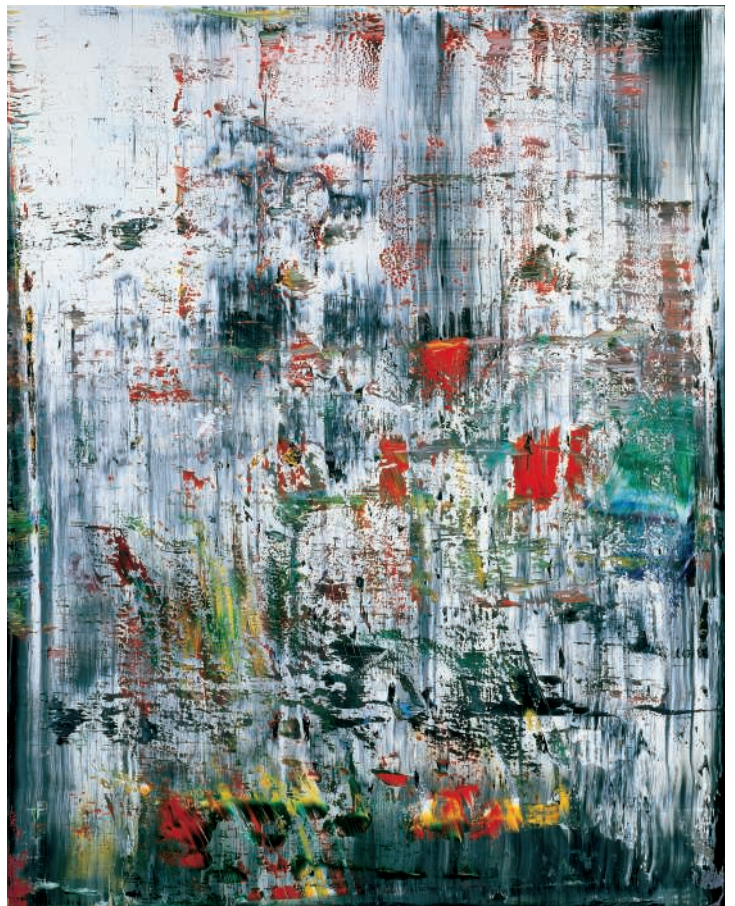
**“Silver makes everything
look contemporary. . .
If you paint something
silver, it looks, I don’t
know, from today.”**

Rudolf Stingel

First recognized in the late 1980s for his monochromatic works, Rudolf Stingel has developed a singular approach to painting that aims to examine and reinvigorate the very essence of two-dimensional visual expression in a post-modern environ. Characterized by simultaneous attention to surface, image, color and space, his paintings create new paradigms for the meaning of painting that reflect upon the fundamental questions concerning the practice today: authenticity, meaning, hierarchy and context. Works such as this superb early *Untitled*, 1989, clearly elucidate Stingel’s profound conceptual and technical ability. His *Untitled* is a shimmering veil of silver intercut with burning yellow, enveloping the entirety of the canvas in a complex push-pull between the rich lusciousness of the yellows blooming below the luminescent silver surface. Executed in 1989, the same year the artist published his step-by-step manual for creating such paintings, *Istruzioni (Instructions)*, this early work is a fantastic example of the distinctive abstract paintings produced by Stingel beginning around this time and continuing through the 1990s.

Stingel has been able to successfully incorporate a highly conceptual component to his process-based practice and use of materials. His preoccupation with what painting is, its limitations, and what it can achieve has taken him to challenge every assumption and theory about the medium. Simultaneously, Stingel's paintings, like those of many of his contemporaries, find precedent in the art historical traditions of painting, seeking to push the development of the medium to ever greater heights. The German artist Gerhard Richter, for example, blurs photo-realist paintings to overcome the natural limitations of figurative painting, resulting in the integration of both abstraction and figuration into one work. Stingel's paintings, however, fall between abstraction and figuration, even between time and

space, becoming decoration, painting, architecture all at once, indeed transcending the traditional genre. As Francesco Bonami notes, "While painting is an action, it must also be an observation. The mere act of painting does not create a painting but simply some painting. But if the action of painting is used as a lens to observe reality to create another reality, then we have a Painting... Stingel creates a transitive way to recede from abstraction into the subject and to push the subject into a different kind of time." (Francesco Bonami "Paintings of Paintings for Paintings—The Kaiology and Kronology of Rudolf Stingel" in *Rudolf Stingel*, exh. cat., Museum of Contemporary Art, Chicago, 2007, pp. 13-14)



Gerhard Richter, *Eis 2*, 1989.
Oil on canvas, 78¾ x 63 in.
(200 x 160 cm), The Art
Institute of Chicago © Gerhard
Richter 2016

◦ • **27. Sherrie Levine** b. 1947

The Cradle, 2009

cast bronze

18 $\frac{7}{8}$ x 39 $\frac{3}{8}$ x 23 $\frac{5}{8}$ in. (48 x 100 x 60 cm)

This work is number 5 from an edition of 6 plus
1 artist's proof.

Estimate

\$500,000-700,000

Provenance

Simon Lee Gallery, London

Acquired from the above by the present owner

Exhibited

London, Simon Lee Gallery, *Sherrie Levine*,

May 29 - July 31, 2009

London, Simon Lee Gallery, *Elective Affinities*,

July 11 - August 27, 2014



“I think it’s the auratic quality that’s built into [a work of art]. There’s a level of seduction in the work that keeps you . . . It’s a visceral, sensual seduction that always draws you back.”

Sherrie Levine

Sherrie Levine’s *The Cradle*, 2009 explores the artist’s long term fascination with the strategic re-contextualization of the readymade object. *The Cradle*, 2009 references Van Gogh’s painting *La Berceuse* from 1889, which magnificently depicts Augustine Roulin, the wife of the postmaster of Arles, holding a rope attached to a cradle positioned just outside the frame of the painting. Van Gogh chooses very specifically to illustrate this beautiful, maternal moment, only subtly alluding to the baby and cradle rocking quietly to the side. Levine in her glistening rendition of *The Cradle*, chooses instead to reverse the focus, crafting a physically stunning interpretation of the object while only alluding to the subject Van Gogh’s painting. She deftly collapses function and originality into a graceful, minimalist, form. As curator Johanna Burton has observed, “Levine not only re-emphasizes the importance of a certain work, art-maker, or the ethos of a particular moment, but also reveals beliefs and biases that might not have been readily apparent before. Formally elegant and even sensual, Levine’s work presents an alternative story, or stories, delivering a deep disruption to canons and conventions.” (Johanna Burton, *Sherrie Levine*, MAYHEM, Whitney Museum of American Art, 2012)

Levine’s series of cast bronze sculptures began with Levine’s *Fountain (After Marcel Duchamp)* of 1991. As Levine explains, “when I first cast the urinal in high polished bronze, I really didn’t know what to expect. When I got the first one back, I was totally amazed at the reference to Brancusi and Arp.” This translation of the original object into something simultaneously wholly original and grounded in, indeed made up of, something already extant, exposed a particular aura within Levine’s work. Interestingly, Walter Benjamin first identified the “aura” of a particularly resonant art object, but also claimed that replication, duplication, destroyed this aura. However, Levine, in her translation of the original object, imbues her works such as *The Cradle* with her own aura. “For me the tension between the reference and the new work doesn’t really exist unless the new work has an auratic presence of its own. There’s a level of seduction in the work that keeps you. It’s a visceral, sensual seduction that always draws you back. That’s where the hook is. Otherwise it would be an idea as opposed to . . . I want it to be an experience.” (Sherrie Levine in conversation with Constance Lewallen, *Journal of Contemporary Art*, Issue 6, Winter 1993)

Levine evinces the sensuality of her forms through her intervention and reconsideration of the art historical cannon—works often by male artists for male consumption. The intellectualism of her art is not diminished but rather heightened by the intense attention she pays to the surface and structure of her works. *The Cradle*, 2009 though referencing a painting by a male artist, depicts a form pregnant with feminine allusion—a beautiful, elegant and technically precise empty cradle, a sensual object left undepicted by Van Gogh. Levine’s “history making” objects, cast in bronze call to mind a religious relic of veneration. In so doing, Levine “creates visually and emotionally complex artworks that evoke a profound sense of pathos.” (Adam Weinberg, *Sherrie Levine, MAYHEM*, Whitney Museum of American Art, 2012, p. 8)



Vincent van Gogh, *La Berceuse*
(*Woman Rocking a Cradle; Augustine-Alix Pellicot Roulin, 1851-1930*), 1889.
Oil on canvas, 36½ x 29 in. (92.7 x 73.7 cm), The Metropolitan Museum of Art, New York

**Kossoff.
Lichtenstein.
Basquiat.
de Kooning.
Reinhardt.
Yamaguchi.
Bradley.
Lowman.
Ruby.
KAWS.**

Property from a Distinguished Private British Collection

◦ **28. Leon Kossoff** b. 1926

Two seated Figures no.1 (My Parents), 1980
oil on board
48 x 60¼ in. (121.9 x 153 cm)

Estimate

\$350,000-450,000

Provenance

Fischer Fine Art, Ltd., London

Charles Saatchi, London

Acquired from the above by the present owner in the
late 1980s

Exhibited

Oxford, Museum of Modern Art; Sheffield, Graves

Art Gallery, *Leon Kossoff: Paintings from a Decade*

1970 - 1980, May 24 - August, 30, 1981, no. 41, p. 39

(illustrated)

Aachen, Ludwig Forum für Internationale Kunst;

Kunstverein Mannheim; Chur, Bündner Kunstmuseum;

Kunstverein Braunschweig, *13 British Artists: A Painting*

Exhibition, December 5, 1981 - September 9, 1982, p. 51

(illustrated)

New Delhi, Lalit Kala Akademi; Mumbai, Jehangir

Nicholson Museum of Modern Art, *The Proper Study*,

December 1, 1984 - February 28, 1985, no. 37, p. 99

(illustrated)

London, Tate Gallery, *Leon Kossoff*, June 6 -

September 1, 1996, no. 37, p. 99 (illustrated)





Leon Kossoff, *Two Seated
Figures no. 4*, 1980.
Charcoal on paper, 23 $\frac{3}{8}$ x
27 $\frac{1}{4}$ in. (59.4 x 70.4 cm),
Private Collection © 2016
Leon Kossoff

“The fabric of my work through the last forty years has been dependent on those people who have so patiently sat for me, each one uniquely transforming my space by their presence.”

Leon Kossoff

Executed in 1980, *Two seated Figures no.1 (My Parents)* is an intimate and poignant portrait of Leon Kossoff's aging parents. Kossoff's brushwork and application of medium have always stood as defining characteristics of his work, and here his typically thick impasto lends the painting an impressive physical immediacy. Drawing is an essential, an obsessive and indispensable aspect of his practice. Kossoff always begins his paintings with an exploration of the subject through life-drawing. This initial impression is the only method of truly conveying what he sees, feels and perceives from his sitters. Maintaining the same reality of feeling that is reflected in his drawing or sketches, Kossoff's paintings have the same immediacy as his preparatory works on paper. His achievements in drawing translate elegantly into the paintings Kossoff made of his family, illustrating the heartfelt familial relation between sitters and artist. However, upon further scrutiny the viewer begins to understand that while this is a depiction of the artist's parents, Kossoff's depiction of them informs the viewer more generally about Kossoff's understanding of the effects of time, love and age than it does about the individual natures of his parents. Included in two travelling exhibitions organized by The British Council as well as in the artist's defining retrospective at the Tate, *Two seated Figures no. 1 (My Parents)* is a stunning example of the poignancy and beauty that is inherent to the work of Leon Kossoff. The earth-bound mortality of his parents is manifested throughout the swirling arcs of paint, and the skeins of tonality that envelope the composition. All of Kossoff's painterly technique and draftsman's eye for the immediate are on prominent display in this superb painting, *Two seated Figures no. 1 (My Parents)*.

29. Roy Lichtenstein 1923–1997

Metallic Brushstroke Head, 1994

enamel paint on nickel plated bronze

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’s proof 1 from an edition
of 6 plus 2 artist’s proofs.

Estimate

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

Provenance

Acquired 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), p. 96 (illustrated)

Mexico City, Museo del Palacio de Bellas Artes;

Monterrey, Museo De Arte Contemporaneo De

Monterrey, A. C., *Roy Lichtenstein: Imágenes*

Reconocibles: Escultura, Pintura y Grafica, July 9,

1998 – January 31, 1999; then traveled to Washington

D.C., The Corcoran Gallery of Art; Lisbon, Centro

Cultural de Belem; Valencia, Instituto Valenciano de

Arte Moderno (IVAM); La Coruña, Fundación Pedro

Barrié de la Maza, *Roy Lichtenstein: Sculptures &*

Drawings, June 5, 1999 – April 23, 2000 (another

example exhibited), p. 80, no. 137 (illustrated)

Providence, Brown University, *Lichtenstein Sculpture*

and Prints, September 7 – October 27, 2002 (another
example exhibited)

New York, Mitchell-Innes & Nash; Zurich, de Pury &

Luxembourg, *Roy Lichtenstein: Brushstrokes, Four*

Decades, November 1, 2001 – 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; New York, Gagosian

Gallery, *Roy Lichtenstein: Sculpture*, June 6, 2005 –

October 22, 2005 (another example exhibited), p. 99

(illustrated)

Literature

Judith Dobrzynski, “In Search of ‘Unknown Roy,’”

ARTNews, May 2006, p. 60 (illustrated)





Roy Lichtenstein, *Metallic
Brushstroke Head (Study)*, 1992.
Painted and printed paper
on board, 60 x 40 in.
(152.4 x 101.6 cm) © Estate of
Roy Lichtenstein

“[the Brushstroke] was the way of portraying this romantic and bravura symbol in its opposite style, classicism.”

Roy Lichtenstein

Reduced to its most minimal expression, *Metallic Brushstroke Head*, 1994 is Roy Lichtenstein's homage to the two most fundamental elements of art—the brushstroke and the subject. The *Brushstroke* sculptures reference two of Lichtenstein's most well-known and seminal series, the *Brushstrokes* paintings from 1965-67, and the *Modern Heads*, which he began in 1970. Like Andy Warhol's *Campbell's Soup Cans* and Claes Oldenburg's *Store*, Lichtenstein's *Brushstrokes* and *Modern Heads* ushered in a new aesthetic sensibility, resulting in a fresh landscape of conceptual iconography. Where the *Brushstrokes* streamline Abstract Expressionism into a reinvented and simplistic visual language, the machine-like *Modern Heads* marry art and design by borrowing qualities from Cubism, Constructivism and Art Deco.

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” (Klaus 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 the artist's signature Benday dots, contrasted with bright strokes of red, blue and turquoise and, of course, the highly stylized brushstrokes that compose her eyelashes and lips. The brushstroke serves here as a linear representation of body, hair, eyes and most notably, of itself. 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.

30. **Jean-Michel Basquiat** 1960-1988

Untitled, 1981

acrylic, spray paint, oilstick and Xerox collage
on canvas

48¼ x 60 in. (122.6 x 152.4 cm)

Signed and dated "Basquiat 81" along the overlap.

This work is accompanied by a certificate
of authenticity from the Estate of
Jean-Michel Basquiat.

Estimate

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

Provenance

Gracie Mansion Gallery, New York

Private Collection, New York

Anon. sale, Drouot - C. Charbonneaux, June 15,
1988, lot 39

Private Collection, Europe

Christie's, London, February 9, 2005, lot 6

Private Collection, Europe

Phillips, London, October 16, 2013, lot 13

Acquired at the above sale by the present owner

Exhibited

New York, Tony Shafrazi Gallery, *Four Friends*,
October 25, 2007 - February 29, 2008

Literature

Richard D. Marshall, Jean-Louis Prat, *Jean-Michel
Basquiat*, Galerie Enrico Navarra, Paris, 1996, vol.
II, p. 62, no. 10 (illustrated)

Richard D. Marshall, Jean-Louis Prat, *Jean-Michel
Basquiat*, Galerie Enrico Navarra, Paris, 2000, 3rd
ed., p. 86-87, no. 10 (illustrated)



Jean-Michel Basquiat painted *Untitled* in 1981, the year widely regarded as the greatest in his short but charged career. This was the year he made the transition from the streets to the studio. These early works married the gritty urbanism of graffiti with his particular raw symbolism. Depicting the upper torso of an anonymous figure, *Untitled* embodies the best of Basquiat at his peak. Painted in Basquiat's archetypal naïve style, the figure, disproportionate in its bodily form, dominates the center of the composition. A central and recurring theme throughout his oeuvre, the human figure provided the perfect vehicle for merging autobiography with references to popular culture and African-American history.

Basquiat declared that "the black person is the protagonist in most of my paintings." (Jean-Michel Basquiat quoted in Henry Geldzahler, "Art: From the Subways to Soho, Jean-Michel Basquiat", *Interview*, January 1983) Although the figure in the present lot is anonymous, he stands as a celebration of African-American achievements in a white dominated society. In *Untitled*, the figure has an elongated right arm; the hand is open revealing the palm and oversized fingers, perhaps alluding to crucifixion or an act of surrender. Further, it symbolizes protest and power, referencing the African-American civil rights movement and political activists such as

Martin Luther King, Jr., and Malcolm X. The black power salute came to represent the African-American civil rights movement of the 1960s, the apex of which was the defiant salute of the runners Tommie Smith and John Carlos at the medal ceremony in the 1968 summer Olympics in Mexico City.

Basquiat's unmistakable hand is visible throughout the composition, particularly his handling of the scarlet red, gun metal grey and fluorescent yellow color-fields. The energetic and urban-inflected lines of spray paint expand Cy Twombly's style, which Basquiat cited as being of great influence. The face is typically crude, void of distinct features, a primitive mask-like rendering with an uncomfortably large circular mouth and sharp eyes offering a disconcerting glimpse into the troubled mind of the young artist. And yet, the figure is heroic, regal and commanding, identifying with Basquiat's powerful artistic talent, going up against the predominantly white world of the art establishment.

Untitled, incorporates the most significant iconography from Basquiat's repertoire. A crown or halo floats over the figure's head, alluding to the process of canonization or regal assumption. The Xerox paper collage elements contain familiar motifs, the crown, baseball, shoes, line cook, all illustrated in childlike manner. *Untitled* depicts

the conflicted nature of Basquiat's reality—a proud, incredibly talented black artist surrounded by images of the societally proscribed options seemingly available to a man of his background. successfully documents his stylistic range from expressive painting to conceptual collage and color-field painting. In turn, it follows the progressive construction of the artist's discordant identity, of a man grappling with the reality that he could make little use of the patterns available to him. However unstable the artist's personal life and standing, his work remains groundbreaking. *Untitled*, captures a seminal year of output of an artist who has redirected the course of art history.

Cy Twombly, *Leda and the Swan*, 1962.
Oil, pencil, and crayon
on canvas, 75 x 78¾ in.
(190.5 x 200 cm),
Museum of Modern Art,
Image © Museum of
Modern Art/Licensed by
SCALA/Art Resource, NY,
Artwork © Cy Twombly
Foundation



31. Willem de Kooning 1904-1997

Tattooed Lady, 1953
pencil and crayon on paper
15½ x 13½ in. (39.4 x 34.3 cm)
Signed “de Kooning” lower right; further titled “Tatoed Lady” upper right.

Estimate
\$300,000-500,000

Provenance

Private Collection, acquired from the artist
Allan Stone Gallery, New York
Felix Landau Gallery, New York
Noah Goldowsky Gallery, New York
OK Harris Gallery, New York
Private Collection
Sotheby's Parke-Bernet, New York, November 8, 1979, lot 816
Janie C. Lee, Houston
Acquired from the above by the present owner

Exhibited

Houston, The Museum of Fine Arts, *Texas Collects: Willem de Kooning & His Contemporaries*, March 19 - May 21, 1995
Houston, The Menil Collection, *How Artists Draw: Toward the Menil Drawing Institute and Study Center*, February 15 - May 18, 2008

Literature

David Dillon, “Janie C. Lee and David Warren Home,” *House & Garden*, June 1991, p. 106-107 (illustrated)

Having spent the end of the 1940s dissecting the pictorial elements of Cubism, the dawn of the 1950s saw Willem de Kooning begin to compose his subjects with brimming, energetic strokes and a distinctively voluptuous physicality. His paintings of women would catapult him into the canon of art history, notably those on view at his show *Paintings on the Theme of the Woman* at the Janis Gallery in 1953, the year that *Tattooed Lady*, 1953 was executed. Having discovered a new sense of artistic freedom following this exhibition, the artist sought a broader range of techniques, using his outstanding draftsmanship to investigate novel ideas and develop a figurative and complex vocabulary of abstraction, exemplified in the present lot. Both drawing while looking at his subject, and drawing with his eyes shut, with his right hand predominantly but occasionally ambidextrously, de Kooning possessed a masterful ability to cultivate an image of a figure from a variety of marks, from arcs to circles, angles, erasures, and vertical slashes. *Tattooed Lady*, 1953 retains the hallmarks of his *Woman* paintings, including the interplay of line, color and shadow with shifting degrees of resemblance and abstraction, the resulting female form which art historian Diane Waldman would describe as “not portraits of a particular subject, but emblems of the female form. They are demimondaine and matriarch rolled into one.”

(Diane Waldman, *De Kooning: The Women: Works on Paper 1947-1954*, New York, 1995, p. 2)

Tattooed Lady, 1953 features a woman with a tattoo on her forearm; her contracted, polygonal body comprised of vivid color marks and dark verticals, revealing the artist's maturing hand. She is bound to the linearity of an ever-so-slightly slanted rectangle filled in with peach crayon rubbings and given a suggestive pursed expression on her pink lips. Throughout her shape, marginal strokes appear, as her body curves to indicate a pair of short legs, a crude torso and the outline of a window to her right. *Tattooed Lady*, 1953 foretells of eventual expansion in de Kooning's compositional language—in 1954, the artist would begin depicting figural elements juxtaposed within fragments of an environment, implying a setting to some effect. Curator Paul Cummings would later affirm de Kooning's drawings of the 1950s to be “among the most complex of mid-twentieth-century drawings.” (Paul Cummings, Jörn Merkert, and Claire Stoullig, *Willem de Kooning: Drawings, Paintings, Sculpture*, Munich and New York, 1984, pp. 17-18). Notable in the artist's oeuvre, the present lot, among his sketches, can be considered a significant triumph within the storied practice of Modernism.

Ta'loa / Rader



b. Kromm

32. **Willem de Kooning** 1904-1997

Stenographer, 1948
oil on paper on panel
24 x 19½ in. (61 x 49.5 cm)
Signed “de Kooning” lower left.

Estimate

\$400,000-600,000

Provenance

Egan Gallery, New York
Al Lizar, New York
Paul Kantor Gallery, Beverly Hills
Parke-Bernet Galleries, New York, May 13, 1964, lot 78
Private Collection, New York
Thence by descent to the present owner

Exhibited

Beverly Hills, Paul Kantor Gallery, *Willem de Kooning*, April 1961, n.p. (illustrated)

Literature

Thomas B. Hess, *Willem de Kooning*, New York: Braziller, 1959, no. 82 (illustrated)
Sally Yard, *Willem de Kooning: The First Twenty-six Years in New York*, New York and London: Garland, 1986, no. 99 (illustrated)
John Elderfield, *De Kooning: A Retrospective*, The Museum of Modern Art, New York, 2011, p. 157, fig.1 (illustrated)



“In art, one idea is as good as another. If one takes the idea of trembling, for instance, all of a sudden most of art starts to tremble.”

Willem de Kooning

Willem de Kooning's *Stenographer* from 1948 comes from a series of works created between 1946 and 1948 which in the artist's celebrated gestural abstraction depicts secretaries and stenographers. This series, which engages directly with de Kooning's earlier interior paintings of the 1930's, remains historically routed in the aftermath of World War II, when many young women entered the work force.

While preparing for de Kooning's 2011 retrospective at the Museum of Modern art, curator John Elderfield sought to uncover the artist's inspiration for this series of paintings and drawings “dominated by shapes that look strangely like Casper the Friendly Ghost, combined with odd, amoebic figures, abstracted body parts, and grinning faces.” (Carol Vogel, “Still Unearthing Discoveries in de Kooning's Brush Strokes,” *The New York Times*, September 13, 2011). Elderfield's curiosity led him to books and films dedicated to administering lessons

Still from *The Secretary's Day*, 1947.
Produced by Coronet Instructional Films



Willem de Kooning, *Carole Lombard*, 1947.

Oil on parchment mounted on board, 24 x 16 in. (61 x 40.6 cm), Cincinnati Art Museum, Gift of Thomas C. and Emily F. Adler © 2016 The Willem de Kooning Foundation/Artists Rights Society (ARS), New York



in secretarial efficiency, which were widely distributed contemporaneously to Casper's on-screen debut. He identified a correlation between the shapes of the calendar pad in *The Secretary's Day*, a film produced by Coronet Instructional Films that demonstrates the daily tasks completed by a secretary and stenographer, and de Kooning's paintings from the same time; "he came to believe that the small series of black-and-white canvases were inspired by the hooks and curves of the symbols found in shorthand." (Carol Vogel, "Still Unearthing Discoveries in de Kooning's Brush Strokes," *The New York Times*, September 13, 2011)

Drawing from a myriad of cultural sources, the ghost-like form in the present lot is at once charming and haunting. The reference to the

secretary is captured by the title of one of works, *Carole Lombard*, 1947, which may be a reference to the last name of the secretary in *The Secretary's Day* (Carroll), but more closely refers to the famous actress who was killed in a plane crash in 1942. The unearthly, surrealist feel of the composition is reminiscent of the work of prominent New York 1940's surrealists such as Roberta Matta and Arshile Gorky. "Many de Kooning canvases from the 1940s—quasi-abstract paintings that are darker than much of what he'd done before and have an almost grotesque quality—have rarely been exhibited. The paradox is that those paintings represent the era when, Mr. Elderfield said, 'de Kooning becomes de Kooning.'" (Carol Vogel, "Still Unearthing Discoveries in de Kooning's Brush Strokes," *The New York Times*, September 13, 2011)

33. Ad Reinhardt 1913–1967

Abstract Painting, 1954–57

oil on canvas, in artist's frame

45⅞ x 45⅞ in. (114.6 x 114.6 cm)

Signed, titled and dated "Ad Reinhardt 'ABSTRACT
PAINTING 1954-1957" on the backing board.

Estimate

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

Provenance

Edward Tyler Nahem Fine Art, New York

Mark Moore Gallery, Los Angeles

Gallery Seomi, Seoul

Private Collection, Seoul

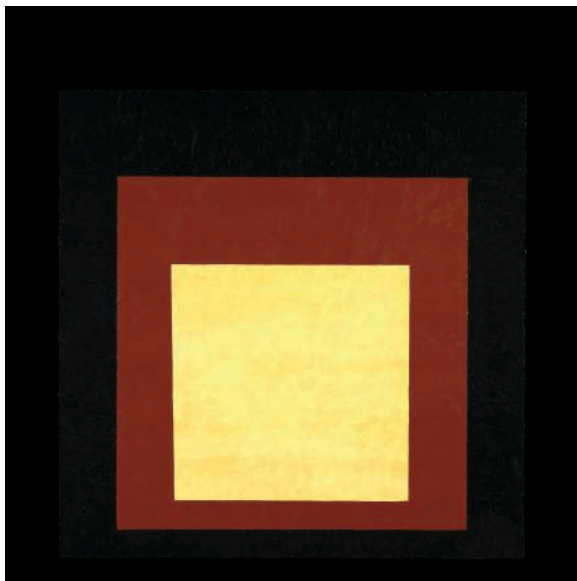


Ad Reinhardt's black paintings, otherwise referred to by the artist as his "ultimate paintings", signaled the final answers to questions he posited throughout his lifelong dialogue with the practice of painting. Deprived of nearly every artistic means, from form to color, Reinhardt's canvases are willfully inscrutable, intended to refute easy explanation. They demand sustained viewing, their subtle nuances revealed only upon deep contemplation. *Abstract Painting*, executed from 1954 to 1957, is particularly paradigmatic of the series, the creation of a merciless process of disavowal, which the artist describes as relating closely to monochromatic Chinese painting instead of Western conceptions of light and dark in his unpublished writings.

Abstract Painting immediately appears as a monochromatic square canvas, an unvariegated ebony abyss. However, close viewing reveals a cruciform shape made discernable by slight shifts in the elegant palette of blacks. Maroon and navy tones vacillate in and out of the black composition as the viewer's gaze traverses the picture plane. The painting's seeming infinitude stands in contrast to its objecthood. This rejection of any external reference, underscores Reinhardt's commitment to abstraction, "I picked up the idea of imagelessness myself in Islamic art, Byzantine iconoclasm, and the Puritanism and—well, the ancient Hebraic and Islamic distrust of images. I

"Everything is on the move. Art should be still."

Ad Reinhardt



Josef Albers, *Hommage to the Square—Yellow Center*, 1954.
Oil on fiberboard, 43½ x 43½ in.
(109.50 x 109.50 cm) Staatliche
Kunsthalle, Karlsruhe © 2016
The Josef and Anni Albers
Foundation/Artists Rights
Society (ARS), New York



American abstract painter Ad Reinhardt sits and contemplates one of his “black” painting in his studio, New York, New York, July 1966. Photo by John Loengard/The LIFE Picture Collection/Getty Images © 2016 Artists Rights Society (ARS), New York

kidded around with them about it but anyway I maintained that point of view. I still have it today” (Ad Reinhardt in Harlan Phillips, “Oral history interview with Ad Reinhardt, circa 1964” for the *Archives of American Art*).

The psychologically protracted, startling partition of space in the present lot is critical to the definition of the artist’s ultimate paintings; in 1961, Reinhardt meticulously outlined the parameters required for the black paintings, including “A square /neutral, shapeless/ canvas, five feet wide, five feet high, as high as a man, as wide as a man’s outstretched arms / not large, not small, sizeless/, trisected /no composition/, one horizontal form negating one vertical form /formless, no top, no bottom, directionless/, three /more or less/ dark /

lightless/...” (Michael Corris, *Ad Reinhardt*, 2008, pp. 99-100). In spite of the calculated level of self-containment Reinhardt imposes, the painting vibrates. The degree to which the artist exhaustively eliminated brushstrokes demands respect for the matte finish and its uncanny ability to dodge any semblance of expression or emotion. Whether purely aesthetic or firmly historical, the unrelenting give-and-take between similarity and difference inundates the viewer. Instead of foretelling the end of painting, Reinhardt was declaring its boundless ability to eclipse the incompatible conversations plaguing contemporary criticism and the growing commercial impacts of the art market. The present lot, weighty and self-controlled, is Reinhardt at his best, a monastic rejection of anything incidental.

34. **Takeo Yamaguchi** 1902–1983

Work, 1953

oil on board

71 $\frac{5}{8}$ x 67 in. (182 x 170.3 cm)

Signed and titled in Japanese “山口長男 作品
[Yamaguchi Takeo Work]” on the reverse.

Estimate

\$350,000–550,000

Provenance

Private Collection, Tokyo

Exhibited

Tokyo Metropolitan Art Museum, *2nd
International Art Exhibition*, 1953

Literature

Takeo Yamaguchi, *The Works of Takeo
Yamaguchi*, Kodansha, 1981, no. 80 (illustrated)





Takeo Yamaguchi, 作品 [Sakuhin]
(かたち [Katachi])/Work (Form), 1954.
72 x 73 in. (182.9 x 185.4 cm). Collection
of the Museum of Contemporary Art,
Tokyo © Yamaguchi Michiro

As one of Japan's leading postwar abstract artists, Takeo Yamaguchi was a vanguard of his time, and is considered an important pioneer of Japanese avant garde art. Yamaguchi was born in 1902 in Seoul under Japanese rule and returned to Japan when he was nineteen years old, enrolling at the Tokyo School of Fine Arts (the present-day University of the Arts, Tokyo). During his three years in the Western Painting Department, the young artist was exposed to the western mediums of oil and canvas, and pursued this method (*yoga*—"Western painting") for the rest of his artistic career. As opposed to the traditional *nihonga* ("Japanese painting"), *yoga* championed the use of impasto and attention to realism, in lieu of paper or silk works created with ink. Yamaguchi graduated in 1927 and moved to Paris, encountering first-hand Cubist and Fauvist art, the former of which remained an integral influence in his works. Returning to Tokyo four years later, Yamaguchi joined the official salon, Ninth Room Association (*Kyushitsu-kai*), of Ninth Room (*Kyushitsu*), an artistic entity that organized annual exhibitions held at the Tokyo Metropolitan Art Museum, specifically dedicated to avant-garde works. *Kyushitsu-kai*'s members included Jiro Yoshihara, who would later go on to found the eminent group, Gutai.

The present piece, *Work*, was exhibited during an extremely early iteration of the Tokyo Biennale, then named the International Art Exhibition of Japan, in 1953. Set up by the Mainichi Newspaper in 1952, the International Art Exhibition was a key platform for leading artists to gain global exposure in the immediate post-war era, and the current work's inclusion in this show is an undoubted testament to its quality and innovative appeal. *Work* is an early piece exhibiting Yamaguchi's signature style: pieces composed of defined geometric shapes in deep red or yellow ochre, smoothed onto canvases using a palette knife and set against a dense black background. Far from merely emulating the Art Informel and Abstract Expressionist styles that were becoming prominent and popular in Japan in the fifties and sixties, Yamaguchi deftly showed his bold attempts to reconcile Eastern minimalism with Western mediums. A willful individualist and pioneer of abstract art, Yamaguchi would go on to have his works included in the collections of many prestigious institutions, most notably the Guggenheim, which included the artist's work in its landmark exhibition, *Inaugural Selection*, in 1959, as well as the Museum of Modern Art and the National Museum of Modern Art, Tokyo, attesting to the high caliber of his pieces and his historical significance as a painter.

Property from an Important New York Collection

35. Joe Bradley b. 1975

Mouth and Foot (Cock and Balls), 2010
oil, oilstick and mixed media on canvas
77 x 102 in. (195.6 x 259.1 cm)
Signed and dated "Joe Bradley 2010" along the overlap.

Estimate

\$700,000-1,000,000

Provenance

Gavin Brown's enterprise, New York
Acquired from the above by the present owner

Exhibited

New York, Gavin Brown's enterprise, *Mouth and Foot Painting*, January 8 - February 19, 2011

Literature

Phil Grauer, "Joe Bradley", *The Journal*, no. 30, January, 2011, p. 56 (illustrated)
Sharon Butler, "Joe Bradley Meets Ab Ex", *Two Coats of Paint*, January 17, 2011 (online)
"In Conversation: Joe Bradley with Phong Bui", *The Brooklyn Rail*, February 3, 2011 (online)
Brian Boucher, "Joe Bradley", *Art in America*, March 25, 2011 (online)

Verso of the present lot.





Mouth and Foot (Cock and Balls) is a testament to Joe Bradley's ever-evolving and attractively unequivocal process. Debuted at the artist's much-buzzed about solo show at Gavin Brown's enterprise in 2011, *Mouth and Foot Painting*, the work possesses wit and farce so essential to Bradley's painterly style. Circles overrun squares, in olive drab green and contrasting indigo blue, intersecting with a distinctively phallic shape in bold black line dominating the foreground. Bradley plays with our expectations, electing to paint on both sides of the canvas, as thickly-applied oil paint on the recto bleeds to the verso, and vice versa—the "mouth" and the "foot" on the recto engaged in a mischievous dialogue with the phallic forms on the reverse. The primeval appeal of *Mouth and Foot (Cock and Balls)* lies not only the physical treatment of the canvas, but also in the composition bleeding through from the reverse of the canvas highlighting Bradley's profound irreverence.

The works included in the Gavin Brown exhibition introduced a new dynamic energy and visual power to Bradley's oeuvre, with their grimy lines and grungy textural surfaces. Large-scale canvases brazenly feature flurries of primary colors and suggestions of form, running the viewers' eyes all over their surfaces in a chase to make sense of the composition. The unprimed canvas of the present lot has absorbed the detritus of his studio floor, artist and critic Phong Bui captures the high impact of Bradley's economy of form, "...while the lines are reduced and simple, they are in fact very physical, and while the surfaces look spare, they have just enough of an accumulated history of wrinkles, dust, and undetectable stains to create their own patinas." (Joe Bradley and Phong Bui, "In Conversation: Joe Bradley with Phong Bui," *The Brooklyn Rail*, February 2011)



Installation view of the present lot in Joe Bradley's *Mouth and Foot Painting* exhibition at Gavin Brown's enterprise, New York, 2011. Image courtesy Gavin Brown's enterprise



“I find that oftentimes I’ll approach a subject with a certain degree of irony or distance, and then through the process of working and spending time with it, I come out the other end a true believer.”

Joe Bradley

36. Nate Lowman b. 1979

White Escalade, 2005
silkscreen ink on canvas laid on panel
70 $\frac{7}{8}$ x 59 $\frac{7}{8}$ in. (180 x 152.1 cm)
Signed and dated "Nate Lowman 2005" along
the overlap.

Estimate

\$300,000-400,000

Provenance

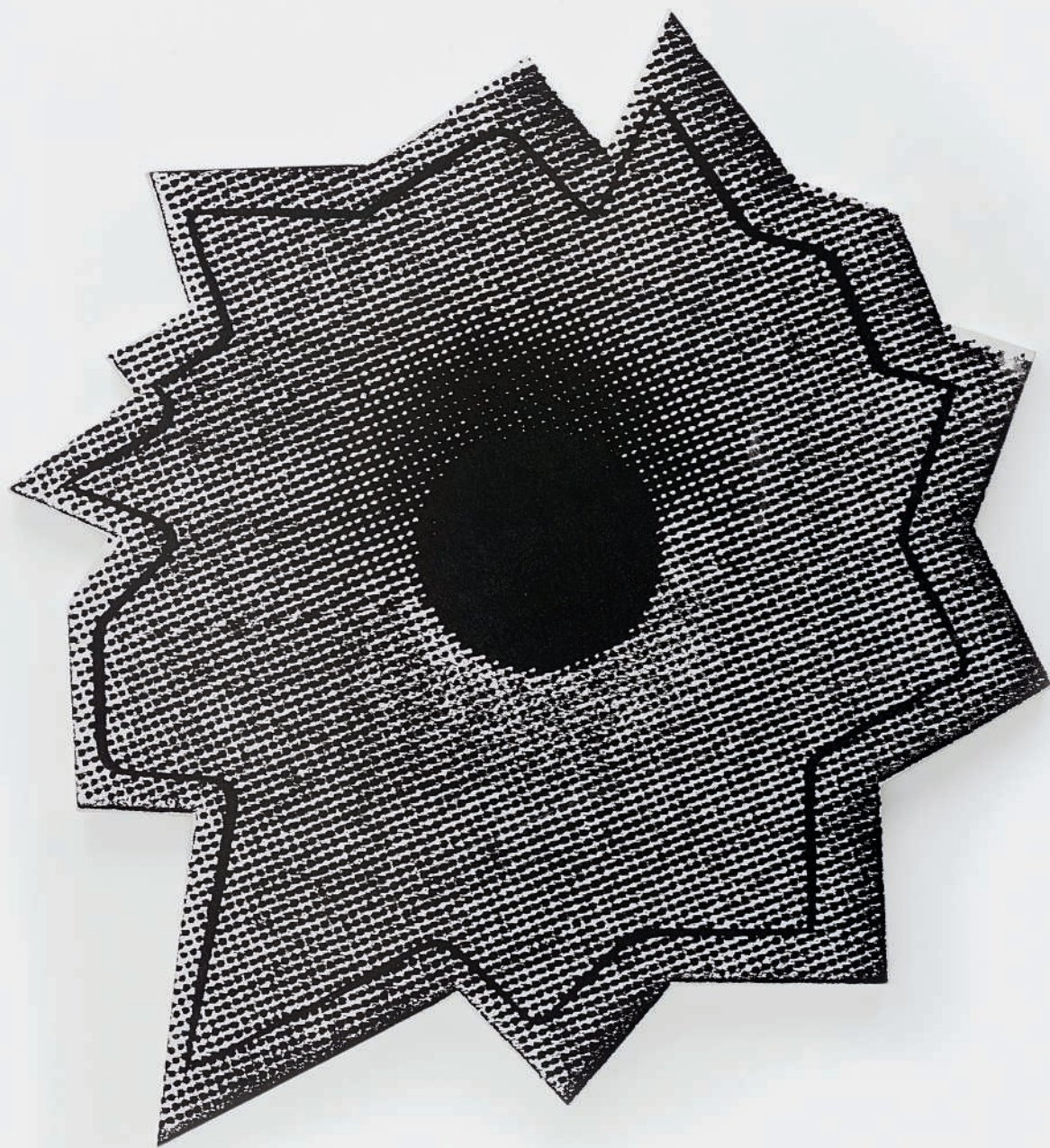
Maccarone, New York
Private Collection, Europe
Acquired from the above by the present owner

Nate Lowman's *White Escalade*, 2005 is from his seminal bullet hole series. The image is re-appropriated from the adhesive stickers sold at American gas stations; these trompe l'oeil decals, applied directly to cars give the illusion of grittiness, of an automobile which has been shot-up in a high speed chase. Lowman has co-opted this symbol of violence and rebellion and isolated it as his own graphic, pop art logo. *White Escalade*, 2005 embodies Lowman's digestion of the American obsession with violence and the ever-evolving fascination with street and gang violence. He explains that this phenomenon is borne from our cultural inability to communicate with one another,

commenting, "We can't communicate with each other—we can fight, we can kill, we can do those things well." (Nate Lowman, *Interview Magazine*, 2009) Gallerist Michele Maccarone refers to Lowman's practice as a survey into the "history of American violence," exposing the dark underside of the American dream. (Jacob Bernstein, "Why Isn't This Man Smiling," *The New York Times*, December 26, 2012) Lowman's fascination with artistic emblems of Americana has brought him to the forefront of contemporary art field and the present lot, *White Escalade*, 2005, represents one of his finest artistic achievements.

**"America's built on violence. . .
it's all manifest destiny; it's totally brutal."**

Nate Lowman



37. **Sterling Ruby** b. 1972

SP25, 2008

acrylic and spray paint on canvas

96 x 84 in. (243.8 x 213.4 cm)

Initialed, titled and dated “SP25 ‘S.R.08.’”
on the reverse.

Estimate

\$500,000-700,000

Provenance

Gallery Emi Fontana, Milan

Private Collection, Switzerland

Acquired from the above by the present owner

Exhibited

Geneva, BFAS Blondeau Fine Art Services, *Why*

Painting Now?, September 17 - December 19, 2009

London, Inigo Philbrick, *Spray, Memory: Sterling*

Ruby & Mike Kelley, May 25 - July 31, 2015

Sterling Ruby’s enigmatic series of paintings, all done in ethereal layers of spray paint on canvas, have become one of the most iconic and easily recognizable works of the 21st century. His work is regarded as a reaction to and rejection of the minimalist artistic tradition. He has been proclaimed by contemporary art critics as one of the most interesting artists to emerge in the twentieth century due to his examination of the psychological sphere in which expression confronts constraint. Ruby’s works are clearly influenced by the ubiquity of urban graffiti and the artist’s works often appear defaced, camouflaged and disfigured. The artist has cited a diverse range of influences and sources in his oeuvre; such as psychological diseases, hip-hop culture, public art, waste, decline and consumption.

SP25 is one of his earliest in the series—each are titled *SP* followed by a number corresponding to its chronology—and is a stunningly complex manifestation of this work. The composition of the present example is notable; the inky blackness along the lower edge extending outwards like an ocean shadowed in dusk; the three diagonal lines cutting across the surface like jet contrails; the intense gradient of deep pink into stormy grey all contribute to a quasi-apocalyptic Los Angeles sunset scene. Incorporating all the elements of his practice, Ruby has executed a masterful work on canvas which defies easy convention and confronts the viewer both in its material beauty and psychological pathos all at once.



Property from an Important West Coast Collection

38. KAWS b. 1974

Untitled, 2009
acrylic on canvas
96 x 72 in. (243.8 x 182.9 cm)
Signed and dated "KAWS '09" on the reverse.

Estimate
\$250,000-350,000

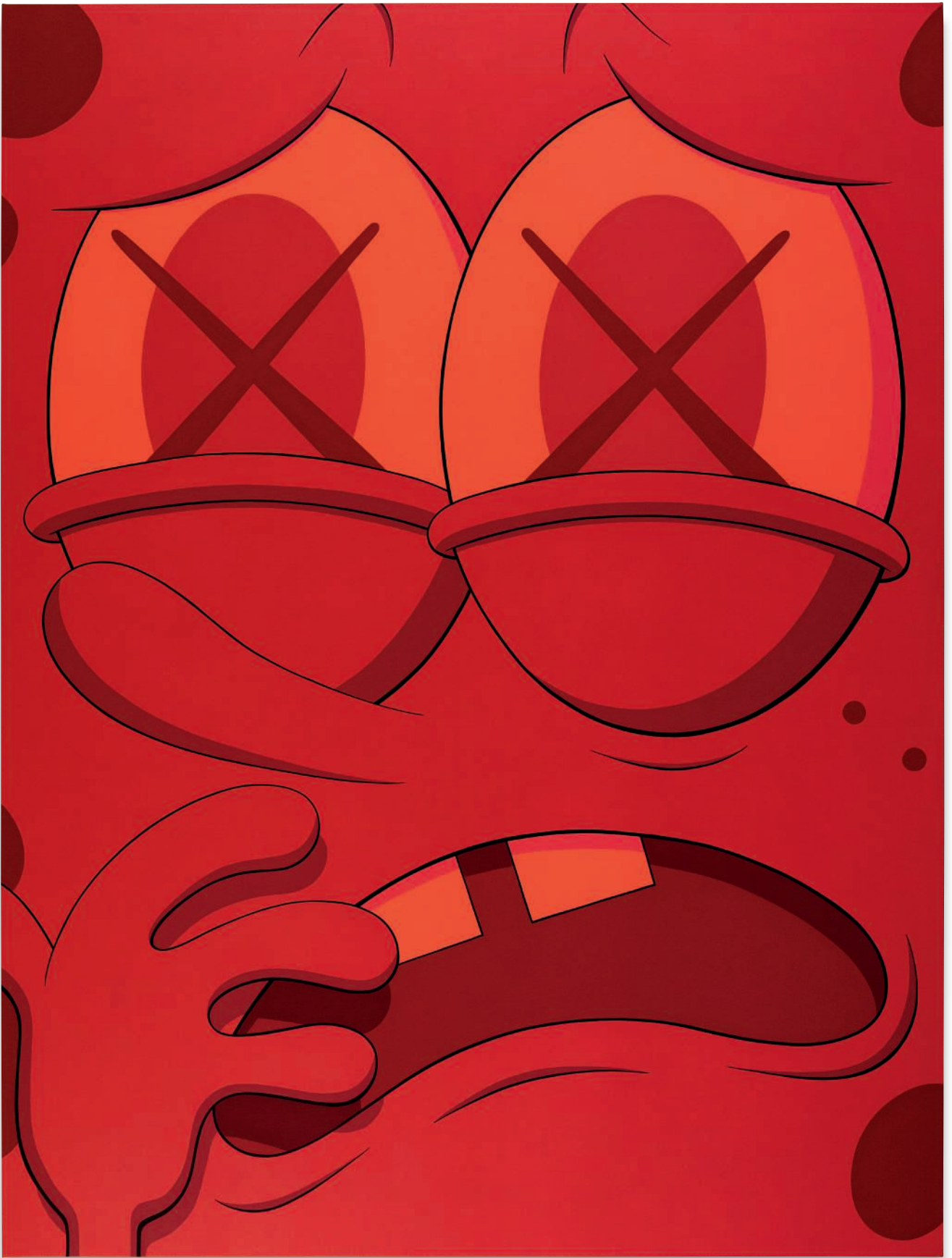
Provenance
Honor Fraser, Los Angeles
Acquired from the above by the present owner

**“For me, all my work
is personal. It is an
accumulation of things that
create my art. I am who I
am, and I’ve never said to
myself that I would become
a famous graffiti artist
or a famous painter. I just
painted on the outside and
I’m doing it inside.”**

KAWS



KAWS, 2010.
Photograph by Danielle Levitt
© Danielle Levitt/AUGUST.
Artwork: Courtesy of the artist



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If you cannot attend the auction in person, you may bid online on our online live bidding platform available on our website at www.phillips.com. The digital saleroom is optimized to run on Google Chrome, Firefox, Opera and Internet Explorer browsers. Clients who wish to run the platform on Safari will need to install Adobe FlashPlayer. Follow the links to ‘Auctions’ and ‘Digital Saleroom’ and then pre-register by clicking on ‘Register to Bid Live.’ The first time you register you will be required to create an account; thereafter you will only need to register for each sale. You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

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, Brazilian rosewood, 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. 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) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at www.phillips.com. To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' bid may take precedence at the auctioneer's discretion. The next bidding increment is shown for the convenience of online bidders in the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

(e) When making a bid, whether in person, by absentee bid, on the telephone or online, 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.

(f) By participating in the auction, whether in person, by absentee bid, on the telephone or online, 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.

(g) Arranging absentee, telephone and online bids is a free service provided by Phillips to prospective buyers. While we undertake to exercise reasonable care in

Marcel Coard
Important Canapé Gondole, circa 1925

Exquisite.

**Modern Masters Auction
London, 27 April 2016**

We are pleased to present our Spring Design auctions in London, featuring this rare work by Marcel Coard alongside other masterworks of 20th and 21st Century Design.

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undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our willful misconduct.

(h) 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. If a currency converter is operated during the sale, it is done so as a courtesy to bidders, but Phillips accepts no responsibility for any errors in currency conversion calculation.

(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 of 3.5% 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.

Patek Philippe Ref. 130 "Sector Dial"

An extremely rare, highly attractive and important stainless steel chronograph wristwatch with multi-tone silvered sector dial, black enamel Arabic and baton hour markers and tachometer scale, manufactured in 1938

Estimate CHF 300'000-600'000

Photo: © Fabio Santinelli



START-STOP-RESET
88 Epic Stainless Steel
Chronographs
Geneva, 14 May 2016, 6pm

Enquiries

Livia Russo + 41 22 317 81 88

lrusso@phillipsbacsrusso.com

The Geneva Watch
Auction: THREE
Geneva, 15 May 2016, 6pm

Enquiries

Dr. Nathalie Monbarron +41 22 317 81 83

nmonbaron@phillips.com

phillipswatches.com



PHILLIPS

IN ASSOCIATION WITH

BACS & RUSSO

(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 US 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, Brazilian rosewood, 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 Data Protection

(a) In connection with the supply of auction and related services, or as required by law, Phillips may ask clients to provide personal data. Phillips may take and retain a copy of government-issued identification such as a passport or driver's license. We will use your personal data (i) to provide auction and related services; (ii) to enforce these Conditions of Sale; (iii) to carry out identity and credit checks; (iv) to implement and improve the management and operations of our business and (v) for other purposes set out in our Privacy Policy published on the Phillips website at www.phillips.com (the 'Privacy Policy') and available on request by emailing dataprotection@phillips.com. By agreeing to these Conditions of Sale, you consent to our use of your personal data, including sensitive personal data, in accordance with the Privacy Policy. The personal data we may collect and process is listed, and sensitive personal data is defined, in our Privacy Policy. Phillips may also, from time to time, send you promotional and marketing materials about us and our services. If you would prefer not to receive such information, please email us at dataprotection@phillips.com. Please also email us at this address to receive information about your personal data or to advise us if the personal data we hold about you is inaccurate or out of date.

(b) In order to provide our services, we may disclose your personal data to third parties, including professional advisors, shippers and credit agencies. We will disclose, share with and transfer your personal data to Phillips's affiliated persons (natural or legal) for administration, sale and auction related purposes. You expressly consent to such transfer of your personal data. We will not sell, rent or otherwise transfer any of your personal data to third parties except as otherwise expressly provided in this Paragraph 12.

(c) Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

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

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Auction & Viewing Location

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Auction

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Please call +1 212 940 1236 or email

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Monday – Sunday 10am – 6pm

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