



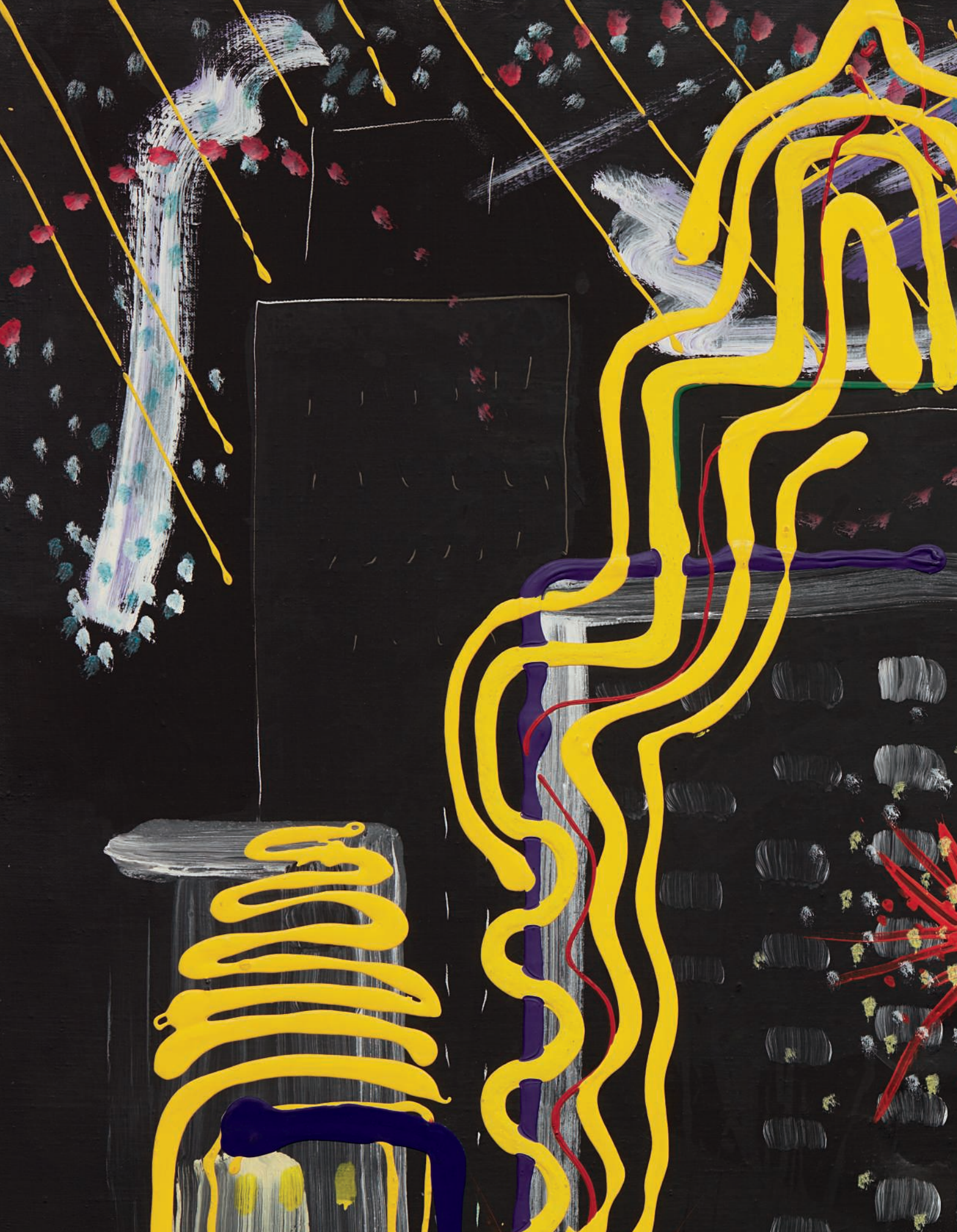
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**20th Century &
Contemporary Art
Evening Sale**

New York, 17 May 2018





















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Ed Dolman
Chief Executive Officer
+1 212 940 1241
edolman@phillips.com
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Cheyenne Westphal
Chairman
+44 20 7318 4044
cwestphal@phillips.com

20th Century & Contemporary Art.



Jean-Paul Engelen
Worldwide Co-Head
of 20th Century &
Contemporary Art,
and Deputy Chairman
+1 212 940 1390
jpengelen@phillips.com



Robert Manley
Worldwide Co-Head
of 20th Century &
Contemporary Art,
and Deputy Chairman
+1 212 940 1358
rmanley@phillips.com

Senior Advisors.



Hugues Joffre
Senior Advisor to the CEO
+44 207 901 7923
hjoffre@phillips.com



Francesco Bonami
Senior Advisor to the CEO
fbonami@phillips.com



Arnold Lehman
Senior Advisor to the CEO
+1 212 940 1385
alehman@phillips.com



Ken Yeh
Senior International
Specialist
+1 212 940 1257
kyeh@phillips.com

Deputy Chairmen.



Svetlana Marich
Worldwide Deputy
Chairman
+44 20 7318 4010
smarich@phillips.com



Jonathan Crockett
Deputy Chairman,
Asia, and Head of
20th Century &
Contemporary Art, Asia
+852 2318 2023
jcrockett@phillips.com



Peter Sumner
Deputy Chairman, Europe
+44 20 7318 4063
psumner@phillips.com



Miety Heiden
Deputy Chairman,
Head of Private Sales
+44 20 7901 7943
mheiden@phillips.com



Alexander Payne
Deputy Chairman,
Europe, and Worldwide
Head of Design
+44 20 7318 4052
apayne@phillips.com



Vanessa Hallett
Deputy Chairman,
Americas, and
Worldwide Head of
Photographs
+1 212 940 1243
vhallett@phillips.com



Vivian Pfeiffer
Deputy Chairman,
Americas and Head of
Business Development,
Americas
+1 212 940 1392
vpfeiffer@phillips.com



Marianne Hoet
Deputy Chairman, Europe
Senior Specialist of
20th Century &
Contemporary Art
+32 3257 3026
mhoet@phillips.com

New York.



Scott Nussbaum
Head of Department
+1 212 940 1354
snussbaum@phillips.com



Rachel Adler Rosan
Senior Specialist
+1 212 940 1333
radlerrosan@phillips.com



Amanda Lo Iacono
Head of Evening Sale
+1 212 940 1278
aloiacono@phillips.com



John McCord
Head of Day Sale, Morning
+1 212 940 1261
jmccord@phillips.com



Rebekah Bowling
Head of Day Sale, Afternoon
+1 212 940 1250
rbowling@phillips.com



Sam Mansour
Head of New Now Sale
+1 212 940 1219
smansour@phillips.com



Kevie Yang
Specialist
+1 212 940 1254
kyang@phillips.com



Katherine Lukacher
Associate Specialist
+1 212 940 1215
klukacher@phillips.com



Carolina Scarborough
Associate Specialist,
Cataloguer
+1 212 940 1391
cscarborough@phillips.com



Annie Dolan
Cataloguer
+1 212 940 1260
adolan@phillips.com



Olivia Kasmin
Cataloguer
+1 212 940 1312
okasmin@phillips.com



Patrizia Koenig
Researcher/Writer
+1 212 940 1279
pkoenig@phillips.com

London.



Dina Amin
Head of Department
+44 20 7318 4025
damin@phillips.com



Nathalie Zaquin-Boulakia
Senior Specialist
+44 20 7901 7931
nzaquin-boulakia@phillips.com



Jonathan Horwich
Senior Specialist
+44 20 7901 7935
jhorwich@phillips.com



Matt Langton
Senior Specialist
+44 20 7318 4074
mlangton@phillips.com



Rosanna Widén
Senior Specialist
+44 20 7318 4060
rwidén@phillips.com



Henry Highley
Head of Evening Sale
+44 20 7318 4061
hhighley@phillips.com



Tamila Kerimova
Head of Day Sale
+44 20 7318 4065
tkerimova@phillips.com



Simon Tovey
Head of New Now Sale
+44 20 7318 4084
stovey@phillips.com



Kate Bryan
Specialist
+44 20 7318 4050
kbryan@phillips.com



Lisa Stevenson
Cataloguer
+44 20 7318 4093
lstevenson@phillips.com



Charlotte Gibbs
Cataloguer
+44 20 7901 7993
cgibbs@phillips.com

Hong Kong.



Isaure de Viel Castel
Head of Department, Asia
+852 2318 2025
isauredevielcastel@phillips.com



Sandy Ma
Head of Evening Sale
+852 2318 2025
sma@phillips.com



Charlotte Raybaud
Specialist
+852 2318 2026
craybaud@phillips.com



Danielle So
Cataloguer
+852 2318 2027
dso@phillips.com

International Specialists & Regional Directors.

Americas.



Cândida Sodré
Regional Director,
Consultant, Brazil
+55 21 999 817 442
csodre@phillips.com



Carol Ehlers
Regional Director, Specialist,
Photographs, Chicago
+1 773 230 9192
cehlers@phillips.com



Lauren Peterson
Regional Representative,
Chicago
+1 310 922 2841
lauren.peterson@
phillips.com



Melyora de Koning
Senior Specialist,
20th Century &
Contemporary Art, Denver
+1 917 657 7193
mdekoning@phillips.com



Blake Koh
Regional Director,
Los Angeles
+1 323 383 3266
bkoh@phillips.com



Kaeli Deane
Head of Latin American Art,
Los Angeles
+1 212 940 1352
kdeane@phillips.com



Valentina Garcia
Specialist, Miami
+1 917 583 4983
vgarcia@phillips.com



Cecilia Laffan
Regional Director,
Consultant, Mexico
+52 1 55 5413 9468
crayclaffan@phillips.com



Maura Smith
Regional Director,
Palm Beach
+1 508 642 2579
maurasmith@phillips.com



Silvia Coxé Waltner
Regional Director, Seattle
+1 206 604 6695
scwaltner@phillips.com

Europe.



Laurence Calmels
Regional Director, France
+33 686 408 515
lcalmels@phillips.com



María Cifuentes
Specialist, 20th Century &
Contemporary Art, France
+33 142 78 67 77
mcfuentes@phillips.com



Dr. Nathalie Monbaron
Regional Director, Geneva
+41 22 317 81 83
nmonbaron@phillips.com



Dr. Alice Trier
Specialist, 20th Century
& Contemporary Art,
Germany
+49 173 25 111 69
atrier@phillips.com



Clarice Pecori Giraldi
Regional Director, Italy
+39 02 86 42 453
cpecorigiraldi@phillips.com



Carolina Lanfranchi
Senior International
Specialist, 20th Century &
Contemporary Art, Italy
+39 338 924 1720
clanfranchi@phillips.com



Maura Marvao
International Specialist,
Consultant, 20th Century
& Contemporary Art,
Portugal
+351 917 564 427
mmarvao@phillips.com



Kalista Fenina
Specialist, 20th Century
& Contemporary Art,
Moscow
+7 905 741 15 15
kfenina@phillips.com



Julia Heinen
Specialist, 20th Century
& Contemporary Art,
Regional Director,
Switzerland
+41 79 694 3111
jheinen@phillips.com

Asia.



Kyoko Hattori
Regional Director, Japan
+81 90 2245 6678
khattori@phillips.com



Jane Yoon
International Specialist,
20th Century &
Contemporary Art, Regional
Director, Korea
+82 10 7389 7714
jyy@phillips.com



Sujeong Shin
Associate Regional
Representative, Korea
+82 10 7305 0797
sshin@phillips.com



Wenjia Zhang
Regional Director, Shanghai
+86 13911651725
wenjiazhang@phillips.com



Cindy Yen
Senior Specialist,
Watches & Jewellery, Taiwan
+886 2 2758 5505
cyen@phillips.com



Meiling Lee
International Specialist,
Taiwan
+886 908 876 669
mlee@phillips.com



Iori Endo
Regional Representative,
Japan
+44 20 7318 4039
iendo@phillips.com

Business Development.

Americas.



Vivian Pfeiffer
Deputy Chairman,
Americas and Head of
Business Development,
Americas
+1 212 940 1392
vpfeiffer@phillips.com

Europe.



Guy Vesey
Head of Business Development
& Marketing, Europe
+44 20 7901 7934
gvesey@phillips.com

Asia.



Lilly Chan
Managing Director, Asia &
Head of Business
Development, Asia
+852 2318 2022
lillychan@phillips.com

Client Advisory.

New York.



Philae Knight
Client Advisory Director
+1 212 940 1313
pknight@phillips.com

London.



Yassaman Ali
Client Advisory Director
+44 20 7318 4056
yali@phillips.com



Vera Antoshenkova
Client Advisory Manager
+44 20 7901 7992
vantoshenkova@phillips.com



Giulia Campaner Mendes
Associate Client
Advisory Manager
+44 20 7318 4058
gcampaner@phillips.com



20th Century & Contemporary Art Evening Sale *New York, 17 May 2018, 5pm*

Auction & Viewing Location
450 Park Avenue New York 10022

Auction
Thursday, 17 May 2018, 5pm

Viewing
4 – 16 May
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

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When sending in written bids or making enquiries please refer to this sale as NY010318 or 20th Century & Contemporary Art Evening Sale.

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20th Century & Contemporary Art Department



Head of Sale
Amanda Lo Iacono
+1 212 940 1278
aloiacono@phillips.com



Associate Specialist
Katherine Lukacher
+1 212 940 1215
klukacher@phillips.com



Researcher/Writer
Patrizia Koenig
+1 212 940 1279
pkoenig@phillips.com



Administrator
Paula Campolieto
+1 212 940 1255
pcampolieto@phillips.com



Copyright & Special Catalogues Coordinator
Roselyn Mathews
+1 212 940 1319
rmathews@phillips.com



Lots 1-38
Thursday, 17 May 2018
5pm, sharp

Property from the Martin Z. Margulies Foundation, Miami

I. Jenny Holzer b. 1950

Truisms: UNEX sign

signed "Jenny Holzer" on a label affixed to the reverse. horizontal LED sign; red, green, and blue diodes; flat black housing. 31 x 106 x 9 in. (78.7 x 269.2 x 22.9 cm.); duration 8:40. text: *Truisms*, 1977-1979; Executed in 1983, this work is number 1 from an edition of 3 plus 1 artist's proof.

Estimate \$150,000-200,000

YOU ARE
GUILTELESS
IN YOUR DREAMS

BAD INTENTIONS
CAN YIELD
GOOD RESULTS



NOTHING UPSETS
THE BALANCE
OF GOOD AND EVIL

A LOT OF
PROFESSIONALS
ARE CRACKPOTS

BOREDOM
MAKES YOU DO
CRAZY THINGS

HUMOR
IS A RELEASE

PEOPLE ARE BORING
UNLESS
THEY'RE EXTREMISTS

A MAN CAN'T KNOW
WHAT IT'S LIKE
TO BE A MOTHER

CALM IS
MORE CONDUCTIVE
TO CREATIVITY
THAN IS ANXIETY

IDEALS ARE REPLACED BY
CONVENTIONAL GOALS
AT A CERTAIN AGE

SELF-AWARENESS
CAN BE CRIPPLING

A SENSE OF
TIMING IS THE
MARK OF GENIUS

CATEGORIZING
FEAR
IS CALMING

IF YOU AREN'T POLITICAL
YOUR PERSONAL LIFE
SHOULD BE EXEMPLARY

SELFISHNESS
IS THE MOST BASIC
MOTIVATION

A STRONG
SENSE OF DUTY
IMPRISONS YOU

CHILDREN
ARE THE HOPE
OF THE FUTURE

IF YOU HAVE MANY
DESIRES YOUR LIFE
WILL BE INTERESTING

SLIPPING INTO
MADNESS IS GOOD
FOR THE SAKE
OF COMPARISON



CONFUSING YOURSELF
IS A WAY TO STAY
H O N E S T

INHERITANCE
MUST BE
ABOLISHED

TECHNOLOGY
WILL MAKE OR
BREAK US

ABUSE OF POWER
COMES AS
NO SURPRISE



IT'S BETTER TO BE A
GOOD PERSON THAN
A FAMOUS PERSON

THE IDEA OF
REVOLUTION IS AN
ADOLESCENT
FANTASY

ACTION CAUSES
MORE TROUBLE
THAN THOUGHT

DREAMING WHILE
AWAKE IS A
FRIGHTENING
CONTRADICTION

IT'S CRUCIAL TO
HAVE AN ACTIVE
FANTASY LIFE

THE MOST
PROFOUND THINGS
ARE INEXPRESSIBLE

ALIENATION
PRODUCES ECCENTRICS
OR REVOLUTIONARIES



IT'S GOOD TO
GIVE EXTRA MONEY
TO CHARITY

THERE ARE TOO FEW
IMMUTABLE TRUTHS
TODAY

ALL THINGS ARE
DELICATELY
INTERCONNECTED

EXCEPTIONAL PEOPLE
DESERVE
SPECIAL CONCESSIONS



TIMIDITY
IS LAUGHABLE

AN ELITE IS
INEVITABLE

EXPIRING FOR LOVE
IS BEAUTIFUL
BUT STUPID

LACK OF CHARISMA
CAN BE FATAL



ANY SURPLUS
IS IMMORAL

FREEDOM
IS A LUXURY
NOT A NECESSITY



TRUE FREEDOM
IS FRIGHTFUL

AT TIMES INACTIVITY
IS PREFERABLE TO
MINDLESS FUNCTIONING

GOVERNMENT
IS A BURDEN
ON THE PEOPLE

MOTHERS
SHOULDN'T MAKE
TOO MANY SACRIFICES

WISHING THINGS
AWAY IS
NOT EFFECTIVE

AWFUL PUNISHMENT
AWAITS
REALLY BAD PEOPLE

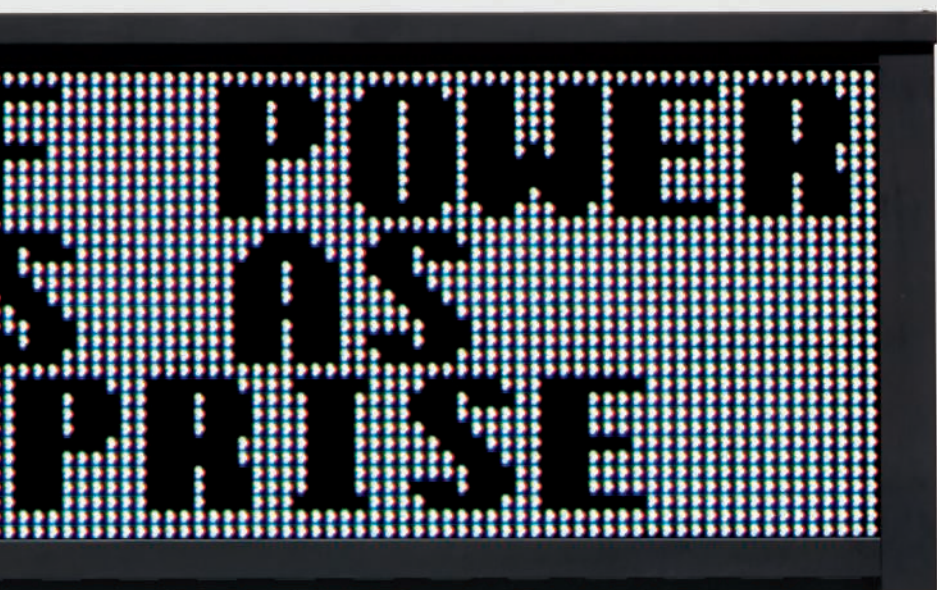
HABITUAL CONTEMPT
DOESN'T REFLECT A
FINER SENSIBILITY

MYTH
MAKES REALITY
MORE INTELLIGIBLE

WORRYING
CAN HELP YOU
PREPARE

HIDING
YOUR MOTIVES
IS DESPICABLE

CHURCHES
FROM
NOW ON



Provenance

Barbara Gladstone Gallery, New York
Acquired from the above by the present owner in 1985

Literature

The Margulies Collection, *The Martin Z. Margulies Collection, Painting and Sculpture*, 2008, p. 120 (illustrated)

Held in the esteemed collection of Martin Z. Margulies for over 30 years, *Selection from Truisms*, 1983, is an early LED work by Jenny Holzer that powerfully presents the artist's distinct approach to disrupting and polemicizing language, media, and the sign. A striking reprisal of Holzer's breakthrough series, *Truisms* which began in 1977, the work takes the form of a multi-colored electronic signboard that displays a sequence of aphoristic statements, including the most iconic of all *Truisms*, "ABUSE OF POWER COMES AS NO SURPRISE". Moving across the screen in a variety of colors, typefaces and graphic effects, this litany of text is interrupted every so often by a handful of disjunctive visual graphics, including stylized depictions



Bruce Nauman, *Seven Virtues and Seven Vices*, 1983 (detail).
Saatchi Collection, London, Image Bridgeman, Artwork ©
2018 Bruce Nauman/Artists Rights Society (ARS), New York

of a skeleton, an infant, or a fish that are based on drawings Holzer had made herself. With its rare inclusion of visual imagery, a wholly understudied and largely undocumented aspect in discussions of Holzer's practice, *Selection from Truisms* occupies a unique position within the artist's text-based oeuvre.

While recalling such sound bites of the modern age as advertising slogans or newspaper headlines, Holzer's *Truisms* represent the distillation of an erudite reading list the artist studied whilst completing the Whitney Independent Study Program in the late 1970s. Utilizing an accessible, comprehensible and non-judgmental language, Holzer distilled the often conflicting biases and beliefs conveyed in these books of intellectual thought into brief, "authorless" statements. Initially, these several hundred one-liners were printed on anonymous posters that she had wheat-pasted to buildings and walls around Manhattan, as well as stickers, T-Shirts and hats. With *Selection from Truisms*, Holzer further developed her text-based practice vis-à-vis the rhetoric of modern information systems, embracing the LED sign as her signature formal device following the display of her *Truisms* on the Spectacolor board in Times Square in New York in 1982. The presentation of the sequence of *Truisms* and images on an electronic signboard, which was at the forefront of modern technology in the 1980s, deliberately undermined viewers expectations: instead of transmitting ads or public announcements, Holzer's attention-grabbing statements succinctly put the finger on some of the most fundamental socio-political, economic, and philosophical issues – presenting each with the same authorless voice that veiled any specific connections to the original source material.

The present work represents one of the rare examples where Holzer used images based on her own drawings, evidencing her exploration of a more primal and universal type of sign. Asked by Jeanne Siegel in 1985 about her introduction of images within her Spectacolor Board and other electronic signs, Holzer explained, "I found a sign I liked very much that had graphic capacity and I thought, why not use it? People



Jenny Holzer, *From Truisms*, 1982. Times Square, New York, Image Lisa Kahane/Art Resource, Artwork © 2018 Jenny Holzer/Artists Rights Society (ARS), New York

respond to images. I thought, go with it. I like to draw. I haven't had a chance for a long time" (Jenny Holzer, quoted in "Jenny Holzer's Language Games", Jeanne Siegel, *Art Talk, The Early 1980s*, Ann Arbor, 1998, p. 296). The specific imagery within *Selection from Truisms* is based on hand-drawn works conceived by Holzer that she also included in *UNEX Sign #1* (*Selections from The Survival Series*), 1983, examples of which reside in the collections of the Whitney Museum of American Art, New York, and the National Gallery of Canada, Ottawa. Conceived as part of Holzer's *Survival* series, 1982-1985, that work explored themes of fear, insecurity, pain and self-protection through statements written by the artist. If the visual imagery served to heighten the more apprehensive undertones of *UNEX Sign #1*, in the present work it operates on a more ambivalent, albeit similarly primal and universal, level – functioning, just like words, as signs with no evident correlating signifiers.

It was with works such as the present one that Holzer gained widespread critical acclaim for her subversive approach, which just a

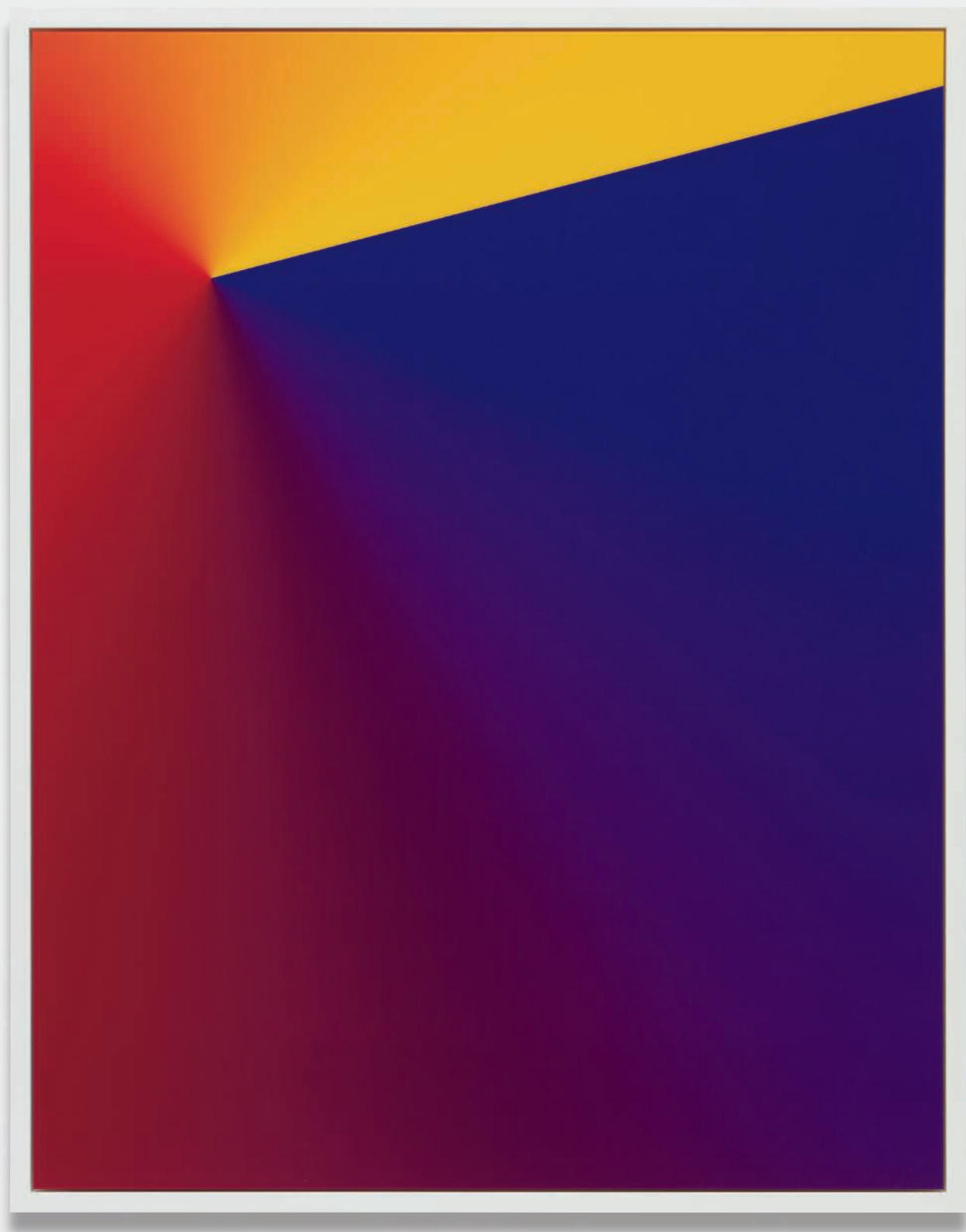
few years later would lead to the watershed moment when she became the first female artist to represent the United States at the 44th Venice Biennale in 1990. Working alongside such contemporaries as Cindy Sherman and Barbara Kruger, Holzer developed a unique idiom to investigate the mechanics of power as an ideological function of language. In doing so, she fused conceptual art's emphasis on linguistic structures with the tradition of public intervention that had its roots in the Situationist International. Operating between the late 1950s and early 1970s, this avant-garde movement pioneered new techniques of public engagement in response to what Guy Debord identified as the "domination of a social interaction mediated by images" (Guy Debord, *The Society of the Spectacle*, Paris, 1967, online). Even three decades later, *Selection from Truisms* holds us in its unflinching grip. As the hypnotic visual effect of alternating color, rhythm and speed begins to take over content, seducing us into its spell, Holzer vividly reminds us of the dangers of passivity – prompting us to critically reflect upon our own agency within today's "post-truth" era.

2. **Cory Arcangel** b. 1978

Photoshop CS: 84 by 66 inches, 300 DPI, RGB, square pixels, default gradient, "Blue, Red, Yellow" (turn reverse off), mousedown x=4000 y=5350, mouse up x=20000 y=1200

c-print face mounted to Diasac, in artist's frame. image 83¾ x 55½ in. (212.7 x 141 cm.); artist's frame 87 x 69 in. (221 x 175.3 cm.). Executed in 2011.

Estimate \$150,000-200,000



Provenance

Team Gallery, New York
Private Collection, London
Private Collection, New York

Exhibited

Salt Lake City, Utah Museum of Contemporary Art,
Analogital, January 18 - April 20, 2013

“Isn’t it the whole job of art to let new things in the door?”

Cory Arcangel

A kaleidoscope of psychedelic color radiates from Cory Arcangel’s *Photoshop CS: 84 by 66 inches*, 300 DPI, RGB, square pixels, default gradient, “Blue, Red, Yellow” (turn reverse off), mousedown $x=4000$ $y=5350$, mouse up $x=20000$ $y=1200$, 2011, enveloping the viewer into a realm where modern technology and abstract painting collide. Created in 2011, the same year that Arcangel became the youngest artist since Bruce Nauman to have been given a full floor solo exhibition at the Whitney Museum of American Art, New York, this vast work is a quintessential example of his *Photoshop Gradient Demonstrations* series that anchored Arcangel’s reputation as one of the leading contemporary artists exploring the intersection of digital technologies and art. Since 2008, Arcangel has created works such as this one through a simple click of the computer mouse in the image-processing software Photoshop, using default gradient templates typically used for image backgrounds as a ready-made. While the present work’s title supplies the exact x and y coordinates of this gradient, Arcangel has redirected the purpose of the technology to create a work that deliberately pays irreverent homage to such abstract painters as Ellsworth Kelly.



Wolfgang Tillmans, *Freischwimmer #84*, 2004.
Private Collection, Artwork © 2018 Wolfgang Tillmans



Wade Guyton, *Untitled*, 2005. Private Collection, Image Bridgeman, Artwork © Wade Guyton

Challenging the delineation of authorship and the status of the art object, Arcangel crucially transforms the dematerialized image from the computer through the highest technical standards, printing the image on photographic paper and exposing it to laser, and subsequently mounting and framing. As Arcangel explained of this process behind the *Photoshop Gradient Demonstrations*, “I think about them as paintings, because they refer to the history of painting...I also have to think about them as sculptures, because every part of the process is part of the project” (Cory Arcangel, quoted in Mary Heilman, “Interview”, *Interview Magazine*, March 21, 2011, online).

Though often heralded as a poster child for the “post-Internet” generation of artists, Arcangel’s work offers an intriguing dialogue with art history. At the same time as the New York-based artist plays on the legacy of American Color Field painting, he also engages with strategies of appropriation, manipulation and reconceptualization of pre-existing imagery that

was borne out of Marcel Duchamp’s readymade and variously pushed into new conceptual pastures by Andy Warhol in the 1960s and The Pictures Generation in the late 1970s and 1980s. Like these predecessors, Arcangel has taken as his subject the popular culture which surrounds him. For someone coming of age in the 1980s and beginning his studies in the mid-1990s, this has been the realm of open-source computer and video technology. As painter Mary Heilman observed, “for a generation that essentially evolved from birth alongside their Ataris, Commodores, ColecoVisions, and Nintendos, the crude digital landscapes, bleeping primary-colored graphics, and foreshortened three-dimensionality of computer-generated worlds have been burned in the memory perhaps as deeply as the layout of a childhood house” (Mary Heilman, “Cory Arcangel”, *Interview Magazine*, March 21, 2011, online).

It was whilst studying at the Oberlin Conservatory of Music in 1996 that Arcangel first had access to a high-speed internet connection, which inspired him to start learning to code and major in music technology. Ever since, he has developed a unique artistic practice that spans internet-based interventions and the repurposing of tools and systems like Youtube, Garageband and Photoshop. While this may recall the Futurists in their awe of modern technology, Arcangel is drawn to video games, software and the internet both for their ability to rapidly engender new communities, and for the speed of their obsolescence. As Arcangel explained, “I wait for culture to swim by me, and then I snap it up” (Cory Arcangel, quoted in Miranda Siegel, “The Joys of Obsolescence”, *New York Magazine*, May 15, 2011, online). Indeed, Arcangel first garnered critical acclaim in the early 2000s for tongue-in-cheek works that reworked retro game technologies, such as Super Mario, and even his Photoshop gradients reference a software that is now widely used by amateurs. As Christiane Paul noted on the occasion of Arcangel’s Whitney Museum exhibition, his works “ultimately do not evaluate technology itself but the human perspective on it—the ways in which we play with tools to engage the world” (Christiane Paul, *Cory Arcangel: Pro Tools*, exh. brochure, Whitney Museum of American Art, New York, 2011, p. 28).

In Conversation With Pat Steir, April 2018



Pat Steir in her studio. Image Jean-François Jaussaud, Artwork © Pat Steir

Patrizia Koenig: Could you explain the genesis of the group of paintings titled *Elective Affinity Waterfall*? The title appears to reference J.W. Goethe's novel *Elective Affinities*.

Pat Steir: It's a reference to Goethe's title, particularly "Affinities;" but not strictly speaking to the novel because in the novel the "elective affinities" are between people and their names. Each character had a permutation of the same name. My "elective affinities" are affinities between colors, and it is elective. It's a mild literary joke about color. In Goethe they were all lovers with similar names—husband and wife and lovers. In my painting, it is not about permutations but about affinities between colors, which is elective. A little literary semi-pun on my part.

PK: What made you limit yourself to a monochrome color palette prior to painting works such as the present one, and why did you return to the use of bold color?

PS: I never left the use of bold color. I paint in series; there was a series of black-and-white waterfalls and then waterfalls with bold color and then with pastel colors. I always use a limited color palette. I set the limit parameters for each set of paintings. It's a conceptual decision and not a psychological decision. Nor does it indicate my personal preference for any color or colors over others.

PK: Could you give us some insights into the influence of Chinese landscape painting as well as Chinese and Japanese ink painting on your practice? Were there any particular artists or artworks you were looking at with regard to *Waterfall Paintings* such as the present one?

PS: I was deeply influenced by Chinese literati paintings and John Cage. I was interested in Cage's practice of Zen Buddhist ways of thinking in his work, which can be described as a mode of noninterference, non-intervention. I was

influenced by the way the Chinese landscape painters practiced their art, more than the resulting images. They would go into nature and meditate and spend time there, they would let nature pass through them, if you will. And then they would come back into the studio and paint what they had retained from that experience. They were not painting what they saw but what remained in their mind very much shaped by meditation and Zen practice.

PK: You've famously said that "Gravity makes the image". For the middle section in the present work, you appear to have flung paint from the end of the brush. How does this "flung-ink" technique fit into your practice? It seems to be a much more intentional and controlled gesture than the pouring technique you're known for.

PS: In essence it is anti-gravity. I throw the paint on to the canvas from three feet away. The paint takes its shape in air before it hits the canvas. It's intentional and it's controlled except it's out of control. In a way, it's like throwing a basketball into a basket—you aim it at the basket but its course and result are subject to uncertainty and probability.

PK: It is striking how you work on a very large scale. What is the significance of scale for you?

PS: I think of my paintings as landscapes and I want the edge of the painting to be beyond the viewer's field of vision. Barnett Newman had a similar conception of his large zip paintings. I think of my paintings as large openings, as portals one could conceivably enter into.

PK: You've remained steadfast to your commitment to painting, despite the prevailing trends in the art world. Could you speak a little about how your waterfall paintings were received when you first created them?

PS: They had a warm reception, and they have always had an enthusiastic and strong following.

When they were first shown, they were compared to Pollock and Abstract Expressionism. The results might look similar; but in their conception my paintings are very different. They are antimodernist paintings.

When I paint, I make a modernist symbol turn itself into an image, the image of a waterfall, something found in nature.

PK: In the interview between you and Brooks Adams on the occasion of your *Elective Affinities* exhibition at Robert Miller Gallery in 1992 you stated that your paintings in a sense are "a comment on the New York School, a dialogue and a wink". Which artists in particular were you thinking about? Did you engage with the work of other female painters such as Joan Mitchell, Helen Frankenthaler or Lee Krasner?

PS: I was thinking about the whole New York school, not just the female painters. They saw their practice of painting as a kind of struggle between themselves and the painting; in a way the painting became another person, something they were contending with. Whereas I had a plan to disappear from the paintings and occupy a space of non-intervention, that is, not engage concussively and let nature take its course. I paid most attention to Lee Krasner within the group as she was throwing the paint.

PK: Which female painters or artists do you admire that you think have not been given their due reverence?

PS: Jo Baer and June Leaf among many others. Also, of course, Lee Krasner, who painted paintings like Pollock did a few years before he did. I was showing at two galleries that also showed her. Almost everyone among the female artists hasn't been given their due reverence.

PK: The participation of the viewer is of course paramount in your *Waterfall Paintings*. But what do you see, feel and think when you stand in front of *Elective Affinity Waterfall*, more than 20 years after creating it in your studio?

PS: I am impressed! When you look at a painting it's hard to put into language what you see. What I see in the painting is that it looks beautiful to me and I don't see it as though a stranger made it. I see it as a piece of personal diary and history. I remember the room I was in when I painted it, how I mixed the colors, what music I was listening to. That happens with all the paintings. Revisiting myself as an old friend!

Property from the Mayerson Foundation

3. Pat Steir b. 1938

Elective Affinity Waterfall

titled twice "Elective Affinitys" on the stretcher. oil on canvas. 111 x 147 in. (281.9 x 373.4 cm.).
Painted in 1992.

Estimate \$600,000-800,000



Provenance

Robert Miller Gallery, New York
Jaffe Baker Blau Gallery, Boca Raton
Acquired from the above by the present owner in 1994

Literature

Thomas McEvilley, *Pat Steir*, New York, 1995, no. 67 (illustrated, p. 152)
Anne Waldman, "Pat Steir," *BOMB*, no. 83, April 1, 2003 (online)

In Pat Steir's *Elective Affinity Waterfall*, rivulets of blue and yellow paint cascade, flick and splatter across the vast expanse of the red canvas. Painted in 1992, just a year before the artist's participation in the 45th Venice Biennale, this work is one of the largest of Steir's extraordinary waterfall paintings from the late 1980s and 1990s that garnered her widespread critical acclaim. Titled *Elective Affinity Waterfall* in reference to J.W. Goethe's eponymous novel and his theory of color more generally, it is among the first waterfall paintings that saw Steir embrace the primary colors of red, yellow and blue after limiting herself to a monochrome palette in the four years prior. As with *Yellow and*

Blue One-Stroke Waterfall, 1992, which resides in the collection of the Solomon R. Guggenheim Museum, New York, this painting celebrates the expressive power of color - its visceral impact palpable as it captivates the viewer with a similar sense of the sublime when experiencing an epic waterfall in nature.

Steir's waterfall paintings represent the culmination of her earlier conceptual practice, which probed the history and materiality of painting through distinct bodies of work that formally quoted such predecessors as Northern Renaissance master Pieter Brueghel the Elder or Japanese artist Katsushika Hokusai. While critical of the term "postmodernism", Steir's art historical dialogue with the past was part of the same broader revisionist impulse that would later drive the work of artists from the Pictures Generation. As Steir, who was a generation younger than Abstract Expressionists such as Jackson Pollock or Barnett Newman, explained of these works, "These paintings are in a sense a comment on the New York School, a dialogue and a wink. They say 'You didn't go far enough. You stopped when you saw abstraction. You didn't see the full circle.' ...I've taken the drip and tried to do something with it that Modernists denied.



Zhang Daqian, *Splashed-Color Landscape*, 1965. The Metropolitan Museum of Art, New York, Image © The Metropolitan Museum of Art, Art Resource, NY



The Image” (Pat Steir, quoted in Brooks Adams, *Pat Steir: Elective Affinities*, exh. cat., Robert Miller Gallery, New York, 1992, n.p.).

Connecting abstract painting with Asian traditions, particularly 17th century Chinese landscape painting, Steir developed a distinct technique that exploits the figurative potential of abstraction. While Steir initially explored the chance potential of gravity by applying a paint-filled brush against a wall-hung canvas, *Elective Affinity Waterfall* demonstrates how her conceptual painting technique as of 1989 also embraced splashing paint directly against the canvas. In reference to the Chinese and Japanese “flung-ink style”, Steir creates the middle area of the canvas by flicking or flinging paint from the end of the brush. While Steir determines the color and the flow by varying degrees of dilution, she does not mix them - allowing them instead to produce a range of secondary colors as they meet on the canvas and cohere to the effect of a waterfall.

Elective Affinity Waterfall is not merely meant to be a painting of a waterfall, but *be* a waterfall. Waterfalls symbolize eternal beginnings and endings in Chinese art and here, too, come to stand as meditations on the flow of time. Transcending the intellectual and the purported binary between representation and abstraction, this painting invites us to reconsider new ways of thinking, feeling and seeing.

Property from the Mayerson Foundation

The Manuel D. and Rhoda Mayerson Foundation is a private family foundation known for its innovative and involved grantmaking. The Foundation has supported world changing efforts such as Disability Rights Education Defense Fund that played a critical role in establishing and defending the Americans with Disabilities Act, as well as the VIA Institute on Character that established a scientific initiative to understand how people build good lives for themselves and others. From these non-profits alone the Foundation’s grantmaking has impacted hundreds of millions of people worldwide. The Foundation focuses on areas where it can serve a catalytic role with its support and it honors the legacy of its founders to support the Jewish community along with the broader community.

◦ • **4. George Condo** b. 1957

Red Head

signed and dated "Condo 2012" upper left. oil on linen, in artist's frame. 73 $\frac{3}{8}$ x 68 $\frac{3}{8}$ in. (186.4 x 173.7 cm.). Painted in 2012.

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



Provenance

Skarstedt Gallery, New York

Edward Tyler Nahem, New York

Acquired from the above by the present owner

George Condo's *Red Head*, 2012, presents the viewer with an arresting portrait that exists at the border of figuration and abstraction. Constructed from a dizzying array of extruding geometric forms that tightly fit together like a jigsaw puzzle, a monumental bust-length figure, set against an opulent red backdrop, morphs into a faceted cubist sculpture. A formidable example of the constructed heads Condo has been painting since the mid-2000s onwards, *Red Head* specifically belongs to the series of "robot-like" *Toy Heads* from 2012 characterized by Condo's formal engagement with the language of Cubism. With a playful yet irreverent nod to the cubist portraits of Pablo Picasso, Condo puts forth a painterly dissection of mind and identity.



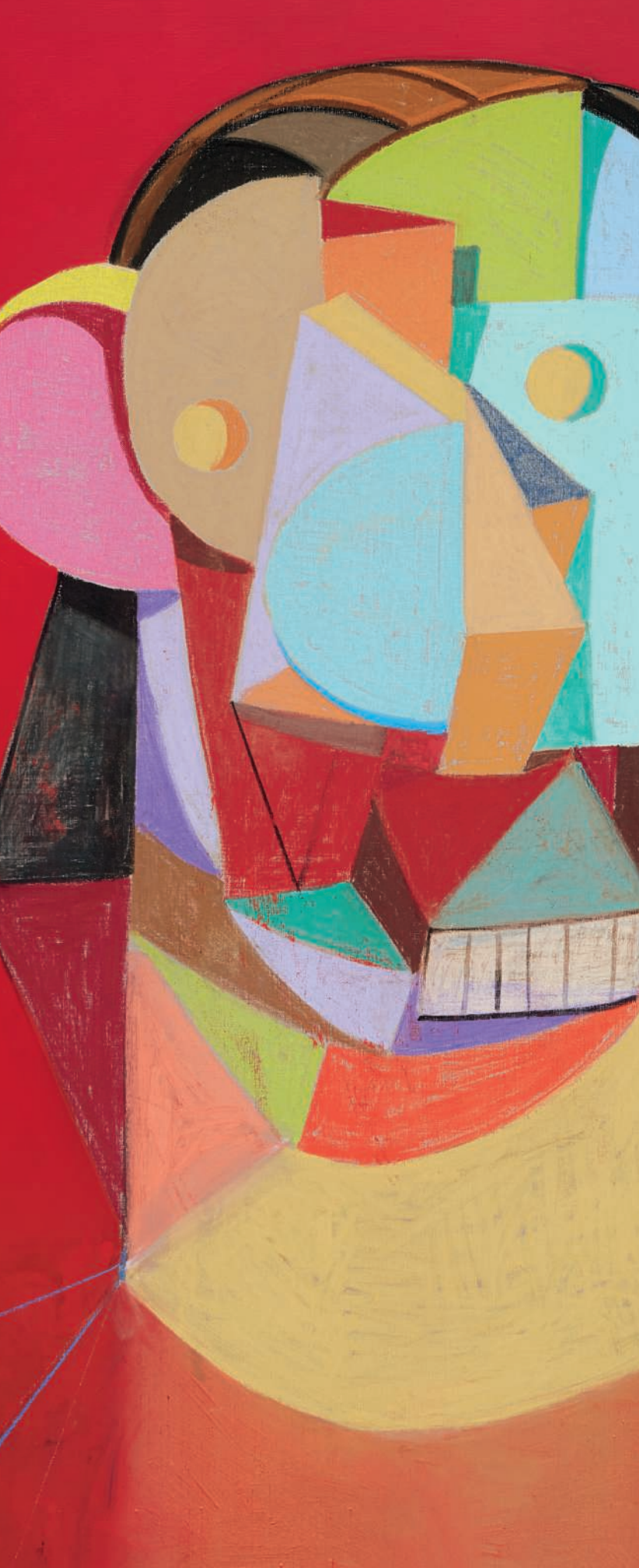
Pablo Picasso, *Head of Woman*, 1909. The National Museum of Serbia, Belgrade, Artwork © 2018 Estate of Pablo Picasso/Artists Rights Society (ARS), New York



Roy Lichtenstein, *Woman with Flowered Hat*, 1963.
Private Collection, Artwork © Estate of Roy Lichtenstein

Since emerging on the New York art scene in the early 1980s, Condo has become known for his multi-faceted pictorial inventions that incorporate a hybridization of art-historical influences, such as Francisco Goya, Frans Hals, Willem de Kooning and Pablo Picasso, as well as references to popular culture. Condo engaged in the strategy of appropriation characteristic for the generation of artists coming of age in the postmodern milieu of the 1980s, but as Laura Hoptman has pointed out, "He is not a painter of appropriated imagery...He is more like a philologist – a collector, admirer and lover of languages – in this case, languages of representation" (Laura Hoptman, *George Condo Mental States*, exh. cat., New Museum, New York, 2011, pp. 26-27). Rather than copy individual motifs, Condo imitates his artistic forerunners in his manner of operation.

Condo's enduring engagement with the language of modern abstraction comes to the fore in *Red Head* in its formal reference to "analytical" Cubism, the earliest stage of Cubism which Picasso, Georges Braque and Juan Gris pioneered between 1908 and 1912 in pursuit of rendering the full complexity of their subject. Condo has explored this notion of multiple viewpoints in his own approach to portraiture, which he has



described as “psychological cubism”. Whereas the subjects in portraits from Picasso to Francis Bacon can always be traced to some existing person, Condo crucially paints wholly imaginary subjects. Taking the absurdities of life as a point of departure to portray the inner states of being, Condo creates portraits that are representative of what the mind – not the eyes – sees. As he noted, “What’s possible with painting that’s not in real life is you can see two or three sides of a personality at the same time” (George Condo, quoted in Julie Belcove, “George Condo Interview”, *Financial Times*, April 21, 2013, online).

In *Red Head*, Condo explicitly cites the formal legacy of Cubism to expose the strained tension between painted surface and the psychological depth of portraiture. Whereas Condo’s portraits previously conveyed conflicting desires and uneasy psychological landscapes in their oscillation between figuration and abstraction, the sitter in *Red Head* appears to be more contained. The shifting mental states that Condo explored in many of his earlier subjects have here been transformed into an impenetrable, stylized mask. Though there is still a latent reference to the psychological depth behind a façade, the present work above all conveys the notion of “artificial realism” that Condo has been pursuing since the mid-1980s with the goal of visualizing how “reality...is now comprised of artificial components” (George Condo, quoted in Simon Baker, *George Condo – Painting Reconfigured*, London, 2015, p. 53).

While artists such as Picasso radically challenged the conventions of traditional perspective, they nevertheless believed that painting was at its best when depicting some version of the real world. Condo subverts this notion by exposing the constructed, and very often artificial, nature of identity: “Condo’s faces, whose faceted features comprise intersecting and deeply compromised geometries, are not failed attempts at portraiture, they are instead, references to the distance between aesthetics and psychology; the artificial and the real” (Simon Baker, *George Condo – Painting Reconfigured*, London, 2015, p. 104). Encapsulating Condo’s unique visual language, *Red Head* as such becomes a potent metaphor for the fragmented and fractured contemporary world we live in.

Property from the Estate of Jean-Michel Basquiat

5. Jean-Michel Basquiat 1960-1988

Flexible

signed with the artist's initials, titled and dated "“FLEXIBLE” JMB 1984” on the reverse. acrylic and oilstick on wood.
102 x 75 in. (259.1 x 190.5 cm.). Executed in 1984.

Estimate Upon Request



Provenance

Acquired from the artist by the present owner

Exhibited

New York, Mary Boone Gallery, *Jean-Michel Basquiat*, March 2 - 23, 1985, n.p. (illustrated)

Abidjan, Ivory Coast, Centre Culturel Français, *Jean-Michel Basquiat*, October 10 - November 7, 1986

New York, Whitney Museum of American Art, *Jean-Michel Basquiat*, October 23, 1992 - February 14, 1993 (illustrated, p. 204; 1985 installation view illustrated, p. 246)

New York, Brooklyn Museum; Los Angeles, The Museum of Contemporary Art; Houston, The Museum of Fine Arts, *Basquiat*, March 11, 2005-February 12, 2006, p. 140 (illustrated)

Riehen/Basel, Fondation Beyeler, *Basquiat*, May 9-September 5, 2010, no. 146 (illustrated, p. 145; 1985 installation view, illustrated p. 144)

Musée d'Art Moderne de la Ville de Paris, *Basquiat*, October 15, 2010 - January 30, 2011, no. 145 (1985 installation view illustrated, p. 138; illustrated, p. 139)

Literature

Cathleen McGuigan, "New Art, New Money," *The New York Times Magazine*, no. 6, February 10, 1985, p. 21 (1985 *The New York Times Magazine* photo shoot illustrated)

Phoebe Hoban, "SAMO is Dead", *New York Magazine*, vol. 21, no. 38, September 26, 1988, pp. 36-37 (1985 *The New York Times Magazine* photo shoot illustrated)

Jean-Michel Basquiat, exh. cat., Kyoto Shoin International Co., Ltd., Kyoto, 1992, n.p. (illustrated)

Jean-Michel Basquiat, exh. cat., Palacio Episcopal de Málaga, 1996, p. 10 (1985 *The New York Times Magazine* photo shoot illustrated)

Richard D. Marshall and Jean-Louis Prat, *Jean-Michel Basquiat*, Vol. II, Paris, 1996, no. 7, fig. 33-34 (1985 *The New York Times Magazine* photo shoot illustrated, p. 211; illustrated, p. 130)

Taka Kawachi, ed., *King for a Decade*, Kyoto, 1997, p. 110 (1985 *The New York Times Magazine* photo shoot illustrated)

Jean-Michel Basquiat: œuvres sur papier, exh. cat., Fondation Dina Vierny-Musée Maillol, Paris, 1997, p. 161 (1985 installation view illustrated)

Jean-Michel Basquiat, exh. cat., Mitsukoshi Museum, Tokyo, 1997 (1985 *The New York Times Magazine* photo shoot illustrated, p. 99, p. 115)

Jean-Michel Basquiat: Obras sobre papel, exh. cat., Museo Nacional de Bellas Artes, Buenos Aires, 1998, p. 115 (1985 installation view illustrated)

Phoebe Hoban, *Basquiat, A Quick Killing in Art*, New York, 1998, p. 247

Basquiat, exh. cat., Museo Revoltella, Trieste, 1999 (1985 *The New York Times Magazine* photo shoot illustrated, p. 1; illustrated, backcover)

Basquiat en la Habana, exh. cat., Museo del Ron Fundación Havana Club y Galería Haydeé Santamaría de la Casa de las Américas, Havana, 2000, p. 198 (1985 *The New York Times Magazine* photo shoot illustrated)

Richard D. Marshall and Jean-Louis Prat, *Jean-Michel Basquiat*, 3rd ed., Vol. II, Paris, 2000, no. 7, p. 209 (illustrated)

Jean-Michel Basquiat, exh. cat., Museum Würth, Künzelsau, 2002, p. 39 (1985 *The New York Times Magazine* photo shoot illustrated)

Jean-Michel Basquiat, exh. cat., Museo del Palacio de Bellas Artes, Mexico City, 2004, p. 10 (1985 *The New York Times Magazine* photo shoot illustrated)

Jean-Michel Basquiat, exh. cat., Museo d'arte moderna della città di Lugano, Lugano, 2005, p. 185

Jean-Michel Basquiat, exh. cat., Kukje Gallery, Seoul, 2006 (1985 *The New York Times Magazine* photo shoot illustrated, pp. 25, 69)

Jean-Michel Basquiat 1981 : the studio of the street, exh. cat., Deitch Projects, New York, 2006, p. 244

The Jean-Michel Basquiat Show, exh. cat., Fondazione la Triennale di Milano, Milan, 2006, p. 6 (1985 *The New York Times Magazine* photo shoot illustrated)

Graham Lock and David Murray, eds., *The Hearing Eye: Jazz & Blues Influences in African American Visual Art*, New York, 2009, p. 259

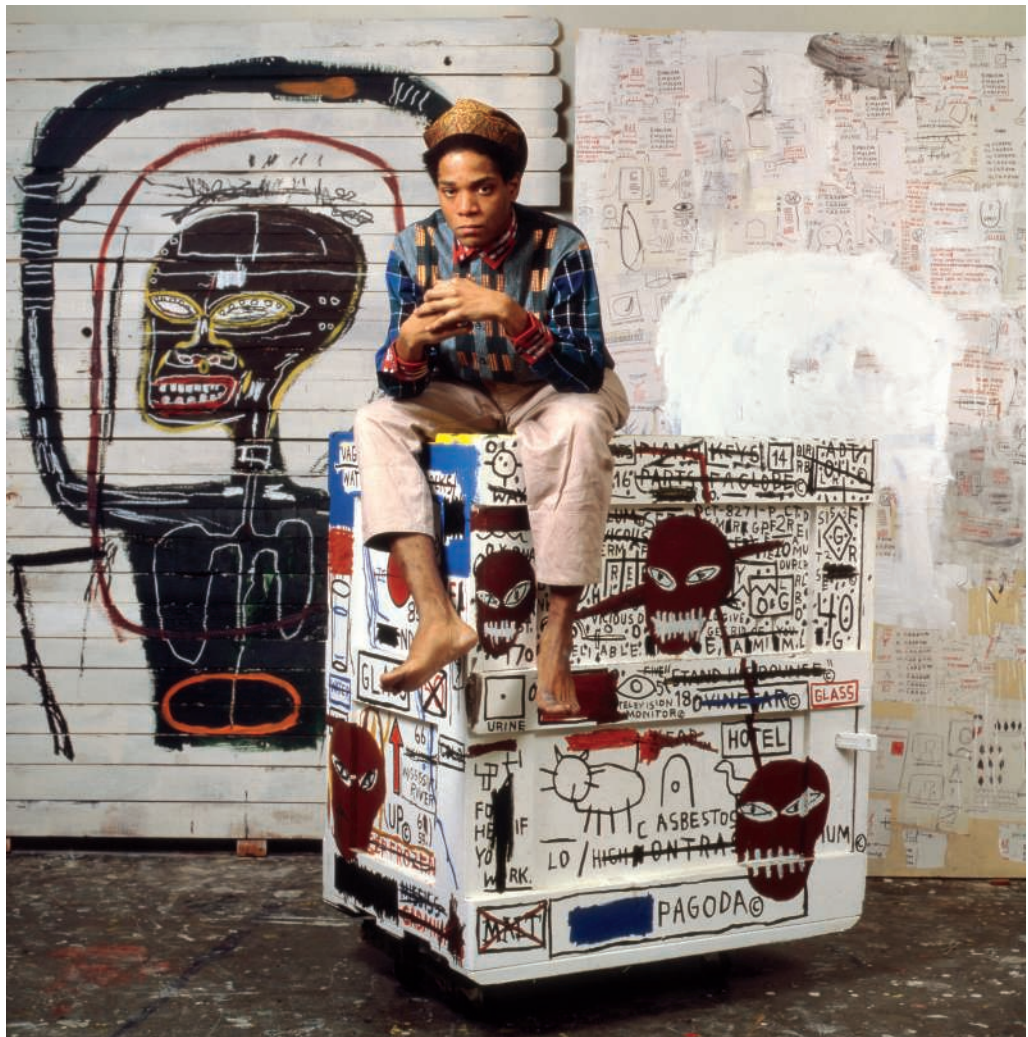
Richard D. Marshall and Jean-Louis Prat, *Jean-Michel Basquiat: Appendix*, Paris, 2010, 3rd ed., p. 49 (2010 installation view illustrated)

Fred Hoffman, *The Art of Jean-Michel Basquiat*, New York, 2017 (detail illustrated, p. 46; 2005 installation view illustrated, p. 26; 1985 *The New York Times Magazine* photo shoot illustrated, p. 27)

Jean-Michel Basquiat and *Flexible* Fred Hoffman

Fred Hoffman, PhD, worked closely with Jean-Michel Basquiat during the artist's residency in Venice, California in the early 1980s. He has written extensively on Basquiat's practice, most recently authoring The Art of Jean-Michel Basquiat, published in 2017.

When Jean-Michel Basquiat was asked to define his art, he answered without hesitation “royalty, heroism, and the streets.” This is the vision of *Flexible*, 1984. In many ways, this artwork serves as a summation of these three central themes. The figure Basquiat depicts is a tribal king. His posture, with arms raised and interlocked above his head, conveys confidence and authority, attributes of his heroism. He seems to be crowning himself. The nature of the picture support, and the way in which this work came about, takes us back to the artist's origins on the streets of Manhattan.



Jean-Michel Basquiat in his studio, 1985 (present work shown). Image © Lizzie Himmel,
Artwork © The Estate of Jean-Michel Basquiat/ADAGP, Paris/ARS, New York 2018

Jean-Michel Basquiat's 1984 Wood Slat Works in Highly Distinguished Collections



Gold Griot. Eli Broad Collection, Los Angeles



Present lot.



M. Private Collection



Grillo. Fondation Louis Vuitton, Paris

Bringing the Street into the Studio

After opening his exhibition at the Larry Gagosian Gallery in West Hollywood in early March 1983, Jean-Michel Basquiat returned to New York, where virtually overnight he completed some of his most important paintings including *Notary*, *The Nile*, *In Italian* and *Mitchell Crew*. Later that year he was drawn back to Los Angeles, which afforded him a buffer from an increasingly challenging New York art world. With his return to Los Angeles, Basquiat opened his own studio, again on Market Street in Venice where he had worked previously, in Larry Gagosian's townhouse.

Working in a location just one block off the beach, Jean-Michel mostly avoided the constant coming and goings from the Venice boardwalk. Commuting from the L'Hermitage Hotel in West Hollywood, he usually arrived at his studio in the afternoon, worked late into the evening, sometimes into the next day. The back door of the studio opened onto a small courtyard, which was enclosed by an eight-foot-high, deteriorating slat wood fence. One night, while taking a break from painting, Jean-Michel walked out into this space, and was startled by the presence of a homeless man who had somehow managed to slip into the courtyard between two sections of the fence. This experience had a strong impact upon the artist, and he decided to remove the wood fence, essentially returning the patio to the Venice ambience. While Basquiat would no longer have an enclosed patio, he would no longer need to fear someone sleeping in his backyard and invading his privacy. After making plans for the removal of the wood fencing material, Jean-Michel instructed his assistants to bring the now deconstructed fence into the studio.

Within a day or two the wood slats started to take on a new life. Using longer sections of the wood fencing as vertical supports, the artist had the individual wood slats stacked horizontally, thereby turning the fence material into new, unique picture supports. Here in Venice, some three thousand miles from his earlier pictorial expression on the walls of the Manhattan streets, Basquiat had now found the means of bringing the street into the studio.

A New Formalism

Picture supports made from wood slat fencing material were used in more than 17 paintings made between 1984 and 1986. The earliest and most recognized of these works were *Flexible*, *Gold Griot*, 1984, and *M*, 1984, followed later in 1984 by *Grillo*, a work Basquiat executed upon his return to New York. Eli Broad quickly added *Gold Griot* to his extensive collection of works by the young artist. Jean-Michel Basquiat kept *Flexible* for his own personal collection. The works made from wood slat fencing gave Basquiat a new way to integrate his art with his penchant for life on the street. While the first wood slat picture supports were executed in Venice, California and came from previously existing fences, the artist made several wood slat picture supports from material purchased at a Soho lumber yard at a later time in New York, in 1984–1986.

In contrast to the earlier, exposed stretcher bar supports, these slat supports introduced a new formalism into the work. The irregularity and refuse-like quality of the earlier works, such as *One Million Yen*, 1982, Rubell Family Collection, or *Untitled (Ernok)*, 1982, questioned whether the picture support fulfilled the function for which it was conceived.

Basquiat's new picture support construction owes a debt to the work of Robert Rauschenberg. The senior artist's almost alchemical ability to take materials, even detritus, from our daily lives, objects not loaded with significance as art, and transform them into forms laden with esthetic content and value, was of immense importance to Basquiat as he moved from the street into the studio. In Rauschenberg's *Winter Pool*, 1959, Metropolitan Museum of Art, New York, the two highly worked outer panels are separated by a ladder-like structure that extends down and touches the floor. With this common, clearly cast-off and retrieved object, Rauschenberg linked the act of painting with our world. *Trophy IV (for John Cage)*, 1961, presents a series of found objects positioned on top of a low, wood-slat structure that functioned as a picture support. Here too, the modest materials used to



Robert Rauschenberg, *Winter Pool*, 1959. The Metropolitan Museum of Art, New York, Image Art Resource, NY, Artwork © Robert Rauschenberg Foundation/VAGA, NY

create this “arena of art” allow the viewer to enter into a more neutral space unburdened with the cultural and historical associations of “high art.” It was an astute awareness of Robert Rauschenberg’s art historical contribution that enabled the accomplished young artist Basquiat to turn the fence of his courtyard into an important and essential component of his artwork.

With the incorporation of the wood fence supports, Basquiat seemed to declare that his imagery must be regarded with the utmost respect and seriousness. With their weight, density and scale, these works demand to be noticed. It is instructive to recall the installation of *Gold Griot* and *Flexible* in the Basquiat retrospective at the Museum of Contemporary Art, Los Angeles. The two works towered over the immense exhibition space. Like stop signs, these structures caused the viewer to slow down, and pay attention.

An Imposing Presence

It is not coincidental that with these new picture supports, Basquiat introduced more authoritative imagery in his representation of the standing black male. While the figure in *Flexible* shares some similarity with the central figure of *Notary*, 1983, and to a certain degree the figures depicted in *The Philistines*, 1982, it marks a change in the artist’s subject matter. In *Notary*, the key figural as well as iconographic precedent for *Flexible*, the central figure is part of an overall narrative content, intertwined in a cacophony of images and symbols. In contrast, the central figure of *Flexible* exists in solitude, looming over the viewer. Here Basquiat’s concern is for immediate, frontal engagement. In his portrayal of the ribs, Basquiat flattens out the figure, allowing the rib-chest portion to be represented as horizontal bands which become one and the same with the shape of the wooden slats. This integration of image and support adopts a formal pictorial solution more commonly associated with minimalist painting. In this regard, *Flexible* brings to representational image-making the same formal rigor Jasper Johns achieved in his American flag paintings and Frank Stella applied to his early geometric compositions.

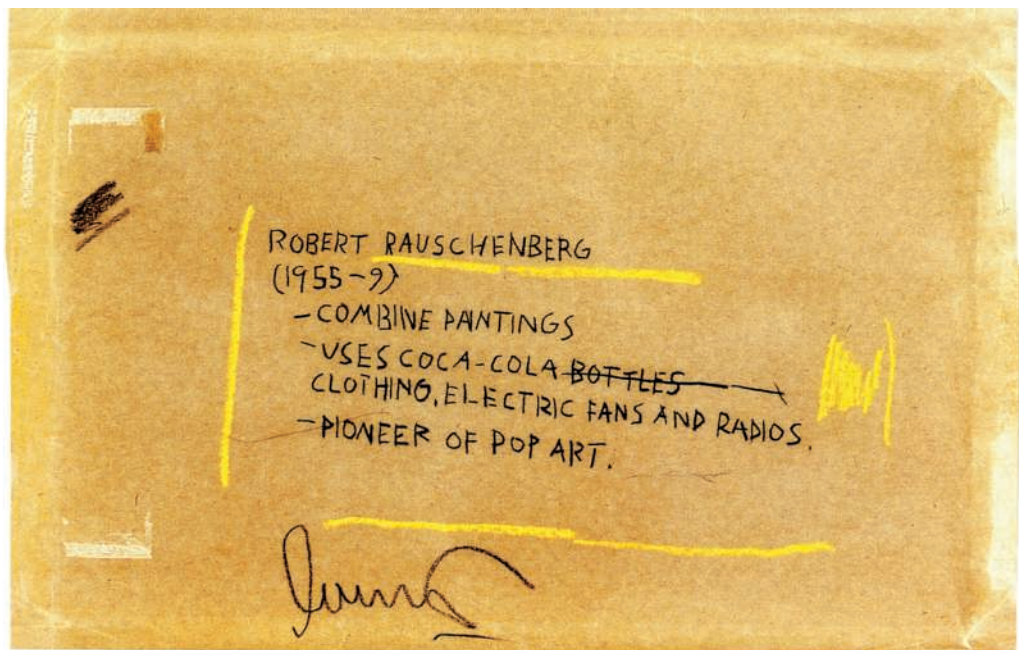
Flexible also pays homage to pop art esthetics. Basquiat’s use of wooden slats negates the viewer’s inclination to move into an illusionistic space traditionally associated with the picture surface. Like a pop art painting, such as Andy Warhol’s *Elvis*, 1962, *Flexible* provides no place “into” which the viewer can retreat. We are invited to engage this figure in “our” space. Basquiat’s figure is directly in front of us, without illusion. *Flexible* is nearly ten feet in height. In the photograph of Basquiat at work on the companion work *Gold Griot* in his Venice studio, the head of his figure dwarfs the artist’s beneath it. The concrete nature of Basquiat’s materials, and the tight, cohesive relationship between image and surface, give *Flexible* a unique and imposing presence.

Manifestation of a Higher Power

Basquiat's first narrative representation of a heroic black male is in *Acque Pericolose*, 1981, Schorr Family Collection, and *Per Capita*, 1981, Brant Foundation. *Acque Pericolose* presents a full-length black nude male whose hands are folded across his chest. The isolated male figure of *Acque Pericolose*, begun in mid-1981, underwent a significant transition over the next twelve months. This iconic subject was first represented as a raw, fully exposed and humbled youth, but quickly evolved in a series of paintings, each showing a fully mature and heroic male figure filling a significant portion of the pictorial field and surrounded with a collection of symbols. *Per Capita*, a depiction of Cassius Clay, was one of these works. These portray male boxers, red and black warriors, and other male figures that personify heroism, power, dignity, and pride. *Boy and Dog in a Johnnypump*, 1982, *Profit I*, 1982, *Untitled (Self Portrait)*, 1982, and *Untitled (Boxer)*, 1982, are others that convey these attributes. In 1982, Basquiat produced no fewer than fifty-two

paintings and thirty drawings in which the main image is an iconic, black male figure. Some reference historical figures, others are self portraits. The artist presents them at a victorious moment, with upraised arms. The image of a black male relating to both Basquiat's "crew" and the artist himself is primarily the subject of his formative years 1981–1982. 18 months later, *Flexible* ushers in Basquiat's representation of the black male as king or divinity figure.

The figure in *Flexible* cannot be viewed as a mere mortal. This figure exists beyond our world, a manifestation of a higher power. While many of Basquiat's earlier images of a single black male portray specific people, including the artist himself and well-known personalities from sports and music, the personage of *Flexible* is not an identifiable character, but represents someone removed from our daily experience. Contrast the figures of *Flexible* and *Profit I*, which were painted almost two years earlier. In *Profit I*, the figure is represented with both arms raised, like a cactus plant, the gesture



Jean-Michel Basquiat, *Untitled (Rauschenberg)*, 1986–1987. Private Collection, Image Galerie Enrico Navarra, Artwork © The Estate of Jean-Michel Basquiat/ADAGP, Paris/ARS, New York 2018



Jean-Michel Basquiat painting *Gold Griot*, Venice, California, 1984. Image © Brian D. Williams, Artwork © The Estate of Jean-Michel Basquiat/ADAGP, Paris/ARS, New York 2018



Male sculpture from the Luluwa Period, 19th century. Werner Forman Archive/J.W. Gillon Collection, Image HIP/Art Resource, NY

suggesting some kind of worldly heroism. The gold and red crown of thorns – or halo – over the figure’s head is a sacred or perhaps heavenly symbol; its submersion in a black field surrounded by cryptic scrawls and symbols counteracts these associations, aligning Basquiat’s figure with our world.

Flexible presents a significantly different kind of figural presence. This figure is as much a divine apparition as a living human being. With its austere and assertive background surface, the figure of *Flexible* references sculptural representations of the divine in various sub-Saharan African cultures. In *Flexible* an oversized head, wide, slanted and partially closed eyes, a broad flat nose and mouth with prominent teeth, and cowry shells surrounding the eyes and along the hairline all indicate that Basquiat was influenced by sub-Saharan African source material. Instilling his figure with the same attributes of dignity, power and the

sacred, the artist made an even stronger statement by devising a new picture support for his paintings of divinity figures.

The arm gestures in most of Basquiat’s representations of the black male extend upwards, signifying heroic achievement. The arm gesture depicted in *Flexible* is unique in Basquiat’s oeuvre. From each shoulder, two long, tubular-shaped green appendages, one vertical, the other first extending downward and then vertically, join together as a continuous band above the figure’s head. Now the figure’s arms are linked together, signaling an act of coronation. In works such as *Profit I* or *The Philistines*, Basquiat positioned a halo or nimbus above his figure’s head. In other works, such as *Charles the First*, 1982, he added his now iconic crown. Both nimbus and crown imbue Basquiat’s personages with sanctity. *Flexible* diverges from the previous iconography, enabling the figure’s arm position to convey the

same attributes assigned to the halo or nimbus. Neither *Gold Griot* nor *M*, Basquiat's two other images of royalty depicted on wood-slat fencing material, have a similar representation of their figure's arms. Painted immediately following these two works, in *Flexible* the royal attributes of the figure are complemented by the additional symbolism of the sacred.

Heroism and Sanctity

The meaning of the word "flexible" is to bend without breaking, be easily modified, to respond well to altered circumstances. If one compares the way Basquiat schematically outlines the form of upraised arms in *M* with his rendering of the arms in *Flexible*, it is apparent that the later work conveys a freedom or playfulness not found in the more static gestural configuration of the work that preceded it. The highly

expressive, freely flowing arm positioning captured in *Flexible* is a counterpoint to the regularity and order of the picture support. As previously noted, the arm gestures in *Flexible* are unusual for the artist. Faced with the "raw," somewhat static imagery presented in *M*, Basquiat sought to enhance the characterization of his new, commanding royal figure. The unconventional yet expressive arm configuration of *Flexible* is elastic. In their extension these arms are strong and flexible, contorting but not breaking. The limbs of *Flexible* stretch beyond their natural capacity, extending upward, eventually joining each other, forming symbols of both heroism and sanctity. *Flexible* is the expression of a highly confident creator, an artist capable of taking chances, able to play with a given motif or subject matter, expanding his pictorial moves as he develops his themes.



Installation view of *Basquiat* at The Museum of Contemporary Art, Los Angeles, July–October, 2005 (present work exhibited).
Image © Brian Forrest, Artwork © The Estate of Jean-Michel Basquiat/ADAGP, Paris/ARS, New York 2018

6. Willem de Kooning 1904-1997

Untitled 13

signed "de Kooning" on the reverse. oil on paper, laid on canvas. 30¼ x 41½ in. (76.8 x 105.4 cm.). Painted in 1977.

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



Provenance

Xavier Fourcade, Inc., New York

Private Collection

Sotheby's, New York, May 9, 1990, lot 219

Acquired at the above sale by the present owner

“I made those paintings one after the other, no trouble at all. I couldn’t miss. . . It’s like a man at a gambling table [who] feels that he can’t lose. But when he walks away with all the dough, he knows he can’t do that again. Because then it gets self-conscious. I wasn’t self-conscious. I just did it.”

Willem de Kooning



Willem de Kooning, *Untitled V*, 1977. Albright-Knox Art Gallery, Buffalo, Image Art Resource, NY, Artwork © 2018 The Willem de Kooning Foundation/Artists Rights Society (ARS), New York

Willem de Kooning's, *Untitled 13*, 1977, draws the viewer into a lyrical abstract landscape that is drenched in a sensuous spectrum of yellow, coral, red, white and blue hues. Demonstrating de Kooning's rich spectrum of painterly means, free-flowing brushstrokes race across the pictorial ground – splashing, spattering, and dripping in all directions to coalesce into a painterly ode to nature. In its baroque opulence, *Untitled 13* is a quintessential example of de Kooning's celebrated “pastoral” all-over abstractions from the 1975-1980 period. Executed in 1977, *Untitled 13* was created in what David Sylvester lauded as the “*annus mirabilis* of de Kooning's career”, a seminal year in which de Kooning created some of his greatest masterpieces that now reside in the collections of the Museum of Modern Art, New York, the Stedelijk Museum, Amsterdam, and The Menil Collection, Houston, among others (David Sylvester, “Art: When Body, Mind and Paint Dissolve”, *The Independent*, February 15, 1995, online).



Willem de Kooning in his studio in Springs, New York, 1978.
Image Arnold Newman/Getty Images

Untitled 13 triumphantly marks de Kooning's return to abstract landscapes, a subject he had not interrogated since the late 1950s and early 1960s. Invigorated by the landscape of Springs, Long Island, where he lived and work, in 1965 de Kooning abandoned his over one decade long preoccupation with the human figure to distill the unique convergence of earth, sea, and sky of his environs. As de Kooning recalled of the genesis of works from this period, "They just poured out of me like water" (Willem de Kooning, quoted in *de Kooning. paintings 1960-1980*, exh. cat., Kunstmuseum Basel, Basel, 2005, p. 189).

What was set into motion in 1975 with works such as *...Whose Name Was Writ in Water*, 1975, Solomon R. Guggenheim Museum, New

York, erupted into a crest of creative ardor in 1977 – widely considered one of de Kooning's most productive years. As David Sylvester explained, the year 1977, "came, with the artist in his mid-seventies, as the climax of a period in which the paintings...attain at their best a total painterliness in which marks and image coalesce completely and every inch of the canvas quivers with teeming energy. They belong with the paintings made at the same age by artists such as Monet and Renoir and Bonnard and, of course, Titian" (David Sylvester, "Art: When Body, Mind and Paint Dissolve", *The Independent*, February 15, 1995, online).

With *Untitled 13*, as with all works from this remarkable year, de Kooning pushes the genre of landscape painting to new sensory pastures. Shifting away from the tightly organized compositions and heavily worked, dense canvases of the 1960s, de Kooning at this time begins to handle paint more freely and loosely, playing with the very tactile range of the medium using a brush, knife or even his fingers.

Continuously rotating the paper by 90 degrees, de Kooning builds up a dynamic space in which form, line and luminous color merge to convey the atmospheric light and textural variety of his environs. Freed from the fixed vertical-horizontal axis traditionally inherent to landscape painting, *Untitled 13* evidences how de Kooning approaches the act of painting as an analogy to nature, "following an uncurbed energy principle without beginning and end, allowing things to emerge, to rise to the surface" (Bernhard Mendes Bürgi, *de Kooning. paintings 1960-1980*, exh. cat., Kunstmuseum Basel, Basel, 2005, p. 24). Brimming with palpable energy and enthralling vigor, *Untitled 13* perfectly illustrates how, as David Sylvester postulated, "De Kooning's paintings of the Seventies are an annihilation of distance.... These paintings are crystallisations of the experience and amazement of having body and mind dissolve into an other who is all delight (David Sylvester, "Art: When Body, Mind and Paint Dissolve", *The Independent*, February 15, 1995, online).

◦ **7. Joan Mitchell** 1925-1992

Hours

signed "Joan Mitchell" lower right of the right panel. oil on canvas, diptych. each 39¼ x 31¾ in. (99.7 x 80.6 cm.); overall 39¼ x 63½ in. (99.7 x 161.3 cm.). Painted in 1989.

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







Provenance

Robert Miller Gallery, New York

Private Collection (acquired from the above in 1989)

Cohen Gallery, New York

Acquired from the above by the present owner in 1994

In Joan Mitchell's *Hours*, 1989, gestural brushstrokes sweep, tumble, crisscross and hover across the white ground, lyrically coalescing into an abstract landscape suffused in ultramarine blues, reds, greens and dappled with flashes of orange. Each line is powerfully laid down with a confidence and intuition that conveys the mastery of line, color, and placement Mitchell had achieved after over four decades of painting. Brimming with energy, *Hours* epitomizes the unrelentingly creative fervor with which Mitchell embraced radiant color and a looser formal vocabulary in her late oeuvre between 1985 and 1992. Painted just three years prior to the artist's death, *Hours* belongs to the discrete body of work created in 1989 that debuted at Mitchell's first solo exhibition at the Robert Miller Gallery in New York to rave reviews – the same year as her seminal travelling retrospective at Cornell University, Ithaca, Corcoran Gallery of Art, Washington, D.C., Albright-Knox Art Gallery, Buffalo, and the San Francisco Museum of Art.



Henri Matisse, *Landscape at Collioure*, 1905. The Museum of Modern Art, New York, Image © The Museum of Modern Art/
Licensed by SCALA/Art Resource, NY, Artwork © 2018 Succession
H. Matisse/Artists Rights Society (ARS), New York

Widely considered as some of the most assuredly opulent paintings in Mitchell's oeuvre, the 1980s works have an almost weightless quality to them that eloquently articulate imagined landscapes or feelings about places Mitchell had experienced. *Hours* evidences the chromatic exuberance that began to figure in Mitchell's paintings following her move to Vétheuil in the late 1960s, the same river village that had previously inspired Claude Monet. It is as if *Hours* breathes that very light and air, lushness and bloom, giving rise to the sensation of seeing the sky through a thicket of greenery or perhaps the reflections of nature on a rippling body of water. The present work beautifully demonstrates how Mitchell's compositions are never concrete representations, but associative, painterly approximations. As she had already explained in 1958, "I paint from remembered landscapes that I carry with me – and remembered feelings of them, which of course become transformed..." (Joan Mitchell, quoted in Judith E. Bernstein, *Joan Mitchell*, Manchester, 1997, p. 31).

The paintings Mitchell began to create from 1985 demonstrated a distinct departure from her earlier pictorial idiom. Employing a palette of primary colors, Mitchell began to explore the tension between the sparseness of the white pictorial ground and the thrumming energy that individual, bold brushstrokes could communicate. While Mitchell's brushstrokes coalesced into all-over compositions in the late 1970s and early 1980s, in works such as the present one they animate the surface akin to torqueing waves. This interweaving of varied brushstrokes vividly brings to mind the late abstract landscape paintings of Willem de Kooning, Mitchell's close friend and mentor when she lived in New York. Yet as



Joan Mitchell in France, 1991. Image David Turnley/Corbis/VCG via Getty Images

much as *Hours* is a nod to Mitchell's Abstract Expressionist predecessors, it is also a joyous homage to the artist's Impressionist and Post-Impressionist forebears, including Paul Cézanne and Vincent van Gogh, but perhaps above all, Henri Matisse in its evocation of such works as *Landscape at Collioure*, 1905, Museum of Modern Art, New York. Speaking of the way Matisse put white on the canvas, Mitchell indeed acknowledged, "I wanted to put on paint like Matisse" (Joan Mitchell, quoted in "Joan Mitchell and Yves Michaud", 1986, *Joan Mitchell*, Cologne, 2015, p. 57).

Titled *Hours*, the present work points to Mitchell's concern with notions of duration, a theme also alluded to in other work titles from the 1989 series, such as *Lapse*, *Day*, or *Span*. "Painting", as Mitchell noted in 1986, is "the only art form except still photography which is without time...It never ends, it is the only thing that is both continuous and still" (Joan Mitchell, quoted in "Conversations with Joan Mitchell", in *Joan Mitchell: New Paintings*, New York, 1986, n.p.). Mitchell's late oeuvre was characterized by a pronounced emphasis of working in discrete series, whereby key stylistic concerns were explored across several canvases. In her 1989 series, too, Mitchell's brush rolls and lashes to convey a sense of continuous movement that goes beyond the confines of the picture plane.

This desire for expansion is also conveyed through Mitchell's use of the diptych and triptych format. As Michael Brenson noted on the occasion of their debut at the Robert Miller Gallery, these paintings "suggest scrolls without beginning or end" (Michael Brenson, "Joan Mitchell's Abstract Expressionism", *The New York Times*, November 3, 1989, online).

The joyous, exuberant and bright paintings Mitchell created in the last years of her life belie what was a period of emotional and physical setbacks. *Hours* poetically marks the triumph of will over body. Indeed, despite her waning physical capabilities, Mitchell galvanized her energies in the studio, propelling the full force of her brush onto the canvas which left little margin for error. *Hours* and its related works, as Sandro Parmiggiani has poignantly postulated, "are the prelude to developments in her final work: the marks and brushstrokes fragment, become shorter and twist back on themselves, as if the last quivers of the artist's life were placed in them" (Sandro Parmiggiani, "In Search of a Lost Feeling", *Joan Mitchell*, Emden, 2008, p. 56). Distilling color and gesture to its sparsest and most essential expression, *Hours* is as much of an ode to the joy of painting as it beautifully expresses, through a heightened, dreamlike reverie, Mitchell's remembrances of her natural and felt environment.

Property from the Collection of Holly Hunt

◦ ♦ **8. Robert Motherwell** 1915-1991

At Five in the Afternoon

incised with the artist's signature and date "Motherwell 49/71" lower right; further signed, titled and dated "At Five in the Afternoon (large version) R. Motherwell Summer 1971" on the reverse. acrylic on canvas. 90 x 120½ in. (228.6 x 305.1 cm.). Painted in 1971.

Estimate \$12,000,000-18,000,000







Provenance

The Artist

Knoedler & Company, New York

Acquired from the above by the present owner in 1981

Exhibited

Minneapolis, Walker Art Center, *Robert Motherwell: Recent Paintings*, June 16 - August 6, 1972, no. 1

Mexico City, Museo de Arte Moderno, *Robert Motherwell: Retrospectiva del gran pintor Norteamericano*, March - May, 1975, no. 6, n.p.

(illustrated)

New York, Knoedler & Company, *Robert Motherwell & Black*, February 13 - March 12, 1981, no. 11

New York, Knoedler & Company, *Robert Motherwell: At Five in the Afternoon*, December 7, 1994 - January 5, 1995, no. 4

(illustrated)

Literature

Marjorie Welish, "Robert Motherwell: Bridging the Generations," *Art International*, vol. 16, no. 10,

December 1972, p. 44 (illustrated)

Juan Acha, "Robert Motherwell," *Plural*, 4, no. 8,

May 6, 1975, p. 82

Jonathon Fineberg, "Death and Maternal Love:

Psychological Speculations on Robert Motherwell's Art," *Artforum*, vol. 17, no. 1, September 1978, pp. 53-

56 (illustrated in progress, p. 57)

E.A. Carmean, Jr., "Robert Motherwell: The Elegies to the Spanish Republic," *American Art at Mid-Century: The Subjects of the Artist*, exh. cat., National Gallery of Art, Washington, D.C., 1978, p. 98

Alwynne Mackie, "Robert Motherwell," *Art/Talk: Theory and Practice in Abstract Expressionism*, New York, 1989, p. 187

E.C. Braun-Munk, "Unfettered Art," *Vogue Decoration*, no. 30, February-March, 1991, pp. 70, 74, 76 (installation view illustrated)

Pepe Karmel, "Motherwell Painted Art from the Gut but Used His Head," *The New York Times*, December 30, 1994, p. 3

Robert Motherwell, exh. cat. Galleria d'Arte il Gabbiano, Rome, 2008, n.p. (illustrated in progress)

Jack Flam, Katy Rogers and Tim Clifford, eds., *Robert Motherwell Paintings and Collages: A Catalogue Raisonné, 1941-1999*, vol. I, New Haven, 2012, fig. 135, pp. 142, 231, 259 (illustrated, p. 141)

Jack Flam, Katy Rogers and Tim Clifford, eds., *Robert Motherwell Paintings and Collages: A Catalogue Raisonné, 1941-1999*, vol. II, New Haven, 2012, no. P647, pp. 331-332 (illustrated)

Jen Renzi, "Inside Holly Hunt's Modern Apartment on Chicago's Gold Coast," *Architectural Digest*, March 8, 2016 (illustrated online)



Robert Motherwell with *At Five in the Afternoon*, in progress, 1970. Image © Dedalus Foundation, Artwork © Dedalus Foundation/Licensed by VAGA NY, NY

Robert Motherwell: A Field of Inexhaustible Meaning

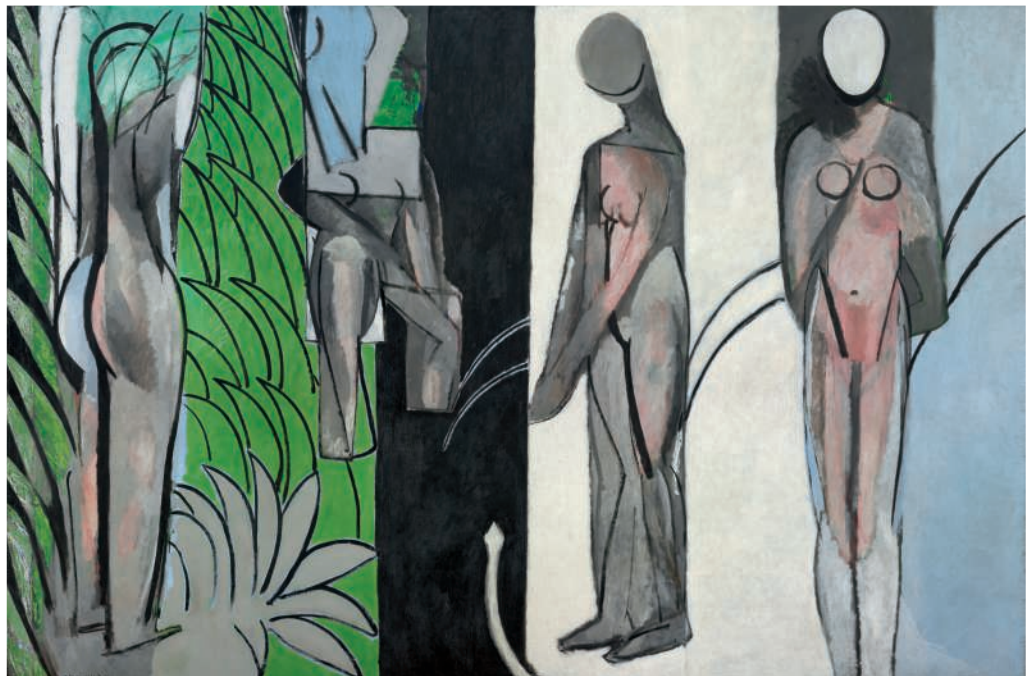
Carter Ratcliff

Carter Ratcliff is a Contributing Editor at Art in America and the author of *The Fate of a Gesture: Jackson Pollock and Postwar American Art*.

Generating its power from contrasts at once stark and elegantly interwoven, Robert Motherwell's *At Five in the Afternoon*, 1971, is among a handful of canvases crucial to the definition of Abstract Expressionism. As black and white find a complex equilibrium, geometry at its most austere angular comes to terms with gesture at its most lushly organic. Grandeur draws strength from minute inflections. *At Five in the Afternoon* is a formal masterpiece, yet it is not an exercise in "pure painting" of the kind that certain modernists have sought since the 1890s. Motherwell described painting as a "search" not only "for beauty or artfulness, but an attitude toward reality" (Robert Motherwell, quoted in *Robert*

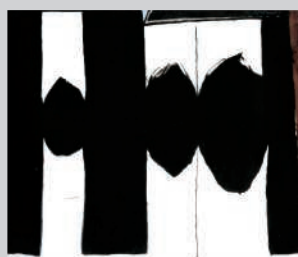
Motherwell & the New York School: Storming the Citadel, dir. Catherine Tatge, Thirteen/WNET, 1991).

A brilliant writer with a background in literature and philosophy, Motherwell believed that "reality has a historical character" (Robert Motherwell, "The Modern Painter's World," 1940, in *The Writings of Robert Motherwell*, Berkeley, 2007, p. 28). He made this Hegelian principle his own by insisting that a pictorial possibility could be realized only over time, in successive paintings. Having established a theme, he would put it through the variations that produced such series as *Open*, *Je t'aime*, and *Night Music*. Of these, *Elegy for the Spanish Republic* is the most extensive. Over two-hundred and fifty works from small scale works on paper to monumental canvases—including the *At Five in the Afternoon* paintings—fall under this heading. Reflecting

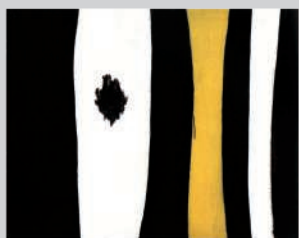


Henri Matisse, *Bathers by a River*, 1909–1910. The Art Institute of Chicago, Image Art Resource, Artwork © 2018 Succession H. Matisse/Artists Rights Society (ARS), New York

Robert Motherwell's *Spanish Elegies* in Public Collections



Granada, 1948-1949.
Kykuit: National Trust for Historic Preservation, New York



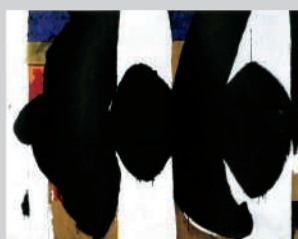
Barcelona, 1950.
High Museum of Art, Atlanta



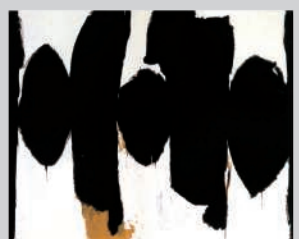
At Five in the Afternoon, 1950.
Fine Arts Museum of San Francisco



Havana, 1951.
The Israel Museum, Jerusalem



Elegy to the Spanish Republic XXXIV, 1953-1954.
Albright-Knox Art Gallery, Buffalo



Elegy to the Spanish Republic XXXV, 1954-1958.
The Metropolitan Museum of Art, New York



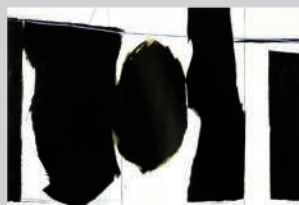
Chambre d'Amour, 1958-1959.
Hood Museum of Art Dartmouth College, Hanover



Elegy to the Spanish Republic No. 54, 1957-1961.
The Museum of Modern Art, New York



Elegy to the Spanish Republic, 1958-1961.
The Philadelphia Museum of Art



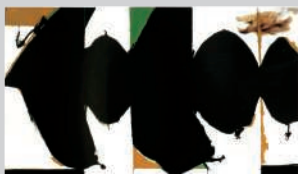
Elegy to the Spanish Republic, 1958-1961.
National Gallery of Australia, Canberra



Elegy to the Spanish Republic No.78, 1958-1961.
Yale University Art Gallery, New Haven



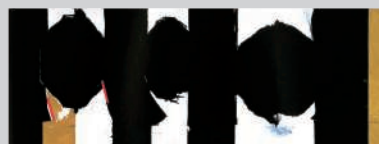
Elegy to the Spanish Republic No.100, 1962-1963.
Los Angeles County Museum of Art



Elegy to the Spanish Republic No. 108, 1965-1967.
The Museum of Modern Art, New York



Elegy to the Spanish Republic No. 110, 1971.
The Solomon R. Guggenheim Museum, New York



Elegy to the Spanish Republic No.126, 1971-1975.
University of Iowa Museum of Art, Iowa City



Elegy to the Spanish Republic No. 129, 1974-1975.
The Smithsonian, Hirshhorn Museum and Sculpture Garden, Washington, D.C.



Reconciliation Elegy, 1978.
The National Gallery of Art, Washington, D.C.



Elegy to the Spanish Republic No.160, 1979.
Hess Art Collection, Napa



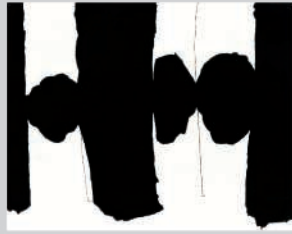
Blue Elegy, 1981.
Worcester Art Museum



Elegy to the Spanish Republic No.171, 1988-1989.
The Modern Art Museum of Fort Worth



Andújar (España), 1951.
The Modern Art Museum of Fort Worth



Catalonia, 1951.
The Saint Louis Art Museum



Cape de Gata (España), 1951.
Kunstmuseum Basel



Castile (España), 1952.
Carnegie Museum of Art, Pittsburgh



Elegy to the Spanish Republic No. 55,
1955-1960.
The Cleveland Museum of Art



Elegy to the Spanish Republic No. 57,
1957-1961.
San Francisco Museum of Modern Art



Elegy to the Spanish Republic No. 58,
1957-1961.
The Rose Art Museum of Brandeis
University, Waltham



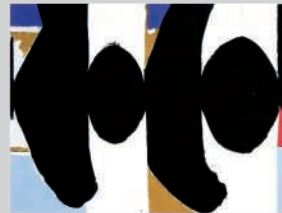
Elegy to the Spanish Republic No. 70, 1961.
The Metropolitan Museum of Art, New York



Elegy to the Spanish Republic,
1962/1982.
The Modern Art Museum of Fort Worth



Elegy to the Spanish Republic No.102, 1965.
The Baltimore Museum of Art



*Elegy to the Spanish Republic
No.103*, 1965.
Museo Nacional Centro de Arte Reina
Sofía, Madrid



*Elegy to the Spanish Republic No.108
(The Barcelona Elegy)*, 1966.
Dallas Museum of Art



Elegy to the Spanish Republic No.131,
1974-1975.
The Detroit Institute of Arts



*Elegy to the Spanish Republic
No.132*, 1975-1977.
Tate, London



*Elegy to the Spanish Republic
No. 133*, 1974-1975.
Pinakothek der Moderne, Munich



Reconciliation Elegy, 1978.
The National Gallery of Art, Washington, D.C.

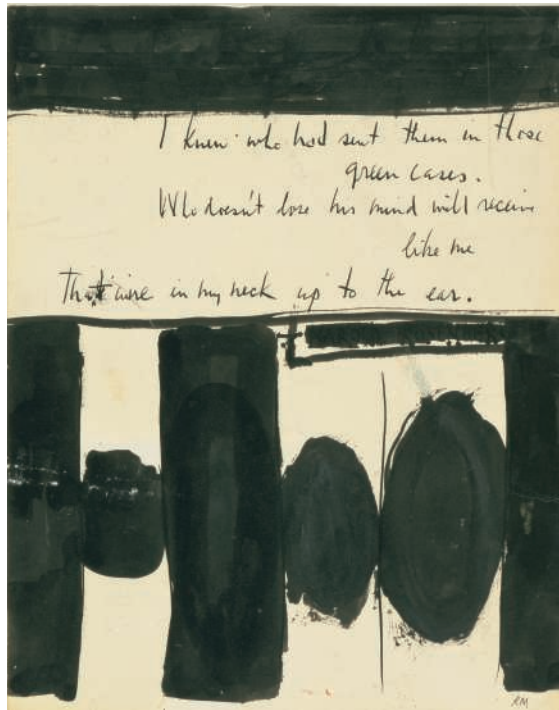


*Elegy to the Spanish Republic No.172
(with Blood)*, 1989-1990.
Denver Art Museum



*Elegy to the Spanish Republic
No.173*, 1990.
Flint Institute of Arts

At Five in the Afternoon: A Progression



Robert Motherwell, illustration for Harold Rosenberg's poem, later titled *Elegy to the Spanish Republic No. 1*. The Museum of Modern Art, New York, Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY, Artwork © Dedalus Foundation/Licensed by VAGA, NY, NY



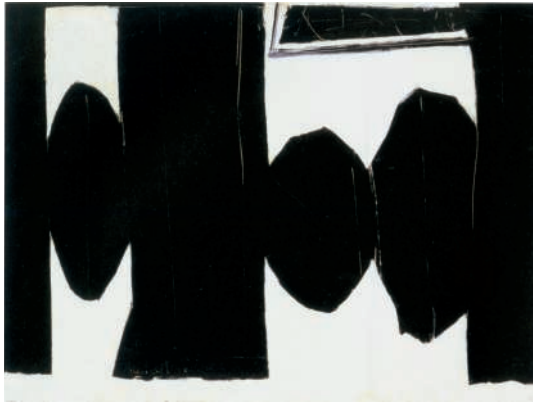
Robert Motherwell, *At Five in the Afternoon*, 1948–1949. Collection of Helen Frankenthaler, Artwork © Dedalus Foundation/Licensed by VAGA, NY, NY

Motherwell's era at every scale from the personal to the world-historical, the *Elegies* are endlessly resonant. For it is here that his deepest concerns are the most powerfully felt, and in the 1971 version of *At Five in the Afternoon* the artist's feelings are given their fullest expression.

Referring to the hour at which bull fights traditionally begin, the painting's title is taken from Federico García Lorca's *Lament for Ignacio Sánchez Mejías*, a poem commemorating, with horror and exalted sorrow, a matador's fatal goring in 1934 (Federico García Lorca, *Lament for Ignacio Sánchez Mejías*, in *Robert Motherwell: Elegy to the Spanish Republic*, exh. cat., Dominique Lévy, New York, 2016, pp. 22–29). Two years later, Lorca was assassinated. Though his killers have never been identified, it is widely agreed that they were right-wing operatives who targeted him for his support of the Spanish Republic and possibly because he was a homosexual. Under way by then, the Spanish Civil War ended in 1939 when a fascist coalition

crushed its badly divided opposition. Francisco Franco became the head of a dictatorship that persisted until 1975. Twenty-one years old when the Civil War broke out, Motherwell felt a deep and immediate sympathy for those struggling to establish the Spanish Republic. Learning of their defeat, he underwent a corresponding shock.

The artist produced his first *Elegy to the Spanish Republic* in 1948. Executed in India ink on a small sheet of paper, it deploys three columns and three ovals. In the upper right-corner is a fragment of what may be a window frame. Appearing in the aftermath of the Second World War, this painting urges us to see the civil conflict in Spain as the prelude to a century of atrocities. The Spanish Republic, in its demise, becomes a symbol of humane hope. Motherwell reprised the 1948 *Elegy* a year later. Naming it *At Five in the Afternoon*, he gave the dimension of an individual life to a widely inclusive symbol. The life in question is that of the slain bullfighter, Sánchez Mejías. However, we could see the exemplary figure as the poet Lorca. Or as Motherwell himself, who wrote that “the



Robert Motherwell, *At Five in the Afternoon*, 1950. Fine Arts Museums of San Francisco, Artwork © Dedalus Foundation/Licensed by VAGA, NY, NY



Present lot

history of modern art tends at certain moments to become the history of modern freedom” (Robert Motherwell, “The Modern Painter’s World,” 1940, in *The Writings of Robert Motherwell*, Berkeley, 2007, p. 29). One of those moments occurred in 1949, triggered by the personal crisis that drove the artist to reprise his first *Elegy* and name the new painting *At Five in the Afternoon*. In 1971, the crisis recurred.

Motherwell married the painter Helen Frankenthaler in 1958, bringing to their union the 1949 version of *At Five in the Afternoon*. When they divorced in 1971, their settlement allowed her to keep the painting. Devastated by the loss of a work of such intensely personal significance, he decided to recreate it on a canvas ten feet wide and seven and a half feet high. The painting was going well until his mood suddenly changed. As he recalled the following summer, “I began to feel suicidal.” “Terribly upset,” he asked, “What am I hiding from myself?” Only after a long bout of anguished rumination did the answer come to him. He had

made the earlier *At Five in the Afternoon* when his first wife, the Mexican actress Maria Ferriera y Moyers left him. Working on that painting, he had “seriously considered suicide,” and thoughts of killing himself returned as he remade the painting twenty-two years later (Robert Motherwell, quoted in “Interview with Martin Friedman and Dean Swanson”, August 1, 1972, Daedalus Foundation Archives, New York).

Independence, he realized, could be felt as unbearable isolation. Reprising *At Five in the Afternoon* in 1971, Motherwell felt himself drawn to the verge of self-destruction—and then back from that ultimate precipice. For, in finishing the painting, he reclaimed his best sense of himself.

Talking to David Sylvester in 1960, the artist said, “The process of painting is a series of moral decisions about the aesthetic.” He did not, he added, mean this “in a puritanical sense...but almost primitively, as a kind of animal thirst for something solidly real.” (Robert Motherwell, quoted in “Interview with David Sylvester”, in David Sylvester, *Interviews with American*

Artists, New Haven, 2001, pp. 76-77). Of course, he wanted his paintings to “work” pictorially, as the New York painters began saying in the 1940s. Yet Motherwell was never satisfied with a narrow aesthetic success. Hence the *Elegies*. Recalling the horrors perpetrated in the name of ideology, these paintings immerse us in a felt sense of our shared history. And, as they point beyond our collective destiny to the fate of an individual, the *Elegies* entitled *At Five in the Afternoon* turn the dead matador of Lorca’s *Lament* into an emblem of the death that Motherwell, in moments of suicidal despair, hoped for himself. By completing the two paintings, he twice found his way beyond that despair to the generative power that charges every detail of Motherwell’s paintings with manifold meanings. For *At Five in the Afternoon*, especially the version from 1971, is haunted by more than the bullring’s fatal ritual.

Though the painting’s tall, geometric forms find echoes throughout the history of art, their most telling allusion is to Henri Matisse’s *Bathers by a River*, 1909-1910, The Art Institute of Chicago. Of all the Abstract Expressionists, Motherwell had the most sophisticated relationship with the School of Paris, as is shown by his transformation of the vertical divisions that supply the *Bathers*’s figures with a backdrop. For Matisse, these divisions are formal devices. In *At Five in the Afternoon* they are that and more: concise evocations of the architectural structures that house our civilization and, in doing so, provide us with an environment

shaped by principles of order. By joining geometric with organic forms, this painting mixes the ideal with the contingent, the transcendent with reminders of historical events that have precipitated tragedy. Yet Motherwell gives us neither a single conclusion to draw nor just one emotion to feel. Though many commentators have interpreted the ovals and thrusting verticals of *At Five in the Afternoon* as the *cojones* and phallus of a fighting bull, the ovals could be seen as feminine—or, with the vitality of their outlines, as symbols of every life embodied in flesh. For all its dark overtones, this is a joyously realized painting, and its imposing scale invites us to see our humanity as heroic.

Though the 1971 version of *At Five in the Afternoon* reincarnates the one from 1949, these works are fundamentally different, not only in size but also in facture. The 1949 painting shows Motherwell’s command of the automatism that he and other Abstract Expressionists learned from the Surrealists exiled to New York by the Second World War. In 1971, he recapitulated all the spontaneous drips and feathered edges of 1949, giving the later painting a quality of willed determination. Nonetheless—and this is astonishing—the traces of his brush feel utterly liberated. Giving in to the necessity of making this painting, Motherwell freed himself.

Defiantly distinct, the Abstract Expressionists were preoccupied with their singular states of being. Jackson Pollock once said, “I am nature”—a boast that becomes believable when we see his dripped and spattered canvases as the work of a painter impersonating the impersonal forces of the natural world (Jackson Pollock, quoted in *Jackson Pollock*, New York, 1989, p. 159).

Describing his subject as “the terror of Self,” Barnett Newman turned toward an unknowable future in the hope that his feelings of absolute isolation might somehow be redeemed (Barnett Newman, 1965, in *Barnett Newman: Selected Writings and Interviews*, New York, 1990, p. 187). Clyfford Still, the most solitary of the Abstract Expressionists,



Franz Kline, *Ninth Street*, 1951. Private Collection, Artwork © 2018 The Franz Kline Estate/Artists Rights Society (ARS), New York



Jackson Pollock, *Number 32*, 1950. Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany, Image Art Resource, NY, Artwork © 2018 Pollock-Krasner Foundation/Artists Rights Society (ARS), New York

declared in 1963 that, through his art, he had attained “total psychic unity.” He was whole. Others were “fractional” beings burdened by the hope that he might have something to communicate to them—a vain hope, according to Still. For him, isolation was the goal he sought and attained with each of his paintings (Clyfford Still, quoted in *Clyfford Still 1904-1980: The Buffalo and San Francisco Collections*, Kunsthalle Basel, 1992, pp. 156-162). Motherwell’s goal was something like the opposite.

Naturally, he found and maintained a uniquely Motherwellian way of making a painting. However, he never embraced the notion that an artist’s originality could separate his oeuvre from the world in which it appeared. His art engaged art history, world history, and the perennial questions posed by the immediacies of our lives. Understanding that these questions can never be given settled answers, he remained alive to uncertainty and thus, as he wrote in 1965, “One never really gets used to reality” (Robert Motherwell, “Letter to Frank O’Hara”, August 18, 1965, in *Robert Motherwell*, exh. cat., The Museum of Modern Art, New York, 1965, p. 59).

One must always confront it, grasp it, recreate it. By recreating the real on the artist’s most demanding terms, *At Five in the Afternoon* ushers us into a state he once called “ecstasy”—Motherwell’s word, perhaps, for the experience of immersion in a field of inexhaustible meaning of the kind that this painting provides (Robert Motherwell, quoted in *Reconciliation Elegy: A Journal of Collaboration*, New York, 1980, p. 76).



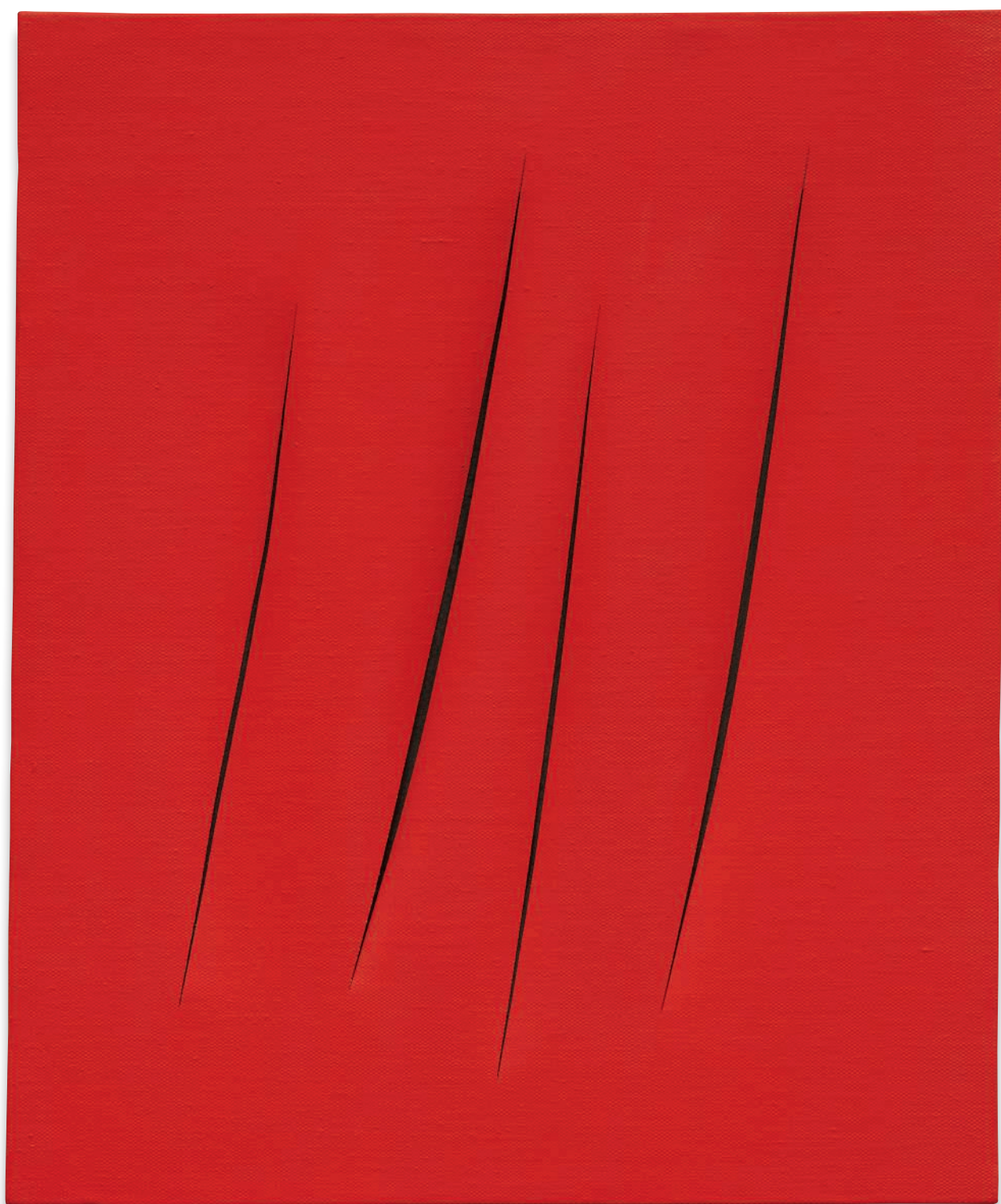
Willem de Kooning, *Painting*, 1948. The Museum of Modern Art, New York, Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY, Artwork © 2018 The Willem de Kooning Foundation/Artists Rights Society (ARS), New York

◦ • **9. Lucio Fontana** 1899-1968

Concetto spaziale, Attese

signed, titled and inscribed "I. Fontana "Concetto Spaziale" ATTESE Domani vado a riposarmi in america" on the reverse.
waterpaint on canvas. 25½ x 21¼ in. (64.8 x 54 cm.). Executed in 1964-1965.

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



Provenance

Studio Pescali, Milan
Collection Campanelli Palmisano, Milan
Private Collection (acquired from the above circa 1975)
Private Collection, Milan (acquired by descent from the above)
Christie's, Milan, April 2, 2014, lot 11
Private Collection (acquired at the above sale)
Acquired from the above by the present owner

Exhibited

Milan, Galleria d'arte Medea, *L'avventura spaziale di Lucio Fontana*, October 16 - November 24, 1974, no. 38 (illustrated, dated 1966)

Literature

Enrico Crispolti, ed., *Fontana, Catalogo generale, Volume secondo*, Milan, 1986, no. 64-65 T 14, p. 549 (illustrated)

Enrico Crispolti, ed., *Lucio Fontana, Catalogo ragionato di sculture, dipinti, ambientazioni, Tomo II*, Milan, 2006, no. 64-65 T 14, p. 734 (illustrated)

Created at the height of Lucio Fontana's groundbreaking career that would end just three years later, *Concetto spaziale, Attese*, 1964-1965, confronts the viewer with one of the most iconic and iconoclastic gestures of postwar art. Evoking the expressive painterly stroke only to empty it of all content, Fontana, with just four single decisive slashes down the red monochromatic canvas, pushes the medium of painting into new conceptual pastures. Firmly situated within the *tagli*, or "cut", series the artist created between 1958 up until his death in 1968, *Concetto spaziale, Attese* articulates Fontana's enduring concerns with the manipulation of space. With this deceptively simple, yet peremptorily and highly concentrated gesture, Fontana introduced a radically new perspective into the realm of art – exploiting the creative force of destruction to give rise to a zone of potentiality apt for the space age. Just as Yuri Gagarin had become the first man to view earth from space through



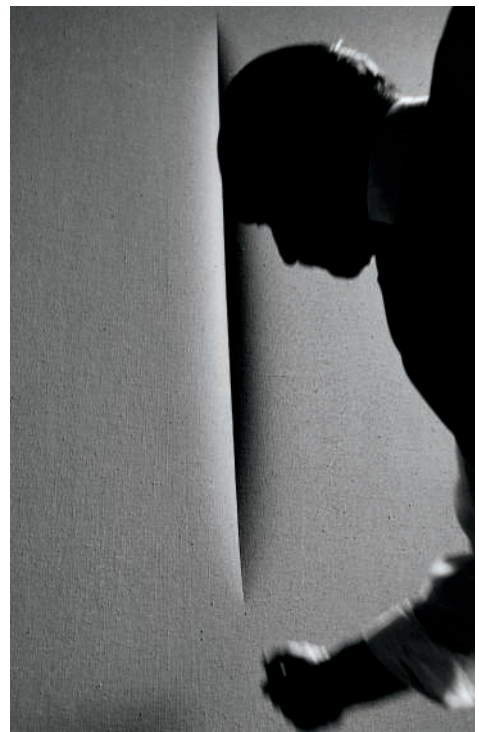
“My *tagli* are primarily a philosophical expression, an act of faith in the Infinite, an affirmation of spirituality. When I sit down in front of one of my *tagli*, to contemplate it, I suddenly feel a great expansion of the spirit, I feel like a man liberated from the slavery of material, like a man who belongs to the vastness of the present and the future.”

Lucio Fontana

the window of his Vostok 1 capsule in 1961, Fontana here was creating a radical language for painting which responded to the advancements of science and technology.

Concetto spaziale, Attese marked a jubilant moment in Fontana's career, for just a year after its completion, in 1966, his work was subject

to a major solo show at the Walker Art Center, Minneapolis, and his contribution to the Italian Pavilion at the 33rd Venice Biennale won the International Grand Price for Painting. This was a period of felicitous creative vitality, with Fontana also conceiving his first *Teatrini* works in the same year as he started work on the present canvas in 1964.



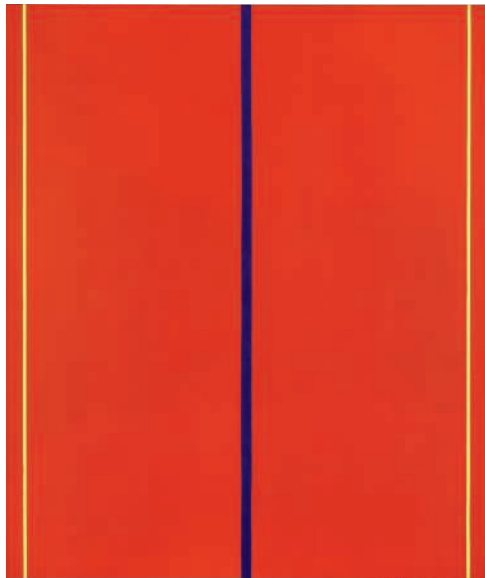
Lucio Fontana, Milan, 1964.
Image © Ugo Mulas

With *Concetto spaziale*, Attese Fontana achieved the very synthesis of color, space, movement, and time that he grandiosely asserted as the aims of his art in 1947, espousing in his *Manifesto Spaziale* (Spatialist manifesto): “We believe that art liberates matter, the meaning of eternity from the concern for mortality. We are not interested in whether a completed gesture lives for a moment or a millennium, since we are truly convinced that it will be eternal after it has been accomplished” (Lucio Fontana, *Primo Manifesto spaziale*, Milan, 1947). Repudiating the illusory space of traditional easel painting to unite color and form in real space, Fontana from this time onwards began to advance a progression of experiments that he collectively entitled *Concetto spaziale* (“spatial concept”).

Works such as this one presented the climax of a series of artistic questions and answers that Fontana began probing since 1958, when he conceived his first *tagli*. Expanding upon the formal and conceptual concerns he had been exploring for nearly a decade by puncturing the canvas with *buchi* (“holes”), Fontana’s first *tagli* in 1958 marked a key innovation in the evolutionary development of his visual idiom. In many ways, his radical gesture of slashing the canvas can be seen as a riposte to the painterly excesses of the increasingly dominant style of gestural abstraction – the serene cut becoming the symbolic and literal escape from such opulent, painterly materiality.



Alberto Burri, *Rosso Plastica*, 1962. Private Collection, Image Bridgeman, Artwork © 2018/ Artists Rights Society (ARS), New York/SIAE, Rome



Barnett Newman, *Who's Afraid of Red, Yellow and Blue II*, 1967.
Staatsgalerie, Stuttgart, Image Art Resource, NY, Artwork © 2018
Barnett Newman Foundation/Artists Rights Society (ARS), New York

In *Concetto spaziale, Attese*, Fontana has slashed the canvas in a progression that vividly speaks of the artist's visceral and tactile process – first using a Stanley Knife with a single downward motion down the still damp canvas, then broadening the incisions by pulling them apart by hand. As the razor pierces and slices open the two-dimensional canvas, the most intense luminosity occurs at the point where the slightly curving planes at each side of the cut meet the slit of dark, conveying seemingly infinite space at the center. In the same year as he conceived of this radical gesture of opening the canvas up to the third-dimension, Fontana also began exploring the tandem effect of creating matte, monochrome surface-heightening the viewer's sense of space, but also to negating the representational conventions of painting. The violation of the pictorial plane was a profoundly conceptual act for Fontana, his violent slashes enforcing the idea that the painting is an object, not solely a surface. Though Fontana was intrigued by the impacts of technology and science on modern life, his cuts celebrate the artist's subjective intervention as a way to repudiate processes of industrialization and mechanization.

While emptying the picture plane of anything but pure form and color – to the extent that he stopped signing his works on the front – Fontana would often include inscriptions on the verso which sometimes featured nonsensical arithmetic or train-of-thought commentary from his own life. The present work is inscribed with the words “Concetto Spaziale” ATTESE Domani vado a riposarmi in america”, whereby “attese”, meaning “waiting”, as with many of Fontana's works, emphasizes this contemplation of an object that exists in time as well as in space. The latter part of the inscription, which translates to “Tomorrow I'm going to rest in America”, likely refers to the artist's career and life defining trip to the United States, and New York more specifically. Fontana visited New York City for the first time in 1961 when he was invited to exhibit works at the legendary Martha Jackson Gallery. While Fontana was content with the success of his exhibition and his encounters with noted curators, collectors and critics, it was above all the city itself that excited him. To Fontana, New York City seemed to embody a neo-industrialist and futurist utopia – in its communications systems, its skyscrapers, the engineering feats of metal constructions.

Taking a distinct position within Fontana's *tagli* series for its specific reference to the modern metropolis, *Concetto spaziale, Attese* conveys all those utopian aspirations and hopes that pushed Fontana to explore hitherto unexplored territories of art making, the achievements of which would change the course of art history forever. *Concetto spaziale, Attese* not only opens up the picture plane to allow energy and light to pass through the canvas into the cosmos beyond, but also stands as a fervent existential response to man's newfound ability to enter this space himself. As such, this work encapsulates the essence of Fontana's pioneering Spatialist theories: “we want painting to escape from its frame and sculpture from its bell-jar. An expression of aerial art of a minute is as if it lasts a thousand years, an eternity” (Lucio Fontana, “The Second Spatial Manifesto”, in *Lucio Fontana*, exh. cat., Palazzo delle Esposizioni, Milan, 1998, p. 118).

To be sold with no reserve

10. Anselm Kiefer b. 1945

Laßt 1000 Blumen blühen (Let 1000 Flowers bloom)

titled "Laßt 1000 Blumen blühen" upper left. emulsion, oil, acrylic and shellac on canvas.
112¼ x 224¾ in. (285.1 x 570.9 cm.). Executed in 1999-2007.

Estimate \$1,200,000-1,800,000 •





last 1000 Blumen blühen



Provenance

The Artist

Galleria Lia Rumma, Naples - Milan

Acquired from the above by the present owner

Exhibited

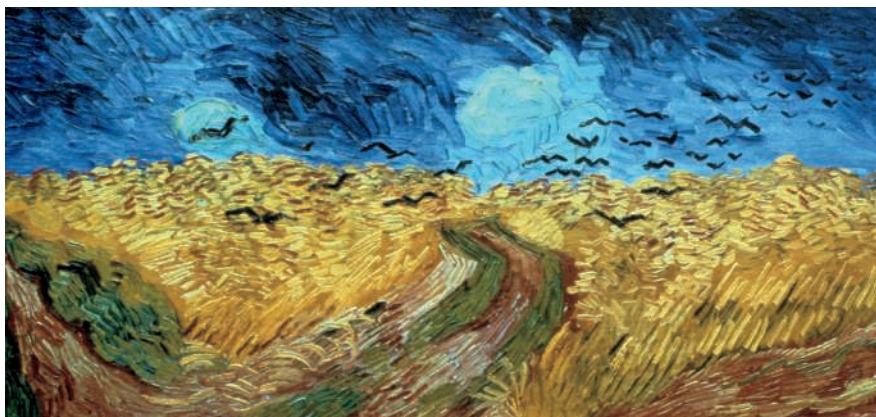
Milan, Triennale Bovisa, *Kiefer e Mao: che mille fiori fioriscano*, February 16 - April 6, 2008, no. 63, pp. 128-129 (illustrated, dated 2007)

In *Laßt 1000 Blumen blühen*, 1999-2007, Anselm Kiefer has transformed the ravaged landscapes of his early paintings into a vast field of heavily impastoed pastel flowers across which the portrait of Mao Zedong floats like a faded photograph. The present work is one of the most monumental of all works in the *Laßt 1000 Blumen blühen* series, examples of which reside in the Metropolitan Museum of Art, New York, Tate, London, and the Broad Museum, Los Angeles. Continuing his painterly investigation of history and cultural myth, Kiefer with this series further develops his key iconographic motif of the flower vis-à-vis Mao's political legacy - conceptually linking the two with the phrase "*laßt 1000 Blumen blühen*" ("Let a Thousand Flowers Bloom"), incised at the upper left of the present work, in allusion to the pseudo-liberal Hundred Flowers Movement in the People's Republic of China of 1956-1957.

Laßt 1000 Blumen blühen exemplifies how Kiefer shifted from a preoccupation with his native Germany to a broader artistic

investigation of the abuse of power. In its depiction of a totalitarian political figure against a landscape, this series comes full circle with Kiefer's *Occupations* series from the onset of his artistic career in 1969. Whereas in those photographic works Kiefer utilized imitations of the Nazi *Sieg Heil* salute to explore the aesthetics of fascism, in *Laßt 1000 Blumen blühen* Kiefer turns to representations of Mao. As Kiefer explained of his fascination with the ambiguity of Mao's personality and his politics, "He's always intrigued me because so many of my student friends joined the Communist Party in the 1960s. I was always something of a critic, even in those times, but then I found out that he made a good beginning, was wonderful, and then became tyrannical" (Anselm Kiefer, quoted in Karen Wright, "The Ruins of Barjac", *Anselm Kiefer*, exh. cat., Guggenheim Museum Bilbao, Bilbao, 2007, p. 446). *Laßt 1000 Blumen blühen* explores the very turning point at which the image of Mao as a moral institution, a widely held belief by German youth in the 1960s, began to crumble.

Kiefer began the *Laßt 1000 Blumen blühen* series in 1998, inspired by his trip to China five years earlier. In a sly nod to Vincent van Gogh, one of his great artistic heroes, Kiefer based the landscapes of these paintings on fields in bloom surrounding his property in southern France - transferring color photographs he had taken onto the canvas and covering these with a combination of oil and acrylic paint,



Vincent van Gogh, *Crows Over Wheatfield*, 1890.

Van Gogh Museum, Amsterdam, Image HIP/Art Resource, NY



People parade raising high with Chairman Mao's portrait during the Cultural Revolution in Beijing, China, 1949. Image VCG via Getty Images

shellac and emulsion. Whereas the majority of *LaBt 1000 Blumen blühen* paintings are based on photographs Kiefer had taken of Mao monuments in villages and towns across China, the present work is based on the iconic portrait photograph of the communist leader from the 1950s that was reproduced in the communist leader's *Little Red Book*. Reproduced 50 years later in this painting, the Mao we see here is thus a representation of a representation – based on a propaganda image, it is a haunting reminder of ideology gone wrong.

In its undeniable beauty, *LaBt 1000 Blumen blühen* knowingly contradicts the subject matter it evokes. The phrase “let a thousand flowers bloom” is not just an allusion to the blooming landscape, but is also a common misquotation of Mao's shrewd appropriation of the classical Chinese maxim, “Let a hundred flowers bloom; let a hundred schools of thought contend”, which he publically pronounced in 1956 as part of the Hundred Flowers Campaign. While ostensibly encouraging cultural plurality and freedom of speech, his campaign led to

the arrest of those who took him literally – ultimately setting in motion a history of violence and oppression that would lead to the deaths of millions during the Cultural Revolution.

Complicating straightforward readings, Kiefer embraces the symbology of the flower to explore the ambiguous legacy of the poet-turned-politician Mao. The flower is a key motif in Kiefer's oeuvre that alludes to a wide range of ancient and Pagan myths, as well the Rosicrucian conception of the mystical rose as exemplary of cosmic totality. It symbolizes perishability and death, but also origin and fertility. In *LaBt 1000 Blumen blühen*, the flowers gradually encroach upon the sacred space of the Mao portrait – heightening the sense of eerie disconnect between the static image of Mao and the dynamic force of nature. With *LaBt 1000 Blumen blühen* Kiefer presents to us a powerful painting that, while wrestling with the traumas of history, suffering and loss, also harbors the possibility of transformation and new beginnings.

Property from the Berezdivin Collection

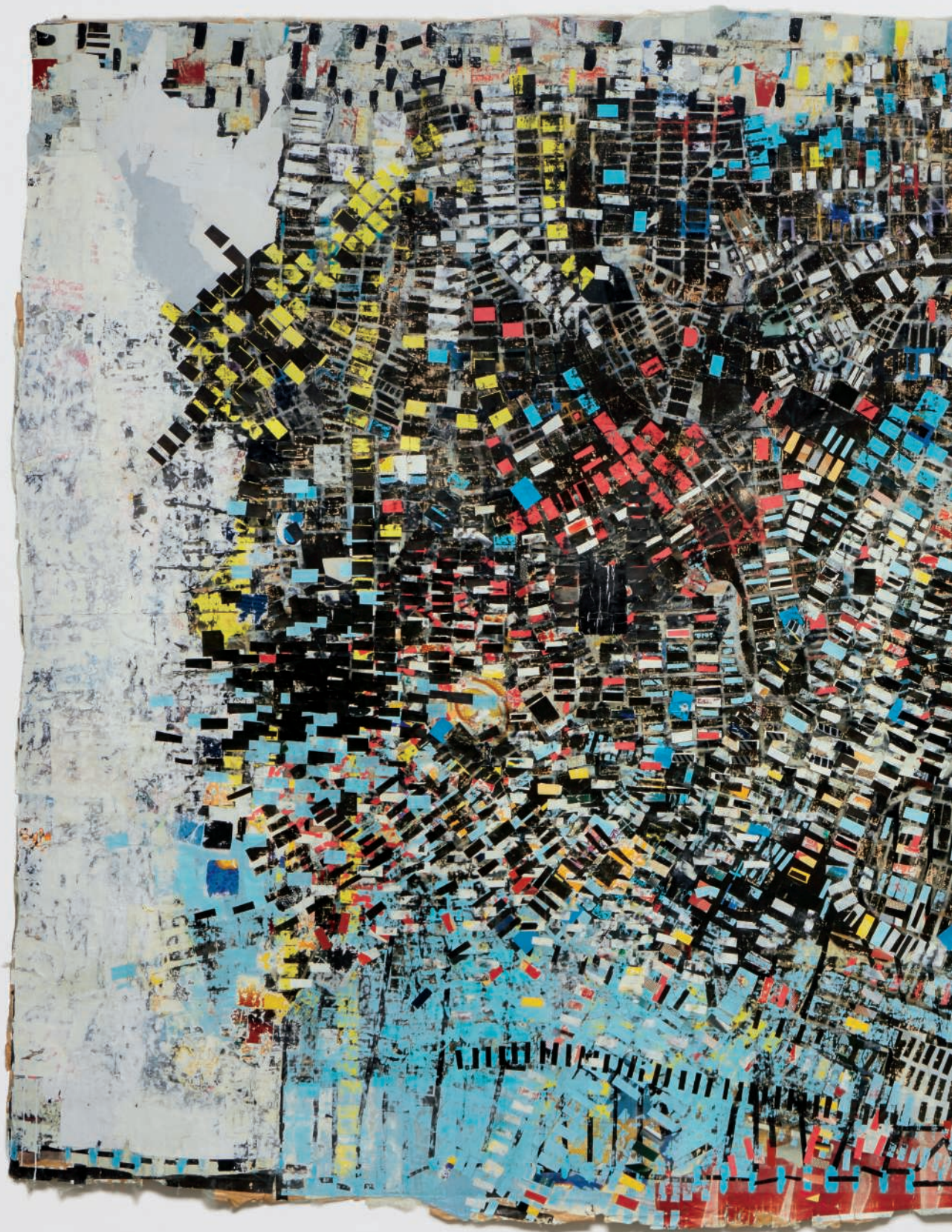
◦ ♦ **II. Mark Bradford** b. 1961

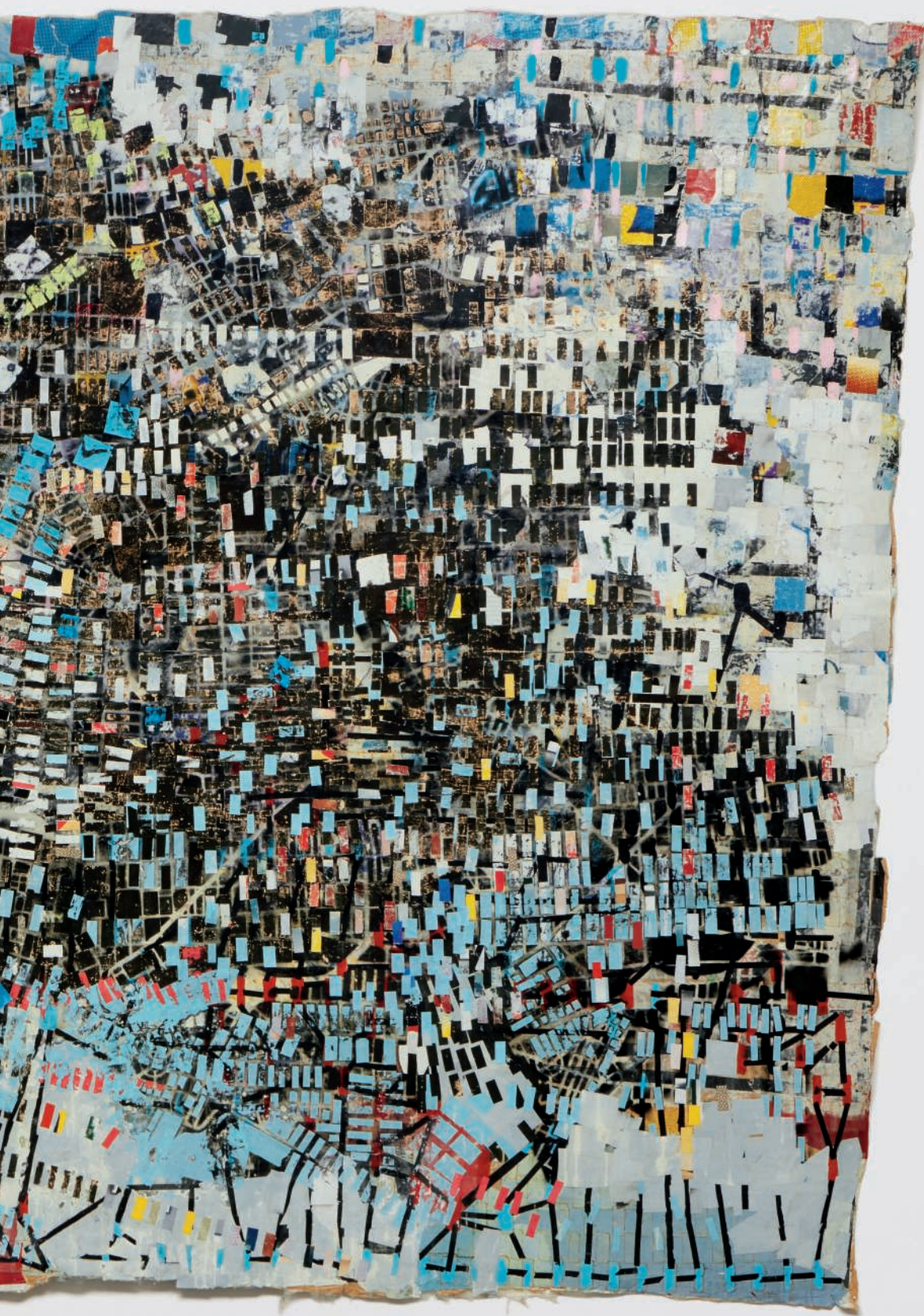
Black Venus

mixed media collage. 124 x 182 in. (315 x 462.3 cm.). Executed in 2005.

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







Provenance

Sikkema Jenkins & Co., New York
Acquired from the above by the present
owner in 2005

Exhibited

Columbus, The Ohio State University,
Wexner Center for the Arts; Boston, Institute
of Contemporary Art; Chicago, Museum of
Contemporary Art; Dallas Museum of Art; San
Francisco Museum of Modern Art, *Mark Bradford*,
May 8, 2010 - May 20, 2012, no. 14, pp. 114, 227
(detail illustrated, p. 94; illustrated, n.p.)

Literature

Dorothy Spears, "Hoop Dreams of His Own
Design," *New York Times*, December 12, 2010
(illustrated, online)
Elena Martinique, "Mark Bradford at Venice
Biennale 2017 as the US Representative,"
Whitewalls, April 19, 2016 (illustrated, online)
Jonathan Griffin, "Mark Bradford: That's not gonna
happen," *ArtReview*, May 2017 (illustrated, online)

**"I am an artist that paints with paper. I use billboard
paper, culled from the streets. It has a use value. Usually
the materials that I have have some use value in the
world, and I begin to take these materials and form what
I consider painting, sculptural painting."**

Mark Bradford

Past, present and future collide as a twisting
grid of black, red, blue and yellow rectangles
detonates across the surface in Mark Bradford's
Black Venus, 2005. Residing for over a decade in
the esteemed Berezdivin Collection, *Black Venus*
evokes the irregular urban sprawl of Bradford's
native Los Angeles. Evidencing the full,
electrifying force of an artist at the precipice of
being recognized as one of the greatest painters
of his generation, this exhilarating work belongs

to the handful of paintings Bradford created
in the mid-2000s that includes *Los Moscos*,
2004, Tate Modern, London, and *Scorched
Earth*, 2006, Broad Museum, Los Angeles.
This celebrated group of works signaled a
dramatic shift in Bradford's oeuvre, evidencing
his first engagement with the vernacular of
map-making and his now signature approach of
creating paintings from paper detritus salvaged
from the streets of Los Angeles. As one of the

first works that Bradford created via this laborious process, *Black Venus* pulsates with an immediacy and physicality as the explosive web of Bradford's material spreads like a living organism across the vast surface, simultaneously revealing and obscuring the underlying black strata below. Iconic for its time and place, *Black Venus* is as deeply topical as it is autobiographical.

Bradford's ascent has been as awe-inspiring as deserving: from first critical attention in *Freestyle* at the Studio Museum Harlem in 2001, to his first solo show at the Whitney Museum of American Art, New York in 2007, to his most recent installation at the 2017 Venice Biennial as the first African American artist to represent the United States. *Black Venus*'s acute placement within this broader trajectory makes Diana and Moises Berezdivin's early and ardent support of Bradford even more so

striking. The esteemed Puerto Rico-based collectors acquired *Black Venus* the same year of its creation, which coincidentally also marked the public debut of their collection at Espacio 1414. Their prescient acquisition of *Black Venus* was recognized in 2010 when the work was selected for inclusion in Bradford's first major travelling exhibition organized by the Wexner Center for the Arts, Columbus.

Critical of the ways in which the annals of art history divorced abstract art from its political context, particularly when looking at the Abstract Expressionists working in the 1950s, Bradford has endeavored to "make abstract painting and imbue it with policy, and political, and gender, and race, and sexuality" (Mark Bradford, quoted in "Shade: Clyfford Still/Mark Bradford", *Denver Art Museum*, 2017, online). Taking the Abstract Expressionists modes of representation, and harnessing its potentiality



Clyfford Still, 1957-D No. 1, 1957. Albright-Know Art Gallery, Buffalo, Image Art Resource, NY, Artwork © Clyfford Still Estate



Jasper Johns, *Map*, 1961. The Museum of Modern Art, New York, Image © The Museum of Modern Art/
Licensed by SCALA/Art Resource, NY, Artwork© 2018 Jasper Johns/Licensed by VAGA, New York, NY

for his own agenda, Bradford's formal language carries the same gravitas as Clyfford Still's jagged edges and electrifying flashes of color or Jackson Pollock's action-infused compositions – but does so in a way that is quintessentially in the here and now, deeply rooted in our everyday existence. Indeed Bradford's pursuit of what he has termed “social abstraction”, that is, “abstract art with a social or political context clinging to the edges”, is deeply indebted to his choice of materials that allows him to imbue his works with a proliferation of readings, from art historical, to political, to autobiographical (Mark Bradford, quoted in Calvin Tomkins, “What Else Can Art Do?”, *The New Yorker*, June 22, 2015, online).

The invisible world lurking beneath Bradford's surface is heightened by his distinct process that can be likened to the physical activity of excavation. Despite the fact that Bradford is known for making paintings out of found

printed material, his works only reveal glimpses of their original documentary intent. Working in the lineage of the Dadaists and the Nouveau Réalisme movement, Bradford honed a refined technique of a *décollage*, a process defined by cutting, tearing away or otherwise removing, pieces of an original image. Bradford builds *Black Venus*'s intricate composition through an ongoing process of obscuring and revealing that recalls the palimpsests achieved in Gerhard Richter's most extraordinary abstracts. By covering the canvas with multiple layers of printed material while simultaneously sanding and caulking other sections to recover underlying structures that would otherwise remain hidden, Bradford creates a landscape that exploits the tension between image and surface to a similar effect as that of Jasper Johns' encaustic works. The visual layering within *Black Venus* invites the viewer to interrogate whether it is the abstracted object represented or those individual elements which constitute its facture that should be read.



Gerhard Richter, *Abstraktes Bild*, 1990. Private Collection, Image Bridgeman, Artwork © 2018 Gerhard Richter

Bradford's choice of material has always been deeply connected to his biography and everyday existence. While Bradford's early work utilized end-papers, the use of which was inspired by time at his mother's hair salon, *Black Venus* evidences the dramatic shift from 2003 in Bradford's practice toward paper material sourced on the streets of his immediate neighborhood in South Central Los Angeles. Given the deep connection Bradford has to his materials it is no surprise then that the very facture of his art should demonstrate his sustained and enduring engagement. Bradford builds his intricate compositions in quick bursts over a prolonged period of time: working intuitively without a preparatory drawing, he repeatedly covers the canvas with signage, posters, discarded advertising, and other materials peeled off billboards, while fixing these layers with thick-and thin-gauge twine that he sands back to construct a dense network of lines. It is deeply physical work that, coupled with the scale of the work, forces Bradford to traverse the

breadth of the picture plane repeatedly, much like Pollock's navigation of his canvas as he flung his paint. As Bradford notes of his choice of material, "I am an artist that paints with paper... I begin to take these materials and form what I consider painting, sculptural painting" (Mark Bradford, quoted in "Mark Bradford Painting with Paper", *Hirshhorn Museum*, February 15, 2018, online video). Gouged and torn, the papers bear witness to the artist's adroit ability to make destruction a fundamental ingredient for creation.

Though the specific geographic history Bradford was interested in exploring with this work was that of Baldwin Hills, the South Central neighborhood known for its predominantly affluent black households, ultimately, historical moments and geography are only a starting point for a broader conceptual interrogation of racial and economic geographies. It is above all through his pioneering use and transformation of materials that Bradford conceptually and physically builds the multiplicities and complexities of lived experience into his work. Indeed the meandering curvatures that weave out of his pulsing and eddying mass of material seem to echo the city's infamous freeways that reinforce the economic and racial borders of Los Angeles neighborhoods.

While Bradford regards paper as a "metaphor for skin", the printed material utilized also alludes to what Bradford described as the "invisible underbelly of the community" (Mark Bradford, quoted in Katy Siegel, "Somebody and Nobody", *Mark Bradford*, exh. cat., Wexner Center for the Arts, Columbus, 2010, p. 114). The layering of local merchant posters in particular refers to an urban phenomenon specific to Los Angeles following the violent LA Riots of 1992, incited after LAPD officers were acquitted in the beating of an unarmed African-American motorist. Following the sweeping damage and destruction of many stores and businesses in South Central Los Angeles, plywood structures and cyclone fencing erected around or in place of buildings



Installation view, *Mark Bradford*, Museum of Contemporary Art, Chicago, May 28–Sep 18, 2011 (present work exhibited). Image Nathan Keay, © MCA Chicago, Artwork © 2018 Mark Bradford

were soon plastered with layers upon layers of advertisements. In *Black Venus*, Bradford also begins to use rectangular pieces of solid black paper, which act as metaphors for the invisible economy of post-1992 Los Angeles: “Everything shut down at six o’clock after the civil unrest...Well, to merchants, six o’clock was just not going to work...So what a lot of people did was put up black out curtains...Every business was open but it became this invisible economy” (Mark Bradford, quoted in Katy Siegel, “Somebody and Nobody”, *Mark Bradford*, exh. cat., Wexner Center for the Arts, Columbus, 2010, p. 115).



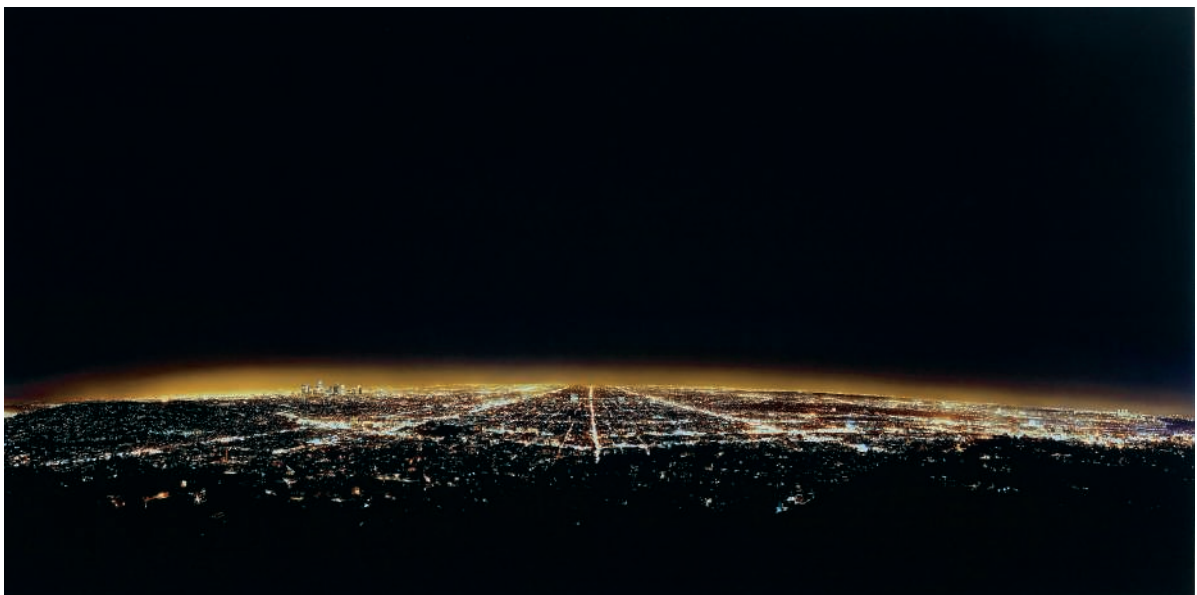
Mark Bradford, *Scorched Earth*, 2006. The Broad Museum, Los Angeles, Image The Broad Art Foundation, Artwork © Mark Bradford

**“I always think my life depends on every painting.
Every painting is my first painting.”**

Mark Bradford

Irreverently referencing both the vernacular of abstraction of mapmaking and the autonomous grid of Modernism, *Black Venus* puts forth a psychological urban portrait that remains open-ended and constantly in flux. This commitment to “slippage” parallels the fluidity of identity characteristic of Los Angeles, that sprawling metropolis restructured by such events as the aggressive reorganization of the city by way of the highways in the 1950s, the burning of Watts in 1965, or the riot uprising of 1992, among many others. Even Baldwin Hills, the neighborhood Bradford took as his point of departure, is no longer a singularly black neighborhood as an influx of affluent young, multi-cultural families has

brought about a process of gentrification. In *Black Venus*, the complex dialectic of appearance and disappearance, loss and gain, past and present coalesce into a dynamic, propagating composition that visualizes the constant flux and fluidity of contemporary experience – one that has timeless resonance in our current socio-political climate. Bradford has remarked that “the genus I’m always interested in is change” (Mark Bradford, quoted in Katy Siegel, “Somebody and Nobody”, *Mark Bradford*, exh. cat., Wexner Center for the Arts, Columbus, 2010, p. 113). In *Black Venus*’s crystallization of his ambition, it becomes at once timeless and all the more prescient than the day it was conceived.



Andreas Gursky, *Los Angeles*, 1998–1999. Private Collection, Artwork © 2018 Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

12. Gerhard Richter b. 1932

Italienische Landschaft (Italian Landscape)

signed and dated "Richter VII.66" on the reverse. oil on canvas. 42½ x 44½ in. (108 x 113 cm.). Painted in 1966.

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



Provenance

Barbara Gladstone Gallery/Rudolf Zwirner Gallery,
New York
Günter Ulbricht Collection, Düsseldorf
Collection Bernd F. Lunkewitz, Berlin (acquired from
the above in the 1980s)
Christie's, London, October 16, 2009, lot 13
Private Collection, Europe

Exhibited

New York, Barbara Gladstone Gallery / Rudolf Zwirner
Gallery, *Gerhard Richter. Paintings 1964-1974*,
December 13, 1986 – January 17, 1987, no. 167/2, n.p.
(illustrated, incorrectly dated 1967)

Literature

Gerhard Richter, exh. cat., *Gegenverkehr*, Aachen,
1969, no. 45, n.p. (illustrated, incorrectly dated 1967)
Gerhard Richter, exh. cat., XXXVI Biennale, Venice,
1972, no. 167/2, p. 68 (illustrated, incorrectly dated
1967)
Jürgen Harten, Dietmar Elger, *Gerhard Richter:
Paintings 1962-1985*, Cologne, 1986, no. 167/2, p. 154
(illustrated, p. 68, incorrectly dated 1967)
Benjamin H. D. Buchloh, ed., *Gerhard Richter,
Werkübersicht/Catalogue Raisonné 1962-1993*, vol.
III, Ostfildern-Ruit, 1993, no. 167-2, n.p. (illustrated,
incorrectly dated 1967)
Dietmar Elger, ed., *Gerhard Richter Landscapes*,
2011, p. 19
Dietmar Elger, ed., *Gerhard Richter. Catalogue
Raisonné 1962-1968, vol. 1 (nos. 1 – 198)*, Ostfildern,
2011, no. 167-2, p. 337 (illustrated)

An early photo-painting by Gerhard Richter, *Italienische Landschaft (Italian Landscape)*, 1966, is among the first landscape paintings that the artist created in his career. Presenting a reinterpretation of the grand tradition of landscape painting in Romanticism, the work presents a sublime mountainous vista shrouded in heavy fog. Rendered in grisaille with the feathered brushwork synonymous with Richter's blurred painterly idiom, *Italienische Landschaft* dissolves before our eyes into a flat field of subtle grey striations, pushing the figurative into the realm of abstraction. Painted in 1966, this majestic painting anticipates at once his large scale photo-paintings and abstract works, such as *Vierwaldstätter See (Lake Lucerne)*, 1969, and his monochrome *Graue Bilder (Grey Paintings)* from the 1970s.

While relatively few landscape paintings exist in Richter's oeuvre, no other motif has preoccupied the artist for such a sustained duration as that of landscape. Richter painted his first landscape paintings in 1963, just one year after he conceived his very first photo-paintings. Having moved to Düsseldorf from the German Democratic Republic in 1961, Richter, bombarded by the visual onslaught of the Western economic miracle, sought to critically examine the "truth claim" of photography by making paintings based on photographs that he sourced from newspapers, books, and family albums. However, Richter later came to reassess his earlier statements on the criteria for choosing certain photographs, explaining in 1986 how the criterion was, "content, definitely—though I may have denied this at one time" (Gerhard Richter, quoted in Benjamin H.D. Buchloh, "An Interview with Gerhard Richter", 1986, *October Files*, no. 8, Cambridge, 2009, p. 13).

Italienische Landschaft belongs to the group of early photo-paintings of faraway places that art historian Dietmar Elger specifically highlighted as exemplary for the dichotomy they presented "between the objectifiable distance generated by black and white painting and the artist's personal interest in the motifs" (Dietmar Elger, *Gerhard Richter Landscapes*, exh. cat., Sprengel Museum, Hannover, 1998, p. 19). As with *Niagara Falls*, 1964, or *Sphinx von Gizeh*, 1964, the present work portrays a landscape that Richter himself had never visited; he would



Caspar David Friedrich, *Morning in the Riesengebirge*,
1810–1811. Neuer (Schinkel) Pavillon, Charlottenburg Castle,
Stiftung Preußische Schlösser & Gärten Berlin-Brandenburg,
Berlin, Image bpk Bildagentur/Art Resource, NY



Gerhard Richter, *Images from Atlas*, 1962–1966. Image © 2018 Gerhard Richter

tellingly only go on his first holiday abroad in 1968. Based on found photographs, these works collectively convey the middle-class desire for faraway holidays, and the implied economic independence.

With *Italienische Landschaft*, Richter subversively resuscitates the genre of landscape painting that was deemed outdated in the contemporary art context of the 1960s. While its sublime vista recalls those of Romantic painter Casper David Friedrich, Richter's landscapes are diffused and void of human presence. As Richter explained, "landscapes...show my yearning... But though these pictures are motivated by the dream of classical Order and a pristine world – by nostalgia, in other words – the anachronism in them takes on a subversive and contemporary quality" (Gerhard Richter, "Notes 1981", *The Daily Practice of Painting*, London, 1995, p. 98).

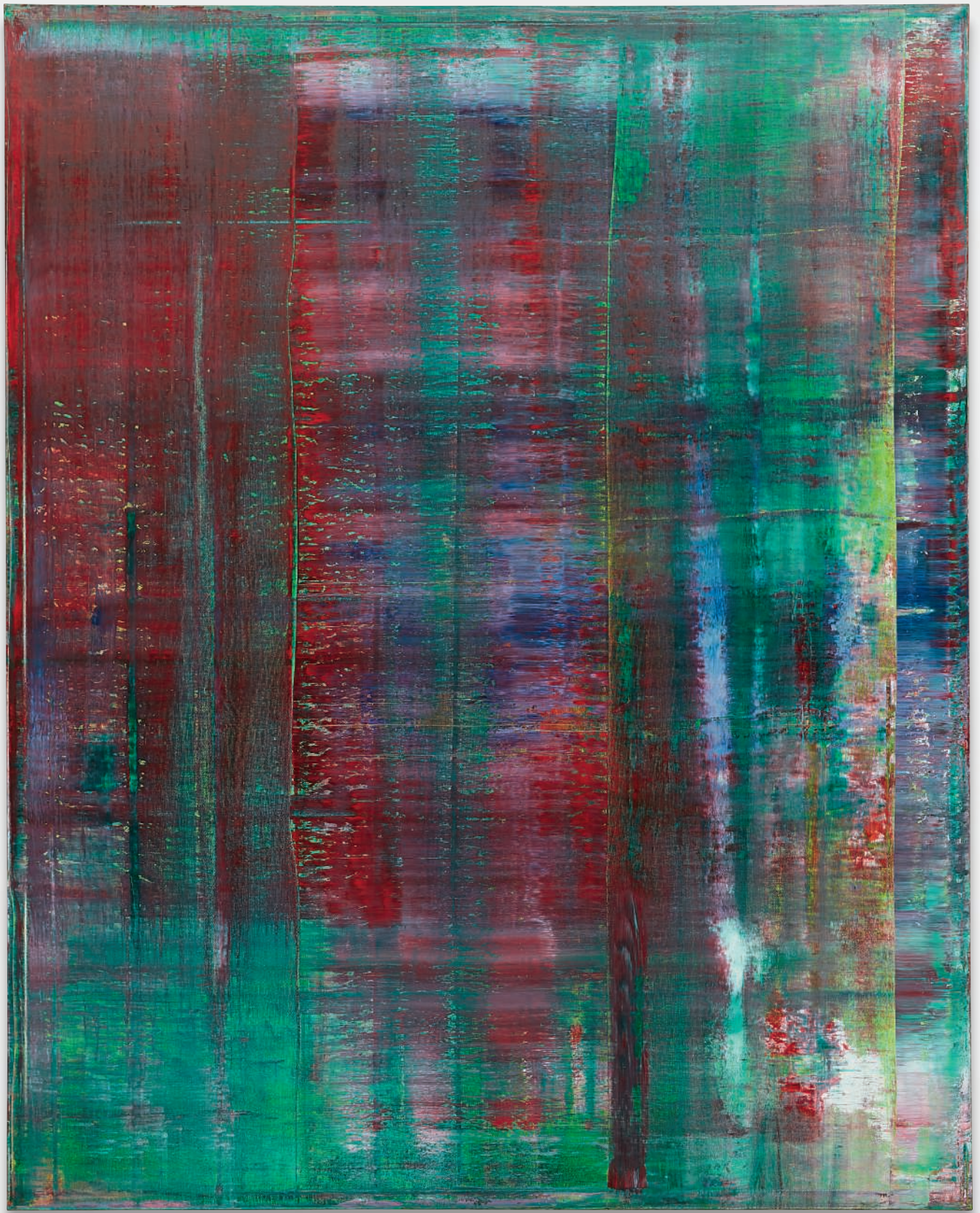
By subtly blurring the image, Richter deliberately aims to create a distance between the viewer and the landscape depicted. If the viewer is encouraged to lose him or herself in the painterly space of traditional landscape painting, in *Italienische Landschaft* one is, "left in a state of perpetual limbo bracketed by exigent pleasures and an understated but unshakable nihilism. Those who approach Richter's landscapes with a yearning for the exotic or the pastoral are greeted by images that first intensify that desire and then deflect it" (Robert Storr, *Gerhard Richter: Forty Years of Painting*, exh. cat., Museum of Modern Art, New York, 2002, p. 67). Masterfully recreating a photograph whilst allowing the process of its painterly making to remain visible, Richter heightens the tension between painting and photography, abstraction and figuration, truth and fiction – presenting to us an image that is conceptually subversive as it is utterly magnificent.

13. Gerhard Richter b. 1932

Abstraktes Bild (811-2)

signed, numbered and dated "811-2 Richter 1994" on the reverse. oil on canvas. 98 x 78½ in. (248.9 x 199.4 cm.). Painted in 1994.

Estimate \$12,000,000-18,000,000



Provenance

Marian Goodman Gallery, New York
Galerie Löhrl, Monchengladbach
Private Collection, Berlin
Alan Koppel Gallery, Chicago
Acquired from the above by the present owner

Literature

Gerhard Richter 1998, exh. cat., Anthony d'Offay Gallery, London, 1998, no. 811-2, p. 104 (illustrated, p. 89)
Gerhard Richter, exh. cat., K20 Kunstsammlung Nordrhein-Westfalen, Düsseldorf, 2005, no. 811-2, p. 310 (illustrated, p. 271)

Engulfing the viewer in an iridescent expanse of color, Gerhard Richter's *Abstraktes Bild 811-2* invites us to gaze into the kaleidoscopic abyss of painting. With rhythmic pulses and concerted calculation, Richter successively pulls curtains of red paint across his monumental canvas, the paint layers obscuring but also fusing with the underlying strata of freshly applied pine green, blue and white wet paint. Relishing in the chance potential of his hallmark squeegee technique, Richter allows for a richly marbled, iridescent palimpsest to emerge. Forming a bridge between Richter's *Bach*, 1992, Moderna Museet, Stockholm, and *Cage*, 2006, Tate Modern, London, *Abstraktes Bild 811-2* is an epic example of Richter's unparalleled opus of abstraction.

Painted in 1994, *Abstraktes Bild* marked a period of intense personal happiness and artistic success in Richter's life. At the same time as he was embarking upon a new life chapter following his marriage to Sabine, he was experiencing an unprecedented surge of critical success. Following his breakthrough exhibition at Tate, London, in 1991, in 1992 his work was subject to the major touring retrospective *Gerhard Richter*:

Malerei 1962-1993 that Kasper König curated. Exhibiting over 130 works created over the course of 30 years, this exhibition firmly put Richter in the pantheon of the greatest post-war artists. As critic Doris von Drathen wrote at the time, "There are exhibitions that, like great milestones, reset the standards in contemporary art. Richter's retrospective, launching now at the ARC in Paris, is of this quality" (Doris von Drathen, "Gerhard Richter", *Kunstforum International*, no. 124, November-December 1993, p. 245).

Beyond the Sublime

Abstraktes Bild celebrates an artist at his prime, one who confidently pushes his pictorial innovations from the past decades into ever astonishing heights. We see here the crystallization of Richter's remarkable squeegee technique – referred to by Robert Storr as the artist's single most innovative contribution to the history of painting. Further developing the haptic swirls of painting that canceled out the photorealistic images in his early work, such as *(Tisch) Table*, 1962, Richter began exploring this



Gerhard Richter in his studio, 1994. Images Benjamin Katz, Artwork © 2018 Gerhard Richter



Claude Monet, *Nymphéas*, 1916–1919. Musée Marmottan Monet, Paris, Image Bridgeman

technique in the 1980s, using a home-made squeegee to rub, drag and scrape large bands of paint. Finding its purest articulation between 1989 and 1994, the application of the squeegee developed into a rhythmic, structured gesture that gave rise to stark columns reminiscent of wall planks.

As the rhythmic traversing of the squeegee coalesces into a diffused color field, *Abstraktes Bild* hovers between figuration and abstraction - evoking the landscapes of Claude Monet's *Nymphéas* as if seen through an opaque veil. The sense of ease and spontaneity that radiates from this work belies Richter's famously laborious and complex working method. Indeed,

the present work would have undergone multiple variations whereby Richter would repeatedly apply, erase, remake and obliterate the various paint strata - each addition and effacement introducing new chromatic and textural juxtapositions.

The present work's diaphanous color palette, lyrical composition and expansive power in many respects evoke the work of the great Abstract Expressionist painter Mark Rothko. Its towering field of red, blue and green variegation vividly recalls the tonal stacking central to Rothko's inquiry into the sacred spaced bestowed by color, or what Robert Rosenblum has described as the "abstract sublime". While

“With abstract painting we create a better means of approaching what can neither be seen nor understood because abstract painting illustrates with the greatest clarity, that is to say, with all the means at the disposal of art, “nothing”. . . we allow ourselves to see the un-seeable, that which has never before been seen and indeed is not visible.”

Gerhard Richter

Abstraktes Bild similarly envelop the viewer, it is nonetheless resolutely anti-idealistic in that it denies any claims to a Rothko-esque transcendental sacred image.

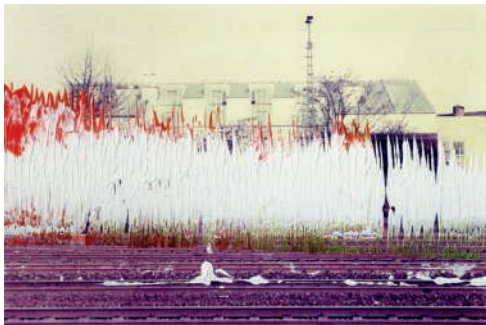
Richter’s stance on the connections of the sublime remains ambivalent – at first resolutely distancing himself from Abstract Expressionism by claiming in 1986 “an assault on the religiosity and falsity of the way people glorified abstraction, with such phony reverence” and noting with regard to Mark Rothko’s transcendental approach, “there was a kind of science fiction coming from Rothko’s darkness that was Wagnerian or had a narrative side which bothered me” (Gerhard Richter, quoted in Robert Storr, ed., *Gerhard Richter: Forty Years of Painting*, exh. cat., Museum of Modern Art, New York, 2002, p. 69). Richter’s stance on the subject later softened, stating in 1998, “I am less antagonistic to ‘the holy’, to the spiritual experience, these days. It is part of us and we need that quality” (Gerhard Richter, quoted in Robert Storr, ed., *Gerhard Richter: Forty Years of Painting*, exh. cat., Museum of Modern Art, New York, 2002, pp. 69-70).



Mark Rothko, No. 1 (Royal Red and Blue), 1954.
Private Collection, Artwork © 2018 Kate Rothko Prizel & Christopher Rothko/Artists Rights Society (ARS), New York



Gerhard Richter, 1. Juli 94, 1994. Private Collection,
Artwork © 2018 Gerhard Richter



Gerhard Richter, 28.7.94, 1994. Private Collection,
Artwork © 2018 Gerhard Richter



Gerhard Richter, 30.7.94, 1994. Private Collection,
Artwork © 2018 Gerhard Richter

With its seemingly infinite chromatic variations and shifting perspectives, this work ultimately puts forward a multiplicity of paintings. “If the ability of color to generate this emotional, spiritual quality is presented and at the same time negated at all points,” as Benjamin Buchloh indeed argued with the notion of *mise en abyme* in mind, “surely its always cancelling itself out. With so many combinations, so many permutational relationships, there can’t be any harmonious chromatic order, or compositional either, because there are no ordered relations left either in the color system or the spatial system” (Benjamin Buchloh, “An Interview with Gerhard Richter”, 1986, *Gerhard Richter*, October Files, 8, Cambridge, 2009, pp. 23-24). Formally denying any claims to visual supremacy, is in this way that Richter masterfully cools down the emotionally heated and exultant rhetoric of post-war abstraction – involving us, as viewers, more in a perceptual than spiritual dialogue.

Fictitious Models of Reality

Above all, Richter’s abstract works postulate themselves as a “new kind of post-photographic painterly image space” (Peter Osborne, “Abstract Images: Sign, Image and Aesthetic in Gerhard Richter’s Painting”, 1998, in *Gerhard Richter*, October Files, 8, Cambridge, 2009, p. 109). The crucial driving force of Richter’s over five decade-long artistic practice has indeed been centered around the dialectic between photography and painting. As Richter importantly explained, “I’m not trying to imitate a photograph; I’m trying to make one. And if I disregard the assumption that a photograph is a piece of paper exposed to light, then, I am practicing photography by other means: I’m not producing paintings of a photograph but producing photographs. And, seen in this way, those of my paintings that have no photographic source (the abstracts, etc.) are also photographs” (Gerhard Richter, 1972, quoted in Hans Ulrich Obrist, ed., *Gerhard Richter The Daily Practice of Painting: Writings 1962-1993*, London, 1995, p. 73).

Richter arguably achieved the furthest limit of his radical investigation into the nature of perception and cognition with his abstract paintings from 1972 onwards. While formally distinct, Richter's abstract paintings can be considered within the same spectrum of intangible reality as his photo-paintings. As Richter elaborated in his most definitive elucidation of his method of abstraction, as published in the Documenta 7 exhibition catalogue in 1979, "every time we describe an event, add up a column of figures or take a photograph of a tree, we create a model; without models we would know nothing about reality and would be like animals. Abstract paintings are fictitious models because they visualize a reality, which we can neither see nor describe, but which may nevertheless conclude exists. We attach negative names to this reality; the un-known, the un-graspable, the infinite, and for thousands of years we have depicted it in terms of substitute images live heaven and hell, gods and devils. With abstract painting we create a better means of approaching what can be neither seen nor understood (Gerhard Richter, quoted in *Gerhard Richter: Paintings*, exh. cat., Museum of Contemporary Art, Chicago, 1988, p. 107).

While Richter's abstracts works are independent from any particular photographic model, they nonetheless exhibit a quasi-mechanized reproducibility. The consistent use of red, blue and green in his abstract paintings call to mind the RGB color model that is used for the representation and display of images in such electronic systems as televisions and computer, as well as photography. Similar to the blurring in his early photo-paintings, the semi-mechanistic blending color with the squeegee in *Abstraktes Bild* gives rise to the sensation of looking into the abyss of an otherworldly, half-seen or remembered out of focus image. "Richter's abstract images are images of this image space itself," Peter Osborne aptly observed, "In this respect they are still 'photo paintings', but in an ontologically deeper sense than the phrase conveys when used as a designation for the





Gerhard Richter in his studio, Cologne.
Artwork © 2018 Gerhard Richter

“I always need to paint abstracts again. I need that pleasure.”

Gerhard Richter

earlier, more particularistically ‘photo-based’ work – a sense which is compatible with a compositional productivity, which places them closer to the video image and the digital image than the photographic image as such, as some works from the mid-1990s start to register, explicitly, in their videotic inflection of the famous blur” (Peter Osborne, “Abstract Images: Sign, Image and Aesthetic in Gerhard Richter’s Painting”, 1998, in *Gerhard Richter*, October Files, 8, Cambridge, 2009, p. 109).

Calculated Chance

Abstraktes Bild is a powerful example of Richter’s post-conceptual affirmation of painting in the face of photographic, televisual and now digital visual realms. In doing so here, he crucially embraces the creative potential of chance, again via his innovation of the squeegee. As Dietmar Elger observed, the squeegee “is the most important implement for integrating coincidence into his art. For years, he used it sparingly, but he came to appreciate how the structure of paint applied with a squeegee can never be completely controlled. It thus introduces a moment of surprise that often enables him to extricate himself from a creative dead-end, destroying a prior, unsatisfactory effort and opening the door to a fresh start” (Dietmar Elger, *Gerhard Richter: A Life in Painting*, Chicago, 2009, p. 251). The chance effect of Richter’s confident application of paint allows the artist to remove his hand from the

composition, creating quasi-mechanical palimpsests of layered and scraped down color. As Richter, however, crucially pointed out, “above all, it’s never blind chance: it’s a chance that’s always planned, but also always surprising. And I need it in order to carry on, in order to eradicate my mistakes, to destroy what I’ve worked out wrong, to introduce something different and disruptive. I’m often astonished to find how much better chance is than I am” (Gerhard Richter, quoted in Hans Ulrich Obrist, ed., *Gerhard Richter: The Daily Practice of Painting – Writings 1962-1993*, London, 1995, p. 159).

Richter’s reveling in the lyrical potential of chance demonstrates a strong affinity with that of the great minimalist and experimental composer John Cage. Cage’s concept of the impossibility of saying nothing once a frame of communication had been constructed resonates beautifully within Richter’s abstract painting. Richter first encountered the composer when Cage gave a performance at the Kunstakademie Düsseldorf in the 1960s where the composer wrote with a microphone attached to a pen, resulting in the transmission of the scratching sound of the pen moving across the paper. Describing his abstract compositions as “something musical”, Richter similarly demonstrates a willingness to let go of control in order for things to happen and for his individual actions to become part of something bigger (Gerhard Richter, quoted in Benjamin Buchloh, “Interview with Gerhard Richter”, *Gerhard Richter: Paintings*, exh. cat., Museum of Contemporary Art, Chicago, 1988, p. 28). Richter’s abstract paintings are constructed with a structure in mind, but ultimately, individual cadences of both dissonant and consonant color take on a life of their own as they unfold with the tempos of a symphony – where moments of delightful silence are followed by utter grandeur.

Francesco Bonami and Douglas Fogle on Andy Warhol's *Last Supper*

Francesco Bonami speaks to Douglas Fogle, former Chief Curator at Hammer Museum, Los Angeles, the Carnegie Museum of Art, Pittsburgh, and the Walker Art Center, Minneapolis, where he organized Andy Warhol/Supernova: Stars, Deaths, and Disasters, 1962–1964. The LA-based curator most recently curated Andy Warhol: Dark Star at Museo Jumex in Mexico City in 2017.

Francesco Bonami: Last Supper is basically Andy Warhol's last work. He died right after the opening. I remember the opening in Milan in 1987.

Douglas Fogle: If you think about the *Last Supper* paintings, they're very much—and I'm not the first to say this—they are the first and the last *Disaster* paintings. You know, the *Last Supper*—it's the greatest story ever told. I mean it's a Hollywood narrative in a way. I don't mean to be dismissive of the story of Christ but to a certain extent, it informs the narrative structure of Hollywood—but also goes back to Greek mythology.

FB: Warhol was a Catholic but do you see it as a religious painting?

DF: It's a good question. I only see that series of paintings as religious paintings in the sense of how human culture has venerated images around certain kinds of stories—whether they're myths of creation or whether they're religious epiphanies. . .

FB: The fascination was with the image, with the story around the image.

DF: Catholicism was one of the great commissioners of images and this was no different. So this is really part of that. If you think about the way in which, any religion, in particular Catholicism, used images,

to try to get people to come to church and as a teaching device, but also as a device of veneration and awe—there's a similar kind of operation of image production in the kind of building up of stars in the Hollywood system and in the media. And then if you look at someone like Marilyn Monroe or even Jackie Kennedy—who wasn't trying to be a star in that way—but the way in which Warhol used the images of Jacqueline Kennedy are very much like religious icons and they're like images of the Virgin Mary. Marilyn a little bit too, and there's tragedy in all these stories.

He was attracted to all of these things. *The Last Supper* is the ultimate story of rags to riches, but also the self-abnegation of letting go. . .

FB: Do you think Warhol was more fascinated with the icon, the image, or with the author: Leonardo?

DF: If you think about Leonardo as one of the first art stars—and Warhol was obsessed with de Kooning and Pollock and Johns. Before he was in advertising, he studied art at Carnegie Tech, which is now Carnegie Mellon University. He grew up in Pittsburgh and went to New York with Philip Pearlstein, who was another painter. He really wanted to make it as a fine artist but the only work that he could find was as an advertising illustrator. He then became the most highly compensated and most famous commercial illustrator in New York. He was so well compensated he bought a brownstone in Midtown. He was really well-off at that point but he desperately wanted to be an art star as opposed to a commercial artist. He looked at those artists as the models of what he wanted to be, and he wanted that recognition. So, if you look at how many times he's appropriated other painters, Leonardo might be the main one.

FB: I think there is not just the appropriation of painters but there is also a self-identification with his subject—he wants to be the subject that he was painting. And in that case, I think in the *Last Supper*, do you agree, that maybe he was achieving his ultimate dream to become this object, Jesus and the author. So, the combination of Jesus and Leonardo is unbeatable I think.

DF: I mean it's mega stardom at a level beyond—well actually Mao was probably more famous than Jesus at one point in terms of the amount of people following him.



Andy Warhol, *Last Supper*, 1986. The Museum of Modern Art, New York, Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY, Artwork © 2018 Andy Warhol Foundation for the Visual Arts/Artists Rights Society (ARS), New York

I don't think that he very consciously was attempting to elevate himself to the realm of Jesus—although he did do self-portraits and there is a sense if you move backward from the *Last Supper*, one can make all sorts of readings back into the self-portraiture and whatnot. . . from the *Shadow Paintings* all the way back to the earliest photo booth self-portraits. But I do think that the end of it is what you mentioned in terms of the Master of the Renaissance, Leonardo. That must've been a huge draw for him too, because he also wanted to be considered a Master. He had that desire to make it. I'm sure he would've been very happy with how things have turned out.

FB: If you look at the *Last Suppers*, they are quite remarkable, but is our perception of the work influenced by the fact that it's the last work that he produced?

DF: I don't think so because it wasn't supposed to be the last work. One could read it that way because in the end, the narrative of the market and art history often gives undue weight to something that happens to be the last work because the artist died prematurely.

Reading it from an historical perspective, it's interesting to consider them as the last body of work. I'm very curious what he would have worked on in the 10 years, 20 years after that had he lived because he died pretty young. I mean he was only in his fifties. . .

FB: Would you compare the *Last Supper* to his skulls?

DF: Well, if you think about the skulls as *memento mori* then we are going back to the Renaissance as well... I think there's this idea of the reliquary at work as well, whether you're thinking about it as religious or not, there is a sense of the *memento mori* and reminding us of the veil of tears, that life is ephemeral and short and that we are only here for a short time and whether that points to a life beyond within the Christian narrative or otherwise. . . I would certainly connect them to that. And if you think about him looking at Renaissance Masters, the skull operates as *memento mori* in both still-lives and portraits in the Renaissance. It's one of the prime tropes of that period of painting.

To a certain extent—whether Warhol was religious or not—he was interested in the mechanisms of religion, Christian iconography and the way in which it's circulated in art work. That puts him in the lineage of artists who were commissioned to make works (religious or otherwise) going back to the Renaissance or the Middle Ages. Whether it leads us to characterize him as a kind



Andy Warhol, *Last Supper*, 1970s. Image The Archives of the Andy Warhol Museum, Pittsburgh, Artwork © 2018 Andy Warhol Foundation for the Visual Arts/Artists Rights Society (ARS), New York

of art saint or not, I don't think that was his intention. When I look at the General Electric logo on top of the disciples in the *Last Supper* that belongs to MoMA. . . or the Dove soap printed over the figure of Jesus, it begs the questions: What is religion in the end? Is Procter & Gamble any different than a proselytizing monotheistic religion that wants people to join it? To a certain extent our religions today are reality television and the narcissism inherent in Instagram.

FB: And to conclude, the position of Jesus in the last supper is perfect for the electric chair.

DF: You can read the *Electric Chairs* paintings religiously. You know, they're the only *Disaster* paintings that don't have figures in them. They are the only *Disaster* paintings with a missing body which has perhaps ascended. . . They are also to my mind the only Warhol *Disaster* with a very graphic admonition in the back of the room with a sign that says, "Silence" (in the execution chamber). And that sign implies an audience. . . witnesses to the execution of state power. So, there's a real connection to the Christian narrative in the *Electric Chairs*.

If you look at the position of the electric chair in the image that Warhol appropriated, what's incredible is that the chair is in exactly the same position as Christ in The Last Supper paintings. They might be empty and devoid of human presence but you can absolutely connect them to Warhol's *Last Supper*.

◦ ♦ **14. Andy Warhol** 1928-1987

Last Supper

stamped with the artist's signature "Andy Warhol"; signed and inscribed by Frederick Hughes "I certify this to be an original painting by Andy Warhol completed by him in 1986 Frederick Hughes" on the overlap. synthetic polymer paint and silkscreen ink on canvas. 40 x 40 in. (101.6 x 101.6 cm.). Executed in 1986.

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



Provenance

Galerie Hans Mayer, Dusseldorf

Private Collection

Phillips, London, June 29, 1988, lot 58

Galerie Fabien Boulakia, Paris

Acquired from the above by the present owner in 1989

“I like church. It’s empty when I go. I walk around. There are so many beautiful Catholic churches in New York.”

Andy Warhol



Andy Warhol and Fred Hughes with Pope John Paul II, 1980. Image Lionello Fabbri/SCIENCE SOURCE



Andy Warhol posing with two Dominican fathers in front of his painting, *Last Supper*, Milan, 1987.
Image Mondadori Portfolio/Giorgio Lotti/Bridgeman Images, Artwork © 2018 Andy Warhol Foundation
for the Visual Arts/Artists Rights Society (ARS), New York

Executed in 1986, *Last Supper* belongs to the final epic series that Andy Warhol executed before his untimely death. Initially conceived as a commission for the gallerist Alexandre Iolas, the series saw Warhol transform Leonardo da Vinci's Renaissance masterpiece, *The Last Supper*, through his unique vernacular of appropriation, seriality and repetition. The present work belongs to a discrete group of fewer than 25 known silkscreen paintings based on an old black and white printed reproduction of *The Last Supper* that the artist cropped, stacked, overlaid and rotated in his silkscreen reinterpretations. The present work forms a handful of iterations the artist conceived on a 40 by 40 inch scale that presented the iconic image doubled and stacked in yellow, pink, green, blue or camouflage. The bright yellow uniquely doubles as a light source, imbuing *Last Supper* with a halo effect reminiscent of a religious icon, while also giving the effect of a flickering scene on a television screen – hinting at a movement, but frozen in time as a static image in the here and now.

In 1984, Iolas approached the Credito Valtellinese located in the Palazzo Stelline to use their former rectory as an exhibition space. The Palazzo was located directly across the street

from the Dominican cloister Santa Maria delle Grazie, which housed Leonardo's *The Last Supper*, and so Iolas proposed to commission contemporary artists to re-image the masterpiece. According to Warhol, Iolas reached out to three artists but ultimately offered him the whole commission. The resulting exhibition, *Warhol—Il Cenacolo* ("Warhol – The Last Supper") opened in January 1987, and presented around 22 of the artist's silkscreen paintings. It is estimated that nearly 30,000 visitors flocked to the show that, in a poignant biographic coincidence, would be the last for both artist and gallerist. Iolas, who had given Warhol his first show in 1952, would die in June of that year and Warhol, who had been experiencing discomfort during the opening passed away after returning to New York on February 22, 1987 from complications following a gallbladder operation.

Reimagining Leonardo was not a new endeavor for Warhol. Having riffed off the Renaissance master's *Mona Lisa* in the 1960s, he had more recently returned to Leonardo in 1984 with his *Details in Renaissance Painting* series. Yet Leonardo's *The Last Supper* brought about an almost obsessive preoccupation for Warhol, with the artist continuing to engage with the



Source Material for Andy Warhol's Last Supper Series. Image The Archives of the Andy Warhol Museum Pittsburgh, Artwork © 2018 Andy Warhol Foundation for the Visual Arts/Artists Rights Society (ARS), New York

material even after the commission was fulfilled. Utilizing a wide range of variations in scale, orientation, color and techniques, he produced over 100 variations on the theme within just two years. Encompassing both works on paper and large-scale paintings, Warhol pursued two distinct styles in transposing the iconic source imagery. For his silkscreens, Warhol utilized a photograph of an engraving printed in the *Cyclopaedia of Painters and Painting*, first

published in 1885. His other works, based on projections of cheap sculptural reproductions and line drawing tracings of a 19th century engraving, evidenced his return to freehand painting.

While challenging notions between low and high art in this way, Warhol effectively engaged in a century-long tradition of approaching *The Last Supper* through mediations of the original. Although *The Last Supper* is one of the world's most celebrated and studied works of art, it has not existed in its original form for 500 years as the original deteriorated within a few years of its completion due to Leonardo's experimental techniques. Studies of the work rely on engravings and reproductions, which themselves vary over the centuries according to the stages of erosion, restoration and the artist's own ability to faithfully render *The Last Supper*. Even photography did not negate the challenges faced in capturing an accurate reproduction of the work. Indeed, Warhol tried unsuccessfully on and off for a year to work from photographs which he found too dark to convey detail for his purposes. Suspicious of the desire to authorize some form of "authentic" original, Warhol tellingly signed a petition in the midst of working on the series against the restoration of *The Last Supper*, stating, "I only know that it is a



Andy Warhol, *Last Supper*, 1986. Sold May 2017 \$18,727,500 with premium. Artwork © 2018 Andy Warhol Foundation for the Visual Arts/Artists Rights Society (ARS), New York

mistake to restore – it is unbelievably beautiful just as it is!” (Andy Warhol, quoted in *Andy Warhol: The Last Supper*, exh. cat., Bayerische Staatsgemäldesammlungen, Munich, 1998, p. 48).

Warhol's *Last Supper* puts forth an image that is both referential and simulacral – one that not only provides a point of departure to explore tensions between faith and sexuality, mortality and redemption within the artist's late oeuvre, but also represents a unique culmination of the artist's career-long interest in issues of appropriation, seriality, and repetition. For Warhol, *The Last Supper* proved to be the mediated image *par excellence*; its fame seemingly only having grown through the circulation of reproductions, rather than through the direct experience of the original. When Warhol appropriated Leonardo's *The Last Supper*, it was one of the most incessantly copied and circulated images in popular culture. It was one that Warhol was intimately aware of,

having seen a reproduction of the work both in his mother's kitchen during his childhood, as well as printed on her prayer card, which Warhol inherited after her death.

The stacked repetition of source imagery in this work formally and conceptually plays with the inherent multiplicity and temporality of Leonardo's masterwork, while also representing a reincarnation of the masterpiece within the contemporary context of Warhol's time. Whereas in the 1960s Warhol was creating paintings that mirrored the 16mm film strip, here he was referencing television – the abutting black rectangles looking like stacks of television screens across which *The Last Supper* glows in Technicolor, the details of Leonardo's image faded by their shadows. The duplication of the image vividly shows the viewer that this is a copy of a copy – itself based on an original that no longer exists. The seriality inherent to both Warhol's process and composition essentially



Andy Warhol's studio with an enameled porcelain sculpture based on Leonardo's *The Last Supper*, 1987.
Image Evelyn Hofer, Artwork © 2018 Andy Warhol Foundation for the Visual Arts/Artists Rights Society (ARS), New York



Line drawing used for source material for *Last Supper Series*, 1970s (detail). Image, The Archives of the Andy Warhol Museum, Pittsburgh, Artwork © 2018 Andy Warhol Foundation for the Visual Arts/Artists Rights Society (ARS), New York

performs the Deleuzian concept of “repetition for itself”, whereby repetition is freed from being a repetition of an original.

Leonardo’s *The Last Supper* provided Warhol with not just an incredibly iconic, but clearly also conceptually complex and symbolically loaded subject. It is, as curator Jessica Beck noted in her recent discussion of the series, “a kind of meaning machine”, the potential of which Warhol brilliantly understood to exploit for his own artistic agenda of ambiguity and ambivalence (Jessica Beck, “Andy Warhol Last Supper”, *Gagosian Quarterly*, Summer 2017, online). Just as the irresolvable ambiguity of Leonardo’s masterpiece has given rise to a multiplicity of interpretations as to what is represented and what it expresses, so, too, does Warhol’s final *magnus opus* resist unequivocal interpretations. As such, *The Last Supper* powerfully advances Hal Foster’s argument that Warhol’s images are both “referential *and* simulacral, connected *and* disconnected, affective *and* affectless, critical *and* complacent” (Hal Foster, “Death in America”, *October*, vol. 75, 1996, p. 39).

While Warhol’s *Last Supper* oscillates between flatness and illusionistic depth in a manner that adheres to Renaissance painting tradition, Warhol’s strategy of repetition sets a challenging perceptual game in motion that

makes his reprisal of the masterpiece wholly subversive. Not only does he transgress Catholic dogma by including two images of Christ in the same picture, the visual unity of the Church and doctrine as expressed through Leonardo’s use of central perspective is here turned on its head. The sacred and devotional is turned into a secular image of the modern age. It is this ambiguity between reverence and irreverence to the original subject matter that “leads to that incomparable symbiosis between reverence and irony, melancholy and cynicism, which no one has been able to disentangle” (Carla Schulz-Hoffmann, “Are you serious or delirious”, *Andy Warhol: The Last Supper*, exh. cat., Bayerische Staatsgemäldesammlungen, Munich, 1998, p. 10).

While discussions of the series initially tended to focus on one-dimensional interrogations vis-à-vis Warhol’s religious faith or its biographical parallels with Christ prophesying his own death on the eve of his crucifixion, scholarship in recent years has shown the incredible complexity of *The Last Supper* series. Themes ranging from art as commodity, high and low culture, original and copy, sexuality, faith and mortality coalesce within this series in a manner that recalls earlier threads in Warhol’s oeuvre, yet without ever condensing with singular certainty – instead demonstrating the constant deferral of meaning so characteristic for Warhol’s trailblazing postmodern practice.



15. Ron Mueck b. 1958

Man in Blankets

mixed media. 15 x 18 x 28 in. (38.1 x 45.7 x 71.1 cm). Executed in 2000, this work is number 1 from an edition of 1 plus 1 artist's proof.

Estimate \$500,000-700,000



Provenance

Anthony D'Offay Gallery, London
Marguerite and Robert Hoffman, Dallas
James Cohan Gallery, New York
Acquired from the above by the present owner

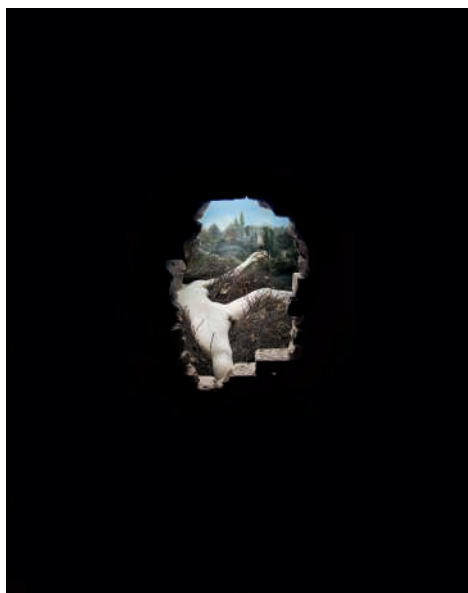
Exhibited

London, Anthony d'Offay Gallery, *Ron Mueck*,
September 5 – December 9, 2000
Dusseldorf, K21 Kunstsammlung im Standehaus,
Startkapital, April 20 – September 8, 2002 (artist's
proof exhibited)
Dusseldorf, K21 Kunstsammlung im Standehaus,
Sammlung Kunst der Gegenwart, July 2 – September
18, 2005, p. 168 (artist's proof exhibited and illustrated,
p. 167)
Houston, The Modern Art Museum of Fort Worth, *Ron
Mueck*, June 24 – October 21, 2007
Southbank, National Gallery of Victoria; Brisbane,
Queensland Art Gallery; Christchurch, Christchurch Art
Gallery Te Puna o Waiwhetu, *Ron Mueck*, January 22,
2010 – January 23, 2011, p. 147
Houston, The Museum of Fine Arts Houston, *Ron
Mueck*, February 26 – August 13, 2017

Literature

Craig Raine, "Ron Mueck", *Arête*, no. 4, winter, 2000,
pp. 119-120
Plateau of Humankind, exh. cat., XXXIX Biennale,
Venice, 2001, p. 106
Julian Heynan ed., *Sammlung Ackermans:*
K21Kunstsammlung Nordrhein-Westfalen, Dusseldorf,
2002 (artist's proof detail illustrated, p. 31; artist's proof
illustrated, p. 119)
Continuity/Transgression, exh. cat., National Museum
of Modern Art, Tokyo, 2002, p. 72
Ron Mueck, exh. cat., National Gallery, London, 2003,
pp. 41, 56-57 (illustrated, p. 57)
Alison Roberts, "Plastic Fantastic," *The Guardian*,
April 20, 2003 (online)
Heiner Bastian ed., *Ron Mueck*, Ostfildern-Ruit, 2005,
no. 16, pp. 46-47, 76 (illustrated)
Sue Spaid, "Ron Mueck", *ArtUS*, no. 20, winter,
2007, p. 59
Ron Mueck, exh. cat., 21st Century Museum of
Contemporary Art, Kanazawa, 2008, p. 19 (illustrated)
Ron Mueck, exh. cat. Fondation Cartier, Paris, 2013,
pp. 184-85, 222 (illustrated)
Craig Raine, *More Dynamite: Essays 1990-2012*,
London, 2013, p. 455
Susie Tommaney, "MFAH Brings Hauntingly Realistic
Figures to Houston in 'Ron Mueck,'" *Houston Press*,
February 13, 2017 (illustrated online)
Stephanie Eckhardt, "Ron Mueck's Giant Sculptures of
People are Mesmerizing, Very Unsettling," *W Magazine*,
February 21, 2017 (illustrated online)
Molly Glentzer, "Two Exhibits Take Vastly Different
Approaches to Exploring our Existence," *Houston
Chronicle*, March 3, 2017 (illustrated online)

Achieving unparalleled verisimilitude and commanding an arresting position between the natural and the surreal, Ron Mueck's *Man in Blankets*, 2000, provides a captivating thesis on the human condition. As one of the most intimate works in the artist's oeuvre, here Mueck has created a miniaturized likeness of a sleeping man, swaddled in womb-like folds of felt. Disquieting in its hyper-reality, this presentation of an elderly subject as a child deftly probes notions of human care and the cycle of mortality. Providing an all-too-real allegory of truth and lies, it was sculptures similar to the present one that first captivated influential collector Charles Saatchi, who subsequently acquired many of Mueck's works and included the artist in the groundbreaking *Sensation* exhibition of 1997 that launched the YBA movement. Created in 2000, when Mueck began his two year tenure as Associate Artist at the National Gallery in London, this important work stems from a crucial point in the artist's career and stands as testament to his enduring institutional recognition across the globe, evidenced most recently in his solo exhibitions at the Museum of Fine Arts, Houston, in 2017 and the Modern Art Museum of Fort Worth in 2018.



Marcel Duchamp, *Étant donnés*, 1946–1966. Philadelphia Museum of Art, Image Bridgeman, Artwork © 2018 Artists Rights Society (ARS), New York/ADAGP, Paris/Estate of Marcel Duchamp

It is Mueck's unparalleled virtuosity and ability to capture an uncanny essence off humanity that has sustained his widespread appreciation. Mueck builds works such as *Man in Blankets* through a multilayered process that begins with drawing and transitions through clay maquettes that are then cast in fiber glass. These casts are painted with meticulous detail and applied with human hair. From the corporal translucency of the skin, to the varied depth of wrinkles, enlarged pores and facial stubble, it is the virtuosic micro-detailing of *Man in Blankets* that imbues the figure with a captivating realism that we are instantly drawn to recognize elements of ourselves within. Mueck's perpetual play with scale soon shatters this illusion however, and we experience a profound sense of distance as we realize that the humanity we view is merely a projection, a façade. The artist has neatly summarized this deep sense of intrigue: "I never made life-size figures because it never seemed to be interesting. We meet life-size people every day" (Ron Mueck, quoted in Sarah Tanguy, "The Progress Big Man A Conversation with Ron Mueck", *Sculpture*, vol. 26, no. 6, July-August 2003, online).

The exquisitely molded furrows of the figure's brow all gather towards an emotional intensity that elicits an empathetic reaction from the viewer. But the social dimension of this empathy is confused by Mueck's challenge to scale and identity. The swaddled figure is far closer to the size of a newborn baby than an elderly male. Sleeping tensely in the fetal position, the figure presented in *Man with Blankets*, offers a compendium of the cycle of life – from birth to old age – with an emotive thread of vulnerability binding this holistic arc. Crucially the blanket sets up a theatrical viewing situation in which we peer into the orifice-like opening to enter the soft psychological realm of the infantilized sleeping adult. As such, it is reminiscent of Marcel Duchamp's last major artwork, *Étant donnés*, 1946-66, which showed the tableau of a nude female visible only through two small peepholes. But unlike Duchamp, Mueck plays with a less sinister voyeurism by privileging the beauty of human vulnerability. Tensely sleeping in a dream state, between anguish and comfort, *Man in Blankets* provides a moving portrait of the fragility and temporality of human life.



◦ • **16. Jean-Michel Basquiat** 1960-1988

Untitled (Magic Worms)

signed and dated "Basquiat 84" lower right. graphite and oilstick on paper. 29¾ x 22¼ in. (75.6 x 56.5 cm.). Executed in 1984.

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

AUDIENCE HALL OF DARIUS-
PERSEPOLIS c. 500 B.C.



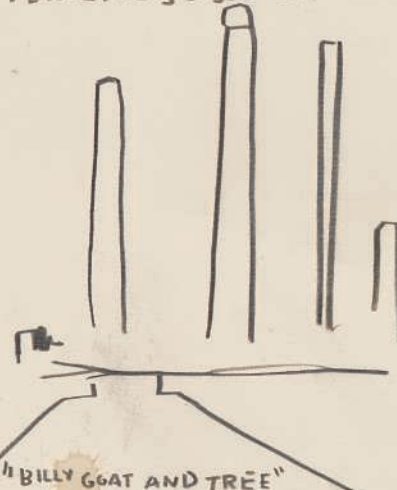
STRESS.



SALT



PEPPER



"BILLY GOAT AND TREE"

2600 B.C.

WOOD, GOLD, AND
LAPIS LAZULI

PHILA DELPHI

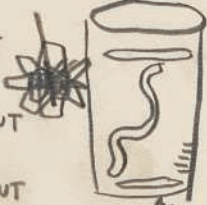
45. POWER WITHOUT
NOBILITY ©

47. MONEY WITHOUT
NOBILITY ©

VII LAND WITHOUT
NOBILITY ©

① OBJECTS WITHOUT
NOBILITY ©

10. JUST ADD WATER.
KINGS WITHOUT THE SET DESCRIBED IN 10
NOBILITY ©



MAGIC
WORMS ©



FATHEAD

WORMS

DROP THESE
SEEMINGLY
INNOCENT
BELETS INTO



ONION GUM ©

YES- LOOKS
LIKE REAL CHEWING GUM BUT
TASTES LIKE... LIKE...
ONIONS. IT'S TOO FUNNY

NO. 281

MAGICALLY A WORM
WILL APPEAR ON
YOU IMAGINE THE
LOOK OF HORROR ON
YOUR VICTIM'S FACE?
IT'S HARMLESS

NO 612

X-RAY
SPECS

AN HILARIOUS OPTICAL
ILLUSION \$ 1.00

SCIENTIFIC OPTICAL
PRINCIPLE REALLY WORKS

IMAGINE YOU AT "X-RAY"
SPEC AND ON THE
OF YOU. YOU FEEL YOUR HAND IN FRONT
THROUGH THE FLESH AND SEE THE BONES
UNDERNEATH. LOOK AT YOUR HAND IS THAT
REAL? HER BODY SEE UNDER HE LOTUS
LOT OF LAUGHS AND FUN AT PARTIES



1.00

"CADIUM ORANGE" W

TWO-PLY ©

A HURAMAZDA (LIGHT OVER EVIL)

PERSIA © IN 539 B.C.

EAST OF MESTOPATAMIA ©

YELLOW 970 T.

2070

ROPE ©



"BASIC HAND ANATOMY"

"SPECIES" ©



"CRAZOLGY"

99

Provenance

Mary Boone Gallery, New York
Twiga Collection, New York
Sotheby's, New York, November 16, 1995, lot 220
Acquired at the above sale by the present owner

Exhibited

New York, Willard Gallery, *Selected Drawings by Eleven Artists*, 1984, no. 8
Los Angeles, The Museum of Contemporary Art, *Gala! Gala! 1984*, 1984
La Habana, Casa de las Americas, Fundación Habana Club, *Basquiat en la Habana*, November 2000 - January 2001, p. 113 (illustrated)
Santa Monica, Ikon Gallery, *The Drawing Show*, January 12 - March 1, 2008
Art Gallery of Ontario, *Jean-Michel Basquiat: Now's the Time*, February 7 - May 10, 2015, p. 140 (illustrated)

Literature

Galerie Enrico Navarra, *Jean-Michel Basquiat: Works on Paper*, Paris, 1999, fig. 24, p. 42 (detail illustrated, p. 41)
Jean-Michel Basquiat, exh. cat., Duolun Museum of Modern Art, Shanghai; Imperial City Art Museum, Beijing, 2006, fig. 24, pp. 32, 34 (detail illustrated, p. 26)
Jean-Michel Basquiat. French Collections, exh. cat., Cultural Services of the French Embassy, New York, 2007, fig. 24, p. 37 (detail illustrated, p. 28)

Brimming with line drawings, symbols and cryptic poetry, *Untitled (Magic Worms)*, 1984, delivers the full breadth of Jean-Michel Basquiat's raw and iconoclastic vernacular. Building his composition through a burst of text and signs, Basquiat creates an exceptional drawing that is both personal and encyclopedic – delighting in the depiction of vintage novelty pranks like “magic worms,” “x-ray specs” and “onion gum” advertised in 1960s era comic books, while simultaneously integrating ambivalent references to his own biography, history, jazz and ancient art, including his signature © symbol. Executed in 1984, *Untitled (Magic Worms)* was created at the height of Basquiat's notoriously short, but prodigious artistic career that was recently celebrated in the Barbican Art Gallery's *Basquiat: Boom for Real* in London. Drawn with confident lines, it speaks to the assured hand of a fully mature artist, who, at the mere age of 23, already had four major solo shows across America, Europe, and Japan under his belt and had become the youngest artist to ever be included in the Whitney Biennial that same year.

An outstanding example of Basquiat's celebrated draughtsmanship, *Untitled (Magic Worms)* pulsates with the unbridled immediacy that is unique to the act of drawing. “From a very early age”, Fred Hoffman recalled, “Basquiat discovered that drawing was a process of ‘channeling’ in which he essentially functioned as a medium. In doing so, he also learned about a freedom from editing. That is, as impressions, observations and thoughts passed through him, he recognized that he did not need to prioritize or judge them” (Fred Hoffman, *Jean-Michel Basquiat Drawing*, exh. cat., Acquavella Galleries, New York, 2014, p. 33). In the process, Basquiat embraced writing and drawing interchangeably without prioritizing either – seamlessly integrating image and text into one pictorial field. In *Untitled (Magic Worms)*, Basquiat has crossed and obscured parts of the text. “I cross out



Treasure Chest of Fun, comic book advertisement (detail), *Superman*, National Comics, August 1967. Image Kirk Demarais

words so you will see them more”, he explained. “The fact that they are obscured makes you want to read them” (Jean-Michel Basquiat, quoted in Dieter Buchhart and Sam Keller, eds., *Basquiat*, exh. cat., Fondation Beyeler, Basel, 2010, p. XXII).

As the viewer’s attention is drawn to the crossed out words, it becomes clear that Basquiat was here wittily referencing comic books, cartoons and the vernacular of youth popular culture. Basquiat, who as a child had aspired to be a cartoonist, was an avid collector of comic books, newspaper comic strips and regularly worked to the sound of TV cartoons while they played in the background of his studio. The present work references the full-page advertisements Basquiat would have seen on the inside cover of King Features and DC Comics from the late 1960s, including *Mandrake the Magician*, *Batman*, *The Phantom*, *Jimmy Olsen*, and many others. Billed as “A Treasure Chest of Fun”, this advertisement offered a smattering array of cheap mail-order novelty toys, of which Basquiat here selected such items as “x-ray specs”, “magic worms” and “onion gum” – motifs that Basquiat consistently returned to in several works between 1983 and 1987.

Untitled (Magic Worms) is also an intimate ode to Basquiat’s great jazz idol Charlie Parker, one of the most influential improvising soloists in music and a key figure in the development of bebop in the 1940s. In the present drawing, Basquiat alludes to his icon by alluding to Parker’s album “CRAZEOLGY” at the bottom right, as well as by calling Parker’s nickname of “Bird” to mind way of the inclusion of “worm” in reference, perhaps, to the jazz soloist’s 1949 composition “Bird Gets the Worm”. Basquiat felt a particularly deep affinity for the accomplishments and struggles of Parker, having risen to meteoric fame in a white art world in a manner that seemed to parallel Parker’s own groundbreaking, but also tragic, career.



Selection of mail order novelties and comics featuring *Flash Gordon*, *Mandrake the Magician* and *Batman*, 1967. Flash Gordon and Mandrake the Magician © Distributed by King Features Syndicate, Inc. Batman (c) Distributed by DC Comics.

The all-over composition of *Untitled (Magic Worms)* reveals the esoteric inner workings of Basquiat’s own encyclopedic mind, where references to comics and jazz mingle alongside a host of symbols, words and ideograms that touch upon such disparate fields as anatomy, poetry, history, the art historical canon, religion, and mythology. Basquiat exploits the creative potential of free association to construct a more ambivalent and loaded image, one that powerfully demonstrates how, as Glenn O’Brien observed “He ate up every image, every word, every bit of data and he processed it all...into a bebop cubist pop art cartoon gospel that synthesized the whole overload we lived under into something that made an astonishing new sense” (Glenn O’Brien, quoted in Dieter Buchhart, ed., *Basquiat: Boom for Real*, exh. cat., Barbican Art Gallery, London, 2017, p. 189).

17. Cy Twombly 1928-2011

Untitled (Ramifications)

signed and dated "Cy Twombly June 71" on the reverse. oil, pencil, wax crayon on paper.
33½ x 27½ in. (85.1 x 69.9 cm.). Executed in 1971.

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

1771

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2nd 1-1 M E

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2nd 1-1 M E

Provenance

Galleria Lucio Amelio, Naples
Private Collection, Zurich
Private Collection, Belgium

Exhibited

Kunstmuseum Winterthur, *Plane/Figure:
Amerikanische Kunst aus Schweizer
Privatsammlungen und aus dem Kunstmuseum
Winterthur*, August 26 - November 19, 2006, no.
210 (illustrated, p. 62, incorrectly titled *Untitled
(Rome)*)

Literature

Nicola Del Roscio, *Cy Twombly Drawings,
catalogue raisonné*, 1970-1971, Vol. 5, Munich,
2015, no. 171 (illustrated, p. 150)

Executed in 1971, Cy Twombly's *Untitled (Ramifications)* epitomizes the iconic style the artist had been developing since the late 1960s. Just as Twombly embraced the act of repetitive mark-making in his blackboard works from 1967-1971, here too he rhythmically fills the pictorial ground with horizontal linear gestures that drift to the right – giving rise to a sense of continuous movement that is further enlivened by the cursive, semi-legible textual snippets that gently ripple across all 12 works that constitute the *Ramification* series. While formally calling to mind graphic notations, the flashes of bright marine blue crayon and watery swathes of oil paint imbue the work with atmospheric

subtleties reminiscent of the Mediterranean sea that Twombly experienced during his summer sojourns in Capri, Italy.

With *Untitled (Ramifications)*, Twombly continued to pursue the central tenets of his revolutionary graphic idiom that he first conceived in response to the ancient myths, history and Mediterranean landscape he encountered upon moving to Italy in the late 1950s. Challenging the traditional distinctions between painting and drawing, as well as text and image, Twombly pursued the dictum that the line “does not illustrate”, but rather, “is the sensation of its own realization” (Cy Twombly, “Signs”, *L'Esperienza moderna*, no. 2, August/September 1957, pp. 32-33). With works such as the present one, Twombly further developed the notion of how both painting and writing, as Roland Barthes observed, begin “with the same non-figurative, non-semantic gesture, a gesture that was simply rhythmical” (Roland Barthes, “La sociologie de l’art et sa vocation interdisciplinaire”, *Coloquio/Artes*, 1974, pp. 18-19).

Untitled (Ramifications) manifests the apex of a crucial shift in Twombly's approach to mark-making that was set in motion in 1966 with works such as *Problem I, II, III*, Museum für Moderne Kunst, Frankfurt am Main. In contrast to Twombly's sporadic, exuberant aesthetic



Cy Twombly, *Treatise on the Veil (Second Version)*, 1970. The Menil Collection, Houston, Image Paul Hester, Artwork © Cy Twombly Foundation



The present work at the 5th Cologne Art Fair, Josef-Haubrich Kunsthalle, 1971.
Image © bpk | Angelika Platen, Artwork © Cy Twombly Foundation

and emotive use of color in his earlier white-ground work, the late 1960s and early 1970s were characterized by a more controlled and restrained style of repetitive, calligraphic marks on solid grounds. While echoing the minimalist aesthetics dominating the art world during this period, Twombly continued to pursue a highly idiosyncratic idiom that drew on the musical theory of Counterpoint, Palmer handwriting drills, André Masson's automatic drawing, Paul Klee's *Pedagogical exercises*, as well as Leonardo da Vinci's cataclysmic *Deluge* drawings.

Untitled (Ramifications) and its related works were borne out of Twombly's four-year engagement with his blackboard series, grey-ground works covered with terse, repetitive scrawls that he began in 1967 and would continue making until 1971. With its repetitive horizontal lines and rippling cursive scripture, *Untitled (Ramifications)* more specifically represents a powerful synthesis of two of the most seminal series from the 1970-1971 period: exploring the tension between the poles of minimalist linearity and organic mark-making, Twombly here expands upon the horizontal straight-edge lines from *Treatise on the Veil (Second Version)*, 1970, The Menil Collection, Houston, and the free-flowing, cursive gestures from his *Roman Note* series from 1970 – allowing them to coalesce with a “sense of serene, oceanic

dissolution, in a nebular cloud of great depth and infinite complexity” (Kirk Varnedoe, *Twombly: A Retrospective*, exh. cat., The Museum of Modern Art, New York, 1994, p. 43).

The driving linearity within *Untitled (Ramifications)* speaks of Twombly's embrace of repetitive gestures to convey a sense of movement. Twombly's “fascination for the forms of ‘lateral’ speed’ and ‘language of flow’ draws on such diverse forebears as Marcel Duchamp and Eadweard Muybridge, as well as the time/motion imagery of the late Futurist painters from the 1950s” (Kirk Varnedoe, *Cy Twombly: A Retrospective*, exh. cat., Museum of Modern Art, New York, 1994, p. 41). Rather than emphasize the analytical, semi-scientific side of Futurism, as Kirk Varnedoe has shown, Twombly “responded more intuitively to the way the Futurists dispersed forms into linear sequences....neither geometry nor straight edges ever dominate the variations of the hand as it moves, from tremulous slowness to headline impulse to casual meander. Fluctuating individual energies invariable take precedence over rigorously systematic ideas” (Kirk Varnedoe, *Cy Twombly: A Retrospective*, exh. cat., Museum of Modern Art New York, 1994-1995, p. 41). Speaking to the bodily engagement with process behind each gesture in this way, *Untitled (Ramifications)* puts forward a poetic meditation on time and space.

Property from a Distinguished Private Collector

18. Sigmar Polke 1941-2010

Stadtbild II (City Painting II)

signed and dated "S. Polke 68" on the reverse. dispersion on canvas. 59 x 49 in. (149.9 x 124.5 cm.). Painted in 1968.

Estimate \$12,000,000-18,000,000



Provenance

Galerie Fred Jahn, Munich
Dürckheim Collection (acquired from the above in the late 1970s)
Sotheby's, London, June 29, 2011, lot 14
David Zwirner Gallery, London
Acquired from the above by the present owner

Exhibited

Zurich, Kunsthaus Zürich; Cologne, Josef-Haubrich-Kunsthalle Köln, *Sigmar Polke*, April 4 - May 13, 1984, no. 80, p. 75 (illustrated)
London, Tate Modern; Cologne, Museum Ludwig, *Alibis: Sigmar Polke 1963 - 2010*, October 1, 2014 - July 5, 2015, no. 68, p. 264 (illustrated)

Literature

Sigmar Polke: Bilder, Tücher, Objekte: Werkauswahl 1962 - 1971, exh. cat., Kunsthalle Tübingen, Tübingen, 1976, no. 132, p. 74 (illustrated)

We are most grateful to Mr. Michael Trier,
Artistic Director from the Estate of Sigmar Polke,
for his expertise.

A remarkable work by Sigmar Polke that previously resided in the revered Dürckheim Collection, *Stadtbild II*, 1968, belongs to the artist's great pantheon of paintings from the late 1960s that deal with the lure of the faraway and exotic. While related paintings such as *Dschungel (Jungle)*, 1967, or *Palmen (Palms)*, 1968, San Francisco Museum of Modern Art, deal directly with the motif of the exotic, the present work and its sister painting *Stadtbild I*, 1969, Neue Galerie, Kassel, explore the aspirational promises of the utopian modern city. Taking the viewer on a fantastical journey into the artist's imagination, in the present work Polke captures the New York City skyline – a sight the artist would not experience until his first trip in 1973 – at a moment of celebration, shimmering against a night-black ground.



Sigmar Polke, *Stadtbild I*, 1969. Neue Galerie, Museumslandschaft Hessen Kassel, Image Art Resource, NY, Artwork © 2018 Estate of Sigmar Polke/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn, Germany

“I love all dots. I am married to many of them. I want all dots to be happy. Dots are my brothers. I am a dot myself.”

Sigmar Polke

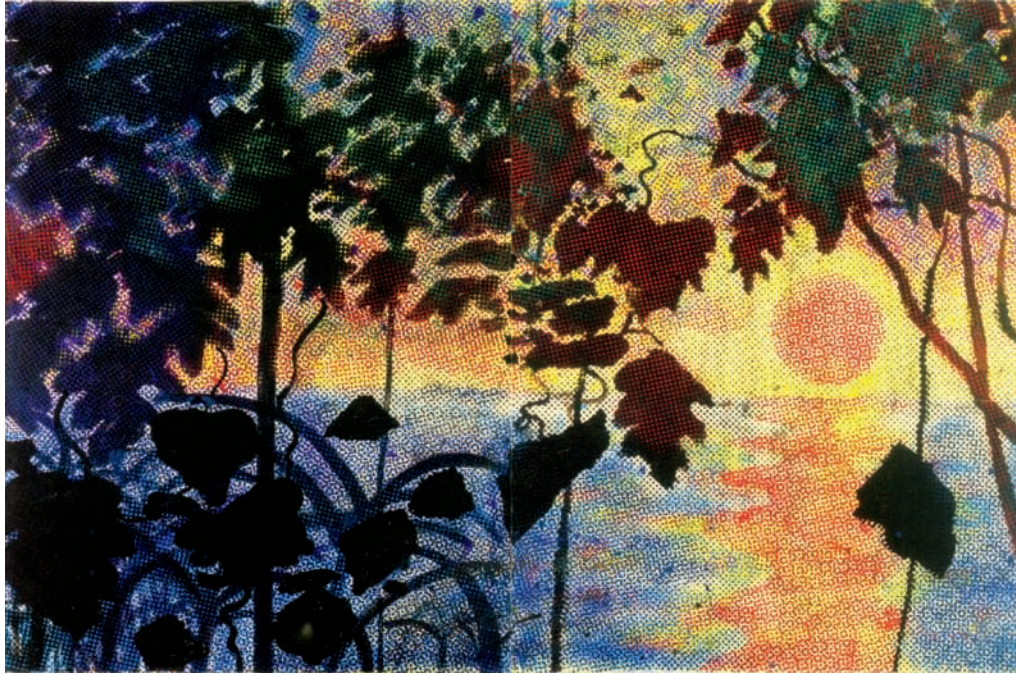
The freneticism of the city is captured in Polke's immediate square-edged, white brushstrokes that demarcate the architectural skyline while undulating lines sweep diagonally across the lower third of the composition to convey an onward rush of traffic caught in a slow exposure photograph, or perhaps, the churning ripples of a waterfront. Squeezing, daubing and pushing paint across the surface, Polke relishes in the pure properties of his medium as he covers the composition with fireworks and his famous dots that enliven the scene like a glittering midnight ticker-tape parade. Thick lines of taxi-cab yellow paint squeezed directly from the tube adorn schematic outlines of the architecture, mimicking the radiating glow from building lights that give the city its reputation as “The City That Never Sleeps”. In his gestural arcs of paint, Polke assuredly brings forth the iconic and awe-inspiring forms of the Empire State and Chrysler Building.

A Yearning for the Exotic

When Polke painted *Stadtbild II*, he had yet to set foot in New York City. It was a place that appealed to Polke and his circle both as an art metropolis and a model society unlike any other in post-war Germany or Europe for that matter. While Polke would visit the metropolis for the first time five years later, in 1968 he was a struggling artist having recently graduated from the Kunstakademie Düsseldorf in the Rhineland. Some 20 years after the end of World War II, a deeply divided Germany had materialized – one that was divided along the lines of Capitalism

and Communism. Polke's family, who as German citizens had fled Silesia in 1945, first settled in Communist Eastern Germany and then escaped to the Rhineland when Polke was 12 years old. Growing up impoverished and later struggling to make ends meet as an artist, it is easy to see how West Germany's conspicuous lauding of its consumerist culture as a “Wirtschaftswunder” (economic miracle) was at once alluring as it was false in its fundamental break from the artist's everyday reality.

Stadtbild II shows Polke's fascination with the visual images of modern reality, an interrogation that he began most pointedly some five years earlier whilst still a student at the Kunstakademie Düsseldorf. In 1963, Polke had joined forces with fellow students Gerhard Richter, Konrad Lueg and Manfred Kuehner to initiate the pseudo art movement “Capitalist Realism” as a deliberately ironic response to the state-approved “Socialist Realism” of the East and Pop Art's rootedness in a capitalist consumer society. These artists belonged to what is often referred to as the post-1945 “year zero” generation, witnessing how the initial promise of freedom was increasingly being replaced by the stifling order of the German middle class. They embraced the American preoccupation with media-derived imagery, but with an irony specific to their German existence. With a deep seated suspicion regarding the purported truth value of imagery circulating in newspapers and magazines at the time, both Polke and Richter pursued the potential of painting at a time when it was widely considered more or less redundant.



Sigmar Polke, *Dschungel (Jungle)*, 1967. Private Collection, Artwork © 2018 Estate of Sigmar Polke/
Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn, Germany

Both unnerved and fascinated by the increasing disparity between reality and fiction of surface appearances, both Polke and Richter were fascinated by the middle-class desire for travel and leisure, painting motifs of palm trees, pyramids and other faraway places neither had been to. While Richter ambivalently engaged with the theme of the exotic faraway with the same method of the painterly “photo-blur”, Polke pursued a number of pictorial idioms to explore his interest in the “promises made and fantasies produced by the tourist industry and in how to represent and undercut them...to stage escape as something that was being promoted while remaining unattainable” (Mark Godfrey, *Living with Pop: A Reproduction of Capitalist Realism*, exh. cat., Kunsthalle Düsseldorf, 2013, p. 235). Where Richter’s images are detached and seemingly void of expression, Polke ups the ante.

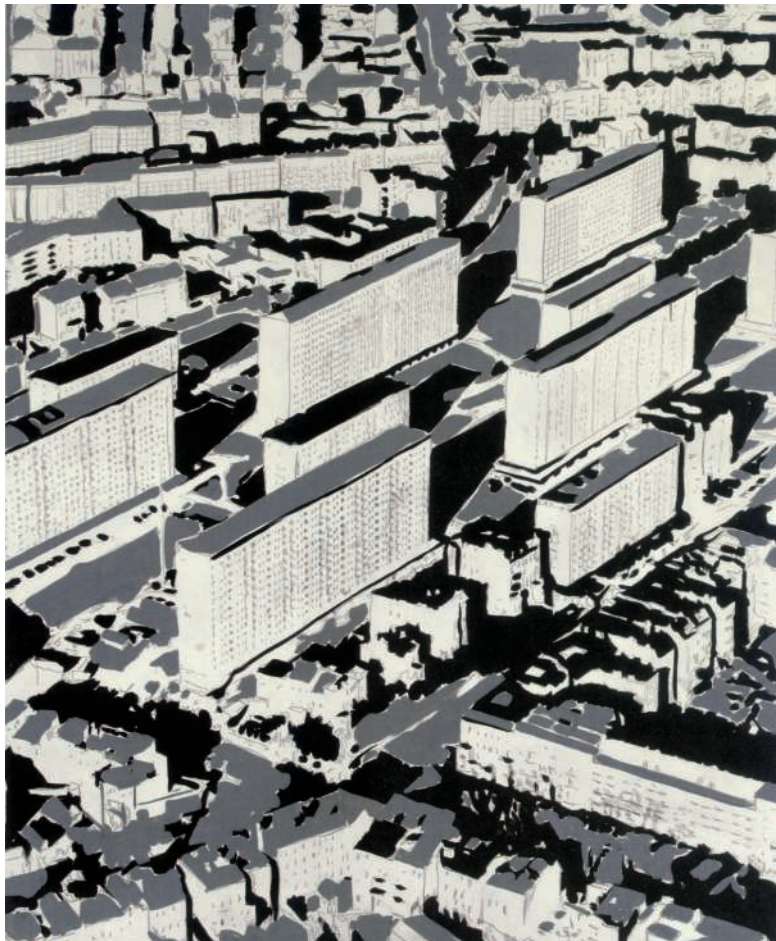
Against All Dogma

Stadtbild II takes us right into the heart of the utopian city dream as seen through the rose-tinted glasses of West German society. With a playful nod to the objects and textures found in petit-bourgeois living rooms in the 1960s, Polke to this end explored a varied pictorial spectrum in works relating to the exotic: from using a tropical Technicolor palette for raster paintings such as *Dschungel*, 1967, to employing decorative fabrics one might find in a middle class household for the pictorial ground of works such as *Stadtbild I*, or *Palmen Auf Autostoff*, 1969, or relishing in the faux-naïf joys of painting, as in the present painting.

Stadtbild II is illustrative of Polke’s project of deflating not just the pretensions of the middle-class, but also the dogma of modernism in the late 1960s. With his characteristically trickster-like stance, Polke with *Stadtbild II*

ambivalently alludes to New York City as the epicenter of the postwar art world, and the dogma of abstraction more broadly. Both Abstract Expressionism and the French semi-equivalent Art Informel had cast their spell on the German postwar art world, both seen as critical responses to the Nationalist Socialist Party's ban on abstract art. Even though Polke had elected to study under abstract painters Gerhard Hoehme and K.O. Goetz at the Kunstakademie Düsseldorf, he was nevertheless suspicious of the ways in which abstraction was being hailed as a universal language. Polke's mocking resistance of all forms of convention led to the development of a constantly shifting, eclectic aesthetic that evaded any signature style.

Rules and laws were things that were only there to be challenged: here Polke employs his full painterly repertoire to cover the monochrome white and black geometries of the picture with an exuberant explosion of color and line. The squeezed lines of yellow paint appear to poke fun at Jackson Pollock's drips, while the broad white brushstrokes at the upper right act like a vestige of gestural abstraction. By infusing the supposed "high art" realm with the "low brow" aesthetic of kitsch reminiscent of the "the moods used in bourgeois interiors to escape the monotony of normality," Polke playfully subverts the conventions of modernism (Martin Hentschel, *The Three Lies of Painting*, Berlin, 1997, p. 46). And yet, as artist Peter Doig has



Gerhard Richter, *Stadtbild Ha*, 1962. Private Collection, Artwork © Gerhard Richter

pointed out, Polke “seemed to use an abstract element to create real atmosphere and mood in his paintings, not just to make comments on abstract paintings. It didn’t seem to be about the language of painting that existed...If imagery was added on top or behind, it always felt totally meant” (Peter Doig, quoted in Mark Godfrey, “Interview with Peter Doig”, *Tate Etc.*, September 23, 2014, online).

The Metropolis in the Space Age

Enlisting familiar vocabularies of nostalgia and exoticism with an exaggerated exuberance, Polke constructs a hyperreal image. The New York we see here appears like the ultimate tourist postcard, a fabricated image that is even more striking if one compares its representation with the photographs Polke took on his first trip to New York City in 1973. Those photographs saw him focus on the urban decay of the city, rather than those gleaming vistas he visited in his expanded imagination in the late 1960s.



Bernice Abbott, *New York at Night*, 1932. Private Collection, Artwork © 2018 Berenice Abbott/Commerce Graphics

As John Caudwell highlighted, “Polke adopted the most stylized of decorative conventions to more complex and serious uses. In the *City Paintings*... one is aware at first of the hackneyed, hyperactive image of a city at night, illuminated both by strips of electric lights along the contours of the buildings and by fireworks. After a moment, however, one realizes that an alternative reading of the paintings is possible: they are also a strikingly accurate rendering of the way a streetscape actually appears as if one has consumed hallucinogenic drugs” (John Caudwell, *Sigmar Polke*, exh. cat., San Francisco Museum of Modern Art, San Francisco, 1990, p. 10).

The themes of travel and fantasy that pervade *Stadtbild II* were already percolating in Polke’s oeuvre prior to the work’s creation vis-à-vis the genre of science fiction. This connection is not surprising if one considers that science fiction was closely tied to esoteric and metaphysical explorations of reality in the dawning psychedelic era in the 1960s. In contrast to more somber works referencing German cityscapes, such as *Häuserfront* (*Front of the Housing Block*), 1967, Polke was creating resplendent drawings and paintings of utopian cities that interestingly referenced the genre of science fiction. Already in 1966, Polke’s fascination with the idea of a space metropolis is evident in the raster painting *Fliegende Untertassen* (*Flying Saucers*), 1966, where grisaille multi-story buildings are being attacked by a UFO.

The specific link to New York City is furthermore evidenced in a series of drawings, most notably *Untitled* (*UFOs*) from 1968. In this work a group of flying saucers hover above the New York City skyline, while below a group of ape-like figures, seemingly teleported from the 1968 movie *Planet of the Apes*, ventures in this otherworldly territory. *Stadtbild II* presents us not only with a unique snapshot of Polke’s expanded imagination, but also of the larger cultural zeitgeist at the time—being created in the same year as sci-fi movies like Stanley Kubrick’s *2001: A Space Odyssey* captured the public’s imagination.



Sigmar Polke, *Flying Saucers (Fliegende Untertassen)*, 1966. The Museum of Modern Art, New York, Image Art Resource, NY, Artwork © 2018 Estate of Sigmar Polke/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn, Germany

Utopia & Dystopia: The American Dream?

In his imaginative ventures into the faraway places of both his and public imagination, Polke puts forth an illusory model of reality that space age science had shown to be unknowable and permanently in flux. Underpinning this fantastical city is, however, a latent sense of dystopia that exposes the unattainable aspirations of German citizens with the societal realities of the time. The juxtaposition of the vibrant fireworks with the more schematic outlines of the buildings in *Stadtbild II* suggest that things are not quite the way they present themselves to be on the surface. In this, it recalls the 1927 German film *Metropolis*, which centered on a prosperous futurist city where wealthy industrialists and business magnates reign from high-rise towers, while underground-dwelling workers toil endlessly operate the machines that power the city. The aptly titled

“New Tower of Babel” and a Gothic cathedral form the heart of upper Metropolis, the aesthetic vision of which, according to director Fritz Lang, was inspired directly by his sight of New York skyscrapers. It appears only fitting that Polke would counter that vision with the even more dazzling, impressive New York skyscrapers that were built shortly after that film’s inception and come to stand as beacons of economic progress.

The critique of industrial capitalism that underpins *Metropolis* resonates potently with *Stadtbild II* when one considers the work in context of the specific time and place of its creation. Executed in 1968, *Stadtbild II* marked the moment in which the cracks in West German surface appearances that Polke had already begun to interrogate were erupting. If the 1960s

had begun on a hopeful note of prosperity, by the late 1960s West Germany was caught in a swinging door between present inflation and potential recession. 1968 was the year of the German Student Movement, among others a reaction against the perceived hypocrisy of the West German government. Simultaneously, the shock of realizing that the Wirtschaftswunder could not last forever led many, influenced by Marxist economic theory, to believe that the economic wealth of the nation would destroy the standard of living of the working class, and lead to an ever-growing gap between the rich and the poor.



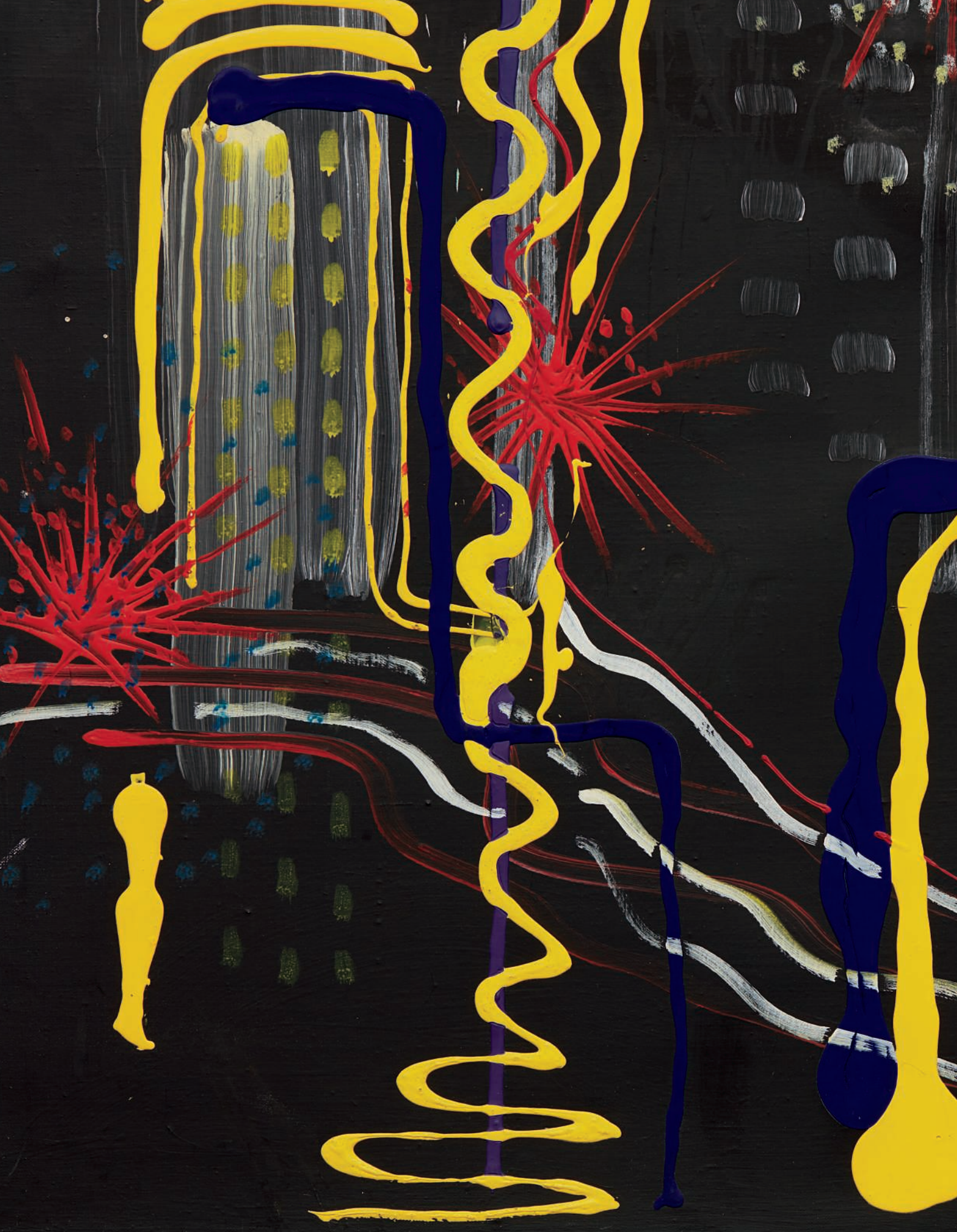
Postcard of Empire State Building, RCA Building and Chrysler Building, New York, circa 1930. Private Collection, Image Bridgeman

Of course, similar revolts were sweeping through the United States, but in the public consciousness of West Germans, New York City appeared to represent the model society par excellence. Polke, astute as ever, was critically aware of the smoke and mirrors of this image. As he recalled of his love-hate relationship with the political and economic power of the United States, “When I came to the West I saw many, many things for the first time. But I also saw the prosperity of the West critically. It wasn’t really heaven” (Sigmar Polke, quoted in Martin Gayford, “A Weird Intelligence”, *Modern Painters*, Winter 2003, p. 78).

It is within this seemingly naïve dream image of New York City that Polke provides an incisive commentary on the social promise of all that the modern American City represented to the citizens of Germany – “not primarily to sneer”, as A.S. Byatt has pointed out, “but to show nakedly those emotions to which they aspired...” (A.S. Byatt, “Polke Dots”, *Tate*, 1 October 2003, online). Yet ultimately, any attempt to ascribe singular meaning to *Stadtteil II* fails to coalesce in the constant flux of Polke’s cosmos. As Peter Schjeldahl noted, “To learn more and more about him, it has sometimes seemed to me, is to know less and less. His art is like Lewis Carroll’s Wonderland rabbit hole, entrance to a realm of spiraling perplexities” (Peter Schjeldahl, “The Daemon and Sigmar Polke”, *Sigmar Polke*, exh. cat., San Francisco Museum of Art, San Francisco, 1990–1991, p. 17).



Poster for Fritz Lang's *Metropolis*, 1927. Image Bridgeman



19. Arshile Gorky 1904-1948

Untitled (Study for Mural)

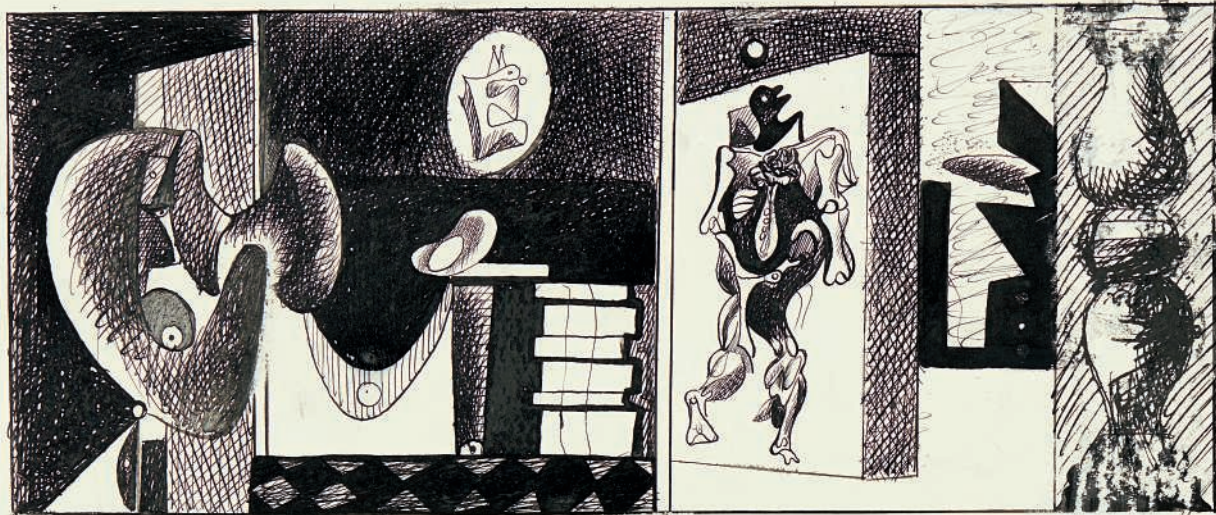
ink on paper. image 5 $\frac{3}{8}$ x 23 $\frac{3}{4}$ in. (13.7 x 60.3 cm.)

sheet 9 $\frac{1}{2}$ x 29 in. (24.1 x 73.7 cm.). Executed circa 1933-1934, this work is recorded in the Arshile Gorky Foundation Archives under number D0192.

Estimate \$300,000-400,000

“My subject matter is directional. American plains are horizontal. New York City which I live in is vertical. In the middle of my pictures stands a column which symbolizes the determination of the American nation.”

Arshile Gorky, 1933, on the present work





Provenance

The Estate of Arshile Gorky, New York
Private Collection
Gagosian Gallery, New York
Mr. & Mrs. Richard S. Fuld, New York (acquired from the above by 2003)
Christie's, New York, November 12, 2008, lot 47
Acquired at the above sale by the present owner

Exhibited

New York, International Council of the Museum of Modern Art, *Arshile Gorky Drawings*, 1962 - 1968, no. 8 (traveled to over 30 venues across North and South America and Europe)
Brussels, Palais des Beaux-Arts and Rotterdam, Museum Boijmans Van Beuningen, *Arshile Gorky Paintings and Drawings*, May 22 - September 5, 1965, no. 22
New York, Knoedler & Co., Inc., *Gorky: Drawings*, November 25 - December 27, 1969, no. 20, p. 23 (illustrated)
Newark Museum; University of Rochester, Memorial Art Gallery; Washington, D.C., Hirshhorn Museum and Sculpture Garden, Smithsonian Institute; Chicago, Museum of Contemporary Art; Houston, Museum of Fine Arts; Newport Beach, Newport Harbor Art Museum; New York, Queens Museum, *Murals without Walls: Arshile Gorky's Aviation Murals Rediscovered*, November 15, 1978 - November 2, 1980, no. 8, p. 71 (illustrated)
New York, Solomon R. Guggenheim Museum; Dallas, Museum of Fine Arts and; Los Angeles County Museum of Art, *Arshile Gorky 1904-1948: A Retrospective*, April 24, 1981 - February 28, 1982, no. 50, p. 32 (illustrated, p. 103)
Lausanne, Musée Cantonal des Beaux-Arts; Vienna, Graphische Sammlung Albertina; Marseille, Musée Cantini; St. Etienne Musée d'art Moderne; Frankfurter

Kunstverein; Bremen, Kunsthalle, *Arshile Gorky: Oeuvres sur papier, 1929-1947*, September 21, 1990 - January 26, 1992, no. 15, p. 60 (illustrated)
Venice, Peggy Guggenheim Collection; Rome, Palazzo delle Esposizioni; Lisbon, Fundação Calouste Gulbenkian, Centro de Arte Moderna, *Arshile Gorky: Works on Paper*, April 1992 - August 27, 1993, no. 8 (illustrated, p. 53)
Princeton University, The Art Museum; Milwaukee Art Museum; Baltimore Museum of Art; New York, Stephen Mazoh & Co., *Arshile Gorky and the Genesis of Abstraction: Drawings from the Early 1930's*, October 29, 1994 - January 21, 1996, no. 39 (illustrated, p. 79; detail illustrated on the cover)
New York, Gagosian Gallery, *Arshile Gorky: Paintings and Drawings, 1929-1942*, October 27, 1998 - January 9, 1999, no. 14, p. 66 (illustrated, p. 67)
New York, Whitney Museum of American Art; Houston, Menil Collection, *Arshile Gorky: A Retrospective of Drawings*, November 20, 2003 - May 9, 2004, pl. 15, p. 39 (illustrated, p. 40)

Literature

Hiroshi Fujimatsu, "Expert of Line and Life," *Bijutsu Techo* 10, October 1963, pp. 9 -10 (illustrated)
Franz Schulze, "He Spoke the Abstract Idiom," *Chicago Daily News*, November 16, 1963, n.p. (illustrated)
Julien Levy, *Arshile Gorky*, New York, 1966, pl. 4, p. 16 (illustrated)
Matthew Spender, *From a High Place: A Life of Arshile Gorky*, New York, 1999, p. 113 (illustrated)
Hayden Herrera, *Arshile Gorky: His Life and Work*, New York, 2003, fig. 93 (illustrated)
Jody Patterson, "'Flight from Reality' A Reconsideration of Gorky's Politics and Approach to Public Murals in the 1930s," in *Arshile Gorky: A Retrospective*, exh. cat., Philadelphia Museum of Art, Philadelphia, 2009, pp. 74-93, fig. 53 (illustrated, p. 76)

Executed in 1933-1934, *Untitled (Study for Mural)* is a seminal early work by Arshile Gorky that exemplifies the central role of draughtsmanship in the artist's practice. As with its sister drawing, which resides in the collection of the Detroit Institute of Arts, this work presents a series of surreal vignettes populated by precisely drawn, cross-hatched abstract and figurative shapes and objects. A quintessential example of Gorky's graphic output at the time, *Untitled (Study for Mural)* is one of only three black-and-white

pen and ink drawings the artist specifically conceived as studies for a mural commissioned for the Public Works of Art Project (PWAP), a short-lived program formed in 1934 as part of the New Deal during the Great Depression that also commissioned artists such as Grant Wood. Since its public debut at the Museum of Modern Art, New York, in 1962, *Untitled (Study for Mural)* has been included in some of the artist's most significant retrospectives.

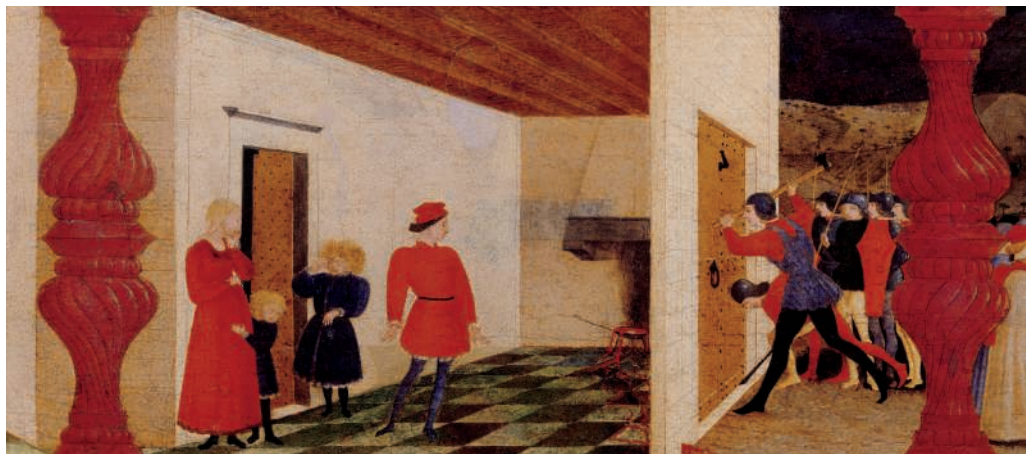
Gorky, a largely self-taught Armenian émigré artist based in New York City, was a seminal figure in the American movement towards abstraction in the first half of 20th century – his groundbreaking work ultimately paved the way for Abstract Expressionism. *Untitled (Study for Mural)* represents a crucial stage in Gorky's career, synthesizing in mural format his *Nighttime, Enigma, and Nostalgia* series from 1931 and 1934 that is widely regarded as a distinct departure from his earlier experiments with the techniques and imagery of Paul Cézanne and other modern masters. The *Nighttime, Enigma, and Nostalgia* series introduced a complex web of art historical references that Gorky transcended with a self-assured, and crucially, more abstract style. The Surrealist motifs Gorky introduced here would come to dominate his mature aesthetic through the 1940s.

For his application to the PWAP in 1933, Gorky essentially united compositions of his earlier drawings within the present work, fusing, from left to right, *Nighttime, Enigma and Nostalgia*, 1931-1932, Whitney Museum of American Art, New York, *Column with Objects*, 1931-1932, and *Nighttime, Enigma and Nostalgia*, 1932, Hirschhorn Museum and Sculpture Garden, Washington D.C. As has been widely noted, Gorky presented an intentionally vague explanation to the federally sponsored project, attempting to link his work with the PWAP's

goal of commissioning imagery speaking to American progress. Rather than putting forward a conventional mural, Gorky conceived this radically abstract one, which, in an almost postmodern twist, played on the figurative narrative models of the mural tradition.

Gorky modelled the lateral integration of the separate yet related compositions – themselves formally in debt to Pablo Picasso, Hans Arp, and Giorgio de Chirico – on Paolo Uccello's altarpiece panel *Miracle of the Host*, 1465-1469. To join the individual drawings he had been working on for some time, Gorky copied Uccello's compositional format, adding the central column as a focal point, integrating angled panels reminiscent of Uccello's retreating walls and inserting patterned floor tiles. Although Uccello was widely praised as a master of perspective, it was the qualities of flat abstraction within his paintings that Gorky admired most.

While the PWAP mural was never realized, it was upon the basis of drawings such as the present one that Gorky was given his first solo exhibition at the Mellon Galleries in Philadelphia in 1934 and his first New York one-man show at the Guild Art Gallery in 1935 – ultimately establishing his credentials as one of the leading modern artists in New York.



Paolo Uccello, *Miracle of the Desecrated Host*, 1465-1468 (detail). Galleria Nazionale delle Marche, Urbino (Palazzo Ducale), Italy, Image Scala/Ministero per i Beni e le Attività culturali/Art Resource, NY

◦ **20. René Magritte** 1898-1967

La grande table

signed "Magritte" lower left. gouache on paper. 14½ x 21½ in. (36 x 55 cm.). Executed in 1962, this work is accompanied by a certificate of authenticity signed by the René Magritte Foundation.

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







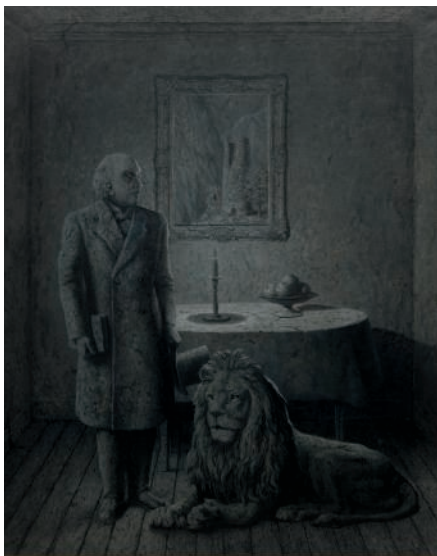
Provenance

IngaBritt and Arne Lundberg, Gothenburg, Sweden
(acquired circa 1965)

Their sale, Stockholms Auktionsverk, Stockholm,
November 15, 2016, lot 15

Acquired at the above sale by the present owner

In this outstanding gouache masterpiece by René Magritte, two fruit—a pear and an apple made entirely of stone—sit upon a desolate beach, the sea lapping gently in the background. The cracks and crinkles in the surface, so painstakingly depicted by Magritte, lend them a sense of monumentality, as does the composition, which they dominate entirely, squeezing out the sky, the sand and the sea. This monumentality is further enhanced by the scale of the work, rare in Magritte's oeuvre, and key to its conveyance of its dramatic presence. *La grande table*, 1962, plunges the viewer into the Belgian Surrealist's idiosyncratic universe. These fruit appear vast, yet somehow anthropomorphic. They are not impossible; after all, a sculptor could create such monoliths from stone. Yet they remain provocatively improbable and mysterious. The lovingly-rendered *La grande table* was formerly owned by the philanthropists IngaBritt and Arne Lundberg.



René Magritte, *Memory of a Voyage*, 1955. The Museum of Modern Art, New York, Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY, Artwork © 2018 C. Herscovici, Brussels/Artists Rights Society (ARS), New York



René Magritte, *Souvenir de Voyage*, circa 1961. Gouache on paper, 14½ x 10½ in. (35.9 x 27 cm.), Private Collection, Artwork © 2018 C. Herscovici, Brussels/Artists Rights Society (ARS), New York

Their formidable collection featured works by a number of prominent artists from the 20th century including Max Ernst, Wassily Kandinsky and Fernand Léger. Arne Lundberg was a figurehead in pharmaceuticals, and the couple's Foundation that bears his and his wife's name continues to fund important medical research.

As was often the case with Magritte's gouaches, *La grande table* is a variation upon a theme that he explored in a number of different incarnations. The fruit recall Magritte's earlier works: in 1950, over a decade earlier, Magritte had introduced both the image of two masked apples sitting together and the theme of petrification into his pictures. The present work is the descendant of both motifs. Another work entitled *Souvenir de voyage*, 1955, Museum of Modern Art, New York, shows a petrified man and lion in an interior rendered with the same technique. Sitting upon the stone table in that picture is a bowl of apples, a prelude to the present gouache. In 1962, these considerations culminated with works such as the present one. As Magritte's friend Margaret Krebs noted with regard to the oil painting *Souvenir de voyage* from the same year, which showed similar fruit against a cloudier sky, that composition



had been inspired by Magritte seeing two people sitting on a beach. Certainly there is an anthropomorphic quality to the apple and the pear, perched on the sand.

David Sylvester suggested that Magritte used this petrification technique in part as a pretext for creating images in *grisaille*. While that was clearly the case in the Museum of Modern Art's *Souvenir de voyage* from 1955, it is less the case in the present work, where the stone fruit clearly contrast with the seascape in the background. Indeed, in this picture, their being made of stone adds to the incongruity of the image—they are pointedly inedible. This is a disruption of the still life genre so famed in Dutch still life painting, where fruit and flowers become the sensuous witnesses of the passing of time and the approach of death. Magritte has taken the fruit and turned them into monuments in their own right. There is no mouth-watering sense of taste, no indication of softness; instead, there is an imposing solidity. As well as playing with the tradition of the *memento mori* in still life painting, Magritte is using his highly figurative, almost deadpan figurative style in order to throw many of our preconceptions about art into question, subverting the iconography of portraiture and landscape alike.

The inherent Surrealism so eloquently, yet concisely, at work in *La grande table* had seen Magritte become one of the most iconic artists of the age by the time he created this gouache. There is a sense of surprise that underpins Magritte's unique Surrealist vernacular, one which resulted in mysterious electoral affinities that continues to exert such fascination with his work. Magritte's belief that "the function of painting is to make poetry visible" is beautifully achieved with the present work (René Magritte, quoted in Suzi Gablik, *Magritte*, New York, 1973, p. 147). Formally related to works from this period that were entitled *Souvenir de voyage*, the potent poetry of the image is heightened by its allusion to J.A. Gobyneau's novel *Souvenir de voyage* from 1872. One of the stories in that book involved a romantic account of a journey made to see the new volcano that had appeared in the Greek islands, by Santorini. In its own surreal way, *La grande table* echoes the inherent mystery invoked by that seismic shift in the landscape.

Property from the Collection of Sir Georg Solti K.B.E

◦ **21. Henry Moore** 1898-1986

Working Model for Draped Reclining Mother and Baby

incised with the artist's signature and number "Moore 7/9" on the base. bronze. 15½ x 30⅞ x 15⅞ in. (39.5 x 78.6 x 40.3 cm.).
Conceived in 1982, cast in 1983, this work is number 7 from an edition of 9 plus 1 artist's proof. This work is recorded in the archives of the Henry Moore Foundation.

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



Provenance

Sir Georg K.B.E. & Lady Solti (acquired directly from the artist by November 1983)
Thence by descent to the present owner

Exhibited

New York, Metropolitan Museum of Art, *Henry Moore: 60 Years of His Art*, May 14 - September 25, 1983, p. 120 (another example exhibited and illustrated as *Draped Reclining Mother and Child*)
London, Marlborough Fine Art, *Henry Moore: 85th Birthday Exhibition*, June 15 - August 13, 1983, no. 31, p. 62 (another example exhibited and illustrated as *Draped Reclining Mother and Baby*)
Hempstead, Hofstra Museum, Hofstra University; University Park, Museum of Art, The Pennsylvania State University; Philadelphia, Arthur Ross Gallery, University of Pennsylvania; The Baltimore Art Museum, *Mother and Child: The Art of Henry Moore*, September 10, 1987 - April 17, 1988, no. 110, p. 119 (another example exhibited and illustrated)
Beijing, Beihai Park; Beijing, China Art Gallery; Guangzhou, Guangdong Museum of Art; Shanghai Art Museum, *Moore in China*, October 24, 2000 - April 15, 2001, no. 108, p. 85 (another example exhibited and illustrated)
Sakura, Kawamura Memorial Museum of Art; Ashikaga Museum of Art; Takamatsu City Museum of Art; Kagoshima City Museum of Art, *Henry Moore: A Living Presence*, April 5 - November 3, 2003, no. S62, p. 88 (another example exhibited and illustrated; studio installation view illustrated pp. 158-159)

Literature

Tanya Harrod, "Henry Moore at Eighty Five," *Art International*, vol. XXVI, no. 5, November - December 1983, p. 14 (another example illustrated as *Draped Reclining Mother and Baby*)
Alan Bowness, ed., *Henry Moore: Complete Sculpture, 1981-1986*, vol. 6, London, 1988, no. 821, pl. 79, p. 41 (another example illustrated as *Working Model for Draped Reclining Mother and Baby*)
Jacob D. Weintraub, ed., *Master Sculptors of the XX Century*, New York, 1987, no. 58 (another example illustrated)
Angela Dyer, ed., *Henry Moore: The Human Dimension*, London, 1991, no. 113, p. 136 (another example illustrated)
Alan Bowness, *Celebrating Moore: Works from the Collection of the Henry Moore Foundation*, London, 1998, p. 46



Pablo Picasso, *Mother and Child*, 1921. The Art Institute of Chicago, Image Art Resource, NY, Artwork © 2018 Estate of Pablo Picasso/Artists Rights Society (ARS), New York

Uniting Henry Moore's iconic subjects of the reclining figure with that of the mother and child, *Working Model for Draped Reclining Mother and Baby*, 1982, depicts a tender sculptural portrait of a reclining mother with her infant. While beautifully modulated drapery largely conceals the figure's anatomy, a clearly delineated arm forms a protective right angle around the baby, while the mother's eyes stare unblinkingly outward at the viewer. The reclining mother and child form represents an incredibly rare theme in Moore's oeuvre. The work was conceived in 1982 as a model for Moore's large-scale bronze sculpture *Draped Reclining Mother and Baby*, casts of which reside in the Ho-Am Museum of Art, Seoul, Tokushima Modern Art Museum, Tokushima, and the Getty Museum in Los

“From very early on I have had an obsession with the Mother and Child theme. It has been a universal theme from the beginning of time and some of the earliest sculptures we’ve found from the Neolithic Age are of a Mother and Child. . . So that I was conditioned, as it were, to see it in everything. I suppose it could be explained as a ‘Mother complex’”

Henry Moore

Angeles, among others. Cast in bronze and patinated by Moore himself, this intimate work demonstrates the intrinsic quality of immediacy with which the artist formed the figure in clay with his own hands as a way of working through ideas for his more monumental sculptures.

Unseen by the wider public in nearly 40 years, *Working Model for Draped Reclining Mother and Baby* was acquired directly from Moore by Sir Georg Solti K.B.E. One of the greatest conductors of the past century, Solti revolutionized the science and art of recording classical music during his tenure at Decca Records – winning the greatest number of

Grammy Awards in both the classical and pop category – and transformed institutions such as the Musical Director of the Convent Garden Opera Company between 1961 and 1971, and the Chicago Symphony Orchestra between 1969 and 1991. Solti first met Moore on the *Queen Elizabeth 2* ocean liner in the 1970s, a fortuitous encounter that marked the beginning of a deep friendship between two men who shared the firm belief in the transformative power of art. It was on one of Solti’s regular visits to Moore’s studio just outside of London that he first encountered *Working Model for Draped Reclining Mother and Baby* in the company of his eight-year old granddaughter, who, as



Henry Moore with Sir Georg Solti’s daughter in the studio at Perry Green in the early 1980’s





Henry Moore, *The Draped Reclining Mother and Baby*, 1983. Fukuoka Prefecture,
Image © Vanni Archive/Art Resource, NY, Artwork © Henry Moore Foundation

the family story goes, was asked by Moore to consult on the positioning of the baby in the present work.

Working Model for Draped Reclining Mother and Baby is distinguished not only by this exceptional provenance, but also for its synthesis of some of the most central themes in Moore's oeuvre: the reclining figure, the relationship of mother and child, and the landscape. The symbol-laden subject matter of a mother and child, together with that of the reclining figure, occupied Moore throughout his over six-decade long career – giving rise to some of his very first sculptures in the early 1920s. Prompted perhaps by his becoming a grandfather in 1977, Moore returned to this subject matter with creative fervor some six decades later. As Norbert Lynton highlighted the present work, “the theme of the Reclining Mother and Child is surprisingly rare in Moore's work... This Mother and Child sculpture is one of the most comforting of them all: here, more than ever, he gave us ‘a big form protecting

a little form’, his definition of the theme” (Norbert Lynton, *Henry Moore: The Human Dimension*, exh. cat., Petrodvorets & Pushkin Museum of Fine Art, Moscow, 1991, p. 136).

In its organic, highly abstracted form, *Working Model for Draped Reclining Mother and Baby* offers a broader sculptural exploration as the undulating curves of the horizontal form transform the figure into a rolling landscape. Indeed, as curator Gail Gelburd argued, the “Mother and Child motif goes beyond the image to a primal motif based on the theme of life and birth, for Moore it means creativity. The art is reminiscent of some of the earliest primitive images due to its conceptual base. Moore's work is an attempt to get at the essential nature and to shape it from within... He breathes life and vitality into the inanimate object. The mother and child sculptures are not only a symbol of maternity but of creativity itself” (Gail Gelburd, *Mother and Child: The Art of Henry Moore*, exh. cat., Hofstra Museum, New York, 1987, p. 27).

22. Sigmar Polke 1941-2010

Köchin (Cook)

acrylic and artificial resin on polyester fabric in artist's frame. 119 x 158½ in. (302.3 x 402.6 cm.). Executed in 2005.

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







Provenance

Michael Werner Gallery, New York

Acquired from the above by the present owner in 2005

Exhibited

Kunsthau Zürich, *Sigmar Polke Work & Days*,
April 8 - June 19, 2005, no. 46, pp. 9-10 (illustrated,
pp. 186 - 187)

Literature

Juliana Schwager-Jebbink, "Sehen & Tage, Sigmar
Polke im Kunsthau Zürich," *Schweizer Monatshefte*,
no. 5, 2005, p. 44

We are most grateful to Mr. Michael Trier,
Artistic Director from the Estate of Sigmar Polke,
for his expertise.

**"I like it when my art includes references to the past,
to my roots. I cannot forget what my precursors have
done. . . I like tracking down certain pictures, techniques
and procedures. It is a way of understanding what is
largely determined by tradition."**

Sigmar Polke

Transparency and illusion, perception and alchemy compellingly coalesce in Sigmar Polke's *Köchin* (Cook), 2005. Celebrating the full breadth of Polke's mercurial and capricious oeuvre, this monumental work brings together key interrogations from throughout the artist's career – from his famous raster dot and fabric paintings of the 1960s, to his experiments with medium and modes of production akin to an alchemical laboratory since the 1980s. Executed in 2005, *Köchin* was prominently featured in the same year at the Kunsthau Zürich's Polke exhibition *Work & Days* as an example of the artist's most recent series of large-format transparent paintings. Building on decades of experimentation with light, transparency and modes of perception, interests that Polke first



Max Ernst, *La Femme 100 têtes*, 1929. Image Bridgeman, Artwork
© 2018 Artists Rights Society (ARS), New York/ADAGP, Paris

pursued in earnest in the 1980s, the transparent ground allows the stretcher to remain visibly luminescent. Atop this gauzy field floats two hand-copied iterations of the same fragmented reproduction of a 19th century drawing of what appears to be a woman cooking at a medieval range with her visage overlaid with a blown-up photographic image of a buxom female bust. Deviously subverting the underlying minimalist grid-like composition while simultaneously bringing to the fore a host of readings in its figurative contents, Polke constructs an image where meaning becomes unfixed and enters a state of flux.

Demonstrating Polke's wily iconoclastic dialogue with art history, *Köchin* is an extension of the mixed-media paintings Polke created since the 1980s that borrowed and collaged reproductions of Old Master etchings and woodcuts, in addition to fin-de-siècle

illustrations, as in the present work. Expanding on earlier works such as *This is How you Sit Correctly (After Goya)*, 1982, Polke has painstakingly painted his cropped and enlarged black and white source image onto the vast pictorial ground twice: the larger square fragment at the lower left is mirrored by a more zoomed out and upside down version above it. At first glance, the two fragments surprisingly fuse into what appears to be the kitchen backdrop – a perspectival illusion strengthened by the geometries of the stretcher bars. Closer consideration of course exposes the constructed nature of the composition, with any sense of visual continuity fundamentally ruptured by the overlaying image of a female bust. Seemingly haphazardly cut out from the pages of a contemporary print publication and magnified on a monumental scale, the ragged edges of the blown up image and the four-color dot screen rosette pattern starkly contrast with the delicate line drawing underneath.



Installation view of *Sigmar Polke Work & Days*, Kunsthhaus Zürich, April 8–June 19, 2005 (present work exhibited). Image FBM Studio, Artwork © 2018 Estate of Sigmar Polke/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn, Germany

With *Köchin*, we see Polke relishing in his career-long preoccupation with the reproduction of images, particularly as it pertains to the raster dot. Since his student years at the Kunstakademie Düsseldorf in the early 1960s, Polke pioneered the distinctive vernacular of blowing up the halftone dot pattern that enabled images to be reproduced mass-media materials such as newspapers, magazines or consumer packing. As he explained in 1966, the raster dot, “makes me think of multiplication and reproduction, which is also related to imitation... I like that the motifs switch between being recognizable and being unrecognizable, the ambiguity of this situation” (Sigmar Polke, 1966, quoted in *Alibis Sigmar Polke*, exh. cat., The Museum of Modern Art, New York, 2014, p. 53).

This sense of ambiguity is heightened by the unexpected reconfiguration of sources in *Köchin*, yielding a hybrid image that both in form and content references Max Ernst’s trailblazing collage novel *La Femme 100 têtes* from 1929. Collaged from wood engravings from Victorian-era magazines, encyclopedias and novels, Ernst’s work featured a series of consecutive surreal dream vignettes, populated by women and imbued with references to mysticism, religion, science, repressed eroticism, and the bourgeoisie. The French title itself is a double entendre; when read aloud it can be understood as either “the hundred-headed woman” or “the headless woman”. Like Ernst, Polke in the present work draws on both 19th century and contemporary mass media to construct an ambivalent image where the woman’s bust floats like a cut-out atop a headless woman. With his characteristically elusive and casual reference to *La Femme 100 têtes*, Polke thereby plays into the concoction of collective fantasies and the production of identity – both as it relates to the female subject and the role of the artist.

With his simple title, *Köchin*, Polke succeeds in bringing to the fore a host of readings of the imagery. While the act of preparing food recalls



Johannes Vermeer, *The Milkmaid*, 1657–1658.
Rijksmuseum, Amsterdam, Image Art Resource, NY

Polke’s early representations of chocolate, sausages, peas, or donuts, the cook standing at her range more so conjures the traditional model of the good “Hausfrau”, the German housewife relegated to domestic activities and pleasing her husband. The overlaying of the 19th century figure with a “head with an ample bosom à la Dolly Parton” also alludes to the art historical trope of the romantically and sexually predisposed “kitchen maid”. Just like Dutch painters such as Johannes Vermeer slyly played into this stereotype in *The Milkmaid*, 1657–1658, Rijksmuseum, Amsterdam, so, too, does Polke mischievously play on the duality of this figure. The overlaid head calls to mind Polke’s sardonic treatments of the female subject as in such works as *Bunnies*, 1966, prompting us to wonder, as Bice Curiger put forward, “whether she and her hypertrophic bosom are headless or mindless. Or is a woman’s head eternally interchangeable thanks to its socially overdetermined activity?” (Bice Curiger, *Works & Days*, exh. cat., Kunsthaus Zürich, Zurich, 2005, pp. 9–11).

The more one considers *Köchin*, however, the more the impression arises that this is not a simple representation of a cook at her stove. With a mischievous smile and glinting eyes, the cook seems to be up to no good. As Juliana Schwager-Jebbink indeed observed of the work, “one wonders if *Köchin*, 2005, rendered unrecognizable and disfigured with the raster-bonnet on a transparent and gleaming silver tulle background, is actually preparing an edible meal or whether this is a witch’s kitchen, in which highly poisonous substances are being mixed” (Juliana Schwager-Jebbink, “Sehen & Tage, Sigmar Polke im Kunsthaus Zürich”, *Schweizer Monatshefte*, no. 5, 2005, p. 44).

The present work clearly articulates Polke’s fascination with alchemy, the medieval forerunner of chemistry that was based on the

supposed transformation of matter to find a universal elixir. The connection to alchemy in *Köchin* is heightened by the bubble-like shape of the cut out female bust, which formally resembles the “philosophical egg” of the alchemists, but also by the very formal citation of Max Ernst, who famously defined collage as the “alchemy of the visual image”. Polke’s approach to the canvas was analogous to that of an alchemical laboratory, widely experimenting with a range of materials and processes. In *Köchin* alchemy here comes to stand in for art itself, the concocted nature of which Polke brilliantly reveals to the viewer on the picture’s very translucent surface.

Polke’s pre-occupation with perception, illusion and alchemy comes to a full crescendo in *Köchin*, giving rise to a scintillating work that elides any attempts to grasp its singular meaning. As with *The Three Lies of Painting* 1994, or *Mrs. Autumn and Her Two Daughters*, 1991, Walker Art Center, Minneapolis, Polke creates a conceptually multilayered picture that is meant at once to be looked *at* and looked *through*. By exposing the underlying grid-like structure of the canvas, Polke essentially turns inside out the notion of painting as a window onto the world while simultaneously deflating both the pretensions of modernism and poking fun at the notion of the artist as the authority of divine inspiration. As much as *Köchin* then appears to put forth some sort of meta-image, one which articulates its very constructed nature, it cunningly remains in that ambiguous in-between of Polke’s mercurial imagination. Executed in the last decade of Polke’s life, the present work evidences an artist at his prime. Going through his bag of tricks, Polke, as Bice Curiger has postulated in relation *Köchin*, boils “down contradictions, obsolete vocational dualisms, (human) gender and history, letting them evaporate until all that is left of their energy is an enchanted surface layer of mist” (Bice Curiger, *Works & Days*, exh. cat., Kunsthaus Zürich, Zurich, 2005, p. 11).



Sigmar Polke, *Bunnies*, 1966. The Smithsonian Hirshhorn Museum, Washington, D.C., Image Hirshhorn, Artwork © 2018 Estate of Sigmar Polke/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn, Germany

◦ ♦ **23. Rudolf Stingel** b. 1956

Untitled

signed and dated "Stingel 2015" on the reverse. oil on canvas. 96 x 96 in. (243.8 x 243.8 cm.). Painted in 2015.

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



Provenance

Sadie Coles, London

Private Collection, Boston

Acquired from the above by the present owner

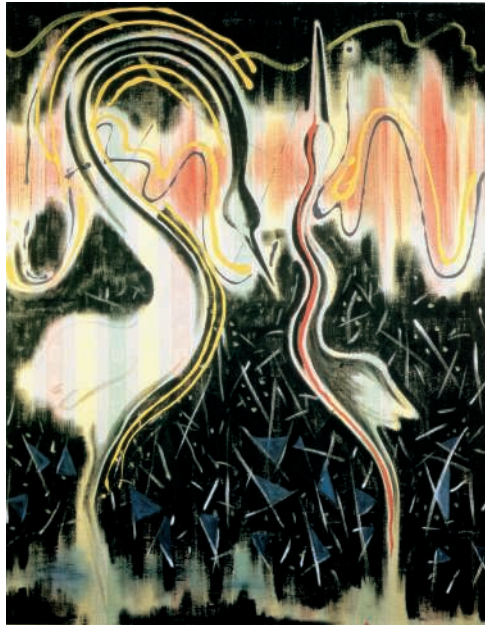
**“But the Raven, sitting lonely on the placid bust, spoke only
That one word, as if his soul in that one word he did outpour.
Nothing farther then he uttered—not a feather then he fluttered—
Till I scarcely more than muttered ‘Other friends have flown before—
On the morrow he will leave me, as my Hopes have flown before.’
Then the bird said ‘Nevermore.’”**

Edgar Allen Poe, *The Raven*, 1845



Gerhard Richter, *Adler*, 1972. Image Gerhard Richter Archive
Dresden, Artwork © 2018 Gerhard Richter

With *Untitled*, Stingel presents on an epic scale a pair of squabbling ravens kicking off a flurry of snow. Executed in 2015, *Untitled* is one of a handful of colossal square paintings based on wildlife photographs lifted from a vintage German calendar where each month was accompanied by a different animal from a regional landscape – each painstakingly painted to mimic the original condition of the photographic image. From afar, *Untitled* appears like a *trompe l’oeil*; however, upon closer consideration, the photographic realism dissolves into a painterly abstraction composed from a meticulous system of thick, accrued brushstrokes that endow the surface with a textured physicality. A striking example of the artist’s photo-realistic body of work that he began in 2005, *Untitled* brilliantly attests to Stingel’s three-decade long pursuit of pushing the physical and conceptual limits of painting to explore the passage of time.



Sigmar Polke, *Tableau aux herons IV*, 1969. Artwork © 2018 Estate of Sigmar Polke/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn, Germany

Untitled and its related works present a striking continuation of Stingel's iconic series of paintings from 2009-2010, which were based on vintage black-and-white photographs of the Tyrolean Alps, where Stingel was born and grew up. As *The New York Times* critic Ken Johnson observed of this series, "Nostalgia adds more complexity. While the imagery suggests personal memories and old scrapbooks, it also evokes a time when Romantic artists viewed wild nature with religious awe" (Ken Johnson, "Rudolf Stingel", *The New York Times*, March 13, 2014, online). In this series of wildlife paintings from 2015, Stingel similarly plays with the Romantic conception of nature. During the latter 18th and early 19th century, the natural world was divided into the categories of the pastoral, the picturesque, and the sublime – whereby the former two referenced mankind's ability to control the natural world, and the sublime functioned as a humbling reminder of nature's overwhelming force. With a knowing nod to this fascination with animals as both forces of nature and

metaphors for human behavior, Stingel replaces the sublime vistas of the alpine landscape with colossal vignettes of the species that inhabit it.

Whereas other works in the series depict lone animals, such as a fox, a fish, a woodpecker, or an owl, *Untitled* is distinguished for the dynamism and immediacy embodied in the moment it captures. Magnified and tightly cropped, the vivid scene of two ravens quarreling is exaggerated to a grandiose spectacle of nature. The rich symbolism associated with ravens infuses the work with a dramatic sense of foreboding à la Edgar Allen Poe or Alfred Hitchcock's thriller *The Birds*.

The gravitas of the scene is belied by its source – a mass reproduced wildlife photograph from a vintage calendar. In his choice of found imagery, Stingel appears to walk in the conceptual footsteps of Gerhard Richter, who in the 1960s took found imagery from mass media and family photographs




Felix Gonzalez Torres, *Untitled (Passport #11)*, 1993. Artwork © 2018 The Felix Gonzalez-Torres Foundation

as the source for his blurred photo-paintings. Yet, as Gary Carrion-Murayari has pointed out, Stingel examines painting's capacity to translate and transform a photographic image in a way that distinguishes him from Richter: "Stingel moves beyond photography by adding a temporal element. It's not privileging the historic moment, not dealing with photography in the same way that an artist like Gerhard Richter does" (Gary Carrion-Murayari, *Rudolf Stingel*, exh. cat., The Museum of Contemporary Art, Chicago, 2008, p. 112).

Just as the source photographs for the present series marked time in the pages of the calendar they were lifted from, Stingel's paintings, too, probe the passing of time. Rendered in

monochrome, *Untitled* amplifies the nostalgic charge of vintage photography. Powerfully expanding upon his photo-realist self-portraits based on photographs taken at various stages of his life, Stingel essentially explores the "that-has-been" of photography. As Roland Barthes espoused in his seminal *Camera Lucida*, "what the Photograph reproduces to infinity has occurred only once: the Photograph mechanically repeats what could never be repeated existentially" (Roland Barthes, *Camera Lucida*, New York, 1981, p. 4). The photograph by its very nature thus oscillates between absence and presence, an ambiguity that Stingel intensifies through his process of painting whereby the image we see from afar dissolves into abstraction.



Die zwölf Monate.

Im Januar, im ersten Stündlein,
Kommt jedesmal zur Welt ein Kindlein;
Das bleibt sein Lebtag namenlos,
Denn eine Nummer kriegt es blos.

Bekanntlich in des Hornungs Tagen
Darf Niemand mehr das Häselein jagen;
Allein Herr Fuchs und seine Frau,
Die nehmen's nicht so sehr genau.

Nun schickt mit ihrem strengsten Wort
Die Polizei den Winter fort;
Er war mit seinen rauhen Sitten
Bei keiner Seele wohl gelitten.

„Sind Eure Eier gut, Frau Hase?“
Fragt Madam Hahn und rümpft die Nase.
Der Häslein stolze Antwort war:
„Wir liefern an den Hof sogar!“



With *Untitled*, Stingel puts forward both a meta-image and a *memento mori* image that *through* the very process of painting investigates the passage of time, notions of absence and presence, and authenticity and replication. As with the inscribed or imprinted surfaces in Stingel's abstract carpet, Styrofoam and Celotex works, *Untitled's* surface is inscribed with the traces of its very making – endowing the surface with textured physicality. The creation of *Untitled* follows Stingel's decade long embrace of non-individualistic processes of creation as the means to challenge notions of authorship. Rejecting the expressionist attitude traditionally associated with the painterly gesture, Stingel intentionally has Stingel's studio assistants construct the sumptuous surface. Presenting the traces of its very making in this manner, *Untitled* makes the cumulative manual construction of painting manifest – performing a temporal dimension that stands in stark contrast to the palpable sense of immediacy inherent to the split-second moment it depicts from afar.

Twice-removed from the original subject in this way, *Untitled* makes visible the multiple layers of mediation that detach content from the present moment. In its oscillation between photographic and painterly realism, *Untitled* prompts us to consider what is gained, and what is lost, within the process of transcription. As the image of the two birds continuously slips in and out of our grasp, our viewing experience becomes a metaphor for memory itself. As such, *Untitled*, “is a constant effort to remember each step of the process of moving through life...each painting is in one way or another a souvenir of a motionless journey across the land of memory” (Francesco Bonami, *Rudolf Stingel*, Gagosian Gallery, New York, 2011, p. 8).

◦ **24. Georg Baselitz** b. 1938

Schwarze Säule (Black Column)

signed with the artist's initials and dated "GB 30.VI.83" lower left; further titled and dated "'Schwarze Säule' 30.VI.83" on the reverse. oil on canvas. 98½ x 78⅞ in. (250.2 x 200.2 cm.). Painted in 1983.

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



Provenance

Galerie Michael Werner, Cologne
Kunsthalle Nürnberg, Nuremberg
Galerie Michael Werner, Cologne
Acquired from the above by the present owner circa 1988

Exhibited

Kunsthaus Hamburg, *Arbeit in Geschichte – Geschichte in Arbeit*, September 23 – November 13, 1988, no. 4, p. 87 (illustrated)
Burgrieden, Museum Villa Rot, *Baselitz – Ekstasen der Figur. Im Dialog mit der Kunst Afrikas*, April 24 – August 14, 2005 (illustrated, frontispiece)
Baden-Baden, Museum Frieder Burda, *Baselitz 50 Jahre Malerei*, November 21, 2009 – March 14, 2010, p. 143 (illustrated)

Literature

Andreas Franzke, *Georg Baselitz*, Munich, 1989, no. 167, p. 197 (illustrated)

Formerly in the collection of the Kunsthalle Nürnberg, Georg Baselitz's towering *Schwarze Säule (Black Column)*, 1983, presents a totemic figure emerging from the depths of a black background. Reminiscent of a woodcarving or a sculpture, it is as though Baselitz has carved the contours of his glowing yellow figure from thickly applied paint, the otherworldly specter exhibiting an intense emotional presence that resolutely

draws the viewer in. Embodying the culmination of the artist's achievements to that date while simultaneously signaling a decisive turning point in Baselitz's career, the present work sees the artist expand upon his signature strategy of inversion using deliberately rough brushwork and a bold chromatic palette that can also be found in such masterpieces as *Der Brückechor*, 1983, and *Nachtessen in Dresden*, 1983, Kunsthaus Zürich.



Georg Baselitz, *Nachtessen in Dresden*, 1983. Kunsthaus Zürich, Artwork © 2018 Georg Baselitz



Georg Baselitz, *Dresdner Frauen-Karla*, 1990. Private Collection, Image Jochen Littkemann, Artwork © 2018 Georg Baselitz

Since the late 1960s, Baselitz has sought to “liberate representation from content”, inverting his image as a means to prompt the viewer to see the picture as a painted surface, rather than an illusionistic space of representational subject matter (Georg Baselitz, quoted in *Georg Baselitz*, exh. cat., Solomon R. Guggenheim Museum, New York, 1995, p. 71). While *Schwarze Säule* pushes his representational subject matter into abstraction, at the same time, it exerts an intense emotional presence that vividly illustrates Baselitz’s radically new approach to the figure. As Andreas Franzke observed, “isolated and set down like alien beings in an environment of which we are told virtually nothing, these figures convey an overwhelming sense of psychological tension. Here, the actual application of the paint...plays the dominant role, conveying the effect with extraordinary impact” (Andreas Franzke, *Georg Baselitz*, Munich, 1989, p. 169).

The present work expands on many of the pictorial strategies first introduced in his seminal *Orange Eaters* and *Glass Drinkers* series from 1981, where the full-length figures of his earlier paintings were replaced with thickly painted subjects truncated at the waist in a searing palette of yellows and oranges. While the chromatic palette paid homage to the Fauvists, this cruder style of figuration referred back to the history of German Expressionism, particularly that of the Die Brücke movement, but also to the existential paintings of Edvard Munch. As art critic John Russell remarked on related paintings that debuted in New York in 1983, “they have something of [Ernst Ludwig] Kirchner’s direct and unsparing approach to the human body in movement and something of the chromatic wildness of [Erich] Heckel, and yet they are pure Baselitz” (John Russell, “Georg Baselitz and his Upside-Downs”, *The New York Times*, April 8, 1983, online).

Entitled “black column” and characterized by a solidity of form, the present work unmistakably recalls Baselitz’s wood sculptures of the same period. Having created his first major sculpture *Modell für eine Skulptur*, for the West German pavilion at the Venice Biennale in 1980, Baselitz between 1982 and the spring of 1983 conceived a group of upright figures and heads. Modulated with a chainsaw and axe from a single tree trunk, Baselitz’s sculptures are scarred yet defiant, imperfect yet resilient. Like the carved contours of these wooden sculptures, the figure in the present work bears the bold, incisive gestures of the artist’s hand. Imbued with a sense of weight, the figure is roughly modulated with directional brushstrokes that give it a varied and chiseled tactility reminiscent of the irregular exteriors of Baselitz’s contemporaneous sculpture. Seemingly carved from a “black column” of paint, *Schwarze Säule*, with its elongated yellow idol-like figure, vividly anticipates the yellow-painted *Dresdener Frauen* sculptures the artist would create some five years later between 1989 and 1990 as a commemoration to the destruction of Dresden at the end of World War II. As such, *Schwarze Säule* powerfully exemplifies how Baselitz’s radical sculptural explorations pushed his painterly idiom to new levels of ambition.

25. David Hammons b. 1943

Untitled (Hidden from View)

wooden statuette underneath pedestal with acrylic vitrine. 60 $\frac{7}{8}$ x 12 x 12 in. (154.6 x 30.5 x 30.5 cm.).
Executed in 2002, this work is unique.

Estimate \$700,000-900,000

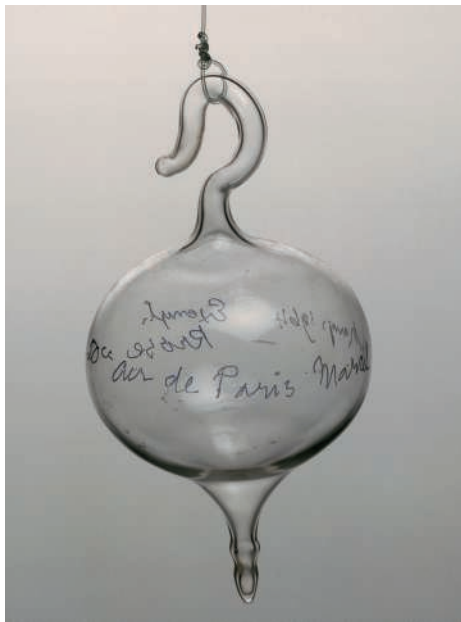


Provenance

Hauser & Wirth
Private Collection

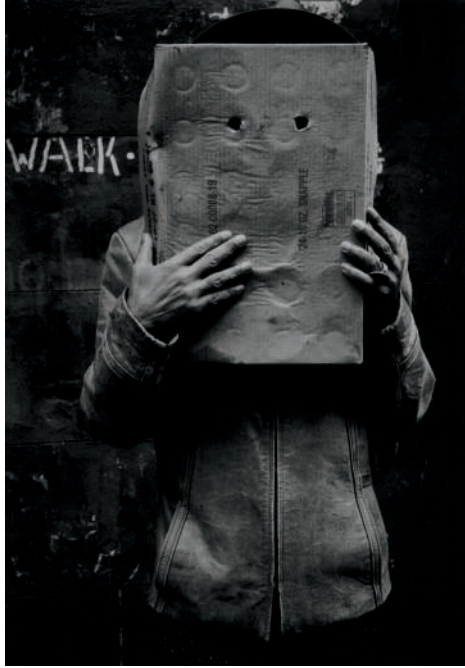
Exhibited

Zurich, Galerie Hauser & Wirth, *David Hammons*,
May 24 - July 26, 2003



Marcel Duchamp, 50cc of Paris Air, 1919. Musée National d'Art Moderne, Centre Georges Pompidou, Paris, Image © CNAC/MNAM/Dist. RMN-Grand Palais/Art Resource, NY, Artwork © 2018 Artists Rights Society (ARS), New York/ADAGP, Paris/Estate of Marcel Duchamp

Appropriating the visual lexicon familiar to his viewers from the museum and gallery context, in *Untitled (Hidden from View)*, 2002, David Hammons tackles the legacy of ethnography, racial prejudice, and their permutations within the art world. Here, Hammons puts forth a wooden pedestal atop of which sits a vacant plexi-glass case. Its disquieting absence commands further inspection: beneath the pedestal we see a pair of feet, strongly referencing African sculpture, impishly peaking out. Hidden within the trappings of institutional presentations, Hammons' sculptural protagonist playfully reclaims historic agency, refuting the foreign gaze and challenging the problematic display of African art in the wake of violent colonial histories. As part of a philosophically sardonic and provocative oeuvre that has critiqued the art world from the inside, *Untitled (Hidden from View)* is a conceptually important part of Hammons' profound legacy in the history of art.



Portrait of David Hammons, New York, 1999.
Image Chris Felver/Getty

With a sculptural practice rooted in the Duchampian tradition of the readymade, Hammons has worked to subvert the pretensions art world orthodoxies. In a rare interview Hammons commented, “I’m the C.E.O. of the D.O.C.—the Duchamp Outpatient Clinic. We have a vaccine for that smartness virus that’s been in the art world for the last fifty years” (David Hammons, quoted in “The Walker: Rediscovering New York with David Hammons”, *The New Yorker*, December 23, 2002, online). Breaking down the semantic methods of contemporary art, Hammons has simultaneously inserted African American subjectivity within a historically white narrative. Born in Springfield, Illinois, in 1943, and living through the civil rights movement, Hammons first gained attention in Los Angeles in the 1960s and 70s for his performative body prints. His status as a provocateur was cemented during his two separate moves to New York City in 1974 and in 1981, when on two occasions he urinated on a new Richard Serra sculpture in the heart of Tribeca – a former artist stronghold then already under intense gentrification.

Employing found objects such as chicken legs, broken glass, basketball hoops and afro hair clippings from barbershop floors as signifying elements of black culture, Hammons has persistently taken inspiration from the streets of Harlem, where he is now based. In the vein of the Arte Povera movement, the artist has disrupted the gallery space by re-contextualizing quotidian objects as fine art. In *Untitled (Hidden from View)*, however, Hammons disturbs the very aesthetic of the gallery-museum space itself. The work employs similar visual tactics to the artist’s iconic Kool-aid series, where paintings are either fully or partially obscured by silk fabric. One Kool-aid painting from 2003 was exhibited at MoMA in 2012 where, under Hammons’ instructions, the work was only viewable by appointment. By hiding the African sculpture beneath the pedestal in the present work, Hammons similarly attacks our present culture of instant gratification. More poignantly he challenges the assumptions made by the art world and society at large regarding their immediate access to objects of black cultural significance – many of which found physical and symbolic ownership through a long history of imperial oppression. Concealed in this way, the specificities of the sculpture’s cultural origins are unintelligible. We are faced with an absence that speaks of the decontextualization of African art.

Despite a practice rooted in performance, Hammons as an individual has kept a relatively private profile – rarely giving interviews or making public appearances, and for much of his career remaining resistant to gallery representation. As Franklin Sirmans noted of Hammons, “Like Bacon he has mastered his craft and like Duchamp he has mastered the art of the game and the hustle of being a philosopher-artist. All of these artists created an aura to go along with the work, one that is wrenchingly self-confident and driven by an intellect that demands silence, cunning, and often exile” (Franklin Sirmans, “Searching for Mr. Hammons”, *David Hammons: Selected Works*, New York, 2006, n.p.). Characteristic of the visual modes that have made Hammons one of the most influential artists of his time, in *Untitled (Hidden from View)* he reifies an elusive object of black cultural importance with humor, poeticism and dignity.

To be sold with no reserve

26. Mark Grotjahn b. 1968

Untitled (Free Standing Large Garden Sculpture Mask M24.g)

incised with artist's initials "m.g." on the base. bronze with gold patina. 109½ x 41 x 51 in. (278.1 x 104.1 x 129.5 cm.). Executed in 2014.

Estimate \$500,000-800,000 •



Provenance

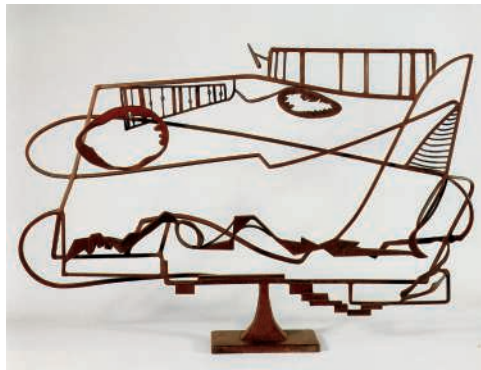
Anton Kern Gallery, New York

Acquired from the above by the present owner

Mark Grotjahn's *Untitled (Free Standing Large Garden Sculpture Mask M24.g)* creates a captivating visual paradox that plays the weighted solemnity of bronze against a rough expressivity, resulting in an idiosyncratic sense of monumentality. Within Grotjahn's abstract oeuvre that encompasses his *Butterfly* and *Face* paintings, the present work is emblematic of the artist's sculptural concerns. As part of Grotjahn's equally iconic yet far rarer series of *Mask* bronzes, this work puts forth a unique conceptual standpoint that bridges the artist's two key painted series. Borne out of a need for expressive release from the mathematic strictures of the *Butterfly* works, these sculptures foreshadow the anthropomorphized abstractions and references to Cubism that underpin the *Face* paintings. Liberated from any schematism of Grotjahn's painting practice however, *Untitled (Free Standing Large Garden*



Lucio Fontana, *Concetto spaziale*, 1964. Private Collection, Image Bridgeman, Artwork © 2018 Fondation Lucio Fontana



David Smith, *Hudson River Landscape*, 1951. Whitney Museum of American Art, New York, Artwork © Estate of David Smith/ Licensed by VAGA, New York, NY

Sculpture Mask M24.g) provides unfettered access to the raw aesthetic urge of the artist in its most primal and tactile state. Other iterations of the bronze *Mask* series are housed the Solomon R. Guggenheim, New York, The Whitney Museum of American Art, New York, the Broad Museum, Los Angeles, and Nasher Sculpture Center, Dallas.

Amalgamating varied references from Abstract Expressionism to Op art and even Pop Art, Grotjahn astutely explores the phenomenological line between abstraction and representation. The artist has remarked: "I called some paintings perspectives but I'm not interested in perspective; I called some butterflies but I don't think they are butterflies; I call my sculptures masks but they are not masks" (Mark Grotjahn, quoted in Marta Gny, "Mark Grotjahn", *Zoo Magazine*, no. 38, January 2001, online). With the mask sculptures we see references to Cubism's experimentation with the representation of space, figure and form. The semblance of a face is conjured through a primal manipulation of the sculptural body: punctured eyes, a long appendage for a nose and a lightly engraved mouth.

Evoking the naive mysticism of Paul Klee, the *Masks* stem from an essential, and deeply personal, aesthetic urge. Seeking an escape from the meticulously regulated construction of perspective when working on the *Butterfly* paintings, Grotjahn began making playful masks



from the cardboard waste of supply boxes and beer cartons around his studio. Cutting and scratching into the surface, he would apply toilet rolls to create absurd nasal forms, all as a way of unwinding and finding pleasure in the art of construction. The cardboard masks offered him a chance to “get dirty and messy, to be expressive in a different way” (Mark Grotjahn, quoted in Jori Finkel, “Mark Grotjahn’s New Work”, *The New York Times*, May 7, 2014, online). Here the dents, tears and perforation of cardboard provide a visual map of the artist’s creative mind – the fusion of the psychological and the physical, and an insight into a self-affirming vision intended only for his own gaze. As the artist recounts, “I kept them private for 13, 14 years. I gave them away to friends or occasionally traded one. At a certain moment, I wanted to do a show with them. When you cast them in bronze they become different. In a way, I depersonalized them; they feel less as a diary and are more an armature for a painting” (Mark Grotjahn, quoted in Marta Gnyep, “Mark Grotjahn”, *Zoo Magazine*, no. 38, January 2001, online)

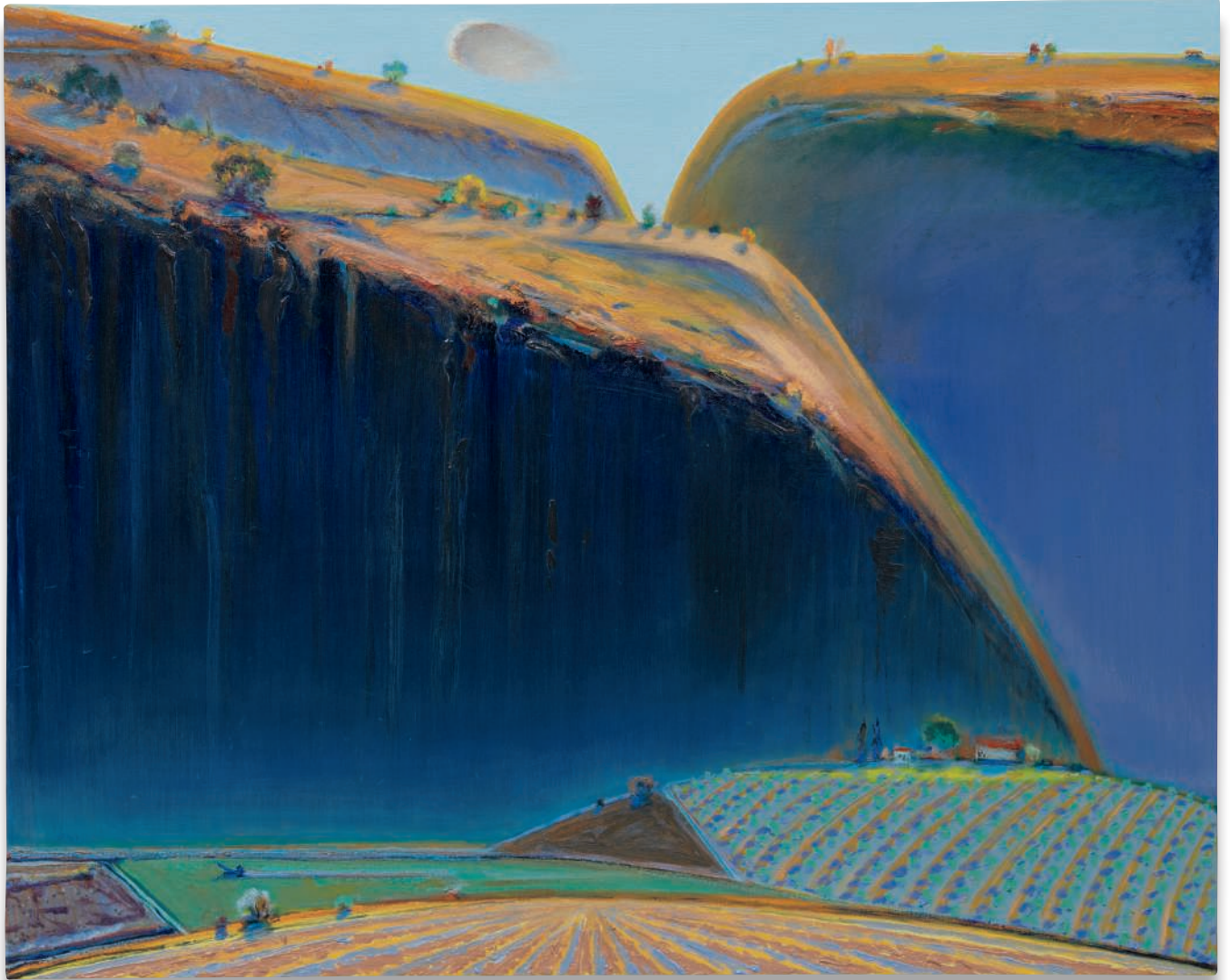
Grotjahn began casting the masks in bronze in 2010, subsequently transforming the ephemeral musings into objects of classical permanence. As in the present work, Grotjahn would retain elements of the lost-mold casting method. He leaves the channels that transport the molten metal into the slip and privileges them for their own formal integrity. As such, he destabilizes the inherent monumentality of bronze with a stilled reference to its moment of becoming. Equally inspired by contemporaries Mike Kelley and Paul McCarthy, Grotjahn also notes a certain whimsical note to the series, “There’s obviously a lot of phallic humor and toilet humor” (Mark Grotjahn, quoted in Jori Finkel, “Mark Grotjahn’s New Work”, *The New York Times*, May 7 2014, online). Inhabiting a peculiar space between a clown-like portrait and ceremonial statue that concretizes the legacy of modernist abstraction, in *Untitled (Free Standing Large Garden Sculpture Mask M24.g)* Grotjahn makes a truly irreverent addition to the canon of bronze sculpture.

27. Wayne Thiebaud b. 1920

Valley Ranch

signed and dated "Thiebaud 2001" on the reverse. oil on canvas. 24 x 30 in. (61 x 76.2 cm.). Painted in 2001.

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



Provenance

Collection of the artist, Sacramento
Paul Thiebaud Gallery, San Francisco and New York
Private Collection, California (acquired from the above)

Exhibited

London, Faggionato Fine Art; New York, Paul Thiebaud
Gallery, *Wayne Thiebaud*, October 8, 2009 - June 26,
2010, p. 57 (illustrated)

“These paintings exhibit a complexity and, above all, an old-masterish cultivation of detail, completely without ironical intent, that has not been observed in art since the drip paintings of [Jackson] Pollock or the glorious late Ateliers of [Georges] Braque.”

Richard Wollheim

Evidencing the fresh rigor of Wayne Thiebaud's late practice, *Valley Ranch*, 2001, draws the viewer into an exquisitely painted landscape of the artist's Northern California environs. Anticipating the soaring vistas of *Canyon Mountains*, 2011-2012, San Francisco Museum of Art, here in *Valley Ranch*, majestic bluffs dramatically engulf the picture plane, giving way to a pastoral, rural scene. The signs of human presence that dot the foothills and the mountain ridge are dwarfed by the majesty of the natural phenomena. Built up through luscious layers of paint, the vista glistens in an unexpected kaleidoscope of violet blue, vibrant yellow and pastel hues that coalesces to bath the scene in warm and intense light. In its saturated color palette and meticulous painterly technique, *Valley Ranch* represents a powerful continuation of the artist's enduring fascination with landscape in his distinct visual language.

Executed in 2001, *Valley Ranch* speaks to Thiebaud's reinvigorated preoccupation with a subject that had figured prominently early in his career. Based in Sacramento, Thiebaud conceived his first landscapes in the 1960s and dedicated himself intensely

to this subject matter during the 1970s, creating California-inspired landscape and cityscapes characterized by an exuberant experimentation with perspective and saturated color palette. Paintings such as the present one demonstrate a distinct formal departure from these early works. As Karen Wilken highlighted, these “recent landscapes... with their towering heights and vast, unfolding planes, are more audacious, spatially, than his earlier investigations of similar motifs” (Karen Wilken, “An American Master”, *Wayne Thiebaud*, New York, 2015, p. 16).

Developing out of Thiebaud's celebrated *Sacramento River Delta* series from the late 1990s, *Valley Ranch* is representative of the artist's interest in the imagery of mountains, canyons and cliffs – its title referring to an area north of Sacramento, close to Lake Tahoe. Despite the specific geographical reference, however, the present work conveys a certain “transcendent Americanness...a kind of Everyplace America” that is characteristic of Thiebaud's oeuvre (Susan Larsen, “Oral history interview with Wayne Thiebaud”, *Smithsonian Archive of American Art*, 2001, online).



Peter Doig, *Hitch Hiker*, 1989–1990. Private Collection, Artwork © Peter Doig.
All Rights Reserved, DACS 2018

Transcending specificities of place, *Valley Ranch* puts forward an idyllic image of nature that appears to have existed long before the turn of the 21st century – alluding to the artist’s own adolescent memories of spending his summers at his grandfather’s Californian farm and living on a ranch in Utah for a few years in the 1920s. With traces of human presence confined to the marginal field, the scene moreover reveals a sense of inwardness, enigma and stillness that recalls Edward Hopper’s intimate investigations of modern American life.

Playing with the mythology of the American West as a land of unlimited promise and potential, Thiebaud presents us with a wholly imagined landscape. As Thiebaud explained of his distinctive process, “with me, it’s about remembrance — sketching certain types of reflected patterns, different kinds of lighting, then conjuring it up with your memory and imagination” (Wayne Thiebaud, quoted in Patricia Leigh Brown, “Sweet Home California”, *The New York Times*, September 21, 2010, online). Rendered with almost psychedelic colors evocative of Pierre Bonnard, Thiebaud’s pictorial liberties give rise to a vivid tension between illusionism and the materiality of painting. As art historian David Anfam indeed highlighted of the present work, “sun-glow

tinted as California’s Palomino grass is, it never attains the preternatural pitch of the highlights in *Valley Ranch*...Thiebaud’s hills and ridges, although rooted in the geography around the Central Valley and the Sierra Nevada, have an exaggerated precipitousness reminiscent of [Clyfford] Still’s abstractions” (David Anfam, *Wayne Thiebaud*, exh. cat., Faggionato Fine Art, London, 2009, p. 7). Through his mastery of the medium of painting, Thiebaud succeeds in producing a scene which is at once familiar and surreal, ethereal and grounded – prompting us to reconsider the differences between the perceivable world and the invented.



Edward Hopper, *Cobb's Barns and Distant Houses*, 1930–1933.
The Whitney Museum of American Art, New York, Image ©
Heirs of Josephine N. Hopper, licensed by the Whitney Museum
of American Art

28. Kerry James Marshall b. 1955

Untitled (Blanket Couple)

signed with the artist's initials and dated "K.J.M 2014" lower right. acrylic on PVC panel, in artist's frame.
60 x 96³/₈ in. (152.4 x 244.8 cm.). Painted in 2014.

Estimate \$3,500,000-5,500,000







Provenance

David Zwirner Gallery, London
Private Collection
Private Collection, California

Literature

Kerry James Marshall, *Look See*, exh. cat., David Zwirner Gallery, London, 2014, pp. 48-49 (illustrated)

As timely as it is visually stunning, Kerry James Marshall's epic *Untitled (Blanket Couple)* takes a key position in the artist's programmatic agenda of probing the idea and history of representation. Painted in 2014, it belongs to the seminal body of work depicting quotidian moments of recreation that debuted at David Zwirner Gallery in London and was most recently celebrated in the lauded solo exhibition *Kerry James Marshall: Mastry* that was co-organized by the Museum of Contemporary Art, Los Angeles, the Museum of Contemporary Art, Chicago, and The Metropolitan Museum of Art, New York, in 2016 and 2017. Demonstrating his characteristic formal prowess and painterly

virtuosity, Marshall builds a brilliantly colored pastoral scene of romantic quietude— one that is reminiscent of Édouard Manet's *Le Déjeuner sur l'herbe*, 1862-1863, Musée d'Orsay, Paris, but is firmly situated within the contemporary here and now. In his depiction of a black couple affectionately entangled on a blanket on the grass, Marshall puts forth a scene that is intimate in touch, but voyeuristic in scale — reminding us of the universality of human pleasures, as well as of the complicated nature of representation. Taking a key position in Marshall's iconoclastic practice, *Untitled (Blanket Couple)*, announces itself with an undeniable objective physicality and monumentality that confidently claims its place in the pantheon of art history.

Conceived on an epic scale akin to the grand tradition of history or myth painting, *Untitled (Blanket Couple)* speaks to Marshall's self-identification as a history painter that imbues the seemingly straightforward scene of a couple taking a moment of respite from a bike ride. As he explained, "I'm acutely aware of and obsessively interested in how the narrative of art history is structured, and the burden that



Georges Seurat, *A Sunday on La Grande Jatte*—1884, 1884–1885. The Art Institute of Chicago, Image Art Resource, NY



Kerry James Marshall, *Vignette #2*, 2005. The Art Institute of Chicago, © 2018 Kerry James Marshall

history imposes on artists ambitious enough to dream of being part of it. Black artists have not really been significant players in that narrative for very long...So the challenge is to gain an uncontested place in the pantheon of art history without surrendering the desire to make pictures with black figures” (Kerry James Marshall, quoted in *Kerry James Marshall: Look See*, exh. cat., David Zwirner Gallery, London, 2014, n.p.).

With *Untitled (Blanket Couple)*, Marshall has depicted a black couple in a state of recreation, romantic infatuation and leisure as way to subtly reclaim their marginalized position within art history and the public consciousness. In its invocation of a host of art historically iconic imagery, such as Georges Seurat’s *A Sunday on La Grande Jatte*—1884, 1884-1886, Art Institute of Chicago, Marshall refers to the history of the rising leisure class in late 19th century Paris and prompts a consideration of the dilemma of race in that context. As curator Helen Molesworth deftly pointed out, Marshall’s works suggests that, “not everything is available to everyone at the same time and that the battles for rights, and access to the freedoms that attend those

rights, are fought-for things that some people *already have*, and that one powerful record of how they possessed those freedoms and rights comes to us through the history of culture and, specifically, through the history of art” (Helen Molesworth, *Kerry James Marshall: Mastery*, exh. cat., Museum of Contemporary Art, Chicago, 2016, p. 41).

Like much of Marshall’s oeuvre, *Untitled (Blanket Couple)* is indebted to the epiphany the artist had in his reading of Ralph Ellison’s 1952 novel, *Invisible Man* and the work that it inspired, *Portrait of the Artist as a Shadow of His Former Self*, 1980, Museum of Contemporary Art, Los Angeles. As Marshall explains, this watershed moment in his practice both “launched the use of the black figure in my work” and set him “on a path where I could look at things that were really important and dynamic in the art historical record, and not have to copy them, but instead use the knowledge that determined their appearance as a basis for constructing pictures of my own” (Kerry James Marshall, *Kerry James Marshall: Look See*, exh. cat., David Zwirner Gallery, London, 2014, p. 96). The dichotomies of absence and presence that Ellison explored provided a sort of ground zero for Marshall to begin his objective to explore the black figure in his art, and ultimately make this visible in the art historical canon.

Ellison’s prologue —*I am invisible, understand, simply because people refuse to see me* – informs Marshall’s work 34 years on. And indeed, how could it not given the frequent racial injustice and inequality our current climate is embroiled with. In *Untitled (Blanket Couple)*, as in all great history painting, the viewer is confronted with an image that it is at once documentary and contrived; is this a real scene or one conceived from creative license? This duality of reading, this “simultaneity of presence and absence” that Ellison evoked also finds precedence in Marshall’s *Lost Boys* series from 1992, where he considered the “young black men cut down very early in their lives, and many of them probably with promising futures...” (Kerry James Marshall, quoted in

“I’ve always considered myself a history painter. I think it is important for a black artist to create black figure paintings in the grand tradition. . . size of course isn’t everything, but you need to stake a claim to that kind of space and authority.”

Kerry James Marshall

Charles Gaines, ed., *Kerry James Marshall*, London, 2017, p. 91). The tension between absence and presence is synecdochally represented in the present work within the deliberate placement of a cap over the male figure’s head. By obfuscating the man’s visage from the scene Marshall conjures ways of reading the composition that are now much more loaded than a simple genre scene. And so the absent male visage leaves the viewer to question whether he was ever really there and experienced this moment of romantic quietude, or rather, whether this is an example of a loss of experience due to circumstance.

This notion of absence Marshall alludes to is also heightened in his distinct approach to the arsenal of painting. Indeed, Marshall’s formal and conceptual interrogations of representation in *Untitled (Blanket Couple)* complicate the reading of the work as a straightforward depiction of reality. In his deft use of medium and color, Marshall emphasizes the surface materiality of the work and the legacy of his Saturday painting classes with an artist named Sam Clayberger, who, according to Marshall, taught him the most about the metaphorical and discursive potential of color. In *Untitled (Blanket Couple)*, Marshall has painted his



Henri Cartier-Bresson, *Sunday on the Banks of the Marne*, 1936–1938. The Metropolitan Museum of Art, New York, Image © Henri Cartier-Bresson/Magnum Photos



Édouard Manet, *Le Déjeuner sur l'herbe* (*Luncheon on the grass*), 1862-1863.
Musée d'Orsay, Paris, Image © RMN-Grand Palais/Art Resource, NY, Artwork

figures in his signature palette of opaque black pigments, at once rendering and abstracting them. The limitations and contradictions of style and subject are further heightened by the way Marshall depicts the shadows of tree branches – while his near pointillist daubing of paint conveys the sensation of a cool shade on a sunny day, it also creates an abstract pattern that spreads across the scene as if detached from reality and draws our attention away from the iconography towards the painting's surface. Marshall, as he explained, strives “to have everything on the surface—revealing everything but revealing nothing at the same time...people can engage in a textual reading of the work, but at the same time the work should resist the need to be interpreted” (Kerry James Marshall, quoted in “Luc Tuymans and Kerry James Marshall”, *Bomb Magazine*, July 1, 2005, online).

Marshall's strategic multivalence here gives rise to a commanding image that shows us different ways of seeing. Propelling the ongoing dialogue on art, history and the black subject, it is a generous work that is as relevant today as it will, undoubtedly, be tomorrow. It is within *Untitled (Blanket Couple)* that we recognize an artist of unparalleled vision, one who, as Madeleine Grynsztejn so poignantly observed, “demands of himself nothing less than to make a lasting contribution to the history of art with commanding paintings that, over time, change their attributes and direction of art itself” (Madeleine Grynsztejn, *Kerry James Marshall: Mastery*, exh. cat., Museum of Contemporary Art, Chicago, 2016, p. 7).

29. Zeng Fanzhi b. 1964

Mask Series

signed in Chinese; further signed "Zeng Fanzhi" in Pinyin; dated "1999" lower right. oil on canvas.
85 $\frac{5}{8}$ x 128 $\frac{7}{8}$ in. (217.5 x 327.3 cm.). Painted in 1999.

Estimate \$3,200,000-4,200,000







Provenance

Private Collection (acquired directly from the artist)
Christie's, Hong Kong, November 24, 2012, lot 32
Acquired at the above sale by the present owner

Below the calm surface of Zeng Fanzhi's monumental *Mask Series*, 1999, lurks a psychological tension and existential angst that is hinted at perhaps nowhere as vividly as in the chillingly frozen smiles of the two masked men caught mid-stride on a surreal beach scene. It is as if all the despair and anxiety of Edvard Munch's *The Scream*, 1893, Munch Museum, Oslo, Norway, has been stifled, ready to erupt any moment like the sharks lurking in the shallow waters of the background. This work is a quintessential example from the artist's *Mask Series*, the most iconic and important of the artist's

oeuvre. *Mask Series* represented the largest single-panel painting the artist created at the time – surpassed to this day only by the artist's *The Last Supper*, 2001, which holds the world auction record for Zeng and achieved the highest record for any living Asian artist. Painted in direct confrontation of the far-reaching societal and economic transformations sweeping through mainland China in the 1990s, Zeng powerfully examines how a rising consumer society, traumatized by recent history, found itself struggling with the construction of new identities.



Zeng Fanzhi, *Meat*, 1992. San Francisco Museum of Modern Art, Artwork © Fanzhi Zeng



Edvard Munch, *The Scream*, 1893. National Gallery, Oslo, Image Scala/Art Resource, NY, Artwork © 2018 The Munch Museum/The Munch-Ellingsen Group/Artists Rights Society (ARS), New York



James Ensor, *Self-Portrait with Masks*, 1899. Menard Art Museum, Komaki, Image Bridgeman, Artwork © 2018 Artists Rights Society (ARS), New York/SABAM, Brussels

Zeng's *Mask* series was borne from the artist's decisive move to Beijing in 1993 that triggered a re-examination of the themes of alienation and the human condition the artist had previously explored in his *Meat* paintings. Beijing had recently emerged as the center of experimental art practices, and it was here that Zeng began to fully devote himself to painting having left his advertising career in Wuhan behind. Zeng was not only confronted by a personal sense of solitude after this move, he was also witnessing the societal effects brought about by rapid economic modernization, fueled by Deng Xiaoping's reaffirmation of his Open Door Policy in 1993. As Zeng remarked, "In the mid-'90s, China was transforming very fast... Chinese officials started wearing suits and ties...

Everybody wanted to look good, but it also looked a bit fake. I felt they wanted to change themselves on the surface" (Zeng Fanzhi, quoted in Sonia Kolesnikov-Jessopmay, "Zeng Fanzhi", *The New York Times*, May 3, 2007, online).

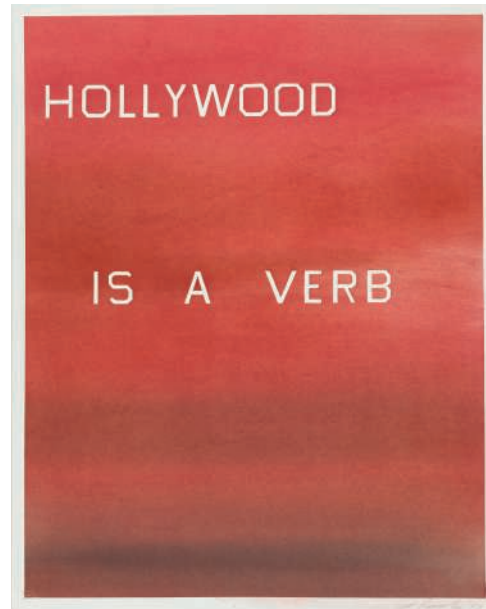
It is through the motif of the mask that Zeng conveys the sensation of suppressed emotion, anxieties and surface appearances that he was observing during this time of rapid social transformation. While masks typically hide physiognomic features, Zeng usually fit the depicted masks so closely to the facial structure of his subjects that it appears as though mask the original features are fused together. As Richard Schiff has observed, Zeng examines "how people wish to appear—or how they

imagine that they wish to appear—substituting one social form for another. Reflecting a collective social ideal, they are masked from themselves, even from the fulfillment of their inner desires” (Richard Schiff, “A Line Knows”, *Zeng Fanzhi*, exh. cat., Musée D’art Moderne De La Ville De Paris, 2013, p. 217).

Within Zeng’s evolutionary artistic trajectory, the *Mask* paintings represented a distinct formal departure from his earlier, visceral *Meat* paintings. The expressionist idiom of those paintings was replaced by a coolly detached aesthetic reminiscent of Pop Art, where the expressive brushworks of his earlier work was been replaced by flat surfaces, smoothed with a palette knife, and an exaggerated use of bright color. As Zeng recalled of the use of vibrant color with this series, “I think it makes people look even more fake, as if they are posing on a stage” (Zeng Fanzhi, quoted in Sonia Kolesnikov-Jessopmay, “Zeng Fanzhi”, *The New York Times*, May 3, 2007, online). The notion of performance and theatricality is heightened by the figures’ incongruous placement in a flattened landscape, which



Pablo Picasso, *Les deux saltimbanques (Arlequin et sa compagne)*, 1901. Hermitage, St. Petersburg, Image Erich Lessing/Art Resource, NY, Artwork © 2018 Estate of Pablo Picasso/Artists Rights Society (ARS), New York



Ed Ruscha, *Hollywood is a Verb*, 1983. The Museum of Modern Art, New York, Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY, Artwork © Ed Ruscha

appears more like a constructed backdrop than a real locale. The sense of psychological unease is formally conveyed by the very absence emotive gesture on the flat pictorial surface – characteristic feature of the concerns of “Cynical Realism”, a term used to describe the tendency in contemporary art in China to evoke the psychological implications of China’s rapid development through a language characterized by flatness and an ironic, satirical undertone.

In this focus on individuality and emotion – or lack thereof – Zeng’s painterly language was wholly radical for its transgression of the conventions of state approved Socialist Realism. At the same time as Beijing East Village artists were engaging in clandestine performances to explore notions of the self, Zeng examined the psychological implications of China’s rapid development through a unique visual idiom that that subversively drew on Western art, which had been introduced to mainland China in fragments akin to an “information explosion” starting in the 1980s. Though Zeng cites

“With masks people keep a certain distance from each other, closing the path of really knowing another. When everybody is hiding their true selves and desires, what they show to us is in fact nothing but a mask.”

Zeng Fanzhi

Western artists such as Edvard Munch and Paul Cézanne as influences, this was not a process of wholesale adoption but one of nuanced visual translation into a radically different socio-political context. In *Mask Series*, Zeng has captured the existential human condition in the masked faces of the urbanite men, clad in suits and cigars in their hands, whose superficial smiles ironically recall the hyper-realistic, larger-than-life peasants, soldiers and works gleaming in the Social Realist propaganda posters during the Cultural Revolution.

In a volatile context where artistic expression was under strict institutional censorship by the official Chinese Communist Party, paintings such as the present one presented a wholly subversive personal, artistic *and* political comment. At the same time as *Mask Series* presents a razor-sharp commentary on the particular context of post-Tiananmen Square China, this scene of suppressed calamity continues to resonate universally during times of unprecedented technological, societal and economic transformation. To this day, Zeng continues to push the boundaries of his medium, most recently engaging with the history of Chinese classical painting.



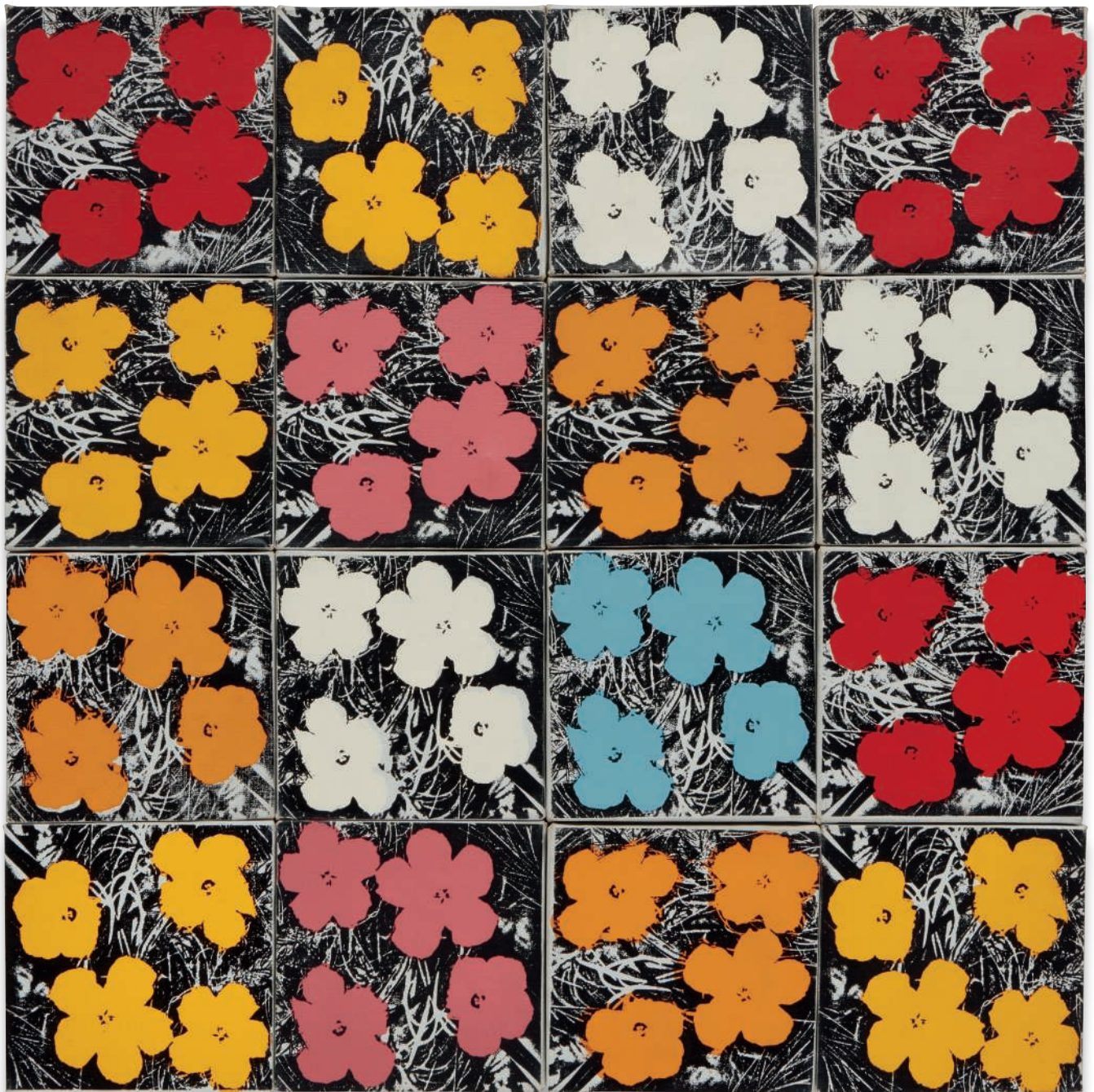
Property Formerly in the Collection of Ileana Sonnabend

◦ • **30. Andy Warhol** 1928-1987

16 Flowers

(i), (iv), (vii) - (ix), (xi), (xiv), (xv) signed and dated "Andy Warhol 64" on the overlap; (ii), (iii), (v), (vi), (x), (xii), (xvi) signed with artist's initials and dated "A.W. 64" on the overlap. silkscreen ink on canvas. (i) 8¼ x 8¼ in. (21 x 21 cm.); (ii), (iii), (xi), (xvi) 8¼ x 8⅞ in. (21 x 20.6 cm.); (iv), (vi), (ix), (x) 8 x 8 in. (20.3 x 20.3 cm.); (v), (xv) 8 x 8¼ in. (20.3 x 21 cm.); (vii), (viii), (xiv) 8⅞ x 8⅞ in. (20.6 x 20.6 cm.); (xii) 8⅞ x 8⅞ in. (21.3 x 20.6 cm.). Executed in 1965.

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



Provenance

Ileana and Michael Sonnabend, Paris
Gagosian Gallery, New York
Private Collection (acquired from the above)
Private Collection

Exhibited

(ix) Berlin, Galerie Volker Diehl; New York, Stellan Holm Inc., *Andy Warhol: Flowers*, June 10 – July 31, 1994, n.p. (illustrated)
Monaco, Grimaldi Forum, *SuperWarhol*, July 16 – August 31, 2003, no. 99, p. 197 (illustrated)
New York, Gagosian Gallery, *Warhol from the Sonnabend Collection*, January 20 – February 28, 2009, p. 92 (illustrated, p. 93)

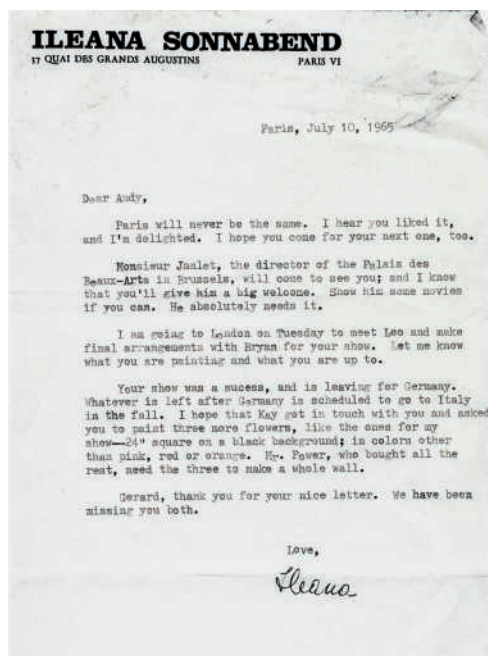
Literature

George Frei and Neil Printz, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures, Volume 2B, 1964-1969*, New York, 2004, nos. 1574-1576, 1578-1584, 1586-1587, 1589-1592, pp. 116-119 (illustrated, pp.78-83)

Previously held in the illustrious private collection of the late Ileana Sonnabend, *16 Flowers* is among the last silkscreened canvases Andy Warhol created prior to his self-imposed hiatus from painting. The present grouping of 8 by 8 inch canvases belong to the *Flowers* Warhol specifically conceived for his second solo exhibition at the Galerie Ileana Sonnabend in Paris in May 1965. Just as the canvases in that seminal exhibition coalesced into a powerful, all-consuming installation, so, too, do the present 16 multi-colored canvases envelop the viewer into Warhol's universe. Not only do these works epitomize the culmination of the revolutionary strategies Warhol had examined since the early 1960s, these works also celebrate the crucial role the legendary art dealer and collector Ileana Sonnabend played in building Warhol's career.

One of the most influential art dealers and collectors of her time, Ileana Sonnabend was a fervent early supporter of Warhol. While she was likely aware of his work in the 1950s, she first invited him to show at her new Paris gallery in September 1962 for the upcoming group exhibition *Pop art américain* scheduled for the next year. In addition to giving Warhol his first international solo exhibition when she presented his *Death and Disasters* series in her Paris Gallery in January 1964, Sonnabend fervently collected his work herself. As Brenda Richardson noted, "Ileana couldn't live without Andy's art" (Brenda Richardson, *Warhol from the Sonnabend Collection*, exh. cat., Gagosian Gallery, New York, 2009, p. 36). Within Sonnabend's remarkable private collection, which included Robert Rauschenberg, Donald Judd, Roy Lichtenstein and others, Warhol's *Flowers* took a prime position as the chosen few works she selected to live with in her modestly sized New York and Venice residences.

The genesis for the *Flowers* dates back to the summer of 1964, when Warhol had firmly secured his position as one of the leaders of the Pop art movement with his radical silkscreened images of consumer objects, disaster scenes and celebrity icons in the early 1960s. This marked the moment when Warhol joined the roster of the revered Leo Castelli Gallery,



Letter from Ileana Sonnabend to Andy Warhol, July 10, 1965.
Image Warhol from the Sonnabend Collection



Invitation to *Flowers*, Galerie Ileana Sonnabend, Paris, 1965. Image Warhol from the Sonnabend Collection

after years of attempting to show with the esteemed gallerist who had built the careers of Rauschenberg, Jasper Johns and Lichtenstein, among others. With his first exhibition slated for the autumn of 1964, Warhol, who typically preferred to dedicate his exhibition to a single theme or series, embarked upon the creation of a new body of work—resulting in his extensive *Flowers* series.

Expanding upon his signature approach of appropriating photo-based imagery, in *Flowers* Warhol adapted a photograph of hibiscus flowers from the June 1964 issue of *Modern Photography*, taken by the magazine's executive editor Patricia Caulfield, to accompany an article on a new Kodak home color processing system. Cropping the rectangular photograph of seven flowers to a square containing only four blossoms, Warhol transferred the motif to several, differently sized screens. For this first iteration of flowers Warhol explored the larger scales of 82 by 82, 60 by 60, 48 by 48, and 24 by 24 inches. Upon seeing the sold out show, Sonnabend, formerly married to Leo Castelli, consigned a second iteration of the series for Warhol's second solo exhibition at the Paris gallery in the upcoming year. The "Sonnabend" *Flowers* varied in sizes

ranging from 14 by 14, 8 by 8 and 5 by 5 inches, and predominantly featured flowers on white backgrounds. The present grouping of works is part of the group of in total 120 iterations of 8-inch *Sonnabend Flowers*.

When Warhol unveiled his *Flowers*, the lushly colored canvases took many by surprise who had become accustomed to Warhol's obsession with themes of celebrity, consumerism and



Andy Warhol at *Flowers*, Galerie Ileana Sonnabend, Paris, 1965. Image Shunk-Kender © Roy Lichtenstein Foundation, Artwork © 2018 Andy Warhol Foundation for the Visual Arts/Artists Rights Society (ARS), New York

tragedy. "He started looking for an image that could stand for the very symbol of joy and happiness", Otto Hahn remarked in the exhibition catalogue to Warhol's Sonnabend exhibition (Otto Hahn, *Andy Warhol*, exh. cat., Galerie Ileana Sonnabend, Paris, 1965, n.p.). The disarmingly innocuous images of blossoms represented a major formal pivot in Warhol's practice. Whereas up until this point, Warhol's manipulation of existing motifs was minimal - limited to cropping, adjusting contrast, color adjustments and repetition - this series was characterized by extensive interventions. To achieve his final composition, Warhol, in order to fit all four flowers within the square format, had shifted placement of one of them by collaging it back in. Intent on losing



Andy Warhol with 8-inch *Flowers* canvases at the Factory.
Image © Billy Name/Ovo Works, Inc. Artwork © 2018
Andy Warhol Foundation for the Visual Arts/Artists
Rights Society (ARS), New York



any semblance to photography in favor of simplified form, Warhol sought to flatten the image by removing any definition and details that could lend the flowers an illusion of three-dimensionality. Warhol heightened the sense of flatness in his 8-inch *Flowers* series in particular by silkscreening the flowers' local color rather than painting them by hand. Void of any stems as well as ground and horizon lines, the flowers become disembodied from the background. David Bourdon remarked in his review of the Leo Castelli show that the planar zones of flat color appear like "cut-out gouaches by Matisse set adrift on Monet's lily pond" (David Bourdon, *Warhol*, New York, 1989, p. 191).

When first exhibited at the Leo Castelli exhibition, Warhol juxtaposed *Flowers* with silkscreened portraits of Jackie Kennedy, prompting many to view these works as an extension of Warhol's fascination with themes of death and tragedy. While the rich iconography of flowers in the tradition of still-life painting does indeed subliminally allude to mortality, Warhol's Paris show seemed to expand on the notion of transience that flowers also embody. Here, 99 of the 8-inch canvases were hung floor to ceiling at evenly spaced intervals to create a panoramic installation that wrapped continuously around the walls of the gallery. Differences in the orientation of the individual paintings, which was deliberate on Warhol's part as he conceived this as variable rather than fixed, ruptured the regularity of the pattern – rendering it contrapunctual and giving rise to the cumulative effect of cinematic movement.

In this exploration of duration and movement, *Flowers* represented a pivot that echoed parallel developments in Warhol's film practice at the time, something he had been pursuing since 1963. As Michael Lobel has shown, Warhol's emphasis on subject matter was clearly shifting in the period when the *Flowers* sprang forth. "His newfound renown prompted something of a reversal in his approach: now, he was far more likely to train his gaze on people and things that were not already known, drawing attention to them



Andy Warhol with *Flowers* at the Factory, 231 East 47th Street, New York, 1964. Image © Eve Arnold/Magnum, Artwork © 2018 Andy Warhol Foundation for the Visual Arts/Artists Rights Society (ARS), New York

and making them objects of fascination in the process" (Michael Lobel, *Andy Warhol Flowers*, exh. cat., Eykyn Maclean, New York, 2012, n.p.). There was a similar impulse behind many of his "motionless" films from this period, which famously focused on simple activities, like sleeping or eating.

Signaling a significant transitional moment in the artist's career, it is perhaps not coincidental that 16 *Flowers* were to be the last paintings Warhol created in the 1960s. It was in fact at the opening to his exhibition at the Galerie Ileana Sonnabend in May 1965 that Warhol announced his retirement from painting to focus fully on film-making. Reportedly describing himself as a "retired artist" who planned to "devote his life to the cinema", he explained, "I've had an offer from Hollywood, you know, and I'm seriously thinking of accepting it...And then I can come back to Cannes next year" (Andy Warhol, quoted in Jean-Pierre Lenoir, "Paris Impressed by Warhol Show. Artist Speaks of Leaving Pop Pictures for Films", *The New York Times*, May 13, 1965, p. 34).

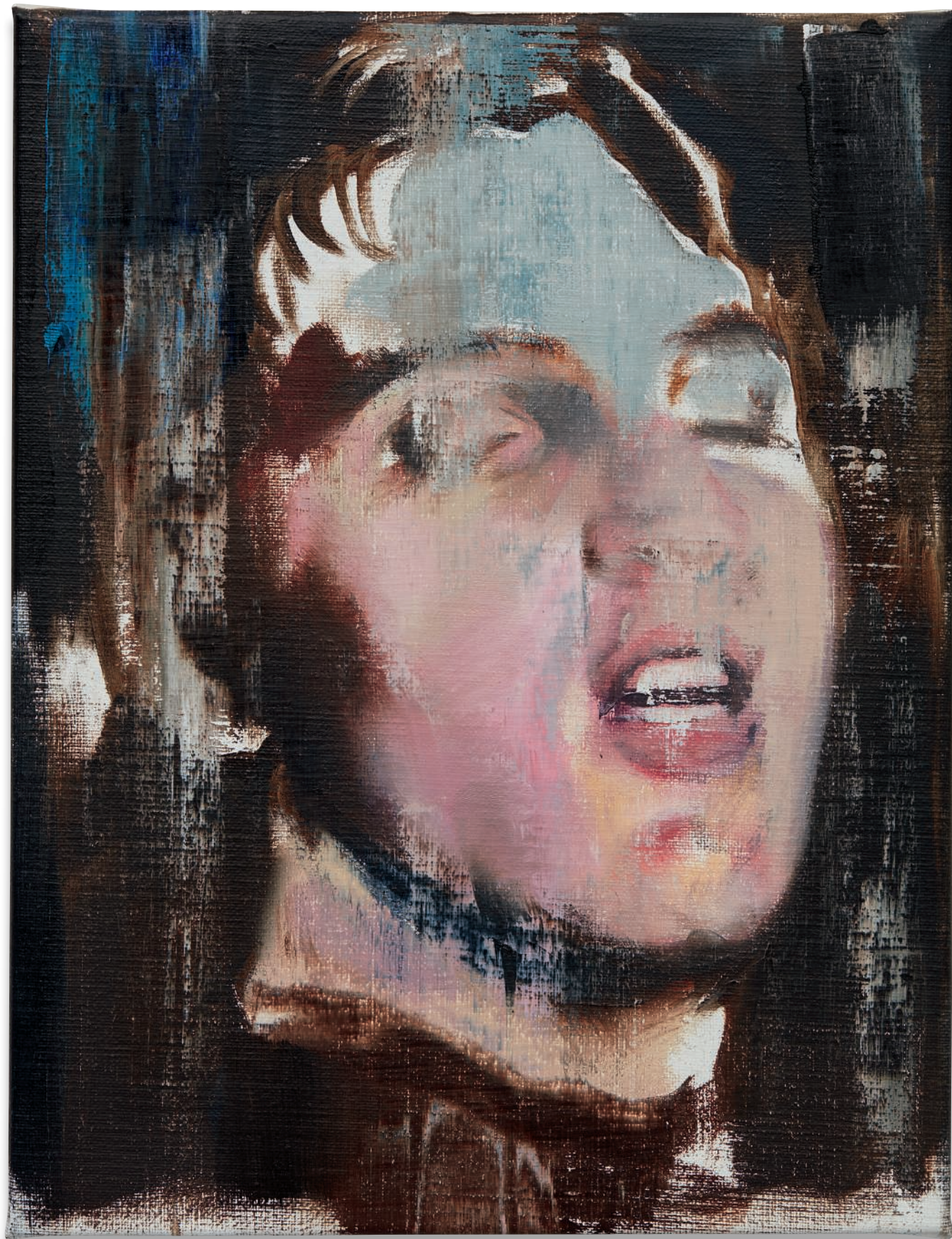
Property of a Private Collector

31. Adrian Ghenie b. 1977

Elvis

signed and dated "Ghenie 2009" on the reverse. oil on canvas. 15 $\frac{7}{8}$ x 12 $\frac{1}{4}$ in. (40.5 x 31 cm.). Painted in 2009.

Estimate \$250,000-350,000



Provenance

Tim Van Laere Gallery, Antwerp
Acquired from the above by the present owner in 2009

Exhibited

Antwerp, Tim Van Laere Gallery, *Adrian Ghenie: Rainbow at dawn*, December 3, 2009 - January 16, 2010, n.p. (illustrated; installation view illustrated)

Literature

Juerg Judin, *Adrian Ghenie*, Ostfildern, 2014, p. 112 (illustrated)

A powerful example of Adrian Ghenie's painterly interrogations into history, memory and myth, *Elvis* puts forth a tantalizing portrait of one of the most revered cultural icons of the 20th century. Flickering like a Technicolor image on a 1960s television set, the face of Elvis Presley emerges from the depths of a resplendent painterly palimpsest interlaced with passages of rich maroon, deep blue, cream and flush pink. Painted in 2009, *Elvis* debuted at Ghenie's solo show at the Tim Van Laere Gallery in Antwerp as part of a distinct series of paintings exploring the mythology surrounding the "King of Rock and Roll". Following on the heels of Ghenie's *Pie Fight* series, these works represent the moment in which the young artist's pictorial idiom shifted from the black-and-white grisaille of his earlier breakthrough works towards a bold use of saturated color and variegated texture.

Ghenie's painterly virtuosity as Philippe van Cauteren has espoused, "is nothing but a decoy...[his] actors are myths, authors of a projection of a certain reality. The pictorial space is filled with protagonists or genres of Hollywood, political pasts and iconic artists" (Philippe van Cauteren, *Adrian Ghenie: Darwin's Room*, exh. cat., Romanian Pavilion, Biennale de Venezia, 2015, p. 90). With *Elvis*, Ghenie takes the viewer back to the nascent of the musician's mythology, whereas other works in the series depict Presley visibly aged and clad in the white jumpsuit synonymous with his

comeback in the 1970s that culminated with his premature and tragic death. Removing overt signifiers of his persona by dramatically closing in on Presley's visage, Ghenie transforms the music icon into a more universal deity - captured in a quasi-religious moment of what could be equally rapture or pathos. It is likely that the severed head was based on a Graeco-Roman bust sculpture of Alexander the Great, while the lips were based on Marilyn Monroe.

Continuing Ghenie's exploration of the relative nature of myth and image-making in a media-saturated society, *Elvis* confronts us with a complex psychological portrait that explores how public and private ambiguously intertwine. While the figure of Elvis functions as a universal symbol for fame, it also harbors personal undercurrents for Ghenie as his father had been an Elvis impersonator. This series marked the beginning of Ghenie's ongoing interest in self-portraiture, as made most explicit in *Selfportrait*, 2009, where the artist posed as Elvis for the full-length portrait. By injecting a representation of himself into depictions of iconic personalities, Ghenie essentially defines "that the origin of all [his]



Gerhard Richter, *Heu*, 1995. Private Collection, Image Bridgeman, Artwork © 2018 Gerhard Richter



Elvis Presley in concert January, 1957. Image Charles Trainor/
The LIFE Images Collection/Getty Images



Bust of Dying Alexander the Great. Uffizi, Florence, Image
Art Resource, NY

work is the consequence of a specific context and biography, but at the same it gives it the universal span beyond the anecdote of any biographical detail” (Philippe van Cauteren, *Adrian Ghenie: Darwin’s Room*, exh. cat., Romanian Pavilion, Biennale de Venezia, 2015, p. 91).

Ghenie’s practice stands in relation to his experience of growing up under the totalitarian regime of Romanian dictator Nicolae Ceaușescu. Beginning his fine art studies in the early 1990s following the fall of the dictatorship, Ghenie was bombarded by new realms of visual media previously unavailable. In many ways this backdrop of experiences parallels that of Gerhard Richter, who, having left communist East Germany in the early 1960s, was confronted by both the trauma of recent history and the visual media onslaught of the post-war economic miracle. Whereas Richter’s early paintings transformed source imagery with a photo-realistic, blurred painterly idiom, Ghenie embraces gesture, color, pictorial accident, as

well as personal memory to transform his found source material by dragging, pulling and scraping wet oil paint with a palette knife across the canvas – achieving an almost abstract quality.

Elvis exemplifies how the surface of Ghenie’s paintings conceptually and physically becomes an exercise in understanding the so-called “texture” of history. Observing how religious iconography was replaced by the cult of the dictator, and later the cult of the celebrity, Ghenie noted, “The twentieth-century archive of images lacks texture. Stars...always appear in perfectly photoshopped pictures. Like goddesses” (Adrian Ghenie, quoted in *Adrian Ghenie: Darwin’s Room*, exh. cat., Romanian Pavilion, Biennale de Venezia, 2015, p. 84). It is through the legendary, but also tragic, figure of Elvis Presley that Ghenie, through the act of painting, probes the very point in which reality and fiction begin to unravel.

Property from the Warhola Family Collection

◦ • **32. Andy Warhol** 1928-1987

Two Marylins

stamped twice by the Estate of Andy Warhol, numbered and initialed twice “VF A293.106 “ on the overlap. acrylic and silkscreen ink on linen, laid on canvas. 12½ x 22 in. (31.8 x 55.9 cm.). Painted in August – September 1962.

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



Provenance

Paul Warhola (acquired directly from the artist in October 1962)

Exhibited

Greensburg, Westmoreland Museum of Art, *Paintings from Western PA Collection*, May - August 1992

Pittsburgh, Warhol Museum, March 2009 - April 2011 (on loan)

Tokyo, MORI Art Museum, *Andy Warhol: 15 Minutes Eternal*, February 1 - May 6, 2014, pp. 76-77 (illustrated)

Pittsburgh, Warhol Museum, June 2014 - June 2017 (on loan)

Stockbridge, Norman Rockwell Museum, *Inventing America*, June 10, 2017 - October 29, 2017

Literature

George Frei and Neil Printz, eds., *Warhol Catalogue Raisonné: Paintings and Sculpture 1961-1963 vol. 1*, New York, 2002, no. 277, p. 248 (illustrated, p. 243)



Publicity still of Marilyn Monroe, source image for the *Marilyn Series*, 1962. Image © The Archives of The Andy Warhol Museum, Pittsburgh, Artwork © 2018 The Andy Warhol Foundation for the Visual Arts, Inc./Artists Rights Society (ARS), New York

“In August ’62 I started doing silkscreens. . . It was all so simple—quick and chancy. I was thrilled with it. . .when Marilyn Monroe happened to die that month, I got the idea to make screens of her beautiful face—the first *Marilyns*.”

Andy Warhol

Coming from the Warhola Family, who was gifted the work by the artist in 1962, Andy Warhol’s *Two Marilyn’s* is a powerful example from the first *Marilyns* series that the artist conceived in the immediate aftermath of the icon’s untimely death that summer. Employing his signature strategy of doubling, Warhol in the present work starkly contrasts the full facial portrait of Marilyn Monroe on the right, with a mask-like version of the icon’s visage on the left. Perfectly evidencing the sense of spontaneity and risk that the silkscreen technique introduced into his formal repertoire, this rare rendition of Marilyn uniquely sees Warhol abstract the female figure in a manner that pays homage to the great lineage of Pierre Bonnard, Pablo Picasso and Henri Matisse. Pursuing a similar distillation of form, color, and line, Warhol, with a playful nod to his Pop Art contemporary Tom Wesselmann as well as his own *Comic Strip Paintings*, obfuscates the silkscreened face with flat, planar areas of paint in a manner that emphasizes precisely those

fragmented features that defined Monroe's status as a sex symbol. *Two Marylins* clearly holds a unique position within his oeuvre.

This series of *Marilyns* coincided with Warhol's first foray into the photo-silkscreening process, a technique that he was the first to pioneer in art. In early 1962, Warhol was still using screens made with hand-cut stencils to create compositions that played on notions of multiplicity and seriality. Yet by that summer, he discovered that silkscreens could be produced from black-and-white glossy photographs. Although Warhol had used photo-screens of Troy Donahue and Warren Beatty for earlier portraits, it was the death of Marilyn Monroe that initiated Warhol's full adaptation of this printing technique into his practice. It was on the morning Warhol's 34th birthday on August

6, 1962 that news of Monroe's suicide from the day before spread suggesting a more harrowing side of the glamorous star than Monroe's crafted public persona had portrayed. The event instigated an inflection point in Warhol's career, representing the coalescence of the artist's fascination with celebrity and death as well as the introduction of the silkscreening process that enabled him to situate his interest in appropriation, repetition and seriality in parallel with mechanical processes of reproduction.

Warhol created three distinct *Marilyn* series during the 1960s: the *Marilyns* from 1962, which the present work is exemplary of; a group of five 40 by 40 inch paintings in 1964; and a portfolio of editioned works in 1967. All of these were based on the same source image of the widely circulated 8 by 10 inch glossy black and



Film Still from Lane Slate, *Exhibition*, 1963. Image The Archives of the Andy Warhol Museum, Pittsburgh, Artwork © 2018 The Andy Warhol Foundation for the Visual Arts, Inc./Artists Rights Society (ARS), New York



Tom Wesselmann, *Great American Nude*, 1964. Collection of Tom Wesselmann, Artwork © Tom Wesselmann/Licensed by VAGA, New York, NY



Roy Lichtenstein, *Half Face with Collar*, 1963. Collection of Gian Enzo Sperone, New York, Image Roy Lichtenstein Catalogue Raisonné, Artwork © Estate of Roy Lichtenstein

white photograph taken by Gene Korman for the promotion of the 1953 film *Niagara* that Warhol variously cropped. For the 1962 series of *Marilyns*, Warhol cropped the photograph where the neck meets the shoulders, just below the shadow cast by the jaw and chin. Warhol had two different sized screens made of this cropped image, one appropriate for 20 by 16 inch canvases, and another of approximately 15 by 11 inches that he used for serial compositions such as the present work. Of the fewer than 20 known serial *Marilyn* compositions from 1962, Warhol created a discrete group of six *Two Marylins* – within which the present work takes a wholly unique position for the overpainting of the face on the left.

Warhol created *Two Marylins* during a concentrated period of working on the overall series between August and September 1962 from Warhol's Upper East Side home studio. Enthused by the possibilities of the silkscreening method, one that produced no two identical canvases despite utilizing the same mode of facture, Warhol screened multiple *Marilyns* at the same time – executing one after the other on a large linen canvas rolled out on the parquet floor. It was only later that he would subsequently cut them in single or multiple orientations.

Perhaps no other work from the entire *Marilyns* series than the present one reveals the extraordinary technique behind the jigsaw like constellation of color that correlates to isolated parts of the icon's visage – the red lips and yellow hair, the turquoise eyeshadow, the various shades of the upturned collar. In this early *Marilyn* series, along with *Troy* and *Liz* both from 1962, Warhol printed a preliminary impression of the screen for positioning. These ghostly black outlines served as an indicator of where broader swathes of color should sit and could be painted over. A second and final impression was made over the paint, sandwiching the color between two black screens – giving the subject its particular definition. Warhol's decision to repaint a mask of acra-violet on top of the left-side portrait in *Two Marylins* brilliantly draws attention to the

artifice of image making. Devoid of any illusion, the viewer is shown how the image is wholly constructed – just as Monroe’s own larger than life public persona was carefully crafted.

In *Two Marilyns*, Warhol has repeated his chosen image in an arrangement reminiscent of single film strip frames, a compositional choice that reflects the artist’s burgeoning interest in film at the time. *Two Marilyns* would seem to anticipate many of the same preoccupations the *Screen Tests* from 1964 and 1966 would interrogate, namely the focus on the process of a figure *becoming* an image. The doubling of images in the present work powerfully draws attention to those features that point to Monroe’s sanitized public persona as sex symbol: the full, darkened lips, the lightened hair, the manicured arch of her eyebrow. With *Two Marilyns*, Warhol begins his reduction of Monroe to her most salient features, an interrogation that he would take one step further with *Marilyn’s Lips*, 1962, Hirshhorn Museum and Sculpture Garden, Washington D.C. It is arguably only in these two works from his entire series of permutations of *Marilyns* that Warhol succeeds in separating the fragment from the whole, extracting those salient features of her face, and reducing them, as Georg Frei and Neil Printz note, to “a synecdochal detail, a free-floating signifier of Marilyn Monroe”, thereby

emphasizing the actress’s role as a commodity in their endless depiction (Georg Frei and Neil Printz, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculpture 1961-1963*, vol. 1, London, 2002, p. 248).

Warhol’s *Marilyns* take a firm position within the pantheon of art history. These compositions were among the works that Ileana and Michael Sonnabend saw when they first visited Warhol’s studio in the company of Robert Rauschenberg and Carl Fredrik Reuterswärd on September 18, 1962 – a historic event not only marking the beginning of Sonnabend’s and Warhol’s working relationship, but also for triggering Rauschenberg’s adaptation of the silkscreen process into his own practice. As arguably the most iconic and coveted of all series Warhol ever created, Warhol’s *Marilyns* have consistently broken auction records for the artist – from the 1998 world record of over \$17 million, to, mostly recently, the reported private sale of over \$250 million for *Orange Marilyn* from the collection of the late S.I. Newhouse, Jr. An exceptionally rare work from that series, *Two Marilyns* is an outstanding example of Warhol’s trailblazing practice in which the figure of Marilyn Monroe has come to stand as the purest synthesis of his fascination with the themes of commodity, fame and tragedy.



Andy Warhol, *Marilyn Monroe's Lips*, 1962. The Smithsonian Hirshhorn Museum, Washington, D.C.,
Artwork © 2018 Andy Warhol Foundation for the Visual Arts/Artists Rights Society (ARS), New York

In Conversation With Rudi Fuchs, April 2018

Art historian and curator Rudi Fuchs is one of the leading experts on Donald Judd works. In his accomplished career, he was Director of the Van Abbemuseum in Eindhoven, the Gemeentemuseum in The Hague and the Stedelijk Museum in Amsterdam, and President of the Chinati Foundation, among others. He is currently organizing a joint exhibition of printed works by Judd and Arnulf Rainer, which will open in June 2018 at the Arnulf-Rainer-Museum in Austria.

Patrizia Koenig: Rudi, thank you for sharing your unique insights on Donald Judd's multicolored pieces. These works seem to have cultivated new critical attention at the turn of the millennium, thanks in part to your fantastic essay discussing Judd's use of color in Tate Modern's 2004 retrospective catalogue. What is the larger significance of this series within Judd's oeuvre?

Rudi Fuchs: Judd was a colorist at heart—he never could handle the term minimal art, he didn't like it very much, because in that sense he was never a minimalist. With those boxes of metal, some of which were made in Switzerland, he made volumes of shapes and gave them color. The shapes are simple because they are only meant to be carriers of color. They have to carry the color, to transport the color.

His use of color became more complex, because there simply was no reason to restrict color. He had no limits. There's no reason to restrict color like Mondrian did. Why should you do that? With Mondrian it's maybe different, because he had a whole ideology of simplicity. And he was still making paintings, compositions as he called them. Mondrian was all about balance between one side and the other. With Judd, it's all very free. It's like a deck of cards. You see colors changing position all the time. It's always moving, it doesn't stop.

If you compare the different multi-colored versions, this one here in particular is a very bright one because there's light blue, gray, black, white, this very clear red, and then this Venetian red. The colors don't mingle. The blue and the gray is an especially good group; the blue is bright, the gray is softer, but they are still

extremely separate. That's what they are—colors combined in shapes.

PK: Can you elaborate on how Judd thought like a colorist? Which artistic predecessors do you feel he specifically looked to for the multicolored pieces?

RF: Judd was without a doubt a first rate colorist. In that sense he is the right successor to Barnett Newman. And I also remember when Dan Flavin was on German television and he was asked about Donald Judd, who was a friend, Flavin said, "Judd is probably the best American artist. Probably better than Pollock." And I think he's right. The way he uses color in these rectangular shapes is very precise, very sharp. Right now I'm actually doing an exhibition of Judd's woodcuts. . . I think with the woodcuts and the multi-colored pieces—it's like Mozart playing the piano. Crystal clear, bright, clear, refined and there's no misunderstanding.

PK: You speak of precision and avoiding misunderstanding—what was the significance of this for Judd?

RF: Judd was an extreme abstractionist but also an extreme humanist. He hated when people lied. The truth was what it was all about. In correspondence between Thomas Jefferson and John Adams, they discuss language at some point and they say, it's necessary to be very precise in the formulation of language of words because otherwise people misunderstand them. As long as words are ambiguous, communication is very difficult—as we now know from Mr. Trump nowadays. Misunderstanding would be a failure.

Judd had the same idea about shapes—shapes that would be very simple, very precise, very unambiguous. There can't be any misunderstanding about their meaning. They are what they are and that's very important. They don't suggest things that you don't know and that you have to find out.

PK: Nevertheless, people often approach Judd's works wanting to discover some underlying system or a broader mathematical equation. To what extent was there an underlying system and an interest in measuring things

out? What concerns drove Judd in choosing color combinations?

RF: It makes no sense to go in to find out if there's a system in the arrangement. It's instinct. Any system would be a limitation. Judd had little shapes of color, made from plexi-glass and other materials, and he worked very instinctively. He would have made a decision to use black, white, red, blue, grey, white. . . and then he would use pieces of paper and lay them out on a table of what it looks like. That's how he worked, very physical, very straightforward.



Home of Diane Segard Venet shown in *Residences Magazine* July 2016 (present work shown). Image © Antoine Baralhe, Artwork © 2018 Judd Foundation/Artists Rights Society (ARS), New York

People thought they were too simple. They wanted them to be more complex, some sort of story that would make them more interesting. But what people have to understand, and that's what Judd was very convinced about—it's about what you see. And maybe what you see is something you have to get used to, maybe you don't understand it. And the only way you can see it is by looking at it. One thing that people also don't understand or forget—all this art is not invented, it's all real, it's all physically made.

Does it mean this or that? He hated that. I remember when I was President of the Chinati Foundation, I was in Judd's office and he was giving an interview for German television. As they always do, they asked what his work meant. They never ask you what you make, but what it means. And of course he had no idea, like Barnett Newman had no idea what that means. In my position I would often have to give speeches, which necessitated giving some kind of narrative. So I always told them that the pride of Marfa was utopian. That's what people understand. Because that's what America is. When Judd, in that interview, was asked what his work means, he said, "well, Rudi thinks it's utopian, but for me it's just real." And that difference between utopia and reality makes his art an abstract realism in a very extreme sense. It's completely new. Nobody did it before. He made something completely new in terms of color.

PK: Lastly, can you share what Judd's works mean to you personally?

RF: I like Judd's work because of its clarity; it's concrete and it's real and it is extremely exciting art. It's also very rich. I mean so many things happen. Just sit in front of the piece and sit in front of it for half an hour—it continues to unfold itself. The longer you look at it...you can only compare it to the melody of the flute on the horizon, somewhere...I must be careful of becoming too romantic about these things.

Judd was a good friend. I mean, I think of him every day—because he is a moral authority in a sense. He makes art moral in a very straightforward way. People should not accept shit. That's why he makes art. And the thing should be as beautiful and precise as possible.

Property from the Collection of Mrs. Diane Venet

33. Donald Judd 1928-1994

Untitled

stamped with the artist's name, number, date and foundry "DONALD JUDD 85-15 LEHNI AG SWITZERLAND" on the reverse.
painted aluminum, in 2 parts. left $11\frac{7}{8} \times 94\frac{1}{2} \times 11\frac{7}{8}$ in. (30.2 x 240 x 30.2 cm.); right $11\frac{7}{8} \times 82\frac{3}{4} \times 11\frac{7}{8}$ in. (30.2 x 210.2 x 30.2 cm.);
overall $11\frac{7}{8} \times 177\frac{1}{4} \times 11\frac{7}{8}$ in. (30.2 x 450.2 x 30.2 cm.). Executed in 1985.

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







Provenance

Paula Cooper Gallery, New York
Acquired from the above by the present owner

Exhibited

New York, Paula Cooper Gallery, *Donald Judd*,
October 4 - November 1, 1986
Bottrop, Josef Albers Museum, *Donald Judd &
Josef Albers: Color, Material, Space*, June 29 -
September 28, 2008

Literature

Dietmar Elger, *Donald Judd: Colorist*, exh. cat.,
Sprengel Museum, Hannover, 2000, p. 55 (illustrated)
Vittoria Morganti, "Espressioni di
Innovazione," *Ottagono, Design Architettura Idee*,
no. 187, February 2006, p. 104 (installation view,
illustrated)
"Taller de Escultor," *Architectural Digest*, no. 3, Spain,
May 2006, p. 219-220 (installation view, illustrated)
Bernard Chauveau, ed., *Venet Foundation*, Suresnes,
2014, p. 101 (installation view, illustrated)
"Absolument arty," *Residences Decoration*, October -
November 2015, p. 110 (installation view, illustrated)
"Le Paris Arty de Diane et Bernar Venet," *Villas*, no. 91,
September 2016, n.p. (installation view, illustrated)

A three-dimensional panorama of pure color, Donald Judd's untitled, 1985, is a striking early example of the artist's series of multicolored works, created during the last decade of his life. These discrete modular wall and floor works executed largely between 1984 and 1989 were the first time Judd employed thin sheets of painted aluminum in combinations of more than two color hues at the same time. As with all wall works from this series, the present work consists of two rows of hollow, colored boxes, identical in height but varying in length, that are bolted to one another. Held in the esteemed collection of Diane Venet for over 30 years, this unique work is distinguished not only for its exceptional provenance, but also as the longest and among the most chromatically complex wall mounted pieces in the series. Demonstrating Judd's continued fascination with the color red – cadmium red having figured as a chromatic leitmotif throughout his career – as well as his new embracing of a wide range of tonalities, these enameled boxes are paired vertically to create two-colored compositional units, ranging from blue/dark grey, black/white, traffic red/

wine red, which progress sequentially according to a carefully conceived organizational principle that represents the culmination of Judd's pursuit of an aesthetic unfettered from the illusionism of painting and sculpture.

Although Judd's multicolored works are now widely recognized as the culmination of his career-long investigation of color, Venet's acquisition of untitled shortly after its creation demonstrated a remarkable prescience and acute understanding of Judd's practice. At that time, Diane and Bernar, the acclaimed conceptual artist, were deeply immersed in the New York art world and had forged close relationships with some of the most influential artists of that period, including Frank Stella, Sol LeWitt, Carl Andre, Robert Smithson, On Kawara, and especially Donald Judd. The Venet's support of like-minded peers resulted in an exceptional collection of largely Minimalist art, a selection of which Bernar curated in dialogue with his own sculptural work at the Venet Foundation in Le Muy in the South of France that opened to the public in 2014. Developed in close conversation with Judd over the decades, the blueprint for this vast site followed that of Judd's Chinati Foundation



Lehni AG Switzerland, RAL numbers and metals used in works.
Image Judd Foundation Archives



Lehni AG Switzerland, 1984, Dübendorf. Image Judd Foundation Archives, Artwork © 2018 Judd Foundation/Artists Rights Society (ARS), New York

in Marfa. The special place untitled occupies within this collection becomes evident in the couple's choice to continue living with the present work in their private residence.

When Venet acquired the present work, Judd's adoption of color with works such as the present one was deemed a radical departure from his established practice. Judd's industrially-fabricated, three-dimensional "specific objects" were widely perceived as the paragon of Minimalism, which was generally considered to be characterized by an austere and impersonal aesthetic. Although color had figured as a central aspect throughout Judd's career, "these last pieces were voluptuous in a way that nobody had ever associated with Judd's intentions...he began, in the mid-1980s, to make multi-colored wall pieces with those bright and mellow sexy colors that he had never used before" (Rudi Fuchs, *Donald Judd*, exh. cat., Tate Modern, London, 2004, p. 20).

The unexpected burgeoning of color in Judd's oeuvre was brought about in 1984 when the artist began working with the Swiss furniture manufacturer Lehni AG on the production of a public sculpture in Basel, hence the moniker of "Swiss pieces" for this series. Deeply influenced by both Piet Mondrian and Josef Albers' meticulous painterly investigations of color while pursuing his commitment to standardized approaches of production, Judd utilized the

RAL standard industrial chart of paint colors – cutting out the color swatches and arranging them in a specific sequence as a study for each work. Seeking to inextricably link color with material, Judd explored a new process of enameling paint on aluminum sheets that would be bent into the shape of hollow boxes, each of which measured 30cm in height and varied in 30cm, 60cm and 90cm length.

While the color pairings in untitled are repeated in such a way that they at first glance appear akin to a panel diptych, the ability to view the work from all angles complicates such straightforward readings. As Judd explained of the conception of these works in 1994, "In the sheet-aluminum works I wanted to use more and diverse bright colors than before... I wanted all of the colors to be present at once. I didn't want them to combine. I wanted a multiplicity all at once that I had not known before" (Donald Judd, "Some Aspects of Color in General and Red and Black in Particular", *Donald Judd: The Multicolored Works*, New Haven, 2014, p. 278). untitled achieves that very sense of multiplicity. True to Judd's espousal of sensory wholeness, color is here freed from traditional connotations and rendered three-dimensional – so that ultimately, as Judd postulated, "color and space occur together" (Donald Judd, "Some Aspects of Color in General and Red and Black in Particular", *Donald Judd: The Multicolored Works*, New Haven, 2014, p. 275).

In Violence We Trust

Francesco Bonami

Since Warhol's car crashes, electric chairs and his other death-related works, American art has always been fascinated and attracted by violence as a main force in American society. Whether this fascination is merely formal and aesthetic like in Warhol or politically charged as in the case of Jenny Holzer, it nevertheless remains a major motif for many artists. The recent new body of paintings by younger artist Nate Lowman about automatic weapons displayed in a supermarket reveals how influential artists like Warhol, Cady Noland and Holzer have been in defining the next generation of artists. Violence is unfortunately, but undeniably, part of the fabric of American pop culture over the past half century. Often the uplifting motto "In God We trust" has been dramatically replaced by "In Violence We Trust". While violence has always been part of art history since it so closely relates to the human condition, for the American artists here, Jenny Holzer, Cady Noland and Mark Bradford, violence takes different forms and shapes. Each artist has her or his individual approach to the subject: at times obvious, at times subtle and subliminal.

Jenny Holzer, a leader in language based art, in the 1980's began to use as her self-defense weapon against an abusive environment the "truism". A "truism" is a claim that is so obvious or self-evident as to be hardly worth mentioning, except as a reminder or as a rhetorical or literary device. But in Holzer's LED signs, what could appear obvious or self-evident takes on a powerful and impressive new meaning transforming. A basic advertising device in a political and artistic instrument was utterly new for an art world that was just coming out from under a conservative age where Neo-Expressionist and figurative painting were the

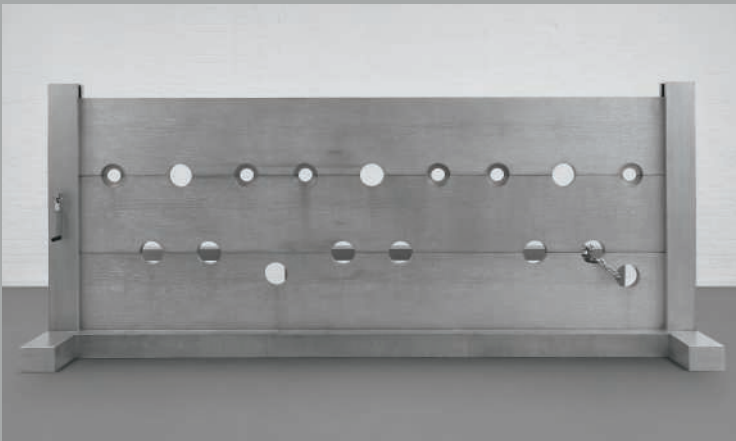
predominant mediums. Holzer's work was openly challenging the male dominated art world, the political abuses of power, and more generally, daily social injustices that were happening under people's noses but hardly addressed at a political level, and most certainly ignored for the most part by artists and the art world in the previous decade.

Yet Holzer's work was not just a dry expression of protest; it also had an extremely strong architectural and visual presence. The powerful elegance of the work paired with its strong content allowed Holzer to enter both important private collections and those of the major museums around the world. Holzer clearly understood that the best protests had the best chance of being effective if one could use the Trojan horse of slick aesthetic and alluring technological presence that mirrored the advertising and marketing tools used by corporate and commercial brands around the world.

On the heels of Holzer, just a few years later, another artist, Cady Noland, was able to address through her work the dark side of suburban America—its inner violence and its legacy in the country's most recent history. *Tower of Terror*, a slick aluminum three-man pillory is a work where Noland, by now one of the most respected and mysterious artists of her generation, was capable of weaving together traditional Americana with Minimalism to create a chilling sculpture where violence is clean and sanitized but remains visible in its most terrifying expressions of harshness and coldness.



If Holzer and Noland are relying on their jargon of technology and hardware—a much younger artist, Mark Bradford, is subtly inserting social violence, quoting the roughness of street life drawings with scraps and remnants of what could appear to be discarded materials collected in recycling bins and garbage cans to create an aerial map of a city or a neighborhood, most likely a Los Angeles one. Bradford's work brings to mind police mapping a city, monitoring order and facing violence in its many different guises. His craft carries the patina of collective social effort and the shadow memories of urban guerrilla warfare carried out by the underclass during racial unrest and protest.



While Jenny Holzer, Cady Noland and Mark Bradford are not age-wise so distant from each other, the approach and difference engendered in their work is at once completely different and paradoxically, extremely complementary. Each of these three works speaks to each other, and at the same time, to the transformation of American society over the last three decades. All bear critical witness, vocally and visually, to the social unbalance of American society and its quest to find healing, even if always just beyond society's collective grasp. Violence and injustice exposed, hidden or quoted, remain for these artists the playgrounds to which their artistic expression has chosen to be sentenced.



34. Cady Noland b. 1956

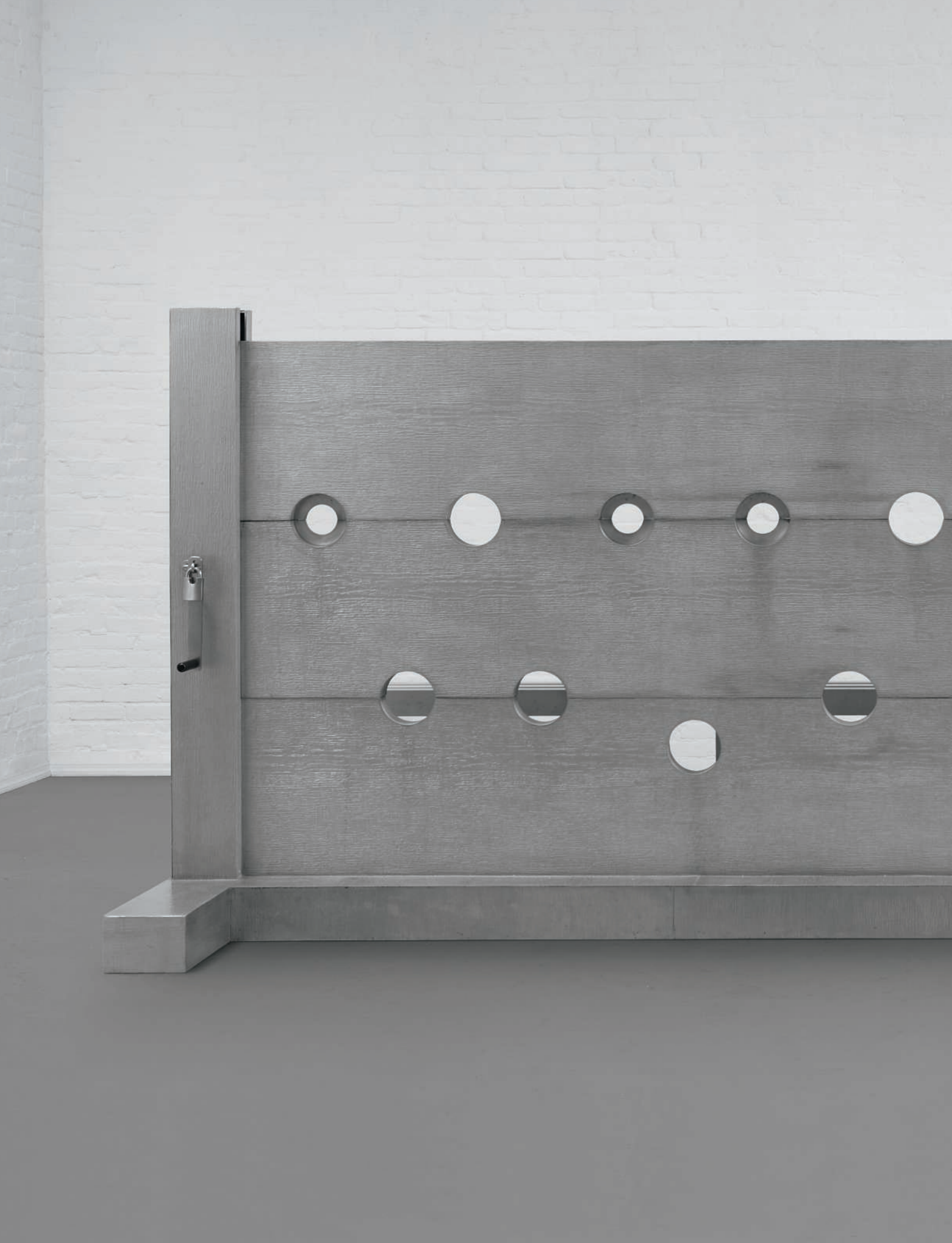
Tower of Terror

cast aluminum stockade, bench, link chain, padlocks, key. stockade $65\frac{5}{8} \times 158\frac{1}{8} \times 50$ in. (166.7 x 401.6 x 127 cm.); bench $23\frac{1}{2} \times 133\frac{5}{8} \times 10\frac{1}{4}$ in. (59.7 x 339.4 x 26 cm.). Executed in 1993-1994, this work is accompanied by a certificate of authenticity signed by the artist.

We thank Cady Noland for reviewing the cataloging for this work.

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







Provenance

The Davidson Aluminum and Metal Corp. (Albert and Beverly Davidson), Deer Park, New York
(acquired directly from the artist)

Dowling College, Oakdale, New York (donated by
the above)

Acquired from the above by the present owner

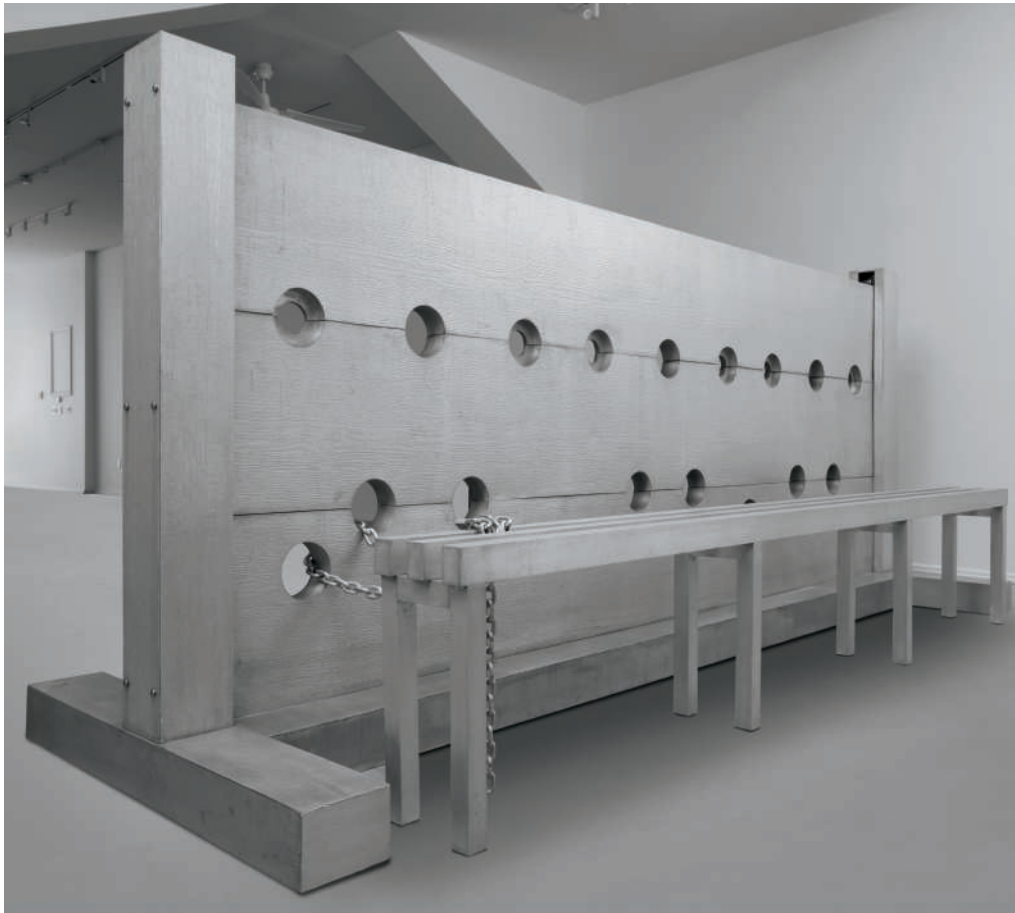
Exhibited

San Francisco Museum of Modern Art, *Public*

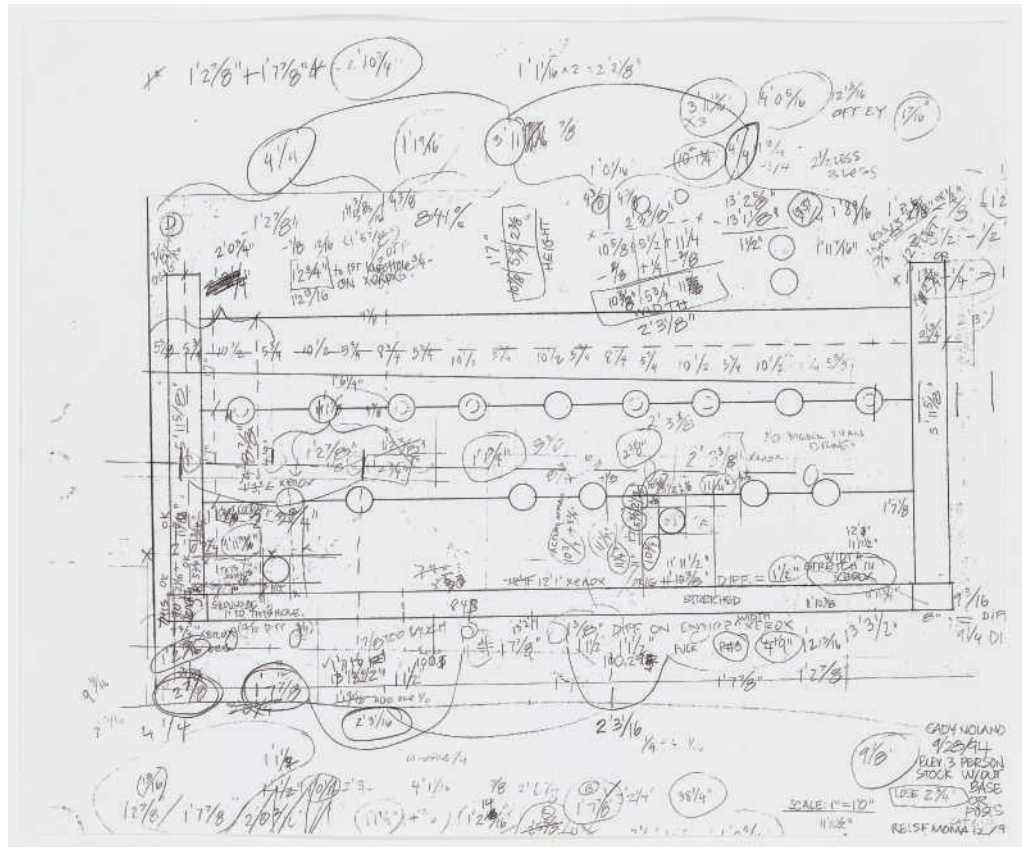
Information: Desire, Disaster, Document,

January 18 - April 30, 1995

Oakdale, New York, Dowling College, 1995 - 2017
(on extended view)



Alternate view of present lot.

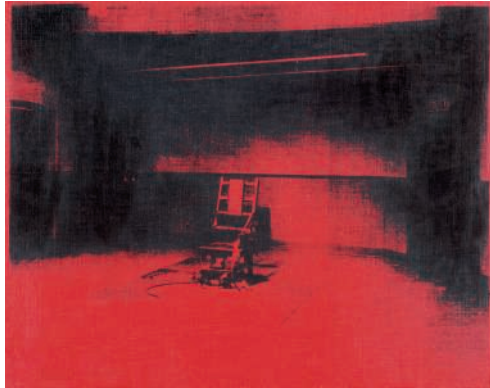


Cady Noland, *Untitled* from *The Tower of Terror Studies*, 1994. The Museum of Modern Art, New York, Image Art Resource, NY, Artwork © Cady Noland

Tower of Terror, 1993-1994, represents the central tenant of Cady Noland's conceptual practice: the subversion of the American psyche through celebrity and violence. With a nod to Pop and Minimalism, Noland has created a monumental sculpture whose austere aesthetic belies the fact that it is, in fact, a fully-functioning multi-person stockade. Representing the pinnacle of the artist's discrete series of stockades, *Tower of Terror* is the largest and only multi-person sculpture. The work was specifically conceived for the artist's installation in *Public Information: Desire, Disaster, Document*, at the San Francisco Museum of Art that opened in January 1995. The exactitude and creative fervor with which Noland developed *Tower of Terror* is captured in no fewer than twenty studies which are

now held in the permanent collection of the Museum of Modern Art, New York. Not seen in an institutional setting in nearly 25 years, *Tower of Terror* returns to take its place as an archetype of Noland's ground-breaking and influential practice at a moment in our political landscape that exemplifies just how prescient Noland has been in her deadpan critique of American culture.

With *Tower of Terror*, Noland has created a modern vision of the stockade – the restraining device used by civil and military authorities from medieval to early modern times to put the individual on display for abject vilification and humiliation in the public space. Creating a modern vision of the stockade, Noland had *Tower of Terror* precisely engineered and



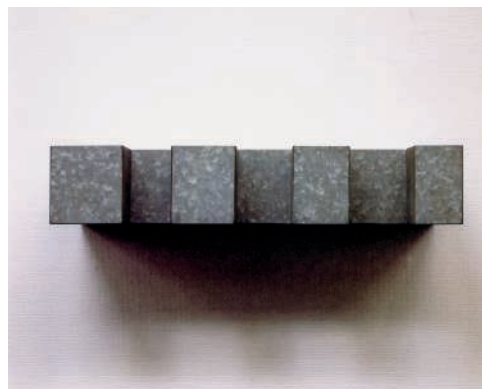
Andy Warhol, *Electric Chair (Red)*, 1964. Philadelphia Museum of Art, Image Bridgeman, Artwork © 2018 Andy Warhol Foundation for the Visual Arts/Artists Rights Society (ARS), New York

fabricated from aluminum material that was given a faux wood-grain treatment and incised with enough holes to fit five persons. While at first glance, the work reads as an austere minimalist sculpture, the heavy iron chain linked around the lower right circular opening draws the viewer's attention to what lies behind the crisp geometries. As one approaches the work, a padlock begins to register until, finally, one discovers the long bench that is chained to the stockade. *Tower of Terror* is the only known multi-person mechanical stockade that Noland had engineered, which not only facilitates the process of detention, but also results in a fascinating stand-alone kinetic effect when operated devoid of persons.

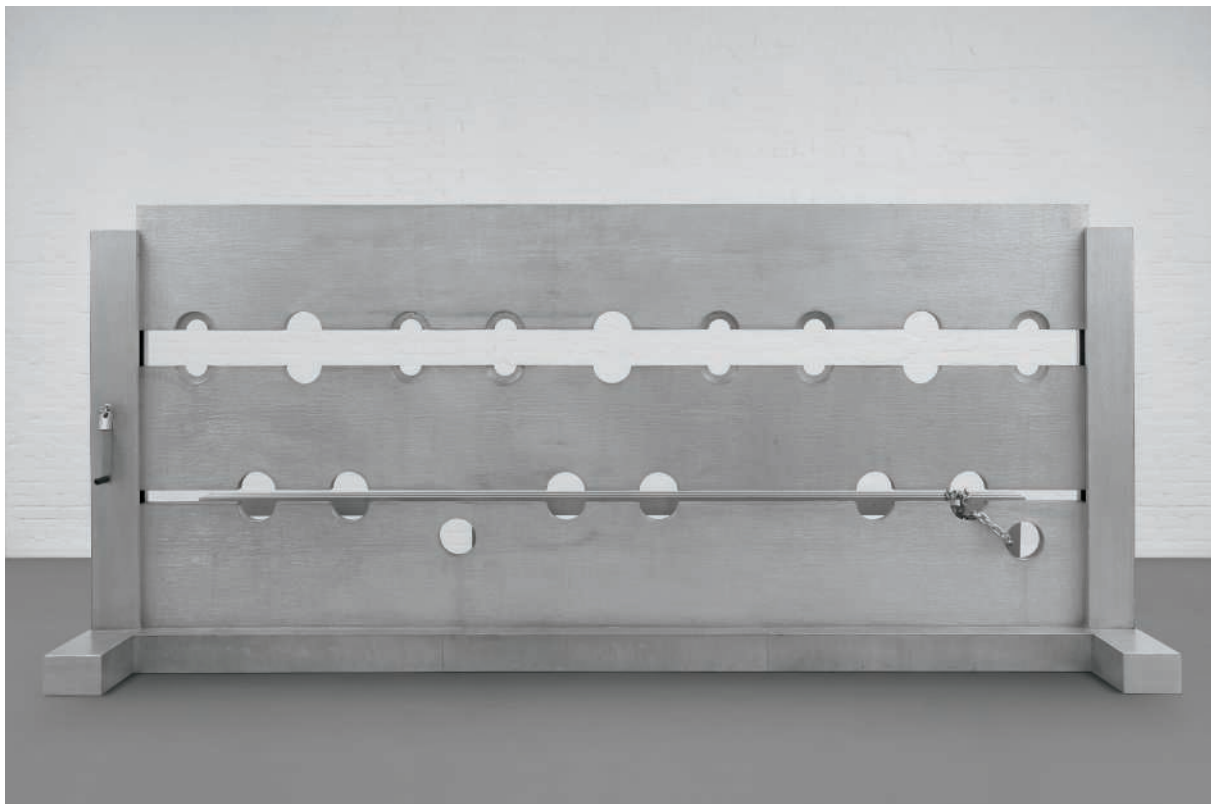
At once referencing the historical antecedent of the object itself as well as the aesthetic vocabulary of 1960s Minimalism, Noland not only disrupts traditional readings of material, but also evidences through a very formalist framework parallels to how humiliation can strip one of identity, drawing powerful allusions to her statement that "There is a method in my work which has taken a pathological trend. From the point at which I was making work out of objects I became interested in how, actually, under which circumstances people treat other

people like objects" (Cady Noland, quoted in Michèle Cone, "Interview with Cady Noland", *Journal of Contemporary Art*, vol. 3, no. 2, 1990, pp. 20-25).

A powerful motif, the stockade unites Noland's formalist concerns with her distinctly sobering conceptual pursuits that saw her dubbed by art critic Peter Schjeldahl as the "dark poet of the national consciousness" (Peter Schjeldahl, "Venice Anyone?", *Mirabella*, September 1990, p. 93). The artist considers the stockade the first public sculpture in colonial America. As James Rondeau and Andrea Miller-Keller noted, "For Noland, the stock directly references the ceremonial rituals of public humiliation and shape that occupied both moral and geographic center of civic life, prompting the theme of humiliation that resides in the American consciousness" (James Rondeau and Andrea Miller-Keller, *Cady Noland / Matrix 130*, exh. cat., The Wadsworth Atheneum Museum of Art, Hartford, 1996, p. 6). Noland foregrounds the perverse allure of this form of public entertainment through the interactive nature of the work. In *Tower of Terror*, Noland magnifies the fine line between public and private, by putting forward a device that could hold three people. The addition of the bench which extends the length of the stockade doubles as both reference to the detained and the spectacle aspect for the viewer.



Judd Donald, *Untitled*, 1967. Ohara Museum of Art, Kurashiki, Image 5X7 Studio, Artwork © 2018 Judd Foundation/Artists Rights Society (ARS), New York



Alternate view of present lot.

Tower of Terror's stark presence powerfully echoes those moments in contemporary culture when a private indiscretion becomes tabloid fodder for public consumption. And while her practice had singled out real-life examples of those riding the line between celebrity and notoriety, Charles Manson, Vince Foster, Betty Forde and Thomas Eagleton to name a few, in the absence of a vilified in her stockade, Noland allows a host of associations to proliferate, emphasizing her statement that she is "not especially interested in these *particular* people or events" (Cady Noland, quoted in conversation with John S. Weber, September 1994, *Public Information: Desire, Disaster, Document*, exh. cat., San Francisco Museum of Art, San Francisco, 1995, p. 159).

Fusing the functionality of the stockade with the formalism of minimalist sculpture, *Tower of Terror* forms an austere interpretation of American life and values. Nearly 25 years on, John S. Weber's assessment at the time of *Tower of Terror's* conception, still rings true: "This is not an optimistic view of life in these United States, but an accurate one. In the artist's own words, 'Ideally I would like to make work which, rather than appearing to master misplaced anxiety, mirrors the anxiety itself'" (John S. Weber, *Public Information: Desire, Disaster, Document*, exh. cat., San Francisco Museum of Art, San Francisco, 1995, p. 159).

Property of a Private European Collector

35. Luc Tuymans b. 1958

Model

signed and dated "L Tuymans 012" on the reverse. oil on canvas. 66½ x 49¾ in. (168.9 x 126.4 cm.). Painted in 2012.

Estimate \$400,000-600,000



Provenance

1 in 11, Sotheby's, London, February 12, 2015, lot 13
(donated by the artist)

Acquired at the above sale by the present owner

Exhibited

Tokyo, Wako Works of Art, *Luc Tuymans: The Spill*,
March 23 – May 2, 2013, p. 28 (illustrated)

Quiet and subversively restrained, Luc Tuymans' *Model*, 2012, is an exceptional painting that arose out of the artist's ongoing dialogue with his close friend and acclaimed artist Kerry James Marshall. Tuymans' coolly elliptical approach to the translation of mediated images here results in a dream-like vignette that belies the loaded motif it depicts, namely a now demolished public housing project once visible from Marshall's Chicago studio. While this work is based on pre-existing imagery like all of Tuymans' paintings, it takes a unique position for its basis on a specifically conceived architectural model kept in his studio. Employing a characteristically muted, white-washed color palette of delicate blues and violet, Tuymans daubs, brushes and feathers the paint with fleet brushstrokes across the canvas to create a diffused, almost impressionist rendering of this motif. Characteristic of Tuymans' conceptual approach to addressing political issues with a remarkable subtlety and ambiguity, *Model* presents the viewer with a third-degree abstraction from reality where crisp architectural geometries have been rendered hazy and slightly out-of-focus, like a faded memory or an overexposed photograph.

Tuymans is often lauded as one of the greatest figurative painters of his generation, an accolade he arguably shares with Marshall with whom he shares a close friendship and ongoing creative dialogue from which *Model* was borne. Exemplary of Tuymans' concern with themes of history, power and memory, this work alludes to the disenfranchised communities specific to the social fabric of Chicago's

South Side where Marshall has maintained a studio since 1987. Painted in 2012, just a year after Tuymans' seminal mid-career survey exhibition at the Museum of Contemporary Art, Chicago, it depicts the Robert Taylor Homes, a notorious housing project in the neighborhood of Bronzeville that also inspired Marshall's breakthrough *Garden Project* series from 1994–1995. Once heralded as the “Black Metropolis”, this neighborhood featured the largest concentration of public housing high-rises in the county. Yet governmental support soon became virtually non-existent and housing projects such as Robert Taylor Homes came into sharp focus for problems related to narcotics, crime, violence and the perpetuation of poverty.



Le Corbusier, *Unité d'habitation*, 1952.
Image © AGIP/Bridgeman Images



Kerry James Marshall, *Many Mansions*, 1994. The Art Institute of Chicago, Image Art Resource, NY, Artwork © 2018 Kerry James Marshall

It is through a process and aesthetic of detachment that Tuymans confronts history and memory head-on, imaging the undercurrents of power and violence with a subversive subtlety to explore the visual residue of trauma and the collective desire to forget. The model holds a special position within this context, as Tuymans crucially took as his source a Polaroid he took of the architectural maquette in his studio. By building in an additional layer of mediation in this way, Tuymans brilliantly furthers his investigation of the process of translation between the real and the copy – in this case referring to something that no longer exists as the housing project was controversially demolished in 2007 as part of a wider public housing reform – some 70 years after they had been built as models of hope for social improvement.

Intent on probing the gap between the image and what it represents, Tuymans throughout

his career has taken the simulated truths as conveyed through photography, television and video stills as the subject of his figurative paintings. *Model* is the result of Tuymans' complex artistic process, which begins with an often month-long contemplative phase where he tests and reconsiders images. This lengthy period of gestation is followed by decisive bursts of intense physical activity in which the finalized image is reconstructed on the canvas within a single day. Driven by the goal to "make people reconsider what they're seeing", Tuymans thereby draws the viewer's attention to the pictorial surface to remind them, as *Model*'s title implies, that what is depicted only an approximated visual model of reality (Luc Tuymans quoted in Dorothy Spears, "Putting the Wrongs of History in Paint", *The New York Times*, February 3, 2010, online). In this, Tuymans' canvas functions like Plato's Cave where all we see are projected shadows of an unknowable reality.

Property From the Collection of Mr. and Mrs. Julian J. Aberbach



Anne Marie and Julian J. Aberbach celebrating Julian's birthday in the 1990s.

Best known as Elvis Presley's music publisher, Julian J. Aberbach and his wife Anne Marie built a remarkable collection of modern art. As the founder of the music publishing business Hill and Range, Julian J. Aberbach together with his brother Jean helped propel stars ranging from Elvis Presley, Johnny Cash and Edith Piaf to international fame. While working with some of the period's most renowned musicians, each brother also began to develop lasting relationships with a number of modern and post-war visual artists around the world. Themselves the sons of a successful jeweler in Vienna, both Julian and Jean spent time in Europe throughout the 1930s, where they became acquainted with the international contemporary art scene. After the war, Julian continued to make regular trips to Europe, where he later met Anne Marie. As early as the 1950s, Julian and Annie Marie had begun to collect pictures by various artists, not least on their regular trips to Europe.

Their unwavering dedication to supporting musicians was perhaps matched only by their shared interest in modern and post-war art, each accumulating significant collections and developing close relationships with several of the artists whose works they collected, including Henry Moore and Fernando Botero. Either jointly or individually, the Aberbach brothers donated works ranging from Francis Bacon to Fernando Botero, from Ellsworth Kelly to Willem de

Kooning, and from Henri Rousseau to Georges Roualt to a wide-ranging number of institutions including the Metropolitan Museum of Art, New York, the Berkeley Art Museum, the Hood Museum at Dartmouth College and the Rose Art Museum at Brandeis University.

In later years, the Aberbach brothers' interest in art expanded enormously, and even saw them venturing into the dealers' sphere. Reflecting their incredible business acumen, the brothers had marked success with artists as varied as Friedensreich Hundertwasser, Fernando Botero and Henry Moore. Julian also assisted artists in other ways, be it hosting Botero at weekends in West Hampton or by lending Dario Morales a Paris studio.

It was these worldly adventures that gave both Julian and Anne Marie a uniquely discerning taste in art that expanded far beyond the domestic scene in the United States. This international and varied spirit of collecting is evident in this season's selection of Latin American art being offered across the evening and day sales.

These works by Fernando Botero, Armando Morales and Sophia Vari were hand-picked by Julian and Anne Marie for their unique place in the trajectory of 20th Century art, and have been in the Aberbachs' private collection since their acquisition.



Property from the Estate of Julian J Aberbach

36. Fernando Botero b. 1932

Yellow Niña

signed and dated "Botero 62" lower right. oil on canvas. 72½ x 68⅞ in. (184.2 x 174.9 cm.). Painted in 1962.

Estimate \$400,000-600,000



Provenance

Steve Shapiro

Acquired from the above by the father of the present owner in 1975

Exhibited

Caracas, Museo de Arte Contemporáneo, March 1976 - February 1981 (on loan)

New York, Aberbach Fine Art, *Botero: Exhibition for the Benefit of the Earthquake Victims in Popjan, Colombia*, May - June 1983

Fernando Botero's *Yellow Niña* presents the viewer with a monumental homage to the Spanish Baroque painter Diego Velázquez. Executed in 1962, *Yellow Niña* is among the earliest portraits Botero painted. In this striking work, all the key hallmarks that would go on to define Botero's signature figurative style are present. Re-interpreting the sitter from such masterpieces as Velázquez' 1656 paintings *Las Meninas* and *La Infanta Margarita*, Botero puts forward a tightly-cropped portrait of a young girl – exaggerating the volume of her figure in such a way that she appears to push the very physical confines of the monumental canvas while rendering the sculptural voluminosity of the figure with short, almost impressionistic, brushstrokes of luminous color. Uniquely situated at one of the most pivotal cross-roads in Botero's practice, *Yellow Niña* represents the culmination of the artist's early phase of experimentation at the same time as it anticipates his mature style that would catapult him to international fame in the mid-1960s through multiple solo exhibitions in Germany and the United States.

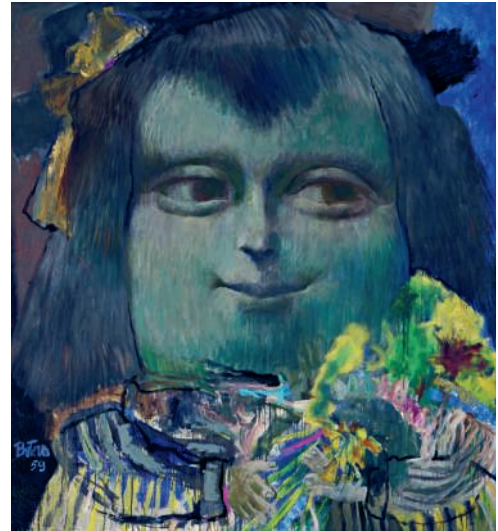
Yellow Niña articulates the approach of “post-abstract portraiture” that Botero began to develop in his early career, which, as he explains, “means that sometimes the space is used



Pablo Picasso, *Las Meninas (Infanta Margarita Maria)*, 1957.
Museo Picasso, Barcelona, Image Bridgeman, Artwork © 2018
Estate of Pablo Picasso/Artists Rights Society (ARS), New York

subjectively, over and above any respect for proportions. The monumentality of the figures and elements that compose my paintings does not follow the rules of perspectives, but simply helps me to create a general harmony...I am entirely unfettered in my use of form and color. In this sense, my vision is an abstract one” (Fernando Botero, quoted in *Botero, Paintings 1959-2015*, Turin, 2015, p. 37). While Botero’s encounter with the Mexican intelligentsia gave him the idea of exploring volume in his figures, it was only upon moving to New York in 1960 that he seriously began a thorough investigation of volume and form. In this period Botero came into direct contact with the representatives of Abstract Expressionism, particularly Willem de Kooning and Mark Rothko, and began to adopt the short, gestural brushstrokes evocative of the New York School. While immersed in an art world context dominated by abstract painting, Botero pursued his interest in the sensuality of form and sculptural voluminosity in the realm of figuration - painting his first portraits of overblown figures in homage to Leonardo da Vinci and Diego Velázquez.

By the time Botero created *Yellow Niña* in 1962, at age 30, this distinct style of figurative painting had gained him critical attention: he had been included in the Venice Biennial and the Guggenheim International Award exhibition and gained institutional recognition through the Museum of Modern Art’s acquisition of *Mona Lisa, Age Twelve*, 1959, in 1961. Firmly positioned within the artist’s great pantheon of paintings, the present work clearly demonstrates the artist’s career-long fascination with the human figure. Specifically demonstrating Botero’s career long admiration for Velázquez, whose work he intensely studied as a young artist at the Museo del Prado in Madrid, *Yellow Niña* articulates how the artist pursued a highly idiosyncratic approach to portraiture. “For Botero, art history is a huge, almost infinite warehouse of images, which can be raided but never copied”, Rudy Chiappini observed, “In fact, in his own way, he recreates it, giving life to images which demand their own independence. We are presented with real and true re-interpretations, in which the artists seeks to pay homage to famous paintings, albeit



Fernando Botero, *Mona Lisa, Age Twelve*, 1959. The Museum of Modern Art, New York, Image © The Museum of Modern Art/ Licensed by SCALA/Art Resource, NY, Artwork © Fernando Botero

with a certain benevolent irony, attempting, at a distance of centuries, to recreate the spirit of the works, actualized and made real through his original idea of volumes and space, signs and colors” (Rudy Chiappini, ‘The Vision of the World in the a Fullness of Form’, *Botero, Paintings 1959-2015*, Turin, 2015, pp. 19-20).

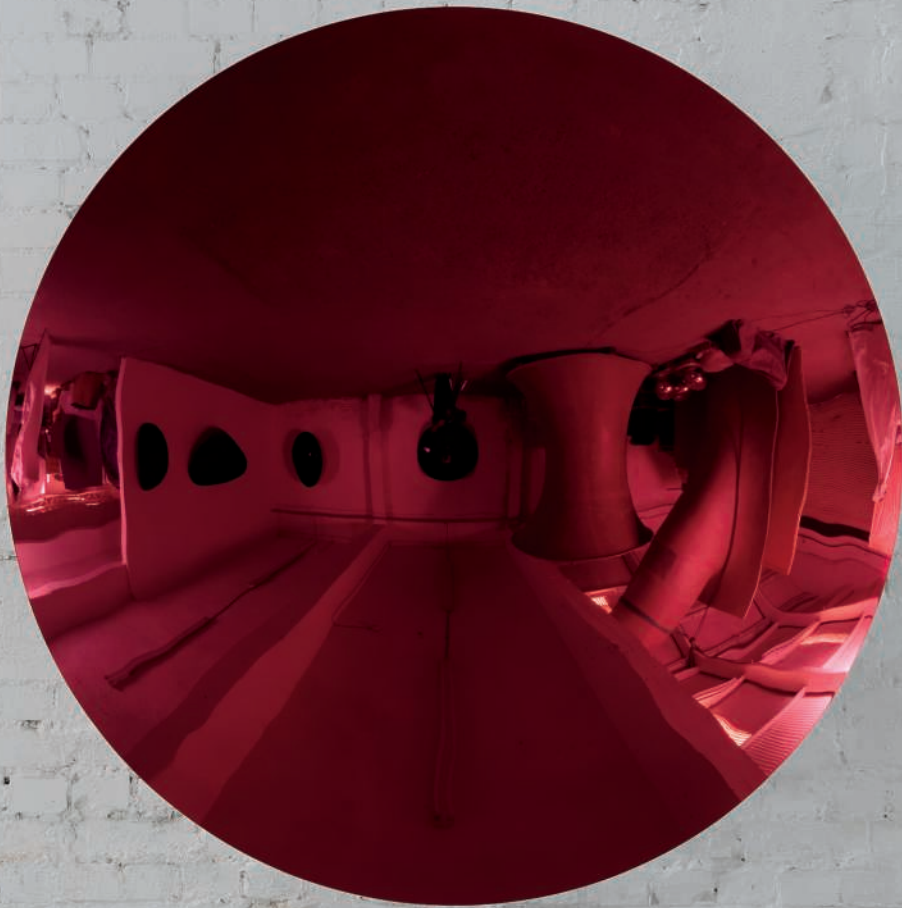
In many ways, Botero follows in the conceptual footsteps of his great artistic hero Pablo Picasso, whose most brilliant work in the 1950s came as a result of carefully studying, dissecting and re-interpreting masterpieces by other painters. “If someone set out to copy *Las Meninas*”, Picasso proclaimed, “I would try to do it in my way, forgetting Velázquez... So, little by little, I would paint my *Meninas* which would appear detestable to the professional copyist; they wouldn’t be the ones he would believe he had seen in Velázquez’s canvas, but they would be ‘my’ *Meninas*” (Pablo Picasso, quoted in *Museu Picasso Guide*, Barcelona, 1998, p. 94). It is this spirit that Botero has pursued in his own homage to Velázquez with *Yellow Niña*. As with his greatest works, this monumental painting thereby visually articulates, how, in the artist’s own words, “all great painters achieve greatness through portraiture” (Fernando Botero, quoted in *Botero, Paintings 1959-2015*, Turin, 2015, p. 36).

37. Anish Kapoor b. 1954

Untitled

signed and dated "Anish Kapoor 2011" on the reverse. stainless steel, lacquer.
60½ x 60½ x 14¼ in. (153.7 x 153.7 x 36.2 cm.). Executed in 2011.

Estimate \$550,000-750,000



Provenance

Lisson Gallery, London

Acquired from the above by the present owner

A quintessential example of Anish Kapoor's iconic series of reflective concave mirrors, *Untitled*, 2011, pulls the viewer into a mesmerizing force-field. Bathed in a deep red, Kapoor's favored color since the 1980s, the lacquered stainless steel mirror gives rise to constantly shifting optical illusions as the viewer moves around the work: from a distance, the work projects back a distorted and inverted reflection of its surroundings, which grows in size until, as soon as one passes a certain focal length, it suddenly explodes as if seen through a magnifying glass. While the viewer's reflection at that very point is returned to its normal orientation, anything reflected from a distance remains inverted. The astonishing acoustic effects that arise when standing within the structure simultaneously heighten the sense of disorientation engendered by the shifting perspectives. Offering a vivid multi-sensory experience, *Untitled* perfectly encapsulates the dynamic interplay between the phenomenological, the perceptual, and the psychological that lies at the heart of Kapoor's acclaimed practice.

Untitled demonstrates Kapoor's over 20-year commitment to probing the formal and metaphysical possibilities of reflective, concave surfaces. As Kapoor recalled of the watershed moment of discovering the reflective concave form in the mid-1990s, "I stumbled upon the idea that one could make an object that was concave. Suddenly this was not just a camouflaged object... That felt like a real discovery. What happened was that it wasn't just a mirror on a positive form -

we have had that experience from Brancusi onwards. This seemed to be a different thing, a different order or object from a mirrored exterior" (Anish Kapoor, quoted in Hossein Amirsadeghi, *Sanctuary: Britain's Artists and their Studios*, London, 2011, p. 436). While Kapoor has placed concave mirrors in rural, urban and architectural environments - essentially bringing reflections of the sky onto the earth with these so-called *Sky Mirrors*, *Untitled* is exemplary of the concave mirrors Kapoor has been creating since the late-1990s that are placed against or on a wall within gallery settings and other interior environments.

While Kapoor has explored a range of colored lacquers in his concave mirrors, the color red imbues *Untitled* with an unparalleled physical, psychological and visceral presence. Throughout his practice, Kapoor has consistently returned to the color red - from early pigment sculptures such as *Mother as Mountain* 1985, Walker Art Center, Minneapolis, to his ongoing *My Red Homeland* series of large-scale wax installations, to stainless steel mirrors such as *Her Blood*, 1998, Tate Modern, London, or to his most recent resin and silicon paintings and sculptures. As Kapoor explained, "Red is a color of the earth... it's obviously the color of blood and body. I have a feeling that the darkness that it reveals is a much deeper and darker darkness than that of blue or black... Red has a very powerful blackness. This overt color, this open and visually beckoning color, also associates itself with a dark interior world. And that's the real reason I'm interested in it" (Anish Kapoor, quoted in "In Conversation with Marcellon Dantas", 2006, *Anish Kapoor*, online).

Striving to complicate conventional notions of the art object, Kapoor allows for the world around his reflective works to become part of the work itself. Kapoor's mirrored surfaces do not just reflect the world; rather, they explore the constant flux of reality. *Untitled* invites the viewer to enter a liminal space of continuous becoming - powerfully suspending our experience of the quotidian as the realms of finite and the infinite, inside and outside, depth and surface poetically dissolve.



Property Sold to Benefit the Brooklyn Museum

38. Maurizio Cattelan b. 1960

Museums League

signed, titled and dated "2018" on the crate. 31 scarves and wooden crate. scarf 72 x 8 in. (182.9 x 20.3 cm.)
crate 39 $\frac{3}{8}$ x 18 $\frac{7}{8}$ x 19 $\frac{5}{8}$ in. (100 x 48 x 50 cm.). Executed in 2018, this TEST is a unique set formed to benefit
the Brooklyn Museum.

Estimate \$20,000-30,000



recto



verso





Provenance

Donated by the Artist

“Inspired by Joseph Beuys’ quote ‘everybody can be an artist’ I like to think that ‘everyone can be a collector’”

Maurizio Cattelan

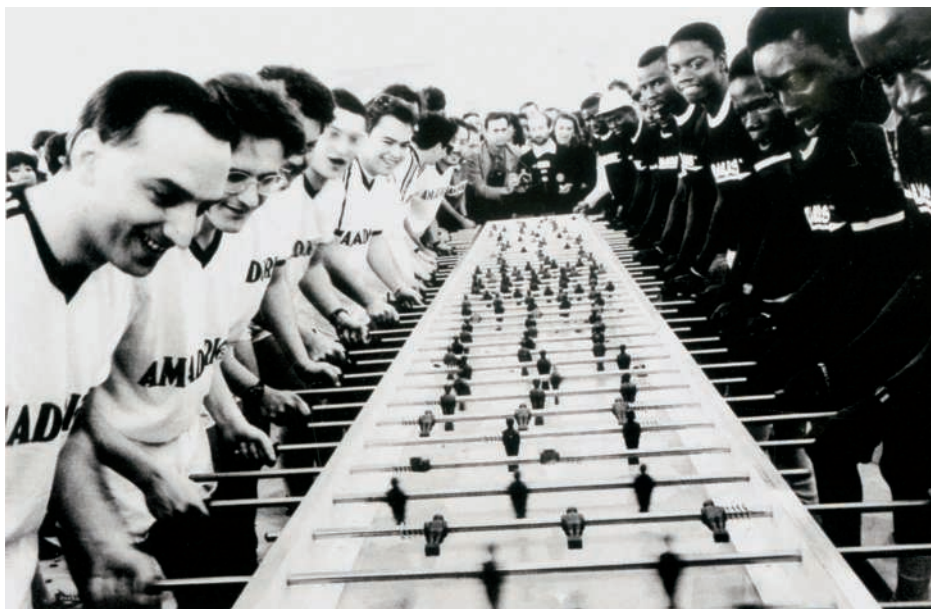
Maurizio Cattelan has always been the shrink of the art world: through his work, the Vices and Virtues of the art world, and the world in general, are exposed.

After declaring his retirement, Cattelan embarked on a series of metamorphosis that placed him in a territory between art and communication. On this special occasion, Cattelan brings his Museums League series all together for the first time, the scarves suggesting that the art world is in fact a land of closet “hooligans” or simply, very passionate fans of art. Weaving together the real world with the fictional world of the arts, the football world with the museums’ “teams”, Cattelan once again shifts his point of view and his artistic practice.

This complete series of Museums League scarves acts as tool for recycling the energies within the art world with the proceeds of the sale going to support the Brooklyn Museum.

Even if retired, the YIR (young Italian rebel) of the art world is not shy to maintain his role as one of the most innovative artists of our time, understanding that beyond the glamour, the arts remain a delicate environment where even a small gesture can help balance its fragile ecology.

—Francesco Bonami



Maurizio Cattelan, *Cesena 47* – A.C. Forniture Sud 12, 1991. Private Collection, Artwork © 2018 Maurizio Cattelan

The present work, sold to benefit the Brooklyn Museum, brings together the complete suite of Maurizio Cattelan's *Museums League* scarves. This "art for all" project is the first part of his larger *Made in Catteland* initiative, which is dedicated to supporting contemporary art. Devised by Cattelan in collaboration with design house Seletti, *Museums League* is a project where the artist has created tributes for contemporary art enthusiasts to support their favorite art institutions.

With museums increasingly acting as reference points for communities, places where a sense of identification, passion and faith take place, Cattelan looks to create an object that engages with connoisseurs and dilettantes alike and represents their passion for the arts. With *Museums League*, Cattelan appropriates the celebratory symbolism of an alternative contemporary space, the football (soccer) stadium. Inspired by football team scarves, Cattelan's scarves celebrate that same sense of support and belonging, with the artist's trademark humor and pop savvy. Each scarf encapsulates the institution defining features or "chants".



FA Cup Final, Wembley Stadium, 1974. Image Bob Thomas/Getty Images

Guggenheim
MoMA
High Line
Brooklyn Museum
Fondation Beyeler
Deste Fondation
New Museum
MOCA
MAXXI
Aspen Museum
Hammer
Palais de Tokyo
Whitney
Bass Museum
Triennale di Milano
Fondazione Prada
SFMOMA
Galleries Lafayette
Centre d'Art Contemporain Geneve
Pitti
Mambo
Fondazione Sandretto
Castello di Rivoli
Hamburger Bahnhof
PAMM
Palazzo Grassi
Punta Della Dogana
MCA Chicago
GAMEC
Palazzo Strozzi
Phillips

Guide for Prospective Buyers

Buying at Auction

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

Conditions of Sale

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

Buyer's Premium

Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$300,000, 20% of the portion of the hammer price above \$300,000 up to and including \$4,000,000 and 12.5% of the portion of the hammer price above \$4,000,000.

1 Prior to Auction

Catalogue Subscriptions

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

Pre-Sale Estimates

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

Pre-Sale Estimates in Pounds Sterling and Euros

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

Catalogue Entries

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

Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

O ♦ Guaranteed Property

The seller of lots designated with the symbol O has been guaranteed a minimum price financed solely by Phillips. Where the guarantee is provided by a third party or jointly by us and a third party, the property will be denoted with the symbols O ♦. When a third party has financed all or part of our financial interest in a lot, it assumes all or part of the risk that the lot will not be sold and will be remunerated via a fixed fee, a percentage of the hammer price or the buyer's premium or some combination of the foregoing. The third party may bid on the guaranteed lot during the auction. If the third party is the successful bidder, the remuneration may be netted against the purchase price. Where Phillips has guaranteed a minimum price on every lot in the catalogue, Phillips will not designate each lot with the symbol(s) for the guaranteed property but will state our financial interest at the front of the catalogue.

Δ Property in Which Phillips Has an Ownership Interest

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

● No Reserve

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

Σ Regulated Species

Lots with this symbol have been identified at the time of cataloguing as containing endangered or other protected species of wildlife which may be subject to restrictions regarding export or import and which may require permits for export as well as import. Please refer to Paragraph 4 of the Guide for Prospective Buyers and Paragraph 11 of the Conditions of Sale.

2 Bidding in the Sale

Bidding at Auction

Bids may be executed during the auction in person by paddle, by telephone, online or prior to the sale in writing by absentee bid. Proof of identity in the form of government issued identification will be required, as will an original signature. We may also require that you furnish us with a bank reference.

Bidding in Person

To bid in person, you will need to register for and collect a paddle before the auction begins. New clients are encouraged to register at least 48 hours in advance of a sale to allow sufficient time for us to process your information. All lots sold will be invoiced to the name and address to which the paddle has been registered and invoices cannot be transferred to other names and addresses. Please do not misplace your paddle. In the event you lose it, inform a Phillips staff member immediately. At the end of the auction, please return your paddle to the registration desk.

Bidding by Telephone

If you cannot attend the auction, you may bid live on the telephone with one of our multi-lingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least \$1,000. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer's premium and any applicable taxes, which we can execute on your behalf in the event we are unable to reach you by telephone.

Online Bidding

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 \$50,000 or less.

Collection

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer’s authorized representative when Phillips has received full and cleared payment and we are not owed any other amount by the buyer. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, we will upon request transfer purchased lots suitable for hand carry back to our premises at 450 Park Avenue, New York, New York for collection within 30 days following the date of the auction. We will levy removal, interest, storage and handling charges on uncollected lots.

Loss or Damage

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

Transport and Shipping

As a free service for buyers, Phillips will wrap purchased lots for hand carry only. Alternatively, we will either provide packing, handling and shipping services or coordinate with shipping agents in order to facilitate such services for property purchased at Phillips. In the event that the property is collected in New York by the buyer or the buyer’s designee (including any private carrier) for subsequent transport out of state, Phillips may be required by law to collect New York sales tax, regardless of the lot’s ultimate destination. Please refer to Paragraph 17 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.

Regulated 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.

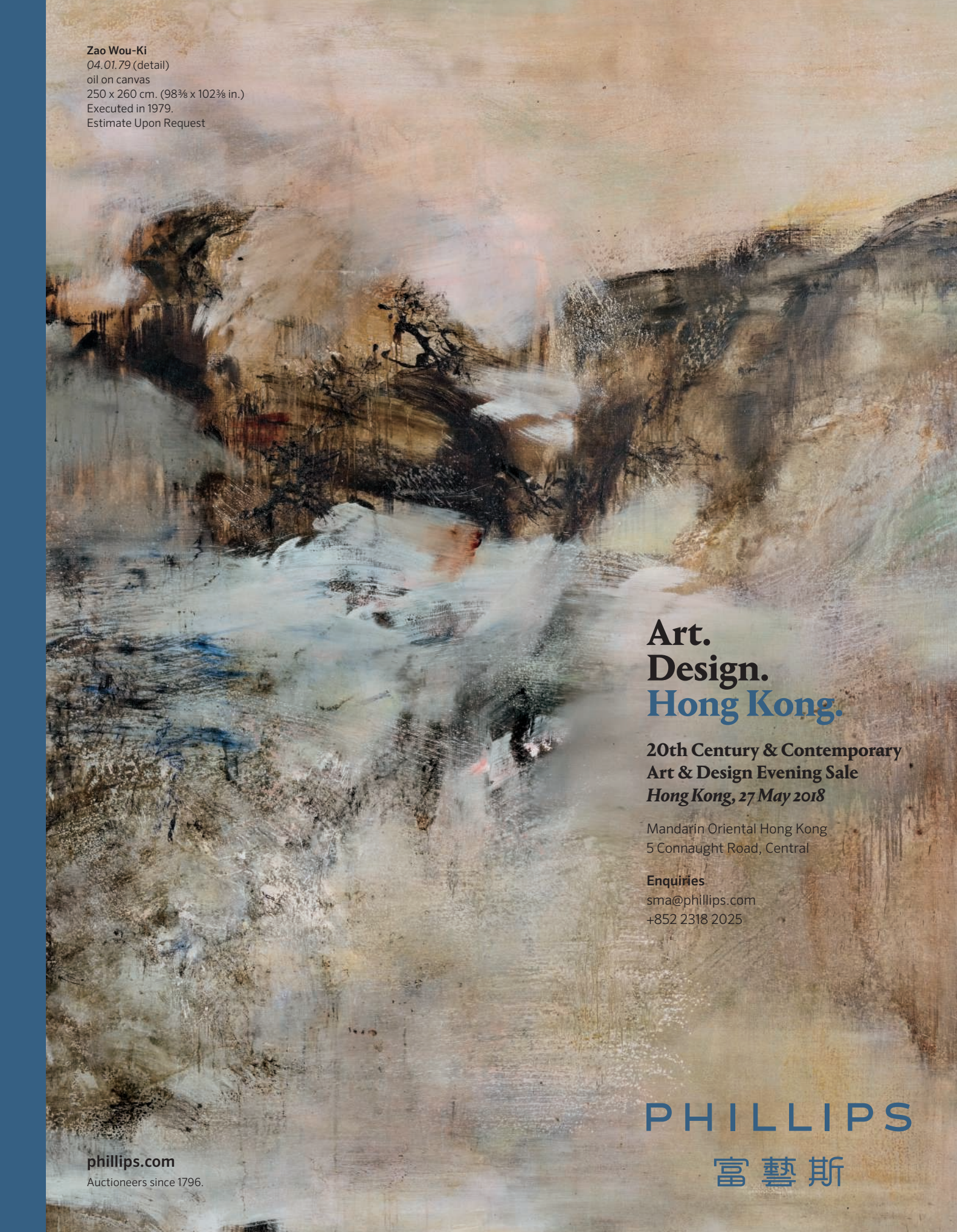
(c) Telephone bidders are required to submit bids on the Telephone Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Telephone bidding is available for lots whose low pre-sale estimate is at least \$1,000. Phillips reserves the right to require written confirmation 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

An abstract oil painting by Zao Wou-Ki, featuring a complex composition of layered brushstrokes in earthy tones of brown, beige, and grey, with some darker, more expressive strokes in black and white. The texture is visible, suggesting a thick application of paint on canvas.

Zao Wou-Ki
04.07.79 (detail)
oil on canvas
250 x 260 cm. (98 $\frac{3}{8}$ x 102 $\frac{3}{8}$ in.)
Executed in 1979.
Estimate Upon Request

**Art.
Design.
Hong Kong.**

**20th Century & Contemporary
Art & Design Evening Sale
*Hong Kong, 27 May 2018***

Mandarin Oriental Hong Kong
5 Connaught Road, Central

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+852 2318 2025

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Auctioneers since 1796.

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富藝斯

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 \$300,000, 20% of the portion of the hammer price above \$300,000 up to and including \$4,000,000 and 12.5% of the portion of the hammer price above \$4,000,000. 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 \$50,000 or less.

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

7 Collection of Property

(a) Phillips will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, he or she should contact our Shipping Department at +1 212 940 1372 or +1 212 940 1373 to arrange for collection of purchased property.

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

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

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

8 Failure to Collect Purchases

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, the buyer will incur 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

(a) These Conditions of Sale, as changed or supplemented as provided in Paragraph 1 above, and Authorship Warranty set out the entire agreement between the parties with respect to the transactions contemplated herein and supersede all prior and contemporaneous written, oral or implied understandings, representations and agreements.

(b) Notices to Phillips shall be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to clients shall be addressed to the last address notified by them in writing to Phillips.

(c) These Conditions of Sale are not assignable by any buyer without our prior written consent but are binding on the buyer's successors, assigns and representatives.

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

16 Law and Jurisdiction

(a) The rights and obligations of the parties with respect to these Conditions of Sale and Authorship Warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with laws of the State of New York, excluding its conflicts of law rules.

(b) Phillips, all bidders and all sellers agree to the exclusive jurisdiction of the (i) state courts of the State of New York located in New York City and (ii) the federal courts for the Southern and Eastern Districts of New York to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply.

(c) All bidders and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by New York law or the law of the place of service, at the last address of the bidder or seller known to Phillips.

17 Sales Tax

(a) Unless the buyer has delivered a valid certificate evidencing exemption from tax, the buyer shall pay applicable New York, California, Colorado, Illinois, Florida or Washington sales tax on any lot picked up or delivered anywhere in the states of New York, California, Colorado, Illinois, Florida or Washington.

(b) If the point of delivery or transfer of possession for any purchased lot to the buyer or the buyer's designee (including any private carrier) occurs in New York, then the sale is subject to New York sales tax at the existing rate of 8.875%.

(c) If the buyer arranges shipping for any purchased lot in New York by a common carrier (such as the United States Postal Service, United Parcel Service, or FedEx) that does not operate under a private agreement or contract with negotiated terms to be delivered to an out of state destination, then the sale is not subject to New York sales tax.

Authorship Warranty


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

(a) Phillips gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iii) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; (iv) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use or likely in our reasonable opinion to have caused damage or loss in value to the lot or (v) property where there has been no material loss in value from the value of the lot had it been as described in the heading of the catalogue entry.

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

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

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



George Condo
Black Standing Figures (detail)
oil, acrylic, oilstick and chalk on canvas
152.1 x 254 cm.
Executed in 2000.
Estimate
HK\$6,500,000-8,500,000
US\$833,000-1,090,000

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

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Paddle Number

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Phone (for Phone Bidding only)			
Phone number to call at the time of sale (for Phone Bidding only)			
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- **Private purchases:** Proof of identity in the form of government-issued identification will be required.
- **Company purchases:** If you are buying under a business entity we require a copy of government-issued identification (such as a resale certificate, corporate bank information or the certificate of incorporation) to verify the status of the company.
- **Conditions of Sale:** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$300,000, 20% of the portion of the hammer price above \$300,000 up to and including \$4,000,000 and 12.5% of the portion of the hammer price above \$4,000,000 on each lot sold.
- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable sales or use tax. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first bid received will take precedence.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of willful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.
- Please submit your bids to the Bid Department by email to bidsnewyork@phillips.com or by fax at +1 212 924 1749 at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +1 212 940 1228.
- Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash (up to \$10,000), credit card (up to \$50,000), money order, wire transfer, bank check or personal check with identification.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com or available on request by emailing dataprotection@phillips.com. We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com.
- 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.

Signature _____ Date _____

By signing this form, you accept the Conditions of Sale of Phillips as stated in our catalogues and on our website.

Sale Information

Sale begins at 5pm

Auction & Viewing Location

450 Park Avenue New York 10022

Auction

Thursday, 17 May 2018

Admission to this sale is by ticket only.

Please call +1 212 940 1236 or email
tickets@phillips.com

Viewing

4 - 16 May

Monday - Saturday 10am - 6pm

Sunday 12pm - 6pm

Sale Designation

When sending in written bids or making enquiries please refer to this sale as NY010318 or 20th Century & Contemporary Art Evening Sale.

Absentee and Telephone Bids

tel +1 212 940 1228

fax +1 212 924 1749

bidsnewyork@phillips.com

20th Century & Contemporary Art Department

Head of Sale

Amanda Lo Iacono +1 212 940 1278

aloiacono@phillips.com

Associate Specialist

Katherine Lukacher +1 212 940 1215

klukacher@phillips.com

Researcher/Writer

Patrizia Koenig +1 212 940 1279

pkoenig@phillips.com

Administrator

Paula Campolieto +1 212 940 1255

pcampolieto@phillips.com

Copyright & Special Catalogues Coordinator

Roselyn Mathews +1 212 940 1319

rmathews@phillips.com

Property Manager

Ryan Falkowitz +1 212 940 1376

rfalkowitz@phillips.com

Photography

Jean Bourbon

Matt Kroenig

Kent Pell

Marta Zagodzón

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Auctioneers

Hugues Joffre - 2028495

Sarah Krueger - 1460468

Henry Highley - 2008889

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Kaeli Deane - 2058810

Samuel Mansour - 2059023

Rebecca Tooby-Desmond - 2058901

Catalogues

Danielle Polovets +1 212 940 1240

catalogues@phillips.com

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Client Accounting

Sylvia Leitao +1 212 940 1231

Michael Carretta +1 212 940 1232

Buyer Accounts

Dawniel Perry +1 212 940 1371

Seller Accounts

Carolina Swan +1 212 940 1253

Client Services

450 Park Avenue +1 212 940 1200

Shipping

Steve Orridge +1 212 940 1370

Oscar Samingoen +1 212 940 1373

Anaar Desai +1 212 940 1320

Deren Khan +1 212 940 1335

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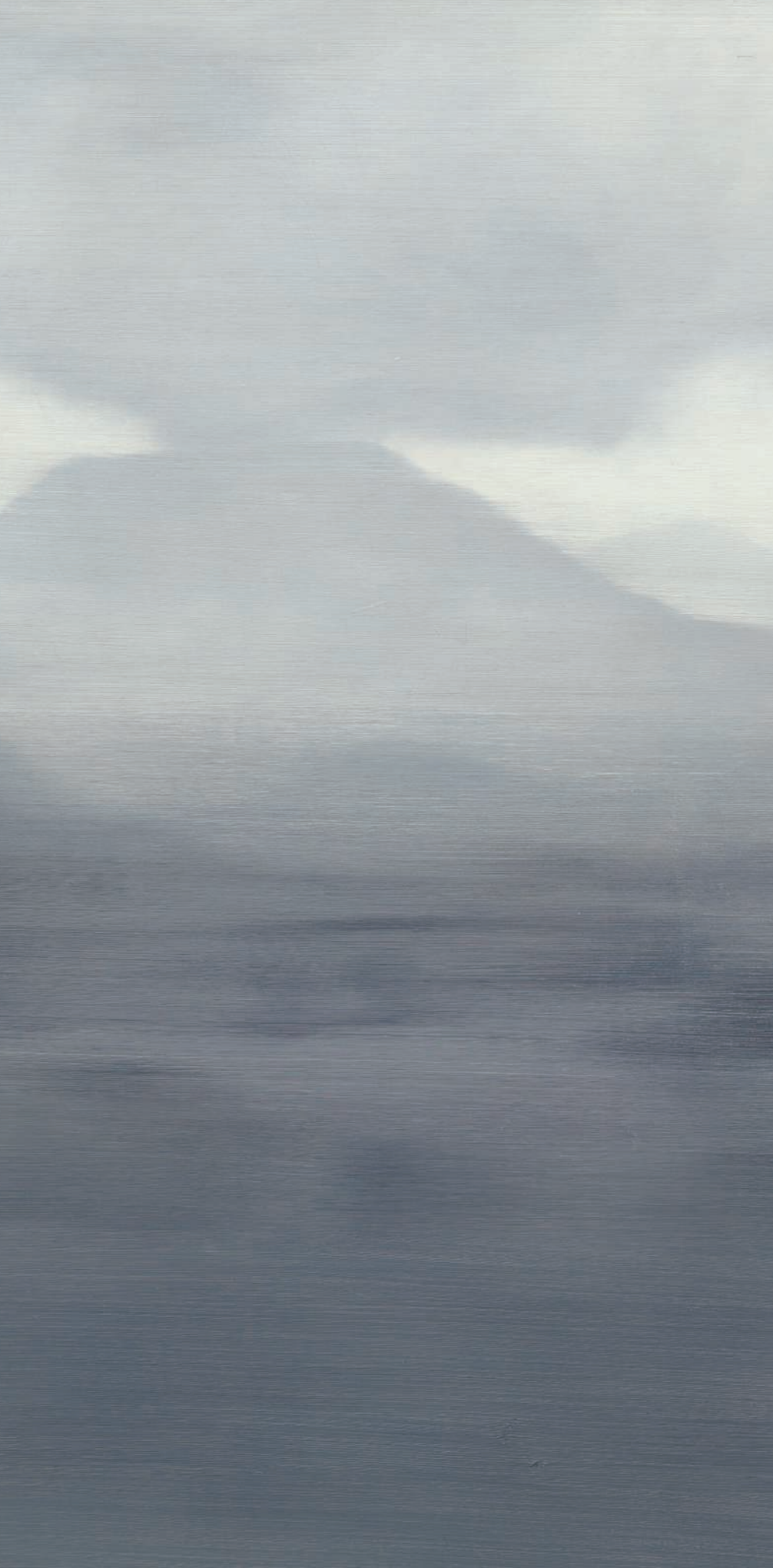
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Inside back cover Gerhard Richter, *Italienische Landschaft (Italian Landscape)*, 1966, lot 4 (detail) © Gerhard Richter







Index

Arcangel, C. 2

Baselitz, G. 24

Basquiat, J.-M. 5, 16

Botero, F. 36

Bradford, M. 11

Cattelan, M. 38

Condo, G. 4

Fontana, L. 9

Ghenie, A. 31

Gorky, A. 19

Grotjahn, M. 26

Hammons, D. 25

Holzer, J. 1

Judd, D. 33

Kapoor, A. 37

Kiefer, A. 10

de Kooning, W. 6

Magritte, R. 20

Marshall, K. J. 28

Mitchell, J. 7

Moore, H. 21

Motherwell, R. 8

Mueck, R. 15

Noland, C. 34

Polke, S. 18, 22

Richter, G. 12, 13

Steir, P. 3

Stingel, R. 23

Thiebaud, W. 27

Tuymans, L. 35

Twombly, C. 17

Warhol, A. 14, 30, 32

Zeng Fanzhi 29

