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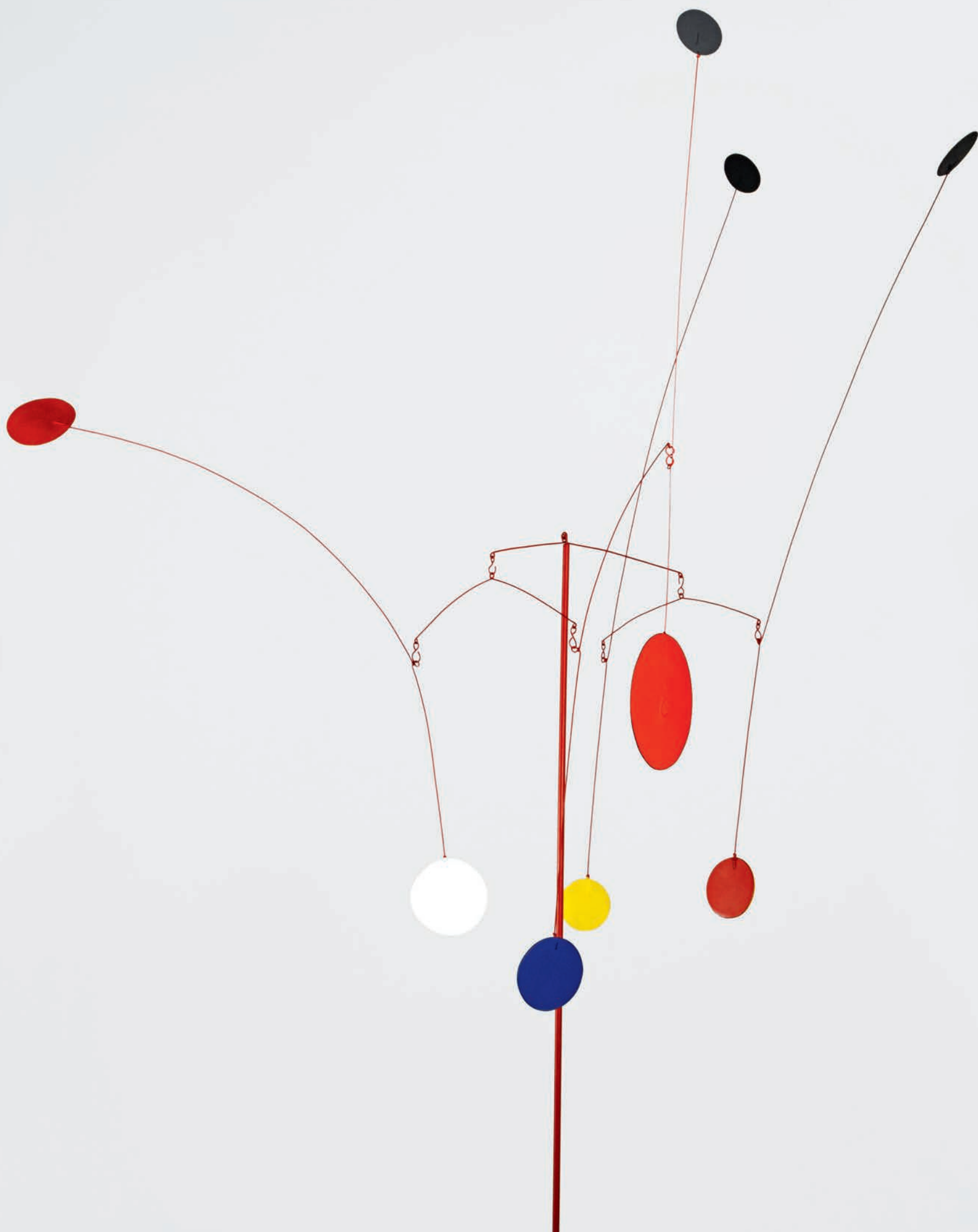
EVENING SALE

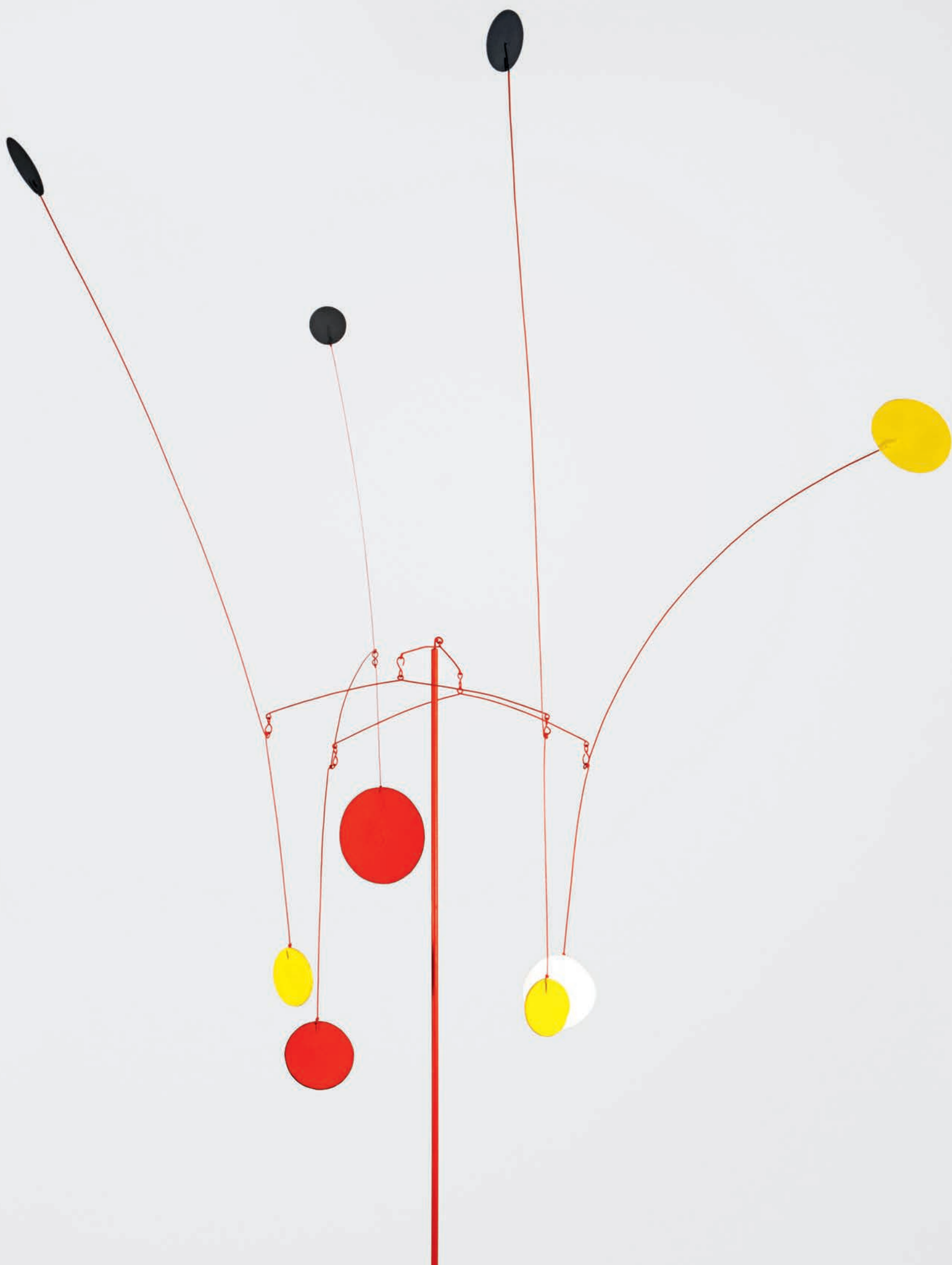
CONTEMPORARY ART

15 **NOVEMBER** 2012 450 PARK AVENUE **NEW YORK**















EVENING SALE
CONTEMPORARY ART

15 **NOVEMBER** 2012 7PM 450 PARK AVENUE **NEW YORK**

LOTS 1-37

Viewing

3 – 14 November

15 November by appointment

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

Front Cover Andy Warhol, *Mao*, 1973, lot 12 © 2012 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York

Inside Front Cover Gerhard Richter, *Kegel (Cone)*, 1985, lot 8 (detail)

Alexander Calder, *The Whiffletree*, circa 1936, lot 13 (alternate views)

Cady Noland, *Clip on Method*, 1989, lot 16 (detail)

Title Page Jean-Michel Basquiat, *Self-Portrait*, 1982, lot 7 (detail)

o 1 **TAUBA AUERBACH** b. 1981

Untitled (Fold), 2010

acrylic on canvas

30 x 24 in. (76.2 x 61 cm)

Signed and dated "Tauba Auerbach 2010" on reverse.

Estimate \$200,000-300,000

PROVENANCE

Paula Cooper Gallery, New York

Private collection, New York

Engaging with a variety of mediums, San Francisco born, New York-based artist, Tauba Auerbach interweaves dynamics of design, performance, and painting into a conceptually complex and visually exhilarating practice. *Untitled (Fold)*, 2010, is an optical puzzle. The creases that span diagonally across the length of the canvas fold and unfold, crease and flatten, crumple and straighten with captivating rhythm. The canvas seems to pucker and extend off of its stretcher in the central folds, as if tormented and trampled beyond repair. However, upon close examination, the canvas is taught; rigid against the stretcher, without a single inch extending towards the viewer. The canvas is a modern day trompe l'oeil, tricking its audience into believing it is a three dimensional sculpture, rather than a two dimensional work. The interrupting patterns push the boundaries of surface, appearing textured and dynamic, when actually flush and even. Something seemingly flat is infused with volume and motion.

Auerbach plays with our uncertainty. She toys with our doubt and distrust of the object before us. *Untitled (Fold)*, 2010, occupies an impossible space between two dimensions and three. The spray painted canvas resembles a wrinkled sheet of paper or fabric, but in reality surprises like a pop-up book being opened and closed. In *Untitled (Fold)*, 2010, a playful push and pull co-exists between flatness and dimensions, as if a topographical study on the direct relationship between every point on the surface of the image. "Because I spray the creased canvas directionally, the pigment acts like a raking light and freezes a likeness of the contoured materials onto itself. It develops like a photo as I paint. The record of that topological moment is carried forward after the material is stretched flat. Each point on the surface contains a record of itself in that previous state." (Tauba Auerbach, in Christopher Bedford "Dear Painter...", *Frieze*, March 2012).

I try to do something perfect and ordered, I always make a mistake and that breaks the rigidity of the order, and [I] think that's the best part.

TAUBA AUERBACH

(Tauba Auerbach, in Aaron Rose, "Tauba Auerbach", *ANP Quarterly*, August 2008, p.23).



2 **RASHID JOHNSON** b. 1977

Fly, 2011

branded red oak flooring, black soap, wax, and gold paint

98 1/4 x 72 3/4 x 2 3/4 in. (249.6 x 184.8 x 7 cm)

Titled "FLY" upper right.

Estimate \$100,000-150,000

PROVENANCE

Galleria Massimo De Carlo, Milan

Fly, 2011, is comprised of red oak planks branded with layers of charred symbols—circular, triangular, hollow, and solid. The oak planks, as if ripped from the floorboards of an abandoned house, are tattooed in a visual lexicon of which no literal translation exists. The symbols are first marked through the application of black soap. Once outlined, the areas are fire-branded into the surface with a hot iron, leaving a permanent scar of intermingled signs. The wounds left on the boards vary in intensity—some rendering their victim completely burned, others leaving a scorched veil across the planks. The constellation of signs— from the geometric forms throughout to the slashes of burnt wood that cross vertically across the planks— seem to dance in a centrifugal motion around the diamond in the center. This central form, cleaner and more pure than any of the surrounding elements, exudes omnipotence as it holds its place in the galaxy of ambiguous hieroglyphics.

In deciphering the mysteries of *Fly*, 2011, the composition evokes the abstract, geometric shapes and patterns of traditional African textiles; however, instead of soft and malleable cotton, the shapes appear scattered across solid and uncompromising wood. The stationary and rigid material relates more closely to a cabinet de curiosités, enclosing the symbols as if intimate secrets or obscure mysteries. Here, the usually relegated basic material of wood, is elevated from its place on the floor— often disregarded—and is raised to the wall; the rich wood, charred surface, and gold highlights are now impossible to ignore as they entice, challenge, and even hypnotize. In this action the artist says, he is "giving agency to the last thing people notice, since the floor is almost always the last thing anyone considers." (Rashid Johnson, in *RUMBLE*, Hauser & Wirth, New York, January 2012).

I am interested in something to put something on. Like a vehicle that could marry contradictory symbols and signifiers so that they're occupying the same space.

RASHID JOHNSON

(Rashid Johnson, in Miller, Michael H. 'After Post-Black', *New York Observer*, 26 July 2011, New York).



3 **STERLING RUBY** b. 1972

SP 17, 2008

acrylic on canvas

90 x 134 in. (228.6 x 340.4 cm)

Initialed, titled, and dated "SP 17 SR. 08" on the reverse.

Estimate \$400,000-600,000

PROVENANCE

Metro Pictures, New York

EXHIBITED

Beijing, Ullens Center of Contemporary Art, *Stray Alchemists*, April 12-June 29, 2008

LITERATURE

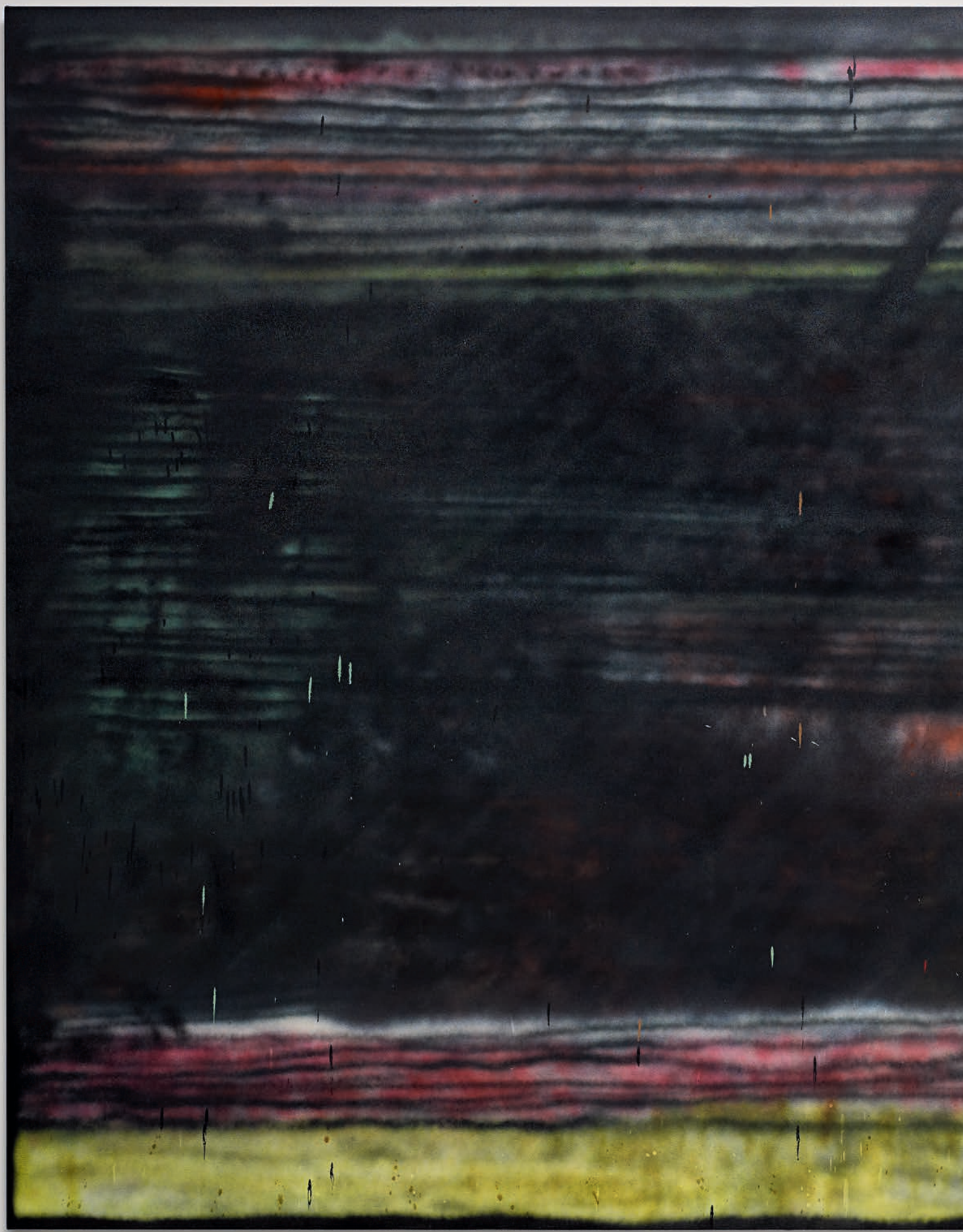
K. Fowle, *Stray Alchemists*, Beijing, Ullens Center of Contemporary Art, 2008, p. 101 (illustrated)

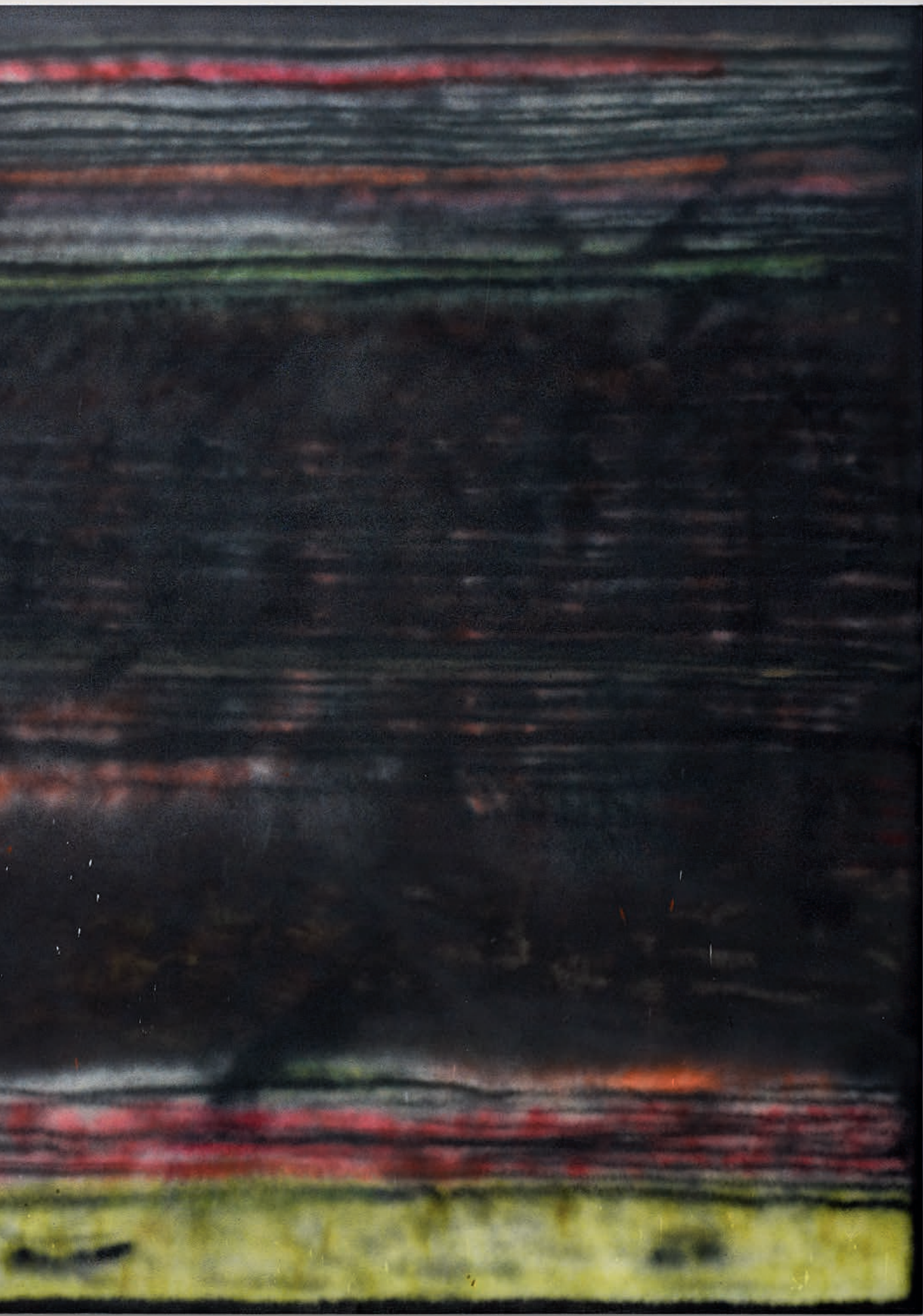
Los Angeles based artist Sterling Ruby is known for his richly glazed biomorphic ceramics, poured urethane sculptures, hypnotic videos, and, as exemplified by the present lot, monumental spray-painted canvases. Ruby's radically gestural work, *SP 17*, 2008, borrows aesthetics from various ideologies in its chromatic schemes and the qualities of its materials. Here vibrant striations of acrylic spray paint span the length of this horizontal work in a multifaceted ocean of color and form. A bright yellow band stretches across the lower horizontal edge, like the infinite length of a dune, while a thick nebulous and blackened wave drenches the center. Slow drips of pigment fall vertically down the canvas, pooling along the extreme edges in a thick black border. The overlaying of the random drips with the atmospheric landscape in the background creates a tension across the surface of the canvas. The painting's many layers of aerosol represent a process of immersion and submersion; the canvas is first tagged with intense hues of neon paint, and then a prison-like barrier of black paint blankets the surface.

The sheer monumentality of the canvas, almost eleven feet long, appears as an illusionistic abstraction; the canvases from this series are actually never touched by a brush. The splatters and drips that glide along the canvas offer a kind of visible white noise, demonstrating Ruby's hand and suggesting he do not attempt to tidy or fix any "mistakes." The bands seem to vibrate and pulsate with vivacity as they stretch, writhe, and breathe across the expansive latitude of *SP 17*, 2008. The use of acrylic spray paint, usually associated with vandalism and rebellion, becomes re-associated with the sublime of color-field abstraction. These graffiti-based spray paintings are eminently transversal as they both embrace the elitism of abstract painting, while also opposing it through the use of a prosaic medium.



(detail of the present lot)





4 **MARK GROTJAHN** b. 1968

Untitled (Cream Butterfly Thin Black Lines # 673), 2007

colored pencil on paper

72 x 47 7/8 in. (182.9 x 121.6 cm)

Signed, titled, and dated "#673 Untitled (Cream Butterfly Thin Black Lines) 2007 Mark Grotjahn" on the reverse; further inscribed "Top All Cream" on the reverse.

Estimate \$400,000-600,000

PROVENANCE

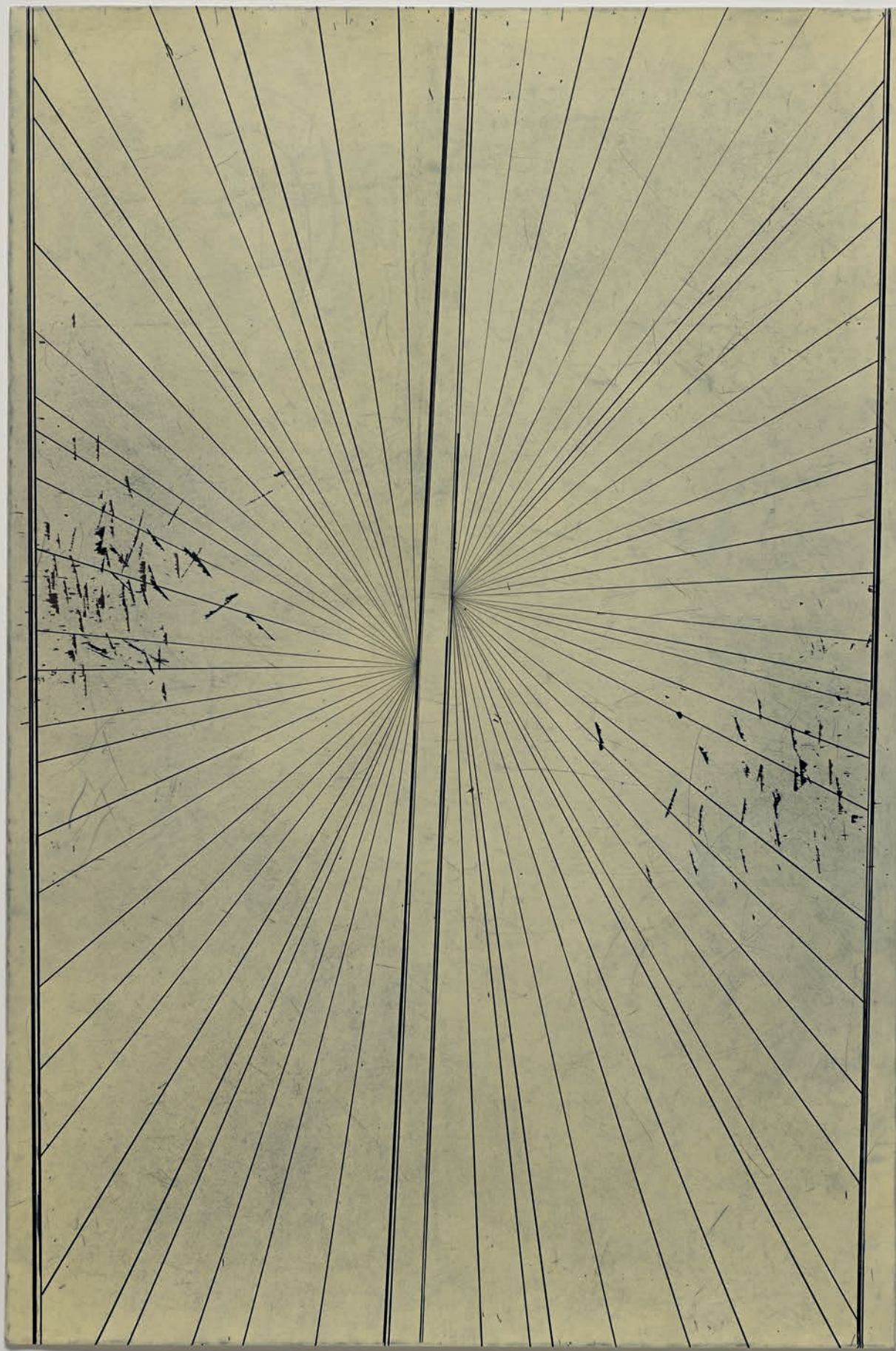
Blum & Poe, Los Angeles

The Vanmoerkerke Collection, Belgium

Sale: Phillips de Pury & Company, *The Vanmoerkerke Collection*, London, April 3, 2008, lot 28

Acquired at the above sale by the present owner

Mark Grotjahn's signature butterfly pattern electrifies as it expands upon natural and organic design. The bi-winged drawing, rendered here in painstaking detail, draws our attention to its double center, the lines elude our expectation of our point of perspective. Delicate black lines radiate from the center of *Untitled (Cream Butterfly Thin Black Lines # 673), 2007*, across a soft cream-colored background. The fine lines are each arduously executed as they fan out from two starting points on the paper. Two horizontal bold lines divide the work into halves; while similar, each is distinct as the designs pulsate from their respective vanishing points with harmonious tension. The halves seem symmetrical; however, clouds of ebony streaks appear towards the outer edges. The irregularity and imperfections of the clusters juxtaposed with the clean lines challenge the illusion before us; the seemingly perfect surface is disrupted, cracked, broken apart by the unruly billows. Our very notions of perspective, geometry, and color relationships are denounced by the brilliant impossibility of *Untitled (Cream Butterfly Thin Black Lines # 673), 2007*.



ANDY WARHOL 1928-1987

Apple (From Ads set A), 1985
synthetic polymer and silkscreen inks on canvas
22 x 22 in. (55.9 x 55.9 cm)
Signed and dated "Andy Warhol 85" along the overlap.

Estimate \$450,000-650,000

PROVENANCE

Ronald Feldman Fine Arts Inc., New York
DJT Fine Arts, Palm Beach
Private Collection

A P P L E



Macintosh.



Andy Warhol, *Corporate Trade Ads (Container Corporation of America)*, 1963. Acrylic and silkscreen ink on canvas boards. 10 x 8 in. each (25.4 x 20.3 cm each). National Museum of American Art, Smithsonian Institution, Washington D.C. Gift of the Container Corporation. © 2012 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

To think different is the first step in achieving the status of an American genius. This drive to break with tradition, to transcend common practice, has always been the hallmark of American ingenuity and greatness in realms as disparate as technology and visual art. Yet, toward the end of the Twentieth Century, technology began to take its aesthetics more seriously, just as the radical Pop Artists began to employ technology to their benefit. In doing so, these two liberal sciences entered into a codependence that grows stronger to this very day. And as Andy Warhol chose his subjects with an eye discerning in its sensitivity to power, influence, and beauty, so Steve Jobs crafted the image of his burgeoning technological revolution with a keen sense of its public appeal. In Warhol's *Apple (From Ads set A)*, 1985, Warhol pays homage to the growing iconicity of Apple, Inc. by inviting its logo to enter his pantheon of silkscreen idols.

Founded in 1976 by Steve Jobs, Steve Wozniak, and Ronald Wayne, Apple chose as its first logo a hand-drawn sketch of Isaac Newton sitting under a tree, unaware of the epiphany-inducing fruit dangling mere feet above his head. This dichromatic picture was heavy on detail, yet it lacked the simplicity necessary for an image to become widely replicable and iconic. At Jobs' direction, Apple replaced the logo the same year, opting instead

for design by graphic artist Rob Janoff: an upright apple with a chunk bitten out by its hungry owner. Though presented to him in black-and-white, Jobs chose a populist route, encouraging Janoff to colorize the logo for greater public appeal. Thus, the rainbow apple was born, and it persisted as Apple's extraordinary public image until 1998, when Apple's new revolution of design simplicity brought forth the monochrome design that graces Apple's products to this day.

As Apple was refining its visual brand, Andy Warhol was expanding his; Warhol's work in the late 1970s drew upon new subject matter and methods of production, including his oxidation paintings, his first work with camouflage, and the nightmarish integration of weaponry, guns, and knives into his work. Yet as the 1970s turned into the 1980s, he maintained his affinity for the subject matter of modern iconography. "Warhol was marvelously intuitive in this kind of project by drawing his images from the vernacular, by using ready-made images." (A. Danto, "Warhol and the Politics of Prints", *Andy Warhol Prints*, Edited by F. Feldman and C. Defendi, New York, 2003, p. 15). As he curated the visual components of his Ads series, one logo in particular had risen to the top of recognition by the American public.

The year 1984 saw the arrival of Apple's Macintosh, the first low-cost computer ever to be released to the public. In doing so, Apple's value exploded, and the company's mass appeal grew from a small elite sector to a large portion of Americans. The Macintosh computer, with its advanced graphic and printing capabilities, set a new standard for American—and global—technology. Soon recognized by the majority of America due to its infamous commercial parodying George Orwell's imagined dystopia of the same year, the significance of the Macintosh computer was now due in part to the fact that it was such an enormously famous product. Warhol's inclusion of the new Apple Macintosh Rainbow logo in his *Ads* series is a testament to an ingenious marketing campaign, one that took a consumer product and launched it into the pop ranks of Campbell's Soup and Marilyn Monroe.

While most of Warhol's visual source material was traced then subjected to serigraphy (his preferred method of painting: silkscreening), *Apple* (From *Ads set A*), 1985, bears a unique aspect of design—a picture of Warhol's making. Across the top portion of the picture, “Apple” appears in a bold, glowing, uppercase font, almost as the dominating shadow of the picture, the corporate God that gave birth to both the revolutionary product and its equally revolutionary design. Bordering the lower portion of the painting, we witness the identity of the product itself, obeying the grammatical function of a proper noun alone: only the first letter is capitalized, the rest of the word in an approachable and friendly typeface. As if to emphasize its simplicity, “Macintosh” bears a single period after itself, punctuating its perfect form.

But what marries these two counterpoints is the tacit beauty of the “bitten” apple logo, stating everything you need to know without explaining a single word. Its soft contours and warm familiarity conjure within the viewer a prime example of Americana—the apple given to a teacher. And, judging by the missing chunk on the right side, the teacher appreciated the gift very much. In addition, beams of color race across the expanse of the picture, ranging from the crisp colors of lavender and pink in the apple, to the misty peach and powder blues above. A silver of pigment pours across the upper left corner. Though Warhol's takes creative liberties with the coloring of the apple (the actual rainbow descends green, yellow, orange, red, purple, blue), he gives us a logo of unquestioned vibrancy. He compounds Apple's own inspired appeal with his own.

Warhol's *Apple* summons plenty of other associations—its rainbow coloring highlighting the influence of 1980s on themes and color, among others—yet what it certainly hits upon is Warhol's youngest days in art, as a graphic designer in late 1950s and early 1960s: “It is surprising to realize that during his illustrious ten-year career as a commercial illustrator in New York, Andy Warhol often found himself in the position of producing work that was deemed too imaginative for his mass-market audience. He recalled years later, “This is when I decided not to be imaginative.” (D. De Salvo, “God is in the Details: The Prints of Andy Warhol”, *Andy Warhol Prints*, Edited by F. Feldman and C. Defendi, New York, 2003, p. 33). It seems that, much like Steve Jobs and his exodus from Apple during 1985-1997, the world wasn't ready for Andy Warhol's genius. Yet, as they began to change the worlds of art and science singlehandedly, it became clear that to think differently from the rest of the pack was to think for the future. In the present lot, we see two masters of the future at work.



5th Avenue Apple Store, New York, NY. Courtesy Apple Inc.



Andy Warhol, *Many One-Dollar Bills*, 1962. Silkscreen ink on canvas. 72 x 54 in. (182.9 x 137.2 cm). The Estate of Myron Orlofsky. © 2012 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

DAN COLEN b. 1979*S & M*, 2010

chewing gum on canvas

72 x 48 in. (182.9 x 121.9 cm)

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

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

Gagosian Gallery, New York

Comprised of chewing gum on canvas, the present lot, *S & M*, 2010, encapsulates the ingenious playfulness and unabashed rebellious nature of Dan Colen's artistic practice. Resonating with cool self-awareness, Colen investigates notions of randomness and accidental gestures through a multimedia approach. The original process of Colen's chewing gum works proved painstakingly slow, recruiting friends and studio assistants to chew pieces of gum before applying the individual pieces to canvas. The artist quickly revised this method in favor of producing larger pieces of gum that could be readily spread over a surface. *S & M*, 2010, is exemplary of Colen's innovation, conveying a striking lightness; a colorful field of warm and cool colors blissfully performing, each piece encountering the next in a series of unique and spontaneous gestures.

S & M, 2010, evokes powerful references to the artistic heritage of New York painters; Abstract Expressionism, Pop art, and Neo-Expressionism. Here however, the sweeping, sumptuous, palate of colors that cover the canvas deliver an unexpected sent of saccharine tropical fruit rather than a scent of oil varnish. In this way, *S&M*, 2010, can be interpreted as deflating the monumentality of canonical artworks. In the same way that artists are often contextualized within art movements, Dan Colen opts to explore cliques, adolescence, delinquency, and the clash of subcultures; resulting in the conflating of high and low. The gesture of applying a piece of gum to a canvas as opposed to an accumulation of gum stuck under a desk.

I started working with gum because it was just on those rock sculptures; it was like another piece of evidence that someone was here... similar to the marks on a skate ramp, those are the proof that the skateboarders were there...The paintings came out of those.

DAN COLEN

(Dan Colen, in H. Beate Ueland and G. Årbu, "Dan Colen Interview", *Astrup Fearnley Museum*, video, October 2010).



◦ 7 **JEAN-MICHEL BASQUIAT** 1960-1988

Self-Portrait, 1982

colored crayon, black felt tip pen, and acrylic on Arches wove paper

sheet: 29 7/8 x 22 1/4 in. (75.9 x 56.5 cm)

Initialed "JMB" on the reverse.

This work is accompanied by a certificate of authenticity issued by the Authentication Committee for the Estate of Jean-Michel Basquiat.

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

PROVENANCE

Annina Nosei Gallery, New York

Mr. Darius Glowacki, 1984

Michelle Rosenfeld Inc., Fine Arts, New Jersey, 1985

Mr. Joseph McHugh, 1985

Mr. Tim and Mrs. Janine Netsky

Michelle Rosenfeld Inc., Fine Arts, New Jersey, 1989

Mr. and Mrs. Martin Rosenman, 1999

Marc Grossman, Brussels

Private Collection

EXHIBITED

Roslyn Harbor, Nassau County Museum of Art, *Miró-Dubuffet-Basquiat*, March 13- May 23, 2010

LITERATURE

Nassau Museum of Art, *Miró/DuBuffet/Basquiat*, Roslyn Harbor, Nassau County Museum of Art, 2010, p.4 (illustrated)





Jean-Michel Basquiat, *Untitled*, 1981. Acrylic, oilstick, and spray paint on wood. 73 1/4 x 49 1/4 in. (186.1 x 125.1 cm). Private Collection. © 2012 The Estate of Jean-Michel Basquiat / ADAGP, Paris / Artists Rights Society, New York.



Pablo Picasso, *Homme Nu Debout*, 1971. Oil on canvas. 63 3/4 x 51 in. (161.9 x 129.5 cm). Private Collection. © 2012 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Comprised of colored crayon, black felt tip pen, and acrylic paint on Arches wove paper, the present lot, *Self-Portrait*, 1982, exemplifies the confidence and self-awareness that propelled the young Jean-Michel Basquiat into the pantheon of visual artists and would posthumously reveal the magnitude of his contributions to contemporary art. This introspective representation of self-dissection conveys an unequivocal conviction that radiates off the sheet. Here, at the tender age of 22, Basquiat depicts himself as a powerful figure, his kinetic energy bursting with an aura of vibrant citrus colors; evidence that the radiant child was already negotiating with the praise and attention that was so readily thrust upon him.

Working out of the basement of Annina Nosie's gallery on Prince Street, this was a time of tremendous productivity for the young artist, creating large paintings on canvas and on board, as well as producing an unusually high volume of drawings. This remarkable output of physical, emotional, and intellectual energy is palpable in the present lot, a self-portrait that situates Basquiat in arguably the most artistically prolific period of his short life. An influential troubadour of the artist's early career was Rene Richard, whose description of Basquiat's work has proven resourceful to this day; "If Cy Twombly and Jean Dubuffet had a baby, and gave it up for adoption, it would be Jean-Michel." Rene Ricard, "The Radiant Child," *Artforum*, (December 1981), p. 43). Cause for comparison, the radical nature of Dubuffet's work would come to typify the trope of rebellious artist, whose reactionary art would express a rejection of beauty and conformity, ultimately gaining respect and affluence within the art world. Of course, Twombly was of notable influence on Basquiat, who often affirmed his admiration for the Abstract Expressionist, however, one can clearly recognize an aesthetic connection between Dubuffet's graffiti-like figures and the gritty intensity that surfaces in Jean-Michel Basquiat's draftsmanship.

Boasting strong features, broad shoulders, a thick muscular torso and limbs, Basquiat's ego emerges through *Self-Portrait* as amalgamation of ideals: the Vitruvian man, the athlete (Joe Louis), the lauded artist adorned with a crown of laurels. Drafting his body with a black felt tip pen, the artist takes deliberate measures to call attention to the articulation of his body; pin pointing his hands in relation to the rest of his joints—calculating his entire body in a gesture of encompassing creativity. These pin points are also supplemented by various symbols, a reoccurring theme throughout Basquiat's oeuvre, which correspond to physical properties of mercury, and saltpeter. The use of symbolism underscores the artists' deep interest in alchemy, the relationship between his intellectual and the physical action of the creative process, and its collision with various artistic mediums. Often referencing mask-like faces, here, the artist does not bare a specific facial expression. Instead, he appears poised, frozen in a moment of creative intensity, his crown simultaneously symbolizing his prominence as well as the physical and intellectual connection between mind and body.

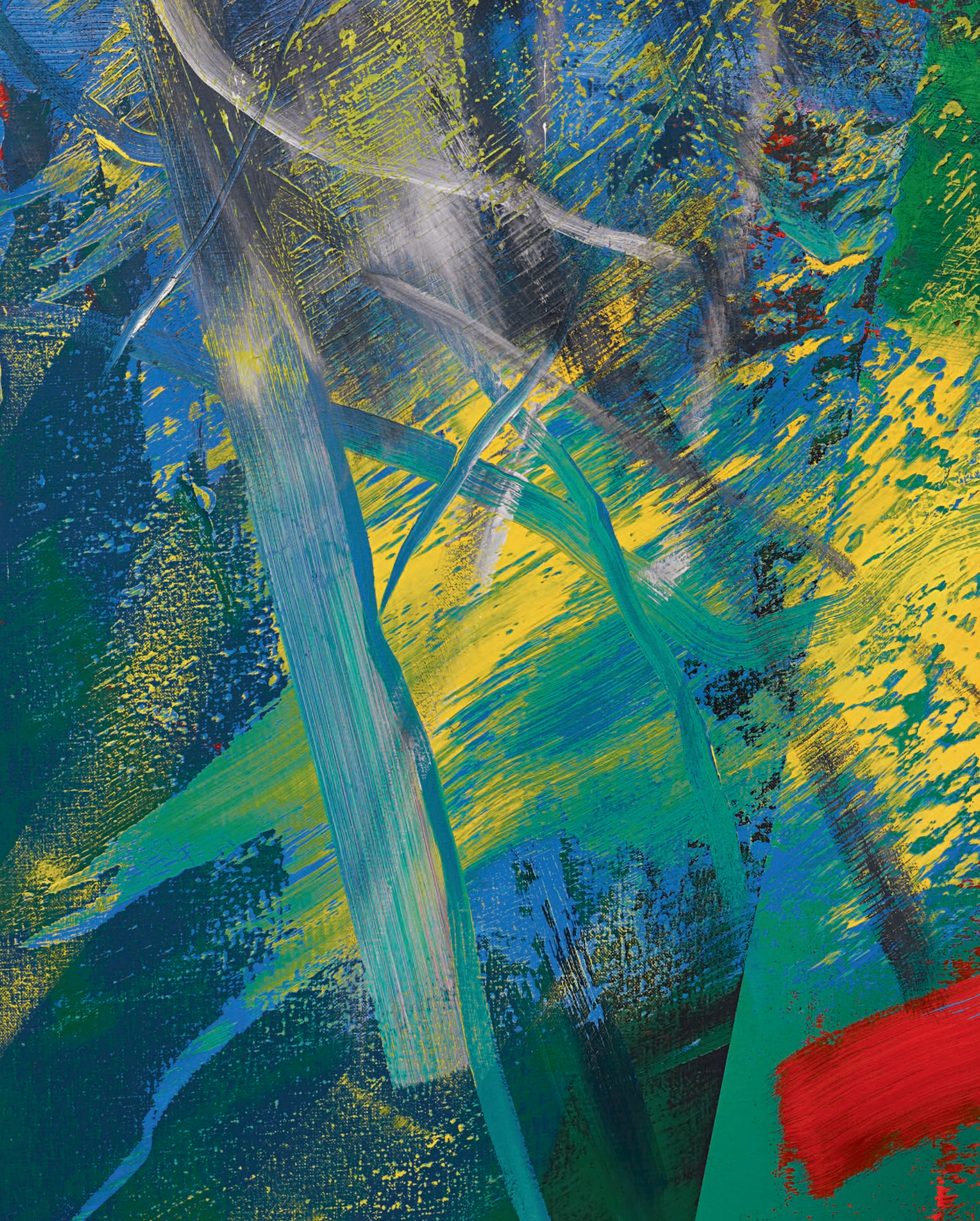
In *Self-Portrait*, 1982, Basquiat layers his draftsmanship with a palate of primary colors that evoke an elevated stature, an implicit sense of royalty. The concentration of his hues are intensified by their gestural application, a royal blue is specifically employed to highlight the hands, arms, legs, the center of the artist's forehead, and the outline of his head carefully balancing this is the bold use of red along his torso, penis, and leg. Layered on top of the yellow and orange ground, Basquiat seems to take a Fauvist approach to his color field. Evident in this portrait is the explosive and frenzied use of color on right side of the artwork, while the left side of the figure appears slightly more calculated. The dissection of the artists' anatomy is revealed through a stratum of coils connected to various parts



Jean-Michel Basquiat, *Untitled (Skull)*, 1981. Acrylic and oilstick on canvas. 81 1/2 x 69 in. (207 x 175.5 cm). Collection Eli and Edythe L. Broad, Los Angeles. © 2012 The Estate of Jean-Michel Basquiat / ADAGP, Paris / Artists Rights Society, New York.

of his body— particularly his left arm and torso, while an interior view of his right rib-cage is revealed in a visceral crimson hue that pulsates through his right side. Fervently drafted and colored, the artist's left hand is depicted in a most expressive manner, sweeping gestures of blue bring the viewer's gaze directly to this studied component. Yet, the longest shadow of influence that maybe cast on Basquiat's singular approach, is clearly that of Pablo Picasso. The Spaniard's restless imagination and unbridled passion provided the young Basquiat with a template for his own wild vision. Both artists having radicalized the expression of political, social, psychological, and sexual subject matter.

A poetic and tactile quality of the present lot, along with the expressive gestures of color on top of the black current of draftsmanship, is the softened texture of Arches wove paper. Absorbing the movement and immediacy of Basquiat's creative force, the paper seems to imbue a sense of the artist's life into every smudge of color and every crease. While many of Basquiat's drawings can be located as advanced studies for his paintings, *Self-Portrait*, 1982, stands as a unique output of artistic energy. "The bravura art of Jean-Michel Basquiat happened so fast, so furious and so famously that only now is the turbulence subsiding. Now even the canonically-minded will come to see in what ways he has emerged as a 20th century master. To which may be added: it is about time." (Robert Farris Thompson, *Jean-Michel Basquiat: Works on Paper*, Galerie en Rico Navarra, 1999, p. 29).





(detail of the present lot)

o 8 **GERHARD RICHTER** b. 1932

Kegel (Cone), 1985
oil on canvas
102 3/8 x 78 3/4 in. (260 x 200.5 cm)
Signed and dated "Richter 1985" on the reverse.

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

PROVENANCE

Galerie Fred Jahn, Munich
David Nolan, New York, New York
Private Collection

EXHIBITED

Los Angeles, The Museum of Contemporary Art (MOCA), *The Image of Abstraction*,
July 10 – October 9, 1988

LITERATURE

D. Elger, *Gerhard Richter; Bilder - Paintings 1962 – 1985*, Köln, 1986, cat. no. 580-2, p. 335, 401 (illustrated)
K. Brougher, *The Image of Abstraction*, Los Angeles: Museum of Contemporary Art, Los Angeles, 1988 , p. 35
B.H.D. Buchloh, P. Gidal, B. Pelzer, *Gerhard Richter, vol III, 1962-1993*, Edition Cantz, 1993, cat. no. 580-2 (illustrated)

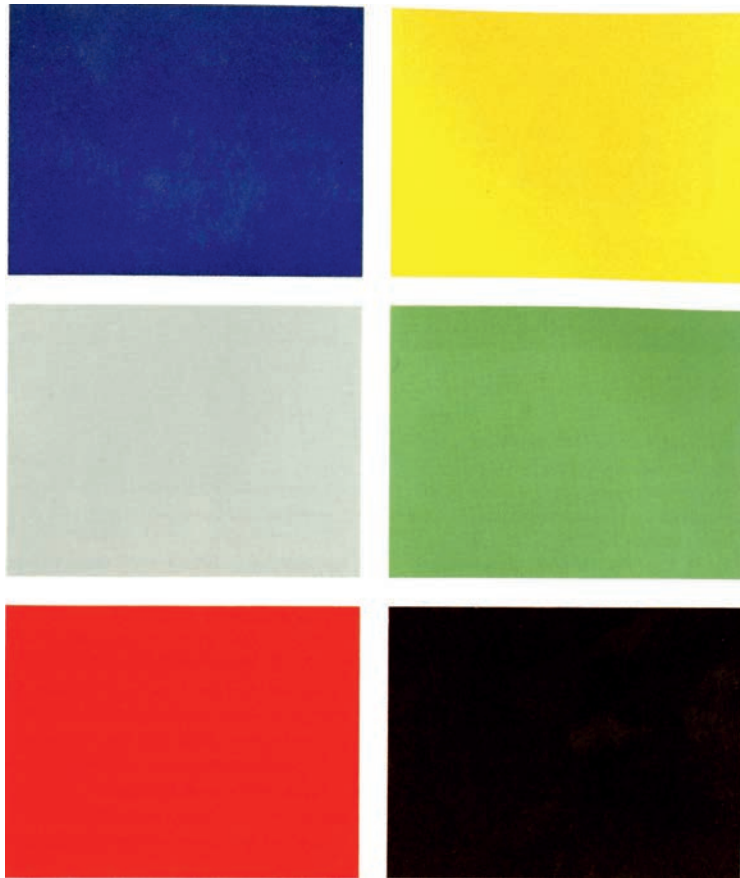




Gerhard Richter working on *Abstract Painting (910-1)*. Film still from *Gerhard Richter Painting* by Corinna Belz, courtesy of zero one film.

Recognized as one of the preeminent painters of all time, Gerhard Richter's artistic evolution throughout the decades has produced mesmerizing, evocative, and poetic works that culminate into a complete— and visually complex— oeuvre, contributing to art history in immeasurable ways. Oscillating between figurative, constructive and abstract designations, Richter returns to and builds upon his own archive of creative production, continually referring to and assembling techniques with heightened awareness. This intellectually rigorous method of practice is what imbues a physical and emotive layer to each of his works. The present lot, *Kegel (Cone)*, 1985, is one of the most vibrant and luminous expressions of Richter's power and evidences its creator's title as master painter of the late Twentieth Century.

The exuberant primary hues radiating from the surface of *Kegel (Cone)*, 1985, converge and crash into one another like tempestuous waves; they appear powerful enough to extend up towards celestial greatness before receding back into cool depths of grey, dark blue and emerald green. Here, Richter reveals a liminal space between depth and surface with each sweeping gesture of his brush stroke. As though in tandem, white and black lines of paint strike across the top of the canvas before fading into an isolated abyss. Emerging from these white and black lines, yellow brushstrokes appear to cascade diagonally down the canvas in graceful synchrony. A plummeting wave of blue pigment submerges the leftmost



Gerhard Richter, *Sechs Farben*, 1966. Enamel paint on canvas. 78 3/4 x 66 7/8 in. (200 x 170 cm). Staatliche Kunstsammlungen, Dresden. © Gerhard Richter.

portion of the canvas in a sea of royal blues. The cerulean ribbons writhe across the expansive canvas, twirling and weaving among each other with iridescent radiance. Amidst Richter's use of colors, a pulling effect transpires between form and abstraction, the textured trace of brushstrokes and the smooth wiping of paint.

This tension is further heightened by the dynamic palette which blankets the canvas; the sapphire pigments, which occupy the left portion of the canvas, seem to challenge the scarlet strokes on the right. The left portion is contained and calm, while the crimson strokes climb with vitality towards the center of the canvas, threatening to engulf the entirety of the space with its hot flames. Out of this quarrel, a beaming golden curtain billows between the two chromatic adversaries. Ribbons of canary yellow float along the central seam; stretching their long arms out and over the canvas, the writhing ribbons imbue the entirety with brilliance and radiance. The layers of colors atop one another appear almost translucent, allowing their forbearers to emerge as if to show the foundations of the composition.

Richter's paintings function as windowed layers of color, each window subtly announcing its presence while the viewer peers through the enlivened colors that lay just beyond—mise en abyme. "With abstract painting we created for ourselves a better possibility of approaching what is non-visual and incomprehensible, because it portrays "nothing"



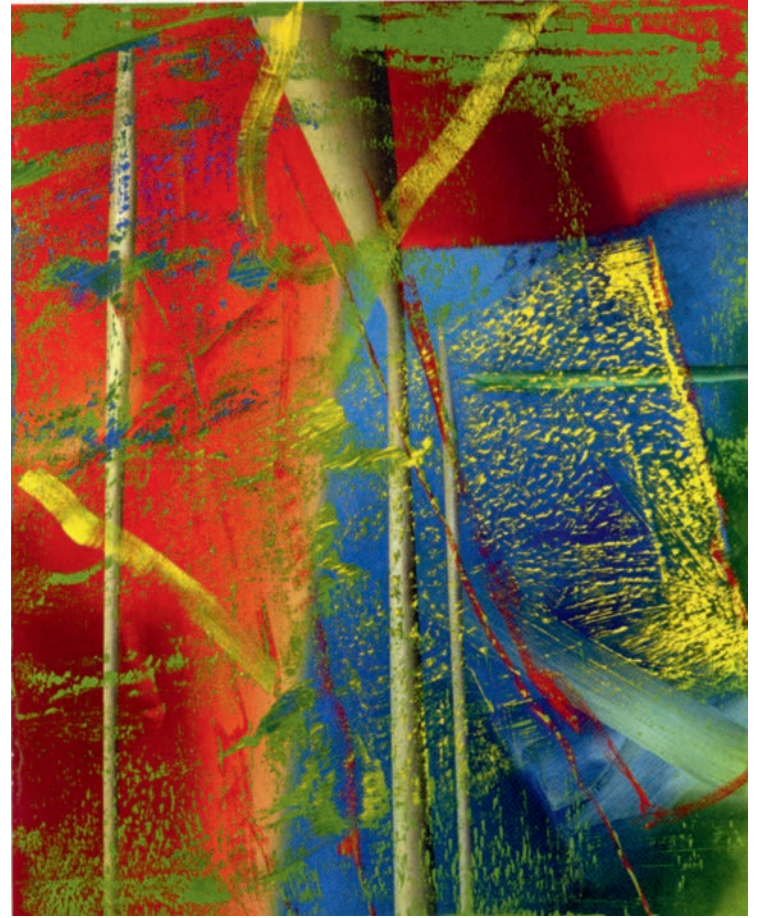
Gerhard Richter, *Seestück (Welle)*, 1969. Oil on canvas. 78 3/4 x 78 3/4 in. (200 x 200 cm). Modern Art Museum, Fort Worth, Texas. © Gerhard Richter.

directly visually, with all the means available to art. Used to recognizing something real in pictures, we rightly refuse to regard only colour (in all its multiplicity) as what has been made visible and instead involve ourselves in seeing the non-visual, that which hitherto had never been seen and that is not visible... Thus paintings are all the better, the more beautiful, intelligent, crazy and extreme, the more clearly perceptible and the less decipherable metaphors they are for this incomprehensible reality. Art is the highest form of hope." (Gerhard Richter, in exhibition catalogue, *Documenta 7*, 1982, p.119).

Kegel (Cone), executed in 1985, was created as Richter was preparing for his first large scale retrospective exhibition for the Kunsthalle in Dusseldorf. The vivacity of the present lot captures the excitement and nervousness of its creator in the time leading up to what would be the most important exhibition of his life. The year of 1985 was also a rare time in which Richter was simultaneously producing landscapes and abstracts; *Kegel (Cone)*, 1985, embodies a balance of the mystery of the abstracts with the formal composition of a landscape painting. The very clearly defined fields—the blues, reds, greens, and yellows—adhere to the format and palette of a conventional landscape; the blues function as crashing waves, the greens a thick and ambrosial forest, and the yellows the earth. Richter was also awarded the Oskar Kokoschka Prize in that same pivotal year.



Gerhard Richter, *Korn*, 1982. Oil on canvas. 98 3/8 x 78 3/4 in. (250 x 200 cm). Solomon R. Guggenheim Museum, New York. © Gerhard Richter.



Gerhard Richter, *Juno*, 1984. Oil on canvas. 118 1/8 x 98 3/8 in. (300 x 250 cm). National Gallery of Australia, Canberra. © Gerhard Richter.

Other major titled works from 1985 include *Gestell (Rack)*, *Billard*, and *Pyramide*. Like the present lot *Gestell (Rack)*, 1985, implements a similar primary palette and formal composition. The right side is very clearly occupied by a powerful scarlet reign, while the left side is marked by heavy and thick applications of greens. The same yellow ribbons twist, fold, and entwine themselves diagonally across the plane, breaking the composition up into equal, yet contending parts. *Kegel (Cone)*, 1985, while comprised of similar sections, is a more dynamic and intense picture. The reds in *Gestell (Rack)*, 1985, are contained and obedient, while here they are vigorous and intense as they climb across the surface, challenging any boundary or limitation. The yellow ribbons, while serving similar functions, appear not only greater in number in *Kegel (Cone)*, 1985, but they actually wisp and wind with intensified luster and flexibility. The present lot emerges as a more unpredictable and youthful variant.

Alternating from the strictures imposed by representations of the physical environment to the formal freedom of the abstracts, Richter visualizes a reality that is self-evident and without precedent; a singular vision that he has labeled a "fictive model." Yet the use of primary colors—red, yellow, and blue—as well as the compositional structure of *Kegel (Cone)*, 1985, adheres to the traditional format of landscape painting. Calling upon his forbearer, the German Expressionist painter Ernst Ludwig Kirchner, Richter's composition serves as homage to the foundation of Expressionism in Twentieth Century art. Through the vibrant palette, as

well as the gestural strokes, one can clearly see Kirchner's legacy in the surface of *Kegel (Cone)*, 1985. The soft blues wash across the surface of the painting, blending the steeple of the church with the night sky above. Rosy mountains, rendered in soft blush pigments, rise from the ground and mirror the pointed shape of the steeple. A yellow road is rendered in the lower right quadrant, which seems to cascade with canary pigments, and lead the viewer down the path and into a sleeping hamlet.

Richter imbues his abstracts with multiple dimensionalities, developing illusionistic space through additive and reductive means. This battle assembles at the beginning of a composition; the multifaceted surface of the abstracts is created through the layering of paint, applied and then scraped away until it reaches a surface of Richter's pleasing. Thick viscous pigments are flung onto the canvas and then manipulated with a squeegee, which blends the various textures and pigments into a compressed shroud of paint. Utilizing the full range of painter's tools, Richter brushes, scrapes, and smears his pigments across the surface, in a charismatic and masterful performance. The strokes blur, part, and converge again as they are wiped across the surface with a rigorous force. Of course, Richter's process is one that relies heavily on chance, which is known to frustrate the artist in the process of creation. The practice is such that one does not know the outcome until the squeegee is lifted from the canvas to reveal the effect. Each step is contingent upon the next.



Gerhard Richter, *Said*, 1983. Oil on canvas. 102 3/8 x 78 3/4 in. (260 x 200 cm). Busch-Reisinger Museum, Harvard Art Museums, Cambridge, Massachusetts. © Gerhard Richter.

In describing his relationship with chance, Richter says, "If I paint an abstract picture I neither know in advance what it is supposed to look like, nor where I intend to go when I am painting, what could be done, to what end. For this reason the painting is a quasi blind, desperate effort, like that made by someone who has been cast out into a completely incomprehensible environment with no means of support — by someone who has a reasonable range of tools, materials and abilities and the urgent desire to build something meaningful and useful, but it cannot be a house or a chair or anything else that can be named, and therefore just starts building in the vague hope that his correct, expert activity will finally produce something correct and meaningful." (Gerhard Richter quoted in *Gerhard Richter*, Tate Gallery, London 1991, p. 116).

The fearlessness with which Richter performs his painterly experiment is a testament to his skill and innovation as a colorist. The palette in *Kegel (Cone)*, 1985, exudes the power and dynamism of one of Rothko's most famed paintings. Beyond the implementation of a primary palette, Rothko's *No. 6 Violet, Green and Red*, 1951, explores the versatility and plasticity of color. The crimson tones in the lower register pulsate feverously as it flirts with its tangerine frame. The central register—rendered in moss green—breathes with a vivacious strength as it occupies the smallest section, but exudes great regality. The upper register is drenched in a sea of blue with swells and surges within in its domain. A blue ribbon gives way to the darker horizon above, which sits above the picture like an overlord.

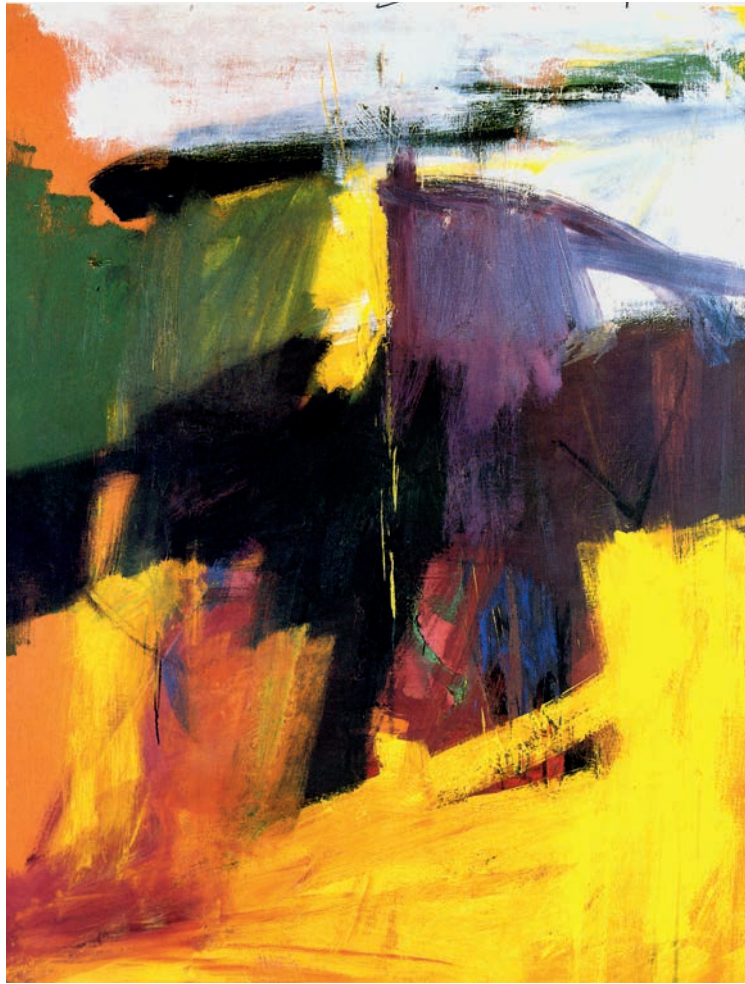


Gerhard Richter, *Janus*, 1983. Oil on canvas. 118 1/8 x 98 3/8 in. (300 x 250 cm). The Doris and Donald Fisher Collection, San Francisco Museum of Modern Art, San Francisco. © Gerhard Richter.

It is the brimming under-painting of red, evident beneath the veil of blue that infuses the work with its most compelling life. It is this same cloak of pigment that renders *Kegel (Cone)*, 1985, so breathtaking. By exposing the painting's earlier foundations, Richter elicits a sense of the act of creation itself; the act of painting is transformed before our eyes. In this way, while Rothko's *No. 6 Violet, Green and Red*, 1951, is meant to evoke the sublime, Richter's *Kegel (Cone)*, 1985, distinguishes itself through the unveiling of the tacit process of contemplation and action, locating the painting within that moment.

Though Gerhard Richter achieves each abstract picture through a uniquely restrained process, the harmony of the present lot glows with mesmerizing abandon. Hints of lucid green and garnet red poke through a layered veil of canary yellow, that is both delicate in its translucence and powerful in its masking of the canvas. The kaleidoscopic surface both reveals and conceals a myriad of layers, colors, and illusions. The liquid surface of the canvas, applied in waves of viscous pigment, betrays a view of a pristine sea, spotted with withering rays from the setting sun. Richter's rhythm of painting on the canvas gives way to inherent movement in the picture, one that suggests a vigorous undulation of seascapes.

Kegel (Cone), 1985, conjures a sense of speed and momentum in both its color and form. While they are equally brilliant, Richter's subsequent *Abstraktes Bild*s are layered in heavier blankets, concealing the actual



Franz Kline, *Henry H II*, 1959-1960. Oil on canvas. 80 1/4 x 60 1/4 in. (203.8 x 153 cm). Private Collection Courtesy Richard Gray Gallery, Chicago, New York . © 2012 The Franz Kline Estate / Artists Rights Society (ARS), New York.

strokes of the brush. *Kegel (Cone)*, 1985, however, seems to applaud and celebrate the actual action of painting, highlighting the various incarnations behind each band of color. Though many would conclude that Richter is in a class of his own, one cannot help but become nostalgic at his Abstract Expressionist roots when gazing at the surface of the canvas. Indeed, the strokes are so bold that they seem to leap off the canvas in every direction, refusing to obey the limitations and dimensions of the canvas. The white curve in the upper left portion at first appears random and out of place, however, its organic circular shape highlights its humanity.

Richter's practice is a grand game of chance that he has likened to chess. He has commented that the painting is complete when he enters the studio and says "checkmate" to the work. *Kegel (Cone)*, 1985, emerges as one of the most important paintings from Richter's most pivotal year. As one absorbs the resplendent surface of the present lot, overflowing and swelling dynamism, the overwhelming sense that this painting is a masterpiece is commensurate with Richter's role as the grand master of modern painting. *Kegel (Cone)*, 1985, is passion, fervor, and life.



(detail of the present lot)

GEORG BASELITZ b. 1938

Elke, 1993
synthetic resin on lime wood
49 3/4 x 21 1/8 x 20 1/2 in. (126.4 x 53.7 x 52.1 cm)
Dated " 4.III. 4. III 93" on the back of the lime wood element.

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

PROVENANCE

Jamileh Weber Gallery, Zurich
Private Collection

EXHIBITED

New York, Pace Gallery, *Georg Baselitz: Painting and Sculpture*, December 3, 1993 – January 8, 1994
Hamburg, Kunsthalle, *Georg Baselitz: Skulpturen*, February 18 – April 17, 1994
Zurich, Galerie Jamileh Weber, *Georg Baselitz*, April 1 – May 13, 1995
New York, The Solomon R. Guggenheim Museum, *Georg Baselitz*, May 26 – September 17, 1995; Los Angeles, Los Angeles County Museum of Art, October, 15, 1995 – January 7, 1996; Washington, D.C., Hirshhorn Museum and Sculpture Garden, February 2 – May 5, 1996; Berlin, Nationalgalerie, Staatliche Museen zu Berlin, Preußischer Kulturbesitz; May 25 – September 29, 1996
Bonn, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, *Georg Baselitz: Bilder, die den Kopf Verdrehen*, April 2 – August 8, 2004
Paris, Musée d'Art moderne de la Ville de Paris, *Baselitz Sculpteur*, September 30, 2011 – January 29, 2012

LITERATURE

G. Baselitz, *Georg Baselitz: Painting and Sculpture*, New York, Pace Gallery, 1993, p. 17 (illustrated)
G. Gercken and D. Hansen, *Georg Baselitz: Skulpturen*, Hamburg, Kunsthalle, 1994, p. 71 (illustrated)
G. Baselitz, *Georg Baselitz*, Zurich, Galerie Jamileh Weber, 1995, np. (illustrated)
D. Waldman, *Georg Baselitz*, New York, The Solomon R. Guggenheim Museum, 1995, cat. No. 105, p. 112 (illustrated)
S. Groß, *Georg Baselitz*, Berlin, Nationalgalerie, Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Ostfildern-Ruit, 1996, cat. No.95, p.86 (illustrated)
S. Pagé, *Georg Baselitz*, Paris, Musée d'Art Moderne de la Ville de Paris, 1996, p.47 (illustrated)
G. Baselitz, *Georg Baselitz : Grabados = Gravures = Prints*, 1964-1990, Valencia, IVAM Centre Julio González, Valencia, 1991, p.60 (illustrated)
S. Kleine, *Georg Baselitz: Bilder, die den Kopf Verdrehen*, Bonn, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, 2004, p. 110
K. Kraus, *GEORG BASELITZ: Skulpturen/Sculptures*, Baden-Baden, Staatliche Kunsthalle, 2010, pp. 154 - 155 (illustrated)
Baselitz Sculpteur, Paris, Musée d'Art moderne de la Ville de Paris, 2011, p. 121 (illustrated)



(alternate view of the present lot)



We make a sculpture or a painting against a sculpture or a painting that someone has made before us; always against something.

GEORG BASELITZ

(Georg Baselitz in Conversation with Jean –Louis Froment and Jean-Marc Poinot, *Georg Baselitz Sculptures*, Baden-Baden, 2009, p. 67).

In his five decades long career, Georg Baselitz has often attracted controversy for his work. Baselitz spent his childhood and formative years in East Germany, where early on he developed a taste for the provocative. The courage to exercise this unique expression has remained a definitive factor throughout Baselitz's career. Though his paintings have occupied the main bulk of critical renown and attention, Baselitz's acclaimed sculptures develop and complete the trajectory of his unique oeuvre. Through his sculptural work, his singular vision finds an outlet that is visceral and intense in its physicality. The nature of Baselitz's artistic work flows from a variety of personal experiences. Superficial beauty, he has stated, was never his primary concern in his art, for executing it would be to ignore the forces that drive him to create in the first place.

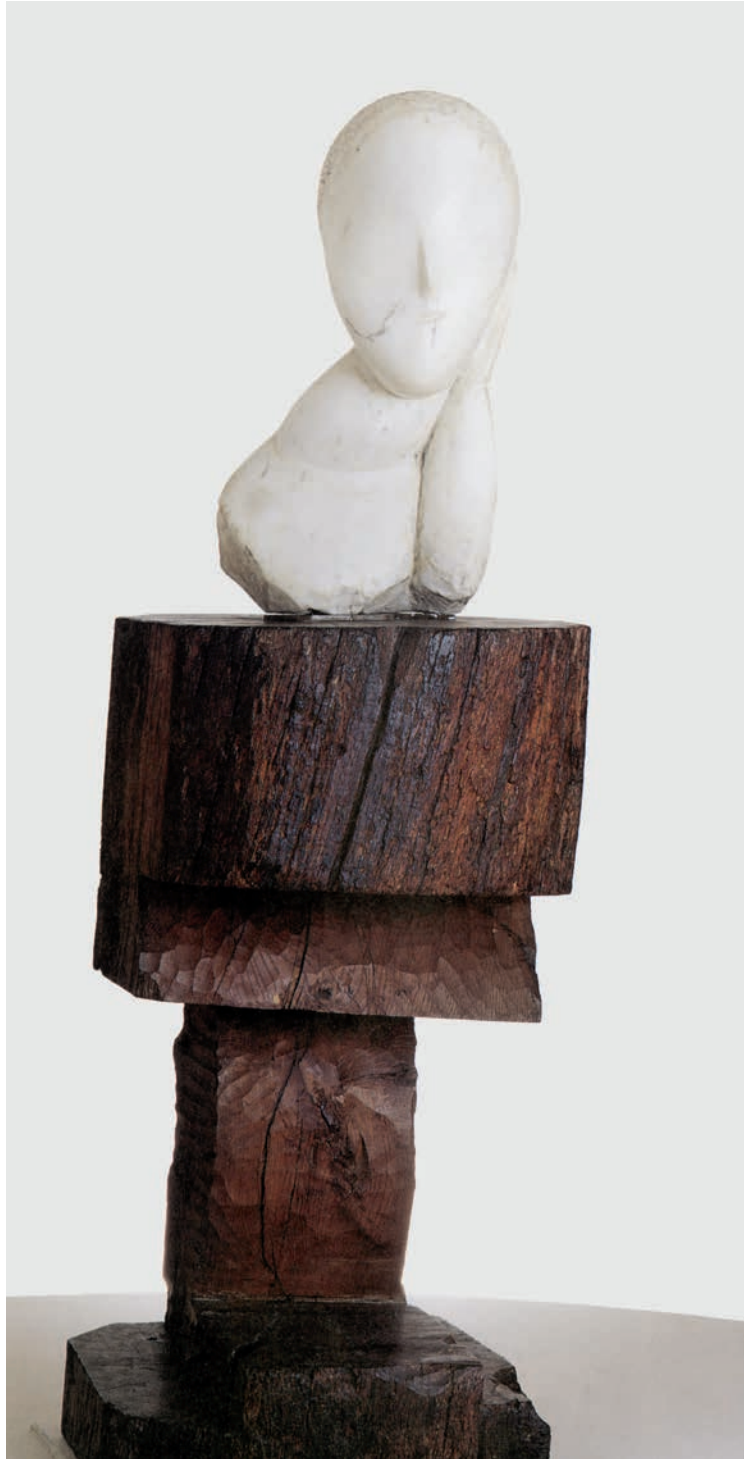
He gained prominence in the mid-1960s and he became an emblematic figure of artistic resistance and provocation, as German officials attempted to denounce his work as pornography. His work, entitled *Die Grosse Nacht im Eimer* (*The Big Night Down the Drain*), 1962-63, depicts a grotesque figure after the act of masturbation. Critics have speculated as to whether the figure is a boy or dwarf, but regardless, the picture was immediately seized by the public prosecutors, and the case against Baselitz began. He prevailed, though the prosecutors spent two futile years in their conviction attempts. Undeterred, Baselitz continued his unorthodox methods of both production and display, hanging many paintings upside down. While Baselitz would continue to explore similarly controversial themes, it was the overall power of his work that began to take center stage. He first experimented with the concept of the "inverted motif" in *Der Wald Auf Dem Kopf*/*The Wolf On Its Head*, 1969. Many have pointed to Baselitz's inversions as remarkably powerful metaphors, theorizing that, among other things, they signify chaos both within the artist and more broadly in the world. During the present era he began to amass a series of motifs in his work, employing them both randomly and calculatedly in his paintings throughout the 1970s.



Pablo Picasso, *Head of a Woman*, 1932. Bronze. 50 5/8 x 21 1/2 x 24 5/8 in. (128.5 x 54.5 x 62.5 cm). Musée Picasso, Paris. © 2012 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Georg Baselitz working in
his studio, Derneburg, 1983.
Photograph courtesy of
Balthasar Burckhard.





Constantin Brancusi, *The Muse*, 1912. Marble. 17 3/4 x 9 x 6 3/4 in. (45 x 22 7/8 x 17 1/8 cm). Solomon R. Guggenheim Museum, New York. © 2012 Artists Rights Society (ARS), New York / ADAGP, Paris.

Baselitz's earliest works, including drawings dating from 1959, were inspired by Edvard Munch, a central figure in the European Expressionist movement of the late 19th and early 20th centuries. As he developed his own style, his work shows far more variation and impressive subtlety that bars him from the simple title of Neo-expressionist. Baselitz found that he was originally attracted to Munch's work because Munch was also inspired by the similar notion of what Baselitz calls "Folk Art"; a paradigm that particularly informs his sculptures. As did modernist pioneer Constantin Brancusi, Baselitz has drawn inspiration from the rough hewn beauty of the work of untrained artist.

"I have found a number of sources for my sculptures in folk art. When I made the first ones I didn't know it. There was something inside me at the time, something that I unwittingly possessed...and as such folk art, for example the Christ figures we find erected everywhere in our country, in niches, on the roadsides, is of course never thought of as having anything to do with art. It is rather, as the term itself makes clear, something for the people, or with the people, or coming from the people, but definitely not High Art." (E. Darragon, "The Possible Comes in its Own Time", *Georg Baselitz Sculptures*, Baden-Baden, 2009, p. 27)

Baselitz's first works of wooden sculpture date back to 1980, where they premiered at the Venice Biennale. A break from much contemporary sculpture that utilized a reductive visual language, Baselitz's enormous carved pieces of centenarian wood are full of figure and fury. His method of production emphasizes the visceral nature of his sculptures. He often carves the entirety of his pieces in a single day, devoting single-minded attention and physical labor to the realization of his pieces. Crafted to variously suggest ancient artifacts, Baselitz's sculptures provide a human drama without any attempts at verisimilitude.

Elke, 1993, is indicative of Baselitz's emotive sculptural mastery. More than four feet in height, the sculpted head is a marvel of balance; the top-heavy bulb seems to be carved irregularly, highlighting Baselitz's own talent for sculptural mathematics. The actual topography of the head is wonderfully creative in its dynamics: a towering hill of a forehead is bisected by central ridge, almost echoing Baselitz's Cubist forbearers and giving the illusion of multiple vantage points. The ridge extends downwards toward the mouth, comprising the suggestion of either a compact nose or a nasal cavity. To the left and right of the ridge, deep ravines serve as enormous eye sockets, sloping upward again to make small indentations that function as the head's ears. Below, the mouth itself sits on an uneven surface, with Baselitz's juts and small recessions. Below the head itself, Baselitz has presented us with an enormously long neck. In total, the face presents us with an emotionally-charged presentation of the human condition, both elegant and rough, monumental and approachable.

Prominent among Baselitz's body of artistic works are images of the artist's wife, Elke Kretzschmar Baselitz. Married to Baselitz for more than thirty years, Elke has been a part of the artist's imagery almost from the beginning. In the present sculpture, Baselitz allows the natural grain of the wood to represent her skin tone. In addition, the inherent variations due to the his chiseling process creates a variegated color. Burnt sienna



Georg Baselitz, *Selbstportrait daneben*, 1995. Oil on canvas. 78 3/4 x 63 3/4 in. (200 x 162 cm). Daimler Kunst Sammlung, Berlin.

and garnet, the paint upon the surface of Baselitz's sculpture, is used sparingly yet effectively, and ties *Elke*, 1993, both in theme and palate to the rest of the artist's works. The expression that Baselitz paints upon her face seems to be the most compelling aspect of this sculpture: her wide eyes are applied in thick swaths of acrylic, her eyebrows sitting far above in an expression of surprise. Baselitz either lends his subject a myriad of possible expressions: angst, excitement, or utter confusion, simultaneously, an emotional cubism.

One particular byproduct of the viewer's experience with the present lot, and one that Baselitz finds compelling in all of his work, is the concept of nostalgia. For him, nostalgia is not a simple tribute to earlier periods of artistic innovation or musings on a time past, but a veritable method of regeneration: "I have nothing to do but to meditate about what I am and what I am doing. I am attempting to give life once again to everything I have made in my past. That is a nostalgic, highly sentimental business. I am undertaking it quite consciously, with all the intelligence available to me." ("Georg Baselitz in Conversation with Robert Fleck", *Georg Baselitz*, New York, 2012, p. 15)

In the carved wood of *Elke*, 1993, we see Baselitz's artistic hand in both the etching and woodworking that he has pursued for decades. In the expression of her face, we see the influence and echoes of the early Expressionists. In the end, *Elke*, 1993, is a combination of the wide-ranging variations of Baselitz's artistic contribution. It is a record of the here-and-now as well as of the past and forgotten. Baselitz refuses to forget, however, and draws from both himself and eternal existence.





◦ 10 **JEAN-MICHEL BASQUIAT** 1960-1988

Humidity, 1982
acrylic, oilstick, and Xerox collage on canvas
96 x 72 in. (243.8 x 182.9 cm)
Signed, titled, inscribed, and dated "'HUMIDITY' Jean-Michel Basquiat 'Do Not Revenge' 1982" on the reverse.

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

PROVENANCE

Annina Nosei Gallery, New York
Marlborough Gallery, New York
Tony Shafrazi Gallery, New York
Private Collection

EXHIBITED

New York, Tony Shafrazi Gallery, *Four Friends: Jean-Michel Basquiat, Keith Haring, Donald Baechler, Kenny Scharf*, October 25, 2007 – February 29, 2008
New York, Tony Shafrazi Gallery, *Jean-Michel Basquiat*, April 25 – May 30, 1998
Paris, Didier Imbert Fine Art, *Warhol-Basquiat Collaborations*, September 28 – November 25, 1989
Austin, Archer M. Huntington Art Gallery, *New American Painting: A Tribute to James and Mari Michener*, January 12–March 5, 1984

LITERATURE

R.D. Marshall and J.L. Prat, *Jean-Michel Basquiat*, Paris, Galerie Enrico Navarra, 1996, vol. ii, p. 86, no. 1 (illustrated)
T. Shafrazi, J. Deitch, R. D. Marshall, *Jean-Michel Basquiat*, New York, Tony Shafrazi Gallery, 1999, p. 137 (illustrated)
E. McCready, J.A. Michener, M. Michener, *New American Painting: A Tribute to James and Mari Michener*, Archer M. Huntington Art Gallery, College of Fine Arts, The University of Texas at Austin, 1984





Portrait of the artist, *Jean-Michel Basquiat*. © Photography by Stephen Barker.

During his early years in the public spotlight—from 1980 to 1982—Jean-Michel Basquiat's progression as an artist was nuclear. His explorations into the subconscious imagery of the human psyche along with his integration of myriad cultural and anatomical tropes makes him one of the most recognized artists of the contemporary era. Throughout these years, we bear witness to a series of crowned figures living many lives: luminous, thorny, even cubic, and polygonal. *Humidity*, 1982, comes at the height of Basquiat's unprecedented artistic revelations of the human condition. The painting yields limitless treasures of Basquiat's generous spirit, and his sharp observations.

As a young graffiti artist in the late 1970s, Basquiat shared a partnership with his friend Al Diaz, establishing the phenomenon known as "SAMO", named for their trademark tags on inner city buildings. Short for "same old shit", SAMO as a form of satire. Many of their provocative anti-establishment messages addressed the sensitive issues of race, identity, and commercialism. Binding their biting ideas in eloquent poetry, SAMO managed to gain relative fame from their immense pictorial constructions, and Basquiat was apt to insert figures of his own making into their works, including early studies in bare, skeletal portrayals of the human body. Armed with a unique transition of expression, Basquiat soon disbanded SAMO in order to pursue his own projects.

While Basquiat has drawn from a multitude of art-historical sources, *Humidity*, 1982 makes certain allusions inevitable. Scholars are apt to describe the primitivism of post-Impressionists Paul Gauguin and Henri Rousseau as Basquiat's historical precedents, their portrayals of "primitive" figures functioning as metaphors for essential states of the human psyche. Pablo Picasso furthered this theme, yet incorporated his signature cubist form, bringing a revolutionary stylistic element to the mask of primitivism. These early Twentieth Century painters were observant rather participatory; their masks were waystations for aesthetic experimentation. Raised in Brooklyn in a multicultural family, he mastered Spanish, French, and English during his childhood, carrying the imprint of a diverse ethnic background into his blossoming career. Yet the ecclesiastical aspects of the present lot, including the soon-to-be-discussed crown of thorns and halo figures, invite associations with an even older phase of art history, where the sole portraits were those of religious figures, blessed by the hand of God.

While he introduced a skull motif quite early in his career, it soon gave way to myriad other anatomical symbols: sometimes body parts appear half strewn with flesh, implying the translucence of the skin. In other pictures only the outline of the bone is visible, conjuring Basquiat's Haitian heritage, only part of his complex Haitian/Puerto Rican cultural inheritance. In one respect, these visceral representations of dismembered body parts seem crude and disturbing, however, their presence signifies Basquiat as the inheritor of a long line of internal explorers, stretching back to Leonardo da Vinci and his early studies of human anatomy and biology. Basquiat's own figures lack the verisimilitude of Da Vinci's or any modern textbook, yet they radiate with sensation, where the painter is the doctor, forming and reforming the human form as he deems necessary. The emotional and intellectual weight of his paintings reveals fundamental truths shrouded in thought. During his artistic ascent, Basquiat turned from an acute awareness of his external environment to a more self-reflective exploration.



Photograph of Jean-Michel Basquiat's studio in the basement of the Annina Nosei Gallery on Prince Street, New York, 1982. The present lot, *Humidity*, is shown unfinished at center. Artwork © 2012 The Estate of Jean-Michel Basquiat / ADAGP, Paris / Artists Rights Society, New York.

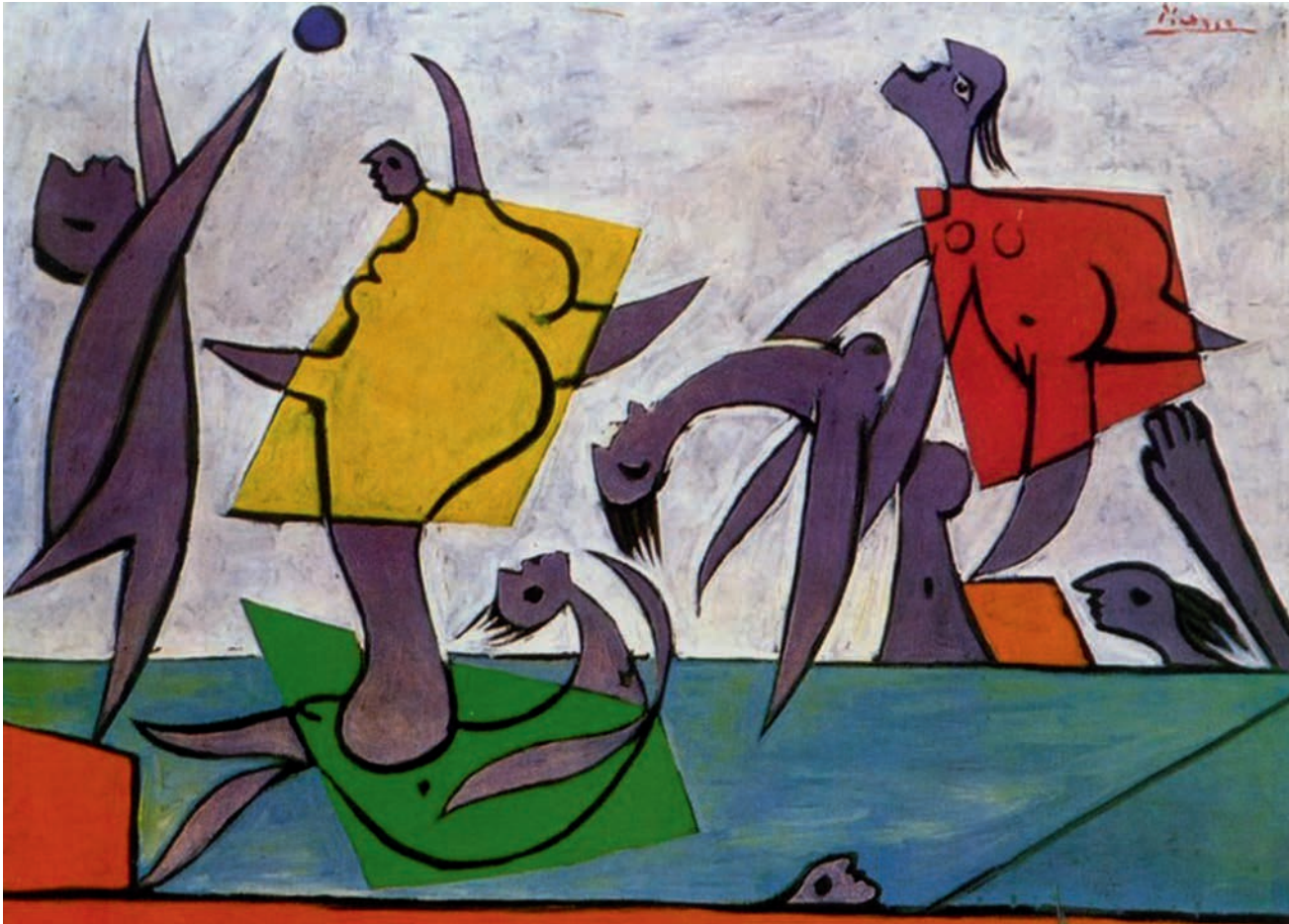


Jean-Michel Basquiat, *Palm Spring Jump*, 1982. Acrylic, oilstick and gold paint on canvas, 72 x 84 in. (183 x 213.5 cm). Collection Chiara del Canto. © 2012 The Estate of Jean-Michel Basquiat / ADAGP, Paris / Artists Rights Society, New York.

This intense scrutiny is clearly at work in *Humidity*, 1982. While the present lot is exceptional within Basquiat's canon for its balance of color, "one exceptional feature of Basquiat's use of color is the baffling fact that he had no signature palette to speak of; nor, for that matter, was he prone to repeating particular combinations, so curious he was to try new relationships." (M. Mayer, "Basquiat in History", *Basquiat*, Edited by M. Mayer, New York, 2005, p. 47) Indeed, though the chromatic battle in *Humidity*, 1982, seems to be clash of black, red, and yellow hues, it shares more than a passing resemblance to Picasso's, *Le Sauvetage*, 1932. Picasso shares much of his chromatic schemes with the present lot as well as vivid evocations of a charged scene. While Picasso shows the rescue of a swimmer in trouble at a summer beach, Basquiat present a more revelatory rescue of the soul.

But beyond this comparison, *Humidity*, 1982 displays a remarkable beauty and unique distinctiveness in Basquiat's oeuvre. Two figures share a particular moment of enlightenment within the ritual space of the eight-foot tall painting, each one alight in its own holiness. The orange-faced figure on the right beams with spirited participation, the movement of his body kinetic. His crimson red frame is compounded with bright white,

giving him a lightness of body. One arm is outstretched toward the other figure, suggesting his overwhelmingly enthusiastic participation in the mystery ritual of Basquiat's invention. Finally, as his face bears pinpricks of stubble, it seems he has finally been rescued from whatever struggles have ensued. Relief has come to him at least. Above him floats a blue-bordered crown typical of the saints of Christianity. The figure has suffered, but is now redeemed. This figure, however, is clearly playing second fiddle to the dominating character at center. Arms of black and red stretched to the sky, the figure is clearly reaching in a moment of rapture, without question, his holiness is superior to that of his companion. As we move upward in Basquiat's painting, though compact and seemingly understated at his feet, the central figure expands its features. Basquiat's trademark skeletal tracing overlays the figure in stark white, hinting at the elevation of every fiber of his being. Bordered by fiery orange and yellow to his left, his frame is protected from the flame by his spiritual ascension. His face is a pastiche of forms: a salmon skin tone features blue eyes with blazing yellow frames, alight with the intensity of religious rapture. Curiously, he sports a round nose, as if Basquiat is offering redemption to those who bring humor and elation. Finally, atop his head, his shock of black hair glows with a white glint of electricity, highlighting his heavenly ecstasy.



Pablo Picasso, *Le Sauvetage*, 1932. Oil on canvas. 38 1/8 x 51 1/8 in. (97 x 130 cm). Private Collection. © 2012 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

It has been suggested that the central figure in *Humidity*, 1982, illustrates Basquiat's friend and most influential mentor – Andy Warhol. The fright-wig, highlighted with bold white oilstick, is perhaps the most telling sign as it mirrors the famed friseur of the legendary teacher to Basquiat. It has also been suggested that the dynamic and joyful figure to the right is actually the portrait of Swiss dealer Bruno Bischofberger. As their gallerist, Bischofberger had championed both Warhol and Basquiat's careers and nurtured the artistic collaborations between the two. While Warhol and Basquiat's collaborations would come after the creation of the present lot, *Humidity*, 1982, becomes a distinctive homage to Warhol and Bischofberger, two men who had greatly influenced the young Basquiat. The halos, which grace both protagonists, are a trait witnessed in many of Basquiat's portraits, depicting both himself and others, and infuse the painting with the religious iconicity that has defined Basquiat's celebrated oeuvre. The formal composition of the present lot takes on the quality of an illumination, with the figure occupying the central ground, it mirrors that of a religious depiction of a patron saint; here, the patron saint to the young artist was Andy Warhol. Here, both men extend their arms toward the celestial sphere while Warhol appears to conduct the vibrant aura of colors that dance around the canvas. Through the figuration of

the present lot, we are granted a framed portrait of three of the most influential players in the 1980s and even thereafter: Warhol depicted in the center, Bishofberger to the right, and Basquiat himself in the vigorous and bountiful brushstrokes throughout the expansive surface.

Between the figure's hands, he suspends a form of infinite interpretation. While it would be easy to classify this enormous halo as just another one of the signifiers of holiness, its size, color, and detail refutes any such claim. The central figure's halo glows red, one of the main hues of the figure's body. Here, we can extrapolate that the sign of holiness is fashioned from the flesh of the being itself. Finally, we see this connection most explicitly in the thorns with which Basquiat adorns his crown—spikes shooting both into and outside the form of the halo. Though a redeemer, Basquiat's holy man does not shed the tears of a martyr or burden himself with the weight of the thorned crown on his scalp. Instead, the thorned halo floats between his outstretched arms, and he praises the crown rather than bearing it. In this way, we see Basquiat's two figures not as a leader and a follower, but both as beautified.

The transparent flesh of the figure at center in the light of a sort of possession, the figure's full anatomy charged with its spiritual revelation. The large diluted eyes and intense stares belie a rapturous stupor. The intensity of the scene is reminiscent of characters on a vision quest, fueled by the possible ingestion of mind altering substances. Skeletal exposures of his figures is a crucial component to Basquiat's exploration of the fundamental psychological reworkings of his subjects. Ripping them open was a way of understanding them: "he seems to have been driven to pull things apart, examine their inner workings, consider the harmony or discord of their parts, and to reassemble them in some semblance, however elaborate the artifice of reordering, of wholeness." (J. Hoffeld, "Basquiat and the Inner Self", *Jean-Michel Basquiat*, Edited by J. Baal-Teshuva, Bonn, 2001, p. 28). Basquiat's uncompromising compulsion to disassemble and reform is akin to the intensity Willem de Kooning brought to his famed *Women* series.

It would be undiscerning not to address the nature of Basquiat's title. *Humidity*, 1982, itself lends a particular tone of heat and warmth. Beyond the two main figures on the canvas, Basquiat paints a swirling world surrounding the spiritual activity at its center. Framing his universe beautifully at the sides of the picture, Basquiat's enormous curved bands of dark gray and burnt orange flank the scene at left and right, respectively. Their bent structure likens them to the overhanging branches of a sacred tree, enclosing the holiness of the act taking place between them. Blocks of grey dotted with red and black sprinkle the space in between the branches and the figures with an indeterminate atmosphere, amplifying the mysterious air of magic about the setting. Within the thorned halo, Basquiat has painted a staggering amount of grey circles; some featured a central dot, suggesting a million pairs of watching eyes. Finally, a gentle blue sky takes precedence behind the two figures, a bright day in nature, glowing with the magic of man's reverence for the divine.



Willem de Kooning, *Woman I*, 1950-1952. Oil, enamel, and charcoal on canvas. 75 7/8 x 58 in. (192.7 x 147.3 cm). The Museum of Modern Art, New York. © 2012 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.



11 **ED RUSCHA** b. 1937

99% Angel, 1% Devil, 1983

oil on canvas

36 x 40 in. (91.4 x 101.6 cm)

Signed and dated "Edward Ruscha 1983" on the reverse; further signed, titled, and dated "99% Angel, 1% Devil, Edward Ruscha, Apr 7 '83" along the overlap.

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

PROVENANCE

Acquired directly from the artist by the present owner

LITERATURE

R. Dean and E. Wright, *Edward Ruscha: Catalogue Raisonné of the Paintings, Volume Three 1983 – 1987*, Gagosian Gallery, New York, 2007, p. 27 (illustrated)

I kind of sprang from Catholicism...some of my work comes out of a quasi-religious thing.

ED RUSCHA

(Ed Ruscha, in A. Wallach, "The Restless American: On Ed Ruscha's Road" *The New York Times*, June 24, 2001).



99% ANGEL

1% DEVIL



Ed Ruscha, *Burning Standard*, 1965-1968. Oil on canvas. 20 1/4 x 39 in. (51.4 x 99.1 cm). Collection of Mr. and Mrs. Alan N. Press, Chicago. © Ed Ruscha.



Ed Ruscha in Western Avenue Studio, circa 1982. Courtesy of the Whitney Museum of American art, 2004. © Ed Ruscha.

Ed Ruscha's standing as the quintessential West Coast artist has remained unchallenged for nearly five decades. One of the first visual artists to grapple with the visual tone and power of the printed letter and word, Ruscha made his fame by interweaving word and image. His *Gas Stations* of the 1960s have become icons, archetypal visions of America, where California is the reigning mood. Wielding a singular combination of dead-pan irrelevance and stream-lined beauty, Ruscha continually feeds our love-hate addictions to sarcasm and sin. His images are hypnotically alluring—no true action is taking place, yet we cannot draw our eyes away. This is the haunting, possessive quality of Ruscha at his best.

Ruscha's word paintings are a seminal fusion of his many technical influences. Tracing their roots to the graphic design of the early 1950s, the paintings initially resemble a product of commercial advertising. Indeed, their use of various fonts from newspapers, billboards, and other signage, paired with familiar background images come across as enormous marketing tools. Upon close inspection, we see the careful and exacting brushstroke of Ruscha's painterly hand, and it is in the relationship between his words and images that Ruscha's true brilliance manifests itself. Though often resembling each other in color and tone, both text and picture contrast each other in provocative ways. Delighting in exploiting our associations between emotions and words, Ruscha's text, irreverently splayed across dissimilar backgrounds, always seeks to teach us that typography can posse an emotional charge just as powerful as any pictorial image.

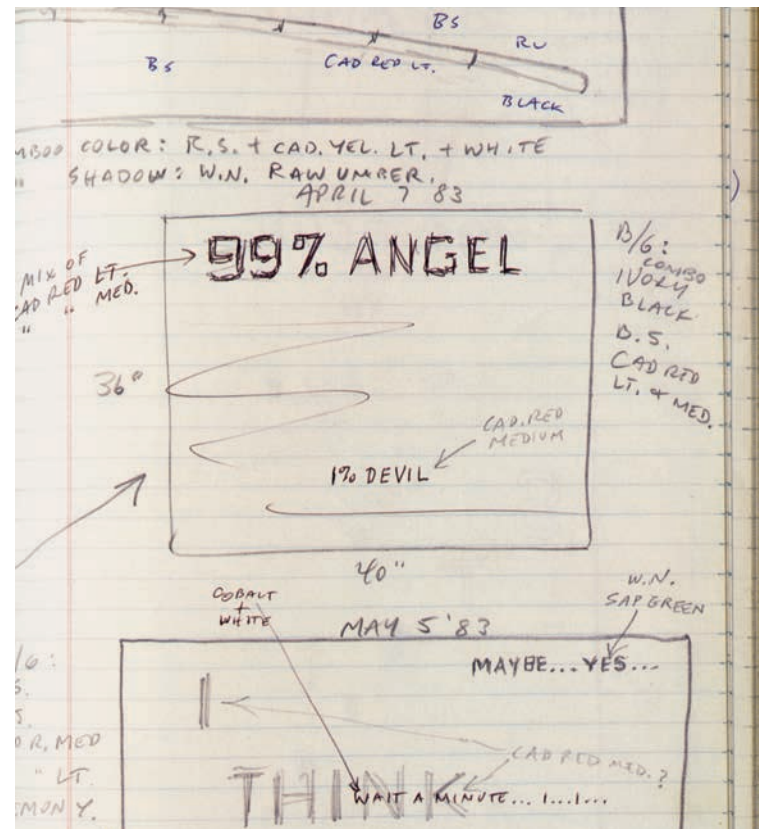
99% Angel, 1% Devil, 1983, uses the power of text and color to confront a phenomenon as equally American as any other: religion. Floating in a luscious sea of reds and oranges, Ruscha's words are seemingly transparent in their meaning. "99% Angel" towers above its completing sentiment of "1% Devil" and dwarfs the later in the size. The glowing block letters, executed in Ruscha's signature typeface, *Boy Scout Utility*

Modern, silences us with their almost computerized neutrality. In his typical deadpan delivery, Ruscha toys with the timeless internal struggle between good and evil. Looking at the vast contrast in size between the opposing forces —how could such an insignificant part of one's soul triumph when it is so small in proportion.

Ruscha's brilliance is in the dissonance between his sentiment and the beautiful hellscape that surrounds it. Ruscha's atmosphere resembles a post apocalyptic world at dawn—enormous waves of black smoke wafting in and out of fiery clouds. Though "99% Angel" thunders loudly as the domineering aspect of the soul, we can only guess that keeping the devil from staging a coup is an exercise in futility. Here, we feed our fascination with the open-ended nature of Ruscha's dead-pan phraseology while basking in the sinister color connotations awash the canvas. Unable to look away, our eyes hover transfixed—content to endlessly search the horizon rather than turn our eyes on our own souls.

So, in the end, does the Angel or the Devil win out? An interesting answer might be to explore the relationship between Ruscha's Catholic upbringing and his adoption of California as his home. The notion of California as a Western promised land brings with it a wealth of religious implications. It is the Canaan of the American West, flowing not only with milk and honey but also with success, financial prosperity and a wealth of land on which to live and work. But, as every promise land has its Jerusalem, so it has its Sodom and Gomorrah.

Ruscha's California, in the end, is simply a reflection of his own—and all of our secreted conflicts. Just as our greed creeps stealthily among our austerity and lust within our modesty, so in Ruscha's painting does the devil tiptop into our sanctity. But after the viewer has examined *99% Angel*, *1% Devil*, 1983, for an extended period of time, he may begin to wonder why the angel has to shout so loud in the first place.



Ruscha Studio notebook entries, pp. 444-445, February-May 1983. © Ed Ruscha.



Ed Ruscha, *Evil*, 1973. Blood on satin. 20 x 24 in. (50.8 x 61 cm). Collection Robin Wright, San Francisco. © Ed Ruscha.

o 12 **ANDY WARHOL** 1928-1987

Mao, 1973

silkscreen ink and synthetic polymer paint on canvas

50 x 42 in. (127 x 106.7 cm)

Stamped by the Andy Warhol Art Authentication Board and numbered A115.969 along the overlap.

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

PROVENANCE

Leo Castelli Gallery, New York

Ace Gallery, Vancouver

Ira and Adele Yellin, Los Angeles

Tony Shafrazi Gallery, New York

Private Collection

EXHIBITED

Paris, Musée Galliera, *Andy Warhol: Mao*, February 23 – March 18, 1974

Chicago, Hokin Gallery, *Andy Warhol*, September 9 – October 11, 1977

New York, Tony Shafrazi Gallery, *Andy Warhol: Thirty Are Better Than One*, May 3 – June 14, 1997

New York, L&M Arts, *Andy Warhol: Mao*, September 7 - October 7, 2006

LITERATURE

G. Battcock, "Andy Warhol: New Predications for Art," in *Arts Magazine*, May 1974, p. 37 (illustrated)

M. Livingstone, *Pop Art*, Musée des beaux-arts de Montréal, Montreal, 1990 (illustrated)

G. Frei and N. Printz, *The Andy Warhol Catalogue Raisonné; Paintings and Sculpture 1970-1974*, New York, 2002, p. 204, no. 2297 (illustrated)

If Warhol can be regarded as an artist of strategy, his choice of Mao as a subject—as the ultimate star—was brilliant.

(K. McShine, *Andy Warhol Retrospective*, exh. cat., Museum of Modern Art, New York, 1989, p. 19).



The late 1960s brought a hiatus to Andy Warhol's career as a painter. Since Valerie Solanas' assassination attempt in 1968, Warhol suffered from acute health problems due to the destructive path of Solanas' bullet. Exhausted and frustrated with the physical demands of generating work in the Factory, Warhol turned to filmmaking for a number of years, predominantly producing commissioned portraits. Yet, Warhol's particular artistic bravery would prove undeterred by symbols of Eastern terror and destruction. Warhol painted again. The resulting pictures signaled a new path for him, one paved with expression and reinforced with political irreverence. In *Mao*, 1973, we see Warhol's second coming, fresh as his first.

Warhol spent much of the 1960s utilizing ready-made portraits of celebrities for silkscreens, sourcing them from newspapers, magazines, and other media. However, his broader concern would envelope the concept of celebrity in its purest form, visible in his creative gravitation toward actresses of great repute (Monroe, Taylor) or fashion icons in American culture (Jacqueline Kennedy). Warhol occasionally dabbled in portrayals of destruction as well, finding the media to be an endless fountain of iconic and tragic events to choose from. Conversely, Warhol secluded himself from politics, preferring the glamour and glitter of distraction. In addition, Warhol's paintings of the 1960s tended not to extend beyond the boundaries of America itself—each was a study of a definitively American phenomenon.

Meanwhile, Mao Tse-Tung's execution of the Cultural Revolution had profound consequences for the artistic and intellectual life of China. Mao's slogan of "Destroy the Old World, forge the New World", had a particular resonance for Chinese artists and intellectuals, as most faced imprisonment or death at the hand of Mao's policies. As America increased its political exchange with China, especially after China achieved status as a nuclear power in 1967, cultural exchange increased as well. Suddenly Chairman Mao was a highly recognizable figure to the average American, his deceptively good-natured smile donning Communist propaganda pamphlets that appeared with regularity on the evening news. In particular, copies of Mao's "Little Red Book" began to appear with increasing frequency in the United States. A collection of quotations from Mao, the handbook was an instruction for the Cultural Revolution, peppered with illustrations of the Chairman at work and play. A readymade icon.

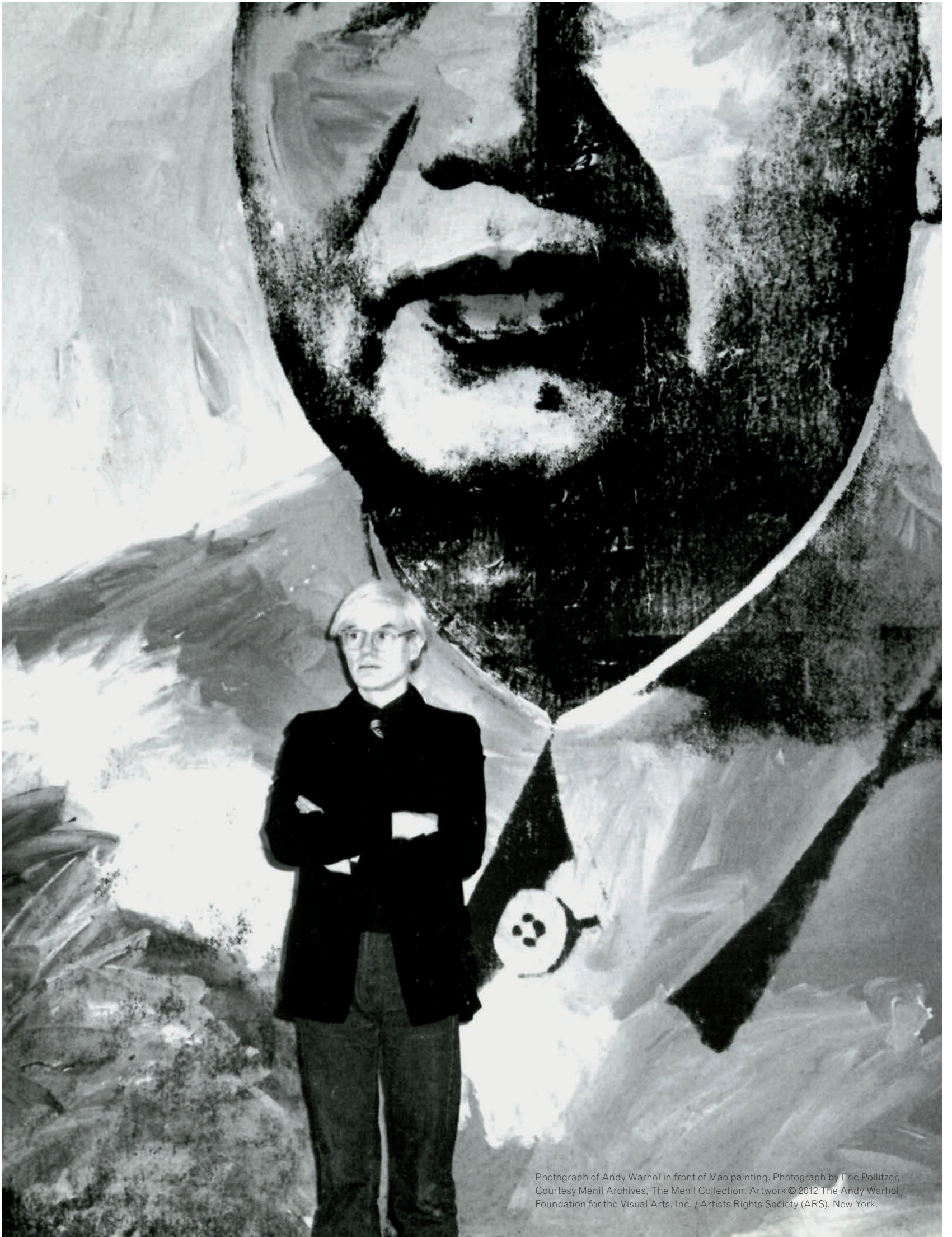
Following Nixon's trip to China in 1972, Mao's image had reached an unprecedented level of international exposure. It was then that Warhol chose to direct his vision beyond America to a global audience. Compared to Mao Tse-Tung, the icons of Warhol's 1960s portraiture were minor: "The image of Mao taken from the portrait photograph reproduced in the Chairman's so-called *Little Red Book*, is probably the one most recognized by more of the earth's population than any other ready-made icon representing absolute political and cultural power. In Warhol's hands,



Andy Warhol, *Turquoise Marilyn*, 1964. Silkscreen and acrylic on canvas. 40 x 39 7/8 in. (101.6 x 101.2 cm). Collection Stefan T. Edlis. © 2012 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.



Andy Warhol, *Mao*, 1972. Silkscreen ink on synthetic polymer paint on canvas. 82 x 61 in. (208.3 x 155 cm). Courtesy Thomas Ammann, Zürich. © 2012 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.



Photograph of Andy Warhol in front of Mao painting. Photograph by Eric Pollitzer. Courtesy Menil Archives, The Menil Collection. Artwork © 2012 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.



Andy Warhol and Christopher Makos, Tiananmen Square, Beijing 1982. Hand colored photograph. © Photography by Christopher Makos, 1982.

this image could be considered ominously and universally threatening, or a parody or both." (K. McShine, *Andy Warhol Retrospective*, exh. cat., Museum of Modern Art, New York, 1989, p. 19). Warhol had already uncovered an artistic opportunism beginning with his Marilyn and Jackie portraits of the early 1960s. Yet the image of Mao Tse-Tung made for recognition on a near universal scale. By placing the politician within his pantheon of icons, Warhol stepped up his game of portraiture: glamour was no longer the necessary quality for his subjects to possess. Now it was fame and glamour.

Experimenting with different techniques of production, Warhol would soon incorporate the art-historical stylings of a previous movement into his new work. Once he had decided on the image of Mao as a subject, Warhol began to look back upon Abstract Expressionism with fascination. The present lot is a shining example of Warhol's excitement upon entering the world of painting once again. Much of the visual power of *Mao*, 1973, comes from its trichromatic visual punch: upon first viewing the painting, red, yellow, and Matisse blue, the viewer is instantly captivated. The three primary colors are rarely seen grouped together in such elegant independence. Warhol envelopes the surface, he leaves no area of the silkscreen untouched, saturating every inch of the canvas with thick swaths of viscous pigment.



Poster for *Andy Warhol*, Hokin Gallery, Chicago, September 9–October 11, 1977, featuring the present lot. Artwork © 2012 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

The leader himself has been blown up to over one hundred times his original size in the *Little Red Book*. Warhol's silkscreening process, which at the time of painting *Mao*, 1973, he had employed for over ten years, was completely standardized as he produced pictures in the factory. The chosen image was blown up to an enormous size, traced with glue, then rolled with ink or paint to produce of large-scale impression of the image. Since Warhol often used the same "stencil" for different portraits of the same figure, the impressions themselves would vary according to any remaining ink residue, integrity of the glue on the screen, or various other factors. Yet it lent each picture a completely unique imprint. Warhol conceived of "variation within the same".

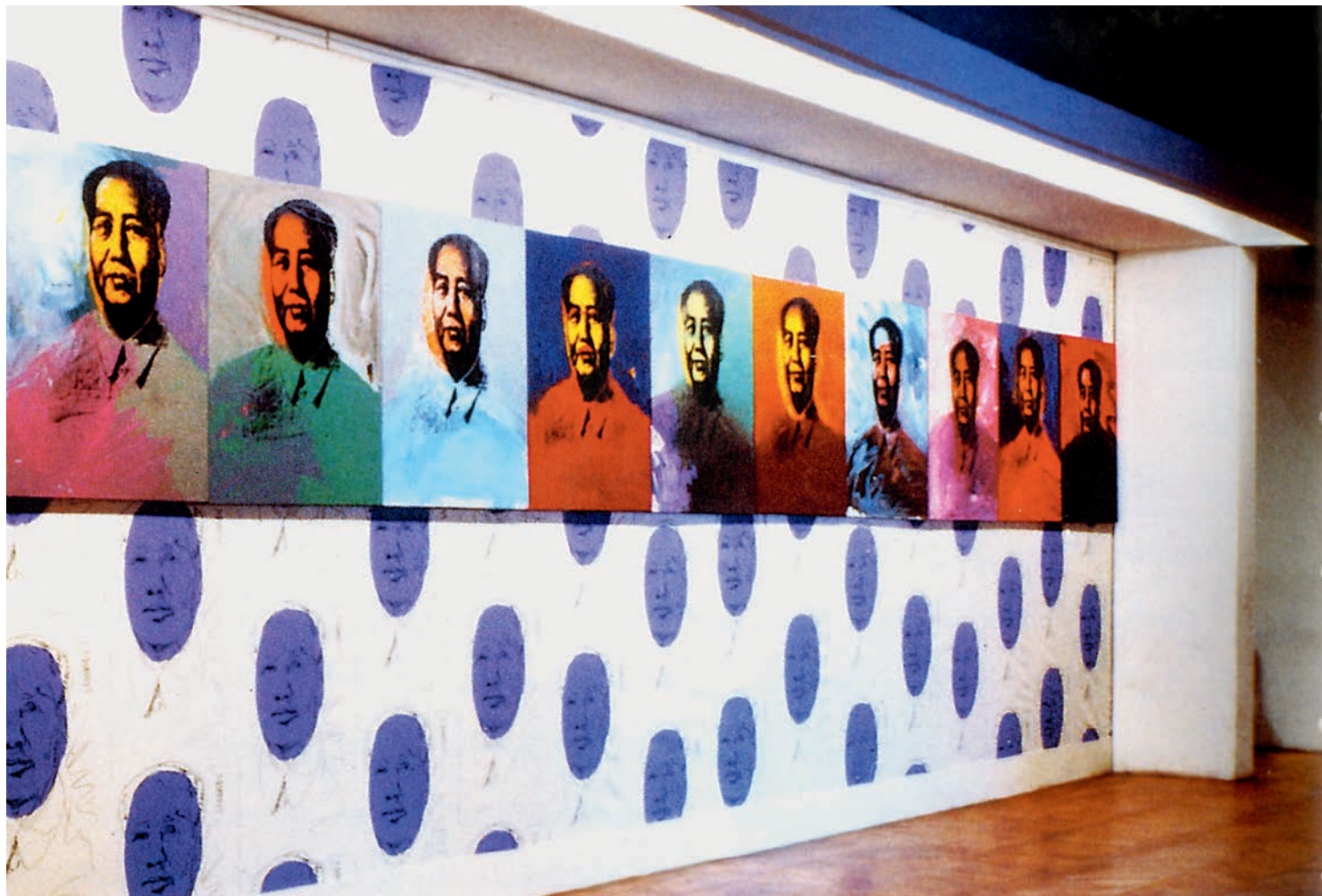
Mao's expression is not the typical grimace or fanatical stare of our civilization's modern fascist leaders. Instead, Chairman Mao adopts the poise of a benevolent caretaker, his eyes soft and his mouth forming a subtle and approving smile. This trope of a kind and compassionate leader was common to the masterminds and leaders of Communism, especially in its early years: both Vladimir Lenin and Josef Stalin bore this gentle demeanor in their official state portraits. Though Soviet leaders such as Khrushchev and Brezhnev abandoned this narrative in favor of projecting military power and strength, Mao Tse-Tung held his seat as the Chairman through Stalin, Khrushchev, and Brezhnev's reigns as

Soviet premiers. Clinging hard to old habits, his benevolent face never faded away from his party's illustrated literature. Here, *Mao*, 1973, appears roughly twenty years younger than his actual age of eighty at the time of Warhol's painting. His traditional clothing and infamous mole are make appearances below his kind face, familiar staples for hundreds of millions of Chinese for decades before.

Aside from the variable print of Mao Tse-Tung upon its canvas or the tones that Warhol uses in the picture, the present lot is Warhol's masterful segue into his adventures in Abstract Expressionism. The blue, yellow, and red tones that make up the personality of the painting are not applied in rational, controlled strokes. Instead, as we can clearly observe at the bottom portion of the picture within the red of Mao's suit, enormous brushstrokes wash across the canvas vertically and horizontally, soaking the surface in the deep saturation of Warhol's brush. The texture of *Mao's* surface is less the measured acrylic of Warhol's celebrity series of the 1960s—where small patches of paint highlight the subject's features or monochrome backdrops set the stage for the print to take all of the attention—and more the action painting of the 1950s, where the kinetic hand of the artist brought a striking vitality to the canvas.

Though it would be tempting to appreciate the present lot only for its beautiful tones and rich textural variations, it is impossible to ignore Warhol's acerbic political commentary resulting from the coloring of the picture. Mao's typically neutral grey tunic appears here in a vibrant glowing red, a firm reminder that the kind face that Mao projects belongs to a seminal figure in Communist theory and history. Warhol exploits the received American idea of Red Terror to the benefit of painting's visual impact. In addition to the explicit coloring of his clothing, Warhol covers Mao's face in what appears to be make-up, reminiscent of his famous *Liz* and *Marilyn* paintings. Warhol's portrait contains as much scathing cultural criticism as it does painterly innovation.

By redirecting his career toward a more pointed interpretation of major cultural figures, Warhol entered a new realm of image production, one where an image can represent iconicity whatever its content. In addition, Warhol's *Mao* series is one of the most blatantly irreverent and borderline satirical feats of his entire career. "Warhol used Mao's notoriety to his own advantage by presenting the leader's monumental image to the Western public as a figure of fun." (J. Spring, "Andy Warhol: Fame and Misfortune", *Andy Warhol: Fame and Misfortune*, San Antonio, 2012, p. 21)



Detail of Eleven 50 by 42-inch *Mao* paintings, Salon d'Honneur Galleria, Paris, 1974. Photography by Jacqueline Hyde. Artwork © 2012 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.



Andy Warhol, *Self-Portrait*, 1967. Acrylic and silkscreen on canvas. 72 x 72 in. (182.9 x 182.9 cm). Detroit Institute of Arts, Founders Society Purchase, Friends of Modern Art Fund © 2012 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

While in one respect Warhol has adopted the politician as the celebrity, irreverence is perhaps too mild a word for Warhol's portrait of the Communist leader. In 1973, Mao had been the political leader of China for nearly three full decades. In his time as Chairman, both the art of China's past and the promise of art for China's future were wiped clean by the anti-creative terrors of the Cultural Revolution. Perhaps Warhol's greatest triumph is to use his portrait as a weapon, and to make the figure that derided free expression a spectacular embodiment of free expression himself. In the present lot, Warhol shows us that his art is not simply pleasing, but a weapon against those who would choose to annihilate it.

Mao, 1973, begins Warhol's new phase of iconic development. He continued in the vein of world political symbols throughout the 1970s and 80s, possessing special admiration for both Lenin's portrait and the hammer and sickle in his silkscreen portraiture. But the significance of *Mao*, 1973, cannot be easily overstated; it was an artistic voyage into the depths of the global symbolism.



(detail of the present lot)

o 13 **ALEXANDER CALDER** 1898-1976

The Whiffletree, circa 1936

standing mobile, painted sheet metal and wire

overall: 80 x 52 x 42 in. (203.2 x 132 x 106.7 cm)

Initialed with monogram "CA" on the largest red element.

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

PROVENANCE

Perls Galleries, New York

Dayton's Gallery 12, Minneapolis

B.C. Holland, Inc., Chicago

Sale: New York, Christie's, New York, *Post War and Contemporary Art Evening Sale*,
November 13, 2007, lot 46

Acquired at the above sale by the present owner

EXHIBITED

New Orleans, The Arts and Crafts Club of Louisiana, *Alexander Calder: Mobiles/Jewelry
and Fernand Léger: Gouaches/Drawing*, March 28 – April 11, 1941

Minneapolis, Dayton's Gallery 12, *Calder*, April 17 – May 11, 1968

London, Gimpel Fils, *Alexander Calder: Large Standing Mobiles*, February 18 –
March 15, 1969

LITERATURE

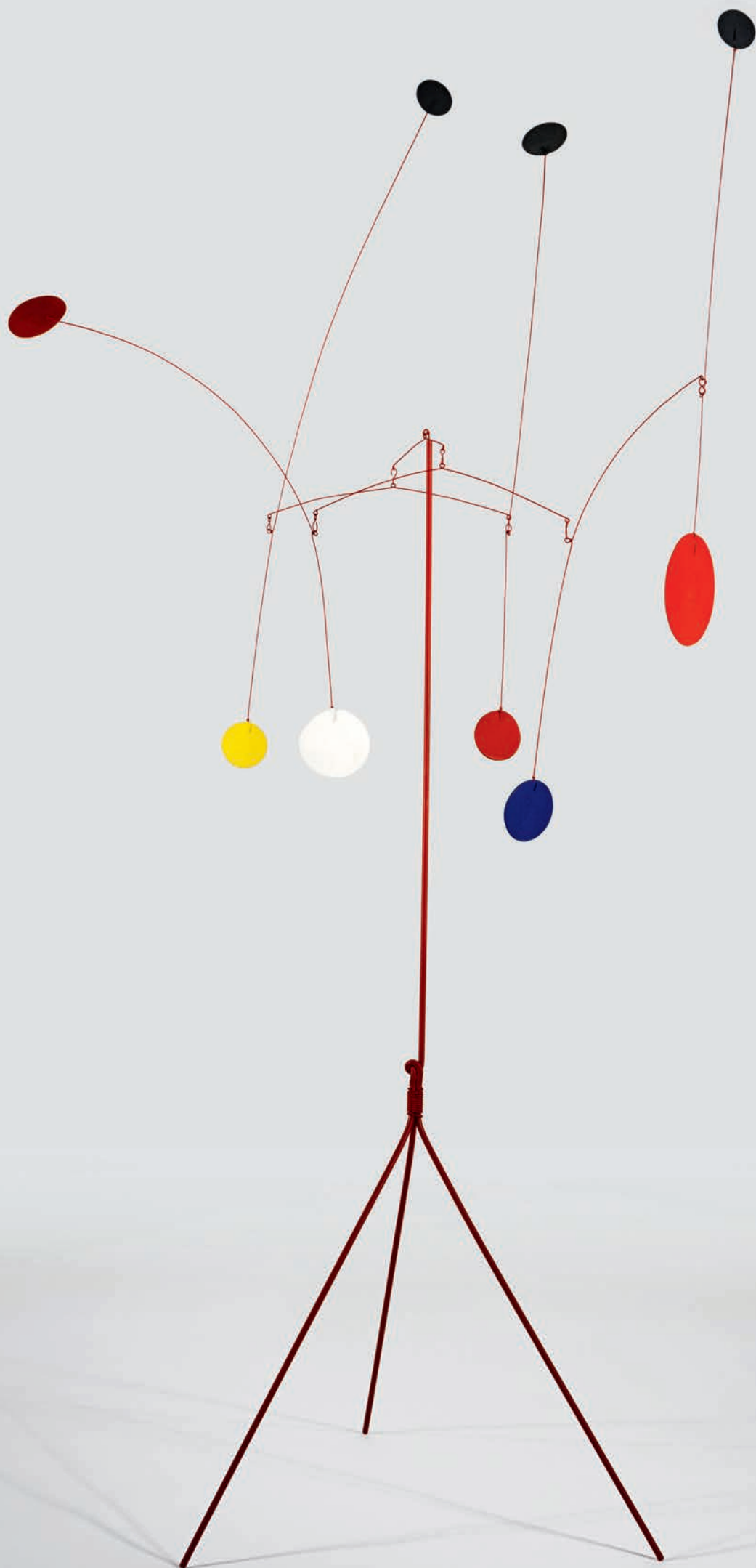
Dayton's Gallery 12, *Calder*, Minneapolis, 1968 p. 2 (illustrated)

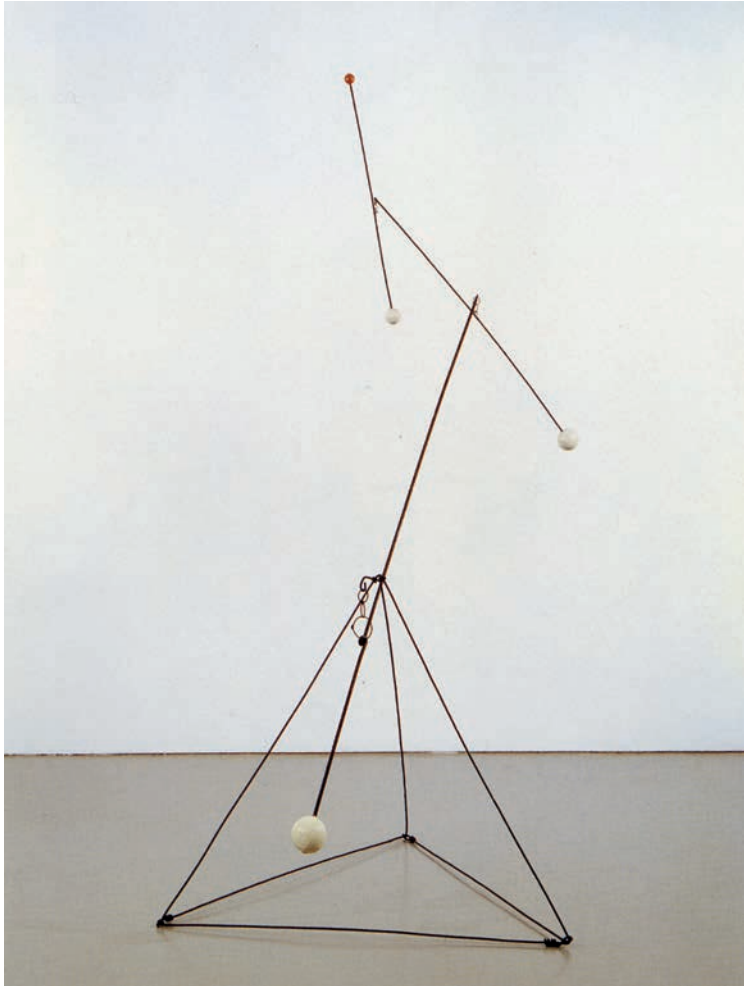
Gimpel Fils, *Alexander Calder: Standing Mobiles*, New York, 1969, n.p. (illustrated)

*I feel an artist should go about his work simply with great respect for his
materials...sculptors of all places and climates have used what came ready
at hand. They did not search for exotic and precious materials. It was their
knowledge and invention which gave value to the result of their labors.*

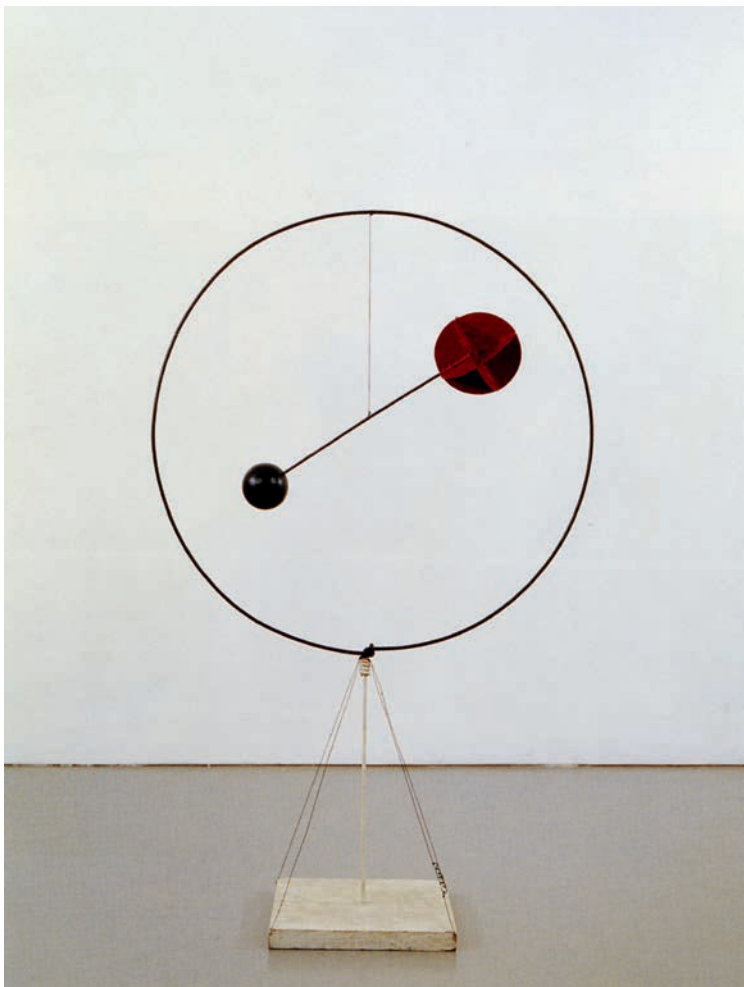
ALEXANDER CALDER

(Alexander Calder, 1943, "Alexander Calder", Calder Foundation, New York, 1943 taken from *Simplicity of Means: Calder
and the Devised Object*, New York, 2007).





Alexander Calder, *Untitled*, 1933. Wood, wire, and tempera. 70 7/8 x 43 1/4 x 47 1/4 in. (180 x 110 x 120 cm). MACBA, Fundacio Museu d'art Contemporani, Barcelona. © Calder Foundation, New York / Artists Rights Society (ARS), New York.



Alexander Calder, *Untitled*, 1933. Wood, wire, foil, string, and tempera. 47 1/4 x 29 1/8 x 21 5/8 in. (120 x 74 x 55 cm). MACBA, Fundacio Museu d'art Contemporani, Barcelona. © Calder Foundation, New York / Artists Rights Society (ARS), New York.

Early on in the career of Alexander Calder's career, before he began to compose some of the most recognizable sculptures of the Twentieth Century, he carried in his suitcase a miniature, functional model of a circus, which he dubbed *Cirque Calder*. During his years in France (the late 1920s and early 1930s), this particular piece became well-known among the ranks of avant-garde artists in Paris, its many balanced intricacies yet sublimely playful nature a wonderful piece of amusement, and—for many—an awe-inspiring piece of structural engineering. Soon Calder transformed this kind of compact genius into sculptural wonders of great size and similar brilliance in their engineering feats of balance. *The Whiffletree*, 1936, is from the earliest era of Calder's freestanding sculptures. As such, it is one of the first works to embody the fully realized talent of one of the most seminal artists of the twentieth century.

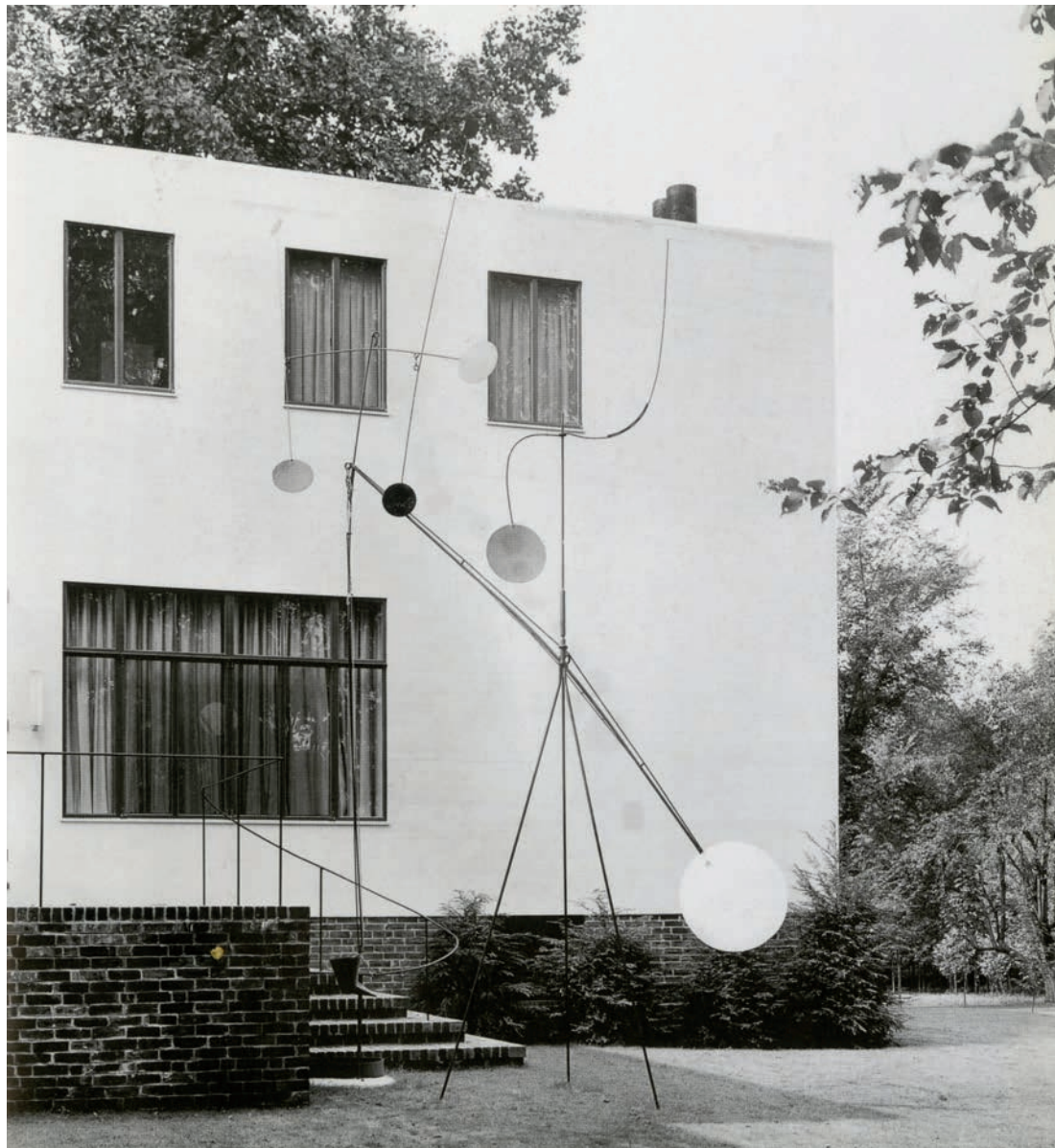
Originally trained as a mechanical engineer, Calder's earliest profession was perhaps an effort against the fate that he seemed so pointedly prescribed. Both his father and grandfather were renowned sculptors, having made art for both public and private commission. Yet his mother, as a painter, dealt with two dimensions that his paternal line lacked in their sculpture: both color and a playful sense of illusion.

In the circus, he found these many disparate elements engaged in an elegant dance: flashes of colors floated through space as three-dimensional objects, alight with both joy and humor. Eventually abandoning mechanical engineering as a profession, he traveled to Paris, finding the process of toy-making an adventure in both design and psychology: he could create a functional childhood pastime while simultaneously making an object that adults could appreciate for its aesthetic value.

Additionally, his interests brought him into another realm of art that was a training ground for emerging art of sculpture. Enmeshed in and fascinated by dance in 1920s and 1930's Paris, Calder designed sets for seminal choreographer Martha Graham and composer Eric Satie. In turn, this joy of movement came to saturate each of his nascent sculptural designs; Calder chose to imbue each of his creations with a spirit of movement and a future of motion. Calder's early plans for his *Mechanical Ballet* (an early unrealized project of immense proportions) reveal the sense of life that he desired to bequeath his artistic subjects: "Calder allowed his true ambition for theatrical productions to emerge: he wanted to dispense with any action onstage other than that of his animated forms, which would then no longer merely serve as decorative sets or props. Rather, he wanted the presence of his work to replace every other presence, especially live actors and dancers. Calder thus endorsed a course that the avant-garde theater has been pursuing since the 1910s: the actor was depersonalized, mechanized, and, ultimately, replaced by a theatrical mechanism, a 'performance-machine'" (A. Pierre, "Staging Movement", Marla Prather, ed., *Alexander Calder: 1898-1976*, Washington DC, 1998, p. 343).



Alexander Calder installing *Nine Disks*, 1935.
Photograph by Herbert Matter. Artwork ©
Calder Foundation, New York / Artists Rights
Society (ARS), New York.



James Thrall Soby. View of the wellhead at Soby's Farmington Home, 1936. Wadsworth Atheneum Archives. Artwork © Calder Foundation, New York / Artists Rights Society (ARS), New York.

We witness the grace and poise of performance machine for which Calder was ultimately aiming in the present lot. *The Whiffletree*, 1936, is spare in its construction, foregoing the heavy weight of Calder's later work for a lightness that evokes a wonderful delicacy in its many limbs and legs. On the whole, the piece has the air of something ephemeral, where the viewer could have blinked and the object would glide away in a flash of mechanical grace.

At its base, the object is three-pronged, its three legs bright red in their perfect symmetry and understated style. A single, slim trunk extends from their apex, allowing the real show to happen six feet above the ground. From the end point of the trunk flow two arms perfectly balanced upon their common point of departure. Though we may not notice it, Calder's mathematical genius lies in the harmony of the two arms: from their endpoints streams a myriad of lines and shapes, as if Calder's albatross has chosen to spread its wings. To the right and upwards, an elliptical disc of yellow sits as the sentinel, watching over the smaller black disc to its top right and the more volatile enormity of the red giant below it. Twin white and red discs orbit each other below, suggesting a dynamic of twinned souls, each refusing to budge from its suspended point in space.

The Whiffletree, 1936, shares formal affinities with two of Calder's first outdoor commissions. These early works were supported by tripods, providing firm bases from which Calder extended his weightlessly animated discs. It was in December of 1935 that James Thrall Soby commissioned a work to serve as a wellhead. As Soby recalled "...the real point was that the mobile was gay and hypnotic to watch as the outdoor breeze set it in motion." (James Thrall Soby, "My Life in the Art World," 1936, pp. 7-8).

On the other side, order rules the day. Two wires stretch vertically and parallel to each other, bending perfectly to the other's slight curve. At the top end, identical black ellipses mimic each other, their relationship even tighter than their silver and red cousins on the other side of the sculpture's body. Directly south, two congruent discs of red and yellow hang peacefully together, the third pair of of sculptural kinships in Calder's marvelous structure. Yet, at the first hint of wind or the slightest shake of an arm, the dynamics of the present morph into a circus of movement, shapes displacing and replacing each other in their suspended reality. At the viewer's will, *The Whiffletree*, 1936, assumes the capricious nature of its title, showing as much vibrancy and hilarity as the viewer sees possible.



(alternate view of the present lot)

Perhaps to call Calder's spectator a "viewer" would be a misnomer; for, in reality, the viewer is not one who merely observes, but an active participant in the many qualities of Calder's piece. While he would go on to create sculpture with enormous bases that give a sense of stern groundedness, Calder rarely returned to the form of the present lot: a piece with almost the form of a human being ready to dance, poised for the moment that the music will finally start. *The Whiffletree*, 1936 stands as the first echo of Calder's genius, where the union of form and function finally became a marriage of whimsy and wonder.

Calder's title refers to the engineering lessons he had learned from these earlier works. A whiffletree being a mechanism that distributes force through linkages that pivot. This device is the single element that allows for the vast array of inventive forms that Calder created to demonstrate such exhilarating motion.

14 **DAMIEN HIRST** b. 1965

Forgotten Promises, 2008
gold-plated stainless steel, glass, and cubic zirconia
72 3/16 x 108 3/8 x 4 in. (183.3 x 275.3 x 10.2 cm)

Estimate \$2,500,000-4,500,000

PROVENANCE
Gagosian Gallery, New York

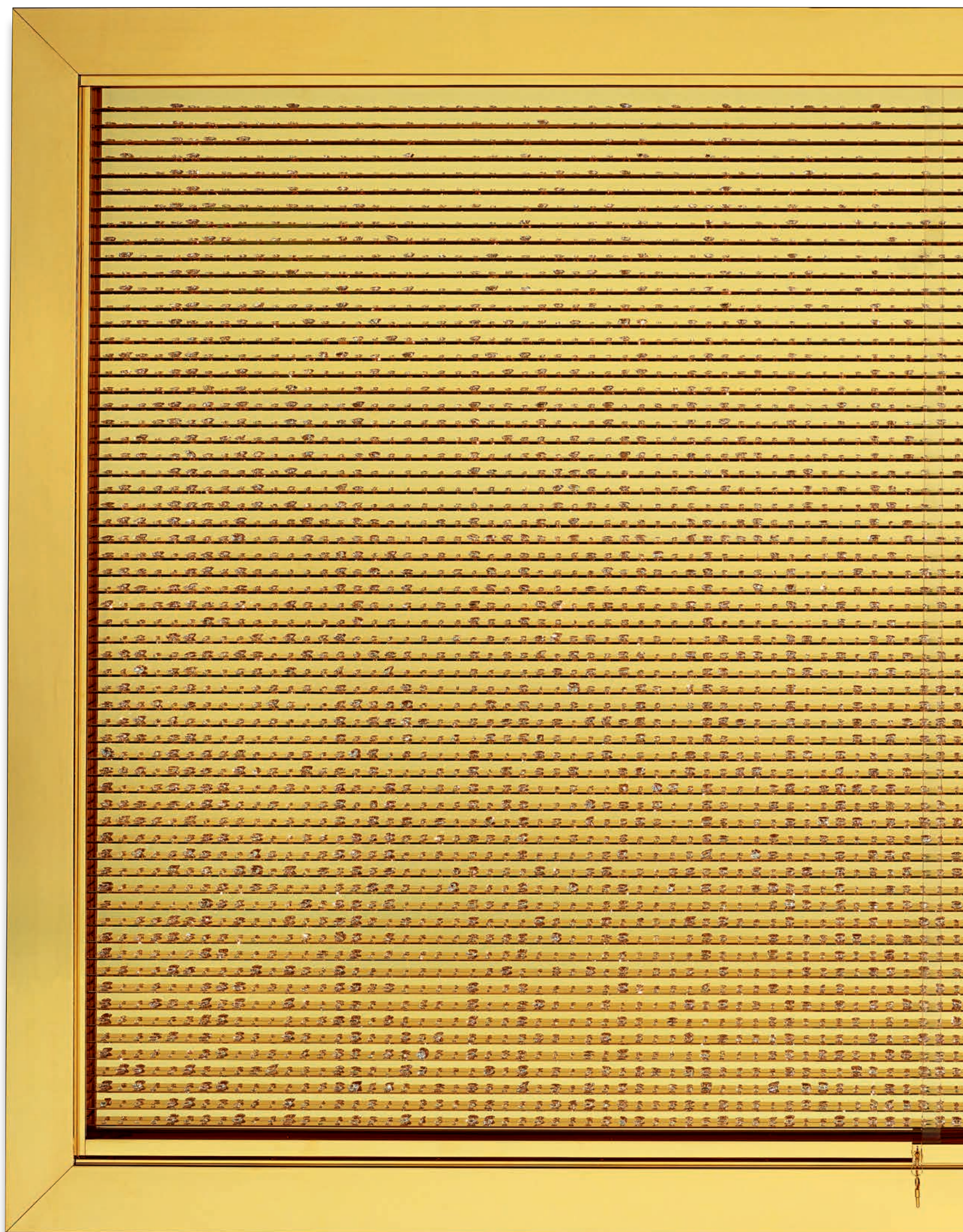
You trick the viewer into thinking that you’re telling them something, but you’re revealing something that they already have. It’s like magic.

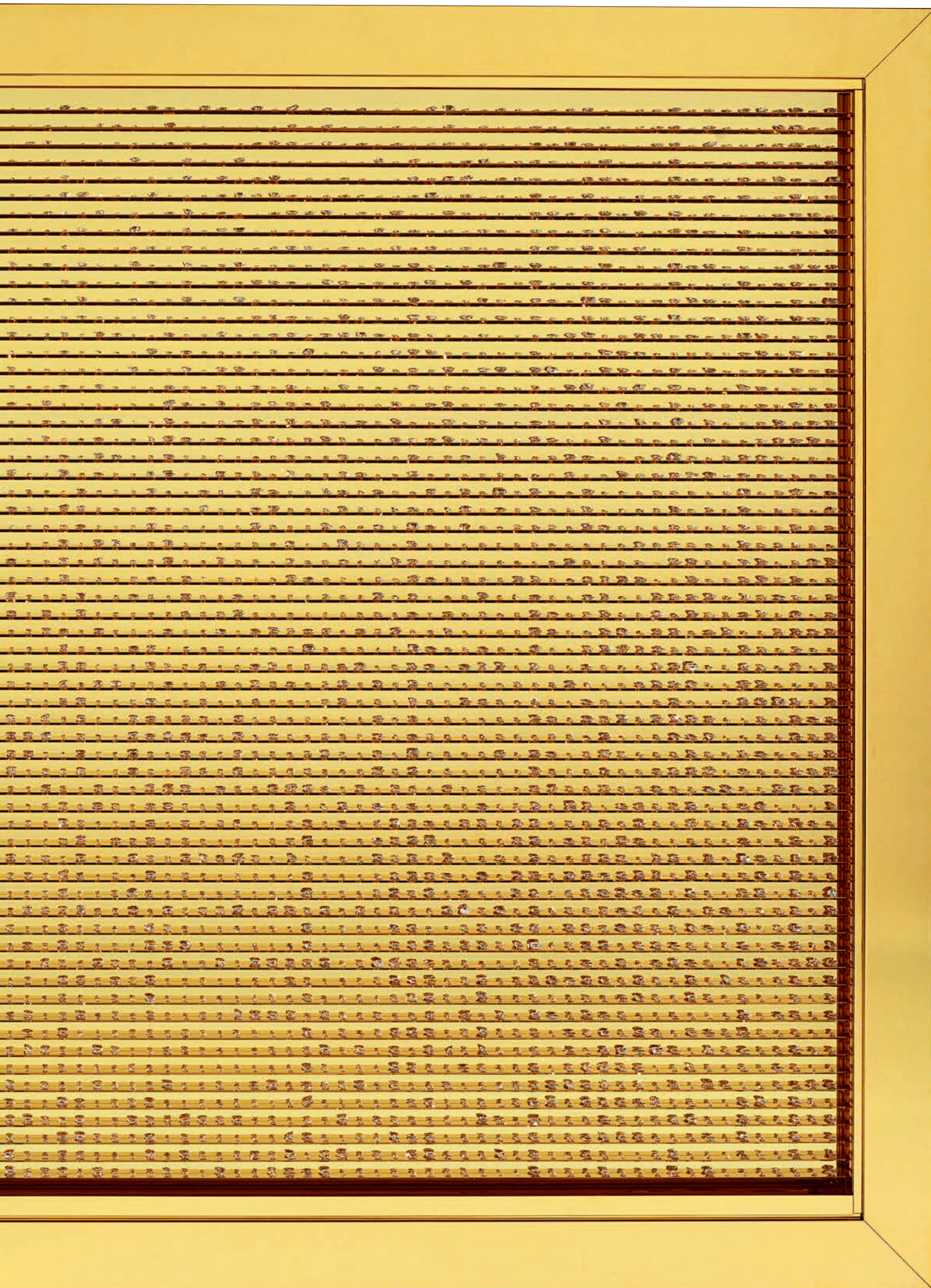
DAMIEN HIRST

(Damien Hirst, in A. Gallagher, “Damien Hirst on Death, Drink, and Diamonds”, *London Evening Standard*, March 22, 2012).



(detail of the present lot)





While Damien Hirst has been the art world's most controversial mainstay of the past two decades, one does not often associate the diverse body of his work with overt illusion or optical trickery. Rather, he has redefined the definition of face value: his pieces are not meant to represent, but simply to be. Instead, Hirst's puckish genius lies in his ability to provoke our most disturbing repressions out of dormancy with the incendiary work that he creates. When faced with the stark realities of our darkest whims, one could easily accuse Hirst's work of fabricating sinister thoughts and feelings within him, rather than to admit that they were there all along. The present lot, *Forgotten Promises*, 2008, presents us with a beauty so material in nature that we must question our own notions of aesthetics. It is a glimmering example of ethical conflict.

Hirst has long held a fascination with the concept of cabinetry in his art, stretching back to his art school days at Goldsmiths during the late 1980s. Originally conceived as a series of medical cabinets full of pill boxes, the first incarnations of cabinetry revealed Hirst's preoccupation with both death and the modern nature of prescription reality; our constant dosing in the psychopharmacological future of today has dramatically changed our concepts of perception as we drift farther away from our original state. These original cabinets also showed Hirst to be an inheritor of the Duchampian ready-made—the cabinets' mundanity hid the sting of their significance.

A decade later, Hirst revisited his medical cabinets, but modified their aesthetics. In *The Void*, 2000, Hirst presents us with a plentitude of shelving, adorned not with pill boxes but with enlarged versions of single pills, placed side by side against the backdrop of a mirror. In doing so, Hirst zeroed in on the seductive nature of medicine: its appeal was not only in its curative effects, but also in its presentation, delicious as candy.

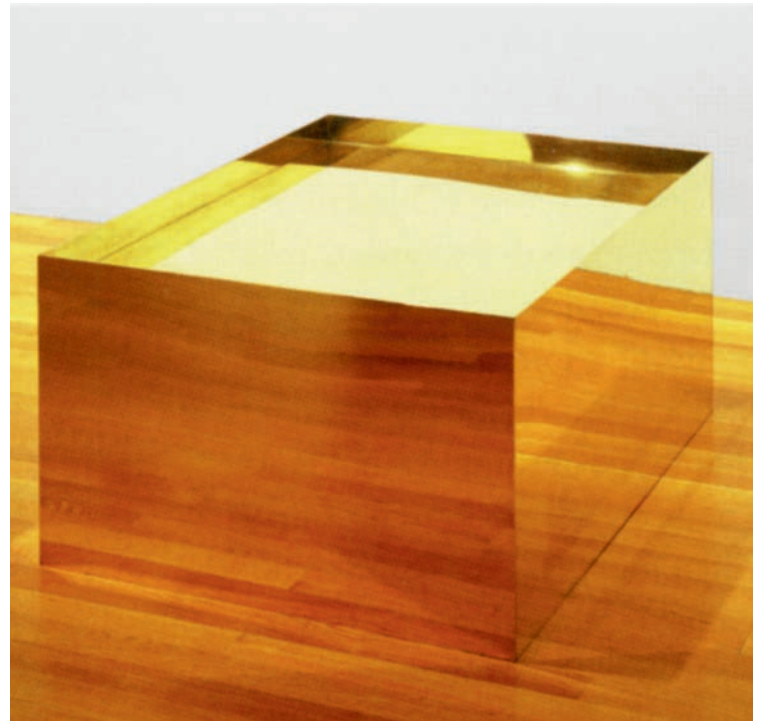
Hirst's art had achieved a remarkable feat for any artist: its conceptual depth had been equaled by its visual attractiveness. It is as if Hirst was simultaneously advancing and simplifying his artistic concept of medical cabinetry. The lessons he offered hit harder because of their ominous beauty. But Hirst was not finished in his refinery. By the time Hirst's sensational diamond encrusted skull, *For the Love of God* was revealed to the public in 2008, his penchant for employing diamonds in his work was in full swing. The rock's physical structure and controversial means of procurement echoed both immortality and death. The paradoxical quality of that particular combination made their presence a loaded one at the very least—an excellent medium for the eccentricities of Hirst's art. But Hirst's explorations of man's desire for immortality did not stop there. His contemporaneous works, such as *Au-195m*, 2008 signal his particular fascination with gold: for both its coveted possession and its unmatched status in human history as the embodiment of wealth, it too began to make frequent appearances in Hirst's art.



Damien Hirst, *Dead Ends Died Out, Examined*, 1993. Glass, painted MDF, laminated wood, steel, cigarettes and ash. 60 x 96 x 4 in. (153 x 242 x 12 cm).



Lucio Fontana, *Concetto Spaziale, All'alba Venezia era Tutta d'Argento*, 1961. Acrylic and glass on canvas, silver. 59 x 59 in. (150 x 150 cm). Prada Collection, Milan.



Donald Judd, *Untitled*, 1968. Brass. 22 x 48 1/4 x 36 in. (56 x 122.6 x 91.4 cm). The Museum of Modern Art, New York.

Both of these concepts come to an explosive head in *Forgotten Promises*, 2008. We observe Hirst's cabinetry lifted out of the realm of mere conceptual art, for the glittering and magnificent visual impact of his piece is enough to humble even the most devout ascetic. Stretching nine feet wide by six feet high, the present lot commands as much light as it reflects, its gold-plated stainless steel providing a surface of unparalleled luster. Upon 62 glinting shelves sit thousands of brilliant-cut cubic zirconias, the most common surrogate for diamonds in today's jewelry market.

Hirst uses a number of devices to augment his already fantastic visual impression. Firstly the golden surface behind the crystals approaches a mirror in the quality of its reflectivity. Hirst compounds this with a glass encasement. The result is a vision of infinity; as the viewer approaches the cabinet from a distance, he beholds the shining wealth of *Forgotten Promises*, 2008—all the myriad surfaces of crystal, gold, and glass echo each other in a brilliant splendor.

Hirst succeeds in conjuring up a number of associations simply by pairing his gorgeous piece with a charismatic title. The "forgotten promises" in question seem to be those of past lovers, their decades-old words hollow but their material signs of devotion still held tight by their spurned lover. Hirst succeeds in crafting a narrative of a bygone aristocracy, where physical promises are in abundance but they lack any kind of emotional substance.

Beyond his suggestions of story, however, Hirst reliably delivers on his promise to reveal the menacing tendencies of the viewer. Pairing brilliant crystals with gold in a cabinet stretching to infinity, Hirst manages to present us with an almost pure vision of materiality. Hirst's uncompromising presentation of seductive surfaces and faceted forms has many direct antecedent. Out of the linear presentation and encrustations of Fontana to the rectilinear sublime of Donald Judd, blazes forth the dazzling visual intensity of *Forgotten Promises*, 2008.

Perhaps the answer lies with Hirst's complex methods of artistic inquiry. After all, his art is always deeper than it seems: "His posture on the surface is that of a puritanical moralist excoriating contemporary society for its materialism and vanity. What more immediately, if not deeply, animates his project, however, is a calculating blend of satire, cynicism and grandiosity." ("Varied Phases of Damien Hirst (Sliced-Up Cow Not Included)", *The New York Times*, January 13, 2012). The very material of the cubic zirconia is in itself a lens into our psychology. Brandishing the wrists, necks, and ring fingers of millions of people around the world, this substitute diamond fulfills our need to project wealth without ever actually achieving it. Even as he tempts us with his seductive piece, Hirst demonstrates that sometimes beauty can exist without authentic substance. In *Forgotten Promises*, 2008, Hirst courts our greed, then renders it worthless.

o 15 **STEVEN PARRINO** 1958-2005

Jerk Left, Jerk Right, 1989

enamel on canvas

83 3/4 x 96 in. (213 x 244 cm)

Signed, titled, and dated "STParrino '89 (Jerk Left Jerk Right)" on the stretcher.

Estimate \$600,000-800,000

PROVENANCE

Galleria Massimo De Carlo, Milan

My paintings are not formalist, nor narrative. My paintings are realist and connected to real life, the social field, in brief: action... All my work deals with disrupting the status quo.

STEVEN PARRINO

(Steven Parrino, in *The No Texts (1979-2003)*, New York, 2003, p. 23).



(detail of the present lot)

JERK





John Chamberlain, *Witchesoasis*, 2011. Painted and chrome-plated steel. 84 1/2 x 89 x 75 in. (214.6 x 226.1 x 190.5 cm).

Steven Parrino was a punk-rock avatar who, throughout his far too short life and career, re-imagined what the rules of painting could be. Emerging out of the downtown Manhattan scene of the nineteen eighties formed in rock clubs and East Village galleries, Parrino, like his contemporaries, fought viciously to overturn the conventions of music and life as well as traditional painting. His canvases, like his lifestyle, expressed a violently kinetic reaction to the status-quo, capturing the movement, excitement and all too often loss of a generation that emerged in the shadow of both the gratuitously bawdy New York School and the cerebral minimalists that followed.

A contemporary of other visionary painters such as Christopher Wool and Peter Halley as well as so-called "pictures generation" artists like Richard Prince, Parrino sought to conquer painting on his own terms. An avid lover of machines, in Parrino's paintings one can see the genuinely American dichotomy and tension between his dedication to finish and craft, and his appreciation of decay. Painting at the end of the "American Century," one can see and feel the violence and hope in Parrino's work, embodying the end of an epoch.

In his pulsating, violently violated canvases, Parrino declared his interest in painting as one he termed “necrophiliac” an interest in a timeless medium for which many had begun to write the obituary. Using bold blacks, silvers, pearlescent whites and colors, his iconic works seem battered and bashed though somehow always pristine. The canvas of these works is folded and undulating and the paintings seem to capture the momentum of a life lived on the edge and in the margins.

The present lot, *Jerk Left, Jerk Right*, 1989, is comprised of enamel on manipulated canvas and is a singular example of all that Parrino lived and painted for. We see the arrested violence that so defines his best works; the canvas has literally been jerked from the stretcher, leaving a rippled and furrowed right half. A freeze frame from a snuff film about painting: as viewers we are unsure if the massive text reading “JERK” along the left side refers to us the voyeur, or the artist, the exhibitionist. Though the canvas utilized by Steven Parrino is thick and coarse through his treatment, it appears soft and malleable like a silken bed sheet roughly pulled from its corners by a sleeper in the midst of a night-sweat. The once pristine and painted canvas reveals its past as the raw canvas shows itself along the edge. Once he completes his process of pulling, yanking and gathering, Parrino has re-stapled the canvas to his liking, and it now appears as a frozen glacier and arrested moment in time. The silver enamel glows and radiates like the chrome on a well-loved motorbike, lending the work a sense of transient opulence as well as a greasy fury.

Through his active engagement with the canvas, Parrino re-imagines *Jerk Left, Jerk Right*, 1989, from its once two-dimensional state into a three-dimensional object. The canvas, classically rectangular, smooth, and contained, has been aggressively pulled and tugged from its once prostrate and monochromatic existence. The surface is now brutally present as it puckers towards the viewer with a hitherto nonexistent force from a two-dimensional object. It is this movement, this violation of the pictorial frame that sets Parrino apart and makes his body of work so important: he is literally pulling apart the painting in front of our eyes, yet, instead of this violence destroying the notion of painting as a practice, it manages to imbue it with new meaning and possibilities. While the accusation sits isolated in the upper left corner, the folds entice and inspire the viewer to approach, ignoring the affront etched in its surface. Here, Parrino’s usual and casual play with the viewer is quintessentially captured in the tumultuous and soothing, rough and smooth, aggressive and enticing surface of *Jerk Left, Jerk Right*, 1989. In its nonchalant and effacing way it is a singular masterpiece for a time that was supposed to have destabilized the very possibility of those existing.

In the years since his death in a motorcycle accident in the early hours of 2005, the legend, influence, and art historical importance of this visionary artist has begun to sink in. In addition to his masterful paintings, Parrino left behind both a swath of contemporaries and a younger generation who look to his legacy as one that allows for a reemergence of painting as the pivotal artistic medium in a post-digital era. In this single work, one can see all of these ceaseless possibilities strewn forth. For Parrino, the possibilities of painting were like a black lonely highway, ripe to rip down at high speed and with little regard.



Steven Parrino, *Blue Idiot*, 1986. Acrylic and enamel on canvas. 72 x 48 in. (182.9 x 121.9 cm). Private Collection.



John Chamberlain, *Ultima Thule*, 1967. Galvanized steel. 64 x 44 x 36 in. (162.5 x 111.8 x 91.4 cm). Private collection.

o 16 **CADY NOLAND** b. 1956

Clip on Method, 1989
mixed media
overall: 144 x 29 x 4 in. (365.8 x 73.7 x 10.2 cm)

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

PROVENANCE
Janet Green, California
D'Amelio Terras, New York
Private collection, Paris

EXHIBITED
Venice, Palazzo Grassi, *Where Are We Going?*, April 30-October 1, 2006

LITERATURE
A. M. Gingeras and J. Bankowsky, *Where Are We Going?*, Palazzo Grassi, Venice/Milan, 2006, p. 237 (illustrated)



(detail of the present lot)







Marcel Duchamp, *Bicycle Wheel*, 1950. Metal wheel mounted on painted wood stool (replica of 1913 original). 51 x 25 x 16 1/2 in. (129.5 x 63.5 x 41.9 cm). Museum of Modern Art, Collection of Sidney and Harriet Janis, New York. © 2012 Artists Rights Society (ARS), New York / ADAGP, Paris / Estate of Marcel Duchamp.

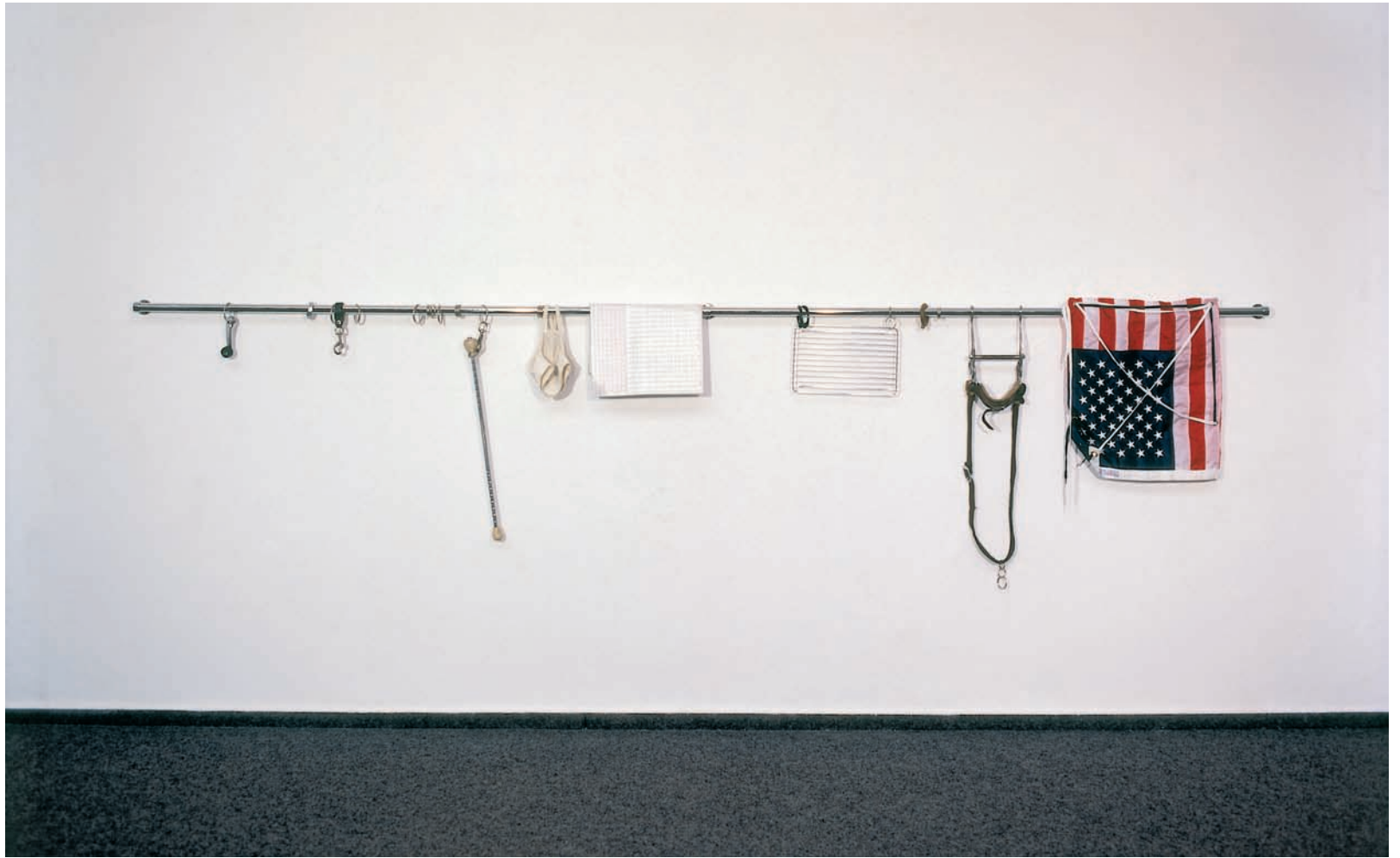


Eva Hesse, *Atelier*, 1965-1966.

While notably reticent to present new artworks to the public, New York based, Cady Noland holds the record for the highest price achieved for an artwork by a living woman and has been included in the prestigious Whitney Biennale (1991) and Documenta 9. Her artistic practice continues to inspire, cited by a young generation of artists who choose to investigate the cultural landscape through debris, detritus, and throw-away objects. The present lot, *Clip on Method*, 1989, is a poignant contribution to art history bringing forth an artwork that operates through aesthetically staging a culmination of cultural artifacts. In this work as in Noland's practice as a whole she reveals the underpinnings of how the narrative of historical or dramatic events shapes social behavior and how this narrative takes visual and material form. *Clip on Method*, 1989, mediates on loss and contemplation, allowing everyday objects to transform themselves in front of our very eyes, illuminating variations of moral, cultural, and economic value.

Comprised of long metal rod, elevated by three brackets and adorned with various metal and wooden curtain clip-on rings, this sculpture is further adorned with seemingly random elements such as a shoe horn, a cowbell, two metal racks layered onto each other and affixed with silver rings, a bit, and a plastic plumbing tube, skewered toward the far end of the rod. Most of these objects are considered as post-industrial detritus, however, when presented in such a linear fashion, clipped along the metal rod, they are interpreted as a diagram, a fragmented time line, a cultural excavation through basic objects—objects that bind. In this way, Noland continues to address the problematic nature of modernity, wherein desired sociological transitions are seldom effective when implemented within—or in this case, clipped along—the same structure. Here, a calibrated cynicism is apparent: "there is as 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, in M. Cone, "Cady Noland", *Journal of Contemporary Art*, Fall/Winter, 1990).

As evidenced in the inclusion of her piece, *Mutated Pipe*, 1989, in the exhibition *Born to be Wild*, at the Kunst Museum in St. Gallen, Switzerland, Noland's rod-based sculptures are often found installed and hung from a gallery wall. Here however, the present lot, *Clip on Method*, 1989, was installed on the gallery floor when exhibited in *Where are We Going?* at the Palazzo Grassi, Venice, in 2006. By situating the artwork in this way, the cold objects that comprise Noland's *Clip on Method*, 1989, are in direct communication with the cold floor, implying a refusal of the hierarchical plane. Despite the fact that *Clip on Method*, 1989, is comprised of objects that blend into the fabric of the everyday, as a whole, it remains an aesthetically striking artwork, with its polished and sleek surfaces that would seem to adapt to any space. Evoking an unmonumental quality, the artwork stretches across the floor, positioned as small stubborn hurdle before a large freestanding cut-out figure of Lee Harvey Oswald, *Oozewald*, 1989. Oswald, infamously noted as John F. Kennedy's assassin, is presented here with large holes throughout his body, one hole penetrates his mouth stuffed by an American flag. Noland employs a title that guides the viewer toward stories covered by tabloids and the popular media, publicizing the traumatic event into infinity; *Oozewald*, 1989 becomes the incarnation of American History's unhealed wound. The artist is well known for taking on turning points in American history, evoking the tumultuous period



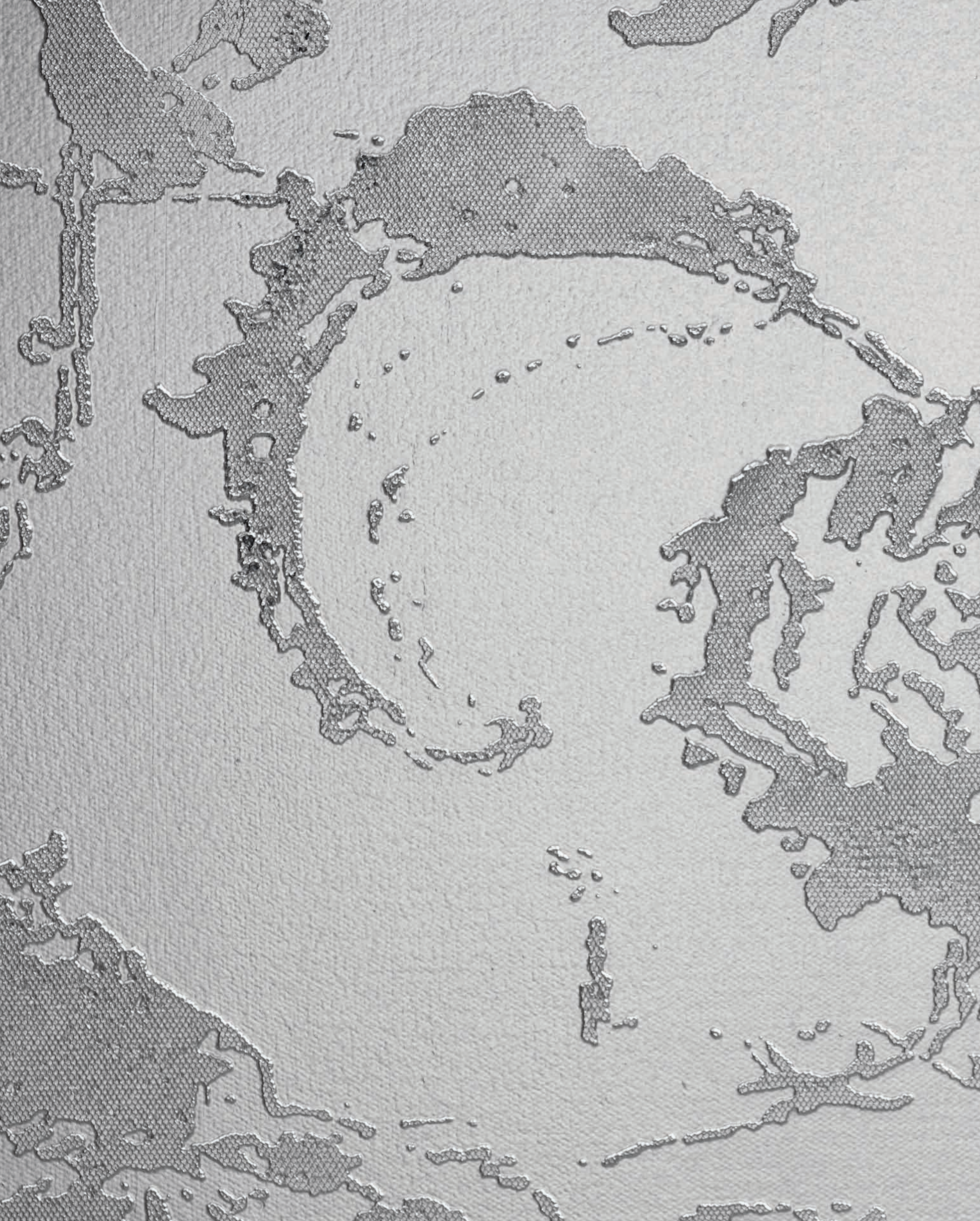
Cady Noland, *Mutated Pipe*, 1989. Various items on chrome rod. 131 1/2 x 32 5/8 x 5 1/8 in. (334 x 83 x 13 cm.). Museum für Moderne Kunst, Frankfurt am Main. Photograph by Axel Schneider, Frankfurt am Main.

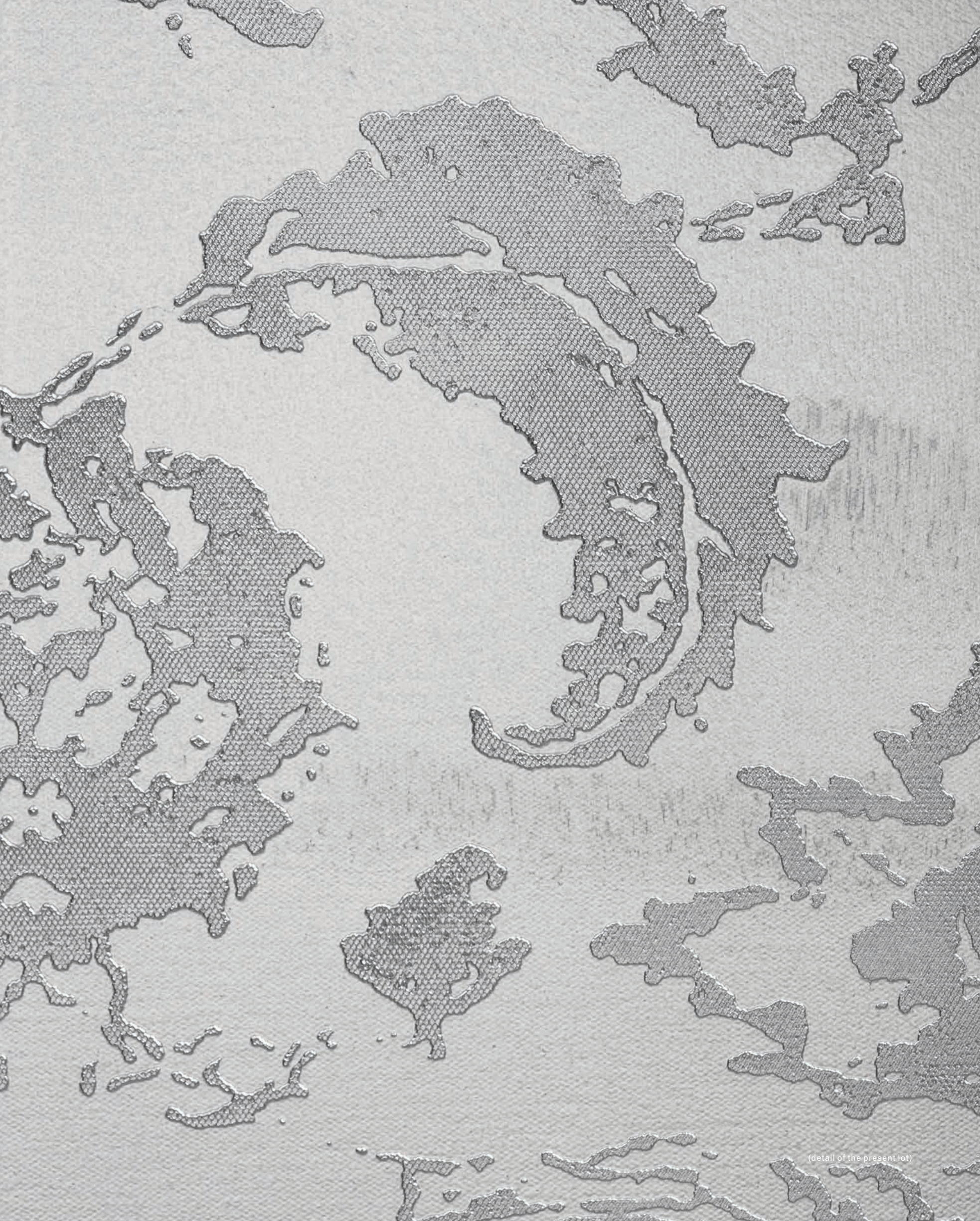
of the 1960's and 1970's; addressing the events surrounding the assassination of John F. Kennedy, the Vietnam war, the Manson family, as well as the transmission of images and imagery encapsulating these events– and by association, the transmission of fear. This transmission of imagery and fear is exemplified in Andy Warhol's death and disaster series of 1963 – *Tuna-fish Disaster* and *Car Crash* – wherein the multiplied image reflects back onto an American economic structure: marketing fear just as it markets any other commodity; mapping out the manner in which fear (as a commodity) is consumed and internalized.

Together, *Clip on Method*, 1989, and *Oozewald*, create a dialogue about violence, revenge, and the social-political obstacles that have faced generations of Americans. *Clip on Method*, 1989, reflects the kind of fragmentation that exists within cultural memory, a disenfranchisement in material form. This sculpture holds the potential to become a series of microhistorical accounts; referring to larger narratives and dramatic events as well as to small-scale histories. Each object, a talisman along the metal rod, oscillating between thing and symbol. The seeming randomness of the accumulated objects reflects back into the violence that shrouds *Oozewald*, a violence which, according to Noland, "has always been around. The seeming randomness of it now actually

indicates the lack of political organization representing different interests." (Cady Noland, in M. Cone, "Cady Noland", *Journal of Contemporary Art*, Fall/Winter, 1990).

The exhibition, *Where are We Going?*, featured Noland's work in context with over two-hundred artworks by forty-nine artists ranging in movements from Art Informel, Arte Povera, Minimalism, Post-Minimalism, and Pop Art. In good company, the exhibition included artists such as Lucio Fontana, Agnes Martin, Donald Judd, and Warhol, invoking sixty years worth of influential art movements stemming out of the post-war period; all of which have been punctuated with similar critical stances questioning the construction of social norm. Noland's *Clip on Method*, 1989, proposes an arch over these movements, the accumulation of objects reflecting Duchampian assemblage with the misleading appearance of an informal approach. Noland appropriates objects with cool distinction. While there are many examples of artworks that comment on the fragment as a state of being, commodity culture, consumerism, and capitalism, Noland deliberately rejects the instant gratification that so commonly accompanies the consumption of fragments. *Clip on Method*, 1989, demands viewers to engage in the awareness of objects and through this, a reflection on the objecthood of history.





(detail of the present lot)

o 17 **RUDOLF STINGEL** b. 1956

Untitled, 2010
oil and enamel on canvas
120 x 96 in. (304.8 x 243.8 cm)
Signed and dated "Stingel 2010" on the reverse.

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

PROVENANCE

Gagosian, New York
Private collection, USA
Modern Collections, London
Acquired from the above by the present owner

EXHIBITED

New York, Gagosian Gallery, *Rudolf Stingel*, March 4 – April 16, 2011

LITERATURE

A. McDonald, *Rudolf Stingel*, Gagosian Gallery, 2011, pp. 31 and 73 (illustrated)



The present lot, *Untitled*, 2010, comprised of oil and enamel on canvas, stands as a ground of worship for brilliant hues, kaleidoscopic textures, and renowned artistic process. The iridescent surface seems as supple as the carpet which birthed its impressions. Standing at nearly ten feet tall, the canvas appears almost woven from thousands of silver silk threads, braided and entwined to create a luxurious surface inviting the viewer's veneration and celebration of the brilliance before them.

Stemming from his self-titled 2011 exhibition, Rudolf Stingel's series of silver carpet paintings define an investigative arch that has spanned over two decades. Prior to his painterly explorations of color and reflectivity, the artist's practice was informed early on by the tactility of woodcarving and the cultural tradition implicit in such craft. Upon landing in a conceptually driven New York art scene in 1987, Stingel had already transitioned from abstract painting to enamel works on canvas. Shortly thereafter, the artist began producing works that referenced painting and production, subverting the notion of Genius associated with Modern painters through the creation of *Instructions*, 1989, a limited edition art book outlining the step by step process of generating an enamel painting. In essence, by transforming his technique into a DIY project, Stingel's critique simultaneously demystified the aura of studio process while alluding to the mechanized labor that structured Andy Warhol's Factory. The present lot, *Untitled*, 2010, situates itself within a similar framework, colliding associations of craft, ornamentation, and the domestic sphere in dialogue with monumental scale and historic perceptions of Modern artistic innovation.



Andy Warhol, *Rorschach*, 1984. Synthetic polymer paint and screenprint on canvas. 164 x 115 in. (416.6 x 292.1 cm). The Andy Warhol Museum, Pittsburgh. © 2012 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.



Installation view of Rudolf Stingel, Museum of Contemporary Art, Chicago, 2007. Photography by Stefan Altenburger, 2007.

Stingel's vast carpet installations, most famously installed in Grand Central Terminal, have distinguished his career and much has been written about these works as imprinted surfaces, recording unique footprints and engaging the viewer's sense of awareness in relation to spatial environment. This concern is perhaps most discernible in the artist's footprint-laden Styrofoam works from 2003. The present lot, *Untitled*, 2010, plays with this very perception of trace and memory— it is “the memory of a painting.” One imagines applying silver paint to the surface of a large Persian carpet and pressing it to the primed surface of a canvas, transforming an ornate textile relief into an imprint or reversal of the object. Here, a functional and decorative object is reconstituted beyond its intended parameters; the mirrored and textured imprint becomes an integration of the mass produced and the unique, an object of reflection. Stingel's silver carpet painting performs and retreats; occupying monumental scale and opulent resplendence, its commanding presence tempered by an undulating and phantom-like relief. “A carpet is a painting, and a painting is a carpet. It is only our position in relation to them that changes. Our relation to life, to a painting or to a carpet, is the same relation we have to the earth we stand on: it moves but we don't feel it.” (Francesco Bonami, Rudolf Stingel, Gagosian, New York, 2010, p. 7)

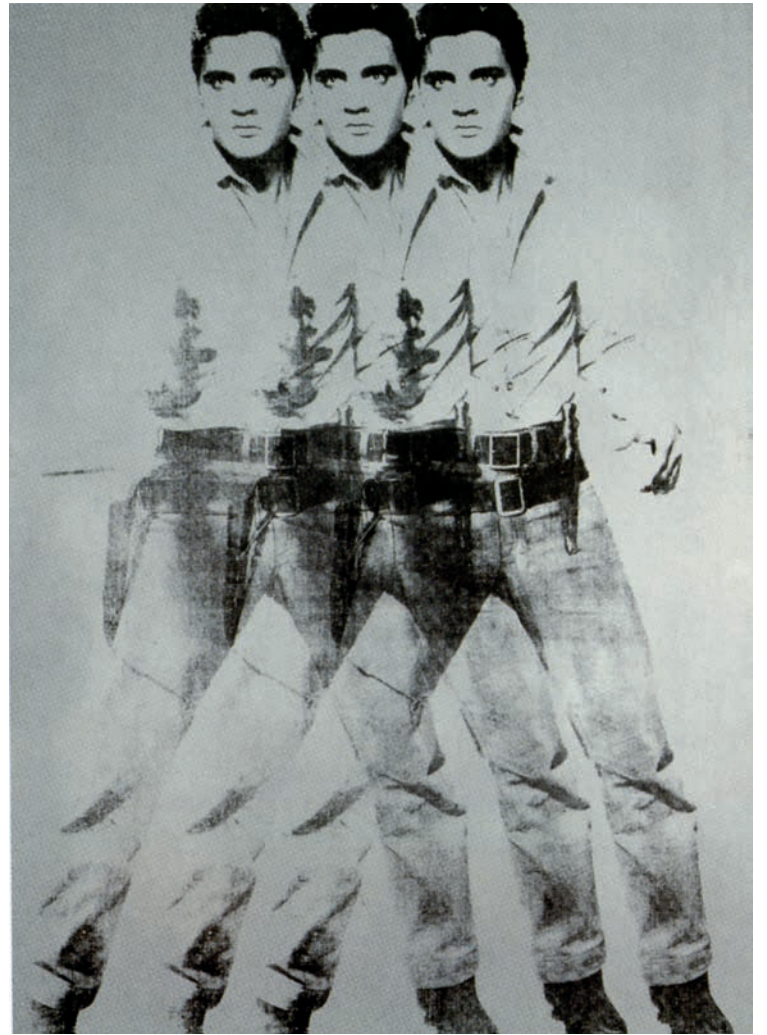
Following Bernhard Waldenfels' philosophy of perception, contemplating the visceral presence of *Untitled*, 2010, arouses a tacit awareness; “when an ‘attention relief’ develops, some things stand out more than others, in much the same way as the word ‘relevance’ is derived from the Latin word *relevare*, which means ‘to raise up.’ For the attentive observer, this translates into preferment and deferment....What stands out not only



Installation view of *Rudolph Stingel: Live show* at the Neue Nationalgalerie, Berlin, 2010.
©Photo: David von Becker

stands out from the area, but also forms the focal point of a thematic area gradated according to proximity to, or distance from, the thematic core. What is not essential to the subject is marginalized...Center and periphery are certainly not static quantities, but rather products of an ongoing process of centering and marginalization." (B. Wakdenfeels, *Phänomenologie der Aufmerksamkeit*, Frankfurt am Main, Suhrkamp Verlag, 2004, p. 101). The series of Stingel's silver carpets were originally installed in a long narrow passageway between two larger gallery spaces. The paintings faced each other in two rows, creating a lustrous monochromatic space of reflection. While similar in color and scale, each work is in fact unique, revealing itself to be a distinctive repository of trace. The relief of each work appears woven up into densely textured ornamentation while slightly faded elsewhere, not quite flat not quite static. In fact, the center and periphery of each work seem to exemplify Waldenfels' philosophy. While we can clearly observe the imprint of a medallion at the center of the present lot, framed by lively vines and floral motifs, flanked a thick floral boarder, this imagery also rises up and fades, inviting multiple perceptions of depth and field.

The thematic core of this series overtly shifts in front of the viewer's gaze, the present lot proves to be the most balanced of the imprints, which almost situates it as a generative starting point– or end. The carpet is laid almost perfect across the center of the canvas; the symmetry, combined with the intricate texture, hypnotizes the viewer with its perfection and complexity. Observing the remainder of the series, varying in relief and register, it is apparent that each unique canvas encapsulates the artist's movement. They become a record of evolution. One cannot help but read them all together, studying their motion. Generated from the same pattern, surfacing into unique gestures, Stingel's immense silver paintings



Andy Warhol, *Triple Elvis (Three Elvis) (Ferus Type)*, 1963. Silkscreen ink and silver paint on linen. 82 x 60 in. (208.3 x 152.4 cm). Private collection, Giorgio Colombo, Milan. © 2012 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

summon associations to Warhol once more. While both artists have used silver to define and envelope architectural space, Stingel's silver paintings can be situated within a similar meditative exploration as Warhol's *Shadows*, 1978 – 1979. Spatial adornment aside, the cumulative effect of both bodies of work, *Shadows*, 1978 – 1979, and silver carpets, suggest an overarching abstraction from banality, a fracture in the everyday. Legend has it that Warhol based *Shadows*, 1978 – 1979, on the image of shadow cast in his office, an ephemeral motif that captures the fleeting nature of time and memory. While the one hundred and two paintings that comprise *Shadows*, 1978 – 1979, bears the serial hallmark of Warhol's career, the varying textures, colors, and registers of each element emphasize a fissure– even in repetition. In an attempt to undermine his monumental accomplishment, Warhol referred to his *Shadows*, 1978 – 1979, as “décor” and while he and Stingel would share an interest in the ornamental, their works continue to mesmerize the viewer; carefully comparing gradated shifts of form and perception within each step.

From a later series by Warhol, *Rorschach*, 1984, comprised of acrylic on canvas, features a similar intricate design and symmetry as the present lot. The totemic form in the center opens its wings across the expansive space. It's perfectly symmetrical form is deeply saturated in viscous golden pigment. The ambiguous form evokes a deep mystery in the arms and legs that spread from the central totem. The suggestive nature, created through both the animalistic shapes and golden pigments, mimics the tests after which the series is named. The inkblots given to patients to evaluate their responses are meant to unearth and reveal the subconscious of the viewer; in the present lot, *Untitled*, 2010, the mirrored surface, dense texture, and swirling imprints act as a kind of ledger, enchanting both the conscious and subconscious in each of its viewers.





(detail of the present lot)

o 18 **ANDY WARHOL** 1928-1987

Nine Jackies, 1964

acrylic and silkscreen ink on linen, on nine canvases

overall: 60 x 48 in. (152.4 x 121.9 cm)

Each respectively stamped by the Estate of Andy Warhol and numbered PA 56.135, 56.136, 56.138, 56.139, 56.142, 56.144, 56.149, 56.150, 56.151 on the reverse.

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

PROVENANCE

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

Bruno Bischofberger, Zurich, 1990

Sale: Sotheby's, New York, *Contemporary Art Part I*, November 15, 1995, lot 25

Private Collection

EXHIBITED

Deichtorhallen Hamburg, *Andy Warhol - Retrospektiv*, July 2 – September 19, 1993;

Stuttgart, Württembergischer Kunstverein, November 13 , 1993 – February 6, 1994

Seoul, Ho-Am Art Museum, *Andy Warhol: Pop Art's Superstar*, August – October 1994

Zurich, Galerie Bruno Bischofberger, *Jingle Bells*, December 11, 1994 – January 7, 1995

LITERATURE

G. Frei and N. Printz, *The Andy Warhol Catalogue Raisonné; Paintings and Sculpture 1964-1969*, New York, 2004, pp. 131, 145, cat. no. 960 (illustrated)

Z. Felix, *Andy Warhol: Retrospective*, Hamburg, Deichtorhallen; Stuttgart, Württembergischer Kunstverein, 1994, p. 69 (illustrated)

Ho-Am Art Museum, *Andy Warhol: Pop Art's Superstar*, Seoul, 1994, p. 41 (illustrated)





Film still from *Lane Slate, Exhibition*. The Archives of the Andy Warhol Museum, Pittsburgh. Artwork © 2012 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

Andy Warhol's feelings after the assassination of John F. Kennedy, concerning the national tragedy itself were, at the very least, complex. The assassination was a media frenzy of historic proportions, the seemingly endless coverage of the murder and its aftermath assaulting the daily life of almost every American. Indeed, the event produced some of our most enduring and moving images: John F. Kennedy Jr.'s salute at his father's funeral, the flashbulb moment of Lee Harvey Oswald's assassination, and of course, the newspaper and magazine pictures of Jacqueline Kennedy, both smiling innocently in the moments before her husband's death and brandishing a heartbreaking mask of mourning in the hours and days following. In *Nine Jackies*, 1964, Warhol's method of production and his subject matter reached an unprecedented spontaneity of purpose, as the repetitive image on his canvas bears a reflection of the internal and external lament of America. Consequently, we behold a poignant work of moving pathos, where the psychology of the canvas matches our own.

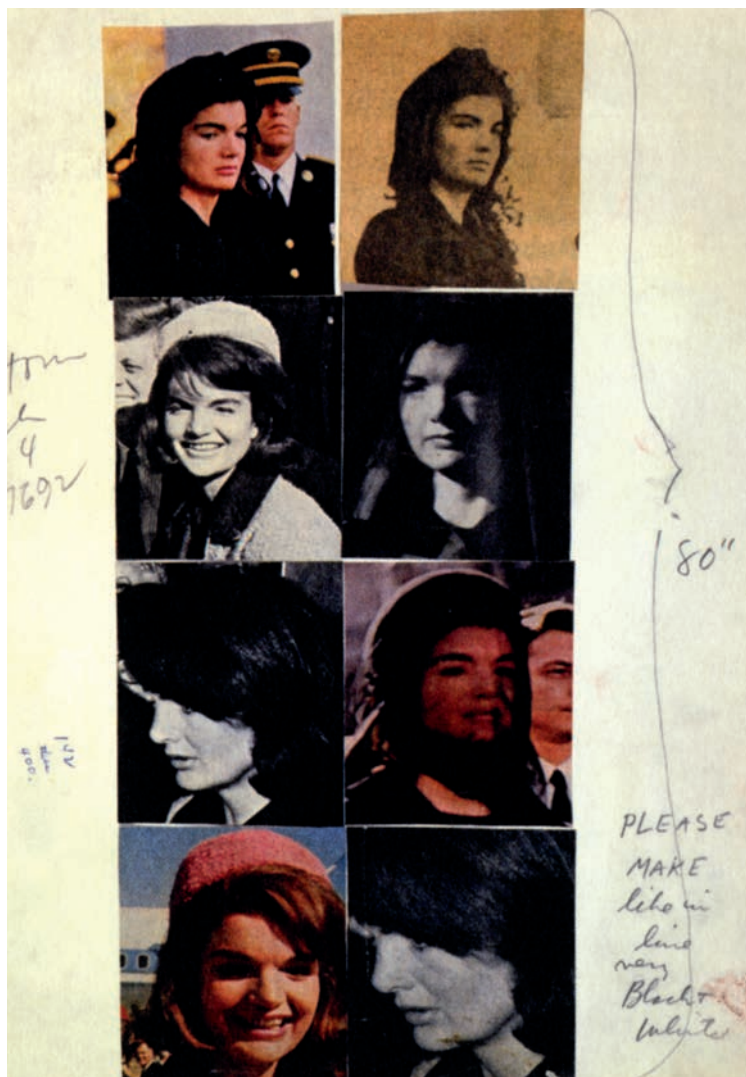
It was at this time that Warhol chose to redefine the concept of "popular culture" entirely. No longer would his subject matter consist of simple household imagery but it would address the omnipresence of news coverage and celebrity. More specifically, Warhol began to zero in on several specific celebrities and news-media images of considerable power. First and foremost, his multiple venerations of Marilyn Monroe struck a deep cord of nostalgia for their observers, generating an emotional connection that Warhol had not previously achieved in his

work. Elsewhere, Warhol chose to immortalize destruction for its shock value—his early paintings of the gory outcomes of car crashes and atomic bombs provided an element of brutal terror for the viewer.

The events that transpired on November 22, 1963 in Dallas presented Warhol with a jarring opportunity. The press covered the events leading up to and directly following the shooting with astounding dedication; soon, images of the President's body were on display in nearly every news venue in the country, ripe subject matter for Warhol and his recent forays into images of tragedy. Veering away from this more explicit avenue, Warhol sought out the various images of Jackie Kennedy before and after the assassination, encompassing the time from her arrival at Dallas/Ft. Worth airport to the expressionless shock of her veiled face during the funeral procession. The images that Warhol began to silkscreen—eight in total—were drawn from a variety of sources, among them *Life Magazine* and several prominent newspapers. Most images were not unique to their publication, instead, they emerged from a finite pool of images that were infinitely reproduced. In this way, the images of Jackie that Warhol chose to work with were already familiar to many Americans—a recognition that magnified their significance for the viewer of the paintings. This was one of Warhol's legendary skills, possessing an acute sensitivity in identifying and employing an image as a readymade icon.

Apart from the images contained within the actual picture, Warhol's method of production was in itself a reflection of the media's culture of imitation. Having opened the Factory in 1962, Warhol had already applied the economics of industry to the production of his art. The silkscreen process was a microcosm of this efficiency: Warhol would select an image, augment it in size, use glue to trace the intricacies of the image, then roll ink or paint across its surface, leaving an impression. Once the silkscreen was produced, Warhol would make multiple impressions of the same image. The differentiations were sometimes slight and sometimes drastic, and were dependent upon a great many factors including the amount of pigment used, residue from previous use, and the variable nature of the surface of the picture. The images, in their different incarnations, resemble our own: mutable in each of our perceptions, yet identical in their content.

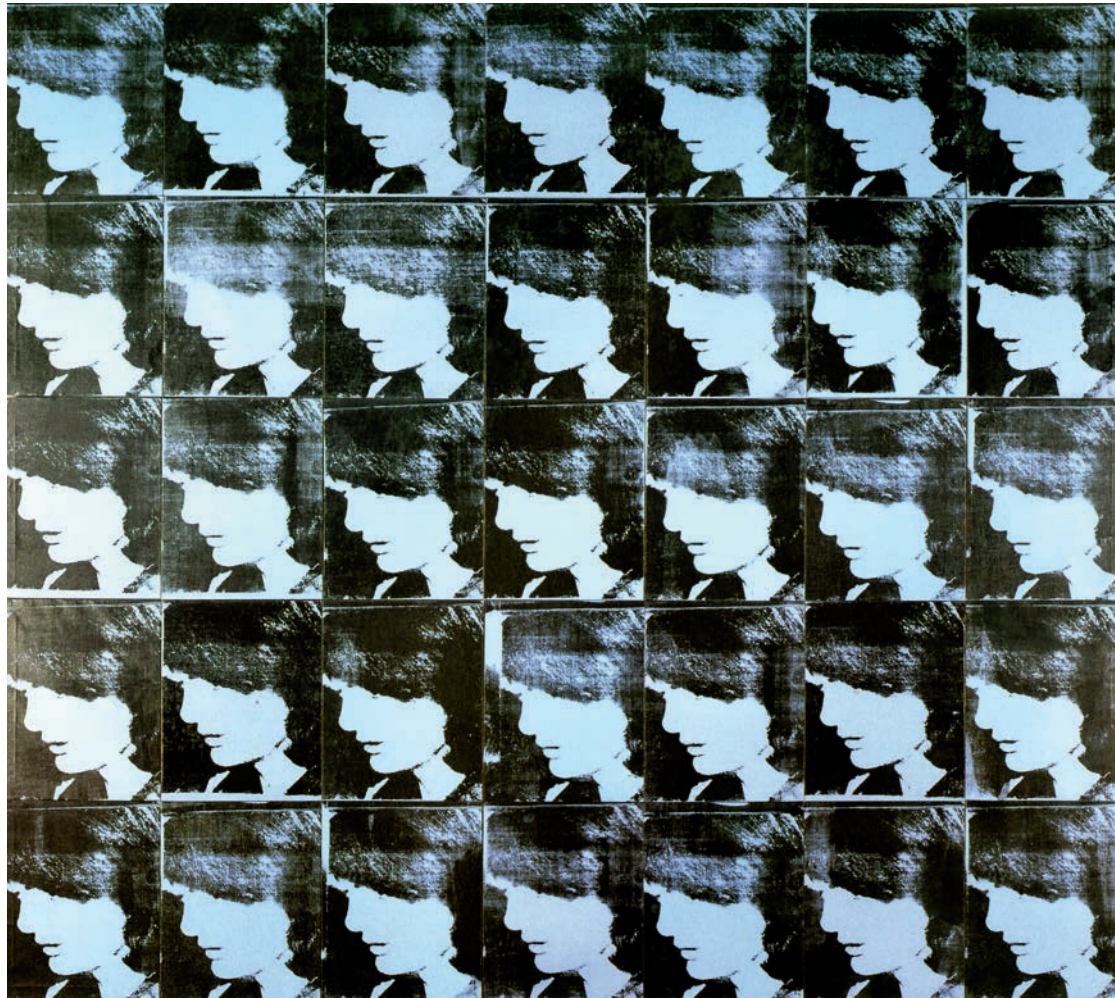
Despite his proclaimed nonchalance during events of national tragedy, Warhol's *Nine Jackies*, 1964, is a stirring tribute to his sensitivity towards a woman in mourning. The present lot first presents its viewer with a mood—the dominating hues of deep blue set the stage for a portrait of profound emotion. In fact, the same cerulean blue would prove to dominate Warhol's production during this critical period; producing his *Electric Chairs*, portraits of *Marilyn* and *Ethel Scull*—a patron of the artist, as well as his self-portraits in this deeply emotive color.



Andy Warhol Source images for *Jackie* series, 1963-1964. Collage and pencil on paper. 14 3/8 x 9 7/8 (36.5 x 25.1 cm). The Archives of The Andy Warhol Museum, Pittsburgh. © 2012 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.



Cover of *LIFE Magazine*, December 6, 1963. Vol. 55, No. 23. Editor George P. Hunt © Time Inc., New York.



Andy Warhol, *Thirty-Five Jackies [Multiplied Jackies]*, 1964. Acrylic and silkscreen ink on linen. 100 3/8 x 113 in. (255 x 287 cm). Museum für Moderne Kunst, Frankfurt A.M. © 2012 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

The history of *Nine Jackies*, 1964, "as with *Multiplied Jackies* (1964)[...] reflects the way in which the Jackie paintings were produced as elements in a series that might be variously arranged, combined, and dispersed." (G. Frei, N. Printz, *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1964-1969*, vol. 02A, New York, 2002, p. 143). In keeping with Warhol's practice of re-combining Jackies depending on his needs, the present lot is offered as nine portraits framed in a unified arrangement, all of its elements merged as a single work by The Andy Warhol Foundation in 1990. This modular quality is detected in *Nine Jackies*, 1964, as nine different and connected canvasses, each portrait revealing a textural variation, in accordance with the chance inherent in Warhol's silkscreening process. And yet, they appear harmonized – allowing us to witness a beautiful symmetry, elegantly structured, and fitting the poise of its subject.

Drawn from the pages of a magazine, Jacqueline Kennedy stands in silent mourning during the passing of her slain husband's coffin on the date of his state funeral, November 25, 1963. Though her children accompany her at her feet and a marine flanks her at her side, Warhol tightens the frame and focuses only on the widow in his image, her face expressing terrifyingly little. In Warhol's framing, Jackie's face is a mask of emotional paralysis, with hints of bitterness, sorrow, and shocks. Her veil is turned upwards, exposing her face to the lenses of a multitude of photographers, signifying a sort of surrender, as if she has embraced the years of

profound sadness that will follow. Furthermore, the image that Warhol has chosen to utilize presents Jackie from a lower-right angle, elevating her state of mourning above the viewer's gaze. The gradients of color also vary substantially from one image to the next. Jackie's detail ranges from quite saturated, as in the image at left center, to more sparse, as in the image at the lower right-hand corner. Yet each of these variations has its virtue: in the more saturated frames, we receive the fullness of Warhol's black ink, intensifying pathos even in Jackie's, hair, deep set eyes, and shadow below her chin. In contrast, the more lightly printed portraits give us a unique portrayal of her fragility, the lack of fullness corresponding with her pain and loss of her husband just three days before.

Jackie's nine separate frames is a replica of our own methods of memory: we remember the same moment in much different iteration—in the newspaper, on TV, from discussions at the breakfast table, and from a collection of many more indiscernable sources. One could even argue that Jackie's image itself is only a vessel, an index for this mode of recollection: "Warhol's works are ultimately not so much specifically about either Jackie or the assassination as they are about its coverage by the media, which was relentlessly repetitive. Warhol reflected upon that obsessive media attention—and the tension between engagement and indifference—through this series, even as he capitalized upon the public's lasting fascination with America's most glamorous and traumatized widow." (J. Spring, *Andy Warhol: Fame and Misfortune*, San Antonio, 2012, p. 17).

However, when seen from a different perspective, *Nine Jackies*, 1964, is also an ode to fortitude in the face of disaster. Though neither hope nor optimism has yet returned to Jackie's face in the midst of the tragedy that envelops her, we can discern strength behind her tears. Neither Warhol nor America abandoned Jacqueline Kennedy in the coming years, following her every effort to rebuild her life both in her public image and in the arms of Aristotle Onassis. She eventually became an international symbol of resilience, achieving temporary happiness until fate intervened again, widowing her for a second time in 1975. She spent the remaining twenty years of her life as quiet ambassador of determination, finding fulfillment as an editor and respected public figure. In short, she achieved the contentment that Warhol's portrait ever so subtly promises.

The present lot stands apart from the iconography of Warhol's former subjects, treating its subject with understanding sensitivity. Warhol's previous preference of actors and actresses as the subjects of his silkscreens stemmed from the immediacy and omnipresent quality of their image; Marilyn Monroe's beauty forever captured the majesty of a life gone by, and Elizabeth Taylor's status as matinee idol gave her a unique standing as a star of the silkscreen. In *Nine Jackies*, 1964, however, Jacqueline Kennedy comes to signify a universal expression of resilience in the face of great personal loss.



Andy Warhol, *Blue Jackie*, 1964. Acrylic and silkscreen ink on linen. 40 x 40 in. (101.6 x 101.6 cm). Wadsworth Atheneum, Hartford.
© 2012 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

o 19 **JOAN MITCHELL** 1925-1992

The Lake, 1981

oil on canvas, in four parts

overall: 53 x 153 in. (134.6 x 388.6 cm)

Signed and dated "Joan Mitchell 81" lower right; each panel respectively inscribed "A-D" on the reverse.

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

PROVENANCE

Galerie Janie C. Lee, Houston

Xavier Fourcade Inc., New York

First City Bancorporation of Texas, Houston

Will Ameringer Fine Art, Inc., New York

Collection Advanta, 1998

Private Collection

EXHIBITED

Houston, Janie C. Lee Gallery, *Joan Mitchell: New Paintings*, October 16, 1981–November 18, 1981

LITERATURE

M. Crossley, "Renews in the Galleries," *Houston Post*, October 23, 1981, p. 14

J. Bernstock, *Joan Mitchell*, New York, 1988, pp. 176-178 (illustrated)

M. Waldberg, *Joan Mitchell*, Paris, 1992, pp. 168-169 and 343 (illustrated)

Being an outsider anyway i.e. painter and having become even more so, foreigner, in a foreign country, I wonder...Yet I feel American whatever that means, perhaps just a label—but no—a feeling—and an objectivity.

JOAN MITCHELL

(Joan Mitchell, in P. Albers, *Joan Mitchell: Lady Painter, A Life*, New York, 2011, p. 362).



(detail of the present lot)







Portrait of Joan Mitchell in her garden in Vetheuil, France, 1992. © Estate of Joan Mitchell.

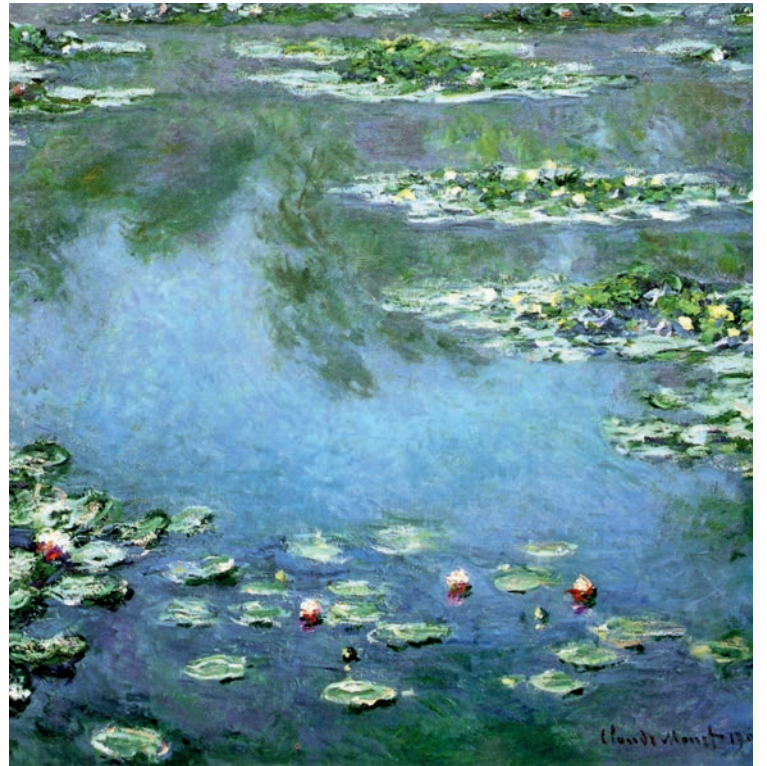
Joan Mitchell's singular contribution in the second half of the Twentieth Century has engendered an influence that is difficult to overestimate. The inspiration she drew from her artistic surroundings provided her with the emotional connection to fuel her subtle and energetic compositions. Mitchell's harmonious use of color is an unleashed expression of the feelings she uses to paint them. In *The Lake*, 1981, we find Mitchell at her most reflective, handling light and sentiment in concert.

Rising to prominence as a student of the American Abstract Expressionist movement in the late 1940s, Mitchell exploded onto the scene with the 1951's Ninth Street Show. Curated by Leo Castelli, the show consolidated the work of prominent New York School artists for the first time. Mitchell's painting hung among those of Jackson Pollock, Willem de Kooning, and many others, establishing her place in this formidable field.

Throughout the next two decades, Mitchell's personal life took many twists and turns, including an extended relationship with Canadian painter Jean-Paul Riopelle. Mitchell's work seemed to reflect the intricacies of her relationships with others—thick swaths of blue and yellow intertwined, mimicking the complexity of her deepest emotions and innermost feelings. Mitchell often asserted the intentionality of every stroke, that her work was not simply blind experimentation in action painting.

Mitchell's vision was not sealed off from the external world; it was not a solipsistic pursuit. She often took inspiration from natural beauty, painting impressions of myriad landscapes, flowers, and other environmental sources of color and surface. Prompted by her tumultuous relationship with Riopelle, in 1968, she moved to France permanently with him. Though she lived in Vetheuil, the former home of Claude Monet, she often deflected questions that implied his influence. Instead, Mitchell chose to be guided by Vincent van Gogh. Indeed, throughout Mitchell's work in the 1960s and 1970s, we begin to see greater thickness of brushstrokes, containing the lush and unapologetic textures of the Dutch painter. Yet, as her relationship with Riopelle disintegrated, Mitchell's work became more infrequent. She relied increasingly on her many close companions for support, and her paintings change in market tone from 1970s to the 1980s.

The present lot, *The Lake*, 1981, comes at the peak of Mitchell's reinvention of her own hand. Spanning across the space of twelve horizontal feet, Mitchell's four-paneled canvas presents us with a dramatic visual presentation. Reigning hues of midnight and cerulean blue consume the primary impact of the picture, while Mitchell's bands of pitch black and white create a chromatic relationship in the painting that is moving in its elegance. Indeed, the artist painted her four panels similarly in their descent: the top of the panels house thickly laid turquoises and cobalt blue, lending the surface of the lake a certain placidity of mood. Yet as we



Claude Monet, French, 1840-1926, *Water Lilies*, 1906, Oil on canvas, 34 1/2 x 36 1/2 in. (87.6 x 92.7 cm), Mr. and Mrs. Martin A. Ryerson Collection, 1933.1157, The Art Institute of Chicago



Jackson Pollock, *The Deep*, 1953. Oil on canvas. 86 3/4 x 59 in. (220.4 x 150.2 cm). Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © 2012 Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.

travel down the space of the panels, Mitchell's dark ribbons interrupt the space with a churning storm of saturation, suggesting that we are moving from calm to turbulence. Perhaps the lake itself has been besieged with the violence of a tempest. Yet at the bottom of her picture, and in the central panels in particular, Mitchell has brought us back the placidity she had just taken away, in the form of the brightness of unprimed canvas. Each of the four panels possesses its own distinct personality. The left of these two panels is strict in its chromatic borders; the many shades of blue display a remarkable amount of self-discipline, striking a clear contrast with the area of black below it. In turn, the primed surface below the black keeps to itself, refusing to mix with its forceful upstairs neighbor. Yet the panel to the right has a wonderful mix of all three colors in its lower half, proving that these colors can sometimes live within each other in harmony.

The complex combination of colors provides a window into Mitchell's psychology at its creation. On the whole, the deep blue hues of sorrow above clash with the more violent appearance of black below. Yet all the while, they dance upon a bed of soft white reflection. Her lake is a sea of remembrance. Visible in each respective panel, Mitchell's colors can live within and interspersed with each other. On occasion, the colors mix to the point of indeterminate hue. The expanse of a lake, with its volatile surface and constantly changing colors makes for a perfect representation of an inner life. The present lot's beauty comes from Mitchell's brutal honesty; *The Lake*, 1981 is a vision of the artist at her most creative and most tender.

o 20 **ALEXANDER CALDER** 1898-1976

Model for Rosenhof, 1953

painted steel sheet, wire, rod, bolts, and aluminum sheets, with nine suspended elements

overall: 67 x 35 x 24 1/2 in. (170 x 91 x 63 cm)

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

PROVENANCE

Galerie Maeght, Paris

Studio Marconi, Milan

Private Collection

Pace Wildenstein, New York

Private collection, New York

Private collection, London

EXHIBITED

Hamburg, Galerie Rudolf Hoffman, *Calder*, June 12 – June 30, 1954, no. 19

St. Paul de Vence, Fondation Maeght, *Alexander Calder Retrospective*, April 2 - May 31, 1969

Milan, Studio Marconi, *Calder*, April-May 1971, no. 8

New York, The Pace Gallery, *Sculptor's Maquettes*, January 12 – February 14, 1994

California, Beverly Hills, Pace Wildenstein, *Alexander Calder - The 50's*, November 9 - December 29, 1995; New York, Pace Wildenstein, January 19 – February 17, 1996

Madrid, Galeria Elvira Gonzalez, *Alexander Calder: Mobiles, Standing Mobiles, Stables and Gouaches*, December 22, 2010 – January 29, 2011

New York, *Acquavella Galleries, Masterworks From Degas to Rosenquist*, February 6- April 6, 2012

LITERATURE

Fondation Maeght, *Alexander Calder Retrospective*, St. Paul de Vence, 1969, cat. no. 115, p. 161 (illustrated)

Pace Wildenstein, *Alexander Calder - The 50's*, Beverly Hills, 1995, p. 33 (illustrated)

The idea of floating bodies in the space, of different sizes and densities, and different colours and temperatures...it looks to me the ideal source of the shapes.

ALEXANDER CALDER

(Alexander Calder, in Museo Nacional Reina Sofia. *Calder. La Gravedad y laGracia*, Madrid, 2003, pp. 57-58).





Alexander Calder in his Saché workshop, 1968. Artwork © Calder Foundation, New York / Artists Rights Society (ARS), New York.

In the canon of contemporary and modern art, there is perhaps no artist more beloved than Alexander Calder. His universal appeal extends to the very old and the very young; he conveys a sense of boundless youth and wonderful naivete in his floating sculptures, as they whisk the viewer back to a time of childhood whimsy, when dreams were made of suspended and moving shapes above. Yet the grace, balance, and poise of work touches inspires an equal amount of intellectual and mathematical admiration—his work is for every art lover. As he reached his peak of sculptural maturity, and as he was commissioned for myriad works throughout America and Europe, his sculptures adopted a stature to fit their environment. In the present lot, *Model for Rosenhof*, 1953, Calder brings us into an intimate study for a statue of grandeur. Yet, here, we have rare private access to Calder's work. In the small scale of the work, it houses a universe of its own.

As an artist, Calder's pedigree proved him to be destined to change the face of contemporary sculpture. His grandfather, Alexander Milne Calder, a sculptor himself, crafted the statue of William Penn that now rests atop the City Hall of Philadelphia. In addition, his father made his living as a sculptor as well, working mostly in the vicinity of Eastern Pennsylvania and Philadelphia. Yet, both his father and grandfather's sculptural styles tended toward the conventional, as they mostly took public commissions for their work. Calder, on the other hand, was obsessed with the concept of movement, and he developed an early interest in the circus—that bastion of flying shapes and blazing colors.

For his academic studies, he chose mechanical engineering, once again showcasing his aptitude and enthusiasm for mathematics and the relationships of moving bodies. After nearly a decade of draughtsmanship and various jobs as a mechanic, Calder moved to Paris in 1926 and enveloped himself within the avant-garde artistic community. It was not long before Calder's work shifted from the remarkably practical to the aesthetically imaginative. He began to manufacture children's toys, albeit those with an unusual visual appeal. In addition, he soon assembled the *Cirque Calder*, a functional circus model that he transported in a suitcase, ready to display it at the interest of any party. He soon began manufacturing sculpture with similar qualities to the *Cirque Calder*—both *Mobiles*, which held their multitude of sheet metal discs and shapes suspended from a central point, and also *Stables*, as the present lot, which were anchored pieces, supporting their systems above.

The present lot, *Model for Rosenhof*, 1953, was created at the height of Calder's demand and fame, it's base and suspension a beautiful encapsulation of "high Calder." Later to become an enormous twenty-five foot sculpture for the Rosenhof family in Hamburg, Germany, we are privileged to observe Calder's sculpture in a friendlier, more accessible incarnation. The base of the *Stabile* is nearly a piece of its own, so unique and intricate is its construction. On the whole, the base assumes



(alternate view of the present lot)



Alexander Calder, *Whale II (La Baleine III)*, 1937. Painted sheet steel, supported by a log of wood. 68 x 69 1/2 x 45 1/4 in. (172.8 x 176.5 x 115 cm). The Museum of Modern Art, New York. Artwork © Calder Foundation, New York / Artists Rights Society (ARS), New York.

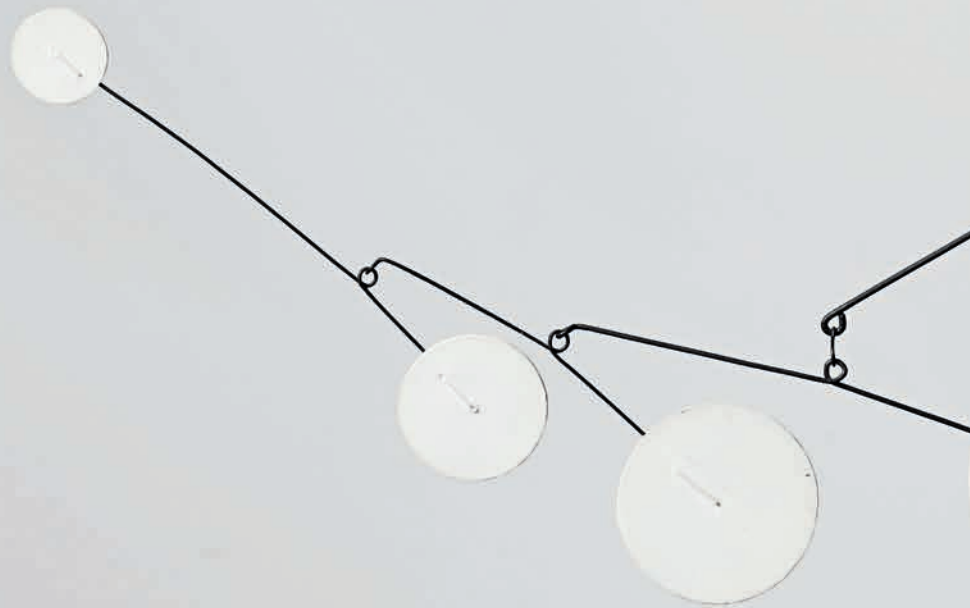
a triangular prism, it's many footed arms of stability arching centrally to its apex five feet above the ground. Yet, the journey from the ground to the apex is neither a smooth nor unadventurous voyage: each arm is non-linear, incorporating many twists, dips, and curves on the way up. In addition, Calder carves out several polygonal holes in the arms, allowing light to flow through the bulk of his piece, reminding us once again of his lightness and elegance in sculpture.

The base, pitch black in its craggy mountainous treachery, yields to a wealth of wonder above. Perfectly balanced at the base's peak, Calder's wire suspension boasts nine silvery discs, ranging in size from only two or three inches to massive pieces nine inches in diameter. This arrangement of spheres is capricious in its organization—at any given moment, a slight breeze or push of the hand drives them into revolution and oscillation. Here, we behold nine shapes of light moving in time to the rhythm of their atmosphere, not unlike the nine spheres of our own solar system, continuously moving around their own source of gravitational balance. The remarkable nature of Calder's sculptures are not contained in its compositional materials or representational elements, but in the very freedom that Calder lends each piece: "It might be said that Calder sculpted less with materials than with the potentiality of motion. This potentiality occurs thanks to the principle of stable equilibrium around which are organized the active masses. Stable equilibrium ensures that

the articulated parts of the mobile spontaneously return to their initial state when they are being caused by external circumstance to move away from it (by being blown or pushed)."(A. Pierre, *Motion-Emotion: the Art of Alexander Calder*, New York, 1999, p. 8).

We see in the present lot echoes of Calder's influence, mainly the connected shapes of his friend Joan Miro and the dreamy powers of Surrealism, with which Calder briefly experimented during his time in Paris. But the signature element of all of Calder's work is uniquely his own: a dedication to the precepts of whimsy, the indefinable marriage of humor and indetermination, of fantastical worlds built with the unremarkable materials of our everyday lives.

Calder's greatest achievement was to ask, why must art be so static? Why must we compromise movement as we reshape the world around us? Not only did he prove that we needn't compromise, but also that, in giving life to the immobile structures of metal and wire, we could engender a new kind of beauty. Calder's beauty has a power of its own: every time the wind whips by or a child chooses to interact with his art, the art chooses to engage with the viewer. In effect, Calder succeeded in making art a symbiotic process—one where the participation of the viewer could bring art to life. *Model for Rosenhof*, 1953 shows us this dynamic in its most graceful form.





o 21 **YAYOI KUSAMA** b. 1929

Interminable Nets F.O. 27, 1959

acrylic on canvas

25 1/2 x 20 7/8 in. (65.1 x 53 cm)

Signed, titled, and dated "Yayoi Kusama Interminable Nets F.O. 27, 1959" on the reverse.

This work is accompanied by a registration card issued by the Yayoi Kusama Studio, and assigned number 0202.

Estimate \$300,000-400,000

PROVENANCE

Anthony Meier Fine Art, San Francisco

Private collection, New York

Yayoi Kusama is a singular artist who has been blurring the boundaries between pop and avant-garde for over six decades. Her works are obsessively rendered and repeating, the artist somehow finding infinite variations within the similar over the years. Kusama's most well known tropes, including red dots and so-called "infinity nets," all grow out of the artist's intense obsessive-compulsive disorder for which she has been hospitalized since 1977 and from where she continues to produce paintings, sculptures, and installations.

Known for imbuing her art with her life and vice-versa, Kusama was a pioneering female artist who lived for most of the 1960s in New York before returning to her native Japan in 1973. While in the United States, Kusama was an active participant in radical and emerging forms of art and performance and was friends with and contemporaries of scores of influential downtown artists of the era. Her work is marked by her uncanny ability to share with the world the voracious artistic output that is necessary to deal with the years of powerful hallucinations that are a byproduct of her mental state.

For years these hallucinations involved Kusama seeing the world, and herself, covered and connected by a series of net-like patterns: flowing from these visions, the present lot, *Interminable Nets F.O. 27*, 1957, manifests itself. Stemming from her earliest and most trying years in New York, one can see in the shimmering nets the very sense of dissolution of the self and connections to all else in the universe which the artist has relayed; a hallmark of her visions. The shimmering, undulating shiny and matte black scales and intense almost psychedelic green lines of *Interminable Nets F.O. 27*, 1957 are an important early example of Kusama's infinity net works. Here we see a picture plane that seems like a map of neural networks, gushing with the energy and excitement of an ambitious young artist new to New York who is grappling with both how to define herself in this creative hotbed, and how to tame the demons within. Like all the best of Kusama's works, *Interminable Nets F.O. 27*, 1957 allows the viewer to imagine the artist's active dissolution and the destabilization this process allowed; in this picture we see both the beauty and the horror of the truly infinite and unending.



o 22 **CHRISTOPHER WOOL** b. 1955

Untitled, 2005

silkscreen ink on linen

104 x 78 in. (264.2 x 198.1 cm)

Signed, numbered, and dated "Wool, 2005, P 492" on the reverse of the backing board.

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

PROVENANCE

Luhring Augustine, New York

Richard Gray Gallery, New York

Blain Southern, London

Private Collection

*You take color out, you take gesture out – and then later you can put them in.
But it's easier to define things by what they're not than by what they are.*

CHRISTOPHER WOOL

(Christopher Wool, in "Artists in Conversation I," in *Birth of the Cool*, Zurich: Kunsthaus Zurich, 1997, p. 34).





Franz Kline, *New York, N.Y.*, 1953. Oil on canvas. 79 x 50 1/2 in. (200.66 x 128.27 cm). Gift of Seymour H. Knox, Jr., 1956. Albright-Knox Gallery, Buffalo, New York. © 2012 The Franz Kline Estate / Artists Rights Society (ARS), New York.

Christopher Wool's *Untitled (P 492)*, 2005, with its arabesque strokes and bold lines, explores expression through an intricate and vast landscape of gesture and material. The rich surface of the present lot is achieved using the simple means of a spray gun. The plunging lines that dash across the crimson surface, combined with thick clouds of washed pigment, conceal and reveal the pure background as they move across the canvas together. The gestural forms are intermittently broken apart by bolder sprays that snake above, below, and through the nebulous masses of burgundy pigment. The current lot comes from a body of recent works, predominantly untitled and executed in a stark monochromatic palette, that encapsulate Wool's long history of mark-making and erasure. *Untitled (P 492)*, 2005, illustrates the clear and resonant progression Wool has made over his three-decade long career as it catapults the tradition of painting to new heights.

Wool's thoughtful and intelligent process is thoroughly seductive. *Untitled (P 492)*, 2005, is comprised of a multitude of sanguine layers, each dangerously challenging the definitions of gesture and material, thickness and flatness, application and erasure, color and purity. The highly concentrated area in the center of the picture quickly evolves into nothingness as the bare canvas is revealed along the edges of the composition. The erratic sprayed lines perhaps comprise a phrase or drawing; however, the washes of pigment conceal any legible message. A ghostly presence is exuded from the thinly veiled sections as if Wool washed the areas of their once viscous covering. The canvas seems tainted in some areas and absolved in others. The visual impact of



Cy Twombly, *Untitled*, 1968. (detail) Oil based house paint, wax crayon on canvas. 79 x 103 in. (200.7 x 261.6 cm). Museum of Art, Rhode Island School of Design. The Albert Pilavin Collection of 20th Century American Art, Rhode Island.

Wool's profoundly ardent and introspective dance across the canvas is reminiscent of the tenants of Abstract Expressionism. While the visual impact of the theatrical gestures stylistically parallels those of his predecessors, the flesh of the surface reveals an exciting tension between visual presence and physical surface.

The tousled masses of cardinal lines and pigment are both exceedingly fluid and resonantly solid. The washes of crimson, abstracted representations and bold spray painted lines charge the canvas with confidence and flair—typical only of Christopher Wool's brash image-making. While the famed text—SEX, LUV, RUNDOGEATDOG—is absent from the present work, the daring panache of the washes of pigment and lines function as their own silent command of the surface. To this effect, an urban connotation is thinly veiled; the canvas evokes the remnants of graffiti, or more pointedly, the appearance of a graffitied shop window. Inspired by his environment, *Untitled (P 492)*, 2005, is indexical of a hurried gesture, evident through its subsequent erasure, a desecrated surface awash in solvent film. The colorful and gestural vocabulary of *Untitled (P 492)*, 2005, proclaims its own omnipotent stance that challenges the confrontation that Wool's text usually implies. Even without the bold dripping text, the lines are as provocative as the stenciled letters. Wool defines a new wave by embracing the modus operandi of the grand gestures of Abstract Expressionism and situating it within contemporary urban encounters. In doing so, the artist manifests a work that helps redefine the making of a picture and skewers the contributions of the post-war generation.

Wool's technique of color application and erasure conveys a fluidity that spreads excitedly across the canvas with vigorous theatricality. While the screening process is mechanically created and does not directly employ the artist's hand, the visual element of Wool's painting is infused with poetic gesture. The sinewy lines, while created through the mechanization of the spray gun, are controlled by the artist. Generous brushstrokes move across the canvas in satisfying contrast with more concentrated applications of paint. The union of spray painted lines and cloaks of thick brushstrokes conveys a dynamic compositional interweaving of texture and viscosity. Additionally, Wool works with a reduced palette; in *Untitled (P 492)*, 2005, varying degrees of a single crimson hue are employed. By excluding vibrant color and raised texture, Wool invites the viewer to soak in the omnipotence of gesture, form and space.

Rather than simply existing as a representational or conceptual piece, or a constellation of mere symbols, *Untitled (P 492)*, 2005, represents a highly systematic, intellectual challenge that lies at the core of Christopher Wool's artistic practice. Within *Untitled (P 492)*, 2005, lies a tension between creation and destruction in the building of a composition. The work is carefully constructed, only for parts of it to be wiped away. Layers of burgundy and white tone are built up, with one style of brush stroke

or spray gesture wiping out the last, the whole only to be silkscreened over once more and the process repeated. The deception of this process comes in the final appearance of the super-flat quality of his finished work. The outcome, while seemingly a random amalgamation of line and tone quality, is in fact a highly methodical abstraction.

"The power of Wool's work is entrenched in its labor-intensive emphasis both on the act of painting and on painting's constituent elements. In Wool's pieces we are perpetually returned to an analysis of form, line, color, frame, and frontal composition. The result of this approach is a sharp emphasis on the surface of the work as a site of formation and interpretation, and a commensurate focus on the practice of image-making. Wool's ambition is to incorporate into the work a sustained consciousness of art-making's activity. Further, the compressed compositions carried on skin-thin surfaces convey in their tactility an awareness that these paintings cannot in any actual sense embody transcendence or grandeur. This is an inescapable aspect of present circumstances. In fact, Wool's work deliberately prevents a swift and unencumbered apprehension 'for the purpose of awakening in the spectator the uneasiness with which the perception of a painting should be accompanied.'" (M. Grynstejn, "Unfinished Business," *Christopher Wool*, Los Angeles, 1999, p. 265).



Roy Lichtenstein, *White Brushstroke I*, 1965. Oil and Magna on canvas, 121.9 x 142.2 cm (48 x 56 inches). Collection Ronnie and Samuel Heyman, New York. © Estate of Roy Lichtenstein.

JOHN BALDESSARI b. 1931

A Movie: Directional Piece Where People Are Walking (Version A), 1972-1973
twenty-two black and white photographs with acrylic paint,
each mounted on board
each: 3 1/2 x 5 in. (8.9 x 12.7 cm)
frame: 5 3/8 x 7 3/8 x 1/2 in. (13.7 x 18.7 x 1.3 cm)
Each work numbered consecutively one through twenty-two on the reverse.

Estimate \$350,000-450,000

PROVENANCE

Galleria Toselli, Milan
Marzona Collection, Bielefeld
David Zwirner, New York
Private Collection
Private Collection

EXHIBITED

Vienna, Museum Moderner Kunst Stiftung Ludwig Wien im Palais Liechtenstein,
Die Sammlung Marzona: Arte Povera, Minimal Art, Concept Art, Land Art, June 14 -
September 17, 1995
Vienna, Museum Moderner Kunst Stiftung Ludwig Wien, *John Baldessari: A Different
Kind of Order*, March 4 – July 3, 2005

LITERATURE

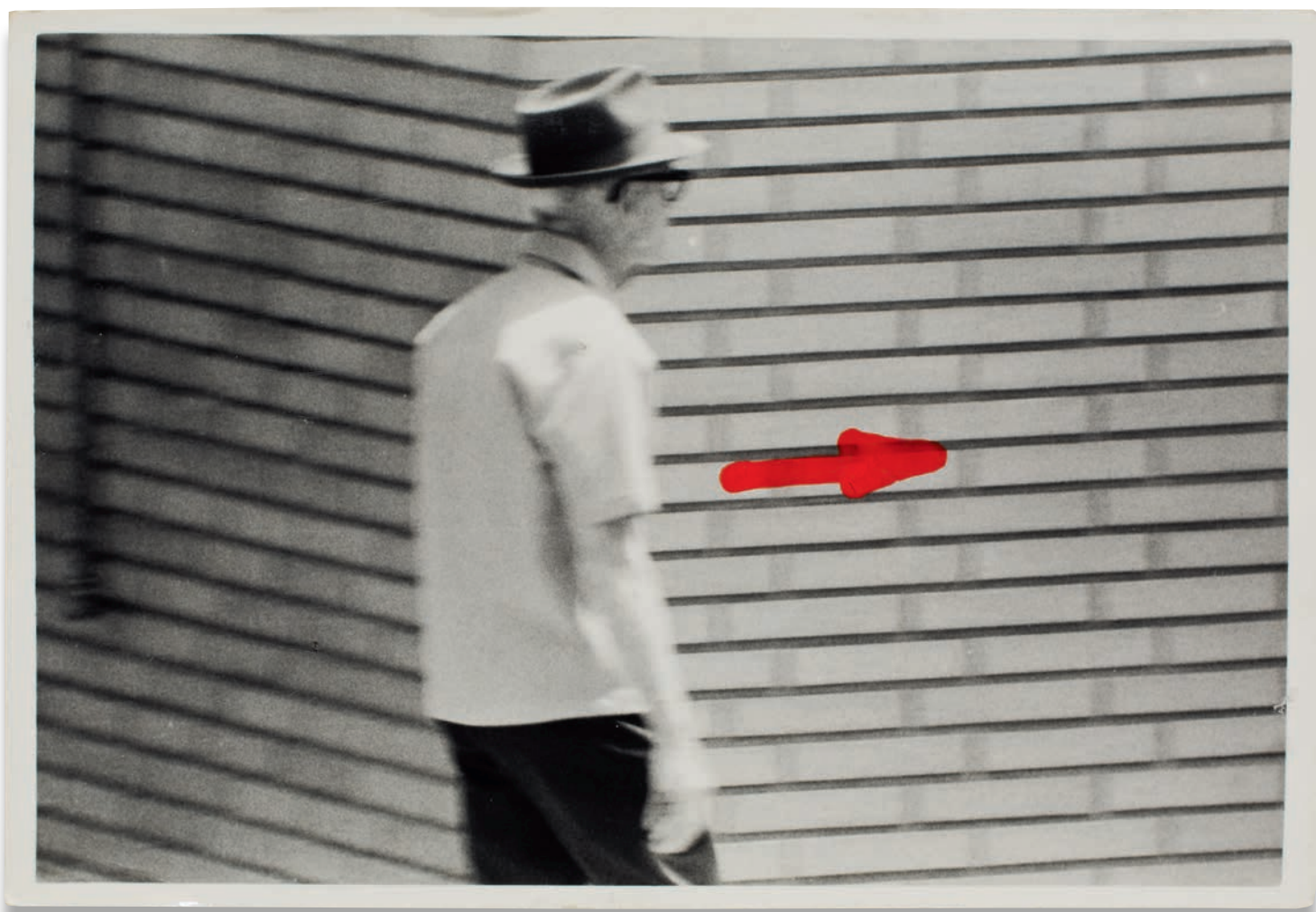
L. Hegyi, E. Marzona, R. Fuchs, *Die Sammlung Marzona: Arte Povera, Minimal Art,
Concept Art, Land Art*, Vienna, Museum Moderner Kunst Stiftung Ludwig Wien im
Palais Liechtenstein, 1995, p. 82 (illustrated)
P. Pardo, R. Dean, *John Baldessari Catalogue Raisonne, Volume One: 1956 – 1974*, Yale
University, 2012, cat no. 1973-7, pp. 224-225 (illustrated)



(detail of the present lot)







(detail of the present lot)

John Baldessari has radicalized contemporary art through the subversion and hybridization of imagery and symbols. In addition, he has developed one of the art world's most notorious reputations for both conscious self-improvement and self-annihilation: In 1970, due to the fear of appearing, in his own words, "boring," Baldessari embarked upon *The Cremation Project*, an elaborate incineration of every one of his paintings created between 1953 and 1966. While some artists would scoff at such a destructive act, Baldessari conjured out of the flames a new piece that signified his conceptual greatness: each piece was baked into a separate cookie, complete with birth and death date. As he tackled photography fused with his own brand of narrative semiotics, Baldessari created masterpieces such as *A Movie: Directional Piece Where People Are Walking (Version A)*, 1972-1973. The present lot's depth of theory is matched only by its lightness, humor, and keen observation of our methods of storytelling.

Similar to Ed Ruscha, Baldessari's career has been one dominated by the atmosphere of California; he has both lived and worked in the state since birth, and was educated at various universities throughout California such as Berkeley and UCLA. Perhaps it is California's environmental stability that allows its artists to lurch forward in their formative progress: as he entered the late 1960s, having worked as a painter as a faculty member at various colleges for years before, his art began to take drastic turns, culminating with *The Cremation Project* in 1970.

Rather than simply deal with paint on a canvas, Baldessari concerned himself with both the impact of the printed word and the implications of our most familiar semiotics. Slowly pulling any traces of himself out of the creation of his pieces, his work took the form of a photograph if he desired an image, yet, if the subject was a text-based, the artist would mechanically reproduce it with stencil, never betraying his presence in its rendering. It was at this time, during the late 1960s and early 1970s, that



(detail of the present lot)

Baldessari began creating series of photographs with arrows suggesting the direction that the narrative was supposed to take. This conceptual exploration, be it through his photography, advertisement, or—in some canvas-based examples—art historical reference, resonated through his teaching career at Cal Art and deeply influenced the conceptual and multimedia approach of his students. The present lot, *A Movie: Directional Piece Where People Are Walking (Version A)*, 1972-1973, can be situated within the broader context of Baldessari's exploration of coded imagery, documentation, and narrative.

From a holistic point of view, *A Movie: Directional Piece Where People Are Walking (Version A)*, 1972-1973 looks as though it is a collection of nostalgic portraits, the subject of each of a character within the framer's past life. We see a total of twenty-two photographs numbered and aligned into two parallel registers; each photograph features what appears to be a candid shot of a single subject or group of figures, taken from a

distance. Baldessari's scenes are set in ambiguous locations, oscillating between omnipresent and voyeuristic perspectives. The majority of these photographs are comprised of exterior settings with the exception of elements two and twenty-one, taken from the interior of an automobile, as well as three interior scenes captured within a cafeteria. In the bottom register, second from left, Baldessari presents us with what is presumably a father and his daughter, on the way to or from school. The imperfect views of the subjects (their faces are either totally or partially obscured) highlights the voyeuristic quality of Baldessari's picture—it is almost as if a private detective were taking snapshot, trying to nail down a kidnapper. Here, Baldessari exemplifies the device of artistic angle, making us question the ordinariness of each photo. Under the spell of this pretense, one of suspicion, we search the other frames for other inklings of odd circumstance. Suggestion alone is sufficient to make us believe that the older gentleman in the top register, third from right, is the same as in the bottom register, fourth from right. Or perhaps we are now convinced that the three faded interior photographs are being used for ulterior motives.



(detail of the present lot)

Once Baldessari provokes our suspicions, our doubts, and, ultimately our interest, he provides the answer. Following the red plus signs, minus signs, and arrows from frame to frame, Baldessari crafts a cinematic narrative not unlike those commonly used to train film students. While he invites each viewer to form his own narrative around his suggestion, it is inevitably a photographic film noir which Baldessari creates for us. The two parallel registers tell independent stories, and, since their signs do not indicate that the story is circular or that it continues above or below, we must assume that it continues beyond the scope of Baldessari's piece, that he is only showcasing the first fifteen minutes or so of his film. Though the piece may be titled clinically, as if to diagnose the type of art which is being presented to us, the title of *A Movie: Directional Piece Where People Are Walking (Version A)*, 1972-1973 is similar to many other movie titles: it is purely a starting place. People may be perambulating pointlessly on the surface, but the piece begs for the viewer to insert his own drama into it, and, in turn, to create cinematic relationships between the photographs.

Above, starting from left, a group of men rest idly by an advertisement. Then Baldessari's narrative cuts to a wide shot of a man walking on the sidewalk, his close-up, and finally the interior lobby where he was headed. Outside, a car pursues two women, both headed inside as well. Baldessari's final image on top is a man continuing to stroll through sunlight, unaware of the intrigue that surrounds him. Below, starting from left, a young woman in front of a grocery eyes a man doing some questionable yard work, while two pedestrians stroll along, oblivious to his machinations. While two older citizens seem intent on getting to the same interior as that at the top register, the woman is marked with a minus sign, suggesting that her scene will not make the final cut. In the final two frames, a father walks his daughter to the car, not noticing the dark lady lurking behind his ride. Baldessari creates for us a universe of scheming, yet it is up to us to fill in the blanks.



(detail of the present lot)

While the symbols on the photographs typically apply to the general direction of the subjects' gaze they also propose a narrative sequential logic akin to cinematic codes, which are reliant on the viewer's conditioned notion of narrative structure. Following the pattern of Western text and visual sequence, registers are processed left to right, here however, Baldessari destabilizes this expectation by redirecting the viewer's gaze after they've reached the last element at the top register. In this way, the photographic subjects become a device, their frozen glances, supported by symbols, underscore the interpretation of sequence as a series of directed actions, which in turn circumvent an expected trajectory, redirecting the active gaze of the viewer. While the deconstruction of cinematic order is investigated in *A Movie: Directional Piece Where People Are Walking (Version A)*, 1972-1973, it is also the impetus behind the artists' storyboard artworks as well as *A Movie: Directional Piece Where People Are Walking (Version B)*, 1972-1973, in which some of the same photographed subjects are reinserted into new scenarios rendering them into reoccurring characters. Had the artist "used the medium of film itself, he could of course have achieved the same effect with far greater immediacy, except that it is precisely because this work consists of sequentially arranged

photographs that we are made aware of what is true of every movie—namely that the continuum of images is an illusion, consisting in reality of a series of single images set in motion. The essence of film, in other words, is rendered apparent by being undermined by photography." (R. Fuchs, *John Baldessari: Noses & Ears, Etc. (Part Two)*, Marian Goodman Gallery, New York, 2006, p. 8).

Yet Baldessari bridges the gap between auteur and spectator. Though his many symbols, which indicate the direction of the photos, give us a certain plot outline, Baldessari places no text or phraseology or plot-points on his photographs, as he does in many other works. His selection of voyeuristic photographs and their combination with symbol is sufficient to stoke the film camera in the mind of each viewer. He merely utilizes the bare minimum of tools in order to provoke us into automatic, self-derived narration. In doing so, he marries two of the most prominent movements in visual art of the late 1960s and 1970s: Minimalism and Conceptual art. Not one to be simplified by labels himself, Baldessari presents us with something wonderfully unique in *A Movie: Directional Piece Where People Are Walking (Version A)*, 1972-1973, the perfect embodiment of its title.

DONALD JUDD 1928-1994

Untitled 90-9 Donaldson, 1990
Cor-ten steel and brown Plexiglas, in four parts
each: 9 7/8 x 19 3/4 x 9 7/8 in. (25 x 50 x 25 cm)

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

PROVENANCE
Annemarie Verna, Zurich
Private Collection

EXHIBITED
London, Sprüth and Magers Lee, *Donald Judd*, February 18, 2003 – April 14, 2004

LITERATURE
F. Meyer, V. Rattemeyer, *Donald Judd: Räume Spaces*, Ostfildern Cantz, 1993,
p. 70 (illustrated)



(detail of the present lot)







Portrait of Donald Judd with *Red Painting*. Photography by Laura Wilson.

Donald Judd, as theorist and—most importantly as a ground breaking artist—defined the transition between the late Modernism of the New York School and the radicality of all that has come after. As one of the earliest and most lasting practitioners of minimalism, Judd produced constructed objects that could stand and be judged alone, wrested from the grasp of history. Utilizing the rigid presentation of standardized structures – generally known as – stacks, boxes and progressions, he rejected the illusionism of artistic tradition and instead embraced the steadiness of the geometric form. Judd's works are emblematic of what we associate as historical Minimalism, his works exploring the central tenets of serialization, elementariness, visual antagonism, and simplicity of production. In Judd's work, materials vary and remain materials in and of themselves, often industrial in nature or never before used in art. He argued that, "There is an objectivity to the obdurate identity of a material." New materials, as he called them, were not as accessible as oil on canvas and are hard to relate to one another.

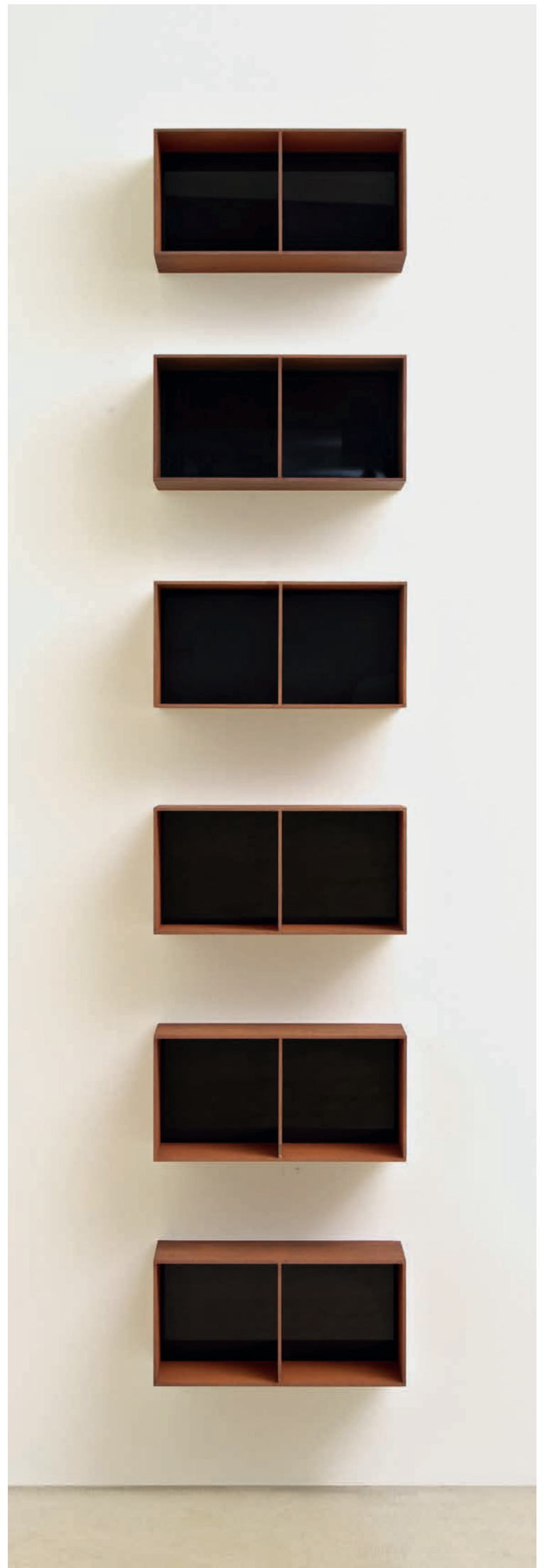
In the early 1960s, Judd abandoned painting for “sculpture”, solidifying the transition with his manifesto, *Specific Objects*. In reaction to Abstract Expressionism and through the critical rejection of figurative allusion, Judd created his first “specific object,” a non-referential thing free, as he saw it, from a culture conditioned by the preconceived and the simulated. In a world marked by the visual spectacle of media excess and warfare, where the act of seeing was conditioned by the rhetoric and marvel of consumer culture, Judd struggled to find a way to create objects that could be seen to exist beyond or above existing definitions and experiences. His seemingly expressionless, machine-like objects greatly depended on the viewer's participation with them thereby offering the possibility of unbounded experience and interpretation.

In *Untitled 90-9 Donaldson*, 1990, Judd creates a familiar progression in corten steel and brown Plexiglas. Here, the work assumes the uncanny horizontality of a painting, with the repetition of four separate boxes displayed at length across the span of one wall. Arranged in succession, the viewer is compelled to walk from side to side, while the eye scans the top, sides and insides of the boxes, in part, to observe the undeniable effect of the Plexiglas that connotes the kind of spatial quality intimated by painting. Juxtaposed against the opacity of the weathered steel, the color of the light reflecting Plexi allows the eye to travel farther in where perhaps there is no where else to go. Unlike painting where space is conceived of by layering different colors on the same surface, *Untitled 90-9 Donaldson*, 1990, does so through the tangibility of real space as light reflects from one side of the box to the other, paradoxically rendering, a depth greater than that of the box itself. Judd has described his three-dimensional work as, “A single thing, which is open and extended, more or less environmental.” Like other three-dimensional art, such as Duchamp's ready-mades, Judd's works are meant to be seen at once, and not as he has suggested, “part by part.” His use of the reflected colored surface brings to mind, the infinitely spatial quality of Reinhardt's flat paintings. In his discussion of painting, Judd wrote, “In Reinhardt's paintings, just back from the plane of the canvas, there is a flat plane and this seems in turn indefinitely deep.”

The artist himself has stated that although his objects resemble sculpture, they are in fact, nearer to painting. The tension in his work perhaps lies in his rigorous aesthetic doctrine that offers very little, but experientially infers so much more. While other artists during the early nineties had succumbed to the motifs of cynical realism or new media art, Judd remained true to his insistence for unmediated visual incident. Unlike his canonically large floor pieces, the boxes in this lot, hung above the floor, with their uncharacteristically modest dimensions, are conceivably less confrontational.

Created four years before his death, this Cor-ten work is unique in that it is among the only works fabricated by the artist at his residence in Marfa. In the last twenty years of his life, the artist housed and maintained his permanent collection of large scale works at his Chinati Foundation, a tract of desert in Marfa, Texas dedicated to preserving his artistic legacy and that of his contemporaries; notably, sculptor John Chamberlain, installation artist Dan Flavin, and Claes Oldenburg.

At the time of his artistic renaissance, from painter to object maker, an unprecedented foregrounding of the role of the viewer is increasingly necessary, and is possibly one of Judd's greatest contributions to the development of postmodern art and theory.



25 **ANSELM KIEFER** b. 1945

Selbstportrait, 1995

oil, acrylic, emulsion, shellac, wire, branches, and silk flowers on canvas,
in artist's frame

111 x 75 7/8 in. (281.9 x 192.7 cm)

Estimate \$600,000-800,000

PROVENANCE

White Cube, London

Anselm Kiefer is renowned as one of the most significant artists of our time. Kiefer's profoundly cerebral and deeply existential subject matter centers on his lifelong commitment to contextualizing human history. The profound emotional impact of the artist's personal history as a child growing up in a divided postwar West Germany, devoid of an established identity, is evident in Kiefer's attempt to display universal ideas regarding the human condition within his work. Often seeking solace in nature, a universal symbol of renewal, the artist has a long history of incorporating organic elements into his work. Straw, twigs, sand, and dried flowers have been built up in layers of thick impasto to produce many of the artist's most powerful images. The finished result, hovering somewhere between painting and sculpture, often presents nature as a balm to the pains of collective memory.

Beginning in the early 2000s Kiefer's work became increasingly concerned with human civilization, occult symbolism and nature-mysticism. *Selbstportrait*, 1995, combines Kiefer's signature impressive scale and organic dimensionality with his deep interest in universality and metaphysics. Its intensely human subject matter combined with the artist's characteristic elemental palette awakes our collective identity as human beings tied inextricably to a vast cosmic order.

In *Selbstportrait*, 1995, we also see Kiefer's masterful use of balance, both technically and thematically. Amidst a profusion of elegantly woven branches, twigs and scattered petals, the meditative figure of the artist is carefully poised, neither dominating nor receding. Enclosed by nature's powerful embrace, the subject has managed to harmonize his presence with it—drawing on its mystical energies and gaining transcendence. Imbued with such energy, the artist hovers from the dusty gray background in a composed state of enlightenment, analogous to the meditative pose of the Buddha. Intensely personal, the piece symbolizes the artist himself achieving an elevated state of being. The visual effect is a compelling metaphor for the nature world itself—at once immediately powerful and intensely comforting.

Selbstportrait, 1995, combines symbols from the earliest forms of human mythology with modern existentialist ideas to produce a timeless introspection of the human ethos. *Selbstportrait*, 1995, embodies Kiefer's endless desire to construct a new symbolic system; one that embraces our joint and eternal quest for meaning in life and strives to illustrate the salvation mankind may receive from the natural world.

I'm interested in reconstructing symbols. It's about connecting with an older knowledge and trying to discover continuities in why we search for heaven.

ANSELM KIEFER

(Anselm Kiefer, in *Anselm Kiefer: Heaven and Earth*, Michael Auping, exh. cat. Modern Art Museum of Fort Worth, 2005).



26 **ZHANG HUAN** b. 1965

Ash Skull No. 6, 2007

incense ash on linen

98 3/8 x 157 1/2 in. (250 x 400 cm)

Signed, numbered and dated "Zhang Huan, 2007, No. 6" on the reverse.

Estimate \$200,000-300,000

PROVENANCE

Pace Wildenstein, New York

Private Collection

A founding member of Beijing's conceptual artists movement in the 1990s, Zhang Huan gained early notoriety from his performance works involving extreme physical taxation. These shocking demonstrations— most notably, meditating in a public outhouse covered in flies (*12 square Meters*, 1994)—demonstrate the artist's early preoccupation with physicality, mental stamina and spirituality, themes he would repeatedly return to even after transplanting himself to New York in 1998. Nearly a decade in the U.S allowed Zhang to develop a unique synergistic style, alluringly knitting the cultural and artistic threads between East and West.

Returning to China in 2005, the artist became increasingly fascinated with the topics of mysticism and transcendence. Inspired by frequent trips to the local temples surrounding his Shanghai studio, Zhang work began to increasingly appropriate elements of Buddhist iconography. The following years would see Zhang combine cutting edge manufacturing techniques and millennia-old metaphors to create a body of intensely spiritual works in quest of to tether the physical and the intangible.

In *Ash Skull No. 6, 2007*, Zhang Huan returns to his signature preoccupation with the human body. Part of Zhang's seminal *Ash Paintings* series, the work is executed in the fine grey ash gathered from burned incense sticks at Buddhist Temples. Here, the residue of innumerable extinguished prayers is used to conjure up the hauntingly beautiful image of a human skull, an age-old symbol of mortality. The soft, monochromatic palette of the ash recalls traditional Chinese ink painting while the medium itself inextricably links the work to the human desire for spiritual transcendence. The painting is a masterful example of Zhang's ability to marry the ancient Chinese association between death and fire with the application of contemporary Western composition. Moreover, *Ash Skull No. 6, 2007*, wholly encapsulates Zhang Huan's defining purpose- to breakdown, expose and ultimately celebrate the fundamental components of humanity we all share.







27 **ARSHILE GORKY** 1904-1948

Study for Agony, circa 1946-1947

pencil and crayon on Strathmore wove paper

12 1/2 x 19 in. (33 x 48.3 cm)

Signed "A. Gorky" by Agnes Gorky Fielding, the artist's wife, lower right.

This work is recorded in the Arshile Gorky Foundation Archives under number D1477.

Estimate \$400,000-600,000

PROVENANCE

Allan Stone Galleries Inc., New York

Donald Morris Gallery, Detroit

Steingrim Laursen, Copenhagen, by 1981

Louisiana Museum of Modern Art, Humlebaek

Private collection (by descent from the above)

EXHIBITED

Los Angeles, Everett Ellin Gallery, *Arshile Gorky: Forty Drawings from the Period 1929 through 1947*, April 9 - May 5, 1962

New York, The Solomon R. Guggenheim Museum, *Arshile Gorky, 1904-1948: A Retrospective*, April 24 - July 19, 1981; Dallas, Dallas Museum of Fine Arts, September 11 - November 8, 1981; Los Angeles, Los Angeles County Museum of Art, December 3, 1981 - February 28, 1982

Marseille, Centre de la Vieille Charité, *La Planète Affolée: Surréalisme: Dispersion et Influences: 1938 - 1947*, April 12 - June 30, 1986

Gran Canaria, Centro Atlántico de Arte Moderno, *El Surrealismo entre Viejo y Nuevo Mundo*, December 4, 1989 - February 4, 1990

LITERATURE

Arshile Gorky: Forty Drawings from the Period 1929 through 1947, Everett Ellin Gallery, Los Angeles, 1962, cat. no. 31 (illustrated)

D. Waldman, *Arshile Gorky 1904 - 1948: A Retrospective*, Solomon R. Guggenheim Museum, New York, 1981, cat. no. 216 (illustrated)

B. Noël, *La Planète Affolée: Surréalisme: Dispersion et Influences: 1938 - 1947*, Centre de la Vieille Charité, Marseille, France, 1986, cat. no. 106 (illustrated)

J. M. Bonet, Centro Atlántico de Arte Moderno, Las Palmas de Gran Canaria, *El Surrealismo entre el Viejo y Nuevo Mundo*, 1989, n.p. (illustrated)

An artist paints because it is a challenge to him— it is like trying to twist the devil.

ARSHILE GORKY

(Arshile Gorky, in T. Clapp, "A Painter in a Glass House", in *The Waterbury Sunday Republican Magazine*, February 9, 1948, p. 6).





Portrait of painter Arshile Gorky at Gjon Mili's studio. January 1, 1940. Photography by Gjon Mili. Time & Life Pictures © Getty Images.

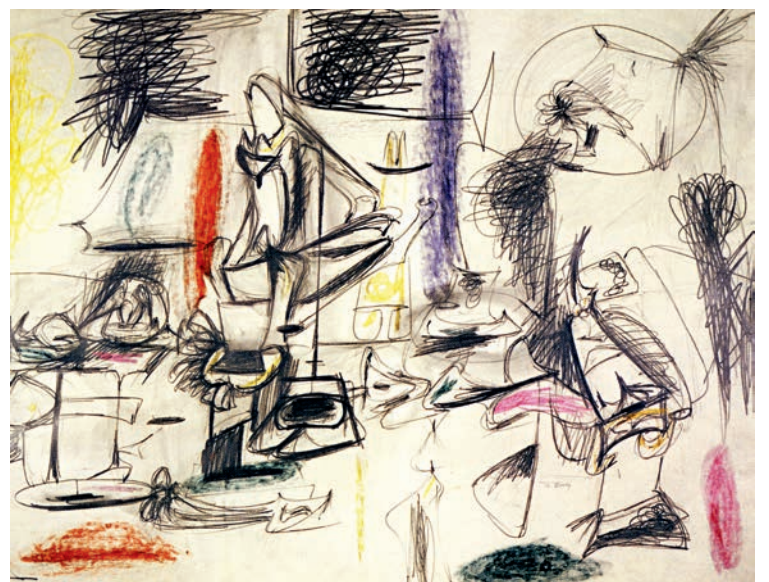


Arshile Gorky, *Water of the Flowery Mill*, 1944. Oil on canvas. 42 1/4 x 48 3/4 in. (107.3 x 123.8 cm). George A. Hearn Fund, The Metropolitan Museum of Art, New York. © 2012 Estate of Arshile Gorky / Artists Rights Society (ARS), New York.

Arshile Gorky's personal life had been marred by unspeakable confrontations with hardship, however, punctuated with a remarkable series of re-inventions that ultimately came to shape his artistic practice. Gorky witnessed the atrocities of the Armenian genocide firsthand, escaping to nearby Russia before making a long passage to America; shedding his birth name and intentionally casting an air of mystery over his life and training as an artist. The next twenty-five years saw his effortless grasp of a variety of artistic styles before arriving at a point of maturity in the early 1940s. In the decade that followed, tragedy would once again mar his personal life in the form of infidelity, fire, and paralysis and Gorky ended his life in 1948. While the title of the present lot encompasses the period in Gorky's life in which it was created, aesthetic content challenges title. *Study for Agony*, 1946-1947, exemplifies Gorky's supremely confident hand in the twilight of his artistic command, and reigns as an indelible stamp of Abstract Expressionist mastery.

Upon his arrival in America, Gorky almost immediately began to fabricate his history with a flair for the theatrical, claiming he was a cousin of Soviet writer Maxim Gorky (regardless of the fact that his cousin's name itself was a pseudonym). In addition, his wild claims extended to his training as an artist. Supposedly, Kandinsky himself had taught the young artist to paint, and Gorky had already made a name for himself in the salons of Paris. These creative assertions were perhaps a result of his American reinvention, and he wasted no time in reforming his identity.

Few had reason to doubt Gorky's claims, as his self-taught style began to appear as advanced as a professional's own. He spent his twenties developing his talents through mimicry, adopting the forms and arrangements of a series of established artists. In the way that a devoted apprentice learns to duplicate the work of his master, so Gorky was apprenticed to the masters of Impressionism, Cubism, and Futurism: "He was Cézanne, Picasso, Léger, Miró, André Masson and Roberto Matta, more or less in that order, as he assiduously and almost selflessly emulated a succession of existing personal styles to teach himself how to be a painter." (H. Cotter, "From Mimic to Master of Invention," *The New York Times*, October 22, 2009).



Arshile Gorky, *Study for Agony (Detail)*, 1946-1947. Graphite, crayon, and wash on paper. 22 1/2 x 29 5/8 in. (57.2 x 75.2 cm). Collection of Kathy and Richard S. Fuld, Jr. © 2012 Estate of Arshile Gorky / Artists Rights Society (ARS), New York.



Arshile Gorky, *Agony*, 1947. Oil on canvas. 40 x 50 1/2 in. (101.6 x 128.3 cm). A. Conger Goodyear Fund, The Museum of Modern Art, New York. © 2012 Estate of Arshile Gorky / Artists Rights Society (ARS), New York.

The institutions of the New Deal had profoundly positive effects on Gorky's art, as he began to keep company with and learn from other major artists who also benefited from the consignments of the Works Progress Administration. He befriended Willem de Kooning, who praised Gorky's far-reaching talents as a painter. For a few years in the late 1930s, the two painters' works bear a striking resemblance to each other's, almost bathed in each man's influence. Finally, after flirting with Surrealism as his concluding apprenticeship, his work took on a life of its own. Still filled with the sexually suggestive nature of Surrealism, the Fauvism of Cezanne, and Picasso's Cubist plays on representation, Gorky's works came alive with vibrant and unprecedented movement in line, figure, and color; in *Study for Agony*, 1946-1947, his light yet violent shapes echo with a subtle fusion of many disparate movements in art.

The present lot, *Study for Agony*, 1946-1947, comes at a critical turning point in Gorky's life: he was still in full possession of his artistic mastery but his life had already begun its series of tragic events. *Agony*, 1947, in its fully realized version, presents us with a nightmarish vision of slaughter, as a multitude of shapes resembling slices of meat dance upon a hellish landscape. The present lot is more sensitive in its testimony to Gorky's life, withholding years of calamity not yet thrust unto its canvas. Gorky's work on paper creates the ultimate surface for a highly detailed and thoughtful, nuanced, and introspective study of gesture. Gorky's delicate traces of pencil form a wealth of figurative life, ranging from the polygonal hints of Cubism at the far right to the central phallic remnant of Gorky's forays into Surrealism.

Adding subtle gestures of soft coloring, Gorky presents us not with a cruel, violent universe, but with what is perhaps a last vision of a promising future. Gentle yellows fill the geometric figure at the right, evoking a three-dimensional depth to Gorky's surface. The centrally located cylindrical figure houses a royal blue, contrasting the darker grays and black graphite that surround it. Among other hues—orange, red, pink—these colors convey an innocence that Gorky would soon find lacking in his work, devoted instead to such colors that demonstrated his psychological weight.

The artist from whom Gorky drew the greatest influence for the present lot is clearly Joan Miró, his own interconnected figures and shapes dancing upon the expanse of his canvases. Indeed, many critics focus on Gorky's debt to Miró for bringing his work out of the realm of Surrealism and into the new territory of pre-Abstract Expressionism: "by the early 1940s he had relinquished this style for a softer, biomorphic abstraction, probably inspired by Miro, and evident in his *Garden in Socchi* series (1940-1943)." (A. Moszynska, *Abstract Art*, London, 1990, p. 146).

Despite the heaviness of his final two years of life, Gorky still managed to create many of the most memorable works of his career. In addition, his influence upon later generations of artists, including the continuing career of his friend Willem de Kooning, makes him one of the most important forefathers of American Abstract Expressionism. The present lot exhibits a side of Gorky that we do not often see; in light of his own personal tragedy, it is a glimpse into the mind of a completely self-made artist who coalesced a series of movements into a single inimitable style—one who always strove to find the light, even amidst insurmountable circumstances.

28 **JEAN-MICHEL BASQUIAT** 1960-1988

Radium 23, 1982-1983

acrylic and oilstick on canvas

94 1/2 x 62 in. (240 x 157.5 cm)

This work is accompanied by a certificate of authenticity issued by the Authentication Committee for the Estate of Jean-Michel Basquiat.

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

PROVENANCE

Sale: Bonhams & Butterfields, Los Angeles, *Modern and Contemporary Prints, Paintings & Photographs*, May 9, 2001, lot 9068

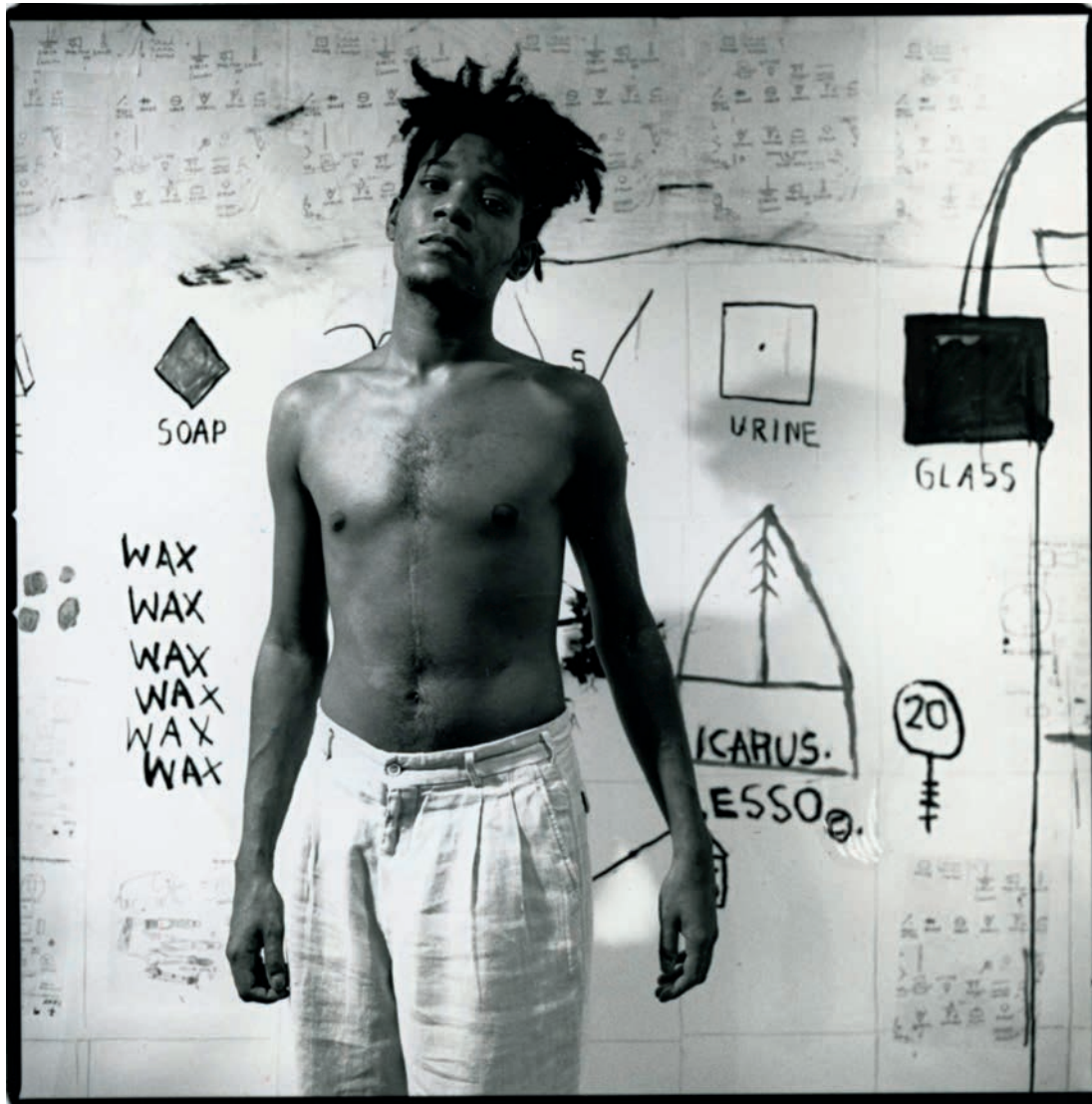
Ikon Ltd., Santa Monica

Private collection, New York

EXHIBITED

Santa Monica, Ikon Ltd., *Jean-Michel Basquiat*, June 25, 2005 – August 27, 2005





Photograph of Jean-Michel Basquiat with *Icarus Himself*, 1986. Photography by Silvia Plachy. Artwork © 2012 The Estate of Jean-Michel Basquiat / ADAGP, Paris / Artists Rights Society, New York.

As he developed his penchant for dissection—linguistic, anatomical, chromatic, cultural—Jean-Michel Basquiat found his canvases blossom with ever-increasing subject matter and figurative study. If one were to observe the progression of his oeuvre from 1978 until his death in 1988, one would mark the deepening exploration of each motif in each of Basquiat's works. As he rushed through his impossibly rapid growth to a mature style, Basquiat painted the present lot. *Radium 23*, 1982-1983 comes at the height of Basquiat's unprecedented artistic excavations into the human condition; the picture yields boundless treasures of his painterly journey, from the historical pressures that influenced his hand to his mechanical portrayals of the human body's mysterious machine.

Beginning in the late 1970s, Basquiat made somewhat of a name for himself in an artistic partnership with friend Al Diaz. As young graffiti artists, Basquiat and Diaz established themselves as "SAMO", an anti-establishment, word-based duo that scrawled their art on inner city buildings. Short for "Same Old Shit", SAMO employed several trademark devices in their graffiti, including original spellings and an almost poetic rhythm to the words that they enshrined. The group developed a cult following in downtown Manhattan, conjuring themes of race, identity, and the absurdity of commercialism and commodification in art. The

remarkable nature of SAMO's particular style produced art that was as stark as it was beautiful, emphasizing the aesthetic power of the written word. In *Radium 23*, 1982-1983, the lexicon of text—Radium, Jaw, Flesh—fills the expanse of the canvas with the energy of a young vandal.

Not long after Basquiat disbanded SAMO in 1980, he found himself already to be shouldering the label of the enfant terrible of the contemporary art world. Andy Warhol was first exposed to Basquiat's work at the *Times Square Show*, an almost makeshift art show in which nearly 100 unknown or modestly recognizable artists decorated the world around them. Basquiat tagged both subway cars and canvasses with his signature urban poetry and unique visual figures, and the two began a fruitful collaboration that would stretch through the 1980s until Warhol's death in 1987. Yet Basquiat's major benefit from his appearance in the *Times Square Show* and from his collaboration with Andy Warhol was his newfound financial independence: he could finally nurture and develop his hand as a painter, which he did rapidly in the next two years.

The hand at work was certainly a formidable one in terms of its influences. Jean-Michel Basquiat bore the weight of an enormous cultural heritage that include both the Voodoo tradition of Haiti (his father's homeland)

and the Catholic tradition of Puerto Rico (his mother's). By the time he had reached ten, Basquiat was already trilingual, speaking Spanish, French, and English in complete fluency. It is almost as if Basquiat's three languages are indications of his artistic lineage as well. The French Impressionists Rousseau and Gauguin make frequent appearance in scholarship concerning Basquiat—their portraits of indigenous cultures prime for comparison with Basquiat's Voodoo figures and inclusions of masks in his paintings. Basquiat also finds commonality with Picasso; his cubist stylings seem to prefigure the radical, multi-dimensional forms of Basquiat's own figures. Basquiat's intellectual life, it seems, was simply born to paint for a new generation of multi-cultural artists.

Basquiat's natural talent comes to us in full force in *Radium 23*, 1982-1983. Apart from its immense size, the painting's most striking aspect is, first and foremost, the dominance of orange and bright silver as the primary makeup for the background. Though we rarely find these colors working in tandem to create an impression, it is far from unusual for Basquiat. Indeed, though the present lot glorifies the clashing spectacle of orange and silver, Basquiat's adherence to simple chromatic scheme hearkens back to Mark Rothko's exploration of the same concept: simplicity of color, in its controlled variation upon the canvas, provides just as much visual power as a diverse palette does. Here, we see tradition triumph amidst Basquiat's celebrated iconoclasm.

However, raging above the pair of two-hued puzzle pieces, there is a universe of symbolic collision, verbal explosion, and figurative mystery. The upper-right hand portion of the picture displays a human head topped with a glorious deep silver crown. The massive and terrifying head is blazed with lines of blue, silver, red, and yellow, allowing the trenches of its face to recede in smoldering black. Letters to the right of the head form two words of disputable spelling. Alternatively, one could identify them as "Radium-23" and "Jawitudy" or as "Radium-231" and "Jawstudy". Though various spellings of these words would correlate with specific interpretations of the painting, Basquiat delivers to us a frustrating and provocative mystery of vocabulary, just as he did from his earliest beginnings as a graffiti artist in SAMO. Radium, that toxic villain of the periodic table of elements, almost signifies the name of the crowned head, intensifying the sinister laugh of the hollow face; "jawitudy" remains below, frightening yet mesmerizing us with its enigmatic spelling.

The painting is awash with plenty of other typographical oddities, including the confounding "Abokieshies" in the lower left-hand quadrant. Yet in the lower center of the painting, we spy a word seemingly without any mystery at all: "flesh". In many ways, we can use the lens of this particular word to examine the rest of Basquiat's picture. At the center of *Radium 23*, 1982-1983, a black machine of infinite complexity carries "flesh" as a label, conflating the functioning human body with the concept of a



Francis Bacon, *Three Studies for Figures at the Base of a Crucifixion*, 1944. Oil and pastel on hardboard, triptych. 37 2/5 x 30 in. (95 x 73.5 cm) each. Tate Gallery, London. © 2012 The Estate of Francis Bacon. All rights reserved./ARS, New York/DACS, London.



Jean-Michel Basquiat, *Trumpet*, 1984. Acrylic and oilstick on canvas. 60 x 60 in. (152.5 x 152.5 cm). Private collection, New York. © 2012 The Estate of Jean-Michel Basquiat / ADAGP, Paris / Artists Rights Society, New York.

well-built machine. Behind this particular piece of industry, we witness an ever-receding pipe, suggesting portions of the machine invisible to our eyes, expanding far beyond our sight. This use of perspective by Basquiat is uncommon and captivating, as it erects a world outside his painting, extending into denser and more remote psychological realms.

The machine itself is almost anachronistic, a living tribute to the devices of the Nineteenth Century, full of endless piping and infinite twists and turns. Almost baroque in its structure, the spherical bulb at its center very certainly bubbles with the workings of a mind in turmoil, inundated with questions of creation and identity. Feeding the main device at the center, the silver graffitied figure at the upper-left dispenses fluid or fuel. It is a machine of remarkable complexity, mysterious in its function, yet clearly functional in its mystery.

Above the machine's many working parts and to the right, Basquiat gives us three iterations of one concept: from top to bottom, he portrays three different human jawbones in devolving form. The first is a silver colored, cartoonish jaw in isolation, complete with pointed teeth and reminiscent of early Picasso. Below it we behold only a red sketch of the same jaw, stripped of its flesh and stylistic dynamism. Below, a word alone, crossed out with a firm black "x". Though one might say that he was aiming for perfect version of a single body part, a kind of Platonic jawbone, Basquiat's progression is more a dissection than a construction. The disembodied



Jean-Michel Basquiat, *Untitled*, 1984. Acrylic and Xerox collage on canvas. 40 x 40 in. (101.5 x 101.5 cm). Collection M. Lumbruso, Paris. © 2012 The Estate of Jean-Michel Basquiat / ADAGP, Paris / Artists Rights Society, New York.

jaw, the seminal anatomical construction for speech and communication of thought, comes to us as less of a painterly etude and more as a series of progressively deeper explorations, layer upon layer stripped away until Basquiat can pronounce the jaw gone, crossing out the semiotic word to dispel the anatomical object. It is a glimpse into his career-defining motif of the relationship between symbol and object. Here, the word equates directly to its referent.

"Flesh" appears again, perched upon a staring head etched in white foregrounding a pitch black surface. But this time, it is accompanied by a copyright symbol. The obvious impact of the modern copyright symbol is to thrust its bearer into the world of financial ownership, its mere presence a deterrent from replication at the replicator's own financial risk. As Basquiat's friend and mentor, Andy Warhol took this symbol as his own personal *raison d'être*, glorifying the nature of commodity in his work. Yet, in Basquiat's usage of the trope, we observe a sharp irony bordering on satire, calling attention to the ridiculousness of it all—the proper portrayal of anatomy in pictures dominated by the canon of art history, imposing its stylistic monopoly upon all young artists. However, in rendering his subject in accordance with his own artistic standards—the confusion of racial and cultural boundaries, the paired down and conflated boundaries of drawing and figure—Basquiat's use of the copyright symbol is a rebellion against past artistic ethics; his style and use of the brush is patently his own, shouldering the weight of influence but independent enough to use it sparingly.

The mask within the black region of the painting is reminiscent of Basquiat's racially charged work, especially *Irony of Negro Police Man*, 1981, of which he famously declared that the figure "had black skin but wore a white mask". But aside from the racial implications of his masks, they represent barometers of the hectic psychological life within the painting. In one respect, it is as if Basquiat's masks, both top and bottom, reflect the cacophony around them with their expressions, as though they are the emotional cues for the viewer. Basquiat's process was, after all, a vigorously active one: "he was endlessly crossing out words, writing them again, correcting, emphasizing, obliterating, inexplicably changing the subject, and putting it all together with a grimacing mask." (M. Mayer, "Basquiat in History", *Basquiat*, , New York, 2005, p. 50). So we find, atop the collision of word, symbol, color, and figure, a face with its mouth agape with a confused agony, overwhelmed with the explosive confluence of style below it.

Yet after all of this interpretation of Basquiat's masterpiece—concepts of psychological space and relationships between anatomy, semiotics, and race—Basquiat still leaves us a definitive and terrifying single word for analysis: Radium. On the periodic table of elements, Radium has an atomic weight of 88 and reaches its most stable isotope when accompanied by 138 neutrons to reach an atomic weight of 226. Regardless, it remains deadly radioactive. For centuries since its discovery by the Curies in the late



(detail of the present lot)



(detail of the present lot)

Nineteenth Century, science has struggled to find useful applications for this elusive and toxic element. Early experiments in luminescence yielded positive results, and radium was dabbed on the hands of wristwatches in the early part of the Twentieth Century. Yet this attempt at practical application soon backfired as the women hired to paint the radium had used their mouths to shape the brush, exposing them to lethal dosages of the element. The dying women sued their employer, and Radium has since found little use in modern technology or science, instead being relegated to a few compounds used for rather obscure purposes.

In *Radium*, Basquiat found an element that very much functioned the way he did as an artist: they both dove below the surface of their subject, intent not only on exploring but on destroying as well. Obviously where the artist and the element differ is in their aptitude for creation, as Basquiat's paintings excised his psychological demons, resulting in the catharsis spread out upon each of his canvases. Throughout his life, Basquiat's refusal to fit into the boxes he was prescribed to—either racial, cultural, or artistic—resulted in the greatness of his art and the excitement concerning scholarly study of his work. While society's attempts to harness radium exploded, firing back with destruction, its same effort with Basquiat became the driving force of his wealth of creation. In *Radium 23*, 1982-1983, we observe this wealth by mimicking the masks on its surface—our bewilderment is placated by our fascination.

29 **JOHN CHAMBERLAIN** 1927-2011

Ivory Joe, 1974 / 1977
painted and chromium plated steel
overall: 33 1/2 x 62 1/2 x 68 in. (85.1 x 158.8 x 172.7 cm)
Signed and dated "John Chamberlain '74" on the steel element.

Estimate \$600,000-800,000

PROVENANCE

Julia Fahey, New York
Saron Ullman, New York
Jon Leon Gallery, New York
The Pacesetter Corporation, Omaha
Sale: Sotheby's New York, *Contemporary Art Part II*, May 19, 1999, lot 303
Acquired at the above sale by the present owner

EXHIBITED

Birmingham, Robert L. Kidd Galleries, *John Chamberlain*, May 21 - June 18, 1983

LITERATURE

J. Sylvester, *John Chamberlain: A Catalogue Raisonné of the Sculpture 1954-1985*, 1986, cat no. 493 p.139 (illustrated)

Chamberlain's sculpture navigates a delicate balance between the harsh, brutal folds and innovative effortlessness. Chamberlain demonstrated his rambunctious nature in the vibrancy and liveliness of his work, which, despite the density of the material, is full of movement and fluidity. Demonstrating an acute sensitivity to his materials, the artist was aware of when to stop manipulating his materials and innately knew when a work was finished. He believed in finding the natural connections between scraps of metal, allowing their shapes, colors, and jagged edges organically dictate the final composition. Rather than focusing on the previous life of his materials as automobile parts, Chamberlain left the past behind. This sensibility marked his departure from preconceived notions of the materials in order to create new meaning and significance.

Like many of Chamberlain's works, the present lot, *Ivory Joe*, 1974 / 1977, invites the viewer to walk around it and witness the evolution of the piece. The title comes from the riffs he collected from friends and colleagues. Chamberlain kept a list of over a thousand entries on one-word cards and chose titles by cobbling together words based on the way they looked together—proving to be a collagist in yet another sense. Instead of describing his pieces, his titles define their spirit. The crumpled metal configuration of the current lot has a long, straight bar extending outward reaching towards the base but not quite touching it. It is also shown turned on its other sides, granting multiple viewing experiences. Here, rust, remnants of paint, and various metal textures and surfaces of this multifaceted work emphasize its industrial past while unfolding in poetic abstraction.



(alternate view of the present lot)



ELAINE STURTEVANT b. 1930

Johns White Numbers, 1991
encaustic on canvas
67 1/8 x 49 1/2 in. (170.4 x 125.7 cm)
Signed, titled, and dated "Johns WHITE Numbers, sturtevant '91" on the reverse.

Estimate \$300,000-500,000

PROVENANCE

Collection of the artist
Perry Rubenstein, New York
Galerie Thaddaeus Ropac, Paris
Sale: Christie's, New York, *Post-War and Contemporary Art*, May 2011, lot 370
Acquired at the above sale by the present owner

EXHIBITED

Paris, Galerie Thaddaeus Ropac, *Sturtevant*, April 9 - May 21, 1994
Vienna, Galerie Mezzanin, *Sturtevant*, October 1 - November 22, 2003
Frankfurt am Main, Museum für Moderne Kunst, *Sturtevant: The Brutal Truth*,
September 25, 2004 – January 30, 2005

LITERATURE

L. Maculan, ed., *Sturtevant: Catalogue Raisonné 1964-2004*, Ostfildern-Ruit, 2004, p. 54,
no. 39 (illustrated)
Museum für Moderne Kunst, *Sturtevant: The Brutal Truth*, Frankfurt am Main, 2004,
n.p. (illustrated)

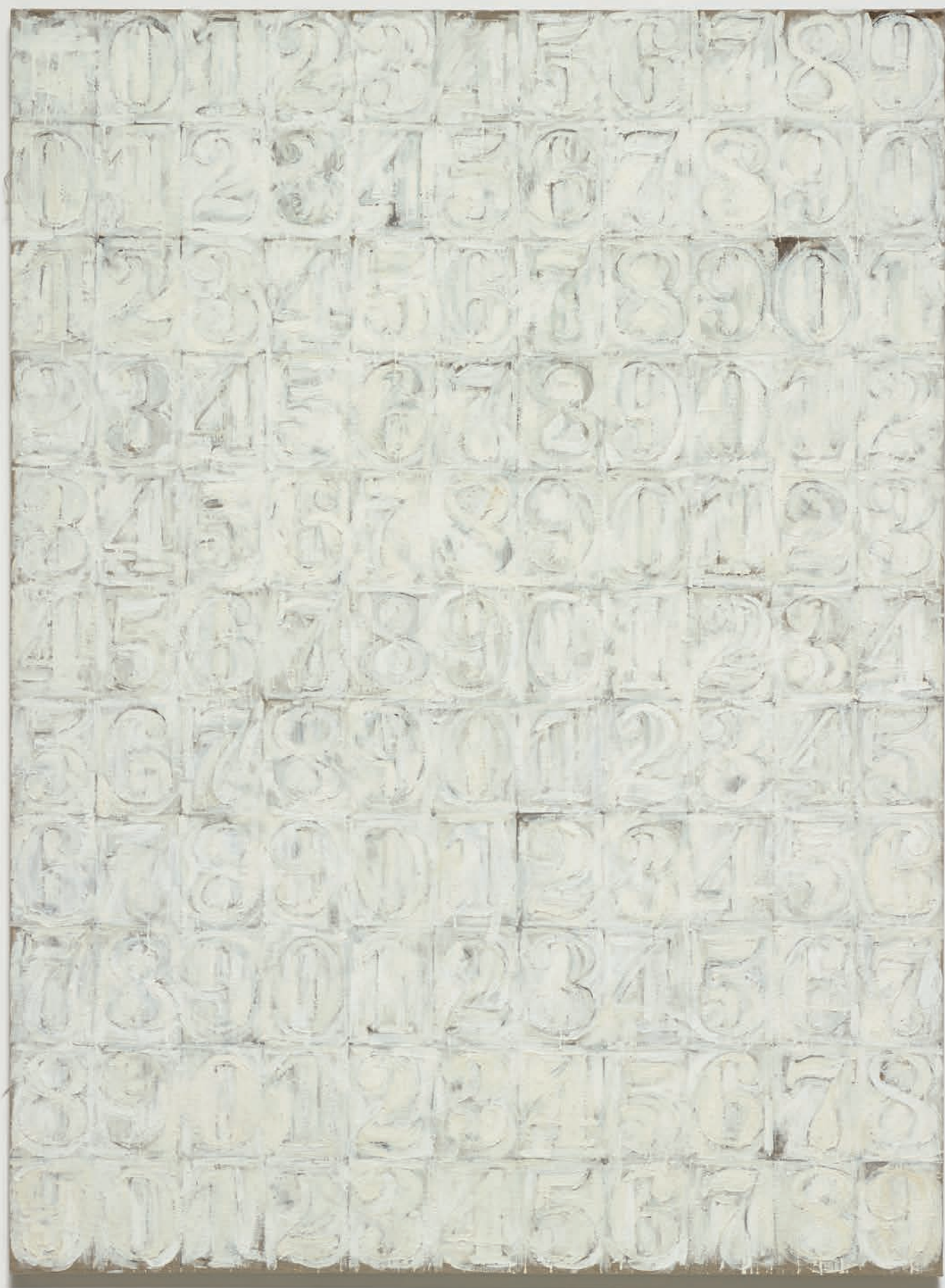
Elaine Sturtevant's practice can be situated within the art historical context of appropriation, which, since Duchamp's readymades, has maintained a significant presence over the span of a century. Operating through this philosophical lens, Sturtevant challenges romanticized notions of aura by carefully reproducing iconic works of art. With *Johns White Numbers*, 1991, Sturtevant does not merely comment on the artistic achievements of others, she questions, changes, and expands the established notions of an art form. This intellectual appropriation is not simply a form of "copying" but a form of mimesis radiating with finesse and energy; all aspects which undoubtedly emanate off of the surface of *Johns White Numbers*, 1991. Here the numbers, each contained within their own little box, thrive with pure luminosity, an expansive study in the color white. The splashes of flawless and bright white pigment drench the canvas in swirling and activated motions, infusing the always-recognizable painting with new vitality and, most importantly, youth.

In an anecdote, Gerd de Vries describes his experience of viewing a Sturtevant against an "original." "There was an exhibition in Riehen, at the Beyeler Foundation... the show included a *Flag* painting by Johns as well as *Johns Flag* by Sturtevant. The strange thing was that her picture was decidedly more powerful, more intense, more abounding with energy than one by Johns." (Gerd de Vries, in *Sturtevant: Catalogue Raisonné 1964-2004, Paintings Sculpture Film and Video*, Frankfurt am Main, Museum für Moderne Kunst, 2004, p. 35). Thirty-years younger than Johns' painting, *Johns White Numbers*, 1991, transmits a vibrant energy that has faded from the original over time. Sturtevant amplifies Johns' contribution, turning up the volume for future generations.

The quest was to go beyond, to seek past the surface and reach for the understructure – the silent power of art.

STURTEVANT

(Sturtevant, in "Interior Visibilities," D. Ottinger, ed. *Magritte*, exh. Cat. Musée des Beaux-Arts de Montréal, 1996, p. 124).



31 **CINDY SHERMAN** b. 1954

Untitled Film Still #53, 1980
gelatin silver print
6 1/2 x 9 1/2 in. (16.5 x 24.1 cm)
Signed, numbered, and dated "Cindy Sherman, 1980, 1/10" on the reverse.
This work is number one from an edition of ten.

Estimate \$120,000-180,000

PROVENANCE

Galerie Volker Diehl, Berlin
Private collection, New York

EXHIBITED

New York, Whitney Museum of American Art, *Cindy Sherman*, July 9 – October 4, 1987 (another example exhibited)
Milan, Padiglione d'Arte Contemporanea di Milano, *Cindy Sherman*, October 4 – November 4, 1990 (another example exhibited)
Washington, D.C., Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, *Cindy Sherman: Film Stills*, March 15 – June 25, 1995 (another example exhibited)
Rotterdam, Museum Boijmans Van Beuningen, *Cindy Sherman*, March 10 – May 19, 1996; Madrid, Palacio de Velázquez, Parque del Retiro Museo Nacional Centro de Arte Reina Sofía, July 8 – September 22, 1996; Bilbao, Sala de Exposiciones REKALDE, October 15 – December 1, 1996; Baden-Baden, Staatliche Kunsthalle, January 19 – March 23, 1997 (another example exhibited)
New York, The Museum of Modern Art, *Cindy Sherman: Untitled Film Stills*, June 26 – September 2, 1997 (another example exhibited)
Los Angeles, Museum of Contemporary Art, *Cindy Sherman: Retrospective*, November 2, 1997 – February 1, 1998; Chicago, Museum of Contemporary Art, February 28 – May 31, 1998; Prague, Galerie Rudofinum, June 25 – August 23, 1998; London, Barbican Art Gallery, September 10 – December 13, 1998; Bordeaux, CAPC Musée d'art Contemporain, February 6 – April 25, 1999; Sydney, Museum of Contemporary Art, June 4 – August 29, 1999; Toronto, Art Gallery of Ontario, October 1, 1999 – January 2, 2000 (another example exhibited)
New York, The Museum of Modern Art, *Cindy Sherman: Untitled Film Stills*, June 26 – September 2, 1997 (another example exhibited)
Paris, Jeu de Paume, *Cindy Sherman*, May 16 – September 3, 2006; Kunsthau Bregenz, November 25, 2006 – January 14, 2007; Humlebaek, Louisiana Museum of Art, February 9 – May 13, 2007; Berlin, Martin-Gropius-Bau, June 15 – September 10, 2007 (another example exhibited)
New York, The Museum of Modern Art, *Cindy Sherman*, February 26 – June 11, 2012 (another example exhibited)

LITERATURE

A. C. Danto, *Cindy Sherman: Untitled Film Stills*, Munich 1990 (illustrated)
R. Krauss, *Cindy Sherman 1975-1993*, New York, 1993, pp. 62-63 (illustrated)
P.D. Rosenzweig, *Cindy Sherman: Film Stills*, Washington, D.C., Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, 1995 (illustrated)
Z. Felix and M. Schwander, *Cindy Sherman: Photographic Work 1975-1995*, London, 1995, (illustrated)
A. Cruz, A. Jones and E. Smith, *Cindy Sherman: Retrospective*, New York, 1997 (illustrated)
D. Frankel, ed., *Cindy Sherman: The Complete Untitled Film Stills*, New York, 2003, pp. 102-103 (illustrated)
R. Durand, *Cindy Sherman*, Paris, Jeu de Paume, 2006, p. 244 (illustrated)
E. Respini, *Cindy Sherman*, New York, The Museum of Modern Art, 2012, p. 107 (illustrated)

Cindy Sherman's *Untitled Film Stills*, made between 1977 and 1980, comprises the most formative and groundbreaking work of contemporary photography. This cohesive body of work poignantly provides a catalogue of seemingly made-to-order female archetypes. By assuming the different roles, largely culled from 1950s and 1960s film, B-movies, or European art house cinema, Sherman cleverly comments on the clichés women had been traditionally relegated to in cinema. By intentionally using developing techniques to slightly alter the film in this series, Sherman lends the images the antiqued and nostalgic quality of classic movies. The subjects of each still are meant to evoke sufficient familiarity to lure viewers into deciphering the 'type' of woman portrayed and her surrounding story.

The *Film Stills* present the viewer with a variety of characters that are not only familiar, but also cleverly spark our own interpretation and narrative. *Untitled Film Still #53*, 1980, shows a young girl in an unidentifiable interior. She embodies the quintessence of youth and innocent beauty; her hair appears soft and modestly coiffed off her face to reveal perfect features. Her lips are sweetly rouged, her cheeks are blushed, and her eyebrows, dramatically darkened, giving way to a severe gaze directed towards the right. Her demure silken shirt offers a stark contrast to the mature application of makeup. She seems to be eyeing something or someone. The single source of light in the background creates a glow around the central subject, who appears angelic with a halo of luminescence around her. Her innocence is undeniable; however, her all-knowing and intense gaze suggests a maturity much more advanced than initially thought. We seem to have come upon her in a solitary, contemplative moment; she is unguarded and vulnerable as she becomes subjected to perhaps more than just our voyeuristic gaze.



32 **JOHN BALDESSARI** b. 1931

The Overlap Series: Street Scene and Reclining Person (with Shoes), 2000
digital photographic prints, acrylic, and crayon, mounted on Sintra
overall: 61 x 84 in. (154.9 x 213.4 cm)

Estimate \$350,000-550,000

PROVENANCE

Marian Goodman Gallery, New York
Sale: Phillips de Pury & Company, New York, *Contemporary Art*, May 17, 2007, lot 59
Acquired at the above sale by the present owner

EXHIBITED

London, Tate Modern, *John Baldessari: Pure Beauty*, October 13, 2009 – January 10, 2010; Barcelona, Museu d'Art Contemporani de Barcelona, February 11 - April 25, 2010; Los Angeles, Los Angeles County Museum of Art, June 27 – September 12, 2010; New York, the Metropolitan Museum of Art, October 17, 2010 - January 9, 2011

LITERATURE

J. Morgan and L. Jones, *John Baldessari: Pure Beauty*, Los Angeles, Los Angeles County Museum of Art, 2009, p. 283 (illustrated)

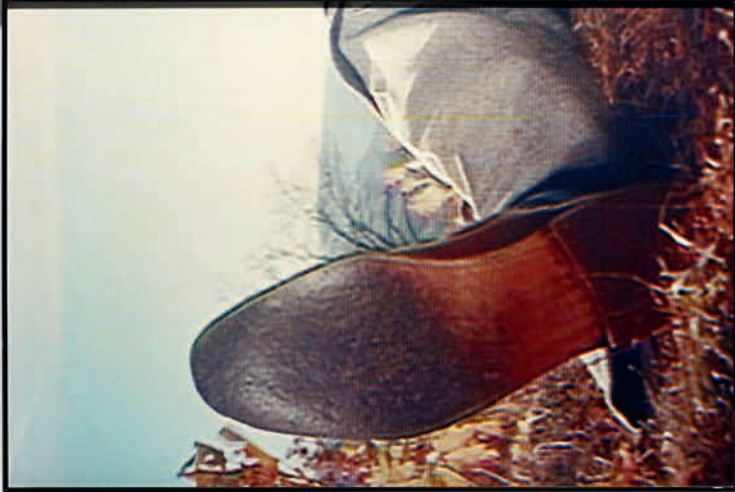
In *The Overlap Series: Street Scene and Reclining Person (with Shoes)*, 2000, Baldessari's perpetual challenge of conventions is brilliantly captured. In this powerful photographic work comprised of a series of seemingly unrelated images, Baldessari thoughtfully arranges a composition that presents, explores, and even exploits its own imagery as if through the lens of a distorted dream. Here, the sole of a shoe extends from a sidewalk lined with cars, palm trees, and an unassuming pedestrian. The silhouette of the reclining man's left shoe is hand-drawn over the street scene with acrylic and crayon in Baldessari's famed primary blue. Through this sequenced arrangement, the composition emerges as a narrative; the mystery of the story is left to the viewer to unfold. Through this treatment, the single frames become sharper and stronger, and reveal further detail when paired with a seemingly mismatched image.

The wearer of the men's shoes lays deserted on a seaside hill, somewhere far from the prosaic public world captured in the larger image. The remote scene and the lifeless body suddenly seem to be victim to foul-play. With the reclining leg extending from the car featured in one image, one can half imagine the figure laying still in the trunk, the fool of fraud or corruption. The cropping of the images is also an effective means of removing the identity of both the reclining man and the street scene, rendering them generic as if plucked from a dream. As the dream further unfolds, we are reminded of the teaching in Sigmund Freud's *The Interpretation of Dreams*; the faces of people in dreams are often vague or indistinct while other trivial or more mundane things often assume enormous importance. The contrast of familiar and innocuous scenes with colorful nightmares opens the images up for questioning; our perception of ordinary images will never be the same.

Something that is part of my personality is seeing the world slightly askew. It's a perceptual stance. The real world is absurd sometimes, so I don't make a conscious attempt, but because I come at it in a certain way, it seems really strange.

JOHN BALDESSARI

(John Baldessari, interviewed by Nancy Bowen, *On Art and Artists*, produced by Lyn Blumenthal, Kate Horsfield, 1979).



33 **ANSELM REYLE** b. 1970

Life Enigma, 2007

bronze and chrome enamel varnish, and cement base

sculpture height: 74 3/4 in. (190 cm)

base height: 13 3/4 in. (34.9 cm)

overall height: 88 1/2 in. (224.9 cm)

Estimate \$200,000-300,000

PROVENANCE

Almine Rech Gallery, Brussels

Private Collection

EXHIBITED

Brussels, Almine Rech Gallery, *Sculpture Garden*, September 21 - October 28, 2007

Anselm Reyle captures the ideologies of the modern movement with the colors and presentation of the post-pop art world. Stark neon colors and abstract forms are typical of Reyle's work. Reyle takes the recognizable forms of modern abstraction and covers them in a contemporary wrapper. His use of solid colors is reminiscent of the work of Yves Klein yet his unnatural palette aggressively quotes Warhol's silkscreens. Reyle's sculptures, typically bronze and painted in bright metallic car paint, also purvey this conjunction of modern form with pop style. His pieces reveal a side of modernism that has been recontextualized for the contemporary world of flashy consumer products and glossy advertisements. The often elegant forms and electric color schemes of Reyle's work draw the viewer in with an upfront display of his aesthetic while also allowing the viewer to read into his abstraction and create a personal dialogue with each piece.

I like the idea of clichés. To me it means that people found common sense in a certain matter. So I see it as an inspiration, and not negative.

ANSELM REYLE

(Anselm Reyle, in *Whatspace*, 2008).



34 **CINDY SHERMAN** b. 1954

Untitled #467, 2008
Chromogenic color print, in artist's frame
95 1/2 x 65 1/2 in. (228.6 x 152.4 cm)
Signed, numbered, and dated "Cindy Sherman, 2006, 6/6" on a label affixed to the reverse of the backing board. This work is number six from an edition of six.

Estimate \$300,000-500,000

PROVENANCE
Metro Pictures, New York

EXHIBITED
New York, Metro Pictures, *Cindy Sherman*, November 15 - December 23, 2008
(another example exhibited)
Rome, Gagosian Gallery, *Cindy Sherman*, June 7 – October 8, 2009
(another example exhibited)
New York, The Museum of Modern Art, *Cindy Sherman*, February 26 – June 11, 2012
(another example exhibited)

LITERATURE
E. Respini, *Cindy Sherman*, New York, The Museum of Modern Art, 2012, pl. 171, p. 226 (illustrated)

The present lot, *Untitled #467*, 2008, is from Cindy Sherman's recent *Society Portraits* series, in which she continues and expands her interest in costume, identity, and social construction by appearing as various incarnations of wealthy middle-aged American women. In these photographs, Sherman's women are past their physical prime, but at the height of their social powers. Cloaked and masked with an armor of pride and wealth, there is an unrelenting honesty in Sherman's exposé. Through their enlarged scale, mirroring the format of Renaissance commissioned portraits, we are able to scrutinize their attire, coiffed friseurs, and densely applied makeup. At first glance they project a veneer of leisure and success, but Sherman's large format reveals their every imperfection.

The protagonist of *Untitled #467*, 2008, wears a white sequin evening skirt, which, while lavishly rendered, reveals her aging body. Her top is a brown sleeveless camisole, decorated with long gold chains, which call attention to the artificiality of her bosom. Her fingernails radiate an eccentric attention to detail in their long, square cut and her hair is curled and rolled to sit perfectly like a crown on her head. Her lips and cheeks are severely rouged, as she stands in what she believes is her most flattering pose. All the while a backdrop of kaleidoscopic purples cascades fluidly behind her. She seems transported back to the dancehalls of her disco-era prime, lending the portrait an air of nostalgia. The background is so disparate from the character in the foreground that it seems otherworldly, undermining the regality and severity of the subject's pose. This format appears to be a cousin of the over-composed glamour portraits of suburbia, their sitters oblivious to their kitschy portrayals. This disparate juxtaposition of figure and background highlights not only Sherman's new technique of layered digital photography, but also highlights the layered artifice of the character she portrays.

I think they are the most realistic characters I have done. I completely empathized with them. They could be me. That's what was really scary, how easy it was to make myself look like that.

CINDY SHERMAN

(Cindy Sherman, in *Cindy Sherman*, New York, Gagosian Gallery, 2009).



35 **RICHARD PRINCE** b. 1949

Untitled, 2001
acrylic on canvas
111 3/4 x 144 in. (300 x 370 cm)
Signed and dated "Richard Prince, 2001" along the overlap.

Estimate \$600,000-800,000

PROVENANCE
Barbara Gladstone Gallery

Since the 1970s, Richard Prince has challenged and redefined the relationship between art, authorship, and originality. His iconic bodies of work embody his unique artistic aesthetic and his uncanny ability to transform American low brow culture into provocative high art. The inspiration behind his artistic marvels remains consistent throughout and imparts his endless fascination with American kitsch, pop culture, and pulp fiction. *Untitled*, 2001, is quintessentially Prince and exists as an artful hybrid of American subculture and the artist's subversive sense of humor.

Emanating from Prince's well known Joke series, *Untitled*, 2001, teeters on the fringes of everyday America examining a seemingly banal barroom joke to unearth sexual fascinations, fantasies, and frustrations. At first blush, *Untitled*, 2001, appears satirically simple. It is only upon deeper reflection that its cunningness as a social commentary on public taste and prejudice is revealed. This masterful approach, and the resulting captivating artistic output, characterizes the whole of Prince's *Jokes* series. While Prince's *Jokes* come in several forms, they are consistent in their playful use of text as enduring subject matter.

The *Jokes* series dates back over three decades to the 1980s, with Prince appropriating punch lines from the content of such printed matter as joke books and comics. Originally in the form of handwriting and drawings on paper, Prince's *Jokes* later grew into more impressive works on canvas. Similar to his contemporary Barbara Kruger, Prince started to experiment with text set atop monochromatic backgrounds in a fearless fashion. The result was an astute social observation and evocative public message in the form of enthralling visual art. *Untitled*, 2001, achieves this effect through Prince's purposeful use of bold text contrasted against the deep backdrop of a darkened canvas similar to the elemental juxtaposition of white chalk on a charcoal board. An empty stage swathed in nebulous hues is suddenly enlivened and illuminated through the vibrancy of comedic message. However, underlying this entertainment is a decisively rebellious act, a deviant flirtation, and a calculated plunge into the depths of our collective human psyche.

I got my supplies. I got my houseboat. I got a good pair of shoes. The light is good. The clock is ticking. I wake up and I'm doing it in my sleep. The bed is made and the floor is clean. It's my turn to drive, I sit back. I stare. I stare at the painting and I forget. It's finished. Then I get more canvas and more stretchers and more paint and start over.

RICHARD PRINCE

(Richard Prince, in *Modern Painters*, Special American Issue, Autumn 2002).

A GUY CALLS ME UP AND SAYS, "WHAT TIME DOES THE
SHOW GO ON?" I SAY, "WHAT TIME CAN YOU MAKE IT?"
TO A FRIEND, "DO YOU LIKE PUSSY?" HE SAYS, "DO I LIKE P
USSY?" "MAN IF IT WERE AIR-CONDITIONED I'D LIVE IN IT!"

36 **ROSEMARIE TROCKEL** b. 1952

Untitled, 1987

knitted wool on canvas

31 1/2 x 31 1/2 in. (80 x 80 cm)

Initialed, numbered, and dated "R.T. '87 2/2" in pencil on the reverse.

Estimate \$150,000-250,000

PROVENANCE

Barbara Gladstone Gallery, New York

Akira Ikeda Gallery, Tokyo

Sale: Christie's, London, *Post-War and Contemporary*, February 10, 2005, lot 253

Acquired at the above sale by the present owner

Rosemarie Trockel has gained international acclaim through her complex works, challenging notions of societal norms, sexuality, and methods of artistic production. One of the most significant female figures in contemporary art, the theme of female experience is a cultural component in her work—particularly female status within the art world itself. Trockel's work abandons the traditional format of painting and instead constructs images from expanses of knitted wool. Trockel elevates a typically woman-centric hobby to the status of fine art. She simultaneously strips knitting of its patriarchic connotations while intertwining it with paradoxical references to industrial and commercial production.

Her works are not hand-knitted, but instead are made by machine, reminiscent of Warhol's factory-like production process. Trockel uses knitting books, existing commercial iconography, and generic, widely-recognized motifs as sources for her patterns. After she selects each pattern, the material is machine-knitted into the shape of the computer-generated design. Trockel uses industrial methods to bring knitted work outside of the handmade realm. Trockel's use of familiar symbols, both political and commercial—such as the hammer and sickle or the Playboy bunny—subvert their iconic significance. She reduces culturally-loaded images into repetitive decorative elements, stripping them of their connotations and allowing them to become a backdrop for her artistic intentions. In Trockel's work, readily-recognizable icons are left devoid of their usual significance, becoming just another knitting book pattern and taking on new meaning within her compositions. In the present lot, Trockel uses a domestic image in addition to the 'domestic' artistic medium of wool. In her selection of the poodle as trope, Trockel examines the traditional representation of femininity—restrained domesticity, tamed beauty, and manicured perfection. She stimulates the viewer to engage with issues of stereotypes and standards of beauty, while simultaneously creating a vibrant work of art.



37 **YOSHITOMO NARA** b. 1959

In the Pinky Lake, 2004

acrylic on cotton, mounted on Fiber-reinforced plastic

diameter: 71 in. (180.3 cm)

Titled and numbered "In the Pinky Lake, 1 2..4, J" on the reverse.

Estimate \$600,000-800,000

PROVENANCE

Galerie Johnen + Schöttle, Cologne

Acquired from the above by the present owner

EXHIBITED

Helsinki, Helsinki City Art Museum, Art Museum Tennis Palace, *Japan Pop*,

September 9 – November 27, 2005

Essen, Museum Folkwang, *Rockers Island*, May 5 – July 1 2007

LITERATURE

N. Miyamura and S. Suzuki, ed., *Yoshitomo Nara: The Complete Works*, cat. no. P-2004-012. San Francisco, 2011, p. 193 (illustrated)

Yoshitomo Nara's vast oeuvre—including painting, sculpture, and installation—is among the most recognized of visual artists working today. Appearing as though lifted from children's books or Japanese manga comics, Nara's work exhibits a deep intellect and aesthetic expansiveness. Having crossed the boundary between traditional fine art and popular culture, *In the Pinky Lake*, 2004, encapsulates Nara's unsettling universe. His forms are disarming, yet they occupy a rigid balance between sympathy and rebellion. The young girl before us, solitary in her own world, embodies both innocence and danger.

In Yoshitomo Nara's *In the Pinky Lake*, 2004, a set of sweet and innocent emerald eyes look out from a rosy bottomless lake. Her red hair parts evenly across her soft forehead, revealing an expression that hovers between virtuous and formidable. She is a complex character; seemingly sweet and gentle, her eyes suggest an emotional complexity contrary to her treasured appearance. Her great big eyes twinkle against the pink sky behind her, but simultaneously seem to be brimming with unimaginable sadness and loneliness. Her pupils have retreated into an emerald darkness, leaving an expression that suffers with both happiness and enmity. The head floats in a foggy lake, which swallows the girl's body with its murky depth. The water is tinted with a faint blush found only in the artificial colors of candies. Through *In the Pinky Lake*, 2004, Nara offers ominous interpretation of the Japanese Kawaii—or cute—aesthetic.

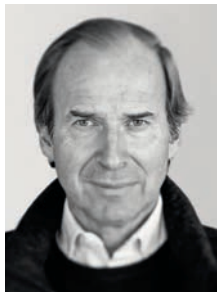
In a picture book you have a single image that can contain an entire narrative and I think this is a style of visual story telling that I have really learned a lot from and have been influenced by.

YOSHITOMO NARA

(Yoshitomo Nara, in N. Hegert "Interview with Yoshitomo Nara," *ARTslant*, September 2010).



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GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

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

CONDITIONS OF SALE

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

BUYER'S PREMIUM

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

1 PRIOR TO AUCTION

Catalogue Subscriptions

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

Pre-Sale Estimates

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

Pre-Sale Estimates in Pounds Sterling and Euros

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

Catalogue Entries

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

Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

O Guaranteed Property

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

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

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

● No Reserve

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

Ω Endangered Species

Lots with this symbol have been identified at the time of cataloguing as containing endangered or other protected species of wildlife which may be subject to restrictions regarding export or import and which may require permits for export as well as import. Please refer to Paragraph 4 of the Guide for Prospective Buyers and Paragraph 11 of the Conditions of Sale.

2 BIDDING IN THE SALE

Bidding at Auction

Bids may be executed during the auction in person by paddle or by telephone or prior to the sale in writing by absentee bid. **Proof of identity in the form of government issued identification will be required, as will an original signature.** We may also require that you furnish us with a bank reference.

Bidding in Person

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

Bidding by Telephone

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

Absentee Bids

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

Employee Bidding

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

Bidding Increments

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

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

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

MUSEUM OF CONTEMPORARY ART, NORTH MIAMI
BILL VIOLA: LIBER INSULARUM
KNIGHT EXHIBITION SERIES



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Image: Bill Viola, Surrender, 2001, Color video diptych on two plasma displays mounted vertically on wall, 80.25 x 24 x 3.5 in. Performers, John Fleck, Weba Garretson. Photo: Kira Perov

3 THE AUCTION

Conditions of Sale

As noted above, the auction is governed by the Conditions of Sale and Authorship Warranty. All prospective bidders should read them carefully. They may be amended by saleroom addendum or auctioneer's announcement.

Interested Parties Announcement

In situations where a person allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot or a party providing or participating in a guarantee on the lot, Phillips de Pury & Company will make an announcement in the saleroom that interested parties may bid on the lot.

Consecutive and Responsive Bidding; No Reserve Lots

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

4 AFTER THE AUCTION

Payment

Buyers are required to pay for purchases immediately following the auction unless other arrangements are agreed with Phillips de Pury & Company in writing in advance of the sale. Payments must be made in US dollars either by cash, check drawn on a US bank or wire transfer, as noted in Paragraph 6 of the Conditions of Sale. It is our corporate policy not to make or accept single or multiple payments in cash or cash equivalents in excess of US\$10,000.

Credit Cards

As a courtesy to clients, Phillips de Pury & Company will accept American Express, Visa and Mastercard to pay for invoices of \$10,000 or less.

Collection

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer's authorized representative when Phillips de Pury & Company has received full and cleared payment and we are not owed any other amount by the buyer. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, we will upon request transfer purchased lots suitable for hand carry back to our premises at 450 West 15th Street, New York, New York for collection within 30 days following the date of the auction. For each purchased lot not collected from us at either our warehouse or our auction galleries by such date, Phillips de Pury & Company will levy a late collection fee of \$50, an additional administrative fee of \$10 per day and insurance charges of 0.1% of the Purchase Price per month on each uncollected lot.

Loss or Damage

Buyers are reminded that Phillips de Pury & Company accepts liability for loss or damage to lots for a maximum of seven days following the auction.

Transport and Shipping

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

Export and Import Licenses

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

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to any foreign country. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's sole responsibility to obtain any necessary export or import licenses or certificates as well as any other required documentation. The denial of any required license or certificate or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot. Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips de Pury & Company 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 de Pury & Company and sellers, on the other hand. All prospective buyers should read these Conditions of Sale and Authorship Warranty carefully before bidding.

1 INTRODUCTION

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

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

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

2 PHILLIPS de PURY & COMPANY AS AGENT

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

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

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

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

4 BIDDING AT AUCTION

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

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

applicable sales or use taxes. The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

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

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

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

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

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

5 CONDUCT OF THE AUCTION

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

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate. Phillips de Pury & Company 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 de Pury & Company provided that the bidder does not know the reserve placed on the lot.

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

(d) The sale will be conducted in US dollars and payment is due in US dollars. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in pounds sterling and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in pounds sterling or euros should be treated only as a guide.

(e) Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of the hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot passes to the buyer as set forth in Paragraph 7 below.

(f) If a lot is not sold, the auctioneer will announce that it has been "passed," "withdrawn," "returned to owner" or "bought-in."

(g) Any post-auction sale of lots offered at auction shall incorporate these Conditions of Sale and Authorship Warranty as if sold in the auction.

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including \$50,000, 20% of the portion of the hammer price above \$50,000 up to and including \$1,000,000 and 12% of the portion of the hammer price above \$1,000,000. Phillips de Pury & Company reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

(b) Sales tax, use tax and excise and other taxes are payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of applicable taxes. Phillips de Pury & Company will only accept valid resale certificates from US dealers as proof of exemption from sales tax. All foreign buyers should contact the Client Accounting Department about tax matters.

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

(i) Phillips de Pury & Company will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed US\$10,000. Buyers paying in cash should do so in person at our Client Accounting Desk at 450 West 15th Street, Third Floor, during regular weekday business hours.

(ii) Personal checks and banker's drafts are accepted if drawn on a US bank and the buyer provides to us acceptable government issued identification. Checks and banker's drafts should be made payable to "Phillips de Pury & Company LLC." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 West 15th Street, New York, NY 10011 and make sure that the sale and lot number is written on the check. Checks or banker's drafts drawn by third parties will not be accepted.

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

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

Please reference the relevant sale and lot number.

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

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

7 COLLECTION OF PROPERTY

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

(b) 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 de Pury & Company will upon request transfer on a bi-weekly basis purchased lots suitable for hand carry back to our premises at 450 West 15th Street, New York, New York for collection within 30 days following the date of the auction. Purchased lots are at the buyer's risk, including the responsibility for insurance, from the earlier to occur of (i) the date of collection or (ii) seven days after the auction. Until risk passes, Phillips de Pury & Company will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

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

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

8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, each lot will incur a late collection fee of \$50, administrative charges of \$10 per day and insurance charges of .1% of the Purchase Price per month on each uncollected lot. 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 de Pury & Company, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips de Pury & Company or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

9 REMEDIES FOR NON-PAYMENT

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within seven days of the auction, Phillips de Pury & Company may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips de Pury & Company's premises or elsewhere at the buyer's sole risk and expense at the same rates as set forth in Paragraph 8 (a) above; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips de Pury & Company and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice, arrange the sale of such property and apply the proceeds to the amount owed to Phillips de Pury & Company or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission and all sale-related expenses; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; (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 de Pury & Company and our affiliated companies, Phillips de Pury & Company retains, and the buyer grants to us, a security interest in each lot purchased at auction by the buyer and in any other property or money of the buyer in, or coming into, our possession or the possession of one of our affiliated companies. We may apply such money or deal with such property as the Uniform Commercial Code or other applicable law permits a secured creditor to do. In the event that we exercise a lien over property in our possession because the buyer is in default to one of our affiliated companies, we will so notify the buyer. Our security interest in any individual lot will terminate upon actual delivery of the lot to the buyer or the buyer's agent.

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

10 RESCISSION BY PHILLIPS de PURY & COMPANY

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

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS

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

12 CLIENT INFORMATION

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

13 LIMITATION OF LIABILITY

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

(b) Except as otherwise provided in this Paragraph 13, none of Phillips de Pury & Company, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips de Pury & Company or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips de Pury & Company or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are specifically excluded by Phillips de Pury & Company, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to subparagraph (e) below, none of Phillips de Pury & Company, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in subparagraph (a) above, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

(e) No provision in these Conditions of Sale shall be deemed to exclude or limit the liability of Phillips de Pury & Company or any of our affiliated companies to the buyer in respect of any fraud or fraudulent misrepresentation made by any of us or in respect of death or personal injury caused by our negligent acts or omissions.

14 COPYRIGHT

The copyright in all images, illustrations and written materials produced by or for Phillips de Pury & Company relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips de Pury & Company and such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips de Pury & Company and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

15 GENERAL

(a) These Conditions of Sale, as changed or supplemented as provided in Paragraph 1 above, and Authorship Warranty set out the entire agreement between the parties with respect to the transactions contemplated herein and supersede all prior and contemporaneous written, oral or implied understandings, representations and agreements.

(b) Notices to Phillips de Pury & Company shall be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to clients shall be addressed to the last address notified by them in writing to Phillips de Pury & Company.

(c) These Conditions of Sale are not assignable by any buyer without our prior written consent but are binding on the buyer's successors, assigns and representatives.

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

16 LAW AND JURISDICTION

(a) The rights and obligations of the parties with respect to these Conditions of Sale and Authorship Warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with laws of the State of New York, excluding its conflicts of law rules.

(b) Phillips de Pury & Company, all bidders and all sellers agree to the exclusive jurisdiction of the (i) state courts of the State of New York located in New York City and (ii) the federal courts for the Southern and Eastern Districts of New York to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply.

(c) All bidders and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by New York law or the law of the place of service, at the last address of the bidder or seller known to Phillips de Pury & Company.

AUTHORSHIP WARRANTY

Phillips de Pury & Company warrants the authorship of property in this auction catalogue for a period of five years from date of sale by Phillips de Pury & Company, subject to the exclusions and limitations set forth below.

(a) Phillips de Pury & Company gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iii) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; (iv) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use or likely in our reasonable opinion to have caused damage or loss in value to the lot; or (v) there has been no material loss in value of the lot from its value had it been as described in the heading of the catalogue entry.

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

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

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

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SALE INFORMATION

AUCTION

450 PARK AVENUE NEW YORK 10022

15 November 2012, 7pm

Admission to this sale is by ticket only.

Please call +1 212 940 1218 tickets@phillipsdepury.com

VIEWING

450 PARK AVENUE NEW YORK 10022

3 – 14 November

15 November by appointment

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

In sending in written bids or making enquiries please

refer to this sale as NY010412 or Contemporary Art Evening Sale.

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450 West 15 Street +1 212 940 1200

SHIPPING

Tova Small +1 212 940 1372

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

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

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

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

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

Sale Title		Number	Date
Title	First Name	Surname	
Company (if applicable)		Client Number	
Address			
City		State/Country	
Post Code			
Phone		Mobile	
Email		Fax	
Phone (for Phone Bidding only)			

Lot Number In Consecutive Order	Brief Description	US \$ Limit* Absentee Bids Only

* Excluding premiums and taxes

FINANCIAL INFORMATION

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

Credit Card Type	Expiration Date
Credit Card Number	

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

Bank Name	Contact
Telephone / Fax	Account Number

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

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

Signature	Date
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- ☐ **I ACCEPT THE CONDITIONS OF SALE OF PHILLIPS de PURY & COMPANY AS STATED IN OUR CATALOGUES AND ON OUR WEBSITE.**

PHILLIPS
de PURY & COMPANY

450 Park Avenue New York 10022
PHILLIPSDEPURY.COM +1 212 940 1300

• **PRIVATE PURCHASES:** Proof of identity in the form of government-issued identification will be required.

• **COMPANY PURCHASES:** If you are buying under a business entity we require a copy of government-issued identification (such as a resale certificate, corporate bank information, or the certificate of incorporation) to verify the status of the company.

• If you cannot attend the sale, we can execute bids confidentially on your behalf.

• All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.

• Please note that our buyer's premium is 25% of the hammer price up to and including \$50,000, 20% of the portion of the hammer price above \$50,000 up to and including \$1,000,000 and 12% of the portion of the hammer price above \$1,000,000 on each lot sold.

• "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.

• For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable sales or use tax. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.

• Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

• If we receive identical bids, the first one received will take precedence.

• Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of willful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax.

• Please submit your bids to the Bid Department by fax +1 212 924 1749 or bidsnewyork@phillipsdepury.com at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +1 212 940 1228.

• Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash or credit card (in each case, up to \$10,000), money order, wire transfer, bank check, or personal check with identification. Lots cannot be collected until payment clears and all charges have been paid.

IN-PERSON REGISTRATION FORM

To bid in person please submit this form by email bidsnewyork@phillipsdepury.com or fax at +1 212 924 1749 for pre-registration or bring it to the auction for registration at 450 Park Avenue, New York, NY 10022

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

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

Sale Title		Number	Date
Title	First Name	Surname	
Company (if applicable)		Client Number	
Address			
City		State/Country	
Post Code			
Phone		Mobile	
Email		Fax	

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Telephone / Fax	Account Number

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

Signature	Date
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Paddle Number

Opposite Dan Colen, *S & M*, 2010, lot 6 (detail)
Inside Back Cover Gerhard Richter, *Kegel (Cone)*, 1985, lot 8 (detail)
Back Cover Jean-Michel Basquiat, *Humidity*, 1982, lot 10 (detail)



