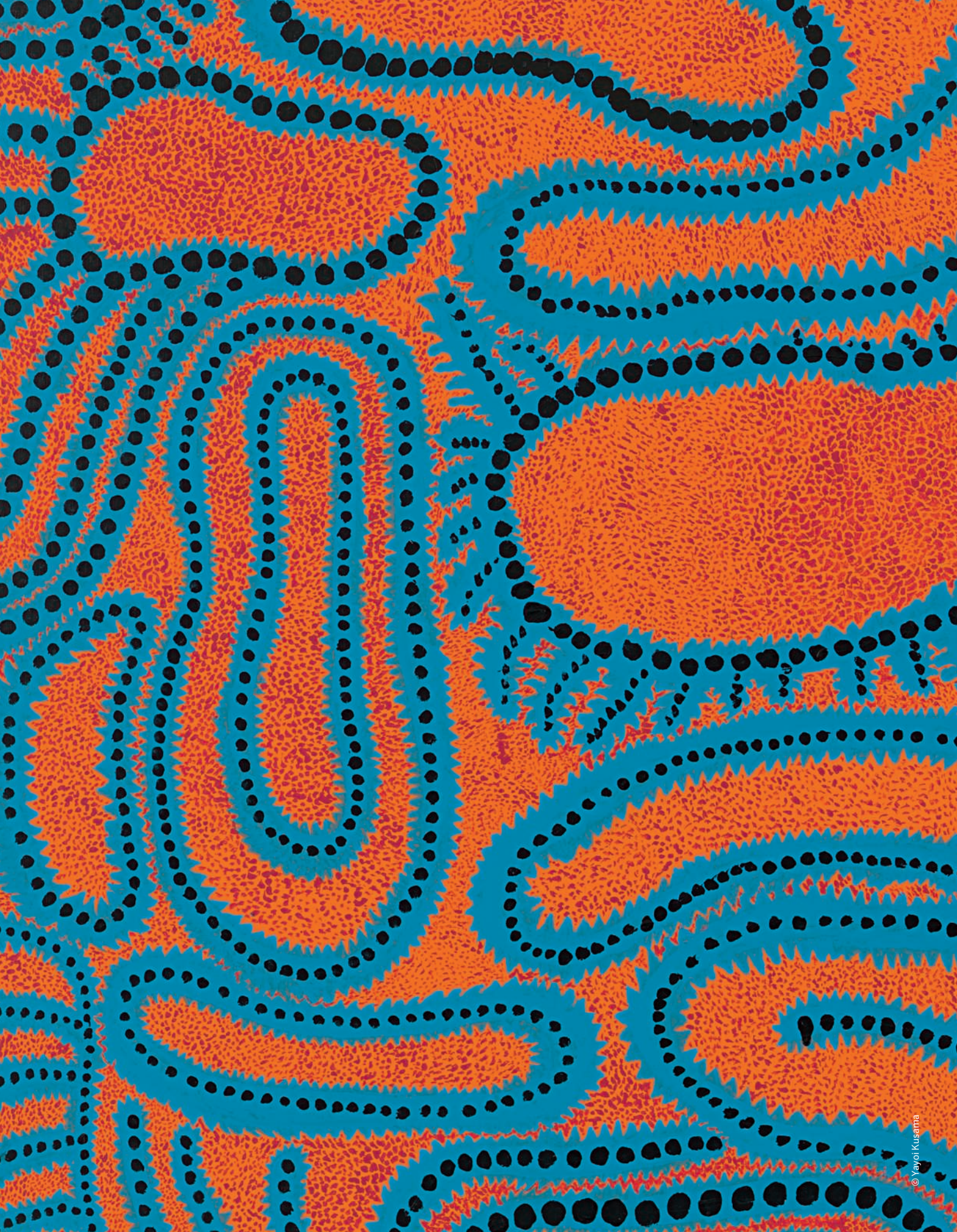


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20th Century & Contemporary Art Day Sale
Morning Session, New York, 16 May 2018, 10am





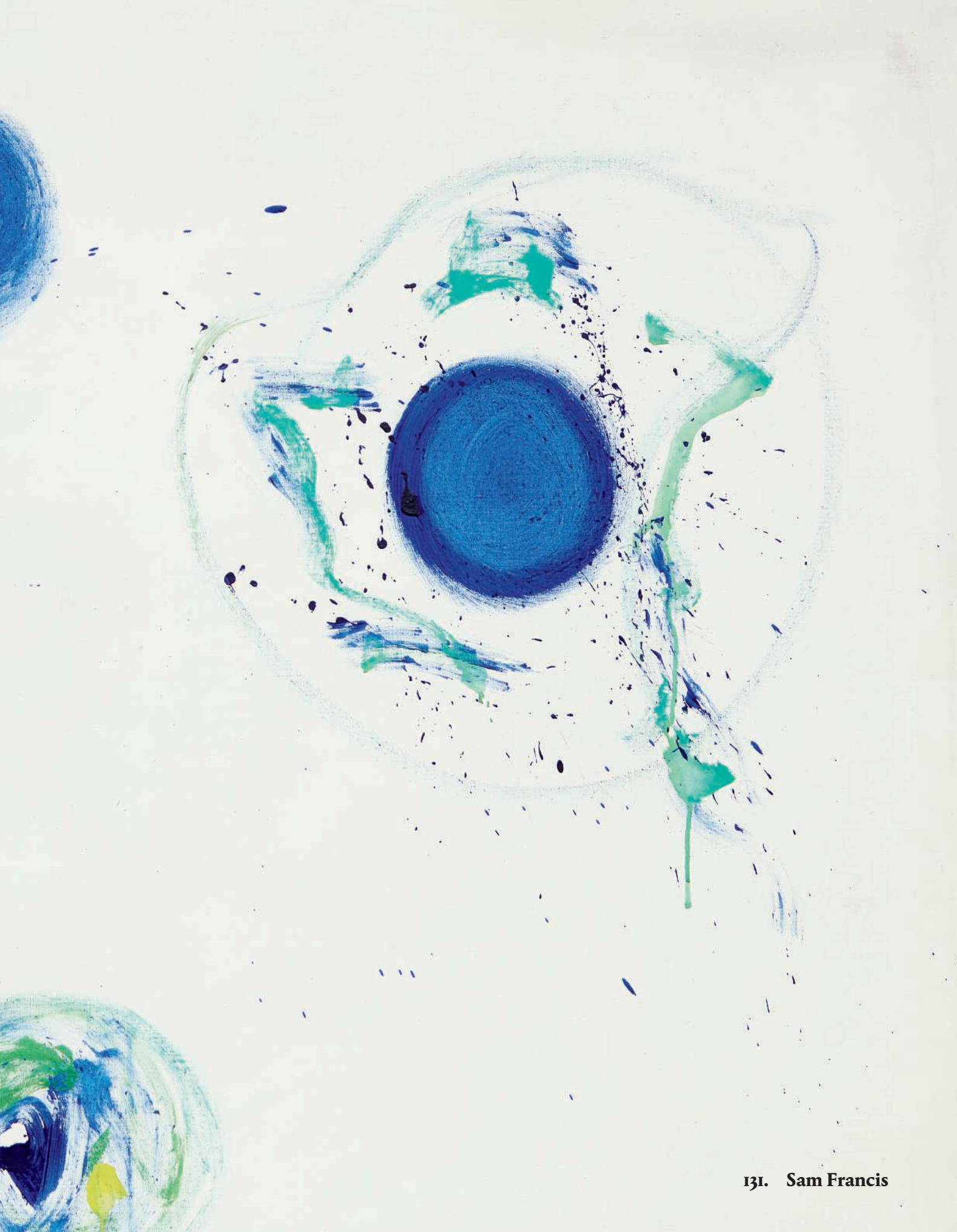












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**20th Century & Contemporary Art
Day Sale, Morning Session
*New York, 16 May 2018***

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Auction
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Viewing
4 - 15 May
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Fernand Léger

Polychrome Sculptures

A pioneer of the Cubist movement, Fernand Léger developed a graphic style that became instantly recognizable, merging bold black lines with vibrant primary colors. By the middle of the 20th century the artist began to experiment with a diverse range of media, producing tapestries, mosaics, stained-glassware and ceramics. The following four unique ceramic works were each created in 1952, when Léger was at the height of his fame.

Léger became involved with ceramics around 1949 after collaborating with the sculptor Mary Callery during his exile to the United States. Upon his return to France, Léger suggested to his friend and student Roland Brice that they embark on the creation of polychrome sculptures. His decision to refer to these works as “polychrome sculptures”, relegating the term “ceramic” only to the material, highlights his conception of these ceramics as color and form deployed in space. Occupying a privileged position in his artistic practice, ceramics became a unique place of renewal in his pictorial work. Like Pablo Picasso, Marc Chagall and Georges Braque during the same time period, Léger learned the ceramic technique during regular trips to the Côte d’Azur; but unlike these artists, he did not decorate everyday objects, such as pots, plates, or jugs. It was not his desire to enhance existing forms, but instead to revitalize his own compositions by projecting them into space.

Resisting his monumental compositions from the same era, Léger’s early ceramics were executed in a modest size, featuring simple subjects in contrasting colors isolated on a plain background: still life, flowers, fruit, and the face. The latter motif serves as the focal point for three of the following four works in question, including *Visage en creux (rouge et vert)*, *Figure de femme*, and *Les deux profils*, the first of which was included in one of Léger’s first exhibitions of sculpture held in 1953 at Galerie Louis Carré & Cie, Paris. Each of the human faces are broken up with black lines, adding intensity to the entire images and acting like the leading in stained glass, serving to push the colors to the fore.

In the first lot from this section, *Composition*, Léger chooses not to depict a recognizable subject, but rather an abstract scene in a sculptural form. Léger contributes a sense of texture and depth to this striking image, its glossy finish catching the light at varied angles depending on the position from which it is viewed. In part, this relief recalls his large-scale sculpture *The Walking Flower* produced in the same year, in which the central form turns into an anthropomorphic character with legs, combining simple form with a powerful monumentality. After the creation of this work, Léger would go on to produce monumental projects designed for public spaces, which became an important part of his legacy.

Equally important to the ceramic work of Léger was his student and collaborator Roland Brice, whose goal was to translate Léger’s unique style into ceramics. While Brice would look at technical aspects of production, developing a brilliant enamel finish, Léger conceived the design, shaping the final relief and applying bright color. With prodigious inventiveness and a keen understanding of his former teacher’s aesthetic concepts, Brice brought the third dimension to Fernand Léger’s painted works from the kilns of the studio located in the valley of Biot. He began by interpreting the patterns from Léger’s 1930s gouaches and easel paintings, then producing remarkable polychrome works in vivid colors in both red and glazed white clay. Brice gave voice to Léger’s compositions, bringing the projects to fruition with meticulous skill. In the spirit of bold innovation, Léger made adjustments to the reliefs, touching up flat areas, molding shapes, contrasting contours with strong lines, and bright colors with matte tones, while Brice masterfully executed Léger’s vision, with their contrasting effects playing on the balance between reliefs and shapes.



Fernand Léger and Roland Brice in the studio, Biot,
courtesy of Galerie L'Arc En Seine, Paris



101. Fernand Léger 1881-1955

Composition

signed with the artist's initials and dated "F.L. 52" lower right; further titled and inscribed "No. 9/1 Composition" on the reverse

painted and glazed ceramic

14½ x 24 in. (36.8 x 61 cm.)

Executed in 1952, this work is unique.

Estimate

\$40,000-60,000

Provenance

The Artist

Georges Bauquier, Biot

Simone Bauquier, Biot

Camard & Associés, Paris, June 9, 2010, lot 105

Acquired at the above sale by the present owner



102. Fernand Léger 1881-1955

Les deux profils

titled and inscribed "No. 14 Les 2 profils" on the reverse
painted and glazed ceramic

19¾ x 15¾ in. (50.2 x 40 cm.)

Executed in 1952, this work is unique.

Estimate

\$30,000-40,000

Provenance

The Artist

Georges Bauquier, Biot

Simone Bauquier, Biot

Camard & Associés, Paris, June 9, 2010, lot 103

Acquired at the above sale by the present owner



103. Fernand Léger 1881-1955

Figure de Femme

titled and inscribed "N35. Figure de Femme" on
the reverse

painted and glazed ceramic

17½ x 14¼ in. (44.5 x 36.2 cm.)

Executed in 1952, this work is unique.

Estimate

\$30,000-40,000

Provenance

The Artist

Georges Bauquier, Biot

Simone Bauquier, Biot

Camard & Associés, Paris, June 9, 2010, lot 101

Acquired at the above sale by the present owner



104. Fernand Léger 1881-1955

Visage en creux (rouge et vert)
 signed with the artist's initials and dated "F.L. 52"
 lower right; further signed, titled, inscribed and dated
 "F. LÉGER 52 (No. 12) visage en creux (rouge et vert)"
 on the reverse
 painted and glazed ceramic
 17 x 14 in. (43.2 x 35.6 cm.)
 Executed in 1952, this work is unique.

Estimate
 \$30,000-40,000

Provenance

The Artist
 Georges Bauquier, Biot
 Simone Bauquier, Biot
 Camard & Associés, Paris, June 9, 2010, lot 102
 Acquired at the above sale by the present owner

Exhibited

Paris, Galerie Louis Carré & Cie, *Fernand Léger. 24 sculptures polychromes*, January 16 - February 28, 1953, no. 18

105. Max Ernst 1891-1976

Clouds, Sun and Sea
oil on Masonite
13⅞ x 19¼ in. (34 x 48.9 cm.)
Painted in 1952.

Estimate

\$200,000-300,000

Provenance

Alexander Iolas Gallery, New York
Dominique de Menil, Houston
Acquired thence by descent from the above

Exhibited

Honolulu Academy of Arts, *Paintings by Max Ernst and Dorothea Tanning*, July 3 - 27, 1952
Hamburg, Hamburger Kunsthalle; Hannover, Kestner Gesellschaft; Frankfurt, Frankfurter Kunstverein; Berlin, Akademie der Künste; Cologne, Kunsthalle Köln; Paris, Orangerie des Tuileries; Marseille, Musée Cantini; Grenoble, Maison de la Culture; Strasbourg, Ancienne Douane; Nantes, Musée des Beaux-Arts; Houston, Institute for the Arts, Rice University; Dallas Museum of Fine Arts; Kansas City, William Rockhill Nelson Gallery and Mary Atkins Museum of Fine Arts; Art Institute of Chicago; New York, Solomon R. Guggenheim Museum; Cambridge, Busch-Reisinger Museum, Harvard University; Paris, Grand Palais, *Max Ernst: Inside the Sight*, May 14, 1970 - August 15, 1975, no. 57, p. 96 (illustrated)

Literature

Werner Spies, *Max Ernst Oeuvre-Katalog Werke 1939-1953*, Cologne, 1987, no. 2967, p. 334 (illustrated)



Max Ernst with the present lot exhibited at Honolulu Academy of Arts, 1952
© Honolulu Museum of Art Archives

Max Ernst's *Clouds, Sun and Sea* is a captivating and fiery dream-like landscape painted in 1952 while the artist was living in Sedona, Arizona. Following the dissolution of his third marriage to collector and gallerist Peggy Guggenheim and his move to New York in 1941, Ernst married fellow artist Dorothea Tanning in 1946, moving out west that same year, where the duo would be based until 1953. By this time, the artist was already internationally acclaimed as a pioneer of both the Dada movement and Surrealism, and this relocation inspired a shift in Ernst's preferred subject matter from foreboding landscapes and petrified cities to natural scenes in brighter palettes. The year of 1952 also marked a number of exciting professional opportunities for Ernst, including an exhibition at the Contemporary Art Association, Houston and a visit from French surrealist artist Yves Tanguy. During the

summer, Ernst and Tanning spent a few months in Honolulu, where Ernst led a course of nearly thirty lectures about modern art at the University of Hawaii. Both Ernst and Tanning produced many works while in Hawaii, and the present lot—with a warm sun bathing the ocean and sky with an orange glow—is reminiscent of their stay, likely executed while on the island. In July of that summer, *Clouds, Sun and Sea* hung on the walls of the Honolulu Academy of Arts in a joint exhibition with Tanning, marking its first reveal to the public.

Though by 1952 Ernst had moved away from the Surrealist group, the unique tactile and abstract quality of this work can be traced back to his groundbreaking practice in the mediums of painting, collage and printmaking in the early part of his career. The present lot is reminiscent



of Ernst's series of *Forest and Sun* works from the 1920s, which utilized his invention of *frottage*, a technique of rubbing paper over variously textured materials to achieve unforeseen visual effects. Ernst later applied this method to painting with *grattage*, which translates to "scraping". These techniques were important contributions to the Surrealist movement and facilitated Ernst's balance of accidental abstraction and detailed naturalism in his landscapes, a tension which preoccupied the artist from the very beginning of his career. Ernst's unique treatment of materials instills *Clouds, Sun and Sea* with a palpable complexity. Thin pigments of black and red are applied to a richly textured Masonite surface, revealing the grain beneath. This perceptible surface quality was likely achieved through the scraping away of oil paint atop a circular object used to create the sun, and a straight edge to

mimic the horizon line beneath it. The resulting image is a uniquely abstract interpretation of a naturalistic scene, defined not by its basis in reality but its interpretative, interwoven colors as they collide on the Masonite's surface. As John Russell espoused of Ernst's unique depictions of his natural surroundings, "Nature's marvels rivalled, for once, the marvels of the heart: and although Max Ernst has never been a landscape painter, in the ordinary sense, it was deeply moving for him to come upon a landscape which had precisely the visionary quality that he had sought for canvas" (John Russell, *Max Ernst: Life and Work*, London, 1967, p. 140). As such, created during a pivotal moment in the artist's career, the present lot, previously housed in the esteemed collection of Dominique de Menil of Houston, poignantly reflects Ernst's direct engagement with nature during these American years.

106. Alberto Giacometti 1901-1966

Figurine

incised with the artist's signature "A. Giacometti" on the left side of the base; further incised with the number and foundry mark "6/8 L. THINOT fondeur" on the reverse of the base

bronze with black and gold patina

4¼ x 1⅜ x 1⅝ in. (10.7 x 3.5 x 4.1 cm.)

Conceived in 1953-1954 and cast in 1969, this work is number 6 from an edition of 8 and is recorded in the Alberto Giacometti Database under number 3854, and is accompanied by a certificate of authenticity provided by the Fondation Alberto et Annette Giacometti.

The Fondation Alberto et Annette Giacometti has kindly confirmed the authenticity of this work.

Estimate

\$150,000-200,000

Provenance

Annette Giacometti (gifted by the artist)

Private Collection (gifted by the above in 1970)

Sotheby's, Tel Aviv, April 26, 1997, lot 337

Private Collection (acquired at the above sale)

Christie's, New York, May 8, 2002, lot 316

Acquired at the above sale by the present owner



Actual size.



Alberto Giacometti in his studio Hippolyte Maindron street,
with his sculpture *The Night*, Paris, 1946
Photo Émile Savitry courtesy Sophie Malexis

An elegant example of one of the most iconic images in the artist's oeuvre, the standing female nude, Alberto Giacometti's *Figurine* exudes a striking presence remarkable for its delightful size. At the end of the 1930s, Giacometti began sculpting figures at a reduced scale, at once suggesting the appearance of viewing a person from a distance as well as reflecting the image becoming more and more distant in the artist's mind when working from memory. Having left occupied Paris for Geneva during the Second World War, Giacometti famously returned to his Paris studio in mid-September 1945 with all of his work from the previous four years contained in six matchboxes. These miniature sculptures became a symbol of resilience and the hardships of postwar Europe, and a number of them were published in the journal *Cahiers d'art* in 1946. While not quite in the elusive, minuscule size of his wartime sculptures, the present work reflects Giacometti's tendency to work in a reductive scale, condensing distinctive features into intimate details that allude to a sense of experiencing the figure from far-off.

Giacometti began to develop what would become known as his iconic sculptural style in the late 1940s - elongated and remarkably slender nude figures, executed with gouged, animated surfaces. These sculptures were based on very few models, principally his brother Diego and his

wife Annette, and most often took the form of a walking man and standing female. His acclaimed 1948 retrospective at Pierre Matisse Gallery in New York was the first time his recent, attenuated sculptures were presented to an American audience and sparked his rise to international fame. The accompanying introduction written by Sartre framed Giacometti's works in an existentialist light and initiated perceptions of his practice reflecting an acute consciousness of the anxieties of postwar Europe.

Conceived in 1953-1954, the present work closely resembles a group of life studies from the early 1950s modelled after his wife Annette, whom he married in 1949. Giacometti, in fact, gifted the plaster model of *Figurine* to Annette at the beginning of their marriage, and later also gifted the present work to her once cast in bronze. Presented as a singular figure in a formal, frontal pose, *Figurine* typifies Giacometti's expression of the female nude as seen, for example, in his famed series *Femme de Venise*. Exhibited at the French Pavilion of the 1956 Venice Biennale, Giacometti's *Femme de Venise* can be viewed as a synthesis of his earlier, groundbreaking thin sculptures and his life studies from the early 1950s, from which the present work dates. The rough, expressive handling and timeless nature of *Figurine* are testament to Giacometti's singular mastery of form.



The Modern Form

Property from
the Collection of
Betty and Stanley
Sheinbaum

Betty Sheinbaum started her remarkable collection with maquettes by modern master Henry Moore, whose trailblazing work she had discovered nearly twenty years earlier on a trip to England as a young woman. By the time she acquired the following works in 1959-1960 from the great British dealer Eric Estorick, who founded the Grosvenor Gallery in London, Moore's reputation was growing, but he was still very much a radical contemporary artist. The following selection of bronzes demonstrates important themes in the artist's oeuvre and a number influences on his signature exploration of figural forms.

Executed in the early to mid-1950s, *Maquette for Draped Reclining Woman* and *Maquette for Warrior without Shield* are delightful examples of Moore's dedication to the human form and his life-long interest in nature. Moore began exploring the subject of the reclining figure at the beginning of his career in the 1920s, and the pose became the artist's most frequently recurring subject. In *Maquette for Draped Reclining Woman*, this archetypal pose is articulated with a graceful study of the female figure with expressive drapery emphasizing the form of her legs, likely influenced by the artist's recent trip to Greece in 1951. Moore's continued inspiration from nature is evident in *Maquette for Warrior without Shield*, the idea for which evolved from a pebble he found on the seashore in 1952. Reflecting on the inception of his group of *Warrior* sculptures, Moore recalled: "Just as Leonardo says somewhere in his notebooks that a painter can find a battle scene in the lichen marks on a wall, so this gave me the start of The Warrior idea. First I added the body, leg and one arm and it became a wounded warrior... A day or two later I added a shield and altered its position

and arrangement into a seated figure and so it changed from an inactive pose into a figure which, though wounded, is still defiant" (Henry Moore, quoted in Philip James, ed., *Henry Moore on Sculpture: a collection of the sculptor's writings and spoken words*, London, 1966, p. 250).

An intimate scene amongst a family unit, *Family Group* from 1945 encapsulates one of the most celebrated subjects in Moore's artistic practice, which remains an enduring and universal motif of warmth and affection. The idea of the *Family Group* first came to Moore in the mid-1930s when invited to complete a large-scale sculpture for the new Village College in Impington, which was designed by Walter Gropius and Maxwell Fry. With the goal of creating a work that would resonate with both children and adults for the school commission in mind, Moore produced many preparatory drawings of families in different arrangements, a number of which were also modeled in clay and later cast in bronze. In the present work, a mother and father sit beside one another on a bench, each affectionately holding a small, loosely defined child. Executed in 1945, *Family Group* also dates to the period in which Moore was creating his celebrated *Shelter Drawings* that captured the tenacious spirit of Londoners during the Blitz and led to his appointment as the official war artist by Kenneth Clark. Encapsulating the tender resolve of families who clung together through the darkness of wartime, these drawings were certainly pivotal in his sculptural realization of the family unit.

Betty Sheinbaum was one of the earliest American collectors of Henry Moore and the acquisition of such a superb and varied group of his works was a sign of a collector with a remarkable vision.



Betty and Stanley in their Los Angeles home circa 2000

o **107. Henry Moore** 1898-1986

Family Group

bronze with brown patina, on wood base

sculpture 5¾ x 4¼ x 3 in. (14.6 x 10.8 x 7.6 cm.)

base ¾ x 5 x 3¾ in. (1.9 x 12.7 x 9.5 cm.)

overall 6½ x 5 x 3¾ in. (16.5 x 12.7 x 9.5 cm.)

Executed in 1945, this work is from an edition of 9.

Estimate

\$400,000-600,000

Provenance

Eric Estorick, London

Acquired from the above by the family of the present owner in 1959

Exhibited

London, The Leicester Galleries, *Living Irish Art: New Sculpture and Drawings by Henry Moore*, October 1946, no. 5, p. 11 (another example exhibited and illustrated)
 Paris, Berggruen & Cie., *Henry Moore: sculptures et dessins*, 1957 (another example exhibited and illustrated)
 Orange, Chapman College, *Henry Moore*, January 31 - February 14, 1964 (present lot exhibited)
 London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *Small Bronzes and Drawings by Henry Moore*, November - December 1972, no. 11, pp. 28-29 (another example exhibited and illustrated)
 Los Angeles County Museum of Art, *Henry Moore in Southern California*, October 2 - November 18, 1973, no. 18, pp. 48, 265 (another example exhibited and illustrated)
 Hempstead, Hofstra Museum, Hofstra University; University Park, Museum of Art, Pennsylvania State University; Philadelphia, Arthur Ross Gallery, University of Pennsylvania; Baltimore Art Museum, *Mother and Child: the Art of Henry Moore*, September 10, 1987 - April 17, 1988, no. 30, p. 53 (present lot exhibited and illustrated, erroneously dated 1946)

Literature

Will Grohmann, *The Art of Henry Moore*, London, 1960, pl. 121, p. 142 (another example illustrated)
 John Hedgecoe, ed., *Henry Moore*, New York, 1968, p. 162 (another example illustrated)
 Ionel Jianou, *Henry Moore*, Paris, 1968, no. 222, p. 74 (another example illustrated)
 Robert Melville, *Henry Moore, Sculpture and Drawings, 1921-1969*, London, 1970, no. 343, n.p. (another example illustrated)
 Giulio Carlo Argan, *Henry Moore*, New York, 1971, no. 81, n.p. (another example illustrated)
 William S. Lieberman, *Henry Moore 60 Years of His Art*, New York, 1983, pp. 63, 123 (another example illustrated)
 David Sylvester, ed., *Henry Moore, Complete Sculpture 1921-1948*, vol. 1, London, 1988, no. 235, p. 14 (terracotta version illustrated, p. 150)
 John Hedgecoe, ed., *Henry Moore A Monumental Vision*, Cologne, 2005, no. 237, p. 210 (illustrated)



o **108. Henry Moore** 1898-1986

Maquette for Draped Reclining Woman

bronze with brown patina, on wood base

sculpture 4½ x 6½ x 4¾ in. (10.5 x 15.4 x 12.1 cm.)

base ¾ x 6½ x 5¼ in. (1.9 x 16.5 x 13.3 cm.)

overall 4⅞ x 6½ x 5¼ in. (12.4 x 16.5 x 13.3 cm.)

Executed in 1956, this work is from an edition of 9.

Estimate

\$140,000-180,000

Provenance

Eric Estorick, London

Acquired from the above by the family of the

present owner in 1959

Exhibited

Los Angeles County Museum of Art, *Henry Moore in Southern California*, October 2 - November 18, 1973, no. 58 (present lot exhibited)

Santa Barbara, University of California, The Art Galleries, *Sculpture of the 50s*, January 6 - February 15, 1976 (present lot exhibited)

Literature

Alan Bowness, ed., *Henry Moore, Complete*

Sculpture, 1955-1964, vol. 3, London, 1986, no. 429,

p. 35 (another example illustrated, p. 34)

John Hedgecoe, *Henry Moore, A Monumental*

Vision, 2005, no. 392, p. 222 (another example

illustrated, p. 223)





109. Henry Moore 1898-1986

Maquette for Warrior Without Shield
bronze with brown patina, on wood base
sculpture 6 $\frac{7}{8}$ x 3 $\frac{3}{4}$ x 4 in. (17.5 x 9.5 x 10.2 cm.)
base 3 x 3 $\frac{1}{2}$ x 3 $\frac{1}{4}$ in. (7.6 x 8.9 x 8.3 cm.)
overall 8 $\frac{1}{8}$ x 3 $\frac{3}{4}$ x 4 in. (20.6 x 9.5 x 10.2 cm.)
Executed in 1952-1953, this work is from an edition of 9.

Estimate
\$15,000-20,000

Provenance
Eric Estorick, London
Acquired from the above by the family of the present owner in 1960

Exhibited
Paris, Berggruen & Cie, *Henry Moore: sculptures et dessins*, 1957, n.p. (another example exhibited and illustrated)
San Diego, Art Center in La Jolla; Santa Barbara Museum of Art; Los Angeles Municipal Art Galleries, Barnsdall Park, *Henry Moore Exhibition*, August 4 - December 1, 1963, no. 56, n.p. (present lot exhibited and illustrated)
Los Angeles County Museum of Art, *Henry Moore in Southern California*, October 2 - November 18, 1973, no. 43 (present lot exhibited)
University of California, Santa Barbara, The Art Galleries; Phoenix Art Museum, *Sculpture of the 50s*, January 6 - April 11, 1976 (present lot exhibited)

Literature
Alan Bowness, ed., *Henry Moore, Complete Sculpture, 1949-54*, vol. 2, London, 1965, no. 358, p. 52 (another example illustrated)
Henry J. Seldis, *Henry Moore in America*, New York, 1973, no. 43, p. 98 (present lot illustrated)



no. Zoran Mušič 1909-2005

Donne con cavalli

signed "Music" lower center; further signed, titled and dated "Music Donne con cavalli olio 1950" on the reverse
oil on canvas board

8¾ x 13¼ in. (22.2 x 33.7 cm.)

Painted in 1950.

Estimate

\$15,000-20,000

Provenance

Grosvenor Gallery, London

Acquired from the above by the family of the
present owner

III. **William Baziotes** 1912-1963

The Room

signed "Baziotes" lower right; further signed and titled
"The Room William Baziotes" on the reverse

oil on canvas

40 x 48 in. (101.6 x 121.9 cm.)

Painted in 1947.

Estimate

\$80,000-120,000

Provenance

Paul Kantor Gallery, Los Angeles

Acquired from the above by the family of the present
owner in 1959

Exhibited

Pasadena Art Museum, November 20, 1963 - July 3, 1964
(on loan)



112. Alexander Archipenko 1887-1964

Flat Torso

incised with the artist's signature and date

"ARCHIPENKO 1914" on the base

bronze

overall 19 $\frac{3}{8}$ x 4 $\frac{3}{8}$ x 4 $\frac{3}{8}$ in. (49.2 x 11.1 x 11.1 cm.)

Conceived in 1914; this polished bronze version cast in the artist's lifetime.

Estimate

\$80,000-120,000

Provenance

Private Collection, New York

Acquired thence by descent from the above

Exhibited

New York, Nierendorf Gallery, *Alexander Archipenko*, January 18 - February 5, 1944, no. 9 (another cast exhibited, dated 1915)

London, Grosvenor Gallery, *Alexander Archipenko, Sculpture and Sculpto-Painting*, June 20 - July 11, 1961, no. 9 (another cast exhibited)

Winnipeg Art Gallery, *Alexander Archipenko Exhibition*, January 14 - 31, 1962, no. 9, p. 5 (another cast exhibited and illustrated)

St. Gallen, Galerie Im Erker, *Alexander Archipenko*, November 17, 1962 - January 10, 1963, no. 13, p. 13 (another cast exhibited and illustrated)

Munich, Galerie Stangl, *Alexander Archipenko: Ausstellung mit Skulpturen und Zeichnungen*, February 14 - April 4, 1964, no. 16, n.p. (another cast exhibited and illustrated)

New York, Rachel Adler Gallery, *Alexander Archipenko: The Creative Process*, November - December 1991, no. 12, n.p. (another cast exhibited and illustrated)

Literature

Blaise Cendrars, Theodor Däubler, and Iwan Goll, *Archipenko-Album*, Potsdam, 1921, no. 1, frontispiece (marble version illustrated)

Hans Hildebrandt, *Alexander Archipenko*, Berlin, 1923, no. 20, n.p. (marble version illustrated, dated 1915)

Alexander Archipenko, *Archipenko, Fifty Creative Years, 1908-1958*, New York, 1960, pls. 205-206 (another cast illustrated)

Albert E. Elsen, *Origins of Modern Sculpture, Pioneers and Premises*, New York, 1974, no. 132, p. 112 (another cast illustrated)

Donald Karshan, *Archipenko, The Sculpture and Graphic Art, Including a Print Catalogue Raisonné*, Tübingen, 1974, pp. 34, 36, 38 (another cast illustrated, p. 33)

Katherine Jánszky Michaelsen, *Archipenko A Study of the Early Works 1908-1921*, New York, 1977, no. S49 p. 34 (marble version illustrated)

Donald Karshan, *Archipenko, Sculpture, Drawings and Prints, 1908-1963*, Danville, 1985, nos. 26a-26c, pp. 74-75 (polished nickel silver alloy version illustrated)

Anette Bartha, *Alexander Archipenkos plastiches Oeuvre*, vol. II, Frankfurt am Main, 1997, no. 59, pp. 134, 136 (marble version illustrated, pp. 135, 137)



113. **Joaquín Torres-García** 1874-1949

Untitled

signed with the artist's initials and dated "JTG 30"

upper left

oil on wood

17¾ x 12½ in. (44.1 x 30.8 cm.)

Painted in 1930, this work is number 1930.106 in the Joaquín Torres-García Online Catalogue Raisonné, and is accompanied by a certificate of authenticity issued by Cecilia de Torres.

Estimate

\$250,000-350,000

Provenance

Collection of Bernard and Rebecca Reis, New York

(acquired from the artist via Jacques Lipchitz)

Collection of Barbara Poe Levee, Los Angeles (acquired thence by descent from the above)

Acquired thence by descent from the above

Joaquín Torres-García, considered the father of Latin American Constructivism, lived in Europe and the United States for almost 40 years before returning permanently to Uruguay. These travels exposed him to different modernist movements including Constructivism, Cubism and Neo-Plasticism, while he was living in Paris and New York. The period between 1926 and 1933 in Paris, was Torres-García's most mature, punctuated by his co-founding (with Michel Seuphor) of the renowned *Cercle et Carré* (*Circle and Square*) movement, which presented the international art scene with an alternative to the Parisian Surrealists. This resulted in the seminal 1930 exhibition of Constructivist artists, including Joaquín Torres-García, at the legendary Galerie 23 in Paris.

The present lot, *Untitled*, 1930, introduces the structures of thick, black orthogonal lines creating a Neo-Plastic grid that organizes Torres-García's compositions into geometric compartments, reminiscent of Piet Mondrian. Inside these windowed façades, Torres-García includes quotidian symbols—bottles, a pot, an abstract figure and a key—to

depict a schematic urban scene from his own imagination. At the same time, the perfectly balanced geometrical plane and earth-toned palette are inspired by Pre-Columbian art, which he considered to be "the perfect synthesis of structure and figuration" (Luis Pérez-Oramas, *Joaquín Torres-García: The Arcadian Modern*, New York, 2015, p. 108). The jarring and vibrant chromatic field of pink, gray, yellow and orange, reflects Torres-García's first experiments with colors that he observed in Peruvian Nazca ceramics. Although seemingly simple, this composition is quite radical as it combines "the European modern-art-practices such as abstraction, to an indigenous artistic legacy, with the aim of creating a sense of timelessness and universality" (Luis Pérez-Oramas, *Joaquín Torres-García: The Arcadian Modern*, New York, 2015, p. 108). *Untitled*, 1930 is thus an emblematic painting that delineates the principles behind Joaquín Torres-García's Constructive Universalism vision, reminding us of the pivotal contributions that the artist made to modernism, most recently reflected in his 2015 retrospective at the Museum of Modern Art in New York, *Joaquín Torres-García: The Arcadian Modern*.



114. Arshile Gorky 1904-1948

Study for Nighttime, Enigma and Nostalgia

ink on paper

19 x 24 in. (48.3 x 61 cm.)

Executed circa 1930-1932.

This work is catalogued in the Arshile Gorky Foundation Archives as AGF #D0162.

Estimate

\$100,000-150,000

Provenance

Estate of the Artist

Private Collection (acquired from the above)

Sotheby's, New York, May 16, 2007, lot 125

Acquired at the above sale by the present owner

Exhibited

Santa Fe, Gerald Peters Gallery; Dallas, Gerald Peters Gallery; New York, Gerald Peters Gallery; Youngstown, The Butler Institute of American Art, *Arshile Gorky: Three Decades of Drawings*, September 22 - May 5,

1991, no. 12, p. 33 (illustrated)

Los Angeles, Louis Newman Galleries, *Arshile Gorky: Drawings*, February 14 - March 5, 1991

Los Angeles, Manny Silverman Gallery, *Arshile Gorky: Drawings*, January 9 - March 1, 1997

Executed circa 1930-1932, *Study for Nighttime, Enigma and Nostalgia* is a striking example from a formative period during Arshile Gorky's career. During the early 1930s, Gorky produced a significant body of drawings, resulting in one of his most celebrated series, *Nighttime, Enigma and Nostalgia*, to which the present lot belongs. In this body of work, the artist used drawing as a means of furthering the art of his epoch—Gorky was a talented autodidact, honing his technique by spending hours in New York City's museums and voraciously reading in libraries. In the present work, Gorky explores the potential of crosshatching and shading to create a lively composition in which recognizable imagery is transformed into suggestive biomorphic forms. Small ovular shapes identifiable as eyes and mouths reference Max Ernst's Surrealist works of the late 1920s, while the negative space in the drawing becomes flattened bodies, likened to the exaggerated organic forms employed by Pablo Picasso in his post-Cubist works. The effect is a composition that is simultaneously energetic

and melancholic—indeed, Gorky stated after completing the *Nighttime, Enigma and Nostalgia* series that his inspiration came from “wounded birds, poverty, and one whole week of rain.” (Arshile Gorky, quoted in Hayden Herrera, *Arshile Gorky: His Life and Work*, New York, 2003, p. 192)

Despite his untimely death, Gorky's position in the art historical canon is indisputable. As Diane Waldman explained of the artist's short career,—“he reached his artistic maturity several years before his friends and colleagues of the future New York School, and introduced a complex set of ideas and problems he did not live to resolve.” (Diane Waldman, “Arshile Gorky: Poet in Paint”, in Carol Fuerstein ed., *Arshile Gorky: A Retrospective*, exh. cat., Solomon R. Guggenheim Museum, New York, 1981, p. 60) Thus *Study for Nighttime, Enigma and Nostalgia* is emblematic of Gorky's negotiation of the art of his time, and represents a precursor to the Abstract Expressionist works that he later inspired.



115. Armando Reverón 1889-1954

Calle del puerto

oil on canvas

30½ x 40⅞ in. (77.8 x 103.8 cm.)

Painted circa 1942.

Please note this work will be included in the forthcoming catalogue raisonné of the artist edited by Proyecto Armando Reverón (PAR).

Estimate

\$200,000-300,000

Provenance

Acquired directly from the artist by the present owner

Exhibited

Caracas, Centro Venezolano Americano, *Armando Reverón Pinturas*, November 23 - December 10, 1951
Caracas, Museo de Bellas Artes, *Exposición Retrospectiva de Armando Reverón*, July 1955
Boston, The Institute of Contemporary Art; Washington D.C., The Corcoran Gallery of Art; New Orleans, Isaac Delgado Museum of Art; Museum of Fine Arts Houston; San Francisco Museum of Art, *Armando Reverón*, 1956
Caracas, Instituto Venezolano Italiano de Cultura, *Armando Reverón*, April 9, 1961

Literature

Juan Calzadilla, *Armando Reverón*, Caracas, 1979, no. 282, p. 318 (illustrated)
María Elena Huizi, *Armando Reverón*, Caracas, 2007, p. 58 (illustrated)

Armando Reverón's in-depth study of natural light in his renowned white landscapes and his renditions of Venezuela's industrial ports, made him one of Venezuela's most important modernists. His studies in Spain under Ignacio Zuloaga and travels in France reflect influences of Francisco Goya, Joaquín Sorolla and the Post-Impressionists.

During the 1920s and 1930s Armando Reverón was already painting the coastal Caribbean scenery of iridescent white and sepia colors. Experimenting with non-traditional canvases, Reverón employed burlap and paper bags, producing a raw texture emulating the visual quality of blinding light. The present lot, *Calle del puerto*, painted circa 1942, is representative of his iconic modernist style, and perhaps the first artistic portrayals of Venezuela's increasingly prosperous industrial activity. His

depictions of the port and streets of La Guaira would add a degree of perspectival exactitude not present in many of his other works. Precise, darkly rendered lines give the composition an industrial feel, yet the human activity taking place in the town is somewhat undecipherable, a result of Reverón often painting from a distance in a dinghy with loose gestural brushstrokes. Reverón incorporates more color in this expressionist composition, adding blues, ochre and grey, juxtaposed with a characteristic sepia and white. By the 1940s Reverón was regularly exhibiting his work. In fact, *Calle del puerto* was exhibited extensively in Venezuela and in the important 1956 traveling exhibition *Armando Reverón*, that started at the Institute of Contemporary Art in Boston and ended in the San Francisco Museum of Modern Art. Reverón continued to depict different scenes of La Guaira until 1945, closing the last period of landscapes he would ever paint.



116. Wifredo Lam 1902-1982

Midnight

signed and dated "Wi Lam 1962" lower left
oil on canvas

49¾ x 43¾ in. (126.4 x 110.2 cm.)

Painted in 1962, this work is accompanied by a certificate of authenticity issued by Lou Laurin-Lam.

Estimate

\$280,000-350,000

Provenance

Albert Loeb Gallery, New York

Pyramid Galleries, Washington D.C.

Acquired from the above by the present owner

Exhibited

Musée d'Art Moderne de la Ville de Paris, *V Salon de Grands et Jeunes d'aujourd'hui, hommage à Jean Cocteau*, 1963 - 1964, n.p. (illustrated)

Literature

Edouard Jaguer, "Les armes miraculeuses de Wifredo Lam," *Art International*, vol. IX, no. 5, Lugano, June, 1965, p. 22 (illustrated)

Lou Laurin-Lam, *Wifredo Lam Catalogue Raisonné of the Painted Work*, vol. 2, 1961 - 1982, Lausanne, 1996-2002, no. 62.28, p. 262 (illustrated)

"Lam is undoubtedly one of the very first from the Third World to instinctively grasp the latent relationship that exists between the inventiveness of the greatest Western painters and the inventiveness that presides over the art of all primitive communities."

Max-Pol Fouchet, *Wifredo Lam*, Barcelona & Paris, 1989, p. 79

By the time he painted *Midnight*, 1962, Wifredo Lam had spent decades traveling and exhibiting his work in Madrid, Havana, New York, Paris and Caracas. Often associated with Surrealism, Lam's paintings juxtapose the Afro-Cuban rituals of his native country Cuba with a deep understanding of European modernism. In 1958, Lam left the revolutionary tumult in Cuba and settled for a time in Albissola, Italy, where he was warmly received by the community of artists there that included Piero Manzoni and Lucio Fontana, amongst others. The Albissola years saw new distillations of his iconic *femmes cheval*, or horse-headed women, often composed of flat geometric shapes depicted in moody tones of green, brown, gray and black, as seen in the present lot.

For Lam, the *femmes cheval* symbolize the devotees of the Afro-Cuban religion Lucumí, yet unlike his earlier paintings of the same subject, which feature brighter colors and almost impressionist brushstrokes, the 1960s paintings begin to bleed into the realm of

formal abstraction. They present an undeniable fluctuation between figure and ground, due to the monochromatic palette and simplified forms, yet the figure never disappears entirely. In *Midnight*, both the *femme cheval* and the *Eleggua* deities, easily recognizable by their round heads and horns, are clearly present, referencing back to Lam's preoccupation with his Afro-Cuban roots. In a conversation with Max-Pol Fouchet in 1989, Lam eloquently articulated this energy behind his work: "I wanted with all my heart to paint the drama of my country, but by thoroughly expressing the Negro spirit, the beauty of the plastic art of the blacks. In this way I would act as a Trojan horse that would spew forth hallucinating figures with the power to surprise, to disturb the dreams of the exploiters. I knew I was running the risk of not being understood either by the man in the street or by the others. But a true picture has the power to set the imagination to work, even if it takes time." (Wifredo Lam, quoted in Max-Pol Fouchet, *Wifredo Lam*, Barcelona & Paris, 1989, p. 192)



117. Hans Hofmann 1880-1966

Wicker Chair No. II

signed "hans hofmann" lower right; further titled,
inscribed and dated "MH Catalog. 564-1942 Wicker Chair
55 x 40" on the reverse
oil on panel
50¼ x 40½ in. (127.6 x 101.9 cm.)
Painted in 1942.

Estimate

\$400,000-600,000

Provenance

Estate of the Artist (acquired in 1966)
Renate, Hans and Maria Hofmann Trust (acquired from
the above in 1996)
André Emmerich Gallery, New York (acquired in 1998)
Arij Gasiunasen Fine Art, Palm Beach (acquired in 1998)
Knickerbocker Fine Arts, New York (acquired in 1998)
Private Collection, Long Island
Michelman Fine Art, New York (acquired in 2008)
Acquired from the above by the present owner in 2008

Exhibited

Cincinnati Art Museum; Denver Art Museum; Seattle Art
Museum; Santa Barbara Museum of Art; San Francisco
Museum of Art, *Abstract and Surrealist Art in the United
States*, February 8 - July 1944, no. 26 (erroneously titled
The Wicker Chair and the Picture)
The Arts Club of Chicago, *Hans Hofmann*, November 3 -
25, 1944, no. 25
New York, Whitney Museum of American Art; Des
Moines Art Center; San Francisco Museum of Art; Los
Angeles, Art Galleries of the University of California;
Seattle Art Museum; Minneapolis, Walker Art Center;
Utica, Munson-Williams-Proctor Institute; Baltimore
Museum of Art, *The Hans Hofmann Retrospective
Exhibition*, April 24, 1957 - June 17, 1958, no. 9, p. 18
Naples Museum of Art, *Hans Hofmann: A Retrospective*,
November 1, 2003 - March 21, 2004, no. 10, n.p. (recto
and verso illustrated)

Literature

Alfred Frankenstein, "The Art of Calculated Form and the
Art of Unreason," *San Francisco Chronicle*, September
10, 1944 (erroneously titled *The Wicker Chair and the
Picture*)
Hans Hofmann: Provincetown Paintings and Drawings,
exh. cat., The Fort Worth Museum of Art, Fort Worth,
1985, p. 40 (illustrated in Hofmann's Provincetown
house)
Apollo 167, exh. advertisement, Michelman Fine
Art, New York, April 2008, back cover (illustrated,
erroneously titled *Wicker Chair*)
Suzi Villiger, ed., *Hans Hofmann Catalogue Raisonné of
Paintings, Volume II: 1901-1951*, London, 2014, no. P383,
p. 230 (illustrated)

Painted in 1942, *Wicker Chair No. II* is an
expressive tour-de-force that hails from
Hans Hofmann's illustrious body of work,
executed upon the artist's return to painting
as his primary focus. In the preceding decades,
Hofmann dedicated much of his time and energy
to teaching art, initially in Germany and then in
New York, where he opened the Hans Hofmann
School of Fine Arts in 1933. In Europe, Hofmann
frequented the Café du Dôme, where artists
such as Pablo Picasso, Georges Braque, Henri
Matisse and Sonia Delaunay gathered to discuss
their work. Later in New York, Hofmann taught
and participated in lectures alongside fellow
Abstract Expressionist artists such as Willem
de Kooning and Jackson Pollock, the latter of
which he first met in 1942, the year in which the
present lot was painted.







Joan Miró, *Image*, 1937, gouache on paper © 2018 Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris

Hofmann's mature practice and personal exploration into abstraction were heavily influenced by his encounters with de Kooning and Pollock, and informed by European masters like Matisse and Picasso. In *Wicker Chair No. II*, exuberant Fauve colors coalesce with fractured planes and angles, inspired by the artist's early exposure to Cubism. In all of his works, Hofmann stressed the importance of working from life as a starting point, regardless of what level of abstraction the final composition might take. Here, the viewer is just able to discern a table-top still life in the upper right quadrant, and a yellow wicker chair in the lower center, for which the painting is titled. Moreover, what initially appears as a blue abstraction in the upper portion of the composition is in fact a painting by Joan Miró, *Image*, 1937, which was in the artist's personal collection. Hofmann achieved this level of abstraction through overlaying lines and angles, and ultimately developed his own artistic theory which he termed "push and pull", to describe the co-existence of flatness and depth on canvas, as evidenced in the present lot.

Apart from form, color is an equally dominating force in *Wicker Chair No. II*. Patchworks of vibrant reds and yellows are interspersed with bursts of blues and greens, creating a composition that is at once boldly abstract, yet simultaneously retains allusion to the still life on which it was modeled. Despite working with these thick impastos of oil paint, Hofmann was able to maintain a sense of clarity in his palette, keeping each color intact and distinct from one another. This purity of color was achieved through the artist's unique method of applying paint, often disposing of a paint brush in favor of palette knives, cloth, and sometimes his own hands. In discussing Hofmann's remarkable use of paint, Elaine de Kooning wrote in 1950, "There is perhaps no other living artist who can give a dab of paint the special, haphazard intensity of expression that he can; and the splotches, streaks and dots, apparently so wildly splashed on, are always under perfect control." (Elaine de Kooning, "Hans Hofmann paints a picture", *Artnews*, February 1950, online) This duality between expression and control that de Kooning so aptly describes is impeccably illustrated in *Wicker Chair No. II*. Though indisputably inspired by Matisse's interiors, Cézanne's still lifes, and Picasso and Braque's radical displacement of form, Hofmann ultimately developed his own style of abstraction which he would continue to explore throughout the remainder of his career.



Property from an Important American Collection

118. Theodoros Stamos 1922-1997

The Reward

signed "Stamos" lower left; further signed, titled and dated "Stamos The Reward 57" on the reverse

oil on canvas

45 x 50 in. (114.3 x 127 cm.)

Painted in 1957.

Estimate

\$150,000-250,000

Provenance

The Estate of Sonja de Zorrilla

Christie's, New York, November 11, 2004, lot 105

Acquired at the above sale by the present owner

Theodoros Stamos' *The Reward*, 1957 is an emblematic example of his work from a period in the 1950s in which he began investigating a new approach to Abstraction informed by East Asian aesthetics. One of the seminal members of the Abstract Expressionist movement alongside fellow luminaries like Jackson Pollock, Willem de Kooning and Mark Rothko, Stamos had already received significant critical acclaim by the 1940s, having had his first exhibition at Betty Parsons' Wakefield Gallery and Workshop in 1943. Stamos' paintings from the 1940s reflect his in-depth exploration of color. Although the palette was an important aspect, these first works focused on biomorphic imagery, imitating geological shapes.

However, during the 1950s, Stamos took his practice in a new direction – starting with calligraphic brushwork and geometric forms, his work began to derive its power and efficacy through a sort of economy of means, focusing less on the specific gestures and elevating color to its most powerful and evocative level. Thus, color is preponderant, is the subject itself. Here, Stamos masterfully manipulates delicate taupes, fiery reds, oceanic blues, and deep, inky blacks with his palette knife to wonderful effect and compositional splendor. A novel aspect in the *The Reward* is the sense of light and the ethereal feel of its delicate modulated surface. For Stamos, the purpose was to create a composition drawn from nature, with a universal spirit that provokes an emotional response from viewers.



Property from an Important American Collection

119. Conrad Marca-Relli 1913-2000

The Woman of Samura

signed "MARCA-RELLI" lower right; further signed, titled, inscribed and dated "MARCA-RELLI X-L-14-58 MARCA-RELLI X-L-14 "WOMAN OF SAMURA" 1958" on the reverse

oil, chalk and canvas collage on canvas

63½ x 59¾ in. (161.3 x 151.8 cm.)

Executed in 1958.

This work is registered with the Archivio Marca-Relli, Parma, as archive number MARE-6089 / © Archivio Marca-Relli, Parma.

Estimate

\$200,000-300,000

Provenance

Private Collection, Germany (acquired directly from the artist)

Christie's, New York, November 8, 1990, lot 318

Hoh Collection, Germany (acquired at the above sale)

Sotheby's, London, July 2, 2008, lot 198

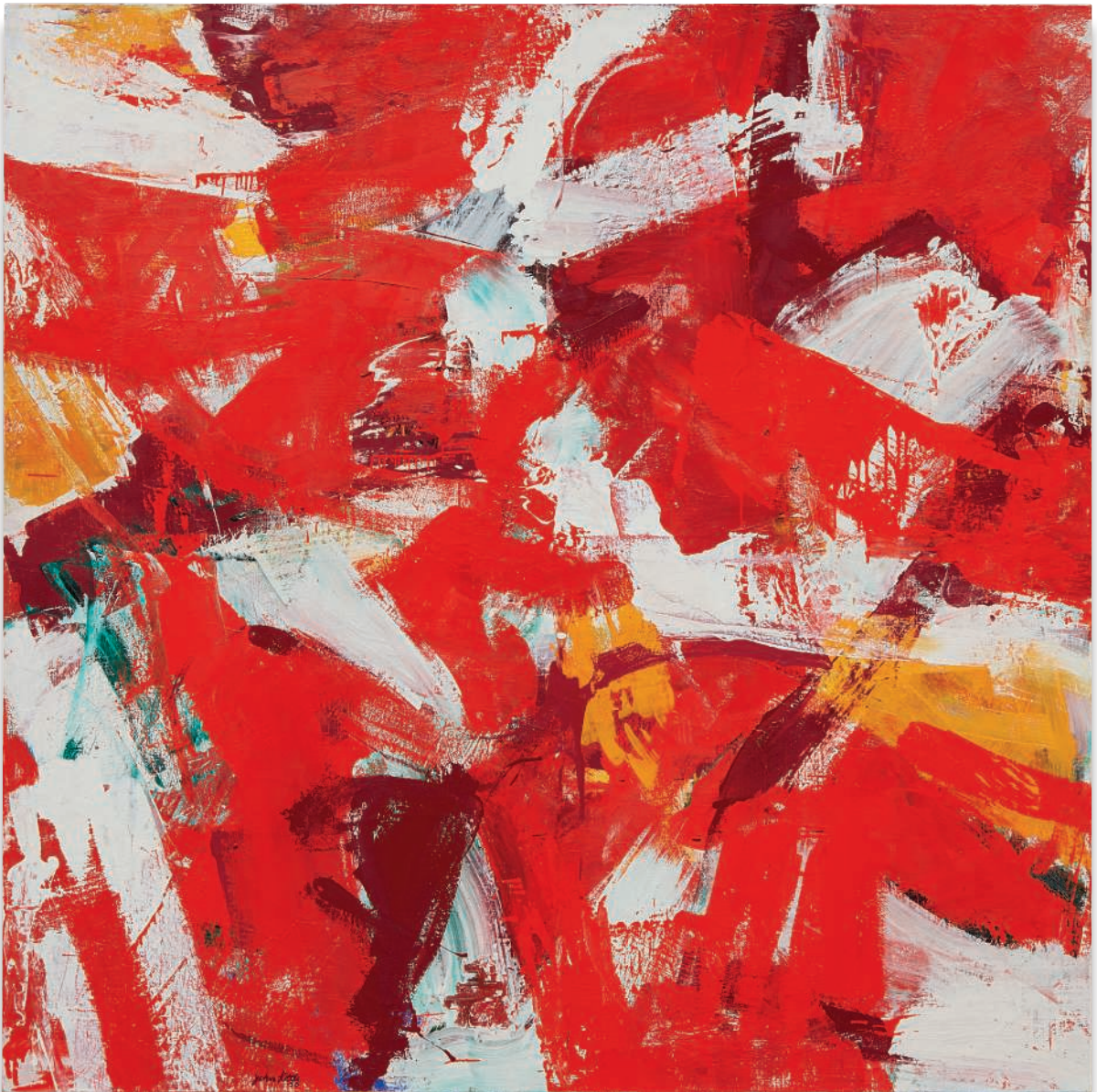
Acquired at the above sale by the present owner

Conrad Marca-Relli's collaging together of cut pieces of canvas, as seen in the present lot, *The Woman of Samura*, 1958, creates a unique sense of depth, with the numerous scattered patches appearing as an armor-plating on the raw canvas lining, fracturing the picture plane. Marca-Relli's approach was also part of a conceptual process of selection: incorporating only the most essential elements to create a painting. While his early collages were rendered in a subdued palette of grays and whites, Marca-Relli later began a series of large-scale collages in the late 1950s, introducing bold colors that would expand outwards to convey intense movement. *The Woman of Samura* from 1958 is a prime example of this period, which is known to be the artist's most mature and iconic, in which the artist depicts fragments of human forms and anonymous faceless figures, absorbed into a background that Marca-Relli described as "the architecture of figure". These canvas patches also function as outlines,

transforming these forms into silhouettes. The oscillation between figuration and abstraction, in this unique medium, was at the core of Marca-Relli's practice.

A child of Italian Immigrants who spent most of his life between New York and Europe, Marca-Relli belonged to an early generation of the New York school of Abstract Expressionists. While his early works were largely figurative and Surrealist, by 1949, Marca-Relli's works gradually became more abstract, influenced by Arshile Gorky's biomorphic forms. He first exhibited these works in a 1951 exhibition curated by Leo Castelli called *Ninth Street Show*, which was arguably the most comprehensive show of Abstract Expressionism of its time. During a trip to Mexico in 1953, Marca-Relli began experimenting with collage due to a lack of his typical art materials. This experimentation was a harbinger of the large-scale collage paintings for which he would become most famous.





Property from an Important American Collection

120. John Little b. 1928

Tropic of Cancer

signed and dated "John Little '58" lower left; further signed, titled and dated "'TROPIC of CANCER 1958 John Little" on the reverse
oil on canvas
73½ x 73 in. (185.7 x 185.4 cm.)
Painted in 1958.

Estimate

\$20,000-30,000

Provenance

Galerie Beyeler Basel
Christie's, South Kensington, September 6, 2011, lot 365
Vincent Vallarino Fine Art, New York
Spanierman Gallery LLC, New York
Private Collection (acquired from the above)
Private Collection (acquired thence by descent from the above)
Christie's, New York, September 26, 2013, lot 221
Acquired at the above sale by the present owner



Property from an Important American Collection

121. Conrad Marca-Relli 1913-2000

Untitled
signed "MARCA-RELLI" lower left
plastic collage and resin on wood
10 $\frac{3}{8}$ x 10 $\frac{5}{8}$ in. (26.4 x 27 cm.)
Executed in 1962.

Provenance

Kootz Gallery, New York
Washburn Gallery, New York
Christie's, New York, March 11, 2010, lot 129
Acquired at the above sale by the present owner

This work is registered with the Archivio Marca-Relli,
Parma, as archive number MARE-9975 / © Archivio
Marca-Relli, Parma.

Estimate
\$8,000-12,000

122. No Lot.

123. Robert Motherwell 1915-1991

German Line #2

signed with the artist's initials and dated "RM 72"

lower left

acrylic and pasted papers on canvas board

30 x 12 in. (76.2 x 30.5 cm.)

Executed in 1972.

Estimate

\$60,000-90,000

Provenance

Private Collection (acquired in 1974)

Sotheby's, New York, November 11, 1986, lot 215

Acquired from the above sale by the present owner

Exhibited

Princeton University Art Museum, *Robert*

Motherwell, recent work, January 5 - February 17,

1973

Literature

Jack Flam, Katy Rogers and Tim Clifford, eds.,

Robert Motherwell Paintings and Collages: A

Catalogue Raisonné, 1941-1991, Volume 3, Collages

and Paintings on Paper and Paperboard, New

Haven, 2012, no. C354, p. 177 (illustrated)

**“They [collages] can’t be
connected with objects from
the everyday world, yet they are
not just vague... It’s abstract like
certain kinds of music in the
sense that you’re not tied to any
story or image.”**

Robert Motherwell





Property from the Triton Collection Foundation

124. Willem de Kooning 1904-1997

Untitled (Man)

signed "de Kooning" lower left
charcoal on wove paper
8 $\frac{7}{8}$ x 5 $\frac{7}{8}$ in. (22.5 x 14.9 cm.)
Executed circa 1966.

Provenance

Collection of Lee V. Eastman (acquired directly
from the artist)
Christie's, New York, November 9, 2005, lot 205
Acquired at the above sale by the present owner

Estimate

\$30,000-40,000





Property from the Triton Collection Foundation

125. Willem de Kooning 1904-1997

Woman

signed and dated "de Kooning '63" lower right
charcoal on wove paper
10⁷/₈ x 8¹/₂ in. (27.6 x 21.6 cm.)
Executed in 1963.

Estimate

\$30,000-40,000

Provenance

Allan Stone Gallery, New York
Collection of Lee. V. Eastman
Christie's, New York, November 9, 2005, lot 202
Acquired at the above sale by the present owner

Exhibited

New York, Allan Stone Gallery, *Willem de Kooning, Retrospective Drawings 1936-1963*, February 1964
New York, Solomon R. Guggenheim Museum, *Willem de Kooning in East Hampton*, February 10 - April 23, 1977, no. 57, p. 87 (illustrated)
New York, Whitney Museum of American Art; Berlin, Akademie der Künste; Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *Willem de Kooning: Drawings, Paintings, Sculpture*, December 15, 1983 - September 24, 1984, no. 82, p. 20 (illustrated, p. 82)

Literature

Thomas B. Hess, *Willem de Kooning: Drawings*, Greenwich, 1972, pl. 97, p. 226 (illustrated, p. 227)
Allan Stone, *Willem de Kooning: Liquefying Cubism*, exh. cat., Allan Stone Gallery, New York, 1994, p. VIII (Allan Stone Gallery, New York, 1964 installation image illustrated)
Willem de Kooning Drawings: 1920s-1970s, exh. cat., Allan Stone Gallery, New York, 2007, p. 4 (Allan Stone Gallery, New York, 1964 installation image illustrated)



“I am in love with paper”

Sam Francis

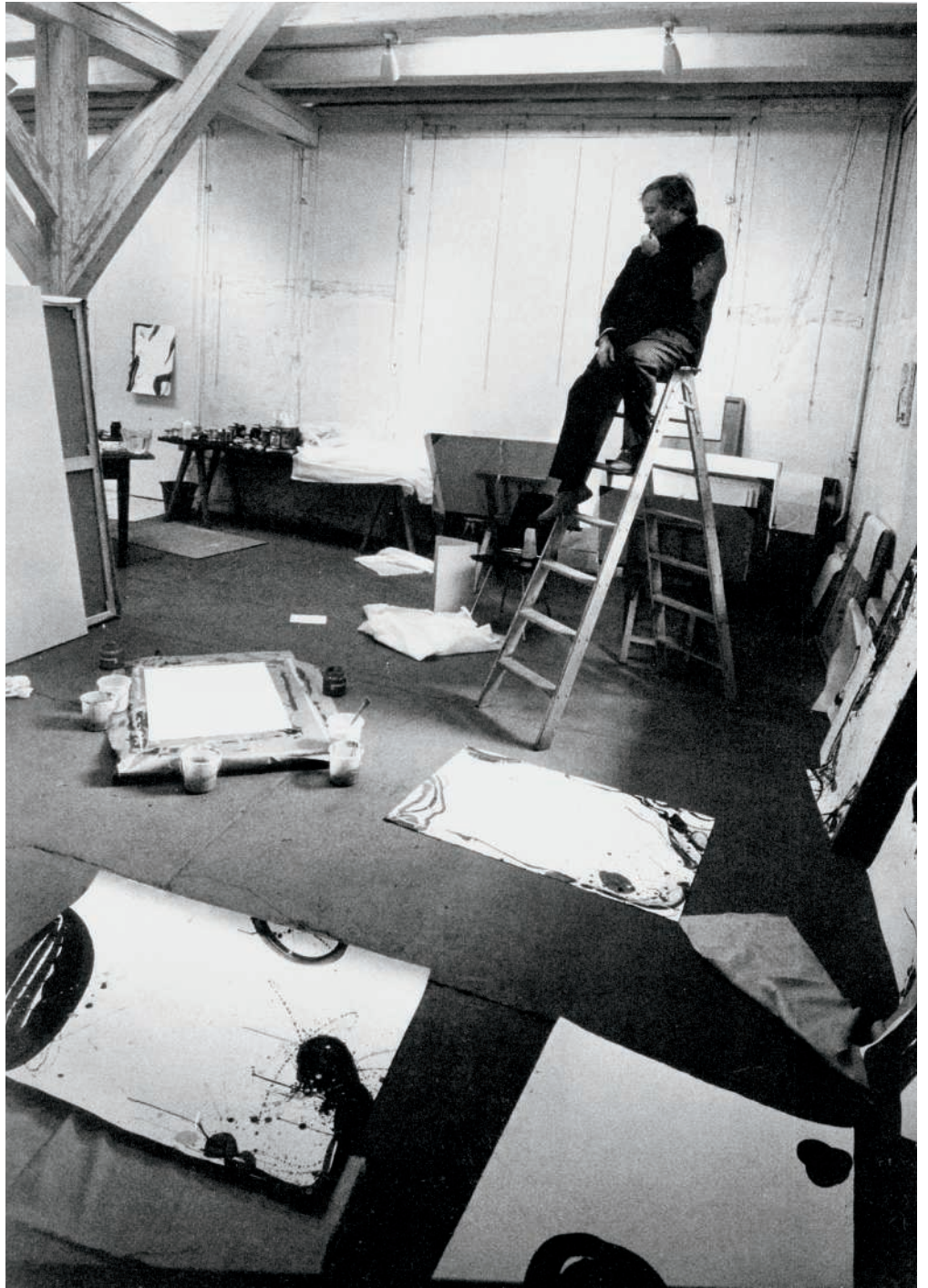
Each executed between the years of 1965 and 1990, the following selection of masterworks on paper by Sam Francis showcase the California-based artist's career-long preoccupation with color and composition. Occupying a unique time in Francis' prolific oeuvre, these works succeed the Abstract Expressionist movement while still retaining some of the dynamic qualities of works by Willem de Kooning and Jackson Pollock. In the 1960s when the first of these works was created, Francis would come to be associated with a new generation of artists experimenting in “post-painterly abstraction”, a term coined by art critic Clement Greenberg in 1964. The five present lots beautifully epitomize the central pillars of this categorization—clarity and openness.

The earliest of these works, both executed in 1965 partially or wholly at the artist's studio in Tokyo, illustrate the importance of the white picture plane in Francis' post-painterly abstract practice, as strokes of paint collide along the borders of the sheet, surrounding what the artist has called “the quiet center” of light. These works on paper belong to the artist's “edge paintings”, all of which strove to showcase the power of color by placing it around an overwhelming presence of contrasting white. With active brushwork likened to the dynamic approach of Pollock, calmed by the inner white space of the composition, each of these works uniquely bridges the expressionist and the post-painterly. While lot 127 showcases more translucent pigments of red, pink, blue and green in watercolor and acrylic, lot 128 features a heavier, luminous oil paint on the paper, resulting in richer primary hues of dark blue, red and yellow. Such differences highlight Francis' unique ability to work across many different painting mediums to achieve the same sense of clarity.

Untitled works from 1979 and circa 1980-1990, lots 126 and 129, explore a different side of Francis' visual practice—the geometric. In intimate scale, lot 129 features only violet and

blue hues to fill the sheet with an imperfect shape. The preference for the pseudo-monochrome here harkens back to Francis' love for the color blue established early on in his career. The outer and inner contours of the form are darkened with an almost black-blue color, highlighting the contrast of the thinly applied hues within and white paper beneath. Similarly, lot 126, executed in much larger scale, unveils a sense of orderly abstraction, the composition anchored by a rich blue grid extending horizontally across the sheet. This masterwork belongs to a time in Francis' oeuvre when he was preoccupied with grids and mandala shapes, informed by philosophical readings on Zen spiritual practices. Here, the integrity of the foundational grid is interrupted by almost fluorescent yellow and fiery orange hues splattered at random, while primary colors help ground the composition.

The last of the lots from the following selection is uniquely titled *A Dream, An Image, Auto Portrait*, creating an ambiguous narrative from complete abstraction. Executed in 1990, this work is anchored by a blue shape which almost resembles a heart, obstructed by thin, active splatters of vibrant red. In its title, the work references both the imagined and the real, embodying the contemplative undertones found throughout all of Francis' abstraction. With the description “Auto Portrait”, the viewer is forced to question whether the work is meant to represent the artist's own persona. As Francis once said of his painting on paper process, “Images appear, they do not come from somewhere...from the soul. It is stealing from the gods. I want to be the paper.” (Sam Francis, quoted in Pontus Hulten, *Sam Francis*, exh. cat., Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, 1993, p. 26) It is for this reason that Francis' works on paper in particular are imbued with an emotive quality, at once unparalleled by his Abstract Expressionist predecessors and entirely unmatched by his post-painterly abstract contemporaries.



Sam Francis in his studio, Bern, Switzerland, August 1966 ©Kurt Blum

126. Sam Francis 1923-1994

Untitled

signed, inscribed and dated "Sam Francis Los Angeles 1979" on the reverse

acrylic on paper

18 x 57½ in. (45.7 x 146.1 cm.)

Executed in 1979.

This work is identified with the interim identification number of SF79-1018 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

Estimate

\$90,000-130,000

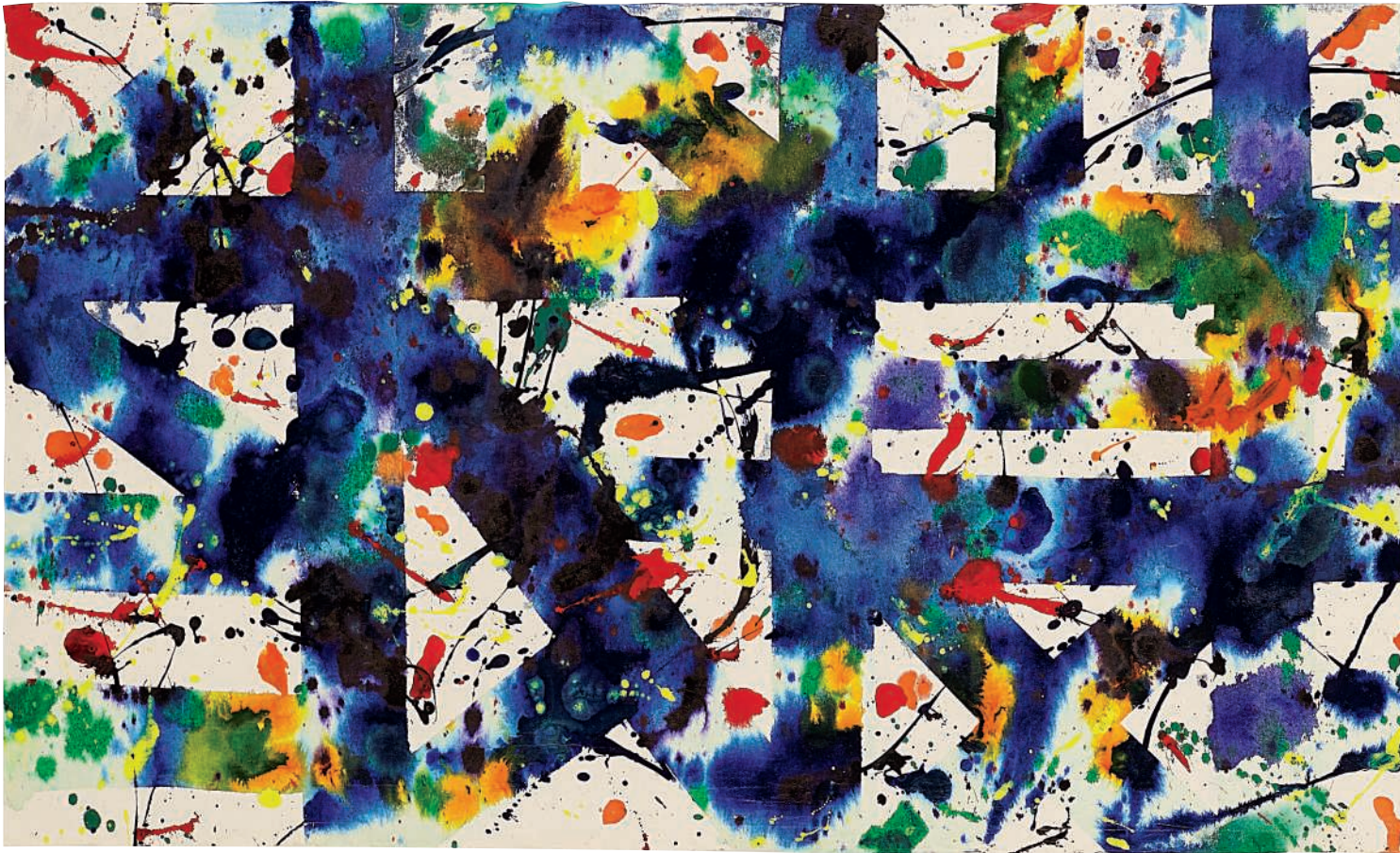
Provenance

Jonathan Novak Contemporary Art, Los Angeles

Christie's, New York, February 28, 2007, lot 388

Acquired at the above sale by the present owner









127. Sam Francis 1923-1994

Untitled

signed, inscribed and dated "Sam Francis 1965 Tokyo" on the reverse

acrylic and watercolor on paper

26 $\frac{7}{8}$ x 40 $\frac{1}{8}$ in. (68.3 x 101.9 cm.)

Executed in 1965.

This work is identified with the interim identification number of SF65-059 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

Estimate

\$40,000-60,000

Provenance

Estate of the Artist, California (acquired in 1994)

Greenberg Van Doren Gallery, St. Louis (acquired in 2002)

Christie's, New York, June 30, 2008, lot 256

Acquired at the above sale by the present owner

Exhibited

New York, Lawrence Rubin Greenberg Van Doren Fine Art, *Sam Francis: Works from the Early 1960s*, October 4 - November 4, 2000, pl. 16, n.p. (illustrated)



128. Sam Francis 1923-1994

Untitled

signed, inscribed and dated "Sam Francis 1965 Los Angeles" on the reverse

oil on paper

30 x 22½ in. (76.2 x 57.2 cm.)

Executed in 1965.

This work is identified with the interim identification number of SF65-080 in consideration for the forthcoming *Sam Francis Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

Estimate

\$40,000-60,000

Provenance

Estate of the Artist, California (acquired in 1994)
Greenberg Van Doren Gallery, St. Louis (acquired in 2002)

Christie's, New York, January 14, 2008, lot 32

Acquired at the above sale by the present owner

Exhibited

New York, Pierre Matisse Gallery, *Sam Francis: Oil Paintings and Colored Drawings from 1962 to 1966*, February 28 - March 18, 1967

Boston, Institute of Contemporary Art, *Sam Francis: Works on Paper, a Survey 1948-1979*, September 11 - October 28, 1979

New York, Lawrence Rubin Greenberg Van Doren Fine Art, *Sam Francis: Works from the Early 1960s*, October 4 - November 4, 2000, pl. 5, n.p. (illustrated)



129. Sam Francis 1923-1994

Untitled

stamped with the artist's signature "Sam Francis" by the
Sam Francis Estate on the reverse

acrylic on paper

11 $\frac{7}{8}$ x 9 in. (30.2 x 22.9 cm.)

Executed circa 1980-1990.

This work is identified with the interim identification
number of SF80-1143 in consideration for the
forthcoming *Sam Francis: Catalogue Raisonné of Unique
Works on Paper*. This information is subject to change as
scholarship continues by the Sam Francis Foundation.

Estimate

\$12,000-18,000

Provenance

Estate of the Artist, California (acquired in 1994)

Jonathan Novak Contemporary Art, Los Angeles

(acquired in February 1998)

Christie's, New York, January 14, 2008, lot 83

Acquired at the above sale by the present owner



130. Sam Francis 1923-1994

A Dream, An Image, Auto Portrait
signed, titled and dated "Sam Francis 1990 a dream an
image auto portrait" on the reverse
acrylic on paper
23½ x 32¼ in. (58.7 x 81.9 cm.)
Executed in 1990.

This work is identified with the interim identification
number of SF90-209 in consideration for the
forthcoming *Sam Francis Catalogue Raisonné of Unique
Works on Paper*. This information is subject to change as
scholarship continues by the Sam Francis Foundation.

Estimate
\$60,000-80,000

Provenance
Galerie Lehmann, Lausanne
Private Collection (acquired in 1994)
Sotheby's, New York, April 2, 2008, lot 447
Acquired at the above sale by the present owner

131. Sam Francis 1923-1994

Untitled

stamped with the artist's signature "Sam Francis" by the Sam Francis Estate on the reverse
acrylic on canvas
70¾ x 86¾ in. (179.7 x 220.3 cm.)
Executed circa 1962-1986.

This work is identified with the archival identification number SFF.1376 in consideration for the forthcoming addendum to the *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings*, to be published by the Sam Francis Foundation. This information is subject to change as scholarship continues by the Sam Francis Foundation.

Estimate

\$400,000-600,000

Painted by an artist at the height of his expressive powers, Sam Francis' *Untitled* belongs to his best known and most prominent series of the early 1960s, *Blue Balls*. In *Untitled*, splashes of green and yellow increase the dynamism of an elegant composition defined by blue cell-like globules of energy that swirl about the canvas, aesthetic elements characteristic of this series. Travelling and working at this time in Paris, Bern, Tokyo, Santa Barbara and Los Angeles, Francis' preoccupation with the color blue, one of his strongest concentrations on a single color, persisted across continents. Other examples from this critically lauded series are housed in important institutions such as *Blue Balls V* at the Metropolitan Museum of Art, New York, and *Blue Balls VIII* at The Museum of Contemporary Art, Los Angeles.

In 1960, Francis began suffering from a number of health issues leading to extended periods of hospitalization and convalescence that permeated his artistic practice and inspired his *Blue Balls* series. Though Francis had been drawn to the color blue since early in his career, it became the principal color in this deeply personal and expressive series, manifesting in his works as organic forms that serenely float or frantically dance against a stark white background. In a letter to his friend Yoshiaki Tono in 1961 discussing his feelings during this period of illness, Francis reflected: "I live in a paradise of hellish blue balls - merely floating, everything floats, everything floats - where I carry this unique mathematics of my imagination through the succession of days towards a nameless tomorrow... So I continue to make my machines

Provenance

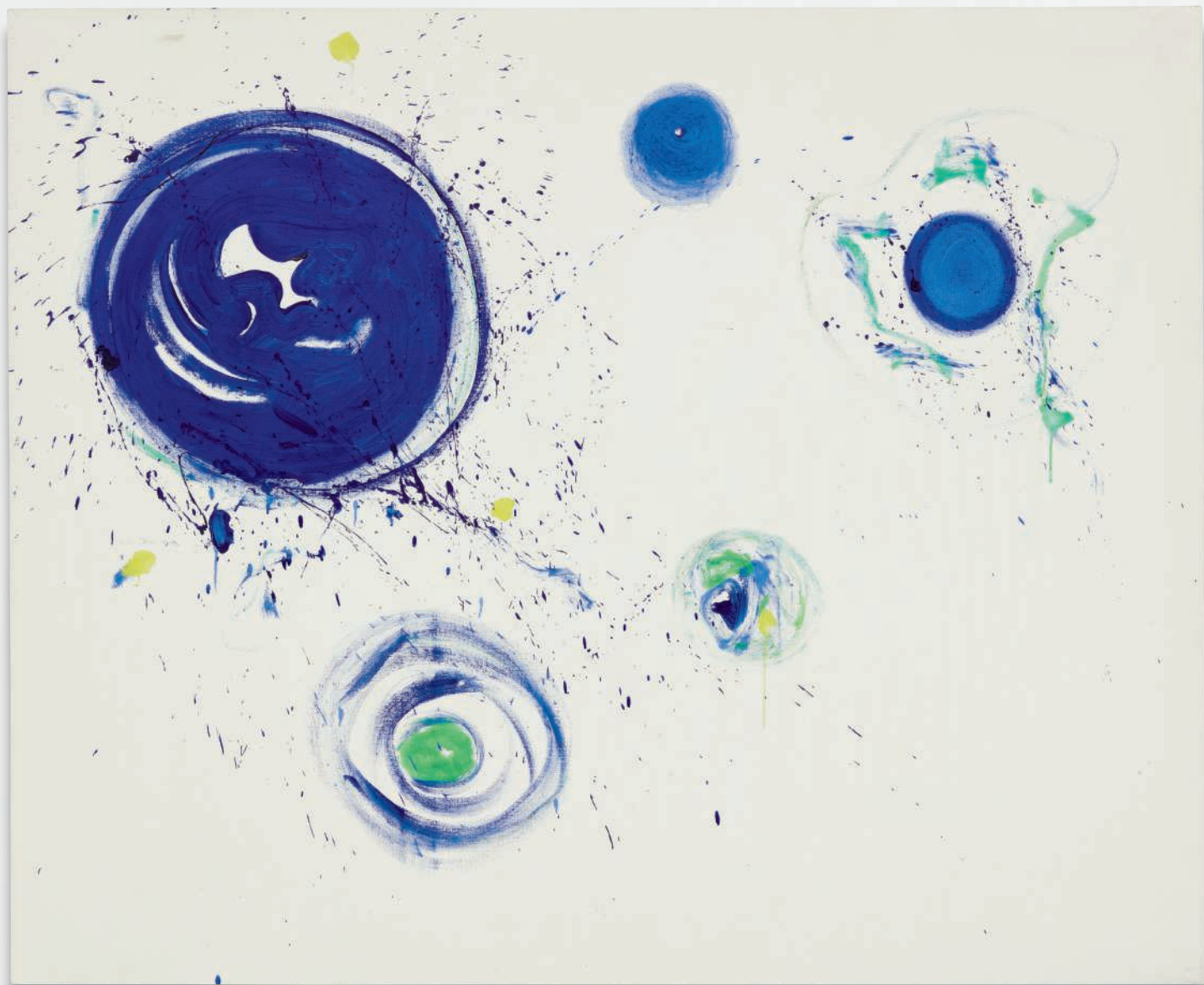
Estate of the Artist, California (acquired in 1994)
Gallery Delaive, Amsterdam
Baukunst Galerie, Cologne
Acquired from the above sale by the present owner

Literature

Debra Burchett-Lere, ed., *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings 1946-1994*, Berkeley, 2011, no. SFF.1376, DVD I (illustrated)

of strokes, dabs and splashes and indulge in my dialectic of eros—objectively for myself and subjectively in the eyes of the audience" (Sam Francis, quoted in Peter Selz, *Sam Francis*, 1982, New York, p. 80).

While in many aspects a continuation of Francis' earlier, iconic traits, such as the unique gestural quality and explosive biomorphic forms, *Untitled* also reflects an openness and clarity characteristic of art of the 1960s. In a review of Gagosian Gallery's impressive 1991 exhibition *Blue Balls* in New York, Roberta Smith described: "The *Blue Balls* paintings reflect an artist determined to bring the emotional fervor of Abstract Expressionism (especially that of Jackson Pollock and Willem de Kooning) forward into a brave new world of 1960's art, a world in which coolness, style, emotional understatement and formal overstatement were the paramount goals. In them, Mr. Francis progressively intensified his color, broke up and magnified his cellular vocabulary and created enormous ovoid shapes - partly organic, partly calligraphic - that he boldly played against great expanses of white canvas" (Roberta Smith, "Sam Francis, at the Height of His Powers," *The New York Times*, June 7, 1991, online). Furthermore, the *Blue Balls* series marked a departure from the brighter and dense, chaotic works of the 1950s and signaled a move towards a more minimal aesthetic that would define Francis' later works, most notably his works of the late 1960s. In *Untitled*, the pared down palette and signature splatters signify an emotional release that recalls the autobiographical reference of this outstanding series and stands testament to Francis' unparalleled approach to abstraction.



“The Entablatures represent my response to Minimalism and the art of Donald Judd and Kenneth Noland. It’s my way of saying that the Greeks did repeated motifs very early on, and I am showing, in a humorous way, that Minimalism has a long history... It was essentially a way of making a Minimalist painting that has a Classical reference.”

Roy Lichtenstein

132. Roy Lichtenstein 1923-1997

Entablature #6

signed and dated “rf Lichtenstein 71” on the reverse

graphite pencil on paper

28½ x 41½ in. (71.4 x 104.5 cm.)

Executed in 1971.

Estimate

\$150,000-200,000

Provenance

Nicaragua-Pan American Development Fund (gifted by the artist circa 1972)

Private Collection, New York

Acquired thence by descent from the above



133. Ed Ruscha b. 1937

Run Any Where

signed and dated "Ed Ruscha '84" lower right

dry pigment on paper

22 $\frac{3}{8}$ x 30 in. (56.8 x 76.2 cm.)

Executed in 1984, this work will be included in *Edward Ruscha Catalogue Raisonné of the Works on Paper, Volume 2: 1977-1997*, edited by Lisa Turvey (forthcoming in fall 2018 from Gagosian Gallery/Yale University Press).

Estimate

\$120,000-180,000

Provenance

Leo Castelli Gallery, New York

Barbara Toll Fine Arts, New York

Acquired from the above by the present owner

Exhibited

New York, Castelli Graphics, *New Drawings by Castelli Artists*, October 13 – November 3, 1984

New York, Barbara Toll Fine Arts, *Drawings*, December 6 – 22, 1984

Literature

Thomas Beller, "Ed Ruscha", *Splash*, New York, February 1989, n.p. (illustrated)

**"Sometimes found words are the most pure
because they have nothing to do with you...
I take things as I find them. A lot of these
things come from the noise of everyday life."**

Ed Ruscha

RUN

ANY

WHERE

C.M. FERRARIANO 100% COTTON

C.M. FERRARIANO

134. Joe Goode b. 1937

Clouds

oil on canvas
30 x 60 in. (76.2 x 152.4 cm.)
Painted in 1973.

Estimate

\$60,000-80,000

Provenance

Franklin Parrasch Gallery, New York
Private Collection, Tokyo
Galerie Sho Contemporary Art, Tokyo
Acquired from the above by the present owner

Exhibited

New York, Barbara Mathes Gallery, *Spaces of American Pop: Allan D'Arcangelo, Joe Goode and Robert Moskowitz*, October 2 - December 20, 2014

For the past five decades, Joe Goode's paintings have blended both abstraction and figuration, referencing both natural and manmade domains. The present lot titled *Clouds* belongs to a series painted in the late 1960s to early 1970s, which probed the boundaries of reality and illusion. Against a green background, Goode has painted a rumpled white sheet, a torn Polaroid cloud study photograph, and illusionistic stains of blue and white liquid. While the three-dimensionality of the background is subverted by the illusionistic surface stains, the torn Polaroid contrasts photographic and painted representation. These dichotomies bring to question whether the stains are the result of the artist's work on the sheet and the Polaroid, or whether this is just one component in the larger play of visual presence and illusion. As such, Goode's use of the trompe l'oeil effect forces viewers to question their initial perceptions. He furthers this complication by choosing to house the work in a Plexiglas box frame, deliberately introducing the viewer's reflection into the viewing experience of the work. Demonstrating his fascination with surfaces, Goode states that his choice of Plexiglas was not intended just to protect the painting, but to include a reflection of the viewer in the painting as well.

Born in Oklahoma City in 1937, Goode moved to Los Angeles in 1960 with his childhood friend Ed Ruscha, where they both studied at the Chouinard Art Institute under Emerson Woelffer and Robert Irwin. His first exhibition of paintings in 1962 was held at the Dilexi Gallery, Los Angeles, which propelled him into the national spotlight. Some of these works were then included in Walter Hopps' survey of early Pop art titled *New Paintings of Common Objects* at the Pasadena Art Museum later that year. Widely exhibited internationally, Goode's work is also housed in the permanent collections of the Museum of Modern Art, New York, the Whitney Museum of American Art, New York, and the Menil Collection, Houston. In 1973, the same year as the present lot's execution, he was the subject of a survey exhibition at the Fort Worth Art Center and later, a retrospective organized by the Orange County Museum of Art in 1997.







135. Ed Ruscha b. 1937

Strong Smell of Fish—Strong Smell of Data Processing Forms
signed with the artist's initials and dated "E.R. '82" lower right
dry pigment on paper
40 x 60 in. (101.6 x 152.4 cm.)

Executed in 1982, this work will be included in *Edward Ruscha Catalogue Raisonné of the Works on Paper, Volume 2: 1977-1997*, edited by Lisa Turvey (forthcoming in fall 2018 from Gagosian Gallery/Yale University Press).

Estimate

\$150,000-200,000

Provenance

James Corcoran Gallery, Los Angeles

Meyers/Bloom Gallery, Los Angeles

Private Collection

Galerie Haas und Fuchs, Berlin

Acquired from above by the present owner in 2006

Exhibited

Los Angeles, James Corcoran Gallery, *Edward Ruscha:*

Paintings, Drawings, January 15 – February 16, 1985

Munich, Westfälischer Kunstverein, *4 x 6: Zeichnungen von*

Edward Ruscha, June 26 – August 17, 1986, n.p. (illustrated)

Los Angeles, Ikon Ltd. Contemporary Art, *Ed Ruscha*, October 22 – December 18, 2004

Literature

Robert C. Morgan, "Pastel, Juice and Gunpowder: The Pico Iconography of Ed Ruscha", no. 30, September-October 1981 in *Journal: A Contemporary Art Magazine (Los Angeles Institute of Contemporary Art)*, vol. 4, no. 39, Spring 1984, p. 62 (illustrated)

Ed Ruscha, *They Called Her Styrene*, London, 2000, n.p. (illustrated)

STRONG
SMELL OF
FISH



STRONG SMELL
OF DATA
PROCESSING FORMS



136. Ed Ruscha b. 1937

Divers

signed and dated "Ed Ruscha 1985" lower right

dry pigment and acrylic on paper

60 x 40¼ in. (152.4 x 102.2 cm.)

Executed in 1985, this work will be included in *Edward Ruscha Catalogue Raisonné of the Works on Paper, Volume 2: 1977-1997*, edited by Lisa Turvey (forthcoming in fall 2018 from Gagosian Gallery/Yale University Press).

Estimate

\$150,000-200,000

Provenance

Gagosian Gallery, New York

Acquired from the above by the present owner in 1999

Literature

Richard D. Marshall, *Ed Ruscha*, London, 2003, p. 217
(illustrated, p. 216)

“‘Hollywood dreams’ – I mean, think about it. Close your eyes and what does it mean, visually? It means a ray of light, actually, to me, rather than a success story.”

Ed Ruscha





Keith Haring's *Untitled*, 1983

Executed in 1983, the present lot belongs to the most pivotal time in Keith Haring's prolific, yet tragically short, practice. Haring created *Untitled* as a part of a new body of work for his now infamous solo show at Tony Shafrazi's Lower East Side gallery, titled *Keith Haring: Into 1984*. Curated by the artist himself, the presentation featured a series of wall reliefs shaped in Haring's iconic, cartoon-like figures, carved and painted with Day-Glo into raw wood. Accompanied by large-scale photographs of Bill T. Jones taken by Teseng Kowong Chi, the wall-bound works were installed on a mural of red, abstract, gestural strokes painted by Haring himself, which covered the gallery's perimeter walls. The exhibition drew crowds of visitors including the most famous members of Haring's downtown inner-circle, such as Andy Warhol, René Ricard and more. As Haring recalled, "the opening is a wild success, thousands of people show up, and the Houston street annex becomes a disco space for an entire month." The show kicked off the most successful year in Haring's career, which he himself called "one of my most active, craziest years!" (Keith Haring, quoted in John Gruen, *Keith Haring: The Authorized Biography*, New York, 1991, pp. 111-112) Following the success of the exhibition, Haring received immediate international acclaim, being invited to Australia by both the National Gallery of Victoria and Gallery of New South Wales for major, site-specific murals. These projects would spearhead an onslaught of commissions and steady, increasing fame for Haring in the art world at large.

Made in collaboration with Haring's close friend Kermit Oswald from his hometown of Kutztown, Pennsylvania, the present lot belongs to a series of unique, carved reliefs.

Oswald provided the raw pieces of wood directly from his frame shop in Brooklyn, which Haring cut into wall-bound shapes. Haring then used a carpenter's router tool like a pencil to draw his characteristic graphics, including dogs, dancing stick figures, crowns and radios into the wood. Through active line-work, Haring fills the contours of the man with outstretched arms and legs in the present lot with his unique visual language—long-bodied dogs bearing their teeth lunge at Haring's iconic figures, while caterpillar bodies are shown with computers for heads. These incised wall works represent preoccupations Haring had throughout his career with the increasing influence of technology over humans, as well as his interest in Egyptian hieroglyphics exploring life and death. Probing themes that perhaps feel even more relevant now than ever, the symbolism behind his graphics is currently the subject of a major retrospective of Haring's works in honor of the 30th anniversary of the artist's death this year, held at the Albertina Museum in Vienna, where most of the exhibited works are from 1983, featuring similar iconography.

Carved into wood in relief and then filled with fluorescent Day-Glo paint, the present lot visually reverberates throughout the space from the wall on which it hangs, through the mediums of color and line. The energetic force of the work remains, even after it came off the walls of Shafrazi's gallery in 1984, where it was surrounded by music blasting from a DJ booth and break dancers on the black and white checkered floor. *Untitled* from 1983 is a celebration of not only the artist's unique visual language, but it is also a testament to Haring's lasting influence on the contemporary art scene of the 1980s and beyond.

137. Keith Haring 1958-1990

with Kermit Oswald b. 1958

Untitled

incised with the artist's signature and date "K. Haring
Nov. 83 ⊕" on the reverse; further signed and dated "©
1983 KERMIT OSWALD KEITH HARING" on the reverse
enamel on wood

42 x 35 x 2¾ in. (106.7 x 88.9 x 6 cm.)

Executed in 1983, this work is unique.

Estimate

\$500,000-700,000

Provenance

Tony Shafrazi Gallery, New York

Acquired from the above by the present owner in 1983

Exhibited

New York, Tony Shafrazi Gallery, *Keith Haring: Into*
1984..., December 3, 1983 - January 7, 1984



Keith Haring in Tony Shafrazi Gallery, 1983.
Image Paulo Fridman/Corbis via Getty Images



138. Keith Haring 1958-1990

Untitled

signed and dated "K. Haring '84" lower right
ink on paper

25½ x 27½ in. (63.8 x 70.2 cm.)

Executed in 1984, this work is accompanied by a letter from Jenny Holzer confirming the provenance of this artwork.

Estimate

\$150,000-200,000

Provenance

Jenny Holzer (gifted by the artist)

Private Collection (acquired from the above)

Originally created as a gift for artist Jenny Holzer, the present lot by Keith Haring from 1984 features the artist's characteristic iconography in a frenzied composition that reflects the political uncertainties of the 1980s. The work was made immediately following Haring's collaboration with Holzer on her project *Sign on a Truck*, a compilation of interviews conducted by Holzer in New York in the lead up to the 1984 presidential election. Haring identified with the sentiments explored in this video project and had been admiring Holzer's practice since his last year at the School of Visual Arts in 1979, particularly when she put together *The Manifest Show* in 1980, featuring politically conscious works with image and text expressing various viewpoints. In *Sign on a Truck*, Holzer utilized new technologies to project live-camera interviews on a mobile screen on wheels, interspersed with visual, graphic and audio statements by artists including Haring and some of his most well-known contemporaries.

In response to this project, Haring created the present lot, illustrating a politically charged narrative. The leftmost figure represents Republican presidential candidate Ronald Reagan, or more symbolically, the Reagan administration; he is depicted with four outstretched arms and a television for a head, towering over a crouching figure in the center. The rightmost figure covers his eyes and appears to be running away in fear, resisting the notoriously effective television advertising from Reagan's campaign, characterized by Haring's chosen symbols of a money sign, crucifix and nuclear energy. To make clear this narrative, Haring uses text to spell out "REAGAN" in the upper right corner, perhaps inspired by Holzer's use of text in many of her works, including *Sign on a Truck*. The scene is rendered in black ink atop a vividly fluorescent orange paper, enclosed in a hand-drawn smaller box, possibly meant to symbolize the mobile screen from Holzer's project. As such, the present lot is a personal interpretation of Haring's own reflection on a meaningful time in his career collaborating with Holzer, rendered in an aesthetic vibrancy that remains true to his unique visual practice.

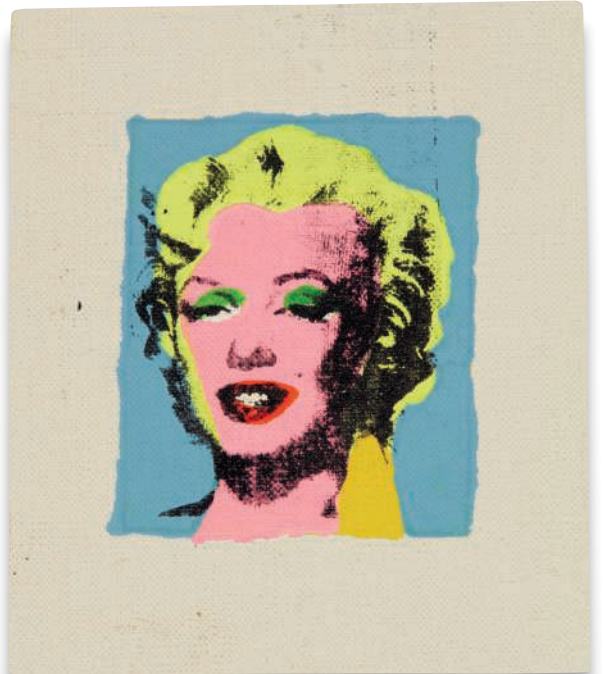


Keith Haring and Jenny Holzer, New York, 1984 © by WOESSNER





(i)



(ii)



(vi)



(vii)

139. **Richard Pettibone** b. 1938

Ten works: *Andy Warhol 'Marilyn'*
(i-v), (vii-x) signed and dated "Richard Pettibone 1978"
on the overlap
(vi) signed "Richard Pettibone" on the overlap
synthetic polymer and silkscreen ink on canvas
each 3½ x 3 in. (8.9 x 7.6 cm.)
Executed in 1978.

Estimate

\$250,000-350,000

Provenance

Galerie Sho Contemporary Art, Tokyo
Acquired from the above by the present owner

In 1962, Richard Pettibone attended Andy Warhol's exhibition of 32 Campbell's soup can paintings at the Ferus Gallery in Los Angeles, a visit which Pettibone has deemed one of the most important sources of inspiration for his own work. Of the soup cans, the artist said, "These examples suggested to me the possibility of using other people's work as the subject matter for paintings and sculpture" (Richard Pettibone, quoted in Francis M. Naumann, "Appropriating Duchamp, Appropriately" in *Richard Pettibone: A Retrospective*, exh. cat., The Frances Young Tang Teaching Museum and Art Gallery, Skidmore College, Saratoga Springs, 2005, p. 21). Three years later in 1965, Pettibone took a box of his first appropriation paintings to Warhol in New York. Warhol instantly showed them to Leo Castelli, who then shared them with other New York dealers. As word of mouth traveled back to Los Angeles that Pettibone was receiving attention in New York, the artist received his own invitation to show at the Ferus Gallery, thus solidifying the unbreakable connection between Warhol and Pettibone. The present lot consists of ten unique appropriations of one of Warhol's most famed subjects, Marilyn Monroe. Executed in 1978 the year before Warhol revisited the subject of Marilyn in his own *Reversal* series, Pettibone's intimately scaled paintings recall Warhol's early Marilyns, begun in 1962 following the actress's death. Each measuring only three and a half inches in height, these paintings showcase Pettibone's meticulous craftsmanship and capabilities as a draughtsman and painter. With

every detail of Warhol's silkscreens translated into this miniature format, these ten *Andy Warhol 'Marilyn'* works are uniquely intimate appropriations of the iconic image that has become synonymous with post-war art.

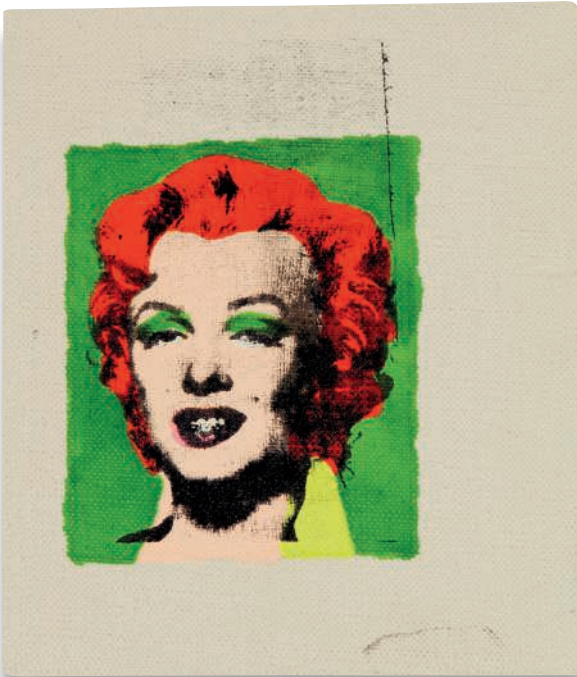
While inspired by Warhol, Pettibone has never conformed to the notion of artists becoming mass-producing machines. In fact, the hallmark of Pettibone's practice is found in his meticulous process, evident in every detail of his crafted objects, from their painted surface down to their handmade stretchers. This process begins with the sourcing of an image, which Pettibone obtains not from the physical works themselves, but from illustrations of the works in early issues of *ArtForum*, thus matching the images' scales in flat, printed form. As Michael Duncan aptly explained, "by reducing such subjects back to more or less their original diminutive sizes, Pettibone emulated how photography and vision itself shrinks the world into digestible images...His works make us see that all art is a kind of miniature, condensing larger experiences into compact spaces" (Michael Duncan, "A Snow Shovel Is Nice" in *Richard Pettibone: A Retrospective*, exh. cat., The Frances Young Tang Teaching Museum and Art Gallery, Skidmore College, Saratoga Springs, 2005, p. 6). Indeed, these ten Marilyn paintings create a complex dialogue between image, appropriation and authorship, one that feels even more relevant in today's contemporary age.



(iii)



(iv)



(viii)



(ix)

Actual size.



(v)



(x)

140. Jim Dine b. 1935

Mauve Gold

signed, titled and dated ““MAUVE GOLD” Jim Dine 1995”
on the reverse

oil on canvas

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

Painted in 1995.

Estimate

\$100,000-150,000

Provenance

Pace Gallery, New York

Private Collection

Acquired from the above by the present owner





141. Richard Pettibone b. 1938

Green Southern Pacific
signed and dated "Richard Pettibone ca. 1965-6"
on the reverse
acrylic and photo engraving on canvas, in artist's frame
6¼ x 7¾ in. (15.9 x 19.7 cm.)
Executed circa 1965-1966.

Estimate
\$12,000-18,000

Provenance
Michael Kohn Gallery, Los Angeles
Acquired from the above by the present owner

Literature
Ian Berry and Michael Duncan, *Richard Pettibone: A Retrospective*, exh. cat., The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, 2005, p. 32 (illustrated)

142. Ed Ruscha b. 1937

Busted Glass #6
signed and dated "Ed Ruscha 2007" lower right
acrylic on museum board paper
12½ x 9¼ in. (30.8 x 23.5 cm.)
Executed in 2007, this work will be included in a future volume of *Edward Ruscha Catalogue Raisonné of the Works on Paper*, edited by Lisa Turvey.

Estimate
\$15,000-20,000

Provenance
Gagosian Gallery, New York
Acquired from the above by the present owner in 2008



Ed Rumball 2007

Property from the Triton Collection Foundation

143. Alex Katz b. 1927

Union Square

signed and dated "Alex Katz 00" on the overlap

oil on canvas

48¼ x 72½ in. (122.6 x 183.2 cm.)

Painted in 2000.

Estimate

\$150,000-200,000

Provenance

Acquired directly from the artist in 2007

"I am more at home living in a world of variables, than one of fixed values. If you make something realistic, you think you're in the present tense, and you are. But, forty years later, it's not realistic anymore."

Alex Katz





144. Donald Judd 1928-1994

Untitled

stamped with the artist's name, number, date and fabricator "DONALD JUDD 89-45 LASCAUX MATERIALS LTD. BROOKLYN, N.Y." on the reverse painted aluminum
11⅞ x 47⅜ x 11⅞ in. (30.2 x 120.3 x 30.2 cm.)
Executed in 1989.

Estimate

\$300,000-400,000

Provenance

Lennart Preutz, Sweden (acquired directly from the artist)
Jeffrey Steiner, United States
Peder Bonnier, United States
Vivian Horan Fine Art, New York
Acquired from the above by the present owner

Executed in 1989 towards the end of the artist's career, *Untitled* stands as a culmination of Donald Judd's three-decade long exploration into color, material, and space as the fundamental tenants of his artistic practice. A pioneer of minimalism in the 1960s, Judd rejected this narrow categorization of his artwork and instead proclaimed himself the creator of "specific objects", a term coined by the artist himself and characterized by self-containment, three-dimensionality, and without allusion to the pictorial world. Throughout his career, Judd explored the possibilities of industrial materials, and in the 1980s he began working with three different manufacturers to produce his wall-bound sculptures. Two of these manufacturers were based in Switzerland, and the third, Lascaux Materials – from which the present lot originates – was based in Brooklyn, New York. In discussing Judd's Lascaux-fabricated works, *New York Times* art critic (and former assistant to the artist) Roberta Smith noted, "These aggregates of shallow open pans individually painted and screwed together added new and needed twists to his cardinal principles of real color, materials and space. It is not hard to see their syncopated honeycombs of rectangles beside, above and below rectangles as homages to Albers' homages to the square." (Roberta Smith, "Art in Review; Josef Albers/Donald Judd", *New York Times*, April 29, 2005, online). Smith's commentary on the heightened importance of color in Judd's practice during these years is notably exemplified in *Untitled's* vibrant cobalt hue, made possible by the introduction of new materials in the artist's working method.

Clean lines and austere geometric forms, features that have become synonymous with Judd's minimalist oeuvre, coalesce in *Untitled* with striking candor. Bold and refined, the present lot is comprised of twelve open-faced blocks that take form in an autonomous, wall-bound unit. The frontal plane is divided into four equal rectangles of controlled symmetry, which are unified by their singular blue color. The artist's deliberate reduction of palette refocuses the viewer's attention on the architectural space at play, as light and shadow reverberate off of the interior perpendicular planes creating gradations of color on an otherwise monochromatic form. In *Untitled*, Judd explores the relationship between surface and volume as it applies to interior and exterior space. This is evidenced not only in the quadrants on the front, but also in the two openings at the sides which reveal themselves as the viewer is re-positioned in front of the wall at various angles.

In his "specific objects", Judd strove to remove any trace of the artist's hand from his process. Works such as *Untitled* were fabricated in industrial factories, and constructed of materials commonly used in machinery and appliances, not typically likened to the realm of fine art. In utilizing these materials and fabricators, Judd redefined the artist's role as it was traditionally conceptualized, laying the groundwork for contemporary sculpture as it developed at the turn of the 21st Century.







145. Fred Sandback 1943-2003

Untitled

pink acrylic yarn

62¾ x 76 x 78½ in. (159.4 x 193 x 199.4 cm.)

Executed in 1992, this work is unique and is accompanied by a letter of authenticity provided by the Estate, registered under Fred Sandback Estate Number 2139.

Estimate

\$60,000-80,000

Provenance

Barbara Krakow Gallery, Boston

Acquired from the above by the present owner

Exhibited

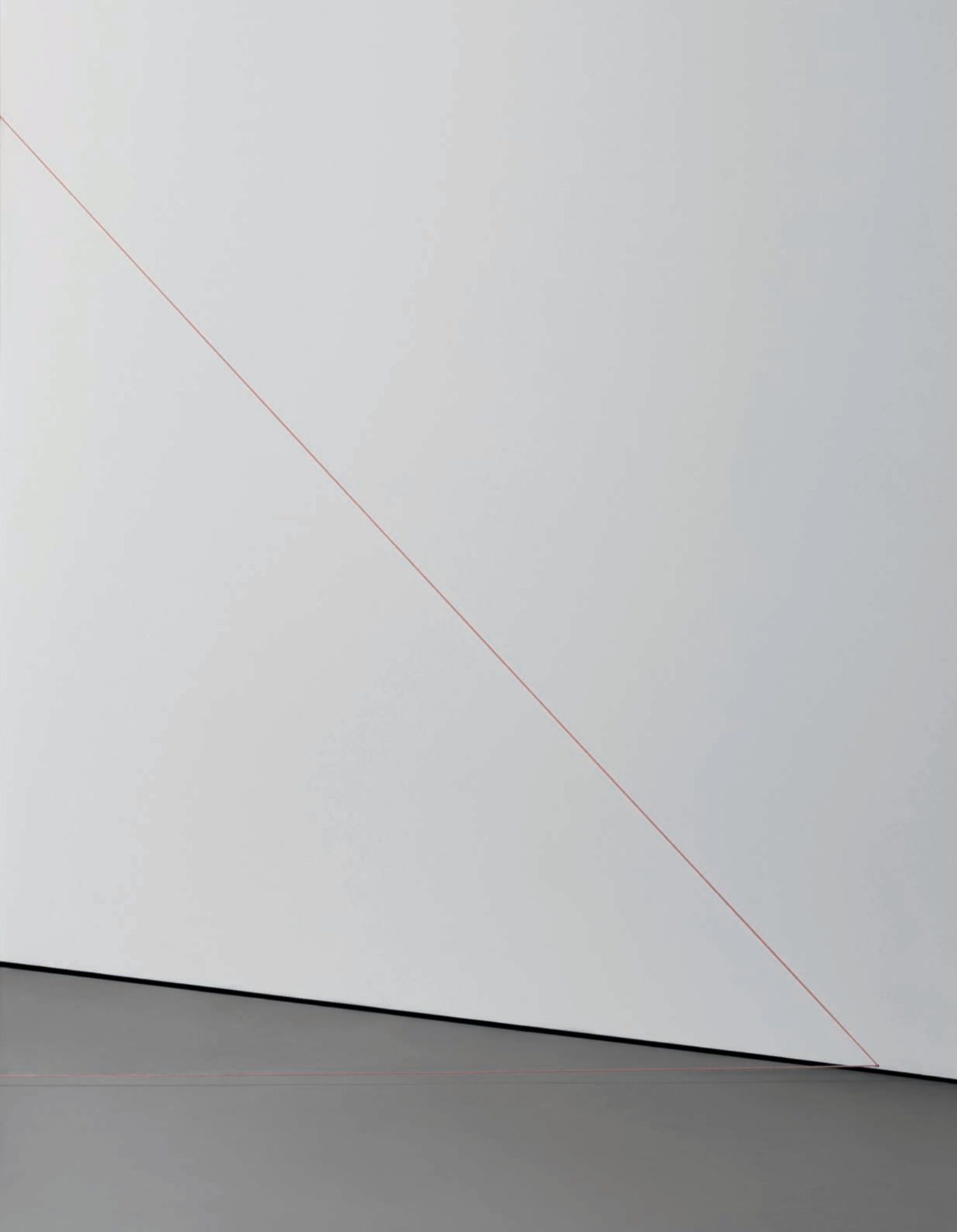
Cologne, Galerie Rolf Ricke, *Fred Sandback*, January 10 - February 11, 1992

Boston, Barbara Krakow Gallery, *Fred Sandback, Richard Serra*, December 5, 1992 - January 13, 1993

Boston, Sandra and David Bakalar Gallery, Massachusetts College of Art, *Crafty*, September 5 - October 14, 2006, p. 53 (illustrated, p. 52)

New York, Barbara Mathes Gallery, *According to Plan*, October 10 - December 21, 2013





146. John Chamberlain 1927-2011

Chamooda

painted and chromium-plated steel
65 x 69 x 23 in. (165.1 x 175.3 x 58.4 cm.)
Executed in 1975.

Estimate

\$600,000-800,000

Provenance

Lorraine Chamberlain, Essex
Thordis Moeller, New York
Acquired from the above by the present
owner in 1982

Executed at the height of his career in 1975, John Chamberlain's large-scale, wall-bound sculpture *Chamooda* is a stellar example of the artist's signature practice. By 1971, the year of his first retrospective at the Solomon R. Guggenheim Museum, Chamberlain had already established himself as the foremost contemporary sculptor of the era. Following an exploratory period in his career beginning in 1965 when the artist began utilizing different materials including found objects, steel boxes, Plexiglas and foil, Chamberlain returned to car parts in the early 1970s, this time more selective in his use of specific elements including bumpers, hoods, roofs and the chassis. The sculptures from this decade were characterized by a more ambitious use of color, achieved by both scraping away existing pigments on the car parts and also adding new hues with active, abstract brushstrokes. In the present lot, a green car part in the upper left is splattered with fiery red paint, while the diagonal lower elements of the work are solid yellow and purple. Extending from the upper left through the central axis of the form, Chamberlain has left the chrome surface of the chassis alone, which in turn reflects the colors of the adjacent elements. The resulting form is a vibrant relief sculpture, projecting into space from the wall on which it is hung.

The present lot was shown alongside five other works from the same period in Chamberlain's seventh solo exhibition at Leo Castelli Gallery, the year after its execution in 1976. All but

Exhibited

New York, Leo Castelli Gallery, *John Chamberlain*, March 27 - April 17, 1976
Sarasota, The John and Mable Ringling Museum of Art, *John Chamberlain Reliefs 1960-1982*, January 28 - March 27, 1983, p. 41 (illustrated)
Geneva, Gagosian Gallery, *John Chamberlain: Poetic Form*, September 7 - November 3, 2016
New York, Gagosian Gallery, *John Chamberlain: Masks*, September 19 - October 28, 2017

Literature

Julie Sylvester, *John Chamberlain, A Catalogue Raisonné of the Sculpture 1954-1985*, New York, 1986, no. 509, p. 142 (illustrated, titled *Chamouda*)

one of these sculptures are oriented at a 45 degree angle, a new format for the artist's wall-bound reliefs. The clean white walls on which these sculptures rested helped to heighten the color and textural contrasts within the forms. As Dave Hickey espoused, "In most cases, Chamberlain's work works best indoors, where the frisson of automotive intrusion is most transgressive, where its intellectual meanings and somatic ambiance overwhelm its daily, functional references." (Dave Hickey, "John Chamberlain: Steel Couture" in Susan Davidson, *John Chamberlain: Choices*, exh. cat., Solomon R. Guggenheim Museum, New York, 2012, p. 32) To further emphasize the depth of these inner meanings present in the sculpture, Chamberlain chooses the word "chamooda" for the work's title, translating loosely to "sweetie" in Hebrew and so named for his second wife, Lorraine, who first owned the work. Known for his intense curiosity in language, Chamberlain would often select single words at random for his titles, based on the way they looked on a page. "I began keeping lists of words that caught my eye...I didn't particularly understand the words other than whether I liked the look of them, as they were printed...words with a lot of vowels in it or something, you know. They always look like eyes" (John Chamberlain, quoted in Bonnie Clearwater, "Oral history interview with John Chamberlain, Sarasota, Fla.," January 29-30, 1991, Washington D.C., p. 24). The present lot's title is thus rooted in both an emotional and a visual connection for the artist, further elevating the work's aesthetic complexities.





Five years after the execution of *Chamooda*, Chamberlain relocated his studio and home to Sarasota, Florida alongside artists including James Rosenquist and Robert Rauschenberg, both of whom, too, chose the southern state for a new work setting. This marked a pivotal time in Chamberlain's practice when he continued to explore newfound surface qualities of automotive parts and fit them together in new and innovative ways, spearheaded by his early 1970s works like the present lot. In 1983, *Chamooda* was exhibited for a second time at The John and Mable Ringling Museum of Art in his new hometown of Sarasota, marking the artist's second major American museum exhibition since the 1971 retrospective at the Guggenheim.

Over five feet in height, the present lot is thus an important work from a pivotal moment in Chamberlain's prolific career, beautifully showcasing the aesthetic qualities most important to the sculptor. As the artist once summarized, "You have a fit, and you have a form, and you have a color. And so all of these three parts are...They're having a good time together, if you put them together well." (John Chamberlain, quoted in Klaus Kertess, "John Chamberlain in Conversation with Klaus Kertess", *Chinati Foundation Newsletter* 11, Marfa, October 2006, p. 17)



John Chamberlain among his raw materials at Stanley Marsh 3's Ranch, Toad Hall, Amarillo, 1972.
Image © Leo Castelli Gallery records, Archives of American Art, Smithsonian Institution, Washington, D.C.

147. John Chamberlain 1927-2011

Socket #27

painted aluminum with resin

4 $\frac{3}{8}$ x 3 $\frac{7}{8}$ x 4 $\frac{3}{8}$ in. (11.1 x 9.8 x 11.1 cm.)

Executed circa 1978.

Estimate

\$12,000-18,000

Provenance

Private Collection, New York (acquired directly from the artist in 1978)

Literature

Julie Sylvester, *John Chamberlain, A Catalogue Raisonné of the Sculpture 1954-1985*, Los Angeles, 1986, no. 593, p. 162 (illustrated)



Actual size.



148. Frank Stella b. 1936

Stapling Down and Cutting Up #2
signed and dated "F. Stella '92" lower left
offset lithograph and intaglio print collage laid
on board
65½ x 70½ in. (165.4 x 178.1 cm.)
Executed in 1992.

Estimate
\$80,000-120,000

Provenance
M. Knoedler & Co., New York
Acquired from the above by the present owner

Exhibited
Nagoya, Aichi Prefectural Museum of Art; Hiroshima City
Museum of Contemporary Art; Marugame Genichiro-
Inokuma Museum of Contemporary Art; Kumamoto
Prefectural Museum of Art, *Richard Meier, Frank Stella:*
Architecture and Art, February 2, 1996 - August 17, 1997,
no. 51, p. 133 (illustrated)
Kagoshima City Museum of Art, *Frank Stella*, April 25 -
May 25, 1997, p. 34 (illustrated)



149. Frank Stella b. 1936

Bamboo Trophy I

stainless steel, aluminum and plastic
18¾ x 29 x 22 in. (47.6 x 73.7 x 55.9 cm.)
Executed in 2002.

Estimate

\$20,000-30,000

Provenance

Acquired directly from the artist by the present owner

150. Sir Anthony Caro 1924-2013

Table Piece CCCCVII

rusted and varnished steel

27¾ x 45½ x 25 in. (70.5 x 115.6 x 63.5 cm.)

Executed in 1977-1978.

Estimate

\$60,000-80,000

Provenance

Makler Gallery, Philadelphia

Private Collection (acquired from the above in 1980)

Sotheby's, New York, November 12, 2008, lot 235

Acquired at the above sale by the present owner

Literature

Dieter Blume, ed., *Anthony Caro: Catalogue Raisonné*
Vol. I, *Table and Related Sculptures 1966-1978*, Cologne,
1981, no. 424, p. 241 (illustrated)







151. Richard Long b. 1945

Somerset Turf Circle

turf pieces, in 210 parts

height 7 in. (17.8 cm.)

diameter 122 in. (310 cm.)

Executed in 1990, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate

\$40,000-60,000

Provenance

Stein Gladstone, New York

Acquired from the above by the present owner in 1992



152. Sergio Camargo 1930-1990

Untitled

painted wood

6¾ x 4⅝ x 1⅝ in. (17.1 x 11.7 x 4.1 cm.)

Executed in 1965, this work is accompanied by a certificate of authenticity issued by Raquel Arnaud.

Estimate

\$70,000-90,000

Provenance

Estate of the Artist

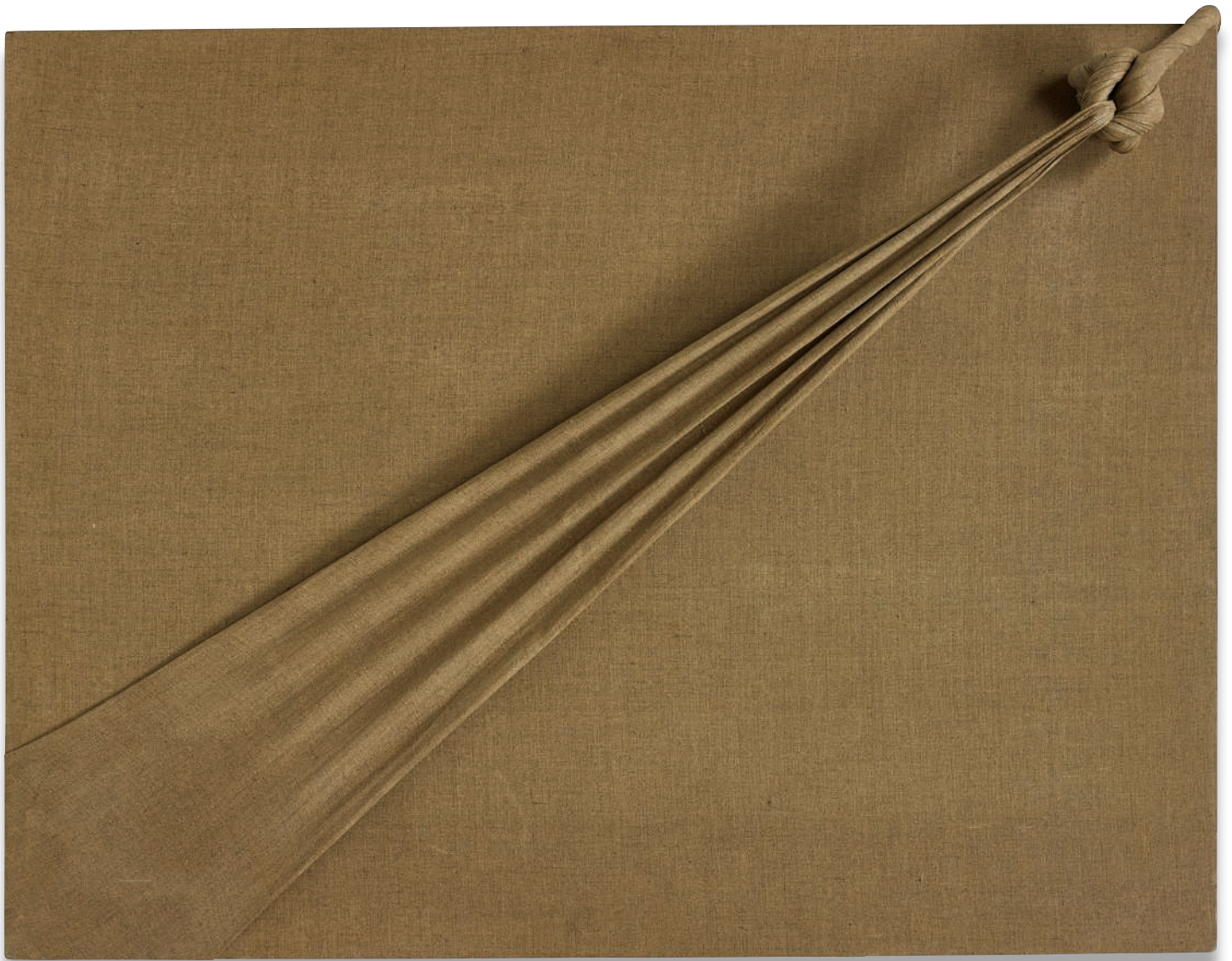
Galeria Raquel Arnaud, São Paulo

Acquired from the above by the present owner

Exhibited

Guy Brett, *Sergio Camargo: Luz e Sombra*, São Paulo, 2007, p. 84 (illustrated)

Guy Brett, Paulo Venancio Filho and Gabriel Pérez Barreiro, *Sergio Camargo: Liber Albus*, São Paulo, 2014, p. 182 (illustrated)



153. Jorge Eielson 1924 - 2006

Quipus 31TL-1

signed, titled, inscribed and dated "J.EIELSON Quipus 31TL-1 Roma, 66 - (Paris 71) J. Eielson" on the reverse
knotted burlap mounted on wood
35¾ x 45⅞ in. (90.8 x 116.5 cm.)

Executed in 1966-1971, this work is accompanied by a certificate of authenticity issued by Archivio Jorge Eielson.

Estimate

\$40,000-60,000

Provenance

Private Collection, France

Acquired from the above by the present owner

154. Brice Marden b. 1938

Untitled (#4)

inscribed “#4” on the reverse of the backing board
oil and graphite on paper
29¾ x 22¼ in. (75.6 x 56.5 cm.)
Executed in 1985.

Estimate

\$400,000-600,000

Provenance

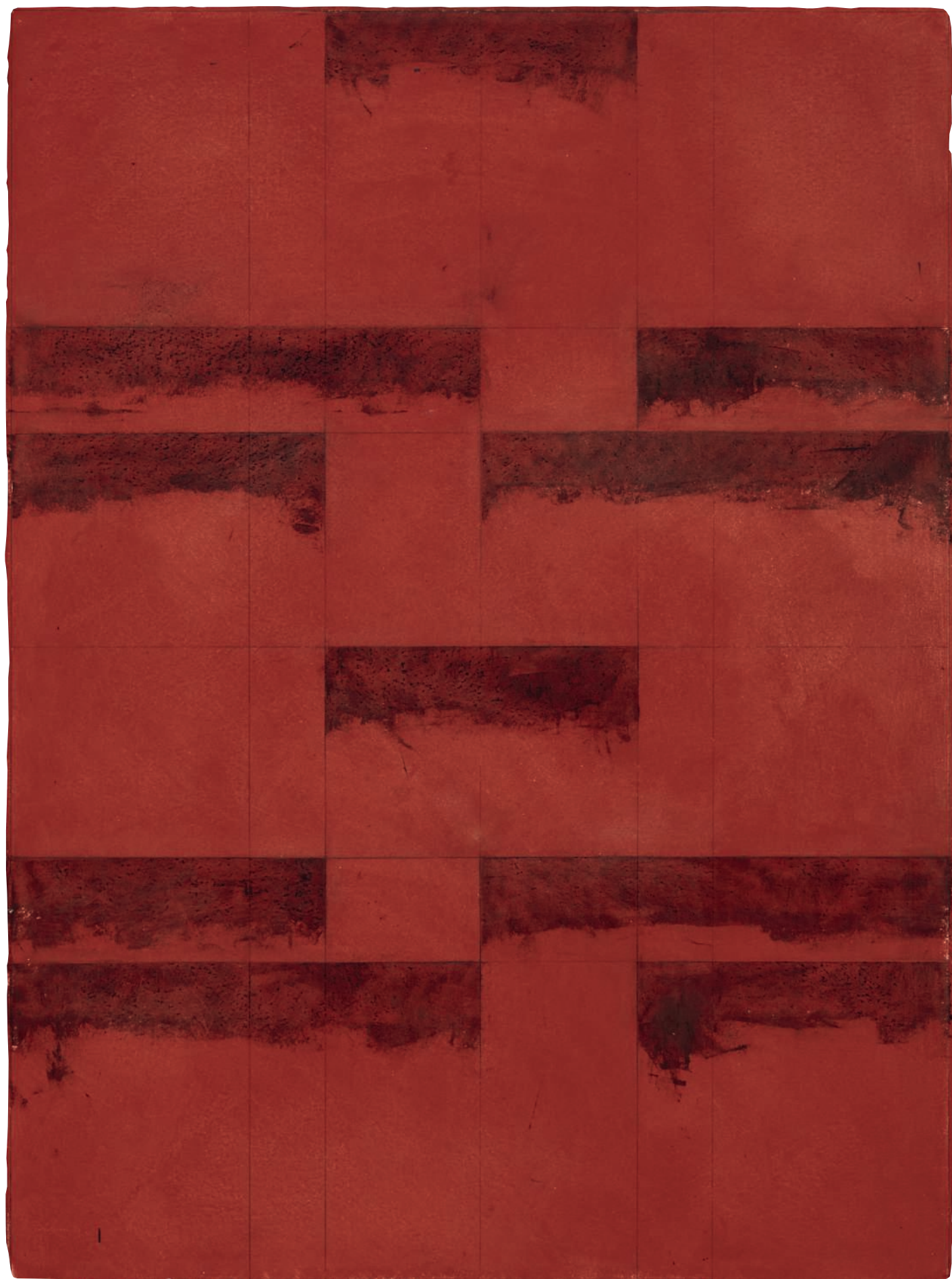
Mary Boone Gallery, New York
Matthew Marks Gallery, New York
Private Collection
Dominique Lévy Gallery, New York
Private Collection

Executed in 1985, *Untitled (#4)* is a stunning example of Brice Marden’s elegantly minimal work directly rooted in the artist’s personal experience. The late 1970s and early 1980s marked a pivotal time in Marden’s life, as he embarked on several professional projects and personal travels that had a profound effect on his artistic output. In 1978, Marden was commissioned to design a set of stained-glass windows for the Basel Münster, a Protestant Cathedral in Switzerland. This project preoccupied his thought and artistic practice for nearly nine years, as he became fascinated with the possibilities of light, both in his designs for the stained-glass windows and in his own body of work. Beginning in 1981, and as exemplified in the present lot, Marden departed from the monochromatic mediums which he previously preferred and began working with terpeneol, a solvent-like substance which he mixed with oil paint, in place of his usual beeswax. This new medium provided his works with a lighter, more transparent quality, as opposed to the more dense surfaces of his earlier compositions. The jewel-toned surface of *Untitled (#4)* is illustrative of this shift in medium, as the artist was able to achieve the notion of luminosity on an opaque sheet of painted paper. Ultimately, while the Cathedral commission never came to fruition, Marden’s output during these years was a direct reflection of his fixation on this project, as demonstrated in the present lot. In *Untitled (#4)*, the vertical, rectangular shape of the paper and horizontal bands of graphite interspersed in the composition mimic the form of a window.

Furthermore, the vibrant red hue symbolizes fire, one of the four elements of nature according to medieval alchemy. Similarly, Marden’s other cathedral studies, which he executed in blue, green, and yellow, reference the other three elements of nature – water, earth, and air.

Untitled (#4) was also heavily informed by a life-altering journey, when the artist embarked on a nine-month trip to Thailand, Sri Lanka, and India in late 1983. As with the Cathedral project, this trip had a considerable impact on his art, which was intensely influenced by the Asian aesthetic in the years to follow. In Thailand, Marden began collecting seashells, particularly volutes, and took to drawing their heavily patterned surfaces which reflected the snails’ progression of growth over time. In the present lot, Marden utilizes graphite to draw a grid-like pattern on top of the red painted sheet, alluding to the repeated, linear patterns which he observed on the shells. The domestic scale and meticulous attention to detail in this work are thus emblematic of Marden’s obsession with these tiny volutes, which he studied at great length.

Indeed, the visual effects of the present lot cannot be separated from the experiences Marden had during the 1970s and 1980s, making this work an intimate example of his overall practice. Though *Untitled (#4)* undoubtedly adheres to the artist’s abstract minimalist aesthetic, it is ultimately rooted in the memory of the Cathedral project and his trip to Asia, both of which are manifested in the work at hand.



155. Brice Marden b. 1938

Homage to Art 12

signed, titled and dated “HA 12 B. Marden 74” lower right
graphite, beeswax and collage on paper
30 x 22⁵/₈ in. (76.2 x 57.5 cm.)
Executed in 1974.

Estimate

\$250,000-350,000

Provenance

Texas Gallery, Houston
Dominique de Menil, Houston
Acquired thence by descent from the above

In the early 1970s, Brice Marden embarked upon a series of drawings which combined postcards of famous artworks with his signature application of monochrome graphite. The resulting works, a series titled *Homage to Art*, are unique takes on the idea of appropriation, with recognizable images altered and redefined. In the present lot, *Homage to Art 12*, 1974, Marden incorporates two commercial postcards reproductions of the adoring angel figure from the fresco work of Fra Angelico, pressing them into a shallow cavity created by scraping away a layer of the heavy white paper, resulting in an embossed effect. Of his process in making these works, a few of which were, like the present lot, dedicated to Fra Angelico, Marden said, “I felt that making collage was a bit of a simplified way of creating a space. These also come at the time when I’m thinking very much about plane and image, so I insert a card that has an image on it and I draw immediately up to edge with a black surface, which is my plane image as opposed to Fra Angelico’s, but it’s also my homage to Fra Angelico” (Brice Marden, quoted in “Brice Marden. *Homage to Art 14* (Fra Angelico). 1974”, Museum of Modern Art, New York, 2006, online audio interview). For the other works in Marden’s *Homage to Art* series, he appropriated recognizable masterpieces by the artists who most inspired him throughout his career,

including Francisco Goya, Piet Mondrian and more, reflecting the artist’s strong interest and respect for the history of art.

While the true source imagery in Marden’s *Homage to Art 12* originates from the famed Renaissance artist’s triptych painted in the mid-1500s for the church of San Domenico in Fiesole, the physical source is a found object—the museum postcard. In utilizing the technique of collage with found images, Marden emphasizes the planarity of the work. By placing the postcards in the upper center of the composition and bordering them perpendicularly with his heavy application of graphite, Marden recalls his earlier drawings of orderly grids from the 1960s and 1970s. And yet in appropriating recognizable imagery, Marden uniquely combines the nostalgic past in the found object with the present in the physicality of the artist’s hand. As Klaus Kertess espouses of the *Homage to Art* works, “Photo-reproductive memory mirrors drawn memory” (Klaus Kertess, *Brice Marden: Paintings and Drawings*, New York, 1992, p. 39). Previously housed in the esteemed collection of Dominique de Menil of Houston, the present lot is, as such, both an homage to art of the distant past and also to Marden’s contemporary voice, founded upon planarity, materiality and evidently, upon collective human memory.



156. Bernar Venet b. 1941

79.5° Arc x 9

engraved with the title "79.5° ARC x 9" on the right side

Corten steel

80½ x 23½ x 43¼ in. (204.5 x 59.7 x 109.9 cm.)

Executed in 2010.

This work is included in the artist's archives under
inventory number bv1058.

Estimate

\$150,000-200,000

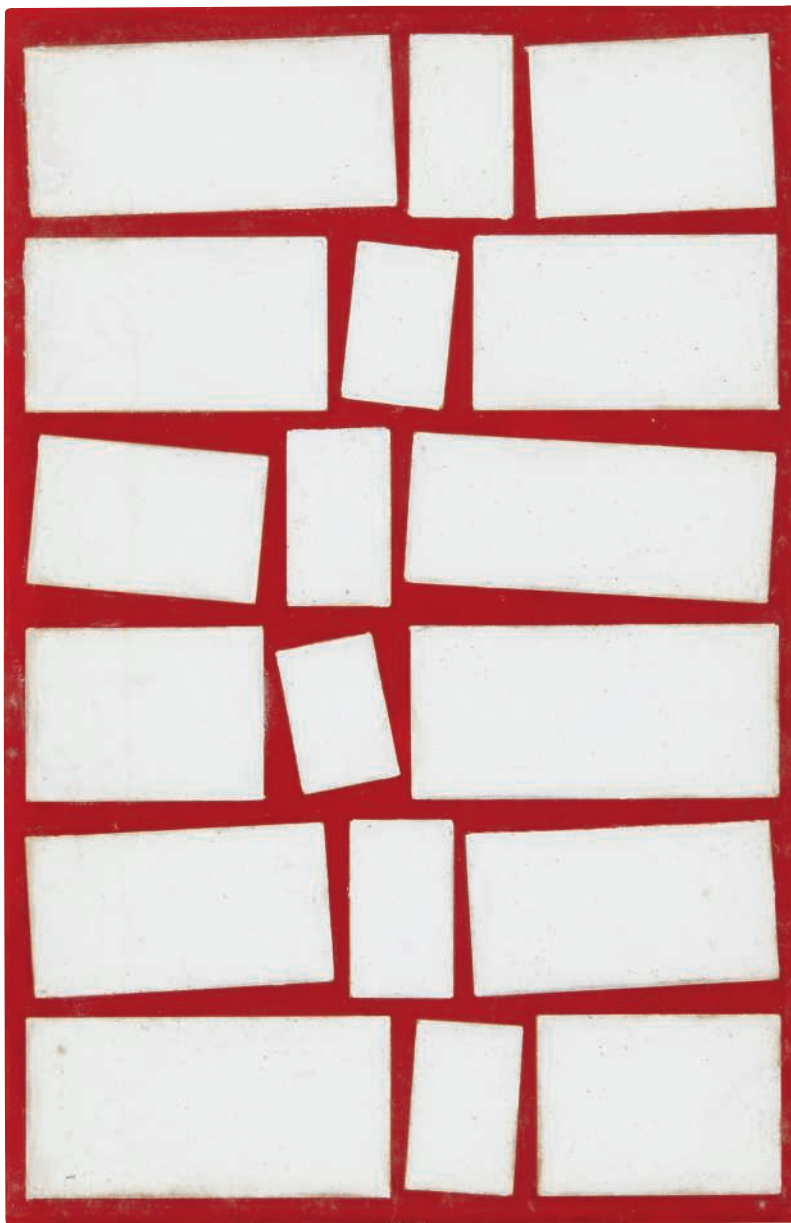
Provenance

Wetterling Gallery, Stockholm

Private Collection



79.5° ABCx9



157. Hélio Oiticica 1937-1980

Metaesquema

printed with the inscription "grupo frente helio oiticica"
on the reverse

gouache on cardboard

image 6½ x 4 in. (15.6 x 10.2 cm.)

sheet 6⅞ x 4¾ in. (17.5 x 12.1 cm.)

This work can be hung horizontally.

Executed in 1957-1958, this work is accompanied by a
certificate of authenticity issued by Projeto Hélio Oiticica.

Estimate

\$40,000-60,000

Provenance

Private Collection, Rio de Janeiro (gifted by the artist)



158. Lygia Clark 1920-1988

Untitled

graphite on paper

10 $\frac{5}{8}$ x 8 $\frac{1}{8}$ in. (27 x 20.6 cm.)

Executed in 1952, this work is accompanied by a certificate of authenticity issued by the Estate of Lygia Clark, numbered 0368.

Estimate

\$60,000-80,000

Provenance

Private Collection, São Paulo

Acquired from the above by the present owner



“The purples, the blues. Purple colors have a depth. It’s just a romantic color. It’s royal. I used to never use greens; I used to be a great yellow person.”

Sam Gilliam



159. Sam Gilliam b. 1933

Untitled (Diptych)

each signed and dated "Sam Gilliam, '76" on the reverse
acrylic on canvas, in artist's frame, diptych
each 33 $\frac{5}{8}$ x 33 $\frac{5}{8}$ in. (85.4 x 85.4 cm.)
Painted in 1976.

Estimate

\$60,000-80,000

Provenance

Hemphill Fine Arts, Washington, D.C.

Acquired from the above by the present owner in 2013



160. Richard Serra b. 1939

Videy Drawing XV
signed with the artist's initials and dated "R.S. '91" on the reverse
oilstick on paper
19½ x 25 in. (49.5 x 63.5 cm.)
Executed in 1991.

Estimate
\$70,000-100,000

Provenance
Matthew Marks Gallery, New York
Acquired from the above by the present owner

Exhibited
New York, Matthew Marks Gallery, *Richard Serra: Drawings and Etchings from Iceland*, March 20 - April 25, 1992, p. 14 (illustrated)

"Drawing is a concentration on an essential activity and the credibility of the statement is totally with your hands. It's the most direct, conscious space in which I work. I can observe my process from beginning to end, and at times sustain a continuous concentration. It's replenishing. It's one of the few conditions in which I can understand the source of my work."

Richard Serra



(verso of the current lot)

161. Richard Serra b. 1939

Forged Rounds V
 paintstick on handmade paper, double-sided
 37 x 49¼ in. (94 x 125.1 cm.)
 Executed in 1993.

Estimate
 \$150,000-200,000

Provenance
 Gagosian Gallery, New York
 Private Collection (acquired from the above in 1999)
 Sotheby's, London, March 10, 2015, lot 136
 Acquired at the above sale by the present owner

Exhibited
 New York, Gagosian Gallery, *Richard Serra - Nova Scotia Drawings*, October 22 - December 23, 1994, no. 28, n.p. (illustrated)

162. Yayoi Kusama b. 1929

Far End of Disappointment

signed, titled and dated "FAR END OF
DISAPPOINTMENT [in English and Japanese]
YAYOI KUSAMA 2015" on the reverse

acrylic on canvas

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

Painted in 2015, this work is accompanied by a
registration card issued by the Yayoi Kusama studio..

Estimate

\$400,000-600,000

Provenance

David Zwirner, New York

Acquired from the above by the present owner

Exhibited

New York, David Zwirner, *Yayoi Kusama: Give Me Love*,
May 9 - June 13, 2015, p. 47 (illustrated)

Literature

Yayoi Kusama: Infinity Mirrors, exh. cat., Hirshhorn
Museum and Sculpture Garden, Washington, D.C., 2017,
pl. 58, p. 31 (illustrated, p. 181)

**“I am always thinking about the cosmos when
I start a painting. It allows for imagination.”**

Yayoi Kusama





(detail of the present lot)

Painted in 2015, the present work reflects renowned artist Yayoi Kusama's continued investigation of the compulsive nature of her being and the quasi-psychedelic manner in which she is able to publicly relate her experiences through painting. She traces the roots of her distinctive repetitive style back to her traumatic childhood, when she began to experience a specific series of hallucinations. As Kusama has said, "I fight pain, anxiety, and fear every day,

and the only method I have found that relieves my illness is to keep creating art. I followed the thread of art and somehow discovered a path that would allow me to live." (Yayoi Kusama, quoted in Yayoi Kusama, *Infinity Net: The Autobiography of Yayoi Kusama*, London, 2013, p. 60)

These psychological undertones are palpable in a series of paintings begun in 2009 titled *My Eternal Soul*, to which the present lot belongs.

Whenever I tackle the fear of death that threatens me everyday, I overcome it
by calming myself with all my might, and
discover my aspirations for art as a result
The sensation of having been born into this world
has regenerated my life with a storm of new creation
The deep mystical whisperings of the earth
by providing salvation for my miserable, suicide-prone life
have dispelled my fear of and yearning for death
and always awakened in me to the glorious brilliance of life.

Excerpts from “Eternity of Eternal Eternity” by Yayoi Kusama, December 2011

Featuring a vibrant spectrum of colors and abstract, organic forms, these large-scale paintings are all-encompassing. Painted in fluorescent orange with cerulean blue designs and black polka dots, *Far End of Disappointment* creates a dynamic, optical effect which, as Mika Yoshitake declares, “reveals Kusama’s tremendous capacity to access her body memory. With lack of premeditation and her practice of letting her hand lead the way, she has, in phenomenological terms, trained her body to acquire its own sense of memory, which is cumulative and gradual in character and thus thrives on repetition” (Mika Yoshitake, “Infinity Mirrors: Doors of Perception” in *Yayoi Kusama: Infinity Mirrors*, exh. cat., Hirshhorn Museum and Sculpture Garden, Washington, D.C., 2017, p. 31). Indeed, the repeated motifs of cilia-like forms in this work can be traced back to earlier works in the artist’s prolific oeuvre, which have become even more prevalent in her recurring visual vocabulary in recent years. Recently exhibited at David Zwirner in an exhibition of paintings and sculpture called *Yayoi Kusama: Give Me Love* in 2015, and illustrated in the monograph accompanying the celebrated 2017 exhibition *Yayoi Kusama: Infinity Mirrors* at the Hirshhorn Museum, the present lot is a testament to the hallmarks of the artist’s renowned painting practice, one that is ongoing and ever more relevant.



Yayoi Kusama with recent works in Tokyo, 2016.
Photo by Tomoaki Makino. Courtesy of the artist
© Yayoi Kusama



163. Yayoi Kusama b. 1929

Fires by the Beach

signed and dated "Yayoi Kusama 1978" upper left;
further signed, titled and dated "Yayoi Kusama 1978
Yayoi Kusama Fires by the Beach [in Japanese]" on
the reverse

ink and enamel on paperboard

10¾ x 9½ in. (27.3 x 24.1 cm.)

Executed in 1978, this work is accompanied by a
registration card issued by the Yayoi Kusama studio.

Estimate

\$18,000-25,000

Provenance

Ikon Ltd. Contemporary Art, Los Angeles

Acquired from the above by the present owner



164. Yayoi Kusama b. 1929

Looking at Silver Clouds

signed and dated "Yayoi Kusama 1978" upper left;
further signed, dated and inscribed "Yayoi Kusama 1978
Yayoi Kusama Looking at Silver Clouds [in Japanese]" on
the reverse

acrylic spray paint on paperboard

10¾ x 9½ in. (27.3 x 24.1 cm.)

Executed in 1978, this work is accompanied by a
registration card issued by the Yayoi Kusama studio.

Estimate

\$18,000-25,000

Provenance

Mainichi Gallery, Tokyo

Private Collection, Japan

Ikon Ltd. Contemporary Art, Los Angeles

Acquired from the above by the present owner

“With just one polka dot, nothing can be achieved.
In the universe, there is the sun, the moon, the
earth, and hundreds of millions of stars. All of us
live in the infinitude of the universe.”

Yayoi Kusama

165. Yayoi Kusama b. 1929

Nebula

signed, titled and dated “Yayoi Kusama Nebula

[in Kanji] 1990” on the reverse

acrylic on canvas

35 $\frac{7}{8}$ x 28 $\frac{3}{4}$ in. (91.1 x 73 cm.)

Painted in 1990, this work is accompanied by a
registration card issued by the Yayoi Kusama studio.

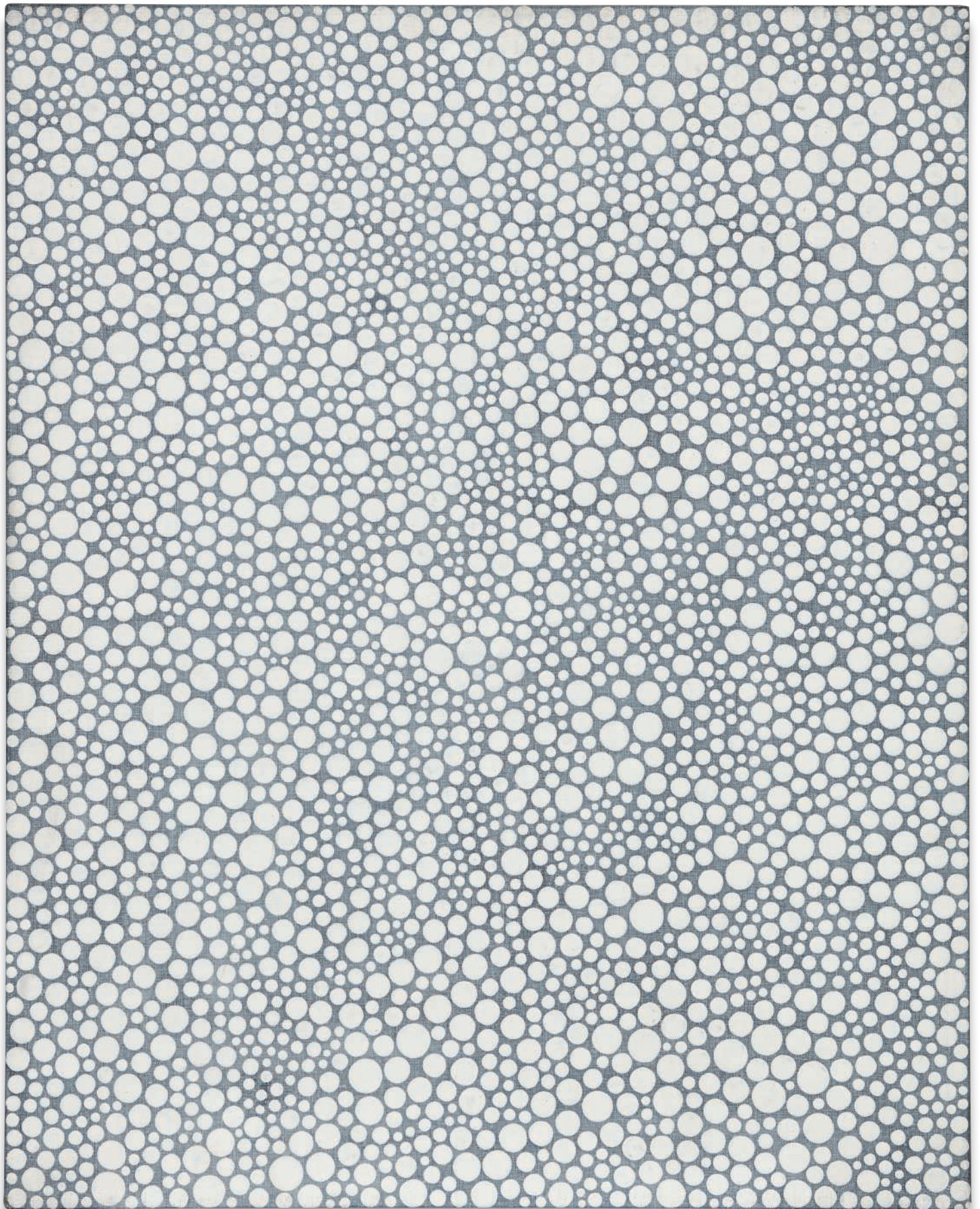
Estimate

\$400,000-600,000

Provenance

Fuji Television Gallery, Tokyo

Acquired from the above by the present owner





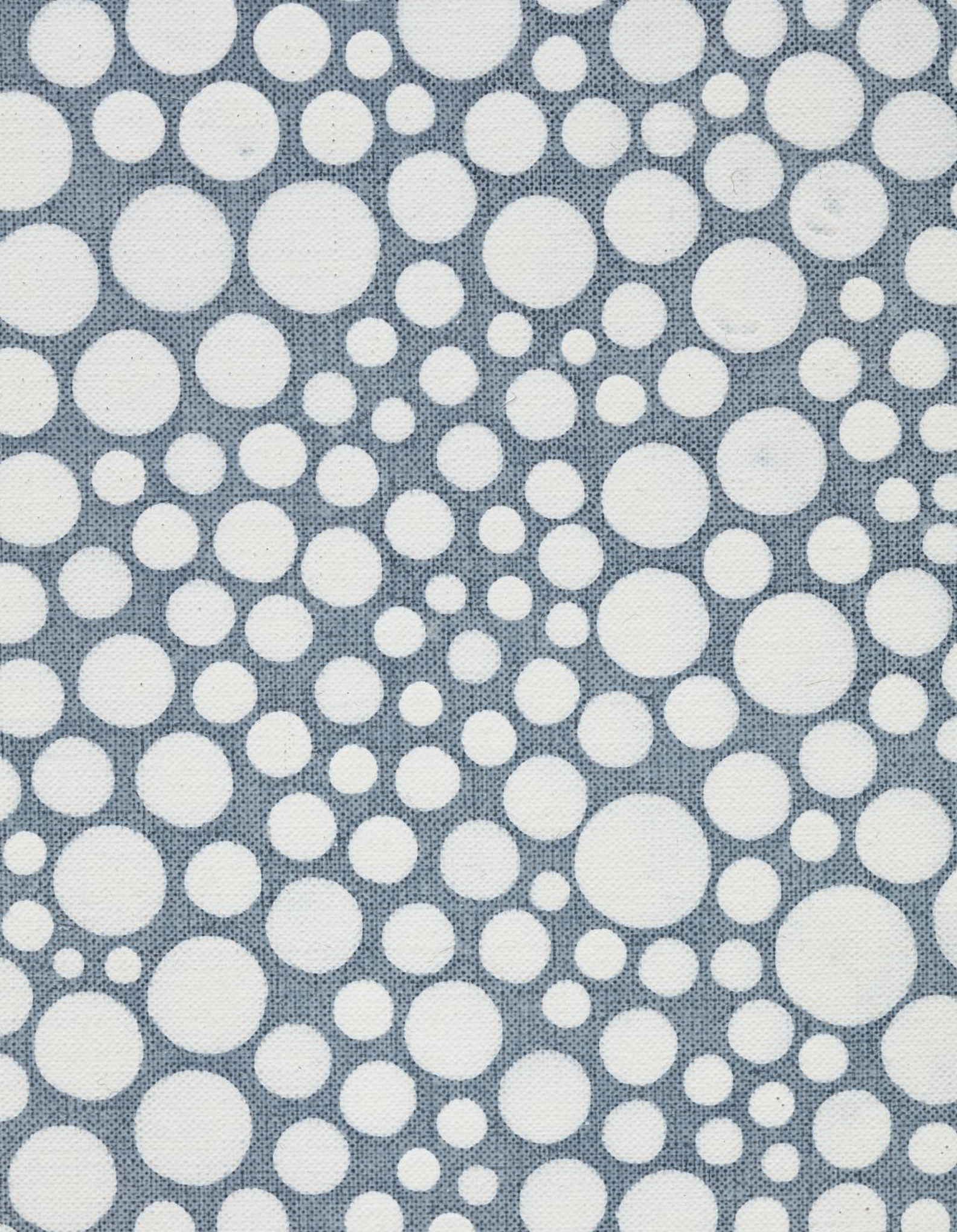
Yayoi Kusama as she poses on the Brooklyn Bridge, dressed in polka dots, New York, New York, May 17, 1968. Image Fred W. McDarrah/Getty Images

Painted in 1990, *Nebula* is a stunning painting that features Yayoi Kusama's distinctive cosmic dot motif, central to the artist's impressive oeuvre. In the late 1980s, Kusama decided to only present her new works in solo shows every few years, focusing her energies on creating series of paintings in the studio before unveiling them to the public. As such, this period in the artist's career marks Kusama's return to painting in a large scale similar to the extensive *Infinity Net* paintings from the late 1950s. *Nebula* is an elegant example of Kusama's repetitive polka dots, featuring varying perfect white celestial circles, set against a semi-translucent sea of soft blue-gray acrylic. In contrast to the early New York paintings, built up with thick impasto, her paintings from the end of the 20th century are characterized by a more tightly refined aesthetic, achieved after her return to Japan in the 1970s. Meticulously painted in a combination of thinly applied washes of gray and opaque circles of white exactly rendered within clearly defined borders, *Nebula* evokes a geometric balance that is strikingly soothing, and at once dizzying and grounding.

Yayoi Kusama's fascination with the cosmic is evident throughout the entirety of her oeuvre. In fact, the artist declared that the origins of her polka dots are tied to her interest in the universe, inspired by the infinite possibilities of celestial bodies. As Kusama recalled, "When I was a child, one day I was walking in the field,

then all of a sudden, the sky became bright over the mountains, and I saw clearly the very image I was about to paint appear in the sky. I also saw violets, which I was painting, multiply to cover the doors, windows and even my body....I immediately transferred the idea onto a canvas" (Yayoi Kusama, quoted in "Damien Hirst Questions Yayoi Kusama, Across the Water, May, 1998" in *Kusama: Now*, exh. cat., Robert Miller Gallery, New York, 1998, p. 15).

Later in her career, Kusama's specific interest in repetition became a means of coping with her psychosomatic anxiety, achieved through a painstaking artistic process that combats the traumas of her psychological abyss. These intensely personal undertones differentiate her Minimalist aesthetic from the works of Western artists. As Alexandra Munroe points out, "Kusama's paintings differ from Zero and Nul ... in many of the same ways it differed from American Minimalism ... Kusama's repetition was never mechanistic or deductive, but the product of obsessional, compulsive performance." (Alexandra Munroe, "Radical Will: Yayoi Kusama and the International Avant Garde - Kusama's Paintings and Sculpture in the 1960s" in *Yayoi Kusama: Between Heaven and Earth*, exh. cat., Fuji Television Gallery, Tokyo, 1991) As such, Kusama occupies a uniquely personal position in the canon of art history with paintings that are as much as testament to her talent as a painter as they are to her inner demons.



166. Jiro Takamatsu 1936 -1998

Shadow of Key No. 283

signed, titled and dated "JIRO TAKAMATSU 1970 No.
283" on the reverse

acrylic on wood

13 x 9½ x 4 in. (33 x 24.1 x 10.2 cm.)

Painted in 1970.

Estimate

\$70,000-100,000

Provenance

Tokyo Gallery, Tokyo

Private Collection, Washington (acquired
from the above)

Acquired thence by descent by the present owner



167. Jiro Takamatsu 1936 -1998

Shadow No. 1395

signed, titled and dated "JIRO TAKAMATSU 1997 No. 1395" on the reverse

acrylic on canvas

85⅞ x 114⅞ in. (218.1 x 291.1 cm.)

Painted in 1997.

Estimate

\$180,000-250,000

Provenance

Acquired directly from the artist by the present owner

The present lot belongs to Jiro Takamatsu's celebrated series of *Shadow* paintings, depicting a family of three in soft gray against a stark white background. With blurry, hazy contours and no anatomical indication of gaze, the artist has given us just enough implication that the two outermost figures are looking down adoringly at their young child, whose hands they are each holding. Painted in 1997 just a year before the artist's death, *Shadow No. 1395* evokes a sense of nostalgic wistfulness for the past, highlighting the fleeting nature of life. This is particularly poignant in the present lot, which calls to question the artist's own family life, of which little is known, in one of the last paintings of his career. The enigma of this influential artist's life is one that has been continually explored since his death in 1998, most recently in his first solo show at a public institution outside of Japan at the Henry Moore Institute last fall.

As a key member of the Mona-Ha movement and founder of the minimalist art collective Hi-Red Center in Tokyo, Takamatsu was influential in breaking the traditional boundaries between high art and everyday objects, working across the disciplines of painting, sculpture and photography. First begun in 1964, Takamatsu's *Shadow* series has become the artist's most well-known body of work. In their large-scale, life-size format, these paintings exhibit a unique kind of trompe-l'oeil effect on the walls on which they hang, one that delves deeper than simply tricking the eye. The *Shadow* paintings also possess an emotional effect that is impossible not to link to the conditions surrounding Takamatsu in post-war Japan, plagued by the memories of militant tragedies and political unrest. Indeed the beginning of Takamatsu's *Shadow* paintings coincides with a period of recurrent protests throughout the 1960s. When viewing the present lot through this political lens, the poignancy of Takamatsu's chosen subject matter is heightened – subjects that are uniquely not present, but instead are an implied presence, confined to the boundaries of the canvas.



168. Kumi Sugai 1919-1969

Akatsuki (Dawn)

signed and dated "Kumi [in Japanese] SUGAI 60" lower right; further signed, titled and dated "'AKATSUKI" SUGAI 1960" on the reverse

oil on canvas

76¾ x 51⅞ in. (194.9 x 129.9 cm.)

Painted in 1960.

Estimate

\$100,000-150,000

Provenance

Kootz Gallery, New York

Keith Wellin, Charleston

Art Institute of Chicago (gifted from the above)

Sotheby's, New York, March 9, 2012, lot 165

Acquired at the above sale by the present owner





169. Satoru Hoshino b. 1945

Surfacing Flower
smoked earthenware
4¾ x 30¾ x 27¾ in. (12.1 x 77.2 x 69.5 cm.)
Executed in 1989.

Estimate
\$7,000-10,000

Provenance
Private Collection (acquired directly from the artist)



170. Toshikatsu Endo b. 1950

Ring

burned wood and tar

7 x 25 x 25 in. (17.8 x 63.5 x 63.5 cm.)

Executed in 1989.

Estimate

\$10,000-15,000

Provenance

Private Collection (acquired directly from the artist)

Private Collection, France

Nathalie Karg Gallery, New York

Acquired from the above by the present owner





171. Edward Kienholz 1927-1994

Five works: (i-v) *Untitled*
 each marked with the artist's fingerprint, signed and
 dated "Kienholz 1990" lower right
 ink and watercolor on paper, in artist's frame
 each 11¾ x 15½ in. (29.8 x 39.4 cm.)
 Executed in 1990.

Estimate
 \$12,000-18,000

Provenance
 Private Collection (acquired from the artist)
 Christie's, New York, March 16, 2006, lot 252
 Acquired at the above sale by the present owner

“I only feel safe when I am standing in front of a blank sheet. It is the only thing that relieves my fears. Painting is my transgression”

Carol Rama

Turin-born artist Carol Rama is at once completely distinct from and wholly engrained in the canon of contemporary art. Throughout her prolific career, which was neither fully understood nor celebrated until the later part of the 20th century, Rama existed outside of the movements which occupied post-war Italy, not staying aligned to any one artistic, literary, or feminist group for an extended period of time. Though loosely associated with both the Concrete Art Movement (MAC) and Arte Povera, Rama's practice occupies a unique place alongside and separate from the artists who pioneered these schools; and while her work was praised by the Italian feminist groups like the Demystification of Authority and the Rivolta Femminile, she is indeed separate from them too. On the occasion of her recent renowned 2014-2017 European retrospective, *The Passion According to Carol Rama*, Anne Dressen described Rama's effect: “Expressionist, Surrealist, Pop, Minimalist: Rama is all those things, and sometimes even appears anachronistic, knowingly outside the big identified movements and, for that very reason, eternally contemporary” (Anne Dressen, “Foreign Bodies” in *The Passion According to Carol Rama*, exh. cat., Museu d'Art Contemporani de Barcelona, Barcelona, 2015, p. 36).

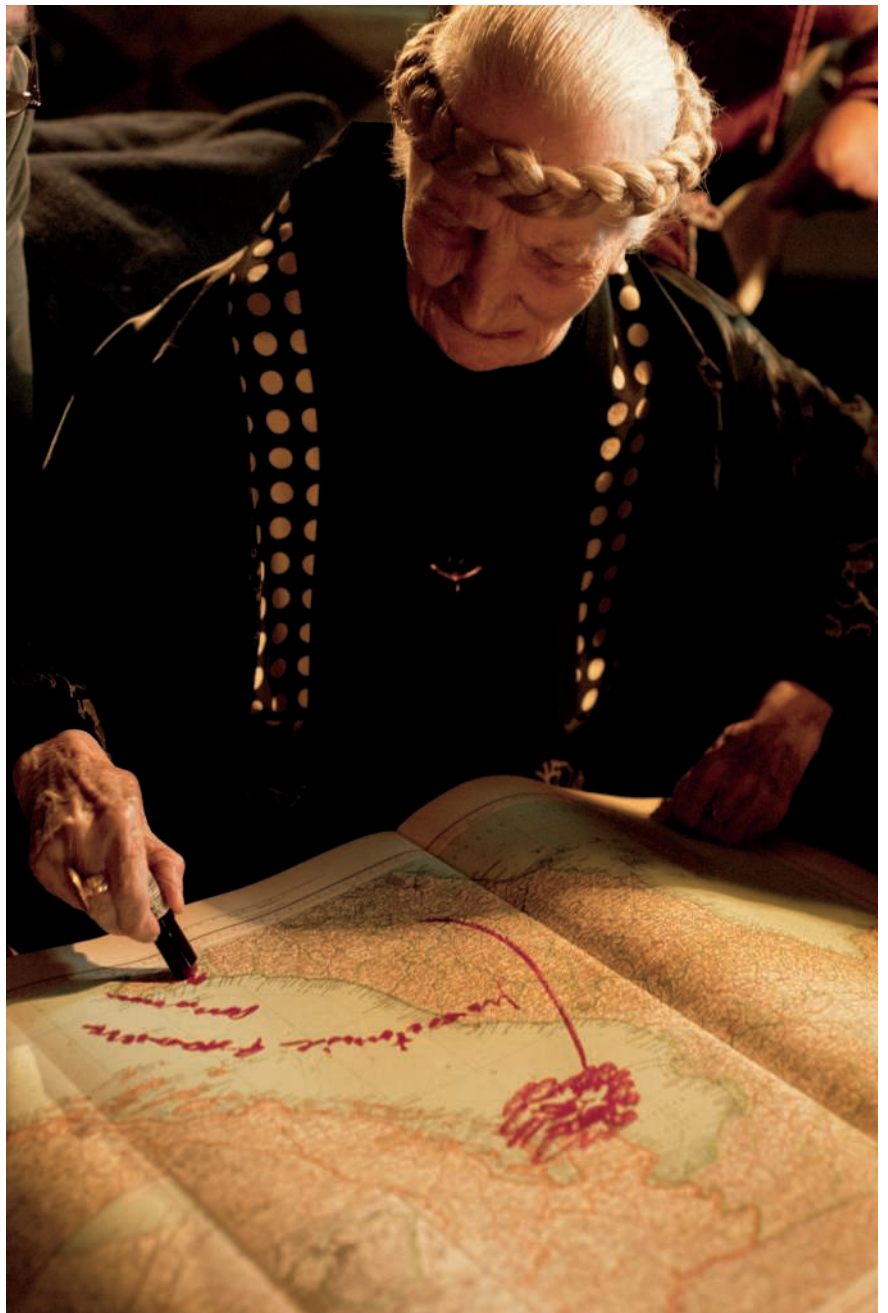
Self-taught and trailblazing in her approach, Rama created works that are as much beautiful as they are unsettling. In fact, her first exhibition of sexualized figurative watercolor paintings held in 1945 at the Farber Gallery, Turin was immediately deemed “obscene” by the government. It would not be until the 1980s when her work would be publicly shown again, and not until 2003 at age 85 that she would receive her first major international award at the Venice Biennale. The

present two lots from the 1960s and 1970s each occupy unique times in Rama's oeuvre. Following the censorship of her early works, the artist turned to a more abstract aesthetic, creating a series of assemblages coined *bricolages* and vibrant drawings. *Senza titolo* from 1963 was created at the height of this period, characterized by its organic forms and abstract applications of media. Executed in spray paint and enamel, a splash of vibrant red occupies the upper center of the composition, from which two dark circles extend downward. The image references a sort of ambiguous bodily process, typical of the *bricolage* works, and contains, what Beatriz Preciado has aptly described, a “somatopolitical force [which] haunts Rama's work” (Beatriz Preciado, “The Phantom Limb. Carol Rama and the History of Art” in *The Passion According to Carol Rama*, exh. cat., Museu d'Art Contemporani de Barcelona, Barcelona, 2015, p. 15). Works from the late 1950s and early 1960s, such as the present lot, may seem like an abrupt departure from the censored, figurative watercolors of the 1940s, yet their references to the corporeal reveal the artist's continued interest in the human body.

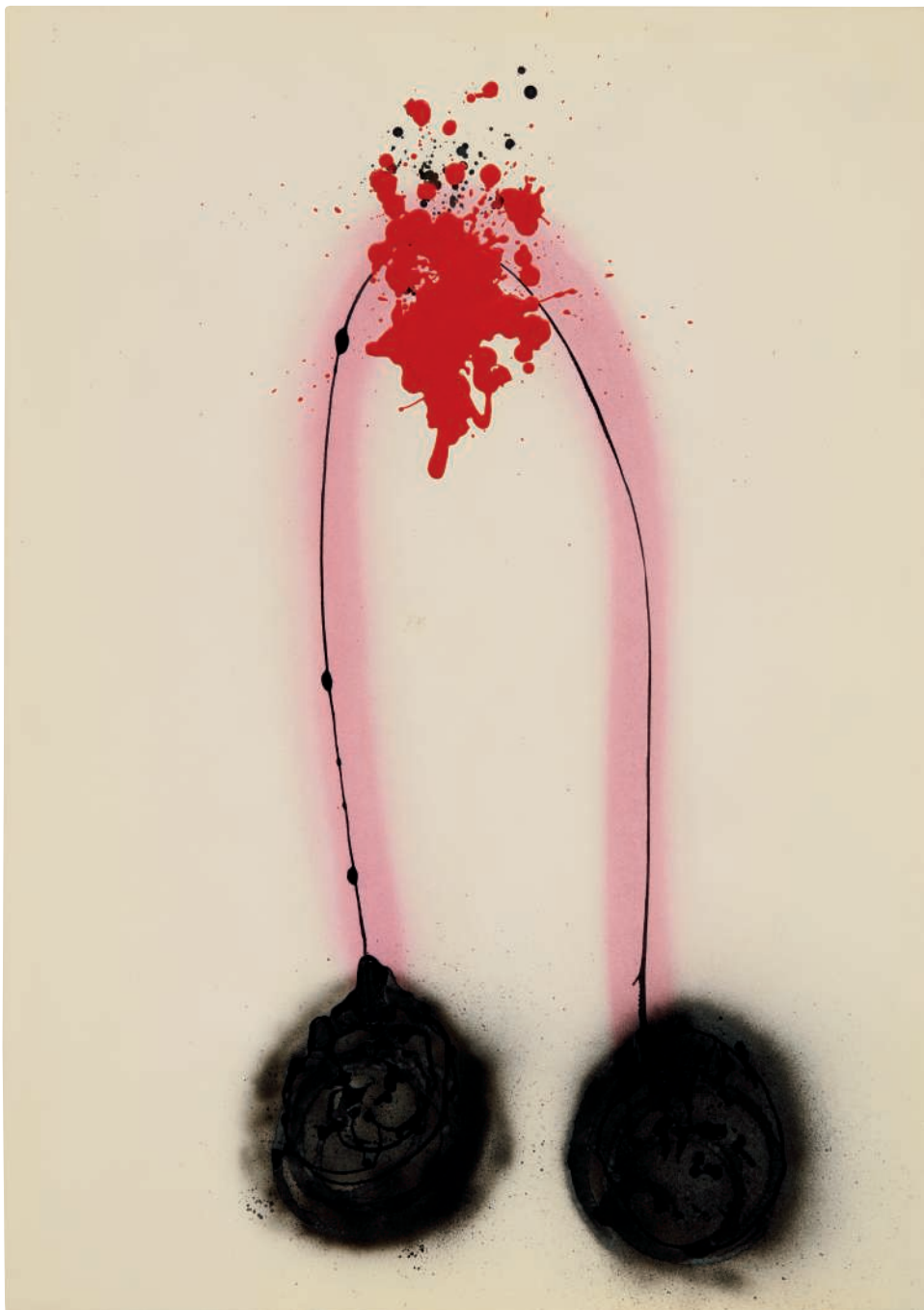
By the late 1960s, the Italian art scene was dominated by the male members of the Arte Povera movement, including Alighiero Boetti, Mario Merz and Michelangelo Pistoletto. As such, Rama continued to exist in her own bubble outside of the popular sphere, and yet her late 1960s and early 1970s works, with their use of unconventional art materials and craft forms, can certainly be seen through the lens of the movement. The next lot from this section, *Luogo e segni* translating to “Place and Signs” is from a unique transitional period of Rama's oeuvre, right before she turned back to figuration in 1979.

Executed in 1976, this work features rubber from bicycle tires, applied with acrylic and leather collage on canvas in a beautifully Minimalist composition. The rectangle within a rectangle within a picture plane recalls the work of American artists like Josef Albers and Robert Mangold, and yet in its use of the industrial and found materials of rubber and leather, also resembles the work of Rama's Arte Povera contemporaries. The almost monochromatic background, broken by a linear border of cerulean blue and a central shape of amber in the collage element is uniquely formal and material. Dominated by black, however, the work is quintessential to Rama's practice. As the artist has said, "Black is the color that will help me to die. I'd like to paint everything black, it's a kind of incineration, of wonderful agony. Black has always been a play, a medium for painting and for feeling a bit of a stage director, like creating extraordinary set designs" (Carol Rama, quoted in *Carol Rama: Antibodies*, exh. cat., New Museum, New York, 2017, p. 124).

In their unique composition and effect, the present two lots make palpable Rama's importance to the trajectory of art history. As espoused by Beatriz Preciado, "Carol Rama is not contemporary to anyone. And yet, from outside the dominant historiography, she is affirmed as our most absolute *extemporary*." (Beatriz Preciado, "The Phantom Limb. Carol Rama and the History of Art" in *The Passion According to Carol Rama*, exh. cat., Museu d'Art Contemporani de Barcelona, Barcelona, 2015, p. 19) Following her most recent solo exhibition at the New Museum last year, her first solo museum show in New York, Rama stands at the center of the contemporary art discourse today, where it seems she will remain indefinitely.



Carol Rama, Turin, 2009. Image Alessandro Albert/Getty Images



172. Carol Rama 1918-2015

Senza titolo

signed and dated "CAROL RAMA 1963" on the reverse
spray paint and enamel on paper
41 x 29 in. (104.1 x 73.7 cm.)
Executed in 1963.

Estimate

\$80,000-120,000

Provenance

Collezione Pagliero (acquired directly from the artist)
Private Collection (acquired from the above)



173. Carol Rama 1918 - 2015

Luogo e segni

signed and dated "CAROL RAMA 1976" on the reverse;

further signed, titled and dated "CAROL RAMA 1976 >>

LUOGO E SEGNI <<" on the stretcher

leather and acrylic on rubber-coated canvas

51¼ x 29½ in. (130.2 x 74.9 cm.)

Executed in 1976.

Estimate

\$200,000-300,000

Provenance

biasutti & biasutti, Turin

Private Collection (acquired from the above)

“Louise Bourgeois is the most inquisitive and best-informed artist of her generation.”

Robert Storr

Louise Bourgeois' sculptural practice is at once informed by and completely distinct from the artists from which she drew her influence. Well-versed in the discourses surrounding Cubism, Purism, and Surrealism, Bourgeois moved to New York in the late 1930s with a unique understanding of the intersection of these movements in the male-dominated post-war American art world. Soon after she left Paris for New York, the female artist befriended some of the exiled Surrealist circle including André Breton and Joan Miró, not forgetting what she learned during her time at the École des Beaux Arts with teachers such as Fernand Léger. It was her unique appreciation for the differences found among these leading artists that made Bourgeois herself a leader in a new discipline of sculpture, or as Robert Storr called, “the most inquisitive and best-informed artist of her generation” (Robert Storr, “Abstraction, L'Esprit géométrique” in Frances Morris, ed., *Louise Bourgeois*, exh. cat., Tate Modern, London, p. 27).

The Purist ideology of Fernand Léger was a huge influence on Bourgeois throughout the entirety of her career. An example from the edition of the most recent work in the following selection

of sculptures, *Untitled*, 2001, was included in a 2005 exhibition of Fernand Léger's work held at the Mjellby Konstmuseum in Halmstad, highlighting the influence of Léger on celebrated contemporary artists. Of Léger, Bourgeois said, “Fernand Léger was my best teacher... He said: ‘Louise, you are not a painter, you are a sculptor.’” (Louise Bourgeois, quoted in Robert Maxwell, “Interview with Robert Maxwell”, *Modern Painters*, vol. 6, no. 2, 1993, p. 41) *Untitled* indeed highlights Bourgeois's sculptural prowess, consisting of three individual elements in varying heights, cast in silver nitrate. Together, these elements reference the male body while simultaneously recalling the stylized motifs found in Léger's practice, evident in the spiral patterns carved into the bases of the two smaller elements. These three forms, however, can also be seen through the lens of Bourgeois' Surrealist influences, which are evident too in the earlier of these three sculptures, both cast in 1990 – *Rondeau for L*, conceived in 1963, and *The Loved Hand*, conceived in 1967.

As Robert Storr espoused of the influence of Surrealism on Bourgeois, “In [the artist's] restless hands, Surrealist biomorphism...allowed not only



Louise Bourgeois in her studio in 1982.
Photo: Inge Morath/Art: © The Easton Foundation/VAGA, NY

for allusions to, or alternate representations of, the body, but for a fundamental remaking of the world in which simple elements – a pen stroke or arabesque, carved chunk or length of wood, lump of clay or plaster – could be made to change identity or referent according to its ‘behaviour’ in isolation or in groups. At any given moment, such an element might suggest the geographical or geological, the vegetal or the animal, the male or female. Virtually never do any of them stand unmistakably for one thing.” (Robert Storr, “Abstraction, L’Esprit géométrique” in Frances Morris, ed., *Louise Bourgeois*, exh. cat., Tate Modern, London, p. 30) This is particularly evident in *The Loved Hand*, which may suggest a reference to the corporeal in its title, but cannot be isolated in this single interpretation. Suggesting a feeling of belonging that is distinctly feminine, *The Loved Hand*, in its form’s complexities, actually suggests what might be the opposite—something which is searching for love, or separate parts of a whole fighting for the same affection.

Rondeau for L may not reference anything relating to the human body, but is rather Surrealist in its psychological origins. Titled after Bourgeois’ psychoanalyst Dr. Henry Lowenfeld, this work reflects the period of the artist’s life in which it was made – one defined by introspection. In the 1960s when both *Rondeau for L* and *The Loved Hand* were conceived, Bourgeois was not only delving into her own subconscious, she was also shifting her sculptural practice from her earlier, geometric *Personnages* to more abstracted forms, which she used to explore her inner thoughts. As she said of these 1960s works, “[the] trembling and random quality of these materials reflected the polarities of feelings I needed to say” (Louise Bourgeois, quoted in Christine Meyer-Thoss, *Designing for Free Fall*, New York, 1992, p. 126). This transition is perhaps one of the most direct references to the effect of Surrealism on her practice, and yet the dynamic shapes which she cast established their own art historical purpose in the context of the post-modern world.

174. Louise Bourgeois 1911-2010

Rondeau for L

stamped with the artist's initials and number "L.B. 4/6"
on the back right turning edge
bronze

11 x 11 x 10½ in. (27.9 x 27.9 x 26.7 cm.)

Conceived in 1963 and cast in 1990, this work is number 4
from an edition of 6.

Estimate

\$80,000-120,000

Provenance

Cheim & Read, New York

Private Collection, California (acquired from the above)

Exhibited

New York, Museum of Modern Art; Houston, Contemporary Arts Museum; Chicago, Museum of Contemporary Art; Akron Art Museum, *Louise Bourgeois: Retrospective*, November 3, 1982 - January 5, 1984 (another example exhibited)
Paris, Maeght-Lelong; Zurich, Maeght-Lelong, *Louise Bourgeois: Retrospektive 1947-1984*, February - March 1985 (another example exhibited)
Bridgehampton, Dia Art Foundation, *Louise Bourgeois: Works from the Sixties*, May 25 - June 25, 1989, p. 4 (another example exhibited and installation view illustrated)
Frankfurter Kunstverein; Munich, Stadtische Galerie im Lenbachhaus; Lyon, Musée d'art Contemporain; Barcelona, Fundació Tàpies; Kunstmuseum Bern; Otterlo, Kröller-Müller Museum, *Louise Bourgeois: A Retrospective Exhibition*, December 2, 1989 - July 8, 1991 (another example exhibited)
Columbus, Wexner Center for the Visual Arts, The Ohio State University, *Inaugural Exhibition Part II - Art in Europe and America: The 1960s and 1970s*, May 18 - August 5, 1990 (another example exhibited)
New York, Barbara Toll Fine Arts, *Human Hands (Modeled Sculpture)*, May 9 - June 6, 1992 (another example exhibited)
Los Angeles, Linda Cathcart Gallery, *Louise Bourgeois*, January 9 - February 27, 1993 (another example exhibited)
Santa Fe, Laura Carpenter Fine Art, *Louise Bourgeois Personages, 1940s / Installations, 1990s*, July 31 - August 8, 1993 (another example exhibited)
Vienna, Galerie Krinzinger Wien, *Louise Bourgeois 1939-89 Skulpturen und Zeichnungen*, May 18 - June 12, 1990 (another example exhibited)

Monterrey, MARCO; Seville, Centro Andaluz de Arte Contemporaneo; Mexico City, Museo Rufino Tamayo, *Louise Bourgeois*, June 15, 1995 - August 15, 1996, p. 61 (another example exhibited and illustrated)
Mahwah, Ramapo College of New Jersey, *Heavy Metal: From Process to Performance*, September 17 - October 17, 2008 (another example exhibited)
London, Tate Modern; Paris, Centre Pompidou; New York, Solomon R. Guggenheim Museum; Los Angeles, The Museum of Contemporary Art; Washington, D.C., The Hirshhorn Museum and Sculpture Garden, *Louise Bourgeois*, October 10, 2007 - June 7, 2009 (another example exhibited)
London, Hauser & Wirth, *After Awkward Objects: Lynda Benglis, Louise Bourgeois, Alina Szapocznikow*, November 17 - December 16, 2009 (another example exhibited)
Buenos Aires, Fundación Proa; Sao Paulo, Instituto Tomie Ohtake; Rio de Janeiro, Museu de Arte Moderna, *Louise Bourgeois: The Return of the Repressed*, March 19 - November 13, 2011, no. 20, p. 181 (another example exhibited and illustrated)
Tel Aviv Museum of Art, *Louise Bourgeois: Twosome*, September 7, 2017 - January 20, 2018, p. 57 (another example exhibited and illustrated)

Literature

John Howell, ed., *Breakthroughs: Avant-Garde Artists in Europe and America 1950 - 1990*, New York, 1991, p. 102 (another example illustrated)
Robert Storr, Paulo Herkenhoff and Allan Schwartzman, *Louise Bourgeois*, London, 2003, p. 61 (another example illustrated)
Robert Storr, *Intimate Geometries: The Art and Life of Louise Bourgeois*, New York, 2016, p. 493 (plaster version illustrated, p. 323)



175. Louise Bourgeois 1911-2010

The Loved Hand

stamped with the artist's initials, number and the
Modern Art Foundry mark "MAF 3/6 L.B." on the reverse
bronze
9 x 12½ x 8 in. (22.9 x 30.8 x 20.3 cm.)
Conceived in 1967 and cast in 1990, this work is number 3
from an edition of 6 plus 1 artist's proof.

Estimate

\$80,000-120,000

Provenance

Robert Miller Gallery, New York
Acquired from the above by the present owner in 1990

Exhibited

Houston, McIntosh/Drysdale Gallery, *Small Bronze*, April
12 - May 14, 1983 (another example exhibited)
San Francisco, Daniel Weinberg Gallery, *Louise
Bourgeois*, September 14 - October 22, 1983 (another
example exhibited)
Baltimore, George Dalsheimer Gallery, *Contemporary
Sculpture*, October 1 - 30, 1987 (another example
exhibited)
Frankfurt, Frankfurter Kunstverein; Munich, Stadtische
Galerie im Lenbachhaus; Musée d'art Contemporain
de Lyon (no. 54, p. 120, another example illustrated);
Barcelona, Fundació Tàpies; Kunstmuseum Bern;
Otterlo, Rijksmuseum Kröller-Müller, *Louise Bourgeois:
A Retrospective Exhibition*, December 13, 1989 - July
8, 1991, no. 54, p. 118 (another example exhibited and
illustrated)
Vienna, Galerie Krinzinger, *Louise Bourgeois 1939-89
Skulpturen und Zeichnungen*, May 18 - June 12, 1990
(another example exhibited)

Zurich, Galerie Lelong, *Skulpturen*, June 3 - July 31, 1993
(another example exhibited)
Helsinki, Nyktaiteen Museo, *ARS 95 Helsinki*, February
11 - May 28, 1995 (another example exhibited)
San Francisco, Gallery Paule Anglim, *Louise Bourgeois*,
January 25 - March 2, 1996 (another example exhibited)
Davos, Price-Waterhouse-Coopers, *The New
Encyclopedists: An Art Exhibition Shown During the
Annual Meeting of the World Economic Forum*, January
30, 1999 (marble version exhibited)
Buenos Aires, Fundación Proa; Sao Paulo, Instituto
Tomie Ohtake; Rio de Janeiro, Museu de Arte Moderna,
Louise Bourgeois: The Return of the Repressed, March
19 - November 13, 2011, no. 32, p. 181 (another example
exhibited and illustrated)

Literature

Robert Storr, *Intimate Geometries: The Art and Life of
Louise Bourgeois*, New York, 2016, p. 325 (plaster and
shellac version illustrated)



176. Louise Bourgeois 1911-2010

Untitled

(i) stamped with the artist's initials, inscription, number, date and Modern Art Foundry mark "LB 1/8 MAF 01 ELEMENT 1 OF 3" on the underside

(ii) stamped with the inscription, date and Modern Art Foundry mark "ELEMENT 2 OF 3 MAF 01" on the underside

(iii) stamped with the inscription, date and Modern Art Foundry mark "ELEMENT 3 OF 3 MAF 01" on the underside

bronze with silver nitrate patina, in 3 parts

(i) 12¼ x 8 x 6 in. (31.1 x 20.3 x 15.2 cm.)

(ii) 10½ x 8 x 6⅞ in. (26.7 x 20.3 x 17.5 cm.)

(iii) 6⅞ x 5⅞ x 5⅞ in. (17.5 x 14.9 x 13 cm.)

Executed in 2001, this work is number 1 from an edition of 8 plus 2 artist's proofs.

Estimate

\$70,000-100,000

Provenance

Kukje Gallery, Seoul

Acquired from the above by the present owner in July 2007

Exhibited

Halmstad, Mjellby Konstmuseum,

Halmstadgruppen, *Fernand Léger*, May 29 - August 28, 2005 (another example exhibited)

San Francisco, Gallery Paule Anglim, *Louise Bourgeois: Prints and Drawings*, September 1 - October 8, 2005 (another example exhibited)

Vienna, Kunsthalle Wien, *Le Surréalisme, c'est moi! Hommage to Salvador Dalí: Louise Bourgeois, Glenn Brown, Markus Schinwald, Francesco Vezzoli*, June 22 - October 23, 2011, p. 84 (another example exhibited and illustrated)

Literature

Brigitte Conrad, "La Rivière Gentille / The Sweet River", Les Films du Siamois/Centre Pompidou with Harvestworks and Easton Foundation, 2007, 1:15:53, video (another example illustrated)



(ii)



(i)



(iii)

Lygia Pape

Lygia Pape's contributions to Brazilian modern art cannot be underestimated. Most famously recognized for her achievements in the realm of Neoconcretism, a movement that fused geometric abstraction with everyday life, Pape was also an accomplished filmmaker, graphic designer, ballet choreographer and printmaker. In a 1997 interview, Pape stated, "Everything I observe can nourish me and even serve to subsidize some manifestation or invention I'm going to make, but not in the idealistic sense of considering art as something vague and simply beautiful. I think it's more incisive. It's a language. It's my way of knowing the world." (Lygia Pape, interviewed by Lúcia Carneiro and Ileana Pradilla, "Birds of Marvelous colors" in *Lygia Pape: A Multitude of Forms*, exh. cat., The Metropolitan Museum of Art, New York, pp. 18-19)

Born in the state of Rio de Janeiro in 1927, Lygia Pape had no classical academic training in fine art. However, in the early 1950s, she became acquainted with the artistic circles in Rio surrounding the master Ivan Serpa, who by this time had begun giving classes at the Museu de Arte Moderna (MAM-RJ). During this period after World War II, Brazil was booming with industrialization, which materialized in the transformation of major cities, including the development of Brasília, the nation's new capital. This modernization carried over into the art world with the opening of three major museums from 1947 to 1948 and the inauguration of the Bienal de São Paulo in 1951. These venues provided Brazilian artists like Pape with major

exhibition opportunities as well as unfettered access to international modern artists like Kazimir Malevich, Theo van Doesburg and Max Bill, leading to the birth of Concrete Art in Brazil in the form of Grupo Ruptura in São Paulo 1952 and Grupo Frente in Rio in 1954.

As a member of Grupo Frente, along with artists like Lygia Clark and Hélio Oiticica, Pape employs in her early work a universal language consisting of simplified forms in primary colors. These works eliminate the artist's hand, appearing machine-made and featuring small squares that radically burst beyond the two-dimensional picture plane, thereby becoming part of the viewer's space. Yet, it was with the invention of her *Tecelares*, black and white woodcuts on rice paper, that Pape brought Brazil back into her art practice. Nodding to the country's extensive tradition of woodcut prints, typically associated with craft, Pape transformed the medium into something entirely modern by using it to produce simple geometric shapes that dissolved the boundaries between foreground and background. These works epitomize the birth of Neoconcretism in which popular culture and life experience become crucial components of art.

Paulo Herkenhoff eloquently affirmed that "Pape's approach was driven by her poetic bent, and by her need to know more about indigenous societies and the economy of their symbolism. Her poetics was based in an absolute relationship between reason and nature." (Paulo Herkenhoff, "Lygia Pape: The Art of Passage",

**"As you can see, all is connected.
The artwork does not exist as a
finished and resolved object,
But as something that is always
present, permanent within people."**

Lygia Pape



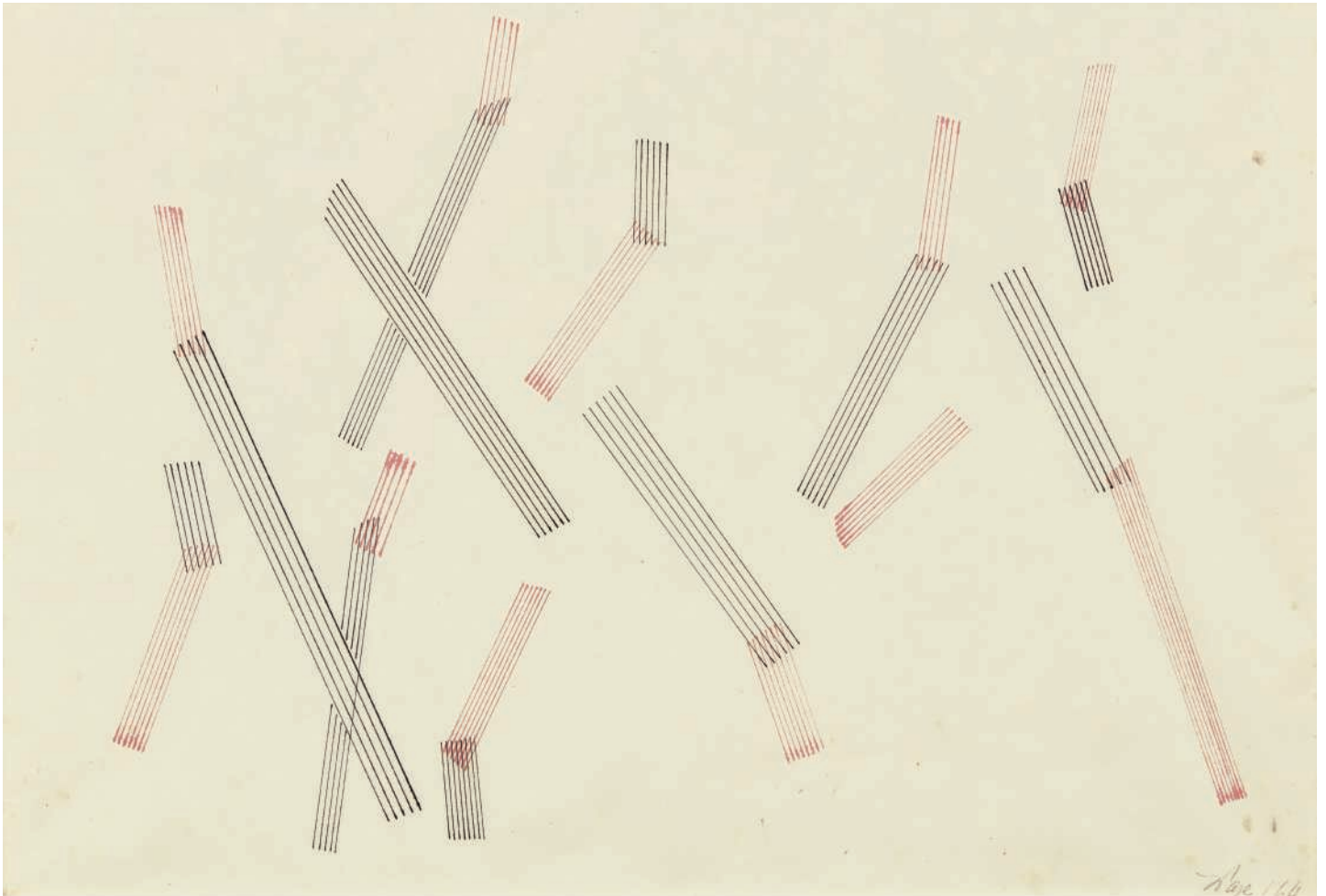
Ttéia 1, C, 1976-2004; installation view, Pinacoteca do Estado, São Paulo, 2012
©Projeto Lygia Pape (photograph by Paula Pape)

Lygia Pape: Magnetized Space, exh. cat., Museo Nacional Centro de Arte Reina Sofía, Madrid, p. 30) This is evident in *Untitled*, 1961, which demonstrates a strong relationship with Pape's earlier *Tecelares*, through a rigorous exploration of space and the economy of line, as well as a foreshadowing of her later *Ttéias*, in which Pape filled entire rooms with glimmering golden columns made of delicate threads through which participants traversed, begging viewers to immerse themselves wholly in an unadulterated experience of light and physical sensation.

A radical inventor, Pape drew inspiration not only from famous artists like Giorgio Morandi, Alfredo Volpi and Alexander Calder, but also from indigenous, black and popular culture in Brazil. In this respect, her triumphs cannot be simply

attributed to a cannibalization of European Concrete art because she also saw geometric abstraction in indigenous Brazilian culture, where simplified forms conveyed the purest expression of the natural world. Pape once said, "If you look at the painting of Frank Stella, you will find relationships to the painting of the Brazilian Indian." (Lygia Pape, interviewed by Lúcia Carneiro and Ileana Pradilla, "Birds of Marvelous colors" in *Lygia Pape: A Multitude of Forms*, exh. cat., The Metropolitan Museum of Art, New York, p. 18) It is through this nuanced understanding of human interaction with art and the bleeding of borders between art, life, poetry, dance and film that Pape has proven herself a groundbreaking modernist and will continue to influence many generations of artists in the future.





177. Lygia Pape 1927-2004

Olhando Miró
signed, inscribed and dated "Lygia Pape Rio 2000"
lower right
acrylic on paper
25¼ x 19⅞ in. (64 x 50 cm.)
Executed in 2000.

Estimate

\$30,000-40,000

Provenance

Galeria Graça Brandão, Lisbon
Acquired from the above by the present owner

178. Lygia Pape 1927-2004

Untitled
signed and dated "Pape 64" lower right
ink on paper
12¾ x 17¾ in. (32.4 x 45.1 cm.)
Executed in 1964.

The Projecto Lygia Pape suggests the date of the execution of this artwork is 1961.

Estimate

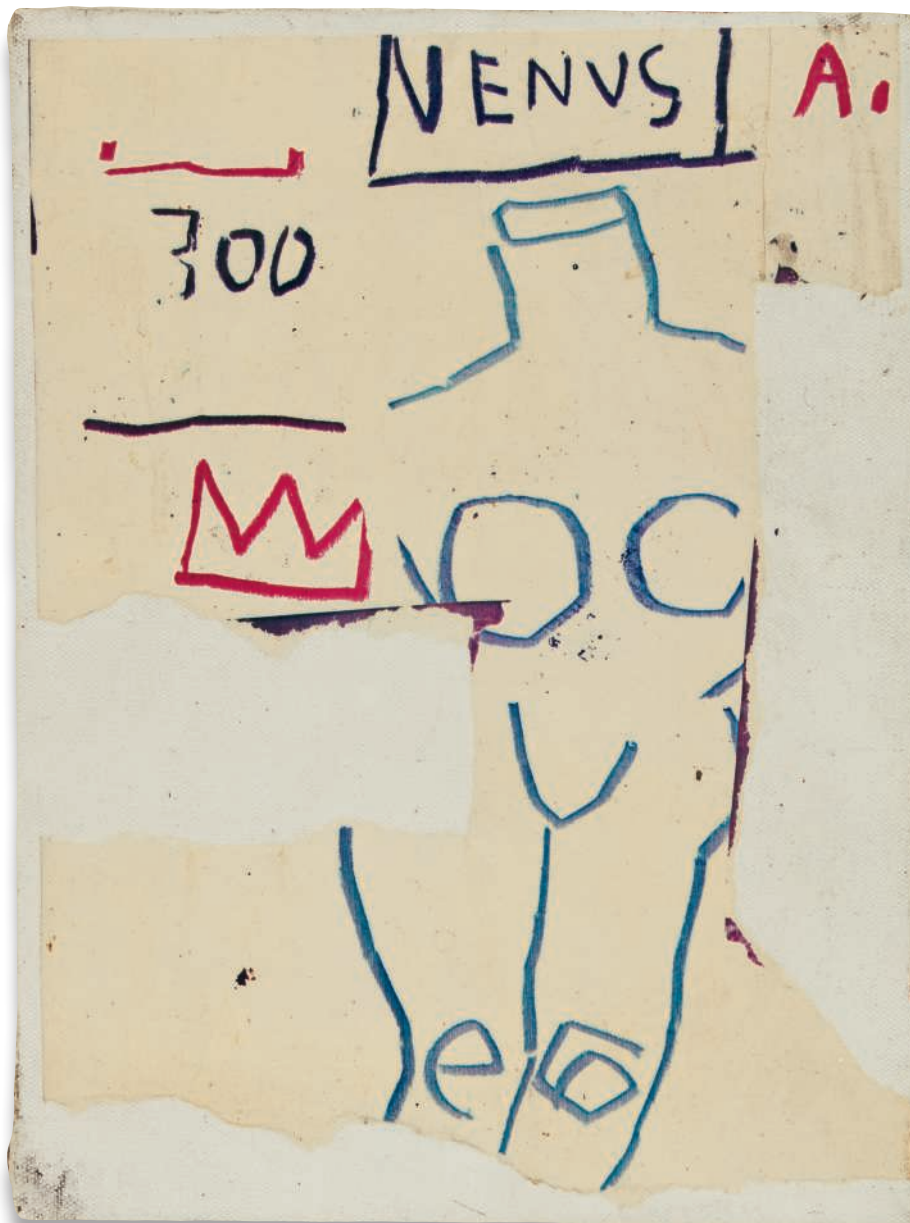
\$80,000-120,000

Provenance

Private Collection, São Paulo
Acquired from the above by the present owner

Exhibited

Miami, Juan Carlos Maldonado Art Collection, *The Unbounded Line*, November 2016



179. Jean-Michel Basquiat 1960-1988

Venus

Xerox and acrylic on canvas
11 $\frac{1}{8}$ x 8 $\frac{7}{8}$ in. (30.2 x 22.5 cm.)
Executed in 1982.

Estimate

\$60,000-80,000

Provenance

Private Collection (acquired directly from the artist
circa 1982)
Christie's, New York, May 16, 2013, lot 540
Salon 94, New York (acquired at the above sale)
Acquired from the above by the present owner



180. Andy Warhol 1928-1987

Astor Place Haircutters

stamped by the Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc., New York, initialed "VF" and numbered "110.002" on the reverse
graphite on HMP paper
31½ x 23½ in. (80.3 x 59.7 cm.)
Executed circa 1984.

Estimate

\$18,000-25,000

Provenance

Paul Kasmin Gallery, New York
Acquired from the above by the present owner in 1997



181. Andy Warhol 1928-1987

Still Life

stamped by the Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc., New York, initialed "VF" and numbered "61.012" on the reverse
graphite on ivory wove paper
28 x 40¼ in. (71.1 x 102.2 cm.)
Executed in 1975.

Estimate

\$20,000-30,000

Provenance

Paul Kasmin Gallery, New York
Acquired from the above by the present owner in 1997

Exhibited

New York, Paul Kasmin Gallery, *Andy Warhol Studio Still Lives*, October 4 - November 14, 1998, p. 28 (illustrated)



182. Andy Warhol 1928-1987

Still Life

stamped by the Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc., New York, initialed "VF" and numbered "61.011" on the reverse
graphite on TH Saunders paper
26 $\frac{5}{8}$ x 40 $\frac{3}{8}$ in. (67.6 x 102.6 cm.)
Executed in 1975.

Estimate

\$20,000-30,000

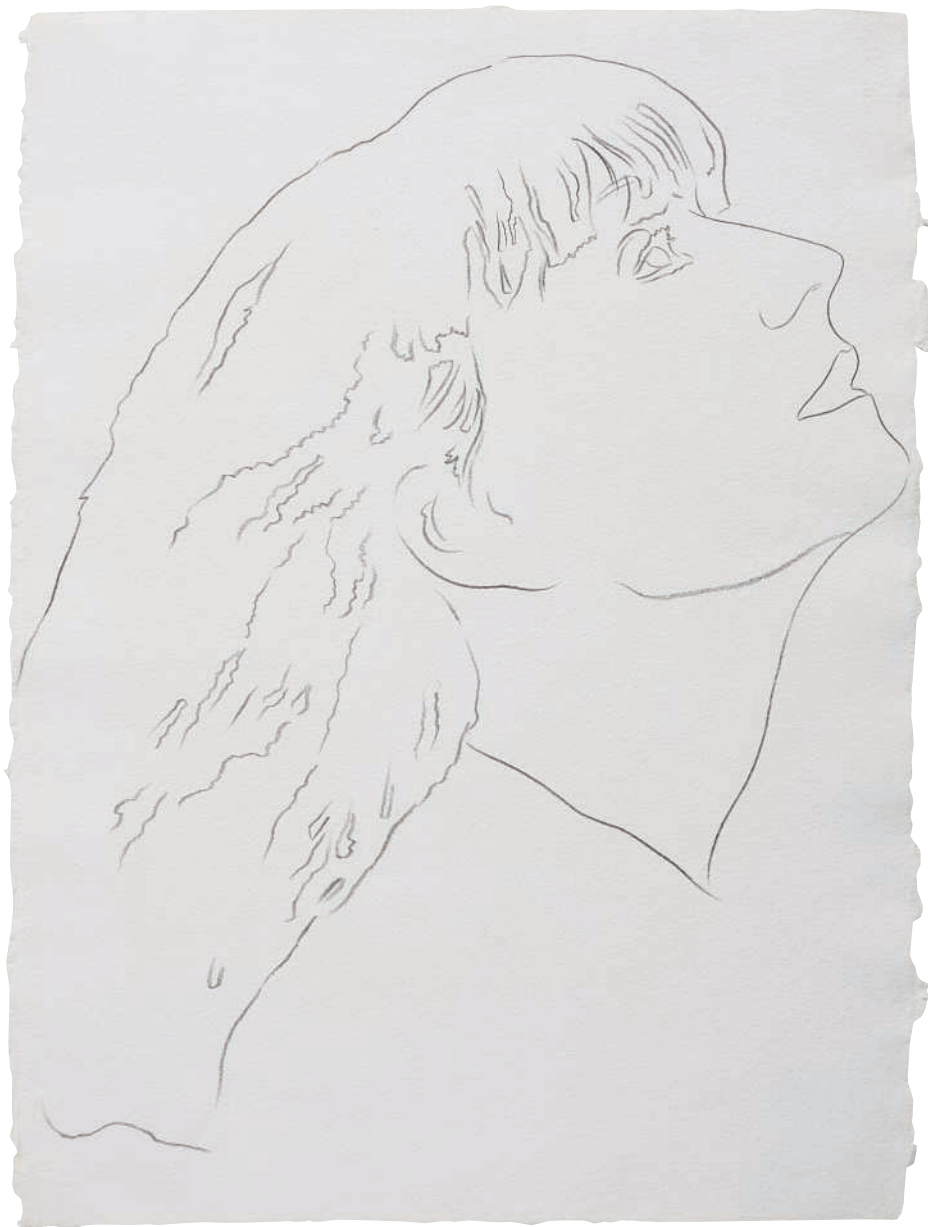
Provenance

Paul Kasmin Gallery, New York

Acquired from the above by the present owner in 1997

Exhibited

New York, Paul Kasmin Gallery, *Andy Warhol Studio Still Lives*, October 4 – November 14, 1998, p. 27 (illustrated)



183. Andy Warhol 1928-1987

Sonia Rykiel

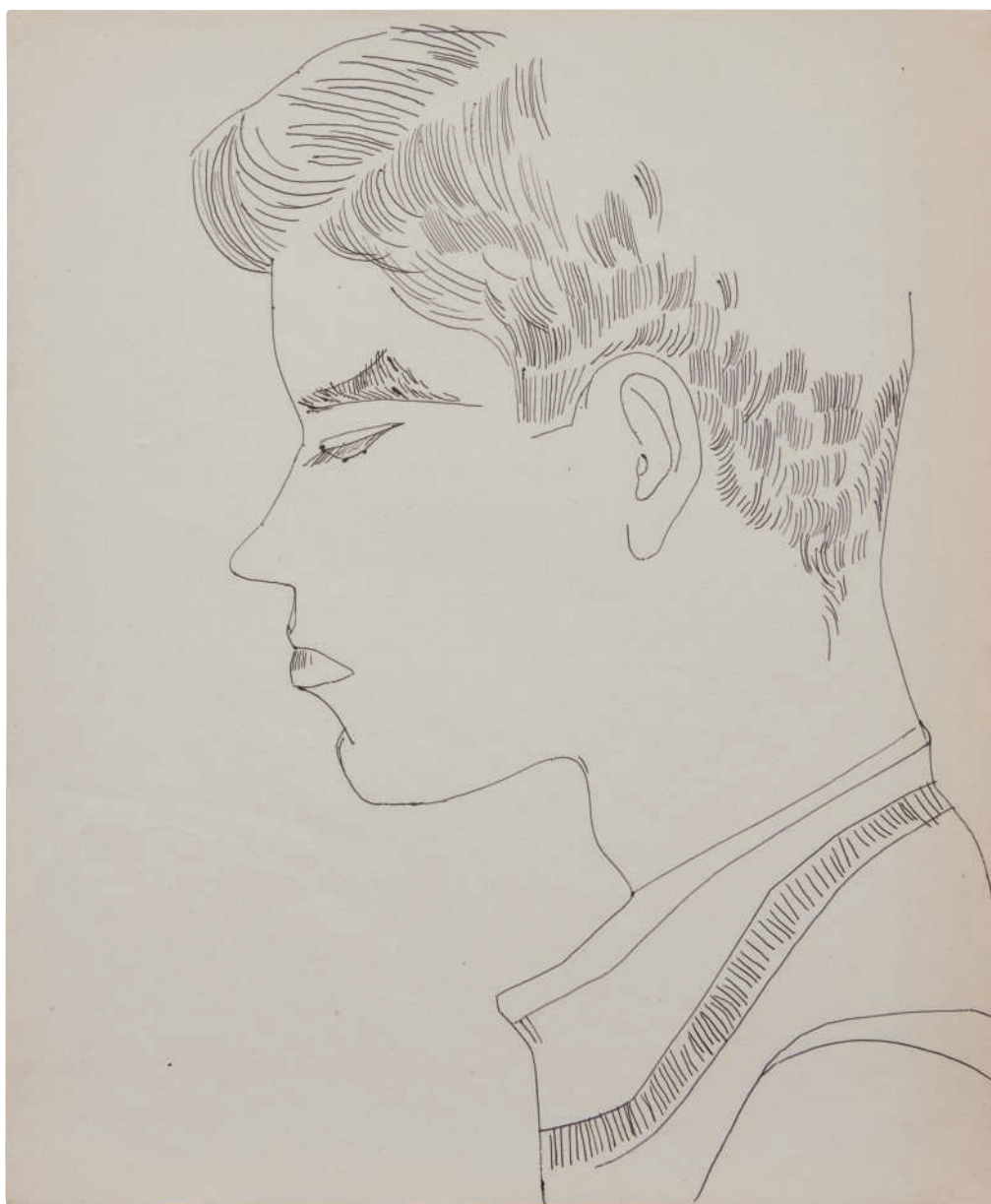
stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc., New York, initialed "VF" and numbered "114.083" on the reverse
graphite on HMP paper
31 $\frac{7}{8}$ x 23 $\frac{5}{8}$ in. (81 x 60 cm.)
Executed in 1982.

Estimate

\$25,000-35,000

Provenance

The Andy Warhol Foundation for the Visual Arts, Inc.,
New York
Galerie Jablonka, Cologne
Acquired from the above by the present owner



184. Andy Warhol 1928-1987

Boy

stamped by the Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc., New York, initialed "SF" and numbered "200.051" on the reverse
ink on paper

16¾ x 14 in. (42.5 x 35.6 cm.)

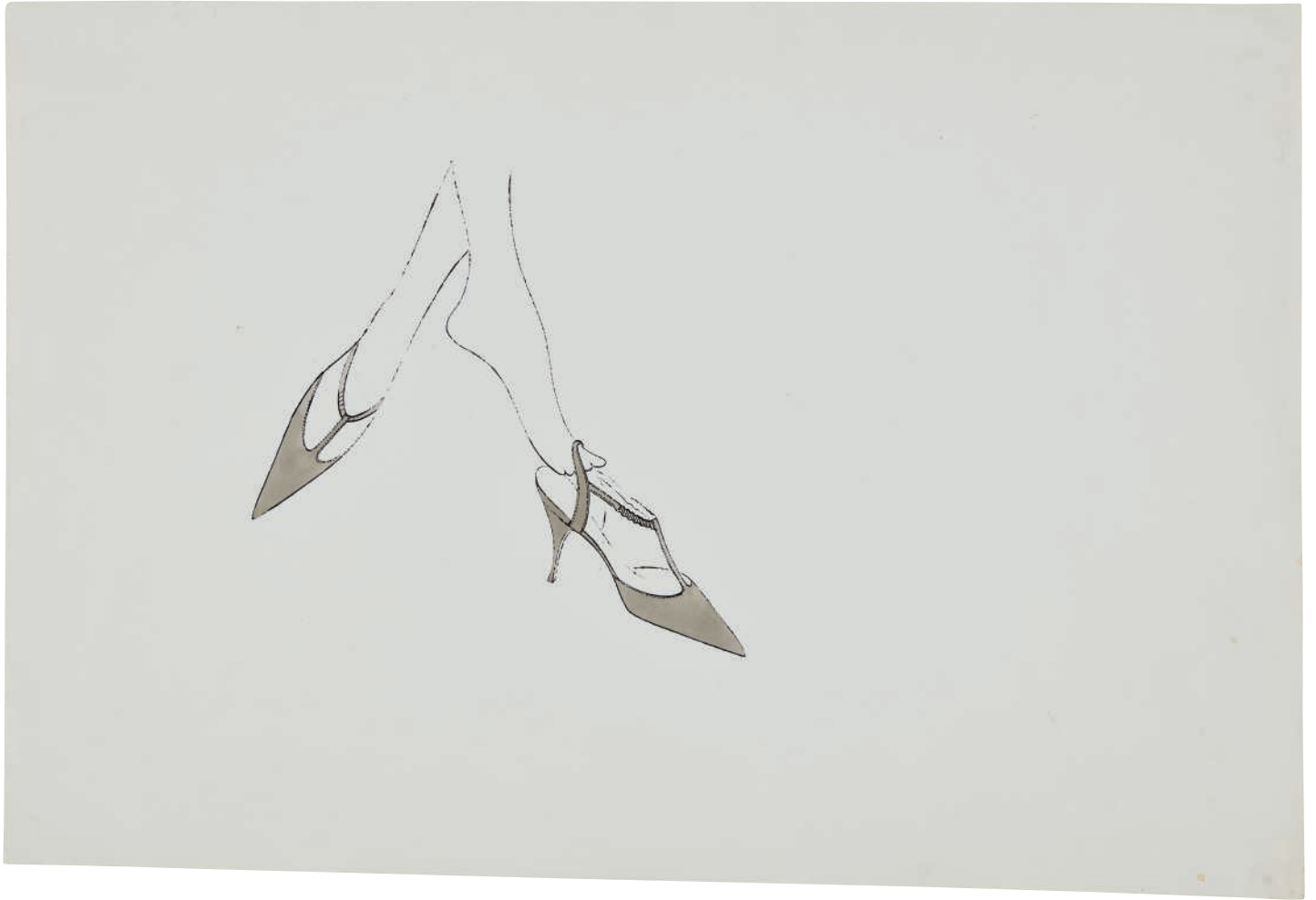
Executed circa 1956.

Estimate

\$20,000-30,000

Provenance

Galleria Grafica Tokio, Tokyo
Private Collection, Tokyo



185. Andy Warhol 1928-1987

Feet in High Heels

stamped by the Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc., New York, initialed "VF" and numbered "343.008" on the reverse ink on Strathmore paper
15 $\frac{1}{8}$ x 22 $\frac{3}{4}$ in. (38.4 x 57.8 cm.)
Executed circa 1958.

Estimate

\$15,000-20,000

Provenance

The Andy Warhol Foundation for the Visual Arts, Inc.,
New York
Private Collection, Los Angeles (acquired from the above)



186. Andy Warhol 1928-1987

Female Head (With Blue Flowers)

stamped by the Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc., New York, initialed "VF" and numbered "295.043" on the reverse
ink and Dr. Martin's Aniline dye on Strathmore paper
22 $\frac{7}{8}$ x 15 $\frac{7}{8}$ in. (58.1 x 40.3 cm.)
Executed circa 1950.

Estimate

\$15,000-20,000

Provenance

The Andy Warhol Foundation for the Visual Arts, Inc.,
New York
Private Collection, Los Angeles (acquired from the above)

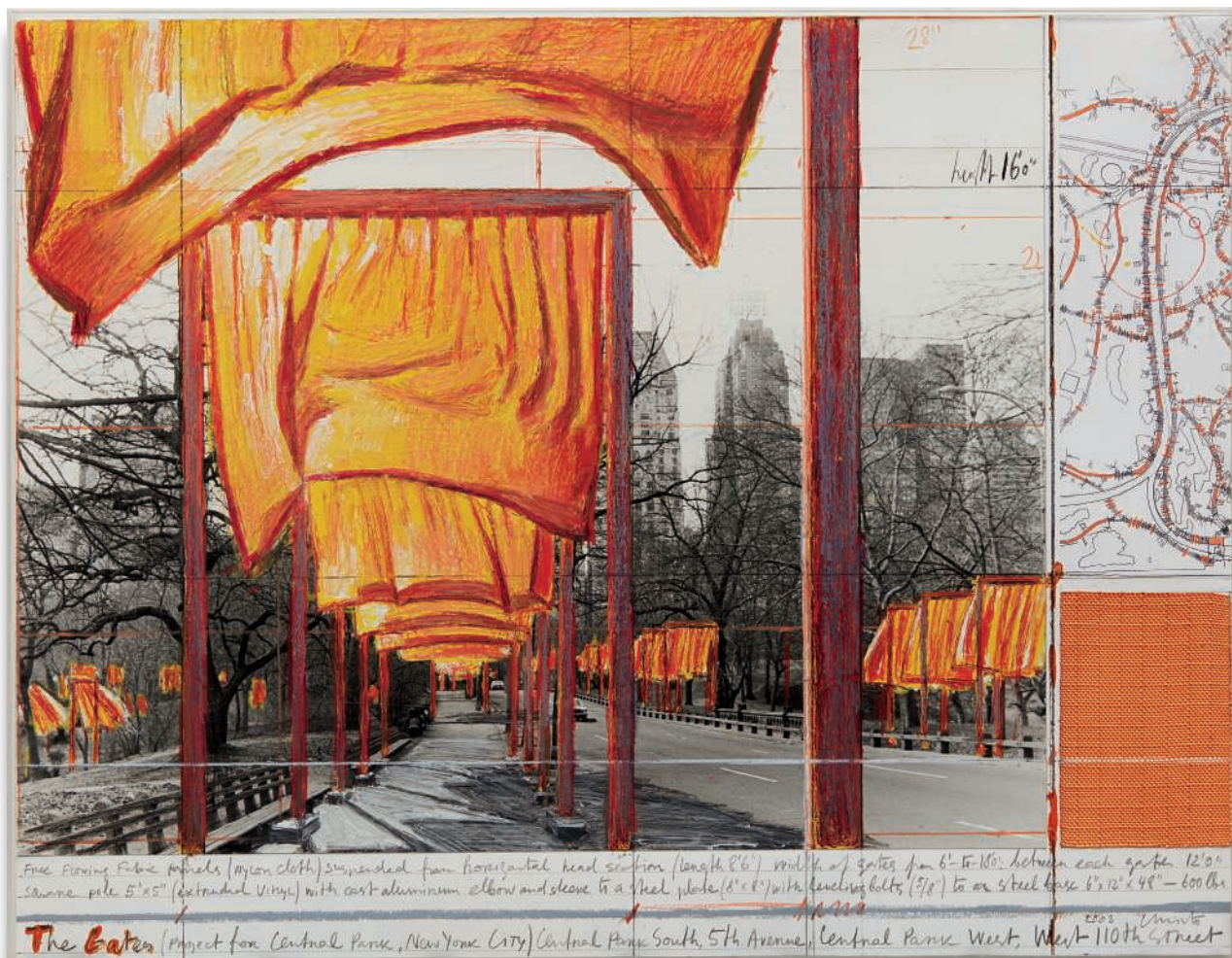


187. Kenny Scharf b. 1958

Untitled
acrylic on canvas
67 $\frac{7}{8}$ x 75 $\frac{1}{4}$ in. (172.4 x 191.1 cm.)
Painted circa 1987.

Estimate
\$40,000-60,000

Provenance
Private Collection, Miami
Acquired from the above by the present owner



188. Christo b. 1935

The Gates, Project for Central Park, New York City signed, titled and dated "The Gates (Project for Central Park, New York City) Central Park South, 5th Avenue, Central Park West, West 110th Street, 2003, Christo" lower edge; further signed and dated "© Christo 2003" on the reverse
 acrylic, charcoal, wax crayon, graphite, tape, fabric and photo collage on paper, in artist's Plexiglas box
 17 x 22 in. (43.2 x 55.9 cm.)
 Executed in 2003.

Estimate
 \$40,000-60,000

Provenance
 Hollis Taggart Galleries, New York
 Acquired from the above by the present owner

189. Agostino Bonalumi 1935-2013

Bianco

signed and dated "Bonalumi 78" on the reverse
shaped canvas and vinyl tempera
39 $\frac{3}{8}$ x 37 $\frac{3}{8}$ in. (100 x 95 cm.)

Executed in 1978, this work is accompanied by a
certificate of authenticity and is recorded in the Archivio
Bonalumi under no. 78-010.

Estimate

\$80,000-120,000

Provenance

The Artist

Private Collection, Rome

Cortesi Gallery, Lugano

Acquired from the above by the present owner

Literature

Fabrizio Bonalumi and Marco Meneguzzo, eds., *Agostino Bonalumi: Catalogo ragionato*, vol. II, Milan, 2015, no. 755, p. 501 (illustrated)





190. Agostino Bonalumi 1935-2013

Rosso

signed and dated "Bonalumi 82" on the reverse
shaped canvas and vinyl tempera
27½ x 31½ in. (69.9 x 80 cm.)

Executed in 1982, this work is accompanied by a
certificate of authenticity and is recorded in the
Archivio Bonalumi under the archive number
82-010.

Estimate

\$70,000-100,000

Provenance

Private Collection, Italy

Phillips, London, October 16, 2014, lot 165

Acquired at the above sale by the present owner

Literature

Fabrizio Bonalumi and Marco Meneguzzo, eds.,
Agostino Bonalumi: Catalogo ragionato, vol. II,
Milan, 2015, no. 978, p. 548 (illustrated)





191. Turi Simeti b. 1929

Trittico bianco-blu-azzurro

each signed, consecutively numbered and dated "Simeti
80 [(-1)-(-3)]" on the stretcher

acrylic on shaped canvas, in 3 parts

overall 59 x 55½ in. (150 x 140 cm.)

Painted in 1980, this work is accompanied by a certificate
of authenticity and is recorded in the Archivio Turi Simeti
under no. 1980-C1501.

Estimate

\$70,000-90,000

Provenance

De Buck Gallery, New York

Private Collection

Cortesi Gallery, Lugano

Acquired from the above by the present owner

Exhibited

Milan, Galleria Seno, *Turi Simeti*, 1981 (illustrated)

Rio de Janeiro, Galeria de Arte Centro Empresarial Rio,
Simeti, 1986 (illustrated)

London, The Mayor Gallery, *Turi Simeti: Pianissimo*,
September 12 - October 24, 2012

Literature

Antonio Addamiano e Federico Sardella, *Turi Simeti:*
Catalogo ragionato, vol. I, Milan, 2017, no. 384, p. 237
(illustrated)

Antonio Addamiano e Federico Sardella, *Turi Simeti:*
Catalogo ragionato, vol. II, Milan, 2017, no. 384, p. 586
(illustrated)





192. Nedo 1926-2001

Progresión 56

signed, titled and dated "Nedo M.F. Progresion 56
Caracas, 1970" on the reverse

painted wood

61 $\frac{1}{8}$ x 44 $\frac{1}{8}$ in. (157.2 x 112.1 cm.)

Executed in 1970.

Estimate

\$25,000-35,000

Provenance

Estate of the Artist

Acquired directly from the above by the present owner

Exhibited

Caracas, Galería Estudio Actual, *Nedo*, 1970

Caracas, Sala Mendoza, *El otro Nedo*, November 2, 2008

- February 1, 2009

193. Ary Brizzi 1930 - 2014

Construcción a partir de dos arcos de circunferencia
aluminum

27½ x 26¼ x 24 in. (69.9 x 66.7 x 61 cm.)

Executed in 1963, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate

\$40,000-60,000

Provenance

Private Collection (acquired directly from the artist)

Sotheby's, New York, November 20, 2007, lot 216

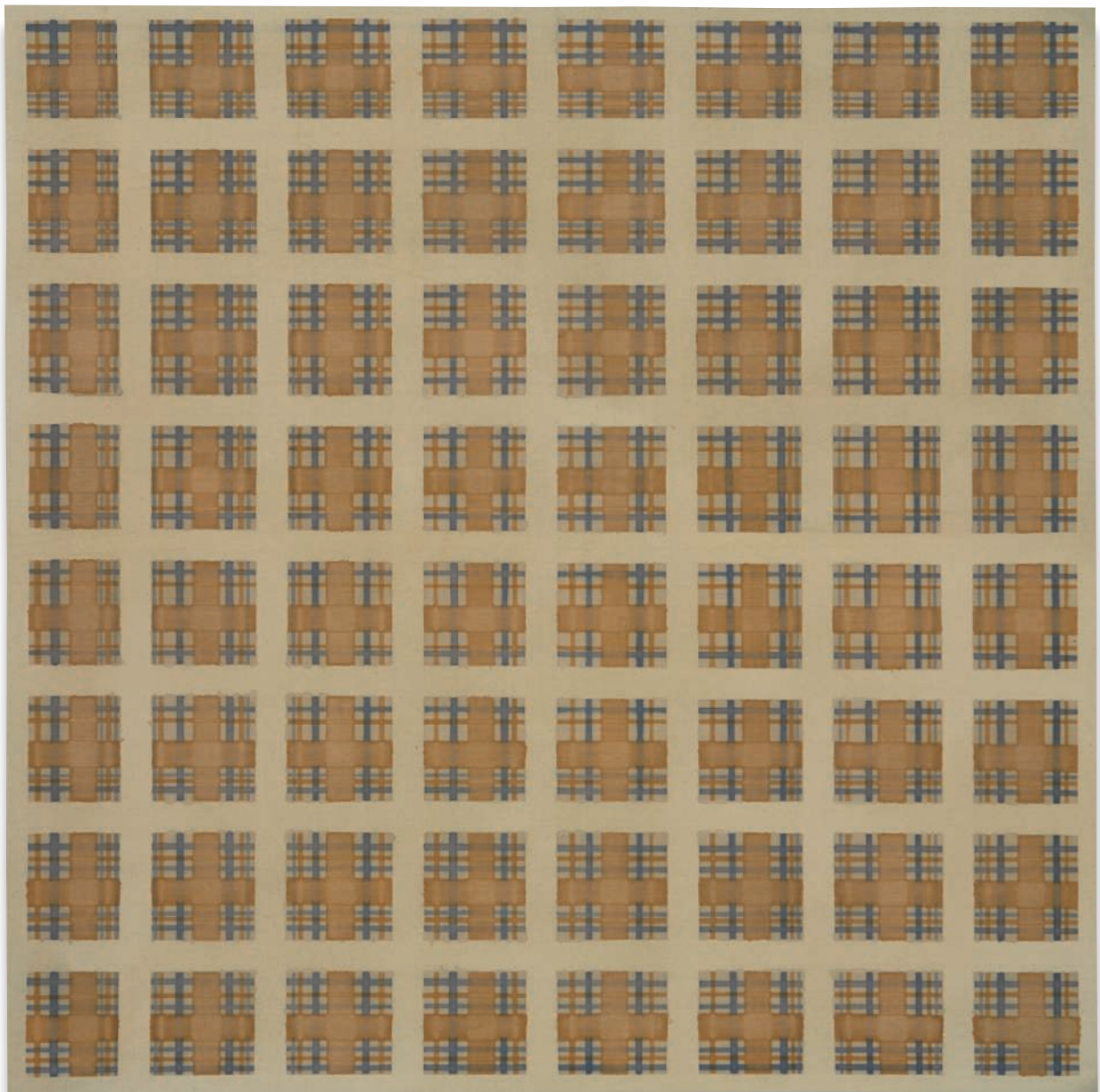
Acquired at the above sale by the present owner

Exhibited

São Paulo, Museu de Arte Moderna, *VII Bienal de São Paulo*, September 1965, n.p. (illustrated)

Buenos Aires, Fundación de Sant Telmo, *Ary Brizzi: Retrospectiva*, June 11 - July 6, 1986, p. 10 (illustrated)





194. Carlos Rojas 1933-1997

De San Felipe

signed, titled and dated "De San Felipe C rojas / 84-85"

on the reverse

acrylic on linen

67 x 67 in. (170.2 x 170.2 cm.)

Painted in 1984-1985.

Estimate

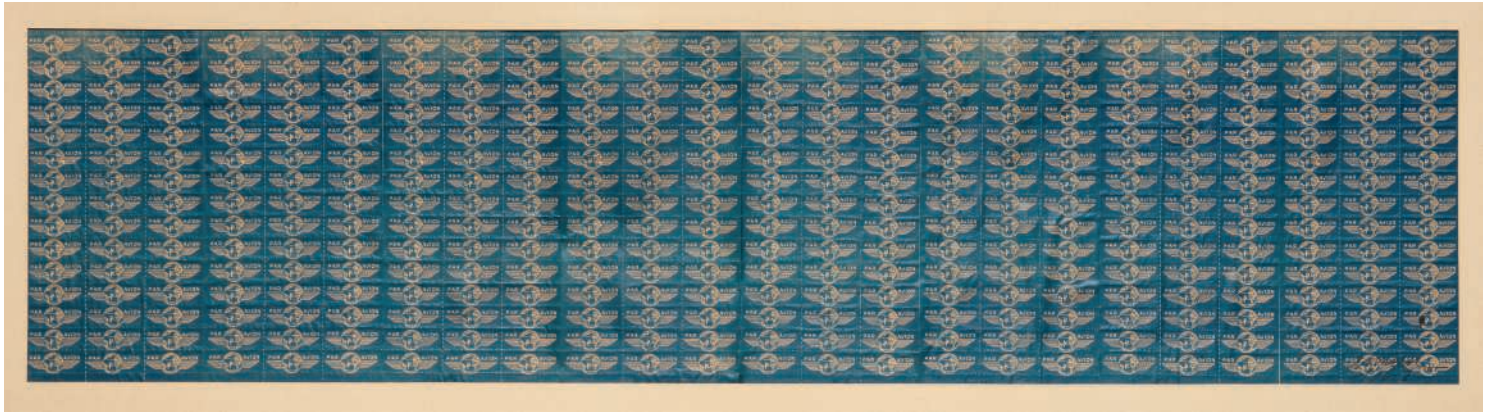
\$20,000-30,000

Provenance

Estate of the Artist

Private Collection, Miami

Acquired from the above by the present owner



195. Arman 1928-2005

Par Avion

signed and dated "arman 1961" lower right
stamps on paper, mounted on board
9¼ x 37½ in. (23.5 x 95.3 cm.)
Executed in 1961.

Estimate

\$6,000-9,000

Provenance

Sidney Janis Gallery, New York
Private Collection, United States
artnet Auctions, January 26, 2010, lot 21273
Acquired at the above sale by the present owner



Property from the Collection of Kippy Stroud

196. Balthus 1908-2001

Untitled
color polaroid
4 x 4 in. (10.2 x 10.2 cm.)
Executed circa 1999-2000.

Estimate
\$8,000-12,000

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

Exhibited
New York, Gagosian Gallery, *Balthus - The Last Studies*, September 26, 2013 - January 18, 2014, p. 110 (illustrated)



197. Alighiero Boetti 1940-1994

I verbi riflessivi

signed and inscribed "KABUL - AFGHANISTAN
alighiero boetti" on the overlap

embroidery on canvas mounted on panel

9 x 9½ in. (22.9 x 24.1 cm.)

Executed in 1979, this work is unique and is
accompanied by a certificate of authenticity provided
by the Archivio Alighiero Boetti, Rome, and is
registered under number 8711.

Estimate

\$25,000-35,000

Provenance

Bess Cutler Gallery, New York

Acquired from the above by the present owner in 1987

198. Louise Nevelson 1899-1988

Untitled

painted wood

36¼ x 24¾ x 12⅝ in. (92.1 x 61.9 x 32.1 cm.)

Executed in 1985.

Estimate

\$50,000-70,000

Provenance

The Estate of Louise Nevelson

Galleria Poleschi, Milan

Sotheby's, Milan, November 25, 2008, lot 103

Acquired at the above sale by the present owner

Exhibited

Guanajuato, Museo del Pueblo, *Festival Internacional Cervantino XXV*, October 1 - 19, 1997, no. 4 (illustrated)

Reggio Emilia, 2000 & Novecento Galleria d'Arte, *L'opera al nero*, March 12 - April 25, 2005, page 51 (illustrated)

Ancona, Mole Vanvitelliana, *L'opera al nero: dall'astrazione alla costruzione dell'immagine*, July 22 - October 2, 2005, p. 93 (illustrated)



199. Rufino Tamayo 1899-1991

Sandías

signed, numbered and dated "Tamayo PdA O-89"
on the base

steel with black patina

79½ x 12½ x 12½ in. (201 x 32.1 x 32.1 cm.)

Executed in 1989, this work is an artist's proof from an
edition of 7 plus 3 artist's proofs.

Estimate

\$80,000-120,000

Provenance

Estate of the Artist

Private Collection, Mexico City (acquired from the above)

Private Collection, Mexico City (acquired from the above)

Acquired from the above by the present owner

Exhibited

Chicago, Mexican Fine Arts Center Museum, *Sculpture*

and Mixographs by Rufino Tamayo, December 14, 1990

– February 3, 1991, no. 9, p. 4 (another example exhibited
and illustrated)



Property from the Collection of Mr. Julian J. Aberbach and Mrs. Anne Marie Aberbach

Best known as Elvis Presley's music publisher, Julian J. Aberbach and his wife Anne Marie built a remarkable collection of modern art. As the founder of the music publishing business Hill and Range, Julian J. Aberbach together with his brother Jean helped propel stars ranging from Elvis Presley, Johnny Cash and Edith Piaf to international fame. While working with some of the period's most renowned musicians, each brother also began to develop lasting relationships with a number of modern and post-war visual artists around the world. Themselves the sons of a successful jeweler in Vienna, both Julian and Jean spent time in Europe throughout the 1930s, where they became acquainted with the international contemporary art scene. After the war, Julian continued to make regular trips to Europe, where he later met Anne Marie. As early as the 1950s, Julian and Annie Marie had begun to collect pictures by various artists, not least on their regular trips to Europe.

Their unwavering dedication to supporting musicians was perhaps matched only by their shared interest in modern and post-war art, each accumulating significant collections and developing close relationships with several of the artists whose works they collected, including Henry Moore and Fernando Botero. Either jointly or individually, the Aberbach brothers donated works ranging from Francis Bacon to Fernando Botero, from Ellsworth Kelly to

Willem de Kooning, and from Henri Rousseau to Georges Roualt to a wide-ranging number of institutions including the Metropolitan Museum of Art, New York, the Berkeley Art Museum, the Hood Museum at Dartmouth College and the Rose Art Museum at Brandeis University.

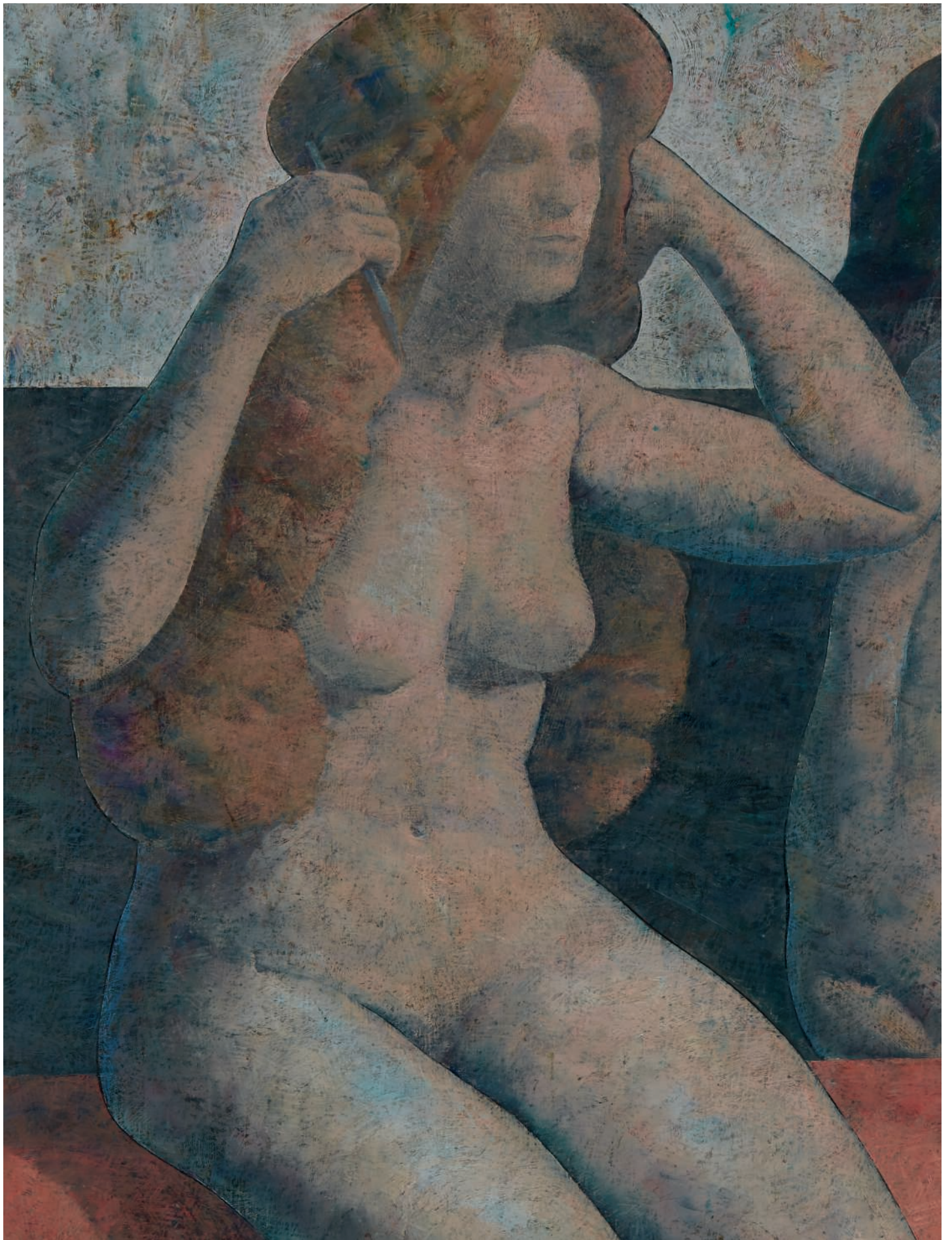
In later years, the Aberbach brothers' interest in art expanded enormously, and even saw them venturing into the dealers' sphere. Reflecting their incredible business acumen, the brothers had marked success with artists as varied as Friedensreich Hundertwasser, Fernando Botero and Henry Moore. Julian also assisted artists in other ways, be it hosting Botero at weekends in West Hampton or by lending Dario Morales a Paris studio.

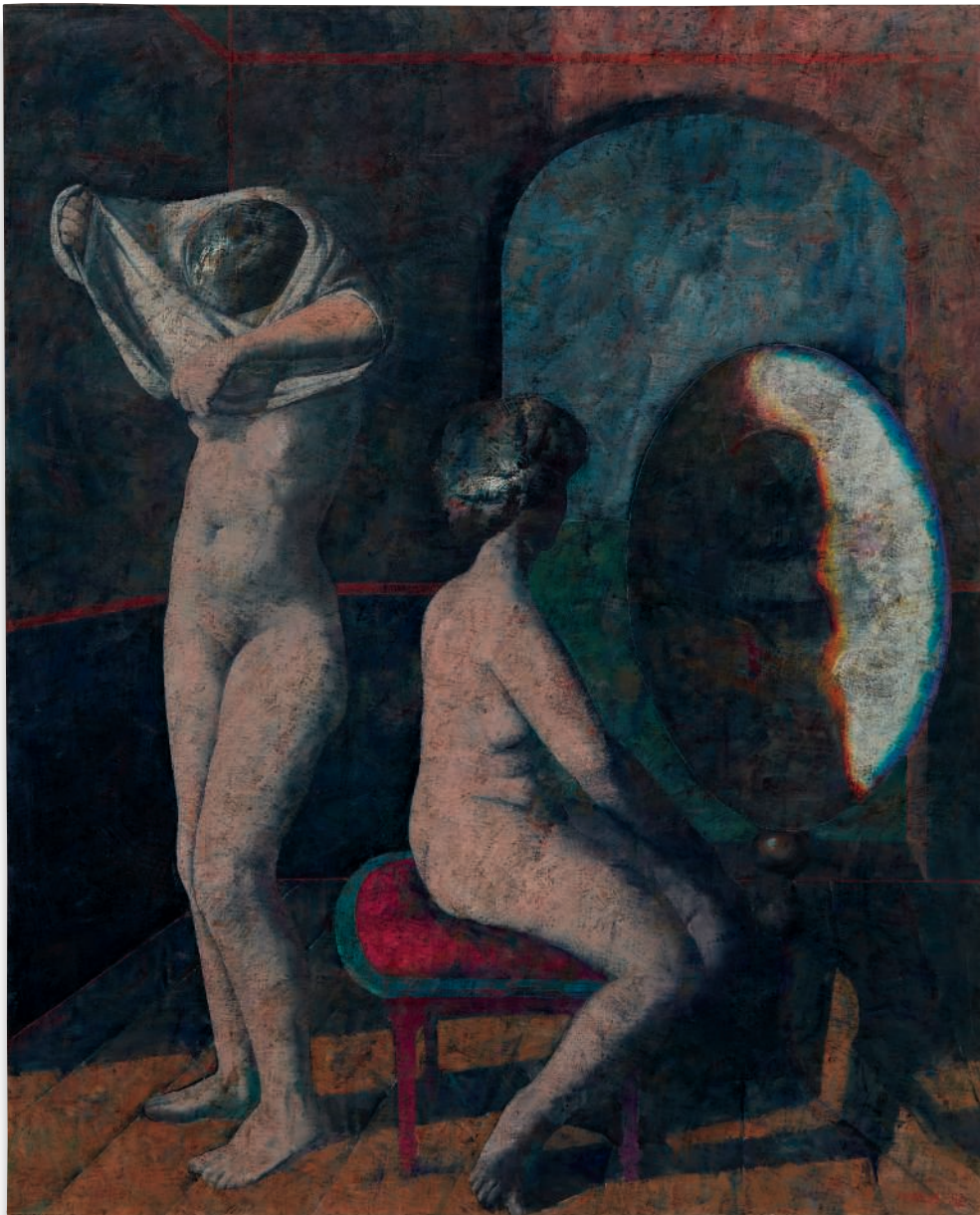
It was these worldly adventures that gave both Julian and Anne Marie a uniquely discerning taste in art that expanded far beyond the domestic scene in the United States. This international and varied spirit of collecting is evident in this season's selection of Latin American art being offered across the evening day sales.

These works by Fernando Botero, Armando Morales and Sophia Vari were hand-picked by Julian and Anne Marie for their unique place in the trajectory of 20th Century art, and have been in the Aberbachs' private collection since their acquisition.



Anne Marie and Julian J. Aberbach celebrating Julian's birthday in the 1990's.





Property from the Collection of
Mrs. Anne Marie Aberbach

200. **Armando Morales** 1927-2011

Dos mujeres frente al espejo
signed and dated "MORALES / 82" lower right
oil and beeswax varnish on canvas
39¼ x 31¾ in. (99.7 x 80.6 cm.)
Painted in 1982.

Estimate
\$40,000-60,000

Provenance
Galerie Claude Bernard, Paris
Marta Gutierrez Fine Art, Key Biscayne
Private Collection, Panama
Christie's, New York, November 20, 1995, lot 32
Acquired at the above Sale by the present owner

Literature

Marie-Blanche Budd and Carol Delaroière, "El exilio es creativo: Entrevista de Armando Morales", *Paula*, no. 25, May 1996, p. 87 (illustrated)
Catherine Loewer, *Armando Morales: Monograph and Catalogue Raisonné 1974-1983, Vol. 1*, Manchester, 2010, no. 31, p. 363 (illustrated)



Property from the Collection of
Mrs. Anne Marie Aberbach

201. **Armando Morales** 1927-2011

Deux nus assis

signed and dated "MORALES / 87" lower right
oil and beeswax varnish on canvas
51¼ x 38 in. (130.2 x 96.5 cm.)
Painted in 1987.

Estimate

\$70,000-90,000

Provenance

Galerie Claude Bernard, Paris
Private Collection, New York

Literature

Marco Antonio Montes de Oca, "La pintura de Armando Morales: ventanas a lo real y lo maravilloso", *Siempre*, no. 1935, July 25, 1990, n.p. (illustrated)
Carlos O Campo, "La hoja de sicómoro", *Siempre*, no. 1935, July 25, 1990, n.p. (illustrated)
Christina Pacheco, "De Nicaragua llegó Armando Morales con su pintura de selva, amor y muerte", *Siempre*, no. 1935, July 25, 1990, n.p. (illustrated)
Catherine Loewer, *Armando Morales: Monograph and Catalogue Raisonné 1984-1993*, Vol. 2, Manchester, 2010, no. 26, p. 212 (illustrated)

202. Sophia Vari b. 1940

Temps Suspendu

incised with the artist's signature and number "Vari 1/1" on the base; further incised with the foundry mark "FONDERIA MARIANI Pietrasanta, Italy" on the base
bronze with black patina and red oil
69¾ x 28¾ x 28¾ in. (177.2 x 71.8 x 71.8 cm.)
Executed in 1999, this work is unique.

Estimate

\$40,000-60,000

Provenance

Galerie Pièce Unique, Paris (acquired directly from the artist)

Acquired from the above by the present owner in 1999

Exhibited

Paris, Galerie Pièce Unique, *Sophia Vari - Selected Works*, November 18, 1999 - January 31, 2000



203. Edgar Negret 1920-2012

Aparato mágico

signed, titled and dated "APARTO MAGICO NEGRET

1954" on the underside of the base

painted aluminum and wood

42 x 19¾ x 19¾ in. (106.7 x 50.2 x 50.2 cm.)

Executed in 1954, this work is accompanied by a certificate of authenticity issued by Casa Negret.

Estimate

\$30,000-50,000

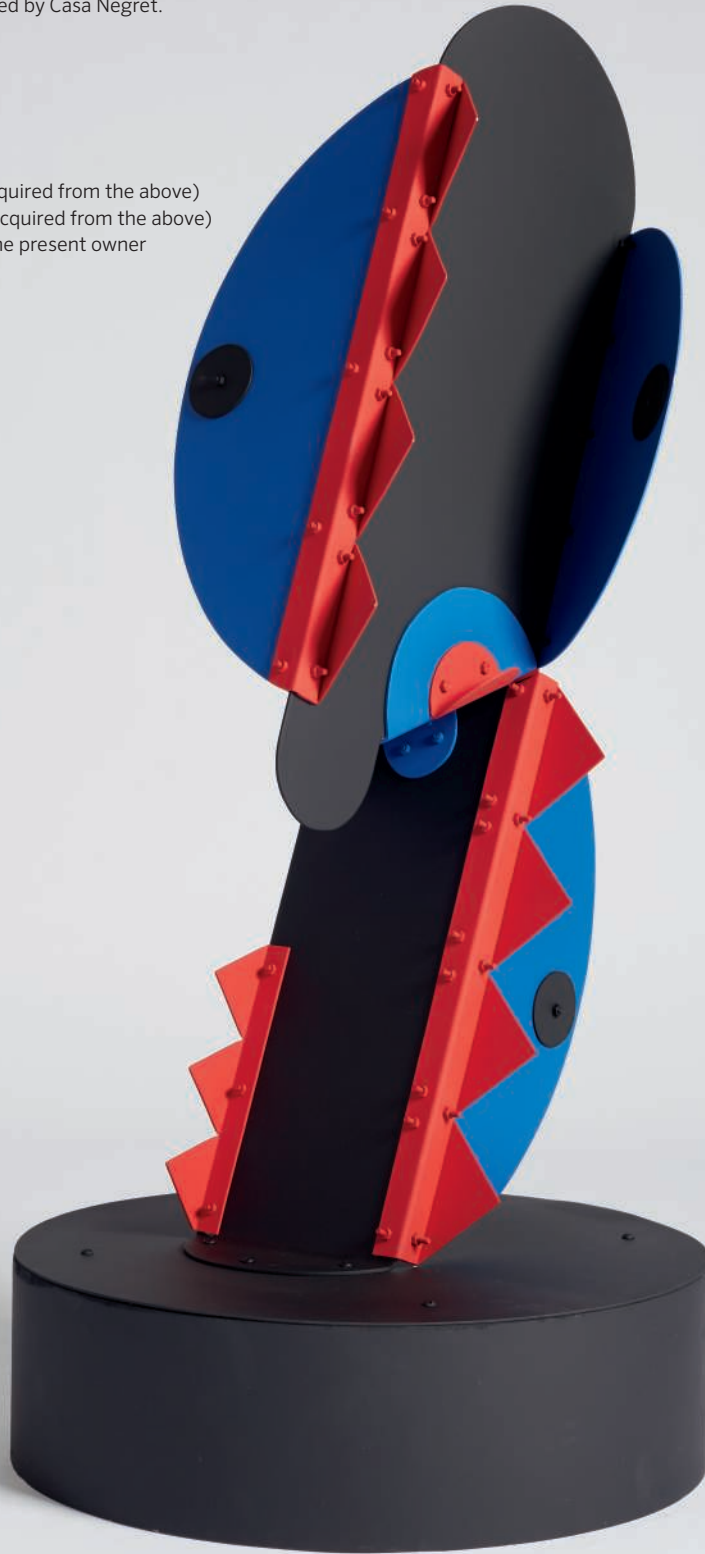
Provenance

Estate of the Artist

Private Collection, Bogotá (acquired from the above)

Private Collection, Medellín (acquired from the above)

Acquired from the above by the present owner



204. Fernando Botero b. 1932

Horse

incised with the artist's signature, number and foundry mark "Botero 3/6 D Fonderia P" on the base

bronze with brown patina

19¼ x 10⅞ x 13⅞ in. (48.9 x 27.6 x 35.2 cm.)

Executed in 2002, this work is number 3 from an edition of 6 and is accompanied by a certificate of authenticity signed by the artist.

Estimate

\$250,000-350,000

Provenance

Private Collection (acquired directly from the artist)

Private Collection, Miami (acquired from the above)

Mahs Gallery, Miami (acquired from the above)

Acquired from the above by the present owner





205. Fernando Botero b. 1932

Seated Woman

incised with the artist's signature and number "Botero
4/6" on the base

bronze with black patina

19¼ x 12¼ x 11⅝ in. (48.9 x 31.1 x 29.5 cm.)

Executed in 2002, this work is number 4 from an edition
of 6 and is accompanied by a certificate of authenticity
signed by the artist.

Estimate

\$200,000-300,000

Provenance

Gary Nader Fine Art, Miami

Acquired from the above by the present owner





206. Matta 1911-2002

Untitled

signed "Matta" lower right

oil on canvas

31¼ x 25¼ in. (79.4 x 64.1 cm.)

Painted in 1976, this work is accompanied by a certificate of authenticity issued by Germana Matta.

Estimate

\$20,000-30,000

Provenance

Atelier Georges Visat, Paris

Acquired from the above by the present owner

Please note this work will be included in the forthcoming Catalogue Raisonné of Matta currently being prepared by Mr. Ramuntcho Matta.



207. Pedro Figari 1861-1938

La Volanta
oil on board
31 $\frac{1}{8}$ x 41 $\frac{3}{4}$ in. (79.2 x 105.9 cm.)
Painted circa 1924-1929.

Phillips is grateful to Fernando Saavedra for his kind assistance in cataloguing this work.

Estimate
\$50,000-70,000

Provenance
Estate of the Artist
Private Collection, Rome (acquired from the above)
Acquired thence by descent from the above

Exhibited
Buenos Aires, Museo Nacional de Bellas Artes, *Pedro Figari*, 1945
Paris Musées - Pavillon des arts, *Pedro Figari, 1861-1938*, March 5 - May 24, 1992



Property from the Triton Collection Foundation

208. Victor Vasarely 1906-1997

Reytéy, no. 0772

signed "Vasarely" lower center; further signed, titled and dated "'REYTÉY" 1968 Vasarely" on the reverse
acrylic on wood

18¾ x 18¾ in. (47.6 x 47.6 cm.)

Painted in 1968.

The authenticity of the present work has been confirmed by Pierre Vasarely, President of the Fondation Vasarely, universal legatee and the moral right holder of Victor Vasarely. This work will be included in the forthcoming *Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely*, which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.

Estimate

\$15,000-20,000

Provenance

Galerie Denise René, Paris

Joseph H. Hirshhorn, New York (acquired from the above in 1968)

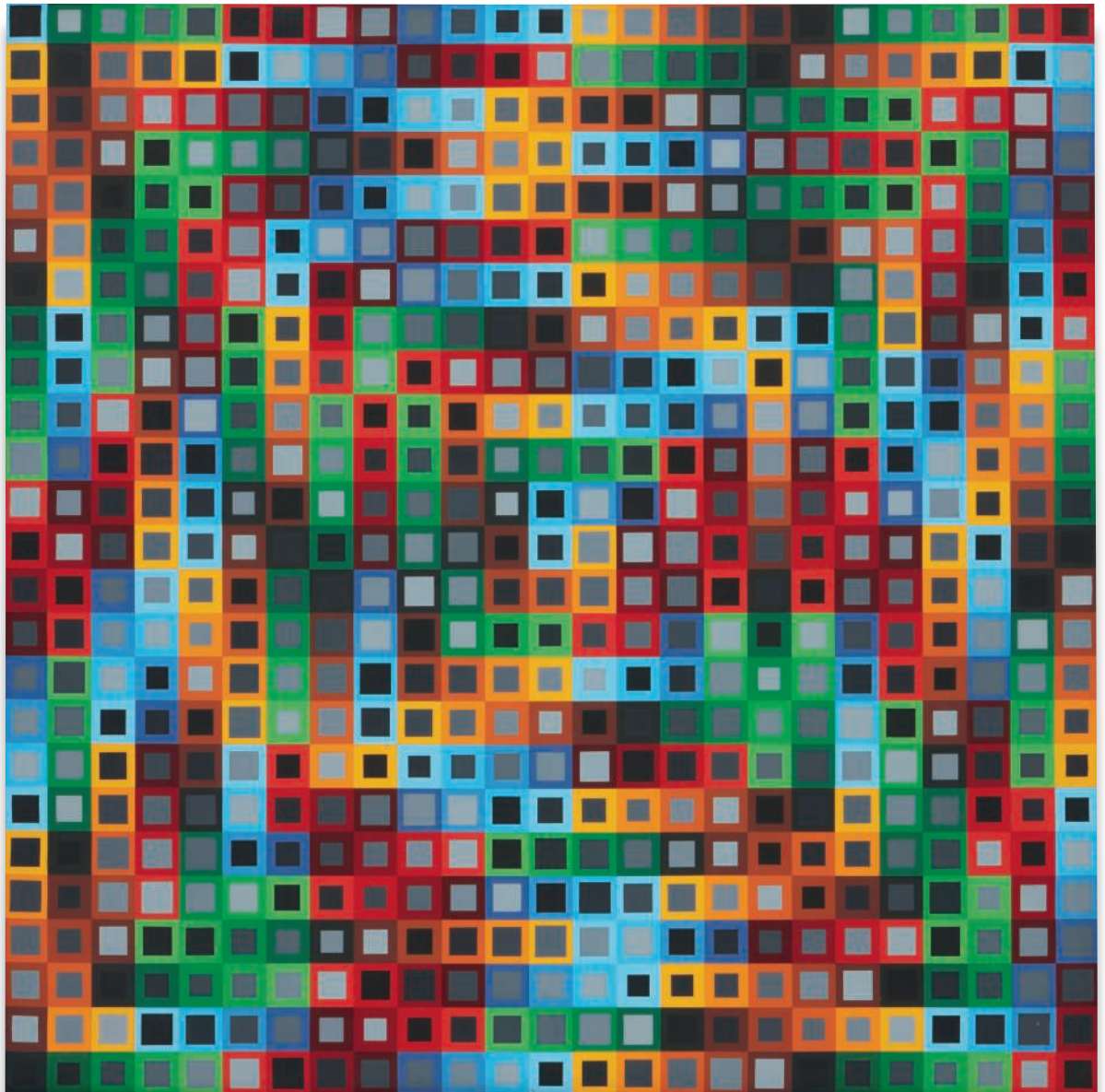
Estate of Joseph H. Hirshhorn

Hirshhorn Museum and Sculpture Garden, Washington, D.C.

Sotheby's, New York, May 13, 2009, lot 235

Acquired at the above sale by the present owner





209. **Victor Vasarely** 1906-1997

Orion K

signed, titled and dated "VASARELY "ORION K" 1972
Vasarely-" on the reverse

acrylic on canvas

47½ x 47½ in. (120.7 x 120.7 cm.)

Conceived in 1972 and painted circa 1992.

Provenance

Collection of the Vasarely Estate

Robert Sandelson Gallery, London

Acquired from the above by the present owner

The authenticity of the present work has been confirmed by Pierre Vasarely, President of the Fondation Vasarely, universal legatee and the moral right holder of Victor Vasarely. This work will be included in the forthcoming *Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely*, which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.

Estimate

\$80,000-120,000

210. Victor Vasarely 1906-1997

Mow

signed "Vasarely" lower center; further signed, titled and dated "VASARELY "MOW" 1980 Vasarely" on the reverse
acrylic on canvas

78¾ x 78¾ in. (200 x 200 cm.)

Painted in 1980, this work is accompanied by a certificate of authenticity signed and dated 1975 by the artist.

Estimate

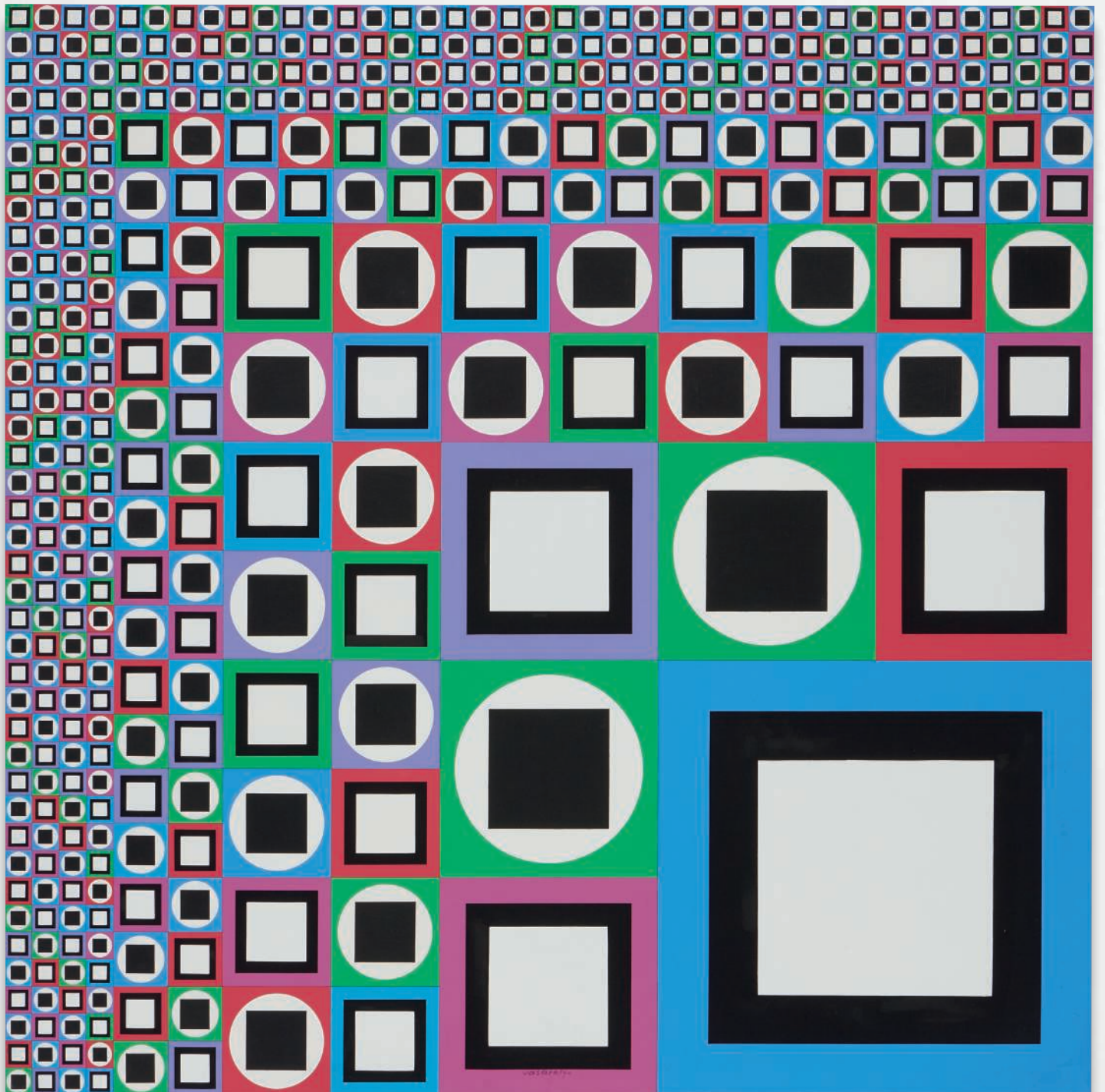
\$130,000-180,000

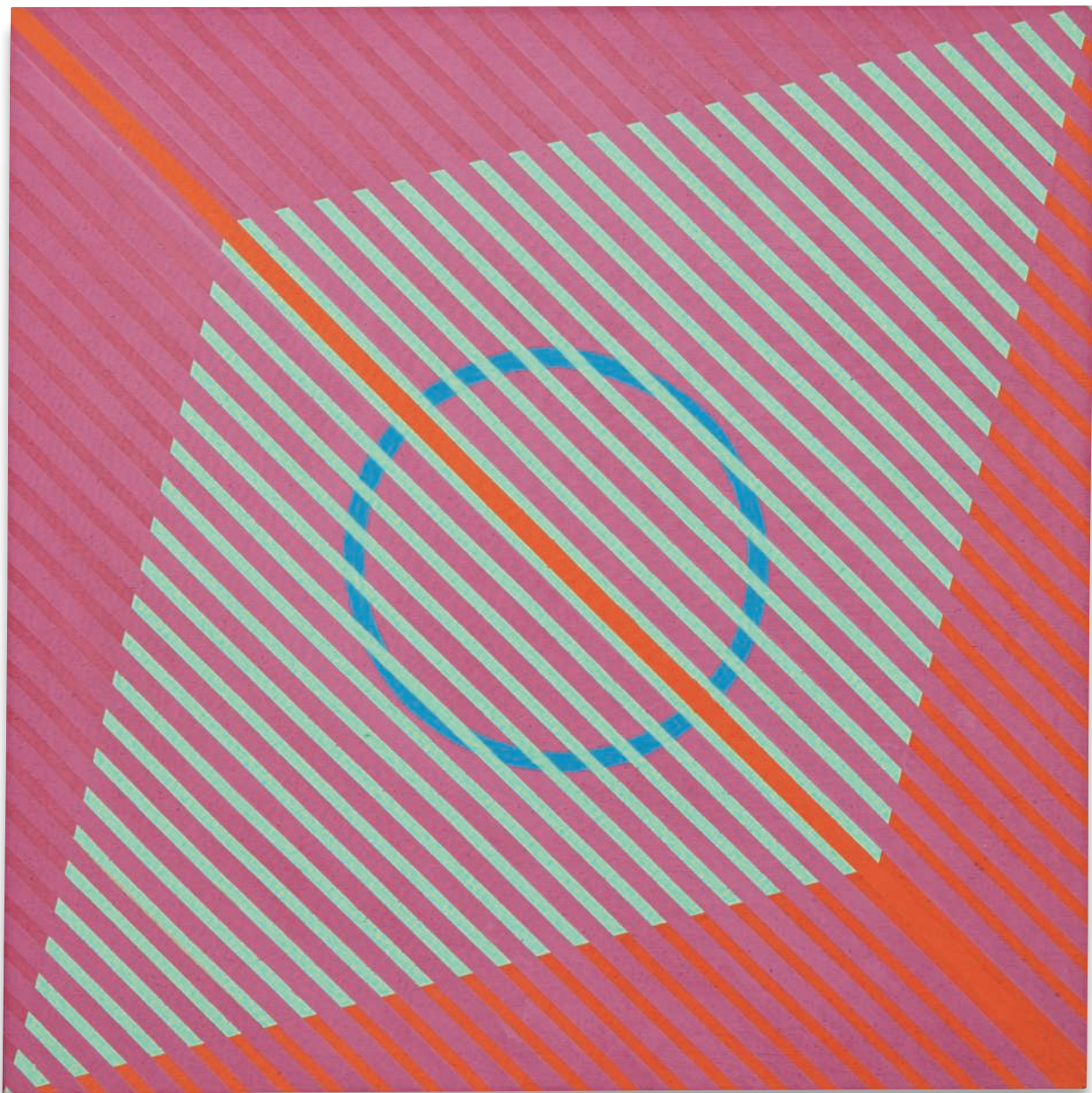
Provenance

The Artist

Private Collection, United States

Acquired from the above by the present owner





211. **Gerd Leufert** 1914 - 1998

Upata

signed, titled and dated "Gerd Leufert "UPATA" 1966" on the reverse

acrylic on canvas

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

Painted in 1966.

Estimate

\$50,000-70,000

Provenance

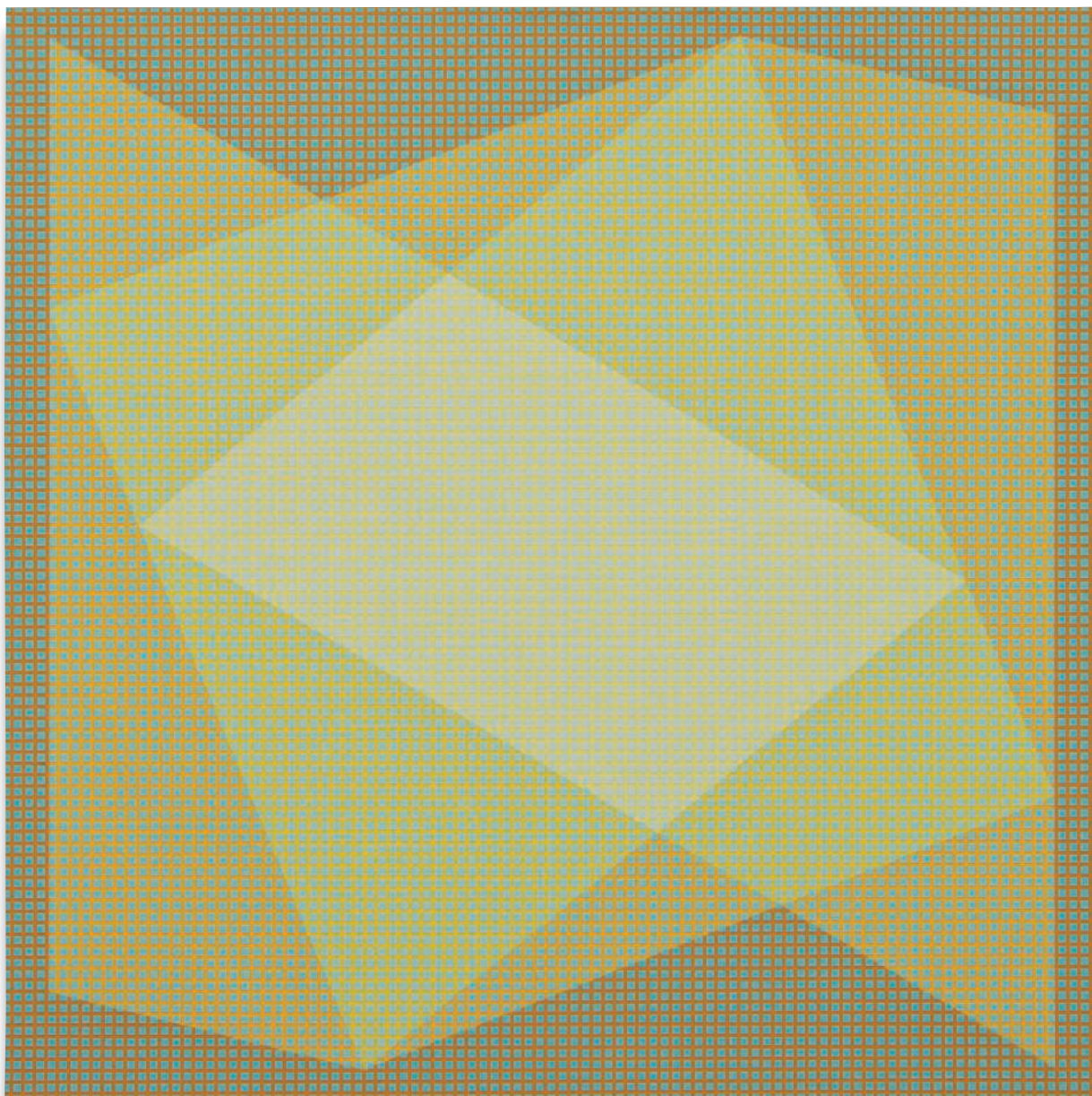
Estate of the Artist

Private Collection, Caracas

Acquired from the above by the present owner

Exhibited

Caracas, Sala Mendoza, *Gerd Leufert: Exposición Antológica 1960-1972, Pinturas y Listonados*, July - September 2007



212. Julian Stanczak b. 1928

Deserted No. 6645

signed and dated "Julian Stanczak 1971" on the reverse
oil on canvas

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

Painted in 1971.

Estimate

\$25,000-35,000

Provenance

Makler Gallery, Philadelphia

Dr. Arthur J. Weiss, Philadelphia (acquired circa 1975)

Moeller Fine Art Ltd., New York

Private Collection, New York



213. Alexander Calder 1898-1976

Les Masques

woven with the artist's signature "Calder" lower right;
further woven with the Ateliers Pinton Manufactures
monogram "FP" lower left; further woven with the
number "1/6" on the reverse
handwoven tapestry
64 $\frac{7}{8}$ x 97 $\frac{1}{4}$ in. (164.8 x 247 cm.)
Executed in 1971, this work is number 1 from an
edition of 6.

An example from this edition is housed in the
permanent collection of the Whitney Museum of
American Art, New York.

Estimate

\$12,000-18,000

Provenance

Galería Mer-Kup, Mexico City
Acquired from the above by the present owner in 1972

Exhibited

New York, Whitney Museum of American Art;
Minneapolis, Walker Art Center; Atlanta, High Museum
of Art; Dallas Museum of Art, *Calder's Universe*, October
14, 1976 - October 30, 1977, p. 165 (another example
exhibited and illustrated)

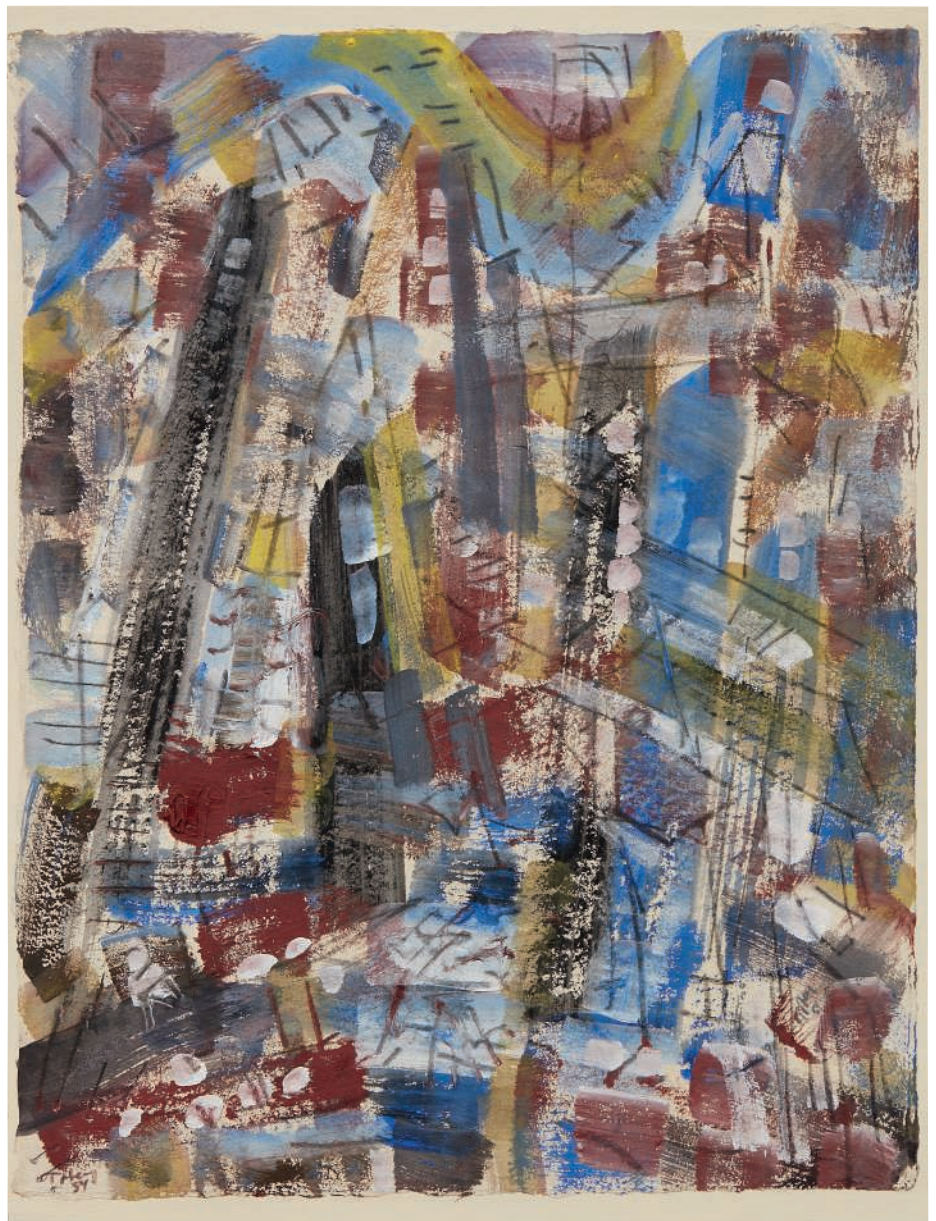
214. Mark Tobey 1890-1976

New York IV
signed and dated "Tobey 54" lower left;
further signed and dated "Tobey 54"
lower right
tempera and mixed media on paper
laid on cardboard
15 $\frac{7}{8}$ x 12 $\frac{1}{4}$ in. (40.3 x 31.1 cm.)
Executed in 1954.

Achim Moeller, Managing Principal
of the Mark Tobey Project LLC, has
confirmed the authenticity. The work
is registered in the Mark Tobey archive
with the number MT [123-6-28-10].

Estimate
\$30,000-50,000

Provenance
Mr. William Billow
Otto Seligman Gallery, Seattle
Estate of Eugene and Florence
Schwartz, Westchester
Private Collection, New York



Both real and imagined cities figure prominently as a recurring theme in Mark Tobey's oeuvre. As he has said, "No doubt I did them because I am an American painter. I cannot be indifferent to the swarming crowds, multitudes, neon signs, movie theaters, to the noises that I hate of modern cities." (Mark Tobey, quoted in William Chapin Seitz, *Mark Tobey*, exh. cat., Museum of Modern Art, New York, 1962, pp. 15-16) The chaos of New York City held a particular fascination for Tobey as the epitome of the tension between the spiritual and the material, which characterized much of his work and way of thinking. The city figured in over twenty of Tobey's works, beginning with *Broadway* (1936), painted while he was a resident artist at Dartington Hall in England, and which was acquired by the Metropolitan Museum of Art in 1942.

New York IV, painted between February and June of 1954, when Tobey had returned to the city, recalls some of

the striking stylistic elements of *Broadway*, in particular the dense composition and sense of frenetic movement. *New York IV*, however, breaks with the distinct one-point perspective of *Broadway*, opening up into an all-over composition that scholar and curator William C. Seitz referred to as "multiple space." Having moved beyond the more representational "white writing" style of the lines in *Broadway*, in *New York IV* Tobey reduces the city to an abstract patchwork of colorful brushstrokes and distinct black lines. "The empty space between buildings has been filled with 'mass' and movement," Seitz comments when discussing a work completed shortly after *Broadway* titled *Welcome Hero*, "walls are fragmented and...the compartments of architecture, billboards, and other geometric details have broken away from the focus of the street." (William Chapin Seitz, *Mark Tobey*, exh. cat., Museum of Modern Art, New York, 1962, p. 27) The similarly expressive rendering of the city in *New York VI* further enhances its frenzied movement, dynamic rhythm, and unique vibrancy.



215. Fernando de Szyszlo 1925 - 2017

Mesa ritual

signed "Szyszlo" lower right

acrylic on canvas

47¼ x 47¼ in. (120 x 120 cm.)

Painted in 1986, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate

\$50,000-70,000

Provenance

Private Collection, Peru

Acquired from the above by the present owner

216. Gunther Gerzso 1915-2000

Arcaico

signed and dated "Gerzso 60" lower right; further signed, titled and dated "Arcaico Gerzso 60" on the reverse

oil and sand on canvas

45¾ x 28⅞ in. (116.2 x 73.3 cm.)

Executed in 1960.

Estimate

\$50,000-70,000

**Provenance**

Private Collection, Switzerland (acquired directly from the artist)
Doblaschovsky Auktionen AG, Bern, May 3, 2002, lot 588
Mary-Anne Martin Fine Art, New York
Acquired from the above by the present owner

Exhibited

Mexico City, Galería Antonio de Souza, *Gerzso: Óleos*, March 1961
Tokyo Metropolitan Art Museum, *VI Tokyo Biennale 1961: The Sixth International Art Exhibition of Japan*, May 1961
Mexico City, Museo Nacional de Arte Moderno INBA, *Gunther Gerzso: Exposición Retrospectiva*, August - September 1963





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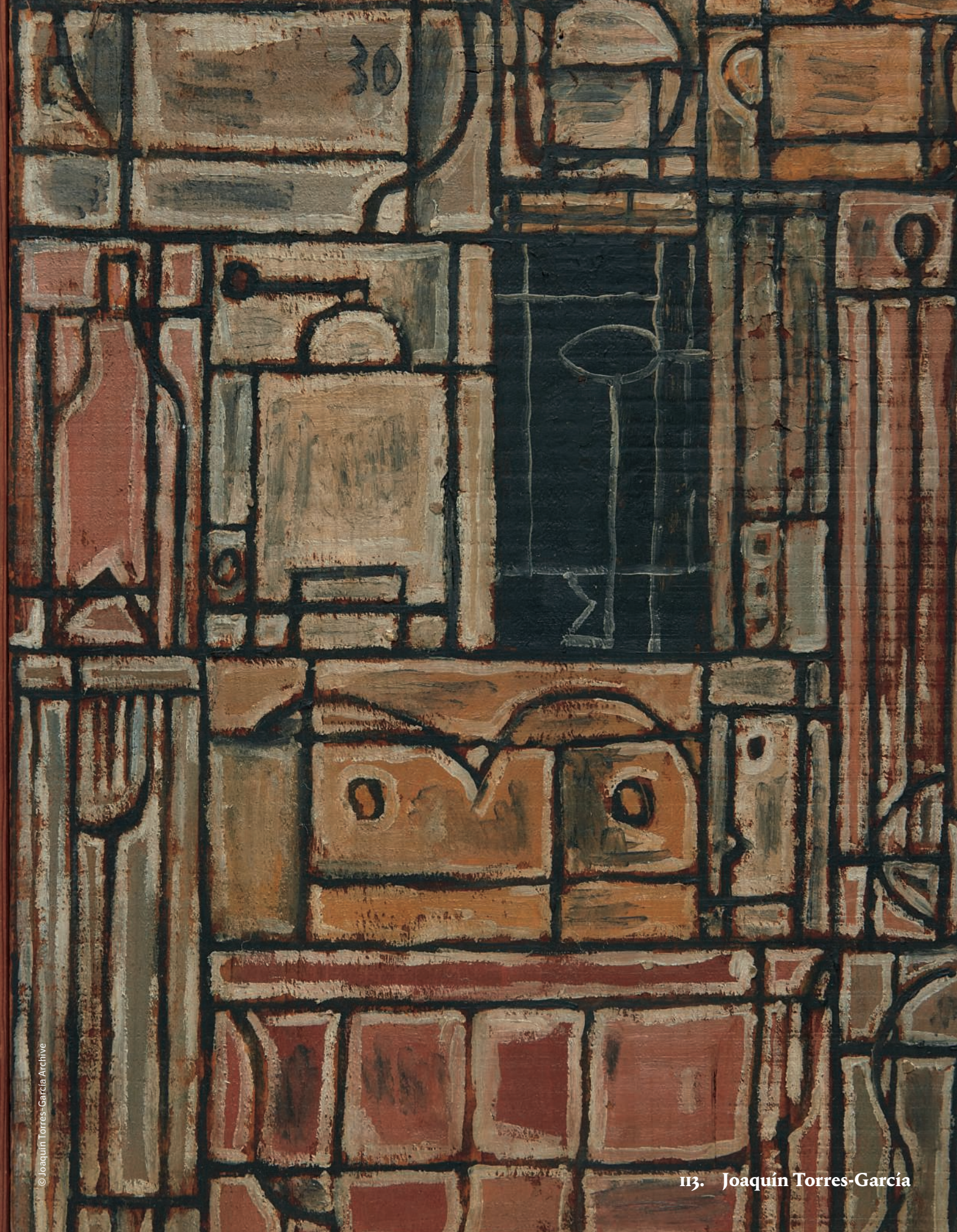
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Front cover Yayoi Kusama, *Nebula*, 1990, lot 165

© Yayoi Kusama

Back Cover John Chamberlain, *Chamooda*, 1975, lot 146

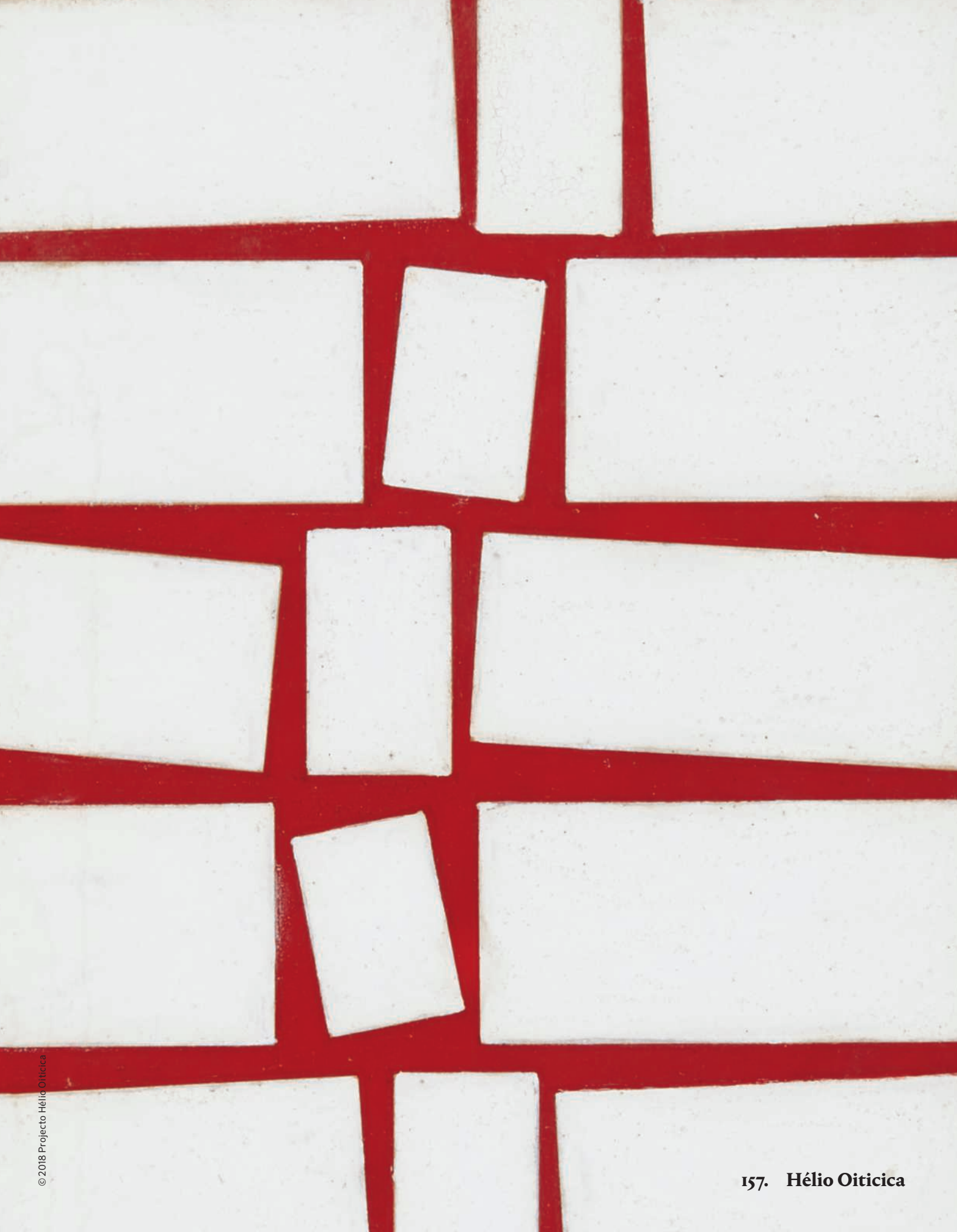
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