



PHILLIPS

CONTEMPORARY ART

NEW YORK EVENING SALE 11 NOVEMBER 2013



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CONTEMPORARY ART

SALE INFORMATION

NEW YORK DAY SALE 11 NOVEMBER 2013

AUCTION & VIEWING LOCATION

450 Park Avenue New York 10022

AUCTION

11 November 2013 at 7pm

VIEWING

2-10 November

11 November by appointment

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

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Front cover David Hammons, *Untitled*, 2000, lot 7

Back cover Mark Rothko, *Untitled (Black on Gray)*, 1969-70, lot 18 (detail)

Opposite Roy Lichtenstein, *Woman with Peanuts*, 1962, lot 12

1

LUCIEN SMITH b. 1989

Hobbes, The Rain Man, and My Friend Barney / Under the Sycamore Tree, 2011

oil on canvas

122 x 91 in. (309.9 x 231.1 cm.)

Estimate \$100,000-150,000

PROVENANCE

OHWOW, Los Angeles

Private Collection

“I drew and painted because that was my alternative to reading.”

LUCIEN SMITH

Blending a laidback West Coast attitude with Brooklyn grit, Lucien Smith has reinvigorated downtown cool with a renewed allegiance to craft and skill. While Smith’s work is full of a laconic distance from his subjects, in it is manifest an earnest engagement with the history of painting. Smith is best known for paintings that invade the border between representation and abstraction and in the current lot we find an important lodestar in the artist’s aesthetic, as well as psychological, constellation. *Hobbes, The Rain Man, and My Friend Barney / Under the Sycamore Tree*, 2011, is a striking, large-scale painting lushly depicting a scene from the second *Winnie-the-Pooh* animated Disney film. However the painting is in its own way a redacted form of this animated classic as Smith has removed the character of Piglet who, in the filmed version, was the only figure in the scene. This characterless background turns the animated children’s fable into a classical landscape painting, focusing on the natural form of the tree and the wind, and harkening specifically back to Japanese folding screens, Monet’s *Weeping Willow*, and perhaps most closely, Courbet’s *Oak Trees*, 1854.

In the present lot, we have the artist playing back and forth between fiction and truth; the very title itself steers the viewer and artist back towards seemingly slight childhood charms, the comic novels of Pooh, as well as the comic strips of Calvin and Hobbes that are in-and-of themselves imbued with nostalgia as well as important Eastern and Western philosophy. Reflecting his upbringing as an only child, Smith investigates places of intellectual and emotional escape, as well as the schema of imaginary friends. In the current lot the artist manages to locate where these obsessions overlap; in the magical space below the blowing tree, where Pooh and his friends search for meaning in the absurd, is where Smith has erased the friend closest to Pooh who may or may not exist. He has removed Pooh’s, and perhaps his own, id.



◦ 2

PROPERTY OF A PRIVATE COLLECTOR

NATE LOWMAN b. 1979

Trash Landing Marilyn #12, 2011

oil and alkyd on linen

65¾ x 46¾ in. (167 x 118.7 cm.)

Signed and dated "Nate Lowman 2011" along the overlap.

Estimate \$400,000-600,000

PROVENANCE

Maccarone Gallery, New York

Private Collection

EXHIBITED

New York, Maccarone Gallery and Gavin Brown's enterprise, *Trash Landing*,
May 7 – June 18, 2011

"I don't have a connoisseur's interest [in Marilyn Monroe] and the only films I saw of hers were *The Misfits* and her singing "Happy Birthday Mr. President." I'm more interested in other peoples' interest in [her]."

NATE LOWMAN

Juxtaposing the raw appeal of familiar cultural debris and an energetic re-examination of Pop Art and Abstract Expressionism, Nate Lowman's *Trash Landing Marilyn # 12* is a concise, pulsating summation of decidedly twenty-first century sensibilities. From the *Marilyn* series, *Trash Landing Marilyn # 12* demonstrates Lowman's ability to tap into a collective creative consciousness and emerge with an entirely new and fresh synthesis of its influences. Here he has mined the American cultural lexicon for the image of Marilyn Monroe. Lowman has chosen as his source Willem de Kooning's depiction of the actress, *Marilyn Monroe* of 1954, which came shortly after the artist's groundbreaking *Woman* series, which created an uproar when first exhibited at Sidney Janis's gallery due to its figurative depiction of the violently attended-to woman. To this, Lowman combines a sensibility shared with Andy Warhol, who also addressed the same subject throughout his career.

Utilising "80s surfboard hues" of oil paint overlaid with a screenprint pattern of glossy alkyd, suggesting Xerox-copy distortion, Lowman transposes a quintessential work of Abstract Expressionist gesturalism into a ghostly figure transported to the present day. Lowman's focus on contemporary "trash" culture and urban wastefulness is represented here in the graffiti-like nature of his treatment of the non-screened aspects of the composition. Blending high and low, *Trash Landing Marilyn # 12* thus combines multiple languages—that of graffiti, DIY culture (in the Xerox quality of the screenprint), Abstract Expressionism, and soft, kitschy 1980s hues—to arrive at an utterly unique recombination all his own.



◦ 3

MARK GROTJAHN b. 1968

Untitled 'Lines on Black', 2004

oil on linen

60½ x 50½ in. (152.7 x 127.3 cm.)

Signed, titled and dated "MARK GROTJAHN 04 UNTITLED 'LINES ON BLACK' M. Grotjahn" along the overlap.

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

PROVENANCE

Anton Kern Gallery, New York

“I have an idea as to what sort of face is going to happen when I do a ‘Face Painting,’ but I don’t exactly know what color it will take, or how many eyes it’s going to have...They’re still intuitive, but I generally know where they are going. It’s a different kind of freedom, a different kind of expressionism.”

MARK GROTJAHN





Pablo Picasso, *Visage de femme aux cheveux bouclés*, 1946. Oil on canvas. 31¾ x 25 ¾ in. (80.5 x 64.5 cm.) Private Collection. © 2013 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Colliding abstract and figurative elements, Grotjahn's paintings are conceptually grounded. The curator Douglas Fogle once pointedly remarked on the seemingly tripartite nature of Grotjahn's oeuvre that there are, "the 'mimetic' sign paintings and drawings, the 'abstract' perspective and butterfly works, and the turgidly expressive faces, masks, and flowers that occupy the realm of 'figurative'" (D. Fogle, quoted in B. Schwabsky, "Vehicles of Fascination," *Mark Grotjahn*, Aspen Museum of Art, exh. cat., 2012, p. 59). Yet, in truth all of these works are simultaneously figurative and abstract, mimetic and expressive, systematic and idiosyncratic. Grotjahn obviates a certain playfulness in his work that belies an antipathy to systems. The current painting, *Untitled (Lines on Black)* of 2004, is a stunning example of his ability to manipulate only a handful of colors in a restrained yet effervescent composition, excellently manifesting the multifarious nature of his painting style and the evolution of his oeuvre.

Dividing the picture plane in a manner reminiscent of his *Butterfly* paintings, with one center band bisecting the canvas, Grotjahn has repurposed his famous butterfly wings here in the service of the construction of an eerie, even deranged face, bursting with energy. As opposed to the usual double loci, this painting has four – two at the eyes and two at the nose where the painter has imbued a particular energizing force of construction. "Mr. Grotjahn has long used schematic faces as the starting point for his abstract paintings, obliterating their features as he develops the generally symmetrical butterfly-wing

geometries for which he is known. Here rawness rather than finish prevails. The radiating, ricocheting lines never submit; the flaring planes never emerge. The faces hold their own, if just barely, to affirm in staunchly contemporary terms the human presence behind all art." (R. Smith, "Mark Grotjahn: Nine Faces," *The New York Times*, May 2011).

In *Untitled (Lines on Black)*, 2004, there is no mistaking that human presence is not merely behind the art but rushes out at the viewer with a nearly supernatural force. The black ground upon which the artist has built up his figure is richly textured with impasto and at times the various layers of underpainting are made more apparent. From this black, dark turbulence erupts these flashes of light delineating the eye sockets and nose bridge, these whorls of energy encapsulating the eyes and nostrils. "I like the description of the eyes coming out of the jungle. I sometimes pretend the faces are baboons or monkeys. I can't say I've been influenced by African art particularly or consciously except that I've been influenced by artists who have been influenced. Picasso being the most obvious." (M. Grotjahn in interview with Portland Art, October 2012). Visually reminiscent of his modernist predecessor, Grotjahn's "face" paintings intermingle abstract and figurative renderings while dismantling and building on the conventions of modern and contemporary painting. His exploration of powerfully worked abstraction coupled with rough representational figures echoes the Spanish master's own conflation of figurative and representational art back when the two were not mutually exclusive. Picasso's observation of African art heavily influenced his proto-Cubist style and thus the entire paradigmatic shift in art toward abstraction. Grotjahn's faces reflect many of the same motifs of these African figures – in the treatment of the large almond eyes, the aggressive bursts of light like the nails of a power figure, the forceful demeanor of the face, among others.

In addition to revisiting the forms and themes of the art historical canon, Grotjahn clearly likes to work within a series, developing and evolving it further with each new work. Similar to the conceptual exercise of copying the unappreciated work of others as in his earlier Sign series, these masks are in fact derived from the drawings of his own psychoanalyst grandfather. "I started doing the funny 'Faces' in the spirit of my grandfather, in the same way that when I trace his drawings, I know the sounds he made with every movement. I know what it sounds like, and I know what it looks like when he drew them... The 'Faces' came out in the spirit of him." (Mark Grotjahn taken from J. Tumbler, "Big Nose Baby and the Moose," *Flash Art*, January - February 2007, p. 85).

"Grotjahn is not an artist obsessed with positing a wholly unprecedented 'concept' of art, but rather is concerned with teasing nuanced experience out of existing concepts or constructs according to the opportunities presented by a specific, well-calculated conceit. Nor is he really preoccupied with Ezra Pound's mandate to 'make it new;' rather he wants to make it vivid, and applies all of his impressive skill to doing just that." (Robert Storr in "LA Push-Pull/Po-Mo-Stop-Go," exh. cat., Gagosian Gallery, London, 2009, p. 6). Clearly *Untitled (Lines on Black)*, 2004, is a testament to Grotjahn's masterful ability to unify various sources and styles into a compositional harmony far greater than the sum of its parts and his continued contribution to the perseverance of painting in the 21st century is unparalleled in its progression.



◦ 4

MARK GROTJAHN b. 1968

Untitled (Orange Butterfly Green M 2003 G), 2003

oil on linen

49 x 39½ in. (124.5 x 99.4 cm.)

Initialed and dated “MG 2003” along the lower edge.

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

PROVENANCE

Anton Kern Gallery, New York

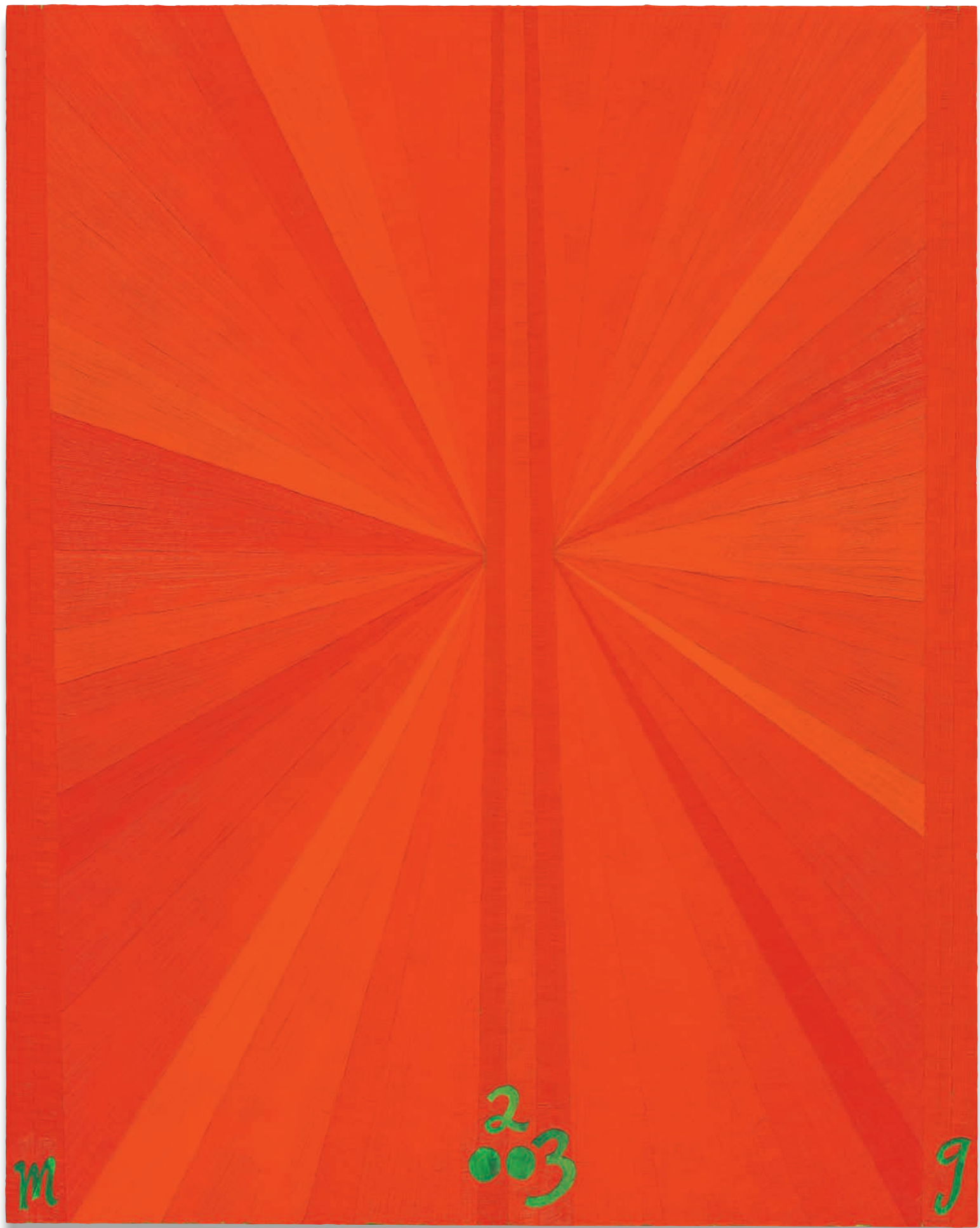
EXHIBITED

New York, Anton Kern Gallery, *Mark Grotjahn*, October 9 – November 15, 2003

Thun, Kunstmuseum, *Mark Grotjahn*, September 7 – November 18, 2007

“I intellectually believed that art can be whatever you wanted it to be, but only by doing something does the idea become true.”

MARK GROTJAHN





Mark Rothko, No. 8 (*Multiform*), 1949. Mixed media on canvas. 89 7/8 x 65 7/8 in. (228.3 x 167.3 cm.) National Gallery of Art, Washington. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

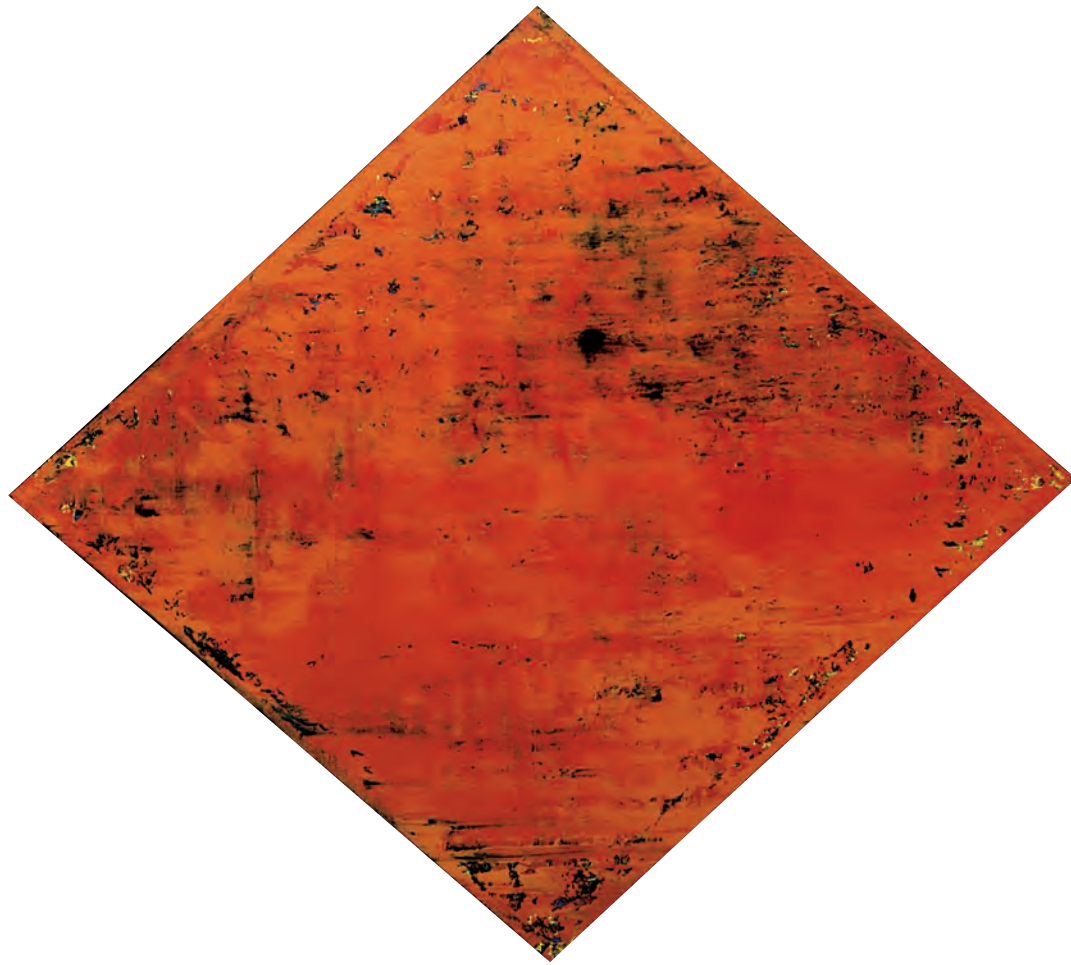
“The butterfly has become to Mark Grotjahn what the target is to Kenneth Noland, the zip was to Barnett Newman, and the color white is to Robert Ryman, Grotjahn’s abstracted geometric figure is suitably elusive. In fact, the more familiar it becomes, the more he refines its ability to surprise and, perhaps paradoxically, takes it further away from actual butterflyness.” M. N. Holte, “Mark Grotjahn: Blum and Poe,” *Artforum*, vol. 44, no. 3 (November 2005), p. 259

Mark Grotjahn’s stunning work *Untitled (Orange Butterfly)* of 2003 is a captivating display of the perspectival arrangement and sumptuous chromatic immersion that has made this artist one of the most exciting painters today. For this painting, Grotjahn has reduced his palette drastically and dispensed with alternating color bands which he had utilized in his earlier work, but the result is far from puritanical or austere; the fractured geometry and handmade aesthetic make for a vibrating and visually active picture plane. Indeed, the intensely orange, lushly textured surface possesses an active, almost palpable, force. “The paintings themselves are hard-edged spatial illusions in rich gradations of colour that appear to expand and contract... Grotjahn actually riffs from the whole range of abstraction: Malevich, Mark Rothko, Ad Reinhardt, Frank Stella, Brice Marden et al. Unlike the constructivists who rejected decorative reference or ‘subjectivity’,

Grotjahn is actively encoding references including pop psychedelic associations.” (M. Henry in: exh. cat., The Saatchi Gallery, *Abstract America: New Paintings & Sculpture at The Saatchi Gallery*, London, 2009-2010, p. 7)

Grotjahn has explored the esoteric butterfly motif extensively over the past decade in both drawing and painting. His devotion to this singular concept has allowed him to explore color, form and scale in a depth that shares lineage with Rothko and Albers. The Butterfly paintings have a unique and intense visual presence - a central vanishing point, or more accurately two, as the lines hardly ever radiate out from the same locus, in the “body” of the butterfly and an energy emanating out and fluttering through the diagonal lines of the “wings.” There is simultaneous concentration and decentralization.

The artist has committed to restricting his use of color for some time, working on series of butterfly paintings devoted to individual colors: orange, as in the current example, red, yellow, green, pink, blue, and on. Within these singular color canvases there is distinct variation in tonality that belies any identification with monochromism. The slight tonal shifts from red toward yellow throughout the canvas lend it a shimmering quality, further enhanced by the sheen of the paint itself



Gerhard Richter, *Abstract Picture (Rhombus)*, 1998. Oil on canvas. 90 ¼ x 101 ½ in. (229.2 x 256.9 cm.) The Museum of Fine Arts, Houston. © Gerhard Richter

and its treatment, deeply ridged with brush lines. Far from being simply a textured monochrome work, *Untitled (Orange Butterfly)* radiates with varying ochre, sienna, umber, and saffron hues.

Untitled (Orange Butterfly) is an early and outstanding paragon of the *Butterfly* series and typifies the salient themes of method and concept of his best work. The incredibly precise treatment of the paint and canvas is readily apparent even if, in contrast to his Abstract Expressionist predecessors, there is no apparent struggle or self-revealing quality to the work. It is clearly very deliberately wrought with underpainting and precisely delineated bands of subtly varied, but consistently vibrant orange coloring.

His early interest in handmade signs is evidenced in the present work through a celebration of the artistic trace, which refuses the precise, hard-edged line often associated with formal abstraction. It can also be seen in the artist's signature, which he makes a peculiar feature in most of his paintings. Signing the front of a work is rare for most abstract artists and an unusual practice in contemporary art in general, yet Grotjahn has prominently placed his name and the date of production on this *Butterfly* work. The prominent signature with the artist's initials "M G" and the date "2003" in the lower left and

right corners as well as the center band of the canvas respectively, precisely renders the importance of text, and color, in his work. The brilliant orange overpainting has been meticulously masked out to reveal the electric green-yellow underpainting. The interplay of the two acid-toned hues immediately attracts the viewer like a flashing neon sign plucked from the artist's hometown of Los Angeles. The process of masking and meticulous reproduction of text harkens back to his Sign paintings and here serves to announce the artist and his work. A recurring theme in these *Butterfly* paintings, the signature is a playful compositional element which adds a splash of color and a dash of humor to these otherwise formal abstractions. As discussed by Johanna Burton: "Language plays a significant role on and off the artist's canvases, particularly in his use of ambiguity (saying 'butterfly' and meaning 'abstraction'...). Like Ryman, Grotjahn uses his signature as verbal signifier and as formal device, leaving us to determine where one ends and the other begins." (J. Burton, "Mark Grotjahn: Anton Kern," *ArtForum*, vol. 42, no. 4 (December 2003), p.146.) The artist's signature, and therefore his identity, is bound up in the painting as a formal component, creating a small sign that indicates Grotjahn's awareness of the relationship between the author, the work and the wider system of artwork as fetish object. For Grotjahn, the whole work is his signature, and the *Butterfly* paintings his signature style.

5

JEFF KOONS b. 1955

Buster Keaton, 1988

polychromed wood

66 x 48 x 27 in. (167.6 x 121.9 x 68.6 cm.)

This work is numbered and dated "1/3 '88" on the underside. This work is number 1 from an edition of 3 plus one artist's proof.

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

PROVENANCE

Galerie Max Hetzler, Cologne

Private Collection

EXHIBITED

Cologne, Galerie Max Hetzler, *Banalität*, November, 1988

(current example exhibited)

New York, Sonnabend Gallery, *Banalität*, November, 1988

(another example exhibited)

Chicago, Donald Young Gallery, *Banalität*, December, 1988

(another example exhibited)

Pittsburgh, Carnegie Museum of Art, *The Carnegie International*,

November 5, 1988 – January 22, 1989 (current example exhibited)

Los Angeles, Museum of Contemporary Art, *A Forest of Signs: Art in the*

Crisis of Representation, May 7 – August 13, 1989

(current example exhibited)

Trento, Museo di Arte Moderna e Contemporanea di Trento e Rovereto,

American Art of the Eighties, December 1991 – March 1992

(another example exhibited)

Minneapolis, Walker Art Center, *Let's Entertain Life's Guilty Pleasures*,

February 12 – April 30, 2000, then traveled to Portland Art Museum (July

7 – September 17, 2000), Paris, Musée national d'art moderne, Centre

Georges Pompidou (November 15 – December 18, 2000), Wolfsburg,

Germany Kunstmuseum, Wolfsburg (March 16 – July 15, 2001), Mexico

City, Museo Rufino Tamayo (June 6 – August 8, 2001), Miami Art Museum,

(September 14 – November 18, 2001) (another example exhibited)

Naples, Museo Archeologico Nazionale, *Jeff Koons*, June 9 – September 15,

2003 (another example exhibited)

New York, C&M Arts, *Jeff Koons: Highlights of Twenty-Five Years*,

April 7 – June 5, 2004 (another example exhibited)

Oslo, Astrup Fearnley Museum of Modern Art, *Jeff Koons: Retrospective*,

September 4 – December 12, 2004 (another example exhibited)

Chicago, Museum of Contemporary Art, *Jeff Koons*, May 31 – September 21,

2008 (another example exhibited)

LITERATURE

R. Mahoney, "Miracle on W. Broadway," *New York Press*, New York, November 9, 1988, p.15

K. Levin, "The Evil of Banality," *Village Voice*, December 20, 1988, p. 115

"Collaborations, Martin Kippenberger-Jeff Koons," *Parkett*, no. 19, p. 32 (illustrated)

A. Muthesius, *Jeff Koons*, Cologne: Taschen, 1992, pp. 119 and 121, no. 21 (illustrated)

G. Belli, J. Saltz, *American Art of the Eighties*, Milan: Electa, 1991, p. 60 (illustrated)

J. Koons, *The Jeff Koons Handbook*, London: Thames and Hudson Limited and Anthony d'Offay Gallery, 1992, p. 159

K. Jacobson, ed., *Let's Entertain Life's Guilty Pleasures*, Minneapolis: Walker Art Center, 2000, p. 246, no. 41 (illustrated)

M. Codognato and E. Geuna, *Jeff Koons: Napoli*, Museo Archeologico Nazionale, Naples: Electa, 2003, p. 71 (illustrated)

M. Spiegler, "How Many Buster Keatons Does it Take to Fill an Art Gallery," *ArtNews*, September 2004, p. 121 (illustrated)

M. Woltmann, ed., *Jeff Koons: Retrospective*, Oslo: Astrup Fearnley Museum of Modern Art, 2004, p. 89 (illustrated)

Jeff Koons: Highlights of Twenty-Five Years, New York: C&M Arts, 2004, no. 5, n.p. (illustrated)

H.W. Holzwarth, *Jeff Koons*, Cologne: Taschen, 2007, pp. 273-275 (illustrated)

H. Bourdeaux-Martin, "Profile-Dominique Levy," *Whitewall*, Winter 2008, p. 42 (illustrated)

F. Bonami, ed., *Jeff Koons*, Chicago, Museum of Contemporary Art, New Haven: Yale University Press, 2008, p. 64 (illustrated)

H.W. Holzwarth, ed., *Jeff Koons*, Hong Kong: Taschen, 2009, pp. 270-271 (illustrated)





Art Magazine Ads (Art In America) from *Banality*, 1988-1989.
45 x 37 1/4 in. (114.3 x 94.6 cm.) ©2013 Jeff Koons

Jeff Koons's celebrity is a curious development in contemporary art. At once embracing his stardom and acknowledging its blatant satirical elements, Koons has cultivated an image that is as much a staple of the art world as any of his individual projects. But in order to provide the crucial hints at the relationship between the artist and his work, we explore the progression of his many series, the defining structure of his sculptural output since the early 1980s. As a young artist, Koons championed the readymade, first introduced by Duchamp at the turn of the twentieth century. He then turned his attention to the marketing phenomena of alcohol, at once ingenious and malicious in manipulating consumers through spectacle and ego-stroking. Yet even with that series, coined *Luxury and Degradation*, Koons continued to use readymade sculpture as his constructive basis. *Banality*, Koons's landmark (and arguably most celebrated) series, however, signaled a major turning point in Koons career. With the original sculpture of *Buster Keaton*, 1988, Koons presents an unprecedented object, one rife with permutations of self-portraiture and spiritual enigma.

Prior to his creation of the *Banality* series, Koons's figural inspirations were more formulaic than self-determined. As a child, he had been obsessed with Salvador Dalí and the Surrealists; indeed, it is not difficult to pinpoint their explicit influence upon his early work, especially in terms of specific imagery, namely the multiplicitous pieces of domesticity that categorize early pieces such as *The New* and *The Pre-New*, both 1980. But after working with readymades for the better part of a decade, Koons felt his work demanded a new angle of personality, where his personal symbology and that of culture-at-large was the main player.

As Koons stated in 2009, "In the *Banality* work, I started to be really specific about what my interests were. Everything here is a metaphor for the viewer's cultural guilt and shame. Art can be a horrible discriminator. It can be used either to be uplifting and to give

self-empowerment, or to debase people and disempower them. And on the tightrope in between, there is one's cultural history. These images are aspects from my own, but everybody's cultural history is perfect, it can't be anything other than what it is—it is absolute perfection. Banality was the embracement of that." (H.W. Holzwarth, *Koons*, Los Angeles, 2009, p. 252) The *Banality* series, comprised of wood carvings, porcelain and mirrored works, premiered in 1988 in a tripartite exhibition at the Max Hetzler Gallery in New York. Koons employed a renowned studio of craftsmen skilled in reliquary composition for the construction of the sculptures, a testament to the importance of their creation.

Before us, the statue of *Buster Keaton*, 1988, conveys a sense of uncanny verisimilitude. Approaching the exact build of Keaton himself, Koons's sculpture stands sixty-six inches at the shoulder, a life-size tribute to the most prominent actor/director of the silent film era. As his basis for the sculpture, Koons employed a publicity still of Keaton from his 1923 film, *Our Hospitality*, one of Keaton's most popular films during his most popular era. Following a young man off to claim his fortune amidst a family feud reminiscent of the Hatfields and McCoys, the still image from which Koons draws his inspiration finds its protagonist at the start of his journey, ready to head south. The publicity still features not only Keaton in character atop a comically diminutive horse, but also his face raised to the horizon with a look of courage and pride, hand firmly shielding away the sunlight. This stone-faced dryness was Keaton's signature pose, open to any and all comic mishap that might befall him.

We can make a number of guesses as to why Koons chose to use Keaton as a figure. First and foremost, we cannot ignore the similarities between the two artists, which ground the portrayal of Buster Keaton in the familiar pantheon of self-portraiture. While Koons gained notoriety within a community clinging to the formal aspects of the past and unwilling to give its approval to an artist so deeply immersed in the realm of the conceptual, we discover find an analogous story in Keaton's entry into the film business. Keaton's early specialty as a "gag" artist—namely, one who created and performed physical comedy bits for motion pictures—echoes sixty years later at the onset of Koons career, where his early readymades drew similar derision from critics, who denigrated his own bag of "gags." Yet this derision was woefully misplaced, as both Keaton and Koons have come to represent some of the most groundbreaking work imaginable in their respective fields, sharing aspects of humor and joy all in an effort to make their art more recognizable and successful.

Indeed, the faces worn by both artists further emphasize their kindred artistic pursuits. Throughout its various phases, up to and including the present lot, Koons's work with sculpture favors the suspension of artist's hand, opting instead for an objective presentation, disallowing the presence of the distracting opinions of the artists into his work. The viewer is faced with an object eminently recognizable yet entirely foreign, unimpeded by pedantic sentiment. In this way, Keaton's infamous filmic character—eyes wide, mouth flat, face broad and neutral to a cold and uncaring world dead set on humiliating him—presents a stylistic form of acting unequalled since. In effect, Keaton's absurdist adventures, which often leave his clothes tattered and his objectives shattered, leave no imprint upon his expression, allowing the audience to concentrate only on cinematic action and not on the unfortunate human drama that befalls him. Koons and Keaton subtract the elements necessary to make their own art reach its intellectual potential within the observer.



Publicity still of Buster Keaton from *Our Hospitality*, 1923



The film still that Koons chooses to immortalize his historical counterpart showcases Keaton's classic mask perfectly. Koons, however, manipulates several aspects of the image to create an altogether different portrayal of Keaton in his sculpture. Upon a wooden platform, which serves to emphasize the artificiality of the piece, Koons's carved wooden statue features three figures: Keaton, his miniscule mount and the curious addition of a bird atop his shoulder. The horse features the most fully realized proportions and colorings of the three figures. With a rich chocolate mane featuring white highlights at its nose and hooves, the horse seems resigned to the inanity of its rider, simply passing by the minutes until Keaton realizes his obvious mistake in selecting so inferior a breed. The coloration the horse and platform are enormously similar, to the extent that their chromatic unity seems to meld them together, a mere pedestal to showcase the circus up top.

Keaton himself differs from his publicity still in several telling aspects, which coincide with Koons's employment of Italian reliquary masters. As opposed to the still, in which the face of Keaton below his classic pork pie hat displays a look of naïve valor and confidence, here we find a somewhat defeated hero, eyebrows centrally peaked to betray a sorrowful gaze forward. In addition, Keaton's posture is slumped slightly, in direct opposition to his cinematic photograph. This combination of both expression and bearing leads us to believe that he is only halfheartedly heading into the great beyond, wary from something unknown and untold. Koons's choice of coloring is in keeping with the rest of his figures from the Banality series; whether the unreal golden glimmer of *Michael Jackson and Bubbles* or the blazing brightness of *Pink Panther*, Koons sculptures feature no delusions of hyperreal grandeur, insisting instead upon colors that betray their sculptural nature. Here, Keaton's matte tanned skin contrasts sharply with his dark brown hair, yet highlighting the texture as the color sits upon ridges of the carved wooden surface. In addition, Keaton's enormous salmon bowtie differs drastically from the disheveled garment in the publicity still.

The final and most fascinating point of difference between the film still and the sculpture is Koons's addition of a cartoon companion upon Keaton's shoulder. The tiny bird is marvelous anachronism, its graphical features dating from decades after the production of Keaton's film. Eyes wide with surprise and anticipation, the orange spitfire is straight out of an animator's notebook, its wings appearing to be mid-flap as it anticipates its journey southward. The bird provides a glaring counterpoint to the heaviness of Keaton's countenance, highlighting the dichotomous expressions of each rider.

Buster Keaton, 1988 is not merely a tribute to the cinematic master nor perhaps a simple joke on his film persona. Keaton's near-life size portrayal in the statue, in cooperation with his downcast, almost forlorn look of world-weariness, conjure far more haunting visual allusions than *Our Hospitality*. Koons, through employing workers skilled in religious craftsmanship, has inverted the nature of corpus and crucifix. Instead of the corpus' dependence upon the cross for elevation, we find Keaton's bow tie, sanitized into a perfect crucifix, dependent upon its attachment to the corpus. In doing so, Koons has inverted the relationship between the flesh and the cross: no longer is the body dependent upon the soul to be saved, but the soul is dependent upon the body.

Having begun to explore the range of sentiments achievable in figurative sculpture in his Statuary series, it seems appropriate that Koons would find a way to be simultaneously kitschy and profound in his casual display of spectacle and ingenious symbolism. Yet, in direct opposition to its name, the aim of *Banality* was not a conciliatory one. Rather, Koons took strides in order to guarantee its controversy. The ad for his show in *Artforum*, in which he appears as a teacher giving a lesson in “Exploit[ing] the Masses,” showcased his direct rivalry with the academically grounded *Artforum*: “The artists wanted to confront *Artforum*, the most didactic of the magazines, identified at the time with theoretical writing and social-critical positions, and its readers, whom he perceived as hostile, with the assertion that he, not they, represented the future of art.” (K. Siegel, “Banality”, *Koons*, Ed. H.W.

Holzwarth, Los Angeles, 2009, p. 254) In addition, Koons eschewed the praise of art community in favor of his freedom to work within it as an uninhibited artist, one who chooses not to draw his inspiration from the dictates of academicians or critics. With *Buster Keaton*, 1988, Koons nonchalantly proved that he could create a piece of art that was at fascinating to engage with both visually and intellectually.

And, of course, Koons demonstrates his dominance as a humorous provocateur. The bird accompanying Keaton on his shoulder has a distinct referent in Christian iconography. Koons laid out the different aspects of his sculpture in 2009, amidst the different sculptures in his series: “Buster Keaton was Christ. I wanted to have the spiritual authoritarian figures there, in the Garden of Eden, so that people wouldn’t feel afraid to just give in to the Banality. The little animated bird on his shoulder is like the Holy Spirit, and there’s a miniature pony instead of a donkey but this is like Christ.” (H.W. Holzwarth, Koons, Los Angeles, 2009, p. 271)

Though it seems as if the bird is a slight crack at Keaton’s seriousness, it is Koons who is deadly serious in his use of cartoonish sculpture. As the Holy Spirit, going forth with Keaton’s Christ figure into a new dawn and new horizon, the cartoon bird serves to renew the fatigue of Keaton’s protagonist with its song, raising the Christ figure from his depressive indulgences. In turn, we can see the future of Keaton’s fabulous adventure unfolding: he will, of course, be subjected to a number of earthly tortures for our delight (and, in a religious sense, for our forgiveness), but he will eventually prove a successful protagonist in his bid for love within the world of his film.

As we recall the similarities between the two men, it would be negligent not to investigate the holistic implications of such a statue. Koons’s fascinating manipulation of Keaton’s physicality and original film still

lends a marvelous twist to the possibilities inherent in self-portraiture. Koons first fuses both religious figure and artist by assimilating holy properties and sculptural elements into Keaton’s figure. Then, by establishing Keaton as a direct reference to himself, Koons manages to add a third layer into his seemingly comic piece: he indirectly posits himself as a redemptive figure, creating and recreating. Keaton, in this respect, is the spiritual mediator and communicator between two realms, bridging the gap between two distant versions of the artist. With every sculpture in the *Banality* series, Koons manages to put forth a test for his observer. Through his titles and stunning visuals, he tests the ability of the viewer to peer more deeply into his work. However, once the observer chooses this path, Koons unleashes a wealth of pop culture imagery and religious reference, a veritable museum of art history that does not discriminate based on medium. In the piece that bears the eponymous name of the series, *Ushering in Banality*, 1988, Koons tricks us into thinking that we are only witnessing a scene of absurdity as two cherubic (and one very naughty) children lead flank a pig, the comedy inherent enough to engage us as we examine the piece. Elsewhere, *Michael Jackson and Bubbles*, 1988, tempts us to simply gaze upon it for its golden dazzle. But in each, the mythological references are fierce, either in Michael Jackson’s Byzantine coloring or the biblically-fraught Banality. Koons’s trial of the observer test continues today, where works appear simple as flowers but smell deep as the earth itself.

Buster Keaton, seated upon a tiny horse, with a cartoon bird at his shoulder, would not seem an obvious choice for universal cultural iconography. But as he has stated, Koons was interested in his own cultural history concerning the sculptures that make up Banality. The result is not a random image drawn from the annals of cinematic history then blown up to life size, but rather an enormously personal sculpture crafted from the imagery that Jeff Koons has deemed



Jeff Koons with *Banality* series. Photograph ©2013 Thomas Hoepker/Magnum Photos. Artwork © 2013 Jeff Koons.



Jeff Koons, *Self Portrait*, 1991. Marble. 37 ½ x 20 ½ x 14 ½ in. (95.3 x 52.1 x 36.8 cm.)
Edition of 3 plus 1 artist's proof. © 2013 Jeff Koons

culturally important to him. “Important,” in this sense, is perhaps a wild understatement. Self-portraiture, one of the rarest artistic approaches in Koons canon, has come in the form of an allied artistic adventurer, one whose initial gifts were critically discarded as “gags,” but have come to represent the visual advances of a generation.

Koons was interviewed by Klaus Ottman in 1986: “To me, integrity means unaltered. When I’m working with an object I always have to give the greatest consideration not to alter the object physically or even psychologically. I try to reveal a certain aspect of the object’s personality. To give you an example: if you place a shy person in a large crowd, his shyness will be revealed and enhanced. I work with the object in a very similar manner. I’m placing the object in a context or material that will enhance a specific personality trait within the object. The soul of the object must be maintained to have confidence in the arena.” (“Interview with Jeff Koons”, *Journal of Contemporary Art*, October 1986, <http://www.jca-online.com/koons.html>)

Here, speaking two years before he crafted *Buster Keaton*, 1988, Koons touches upon two concepts in his way of working that underscore his aims in the present lot. The first is his method of contrasting a piece with its environment, or presenting an object in an arena that will emphasize its personality. In drawing the inspiration for *Buster Keaton* from a production still, Koons’s project in giving three-dimensional life to his subject is one we can never have, even while experiencing the joy of Keaton’s many films: Koons manages to give us Keaton the entertainer in his most humble form. As the observer paces around Koons’s work, Keaton cannot turn his masterpiece of a mask towards us if he wishes it, humanizing the screen legend for us by tearing away our cinematic fantasy.

But more fascinatingly, we can see the rapidly evolving concept of integrity in Koons’s work. While he testifies in 1986 (during his production of the *Luxury and Degradation* series) that integrity is the intentional perfect reproduction of an object, presenting it in its unadulterated form, here we find Koons going back on his word as he shifts an object from a two-dimensional to a three-dimensional existence: the addition of the comic bird aboard Keaton’s shoulder, the embodiment of the holy spirit, is in clear violation of his earlier definition of integrity. Yet Koons has found a way to modify the physical nature of his subject matter without destroying what he labels the “personality”. In Keaton alone, we find the combination of tragedy and comedy, all concretized by the knowledge that he was, in fact, a brilliant and groundbreaking filmmaker. The addition of the bird is Koons’s recognition of the viewer’s relationship to legendary actor, intensifying it with an object that shares the same visual power; sprightly and colorful, yet historically religious and significant, the bird represents Koons’s progressive state of mind as an artist in the midst of great creative leaps forward. It is a perfect example of why Koons has to come down to us as one of the greatest artists of the late twentieth century.

In his entire process of creation—choosing an inherently comic image, filling it to the brim with religious undertones by way of construction and manipulation, then enhancing it with the addition of a pointed anachronism—Koons makes *Buster Keaton* anything but banal. The sculpture is a fascinating look into the methods of Koons as a creator, one who pulls from his own individual network of imagery, apart from society’s pre-approved pantheon of symbolism. Whether from a viewpoint of self-portraiture or not, *Buster Keaton*, 1988 is a telling portrait of Koons as a young artist who refused to look backwards, choosing instead to follow the tune of the spirit inside him.



(detail of the present lot)

◦ 6

JOHN CURRIN b. 1962

Amanda, 2003

oil on canvas

32 x 40½ in. (81.3 x 101.9 cm.)

Signed and dated "John Currin 2003" along the overlap.

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

PROVENANCE

Sadie Coles HQ, London

Andrea Rosen Gallery, New York

EXHIBITED

London, Sadie Coles HQ, *John Currin*, September 6 – October 4, 2003

LITERATURE

E. Williams, "John Currin," *Contemporary magazine*, issue 57, 2003, pp. 68-69 (illustrated)

A. Brusciati and A. Galasso, eds., *Painting Codes*, Monfalcone, Italy: Galleria Comunale d'Arte Contemporanea Monfalcone, 2006, p. 44 (illustrated)

N. Bryson, A. M. Gingeras, D. Eggers, *John Currin*, Gagosian Gallery, New York: Rizzoli, 2006, pp. 314, 315 and 380 (illustrated)

“The studio really is my boudoir; that’s something I’ve always cherished about painting—it’s a completely ambisexual atmosphere. I think you’re right if there’s a reverse logic to my work it’s that the pictures of men are about men and the pictures of women are about me.”

JOHN CURRIN



(detail of the present lot)







Gustave Courbet, *Woman with a Parrot*, 1866. Oil on canvas. 51 x 77 in. (129.5 x 195.6 cm.) H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929, The Metropolitan Museum of Art, New York

Demonstrating a virtuosic finesse that belies its laborious production process, *Amanda* flaunts through its facture and subject matter the acquired strengths, natural talent and wry intellect that have made American painter John Currin one of the most illustrious and exalted painters of his generation.

Although the outcome of masterly technique, *Amanda* is more than an exercise in painterly expertise. If anything, the tenderly worked surface of the painting—its luxurious materiality—functions as a gateway into the sensuality that the work seeks to cultivate and exudes. The painting appeals to the sense of touch; the shaggy carpet emphasizes the smoothness of the woman's soft flesh, while the lace rimming the satin cushion finds its match in the delicate curls and waves of Amanda's locks. These epicurean plays with texture, along with the pose and elated expression of the woman, are clear citations of the 19th century masterpiece *Woman with a Parrot* created by the French avant-garde painter Gustave Courbet, an artist Currin admires unabashedly. Through this connection, Currin seems to stress the long-lasting painting tradition with which he aligns himself.

But although keen on making veiled allusions to the great masters of the past, whether from the late Renaissance or 19th century, Currin also finds inspiration in the more lowbrow visual production of contemporary culture, ads from women's magazines or pornography,

which often proves far more scandalous to modern audiences than Courbet's once shocking nude. Regarding pornography and contemporary culture's overall "sexualization" of images, Currin explains, "I'm critical of it but also am a victim of it. I paint the way I do because that's the landscape I inhabit. Part of it is just reflecting the constant prurient provocation." He adds, "A larger question is of the battle between photography and the painter. In my paranoid view, photography represents the state or society and painting represents the individual. Porn is the most vicious, dangerous, affective, and militarized agent of photography. It's the one that gets into your brain—at least it gets into mine....I'm trying to take control of lustful images that have this automatic physiological effect on me and on men, and then redeem them" (Artist in conversation with Catherine Wood, *Kaleidoscope*, "John Currin," issue 17 (Winter 2012-13)).

Although *Amanda* is not nearly as explicit as some of Currin's unapologetically graphic paintings, it is still possible to identify a whiff of the pornographic in this undeniably titillating painting. *Amanda* immediately confronts us with a figure that asserts itself as nothing more than a mass of flesh, docile and available. There is no idealization of the female form; no mythical narrative is given as a pretext for the work. Unlike the female nudes of the past, such as Alexandre Cabanel's *The Birth of Venus* (1863) or Alessandro Allori's *Venus and Cupid* (1570), Currin's painting stresses the "realness" of its model



John Currin, *The Go-See*, 1999. Oil on canvas. 44 x 34 in. (111.8 x 86.4 cm.)
Collection of Marc Jacobs, New York

both by naming her and by inserting contemporary signifiers, such as her glasses, that enable us to identify her as an imperfect, human woman who lives in our immediate, shared present. The assertion of her individuality is both unnerving and empowering. Though the particularity of *Amanda*, ruddy and bespectacled, renders her admittedly much more quotidian than mythical, it also allows her the freedom to be glorified in her very everydayness.

Blatantly salacious or not, Currin's art has relentlessly tested figurative painting's capacity to take on unorthodox subject matter. His first paintings were exquisitely painted versions of a high school yearbook's photo-portraits of individual students. Currin also became known for his skillfully distorted Mannerist-like paintings of ordinary women, posing in their banal, everyday clothes. From the beginning and on, then, Currin sought to create an ambiguous and tense rapport between quality—his signature and anachronistic Old Master style of painting—and kitschy, bathetic content. Recoiling from being labeled a satirist, Currin nevertheless revels in the often outré effect and humorous paradoxes produced by his work. Although always pointing to the excesses and vanity of contemporary society, Currin's paintings remain elusive. Still, the lasting impression of *Amanda* is one that is celebratory at its core. Rejoicing in his present-day Venus, Currin bestows on us with a portrait that is filled with beauty, humor and humanity.

7

DAVID HAMMONS b. 1943

Untitled, 2000

crystal, brass, frosted glass, light fixtures, hardware and steel
77 x 87 x 25 in. (195.6 x 221 x 63.5 cm.)

Executed in 2000. This work is unique from a series of 3.

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

PROVENANCE

Acquired directly from the artist

EXHIBITED

Another example from this series is in the permanent collections of the Palazzo Grassi, Venice.

“I like when people ask how I do these things,
because that means they don’t know. Whereas in
painting everybody knows or thinks they know.”

DAVID HAMMONS



(detail of the present lot)







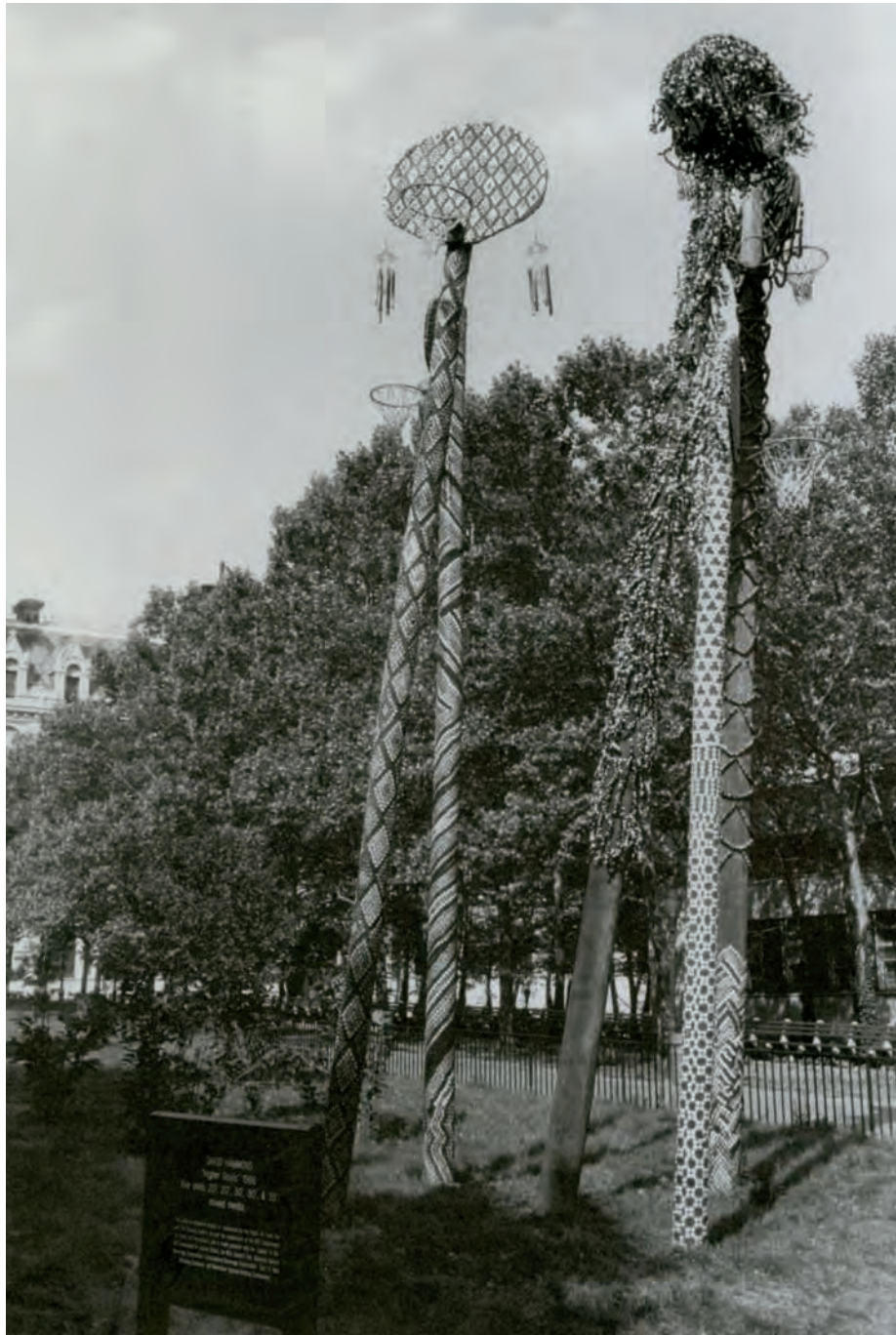
David Hammons, 1974. Photo by Bruce W. Talamon © 2011 all rights reserved.

David Hammons has brought into question the majority of the tenets of contemporary art. From the gallery system to the concept of the observer himself, Hammons has rebelled against the prevailing model of an artist, eschewing conventional methods of business partnership and humbleness in favor of radical self-ownership, both economically and intellectually. From his racially charged work of the 1970s up until his modern work, Hammons has refused to stay within a chosen medium, opting instead for a startling evolution of form. Though his recurring themes of Duchampian ready-mades and collage may represent a large part of his oeuvre, it is far from defining his much larger, much greater, and much more mysterious artistic project. The most ornate, voluptuous and substantive of Hammons's three chandelier works, *Untitled*, 2000 enhances and embellishes Hammons first sculptural usage of the form of a basketball hoop in the 1980s with spectacular flare, comprising an intricate and impressive work that fans the flame of his continuing blaze through decades of epoch-defining creation.

In one of Hammons many unconventional methods of living in the world of contemporary art, his refusal to fully engage with the representative gallery system has given birth to an idiosyncratic form of production—one that does not rely on the approval of a specific business model. Because of this wonderful independence, Hammons has been able to produce work that is singular in its clarity of voice. He has achieved a rare kind of artistic autonomy.

This sense of liberation stretches back to his early work. Born in 1943, and raised in Illinois, Hammons lived through the gross intolerance of the pre-civil rights era in all its abhorrence. Receiving his education both at Cal Arts and later at Otis College of Art and Design, he became entrenched in both the civil rights movement and the Black Power movement, which would both become vital and recurrent themes in his works. Hammons' first body of work to receive attention stemmed from a marriage of text and visual: his Spade series of the 1970s paired derogatory terms literal counterparts, inviting a wealth of commentary. Though the series was Hammons first high-profile investigation into Duchampian readymades, it would hardly be his greatest achievement in the genre.

As he entered the 1980s, and as he gained a higher profile due to his participation in the now legendary Times Square Show of 1980 (which featured some of the first works of Jean-Michel Basquiat, Keith Haring, and others), Hammons began to employ strategies that made use of objects that were specifically related to Black Americans: "While Duchamp changed ways of seeing art by turning everyday objects into "readymades," recontextualizing material and the meaning of an object, Hammon's use of the materials of everyday existence goes further in its connection to humanity. His translation of humble materials into poetic forms yields his art's essential character as content-driven abstraction, spiritual food for the soul."(F. Sirmans, "Searching for Mr. Hammons", *David Hammons: Selected Works*, New York, 2006, np.)



David Hammons, *Higher Goals*, produced by Public Art Fund, Cadman Plaza Park, New York, April 10, 1986 – March 27, 1987. Artwork © David Hammons.

Finally, in the mid-1980s, he struck upon a vein of rich material that was as visually stunning as it was metaphorically charged. *Higher Goals*, 1986, was a literal interpretation of the dreams of the street; meant to signify the impossible aspirations of urban youth. The sculptures were of basketball backboards and hoops affixed atop fifty-foot poles. As a game, basketball had come to represent a very specific African-American cultural identity for Hammons, one that was both ritualistic and, unfortunately, all-too frequently self-limiting for its players. As the artist himself noted in one of his rare interviews, “It’s an anti-basketball sculpture. Basketball has become a problem in the black community because kids aren’t getting an education. They’re pawns in someone else’s game. That’s why it’s called *Higher Goals*. It means you should have higher goals in life than basketball.” (*Rousing the Rubble*, New York, 1991, p. 29) *Higher Goals*, 1986 is not only a piece meant for street players, but it is one close to Hammons’ heart, and one in which he can find purpose and artistic translation quite easily: “As a

former high school basketball player, Hammons brings his own love and devotion to the theme of sport, regardless of the prime social, cultural, and economic metaphors that play out in his works on that theme... basketball remains a favored target, foil, and object of devotion” (F. Sirmans, “Searching for Mr. Hammons”, *David Hammons: Selected Works*, New York, 2006, np.)

Harkening back to *Higher Goals* nearly fifteen years later, *Untitled*, 2000 is a perfect embodiment of Hammons’ maturation as an artist and his continuing devotion to the game and its fascinating implications. At first glance, the present lot is almost shrine-like, its spectacular illumination glowing around the icon sitting at its bottom center. Yet Hammons’ piece is a study in fusing many dissonant eras of craftsmanship into a single piece—a sculpture drawing from separate epochs of art history. Most obviously, Hammons backboard and hoop are flanked by an endless variety of crystal glass and candle light, his



David Hammons, *Ballroom*, installation view, "Rousing the Rubble," December 1990. P.S. 1 Museum. New York. Photography by Dawoud Bey. Artwork © David Hammons

Victorian references replete with decadent splendor; though we can assume that no nineteenth century chandeliers resemble this one. Elsewhere, draping over and in between the chandelier crystals like creeping vines, luxurious braids of plant-life cast in bronze spiral around the center. Here, we find Hammons bringing in a Rococo element. Around the modern day shrine of sport, this is hardly an unexpected gesture, and one ripe with intimations of glory, exuberance, and, of course, decadence. The metal vines also bear light reflecting crystal seeds themselves, a marvelous interconnectedness of décor and function. And, with perhaps a nod to taxidermied trophies, two horns of leaves grow from the top of the hoop.

Elsewhere in the comic realm, Hammons is quick to show his absurdist side. Numbering eleven on each flank and three centrally positioned at the top of the piece, Hammons' electric candles serve as a hilarious counterpoint to the self-seriousness of the crystal and metal work of *Untitled*, 2000. In an era of their own these candles present the illusion of old-world functionality from a distance, but assume the familiar status of kitsch. Hammons' use of them is biting, signaling a false undertone to his otherwise grandiose shrine. In light of impossible aspirations of *Higher Goals*, 1986, here we find Hammons calling back to the anaesthetizing effect of basketball as street game, where the ambitions are simultaneously genuine and foolish.

Equally sharp in its bite is Hammons' subtle patterning of the glass backboard. Hammons' preciously delicate backboard does not consist of floral patterns, as one might expect from an aristocratic indulgence, but rather bears intricate waves of a textured bathroom glass, almost as if the sculptor has torn out his own shower panel in order to use it in his piece. This undercurrent of contingent decoration and domesticity is equal parts comic and serious, for, in the aforementioned absurdist scenario, the glass is symbolic of amateursism. In this humor and its accompanying analysis, Hammons presents us with several layers of meaning in his art. Within these, we can choose to pause at the superficial if the substantial proves too frightening in its power or the reverse when necessary.

But Hammons' most dazzling visual achievement (and his most telling) is at bottom center, where his basketball hoop itself shimmers with countless glass crystals braided upon its thin metal chain. Almost as if the chain were a pearl necklace waiting to be strung, it reflects light from both the backboard and the candles at its sides, a glittering centerpiece of Hammons' marvelous shrine to the sport. And, as a shrine, the hoop's materialism underscores a prominent theme both here and in Hammons' former experiments: that the hoop itself should be elevated (either physically or materially) in order to portray its deification visually. Here, Hammons chooses not to suspend the hoop far above the heads of its

worshippers, but rather to dress it in a crystal gown, daring its devotees to sully its immaculate beauty with a perfect dunk. In this way, Hammons presents two different modes of basketball's elevation in contemporary culture: the religious and the material.

Hammons use of vaguely precious material is a subtle evolution from his earlier works consisting of found materials, and even detritus. Continuing to explore the seams of meaning set forth by the Italian Arte Povera movement, Hammons illuminates the negligence concerning its remediation: "His visual experiments with 'non-traditional' materials are much more than simple formal gestures, for he strategically chooses the detritus with which he works to evoke aspects, attitudes and sensibilities of black American culture. His work is an absolutely critical bridge that links the radical populism of the late 30s and 60s, which influenced his earlier development as a black artist, the experimental vocabularies of the 70s, and the resurgence of interest in vernacular culture in the 80s and 90s. More than a sophisticated junk dealer, Hammons sifts through our society's waste to show us just how powerfully it can speak to the unfinished business of troubled race relations in America, which continues to irk us as we approach the millennium." (C. Haye, *Frieze*, Issue 22, [May, 1995], Hammons felt as though his materials that best fit that project were those found on the street, accessible to any and all.

But fifteen years later, in the creation of the present lot, Hammons has chosen to investigate the traces of the sinister within the seemingly sublime, turning his attention toward the ingrained discrimination within elitism. As he creates the basketball hoop as a material object, resplendent with privileged decoration, Hammons has recentered the sport of basketball within the frame of consumerism. No longer does his simple visual rhetoric of 1986 apply—where ambition alone was the driving force in the broken dreams of young African-Americans, for here it is something far more dangerous: the promise of material wealth resulting from success.

The present lot builds upon Hammons work that predates *Higher Goals*, 1986—back, in fact, to his earliest work in combining texts and visuals in order to ignite a racial commentary. While the Spades series drew attention to race issues by way of a linguistic jumping off point (an intellectual mode of provocation) the present lot attacks elitism through its materiality and decadence instead: "He is, in actuality, a masterful investigator of how an oppositional black cultural identity can be generated through a dialogue with 'high' culture, particularly as it is articulated through standard English." (C. Haye, *Frieze*, Issue 22, [May, 1995])

The black cultural identity that Hammons summons in both his pieces is one of the few constants within his body of work, namely that of the spiritual. Though he may pursue work in alternative mediums or with different qualities of materials, Hammons manages, ingeniously, to



David Hammons, *High Falutin'/Spirit Catcher*, 1985-1990. Crystal candelabra, window frame, glass, metal, rubber, and wire. 130 x 56 in. (330.2 x 142.2 cm.) The Museum of Modern Art, New York. Artwork © David Hammons

highlight associated threats to the African-American community. And, as a concept, “community” is one of the key energies for the success of Hammons’ work, be it African-American, artistic, or hip-hop: “His work has been about hip-hop even before the term was ever coined...as if it could really be coined by one single solitary person, and everyone knows that, because hip-hop says community the way that Hammons’ work says community—both would be impossible to imagine without community.”(F. Sirmans, “Searching for Mr. Hammons”, *David Hammons: Selected Works*, New York, 2006, n.p.)

But in the years between *Higher Goals*, 1986 and *Untitled*, 2000, the appropriation of hip-hop culture by corporate interests and the entertainment complex has rendered it nearly empty of its once vital and immediate power. Subsumed by the economic concerns of business, hip-hop has evolved into a lifestyle that is desired as opposed to a lifestyle that is actualized. From the viewpoint of the celebrity lifestyle that has appropriated hip-hop in the past thirty years, Hammons work is beautifully scathing. In this biting parody of the current landscape of aspirations, Hammons’ piece seems to be more cynical than its counterpart from 1986. But, if we are to put aside the wealth of interpretive possibilities with which Hammons provides us, we can acknowledge that Hammons still presents us with a marvelous glorification of the game that he has loved for his entire life. One of the factors in Hammons’ work that continues to contribute to his world-wide fame is his adherence to an open-ended conversation: the basketball hoop shrouded in crystal could be a cynical interpretation of the current state of sports fantasies, or, rather, it could be a loving testament to basketball’s power as a spiritual force in and of itself. Hammons opts not to proselytize to any one audience in his work, preferring instead to ignite a conversation with near-infinite means of provocation.

As Hammons himself has attested, catering to a specific observer is an exercise in futility. “It’s a big game, and it’s serious too. But you just play with all the silly sides of it. It’s like, ‘Is this for real or is this cat completely out to left field?’ And you’re never supposed to know what is going on. Our position is to keep the shit completely confused. It’s in a lot of people’s work- Duchamp, Beuys.” -2003 (David Hammons from an interview with D. M. Rothschild, “Reflections of a Long Distance Runner”, *David Hammons; the unauthorized retrospective*, New York, 2006, n.p.). In recognizing his forebears, Hammons testifies as to his willingness to be a source of ideas rather than to represent a vessel for a single thought, for if he were to boil down any one piece to a single concept, it would negate the mystery of his many works. But while Duchamp and Beuys may represent the sculptural precedents to Hammons’ work, his kindred nature with a variety of contemporary artists shows his vein of expression to be both influential to and receptive of the work of others.

And, of course, Jean-Michel Basquiat, whose work found the national spotlight almost simultaneously with David Hammons’, finds a similar exploration of racial politics in a style similar to that of Hammons’ sculptural collage. Both Basquiat and Hammons, in their experiences as African-Americans, chose to employ found materials in their work. While Basquiat traditionally preferred urban mediums (such as wood and spray paint) as opposed to actual detritus from the street, both





(detail of the present lot)



David Hammons, *Brief Intermission*, 1990. Boombox on a wheel, fan, and drill. Installation at Casino Fantasma, Venice. Artwork © David Hammons

artists share an inclination for the real—a disposition towards making art from materials as organic as they. Presenting his figures in two dimensions, Basquiat creates *Famous Negro Athletes*, 1981 from only oilstick and paper, crafting a nostalgic cultural commentary on African-American sports ritual similar to Hammons' own. But Hammons' piece is far more immediate in its purpose and utility; for, while Basquiat's *Famous Negro Athletes*, 1981 is a look back at what was, Hammons chooses to engage with what is, and, in doing so, *Untitled*, 2000 achieves a sense of meaning unlike any work from any other contemporary artist—a sculpture as rich in cultural allusions as it is vast in its chronological meaning.

In his work, Hammons has always been, first and foremost, a formidable mind. Even, in the present lot, as a masterpiece of aesthetic design and dynamism in light, Hammons' richest elements are present in what is incorporeal. His ongoing philosophy of what is worth making is dictated only by the whims of his own creation, and thus far, he has not had a single misstep. *Untitled*, 2000 is representative of a generation of art and artists: a daring piece from a free mind.

"Like Bacon he has mastered his craft and like Duchamp he has mastered the art of the game and the hustle of being a philosopher-artist. All of these artists created an aura to go along with the work, one that is wrenchingly self-confident and driven by an intellect that demands silence, cunning, and often exile. "(F. Sirmans, "Searching for Mr. Hammons", *David Hammons: Selected Works*, New York, 2006, n.p.)



(detail of the present lot)

◦ 8

ANDY WARHOL 1928-1987

Nine Gold Marylins (Reversal Series), 1980

silkscreen and acrylic on canvas

54½ x 41¾ in. (137.5 x 106 cm.)

Signed, titled and dated “9 Gold Marylins, Andy Warhol, 1980 Reversal Series” along the overlap.

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

PROVENANCE

Galerie Bruno Bischofberger, Zurich

Akira Ikeda Gallery, Japan

Private Collection, Japan

Phillips de Pury & Company, New York, *Contemporary Art Part I*, November 7, 2011, lot 8

Acquired at the above sale by the present owner

EXHIBITED

Tokyo, Akira Ikeda Gallery, *Andy Warhol: Reversal Series, Marylins*,

May 10 – June 12, 1982

Taura, Akira Ikeda Gallery, *Black Red*, September 4 – October 30, 2004

LITERATURE

Andy Warhol: Reversal Series, Marylins, exh. cat., Akira Ikeda Gallery, Tokyo, 1982, pl. 2 (illustrated)

Black Red, exh. cat., Akira Ikeda Gallery, Taura, 2004, pl. 8 (illustrated)

“Some people spend their entire lives thinking about one particular famous person. They devote almost their entire consciousness to thinking about this person they’ve never even met, or maybe met once. It feels so strange to think that someone is spending their whole time thinking about you.”

ANDY WARHOL





Publicity still of Marilyn Monroe. Source for 1962 *Marilyn* series. The Archives of Andy Warhol Museum, Pittsburgh.

Emblematic of Twentieth Century popular culture, Andy Warhol's *Nine Gold Marilyns* (*Reversal Series*) is a study in contemporary iconography – an important homage to a commercial and fame-driven society captured through Warhol's lens. Revisiting arguably his most renowned subject almost two decades after his first portrayal in 1962 of America's femme fatale – and his first foray into the silkscreen medium – Warhol re-imagines Marilyn Monroe's iconic beauty in a warm, almost metallic, golden hue, a transition not only from the colorful age of disco, but to a new period in the artist's career, reflecting his desire to distinguish this later body of work from his earlier silkscreen depictions of the actress. As the artist himself noted, "They always say that time changes things, but you actually have to change them yourself." (quoted in K. Honnif, *Andy Warhol 1928-1987 Commerce into Art*, Cologne 2000, p. 90). *Nine Gold Marilyns* is, then, the manifestation of this Warholian philosophy; in transforming the visual motifs that came to define the genre of Pop Art, Warhol reinvented himself and his work, once again exhibiting the artistic bravado that established his own cultural legacy.

Immortalizing one of Hollywood's most beloved and tragic figures, Warhol's fascination with Marilyn Monroe extended beyond her celebrity and striking beauty. Considering the actress a kindred spirit whose acting and performance talent was often underestimated and overlooked by her peers, Warhol eschewed this pre-fabricated reputation, instead manufacturing a legacy of his own for Monroe, and in turn, creating one of the most enduring images of his career. Describing his enchantment with the legend and her persona, and with reference to his vibrant screenprints, in 1966 Warhol explained, "As for whether it's symbolical to paint Marilyn in such violent colors: it's beauty, and she's beautiful..." Warhol returned to his remarkable

images of the screen siren throughout his career, rendering her broad lips and seductive gaze in the neon colors of Pop Art – a marked break from his New York School predecessors that ushered into the broader American consciousness the recognition of a new, artistic representation of commerciality. Indeed, re-examining his own imagery in the late 1970's, Warhol became acutely aware of his own celebrity and his role in the saturation of contemporary culture with such imagery. Exploiting the visual discourse manufactured in the 1950s and '60s, Warhol revived and reversed his Pop Art subjects – from his own portrait to the pervasive Campbell's soup cans – producing reimagined icons in the negative, as in *Nine Gold Marilyns*.

In the subsequent decade, Warhol repeated and reinvented his bright, energetic commercial and figurative portraits, extending his legacy and securing his place in the anthem of Twentieth Century popular culture. In fact, the proliferation of his imagery is so immense, so pervasive, that his place in history may even be described as a chronicler or visual biographer of cultural icons, fashioning celebrity into legend. In addition to his colorful renderings of screen siren Marilyn Monroe, Warhol immortalized sex symbol Brigitte Bardot, colleagues from the Factory, symbols of cultural weight (including Mao Zedong during the Chinese Cultural Revolution), and even his own dealer, Leo Castelli. In doing so, his Pop Art came to represent Hollywood giants in the public imagination; however, also depicting those in his immediate circle of friends, Warhol publicized his own world and, therefore, himself. America's embrace of Warhol's unmistakable style eventually reciprocated Warhol's gift of Pop Art, for Warhol became a pop icon nearly as popular as his subjects.



Andy Warhol, *Gold Marilyn Monroe*, 1962. Silkscreen ink on synthetic polymer paint on canvas. 83 ¼ x 57 in. (244.4 x 144.7 cm.) The Museum of Modern Art, New York, NY. Gift of Philip Johnson, 1962. ©2013 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York

The present work, then, represents a notable departure from Warhol's prior practice and the evolution of what would become the zenith of his career. Spending his early years enshrining the faces and brands of American popular culture in the collective memory of a nation, Warhol ironically succumbed to the influence a collective nostalgia that he had himself propagated. Beginning his *Retrospective* paintings of 1979 with a large collage of his prior screen prints, the artist turned to a similarly nostalgic medium – photography. Inspired by the effect of photographic negatives and their embodiment of a sentimentality imprinted – physically and metaphorically – in the mind's eye, Warhol approached his *Reversals* series with playful yet thoughtful creativity.

In matching Monroe's image with his favorite artistic technique, Warhol gave his portraits a visual life far beyond that of his own reach. He was fond of the silkscreening process for the nature of its imprecision; while two identical images could be silkscreened onto two identical canvases with two identical pigments of ink, they would ultimately differ in both subtle and obvious ways—saturation of the ink, positioning of the image, etc. While his Factory produced many prints of the same image, no two were ever alike, and it was this notion of indefiniteness that gave Warhol's silkscreening work a wonderfully fatalistic edge. Though Warhol would roll the ink, chance would decide how the multiple images would exhibit their eccentricities; consequently, each silkscreen was a repetition, but one completely individuated.

A brilliant – both in palette and theory – combination of rich, deeply toned golden repetition, *Nine Gold Marilyns* is Warhol's transfiguration of the Hollywood star in an inverted palette, relying upon the canvas's negative space to recapture Monroe's glamour.

Echoing yet transposing his earlier impressions, Warhol's *Reversal* here derives not from the icon's youthful features, but from the absence of color in juxtaposition. The resulting canvas is suggestive of the visual memory or imprint that lingers after waking or closing one's eyes for an extended period: luminous clouds fill the space in our mind's shadows, transforming darkness to light. Both the frame and the ground of the image, once bright in their original form, become their opposite, the figure's shape intimated only by the enveloping negative space. Elaborating upon the philosophy behind the production of his silkscreens, and the later *Reversals*, the artist noted in 1975: "I really believe in empty spaces, although, as an artist, I make a lot of junk. Empty space is never-wasted space. Wasted space is any space that has art in it. An artist is somebody who produces things that people don't need to have but that he, for some reason, thinks it would be a good idea to give them." In *Nine Gold Marilyns*, it is the absence of color that intimates the legacy of a fallen idol, now etched into the collective memory of a bygone era – a shadow of her former self, the shimmering gold tonality calls forth Monroe's powerful spirit. In this sense, Warhol invites us into his psyche, and that of his subject: "Warhol's *Reversals* recapitulate his portraits of famous faces...but with the tonal values reversed. As if the spectator were looking at photographic negatives, highlighted faces have gone dark while former shadows now rush forward in electric hues. The reversed Marilyns, especially, have a lurid otherworldly glow, as if illuminated by internal footlights" (D. Bourdon, *Warhol*, New York, 1989, p. 378).

In creating an otherworldly impression of Marilyn Monroe, Warhol redefines the notion of screen idol. Monroe was, in fact, a symbol in which the American public placed their faith, a presence through whom



Publicity still for *Niagara*, 1953. 20th Century Fox/Kobal/Art Resource ©1989 Kobal Collection



John D. Schiff *Andy Warhol*, 1963. Collection of Professor Dr. Wulf Herzogenrath, Bremen. © John D. Schiff.

they could live vicariously. In this manner, rendering the subject in gold is not only fitting, but a study in the devotion of her adoring fans; many were not simply attracted to the star's beauty or entertaining talent, but also believed in her as a constant symbol of the American ideal. Monroe's power to seduce her audience and capture a cult following was itself worthy of her status as a golden idol.

In *Nine Gold Marilyns*, we see the familiar grouping of three identical images laid out in three equal rows. In Warhol's earlier work, the borders of each respective image are apparent; the dimensions of each picture are delineated, as seen in *Self-Portrait*, 1963-1964. However, in the present lot, Warhol's use of the negative denies the viewer this precision in the horizontals—the cusps of Marilyn's hair seem to live directly above and below each other, giving us the illusion that three identical women posed for the same picture while standing next to each other. One cannot help but think of the widespread popularity of Marilyn Monroe during her own time; having completed nineteen films in four years, her ubiquity in the media seemed to suggest a supernatural omnipresence in reality. Yet the picture as a whole evokes a sense of the many faces of Norma Jeane Baker: in the top right image's variations in saturation, we see the imperfections of Monroe's personal life, those that made her unremittingly pour herself into her public persona. Alternatively, the upper left rendition of Monroe's face radiates with the brilliance of its exuberant gold, much as Monroe's celebrity existence publicly portrayed a persona that hid her private despair.

Continuing the rapid genesis and proliferation of artistic theory that characterized the first half of the century, Warhol's commanding *Nine Gold Marilyns* captures in his reinterpretation of Monroe a spectrum of

art historical and social ideology. Warhol cleverly references not only his own oeuvre, but also that of early Twentieth Century modernist giant Marcel Duchamp and his "readymades". This paradigmatic re-definition of art, whether manifested as a bicycle wheel affixed to a stool, or a newspaper advert reproduced as a screenprint on canvas, could now - was now - considered to be art. By the time he painted *Nine Gold Marilyns* in 1980, Warhol's style and visual vocabulary were already well-established as the voice of the post-war era. In characteristically Warholian fashion, in *Nine Gold Marilyns*, the artist exploits an icon of his own making; his "readymade" Marilyn, appropriated and re-appropriated, is subtly differentiated in each reincarnation. Reaching beyond the art historical canons of recent memory, Warhol further implicates a certain religiosity as he frames his golden idol within an explicitly self-referential context. Monroe, a beacon of both hope and despair in a society guided by commerciality, re-imagined in the negative of her golden splendor, recalls traditional iconography and the golden age of cinema - a new religion in a world where celebrity became equated with godliness. Warhol would continue to develop this image in the coming years with single or multiple "reversals" of Monroe and her peers, ushering into the public consciousness a new lexicon of artistic representation.

Though *Nine Gold Marilyns* references the now ubiquitous publicity shot of Monroe used for her 1953 film *Niagara*, Warhol introduces his reversed version of this image with both irreverence for the past and anticipation of the future. Questioning the nature of art, particularly the self-referential implications of Pop Art, Warhol blatantly refuted the notion that his mass-produced images and vibrant reproductions of the mundane be elevated to the strata of "high art;" immediately



Andy Warhol, *40 Gold Marilyn's*, 1980. Silkscreen and synthetic polymer paint on canvas. 80 x 111 in. (203.2 x 281.9 cm.) The Eli and Edythe L. Broad Collection. ©2011 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York

accessible and created en masse, the broad recognition that Warhol's work received only encouraged the artist to reinterpret his past vision. The genesis of Warhol's work, from appropriation to re-appropriation, the quotidian to the extraordinary, poetically culminates where his iconography began: with Monroe. Perhaps the most recognizable beauty of the twentieth century, Monroe was part muse, part cultural commentary for Warhol. It is then fitting that the electrifying *Nine Gold Marilyn's*, a simultaneously haunting and dynamic succession of impressions of the screen siren, represents not only the cultural zeitgeist of a generation, but the artistic apex of one of the Twentieth Century's most influential innovators, ushering into our consciousness a renewed understanding of past and present.

Therefore, the importance of *Nine Gold Marilyn's (Reversal Series)*, 1980, is in its self-referential origin. Rather than produce a single piece of Pop Art from a popular image in American culture, such as a celebrity, soup can, or politician, Warhol "referred to his own iconographic universe. He constructed the décor of himself, and, to renew its appearance, he only needed to cast a mirror-image of it (a reversal)" (G. Celant, *SuperWarhol*, Milan, 2003, p. 10). Consequently, the popular image of *Nine Gold Marilyn's*, 1980 is not the image of Marilyn Monroe from *Niagara*, but Warhol's own work from 1962.



(title, signature and date of the present lot)



Marilyn Monroe, Spring 1953. 20th Century Fox/Kobal/Art Resource/Gene Kornman. Photography by Gene Komman. ©Kobal Collection

Taking into account Warhol's choice of subject, the present work cannot entirely be categorized as Pop Art, for it is in a class of its own. In the same way that we frequently mirror our lives based on ideals taken from movies or other media, Warhol models his work on something equally unreal: his impression of Marilyn Monroe from nearly twenty years before. *Nine Gold Marilyns*, in this state thrice divorced from reality, approaches that which French philosopher Jean Baudrillard calls the "hyperreal"—something continually referenced but with no referents. Perhaps it is this hyperreality which is the logical end of Warhol's work: when all subjects of art continually refer to the past, it is our manners of reference which have value, not the objects to which they refer. Therefore, Pop Art's importance – and Warhol's legacy – is not in its choice of subject, but in its manner of depiction. Pop Art's profound weight in philosophical matters makes it the continuation of a lineage begun with Duchamp's readymades. Following Pop Art's progression, this early prototype is the chief ancestor of conceptual art.

The present lot becomes as much about its subject as it does the history of Andy Warhol's production of art. While he accomplishes the same end as he did in the 1962 Castelli show—reproducing the memory Marilyn Monroe the same way that the public reproduced her in life—he also makes clear that his artistic process has evolved far beyond simple reproduction. In *Nine Gold Marilyns*, Warhol reflects upon his extraordinary body of work, and recognizing and confirming its place as a popular phenomenon in and of itself.

In its most accessible interpretation, Warhol's elegant painting of Marilyn Monroe is poignant in its simplicity—it shows, in the most literal way, her golden age on the silver screen, and the indelible impression that she continues to make on the American consciousness. However, Monroe's, and Warhol's, legacies encompass more than their celebrity; rather, their legendary status is a testament to the lasting impressions both made, in their respective talents, on the American cultural landscape.



(detail of the present lot)

9

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

ED RUSCHA b. 1937

Higher Standards / Lower Prices, 2007

diptych, acrylic on canvas

each 48⅞ x 110⅞ in. (122.2 x 279.7 cm.)

overall 48⅞ x 220⅞ in. (121.9 x 559.1 cm.)

Signed, titled and dated “‘HIGHER STANDARDS’ Ed Ruscha 2007” on left panel; further signed, titled and dated “‘LOWER PRICES’ Ed Ruscha 2007” on right panel. Registered with the Edward Ruscha studio number P2007.18 on a label affixed to the reverse.

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

PROVENANCE

Gagosian Gallery, London

Phillips de Pury & Company, New York, *The Halsey Minor Collection*, May 13, 2010, lot 7

Acquired at the above sale by the present owner

EXHIBITED

Ed Ruscha: Paintings, exh. cat., Gagosian Gallery, London, 2008, n.p (illustrated)

LITERATURE

This work will be included in a forthcoming volume of *Edward Ruscha: Catalogue Raisonné of Paintings*.

“I was searching for a title and I saw this slogan on a grocery truck in LA . In the second of the two paintings these buildings suddenly shoot up out of nowhere like an instant industrial village of Wal-Marts and Costcos—so that says to me lower prices. But then you have your higher standards—there’s some serious geology going on in those mountains”

ED RUSCHA



(detail of the present lot)







Ed Ruscha at the Museo Nacional Centro de Arte Reina Sofía, Madrid, 2002. Artwork © Ed Ruscha



The present lot, installed in *Ed Ruscha: Paintings*, Gagosian Gallery, London, February 5 - March 20, 2008. Artwork © Ed Ruscha

Ed Ruscha's approach to painting has always centered on the particularities of sensory contrast, be it the reflexive nature of juxtaposed word and image, the difference between the real and the artificial, or the interaction of the cinematic and the mundane. Yet his thematic roots have always brought him back to the wonders of Americana; his paintings serve as studies in perception rooted in a decidedly unique sensibility, teasing out our admiration and fascination at the sight of our most treasured landscapes manipulated. In addition, Ruscha's keen observational skills make him a subtle manipulator, adding elements to his works of natural beauty that provoke unforeseeable sentiments in the viewer. In a nod to his first great masterpiece, *Standard Station*, 1963, Ruscha presents us with the present lot as a continuation of his visual puns, incorporating the title as a symbol for his serious humor—*Higher Standards/Lower Prices* has all the key features of a Ruscha masterpiece: grandeur, wry commentary and most tellingly, a visual twist that evokes a new conversation about painting.

In its nearly flawless portrayal of alpine wonder, *Higher Standards/Lower Prices*, 2007, is positioned within an oeuvre that has documented the most sublime and the most quotidian elements of the American landscape. From his earliest efforts, Ruscha has concentrated much effort at pairing text and daring natural visuals, opening a space that synthesizes the sensorial experience at the interplay of the two. His unique and jarring pairings highlight consumerism's ready placement at the center of the American experience.

In the past fifteen years, Ruscha's concentration on mountains in particular has come to represent a turning point for the artist, exploring the most majestic of natural wonders while utilizing them for his own experiments in perception. Ruscha has testified to his actual portrayal of these natural phenomena in paintings: "The mountains emerged



Ed Ruscha, *Sex at Noon Taxes*, 2002. Acrylic on canvas. 64 x 76 in. (162.6 x 193 cm). Private Collection. © Ed Ruscha

from my connection to landscape, and experiencing it, and especially from driving across country. In the western half of the United States mountains just erupt from this flat landscape. They're based on specific mountains and alterations and photographs, but they're not really mountains in the sense that a naturalist would paint a picture of a mountain. They're ideas of mountains, picturing some sort of unobtainable bliss or glory—rock and ways to fall, dangerous and beautiful” (A. Gopnik, “Bones in the Ice Cream,” *Ed Ruscha Paintings*, Toronto, 2002, p. 7).

Indeed, *Higher Standards/Lower Prices* displays a visual dynamic that hints at a pair of almost fantastically independent mountains, refusing to adhere to the norms of topographic reality. Ruscha's diptych bears an initial visual power of a continuous chain of rocky, snow-capped cliffs, rising perhaps three miles above their surrounding terrain. Against a misty gray backdrop, and crafted with the precision of Ruscha's mechanized paint gun, his mountains bear all of the grandeur of their eponymous anthem. Yet the left panel shows us the mountains in an unaltered state, allowing the morning sun to strike them from their venous bases to their wintry peaks, highlighting every bit of their stony variations along the way. These two peaks stand independently, resolutely Romantic.

The right panel shows the same mountains with a very obvious intrusion. Aside from Ruscha's painterly variations between the two sets of monoliths, including (but not limited to) the sun hitting different angles at the far left, he paints two curious figures in front of the peaks. Almost lifted from the files of a computer drafting program, these two cubic forms both lack a back wall to sturdy them, adding to their fictional mystique. Cast in varying shades of gold and gray that mimic the sun and mist behind them, these superimposed shapes suggest the continuing encroachment of prefabricated commercial architecture, which, in turn, oddly evokes certain minimalist sculpture.

But we must remember that Ruscha's modification of his mountains in the second panel is more a study in our response to his provocation rather than an exercise in proselytizing upon a soapbox. While he once used text and image in order to create a gestalt effect within the observer, the present lot takes advantage of superimposed image alone, allowing for a more diversified experience. In addition, Ruscha's title creates a further artistic interaction in his piece, allowing a brief textual interchange with his strictly visual picture. Ruscha's own skills of manipulation lend his painting far more depth than a simple Romantic portrayal: “Mountain imagery has always served as a visual shorthand for the sublime, from the pantheist canvases of Caspar David Friedrich and the Catskills of the Hudson River School to Ansel Adams's photographs of the Rockies. Mountains, in their everyday untouchability, still seem like residences for the gods. But Ruscha resists knee-jerk spiritualism (and, one might argue, his own often mentioned dormant Catholicism) by emblazoning slogans that render the scenes absurd.” (M. Schwendener, “Ed Ruscha—Reviews”, *ArtForum*, New York, November, 2002, np.)

In *Higher Standards/Lower Prices*, 2007 we observe Ruscha progressing from one gestalt formula to the next and finding that employing only pictures, as opposed to pictures and text, can produce the same type of dissonant feelings in the observer. Ruscha has always been able to identify and evoke our most familiar emotions as Americans by preying upon our perception of national identity. In doing so in the present lot, Ruscha brings us to a certain realization: the natural art of mountains is a departure point for our unique identification as Americans.

10

ANDY WARHOL 1928-1987

Gun, 1982

acrylic and silkscreen inks on canvas

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

Signed and dated "Andy Warhol 82" along the overlap.

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

PROVENANCE

Anthony d'Offay, London

Private Collection, Europe

“...as I was putting the phone down, I heard a loud exploding noise and whirled around: I saw Valerie pointing a gun at me and I realized she’d just fired it. I said ‘No! No, Valerie! Don’t do it!’ and she shot at me again.”

ANDY WARHOL









Andy Warhol, *Self Portrait*, 1964. Silkscreen, synthetic polymer, and acrylic on primed canvas. 20 x 16 1/8 in. (50.8 x 41 cm.) Froelich Collection, Stuttgart. ©2013 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York

The attempt on Andy Warhol's life on June 3, 1968 by Valerie Solanas left a traumatic imprint upon Warhol that he carried for the rest of his life. Not only was Warhol damaged in a variety of physical ways, including massive scarring and internal injuries that were as painful as they were debilitating, but he also bore the psychological marks of a post-traumatic stress syndrome. But Warhol pressed on, refusing to let his past devour him, remaining a prolific artist for the rest of his two decades of life. As the 1980s approached however, Warhol experienced a gradual reflection of events from the past, including the visual revisitation of the gun that almost cut his life short. *Gun*, 1982, is study in Warhol's own brand of art therapy, where the artist confronts his pain by transforming it into a work of pure beauty.

Warhol had already spent significant amounts of time wading the waters of psychological terror in his art. The 1960s saw various incarnations of dread and death, including, most famously, his Disaster series and his graphic portrayals of car accidents. Yet this trend was virtually eliminated after both he and curator Mario Amaya were shot by Solanas in 1968. He used his time in recovery to seek out subject matter that was anything but dreadful. The 1970s saw Warhol create many of his most famous celebrity portraits and symbolic silkscreens, yet it is a decade curiously devoid of death and destruction in his work, opting instead for a sanitized version of existence.

But as his wounds persisted within his body and mind, Warhol's turned backwards as he entered the 1980s. The artist took a series of photographs in 1981 that would turn into his Guns and Knives series—his most violent imagery since his work of the early 1960s. In *Gun*, 1982, we observe Warhol at his most daring, choosing to confront the exact model of pistol that nearly killed him. Warhol's signature acrylic silkscreen is an image of trauma itself.



Andy Warhol, *Knives*, 1982. Synthetic polymer paint and silkscreen on canvas. 70 7/8 x 51 31/32 in. (180 x 132 cm.) Private Collection. ©2013 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York

Two imprints of two six-shooters are seen, one painted in black and the other a sinister shade of crimson. At times seeming to overlap in their features, the images are actually discrete models—we can observe the difference between the two just to the left of the trigger, as the double-pronged crimson pattern mismatches the metal of the black weapon. The neatly layered silkscreens create a marvelous effect of completing each other's physicality. On the handle, black depth appears to lend an extra dimension to the finely detailed butt of the gun, creating a more terrifying weapon. Elsewhere, it is almost as if the trigger itself bears the mark of a finger, signaling that this gun has, indeed, been recently used.

But Warhol's most masterful stroke in crafting his painting was his decision to confuse the two guns at all, for, in doing so, we receive a privileged look into the mind of traumatized victim. Warhol's recollection of the events of his assassination attempt were blurred and shaky, much as the interaction between the two separate silkscreens. He lends *Gun* a psychological depth that few of his paintings possess, one that helps us to sympathize with his initial fear and his ongoing shock: "The artist engaged in great formal play with these paintings, using multiple imagery in various configurations (recalling both his comments on the ubiquitousness of death in the media and the loss of power of a gruesome image seen again and again)." (M. King, "Popular Photography", Andy Warhol Photography, New York, 1999, p. 47).

Warhol's painting is, of course, wealthy in its clairvoyance. Crafting it at the turn of the decade, Warhol could hardly predict the effect that national politics would have upon crime rates, which soared during the 1980s with the widespread use of handguns in murders in particular. This massively astute and timely portrait of a lethal weapon by Warhol was a testament to the fact that, although his public persona professed



Andy Warhol, *Gun*, 1981-82. Synthetic polymer paint and silkscreen on canvas. 70 x 90 in. (177.8 x 228.6 cm.) The Andy Warhol Museum, Pittsburgh. ©2013 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York



Andy Warhol, *Triple Elvis (Large Three Elvis, Ferus Type)*, 1963. Silkscreen ink, silver paint and spray paint on linen. 82 x 72 in. (208.3 x 182.9 cm.) Virginia Museum of Fine Arts, Richmond, Virginia. Gift of Sydney and Frances Lewis. ©2013 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York

naiveté, he was truly a brilliant observer of present events and an intimidating foreshadower of future ones. The present lot embodies Warhol as a culture's mirror, a barometer for society's movements and missteps.

It is also Warhol's most vivid use of art for overcoming his own inner demons. As the United States entered the decade with no intention of disbanding nuclear proliferation, the sense of dread surrounding Warhol came to a point where he could not ignore it any longer. In portraying the tool of his assassination attempt in an aesthetic light, Warhol makes a real effort not just to aestheticize, but also to anaesthetize the pain of his past. For a man who was notoriously private, revealing his insecurities to only a select group of acquaintances, Warhol's bravery in putting forth the object of his own dread cannot be overlooked—it was a rare gesture of public honesty from an artist who greatly feared any revelation of his true self.

As the last five years of Warhol's life elapsed, he began to create work with darker undertones, signaling that he was once again willing to confront the darkness that had always lived within him. Though it must have been massively difficult to look down the barrel of a Hi-Standard once again in his recreation of it, Warhol's courage undoubtedly had a curative effect upon his life, freeing his instincts in choosing subject matter and allowing his final body of work to flourish in its variety. The present lot is not only a testament to Warhol's life-long artistic genius in novelty and composition, but also a memorial to his personal bravery—a side of himself that he rarely found the courage to explore.

11

JEAN-MICHEL BASQUIAT 1960-1988

Self-Portrait, 1985

acrylic, oil stick, crown cork and bottle caps on wood

Signed and dated "1985" on the reverse.

55 $\frac{7}{8}$ x 60 $\frac{1}{4}$ x 5 $\frac{7}{8}$ in. (141.9 x 153 x 14.9 cm.)

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

PROVENANCE

Private Collection, New York

Phillips de Pury & Luxembourg, New York, Contemporary Art Part I,
November 13, 2003, lot 36

Collection of Jan Krugier

Phillips de Pury & Company, London, *Contemporary Art Evening Sale*, June
27, 2011, lot 8

Acquired at the above sale by the present owner

EXHIBITED

Valencià, Instituto Valenciano de Arte Moderno, *Fire Under the Ashes (from
Picasso to Basquiat)*, May 5 – August 28, 2005, then traveled to Paris,
Musée Maillol-Fondation Dina Vierny (October 8, 2005 – February 14,
2006)

LITERATURE

E. Navarra, *Jean-Michel Basquiat*, Paris: Galerie Enrico Navarra, 2000, vol.
II, no. 10, p. 230 (illustrated)

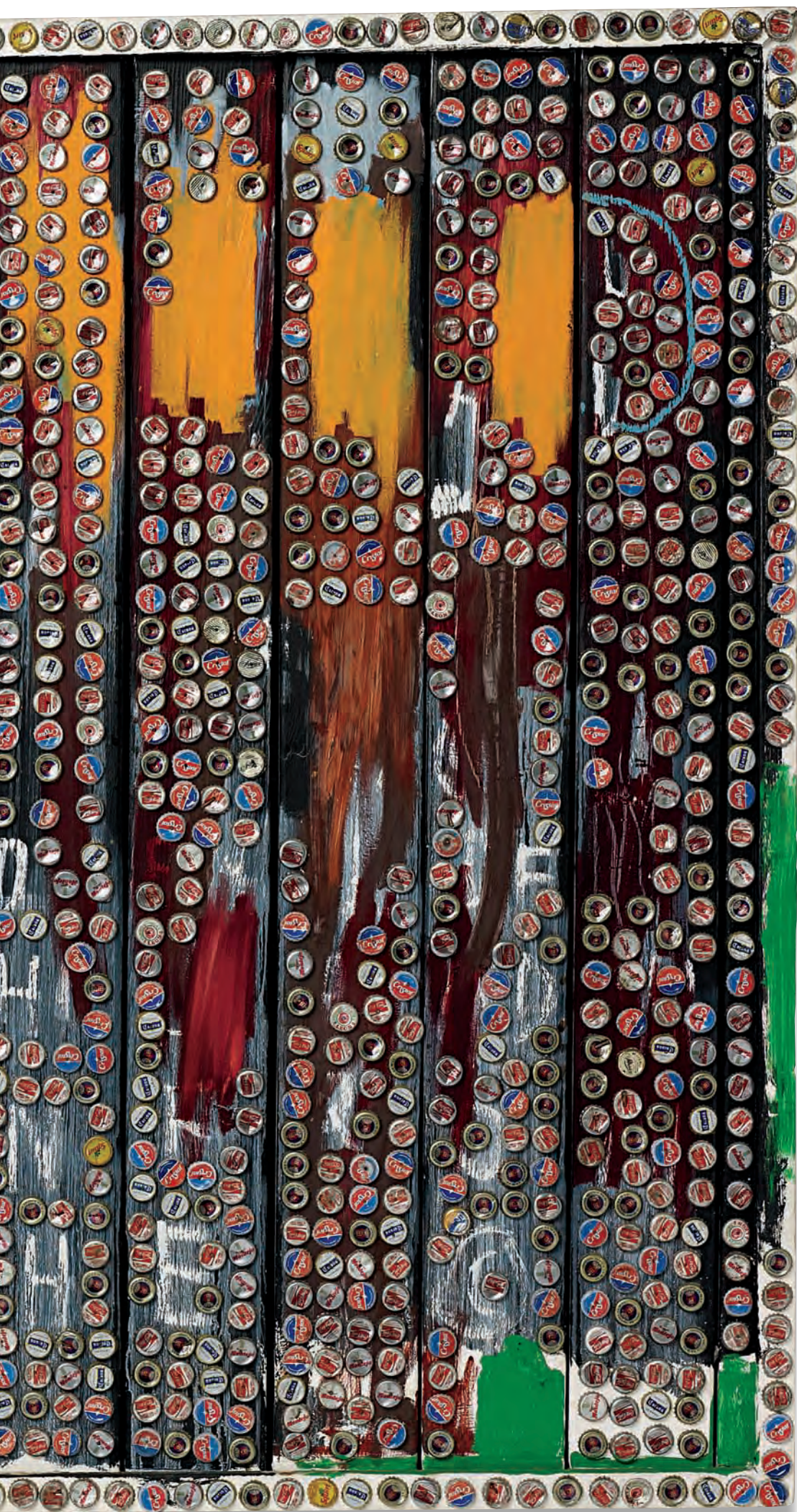
“I don’t think about art when I’m working. I try to think about life.”

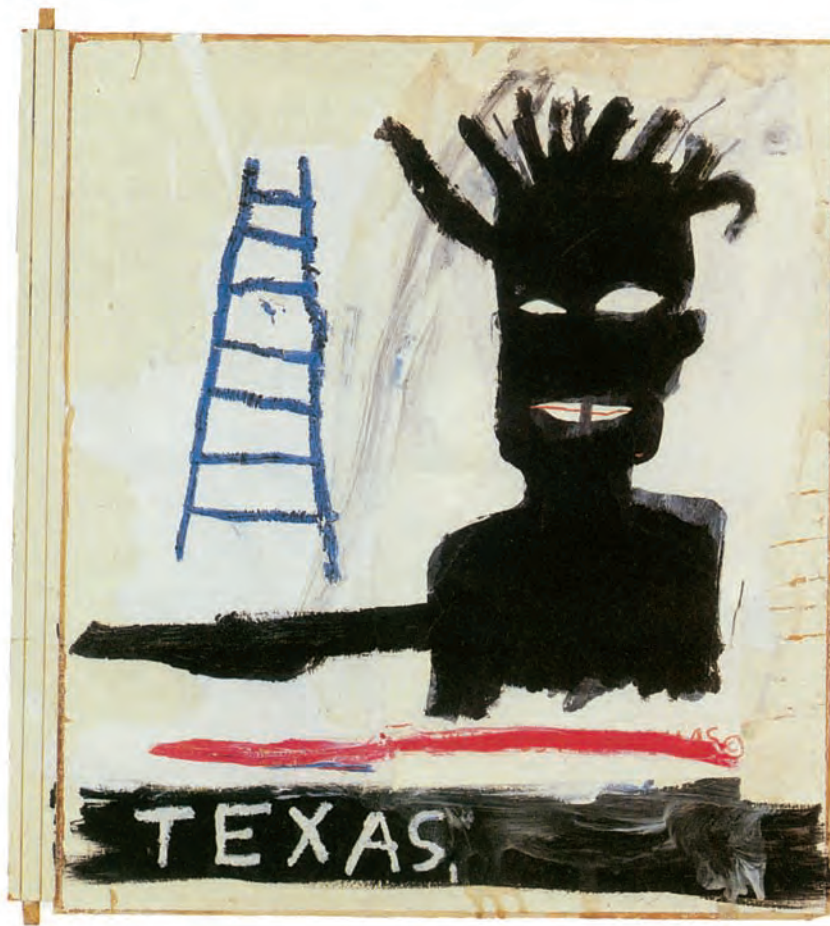
JEAN-MICHEL BASQUIAT



(detail of the present lot)







Jean-Michel Basquiat, *Texas*, 1983. Acrylic, oil, oilstick and paper collage on wood. 34 x 25 in. (86.5 x 63.5 cm.) Private Collection. © 2013 The Estate of Jean-Michel Basquiat / ADAGP, Paris / Artists Rights Society, New York

For the turbulent eight years of his professional career, Jean-Michel Basquiat was engaged in a constant battle between his private and public artistic identity. While titanically gifted, he felt himself being torn between several realms of expectation, among them that of his dealers, his professional colleagues and most prominently, himself. 1985 saw Basquiat's height of popularity during his lifetime, with his face adorning the cover of *Time* magazine and his unquestioned preeminence among les enfants terribles. Yet the year was a turning point for Basquiat as a painter, and his use of diptychs in particular began to adopt more adventurous methods of construction. In keeping with his evolving public and private personality during this time period, the present lot, *Self-Portrait*, 1985, bears a wealth of three-dimensional beauty that signals a new direction for Basquiat's exploration of the self.

While Basquiat's career of the early 1980s was filled with overwhelming universal acclaim, it owed most of its success to Basquiat's revolutionary introduction of numerous forms and tropes previously unseen in contemporary art. Firstly, as he possessed a marvelously diverse cultural heritage of both Puerto Rican and Haitian descent, Basquiat's incorporations of his ethnic lineage into his work brought about a craze of neo-primitivism not seen since the days of Pablo Picasso's mask work. Motifs—namely the skull, the anatomized body, and the crown—highlighted Basquiat's combination of religious

influences, primarily Catholicism and Vodou. Yet his provocative titles and figures gave birth to a fascinating renaissance of the examination of black identity as well. His characters, self-portraits or not, often bore chains or signs of racial subjugation, making him the most prominent black painter that the contemporary art world had ever witnessed.

Of course, these elements were suffused with Basquiat's own compositional technique, developed from his early work with punk and graffiti artists. SAMO, his graffiti partnership with Al Diaz, was among the most famous New York City street art of the late 1970s, its spare signage and wordplay assuming the power of ancient hieroglyphs for a modern world. Combined with his fortune of heritage, Basquiat's scrawled heads and electric color brought the art world so quickly to its knees that the only art historical term that it could come up with to describe him was "neo-expressionist". This was the defining aspect of Basquiat's early years, a tsunami of work met with critical wonder—a perfect encapsulation of youthful expression: "Jean-Michel Basquiat was an articulate and prolific spokesman for youth: insatiably curious, tirelessly inventive, innocently self-deprecating because of youth's inadequacies, jealously guarding his independence, typically disappointed by the inherited world he defensively mocked, yet filled with adulation for his heroes." (M. Mayer, "Basquiat in History," Basquiat, Brooklyn Museum of Art, 2005, p. 46).



Portrait of Jean-Michel Basquiat, 1982. Photograph by James Van Der Zee. © Donna Mussenden Van Der Zee.



Jean-Michel Basquiat, *Self Portrait as a Heel (Part Two)*, 1982. Acrylic and oilstick on canvas. 96 x 61 2/5 in. (244 x 156 cm.) Private Collection. © 2013 The Estate of Jean-Michel Basquiat / ADAGP, Paris / Artists Rights Society, New York

But as he reached artistic maturity, Basquiat began to branch out into more specialized forms. No longer was the art of 1985 filled with a pastiche of exuberance and anger executed with fabulous abandon; it was sublimely conscious of its influences from the past and drawing explicitly from them in an effort to create new forms. In *Self Portrait*, 1985, we witness the marvelous fusion of two seemingly disparate pieces of art in Basquiat's diptych. While his diptychs of the past, such as 1982's *Untitled* (diptych), tended to yield two versions of the same figure, the present lot signifies a major departure from this thematic unity. Basquiat's exploration of the self approaches a higher realm of abstraction as we contemplate two panels: the first, bearing a grinning figure, represents one of Basquiat's greatest efforts at portraying himself with verisimilitude; a self-portrait in the most conservative of terms. In Basquiat's second and incongruous panel, however, we bear witness to a lack of figure in favor of a treasure of collage.

Collages were hardly new territory for Basquiat. Early in his career he favored them as well: "Collaged surfaces had always appealed to Basquiat, and it was at this time that he incorporated pasted drawings and photocopies of his own work with great abandon, achieving a textured, thick, and tactile surface of wood, canvas, paint, oil stick, and paper. His impulse signature to combine a number of materials, elements, and subjects from made, found, constructed, and collaged artifacts were elemental to his works. Basquiat would have found an affinity with the Rauschenberg combines of the mid-1950s with their dense surface of disparate items and scavenged detritus of contemporary urban life." (R. Marshall, *Jean-Michel Basquiat*, Whitney Museum of American Art, New York, 1992, pp. 18-21). Yet here he presents his figure apart from an almost strictly non-representational work, the only hints of discernible character are present in his cryptic use of block lettering.



David Hammons, *Untitled (Speakers)*, 1986-1986. Mixed Media Construction with acoustic speaker, bottle caps and wire. 22 1/4 x 17 x 15 in. (57 x 43.2 x 38 cm.) Artwork © David Hammons

Compositionally speaking, the self-representation in the left panel is one of Basquiat's simplest and most lovely in terms of color and scope. Against a background of gently varying creams and light pinks, Basquiat places his figure equidistant from the top and bottom edges—an unusual show of restraint for such an impulsive painter. Below, he almost grants us a horizon, the figure hovering above a landscape of green grass and nondescript body of water. The figure itself is massively intriguing. Using only dark brown against his light background, Basquiat sculpts only the upper torso and head of his figure, allowing the body to taper off below the shoulders, implying a spiritual elevation above the receding horizon, an almost cinematically immaculate apparition. Basquiat's signature dreadlocks spike out from his grinning face, with only diamond-shaped holes for eyes that emphasize his menacing grin. It is the ominous spirit of both anger and creation that drove Basquiat in his artistic quest—an ever-present demon that took his own corporeal form.



Jean-Michel Basquiat, *Self Portrait*, 1982. Acrylic and oilstick on linen. 76 x 94 in. (193 x 239 cm.) Collection of Bo Franzen. © 2013 The Estate of Jean-Michel Basquiat / ADAGP, Paris / Artists Rights Society, New York

The right panel showcases a less familiar version of Basquiat's hand. Adorned in hundreds of soda bottle caps, Basquiat crafts a layered portrait of fiery collage. Below, a bright glow of multicolored flames presents a backdrop for his three-dimensional creation: blocks of orange and red paint stick burn beside colder areas of brown, green, and even patches of white. Atop his dramatic coloring, Basquiat strategically layers his bottle caps so as not to obscure the most chromatically dazzling areas of his painting—the orange and red are free to burn bright, while the darker colors assume the blues, reds, and whites of the bottle caps themselves. Paired with his aforementioned block lettering—which only offer us suggestions of its actual message: “No...thing...in...his...the...”—Basquiat makes a collage of color and poetry, material in its nature yet infinitely interpretable in its content. Taken side-by-side with the more conventional self-portrait on the left, we may surmise that the panel on the right represents an indefinable side of Basquiat, that part of the artist that is always a mystery, even to the artist himself.

In creating such a wonderfully varied piece of two- and three-dimensional art, Basquiat channeled Robert Rauschenberg's combines of the 1950s while employing his own urban dialect of found materials in his use of bottle caps and graffiti. The result is a work that employs a form in use 30 years earlier in order to achieve a contemporary objective: “In this period, he was turning from the masters who had initially inspired his painting to artists whose work shared his own socio-political concerns for the moment - here, an impulse to layer, attach, hammer, tie and hinge things so as to combine texture, surface, image and reference were matched by the deconstructive elements of colonialism, racism and classism. The result was an aesthetic microcosm of the physical and visual reality of contemporary existence” (R. Marshall, *Jean-Michel Basquiat*, Whitney Museum of American Art, New York, 1992, pp. 18-21).



Jean-Michel Basquiat, *Self Portrait*, 1982. Acrylic and oilstick on paper mounted on canvas with tied wood supports. 60 x 60 in. (152.5 x 152.5 cm.) Collection Leo Malca. © 2013 The Estate of Jean-Michel Basquiat / ADAGP, Paris / Artists Rights Society, New York

Rauschenberg's artistic impulses led him to manipulate the detritus of the street in order to initiate an ecstatic surprise; his aims were compositional in their experiments. But here, Basquiat travels to a new artistic frontier, where working in three dimensions in order to allow him to express his identity in tactile materiality, to investigate all that lives within him in the confines of two contrasting panels, each with different representations of self and separate compositional techniques. For such a uniquely diverse individual—not only in race and creed, but also in drive and intelligence—it seems only appropriate that Basquiat would find new means to explore the vast combine that was himself.

As his work progressed in the next—and last—three years of his life, Basquiat's means of expression varied accordingly. In *Self-Portrait*, 1985, we see the rise of a more conscientious artist, one who was as indebted to his influences as he was willing to examine them. The present lot is a fitting portrait of a young man who thought of himself not only as a single picture, but as a multiple array of colors and forms, all competing for their chance to be seen. "His work is likely to remain for a long time as the modern picture of what it looks like to be brilliant, driven, and young." (M. Mayer, "Basquiat in History," Basquiat, New York, 2005, p. 46).



(detail of the present lot)





(detail of the present lot)

12

ROY LICHTENSTEIN 1923-1997

Woman with Peanuts, 1962

oil and graphite on canvas

69 x 45¾ in. (175.3 x 116.2 cm.)

Signed and dated “rf Lichtenstein ‘62” on the reverse.

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

PROVENANCE

Leo Castelli Gallery, New York

George Segal, New Brunswick, 1963

Sidney Janis Gallery, New York

Private Collection

EXHIBITED

New York, Sidney Janis Gallery, *Twentieth Century Masters*,

May 4 – June 4, 1994

LITERATURE

J. Arp, *Twentieth Century Masters*, New York: Sidney Janis Gallery, 1994, n.p.

E.A. Busche, *Roy Lichtenstein: Das Frühwerk 1942 - 1960*, Berlin, 1988,
p. 239 (illustrated)

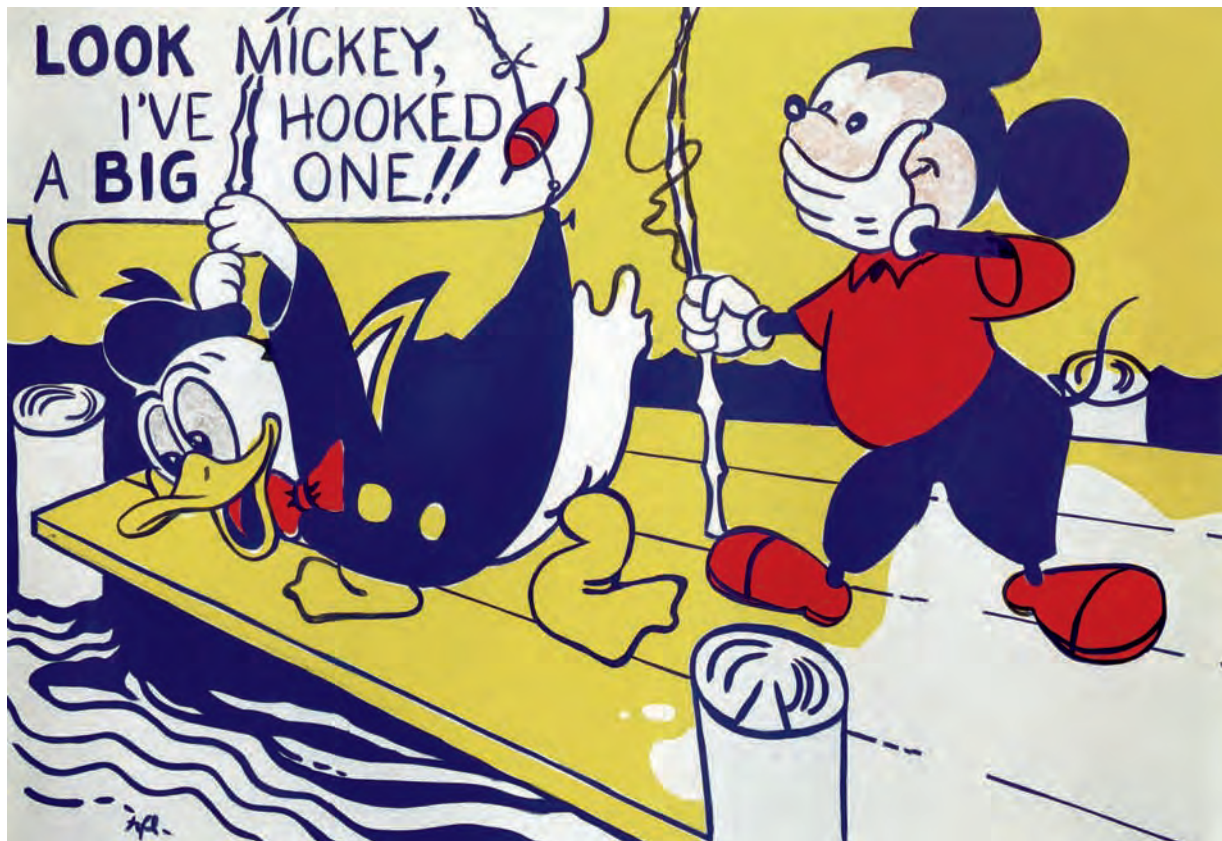
“Cartoons are really meant for communication.”

ROY LICHTENSTEIN

1962 saw Roy Lichtenstein’s career on the brink of mainstream success. In an era when Abstract Expressionism had damaged populist interest in visual art, relegating it to the realm of esoterica for many, Lichtenstein, along with Andy Warhol and a handful of other Pop artists, was destined to create art that was at once profound and accessible. Drawing his source material from a wealth of advertisement clippings and incorporating material from the entertainment complex as well, Lichtenstein rooted the symbolism of his work in an iconography already intimately familiar to his audience. The fascinating ways with which Lichtenstein manipulated his source imagery, however, is where the mystery of his work lies; it is also the reason why his oeuvre continues to be widely copied and hugely popular today. *Woman With Peanuts*, 1962, occupies a special place in Lichtenstein’s early work, where his fusion of style, source, and presentation makes for a gorgeous masterpiece.

Lichtenstein’s career leading up to *Woman With Peanuts*, 1962, is well-documented. His various tutelages and disavowed styles illustrate several separate incarnations of an artist prior to his mainstream success of the early 1960s. Lichtenstein was, first and foremost, a brilliant student, one who seamlessly integrated his academic genius into his work. During the 1950s, he oscillated between several discrete styles, negotiating the line between Abstract Expressionism and Cubism. During this period, Lichtenstein assumed the hard-earned skill of a Cubist master, observing Picasso and late Cézanne and exacting their methods in his own work. Yet, as he began to teach during the later half of the decade, the scholarly atmosphere drove his stylings back toward Expressionism, devoid of figure but rich in personal connection.





Roy Lichtenstein, *Look Mickey I've Hooked a Big One*, 1961. Oil on canvas. 48 x 69 in. (121.9 x 175.3 cm.) The National Gallery of Art, Washington, D.C. © Estate of Roy Lichtenstein

Yet, as the 1960s began, Lichtenstein discovered ways in which to fuse both Abstract Expressionism and Cubism into a form that was very new—and very controversial. Relocating in order to take a teaching post at Rutgers in 1960, Lichtenstein found himself inspired by imagery as a medium—where a familiar image could serve as much of a communicative purpose as a simple brushstroke on the surface of a canvas. Lichtenstein began to draw his material from a variety of sources, including newspapers, ripe with amateur-drafted visions of domesticity and luxury, and magazines, full of cartoonish drawings meant to connect with the reader in as simple a way as was possible.

Lichtenstein was attuned to the fact that the language of visual phrase was changing; no longer was the brushstroke the most relatable stimulus, but rather a familiar piece of industrialized comic advertising: “That part of popular culture on which he drew was basically a fund of unattributed images and phrases. He was not engaged in mutual collaboration but in acts of annexation. In the 1950s and 60s popular culture was regarded widely as a system of common property to be claimed at will. Lichtenstein made a point of avoiding famous comic artists like Chester Gould or Al Capp. His iconography was based on style and genre, not on authorship. Thus, Lichtenstein was not relying on the equivalent of auteur theory...but viewing comics as a continuum of sharable images.” (L. Alloway, “Comics and Objects”, *Lichtenstein*, New York, 1983, p. 32)

Lichtenstein’s fascination with the various motifs used in advertising the glory of domesticity—such as ads for soaps, cooking and an assortment of other products—stemmed from the nature of the images themselves. These were not cartoons of a domestic utopia created by creative artists, but rather by hired draughtsmen, who sought to represent a given product as positively and efficiently as possible. Their aim was amiable communication and Lichtenstein found himself appropriating and manipulating their images to an artistic extent. He observed the most recognizable images to have the highest degree of simplicity - a testament to successful advertising - and employed the source imagery from duPont and Arm and Hammer in a significant number of his works.

Woman With Peanuts, 1962, marks the second year of Lichtenstein’s love affair with his signature painterly invention—the Ben Day dot—the printer’s mark blown up to emphasize the industrial nature of the source image. At this early stage in investigating his new-found trope, Lichtenstein was still experimenting with methods of painting. In paintings such as *Viiip*, 1962, Lichtenstein’s hand is still evident in the variations of the Ben Day dots, signaling an artist whose industrial methods of painting were still quite personal—and almost expressive. In *Woman With Peanuts*, dots are not fully mechanized and standard. Each is a unique and subtle variation, all of them deeply human and personal marks. Lichtenstein’s demarcating lines also possess a variable hand-wrought quality, transforming his source image in scale as well as material.

Premiering at the Sidney Janis Gallery in late 1962, *Woman With Peanuts* was part of one of the most important exhibitions in contemporary art. Simultaneously ushering in greats such as Warhol, Rosenquist and Oldenburg (and, most obviously, Lichtenstein), the show was a harbinger of Pop Art's inevitable domination of the New York scene. The painting, marvelous in both its chromatic power and its fabulous parody, embodied the new project of Roy Lichtenstein.

Lichtenstein, throughout his career, was continually experimenting and developing new techniques of production in order to deliver the most powerful visual impact for the viewer. For *Woman With Peanuts*, Lichtenstein's process followed what would become central to his practice: after sifting through magazine and newspaper advertisement clippings for appealing source material, Lichtenstein would gather two or three sketches, then fuse selected parts into a single preparatory image. From there, he would rework his drawing to his liking, then from the final panel, he would draw his picture freehand onto the surface of his canvas. (Later in Lichtenstein's career, he would make use of a projector for transferring drawings, but here we find him at a more adventurous point of departure.) He would then employ his primary tool for small markings (and Ben Day dots, if necessary)—a dog brush. Tightly packed plastic bristles on these brushes would allow for discrete and neat markings on his canvasses. We can find use of this brush in the pupil area of *Woman With Peanuts*—proof of Lichtenstein's exactitude as an artist. Following the application of small markings, Lichtenstein would lay down his swaths of color before he laid down his heavy lines. This was done in order to maintain the illusion of industrial production, where lines always define the areas of color.

Before us, *Woman With Peanuts* is a perfectly demonstrable example of Lichtenstein's ingenious method of creation. The woman herself is unique in her existence, a composite archetype. Above, her agreeable smile sits below her well-coiffed hair, a relic of 1950s suburbia, in addition to fabulous shades of red in her lips, eyes, nose, and chin. Her head is a discrete piece of the puzzle, coming from a single source. Yet her hat is from another place altogether: a pastiche of Lichtenstein's favorite visual motifs at the time, its synthetic nature a combination of a policeman's hat and a chef's toque, even evoking a brilliant cut diamond (with which Lichtenstein was heavily engaging at the time in his sketches). The thick painted lines on her face and hat range from stylized and shapely, mostly throughout her luxurious hair, to mere strokes of definition, such as the scant lines that make up her hat texturing and soft cheeks. Her composition is nearly that of a classical sculpture, a marble figure with definitive lines.

Elsewhere in the painting, we find a variety of other sources. Her upper torso and hand stretching behind her have their origins in a newspaper ad for a tile cleaning product. Yet Lichtenstein has transplanted her sprawling hand onto his own woman, lending a disorienting and illusory sense of depth beyond the canvas with her gesture toward three-dimensionality. The void of yellow behind her, similar to Barnett Newman's contemporary coloring, places her in a phantasmal nothingness, a purgatorial realm of suspension. Lichtenstein has manipulated the original coloring of her outfit for thematic purposes. Originally black-vested, the figure was meant to convey a housewife, examining the effectiveness of her new product on the bathroom wall. But here Lichtenstein strips her vest of color, implying that she is clad in professional whites. But her profession, exactly? For that we must examine her payload.



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

On a wide platter, tilted ominously to one side, she offers us a comically static mound of peanuts. Bathed in harmonious shades of both gold and orange, the plate is an odd choice if we are to presume that she is a caretaker or nurse, which her frock suggests. But similarly, if she is a chef, we could hardly pay her our most sincere compliments for a plate of such ordinary foodstuff. The truth must lie somewhere in the midst of it all, perhaps in the slightly fantastical nature of her creation: she once had a discrete identity, either domestic or professional, but Lichtenstein has buoyed her up into the realm of art with his assemblage, making her actual function irrelevant.

In addition to his manipulation of the figure's identity through a convergence of source material, Lichtenstein has positioned her on a field of what would become his signature yellow. As Lichtenstein's preferred mode of representation was parody, we can rest assured knowing that our figure's function is artistic rather than proselytizing. The picture's final effect is, unarguably, a gestalt vision of collage and subject, made gloriously unified by Lichtenstein's technical process.



Three source images for the present lot, 1962. © Estate of Roy Lichtenstein

Although the figure's identity is less important than her state of being, it would be sloppy to neglect the obvious undertones and overtones of sexual politics present in her portrayal. The end product exemplifies the glamorization of domesticity of the preceding decade. Confined in her role of domesticity, the woman is an obvious conflation of several female types, spliced together by Lichtenstein to form a full embodiment of prescribed womanhood in the late 1950s and early 1960s. Combined with her buxom build and impeccable features, the figure takes on a radical flatness of two-dimensional fantasy, similar to the art-historical compression of religious icons into a painted form. Even early in his career, Lichtenstein demonstrated his power in forming a single powerful image from many. It is "a tribute to Lichtenstein's understanding of the power of advertising imagery and his own profound ability to convert a cliché into an icon." (D. Waldman, *Roy Lichtenstein*, New York, 1993, p. 55)

Woman With Peanuts, 1962, shares several features with a painting produced a year before. *Girl With Ball*, 1961, is quite useful in examining Lichtenstein's intentions for selecting such imagery when developing his art: "The updated version of such 1940s movie-star pinups as Betty Grable, and other images like it, appealed to him precisely because they were so obvious and disingenuous. They represented a male ideal of the glamorous female, a bathing-suited figure very much in vogue in the 1950s...Lichtenstein exploited this symbolic value, converting her from a routine stock figure in advertising to a model of the new American figure in the new American art." (D. Waldman, *Roy Lichtenstein*, New York, 1993, p. 55) Furthermore, the single, reified beauty in both pictures share the the colors of their coiffures and

figures with other contemporary works from Lichtenstein, including *The Engagement Ring*, 1961 and *Look Mickey*, 1961.

Elements of the painting draw inspiration from Lichtenstein's specific artistic training. The question of the peanuts in the painting, for example, can be enlightened by Lichtenstein's Surrealist interests, highlighted by his 1962 painting *Femme au Chapeau*, a version of Pablo Picasso's 1942 work, *Woman in Gray*. Lichtenstein not only pays homage to Picasso with his tribute painting but also shares a wealth of imagery with the artist, which, in turn, hearkens back to the imagery of Surrealism: "The role of drawing in the development of Lichtenstein's Surrealist works has a corollary in Picasso's Surrealism, with its extraordinarily inventive body of graphic work...Both the emphasis on shifting modes of representation and the wide-ranging cast of characters in Lichtenstein's Surrealist works—the beach ball Venus, the laurel-wreathed Attic faces in profile, isolated and enlarged to appear like sculptured busts, the window, the curtains, the chair with toy props..." (C. Stuckey, "Lichtenstein and Surrealism", *Roy Lichtenstein: Conversations with Surrealism*, New York, 2005, pages variable) Once we understand Lichtenstein's mindset at the time, filled with the vast imagery of the Surrealist unconscious, it is not entirely surprising that Lichtenstein would add a wondrous plate of peanuts into the mix, perhaps even impulsively.

In addition, the composition of the painting—with cartoonish but slightly schematic hands stretched back toward an unseen door, as well as polygons substituting for busts and shoulders—recalls Lichtenstein's 1962 version of Cézanne's *Man With Folded Arms* (1900). Lichtenstein's



Roy Lichtenstein, *Washing Machine*, 1961. Oil on canvas. 56 ½ x 68 ½ in. (143.5 x 174 cm.) On loan from Richard Brown Baker, Yale University Art Gallery, New Haven. © Estate of Roy Lichtenstein

project in maintaining the polygon-based forms of the original cartoons was not simple contentment with the original sketches, but rather the industrialized look of shapes: “Lichtenstein was attracted by the paradox of an art of no contours, or at least very complex ones, being presented in schematic form. These schemata of Cézanne’s art unintentionally resembled the comics, and Lichtenstein played with this fact.” (L. Alloway, “Art as a Topic”, *Lichtenstein*, New York, 1983, p. 46) Lichtenstein, ever the student of his favored precursors, reduces these formal qualities quite brilliantly in his own painting, his daring and sublime incorporation one of the most thrilling aspects of *Woman With Peanuts*, 1962.

Influenced by masters such as Picasso and Cézanne, Lichtenstein was keenly interested in how his work was being received by the public. Though an aspect of his artistic project was one of visually removing his hand from his work, a task at which he gradually improved during his career, Lichtenstein wanted neither his function as an artist to be misinterpreted, and nor his potential for inspiration and creativity during the execution of his technical process. Lichtenstein was astute in his contemporary observations of the relationship between the artist and his art: “Personally, I feel that in my own work I wanted to look programmed or impersonal, but I don’t really believe I am being

impersonal when I do it. And I don’t think you can do this. Cézanne said a lot about having to remove himself from his work. Now this is almost a lack of self-consciousness and one would hardly call Cézanne’s work impersonal. I think we tend to confuse the style of the finished work with the method through which it was done.” (Roy Lichtenstein from an interview with Bruce Glaser, originally published in *Artforum* 4, no. 6 [February, 1966])

One can witness the very personal imprint of Lichtenstein’s hand in many components of the present lot. From the need to create a mind-bending perspective with the figure’s outstretched hand, to the humor inherent in her delicious gift, Lichtenstein is not a mere assembler of parts; he is their master. It is fitting, then, that the woman exists against a golden backdrop, taking her place among venerated modern Madonnas such as Warhol’s *Marilyn*, also painted in 1962. But while Warhol employed a readymade icon as his subject, Lichtenstein creates his own from pieces of the mundane that collect on kitchen tables and pile up in garages. Lichtenstein’s ambitious project yields a figure entirely artificial, yet familiar to all: “Throughout Lichtenstein’s career, his marriage of common, low-art objects with high-art style has been an attempt to define the real-world subject matter of popular culture within the context of Modernist abstraction, making the point that



Roy Lichtenstein, *The Refrigerator*, 1962. Oil on canvas. 36 x 68 in. (91.4 x 172.7 cm.) Staats galerie Stuttgart. © Estate of Roy Lichtenstein

what he has been presenting to us is an abstraction of our experience of reality.”(D. Waldman, *Roy Lichtenstein*, New York, 1993, p. 355) In this way, Lichtenstein succeeds in creating abstract unity out of real-world dissonance.

Woman With Peanuts, 1962 premiered at Sidney Janis during the same year in which Lichtenstein had his first solo show at the Castelli Gallery, a sure sign of his progress toward greatness. 1962 was truly a watershed year for Pop Art, as both Lichtenstein and Warhol found national attention for their groundbreaking work. Indeed, within the picture, we can find hints of Lichtenstein’s many artistic projects to come: the shape and texture of her hair resembles the brushstrokes that would make their first appearance in the mid-1960s, and the peanuts themselves preface the *Still Lives* that would follow. Lichtenstein’s career was to be linear in its development, its many phases logical extensions of a brilliant mind: the comics begat his *Brushstrokes*, which shifted to *Still Lives*, which led him to his *Surrealist* phase. All in all, Lichtenstein created an art history with only his own career.

Lichtenstein never abandoned the classic Romantic notion of elevating the mundane to the realm of high art: “His images look as prepackaged as a cliché; the events depicted appear to be crucial, but their critical quality is only sham. In revealing the trite situations of everyday life, his images also point up a consistent absence of crisis in so-called dramatic situations, emphasizing that everyday American life is composed of petty people enamored of petty problems—of people continuously preoccupied with taking care of themselves. The men and women Lichtenstein selects to depict are trapped in stupid situations, vassals of a system beyond their everyday control.”(J. Coplans, *Roy Lichtenstein*, New York, 1972, p. 15)

Of course, it is Lichtenstein who chooses to assemble his subjects in a situation that is absurd, such as a woman carrying around an unbalanced tray of peanuts. Lichtenstein offers the opportunity to admire and be puzzled by his curious observation—so foreign, yet so familiar.



(detail of the present lot)

◦ 13

PROPERTY OF A NEW YORK COLLECTOR

ANDY WARHOL 1928-1987

Dance Steps, 1962

pencil on paper

40 x 30 in. (101.6 x 76.2 cm.)

Signed and dated "ANDY WARHOL / 62" on the reverse

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

PROVENANCE

Galerie Heiner Friedrich, Munich

Kasper König, Germany

Private Collection, 1979

Christie's, London, *Post-War and Contemporary Art Evening Sale*, June 22, 2006, lot 15

Private Collection

Sotheby's, New York, *Contemporary Art Evening Sale*, November 14, 2007, lot 45

Acquired at the above sale by the present owner

EXHIBITED

New York, Gagosian Gallery, *Andy Warhol: Early Hand-Painted Works*, September 22 – October 22, 2005

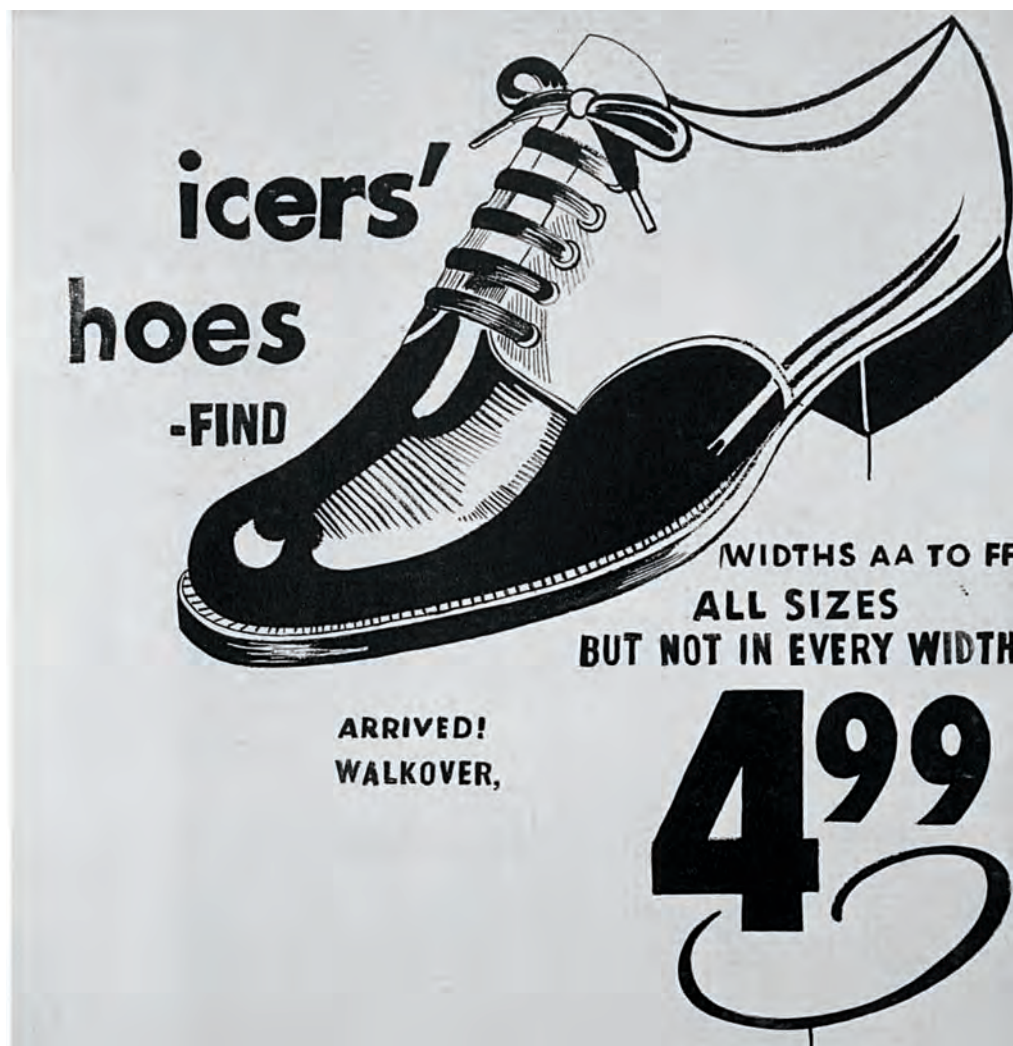
LITERATURE

Andy Warhol: Early Hand-Painted Works, exh. cat., Gagosian Gallery, New York, 2005, n.p.

“I never wanted to be a painter; I wanted to be a tap dancer.”

ANDY WARHOL





Andy Warhol, *[Off]icers' [S]hoes*, 1961. Casein on linen. 43 x 40 ¼ in. (109.2 x 102.2 cm.) Daros Collection, Switzerland.
© 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

One of only two known fully-finished works on paper from the rare Diagram Paintings series, Andy Warhol's *Dance Steps*, 1962, is a unique and extraordinarily fine example of Warhol's draftsmanship. An early commentary on a society increasingly preoccupied with self-perception and fame, *Dance Steps* performs the role of social guide both materially and metaphorically, serving not only as choreographic demonstration, but also as a diagram for the viewer's hopeful entrée into society.

Experimenting with the concept of beauty, Warhol captured in these early works a sense of vulnerability, playing upon a nation's newfound awareness of the concept of self-improvement. In his *Wigs and Make him want you* advertisements, both 1961, the artist anticipated his later promulgation of the commerciality that characterized the post-war era, reframing a visual identity that encouraged cultural uniformity. Warhol's *Dance Diagrams*, though, are a marked departure from his other "beauty" paintings and drawings, explicitly illustrating the "how-to" of personal development, rather than the cosmetic and commercial fruits of self-enrichment.

Appropriated from images found in two books published by the Dance Guild in the 1950s, *Lindy Made Easy* (with Charleston) and *Fox Trot Made Easy*, Warhol would carefully remove the pages of these books, attaching them to makeshift supports, and then project these readymade instructions onto his canvas to trace each figure. For Warhol, each step, numbered and clearly marked "R" or "L", represented a step closer to the ideal. In *Dance Steps*, however, the artist strays from his own modular process, skillfully rendering a freehand drawing of this diagram, renouncing the mechanical painting process that would become axiomatic of the work in his most prolific period. An initially shy, self-conscious artist, Warhol provided his audience, and himself, a manual to the social instruments that could transform not only the person, but his entire life.

Andy Warhol in his studio with *Dance Diagram [2]*, 1962. Photography by Alfred Statler. Artwork © 2013 The Andy Warhol Foundation for the Visual Arts, Inc./Artists Rights Society (ARS), New York



14

ANDY WARHOL 1928-1987

One Dollar Bill (Back), 1962

silkscreen ink on linen

8 x 12 in. (20.3 x 30.5 cm.)

Signed and dated "Andy Warhol 1962" on the reverse; further stamped by the Andy Warhol Authentication Board and numbered A123.965 on the reverse.

Estimate \$250,000-350,000

PROVENANCE

Acquired directly from the artist

Sotheby's, New York, *Contemporary Art, Part II*, May 3, 1988, lot 200

Galerie 1900-2000, Paris

Bertrand Faure, Paris

Perrin-Royère-Lajeunesse, *Versailles*, March 18, 1990, lot 101

Private Collection

Christie's, London, *Contemporary Art*, May 25, 1997, lot 80

Acquired at the above sale by the present owner

EXHIBITED

Paris, Musée de la Poste, *Les Couleurs de l'Argent*, November 19, 1991–February 1, 1992

LITERATURE

Les Couleurs de l'Argent, exh. cat., Musée de la Poste, Paris, 1992, p.138 (illustrated)

G. Frei and N. Printz, *The Andy Warhol Catalogue Raisonné Vol. 1: Paintings and Sculpture 1961-1963*, London: Phaidon, 2002, cat. no. 156, p. 143 (illustrated)

As the story goes, Warhol in conversation with Muriel Latow (interior designer and gallerist) in 1962 asked her for "fabulous ideas." Muriel in response said it would cost him fifty dollars. Warhol wrote her a check and she replied, "Money. The thing that means more to you than anything else in the world is money. You should paint pictures of money." (G. Frei and N. Printz, *The Andy Warhol Catalogue Raisonné Vol. 1: Paintings and Sculpture 1961-1963*, Phaidon, 2002, p. 131)

Andy Warhol famously stated: "Pop comes from the outside." By 1960, the art world had become enervated by the limitations of abstraction and a new movement had taken a firm grip on the New York art scene. The glamorization of American everyday artifacts penetrated the Pop Art movement. Warhol's first dollar bill paintings created in 1962 were produced with hand-cut stamps; this process, however, could not accurately capture the precise lines of printed currency. The dollar bill paintings marked a turning point not only within Warhol's own repertoire of subject matter but also in his means of artistic production.

"...finally one lady friend of mine asked me the right question: 'Well, what do you love most?' That's how I started painting money."

ANDY WARHOL

"The silk screens were really an accident," Warhol remarked, "the first one was the money painting, but that was a silk screen of a drawing. Then someone told me you could use a photographic image, and that's how it all started." (T. Scherman, D. Dalton, *The Genius of Andy Warhol Pop*, New York, 2009, p. 109) By capitalizing on the symbolic importance of the dollar as the first subject he experiments with on silkscreen, Warhol further emphasized his unique ability to turn images of currency into currency. Throughout the 1960s, Warhol produced monumental compositions of multiple gridded dollar bills, as well as single isolated studies of one and two dollars bills. The dollar bill, the Campbell Soup cans and the Coca-Cola bottles represent Warhol's most powerful and historically memorable images. Individually they are careful examinations of observed iconic consumerism; collectively they illuminate Warhol's endless quest for the poignant visual representation of the American dream and his own contested relationship to the power of the dollar.



15

PROPERTY OF A NEW YORK COLLECTOR

JAMES ROSENQUIST b. 1933

Ceci N'est Pas un Pistolet, 1996

oil on canvas laid on board

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

Signed, titled and dated "James Rosenquist, 1996, "CE N'EST PAS UN PISTOLET" along the overlap.

Estimate \$500,000-700,000

PROVENANCE

Galerie Thaddaeus Ropac, Paris

Bernard Jacobson Gallery, London

EXHIBITED

Galerie Thaddaeus Ropac, Paris, *James Rosenquist: Target Practice*,
May 14 – June 15, 1996

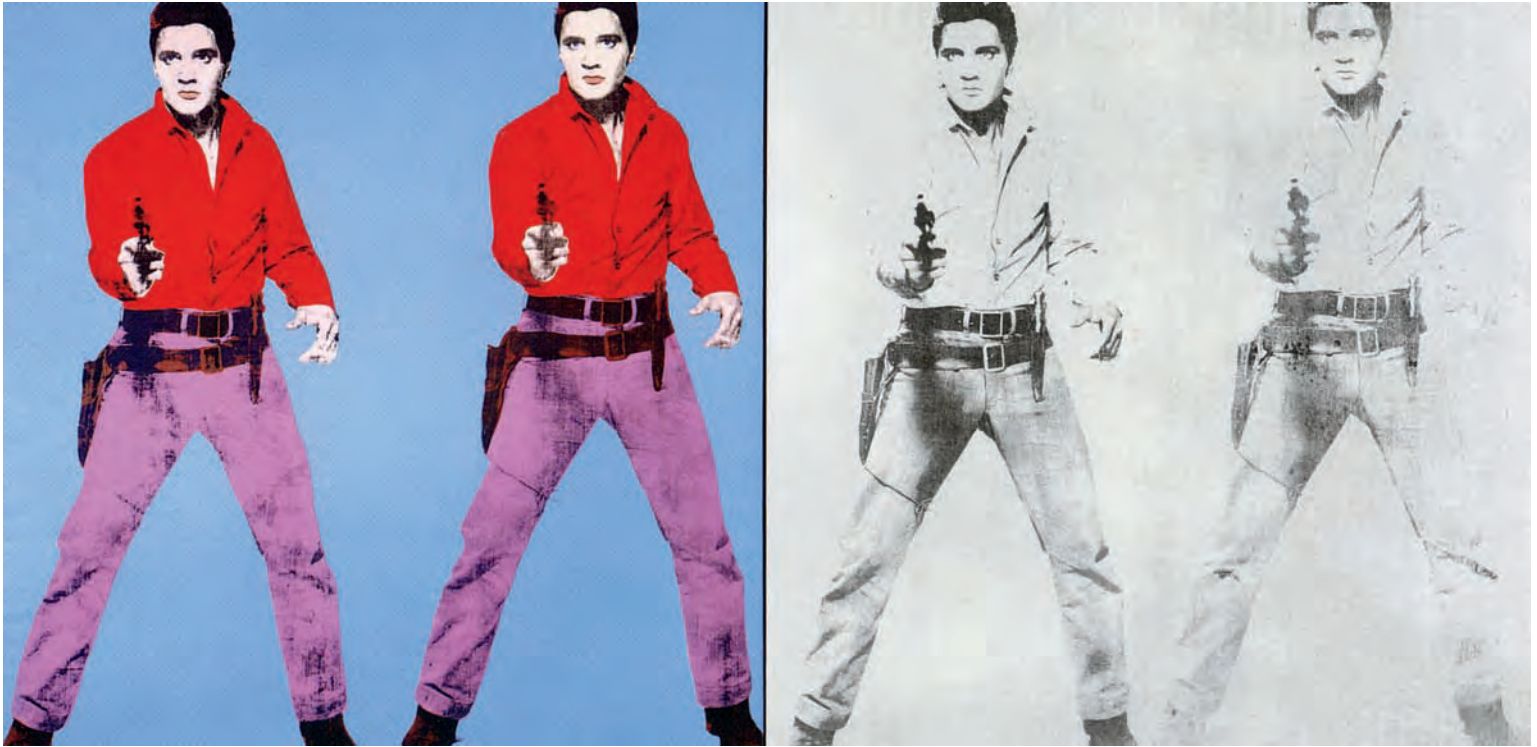
LITERATURE

James Rosenquist: Target Practice, exh. cat., Galerie Thaddaeus Ropac,
Paris, 1996, n.p.

“...Being able to point and describe and shoot an arrow, to shoot a gun - if someone has that, that's talent. And then the next thing is to have the spirit to do something else.”

JAMES ROSENQUIST





Andy Warhol, *Elvis I and Elvis II*, 1964. Silkscreen on acrylic, silkscreen on aluminum paint on canvas, 2 panels. Each 82 x 82 in. (208.3 x 208.3 cm.) Art gallery of Ontario, Toronto. © 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

Although identified with Pop Artists of mid-century America, James Rosenquist is far greater than the category. Schooled as a billboard painter, Rosenquist applied his method and distinct sensitivity to surreal, collocated, and immense canvases; arousing an almost widescreen cinematic parade of dynamic convolutions. The juxtapositions of these canvased images are not ones of limit, but ones of pure complexity; they crop, invert, reverse, and thrust their boldness into sight. “Art is the greatest risk of all, because when you’re making something, you’re constantly asking yourself what the hell you’re doing... That’s the part that excites you. The work part doesn’t, the possibility of a new outcome does. It’s scary putting a new vision together that can change your thinking or someone else’s. I think it can be done. You can make something so beautiful, or so serious, or so ugly that it scrambles your mind and changes your attitude toward seeing things” (J. Rosenquist quoted in J. Goldman, *James Rosenquist*, The Denver Art Museum, 1985, p. 12).

In *Ce N’est Pas un Pistolet*, 1996, the shooter and victim are anonymous. Two pistols, held by an anonymous culprit, carelessly dangle with no single target in sight. A pair of hands curls around the edges of the canvas, strangely twisted as they grip the jet black handles

of each weapon. The pistols are rendered in varying shades of grey and black, gorgeously painted to capture the cold, hard surface; the light bouncing off the long barrel illuminates an impending danger that lurks behind the flick of single index finger. Here, James Rosenquist’s visual commentary on the culture of consumerism serves as a pictorial narrative of contemporary Americana and his narrative is rendered through striking hues, meticulous execution, and chilling props.

The present lot, *Ce N’est Pas un Pistolet*, 1996, from the series *Target Practice*, is a stylized and sexualized portrait of American violence with a pop sensibility; culled from the legacy of the Wild West, these handguns are set against neon backdrops that highlight their association with the casual beauty of the entertainment industry. When the series was first exhibited at Galerie Thaddaeus Ropac, Paris, in 1996, the works were displayed in the gallery so that they face the viewer from every direction, intimating the unfortunate identity of the victim, but leaving any delusions of crime-solving unsatisfied. “I’ve been exhilarated by a numbness I get when I’m forced to see something close that I don’t want to see.” (James Rosenquist in M. Tucker, *James Rosenquist*, New York, 1972, p. 12).



(detail of the present lot)

16

PROPERTY FROM THE COLLECTION OF ULRIKE KANTOR, LOS ANGELES

ED RUSCHA b. 1937

Angry People, 1973

oil on canvas

20 x 24 in. (50.8 x 61 cm.)

Signed, dedicated and dated "Edward Ruscha 1973 For Ulrike"
on the reverse.

Estimate \$600,000-800,000

PROVENANCE

Acquired directly from the artist

EXHIBITED

San Francisco, San Francisco Museum of Modern Art, *The Works of Ed Ruscha*, March 25 – May 30, 1982, then traveled to New York, Whitney Museum of American Art (July 8 – September 5, 1982), Vancouver, Vancouver Art Gallery (October 4 – November 28, 1982), San Antonio, The San Antonio Museum of Art (December 27, 1982 – February 20, 1983), Los Angeles, Los Angeles County Museum of Art (March 17 – May 15, 1983)

LITERATURE

D. Hickey & P. Plagens, *The Works of Edward Ruscha*, New York: Hudson Hills Press, 1982, p. 72 (illustrated)
R. Dean & E. Wright, *Edward Ruscha: Catalogue Raisonné of the Paintings; Volume Two: 1971 – 1982*, New York: Gagosian Gallery, 2005, p. 86-87 (illustrated)

“I like the idea of a word becoming a picture, almost leaving its body then coming back and becoming a word again.”

ED RUSCHA

For over fifty years, Ed Ruscha has gleaned his artistic materials from the words and phrases that surround him. His longtime home of Los Angeles has supplied him with endless verbal resources, from billboards to talk radio. Ruscha explains that “some [words] are found ready-made, some are dreams, some come from newspapers....I don’t stand in front of a blank canvas waiting for inspiration.” (R. Marshall, *Ed Ruscha*, New York, 2003, p. 160) Ruscha frees words from their anchors and sets them adrift. As Ruscha states, “I began to see books and book design, typo-graphy, as a real inspiration. So I got a job with a book printer. He taught me how to set type, and then I started to see the beauty of typography and letter-forms.” (Edward Ruscha in conversation with Martin Gayford, *The Telegraph*, September 2009) His training in graphic design is evident in his strategic placement of the words on the canvas as well as his choice of color, font and backdrop. Through these moves, Ruscha’s words are imparted with meanings,

often holding multiple connotations simultaneously. In the present work, the phrase “Angry People” is written in small black lettering and the spacing of the letters is reminiscent of the all too familiar eye charts presented to a patient at the optometrist’s office. The mint green color seen at the lower quadrant of the canvas darkens as the words seem to drift back into space, much the way the credits roll off the screen at the end of a film, lending the work a cinematic finale.

Viewers will have conventional associations with aspects of the work—its font, the color green, the word “angry”—and Ruscha is compelling the viewer to reconsider all of his preconceived notions. In Ruscha’s words, “I love the language, words have temperatures...when they reach a certain point and become hot words they appeal to me.” (O. Berggruen, *The Drawn Word*, Florida, 2003, n.p)

A N G R Y

P E O P L E

17

CY TWOMBLY 1928-2011

Untitled, 1969

graphite, wax crayon, felt-tip pen and colored pencil on paper
23 x 30¾ in. (58.4 x 78.1 cm.)

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

PROVENANCE

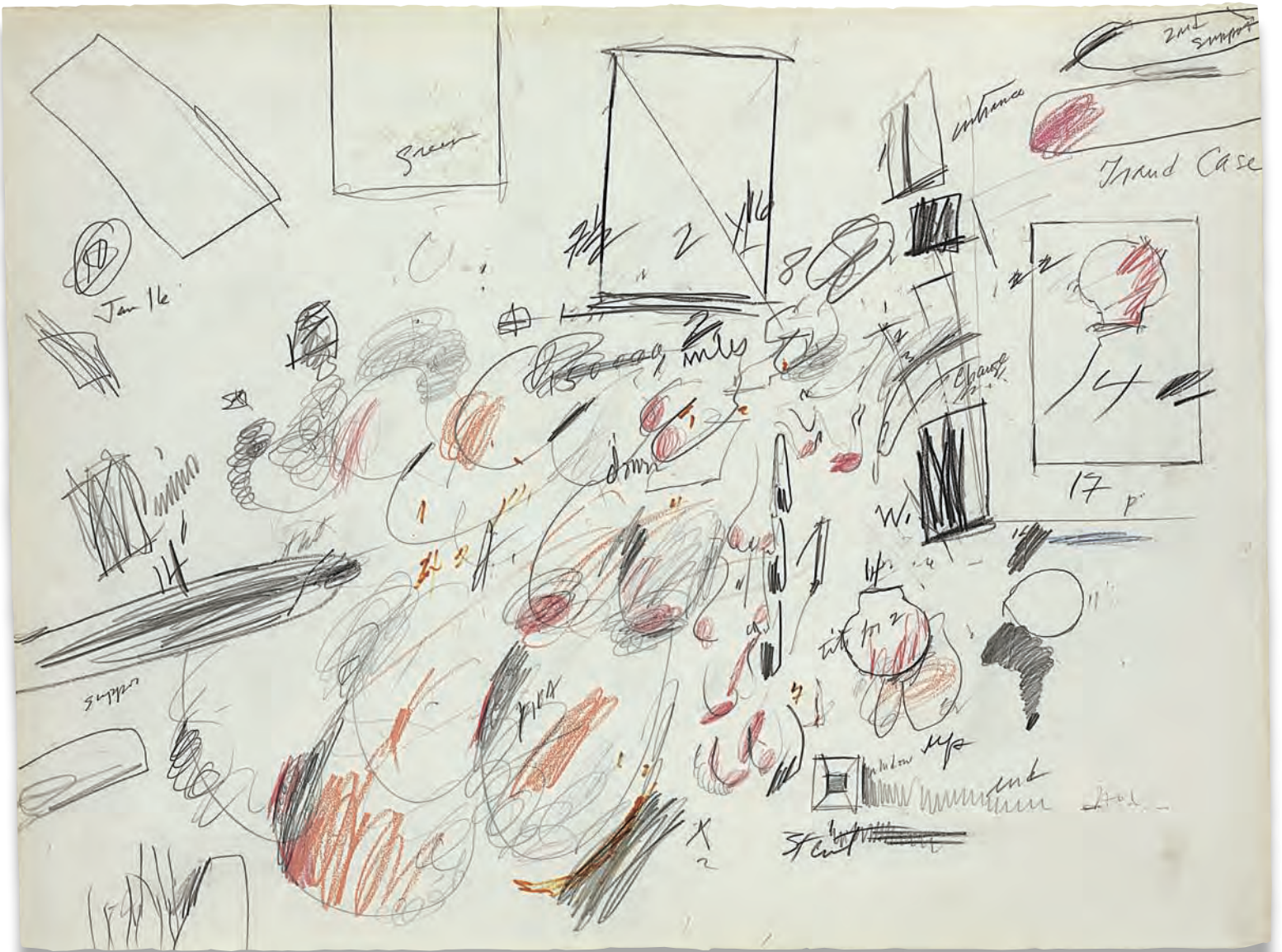
Galerie Karsten Greve, Cologne
Private Collection, Europe
Christie's, New York, *Post-War and Contemporary Art*, November 11, 2010,
lot 228
Acquired at the above sale by the present owner

LITERATURE

This work will be included in the forthcoming volume *Catalogue Raisonné of
Cy Twombly - Works on Paper*.

“It’s instinctive in a certain kind of painting, not as if you were painting an object or special things, but it’s like coming through the nervous system. It’s not described, it’s happening.”

CY TWOMBLY





Portrait of Cy Twombly by the lake at Bolsena, May 1971. Photography by Plinio De Martiis © Cy Twombly

“I work in waves, because I’m impatient. Because of a certain physicality, of lack of breath from standing. It has to be done and I do take liberties I wouldn’t have taken before.”

CY TWOMBLY

A passionately gestural, erotic and dynamic combination of dramatic, freehand drawing and energetic masses of pink and black crayon and pencil, Cy Twombly’s *Untitled*, 1969, represents a transformative period in the artist’s career. From his emergence into the vibrant New York art world of the 1950s, Twombly’s wild, seemingly erratic paintings and drawings confounded fellow artists and critics alike, simultaneously referencing and renouncing the teachings of the New York School. Working alongside his one-time partner, Robert Rauschenberg, and sharing a studio with Jasper Johns, Twombly and his peers ushered into the artistic community a revitalized form of abstraction, filling canvases with thin, wavering lines, creating what the artist himself called the “...fusing of ideas, fusing of feelings, fusing projected on atmosphere.” (A. Sherwood Pundyk “Cy Twombly: Sculpture” *The Brooklyn Rail* (September 2011))

Untitled, 1969, exemplifies the growing complexity and lyricism evident in the evolution of Twombly’s work throughout the 1960s. Initially concerned with the simple, linear symbolism of early tribal markings, Twombly’s early, sparse compositions reflect not only his desire to reference a past, primal simplicity of form and meaning, but also his own experience as an army cryptographer – a profession

in which simple signals and symbolic devices implied a full spectrum of nuanced meaning. Delineating the genesis of Twombly’s gestural representations, Katherina Schmidt writes, “His special medium is writing. Starting out from purely graphic marks, he developed a kind of meta-script in which abbreviated signs, hatchings, loops, numbers and the simplest of pictographs spread throughout the picture plane in a process of incessant movement, repeatedly subverted by erasures. Eventually, this metamorphosed into script itself.” (“Immortal and Eternally Young. Figures from classical mythology in the work of Nicolas Poussin and Cy Twombly”, in Nicholas Cullinan (ed) *Twombly and Poussin – Arcadian Painters*. London: Dulwich Picture Gallery/Paul Holberton Publishing, 2011) Freeing himself of pre-conceived artistic notions and his own learned talent, the artist sought to “...disconnect... his hand from his eye” in an unfettered, almost subconscious manner – a technique espoused by contemporary Willem de Kooning. (J. Lawrence, “Cy Twombly’s Cryptic Nature,” in *Cy Twombly: Works from the Sonnabend Collection*, London and New York, p. 13) Nowhere is Twombly’s freehand “script” more apparent than in the present work, in which an enlivened and intimate language leaps forth from the paper, inviting us to engage the artist’s forms in our own connotative dialogue of representation.



Cy Twombly, *Untitled*, 1961-1963. Pencil, color pencil, ballpoint pen on paper. 19 5/8 x 28 in. (50 x 70 cm.) Private Collection © Cy Twombly

Incorporating these numeric, figurative and literal devices into his work with increased fervor as the 1960s drew to a close, Twombly maintained a continuity of allusion to mythological and literary figures past, even as he eschewed traditional practice. From his relocation to Italy in 1957, the artist began an exploration of antiquity, its themes and contemporary relevance that would characterize much of his work over the next decade. In *Untitled*, 1969, explicitly erotic renderings of a succession of female breasts, drawn as though moving through the picture, are punctuated by phallic figures encroaching upon the central feminine component. Framed by mathematical figures, both geometric in form and evidently numeric, *Untitled* intimates a sense of controlled chaos that Twombly's conceivably architectural elements – denoted by “entrance”, “2 x 16” and “2 miles” – imposter in a frenetic, sexualized cloud of energy. One of the most prevalent, recurring themes in Twombly's work from this era, the artist's treatment of the erotic elements in *Untitled* keenly suggests the paradigms offered by the oft-cited *Birth of Venus*. Alternatively, the artist's Dionysian juxtaposition of the female and male components within his work intimate a more sinister, violent allegory – that of the Rape of Europa. Returning time and again to the eternal themes of birth, death, sex, violence and love, Twombly both symbolically and physically captures the complex interaction of the emotions associated with the cycle of life.

Enigmatic both in execution and essence, Twombly imbues his work with a thoughtful rhetoric that references past and present, releasing the mind – and the hand – from pre-dispositions while re-imagining a visual language. Though Twombly often, as in *Untitled*, enacts his theory in graffiti-like, abstract scrawl, his practice and form suggest a depth of meaning beyond the physicality of consummation. Illuminating our understanding of his intention, in a 2007 interview with Nicholas Serota, the artist noted, “Graffiti is linear and it's done with a pencil, and it's like writing on walls. But in my paintings it's more lyrical.” (“History behind the thought”, Interview with Cy Twombly, Rome, 2007) Informed, then, by the stories of human history, Twombly's ideas achieved reality only in the artist's natural state; his wild, seemingly erratic visual gestures are a function a liberated pencil meeting its paper – coherent chaos. *Untitled*, 1969, is a sensual and sublime symbolic mirage – one in which Twombly transcends purpose and spontaneity to dynamically connect the human experience to that of the visual.

18

PROPERTY FROM A PROMINENT AMERICAN COLLECTION

MARK ROTHKO 1903-1970

Untitled (Black on Gray), 1969-70

acrylic on canvas

68 x 64 in. (172.7 x 162.6 cm.)

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

PROVENANCE

Estate of the Artist

Marlborough A.G., Lichtenstein/Marlborough Gallery, London

Galerie Beyeler, Basel

Private Collection, Germany

Jason McCoy, New York

Will Ameringer Fine Art, New York

Acquired from the above in 1998

EXHIBITED

Zurich, Kunsthaus, *Mark Rothko*, March 21 – May 9, 1971, then traveled to Berlin, Staatliche Museen Preussischer Kulturbesitz, Neue Nationalgalerie (May 26 – July 19, 1971), Düsseldorf, Städtische Kunsthalle (August 24 – October 3, 1971), Rotterdam, Museum Boymans van Beuningen (November 20, 1971 – January 2, 1972), London, Hayward Gallery (February 2 – March 12, 1972) Paris, Musée National d'Art Moderne (March 23 – May 8, 1972) Basel, Galerie Beyeler, *Von Venus zu Venus*, September – October, 1972 Basel, Galerie Beyeler, *Paysages après l'Impressionnisme*, September – November 1975

Berlin, Schloss Charlottenburg, Große Orangerie, *Zeichen des Glaubens-Geist der Avantgarde: Religiöse Tendenzen in der Kunst des 20. Jahrhunderts*, May – July 1980

Basel, Galerie Beyeler, *Homage to Francis Bacon*, June – September, 1992

Basel, Galerie Beyeler, *Dream of the Absolute*, June – September, 1994

Madrid, Galeria Elvira Gonzales, *Mark Rothko*, January – March, 1995

Philadelphia Museum of Art, February – July 2002 (on extended loan)

LITERATURE

Mark Rothko, exh. cat., Kunsthaus, Zurich, 1971, no. 71, p. 115 (illustrated) *Mark Rothko*, exh. cat., Musée National d'Art Moderne, Paris, 1972, no. 42, p. 41 (illustrated)

K. Baker, "Mark Rothko: Marlborough Gallery," *Artforum*, vol. 9, January 1971, p. 75 (illustrated)

R. Goldwater, "Rothko's Black Paintings," *Art in America*, vol. 59, March-April 1971, p. 61 (illustrated in color)

M.M. Greiner, "Mark Rothko," *Kunst-en Cultuuragenda*, vol. 5, May 25, 1972, p. 8 (illustrated)

Von Venus zu Venus, exh. cat., Galerie Beyeler, Basel, 1972, p. 83, no. 88 (illustrated)

B. O'Doherty, *American Masters: The Voice and the Myth*, New York: Universe Press, 1973, p. 184 (illustrated)

A. Everitt, *Abstract Expressionism*, New York: Barron's Educational Series, 1978, no. 16 (illustrated)

Paysages après l'Impressionnisme, exh. cat., Galerie Beyeler, Basel, 1975, no. 62 (illustrated in color)

Berlin, Schloss Charlottenburg, Große Orangerie, *Zeichen des Glaubens-Geist der Avantgarde: Religiöse Tendenzen in der Kunst des 20. Jahrhunderts*, May - July 1980, p.183, no. 184 (illustrated)

D. Britt, ed., *Modern Art: Impressionism to Post-Modernism*, Boston, Toronto, London: Little, Brown and Company, 1989, p. 272 (illustrated)

Homage to Francis Bacon, exh. cat., Galerie Beyeler, Basel, 1992, no. 52 (illustrated)

Dream of the Absolute, exh. cat., Galerie Beyeler, Basel, 1994, p. 45, no. 62 (illustrated, cover)

D. Anfam, *Mark Rothko: The Works on Canvas: A Catalogue Raisonné*, New Haven and London: Yale University Press, 1998, p. 670, no. 831 (illustrated)





Mark Rothko, *Untitled*, 1969-70. Acrylic on canvas. 77 7/8 x 66 in. (197.8 x 167.6 cm.) The Museum of Modern Art, New York. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

The 1960s saw Mark Rothko at the height of both his popularity and his prolific output. Rothko executed many of his most gorgeous and moving works during this decade, deepening both his spiritual connection to and aims for his work while varying the chromatic style and structure accordingly. Perhaps Rothko's greatest show of dynamism was his pursuit of a more limited palette, be it his monochromatic canvases or his shift to a two-form composition. Regardless, these developments were representative of his ever-evolving philosophical link to his paintings, a mind growing broader and broader. In *Black on Gray*, 1969-70, we behold one of Mark Rothko's final pieces: the climax of decades of artistic mastery and one celebrated the world over.

Starting in the middle of the decade, Rothko's patronage and commission-based work began a revolution in his stylistic composition. Various mural projects, including that of Harvard University's Holyoke Center, were beginning to influence the way in which Rothko found himself responding to the lighting of his paintings. Museum lighting was frequently unachievable in these final projects and Rothko began to experiment with simpler chromatic patterns. With the advent of his work at the Rothko Chapel from 1964-1967, Rothko began to showcase the most revolutionary (and most controversial) work of his career. The canvases themselves were monochromatic, a far cry from the saturated colors that had characterized his work of the previous fifteen years. Many of the first visitors to the chapel in 1971 simply asked themselves, "Where are the paintings?" not comprehending the majestic resonance of Rothko's late work.

An aortic aneurysm set Rothko back in 1968, inflicting a deep physical toll on the painter. Though he obeyed his doctors for the period of a year, agreeing only to work on the physically lax scale of small paintings



Mark Rothko, *Untitled (Black on Gray)*, 1969-70. Acrylic on canvas. 68 x 60 in. (172.7 x 152.4 cm.) The Museum of Contemporary Art, Los Angeles. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

on paper, Rothko roared back in 1969, producing his signature large canvases. Though Rothko's defiance of his wavering health most certainly played a hand in his tragic demise a year later, it was during this year that he painted his final cycle of work, *Black on Gray*, of which the present lot is a dignified component. Indeed, having signed with the Marlborough Gallery in 1969 as his exclusive distributor for the next eight years, Rothko was preparing his series for a show that was, unfortunately, not to take place during his lifetime. At his carriage house on East 69th Street, Rothko executed his *Black on Gray* cycle, at once the most serene and most metaphysically complex work of his entire career.

Painted on the border of 1969 and 1970, the present lot, *Black on Gray*, is first and foremost a marvelous technical achievement. With a simple glance, we can observe the compositional leaps that Rothko chose to make during the decade. While his earlier paintings of the 1950s possessed both background and foreground, with several multiforms laying upon a contrasting sheet of color, here Rothko forgoes any such unnecessary dimension, choosing instead to have two forms stacked atop one another, with only thin bars of blank canvas at the sides, serving as evidence of his canvas stretching technique. Putting aside the technical presence of white edges, Rothko succeeds in completely eliminating his field, trusting the viewer instead to engage only with the two shades of darkness before him.

Rothko's choice to let the field fall away in his work was decades in the making. From his earliest tutelage under Arshile Gorky, to his experiments with surrealism in the 1930s, to his commissions from the Works Progress Administration, the concept of the field was ingrained in Rothko as both a student and as a professional, a necessary technical component for the viewer's understanding of a picture. His friendship



Mark Rothko, *Untitled (Black on Gray)*, 1969-70. Acrylic on canvas. 80 ¼ x 69 1/8 in. (203.8 x 175.6 cm.) Solomon R. Guggenheim Museum, New York. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York



Mark Rothko, *Untitled (Black on Gray)*, 1969. Acrylic on canvas. 93 x 76 1/8 in. (236.2 x 193.4 cm.) Anderson Collection at Stanford University Museum, Stanford. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

with Clyfford Still throughout the 1940s furthered Rothko's interest in color grounded on an abstract arena and Still's use of environmental inspiration (particularly the horizons of the Midwest) served as a perfect model for the incorporation of the field within an abstraction. Yet throughout Rothko's many decades in adherence to this most strict principle of art history, his own earliest years by the Portland seascapes set the stage for his eventual repudiation of it. As Rothko approached seventy, he was undoubtedly mentally revisiting vistas, where only a single line of horizon divided the sky above and the land below.

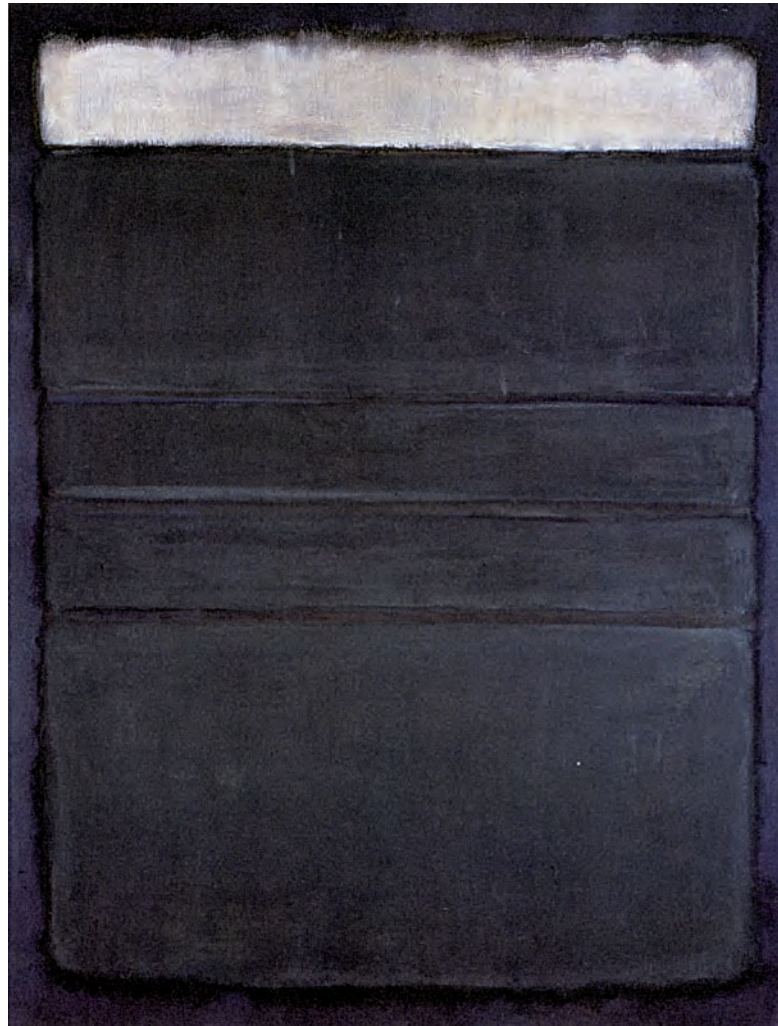
Though Rothko's convenient title gives us a useful shorthand for categorizing the piece within his oeuvre, *Black on Gray*, 1969-70 is hardly only two shades of black. The canvas itself is squarer than in his previous excursions into multiform paintings, at once embodying a more authoritative presence replete with a more geometric basis. Combined with his more limited palette, with only two chromatic groupings, the piece draws more power from its compositional simplicity than any work before it. As an artist who encourages the intimate interaction of the viewer with his painting, Rothko has intensified the possibilities of observational intimacy, eliciting an investigation into the depths of Rothko's coloring and seeking out all areas of its ebb and flow. But Rothko focuses concentration in looking, for the emotional catharsis that he aimed for in the creation and observation of the painting would be unachievable without the complete and uninterrupted attention of the viewer. Though we have fewer forms and hues to ponder, our relationship with Rothko's coloring is strengthened exponentially.

Rothko's magnificent composition alone does not hold the key to the holistic power of the piece. Rothko's deep coloring—two initial shades of gray, nearly black above and a sandy mist below—begets

a wealth of coloring across their expanses and at their point of chromatic interaction. Rothko's technical approach to painting allows for a sublime intricacy of shading. Above, within the dark recesses of Rothko's nearly black form, we find that one area of significantly darker coloring evolves into the next, almost as the dark storms on a misty horizon betray the marks of a lighter sky beyond. But where Rothko's oils have coalesced in the most saturated spots, such as the top central portion of the picture, we find a terrifying absence of light, almost as if the sun itself had been inverted. Rothko's lighter shade below, his sandy banks leading out to a sea of darkness, are almost more variegated than his shadowed form above. Employing technical brushwork at the apex of its forty professional years, Rothko creates areas of receding gray and even tan, a wealth of color within the confines of a single shade.

Still, it is Rothko's horizon that is his most fascinating technical achievement. The central border between the two forms echoes with the power of rolling waves far out at sea as the clouds and shore battle for dominion. The pigments fade from a gentle shade of gray to a terrifyingly dark pitch, eliminating serenity and replacing with unforgiving blackness. Yet, just as easily, we witness the waves roll back as the shoreline claims areas of its own, such as at the far left, where it refuses to allow itself to mix with its sinister rival beyond.

By the time of its execution, *Black on Gray*, 1969-70, found Rothko operating within a set of technical standards nearly unmatched in the pantheon of abstract painting. Rothko's brushwork alone—especially within the space of his solidified colorings—is a wonder. Both sparse in its application yet magnificent in its effect, Rothko's hand lends the lighter form a fluidity nearly unseen in works of contemporary art, as one shade transforms into another with a virtuosic precision.



Mark Rothko, *Untitled (White, Blacks, Grays on Maroon)*, 1963. Oil on canvas. 90 x 69 in. (228.6 x 175.3 cm.) Kunsthaus Zürich, Switzerland. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

It is easy to forget that Rothko, as a figure painter, was a master of representative pictures as well. But, as we observe the complexities of his brushwork, his mastery becomes gradually evident. In addition, Rothko retained technical secrets even from his assistants, as later studies have discovered the presence of many organic substances within his oil paints, such as egg whites, glue, and a variety of other domestic solvents and ingredients. The result was manipulated oil paints that conformed perfectly to Rothko's application—exactitude compounded by alchemy. We owe the present lot's sheen and grace to Rothko's perfectionism.

It would be remiss to say that the harbingers of *Black on Gray*, 1969–70, were not heard throughout Rothko's career. Robert Goldwater, in an article that appeared in *Art in America* just a year after Rothko's death, is quick to point out the thematic threads that the present lot follows upon: "It had always been part of Rothko's method to tempt the presence of a destructive opposite, to include and dominate it. Earlier it had been the pleasant dismissible harmony into which all abstract painting can fall that had been summoned, brought close, and then

held off in order to create the awareness of an endless, unrelaxed tragic tension. In the last paintings, on the contrary, it is not decoration, but the naturalism of deep space, that threatens and is mastered." (R. Goldwater, *Art in America*, no. 62 [March/April 1971], London, p. 62)

Goldwater touches upon Rothko's artistic project quite beautifully. With his lifelong interest in all realms of philosophy and psychology, Rothko's earlier aims with his multiform paintings were, in effect, to bring about an emotional catharsis by way of provoking our most instinctual energies. Rothko had faith that the aim of his art should be to replace the aims of tribal rituals and the mythological symbols of the past, which liberated subconscious human energies. After his more obvious attempts at this project, which included canvases filled with symbolism—what he termed "mythomorphic abstraction"—he finally settled on multiforms as his new method of breaking the "tragic tension" to which Goldwater refers. Rothko was able to tie the unconscious of both Freud and Jung into his work of the late 1940s and 1950s quite well, and, as the shades of his multiform paintings grew darker and darker, he became an artist delving deeper and deeper into



Alexander Liberman, Mark Rothko in his studio, Gelatin silver print. Alexander Liberman photography archive at The Getty Research Institute, Los Angeles. ©J. Paul Getty Trust



Rothko, 1964. Photograph by Hans Namuth. Courtesy Center for Creative Photography, University of Arizona © 1991 Hans Namuth Estate

the realms of the unknown. In 1956's *Green Over Blue Earth*, we see Rothko hurdling toward his eventual repudiation of bright coloring, for the power of light's demise is a preamble to his *Black on Gray* series.

The Rothko Chapel in Houston, Texas also holds value for the interpretation of *Black on Gray*, 1969-70. Commissioned by John and Dominique de Menil in 1964, the construction of the Chapel became a point of artistic and religious conflict for Rothko, who espoused the belief that his art alone should be the point of spiritual focus within its confines. During the three years in which he painted these canvases, Rothko's advancement in his balance and serenity of forms came at the cost of bright color's exclusion from his work. With a new purpose for his art—which was to be set within a holy place—Rothko's paintings changed substantially, adopting a meditative presence in favor of an exuberant one. These replaced his concept of emotional catharsis with an emphasis on embracing darkness.

The massive central panel in the Chapel, a triptych formed by three dark canvases, displays the same compositional detail as in the present lot. In its supreme darkness, the work finds common ground with *Black on Gray*, 1969-70 in its wonderful variances of a brushstroke. Playing on light in the midst of darkness and darkness in the midst of light, it calls for the observer's entire attention in order to achieve true meditation—a preview of Rothko's final cycle five years later.

Though the battle over the Chapel's theme lasted until the early seventies, after Rothko had died, the building was finally christened a place for multi-denominational reflection as opposed to only that of Catholics, a great triumph with respect to Rothko's own pursuits: "Like Monet's oval rooms at the Orangerie, the Houston Chapel hovers between a shrine of art and a shrine of the spirit, an avowal by a great painter to devote the whole of his being to the religion of art, a consuming goal whose hybrid success as sanctuary and museum is affirmed by the countless visitors in our secular world who make pilgrimages there to

look and to turn inward." (R. Rosenblum, "Notes on Rothko and Tradition", *Mark Rothko*, London, 1997, p. 31) The chapel itself demonstrates Rothko's zeal in creating art that was both beautiful and purposeful, and it is, in itself, the thematic key for his final years of work.

With Rothko's work on the Houston Chapel in mind, one can find within the borders of *Black on Gray*, 1969-70 a new approach for Rothko the artist-philosopher, a veritable renaissance of meaning that results from a transformation of technique: "Rothko's preference for horizontal divisions within vertical canvases and configurations is replaced by an insistence upon horizontal divisions of horizontal supports. Where the vertical called to mind architecture, the horizontal alludes to landscape. The doorways to a higher reality created before the Houston Chapel were still redolent with sensuous color and form: there was in them an equilibrium between two states of existence, the spiritual and the physical. The new works, however, speak entirely of another, transcendent world, of a painter who has crossed a threshold into the far side of reality. (D. Waldman, *Mark Rothko: a Retrospective*, New York, 1978, p. 69)

The far side of reality in question is difficult to describe with a sense of perfect accuracy. Though brilliant in mind and craft, Rothko's project presents one of the most mesmerizing paradoxes in contemporary art: here was a man who possessed a most intimidating faculty for expressing himself and his art with words, writing copiously about both subjects throughout his long career. However, his greatest aims ultimately dealt with that of the ineffable—that which words cannot express. Yet it seems we have an excellent means for describing the aims of *Black on Gray*, 1969-70, of which he wrote substantially less than his works of the 1940s and 50s, with a single resource: that of his evolving views on philosophy.

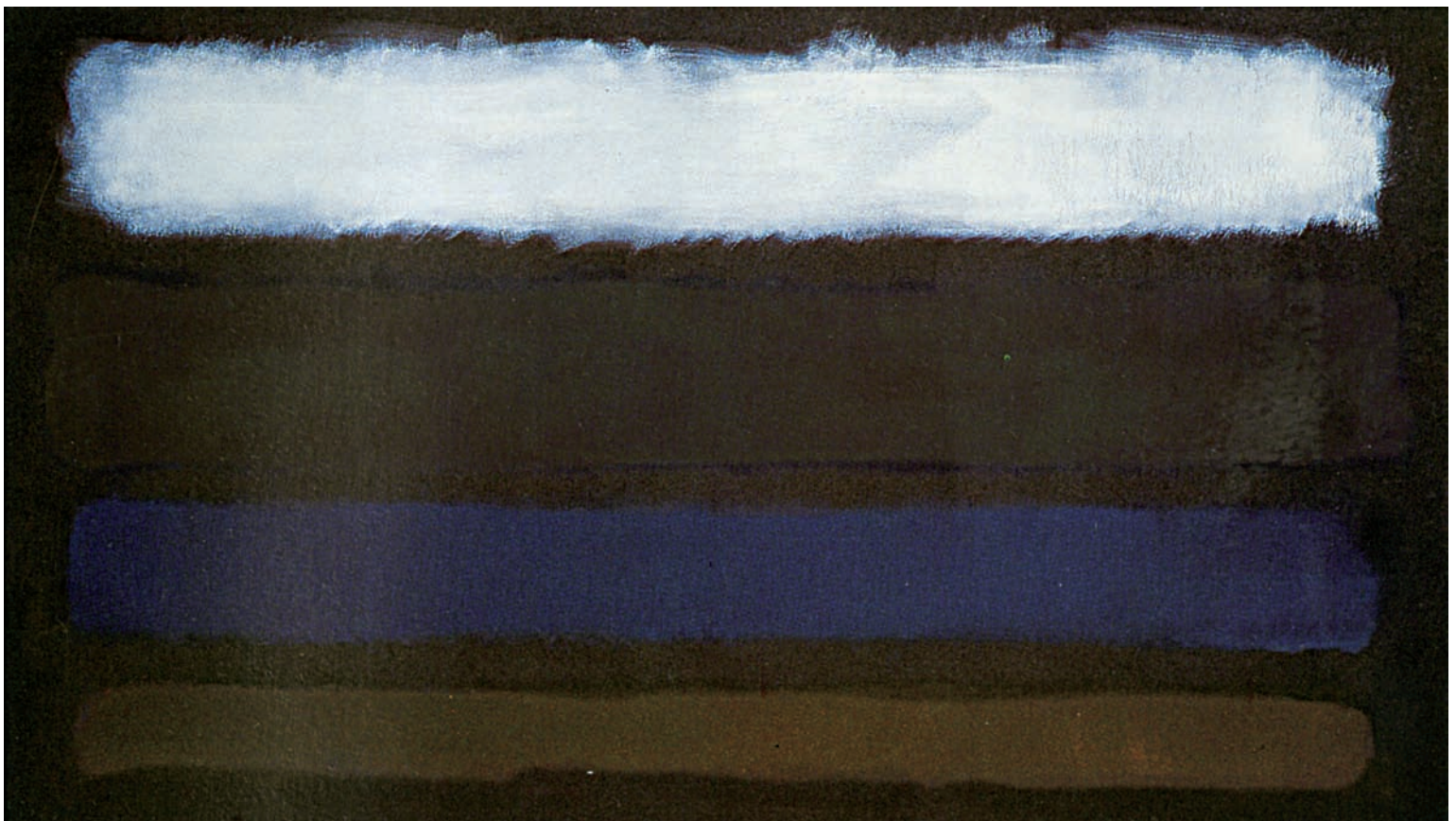
As a devotee of many philosophers throughout his life, Rothko eventually found a kindred spirit in the work of Friedrich Nietzsche,

whom he found especially astute in his analysis of the artist's interaction with the world. Nietzsche's work is the place from which Rothko derived his mission as an artist, to assimilate the freeing experience of myth and ritual into his own means of expression.

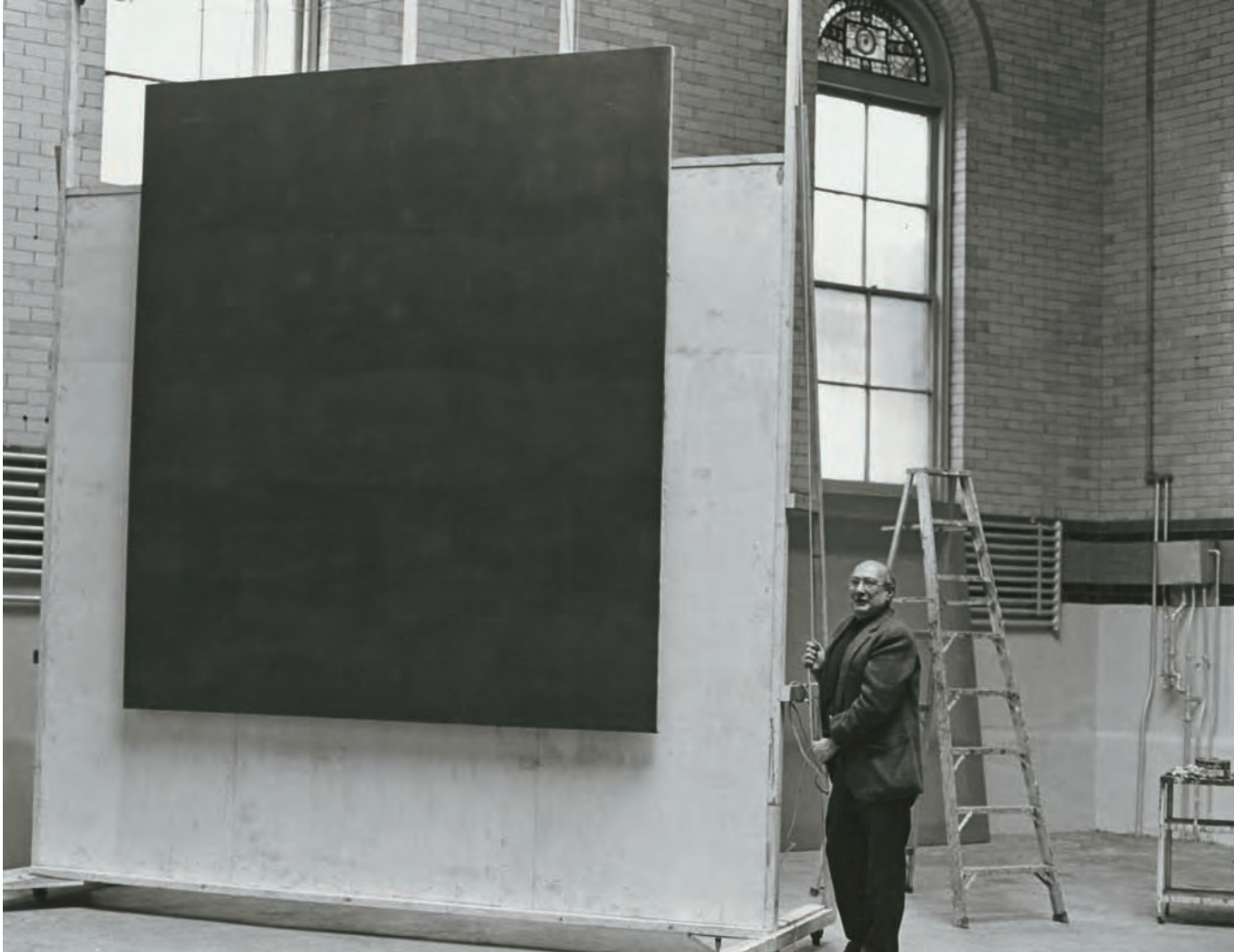
Even before his reading of Nietzsche gave him an objective as an artist, Rothko spent decades in conversation with Plato. Plato's emphasis on simplification in order to achieve complexity clearly resonated with Rothko as a mature artist, and we can observe a linear progression from complexity to simplicity in his work: his mythological paintings become colorful multiforms and his colorful multiforms evolve into monochromatic canvases: "His art and his persuasions instead transform certain elements that have a Platonic cast, and ring a myriad changes to the point that we might overlook their beginnings. These are pictures that deal with the condition of being held in thrall, where substance and shadow contend, works that alternate between a sudden, numbing dazzle and a prolonged meditative uncertainty. Blank as walls that await a message, they loom up and entice us to search within or past their outlines—to seek metaphors, similes and meanings by which to capture them. Barriers to the gaze, they still admit our questing." (D. Anfam, *Mark Rothko—The Works on Canvas—Catalogue Raisonné*, New Haven, 1998, p. 99) In finding the many complexities of existence in the simple expression of a monochromatic canvas, we can look into the vastness of *Black on Gray*, 1969-70 and find any cathartic symbol we wish to discover. Here, Rothko reaches a higher tier of spiritual expression.

The present lot's depth is not confined to the lens of Greek philosophy; it bears another, more vital fascination of Rothko's, namely that of the Absurdist—the man who seeks to find meaning in the absence of any. Building upon his own treasured interest in Jean-Paul Sartre, Rothko takes an approach toward absurdity which lends the simple grays and blacks of the painter an air of marvelous and terrifying humor—we are helpless in our quest for truth, yet we create regardless. This conversation was one that Rothko had outlined previously in his writings, namely in his belief that art should hold "hope. 10% to make the tragic concept more endurable." (*Rothko*, Achim Borchardt-Hume, ed., London, 2008, p. 91) As he approached his final years, and with the growing tragedy becomes more obvious in his personal life, Rothko's willingness to converse with tragedy seems appropriate.

After Rothko's death in 1970, critical consensus around his final work bought into the narrative of Rothko's own surrender to depression and darkness, the visual elements simple echoes of his own failing mind and heart. But this inclination towards cynicism circumvents the true nature of the final cycle, and, hence, disrespects the actual beauty and depth present in a work such as *Black and Gray*, 1969-70. It is not, in fact, a surrender, but rather a remarkable engagement with inevitability and death—a material serenity searching for an intellectual calm: "They are a careful disquisition upon finality and closure, fictions of the end and about disengagement rather than unmediated symptoms of a desperate dead end. The latter is a naïve interpretative stance reducing the *Black On Grays* to a chapter in a



Mark Rothko, No. 14 (*Horizontals, White Over Darks*), 1961. Oil on canvas. 56 1/2 x 93 3/8 in. (143.3 x 237 cm.) The Museum of Modern Art, New York. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York



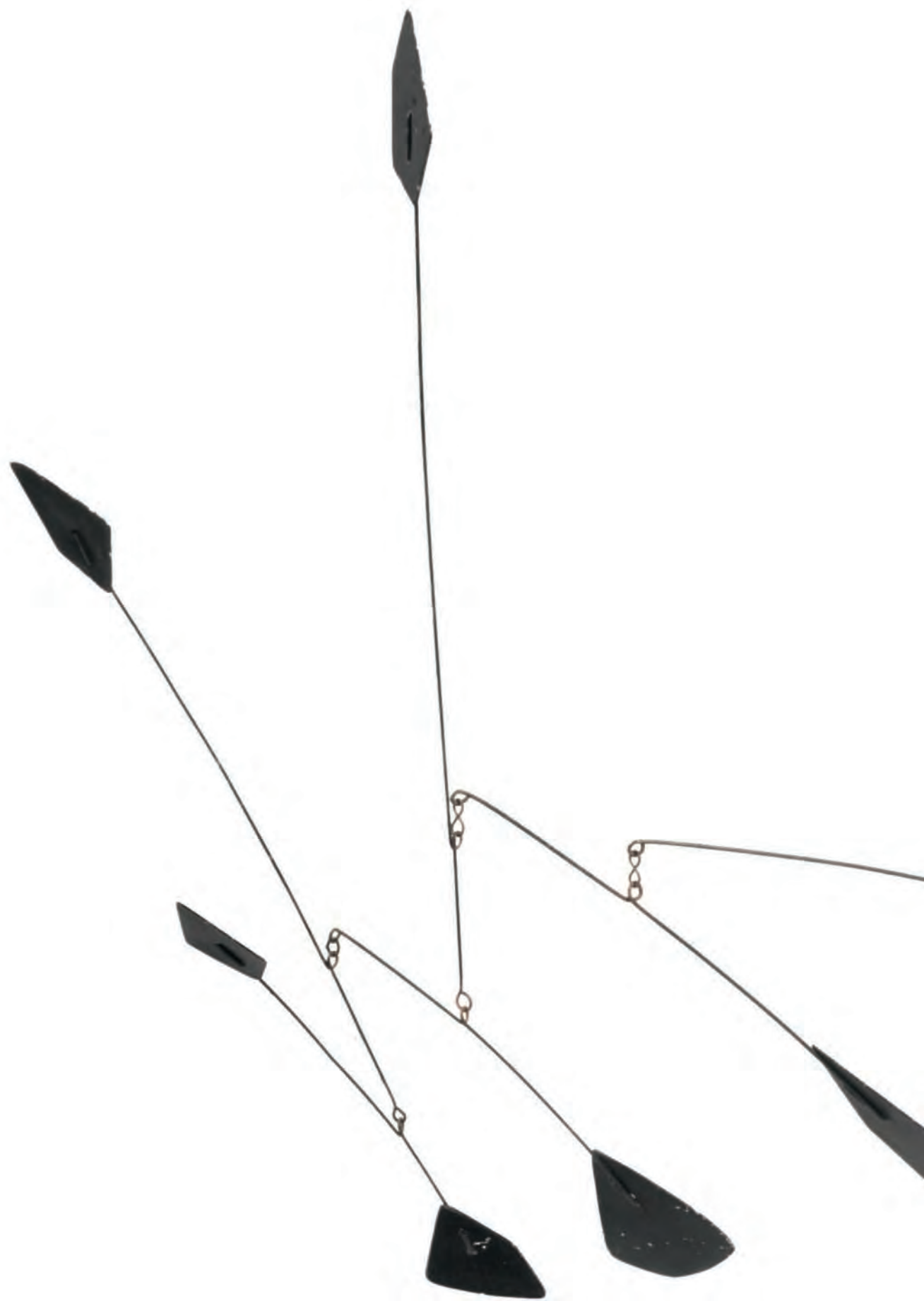
Rothko, 1964. Photograph by Hans Namuth. Courtesy Center for Creative Photography, University of Arizona © 1991 Hans Namuth Estate

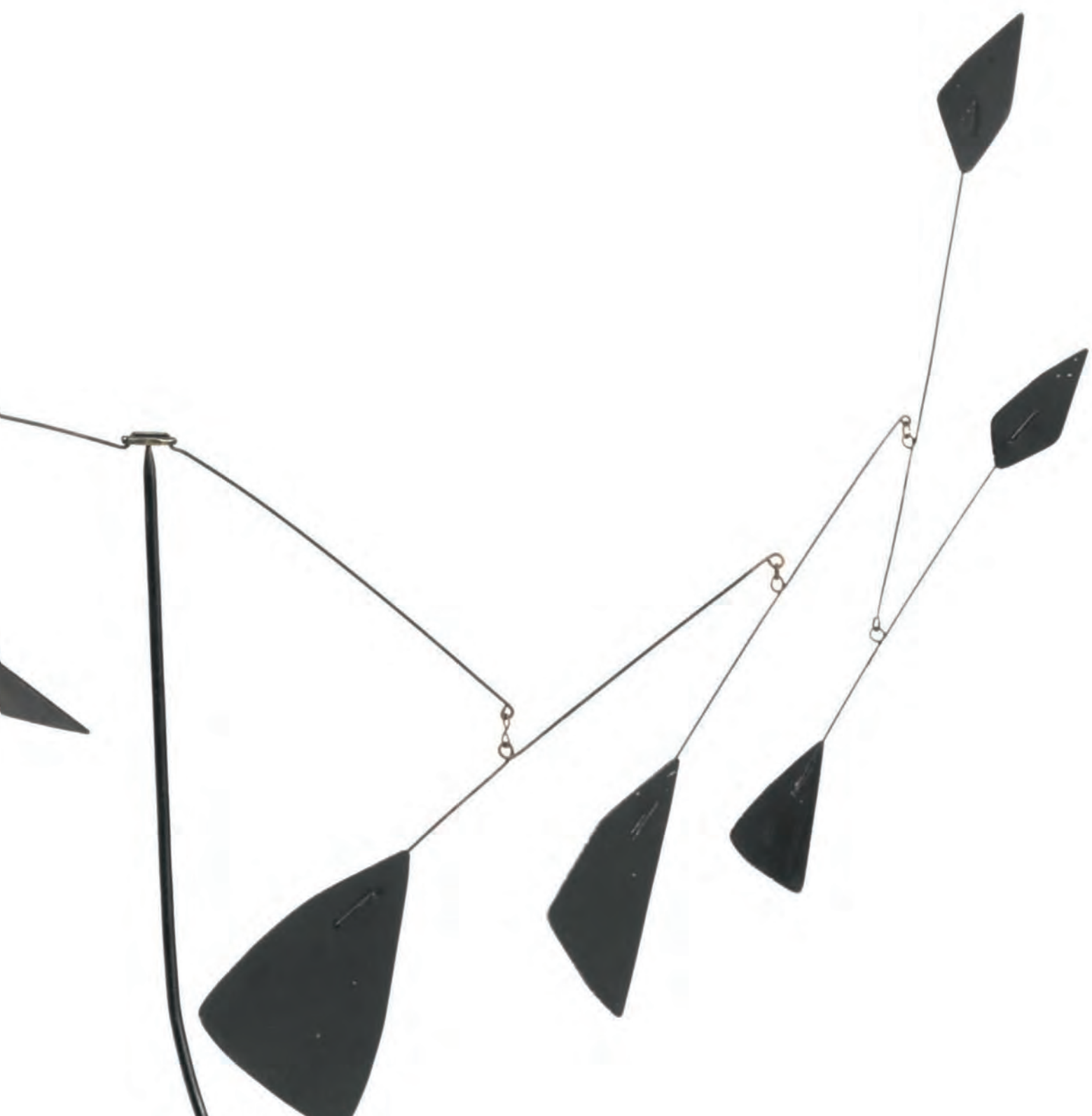
vie romance. Thus nearly every visual and thematic strategy that that critics have affiliated with these pictures is a trope of disenchantment or distance.”(D. Anfam, *Mark Rothko—The Works on Canvas—Catalogue Raisonné*, New Haven, 1998, p. 98)

Yet Rothko’s final cycle of Blacks on Grays does not only deal with the darkness that is the ultimate finality. Its simple coloring adopts the Platonic form of complexity as Rothko’s accumulated wisdom travelled hand-in-hand with his work, finding a corporeal form in the present lot. In his first retrospective at the Guggenheim Museum in 1978, Rothko’s marvelous variety within a single color was in full force, rebutting arguments against Rothko’s final works as representative of his life’s events: “Black, however, does not signify only death. It is one of the richest colors in the artist’s palette. Rothko had reduced his painting in the fifties by restricting it to the simplest shades and to color; now he was purifying it even of colors, limiting himself to red, and, finally, black. These reds and blacks do not any longer seem to exist as physical color, but, rather, as tranquil, tragic, twilit dreams of color.”(D. Waldman, *Mark Rothko: a Retrospective*, New York, 1978, p. 68)

In the years since the artist’s retrospective at the Guggenheim, Rothko’s *Black on Grays* have come to represent some of his greatest achievements in painting: canvases that both engage with darkness yet supersede it, embracing it in order to render it absent of pain. Rothko’s renowned canvases from this period have traveled the world, prized pieces in their many international collections, which include the Museum of Contemporary Art, Los Angeles, the Museum of Modern Art, New York, and, of course, the Solomon R. Guggenheim Museum, New York.

As Robert Goldwater beautifully states just a year after Rothko’s death, “The sense of the tragic, then, had been in Rothko’s work, and as his art developed it dominated more and more of his paintings. He spoke of his desire for an art that would express the human condition—and so would perforce be a tragic art. This meant the search for a painting beyond painting, direct, uncompromising, using the means of painting in the purest form but utterly opposed to that peinture-peinture against which he and his fellows in the early New York School had fought (and which, latterly, he saw on the rise again in much of the work of the younger painters with its easy and pointless display of technical mastery). A timeless art had been his goal.”(R. Goldwater, *Art in America*, no. 62 [March/April 1971], London, p. 62)





19

ALEXANDER CALDER 1898-1976

Polygones noirs, 1953

stable, standing mobile: painted sheet metal, rod, wire
37½ x 39 x 15 in. (95.3 x 99.1 x 38.1 cm.)

Estimate \$1,400,000-1,800,000

PROVENANCE

Galerie Maeght, Paris
Private Collection, Paris
Kukje Gallery, Seoul
Private Collection

EXHIBITED

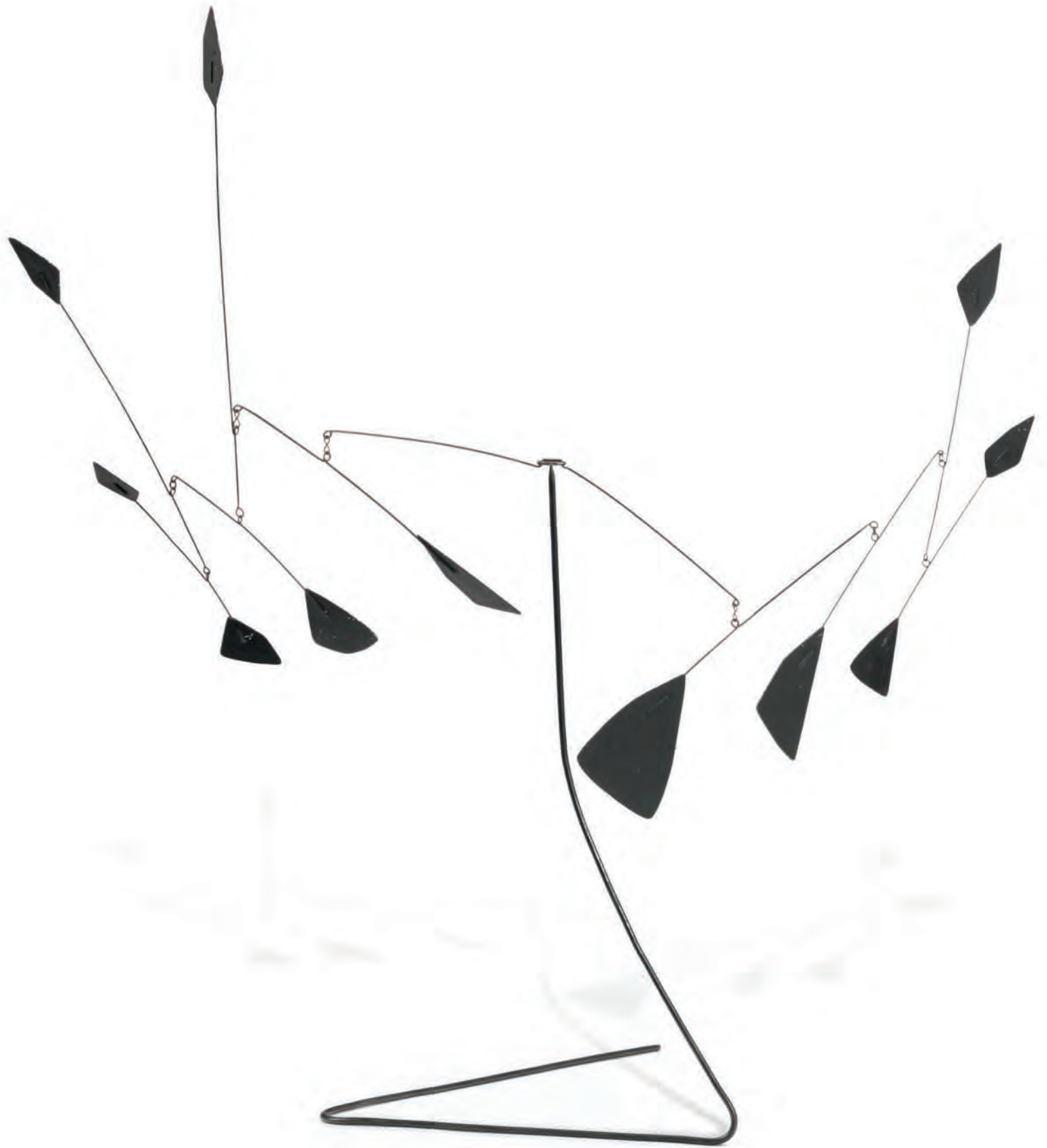
Galerie Maeght, Paris, *Aix, Saché, Roxbury 1953-54*, November - December, 1954

LITERATURE

Aix, Saché, Roxbury 1953-54, exh. cat., Galerie Maeght, Paris, 1954, no. 15

“Why must sculpture be static? You look at abstraction, sculptured or painted, an entirely exciting arrangement of planes, nuclei, entirely without meaning. It would be perfect but always still. The next step is sculpture in motion.”

ALEXANDER CALDER



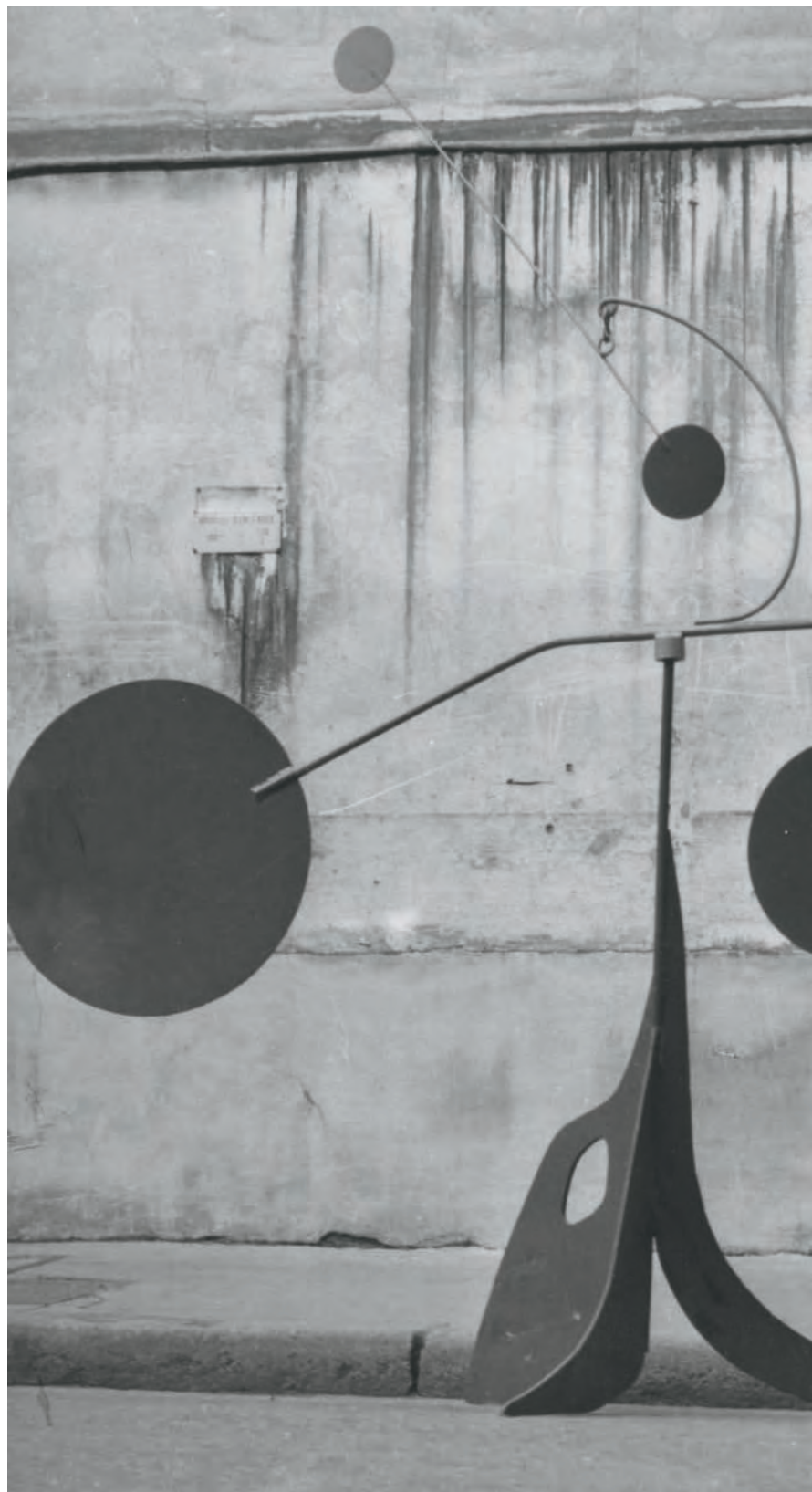
A saintly poetry exists within Calder's magnificent mobiles, a divine dance both captured and shaped. The viewer is made to think of nothing else but the elegant activity that lays before. Calder's structures move through their own kinesis, a continuous melting pot of engineering brilliance, sensational rhythm and metaphysical eccentricity, not seen since Calder ceased to create.

Even though he explored a wide array of forms—colossal and slight, ground-mounted, adjoined and even a series of paintings—Calder's first love as an artist was always the mutability of his subjects. Although during the post-war period, Calder concentrated on large-scale monuments for municipal plazas and corporate office centers, he continued to be absorbed by the possibilities that smaller-scale, more intimate works offered him. In the present lot, the viewer catches the artist at a pivotal point; the previous year he had represented the United States at the Venice Biennale where he secured the grand prize for sculpture.

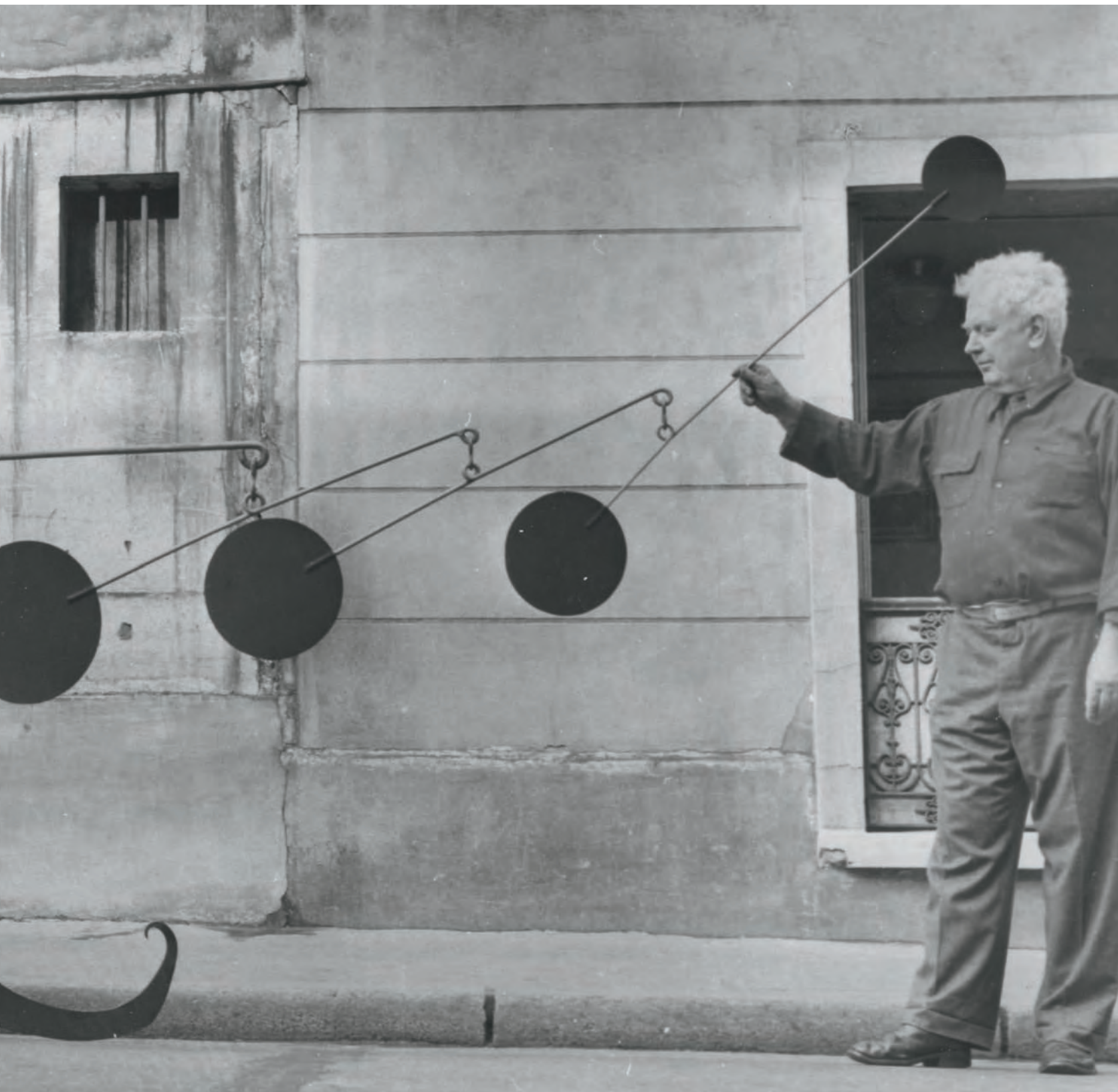
Polygones noirs, executed 1953, is a fragile piece, yet one at perfect ease. The gentle metal forms appear like an angel in preparation for flight, its feathered sheet metal pointing upwards towards the sky. Calder sets the work in place and then lets go. "Each element can move, shift or sway back and forth in a changing relation to each other and independently of other elements in the universe. Thus they reveal not only isolated moments, but a physical law of variation among the events of life. Not extractions, but abstractions: Abstractions which resemble no living thing, except in their manner of reacting." (A Calder, "Comment réaliser l'art?," *Abstraction, Création, Art Non-Figuratif*, no. 1, 1932, p. 6)

In a contrapposto of rivaled weights, two groups of all black constellated shapes crane in opposition to one another, each allied in equal strength against its counterpart. Calder clutches these black silhouettes onto a series of adjacent abutments, which then link together through petite hangers. An open triangular base lies at the core of *Polygones noirs*, appearing to support itself effortlessly while the shaped elements hang in a dramatic fashion of tripled tension. Although the work could easily change orientation due to slight shifts in perspective, unassuming breezes in the wind or a slender touch as its trigger, the bold, all black graphic clarity of its dangling shapes provide a gentle compass to the piece's dynamism. Titillated by the creative potentials of the polygon, Calder aspired to explore the possibilities of transfiguring this two-dimensional formula into a three-dimensional being.

Polygones noirs not only shows Calder's respect for a multi-dimensional aesthetic, it also shows his interest in adverse perspective, a duality of concern that provides for rich interaction. Traditional, more formal concerns of observing a sculpture in its round are quickly met with more contemporary, unconventional views. The mobile's form appears strikingly different from various positions; from one angle it appears gracefully vertiginous, while from another, shapes appear to float beside one another on one horizontal plane.



"It is a flower that fades when it ceases to move, a 'pure play of movement' in the sense that we speak of a pure play of light... [M]ost of Calder's constructions are not imitative of nature; I know no less deceptive art than his. Sculpture suggests movement, painting suggests depth or light. A 'mobile' does not 'suggest' anything: it captures genuine living movements and shapes them. 'Mobiles' have no meaning, make you think of nothing but themselves. They are, that is all; they are absolutes. There is more of the unpredictable about them than in any other human creation. No human brain, not even their creator's, could possibly foresee all the complex combinations of which they are capable. A general destiny of movement is sketched for them, and then



they are left to work it out for themselves. What they may do at a given moment will be determined by the time of day, the sun, the temperature or the wind. The object is thus always half way between the servility of a statue and the independence of natural events; each of its evolutions is the inspiration of a moment." (J.P. Sartre, "The Mobiles of Calder," *Alexander Calder*, exh.cat., Buchholz Gallery, New York, 1947)

The potential for movement in *Polygones noirs*, executed 1953, grants it with a potential for performance, a surprising and angelic dance of absolute splendor. The viewer is reminded that profundity is not always entangled in utter intricacy; meaning can occur in the most modest

of sculptures inculcated with the simplest of vitality. "I feel an artist should go about his work simply with great respect for his materials... sculptors of all places and climates have used what came ready at hand. They did not search for exotic and precious materials. It was their knowledge and invention which gave value to the result of their labors... simplicity of equipment and an adventurous spirit in attacking the unfamiliar or unknown," (Alexander Calder, 1943, "Alexander Calder", Calder Foundation, New York, 1943 taken from *Simplicity of Means: Calder and the Devised Object*, New York, 2007)

LUCIO FONTANA 1899-1968*Concetto spaziale, Attesa*, 1964

waterpaint on canvas

25¾ x 21¼ in. (65.4 x 54 cm.)

Signed, titled and inscribed "L. Fontana "Concetto Spaziale ATTESA" para el amigo Soto ciao, oggi vado dal Dottore, a farmi visitare," on the reverse.

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

Jesús Rafael Soto, gift from the artist

Galerie Pierre, Stockholm

Private Collection, Milan

Christie's, London, *The Italian Sale 20th Century Art*, October 16, 2006, lot 236

Private Collection

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

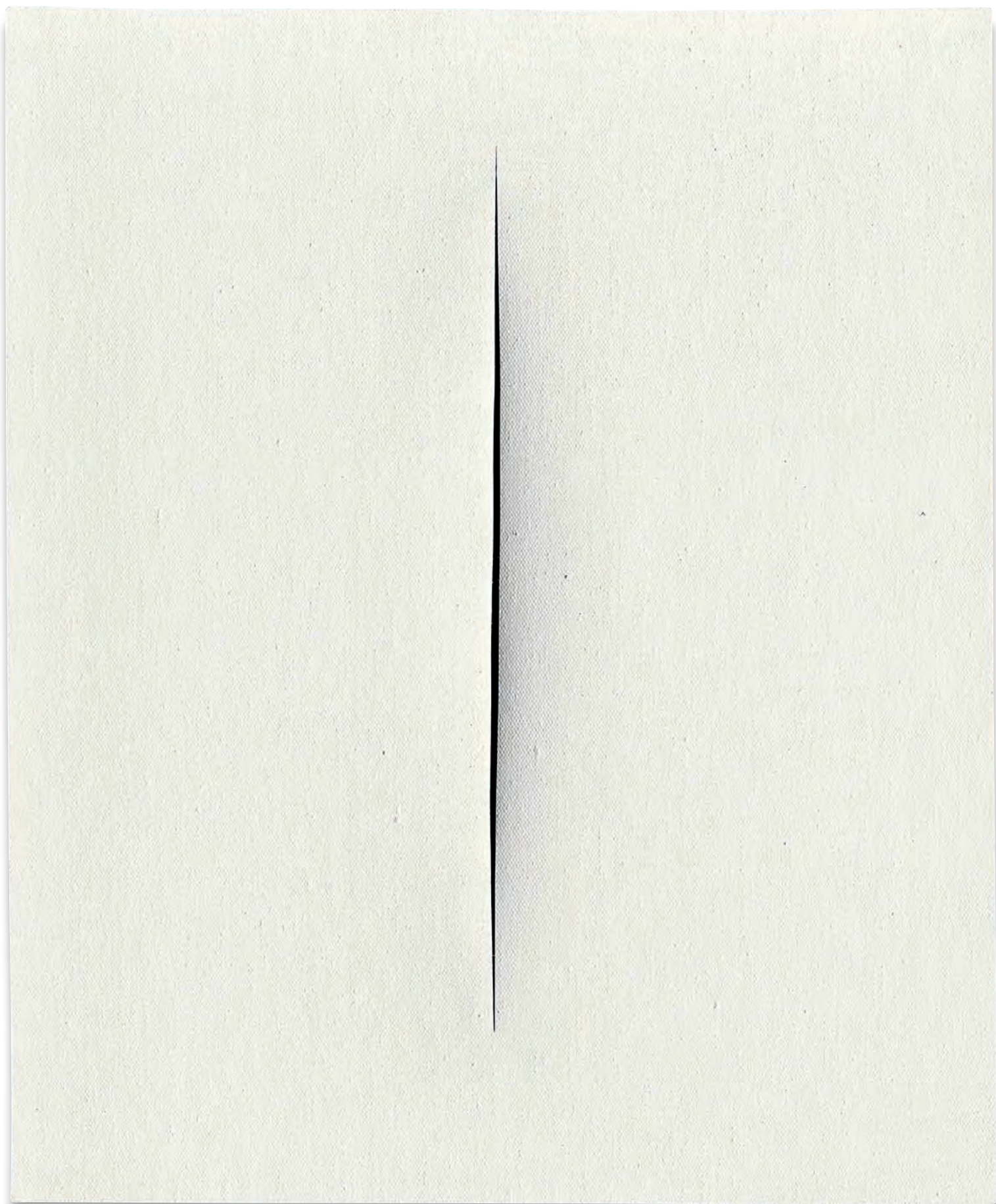
June 28, 2011, lot 46

Acquired at the above sale by the present owner

EXHIBITEDStockholm, Galerie Pierre, *Fontana*, February – March, 1971**LITERATURE***Fontana*, exh. cat., Galerie Pierre, Stockholm, 1971, no. 14 (illustrated)E. Crispolti, *Lucio Fontana: catalogue raisonné des peintures, sculptures et environnements spatiaux*, vol. II, Brussels 1974, no. 64 T 42, p. 152 (illustrated)E. Crispolti, *Lucio Fontana: catalogo generale*, vol. II, Milan 1986, no. 64 T 42, p. 523 (illustrated)E. Crispolti, *Lucio Fontana: catalogo ragionato di sculture, dipinti, ambientazioni*, vol. II, Milan 2006, no. 64 T 42, p. 713 (illustrated)

"I say dimension because I cannot think what other word to use. I make a hole in the canvas in order to leave behind me the old pictorial formulae, the painting and the traditional view of art – and I escape symbolically, but also materially, from the prison of the flat surface."

LUCIO FONTANA





Lucio Fontana, "L'Attesa" (Lucio Fontana, "Expectation"), 1964. 5 photographs gelatin silver print on baryta paper. Each 19 5/8 x 15 3/4 in. (50 x 40 cm.) Photography by Ugo Mulas. © Eredi Ugo Mulas. Artwork © 2013 Artists Rights Society (ARS), New York / SIAE, Rome

While Lucio Fontana had already written his most famous treatises on his art in 1947 with the advent of his manifestos (which would publish until 1952), he stayed true to the spirits of these writings until his death in 1968. In his Technical Manifesto of 1951, Fontana wrote, "The representation of known forms and repetitive story-telling mean nothing to the men of our century, who have been formed by this materialism. This is why abstraction, at which we have arrived gradually by way of formalization, was born. But abstraction does not meet the needs of the men of today. A change is therefore needed, a change in essence and form. We have to go beyond painting, sculpture, poetry, music. What is now wanted is an art based on the necessity of a new vision..." (from Lucio Fontana, ed. Gilbert Brownstone, Paris, 1970, p. 46) Fontana's magnificent illusion would coalesce in the coming years in the form of his most celebrated series: the Concetto Spaziale. The present lot, *Concetto Spaziale, Attesa*, 1964, is a glowing representation of Fontana's work near the end of his life, at a point when his technical perfection and confidence in his medium makes for a marvelous artistic coda.

Fontana's manifestos served less to outline the work of his final twenty years and more to articulate Fontana's spiritual and scientific aims for his art. Fontana's cultural narrative posited that the "new vision" in question was a new art form entirely, a form that would meet the artistic needs of those who made and observed it without question. Hence, he endeavored to find a middle ground between painting and sculpture, one that would lend additional dimensions to contemporary definitions of visual art. His first *Concetto Spaziale* of the late 1940s employed holes as their defining characteristic, rebelling against the inherited tradition that the canvas was defined as the ground on which the picture was to be presented. This radical post-modernist vision of art—to employ the medium itself as the primary vehicle for expression—was to create waves throughout the artistic community, shocking both critics and viewers alike.

But Fontana's project was to evolve further in its visionary quest. Beginning in the middle of the 1950s, Fontana began using either a scalpel or a Stanley knife to slice incisions into his canvases, then using black gauze as the backdrop, inviting the observer to contemplate a new dimension in a new form. Peering into the infinite yet receding cosmos of Fontana's new creations, one comprehends a paradoxical illusion of two parts. The first is a space beyond the canvas itself. The second, however, is a sculptural finality to the form of the canvas. In creating this dichotomous relationship, Fontana was able to forge the perfect model of his Manifesto's ideal form: that which is a truly creative new vision.

The present lot, *Concetto spaziale, Attesa*, 1964, comes from a mature stage in Fontana's prolific exploits into the mysteries of the Concetto spaziale. As he began each piece, Fontana's nomenclature was telling in his summation of his artistic project. "Attesa" in translation, equates to either "hope" or "expectation"—adding an intimate shade to Fontana's creative process, one in which the artist aimed to achieve a transcendent effect in his work. Upon our familiarization with the present lot, it is clear that Fontana's hope was not in vain.

As a product of his later career, Fontana's piece is a marvelous triumph of symmetry, a stark representation of the artist's mastery. Though Fontana would sometimes eschew a painted surface in favor of sculpting a blank canvas, his use of waterpaint here delivers a magnificent and resplendent surface, the picture awash in a dazzling coat of white. In addition, the intimate scale of the painting lends Fontana's work a loving sense of innocence, as if Fontana himself was raising this "hope" from infancy. Centered around Fontana's shaped void, the white tone of his canvas seems to shift in color to a darker shade as it nears the central vertex, the natural hue of his painting a perfect choice for lending a extra dimension to his sculptural element.

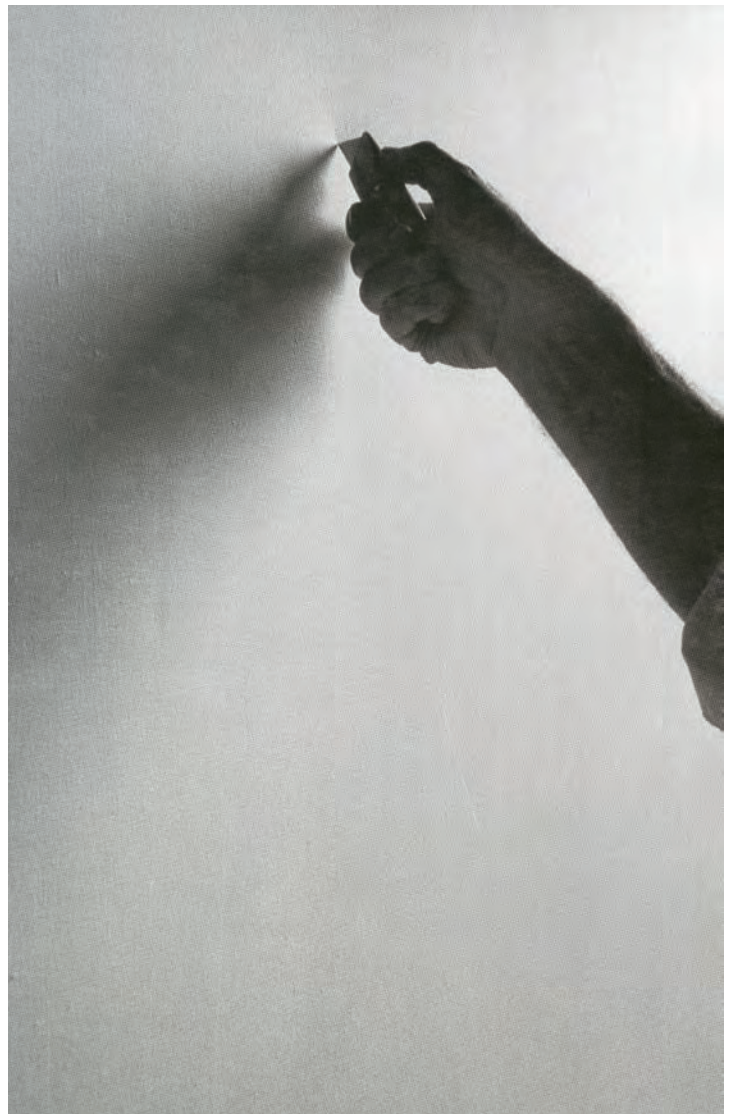
And, of course, through the vertical central of the painting runs a terrifying incision, absolutely perfect in its execution, bordering the top and bottom portions of the painting with stunningly equal measure. Fontana's slice is a study in clinical excellence, almost as if a surgeon himself had been trusted to cut the canvas. Consequently, the void within alludes to a variety of natural phenomena in its shape, ranging from a bloodless laceration of the skin to a wintry imprint of a blade in the snow. Fontana's architectural structure of the incision is its most captivating visual factor: its depth is as much its defining feature as the resulting bisection of space. It is this soft, receding slope to the center of the cut that gives Fontana's picture the great illusory element, prompting us to look further into its recess.

And, once we do, we are rewarded with a mesmerizing variety of possibilities arising from a single slash. As we examine the recess within the canvas, Fontana prompts us to contemplate not only a third dimension (in addition to his second), but also a fourth—an existence beyond the surface of the painting. Fontana posits a world beyond our own, and offers us a window into it.

Though his method of form is distinctly his own, Fontana's work is not without its artistic kindred. *Bleu II*, 1961, by Joan Miró, employs Fontana's linear formality in its use of a dominant vertical red slash, supplemented by a group of smaller dots that hearken back to Fontana's earlier experiments in cutting holes in canvases. We can further explore this compositional similarity by touching upon the shared artistic visions of the two painters: while Fontana advocated new forms in an effort to contribute a sense of vision to the artistic community, Miró strived to create self-contained visual worlds in his paintings. Miró's own fascination with whimsical fantasy is of a piece with Fontana's eternal search for a vision of promise: each artist aimed to create a comprehensive vision of inspiration.

As Fontana created the present lot, slicing his blade down the center with a mastery of precision, he was in the midst of the most successful year in his lifetime for the rising popularity—and rising prices—of his work. Fontana's relentless quest to popularize his work the world over—by attending a vast number of openings and exhibitions—was a testament to his belief in his original forms, one that incorporated his faith in scientific progression and human advancement for the better of humanity. Though many would characterize the simplicity inherent in Fontana's forms as a precursor to the *Arte Povera* movement of the late 1960s and early 1970s, his canvased-based structures were, in fact, models for a new scientific understanding of the world: "He wanted scientists to direct part of their research towards discovering luminous and malleable substances and instruments capable of producing new sounds to facilitate the development of art: provided always that these scientists were aware of the vital necessity of space." (G. Brownstone, "Un Evolunnaire de l'Art", Lucio Fontana, Paris, 1970, pps. 15-16)

Fontana did his part to open up contemporary art to the idea of the canvas itself as a malleable substance, paving the way for the critical questioning of art's most ingrained values. *Spatialism*—or his work with the *Concetto Spaziale*—is representative of an artist's constructive rebellion, where he chooses to examine the medium of expression itself to a creative extent. Though he died only four years after he painted the



Lucio Fontana, "L'Attesa" (Lucio Fontana, "Expectation"), 1964. 5 photographs gelatin silver print on baryta paper. Each 19 5/8 x 15 3/4 in. (50 x 40 cm.) Photography by Ugo Mulas. © Eredi Ugo Mulas Artwork © 2013 Artists Rights Society (ARS), New York / SIAE, Rome

present lot, Fontana gave rise to a new era of conceptual awareness in visual art; the *Concetto Spaziale* are the first in a series of manipulated canvases and commentaries regarding the radicalized presentation of visual art.

In addition, in *Concetto spaziale*, *Attesa*, 1964, Lucio Fontana introduces the question of visual purity in a work of art. As he entered his final years, Fontana's use of pure white on his canvases became more and more frequent, a final effort to achieve a sense of the perfectly unblemished canvas. The present lot is a forebear in this respect, setting the thematic scene for Fontana's last years. It is a quintessential piece from the most high-minded of artists, a man who devoted his work to constant intellectual engagement.

"For me painting is a matter of ideas. The canvas served and still serves for the documentation of an idea. The things I am doing at the moment are just variations on my two fundamental ideas: the hole and the cut." (Lucio Fontana, 1967, from an interview with Daniela Palazzoli (Bit, no.5, Milan, [Oct/Nov 1967])

21

DAN FLAVIN 1933-1996

Untitled (to Jean-Christophe), 1970

pink, green, blue and red fluorescent light
48 x 8¾ x 4 in. (121.9 x 22.2 x 10.2 cm.)

This work is number 1 from an edition of 5. This work is accompanied by a certificate of authenticity and annotated “Dan Flavin 1/3” by the artist. Dan Flavin planned to execute this work in a series of 3, but later executed a total of 5 fabricated works.

Estimate \$200,000-300,000

PROVENANCE

Leo Castelli Gallery, New York
Acquired from the above by the present owner

EXHIBITED

New York, Leo Castelli Gallery, *Dan Flavin 1960's and 1970's installations*,
October 20 – November 10, 1979
London, Mayor Gallery, *A Tribute to Leo Castelli*, April 16 – May 17, 1985

LITERATURE

A Tribute to Leo Castelli, exh. cat., Mayor Gallery, London, 1985, p. 7
(illustrated)
M. Govan and T. Bell, eds., *Dan Flavin: The Complete Lights, 1961-1996*, New
York: Dia Art Foundation in association with Yale University Press, 2004,
no. 264, p. 295 (illustrated)

“Light is...a matter of fact...as plain and open
and direct an art as you will ever find.”

DAN FLAVIN

Beginning his exploration of light and its transformative quality with the Icons series in the early 1960s, Flavin eschewed traditionally sublime meaning in his work, insisting upon the self-evident, purely visual nature of his installations. In an effort to further distance himself from such theoretical intrusions, in 1963 Flavin began to employ primarily industrial, commercially available fluorescent light tubes that would become his central media for the remainder of his career. Flavin's utilization of this found source for his work echoes and irrevocably transforms Duchamp's readymades. “I like art as thought better than art as work. I've always maintained this. ...It's a declaration: art is thought.” (SOURCE?)

Dedicated to the son of legendary art dealer Leo Castelli, Dan Flavin's *Untitled (To Jean-Christophe)* is a bold and luminous statement— one that transforms its environment, dissolving space and form in a warm glow. Flavin's multicolored fluorescent tubes arranged vertically in succession produce an amplified spectrum of color in an exquisite interplay of pink, green, blue and red, the colliding light echoing that evoked in works such as color theorist Mark Rothko's *Blue, Orange, Red*, 1961 (London, Saatchi Collection). *To Jean-Christophe* illuminates the ephemeral quality of light itself, both an exemplar of Flavin's tenet of simplicity of form and a materialization of the atmospheric, experiential interaction of color and light.



22

PROPERTY OF A NEW YORK COLLECTOR

ROBERT RYMAN b. 1930

Untitled (Paris 69), 1969

acrylic on fiberglass laid on panel

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

Signed, dated and titled "Ryman 69 Paris" on the reverse.

Estimate \$300,000-500,000

PROVENANCE

Eugenia Butler, Los Angeles

Galerie Di Meo, Paris

Pace Gallery, New York

Private Collection, Los Angeles

LITERATURE

To be included in the forthcoming *Robert Ryman Catalogue Raisonné* as RR.69.028.

"I make paintings; I'm a painter. White paint is my medium."

ROBERT RYMAN

There is a mystifying silence in Robert Ryman's monochromatic compositions; a covered nakedness, just still and there. Playing with an abundance of substance and support, Ryman's artwork both conceals process, as well as reveals the absolute body of it. While white tonalities are synonymous to the artist, they are not his subject. Rather, they are used as an instrument for optimal impartiality, letting viewers see something as what it is.

Ryman's paintings exist as a laboratory for gestural expression; a constant exploration into how paint acts on a surface. "There is never a question of what to paint, but only how to paint. The how of painting has always been the image (Ryman's statement for Art in Process, Finch College Museum of Art, New York 1969)." Stripped of theoretical

subtext and left with white's cogent physical simplicity, *Untitled, Paris, 1969* permits a meditation on its making, letting us see paint, painted. Aligning with much of Ryman's work, *Untitled, Paris, 1969* is universally proportional; a fixed square of composure and balance. This neutrality in both pigment and shape allows for the artist to present his materials in their truest form. At the four corners of the work, Ryman exposes rectangular substratum, each pitted from their dense and reworked mantel. The beige tint of these bare-skinned markers provide a warm edge to the cool, white impasto of the acrylic, clutching and pinning down the delicate intricacies of this surface onto a very visible forefront. Through such subtle choices, Ryman gives a very palpable vitality and diverse breadth to this seemingly minimalistic piece. First and finally, he treats the image of the painting as the paint itself.

Rymon 69

1913

23

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

ON KAWARA b. 1933

May 10, 1989, 1989

Liquitex on canvas and handmade board box with newspaper clippings from
The New York Times

canvas 10¼ x 13⅞ in. (26 x 33.3 cm.)

box 10¾ x 13⅝ x 1⅞ in. (27.3 x 34.6 x 4.8 cm.)

Signed "On Kawara" on the reverse.

Estimate \$200,000-300,000

PROVENANCE

Gallery Shimada, Kobe

Christie's, New York, *Post-War and Contemporary Art Day Sale*, May 12,
2010, lot 411

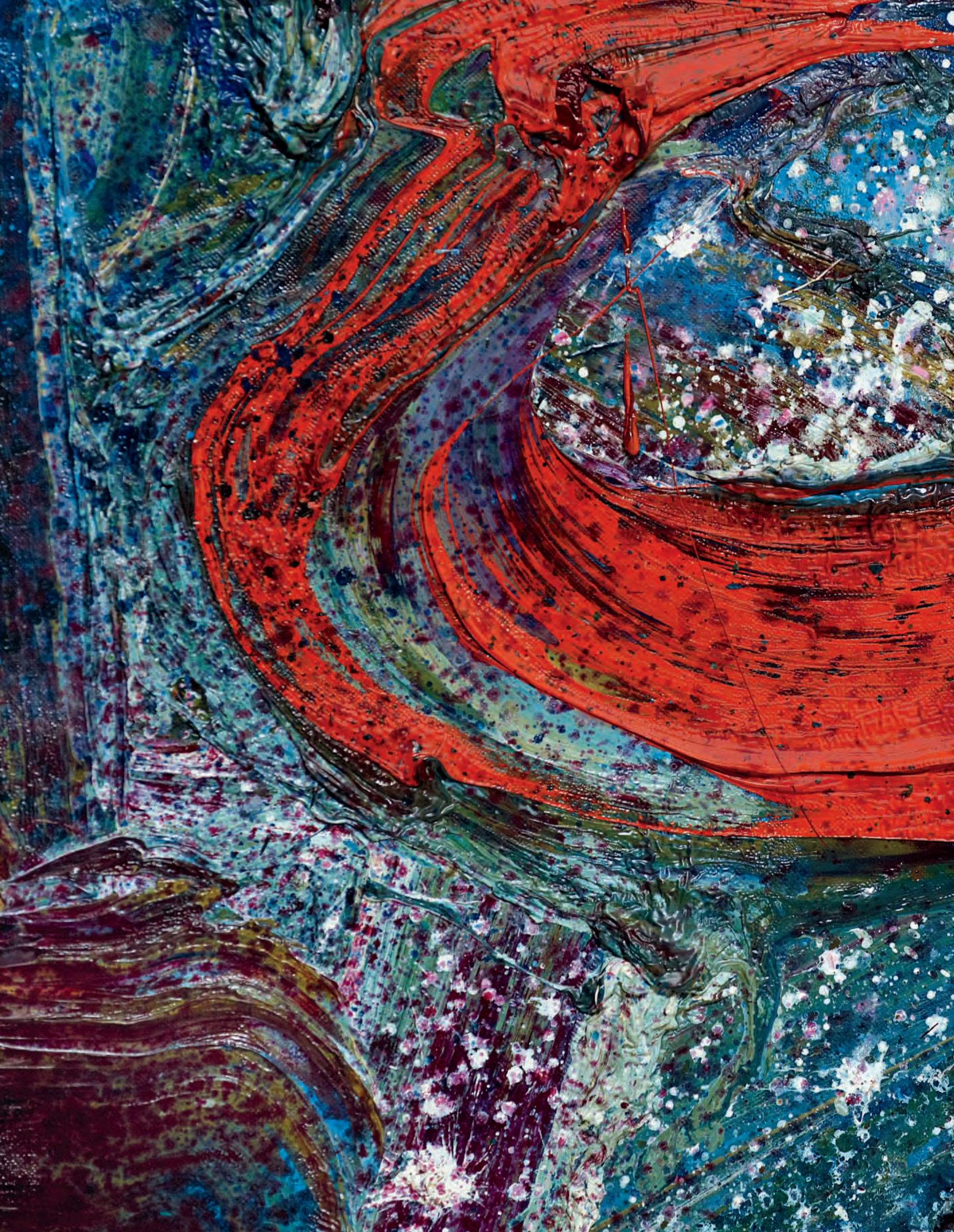
Acquired at the above sale by the present owner

May 10, 1989 marks the twenty-third year in On Kawara's celebrated Date Paintings, in which he has endeavored to paint the day of his painting's execution upon the surface of a canvas with liquitex. Kawara's compositional changes over the past five decades he has spent on the series have been few indeed, with only slight early modifications in color (experimenting for a time in red) and, later, a variation on the nature of his typeface. In the present lot, Kawara presents us his activity during the day of May 10, 1989 with his standardized style—neutral and straightforward, yet also highly intense in its forcefulness and associative power.

In picking a specific date for the execution of a painting, Kawara necessarily gives way to the inevitability of the future, as simply selecting a day is enough to acknowledge the ephemeral power of time.

The psychological reflex for the observer is the emotional struggle to comprehend their own existence on May 10, 1989, but also to mentally paint the scene of Kawara's date, filling in the holes of such a day in their own personal history. Accompanied by a clipping from The New York Times on the day of its creation, May 10, 1989 asserts its execution in Kawara's adopted city. The clipping is a proof of existence in some terms, giving irrefutable evidence that Kawara was in the city at the same of the painting's creation. In the twenty four years since the execution of May 10, 1989, Kawara has continued to create his paintings uninterrupted, a fruitful future from every date in the past. "A readable and visible image does not simply arise from nowhere but grows out of a preceding artistic period to exist at a given moment, and becomes history, setting a date with regard to that particular moment." (T. Davila, "Setting a Date," *On Kawara: The '90s*, Geneva, 2004, p. 44)

MAY 10, 1989





(detail of the present lot)

◦ 24

KAZUO SHIRAGA b. 1924

Keishizoku, 1961

oil on canvas

76⅜ x 51½ in. (194 x 130.8 cm)

Signed dated and titled “Kazuo Shiraga 1961 [Keishizoku]” on the reverse.

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

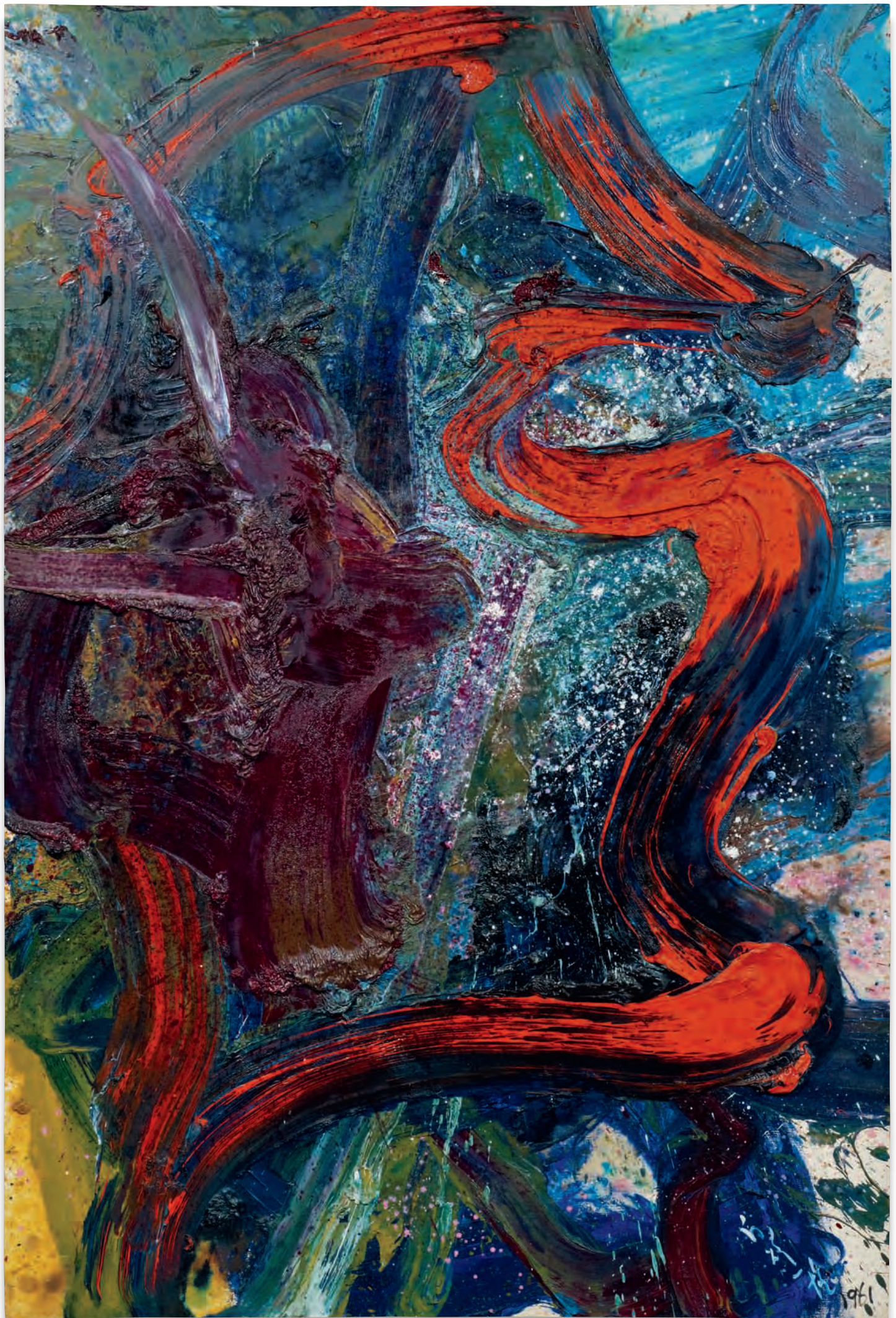
PROVENANCE

Tokyo Gallery, Tokyo

Private Collection, Osaka

“The physical constitution with which someone
is born is that person’s initial capital for living.”

KAZUO SHIRAGA





Kazuo Shiraga placing paint with a palette knife, circa 1965.
Courtesy Amagasaki Cultural Center

Precipitated by the advent of Abstract Expressionism in the late 1940s, ripples of a revolution in painting began to emerge on a global stage by the early 1950s. Abstract Expressionism was propelled by its two of its most visible proponents, Jackson Pollock and Willem de Kooning, both individually determined to make the act of painting itself the artistic process: to make the “action” as important as the content within. But while these varied American painters were responding to their received knowledge—consciously rebelling against an institution dominated by the figure—halfway around the world there was an independent movement of singular significance. In Japan, a group of painters that came to be termed the Gutai group was creating stylistically similar pictures that sprung from a completely disparate yet intertwined influence: the trauma of the Second World War. As the most prominent of these artists, Kazuo Shiraga epitomized a mission of non-figural gestural abstraction more than any other. With *Keishizoku*, 1961, Shiraga marvelously exhibits his unique contribution, one compositionally and gesturally equal to the New York masters, possessing a spiritual depth that occupies a class of its own.

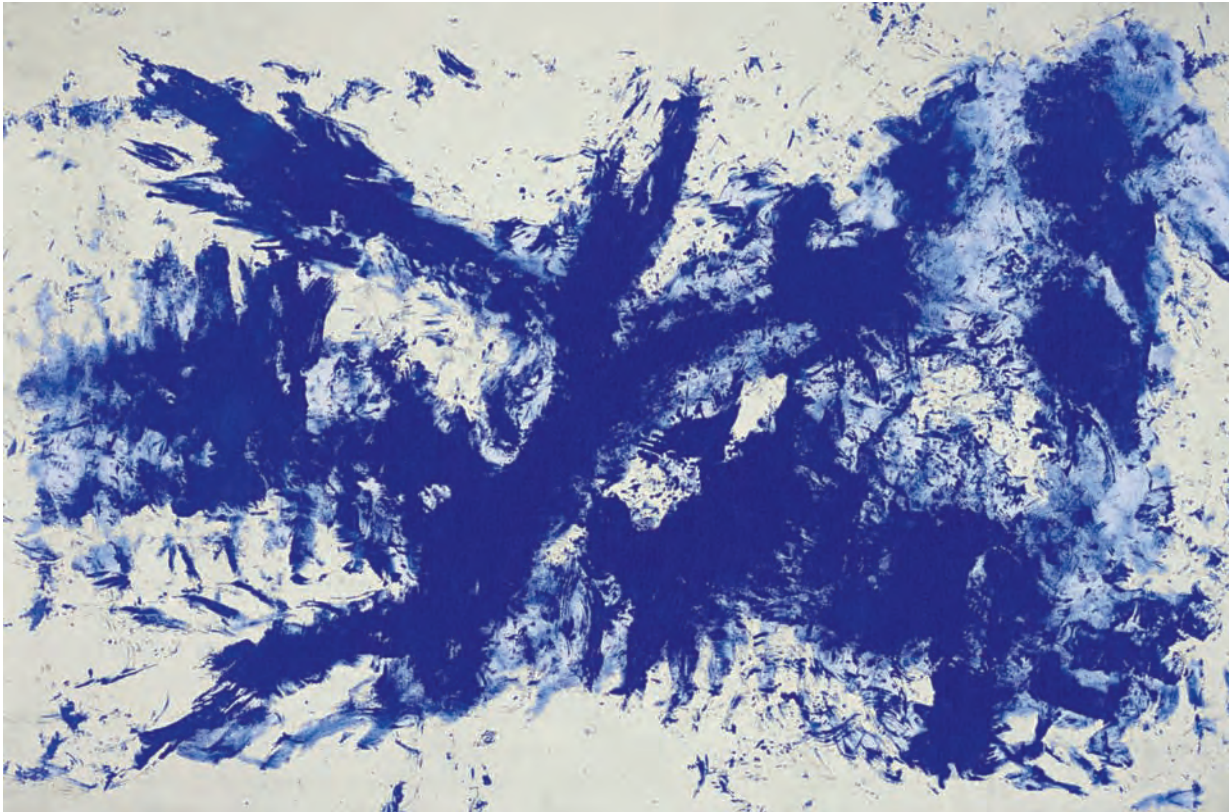
In the wake of the destruction left at the end of the Second World War, Japanese artists who had been trained for many centuries in the same traditional styles suddenly broke with the forms of the past. This was modernism’s encroachment upon the Japanese visual world, when

style came to supplant figure as the forms of the past began to lose their once vital meanings. Classical training came to repel the young Shiraga, and, in addition to his additional training in yo-ga (Western-style painting), and he soon began experimenting with the Western-style influence of Jiro Yoshihara. Upon the founding of the Gutai group in Osaka in 1954, Shiraga began to find new outlets for his gradually abstracted works. Meaning “embodiment,” the dialogue with the artists that would constitute Gutai helped to propel Shiraga towards his mature style that developed by the end of the decade.

Michel Tapié, one of the twentieth century’s great international critics, was instrumental in discovering and promoting the work of the Gutai for a Western audience, finding their abstract approaches kindred to his own. Upon premiering their work for an American audience at the Martha Jackson Gallery in New York in 1958, the Gutai group began to emerge as a society as rooted in their philosophical approaches to painting as in their work itself. Indeed their exploratory processes of merging both psyche and physicality in an artist’s work led to their patronage by such renowned Western artists as Yves Klein, who both shared their techniques and elaborated upon them. Though the group was led by the “Gutai Manifesto”, authored by Yoshihara, Shiraga began to produce writings of his own, centering on the ideal approach for the painter. In the Gutai journal, Shiraga outlined his personal

Kazuo Shiraga painting in his studio, 1960. Courtesy Amagasaki Cultural Center.



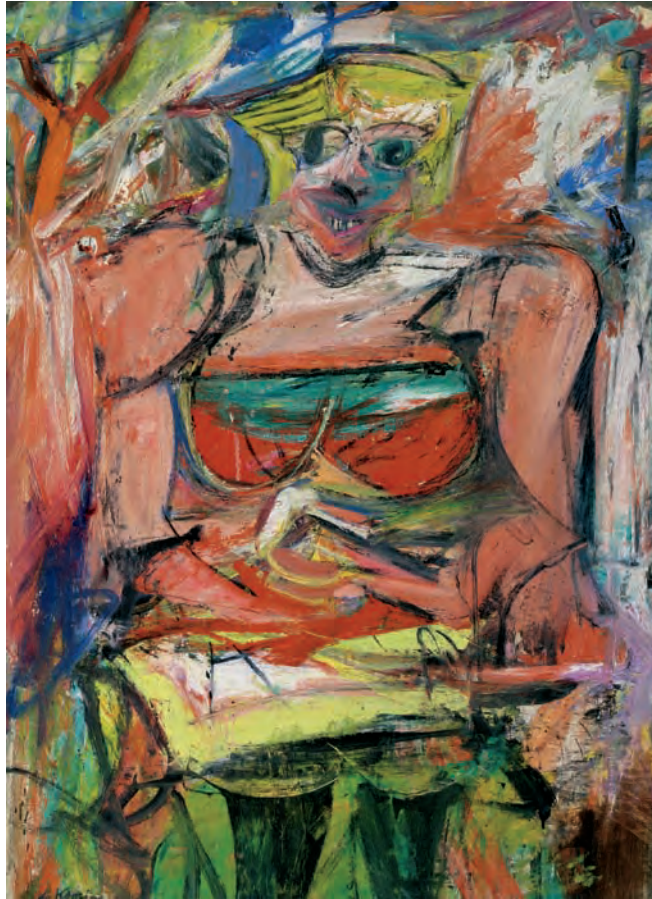


Yves Klein, *Large Blue Anthropometry (ANT 105)*, ca. 1960. Dry pigment and synthetic resin on paper mounted on canvas. 110 ¼ x 168 ½ in. (280 x 428 cm.) The Guggenheim Museum Bilbao, Spain. © 2013 Artists Rights Society (ARS), New York / ADAGP, Paris

concept of shishitsu, or the marriage of physicality and mind: “No matter how that person lives and acts, that asset, that constitution, and the sensory psyche related to it make up what I call that person’s shishitsu. That for me requires a more precise interpretation than what is commonly called human nature. The growth and development of that person is the growth and development of his shishitsu, his shishitsu evolves.” (*Gutai* no. 5, October 1, 1956)

Shiraga utilized his own life and work as an outgrowth of his theory of perception and the mind. He began to erase the distance between his body and his art, eventually using nothing other than himself as the creative implement, eliminating the trained hand altogether. He showcased this provocative technique in Tokyo, 1955 as he literally wrestled mud into sculptural shapes. Within three years, he had perfected his technique for the canvas: using only a rope hanging above the flat surface, he would use his bare feet to manipulate paint which he had previously dripped onto the canvas. In doing so, he completely dissolved the translation of the brushstroke in favor of using his own body as the brush, and, furthermore, destroyed the concept of intentional composition, his body half slipping, half pushing the paint across the plane. Shiraga had redefined action painting as the active fusion between the artist and his work.

This intensely personal and virtuosic process is fully on display in *Keishizoku*, 1962. Its dense pigments piling atop one another, the present lot has an unrivaled tactile quality, one that nearly tempts the viewer to grab hold of one of its many three-dimensional outposts in order to achieve a tangible sensation. It would be difficult to parse the



Willem de Kooning, *Woman V*, 1952-53. Oil on canvas. 60 ¾ x 45 in. (154.3 x 114.3 cm.)
National Gallery of Australia, Canberra. © 2013 The Willem de Kooning Foundation /
Artists Rights Society (ARS), New York

many colors that lie upon the surface of the painting, for in his creation of the piece, Shiraga allowed his feet to mix and spread his colors according to the precepts of *shishitsu*—in other words, the release of psychic and physical power was central to the compositional nature of the painting.

Yet, for all his efforts to the contrary, he manages to craft a gorgeous piece, replete with its own brand of chromatic wonder. *Keishizoku* naturally divides itself into two chromatic sections. The first follows left from a large swath of deep blue that, below, morphs into a rich shade of garnet. On this left third of the painting, we observe a conversation of texture and color; mountainous forms of burnt sienna cascade into silvery streaks below. To the right, the second chromatic section is defined by its luminous blue and silver, bubbling and quaking in an interaction that varies from top to bottom. At the far right of the painting, it is almost as if we can see Shiraga slipping and sliding upon the surface, the power inherent in his grip on the rope defining the unrestrained movements of his toes.

But the picture's most remarkable characteristic is the powerful stroke of red that slices like a knife clear down its center, finally landing at the bottom left corner of the painting. Against the peaceful interaction of deep colors, this violent interruption is mesmerizing for its contrast, yet terrifying for its vicious implications. Shiraga was well aware of the shared heritage that this image might convey. Works by Utagawa Kuniyoshi bore remarkable visual similarities to that of Shiraga. Kuniyoshi's illustrations included the touchstone of Shiraga's titling process; drawing his titles from the names of major characters in



Kazuo Shiraga, *Work I*, 1954. Oil on paper. 42 $\frac{7}{8}$ x 30 $\frac{1}{2}$ in. (109 x 77.5 cm.) Hyogo Prefectural Museum of Art, Kobe.

the “Water Margin,” one of the four great works of Chinese classical literature, Shiraga chose to imbue his paintings with a sense of personality. *Keishizoku* is the Japanese translation of Qiu Qiongying, one of only a few female warriors in the tale. Most interestingly, she is no commoner, but a general serving under the rebel leader Tian Hu. Eventually Qiu Qiongying falls for a warrior of an opposing army, leading to her defection and defeat of the army from whence she came. In the end, we may surmise that Shiraga was able to connect deeply with his finished pieces, finding a synesthetic relationship between his paintings and their correlative characters. His connections with his finished works are evidence of his mesmerizing crowning achievement of shishitsu in each, eliminating his consciousness in order to achieve a spontaneous composition.

Today, Shiraga’s paintings are widely recognized for both their beauty and their clairvoyance in terms of painting, a kind that reached all corners of the world: “Even if he did not use the word himself, Shiraga’s rope-hanging performances were “Happenings;” they preceded those of Allan Kaprow, the alleged inventor of the genre, by at least two years. (Kaprow owned up to having seen Gutai performances in New York, and acknowledged his debt to them.) Yves Klein, too, may have taken Shiraga on board, Klein’s body paintings of 1958 on bearing an uncanny resemblance to the Japanese artist’s.” (C. Darwent, “Kazuo

Shiraga: Avant-garde Artist Who Painted Barefoot and Hanging from a Rope,” *The Independent*, April 25, 2008) Indeed, Shiraga’s intensity as a creator had a far-reaching impact, inspiring not only future action painters to intensify the physical act of creation, but also to evolve their methods of achieving their own definitions of shishitsu. Considered one of the most important Japanese painters of the twentieth century, Shiraga’s influence far outlasted the Gutai Group, which disbanded after the death of Jiro Yoshihara in 1972.

In forging both an individuated style and philosophy surrounding his work, Shiraga can be regarded as an artist of exemplary integrity—one whose production follows a code of philosophical conduct rarely seen in contemporary art. In the present lot, we find Shiraga at the height of both his intellectual and aesthetic powers, an artist with both the means to produce his work and the spiritual justification for its existence: “One has to dare to imagine and undertake something senseless. A dimension in which something that now appears senseless will no longer be senseless...one will feel as if one had entered a dimension, which is neither rational nor irrational. It is a world of an endless cave, a zero space...there one enjoys all possible spiritual games and one becomes fuller and fuller. When at last rationality like emotion surpasses every human phenomenon, the difference in the quality of each person will come to light clearly.” (The artist in *Gutai*, no. 4, July 1, 1956)



(detail of the present lot)





(detail of the present lot)

25

YAYOI KUSAMA b. 1929

Infinity Nets (Opreta), 2007

oil on canvas

63½ x 51⅞ in. (161.3 x 129.9 cm.)

Signed, titled and dated "OPRETA INFINITY NETS Yayoi Kusama 2007" on the reverse.

Estimate \$300,000-400,000

PROVENANCE

Jean Art Gallery, Seoul

Dado Art Gallery, Seoul

Christie's, New York, *Post-War and Contemporary Art Day Sale*, November 11, 2009, lot 199

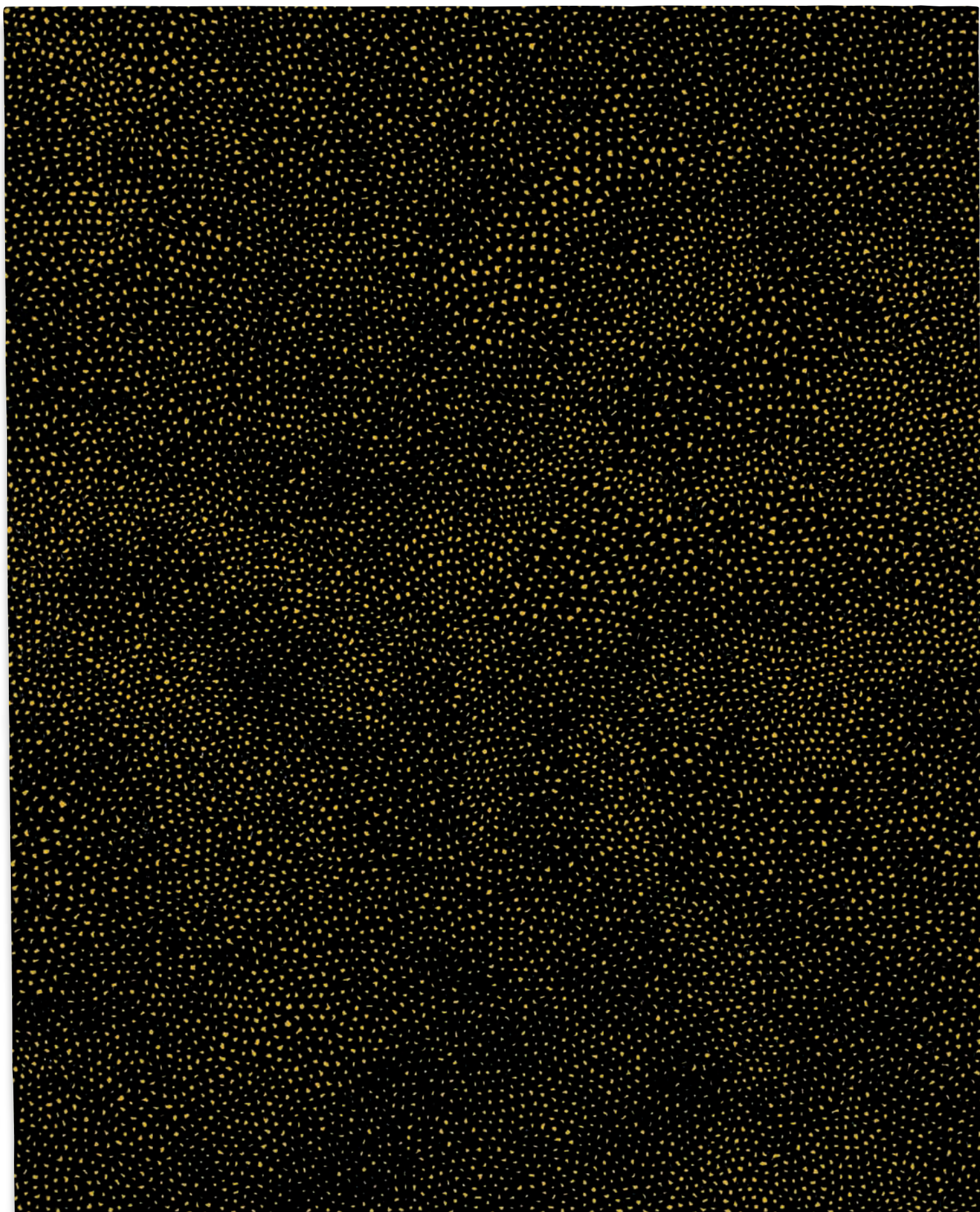
Acquired from the above sale by the present owner

“My infinity net paintings were about an obsession: infinite repletion.”

YAYOI KUSAMA

Yayoi Kusama collapses the boundaries between the interiors of her consciousness and the exteriors of the outside reality; she fills spaces, corners and crevices with her intensely worked paintings, as well as her isotropic illusions which inhale and exhale across the surfaces they inhabit. In *Infinity Nets (Opreta)*, 2007, her iconic jet black and canary yellow patterns reach across the canvas, offering the viewer multiple vantages of the blanket of optical forms that abound the surface. Across the dark sea, a delicate and shimmering mirage of yellow folds and unfolds, allowing peaks of gleaming golden rays to shine through the onyx net that stretches across the void. The black and yellow pigments engage in a waltz as they brilliantly, yet silently, glide together over and through the canvas. The thickly painted black loops collide to form indeterminate biomorphic forms, mirroring the mysteries of the physical and metaphysical universe in their steady, yet insistent pulse.

Infinity Nets (Opreta), 2007, is a transcendent space; the sequences and repetitions of the lattice work embody the constant and manifold appeal of the imagination as it mirrors the powerful physics of infinity itself. The network of thickly painted black loops sways in and out, to and fro, through and around the confines of the rectilinear space, infusing the two dimensional with three-dimensional vigor. As one stands before the lush surface of the present lot, a sentient encounter occurs between the viewer and the painting; the surface becomes alive and velvety as it crashes around the viewer in all its ebony and canary splendor.



26

PROPERTY OF A DISTINGUISHED WEST COAST COLLECTOR

JOAN MITCHELL 1925-1992

Untitled, 1992

oil on canvas

51 x 38 in. (129.5 x 96.5 cm.)

Signed "Joan Mitchell" lower right.

Estimate \$500,000-700,000

PROVENANCE

Estate of the artist

Robert Miller Gallery, New York

Private Collection

Robert Miller Gallery, New York

EXHIBITED

New York, Robert Miller Gallery, *Joan Mitchell 1992*, March 30 – May 8, 1993

New York, Robert Miller Gallery, *Joan Mitchell*, September 12 – October 12, 2002

LITERATURE

J. Ashbery, *Joan Mitchell 1992*, New York: Robert Miller Gallery, 1992, plate 2 (illustrated)

“I am alive, we are alive, we are not aware of what is coming next.”

JOAN MITCHELL

Untitled, 1992, is a beautiful example of Joan Mitchell's late work and is a testament to the accumulated wisdom of her nearly fifty-year career. As a second wave Abstract Expressionist painter, Mitchell often found respite in using actual landscapes and vistas as inspirations for her pieces. Indeed, it became her method of choice as she developed her signature approach to abstraction. As she aged, her physical strength may have waned, but her output ceased to diminish. In a flourish, Mitchell went on to create some of her most moving and lush paintings during her final decade of life.

Untitled, 1992, bears the marks of Mitchell's inimitable hand, with heavy brushstrokes replete with saturated color. Like many of the artist's most well-loved work, *Untitled*, 1992, is a study in natural splendor and bounty. The lower portion of the painting, populated by a series of

crisscrossing tans and forest greens, evokes an autumnal brush, late in bloom but ripe in color and intensity. Above, Mitchell has rendered a veritable sea of sky, a deep and cool Matisse blue to balance the foliage below. Flecks of red and yellow serve to ground the more prominent colors, giving depth and texture to an almost dichromatic palette.

Mitchell's choice of color in the present lot is telling, as she had recently traveled to New York to view the Matisse exhibit at the Museum of Modern Art. There is no question that the Fauvist master, who had always exerted a profound influence upon Mitchell's work, was on Mitchell's mind during this time. In its totality, *Untitled*, 1992, is one of Mitchell's last sage glances at the world that surrounded her, as evident in its beauty as it is powerful in its serenity.



27

PROPERTY OF A DISTINGUISHED WEST COAST COLLECTOR

DAVID HOCKNEY b. 1937

The Eighteenth V.N. Painting, 1992

oil on canvas

36 x 48 in. (91.4 x 121.9 cm.)

Signed, titled and dated "David Hockney 92 The Eighteenth VN Painting" on the reverse.

Estimate \$450,000-550,000

PROVENANCE

Annely Juda Fine Art, London

Paul Kasmin Gallery, New York

"If you see the world as beautiful, thrilling and mysterious, as I think I do, then you feel quite alive."

DAVID HOCKNEY

"People said that the new paintings had a three-dimensional look. I feel that is true, in the sense that they have two spatial dimensions – vertical and horizontal – and that the third dimension is of course time, the time you give a picture when you look at it and it pulls you in and moves you round and you therefore become aware of taking time." (The artist in *That's the way I see it*, London: Chronicle Books, 1993, p. 234)

The undulating, vibrant forms of David Hockney's *The Eighteenth V.N. Painting* transcend the boundaries of both space and time, capturing the visceral experience of abstraction. One of the twenty-six works that comprise the artist's *Very New Paintings* series from 1992, the present work radiates with kaleidoscopic energy, inviting the viewer to perceive and mold his own animated, exotic landscape.

Both a departure from and continuation of Hockney's prior practice, *The Very New Paintings* are a material and theoretical manifestation of the artist's experience in theatre and opera set design, synthesized with imagery of the bright, dynamic California landscapes so dominant in Hockney's work in the 1960's and early 1970s. Echoing the abstract landscapes that Hockney created for productions of *Die Frau ohne Schatten* and *Turandot*, *The Eighteenth V.N. Painting* also challenges

traditional concepts of depth perception and perspective in a manner evocative of early modern masters such as Pablo Picasso and Vincent Van Gogh in his *Van Gogh's Bedroom in Arles* (Paris, Musée d'Orsay).

Hockney's painterly experimentation in *The Very New Paintings* partially derives from his philosophical awareness of "...nature both in its physical forms and in its invisible forces" (The artist in *That's the way I see it*, London: Chronicle Books, 1993, p. 236). Highly stylized, the bold, spherical contours found in *The Eighteenth V.N. Painting* awaken the senses, balancing the work's intangible, seductive energy with an impressive exploration of textural elements. Informed by Hockney's earlier fax drawings in which textural representations supplanted the use of color and form, the present painting unifies these visual and transcendent elements, suggesting corporeality without certainty; the artist implicitly welcomes the viewer into the painting, encouraging an exploration of the "internal landscape."

*Use image of seated Hockney in his Los Angeles studio surround by *The Very New Paintings* as comp image – *The Eighteenth V.N. Painting* is on the right wall in this picture.







ALEXANDER CALDER 1898-1976*Multicolor stabile (Maquette)*, 1962

polychromed metal sheet

14¾ x 9½ x 19½ in. (37.5 x 24 x 49.5 cm.)

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

Alexander Calder Foundation, New York

Ameringer & Yohe Fine Art, New York

Private Collection, Connecticut

Galerie Beyeler, Basel

Private Collection

EXHIBITEDNew York, Ameringer Fine Arts, *Calder: Tour Maquettes, Two Stabiles and a Little Bird Too*, September 19 – October 12, 2002**LITERATURE**J. Davidson, *Calder, an Autobiography with Pictures*, New York: Pantheon Books, 1966, n.p. (illustrated)J. Davidson, *Calder, autobiographie*, Paris: Adrien Maeght, 1972, p. 128 (illustrated)*Calder: Tour Maquettes, Two Stabiles and a Little Bird Too*, exh. cat., Ameringer Fine Arts, New York, 2002, p. 8 (illustrated)

“I like black and white, that’s one thing and then, black and white and red, red’s very...it’s the only color that really counts somehow.”

ALEXANDER CALDER

Though he is perhaps known for his signature mobiles and stabiles, some weighing several tons and spanning fifty feet in diameter, Alexander Calder’s most intimate and immediate work is in his smaller-scale sculptures, such as the present lot, *Multicolor stabile (Maquette)*, 1962. Here, we find Calder working in the early 1960s, the height of his creative output and the pinnacle of his prominence. His smaller sculptures were his retreat, a place to study the dynamics of color and shape in a scale that readily appealed to him. In addition, we find Calder in a remarkably experimental mode in his creation of the *Multicolor stabile (Maquette)*, employing color in a far more impulsive and exciting manner than even many of his mobiles.

Multicolor stabile (Maquette), 1962, is comprised of six planes of polychromed metal, each sharing a border with only one of the other five pieces. While four of Calder’s shapes are triangular (his most prominently-used polygon throughout his long career), Calder sneaks

in a nearly horizontal quadrilateral along with a softer shape above. The result is fascinating: a pile of figures given structure and character through their dependence upon each other. This, in addition to Calder’s palette (with only black, royal blue and fiery reds for a marvelous chromatic effect), creates distinct personalities for each of his shapes: some maintain voluntary submission, while others exert very clearly defined dominance.

While Calder’s larger-than-life pieces may occupy most of the space on the gallery floor, the present lot gives us a remarkable glimpse into the psyche of an artist fascinated by the mythology of color. Despite his ever-growing fame during the 1960s, Calder still found ways in which he could explore his inherent love of aesthetic dynamics. In *Multicolor stabile (Maquette)*, 1962, we observe Calder in one of his most cherished environments as a sculptor: free to create as he saw fit.



WAYNE THIEBAUD b. 1920*Traffic Lanes*, 1982

watercolor, pastel, pencil and black ink on paper

29½ x 22 in. (74.9 x 55.9 cm.)

Signed and dated "Thiebaud 1982" lower right.

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

Acquired directly from the artist

Faggionato Fine Arts, London

Private Collection, Italy

EXHIBITEDLondon, Faggionato Fine Arts, *Wayne Thiebaud*, October 8, 2009 – January 22, 2010, then traveled to New York, Paul Thiebaud Gallery (April 20 – June 26, 2010)**LITERATURE***Wayne Thiebaud*, exh. cat., Faggionato Fine Arts, London, 2009, p. 37 (illustrated)

“I was fascinated...by the way that different streets came in and out and then just vanished. So I sat out on a street corner and began to paint them.”

WAYNE THIEBAUD

Renowned for his whimsical depictions of confectionaries, gumball machines, and in the case of the present lot, twisting and turning pastel colored highways, Wayne Thiebaud captures the reality of contemporary America in a deliciously appealing palette. Sharing the wry sensibility of his Pop contemporaries, Thiebaud's work investigates the very making of popular culture. Landscapes and images of city life were a natural progression from the vernacular language of mass-produced iconography. And while landscape painting is one of the most historic of painterly traditions, the present lot, *Traffic Lanes*, 1982, captures the San Francisco landscape as only Wayne Thiebaud can.

Eight lanes of traffic diagonally divide the composition, framed by two thick bands of black paint and a clear blue skyline delineating the horizon along the upper edge of the sheet. Vehicles appear to plunge down the surface, a cascade of miniature machines over a cement waterfall. Each vehicle casts a small shadow over the concrete as it accelerates towards the lower edge of the composition. Cleverly using

the flat surface of the page and the vertical nature of its presentation, the artist triumphantly emphasizes the character of his beloved city to astonishing degrees. While shifting away from serial repetition of Pop imagery, Thiebaud's urban landscape results in a studied exploration of the juxtaposition between city life and nature—a celebration of the built environment and the very conventions of landscape painting.

In *Traffic Lanes*, 1982, Thiebaud creates a scene that merges reality with fantasy, a dialogue between observation and inventiveness that was the basis for his entire oeuvre. (Wayne Thiebaud in R. Wollheim, *Wayne Thiebaud: Cityscapes*, San Francisco, 1993, n.p.) In this way, the landscape paintings, like his cakes and gumball machines, serve as formal investigations rendered in glowing hues of bright yellows, light blues, purples and vivid reds grounded by delineations of black and grayscale. *Traffic Lanes*, 1982, both whimsical and topical in nature, is as much an exercise in precision and draftsmanship as it is a luminous and poetic study of color and light.



© K. L. L. 2012

JEAN-MICHEL BASQUIAT 1960-1988*Untitled*, 1982

oil stick and crayon on paper

30 x 22³/₈ in. (76.2 x 56.8 cm.)

Signed “Jean Michel” on the reverse. This work is accompanied by a certificate of authenticity issued by the Estate of Jean-Michel Basquiat and signed by Gerard Basquiat.

Estimate \$300,000-500,000**PROVENANCE**

Tony Shafrazi Gallery, New York

Mary Boone, New York

Gagosian Gallery, Beverly Hills

EXHIBITED

New York, Mary Boone and Michael Werner Gallery, *Jean-Michel Basquiat*,
March 2 – March 23, 1985

“Believe it or not, I can actually draw.”

JEAN-MICHEL BASQUIAT

Untitled, executed in 1982, succinctly captivates the exuberance and vivacity of Jean-Michel Basquiat’s artistic expression during a pinnacle stage of his career. Beginning in 1982, as he garnered further critical acclaim, the artist slowly began to pull away from the heavy street-inflected influence that encapsulated his early paintings and initiated his unique archetype of the human figure. Influenced by Jean Dubuffet’s child-like Art Brut, Basquiat executes his figure with ragged simplicity coupled with his free-hand explosive visceral gestures that endow his drawings with rawness and immediacy. Works on paper are often thought as supplementary works to the opus of the artist in a historical context. It can, however, rightly be argued that Basquiat compositions on paper match the visceral, energetic essence of his

canvas works: “Drawing was an essential element in the art of Jean-Michel Basquiat. The artist made no hierarchical distinction between drawing and painting, and in fact, his paintings and drawings are often indistinguishable, and only differ in their paper or canvas support”, (R. D. Marshall as quoted in Enrico Navarra, ed., *Jean-Michel Basquiat: Oeuvres sur Papier*, Paris, 1999, p.30). The frenzied gestures that will come to epitomize Basquiat’s iconic painterly aesthetic are clearly evident in this early drawing with its flat and smooth surface of the paper welcoming his spontaneous and expressionistic style. An evocative combination of gestural red lines and vibrant yellow, Basquiat’s grimacing *Untitled* figure manifests the dynamic presence of both its subject and creator



31

ANDY WARHOL 1928-1987

Map of the Eastern U.S.S.R. Missile Bases, 1985-86

synthetic polymer paint, silkscreen inks on canvas

58 x 80 in. (147.3 x 203.2 cm.)

Stamped by The Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc. and numbered PA10.583 along the overlap.

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

PROVENANCE

Stellan Holm Gallery, New York

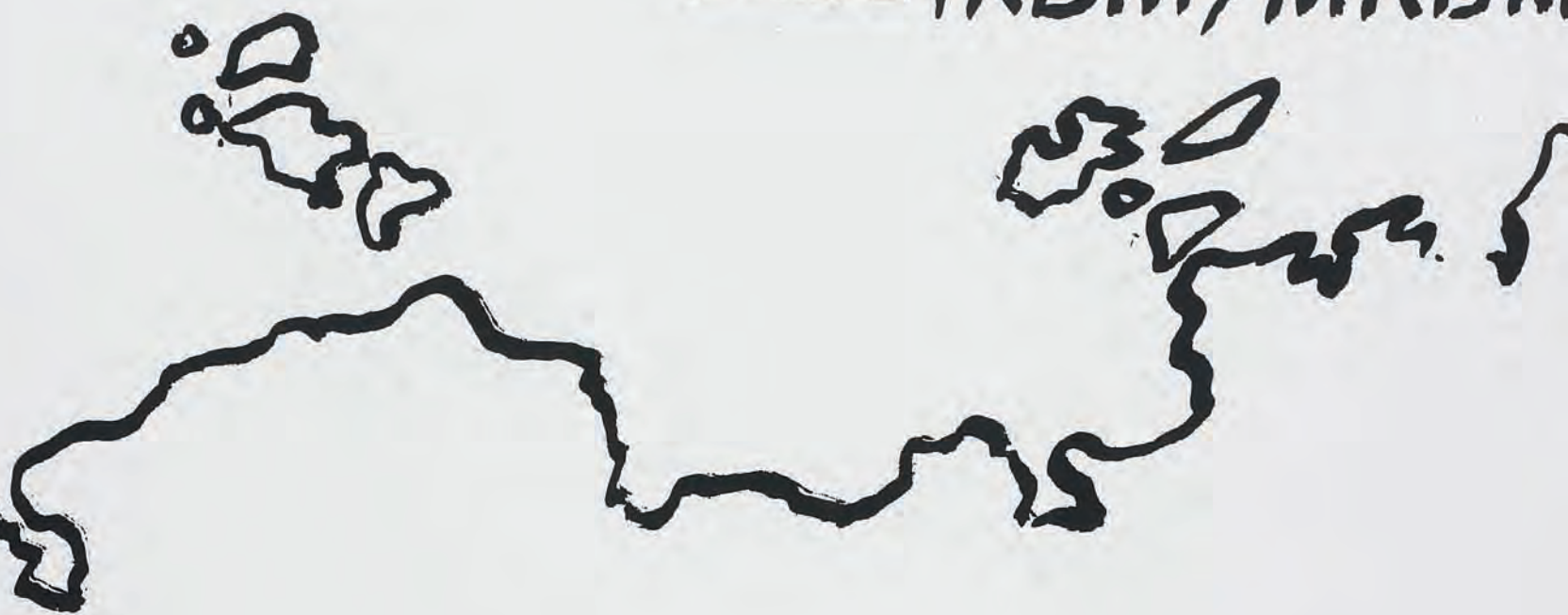
Van de Weghe Fine Art, New York

Gagosian Gallery, New York

“Everybody looks alike and acts alike, and we’re getting more and more that way. I think everybody should be a machine. I think everybody should like everybody.”

ANDY WARHOL

— IRBM/MRBM



USSR





ICBM

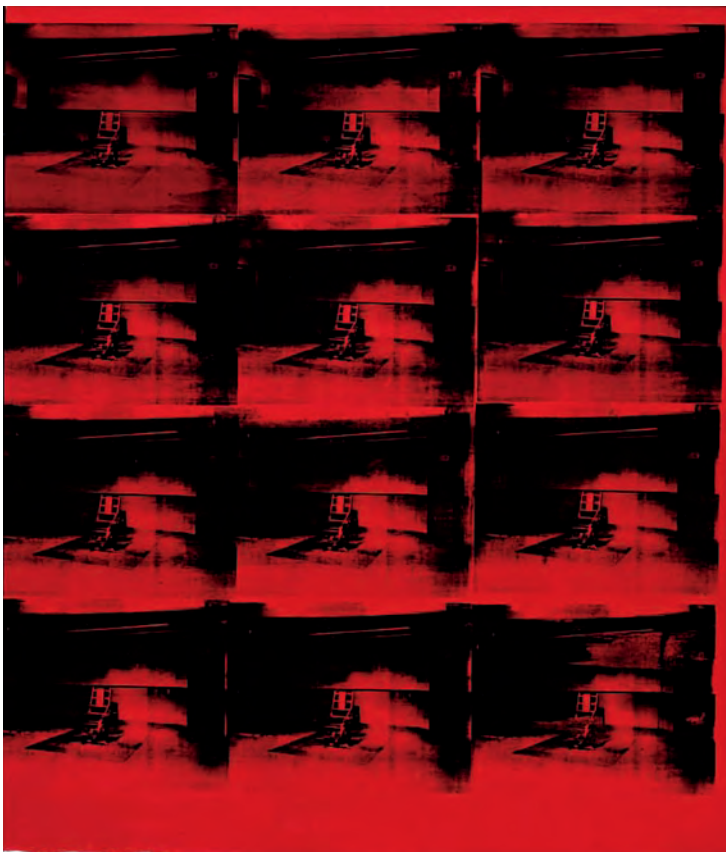
IRBM/MRBM

SR





Andy Warhol, *Hammer and Sickle*, 1976. Synthetic polymer paint and screenprint on canvas. 72 x 86 in. (182.9 x 218.4 cm.) The Andy Warhol Museum, Pittsburgh, Founding Collection. © 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.



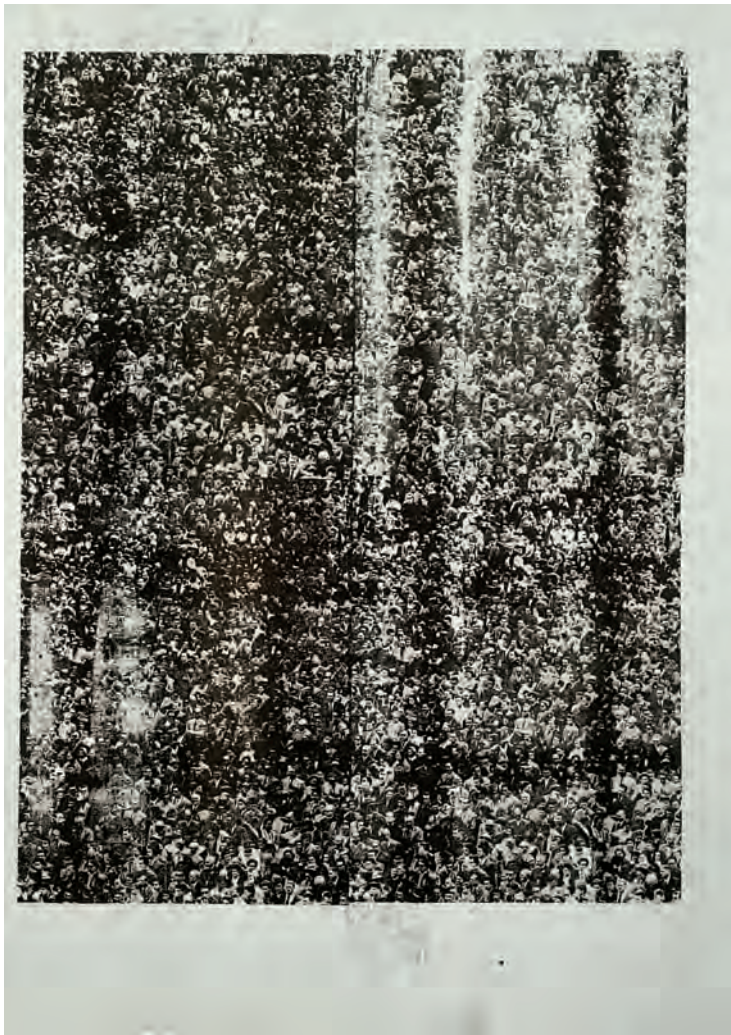
Andy Warhol, *Red Disaster*, 1963-85 (detail). Silkscreen ink on synthetic polymer paint on canvas. Two panels, each 93 x 80 ¼ in. (236.2 x 203.8 cm.) Museum of Fine Arts, Boston. © 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

In his final decade of life, Andy Warhol turned away from the celebrity-based content of his work in the 1970s and chose to reflect upon an earlier period of his artistic career, creating works rich with allusions to some of his first pieces. Many, such as the *Reversal* series, were his first pieces, iconic images on their own, turned into the photonegative versions of themselves. These works give us a glimpse of an artist in his last years of work, choosing to examine his oeuvre as a phenomenon and draw his inspiration from it. Some works that Warhol produced in his final days, however, drew their imagery from thematic constants in his life. The present lot, *Map of Eastern U.S.S.R. Missile Bases*, 1985-1986, is one of the latter: a terrifying and poignant portrait of continuing trauma, both national and personal.

Trauma, as an influence, seemed to follow Warhol throughout his life. Many of his early Disaster series paintings, including his silkscreens of car accidents and the mortal dread of the electric chair, came into existence because of Warhol's inability to cope with the violence perpetrated against both him and the peoples of the world. A minor incident in 1962 stayed with him through the rest of his career: "We walked outside and somebody threw a cherry bomb right in front of us, in this big crowd. And there was blood. I saw blood on people and all over. I felt like I was bleeding all over. I saw in the paper last week that there are more people throwing them—it's just part of the scene—and hurting people." (The artist in interview with G. Swenson, *Art News*, 1963, n.p.)

Indeed, as a theme, nuclear war represented the logical extent of horror and dread, one from whose trauma no one could possibly recover. Warhol found a cathartic solution in presenting himself as his objects of dread, putting forth a version of himself in art that reflected the pain that he carried around with him. "In 1965 he would commemorate the bomb and, indirectly, his birth, in a silkscreen painting, *Atomic Bomb*, an explosive self-portrait—an image of Andy as international trauma. Trauma was the motor of his life, and speech the first wound: painful for him to speak, to write, to be interviewed." (W. Koestenbaum, "Andy Warhol", *The New York Times*, September 16, 2001).

This stayed true until the nuclear buildup of the 1980s, when the world felt itself hurtling toward an inevitable nuclear showdown between the United States and the USSR. The present lot is a fascinating response to Ronald Reagan's "evil empire" speech, which stated the mortal enmity of the USA and USSR in no uncertain terms. The piece itself is stark in its use of only black and white polymer upon a white canvas, colors that conjure up the wintry deserts of the Soviet Union during the cold season. Perhaps the most puzzling aspect of the piece is its origins—though it seems to be a clipping from a magazine or newspaper, its feel is of a piece with the 1960s rather than the 1980s, suggesting that Warhol maintained a collection of clippings throughout the years, strategically exhuming one for explicit purposes of creation nearly two decades after he cut it out.



Andy Warhol, *Crowd*, 1963. Silkscreen ink on linen. 50 x 30 in. (127 x 76.2 cm.) Private Collection, New York © 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

The composition of the image itself is a map of missile bases for use in a nuclear attack. However, as the map is printed in English, it is necessarily a document of war, a plot for the destruction of the Soviet Union's missile bases by the United States. The comic book-like drawing is imperfect, its geographic boundaries sometimes scrawled haphazardly, its letters shaped by hand. But, as it was created with the express purpose of mapping out the location of Intercontinental Ballistic Missiles (ICBMs) and Intermediate-range Ballistic Missiles (IRBMs), its lack of professional draftsmanship does not diminish its terrifying power. As we witness the massive range of the destructive powers of American forces, we soon discard any imperfections that the map has to offer.

Warhol's conscious response to the dread perpetrated upon all citizens of the world at the threat of nuclear annihilation is his continuing protest against the horrors of the world, either in the form of a cherry bomb or a nuclear attack. *Map of the Eastern U.S.S.R.*, 1985-86 also highlighted Warhol's uncanny ability to imbue his simple silkscreens with visceral power; by abandoning color in favor of black and white, the picture's aesthetics do not come to us in the distracting form of chromatics, but rather in the realization of every viewer that the reality of détente is a grim one. Warhol also produced a version of the present lot in the negative, presenting our horrifying scenario in a world of blackness.



Andy Warhol, *Red Explosion [Atomic Bomb]*, 1963. Silkscreen ink and acrylic on linen. 103 ¾ x 80 ¼ in. (263.5 x 203.8 cm.) Daros Collection, Switzerland. Courtesy Thomas Ammann Fine Art AG, Zurich. © 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

Though the trauma he carried with him—through his social ostracizing, his assassination attempt and a wealth of other experiences throughout his life—made death and terror a recurrent theme in his work, it also paved the way for Warhol as a committed pacifist. Upon his death in 1987, the present lot and six others were hung at the Leo Castelli Gallery: "More than much of his recent work, these canvases give evidence of Warhol's continued evolution as an artist. They all give you something to look at, a combination of decoration and provocation that stops you in your tracks, however briefly. They all have a nervy, challenging air that dares us to take them seriously while also leaving us little choice but to do so. They sum up the elasticity of the Warhol formula: his combination of iconoclastic taste and seductively conventional touch, his brilliant use of a silk-screen technique to both disavow and approximate the look of handmade drawings and paintings" (R. Smith, "Art: 7 of Warhol's Final Paintings", *The New York Times*, July 10, 1987). Warhol managed to maintain evolution as an artist while preserving the tenets of his artistry that he believed were central to a career as a creator. The present lot, in its subtle and gorgeous protests against a world of war, is a thrilling and emotional testament to Warhol's humanitarian gift.

RUDOLF STINGEL b. 1956*Untitled*, 1990

acrylic and enamel on canvas

66¼ x 120 in. (168.3 x 304.8 cm.)

Signed and dated "Stingel 1990" on the reverse.

Estimate \$700,000-900,000**PROVENANCE**

Monika Sprüth, Cologne

EXHIBITEDBerlin, Galerie Max Hetzler, *The Köln Show*, April 26 – May 26, 1990

“Things become very scary when you take them out of context and change the scale. But isn’t that what art is about? Dislocation?”

RUDOLF STINGEL

Rudolf Stingel confounds notions of beauty and artistic process, conflating the boundaries of painting, sculpture and architecture in a diverse oeuvre. *Untitled*, 1990, a seminal work in the artist’s career, demonstrates Stingel’s virtuosic approach to the canvas, anticipating his later exploration of the relationship between painting and space. In a marked departure from his contemporaries, Stingel explicitly eschews the influence of the Abstract Expressionists, concerned instead by the elevation of otherwise mundane media to the stratus of high art, enhanced by a simultaneously meticulous and gestural focus upon the artistic process. On the occasion of the 2007 Museum of Contemporary Art, Chicago and Whitney exhibition of Stingel’s work, Gary Carrion-Murayari wrote, “His work demonstrates an acute awareness of the aspirations, failures and challenges to Modernist painting, while at the same time expressing a sincere belief in painting itself, focusing on formal characteristics including color, gesture, composition, and, most importantly, surface.” (G. Carrion-Murayari, *Rudolf Stingel*, exh. cat., MCA Chicago/Whitney New York, 2009, p. 111)

Comprised of a single canvas, covered in an uneven, sprayed layer of metallic silver paint, *Untitled*, 1990 readily demands a visual dialogue between ostensibly different canvases: one, a shimmering yet cloudy silver landscape, and the second, characterized by a varied and challenging surface. In his re-imagining of the painting process, the artist confounds the viewer’s preconceived notion of a sublime aesthetic, employing gauze to create a richly textured surface, only to then discolor, scratch, abrade and wrinkle, as if to question the sanctity of the complete composition. Stingel’s own assertion that he “...wanted to be against a certain way of thinking about art...to question its ability to inspire awe” furthers our understanding of *Untitled*, 1990, elaborating upon the motivation behind his perceived artistic burden (The artist interviewed by L. Yablonsky, “The Carpet that Ate Grand Central,” *New York Times* (27 June 2004)). Prescient and complex, Stingel’s *Untitled* is an important exploration of the practical and theoretical limits of art.



(detail of the present lot)





WADE GUYTON b. 1972*Untitled*, 2006

Epson UltraChrome inkjet on linen

74 x 65 in. (188 x 165.1 cm.)

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

Petzel Gallery, New York

EXHIBITEDNew York, Petzel Gallery, *WADE GUYTON Color, Power & Style*, February 23 - March 25, 2006**LITERATURE**J. de Vries, ed. *WADE GUYTON Color, Power & Style*, Kunstverein Hamburg: Verlag der Buchhandlung Walther König, 2006, p. 54 (illustrated)

“...maybe it is always man versus machine....To me it seems there’s always a kind of negotiation, sometimes you are in tune with it and other times you are fighting with it.”

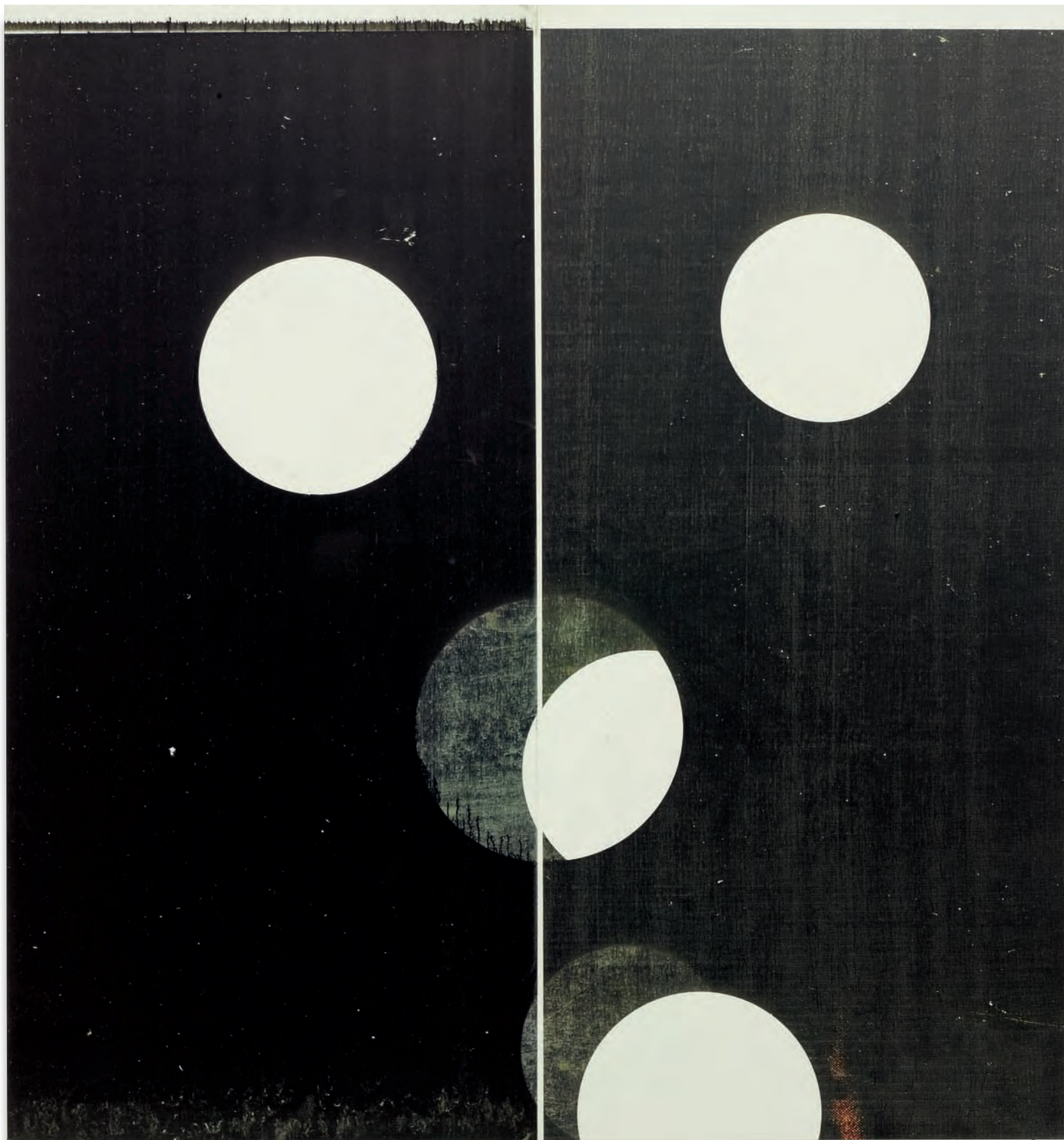
WADE GUYTON

Wade Guyton’s inkjet on linen mechanisms are not products of technology, but rather, products of process itself. Whether by accident or design, Guyton’s canvases display a unique vulnerability to the printing errors from which they derive: scales are slightly off-tilt, paper-like linen is purposely jammed, and cartridge toners imprint a stuttered, smudged, and diverged hue. Every snag and hitch is encouraged, recorded, and ultimately re-worked to meet the needs of the artist’s process. Guyton notes, “This is a recording process as much as a production process. And I have to live with it, smears and all.” (W. Guyton, quoted in C. Vogel, ‘Painting, Rebooted’, in *The New York Times*, 27 September 2012).

The linen skin of *Untitled*, 2006 embraces the scars of Guyton’s manner, not only documenting the innate fallibility of its mechanical root, but also the treatment during its actual birth. The stern formalism of what were once cogent digital monochromes now appears distressed. Rivulets of pigment drip across the hypnotic bands of printed inkjet, as if watching an old Hollywood film projected onto screen. Scrapes and scuffs mark up the work’s surface, a result from the artist jerking the linen swathe in and out of the inkjet printer,

tugging it across the studio floor and turning it over, only to undergo this practice all over again. “The drips; the accidents; the ink runs out; the canvases pile up on the floor. I’m rough with them because they’re bigger than I am, and often it’s just me working alone, so I’m dragging them around. Whatever happens when I’m making them is part of the work” (W. Guyton, quoted in D. De Salvo, ‘Interview’, *Wade Guyton:OS*, exh. cat., Whitney Museum of American Art, New York, 2012, p. 208).

Operating in a scale too large for his printer, Guyton is forced to bisect *Untitled*, 2006 into two halves, printing the computer’s image on one side and then the other. As a result, the viewer is presented with a central white seam, offering both form and function. The work is divided, yet wholly defined, placing its technological foibles onto a stage, the eye bouncing back and forth between each side in absolute comparison. Differing tones, asymmetrical margins and circular shapes that vanish or duplicate without warning quickly become apparent. Technology may be the birthplace of *Untitled*, 2006, but it does not define it. Life takes shape through Guyton’s process, producing a readymade not defined by origin or conclusion, but by the course it takes throughout.



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

SHERRIE LEVINE b. 1947

Parchment Knot 5, 2003

acrylic paint on plywood in the artist's wood and Plexiglas frame

frame 98 $\frac{5}{8}$ x 50 $\frac{5}{8}$ x 3 $\frac{1}{2}$ in. (250.5 x 128.6 x 8.9 cm.)

Signed, numbered and dated "Sherrie Levine 2003 5" on the reverse.

Estimate \$250,000-350,000

PROVENANCE

Paula Cooper Gallery, New York

Devin Borden Hiram Butler Gallery, Texas

EXHIBITED

New York, Paula Cooper Gallery, *Sherrie Levine*, March 29 – April 26, 2003

“Every word, every image, is leased and mortgaged.... We know that a picture is but a space in which a variety of images, none of them original, blend and clash. A picture is a tissue of quotations drawn from the innumerable centers of culture.... We can only imitate a gesture that is always anterior, never original.”

SHERRIE LEVINE

Through Levine's iconic treatment, a prosaic piece of plywood panel is transformed into a gilded icon. In these *Parchment Knot* series, the missing natural knots of the wood grain are filled with aureate ovoids in scattered places throughout. While the placement is arbitrary, the ovoids cascade across the grain like raindrops, with a single knot in the top left corner, a second and a third in the center, and fourth and fifth in the final register. With this deluge of golden drops, one can imagine that beneath the picture plane lies a gilded and shimmering pool of pigment. The knots in the natural wood panel are of course a byproduct of nature itself; but here, they have been solidified by the artist's Midas touch, forever captured in their wooden frames. With this minimal and subtle gesture, Levine has reimagined the impassive and steadfast medium as a canvas with infinite possibilities.

Following their festooned treatments, the plywood panels are encased in shadowbox frames, matching the neutral wooden tone of the panel itself. The framing device serves to literally display the work as a formal composition in the most traditional of formats. Through this transformation of a banal material into a prescribed traditional painting, Levine alludes to the found objects of Marcel Duchamp—the readymade. The standard interpretation of Levine's work has subsumed the classification of appropriation; like Duchamp, Levine has taken a found object and declared it an intellectual form. Levine, however, is not a mere appropriationist, but a kind of new art historian and critic, breaking apart and putting together critical and aesthetic key discussions about art forms and their contemporary exegeses. The present lot, *Parchment Knot 5*, 2003, transformed from a wooden panel to adorned icon, perfectly captures Levine's ability to elevate the most ordinary of objects to glorious art form.



35

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

RUDOLF STINGEL b. 1956

Untitled, 2002

Celotex insulation, aluminum foil on board, in 2 parts

95 $\frac{5}{8}$ x 92 $\frac{7}{8}$ in. (243 x 236 cm.)

Signed and dated "Stingel 2002" twice on the reverse.

Estimate \$400,000-600,000

PROVENANCE

Sadie Coles HQ, London

Christie's, London, *Post-War and Contemporary Art Evening Auction*, June 30, 2009, lot 38

Acquired at the above sale by the present owner

“Stingel’s work is an X ray of his memory, of the memory of his painting. The real thing, the physical object, or the real person has already disappeared, irradiated by time.”

F. BONAMI

Untitled, 2002, exemplifies in Rudolf Stingel’s oeuvre a perfect fusion of sculpture and painting. As a member of Stingel’s landmark series in which he placed aluminum foil over top of celotex board, then allowed his observers to mark them as he pleased, Stingel blurs the line between the artist and observer. As a recurrent theme in his celebrated thirty-year career in visual art, Stingel has increasingly placed the onus of meaning within the observer’s own familiar environment, either in artistic manipulation of tapestry or in the viewer’s ability to form the piece through his own graffiti.

The present lot is a perfect model for understanding Stingel’s gradually shifting use of the verb “paint.” Here, it is defined by the formation of a new reality by the hand of the observer: “The mere act of painting

does not create a painting but simply some painting. But if the action of painting is used as a lens to observe reality to create another reality, then we have a painting...Stingel creates a transitive way to recede from abstraction into the subject and to push the subject into a different kind of time.” (Francesco Bonami, ed., ‘Paintings of Paintings for Paintings—The Kaiology and Kronology of Rudolf Stingel’, *Rudolf Stingel*, London, 2007, pp. 13-14).

The X-ray mentioned above is a memory itself; the creation of *Untitled*, 2002, was a mere moment in time, allowing for the development of the piece by a variety of onlookers. In allowing us a look into this fleeting moment, Stingel has made use of the most abundant form of paint: time.



36

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

ROB PRUITT b. 1964

Chinese Buffet, 2011

enamel paint and glitter on canvas

80½ x 60½ in. (203.5 x 152.7 cm.)

Estimate \$100,000-150,000

PROVENANCE

Gavin Brown's enterprise, New York

“Art is really just about developing a sensitivity to your environment and making comments about the world you’re living in in a beautiful way.”

ROB PRUITT

In *Chinese Buffet*, 2011, Pruitt cloaks nearly the entirety of the canvas in onyx glitter, revealing only hints of the raw fabric below. The dazzling ebony surface, painstakingly applied, comprises an ambrosial scene of docile pandas happily chewing on bamboo. The four creatures are surrounded by a curtain of shoots and stalks; the rendering in radiant black infuses the backdrop with a thriving energy as the lush jungle sprouts and stretches up and beyond the canvas. The lazing pandas are blissfully full and content, blind to the danger that may loom beyond the splendid wasteland. “The paintings’ clichéd imagery neutralizes their real endangered status making us less culpable in the creatures’ pending extinction. And therein lies the beauty of the clichéd image.” (M. Grabner, “Rob Pruitt,” *Frieze Magazine*, Issue 160 (June-August, 2001)).

Rob Pruitt’s lustrous black canvases have undoubtedly been praised and lauded for both the universal likability of their subjects, and the poignancy of their implications. The panda bear, here accomplished in jet black glitter, now stands as a symbol of Pruitt’s oeuvre, capturing a Pop sensibility with a familiar visual trope. Indeed, the dazzling miniscule flecks—an homage perhaps to Warhol’s shimmering diamond dust canvases—reflect the classic Pop sensibility for which Pruitt is known. He portrays the universal image of the panda in a manner that invites the viewer in, and glamourizes the reality of the subject’s fate. Indeed, the viewer is given an obligation in his viewing, knowing that to fall in love with the subject is to then realize the rarity, and soon impossibility, of the pleased and satisfied creatures that sleep before us.



37

CHRISTOPHER WOOL b. 1955

Untitled, 2000

alkyd on paper

65¾ x 45⅞ in. (167 x 116.5 cm.)

Blind stamped "Wool" lower right; further signed and dated "Wool 2000" on the reverse.

Estimate \$200,000-300,000

PROVENANCE

Private Collection

"Is it a painting or a process?....You take color out, you take gesture out --- and then later you can put them in. But it's easier to define things by what they're not than by what they are."

CHRISTOPHER WOOL

Christopher Wool's unique artistic style began to take shape in the New York art scene of the 1970s. Ever since, he has continually tested the confines of painting and process-based art. Over the course of the past thirty years, Wool has embraced techniques that have continually pushed against the traditional notions of the medium, including silk-screening, print making and stenciling. Wool moves effortlessly from sharp fragmented graffiti phrases reminiscent of punk rock lyrics to white canvases adorned with the delicate floral patterning of wallpaper. His graceful markings, punchy phrases and drip paintings are often executed in black and white and make no grand gestures toward revealing an underlying subject of the physical act of creating. Looking at the present lot, one could imagine Wool splattering the paint onto the paper, with a nod to Jackson Pollock's infamous drip paintings, reminding the viewer that the act of artistic creation may or may not be the byproduct of a series of very choreographed movements.

Wool utilizes alkyd, a viscous enamel that he drips with great intent onto the surface of the paper, as seen in *Untitled, 2000*; each individual paint drop is clearly outlined, yet collectively they have a sense of movement sweeping them up and off the page. The ebony sprays of alkyd sweep across the surface, washing the sheet with a waterfall of jet black inks. Wool's work explores the tension between an artist and his output; as Wool says "Painting, for me, is often a struggle between the planned and the unforeseen. The best paintings are the ones that you could not have imagined before you began..." (H. W. Holzwarth, ed., Christopher Wool, New York, 2008, p. 266)



38

UGO RONDINONE b. 1964

DRITTERJUNIZWEITAUSENDUNDEL (3. June, 2011), 2011

acrylic on canvas

110 x 84 in. (279.4 x 213.4 cm.)

Signed and dated "Ugo Rondinone 2011" on the reverse.

Estimate \$150,000-200,000

PROVENANCE

Barbara Gladstone Gallery, New York

"I don't have to understand an artwork through linguistic conventions; I have only to feel it."

UGO RONDINONE

DRITTERJUNIZWEITAUSENDUNDEL (3. June, 2011), 2011, dazzles the viewer with a magnificent, star-studded night sky. Sprays of white pigment dance across the celestial sphere in beautiful and rhythmic formations. Once in the presence of something so emblematically eternal, our own existence is put into perspective. As we dive into the surface of Rondinone's works, we are suddenly forced to contend with humanity's reliance on forces beyond our control as a determining factor in our own fate. The present lot challenges us to reconcile an immersive experience with our perceived traditions through forcing them into coexistence. The work is part of the larger series, *La Vie Silencieuse* (*The Silent Life*), and in many ways stands in direct contrast to Rondinone's earlier works, some most notably comprised of neon pigments in concentric circles. While equally absorbing in their visual splendor, the relationship between these sublime works and their psychedelic counterparts may not be easily identifiable; however, it is their definitive titles which reveal each respective date of origin, and cause the two bodies of work to collide in thematic unity.

Despite their stylistic dissimilarities, there are deep-seated convergences in Rondinone's many hands. Through playful interaction between title and visual realization, Rondinone successfully draws attention to the disparity between content and form, exterior appearance and interior essence. Each canvas's individuality lies in the variations of each starry night on which they were conceived. They depend on the unique qualities of the evening in which the painting was created. The series, in effect, equates to a controlled experiment in which the dependent variable is the artistic product. The series' varied celestial patterns lend each canvas its own individual rhythm and intensity. As a twenty-first century still life, *DRITTERJUNIZWEITAUSENDUNDEL* (3. June, 2011), 2011, embraces both an objective environment and an inner mental landscape, suspending and locating us in time and space. As we gaze at the present lot – with its frosted surface set against a sapphire vault – we are truly lost in its ethereal and exquisite brilliance.



39

JACOB KASSAY b. 1984

Untitled, 2011

acrylic and silver deposit on canvas

84 x 60 in. (213.4 x 152.4 cm.)

Signed and dated "Kassay 11" along the overlap.

Estimate \$150,000-200,000

PROVENANCE

Eleven Rivington, New York

EXHIBITED

London, Institute of Contemporary Arts (ICA),

Jacob Kassay, October 12 – November 17, 2011

“I was just interested in gestures of absolute transformation of surface, like in Lucio Fontana, or work like that.”

JACOB KASSAY

Jacob Kassay's paintings tap into the dual traditions of monochrome painting and minimalist sculpture, capturing the sleek and machined surfaces of minimalist sculptures through wall-mounted work. His mirror paintings are created with a base layer of acrylic; he then applies coat after coat of silver deposit upon the canvas with a free handed sense of virtuosity and varying texture. As the final step, the work is electroplated, a chemical process similar to silver mirror plating. This final treatment crystallizes and oxidizes the surface of the canvas, allowing each unique work to be impacted by this unpredictable process. Through this treatment, a once-white canvas is transformed into a dazzling sterling surface. The intricate layers of silver pool across the composition, creating waves of metallic splendor that stretch across the entirety of the work.

Though Kassay's work is technically completed by this plating process, the reflective monochromatic surface acts as a sponge, absorbing the visual elements around it and projecting back an altered sense of space. As seen in the present lot, the larger format painting provides a portal into a transformed perception of the visual plane. Unlike the perfect reflections of metal surfaces, Kassay's paintings mirror back to the viewer a softened and muted image. This blurry indefinite realm is in fact the light, color and movement of the work's delicate and temporal environment.



40

WADE GUYTON b. 1972

Untitled Action Sculpture, 2006

stainless steel

47 x 34 x 32 in. (119.4 x 86.4 x 81.3 cm.)

Estimate \$100,000-150,000

PROVENANCE

Petzel Gallery, New York

EXHIBITED

New York, Casey Kaplan, *POSE AND SCULPTURE*, June 30 - August 4, 2006

“Then I kept looking at the structure and I realized, the metal was made from bending, and so I wondered what would happen, if I continued bending.”

WADE GUYTON

Over the past decade, Wade Guyton has rapidly risen to prominence by fusing the hand-made with the machine-made. Guyton explains, “I hated art as a kid. I didn’t even like art class. I didn’t like to draw.” (SOURCE?) Accepting the limitations of his draftsmanship, Guyton instead became furiously interested in expanding the vocabulary of gesture and transposing “action” techniques associated with painting into the realm of sculpture. Thus, he takes actions to produce unsettling and arresting effects, tinkering and tricking while jamming, bunching and disarticulating material. Guyton’s interest in pushing the limitations of visual representation can be seen here in the present lot. Its chrome composition – a completely malleable medium – is twisted and turned, pulled and fixed, expanded and detracted in impossible ways.

In the early 2000s, Guyton retrieved a broken Marcel Breuer Cesca chair from an East Village sidewalk. He carried the chair home and began to grapple with the metal frame, twisting the frame into a minimalist sculpture. “I wanted to continue that bending process, and take it out of its temporary state of being a chair and into a sculpture” (S. Rothkopf, *Wade Guyton OS*, Whitney Museum of American Art: New York, 2012, p. 15). The chair, once a form for sitting, had been stripped of its seat and back, rendering it into a freestanding sculpture. By “unmaking” the chair, Guyton had extracted the metal from its utilitarian function and in fact created his own readymade. Guyton had set “free the chair from its condemnation to furniture.” (Wade Guyton in conversation with Christoph Platz, *Artblog Cologne*, April 2010).



RASHID JOHNSON b. 1977*Cosmic Slop (Phase Two)*, 2012

black soap, microcrystalline wax on board

72 $\frac{3}{8}$ x 96 $\frac{1}{4}$ in. (183.8 x 244.5 cm.)

Signed "Rashid Johnson" on the reverse.

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

Acquired directly from the artist

"I've always considered the artist as almost a magician-like character who grants agency to materials to allow them to be elevated into objects that we admire."

RASHID JOHNSON

Rashid Johnson's practice is one of the most incisive and intellectually stimulating to emerge in the last decade. Combining a sophisticated, almost elegant, command of materials that are anything but prosaic with erudite and amusing wittiness, Johnson has proven a versatile talent, employing a variety of media while maintaining a voice that is singularly his own.

The present lot exemplifies Rashid Johnson's ongoing eponymous *Cosmic Slop* series, presenting to the viewer a rough yet refined work, manifested in an elegant aesthetic but also in ideology, as an intricate object. Comprised of a mixture of liquid soap and black microcrystalline wax layered on board, *Cosmic Slop (Phase Two)*, 2012, endows Johnson's oeuvre with bombastic painterly energy. The very materiality of the work seems to arrest time with wax and soap intermingled in an endless dance of dirty and clean, soft and hard, rough and smooth. Named after an epic song by the iconic psychedelic soul band Parliament-Funkadelic, it is in this series that we can perhaps best see the artist's energetic intellectual ambitions tempered only by a re-imagined, pared down formalism.

Johnson is well known for using various cultural signifiers in his work, including specific motifs or materials such as shea butter, LP record covers, obsolete Citizen's Band radios, and others to unravel complex notions of his African-American identity. Concerns such as his personal relationship with Afrocentrism, or the complicated history and ideology of the talented tenth, are intimated in the present lot more as emotion than an enunciated sentence. As in all his works, *Cosmic Slop (Phase Two)*, 2012, problematizes the notion of a singular black identity, simultaneously referencing an art historical lineage inclusive of the monochrome paintings of Frank Stella, Robert Rauschenberg and Clyfford Still. Here, the history and questions, rage and absurdity always apparent in his projects are present but sublimated – and these elements refuse to be silent. In *Cosmic Slop (Phase Two)*, Johnson instead expresses these forces in a physical, almost violent, practice that is both reverently historical, yet in and of the present.



42

OSCAR MURILLO b. 1986

Untitled, 2011

oil stick, spray paint, enamel and graphite on canvas
74¾ x 69⅞ in. (190 x 177.5 cm.)

Estimate \$100,000-150,000

PROVENANCE

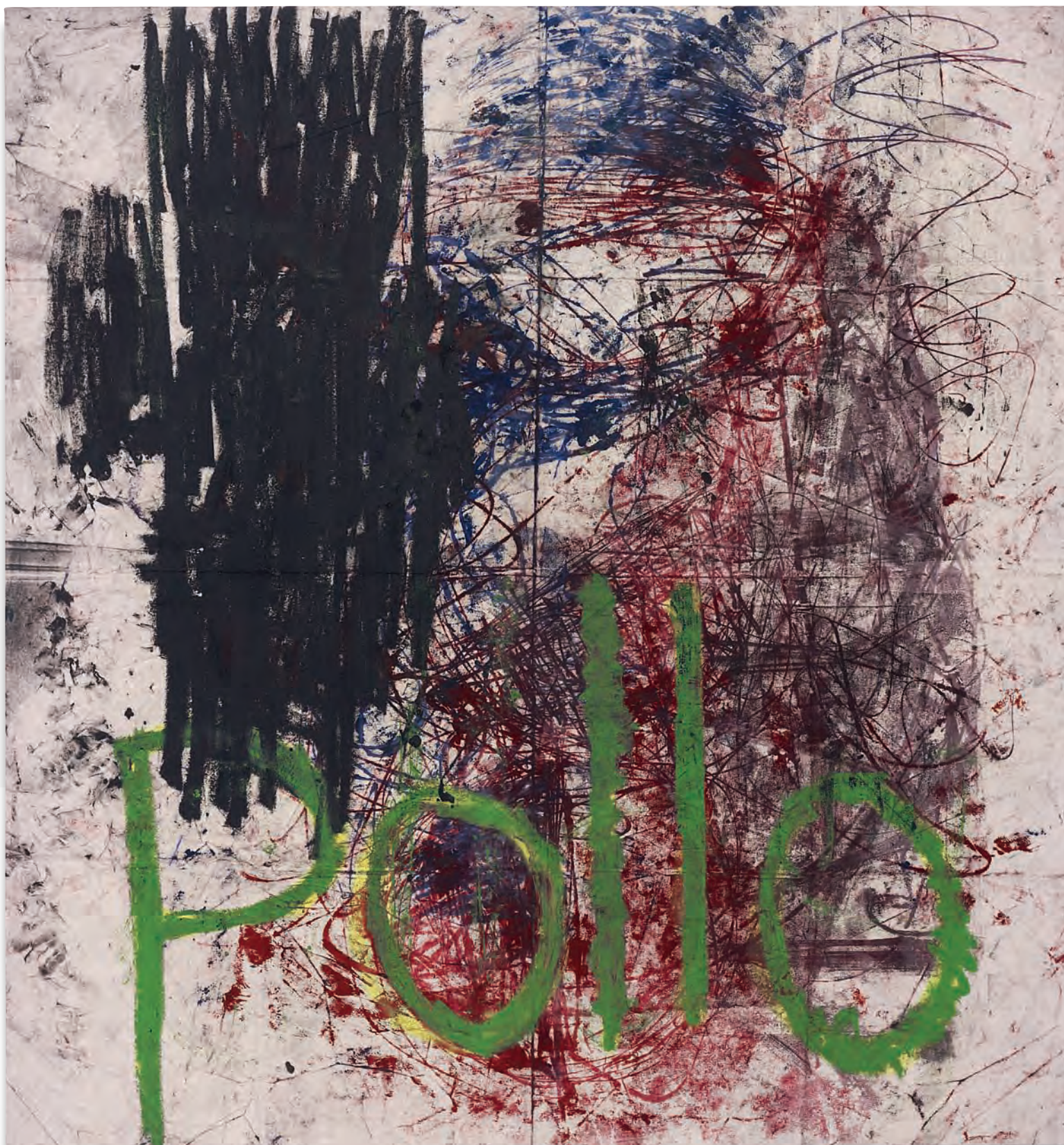
Private Collection

“It’s not about leaving traces, it’s about letting things mature on their own like aging cheese or letting a stew cook, they get more flavorful. That’s kind of how these paintings are made.”

OSCAR MURILLO

As one of the most energetic young artists to emerge in recent memory, Colombian-born, London- based Oscar Murillo’s story is only just beginning. His rapid ascension in public consciousness is due in large part to what many have described as a practice that lacks boundaries. His oeuvre spans the fields of performance, installation, publishing, sculpture and painting. In many, if not most, cases, we see elements of each discipline simultaneously incorporated into the artist’s work. As Murillo has noted, “A painting is a rectangular device used to record things.” For him, his canvases exist as repositories of experiences and as records of his own personal and artistic growth.

The current lot exemplifies this practice, as it is at once gestural—underscoring the performative dimension of his process—and veritable in its incorporation of text as a direct link to his own cultural history. The word ‘Pollo’, boldly foregrounded in green, is emblematic of the artist’s penchant for using the canvas as a personal archive and as a means of carrying on a performance into perpetuity. In this case, that dialogue is rooted in food and in his Colombian heritage. This achievement is echoed in his inclusion of detritus from his everyday life. Be they actual food parts, dirt or dust, all are parts of the same whole that comprise the artist’s evolving identity.



GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

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

CONDITIONS OF SALE

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

BUYER'S PREMIUM

Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000.

1 PRIOR TO AUCTION

Catalogue Subscriptions

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

Pre-Sale Estimates

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

Pre-Sale Estimates in Pounds Sterling and Euros

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

Catalogue Entries

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

Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

O Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price. The guarantee may be provided by Phillips, by a third party or jointly by us and a third party. When a third party has financed all or part of our financial interest in a lot, it assumes all or part of the risk that the lot will not be sold and will be remunerated accordingly. The third party may bid on the guaranteed lot during the auction. If the third party is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss.

Δ Property in Which Phillips Has an Ownership Interest

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

● No Reserve

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

Ω Endangered Species

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

2 BIDDING IN THE SALE

Bidding at Auction

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

Bidding in Person

To bid in person, you will need to register for and collect a paddle before the auction begins. New clients are encouraged to register at least 48 hours in advance of a sale to allow sufficient time for us to process your information. All lots sold will be invoiced to the name and address to which the paddle has been registered and invoices cannot be transferred to other names and addresses. Please do not misplace your paddle. In the event you lose it, inform a Phillips staff member immediately. At the end of the auction, please return your paddle to the registration desk.

Bidding by Telephone

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

Absentee Bids

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

Employee Bidding

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

PHILLIPS



CONTEMPORARY ART AND DESIGN

AUCTION 6 MARCH 2014

ENQUIRIES +1 212 940 1256

zminer@phillips.com

ALLEN JONES *Refrigerator*, 2002

PHILLIPS.COM

Bidding Increments

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

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

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

3 THE AUCTION

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

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

4 AFTER THE AUCTION

Payment

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

Credit Cards

As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of \$100,000 or less. A processing fee will apply.

Collection

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer’s authorized representative when Phillips has received full and cleared payment and we are not owed any other amount by the buyer. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, we will upon request transfer purchased lots suitable for hand carry back to our premises at 450 Park Avenue, New York, New York for collection within 30 days following the date of the auction. We will levy removal, interest, storage and handling charges on uncollected lots.

Loss or Damage

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

Transport and Shipping

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

Export and Import Licenses

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

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to any foreign country. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer’s sole responsibility to obtain any necessary export or import licenses or certificates as well as any other required documentation. The denial of any required license or certificate or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot. Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species.

CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips and sellers, on the other hand. All prospective buyers should read these Conditions of Sale and Authorship Warranty carefully before bidding.

1 INTRODUCTION

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

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

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

2 PHILLIPS AS AGENT

Phillips acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips may own a lot directly, in which case we will act in a principal capacity as a consignor, or a company affiliated with Phillips may own a lot, in which case we will act as agent for that company, or Phillips or an affiliated company may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

Lots are sold subject to the Authorship Warranty, as described in the catalogue (unless such description is changed or supplemented, as provided in Paragraph 1 above) and in the condition that they are in at the time of the sale on the following basis.

(a) The knowledge of Phillips in relation to each lot is partially dependent on information provided to us by the seller, and Phillips is not able to and does not carry out exhaustive due diligence on each lot. Prospective buyers acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested. Notwithstanding the foregoing, we shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with our role as auctioneer of lots in this sale and in light of (i) the information provided to us by the seller, (ii) scholarship and technical knowledge and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

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

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

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

4 BIDDING AT AUCTION

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

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

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

(c) Telephone bidders are required to submit bids on the "Telephone Bid Form," a copy of which is printed in this catalogue or otherwise available from Phillips. Telephone bidding is available for lots whose low pre-sale estimate is at least \$1000. Phillips reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

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

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

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

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

5 CONDUCT OF THE AUCTION

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

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate. Phillips shall have no liability whatsoever for any such action taken by the auctioneer. If any dispute arises after the sale, our sale record is conclusive. The auctioneer may accept bids made by a company affiliated with Phillips provided that the bidder does not know the reserve placed on the lot.

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

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

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

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

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

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

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

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

(i) Phillips will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed US\$10,000. Buyers paying in cash should do so in person at our Client Accounting Desk at 450 Park Avenue during regular weekday business hours.

(ii) Personal checks and banker's drafts are accepted if drawn on a US bank and the buyer provides to us acceptable government issued identification. Checks and banker's drafts should be made payable to "Phillips." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 Park Avenue, New York, NY 10022 and make sure that the sale and lot number is written on the check. Checks or banker's drafts drawn by third parties will not be accepted.

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

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

Please reference the relevant sale and lot number.

(d) As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of \$100,000 or less. A processing fee will apply.

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

7 COLLECTION OF PROPERTY

(a) Phillips will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, he or she should contact our Shipping Department at +1 212 940 1372 or +1 212 940 1373 to arrange for collection of purchased property.

(b) The buyer must arrange for collection of a purchased lot within seven days of the date of the auction. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, Phillips will upon request transfer on a bi-weekly basis purchased lots suitable for hand carry back to our premises at 450 Park Avenue, New York, New York for collection within 30 days following the date of the auction. Purchased lots are at the buyer's risk, including the responsibility for insurance, from the earlier to occur of (i) the date of collection or (ii) seven days after the auction. Until risk passes, Phillips will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips will, without charge, wrap purchased lots for hand carry only. We will, at the buyer's expense, either provide packing, handling, insurance and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property bought at Phillips. Any such instruction, whether or not made at our recommendation, is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers. Third party

shippers should contact us by telephone at +1 212 940 1376 or by fax at +1 212 924 6477 at least 24 hours in advance of collection in order to schedule pickup.

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

8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, the buyer will incur a late collection fee of \$10 per day for each uncollected lot. Additional charges may apply to oversized lots. We will not release purchased lots to the buyer until all such charges have been paid in full.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips's reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

9 REMEDIES FOR NON-PAYMENT

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within seven days of the auction, Phillips may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips's premises or elsewhere at the buyer's sole risk and expense at the same rates as set forth in Paragraph 8 (a) above; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice, arrange the sale of such property and apply the proceeds to the amount owed to Phillips or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission and all sale-related expenses; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; (viii) set off the outstanding amount remaining unpaid by the buyer against any amounts which we or any of our affiliated companies may owe the buyer in any other transactions; (ix) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs or (x) take such other action as we deem necessary or appropriate.

(b) As security to us for full payment by the buyer of all outstanding amounts due to Phillips and our affiliated companies, Phillips retains, and the buyer grants to us, a security interest in each lot purchased at auction by the buyer and in any other property or money of the buyer in, or coming into, our possession or the possession of one of our affiliated companies. We may apply such money or deal with such property as the Uniform Commercial Code or other applicable law permits a secured creditor to do. In the event that we exercise a lien over property in our possession because the buyer is in default to one of our affiliated companies, we will so notify the buyer. Our security interest in any individual lot will terminate upon actual delivery of the lot to the buyer or the buyer's agent.

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

10 RESCISSION BY PHILLIPS

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

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the United States or to import it into another country. Prospective buyers are advised that some countries

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

12 CLIENT INFORMATION

In connection with the supply of auction related services and other products and services, or as required by law, Phillips may ask clients to provide personal information about themselves or in certain cases (such as to conduct credit checks, verify identity or prevent fraud) obtain information about clients from third parties. Phillips may also occasionally use personal details provided by clients to send them marketing communications about our products, services or events. By agreeing to these Conditions of Sale and providing Phillips with personal details, clients agree that Phillips and our affiliated companies may use those details for the above purposes. If clients would like further information about our privacy policy or how to correct their data or opt-out from receiving further marketing communications, please contact us at +1 212 940 1228.

13 LIMITATION OF LIABILITY

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

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

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

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

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

14 COPYRIGHT

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

15 GENERAL

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

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

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

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

16 LAW AND JURISDICTION

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

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

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

AUTHORSHIP WARRANTY

Phillips warrants the authorship of property in this auction catalogue described in headings in **BOLD** or **CAPITALIZED** type for a period of five years from date of sale by Phillips, subject to the exclusions and limitations set forth below.

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

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

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

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

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SALE INFORMATION

CONTEMPORARY ART EVENING SALE

AUCTION & VIEWING LOCATION

450 Park Avenue New York 10022

AUCTION

11 November 2013 at 7pm

Admission to this sale is by ticket only.

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

VIEWING

2-10 November

11 November by appointment

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

When sending in written bids or making enquiries please refer to this sale as NY010713 or Contemporary Art Evening Sale.

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Front cover and Outer Wrap David Hammons, *Untitled*, 2000, lot 7

Back Cover Mark Rothko, *Untitled (Black on Gray)*, 1969-70, lot 18 (detail) © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

Inside Front Cover and Inner Wrap Andy Warhol, *Nine Gold Marilyns (Reversal Series)*, 1980, lot 8 (detail)

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Page 2-3 John Currin, *Amanda*, 2003, lot 6 (detail)

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TELEPHONE AND ABSENTEE BID FORM

PLEASE RETURN THIS FORM BY FAX TO +1 212 924 1749 OR EMAIL IT TO BIDSNEWYORK@PHILLIPS.COM AT LEAST 24 HOURS BEFORE THE SALE. PLEASE READ CAREFULLY THE INFORMATION IN THE RIGHT COLUMN AND NOTE THAT IT IS IMPORTANT THAT YOU INDICATE WHETHER YOU ARE APPLYING AS AN INDIVIDUAL OR ON BEHALF OF A COMPANY.

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

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

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

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

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

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

* Excluding Buyer's Premium and sales or use taxes

FINANCIAL INFORMATION

For your bid to be accepted, we require the following information for our reference only. Please note that you may be contacted to provide a bank reference:

Credit Card Type	Expiration Date
Credit Card Number	
For anyone wishing to bid on lots with a low pre-sale estimate above \$10,000, please provide the following information (for reference only)	
Bank Name	Contact
Telephone / Fax	Account Number

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

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

Signature	Date
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☐ I ACCEPT THE CONDITIONS OF SALE OF PHILLIPS AS STATED IN OUR CATALOGUES AND ON OUR WEBSITE.

- **PRIVATE PURCHASES:** Proof of identity in the form of government-issued identification will be required.
- **COMPANY PURCHASES:** If you are buying under a business entity we require a copy of government-issued identification (such as a resale certificate, corporate bank information or the certificate of incorporation) to verify the status of the company.
- **CONDITIONS OF SALE** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000 on each lot sold.
- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable sales or use tax. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first bid received will take precedence.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of willful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.
- Please submit your bids to the Bid Department by fax at +1 212 924 1749 or scan and email to bidsnewyork@phillips.com at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +1 212 940 1228.
- Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash (up to \$10,000), credit card (up to \$100,000), money order, wire transfer, bank check or personal check with identification. Please note that credit cards are subject to a surcharge.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com or available on request by emailing dataprotection@phillips.com. We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com.
- Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

PHILLIPS

450 Park Avenue New York 10022
PHILLIPS.COM +1 212 940 1200
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IN-PERSON REGISTRATION FORM

TO BID IN PERSON PLEASE SUBMIT THIS FORM BY EMAIL TO BIDSNEWYORK@PHILLIPS.COM
OR FAX AT +1 212 924 1749 FOR PRE-REGISTRATION OR BRING IT TO THE AUCTION FOR
REGISTRATION AT 450 PARK AVENUE, NEW YORK, NY 10022

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

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

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

FINANCIAL INFORMATION

For your bid to be accepted, we require the following information for our reference only.
Please note that you may be contacted to provide a bank reference:

Credit Card Type	Expiration Date
Credit Card Number	

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

Bank Name	Contact
Telephone / Fax	Account Number

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

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

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

Paddle Number

- **PRIVATE PURCHASES:** Proof of identity in the form of government-issued identification will be required.
- **COMPANY PURCHASES:** If you are buying under a business entity we require a copy of government-issued identification (such as a resale certificate, corporate bank information or the certificate of incorporation) to verify the status of the company.
- **CONDITIONS OF SALE** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000 on each lot sold.
- Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash (up to \$10,000), credit card (up to \$100,000), money order, wire transfer, bank check or personal check with identification. Please note that credit cards are subject to a surcharge.
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