



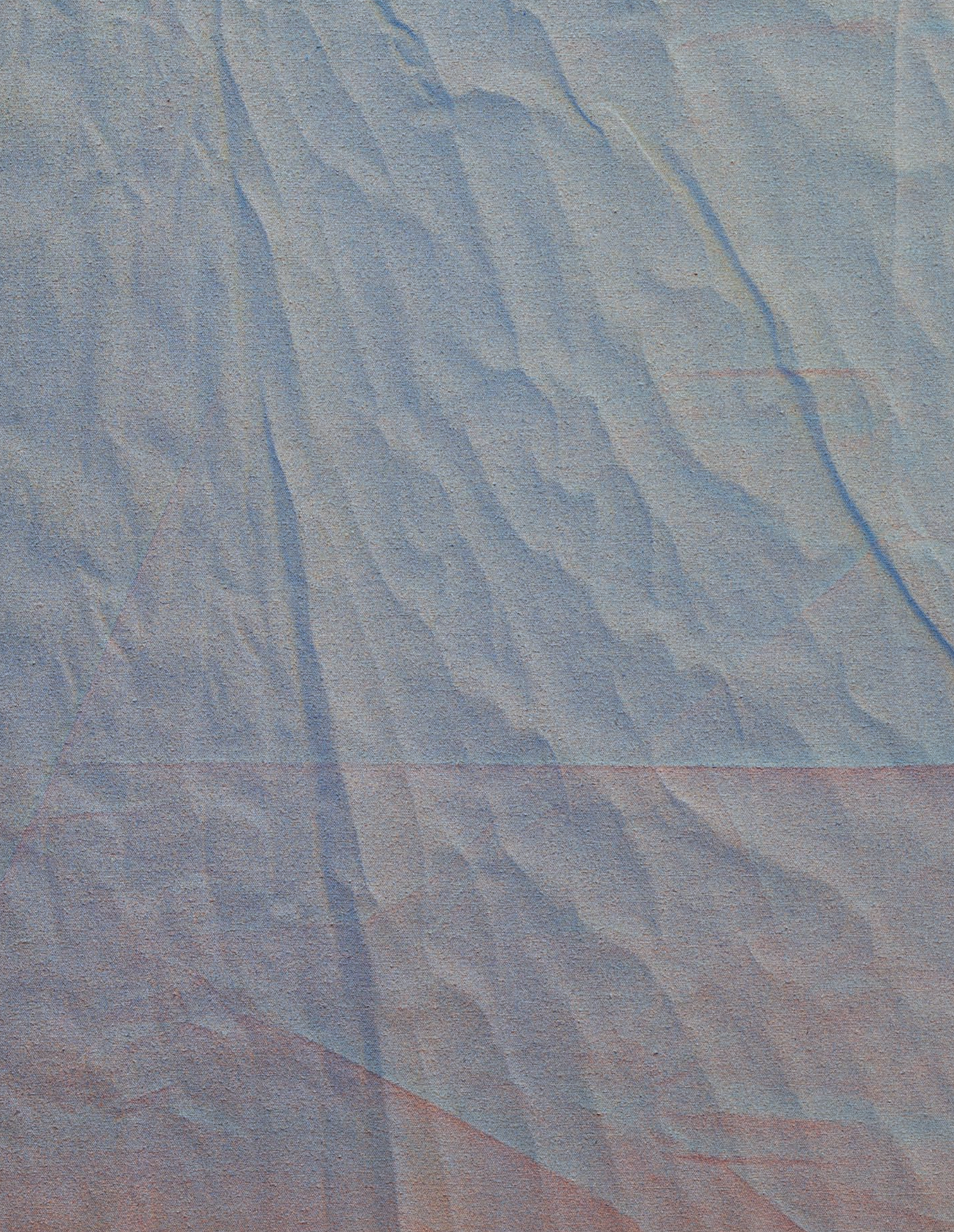
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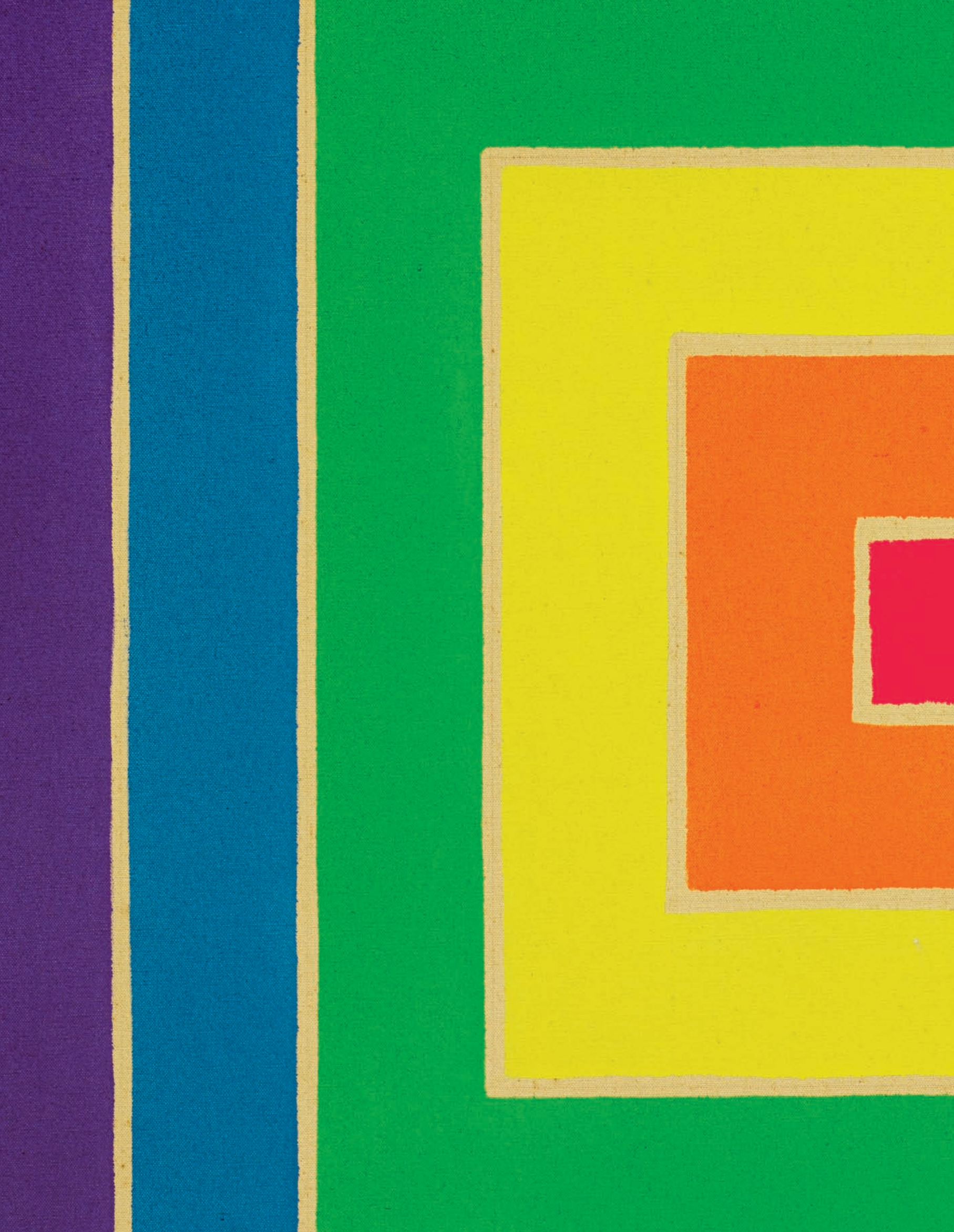
CONTEMPORARY ART

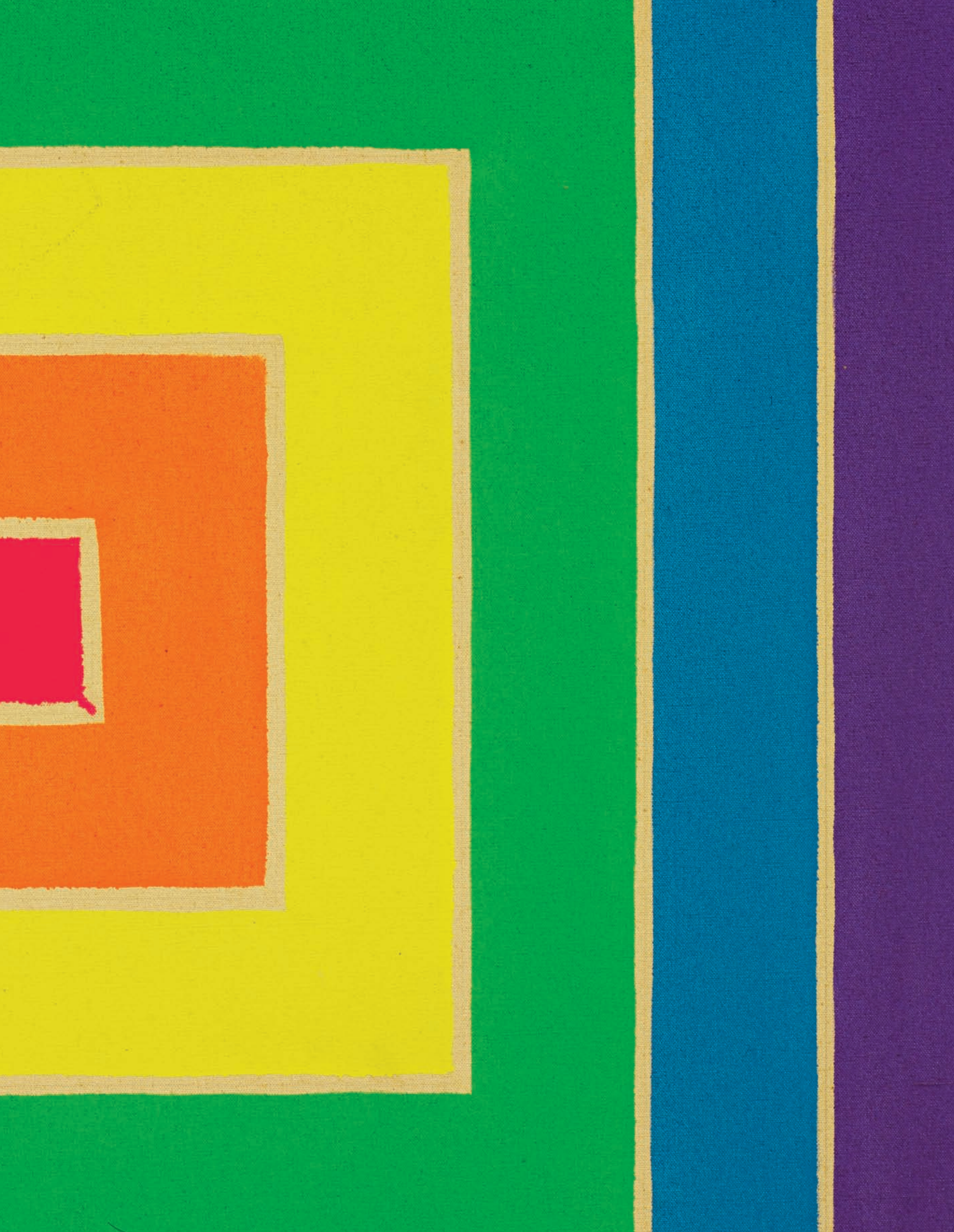
NEW YORK EVENING SALE 13 NOVEMBER 2014









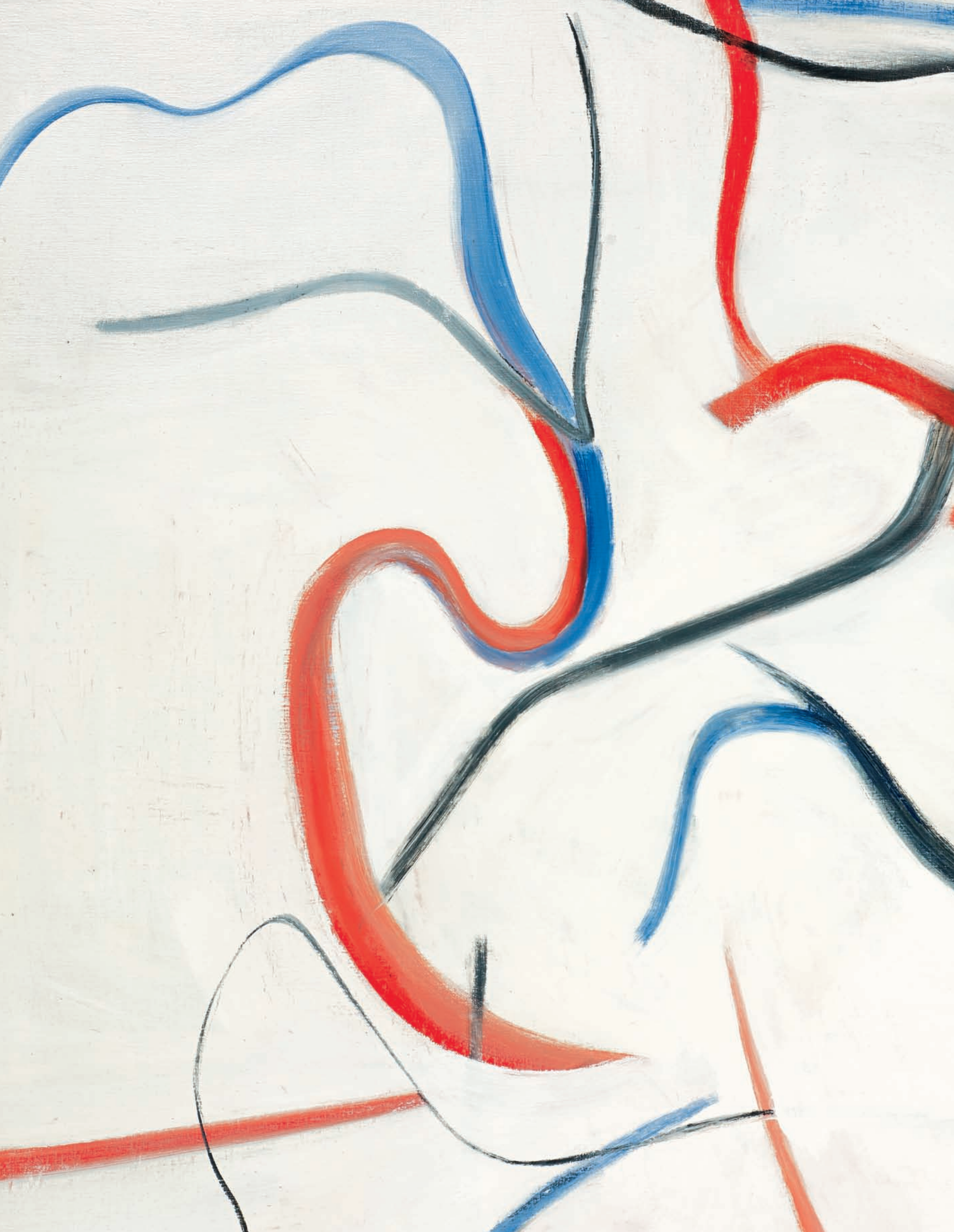




























PHILLIPS

CONTEMPORARY ART

SALE INFORMATION

NEW YORK EVENING SALE 13 NOVEMBER 2014

AUCTION & VIEWING LOCATION

450 Park Avenue New York 10022

AUCTION

13 November 2014 at 7pm

VIEWING

1-13 November

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

When sending in written bids or making enquiries please refer to this sale as NY010714 or Contemporary Art Evening Sale.

ABSENTEE AND TELEPHONE BIDS

tel +1 212 940 1228 fax +1 212 924 1749

bidsnewyork@phillips.com

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Front Cover Robert Ryman, *Hour*, 2001, lot 20 (detail) © 2014 Robert Ryman, Artists Rights Society (ARS), New York

Back Cover Wade Guyton, *Untitled*, 2006, lot 8 © Wade Guyton

Opposite Rudolf Stingel, *Untitled*, 2013, lot 12 (detail) © 2014 Rudolf Stingel

◦ 1

FREDRIK VÆRSLEV b. 1979

Untitled (Canopy), 2012

primer, spray paint, white spirit on canvas, wooden stretcher
91½ x 72¼ in. (232.3 x 183.5 cm)

Estimate \$150,000-250,000

PROVENANCE

STANDARD (OSLO), Oslo
Private Collection, Europe

“The vertical is in my mind. It helps me give my lines a precise direction and in my quick drawings I never indicate a curve—for example, that of a branch in a landscape—without an awareness of its relationship to the vertical.”

HENRI MATISSE

In his series of Canopy paintings, Fredrik Værsløv breathes new life into this often overlooked component of the artist’s studio. The present lot, *Untitled (Canopy)*, 2012, is a wonderful example of Værsløv’s meticulously rendered rhythmic patterns. A series of Umbrian red stripes dissects the burnt terracotta colored canvas vertically; in addition, miscellaneous markings can be seen sprinkled across the composition, breaking apart the perfect symmetry with intentional abandon. Through the lens of Værsløv, the once mundane and prosaic canopy is venerated as an instrumental tool in creating his celebrated artform. In the vein of traditional canopies, “the canvases have been left outside. Weather is allowed to make its marks and Værsløv adds his own through mechanical work: rolling up, brushing off, sanding down, and rinsing, only to be pouring back on the residue and tarred water from the brushes.” (P. Amdam, FREDRIK VÆRSLEV “LANTERNE ROUGE,” *StandardOslo, Press Release*, 2012) What remains is simple: a gorgeous product made at the hands of both the artist and his surroundings.

Værsløv’s canopy paintings have furthered his investigation into the isolation of architectural elements. His earlier series of terrazzo paintings attempt the recreation of a composite material used to create floors or patios onto a canvas surface. Værsløv would then endeavor to accelerate the accumulation of wear onto the surface of his terrazzos. He employs a similar process in the present lot, emphasizing his continued interest in the visual markings of time. *Untitled (Canopy)*, 2012 has sustained the sun, heat, wind and cold of its surrounding elements, creating a relentless and stunning final form. His counterintuitive collaboration with natural elements activates a collision of intentional artistic pursuit and fatalistic trust of the surrounding world. Peter Adam explains “Fredrik Værsløv’s paintings are not only working with nature, but are also paintings of nature where the mark-making gets mapped out and marks turn into maps. (P. Amdam, FREDRIK VÆRSLEV “LANTERNE ROUGE,” *StandardOslo, Press Release*, 2012)



2

R.H. QUAYTMAN b. 1961

Chapter 12: lamb (An American Place), 2008

oil, silkscreen, gesso on wood

40 x 24¾ in. (101.6 x 62.9 cm)

Signed, titled and dated "R.H. Quaytman, Chapter 12, lamb, 2008"
on the reverse.

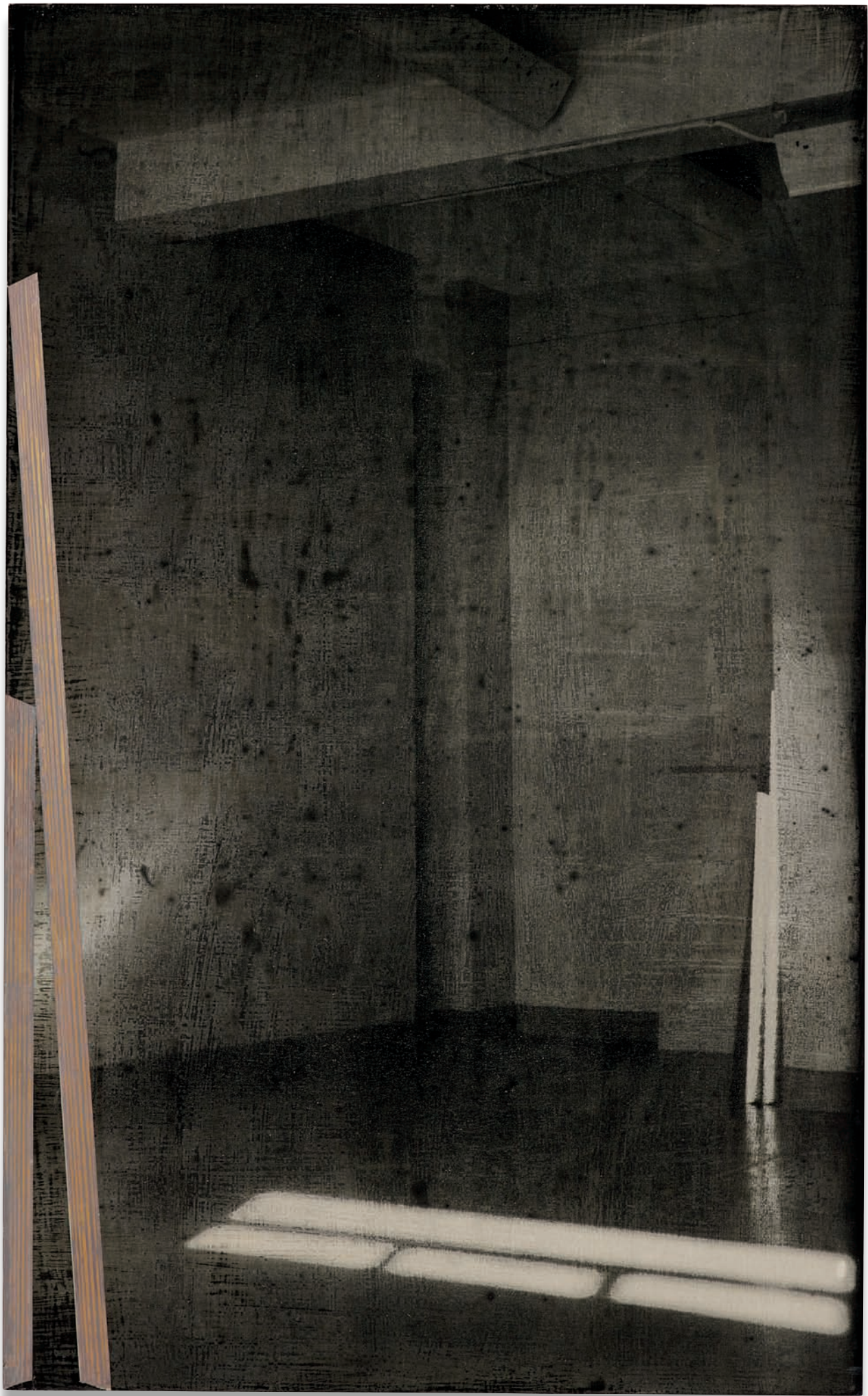
Estimate \$100,000-150,000

PROVENANCE

Miguel Abreu Gallery, New York

"I began to think of paintings as objects that you passed by—as things that you saw not just head-on and isolated, but from the side, with your peripheral vision, and in the context of other paintings."

R.H. QUAYTMAN, 2010

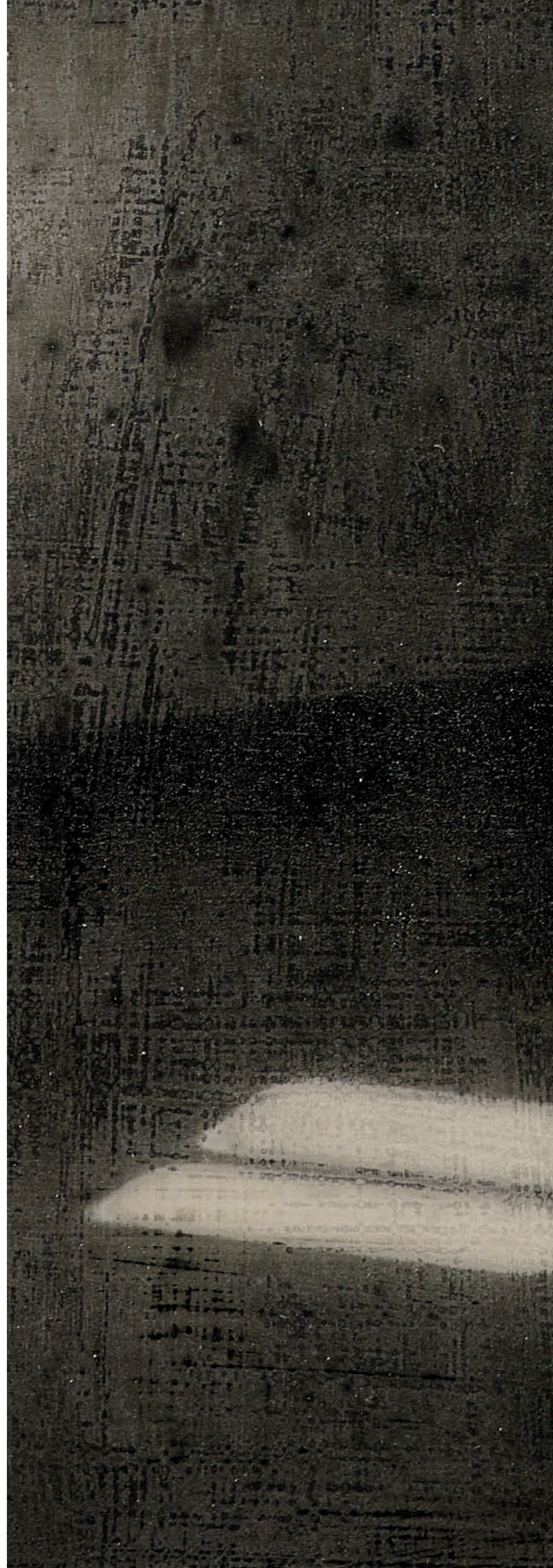


Each “chapter” of R.H. Quaytman’s artistic creations is made up of small wood panels, the pages of her lifelong novel, if you will. Exploring a number of varying processes and techniques, Quaytman contends with the intricate story of painting. She strings along her chapters, each evolving from the one that preceded it, creating her own artistic archive. Quaytman explains that “The idea of organizing my paintings and exhibitions as if they were chapters in an ongoing series began in 2001, with eighty paintings called ‘The Sun’.... I didn’t immediately know that I was going to say—‘Okay, this is Chapter 1’ and I will continue with this method. The idea of thinking of exhibitions as chapters was slow in coming...I decided to leave my gallery and claim all the problems of being my own art historian, my own collector, and my own kind of painter.” (R.H. QUAYTMAN Interview by Paulina Pobocha, *Museo Magazine*, 2010)

After her father, artist Harvey Quaytman died, Rebecca Howe Quaytman sought to confront the painful examination of an artist’s legacy. The re-examination of her father’s artistic output “contributed to a growing painful awareness of the fate of most art objects....it made me need to take charge of my own output and insert the idea of its ending. Rather than seeing the accumulation of unsold work in a studio as a failure in entering the market or history or whatever, I would make it an element of the project: the collection of my own work.” (R. H. QUAYTMAN Interview by Paulina Pobocha, *Museo Magazine*, 2010) Her “chapters” speak at once with the viewer and with each other. As a whole, these chapters form an ongoing collection, and while the individual chapters are separated, Quaytman says she “retains ownership of the whole.” (R. H. QUAYTMAN Interview by Paulina Pobocha, *Museo Magazine*, 2010)

The wooden panels that compose the series have been treated with silk-screened images and revolve around the concept of illumination: lamps and light projected patterns serve to dislocate the viewer. “With these contexts in mind, the subject for this chapter turns back to painting itself and, specifically, its relationship to the blind spot. Like actual vision, Quaytman’s paintings have a blind spot, whether it be from a light source in the picture, an optical illusion, a trompe l’œil effect, the absence of color in a black and white photograph, or the picture in plan.” (R.H. Quaytman, *Chapter 12: iamb*, Miguel Abreu Press Release, 2009) The surface of each piece yields a downy glow of white light generating and dissipating within the same pictorial plane, the light’s whole existence beginning and ending within the same wooden panel. Quaytman has always preferred wood panels, as she explains, “I never liked a surface with bounce. I also wanted the picture plane to have a very precise edge.” (R. H. QUAYTMAN Interview by Paulina Pobocha, *Museo Magazine*, 2010)

The present lot, *Chapter 12: iamb (An American Place)*, 2008, depicts a nebulous, dark interior. The commonplace room is dissected by two stark slices of white light. The source of the light is unknown but generates an awareness of the passing of time. Her preference for chiaroscuro effect is dramatic yet subtle; the so called “blind spot” in question is the entire glittering surface itself. The light seems to flicker on and off, the sun light is blocked and unblocked by clouds, generating a shifting, subtle glow that twists back and forth in the interior corner. “Quaytman’s motif - the painting lit by the lamp - recalls Georges de la Tour, who attained, with candlelight, and especially the effects of a hidden or obscured candle, an art of occasionally elfin abstract delicacy, as well as a reverential quality that is never histrionic.” (D. Lewis, “R.H. Quaytman MIGUEL ABREU GALLERY,” *Frieze Magazine*, January 20, 2009)





◦ 3

DANH VÕ b. 1975

We the People (detail), 2011

copper, 6 parts

15¾ x 129⅞ x 23⅝ in. (40 x 330 x 60 cm)

Estimate \$300,000-500,000

PROVENANCE

Galerie Chantal Crousel, Paris

EXHIBITED

Kassel, Kunsthalle Fridericianum, *DANH VÕ, JULY, IV, MDCCLXXVI*,

October 1 – December 31, 2011

Copenhagen, National Gallery of Denmark, *Danh Võ, We The People (detail)*, June 1, 2012 - August 1, 2013

“The image of it [The Statue of Liberty] is stronger than the physical materiality of it.”

DANH VÕ, 2011



Danh Võ's immersive project *We the People (detail)*, 2011, seeks to disassemble the iconic and monumental Statue of Liberty into 400 uniquely crafted copper pieces. Working with fabricators in Shanghai, Võ recreates what he terms "the skin [copper sheathing]" of the statue. The present lot depicts the six copper links removed from Lady Liberty's ankle. The chain, which appears at the foot of the statue, has been severed from its bolt, encapsulating the very essence of freedom for which she stands. Here, the shackles of the chain are rendered in a beautiful copper and with a subtle delicacy. Seeing the chain removed from its captive lends the work a sort of elegance and levity, as the links tumble over one another. It sits gracefully on the floor, standing in great contrast to the confinement and freedom it symbolizes. Võ explained to the *Wall Street Journal* that in choosing the State of liberty he "wanted to do something that everyone had a relationship to, and make it a bit unfamiliar. It's kind of like creating a Frankenstein that gets its own life." (K. Ramisetti, Exhibition in New York Gives New Perspective on Statue of Liberty, Public Art Fund's 'Danh Võ: *We the People*' Gives Viewers a More Intimate, Abstract Look at Statue, *The Wall Street Journal*, May 15, 2014)

Võ admits that he had never seen the Statue of Liberty before embarking upon this project. The artist, an immigrant from Vietnam, fled at the tail end of the war in 1979 with his family. The ship upon which they were traveling was intercepted by a Danish tanker and redirected to a Singaporean island. Taking the tanker as a sign, his family ultimately settled in Copenhagen a year later where Võ spent his childhood and youth. Võ's ability to repurpose and re-contextualize that which is already known or established can be understood to grow directly from his early years growing up in Denmark. As in any situation, it often requires the fresh perspective of an outsider, or at least one who is best able to think "outside the box" in order to fully appreciate the opportunities or solutions given therein, and Võ's practice, in its many iterations and manifestations, does exactly that. As he himself has stated with regards to *We the People (detail)*, "I thought it would be a great challenge to take an image that everyone has some idea about and twist it. Do something to it. It's more of a challenge than a goal...When Bartholdi created the Statue of Liberty he created an image and a political agenda. What I'm doing with it is a shift of scale and shift of meaning." (Danh Võ, "Danh Võ – We the People," Statens Museum for Kunst, *SMK TV*, 2011)



Carl Andre, *Copper-Zinc Sonnet*, 1991, copper and zinc, 14 units, on floor, 11 3/4 x 82 5/8 x 0 3/8 in. (30 x 210 x 1 cm), Collection of the artist, Art © Carl Andre/Licensed by VAGA, New York, NY



The Broken Shackle and chain. Difficult to see except from above, this symbol of liberty represents the end of servitude, tyranny, and oppression. This photograph was taken in 1937. (National Park Service)

Võ's practice is almost universally grounded by the idea of utilizing items of cultural and historical import to new and exciting ends. His perspective, and perception, is unflinching in its desire to uncover the latent energy inherent in these things and to release them in new and profound fashions. In addition to mining Bartholdi's Statue of Liberty, itself modeled on historical examples ranging from the Colossus of Rhodes to more domestically scaled Greek and Roman sculptures of emperors and goddesses, Võ has amassed a veritable treasure trove of historical artifacts which assume radically new meaning within their new contexts. From the Esterbrook pen which signed the Gulf of Tonkin resolution to the refrigerator, crucifix, television set, and casino entry card which his grandmother first received from cultural and religious charities upon arriving in Germany, Võ's oeuvre is loaded with personal and more general histories and the emotive responses inherent in their understanding.

The present lot, *We the People (detail)*, 2011, was included in Võ's exhibition in Kassel at the Fridericianum in 2011. "It's quite a large museum," says Võ, "the first public museum in mainland Europe, established after the French revolution. The curator approached me, suggesting that I exhibit in the whole space, usually given over to 2 or 3 artists at a time, because the space is that large. He mentioned that he had seen several of my exhibitions—he liked the way that I was able to deal with empty spaces." (Danh Võ in J. Stronberg, Re-envisioning the Statue of Liberty, Sculptor Danh Võ deconstructs the American icon,





DANH VO, *JULY, IV, MDCCLXXVI*, Kassel, Kunsthalle Fridericianum, October 1 – December 31, 2011, Photo credit: Nils Klinger © Danh Vo.
Opposite: United States. New York. The Statue of Liberty on Liberty Island by Frederic Bartholdi. Album / Art Resource, NY

Smithsonian Magazine, June 2012) Võ's approach to this monumental project prompted him to create one of the most iconic contemporary sculptures and led The New York Times to describe him as "one of the most stimulating figures on the international [art] scene." (H. Cotter, *Quiet Disobedience*, *The New York Times*, February 16, 2012)

Installed in Kassel, *We the People* (detail) and its estranged siblings which make up the rest of the dismantled sculpture were arranged and laid out across the entirety of the hall. As opposed to some of the other installation iterations in which only a handful of works are arranged outside like some ancient ruin strewn across the plains by the sands of time, the works in Kassel engage with one another in a sort of sculptural *sacra conversazione* on American freedom and liberty. Typically, each piece of the sculpture functions independently from one another, and indeed much of the intrinsic power of each piece is most apparent in its ability to abstractedly allude to a greater whole while never appearing to be unfinished or piecemeal. At Kassel, however, the interplay of each section palpably enhanced the gravitas of Võ's endeavor with the project.

Võ's approach to exhibiting the work further emphasizes his concern with the sculpture's universal significance and yet also with its changing associations through history. Võ explains that "I don't think it's necessary that when you build a monumental thing, it has to be in one place. It's almost a conceptual idea—that it exists, but you never comprehend everything at once." (J. Stromberg, "Re-envisioning the State of Liberty, Sculptor Danh Võ deconstructs the American icon," *Smithsonian*

Magazine, June 2012) Exhibited in order to "evoke discussion," the display of the pieces was pointedly not curated or overseen by the artist; Võ allowed the installation teams to arrange the exhibitions. As he explained, "It's a matter of practicality. It should be the installation team...It shouldn't be more or the curator, because we're trained in adding meaning – and we have reasons why we do certain things. There is beauty in letting people who are used to installing things do it, because then the objects are what they are." (Danh Võ, "Danh Võ – We the People," Statens Museum for Kunst, *SMK TV*, 2011) Võ has successfully dissected, fragmented, and rearranged the iconic statue into symbolically potent pieces of contemporary form and movement.

Danh Võ's practice, as beautifully evidenced and manifested by *We the People* (details), 2011, is one in which intellectual underpinnings find their expression through the artist's accumulation, rearrangement, and repositioning of already loaded imagery towards a new aesthetic and academic vertex. Working from a sculptural form whose inception was similarly heavily based upon prior existing examples, Võ's paean to personal freedoms and shared histories is all the more potent for its ability to be both a self-referential and self-contained unit while simultaneously existing as an integral component to this overarching project that can literally span across and exist within multiple continents at the same time. As the preeminent contemporary sculptor and conceptualist working today, the critical reception and market attention will only continue to grow as Võ's constantly evolving practice continues to push the realms of what is possible within the context of contemporary art of the 21st century.



◦ 4

AI WEIWEI b. 1957

Coca Cola Vase, 2011

Neolithic vase, paint

12 $\frac{5}{8}$ x 10 $\frac{3}{4}$ x 10 $\frac{3}{4}$ in. (32.1 x 27.3 x 27.3 cm)

Signed and dated "Ai Weiwei 2011" on the underside. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate \$400,000-600,000

PROVENANCE

Private Collection, Europe, acquired directly from the artist

EXHIBITED

London, Dairy Art Centre, *Island*, October 11 - December 8, 2013

“It’s about communicating. It’s about how we use the language which can be part of our history or part of another history, and how we transform it into today’s language.”

AI WEIWEI, 2009





Andy Warhol, *Five Coke Bottles*, 1962, silkscreen ink, acrylic, pencil on linen, 16 x 20 in. (40.6 x 50.8 cm), Private Collection © 2014 The Andy Warhol Foundation for the Visual Arts, Inc., Artists Rights Society (ARS), New York

A once historical and treasured relic is here branded with the universally recognized red trademark of a commercial titan: *Coca Cola*. The aged surface of the urn, incised with historical import, is smeared and vandalized by the bright, viscous slogan as it wraps itself around the element. That tattoo of commodity strips the vestige of its previous identity, one of history and culture, and is re-purposed as a symbol of modernity, boldness, and defiance. Some even say disobedience. It is precisely through this rebellion that Ai Weiwei has emerged as one of the most important artists of the last century.

Ai Weiwei was born in Beijing in 1957 as the son of one of modern China's most renowned poets. In 1979, the artist became a member of Xingxing, the first avant-garde group in China after the revolution. Ever since, his work has continued to strike controversy: his oeuvre strives to examine the relationships between art, society and the individual whilst remaining faithful to the cultural history, tradition and politics from which they came. His works—photographic, painterly, and sculptural—confront issues of identity through the exploration of craftsmanship and the deconstruction of social and popular influence. These concerns are particularly pertinent to contemporary China and specifically relevant in the notable loss of tradition and historical culture due to the rapidity of modernization and the adoption of modern global economy and life-style. Weiwei questions this dissolution in his work in the examination of mass production, market value and brand globalization—such as that of soft-drink mega company, *Coca Cola*.

In Ai Weiwei's *Coca Cola Vase*, executed in 2011, the artist presents an antique Chinese pot bedecked with the famed crimson script "Coca Cola" across the surface of the ancient element. Urns of this century are to be treasured for their anthropological importance, revered and left untouched in case of damage. Yet, in this body of work, the artist

reallocates their purpose: removing their conventional and historical importance and replacing it under a different system of valuation and appreciation. The artist, in the use of ancient objects, has added a further dimension to the concept of the "readymade". The method differs from the strategy famously used by artists such as Duchamp, where the object is devoid of cultural or metaphorical gravitas until projected in an art context. In this case, the modified objects are in fact artefacts, existing in cultural significance and importance even without the artist's creative modifications. The alterations work instead to amalgamate past and contemporary: injecting a historically valuable object with contemporary implication and allusion.

The works have caused much controversy in the contradicting definitions of this process, as either re-instilling or replacing intrinsic value. The substitution of one value for another occurs in the defacing of the urn with a contemporary slogan; yet the original object still exists beneath the imposed image, underlying it with an established worth and ancient importance. However, this re-evaluation of the work also lends it a contemporary importance, presenting itself as a statement object, pertinent in the modern world. "[Ai Weiwei's] gestural practice of defacing and destroying these ancient objects to transform them into works of contemporary art, provide the illusion of clarity alongside the persistent spectre of ambiguity. What appears at first like the sublimation of an ancient object's financial value and cultural worth into a different yet parallel carrier of updated value and worth also serves as a satire of the ruling regime's approach to its patrimony, and of contemporary China's curious relation to its past, a situation where destruction of historical artefacts happens almost daily." (P. Tinari, *Ai Weiwei: Dropping the Urn Ceramic Works*, 5000 BCE–2010 CE, exh. cat., Arcadia University Art Gallery, Philadelphia, 2010)



Ai Weiwei, *Dropping a Han Dynasty Urn*, 1995, Triptych: black and white photograph, each: 58 1/4 x 47 5/8 in. (148 x 121 cm) © 2014 Ai Weiwei

The artist's approach to the relic is without doubt amongst the most innovative and pioneering in the art world today. Despite his origins from a country that is currently experiencing one of the most rapid periods of economic and social change to date, the artist manages to draw consistent associations between the past and the present, the individual and the mass culture into which we are born. The *Coca Cola* series addresses ceramic tradition but also satisfies the contemporary viewer and buyer on both a visceral and theoretical level. Having long attracted international attention for questioning Chinese government policies on democracy, human rights and free speech, the artist is familiar with the concepts of appropriation and exploitation. His deliberate destruction of the natural status of a valuable object in the service of a brand-new artwork refers back to this now established tradition of iconoclasm in and appropriation. The criticism of this process as vandalism is rendered ironic in the international exposure and critical acclaim that this series has obtained. The originally precious objects have acquired a market value far superior to that of their original

state. They at once illustrate the contemporary subjectivity of modern rights and challenge the morals of modern policy and innovation.

In the present lot, the result is not only visually intriguing but also intellectually stimulating. The color contrast between antique ceramic and contemporary paint strikes an alluring comparison. The contrast between the individual, established art forms and the innovation involved in merging the two elements also stimulates curiosity, transforming the piece into a conceptual work of art. Thus a contextually labeled craft object has been elevated to appropriate the qualities of "high art". *Coca Cola Vase* can be seen to create a dialogue between utility and artistic production and ultimately between tradition and contemporaneity. Weiwei interprets art as a means to express reality: "two essential functions of modern art: expression and communication. For me, art always has to ask for new possibilities and to try to extend existing boundaries. An artist must maintain his specific sensitivity, react to life and change it." (Ai Weiwei, "I want to put up a fight", *Spiegel Interview*, May 2013)



Ai Weiwei, *Coca-Cola Vase*, 2009, Neolithic amphora from the Yangshao culture (5000–3000 BCE) and paint, 19 5/8 x 7 1/2 x 9 7/8 in. (50 x 19 x 24 cm) © 2014 Ai Weiwei

By re-interpreting his artistic forbearers, who by majority belong to the Western avant-garde tradition, Ai Weiwei has brought Chinese art to prominence. *Coca Cola Vase* as an art object draws many associations with the concept made renowned by Andy Warhol: that of art as pop. Parodying yet progressing Warhol's gesture, Weiwei utilises the logo of Coke Cola and the commodity of mass production it evokes to add both tangible and psychological value to his work. When asked about the effect of his process on the works the artist replies: "Well, it's worth more now." (M. Howard, "Branded by Art," *Tufts Journal*, March 2008). Through his re-imagining of historical relic into contemporary icon, Weiwei manages to project his concerns regarding Chinese national identity on to an international stage. By merging the work of his American predecessors with a singularly personal interpretation, Weiwei successfully amalgamates unique, traditional heritage and modern universality.

5

ALEX ISRAEL b. 1982

Untitled (Flat), 2012

acrylic on stucco, wood, aluminum frame

105 $\frac{7}{8}$ x 68 $\frac{1}{8}$ in. (269 x 173 cm)

Signed and dated "Alex Israel '12 and stamped MADE AT WARNER BROS. STUDIOS BURBANK, CA." on the reverse.

Estimate \$300,000-500,000

PROVENANCE

Peres Projects, Berlin

EXHIBITED

Turin, Artissima 19, Peres Projects, *Mark Flood, Leo Gabin, Alex Israel, David Ostrowski, Marinella Senatore, Brent Wadden and Dan Colen*, November 9 - November 11, 2012

“I’ve always been interested in the magic of the movies—in the connection between how they manipulate us and how art can manipulate us.”

ALEX ISRAEL, 2013



Through a seamless and masterful manipulation of color, Alex Israel creates divine paintings that evoke the undeniable magnetism of Hollywood, the dreams that are both born by it and dashed in its oppressive grind, its superficiality, and above all its spellbinding beauty. *Untitled*, 2011, impeccably conjures this fantastical appeal. Subtle transitions between violet, indigo, and frosty white make the surface of Israel's work wholly surreal. Hints of pink permeate through veiled, silvery tones. In *Untitled*, 2011, color has no boundaries. Iridescent shades oscillate freely between one another to create a composition that seems to extend to a dream world beyond the frame. *Untitled*, 2011, Israel presents the viewer with a sumptuous mirage.

As in the present lot, each of Israel's *Flats* is designed by the artist, but produced on the lot of Warner Bros. Motion Pictures. Stamped on the reverse "produced at WB," these works are like the artist himself: a product of the city built around the fabrication of dreams. Exhibiting flawless beauty seemingly for its own sake, the present work appears at first blush to be all surface and no substance; however, to assume as much would be to miss, in a sense, the forest for the trees. Made mechanically for the purposes of the camera, yet referring to a fantasy world beyond, *Untitled*, 2011, is the perfect manifestation of Israel's Los Angeles. So much of the painting's essence is wrapped up in the flawlessness of its presentation. To have a single blemish or scuff would be to reveal the artifice of its perfection and the incredible effort undertaken by the production studio to create each work to the artist's specifications. The superficiality of Israel's *Untitled* is a product both of and about his city.

The arch, loaded with its own fantastical and religious associations, frames Israel's abstracted, atmospheric composition. Together these elements promise a world of limitless possibility, a vision that is too perfect to be real. Even more immediately, the arch is directly related to Israel's interest in the Spanish revival architecture pervasive throughout Southern California. As he puts it best, "It's a style that makes sense here, given the Southern Californian climate, and it's also a design fantasy: a unique amalgamation of influences that harkens back to other romantic times and far-off places. It's everywhere, and it's a look that has become closely associated with the city, and with the Hollywood dream machine." (A. Israel quoted in T. Chaillou, "Alex Israel in Conversation with Timothee Chaillou: November Issue 7, 2013).

The *Flats* series is inspired by cinematography, and refers to the illusory background sets that are ubiquitous in theater and film production. In alluding to this concept of staging, Israel confronts the autonomy of the art object. In his 2011 Property exhibition at Peres Projects in Berlin, Israel paired his *Flats* with rented props. With Duchampian agency, Israel selected readymade objects to accompany his works, thus "casting" them within an artistic framework. Property was an ongoing study of the relationships between stage and action, background and foreground in construction of aesthetic meaning. Similarly, Israel used the *Flats* as part of an intricate stage set for his radical, straight-to-the-internet "talk show," *As It Lays*, 2012, presented at Reena Spaulings Gallery in New York. This series of over a dozen episodes was filmed on a set uncannily like that of infamous talk-show host Sally Jessy Raphael, in which flats, similar to the present lot, formed a semi-circle backdrop to the host and his guest. As host, the artist plays "himself" interviewing a number of prominent movers, shakers, and has-beens of Tinsel Town. Israel, dead-panning, asks seemingly inconsequential questions touching upon deep-seeded questions of self and being. A number of guests appear nonplussed not to be "in" on the joke, and yet it quickly becomes apparent that there is no joke to be "in" on—the truth is all there right on the surface. It is what it is.

6

RUDOLF STINGEL b. 1956

Untitled, 2007

oil on canvas

95 x 76 in. (241.3 x 193 cm)

Signed and dated "Stingel 2007" on the reverse.

Estimate \$700,000-1,000,000

PROVENANCE

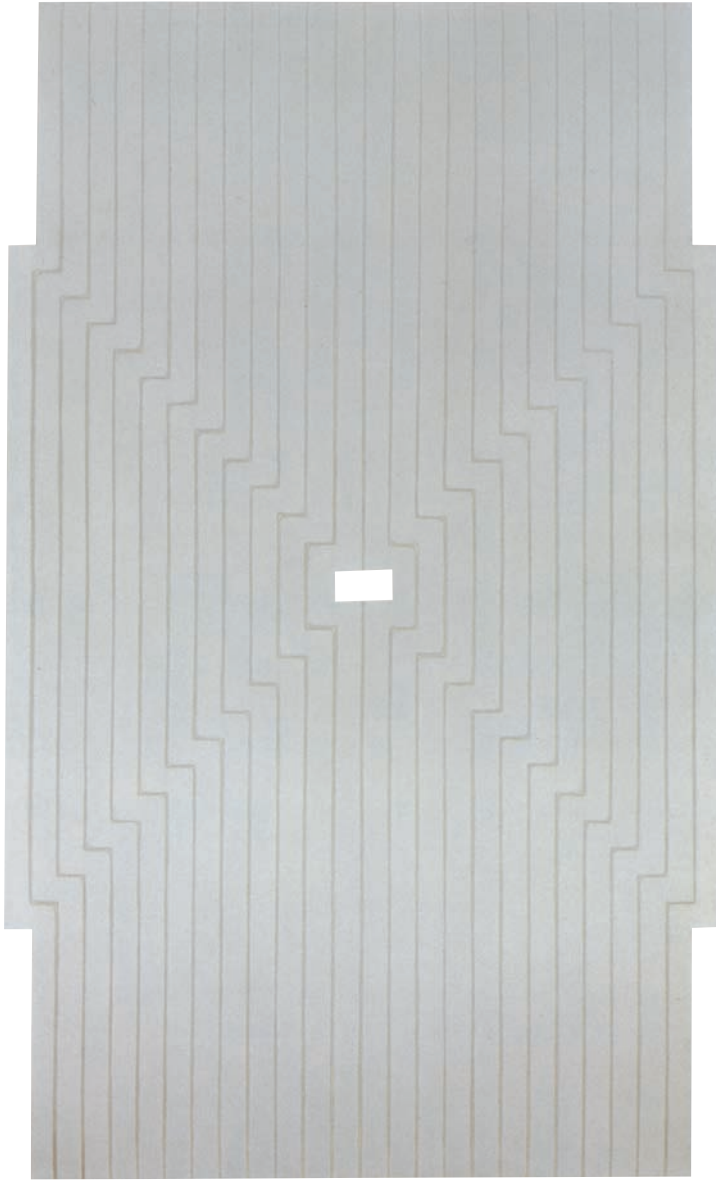
Paula Cooper Gallery, New York

Private Collection, 2007

“I am demonstrating that using different surfaces,
we can produce very diverse environments.”

RUDOLF STINGEL, 2004





Frank Stella, *Six Mile Bottom*, 1960, aluminum oil painting on canvas, 118 1/8 x 71 3/4 in. (300 x 182.3 cm) Tate Gallery, London © 2014 Frank Stella / Artists Rights Society (ARS), New York



Rudolf Stingel, *Untitled*, 2010, oil on canvas, 132 x 180 3/4 in. (335.3 x 459 cm), Photo by Christopher Burke Studio, Courtesy the artist and Gagosian Gallery © 2014 Rudolf Stingel

Italian-born artist Rudolf Stingel has accrued international acclaim due to his concentrated reinvestigation of painting as an artistic archetype. Working in New York since the late 1980s, Stingel challenges notions of authenticity, hierarchy, meaning, and context in his exceedingly diverse artistic output. Stingel's work can be photorealistic, at times abstract and elsewhere wholly immersive. While his paintings are aesthetically striking, and entice the spectator with their exquisite beauty, they are also grounded in refined, conceptual approach.

In *Untitled*, 2007, Stingel revolutionizes surface. The work employs a silvery grey scale, where infinite tonal subtleties interact to create a highly decorative plane. The effect is one of spellbinding visual opulence. The silvery canvas, measuring nine by six feet, exceeds human scale and engulfs the spectator with near sublime power. *Untitled* does not present a uniform surface. Rather, scores of crinkling folds accent the composition and call the work away from the two-dimensionality that historically characterizes painting. With the present lot, Stingel presents the viewer with a seductive tactility that brings *Untitled* into an altogether different realm. Rather than offering a window onto a different reality, the present lot brilliantly asserts itself, in modernist fashion, within the space it occupies. Taking on a near-sculptural quality, *Untitled* is a work that makes a physical impression upon its viewer. The rippling creases are manipulated by Stingel to cohere within a larger system of harmonious, compositional balance.

Stingel's artistic influences are manifold and solidify his rightful place within the developmental narrative of painting in the modern and contemporary arena. The atmospheric quality of the present lot, and the way in which Stingel skillfully manipulates shades of silver-grey, recall the color field contributions of Mark Rothko. The textural, almost wiped-away appearance of *Untitled* also brings to mind the graphic work of painter Christopher Wool. The vigor of Abstract Expressionism is revitalized in *Untitled*, as the spectator is left to scan the surface of the canvas, without the prescriptive direction of a hierarchical composition. Stingel uses the massive scale first championed by Abstract Expressionist painters, ensuring that the viewer becomes completely lost in an expressive, silver-grey void. The layered pleats of monochromatic painter Piero Manzoni are brought to mind when looking at how, in *Untitled*, Stingel hints at texture in two-dimensional painting. Stingel's line of aesthetic inquiry takes inspiration, but also departs from that of his predecessors.

Critic Jerry Saltz said of Stingel's practice: "Stingel has always gone to extremes, making good-looking, self-referential paintings about painting that somehow manage to both parody and glorify the process while corralling vast amounts of the impinging world in the form of social politics, humor, uncommon beauty and something menacing." (J. Saltz, "The Icon and the Iconoclast," *Village Voice*, Published March 1, 2005). Indeed, Stingel's diverse artistic ventures can be united by a commitment to rethinking and expanding the definition of painting. Stingel is widely known for his manual titled "Instructions," conceived in 1989, in which he



Rudolf Stingel, *Untitled*, 1990, oil and enamel on canvas, 58 x 144 in. (147.3 x 365.8 cm) © 2014 Rudolf Stingel

explains how to technically construct a “Stingel-painting.” In this project, the artist deconstructs his own authorship, thus democratizing the practice of artistic production. Stingel reduces his work to the mere execution of a set of steps, placing his oeuvre within the realm of conceptual art. In contrast, Stingel is also renowned for his large-scale installations that invite spectators to scratch and mark the surface of reflective insulation foil. In 2007 these interactive surfaces completely covered walls in the Museum of Contemporary Art Chicago and the Whitney Museum of American Art. With this project Stingel disavowed his own authorship, and abandoned the canvas in order to make painting a wholly immersive experience. Stingel said that with the project, he demonstrates that in “...using different surfaces, we can produce very diverse environments.” (Rudolf Stingel interviewed in conjunction with *Home Depot Exhibition*, Museum für Moderne Kunst, 2004). The emphasis on the transformative properties of the surface in this project clearly pervades throughout Stingel’s oeuvre. It is a driving force behind the conception of the present lot, *Untitled*, whose plane presents the viewer with a striking, absorbing environment.

Curator Francesco Bonami once remarked of Stingel’s practice: “What makes a painting a ‘Painting’? This question has yet to be answered by art historians, critics, or artists. Maybe through Rudolf Stingel’s work we can find a possible answer...what makes a painting a ‘Painting’ is the capacity of the artist to create either a performance that will be possible to look at forever or to create a void that will blend with the passing of time. This ability to grasp and harness time holds the keys to creating a ‘Painting.’” (F. Bonami, ‘Paintings of Paintings for Paintings’, in *Rudolf Stingel*, exh. cat., Museum of Contemporary Art, Chicago 2007, p. 13). It is true that many of Stingel’s explorations, in their complex authorship and self-reflexivity, bare evidence of passing time. The set of photorealistic self-portraits he created in 2005 concertize the process of his own aging, while his silvery canvases often show traces of their making.

A dazzling example from his oeuvre, *Untitled* presents just one of the many explorations into the aesthetic practice of painting that Stingel has conducted in his lifetime.

◦ 7

TAUBA AUERBACH b. 1981

Untitled (Fold), 2010

acrylic on canvas

60½ x 48½ in. (152.7 x 122.2 cm)

Signed and dated "Tauba Auerbach 2010" along the overlap.

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

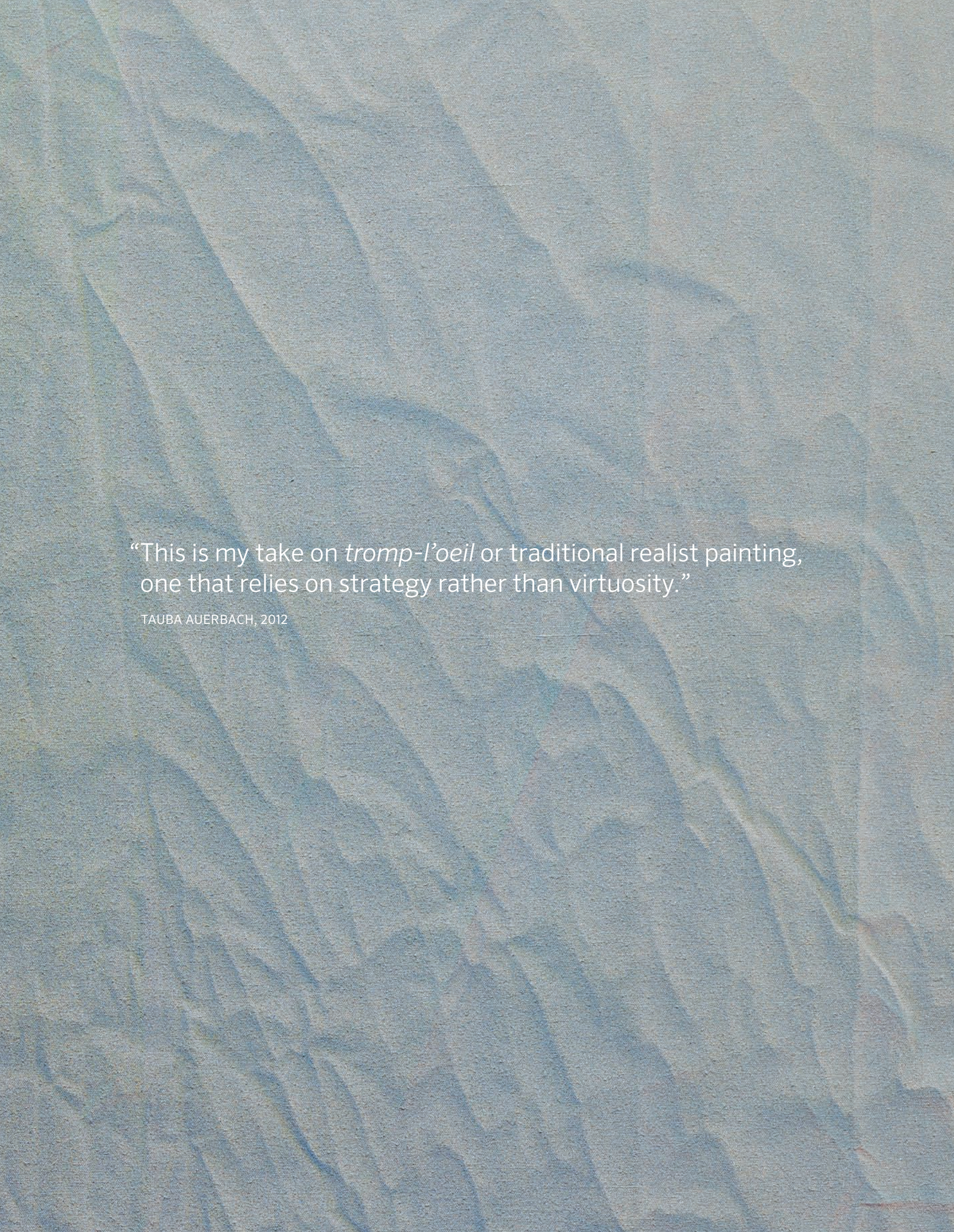
PROVENANCE

Private Collection

“The record of that topological moment is carried forward after the material is stretched. Each point on the surface contains a record of itself in that previous state.”

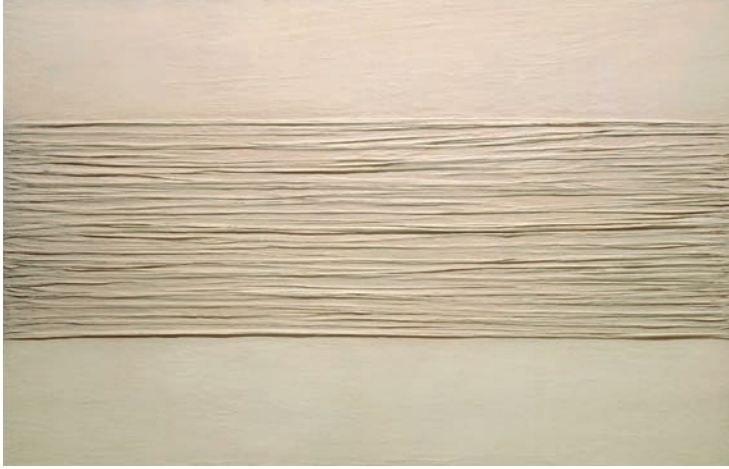
TAUBA AUERBACH, 2012





“This is my take on *tromp-l’oeil* or traditional realist painting, one that relies on strategy rather than virtuosity.”

TAUBA AUERBACH, 2012



Piero Manzoni, *Achrome*, 1958, Kaolin on canvas, Galleria Civica D'Arte Moderna E Contemporanea, Turin © 2014 Artists Rights Society (ARS), New York / SIAE, Rome



Robert Ryman, *Untitled*, 1965, oil on linen, 11 1/4 x 11 1/8 in. (26.6 x 28.3 cm), The Museum of Modern Art, New York, Gift of Wener and Elaine Dannheisser © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY © 2014 Robert Ryman, Artists Rights Society (ARS), New York

Exploring the traditional distinctions between content, dimension and image, Tauba Auerbach's cerebral compositions challenge our conventional expectations. Elegant and intriguing, *Untitled (Fold)* emanates a distinctive luminosity, capturing the gentle rays of warm light across what appears at first to be a richly textured and gently colored crumple of cloth. Upon closer inspection, however, *Untitled (Fold)* reveals itself to be a masterful, modern example of trompe l'oeil. One of Auerbach's celebrated Folds series, the work is illusory; this canvas is in fact a perfectly flat surface. From afar, it is voluminous, furrowed and tactile. Auerbach's skillful application of paint renders the shadows of an undulating surface of folded fabric, perfectly sumptuous and tangible. Drawing in close, however, the viewer realizes that these voluminous folds are a farce and don't so much vanish as transmogrify into a flattened facsimile of their former selves, immediately revealing the even surface of the painted canvas.

This even surface is but only the second layer of this ever evolving and complex painting. Auerbach's practice and methodology is tantamount to a cyclical question whereby the answer to one element serves to open up an entirely new "problem" for the viewer and critic. Indeed, she herself has stated that "Confusion and clarity—and then confusion again." are the reactions she hopes to elicit in someone viewing her work. "I think the ideas behind the work are not right on the surface and you have to spend a little time with it to get at the underlying concepts and recognize the patterns. Hopefully the pieces are visually stimulating enough to draw people in and cultivate curiosity in the viewer. I guess I just want people to contemplate how communication happens and how complicated it is." (T. Auerbach in conversation with D.A. Beatty, "Speak Easy," *anthem*, No. 24, September/October, 2006, p. 80)

Communication and visual perception are inextricably linked – while we use the written word to express ourselves, then it follows that it must also first be digested and processed by the eyes. However, just as reading comprehension is dependent upon the vagaries of syntax and style, so too is visual comprehension dependent upon the physical limitations of the eyes and light. Auerbach's *Untitled (Fold)* seeks to directly address the complexities in our own understanding of these faculties and the manner in which they affect each individual's experience in the physical realm. The choice of depicting folded fabric is paramount to this questioning and could not be substituted then for any other object. The painted canvas acts as both a reflective and reflexive document, at once of and about its own creation and existence. Auerbach creates these visually stunning canvases by folding, creasing, rolling, and even occasionally ironing her canvases until the desired textural effect is created and then utilizes an industrial house paint sprayer to apply varying degrees of acrylic paint in layers derived from the digital RGB color-creation spectrum. As she puts it best, "I think you could make as good an argument for my 'Fold' paintings being representational, realistic or even trompe l'oeil, as you could for them being abstract. There is a direct, 1:1 relationship between every point on the surface of the image and that same exact point on the surface in the image. Because I spray the creased canvas directionally, the pigment acts like raking light and freezes a likeness of the contoured material onto itself. It develops like a photo as I paint. The record of that topological moment is carried forward after the material is stretched flat. Each point on the surface contains a record of itself in that previous state." (T. Auerbach in conversation with C. Bedford, "Dear Painter..." *Frieze*, March, 2012, p. 104)

Auerbach's work, while strikingly contemporary in its production, is simultaneously deeply indebted to the entire history of art in a number of ways from its fixation on drapery to its own dichotomous existence of being at once abstract and real. One of the most striking precursors to her abstractions is Helen Frankenthaler, whose own production methods and luscious chromatic expressions established the liminal bounds between



Agnes Martin, *Untitled No. 3*, 1994, acrylic and graphite on canvas, 60 x 60 in. (152.4 x 152.4 cm), High Museum of Art, Atlanta, Georgia © 2014 Estate of Agnes Martin / Artists Rights Society (ARS), New York

abstraction and realism some six decades prior. Thinning her oil paint and pouring it in ribbons across the unprimed canvas, Frankenthaler created wonderfully expressive abstractions while eliminating her own hand in the process. No longer was the brushstroke the focus of the viewer's eye; instead the immediate impression of the colorful abstraction gave way to the near tangibility and physicality of the paint and of the canvas, the power of which were no longer diluted by any intermediary obstructions.

Auerbach's work exists in a rarely explored, ambiguous territory, in which the artist intersects mathematical, logical and art historical concerns and interlaces them into a rich tapestry unifying both surface and space. As Jeffrey Deitch describes "[her work is] instilled with conceptual rigor and philosophical challenge. She has been able to update the type of conceptual structures in the work of an earlier generation of artists... extend[ing] the tradition of modern abstraction painting into a contemporary context, both conceptually and formally." (J. Deitch, *The Painting Factory: Abstraction after Warhol*, exh. cat., Museum of Contemporary Art, Los Angeles, 2012, p. 7)

Yet, whilst drawing inspiration and authenticity from past, established art movements, the Fold series demonstrates Auerbach's success in challenging the conventional. This progression and development is reflected within her oeuvre. The artist's early works were directly influenced by her upbringing in a house of designers. Studying Fine Art at Stanford University and working as a sign painter in San Francisco,

Auerbach's first works employed grid-like patterns and alphabetical typography. She has stated in interviews that her theoretical interest in the symbolism of language was cultivated during this early period, later developing into a broader exploration of meaning, "At the time, I was drawing lots of fonts, and I took the job because I loved letters, both aesthetically and formally. It wasn't that I simply thought type was beautiful, but I was curious about its limitations: how much could you change the letter 'S' before it stopped being an 'S,' for example. It was at that job where the graphic element of language opened into something more abstract in my thinking." (T. Auerbach in C. Fiske, "Tauba Auerbach's Peripheral Visions," *Art in America*, June 2012).

Just as her text based works challenged the conceit of an immutable and permanent language whose symbols could no more be confused for one another than for something else entirely, so too do her Fold paintings question the paradox of an object existing in a state somewhere between two and three-dimensionality, volume and flatness, reality and abstraction. *Untitled (Fold)* depicts a haptic sensibility through a visual medium while concurrently and emphatically avoiding narrative by establishing the surface itself as the subject of the work. Operating in a gap between conceptual, graphic and abstract art and combining it with a technological savvy, Auerbach has interwoven apparently irreconcilable phenomena into a cohesive surface, creating a beautiful and beguiling response to her ongoing fascination with "collapsing order and chaos into a unified state." (T. Auerbach, quoted in D. Kazanjian. 'Optic Nerve', *Vogue*, January 2009, p. 141).

◦ 8

WADE GUYTON b. 1972

Untitled, 2006

Epson Ultrachrome inkjet on linen

90 x 53 (228.6 x 134.6)

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

PROVENANCE

Petzel Gallery, New York

Private Collection

EXHIBITED

Zurich, Kunsthalle Zurich, *Wade Guyton, Seth Price, Josh Smith, Kelley Walker*, April 8 - May 28, 2006

LITERATURE

S. Rothkopf, *Wade Guyton OS*, New York: The Whitney Museum of American Art, 2012, p. 100, fig. 31a (illustrated)

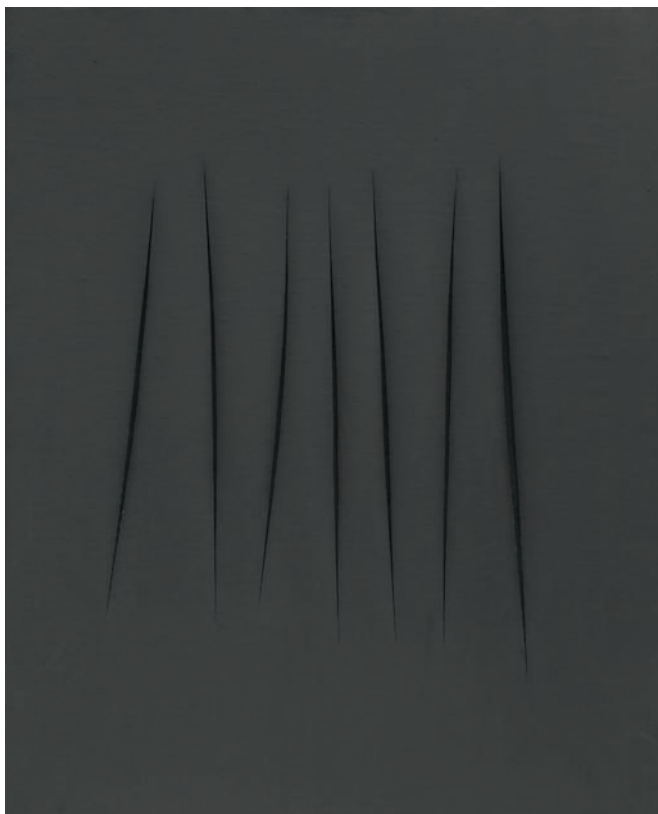
“Fire is always captivating... Destructive, but also generative. And of course hot. There’s a great interaction between the image and the material in the fire paintings, which I didn’t predict, in the way the ink drips and runs. The first time I printed the fire on linen was one of those brutally humid New York summer nights. No AC in the studio. I was sweating and the paintings were melting...”

WADE GUYTON, 2012





Ellsworth Kelly, *White Black Red*, 2004, oil on canvas, three joined panels, 81 3/8 x 40 1/2 in. (206.7 x 102.9 cm), Private Collection © 2014 Ellsworth Kelly

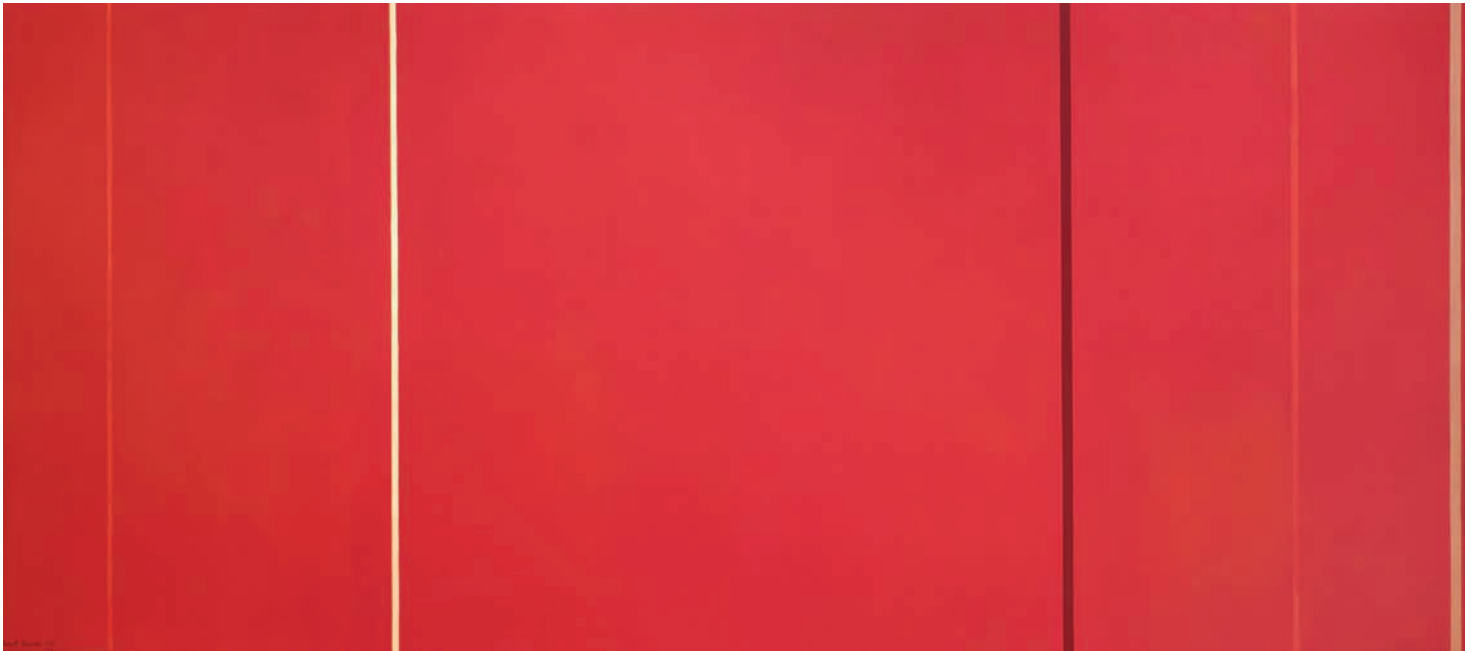


Lucio Fontana, *Concetto Spaziale, Attese*, 1962, oil on canvas, 39 1/2 x 32 in. (100.3 x 81.3 cm) Museum of Fine Arts, Houston © 2014 Fondation Lucio Fontana

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 are derived: 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," *The New York Times*, September 27, 2012).

Red-hot flames dance enticingly beneath the strikingly-imposed "U" in Wade Guyton's *Untitled* from 2006. Bold and alluring, this work is a mesmerizing example of the fire paintings that signaled an important turning point in the artist's radical engagement with computer printing technology. Having experimented throughout the early 2000s with printing computer-generated graphic motifs onto ready-made images torn from books, it was not until 2005, that Guyton began to explore the potential of the inkjet medium as a tool for painting. Reveling in the unpredictable glitches, smudges, smears and rivulets that resulted from feeding primed canvas through an Epson printer, Guyton's fire paintings were among the first products of this revolutionary method. Combining the seductive invocations of fire with his signature use of abstract lettering, these works played a critical role in the development of an oeuvre that has come to represent one of the twenty-first century's most searing inquiries into the relationship between art and technology. In their ability to highlight the imperfections, and creative potential, latent in mechanical production, the fire paintings speak directly to issues surrounding image-making in the digital age.

Initially interested in the role of the found object and the transposition of three-dimensional life into a two-dimensional representation, Guyton's earliest works capture his "...growing involvement with the dialogic rapport between sculpture and photography, the reciprocities and gaps between how spaces and objects are recorded in two dimensions and experienced in three." (S. Rothkopf, *Wade Guyton: OS*, exh. cat., Whitney Museum of American Art, New York, 2012, p. 13) From this fundamental understanding of the mutability of the artistic process and the conversant nature of seemingly disparate artistic methodologies, Guyton developed a profound understanding of the object not as subject but as medium; the conceptual and practical elements of the artistic process could combine in a manufactured yet theoretically challenging composition. As the artist notes, "When I started to be interested in making art, all the artists I was interested in were involved with the manipulation of language or the malleability of the categories of art. There was a freedom in this way of thinking. There was a space where objects could be speculative." (W. Guyton quoted in S. Rothkopf, *Wade Guyton: OS*, exh. cat., Whitney Museum of American Art, New York, 2012, p. 11)



Barnett Newman, *Vir Heroicus Sublimis*, 1950, 1951, oil on canvas, 95 3/8 x 213 1/4 in. (242.2 x 541.7 cm), The Museum of Modern Art, New York, Gift of Mr. and Mrs. Ben Heller
© 2014 Barnett Newman Foundation / Artists Rights Society (ARS), New York

The flame motif that defines the fire paintings stems from the artist's earlier paper printing phase, and was originally torn from an old book cover. Guyton's revival of this image stems from his desire to inject an element of pictorial content back into his increasingly abstract practice. Combined with the hazy drippings and blurred effects of his new printing method, the resulting paintings brought the flames to life in ways unimagined by the artist. Guyton counteracts this figurative embodiment with his deliberately abstract lettering. In contrast to his use of the letter "X", which has frequently been interpreted in symbolic terms, the letter "U" "seemed sufficiently abstract... It felt like it could slip out of being a letter." (W. Guyton, quoted in interview with D. De Salvo, in *Wade Guyton OS*, exh. cat., Whitney Museum of American Art, New York, 2012, p. 204). This deliberate evasion of meaning foregrounds the visual quality of the letter, which appears to glow and combust beneath the red-hot flames.

Guyton's harnessing of a medium that ostensibly dispensed with the artist's hand was, in part, a product of his own anxieties regarding image-making in the contemporary world. Faced with both the internet's continual proliferation of digital images, as well as the vast art-historical legacy that preceded him, Guyton was attracted to a method in which artistic effect was partially determined through the click of a mouse. Yet, in the unforeseen potential of the printer to reinvent one of the most time-honored artistic media—namely, painting—Guyton's works have come to occupy an important position within the artistic canon that daunted him in his early years. This canon includes the great exponents of contemporary printing techniques from Andy Warhol and Christopher Wool to those artists who have toiled to retain the visual impact of abstraction devoid of the artist's hand such as the contemporary master Ellsworth Kelly and of course even those proponents of the ready-made image, including the "Pictures Generation" artists such as Sherrie Levine, Barbara Kruger etc. Each of these artist has continued to expound upon a tradition originally established by the progenitors of the new contemporary art mode – those artistic heavyweights Marcel Duchamp and Yves Klein. Each of these two clearly set the trajectory for the art of the 20th and 21st centuries as an art not simply of paint on canvas, carved stone, or cast metal but one without bounds of material or concept.

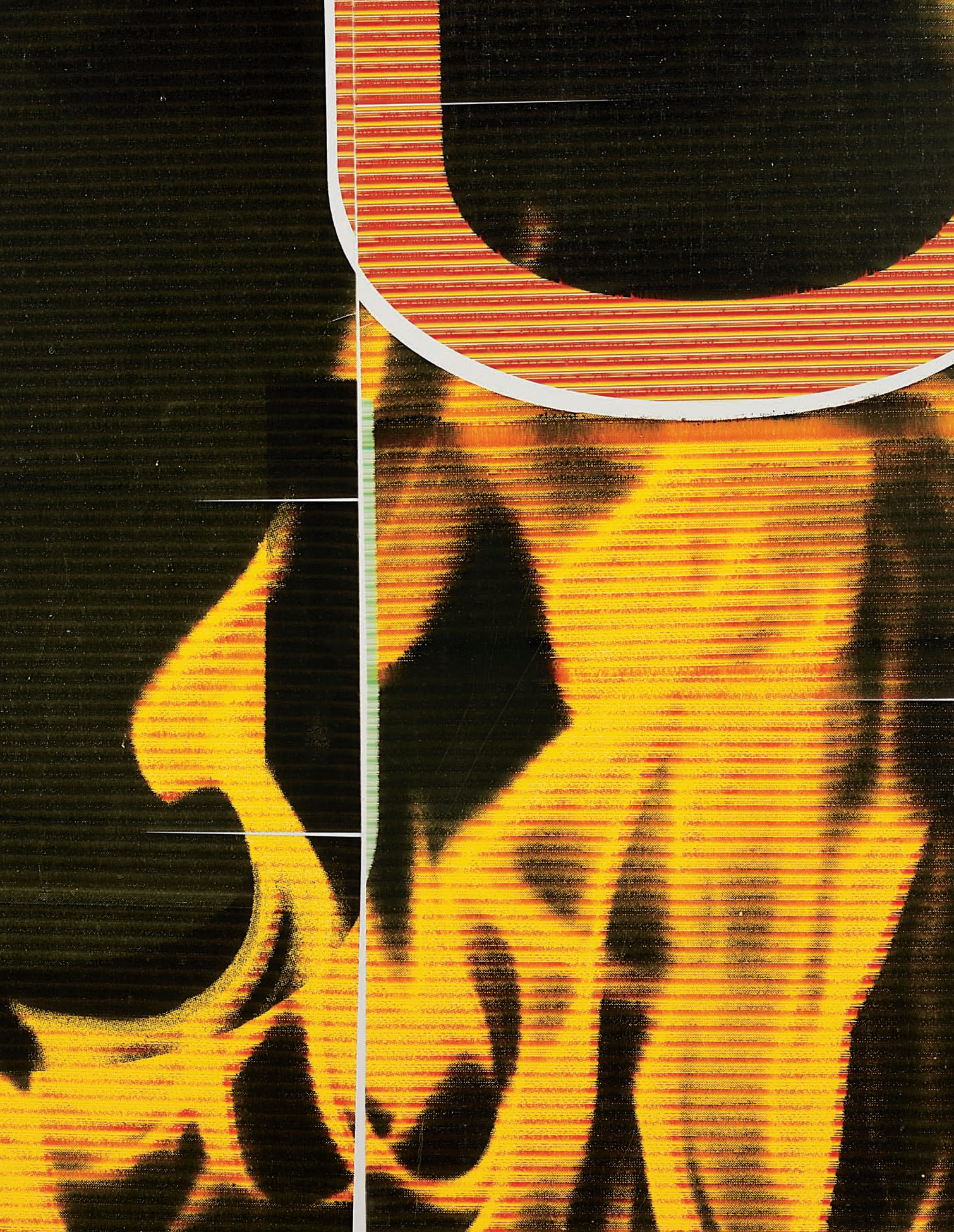


Yves Klein, *Peinture de feu sans titre (F 18)*, 1961, burnt paper on wood, 25 5/8 x 19 5/8 in. (65 x 50 cm),
© Yves Klein 2014 Artists Rights Society (ARS), New York / ADAGP, Paris

The ability for a found object to be reconsidered and repositioned as an art object was indeed one of the most transformative and shocking developments within the canon of western art. Where Duchamp established the conceit of turning ordinary items into works of art by reframing them as such, Klein enabled another radical new art system, one which was still created and not found but which was never physically touched by the artist's hand. Fittingly in relation to Guyton's *Untitled*, Klein's most successful forays into making art in which the artist's hand was negated were a series of "paintings" in which he used a flame-thrower to physically scorch and transform the canvas. Widely recognized alongside Jackson Pollock and Lucio Fontana, Klein was one of the leading artists of the 1950s and early '60s, responsible for enlarging the traditional field of painting into the wider realms of performance and conceptual art. Guyton and his printed painting masterpieces such as the current work assume this historical mantle and bring it full force into the 21st century.

The subtle distinction between sensual surface touch of the artist's hand and the saturated, inhuman and pre-formed motifs manufactured by

technology is nowhere more apparent – and more controversial – than in Guyton's inkjet pictures. Guyton's employment of seemingly mundane graphics and text as "painterly" devices "...articulated a disjunction between the picture, the page, and the mark." (*Wade Guyton: OS*, exh. cat., Whitney Museum of American Art, New York, 2012, p. 16) *Untitled*, 2006, is an impressive monument to the minimal and the conceptual – and an undeniably elegant manifestation of art historical tradition and contemporary innovation. Reinvigorating the canvas and expanding the traditional boundaries of conceptual painting, Guyton's inkjet works express a new approach to modernity. As Scott Rothkopf has written, "[Guyton] improbably endows these mechanical pictures with a lived sense of his struggle to bring an image from the screen onto the canvas or simply to bring an image into being at all...[T]he interaction between the digital and the manual, the pictorial and the literal, have always been at the heart of Guyton's practice and its deeply rooted connection to the ways in which we haltingly navigate the visual and technological barrage of our time." (S. Rothkopf, "Operating System. I. From Image to Object," in *Wade Guyton OS*, exh. cat., Whitney Museum of American Art, New York, 2012, p. 25)



9

JULIE MEHRETU b. 1970

Stadia Excerpt (a small resurgence), 2004

ink, acrylic on canvas

36 x 47 in. (91.4 x 119.4 cm)

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

PROVENANCE

Carlier Gebauer, Berlin

Acquired from the above by the present owner

LITERATURE

"Julie Mehretu: Grey Area, Commission for the Deutsche Guggenheim," *Deutsche Guggenheim Magazine, Issue 9*, Fall 2009, p. 9 (illustrated)

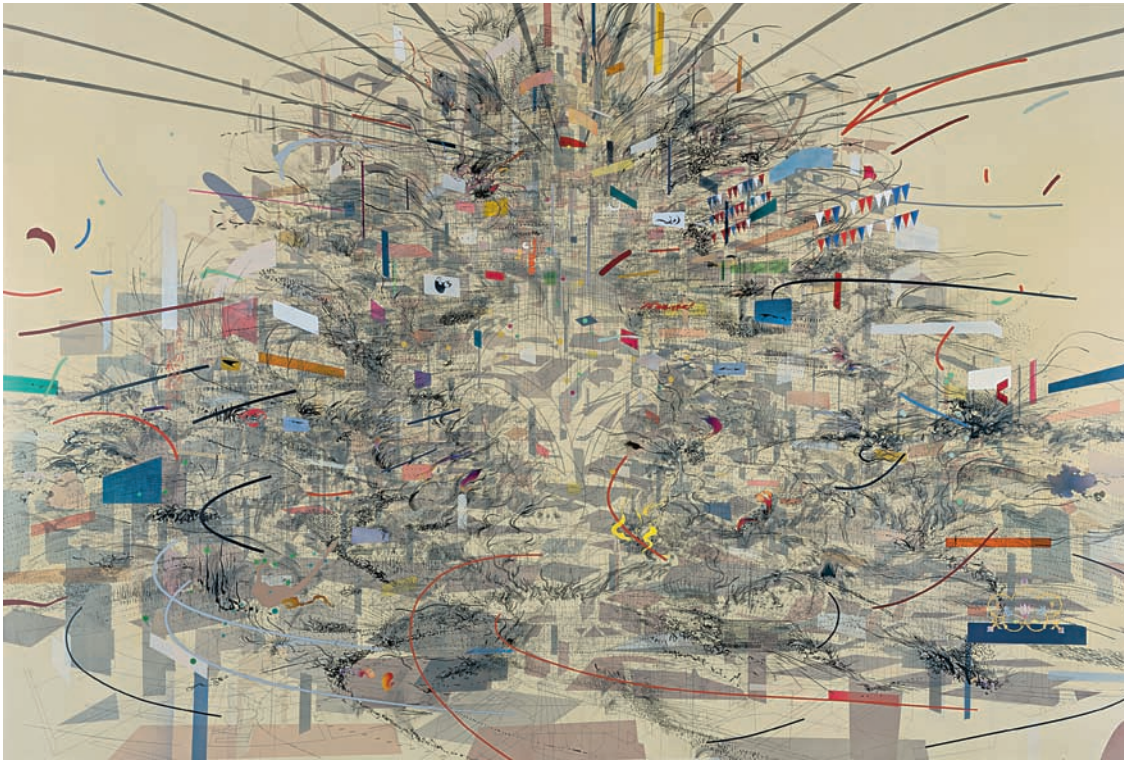
"I'm not trying to spell out a story. I still think you feel the painting, and the reason you read the mark is because you also feel the mark."

JULIE MEHRETU, 2009









Julie Mehretu, *Empirical Construction, Istanbul*, 2003, ink and synthetic polymer paint on canvas, 120 x 180 in. (304.8 x 457.2 cm), The Museum of Modern Art, New York © Julie Mehretu, Photo: Erma Estwick, Courtesy White Cube

Julie Mehretu's masterwork *Stadia Excerpt (a small resurgence)* is one in which painting and viewer are united through pure energy and kinetic force. As one stands before the painting, we are left simply marveling at its splendor. Inundated with variously sized shapes which punctuate frenzied and rigid lines, ablaze with bold colors against a lavender background, *Stadia Excerpt (a small resurgence)* announces itself triumphantly in its powerful imagery. Mehretu is celebrated for her immense canvases deluged in questions of contemporary culture and for her expert handling of media. The abstraction of the work can feel at times jarring when our immediate reaction may be to create and then discover a sense of order in the work, and yet Mehretu asks us not to grasp for understanding and meaning at first encounter. Rather, she simply presents the work, challenging us with its insoluble questions and bewitching us into the fantastical world which she has created.

In her microcosm of lexicons, symbols and language, she designs a structure that has been carefully analyzed and yet occurs in an intangible lack of place - a blank topography. When considered through the lens of its production, the work abruptly becomes a singular and perilous moment, operating at a critical intersection of language, culture, symbolism, architecture, and politics. The present lot may arguably be considered the extraordinary apex of Mehretu's compelling body of works that have utterly cemented her as an authoritative force in the history of art.

Stadia Excerpt (a small resurgence) is drawn from a small series of works Mehretu painted in 2004 and her analysis of such relevant motifs of nationalism and insurgency through the spheres of politics, sports, and art. This kinetic work of art represents a herculean effort on the part of the artist to produce a dense amalgamation of geometric shapes and organic forms, at once an aimless explosion of kaleidoscopic color and elegantly contrived in astonishing exactitude. The ultimate composition perfectly captures the unbounded vitality and the chaotic atmosphere in our contemporary global culture. While her cultural themes are critical points of departure for the work, there exist clear and seamless allusions to her art historical forerunners. Notably, the warm orange diamonds and the black quadrilateral reverently nods to the Bauhaus and the Russian constructivist movements of the early twentieth century, and to its

champions such as Alexandr Kasimir Malevich and Wassily Kandinsky who devised the notion of abstraction as a method to propagate universalism and collectivity. Mehretu once elaborated, "I am (...) interested in what Kandinsky referred to in 'The Great Utopia' when he talked about the inevitable implosion and/or explosion of our constructed spaces out of the sheer necessity of agency. So, for me, the coliseum, the amphitheater, and the stadium are perfect metaphoric constructed spaces." (Julie Mehretu, "Looking Back: Email Interview between Julie Mehretu and Olukemi Ilesanmi, April 2003" in *Drawing into Painting*, Minneapolis, MN: Walker Art Center, 2003: 13-14).

These ideals of Utopian abstraction are tempered by the lush, cloud-like puffs of black ink, as drawn from Chinese calligraphy—perhaps the ideal tool to engender the impression of explosion she so seeks. Yet despite these different and significant influences, Mehretu's pictorial language is fundamentally her own: "Even though I collect and work with images in the studio they don't enter the work directly. Instead I'm trying to create my own language... Abstraction in that way allows for all those various places to find expression." (Julie Mehretu, *BOMB* magazine Artists in Conversation, by Lawrence Chua).

The breathtakingly dynamic composition of *Stadia Excerpt (a small resurgence)* demands a dissection. The hundreds of marks which curve, bustle, and ultimately unite in foreground and background of *Stadia Excerpt (a small resurgence)* seem to be bound with a purpose that drives them so effectively. These lines are contextualized by the delicate blueprint of a structure, massive and circular, which transform into a language of architecture allowing the various components to communicate with one another. When we utilize the *Stadia Excerpt (a small resurgence)*, along with the colorful signifiers of flags and other icons, the work broadly maps our collective experiences in an arena-like environment. Through connecting her many symbols, the lines become a kind of crowd, driving towards not the individual directions of each line and each shape but toward a greater and more powerful event of change.

The audacious display of brushwork alongside these magnificently executed lines delivers a tour de force of technical dexterity. The brightly



Julie Mehretu, *Grey Space (distractor)*, 2006, ink and acrylic on canvas, 72 x 96 in. (182.9 x 243.8 cm), Saint Louis Museum of Art, Missouri © Julie Mehretu, Photo: Erma Estwick, Courtesy The Project, New York

colored shapes, progressively arranged in patterned triangles, repetitious stars, globular circles, and thinly stretched parallelograms, dance across the upper register of the work and suggest the individual elements of any nation's flag, detached and re-appropriated into a kind of universal emblem. Abstraction gives Mehretu an approach to illuminate the indescribable and allows her to represent the difficult conditions. Simply, architectural spaces, such as a stadium as inferred in the present lot, furnish a setting in which diverse people proudly celebrate their home and their team. Yet it is precisely this nationalist pride and overzealous spectacle that Mehretu unpacks as a potentially dangerous and deadly force in our increasingly fragile post-war world.

The overall impression of the present lot is one of immeasurable stamina and frenetic energy: an electrifying visceral struggle which concurrently enraptures and disconcerts. Underlying and structuring the entire canvas is the delineated stadium from dozens of visual perspectives and angles simultaneously. As our eye travels throughout the work, the linearity leads to dead ends and suddenly we are confronted with the very real possibility that the construction is falling apart to sheer ruins. The battle between our expectations and Mehretu's "reality" come unhinged and we are forced to reconcile the stadium as an incoherent, disjointed subject, or lack thereof. If but for a moment, it feels as though the canvas itself is swallowing the stadium in a futile endeavor to support the structure only to decompose it. Mehretu's consummate talent in creating this visual conflict is best elucidated through her own declaration: "The most interesting things that can happen in painting are not what you can plan in advance but what happens when you're making them. It breaks down all the preconceptions of what you think you have." (Julie Mehretu, BOMB magazine Artists in Conversation, by Lawrence Chua).

Because Mehretu slowly builds her work from multiple bands of forms and lines, the components in *Stadia Excerpt (a small resurgence)* appear to be hanging in the balance between facades, and are tangled in a churning motion around the axis of her canvas. This sweeping movement highlights the mobilizing of bodies within and among spaces while recognizing the booming speeds at which our technology and increasingly our culture moves. While it is important to concede that the work can be quite

disorienting, *Stadia Excerpt (a small resurgence)* is a shelter, a quiet moment for the viewer to ponder the potentiality and significance of this interconnectedness. The layering, mapping and logic within *Stadia Excerpt (a small resurgence)* describe a relevant evolving perspective and imperative response to an ever-changing and fickle world. Mehretu describes, "The characters keep evolving and changing through the painting. But I think... I have been able to take this language that I've been developing, in all its many parts, and really bring it to a head, almost like a crescendo." (ibid) Indeed, *Stadia Excerpt (a small resurgence)* can be considered the apex of her mastery over all of the moving parts involved in the execution of such an ambitious project.

Though Mehretu's iconic *Stadia Excerpt (a small resurgence)* is bursting with tonal hues of color and energetic lines, the dark facts buried within its layers present a disheartening picture of how we digest tragedy as a nation. In the wake of the September 11th attacks and the start of the war in Iraq, the chaos, frustration, and heartbreak was deeply felt in not only every American household, but also in nearly every corner of the world. The pain of the United States festered into a hateful war that tore apart communities and nearly brought a nation to its knees. Mehretu reflected: "That's reductive, I know, but it was interesting because you could feel a nationalist sensibility in the responses to the war, even in the dissenting perspective... Here was this horrible situation happening and the reactive way each country was relating to it was as if it was a rugby match, as if we weren't all in it together." (ibid)

The discussion of the war was narrated in the media as though the battle was happening in an arena, a kind of space that became a global spectacle and forced its spectators to choose their loyalties to a single side, or a team, if you will. "In the stadia paintings there seems like there's this big event occurring that's very orderly and makes a lot of sense, that there will be an outcome that we can either cheer or oppose, but that doesn't really happen in the painting." (ibid) The shortfall of a resolution in *Stadia Excerpt (a small resurgence)* mirrors the similar consequence in the war, as it still dredges on in our reality and our history, and it is this total failure of reason or answer that elicits such a deeply-felt emotional response to the work.

◦ 10

MARTIN KIPPENBERGER 1953-1997

Untitled, 1984

oil, silicone on canvas

48 x 78¾ in. (121.9 x 200 cm)

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

PROVENANCE

Collection of Albert Oehlen, Germany, acquired directly from the artist

Thomas Ammann Fine Art, Zurich

Private Collection

EXHIBITED

Madrid, Palacio de Velazquez, Museo Nacional Centro de Arte Reina

Sofia, *Kippenberger: Pinturas*, October 20, 2004 - January 10, 2005

Zurich, Thomas Ammann Fine Art, *Martin Kippenberger*, June 2 -

September 30, 2009

LITERATURE

Kippenberger: Pinturas, exh. cat., Palacio de Velazquez, Museo

Nacional Centro de Arte Reina Sofia, Madrid, 2005, p. 128 (illustrated)

Martin Kippenberger, exh. cat., Thomas Ammann Fine Art, Zurich, 2009,

no. 1, p. 1 (illustrated)

“...the stupidest things suddenly turned into something quite individual. It’s such a comic process. Always get to the heart of the matter, to things that are so close that you wouldn’t think of them. Like an egg, or that sort of thing, and mess about with that ... You don’t have to painstakingly pull things apart, discover something somewhere or other. Some things are never used up because there’s still so much in them”

MARTIN KIPPENBERGER







“I drew my way through all the art books on the book shelves. That helped me to see things more clearly than if I’d just looked at the pictures.”

MARTIN KIPPENBERGER



In Martin Kippenberger’s widely varying work, which includes sculpture, painting, and collage, one finds so little consistent conventionality in his visual manifestations that it has befuddled art critics and observers alike, calling into question the very meaning of artistic creation. Kippenberger has deconstructed and reconstructed symbolic representation the way city planners rebuild war-torn neighborhoods, offering contemporary perspectives on new societies.

The artist painted this iconic image of what first appears to be an alienating institutional structure in 1984, a year which is also the title of George Orwell’s book in which institutions play a defining role in reshaping the personalities of its characters. The mid 1980’s saw increased tensions between the superpowers during the second phase of the Cold War. Kippenberger’s life and travels in Berlin as well as in the United States exposed him to the propaganda emanating from institutions on both sides of the Berlin Wall. With an aesthetic, hyper-sensitivity, he witnessed firsthand the effects of this propaganda on the nation’s individuals.

Below Kippenberger’s fiery Armageddon in the present lot, *Untitled*, 1984 lies a seemingly unassuming concrete building, formed by alternating light and dark patches of grey. Echoing the contemporary tenets of modernist architecture, this construction is none other than the Betty Ford Clinic, opened in 1982, just two years before Kippenberger’s painting was realized. Portrayed in a variety of geometrical shapes, Kippenberger upends the intentionally calming facets of the real-life alcohol and drug treatment center, turning each section into an interlocking piece of a nightmarish, metaphorical prison. Kippenberger manages to insert flourishes of flesh tones and yellow onto the walls of building, hinting at a building unduly aged by virtue of the emotional burden of addiction within, while referencing older and alienating buildings he grew up with in Germany: the post-war apartments in the west and the soviet-style bloc housing to the east.

In what may first appear as a distinctly representational work, the present lot, *Untitled*, 1984, stirs with a psychological tension beneath the surface, fusing figurative and abstract expressionist styles. Here, we see a brilliant balancing act between communism and capitalism, the dominating two ideologies that sent many of its citizens to respective institutions of rehabilitation and reeducation. Like the two sides of the then divided Germany, like the fragmented self of the artist, and the fractured psyches in the clinic, this painting is divided into two canvases. The artist united



Martin Kippenberger, 1985, Photo: Bernhard Schaub © Estate Martin Kippenberger, Galerie Gisela Capitain, Cologne



This page and opposite: Martin Kippenberger, *Three Houses with Slits* (Betty Ford Clinic, Stammheim, Jewish Elementary School) *Drei Häuser mit Schlitzten* (Betty Ford Klinik, Stammheim, Jüdische Grundschule), oil and lacquer on canvas, Three canvases: 49 3/16 x 59 1/16 in. (125 x 150 cm) Stedelijk Museum of Amsterdam, Amsterdam © Estate Martin Kippenberger, Galerie Gisela Capitain, Cologne

the two canvases with a wooden support system, on top and on bottom, echoing the support system given to the broken lives inside the clinic, and their attempts to piece themselves back together.

But Kippenberger's surreal gestures do not stop there: on the path to the door of his construction, and above his marvelous blend of pavement and grass—alternating in shades of slate grey, pale green, and bright emerald—lie sublime curiosities: a tree reminiscent of a cypress tree dons a tear drop shaped lavender top, like an extinguished light bulb, harbingers of the intimidating feats of self-discipline, emotional self-flagellation. The shapes are also Kippenberger's signature egg-like symbols of rebirth—the ultimate goal of the institution and of art. In the background, as if to suggest the isolated means of communication within the building itself, Kippenberger—employing 3D silicon piping—darts telephone lines across the blazing sky, providing a false horizon that can be contrasted against his true vanishing mountainous one. This highlights the synthetic, plastic world of superficial communication on the outside, with the real, insulated communication echoing inside the institution's walls.

Kippenberger has fused eastern bloc and western bloc history and architecture. He uses the western styles of abstraction and expressionism with the style of Soviet Realisms to achieve this organic synthesis. The result is a mesmerizing, deeply layered work of brutal honesty, where the external anthropomorphic subject matches the vibrant emotional intensity of the world in which it resides. This fascination with institutions brimming with the psychological weight of their intended societal functions was a constant in Kippenberger's work during this period. Other institutional and architectural subjects he painted include the *U.N. Building-The Home of Peace*, 1984, in which the United Nations becomes an Orwellian dysfunctional and unstable institution, and the fragmented Manhattan skyline in *New York Zum Russich*, 1985. He further explores other public locales such as prisons, schools and rehabilitation clinics in works like *Three Houses with Slits* now in the Stedelijk Museum, Amsterdam. In another contemporaneous painting such as *San Carciano (Hysteria Land)*, 1984, Kippenberger sought to imbue various material institutions with the emotional life that they contained—a unique type of portraiture. He would later tackle the subject of the arena of war itself, parodying it with bright colors and humorous mascots, each intent upon humanizing the realm of an emotionally mechanized world.

But the present lot offers an incisive perspective on the personal nature of the artist, namely due to the fact that Kippenberger's personal life could possibly draw him to such a place where his habits of substance taking and way of life could be threatened. The Betty Ford rehabilitation center, full of celebrity and notoriety, presented both a target of criticism and a point of reflection for Kippenberger in the mid-1980s.

But aside from Kippenberger's personal connection to his subject matter, *Untitled*, 1984 provides us with a rare glimpse into Kippenberger's wealth of visual influences, all the way from post-impressionism to the American Abstract Expressionists. In the lush and swirling brushstrokes of Kippenberger's magenta tree, along with a graphic explosion of color in his sky, we find the work of a Van-Gogh-like hand, whose use of intentionally unrealistic brushwork allowed the chromatic life of his paintings to beget a wider emotional truth surrounding his subject matter. Just as *Wheatfield with Crows*, 1890 showcases the wild fire of emotion inherent in the vitality of the field against the darkness of the sky, so Kippenberger shows us a sky's burning beauty against the bleakness of the center below. While Van Gogh paints from the inside of an institution, Kippenberger paints from the outside. But in Kippenberger's post-modernist playbook, the blazing beauty above can possess quite a different connotation when compared to Edvard Munch's 1894 masterpiece *Anxiety*, in which a crowd of petrified pedestrians stand ominously below a similar sky. The concept of anxiety runs throughout Kippenberger's oeuvre, making subjects such as war and human confinement excellent visual fodder for his work.

But while static anxiety—fear, dread, brooding paralysis—showed up consistently in his work as a German living just to the west of the Iron Curtain, Kippenberger himself was obsessed with the anxiety of historical and cultural artistic influence, personally testifying that originality in painting was beyond achieving. This led to his marvelous portraiture of the mundane, and the hidden banality of evil that can reside in such innocuous subject hood: "To encounter a work by Kippenberger is to experience the discomfort and embarrassment of getting too close, of knowing more than one would wish to know or admit, of confronting something that is banal and annoying, that dismisses received notions of right or wrong. His work is not simply about getting to the truth or unearthing dirty secrets, but about uncovering the mechanisms that produce meaning and the ways in which they define the role and position of the artist." (A. Goldstein, 'The Problem Perspective: Martin Kippenberger', in exhibition catalogue, *The Problem Perspective*, Cambridge, 2008, p. 40) This is, of course, a



Edvard Munch, *Anxiety*, 1894, oil on canvas, 37 x 28 3/4 in. (94 x 73 cm), Munch-museet, Oslo, Norway / De Agostini Picture Library / M. Carrieri / Bridgeman Images

facet of experience on full display in *Untitled*, 1984, in which we witness the transformation of a beneficent institution into one unworthy of our trust—a prison of the mind. This psychological state is the product of both the capitalist west and the Communist east; citizens of both societies are victims of their ideologies, addiction being the way in or out for some. Both systems have their rehabilitation and re-education centers, to help people fit into their respective societies.

But the wide cast of Kippenberger's net of influence leads us to those who find freedom in pure expression—where the absence of figuration is the most truthful of all. Clifford Styll's *Untitled*, 1951-52 is one such canvas, in which the staining properties of his deep reds and maroons are an end in and of themselves. Kippenberger certainly draws from the wisdom of the American Abstract Expressionists, and Styll in particular, in his own visual feast, improvising the spectacular coloring of his background with artistic bravado, approaching the physicality and athleticism of what we might term "action painting." The present lot is a superlative example of the conscientious artist: one who comprehends his place in art history yet triumphs time and time against the burden of stylistic categorization. While *Untitled*, 1984 is a foray into realism for Kippenberger, he ignites the emotional life of an institution with poignant fire, launching a material institution into the realm of expression and abstraction. The present lot is a perfect picture of artistic and emotional freedom: offering new perspectives on reality. *Untitled*, 1984 comes to represent Kippenberger's quintessential manner of working, where the chains of style have been unshackled, and the weight of his message remains concrete.



RICHARD PRINCE b. 1949*Untitled (Cowboy)*, 1998-99

Ektacolor photograph

59½ x 83½ in. (150.8 x 212.1 cm)

Signed "Richard Prince" on a label affixed to the reverse.

This work is number 2 from an edition of 2 plus 1 artist's proof.

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

Gagosian Gallery, New York

New York, Phillips de Pury & Company, *Contemporary Art Part I*,

November 8, 2010, lot 113

Acquired at the above sale by the present owner

EXHIBITEDLondon, Serpentine Gallery, *Richard Prince: Continuation*,

June 26 - September 7, 2008 (another example exhibited)

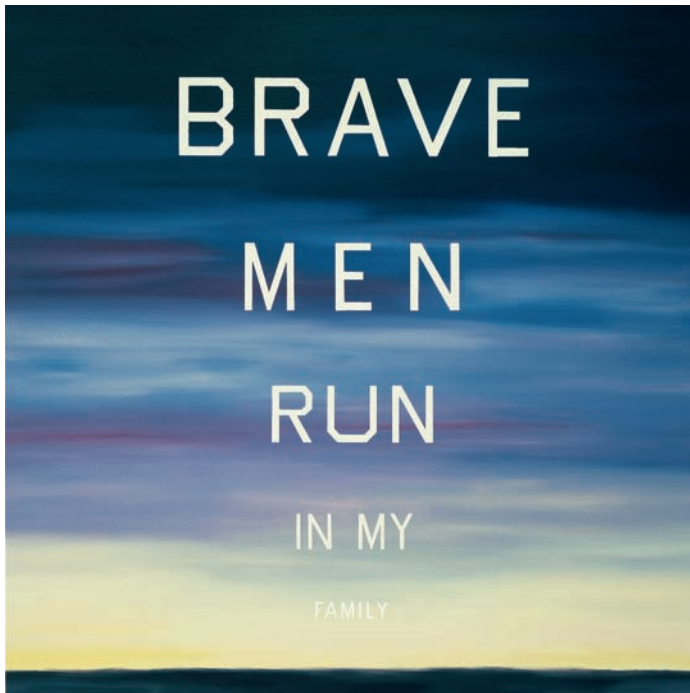
"I first started 'seeing' the Marlboro advertisement in 1980 while I was working at *Time/Life* magazine. 1980 was the first year they started using other models for the 'cowboy'.... I thought these new models were more generic and less identifiable and could make it seem like after the logo and copy were cropped out that the re-photographed image could be more my own. Every week I would 'claim one.'"

RICHARD PRINCE









Ed Ruscha, *Brave Men Run in My Family*, 1983, oil on canvas, 64 x 64 in. (162.6 x 162.6 cm) Collection Iris Mink, Los Angeles © Ed Ruscha



Richard Prince, *Untitled (Cowboy)*, 2012, ink jet and acrylic on canvas, 95 x 56 in. (241.3 x 142.2 cm) © Richard Prince. Courtesy Gagosian Gallery. Photography by Robert McKeever

The greatest artists possess the power to blur the line between reality and illusion. Richard Prince, aside from demonstrating this formidable skill on countless occasions during the past thirty years, has become somewhat of a mythmaker in American art by redefining the origins of our national heroes. Though the cowboy himself has come down to us in a variety of forms—from the prideful singing of Gene Autry to the peon of loneliness that is the symbol of the frontier—Prince has manipulated certainly his sexiest form, that of the Marlboro Man, into something much deeper: an exploration of contemporary masculinity. In *Untitled (Cowboy)*, 1998-99, Prince visits the cowboy for the second time in his career, delivering us a cinematic vision of America's greatest hero.

First embarking upon his Cowboy series in the mid-1980s, Richard Prince set about his monumentally influential project of appropriation now known as the "rephotographs." Subtracting any kind of branding or commercial advertising from his source material, Prince blew up his images in order to emphasize their individual aesthetic appeal independent from their original purposes of product marketing. In doing so, Prince has been recognized as one of the greatest innovators of the readymade since Duchamp himself, often occupying the same breath as Jeff Koons or Richard Pettibone. Yet Prince's photographic approach had an effect upon the world of photography as well, as his work has come to influence an entire generation of advertising executives and freelance journalists:

"It is now widely accepted that Richard Prince was slightly in advance of several other artists in his use of this radical method of appropriation known as re-photography, and that he played a significant role in the development of a new, oppositional type of photographic practice, critically described as postmodernist. He was part of a generation that... used photographic procedures to simultaneously redefine photography and art." (L. Phillips, *Richard Prince*, New York, 1992, p. 28). The result has been a new presence of artistic practice in common methods of marketing—a higher standard for those intending to sell their product.

It is no great wonder that Prince chose to return to the Cowboy, one of his most celebrated series, in the late 1990s. According to Prince himself, finding a central figure in his work was a way to live vicariously through his subjects: "Without him as an identifying factor, it was easier to present these pictures as something other than they were. I think that's the way I felt at the time anyway. Other than I was." (L. Phillips, *Richard Prince*, New York, 1992, p. 95). But while his work of the 1980s had a distinctly gritty feel due to its inferior technology blown up to unintended size, Prince's Cowboys of the late 1990s are more streamlined in their pixels, more intimate in their declarations of manhood. Fascinatingly, this is due to two circumstances: the first are major advances in photographic technology, allowing for a finer appearance after the photograph is appropriated. The second is Prince's own influence: Marlboro's advertisements of the late 1990s are in some ways a direct response to Prince's work of the 1980s. In turn, the present lot is less a simple appropriation and more of an appropriation of an appropriation. It is art imitating advertising, imitating art, imitating advertising, imitating life. Put simply, it is four degrees separated from reality, in a status that the French philosopher Baudrillard refers to as the hyperreal.



Ed Ruscha, *Mother's Boys*, 1987, oil on canvas, 60 x 84 in. (152.4 x 213.4 cm), Collection the artist © Ed Ruscha

Which is not to say that Prince's protagonist has lost any of his trademark bravado or charisma. Prince's massive ekta-color photograph, devoid of any branding, is a gorgeous study in solitude and masculinity. Taken at sunset, as the golden sunlight from the horizon illuminates the space beneath the barn's roof, the picture is hyper-saturated in red and brown hues, cropping the top and bottom of the picture almost as if we were watching the scene play out on a widescreen. This serves to emphasize the cinematic effect of the picture; the luminous center is the locus of all the action. Prince chooses photographs that conjure our innate relationship to film and the clichés that populate motion pictures.

Indeed, the main character in the photograph is perhaps the greatest of all American clichés. Alone at the right, with only a lasso to keep him company, the lone Cowboy seems to relish his time alone. Clad in leather and flannel, he is the perfect embodiment of a timeless figure, one whose mediums of depiction may change but whose nature never wavers from its masculine center. Yet the character himself is rather impersonal, busying himself with his lasso as opposed to engaging with the observer; his ten-gallon hat obscures the better part of his expression, making it clear that he would rather be left to his own devices.

Prince's use of photographic appropriation raises the question of our relationship to his protagonist. Indeed, for Americans, there is an almost inherent connection to the cowboy as a state of being: "The image of the cowboy is so familiar in American iconology that it has become almost invisible through its normality. And yet the cowboy is also the most sacred and masklike of cultural figures. In both a geographical and cultural sense, a cowboy is an image of endurance itself, a stereotypical symbol of American cinema. He is simultaneously the wanderer and the mythological symbol of social mobility. Even today, the image of the cowboy has not lost its luster." (Rosetta Brooks, 'Spiritual America', in *Lisa Phillips*, ed., *Richard Prince*, New York, 1992, p. 95). Does the fact that he originally coalesced in the form of a tobacco advertisement make the image any less relatable? Can we still contemplate the aesthetics of a photograph and its spiritual center if we know that its original purpose was to sell a product?

Prince assures us of two things: the first is that, no matter the original intent of the photograph, Prince has redefined it into an aesthetic object on his own terms. Secondly, no amount of corporate manipulation can ever bastardize an ingrained cultural symbol this pure.

12

RUDOLF STINGEL b. 1956

Untitled, 2013

oil, enamel on canvas

83 x 67 in. (210.8 x 170.2 cm)

Signed and dated "Stingel 2013" on the reverse.

Estimate \$700,000-1,000,000

PROVENANCE

Gagosian Gallery, New York

“In 1989 I rented the former showroom of ‘Magic Carpet’ on Houston Street as a studio. There was wall-to-wall carpet covering the entire floor of the loft space.....It took me a while but at some point I realized that taking an entire space by laying carpet was more powerful than the paintings I was doing at that time.”

RUDOLF STINGEL, 2013

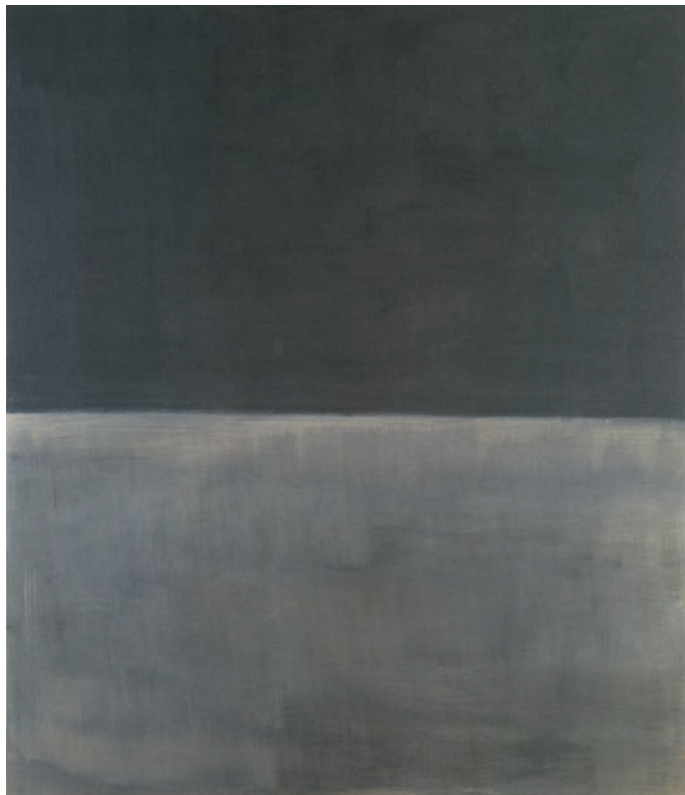


Rudolf Stingel's exploration of decoration as a mode of art is one of the most defining elements of his distinguished career. For Stingel, beneath every expressive motif of the Persian carpet lies a varied story of power, wealth, and beauty—and, when combined with his own technique of silkscreen, each canvas takes on a hybrid quality, at once a meditation on the historical semiotics of prestige and a breathtaking transformation of one of our most perennial and beloved design patterns. As opposed to most of Stingel's carpet paintings, the present lot represents a singular departure from order and measured placement, instead choosing to embody the chaos and exceptional beauty of imperfection. *Untitled*, 2013 is more than just another one of Stingel's seminal works: it is a painting without parallel.

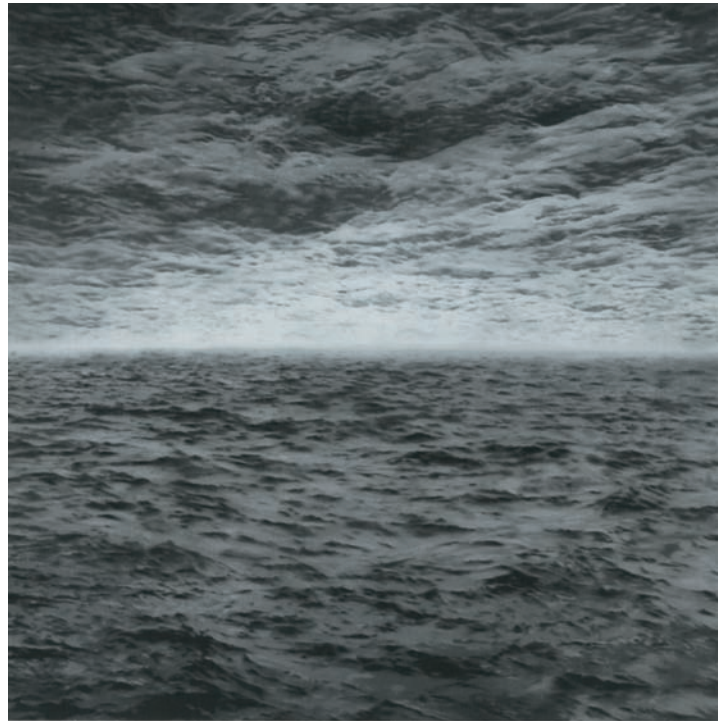
First bursting onto the New York scene in the late 1980s, Stingel gained both notoriety and widespread praise for his 1989 manual titled "Instructions", which led the reader through his creative process, seemingly blurring the line between creator and observer. Many of his later series explored this relationship more deeply, calling upon the viewer's interaction and tactile participation.

The *Carpet Paintings* have undergone a similar internal evolution. While they have constituted one of Stingel's most reliable series of the past twenty-five years, that is not to say that they appear uniform in appearance. Carving out a silkscreen pattern from the surface of Persian Carpets, Stingel first employed only a single shade of white, silver or black for his paintings. In more recent years however, Stingel's work has shifted to include dichromatic schemes as well, which we see at work in spectacular form in the present lot.

The bottom half of *Untitled*, 2013 falls stylistically in line with much of Stingel's earlier carpet paintings: we find the perfect pattern of a Persian rug, floral designs sprouting from a central axis, then blossoming in perfect parallel schemes as they branch out towards the edge of the carpet. It seems as though Stingel has gone to even greater lengths in



Mark Rothko, *Untitled (Black on Gray)*, 1969–70, acrylic on canvas, 80 1/4 x 69 1/8 in. (203.8 x 175.6 cm), Solomon R. Guggenheim Museum, Gift of The Mark Rothko Foundation, Inc., 1986 © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York



Gerhard Richter, *Seascape (Sea-Sea) [Seestück (See-See)]*, 1970, oil on canvas, 78 3/4 x 78 3/4 in. (200 x 200 cm), Nationalgalerie, Staatliche Museen zu Berlin, Berlin, Germany © Gerhard Richter, 2014

this particular work to lay his silkscreen facsimile completely flush with the two sides of his canvas (perhaps even choosing a canvas that fit the size of the carpet, as opposed to his usual technique of multiple silkscreens upon the same canvas).

But the similarity to his earlier work stops there. Above, a vast storm of pigment, shadow, and abstraction dominates the space, mercilessly scattering any vague sense of painterly decorum or designer etiquette. Huge swaths of silver lay over an undercurrent of pulsating charcoal, which burns through the neutral layers that lie atop of it. Stingel has created a geographic spectacle for us: the vast sands of the desert in silver are in constant combat with a firestorm of darker greys, both locked in constant struggle across the landscape of the canvas.

This gorgeous spin on Stingel's more controlled canvases of the past serves only to intensify the message within: that ageless motif of wealth and power, the Persian carpet, enjoyed by emperors and merchants alike, is now dissolving upon itself, disseminated throughout the world as a symbol of beauty as opposed to prestige. Stingel manages to illustrate the changing arc of history through his pictorial genius.

For artistic feats such as these, Stingel has proven himself without equal in the artistic community. It is one reason that he has defied stylistic categorization: "Stingel is hard to pigeon-hole: the industrial procedures and mechanically produced materials he uses relate to the Minimalist tradition, while the colour, size and lavishness of his works deny this connection. Indeed in 1993, when he exhibited a huge plush orange carpet glued to the wall at the Venice Biennale, many cited its connections to the Colour Field painting of Mark Rothko." (A. Coulson, "Rudolf Stingel", *Frieze Magazine*, Issue 86 (October 2004)). Aside from his contemporary Christopher Wool, who also employs symbolic decorative motifs to a great extent, perhaps Rothko is the best comparison for Stingel's overall project: one who ventures to highlight artistic power through its visual portraiture. *Untitled*, 2013, represents a later and more radically commanding period of Stingel's work, one where his subversive influence is as great as his visceral punch. Through paintings such as the present lot, Rudolf Stingel has done us a great service: to continually question the nature of what it means to be a painter in today's world.



13

RICHARD PRINCE b. 1949

Joke, 1993

oil on silkscreen on canvas

56 x 48 in. (142.2 x 121.9 cm)

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

PROVENANCE

Barbara Gladstone Gallery, New York

Salon 94, New York

“I realized the cartoon drawings were not ‘jokes’. They were cartoons. It occurred to me that if I was to call them ‘jokes’ then I would need to get rid of the illustration and concentrate on the punch line. So that’s what I did.”

RICHARD PRINCE, 2005

The old man stood at the gates of the cemetery
and wept. A passer-by stopped to comfort him.
"Why are you crying?" the latter asked softly.
"My daughter is laying in there," explained the
weeping one. "Sometimes I wish she was dead."



Cy Twombly, *Free Wheeler*, 1955, paint, chalk, pencil, pastel on canvas, 68 1/2 x 74 3/4 in. (174 x 190 cm), Hamburger Bahnhof - Museum für Gegenwart, Nationalgalerie, Berlin, Photo: Jochen Littkemann © Cy Twombly Foundation



Robert Ryman, *Surface Veil I*, 1970, oil and blue chalk on stretched linen canvas, 143 15/16 x 144 in. (365.6 x 365.8 cm), The Solomon R. Guggenheim Museum, New York © 2014 Robert Ryman, Artists Rights Society (ARS), New York

Richard Prince has managed to make an equally large impact upon the world of art with every new series he undertakes. Yet the essence of Prince's distinctive hand is in the filtering and appropriation of culture, specifically popular culture, as we see in his *Cowboys*, *Nurse Paintings*, and, of course, his *Joke Paintings*. In the latter, he engages a singular facet of American culture—that of the verbal quip, exposing it to an unfamiliar visual setting. The unrivalled simplicity and aesthetic excellence of his early *Joke Paintings* from the late 1980s through early 1990s, including the present lot, 1993's *Joke*, allowed Prince to isolate the physicality of the language itself, giving what is normally an insignificant bit of cultural milieu the spotlight. In *Joke*, 1993, we witness the birth of Prince's later forays into multi-chromatic and multimedia joke collages, here in its first and purest iteration.

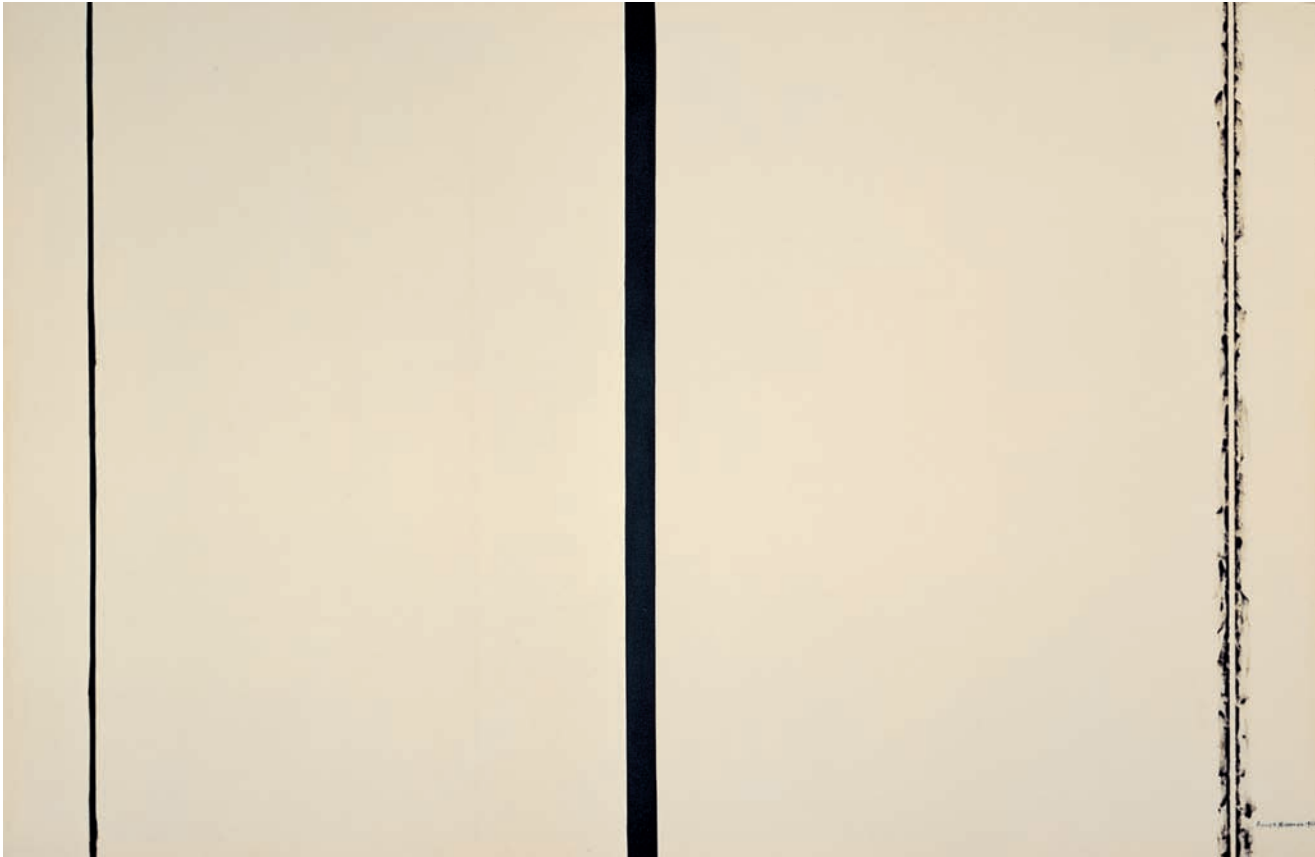
The marvelous variation among Prince's joke paintings that we have witnessed in the past twenty-five years is like watching a flower blossoming in slow motion. Beginning with simple hand-written jokes on scraps of paper, Prince later employed both silk-screen techniques and simple fonts to achieve the isolation and glorification of his selected text. Vincent Pecoil describes the wide array of textual variation in Prince's work:

"Some jokes are hand-written, others are silk-screened; the letters follow each other on a straight line or on a wavy line, are centered or placed at the bottom of the image, like captions, repeated, superimposed... Sometimes, the jokes are looped, as though they were told one after the other, as in stand-up comedy, and linked to one another with a simple 'one more', 'another one' or 'okay'. At other times, a malfunction seems to occur, like a broken record, and the same joke is repeated twice on the same painting. In general, the same jokes are repeated from new series to the next on all possible supports." (V. Pecoil, *Richard Prince: Canaries in the Coal Mine*, Oslo, Astrup Fearnley Museum of Modern Art, 2007, p. 128)

In this regard, Prince has developed a particular fondness for specific jokes in his work, favoring not only those that have a particular resonance in American culture, but also those at which one might groan due to his overexposure to the punch line. It is in this way that Prince derives his signature cultural appropriation, preying upon the ability of the joke to be recognizable, and, hopefully, overly familiar to the viewer.

Unlike some of the later *Joke* paintings, in this early example, Prince approaches the canvas not with caution, but with great vigor. While seemingly pristine from a distance, upon close inspection the surface bares the marks of his artistic process. Wisps and dashes of paint jazz across the canvas, marking the clean surface with intentional and vigorous imperfections. The dollops of paint are infused with the motions of Twombly scripture, as they move and dance across the picture.

Upon even closer examination, beneath a veil of white wash lies a preliminary joke. Only the outline of black lettering is evident, the joke itself has vanished, leaving merely a silhouette of its once witty pun. The contrast of jet black text upon the white surface evokes the starkness of newsprint or typewritten notes from decades past. The crammed text also alludes to a cinematic scroll, reminiscent of Ruscha's brilliant treatment and celebration of text, as seen in *The End*, 1991.



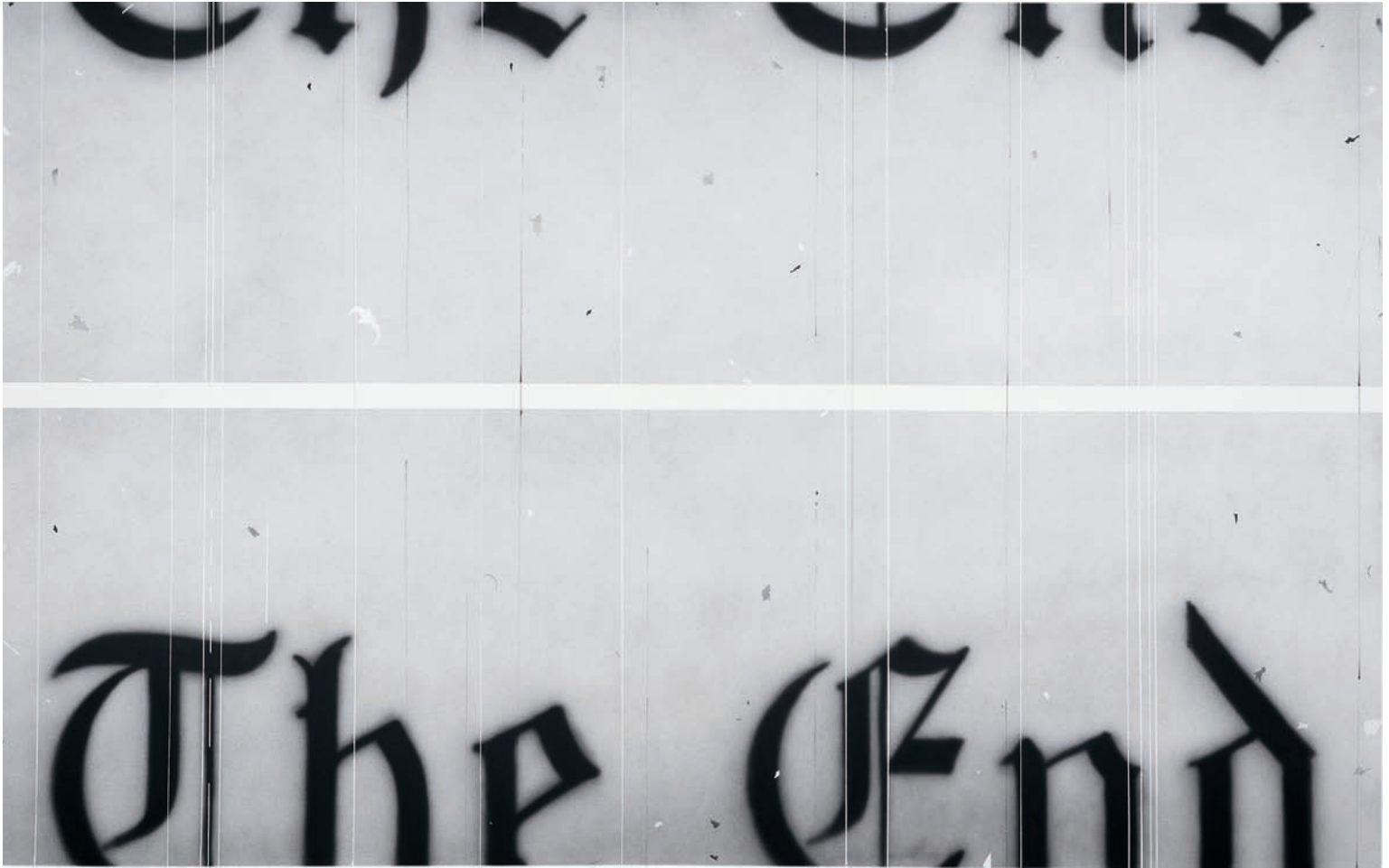
Barnett Newman, *Shining Forth (To George)*, 1961, oil on canvas, 114 x 174 in. (290 x 442 cm) Photo: Philippe Migeat. © ARS, NY © 2014 Barnett Newman Foundation / Artists Rights Society (ARS), New York

Joke, 1993 possesses, as opposed to a great deal of visual art, the uncommon distinction of appearing to be simple black and rounded text upon a white wash background. This obsession with monochromatic canvases and with white wash in particular—a staple in Prince’s early Jokes—ties his work to a multitude of artists who worked in or are currently working in a similar luminous medium, among them Agnes Martin, Robert Ryman, and, of course, his contemporary, Christopher Wool. Prince also shares the distinction with Wool, in the present lot, of using the English language as a visual motif. But while Wool’s often veers the way of the symbol, Prince’s is firmly entrenched within the realm of the semiotic: his language and phraseology are meant to be explored both in the context of the work and without:

“The old man stood at the gates of the cemetery
and wept. A passer-by stopped to comfort him.
“Why are you crying?” the latter asked softly.
“My daughter is laying in there,” explained the
weeping one. “Sometimes I wish she were dead.””

Prince’s silk-screening of each word, spotty in its jet-black paint yet complete in its textual message, plays on our expectations: is the old man crying for his lost daughter? No--rather her lost purity. Prince’s tiny text both ropes the viewer in to its intimate realm then delivers a classic punchline upon arrival. Pulled in to read such infinitesimal text, the observer feels as though this particular joke, despite its triteness, was manufactured especially for him to enjoy, its mischief surprisingly effective in such a subtle form.

Prince’s text is remarkable for the same reason that his simple and beautiful white-wash is profound: both carry a sense of definitive purpose—the white wash to highlight the text, and the text to arouse familiarity in the viewer:



Ed Ruscha, *The End*, 1991, acrylic on canvas, 70 x 112 in. (177.8 x 284.5 cm), Collection The Museum of Modern Art, New York © Ed Ruscha

“[Borscht belt jokes] are a signature staple... appearing on modernist monochromes, on fields of checks and as arbitrary punch lines for postwar New Yorker or Playboy cartoons. These examples of a better class of humor are variously whole, fragmented, steeped in white or piled into colorful, nearly abstract patterns yet still retain their familiarity. The same jokes occur in different works, alternately written big or little, sharp or fading, straight or rippled as if spoken by someone on a bender.” (R. Smith, “Pilfering from a Culture Out of Joint”, *The New York Times*, September 28, 2007)

In this regard, Prince is always telling the same joke—that of a piece of our own culture of humor repurposed to fill out the boundaries of a canvas. This trick—Prince’s reappropriation of low art to high art, is a synecdoche of his overarching artistic project: the quest to elevate the invisible forces of culture that echo all around us. *Joke*, 1993, contains multitudes, as it is “a carefully constructed hybrid that is also some kind of joke, charged by conflicting notions of high, low and lower.” (R. Smith, *New York Times*, September 28, 2007)

The old man stood at the gates of the cemetery and wept. A passer-by stopped to comfort him.

"Why are you crying?" the latter asked softly.

"My daughter is laying in there," explained the weeping one. "Sometimes I wish she was dead."

ANDREAS GURSKY b. 1955*James Bond Island I*, 2007

chromogenic print in artist's frame

image 102 x 78 in. (259.1 x 198.1 cm)

sheet 106 x 82 in. (269.2 x 208.3 cm)

frame 111 x 88 in. (281.9 x 223.5 cm)

Signed "Andreas Gursky" on a label affixed to the reverse.

This work is number 4 from an edition of 6.

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

White Cube, London

EXHIBITED

Munich, Haus der Kunst, Andreas Gursky, February 2 - April 13, 2007

(another example exhibited)

London, White Cube, *Andreas Gursky*, March 23 - May 4, 2007New York, Matthew Marks Gallery, *Andreas Gursky*, May 4 - June 30, 2007

(another example exhibited)

Basel, Kunstmuseum, Andreas Gursky, October 20, 2007 -

February 24, 2008 (another example exhibited)

LITERATURE*Andreas Gursky*, exh. cat., Haus der Kunst, Munich, 2007,

p. 115 (illustrated)

Andreas Gursky, exh. cat., Kunstmuseum, Basel, 2007-08,

p. 35 (illustrated)

“I asked for a high position and they gave me a place which wasn’t high enough...and so I asked for an even more elevated position, because if you are in a very high location you can read the choreography much better.”

ANDREAS GURSKY, 2009



Andreas Gursky's *James Bond Island* series, conceived in 2007, represents the artist's majestic approach to landscape photography. For Gursky, elevated perspective and oversized scale play leading roles in his compositions. His work has become praised internationally for its stunning, cinematic scope and its effort to critique and document the commodities and spaces of everyday life. In the 1990's Gursky incorporated the use of digital manipulation into his work in order to create series of photographs that were vivid in color, enormous in scale, and impossibly beautiful.

The present lot, *James Bond Island I*, 2007 depicts Ko Phing Kan (translated in Thai as 'leaning on itself'), a string of small islands located off the coast of Southern Thailand, in the Phang Nga Bay northeast of Phuket. These islands made their cinematic premiere in 1974 in the James Bond movie *The Man with the Golden Gun*. In the film the villain's evil den and nuclear base were situated on the islands. After the film's debut, the once hidden, remote islands became a popular tourist attraction with masses of James Bond fans descending upon them yearly. Guidebooks now advise people to avoid these tourist traps "full of vendors hawking coral shells that should have stayed in the sea."

Visually, the present lot employs a striking composition. The ocean surface lies almost still and lifeless with not a ripple evident. The dark, jutting island forms seem to sit atop the ocean rather than rising from it. The scene depicted by Gursky is one that will never exist through the eyes of a single viewer. The hyper vertical composition is centered by a large rock formation that sits impossibly still upon the water. The center mountain



Andreas Gursky, *Dubai World I*, 2007, chromogenic print, 120 7/8 x 87 15/16 in. (307 x 223.3 cm) (framed) © Andreas Gursky, 2014 Artists Rights Society (ARS), New York / VG BILD-KUNST, Bonn, courtesy White Cube



Andreas Gursky, *Rhein*, 1996, chromogenic print, 73 x 86 1/8 in. (186 x 222 cm) (framed) © Andreas Gursky, 2014 Artists Rights Society (ARS), New York / VG BILD-KUNST, Bonn

is surrounded by smaller massifs; however, scale is impossible to discern. The horizon is vast and the edges of the photo suggest no beginning or end. One cannot fathom the actual monumentality or scale of any of the elements and so marvels at its serene perfection. But while scale is indistinguishable, the hyper detail evident is uncanny: atop the massifs one can see a fine and moist layer of moss sitting on each peak. The water neither crashes nor swirls around the rocky bodies as it naturally would on a coast; it sits and lulls the rocks to sleep in this mystical lagoon.

The multi-perspectival image is one created by Gursky using digital techniques. His "God's eye" cartographic view is unattainable and thus even more dramatic. By depicting these particular James Bond Islands in idealized form, Gursky is also offering subtle, somewhat ironical, commentary on the consumerist impulse to obtain and to experience what is seen in film. "The 'vertiginous dynamic' of globalization, the subject of Gursky's work, is the contemporary locus of the sublime: a grand power in the face of which we feel our own smallness. Gursky's vast photographs ---of the Hong Kong stock exchange, massive ships docked at a harbor, cargo planes preparing to take off, a government building --- testify to this power. Although his photographs conjure images of globalization, Gursky is seeking less to document the phenomenon than to invoke the sublime potential within it. He freely manipulates his images, altering the architecture of the built and natural environments, creating repetitions, deepening colors, and collapsing time, in order to heighten the sense of the sublime." (A. Ohlin, "Andreas Gursky and the Contemporary Sublime," *Art Journal*, Vol. 61, No. 4, Winter, 2002, College Art Associations, p. 24)

The uncanny nature of Gursky's work is seen in these two seemingly contradictory elements: that of impossible distance and improbable pictorial sharpness. Within the present lot, the black islands form sharp outlines against the greyish blue sea and sky. Human eyesight becomes blurry and imprecise with extreme distance, whereas in Gursky's world, distance seems to be the remedy for the inherent obscurity of human vision. Gursky says that "the reading of the pictures is the same. Even if it's a really big picture, if you want to get the details, you have to approach the picture and you read the picture line by line, and the same if you read a very tiny picture. For in a way, the tiny picture could be a detail of the big picture, no?" (Andreas Gursky in "Andreas Gursky: Interview with Insight," N. Tousley, *Canadian Art Magazine*, July, 2009)



Gerhard Richter, *Seestück (Seascape)*, 1998, oil on canvas, 114 1/8 x 114 1/8 in. (290 x 290 cm), Guggenheim Museum, Bilbao, Spain
© Gerhard Richter, 2014

Gursky's "illusion of a fictitious reality" keeps the viewer from ever entering the space of the photograph and instead posits the viewer as if looking through his lens. (R. Pfab, "Perception and Communication: Thoughts on New Motifs by Andreas Gursky", M. L. Syring (ed.), *Andreas Gursky: Photographs from 1984 to the Present*, exh. cat., Kunsthalle Dusseldorf, Düsseldorf 1998, p. 9) As Gursky explains "Space is very important for me but in a more abstract way, I think . . . Maybe to try to understand not just that we are living in a certain building or in a certain location, but to become aware that we are living on a planet that is going at enormous speed through the universe. For me it's more a synonym. I read a picture not for what's really going on there, I read it more for what is going on in our world generally." (Andreas Gursky in: Andreas Gursky: Interview with Insight, N. Tousley, *Canadian Art Magazine*, July, 2009)

Gursky's *James Bond Island I*, 2007, is a monumental portal to an impossible world: one where crags sit gently upon a still bed of water. A cool and gentle wind sweeps through, around, between and above each boulder, careful not to disturb the serene lagoon in which Gursky allows us to escape for a mere moment before we realize the impossibility of the vantage point from which we stand. The illusion is not only fictitious, but wonderfully liberating.

15

NATE LOWMAN b. 1979

Pink Escalade, 2005

silkscreen ink on canvas, laid on panel

63¾ x 59½ in. (162 x 151 cm)

Signed and dated "Nate Lowman 2005" along the overlap.

Estimate \$500,000-700,000

PROVENANCE

Private Collection, London

London, Sotheby's, *Contemporary Art*, February 11, 2010, lot 163

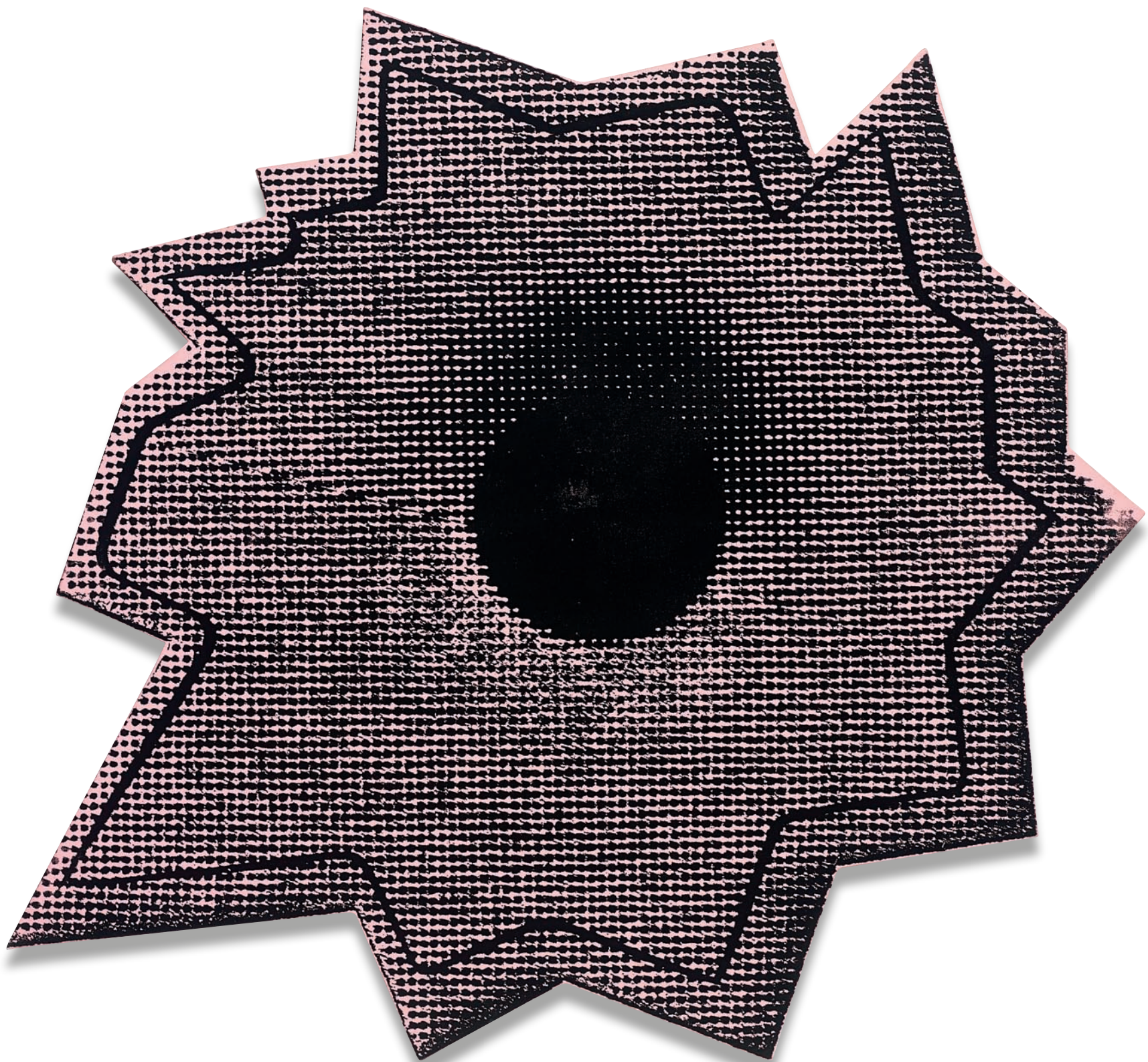
Acquired at the above sale by the present owner

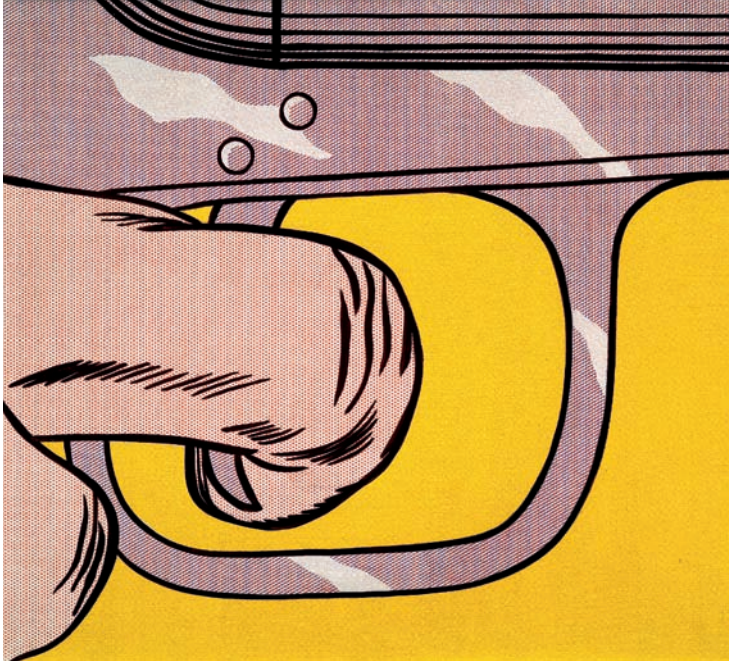
EXHIBITED

Greenwich, The Brant Foundation, *NATE LOWMAN: I WANTED TO BE AN ARTIST BUT ALL I GOT WAS THIS LOUSY CAREER*, November 11, 2012 - March, 2013

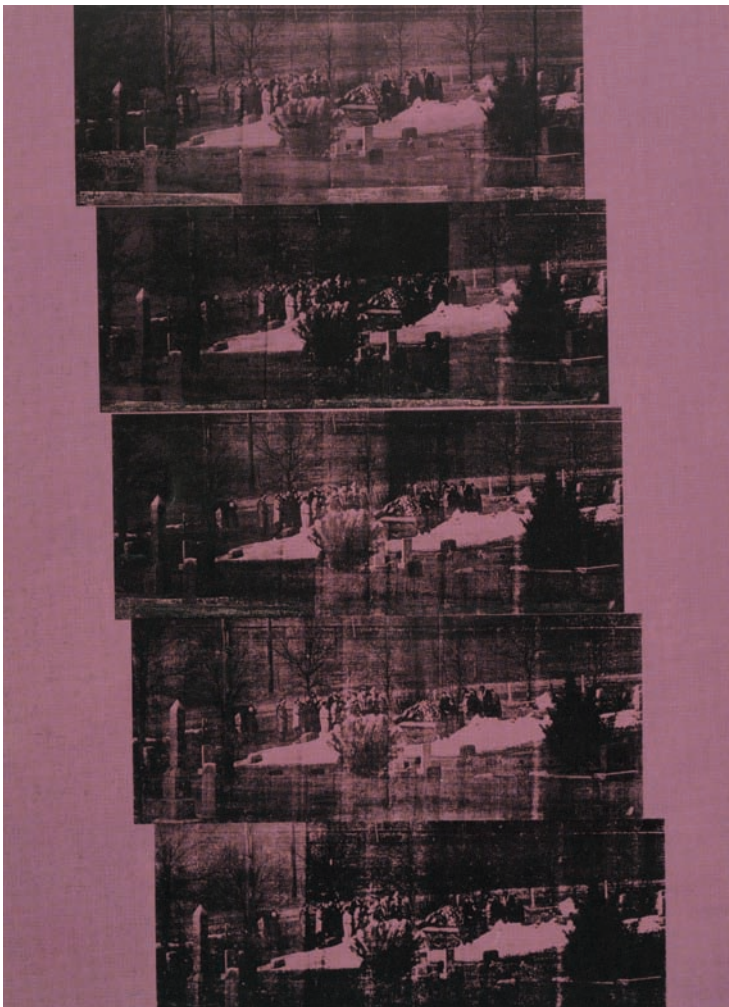
“To me, a drop of oil paint or a xerographic dot are the same thing—they’re all just language”

NATE LOWMAN, 2011





Roy Lichtenstein, *Trigger Finger*, 1963, oil, magna on canvas, 36 x 40 in. (91.4 x 101.6 cm) © Estate of Roy Lichtenstein



Andy Warhol, *Gangster Funeral*, 1963, silkscreen ink, acrylic, pencil on linen, 105 x 75 5/8 in. (266.7 x 192.1 cm), The Andy Warhol Museum, Pittsburgh, Founding Collection, Contribution Dia Center for the Arts

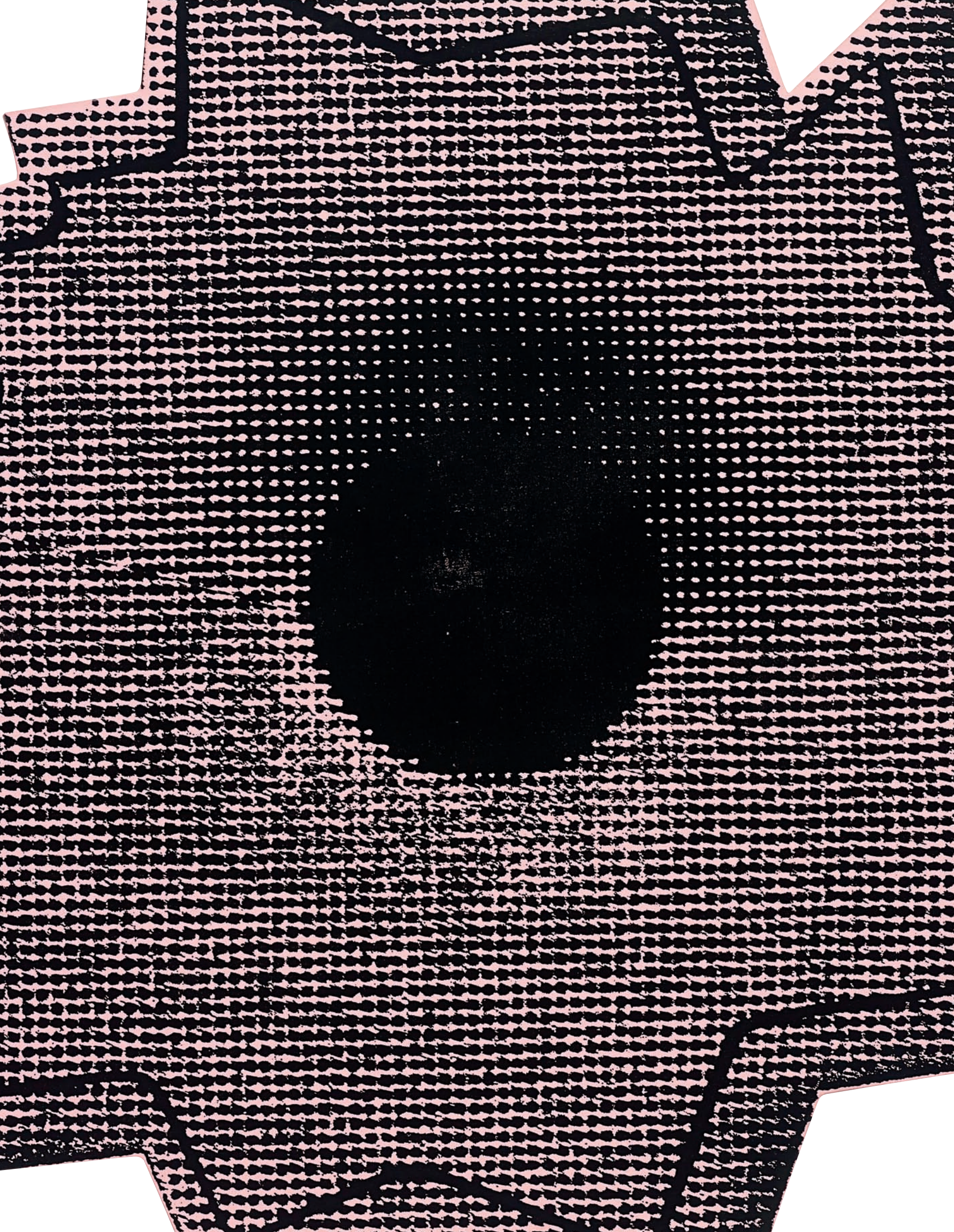
Nate Lowman's bullet holes have gained a certain iconic status, due in no small part to their unusual ability to at once evoke the macabre and the kitsch aspects of American society as we know them. Lowman dares to reveal in his own words, throughout years of interviews and artist talks, our total fascination with death, violence, and sexuality—however glib the conversation may be. His categorical style of a trompe l'oeil silkscreen on shaped canvases possess a totally remarkable tendency to drain its viewers of delight while somehow managing to invigorate a dark embrace of death. The agonizing pierce of a rogue bullet has been transformed, truly unabashedly reduced, into an emblem of our detritus, a subliminal canvas which may not achieve any more than placement on a wall.

Measuring nearly six feet tall and six feet across, Lowman's vivid *Pink Escalade* explodes in all directions. Pushing beyond conventional canvas format, Lowman conveys the initial moment of dramatic impact with jagged, explosive ingenuity. Charged with graphic energy, this volatile, rose pink spark is arrested perfectly in time and space. In the midst of this daring, visual emblem, a dark puncture hole recedes into vacant space, a chilling indication of death and destruction.

The present lot belongs to a series of *Bullet Hole* works whose multiplicity is critical to Lowman's conceptual message. He believes "Good ideas should be engaged with until exhaustion." Throughout his career, Lowman has continually reconsidered and reformulated his expression of the bullet hole motif in order to expose its multiple meanings and ubiquity in contemporary culture. These repetitions point to a larger, societal desensitization to violent imagery and gun culture. With sustained attention, Lowman investigates the underlying psychological darkness of post-war America and its popular imagery. The dark, conceptual character of this project is concentrated. Lowman said: "The bullet holes were a good opportunity to have the cultural things that I'm interested in come together... It was a step in a different direction. I still wanted it to be about stuff, not just be like 'this looks like art and it's on the wall'. I wanted it to have content" (Nate Lowman, 2009).

Lowman's *Bullet Holes* evidence the formal and conceptual influence of his Pop Art predecessors. In *Pink Escalade* the adeptness with which he abbreviates physical force brings to mind the comic adaptations of Roy Lichtenstein, whose benday dots also pervade in Lowman's oeuvre. The serial nature of the *Bullet Holes* also recalls the Death and Disaster works of Andy Warhol, a project predicated on a similar fascination with violence in mass culture. Lowman's reconsideration of the rectangular canvas is also tied to the formal breakthroughs of predecessors: "A lot of my art is about violence and crime. I also really like shaped canvases. I've always loved Ellsworth Kelly, I love all the Brazilians, the Neo concrete people like Lygia Clark. I always wanted to make these shaped canvas objects but I didn't want to make a Blinky Palermo with jagged edges; I wanted to make something else. The bullet holes were a good opportunity to have the cultural things that I'm interested in come together with that" (Nate Lowman, *Bad Day Magazine*, 2009).

Melding a sensibility for graphic art with both painterly and sculptural qualities, Lowman reconsiders the bounds of media in his contemporary artistic practice. He said, "I don't think I'm a painter, I'm definitely not a sculptor, even though I've made a few sculptures. I'm not a graphic designer. They're all different layers of language that either function really well together or are at odds with each other and you figure out a way to make them all open up with each other to make them more interesting... It's about building up the different languages and letting them fail and letting them succeed" (Nate Lowman, 2009). Lowman's composite formal language facilitates a project that is both packed with aesthetic punch, and loaded with intellectual rigor. Wedding both of these qualities together, *Pink Escalade* is a fantastic example of Lowman's artistic charge.



◦ 16

TAUBA AUERBACH b. 1981

Ray I, 2012

woven canvas on wooden stretcher

72 x 54 in. (182.9 x 137.2 cm)

Signed and dated "TAUBA AUERBACH 2012" on the reverse stretcher bar.

Estimate \$400,000-600,000

PROVENANCE

Paula Cooper Gallery, New York

EXHIBITED

New York, Paula Cooper Gallery, *Tauba Auerbach: Float*,
May 5 - June 9, 2012

“As creatures that operate in three dimensions, what capacity do we have to conceive of a dimension that’s beyond, or even coiled within, the space that we experience?”

TAUBA AUERBACH, 2012

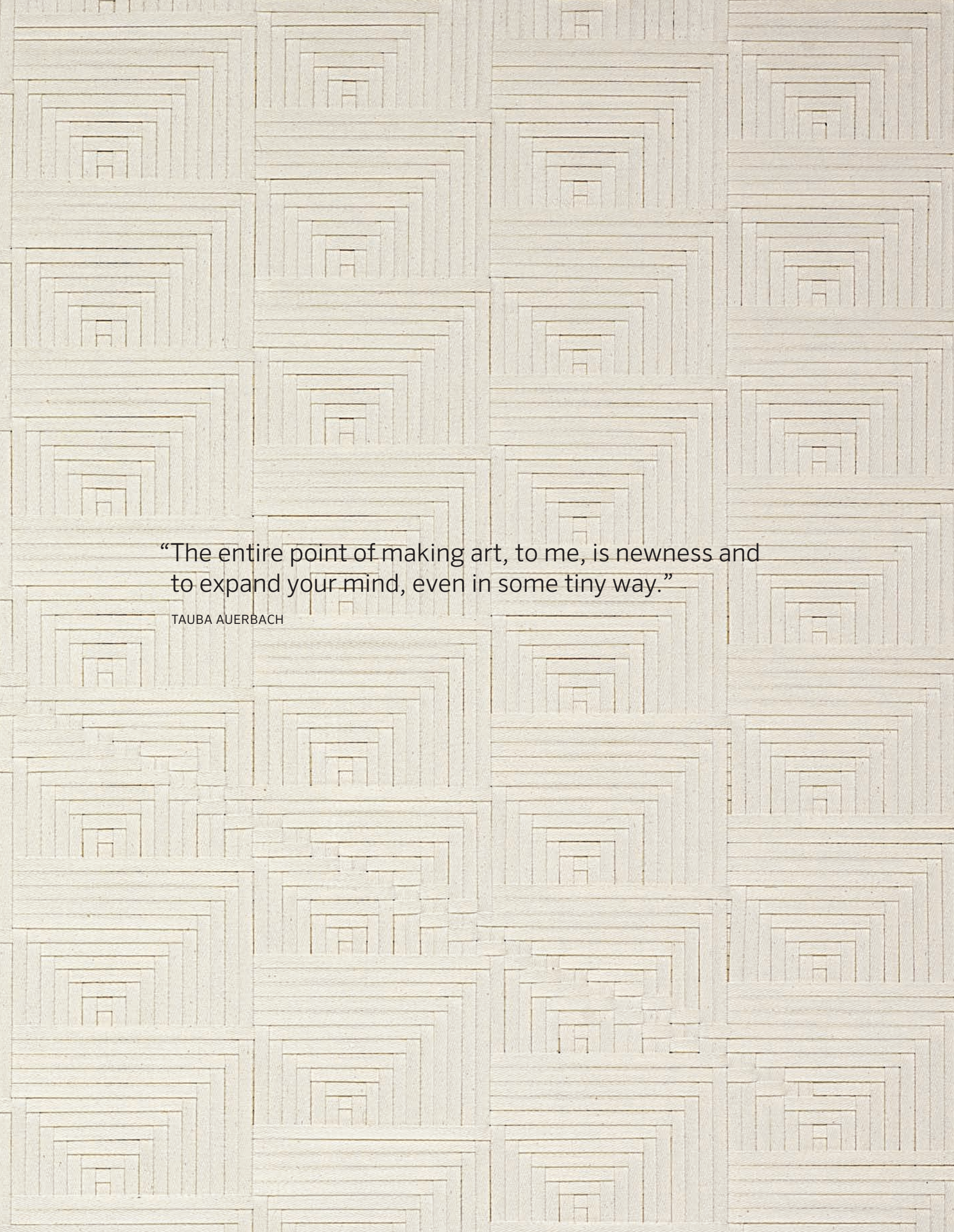
Through the subtleties of painting and material, Tauba Auerbach has achieved new spectral and dimensional richness, challenging and surpassing the limits of perception. In *Ray I*, from 2012 strips of unprimed canvas are woven together meticulously to create an undulating and rhythmic pattern of material normally relegated to flatness. Through the breaking down and tearing a part of the prosaic cotton material, we enter new visual and poetic possibilities. Like her acclaimed *Fold* paintings, Auerbach employs a traditionally feminine task, that of weaving, to shift both our historical and visual perceptions. A subtle topography of brilliant white emerges from this monochromatic work, shifting our sense of relief, recess, continuity, and rupture. In *Ray I* Auerbach deconstructs perceived significance, and reassembles its elements in an entirely new vision.

In this series of *Weave* paintings, monochromatic strips of white canvas are tightly threaded across a wooden frame. However, instead of quilting together a perfect and orderly surface, the weave is disrupted by rays and

sliced of deviating patterns, preventing the surface from resolving into a basic and simplistic grid. Through this perfect chaos, the very boundaries between two and three dimensions are collapsed. Logic is defied and replaced by a beautiful multifarious alternative where flat becomes voluminous, straight becomes curved, and order becomes magnificent disorder. “You’re right that the “Weave” and “Fold” paintings have a teeter-tottering quality: they oscillate between being flat surfaces and 3D objects. My thought was that if the work could soften the distinction between 2D and 3D states of being, it could efface, or at least imply the possibility of effacing, a similar distinction between 3D and beyond. Like a portal through which one might think about these things. I guess the attraction stems from a kind of faith that something beyond what is perceptible exists and can be imagined, even if it can’t be experienced.” (Tauba Auerbach in *Tauba Auerbach’s Peripheral Visions*, Courtney Fiske, “Art in America,” June 21, 2012)







“The entire point of making art, to me, is newness and to expand your mind, even in some tiny way.”

TAUBA AUERBACH

DAN FLAVIN 1933-1996*Untitled (to Barnett Newman) one*, 1971

red, yellow, blue fluorescent light

96 x 48 x 9 in. (243.8 x 121.9 x 22.9 cm)

This work is the sole fabrication from a planned edition of 5 and is accompanied by a certificate of authenticity signed by the artist.

Estimate \$400,000-500,000**PROVENANCE**

Leo Castelli Gallery, New York

Acquired from the above by the present owner

EXHIBITED

New York, Dwan Gallery, *Untitlids (to Barnett Newman) 1971 from Dan Flavin*, March 6 - 31, 1971

LITERATUREC. Ratcliff, "Reviews and Previews," *Art News* 70, no. 2, April 1971, p. 12

W. Domingo, "New York Galleries: Dan Flavin At Dwan," *Arts Magazine* 45, no. 6, April 1971, p. 83, p. 82 (illustrated)

drawings and diagrams from Dan Flavin 1963 - 1972, exh. cat., St. Louis Art Museum, St. Louis, 1973a, p. 76

A. Bertrand, *Guide de la Collection: Carré d'Art, Musée d'art contemporain de Nîmes*, Paris: Réunion des musée nationaux, Nîmes: Carré d'Art, Musée d'art contemporain de Nîmes, 2001, p. 56 (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. 266, p. 296 (illustrated)

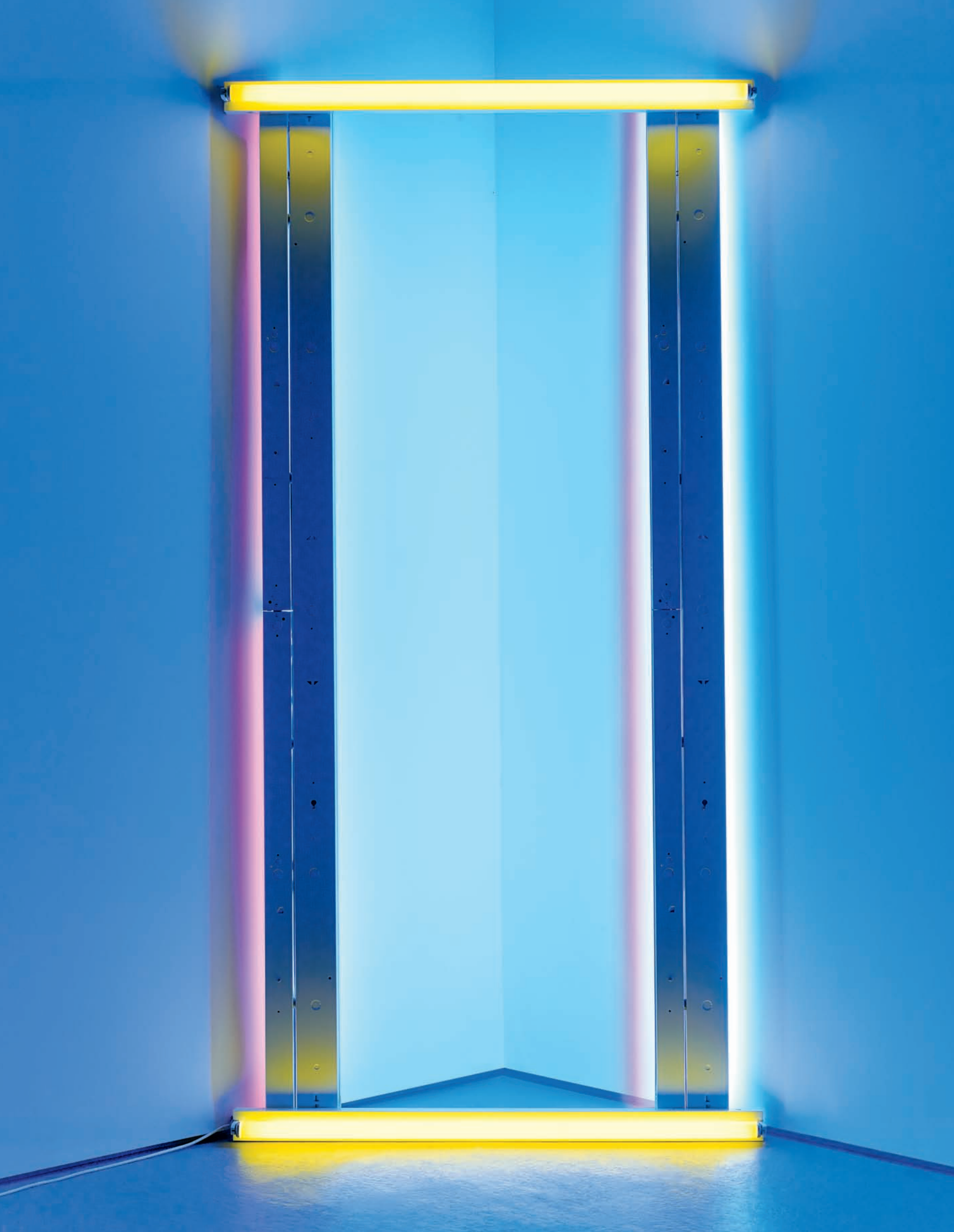
“One might not think of light as a matter of fact, but I do. And it is, as I said, as plain and open and direct an art as you will ever find.”

DAN FLAVIN, 1987

Dan Flavin's idea to create art from commercial fluorescent bulbs did not suggest an extraordinary feat, but through its masterful execution by the artist, the idea proved completely revolutionary. The fixtures, to be of varying sizes and only a few different colors, were to be arranged according to his exact direction each time they were assembled. The indifferent manner by which these concepts were conceived would not be indicative of their practice as implemented by the artist. The metamorphic properties of light, color, and space coalesced to form a primary tenant of the radical Minimalist movement, of which Flavin was both its pioneer and a champion.

The present lot, dedicated to Flavin's dear friend Barnett Newman who passed away in 1970, is an intellectual exercise in the oft-asked questions of the respective artists. Flavin deliberately used these sole three colors as a nod to a series of deeply revered paintings by Newman called *Who's*

Afraid of Red, Yellow and Blue. Untitled (to Barnett Newman) one is an integral component of a sequence of four works first exhibited in 1971; when displayed together, the group would progress systematically to investigate notions of linear space and additive color. Through a finite visual vocabulary, *Untitled (to Barnett Newman) one* relentlessly explores the behavior of light in its otherworldly composition. Ablaze in a dance of chartreuse yellow and flaming red enveloped in an azure blue, the present lot radiates a glow that is at once harmonious in its warmth and wholly reserved in its stark simplicity. With the yellow fluorescent lights beaming outward to the viewer and framing the red and the iridescent blue, the blue and red emanate their light into the corner of the room, exploiting the forgotten perimeters. The austere lines of Flavin's bulbs speak to Newman's adroit handling of space cut by vertical lines in a picture plane, though the graceful flooding of light onto gallery walls mitigates this rigidity in Flavin's work.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

FRANK STELLA b. 1936

Concentric Square, 1966

acrylic on canvas

63 x 63 in. (160 x 160 cm)

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

PROVENANCE

Lawrence Rubin, New York

Blum Helman Gallery, New York

Private Collection, Boston

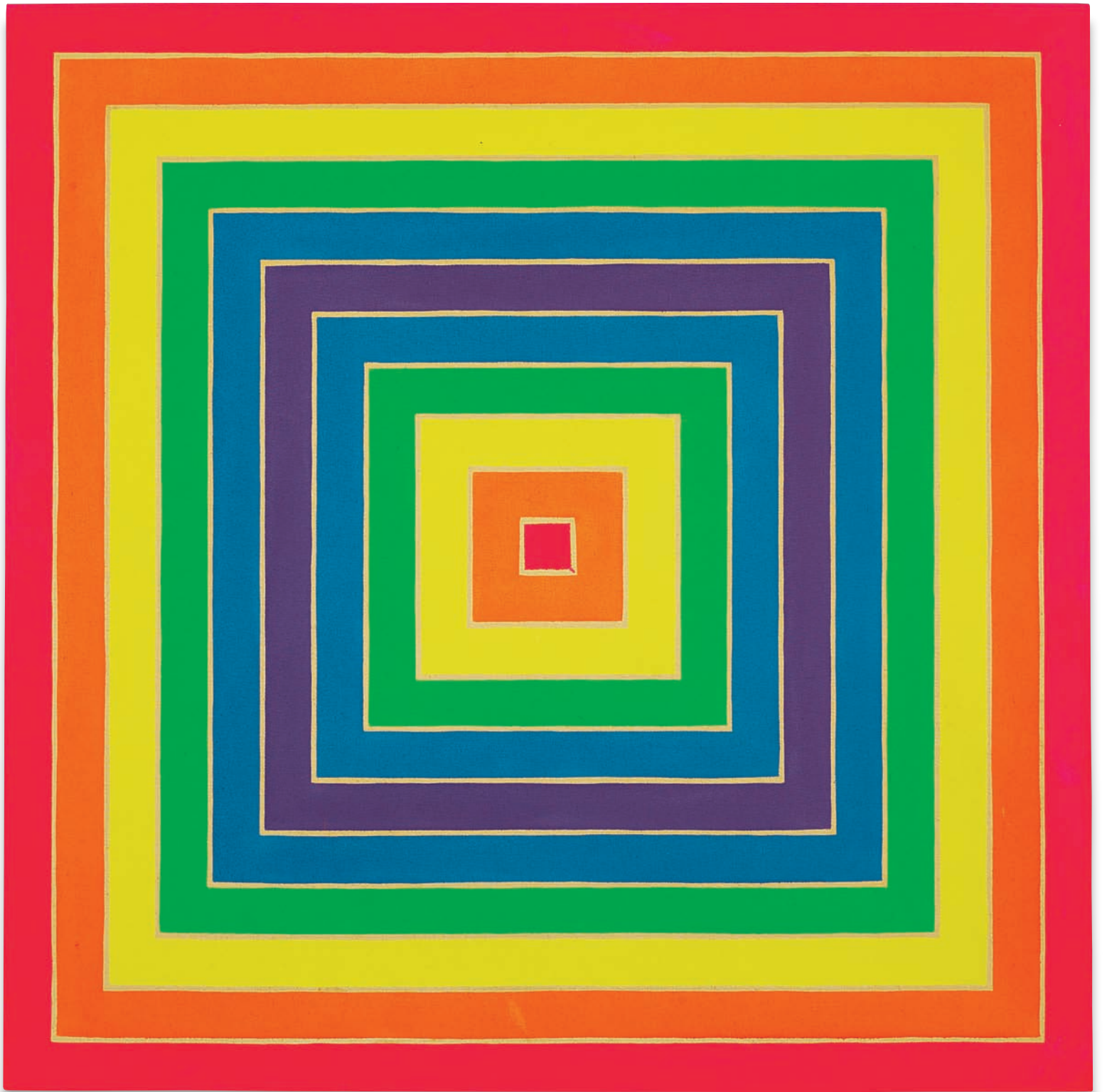
EXHIBITED

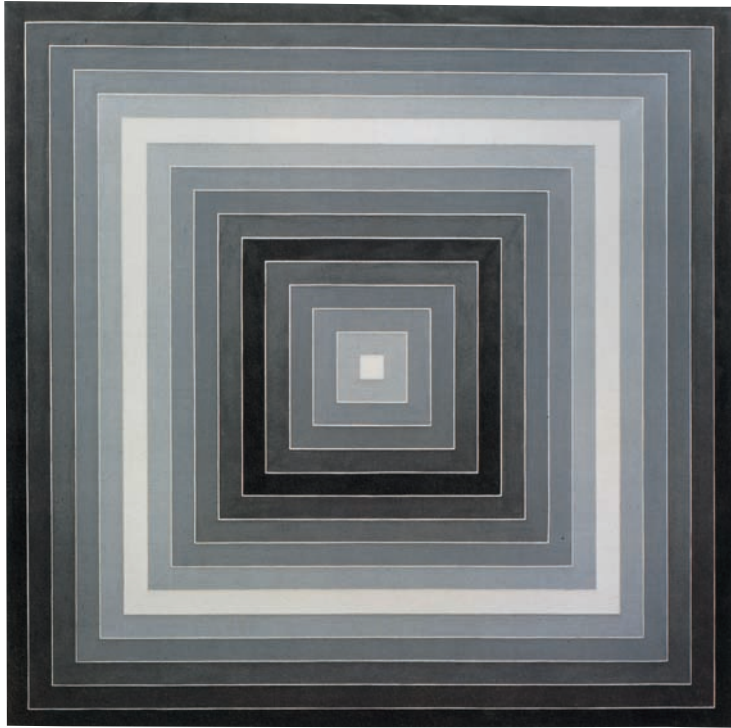
Boston, Museum of Fine Arts, *Boston Collects*,

October 22, 1987 - February 1, 1987

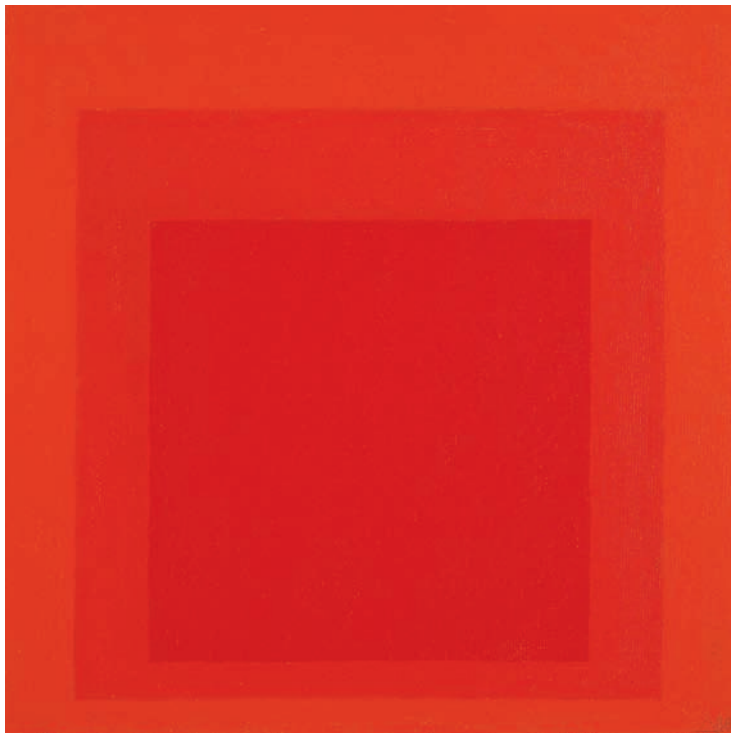
“The concentric square format is about as neutral and as simple as you can get. It’s just a powerful pictorial image. It’s so goof that you can use it, abuse it, and even work against it to the point of ignoring it. It has a strength that’s almost indestructible—at least for me.”

FRANK STELLA, 1987





Frank Stella, *Single Concentric Squares (violet to red violet half-step)*, 1974, acrylic on canvas, 69 x 69 in. (175.3 x 175.3 cm) Collection of the Artist, Photo: Steven Sloman © 2014 Frank Stella / Artists Rights Society (ARS), New York



Josef Albers, *Homage to the Square, R-I c5*, 1968, oil on masonite, 16 x 16 in. (40.6 x 40.6 cm), The Josef and Anni Albers Foundation, Bethany, CT, USA, Photo: Albers Foundation / Art Resource, NY © 2014 The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York

In the mid-twentieth century, Frank Stella pioneered a reductive approach that would later define a generation of Minimalism and Post-Painterly Abstraction. In its purity of form, *Concentric Square*, from 1966 epitomizes the aesthetics of this groundbreaking vision. In turning away from the subjectivity of Abstract Expressionism and the mysticism of Color Field Painting, Stella's oeuvre marks a crucial moment in the trajectory of contemporary representation.

In *Concentric Square*, Stella's radical new composition is executed with startling precision. Devoid of external meaning or symbolism, the painting presents a formal arrangement of concentric squares. Stella's methodology is exacting: each geometrical ring is painted in flat, unmixed and saturated color. The lines are hard-edged to the point of completely negating any trace of the artist's paintbrush. Synthetically pure colors – crimson red, blazing orange, saffron yellow, lime green, indigo blue and deep purple – define each strip. The order of the hues is perfectly symmetrical, from the outer edge to the center. Red begins in the very middle and borders the outside. Orange follows, then yellow, then green. Purple is not repeated twice, occupying the central ring of the composition. This arrangement allows the rings to oscillate, radiating out from the center and reverberating back again. Stella's colors are applied straight from the tube. However, when the tones are perceived in unison by the viewer's eye they begin to mix and intermingle optically. The relative relationship between one tone and the next makes this work a fascinating study of comparative color. *Concentric Square* recalls the chromatic experiments of Stella's contemporary Josef Albers, who's prolific *Homage to the Square* project constitutes a major exploration of color and its experiential properties.

Due to its geometric composition, *Concentric Square* exudes a sensation of self-contained movement, with vibrations pushing out to the edges of the frame, and tunneling back towards the center. By containing this sort of internal dynamism, the work brings new liveliness to the conventional two-dimensional picture plane. Measuring five feet across and five feet tall, the effect is wholly immersive and physically enticing. The spectator's eye is pulled inwards to the middle and then outwards to the bounds of the work. After sustained viewing, *Concentric Square* takes on a mesmerizingly illusionistic effect that evokes the work of Op Artists like Bridget Riley, who worked contemporaneously with Stella. By retuning to fundamentals, and rethinking formal relationships, Stella produces something that is altogether new and physically disorientating with *Concentric Square*.

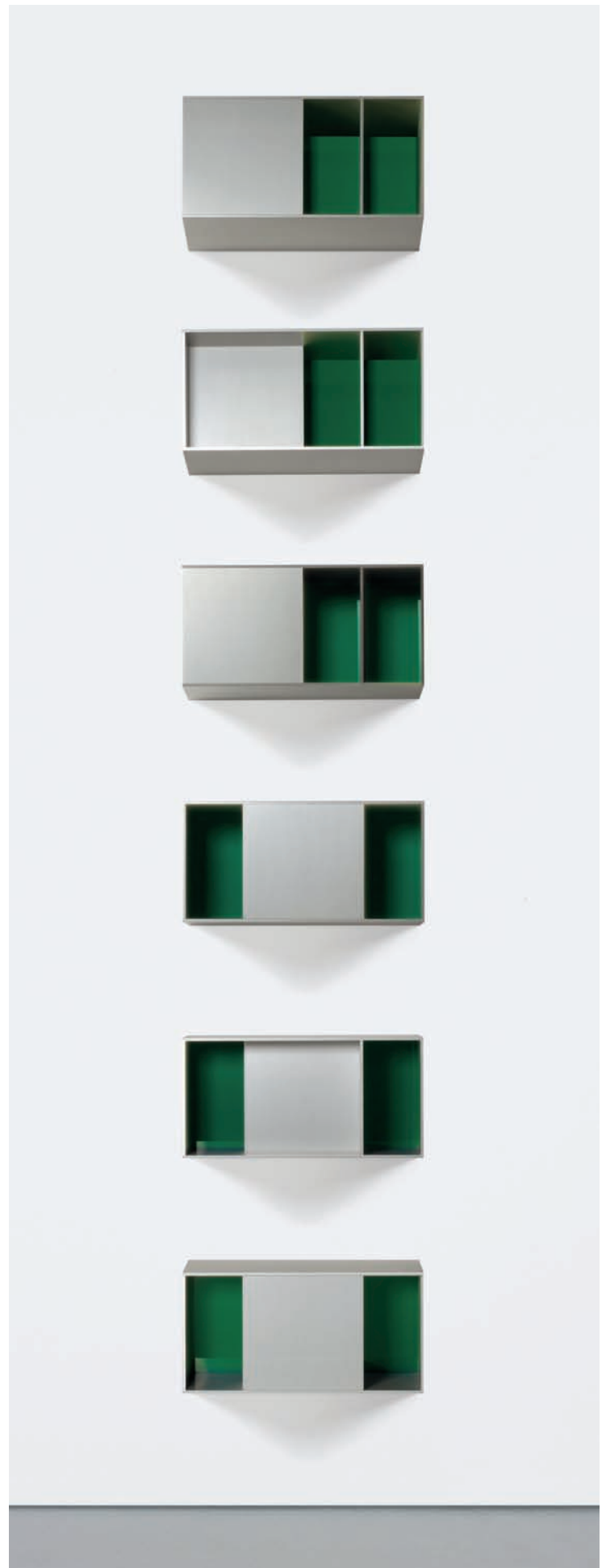
Composition is Stella's chief concern, and *Concentric Square* demonstrates his penchant for rationality and his commitment to absolute symmetry. In this work, Stella takes Modernism to its logical extreme, presenting painting as an object stripped of exterior referent. He reflected on his practice: "All I want anyone to get out of my paintings, and all I ever get out of them, is the fact that you can see the whole idea without any

confusion... What you see is what you see" (F. Stella, quoted in B. Glaser, "Questions to Stella and Judd," *Art News*, September, 1966, p. 6) The entire content of *Concentric Square* is thus set before the spectator. The work is simply an arrangement of formal characteristics to be absorbed by the viewer. For Stella, it was critical that his work be devoid of distraction. He said, "After all the aim of art is to create space - space that is not compromised by decoration or illustration, space within which the subjects of painting can live." (F. Stella quoted in, S. Everett, *Art Theory and Criticism: An Anthology of Formalist, Avant-Garde, Contextualist and Post-Modern Thought*, New York, 1995, p. 246) The aim of an artwork is not to be decorative, but to engineer physical space.

The present lot is just one of many iterations of this square geometric arrangement. Stella produced an entire *Concentric Square* series based on the same reductive vocabulary. After studying the output of other artists he considered what his own work might resolve. He reflects: "I had to do something about relational painting, i.e. the balancing of the various parts with and against each other. The obvious answer was symmetry - make it the same all over....The solution I arrived at...forces illusionistic space out of the painting at a constant rate by using a regulated pattern. The remaining problem was simply to find a method of paint application which followed and complemented the design solution. This was done by using the house painter's technique and methods." (F. Stella, *Text of a Lecture at the Pratt Institute*, Winter 1959 - 1960. Published in R. Rosenbaum, *Frank Stella*, Harmondsworth, Penguin Books Ltd., 1971, p. 57) By contriving the conditions for absolute symmetry and using industrial painting techniques, Stella championed painting as a resolutely flat object in space, devoid of illusion.

Stella describes the compulsion he felt to continue the series in the pursuit of a perfect geometric composition: "The concentric square format is about as neutral and as simple as you can get...It's just a powerful pictorial image. It's so good that you can use it, abuse it, and even work against it to the point of ignoring it. It has a strength that's almost indestructible - at least for me. It's one of those givens, and it's very hard for me not to paint it. It is a successful picture before you start, and it's pretty hard to blow it." (F. Stella, as quoted in *Frank Stella, 1970-1987*, New York, 1987, p. 43) Stella relishes in the systematic quality of the series, and the restriction which the rigid structure imposes. The serial quality of Stella's work marked his persistence in perfection and his pursuit of purity in his creation, as is evidenced by his constant utilization of different materials, shapes and even by his fluctuation between flatness and relief. This constant desire to simplify, perfect and pare down his subject to its most basic form is exquisitely portrayed in *Concentric Square* with its linearity, purity of color and of form.

In conjunction with the series to which the present lot belongs, the rest of Stella's oeuvre is marked by his desire to empty, and consequently reimagine the formal characteristics of painting. His monochromatic *Black*



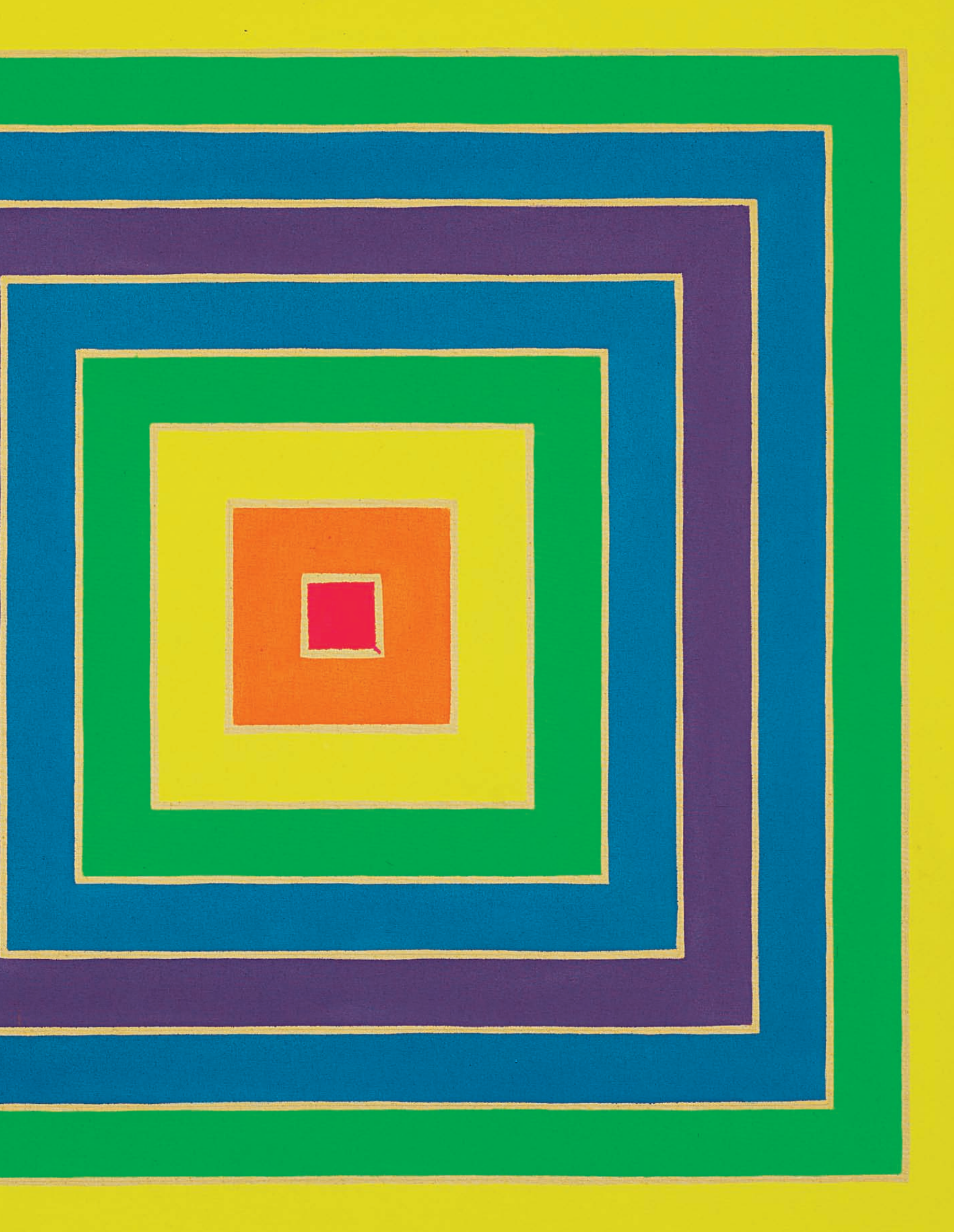
Donald Judd, *Untitled (88-27 Menziken)*, 1988, anodized aluminum, green Plexiglas, in 6 parts, each 19 3/4 x 39 x 19 3/4 in. (50.2 x 99.1 x 50.2 cm.), Art © Judd Foundation. Licensed by VAGA, New York



Jasper Johns, *Flag*, 1954–55, encaustic, oil, and collage on fabric mounted on plywood, three panels, 42 1/4 x 60 5/8 in. (107.3 x 153.8 cm) Gift of Philip Johnson in honor of Alfred H. Barr, Jr., The Museum of Modern Art, New York, Art © Jasper Johns/Licensed by VAGA, New York, NY

Paintings, which debuted in 1959, provided a chance to focus exclusively on the materiality of paint on a flat surface. Later, Stella developed his *Aluminum Paintings* (1960), and *Copper Paintings* (1960–61), which retained the same chromatic simplicity but explored the possibility of irregular canvas formats. With the *Protractor series* (1967–71) he further pushed the bounds of the canvas, making works defined by curving, concentric circles. In the later stages of his career, Stella ventured into three dimensions, creating twisting, monumental reliefs and sculptures, many of which realized the same achievements he had made in two-dimensional abstraction in three dimensions.

Stella belongs to a legacy of post-war American artists that reimagined the possibilities for painting. His concern for formal and stylistic matters rather than narrative function bears the influence of the New York School, and one can liken his insistence on reductive forms to the work of Barnett Newman and Ad Reinhardt. The way in which he reduces painterly elements and traces of the human hand predicated and contemporaneously evolved alongside Minimalist pioneers like Donald Judd and Dan Flavin. Individually, they would take Modernism to its most pure and logical extreme while opening the door to new aesthetic possibilities by paring down their visual language to the barest of essentials. Working with modular forms and mathematical progressions, these artists were able to expand upon art's possibilities in ways that would help to define an era and extend its influence from art to design and from the regional to the transcendent. Stella produced distinct pictorial possibilities, exemplified by *Concentric Square*, that continue to reverberate and remain prescient today.



DONALD JUDD 1928-1994

Untitled (Bernstein 81-4), 1981

copper and blue plexiglas

19 $\frac{5}{8}$ x 39 $\frac{3}{8}$ x 19 $\frac{5}{8}$ in. (50 x 99.8 x 50 cm)

Stamped "JO JUDD 81-4 Bernstein Bros., Inc." on the reverse.

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

PROVENANCE

Gagosian Gallery, New York

Sotheby's, New York, *Contemporary Art, Part II*, May 1, 1991, lot 140

Private Collection

Gallery Leavin Gallery, Los Angeles

Sprüth Magers, London

Private Collection

EXHIBITED

Sunderland, Northern Centre of Contemporary Art, *Three American Sculptors: Andre, Judd, LeWitt*, April 4 - June 3, 1989

LITERATURE

P. Schjeldahl, *Art of Our Time: Vol. 1*, London, 1984, pl. 31 (illustrated)

“I am very interested in the materials as materials, for themselves, for the qualities they have, and retaining that quality, not losing it.”

DONALD JUDD, 1989

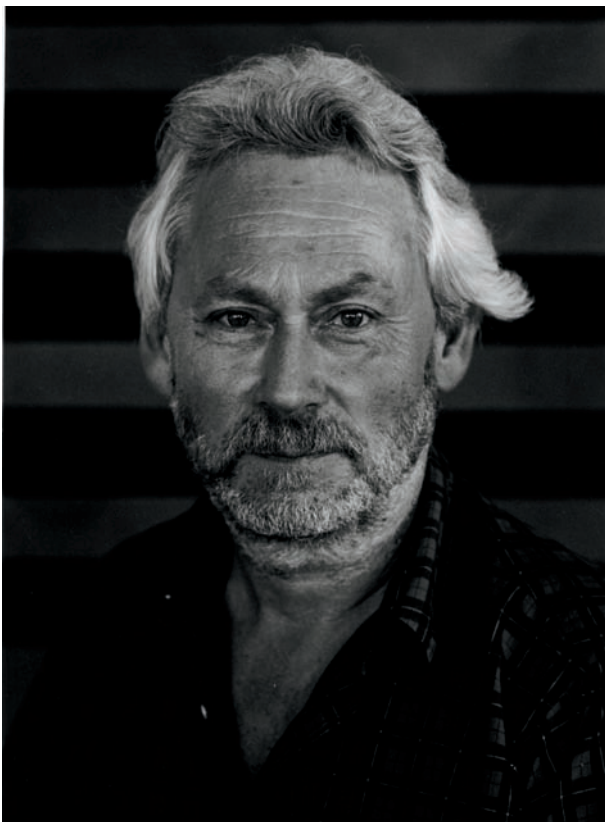






Perhaps the most renowned master of minimalist form, Donald Judd's innovative vision of the interplay of color and light in industrial material transformed traditionally held theories of the abstract. Renouncing the label of the minimalist school, Judd's endeavor to reimagine the two-dimensional canvas in a simple yet commanding aesthetic was beholden to the evolving dialogue between the spatial relationships of constituent elements and the colorful media in which his artistic objective was realized. *Untitled (Bernstein 81-4)* from 1981 is but the material manifestation of these otherwise painterly concerns – a monument to spectral beauty reflected in the mechanical yet ethereal composition of the Bernstein box.

Approaching the creation of his wall boxes with careful subtlety in the phrasings of proportion and interior space, Judd refused to imbue his materials with meaning beyond their elemental force. Speaking to his concern with the adaptation of the flat medium to the sculptural, in his seminal 1965 essay "Specific Objects," the artist noted, "The new work exceeds painting in plain power, but power isn't the only consideration, though the difference between it and expression can't be too great either. There are other ways than power and form in which one kind of art can be more or less than another..." (in *Arts Yearbook* 8, 1965)



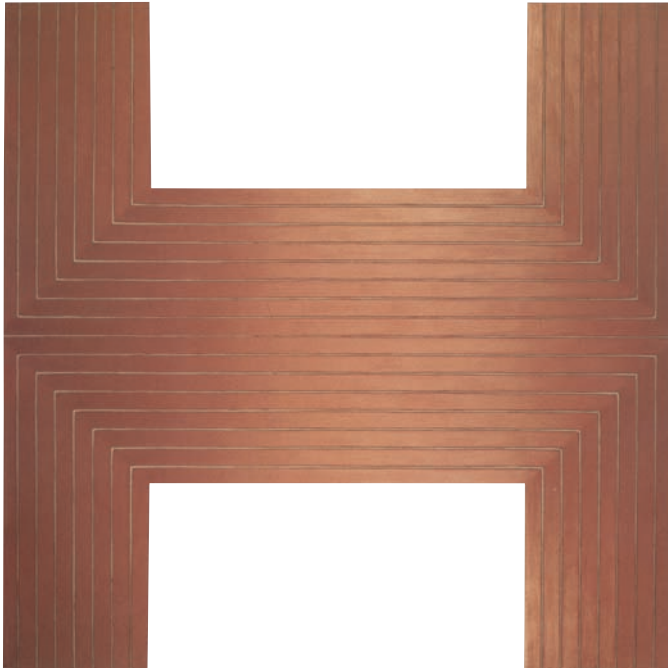
Donald Judd, Marfa, Texas, 1992 (b/w photo) / © Chris Felver / Bridgeman Images



Donald Judd, *Untitled*, 1969, copper, 10 units, each 9 x 40 x 31 in. (22.9 x 101.6 x 78.7 cm), Solomon R. Guggenheim Museum, New York, Art © Judd Foundation. Licensed by VAGA, New York

In conflating the spatial illusionism of color and form, Judd articulated a powerful commentary on the future of contemporary art, anticipating both the incorporation and reinterpretation of industrial and found materials, and their power as singular instruments in the orchestra of the artistic composition.

Refuting the representational aspects of the industrial media he employed, Judd's early adoption of sheet aluminum – a medium then new to the artistic community – was in direct relation to his belief that the material and spatial whole were created in tandem with a temporal and psychological dimension integral to the abstract idiom. Dissolving the symbolic intent of line and color, Judd, in *Untitled (Bernstein 81-4)*, elaborated upon what he perceived as the limited spatial realization of the canvas: "Almost all paintings are spatial in one way or another...."



Frank Stella, *Pagosa Springs*, 1960, copper oil paint on canvas, 99 1/4 x 99 1/4 in. (252.1 x 252.1 cm), Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC. © 2014 Frank Stella / Artists Rights Society (ARS), New York

It's possible that not much can be done with both an upright rectangular plane and an absence of space. Anything on a surface has space behind it. Two colors on the same surface almost always lie on different depths." ("Specific Objects," in *Arts Yearbook 8*, 1965) In *Untitled (Bernstein 81-4)*, Judd extends his understanding of the industrial medium, incorporating unusually opulent copper sheets in a warm, radiating marriage of the bronze patina and its embrace of a singular sheet of royal blue Plexiglas.

Judd's selection of the copper box, rather than his typical aluminum sheets, utilized in the four Bernstein boxes in the Metropolitan Museum of Art New York, also from 1981, illustrates the artist's willingness to experiment with the form and function of his industrial materials and the resulting simple yet spectral beauty. In an interview with John Coplans, Judd carefully explained his exploration of various media:

The box with the plexiglas inside is an attempt to make a definite second surface. The inside is radically different from the outside. While the outside is definite and rigorous, the inside is indefinite. The interior appears to be larger than the exterior. The plastic is very slippery in look....But I like to try other things to see what happens to the shape and surface. Also, I like to try different colors on the same form by using different materials. (*Donald*



Donald Judd, *Untitled*, 1969, brass and plexiglas, 6 1/8 x 27 1/8 x 24 1/8 in. (15.4 x 68.8 x 61.1 cm), The Museum of Modern Art, New York, Art © Judd Foundation. Licensed by VAGA, New York

Judd: Selected Works 1960-1991, exhibition catalogue, The Museum of Modern Art, Saitama and The Museum of Modern Art, Shiga, 1999, p. 162)

Capturing the infinite in seemingly finite, linear form, Judd elevates his industrial sheets and sharp, geometric edges to a visual monument to the transcendent power of precision in the dissolution of form. Angular in structure, the interplay of this Bernstein's burnt umber and cobalt elements refract a new light, creating a fourth dimension of the illusory pictorial plane.

Sliced and divided by Judd's central copper panel, angled to create optically enticing, depth-defying spatial fields, *Untitled (Bernstein 81-4)* is a bold and beautiful embodiment of the artist's most enduring theoretical concerns – namely, the ability of his manufactured shape and color to generate light and space. Unequivocally modern and unapologetically conceptual, Judd's theorization of art as the intangible is perhaps best reflected in these copper works; the rich, almost jewel-like copper patina only enhances our understanding of his simultaneously concrete and ephemeral work. In *Untitled (Bernstein 81-4)*, Judd's definite visual object is subsumed by the apparitional aesthetic, where color and medium diffuse form in a poetic manifestation of the illusory experience.

◦ 20

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

ROBERT RYMAN b. 1930

Hour, 2001

oil on canvas

40 x 40 in. (101.6 x 101.6 cm)

Signed, titled and dated "RYMAN01 'HOUR'" along the overlap.

This work will be listed as catalogue number 01.004 in the forthcoming catalogue raisonné being organized by David Gray.

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

PROVENANCE

PaceWildenstein, New York

Private Collection

EXHIBITED

New York, PaceWildenstein, *Robert Ryman: New Paintings*,

October 11 - November 9, 2002

London, Haunch of Venison, *Robert Ryman: New Paintings*,

January 29 - March 1, 2003

LITERATURE

Y. Bois, *Robert Ryman: New Paintings*, PaceWildenstein, New York, 2002, p. 29 (illustrated)

L. Wei, "Robert Ryman at PaceWildenstein," *Art in America*, April 2003, p. 130

“I guess you can say that painting is a kind of experiment... it’s a visual experience, and with my paintings I don’t really plan them, it has to come about visually”

ROBERT RYMAN









Robert Ryman during exhibition install at the Kunsthalle, Basel, June 1975, Photo: Christian Baur © 2014 Robert Ryman, Artists Rights Society (ARS), New York

Rarely has an artist dedicated his entire career to the pursuit of a singular ideal in the manner of Robert Ryman. Unfailingly devoted to his stark canvases of thickly applied white and cream, Ryman has redefined the role of the visual artist, transforming the eye of the spectator from a searcher to a seer. Ryman's vast surfaces are an end in and of themselves, purposefully crafted to emphasize the minutiae of their construction against the luminous sources that complete them: this is Ryman's great gift, which (with a career now approaching 60 years in length) he has industriously delivered time and time again in variegated textures and mediums—but always in the same shade of frosted white. As whimsical in his titular prescriptions as in his style of working, Ryman's present lot, *Hour*, 2001, is a pristine example of his indelible artistic legend, where an *Hour* might as well be a century in the making.

As Ryman's most historically reliable format, the square canvas is not only a conventional and functional surface for his medium, but also a necessary vessel for communicating the intended neutrality of his pictures. First creating his work on the heels of the great American Abstract Expressionists, Ryman's use of the square canvas appeals to the concept of geometrical abstraction, effectively guaranteeing the greatest level of narrative detachment for the spectator. In doing so, Ryman manages to direct the focus of his viewer almost exclusively upon the use of his painterly medium. In doing so, he establishes paint itself as the main feature of his work.

Hour, 2001, exhibits the continuation of Ryman's artistic ideal—a marvelously successful devotion to specific artistic principles. While Ryman occasionally has ventured into the use of a wider chromatic spectrum, he has done so with caution, employing a greater breadth of color simply to highlight the already remarkable qualities of his monochromatic canvases. The present lot is such a quintessential adoption of Ryman's most

enduring and recognizable tropes—the square canvas, the texturally thick use of white, the impressively subtle integration of hints of color—that it qualifies as one of his most essential canvases of his late period. Indeed, what is so spectacular about *Hour*, 2001, is that it could have been painted during any era of Ryman’s career, so unified is his work from era to era.

The space of the canvas allows for a magnificent border of variegated width, all dependent upon the single brushstrokes with which Ryman dresses his picture. While almost linear at both the central right and left borders, Ryman’s sublime symmetry shifts towards all four corners; here, we find a playful bit of strategy on Ryman’s part, almost conjuring the carefree strokes of fingerpaint. Indeed, along both the top and bottom borders of Ryman’s medium, the threshold continues in this vein—sometimes scattered with abandon, sometimes flush with saturation.

Ryman’s medium itself is a chromatic wonder. While he teases us with minor hints of red and sienna behind his imposing foreground, it is no wonder where Ryman’s enthusiasm lay in the present lot. Almost woven together, Ryman’s use of single brushstrokes to achieve an overall impact is reminiscent of Vincent van Gogh—the curved back of each small gesture a contained work all by itself. Ryman creates a paradoxical effect in his application of brushwork: while the surface of his painting is never completely obscured, allowing for frequent spots of raw canvas and protruding bits of color, Ryman also manages to forge a layered picture, each series of hooked brushstrokes sitting either above or below a separate series, as if they were impossibly interlocked rings of white gold.

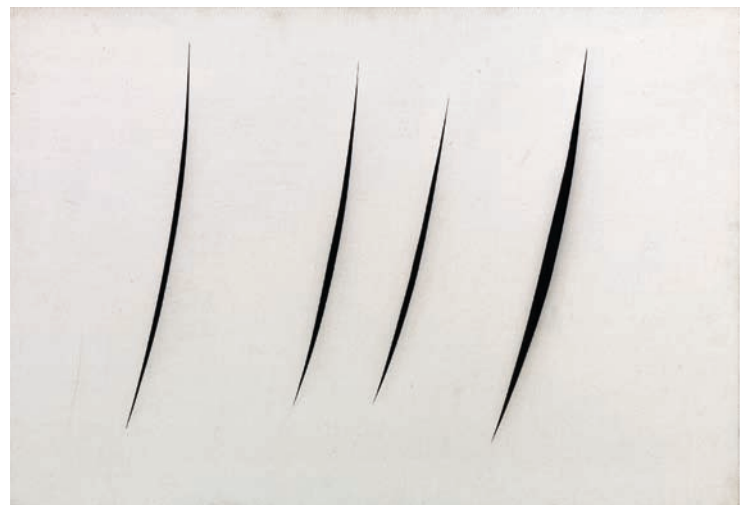
In addition, the occasionally subtle yet frequently heavy strokes are the main feature of *Hour*, 2011, creating a holistic effect of manifold surfaces, each reflecting the light of their luminous sources and each other as well. From wild complexity comes a poignant unity of texture, combating the notion that a monochromatic canvas has less to offer than its more flamboyant counterparts. Texture is the most fascinating aspect of the present lot, and the one in which Ryman chooses to exhibit his most ingenious artistry.

This conjures the work of Agnes Martin, especially in her own reduction of the chromatic scheme and increase of emphasis on textural make-up in order to induce the viewer’s transcendent appreciation for her pictures. In Ryman’s measured strokes, which assume a textural unity over the course of the painting, we find Martin’s controlled grids and use of the line to achieve an objective work of minimalism. Both artists adhere to strict principles in order to create their canvases. Indeed, this veneration of symmetry highlights the concept of material portraiture—or making the medium itself the subject of each painting.

But Ryman’s textural obsession with his medium finds several stranger bedfellows as well, namely Piero Manzoni in his widely varying emphasis of texture in his groundbreaking sculptural paintings, known as the *Achromes*. Manzoni’s own preoccupation with material subjecthood was



Agnes Martin, *Untitled No. 12*, 1990, acrylic and graphite on canvas, 71 7/8 x 71 7/8 in. (182.8 x 182.8 cm), The Museum of Fine Arts, Houston © 2014 Estate of Agnes Martin / Artists Rights Society (ARS), New York



Lucio Fontana, *Spatial Concept #2*, 1960, oil on canvas, 19 7/8 x 28 3/4 in. (50.4825 x 73.025 cm) Gift of The Seymour H. Knox Foundation, Inc., 1971, Albright-Knox Art Gallery, Buffalo, New York © 2014 Fondation Lucio Fontana



Robert Ryman, *Untitled*, 1961, oil on unstretched linen, 10 3/4 x 10 1/4 in. (27.3 x 26 cm). The Museum of Modern Art, New York, NY © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY © 2014 Robert Ryman, Artists Rights Society (ARS), New York



Robert Ryman, *Pressor*, 1997, oil, acrylic on stretcher cotton, 20 1/8 x 20 1/16 (51.1 x 51.1 cm) the Rachofsky Collection © 2014 Robert Ryman, Artists Rights Society (ARS), New York

one of the greatest forbears to the work of both Martin and Ryman, and we can find his tactile influence in Ryman's deep swaths of white and cream. Both Ryman and Manzoni share an affinity for non-representation, elevating the materials of the artist to their place as worthy subjects.

Yet perhaps we are neglecting an equally crucial element of Ryman's artistic process, and certainly one that *Hour*, 2001 requires in order to be a successful piece: luminescence. As Ryman stated in 2007, "that's where the painting can be activated, in reflected light, particularly with high-gloss enamel. You have the surface that will bounce off the light. Some people might say it is ambient light, but that's different in my thinking. If you have a soft light that's thrown up to the ceiling, that would be ambient light. But that doesn't work the same, strangely enough. If the light is shone on to the floor and it bounces up, it doesn't work the same either. The light has to come opposite the painting. The source is reflected off of something into the space and onto what it is you want to present." (P. Bui, "In Conversation: Robert Ryman with Phong Bui", *The Brooklyn Rail*, June 7, 2007) Therefore it is of particular importance that the light source for Ryman's picture is both powerful and direct, for only then will we be able to discern the nuances of Ryman's every brushstroke.

The necessity of a pure light source is evident in the work of Ryman's direct predecessor, Lucio Fontana, as well, for whom the monochromatic canvas was a stepping stone to the exploration of the intrinsic properties of a surface. Through puncturing and slashing his canvases, Fontana established the three-dimensional aspect of his work as the main

attraction, utilizing the features of a breached canvas to explore the changes in illumination as the surface retreats inward towards its incision. Ryman's work utilized similar properties, except in the exploration of positive space: the three-dimensionality of the medium itself. It is here that Ryman explores the effects of light on a monochromatic yet texturally variegated surface, creating a multitude of surfaces on a single canvas.

But the machinations that allow Ryman's medium to take center stage lie in his brilliant sense of focus, and his use of a neutral geometry in directing the spectator's attention. This measured approach to geometry has remained a mainstay of Ryman's for his entire career, and finds a concurrent purpose with the work of Sol LeWitt, whose unflinching veneration of the square has come to embody the greater part of his own artistic project. This use of mathematical perfection in attaining a neutrality of surface has an alternate function as well in Ryman's work—it disallows the viewer to develop narrative associations with the piece. Ryman's devotion to non-representation is fully formed in this regard, as he takes steps to ensure that his medium is the central focus:

"They're not pictures of things that we know, so that may be difficult for some people....you never know what a person is seeing when they look at a painting. It's not a matter of seeing something in it... even something about it...it's a matter of having an experience, a visual experience that is pleasing. Actually, you're seeing something that you've never seen before. If someone looks at a picture of something that you know, of a landscape, things with symbolic references, that have a lot of narrative, someone can



Installation view of the exhibition, *Robert Ryman*, The Museum of Modern Art, New York, September 26, 1993–January 4, 1994 © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY Image © 2014 Robert Ryman, Artists Rights Society (ARS), New York

relate to those. But that's not really what painting is about, in my thinking. The what of the painting is incidental to the how. What you experience in painting is how it's put together. How it's done." (P. Bui, "In Conversation: Robert Ryman with Phong Bui", *The Brooklyn Rail*, June 7, 2007)

Ryman's own testimony points to one of his most enduring legacies—that of the process-oriented artist who desires to have his technique be seen and experienced by others. At his core, Ryman is a pure abstractionist, but one who establishes the viewer's experience with a picture as the most important part of the creative process. This dedication to transformative subjecthood, to establishing the painting itself as the prime focus of the spectator, is one of Ryman's greatest achievements. And, as both light and paint are perfectly interdependent mediums in *Hour*, 2001, the picture comes to us as an excellent encapsulation of Ryman's career.

As Roberta Smith stated in 1988, "Mr. Ryman has concentrated on nothing but the facts: that a painting is above all a flat, rectilinear surface covered by a second material and fastened to the wall at roughly eye level. Working exclusively with white paint, producing surfaces that harbor not the faintest suggestion of an image, he has proceeded to show us just how flexible and expansive his particular set of facts can be and how optical and spiritual their ultimate effect." (R. Smith, "Review/Art; Works by Robert Ryman In Redone Dia Galleries", *The New York Times*, October 7, 1988) Though Ryman's modest aims remain steadfastly grounded, they cannot undo the ultimate effect of a painting such as *Hour*, 2001: enlightenment through light.

21

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

WILLEM DE KOONING 1904-1997

Untitled XVIII, 1984

oil on canvas

88 x 77 in. (223.5 x 195.6 cm)

Signed “de Kooning” on the reverse stretcher bar.

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

PROVENANCE

Acquired directly from the artist, 1985

Xavier Fourcade, Inc., New York

Mitchell-Innes & Nash, New York

Matthew Marks Gallery, New York

New York, Phillips de Pury & Company, *Contemporary Art Part I*,

November 7, 2011, lot 23

Acquired at the above sale by the present owner

EXHIBITED

Cambridge, Massachusetts, Arthur M. Sackler Museum, Harvard

University, *Jasper Johns, Richard Serra and Willem de Kooning:*

Works Loaned by Artists in Honor of Neil and Angelica Rudenstine,

January 18 – August 9, 1992

Bremen, Neues Museum Weserburg, *In Vollkommener Freiheit: Picasso,*

Guston, Miro, de Kooning/Painting for Themselves: Late Works:

Picasso, Guston, Miro, de Kooning, October 20, 1996 – February 7, 1997

New York, Mitchell-Innes & Nash, *Willem de Kooning: Vellums*,

March 21 – April 21, 2001

LITERATURE

M. Corral, H. Zech, D. Cameron, *In Vollkommener Freiheit: Picasso,*

Guston, Miro, de Kooning/Painting for Themselves: Late Works: Picasso,

Guston, Miro, de Kooning, Bremen, 1996, p. 183, pl. 8 (illustrated)

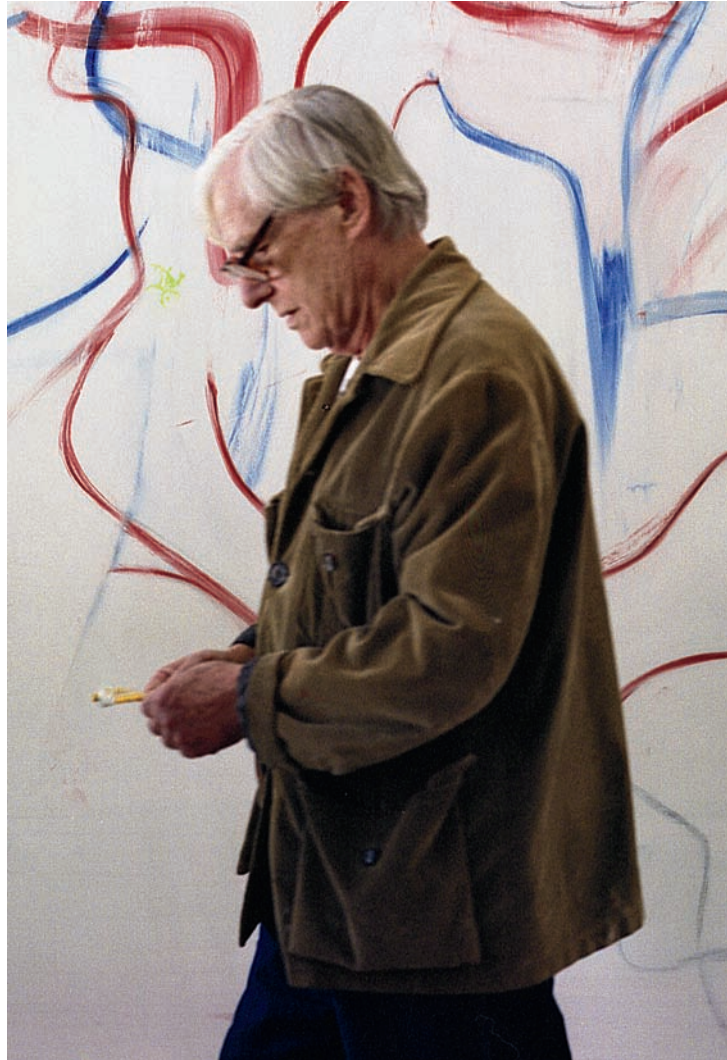
M. Kimmelman. “The Lives They Lived; Life is Short, Art is Long,”

The New York Times Magazine, January 4, 1998, p. 20 (illustrated)

“You know the real world, this so-called real world, is just something you put up with, like everybody else. I’m in my element when I am a little bit out of this world: then I’m in the real world—I’m on the beam.”

WILLEM DE KOONING, 1960s





Willem de Kooning in front of an early version of an untitled 1984 work in the artist's own collection. Photograph Tom Ferrara, courtesy The Willem de Kooning Foundation, artwork © 2014 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

Reflecting on a past replete with women and landscapes, the translucence and light that radiates from *Untitled XVIII* summons a dream or reverie, from which its creator, Willem de Kooning, seems to have emerged in order to create his last great cycle of paintings. A masterwork from de Kooning's final decade of production, *Untitled XVIII* emerges as the signature example of the artist's 1984 works. Characterized by Robert Storr as one of, if not the last, great cycle of paintings by the artist the critic and curator emphasizes, "Particularly in the works from 1984, the results are paintings of an openness and freedom not seen before, paintings that are extraordinarily lyrical, immediately sensual, and exhilarating; of all of the paintings of the 1980's, they are the most diaphanous and drawing-like." (R. Storr, quoted in *Willem de Kooning, The Late Paintings, The 1980s*, exh. cat., San Francisco Museum of Modern Art, 1995, p. 28). Seeking throughout his life to capture the indeterminate, fluid state between figuration and abstraction, the late canvases poetically evoke the deconstructed female figure with more grace and elegance than otherwise observed throughout the artist's extensive oeuvre.

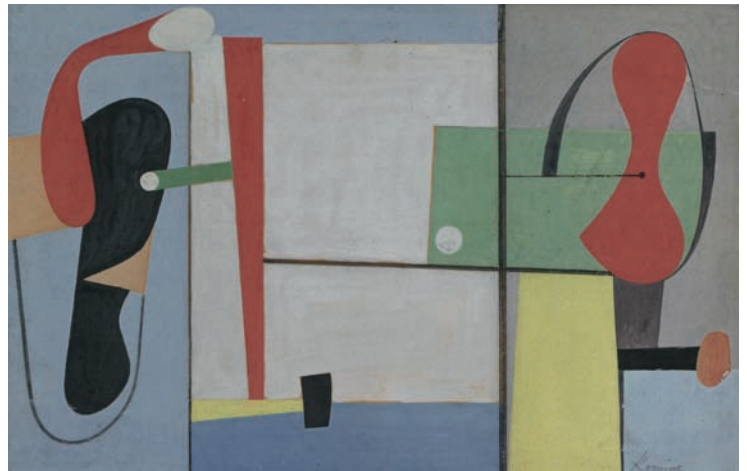
Oscillating between delicacy and boldness, *Untitled XVIII* is formed of countless shapes of linear inventions. A gentle cascade of whip-lashed red and blue strokes rhythmically emerges from the cool wash of white and

palest of pinks. Floating contours of myriad variety push and pull the composition into a state of ever-moving tension. Biomorphic forms, giving the allusion of sumptuous nudes, evolve out of the rolling bends of primary colored strokes, and planes of white infused with soft billowing color. And yet, the allusions and external imagery are only secondary to the commanding presence of the glowing canvas with flowing lines of paint, in its highly abstract composition.

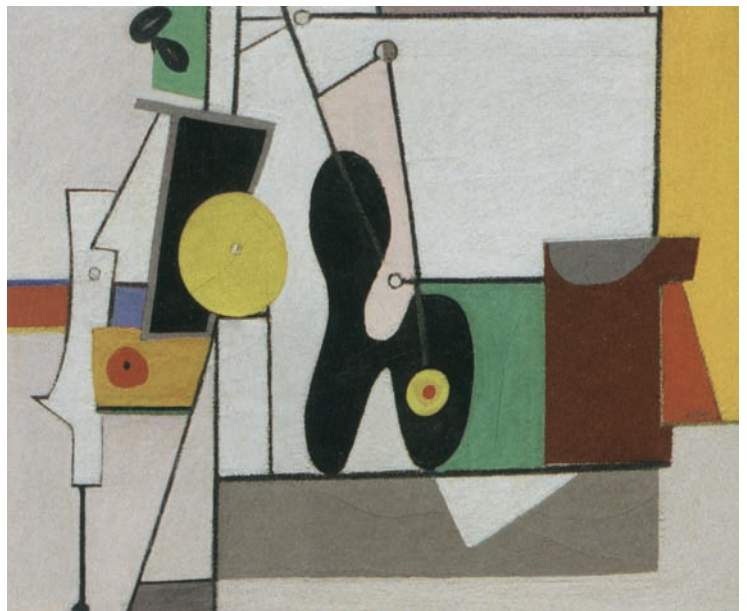
Perhaps one reason that Willem de Kooning has been so energetically embraced as an American artist is his relentless devotion to optimism. In his seven-decade career, one wholly rooted in the joy of light both in composition and in subject, de Kooning found it difficult to resist the impulse to revel in the charm of existence; even in his early years, through the dark of the 1930s, his “light-filled colors differ diametrically from the muddy tones employed by the majority of Depression-period artists.” (P. Cummings, “The Drawings of Willem de Kooning”, *Willem de Kooning: Drawings, Paintings, Sculpture*, New York, 1983, p. 13). Light had always permeated his earlier paintings to an elated end but truly came to the fore in de Kooning’s late paintings of the 1980s, where a marriage of movement and illumination reach a rapturous peak, as exemplified in the present lot, *Untitled XVIII*, 1984.

De Kooning’s much-celebrated artistic career had reached a precarious position by the late 1970s, but he was able to revive himself in time by adopting a particular modern master as his muse. “When I met him [de Kooning] in 1979, he was taking some time off from painting, but he was thinking about it a lot and spoke about the desire to change his way of working. Matisse was the artist he chose to guide him through the change and the thing he most admired about Matisse was what he referred to as ‘that floating quality’ (a la ‘Dance’). He also wanted to move away from the cubist structures of Cezanne and Picasso and toward the loose, organic structures of Matisse. Basically, he chose to move from the anchored figure/ground relationship and toward one that floats.” (T. Ferrara, “Remembering de Kooning”, *Willem de Kooning 1981-1986*, New York, 2007, p. 75). In 1981, he rapidly began to produce many of his most minimalist, sensuous, and beautiful paintings.

De Kooning’s method in the 1980s shifted greatly as the decade wore on, but he maintained a few constants until he painted his last picture in 1990. He began to favor enthusiastically a slightly off-square canvas, with a measurement of 88 by 77 inches (most of his canvases from the 1980s share this size). At the time of 1984’s *Untitled XVIII*, it was not uncommon for de Kooning to be self-referential in his painting; many of his canvases lay in his studio across from one another, some finished, some yet to be completed, many influencing the production of one another. Yet, a “completed painting” may be an imperfect way of looking at it. “He could



Willem de Kooning, *Study for the Williamsburg Project*, c. 1936, gouache over pencil on white wove paper glued to cardboard mount, 9 5/16 x 14 3/8 in. (23.7 x 36.5 cm), Iris & B. Gerald Cantor Center for Visual Arts, Stanford University, Bequest of Dr. and Mrs. Harold C. Torbert © 2014 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York



Arshile Gorky, *Organization*, 1933-36, oil on canvas, 50 x 59 13/16 in. (127 x 152 cm), National Gallery of Art, Washington, Alisa Mellon Bruce Fund © 2014 Estate of Arshile Gorky / Artists Rights Society (ARS), New York



Willem de Kooning, *Untitled V*, 1982, oil on canvas, 80 x 70 in. (203.2 x 177.8 cm)
The Museum of Modern Art, New York. Gift of Philip Johnson © 2014 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York



Willem de Kooning, *Untitled V*, 1983, oil on canvas, 87 7/8 x 77 in. (223.5 x 195.6 cm)
© 2014 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

only evaluate the success of a work when he was ready to take on the position of the viewer, standing back and scrutinizing his work. The importance of this step is illuminated by a comment of his longtime confidant and interpreter Thomas B. Hess, who claimed that de Kooning never considered a painting finished upon the final brushstroke, but only when he decided how it should be hung.” (R. Ubl, “From the Painting to the Picture: The Question of Orientation in the Work of Willem de Kooning”, *de Kooning. Paintings 1960–1980*, Ostfildren-Ruit, 2005, p. 97).

The immensity of the current lot, compounded with its sheer brightness, conjures in the viewer an enlivening fascination. The oil on canvas fills the entire painting, as the stark white background fills every edge of its more than seven-by-six feet. In addition, de Kooning’s orientation is entirely intentional, yielding a creation that shimmers vertically before us rather than lies prone on its side. Upon the blaze of the achromatic background, lines of only three primary colors—black, red, and blue—tumble and dash with both speed and comic lethargy. De Kooning’s scraper bequeaths the lines with either great breadth or very little sweep, flattening his squeegeed oils into one another’s paths with precision and delicacy. The lines often thin in their centers, lending them a tube-ish quality and one that gives them a three-dimensional appearance as they whisk along. The upper-middle portion lays claim to the only messages of black in the picture, and, through their horizontal orientation, they evoke a playful horizon—one populated by hints of landscape and figurative dance. Absent of any kind of color fill, these strokes dictate their own boundaries, but whether they stand alone or interact is a question for the viewer. On occasion, two colors meander as one, treading lightly along the other’s

path, as in the upper- and lower-right corners. De Kooning defies his Abstract Expressionist label in suggesting a plentitude of forms within his picture; a figure in the center of the picture suggests a female breast, reminiscent of his *Women* of the 1940s and 50s. In addition, a scrawl of blue hints at a squawking mouth, and dominates the mood of the lower left portion. As the lines jazz by each other in their own respective avenues, their limited chromatic scheme actually lends dynamism to their movement: it is as if three groups are enchanting each other with their unique manners of gliding. They are “unconnected, in flux, impinging on one another or crossing or standing out against the ground like curving incisions” (J. Merkert, “Stylelessness as Principle: The Paintings of Willem de Kooning”, *Willem de Kooning: Drawings, Paintings, Sculpture*, New York, 1983, p. 123).

Indeed, we find in *Untitled XVIII*, 1984, many of the forms that fascinated de Kooning for the entirety of his artistic career. Though he considered himself his own painter and not one to be confined to a style or movement, one finds many movements in this picture. While he is most commonly grouped with the Abstract Expressionists, de Kooning himself admits that he, like any artist, was prone to a wealth of influence: *Untitled XVIII*’s cubist figure distortion mixes with the linear abstract tendencies of his New York School cohort Franz Kline and Mondrian’s neo-plasticism. De Kooning found himself drawn to these essential features over and over in his lifetime. As Thomas Hess states, “throughout his career de Kooning has invented, enlarged, and perfected an extraordinary repertory of shapes, some simple, some complex, and in the work of inventing and perfecting them he has gone back continuously to older shapes, re-creating new ones



Willem de Kooning, *Untitled II*, 1983, oil on canvas, 70 x 80 in. (177.8 x 203.2 cm), San Francisco Museum of Modern Art, Fractional and promised gift of Mimi and Peter Haas © 2014 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

from them, as if he were impelled to bring a whole life's work into each section of each new picture." (G. Garrels, "Three Toads in the Garden: Line, Color, and Form", *Willem de Kooning, the late paintings, the 1980s*, New York, 1995, p. 18). The end result of *Untitled XVIII*, 1984, then, is figurative movement and historical interplay at its maximum.

Falling in the chronological middle of his work in the 1980s, 1984's *Untitled XVIII* is an eye-opening study of the artist's past and future, one in which he begins to anatomize his own form and his influences; in the present lot, he abandons the lushness of fauvist color saturation (typical of his canvases in 1982 and 1983) in favor of painterly freedom in movement and lightness. *Untitled XVIII*, 1984, prefigures the continuing integration of forms that was to follow in de Kooning's canvases of 1985, many of which share the economy of means of red, blue, and black line on painted white. Though his deeply animated infatuation with Fauvist dramatics falls away, it lends the piece poise in its flight, and, as each line lives free from any attachment to the tyranny of color wash, it suggests myriad shapes in boundless communication. In the spare arena of de Kooning's canvas, we find the shapes in a state of endless conversation and movement; as they



Jasper Johns, *Device Circle*, 1959, encaustic and collage on canvas with object, 40 x 40 in. (101.6 x 101.6 cm) Andrew and Denise Saul, Art © Jasper Johns/Licensed by VAGA, New York, NY. Opposite: *Untitled XVIII*, present lot, detail

whirl along with one another in varying tempers and tempos, their blissful choreography beams with warmth. De Kooning discovered a means with which he could compress a joyous image into a single line.

Luminous, lyrical and utterly sensual, works such as *Untitled XVIII* have a presence and a dynamism that rival de Kooning's best works of any period. Yet the frenzied brushmarks and variegated pigments of earlier years have gone. In this, his final series of paintings, de Kooning recalls his early enamel works from the 1940s where drawing is the essential component. Like those earlier paintings, he has deliberately reduced his palette and purged his work of all superfluous detail. Having reduced his painterly means to what he was always best at, the incisive and intuitive touch of his line, de Kooning set this against the open emptiness of an infinite white space. In the pure reductive forms of these works he not only developed a resolute assuredness but he also seemed to be unashamedly reveling in the fundamental simplicity of his art. "I am becoming freer," he explained, "I feel that I have found myself more, the sense that I have all my strength at my command. I think you can do miracles with what you have if you accept it. I am more certain the way I use paint and the brush." (W. de Kooning, quoted in M. Prather (ed.), *Willem de Kooning*, exh. cat. Tate Gallery, London, 1995, p. 199)



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

MARK ROTHKO 1903-1970

Untitled, 1959

oil on paper, mounted on Masonite

23 $\frac{7}{8}$ x 18 $\frac{7}{8}$ in. (60.6 x 47.9 cm)

Signed and dated "MARK ROTHKO 1959" on the reverse.

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

PROVENANCE

Private Collection, New York, 1960s - 1976

Sotheby Parke Bernet, Inc., New York, *Important Post War and Contemporary Art*, May 28, 1976, lot 310A

EXHIBITED

New York, The American Federation for the Arts, *Mark Rothko: Works on Paper*, May 1984 - September 1986

Washington D.C., National Gallery of Art, *Mark Rothko*, May 3 - August 16, 1998, then traveled to New York, Whitney Museum of American Art (September 17 - November 29, 1998), Paris, Musée d'Art Moderne de la Ville de Paris (January 8 - April 18, 1999)

LITERATURE

B. Clearwater, *Mark Rothko: Works on Paper*, exh. cat., The American Federation for the Arts, New York: Hudson Hills Press, 1984, no. 26, n.p. (illustrated)

B. Rose, "Talking About Art: Color as Light, Color as Form: Whistler's Mists....Rothko's Clouds," *Vogue*, August 1984, p. 24 (illustrated)

"Calendar: Rothko, Romanesque, Running Shoes," *Art and Antiques*, May 1984, p. 105 (illustrated)

B. Malamud, "Mark Rothko: Works on Paper," *FMR*, no. 11, May 1985, p. 33 (illustrated)

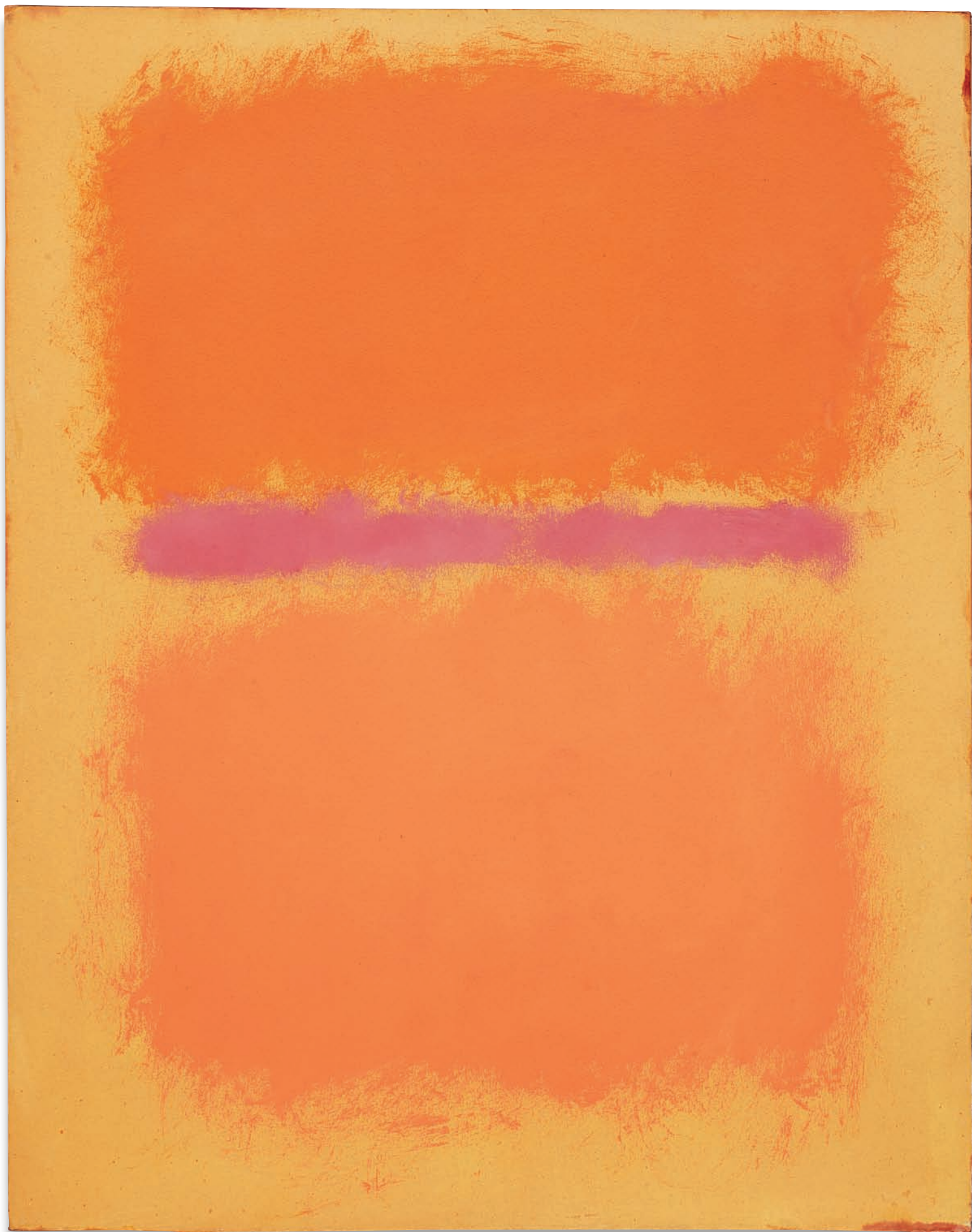
K. Larson, "Durable Darkness," *New York*, June 17, 1984, p. 62 (illustrated)

"Museum Notebook: Rothko on Paper," *Southwest Art*, March 1986, p. 11 (illustrated)

Mark Rothko, exh. cat., National Gallery of Art, Washington D.C., 1998, no. 81, p. 175 (illustrated)

"Some artists want to tell all like a confessional. I as a craftsman prefer to tell little... there is more power in telling little than in telling all."

MARK ROTHKO, 1958





Mark Rothko in his studio, c. 1950, Archives of American Art, Smithsonian Institute, Washington, DC



J.M.W. Turner, *Sunset*, c. 1830–35, oil paint on canvas, 26 1/4 x 32 1/4 in. (66.7 x 81.9 cm) © Tate, London 2014



Claude Monet, *View of San Giorgio Maggiore, Venice by Twilight*, 1908, oil on canvas, 29 1/8 x 36 5/8 in. (74 x 93 cm), Bridgestone Museum of Art, Tokyo

Indeed, Mark Rothko's work speaks for itself. Rather than pursue the path of figure, of gestural symbol, of representation in general, Rothko made a career out of communicating without the benefit of the pictorial intermediary. And while his canvas-based multiform paintings receive a great deal of attention for their unsurpassable influence in the realm of contemporary painting, Rothko's equally impressive works on paper garner their own renown, achieving a visual effect far different—and, as in the present lot, more splendid—from his larger works on canvas. As a series in the making, Rothko's paper multiforms stretched nearly two decades, with each successive visitation exploring a new facet of possibility. But at his career's height, Rothko painted *Untitled*, 1959: one of the most perfect examples of the medium in which he was working, and a gorgeous fusion of optic possibility and immersive intimacy in painting.

For the first decades of their existence, most of Rothko's works on paper were erroneously deemed secondary to his larger canvas paintings—mostly as a result of the bias against their scale. Yet, as a medium of dependability throughout Rothko's career, paper clearly held artistic properties lacking in canvas that appealed to Rothko. Finally, as a part of the landmark 1984 exhibition "Mark Rothko: Works on Paper" at the National Gallery in Washington DC, the present lot was instrumental in legitimizing the long-sought equality of Rothko's paper works, appearing alongside a host of other marvelous examples of Rothko's paper works from 1925-1970.

As a medium, paper lent itself magnificently to the developing style of the young Rothko. During the 1930s and before, Rothko was a frequent draughtsman, employing both pencil and paint in his drawings and works on paper. A familiarity with the medium transformed in these years into an intimate knowledge of the structural nature of paper when applied with watercolor and oil paint in particular. During Rothko's Surrealist phase, his attention turned towards the nuances of subconscious symbol on canvas, but he explored the same concepts on paper as well. And, as Rothko finally departed from his representational work in painting during the late 1940s

and into the realm of the multiform, he continued to explore both mediums, testing the limits of the capability in each.

But while the canvas veered toward the realm of massive immersion, Rothko's paper works chose a different route: intimacy. While the spectator falls into the scope of Rothko's canvases, he peers into the world of a more contained surface, familiarizing himself intimately with the unique properties of its diluted oils, fibrous surface, and delicate brushwork. But Rothko loved to use paper not only for its limited scope, but also for its greater capacity for stylistic nuance:

"The special properties inherent in the materials Rothko used also contribute to the appearance of the works on paper. Thinned pigments blend and bleed with greater subtlety on absorbent paper than on canvas. The paper's fibers soak up the fluid paint, resulting in a surface almost devoid of the artist's gesture. For most of his small works on paper Rothko preferred to stain the surface with only two layers of paint, unlike the canvases which support several glazes of pigment....thus, with their symmetry, tidy execution, and minimal gesture the small works on paper often seem to be more quintessential Rothko than many of his canvasses." (B. Clearwater, *Mark Rothko: Works on Paper*, New York, 1984, p. 39)

And, after mounting his works—usually upon Masonite—Rothko enjoyed the permanence of the colors, as stained paper retains its original chromatic properties to a greater extent than its canvas counterpart. This artistic intransience, assisted by the impasto build up of fibers, is a microuniverse in itself—a thoroughly explorable surface.

Untitled, 1959 is, first and foremost, a devastating portrait of Rothko's multiform paintings, his chosen expression of the essence of human drama. Touting the ability of the form to be simultaneous in its intellectual complexity and visual simplicity, Rothko's use of the multiform is itself portraiture. Contained within the floating shapes of Rothko's surface is the compendium of human joy and sorrow, visualized in the layers of his



Mark Rothko, *Red, Orange, Orange on Red*, 1962, oil on canvas, 91 3/4 x 80 1/2 in. (233 x 204.5 cm), Saint Louis Art Museum, Missouri, Funds given by the Shoenberg Foundation, Inc. / Bridgeman Images © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York



Mark Rothko, *No. 1 (No. 18, 1948)*, 1948-1949, oil on canvas, 67 5/8 x 56 1/8 in. (171.8 x 142.6 cm) Collection of the Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie Hooker Rockefeller, Gift of Mrs. John D. Rockefeller 3rd (Blanchette Hooker, Class of 1931) © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

brilliant coloring. As he confided to an interviewer in 1943: “There is...a profound reason for the persistence of the word ‘portrait’ because the real essence of the great portraiture of all time is the artist’s eternal interest in the human figure, character, and emotions — in short, in the human drama”(WNYC, October 13, 1943). With the multiform, Rothko tackled the subject of essential portraiture—painting the likeness of the soul itself.

And if we are to categorize the nature of each soul inherent in Rothko’s paintings, the present lot is certainly one of transcendent ecstasy. Contained within the boundaries of its edges is an overwhelmingly bright interaction of free-floating shapes, hovering celestially upon a sheet of pale orange. The background of Rothko’s medium bears a wondrous uniformity of saturation, employing its unique intrinsic properties to conceal the gentle brushstrokes of the artist. While the least intense in its chromatic scope, Rothko’s background is also the brightest, departing from the tendency of many of his multiform paintings to possess dazzling rectangular shapes upon a comparatively dark background. As the delicate fibers of the paper could only support a finite number of layers, we can assume that Rothko’s pale orange background is a single sheet of color, and one that supports the layers above it.

Rothko’s deep and light orange as well as pink shapes are the star inhabitants of the surface, almost betraying a living relationship in their complex proximity. At top, Rothko’s authoritative, deep-set coloring makes for a dominating focus, its borders uncertain in their wispy placement atop the background—like so many flames of an eternal fire. This locus of vision for the observer engenders forceful strength as the initial stop on Rothko’s visual journey, a powerful first association for the viewer. But, working our way down, Rothko shines in his ability to incorporate femininity into his painting, painting a thick ribbon of pink across the center of the picture. Radiating at its own borders, and interacting in mesmerizing fashion with its neighboring shapes, Rothko incorporates and juxtaposes the blissful colors of a sunset—though they are placed contrary to what an earthly horizon might suggest. As we complete our journey downwards with wonderful subtlety, Rothko delights in delicacy, painting a shape so intricate in its elusive coloring that it threatens to become a casualty of the background. In a barely more saturated hue, Rothko places his largest form as his anchor: a structure of support, but also an equal in the incessant chromatic vibration of the shapes. This shape, the most magical of the three upon Rothko’s surface, is a less of a bid for attention and more of a palette cleanser, so to speak: though visually underwhelming, it manages to balance the severity of the shapes above it, providing a layer of neutrality against the hot forces at the top of the picture.

This unparalleled ingenuity hits the perfect balance of strength and vulnerability in *Untitled*, 1959. At once a study in absolutes, represented by the strength of the more potent forms above, the present lot also finds unlikely comfort in the gentle touch of a third. Within the realm of Rothko’s emotional spectrum, these unlikely allies are the perfect embodiment of the human condition, bound at once to experience the heights of aggression and the consolation of surrender. This poignant dichotomy is one of the most quintessential concepts inherent to Rothko’s work, and a sobering reminder of their place in the history of human existence:

“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)



Mark Rothko, *Untitled*, 1968, synthetic polymer paint on paper, 17 7/8 x 23 7/8 in. (45.4 x 60.8 cm). Gift of The Mark Rothko Foundation, Inc., The Museum of Modern Art, New York © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

Even before Rothko, the thrill of chromatic fantasy and uncertainty has drawn other painters to explore juxtapositions of similar colors, which resulted in conjuring the same type of rapturous joy in their viewers. In Rothko's exploration of light and lightness, particularly in the boundaries between his forms, we find the hand of Claude Monet, who, in such seminal works as *View of San Giorgio Maggiore by Twilight*, 1908, portrayed the pale orange fire of a sunset as a series of increasingly saturated brushstrokes, each intensifying the next. In addition, J.M.W. Turner's wildly revolutionary uses of color in his transition to his mature period ring of Rothko's own painterly geometry. In *Sunset*, 1830-35, we not only find a chromatic soulmate for *Untitled*, 1959, but also a parallel use of rectangular formations as well—but while Rothko's shapes are bordered by their background hue, suspended and floating above the



Gerhard Richter, *Abstraktes Bild (742-4)* (*Abstract Picture [742-4]*), 1991, oil on wood, 57 x 59 in. (144.8 x 149.9 cm), Pérez Art Museum Miami (PAMM), Miami, USA © Gerhard Richter, 2014

surface, Turner chooses to give his gradually deepening colors no boundaries at all, allowing them to spill into the sides and corners of his painting in orange, brown, and burgundy tones.

The greatness of Rothko's past influences are secondary only to his own power of influence: we find the colors and shapes of the present lot alive today in Gerhard Richter's work. As far back as *Abstraktes Bild*, 1980, Richter has experimented in seeking out the chromatic power of the unconscious sublime while invoking Rothko's chromatic relationships. But while Richter's abstract paintings might seem to eschew geometry in their fragmented disunity, their principal shape is the rectangle, splintered into a multiverse of forms.

In their intimate experience and flamboyant vitality, Rothko's works on paper supplant the theory that a great artist can only possess a single mode of expression. In place of this, he posits a more accurate notion: that the genius of a single creator can conjure a multitude of masterworks, each representative of the brilliant mind from whence they came. *Untitled*, 1959 is one such painting—a singularly perfect multiform.

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

HANS HOFMANN 1880-1966

Orchestral Dominance in Green, 1954

oil on canvas

48¾ x 60½ in. (123.8 x 152.7 cm)

Signed, titled and dated "orchestral dominance in green 1954

Hans Hofmann" on the reverse; further signed and dated

"Hans Hofmann 54" lower right.

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

PROVENANCE

Kootz Gallery, New York, 1961

Collection Henry A. and Jeanette R. Markus, Chicago, 1961 - 1987

Sotheby's, New York, *Contemporary Art, Part I*, May 4, 1987, lot 9

André Emmerich Gallery, 1987 - 1989

Private Collection, 1989 - 2002

Ameringer Howard Yohe Fine Art, New York, 2002

Riva Yares Gallery, Scottsdale, 2002

Private Collection, 2002

EXHIBITED

New York, Kootz Gallery, *Tenth Anniversary Festival: Hofmann, New Paintings*, November 15 - December 11, 1954

Provincetown, H.C. Gallery, *Hans Hofmann*, July 26 - August 8, 1955

Philadelphia, Pennsylvania Academy of Fine Arts, *One Hundred and fifty-First Exhibition of American Painting and Sculpture*, January 22 - February 26, 1956

New Brunswick, Rutgers University, *Hans Hofmann, curated by Allan Kaprow*, April 5 - May, 1956

Houston, Contemporary Arts Museum in conjunction with Houston Symphony Orchestra and the Museum of Fine Arts, *Large Scale Painting II*, October 30 - November 30, 1956

London, The Tate Gallery, *Hans Hofmann, Late Paintings*, March 2 - May 1, 1988

New York, André Emmerich Gallery, *Hans Hofmann: Selected Works*, January 7 - February 13, 1993

New York, New York Studio School of Drawing, *Painting and Sculpture, The Brushstroke and Its Guises*, March 7 - April 16, 1994

New York, André Emmerich Gallery, *Hans Hofmann's America: Landscapes, Still Lives and Abstractions*, December 7, 1995 - January 20, 1996

Berlin, Galerie Haas & Fuchs, *Hans Hofmann: Das Spätwerk*, October 1 - November 1, 1997

Scottsdale, Riva Yares Gallery, *Hans Hofmann: Major Paintings, 1935-1964*, March 13 - April 12, 1999, then traveled to Santa Fe, Riva Yares Gallery (July 9 - August 9, 1999)

Boca Raton, Ameringer Howard Fine Art, *Hans Hofmann: A Retrospective Exhibition*, November 11 - December 4, 1999

New York, Ameringer Howard Fine Art, *Hans Hofmann, The Summer Studio*, April 27 - June 10, 2000

Provincetown, Art Association & Museum, *Hans Hofman, Four Decades in Provincetown*, July 28 - October 1, 2000

San Francisco, John Berggruen Gallery, *Hans Hofmann: Paintings*, February 1 - March 3, 2001

Naples, Naples Museum of Art, *Hans Hofmann: A Retrospective*, November 1, 2003 - March 21, 2004

LITERATURE

Tenth Anniversary Festival: Hofmann, New Paintings, exh. cat., Kootz Gallery, New York, 1954, no. 14, back cover (illustrated)

A. Newbill, "Fortnight in Review: Hans Hofmann," *Arts Digest* 29, no. 5, December 1, 1954, p. 28

P. Tyler, "Reviews and Previews: Hans Hofmann," *ARTnews* 53, no. 8, December, 1954, p. 51

C. Greenberg, *Hofmann*, Paris: Editions Georges Fall, 1961, p. 13 (illustrated), p. 37

M. Seuphor, *Abstract Painting: Fifty Years of Accomplishment, from Kandinsky to the Present*, translated by Haakon Chevalier, New York: Harry N. Abrams, 1962, pl. 460, p. 259 (illustrated)

H. Hofmann, S. Hunter, *Hans Hofmann*, Second Edition, New York: Harry N. Abrams, 1963, pl. 49 (illustrated), pp. 19, 28

J. Murray, "Hans Hofmann's Use of Nature as Aesthetic Norm," *Arts Magazine* 55, no. 6, February 1981, p. 108

C. Goodman, *Hans Hofmann, Modern Masters Series 10*, New York: Abbeville Press, 1986, pp. 37, 115

"Ad for the Estate of Hans Hofmann, André Emmerich Gallery, New York," *ARTnews* 87, no. 7, September 1988, p. 11 (illustrated)

D. Anfam, "Rehearsed Spontaneity: Hofmann at the Tate," *Art International*, Summer 1988, p. 98, p. 100 (illustrated)

J. Burr, "The Rise of Abstract Expressionism," *Apollo*, no. 127, April 1988, fig. no. 2, p. 294 (illustrated)

P. Overy, "When Paint Stays Paint. Bomberg and Hofmann: Conflicts in Style," *Studio International* 201, no. 1020, July 1988, p. 19 (illustrated)

Hans Hofmann: The Late Paintings, exh. cat, Tate, London, 1988, pl. 2, p. 27 (illustrated)

D. Anfam, *Abstract Expressionism*, London: Thames & Hudson, 1990, p. 172

C. Goodman, *Hans Hofmann*, New York: Whitney Museum of American Art, Munich: Prestel-Verlag, 1990, p. 136

S. Polcari, *Abstract Expressionism and the Modern Experience*, Cambridge: Cambridge University Press, 1991, p. 329

Hans Hofmann: Das Spätwerk, Galerie Haas & Fuchs, Berlin, 1997, p. 9, front & back cover (illustrated)

Hans Hofmann: Major Paintings, exh. cat., Riva Yares Gallery, Santa Fe, 1999, p. 19 (illustrated)

Hans Hofmann, exh. cat., Ameringer Howard, New York, 2000, p. 29 (illustrated)

Hans Hofman, Four Decades in Provincetown, exh. cat., Art Association & Museum, Provincetown, 2000, p. 29 (illustrated)

D. Forman, "Coming Home: Hans Hofmann Provincetown Exhibited Shows the Artist in a Place He Loved," *Cape Cod Times*, July 27, 2000, p. B2

D. Forman, "Dancing Colors," *Cape Cod Times*, August 5, 2000, p. B1

G. Glueck, "Art in Review: Hans Hofmann," *New York Times*, May 26, 2000, p. E36

J. Yohe, ed., *Hans Hofmann*, New York: Rizzoli, 2002, pp. 22, 32, 275, p. 161 (illustrated)

Hans Hofmann: A Retrospective, exh. cat., Naples Museum of Art, Naples, 2004, no. 35 (illustrated)

D. Miller, *Picturing America: Selections from the Whitney Museum of American Art*, New York: Whitney Museum of American Art, Tokyo: Howaito Intanashonaru, 2005, p. 168

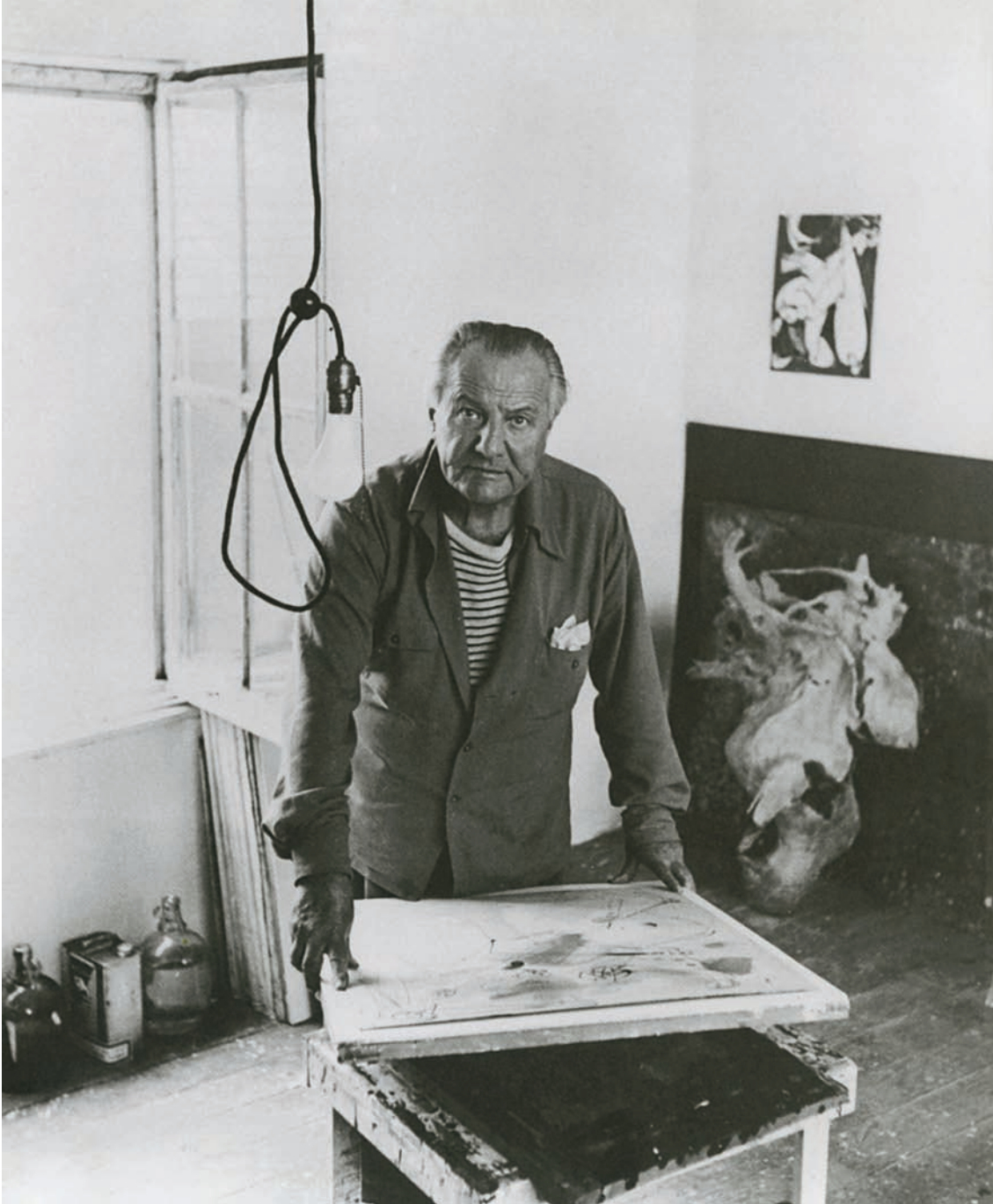
T. Dickey. *Color Creates Light: Studies with Hans Hofmann*, Salt Spring Island, Canada: Trillistar Books, 2011, p. 318

S. Villiger, ed., Hans Hofmann, *Catalogue Raisonné of Paintings, Volume III, Catalogue Entries 1952 - 1965*, 2014, no. P974, p. 83 (illustrated)









Portrait of Hans Hofmann in his studio, Wilfred Zogbaum photographer © 2014 Estate of Wilfred Zogbaum / Artists Rights Society (ARS), New York, c. 1947, artwork © 2014 The Renate, Hans & Maria Hofmann Trust / Artists Rights Society (ARS), New York

“Painters must speak through paint, not through words.”

HANS HOFMANN, 1959



Franz Kline, *Red Brass*, 1955, oil on canvas, 68 1/4 x 39 1/8 in. (173.4 x 99.3 cm), Museum of Fine Arts, Houston, Texas, Bequest of Caroline Wiess Law, Bridgeman Images © 2014 The Franz Kline Estate / Artists Rights Society (ARS), New York

Vibrantly resonant and boldly avant-garde, Hans Hofmann's *Orchestral Dominance in Green* from 1954 engages a profound dialogue between color, form and medium, synthesizing Cubist and Expressionist theories in an exquisite symphony of painterly experimentation. Reinterpreting his technique, style and guiding theory with each blank canvas, Hofmann's artistic practice transcended the physical limits of his picture plane in a spiritual interplay of the perceived world and its pictorial representation. Dating from the zenith of the artist's prolific career, *Orchestral Dominance in Green* is a masterful composition - the energetic and enthralling embodiment of Hofmann's enduring artistic legacy.

Initially a student of science, Hofmann's artistic education truly began in his early twenties, when he relocated to the artist's quarters of his native Munich and initiated his study of the fine arts alongside Wassily Kandinsky and the important Slovenian teacher, Anton Ažbe. Concerned in these early days with the formalist elements of form and color, Hofmann devoted himself to these foundational artistic and geometric theories - a sustaining interest that informed and evolved with the artist's practice. Later studying in Paris with the students of Paul Cézanne and Henri Matisse, Hofmann expanded upon his earlier training, weaving into his aesthetic theory elements of his scientific education, and developing the "push and pull" theory of composition for which he is known. As he explained to his own students in the early 1920s, static elements within the painterly composition could be animated through "...a balanced state of expansion and contraction...a positive produces a negative-a high, a low, a right, a left - a push a pull and vice versa." (P. Morrin, "The Education of Hans Hofmann," in *Hans Hofmann: Catalogue Raisonné of Paintings*, 2014, p. 33)

Indeed, Hofmann's early teachings and influences owe much to the master Cézanne, whom the artist quoted in his own writings: "In nature you see everything that is in perspective in relation to the cylinder, the sphere, and the cone in such a way that each side-each surface of the object-moves in depth in relation to a central point." (M. Polednik, "In Search of Equipose: Hofmann's Artistic Negotiations, 1940-1958, in *Hans Hofmann: Catalogue Raisonné of Paintings*, 2014, p. 34) Hofmann's concern with the two-dimensional plane and its ability to evoke light and movement explicitly reflects the ideology of this early Cubist master. Commenting on the two-dimensional form and its careful execution, Hofmann himself noted, "...the act of creation agitates the picture plane, but if the two-dimensionality is lost, the picture reveals holes and the result is not pictorial, but a naturalistic imitation of nature." (P. Morrin, "The Education of Hans Hofmann," in *Hans Hofmann: Catalogue Raisonné of Paintings*, 2014, p. 33)

Though Hofmann immersed himself in and developed his own theories of abstraction during these early years, he produced few paintings, instead becoming a teacher and moving to the United States, where he became one of the most respected leaders of the New York Abstractionists. It was not until the early 1940s that Hofmann's artistic genius truly awakened, driving him to enact the theories he had for decades espoused. From his early interactions with the German Expressionists, Post-Impressionists and Cubists, the artist drew upon his technical skill and ideologies, inaugurating a period of robust growth and artistic development. Elaborating upon the "push and pull" dialogue established in Munich, Hofmann's experimentation with the color, form and compositional balance developed and reinterpreted by various modern masters propagated this artistically transformative period, leading to and culminating in his masterworks - namely, *Orchestral Dominance in Green*.



Hans Hofmann, *Towering Spaciousness*, 1956, oil on canvas, 84 1/4 x 50 in. (214 x 127 cm), Brooklyn Museum of Art, New York, Gift of William Sachs / Bridgeman Images © 2014 The Renate, Hans & Maria Hofmann Trust / Artists Rights Society (ARS), New York



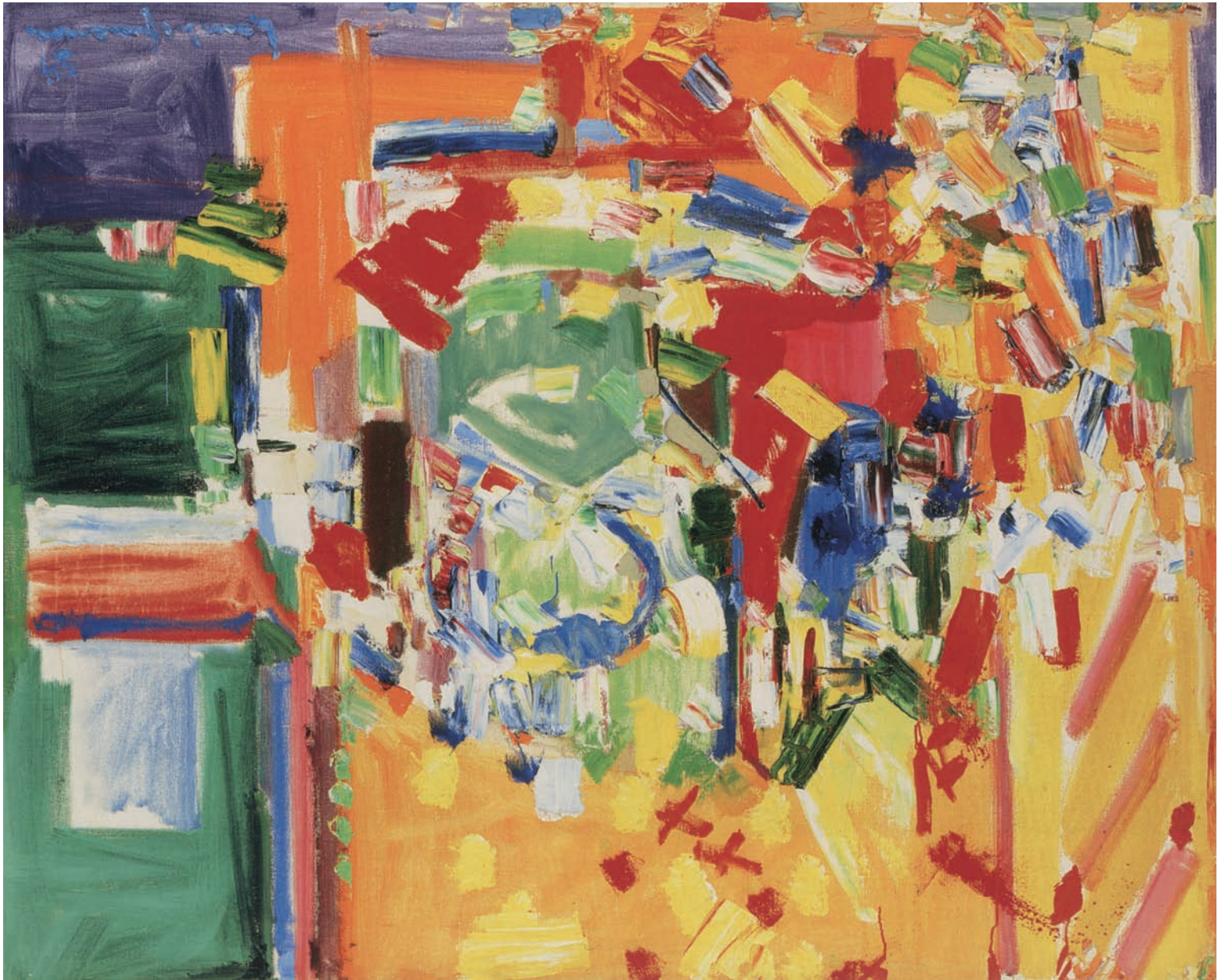
Hans Hofmann, *Orchestral Dominance in Red*, 1954, oil on canvas, 40 x 60 in. (121.9 x 152.4 cm), Collection Diane Recanati, New York © 2014 The Renate, Hans & Maria Hofmann Trust / Artists Rights Society (ARS), New York

Describing his desire to view each canvas afresh, Hofmann noted, “When I start to paint – I want to forget all I know about painting....What I would hate most is to repeat myself over and over again-to develop a false style.” (Polednik p. 34) Embodying an energetic and almost gestural treatment of the picture plane, *Orchestral Dominance in Green* is a careful yet passionately rendered expression of color and form, contrasting Hofmann’s reliance upon the shifting geometric forms of Cubism with the vigorous, impastoed brushstrokes of the Fauves, resulting in a rhythmic interplay of geometric tension and chromatic harmony. Noting the importance of *Orchestral Dominance in Green* both in the context of Hofmann’s oeuvre and the history of Abstract Expressionism, Polednik asserts, “Hofmann’s continual deployment of Cubism as a set of tools for pictorial reinvention is nowhere more apparent than in *Orchestral Dominance in Green* – a work that shows both the artist’s allegiance to the most canonical elements of the movement as well as decisively signaling his redeployment of its practice.” (IBID, p. 38)

Exhibiting an almost architectural use of form, *Orchestral Dominance in Green* transcends the physical representation of reality, grounded by four thick, golden blocks of color, reminiscent of Pablo Picasso’s early Cubist tabletops, such as *Still Life*, 1912, in the Museo Nacional Centro de Arte Reina Sofia, Madrid. Upon this geometric “table top,” Hofmann further

stabilizes this perceived reality with his foundational spherical and rectangular forms, rendered sparingly, allowing the absence of color to intimate the desired projection. Speaking to this spatial tension, the artist elucidated, in his essay “Plastic Creation,” “Space is imbued with movement; space vibrates and resounds and with it vibrates form to the rhythm of life.” (in Hans Hofmann, ed. Sam Hunter, 1963, p. 38) In *Orchestral Dominance in Green*, the vibrating harmony of tertiary color radiates from the canvas – a simultaneously fervent yet thoughtful treatment of spirited, colorful movement.

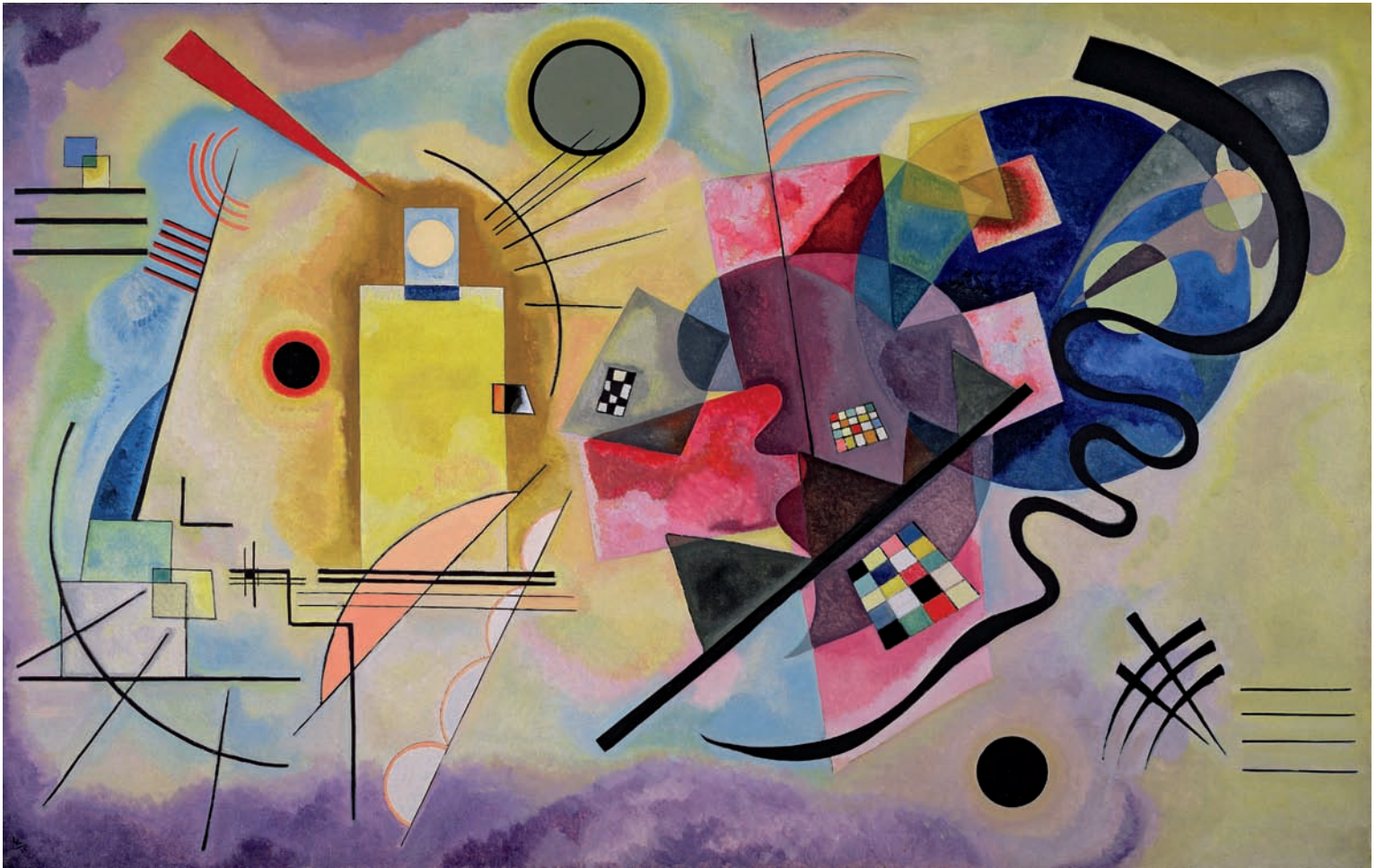
Hofmann’s other *Orchestral Dominance* works – one in yellow and one in red – provide useful points of comparison to the present work. These works, all produced in 1954 and of the same scale, illustrate the broad range of Hofmann’s artistic experimentation, as well his ability to reinterpret the foundational forms of the Cubists and Abstract Expressionists. *Orchestral Dominance in Yellow*, in the permanent collection of the Whitney Museum of American Art, intimates Hofmann’s gestural, earnest approach to the brushstroke, and its ability to transform his composition – a form as essential to the dynamism of the picture as its “dominant” golden ground. Tracing the creation of *Orchestral Dominance in Red*, *Orchestral Dominance in Yellow*, and, finally, *Orchestral Dominance in Green*, Hofmann’s treatment of his compositions suggests a growing embrace of his Cubist mentors.



Hans Hofmann, *Orchestral Dominance in Yellow*, 1954, oil on canvas, 48 3/4 x 60 1/8 in. (123.8 x 152.7 cm), Whitney Museum of American Art, New York, Gift of Betty Ann Solinger in honor of David M. Solinger © 2014 The Renate, Hans & Maria Hofmann Trust / Artists Rights Society (ARS), New York

While Hofmann explored in these canvases color's power to harmonize seemingly disparate elements, *Orchestral Dominance in Green*, more than that in red or yellow, marks a seminal passage in Hofmann's career, marrying undulating linearity with geometric form and bold declarations of color in an orchestral crescendo of artistic experimentation.

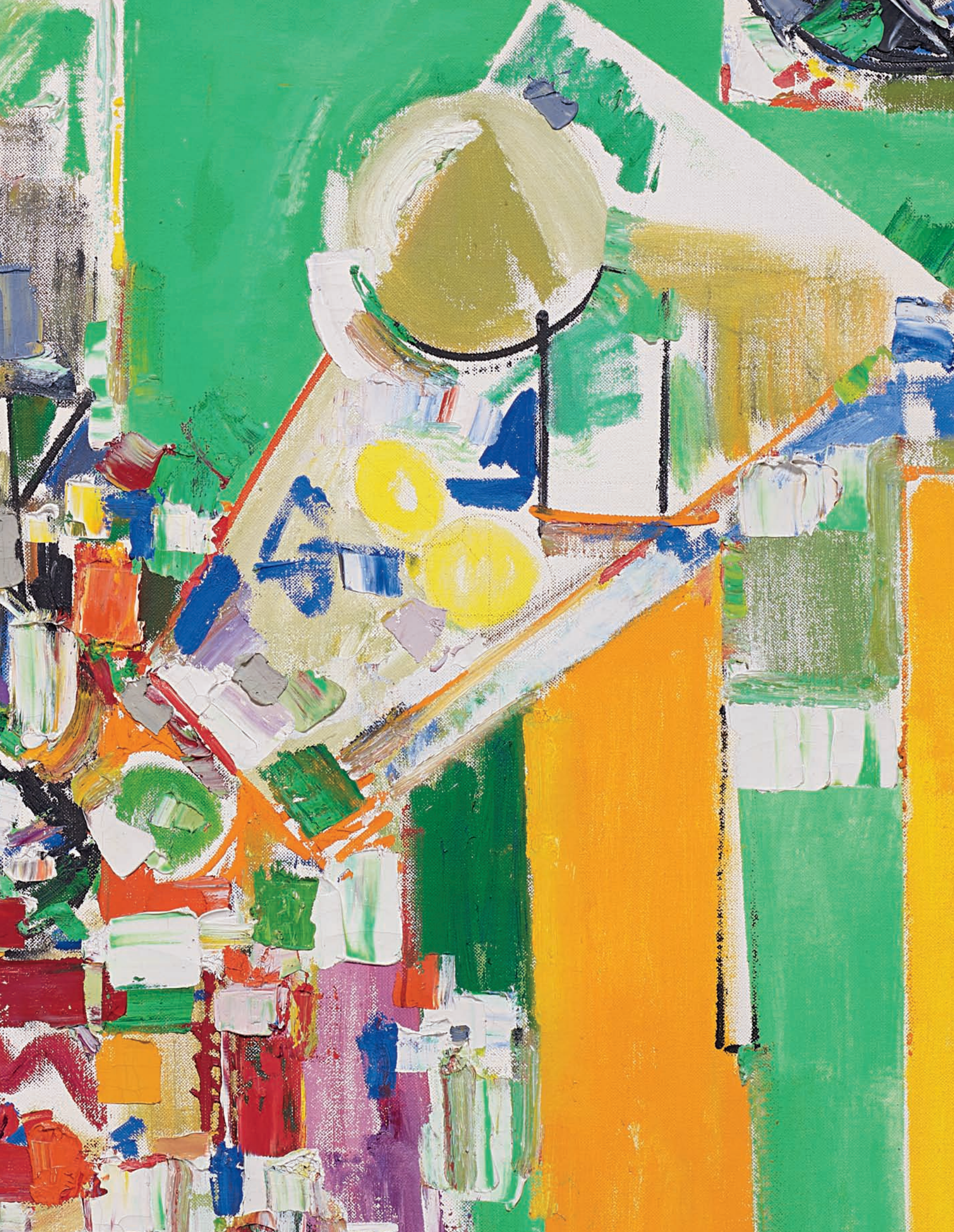
Orchestral Dominance in Green generates a sensory rhythm unrivalled by Hofmann's contemporaries. Balancing chromatic volumes and abstract form with negative space in a lyrical liveliness of surface, Hofmann challenges, in this masterpiece, the adherence to and training of the modern artist in any one school of thought. It is perhaps this depth of theoretical dialogue and artistic practice that attracted the New York School artists such as Jackson Pollock and Helen Frankenthaler to his teachings, and resulted in the endurance of Hofmann's legacy as one of the most important artists of the 20th Century. In the words of the noted critic, Clement Greenberg, "[Hofmann] could be said to take the easel tradition into regions of chromatic experience it never before penetrated. In these regions he preserves the easel picture's identity by showing how oppositions of pure color can by themselves, and without help of references to nature, establish a pictorial order as firm as any that depends on conspicuousness of contour and value contrast." (Paris: Editions Georges Fall, 1961)



Wassily Kandinsky, *Yellow, Red, Blue*, 1925, oil on canvas, 50 x 78 3/4 in. (127 x 200 cm), Musée National d'Art Moderne, Centre Pompidou, Paris, France © 2014 Artists Rights Society (ARS), New York / ADAGP, Paris

The compositional tension between blocks of vibrant color and their non-objective representation present in Hofmann's works from his creative zenith in the mid-1950s can be summated in the artist's declaration that "... form exists only through color and color only exists through form." (Polednik p. 39) The energy and light brought forth from the canvas – most essentially in *Orchestral Dominance in Green* – perfectly illustrates Hofmann's mastery of the transposition of reality to the spiritual, captured in abstract two-dimensional form. Thickly layered brushstrokes dynamically applied to the canvas enhance, rather than detract from, the artist's utilization of Kandinsky-like sphere and line – the confluence of Hofmann's both pedagogic and emotive approach to painting.

Indeed, Hofmann's titular homage to the symphonic blend of art historical theory and experimental practice in *Orchestral Dominance in Green* represents a profound realization of the artist's most personal vision. Writing in his later teachings that, "In nature light creates the color; in the picture, color creates light," Hofmann expounded upon the theories of his artistic predecessors, noting the burden of the artist to utilize color in a careful and balanced manner – the artist as visual mediator of the spiritual painterly experience. (K. Wilkin, "Hans Hofmann: Tradition and Invention," in *Hans Hofmann: Catalogue Raisonné of Paintings*, 2014, p. 47) In no other work of the artist's multifaceted career does the rhythm of form, color, and compositional tension intimate such lively and enlightened presence as in *Orchestral Dominance in Green*, where Hofmann's role as mediator elevated the canvas to pure visual rhapsody.



PROPERTY FROM THE COLLECTION OF CEIL AND MICHAEL PULITZER

ARSHILE GORKY 1904-1948

Study for Sochi, 1941

oil on board

10 x 14 in. (25.4 x 35.6 cm)

Signed "A Gorky" lower right.

Estimate \$250,000-350,000

PROVENANCE

Stephen Hahn Gallery, New York

Collection of Leon Kraushar, Long Island

Allan Stone Gallery, New York

Private Collection

Hollis Taggart Galleries, New York

Acquired directly from the above by the present owner, 2004

The present lot, Arshile Gorky's 1941, *Study for Sochi*, reflects a wonderful period in the artist's life personally as well as artistically. A tribute to his father's lush garden located in Khorkom, the series of works have remained a seemingly enigmatic scene to his contemporaries. Shortly after his marriage to Agnes Magruder and upon his return to New York, Gorky began this important and career defining series of works by forging a creative style all his own. By actively diverging from his previous influencers, the Surrealists artists such as Joan Miró and Jean Arp, Gorky pulled in childhood motifs from his past and re-contextualized them as abstracted components in a newly formed artistic language. "The Garden in Sochi series may have been the last of his works to deal directly with Armenia, the subject continued to exercise a power over him. Almost as if he dreaded losing contact with the past, with his earliest memories of his native land, its serenity and dignity...." (H. Rand, *Arshile Gorky: The Implications of Symbols*, Oakland: University of California Press, 1991, p. 101)

Gorky's *Sochi* series of works reference the Russian Black Sea resort of Sochi in their titles, however the title is now believed to be a mis-translation. In Gorky's native Armenian the word for poplar tree is Sos or Soi, a type of tree that would have resided in the natural and nostalgic setting of his youth. In the present lot, deep crimson, pale blue and canary yellow forms float upon a lush green background while a fan, described in other works as a "pinwheel mechanism," sits stoically in the center of the painting. The twisting shapes seem to climb like ivy from the left hand corner of the canvas, meandering and tunneling to the right half of the picture plane. Unable to be captured, the shapes march off into the distance, "Gorky would not release his grip on that idyllic and pastoral moment, although memory naturally and inexorably allowed the scenes to fade." (IBID, p. 101)

"In my art I often drawn our gardens and recreate its precious greenery and life. Can a son forgeth the soil which sires him?"

ARSHILE GORKY



Arshile Gorky, *Garden in Sochi*, c. 1943, oil on canvas, 31 x 39 in. (78.7 x 99 cm) Acquired through the Lillie P. Bliss Bequest MoMA, The Museum of Modern Art, New York © 2014 Estate of Arshile Gorky / Artists Rights Society (ARS), New York



25

ANDY WARHOL 1928-1987

Happy Rockefeller, 1968

synthetic polymer paint, silkscreen ink on linen, in 30 parts

each 7 x 6 in. (17.8 x 15.2 cm)

overall 42 x 30 in. (106.7 x 76.2 cm)

Each painting is stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc., on the reverse; each respectively numbered "PO60.048," "PO60.050," "PO60.051," "PO60.091-098" and "PO60.101-119" on the reverse. This work is accompanied by a certificate of authenticity issued by the Estate of Andy Warhol.

Estimate \$600,000-800,000

PROVENANCE

Paul Kasmin Gallery, New York

Private Collection, New York

LITERATURE

G. Frei and N. Printz, *The Andy Warhol Catalogue Raisonné Vol. 2B: Paintings and Sculpture 1964-1969*, Phaidon, 2002, cat. 2059 - 2083, pp. 384 - 385, p. 384 (installation illustrated), p. 366 (installation illustrated)

“I wasn’t born a Rockefeller. I just happened to marry one. I’ve had the best of both worlds. It’s like living on both sides of the tracks.”

HAPPY ROCKEFELLER, 1985



A modern court painter for the American elite, Andy Warhol created images that had the dual ability to pander to ego, while conveying Warhol's more nuanced treatment of subject. Like his silkscreened images of mass production, which simultaneously paralleled and juxtaposed the realities of American consumer culture, Warhol's portraits were produced in a similar manner. In the 1980s the artist's 40 x 40 inch square portraits were emblematic of his famous Factory process—streamlined and efficient. After taking a Polaroid of the sitter, the image would be transferred to silkscreen before it was finally painted on canvas. The evident symbiosis between artist and subject echoed the age-old relationship between artist and patron. Warhol immortalized the industrialist, socialite, and celebrity, transforming them into immortal icons. The income from these 40 x 40 portraits helped underwrite the publication of Warhol's pet project, the now-celebrated Interview magazine.

However, distinction should be made between these later portraits and *Happy Rockefeller*. Unlike these later commissioned works, this 1968 portrait of Happy Rockefeller, the wife of Nelson A. Rockefeller, is more than just a portrait of a woman from a press image; it is a record of a place in time and the larger issues pervading the American mind. Like Warhol's images of Marilyn or Jackie, Happy Rockefeller is a probing look into the complex challenges facing women in the public eye. Their loss, sadness and joys all became a collective experience. Comprised of thirty individual canvases of Mrs. Rockefeller, articulated in a stereotypically feminine pink, this lot is not a simple portrait of a socialite—just as Happy herself was not a simple woman.

Born Margaretta Large Fitler in 1926, Happy Rockefeller was the second wife of the New York governor and eventual vice president Nelson Rockefeller. She was given the name "Happy" as a girl for her cheery and outgoing disposition, her marriage to Nelson in 1963 was highly controversial: both had divorced their respective partners in order to remarry the other and each had numerous children from their first marriages. Nelson left his wife of 31 years to marry Happy who was 18 years his junior. Happy and Nelson's marriage inevitably had a disastrous impact on Nelson Rockefeller's political career and his bid for the presidency. The wedding squashed his dreams as the forerunner for the 1964 Presidential Elections and caused him intense scrutiny from the press and his political contemporaries. The New York Times famously stated in response to the marriage "The rapidity of it all—he gets a divorce, she gets a divorce—and the indication of the break-up of two homes. Our country doesn't like broken homes. ("Many in G.O.P. Say Marriage Will Hurt Rockefeller in 1964", *The New York Times*, May 3, 1963, p. 17)

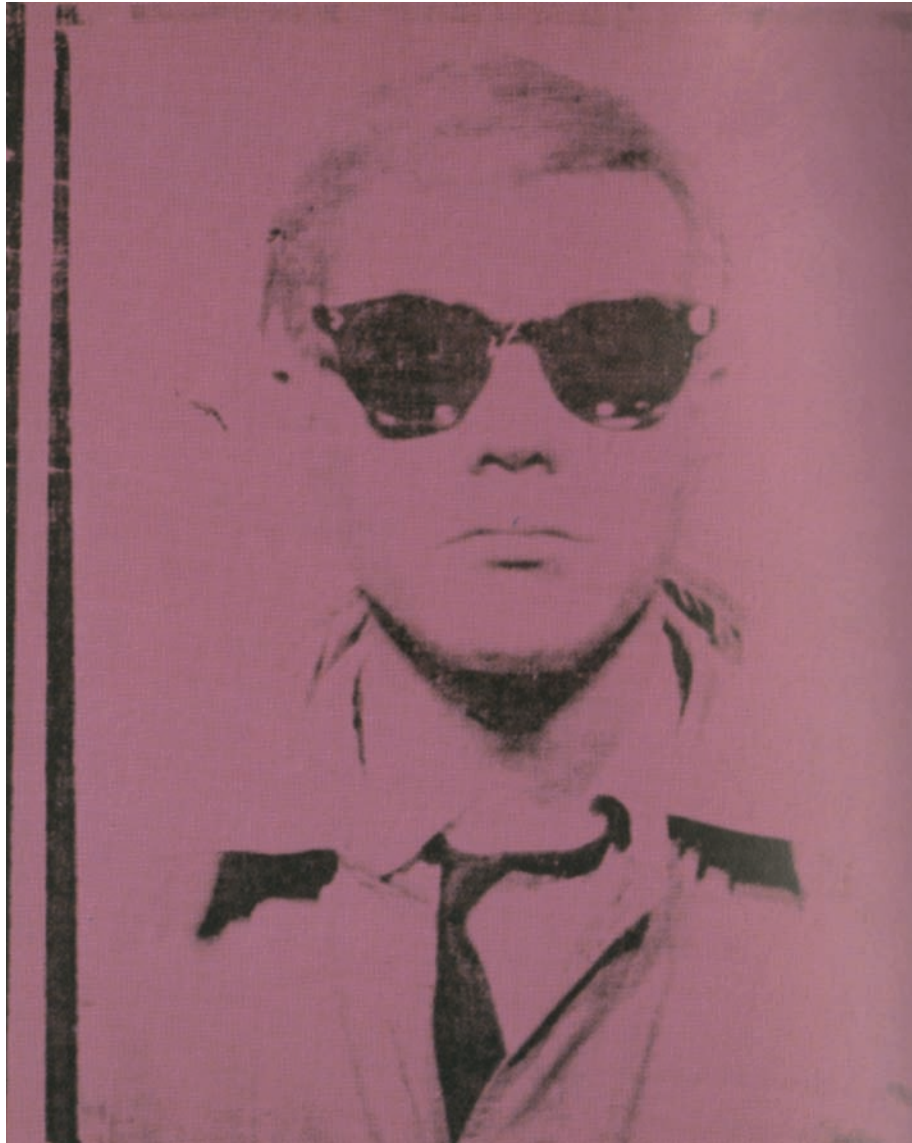
Painted five years after this controversial marriage and while Warhol was recovering from his attempted murder in June, 1968 he returned to work with the commission of a multiple portrait series of "Happy" Rockefeller. His portrait of Nelson Rockefeller has already been completed by Warhol in late 1967. *Happy Rockefeller*, 1968, with its effusive pinks and reds, is an explosion of color—bold, yet conventional. The colors of girlhood and womanhood, Warhol's choice is a sly and playful pairing with the



Andy Warhol, *Happy Rockefeller [Happy (Mrs. Nelson Rockefeller)]*, 1968, acrylic and silkscreen ink on canvas, 72 x 59 7/8 in. (182.9 x 152.1 cm), The National Trust for Historic Preservation, Nelson A. Rockefeller Collection © 2014 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York



Andy Warhol, *Nelson Rockefeller*, 1967, acrylic and silkscreen ink on canvas, 75 x 56 in. (190.5 x 142.2 cm), The National Trust for Historic Preservation, Nelson A. Rockefeller bequest, Pocantico historic Area © 2014 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York



Andy Warhol, *Self-Portrait*, late 1963–early 1964, acrylic and silkscreen ink on linen, 20 x 16 in. (50.8 x 40.6 cm), Kenny Scharf © 2014 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York

image of Happy pulled from a news clipping. The present lot, comprised of thirty, 7 x 6 in. stretched canvases, projects Warhol's "magenta screen print over a hand-painted pink background... the mixtures of acra violet, naphthol crimson, and white paint carried, the surface becomes activated, suggesting different exposures of light and optical shifts. (G. Frei and N. Printz, *The Andy Warhol Catalogue Raisonné Vol. 2B: Paintings and Sculpture 1964-1969*, Phaidon, 2002, p. 367) The wavering variances of placement and pigment echoes across the small canvases, gridded in order to form a quilted mosaic of Happy. Her youthful smile, leaning forward in pure excitement is distinctly different from the portrait of her husband. Nelson Rockefeller's commanding, stern look in the midst of speaking to the public into a microphone emphasizes his political standing while Happy is seen captured in a youthful glow of both girlhood and motherhood. Her luminous presence and pure joy captures the way in which her life was lived. "I absolutely adored him," says Happy Rockefeller quietly. "I'd do it all over again--only faster." (K. Larkin, "Happy's Home Is A Museum Of Memories," *Chicago Tribune*, November 25, 1985)

26

TOM WESSELMANN 1931-2004

Preliminary Painting for Tit and Telephone, 1968

oil on canvas

28½ x 36 in. (72.4 x 91.4 cm)

Signed, titled and dated "PRELIMINARY BEDROOM PAINTING FOR TIT AND TELEPHONE 1968 Wesselmann" on the reverse stretcher bar; further signed and dated "Wesselmann 69" lower left.

Estimate \$600,000-800,000

PROVENANCE

Francis and Sydney Lewis Collection, Richmond, acquired from the artist, 1969

Private Collection, California

Marianne Boesky Gallery, New York

Private Collection

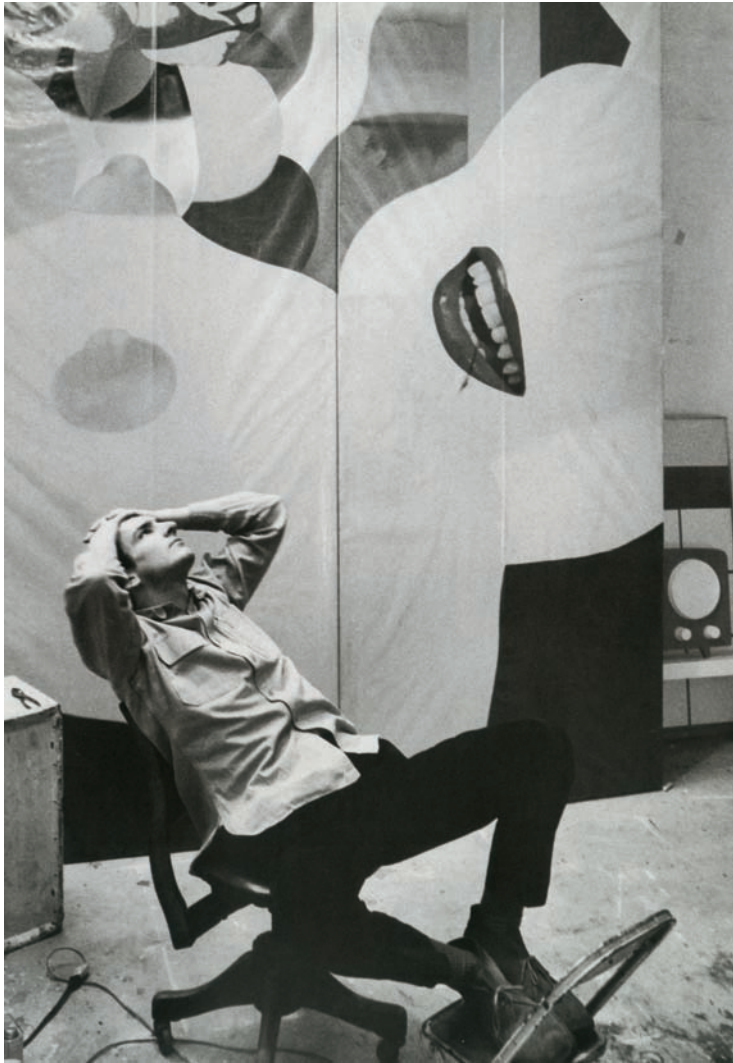
EXHIBITED

Lynchburg, Maier Museum of Art at Randolph Macon Woman's College, *Realism in a Post-Modern World: Selections from the Sydney and Frances Lewis Collection*

“The prime mission of my art, in the beginning, and continuing still, is to make figurative art as exciting as abstract art. I think I have succeeded, but there is still a lot further to go.”

TOM WESSELMANN, 1985





Wesselmann in his studio, 157 Bleecker Street, c. 1964, photograph by Alan R. Solomon, Art © Estate of Tom Wesselmann/Licensed by VAGA, New York, NY

In a vibrant hard-edge style, Wesselmann depicts a still life in an intimate tableau: a bouquet of roses, a zesty orange, a cerulean telephone and a woman's breast crowd the picture plane, each element intimately magnified. *Preliminary Painting for Tit and Telephone* combines both still life and nude, Wesselmann's two major fascinations after his conscious decision to move away from abstraction in 1959.

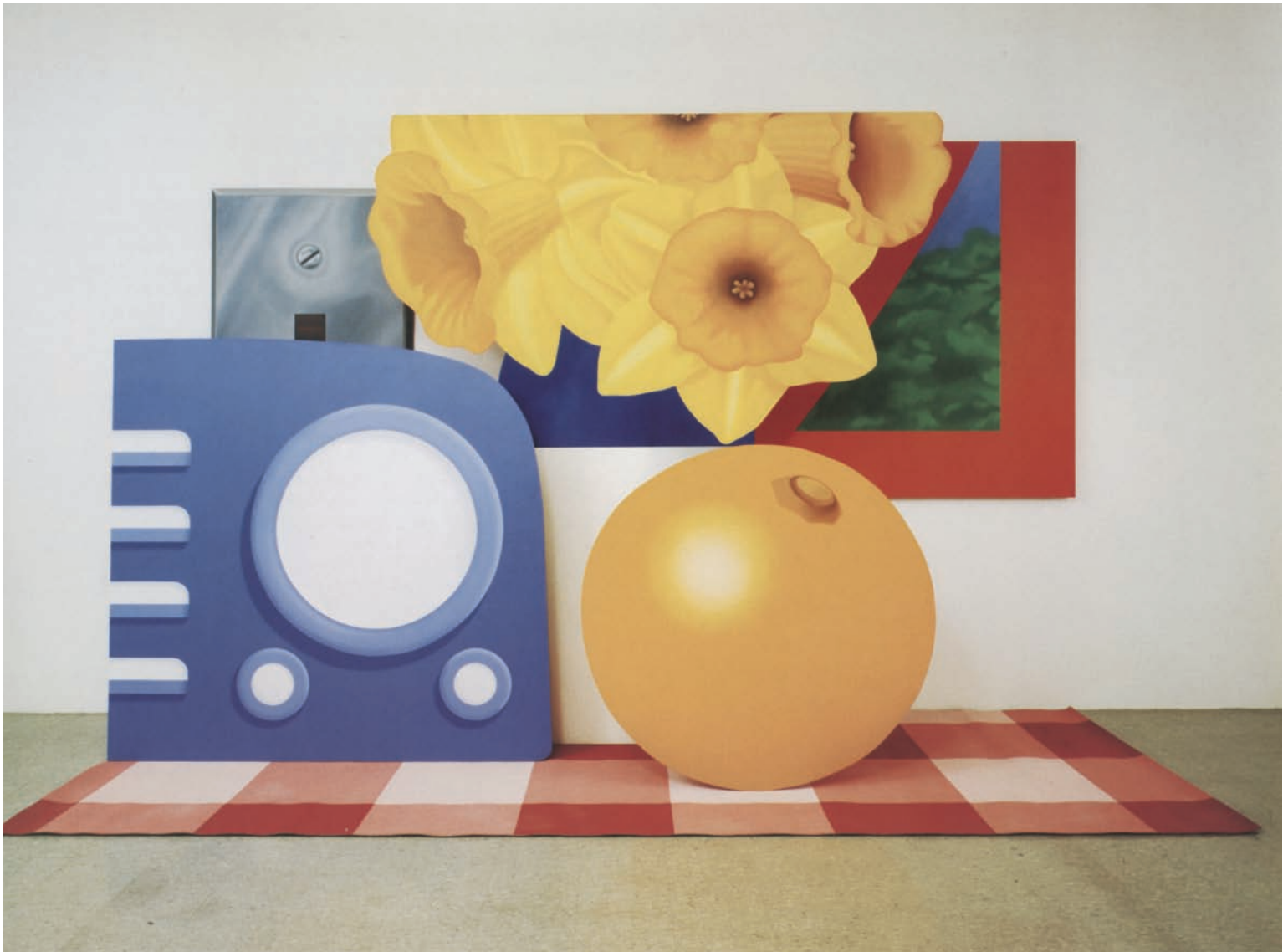
Along with Warhol, Oldenburg and Lichtenstein, Wesselmann felt that he had little to add to the triumphs of Abstract Expressionism and instead turned to figuration and the visual potential of popular imagery as a means of finding a new direction. He did not wish to overturn the traditional notions of painting and actually regarded himself as a formalist rather than a Pop iconoclast. "When I made the decision in 1959 that I was not going to be an abstract painter, that I was going to be a representational painter, I had absolutely no enthusiasm about any particular subject or direction or anything. I was starting from absolute zero. And in choosing representational painting, I decided to do, as my subject matter, the history of art: I would do nudes, still lives, landscapes, interiors, portraits, etc. It didn't take long before I began to follow my most active interests: nudes and still lives." (T. Wesselmann, quoted in Marco Livingstone, "Telling it like it is", *Tom Wesselmann*, exh. cat., 1996, p. 10.)



Tom Wesselmann, *Study for Bedroom Painting #25*, 1967, pencil, synthetic polymer paint on paper, 5 1/2 x 6 3/4 in. (14 x 17.1 cm), The Judith Rothschild Foundation Contemporary Drawings Collection Gift, The Museum of Modern Art, New York, Art © Estate of Tom Wesselmann/Licensed by VAGA, New York, NY

As a sole still life, it is brilliantly constructed—the orange's perfectly rotund shape echoes the rounded breast and nipple—rendering all aspects of it inanimate. Such inanimacy in human form at first seems misogynistic, offensive by removing the woman's subjectivity. But in his autobiographical monograph under the alter-ego guise of Slim Stealingworth, Wesselmann wrote, "Personality would interfere with the bluntness of the fact of the nude. When body features were included, they were those important to erotic simplification, like lips and nipples. There was no modelling, no hint at dimension. Simply drawn lines were virtually a collage element- the addition of drawing to the painting. Historically, the nude as a subject has a somewhat intimate and personal relationship to the viewer. Wesselmann's nudes transcended these characteristics. They abandoned human relationships and as a presence became more blunt and aggressive." (S. Stealingworth, *Tom Wesselmann*, 1980, New York, pp. 23-24). Truly, Wesselmann transformed the female nude into a symbol of Pop Art and sexual liberation of the 1960s. In the same way that Andy Warhol rendered the soup can to both higher meaning and meaninglessness, Wesselmann's incessant reiterations of the nude through the lens of Pop at once dehumanizes the body as well as elevates it.

Although Wesselmann's nudes may be critiqued as lacking autonomy through their absence of identity, in *Preliminary Painting for Tit and Telephone*, the breast functions as equally an autonomous object as the telephone, in that it is not part of the larger woman. In this way, the nude



Tom Wesselmann, *Still Life No. 57*, 1967-70, oil on shaped canvases and painted rug, 122 1/4 x 190 x 72 in. (310.5 x 482.6 x 182.9 cm), The Museum of Modern Art, New York, Art © Estate of Tom Wesselmann/Licensed by VAGA, New York, NY

expands to still life: it is representational, but also just what it is—an object. By removing it of its seductive mystique it becomes that much more sexualized. And yet, paradoxically, it is removed of the sexual by being removed from the body. Wesselmann has remarked upon that metonymy he created: “The tit took the place of the nude in effect [and] was the whole subject of the painting.” (T. Wesselmann in interview with Irving Sandler, 1984)

Indeed, Wesselmann’s nudes are not so much women but studies of sexuality itself. The single breast allows a manifestation of desire in just one symbolic segment of the female nude. Wesselmann went on to explore this theme further in his only foray into conceptual art: *Bedroom Tit Box*, in which he painted an interior in a three-dimensional box, and hired a live model to lower her breast into a hole in the box, appearing to the viewer as a suspended tit, but in actuality belonging to a nude model hidden cleverly behind the walls of the gallery.

Though the breast is, in Wesselmann’s words “in your face” (T. Buschsteiner & O. Letze, eds., *Tom Wesselmann*, Ostfildern, 1996), *Preliminary Painting for Tit and Telephone* is much more formally concerned than it is interested in content. Wesselmann explained that the

sexuality was a tool for him through which to push forward in his work. “Originally [eroticism] was part of my work like Abstract Expressionist brushwork was: it was—we didn’t have the expression then—‘in your face’.” Since I couldn’t use the Abstract Expressionist brushwork anymore—I had dropped that—I had to find other ways of making the painting, the image, aggressive. And moving forward like that—Abstract Expressionist paintings were always moving forward, and the shapes were constantly off the canvas, in your eye, in your face—eroticism was one of the tools for me to try to accomplish that.” (T. Buschsteiner & O. Letze, eds., *Tom Wesselmann*, Ostfildern, 1996)

Over the course of his career, no motif would become more closely associated with Wesselmann’s work than the female nude. It was a strategy used to address his own sexual preoccupations and for replicating the confrontational power found in de Kooning’s women, which he greatly admired. However, the importance of this strategy declined as the depictions became more explicit. Nevertheless, it was this increasing explicitness and the denied identity of the female figures that would serve to generate unintended controversy as the sexual revolution of the 1960s transitioned into second-wave feminism of the 1970s.

ROBERT MANGOLD b. 1937*Red/Gray Zone Painting I*, 1996

acrylic, colored pencil on canvas, in 2 parts

90 x 132 in. (228.6 x 335.3 cm)

Each signed, titled and dated "R. Mangold Red/Gray Zone Painting I 1996" and annotated "Right/Left" panel on the reverse.

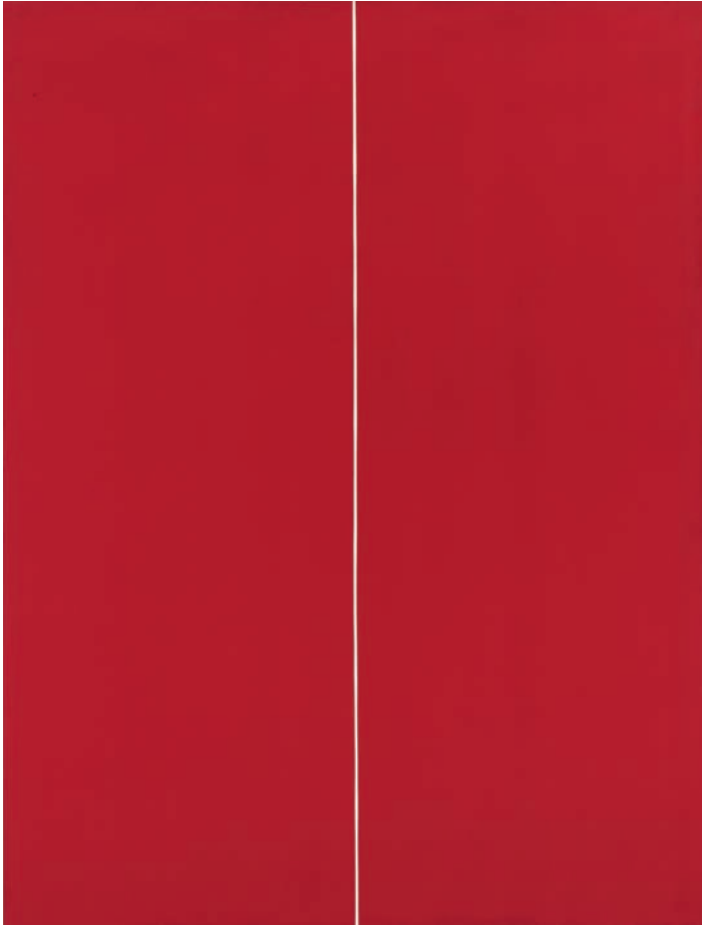
Estimate \$500,000-700,000**PROVENANCE**Annemarie Verna Galerie, Zurich
Private Collection, Germany**EXHIBITED**Zurich, Galerie Annemarie Verna, Robert Mangold, 1996
Wiesbaden, Museum Wiesbaden, *Robert Mangold: Paintings and Drawings 1984-1997*, October 18, 1998-February 21, 1999, then traveled to St. Gallen, Kunstmuseum (June 16-August 22, 1999)**LITERATURE***Robert Mangold: Paintings and Drawings 1984-1997*, exh. cat., Museum Wiesbaden, Wiesbaden, 1999, p. 108 cr. 974 (illustrated)
R. Schiff, *Robert Mangold*, London, Phaidon Press, 2000, pp. 148-149 (illustrated), p. 318 (illustrated)

“In the zone paintings for instance, there would be a certain kind of elliptical structure that would start and then it would be interrupted and then it would be picked up on the other side of the interruption.”

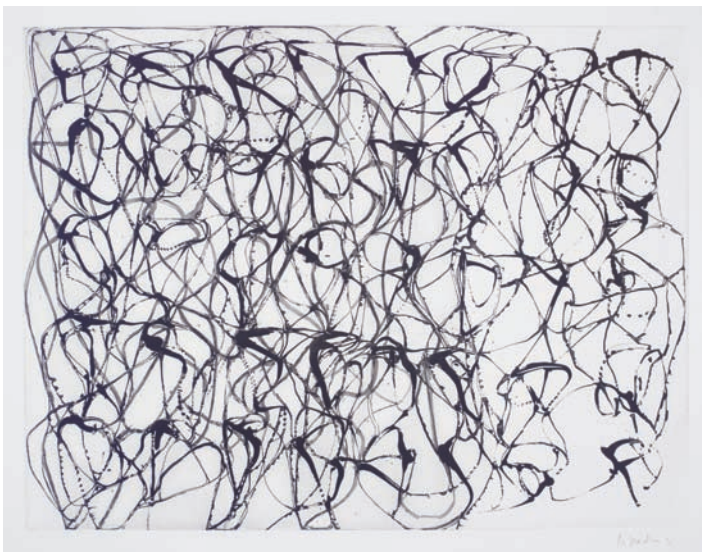
ROBERT MANGOLD, 2009







Barnett Newman, *Be I (second version)*, 1970, acrylic on canvas, 111 1/2 x 84 in. (283.2 x 213.4 cm), Detroit Institute of Arts © 2014 Barnett Newman Foundation / Artists Rights Society (ARS), New York



Brice Marden, *Cold Mountain Series, Zen Study 5*, 1991, etching, aquatint on paper, 20 3/4 x 27 1/8 in. (52.6 x 69 cm) © Tate, London 2014 © 2014 Brice Marden / Artists Rights Society (ARS), New York

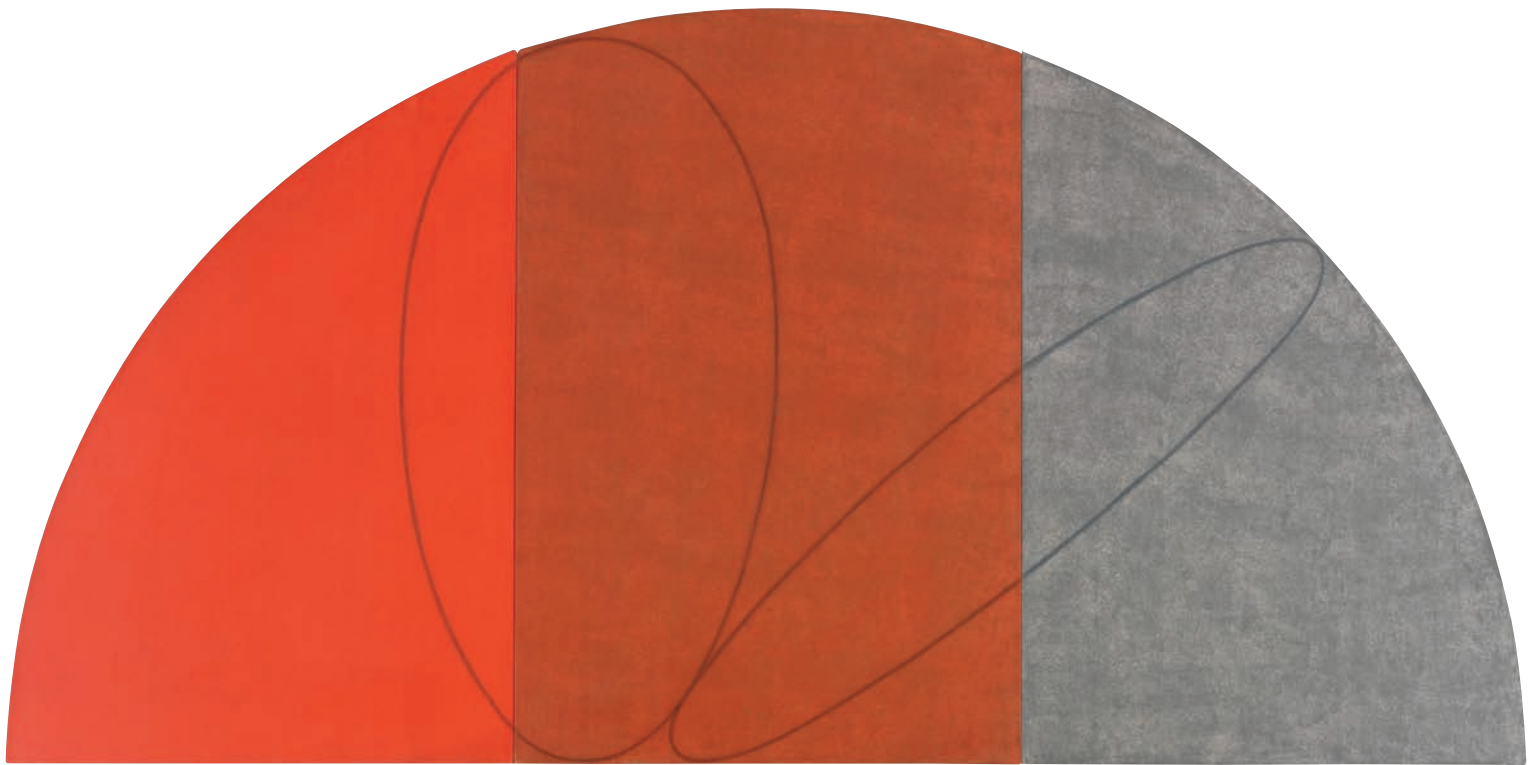
From his seminal exhibition at the Guggenheim museum in 1971 to his more recent showings at the Venice Biennale and elsewhere, Robert Mangold captivates us with his works on canvas. His dichromatic diptychs of pencil and paint, amid mere simplicity, manage to leap into a realm all their own, creating marvelous movement in his carefully wrought restraint. After thirty years of creating, Mangold brought forth *Red/Gray Zone Painting I*, 1996, a perfect encapsulation of his overarching project that also vibrates with a singular energy, fusing his exploration of shape, line, and color into a single work of profound artistry.

Mangold's diptych is composed of two separate yet incongruent canvases, shaped by his hand to demonstrate their dissimilarity. On the right, Mangold's rectangular canvas is a fabulous example of the dichotomy of uniformity: monochromatic in gray yet textured in the minutiae of Mangold's brushwork. Mangold's evolution as a technician occurred mostly in the 1960s, where he progressed from spray paint, to rolling, to brushwork—here we find his hand at work in an inimitable fashion.

The left side of Mangold's diptych could not be more different. Following the style of his circular canvases that first appeared in his early career, Mangold places a truncated quarter circle to contrast with his rigid right side. The soft curve of the upper portion of this burning red section is not only an antithesis to the right side in shape, but also in its figural content: Mangold has scrawled an almost geometrically exact line of pencil throughout his curved canvas, allowing the looping journey to interact with the corners and curve of his canvas, fluid in its relationship to the solid shape that contains it. This flatness of color yet dichromatic schema is the essence of Mangold's work, both abstract and figural:

"A typical work by Mangold reads as flat, yet is also a field that contains figuration; simple enough to be viewed as a totality, its shapes are nevertheless eccentric and strangely asymmetrical. Each work defeats expectations of regularity based on the existing conventions of abstract... each of his paintings acquired a compelling uniqueness. It is art to which you never become habituated." (Richard Schiff, *A Compelling Uniqueness, Robert Mangold: Paintings, 1990-2002*, exh. cat., Aspen Art Museum, 2003, p. 25).

In *Red/Gray Zone Painting I*, 1996, we find Mangold's variety of influences making their mark upon his artistic output. In a conversation with John Yau in 2009, he attests to his influences composing a major hand in his early work: "After some early paintings in the 60s, I was really committed to the idea of working on the surface. I never painted around the edges of the painting. I didn't want the sense of it being anymore of an object than it had to be. I like the panels to be as thin as possible. Newman and Rothko were kind of my goal posts in terms of my playing field. Rothko's surface and Newman's architecture inspired me in certain ways." (J. Yau, "In Conversation: Robert Mangold with John Yau", *The Brooklyn Rail*, March 6, 2009)



Robert Mangold, *Curved Plane/Figure VII (Study)*, 1995, acrylic, graphite on three canvases on stretchers joined to form a lunette, 46 1/4 x 32 3/4 in. (117.5 x 83.2 cm) Cleveland Museum of Art © Robert Mangold / Artists Rights Society (ARS), New York

Yet we also find both Barnett Newman and Mark Rothko at work in the present lot as well. While Rothko's vertical arrangements of color field painting figure in to Mangold's organization of red and gray, Newman's *Be I (Second Version)*, 1970 cues us in to the similarity in vertical axes between the two pieces—while Newman's employs a single canvas and explores the division between the two halves, Mangold's is a painting that explores contrast as much as comparison. We find this exploration of contrast a constant in his work, as *Curved Plane/Figure VII (Study)*, 1995 is a precursor to the present lot and belongs in the permanent collection of the Cleveland Museum of Art. The present lot almost seems like an introduction to the body of work from this decade as the orange and soft grays both resist and interact with one another, married by the soft graphite lines that curve across their surfaces.

Two interlocking ovals occupy the left panel of the work. The graphite swirls atop the burnt orange backdrop in a lyrical dance. The whimsical and jazzing lines inundate the panel like those of Brice Marden. Here the

swirling charcoal lines are reminiscent of Marden's *Cold Mountain Series*, *Zen Study 5*, 1991, in which the lines tangle amongst themselves creating a beautiful web of lyricism.

But while Mangold has always been transparent about his influences, his own hand ultimately overcomes the signature of others, begetting a painting that is a keen demonstration of both careful study and deep innovation. In *Red/Grey Zone Painting I*, 1996, this fusion assumes the form of a provocative work: one that poses as many questions as answers:

"In my work there is a continuing effort to collide with something. For me creativity is like this. If you're a scientist and you're trying to solve whatever it is, you have a specific problem and there's a way of working with it. I think creatively, maybe there are people who work like that, but to me it always seems like you're questioning something. There isn't a destination. You set up a perimeter and you push against it." ("In Conversation: Robert Mangold with John Yau", *The Brooklyn Rail*, March 6, 2009)

28

ANDY WARHOL 1928-1987

Diamond Dust Shoes, 1980

acrylic, silkscreen ink and diamond dust on canvas

90 x 70 in. (228.6 x 177.8 cm)

Signed and dated "Andy Warhol 1980" on the reverse. This work has been authenticated and stamped by the Andy Warhol Authentication Board and numbered "A110.107" along the overlap.

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

PROVENANCE

Acquired directly from the artist, 1980

Private Collection

London, Phillips de Pury & Company, *Contemporary Art Evening*,
June 28, 2012, lot 19

Acquired at the above sale by the present owner

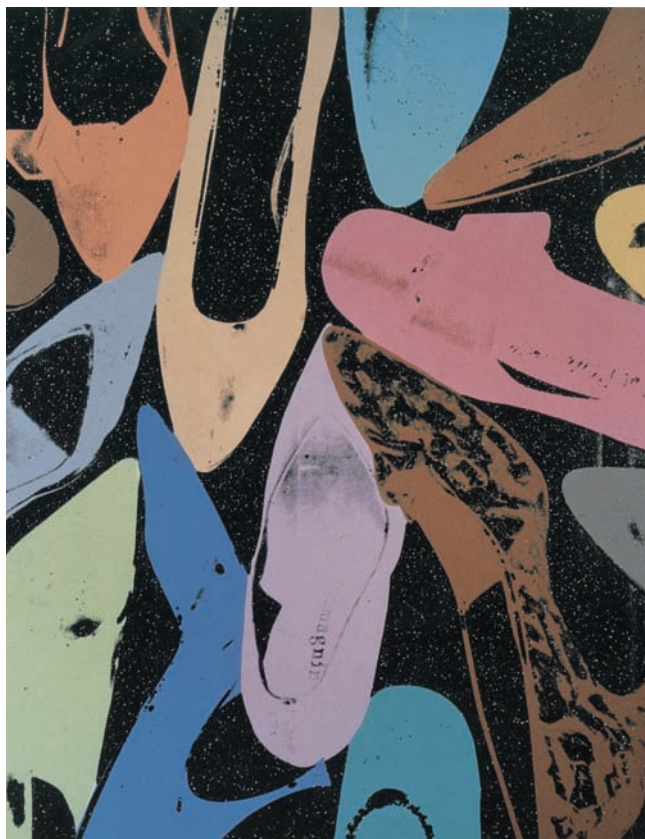
"I'm doing shoes because I'm going back to my roots.
In fact, I think I should do nothing but shoes from now on."

ANDY WARHOL, 1989





Andy Warhol, *The quiet ones*, 1955, ink on paper, 14 7/8 x 9 7/8 in. (37.7 x 25 cm), Collection, Luigino Rossi, Venice © 2014 The Andy Warhol Foundation for the Visual Arts, Inc., Artists Rights Society (ARS), New York



Andy Warhol, *Diamond Dust Shoes*, 1988, synthetic polymer paint, silkscreen and diamond dust on canvas, 90 x 70 in. (228.6 x 177.8 cm), The Andy Warhol Museum, Pittsburgh, Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc., © 2014 The Andy Warhol Foundation for the Visual Arts, Inc., Artists Rights Society (ARS), New York

Andy Warhol's *Diamond Dust Shoes*, 1980 epitomizes the artist's fascination with glamour and celebrity. "If you want to know all about Andy Warhol, just look at the surface of my paintings and films and me, and there I am. There's nothing behind it" (*Andy Warhol: a Retrospective*, exh. cat., Museum of Modern Art, New York, 1989, p. 63) – despite this proclamation, the surface is the very subject of these works and the source, paradoxically, of their depth of meaning.

Indeed, Andy Warhol's *Diamond Dust Shoes* acts as a vehicle through which Warhol returns to his very first depiction of cultural consumption. Pre-dating his portrayals of soup cans, flowers and Marilyns, the subject of shoes was Warhol's first foray into commercial art in 1955. Shortly after arriving in New York in June 1949, Andy Warhol received his first freelance assignment—to illustrate shoes for an article in *Glamour* magazine, "Success is a job in New York." Warhol continued to work on Madison Avenue and was lauded in the advertising world with awards and an enviable list of clients including *Vogue*, *Harper's Bazaar* and the *New Yorker*. Warhol's success as a commercial illustrator for fashion magazines and advertising agencies dramatically grew as he became the illustrator for the I. Miller shoe campaign a few years later. Subsequently, shoes quickly became one of Warhol's earliest and most classic motifs.

In the final decade of his life, Warhol returned to the subject of the shoe with the *Diamond Dust Shoes* series, based upon a group of photographs done early in Warhol's career. In the 1950s, Halston sent Warhol a box of shoes to be photographed for an advertisement campaign. Warhol's assistant Ronnie Cutrone emptied the box upside down, sending shoes cascading out onto the floor. Warhol, inspired by the haphazard layering of individual shoes, took several Polaroid photographs, from which silkscreens for *Diamond Dust Shoes* were derived twenty five years later.

Diamond Dust Shoes glittering green, pink and purple heeled ladies' shoes are set against a black background, grabbing the viewer's attention with dazzling color. Though originally inspired by chance, the final arrangement of shoes was in fact carefully laid; the preparatory Polaroids show slight variances in the composition for this particular work. The various shoe designs are lined up against the black background, enhancing the pointed or rounded toe of each unique shoe. As a the fetishistic view of fashion combined with a pop sensibility of repetition, *Diamond Dust Shoes* is at once a reminder of Warhol's early beginnings and representation of a new venture with serigraphy.

Warhol found inspiration in the process of fellow artist Rupert Smith who had been gluing industrial-grade ground diamonds onto his own prints. Yet Warhol found actual diamond dust to be too chalky and dull, evocative in theory but disappointingly muted in reality. He replaced diamonds with sparkling, pulverized glass, adding a final layer of artifice to his already consciously unsubstantial work. Imbued with sparkling dust, the present lot is further manifested in the glitz and excess of 1980s Manhattan that Warhol was deeply intertwined with. Never one for subtlety, Warhol demurred, "I don't think less is more. More is better." (*Andy Warhol: Giant Size*, Phaidon, London, 2009, p. 364).

Indeed, luridly colored, sparkling with faux diamonds, *Diamond Dust Shoes* is an exercise in excess. Yet the high heeled shoe also acts a metonymic referent to Warhol's female portraits, on Polaroid and canvas, of the most celebrated, intriguing, fashion-forward women of his time, such as Marilyn Monroe, Jackie Kennedy and Elizabeth Taylor. As each portrait rendered the subject in a static, iconic state *Diamond Dust Shoes* goes one step further, reducing the portrait of a woman to the representative high-heeled shoe. Truly, *Diamond Dust Shoes* acts as a review of Warhol's oeuvre, combining motifs from throughout his career into the reductive screenprint of ladies' shoes. Coming full circle from his profession as commercial artist, Warhol delves into the themes that occupied him throughout his working years in the pared down depiction of these sparkling, colorful shoes.



seph me

29

ROBERT INDIANA b. 1928

LOVE, 1966-1997

polychrome aluminum

72 x 72 x 36 in. (182.9 x 182.9 x 91.4 cm)

Stamped with the artist's signature, numbered and dated "© 1966-1997
R INDIANA 5/6" on the lower interior edge of the E. This work is number 5
from an edition of 6 plus 4 artist's proofs.

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

PROVENANCE

Morgan Art Foundation, New York
Private Collection, California

“Some people like to paint trees. I like to paint love. I find it more
meaningful than painting trees.”

ROBERT INDIANA





Indiana appearing in Andy Warhol's film *Eat*, 1964. Film stills. The Andy Warhol Museum, Pittsburgh © 2014 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York



Robert Indiana, poster for exhibition at the Stable Gallery, New York, May 1966, silkscreen on paper, 32 x 24 in. (81.2 x 61 cm), Collection of the artist © 2014 Morgan Art Foundation Ltd. / Artists Rights Society (ARS), New York

Robert Indiana's *LOVE* has not only become an icon of American Pop Art, but ultimately American culture. The present lot, rendered in brilliant red and cerulean blue is majestic in its unwavering timelessness. Stacked upon each other, the L, O, V, E form an impenetrable square. By highlighting the exterior of the letters in a royal blue and the interior curves in cherry red, Indiana has visually illustrated the complex depth of the word. Simplistic in form, the word resonates with his other artistic mono-syllabic word choices. The word "Hug" relating to his mother's warmth and the word "Eat" being the last word she uttered before she died. All the words relate back to the artist on the deepest emotional level. Indiana saw the word "Love" often in his religious upbringing in such phrases as "God is Love," Indiana explains that "*LOVE* is purely a skeleton of all that word has meant in all the erotic and religious aspects of the theme, and to bring it down to the actual structure of calligraphy [is to reduce it] to the bare bone." (Robert Indiana in T. Brakeley, *Robert Indiana*, New York, 1990, p. 168)

Indiana, however did not recognize the word as an artistic element until 1958 when he created a poem in tribute to modernists figures such as Guillaume Apollinaire and Gertrude Stein. Eight years later, in 1966 he transposed this form by rendering it in aluminum for an exhibition at Stable Gallery in New York. The sculpture received immediate attention and was the image requested by the Museum of Modern Art to use for their Christmas cards; it was in that moment Indiana's *LOVE* sculpture entered American visual history.

Taking his home state as his last name, Robert Indiana has always identified himself as a distinctly American artist. Within the classifications of artists Indiana has said "Only that I am American. Only that I am of my generation, too young for regional realism, surrealism, magic realism and Abstract Expressionism and too old to return to the figure." (J. Pissaro, *Robert Indiana*, New York: Rizzoli, 2006, p. 14) Calling himself "an American painter of signs" Indiana emerged in the New York art scene along with fellow artists Ellsworth Kelly, Andy Warhol, Jasper Johns and James Rosenquist. He gained immediate attention for his flat stencil paintings such as his 1960-61 painting *The American Dream*, which was purchased by the Museum of Modern Art for the permanent collection. Indiana was devoted to America and the power of language and he "challenged the myth of the American dream and explored themes of life, death, racial inequality, the disillusionment of love. It's very different from what people often associate him with --- love as anguine, sophomoric, and optimistic." (Curator Barbara Haskell in E. Kinsella, "Robert Indiana, Artist Dossier," *Art + Auction*, September 2013, p. 136)

Indiana utilizes language and the word as his medium and subject matter. The artist has explained that the "raw materials were lying outside my studio door on the lower Manhattan waterfront. The old beams from the demolished warehouses cut down and sat upright as stelae had the breadth to bear just one word, such as 'Moon' or 'Orb,' or 'Soul' and 'Mate,' as did some of my first word paintings i.e. the diptych panels 'Eat' and



Robert Indiana, LOVE Park, John F. Kennedy Plaza, Philadelphia, Pennsylvania © 2014 Morgan Art Foundation Ltd. / Artists Rights Society (ARS), New York

‘Die,’ but the sheer expanse of the wide canvases led to the proliferation of the word and whole passages and wheels of words appeared. With ‘LOVE’ it was back to the single word and also a return, after several years of paintings with the circle the dominant form, to the quartered canvas, or, in this case, structure.... Here the quartered field is filled with the four letters of love, as compactly and economically as possible, but with my interest in the circle still called to mind by the tilted o.” (Robert Indiana in *Art Now*: New York, March 1969)

The “O” according to art historian Joachim Pissarro “is an italicized O: it is tilting away, threatening to fall off the lower rank of letters VE, and break the complete square structure of these four neatly composed letters. In other words, spiritual as its message may be, *LOVE* also indicates that precarity, fragility, break up are almost inevitably part of the story...” (J. Pissarro, *Robert Indiana*, 2006, New York, p. 72) The angled O pulls the otherwise stabilized structure off kilter while the contrasting colors define the precise curves of each letter. *LOVE*, is Indiana’s greatest masterpiece and his most pronounced comment on the very nature of love itself.

30

ANDY WARHOL 1928-1987

The Witch (from Myths), 1981

acrylic, silkscreen ink on canvas

60 x 60 in. (152.4 x 152.4 cm)

Signed and dated "Andy Warhol 1981" on the reverse. Stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. along the overlap; further numbered "PA51.012" along the overlap.

Estimate \$600,000-800,000

PROVENANCE

The Estate of Andy Warhol, New York

Acquired directly from the above by the present owner

BARRY BLINDERMAN: The image of *The Witch* is really striking. Is that Margaret Hamilton, the same woman who played the Wicked Witch in *The Wizard of Oz*?

ANDY WARHOL: Yes, she's so wonderful. She lives right in this neighborhood. She looks and acts the same as she did back then.

ANDY WARHOL, 1981





The Wizard of Oz, Credit: Silver Screen Collection / Contributor, Margaret Hamilton (1902–1985) as the Wicked Witch and Judy Garland (1922–1969) as Dorothy Gale in 'The Wizard of Oz', 1939. (Photo by Silver Screen Collection / Hulton Archive / Getty Images)



Andy Warhol, *Witch*, 1980, Polacolor 2, 4 1/4 x 3 3/8 in. (10.8 x 8.6 cm) © 2014 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York

Andy Warhol's *The Witch* forms part of his celebrated *Myth* series executed in 1981. The works depict fantastical characters and imaginary heroes that typify and epitomize American childhood. Finding origin in allegorical tales, traditional media-adapted creations and ancient beliefs, the images include the figures of Mickey Mouse, Santa Claus and Dracula. Each depiction presents an immediately recognizable and identifiable icon and represents a nostalgic version of the American dream.

For the execution of this particular lot, Warhol invited Margaret Hamilton, the actress who portrayed the Wicked Witch of the West in the 1939 film version of *The Wizard of Oz*, to recreate her iconic pose in his workshop. The resulting shot is one where the actress is portrayed in an emphatic still of an otherwise highly animated image. Mouth agape and caught mid-scream, she quintessentially embodies her role within American culture as an iconic antagonist. The canvas features the use of electric pastels, which reflect the subject matter with almost satanic energy: the witch's face is depicted in a lurid green and the background in a vivid pink. Impromptu, gestural and impulsively colored, vigorously applied paint splatters are whipped across the canvas, as if creating a physical depiction of her almost-audible shrieks. The silkscreen image is delineated by clear, black outlines that depict the witch's facial features and emphasize her distinctive witch's hat.

In the present lot, a curtain of perfect pink serves as the backdrop to the drama that occupies the forefront. The wicked witch, with her gaping mouth and burning eyes rolled back in demonic ecstasy, seems to be crying out an invocation. Splatters of crimson, orange and bright yellow are streaked across the left half of the picture, suggesting a far more violent incarnation of our childhood nemesis than we may remember. However, through the lens of Warhol, the brutality is mitigated by a vibrant palette and intentionally flattened representation. Similar to the water that undoes her in her iconic demise, a wash of pink threatens to dissolve her very image on the canvas.

Hailing from the *Myths* series, *The Witch* holds its own within an elaborate world of mythical celebrity. The title of the series refers not to the Greco-Roman Gods of classical tradition but rather to the fictional, more celebrated characters of the twentieth century. Warhol's fascination with iconic figures and motifs has its pictorial roots in the early 1960's, continuing throughout the many series which followed. In this selection of works, rather than using celebrities from his contemporary social circle, the artist chose to feature fictitious characters, taken from 1950's television, Old Hollywood films and Walt Disney cartoons. This choice reflects the myth-making ability of the entertainment industry, which has come to be formational in understanding heroes and villains. One of the artist's greatest abilities was appropriating these images and expounding



Andy Warhol, *Before and After [4]*, acrylic and pencil on linen, 72 x 99 5/8 in. (182.9 x 253 cm), Whitney Museum of American Art, New York © 2014 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York

upon their commercial value. While their functionality as commodities was already proven, Warhol took advantage of this in employing them as his subject matter, guaranteeing a wonderfully resonant reception.

Although the ten pieces of the series have very different origins and sources, it is possible to identify a common thread between them. “While these mythic figures carry a range of important cultural attributes, their shared celebrity stature arises from their being heroes of commercial art. Each of these cultural icons is also a commercial icon, a ‘logo,’ the symbol of a corporate identity. Each is also an artistic creation from which the artist has been erased (G. Metcalf, *Heroes, Myth and Cultural Icons*, exh. cat., College Park, The Art Gallery of the University of Maryland, 1998, p. 7) Warhol’s singular subject choices for his canvases defy commonplace decisions: “Warhol’s *Myths* reside in the funny papers, in movies and ads. And in the mirror. Warhol nurtures the nonlife, the un-death of glamour.” (C. Ratcliff, *Andy Warhol*, New York, 1983, p. 101)

Warhol’s *Myth* series thus recognizes the conditions behind the manufactured quality of public images and serves to “remind us that anyone (living or not, human or mouse) can be a cultural icon that sells, a celebrity. When celebrity is seen through its ability to sell, then being packaged to sell makes one a celebrity.” (G. Metcalf, *Heroes, Myth and Cultural Icons*, exh. cat., College Park, The Art Gallery of the University of Maryland, 1998, p. 9) Warhol’s profound understanding of this principle ultimately reflects his own notorious status: testimony to the cultivation of his own, celebrity image, the artist had personal experience with the demands of ideology and projected perfection. *The Witch*, as a part of this series as a whole, gives a profound comment on the nature of society: where myths emerge from popular culture and inspirational figures are epitomized by commercialized celebrity status.

Ultimately, the original implications of *The Witch*’s open-mouthed curse are rendered moot in the face of her new role as a symbol of American identity. Alongside the heroines of Marilyn Monroe, Elizabeth Taylor, and Jackie Kennedy, she is the feminine anti-hero, more powerful in her broader function as a cultural villain than her specific role in Oz.

ROBERT INDIANA b. 1928*Marilyn Marilyn II*, 1999

oil on canvas

68½ x 68½ in. (173 x 173 cm)

Stamped with the artist's signature, date and inscription

"VINALHAVEN INDIANA 99" on the reverse.

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

Galerie Guy Pieters, Knokke

Private Collection, France

EXHIBITEDKnokke, Galerie Guy Pieters, *Robert Indiana, Peintures Récentes*, 2001**LITERATURE**Robert Indiana, *Peintures Récente*, exh. cat., Galerie Guy Pieters, Knokke, n.p. (illustrated)

"I'm an artist. I love making art. Period. Nothing more."

ROBERT INDIANA, 2013

Like many of his contemporaries from the Pop generation of the 1960s, Robert Indiana was deeply influenced by the American wave of consumerism following World War II. The endless supply of new objects and commodities with a fresh guise, the influx of multifaceted street signs and the rise of glittery advertising icons all served as artistic sources for him. Indiana developed his artistic trademark using the Pop registry of the brand, logo and billboard. Openly declaring himself "an American painter of signs," he created a uniquely American heraldry based on the Star-Spangled Banner or the cult images of Marilyn Monroe. Using a strict geometry of circles, polygons, letters and numbers combined with brilliantly chosen and meticulously applied colors, Indiana redefined, recolored and reimagined the American icon.

Magnifying the cultural dream of success and celebrity of this crucial period in American history, the present lot, entitled *Marilyn Marilyn II*, features Marilyn Monroe as the mythical personification of individual

triumph, the principle according to which success is considered possible for anyone. The work is composed of two concentric circles embedded in a square resting on one of its corners. The motion is inscribed in a geometric form symbolizing continuity, a concept very often found in Indiana's work. The central figure of Marilyn, encircled by the two rings, appears against a five-pointed star, clearly a reference to her status as an American film star. Her nude image, leaning back, is a variation on the theme of the famous pin-up from the Golden Dreams calendar that Indiana had found in a small shop in Greenwich Village. The figure of Marilyn surrounded by geometric shapes and numerous writings became a recurrent image in his work; but the present version is certainly an elegantly simplified version of many earlier images. Interestingly, this iconography originated from a coincidence: when he turned the Golden Dreams calendar over, he noticed that it had been printed in the state of Indiana, evocative of his last name. Through a complex integration of forms, letters and colors, Indiana reinforces the construction of Marilyn as an American icon and legend.



32

GEORGE CONDO b. 1957

Interspersion, 2004

oil on canvas

72 x 60 in. (182.9 x 152.4 cm)

Signed, titled and dated "Condo 02 Interspersion" on the reverse.

Estimate \$600,000-800,000

PROVENANCE

Monika Sprueth Philomene Magers, Munich

EXHIBITED

Munich, Monika Sprueth Philomene Magers, *George Condo*,
March 16 - May 7, 2005

LITERATURE

Frieze Magazine, May, 2007, Issue 107, cover (illustrated)

“You don’t need to paint the body to show the truth about a character.
All you need is the head and the hands.”

GEORGE CONDO, 1992



Fusing traditional portraiture with radical fragmentation and whimsical detail, *Interspersion*, 2004 exemplifies George Condo's pictorial innovation. A contemporary link in the history of figurative representation, Condo bears the influence of legends like Rembrandt, Picasso, and Francis Bacon. Informed by his powerful sense of irony and multifarious imagination, Condo's work is armed with a unique painting style, employing the virtuoso draftsmanship and paint handling of the Old Masters. His subject matter and array of "everyday" characters spring largely from his overactive mind. Utilizing the traditional medium of oil on canvas, his work recalls art historical portraiture. The subjects he paints are as elegant and alienating as they are absurd and comical; any notion of the classical is subverted through an outrageous morphology. He has been creating beautifully disturbing images for nearly three decades, specializing in provocative paintings with an often-comical tinge. The artist is known for tapping into a host diverse material to create his own strikingly incoherent, aesthetic vocabulary. Art historical motifs, references to European classicism and traces of American pop-culture pervade in his eccentric works.

Condo has introduced a range of distinctly contemporary types: figures that, despite their apparently commonplace social roles, seem to belong to the furthest extremes of the human psyche. In paintings like these, which in his words "reflect the madness of everyday life," meticulous attention to naturalistic detail is coupled with elements of the grotesque and the absurd.

Interspersion, 2004, certainly expresses a cognitive state through the human form. The title, referring to the act of mixing or breaking up the continuity of something, invokes a sense of mental scatteredness. Condo's subject stands for this state of psychological dysfunction. Half turned away, the sitter rotates to peer at the viewer cautiously, as if waiting for



Rene Magritte, *Black Magic, La Magie Noire*, 1942, oil on canvas, 25 5/8 x 21 1/4 in. (65 x 54 cm), Private Collection, Photo Bridgeman Images © 2014 C. Herscovici, Brussels, Artists Rights Society (ARS), New York



Frieze Magazine, May, 2007, Issue 107, cover, artwork © 2014 George Condo / Artists Rights Society (ARS), New York

something to occur. The background, featuring a nondescript summer sky, hangs like a curtain, offering the spectator little distraction from the principal figure. The subject's face is radically disjointed, seeming to capture multiple perspectives and time frames all at once. Two wicked sets of teeth cross and jut away from the face while a strange, carnival-esque button nose, in emerald green, crowns the center. The figure's true nose is exceedingly angular, casting the rest of the face in shadow. At the side of the figure, a singular ear springs from what appears to be the entirely wrong place. These imaginative details describe an exceedingly mysterious individual. The subject is rendered as massive, wearing a thick, green shirt. Despite its internal discord, this broadness endows the human figure with weighty importance.

In a style he has dubbed, "Psychological Cubism," Condo deviates from Picasso and Braque's practice of instantaneously depicting different facets of an object and in turn sets to paint the internal, ever changing, and often conflicting emotions of the human face. In Condo's paintings the topography of the face leaves behind all physical appearance in favor of mapping out the furthest extremes of the human psyche.

Self-consciously disarming the viewer's expectations, Condo's images of nudity, sex, rage, insanity, glee, violence, loneliness and alienation become wrought with a complex mixture of emotion and interpretation. Fusing heroic modes of abstraction and debased forms of figuration, Condo's work observes that the transcendent aspirations of 'high' culture are inevitably tangled up with our more clownish natures and desires. Over the past three decades, in canvases that articulate this kind of potent and mixed emotional charge, Condo has explored the outer suburbs of acceptability while making pictures that, for all of their outrageous humor, are deeply immersed in memories of European and American traditions of paintings.



Pablo Picasso, *Seated Bather*, oil on canvas, 1930, 64 1/4 x 51 in. (163.2 x 129.5 cm) Mrs. Simon Guggenheim Fund, The Museum of Modern Art, New York © 2014 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Condo, who doesn't study from photographic sources, continues to conceive of remarkably unique subjects for his work. He seeks to create 'realistic representation of that which is artificial', an approach he has named 'artificial realism'. (Ralph Rugoff, interview with George Condo, 'The Enigma of Jean Louis', in George Condo, *Existential Portraits*, Holzwarth Publications, Berlin, 2006, p.8). Sometimes these wild conceptions are so imaginative that they appear contorted beyond rational legibility. But underlying each of Condo's creations is an acute perception about some aspect of the human condition. *Interspersion*, in its attention towards the solitary figure, achieves such an effect.

As the central figure stands before a backdrop of a pale blue sky bedecked with Constable-like clouds, the work is transformed from a contemporary painting to a historical one. The figure against a stark azure background with no other props or scenery harkens back to century-old portraiture. Picasso's famed *Seated Bather*, 1930, with its twisting and curtailed forms, seems to serve as a muse to Condo's painting. Here, the figure occupies two thirds of the picture-plane with her curved form and behind her a band of blue spans across the canvas. Like Picasso's seated figure, Condo's protagonist glances over her shoulder and wraps her arm around her own

form in a coy and protective gesture. Her spider-like fingers curl across her bicep as if sneaking out to see who approaches. But unlike *Seated Bather*, Condo's leading lady has bright blue and open eyes, portals that convey an eager and excited soul within.

While historically evocative, the backdrop in *Interspersion*, 2004 pays homage to another modernist titan—Magritte. *Black Magic*, painted in 1942, presents a woman at the forefront of the picture. Half her body is painted sky blue, creating the illusion of both blending with and melting into the sky beyond. Amidst, the perfectly cerulean sky a cluster of clouds linger, contrasting greatly to the dark and heavy stones upon which the figure leans.

Forged from these fragments of art-historical memory, Condo's canvases wantonly co-mingle elements of the stunning and the shocking, provoking a kind of mental whiplash that unhinges the hold such categories have on our perception. Often directly alluding to the works of his European forbearers, Condo's paintings were designed to present "an artificial simulated American view of what European painting looked like" (G. Condo, quoted in *George Condo: Mental States*, exh. cat., New Museum, New York, 2011, p. 12).

JEAN-MICHEL BASQUIAT 1960-1988

Bird as Buddha, 1984

acrylic, oilstick on canvas

63 x 60 in. (160 x 152.4 cm)

Signed, titled and dated "'BIRD AS BUDDHA' Jean-Michel Basquiat 1984" on the reverse.

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

PROVENANCE

Mary Boone Gallery, New York

Private Collection

Christie's New York, *Contemporary Art Sale*, May 12, 2004, lot 391

Private Collection

EXHIBITED

New York, Mary Boone Gallery, *Jean-Michel Basquiat*, 1984

LITERATURE

Jean-Michel Basquiat, exh. cat., Mary Boone Gallery, New York, 1984, no. 6 (illustrated)

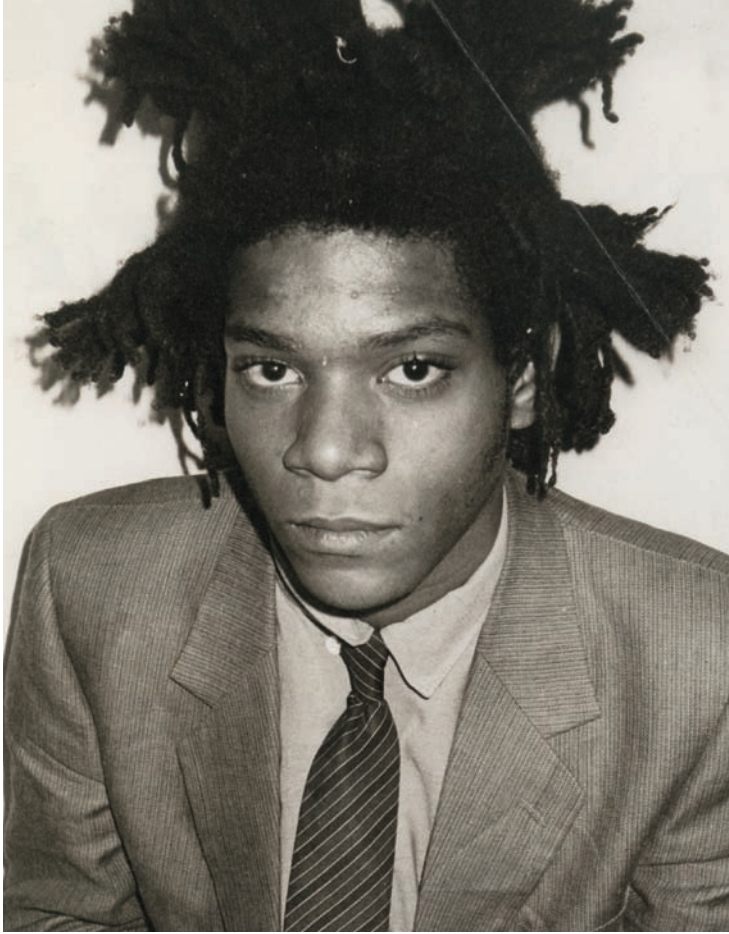
R. Marshall, J. Prat, *Jean-Michel Basquiat*, Paris: Galerie Enrico Navarra, 1996, vol. II, p. 132, no. 4 (illustrated)

R. Marshall, J. Prat, *Jean-Michel Basquiat*, Paris: Galerie Enrico Navarra, 2000, p. 217, no. 4 (illustrated)

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

JEAN-MICHEL BASQUIAT





Jean-Michel Basquiat, New York, 1982, Photo by Andy Warhol © 2014 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York



Saxophonist and composer of Jazz Charlie Parker. 1946. Photo Credit: Album / Art Resource, NY

At the height of both his fame and prolificacy in 1984, Jean-Michel Basquiat churned out works on canvas, wood, and variety of other mediums with astonishing speed. By this time, he had already consolidated a substantial amount of the symbology that he is now known for: his x-rayed anatomy, his use of crowns and religious motifs, his spare and cryptic lettering, and, of course, his veneration of storied childhood heroes. Stylistically, however, Basquiat rarely repeated himself, as it was his neo-Expressionist tendency to improvise while working. This system of measured spontaneity has bequeathed to us a fantastic variety of related imagery, where two visually dissimilar works can possess a wealth of common icons. One such favored subject, the legendary jazz musician Charlie Parker, surfaced again and again, eponymously addressed by Basquiat as “Bird”—Parker’s equally famous nickname. *Bird as Buddha*, 1984 represents one of Basquiat’s most eloquently personal works: a meditation on the marriage of spirit and heroism.

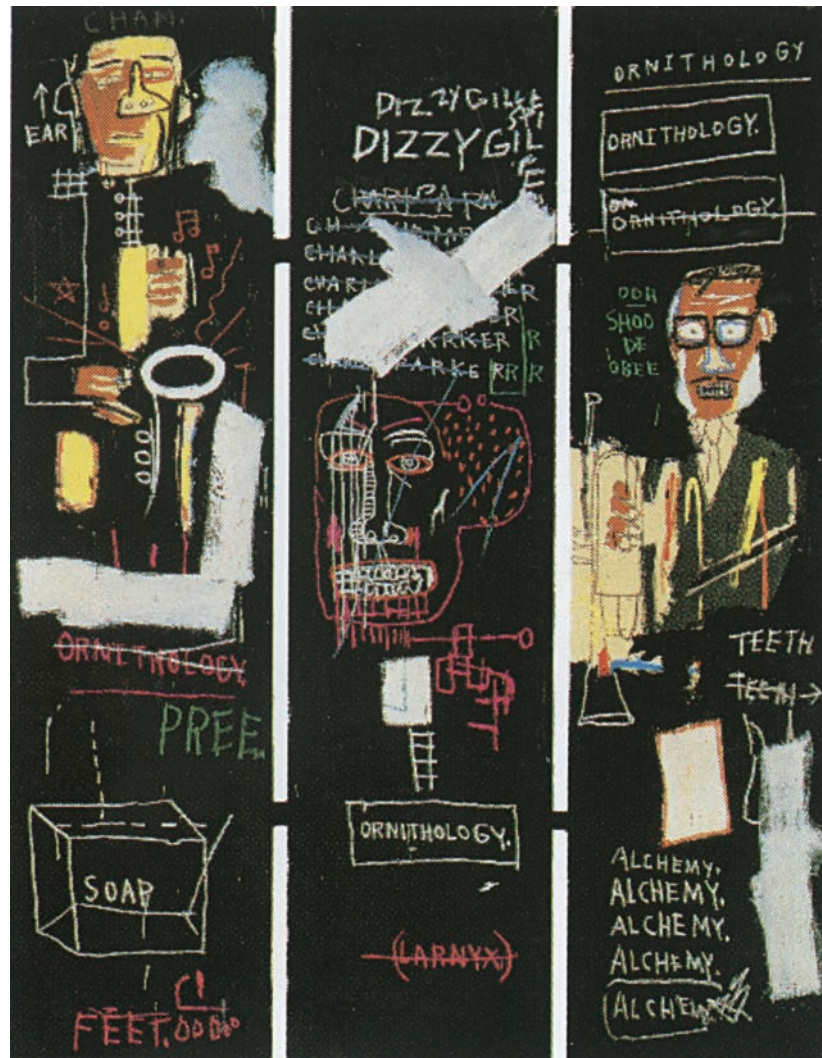
Similar to Basquiat’s own artistic precocity, Charlie Parker led one of the most distinguished careers in jazz despite passing away at only 34. Basquiat would unfortunately share this early fate, but not without finding a kindred spirit in the figure of Parker, who influenced Basquiat’s art in multiple aspects. In addition to making frequent appearances on his canvasses themselves, Parker’s music often filled the room of Basquiat’s studios (he was rumored to listened to an endless stream of Parker recordings while he worked). But their marriage of minds does not stop there—both Parker and Basquiat are responsible for intellectualizing their art forms to a major degree: Parker worked against the lingering racism of minstrelsy and jazz as solely entertainment, while Basquiat worked against the prevailing white art establishment as a mixed race and multicultural young artist.

Upon the canvas, Parker’s form is certainly unrecognizable without Basquiat’s titular accompaniment, scrawled on the back of his canvas. Working in a rash and breathtakingly exciting manner of application,

Basquiat makes the present lot stand out within the scope of his oeuvre, partially due to its singular and central figure, but also due to the chromatic luxuriousness of his palette. The latter aspect gains its fabulous variety from Basquiat’s dichotomy of two main colors in the background of his figure: at the upper corners of his picture, blocks of gray lend the painting a rare chromatic symmetry for Basquiat’s work. His brushwork, quick and lightly textured (signaling relatively diluted acrylic), is present and plentiful, the many cascading gestures of white and black like so many hairs on the back of an aging scalp. Alternatively, Basquiat offsets his duller pigment with pockets of bright blue, haloed around the crest of the subject’s head yet also appearing in the space between his legs and in the lower right quadrant. Basquiat applies the blue coloring with far more unity of texture and color, implying a slower, more meticulous process. Taken together, both the blue and gray give us an impression of an interior space that the subject is currently occupying—the bright blue light of day shines behind him.

Yet Basquiat’s infinitely complex background details are obviously second to his central figure as the point of focus. Establishing his subject centrally, Basquiat knowingly plays into an art-historical tradition that he rarely tackled: full-frontal portraiture (the act of portraiture is further substantiated by Basquiat’s title—a winking send-up on the history of painters’ tendencies to paint their subjects “as” something else). Aside from self-portraiture, many of Basquiat’s pieces tend to fall into the realm of etudes, or studies on the figures inherent as opposed to formalized portraits.

Bird as Buddha, 1984, however, is in a realm of its own. Surrounded by a golden hue shimmering around his ghostly body (and possibly the result of pictorial layering—a key practice of Basquiat’s), the figure is nearly incorporeal until two-thirds of the way up the space of the canvas, at which point we can finally discern his shoulders, scrawled in a gorgeous



Jean-Michel Basquiat, *Horn Players*, 1983, acrylic and oilstick on canvas, triptych 96 x 75 in. (244 x 190.5 cm), Collection Eli and Edythe Broad, Los Angeles © 2014 Artists Rights Society (ARS), New York / ADAGP, Paris

symphony of burnt orange, white, red, and dark purple highlights. Basquiat's creative use of the line in his painting could be perceived as heterodox to the generations of portrait-painters who came before him: thick and white, it functions to animate the face of his subject while focusing the vision of the spectator on the upper portion of the picture. The face in question, eyes closed, grinning, oblivious to pain, belongs to a curious hybrid of subject. Though supposedly a representation of both Charlie Parker and Siddhartha Gautama, known later as the founder of Buddhism, the face is almost eerily comic, fusing pieces from each legendary figure into a mask of ecstasy. Painted in widely varying shades of red, orange, and yellow, the face is hairless, save for a pair of darkened eyebrows. But the enormous smile is infectious, clearly a nod to Parker's own gregarious yet manically indulgent lifestyle. To the right and below, Basquiat gives us a single literal tribute to Parker's nickname, as a bird's leg juts out of a receding body in a few strokes of gray.

This fusion of iconography was not new to Basquiat; he often enthroned himself as a Christ figure in his work, or juxtaposed a variety of cultural figures with dissonant pieces of symbolism upon a canvas. But in merging the Buddha, whose belief in migrating energy after death is a tenet of his religion, with Parker, whose tragic death at a young age rocked the nascent jazz community, we find Basquiat exploring the cyclical nature of art, positioning himself as the inheritor of a long tradition of epoch-making artists. The literal incorporation of avian anatomy is an extension of the historical spirituality built into the picture: a placement of an animal alongside a human being is a reminder that we share the same finite



Jean-Michel Basquiat, *Untitled (Skull)*, 1982, acrylic, oilstick on canvas, 81 ½ x 69 ¼ in. (207 x 175.9 cm), The Eli and Edythe L. Broad Collection, Los Angeles © 2014 Artists Rights Society (ARS), New York / ADAGP, Paris



Willem de Kooning, *Bolton Landing*, 1957, oil on canvas, 83 ¾ x 74 in. (212.7 x 188 cm), Collection Irma and Norman Braman, Miami © 2014 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

energies from the perspective of the Buddha. Basquiat's mixed religious/ iconic schematic serves to negate the notion of Western religious dichotomy, where religion and spirituality serve more as models of morality than practical systems of understanding our place in the world.

It is not surprising that Basquiat chose to employ a variety of colors to illustrate this unique method of understanding himself and his work. While he relied upon particular tropes and motifs in his work, "one exceptional feature of Basquiat's use of color is the baffling fact that he had no signature palette to speak of; nor, for that matter, was he prone to repeating particular combinations, so curious he was to try new relationships." (M. Mayer, "Basquiat in History", *Basquiat*, Edited by M. Mayer, New York, 2005, p. 47) His bright layers of blue and blazing yellow serve to highlight the intense spiritual nature of *Bird as Buddha*, 1984.

This marvelous variety of color should not be mistaken a spur of the moment irreverence, however. One of the most prodigious public misunderstandings of Basquiat's work is a perceived intentional break with the past. Yet, as we find in the present lot, Basquiat owes a great deal of his painterly approach (especially in color) to the American Abstract Expressionists. Especially in his early career, "he set out to establish himself as an artist, and began by learning about the painting styles and techniques of established twentieth century artists that he admired, in particular, Pablo Picasso, Jean Dubuffet, Jackson Pollock, Willem de Kooning, Franz Kline, Robert Rauschenberg, and Cy Twombly." (R. Marshall, "Jean-Michel Basquiat and His Subjects", *Jean-Michel Basquiat*, Paris, 1996, p. 15) In Willem de Kooning's *Bolton Landing*, 1957, we find a chromatic structure quite similar to Basquiat's in its liberal use of yellow, blue, and grey—a curious combination of colors, yet breathtaking in the hands of these two artists. This flirtation with color field painting would enchant de Kooning for the next twenty years, while Basquiat moved far beyond it in his last four years of work.

Richard Diebenkorn's *Ocean Park No. 79*, 1975, also finds a chromatic unity with Basquiat's *Bird as Buddha*, employing pale blue as its overriding central force and allowing yellow, grey, and white to erupt from its core. Diebenkorn's use of pastel coloring also approaches that of Basquiat, whose chromatic severity is softened by his calmer tones.

While those artists certainly functioned as stylistic influences upon the young artist, it would be erroneous to extol them as heroes in Basquiat's sense of the word:

"Basquiat's "icons", especially the more complex ones, seem improvised and spontaneous, as you would expect of an invocation, or of graffiti, for that matter...the many works in this "icon" category have a familiar ritual function, not unlike the West African sculptures and masks that Basquiat collected when he traveled there, the functional Vodoun and Santeria figures of his Caribbean roots that descended from them, or Western religious icons and statuettes meant to embody a given saint or represent Jesus Christ." (M. Mayer, "Basquiat in History", *Basquiat*, New York, 2005, p. 51)

Charlier Parker's presence on the canvas is a sign of religious reverence for Basquiat, embodying one of the most sacred relationships known to the artist. As a reliable artistic partner, Basquiat chose to resurrect the spirit of Parker nearly thirty years after his death, embracing Parker not only as a source of inspiration but also as a carrier of the torch—an artist destined to break the mold of established norms. *Bird as Buddha*, 1984 is a superb example of Basquiat's endless spirit of collaboration—both in life and in death.



PROPERTY FROM A PRIVATE COLLECTION, MINNESOTA

YOSHITOMO NARA b. 1959

Itchy and Scratchy, 2000

acrylic on canvas

35 $\frac{3}{8}$ x 39 $\frac{1}{4}$ in. (89.9 x 99.7 cm)

Initialed, titled and dated "Itchy and Scratchy Y.N. 2000" on the reverse.

Estimate \$600,000-800,000

PROVENANCE

Red Dot Gallery, New York

EXHIBITED

Santa Monica, Santa Monica Museum of Art, *Lullaby Supermarket*,
March 24 - May 20, 2000

Beijing, Pace Beijing, *Encounters*, August 3 - September 21, 2008

LITERATURE

Yoshitomo Nara: Lullaby Supermarket, exh. cat., Modern Kunst Nurnberg,
Nurnberg, Michael Zink Gallery, Munich, Tokyo: Kodokawa-Shoten, 2002,
pp. 165, 199 (illustrated)

N. Miyamura and S. Suzuki, ed., *Yoshitomo Nara: The Complete Works*,
San Francisco: Chronicle Books, 2011, cat. no. P-2000-012., p. 167
(illustrated)

“I think I trained my imagination through the picture books and records,
without knowing I was doing so.”

YOSHITOMO NARA, 2013





Yoshitomo Nara, *Little Thinker*, 2001, acrylic on cotton mounted on FRP, diameter 70 in. (177.8 cm), Rubell Family Collection, Miami © 2014 Yoshitomo Nara



Yoshitomo Nara, *NO!*, 2001, synthetic polymer paint and crayon on printed paper, 20 x 14 1/4 in. (50.8 x 36.2 cm), The Museum of Modern Art, New York, Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY © 2014 Yoshitomo Nara

Yoshitomo Nara has always been quick to affirm or rebut the assumptions of the public concerning his work. For example, in the present lot, 2000's *Itchy & Scratchy*, the sublime innocence and wide features of our subject looks as though it owes its stylistic makeup to the Japanese tradition of Manga and Anime—Japan's homegrown animation style of severely lined, wide-eyed characters. Yet Nara is a far more international artist than he may let on in his paintings alone—he has emphasized his enthusiasm for a wide array of art and music from both Japan and the United States. Here, we find Nara subtly drawing upon another one of America's recognizable cultural exports, the most popular animated program of all time, *The Simpsons*. In its mischievous violence yet comic optimism, *Itchy & Scratchy*, 2000, finds a conceptual partner in *The Simpsons*, as Nara brilliantly demonstrates his ability to connect dissonant cultures. This dichotomous thematic vocabulary finds a marvelous marriage in the notoriously violent cat and mouse featurette often seen on the Simpson family's television set. The "Itchy & Scratchy" segment is unambiguous in its cartoonish aggression, often showing the two protagonists discovering new ways to tear each other apart, literally.

Far more than either Japanese Manga or Anime, we see the influence of American stylized cruelty in *Itchy & Scratchy*, 2000. Initially, the soft colors and delicate palette of Nara lull us into a state of transfexion, our concentration solely attentive to the childlike hues and quiet chromatic scheme of his figure. Upon his canvas, Nara presents us with the androgynous face of a child, a baby blue collar softly cradling the adorably oversized head above. The child's rosy cheeks, redlined mouth, and compact nose seem to hint at an afternoon spent in the snow, enjoying a wholesome time amongst his young peers. Upon his crown, a tuft of silky auburn hair sits, a single piece at the left charmingly tossed out of place.

But we would be remiss to only pay attention to the alluring cuteness of Nara's palette, for, upon his child's broad forehead, sit two x-shaped bandages, clearly a consequence of a bit of more violent play, or perhaps even aggression. Furthermore, as if to signal his residual guilt, the child's eyes are cast askew, unwilling to make contact with the observer's as a byproduct of his shame. These bandages, the guilty mug, and, of course, Nara's title, clue us in to the mischief that the child has engaged in most willingly, in pursuit of exploring the world both physically and emotionally to a never-ending degree.

This triumphant cross-cultural experiment is more than just international—it is universal. Though we may find Nara to be distinctly Japanese in his figures, his children all bear the signs of the common struggle towards adulthood. *Itchy & Scratchy*, 2000 finds its protagonist bearing these wounds quite literally, but, in the end, the child emerges in far better condition than the characters of his namesake. He has made his own mischief, just as Nara continually makes his:

"Nara works alone in his studio, usually late at night, with punk rock screaming from speakers. He chain-smokes as he concentrates on channeling all of his past ghosts and present emotions into the deceptively simple face of his current subject. Each painting- each figure- is typically executed in the span of one night, capturing both a range of emotion and a specific mood. Through his work, Nara confronts the joys and difficulties of childhood and wrestles with the stronghold that the early years have on the later ones. His catharsis is art." (K. Chambers, *Nothing Ever Happens*, Cleveland, 2003, p. 26)



35

YAYOI KUSAMA b. 1929

Fear of Death, 2008

acrylic on canvas

76½ x 76½ in. (194.3 x 194.3 cm)

Estimate \$600,000-800,000

PROVENANCE

David Zwirner, New York

Private Collection, South America

EXHIBITED

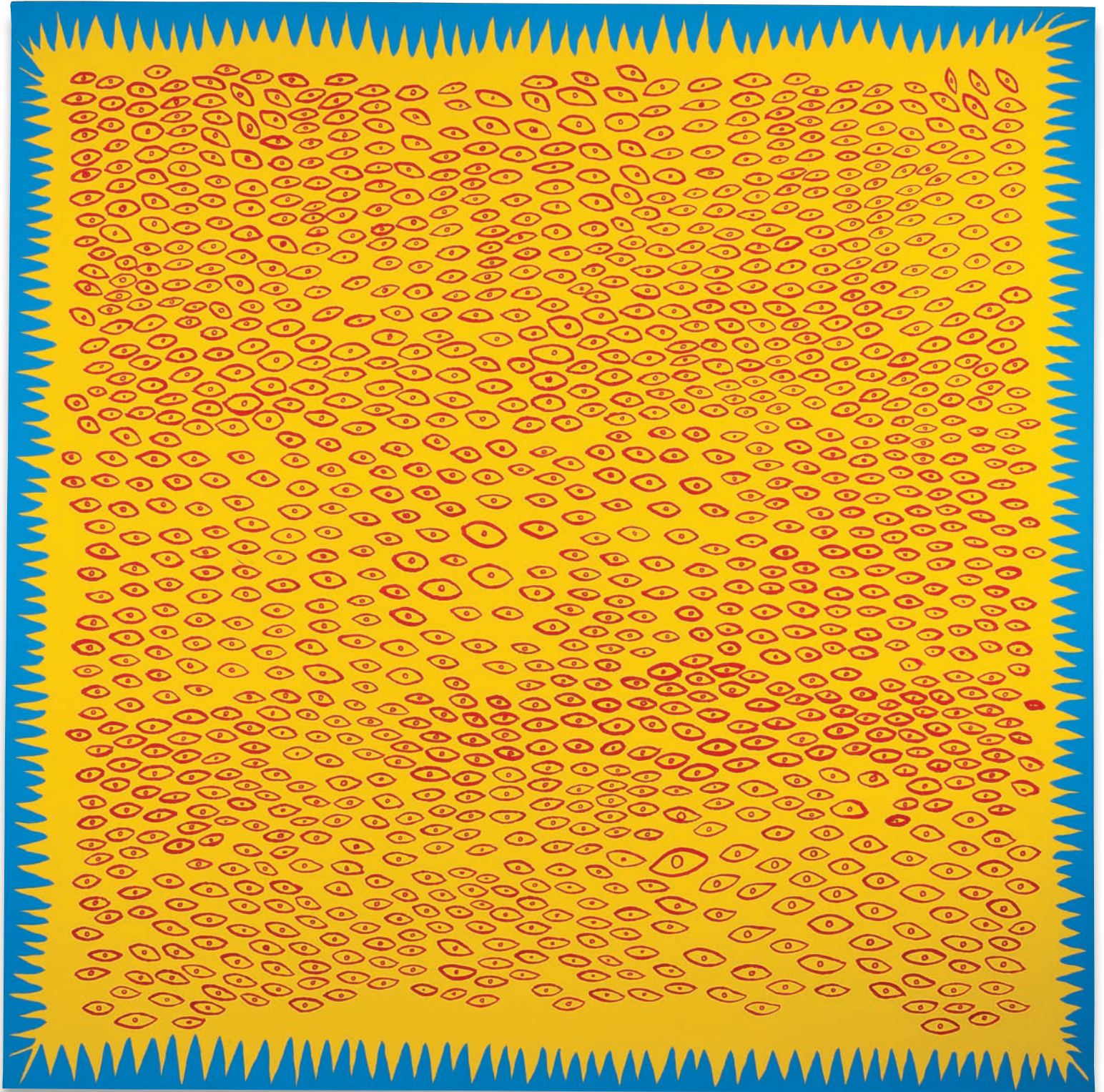
New York, Gagosian Gallery, *Yayoi Kusama*, April 16 - June 27, 2009

LITERATURE

Yayoi Kusama, exh. cat., Gagosian Gallery, New York, 2009,
n.p. (illustrated)

“Every day I am creating a new world by making artworks. I wake up early in the morning and stay up late at night, sometimes until 3 am, just to make art. I am fighting for my life and don’t take any rest.”

YAYOI KUSAMA





Flower Obsession 2000, Sunflower performance, Ibaraku © 2014 Yayoi Kusama



Yayoi Kusama, *Infinity Nets Yellow*, 1960, oil on canvas, 94 1/2 x 116 in. (240 x 294.6 cm), The National Gallery, Washington, DC, © 2014 Yayoi Kusama

Throughout Yayoi Kusama's prolific career, she has dedicated herself to artistic innovation and the re-invention of her style. Undoubtedly influenced by – and influential in – the New York art scene of the 60s, Kusama's oeuvre is wholly unique. Rather than pulling from pre-existing artistic forms, Kusama's work is a manifestation of the artist's persistent hallucinations that began to color her world when she was just a child. The two most frequently utilized motifs of Kusama's career – the net-like design that colonized her earliest canvases, and the polka dots that pattern both room-sized environments and, often, the artist's body – are said to replicate the forms that monopolize her own sight. Celebrated for these repetitive patterns, her artistic output encompasses an astonishing variety of media, including painting, drawing, sculpture, film, performance, and immersive installation. Ranging from works on paper featuring intense semi-abstract imagery, to her Accumulation sculptures and environments, to her Infinity Net paintings with their dense and continuously arcing patterns, her life's work is truly remarkable. Much of her oeuvre has been marked with an obsession for and a desire to explore and escape from psychological traumas. Her installations immerse the viewer in her fixated vision of infinity through dots, nets, mirrored spaces or, as here, eyes that illustrate her psychological experiences, sharing her vision with that of the viewer.

Fear of Death from 2008 is a masterful exemplar of Kusama's continued investigation of the compulsive nature of her being and the quasi-psychedelic manner in which she is able to publicly relate her experiences through painting. The canvas takes the shape of a perfect square, typically thought of as one of – if not the most – stable of shapes, with its equilateral sides and perfect 90o angles. However, Kusama instantly destabilizes the uniformity of the canvas by ringing it with a jagged border of blue; each triangular form serves to disrupt the linear continuity transforming the plumb-bob straight sides of the canvas into ones of topographical irregularity. Pointing in towards the yellow ground, the blue peaks assume an antagonistic and violent dimension. Like the cavernous yaw of a beast's mouth preparing to gnash down upon its prey, the blue border seems determined to simultaneously contain and destroy the picture plane. Yet, even as the jaws of death threaten ominously, the glorious light of the yellow ground explodes back in defiance. Painted in a brilliant sunflower hue, the yellow ground plays host to hundreds of red eyes peering out to the viewer. Assuming both a protective quality and one of ominous paranoia, the ocular repetition clearly manifests Kusama's obsessive *modus operandi*.

Kusama traces the roots of her unique repetitive style back to her traumatic childhood when she began to experience a specific series of hallucinations. As Kusama recalled, "when I was a child, one day I was walking the field, then all of a sudden, the sky became bright over the mountains, and I saw clearly the very image I was about to paint appear in the sky. I also saw violets which I was painting multiply to cover the doors, windows and even my body. It was then I learned the idea of self-obliteration. I immediately transferred the idea onto a canvas. It was hallucination only the mentally ill can experience." (Y. Kusama, quoted in *Yayoi Kusama Now*, exh. cat., Robert Miller Gallery, New York, 1998, p. 15)

In *Fear of Death* Kusama utilizes this repetitive motif to its most powerful end. Covering the canvas in a field of staring eyes, she further enhances the immediacy and potency of the picture through her use of the vibrant red hue for each glaring oculus. Red has a particular significance for Kusama; according to Japanese folk tradition, it is the color best suited for expelling demons and illness. Similarly, the motif of the eye is one of symbolic significance. Utilized for millennia as a powerful talisman to protect and preserve one from both physical and spiritual harm, the eye is additionally associated with the ever-present paranoia of one afflicted with mental illness. Here Kusama manages to conflate the two in one heady, unified composition, representing both her frenetic infirmities and her desire to overcome these selfsame maladies.



Yayoi Kusama, *Aftermath of Obliteration of Eternity*, 2009, wood, mirror, plastic, acrylic, LED and aluminum installation, 163 1/2 x 163 1/2 x 113 1/4 in. (415 x 415 x 287.4 cm) © 2014 Yayoi Kusama

Yayoi Kusama's position within domain of contemporary art is wholly unique. A woman raised in the Eastern traditions of Japan, Kusama has achieved overarching success in a field dominated by Western-born men; indeed, Kusama is in a category all her own. *Fear of Death* is a masterpiece of her contemporary oeuvre and the manifestation of the themes and concerns that dominate Kusama's work and with which the artist has grappled from an early age. Juxtaposing the stability of the square and a palette of strictly the three primary colors of red, yellow and blue against the agitation of a jagged border and seemingly aggressive imposition of an ocular army, Kusama's *Fear of the Death* is the magnificent realization of these personal visions in the two-dimensional plane. Mirroring in its title and composition that existential dilemma first posed by Barnett Newman so many decades ago, *Fear of Death* challenges the domain of the visual and psychological: who's afraid of red, yellow, blue? Who's afraid of death?

FRANZ WEST 1947-2012*Untitled*, 2012

steel, cardboard, papier mâché, acrylic paint

48 x 26½ x 26⅞ in. (121.9 x 66.4 x 68.3 cm)

Estimate \$350,000-450,000**PROVENANCE**

Gagosian Gallery, London

“Surface is the sculpture’s skin and I would say they are organic, so it is their expression.”

FRANZ WEST, 2010

Born in Vienna in 1947, Franz West, an artistic autodidact, began making sculptures in the early 1970s. These first works, known as *Paßstücke*, or “Adaptives,” exemplify West’s earliest critique of traditional conceptions of art. Those small, amorphous papier-mâché forms eschewed classical sculptural traditions and many of the three-dimensional works being created around the same time, many of which were sleekly minimal and industrial, Pop, or even expressionist in nature. Alternatively, West’s works had surfaces which were tactile, lumpy, and seemingly unfinished, at a far remove from the tidy surfaces of many of his contemporaries. Almost anthropomorphic in shape, *Untitled*, 2012 ignites the viewer’s tactile desires with its coarse surfaces, undulating folds, jagged edges, deep ravines and beguiling curves. Similar to the early *Paßstücke* series, the present work clearly manifests and emphasizes its own construction at the hands of the artist. The seemingly precarious nature of the work’s integrity – is it stable upon its stand, did he intend it to look unfinished, why use a school-age material like papier-mâché – clearly serves to signify the presence of West and to constantly remind the viewer of the artist’s dual ability to create and destroy.

West plays with the intriguing tactile quality of *Untitled* that compels the viewer to reach out and touch the work by deliberately displaying the work on an imperfect plinth, playfully reminding the viewer that this is a piece of art that should not be touched. As West has remarked, “as a body, you stand or walk around the sculpture. It is almost equivalent to your own corporeality, to taking up space in one’s own three-dimensionality in a defined artspace. As far as sculpture is concerned, the viewer is more or less obliged to engage in movement.” (F. West, quoted in R. Fleck, B. Curiger and N. Benezra, *Franz West*, London 1999, pp. 8-9) Additionally, aside from the biomorphism of the form, West’s palette with its fleshy pinks, dusty mauves, and blood reds are imminently reminiscent of the human body. Clearly utilizing each tool in the sculptor’s chest, West “places the ambiguity of perception at the center of his sculptural works. They can be many things at once, from a reworked object to a deformed head, a sexual metaphor... This conscious, improvised game using the indistinctness of optical impressions made by the objects leads to the many different layers of content, of ontological and existential associations, which lend West’s sculptures their strength and excitement.” (R. Fleck, *Franz West*, London, 1999, p. 44)



37

WADE GUYTON b. 1972

Untitled, 2006

Epson Ultrachrome inkjet on linen
73½ x 57½ in. (185.7 x 145.1 cm)

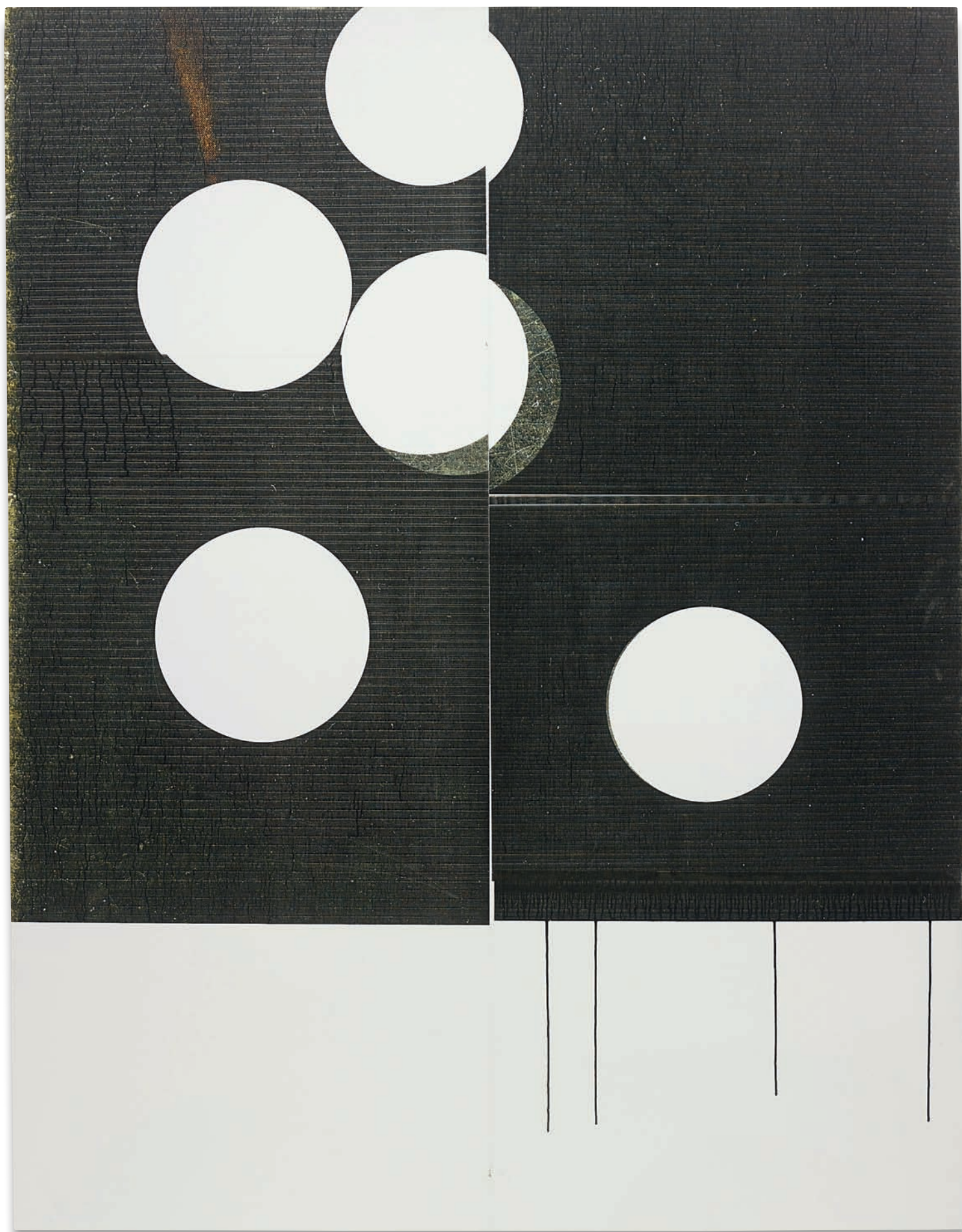
Estimate \$900,000-1,200,000

PROVENANCE

Galerie Francesca Pia, Zurich

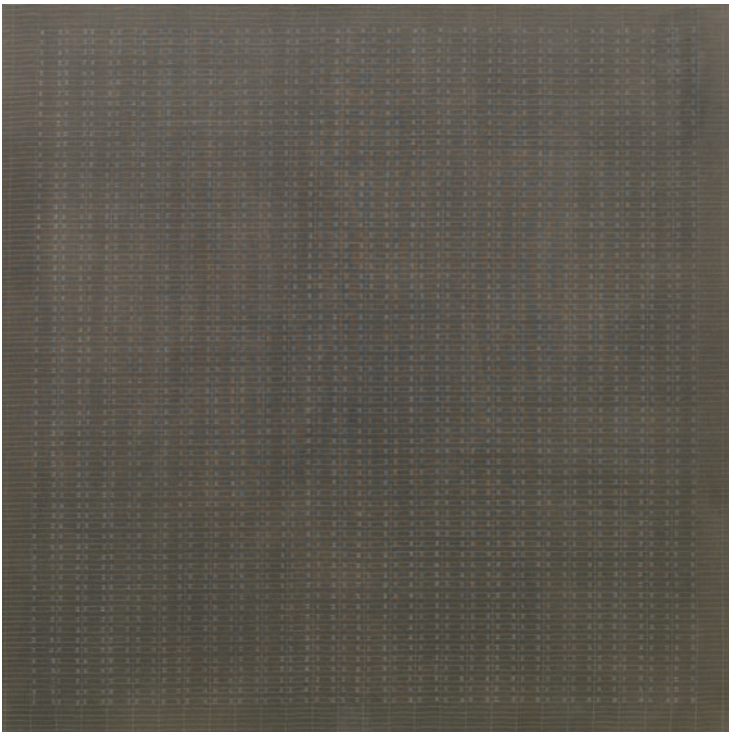
“I have become interested in when something starts as an accident and then becomes a template for other things, or reproduces itself and generates its own logic until something else intervenes to change it.”

WADE GUYTON, 2006





Lucio Fontana, *Concetto spaziale (Spatial Concept)*, 1950, oil on canvas, perforated, 31 7/8 x 39 3/8 in. (81 x 100 cm) AM1979-27. Photo: Jacqueline Hyde. On deposit from the Centre Pompidou, Musée D'Art Moderne, Saint-Etienne, France © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, NY © 2014 Fondation Lucio Fontana



Agnes Martin, *White Flower*, 1960, oil on canvas, 71 7/8 x 72 in. (182.6 x 182.6 cm), The Solomon R. Guggenheim Museum, New York, NY © 2014 Estate of Agnes Martin / Artists Rights Society (ARS), New York

As one of the singular forces of digital art entering into the contemporary world, Wade Guyton's unmistakable mark on the face of visual art continues to grow. In what has become an epochal phenomenon, the likes of which only a handful of painters have been able to lay claim, Guyton's painterly method has changed the way that we perceive the legitimately artistic utilization of the canvas. To envision the existence of the present lot in 1995 would have been impossible—not only for its technological unfeasibility, but also for its redefinition of art itself. Therefore, with canvases such as *Untitled*, 2006 as his weapons, Wade Guyton has broadened the horizons of our understanding and helped us to envision a world where technology and vision can coexist.

In the space of a mere thirty square feet, Guyton employs the medium of a new age: ink from an Epson printer, his instrument of choice. In blowing up the normally miniscule symbols of pictures, language and numbers, Guyton's pieced-together work forms a new type of expressionist gesture, launching semiotic code into a new realm—that of the purely visual. In only pure black ink, Guyton's canvas possesses a binary scheme of color, where the areas filled in by the jet paint of the printer represent presence versus the absence of the blank areas. At top, a perfect black bar caps Guyton's symphony of shape and shadow, resting atop two rectangular halves in constant spatial combat, each warring against the other for domination of the space upon the canvas. Carved into each half are empty circles, making the sides reminiscent of a colorless alpine cheese, lending a humorous undertone to Guyton's otherwise stoic piece.

This concept of modern visual language—that which stems from the digital symbols that we gaze upon for hours everyday on our many digital screens, has its roots in Guyton's desire to negate the common uses of motif and symbol, much in the way that Christopher Wool chose to decontextualize decorative themes in the 1980s. As Guyton himself testifies, "When I started to be interested in making art, all the artists I was interested in were involved with the manipulation of language or the malleability of the categories of art. There was a freedom in this way of thinking. There was a space where objects could be speculative." (S. Rothkopf, *Wade Guyton: OS*, exh. cat., Whitney Museum of American Art, New York, 2012, p. 11)

Success in achieving this particular brand of objectivity has led Guyton's work to be lauded the world over, not only for his willingness to redefine the boundaries of the painting medium, but also because of his accessibility as an artistic mind. Under the guise of a radical modern artist, Guyton in fact follows the path of a staunchly studious one, whose dire care for his practice has led him to a magnificent, yet logical conclusion. While shattering established norms, he is also "a traditionalist who breaks the mold but pieces it back together in a different configuration." (R. Smith, 'Dots, Stripes, Scans', New York Times, 4 October 2012)



Ellsworth Kelly, *Running White*, 1959, oil on canvas, 88 x 67 3/4 in. (223.6 x 172.2 cm), The Museum of Modern Art, New York © 2014 Ellsworth Kelly

Untitled's boldness in medium conjures the work of Lucio Fontana, specifically in *Concetto Speciale*, 1960, in which he chooses to employ a similar binary code of white circles and black backgrounds. In addition, Fontana's use of a three-dimensional canvas (slicing through to create his impressions) is equally adventurous to Guyton's, who prefers instead to build his binary code atop the canvas's surface. This fascinating border between painting and sculpture (and, in Guyton's work, photography) raises the question of categorization, as objects tend to blur the lines between two-dimensionality and three-dimensionality. Guyton's "growing involvement with the dialogic rapport between sculpture and photography, the reciprocities and gaps between how spaces and objects are recorded in two dimensions and experienced in three." (S. Rothkopf, *Wade Guyton: OS*, exh. cat., Whitney Museum of American Art, New York, 2012, p. 13)

But perhaps the most apt comparison inherent to *Untitled*, 2006 would be to the great monochromists of the Twentieth Century. Agnes Martin,

in *White Flower*, 1960, employed a similar surface to Guyton's *Untitled*, 2006. Simultaneously littered with texture while remaining decoratively neutral, her stoic approach closely resembles Guyton's own, the both of them aiming at marvelously intellectual depths in their pictorial beauty. In addition, Ellsworth Kelly's early work, especially *Running White*, 1959, finds him in the same zone of Guyton's exploration of visual motifs. *Running White*, in the collection of the Museum of Modern Art, is one of the most powerful forbears to *Untitled*, 2006, as we discover the ancestry of Guyton's work with digital printing in the large scale work of Kelly.

Few painters in the digital age have been able to interpret the unique difficulties of technology as new outlets for expression, yet Wade Guyton has done so seemingly without effort. As his work continues to build upon his current body of revolutionary paintings, we can only hope to expect more work on the scale of *Untitled*, 2006: a perfect fusion of past and present.

ELAINE STURTEVANT 1926-2014*Stella Tomlinson Court Park (First Version) (Study)*, 1990

enamel on canvas

44 x 56¼ in. (111.8 x 142.9 cm)

Signed, titled and dated "Sturtevant '90 'Stella Tomlinson Court Park' (First Version) (Study)" along the overlap.

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

Galerie Six Friedrich, Munich

Hans-Jürgen Müller, Stuttgart

Christie's, New York, *Contemporary Art Day Sale*,
November 9, 2005, lot 464

Galerie Sho, Tokyo

Sotheby's, New York, *Contemporary Art Day Auction*,
May 13, 2009, lot 165

Acquired at the above sale by the present owner

LITERATUREL. Maculan, ed., *Sturtevant: Catalogue Raisonné 1964-2004*,
Ostfildern-Ruit: 2004, no. 225, p. 103

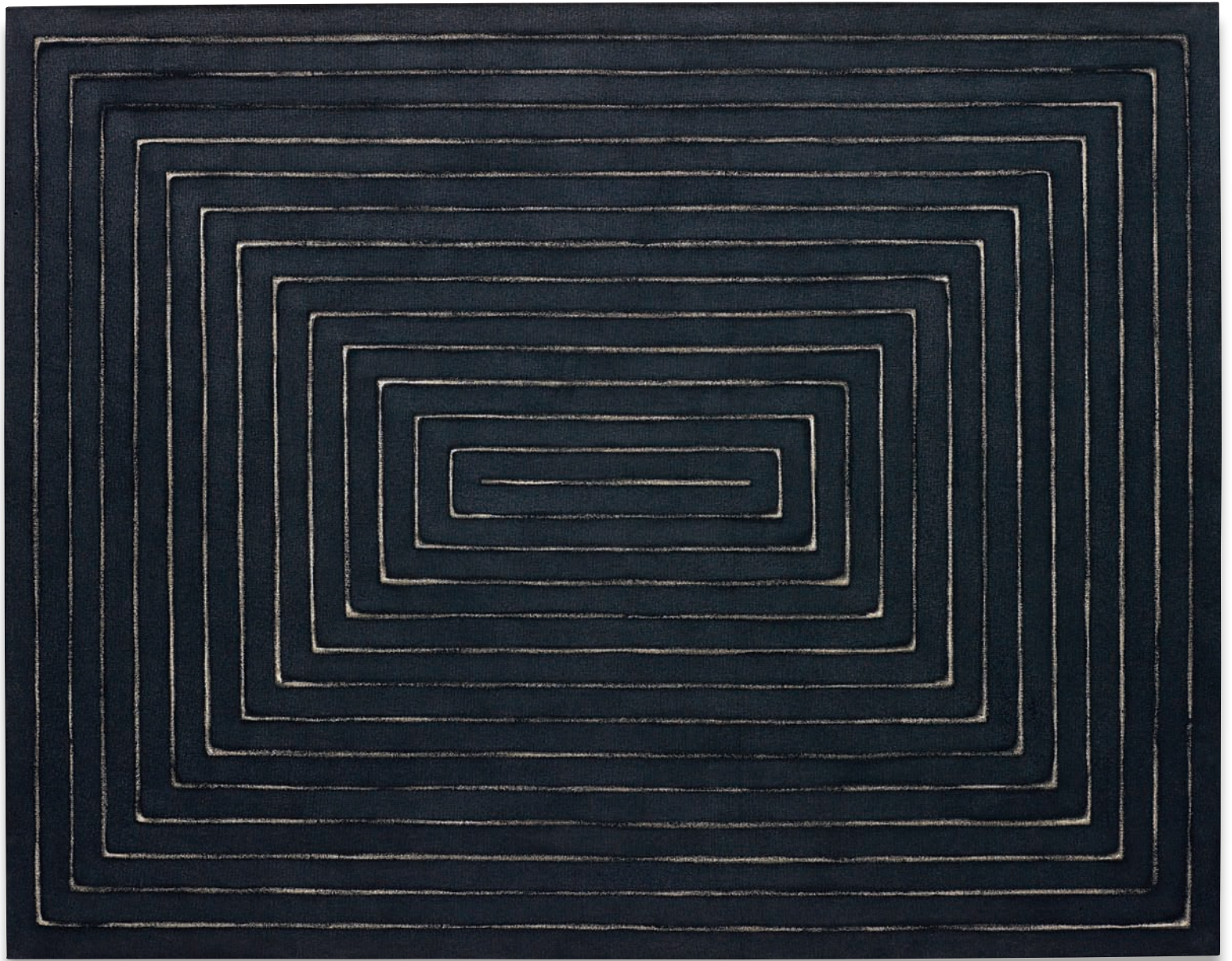
Conventional notions of originality and authorship are radically cast aside in the paintings of Elaine Sturtevant, whose work spearheaded the development of appropriation art. The present lot, *Stella Tomlinson Court Park - First Version*, is a direct copy of Frank Stella's 1967 painting of the same name. With unabashed precision, Sturtevant replicates Stella's minimalist piece in order to question historical notions of creativity and the artistic process. Andy Warhol, Roy Lichtenstein, Claus Oldenburg, and Jasper Johns were all taken as inspiration for the appropriation works that Sturtevant began in 1965. A contemporary of these artists, she often adapted pieces soon after they were conceived. Many of Sturtevant's selections have accrued iconic status, attesting to her keen aesthetic eye and prodigious foresight in identifying major shifts in post-war American art.

The source image for the current lot, titled *Tomlinson Court Park*, belongs to Frank Stella's striking Black Paintings series. Working in the late 1950s and 1960s, Stella turned away from abstract expressionism to create reductive, non-representational paintings. In his Black Paintings, color and composition are minimized to an extreme, leaving white lines to create illusionistic, geometric effects on black canvas. The series was ultimately championed as one of the earliest forms of Minimalist Art, and in 1990 Sturtevant reproduced many of the Black Paintings for an exhibition at Rhona Hoffman Gallery in Chicago.

"If you use a source-work as a catalyst, you throw out representation. And once you do that, you can start talking about the understructure. It seemed too simple at first. But it's always the simple things that work."

ELAINE STURTEVANT, 2005

In *Stella Tomlinson Court Park (First Version) (Study)* Sturtevant makes minor departures from Stella's original. The weight of her white lines and the size of the canvas are not exactly the same. These slight alterations allow Sturtevant to embody Stella's style, while also refreshing it with new energy. Her stated purpose was to "expand and develop...current notions of aesthetics, probe originality, and investigate the relation of origins to originality and open space for new thinking" (Sturtevant, "Original," Symposium Salzberger Kunstverein (Hrsg.). Ostfildern: Hajte Cantz, 1995, S. 133.). Being highly conceptual and using little created content, the true subject of Sturtevant's work is the reflection, thinking, and analysis that occur when a spectator is confronted with a replication. Seen within the larger context of Sturtevant's Warhol Flowers, Johns Flags, and Duchamp readymades, *Stella Tomlinson Court Park (First Version) (Study)* is part of a larger, conceptual study of aesthetic development. Curator Peter Eleey claims, "In some ways, style *is* her medium...She was the first postmodern artist..." (Margalit Fox, *The New York Times*, May 16, 2014). With her replications, Sturtevant builds a layered, composite visual narrative to underscore the impossibility of wholly original expression in a global culture that thrives on recycling ideas and styles.



CINDY SHERMAN b. 1954*Untitled Film Still #60*, 1980

gelatin silver print

sheet 37 x 30 in. (94 x 76.2 cm)

image 35 x 28 in. (88.9 x 71.1 cm)

Signed, numbered and dated "Cindy Sherman 3/3 1980" on a gallery label affixed to reverse of the frame. This work is number 3 from an edition of 3.

Estimate \$300,000-400,000**PROVENANCE**

Private Collection, Europe

EXHIBITED

New York, The Museum of Modern Art, *The Complete Untitled Film Stills*, *Cindy Sherman*, June 26 - September 2, 1997 (another example exhibited) Los Angeles, The Museum of Contemporary Art Los Angeles, *Cindy Sherman Retrospective*, November 2, 1997 - February 1, 1998, then traveled to Chicago, Museum of Contemporary Art (February 21 - May 31, 1998), Prague, Galerie Rudolfinum (June 25 - August 23, 1998), London, Barbican Art Gallery (September 10 - December 13, 1998), Bordeaux, CAPC, Musée d'art Contemporain de Bordeaux (February 6 - April 25, 1999), Sydney, Museum of Contemporary Art (June 4 - August 29, 1999), Toronto, Art Gallery Toronto (October 1, 1999 - January 2, 2000) (another example exhibited)

New York, The Museum of Modern Art, *Cindy Sherman*, February 26 - June 11, 2012) then traveled to San Francisco, The Museum of Modern Art (July 14 - October 7, 2012), Minneapolis, The Walker Art Center (November 10, 2012 - February 17, 2013), Dallas, Dallas Museum of Art (March 17 - June 9, 2013) (another example exhibited)

LITERATURE

R. Krauss, *Cindy Sherman*, 1975 - 1993, New York: Rizzoli, 1993, p. 72 (illustrated)

A. Cruz, *Cindy Sherman Retrospective*, London: Thames & Hudson, 1997, p. 92, pl. 62 (illustrated)

The Complete Untitled Film Stills, *Cindy Sherman*, exh. cat., The Museum of Modern Art, New York, 1997, p. 120 (illustrated)

J. Burton, *Cindy Sherman*, The Museum of Modern Art, New York, 2012, p. 119, pl. 75 (illustrated)

"I'm good at using my face as a canvas... I'll see a photograph of a character and try to copy them on to my face."

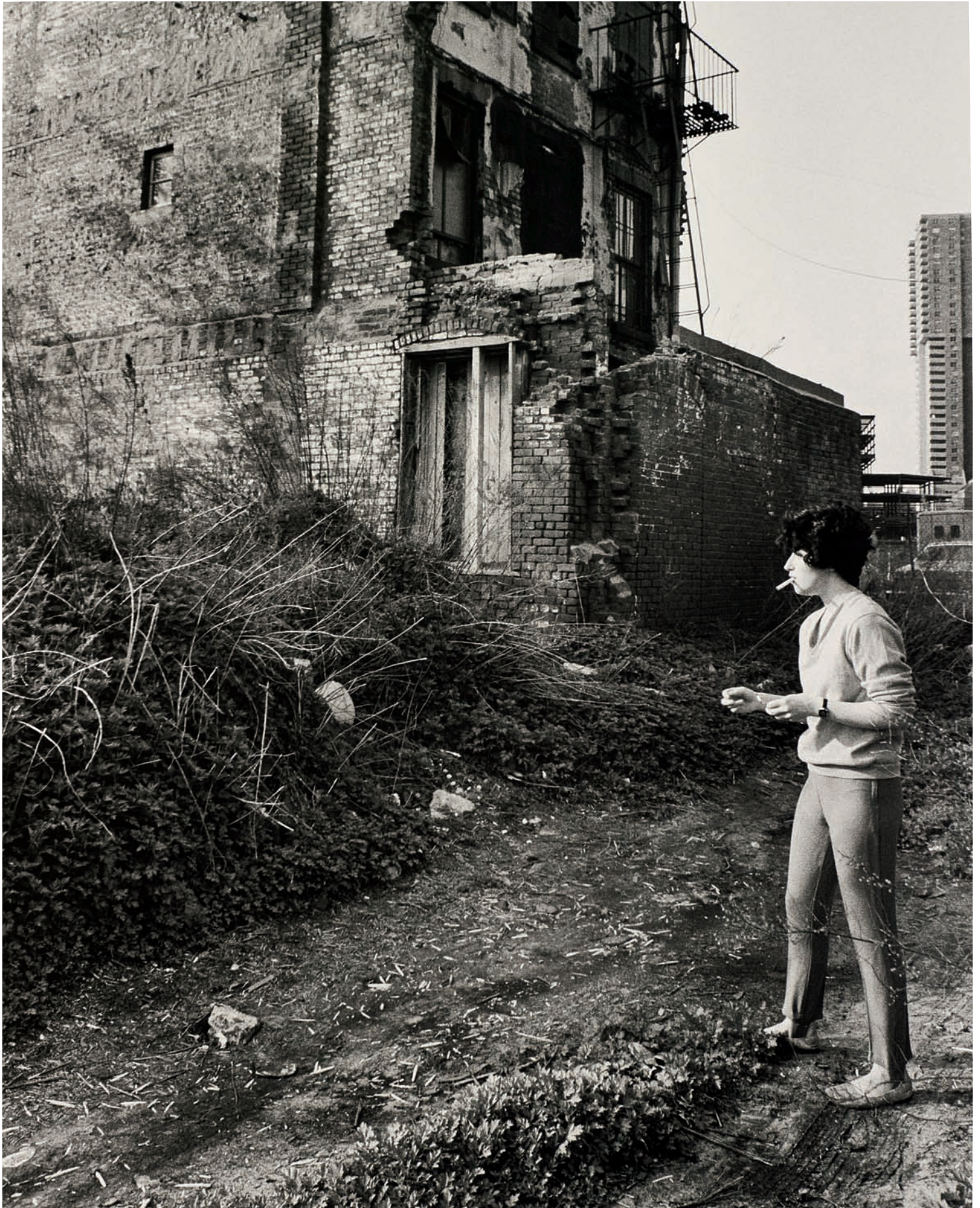
CINDY SHERMAN, 2011

Cindy Sherman's *Untitled Film Stills* from 1977-1980 stand at the intersection of Pop Culture and Feminism: presenting a series of images that are not to be interpreted as actual women but as mass-marketed stereotypes of women, all of whom are impersonated by Sherman herself. Indeed, the sole subject of her photographs is she herself, yet they are not self-portraits. Through variations in costume, makeup, setting, facial expression, and pose Sherman invents a different character for every image. Each woman has a different appearance and personality. Effectually, Sherman operates a one woman production studio encompassing the myriad roles of director, actress, costumer, lighting specialist and cinematographer.

Untitled Film Still #60 is a superb example of Sherman's ability to inhabit, recreate, and reframe the archetypal woman of her choosing. The woman in the image is not a self-portrait, but rather, is a portrait of a very

specific cultural expectation of woman. As stereotypes, the women in Sherman's images are the most diluted and commonly-accessible Western manifestations of female archetypes— a hero, a vixen, a femme fatale, a jilted lover, an ingénue. The strength of archetypes lies in their being naturally accepted as universal truths, their origin forever mythical and thus immune from being disproven.

Like Warhol's repetitive silkscreened cataloguing of soup types, Sherman presents the inventory of female stereotypes perpetuated in B-movies, film noir, and horror movies. By doing so, Sherman's *Film Stills* transform viewers' initial understanding of the images as plausible takes from a vaguely recognizable movie into a source of self-consciousness upon realizing the underlying social critique. *Untitled Film Still #60* deftly exhibits this dichotomy and Sherman's incomparable ability to render the real as fictitious and the fabricated as truth.



NATE LOWMAN b. 1979*Outdoor Sculpture (Bullethole #1)*, 2005

silkscreen on aluminum

37 x 33 in. (94 x 83.8 cm)

This work is unique.

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

Maccarone, New York

EXHIBITEDNew York, Barbara Gladstone Gallery, *Bridge Freezes Before Road*,
curated by Neville Wakefield, 2005

A visual flood of grit, menace, and violence enraptures the viewer upon sight of the present lot, Nate Lowman's *Outdoor Bullethole #1*, 2005. The bullethole embodies aggression yet is referentially balanced by the cartoon-esque deliberation with which the work is crafted. Lowman's masterful construction of the cavernous void left by the trail of an imaginary bullet sharply piercing a city wall, juxtaposed with the delicately frivolous Ben-day dots, speaks to a deep-seated, primal fear that inundates American contemporary culture. Darkly poetic in its raw appeal and energetic in its earnest inquiry of Pop Art, the present lot eschews a faint though poignant notion of genesis in its implication of destruction. In the production of a violent iconography, the work lays the foundation for healing the deeply entrenched wound and a fundamental breeding ground for new optimism.

Though many critics are quick to point to Lowman's influences in his Pop predecessors—the skillful cultural appropriation of Andy Warhol, the posturing dots of Roy Lichtenstein—one could further argue that Lowman is the definitive product of contemporary disaster and the post-9/11 era of New York. The 9/11 attacks provoked an inherent fascination with fear and its grotesque elemental effects on the human psyche, sparking an investigation of the nonsensically violent and the morose. “Soon after that I got my first studio in Bed-Stuy,” the artist has said. “It was like, ‘If you want to go do something, do it now.’” The *Bullethole* series is the apex of this urgent investigation by Lowman.

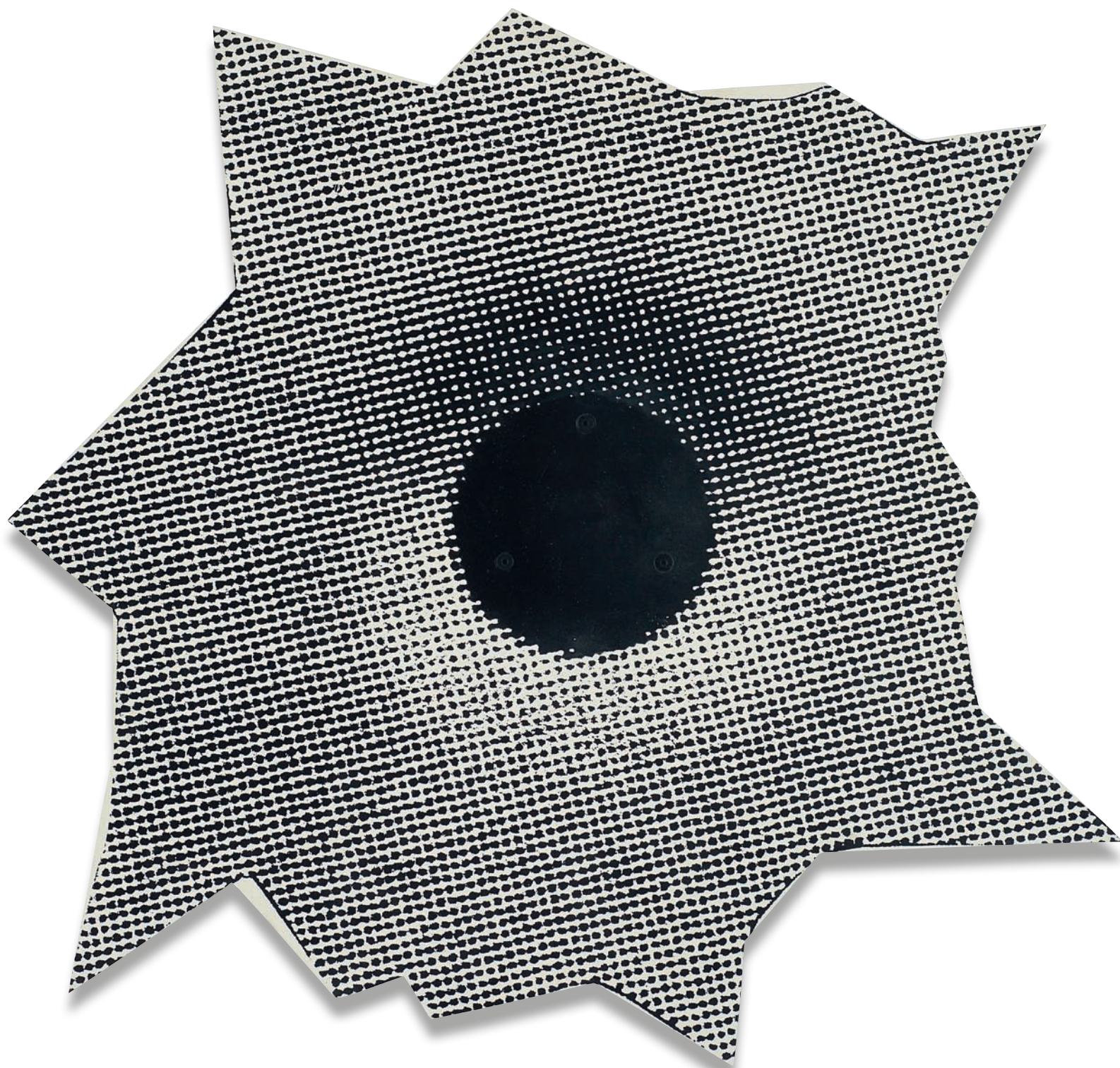
Outdoor Bullethole #1 expertly exemplifies Lowman's propensity to both rectify and subsequently elevate the fragments of the American media's voracious appetite for disaster. The dots, while tempering the brutality of the crater, specifically insinuate casual mass production and thereby highlight the ghastly numbing that occurs when stories of death are the norm in media culture. In the creation of his *Bullethole* series, Lowman actively attempts, and one may argue succeeds, to raise this desensitizing practice to the realm of high art and outwardly embraces the consequences in its painful wake, with the only the slightest sense that in illustrating death, we may grasp what it means to be alive.

“I do believe that I will see the apocalypse in my lifetime. And when it comes, I'm not repenting for anything I've done.”

NATE LOWMAN, 2012



Bridge Freezes Before Road, curated by Neville Wakefield, 2005,
Barbara Gladstone Gallery, New York (Present lot illustrated)



WYATT KAHN b. 1983*Late Nite*, 2012

raw canvas on panel

83 $\frac{7}{8}$ x 82 $\frac{5}{8}$ in. (213 x 210 cm)

Signed and dated "Wyatt Kahn 2012" on the reverse.

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

Hannah Barry Gallery, London

Acquired from the above by the present owner, 2012

EXHIBITEDLondon, Hannah Barry Gallery, *Wyatt Kahn: PAINTINGS*,

September 29 - November 11, 2012

London, Saatchi Gallery, *Abstract America Today*, May 28 -

September 9, 2014

LITERATURE*Abstract America Today*, exh. cat., Saatchi Gallery, London, 2014,
n.p. (illustrated)

“I am trying to push sculpture to the limits of painting.”

WYATT KAHN, 2009

Through his series of unprimed reconstructed canvases, Wyatt Kahn investigates the relationship of material flatness with sculptural dimensionality. Drawing upon the complexities of the human figure, Kahn's incongruously shaped raw canvases are carefully joined, yielding a kaleidoscopic work that resides in the impossible space between sculpture and painting. Whilst the flatness of the work is that of a traditional painting, the jutting angles, dangerous curves, and daring edges are the unmistakable qualities of sculpture. Here, beams of canvas meet perfect spheres and vacant rectangles that liberate a simple canvas from its traditional boundaries. The artist explains that this method of artistic production “affords me a lot of compositional freedom.....My work can be read as traditional painting, but it's really these two mediums put together.” (Wyatt Kahn in D. Solway, “Wyatt Kahn: Sculpting Canvas,” *W Magazine*, April 4, 2014) Through his re-imagining of a naked canvas, Kahn produces a beautifully rebellious new art-form that both challenges and celebrates the simplicity of art historical forms.

The present lot, *Late Nite*, 2012 is comprised of triangular edges that portray a forcible sense of movement, each angle pulling and pushing in multitudes of directions. The tension between each images shape is harnessed by the sphere in the upper right hand corner that bonds the different elements together in an impossible balance. The void in the left hand corner leaves the viewer wondering where the canvases stop and the wall begins. “This distortion is one which is constantly checked or denied, but Kahn releases enough of it to allow his structures to be more than just arrangements of flat planes, or linear compositions. It means his parts can exist in dynamic relation to each other: rather than one piece simply being next to another, distortion breaks or re-draws their boundaries, so they can be spliced together to form ambiguous wholes.” (S. Cornish, “Wyatt Kahn at the Hannah Barry Gallery,” *abstract critical*, October 11, 2012) While each form is distinctive—edges almost daring one another to stretch and bend even further—once joined, the canvas becomes whole.



OSCAR MURILLO b. 1986*Dark Americano*, 2012

oil, paper, dirt on canvas

120 x 169 in. (304.8 x 429.3 cm)

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

Modern Art, London

EXHIBITEDLondon, Saatchi Gallery, *Pangaea; New Art from Africa and Latin America*, April 2 - November 2, 2014**LITERATURE***Pangaea; New Art from Africa and Latin America*, exh. cat., Saatchi Gallery, London, 2014, p. 116 (illustrated)

“Paintings happen in the studio where I have my own kind of system... it’s a continuous process, a machine of which I’m the catalyst.”

OSCAR MURILLO, 2013

Oscar Murillo took the art world by storm with his energetic, bold and irreverent canvases. Murillo references his particular heritage in his larger-than-life quilted compositions – drawing upon his unique upbringing, Colombian born now London-based – and practice. His canvases blend the bombastic bravado that have been the hallmark of great painters throughout art history with a uniquely performative, holistic touch. Murillo’s work is singular in its transgression of physical and ideological boundaries, integrating performance, installation, publishing, “happenings” and sculpture into its, ultimately, painterly focus. The artist explains “I like to cut up the canvas in different sections, work on them individually, fold them and just leave them around for months....The idea is to get through as much material as possible, and various materials go through various processes. In most parts there is this mark making that happens with a broomstick and oil paint. I make a bunch of those canvases, fold them in half, and put them on the floor.” (Oscar Murillo in L. Russell, “Oscar Murillo by Legacy Russell, BOMB –Artists in Conversation,” *BOMB Magazine*, Winter 2013)

The present lot, *Dark Americano*, 2012 is infused with swatches of black, grey and underlying snippets of yellow. The word “milk” is sprawled across the upper right hand quadrant in all lower case letters. Though the colors are tonally dark the energy infused through Murillo’s performative act of creating can be felt in every color and line on the canvas. At the heart of Murillo’s practice is the idea of labor and work; his art is in constant progression, a product of relational aesthetics. Provisional and deliberate actions co-exist in Murillo’s paintings and performances – dirt, creases and tracks mark the movement. “My studio is a cradle of dust and dirt, of pollution. I don’t tidy up at the end of each production process. It’s all very much on purpose; it’s continuous process, a machine of which I’m the catalyst. Things get moved around, I step on them, and they get contaminated. 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.” (Oscar Murillo in L. Russell, “Oscar Murillo by Legacy Russell, BOMB –Artists in Conversation,” *BOMB Magazine*, Winter 2013)



UGO RONDINONE b. 1964*DRITTERJUNIZWEITAUSENDUNDEL* (3. June, 2011), 2011

acrylic on canvas, Plexiglas plaque with caption

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**

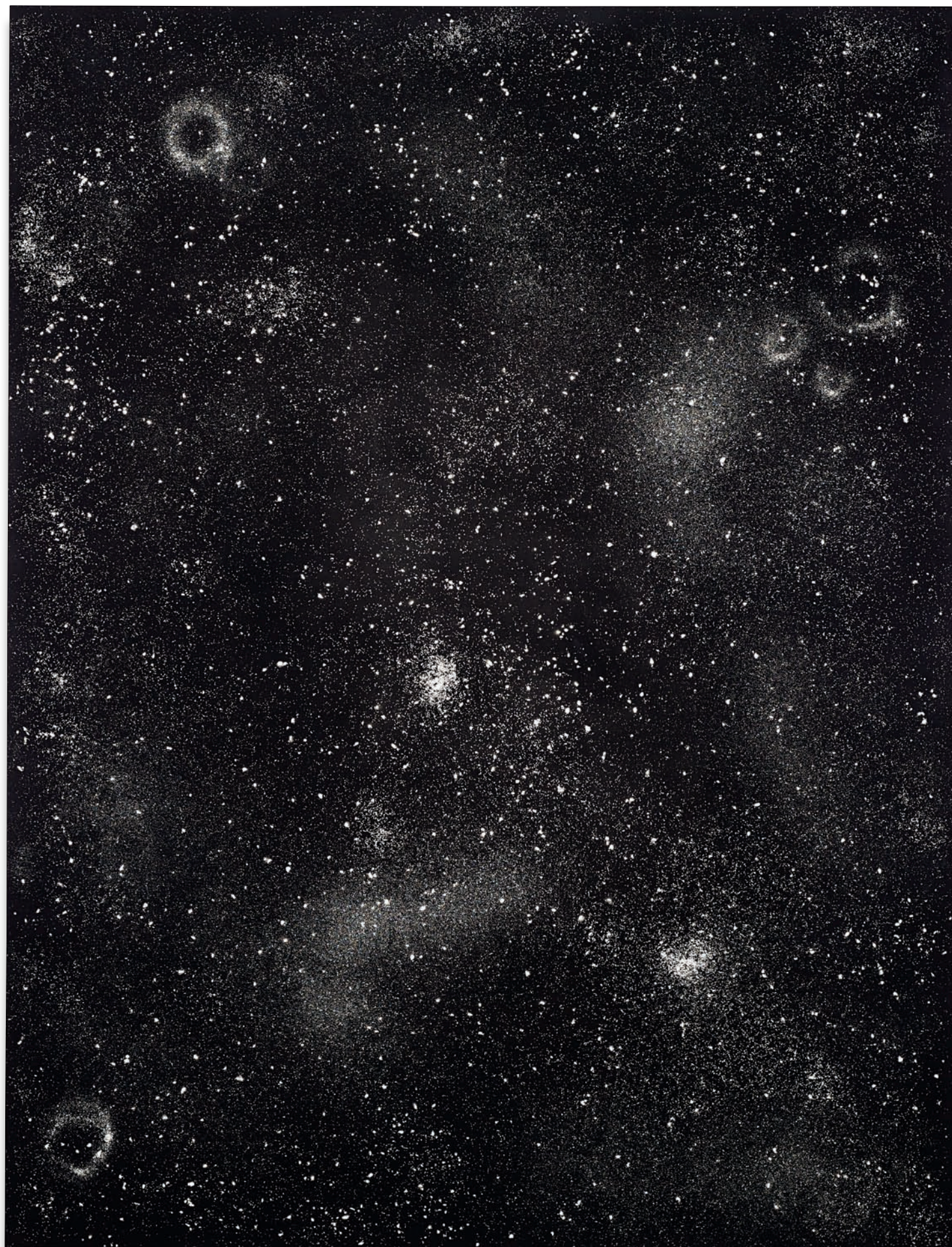
Gladstone Gallery, New York

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.

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

UGO RONDINONE, 2013



LUCIEN SMITH b. 1989*When a Man Loves a Woman*, 2012

acrylic on unprimed canvas

108 x 84 in. (274.3 x 213.4 cm)

Signed "Lucien Smith" along the overlap.

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

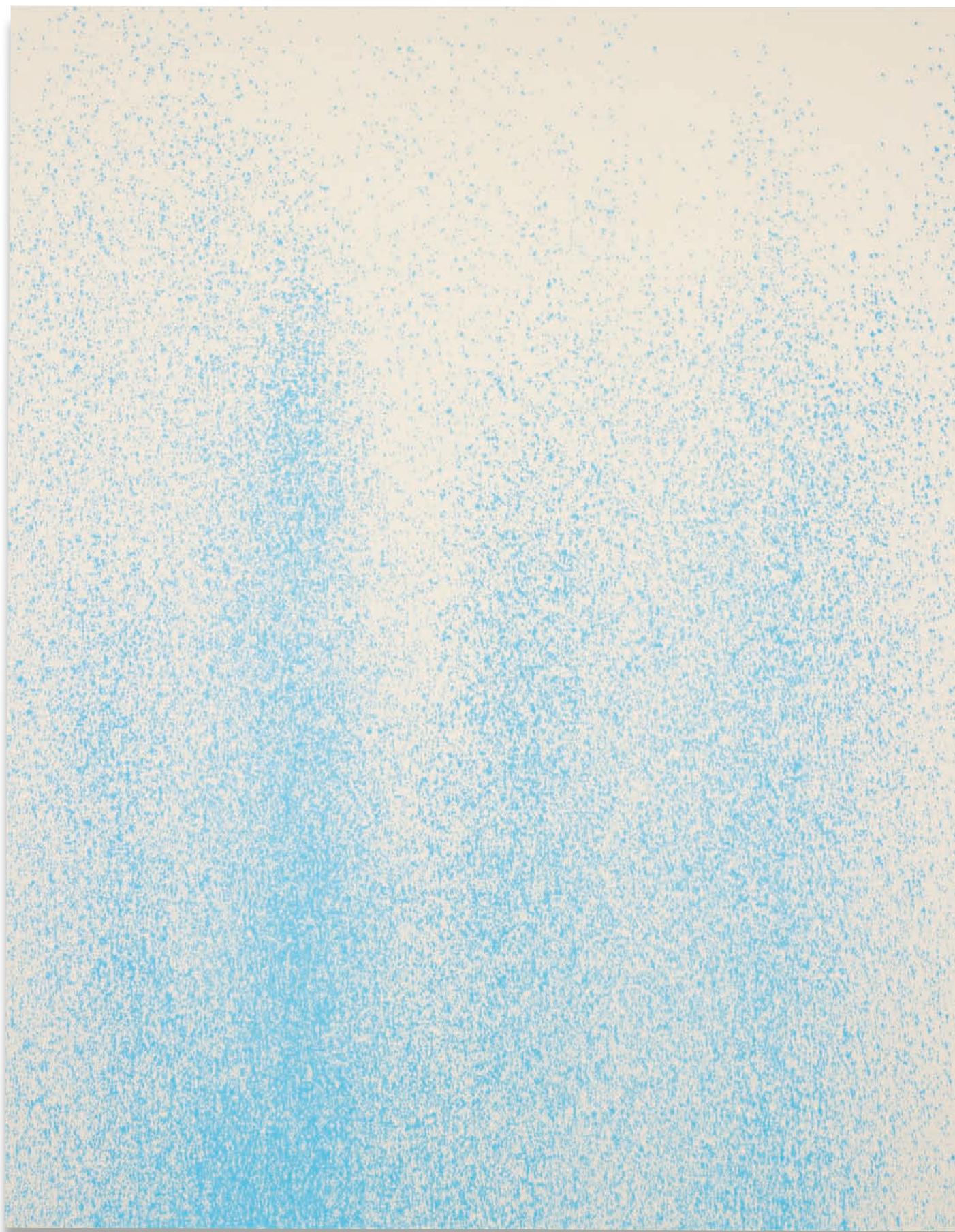
OHWOW, Los Angeles

“The Rain paintings in my head serve as backdrops for situations between people and/or objects, very much like backdrops in a play. They become activated when something is placed in front of them; only then do their scale and size come in to effect.”

LUCIEN SMITH, 2012

The present lot, *When a Man Loves a Woman*, from 2012 is an exceptional example of Smith's ability to convey recollections of the natural world through the process of abstraction. Characterized by sprays of acrylic paint upon unprimed canvases, our eyes follow the three primary beams of cerulean rain across the present lot, we become mesmerized by the achieved nuances of a sudden storm. One would suppose that a fleeting moment, that of rain drops falling on the pavement, is one never to be replicated. But here, in soft and pale blues, the beauty and rhythm of a summer shower is perfectly and forever captured.

Using an old-fashioned fire extinguisher filled with paint, he sprays drops of light blue across white canvas. Reminiscent of a rainy day, the optic play of light blue pigment on the flawlessly raw background results in a quiet sense of meditation. The current work also demonstrates the artist's continuous efforts to achieve perfect droplets and to reach the most appropriate angle and distance. By revealing his physical gestures to achieve the most "spontaneous" expression, he examines the proximity between the artist and his production. Smith points out that an artist's trajectory is a sensory reflection of individual experience. Lucien Smith's work traverses a spectrum of styles and concepts, from chance to purpose, spare to saturated, unknown to familiar. It acts as a tangible moment in his exploration and negotiation with nature and existence.



45

PROPERTY FROM A PRIVATE SWISS COLLECTION

DAVID OSTROWSKI b. 1981

F (It's not easy being a Supermodel), 2012

oil, lacquer, paper on canvas in artist's wooden frame

87 x 67 $\frac{3}{8}$ in. (221 x 171.1 cm)

Estimate \$80,000-120,000

PROVENANCE

Peres Projects, Los Angeles

Private Family Collection, Geneva

“A painting means looking for sense in nonsense. I’m not interested in understanding—it’s more about not understanding.”

DAVID OSTROWSKI, 2014



David Ostrowski's multifaceted canvases result of a total analysis of the very nature of painting. Through his seemingly subtle and monochromatic paintings, Ostrowski strives to undermine style and composition by experimenting with layer and movement to create improbable and gloriously imperfect effects. By painting over pre-existing portions, he provokes compositional mistakes in order to achieve an uncommon sense of beauty. Every component of the finished work is composed by the artist himself. In fact, he builds the support for the work, stretches the canvas, prepares the coating of the canvas, and finally constructs the frame which encloses the work. While seemingly wild and chaotic in its lush surface, the final product is one completely controlled by the artist.

The present lot, *F (It's Not Easy Being a Supermodel)*, 2012, presents a minimal, vacant surface with the faintest traces of artistic gestures. Upon viewing the canvas, it appears as though a much more finished and vibrant work lies below the thick curtain of white paint, leaving only a hint of the erased composition beneath. The surface of the canvas incorporates pieces of paper that the artist then covers with strokes of bright white paint, leaving some sections exposed while others concealed. Vibrant streaks of lilac and pink appear here and there as well as energetic lines of black that are applied with wisps of spray paint. These imprecise, overlapping and spontaneous washes of color not only serve to demarcate space but they also demonstrate the artist's desire to play with each medium's boundaries, exploring the infinite possibilities that exist in oil, lacquer, spray paint, paper and canvas. Inundated with drama and even aggression, the painting suggests a beautiful sense of endlessness, intriguing its viewers with its subtle yet divine surface.



46

CHRISTIAN ROSA b. 1982

Run Run Hide Hide, 2014

oil stick, oil paint, pencil, resin, charcoal on canvas

78¾ x 94¾ in. (200 x 239.7 cm)

Signed and dated "Christian Rosa 2014" twice along the overlap.

Estimate \$80,000-120,000

PROVENANCE

Ibid Projects Ltd., London

“I am trying to evolve my own language step by step.”

CHRISTIAN ROSA, 2014

Calling upon the traditions of art historical titans Kandinsky and Twombly, Christian Rosa's paintings construct a pictorial universe that allows color and form to exist both independently and harmoniously. Working within the boundaries of his own physical actions, Rosa actively engages in the very act of painting, which he believes is a process of discovery containing both the construction and deconstruction of the pictorial narrative.

By visually tracing his movements in front of the canvas, his paintings function like a physical and gestural language. In order to explore notions of painting and failure, Rosa's work incorporates intentional mistakes as potential points of departure for further visual configurations. His expressive paintings stretch the boundaries of abstraction and encourage the viewer towards reflection.

The current work, *Run Run Hide Hide*, 2014, presents isolated elements and shapes of primary color floating against a raw canvas background. Although minimal in appearance, the various markings on the canvas, such as lines, squares, spots and scribbles still suggest the beginning of some kind of figuration. In the present lot, wisps of yellow, dollops of blue, and streaks of white dance across the picture plane with whimsy and spontaneity, leaving merely a trace of their game of hide and seek. They also become the elements for further engagement and meditation. Rosa uses the textural qualities of the diverse materials to encourage emotional responses in the viewer. By creating numerous planes of energy on the canvas, he develops different narratives with endless possibilities – each deeply personal to the viewer.



RASHID JOHNSON b. 1977*Born by the River*, 2013

branded red oak flooring, black soap, wax, paint

72¼ x 96 x 2½ in. (183.5 x 243.8 x 6.7 cm)

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

David Kordansky Gallery, Los Angeles

“I knew that there was something bubbling inside me that asked more questions and provided more contradictions.”

RASHID JOHNSON, 2013

The once prosaic timber floor of Rashid Johnson's *Born by the River*, 2013 has been scorched and wounded; using a hot iron to brand the floor with a myriad of simple geometric forms, Johnson chars the surface in hieroglyphics unknown to this world. Symbols—circular, triangular, hollow and solid—are seared into the floor boards in a constellation of wounds that form a brilliant heaven of semiotics. Through his vigorous approach, the present lot emerges as a magnificent cross between cultural investigation and artistic process. The symbols are first marked through the application of black soap. Once outlined, the areas are re-branded into the surface with a hot iron, leaving a permanent scar on its skin. In explaining the series, Johnson reveals “fueled by my interest in abstraction and mark-making as well as my interest in the constructed object..... How do these things become signifiers? What are these things when they no longer function in the way they were originally intended to function?” (Rashid Johnson in C. Stackhouse, “Rashid Johnson,” *Art in America Magazine*, April 4, 2012)

Through the use of ordinary floor boards, we are immediately drawn to the familiarity of the surface, grooves, and smell of oak flooring from homes of our past. Typical of aged houses, the floors endure the wear of the generations of residents whose lives unravel upon them. Johnson's artistic practice of “reuse and improvisation” is illustrated perfectly in *Born by the River* in its combination of re-used materials and “mark-making.” In explaining this body of work, Johnson reveals “Now I deal with the more formal concerns of abstraction, even in works like the branded wood pieces, which also relate to critical and conceptual notions. Form is where I really started as an artist, before my work became involved with other concerns. I've gone back to issues around how you make decisions as an artist, as well as the materials and tools that you use to make those decisions.” (Rashid Johnson in C. Stackhouse, “Rashid Johnson,” *Art in America Magazine*, April 4, 2012)



VARIOUS ARTISTS

Treasure of Lima: Chest & Map, 2014

stainless steel, Vitrovex Glass Deep Ocean Sphere, 3D printed stainless steel, encrypted GPS coordinates

closed 26 $\frac{3}{8}$ x 29 $\frac{1}{8}$ x 30 $\frac{3}{4}$ in. (67 x 74 x 78 cm)

open 25 x 47 $\frac{5}{8}$ x 30 $\frac{3}{4}$ in. (63.5 x 121 x 78 cm)

Chest designed by Aranda\Lasch, Map by Constant Dullaart.

Commissioned by Francesca von Habsburg / TBA21-ACADEMY.

Estimate \$150,000-200,000

Sold to benefit Pelagic Research and Conservation Project for Isla del Coco, initiated by TBA21-ACADEMY in collaboration with Costa Rican partners FAICO and Misión Tiburón.

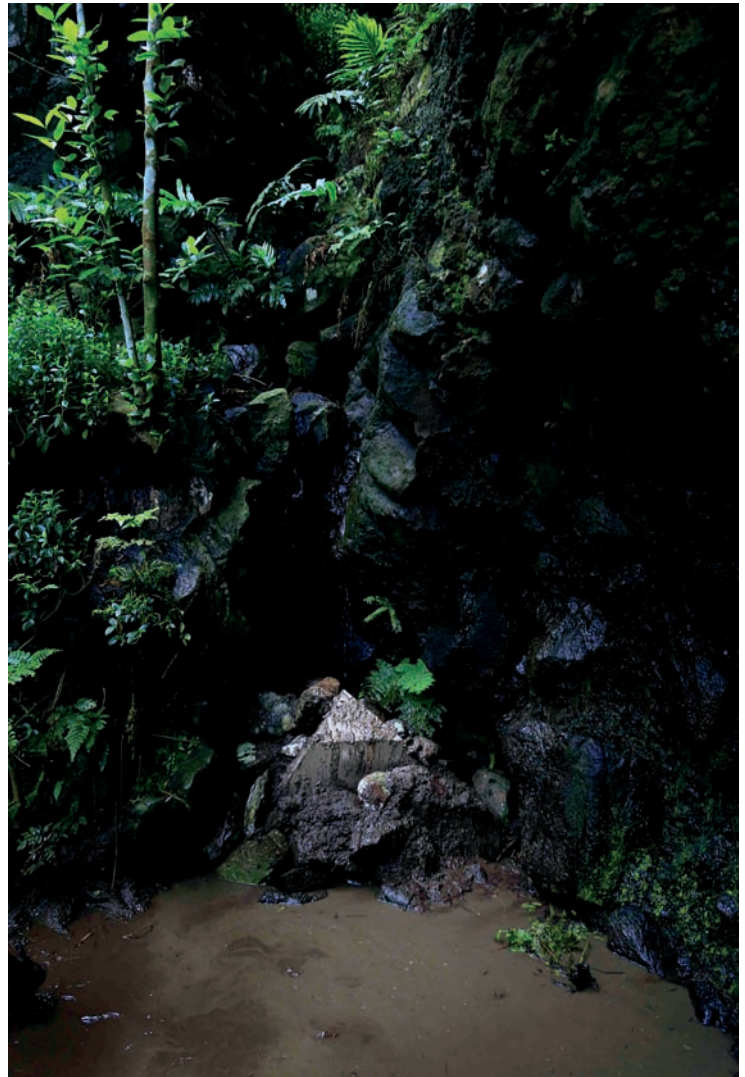


The coded map of the location coordinates for the buried Treasure of Lima.

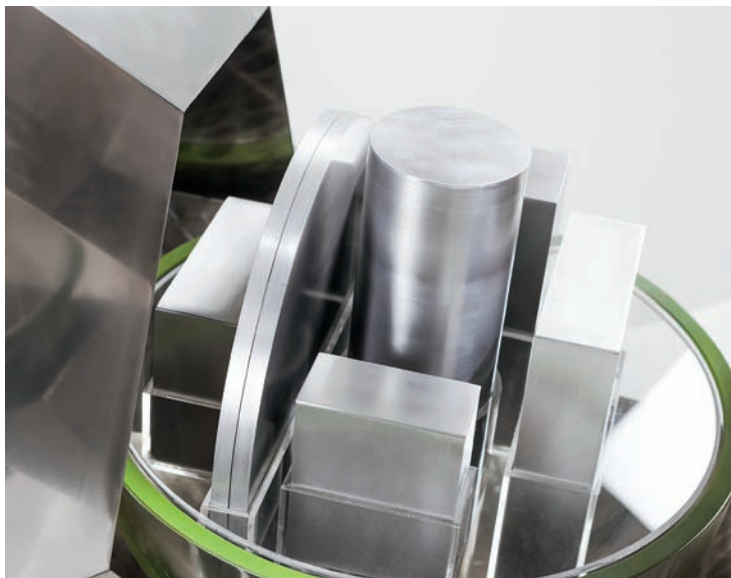


Including works by Marina Abramovic, Doug Aitken, Darren Almond, Aranda\Lasch, Julius von Bismarck, Angela Bulloch, Los Carpinteros, Julian Charrière, Phil Collins, Constant Dullaart, Olafur Eliasson, Michael Esposito, Oscar Figueroa, John Gerrard, Kai Grehn, Noemie Goudal, Carl Michael von Hausswolff, Alex Hoda, Pierre Huyghe, Antti Laitinen, Sharon Lockhart, Lucia Madriz, Carsten Nicolai, Olaf Nicolai, Raymond Pettibon, Finnbogi Petursson, Lari Pittman, Jon Rafman, Andrew Ranville, Matthew Ritchie, Ed Ruscha, Hans Schabus, Chicks on Speed, Daniel Steegmann, Ryan Trecartin, Suzanne Treister, Janaina Tschäpe, Chris Watson, Lawrence Weiner, Jana Winderen. Curated by Nadim Samman.

Sold to benefit Pelagic Research and Conservation Project for Isla del Coco, initiated by TBA21-ACADEMY in collaboration with Costa Rican partners FAICO and Misión Tiburón.



Preparatory placement for the secret location of the treasure.



The interior of the hidden capsule containing 40 contemporary art works.

The concept is quite simple: a buried treasure on the remote Isla del Coco, the literary inspiration for Robert Lewis Stevenson's *Treasure Island*, and an encoded map. The highest bidder wins the latter and the right to hunt down the former. Of course, the actuality is far more complex and, accordingly, the treasure all that more valuable and desirable.

Treasure of Lima: A Buried Exhibition is a radical new model of philanthropy: a unique and enticing conceptual project that will give its future owner sole access to a treasure trove of contemporary art. Commissioned by Francesca von Habsburg's Thyssen-Bornemisza Art Contemporary Academy (TBA21-ACADEMY), *Treasure of Lima* is a once in a lifetime opportunity to own a real live treasure map that leads to a secreted chest containing a veritable pirate's booty of 40 artworks by some of the most desired and respected names in contemporary visual culture.

Proceeds from this sale will support new and important research and protection for the pelagic species found in the rich waters proximate to Isla del Coco in the Pacific Ocean, roughly 500 kilometers west of Costa Rica—especially the overly stressed population of scalloped hammerhead sharks that encircle, and some would argue, protect it. Isla del Coco is a UNESCO world heritage site and a Costa Rican national park, home to numerous endemic species of animals above and below water. It is on this beautiful and remote island where the treasure itself has been hidden and can be found—though it may require the selfsame intellectual fortitude and physical determination of Stevenson's original adventurers. Isla del Coco is remote, uninhabited, legally protected and treacherous, and that is to say nothing of the map itself - which is no simple "x-marks the spot" affair.



Isla del Coco, off the coast of Costa Rica, the location of the *Treasure of Lima*.

For the present lot, famed design duo Aranda\Lasch have created a beautiful functional sculpture, *Chest*, 2014, which has been cast in two editions each of which is vacuum sealed to contain its particular precious cargo, submergible up to 6.7 kilometers and virtually unbreakable. The first *Chest* embodies the present lot, and contains the map vital to discovering the second edition, which is itself filled to the brim with unique works of art—made especially for this endeavor by some of the most notable contemporary artists of our time—and hidden deep within Isla del Coco. In keeping with a project of such sophistication and dynamism, the map encapsulated within the first *Chest* is no mere Cartesian representation, but is itself an artwork. *Chest* contains Dutch artist Constant Dullaart's *Map*, a 2014 collaboration with a leading German security analyst, applying state of the art encryption that hides information as best as technically possible in these times of obsolete cryptographic standards. Utilizing 3D-laser sintering technology a stainless steel cylinder was printed, rendering the algorithmically derived code endless. Only readable when mechanically reproduced, the character string elucidates the exact position of the treasure's location on Isla del Coco. Conceiving a radical, yet elegant, contemporary interpretation of the ancient cylinder seal. The map itself is a beautifully designed and executed object in its own right and within the *Chest* comprises the first half of the incredible experiment that is the *Treasure of Lima: A Buried Exhibition*. A conflation of mathematics, design, and, above all, mystery, *Map*, the two editions of *Chest* and the artworks contained therein represent an ambitious new type of interactive exhibition and artwork. A unique conversation piece, a real life treasure, as well as a symbol for oceanic conservation.

PHILLIPS EXECUTIVE TEAM



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Chairman and Chief
Executive Officer



Michael McGinnis
President



Patricia G. Hambrecht
Chief Business
Development Officer

WORLDWIDE CONTEMPORARY ART DEPARTMENT



David Georgiades
Senior Director,
Worldwide Co-Head
Contemporary Art



August O. Uribe
Senior Director,
Worldwide Co-Head
Contemporary Art



Svetlana Marich
Deputy Chairman,
Co-Head Contemporary
Art, Europe



Olivier Vrankenne
Senior Director,
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Art, Europe

NEW YORK



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Senior Specialist



Zach Miner
Senior Specialist



Amanda Stoffel
Head of Evening
Sale, Specialist



Benjamin Godsill
Head of Under the
Influence Sale,
Specialist



Kate Bryan
Head of Day Sale,
Specialist



Laura González
Director of Latin
America Sale,
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Kaeli Deane
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Latin America

LONDON



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Director, Head of
Contemporary Art



Henry Allsopp
Director, Senior
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Henry Highley
Head of Day Sale,
Specialist



Tamila Kerimova
Head of Under the
Influence Sale,
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Maura Marvao
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PRIVATE CLIENT SERVICES

LONDON



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Senior Director,
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Private Client
Services

NEW YORK



Philae Knight
Private Client
Services



Anna Lin Poulsen
Private Client
Services



Sara Tayeb-Khalifa
Private Client
Services



Caroline Conegliano
Private Client
Services

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.

○ **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.

△ **Property in Which Phillips Has an Ownership Interest**

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

● **No Reserve**

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

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

Bidding in Person

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

Bidding by Telephone

If you cannot attend the auction, you may bid live on the telephone with one of our multi-lingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least \$1,000. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer's premium and any applicable taxes, which we can execute on your behalf in the event we are unable to reach you by telephone.

Online Bidding

If you cannot attend the auction in person, you may bid online on our online live bidding platform available on our website at www.phillips.com (Flash plugin is required). You must pre-register by clicking on 'Buy' in the drop-down menu under the 'Buy and Sell' button on the Home Page, then click on 'pre-register' under 'ONLINE LIVE BIDDING.' You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

Absentee Bids

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

PHILLIPS

THE COLLECTOR

ICONS OF DESIGN



AUCTION 16 DECEMBER NEW YORK
VIEWING 10-16 DECEMBER
ENQUIRIES +1 212 940 1268 designnewyork@phillips.com

CARLO MOLLINO *Rare and important side chair,
designed for Carlo Mollino's office at the Facoltà di Architettura, Turin, 1959*
Estimate \$200,000-300,000

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Employee Bidding

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

Bidding Increments

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

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

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

3 THE AUCTION

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

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

4 AFTER THE AUCTION

Payment

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

Credit Cards

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

Collection

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

Loss or Damage

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

Transport and Shipping

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

Export and Import Licenses

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

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, 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.

PHILLIPS

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ICONS OF DESIGN



AUCTION 16 DECEMBER NEW YORK
VIEWING 10-16 DECEMBER
ENQUIRIES +1 212 940 1268 designnewyork@phillips.com

JEAN ROYÈRE "Ours Polaire" sofa and pair of armchairs, circa 1952 (detail)
Estimate \$500,000-700,000

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CONDITIONS OF SALE

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

1 INTRODUCTION

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

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

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

2 PHILLIPS AS AGENT

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

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

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

4 BIDDING AT AUCTION

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

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

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

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

(d) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at www.phillips.com. To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor,' 'phone' or 'paddle no' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' or 'phone' bid will take precedence. The next bidding increment is shown for the convenience of online bidders under the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

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

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

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

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

5 CONDUCT OF THE AUCTION

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

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

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids,

PHILLIPS

DESIGN MASTERS



AUCTION 16 DECEMBER NEW YORK
VIEWING 10-16 DECEMBER
ENQUIRIES +1 212 940 1268 designnewyork@phillips.com

GERRIT THOMAS RIETVELD *Important early armchair, circa 1926-1928*
Estimate \$150,000-200,000

PHILLIPS.COM

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.

PHILLIPS

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VIEWING 10-16 DECEMBER
ENQUIRIES +1 212 940 1268 designnewyork@phillips.com

GIO PONTI *Rare pair of armchairs, circa 1940*
Estimate \$40,000-60,000

PHILLIPS.COM

(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 DATA PROTECTION

(a) In connection with the supply of auction and related services, or as required by law, Phillips may ask clients to provide personal data. Phillips may take and retain a copy of government-issued identification such as a passport or driver's license. We will use your personal data (i) to provide auction and related services; (ii) to enforce these Conditions of Sale; (iii) to carry out identity and credit checks; (iv) to implement and improve the management and operations of our business and (v) for other purposes set out in our Privacy Policy published on the Phillips website at www.phillips.com (the 'Privacy Policy') and available on request by emailing dataprotection@phillips.com. By agreeing to these Conditions of Sale, you consent to our use of your personal data, including sensitive personal data, in accordance with the Privacy Policy. The personal data we may collect and process is listed, and sensitive personal data is defined, in our Privacy Policy. Phillips may also, from time to time, send you 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. Please also email us at this address to receive information about your personal data or to advise us if the personal data we hold about you is inaccurate or out of date.

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

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

13 LIMITATION OF LIABILITY

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

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

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

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

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

14 COPYRIGHT

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

15 GENERAL

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

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

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

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

16 LAW AND JURISDICTION

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

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

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

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

13 November 2014 at 7pm

Admission to this sale is by ticket only.

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

VIEWING

1-13 November

13 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 NY010714 or Contemporary Art Evening Sale.

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

☐ **ABSENTEE BID FORM**

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

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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
bidsnewyork@phillips.com

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	

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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.

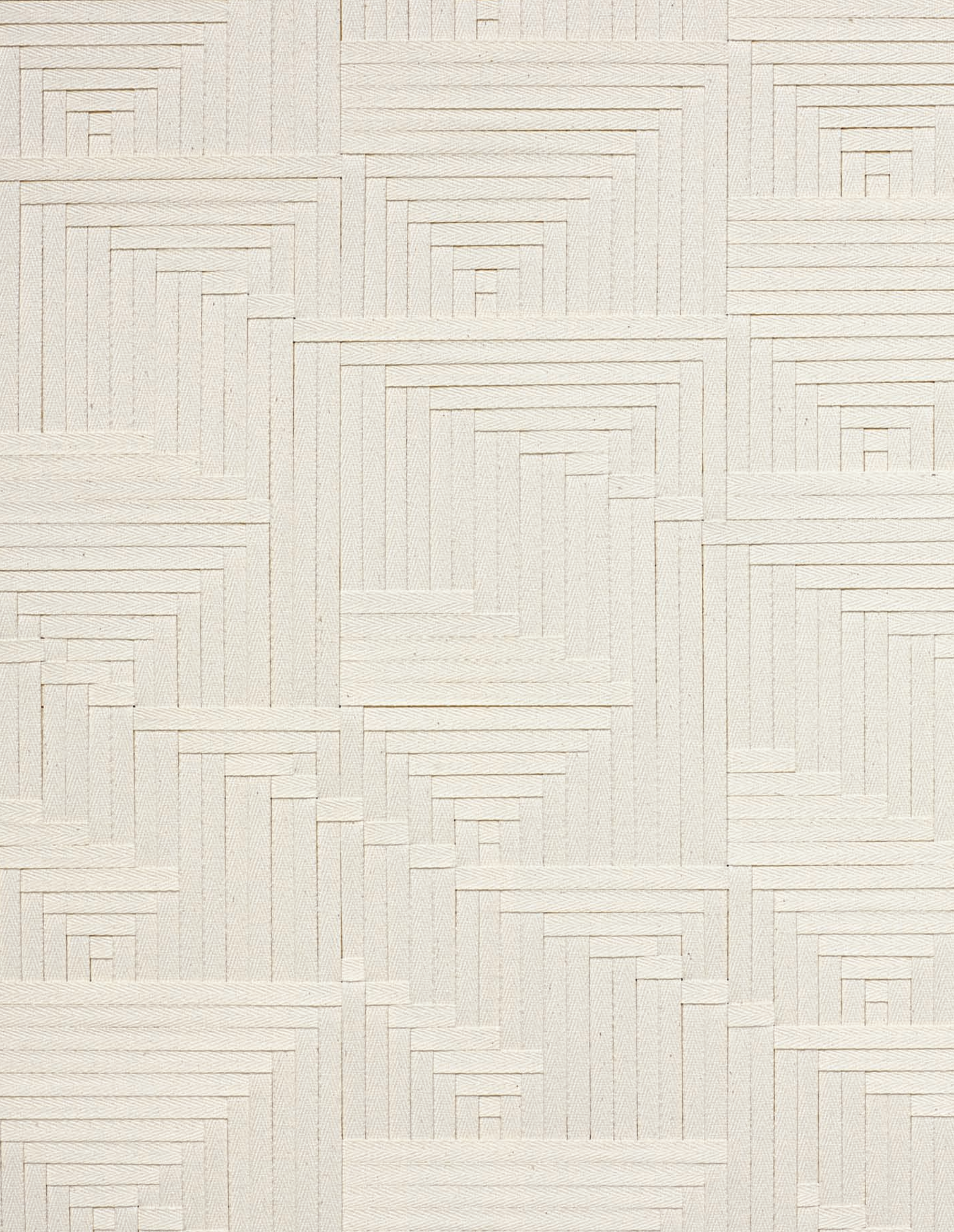
Signature	Date
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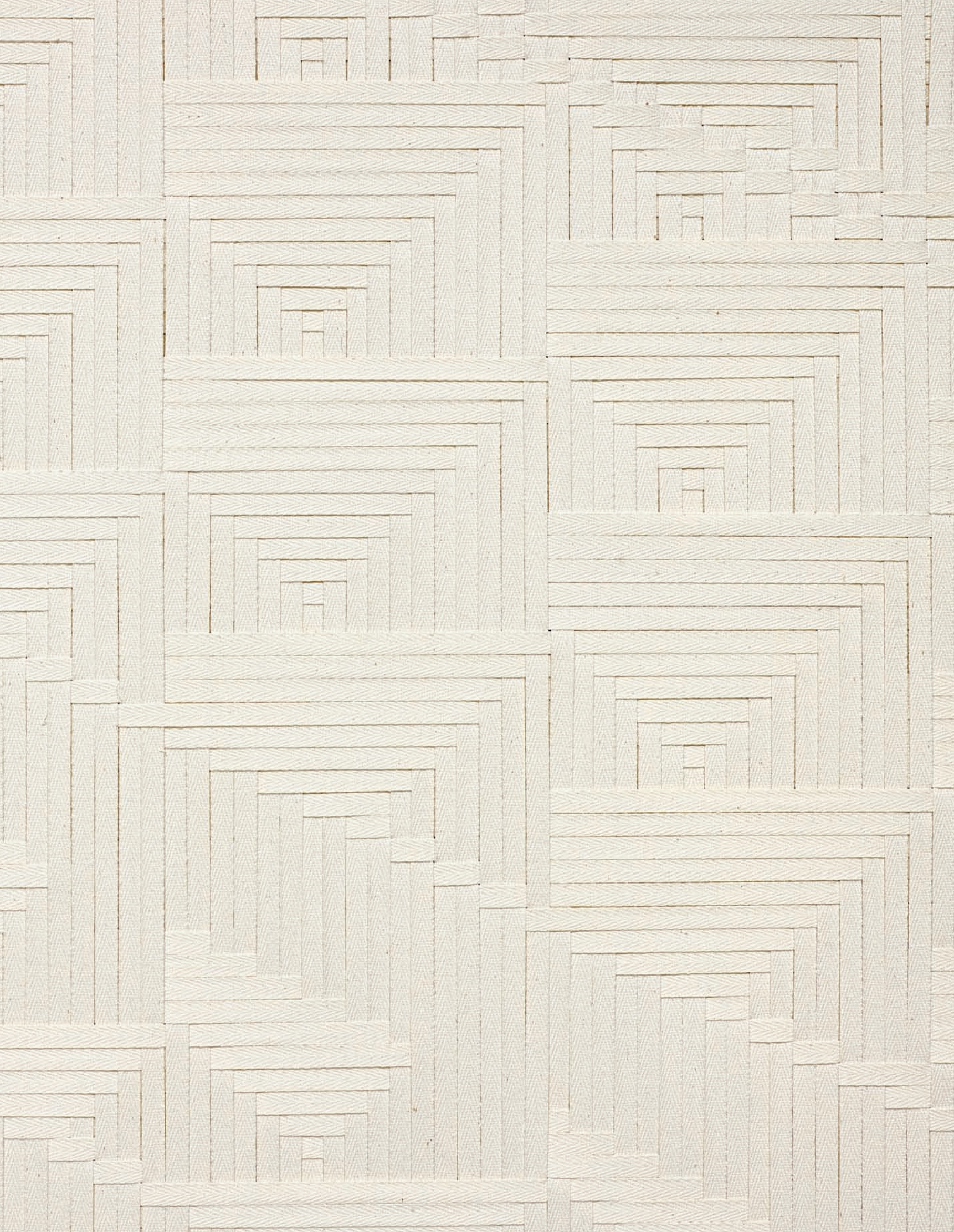
- ☐ **I ACCEPT THE CONDITIONS OF SALE OF PHILLIPS AS STATED IN OUR CATALOGUES AND ON OUR WEBSITE.**

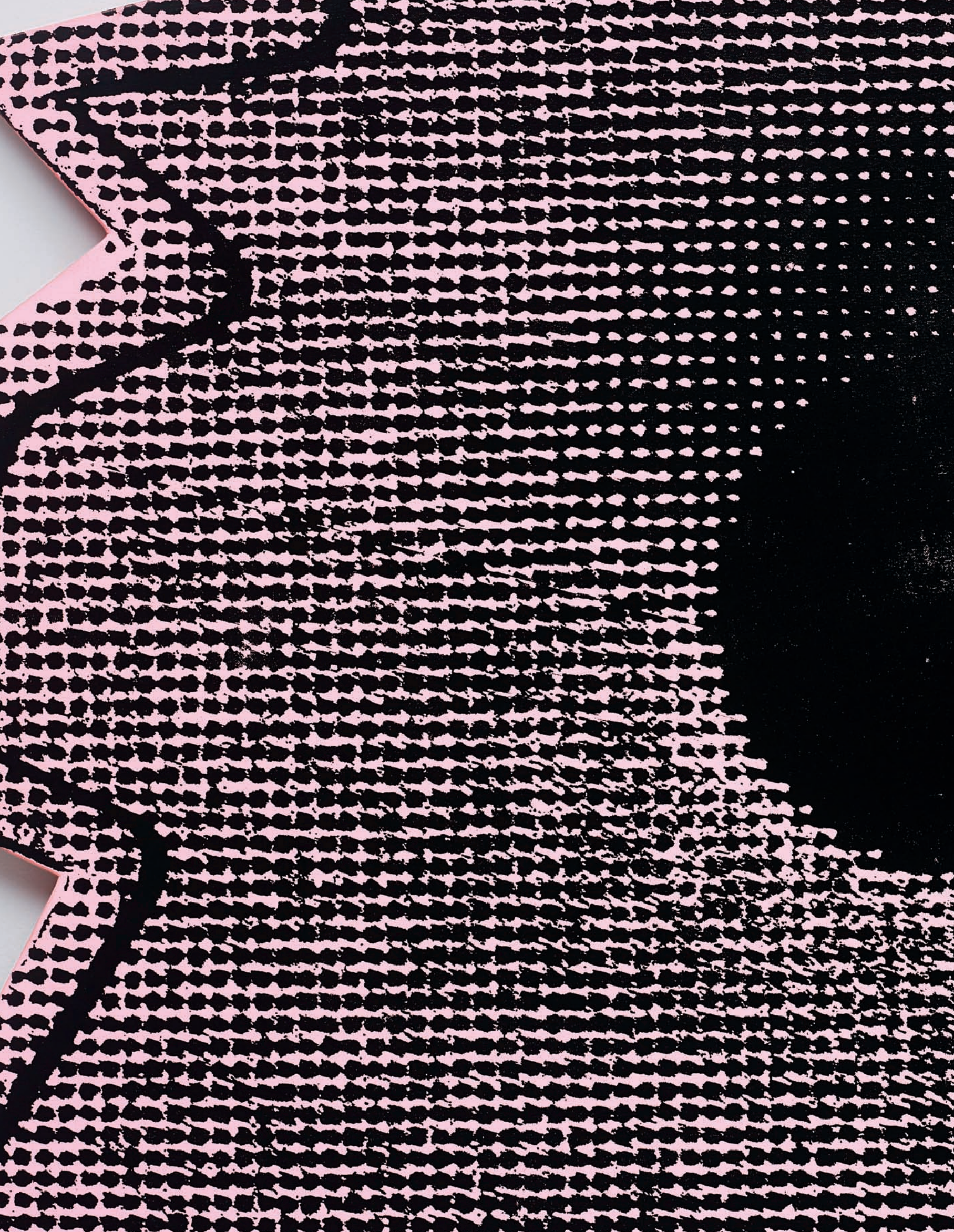
Paddle Number

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- 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.
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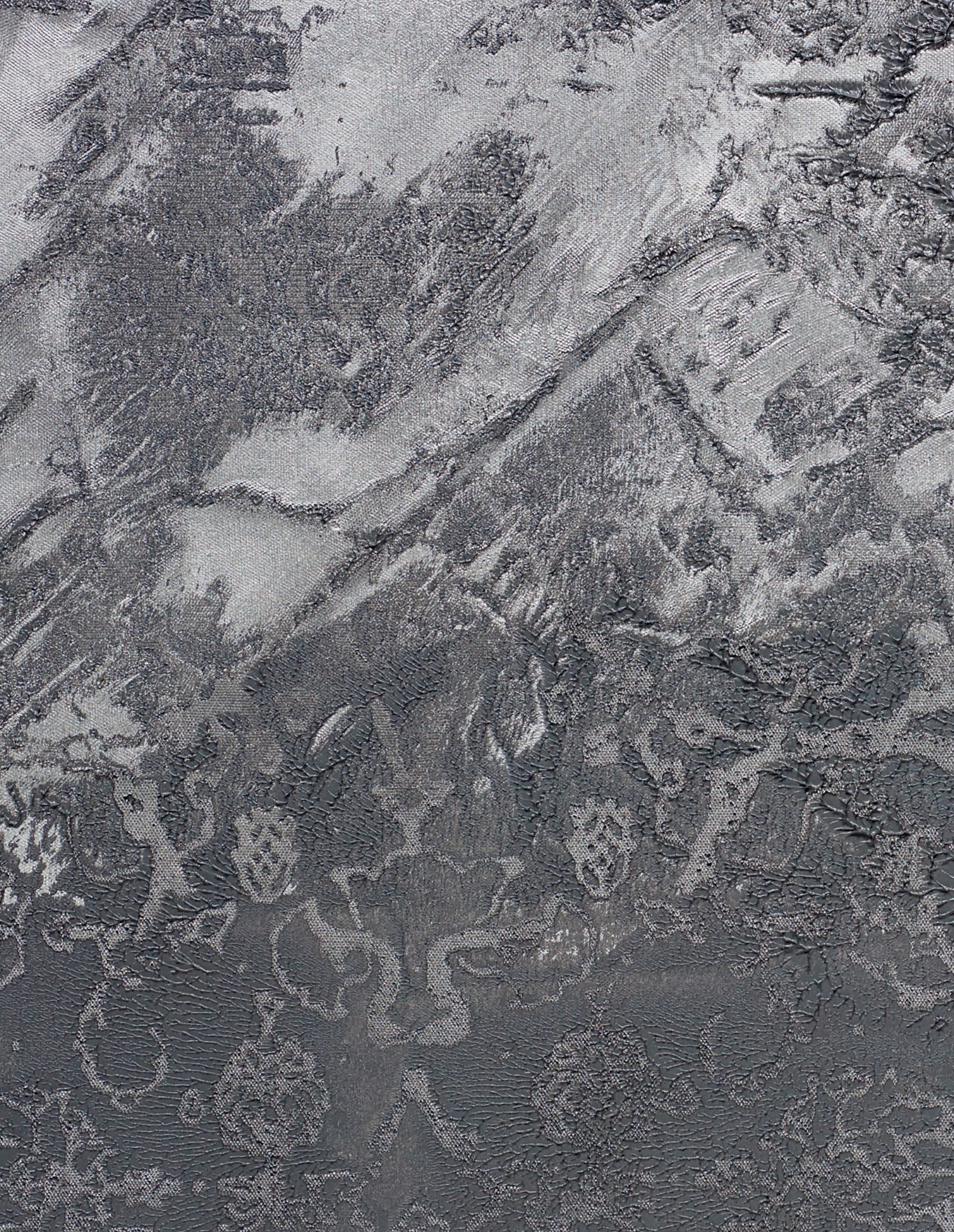




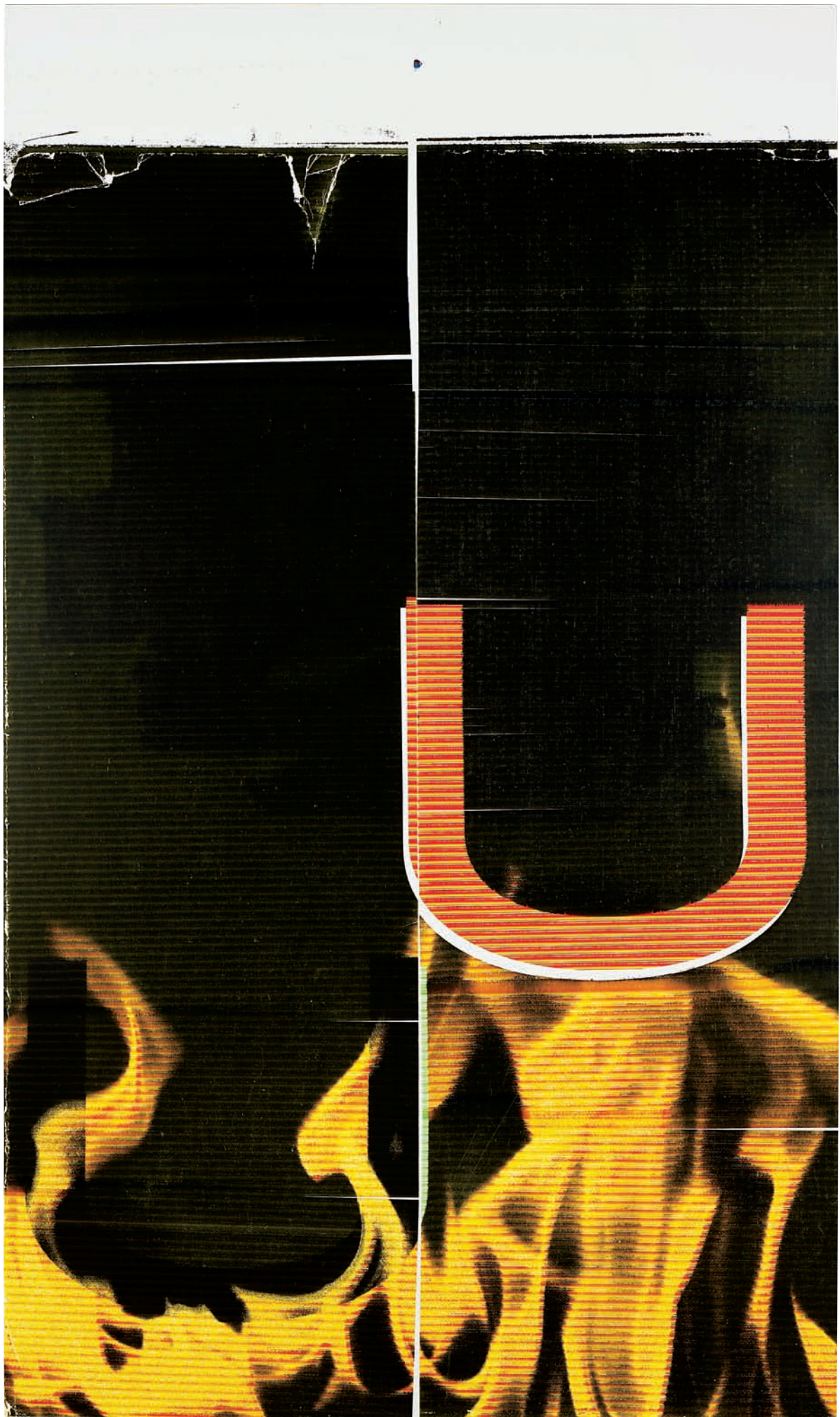












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