



PHILLIPS

20th Century & Contemporary Art  
Evening Sale  
*New York, 8 November 2015*





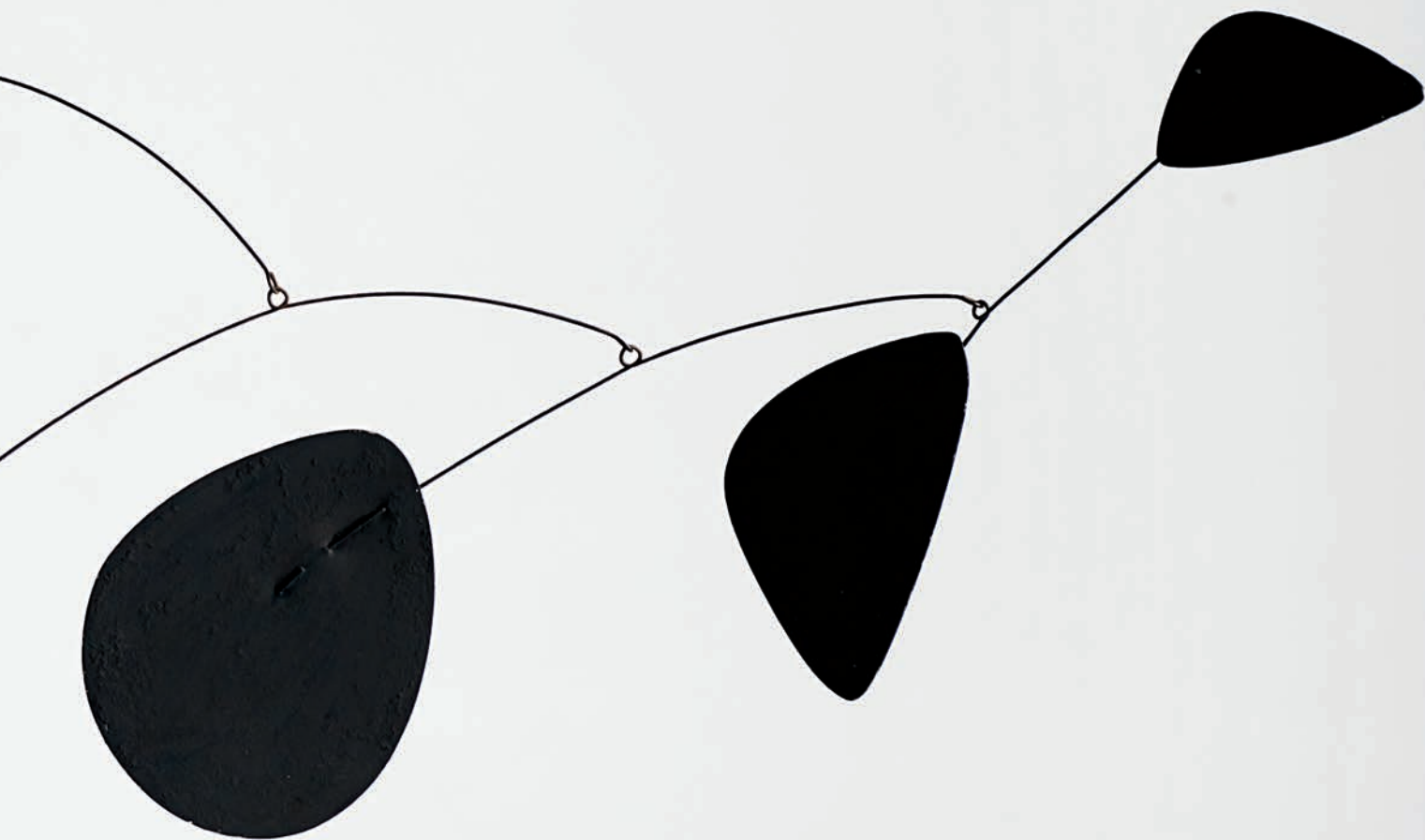
























**“There is no such thing as a ‘pure’ sculptor,  
a ‘pure’ painter, or a ‘pure’ architect.  
The three-dimensional event finds its  
fulfillment in an artistic whole at  
the service of poetry.”**

Le Corbusier



## **20th Century & Contemporary Art Evening Sale** *New York, 8 November 2015, 7pm*

### **Auction & Viewing Location**

450 Park Avenue New York 10022

### **Auction**

8 November 2015 at 7pm

### **Viewing**

31 October – 8 November  
Monday – Saturday 10am – 6pm  
Sunday 12pm – 6pm

### **Sale Designation**

When sending in written bids or making enquiries please refer to this sale as NY010715 or 20th Century & Contemporary Art Evening Sale.

### **Absentee and Telephone Bids**

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### **Contemporary Art Department**

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#### **Provenance: Japan**

#### **Consultant**

Alison Bradley

#### **Coordinator**

Miyuki Hinton



◦ **I. Yayoi Kusama** b. 1929

*Infinity Nets OPRT*, 2004

acrylic on canvas

76 x 76 in. (193 x 193 cm)

Signed, titled and dated "OPRT Yayoi Kusama 2004  
INFINITY NETS" on the reverse.

**Estimate**

\$700,000-900,000

**Provenance**

Robert Miller Gallery, New York

Private Collection, Denver

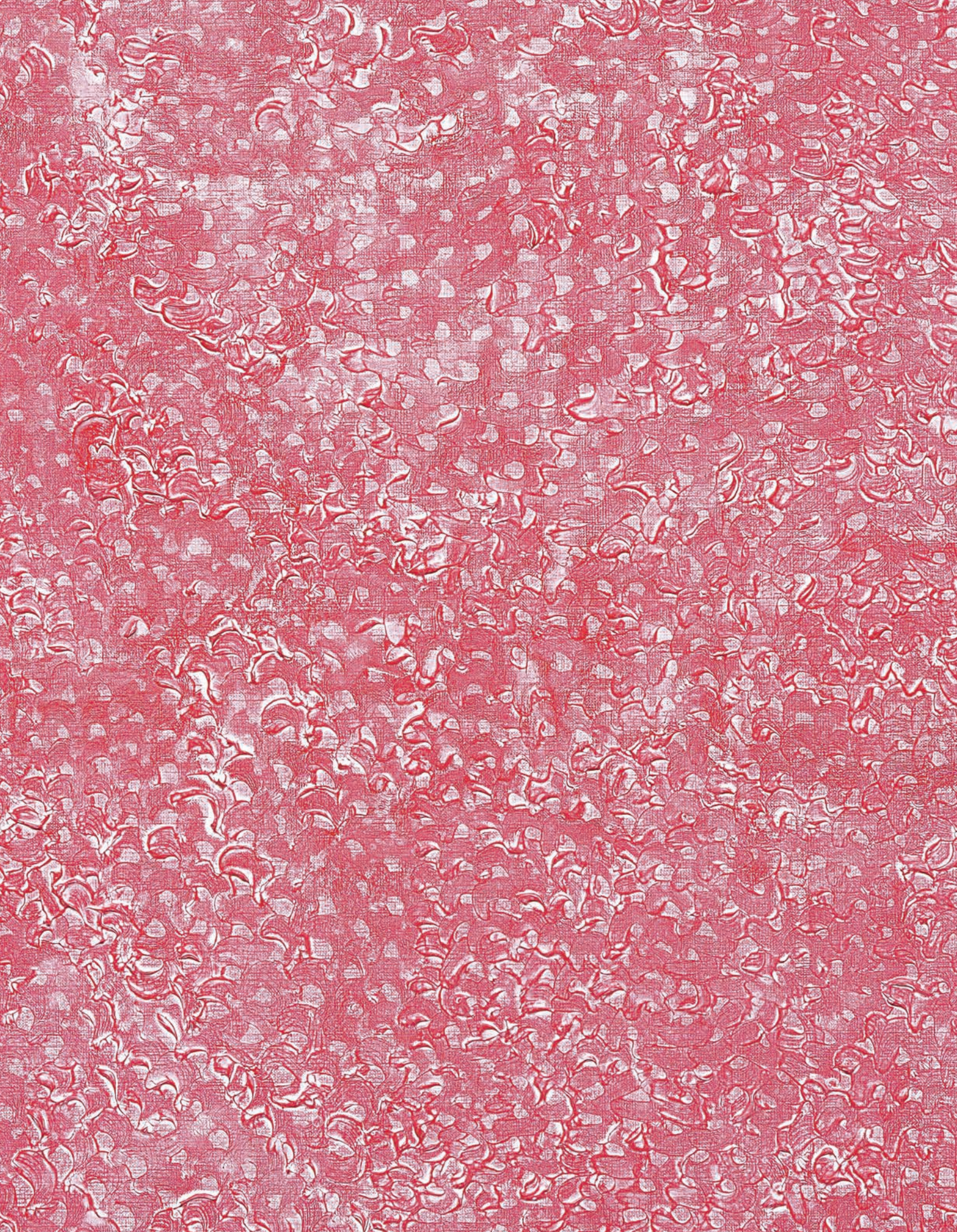
Christie's, New York, *Post-War and Contemporary Art  
Morning Session Including Works from the Collection of  
Michael Crichton*, May 12, 2010, lot 226

Acquired at the above sale by the present owner











# **“I love painting so much that nothing else matters.”**

Yayoi Kusama

Forming a part of Yayoi Kusama’s signature *Infinity Nets* series, this expansive canvas immediately immerses the viewer in its looping, undulating forms. Each ring of paint varies organically and ever so slightly from those that it precedes and follows, which continue to loop infinitely through the space. The endless circles of paint which cover the surface of the painting create a mesmerizing tension between the bounded and the limitless, the finite and the infinite.

The first *Infinity Net* in this series was produced in 1958, and Kusama has returned to and reformulated this pivotal theme throughout her career, working in New York and Tokyo. Kusama articulates the infinity nets through her paintings, drawings, etchings, and sculpture. The motif of the continuous, all-encompassing net frequently appears in her work, depicting our infinite universe, restrained solely by the physical constraints of canvas, paper, and other media. The viewer both observes the net objectively and is engulfed in the net subjectively, comprehending Kusama’s own vision of infinity as one that is trapped, not free.

A visionary artist, Kusama suffers from a nervous condition that plays a role in shaping her worldview and, in turn, the art she produces. Often labeled as psychedelic, hypnotic, and hallucinatory, *Infinity Net* paintings serve to transport us into Kusama’s frame of consciousness. Individually achieved, meticulous loops in varying shades of white and pink are juxtaposed against the larger picture of repetitive movement. This dynamic motion seems to have a unique rhythm that is not easily traceable across the surface of the painting. Our eyes are drawn across the work, as different points of interest rise and fall, catching our itinerant attention. The viewer feels boundless and confined at once, mesmerized by the repetitive brush strokes which seem to surround us, leaving no escape from the Infinity Net. Though constrained by the borders of the canvas, the net gives the viewer a sense of the work expanding beyond its frame, wall and gallery space, and outwards into our world and cosmic universe. In this way, both the miniscule part and the greater whole are crucial to the *Infinity Net* and serve to make these nets inspire awe in each viewer.

Property from a Distinguished New York Collection

o **2. Marisol** b. 1930

*Couple No. 1*, 1965-66

wood, painted wood, fabric, electric motor  
and mixed media

71 x 34 x 26<sup>7</sup>/<sub>16</sub> in. (180.3 x 86.4 x 67.2 cm)

**Estimate**

\$400,000-600,000

**Provenance**

Neuhoff Edelman Gallery, New York

Acquired from the above by the present owner

**Exhibited**

New York, Sidney Janis Gallery, *An exhibition of new work by Marisol*, April 13 - May 7, 1966

Worcester, Massachusetts, Worcester Art Museum, *Marisol*, September 23 - November 14, 1971

New York, Neuhoff Edelman, *Marisol: Works 1960-2007*, September 20 - October 22, 2007

**Literature**

*An exhibition of new work by Marisol*, exh. cat., Sidney Janis Gallery, New York, 1966, no. 6 (illustrated)

*Marisol*, exh. cat., Worcester Art Museum, Worcester, Massachusetts, 1971, n.p. (illustrated)

J. Busch, *A Decade of Sculpture: The 1960s*, Philadelphia: Art Alliance Press, 1974, pl. 1 (illustrated)

*Magical Mixtures: Marisol Portrait Sculpture*, exh. cat., National Portrait Gallery, Smithsonian Institution, Washington, D.C., 1991, p. 23

*Marisol: Works 1960-2007*, exh. cat., Neuhoff Edelman, New York, 2007, p. 31 (illustrated)

C. Diehl, "Eye of the Heart Marisol," *Art in America*, March 2008, pp. 158-161 (illustrated)

M. Pacini, *Marisol, Sculptures and Works on Paper*, Memphis Brooks Museum of Art, Memphis, New Haven/London: Yale University Press, 2014, fig. 35, p. 36 (illustrated)







**“Originally using my face was like a search  
for the self. I don’t have to do that anymore  
because I know I’ll never find it.”**

Marisol







Marisol's exhibition at Sidney Janis gallery in New York opened in April 1966 to a crowd of over three thousand viewers; the present lot *Couple No. 1*, 1965-66 greeted audiences immediately upon entering the space. Curator Marina Pacini commented that "visitors stood in line to get in. Marisol surprised and enthralled with works such as *Couple No. 1*, with its fabric noise jutting out six feet into space thanks to a fan blowing air into it." *Couple No. 1* is comprised of two illustrated figures contained within one wooden column. The left figure, dressed in a bright crimson sweater, matching white pants, white gloves and white boots juts his right foot out towards us, as though he is about to walk right out of the wooden containment and approach us. The figure on the right appears spectral, as though only existing through a pair of floating, white, panted legs with black socks. The masculine figure's head contains a fan, which when plugged in, blows a continuous stream of air into the white, fabric cone. When activated the white material dramatically extends outwards, centering him with an elongated "nose." While his red sweater, turned out stance and protruding nose characterize him with an undeniably strong, masculine presence, his counterpart seems to drift, barely visible, her face shrouded within the physical bounds of the wooden block. A delicately rendered face rests within the strict confines of the wood head, in direct contrast to the face of her companion. "Her face, a lifelike rendering in pencil on a concave plate of polished mahogany, betrays vulnerability, and in her expressive dark eyes, extreme sadness. She's obviously trying to put up a good front even as she verges on tears.... it brings to mind the recent study, widely commented on in the media, concluding that women suffer physically when they refrain from expressing themselves in disagreements with their domestic partners." (C. Diehl, "Eye of the Heart Marisol," *Art in America*, March 2008, pp. 158-161)

Marisol's interest in the experience of the human condition has always elevated her practice to a social investigation. Described as a humanist, "a person with a strong concern for human welfare, values, and dignity," Marisol's figural sculptures touch on the sensitivity of racial, cultural and economic diversity. Grace Glueck poignantly described this project in her 1965 New York Times article, "The Marisol legend is nourished by her chic, bones-and hollows face (elegantly Spanish with a dash of gypsy)...her mysterious reserve and faraway, whispery voice, toneless as a sleepwalker's....Marisol's real fame rests on a dazzling ability to distill art from the clichés of American life." (G. Gluek, "It's Not Pop, It's Not Op—It's Marisol")

Marisol, West 10th street, New York,  
1958, with *The Hungarians*.  
Image © Dan Budnik, Art © Marisol/  
Licensed by VAGA, New York, NY



Property from the Estate of Philip and Edna Minkin,  
Bloomfield Hills

◦ **3. Michelangelo Pistoletto** b. 1933

*Gruppo di persone*, 1962  
graphite on tissue paper on mirror-polished stainless  
steel, mounted to canvas  
71 x 49 in. (180.3 x 124.5 cm)  
Signed and dated “Pistoletto 1962” on the reverse.

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

**Provenance**  
Galleria d'Arte Galatea, Turin  
Ileana Sonnabend, Paris  
Leo Castelli Gallery, New York  
Robert Elkon Gallery, New York (1963)  
J.L. Hudson Gallery, Detroit (1965)  
Lee Hoffman, Michigan  
Acquired from the above by the present owner in 1991

**Exhibited**  
Turin, Galleria d'Arte Galatea, *Pistoletto*, April 27 -  
May 14, 1963  
Pittsburgh, Carnegie Museum of Art, 1964  
*International Exhibition of Contemporary Painting  
and Sculpture*, October 30, 1964 - January 10, 1965

**Literature**  
*Pistoletto*, exh. cat., Galleria d'Arte Galatea, Turin,  
1963, no. 3  
Venice, Palazzo Grassi, *Pistoletto*, Electa Editrice,  
Milan, 1976, p. 6, no. 8 (illustrated)  
Rivoli, Castello di Rivoli Museo d'Arte  
Contemporanea, *Un'avventura internazionale.  
Torino e le arti 1950-1970*, Charta, Milan, 1993,  
p. 11 (illustrated)

*Gruppo di persone* from 1962 is a seminal example of Michelangelo Pistoletto's *Specchi* works and one which directly references his early self-portrait paintings. The figure to the left is indeed the same image of the artist he uses in many of those formative pictures. Pistoletto was the first artist of the Arte Povera, a group established in 1967, to understand the need to deal with the “issue” of painting. His roots in painting were strongly influenced by a radical exhibition of Francis Bacon's work that was organized by Mario Tazzoli at his Galleria Galatea in Turin in 1958. Between that year and 1961, Pistoletto experimented with the human figure and glossy varnish, creating a reflective surface in his paintings that announced his fascination with the presence of the viewer within the works themselves. The man's figure on the left, who has turned his back to the viewer, is the artist himself. Pistoletto played freely with his own image in the early reflective paintings, and standing in front of *Gruppo di persone*, the viewer becomes part of the composition, reflected in its surface and embedded in the scene alongside the artist. Included in the artist's first show of *Specchi* at the Galleria Galatea in 1963, *Gruppo di persone* was the largest of the 15 pieces exhibited, of which one is now





René Magritte, *La Reproduction interdite*, 1937.  
Oil on canvas, 31 7/8 x 25 1/2 in.  
(81 x 65 cm), Museum Boijmans  
van Beuningen, Rotterdam, Banque  
d'Images, ADAGP/Art Resource,  
NY © 2015 C. Herscovici/Artists  
Rights Society (ARS), New York

in the permanent collections of the San Francisco Museum of Modern Art, the Nationalgalerie in Berlin and the Pinault Collection in Paris.

In the early 1960's, painting was under attack by the radical transformations taking place within the realm of contemporary art and by the political commitment of many young artists who saw, in the medium of painting, a symbol of conservative, if even reactionary and bourgeois thinking. Pistoletto was often ahead of the curve looking to solutions for problems, which sometimes had seemingly not yet been discovered. By 1967 when the Arte Povera challenged the supremacy of painting with utterly new materials, Pistoletto had already been celebrated with an exhibition of his *Specchi* in 1966 at the Walker Art Center, one of the most visionary institutions in the United States, presenting the work of the most superlative postwar avant-garde European and American artists.

Possibly the very first *Specchio*, this superb 1962 work clearly bridges the passage from the glossy paintings to the mirrored surfaces. In this work, Pistoletto started experimenting with the velina paper, a very thin special tracing paper used for architectural

drawings, on which he starts drawing images and people from photographs. The two figures on the right are taken from a photographic source and depict the artist's good friends: his fellow artist, Renato Rinaldi and the poet Piera Oppezzo. Pistoletto and Rinaldi had befriended one another at the Testa school of advertising and maintained a very close friendship and mutual respect for one another. Rinaldi appears in many of the early works and is closely associated with the conception of the early *Specchi*. The figure of the man on the left, Pistoletto himself, is the same figure that was used in one of his last paintings from 1961, *Il Presente-Uomo di schiena*. This more painterly and rough figure will not reappear in any other later mirror where the subjects will be, from now on, exclusively borrowed from photographs often taken by the artist himself or his wife.

*Gruppo di persone* is both a unique document and an amazing work, which chronicles the transformation and the mutation of the artist's language and style. Pistoletto's repeated use of figures that give their back or look at the space right behind the viewer emphasizes the theatrical game of representation and investigation of what is real: the external reality



**“As a young painter of self-portraits...  
you find yourself in an unusual space  
between the picture, the mirror and the  
world around the picture and the mirror.  
These are all realities which surround  
you. For me, objectivity means finding a  
way to integrate these realities.”**

Michelangelo Pistoletto

reflects itself on the work, it enters as a part of the work. In the essay in the Galatea exhibition catalogue, Luigi Carluccio writes, “The porous opaqueness of the paper, and the mirrored surface of the stainless steel, bring about an alternative to the penetrating and levitating function of light. [...] If one moves the picture [...] everything moves and changes. It is possible to move inside the picture, enter it and leave it again, slowly, quickly, from left to right; one can also insert oneself into it for a while, staying motionless so as almost to be a part of it, taking in the character or characters whom Pistoletto has left there.” (L. Carluccio, *Michelangelo Pistoletto*, Galleria Galatea, Turin, 1963; English translation in: G. Celant, *Pistoletto*, Palazzo Grassi, Venice, 1976, p. 93).

Moving from shiny lacquer to mirror, Pistoletto was able to achieve an amazing feat, renouncing the medium of painting without have to give up the experience of painting. The *Specchi* are in fact a new generation of paintings where industrial materials still serve the need of a symbolic space and the viewer's experience. In doing so, Michelangelo Pistoletto proved himself as one of the most radical and yet sophisticated artists of his time and *Gruppo di persone* a corner stone of his groundbreaking oeuvre.

Michelangelo Pistoletto,  
*Il presente—Uomo di schiena*, 1961.  
Acrylic and varnish on canvas,  
78 ¾ x 59 in. (200 x 150 cm)  
Romilda Bollati Collection, Milan  
© Michelangelo Pistoletto









◦ **4. John Chamberlain** 1927-2011

*Bullwinkle*, 1961

painted and chromium-plated steel

48 x 43 x 32 in. (121.9 x 109.2 x 81.3 cm)

This work has been recorded in the archives of the John Chamberlain studio.

**Estimate**

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

**Provenance**

The artist

James Goodman Gallery, New York (1962)

Allan Stone Gallery, New York (1967)

Acquired from the above by the present owner

**Exhibited**

Philadelphia, Institute of Contemporary Art, *The*

*Atmosphere of Sixty-Four*, April 17 - June 4, 1964

Southampton, The Parrish Art Museum, *Forming*, July 29 - September 23, 1984

New York, Allan Stone Gallery, *John Chamberlain: Early Works*, October 23, 2003 - January 15, 2004

New York, Gallery Valentine, *Willem and John*, August 16 - September 5, 2011

New York, Allan Stone Projects, *Chamberlain, de Kooning & Others*, January 8 - March 21, 2014

**Literature**

*Forming*, exh. cat., The Parrish Art Museum, Southampton, 1984, p. (illustrated)

J. Sylvester, *John Chamberlain: A Catalogue Raisonné of the Sculpture 1954 - 1985*, New York, 1986, p. 60, no. 69

*John Chamberlain: Early Works*, exh. cat., Allan Stone Gallery, New York, 2003, no. 17 (illustrated)





**“...One day something—some one thing—  
pops out at you, and you pick it up, and you  
take it over, and you put it somewhere else,  
and it fits. It’s just the right thing at the  
right moment. You can do the same thing  
with words or with metal.”**

John Chamberlain

An icon of 20th century American sculpture, John Chamberlain has utterly radicalized the way in which form, modeling, and composition are arranged in the sculptural canon. His metal works, produced from castoff automobile components and other industrial rubble, are archetypal of the power of sculpture to preserve organic composition and the immense painterly shapes. Chamberlain’s admittance to the lionized exhibition at the Museum of Modern Art in 1961, aptly titled “The Art of Assemblage”, enabled his work to find context among heavy-hitters such as Pablo Picasso and Marcel Duchamp. The present lot was constructed the year of the show, and it is evident that 1961 was particularly significant to the formation of his oeuvre and the understanding of his materials. The genius of *Bullwinkle* lies not just in the sheer marvel of the metal, contorted and bound, almost weightlessly suspended, but in Chamberlain’s innate ability to transform an act of ruin into an act of creation.

In the early 1960’s, Chamberlain frequented body shops and landfills, sometimes electing to work in junkyards, though more often than not he brought them back to his studio to examine them closely. The criteria for chosen elements were fullness and color, as Klaus Kertess reflected of his exceptional capacity, “to make roundness into color and color into roundness.” *Bullwinkle* is a quintessential example of his talent for generating harmony from scrap. The work’s dynamic interplay of rusted white cavorts with gold creases as red, yellow,











and blue weave through the tangle. Paving the way for contemporary sculptors to elevate color to the same importance as form, Chamberlain treated each element of detritus that would become his sculptures with reverence and with comprehension, as he sought to uncover their potential for fit and compatibility. Elaborating on his deliberate choice of metal, he has stated, "I wasn't interested in car parts per se, I was interested in either the color or the shape or the amount... Just the sheet metal. It already had a coat of paint on it. And some of it was formed.... I believe that common materials are the best materials." (Annette Grant, "In the Studio: John Chamberlain," *Art + Auction*, no. 11, 2008, p. 43)

Bound to a wall, the present lot commands the room in which it is installed, exerting equal if not greater power as Chamberlain's sculptures in the round. The wall pieces formed a hefty portion of the artist's output in the early 1960s; as he began to understand the specifics of welding and experiment with the engineering of form, the physical framework to mount objects to a wall provided him the freedom to explore more bulbous and daring compositions. Despite the challenges posed by welding, Chamberlain described, "...all I knew in 1960-61 was that this kind of metal fit together in a certain way that was interesting to me." (Julie Sylvester, "Conversations with John Chamberlain," *John Chamberlain: A Catalogue Raisonné of the Sculpture 1954-1985*, p. 23) The elegant structure born of detritus and chance, magnificently executed in *Bullwinkle*, reaffirmed the very basis of modernism's working ideal that the purpose of art can be its own making.



**Robert Rauschenberg,**  
***Pink Door*, 1954.**  
 Oil, gauze, paper, cotton,  
 wood, (247.5 x 141 x 16 cm)  
 Hamburger Bahnhof—  
 Museum für Gegenwart,  
 Nationalgalerie, Berlin ©  
 Robert Rauschenberg/  
 Licensed by VAGA,  
 New York, NY

**“The more I paint the more I’m aware of a difference in my approach and others. Am distrustful of over-simplifications but nonetheless think that there is nothing very new in any period of art: what is true is that it is only something new for the painter & that this thin edge is what matters.”**

Morris Louis





**Property from a Prominent American Collection**

◦ **5. Morris Louis** 1912-1962

*Para IV*, 1959

Magna on canvas

101 x 137 in. (256.5 x 348 cm)

This work is registered in the estate of the artist under Morris Louis Estate Number 2-84.

**Estimate**

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

**Provenance**

Estate of the artist

Acquired from the above by the present owner

**Exhibited**

Los Angeles, Manny Silverman Gallery, *Six Paintings from 1958 - 1962*, January 13 - February 28, 2001

**Literature**

D. Upright, *Morris Louis: The Complete Paintings*, New York, 1985, no. 232, pp. 154, 211 (illustrated)

*Six Paintings from 1958 - 1962*, exh. cat., Manny Silverman Gallery, Los Angeles, 2001, n.p. (illustrated)











Henri Matisse, *Maquette for  
Nuit de Noël*, 1952.

Gouache on paper, cut-and-  
pasted, mounted on board,  
127 x 53 ½ in. (322.8 x 135.9 cm)  
Gift of Time Inc., The Museum  
of Modern Art, New York, ©  
2015 Succession H. Matisse/  
Artists Rights Society (ARS),  
New York

In the late 1950s, Morris Louis forged a bold new direction for abstract painting by focusing on the unadulterated force of pure color on a truly epic scale. Acclaimed as a leader of the Color Field movement, Louis drenched his large-scale canvases in diaphanous veils of color that envelop the viewer. Turning away from the gesture-laden and heavily encrusted surfaces that characterized so much of Abstract Expressionist painting, Louis created compositions that allowed the color to flow and breathe across open expanses of white canvas. *Para IV* from 1959 is a luminous example of this radical new direction, and is a masterpiece of Louis' mature style.

Louis' investigation of pure color and light places him in an art historical lineage that can be traced back to the experiments of the French Impressionists, and even further back to Turner. In the present work, he focuses on the contrasting force of plumes of brilliant colors, which seem to explode from within the core of the canvas. Using thin washes of Magna, a type of new acrylic resin paint, Louis imparted an extraordinary luminosity to his canvases. His paint, which soaked into the weave of the fabric, seems to become one with the surface and retains both the paint's original coloration and its fluid character.

Rejecting the gestural painting style of the Abstract Expressionists, Louis is considered a profoundly intellectual painter, focused exclusively on color and texture. In *Para IV*, Louis nearly covers the entire canvas with pigment, abandoning the earlier form of a mass of pigment floating amidst a white background. The green, blue, yellow, black, and ochre swaths of color achieve an effect of radiant inner light that seems

to emerge from the surface of the canvas while permeating throughout. In the present work Louis is able to achieve the appearance of a complex, modulated surface while maintaining a completely flattened picture plane. Much like Matisse's *découpage*, Louis' staining technique was radical and revolutionary. Works such as the *Maquette for Nuit de Noël*, in which Matisse has carefully arranged his cut and painted paper in order to fully account for the manner in which the light and space would be most beautifully rendered, both in the paper work and the final stained glass structure, clearly share a distinct lineage with *Para IV*. Both radiate with an inner light and incredible chromatic resonance in a flattened picture plane that still manages to be pregnant with meaning and import.

In 1959–60 Louis experimented with variations on his breakthrough *Veil* paintings of the mid-fifties. The present work is part of his series known as the *Paras* from the Greek prefix meaning “at or to one side of, beside, side by side.” Of the series, of which he only made six, *Para IV* is the superlative example. In this series, he returned to working from all four sides of the canvas, as in his first experiments with staining. The *Paras* had the new goal, however, of exploring color in discrete hues, as in the present work, where each color is possessed of its own energy, pulling in its own direction. This palimpsest of jewel-like tones conveys a mood of unrestrained ebullience. The virtuosity of Morris' painterly technique is demonstrated in full force in *Para IV*, in both the unprecedented clarity of color and the way it seems almost disembodied, not mitigated by brushwork or any other signs of the artist's hand.



◦ ♦ **6. Anish Kapoor** b. 1954

*Blood Mirror*, 2000  
lacquer and stainless steel  
78⅙ x 78⅙ x 18½ in. (198.5 x 198.5 x 47 cm)

**Estimate**

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

**Provenance**

Lisson Gallery, London  
Private Collection  
Sotheby's, London, *Contemporary Art Evening Sale*,  
February 7, 2007, lot 12  
Private Collection, Seoul  
Acquired from the above by the present owner

**Exhibited**

London, Lisson Gallery, *Blood*, May 5 - July 1, 2000







**“It is a space that recedes deep into the picture plane.  
This is the traditional space of the sublime.”**

Anish Kapoor

*Blood Mirror*, 2000 reflects the intersection of material, color and volume, all of which form the crux of Anish Kapoor’s artistic practice. The present lot, concave in form, seems to levitate against the white wall it is affixed to, as its blood red hue radiates with velveteen tactility. *Blood Mirror* consumes the world around it, funneling the image into its basin and reimagining the scene as a psychedelic dream. The wavering light, glints and sparkles into the red dish, meditating between movement and stillness, location and dislocation. The composition plays with our senses, pushing and pulling us into a sublime other world. Kapoor comments, “In a painting the space is beyond the picture plane, but in the mirrored voids it is in front of the object and includes the viewer. It’s the contemporary equivalent of the sublime, which is to do with the self - its presence, absence or loss. According to the Kantian idea, the sublime is dangerous because it induces vertigo - you might fall into the abyss and be lost forever. In these sculptures you lose yourself in the infinite.” (Anish Kapoor in S. Kent, *Royal Academy of Arts Magazine*, Autumn 2009, no. 104, p. 43)

Within the mirror we are diminished in size, our perception is dramatically altered, and the image reflected back to us is one of subtracted weightlessness. The viewer and our environment have been compressed into a panoramic scene, all the world being absorbed into a tunnel with an indefinite destination. The artist explains, “The interesting thing about a polished surface to me is that when it is really perfect enough something happens—it literally ceases to be physical; it levitates; it does something else what happens especially with concave surfaces” (Anish Kapoor quoted in Anish Kapoor, exh. cat., Institute of Contemporary Art, Boston 2008, p. 53) *Blood Mirror*, 2000 absorbs every essence of Kapoor’s practice, the blood red concave form and “the mirror’s magic reduces both the depth and the weight of the world into a skin that floats on the surface of the steel.” (Anish Kapoor)

**7. Danh Vō** b. 1975

*Alphabet (B)*, 2011  
gold leaf on unfolded cardboard box  
36¼ x 85⅞ in. (92 x 218 cm)

**Estimate**

\$300,000-400,000

**Provenance**

Galerie Buchholz, Cologne  
Acquired from the above by the present owner

**Exhibited**

The Hague, Gemeentemuseum Den Haag, *Transforming the Known*, June 8 - September 29, 2013

The works of Danh Vō universally bridge his intimate experiences of cultural displacement and migration, with broader implications of the consequences of worldwide importation and exportation of both goods and ideas. Growing up in Denmark and born in Vietnam, Vō is principally concerned with analyzing communication through highlighting contradictions in our contemporary society. He actively subverts institutional constructs, the imposed rule of society. He fervently denies clarifications and does not hold expectations of his audience's understandings; above all, Vō seeks his oeuvre to simply be. The present lot does just that, through the synthesis of modern anxiety tempered by a direct composition immersed in visual power.

*Alphabet (B)* confronts us with the immediacy of a dichotomy: the rich delicacy of gold leaf and the detritus of a cardboard box. Amassing a collection of boxes from Vietnam, Vō breathes new life into these spoiled found objects, earnestly illustrating their reality, through his sensitive application of gold. In the artist's home of Southeast Asia, sanctified objects are signified with gold leaf—in this manner, the present lot arbitrates reality

with ideality and neatly contextualizes venerable traditions with present day artistic processes. The letter B, dominating the foreground, is extrapolated from the Bowditch alphabet as standardized in the maritime community in the early 19th century. This global language facilitated the centralization of communication between the West and the East, supporting international trade and ultimately heralding colonization. In describing the amalgamation of the personal and historical in his works, Vō has elucidated, "I don't really believe in my own story, not as a singular thing anyway. It weaves in and out of other people's private stories of local history and geopolitical history. I see myself, like any other person, as a container that has inherited these infinite traces of history without inheriting any direction. I try to compensate for this, I'm trying to make sense out of it and give it a direction for myself." (Danh Vo in conversation with Francesca Pagliuca, "No Way Out: An Interview with Danh Vō," *Mousse Magazine*, February 2009)









**“I see myself, like any other person, as a container that has inherited these infinite traces of history without inheriting any direction.”**

Danh Võ



Property from an Important Midwest Collection

## 8. Cindy Sherman b. 1954

*Untitled Film Still (#36)*, 1979

gelatin silver print, mounted on foamcore

37¾ x 27¾ in. (95.9 x 70.5 cm)

Signed, numbered and dated "Cindy Sherman 2/3 1979" on the reverse of the backing board; further numbered "#36" lower right of the mat.

### Estimate

\$600,000-800,000

### Provenance

Metro Pictures, New York

Acquired from the above by the present owner

### Exhibited

Washington, D.C., Hirshhorn Museum and Sculpture Garden, *Directions: Cindy Sherman - Film Stills*, March 15 - June 25, 1995 (another example exhibited)

Rotterdam, Museum Boijmans Van Beuningen, *Cindy Sherman*, March 10 - May 19, 1996, then traveled to Madrid, Palacio de Velzques, Parque del Retiro Museo Nacional Centro de Arte Reina Sofia (July 8 - September 22, 1996), Bilbao, Sala de Exposiciones REKALDE (October 15 - December 1, 1996), Baden-Baden, Staatliche Kunsthalle Baden-Baden (January 1 - March 23, 1997) (another example exhibited)

Los Angeles, The Museum of Contemporary Art, *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 of Ontario (October 1, 1999 - January 2, 2000) (another example exhibited)

Paris, Jeu de Paume, *Cindy Sherman*, May 16 - September 3, 2006, then traveled to Bregenz, Kunsthau Bregenz (November 25, 2006 - January 14, 2007), Humlebæk, Louisiana Museum of Modern Art (February 9 - May 13, 2007), Berlin, Martin-Gropius-Bau (June 15 - September 10, 2007) (another example exhibited)

New York, The Museum of Modern Art, *Cindy Sherman*, February 26 - June 11, 2012, then traveled to San Francisco, San Francisco Museum of Modern Art (July 14 - October 7, 2012), Minneapolis, 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*, Rizzoli: New York, 1993, pp. 56, 225 (illustrated)

*Directions: Cindy Sherman - Film Stills*, exh. cat., Hirshhorn Museum and Sculpture Garden, Washington, D.C., 1995, n.p. (illustrated)

*Cindy Sherman*, exh. cat., Museum Boijmans Van Beuningen, Rotterdam, 1996, pp. 17, 46 (illustrated)

*Cindy Sherman*, exh. cat., Tokyo, 1996, pp. 16, 35 (illustrated)

*Cindy Sherman: Retrospective*, exh. cat., The Museum of Contemporary Art, Los Angeles, 1997, p. 77 pl. 36 (illustrated)

D. Frankel (ed.), *The Complete Untitled Film Stills: Cindy Sherman*, The Museum of Modern Art, New York, 2003, pp. 90-91, 159 (illustrated)

J. Rouart (ed.), *Cindy Sherman*, exh. cat., Jeu de Paume, Paris, 2006, pp. 54, 243 (illustrated)

J. Burton (ed.), "Cindy Sherman," *The October Files*, MIT Press: Cambridge, 2006, pp. 111-113, 136, 221, no. 30 (illustrated)

E. Respini (ed.), *Cindy Sherman*, exh. cat., The Museum of Modern Art, New York, 2012, p. 99, pl. 24 (illustrated)









Man Ray, *Meret Oppenheim* fashion  
photo for *Harper's Bazaar*, 1935.  
Gelatin silver print, 4 x 2 ¾ in. (10.4 x  
7 cm) © Man Ray Trust/Artists  
Rights Society (ARS), NY/ADAGP,  
Paris 2015

**“I really don’t think that they [Film Stills] are about me. It’s maybe about me not wanting to be me and wanting to be all these other characters. Or at least try them on.”**

Cindy Sherman

Cindy Sherman’s iconic black and white film stills created between 1977 and 1980 host a myriad of women—while Sherman herself may be the model, she emphatically de-categorizes this body of works as self-portraits. She aims to be a blank canvas upon which her female guises are rendered, as movie stars out of an Alfred Hitchcock film with Gregory Peck just a few steps out of the frame. A film still without a film, her photographs leave the characters without a plot; as she once elaborated, “They’re sort of blank. It makes the viewer come up with the narrative.” (Cindy Sherman in “How I Made It: Cindy Sherman on Her ‘Untitled Film Stills,’” *New York Magazine*, April 7, 2008)

The present lot, *Untitled Film Still (#36)* glimpses a dark haired woman undressing, gently peeling away an almost translucent article of clothing. The glowing light from the background creates a sensual, slim silhouette, suggesting the figure as changing behind a curtain, shielded from the bright lights of a movie set. The simple composition emits a glow of tactility in the skin of her arms and the thin soft veil of a curtain. *Untitled Film Still (#36)* captures a distinctly private yet visually pleasing moment of intimacy. Sherman describes how she is “vulnerable by being this other character,” and through exposing us to these previously inaccessible femme fatales, she taps into the American obsession with peeking behind-the-scenes of famous characters only captured on the big screen or spotted on Fifth Avenue.

The *Film Stills* were conceived in 1977, as the artist has explained, “When I moved to New York, in the summer of ’77, I was trying to think of a new way to take pictures and tell a story.” (Cindy Sherman in “How I Made It: Cindy Sherman on Her ‘Untitled Film Stills,’” *New York Magazine*, April 7, 2008) While trying to develop a story, Sherman additionally explores her own identity by wearing a mask, trying various outfits, lipsticks and personalities, exploiting her uncanny ability to be a “chameleon”, which she has described as troublesome in her personal relationships yet incredibly useful in her creative body of works. She describes her *Film Stills* “like I wasn’t wearing my normal armor. I was vulnerable by being this other character. We’re all products of what we want to project to the world. Even people who don’t spend any time, or think they don’t, on preparing themselves for the world out there—I think that ultimately they have for their whole lives groomed themselves to be a certain way, to present a face to the world.” *Untitled Film Still (#36)* disarms us of the shield that protects us from the world and replaces it with a holistic sense of humanity, displacing the necessity to be outwardly perfect with the acceptance to feel eternally human.



**9. Rudolf Stingel** b. 1956

*Untitled*, 2007

enamel and oil on linen

94 $\frac{7}{8}$  x 76 in. (241 x 193 cm)

Signed, inscribed and dated "Stingel 2007 GS-3"  
on the reverse.

**Estimate**

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

**Provenance**

Paula Cooper Gallery, New York

L&M Arts, New York

Private Collection, London

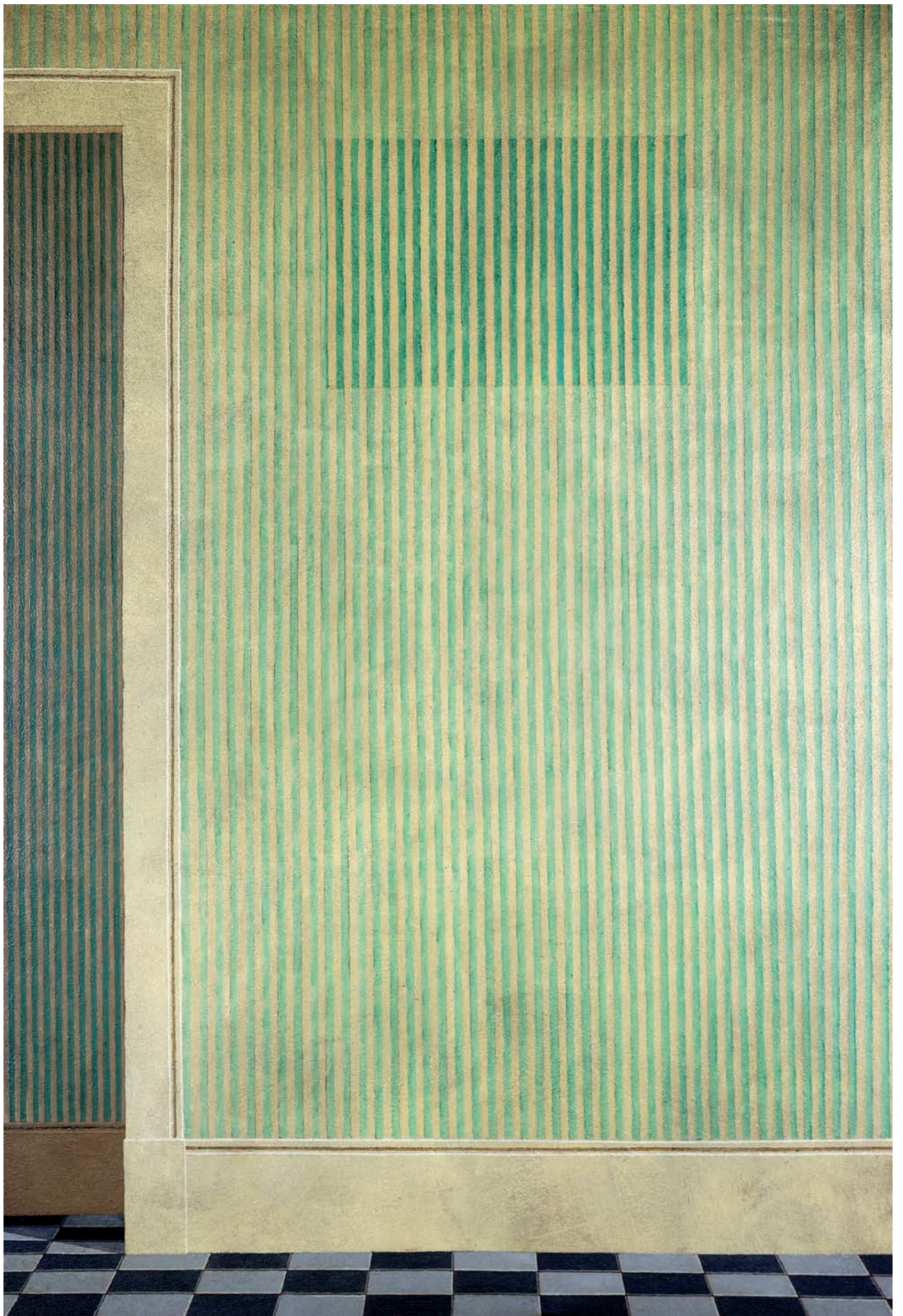


Working across the various media of painting, sculpture and installation, Rudolf Stingel has always challenged the very nature of artistic practices in order to critically reveal the technical processes that lie behind them. In the present lot *Untitled*, 2007 Stingel presents us with a lustrous gold surface that is at once decorative and minimalist. Influenced by the ornate qualities of Rococo paintings, the work turns abstract linearity into a series of glittering gold stripes. These vertical lines juxtaposed with textured white paint make for a unique composition that fuses the minimalist style of painter Barnett Nauman with an ornamental, decorative and historical aesthetic.

In 2004, Stingel stated “...artists have always been accused of being decorators, so I just went to the extreme and painted the wallpaper.” (Rudolf Stingel in L. Yablonsky, “The Carpet that Ate Grand Central,” *The New York Times*, June 27, 2004) Stingel’s interest in the decorative is derived from his upbringing in Italy and Vienna, where he was exposed to the realms of the Baroque and Rococo styles. Gleaning from these decorative fashions, Stingel creates a large-scale work, which engulfs the viewer in the same way that wallpaper does, yet upon close inspection, is extremely nuanced with the textured surface that can be seen throughout Stingel’s paintings.

The present lot occupies a characteristic spot in the artist’s oeuvre, composed of uneven paint strokes, tonal differentiation and areas of rigid texture arise. Detailed views of the work’s surface reveal the technical process behind the masterpiece—an almost-mechanical technique of layering patterned tulle and interspersing it with strokes of paint in varying directions. This technique strongly resembles the manner in which Stingel produced his stunning silver paintings of the 1990s. Stingel’s practice reveals bodies of work which are diverse in style yet bound together by their thoughtful contemplation and meticulous execution. “Stingel is hard to pigeon-hole: the industrial procedures and mechanically produced materials he uses relate to the Minimalist tradition, while the color, size and lavishness of his works deny this connection” (Amanda Coulson, ‘Rudolf Stingel’, *Frieze Magazine*, No. 86, October 2004). Indeed, Stingel completely defies all categorization, occupying a unique niche in the contemporary art field, his practices simultaneously recall the past while pioneering processes of contemporary creation. The present lot thus represents a nostalgic, yet relevant aesthetic that is both simple and uniquely beautiful.















Property of a Private New York Collector

**io. Robert Gober** b. 1954

*The Sad Sink*, 1985

plaster, wood, wire lath, steel and semi-gloss enamel  
paint

22½ x 18 x 18 in. (57.2 x 45.7 x 45.7 cm)

Signed, titled and dated “‘The Sad Sink’ 1985 Bob Gober”  
on the reverse.

**Estimate**

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

**Provenance**

Daniel Weinberg, Los Angeles

**Literature**

R. Puvogel, “Monographie: Robert Gober”, *Kunstforum International*, Cologne, January - February, 1991, p. 258

J. Simon, “Robert Gober and the Extra Ordinary”, *Robert Gober*, exh. cat., Galerie Nationale du Jeu de Paume, Paris, 1991, p. 17

C. Henrick, “Robert Gober: Moment der Entblössung”, *Opening Exhibition Collection Ackermans*, exh. cat., Museum Kurhaus Kleve, Kleve, 1997, p. 176

R. Flood, “The Law of Indirections”, *Robert Gober: Sculpture + Drawing*, exh. cat., Walker Art Center, Minneapolis, 1999, p. 11

H-K. Brun, “Robert Gober”, *Astrup Fearnley Museum of Modern Art: Collection*, exh. cat., Astrup Fearnley Museum of Modern Art, Oslo, 2000, p. 58

A. M. Guasch, *El Arte Último del Siglo XX: Del Posminimalismo a lo Multicultural*, Madrid: Alianza Forma, 2000, p. 511

H. Molesworth, “Starts and Stops”, *October*, Cambridge: MIT Press, No. 92, 2000, p. 157

R. Puvogel, “Robert Gober: Gefährdungen”, *Über Künstler unserer Zeit*, Munich: Chorus-Verlag für Kunst und Wissenschaft, 2002, p. 136 (illustrated)

L. Nochlin, “The World According to Gober”, *Robert Gober: Displacements*, exh. cat., Astrup Fearnley Museum of Modern Art, Oslo, 2003, p. 89







**“One of my earliest memories is of standing in front of the counter that held our kitchen sink. The top of my head was much lower than the height of the sink, where I would watch my mother for countless hours. I remember thinking that life would be different when I could see for myself the interior of the sink.”**

Robert Gober

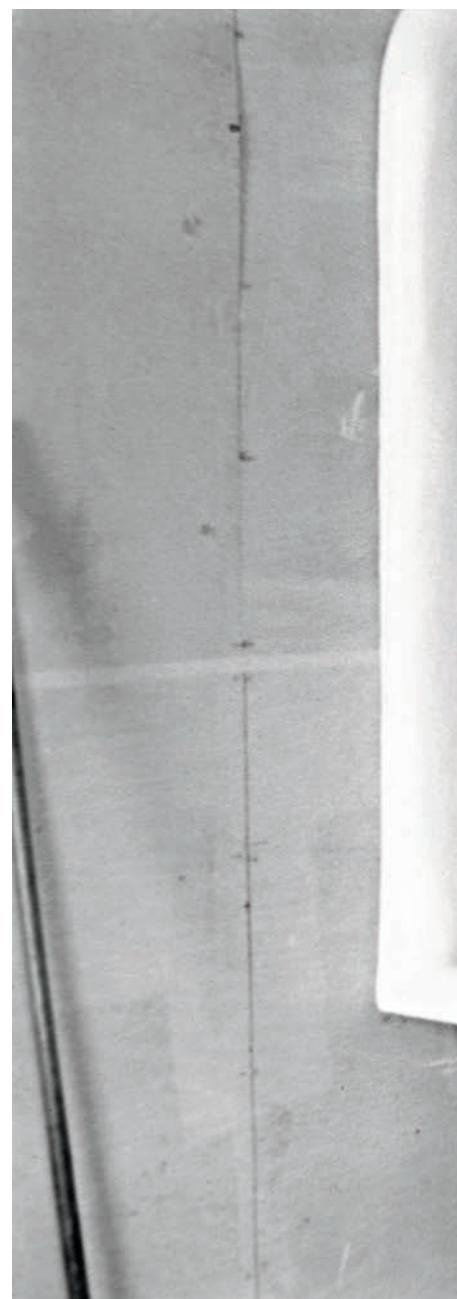


Robert Gober's early and seminal work from 1985, *The Sad Sink*, is a profound realization of the artist's emotional, formal, and conceptual investigations within his nearly four decade long art practice. Through his depiction of seemingly mundane objects such as a sink, crib, chair, along with isolated body parts, Gober explores themes of family, religion, sexuality, alienation and memory, both collective and private. With painstaking and meticulous detail he renders these thought-provoking sculptures by hand to build a universe that investigates the psychological and symbolic power of the objects in our everyday lives.

*The Sad Sink* is one of Gober's earliest *Sinks* and one of the few that he titled. Resting in the corner as it must, a function of its form, the work acts as a reference not only for the object which it literally represents but also the myriad art-historical and personal instances of the corner and its implicit psychological underpinnings. Having grown up in a Catholic household, Gober was deeply involved in the proceedings of the Church, an experience which has heavily influenced the symbology throughout his oeuvre. Just as Gober may have felt cornered by the competing psychological draws of his familial history and religion against his own sexuality, the sink sits silently and remotely unto itself. With no faucets, no water, it is useless as a sink, and yet, in its silence, the power of the object and the artist's intent reverberates stridently from the corner outward. The viewer cannot help but think of the young child, caught guilty and sent to contemplate and reflect on the transgression in the corner, back to the room, face to the wall. And like when the child in the corner, everyone who enters the room of *The Sad Sink* cannot help but be drawn to its sadness, its sense of purposiveness without purpose.

Seen literally cornered, *The Sad Sink* has all the brooding, uncanny qualities of a dream made real. Though the purity of its form is almost minimalist in its reduction, the hand-made quality of *The Sad Sink* contradicts its formal austerity and minimal coolness. Meticulously crafted by the artist, this work is composed of the humblest materials—plaster, wire, wood and enamel paint—in striking contrast to its real-life porcelain counterpart. The smooth contours invite the viewer's touch, and the sheen of all-white enamel perfectly mimics the cleanliness and rigor of porcelain. But the difference in encountering the warmth of plaster and wood versus the cold, unfeeling indifference of porcelain provides a striking contrast. The work exudes that particular frisson, the unexpected, chill-producing effect that two seemingly illogical objects could produce when combined. Although here, the two objects are not so much objects but the juxtaposition between the viewer's expectations and the concocted reality of Gober's sink. This object is resolutely handmade, carefully constructed with a human quality, reinforcing the artist's search for meaning in form, objects, and content rather than the conceptual strategizing that is associated with Duchamp's readymades.

*The Sad Sink* is a triumph of Gober's oeuvre, perfectly blending his ability to create an object that is at once representational and abstract, physical and ethereal, referent and wholly self-contained. "To get what Gober wanted meant making it, piece by piece, from the bottom up. Only that activity would yield a specific, recognizable thing, related deeply to everyday life, yet uncannily possessing something unknown, perhaps unexpected, that would appear somehow in the activity of making. To make things meant bringing them to the precipitous brink between the real and the strange." (E. Sussman, "Robert Gober: Installation and Sculpture," in T. Vischer (ed.), *Robert Gober: Sculpture and Installations 1979-2007*, exh. cat., Schaulager Basel, 2007, p. 19)





Mulberry Street studio view, left *The Silly Sink*, 1985, right *The Sad Sink*, 1985. Image: John D. Kramer, Courtesy of the artist and Matthew Marks Gallery Artwork © Robert Gober

## ◦ • II. Mark Grotjahn b. 1968

*Untitled (Brown Butterfly Purple)*, 2004  
oil on linen  
70 x 35 in. (177.8 x 88.9 cm)  
Signed and dated "Mark Grotjahn 2004"  
along the right edge.

### Estimate

\$1,800,000-2,200,000

### Provenance

Stephen Friedman Gallery, London  
Private Collection, USA  
Acquired from the above by the present owner

### Exhibited

Dallas, The Warehouse, *Room by Room*,  
February 26 - December 5, 2014

Mark Grotjahn's *Untitled (Brown Butterfly Purple)* explores the formal quality of perspective as a unique aesthetic in its own right, an exploration the artist began early in his career after moving to Los Angeles in 1996. The work, comprised of oil on linen, is a prototypical "butterfly" painting, one of two major categories of Grotjahn's works characterized by radiating strokes or marks converging on one or many vanishing points. As Michael Ned Holte described in 2005, "the butterfly has become to Mark Grotjahn what the target is to Kenneth Noland, the zip was to Barnett Newman, and the color white is to Robert Ryman. Grotjahn's abstracted geometric figure is suitably elusive. In fact, the more familiar it becomes, the more he refines its ability to surprise and, perhaps paradoxically, takes it further away from actual butterflyness" (M.N. Holte, "Mark Grotjahn", in *Artforum*, November 2005, p. 259). The result is a pseudo-monochromatic representation of two distinct anchors at the central vertical line splitting the surface, out of which infinite fine strokes emerge and spill out to the borders.

The American artist rose to fame at the end of the 20th-century with his *Sign Replacement Project*, in which he meticulously recreated shop signs and traded in his creations for the originals from vendors in Los Angeles. Heavily influenced by the movements of Pop Art and Op Art, Grotjahn's fascination with city storefronts and signage forayed him into the LA arts scene. After exhibiting these signs alongside his earlier three-tier perspective works, characterized by vibrantly colored sections radiating from horizontally oriented vanishing points, Grotjahn began his butterfly works. These earlier works were thought by many to resemble abstracted landscapes, a connection of which the artist was not fond. By placing his perspective rendering into a more distinctly vertical space, Grotjahn founded an original graphic aesthetic in the butterfly works for which he has become widely recognized. The present lot uniquely combines the precise qualities of his three-tier perspective works with the handmade process from his recreated signs. While extremely exacted, *Untitled (Brown Butterfly Purple)* reveals the artist's hand upon close inspection of the surface. As if etched into the layers of surface paint, his brush strokes read as subtly beautiful tonal and textural variations. Grotjahn's personal mark is further emphasized by the purple, hand-painted signature prominently lining the right border, a common feature found in Grotjahn's works.

Grotjahn's butterfly paintings place the artist uniquely in the canon of art history. Unlike painters of the past and present who rely on one-point or two-point perspective to represent three-dimensional space on a flat surface, Grotjahn utilizes the phenomenon to create an image that does not represent anything at all. This makes the subject of his drawings and paintings the science of perspective itself, not a landscape, portrait nor interior. As the artist humbly said in an interview in 2013, "I knew that the history of non-representational painting is already more than 100 years old and I knew that I'm part of that language. But it is like playing in a rock n' roll band and asking: are you aware that you are part of the history of rock n' roll?" (M. Grotjahn, M. Gynp, "Interview with Mark Grotjahn", *Zoo Magazine* #38, January 2013).





Mark Grotjohn 2004









**“Of course, I would like my  
paintings to be transformative;  
I would love my paintings to  
make someone happy to be alive.”**

Mark Grotjahn



**12. Henry Moore** 1898-1986

*Torso*, 1966  
white marble  
height 31 in. (78.7 cm)  
This work is unique.

**Estimate**

\$600,000-800,000

**Provenance**

Marlborough Fine Art, London  
Marina & Willy Staehelin-Peyer, Zurich  
Private Collection  
Sotheby's, London, *Impressionist and Modern Art Day Sale*, February 6, 2008, lot 374  
Acquired at the above sale by the present owner

**Exhibited**

London, Marlborough Fine Art, *Henry Moore Carvings 1923-1966*, 1967  
New York, The Metropolitan Museum of Art, *Henry Moore: 60 Years of his Art*, 1983

**Literature**

*Henry Moore Carvings: 1923 - 1966*, exh. cat., Marlborough Fine Art, London, 1967, no. 23 (illustrated)  
R. Melville, *Henry Moore Sculpture & Drawings, 1921-1969*, London, 1970, no. 702, pp. 30 & 307 (illustrated)  
A. Bowness (ed.), *Henry Moore, Complete Sculpture: 1964-73*, London, 1977, vol. 4, no. 554, p. 46 & pls. 46 & 47 (illustrated)  
*Henry Moore: 60 Years of his Art*, exh. cat., The Metropolitan Museum of Art, New York, 1983 (illustrated)  
*Henry Moore, Sculptures, Drawings, Graphics*, exh. cat., The British Council, London, 1981, no. 392, p. 184 (illustrated)







**“...I have looked at the nude for half my life.  
Our own bodies, our own make up, have  
the greatest influence on art”**

Henry Moore

Henry Moore's exemplary sculptures are characterized by his mastery and inherent understanding of his mediums and techniques. Throughout his oeuvre he continued to delve into the abstraction of the human form. Seemingly growing organically from his natural materials, his sculptures are defined by curving lines that bring into dialogue areas of mass and void in a manner that is as elegant as it is imposing. *Torso*, 1966 rendered in marble shows Moore's re-evaluation of the subject matter that had first arisen over a decade earlier as a result of *Draped Reclining Figure*.

The present lot is an example of Moore's most abstract portfolio of sculptures and as such brings to light the core ideas that lie at the heart of his artistic developments. Born out of a distinct Modernist mindset, the pieces are indebted to the thoughts propagated by artists such as Pablo Picasso, Joan Miro and Alexander Archipenko who tested the boundaries of figurative art through a reductive process. Though the title *Torso* certainly

aids our understanding of the work's subject matter, upon closer inspection the identifiable inward curve of a waist becomes evident just as the broadening back suggests the space for emerging shoulders. Equally as important as the form, is the smooth iridescent texture of the marble Moore devotedly polishes here. In this way the surface of his sculpture echoes a tactile sensuousness so intrinsic to the bodily subject he depicts here. Moore explains, "There have been two major influences on my work. The main one, perhaps, is drawing and modelling from the human figure—I have looked at the nude for half my life. Our own bodies, our own make up, have the greatest influence on art." (Henry Moore in *Henry Moore: Sculpture*, London 1978, p.15)

Inspiration for *Torso*, 1966 was drawn from the extensive process of creating *Draped Reclining Figure*, 1953. As Moore reveals, "A large work like the *Draped Reclining Figure* (1953) has to be cast in several pieces which are then welded together. That figure was cast in about five sections—the head, two arms, the torso and the legs. I have to see, of course, the sections in wax before they are cast and when I saw the torso part, separate from the rest, even I, who had done it, was struck by its completeness and impressiveness just as a thing on its own. It was then that I thought of making the part, a work in its own." (Henry Moore quoted in T. Walsh, *The Dark Matter of Words: Absence, Unknowing, and Emptiness in Literature*, p. 22)



Idol in Paros marble from Syros, Greece.  
Cycladic civilization, 3500–1050 BC/  
De Agostini Picture Library/G. Dagli  
Orti/Bridgeman Images



**“With the painting the inspiration comes from the process of the work itself. Like music [making the work] is an emotional experience. It’s a visual language and it’s almost impossible to put words to it.”**

Christopher Wool





◦ • **13. Christopher Wool** b. 1955

*Untitled (P271)*, 1997

enamel on aluminum

108 x 71 $\frac{7}{8}$  in. (274.3 x 182.6 cm)

Signed, titled and dated "WOOL 1997 UNTITLED (P271)" on the reverse.

**Estimate**

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

**Provenance**

Luhring Augustine, New York

Phillips, London, *Contemporary Art Evening Sale*,  
February 14, 2013, lot 7

Acquired at the above sale by the present owner





Jackson Pollock, *Number 23*, 1948.  
Enamel on gesso on paper, 22% x 30% in.  
(57.5 x 78.4 cm), Tate Gallery, London ©  
2015 The Pollock-Krasner Foundation/  
Artists Rights Society (ARS), New York







Christopher Wool's *Untitled (P271)* presents a visually arresting panoply of signifiers and found decorative motifs, realized on a large-scale aluminum panel in stark black and white. The work radiates with its layers of half-meditated, half-improvised patterning, including flowers, fleurs-de-lis, hatchings, and undulating lines. The painting's surface reveals the energetic process of its facture, riddled with white pentimenti and the inky remnants of Wool's screening process. The aluminum pane is roughly bisected across its middle, traced with the outline of the many frames used to create its composition. Wool approximately replicated the patterns in either segment, creating a dizzying double image. Through this process, he invokes the multiple legacies of American Post-War painterly abstraction, Pop Art, and Minimalism, consciously addressing the challenges that face contemporary image making. As Bruce W. Ferguson has suggested, "Wool accepts that he is and that his paintings are, at any moment, within what Richard Prince calls 'wild history,' subject to the intertextual meeting of various discourses" (B. Ferguson, quoted in A. Goldstein, "What they're not: The Paintings of Christopher Wool" in A. Goldstein (ed.), *Christopher Wool*, exh. cat., Los Angeles, 1992, p. 256).

Wool invokes—through overprinting, clogging and silkscreen slippage—a unique grittiness and intensity less prevalent in Warhol's paintings. As Ann Goldstein has described, the rectilinear traces of the silkscreen frames act "like a disembodied picture of a picture, they frame a painting within a painting" (A. Goldstein, quoted in

*Ibid.*). In *Untitled (P271)*, Wool also embraces pentimenti, engaging with erasure by using white semi-opaque paint. The work becomes a complex field of decorative elements partially obscured, yet rendered more intriguing. Wool draws the spectator increasingly to the possibilities of what might be represented underneath, rather than on top of, the painterly smoke screen. *Untitled (P271)* appears—through myriad patterns, lines and shapes—to have developed its own vernacular or hieroglyphic system, drawing parallels with the word paintings Wool began in 1987. Both the text paintings and *Untitled (P271)* share an interest in layering, but for *Untitled (P271)* it is not a question of meaning but of process, successively building up and unbuilding its composition. In this way, it may be that his paintings have more in common with Jackson Pollock's experiments with the drip than even Warhol's screens. The very intentional removal of the artist's hand, the complex layering leading to a myriad of interpretative possibilities, even the sparse monochromatic palette all draw distinct parallels between *Untitled (P271)* and Pollock's works such as *Number 23*, 1948. Each is self-evident in its construction and, accordingly, in its own deconstruction; each artist working to re-legitimize the technique and medium of painting by radically subverting its traditional methodology and iconology.

In *Untitled (P271)*, Wool boldly addresses the conflicts inherent to contemporary image-making, affirming his continued belief in the medium. Through specifically engaging with the history of Post-War American Art, he registers Pop Art's methods of mechanized production, Minimalism's emphatic denial of the author and painterly abstraction's privileging of form over content. In *Untitled (P271)*, Wool embraces all of these paradigms—uniting the abstract and figurative, painting and print, picture and process—to explore the boundaries of contemporary painting.

Property of a Private Collector, Lisbon

**14. Joan Miró** 1893-1983

*Femme, oiseaux*, 1976

oil, gouache on board

25 $\frac{5}{8}$  x 19 $\frac{3}{4}$  in. (65.1 x 50.2 cm)

Signed "Miró" lower right; further signed, titled and dated "Miró. 20/IV/76. Femme, oiseaux" on the reverse.

**Estimate**

\$500,000-700,000

**Provenance**

Doña Pilar Miró

Sotheby's, Madrid, *42 Works by Joan Miró*, December 9, 1986, lot 41

Private Collection

Christie's, New York, *Impressionist & Modern Works on Paper*, November 9, 2000, lot 460

Waddington Galleries, London

Acquired from the above by the present owner in 2004

**"I try to apply colors like  
words that shape poems, like  
notes that shape music."**

Joan Miró

Joan Miró never joined any particular movement during his multi-decade career, instead calling his style "experimental". Miró's 1976 painting *Femme, oiseaux* encompasses the effortless way in which the artist was able to combine a multitude of influences during his later career to create an original and highly graphic painting. From the disembodied eyes of a surrealist painting, to the erratic gestures of an Abstract Expressionist, to the bold lines of a minimalist or a Japanese calligrapher—one sees here how Miró retained his own iconic style while creating an *au courant* picture.

In *Femme, oiseaux*, the piercing, signature eyes of the bird, and bold red brushwork of the femme immediately draws the viewer in and around a swirling and erratic picture space. Miró has presented us with a jewel sized universe of nature translated into an almost abstract expressionist and graffiti-like picture. In his own words, Miró states that "My characters have undergone the same process of simplification as the colors. Now that they have been simplified, they appear more human and alive than if they had been represented in all their details." On a simple platform of board, Miró brings alive both the femme (woman) and oiseaux (bird) through the grace and elegance of simple, reductive lines.

Miró describes the process behind his creations in an early 1948 interview, explaining, "First, the suggestion, usually from the material; second, the conscious organization of these forms; and third, the compositional enrichment... Forms take reality for me as I work. In other words, rather than setting out to paint something, I begin painting and as I paint the picture begins to assert itself, or suggest itself under my brush. The form becomes a sign for a woman or a bird as I work. Even a few casual wipes of my brush in cleaning it may suggest the beginning of a picture. The second stage, however, is carefully calculated. The first stage is free, unconscious; but after that the picture is controlled throughout, in keeping with that desire for disciplined work I have felt from the beginning." (M. Rowell, ed., *Joan Miró: Selected Writings and Interviews*, Boston, 1986, p. 211) The present lot perfectly illustrates Miró's articulated process, which has been sustained through his career due in part to his symbiotic relationship with the younger generation of artist's including Jackson Pollock, Brice Marden, Franz Kline and Jean-Michel Basquiat who all credited Miró with their successful explorations into the lyrical nature of the line.







◦ ♦ **15. Alexander Calder** 1898-1976

*Untitled*, 1941

sheet metal, rod, wire, paint

45 x 68 x 38 in. (114.3 x 172.7 x 96.5 cm)

This work was inscribed "CA" at a later date on the largest red element. This work is registered in the archives of the Calder Foundation, New York, under application number A09590.

**Estimate**

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

**Provenance**

Dorothy Dudley and Harry Blodgett Harvey, New York

Jane and Jason Harvey, New York

Gallery Schlesinger, New York

Marc Blondeau, Paris

Private Collection, Paris

Christie's, New York, *Post-War Evening Sale*, November 15, 2000, lot 5

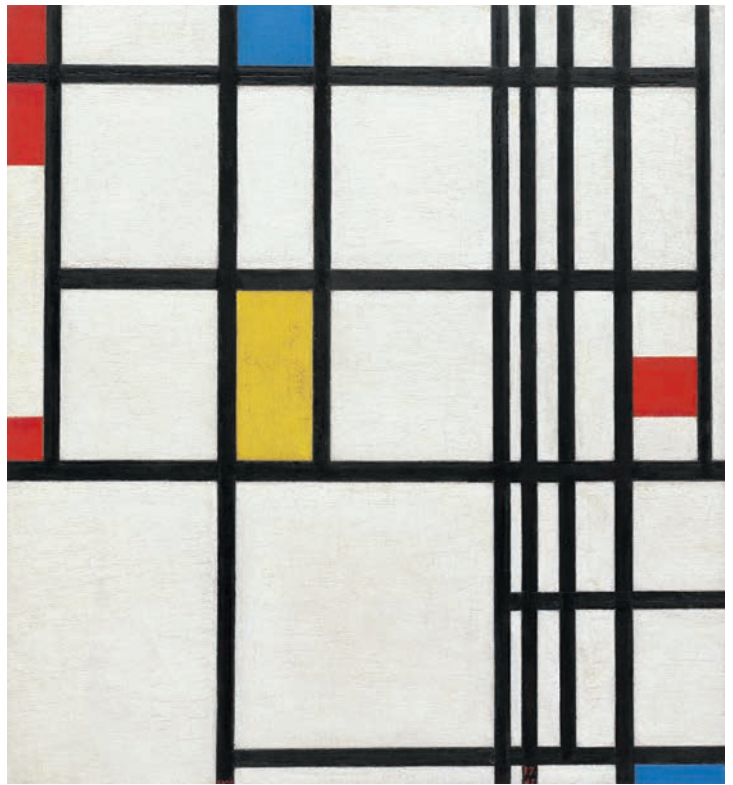
Guggenheim Asher Associates, New York

Private Collection, United States

**Exhibited**

Menlo Park, Pace Gallery, *Alexander Calder: The Art of Invention*, April 16 - May 10, 2014

Piet Mondrian, *Composition in Red, Blue, and Yellow*, 1937–42.  
Oil on canvas, 23 ¾ x 21 ⅞ in. (60.3 x 55.4 cm) The Sidney and Harriet Janis Collection, The Museum of Modern Art, Image © The Museum of Modern Art/Licensed by SCALA/ART Resource



As both a painter and a sculptor rooted in the Abstraction-Création movement alongside Jean Arp and Piet Mondrian, Alexander Calder truly pioneered the notion of kinetic art that has transcended across decades. As the artist recounts in 1920s Paris, responding to Mondrian's geometric forms on canvas, "I suggested...that perhaps it would be fun to make these rectangles oscillate and he, with a very serious countenance, said: 'No, it is not necessary, my painting is already very fast...' This one visit gave me a shock that started things." (A. Calder and J. Davidson, *Calder, an Autobiography with Pictures*, 1966, New York, p. 113) The shock resulted in the creation of the "Mobile," a term coined by the father of Dada, Marcel Duchamp, turning Calder's early sculptures into even more dynamic forms, central to the artist's influence, one that extends well beyond early-20th century Paris.

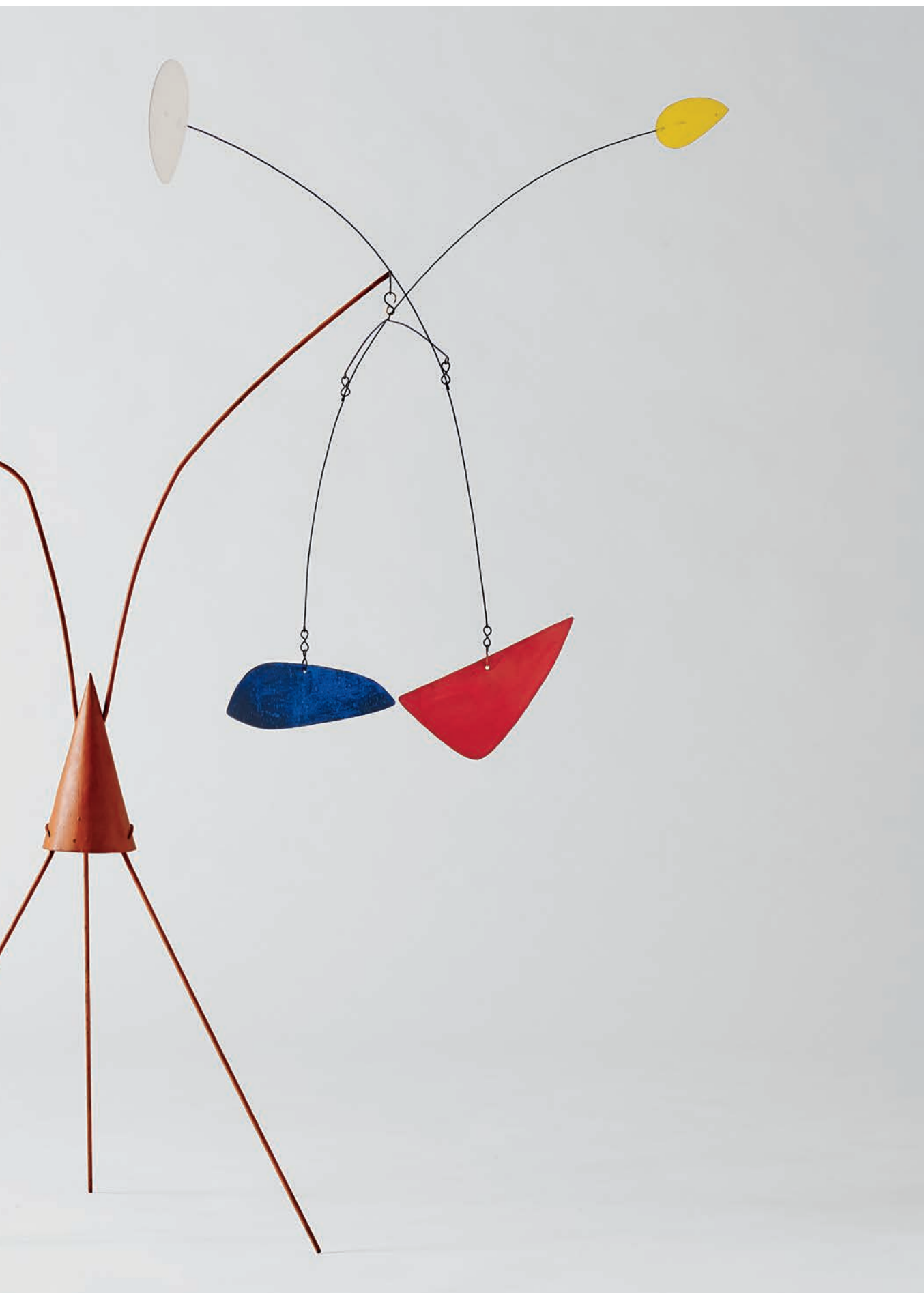
The present lot *Untitled* embraces the essential characteristics of Calder's mobiles with biomorphic forms and kinetic presence in a sculpture that is both colorful and dynamic. This standing mobile is firmly rooted to the ground on a three-legged base, a common feature of Calder's works from the early 1940's, which then extends upwards into two delicate sides of graceful, elemental movement. Brought to life by a passing breeze, colorful, irregular discs float on arching branches that occupy different planes. In the backmost plane, a fiery red element beautifully oscillates, reminiscent of a mountain range. Floating opposite these parts are white, red, yellow and

blue forms, resulting in a symphony of movement in primary colors. Each of these kinetic parts is anchored by a meticulously fashioned red conical form at the center of the sculpture, which serves as a foundation for the dual sided mobile top.

As with all of Calder's mobiles, however, there are not two moments in time that are the same in the sculpture's constantly shifting dynamic. In *Untitled*, mass, movement and form are in a constant state of flux by the energy which surrounds the work. It is the artist's ability to make us look not just at the parts, but how they interact with the whole that is the genius of these works. Shifting our position can give a completely new variation on the same sculpture, and the longer we look at the work, the more it continues to change our impression of the piece itself. Whether in 1940 or today, this interplay of movement and form is timeless. As art historian Jed Perl notes, "...whereas Picasso, Braque, Matisse, Kandinsky, Klee and Mondrian reacted to nature and abstraction in terms of planar geometries, and Constantin Brancusi and Jean Arp considered geometry in three dimensions, Calder alone found a way to project this fascination with the movement of forms through time and space back into the real world as an artistic actuality. This is the miracle of the mobile." (Ed. S. Barron and L. Gabrielle Mark, *Calder and Abstraction: From Avant-Guard to Iconic*, essay by Jed Perl, Los Angeles, Los Angeles County Museum of Art, 2013, p. 49)





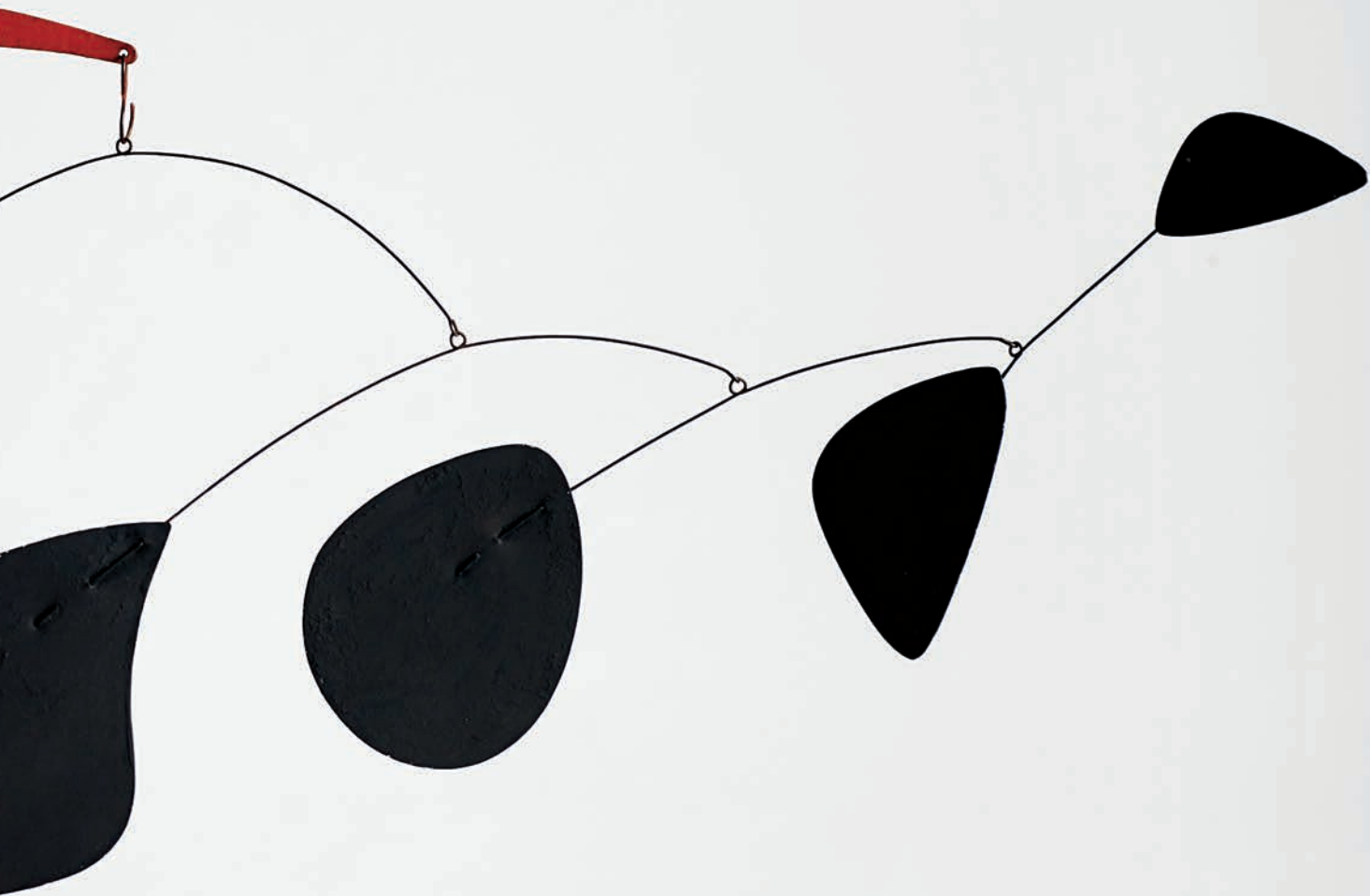






**“Just as one can compose colors, or forms,  
so one can compose motions.”**

Alexander Calder



**“Then there is a time in life when  
you just take a walk: And you walk  
in your own landscape.”**

Willem de Kooning





Property from a Private Collection

◦ • **16. Willem de Kooning** 1904-1997

*Untitled XXVIII*, 1977

oil on canvas

60 x 54 in. (152.4 x 137.2 cm)

Signed “de Kooning” on the reverse.

**Estimate**

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

**Provenance**

Xavier Fourcade, New York

Private Collection

Gagosian Gallery, New York

Acquired from the above by the present owner

**Exhibited**

Houston, Janie C. Lee Gallery, *Major Pictures*, October 1978

Seattle, Richard Hines Gallery, *Willem de Kooning:*

*Paintings, Sculpture, Drawings*, January 23 – March 8, 1980

Lisbon, Embassy of the United States, 1981

Washington, D.C., Hirshhorn Museum and Sculpture

Garden, *Five Distinguished Alumni, The W.P.A. Federal*

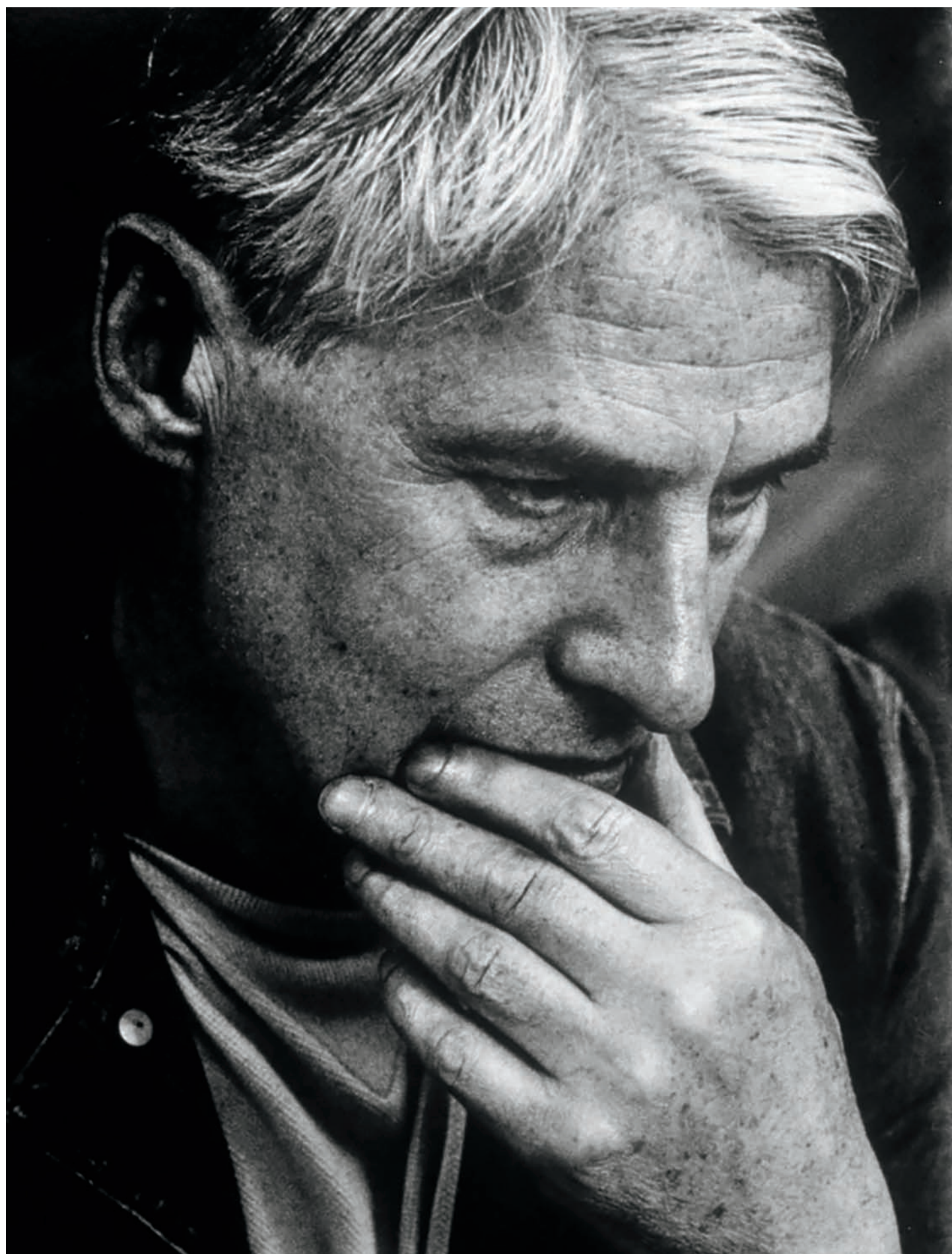
*Art Project: An Exhibition Honoring the Franklin Delano*

*Roosevelt Centennial*, January 21 – February 22, 1982, later

traveled to East Hampton, Guild Hall (March 13 – April, 1982)







Joseph Mallord William Turner,  
*Light and Colour (Goethe's  
 Theory)—the Morning after the  
 Deluge—Moses Writing the  
 Book of Genesis, 1843.*  
 Oil on canvas, 30 $\frac{3}{4}$  x 30 $\frac{3}{4}$  in.  
 (78.7 x 78.7 cm), The Tate  
 Britain, London



Willem de Kooning spent his entire artistic career exploring the lustrous tactility of oil paint—pushing, pulling and scraping paint in search of the perfect moment, one of balanced tension and retention. The mid-1970s saw de Kooning produce a body of work that captured his absorption in the natural world of Springs, East Hampton, New York. *Untitled XXVIII*, 1977, rendered in creamy yellows, crisp whites and sky blues, seizes a glimpse of the landscape in an inspired attempt to hold onto the temporal chaos of the sand, wind, and sky. *Untitled XXVIII* fuses the anthropomorphic and the natural, the abstracted landscape containing incipient human shapes. The underpinning of every canvas, every visceral brush stroke, whether figural or natural, reveals de Kooning's impulsive painterly actions.

De Kooning's life long affair with his landscape is undeniable throughout the 1950's and 60's, culminating with this miraculous series of landscapes of 1977 in which the present lot is included. The late paintings of the 1970s have broken free from the topographic and narrative contexts of other Hamptons inspired canvases that have titles such as *Clam Digger* and *Back*

*Porch*. Moving away from allusions to themes of summer vacation, his compositions tend to avoid the representational with a simple *Untitled*. At this point de Kooning has spent over 10 years in the Springs and his interest in his surrounds have vigorously reemerged, explaining "When I moved into this house, everything seemed self evident... The space, the light, the trees—I just accepted it without thinking about it much. Now I look around with new eyes, I think it's all a kind of miracle."

The importance of landscape painting for de Kooning finds its roots in the sweeping seascapes of J.M. Turner. The luminosity of Turner's salty scenes is echoed within the slippery consistency of de Kooning's brush strokes while his admiration for vigorous and adept brush work is gleaned from the visceral paintings of Chaim Soutine, whose portraits, landscapes and still lifes, particularly his depictions of butchered meat are defined by their electrically charged aesthetic. In order to fuse these two desired artistic effects de Kooning began with a layer of "lead white paint which he would sand down until the surface became almost translucence." Within the supple, luminous white of de Kooning's





Willem de Kooning, *Gotham News*, 1955.  
Oil on canvas, 69 x 79 in. (175.3 x 200.7  
cm), Albright Knox Gallery, Buffalo © 2015  
The Willem de Kooning Foundation/  
Artists Rights Society (ARS), New York

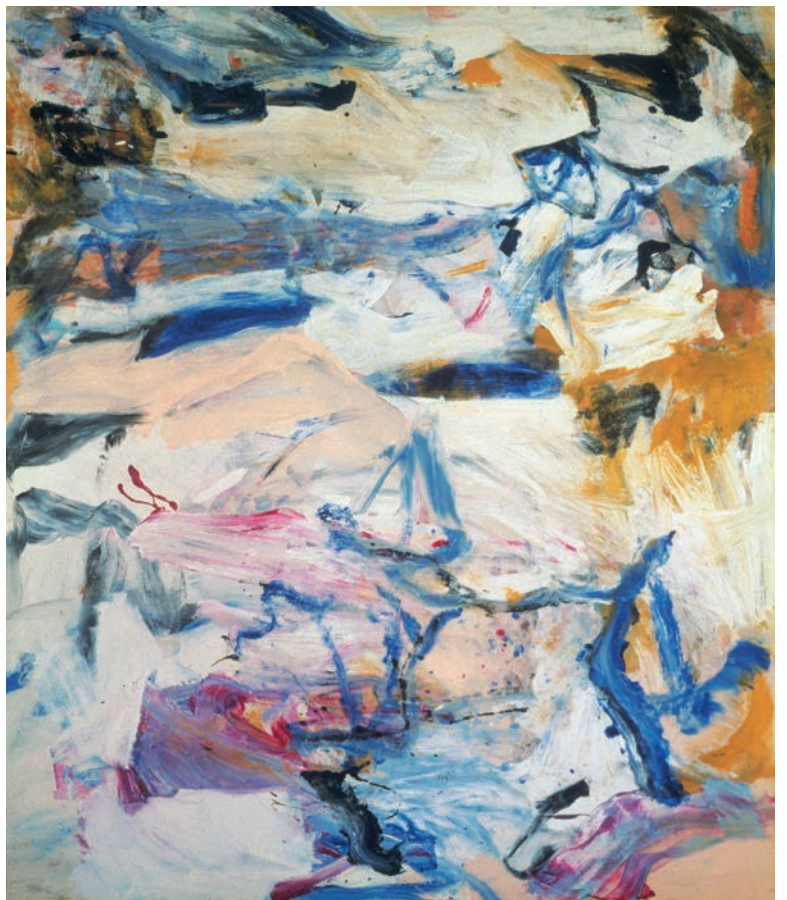
paintings, Turner's vaporous snowstorms and sea storms come to mind, lost in a deluge of beautiful and temporal forms. Between the snow and the air, the wind and the sea, comes the natural sublime, which de Kooning was eager to return to in 1977. De Kooning explained to Harold Rosenberg in 1972, "I wanted to get back to a feeling of light in painting ...I wanted to get in touch with nature. Not painting scenes from nature, but to get a feeling of that light that was very appealing to me." To capture this sea side light de Kooning utilized an abundance of white paint saturated with sun filled colors. The present lot, *Untitled XXVIII* was painted in 1977, the year which David Sylvester described as the "annus mirabilis of de Kooning's career." De Kooning himself acknowledges this glorious time in his artistic career saying, "I could not put down the

brush." Of the 1975 paintings, Dore Ashton wrote, "De Kooning masterfully directs the viewer on a journey through many climates." His canvases have been composed of water diluted oil paints applied with utilitarian house-painters' brushes. He then dressed his exposed wet oil paintings with a cover of paper, vellum or cardboard, which would later be peeled away, leaving behind a unique impression. The surface would then be besieged with pigment-laden spatulas or knives. The image field emerges out of this dynamic, multi-layered process. *Untitled XXVIII*, springs to life, with textual buoyancy, swirling with activated momentum, the surface is animated with areas of tactile softness, bumping, crumpling, furrowing and flexure. The complicated stages of paint application and the amended surfaces of the canvas were meant to emulate, in immediate human terms, the variable intensity of nature.



**“I reflected upon the reflections on water,  
like fisherman do.”**

Willem de Kooning



Willem de Kooning, *The North Atlantic Light*, 1977.  
Oil on canvas, 202.5 x 177 cm,  
Stedelijk Museum, Amsterdam, The Netherlands ©  
2015 The Willem de Kooning  
Foundation/Artists Rights  
Society (ARS), New York











◦ **17. Roy Lichtenstein** 1923-1997

*Face*, 1986

oil, Magna and graphite on canvas

48 x 36 in. (121.9 x 91.4 cm)

Signed and dated "rf Lichtenstein 86" on the reverse.

**Estimate**

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

**Provenance**

Leo Castelli, New York

The Mayor Gallery, London

Private Collection

Christie's, New York, *Post-War & Contemporary Day Session* November 11, 2009, lot 150

Acquired at the above sale by the present owner

**Exhibited**

London, The Mayor Gallery, *Roy Lichtenstein: New Paintings and Collages*, June - August 1986, no. 5  
(illustrated on the cover)









**“Well, everything is a brushstroke. It’s either real or it’s fake. That’s the idea. It gives me a certain freedom—if I make a mistake, I can correct it with a fake brushstroke... Maybe it’s my own art criticism.”**

Roy Lichtenstein

The inventiveness of Roy Lichtenstein has made him one of the foremost American artists of the last century. His name stands alongside other giants of the Pop Art movement, mentioned in the same breath as Andy Warhol and James Rosenquist. These artists were seminal for examining the nature of mass imagery and confronting the boundaries of “high and low” art. Each took on a different stance of attack—Lichtenstein used the imagery of comic books, Warhol turned to celebrity and commercial brands, and Rosenquist found influence in the language of billboards. The present work, *Face*, is a prime example of Lichtenstein’s interest in industrial artifacts and abstraction.

*Face* is an example from Lichtenstein’s later body of work which draws upon art history as a source of exploring the past to elevate the status of contemporary art. The present work pays homage to the works of the Abstract Expressionists translated into the vocabulary of Lichtenstein’s own visual lexicon. Through his use of bold outlines and vivid colors, Lichtenstein is referring to commercial art and using this as a vehicle to lend a fresh voice to the artistic movements of the past. As the artist himself explains, “In Abstract Expressionism the paintings symbolize the idea of ground-directedness as opposed to object-directedness. You put something down, react to it, put something else down, and the painting itself becomes a symbol of this. The difference is that rather than symbolize this ground-directedness I do an object-directed appearing thing. There is humor here. The work is still ground-directed; the fact that it’s an eyebrow or an almost direct copy of something is unimportant. The ground-directedness is in the painter’s mind and not immediately apparent in the painting.” (Roy Lichtenstein in *What is Pop Art? Interviews with eight painters*, G. R. Swenson, Art News 67, November 1963)

*Face* reminds the viewer of the unbreakable tie of gesture and mark-making, whether it is mechanical or organic. Lichtenstein’s manipulation and a-syncopation of color, contour and shape provoke an equilibrium of aesthetics. *Face* embodies several elements seen throughout the major works of Lichtenstein’s oeuvre: the use of dominant primary colors, the figure of a blonde woman and large brushstrokes. At first glance, the viewer is greeted by this familiar smiling blonde female. Yet the moment the viewer discovers her, she falls apart. Her hair, eyes, nose and mouth are all mere suggestions by the artist’s hand—as the elements composing her face are only brushstrokes. These amorphous large brushstrokes both engage and isolate the viewer, making the composition come together and dissemble at once. This can be seen as a philosophical musing by the artist on the history of all painting, as no matter how ‘realistic’ a representation may appear, it is always a collection of brush strokes and marks made by the artist’s hand. Dorothy Lichtenstein once said of her late husband, “Roy viewed all of his paintings as abstract lines and marks on canvas, no matter what they looked like.” (Dorothy Lichtenstein in exhibition catalogue, *Lichtenstein: Modern Painting* by Dave Hickey, New York: Richard Gray Gallery, 2010, p. 5) In *Face* we find this astute observation undeniably true.



Property from an East Coast Private Collection

**18. John Currin** b. 1962

*Birthday*, 1999

oil on canvas

22 x 18 in. (55.9 x 45.7 cm)

Signed and dated "John Currin 1999" along the overlap.

**Estimate**

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

**Provenance**

Andrea Rosen Gallery, New York

Acquired from the above by the present owner

**Exhibited**

New York, Andrea Rosen Gallery, *John Currin*, October  
23 - November 27, 1999

**Literature**

R. Rosenblum, "John Currin", *Bomb*, Spring 2000, p. 76  
(illustrated)

K. Vander Weg (ed.), *John Currin*, New York: Gagosian  
Gallery and Rizzoli, 2006, pp. 252-253 (illustrated)





**“Instead of layered physical space, I kind of layered culture. You know, different languages battling on one painting.”**

John Currin

Ever exploring the connotations within creating, John Currin's *Birthday* is replete with emblems notably absent from historically-rooted, narrative paintings. Portraiture serves as Currin's primary vehicle to establish an array of symbols, taking shape in subtle transformations and dialogues between the minute and the monumental. Almost nowhere more so is this evident in his oeuvre than in the present lot, with the jarring curve of our subject's smile, the dimples hugging its edge, the cheeky curl of her lip just beneath her nose. As we peel away the layers of the surface, we divulge metaphors throughout the picture plane, her smile preserving the majority of implications for the composition as a whole. Coalescing insights from 17th century European art history, Currin fastidiously renders the present lot, with her protracted silhouette and caricatured face, with what has been described as a "vicious power" (Jennifer Higgin, "John Currin," *Frieze*, no. 105, 2007).

John-Honore Fragonard, *Marie-Madeleine Guimard*, 1769.  
Oil on canvas, 32¼ x 2½ in.  
(82 x 65 cm), Louvre, Paris,  
Bridgeman Images



Contemporary culture has directed our tendencies to search for meaning in narrative or in subject, and yet Currin asks us to revisit our strategy. In *Birthday*, we immediately appraise a woman in the throes of a celebratory toast, candle light dancing against the black of her festive attire. Her gaze is cast elsewhere, a frozen moment captured with an unbridled sense of joy that is almost off-putting in its candor. The restaurant in which she dines is draped in richly textured curtains, with a floral still-life arrangement atop a nearby table, as if plucked straight from Rococo tableaux. This pastiche of excess holds up a mirror to the decadence of the generation in which Currin grew as a painter—an America of gluttony, exorbitance, and overindulgence. Of this allusion, he has explained, “When I was trying to change myself into a figurative painter, I was more drawn to the Rococo and the other damned souls of art history.” (R. Rosenblum, “Artists in Conversation: John Currin,” *BOMB*, 2000) In the wanton, exponential rise of the dominance of

technology, wealth, and media in the 1990s into the 2000s, contemporary culture confronted the history of art, which the artist delineates in his meticulously placed lexicon of kitsch and historical appropriation. This outright repudiation of common taste feels so calculated that it adopts the shape of defiance.

Cast in the porcelain skin of Cranach, our woman wearing the crooked smile in *Birthday* mutates our expectations of the familiar, from art historical drapery to feminine partygoers, into the uncanny. At once ordinary and preposterous, the present lot is a dynamic study in portraiture and a vocabulary of buried denotations. In 17th century Europe, broad smiles were a violation of etiquette, inconsistent with decorum, plastered on the faces of only the lascivious, the drunk or the impoverished—in this contextualization, *Birthday* is radical and unusual, its sitter eclipsed by her own toothy grin.



**19. Joan Mitchell** 1925-1992

*Untitled*, 1975

oil on canvas

76¾ x 44¾ in. (194.9 x 113.7 cm)

Signed "Joan Mitchell" lower right.

**Provenance**

Galerie Jean Fournier, Paris

Private Collection, Paris (1991)

Solomon & Company, New York

Cheim & Read, New York

Acquired by the present owner from the above in 2001

**Estimate**

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





Joan Mitchell's powerful and agile brushstrokes are undeniably recognizable and the present lot *Untitled*, 1975 is a no exception. *Untitled* encompasses a sense of reckless vulnerability through the turbulent, haphazard brushstrokes. Executed in 1975, the present lot was created amidst the final stages of her long and tumultuous relationship with artist, Jean-Paul Riopelle. The thinly layered brushstrokes of periwinkle blue contrast distinctly with the dense areas of pitch black oil paint floating atop a stark white canvas background. The present lot was created after a period spent with Riopelle in his mountain village home of Sainte-Marguerite-de-Lac-Masson, north of Montreal in the winter of 1974. Staying at his picturesque home and studio aside a lake, Mitchell was entranced by the natural scene. The fresh air and tall pines trees of this stunning natural setting were used by Joan, as she describes, "for enormous protection from people who were hurting me." While freed by the sense of open space, her relationship with Riopelle began to crumble. Feeling the distance growing between them, Joan's frustration over the natural deterioration of their romance could only be remedied through her paint brush. "As delectable as they are raw," Mitchell's biographer Patricia Albers remarks, "her paintings court chaos with their sweeps of disrupted syntax, surpassing the

viewer's ability to process them in a conscious way..... colors she used over and over again-well up into patchy cumuli suspended in thinned whitish washes agitated by wisps, Xs, tattings and cascading drips of pigment. Everything about these luscious chromatic canvases speaks of the artist's all-consuming lover's quarrel with oils. Paint meets canvas in every conceivable manner: slathered, swiped, dry-brushed, splattered, dribbled, wiped with tags into filminess, smeared with fingers, slapped from a brush, smashed from the tube, affixed like a wad of gum—a glorious, visual glossolalia." (P. Albers, *Joan Mitchell: Lady Painter*, New York, 2011, pp. 286-287)

The twisting marks, vertical lines and quiet brushstrokes expose vast swathes of white paint within the present lot. The dark mass comprised of vertical, black brushstrokes at the lower left of the composition sits firmly, like the trunk of a tree. The tree, for Joan, has remained an important compositional focus of her paintings including her earlier 1960s cypress series while her paintings of the mid 1970s often allude to a solemn tree within a vast landscape. This deeply felt isolation echoes Joan's own feeling of abandonment by Jean-Paul while simultaneously offering her the natural freedom she has always desired both personally and within the confines of her canvases.

**“I paint from remembered landscapes that I carry with me—  
and remember feelings of them, which of course become  
transformed. I could certainly never mirror nature. I would  
like more to paint what it leaves me with.”**

Joan Mitchell



Joan Mitchell, *River  
and Tree*, 1967–68.  
Oil on canvas, 103 x 79 in.  
(259 x 200 cm), Private  
Collection © Estate of  
Joan Mitchell



Property from a Distinguished New York Collection

◦ **20. Marino Marini** 1901-1980

*Piccolo cavallo*, 1950

hand-chiseled and painted bronze

19 x 22 $\frac{3}{8}$  x 16 $\frac{3}{8}$  in. (48.3 x 56.8 x 41.5 cm)

Stamped with the artist's initials "MM" on the base.

This work is from an edition of 6.

**Estimate**

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

**Provenance**

Collection of Ann Loeb Bronfman, Washington, D.C.

By descent to the present owner

**Literature**

E. Langui, *Marino Marini*, 1954, pl. 22 (illustrated)

H. Lederer and E. Trier, *Marino Marini*, Stuttgart,

1961, pp. 76-77 (illustrated)

A.M. Hammacher, *Marino Marini, Sculptures,*

*Paintings, Drawings*, New York, 1970, pl. 165

(illustrated)

P. Waldberg, H. Read and G. di San Lazzaro, *Marino*

*Marini, Complete Works*, Milan, 1970, p. 363, no.

266 (illustrated)

C. Pirovano, *Marino Marini-Scultore*, Milan, 1972,

no. 272

L. Papi, *Marino Marini*, 1987

C. Pirovano, ed., *Marino Marini-Catalogo del Museo*

*San Pancrazio di Florence*, Milan, 1988, p. 140, no.

128 (illustrated)

G. Lovane, *Marino Marini*, Milan, 1990, p. 90

M. Meneguzzo, *Marino Marini-Cavalli e Cavalieri*,

Milan, 1997, p. 218, no. 52

G. Carandente, *Marino Marini, Catalogue Raisonné*

*of the Sculptures*, Milan, 1998, p. 235, no. 332

(illustrated)





**“There is an intimate relationship between my pictorial and my sculptural work. I would never begin on a sculpture without first gaining an idea of the color. [...] My mind is captivated by this task until I start to put down the color on paper and imagine that this color will become a drawing. And then, suddenly, the drawing begins to acquire shape, the shape, and this shape becomes the real shape.”**

Marino Marini



Marino Marini's expansive exploration into the equestrian sculptural format began in the mid-1930s and would continue through the rest of his artistic career. Marini's horses were greatly influenced by the imagery of classical riders and medieval knights on horseback; however World War II dramatically affected his rendition of the equine figure. Simultaneously archaic and modern, and referencing both ancient Crete and Picasso, his horse statues are often strained and twisted in a state of frozen movement. *Piccolo cavallo*, 1950, sculpted in bronze, stands with four strong legs splayed out, almost pushing off the corner edges of the rectangular base upon which the animal is placed. The horse's elongated and outreached neck is twisted back to look over his shoulder, as though to survey what might be coming up from the rear. This contortion creates a dramatic counter-direction in the orientation of the animal figure. Alert and on guard, the horse seems frantically alarmed and threatened on the field of battle. Marini comments that his "equestrian statues express the torment caused by the events of this century. The restlessness of my horse grows with each new work, the rider appears increasingly worn out, he has lost his dominance over the beast and the catastrophes to which he succumbs are similar to those which destroyed Sodom and Pompeii." (Marino Marini in N. Beretta, ed., *Marino Marini, Catalogue Raisonné of the Sculptures*, Milan, 1995, p. 14)

In the present lot, the rider is absent, presumed to have perished in the heat of battle while the horse remains desperately alone. *Piccolo*

*cavallo*'s bronze has a tawny finish that glistens across the strongly geometric facets of the horse's body emphasizing the hand modeling and painting which make this example so elegant. Its form seems both constrained and liberated. The notable absence of the human element in this type of equestrian statue was explained by the artist: "Personally, I no longer have the intention of celebrating the victory of a hero. I would like to express something tragic, almost the twilight of humanity, a defeat rather than a victory. If you consider, one after another, my statues you will notice that each time the rider becomes less capable of mastering his horse and the animal becomes increasingly intractable and wilder instead of yielding." (Marino Marini in P. Waldberg, H. Read, *Marino Marini: Complete Works*, 1970, p. 491)

The isolation of the horse motif, seen without a human master or companion, holds even deeper meaning for Marini. The eventual obsolescence of the horse as the source of military power for conquering civilizations is hinted at in this statue. The wildness of the animal and the betrayal of companionship between man and horse is its prevailing theme, as Marini himself comments that "the whole history of humanity and nature lies in the figure of horse and rider in every period. In the beginning there was a 'harmony' between them, but in the end, in contrast to this unity, the violent world of the machine arrives." (Marino Marini in G. Guastalla, eds., *Marino Marini*, Pistoia, 1979, pp. 29-30)

**Pablo Picasso, *Horse's Head, Study for Guernica*, 1937.**

Oil on canvas, 25% x 36 1/4 in. (65 x 92 cm), Museo Nacional Centro de Arte Reina Sofia, Madrid © 2015 Estate of Pablo Picasso/ Artists Rights Society (ARS), New York









**“Space and light and order.  
Those are the things that men  
need just as much as they need  
bread or a place to sleep.”**

Le Corbusier





Property from The Heidi Weber Museum Collection

◦ ♦ **21. Le Corbusier** 1887-1965

*Femme rouge et pelote verte*, 1932

oil on canvas

51½ x 38¼ in. (130 x 97 cm)

Signed and dated "Le Corbusier 32" lower right.

**Estimate**

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

**Provenance**

Acquired directly from the artist by the present owner

**Exhibited**

Zurich, Centre Le Corbusier – Heidi Weber, *Thema*

*"Frauen," 12 Olbilder von Le Corbusier aus den Jahren*

1928-33, October 1976 - January 1977

Neuchâtel, Musée d'Art et d'Histoire, *Le Corbusier*,

July 5 - September 14, 1980

Weimar, Apolda (European Capital of Culture Exhibiton),

*Le Corbusier - Painter, Designer, Sculptor, Poet*, 1999

Geneva, Musée Rath, *Le Corbusier ou la Synthèse des*

Arts, March 9 - August 6, 2006

Madrid, Museo Nacional Centro de Arte Reina Sofía,

*Le Corbusier: Museum and Collection Heidi Weber*,

June 5 - September 3, 2007

Maldonado, Uruguay, Fundación Pablo Atchugarry,

*Le Corbusier, El Artista: Grandes Obras De La Colección*

*Heidi Weber Zurich*, January 2 - March 25, 2010

**Literature**

*Thema "Frauen," 12 Olbilder von Le Corbusier aus den*

*Jahren 1928-33*, exh. cat., Centre Le Corbusier – Heidi

Weber, Zurich, 1977, n.p. (illustrated)

*Le Corbusier*, Neuchâtel, Musée d'Art et d'Histoire,

July 5 - September 14, 1980, cat, n. 39

N. Jornod, J. Jornod, *Le Corbusier (Charles Edouard Jenneret): Catalogue Raisonné de l'Oeuvre Peint. Vol. 1*,

Milan: Skira, 2005, p. 529 (illustrated)

J. Calatrava, *En Los Alrededores del Poema del Angulo*

*Recto: 7 Ensayos Entorno a Le Corbusier*, Madrid:

Circulo De Bellas Artes, 2006, p. 35 (illustrated)

*Le Corbusier, El Artista: Grandes Obras de La*

*Colección Heidi Weber Zurich*, exh. cat., Fundación

Pablo Atchugarry and Heidi Weber Museum Centre

Le Corbusier, Maldonado, Uruguay, 2010, p. 100

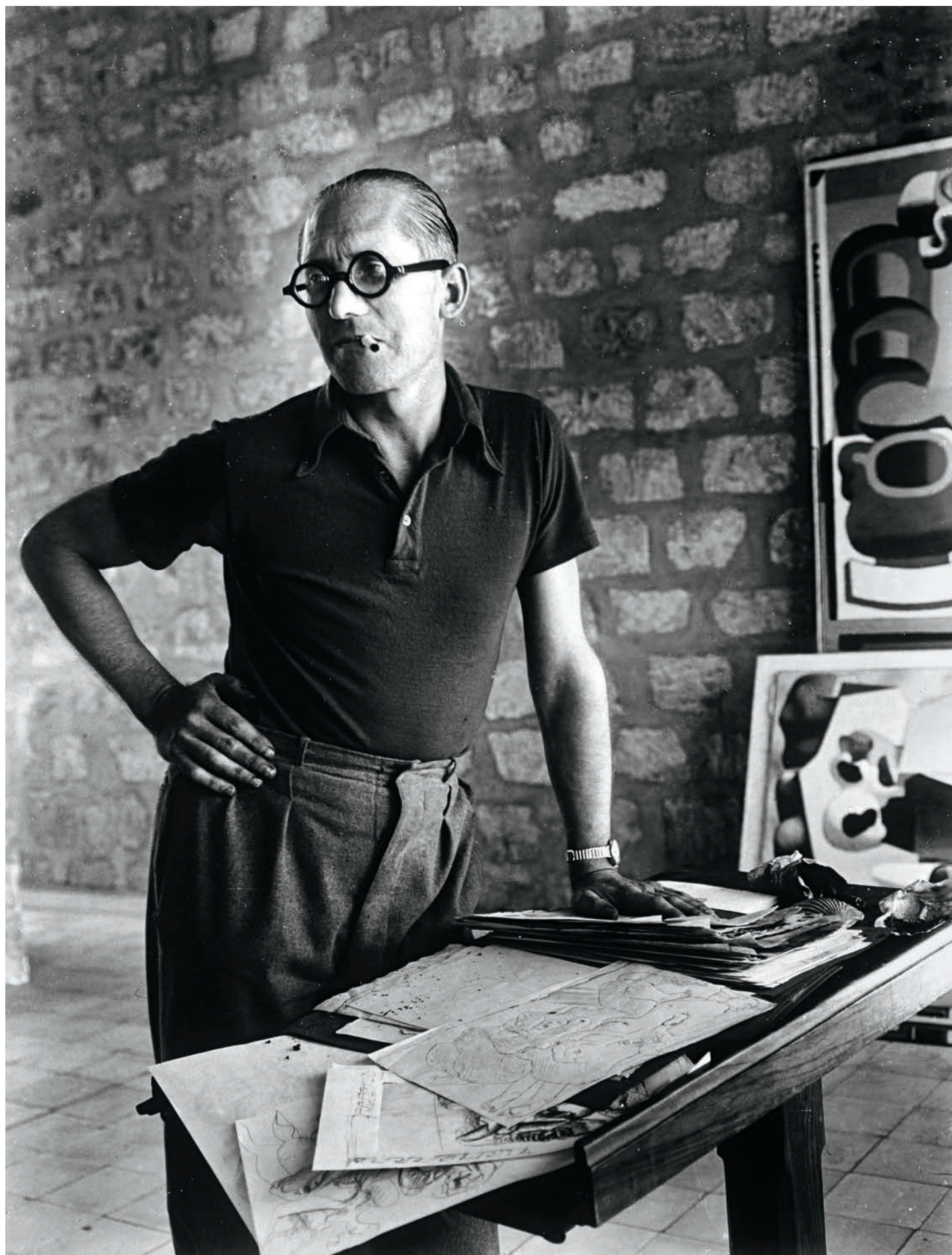
(illustrated)





**“If you want to attribute any importance to my architecture you need to discover the sources in my painted work, my secret search for aesthetic perfection which I have pursued my entire life.”**

Le Corbusier









Le Corbusier (Charles-Édouard Jeanneret 1887-1965) is known, without a doubt, as one of the most influential and famous architects of the 20th century. What the general public knows very little about, however, is that in reality he was a painter and plastic artist in search of aesthetic perfection all his life. In fact, he never drew an architectural plan himself in his entire life, but drew by hand with near perfect perspective, 3D drawings with his vision of the shapes and forms that made his architecture become world famous. But besides having first been a painter, sculptor, engraver (the only craft he graduated with), furniture and lamp designer, he was also an avid writer who published an amazing opus of over 50 books during his lifetime. One of them, in fact his very first book *Towards a new architecture* (1923), was chosen as one of the 100 most influential and important books out of billions of books published in the 20th century, together with others like *The Capital* by Karl Marx and *Relativity* by Albert Einstein. All of this made him the universal artist, the genius of the last century—or as many of his disciples call him, the Leonardo of the 20th century—a reason why he has also been chosen together with Alberto Giacometti and Sophie Taeuber-Arp (the wife of Jean Arp and an artist in her own right) to be featured on the current Swiss banknotes since 1997. As Le Corbusier himself once wrote: “If you want to attribute any importance to my architecture you need to discover the sources in my painted work, my secret search for aesthetic perfection which I have pursued my entire life.”



**Henri Matisse, *The Piano Lesson*, 1916.**  
Oil on canvas, 96 ½ x 83 ¾ in. (245.1 x 212.7 cm) Mrs. Simon Guggenheim Fund, Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY Artwork © 2015 Succession H. Matisse, Paris/ARS, NY



Le Corbusier, the prolific Swiss-born French architect, painter, urbanist, writer and designer, embodied a spirit of interdisciplinary exploration through his experimentation across media. His graphic output was abundant, consisting of hundreds of paintings, thousands of drawings and watercolors, and scores of collages, lithographs, and murals. Between 1918 and 1927 Le Corbusier and the painter Amédée Ozenfant created Purism, a response to Cubism which forged a vital link between avant-garde practices in early 20th-century painting and architecture through its return to clear, ordered forms expressive of the modern machine age.

The Purist works set the stage for the exploration of the canvas as a space rather than a surface, and after this period Le Corbusier moved away from simplification and transparency towards more complex pictorial arrangements. This movement can be seen in his work beginning in 1927 with the loosening of the Purist syntax and the introduction of what he referred to as *objets à réaction poétique*. From this point onward he turned to both natural and mythic subjects in addition to machine-inspired iconography, and began incorporating the female figure into his paintings. Organic objects and textures emerge in the forms of rocks, roots, shells, and bones. Shadow-like figures appear in front of doors and windows, leading to secretive spaces, and recognizable elements such as hands, eyes, and women's breasts are rendered with such sweeping dynamism that they nearly burst from their forms. His paintings begin to be, at the same time, suffused with an overt eroticism, which is also reminiscent of contemporaneous Surrealist concerns, especially the theme of desire as a central creative and regenerative principle.

Such concerns are readily apparent in *Femme rouge et pelote verte*, a work that reveals his interest not only in *objets à réaction poétique*, but also his fascination with the female form. A protean figure dominates the left hand portion of the canvas. The anonymity of her masklike face and the stylization of her body combine eroticism, beauty, reverence and power. A comparison with a preparatory study

shows his initial conception of her form, outlined in strong black lines, and his early idea of conflating her body with the rock-like object which has been displaced to the background in the completed work. In both the drawing and the painting, Le Corbusier accentuates the figure's hands, suggesting touch, the hand of the artist, and contact, and also calls to mind proto-Surrealist artworks including Giorgio de Chirico's inflated gloves and mannequins floating in metaphysical cityscapes which Le Corbusier would have been familiar with from the pages of *La Révolution surréaliste*. In the foreground one sees objects from the post-Purist vocabulary—a thimble, a stick of chalk and a skein of yarn, whose figure-eight outline echoes the shape of the woman's breasts above—placed alongside a typical Purist cube (alluding to both Le Corbusier's fascination for geometric forms as well as to Cubism), revealing his strategies of juxtaposition and displacement.

This biomorphic ochre figure appears in an amorphous space which contains the allusion to architectural elements in the right-hand portion of the painting. The louvered shutter and wrought-iron balcony, whose shadow creates interplay between interior and exterior zones, recall the works of Henri Matisse. Matisse's *The Piano Lesson* evinces a similar interest in exploring planar disjunctions and shifting perspectives as witnessed through the oscillating viewpoints that create spatial ambiguities. Le Corbusier recorded seeing Matisse's work in his journal as early as 1918, and the motif of the window, both revealing and concealing, would figure in several of his subsequent works. These elisions between inner and outer, organic and manmade, and objects and bodies speak to Le Corbusier's myriad conceptions of form and space.

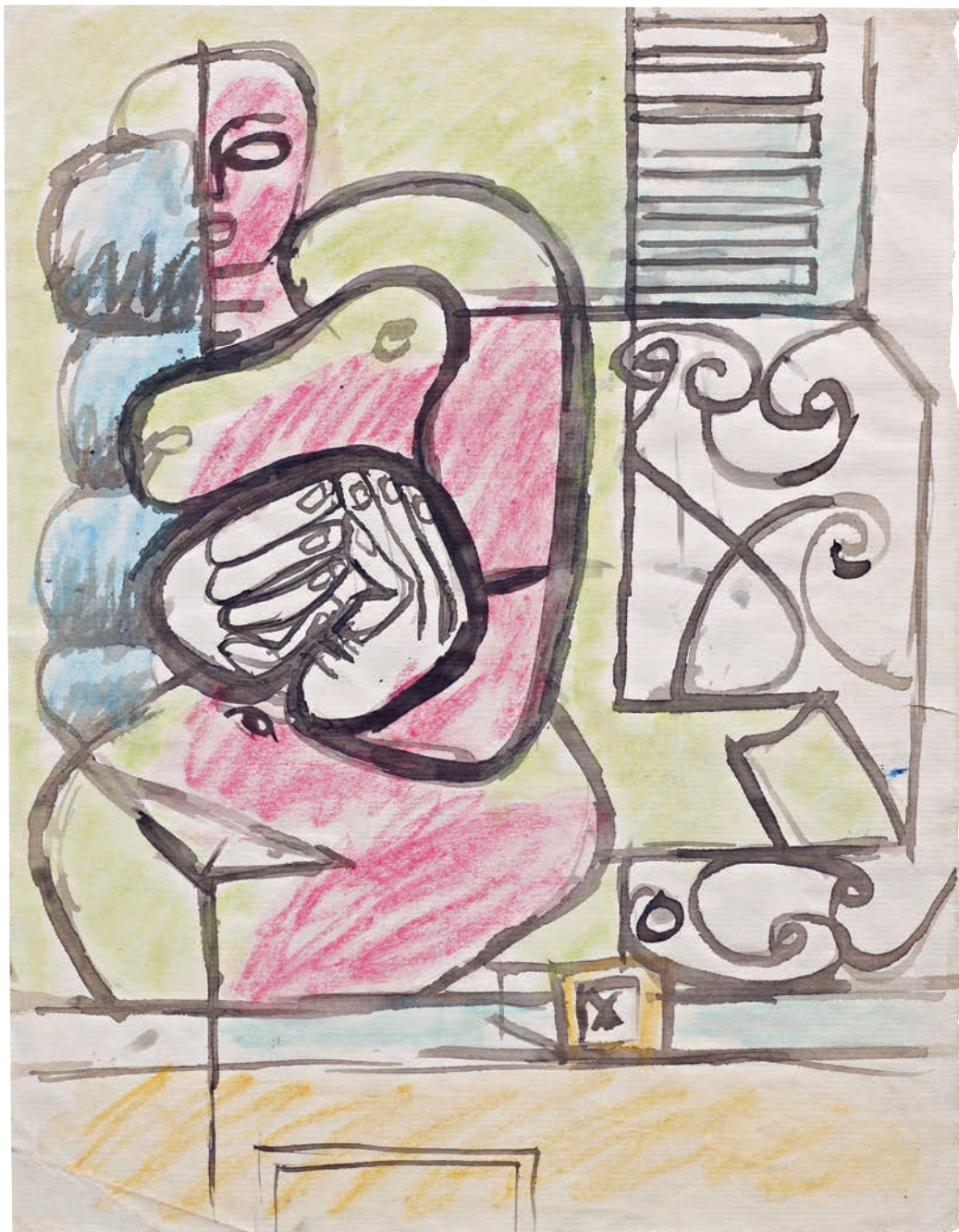
The painting was bought directly by Heidi Weber, Le Corbusier's associate who produced and brought his furniture to the world market, as well as the most dedicated collector of his art. She also commissioned him, and was the builder of, his very last architectural masterpiece, the *Maison de l'Homme* (1967), better known as the Heidi Weber Museum-Center Le Corbusier in Zurich.

Le Corbusier, *Étude de Femme Rouge et Pelote Verte*, circa 1932–35.

Grease pencil and ink on paper, 17 $\frac{7}{8}$  x 10 $\frac{1}{4}$  in. (45.4 x 26 cm) © F.L.C./

ADAGP, Paris/Artists Rights Society (ARS), New York 2015.

This work is to be offered as lot 180 in our 10 November 20th Century & Contemporary Art Day Sale.





Property from a Private Collection, Chicago

**22. George Condo** b. 1957

*Seated Figure with Towel*, 1989

oil on canvas

95 x 80 in. (241.3 x 203.2 cm)

Signed, titled and dated "George Condo Seated Figure with Towel 1989" on a label affixed to the stretcher.

**Estimate**

\$300,000-500,000

**Provenance**

The Pace Gallery, New York

Acquired from the above by the present owner in 1989







Pablo Picasso, *Large Nude in a Red Armchair*, 1929.  
Oil on canvas, 76 ¾ x 50 ¾ in.  
(195 x 129 cm), Musée Picasso,  
Paris, France/Bridgeman  
Images © 2015 Estate of Pablo  
Picasso/Artists Rights Society  
(ARS), New York

**“There’s no interest in painting an ordinary  
pretty woman or pretty-looking man.  
It’s all about the imagination.”**

George Condo

George Condo bridges early 20th century Cubism with thematic undercurrents intrinsic to the contemporary context in which he works. It is this interplay that forms his visually arresting compositions that have become so iconic. Renowned for his portrait paintings, Condo's grotesque and jeering faces draw on the multifaceted nature of humanity, displaying internal dark characteristics externally for viewers to scrutinize. Though Condo's paintings show stylistic connotations to popular culture, his works are undoubtedly grounded in a deep art historical comprehension. Perhaps most consistently, the artist's own references to some of the pioneers of 20th century modernism come to the fore, and of these Picasso is the undisputed protagonist for Condo. Referring to his own compositions as psychological cubism or artificial realism, his paintings visualize many sides of his sitters just as Picasso propagated during his cubist period. Rather than merely portraying aesthetic appearances from many angles, Condo employs multiple viewpoints to uncover his sitter's myriad of emotional undercurrents. In his paintings from the 1980s, the connection between Picasso's paintings and his own rises to the fore as certain motifs and subjects draw more distinct parallels. In such a context, *Seated Figure with Towel*, 1989 is an eloquent example of Condo's fascination with Cubism's trajectory.

Employing a visual language so clearly indebted to Picasso, *Seated Figure with Towel* incorporates one of the artist's favorite motifs, the female nude. Emulating Picasso's fractured style where fluid lines and simplified three-dimensional forms are united to create a lyrical impression of a human body, Condo seats his figure on a throne-like chair. The work opens a dialogue with Picasso's compositions such as *Large Nude in a Red Armchair*, 1929 where a disconcerting and eerie effect is formed by the grotesque distortion and elongation of the figure's limbs and gaping mouth. In a similar manner, Condo inverts and stretched his sitter's body; however, the stylistic congruity in Picasso's piece is altogether lost in the latter's. Condo includes the angular dissecting lines of Picasso's analytic Cubism, together with the fluid approach of his later compositions mingled with a section of almost monochromatic flatness. The amalgamation of these many stylistic strands signals Condo's wish to create a painting that pays homage to Picasso's eclectic oeuvre. *Seated Figure with Towel* stands as a contemporary tour de force, one that expresses Condo's ability to admire and re-interpret a historical masterpiece.



**23. Pablo Picasso** 1881-1973

*Nature morte*, 1937

oil on canvas

6¼ x 8¾ in. (15.9 x 22.2 cm)

Signed and dated "Picasso 10.4.37." lower right.

**Estimate**

\$900,000-1,200,000

**Provenance**

Estate of the artist

Private Collection

Sotheby's, New York, *Impressionist & Modern Art Day Sale*, November 6, 2002, lot 322

Sir Sean Connery (acquired at the above sale)

Sotheby's, New York, *Impressionist & Modern Art Evening Sale*, November 7, 2006, lot 36

Acquired at the above sale by the present owner

**Literature**

D.D. Duncan, *Picasso's Picassos*, New York, 1961, pp. 127, 223 (dated 10.8.37; illustrated, without signature)

*The Picasso Project: Picasso's Paintings, Watercolors, Drawings and Sculpture: Spanish Civil War 1937 - 1939*, San Francisco, 1997, no. 37-177, p. 72 (dated 10.8.37; illustrated, without signature)





# “I paint objects as I think them, not as I see them.”

Pablo Picasso

In the context of Pablo Picasso's long career, the year 1937 marked one of the most significant landmark moments in his artistic production. It was during this year that the artist completed arguably his most ambitious work, the canonical *Guernica*. With the tumultuous political unrest of the Spanish Civil War and early traces foreshadowing a looming war more widely in Europe creating tension on the continent, it is unsurprising that Picasso's works were united by a dark palette during the following years. *Nature morte*, painted in 1937 marries one of Picasso's most frequent themes, the still life, with his stylistic tendencies of this period. A domineering dark tone casts the background in shadow while the objects in the foreground are thickly outlined in an equally overpowering black. In comparison to Picasso's earlier still-life compositions such as *Nature morte au compotier (Still Life with Compote and Glass)* 1914-15, the approach is far more heavy-handed. However, this confidence in applying strong strokes suggests freer movement of the paintbrush and for this reason, *Nature morte* appears far more spontaneous than his previous almost mathematically arranged pieces.

From the outset of Picasso's career a distinct nod towards Paul Cezanne's oeuvre is brought to the fore. However, Cezanne's vital role as the pivotal

forerunner to Cubism is reasserted throughout the movement's trajectory. Painted far later in his career, *Nature morte* illustrates this notion profoundly. Compositional, tonal and stylistic similarities are made all the more clear when one compares this work with *Still Life with Fruit and a Ginger Pot*, 1895. The shallow composition emphasized by the simple monochrome background in both gives rise to the heavily contoured still-life displayed before the viewer.

Although Picasso approached abstraction in various capacities throughout his life, he never fully dislocated himself entirely from the figurative or relinquished the object completely. This late composition appears to return to a more complete and harmonious method of depiction as the simply laid out wine glass and fruit on a tablecloth press against the picture's surface, all equally positioned beside each other. Even their comparable scale is accurate despite the overall flatness created by Picasso's simplification. Compared to the highly wrought still lifes from the 1910s that were defined by their angularity, fragmentation and geometrical dissection, this composition reverts back to a simpler aesthetic and remains characteristic of Picasso's creative endeavors.



Francisco de Zurbarán, *Still Life with Lemons, Oranges and a Rose (detail)*, 1633.  
Oil on canvas, 26 $\frac{5}{8}$  x 42 $\frac{1}{8}$  in.  
(60 x 107 cm), Norton Simon Collection, Pasadena, CA, USA/  
Bridgeman Images



**24. Jean Dubuffet** 1901-1985

*Paysage au château (avec 3 personnages)*, 1975  
acrylic on canvas  
38¼ x 51½ in. (97 x 130 cm)  
Initialed and dated "J.D. 75" lower right.

**Estimate**

\$600,000-800,000

**Provenance**

Galerie Beyeler, Basel  
James Goodman Gallery Inc., New York  
Waddington Galleries Ltd., London  
Christie, Manson & Woods, London, *Twentieth Century Art Day Sale*, December 9, 1999, lot 391  
Waddington Galleries, London  
Acquired from the above by the present owner

**Exhibited**

Basel, Galerie Beyeler, *J. Dubuffet: parachiffres, mondanités et autres peintures de 1975*, May - June, 1976

**Literature**

*J. Dubuffet: parachiffres, mondanités et autres peintures de 1975*, exh. cat., Galerie Beyeler, Basel, 1976, n.p.  
*Catalogue des Travaux de Jean Dubuffet, Fascicule XXX: parachiffres, mondanités, lieux abrégés*, Paris: Les Éditions de Minuit, 1982, p. 84, pl. 184 (illustrated)











Jean Dubuffet, *La Maison de campagne*, 1957.  
Oil on canvas, 35 x 45 ¾ in.  
(35 x 45 cm) © 2015 Artists  
Rights Society (ARS), New  
York/ADAGP, Paris

**“Painting is... a richer language than words...  
Painting operates through signs which are  
not abstract and incorporeal like words.  
The signs of painting are much closer to  
the objects themselves.”**

Jean Dubuffet

*Paysage au château (avec 3 personnages)* from 1975 is one of Jean Dubuffet's superb works from the *Lieux abrégés* series. Throughout his career, Dubuffet frequently borrowed from his earlier series, incorporating various elements as he developed each new style and group within his multifaceted oeuvre. Three individual characters, each depicted singularly, undifferentiated from the background, *Paysage au château (avec 3 personnages)* builds off of myriad sources from Dubuffet's own work. Pulling the “agitated linear style of the *Bowery Bums*...combined with images of people, buildings, cars and buses of the *Paris Circus*...the cellularity of the *Hourloupe*...the high color and imagery of his minor key, accompanied by the awkwardness of Art Brut.” (M. Glimcher, *Jean Dubuffet: Towards an Alternative Reality*, Pace Publications, New York, 1987, p.19) Dubuffet imbues his picture with a depth of meaning and continuity. Each individual figure is rendered in strict two-dimensionality; a differentiation of foreground and background is made nearly impossible by the complete lack of perspectival treatment. The figures seem painted as if by a child and in such a way as to immediately and directly address the viewer without any of the intermediary distractions of “realistic” painting. Similarly, the “landscape” has been abstracted into brilliant pastiches of color. Bright pinks, whitened blues, ochre and yellow streaks of paint break up the composition, destroying any ability to relate this scene with any the viewer may have experienced in reality. There is no organized or logical space within the canvas, and as a result the viewer's eye is forced to rove throughout, piecing together the various elements. In so doing, one becomes increasingly aware of the disjointedness of everyday life and the manner in which his or her senses are constantly bombarded by similarly simultaneous and disjointed stimuli.

Much like in the *La maison de champagne*, 1957, to which he was looking and referencing directly in works such as *Paysage au château (avec 3 personnages)*, Dubuffet has concocted a scene reminiscent and evocative of the natural world but here imbued with a Surrealistic perversion of color and perspective that heightens its immediacy and power. “One must not confuse what the eyes apprehend with what happens when the mind takes it in. In any single instant the eyes see only a side facing them, they converge on a small field. The mind totalizes; it recapitulates all the fields; it makes them dance together. It transforms them too, it reworks them in its own guise...Perhaps we live in a world invented by ourselves...” (J. Dubuffet quoted in M. Glimcher, *Jean Dubuffet: Towards an Alternative Reality*, Pace Publications, New York, 1987, p.19) Dubuffet managed to fashion, in his own particular manner, a new reality built up from the one around him and previously investigated in various forms through his various earlier series. His was an art of the everyday experience simplified and objectified almost to the point of the unknown.

The immediacy of everyday experience was something that lay at the heart of Dubuffet's fascination with art brut—the intuitive, unfettered and instinctive visual languages that Dubuffet had previously sought out in tribal cultures, mental institutions and children's art. Dubuffet's quixotic figures are indicative of this tendency: executed with particular naivety, the three protagonists of *Paysage au château (avec 3 personnages)* confront the viewer with a strange familiarity, curiously alien yet evocative of an age of unpolluted innocence. The eponymous chateau of the picture, floating in the upper right corner, seems dreamlike—one of its towers limping over like a stuffed animal or hanging newspaper. Dubuffet, in this amalgamation of form, style, color, and line has arrived at both a new reality and one which is simply a distillation of the reality the viewer claims to know already.



**“What I hear is valueless; only what I see is living, and when I close my eyes my vision is even more powerful.”**

Giorgio de Chirico





◦ **25. Giorgio de Chirico** 1888-1978

*Gladiateurs au repos*, 1928-29

oil on canvas

62½ x 78¼ in. (158.8 x 198.8 cm)

Signed "G. de Chirico" upper right; further signed and titled "'Gladiatori' Giorgio de Chirico" on the reverse of the burlap cover.

**Estimate**

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

**Provenance**

Léonce Rosenberg, Paris

Filippo Anuso, Rome

Private Collection, Milan

Private Collection

**Exhibited**

Paris, Jeu de Paume des Tuileries, *L'Art Italien des XIX et XX siècle*, May - July, 1935, no. 45 (exhibited as *L'école des gladiateurs*)

Varese, Villa Panza, *Giorgio De Chirico: Gladiatori 1927 - 1929*, October 4 - December 14, 2003

Padua, Palazzo Zabarella, *De Chirico*, January 20 - May 27, 2007

Winterthur, Kunstmuseum Winterthur, *Giorgio de Chirico: Werke 1909-1971 aus Schweizer Sammlungen*, August 23 - November 23, 2008  
Paris, Musée d'Art Moderne de la Ville de Paris, *Giorgio de Chirico: La fabrique des rêves*, February 13 - May 24, 2009

New York, The Solomon R. Guggenheim Museum, *Chaos and Classicism: Art in France, Italy, and Germany 1918-1936*, October 1, 2010 - January 9, 2011, then traveled to Bilbao, Museo Guggenheim (February 7 - May 15, 2011)

**Literature**

"L'intelligence de deux époques", *Vogue*, Paris, 1929, p. 110

P. Courthion, A Bardi, "Giorgio de Chirico, chronique de la vie artistique", *Sélection Vol. VIII*, Antwerp, 1929, p. 75

W. George, "Appels du Bas - Empire. Giorgio de Chirico", *Formes*, no. 1, Paris, 1930, pp. 12-13

"Cubisme et tradition chez M. Léonce Rosenberg, à Paris", *Art et industrie*, no. 12, Paris, December, 1930, p. 16

W. George, "Vie et mort de Chirico", *L'Amour de l'Art*, Paris, 1932, p. 132, pl. 47 (illustrated)

W. George, "Le Sentiment de l'Antique dans l'Art Moderne", *L'Amour de l'Art*, no. 2, Paris, 1935, pp. 49, 50 (titled as *L'école des gladiateurs*)

C.E. Rava, "Funzionale antico e modern", *Domus*, Milan, 1943, p. 66

G.M. Lo Duca, *Dipinti di Giorgio de Chirico (1912-1932)*, Milan: Hoepli Editore, 1945, pl. XXXII (illustrated)

C.B. Sakraichik, *Catalogo generale Giorgio de Chirico: Opere dal 1908 al 1930*, Vol. I, Milan: Electa, 1971, no. 82 (illustrated)

*De Chirico par de Chirico*, Paris: Jacques Damase Editeur, 1978, p. 45, (illustrated)

P. Baldacci, M.F. dell'Arco, *Giorgio de Chirico: Parigi 1924-1929, dalla nascita del Surrealismo al crollo di Wall Street*, Milan: Edizioni Philippe Daverio, 1982, pp. 129, 541, no. 217 (illustrated)

C. Derouet, *Ein Fall von italienischem Spätbarock in Paris in Giorgio de Chirico*, exh. cat., Haus der Kunst, Munich, , 1982, p. 115, no. 14 (illustrated)

M.V. Orlandini, "Hans von Marées: Appunti sui 'Tedeschi Romani' e l'Arte Metafisica di Giorgio de Chirico", *Studi in onore di Giulio Carlo Argan*, Vol. II, Rome, 1984, p. 347, no. 2 (illustrated)

M.F. dell'Arco, *De Chirico: Gli Anni Venti*, Milan: Mazzotta, 1986, pp. 154-155, 164 (illustrated)

P. Fossati, *Storie di figure e di immagini: Da Boccioni a Licini*, Turin: Giulio Einaudi Editori, 1995, pp. 227-228, no. 92 (illustrated)

F. Picabia, *Lettres à Léonce Rosenberg 1929-1940*, Les Cahiers du Musée National d'Art Moderne, Paris, 2000, p. 97 (illustrated)

K.J. Jewell, *The Art of Enigma: The De Chirico Brothers & the Politics of Modernism*, University Park: The Pennsylvania State University Press, 2004, p. IX

W. Schmied, "L'enigma di de Chirico", *Il Giornale dell'Arte*, no. 3, 2007, p. 6 (illustrated)

A. Inguscio, G. Rasario, "Giorgio de Chirico e Léonce Rosenberg: L'Arte al tempo della crisi", *Metafisica 2010*, no.9/10, Fondazione Giorgio e Isa de Chirico, Rome, 2010, pp. 102-105, 107, 114, 115

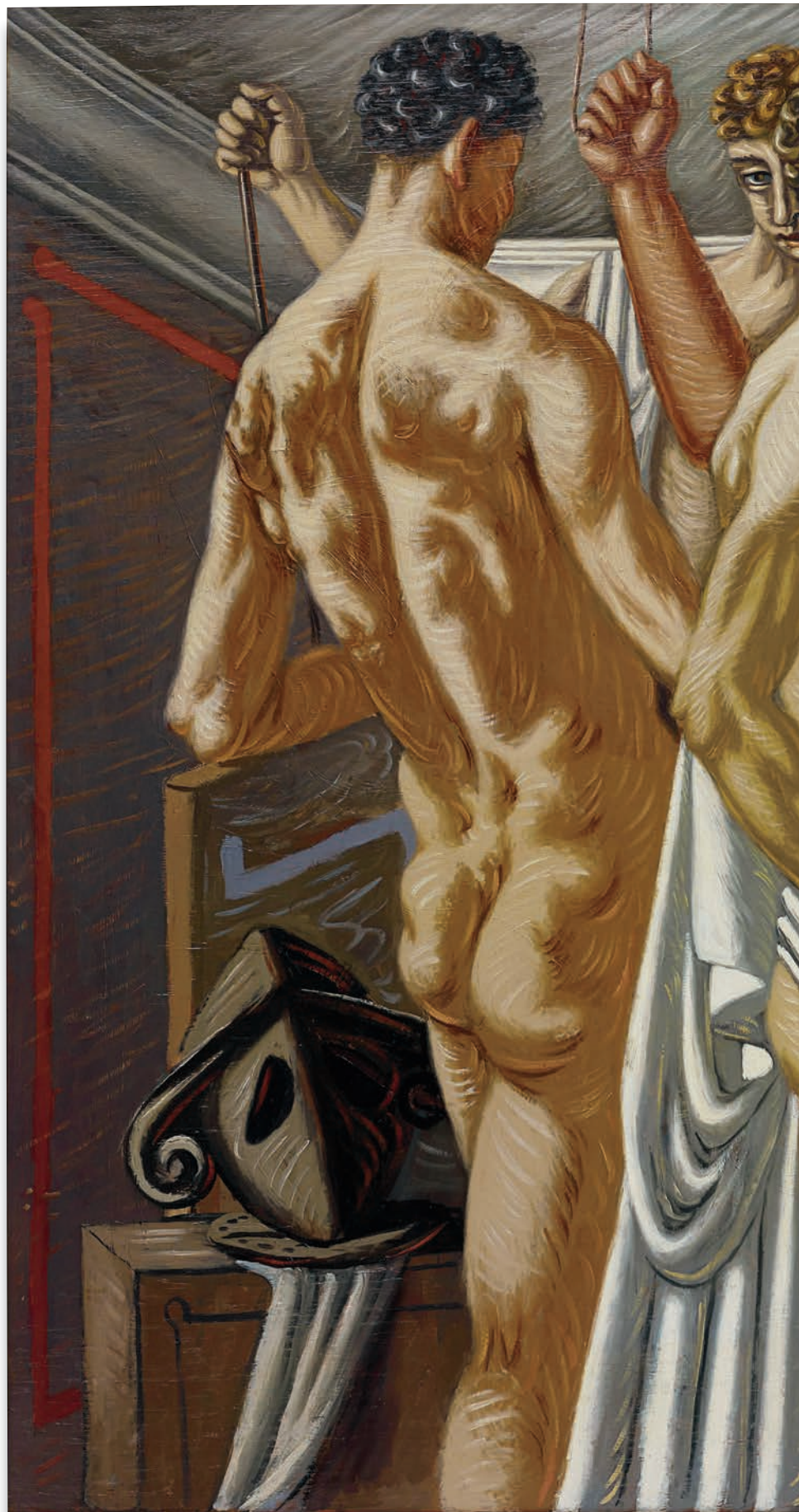
R. Smith, "Movements Expanded and Redefined", *The New York Times*, September 12, 2010, p. AR70 (illustrated)

C. Green, J. Daehner, *Modern Antiquity: Picasso de Chirico, Léger, Picabia*, Getty Publications, Los Angeles, 2011, p. 35 (illustrated)

















Luca Signorelli, *The Calling of the Elect to Heaven*, 1500–03.  
Fresco, Orvieto Chapel © Scala/  
Art Resource, NY

Léonce Rosenberg with  
*Gladiateurs au Repos*,  
ca. 1932



*Gladiateurs au repos* is a large-scale, historical painting by Giorgio de Chirico, dating from 1928-29 and celebrating the gladiators who had become one of his key pictorial themes. This painting, with its armed figures looming larger than life and full of color, was one of three that dominated the celebrated *Hall des gladiateurs* in the home of de Chirico's dealer, Léonce Rosenberg, the founder of the famous avant garde Galerie de l'Effort Moderne. The room featured a total of eleven canvases by the artist; of this group, several are now in museum collections. Since it was painted, *Gladiateurs au repos* had a distinguished history, featuring in a wide range of exhibitions and publications. The picture has seldom changed hands: it was acquired by the writer and diplomat Filippo Anfuso in the 1930s, and remained in the collection of his heirs until just over a decade ago.

Rosenberg's apartment was decorated by a number of artists with whom he had worked, alongside de Chirico. Others including Max Ernst, Fernand Léger, Francis Picabia, Gino Severini and de Chirico's own brother, Alberto Savinio, were all invited to create works for the interior, which became a showcase in its own right. In de Chirico's

room, the theme of the gladiator dominated: the two other large-scale paintings showed a combat and a triumph, with *Gladiateurs au repos* placed between them. Elsewhere, other images included gladiators racing or training. In *L'intelligence de deux époques*, published in 1930, Waldemar George celebrated the way this modern take on a classical theme resonated with the Empire period furnishings in the room.

By the time de Chirico painted *Gladiateurs au repos*, he was living in Paris, having returned there after a sojourn in Italy. de Chirico had returned to Paris in part because of the enthusiasm the Surrealists had shown his pictures. de Chirico's paintings tapped into a mysterious universe, in which the past appeared vivid and real, continuing to unfold parallel to our own existence. These gladiators, which appeared in de Chirico's work at the end of the 1920s, tap into that theme: they are classical fighters, champions of battles enacted solely for the entertainment of their spectators. In de Chirico's novel *Hebdomeros*, published in 1929, around the time that he painted *Gladiateurs au repos*, his eponymous alter ego viewed a *tableau vivant* featuring such gladiators, which he viewed in terms that relate to this painting:



## “Gladiators! There’s an enigma in that word.”

Giorgio de Chirico

“That evening, surrounded by his friends, he attended the performance and understood everything. The riddle of this ineffable composition of warriors, of pugilists, difficult to describe and forming in a corner of the drawing room a block, many-coloured and immobile in its gestures of attack and defence, was at bottom understood by himself alone.” (Giorgio de Chirico, *Hebdomeros*, trans. J. Ashbery, Cambridge, 1992, p. 93)

The mystery of the gladiator lies in part in the fascination with violence, a pull that de Chirico himself discussed in *Hebdomeros* and in his memoirs. In a sense, it was a rebound from the near-puritanical atmosphere of his childhood, when references to violence were completely expunged: “In our house the words dagger, pistol, revolver, gun, etc., were never uttered. The only one which could be mentioned by name was the cannon, probably because it was not usual to keep cannons in the house” (de Chirico, *The Memoirs of Giorgio de Chirico*, trans. M. Crosland, Milan, 1994, p. 39). The gladiators, standing among their discarded weapons, helmets and shields, therefore have an aspect of the forbidden to them, a notion

that is only heightened by the intense focus on the rippling flesh and musculature of these supreme athletes.

In *Gladiateurs au repos*, de Chirico has painted the different gladiators in various colors, using a polychrome scheme that adds a visual rhythm to the composition. They have been rendered with richly-feathered brushstrokes, with some of the details highlighted with bright ribbons of orange paint, as though the men are illuminated by an unseen fire, adding a phosphorescent, unreal quality to their looming figures. These stylistic devices heighten the visual drama of *Gladiateurs au repos* while also tapping into numerous layers of time: de Chirico has taken a wide range of influences, conflating and combining them, from Roman mosaics to Impressionism. In particular, Luca Signorelli’s murals in the Cathedral at Orvieto, with their tumult of figures shown in various tints and colors, are echoed here. In this way, de Chirico has heightened the sense of synchronicity that underpins *Gladiateurs au repos*, revealing the importance of this monumental painting within the arc of his wider oeuvre.







◦ • **26. Maurizio Cattelan** b. 1960

*Frank and Jamie*, 2002

polyester resin, wax, pigment, human hair, clothing,  
shoes and accessories

Frank: 74½ x 24¾ x 20½ in. (189.2 x 62.9 x 52.1 cm)

Jamie: 71 x 24½ x 17¾ in (180.3 x 62.2 x 45.1 cm)

This work is from an edition of 3 plus 1 artist's proof.

**Estimate**

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

**Provenance**

Marian Goodman Gallery, New York

Private Collection, New York

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

*Evening Auction*, June 30, 2010, lot 7

Gagosian Gallery, New York (acquired at the above sale)

Private Collection, New York

Christie's, New York, *Post-War and Contemporary*

*Evening Sale*, November 12, 2013, lot 51

Acquired at the above sale by the present owner

**Exhibited**

New York, Marian Goodman Gallery, *Maurizio Cattelan*,

April - June, 2002

Musée d'Art Moderne de la Ville de Paris, *Maurizio*

*Cattelan*, October 2 - 31, 2004

New York, The FLAG Art Foundation, *Attention to Detail*,

January 5 - August 1, 2008 (another example exhibited)

Scottsdale Museum of Contemporary Art, *Seriously*

*Funny*, February 14 - May 24, 2009

New York, The Solomon R. Guggenheim Museum,

*Maurizio Cattelan: All*, November, 2011 - January 2012

(another example exhibited)

**Literature**

C. Vogel, "Don't Get Angry. He's Kidding. Seriously", *New York Times*, May 13, 2002, p. E3 (illustrated)

F. Bonami, N. Spector, B. Vanderlinden and M. Gioni, *Maurizio Cattelan*, New York, 2003, p. 157 (illustrated)

M. Fokidis, "2-0-0-2: Deste Foundation Athens", *Flash Art International*, May/June 2003, pp. 138-141 (illustrated)

*Monument to Now: The Dakis Joannou Collection*, exh. cat., Athens, DESTE Foundation, 2004, p. 54 (illustrated)

P. Ardenne and C. Penwarden, "Monument to Now: Fondation Deste", *Art-Press*, 2004, p. 70 (illustrated)

A. Bellini, "Magnetism and Drama: A Conversation with Maurizio Cattelan", *Sculpture*, September 2005, pp. 56-57 (illustrated)

J. Massier, "Seriously Funny", *Art Papers*, July/August 2009, p. 47 (illustrated)

C. Bors, "Collector Dakis Joannou", *Modern Painters*, February 2010, p. 21 (illustrated)

*Maurizio Cattelan: All*, exh. cat., The Solomon R. Guggenheim Museum, 2011, pp. 100, 142, 230, 249, no. 88, fig. 32 (illustrated)





**“Being an artist is a role game. You can play whatever role you want because you are the one writing the rules.”**

Maurizio Cattelan



In the present lot, *Frank and Jamie*, 2002, the mischievous and sardonic artist Maurizio Cattelan has inverted an image of power by leaning two life-sized mannequins of New York Police officers upside down against a white wall. Even in this precarious position, the officers cast a watchful eye toward their approaching visitors. Frank's arms are crossed, signaling defensiveness and authority. Jamie's arms hang by his side, as if ready to grab his baton. Proud to be wearing a policeman's uniform, the two figures grin naively and menacingly; however, further examination of their uniforms reveals that they originate from the now abolished department of New York City Housing Authority. The two figures in blue have been demoted to average security guards. Both physically and hierarchically, these men and the "security" they are meant to maintain has been diminished. The dignity and authority of their uniforms, badges, and weapons has been rendered unreal and nonsensical.

Cattelan's "*Frank and Jamie* is a monument to a comprehensive failure, one that involves a far-reaching breakdown of the social order. Morphologically, the side-by-side figures comprising the sculpture—which, because upside down, are semi-abstracted from reality—recall the twin towers of the World Trade Center. The allusion is ever so slight, but it is sufficient to invoke the tragic events of September 11, 2001." (N. Spector, *Maurizio Cattelan: All*, exh. cat., Solomon R. Guggenheim Museum, New York,

2011, p. 101) Cattelan describes *Frank and Jamie* as "iconic cops, like in the movies. It's the right moment because it's the wrong moment. I didn't want to make a comment about New York City's police or Sept. 11th or Amadou Diallo.....In my mind it's the third part of a trilogy about power." This trilogy of power began with the infamous *The La Nona Ora* (*The Ninth Hour*) in which an incredibly realistic, wax effigy of Pope John Paul II lays helpless on the rouge red carpet of the Vatican. Clutching his pastoral staff he lays crushed beneath a meteorite that has crashed in from above through the window, shards of glass lay in a cluster in front of him. The second work in the trilogy is a sculpture of small boy, dressed in a grey, heathery suit, his small legs tightly folded together on his knees as if in prayer. The face of this body however is one of an adult Hitler, his hands together in front of him he seems to be begging for our forgiveness. Hidden within this child's body, the face of evil is one that can never be disguised. What the trilogy of sculptures "suggests is the impossibility of the police (and the government, for that matter) to truly protect innocent citizens from cataclysmic events." *Frank and Jamie* "like his hyper-realistic renderings of the pope and Hitler, is a paradox. It resembles a freeze-frame from a slapstick routine, but it is really an open-ended invitation from the artist to contemplate a morally complex situation. (N. Spector, *Maurizio Cattelan: All*, exh. cat., Solomon R. Guggenheim Museum, New York, 2011, p. 101).







## Provenance: *Japan*

Phillips is pleased to offer masterworks by seminal Japanese artists active from the immediate aftermath of World War II into the late 1980s.

Japanese Postwar artists responded to an era punctuated by cataclysmic events and rapid socio-economic change by pioneering a new and sublime aesthetic. Through bold experimentation and rogue means of expression, these artists exemplified an avant-garde that was both in dialogue with, and independent from, the West.

Toshimitsu Imai and Kazuo Shiraga, founding members of the Gutai Art Association under the tutelage and mentorship of the *maestro* Jiro Yoshihara, emphasized the creative power of the individual; their gestural engagement and experimentation with the canvas speak to a shared sensibility with the American Abstract Expressionists. Yoshishige Saito and Tatsuo Kawaguchi found beauty and the sublime in the repurposing and re-contextualization of their material while Lee Ufan utilized his classical training in Nihon-ga coupled with his interest in Eastern and Western philosophical traditions to affect a radical change within contemporary art in the form of his own contemporaneous, and no less influential, Mono-ha school of art.

The following paintings and sculpture have been assembled to celebrate what is unique and engaging about Japanese Postwar art.



Property from a Private Collection, Tokyo

**27. Toshimitsu Imai** 1928-2002

*Lava*, 1957

oil on canvas

44 $\frac{7}{8}$  x 64 $\frac{3}{4}$  in. (114 x 164.5 cm)

Signed and dated "IMAI俊 [Toshi] OCTOBRE 1957 — 九五七年拾月 [1957 October] 今井俊満作 [By Imai Toshimitsu]" on the reverse.

**Estimate**

\$200,000-300,000

**Provenance**

Galerie Stadler, Paris

Collection Rodolphe Stadler, Paris

Acquired from the above by the present owner

**Exhibited**

Paris, Galerie Stadler, *IMAI*, February 23 - March 16, 1957

Osaka, The National Museum of Art, *IMAI A RETROSPECTIVE 1950 - 1989*, April 8 - May 23, 1989, then traveled to Tokyo, Meguro Museum of Art (June 3 - August 3, 1989), Fukushima, Iwaki City Art Museum (September 2 - October 1, 1989)

**Literature**

*IMAI*, exh. cat., Galerie Stadler, Paris, 1957

*IMAI A RETROSPECTIVE 1950 - 1989*, exh. cat., Toshimitsu IMAI Exhibition Executive Committee, 1989, p. 36, n. 24 (illustrated)









There are artists whose presence at certain moments in the history of art engender tectonic shifts, like Marcel Duchamp. Toshimitsu Imai was one, who not only achieved high acclaim as a painter dedicated to constantly bringing the new to the medium but also to changing the trajectory of avant-garde art movement in postwar Japan—by introducing Art Informel to his fellow Japanese artists and critics in the late 1950s.

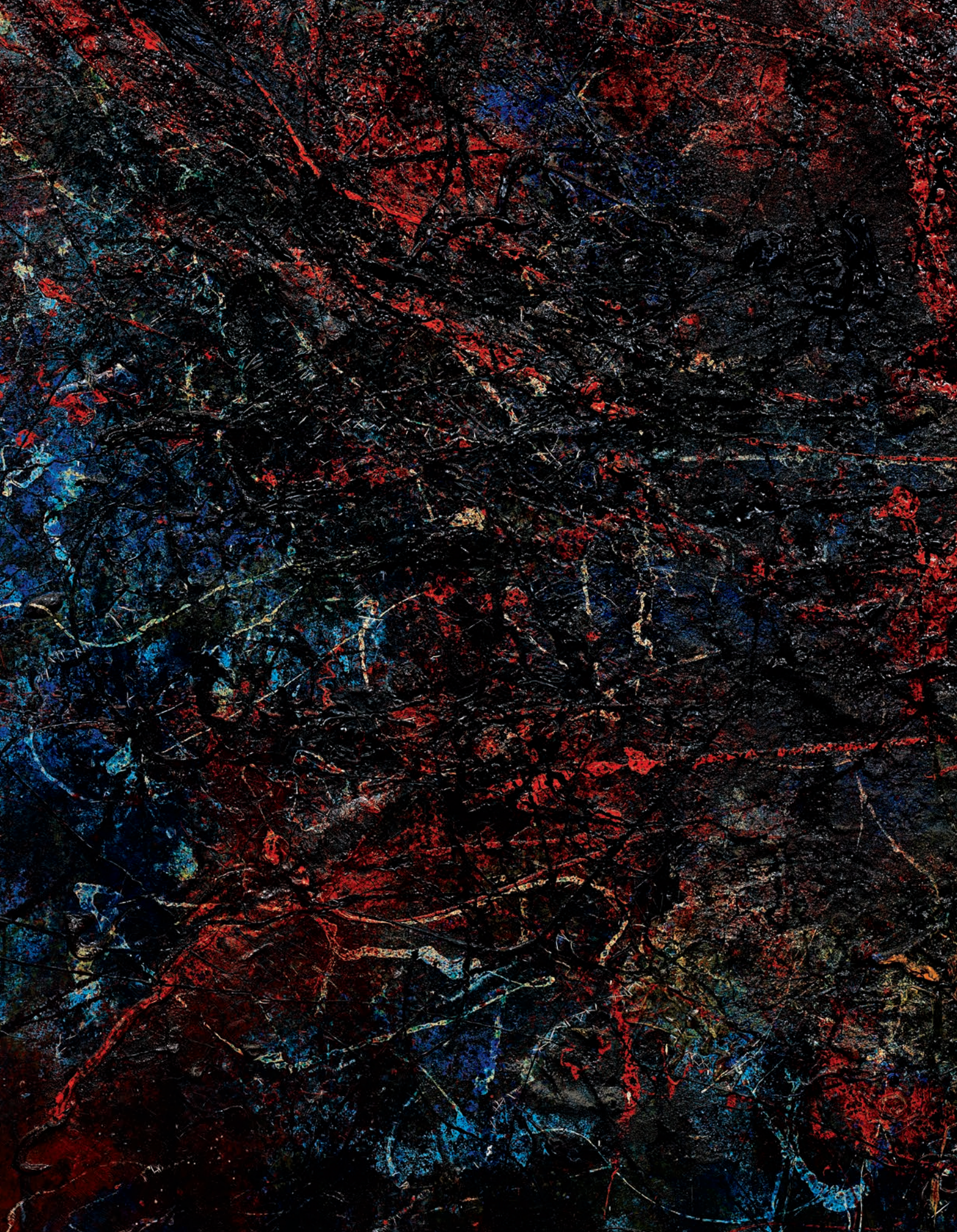
By the early 1950s Imai was one of the most promising artists in Japan. Ever curious, he moved to Paris in 1952 and attended the Académie de la Grande Chaumière and the Sorbonne to study medieval history and philosophy. He immediately became part of the dynamic international art scene in Paris and befriended Sam Francis, who introduced him to the critic and dealer Michel Tapié in 1955. After this Imai's earlier tentative abstraction, in the style of Fauves, disappeared to make way for his passionate experimentation with the material of paint and the realm of the subconscious as visualized in the artist's gestural engagement with the canvas. Art Informel was a catalyst for Imai as it shed new light on the affinity between the postwar vanguard and the philosophies and calligraphic mode of expression of the East.

In 1956 Imai was assigned by the artist Taro Okamoto, another key figure in postwar Japanese art, to help organize an exhibition to present the best of avant-garde art to the Japanese audience. The exhibition was entitled *Sekai: Konnichi no bijutsu (The World: Today's Art)* and became the first instance in which actual works by such *autre* artists such as Jean Dubuffet, Jean Fautrier, Lucio Fontana, and Karel Appel, all selected from Tapié's collection, reached Japanese soil, toured multiple cities, and prompted what was memorably termed "the Informel whirlwind." In the summer of the following year, Imai traveled back to Japan taking with him both the painter Georges Mathieu and Tapié. The trip was a triumphant homecoming for Imai as, earlier that year in February, he had successfully opened his first solo exhibition in the legendary Galerie Stadler in Paris.

*Lava* was created at this key moment in Imai's life. As one of the celebrated works in this debut solo exhibition, the gallery owner Rodolphe Stadler acquired the painting for his own personal collection. Imai's work of this time was particularly appreciated for its unique sense of color and his ability to evoke an expanding space through flying paints spreading like a spider web. In *Lava* Imai appears to reference *Wu Xing*, or the Chinese philosophy of the Five Elements, a core concept of the Asian understanding of nature and ecology. According to this philosophy, each element corresponds with a component in nature: wood, fire, earth, metal, and water. And each of these elements is also associated with a particular color: green or blue for wood, red for fire, yellow for earth, white for metal, and black for water. All of these colors dance across the canvas in *Lava* creating a vision of a volcanic eruption and an ensuing formation of the primordial world—an appropriate tribute to Imai's own beginning as an internationally active artist.

**Provenance: Japan**







◦ **28. Jiro Yoshihara** 1905-1972

*Untitled*, circa 1965

oil on canvas

19½ x 24 in. (50 x 61 cm)

Signed "Yoshihara" lower right.

**Estimate**

\$500,000-700,000

**Provenance**

Private Collection, Aichi

Private Collection, Tokyo



**Provenance:** *Japan*



yoshihara



Jiro Yoshihara, the founder of the Gutai Art Association in 1954, was a self-taught avant-garde painter whose career crossed over from the prewar vanguard moment to the postwar art scene in Japan. An heir to a cooking oil wholesaler in Osaka, Yoshihara was groomed since childhood to possess the qualities of a leader and, in 1954, established Gutai with some fifteen young painters who gathered together around this charismatic vanguard figure. Yoshihara led the group until his death in 1972 with a motto of “doing what nobody has done before” and proclaimed in the group manifesto that Gutai pursued the essence of material, shedding all preconceived notion of art, matter, and man in his milieu.

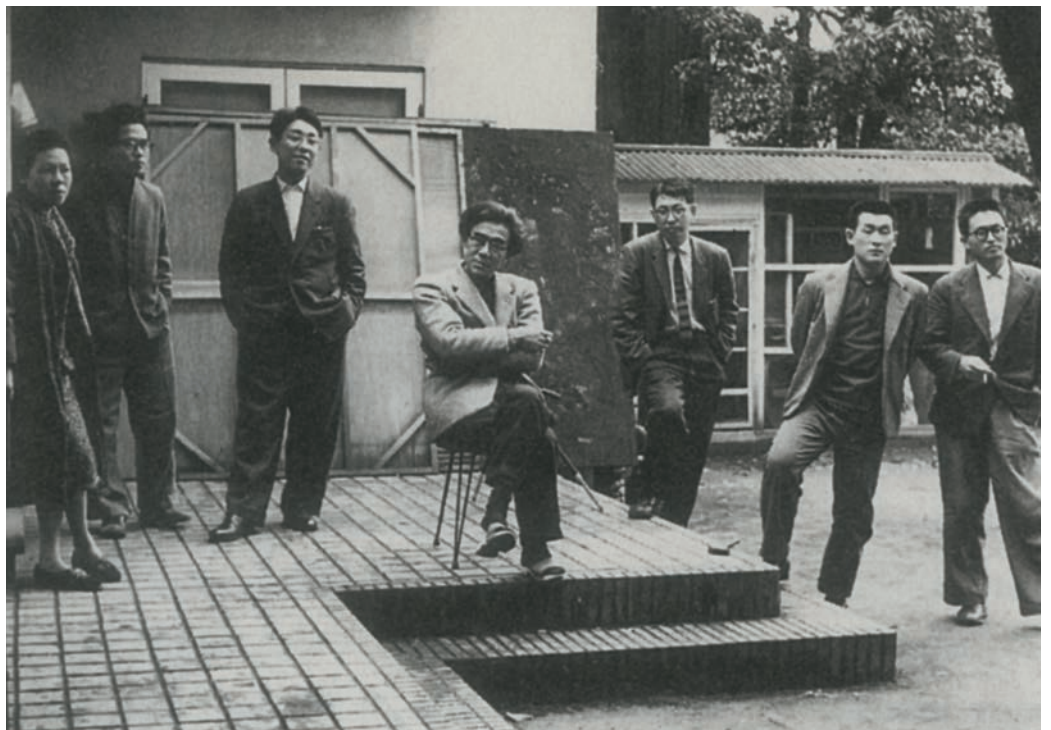
As a painter, Yoshihara’s status had been solid in the Japanese art world since the 1930s. Solo exhibitions presenting his early paintings in the mode of Surrealism and geometric abstraction won critical acclaim not only in the Kansai region in western Japan but also in Tokyo, the center of the Japanese art world. The motif of the circle, which later became known as Yoshihara’s life’s work, had already appeared in some of the early compositions as one of the variation of forms he was investigating. However, it was not until the mid-1960s that Yoshihara began his examination of the motif in earnest. For an exhibition catalogue of his solo exhibition in 1967, he wrote, “I have been painting circles, and circles only these days. They are convenient.” After years of experiments in style, composition, color, and texture, he purged all extraneous concerns and reached the simple line of a circle that can embody infinite potentials for expression.

One of the first important instances in which the motif of the circle acquired a significant meaning for the artist, as well as to Gutai as a group, was the use of his 1962 circle painting as a sign for the Gutai Pinacotheca, a warehouse in Osaka converted into an exhibition space for the group artists’ works. Yoshihara’s decision to position this motif as such indicates the crucial importance of the circle for him. In fact, he began the series of circle paintings soon after the opening of Pinacotheca. Some of the early circle paintings carried over the touch of Art Informel characteristics; gestural as well as textual in rendition in oil on canvas. The surface and the line began to be smoothed out, approaching a more graphic sensibility in works after 1964.

In this sublime work, *Untitled*, the deep ochre circle starkly floats on the pitch dark background, representing one moment of sublimation of this motif in Yoshihara’s decade-long obsession with it. Upon close observation, one can clearly detect traces of brushstrokes within the thick line of this circle. Unlike the calligraphic movement in lines that Yoshihara used in his 1950s abstract experiments, this work exposes a much slower passage of time through the accumulation of strokes; Yoshihara was painting rather than writing. According to Mr. Koichi Kawasaki, former Director of the Ashiya City Museum of Art and History, Japan, and a leading authority on Gutai, the painting was executed circa 1965. It also carries a Certificate of Authenticity Registration issued by the Japan Art Dealers Association. As a number of his last works used stroke shapes of Japanese letters, mostly Kanji characters, one can only assume that in his last years Yoshihara was searching for the thin line between painting and writing.

**“In Gutai Art, the human spirit and matter shake hands with each other while keeping their distance. Matter never compromises itself with the spirit; the spirit never dominates matter. When matter remains intact and exposes its characteristics, it starts telling a story and even cries out.”**

Jiro Yoshihara



Gutai members at  
Yoshihara's studio,  
ca. 1959



**29. Kazuo Shiraga** 1924-2008

*Untitled BB64*, 1962

oil on canvas

31 $\frac{7}{8}$  x 45 $\frac{5}{8}$  in. (81 x 116 cm)

Signed “白髪 一雄 [Shiraga Kazuo]” lower left.

**Estimate**

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

**Provenance**

Galerie Stadler, Paris

Gallery Georg Nothelfer, Berlin

Private Collection, Tokyo

**Literature**

*Kazuo Shiraga*, exh. cat., Gallery Georg Nothelfer, Berlin, 1992, p. 64

**“When, on discovering my true nature, I decided to cast off all the existing uniforms and be naked, figuration shattered into fragments and I dropped my painter’s knife which broke in two. [...] One day I swapped my knife for a piece of wood, which I rejected out of impatience. I tried with my bare hands, with my fingers. Then, convinced I needed to be even bolder, I went even further and that is how I came to feet. That was it! Painting with the feet.”**

Kazuo Shiraga

















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

**Provenance:** *Japan*

In 1955 Kazuo Shiraga wrote in the *Gutai* journal:

*In front of me lay an austere road to originality. Run forward, I thought, run and run, it won't matter if I fall down... Let me do it with my hands, with my fingers. Then, as I ran, thinking that I was moving forward, it occurred to me: Why not feet? Why don't I paint with my feet?*<sup>1</sup>

Kazuo Shiraga is one of the leading artists in the Gutai Art Association, founded by the painter Jiro Yoshihara (1905–1972) in 1954 in the area around Osaka and Hyogo prefectures in western Japan. Gutai enlisted approximately sixty painter-members during its 18 years of existence and led the postwar Japanese art scene to avant-garde innovations truly contemporaneous to the spirit of experimentation shared by artists around the world. Shiraga became the poster-child of this group with his sensational action painting using his bare feet, a method he had already begun to experiment with prior to joining the group in 1955. Famously in that year, for the first Gutai group exhibition in the Ohara Kaikan Hall in Tokyo, Shiraga performed a work entitled *Challenging Mud* in front of curious media and confused critics. Although considered to be one of the key moments in the history of postwar Japanese art, this performance of wrestling mud as an act of painting and the Gutai credo of doing what nobody has done before received a cold shoulder from the art critics of the time. Serious critical consideration of the group grew, instead, outside Japan through the eyes of those who found affinity in the Gutai artists' action-oriented expressions with postwar European and American art movements such as the French critic-dealer Michel Tapié.

*Untitled BB64* is an exemplary work from Shiraga's mature period, a time when he achieved capturing the balance between the beautiful and the grotesque. His long-time interest in classic hero stories such as the action-filled *Suikoden* (*Water*

*Margin*), a fourteenth-century Chinese novel about 108 outlaws, formed his belief that painting must carry force and individualism as strong as those represented by the characters. The thick impasto of his painting was then created by the artist boldly stepping onto blobs of oil paint on an un-stretched canvas laid flat on the floor; after depositing a large amount of paint directly from paint tubes onto the canvas. Shiraga, then, holding onto a rope hung from the ceiling, swung around in the paint as it oozed out from under his feet. As he slipped and turned, his feet created a swoosh of calligraphic lines, turning the colors' entanglement and merging with little care for human intention. In Shiraga's work, the paint as material became both the subject of the work and an agent of the artist's body reviving his presence in mind each time it is seen by the viewer. In 1958 art critic Harold Rosenberg observed that the emergence of postwar American abstraction was a rediscovery of the canvas "as an arena in which to act" by the artists. Shiraga's audacious act of stepping literally onto the canvas began in 1954 and anticipated this expansion of the field of painting.

Along with Shiraga, many of the early Gutai artists during the late 1950s to early-1960s placed a strong emphasis on tracing physical movements in their work. The tendency relates to Tachisme and Art Informel in Europe, and Abstract Expressionism in the United States, and arose contemporaneously to the activities of Gutai in Japan. In all these artistic movements it was the postwar angst exposed in existentialist philosophy that urged artists to grasp the reality by corporal action, textual concentration, and tackling the subject of exploration of the human subconscious. Part of Gutai, and most significantly Shiraga's, uniqueness lies in an unfettered access to a playful approach to artistic mediums, which may have resulted fortuitously from Japan's shorter history of engagement with the tradition of oil painting introduced to the country in the late 19th century.

1. Kazuo Shiraga, "Koi koso," originally published in the journal *Gutai*, no. 3 (20 October 1955), p. 22. Reprinted in Alexandra Munroe, *Scream Against the Sky: Japanese Art After 1945* (New York: Harry N. Abrams, 1994), p. 373.



**30. Yoshishige Saito** 1902-2001

*Work*, 1963

oil on plywood, marked with electric drill

71 $\frac{5}{8}$  x 47 $\frac{3}{4}$  in. (181.9 x 121.2 cm)

Signed and dated, "Y.Saito 63 斎藤義重 [Yoshishige Saito]" on the reverse.

**Estimate**

\$250,000-350,000

**Provenance**

Tokyo Gallery, Tokyo

Sotheby's, New York, *Japanese Works of Art*, March 29, 1996, lot 42

Acquired at the above sale by the present owner

**Exhibited**

Lausanne, Palais de Rumine, Lausanne Cantonal Museum of Fine Arts, *Premier Salon International de Galeries Pilotes*, June 20 - September 22, 1963

Munich, Galerie Friedrich + Dahlem, *Yoshishige Saito*, April 15 - May 17, 1964

Oslo, Kunsternes Hus, *Internasjonal Kunst i Norsk Eie*, November 6 - November 28, 1971

Tokyo, Tokyo Metropolitan Museum, *Saito Yoshishige*, February 9 - March 25, 1984, then traveled to Tochigi, Tochigi Prefectural Museum of Fine Arts (April 7 - May 6, 1984), Hyogo, Museum of Modern Art Hyogo (May 19 - June 24, 1984), Okayama, Ohara Museum of Art (July 3 - August 5, 1984), Fukui, Fukui Fine Arts Museum (August 11 - September 2, 1984)

**Literature**

N. Yusuke (ed.), "Yoshishige Saito", *Mizue*, July, no. 880, 1978, p. 39, no.110

*Saito Yoshishige*, exh. cat., Tokyo Metropolitan Museum, 1984, pp. 92-93, no.150









**“As I see it, abstract painting moves from the mind towards things. But Eastern painting isn’t mediated by things. On the contrary, it moves from things to ideas.”**

Yoshishige Saito

Yoshishige Saito was born at the cusp of the Meiji (1868–1912) and Taisho (1912–26) periods, two of the eras in early twentieth century Japan that marked the conclusion of the first phase of the country’s fervent Westernization and industrialization and the beginning of its embrace of decadent modernity. Already as a teenager, Saito showed a great interest in art, particularly painting, and was exposed to a wide range of experimental visual and performing arts, literature, and film.

His encounter with Japan’s early avant-garde movement MAVO in 1923 was the first turning point in his formative years. Led by Tomoyoshi Murayama (1901–1977) who recently returned from Weimer Germany, MAVO proposed an explosive alternative to the tame academicism of Japanese modern art of the time. Their activities included the incorporation of everyday materials into art, experimental theater and happenings, as well as socially engaged design and architecture projects, all of which set a precedent for the postwar blossoming of the Anti-Art movement from the late 1950s. Saito was awe-struck by Murayama’s uninhibited creative imagination and from the mid-1920s to around 1930 he nearly abandoned his practice in painting, spending much of his time on critical writing.

During the 1930s, inspired by Russian Constructivism, Saito resumed his work as an artist, producing relief paintings and sculptures whose geometric quality proved consistently important to the artist as it resurfaced repeatedly in his postwar creations like *Work* from 1963 and in many other installation works produced in his last years. However, in the decade imminently facing the start of World War Two, Saito’s unconventional three-dimensional works using plywood, strings, and plastic placed him against the conservatism of officially administrated exhibitions. Rather than compromising under the circumstances, the

challenge only encouraged him to embark on a life-long search for the expression that lies between the realm of painting and sculpture.

Similar to his friend and contemporary Jiro Yoshihara (1905–1972), who founded the Gutai Art Association to lead a new generation of avant-garde artists in the postwar years, Saito was a crucial teacher to many younger artists and transmitted the legacy of prewar vanguard movements to the new era of avant-gardism. At the same time, Saito attained critical acclaim with a series of plywood-based works of the late 1950s to the 1960s. The momentum of this achievement came with the second turning point in his life—a trip to Italy for his participation at the thirtieth Venice Biennale in 1960. Saito discovered the works of Lucio Fontana that confirmed the global relevancy of Saito’s quest as an artist—to find the space where the distinction between the two-dimensional and the three-dimensional is annihilated for the sake of a new time-space relation.

It was this absolute confidence in his own mission that led him to boldly cut into a surface of plywood with an electric drill. In contrast to their agitated appearances, the drill works that debuted in late 1960 were a sign of liberation from the conventions of art that he constantly fought against. As Saito clarified in later years, his focus was not on “an end product (*mono*)” but on “an event (*koto*)” of art making.<sup>1</sup>

In this series, Saito’s quest for the uncharted creative sphere finally merged with his early interest in the action-filled MAVO and his more recent engagement with the anti-Modernist works of Fontana. Lastly, but not least, his presence as a guiding light for the new generation of artists during the 1960s left an enormous impact on a group of artists who later formed Japanese conceptual art movement Mono-ha (School of Things).

1. *The Retrospective Exhibition of Saito Yoshishige* (Tokyo: The Committee of the Retrospective Exhibition of Saito Yoshishige, 2003), p. 93.



◦ **31. Tatsuo Kawaguchi** b. 1940

*Stone and Light*, 1971-89

stone and fluorescent light

19¾ x 93¼ x 14⅞ in. (50.2 x 236.9 x 35.9 cm)

Signed "Tatsuo Kawaguchi" on the stone element. This work is number 5 from an edition of 5 unique variants.

**Estimate**

\$150,000-250,000

**Provenance**

Acquired directly from the artist by the present owner

**Exhibited**

Tokyo, Tokyo Metropolitan Art Museum, *10th Contemporary Art Exhibition of Japan: Man and Nature*, May 10 - May 30, 1971, later traveled to Kyoto, Kyoto Municipal Museum of Art (1971) (variant 1 exhibited)

Paris, Centre Georges Pompidou, *Japon des avant gardes, 1910-1970*, 1986 (variant 1 exhibited)

Tokyo, The National Museum of Modern Art, *Unfinished Century: Legacies of 20th Century*, January 6 - March 10, 2002 (variant 1 exhibited)

Chiba, Chiba City Museum of Art, *Relation - Tatsuo Kagaguchi*, 1997 (variant 3 exhibited)

Tochigi, Utsunomiya Museum of Art, *Positions Towards Infinity: Works of Tatsuo Kawaguchi in the 1970s*, June 12 - July 13, 2008

Seoul, Seoul National University, Museum of Art, *Re: Quest Japanese Contemporary Art since the 1970s*, 2013 (variant 4 exhibited)

London, Simon Lee Gallery, *FIVE DECADES, Sculpture and Works on Paper: Koji Enokura, Noriyuki Haraguchi, Tatsuo Kawaguchi, Noboru Takayama*, June 9 - July 25, 2015

*Stone and Light* (variant 1), 1971 is in the permanent collection of the Takamatsu City Museum of Art, Takamatsu.

*Stone and Light* (variant 2), 1976 was commissioned by the the Louisiana Museum of Modern Art, Humlebæk, Denmark.

*Stone and Light* (variant 3), 1989 is in permanent collection of the Chiba City Museum of Art, Chiba.



**“I do not try to convey my ideas  
through my works. Thoughts emerge  
from the works. It is the viewers that  
make them emerge. Therefore, I am  
not in the background of the works  
but together with the viewers in front  
of the works.”**

Tatsuo Kawaguchi





**“I don’t think visual art is necessarily just about the sense of vision... I am making the invisible darkness even more invisible, thereby making a breakthrough in the artistic discourse that prioritizes the issue of vision.”<sup>1</sup>**

Tatsuo Kawaguchi

A graduate of Tama Art University in Tokyo, Tatsuo Kawaguchi is best known for works that incorporate a variety of materials ranging from stones and seeds to metal and light. Despite his initial training in painting, he has been critically rethinking the role of art as an agent of paradigm shift—from art as representation to art as relation—since the 1960s. In 1965, along with eight other artists, Kawaguchi formed Group I in his hometown of Kobe in Hyogo prefecture. One of the most iconic works and the de facto manifesto of Mono-ha (School of Things) came out of this group was *Phase—Mother Earth* (1968) by his fellow artist Nobuo Sekine (b. 1942). *Phase* was an outdoor happening in which the group artists, including Kawaguchi, collectively dug a deep cylindrical hole on the ground in a park as they simultaneously built a cylinder in the exact same shape above the ground next to the hole using the soil from the hole. After completion, the artists promptly returned the soil back into the hole essentially erasing the act of making. The experience of taking part in this outdoor ephemeral installation left a lasting influence on how Kawaguchi would later approach his art making.

For example, in 1970 he created an important series of twenty-four photographic records of an outdoor installation *Land and Sea* that examined what may be called relational existentialism. The four wooden planks were laid neatly on the beach with each plank’s one end clinging to the sand beach while the

other end submerged into the edge of water. The photographs recorded the passage of time as it is revealed to our eyes as the ebb and flow. *Land and Sea* visualized the ocean’s tidal shifts, a phenomenon of a cosmic grandeur that is constantly occurring, in a scale perceivable by man.

This relational thinking continued in the creation of another iconic work by Kawaguchi, *Stone and Light*. As a sculpture, it opens up a new perspective into the world by the stark contrast between the stillness of the stone and the constant electric current inside the fluorescent tube that pierces through the stone. The choice of the materials was a result of the artist’s skepticism in painting to effectively capture the concept of time. By juxtaposing the immobile dark presence of the stone and the ephemerality of light, Kawaguchi produced a kind of visualization device that allows us to sense a series of extreme ends in the spectrum of environment in which we exist—stillness and movement, darkness and brightness, the ancient and the new.

Kawaguchi has constantly expressed in his work his strong sense of balance in all existence in the world. “Relation” is, to him, a “very effective word to dissect the worldly phenomena.”<sup>2</sup> The essence of *Stone and Light* is not so much in its material nature but more in its function as a generator of a new relation between art and our sphere of living.

1. <http://www.tatsuokawaguchi.com/relations/future.htm>  
2. Originally in *Kawaguchi Tatsuo—Sealed Time*, exh. cat. (Mito Art Tower, 1998), republished in <http://www.tatsuokawaguchi.com/relations/01.htm>.





◦ **32. Lee Ufan** b. 1936

*From Line*, 1979

oil and mineral pigment on canvas

36 x 46 in. (91.4 x 116.8 cm)

Signed and dated "L. UFAN 79" lower right;  
further signed and titled "From line No.

790147 L. Ufan" on the reverse.

**Estimate**

\$400,000-600,000

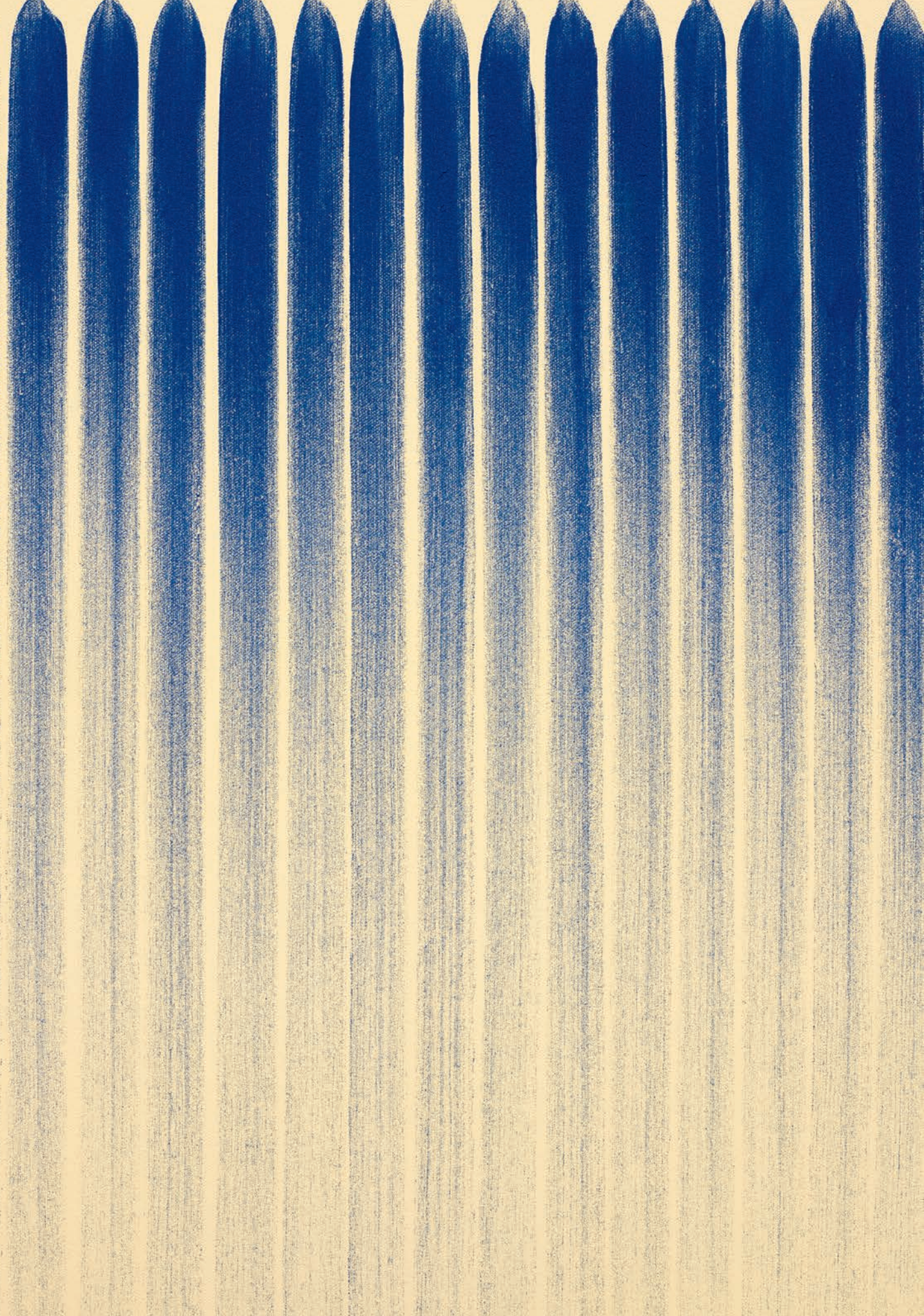
**Provenance**

Private Collection, Korea

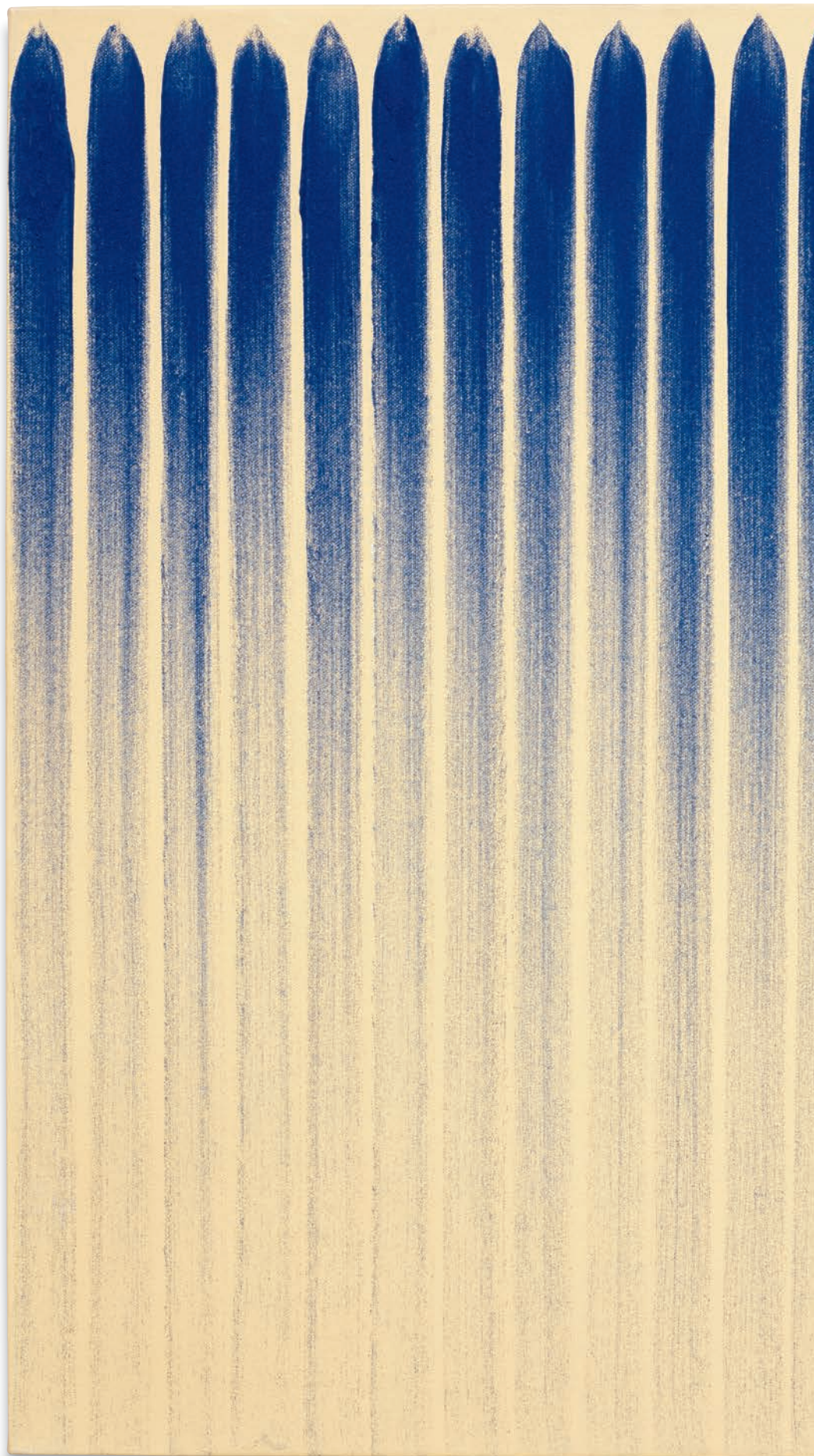
Private Collection, Japan

**Provenance: *Japan***

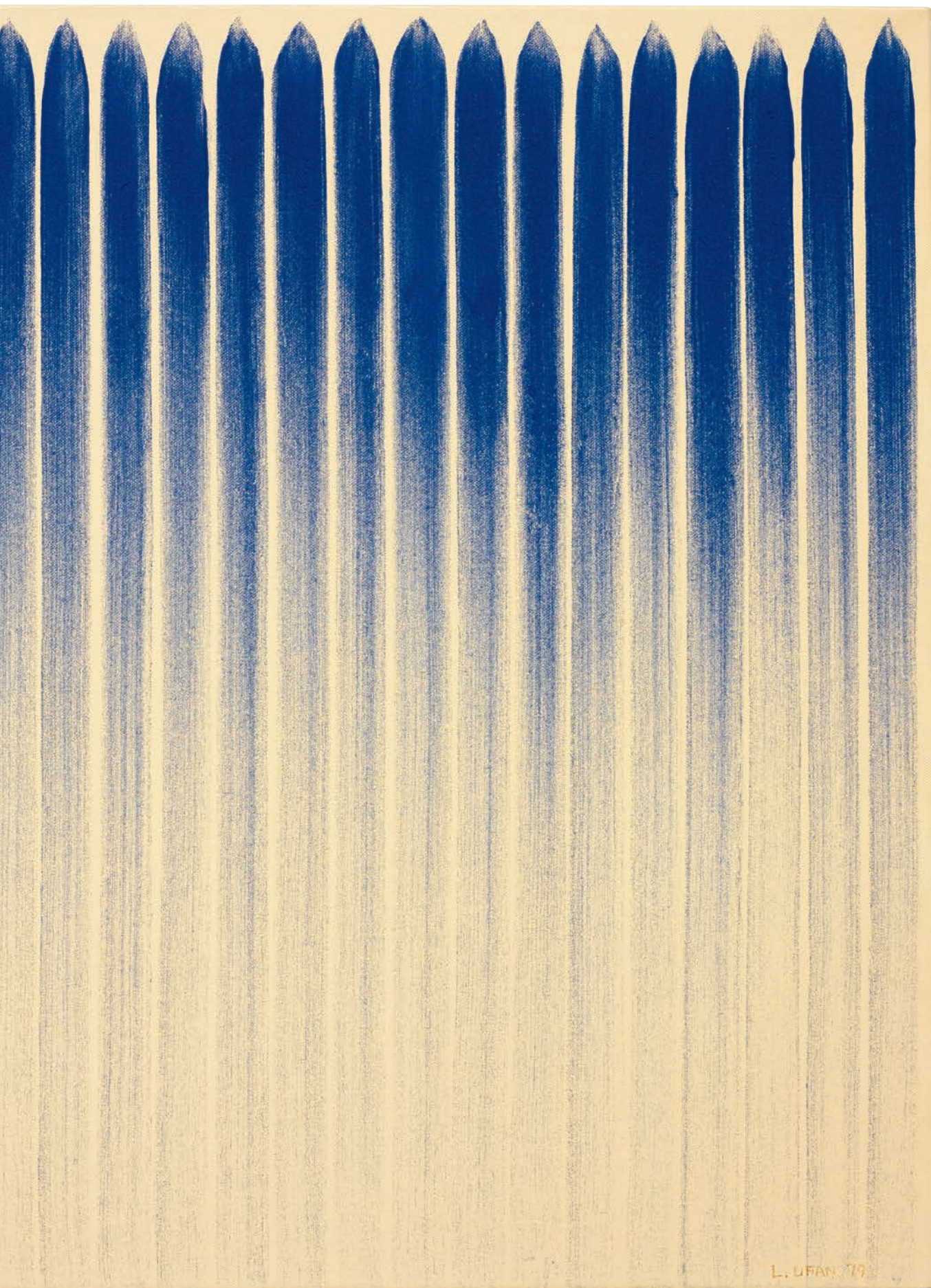




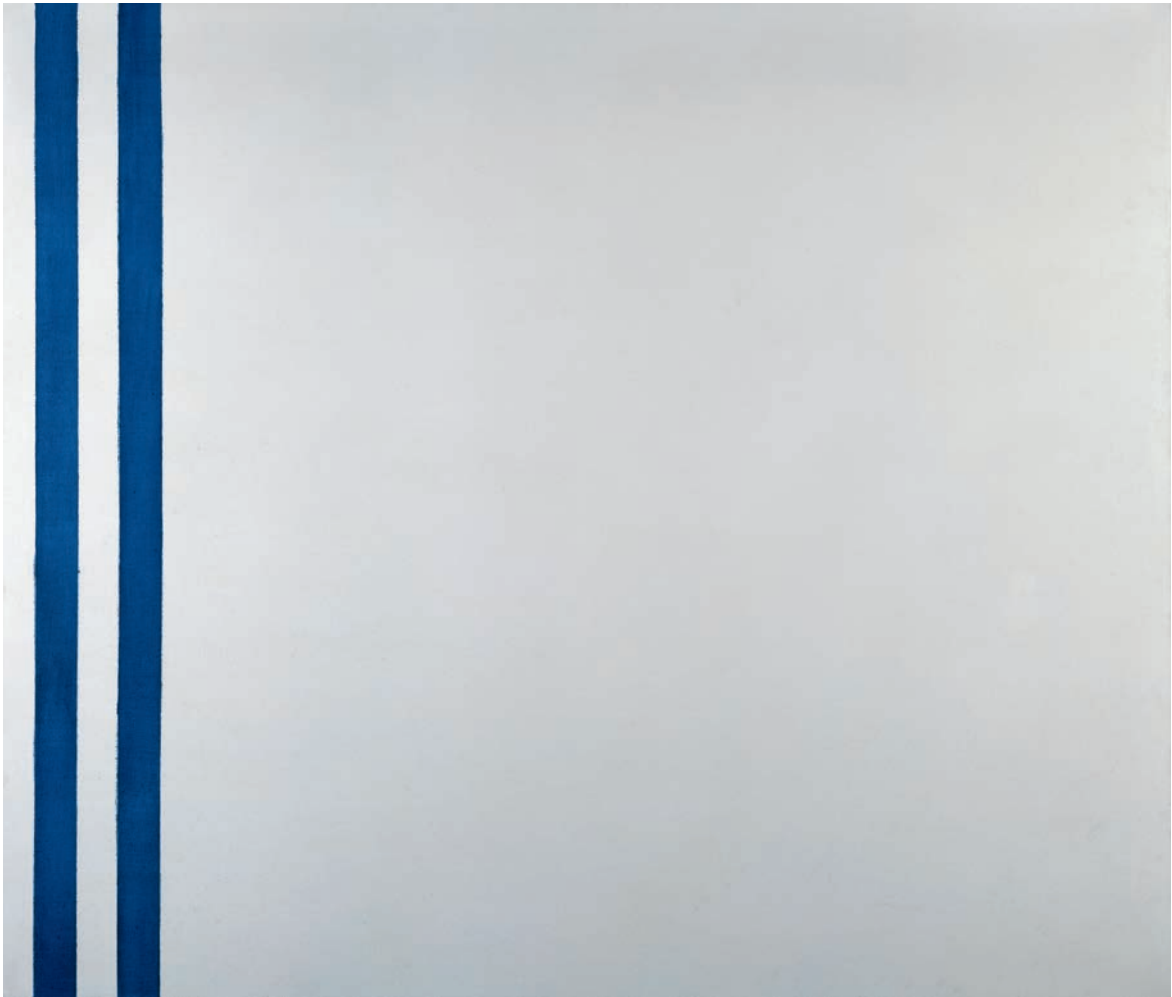












**Barnett Newman, *Shimmer Bright*, 1968.**  
Oil on canvas, 72 x 84 ¼ in. (182.9 x 214 cm), The Metropolitan Museum of Art, New York © 2015 The Barnett Newman Foundation, New York/Artists Rights Society (ARS), New York

**Provenance: *Japan***

**“It goes without saying that the entire world, whether wilderness and natural objects or urban space and industrial products, is already concealed by images that have lost their exteriority. Generally speaking, we can see gesture as an artistic act that cuts into and opens up holes in the systemized fiction of the everyday environment determined by assumed values.”**

Lee Ufan

Prolific as a critic, Lee Ufan played a key role in the late 1960s as an ideologue for the artists who came to be identified with Mono-ha (School of Things), an artistic movement that emerged from the examination of a relationship between man and matter. Lee established his unique theoretical point of view and artistic methodology based on his inquiry into Eastern philosophical traditions combined with his study of Western philosophy and contemporary structural theories. His polemics articulated an aspect of the Mono-ha artists’ pursuit of a critique of modern rationalism that proclaimed a hierarchical relationship between man as the author and material as his subject. In contrast to this classical human-centered worldview, Lee proposed that the realization of constant change in one’s state of being in relation to his/her surroundings was the catalyst to a world dominated by illusory representational art.

From the early 1970s this conviction informed his painting series *From Line* and *From Point*, both concentrating on the method of repetition. The composition of *From Line* literally reflects the artist’s presence in front of the canvas with brushstrokes faithfully recording his tactile handle of rigidity and fluidity at once rather than an image of the world as viewed and processed by his mind. His disciplined hand senses and follows subtly and gradually the changing tension from the brush as it leaves ink onto the surface. Lee possesses such a sophisticated skill as his calligraphic practice began when he was a child, growing up in a Confucian household in Korea. His work resonates with the main method of this discipline, which includes repeatedly writing simple dots and lines and copying the masters’ handstrokes until the movement becomes one’s own gestural and mental repertoire.

Lee’s understanding of material characteristics of mineral pigments—their granular nature and the intrinsic sheen they create when applied onto a surface—derives from his early artistic training in Nihon-ga (Japanese-style painting) which traditionally utilizes ink and mineral pigments on paper or silk. These complex process and texture kept evolving over the years and, as Lee himself states, the series *From Point* and *From Line* reached the height of their *raison d’être* around 1978.

While Lee reached his critical position through his dual understanding of Eastern and Western philosophies, these series of paintings, particularly *From Line*, mark the beginning of his search for painterly absolution from representational images by way of the inspiration he found in Barnett Newman. Newman, whose “zip” paintings Lee encountered during his visit to New York in 1971, indicated the possibility of revealing both the painting’s materiality and a metaphysical space beyond that materiality. The minimalist and vertical constitution of Newman’s paintings led Lee to face the canvas with a limited palette, either blue or red, and with a systemic gesture of vertical strokes by his brush.

Theoretically, Lee’s paintings from the 1970s, along with his many critical essays such as “In Search of Encounter” (Deai o motomete), cultivated a field in which the dichotomy of East and West is brought to a close examination so that the mysticism often associated with the image of East is debated as a construct of modernist imagination as the other. The stoic simplicity of his work from this period is more closely related to the artist’s investigation of materialism than to any spiritual or religious traditions.



**Property from a Distinguished New York Collection**

◦ **33. Fred Sandback** 1943-2003

*Untitled (Sculptural Study, Five-part Vertical Construction)*, ca. 1986/2006

turquoise and pink acrylic yarn

dimensions vary with each installation

This work is unique and is accompanied by a letter of authenticity provided by the Estate, registered under Fred Sandback Estate Number 2327.

**Estimate**

\$200,000-300,000

**Provenance**

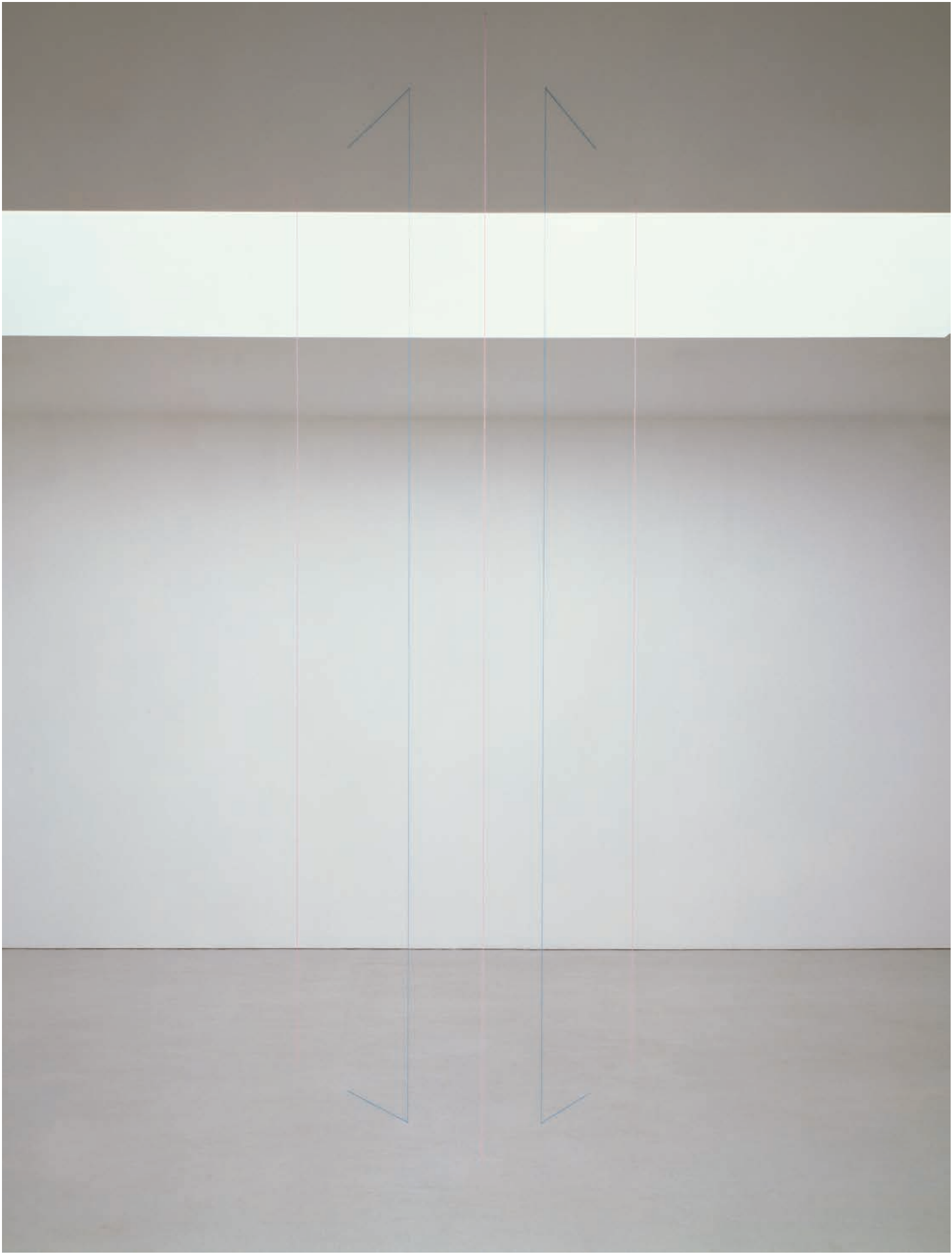
Estate of Fred Sandback

Zwirner & Wirth, New York

Acquired from the above by the present owner

**Literature**

P.M. Lee, *Fred Sandback*, exh. cat., Zwirner & Wirth, New York, 2007, plate 21 (illustrated)





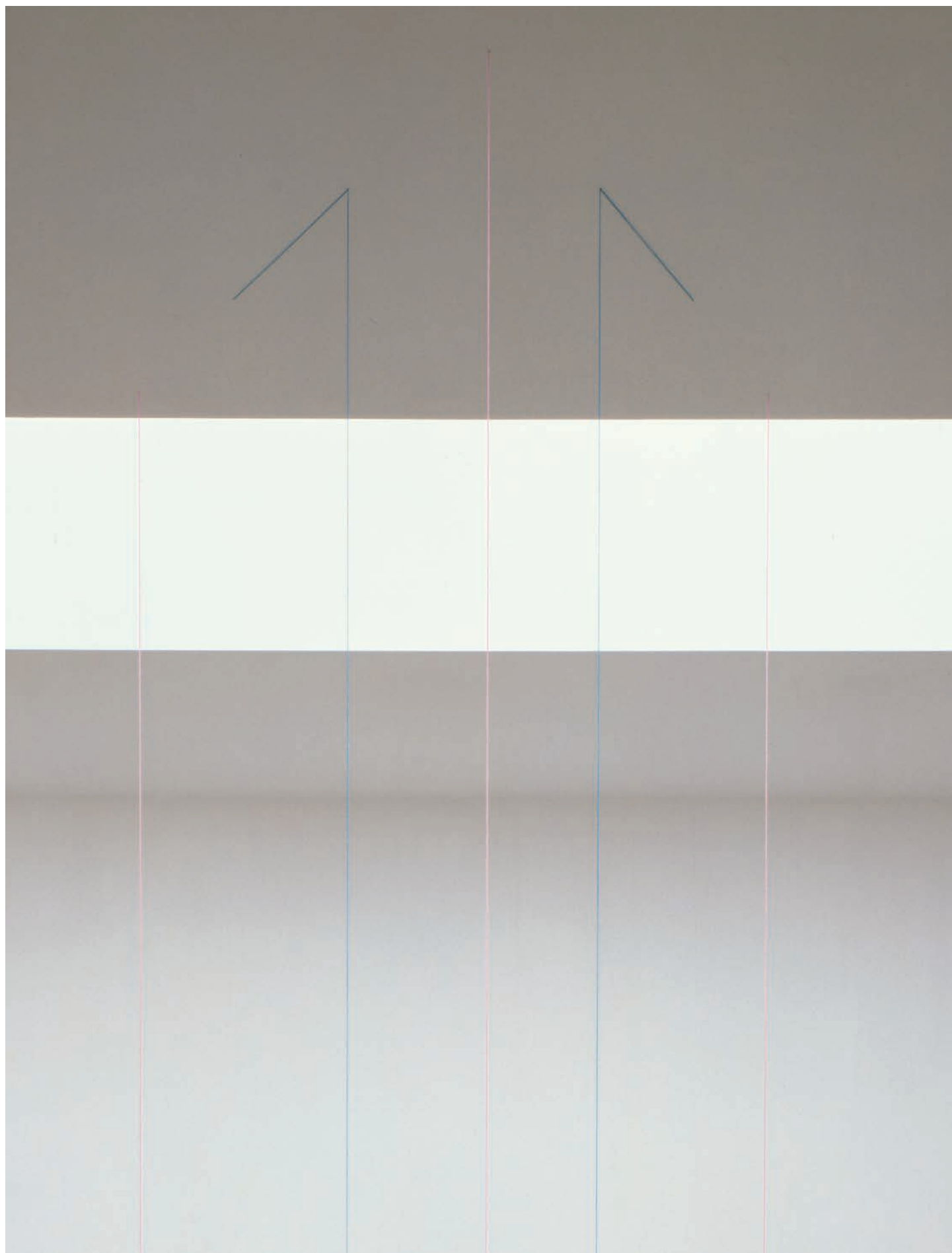
# **“I have my ideas, like melodies that I would like to play, and it’s not predictable because I don’t want to visualize something in advance, otherwise why bother with it?”**

Fred Sandback

Fred Sandback discarded painterly materiality to find the voluminous density of space through very spare and simple means. With acrylic yarn as his only weapon, Sandback has vertically, horizontally and diagonally created and divided up pictorial space. Finding himself frustrated with the conventions of the painting medium, he came to reject what he referred to as “all this excess baggage, all this gestural absurdity, all these decorative precocities in composition.” He turned to his friend sculptor George Sugarman for advice, who aptly replied, “Listen, if you’ve really had enough of all this, you only have to go out and buy a ball of string.” The present lot illustrates that Sandback followed the sculptor’s advice. Other minimalist artists had earlier employed similar techniques, most famously in Sol LeWitt’s use of string to map out and define his compositions, which also conflated the categories of painting and sculpture.

The simple turquoise and pink lines of *Untitled (Sculptural Study, Five-Part Vertical Construction)* echo off each other like music chords, Sandback explains that this color process is anything but calculated, pointing out that “the colors kind of built and played off each other in a way that doesn’t have to do with anybody’s notion of color theory. There’s no this way or that way to it, but it’s very intentional. You’ve got to get the color just right and you push and you pull and you play with it and something hops out at you, and you find another color.” (Fred Sandback, 2002)

Utilizing only color and line, Sandback has re-defined the boundaries of sculpture and the illusion of space. Doors, picture windows, and casement windows are implied, as if some elemental perspective system is being invented anew. By extracting the presence of material substance, Sandback allows the space his sculptures inhabit to become a temporal embodiment of its own provisional illusionism. The clear and definite instructions for the installation of his work become an essential component to his practice, allowing his sculptures to live a full life of non-site specificity. The present lot simultaneously delineates and merges into its environment. In this way, the work and its relation to place and the conditions of beholding are constantly expanding. As the artist has commented, “if I take this sculpture and if I put it in your house, with the same dimensions, firstly there is a different situation, it’s your house, it’s that moment there, the time of year will be different, the audience will be different....” (Fred Sandback, 1992)





Property from an Important Private Collection

**34. Thomas Schütte** b. 1954

*Maschine*, 1993

4 wax figures, wood, fabric, metal armature, electric motor and rubber gasket

overall dimensions 71¼ x 134 x 122 in. (180.9 x 340.4 x 309.9 cm)

each figure 16¼ x 6 x 7 in. (41.3 x 15.2 x 17.8 cm)

**Estimate**

\$1,800,000-2,500,000

**Provenance**

Produzentengalerie, Hamburg

Phillips de Pury & Company, New York, *Contemporary*

*Art Part I*, May 11, 2006, lot 69

Acquired at the above sale by the present owner

**Literature**

*Rubell Family Collection: Highlights & Artists' Writings*

*Volume 1*, Miami, 2014, p. 98 (illustrated)





**“You can make real cinema by placing things so that people can move through the space properly—so that the exhibition visitors become actors themselves.”**

Thomas Schütte







Thomas Schütte's influence on the landscape of contemporary art cannot be understated. Having experimented in a variety of media, including photography, painting, drawing and sculpture, he has created an oeuvre that is as profound as it is expansive. Disregarding institutionalized modes of classification he continuously sought to test his limits in a prodigious effort to establish a singular artistic lexicon, ultimately generating a conversation among his objects, materials and his audience. The present lot *Maschine*, 1993 is no exception to his provocative artistic tendencies. Through its mechanized kinetic energy and the astounding detail in which the figures are rendered, *Maschine* is situated at the intersection of the majestic and the bizarre, of farce and misfortune, as the figures transcend their outlandishness and are subjected to the direction of much greater authority. As we are forced to reckon with the work's off-putting dynamic, Schütte has commented, "The things you cannot talk about—these are essential. I believe that material, form and color have their own language that cannot be translated. Direct experience is much more touching than media, photographs and so on" (Thomas Schütte, *Thomas Schütte*, London, 1998, p. 22)

In the present lot, Schütte continues his investigation of the concept developed in his *United Enemies* series, originating during his residency spent in Italy in a tense political climate in which multiple politicians were jailed for corruption. The figures, swathed in multi-colored robes bound at the waist, are not intended to be in the likeness of any person, but rather are universal in their

representation. Exceptionally abstracted to suggest enormous tension, their faces are wrinkled, brows furrowed, lips pursed, all intimating at the abating power of the ruling class. Of the series, the artist explains, "...With these (sculptures) the approach towards the diversity of figurative sculpture takes the form of detailed exaggerated physiognomies, even the distortion of the caricature. The sculptures go beyond the caricature and the grotesque. We are presented with barely likeable types and characters who, themselves powerful, seem molded by larger powers." (*Ibid.*, p. 63) At differing levels, the figures stand resolutely atop their steel armature, engaged in a silent exchange, perpetually in pursuit of the other as the arms rotate them away.

The artist's propensity to push the boundaries of the themes within his work and his use of media as a whole can certainly be understood as a symptom of his education under his "merciless" teacher, Gerhard Richter. Schütte has reflected, "He [Richter] was definitely the main influence on how I work. He had the approach that if you can't continue in one direction, you can switch to another. If I'm stuck, I don't spend my weeks in misery, I change direction, switching between problems, media or scale. What I learned from Richter is that even with a limited field you can create a rich story with one's work, if you work every day" (Thomas Schütte, "Judgement days", *Tate Etc.*, no. 23, 2011). In *Maschine*, the schematic means are at once elementary and refined, stratified expressions of production consistently referencing the audience to our role as both viewer and participant.

Gerhard Richter, *Mund*, 1963.  
Oil on canvas, 26 $\frac{3}{4}$  x 29 $\frac{1}{2}$  in.  
(67 x 74 cm), The Art  
Institute of Chicago  
© Gerhard Richter 2015





**35. Anselm Kiefer** b. 1945

*Die Ordnung der Engel*, 2007

paint, clay, ash, chalk, iron, cotton and linen dresses  
on panel

112¼ x 55¼ in. (285.1 x 140.3 cm)

Titled "die Ordnung der Engel" along the upper edge.

**Estimate**

\$800,000-1,200,000

**Provenance**

White Cube, London

Private Collection, Berlin

Private Collection

Sotheby's, London, *Contemporary Art Evening Auction*,  
February 15, 2012, lot 55

Private Collection, Hamburg (acquired at the above sale)

Acquired from the above by the present owner







Hieronymus Bosch, *The Flight and Fall of Saint Anthony*.  
National Museum of Ancient Art,  
Lisbon, Portugal/Bridgeman Images

# **“I think a great deal about religion because science provides no answers.”**

Anselm Kiefer

Anselm Kiefer draws much of his inspiration from German culture and the idea of Vergangenheitsbewältigung (“coming to terms with the past”) in the wake of World War II. Born in 1945, the same year the war ended, Kiefer grew up witnessing his homeland’s rebuilding in the fallout of unspeakable horror. His ensuing interest in mysticism, symbolism, mythology and religion came very early in his journey as an artist, finding mentorship under Joseph Beuys and even living for three weeks with Dominican monks to take part in their daily rituals. It is no wonder that he is considered to be one of the most important and enduring artists of the past century as his ability to confront major themes of faith, history and metaphysics come about effortlessly in his work.

Anselm Kiefer’s *Die Ordnung der Engel*, (*Hierarchy of Angels*) leads the viewer on a spiritual journey. The title refers to writings by Pseudo-Dionysius the Areopagite, dating back to circa 650–c. 725 C.E. In his texts he refers to a “celestial hierarchy” that classifies angels into ‘Orders’ and ‘Choirs’ who exist between heaven and earth dutifully protecting God. Interestingly, this text is found in both early Jewish and Christian tradition. The angelic forms in the present work at first appear to be fleeing the scorched earth in the wake of a catastrophic event. Yet the two forms on the left are headed downwards, either tumbling or willfully returning to the surface below. One is unsure if the devastated celestial orb is referring to a biblical event such as man’s fall to original sin or a war-torn battlefield. Despite the ominous torn landscape, the composition as a whole is undeniably beautiful. The presence of these “angels” provides the viewer with a sense of hope and liberation, suggesting that renewal following tragedy is always possible.

Kiefer interweaves space and time in his imagery. Past, present, and future is simultaneously working together, moving in the same direction and in all directions at once. Indeed these ideas are relevant to the destruction seen across Europe following World War II, where a single building or place could be occupied by multiple histories and events. Kiefer illustrates this idea of multiple histories through his use of mixed media, building on the surface of his works using thick impasto and materials such as iron and ash, and, as seen in the case of the present work, modern dresses. *Die Ordnung der Engel*, straddles the mediums of painting, sculpture and an operatic stage set due to its highly-textured, worked surface and large scale. Here Kiefer is the artist as alchemist—transforming physical material into the ethereal. As Kiefer himself has expressed, “Alchemy is not to make gold, the real alchemist is not interested in material things but in transubstantiation, in transforming the spirit. It’s a spiritual thing more than a material thing. An alchemist puts the phenomena of the world in another context.” (Anselm Kiefer in an interview with Jackie Wullschlager, *Financial Times*, September 19, 2014)



**“My art springs from my desire to  
have things in the world which  
would otherwise never be there.”**

Carl Andre





**36. Carl Andre** b. 1935

*Sixth Steel Corner*, 1978

steel plates, in 21 parts

each  $\frac{1}{4} \times 19\frac{5}{8} \times 19\frac{5}{8}$  in. (.5 x 50 x 50 cm)

overall  $\frac{1}{4} \times 118\frac{1}{8} \times 118\frac{1}{8}$  in. (.5 x 300 x 300 cm)

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

**Estimate**

\$500,000-700,000

**Provenance**

Paula Cooper Gallery, New York

Sperone Westwater Fischer, New York

Foundation Hisland, Geneva

Galerie Beaubourg, Paris

Mr. and Mrs. James R. Hedges, IV, New York

Gagosian Gallery, New York

Acquired from the above by the present owner

**Exhibited**

New York, Sperone Westwater Fischer, *Carl Andre*, 1978

**Literature**

R. Sartorius, *Carl Andre*, Haags Gemeentemuseum, Den

Haag & Stedelijk van Abbemuseum, Eindhoven, 1987, p. 122

E. Meyer-Hermann (ed.), *Carl Andre Sculptor 1996*,

Haus Lange und Haus Esters Krefeld and Kunstmuseum

Wolfsburg, 1996, pp. 200, 263, no. 1978.50



**“Well sure, my sculptures are floor pieces.  
Each one, like any area on the surface of the  
earth, supports a column of air that weighs—  
what is it?—14.7 pounds per square inch. So  
in a sense, that might represent a column.  
It’s not an idea, it’s a sense of something you  
know, a demarked place.”**

Carl Andre

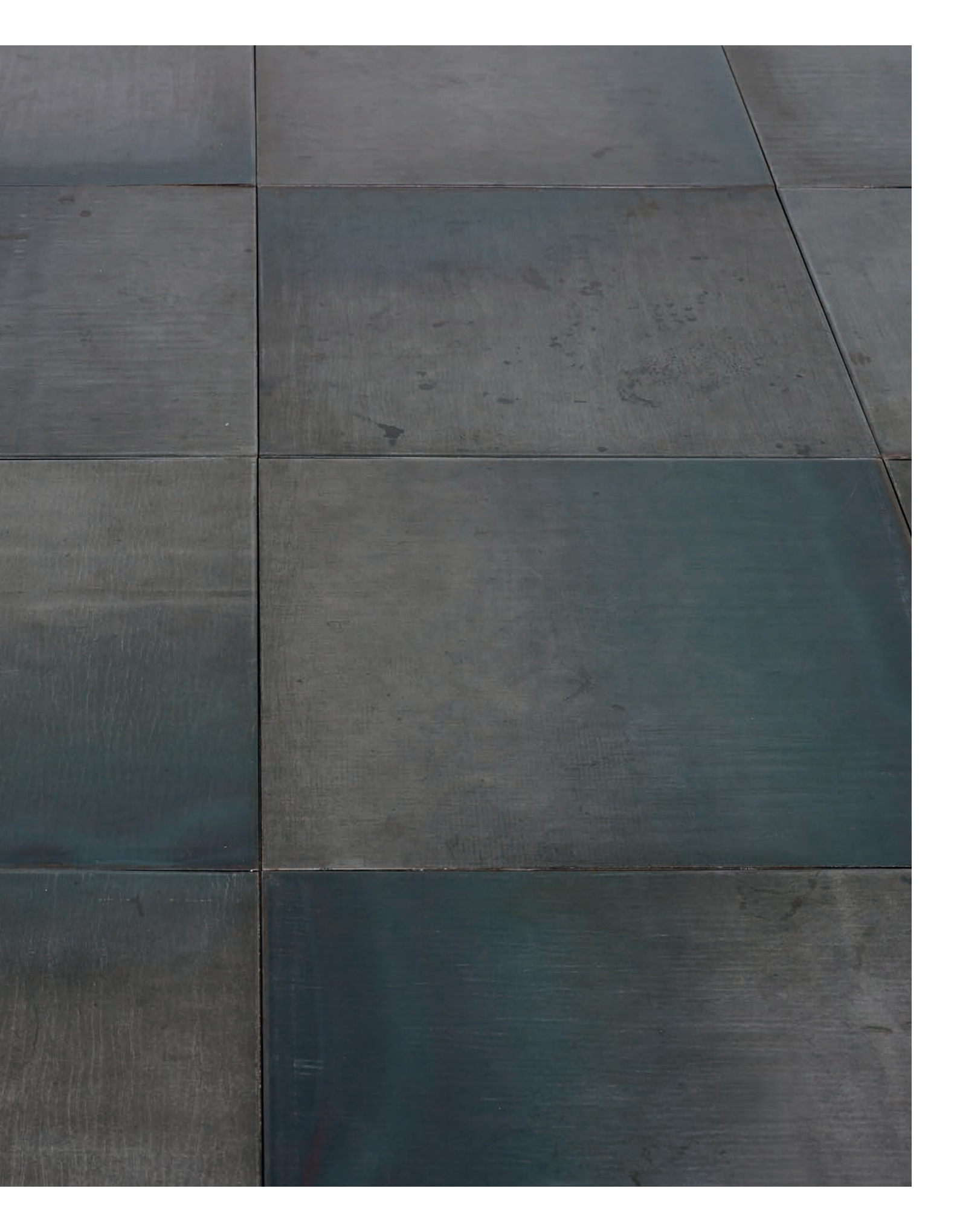




Carl Andre's *Sixth Steel Corner*, 1978 is comprised of 21 steel plates which hug the corner of the room. The tiles, like fingers extending their grip, reach out into the center of the room, slowly creeping into our space. The 21 identical steel squares are equal in weight, size and surface quality; no one piece takes precedence over the other. As a prime example of Minimalist sculpture, this triangular composition powerfully changes the space it inhabits, captivating the room and commanding viewers to approach and interact with it in a newly defined spatial environment. The materials inspire the work, in terms of size and final configuration they underscore the core principles of Minimalism. As Andre commented, "what the idea of 'minimal art' means to me is that the person has drained and rid himself of the burden, the cultural over-burden that stands shadowing and eclipsing art. I think art is quite apart from that and you have to really rid yourself of those securities and certainties and assumptions and get down to something, which is closer and resembles some kind of blankness. Then one must construct again out of this reduced circumstance." (Carl Andre in A. Rider, *Carl Andre: Things in Their Elements*, London 2011, p. 249)

The corner location allows the present lot to link the two walls which form the corner while the darkened steel plates act as a negative, cutting into the white walls, highlighting their spatial boundary. The stepped, outward lines of the 6 exterior tiles create a zigzag diagonal across the room, while the corners jut into room, mirroring the larger corner inhabited. *Sixth Steel Corner*, 1978 represents Andre's mastery of his sculptural craft. The present lot has not only adapted to its environment, melting subtly into the floor, but also acts as a reflection of its shifting geographical surroundings. This subtle transformation of space is Andre's desired effect: "My works are in [a] constant state of change. I'm not interested in reaching an ideal state with my works. As people walk on them, as the steel rusts, as the brick crumbles, as the materials weather, the work becomes its own record of everything that's happened to it" (C Andre in D. Bourdon, "A Redefinition of Sculpture." *Carl Andre: Sculpture 1959-1977*, New York, 1978, p. 32)













**37. Donald Judd** 1928-1994

*Untitled (4 Units; 89-49 Ballantine)*, 1989  
Douglas fir plywood  
19<sup>5</sup>/<sub>8</sub> x 39<sup>3</sup>/<sub>8</sub> x 19<sup>5</sup>/<sub>8</sub> in. (50 x 100 x 50 cm)  
Stamped "JUDD / BALLANTINE" on the  
reverse of each element; further signed and  
numbered "89-49 A-D Ballantine" on the  
reverse of each element.

**Estimate**

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

**Provenance**

Donald Judd Foundation, New York  
Christie's, New York, *Select Works from the  
Donald Judd Foundation*, May 9, 2006, lot 15  
Private Collection (acquired at the above sale)  
Acquired from the above by the present owner

**Exhibited**

Paris, Galerie Lelong, *Donald Judd*,  
September 24 - October 26, 1991

**Literature**

*Donald Judd*, exh. cat., Galerie Lelong, Paris,  
1991, pp. 30-31 (illustrated)











Donald Judd's *Untitled (4 Units; 89-49 Ballantine)*, 1989 is not only a characteristically pristine example of Judd's carefully ordered forms but also represents a critical piece of visual evidence, faithfully recording Judd's relationship with carpenter and artist Peter Ballantine, whose name is referenced in the title of the work. Peter Ballantine, residing on Greene Street just minutes away from Judd's studio, commented on their proximity, reflecting "I used to say my place is so close to Judd, you could walk there in the rain without an umbrella." Ballantine and Judd met in 1968 at the Whitney Museum's Independent Studies Program, where Ballantine was studying and where Judd was giving a seminar. One year later Ballantine began doing carpentry for Judd and would eventually, over the course of 25 years, fabricate about 250 pieces for him. In 1970 Judd began working with Douglas-fir plywood—fellow Judd fabricator Jeff Jamieson would describe these high standards of excellency when he commented, "The bar was set very high for fabrication; they made perfect things. Ballantine made absolutely perfect boxes out of the marine-grade Douglas-fir."

*Untitled (4 Units; 89-49 Ballantine)*, 1989 possesses the warm and tawny hue of Douglas-fir wood, emitting a luscious glow, almost akin to Judd's brushed copper works. The four boxes stretch out across a white wall, each unique, created with exhaustive detail and thoughtful proportion. Begging to be touched, the texture of soft and supple wood also holds darkened grains which create a swirling pattern of natural movement, emphasizing nature's ability to create patterns at random of exquisite intricacy. Each of the four open cubes has been dissected by a triangular form, of a varying angle. The volume within each cube has been altered in a singular and formulaic way; like the pattern of the wood grain, logic can be found in a series of four that could not be determined by examining one box alone.

Though Judd did study the history of art, Ballantine believes that Judd's study of philosophy and British empiricism at Columbia held greater significance for his artistic inspiration. Of the present lot, one unit seems empty while another may include an element dividing its interior by 1:2 or 1:4. Although the 4 units exist as a whole, each part differentiates itself from the grouping – acting at once alone and unified as part of the group. As Judd explains, "The thing as a whole, its quality as a whole, is what is interesting." (Donald Judd in *Donald Judd. White and Grey. Complete Writings*, New York, 1975, p. 116)

**“What you want to express  
is a much bigger thing than  
how you may go at it.”**

Donald Judd





◦ **38. Anish Kapoor** b. 1954

*Untitled*, 2007

onyx

54½ x 58⅝ x 23½ in. (138.4 x 148.9 x 59.7 cm)

**Estimate**

\$800,000-1,200,000

**Provenance**

The artist

Lisson Gallery, London

Peder Lund, Oslo

Private Collection, Oslo

**“There is a history in the stone  
and through this simple device  
of excavating the stone it’s just as  
if a whole narrative sequence is  
suddenly there.”**

Anish Kapoor







Mihrab in the Mosque of Sultan al-Nasir Muhammad, the Citadel, 1318-1335, James Morris/Art Resource, NY

Executed in 2007, *Untitled* is a superlative paradigm of Anish Kapoor's investigation into the possibilities of spatial manipulation. Captivatingly alluring, the sculpture provokes primal physical and psychological responses, invites profound cerebral and spiritual discourse, and exports awe via its sublimely beautiful form. The first of his onyx works to come to auction; its sheer magnitude marks it apart as a sculptural phenomenon that evokes the sublime beauty of nature.

Using a solid block of rich onyx, deliberately left raw and roughly-hewn on one side and by contrast, smoothed flat to a fine lustrous surface on the other, Kapoor has manipulated the material quality of the stone in a way that articulates its inherently variable nature. Carving a primary rectangular portal within which sits a barely perceptible orb, into which he has then carved a secondary portal, which opens into the curved interior space of the sphere, Kapoor actually fills the empty interior of the block with the non-material essence of the void. This pregnant emptiness in turn generates a pervasive and mysterious sense of the infinite and spiritual that lies inherent within all things—even, as this work demonstrates, at the heart of the most dense and solid of materials such as stone. It is a void that in many ways is at odds with our conventional Western perception of the world as a place of apparent Aristotelian solidity and cohesiveness, ultimately demonstrating this to be an illusion. However, it is a spiritual space that has been utilized and understood for millennia.

The precursor to the dome, the arch, has always embodied the heavenly and as soon as man was able to formulate a dome, its presence in monumental architecture has been pervasive. From the Tomb of Agamemnon in Mycenae, to the Pantheon in Rome, the Hagia Sophia in Istanbul and beyond, the dome and curved architectural recess has become tantamount to the heavenly. In *Untitled* Kapoor directly reference the mihrab, the domed niche of a mosque which faces Mecca. This is a space pregnant with the weight and power of the unknown, of the mystical, the transcendent and divine. That Kapoor, and man more generally, should want to create these ethereal physical spaces out of the most grounded and earthly material stands as witness to his desire to make evident in his art, and the viewer's absorption of it, the dichotomous nature of being.

*Untitled* proves the incarnation of Kapoor's artistic dialectic. It is a truly sublime artwork whose spiritual enterprise finds a subtly differing ontological response in every viewer. For Kapoor, recognition of certain spirituality is paramount to his working process, and for him art has assumed an almost religious purpose. In an era witnessing widespread disillusionment with traditional belief systems, *Untitled* posits a spiritual universality that is truly accessible: in Celant's phrase "To allow for the epiphanic reabsorption of the human by the divine." (G. Celant, *Anish Kapoor*, London, 1996, p. xxx) Coming out of the ubiquitous color saturation of earlier works, *Untitled* announces the vitality of the chaste stone itself. Kapoor invests the void with identity, and in so doing creates the spiritual manifestation of infinite potentiality.



**39. Eric Fischl** b. 1948

*Krefeld Project; Living Room, Scene #4*, 2002  
oil on linen  
63½ x 92 inches (161.3 x 233.7 cm)  
Signed, titled and dated "LIVING ROOM #4 HAUS ESTERS  
KREFELD PROJECT Eric Fischl 2002" on the reverse.

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

**Provenance**  
Mary Boone Gallery, New York  
Acquired from the above by the present owner

**Exhibited**  
New York, Mary Boone Gallery, *Eric Fischl*, March 8 -  
April 26, 2003  
Krefeld, Museum Haus Esters, *Eric Fischl: The Krefeld  
Project*, October 12, 2003 - January 25, 2004

**Literature**  
*Eric Fischl: The Krefeld Project*, exh. cat., Museum Haus  
Esters, Krefeld, 2004, n.p. (illustrated)









Painter Eric Fischl has spent the past 40 years creating figurative masterpieces, including the present lot, *Krefeld Project; Living Room, Scene #4* from 2002. Utilizing photography to capture intimate human moments, Fischl then transposes these scenes to canvas. The artist explains the reasoning behind his technique, stating, "There is something you can get from the photograph that you can't get any other way: awkwardness." This awkwardness is most certainly captured in his renowned *Krefeld Project*, in which he set up a photo session at the Haus Esters within the Krefelder Kunstmuseen, Germany. The session lasted three days and involved two middle-aged actors, as seen in the present lot. The interior of the home was decorated with fashionable, modern furnishings. Catching everyday scenes within his own calculated and artificially created environment, Fischl took over 2,000 photographs within these three days. A critic explains the mixture of reality and unreality that results from this process: "Photographs of everyday scenes have long been a component of Fischl's repertoire, but here he took pictures of a disruptive mixture of fact and fiction: actors, playing normal people, in an artificial shot, he carefully chose a selection to be used as sketches for twelve large-scale paintings. They capture ambiguous, intimate, and strangely uncanny moments in the bedroom, the living room, the bathroom, the sunroom, and the dining room. It is these new works that appear here, embodying an essential expansion and synthesis of Fischl's previous work." (M. Hentschel, *Eric Fischl: The Krefeld Project*, Berlin: Kerber, 2004)

Edward Hopper, *Summer in the City*, 1950.  
Oil on canvas, 20 x 30 in. (51 x 76 cm),  
Private Collection/James Goodman Gallery,  
New York, USA/Bridgeman Images, © Heirs  
of Josephine N. Hopper, licensed by the  
Whitney Museum of American Art

**“What I like about painting is the  
way you relate to both the image  
and the object simultaneously.  
They are inseparable.”**

Eric Fischl

*Krefeld Project; Living Room, Scene #4*, seizes an instance of seeming companionship between the male and the female figures. Standing in their lavishly decorated living room, they appear to have just risen from sleep, wrapped in luscious bathrobes. A classic 1960's Egg Chair upholstered in a deep velvety blue sits behind our female figure; it reflects the morning sunlight, which further emphasizes its tactile plush surface. The white globe lights reflect deep shadows onto the warm white back wall; a feeling of morning freshness washes over the composition. The male, wrapped in a dark bathrobe and black socks, reads the morning paper, having just taken a sip from his white coffee cup on the table, adjacent to a butter yellow vase of white lilies. Our female figure wraps her crimson red robe around her as she exits the scene to the left, presumably headed upstairs to prepare for the day ahead. A few seconds later and she will no longer be in the picture. The couple's simulated intimacy is conveyed through their conformability as defined by their environment and pattern of living. As a painter, Fischl is only able to catch these split second encounters through the speed of a camera, the image restaged and retold through the process of painting. As he explains, “A photographer doesn't create a work so much—he ‘captures’ one. This is not enough for a painter. Paintings are built. They are arrived at.” Arriving at *Krefeld Project; Living Room, Scene #4* the viewer is drawn into the fictional nostalgia of the scene and this imagined relationship, this moment passed and shared between two strangers. Asking himself, “What is the relationship of beauty to the psychological truth of your work?” Fischl responds, “It is how one recalls, in all its lucid detail, moments of disturbing or overwhelming significance. That, for me, has a kind of exquisite form which is its meaning and I would call that beautiful. I find compelling those moments when a tragic experience is recreated in stunningly rich and surprising detail. It is precisely because there is a contradiction between the sad or disappointing experience and the sensual retelling that one glimpses the complexity of our very nature.”



◦ **40. Andy Warhol** 1928-1987

*Julian Schnabel*, 1982

acrylic and silkscreen ink on canvas

108 x 80 in. (274.3 x 203.2 cm)

Stamped by The Estate of Andy Warhol and

The Andy Warhol Foundation, Inc. along the

overlap and numbered "PO 50.847".

**Estimate**

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

**Provenance**

The Andy Warhol Foundation for the Visual Arts, New York

Private Collection, London

**Exhibited**

Sydney, Museum of Contemporary Art, *Andy Warhol:*

*Portraits of the Seventies and Eighties*, October - December,

1993, then traveled to Anthony d'Offay Gallery, London

(April 23 - May 28, 1994), Bilbao, Sala de Exposiciones

REKALDE (July 5 - August 28, 1994)

Monaco, Grimaldi Forum, *SuperWarhol*, July 16 -

August 31, 2003

Edinburgh, National Gallery of Scotland, *Andy Warhol: Art,*

*Death and America*, July - December, 2004

Bexhill-on-Sea, De La Warr Pavilion, *Warhol is Here*,

September 24, 2011 - February 28, 2012

**Literature**

*Andy Warhol: Portraits of the Seventies and Eighties*,

exh. cat., Anthony d'Offay Gallery, London, 1993, no. 4

(illustrated)

*SuperWarhol* exh. cat., Grimaldi Forum, Monaco, 2003, no.

204, p. 431 (illustrated)

*Andy Warhol: Art, Death and America*, exh. cat., National

Gallery of Scotland, Edinburgh, 2004, no. 36 (illustrated)

Andy Warhol spent the majority of his artistic career exploring the glamor, and glamorization of American culture. The melding of the arts and entertainment with the commercial realm was his greatest inspiration and constantly provided him with his most recognizable and powerful images. His early portraits of Marilyn Monroe, Elvis Presley and Liz Taylor are steeped in flavorful colors of the 1960's Pop scene. Focusing his efforts on the portraits of these creative celebrities, Warhol crystalized America's relentless fascination with fame and the famous themselves. Throughout his career, he would focus those energies predominantly on the stars of the silver screen, and yet, later in life, he turned his lens and his brush towards those characters with which he was surrounding himself, the artists who were assuming his mantle in the heady 1980's New York art scene.

*Julian Schnabel*, from 1982, is a monumental tribute to the multi-disciplinary artist who has gone on to become one of the most lasting, and polarizing, figures from that era. Coming up with the other Neo-Expressionists in New York in the late 1970's early 1980's, Schnabel's cohort included some of the







The present lot installed in *Warhol is Here* at the De La Waar Pavilion, Bexhill-on-Sea. Image Courtesy De La Warr Pavilion, UK © 2015 The Andy Warhol Foundation for the Visual Arts, Inc., © 2015 The Andy Warhol Foundation for the Visual Arts, Inc./Artists Rights Society (ARS), New York











**“People have been talking about the death of painting for so many years that most of the people are dead now. Painting is alive; Andy [Warhol]’s paintings are still alive. Painters will paint.”**

Julian Schnabel

most legendary names in American post-modern art. Having his first critically acclaimed show at Mary Boone in 1979, Schnabel was also one of the first to achieve broad commercial success, kicking off the roaring excess of the New York art world in the 80’s. Warhol finds his subject, in 1982, already having had his second sold-out exhibition in 1981 jointly hosted by Mary Boone and Leo Castelli. He was the first new artist to Castelli’s program since 1971. Warhol’s own illustrious career was kick-started by the grand maestro of the New York scene and his portraiture of Schnabel exhibits both a paternalizing diminution as well as an admiration for the young artist’s ability to achieve the sort of meteoric fame that had for so long been his primary subject matter. Warhol’s camera aims down from above on the young painter, who stands robust amongst the pastoral landscape, shoulders squared, fists semi-clenched at his hips, his gaze direct into the camera. Unlike his society portraits of uniform 40 x 40 in. size, Warhol’s portrait of Schnabel stands nearly 9 feet tall, and, as opposed to those sticky-tacky colorings, here he has used only a uniform ochre hue throughout. The rawness of the image and the monumentality of the figure illustrate Warhol’s re-visitation of his earlier portrait painting style and his clear desire to impress upon the sitter, the viewer, and himself his never-ending fascination with the medium of painting.

Standing singularly impressive, *Julian Schnabel* is a testament to Warhol’s ability to continue to innovate and develop his own style throughout the course of his career. In its composition, its size, and its subject matter, *Julian Schnabel* is Warhol’s assertion of his sustained relevance and import even in light of the ascendance of these new market, and critical, darlings. Schnabel was so successful in his own art partially by reverting to an expressionist, painterly gesture a form which Warhol, maybe more so than any other artist aside from Duchamp, had managed to undermine. And yet ultimately, it is Warhol here who literally and figuratively comes out on top—a titan among his peers and a man made as famous in his own time as those cultural and societal elite whose lives became the focus of his oeuvre for nearly three decades.



Property from a Private Southwest Collection

**41. Ed Ruscha** b. 1937

*Ford*, 1962  
graphite on paper  
18½ x 14¼ in. (47 x 36.2 cm)  
Signed and dated "E. Ruscha 1962" along the  
lower margin.

**Estimate**  
\$250,000-350,000

**Provenance**  
Anthony d'Offay Gallery, London  
Private Collection, Baltimore  
Perry Rubinstein Gallery and Zwirner & Wirth, New York  
John Berggruen Gallery, San Francisco  
Timothy Taylor Gallery, London  
Private Collection, Chicago  
Alan Koppel Gallery, Chicago and Barbara Mathes  
Gallery, New York  
Acquired from the above by the present owner

**Literature**  
L. Turvey, *Edward Ruscha: Catalogue Raisonné of the  
Works on Paper, Volume 1: 1956-1976*, Gagosian Gallery,  
New York & Yale University Press, New Haven, 2014,  
p. 82, no. D1962.01 (illustrated)

**“All my artistic response comes from  
American things, and I guess I’ve always  
had a weakness for heroic imagery.”**

Ed Ruscha



P. Ruscha

1962





Ed Ruscha, *Joe's Car, #1*, 1960.  
Two gelatin silver prints on board,  
11¼ x 20 in. (28.5 x 50.8 cm)  
overall © Ed Ruscha

Jerry McMillan, *Ed Ruscha*, 1959.  
© Jerry McMillan, Courtesy of Jerry  
McMillan and Craig Krull Gallery,  
Santa Monica, California



Ed Ruscha's *Ford*, 1962 is an exemplar for the pre-meditated compositions that he uniquely pioneered in both paintings and drawings. The monochromatic graphite work on paper stands uniquely amongst celebrated paintings of active brushwork created by Abstract Expressionist artists who preceded him, and alone within a collection of colorful, mass-produced silkscreens by his Pop Art contemporaries. The quintessential West Coast artist welcomed in an entirely new genre of contemporary art at the time in which he chose to "pre-plan" (in the artist's own words) his drawings and paintings, allowing for a deeper exploration of the artist's process in rendering characteristically American imagery.

Nowhere is pre-planning more apparent than in a drawing that has been inspired and copied from a photograph of the same subject matter. In a prelude to the smoky veils and half tones of his gun powder drawings which would come a few years later, *Ford* shows how the artist used photography as a mechanism for his pre-meditated compositions. The work itself was derived from a snapshot taken in 1960 of his good friend and fellow artist, Joe Goode's car. This technical process of representational drawing from photo reference contrasts starkly to what Margit Rowell explains as "the spontaneous personal expression and heroic stance of the Abstract Expressionism touted in his painting classes," which Ruscha was exposed to in his studies at the Chouinard Art Institute, now widely

known as CalArts. (M. Rowell, *Cotton Puggs, Q-Tips, Smoke and Mirrors: The Drawings of Ed Ruscha*, New York, Whitney Museum of American Art, 2004, p. 12) Not only the artist himself, but the viewer as well, finds contentment in the visual landscape of the every-day object and even more so when it is expertly executed by hand in an almost photo-realistic manner.

The present lot exudes comfort in not just its formal aesthetic, but in its subject matter as well. In a culture flooded by mass-media and material imagery, Ruscha was waxing nostalgia about the all American cross-country drives he had done with Joe Goode years earlier. In his own words Ruscha says, "I like long car trips, and just driving around. It seems like such a natural, American thing to do." When asked in the same interview about his love of both cars and gas stations, Ruscha notes that "We were the first big automobile generation. I see cars as very efficient and well-designed machines." Of Joe Goode's car he remarks, "It was a 1938 Plymouth. It was a beauty. It had a personality all its own. Cars aren't as interesting as they used to be. They all look alike now." The artist's obvious affection for his subject matter is exemplified by the soft, carefully rendered line work. Executed with the technical skills of a professional graphic designer and draftsman, *Ford* serves not only as a jumping off point for a prolific career for Ruscha, but also as an important influence for artists to come.



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

Christopher Wool

Property from a Private Collection, California

**42. Christopher Wool** b. 1955

*Portrait (for M.A.)*, 1999  
enamel on paper  
36 x 23 in. (91.4 x 58.4 cm)  
Signed, titled and dated “PORTRAIT (FOR  
M.A.) WOOL 9/99” along the lower margin.

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

**Provenance**  
Luhring Augustine, New York

Painted in 1999, Christopher Wool’s *Portrait (for M.A.)* employs the same painted dictation of his iconic series of word paintings created between 1987 and 2002. Unlike these works which feature assertive keywords and slogans like “FOOL” and “RIOT”, this later executed work centers around a name. As indicated by the title, the present lot is Wool’s textual interpretation of portraiture. Rendered in the same characteristic, authoritative stencil-lettering, “MARK” stands out boldly against the white paper as not an impersonal declaration but as a personal dedication.

“MARK” rendered in slippery enamel is stenciled vertically upon a piece of white paper which quickly absorbed the impending ink. His process, akin to those employed by artists like Jasper Johns and Robert Ryman has become his iconic trademark. Wool’s use of recognizable text and lettering is part of his grammatical exercise; by spacing words and phrases tightly within a white rectangular space he forces the viewer to inquisitively spell out the letters. By placing the work vertically within the present lot, Wool suggests to viewers that they tilt their head to read and digest the text; the word, seemingly simplistic, causes the viewer to wonder if they are reading it correctly. Glenn O’Brien comments that Wool creates “art that is both intense and reflective, physical and mechanical, unconscious and considered, refined in technique and redolent of street vernacular, both high and low. But despite the many apparent contradictions, the work is singular, strong, organic and as deep as it might appear shallow.” These artistic paradoxes only add intrigue to Wool’s manipulated vernaculars. Rising from the depths of the paper, the word “MARK” floats to surface as a visual motif as well as an explanation of its existence as a “mark on paper.”

MARK



**“I am for an art that takes its form from the lines of life itself, that twists and extends and accumulates and spits and drips, and is heavy and coarse and blunt and sweet and stupid as life itself.”**

Claes Oldenburg

**43. Claes Oldenburg and Coosje van Bruggen** b. 1929/(1942–2009)

*Leaning Fork with Meatball & Spaghetti III*, 1994  
polyurethane on cast aluminum  
131½ x 51½ x 39 in. (334 x 130.8 x 99.1 cm)

**Estimate**

\$350,000-500,000

**Provenance**

PaceWildenstein, New York  
Acquired from the above by the present owner

**Exhibited**

National Gallery of Art, Washington, D.C., *Claes Oldenburg: An Anthology*, February 12 - May 7, 1995, then traveled to Los Angeles, Museum of Contemporary Art (July 2 - September 3, 1995), New York, Solomon R. Guggenheim Museum (October 7, 1995 - January 21, 1996)  
Waddington Galleries, London, *Double Vision: The Poetic Focus of Claes Oldenburg and Coosje van Bruggen*, October 3 - 27, 2007  
London, Waddington Custot Galleries, *Pop Imagery*, October 2 - November 2, 2013

**Literature**

*Double Vision: The Poetic Focus of Claes Oldenburg and Coosje van Bruggen*, exh. cat., Waddington Galleries, London, 2007, no. 9, p. 27 (illustrated)  
*Pop Imagery*, exh. cat., Waddington Custot Galleries, London, 2013, no. 15 (illustrated)









The partnership of Claes Oldenburg and Coosje Van Bruggen, initiated in 1976, has born sculptures that are contemplative of their environs through the artists' imaginative and singular approach. So fortuitous was their collaboration that in 1978 Van Bruggen relocated to New York where she continued her work with Oldenburg, seeking to expand their influence by creating monumentally scaled urban works. Ultimately, the two would bring the size of their installations to domestic proportions for a more holistic connection with their surroundings. The present lot *Leaning Fork with Meatball & Spaghetti III* from 1994 is exemplary of sculptural forays into the livable. Their utilization of a readymade, commonplace subject enables their art not only to feel intimate and accessible to their audience, but it also removes any imposed limitations by an overly formal composition. Oldenburg and van Bruggen have imbued infinite possibility into the quotidian through personification of their materials, as the fork rests up against the wall, as if having enjoyed a hearty helping of delectable Italian cuisine.

The *Leaning Fork with Meatball & Spaghetti III* seduces us with its aesthetic appeal, the thick yellow noodles drip off the meatball, almost as if submerged in the olive oil base of a marinara sauce. In this vein, the artistic duo has radically altered the object to evoke our collective psychological tendencies. In dismantling the avant-garde segregation of contemporary art from universal approachability, Oldenburg and van Bruggen have effectively reintroduced humor, warmth, and exuberance back into artwork. The present lot emanates with congenial warmth so tangible that it seems the pasta is radiating heat, as if right off the stove. Reflecting on this joyous impulse, Oldenburg has stated, "The important thing about humor is that it opens people. They relax their guard and you can get serious intentions across." (Barabara Haskel, *Claes Oldenburg: Object Into Monument*, Pasadena, 1971, p. 8)



Claes Oldenburg and Coosje van Bruggen, *Leaning Fork with Meatball and Spaghetti—Study*, 1993. Pencil and watercolor, 8 ½ x 5 ½ in. (21.6 x 14 cm), Private collection, Photo courtesy the Oldenburg van Bruggen Studio, Photograph by Ellen Page Wilson, courtesy Pace Gallery © 1993 Claes Oldenburg and Coosje van Bruggen



**“The idea of making a picture that could allude to more exalted states of mind is as interesting as one that alludes to more base states of mind.”**

Carroll Dunham

**44. Carroll Dunham** b. 1949

*Body of Knowledge*, 1985–87  
mixed media on assorted wood veneers  
63 x 37 in. (160 x 94 cm)  
Signed and dated “Carroll Dunham May 1985–  
March 1987)” lower right; further signed, titled  
and dated “‘Body of Knowledge’ 1985–1987 N.Y.C.  
Carroll Dunham” on the reverse.

**Estimate**  
\$200,000–300,000

**Provenance**  
Daniel Weinberg Gallery, Los Angeles  
Sonnabend Gallery, New York  
Skarstedt Gallery, New York  
Private Collection, Chicago  
Acquired from the above by the present owner

**Exhibited**  
New York, Skarstedt Gallery, *Carroll Dunham:  
Paintings on Wood 1982 - 1987*, February - April,  
2008

**Literature**  
*Carroll Dunham: Paintings on Wood 1982 - 1987*,  
exh. cat., Skarstedt Gallery, New York, 2008, p. 113  
(illustrated)

Over the past three decades, Carroll Dunham has honed a unique vocabulary of painting exploring the relationship and tension between abstraction and figuration. Borrowing equally from the realms of surrealism, graffiti, pop, and even cartoon imagery, Dunham’s distinctive paintings introduce disorder in an experience of painting that is at once both accomplished and uncivilized. In Dunham’s singular universe, images of growth and destruction converge in vibrant pictorial landscapes that exalt the inextricable relationship between the beautiful and the grotesque.

The early to mid-eighties represent a pivotal time in the development of Dunham’s artistic practice. From 1982–1987, he created an important series of highly-acclaimed works, including the present lot *Body of Knowledge*, 1985–1987, using casein and dry pigment to paint directly onto wood veneers. By tracing the wood’s inherent knots and ripples and allowing the medium to be his muse, Dunham described this body of work as having a profound influence on the development of his pictorial compositions moving forward.

In an interview regarding this body of work he states, “I’ve always been drawing shapes and filling my paintings up with shapes. But I began to see that the shape and its surrounding and the relationship between the shape and its surrounding could be the painting. That seemed like a beautiful idea to me because it was so clear. One to one between me and the painting, between me and the shape.” (BOMB, *Artist in Conversation, Carroll Dunham by Betsy Sussler*, 1990)

It was also during this period that Dunham’s shapes began to take on their characteristic bodily forms. In these works, the natural characteristics of the wood grain gives way to a myriad of corporal features. Dunham rendered *Body of Knowledge* with fleshy pinks and peaches, highlighting the anthropomorphic nature of the shapes. He sets these organic hues against psychedelic colors that reveal the crude nature of the wooden surface beneath. In discussing this body of work, Ken Johnson writes, “What these paintings add up to is a kind of delirious, barely contained psychic pluralism. Various dualities and contradictions play out: between wood and paint; abstraction and representation; geometry and biology; the phallic and the vaginal; body and mind; nature and culture.” (K. Johnson, “Suggestive Forms That Come Out of the Plywoodwork”, *The New York Times*, March 25, 2008)

While teased with recognizable imagery, the characters in Dunham’s paintings occupy a unique territory somewhere between form and formlessness. The current lot is a defining example of how the content in Dunham’s paintings is replete with contradictions, defying easy categorization, eschewing genres, and pushing the boundaries of taste.





o **45. Tauba Auerbach** b. 1981

*Untitled (Fold)*, 2010

acrylic on canvas

60 x 45 in. (152.4 x 114.3 cm)

Signed and dated "TAUBA AUERBACH 2010"  
along the overlap.

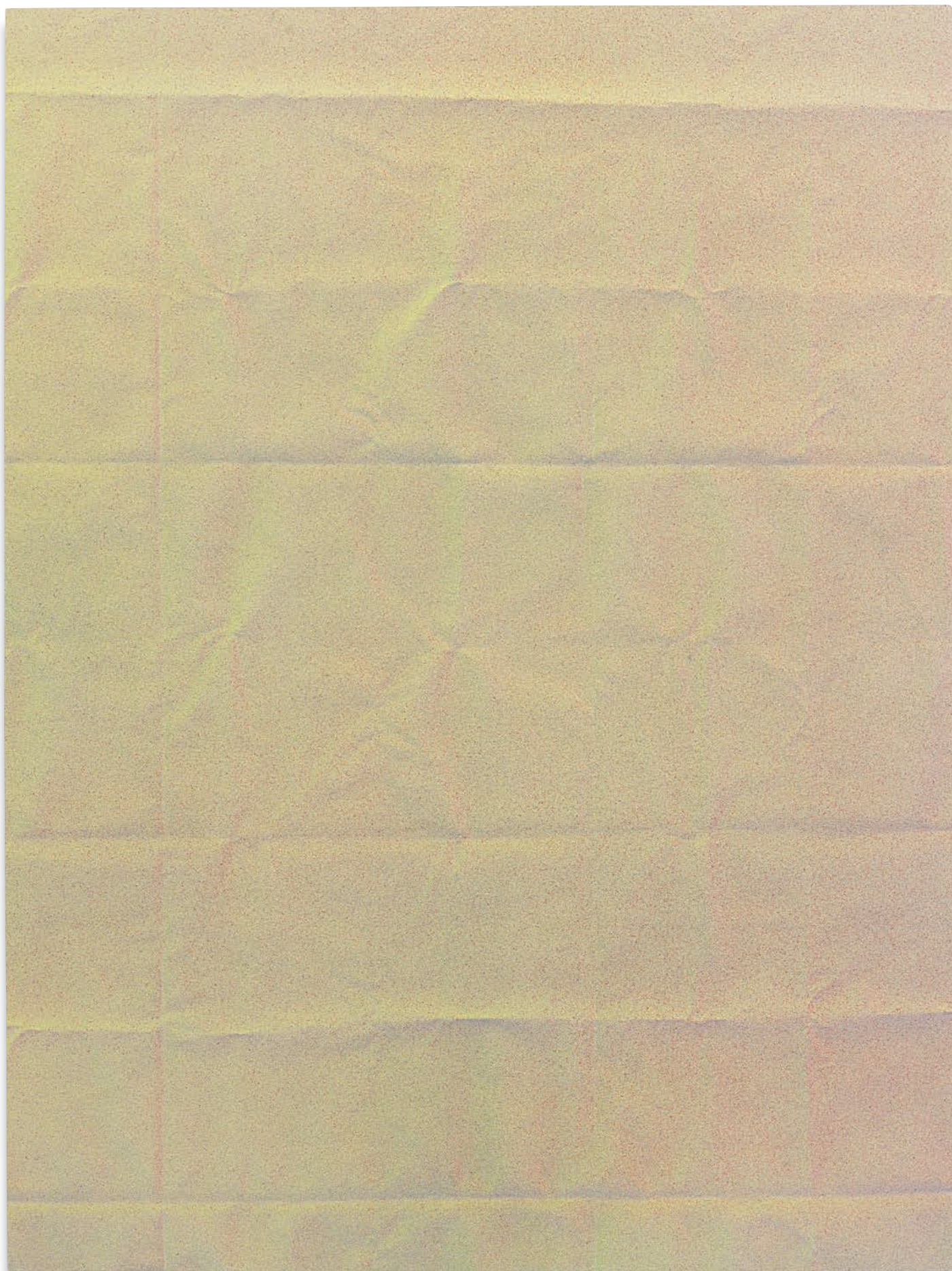
**Estimate**

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

**Provenance**

Deitch Projects, New York

Acquired from the above by the present owner





**“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



**Albrecht Dürer, *Six Pillows*, 1493.**  
Pen and brown ink, 10<sup>15</sup>/<sub>16</sub> x 7<sup>15</sup>/<sub>16</sub> in.  
(27.8 x 20.2 cm), Robert Lehman  
Collection, The Metropolitan  
Museum of Art © The Metropolitan  
Museum of Art

Transcending a "...liminal state between two or three dimensions," Tauba Auerbach's impressive *Fold* paintings embody a masterful synthesis of painterly industrial technique and careful consideration of the mathematical and physical principles governing nature. (L. Yablonsky, "Women's Work", *T Magazine*, February 22, 2010) Concerned with the representational connotations of her practice, both calculated and spontaneous, Auerbach explores the visual paradox emerging from the tension between concealed regularity and apparent disorder, illuminating the innumerable patterns produced in spontaneity. Part trompe l'oeil, part geometry, and part classical realism, Tauba Auerbach's incomparable *Folds* simultaneously confound and entice, challenging yet embracing the gestural and formulaic methodologies of her artistic predecessors.

The elegant folded lines of *Untitled (Fold)*, 2010 ripple across the surface with a rhythmic and supple fluidity. Like a prism, the iridescent chartreuse and fuchsias are reflected and enhanced in the interplay of light and shadow. Auerbach's skillful application of paint renders the shadows of an undulating surface of folded fabric, perfectly sumptuous and tangible. From afar, it is voluminous, furrowed and tactile. Shimmering across the canvas, prismatic sage and olive tones combine in a subtle polychromed symphony—a colorfully harmonious composition enlivened by a dynamic dialogue between linearity and luminosity. The optical illusion of Auerbach's folds challenges the eye's visual reality; tactile yet otherworldly in its shimmering aura, *Untitled (Fold)* succeeds in transcending the abstract

idiom in subtle, yet calculated chaos. As Chris Jennings notes of Auerbach's careful practice, "Rather than acting as a desolate precursor to form and beauty, chaos has breached the arid canvas and introduced an almost organic feeling of motion and dynamism." ("Strange and Quiet Noise", *Chaos: Tauba Auerbach*, exh. cat., Deitch Projects, New York, 2009, p. 56)

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. However, drawing in close, 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. As such, the work acts as both a reflective and reflexive document, at once of and about its own creation and existence. "...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)



**46. Wade Guyton** b. 1972

*Untitled*, 2005

Epson UltraChrome inkjet on linen

60 x 38 in. (152.4 x 96.5 cm)

Signed and dated "W Guyton 05" on the reverse.

**Estimate**

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

**Provenance**

Gavlak Gallery, West Palm Beach

Modern Collections, London

Viana Art, New York

Acquired from the above by the present owner

**Exhibited**

West Palm Beach, Gavlak Gallery, *Wade Guyton*,

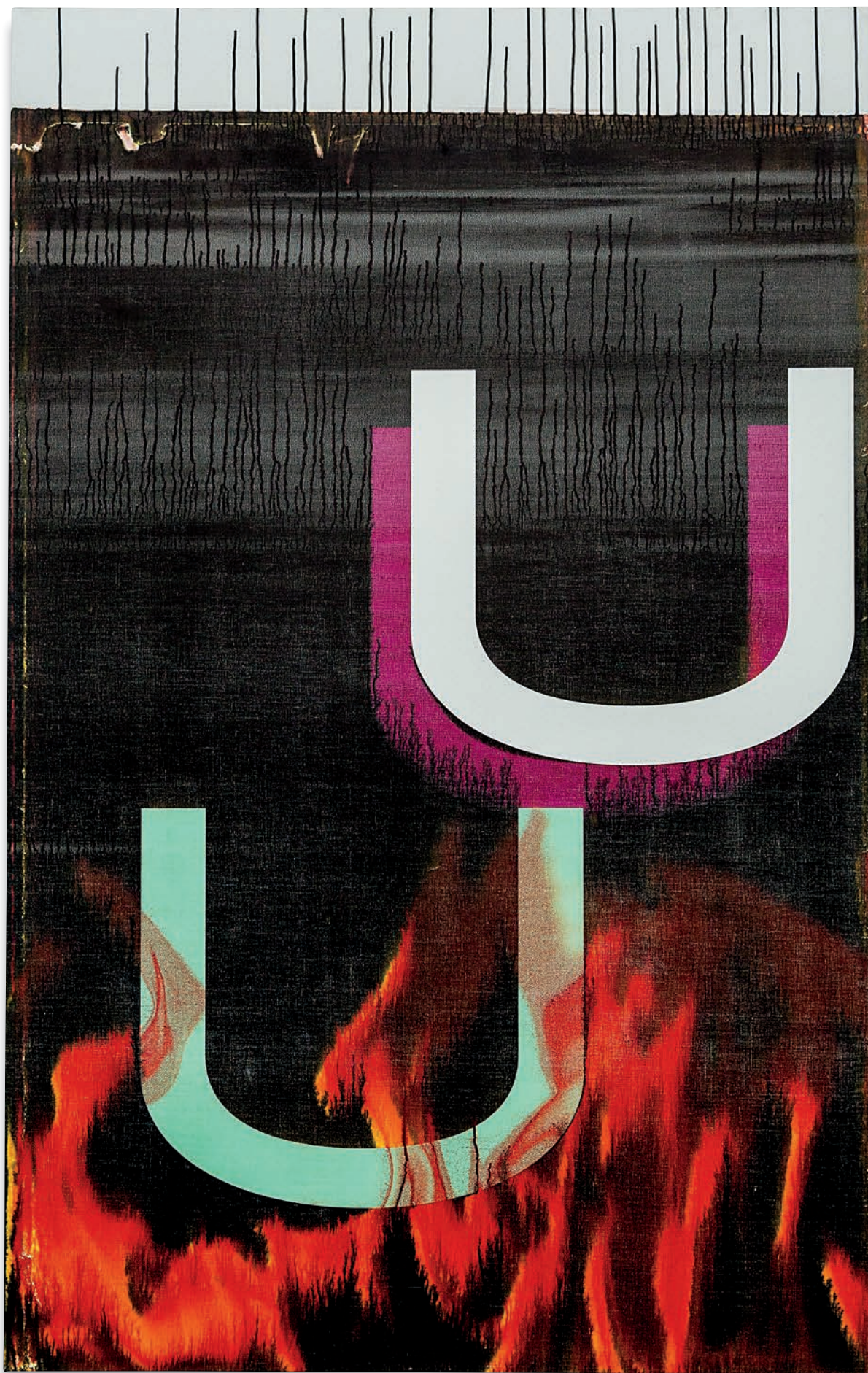
November 26 - December 31, 2005

London, Modern Collections, *Guyton Guyton \ Walker*

*Walker*, October 7 - November 19, 2011

**Literature**

*Guyton Guyton \ Walker Walker*, exh. cat., Modern  
Collections, London, 2001, pp. 33, 34 (illustrated)













In early 2000, contemporary artist Wade Guyton began experimenting with computer-printing techniques to create captivating imagery. His resulting inkjet canvases achieved a uniquely digitized yet abstract aesthetic through an accidental method of production which both embraces and records the instability of the printer. The present lot, *Untitled*, 2005 is one such product of this technique. Three red, melting letter “U’s” sit upon a black inkjet canvas while fiery orange flames impose from below. The linen surface, fed through the printer, captures every error, jam and smudge, contributing to the already unstable surface illustrated by the image of raging flames. As the artist explains, “Fire is always captivating. I thought of it as romantic, but camp. 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 in S. Rothkopf, *Wade Guyton: OS*, exh. cat., Whitney Museum of American Art, New York, 2012, p. 200)

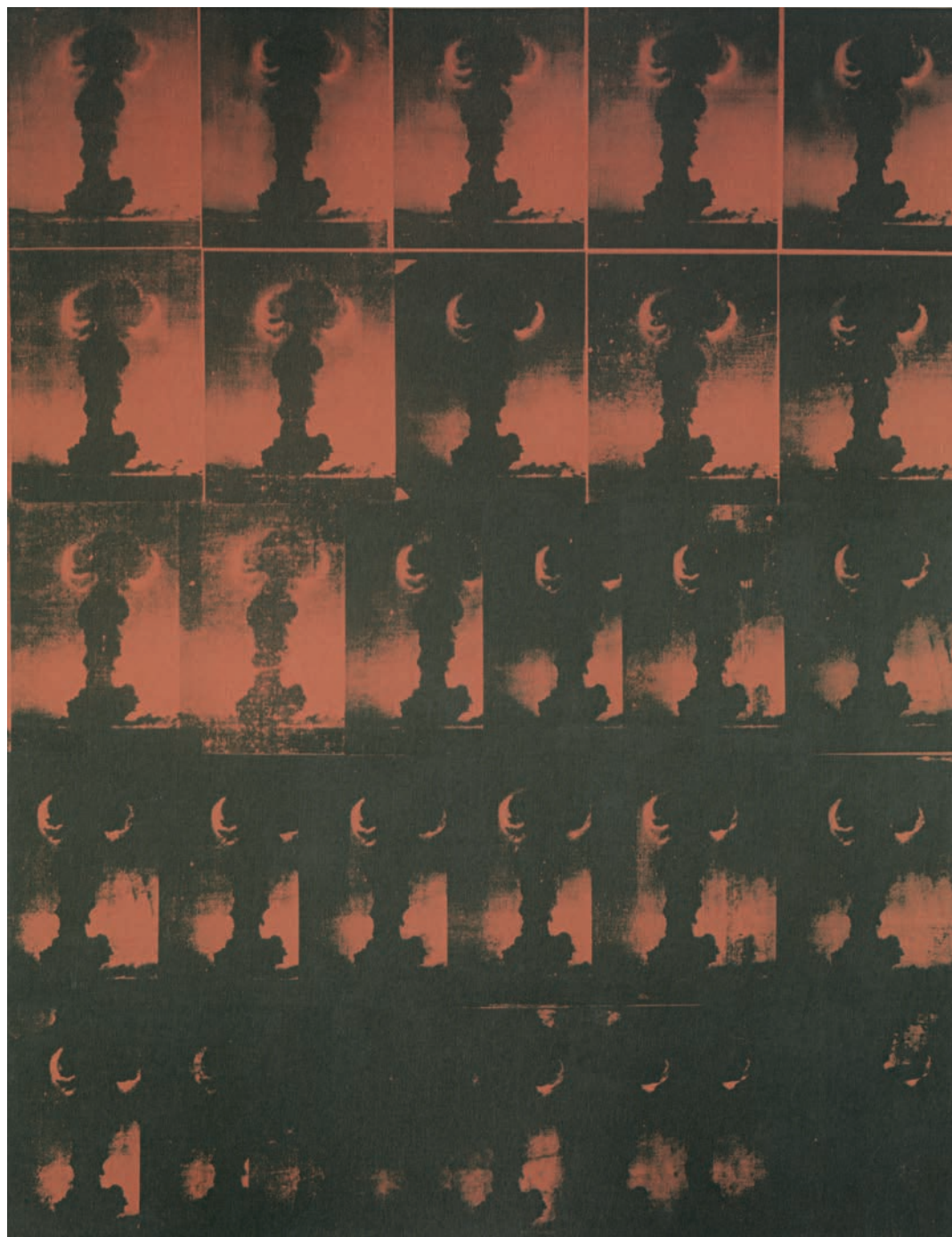
Imagery for *Untitled* was originally sourced by the artist from a re-contextualized old book cover found in his library. After being reproduced through inkjet printing, red U’s were added a top of the cover in a second round of printing. Guyton considers this U motif “sufficiently abstract.” He says, “It felt like it could slip out of being a letter.” The letter U is a symbol found across many works in the artist’s oeuvre, making this print a prime example of works by the artist. It uniquely absorbs the two most iconic symbols of the artist’s overture—the letter U and flames. As curator Scott Rothkopf explains, “The pictorial and narrative extravagance in Guyton’s fire paintings push them to the verge of melodrama. We’re looking at Us in fire after all. Their haphazard grandeur owes both to this motif and to Guyton’s constant negotiation between the technical failure and mastery, physical accident and control.” (Wade Guyton in S. Rothkopf, *Wade Guyton: OS*, exh. cat., Whitney Museum of American Art, New York, 2012, p. 25) It is precisely this combination of controlled and accidental processes behind his works that make Guyton’s inkjets simultaneously graphic and abstract.

**“Fire is always so captivating. I thought of it as romantic, but camp. Destructive, but also generative. And of course hot.”**

Wade Guyton

**Andy Warhol, *Red Explosion*  
[*Atomic Bomb*], 1963.**

Silkscreen ink and acrylic on linen,  
103 ¾ x 80 ¼ in. (263. X 203.8 cm),  
Daros Collection © 2015 The Andy  
Warhol Foundation for the Visual  
Arts, Inc., © 2015 The Andy Warhol  
Foundation for the Visual Arts,  
Inc./Artists Rights Society (ARS),  
New York





Property from an Important American Collection

**47. Rashid Johnson** b. 1977

*Tell it on the Mountain*, 2013  
branded red oak flooring, black soap and wax,  
in 9 parts  
144 x 180 x 3 in. (365.8 x 457.2 x 7.6 cm)

**Estimate**

\$150,000-200,000

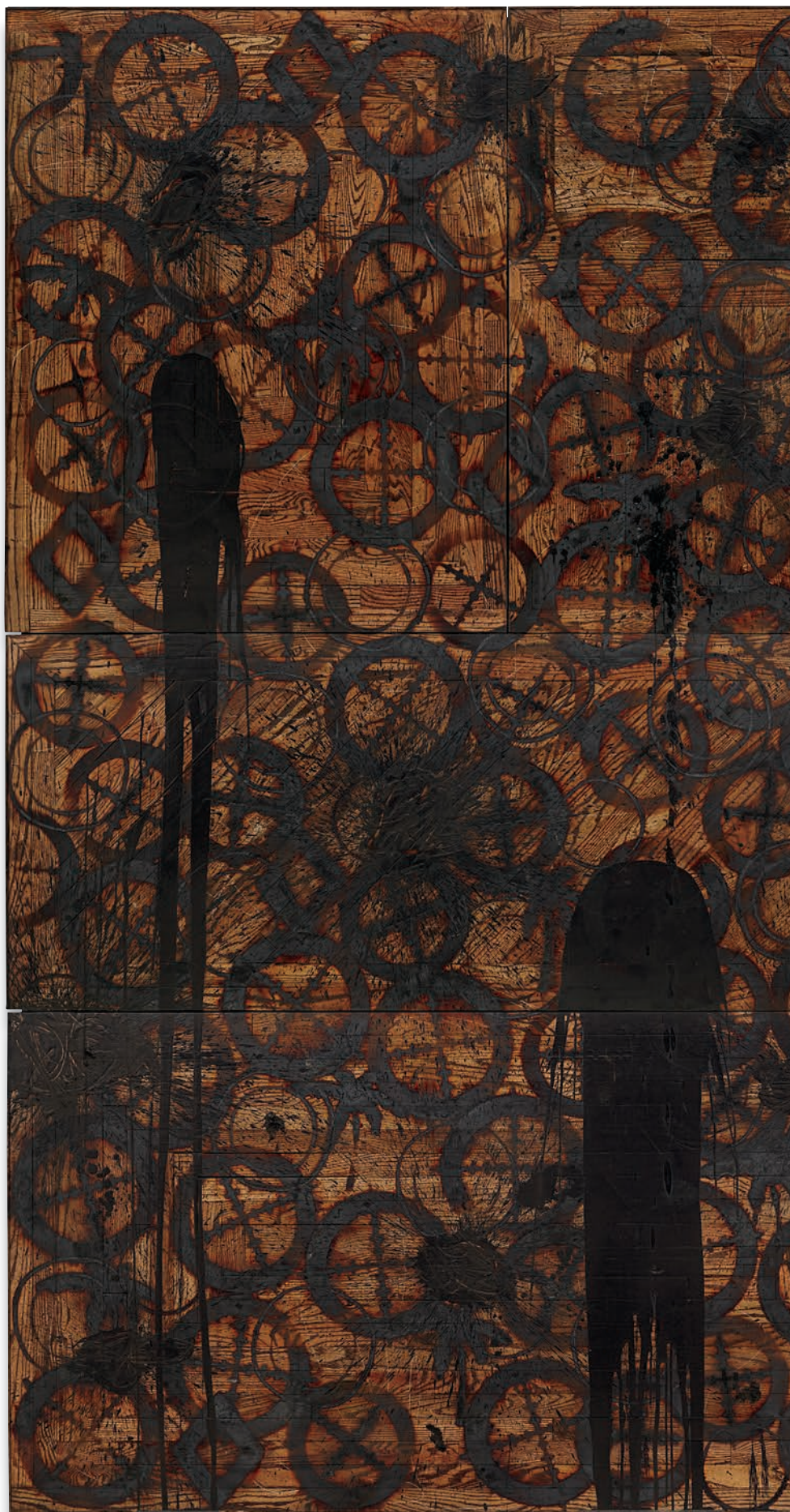
**Provenance**

David Kordansky Gallery, Los Angeles  
Acquired from the above by the present owner















Evocative, mysterious and visually arresting, Rashid Johnson's vast works continue to enthrall viewers and solidify his position as one of the most sought after contemporary American artists. Combining everyday objects in a process he describes as "hijacking the domestic", the artist transforms these ordinary materials into lucid compositions allowing onlookers the chance to delve into their multi-layered interpretations. The captivating nature of Johnson's works however, is that he creates a stage for dialogues to develop without restricting the viewer by asserting a directly legible single-narrative.

*Tell it on the Mountain*, 2013 is emblematic of Johnson's highly tactile method of working in which he integrates branded symbols, scrawling incisions and black swatches of soap and wax. The red oak, typically symbolic of the surface beneath us has been inverted into a vertical picture plane. Across the surface a myriad of what appears to be circles and crosses, in fact references the cross-hairs seen through the aiming device of a weapon. This motif was gleaned from the rap collective Public Enemy's recognizable logo. For Johnson, this cultural association highlights his interest in the well-publicized concerns surrounding the American media. Discussing the African-American experience and the legacy as well as history of African art in the West, Johnson equally emphasises the importance of leaving one's own mark. In an equally complex and intellectual manner, Johnson's works, including the present lot, rejects categorization or simplification.

**“Art should be about the bigger issues  
in life. Life, death, sex, taxes, race, gender.  
The best art has something to say about  
the human condition.”**

Rashid Johnson



Rashid Johnson, *Black Steel in the Hour of Chaos*, 2008.  
Blackened gunmetal steel  
Photo Credit: Martin Parsekian



**“I think art is good at looking back and looking forward. I don’t think art is good at looking head-on. At the end of the day, people are more important than paintings.”**

Damien Hirst





## 48. Damien Hirst b. 1965

*Rhodanine*, 2008-2011  
household gloss on canvas  
44 x 68 in. (111.8 x 172.7 cm)  
Signed, titled and dated "Damien Hirst 'Rhodanine'  
2008-2011" on the reverse. Further signed "D. Hirst"  
and studio stamped on the stretcher.

### Estimate

\$250,000-350,000

### Provenance

Private Collection, Europe

### Exhibited

New York, Gagosian Gallery, *Damien Hirst: The  
Complete Spot Paintings 1986 - 2011*, January 12 -  
February 18, 2012

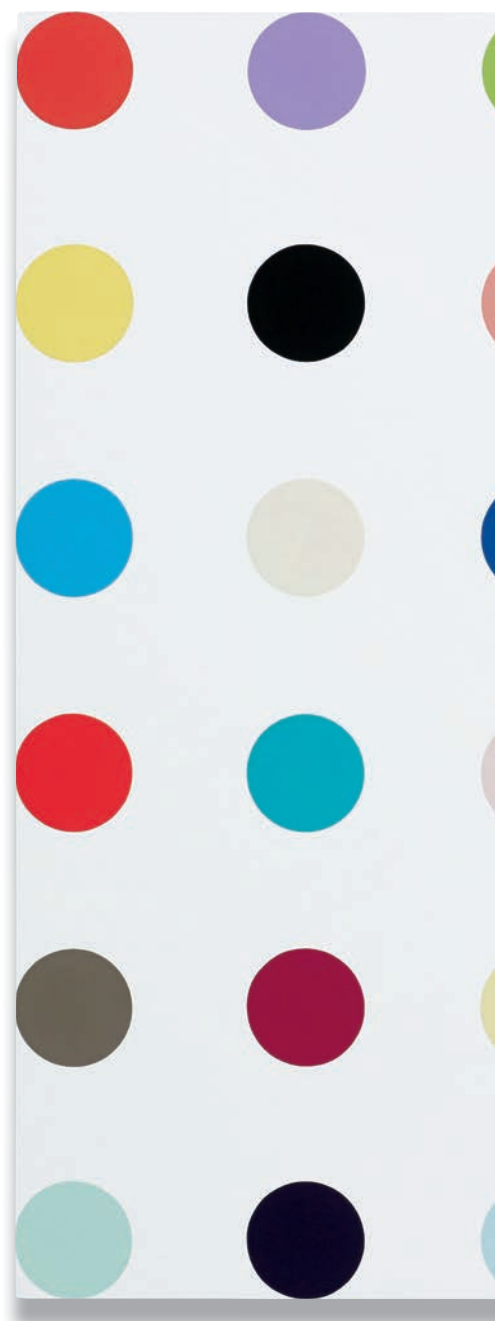
### Literature

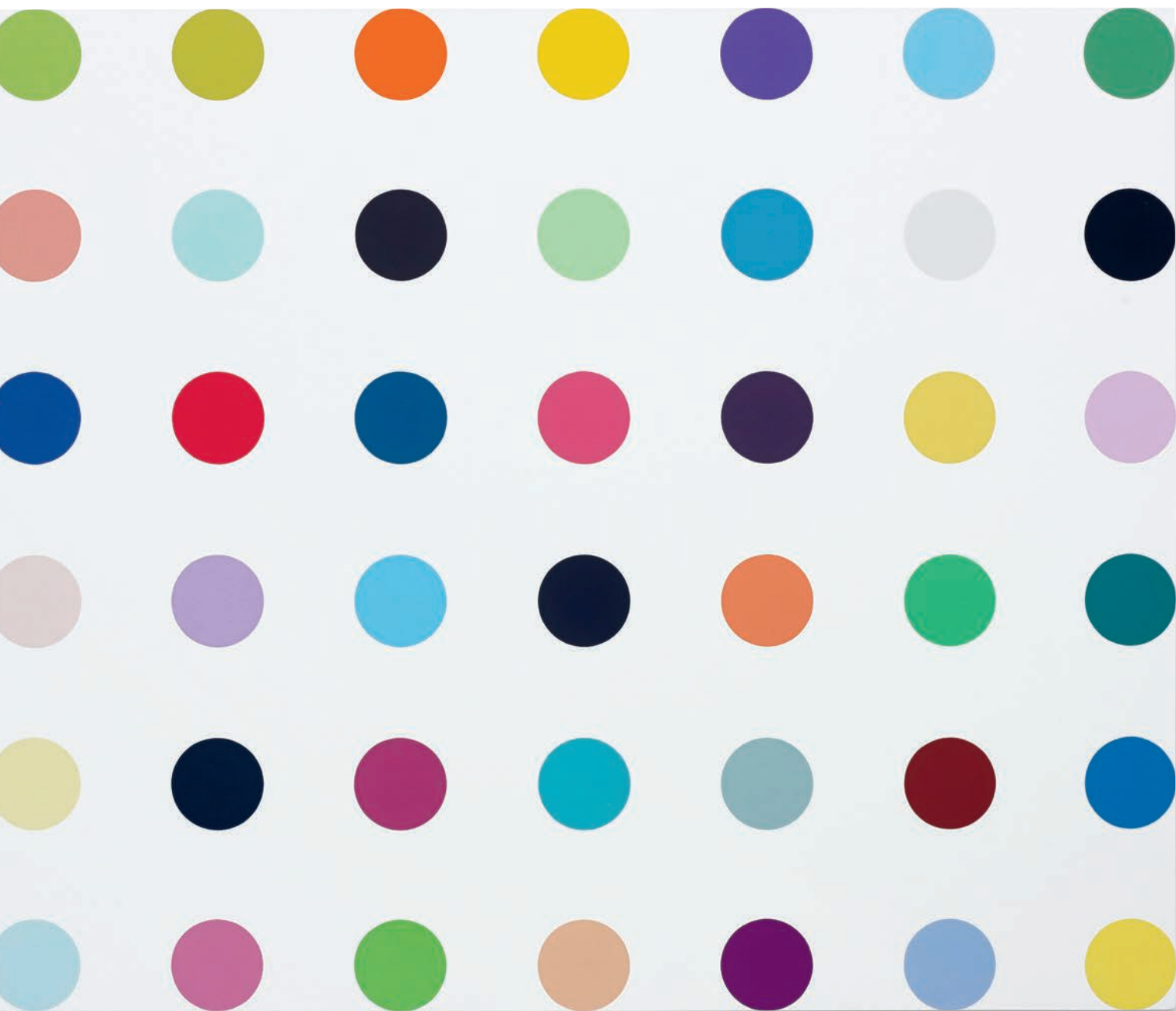
*Damien Hirst: The Complete Spot Paintings 1986-2011*,  
exh. cat., Gagosian Gallery/Other Criteria, New York,  
2011, pp. 590, 856 (illustrated)

Damien Hirst's iconic *Spot Paintings*, a series now almost three decades old, are a recognizable symbol for contemporary art. The present lot, *Rhodanine* comes from the first of the thirteen sub-series, the *Pharmaceutical Paintings*, titled after chemical compounds. Each of these works engage with the most essential qualities of painting—color, form and composition—and relates them to the building blocks of science. *Rhodanine* is a paradigm for these signature works, composed of vibrant spots painted in shiny gloss against a stark white, rectangular canvas. The spots range in color from dark hues to saturated neons to soft pastels, they interact with each other in unique visual combinations, just as the individual components of chemical compounds; no two the same, they can create an infinite possibility of arrangements. Hirst acknowledged the series' scientific parallels when he said, "the spot paintings could be what art looks like viewed through an imaginary microscope." (Damien Hirst in *I want to spend the rest of my life everywhere, with everyone, one to one, always, forever*, now, p. 246)

Through this microscope, Hirst calls attention to how a flat surface can be transformed by a simple matrix of color. He once said, "The spot paintings

always surprise me. There's so little there but it looks so vibrant on the wall." Minimalist yet poignant, surprising yet predictable, the mass of repetitive color in *Rhodanine* negates the spontaneity of expressionist painting styles like those of Jackson Pollock and Willem de Kooning and instead recalls the materiality of Pop Artists like Roy Lichtenstein and Andy Warhol through careful mechanization. However, unlike these artists who use the dot as a means to produce an image, Hirst mass produces the dot itself, rendering *Rhodanine* with the most seemingly basic elements he produces a visually complex surface compound.







**“I tell you what it is, I really like making  
[The Spin Paintings]. And I really like the  
machine, and I really like the movement.  
The movement sort of implies life.”**

Damien Hirst

Property from a Private Collection, Chicago

**49. Damien Hirst** b. 1965

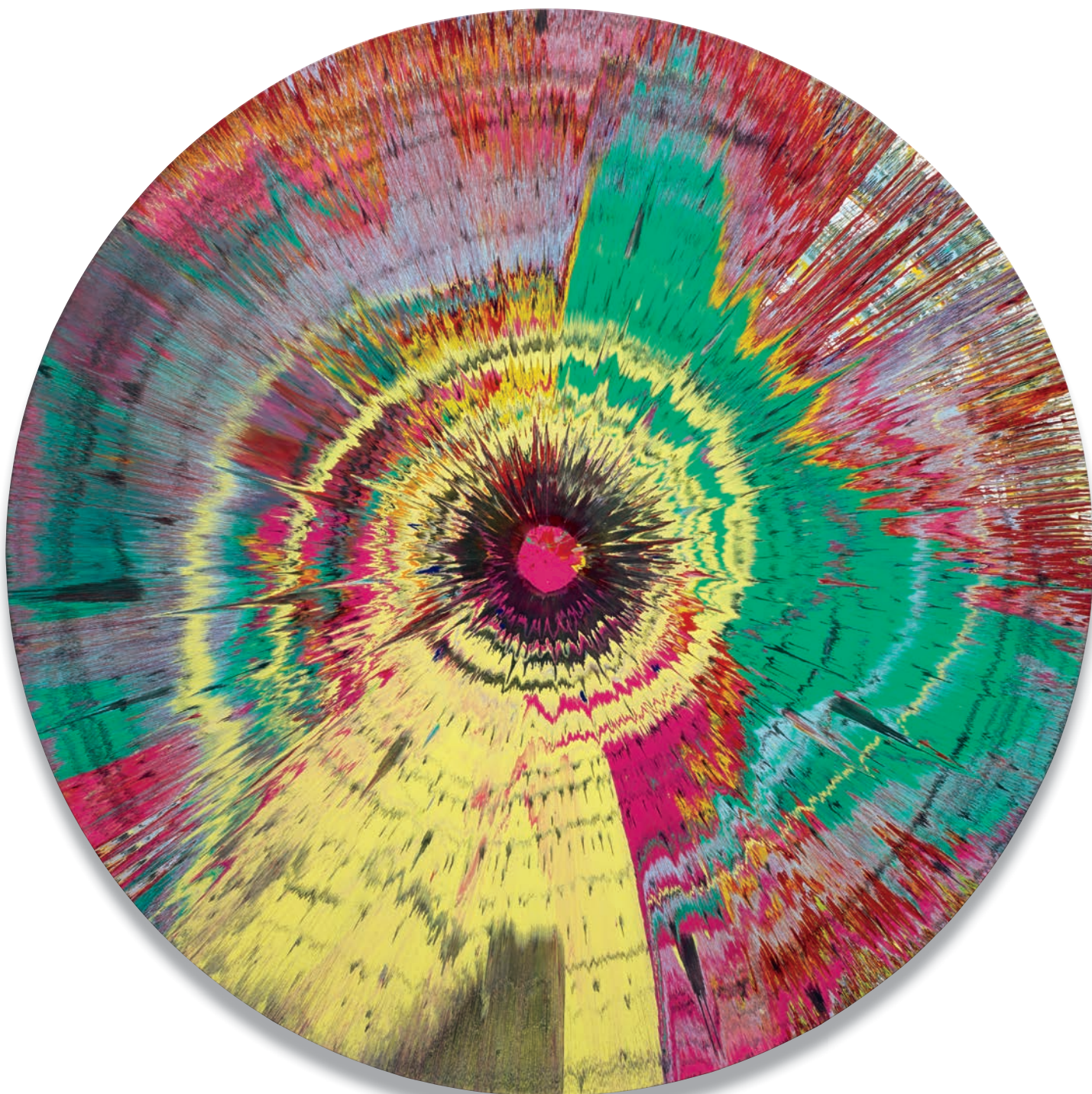
*Beautiful, Dangerous, Electrified, Bad*  
*Temper Painting*, 1995  
household gloss on canvas  
diameter 82 $\frac{5}{8}$  in. (210 cm)

**Estimate**

\$400,000-600,000

**Provenance**

Galerie Daniel Templon, Paris  
Acquired from the above by the present  
owner in 1996

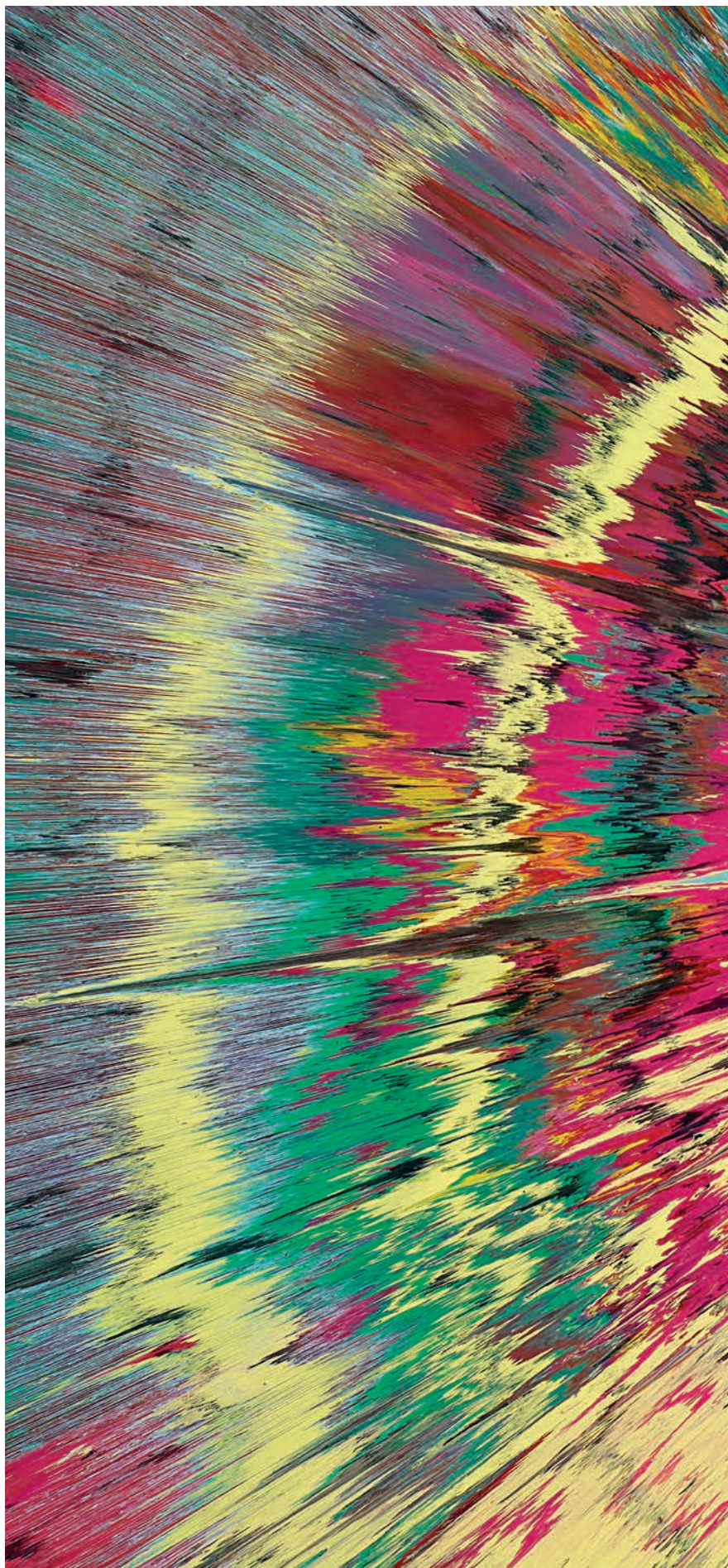




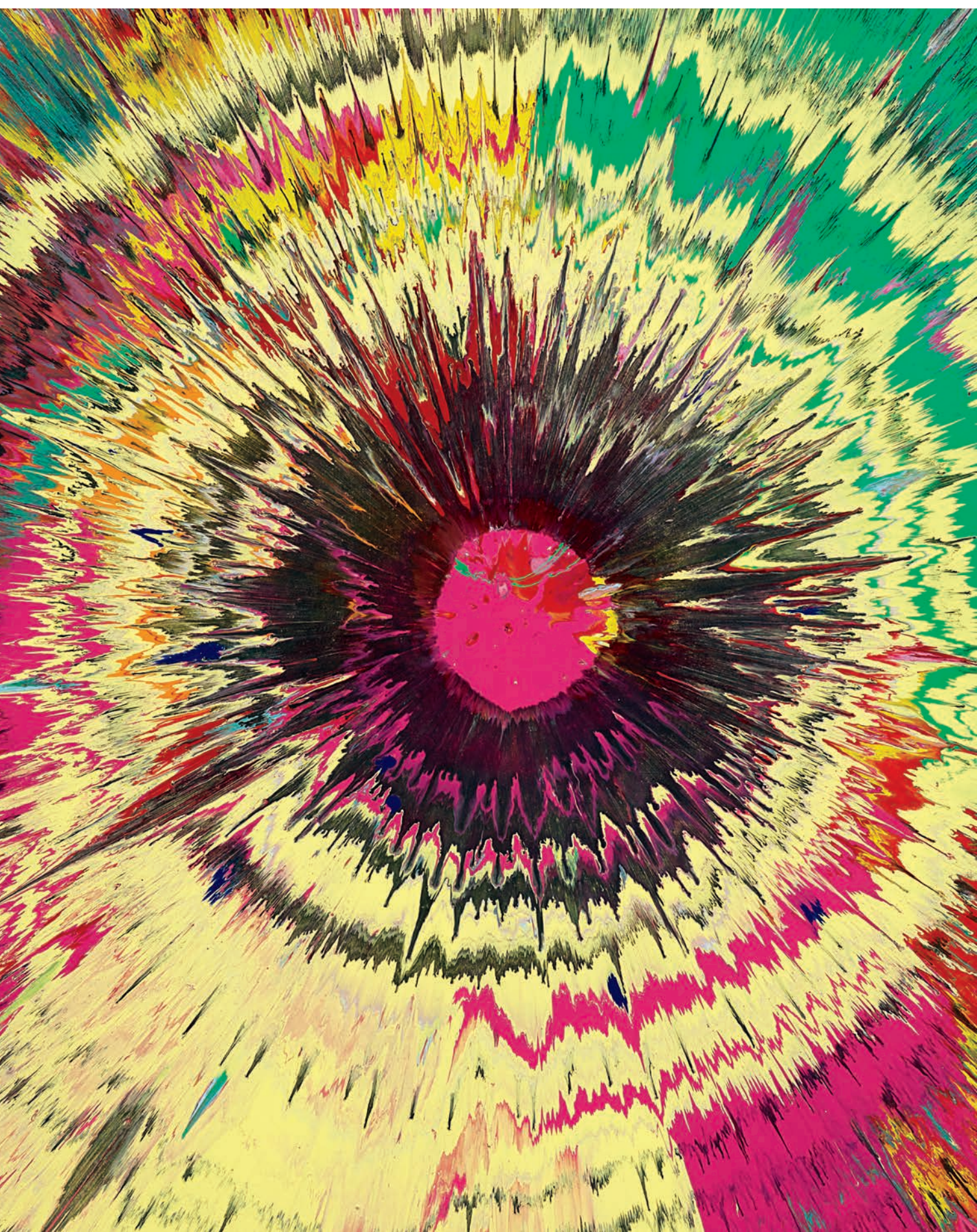
Captivating in the frenetic energy that courses throughout the picture plane, *Beautiful, Dangerous, Electrified, Bad Temper Painting* is a visual testament to the artist's profound enthusiasm for his materials and the spontaneity intrinsic to the process of painting. Galvanized by momentum and color, our eyes dart from hue to hue in the present lot, we resolutely attempt to trace Hirst's motions as he adds layer after layer of pigment to a spinning canvas. Hirst's obsession with death often dominates his production while the *Spin paintings* present compelling examples of the artist's impressions of life, technology, and the sublime qualities of picture-making born of their feverish inception.

Hirst conceptualized and initiated the *Spin* series in 1994 while living in Berlin, shortly after acquiring a spin machine which facilitated the circular movement of large canvases. Though each work in the *Spin series* is archetypal in its composition, the works are further united by their protracted titles, which start with "Beautiful" and end in "painting." The present lot is an early *Spin* painting, in which Hirst submerges the canvas in thick layers of lacquer that ebb and flow both in a circular gesture and linear direction. The richly saturated pink center of the work, encircled by a highly contrasting dark tonality, suggests the pupil of an eye, as if the painting were at once looking out onto the world and reflecting its chaotic and ecstatic spirit in color. Of the *Spin* paintings, Hirst has pondered, "I really like making them. And I really like the machine, and I really like the movement. Every time they're finished, I'm desperate to do another one." (Damien Hirst and Gordon Burn, *On the Way to Work*, Faber and Faber, 2001)

For an artist renowned for his onerous approach to production, as in the spot paintings and his formaldehyde-submerged beasts, the chance factor that is inherent to pouring paint on a spinning machine lends a sense of elegance in the stark futility of production, manifested in *Beautiful, Dangerous, Electrified, Bad Temper Painting*.









**50. Jonas Wood** b. 1977

*Chico*, 2008  
oil on linen  
48 x 48 in. (121.9 x 121.9 cm)  
Initialed, titled and dated "CHICO JBRW 2008"  
on the reverse.

**Estimate**

\$150,000-250,000

**Provenance**

Anton Kern Gallery, New York  
Acquired from the above by the present owner

**Exhibited**

New York, Anton Kern Gallery, *Jonas Wood*,  
November 20 - December 23, 2008

Jonas Wood's *Chico* is a quintessential embodiment of the artist's style of portraiture, one in which he captures not only the distinguishable features of his subjects but also a pivotal moment in action. Here, Wood depicts the American professional boxer Diego Corrales, known as "Chico". Completed a year after the athlete's death, the portrait commemorates the glorified boxer in a moment of strength. Wood perfectly renders a dramatic point in time through his uniquely fragmented painting style, right as *Chico* prepares to throw a punch. Soft tonal variations in the subject's gray-white torso enhance the physical strain of the moment, while intense monochromatic contrast outline shadows in his face to depict an expression of intense determination.

This intensity could not be achieved without the step-by-step process for which Wood is known for. *Chico*, like many of his other paintings, was likely derived from self-made collages and found imagery, the final image being painted atop of multiple under-drawings. The result is a fragmented pictorial plane that calls attention to the flatness of the canvas while still retaining its representational quality. While not completely abstracted, Wood's style of portraiture is unique in its ability to be identifiable without being photo-realistic. In the present lot, a polished black background pops the subject out of the canvas, enhancing the vibrant red, pink and yellow accents. We are immediately transported to the intensity of the scene as our eyes move from *Chico*'s bright red gloves to the iconic tattoos on his body and then down to the hot pink letters that read "Chico", reminding us of the artist's subject. The present lot is a prime example of the artist's personal aesthetic, now instantly recognizable within contemporary portraiture.

**"The sports thing is funny. A lot of people think my work on the subject is based on being a super sports fan, because I'm from Boston or because I make these nostalgic pictures, but really the whole sports theme is just a vehicle for practicing portraiture."**

Jonas Wood





**51. Alex Israel** b. 1982

*Untitled (Flat)*, 2011

acrylic on stucco panel

96 x 60 in. (243.8 x 152.4 cm)

Stamped "MADE AT WARNER BROS. STUDIOS  
BURBANK, CA." on the reverse; further signed  
and dated "Alex Israel '11" on the reverse.

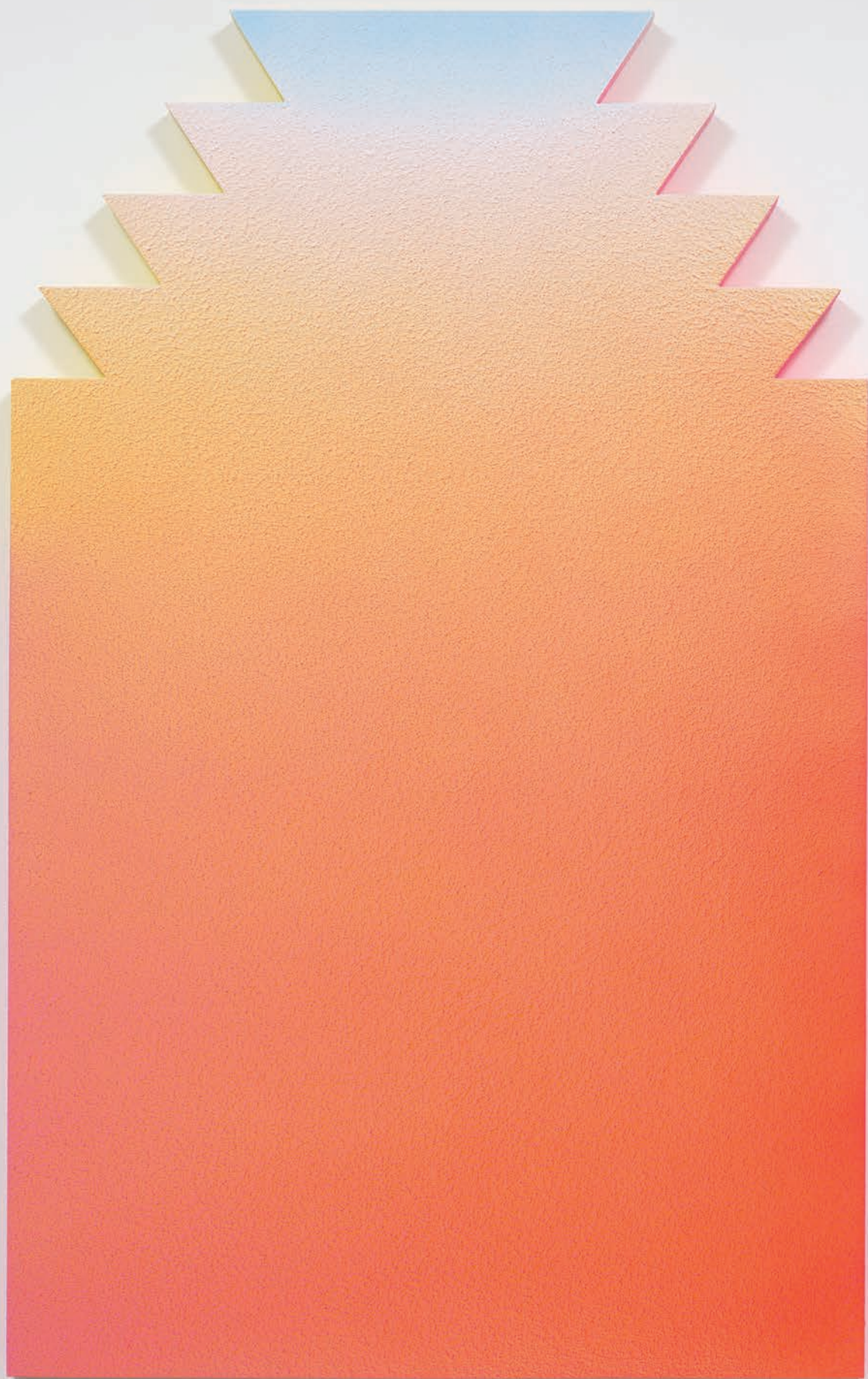
**Estimate**

\$300,000-400,000

**Provenance**

Peres Project, Berlin

Acquired from the above by the present owner





Born and raised in Los Angeles, Israel has said that “Los Angeles is one of the main subjects of my work. Every day is an experience of all this material, which for me, is an art material. It’s a constant process.” Working across a number of different media, Israel finds inspiration not only from the surrounding landscape, but also from the pseudo-alternate reality engendered by Hollywood.

Whether for Israel’s video series *As it Lays*, 2011, his sculpture and installation *Property*, 2011 or his series *Flats*, 2011—the movie studio art department is the defining space for both the emotional and physical creation of his work. The obfuscation between reality and fiction defines one of the most intriguing qualities of Hollywood. As Israel notes, “Los Angeles is the place where the American Dream comes to life. We witness this on television, season after season. The American Dream is a powerful and moving thing. So much of the imagery that illustrates this dream is pure L.A. cliché. These clichés carry so much symbolic weight and meaning; they activate people’s imaginations and inspire them to find a better way, and a better life.”

*Untitled (Flat)*, 2011 is a seminal example from the Flat series—from the sunburned hues of red, pink, orange and blue evoking picturesque West Coast sunsets, to the shapes of the works, which reference Spanish revival-style window and door frames used in Southern Californian architecture, to the choice of Stucco as a base medium. Israel activates our own imagination with the deft blending of color, form and medium, to create both a stand-alone work of art, and also a “set” backdrop for his multi-media oeuvre.

Since the beginning of movie making, *Flats*—a technical term for stage and TV set backdrops—were traditionally hand painted. However, with the digitalization of the modern world, the artist’s hand has been taken out of the picture. Large scale printers have replaced artists’ easels in the background of the big studio lots. When Israel first began visiting the Warner Bros. scenic department, he met set painter Andrew Pike and they fast became friends and collaborators. Just as Andy Warhol had works painted in his Factory, Alex Israel has his Flats made at a movie studio. Nostalgia for the past, and a Warholian distance from mark making, beautifully and meaningfully marry to form an aesthetic that serves as a current commentary on Hollywood and the American dream. Standing in front of *Untitled (Flat)*, the viewer instinctively feels the nebulous relationship between artist and maker, director and movie star, and everyday life versus the construct of the entertainment industry.

An abstract geometric composition featuring several strips of textured paper. A large, irregular shape is formed by overlapping strips of bright yellow paper and vibrant pink paper. The strips are layered, creating a sense of depth and shadow. The background is a plain, light-colored surface. The overall aesthetic is minimalist and modern.

**“I still find beauty in clichés, and I still  
find hope in the American Dream.”**

Alex Israel



Property from an Important Private Collection, Los Angeles

**52. Sterling Ruby** b. 1972

*SP36*, 2008

spray paint on canvas

96 x 84 in. (243.8 x 213.4 cm)

Initialed, titled and dated “‘SP36’ SR08” on the reverse.

**Estimate**

\$500,000-700,000

**Provenance**

Marc Foxx Gallery, Los Angeles

Acquired from the above by the present owner





**“I like to think about art as being similar to poetry: it can’t be proven. It just exists and there’s an aura about it that people get or don’t get. Beauty has to do a lot with that.”**

Sterling Ruby

*SP36* is among Sterling Ruby’s earliest monumental spray paint compositions. It is part of a celebrated body of work that emerged from the artist’s observations of “tagging, vandalism and the power struggles associated with gang graffiti” in the area around his studio in Hazard Park, Los Angeles. (B. Walsh, “The Survivalist: Q+A With Sterling Ruby”, *Art in America*, March 18, 2011) Ruby approaches the canvas as if he were drawing and tags it in vibrant colors. The work is characterized by an illusionistic abstraction, as if the canvas was never actually touched by a brush. Ruby then ritualistically and repeatedly goes back over the tags with dark paint, meticulously working the piece’s surface while the splatters and drips that gather across the canvas offer a sort of visible white noise, discerning an authenticity of a canvas that has not been tidied or fixed of any “mistakes.” The resultant sfumato haze that partially conceals the original signage is reminiscent of city governments’ efforts to cover up or “mute” graffiti with regular applications of neutrally colored paint by power paint sprayers.

*SP36* is an exuberant and superb representation of this very particular inspiration. The upper register of the painting is rendered in an acid pink while the lower two-thirds are mastered in an aggressive lime green. Interspersed throughout, in wonderful

whorls and agitated horizontal lines, are black pentimenti reminiscent of the overwritten graffiti. The seemingly obscured text draws in the viewer’s eye as the intense coloring radiates and pulsates with the energy of the street. Everything about the picture is both confounding and simultaneously intriguing in its own decomposition. What is left is a sort of landscape, a depiction of Ruby’s environs in a most specific fashion.

Observing the cyclical battles over public space, Ruby noted, “All territorial clashes, aggressive cryptograms, and death threats were nullified into a mass of spray-painted gestures that became nothing more than atmosphere, their violent disputes transposed into an immense, outdoor, nonrepresentational mural” (S. Ruby quoted in *The Painting Factory: Abstraction after Warhol*, exh. cat., Museum of Contemporary Art, Los Angeles, 2012, p. 190). *SP36* thus involves competing elements: the effulgent, additive excess that arises from the act of compulsive tagging and the painstaking exertion of formal aesthetic control in the subsequent application of dark, cloaking paint. The result is a dialectical patchwork of expression and repression, an aesthetic of urban decay, detritus, and dispute.









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# Guide for Prospective Buyers

## Buying at Auction

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

## Conditions of Sale

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

## Buyer's Premium

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

## 1 Prior to Auction

### Catalogue Subscriptions

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

### Pre-Sale Estimates

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

### Pre-Sale Estimates in Pounds Sterling and Euros

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

### Catalogue Entries

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

### Condition of Lots

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

## Pre-Auction Viewing

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

## Electrical and Mechanical Lots

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

## Symbol Key

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

### O ♦ Guaranteed Property

The seller of lots designated with the symbol O has been guaranteed a minimum price financed solely by Phillips. Where the guarantee is provided by a third party or jointly by us and a third party, the property will be denoted with the symbols O ♦. When a third party has financed all or part of our financial interest in a lot, it assumes all or part of the risk that the lot will not be sold and will be remunerated accordingly. The compensation will be a fixed fee, a percentage of the hammer price or the buyer's premium or some combination of the foregoing. The third party may bid on the guaranteed lot during the auction. If the third party is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss. Where Phillips has guaranteed a minimum price on every lot in the catalogue, Phillips will not designate each lot with the symbol(s) for the guaranteed property but will state our financial interest at the front of the catalogue.

### Δ Property in Which Phillips Has an Ownership Interest

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

### ● No Reserve

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

### Σ 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](http://www.phillips.com). The digital saleroom is optimized to run on Google Chrome, Firefox, Opera and Internet Explorer browsers. Clients who wish to run the platform on Safari will need to install Adobe FlashPlayer. Follow the links to ‘Auctions’ and ‘Live Auctions’ and then pre-register by clicking on ‘Register to Bid Live.’ The first time you register you will be required to create an account; thereafter you will only need to register for each sale. You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

Absentee Bids

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

Employee Bidding

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

Bidding Increments

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

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

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

3 The Auction

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot’s low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed

backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

4 After the Auction

Payment

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

Credit Cards

As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of \$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, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to any foreign country. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer’s sole responsibility to obtain any necessary export or import licenses or certificates as well as any other required documentation. Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species.



## Conditions of Sale

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

### 1 Introduction

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

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

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

### 2 Phillips as Agent

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

### 3 Catalogue Descriptions and Condition of Property

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

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

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

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

(d) Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by Phillips. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be

revised from time to time by Phillips in our absolute discretion. Neither Phillips nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

### 4 Bidding at Auction

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

(b) As a convenience to bidders who cannot attend the auction in person, Phillips may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the Absentee Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and any applicable sales or use taxes. The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

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

(d) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at [www.phillips.com](http://www.phillips.com). To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' bid may take precedence at the auctioneer's discretion. The next bidding increment is shown for the convenience of online bidders in the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

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

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

(g) Arranging absentee, telephone and online bids is a free service provided by Phillips to prospective buyers. While we undertake to exercise reasonable care in

undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our willful misconduct.

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

## 5 Conduct of the Auction

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

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

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

(d) The sale will be conducted in US dollars and payment is due in US dollars. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in pounds sterling and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in pounds sterling or euros should be treated only as a guide. If a currency converter is operated during the sale, it is done so as a courtesy to bidders, but Phillips accepts no responsibility for any errors in currency conversion calculation.

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

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

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

## 6 Purchase Price and Payment

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including \$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 of 3.5% will apply.

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

## 7 Collection of Property

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

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

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



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

#### **8 Failure to Collect Purchases**

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

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

#### **9 Remedies for Non-Payment**

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

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

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

#### **10 Rescission by Phillips**

Phillips shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips's election to rescind the sale, the

buyer will promptly return the lot to Phillips, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips and the seller with respect to such rescinded sale.

#### **11 Export, Import and Endangered Species Licenses and Permits**

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

#### **12 Data Protection**

(a) In connection with the supply of auction and related services, or as required by law, Phillips may ask clients to provide personal data. Phillips may take and retain a copy of government-issued identification such as a passport or driver's license. We will use your personal data (i) to provide auction and related services; (ii) to enforce these Conditions of Sale; (iii) to carry out identity and credit checks; (iv) to implement and improve the management and operations of our business and (v) for other purposes set out in our Privacy Policy published on the Phillips website at [www.phillips.com](http://www.phillips.com) (the 'Privacy Policy') and available on request by emailing [dataprotection@phillips.com](mailto:dataprotection@phillips.com). By agreeing to these Conditions of Sale, you consent to our use of your personal data, including sensitive personal data, in accordance with the Privacy Policy. The personal data we may collect and process is listed, and sensitive personal data is defined, in our Privacy Policy. Phillips may also, from time to time, send you promotional and marketing materials about us and our services. If you would prefer not to receive such information, please email us at [dataprotection@phillips.com](mailto:dataprotection@phillips.com). Please also email us at this address to receive information about your personal data or to advise us if the personal data we hold about you is inaccurate or out of date.

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

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

#### **13 Limitation of Liability**

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

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

(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are

specifically excluded by Phillips, our affiliated companies and the seller to the fullest extent permitted by law.

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

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

#### 14 Copyright

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

#### 15 General

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

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

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

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

#### 16 Law and Jurisdiction

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

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

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

#### 17 Sales Tax

Unless the buyer has delivered a valid certificate evidencing exemption from tax, the buyer shall pay applicable New York, California, Colorado or Florida sales tax on any lot picked up or delivered anywhere in the states of New York, California, Colorado or Florida.

## Authorship Warranty

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

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

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

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

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



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## Sale Information

### 20th Century & Contemporary Art Evening Sale

#### Auction & Viewing Location

450 Park Avenue New York 10022

#### Auction

8 November 2015 at 7pm

Admission to this sale is by ticket only.

Please call +1 212 940 1236 or email

tickets@phillips.com

#### Viewing

31 October – 8 November

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

#### Sale Designation

When sending in written bids or making enquiries please refer to this sale as NY010715 or 20th Century & Contemporary Art Evening Sale.

#### Absentee and Telephone Bids

tel +1 212 940 1228

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bidsnewyork@phillips.com

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\$35/€25/£22 at the gallery

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