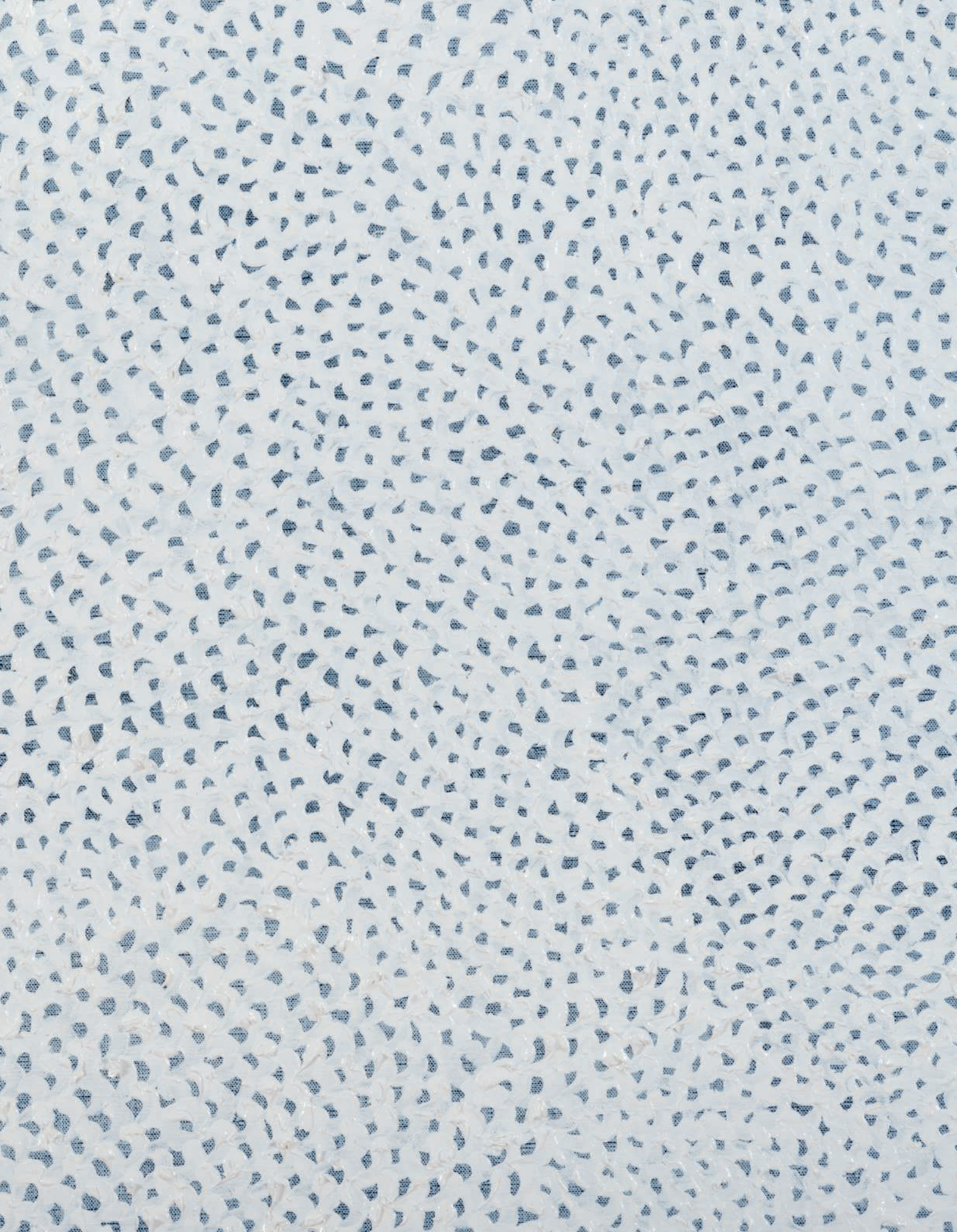


20th Century & Contemporary Art Evening Sale
New York, 16 November 2016, 5pm



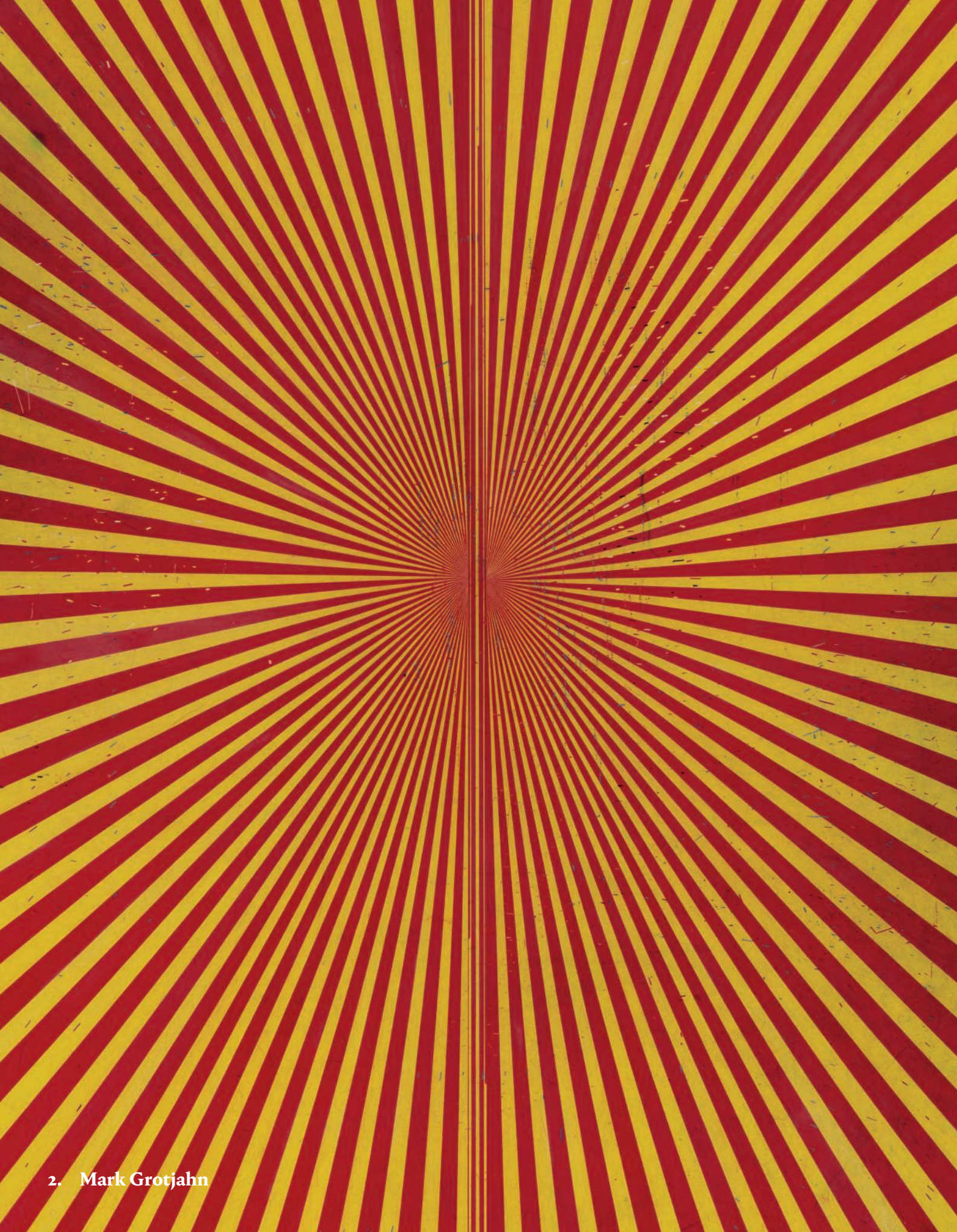
PHILLIPS





I WENT TO THE
WITH A SORE FO
ALL HAVE YOU
HIN THE HOUR
TOLE MY CAR.
HE DOCTOR W

THE DOCTOR WITH
BOOTS HE SAID HE
WALKING WITH
HE DID. HE ST
I WENT TO TH
WITH A SORE F





20th Century & Contemporary Art.



Jean-Paul Engelen
Worldwide Co-Head of
20th Century and
Contemporary Art
+1 212 940 1390
jpengelen@phillips.com



Robert Manley
Worldwide Co-Head of
20th Century &
Contemporary Art and
Deputy Chairman
+1 212 940 1358
rmanley@phillips.com

Deputy Chairmen.



Svetlana Marich
Worldwide Deputy
Chairman
+44 20 7318 4010
smarich@phillips.com



Matt Carey-Williams
Deputy Chairman, Europe
and Asia and International
Head of Business
Development
+44 20 7318 4089
mcarey-williams@phillips.com



**Finn Schouenborg
Dombrowsky**
Deputy Chairman,
Europe and Asia,
+44 20 7318 4034
fdombrowsky@phillips.com



Jonathan Crockett
Deputy Chairman,
Asia and Head of 20th
Century & Contemporary
Art, Asia
+852 2318 2023
jcrockett@phillips.com



Sam Hines
Deputy Chairman, Asia
and International Head
of Watches
+852 6773 9315
shines@phillips.com



August Uribe
Deputy Chairman,
Americas
+1 212 940 1208
auribe@phillips.com



Alexander Payne
Deputy Chairman, Europe
and Worldwide Head
of Design
+44 20 7318 4052
apayne@phillips.com



Bart van Son
International
Business Director
+44 20 7318 4052
bvanson@phillips.com

New York.



Scott Nussbaum
Head of Department
+1 212 940 1354
snussbaum@phillips.com



Zach Miner
Senior Specialist
+1 212 940 1256
zminer@phillips.com



Rachel Adler Rosan
Senior Specialist
+1 212 940 1333
radlerrosan@phillips.com



Kate Bryan
Head of Evening Sale
+1 212 940 1267
kbryan@phillips.com



Kevie Yang
Specialist
+1 212 940 1254
kyang@phillips.com



John McCord
Head of Day Sale
+1 212 940 1261
mccord@phillips.com



Rebekah Bowling
Head of New Now
+1 212 940 1250
rbowling@phillips.com



Katherine Lukacher
Associate Specialist
+1 212 940 1215
klukacher@phillips.com



Sam Mansour
Associate Specialist
+1 212 940 1219
smansour@phillips.com

London.



Peter Sumner
Head of Contemporary Art
+44 20 7318 4063
psumner@phillips.com



Nathalie Zaquin-Boulakia
Senior Specialist
+44 20 7901 7931
nzaquin-boulakia@phillips.com



Jonathan Horwich
Senior Specialist
+44 20 7901 7935
jhorwich@phillips.com



Matt Langton
Senior Specialist
+44 20 7318 4074
mlangton@phillips.com



Henry Highley
Head of Evening Sale
+44 20 7318 4061
hhighley@phillips.com



Tamila Kerimova
Head of Day &
New Now Sales
+44 20 7318 4065
tkerimova@phillips.com



Simon Tovey
Associate Specialist
+44 20 7318 4084
stovey@phillips.com

Chairman & Senior Advisors



Hugues Joffre
Chairman, UK & Europe
and Senior Advisor to
the Chairman and CEO
+44 207 901 7923
hjoffre@phillips.com



Francesco Bonami
Senior Advisor to
the Chairman and CEO
fbonami@phillips.com



Arnold Lehman
Senior Advisor to
the Chairman and CEO
+1 212 940 1385
alehman@phillips.com

International Business Director.

Hong Kong.



Sandy Ma
Head of Evening Sale
+852 2318 2025
sma@phillips.com



Charlotte Raybaud
Specialist
+852 2318 2026
craybaud@phillips.com

International Specialists & Regional Directors.



Deniz Atac
Specialist, Turkey
+9 053 337 41198
dztaac@phillips.com



Maria Cifuentes Caruncho
Specialist, France
+33 142 78 67 77
mcifuentes@phillips.com



Carolina Lanfranchi
Specialist, Italy
+39 338 924 1720
clanfranchi@phillips.com



Maura Marvao
Specialist, Portugal
+351 917 564 427
mmarvao@phillips.com



Oksana Katchaluba
Specialist, Geneva
+41 22 906 80 00
okatchaluba@phillips.com



Dr. Alice Trier
Specialist, Germany
+49 173 25 11 69
atrier@phillips.com



Silvia Coxe Waltner
Regional Director, Seattle
+1 206 604 6695
scwaltner@phillips.com



Melyora de Koning
Senior Specialist, Denver
+1 917 657 7193
mdekoning@phillips.com



Blake Koh
Regional Director,
Los Angeles
+1 323-383-3266
bkoh@phillips.com



Cecilia Laffan
Regional Director,
Mexico
+52 1 55 5413 9468
claffan@phillips.com



Kyoko Hattori
Regional Director, Japan
+81 90 2245 6678
khattori@phillips.com



Jane Yoon
International Specialist,
Korea
+ 82 10 7389 7714
jyoon@phillips.com



Kalista Fenina
Specialist, Moscow
+7 905 741 15 15
kfenina@phillips.com

Latin America



Henry Allsopp
Worldwide Head
+44 20 7318 4060
hallsopp@phillips.com



Kaeli Deane
Head of Sale
+1 212 940 1352
kdeane@phillips.com



Valentina Garcia
Specialist, Miami
+1 917 583 4983
vgarcia@phillips.com

Client Advisory. London.



Guy Vesey
Head of Client Advisory
+44 20 7901 7934
gvesey@phillips.com



Dawn Zhu
Client Advisory Manager
+44 20 7318 4017
dzhu@phillips.com



Lily Atherton Hanbury
Client Advisory Manager
+44 20 7318 4071
lhanbury@phillips.com



Fiona McGovern
Client Advisory Manager
+44 20 7318 4054
fmcgovern@phillips.com

New York.



Philae Knight
Client Advisory Director
+1 212 940 1313
pknight@phillips.com



Sara Tayeb-Khalifa
Client Advisory Manager
+1 212 940 1383
stayebkhalifa@phillips.com

**20th Century.
Contemporary.
Now.**



**20th Century & Contemporary Art
Evening Sale**
New York, 16 November 2016
Sale begins at 5pm

Auction & Viewing Location
450 Park Avenue New York 10022

Auction
Wednesday, 16 November 2016, 5pm

Viewing
5 – 15 November
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

Sale Designation
When sending in written bids or making enquiries please refer to this sale as NY010716 or 20th Century & Contemporary Art Evening Sale.

Absentee and Telephone Bids
tel +1 212 940 1228
fax +1 212 924 1749
bidsnewyork@phillips.com

20th Century & Contemporary Art Department

Head of Sale
Kate Bryan +1 212 940 1267
kbryan@phillips.com

Associate Specialists
Katherine Lukacher +1 212 940 1215
klukacher@phillips.com

Samuel Mansour +1 212 940 1219
smansour@phillips.com

Administrator
Paula Campolieto +1 212 940 1255
pcampolieto@phillips.com

**Herrera.
Still.
Richter.**

◦ **I. Carmen Herrera** b. 1915

Cerulean

signed, titled and dated "'CERULEAN" Carmen Herrera - 1965" on the reverse

acrylic on canvas, in artist's frame

69 x 68½ in. (175.3 x 174 cm.)

Painted in 1965.

Estimate

\$600,000-800,000

Provenance

Acquired directly from the artist by the present owner

Literature

Carmen Herrera: Lines of Sight, exh. cat., Whitney Museum of American Art, New York, 2016, p. 164 (illustrated titled as *Cerulean Blue*)



“My quest is for the simplest of pictorial resolutions.”

Carmen Herrera

At age 101, Carmen Herrera is having a moment. Closely associated with other masters of geometric abstraction such as Frank Stella and Ellsworth Kelly, Herrera is currently the subject of a retrospective at the Whitney Museum of American Art – long overdue recognition of the artist’s significance in the art historical canon.

Cerulean, 1965, is a pristine example of Carmen Herrera’s seven-decade career. Describing her paintings as “cut in space,” *Cerulean* incorporates two of Herrera’s most significant artistic discoveries: the hand-painted frame and the dynamic diamond shape, which creates a feeling of three dimensional projection and levitation of form. As the curator Dana Miller wrote: “The shapes and mechanics of balance vary from composition to composition...They slip between two and three dimensions, and that tension is the source of tremendous power. . .Had acrylic paint not arrived at

the exact moment she was refining her process, she would not have created works of such precision, and had she not acquired elementary architectural drafting skills, she would not have been able to render three-dimensional structures...she was at various points in the right place, but before her time....we are now playing catch-up to her, acknowledging today what should have been obvious and valued half a century ago.” (Dana Miller, *Carmen Herrera, Lines of Sight*, exh. cat., Whitney Museum of American Art, New York, p. 35-37)

The Cuban-born Herrera, who studied in Paris and exhibited alongside Piet Mondrian, eventually settled in New York in the 1950s, befriending Barnett Newman, Leon Polk Smith and Wilfredo Lam. While Cuba would remain central to her identity, she hasn’t returned since 1963. With her brother imprisoned and her mother ill, her output dropped dramatically. But starting in 1965,

Kenneth Noland, *Karma*, 1964.
Acrylic on canvas, Harvard Art
Museums/Fogg Museum Art
© Kenneth Noland/Licensed
by VAGA, New York



the year of the present lot, Herrera began a remarkable resurgence by expanding her hard-edge abstract vocabulary into shaped canvases of circles and diamonds. Most likely, Herrera was responding to the trauma of leaving Cuba behind by creating soothing abstract compositions.

Herrera's early interest in wood carving and architecture clearly informed her signature style. Calling architecture her "first love," the discipline contributed to the three dimensional structure of her canvases, whose sides are always painted, lifting them away from the wall. Herrera painted every edge or handmade slated frame, as seen in *Cerulean*. By incorporating hand-painted "framing" as part of her process, Herrera prevented poor framing choices that could have been made by collectors or galleries. The first canvas with a slated frame was an *Untitled* piece from 1952, which now resides as part of The Museum of Modern Art's permanent collection.

2. **Mark Grotjahn** b. 1968

Untitled (Crimson Red and Canary Yellow Butterfly 45.93)

signed twice, titled and dated "MARK GRO TJAHN 2016

m. Grotjahn UNTITLED (CRIMSON RED AND CANARY

YELLOW BUTTERFLY 45.93)" on the reverse

colored pencil on paper

84 x 47¾ in. (213.4 x 121.3 cm.)

Executed in 2015-2016.

Estimate

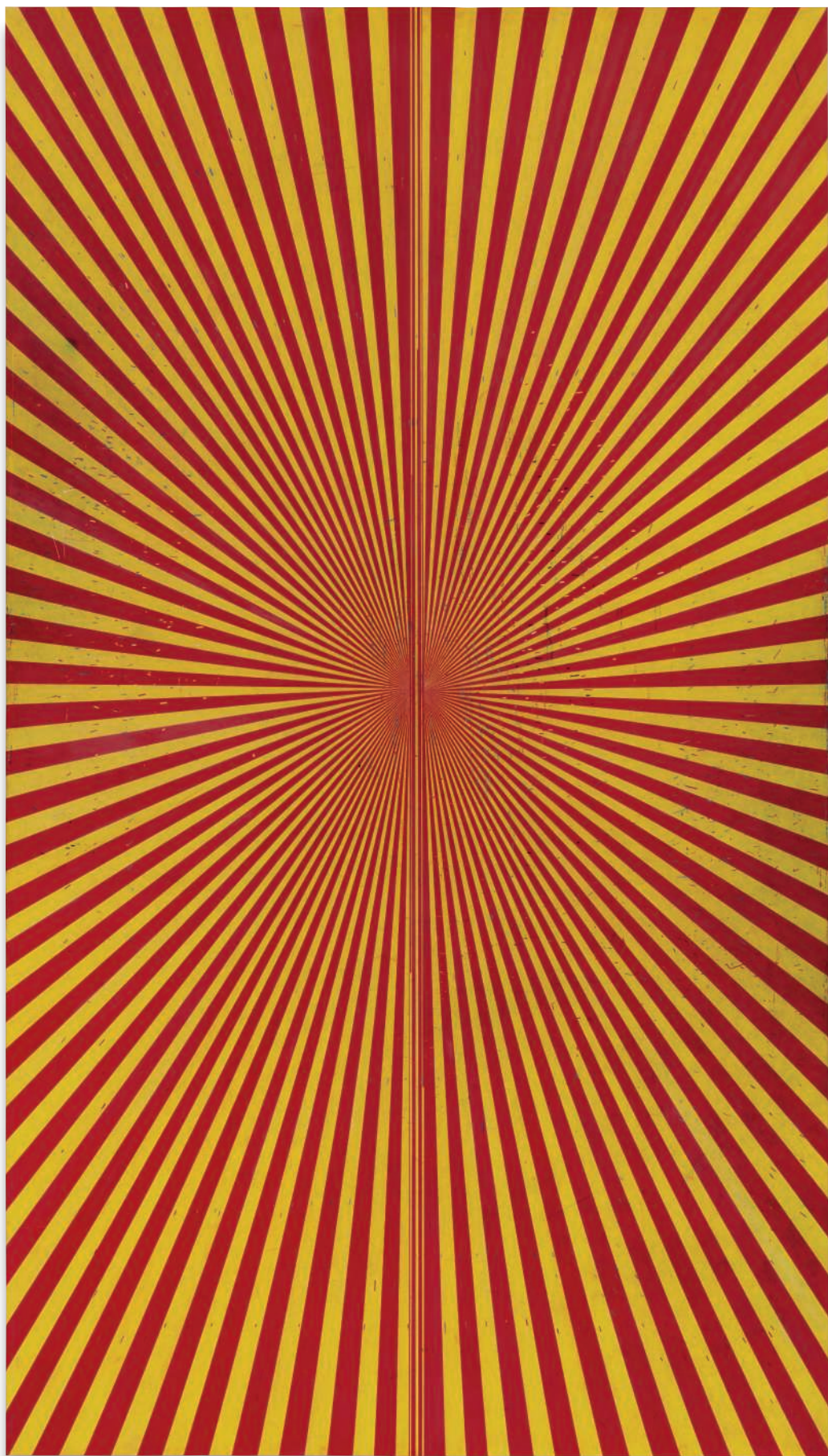
\$600,000-800,000

Provenance

Blum & Poe, Los Angeles

Private Collection, London

Acquired from the above by the present owner



Mark Grotjahn's *Untitled (Crimson Red and Canary Yellow Butterfly 45.93)*, 2015-2016, is a captivating display of his specific take on perspective and intense use of color. Since 1997, the artist has employed the butterfly motif to investigate Renaissance techniques of dual and multiple vanishing points.

“The sense that everything’s possible, for me, that’s kind of a given. I don’t feel restricted, or I don’t want to feel restricted, by any rules.”

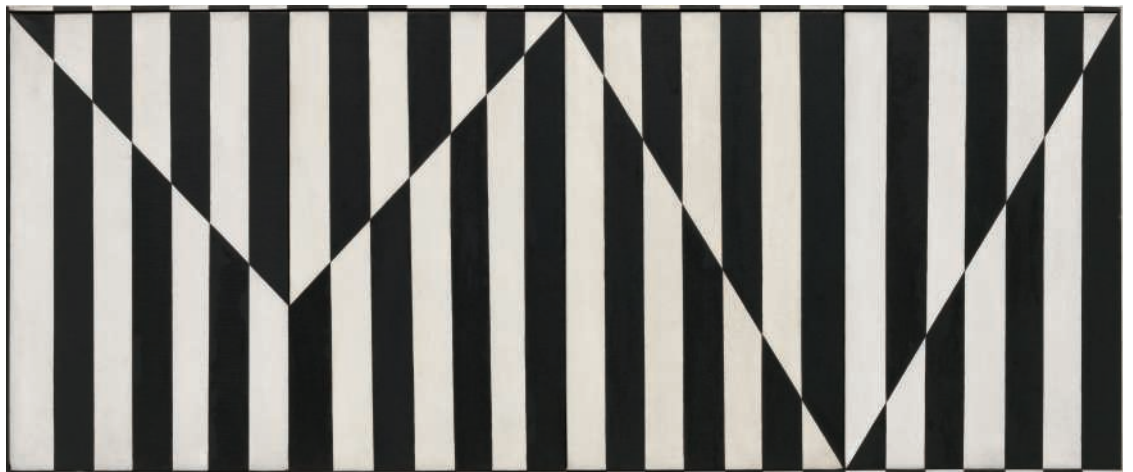
Mark Grotjahn

“The [Butterfly] paintings themselves are hard-edged spatial illusions in rich gradations of colour that appear to expand and contract...Grotjahn actually riffs from the whole range of abstraction: Malevich, Mark Rothko, Ad Reinhardt, Frank Stella, Brice Marden et al...Grotjahn is actively encoding references including pop psychedelic associations.” (M. Henry in *Abstract America: New Paintings & Sculpture at The Saatchi Gallery*, exh. cat., The Saatchi Gallery, London, 2009-2010, p. 7)

Standing before the vast alternating bands of *Untitled (Crimson Red and Canary Yellow Butterfly 45.93)* induces an almost hallucinogenic experience. The force of these meticulously rendered bands as they converge on a central vanishing point produces a dizzyingly physical experience, pushing the boundaries of the viewer's perception. The dual vanishing points pulsate with convergent bands of color creating an optical illusion of psychedelic intensity. And the creamy delicacy of the colored pencil endows the work with an exquisite diversity of hue, texture and tone.

Part of the artist's acclaimed *Butterfly* series, the radiating bands recall an insect's delicate, cantilevered wings and form the artist's most important body of work. "Grotjahn's abstractions are, in relation to traditional pictorial modes, a matter of having your cake and eating it too, of experiencing vertiginous spatial illusions only to be brought back to the level ground of modernist flatness-only then to have the picture plane once again yield to the probing eye," curator Robert Storr wrote in *LA Push-Pull/Po-Mo-Stop-Go*.

The fractured geometry and handmade aesthetic make for a vibrating and visually active picture plane. Indeed, the brilliantly colored and lushly textured surface possesses an active, almost palpable, force. Grotjahn's *Butterfly* drawings delicately coalesce color fields that straddle each longitudinal band, richly referencing nature and movement, art history and contemporary practice.



Carmen Herrera, *Untitled*, 1952.
Synthetic polymer paint on canvas,
The Museum of Modern Art,
New York Digital Image © The
Museum of Modern Art/Licensed
by SCALA/Art Resource, NY
© Carmen Herrera

◦ • **3. Wade Guyton** b. 1972

Untitled

signed and dated "Guyton 2009" on the overlap
Epson UltraChrome inkjet on linen
84¼ x 69 in. (214 x 175.3 cm.)
Executed in 2009.

Estimate

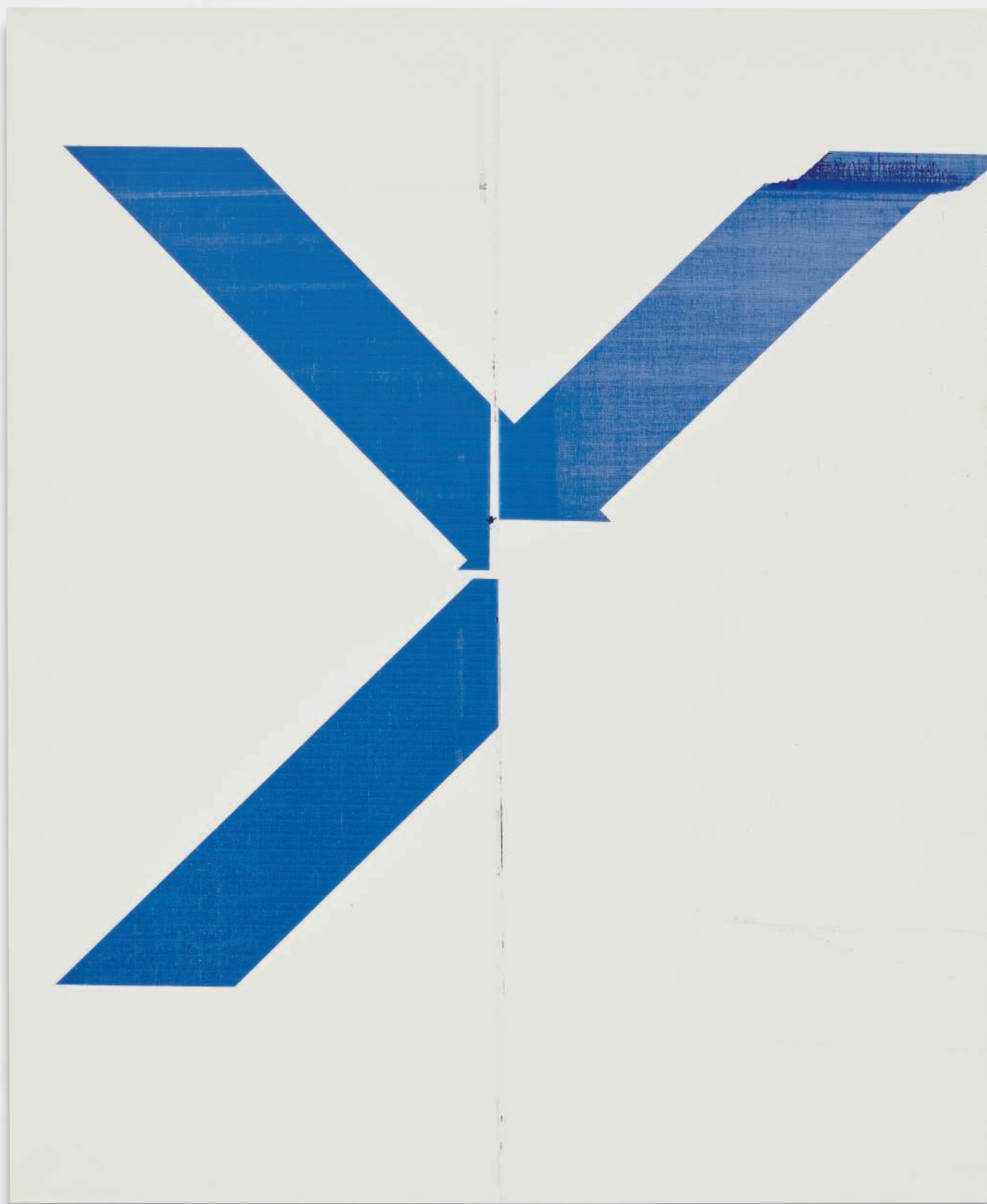
\$1,200,000-1,500,000

Provenance

Giò Marconi, Milan
Acquired from the above by the present owner

Exhibited

Milan, Giò Marconi, *Wade Guyton*, January 29 -
March 19, 2009



Wade Guyton's *Untitled*, 2009 is an iconic work by one of the most important artists of the current generation. The painting boldly depicts the artist's trademark "X" form, printed in blue with an Epson UltraChrome inkjet printer. Informed by chance and exploring the essence and limits of mechanization, *Untitled* also examines what it means to be a painter in the twenty-first century. Guyton challenges the limits of painting by almost entirely removing his hand from the production of the work. Similar to Duchamp, Guyton blurs the boundaries between "high" and "low," re-inventing appropriation in a new minimalist language.



Kazimir Malevich, *Black Cross*, 1915.
Oil on canvas, Musée National d'Art Moderne, Centre Georges Pompidou, Paris © CNAC/MNAM/Dist. RMN-Grand Palais/Art Resource, NY

“All the artists I was interested in were involved with the manipulation of language or the malleability of the categories of art. There was a freedom in this way of thinking. There was a space where objects could be speculative.”

Wade Guyton

A student of Robert Morris during his MFA at Hunter College in New York, Guyton admired his professor's conceptual approach and his pioneering of Minimalist theory. He was drawn instinctively to artists who used art as an open-ended platform for thought and exploration. Guyton recalls, “All the artists I was interested in were involved with the manipulation of language or the malleability of the categories of art. There was a freedom in this way of thinking. There was a space where objects could be speculative.” (*Wade Guyton: OS*, exh. cat., Whitney Museum of American Art, New York, 2012-2013, p. 11). In this way, Guyton follows in the storied tradition of radically reestablishing the bounds of what painting is or could be, similar to what Kazimir Malevich accomplished with his Suprematist paintings, such as 1914's *Black Cross*, which eschewed anything natural for the purely geometric.

Archetypal of Guyton's oeuvre, the formal and conceptual identities of *Untitled* are defined by the spontaneity of its mechanical fabrication. As an elegantly made and brutally efficient analysis of the limits and restraints of creative production, *Untitled* is a testament to the vivacity of painting now, then, and forever.

4. **Henry Taylor** b. 1958

He's Hear, and He's Thair

signed, inscribed and dated "NOV. 29th 2008 4:50 Henry Taylor (me) Emory met on the street in front of studio.

Did time at CMC where..." on the reverse

acrylic and collage on canvas

73 x 50½ in. (185.4 x 128.3 cm.)

Executed in 2008.

Estimate

\$40,000-60,000

Provenance

Galerie Carlos Cardenas, Paris

Acquired from the above by the present owner



BUSINESS

Los Angeles Times

“One day I thought, I just need to paint someone so I could get some more immediate results and have a sense of accomplishment. I felt like I wasn’t getting anywhere in the studio, and when I feel like that, I sometimes just grab people.”

Henry Taylor



David Hockney, *Divine*, 1979.
Acrylic on canvas, The Carnegie
Museum of Art, Pittsburgh ©
David Hockney

Portraiture is central to Henry Taylor's prolific practice. His wide range of subjects, including relatives, friends, acquaintances from the street, black athletes, heroes, fallen legends, and iconic victims of racial violence, are embodiments of his personal world and our shared cultural universe. In *He's Hear, and He's Thair*, 2008, Taylor depicts an acquaintance-turned-friend named Emory. Taylor first encountered Emory, homeless and wheel-chair bound, on the streets of Los Angeles where he lives and works. (The time and location of their meeting is documented in the artist's hand on the verso of the painting.) The two developed a friendship and Taylor became Emory's caretaker, offering him a room in exchange for his help in the studio. In his portrait, Taylor renders Emory in his characteristic fashion—loosely and roughly in style, representing the rough life his subject lived, but with great emotion and a conveyed sense of generosity and love.

Taylor makes no sacred distinctions between iconic historical figures and the person sitting in front of him. All of his subjects are painted into flat, heavily worked energetic backgrounds and, though embedded, appear as if they could jump off the surface. "My paintings are what I see

around me...they are my landscape paintings." ("Henry Taylor," Blum & Poe, Los Angeles, September 10 – November 5, 2016)

Taylor's sitters are often portrayed against solid-colored backgrounds, as well as domestic and outdoor spaces. The psychological and physical implications of space (public vs. private, interior vs. exterior) are important themes in the artist's body of work. It's no accident that Taylor chooses to situate his subject outside of a closed door. Lovingly rendered as a glowing, golden deity, Taylor highlights a powerful contrast between the artistic treatment of his subject and the harsh reality of his sitter's personal situation.

Henry Taylor's practice is deeply informed by his surroundings, most notably by people. Some move freely between Taylor's life and work, often only staying long enough to have their portrait painted once, while others, like Emory, become ingrained in the interwoven fabric of Taylor's art and life, or, in his own words, "I paint everyone, or I try to. I try to capture the moment I am with someone who could be my friend, a neighbor, a celebrity, or a homeless person." ("Henry Taylor," Carlos/Ishikawa, London, August 29 – October 26, 2015)

5. Michaël Borremans b. 1963

Sweet Disposition

signed, titled and dated "MICHAËL M.C.G.
BORREMANS SWEET|DISPOSITION 2003"

on the reverse

oil on canvas

23⁵/₈ x 31¹/₂ in. (60 x 80 cm.)

Painted in 2003.

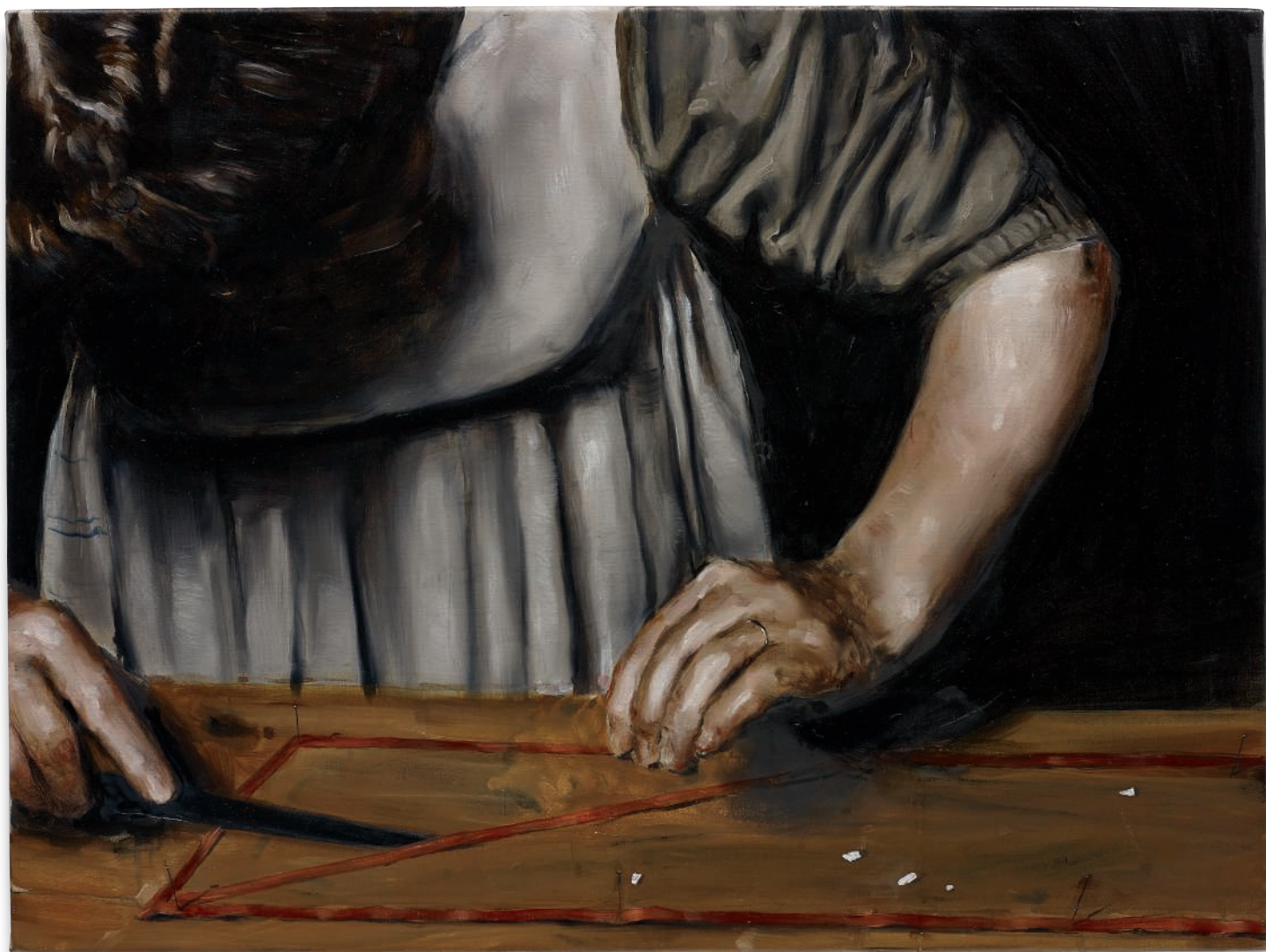
Estimate

\$500,000-700,000

Provenance

Zeno X Gallery, Antwerp

Acquired from the above by the present owner



“A painting is an object with complex character, and because of the historical dimension it is impossible to treat it impartially. In our reality, a portrayal is also always a reproduction.”

Michaël Borremans

The highly acclaimed Belgian painter Michaël Borremans, is renowned for his ability to tread the line between realism and the surreal. As a painter from the Flemish north, Borremans is keenly aware of the art historical perspective this medium carries, and his style is heavily influenced by past masters from Manet to Velázquez. He notes, “All the imagery of the 20th century and earlier is baggage we have to deal with. My work is an answer to that, a dialogue with that.” (“Michaël Borremans and David Coggins,” *Art in America*, March 2009, pp. 89-90) Borremans deals with this “baggage” by refreshing his works with elements of ambiguity, mystery and tension. Whereas traditional portraiture often showed well-known characters and aimed to depict their personalities, Borremans uses nameless stereotypes, thus undermining the function of portraiture. Such depersonalized, ghostly figures are placed in indistinguishable surroundings, and, as a result, his paintings possess a strange unease between his painterly style and the surreal atmosphere of the pieces which challenges the sense of realism imposed by his predecessors.



Diego Velázquez, *Kitchen Maid with the Supper at Emmaus*, circa 1618.
Oil on canvas, National Gallery of Ireland, Dublin/Bridgeman Images

Michaël Borremans' *Sweet Disposition* is a closely cropped depiction of a woman, perhaps a seamstress or carpenter, hunched over her work, the deep shadows obscuring any sense of individuality, locality, or temporality. Having originally studied photography and film, Borremans imbues his paintings with a sense of narrative, but does seemingly all he can to subvert and destroy any defined or strictly logical reading of his pictures. Much as with a film still, the painting delves into a psychological moment experienced by its character and translates inexplicable emotions onto canvas. Straddling the thin line between reality and a dream world, it remains unclear what exactly the figure here is doing.

Borremans' painting is characterized by a unique dialogue between the Old Masters he reveres and references and a contemporary disposition which informs the psychic charge

that permeates his oeuvre. As opposed to depicting a distinct vignette in *Sweet Disposition*, Borremans poses more questions than he answers. The tactile handling of the oil paint, rendered in luscious layers, recalls his idols such as Manet, Goya, and Velázquez. The character is caught frozen in a mysterious action where everything seems to happen in a perfectly unclear environment. The depiction of the disembodied figure in *Sweet Disposition* – standing and working at a table, knife in hand, wedding band firmly upon her ring finger, cast in deep shadow – reveals nothing about her individuality. Indeed, she is less an individual than merely a figure, a psychological stand-in for whatever, or whomever, the viewer brings to the picture. Borremans is less a painter of specific subjects than that of psychic states, filled with introspection and narrative disjunction, and characterized by a sense of overt post-surrealist unease.

Property of an American Collector

◦ • **6. Vija Celmins** b. 1938

Untitled

signed and dated "V. Celmins 1969" lower right
graphite on acrylic ground on paper
12¾ x 17¾ in. (32.4 x 45.1 cm.)
Executed in 1969.

Estimate

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

Provenance

Westinghouse Electric Corporation, Pittsburgh
(acquired in 1970)
Private Collection, New York (acquired from the
above in 1997)

Exhibited

New York, George Adams Gallery, *SEESCAPE*,
June 5 - August 31, 2013

**“Somehow the image begins to have a sort
of memory in it, even if you can’t see it.
It can build up a dense feeling toward the
end, and then it makes me happier.”**

Vija Celmins



V. Celina 1969

Vija Celmins' *Untitled* from 1969 is an exquisite example of the artist's signature image. Starting in the early 1960's, Celmins embraced subject matter that is notoriously difficult to depict, and her drawings of a shifting seascape are in some ways her most ambitious. *Untitled* is a tour de force of draftsmanship, showing her unequalled ability to realize a subject in movement, transparent and consisting of a complex pattern of ever-changing light.

Celmins would take long walks on a pier near her studio in Venice Beach, California as she liked being surrounded by the waves. She started taking photographs of the ocean, which became the inspiration for a body of work that she continues to rigorously explore; *Untitled* is one of the earliest examples from this series. Her approach is similar to Gerhard Richter's—an artist she

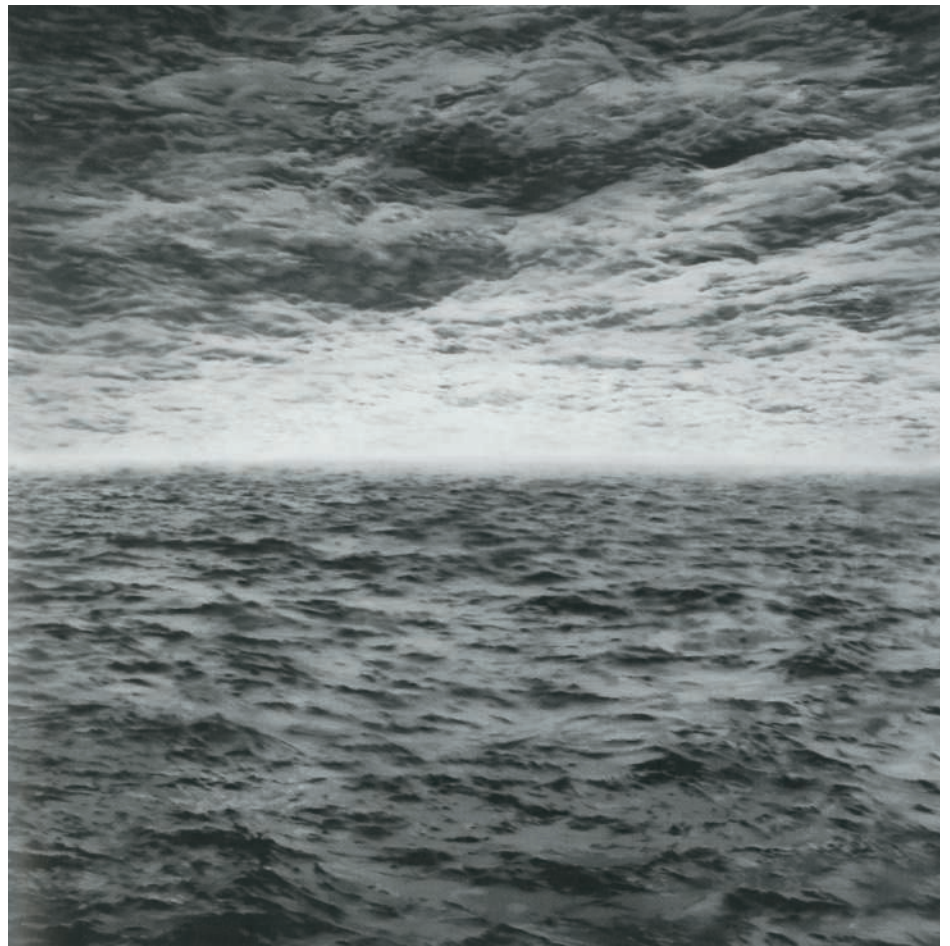
is often compared to. Both worked from photographs, but Celmins eschewed the German artist's blurring effects while trying to reproduce her subject with an almost hallucinogenic clarity.

As much as any 20th Century artist, Celmins became dedicated to the practice of drawing. In 1968, the year she began her *Ocean* series, she started focusing almost exclusively on drawing and didn't resume painting until 1983. Like all of her drawings, *Untitled* is not a study for a painting, but a fully realized work that stands on its own at 12 ¾ x 17 ¾ inches, her most frequently used size. In retrospectives of her work, drawings are invariably the dominant medium, as in her breakthrough museum retrospective in 1980 in which an *Ocean* drawing from 1969 graced the cover of the catalog.



Jackson Pollock, *Number 26A, 1948: Black and White, 1948*. Enamel on canvas, Musée national d'art moderne-Centre de création industrielle, Centre Georges Pompidou, Paris © 2016 The Pollock-Krasner Foundation/Artists Rights Society (ARS), New York

Gerhard Richter, *Seascape (Sea-Sea)*, 1970.
Oil on canvas, (CR:244).
Nationalgalerie, Staatliche
Museen zu Berlin, Berlin,
Germany © Gerhard Richter
2016



Like Richter, Celmins' work is inextricably linked with abstraction. She received a traditional art education in the 1950's at the John Herron Art Institute in Indianapolis. After seeing Jackson Pollock's work and reading Ad Reinhardt's "Twelve Rules for a New Academy" manifesto, she was inspired to dabble in abstraction that was pared down and generally devoid of color. Although unexceptional objects, there is an elemental quality to the images, which depict or convey fire, wind and smoke. In the mid- to late-1960's she turned to nature and its invisible underlying forces. Her main subjects - waves, clouds, lunar landscapes and starry skies - embrace the infinite and in a curious twist bring her work back to a form of abstraction similar to Pollock's.

Celmins' meticulous working methods produced a limited body of work. The majority of the Ocean drawings from 1968-1977 are in museum collections or major private collections, including the Philadelphia Museum of Art (*Ocean*, 1969), The Museum of Modern Art (*Ocean*, 1970 and *Ocean with Cross #1*, 1971), Modern Art Museum of Fort Worth (*Ocean*, 1971) and San Francisco Museum of Art (*Ocean*, 1977). *Untitled* has been in a private collection for decades and has never been offered at auction. Previously part of the prestigious Westinghouse Electric Collection, the work was acquired at a time when corporate buyers such as Paine Webber, JP Morgan and UBS were assembling world-class collections. *Untitled* is a rare opportunity to acquire a museum-quality work by one of the most respected artists of her generation.

◦ • **7. Gerhard Richter** b. 1932

Düsenjäger

signed, titled, inscribed and dated "DÜSENJÄGER (WV-Nr. 13a) Richter 1963" on the reverse

oil on canvas

51½ x 78¾ in. (130 x 200 cm.)

Painted in 1963.

Estimate

\$25,000,000-35,000,000

Provenance

Collection of the artist

Collection of Günther Uecker, Dusseldorf

Private Collection, Dusseldorf

Galerie Schmela, Dusseldorf

Galerie Hans Strelow, Dusseldorf/Galerie Rudolf Zwirner, Cologne

Barbara Gladstone Gallery, New York

Collection of Susan and Lewis Manilow, Chicago

Christie's, New York, November 13, 2007, lot 16

Acquired at the above sale by the present owner

Exhibited

San Francisco Museum of Modern Art, *Public*

Information: Desire, Disaster, Document, January 18 - April 30, 1995, p. 91 (illustrated)

The Art Institute of Chicago, *Gerhard Richter: Forty Years of Painting*, June 22 - September 8, 2002

Literature

Volkenkratzer Art Journal, December - February 1984-1985, p. 84 (illustrated)

L'art aujourd'hui en République Fédérale d'Allemagne, Bonn, 1988, p. 27 (illustrated)

Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, ed., *Gerhard Richter: Werkübersicht/Catalogue Raisonné, Volume III, 1962-1993*, Bonn, 1993, no. 13a (illustrated)

Daniel Schuster, "Wie krisensicher ist Kunst?", in *Artinvestor*, June 2007, pp. 32-33 (illustrated)

DER SPIEGEL, October 22, 2007, p. 184 (illustrated)

Isabel Fechter, "Richter's Düsenjäger", in *Weltkunst*, December 2007, p. 130 (illustrated)

Art Collection + Design, December 2007, p. 37 (illustrated)

Claudia Bodin, "Ein Herz für Düsenjäger", in *art. Das Kunstmagazin*, January 2008, p. 116 (illustrated)

Manager Magazin, November 2008, p. 194-195 (illustrated)

Arte, December 2008, p. 116 (illustrated)

Identity Foundation, ed., *Deutsche Identität Denken*, Dusseldorf, 2009, n.p. (illustrated)

Robert Storr, *September*, London, 2010, p. 63 (illustrated)

Dietmar Elger, *Gerhard Richter: Catalogue Raisonné, Volume 1, 1962-1968*, Ostfildern, 2011, cat. no. 13a, p. 71 (illustrated)

"For the first time in Germany, we are showing paintings for which such terms as Pop Art, Junk Culture, Imperialist or Capitalist Realism, New Objectivity, Naturalism, German Pop and the like are appropriate. Pop Art recognizes the modern mass media as a genuine cultural phenomenon and turns their attributes, formulations and content, through artifice, into art. It thus fundamentally changes the face of modern painting and inaugurates an aesthetic revolution. Pop Art has rendered conventional painting - with all its sterility, its isolation, its artificiality, its taboos and its rules - entirely obsolete." (Richter, "Letter to a newsreel company," April 29, 1963, quoted in *Gerhard Richter: The Daily Practice of Painting. Writings and Interviews 1962-1993*, Hans-Ulrich Obrist, ed., London, 1995, p. 16).







Gerhard Richter's *Düsenjäger* dates from 1963, the most important juncture in his career, when he had begun to create the Photo Paintings that were to garner such recognition. This picture dates from the very inception of Pop Art, and reveals both the similarities and differences between its incarnations on each side of the Atlantic. With its muted tones and political undertones, this is the embodiment of "Capitalist Realism," the German Pop Art movement founded at precisely this time by Gerhard Richter, Sigmar Polke and Konrad Lueg (who later became known as the gallerist Konrad Fischer). Looking at the official list of Richter's paintings, which he began only the previous year, the importance of *Düsenjäger* becomes all the more apparent: it is listed as number "13-a," one of the earliest of his recognised works. In addition, *Düsenjäger* is part of a small and celebrated group of pictures of warplanes, created by Richter between 1963 and 1964. Of these, four are in museum collections, all of them in his native Germany. *Düsenjäger* and another painting, *Bomber*, were the only ones from this series created in 1963, the others all coming the following year, underscoring its seminal importance.

Richter created his first Photo Painting in 1962, but it was in 1963, the year *Düsenjäger* was painted, that he began to see himself as a Pop artist, having read about the American movement in *Art International*. Richter had been struck in particular by Roy Lichtenstein's parallel exploration of means and themes similar to his own. Lichtenstein's own crisp, media-based images dated from only the year before Richter's Photo Paintings. Under the wide canopy of the Pop Art umbrella, many of Richter's American contemporaries took source material from the emphatically dynamic worlds of comic books and advertising, creating works that often appeared as brash and colourful celebrations of consumer society. Looking at Lichtenstein's *WHAAM!*, also from 1963 (Tate, London), there is a palpable sense of excitement, drama, even glamour. It is as though Lichtenstein was channelling the spirit of comic strips, or movies like the John Wayne vehicle, *Jet Pilot*, produced by Howard Hughes a decade earlier. Similarly, Jim Rosenquist fetishised technology in his billboard-like compositions.



Aviation Show in Hannover Langenhagen: the Fiat G.91, nicknamed Gina, an Italian fighter aircraft. Published by: 'Berliner Morgenpost' (Photo by Berlin-Bild/ullstein bild via Getty Images)

“I’ve never found anything to be lacking in a blurry canvas. Quite the contrary: you can see many more things in it than in a sharply focused image.”

Gerhard Richter

In *Düsenjäger*, Richter reveals some of that excitement in the pink, and in the visible sense of velocity. With its blush of colour, *Düsenjäger* avoids the constraints of the grisaille that characterised many of Richter’s earliest Photo Paintings. The blurring effect that Richter often brings to these pictures, highlighting their artifice, is here used to vivid effect, with the combed brushwork adding a sense of dynamism to *Düsenjäger* that is only heightened by the composition, with the nose of the plane escaping the picture surface, hinting at a hastily-taken photographic source. This gives a sense of a frozen moment of speed, action, activity.

Richter’s own vision of the jet is complicated by the counterpoint of his own ambiguous feelings about and experiences of war. After all, he had grown up near Dresden, viewing the Second World War through the eyes of a child. “I thought it was great,” he has said. “I envied the soldiers who were allowed to take part in the war. I was fascinated, like all kids, or all boys. I wandered through the trenches. Then the Russian planes came, the ones that had shot up the convoys. I thought it was all marvellous. I envied the soldiers sleeping in the barn. It took a soldier to bring me to my senses. You snotty little brat, you should get a right spanking. That gave me a fright. That gave me something to think about.” (Interview with Jan Thorn-Prikker, 2004, in *Gerhard Richter. Text. Writings, Interviews and Letters. 1961–2007*, London, 2009, p. 466)

Düsenjäger, and the other 1963 painting of a warplane, *Bomber*, both tap into that heady and complex combination of excitement and terror. “It’s a mixed feeling, and it’s no good suppressing the fascination,” Richter has stated (Interview with Sabine Schütz, 1990, loc. cit., 2009, pp. 253–54). He expanded on this idea, explaining that these pictures were not intended as anti-war, although they are sometimes being read as such: “Pictures like that don’t do anything to combat war. They only show one tiny aspect of the subject of war—maybe only my own childish feelings of fear and fascination with war and with weapons of that kind’ (Richter quoted in Hans-Ulrich Obrist, ed., *Gerhard Richter: The Daily Practice of Painting. Writings and Interviews 1962–1993*, London, 1995, p. 212).

While the subject matter appears heavy in *Bomber* or indeed in *Düsenjäger*, Richter insists that it was selected as part of the programme of provocative detachment that he, Polke and Lueg were exploring at that time as they garnered attention with their German declension of Pop: “We [artists influenced by Pop Art] refused to take anything seriously. That was important for survival. We were unable to see the statement in the work, neither the audience nor me. We rejected it, it didn’t exist.” (Richter, quoted in Robert Storr, ‘Interview with Gerhard Richter’, exh. cat, *Gerhard Richter: Forty Years of Painting*, New York, 2002, p. 289) In a sense, Richter’s *Düsenjäger* can be seen as a cynical and

provocative deadpan response to the changing times. The positivity that had driven the post-war reconstruction of West Germany had been tarnished in recent years by Neo-Nazi attacks on synagogues, the capture and trial of Adolf Eichmann, the erection of the Berlin Wall and the overarching tensions of the Cold War. Wounds that had not yet had time to heal were being reopened (see C. Dossin, “Pop begeistert: American Pop Art and the German People”, *American Art*, vol. 25, no. 3, Fall 2011, pp. 100-111 for a consideration of the German attitude to Pop during this period).

It is against this backdrop that Richter provocatively painted *Düsenjäger*, as well as *Bomber*, which showed American planes from the Second World War dropping their colossal payloads from the air onto Germany below. The war which no-one talked about was now being committed to oil on canvas, the elephant in the room becoming unavoidably obvious. Richter used the subject of war in part as a means of taunting, or at least discomfiting, his audience. He was essentially saying that it was fair game. This was demonstrated more vividly in his second exhibition in 1963. While the first had been in an abandoned building in Düsseldorf, the second, entitled *Life with Pop: A Demonstration for Capitalist Realism*, took place in a furniture store. Richter and Lueg provided various decorations including roe antlers which all supposedly dated from 1938-42, as well as a run of books by Winston Churchill, the British wartime premier. That notion of “Capitalist Realism” was enshrined in the decision to bring these things into the open, into a mock-domestic interior in a furniture display.

The same process is encapsulated in *Düsenjäger*. Even the specific type of plane probes the notion of German identity during this complex political period. *Düsenjäger* shows a Fiat G-91, nicknamed “Gina,” an aeroplane that would have been in the news a great deal in Germany at the time. It had been designed partly as a light-weight strike jet for NATO. However, it was ultimately employed mainly by the Italian and West German air forces. Indeed, demand from the Luftwaffe in West Germany led to an agreement by which a consortium of manufacturers created them under licence—the first military aircraft to have been assembled in the nation since the end of the Second World War. The first of these had its maiden flight in 1961, only two years before *Düsenjäger* was painted. In *Düsenjäger*, the extended cockpit implies that this may be the G-91T, the training variant, adding another layer of meaning: this may be a picture, not of war, but of wargames, an image of a new pilot being inculcated into the ways of conflict.

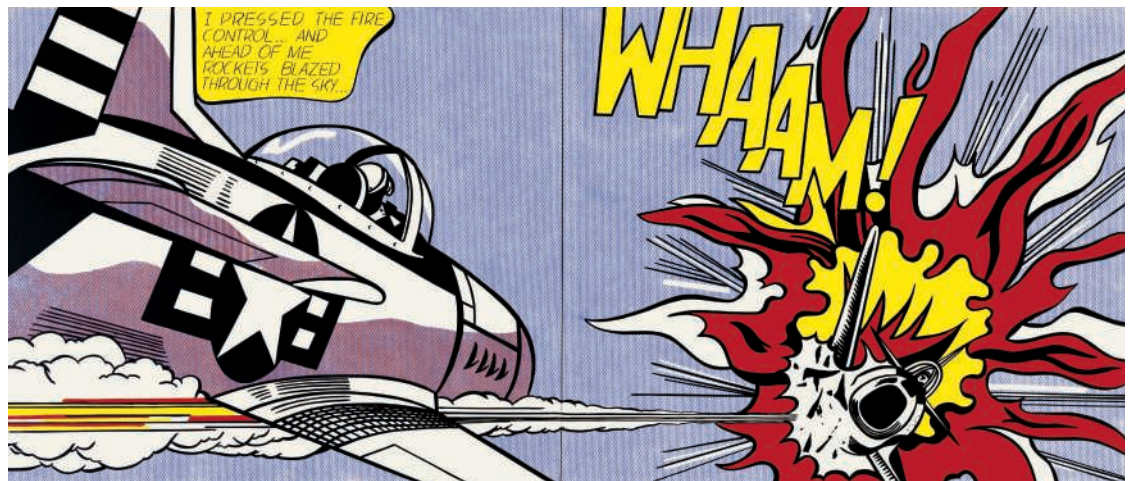
The Gina was an image of post-war rehabilitation of West Germany, which was now on the front line of a new conflict. As such, it featured in the press, promoting NATO and West Germany’s role within it. In *Düsenjäger*, the bands of monochrome above and below the segment of sky reinforce the idea that this picture has been taken from a print source, a magazine or a newspaper. Richter often took his subject matter from newspapers or from his own family photographs, adopting what can be seen as a more personal, grounded approach. This was all the more true of the pictures he created that appeared to touch upon the subject of warfare, such as the fighters and bombers, or the old snapshot of his Uncle Rudi in his 1940s German army uniform, reflecting this more ambivalent relationship to conflict.

Unlike the brash, often colourful works of the American Pop artists such as Andy Warhol and Roy Lichtenstein that were gaining increasing attention in Europe during this time, Richter's paintings retain a cynical inscrutability and distance. His Pop Art played with images from the media and from his own collection, transforming them into paintings in a manner that pointed to the absurdity of the entire notion of representation in the post-war era. Richter had initially been trained as an artist in East Germany, and was therefore used to such movements as Socialist Realism—when he had been exposed to the paintings of Jackson Pollock and Lucio Fontana a few years earlier, he had been so struck by their boldness, their escaping the confines of representation, that he had defected to the West, hoping to enjoy a similar freedom.

Ultimately, it was in copying photographs onto canvas that he had found a strategy that allowed

him to continue to paint, a discovery he made only a couple of years after his arrival in West Germany. "Being painted, they no longer tell of a specific situation, and the representation becomes absurd," Richter has explained. "As a painting, it changes both its meaning and its information content" (Richter, "Notes, 1964-1965," quoted in *Gerhard Richter: The Daily Practice of Painting. Writings and Interviews 1962-1993*, ed. Hans-Ulrich Obrist, London, 1995, p. 31). In a sense, then, the entire notion of painting figuratively, in opposition to the Informel in Europe or the machismo of Action Painting that was still so prominent in the U.S., was a humorous attack in its own right. Richter had found a path that both ridiculed the entire process of painting, and allowed him to continue in his chosen vocation. The subject matter, according to Richter, was essentially random: the medium was the message, as Marshall McLuhan would write the year after *Düsenjäger* was painted.

Roy Lichtenstein,
Whaam!, 1963.
Acrylic on canvas,
Tate, London © Estate
of Roy Lichtenstein



Gerhard Richter, The Aeroplanes, 1963-1964



1

1. Gerhard Richter, *Bomber (Bombers)*, 1963. Oil on canvas, Städtische Galerie Wolfsburg © Gerhard Richter 2016
2. the present lot
3. Gerhard Richter, *Schürzler*, 1964. Oil on canvas, Private Collection, Germany © Gerhard Richter 2016
4. Gerhard Richter, *Stukas*, 1964. Oil on canvas, Pinakothek der Moderne, on loan from the Wittelsbacher Ausgleichsfonds © Gerhard Richter 2016
5. Gerhard Richter, *Flieger (Airplanes)*, 1964. Oil on canvas, Hessisches Landesmuseum Darmstadt
6. Gerhard Richter, *Mustang Staffel (Mustange Squadron)*, 1964. Oil on canvas, Private Collection, on loan to the Gerhard Richter Archiv, Staatliche Kunstsammlungen Dresden © Gerhard Richter 2016
7. Gerhard Richter, *XL 513*, 1964. Oil on canvas, Collection Frieder Burda, Baden-Baden © Gerhard Richter 2016
8. Gerhard Richter, *Phantom Abfangjäger (Phantom Interceptors)*, 1964. Oil on canvas © Gerhard Richter 2016



2



5



6



3

“I see the bomber pictures as an anti-war statement...which they aren’t—at all. Pictures like that don’t do anything to combat war. They only show one tiny aspect of the subject of war—maybe only my own childish feelings of fear and fascination with war and with weapons of that kind.”

Gerhard Richter



7



4



8





Property formerly in the Collection of Galerie Stadler

◦ • **8. Kazuo Shiraga** 1924-2008

T40

signed in Japanese "Kazuo Shiraga" lower left and dated
"1962" on the reverse

oil on canvas

45½ x 35 in. (116 x 89 cm.)

Painted in 1962.

Estimate

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

Provenance

Galerie Stadler, Paris (acquired directly from the artist)

Gifted by the above to the present owner in 2014

Literature

*Body and Matter: The Art of Kazuo Shiraga and Satoru
Hoshino*, exh. cat., Dominique Lévy Gallery, New York,
2015, no. 34 (illustrated)

**“I want to paint as though rushing around a battlefield,
exerting myself to collapse from exhaustion.”**

Kazuo Shiraga





Yves Klein, *Performance 'Anthropometries of the Blue Epoch' in the Galerie Internationale de l'Art Contemporain*, March 9, 1960.
Photo: Charles Wilp. © Yves Klein/
Artists Rights Society (ARS), New
York/ADAGP, Paris 2016

Gallery owner Rodolphe Stadler, fascinated by the dialogue between Eastern references laden with spirituality and western creative exploration, was among the most influential people promoting Kazuo Shiraga's work. Stadler showed Shiraga's first paintings in *Métamorphisme*, a collective exhibition in 1959, before organizing the artist's first solo exhibition outside Japan, in 1962, the same year the Gutai Pinacotheca, the permanent exhibition space of the Gutai artists, opened in Osaka. Stadler would accompany and steward Shiraga throughout the artist's career, dedicating numerous exhibitions to him and championing his work in the west long before any others took notice.

This particular work, *T40*, painted in that seminal year of 1962, is a testament to both Shiraga and Stadler, and the incredible legacies they each left behind. By turning to meditation and using his body as a vehicle for his art, Shiraga aimed to connect with

a form of original strength and primary energy that would obliterate conventional artistic values. Abandoning brushes entirely, Shiraga would suspend himself from a rope above the canvas and glide over it, pushing and swirling the paint underneath.

Relying solely on the carnal instincts, Shiraga's method eradicated all potential for second thoughts and retouching – a principle intrinsic to the traditional forms of calligraphy he had studied in his youth. Predating the philosophies of Yves Klein, who was inspired by his early encounters with Gutai, Shiraga explained, "I wanted to create paintings with no composition or no sense of colours, no nothing." (Kazuo Shiraga, in "Osaka Action Talk: From an Interview by Haryu Ichiro (1973)" from *Kazuo Shiraga: Six Decades*, New York, 2009, p. 62) The canvas was no longer a screen on which the artist reproduced an object or expressed a state of mind, but a site of

primal bodily action. While Pollock and Klein maintained a certain level of remove from the canvas, Shiraga imbued his artwork with a physical and psychological energy that allowed his raw materials to assume a life of their own.

A composition loaded with the kinetic energy of the artist, *T40* is a superlative example of the artist working at the height of his power. Deep ocean blues obliterate the upper right quadrant, giving way to brilliant white strikes, violent red swathes and a final explosion of black in the lower left. Stadler's attraction to this art is impossible to estimate accurately in hindsight, given the critical and commercial acclaim it received in the interceding years, as well as the popularity which he had a distinct hand in promulgating. Just as Shiraga was able to meld body and soul, two-dimensional form with three-dimensional action, Stadler recognized in the Eastern inflections of Shiraga's art a connection to the western philosophical accomplishments of his countrymen, such as Jean-Paul Sartre, whose existentialist conceptions, "existence preceding essence," found fertile ground in the action-based painting of Shiraga.



**Rodolphe Stadler with
Mr. and Mrs. Shiraga, 1986.**
Image courtesy Archives de la
galerie Rodolphe Stadler, Espace
d'art moderne et contemporain
les Abattoirs, Toulouse, France

Property of an Important East Coast Collector

◦ • **9. Clyfford Still** 1904-1980

Untitled

oil on canvas

55¼ x 41¾ in. (140.3 x 106 cm.)

Painted circa 1948-1949.

Estimate

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

Provenance

Collection of Edward and Edie Dugmore, Minneapolis
(acquired directly from the artist)

Estate of Edward Dugmore, Minneapolis (by descent)

Manny Silverman Gallery, Los Angeles

Edward Kitchen, Houston

James Corcoran Gallery, Los Angeles

Acquired from the above by the present owner

**“You can turn the lights out.
The paintings will carry
their own fire.”**

Clyfford Still



A Touch of Hellfire: Clyfford Still's *Untitled*, circa 1948–1949

By David Anfam

Dr. David Anfam is an independent art historian, curator and Senior Consulting Curator at the Clyfford Still Museum, Denver. He is the preeminent authority on Abstract Expressionism, having most recently co-curated the current Abstract Expressionism exhibition at The Royal Academy in London.

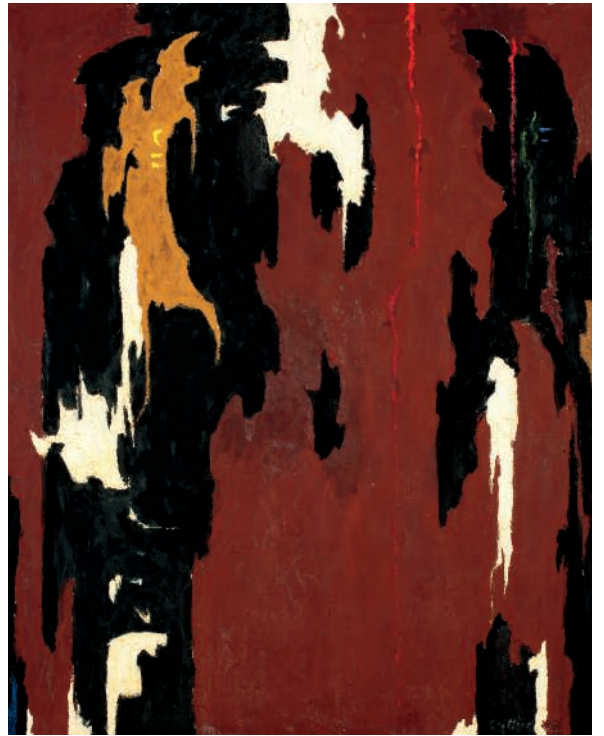
With the opening of the Clyfford Still Museum in Denver in November 2011, the full scale of the artist's achievement at last became clear. In fact, through this final gesture the notoriously reclusive Still effectively rewrote the history of modern American art from beyond the grave. Holding more than 95% of Still's oeuvre, the collection contains some 850 paintings and over 2,500 works on paper. Chronologically, the first canvas dates from 1920 and the last pastel was executed in 1980, the year of Still's death. This output extending over precisely six decades restores Still, after years when his reputation went into eclipse, to his rightful place as one of the foremost pioneers of Abstract Expressionism. The present untitled canvas from 1948-49 represents a moment when its maker – based then in San Francisco and teaching at the California School of Fine Arts – was at the height of his powers.

From his earliest years on the prairies, Still associated the vertical with the assertion of a living presence amid what he called the “awful bigness” of the land dominated by its seemingly endless horizontality. During the 1920s and 1930s upright protagonists, massive monoliths and other ominous motifs embodied this vertical impulse. By the early 1940s, these vectors coalesced into macabre and increasingly shredded anatomies. The veritable talons of black and ocher in the leftward section of *Untitled* are the final residues of this simultaneous apotheosis and destruction of the body. Furthermore, lest

Portrait of Clyfford Still,
ca. 1961-1962.
Photo by Sandra Still. Courtesy
Clyfford Still Museum Archives



Clyfford Still, *PH-945*,
1946, oil on canvas,
Clyfford Still Museum,
Denver
© 2016 City & County of
Denver, Courtesy Clyfford
Still Museum / Artists
Rights Society (ARS),
New York



such readings appear implausible, we need only look to other canvases of the period, such as *PH-200* (1948, Clyfford Still Museum, Denver). There, leaping black silhouettes (at right) and three horizontal marks (at lower left) suggest the faintest echoes of a figure and its rib cage, albeit torn asunder by ubiquitous crimson expanses. A similar animism is evident in the analogous reds of *Untitled*. Manifesting both dire emptiness and chromatic fullness, this encompassing hue hints at Still's old fixation on the horizontal, decimating wastes of the prairies – now charged with a fiery magnitude – even as it challenges the rising, clawing passages to its left. If black is traditionally a color of death in Western culture, while red suggests ardor and vitality, then we are facing a rare synthesis wherein the two intermingle. Aptly, in 1950 Still stated that his pictures were “life and death merging in fearful union.” The mordant textures of *Untitled*, applied fiercely with the palette knife, give tactile impact to this merger. Likewise, the painting's chromatic heat and concomitant luminosity lend it more than a touch of hell fire, a reminder that in 1946 Still described his work as being of “the Earth, the Damned, and of the Recreated.”

Another factor that distinguishes *Untitled* is that Still – by that time living in New York – gave it to Edward Dugmore in 1951. Dugmore had been one of his leading students at the California School of Fine Arts, and had proved to be a most

accomplished artist in his own right. Examination of *Untitled* reveals intriguing *pentimenti*, probably dating from this year and perhaps a sign that he wished to radicalize the painting further before it left him. Namely, at least two crooked elements, mostly in the rightward half, which Still subsequently overpainted with red. Still's editing of his work in this manner recurs elsewhere, notably in *PH-137*, in which certain layers were added or finessed in 1951. These changes are a testament to Still's close scrutiny of his own practice, as he decided to efface and/or reinforce elements he had already laid down on the canvases. In *Untitled* this overpainting plays a significant role. On the one hand, it amplifies the potency of the redness as it engulfs what – provided we know Still's intense iconographical vocabulary and how he progressed it – were once down reaching, arm-like thrusts. On the other hand, the now effaced and attenuated “limb” at far right points to an outburst of white, ochre and black at its lowermost termination, enlivened by the subtlest *éclat* of blue at the core. In turn, these incidents answer to the white and greens at upper left, hinting that there is a strange equipoise to this extraordinary jigsaw of vibrant color, crafty draftsmanship and haunting, half-seen painterly wraiths. What bold syntheses could be more appropriate for a work that straddles Still's figurative past and the raw, visionary plane that his art attained by mid-century?



Clyfford Still, *1947-R-no.1*, 1947.
 Oil on canvas, Private Collection/Photo
 © Christie's Images/Bridgeman Images
 Artwork © 2016 City & County of Denver,
 Courtesy Clyfford Still Museum/Artists
 Rights Society (ARS), New York



The singular originality of Still's abstract style reflects two fundamental points. First, that much of his earlier life unfolded in the remoteness of Washington state (he studied and taught in Spokane and Pullman during the 1920s and 1930s) and on the prairies of southern Alberta, Canada (where his family farmed from 1911 onwards). Consequently, Still – who was at heart an autodidact in whatever he did – developed far from the milieu and artistic influences of New York City. These circumstances go a long way towards explaining the sheer idiosyncrasy of his art. Second, the iconoclastic pitch of abstraction that Still's work attained during and immediately after the Second World War nevertheless stemmed from the most deep-seated involvement with representation and the human presence. It is this back story that lends *Untitled* an uncanny aura, as though its torrid surface had erupted from hidden dramas within.

Surveying his overall artistic trajectory, Still once memorably declared: "The figure stands behind it all. It is like stripping down Rembrandt or Velázquez to see what an eye can do by itself, or an arm or a head – and then going beyond to see

what just the idea of an eye or an arm or a head might be." A close reading of Still's early artistic evolution confirms the accuracy of his remarks. Throughout the 1930s and into the first few years of the 1940s, monstrous figures – the progeny of Still's study of Picasso as well as diverse primitivist sources – are at once reduced to craggy contours, fragmented into painterly parts and then reconstructed as progressively more audacious jigsaws of color and texture alone. There is also a constant dialogue or even war between figure and ground, body and field. The visceral, interlocking shards of *Untitled* constitute the furthest reach of this pictorial odyssey. Scant wonder that in 1950 Still wrote to his dealer Betty Parsons that he was exploring "new hypotheses in experience or sensibility... explosive forces." Indeed, Still elsewhere revised this last point, saying that he was involved with an "implosion of infinities." The sense of compression that *Untitled* conveys – with its dark forms tearing inwards from the left of the composition – goes together with the impression that the redness and the white areas are expanding beyond the frame. As such, the image is at once impacted and centrifugal, its margins appearing to possess a dynamic of their own.

Dubuffet.
Calder.
Lichtenstein.

10. Gerhard Richter b. 1932

Abstraktes Bild (720-2)

signed, numbered and dated "720•2 Richter 1990"

on the reverse

oil on canvas

48 x 40¼ in. (122 x 102 cm.)

Painted in 1990.

Estimate

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

Provenance

Galerie Daniel Buchholz, Cologne

Private Collection, Cologne

Private Collection, New York

Literature

Kunst-und Ausstellungshalle der Bundesrepublik
Deutschland, ed., *Gerhard Richter: Werkübersicht/
Catalogue Raisonné, Volume III, 1962-1993*, Bonn, 1993,
no. 720-2, pp. 124, 189 (illustrated)

Dietmar Elger, *Gerhard Richter: Catalogue Raisonné,
Volume 4, 1988-1994*, Ostfildern, 2015, no. 720-2,
p. 310 (illustrated)





Recognized as one of the world's preeminent painters, Gerhard Richter's artistic evolution has produced mesmerizing, evocative and poetic works that culminate in a complete and visually complex oeuvre. Oscillating between figurative, constructive and abstract designations, Richter often returns to his own archive of creative production, referring to and assembling techniques with heightened awareness. This intellectually rigorous method imbues a physical and emotive layer to each of his works. The present lot, *Abstraktes Bild (720-2)*, 1990, is a vibrant and luminous expression of Richter's masterly ability.

Abstraktes Bild (720-2) is a domestically scaled painting from a seminal moment in Richter's career. Coming after his first major touring retrospective exhibition in 1986 but before his fullest retrospective exhibition to date in 1993, *Abstraktes Bild* sits squarely within a momentous period in his oeuvre.

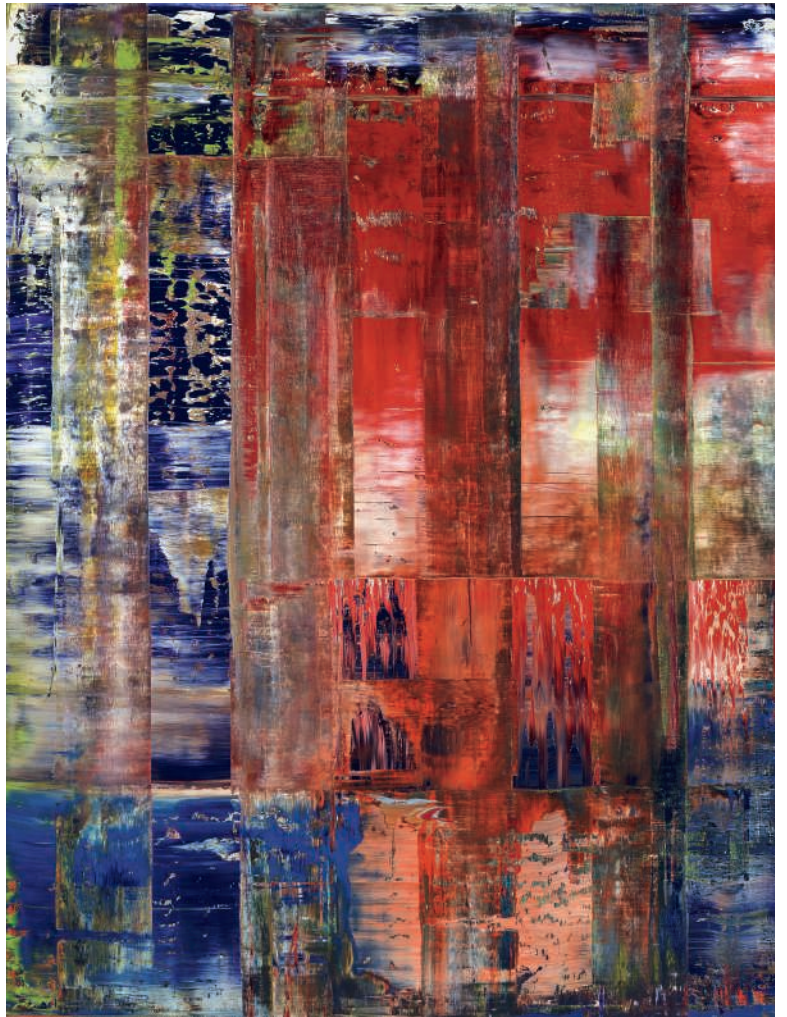
The viewer is immediately struck by an intense veil of saturated red, which coats the composition like Chinese red lacquer. Deep, entrancing, and invigorating, the matador-red summons the viewer to dive into illusionistic space within the composition. Beneath this scrim lies an abstracted landscape replete with washes of sky, or is it ocean, blue, sandy pinks, spring vegetal greens, crystalline cloud whites and earthen browns. Harkening back to his earlier landscapes, Richter goes beyond those blurred photo-realistic compositions and creates an alternate visual universe. "Almost all the abstract paintings show scenarios, surroundings and landscapes that don't exist, but they create the impression that they could exist. As though they were photographs of scenarios and regions that had never yet been seen." (Gerhard Richter, "I Have Nothing to Say and I'm Saying It: Conversations between Gerhard Richter and Nicholas Serota," *Gerhard Richter Panorama*, exh. cat. London, 2011, p. 19)

Richter's paintings function as windowed layers of color, each subtly announcing its presence while the viewer peers through the enlivened colors that lay just beyond-mise en abyme. "With abstract painting we created for ourselves a better possibility of approaching what is nonvisual and incomprehensible, because it portrays nothing directly visually, with all the means available to art. Used to recognizing something real in pictures, we rightly refuse to regard only colour (in all its multiplicity) as what has been made visible and instead involve ourselves in seeing the nonvisual, that which hitherto had never been seen and that is not visible...Thus paintings are all the better, the more beautiful, intelligent, crazy and extreme, the more clearly perceptible and the less decipherable metaphors they are for this incomprehensible reality. Art is the highest form of hope." (Gerhard Richter, in *Documenta 7*, exh. cat., Kassel 1982, p. 119)

Richter achieves each abstract picture through a uniquely restrained process, and the harmony of the present lot glows with mesmerizing abandon. Hints of lucid green, cherry blossom pink, and slate grey poke through a secondary layered veil of royal blue and brilliant white. Delicate in its translucence, it is tucked beneath the overarching wash of red masking the canvas. The kaleidoscopic surface both reveals and conceals a myriad of layers, colors and illusions. The liquid surface of the canvas, applied in waves of viscous pigment, belies a view of some unknown landscape, spotted with withering rays from the setting sun. Richter's rhythm of painting on the canvas gives way to inherent movement in the picture.

Abstraktes Bild (720-2) is a stunning example of Richter's success in the re-interpretation of image and the re-evaluation of its potential. In

Gerhard Richter,
Abstraktes Bild (780-3),
1992.
Oil on canvas, Daros
Collection, Switzerland
© Gerhard Richter 2016



his exploration into the limits of painting, pushing the boundaries of expression and depiction, he encourages the viewer to reflect this originality in their perception of his works. The audience is asked to follow the artist's guidance; pursuing his motions of impulsive revision, incorporation and amalgamation to reach an unexpected yet unified result. "I do not pursue any particular intentions, system, or direction," Richter says. "I do not have a programme, a style, a course to follow...I like things that are indeterminate and boundless, and I like persistent uncertainty....Now that we do not have priests and philosophers any more, artists are the most important people in the world. That is the only thing that interests me."

II. Sigmar Polke 1941-2010

Untitled

signed and dated "Sigmar Polke 2000" lower right
acrylic and India ink on paper
62 $\frac{5}{8}$ x 82 $\frac{1}{2}$ in. (159.1 x 209.6 cm.)
Executed in 2000.

Estimate

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

Provenance

Anthony d'Offay Gallery, London
Acquired from the above by the present owner

Exhibited

Dallas Museum of Art; London, Tate Modern, *Sigmar Polke, History of Everything, Paintings and Drawings 1998-2003*, November 15 - January 4, 2004, p. 136, pp. 76-79 (illustrated)

“...lots of dots vibrating, resonating, blurring, re-emerging, thoughts of radio signals, radio pictures and television come to mind. In that perspective I think that the raster I am using does show a specific view, that it is a general situation and interpretation: the structure of our time, the structure of social order, of a culture.”

Sigmar Polke



Executed in 2000, *Untitled* exemplifies the wide range of styles and methods that Sigmar Polke appropriated and developed at varying stages of his career. The present work brings together a variety of media on a stunning and impressive scale from the artist's trademark raster dots first explored in his visual investigations of German Pop art in the 1960s to his explorations into abstraction in the 1980s. The formal composition of *Untitled* evidences the fundamental role that chance played in Polke's practice: the atmospheric washes of paint, dispersion and ink interplay with the variegated dots of his found imagery. The result is a work that playfully parries abstraction, figuration, and modern mechanical means of illustration. *Untitled* was one of a selection of large-scale works chosen by the artist to exhibit at his solo-show *Sigmar Polke: History of Everything, Paintings and Drawings 1998-2003*, at the Dallas Museum of Art in 2003, that later traveled to Tate Modern in London. The show brought together a group of works that drew on printing mistakes, images published in newspapers and historical engravings. Speaking of the artist's works

on paper, such as *Untitled* at the time of the exhibition, curator Charles Wylie noted that "they act entirely as do the paintings, and offer a concise summary of the qualities for which Polke has become internationally regarded as among the most important artists of our era: the seemingly random yet beautifully composed fusion of abstraction and figuration... swim in washes of color that Polke has masterfully controlled, creat[ing] an atmosphere on paper that is fully consistent with his more technically complex paintings with resins and other mercurial liquid materials." (*Sigmar Polke: History of Everything, Paintings and Drawings 1998-2003*, exh. cat., Dallas Museum of Art, Dallas, 2003, p. 16)

Through its myriad of artistic processes—neither photography, nor simply painting—*Untitled* challenges the conventions of both seeing and comprehending art. A compilation of raster dots act out a classical scene of nude, female bathers enveloped in swatches of white, yellow, red and blue paint. The fleshy, female forms appear to dematerialize within the



Sigmar Polke (in the back) and
Gerhard Richter (in the front), 1966.
Image courtesy Gerhard Richter
Archive, © Gerhard Richter, 2014

Paul Cézanne, *Five Bathers*, 1877–1878.

Oil on canvas, The Barnes Foundation, Philadelphia/
Bridgeman Images



oscillating mechanical pattern set against the maelstrom of painterly incident. The featured imagery appears to be a component from a larger Greco-Roman scene, which is typical of the banal subject matter and second-hand imagery that Polke excelled at transforming from trivial into epic. The present work occupies a section of the artist's oeuvre begun in 1986 based on decorative motifs, empty Baroque frames, and other ornamental forms. These works, like the present lot powerfully exemplify Polke's trenchant position over his non-allegiance to the accepted conventions of form, technique and imagery.

Polke's lifelong preoccupation with the raster technique began in 1963 whilst a student at the Kunstakademie Düsseldorf. Polke, alongside fellow classmates Gerhard Richter and Blinky Palermo scoured department stores and other shops in post-war West Germany in search of new

materials and media from which to derive their art. These works were presented under the name of "Capital Realism", a nod to both East German Social Realist art movement and Pop Art in America. It was in this fertile creative space that Polke first began to experiment with the raster-dot technique of printing as a way of subverting and bringing into question the apparent validity and purpose of media imagery. Striving for an equality of surface that screened and leveled reality, both Polke and Richter challenged the truth of imagery. But as critic Bernard Marcadé explains, "While Gerhard Richter radically separated his 'figurative' paintings from his 'abstract' paintings, Polke always took great care not to favor one side over the other and to let these two pictorial paradigms interpenetrate and contaminate each other." (Bernard Marcadé, in *Sigmar Polke*, exh. cat., Musée de Grenoble, Grenoble 2013, p. 17)

◦ • **12. David Hockney** b. 1937

The Gate

signed, titled and dated "David Hockney 2000 The Gate"
on the reverse
oil on canvas
60 x 76 in. (152.4 x 193 cm.)
Painted in 2000.

Estimate

\$6,000,000-8,000,000

Provenance

Galerie Lelong, Paris
L.A. Louver, Los Angeles
Private Collection, Italy
Private Collection, New York (acquired from the above)

Exhibited

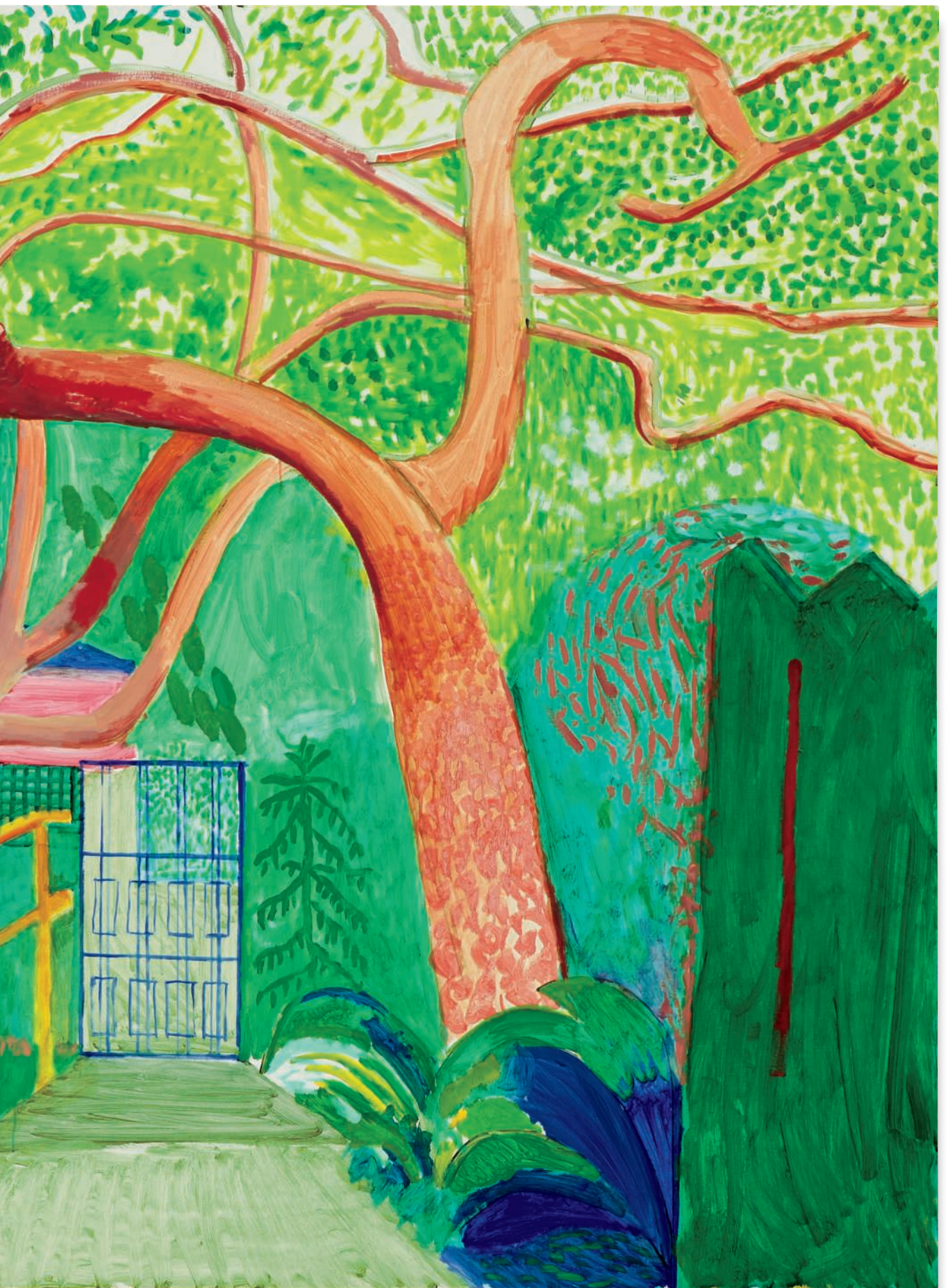
Paris, Galerie Lelong, *David Hockney: Close and Far*,
November 8 - December 22, 2001, n.p. (illustrated)
Los Angeles, LA Louver, *August 2002*, August 1 - 31,
2002

Literature

Lawrence Weschler, *True to Life: Twenty-Five Years of
Conversations with David Hockney*, Berkeley, 2008,
p. 114 (illustrated)
C. Silvia Weber, ed., *David Hockney/Nur Natur/Just
Nature*, exh. cat., Kunsthalle Würth, 2009, pp. 61, 223
(illustrated)







“What an artist is trying to do for people is bring them closer to something, because of course art is about sharing: you wouldn’t be an artist unless you wanted to share an experience, a thought.”

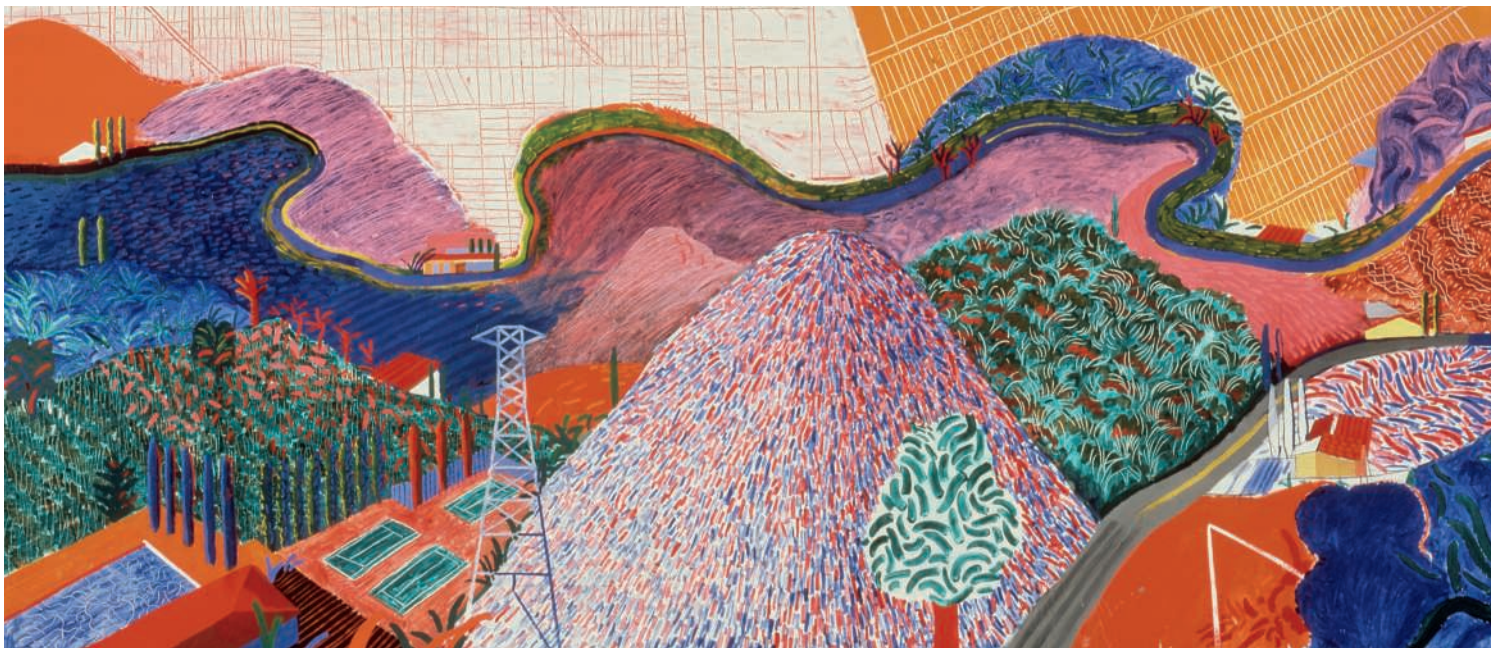
David Hockney

David Hockney’s *The Gate*, executed on a grand scale in his high-keyed palette, is a stunning domestic landscape with allusions to his own history as well as his artistic predecessors. Skewing perspective with electrifying color, Hockney depicts a portrait-by-proxy, the illustration of the home as a reflection of the painter and the occupant. *The Gate* highlights Hockney’s myriad influences and interests, ranging from stage-set design to photography, digital media to Old Master painting, Los Angeles to London.

Hockney spent his entire career looking—focusing his art on how to relate what he sees and how he sees it to the viewer. *The Gate* greets the viewer with great immediacy. The slate grey staircase gradually unfurls down to the gate as the pink wall to the left and green hedge to the right funnel the viewer into a faux-illusionistic space that hardly

exists within the picture plane, but which is innately understood by the viewer to exist in reality. The tangled web of branches and pointillist canopy of leaves form a sheltering umbrella. Hockney has not merely taken a snapshot of a given scene but imbued it with a particular sense of experiential sharing. “I am constantly preoccupied with how to remove distance so that we can all come closer together, so that we can all begin to sense we are the same, we are one,” Hockney said in 1993.

Hockney’s art is not “realistic” in the sense that it purports to portray chromatically accurate images in perspective. Rather, it has a perception of a place that is a direct reflection of his sense of that place. Like Henri Matisse’s *Road at Biskra*, 1906, Hockney uses colors that may at first seem unnatural to the viewer; to Hockney,



Henri Matisse, *Road at Biskra*, 1906.
Oil on canvas, Statens Museum for
Kunst, Copenhagen © 2016 Suc-
cession H. Matisse / Artists Rights
Society (ARS), New York



it is veritably there in the original scene. Matisse's color was derived from the immediacy of the glance, the intensity of the sun within the scene, whereas Hockney's is drawn out of intense looking and reflection. And yet the end result is the same – a conflation of figuration and abstraction resulting in a more expressive reality. There is a humanism in these pictures that is pure Hockney.

The artist painted *The Gate* when he was visiting the British countryside of his youth. But the influence of his many years in Los Angeles is clearly reflected in the work, much as it is in pictures like his *Mulholland Drive: The Road to the Studio* of 1980.

We see many of the same technical achievements in *The Gate*—a deeply personal setting (whether an intimate garden gate or the approach to his studio) and a multi-tiered perspective arranged to create a visual narrative. The eye is drawn in just as the viewer might move in the physical world.

The Gate is a masterwork of Hockney's later oeuvre, looking both backwards and forwards to his next seminal series of paintings executed in the Wolds of Great Britain, which were met with similar acclaim. Hockney is arguably Britain's most accomplished painter, and works such as *The Gate* make it readily apparent why.



David Hockney, *Mulholland Drive:
The Road to the Studio*, 1980.
Acrylic on canvas, Los Angeles
County Museum of Art Digital Image
© 2016 Museum Associates/LACMA.
Licensed by Art Resource, NY Art-
work © David Hockney

13. **Alexander Calder** 1898-1976

Two Horizontals and Nine Verticals

incised with the artist's initials "CA"

on the largest red element

sheet metal, wire and paint

19 x 60 x 15¼ in. (48.3 x 152.4 x 38.7 cm.)

Executed in 1956, this work is registered with the Calder Foundation Archives under Application #A07391.

Estimate

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

Provenance

Perls Galleries, New York

Myrtle Todes Art Gallery, Glencoe (acquired from the above circa 1959)

Nora Bergman, Chicago (acquired from the above in 1960)

Ronna Lerner, Chicago (by descent from the above in 2000)

Thence by bequest to the present owner in 2003

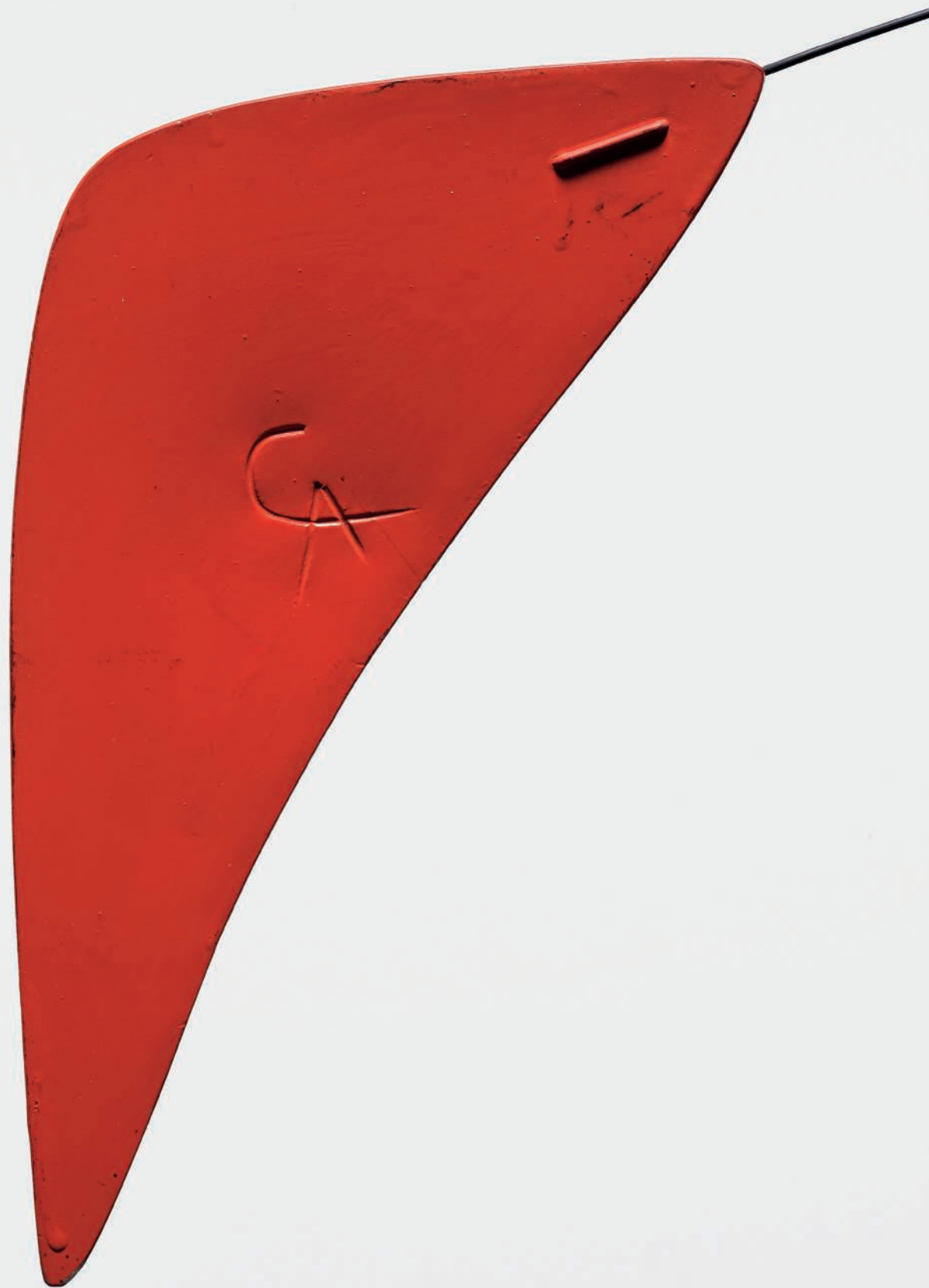
Exhibited

Oberlin, Allen Memorial Art Museum, *Sculpture*

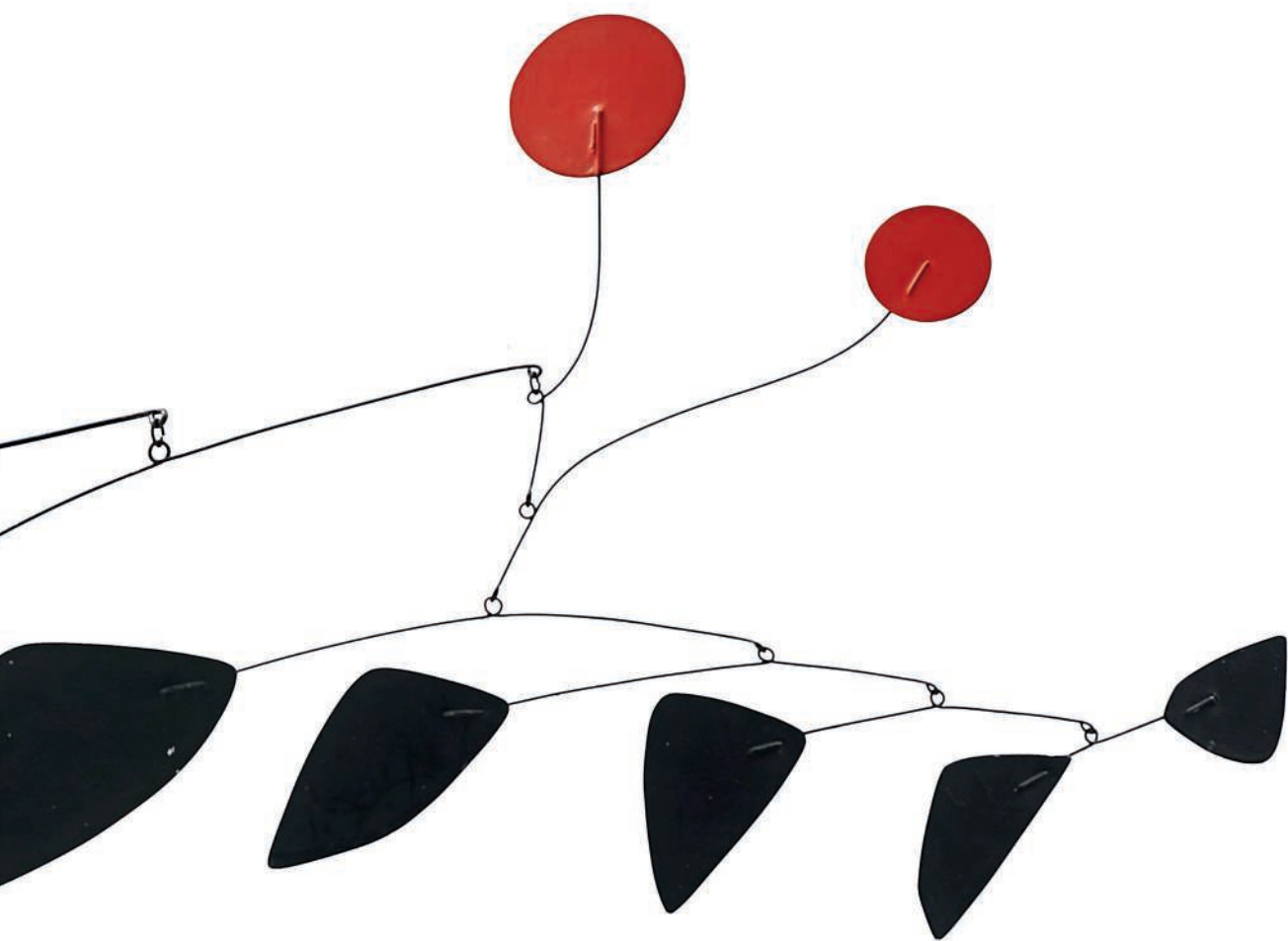
1950-1958, February 14 – March 17, 1958

Literature

"Sculpture, An Exhibition 1950-1958," *Allen Memorial Art Museum Bulletin*, vol. XV, no. 2 (Winter 1958), no. 6, p. 68 (illustrated)







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

Alexander Calder

Alexander Calder's contribution to the development of the plastic arts in the twentieth century cannot be overstated. Jean-Paul Sartre, to whom Calder once gifted a small mobile, best summarized the radical implications of such stunning works as *Two Horizontals and Nine Verticals*, 1956: “Mobiles have no meaning, make you think of nothing but themselves. They are, that is all; they are absolutes. There is more of the unpredictable about them than in any other human creation. No human brain, not even their creator's, could possibly foresee all the complex combinations of which they are capable. A general destiny of movement is sketched for them, and then they are left to work it out for themselves. What they may do at a given moment will be determined by the time of day, the sun, the temperature or the wind. The object is thus always half way between the servility of a statue and the independence of natural events; each of its evolutions is the inspiration of a moment.” (Jean-Paul Sartre, “The Mobiles of Calder,” *Alexander Calder*, exh.cat., Buchholz Gallery, New York, 1947)

Included in a 1956 scholarly survey of sculpture at the Allen Memorial Museum of Oberlin College, *Two Horizontals and Nine Verticals*, has remained in the same private collection since its initial purchase. The work represents Calder working at his highest level in his most iconic style. His synthesis of color, form and movement is the culmination of many achievements in western art during the first half of the twentieth century. Suspended elegantly from the element bridging the horizontal forms to the vertical ones, *Two Horizontals and Nine Verticals* could be seen as a strictly two-dimensional object – beautifully colored and sculpted flat forms arranged along a thin line. However, the faintest breath of wind sets the forms in motion. First, it's in three dimensions; then, with motion and time, all four.

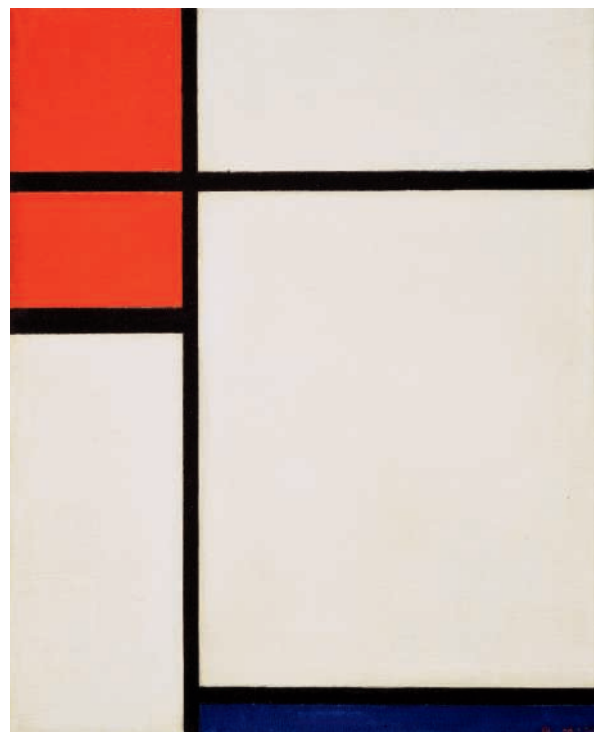
Inspired by the fractured planarity of the Cubists, the pure color of de Stijl, the element of play from the Dadaists, and the transformative nature of the Surrealists, Calder executed a beautiful and dynamic sculpture for the modern age.

The whole composition is evocative of a sort of stylized, deconstructed flowering plant: branching off to one side of the balanced arrangement are nine vertical elements – six black and three red forms delicately arching out, up, and down. The primary five black forms read as the petals, irregular quadrilaterals following a predetermined organic pattern; whereas the two topmost red forms are most like the pistil and stamen, arching in peculiar bends yet with their own self-contained symmetry and balance. The dagger-like red element grounds the composition, reaching towards the ground while the final vertical black element, shot through with negative space, is like another flower all unto itself. The final two horizontal elements, blue and black respectively, complete the composition like the two branching leaves or boughs extending beyond the flowering crowns of the piece. In these ways, Calder achieved a particular genesis within his art – not

exactly imitative but quite actually embodying those same elemental and living qualities that shape the natural realm.

Two Horizontals and Nine Verticals encapsulates all that made Calder's mobiles revolutionary and immediate. Such works as this may be evocative of the natural, yet they exist within their own universe of abstraction. Calder's choice of title establishes its compositional arrangement as being integral to its understanding as an abstracted, nearly living form in its reaction, and subjugation, to the elements of time, space and the viewer's vantage point. "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," Jed Pearl wrote in *Calder and Abstraction: From Avant-Guard to Iconic*. "This is the miracle of the mobile."

Piet Mondrian, *Composition with Red and Blue*, 1933.
Oil on canvas, The Museum of Modern Art, New York
Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY



14. Roy Lichtenstein 1923-1997

Ceramic Sculpture #7

signed and dated "rf Lichtenstein 1965" on the underside
painted and glazed ceramic

9½ x 7 x 7 in. (24.1 x 17.8 x 17.8 cm.)

Executed in 1965, this work is unique.

Estimate

\$400,000-600,000

Provenance

Leo Castelli Gallery, New York

Mr. and Mrs. Burton Tremaine, Meridian, Connecticut

Their sale, Christie's, New York, November 9, 1988, lot 10

Private Collection (acquired at the above sale)

Christie's, New York, November 15, 2006, lot 33

Private Collection, New York

Acquired from the above by the present owner

Exhibited

New York, Leo Castelli Gallery, *Roy Lichtenstein:*

Brushstrokes and Ceramics, November 20 –

December 11, 1965

New York, Solomon R. Guggenheim Museum, *Roy*

Lichtenstein, September 19 – November 16, 1969, no. 103

Long Beach, California State University Art Galleries, *Roy*

Lichtenstein: Ceramic Sculpture, February 22 – March

20, 1977, no. 13

Hartford, The Wadsworth Atheneum, *The Tremaine*

Collection: 20th Century Masters, The Spirit of

Modernism, February 26 – April 29, 1984,

p. 100 (illustrated)

Art Institute of Chicago; Washington, D.C., National

Gallery of Art; London, Tate Modern; Paris, Centre

Georges Pompidou, *Roy Lichtenstein: A Retrospective*,

May 16, 2012 – November 4, 2013, no. 27 (Chicago and

London) and no. 90 (Paris) (illustrated)

Literature

John Coplans, *Roy Lichtenstein*, New York, 1972, no. 51,

p. 122 (illustrated)

Constance W. Glenn, *Roy Lichtenstein: Ceramic*

Sculptures, 1977, pl. 13, p. 16 (installation view illustrated)

Peter Aspden, "Beneath the Surface", *Financial Times*,

January 26 – 27, 2013, p. 17 (illustrated)



In a glossy black and white finish, Roy Lichtenstein's coffee cups and saucers are a paradigm of the artist's characteristic pop iconography of the 1960s, which feels ever more relevant in contemporary culture. Composed of the artist's quintessential Benday dots, the coffee cups are stacked atop each other in a teetering tower, as if left on the counter in haste. First exhibited alongside the artist's large-scale brushstroke paintings and other ceramic sculptures at Leo Castelli Gallery in his 1965 solo show, *Ceramic Sculpture #7* stands out as a reminder of the pop artist's interest, and in turn influence on, artistic re-appropriations of the most mundane objects from our everyday lives.

Known for his mastery of two and three-dimensional practices, Lichtenstein first began experimenting with sculpture in the 1940s and 50s, originally with more natural materials such as wood and terracotta. His style further developed in the 1960s when he started producing glazed ceramics, a surface which better allowed him to paint the graphic imagery for which he is most well-known. The repetitive nature of the dots and lines in the present lot attempt to reduce the three-dimensional objects to two-dimensional form, breaking down the sculpture into its pure graphic elements. These designs in black and white, however, distinguish this work amongst his other

“It becomes a very exaggerated, a very compelling symbol that has almost nothing to do with the original.”

Roy Lichtenstein on the coffee cup

ceramic sculptures produced at this time, lacking the blue and red that the others feature. It is this quality that makes the monochromatic *Ceramic Sculpture #7* a stronger indication of Lichtenstein's inspiration that directly recalls the artist's interest in newspaper advertisements, with the tower of mugs reminding the viewer of a black and white ad from the Sunday paper. In this way, Lichtenstein connects with the American consumer on an even more direct level, overtly challenging this notion of pop art—the mundane can be celebrated in the simplest of forms, and further, can be elevated to the highest form of art.

In its painterly qualities, Lichtenstein's *Ceramic Sculpture #7* reminds coffee drinkers that these cups intentionally lack functionality. "I don't care what, say, a cup of coffee looks like," Lichtenstein stated. "I only care about how it's drawn." (Roy Lichtenstein quoted in Jack Cowart, ed., *Roy Lichtenstein: Beginning to End*, exh. cat., Fundación Juan March, Madrid, 2007, pp. 118-19) Thus, in typical pop art fashion, the artist plays with a recognizable symbol and in turn challenges the viewer's expectations and interpretations. *Ceramic Sculpture #7* brings to mind something familiar, while also declaring that art can be found in all sorts of places, even the local diner.



Meret Oppenheim, *Object*, Paris, 1936.
Fur-covered cup, saucer, and spoon, The Museum of Modern Art, New York Digital Image © The Museum of Modern Art/ Licensed by SCALA/Art Resource, NY Artwork © 2016 Artists Rights Society (ARS), New York/ProLitteris, Zurich

15. **Roy Lichtenstein** 1923-1997

Nudes in Mirror

signed and dated “rf Lichtenstein ‘94” on the reverse
oil and Magna on canvas
100 x 84 in. (254 x 213.4 cm.)
Painted in 1994.

Estimate upon request

Provenance

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

Exhibited

New York, Leo Castelli Gallery, *Nudes*, November 19 –
December 17, 1994
Roslyn Harbor, Nassau County Museum of Art,
Feminine Image, March 2 – May 25, 1997, p. 79
(illustrated)
Kunsthau Bregenz, *Roy Lichtenstein: Classic of
the New*, June 12 – September 4, 2005, pp. 136-137
(illustrated)

*Please refer to the supplemental catalogue for
additional information.*

Roy Lichtenstein’s celebrated *Nudes* series, with
comic imagery once again at the center of his
oeuvre, marked the artist’s career coming full
circle. As the first series Lichtenstein undertook
following his comprehensive survey in 1993 at the
Solomon R. Guggenheim museum, the *Nudes*
elegantly encapsulated many of the recurring
themes found throughout the artist’s career.

In particular, *Nudes in Mirror*, 1994, stands as one
of the best iterations from this series. Lichtenstein
offers a nude figure on a dramatic scale rendered
in his signature Benday dots. Gently toying with
her hair, she gazes dreamily in a mirror that
ostensibly captures her own likeness, but also
reflects a duplicated image at the mirror’s edge.
As such, *Nudes in Mirror* offers the viewer a
perfect distillation of Lichtenstein’s graphic
lexicon operating both formally and figuratively,
the ultimate erotic punctuation to his final series.
“Lichtenstein’s *Nudes in Mirror* is one of his most
frankly voyeuristic works,” critic Harry Cooper
wrote. “It provides the perfect rhyme of a dot with
a nipple, recalling other sensual rhymes of the dot
in his work: with the dimples on a golf ball, the
pores in a sponge the circle or a ring about to be
enfingering, a peephole.”

Lichtenstein was unquestionably among the
greatest contributors to Pop Art’s placement in
the pantheon of art historical movements. While

**“And with my nudes there’s so little
sense of body flesh or skin tones—
they’re so unrealistic—that using them
underscored the separation between
reality and artistic convention.”**

Roy Lichtenstein

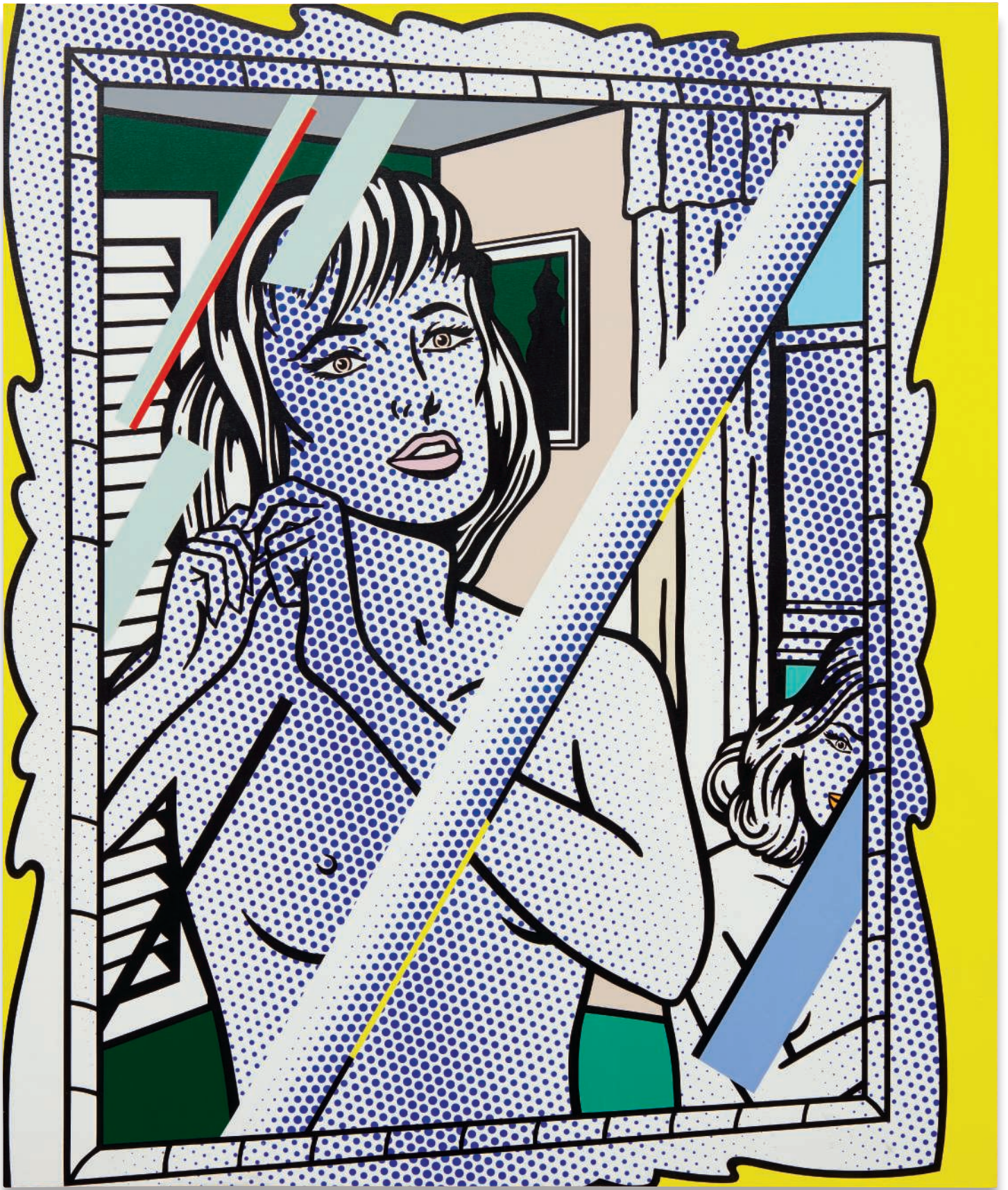
Literature

Michael Kimmelman, “Disciple of Color and Line, Master
of Irony” *New York Times*, March 31, 1995, pp. C1, C27
(illustrated)
Ulrike Breit and Ingo Schertler, “Irre zerstört Bild von
Roy Lichtenstein!”, *Neue Vorarlberger Tageszeitung*,
September 4, 2005, no. 209, pp. 12-13 (illustrated, and
on the cover)
Graham Bader, *Hall of Mirrors, Roy Lichtenstein
and the Face of Painting in the 1960s*, Cambridge,
Massachusetts, 2010, p. xvi (illustrated)

comic heroines had been a core component of the
artist’s practice from the 1960s, as epitomized in
such iconic works as *Girl with Ball* from 1961 and
Drowning Girl from 1963, the women captured in
Nudes are undeniably more contemporary and
erotic iterations of femininity. As critic Avis
Berman noted, “The 1990s nudes take pleasure in
their own company, without the slightest hint of
needing or missing a man. They are not paralyzed
by their emotions. In contrast to Lichtenstein’s
original romance-comic pictures, this world
flourishes exuberantly without men or
engagement rings or kisses.” (“Joy and Bravura
and Irreverence”: Roy Lichtenstein and Images of
Women,” *Roy Lichtenstein-Classic of the New*,
exh. cat., Kunsthau Bregenz, Vienna, 2005, p. 143)

As the artist’s last major series before his death in
1997, *Nudes* in many ways pays homage to
Picasso, a major influence on the artist. In
particular, Lichtenstein noted the impact of
Picasso’s image of Marie Thérèse had on him:
“*Girl before a Mirror* has a special meaning for me.
Its strength and color relationships are
extraordinary...it reaches a level of discord and
intensity that has few parallels.”

Picasso’s influence on Lichtenstein can be seen as
early as 1964 in *Girl in Mirror*, which played with
notions of object and reflection on a single
compositional plane, and then more fervently in





Roy Lichtenstein,
Nude at Vanity, 1994.
Oil and Magna on canvas,
San Francisco Museum of
Modern Art © Estate of
Roy Lichtenstein

the aftermath of Picasso's death in 1973. During the 1970s, Lichtenstein started a sustained interrogation of Picasso's practice, first exploring his Cubist still lifes and later the surrealist *Bather with Beach Ball* of 1932, which Lichtenstein reimagined as abstracted amoeba-like forms distilled to individual features of lips, eyes or hair. While the series did not mark the first time Lichtenstein used the nude figure, the *Nudes* demonstrate the first time the subject took center stage. Like Picasso, Matisse and others, Lichtenstein seized on the classic theme of "the artist and his muse" late in life; but in works like *Nudes in Mirror*, he offers a more nuanced motif by recalling artists who sought to recreate the painted mirror. "As monumental celebrations of domesticated eroticism, a number of them [the *Nudes*] involve mirrors, which in their function as reflections of narcissism, can also extend to the related theme of the artist and model," curator Sheena Wagstaff wrote.

In the painting, a second female figure is reflected in the mirror. No longer a supporting character, she is a mirror-image of the protagonist closely duplicating the position of the main figure's head

and arm. As Dorothy Lichtenstein noted, duplication and reflection, especially when presented in the female form, was a recurring theme in her husband's work. "He really got interested in that theme again," she said, "the paintings with two women...that was certainly a theme that Roy always returned to." While the stolen glimpse of a woman captured at a moment of heightened intimacy is a recurring theme in Western art, the voyeur's gaze has always been a man's. In his *Nudes*, Lichtenstein has taken this classical narrative and subverted it. Ironically, the male gaze is largely absent in this series—unless the mirror here is a symbol of the artist's presence. Lichtenstein has placed the viewer in the position of the naked woman looking at herself, thereby replacing the male gaze with the female.

In the present work, Lichtenstein allows swathes of blue dots to gradate over the naked torso of his female figure. In keeping with the creative method he developed in his first Pop works, the present work evolved from a meticulous process of selection and reimagining that found inspiration in his archives of comic and magazine clippings. The specific inspiration for the present work was

culled from a 1964 romance comic book frame from *Secret Hearts*. Whereas the original image presented a scene of muted tension, in Lichtenstein's reimagining the scene takes a more provocative turn. Lichtenstein has nude figures standing in for clothed ones and has added an open window to the composition, a motif Sheena Wagstaff said is a "hackneyed symbol for sexual availability." In addition, the main figure is no longer gazing into a space beyond the viewer, but is reflected in a mirror set against a solid yellow background, the edges of which are barely held within the confines of the canvas.

In the artist's world, the mirror often performs as an allegory for Lichtenstein, a conduit to address the elusive notion of reproducibility. Lichtenstein advances his formal and conceptual concerns in *Nudes in Mirror* through the use of broad, diagonal bands of Benday dots and flat expanses of color that simulate reflected light. Here, the artist employs gradated blue dots, punctuated with yellow and black, balanced with broad swathes of light blue and red that paradoxically convey the unmistakable reflection of light off the glass surface despite offering no real reproducible image. These flashes of color at once unify the composition and fragment it, which playfully capture the viewer's inability to view the reflection. The refracted image is frozen on the surface, creating a clear disconnect between the way we perceive our world and the way the artist presented it. As a result, Lichtenstein succeeds in allowing this faceting between image and representation to come the fore in *Nudes in Mirror*, a principle that is at the core of his practice.

In his own unique visual language, Lichtenstein employs his characteristic Benday dots in the *Nudes* as indicators of light and shadow, creating strong contrasts to achieve the effect of chiaroscuro to evoke volume and depth. The blue Benday dots that overlay his figure act at once to indicate the cool, detached quality of the mirror, an object usually reserved for the personal reflections of self-portrait and to denote the curves and contours of his figure. Through an expanded color palette and vocabulary of patterned dots and diagonals, Lichtenstein's composition became more intricate. By alternating their size, density and saturation, he uses his distinctive motif to new effect, ultimately informing the way we perceive light and shadow.

These graphic techniques create a peculiar spatial conundrum that highlights the artificiality and unreliability of the image. "My nudes are part light and shade, and so are the backgrounds, with dots to indicate the shade," Lichtenstein explained. "The dots are also graduated from large to small, which usually suggests modeling in people's minds, but that's not what you get with these figures. I don't really know why I chose nudes. I'd never done them before, so that was maybe something, but I also felt chiaroscuro would look good on a body. And with my nudes there's so little sense of body flesh or skin tones—they're so unrealistic—that using them underscored the separation between reality and artistic convention."

Diego Velázquez, *The Toilet of Venus* ("The Rokeby Venus"), 1647-1651. Oil on canvas, The National Gallery, London © National Gallery, London, Art Resource, NY



16. Jean Dubuffet 1901-1985

Corps de dame, la rose incarnate

signed and dated "J. Dubuffet Juin 50" lower left

oil on canvas

46 x 35½ in. (116.8 x 90.2 cm.)

Painted in 1950.

Estimate

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

Provenance

Pierre Matisse Gallery, New York

Alfonso Ossorio, New York

Mr. and Mrs. Harry W. Anderson, Atherton

Galerie Beyeler, Basel

Phyllis Hattis Fine Arts, New York

Caral Gimbel Leboworth Collection, New York (acquired from the above in 1997)

Sold: Christie's, New York, May 13, 2009, lot 36

Acquired at the above sale by the present owner

Exhibited

New York, Pierre Matisse Gallery, *Exhibition of Paintings by Jean Dubuffet*, January 9 - February 3, 1951, no. 10 (illustrated)

New York, The Museum of Modern Art; Art Institute of Chicago; Los Angeles County Museum of Art, *The Work of Jean Dubuffet*, February 19 - August 12, 1962, p. 47 (illustrated)

London, Tate Gallery, *Jean Dubuffet: Paintings*, April 23 - May 30, 1966 no. 37, p. 30 (illustrated)

Washington, D.C., Hirshhorn Museum and Sculpture Garden, *Jean Dubuffet 1943-1963: Paintings, Sculptures, Assemblages*, June 16 - September 12, 1993, no. 31, p. 75 (illustrated)

Basel, Fondation Beyeler, *Jean Dubuffet: Metamorphoses of Landscape*, January 31 - May 8, 2016, p. 57 (illustrated)

Literature

Max Loreau, ed., *Catalogue des travaux de Jean Dubuffet: Corps de dames*, fascicule VI, Paris, 1965, no. 100, p. 74 (illustrated)

"[The] female body, of all the objects in the world, is the one that has long been associated (for Occidentals) with a very specious notion of beauty (inherited from the Greeks and cultivated by the magazine covers); now it pleases me to protest against this aesthetic, which I find miserable and most depressing. Surely I aim for a beauty, but not that one. The idea that there are beautiful objects and ugly objects, people endowed with beauty and others who cannot claim it, has surely no other foundation than convention - old poppycock - and I declare that convention unhealthy."

Jean Dubuffet



Of all the series of Jean Dubuffet's works, the *Corps de dames* have attracted the most attention and acclaim. Painted in 1950, *Corps de dame*, *La rose incarnate* is one of the early pictures from this series of thirty-three, over half of which are now in museum collections—and over half of those still privately owned are in the United States. *La rose incarnate* perfectly demonstrates the energy, wit and iconoclasm that led to the success of this series—and to its special success in America. This picture forms a part of the narrative of the development of art in the post-war era, having been owned by the artist and collector Alfonso Ossorio, one of Dubuffet's friends. On the walls of Ossorio's homes, *La rose incarnate* hung alongside Dubuffet's cherished collection of Art Brut, and also works by artists such as Jackson Pollock, Willem de Kooning and Clyfford Still.

Dubuffet pinned his colours to the mast with his title in *La rose incarnate*, which allows the artist to play with language in his customary way. "Rose" can refer both to the color and to the flower—and indeed, Dubuffet has presented the woman's genitals in a manner that resembles a rose, with its pink petals scrawled into the surface. Meanwhile, the word "incarnat" in French indicates a color, a type of pink or crimson, while also playing with the notion of incarnation.

After all, this is the "rose" made flesh. The warm colors of the composition ensure that the viewer is made aware of the focus on flesh, on life. Dubuffet has channelled some of the energy that he found so fascinating in so-called "primitive" cultures, in ancient art, tribal art and the art of the insane, into creating his own earthen goddess. *La rose incarnate* is filled with a sense of fecundity reminiscent of prehistoric sculptures like the Venus of Laussel or that of Willendorf, or even the cow-eyed deity Hera of the ancient Greeks. Dubuffet would discuss his notion of bringing a new sense of religiosity to contemporary existence:

"I have liked to carry the human image onto a plane of seriousness where the futile embellishments of aesthetics have no longer any place, onto a plane of high ceremony, of solemn office of celebration by helping myself with what Joseph Conrad calls: 'a mixture of familiarity and terror,' out of which the devotion is made which many religious minds offer to their gods and which does not, at times, exclude the use of swear words directed at them."

Those words were written about Dubuffet's later *Barbes*, a series that focussed on menhir-like men, yet discuss a process that can be traced through many of his figurative works, from his early *Portraits*, which were such an assault on the



Jean Dubuffet, *Vache au pré noir*, 1954.
Oil on canvas, Private Collection, © Fondation Dubuffet 2016 Artists Rights Society (ARS), New York/ADAGP, Paris

Willem de Kooning, *Woman Standing-Pink*, 1954-1955.
Oil and charcoal on canvas, Anderson
Collection at Stanford University,
California © 2016 The Willem de
Kooning Foundation/Artists Rights
Society (ARS), New York



genre of portraiture, through the *Corps de dames* and thence to the beards. In his *Corps de dames*, Dubuffet was introducing a fresh sense of perspective to the all-too-hallowed subject not only of woman, but crucially of the nude. Looking at *La rose incarnate*, this is clear to see: the notion of the smooth skin of the Salon painters of nineteenth-century Paris has been banished. Instead, there is a vivid, expressionistic fervour to the depiction, emphasised by the impasto from which the entire picture surface seems to be built. One of the sister-works in this series, also from 1950, was entitled *Olympia*. This was a playful yet weighty jibe: where Edouard Manet's picture of the same title had caused scandal a century earlier, Dubuffet's own version takes the subject of the nude and nakedness to whole new levels. Rather than merely observing his subject, Dubuffet sought to capture some of its essence, to add an experiential dimension. After all, as he explained,

"Nothing seems to me more false, more stupid, than the way students in an art class are placed in front of a completely nude woman standing



Anthropomorphic Female Figure.
Clay, Ecuador Photo: Alamy

motionless on a table, and stare at her for hours. The normal conditions under which a man has seen unclothed bodies are thus disregarded in a perfectly insane fashion, and insane too is the idea that under such conditions anyone could possibly reconstruct anything resembling the image of a naked woman as it exists normally in an ordinary man's memory. (*Jean Dubuffet 1943-1963: Paintings Sculptures Assemblages*, exh.cat., Washington DC, 1993, p. 74).

In *La rose incarnate*, Dubuffet presents the body of the woman as a flattened, absorbing landscape. The picture is over a metre tall, meaning that its composition, with the legs and head passing beyond the bounds of the canvas, approaches some sense of life-size. Her width allows her to envelop her viewer. Meanwhile, the focus within this landscape-body is clearly on the landmarks of her physicality: the breasts and her sexual organs, which deliberately evoke the rose of the title. It is the latter that draws particular attention: the dark

space between the woman's legs serves as an arrow drawing the viewer's gaze upwards towards the point at which they join, while the pubic area have been incised in the surface in a manner that resembles the titular rose, with a vertical slash representing the stem underneath the vigorous scrawl that crowns it, which itself serves as a surrogate target. By contrast, the smaller, fainter concentric circles that represent the breasts are a relative afterthought.

In *La rose incarnate*, Dubuffet uses these techniques to invoke the idea of a specific personality—or body—as well as the notion of womanhood in general. 'What I liked doing was [...] to place brutally side by side in these female bodies the highly general and the highly particular, the highly subjective and the highly objective, the metaphysical and grotesque triviality' (1953, quoted in R. Bouvier (ed.), *Jean Dubuffet: Metamorphoses of Landscape*, exh. cat., Riehen, 2016, p. 54). While the head that

crests this fecund body appears small, an afterthought in comparison to the corporeality of the torso, it nonetheless bears the traces of portraiture, of a specific personality. Indeed, the face is imbued with a contented gaze that arrests the viewer, a generous mouth just below.

It was doubtless in part because of facial expressions such as this that *La rose incarnate* and the other paintings from the series that were shown at the Pierre Matisse Gallery in New York in January the following year prompted the art critic Stuart Preston to write in the *New York Times*:

There should be no difficulty enjoying Dubuffet's new paintings at Pierre Matisse. Outrageous, but brilliantly effective, these figure studies might be entitled the good humoured ladies, so delighted do the subjects appear with their treatment. Looked at as illustrations the results are very funny, even occasionally witty. One suspects that the artist has his tongue in his cheek almost as often as he has his fingers fussing with the medium (Stuart Preston, 'Currents of Today', *New York Times*, 15 Jan 1951).

At the time that the first *Corps de dames* were shown in New York, Dubuffet's works were enjoying a warmer reception there than in his native France, especially since the closure of the Galerie René Drouin, which had championed him. This is reflected in the fact that so many of these paintings have now entered American museums and private collections. *La rose incarnate* was itself bought from Matisse by Ossorio, a fellow artist. Born in the Philippines and educated in England, Ossorio had become one of the key figures in the post-war art scene in New York—his knowledge and talent allowed him to compete with his contemporaries, while his wealth allowed him to collect them. It was at Ossorio's home in the Hamptons that Dubuffet's collection of Art Brut would hang for around a decade, alongside masterpieces by a number of the Abstract Expressionists.

The friendship between Dubuffet and Ossorio was at times troubled, but was nonetheless fervent. Dubuffet was the main reason for Ossorio's move to Paris in the early 1950s, and the two artists came to know each other well during that period. It was also through Ossorio's devices that Dubuffet was lured to the United States later in 1951, coming into contact with a number of the leading figures of the day. Some of these he met in unfavourable circumstances: staying in an apartment within the building Ossorio had in

Manhattan, while construction continued in the Hamptons, Dubuffet's evening was interrupted by a visit from his host with Jackson Pollock in tow (see Jean Dubuffet, *Biographie au pas de course*, Paris, 2001, pp. 59-63).

The cross-currents between Dubuffet's works and those of his American contemporaries were at their highpoint during this period. Looking at the surface of *La rose incarnate*, one can see the intense craft and patterning, the deployment of unusual techniques, the scraping and building of the surface, that recall Pollock's works. Discussing the *Corps de dames*, Dubuffet talked in tones that recollect the involvement of chance and hazard in some of the works of the Action Painters of the time, describing flaws which I am inclined to leave in my paintings, for example, the accidental blotches, clumsy blunders, forms that are frankly wrong, anti-real, colors that are unwelcome, inappropriate, all things that would probably seem insufferable to certain people. They even make me a little uneasy because, in many cases, they destroy the effect. But this uneasiness I voluntarily sustain, for it keeps the painter's hand ever present in the painting and prevents the object from dominating and from things taking shape too clearly (Dubuffet, quoted in Selz, op. cit., 1962, p. 48).

Crucially, in addressing the theme of the woman using these techniques, Dubuffet was also working in unwitting parallel with Willem de Kooning, the Dutch-born artist who had become one of the stalwarts of Abstract Expressionism. It was during this time that De Kooning was working on *Woman I*, which he only completed in 1952. Like Dubuffet, he would create a number of pictures in the series, using abstract means to create a figurative image that nonetheless pared back all the layers of cosmetic beauty that had been accreted over the previous millennia and which were tied so profoundly into notions of classical beauty. The parallels between Dubuffet's works and those of De Kooning were clearly recognised by collectors: Harry W. Anderson, the California businessman and prominent philanthropist who later owned *La rose incarnate* also had another of De Kooning's paintings from the series, *Woman Standing—Pink* of 1954-55. That work is now part of the Anderson Collection which he and his wife Mary donated to Stanford University, and which also featured a range of post-war American artists including Adolph Gottlieb, Philip Guston, Pollock and Clyfford Still, as well as a number of later figures.

Property from The Museum of Modern Art, New York,
Sold to Benefit The Acquisitions Fund

17. **Aristide Maillol** 1861-1944

Baigneuse accroupie (Crouching woman)

incised with the artist's monogram and numbered "M
3/6" on the base; further stamped with foundry mark
"Georges Rudier/Fondeur Paris" on the back of the base
bronze

6⅜ x 9⅜ x 4¾ in. (16.2 x 23.8 x 12.1 cm.)

Conceived in 1930 and cast circa 1952, this work is
number 3 from an edition of 6 plus 1 artist's proof.

Estimate

\$100,000-150,000

Provenance

Georges Rudier Fondeur, Paris (circa 1952)
Galerie Chalette, New York (acquired by 1957)
Louise Reinhardt Smith, New York (acquired directly
from the above on January 18, 1957)
The Museum of Modern Art, New York (bequest from
the above in 1995)

Exhibited

Tokyo, Musée Isetan, *Exposition Maillol au Japon*, 1984,
S-45 (illustrated)
New York, The Museum of Modern Art, *Masterworks
from the Louise Reinhardt Smith Collection*, May 3 –
August 22, 1995, pp. 48-49 (illustrated)
New York, The Museum of Modern Art, *MoMA2000,
Modern Starts: People, Language of the Body*,
October 7, 1999 – February 1, 2000, p. 77 (illustrated)

Literature

*An Exhibition of original pieces of sculpture by Aristide
Maillol, 1861-1944*, exh. cat., Paul Rosenberg and
Company, New York, 1958, no. 34, p. 35 (edition 4
of 6 illustrated)
Aristide Maillol, exh. cat., Der Kunstverein, Hamburg,
1961, no. 73, p. 44 (unknown edition number illustrated)
George Waldemar, *Aristide Maillol et l'âme de la
sculpture*, Switzerland, 1964, p. 201 (unknown edition
number illustrated)
Aristide Maillol: 1861-1944, exh. cat., Solomon R.
Guggenheim Museum, New York, 1975, p. 86 (unknown
edition number illustrated)
George Waldemar, *Aristide Maillol et l'âme de la
sculpture*, Editions Ides et Calendes, Neuchâtel, 1977,
p. 203 (unknown edition number illustrated)
Maillol, exh. cat., Palais des Rois de Majorque, Musée
Hyacinthe Rigaud, Perpignan, 1979, p. 109 (artist's
proof illustrated)
Bertrand Lorquin, *Aristide Maillol*, London, 1995, p. 198
(unknown edition number illustrated)
Aristide Maillol, exh. cat., Georg-Kolbe-Museum, Berlin,
1997, no. 82, p. 214 (unknown edition number illustrated)
Aristide Maillol, exh. cat., Palais des Congrès, Perpignan,
2000, p. 119 (terra cotta cast illustrated) and p. 126
(edition 6 of 6 illustrated)
Bertrand Lorquin, *Aristide Maillol*, Paris, 2002, p. 104
(unknown edition number illustrated)

“I express myself in sculpture since I am not a poet.”

Aristide Maillol





Masterworks from the Louise Reinhardt Smith Collection, installation view of the present lot, The Museum of Modern Art, New York, May 3 – August 22, 1995.
 Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY Artwork © 2016 Artists Rights Society (ARS), New York/ADAGP, Paris

The present lot, Aristide Maillol's *Baigneuse accroupie* (*Crouching woman*), comes from the esteemed collection of The Museum of Modern Art. Acquired by Louise Reinhardt Smith from Galerie Chalette in 1957, *Baigneuse accroupie* was exhibited in her home until it came to The Museum of Modern Art as part of her bequest in 1995, where it has remained until the present day.

Smith was praised by *The New York Times* as “a discerning collector of modern art and a prized supporter of The Museum of Modern Art since 1957,” of which she was a Lifetime Trustee. In honor of her patronage and dedication to the Museum, an exhibition of highlights from her collection, including the present lot (Fig. 1), was held in 1995. Smith's extraordinary collection included works by Georges Braque, Edgar Degas, André Derain, Alberto Giacometti, Claude Monet, Henry Moore, Odilon Redon, Auguste Rodin, Georges-Pierre Seurat, Edward Steichen, Jacques Villon, and Maurice de Vlaminck. Masterpieces from the Louise Reinhardt Smith collection are regularly on view in the Museum's galleries,

including Henri Matisse's *Landscape at Collioure* (1905), Vasily Kandinsky's *Picture with an Archer* (1909), and Pablo Picasso's *Bather* (1908–09) and *Woman Dressing Her Hair* (1940).

In 1995, Kirk Varnedoe, Chief Curator of the Department of Painting and Sculpture from 1988–2001, wrote of this work:

Admired and encouraged by early modern pioneers such as Gauguin and Rodin... The artist's roots lie in the Symbolist context of the 1890s, when his initial devotion to an ideal of the decorative expressed a valuation of hand craft and of art's relation to timeless values that were espoused by socialist movements of the day. The first small nudes he modeled in those years, and refined and enlarged for display in the early 1900s, posit a stolid, thick-jointed female anatomy that is the antithesis of the insatiable, anorexic fatal woman often associated with the fin-de-siecle and Art Nouveau. The relation to Gauguin's mannish Tahitian vahines

is not coincidental; aside from likely direct influence, these figures (which were inspired, as all of Maillol's later work was, by the hefty proportions of Catalan girls from his native Roussillon region on the Mediterranean shore in the Southwest of France) reflect a shared search for archaic certainties in backward zones untouched by such urban fashions as feminism. Within that "peasant" or "primitive" spirit of deeply internalized passivity, the artist could also imagine a less troubled, blunter, and more primal sexual candor: despite her generalized volumes, *Crouching Woman* has, like Maillol's early *Night*, a surprisingly specific vulva.

If we see Maillol's women, as many of his admirers did, only in the healthy sunlight of Mediterranean harmony and classical revival, we risk missing the original involvement of their moody self-possession with a more nocturnal sense of dreaming mystery, and ignore the latent association between their heavy, simplified limbs and a concept of primitive power. Push the *Crouching Woman* and her some of cohorts in one direction and we border on the territory of Henry Moore; in another we approach the rural proletarians of Diego Rivera.

Baigneuse accroupie is the realization, in bronze, of a pose Maillol explored many years earlier in marble and in preparatory sketches (Fig. 2). Maillol considered the head to be merely an extension of the body, and in keeping with this aesthetic principle, rendered the face expressionless, frequently concealing it altogether, as seen in the present work. In this way, *Baigneuse accroupie* relates to a group of small bronzes made around 1930 and cast by the Alexis Rudier foundry, which depict the model turned inward in unconventional postures. Of *Baigneuse accroupie* and another contemporaneous bronze, *Thought*, Maillol scholar Bertrand Lorquin wrote, "The beauty they express in almost abstract terms stems from plastic experiments based on a single

idea—the idea of pushing simplification to an extreme. It was this quest for ever greater simplification that led Maillol to return again and again to the same subjects, the same themes... He shares this ideal of simplified outlines with his friend Matisse. Far from impoverishing his oeuvre, it allowed him on the contrary to discover its hidden potentiality." (Bertrand Lorquin, *Aristide Maillol*, London, 1995, pp. 103-4)

In 1930, Maillol had reason to reconsider his earlier, carved iteration of this pose. That same year, he was commissioned to produce a large stone monument to the composer Claude Debussy. Maillol's emphasis on contour and volume translated well in large scale. The smooth, undulating edges and dense volumes contained in his sculptures communicated his desire "to integrate sculpture in space," Lorquin has explained, "to create bodies whose volume related to mountains, hill, and plains." In *Baigneuse accroupie*, the model's upturned hips, rounded shoulders, and low chignon result in a cascading sequence of graceful curves counterbalanced by the mass of her arms, breasts and thighs. Maillol's forms later influenced the British sculptor Henry Moore, a connection that is particularly evident in the delicate scale of *Baigneuse accroupie*.



Aristide Maillol, *Studies for Monument à Cézanne and for Femme accroupie*, 1909. Lead pencil, Staatliche Graphische Sammlung, Munich © 2016 Artists Rights Society (ARS), New York/ADAGP, Paris

◦ 18. **Jeff Koons** b. 1955

Italian Woman

inscribed "Enrico Lapine Fece Firenze 1893" on the reverse
stainless steel

30 x 18 x 11 in. (76.2 x 45.7 x 27.9 cm.)

Executed in 1986, this work is number 1 from an edition of 3 plus 1 artist's proof.

Estimate

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

Provenance

Sonnabend Gallery, New York

Private Collection, New York (acquired from the above in 1986)

Sotheby's, New York, November 14, 2001, lot 45

Private Collection (acquired at the above sale)

Sotheby's, New York, May 15, 2007, lot 13

Acquired at the above sale by the present owner

Exhibited

New York, Sonnabend Gallery, *Group Show*, 1986

Kassel, Museum Fridericianum, *Schlaf der Vernunft*, February 21 - May 23, 1988, pp. 111-115 (another example exhibited and illustrated)

Paris, Fondation Daniel Tempion, Musée Temporaire, *Exposition Inaugurale*, July 11 - September 10, 1989, pp. 92-93 (another example exhibited and illustrated)

Newport Beach, Newport Harbor Art Museum, *OBJECTives: The New Sculpture*, April 8 - June 24, 1990, pp. 82-99

San Francisco Museum of Modern Art; Minneapolis, Walker Art Center, *Jeff Koons*, December 10, 1992 - October 3, 1993, cat. no. 36, pl. 35 (another example exhibited and illustrated)

Amsterdam, Stedelijk Museum; Denmark, Aarhus Kunstmuseum and Staatsgalerie Stuttgart, *Jeff Koons Retrospektiv*, November 28, 1992 - April 18, 1993, p. 50 (another example illustrated, Stedelijk Museum catalogue), cat. no. 35, p. 51 (another example illustrated, Aarhus Kunstmuseum catalogue)

Cambridge, Harvard University Art Museum Gallery, *The Mediated Object: Selection from the Eli Broad Collections*, March 1996, cover (another example exhibited and illustrated)

Santa Monica, The Eli Broad Family Foundation, *Group Show*, December 10, 1997 - July 21, 1999 (another example exhibited)

London, Serpentine Gallery and Victoria and Albert Museum, *Give & Take*, January 30 - April 1, 2001, pp. 24-25

New York, Gagosian Gallery, *Flowers: Jeff Koons / Andy Warhol*, November 11 - December 21, 2002 (another example exhibited)

Naples, Museo Archeologico Nazionale, *Jeff Koons*, June 9 - September 15, 2003 (another example exhibited)

New York, C & M Arts, *Jeff Koons: Highlights of 25 Years*, April 7 - June 5, 2004, no. 24 (another example exhibited and illustrated)

Oslo, Astrup Fearnley Museum of Modern Art, *Jeff Koons: Retrospective*, September 4 - December 12, 2004, p. 55 (another example exhibited and illustrated)

Helsinki, Helsinki City Art Museum, *Jeff Koons: Retrospective*, January 28 - April 10, 2005 (another example exhibited)

Chicago, Museum of Contemporary Art, *Jeff Koons*, May 31 - September 21, 2008 (another example exhibited)

Rome, Gagosian Gallery, *Made in Italy*, May 27 - July 29, 2011, pp. 92-94 (another example exhibited and illustrated)

Frankfurt, Liebieghaus Skulpturensammlung, *Jeff Koons: The Sculptor*, June 20 - September 23, 2012

New York, Whitney Museum of American Art; Paris, The Centre Pompidou, *Jeff Koons: A Retrospective*, June 27, 2014 - April 27, 2015, Plate 47 (another example exhibited and illustrated)

London, Newport Street Gallery, *Jeff Koons: Now*, May 18 - October 16, 2016

New York, Luxembourg & Dayan, *Melodrama*, July 14 - September 17, 2016 (another example exhibited)

Literature

Interview with Journal of Contemporary Art, New York, October 1986

Giancarlo Politi, "Interview," *Flash Art*, no. 132, February/March 1987 (illustrated on cover)

American Pop Culture Today, Part 3, Seibundo Shinkosha, 1990, 21

Anthony d'Offay, ed., *The Jeff Koons Handbook*, New York, 1992, p. 158

Angelika Muthesius, ed., *Jeff Koons*, Cologne, 1992, p. 90, pl. no. 7

Hans Werner Holzwarth, ed., *Jeff Koons*, Cologne, 2008, pp. 234, 235 & 238 (installation view illustrated)

"Jeff Koons Museum of Contemporary Art, Chicago,"

Artforum, September 2008, p. 449 (illustrated)

Patrick Javault, "Le Bon Exemple: Jeff Koons," *20/27 N 05*, 2011, p. 136 (illustrated)

Sculpture After Sculpture: Fritsch/Koons/Ray, exh. cat., Moderna Museet, Stockholm, 2014, pp. 73-74 (installation view illustrated)

Norman Rosenthal & Jeff Koons, *Jeff Koons: Conversations with Norman Rosenthal*, Museum of Contemporary Art, Chicago, 2014, p. 228 (illustrated)

Norman Rosenthal & Jeff Koons, *Jeff Koons: Entretiens avec Norman Rosenthal*, Hove, England, 2014, p. 228 (illustrated)

Julie Champion & Nicolas Liucci-Goutnikov, *Jeff Koons: La Retrospective: The Portfolio of the Exhibition*, Centre Pompidou, Paris, 2014, p. 67



Reverse



“The *Italian Woman* would be a symbol of the artist going after beauty.”

Jeff Koons

Italian Woman, is part of Koons’s *Statuary* series, created in 1986. In *Statuary*, Koons extended the formal concerns of his seminal *Luxury and Degradation* series from earlier that year, questioning notions of taste and visual culture, two foundational themes of his practice to this day.

With *Statuary*, Koons brings together objects that extend the breadth of high and low art, from the culturally eminent to the mainstream. From Revolutionary France to bourgeois culture, the ten seemingly disparate objects comprising *Statuary* illustrate Koons’s adroitness at probing the hierarchies of cultural taste. As such, Koons’s *Statuary* series stands as an eloquent union of many of the themes in his practice from Marcel Duchamp’s readymades to the idea of newness, desire and beauty. As art historian Katy Siegel notes, “The series marked the emergence of an important theme in Koons’s work: the validation of popular taste as linked to the class background of individuals. The stainless steel tchotchkes reassure us that the things we secretly or naturally love (like decorative figurines) are just





as significant and worthy of respect as those things (like high art) that we are supposed to appreciate.” (Katy Siegel, *Jeff Koons*, Cologne, 2009, p. 222) *Statuary* was conceived for the artist’s first group show in 1986 at the gallery of legendary art dealer Ileana Sonnabend, who invited Koons to exhibit after his groundbreaking shows at International With Monument.

In *Italian Woman*, the bust of a young girl emerges from a wreath of flowers, the gleaming surface of her skin accentuates her delicately wrought visage of slightly downcast eyes peeking below a cascade of curls, all framed by a semi-haloed formal headdress. Along the base is the name Lucia Mondella, one of the central characters from Alessandro Manzoni’s, *The Betrothed*, a 19th century novel so central to Italian culture that it has not only been re-cast multiple times as an opera and film but Pope Francis has also promoted it as an edifying text. Set in 17th century Milan, at the time of its publication the novel was singular for its astonishing portrayal of a female protagonist

as an object of acute desire. In one of the most well-known scenes in Italian literature, Lucia is forced to escape a nefarious kidnapping attempt by cruel Spanish nobleman Don Rodrigo, after he forcibly prevented her marriage to her love, Renzo. Alongside Helen of Troy and the Sabine Women, Lucia Mondella stands as a symbol in Western culture of the pursuit of beauty and seduction. Speaking of the conception of *Statuary*, Koons said “The basic story line is about art leaving the realm of the artist, when the artist loses control of the work...The body of work is based around statuary representing different periods of Western European art. Each work in the show is coded to be more or less specific about art being used as a symbol or representation of a certain theme that takes place in art... *Italian Woman* would be a symbol of the artist going after beauty.” (Jeff Koons, quoted in Interview with Klaus Ottmann, *Journal of Contemporary Art*, October 1986) Inspired by and re-invented, Koons’s Lucia Mondella stands as the paradigm of beauty, transformed from a singular woman to become the *Italian Woman*.

Above: *Italian Woman* in the exhibition *Give & Take* at the Victoria and Albert Museum, London 2001.
Artwork © Jeff Koons

Opposite: Pablo Picasso, *Head of a Woman*, 1932. Plaster. Digital Image © The Museum of Modern Art, New York
© 2016 Estate of Pablo Picasso/Artists Rights Society (ARS), NY

In *Statuary*, Koons's exemplifies his adroitness utilizing of artistic mediums. The burnished opulence of the figure's dress contrasts with the pure, glistening skin. Her mirrored visage reflects our own gaze, engendering the viewer to become one with Koons's work. Employing polished stainless steel in his work for the first time in 1986, the artist noted, "Polishing the metal lent it a desirous surface, but also one that gave affirmation to the viewer. And this is also the sexual part—it's about affirming the viewer, telling him, 'You exist!' When you move, it moves. The reflection changes. If you don't move, nothing happens. Everything depends on you, the viewer. And that's why I work with it. It has nothing to do with narcissism" (Jeff Koons, quoted in "Isabelle Graw in Conversation with Jeff Koons," *Jeff Koons: The Painter*, exh. cat., Schirn Kunsthalle Frankfurt, Frankfurt, 2012, p. 78).

Italian Woman is one of the first examples in Koons's practice that questions the concept of "high art." Up until this point, the artist's focus was on the elevation of "low art"—domestic products, ads, and other cultural artifacts—into the realm of "high art" in his re-imaging or presentation of them in vitrines or bronze. By elevating popular cultural objects to the same level as fine art and vice versa, Koons endeavors in *Statuary* to democratize art. And he does it with stainless steel, the de facto material for much of America's consumer goods' mass-production. While the visual qualities of stainless steel convey an opulence akin to silver or platinum, its utilitarian uses are incongruous with the symbolism of elite luxury conveyed by precious metals. "I chose high-grade stainless steel as my material for the sense of security it emanates," Koons has explained of his practice. "The polish only emphasizes that security, as does the fact that the saucepans Mom used to cook with were steel too. In the high-grade steel works there's a direct link with religious relics, which are polished too. So they make a spiritual appeal to the beholder and fill him with confidence."





Schlaf der Vernunft, exhibition
view, Museum of Fridericianum,
Kassel, 1988
Artwork © Jeff Koons

To be Sold Without Reserve
Property of a Private Collector

19. Donald Judd 1928-1994

Untitled (Menziken 88-16)

stamped with artist's signature and title "DONALD JUDD
88-16 C ALUMINIUM AG MENZIKEN" on the reverse of
each unit

clear anodized aluminum with green over black and red
acrylic sheet

6 parts, each 19½ x 39¾ x 19½ in. (50 x 100 x 50 cm.)

Executed in 1988, this work can be installed with only
5 of the 6 boxes, as dictated by the scale and physical
space of the room.

Estimate

\$2,000,000-3,000,000 •

Provenance

Private Collection (acquired directly from the
artist in 1990)

Christie's, New York, November 8, 2011, lot 43

Acquired at the above sale by the present owner

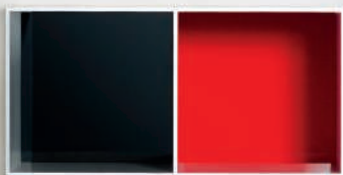
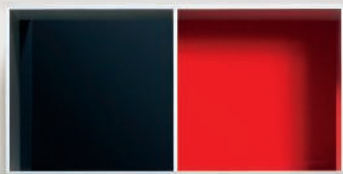
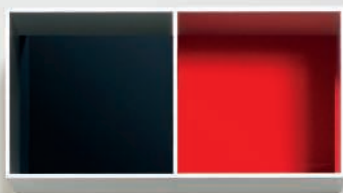
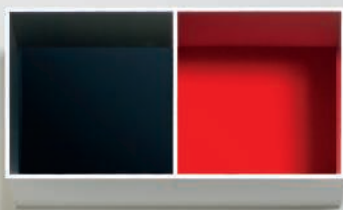
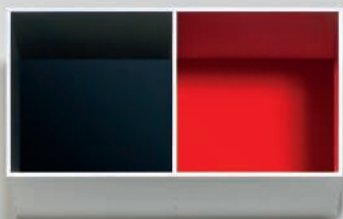
Exhibited

Montreal, *ARSENAL MONTRÉAL+TORONTO*, April 1 -
October 31, 2014

London, Phillips, *A Very Short History of Contemporary
Sculpture*, Curated by Francesco Bonami, October 6 -
October 31, 2014, n.p. (illustrated)

**“A pair of colors that I knew of as a child in Nebraska
was red and black.”**

Donald Judd



Untitled (Menziken 88-16), 1988, stands as a lasting innovation of the artist's signature sculptural form—the stack. Judd varied the form of the stack throughout his career, but the fundamental ideas stayed the same, ie, a work consisting of identical shaped elements, hanging at regular intervals, in which each part was of equal importance. Donald Judd's artistic goal was to eliminate the pictorial illusion and narrative allusion that had dominated the history of sculpture. The appearance of the present lot is timely as the artist will be honored with a comprehensive retrospective at The Museum of Modern Art in New York in 2017. This will be Judd's first museum survey in the United States since 1988, the year of the present lot's creation.

For the *Menziken* series Judd used Swiss-manufactured aluminum, achieving an even, matte sheen, one that reflects light with elegance and subtlety. The repetition of engineered rectangular containers that compose *Untitled (Menziken 88-16)* is fundamental to the artist's notion that the serial ideal was itself a rigorous method of artistic production and not merely a

stylistic choice or gesture. Judd's original stacks of the 1960's more often than not situated color on a horizontal axis at either the top or bottom of the box, which allowed light to project outward. With his series of *Menzikens* of the 1980s, color is contained within the rectangular interiors. The viewer engages directly with the vibrant hues within each unit; simultaneously, these taut units of color have an emanating presence that reverberates within the larger space they occupy.

From the early 1960s onward Judd favored cadmium red, beginning with oil paint on his constructed objects and later moving towards manufactured red materials. Judd felt that red, in particular, articulated the edges, angles and textures of his incisive forms. The impeccably anodized silver aluminum offers an intriguing contrast to the deeply hued cadmium red on the right side of the boxes. On the left side of each box, the deep black acrylic sheet is boldly amplified by the layering of a green acrylic sheet on top. This work is one of an exclusive and limited number of pieces in which the artist employed this complex layering technique.



Donald Judd, *Untitled*, 1963.
cadmium red oil on wood with
iron pipe, Hirshhorn Museum and
Sculpture Garden, Smithsonian
Institution, Washington, D.C. © 2016
Judd Foundation/Artists Rights
Society (ARS), New York

Donald Judd at
Whitechapel Gallery, 1970.
Photo by Richard Einzig,
Brecht-Einzig Ltd.
Donald Judd Art © 2016
Judd Foundation/Artists
Rights Society (ARS),
New York



Judd recalled from his childhood the symbolic meaning of red and black for the Lakota people of the Great Sioux Nation; these colors also reference Attic vase painting, Maya codices, and contemporary artists Josef Albers and Barbara Kruger. For Judd, the marriage of red and black resulted in a specific visual experience: "In a way, side-by-side, the red and the black become one color. They become a two-color monochrome. Red and black together are so familiar that they almost form a new unity." (Donald Judd, "Some Aspects of Color in General and Red and Black in Particular," 1993, in *Colorist*, Ostfildern, 2000, p. 79) The *Menziken* boxes capture Judd's relentless experimentation with new materials, color combinations, scale and form. *Untitled (Menziken 88-16)* is a quintessential example of Judd's thoroughly innovative aesthetic: it is austere in form and concept while alluringly sophisticated in its subtle approach to color and its calibrated formal treatment.

Property from the Estate of Dr. Fredric S. Brandt, Miami

20. Yayoi Kusama b. 1929

Infinity Nets (OZEH)

signed, titled and dated "OZEH INFINITY NETS YAYOI KUSAMA 2011" on the reverse

acrylic on canvas

76³/₈ x 102 in. (194 x 259.1 cm)

Painted in 2011.

Estimate

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

Provenance

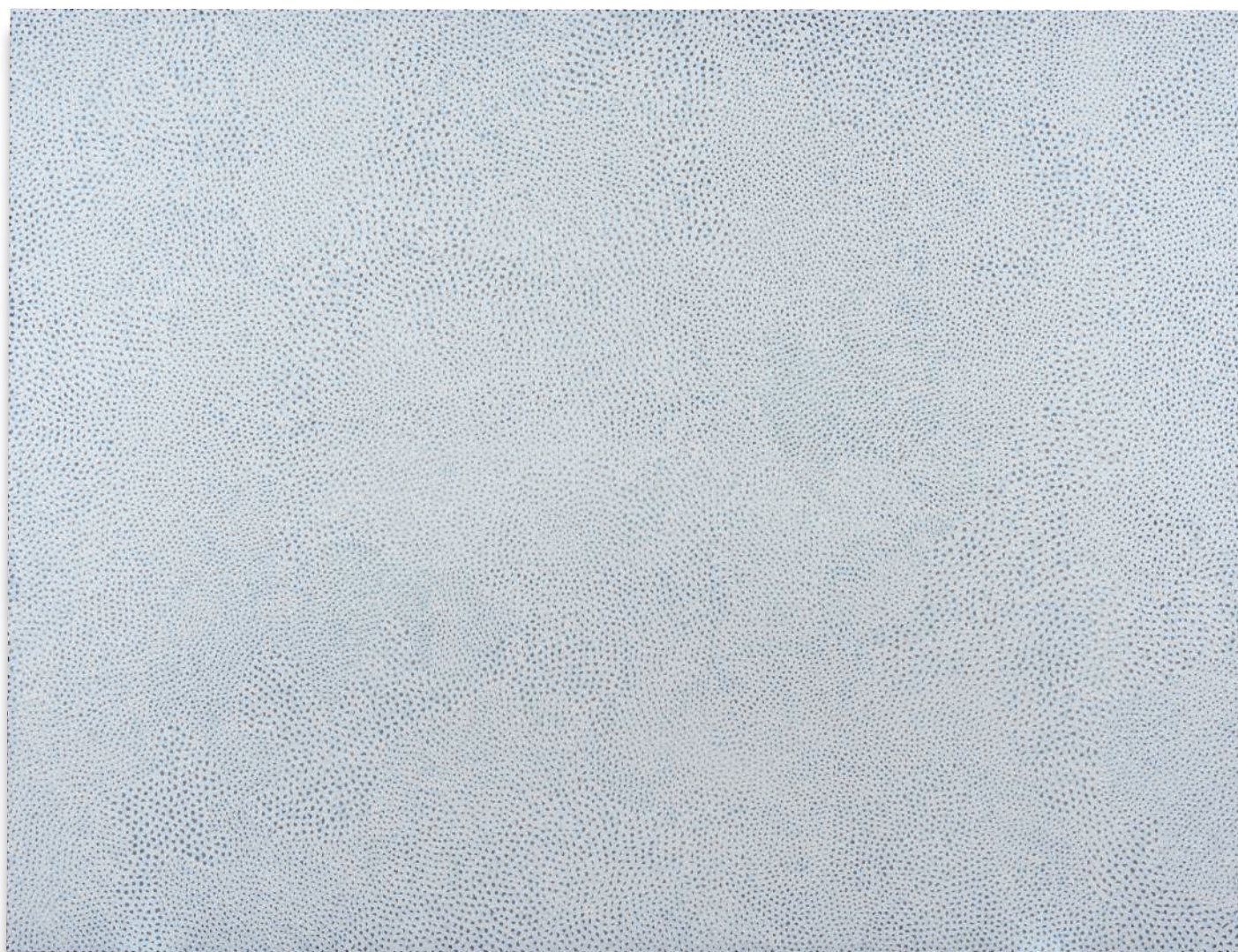
OTA FINE ARTS, Tokyo

Gagosian Gallery, New York

Acquired from the above by the present owner

“I would cover a canvas with nets, then continue painting them on the table, on the floor, and finally on my own body. As I repeated this process over and over again, the nets began to expand to infinity.”

Yayoi Kusama





Yayoi Kusama's *Infinity Nets OZEH*, 2011, is covered with a fine net of swirling scallops. This delicate composition is at the center of Kusama's practice and the present lot, of an impression scale seems to merge into the wall upon which it is displayed allowing the white pattern to slip off the canvas. Across the surface is a mesmerizing blanket of peaks and valleys, engulfing the viewer into the same meditative state as the artist who carefully applied the white pigment. Painted in 2011, *Infinity Nets OZEH* draws upon the groundbreaking series of Kusama's *Infinity Nets*, her most iconic series.

Kusama traces her renowned style back to her childhood, when she first noticed her obsessive nature and her experiences of hallucinations. As Kusama recalled, "When I was a child, one day I was walking in the field, then all of a sudden, the sky became bright over the mountains, and I saw clearly the very image I was about to paint appear in the sky. I also saw violets, which I was painting, multiply to cover the doors, windows and even my body....I immediately transferred the idea onto a canvas. (Yayoi Kusama in "Damien Hirst Questions Yayoi Kusama, Across the Water, May, 1998," *Kusama: Now*, exh. cat., Robert

Miller Gallery, New York, 1998, p. 15) In her 20's, Kusama arrived in New York from Japan with her collection of small still lifes, portraits and natural scenes which incorporated unique patterns of polka dots. New York was at the peak of Abstract Expressionism and Kusama embraced the scene around her. Her newly developed polka dot and infinity net patterns made reference to her academic training in Japanese nihonga painting, yet the vibrating nature of her patterns call upon the rhythmic sounds and movement of downtown New York City. Kusama finds the process of painting a very healing activity, allowing the delicate handwork to soothe her and the calming white tone, which can be found in the present lot, to de-clutter her mind. Kusama explained, "myself was eliminated, and I had returned and been reduced to the infinity of eternal time and the absolute of space. This was not an allusion but reality." (Yayoi Kusama in *Yayoi Kusama*, New York, 2000, p. 36) Applying small circles of white paint in perpetuity, Kusama painstakingly fills the large horizontal canvas of the present lot and exposes two contradictory attitudes, the controlling aspect of repetition and the liberating effects of losing control.

◦ ♦ **21. Mira Schendel** 1919-1988

Sem titulo

tempera, gesso and oil on wood

35³/₈ x 70⁷/₈ in. (90 x 180 cm.)

Executed in 1985.

Estimate

\$800,000-1,200,000

Provenance

Estate of the artist

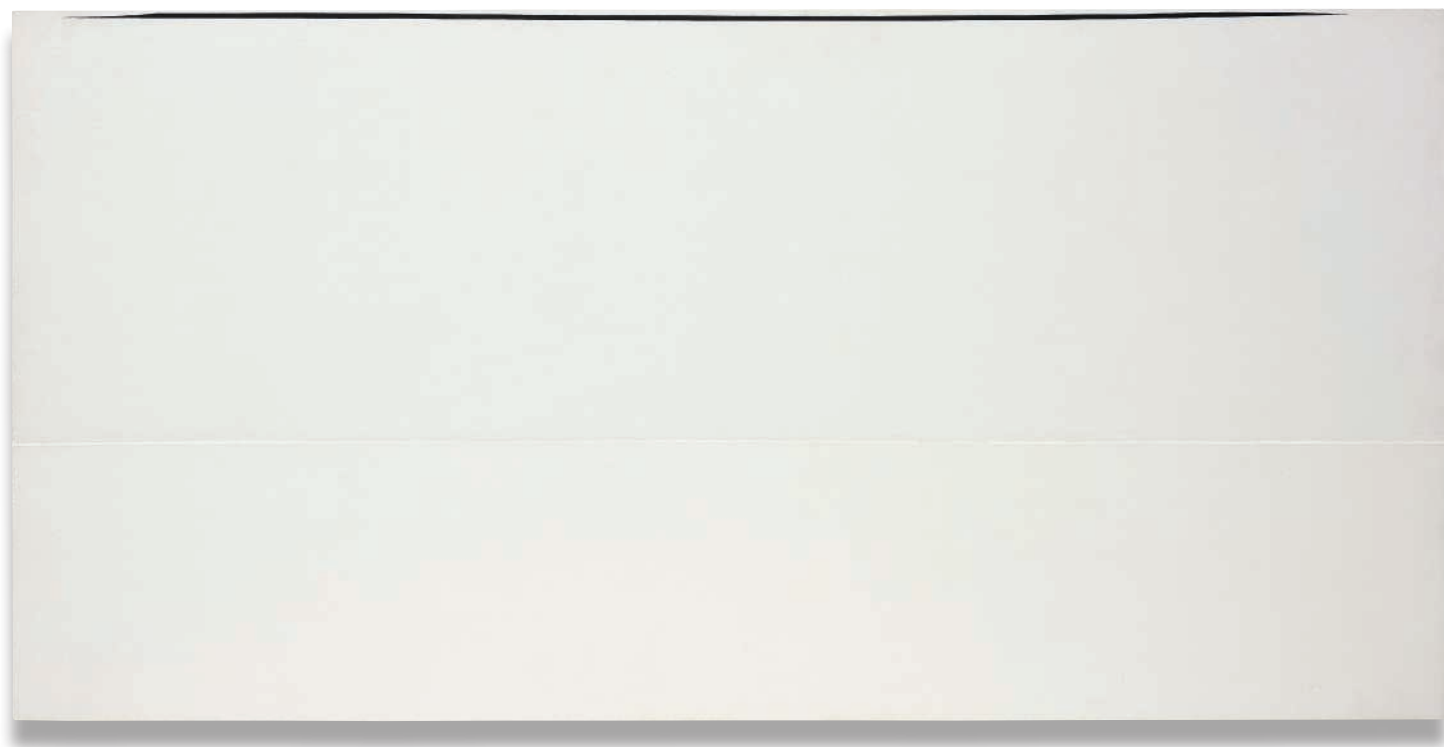
Galeria Millan, São Paulo

Private Collection, São Paulo

Acquired from the above by the present owner

Exhibited

London, Tate Modern; Porto, Fundação de Serralves -
Museu de Arte Contemporânea; Pinacoteca do Estado
de São Paulo, *Mira Schendel*, September 25, 2013 -
October 19, 2014, p. 248





Mira Schendel, *Graphic Object*, 1967-1968.
Oil on rice paper with acrylic
© mira schendel estate

Born in Switzerland, Mira Schendel is acknowledged as one of the most significant Brazilian artists of the twentieth century.

Having emigrated from Europe in the years following the devastation of the Second World War, Schendel settled in São Paulo, a dynamic and flourishing city in the midst of artistic revolution. There, she developed a vastly complex and unique body of work. During the early 1950s, Schendel never aligned herself with the prevalent art movements of the time. Belonging to neither Brazilian Concretist nor Neo-Concretist groups, she worked furiously and independently to produce and exhibit her work.

Mira Schendel's art transpired from her engagement with the intellectual circles she explored, discussing her interests in aesthetics

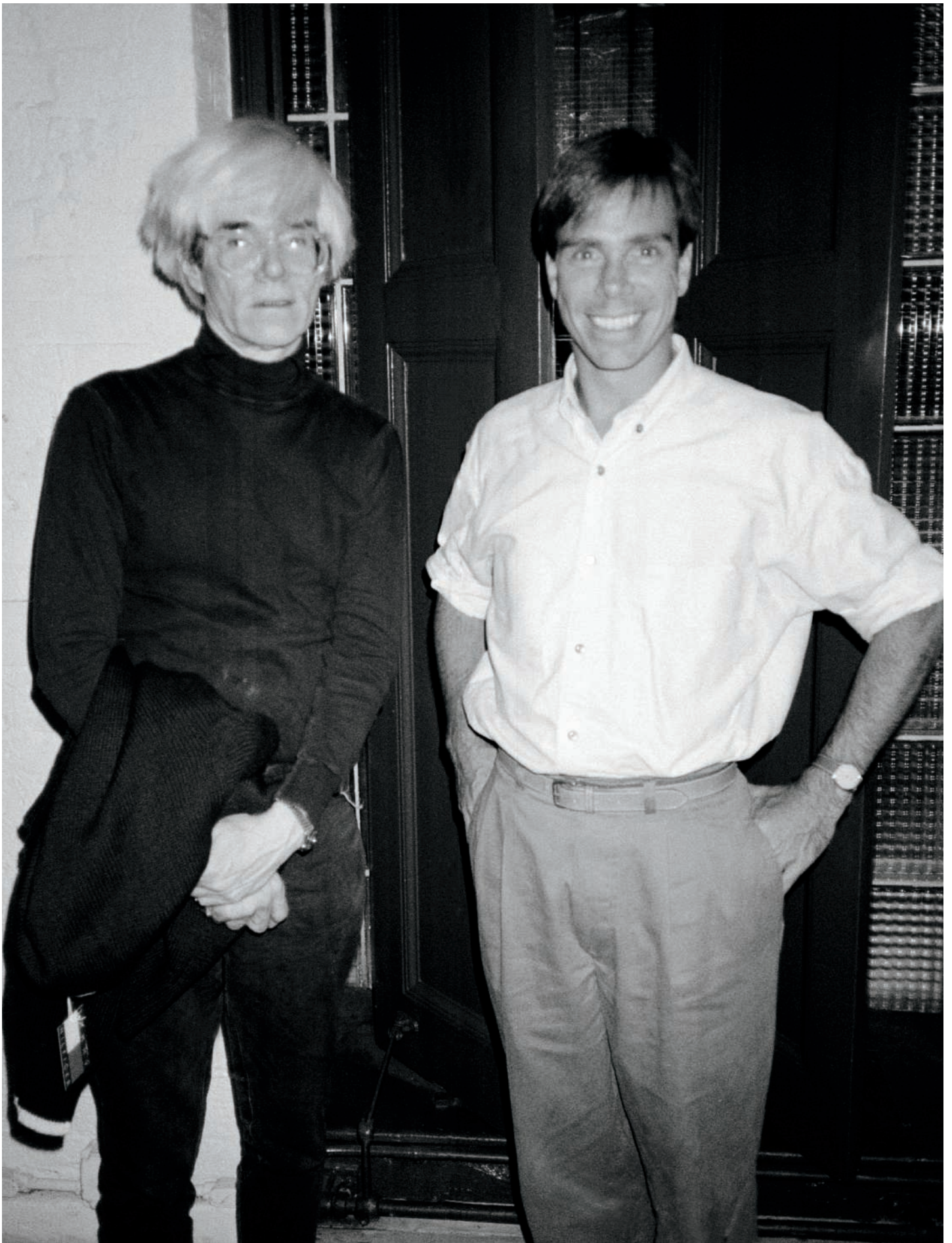
and philosophy. Though she distanced herself from the critical art debates that focused more directly upon evolving formalist trends, she was a central figure in the circulation of dialogue with many of the period's leading artists and thinkers.

Throughout the 1960s and 1970s, Schendel produced her most iconic works: the *Monotipias* (*Monotypes*), *Droguinhas* (*Little Nothings*), and *Objetos Gráficos* (*Graphic Objects*). Executed on Japanese rice paper, these works are characterized by minimalist geometric motifs. Experimenting with ephemeral materials, Schendel became increasingly interested in transforming letters and linguistic elements into objects—an approach most commonly associated with Concrete poetry. In her graphic works, letters are liberated and deconstructed, raising questions about language, writing, drawing, and image.

In the latter part of her career, Mira paired down her output to the very minimal and fundamental essence of her work: The line and its extraordinary power to convey meaning, vision and the sculptural space in which it achieves that principle. The present work completely captures this aesthetic depth. The tapering of black line along the upper edge hints at a vanishing point or horizon, while the faint white relief creates sculptural volume in the space created. Her earlier works, often referred to as 'The Graphic objects,' are like constellations. But in her final years of working Schendel comes to a poetic and minimal conclusion, aware of the permanent void she would soon be entering.

Agnes Martin, *Fiesta*, 1985.
Acrylic and graphite on canvas,
Solomon R. Guggenheim
Museum, New York/Art
Resource, New York © 2016
Agnes Martin/Artists Rights
Society (ARS), New York





PROPERTY FROM THE COLLECTION OF TOMMY HILFIGER

The Collector.

Since launching his namesake brand in 1985, Tommy Hilfiger has become globally renowned as the pioneer of “classic American cool” style, fusing East Coast Classics with a laidback West Coast twist. Inspired by iconic pop culture and Americana heritage, the designer and his brand are driven by an ever-optimistic vision to break conventions and celebrate individuality. Today, under Hilfiger’s guidance, vision and leadership as Principal Designer, *Tommy Hilfiger* is one of the world’s most recognized lifestyle brands that shares its inclusive and youthful spirit with consumers worldwide.

Hilfiger’s career in fashion began as a high school student in 1969 when he opened his first store, People’s Place, in his hometown of Elmira, New York. Ten years later, he moved to Manhattan to pursue a career in fashion design, and in 1985 his namesake brand launched with a single menswear collection. It has since grown to achieve over US \$6.5 billion in global retail sales in 2015 and, as a true lifestyle brand encompasses a breadth of collections.

As he built his career, Hilfiger surrounded himself with creativity, in every sense. He ran in the same circles as Andy Warhol in the 1980s and began to educate himself on fine art. In the years since, he has built one of the most significant contemporary and pop art collections in the country. He and his wife Dee Ocleppo Hilfiger continue to expand and showcase their collection in their New York and Miami homes.

“Collecting pop and contemporary art has been one of my true passions in life. After meeting Andy Warhol in the ’80s, I became inspired by the works created in the pop art era—from Warhol himself and also by visionaries including Basquiat, Dubuffet and Haring. I’m excited to be able to share these important works with others who can be inspired by their brilliance as I have for so many years.”

Tommy Hilfiger

22. **Andy Warhol** 1928-1987

Cowboys and Indians

each signed and numbered "HC 2/15 Andy Warhol" lower left, John Wayne print signed and inscribed "UNIQUE Andy Warhol" lower left

the complete portfolio of 10 color screenprints on Lenox Museum Board

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

Executed in 1986, this work is number 2 hors de commerce from an edition of 250, plus 50 artist's proofs, plus 15 hors de commerce.

Estimate

\$250,000-350,000

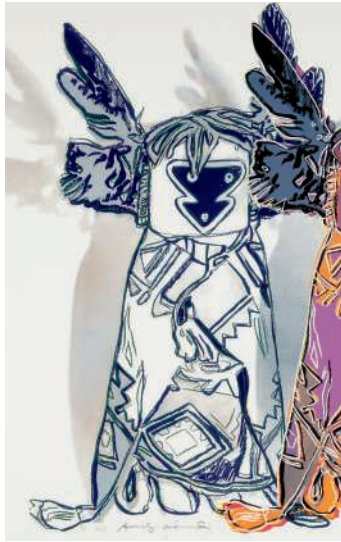
Literature

Freyda Feldman and Jörg Schellmann, *Andy Warhol Prints: A Catalogue Raisonné 1962-1987*, New York, 2003, no. 11.377-386, pp. 154-155 (illustrated)

"I used to work for the magazines and I always thought I was being original, and then they'd never want it. This is when I decided not to be imaginative."

Andy Warhol







23. Keith Haring 1958-1990

Snake and Man; Dogs and Men

signed and dated "K. Haring April 11-83" on the reverse
of each element

marker pen on wooden doors, in 2 parts

each 100 $\frac{3}{8}$ x 29 $\frac{1}{2}$ x 1 $\frac{1}{4}$ in. (255 x 74.9 x 3.2 cm.)

overall 100 $\frac{3}{8}$ x 59 x 1 $\frac{1}{4}$ in. (255 x 149.9 x 3.2 cm.)

Executed in 1983.

Estimate

\$700,000-1,000,000

Provenance

Galerie Beauborg, Paris

Private Collection

Sotheby's, London, June 22, 2005, lot 45

Private Collection, New York

Acquired from the above by the present owner

Literature

Gianni Mercurio and Demetrio Paparoni ed., *The
Keith Haring Show*, Milan, 2005, no. 31, pp. 190-191
(illustrated as *Untitled*)



Drawing on a long art-historical lineage of adorning various architectural elements, in particular doorways and portals, Keith Haring brought the form into the contemporary era with his two works, *Snake and Man* and *Dogs and Men* both from 1983. The present lot represents perhaps one of the most personal works in the artist's short yet prolific oeuvre as he very rarely accepted private commissions. Featuring the familiar pop iconography pervasive within his multifarious practice, the doors are one of many found surfaces that the artist painted on throughout his career. Haring saw empty walls as opportunities for drawing and for performance, as evidenced by his famous subway drawings, which he completed in the early 1980s. For Haring, the subway drawings were a rehearsal for later works, and the inception of his interpretation of drawing as a form of performance and expression. As he said of his famous subway drawings, "I kept seeing more of these black spaces, and I drew on them whenever I saw one... It was where I learned how to draw in public. You draw in front of people. For me it was a whole sort of philosophical and sociological experiment." (Keith Haring, quoted in David Sheff, "Keith Haring: Just Saw Know," *Rolling Stone*, August 10, 1989, online)

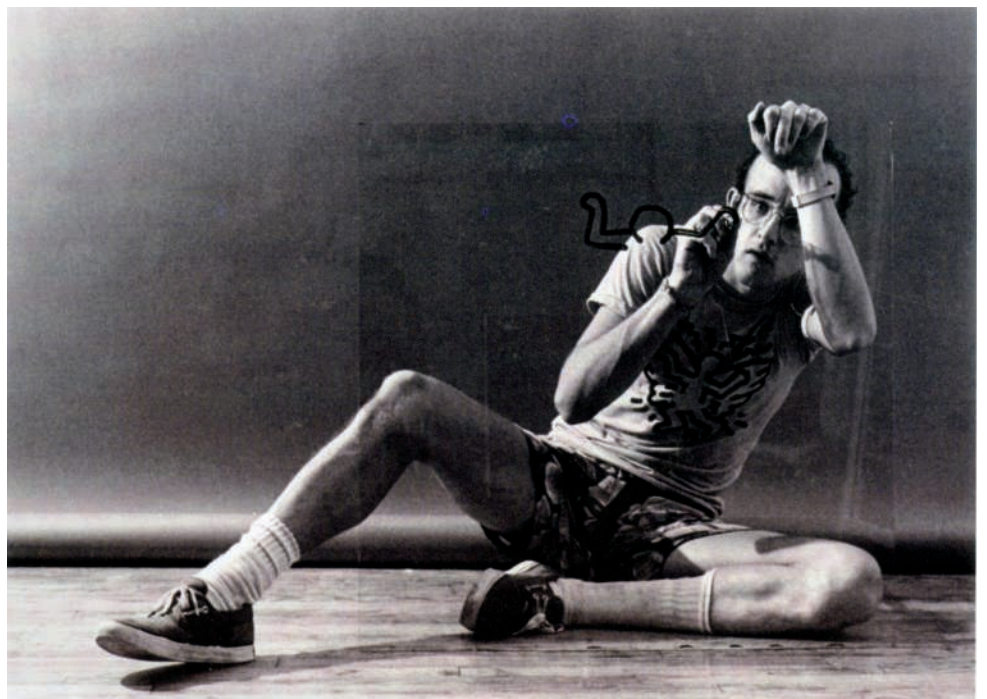
Inspired by the street art which surrounded him in 1980s New York, Haring employed the steadfast technique of graffiti in his contour illustrations of repeated lines and miscellaneous shapes. Haring's motifs are simultaneously abstract and representational, scenes stripped of ornamentation down to their most elemental components. A contemporary manifestation of ancient imagery, Haring's composition on doors spans the ages, bridging exterior and interior, and relates man to beast. Such was typical of Haring's imagery, which he once described as being, "...representational of human and animal. In different combinations they were about the difference between human power and the power of animal instinct." (Keith Haring, quoted in David Sheff, "Keith Haring: Just Saw Know," *Rolling Stone*, August 10, 1989, online) This defined vocabulary would become a hallmark of Haring throughout his career, but in public and in private; on canvas, paper, or tarp; cow-hide, mannequin or door; and more.

The doors, opposed to the subway drawings, which were exhibited in public spaces, represent a uniquely intimate look at his practice, appreciated only by those

“The only way art lives is through the experience of the observer. The reality of art begins with the eyes of the beholder, through imagination, invention and confrontation.”

Keith Haring

privileged enough to pass through them. Haring painted only a handful of private commissions throughout his career, many of which were begun in an effort to decorate the homes of close friends. Seeing such vacant space, pregnant with the opportunity for artistic expression, Haring could hardly resist the inspiration to adorn. While Haring was living in Paris, he was asked by his friend Claude Picasso, the son of that most famous of 20th century artists, to paint the doors of his daughter Jasmin's bedroom. As he described, "Keith attacked the problem head on, just as my father would have done... my father would look at a blank canvas, go up to it, then start painting without stopping. When he stepped back, the painting would be finished. And that's just how Keith approached Jasmin's door. He just stayed close, close to the door, painting it from top to bottom—bending on his knees, and never once stepping back to see how it looked." (Claude Picasso in John Gruen, *Keith Haring: The Authorized Biography*, New York, 1992, pp. 174-175) Indeed, Haring approached that project, and the current *Snake and Man* and *Dogs and Men* with the inimitable virtuosity and spontaneity indicative of his practice.



Keith Haring painting, 1984.
© Madoka

24. **Jean-Michel Basquiat** 1960-1988

Untitled (Devil's head)

initialed and dated "JMB '87" on the overlap

acrylic on canvas

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

Executed in 1987.

Estimate

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

Provenance

Vrej Baghoomian, Inc., New York

Private Collection, New York

Phillips de Pury, New York, May 13, 2004, lot 22

Private Collection, New York (acquired at the above sale)

Acquired from the above by the present owner

Exhibited

St. Louis, Washington University Gallery of Art, *Art of the 80's: Modern and Postmodern*, January 23 - April 5, 1998

(illustrated on the cover of the brochure)

Mexico City, Museo del Palacio de Bellas Artes, *Jean-Michel Basquiat*, October 5 - December 19, 2004, p. 73

Bali, Darga Gallery, *Jean-Michel Basquiat*, 2005, p. 41

Valencià, Institut Valencià d'Art Modern, *Fire Under*

Ashes, May 5 - August 28, 2005

Literature

Richard D. Marshall and Jean-Louis Prat, *Jean-Michel Basquiat: Appendix*, Galerie Enrico Navarra, Paris, 2010, 3rd ed., no. 2, pp. 24-25, 42-43 (illustrated)





Francis Bacon, *Study of a Head*, 1952.
Oil on canvas, Yale Center for British Art,
New Haven © The Estate of Francis
Bacon. All rights reserved./DACs,
London/ARS, NY 2016

Painted in 1987, just a year prior to his untimely death, Jean-Michel Basquiat's *Untitled (Devil's head)* exhibits the artist's distinct aesthetic vision and characteristic subject matter: the skull. In the present lot, Basquiat offers two mirrored skulls in black, white and blazing red, one echoing the other in asymmetric balance. In their rendering, these bare-teethed skulls, executed in the artist's characteristic, active brushwork, interplay against a lustrous metallic background. Conceived at the end of his career, this work occupies a unique space as the millennium neared, provoking us to reflect on the changed nature that Basquiat's work took towards the end of his practice. Indeed *Untitled (Devil's head)* pulls from the same themes evident in the artist's very last painting, created just a year later in 1988, *Riding with Death*. In 1987, the artist had just witnessed the death of his dear friend and contemporary Andy Warhol, and was just a year from his own. The darkness in his life that prevailed might explain the meditative backgrounds of both of these late works, and the motifs of death and the devil.

“Revisiting the scene of the last major collision between Expressionism and Pop—that is between stylized aggression and aggressive stylishness—Basquiat recharged the conventions he borrowed from both camps with the energy of his generation.”

Robert Storr

Aesthetically, the present lot reflects the artist’s two key influences pulled from throughout his oeuvre. The skull harkens back to one of Basquiat’s first sources, a book on anatomy given to him by his mother in 1968 after surviving an almost-fatal car accident. While abstract, Basquiat’s skulls are rendered with a semblance of scientific accuracy in their structure and emphasis on the individual parts that make up the body, evident here in his rendering of the teeth and nasal cavities. Like Francis Bacon, there exists a psychological pulse in the stylized way that this anatomical influence was expressed, belonging to the unique intersection of abstraction and figuration. In *Untitled (Devil’s head)*, Basquiat also harkens back to the art historical canon with which he was so fascinated, not only in the tribal motifs exhibited in the contours of the skulls’ heads and the arrow-like lines framing the composition, but also in the metallic surface of the background, which recalls Renaissance compositions and Byzantine mosaics.

The amalgamation of influences Basquiat refers to are, in typical fashion, infused with the urbanization of 1980s New York City, however they appear to be distinctly different from the frenetic canvases of Basquiat’s early works. Here, Basquiat rejects background noise of text and music for sublime reflection. As such, the composition of open-mouthed devils reflects not only the artist’s inspirations, but also speaks to the autobiographical nature of his work, perhaps acting as a metaphor for the artist’s late life. As Phoebe Hoban explains, “In Basquiat’s paintings, boys never become men, they become skeletons and skulls. Presence is expressed as absence--whether it’s in the spectral bodies and disembodied skulls he paints or the words he crosses out...His work is the ultimate expression of a profound sense of “no there there,” a deep hole in the soul.” (Phoebe Hoban, *Basquiat: A Quick Killing in Art*, London, 1998)





25. Jean Dubuffet 1901-1985

Le Gommeux

signed with the artist's initials and dated "J.D. 72"
lower right; titled and inscribed "100 Le Gommeux"
on the reverse

vinyl and acrylic on Klegecell glazed fiberglass

72 $\frac{7}{8}$ x 29 x 1 $\frac{3}{8}$ in. (185.1 x 73.6 x 3.4 cm.)

Executed in 1972.

Estimate

\$700,000-1,000,000

Provenance

Pace Gallery, New York

Dr. and Mrs. S. Elliott Harris, New Jersey

Private Collection

Sotheby's, New York, November 18, 1992, lot 122

Enid Grossman, New York (acquired at the above sale)

Christie's, New York, November 13, 2013, lot 223

Acquired at the above sale by the present owner

Exhibited

Lincoln, DeCordova Museum, *Primal Images*, December
16, 1973 - February 3, 1974, no. 47 (illustrated)

Literature

Max Loreau, *Catalogue des travaux de Jean Dubuffet*,
fascicule XXVII: Coucou Bazar, Paris, 1976, no. 101, p. 66
(illustrated)







TOMMY HILFIGER

TOMMY HILFIGER

26. Damien Hirst b. 1965

The Crown of Life

signed twice, titled and dated "Damien Hirst DHirst
"The Crown of Life," 2006" on the reverse
butterflies and household gloss on canvas, in
artist's frame
117¾ x 78¾ in. (299.1 x 200 cm.)
Executed in 2006.

Estimate

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

Provenance

Gagosian Gallery, Los Angeles
Private Collection, Connecticut
Phillips de Pury, New York, November 7, 2011, lot 10
Acquired at the above sale by the present owner

Exhibited

Los Angeles, Gagosian Gallery, *Damien Hirst:
Superstition*, February 22 – April 5, 2007, p. 45
(illustrated)





Gerhard Richter, *Cologne Cathedral Window*, 2007.
Stained glass. (CR: 900)
Cologne. Bildarchiv Steffens/
Brideman Images © Gerhard
Richter 2016

Inspired by the surface decoration on a Victorian tea tray, Damien Hirst's *Kaleidoscope* series began in 2001 and present lot, created five years later displays Hirst's mastery of his technique. *The Crown of Life*, 2006 is comprised of Hirst's most desired medium: butterflies. Appearing throughout Hirst's various bodies of work, butterflies interest him because of their exquisite beauty which remains, even in death. Constructed in the shape of a classical church, stained glass window, the butterflies lie in a very precise pattern to mimic the sun illuminated, colored glass.

Hirst's *Kaleidoscope* paintings are created by laying colorful butterfly wings into household paint and arranging them according to a very specific pattern, laid out and executed by Hirst. While the complete series is inspired by the

religious iconography of stained glass, some of the pieces even reference specific, existing windows in churches throughout London. The spiritual nature of present lot and of the series is conveyed through not only the title, *The Crown of Life*, but also the symbolism of the butterfly. “The Crown of Life” refers directly to a line in the Bible, James 1:12 which states that those who remain steadfast under trial will be blessed to receive the crown of life promised to those who love God. This promise of life and resurrection is illustrated in the physical life of a butterfly. In antiquity, the image of the butterfly emerging from the chrysalis stood for the soul leaving the body at death. In Christian art the butterfly is a symbol of the resurrected human soul. The life-cycle of the caterpillar, chrysalis and butterfly symbolizes life, death and resurrection. As Hirst explains, “The death of an insect still has this really optimistic beauty,” which can be seen within the present lot.

The *Kaleidoscope* paintings are created with only the iridescent wings of the butterfly, according to Hirst, this is done strategically to separate the dead butterflies from “the real thing.” (Damien Hirst, *I Want to Spend the Rest of My Life Everywhere, with Everyone, One to One, Always, Forever, Now*, 2005, p. 135) Hirst who has explained his obsession with death as “a celebration of life rather than something morbid,” strives artistically to find the beauty within the gruesome. (Damien Hirst cited in Damien Hirst and Gordon Burn, *On the Way to Work*, 2001, p. 21) The fragility of the natural world is clearly exposed in the present lot, laid out for the viewer to admire the permanence or hopeful non-permanence of death. *The Crown of Life*, 2006 beautifully conveys Hirst’s obsession with color and light and the dichotomy of life and death, elegance and obscenity, immortality and extinction.

“I’ve always liked that kind of natural history. I’m interested, first of all, in the fact they all look alive when they’re dead. They represent the soul.”

Damien Hirst

◦ **27. George Condo** b. 1957

Noble Woman

signed and dated "Condo 09" on the reverse

acrylic, charcoal and pastel on canvas

72 x 58 in. (182.9 x 147.3 cm.)

Executed in 2009.

Estimate

\$500,000-700,000

Provenance

Massimo de Carlo Gallery, London

Acquired from the above by the present owner

"Monsters are just as beautiful as maidens."

George Condo



Conceived the same year as the artist's major solo exhibition at the Musée Maillol, Paris, George Condo's *Noble Woman* from 2009 is a striking example of the artist's signature style, featuring a female profile emerging from the lustrous depths of a scarlet background. Behind her hovers a cartoonish male head splitting out of a nude female torso. His bowtie identifies him as Rodrigo, one of Condo's most well-known characters. In its schematic rendering, *Noble Woman* illustrates the pride of place that drawing has in the artist's career. His figures are at once separate from and inextricably linked to the very background upon which they sit. The realistic anatomical features that emerge from this rich atmosphere of painterly abstraction illustrate Condo's desire to "take a person and fragment them to make architecture." (George Condo, quoted in *George Condo: Mental States*, exh. cat. New Museum, New York, 2011, p. 24) The vibrant color palette and the title of the work echo the grand tradition of Renaissance portraiture, and in doing so, references the artist's own iconography, recalling his irreverent versions based on this classic motif from a decade earlier.

Immediately recognizable for their grotesque features, Condo's cast of humorous figures is indebted to the Western tradition of painting. In addition to the homage paid to Renaissance portraiture in the figure's three-quarter composition, *Noble Woman* also presents vestiges of Cubist Picasso in its multiple viewpoints. Her elongated neck recalls Parmigianino's Mannerist masterpiece, *Madonna of the Long Neck*, another art historical reference. The gaping mouths baring menacing teeth and bulbous eyes and cheeks that emerge from the schematic composition all undeniably mark *Noble Woman* as conceived in Condo's mind's-eye.

Speaking of the artist's iconic figurative archetypes, Ralph Rugoff notes, "these figures can be seductive and repulsive at the same time. They embody a position that is simultaneously frightening and appealing. This is something that also comes across in the way that they solicit different kinds of looks from the viewer, and how they often look back at us with eyes that don't match or don't even seem to belong to the same face." (*George Condo: Existential Portraits: Sculpture, Drawings, Paintings 2005/2006*, exh. cat., Luhring Augustine, New York, 2006, pp. 8-9)



Domenico Ghirlandaio, *Stories of the Virgin Mary: Annunciation to Zacharias*, circa 1485-1490. Fresco, Basilica di Santa Maria Novella, Florence/ Bridgeman Images

Noble Woman is situated among Condo's "Drawing Paintings" predominately conceived between 2009 and 2011, a period which saw the artist create a level playing-field between the multi-media disciplines used within his practice: in these works, painting, pastel and charcoal are of equal importance in the conception of the final composition. By uniting the formal elements of both media into a single work, Condo brings an immediacy to his composition. As critic Simon Baker further notes, "More than anything else, however, the 'Drawing Paintings' allow Condo to work through the double imperatives of free-form improvisations with line (running through the whole gamut of his technical facility in a range of styles) and a precise attention to color and tone. In some instances, they seem close to "color-field" painting, in the Abstract Expressionist sense of the term, constructed through, and around, a resolute attention to the pleasures and indulgences of figurations. (Simon Baker, *George Condo: Painting Reconfigured*, London, 2015, p. 156)

28. Richard Prince b. 1949

I Went to the Doctor

signed twice, titled and dated "I WENT to the DOCTOR

2003 RPrince RPrince" on the overlap

acrylic and silkscreen on canvas

89 x 75 in. (226.1 x 190.5 cm.)

Executed in 2003.

Estimate

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

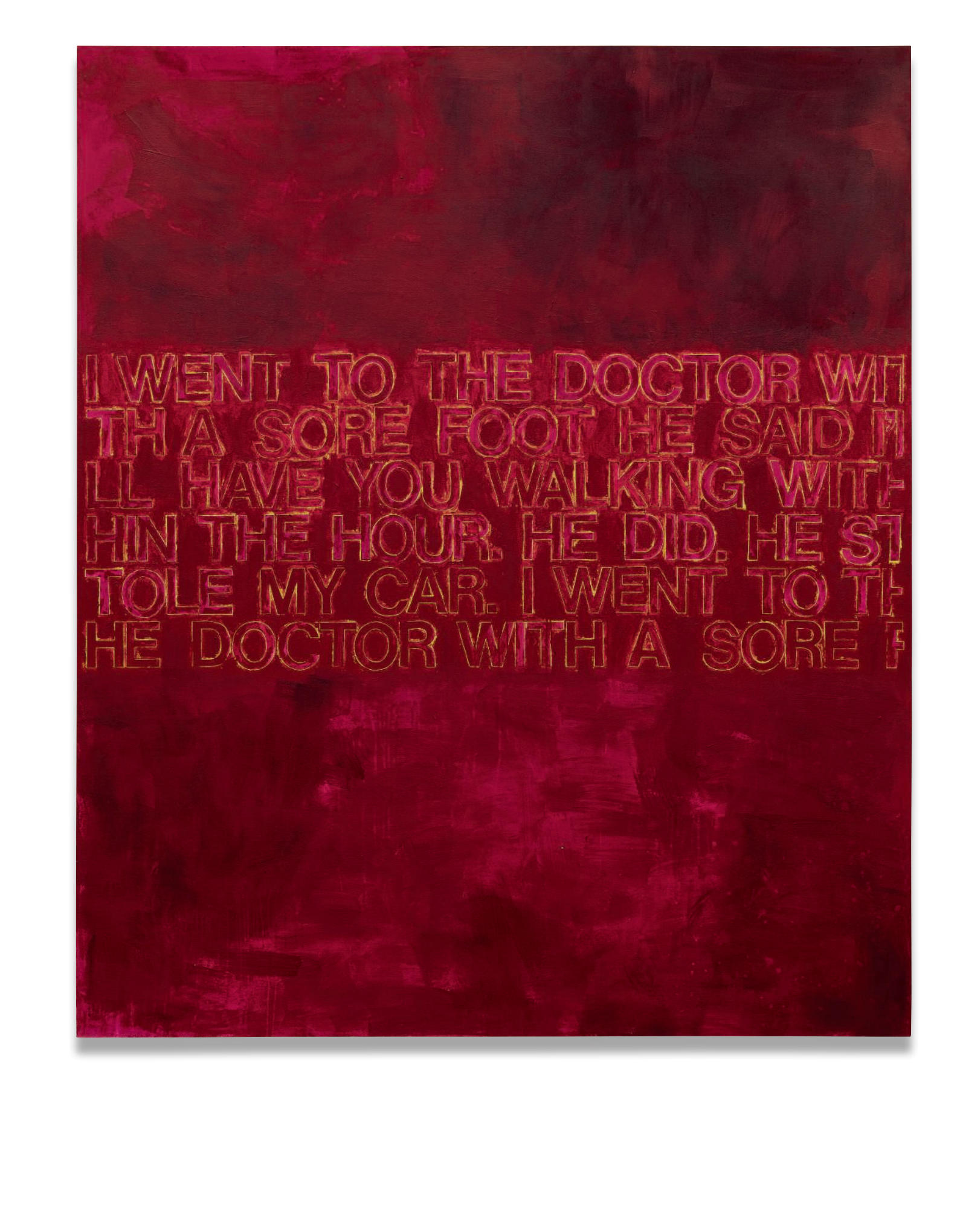
Provenance

Barbara Gladstone Gallery, New York

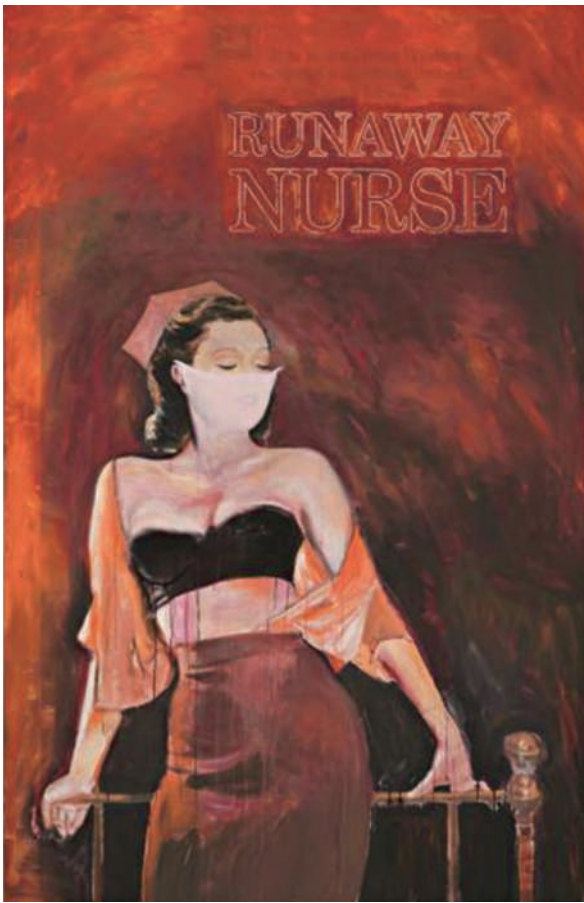
Acquired from the above by the present owner in 2005

Literature

"The W Magazine Art Issue," *W Magazine*, November
2006, p. 340 (illustrated)



I WENT TO THE DOCTOR WITH
TH A SORE FOOT HE SAID I
LL HAVE YOU WALKING WITH
HIN THE HOUR. HE DID. HE ST
TOLE MY CAR. I WENT TO TH
HE DOCTOR WITH A SORE F



Richard Prince,
Runaway nurse, 2006.
Inkjet and acrylic on
canvas. © Richard Prince

Richard Prince's *I Went to the Doctor* combines text and painterly gesture on an epic scale that recalls the sublime canvases of the great titans of Post-War American art. Executed in 2003, the present lot perfectly coalesces Prince's hallmark appropriation of popular culture with the sumptuous palette and "high art" handling of paint celebrated in his *Nurses*, conceived that same year. Indeed, in its fiery crimson palette, *I Went to the Doctor* is a crucial antecedent to some of the most important examples from the series, such as *Runaway Nurse* from 2005-2006. A testament to its pride of place in Prince's practice, the work was the only painting presented in the artist's feature in *W Magazine's Art Issue* in 2006. *I Went to the Doctor* pushes Prince's conceptual concerns further, by presenting the stacked letters which comprise his signature one-liner ablaze in golden tones that thrum against a fiery crimson background. Barely held by the confines of the canvas, the joke seems to project into our space. A rare instance in Prince's canon, the joke begins to repeat, echoing like a blinking neon sign at a comedy club. This compositional motif stands as a dual-referent, both to the formal concerns of appropriation and

to the essence the comic art form which is shared and repeated. As a result of Prince's juxtaposition of seemingly discordant schools of art, *I Went to the Doctor* emerges as a contemporary palimpsest of sorts, a conceptual play on notions of abstraction in both text and image.

I Went to the Doctor is a successor of his groundbreaking monochrome *Joke* paintings conceived in the late 1980s, which were created through Prince's appropriation and re-imaging of jokes from what has been characterized as 'the fifties blue-collar middle America Borscht Belt'. However, *I Went to the Doctor* expands on Prince's exploration of art and appropriation by presenting the joke on a canvas, which in its heroic-scale and gestural painterly application cannot help but evoke the iconic Post-War American imagery of Barnett Newman or Mark Rothko or Jasper Johns' *Numbers*. With iconoclastic irreverence, Prince overlays his one-liner over a work indebted to the grand gestural paintings of the masters of American Post-War Art, and in doing so, succeeds in taking aim at the lofty concepts that defined their theories, resulting in a picture that is disarmingly resonant.

The haloed letters set against the painterly depths of the crimson expanse not only recall his best *Nurses* from this same period, but also the idealized sunsets that foregrounded his iconic cowboys from the late 1980s. The pulsating glow from which Prince's text emanates enables his joke to become the protagonist in this abstracted landscape, taking on an objecthood that sets it apart from the expansive painterly background. As such, Prince's joke leaps from beyond the confines of the picture plane into our environment. And yet the joke does not act simply as a formal element from which to interrogate the limits of painting. The text is integral to our interaction with the work: as we look at the painting, we read the joke. Shared and repeated, the presence of the viewer brings Prince's joke to its ultimate fruition. This tension between the physical properties of the work and its psychological effect lies at the heart of Prince's artistic practice.

In combining these various visual tools, Prince plays with notions of identity and authorship, concepts which have underpinned the artist's entire oeuvre. While this particular joke is known to have originated with Henny Youngman, "The King of the One Liners", the source is not as important as the essential truth it captures about popular culture. In many ways, this specific

joke combines some of the most central motifs interrogated in his practice. It's reference to car theft not only recalls the recurring theme of American motor culture in his practice, from his car hoods to the *Gangs*, but the act is a direct reference to the artist's mode of creation. In this way, the joke becomes a one-line "meta-joke" encompassing Prince's entire practice, operating on multiple levels of self-referentiality. Following in the footsteps of Marcel Duchamp, Roy Lichtenstein, Andy Warhol and Jasper Johns, Prince pilfers contemporary subcultures for jokes and imagery that have themselves taken on a life of their own, having been repeated and reinvented by comedians and by casual raconteurs alike. Prince's practice is defined by his sustained interrogation of the forgotten and outmoded narratives that have framed the way we perceive ourselves, and his obsession with subculture reveals a truer understanding of ourselves. Art scholar Lynne Cooke notes, that "Prince's works function best when they act as reminders of themselves, as traces of what has already been seen, revealed, or known", and indeed the present lot is at once the progeny of his 80s monochromatic Jokes and bedfellow of his painterly *Nurse* series (Lynne Cooke, "Richard Prince. New York, Whitney Museum," *The Burlington Magazine*, vol. 134, no. 1073, August 1992, p. 555).

Jasper Johns, *Alphabet*, 1959.
Paper on hardboard, The Art
Institute of Chicago, Gift of
Edlis/Neeson Collection ©
2016 Jasper Johns/Licensed by
VAGA, New York, NY



29. Ed Ruscha b. 1937

Peas, Asparagus

signed and dated "Ed Ruscha 1991" on the reverse

acrylic on canvas

41 $\frac{7}{8}$ x 84 $\frac{1}{8}$ in. (106.4 x 213.7 cm.)

Painted in 1991.

Estimate

\$600,000-800,000

Provenance

Anthony d'Offay Gallery, London

Kukje Gallery, Seoul

Acquired from the above by the present owner

Exhibited

Seoul, Kukje Gallery, *Ed Ruscha*, November 17 -
December 18, 1999, no. 8, p. 17 (illustrated and
illustrated on cover)

Literature

Robert Dean and Lisa Turvey, *Edward Ruscha:
Catalogue Raisonné of the Paintings, Volume Four:
1988-1992*, Gagosian Gallery, New York, 2009,
no. P1991.15, pp. 370-371 (illustrated)

**"I committed myself to painting...
and I could see I was just born for
the job, born to watch paint dry."**

Ed Ruscha

PEAS

PEAS

ASPARAGUS

Painted in monochromatic black and white acrylic, Ed Ruscha's *Peas, Asparagus* from 1991 combines his characteristic use of text with the quintessential American landscape, illustrated with just enough indication of time and place to still exude mystery. A wide vista is splayed across the horizontal canvas, and at each end is a sign: "PEAS" on the left and "ASPARAGUS" on the right. These simple words may bring to mind a vibrant green color, but Ruscha instead renders the scene in black and white with the cinematic haze of an old-time film. Such is characteristic of Ruscha's series of silhouette paintings from the 80s and 90s to which the present lot belongs, characterized by their resemblance to grainy film stills.



Edward Hopper, *Early Sunday Morning*, 1930.
Oil on canvas, Whitney Museum of American Art, New York; Purchase, with funds from Gertrude Vanderbilt Whitney © Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art

In this silhouette painting and many others, Ruscha relied on reverse stenciling and airbrushing to pop text off of the canvas. This technique recalls the same process utilized to create commercial billboards, the resulting effect depriving the image of any sort of painterly brushstroke.

Peas, Asparagus thus has distinct pop connotations, illustrating Ruscha's same reliance on the consumer-driven world for subject matter, employed by his contemporaries like Andy Warhol and Barbara Kruger. Yet the use of the airbrush and unidentifiable American backdrop adds an element of enigmatic nostalgia that stands uniquely amongst Warhol and Kruger's image-driven compositions from the same period. *Peas, Asparagus* does not feel at all like an advertisement, but rather evokes a longing for a forgotten past. Such settings resemble the lonely vistas painted by Edward Hopper from over half a century earlier, distinctly American and universally human. In *Early Sunday Morning* painted in 1930, an equally wide, abandoned landscape—this time of quiet storefronts on a sunny street—seems eerily familiar

with the same lack of specificity. Sixty years later, Ruscha's silhouette paintings of automobiles, long winding roads, and empty fields all seem to belong to the settings Ruscha may have passed on one of his long West coast road trips.

Of this simultaneous anonymity and familiarity, Ruscha explains, "a lot of my paintings are anonymous backdrops for the drama of words. In a way, they're words in front of an old Paramount Studios mountain. You don't have to have a mountain back there - you could have a landscape, a farm. I have a background, foreground. It's so simple. And the backgrounds are of no particular character. They're just meant to support the drama, like the Hollywood sign being held up by sticks" (Ed Ruscha quoted in R.D. Marshall, *Ed Ruscha*, London 2003, p. 239). This time, it is signs for peas and asparagus held up by sticks, dramatically rooted in a hazy and nameless black and white field. While there is no indication of exactly where this image comes from, in its nostalgic rendering, the painting feels undeniably familiar.

Property from The Estate of Janys Adams Harvey

30. Joan Mitchell 1925-1992

Untitled

signed "Joan Mitchell" lower right

oil on canvas

21 x 20¼ in. (53.3 x 51.4 cm.)

Painted circa 1958.

Estimate

\$300,000-500,000

Provenance

Janet Lawrence Adams, Chicago (acquired directly
from the artist)

Janys Adams Harvey, Chicago (by descent)

Thence by descent to the present owner



“I try to eliminate clichés, extraneous material. I try to make it exact. My painting is not an allegory or a story. It is more like a poem.”

Joan Mitchell

Since its creation circa 1958, Joan Mitchell's *Untitled* has been on display in the private collection of the Adams family of Chicago. Attorney Robert McCormick Adams and his wife Janet Lawrence Adams acquired the painting directly from the young Joan Mitchell, a childhood friend of their children and the daughter of their family friends—dermatologist James Herbert Mitchell and poet Marion Strobel Mitchell. The Adams and the Mitchells ran in the same elite professional circle; their children grew up together and attended the Francis W. Parker School, a progressive high school in the Lincoln Park neighborhood. The Adams children—Jany, Robert, Kyle and Mervyn—socialized with Joan and her sister Sally. The families' paths would cross throughout

their lives, including at the opening events at the Corcoran Gallery of Art, where Mitchell would reconnect with her old school mate Robert McCormick Adams Jr., a noted anthropologist and then-director of the Smithsonian Institute.

The McCormicks owned several Mitchell works, including *The Circus* and *View From Window*. In 1960, shortly after her husband's death, Janet relocated to a smaller apartment in Chicago and could no longer accommodate *The Circus*. She suggested trading the work back to Joan in exchange for a smaller, more intimate painting, believed to be the present lot, *Untitled*. *The Circus* remained in Mitchell's collection and is still held by her estate.



Robert, Mervyn & Kyle
Adams with Joan &
Sally Mitchell, Chicago



The present lot hanging in the Harvey household

After returning from Paris in 1957, Mitchell moved to New York to prepare for an important show at the Stable Gallery, which was greeted with great acclaim. Irving Sandler of *ArtNews* praised her as “one of America’s most brilliant Action-Painters. At a time when many young artists were withdrawing introspectively from the bold experimentation of their elders, Miss Mitchell exuberantly and relentlessly presses forward in technique and expression; her art expands in the wake of her generous energy.” As a result, this moment proved to be a pivotal time for Mitchell, who catapulted into the active epicenter of Abstract Expressionism. Having moved away from Cubist forms, Mitchell now wove a tapestry of colorful marks that moved across her canvas with strength and agility. It was a fruitful time for Mitchell, which curator Jane Livingstone described by saying, “Few bodies of work in her career outpace the work done in this place between 1952-58 for sheer energy, quantity and finesse.” (Jane Livingstone, *The Paintings of Joan Mitchell*, exh. cat., Whitney Museum of American Art, New York, 2002, p. 21) In her St. Marks Place studio, she painted such emblematic works as *Ladybug*, 1957, in the permanent collection of the Museum of Modern Art; *Hemlock*, 1956, in the collection of the Whitney Museum of American Art; and a stunning *Untitled* painting from 1957-1958, given by Sam Francis to the San Francisco Museum of Modern Art.

It was at this time that Mitchell painted the present lot, which holds within its composition a forceful and storm-like quality. *Untitled*, a tangle of pulsating brush strokes, is rendered in golden ochre and cobalt blue with swathes of black, red wine and forest green. Throwing her whole body into her creations, every mark is imbued with a physical presence revealing Mitchell’s expansive gestures and sweeping motions. “We see the track of emotion, its obstruction, persistence or extinction,” Meyer Schapiro wrote in *ArtNews* in 1957. “But all these elements of impulse which seem at first so aimless on the canvas are built up into a whole characterized by firmness, often by elegance and beauty of shapes and colors.” Dominated by a large splash of deep blue, the composition comes alive with pristine strokes of crisp white pigment while the hazy nature of the canvas’s upper quadrant gives way to the fine weave beneath. Although created through a physical act of rigorous and emotional engagement, *Untitled* is rendered in a measured and precise manner. Mitchell’s *Untitled* is a self-contained tour de force that encapsulates the creative momentum that marked her to return to New York in her extraordinary years of 1957-58.

◦ • 31. **Morris Louis** 1912-1962

Tzadik

signed and inscribed "m. Louis #74" on the reverse

acrylic resin (Magna) on canvas

90½ x 140½ in. (229.9 x 356.9 cm.)

Executed in 1958.

Estimate

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

Provenance

André Emmerich Gallery, New York

Park International, New York

Lawrence Rubin Gallery, New York

Paul Kasmin Gallery, London

Private Collection, Toronto

Exhibited

Los Angeles County Museum of Art; Boston, Museum of Fine Arts; The St. Louis Art Museum, *Morris Louis: 1912-1962*, February 15 - August 6, 1967, no. 19, p. 43 (illustrated)

Toronto, David Mirvish Gallery, *Morris Louis: An Exhibition of Veils*, September - October 1971

Toronto, David Mirvish Gallery, *Morris Louis*, November - December 1973

Madrid, United States Embassy, September 1983 (on extended loan)

New York, Mnuchin Gallery, *Morris Louis: Veils*, September 10 - October 18, 2014, p. 32 (illustrated)

New York, Paul Kasmin Gallery, *Morris Louis/London Metz*, March 3 - April 9, 2016

Literature

Michael Fried, *Morris Louis*, New York, 1970., pl. 50 (illustrated)

Artscanada, October - November 1971, p. 76 (illustrated)

Diane Upright, *Morris Louis: The Complete Paintings: A Catalogue Raisonné*, New York, 1985, no. 160, p. 80, pp. 80, 147 (illustrated)

Daniel Rothbart, *Jewish Metaphysics as Generative Principle in American Art*, Naples, 1994, fig. 17 (illustrated)

David Ebony, "Top 10 New York Gallery Shows for September," *artnet*, September 22, 2014 (online publication)

Brook Mason, "In Colour: the Colour Field Movement's Past and Present Merge at Paul Kasmin," *Wallpaper*, March 4, 2016 (online publication)







Morris Louis' gift for color can be vividly seen in *Tzadik*, which was executed in 1958. Rendered in shades of green, orange, yellow and deep red, the composition emits an enveloping, subtle glow. *Tzadik* is a pristine example of Louis' carefully achieved tonalities, which range in value from heightened saturation to diluted washes. Louis thinned the Magna paint with large amounts of turpentine, allowing it to flow effortlessly over the surface of the canvas; with each layer the pigments can be seen in their purest form. Louis' brilliant hues, stained onto pure canvas, have defined his place in the narrative of Post-War American art. After a visit to Helen Frankenthaler's studio with his friend, fellow painter Kenneth Noland, in 1953, Louis was captivated by Frankenthaler's revolutionary staining technique. Clement Greenberg, who Louis met on the same occasion, encouraged him to expand his practice, leading to the production of his first significant series of works created between January and June of 1954. This series would come to be known as the *Veil* paintings and was rendered in Magna acrylic paint, which would become the artist's exclusive medium. For Louis, the *Veil* paintings represented a complete artistic breakthrough; fluid waves of pigment wash over the canvas surface, as Greenberg describes how,

"Louis spills his paint on unsized and unprimed cotton duck canvas, leaving the pigment almost everywhere thin enough, no matter how many different veils of it are superimposed, for the eye to sense the threadedness and wovenness of the fabric underneath. But 'underneath' is the wrong word. The fabric being soaked in paint rather than merely covered by it, becomes paint in itself, color in itself." (Clement Greenberg quoted in Michael Fried, *Morris Louis*, New York, 1970)

The present lot stands as part of Louis' second series of *Veil* paintings, marking out a maturation from the initial series. In contrast to the 1954 *Veils*, the 1958-1959 *Veils* were painted in a much larger format; Louis chose to increase the proportion of width to height, elongating the rectangular form. In the earlier series, Louis utilized primed canvases, making the support not as absorbent to the poured on pigments; in the 1958-1959 *Veils* he has transitioned to raw canvas, allowing the paint to seep fully into the grain of the material. Initiating his *Veils* with swathes of bright colors, he began in 1958 to use darker, thinned washes, which coupled with the underlying brighter hues, took on a radiant and incandescent quality. The use of this darker wash resulted in a surface accented by bright flecks of



Helen Frankenthaler,
***Mountains and Sea*, 1952.**
Oil and charcoal on canvas, on
extended loan to the National
Gallery of Art, Washington, DC.
© 2016 Helen Frankenthaler/
Artists Rights Society (ARS),
New York.

“The fabric, being soaked in paint rather than merely covered by it, becomes paint in itself, color in itself...”

Clement Greenberg

pigment and granular dark areas, as seen in the present lot. “The granular particles are part of the final wash of black or umber that was used like a scrim to veil the brighter underlying colors. The dark paint was thinned so extensively with turpentine that the pigment particles became too separated to form a continuous film after the turpentine evaporated. The bright flecks of pigment, often orange, red, or yellow, remain as evidence of the difficulties Louis encountered when thinning the Magna to a consistency suitable for staining.” (Diane Upright, *Morris Louis: The Complete Paintings*, New York, 1985, pp. 49-58)

As art historian Michael Fried comments, “Louis discovered that if successive waves of thinned pigment, each a different color, were stained into a length of canvas, what was produced was a single, visually continuous configuration within which the individual configurations left by each wave in turn – or, perhaps more accurately, the limits of these configuration – were still visible. That is by laying down wave on top of wave of liquid pigment Louis literally put color into color.” (Michael Fried, *Morris Louis 1912 – 1962*, exh. cat., Museum of Fine Arts, Boston, 1967, p. 15)

At the top edge of *Tzadik*, the bright orange, glowing yellow and more subdued green and reds can be discerned, the edge of these hues in Greenberg’s words, is not a “cutting edge” but a soft and wavy stained edge, the pigments gently seep into the raw canvas slowly dissipating. (Clement Greenberg in *Morris Louis 1912 – 1962*, exh. cat., Museum of Fine Arts, Boston, 1967, p. 17) *Tzadik* demonstrates Louis’ rigorous control over his medium, guiding the acrylic to flow naturally over the canvas; his translucent *Veils* sweep through the composition on a seemingly monumental scale. Art historian Dean Swanson aptly describes Louis’ most famous series: “the *Veils*—the most complex, ‘painterly’ examples of Louis’s mature work—reveal the expressionist core of his style. These large-scale, radiant images, consisting of broad overlays of transparent, freely applied areas of color, allude to natural processes—growth, fluidity—and natural phenomena—light, air, water.” (Dean Swanson, *Morris Louis: The Veil Cycle*, Minneapolis, 1977, p. 6) *Tzadik* embodies this organic method through which the artist’s brush seems to vanish; he breathes his whole body into the creation of *Veils*, guided by the commanding fusion of artistic intelligence and unerring intuition.

Hockney.
Basquiat.
Polke.

32. Joe Bradley b. 1975

Frankenstein

signed and dated "Joe Bradley 10" on the overlap

oil and spray paint on canvas

88⅓ x 75⅓ in. (223.8 x 190.8 cm.)

Executed in 2010.

Estimate

\$500,000-700,000

Provenance

Acquired directly from the artist by the present owner







**“I hold onto the body
because I just can’t make an
abstract painting. There’s
just always a story that I
have to make happen.”**

Joe Bradley

Since moving to New York over a decade and a half ago, Joe Bradley’s ever-evolving practice is anything but simple to define. While firmly rooted in painting, the astounding variety of styles and approaches he employs makes him one of the most interesting contemporary painters working today. To date, his multifarious body of work includes minimalist-inspired modular monochromes, primitive scrawls reminiscent of cave-painting, black, screen-printed silhouettes suspended in white expanses, and dirty canvases treated with saturated, overlapping colors and shapes.

Frankenstein, executed in 2010, is an important work that marks a pivotal moment in Bradley’s career. During this time, he was preparing a new body of work for his first solo exhibition at Gavin Brown’s Enterprise, *Foot and Mouth Painting*. Two years earlier, just after his highly praised presentation in the 2008 Whitney Biennale, Bradley abandoned his sleek “modular” monochromatic works

Handcolored film still of Boris Karloff in *Frankenstein*, 1931.
Image courtesy Universal/
The Kobal Collection at Art
Resource, New York



for primitive compositions made with grease pencil on raw canvas. The resulting, shockingly simple *Schmagoo Paintings* elicited divisive reactions, but paved the way for the artist's development of a unique visual vocabulary, which led MoMA curator Laura Hoptman to define him as "someone shaving Expressionist painting to its essence."

After stripping his art down to its essentials, he started adding color back in and transformed his primal forms into disorderly masses on raw canvases that weren't truly figurative or abstract. Like the fictional character from which the work takes its title, *Frankenstein* cobbles together disparate elements—bold green and black lines, a swath of purple, a raw canvas backdrop marked with studio detritus—that come together to form a powerful and disquieting composition.

Artist and critic Phong Bui described the success of these works in a 2011 interview with the artist: "While the lines are reduced and simple, they are in fact very physical, and while the surfaces look spare, they have just enough of an accumulated history of wrinkles, dust, and undetectable stains to create their own patinas." (Joe Bradley and Phong Bui, "In Conversation: Joe Bradley with Phong Bui," *The Brooklyn Rail*, February 2011)

The title of the present lot also calls to mind a later development in the artist's constantly changing oeuvre where he would eventually sew together multiple canvases to form larger, more complex compositions. It's this perpetual evolution that makes Bradley's work so compelling, leaving us to wonder where his artistic journey will lead next.

33. **Dan Flavin** 1933-1996

untitled (for Leo Castelli at his gallery's 30th anniversary) 3

red, pink, yellow, blue and green fluorescent light
47¼ x 47¼ in. (120.1 x 120.1 cm.)

Executed in 1989, this work is from an edition of 5 of which only 1 was fabricated and is accompanied by a certificate of authenticity signed by the artist.

Estimate

\$200,000-300,000

Provenance

Galerie Nächst St. Stephan, Vienna

Galerie Laage-Salomon, Paris (acquired in 1989)

Private Collection, Switzerland (acquired from the above in 1995)

Christie's, London, June 27, 2012, lot 70

Acquired at the above sale by the present owner

Exhibited

Baden-Baden, Staatliche Kunsthalle Baden-Baden,

Neue Anwendungen fluoreszierenden Lichts mit

Diagrammen, Zeichnungen und Drucken von Dan Flavin,

1989, no. 11, pp. 85-87 (illustrated)

Berlin, Galerie Bastian, *DAN FLAVIN*, September 5, 2015

- January 31, 2016

Literature

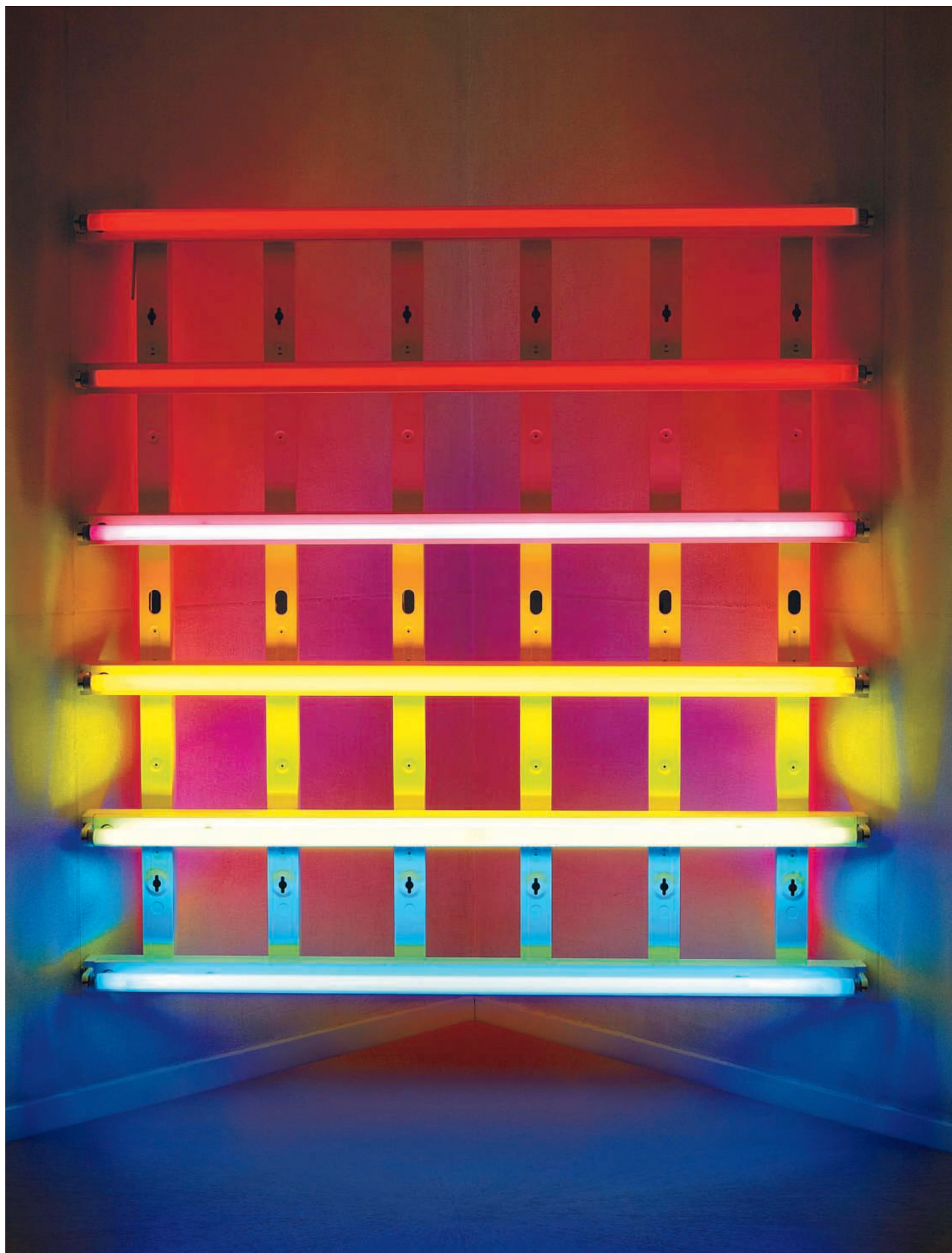
Renate Puvogel, "Dan Flavin und Donald Judd in der Kunsthalle Baden-Baden," *Parkett*, no. 22, 1989, p. 19 (illustrated)

Rolf Gunter Dienst, "Dan Flavin: Staatliche Kunsthalle, Baden-Baden," *Das Kunstwerk*, no. 2, June 1989, p. 95

Christian W. Thomsen, "Part 8: Light-Architecture-Media," *A + U*, no. 310, July 1996, p. 120 (illustrated)

David Batchelor, *Minimalism*, London, 1997, p. 52 (illustrated)

Michael Govan, Tiffany Bell, *Dan Flavin: The Complete Lights 1961-1996*, New York, 2004, no. 512, p. 368 (illustrated)





**“The light is an industrial object, and familiar...
it is a means to new art.”**

Donald Judd

The present lot, *untitled (for Leo Castelli at His Gallery's 30th Anniversary)* 3 continues Dan Flavin's tradition of creating works dedicated to his friends, colleagues and famous influential figures such as Henri Matisse, Donald Judd and Frank Stella. The present lot pays homage to the great New York gallerist, Leo Castelli.

This series, conceived in 1987, was executed in 1989 and is the third model of Flavin's tribute to Castelli. Earlier versions can be found in the National Gallery of Canada and on permanent loan to the Solomon R. Guggenheim Foundation, New York. The two latter works are comprised of the same cross-section design, but they are comprised of 5 vertical lights and 5 horizontal lights, whereas the present lot is 6 by 6, making it a desirable example.

While employed as a security guard at the American Museum of Natural History in New York, Flavin observed the power of strategically placed electric lighting used to guide viewers through a darkened room. He began to contemplate the idea of electrical lighting as his defining artistic medium and chose common industrial florescent tubing knowing "that the actual space of a room could be broken down and played with by planting illusions of real light (electric light) at crucial junctures in the room's

composition." Flavin's fluorescent light pieces appeared publicly in 1964 and sought to make a break with the gestural and impassioned world of abstract expressionism and embark on a new artistic exploration into minimalism.

After the Green Gallery closed in 1965, both of New York's founding Minimalist artists, Donald Judd and Flavin, joined Leo Castelli Gallery, a pre-eminent dealer in American avant-garde art. An advocate of Minimalism and Conceptualism, Castelli promoted the work of such pioneering artists as Joseph Kosuth, Donald Judd, Richard Serra and Flavin.

In choosing artists, Castelli had a natural gift, explaining, "You have to have a good eye, but also a good ear. There's no other way if you want to make a good choice. You hear things, feel vibrations, gauge reactions. You spot movements emerging, and you try to pick the best practitioners." And Castelli did, particularly in Dan Flavin, who admired Castelli for his unwavering artistic support. Attributing Castelli and other influencers to his work, Flavin pays them eternal homage with "a lamp that burns to death like any other of its kind. In time the whole electrical system will pass into inactive history. My lamps will no longer be operative; but it must be remembered that they once gave light."

34. **Jean Dubuffet** 1901-1985

Femme aux Vêtements Laineux
signed and dated "J. Dubuffet 54" lower right;
further titled "Femme aux Vêtements Laineux"
on the reverse of the board
oil on paper laid on board
25½ x 8½ in. (64.8 x 21.6 cm.)
Executed in 1954.

Estimate

\$180,000-250,000

Provenance

Madame Jacques Etling, Paris
Private Collection, Paris
Findlay Galleries, New York
Waddington Galleries, London
William Pall Gallery, New York
Galleria L'Arte Moderna, New York
Galerie Daniel Varenne, Geneva
B.C. Holland, Chicago
Dr. Joel Bernstein, Deerfield
Richard Gray Gallery, Chicago
John van Eyssen, London
Waddington Galleries, London
Paul Kantor Gallery, Los Angeles
Acquired from the above by the present owner

Exhibited

Paris, Musée des Arts Décoratifs, *Jean Dubuffet: Retrospective*, December 16, 1960 - February 25, 1961, no. 125, pl. 56, pp. 224, 311 (illustrated)
London, Waddington Galleries, *Jean Dubuffet: 1901-1985*, April 25 - May 19, 1990, no. 6, pp. 14-15, 79 (illustrated)
New York, Cohen Gallery, *Jean Dubuffet: Figurative Works*, April 23 - June 4, 1994, pp. 14-15 (illustrated)
Los Angeles, Kantor Gallery, *Jean Dubuffet: Paintings and Drawings*, December 3, 1994 - February 5, 1995

Literature

Max Loreau, *Catalogue des Travaux de Jean Dubuffet, Fascicule IX - Assemblages d'empreintes*, Paris, 1968, cat. no. 122, pp. 89, 108, 110 (illustrated)





Jean Dubuffet, *The Ragman*, 1954.
Slag on cast stone base, The Museum
of Modern Art, New York © 2016
Artists Rights Society (ARS), New
York/ADAGP, Paris

Jean Dubuffet's career is marked by his particular inventiveness and willingness to revisit and reinvestigate prior modes of creation and composition. A prolific artist whose oeuvre spans nearly all media and styles, Dubuffet's finest works form a bridge to their predecessors while clearly laying a foundation for their followers. *Femme aux Vêtements Laineux* from 1954 is a superb painting on paper, which clearly exposes many of the themes and material complications with which Dubuffet was working at the time.

Beginning in December 1953, Dubuffet began a series of works that were compositions made of lithographic prints, cut and pasted together. These *Assemblages d'Empreintes* were themselves mutations of his portraits and landscapes made of collaged butterfly wings, which had come to fruition earlier that year. Dubuffet regarded the body and landscape as inextricably linked. His most successful iterations of both subjects incorporate the visual language of one with the other—the body as a landscape and the landscape as living beast. *Femme aux Vêtements Laineux* melds these two fascinations into one figure, expressing a particular tactility

and surface quality that belies the flatness of the paint used in its execution. Dubuffet discovered a specific surface effect in *Femme aux Vêtements Laineux* that he first explored in his celebrated *Sols et Terrains* series from earlier in the decade. Achieved with thick impasto of an almost mortar-like paint, Dubuffet was then able to recreate this energized physicality with only paint and paper. Such an elegant form as *Femme aux Vêtements Laineux* can clearly be recognized as a precedent for the wonderful, and wonderfully playful, series of small sculptures he would execute shortly afterwards.

The immediacy of everyday experience was at the heart of Dubuffet's fascination with art brut—the intuitive, unfettered and instinctive visual language that Dubuffet previously sought out in tribal cultures, mental institutions and children's art. His quixotic figures are indicative of this tendency: *Femme aux Vêtements Laineux* harkens back to these rudimentary structures while establishing a new mode of expression—and done so exceptionally that it was included in his seminal retrospective in 1960.

35. Francis Picabia 1879-1953

Untitled (Femme nue)

signed "Francis Picabia" lower right

oil on newspaper on cardboard backed by wood

28¾ x 20½ in. (73 x 52.1 cm.)

Painted circa 1938-1940.

The authenticity of this work has been confirmed by the Comité Picabia and it will be included in the forthcoming catalogue raisonné being prepared by the Comité.

Estimate

\$200,000-300,000

Provenance

Private Collection, Paris

Galerie Art Contemporain, Paris

Private Collection, Pontarlier (acquired from the above in 1983)

Private Collection, Switzerland (acquired from the above in 2007)

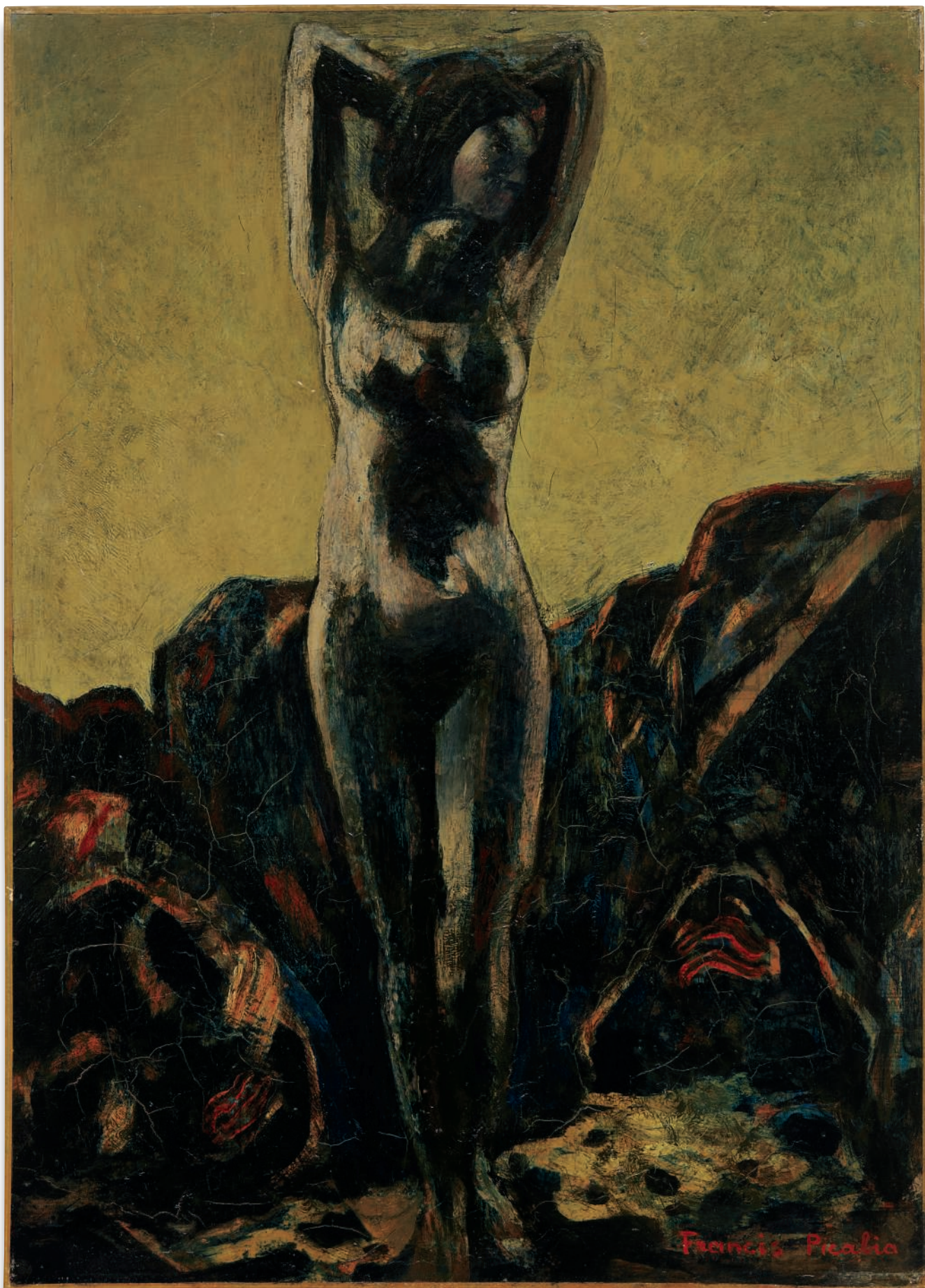
Exhibited

Musée de Grenoble, *Francis Picabia: les nus et la méthode*, October 17, 1997 - January 3, 1998, p. 30 (illustrated)

Paris, Galerie Michel Vidal; New York, Tibor de Nagy Gallery, *Francis Picabia: Funny Guy*, May, 2009 - January 2010, n.p. (illustrated)



Paris Magazine, No. 74,
Paris, October 1937



Francis Picabia

Pablo Picasso, *Les Femmes d'Alger* (O), 1907.
Oil on canvas, The Museum of Modern Art, New York Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, New York © 2016 Estate of Pablo Picasso/Artists Rights Society (ARS), New York



Exhibiting the expansive scope of the artist's late works, Francis Picabia's *Untitled (Femme nue)* from circa 1938–1940 portrays a standing female figure against a richly pigmented abstract background. During these years, the iconoclastic Picabia produced a series of female nudes based on black and white photographs from erotic magazines. A pioneer in recycling photographic images, Picabia was fascinated with the dichotomy between low and high art, combining popular culture imagery with the traditional medium of oil painting.

“His output during the last twenty years before his death bears witness to the restless vision of an artist who was not willing to bow to the dictates of any single style, preferring instead a spirited, ironic, provocative visual language which regarded stylistic change and variation as a crucial principle of artistic and spiritual creativity.” (Zdenek Felix, *Francis Picabia: The Late Works 1933-1953*, Hatje, 1998).

Exhibited at the Musée de Grenoble as well as prominent New York and Paris galleries, *Untitled (Femme nue)* serves as a foundational exploration for Picabia that precedes his distinguished female nudes of the 1940s.

“What we do is never understood, only praised or censored.”

Francis Picabia

Evident in the illuminated golden background against the deep amber and indigo tones grounding the figure, Picabia’s clever handling of light and color unearths the nude from the canvas. As the French writer Carole Boulbès said about the significant process of reproducing black and white photographs in oils and color: the painter must “make an intense study of the light conditions in the photograph because the different grey tones have to be translated into color... this method plus black outlines and the use of complementary colors to intensify the contrasts creates a powerful effect.”

While the use of photography was in no way new to Picabia’s work, *Untitled (Femme nue)* represents one of the first times he used erotic magazines in his work, a technique that dramatically altered the relationship between photography and his painting. Faithfully copying the model’s pose with arms draped over the head and soft gaze peering passively to the side, *Untitled (Femme nue)* reimagines a 1937 photograph published in *Paris Magazine* by the artist’s highly celebrated friend, Man Ray. The lighting in this photograph showcases the

model’s body—the curve of her hips, breasts and waist—without the model’s acknowledgement of the viewer’s presence, allowing onlookers to gaze from a safe, academic distance.

Untitled (Femme nue), on the other hand, illustrates Jacques Lacan’s idea about the unsettling feeling created by objects that not only look back at the viewer, but also trigger anxiety. Though Picabia’s model never makes direct eye contact, her body is not only cloaked in shadows created by the contrast of light pastel yellows and deep blue, but she is also surrounded by an obscure distorted environment resembling either a threatening landscape or hostile industrial wasteland. Due to the inaccessibility of the figure’s body and cryptic setting, *Untitled (Femme nue)* tempts the viewer to look while firmly rejecting their gaze. Two of the leading figures in the New York Dada movement, Picabia and Man Ray often looked to each other for inspiration: “They shared a language of their own invention; however, each could speak the language and it didn’t belong to any single one of them.” (George Baker, T.J. Demos, Kim Knowles and Jacqueline Matisse Monnier, “Graceful Enigmas,” Tate, 2008)

36. Alexander Archipenko 1887-1964

Statue on Triangular Base

incised with the artist's name, date and number "Archipenko 1914 3/6" on the base

patinated bronze

30 x 7½ x 6 in. (76.2 x 19.1 x 15.2 cm.)

Conceived in 1914 and cast in 1960, this work is number 3 from an edition of 6. The authenticity of this work has kindly been confirmed by Frances Archipenko Gray.

Estimate

\$350,000-450,000

Provenance

Private Collection (acquired directly from the artist in 1962)

Thence by descent to the present owner in 2000

Exhibited

Geneva, Kundig Library; Kunsthaus Zurich, *Tournée de l'Exposition de Sculptures, Sculpto-Peintures, Peintures, Dessins de Alexandre Archipenko*, November 24, 1919 - February 8, 1920 (terracotta example exhibited, titled as *Statuette*)

Venice, XII Esposizione Biennale Internazionale d'Arte, *Mostra Individuale di Alexandre Archipenko*, September - November, 1920, no. 23 (terracotta example exhibited, titled as *Statuette*)

Potsdam, Gustav Kiepenheuer Verlag, *Alexander Archipenko, Retrospektive Ausstellung* 1921, no. 11 (another example exhibited and illustrated, titled as *Frau*)

Los Angeles County Museum of Art; Art Institute Chicago; San Diego Museum; Oakland Museum; Portland Art Museum, *Western U. S. Cities Tour of the Exhibition of the Works of Alexander Archipenko*, 1927, no. 28 (another example exhibited, titled as *Statuette*)

New York, Nierendorf Gallery, *Alexander Archipenko Sculpture Paintings Drawings 50th One Man Show in U.S.A. Works from 1909 - 1944*, January 18 - February 5, 1944 (terracotta example exhibited, titled as *Statuette*)

New York, Associated American Artists Galleries, *Archipenko 110th Exhibition, 50 Years Production*, October 16 - November 14, 1954, no. 6 (terracotta example exhibited, titled as *Standing Figure*)

New York, Perls Gallery, *Alexander Archipenko: Bronzes*, September 29 - October 24, 1959, no. 10 (another example exhibited, titled as *Statue on Triangular Base*)

Hagen, Karl-Ernst Osthaus Museum; Saarbrücken, Saarländmuseum; Munich, Freie Künstlergemeinschaft Schanze e.V.; Kunstmuseum Dusseldorf; *Archipenko, 50 Jahre seines Schaffens*, March 20 - December 4, 1960, no. 11 (another example exhibited and illustrated, titled as *Statue auf dreieckiger Basis*)

London, Grosvenor Gallery, *Alexander Archipenko Sculpture and Sculpto-Painting, 1909-1921*, June 20 - July 11, 1961, no. 11 (another example exhibited, titled as *Statue on Triangular Base*)

Antwerp, Kunsthistorische Musea, Openlucht Museum, *6e Biennale voor Beeldhouwkunst*, July 15 - October 15, 1961, no. 308 (another example exhibited, titled as *Figure avec Socle triangulaire*)

The Winnipeg Art Gallery, *Alexander Archipenko Exhibition*, January 14 - January 31, 1962, no. 14, p. 9 (another example exhibited, titled as *Statue of three-cornered Base*)

St. Gallen, Galerie Im Erker, *Alexander Archipenko*, November 17, 1962 - January 10, 1963, no. 12, pl. 6, p. 32 (another example exhibited and illustrated, titled as *Statue on threecornered Base*)

Rome, Palazzo Barberini, *Alexander Archipenko*, April 10 - May 20, 1963, no. 12 (another example exhibited and illustrated, titled as *Statua se Base triangolare*)

Milan, Centro Culturale San Fedele, *Mostra Antologica di Archipenko*, November 5 - November 30, 1963, no. 12 (another example exhibited and illustrated, titled as *Statua su base triangolare*)

Munich, Galerie Stangl, *Alexander Archipenko, Skulpturen and Zeichnungen*, February 14 - April 4, 1964, no. 12, pl. 12 (another example exhibited and illustrated, titled as *Statue auf dreieckigem Sockel*)

Los Angeles, UCLA Art Museum; Fine Arts Gallery of San Diego; Phoenix Art Museum; Dallas Museum of Fine Arts; Minneapolis, Walker Art Center; Museum of Contemporary Art of Chicago; St. Louis, Washington University; Washington, D.C., National Collection of Fine Arts, Smithsonian Institute; Cincinnati Art Museum; Colorado Springs Art Center; Utica, Munson-Williams-Proctor Institute, *Alexander Archipenko: A Memorial Exhibition*, February 26, 1967 - January 1, 1969, no. 20, p. 46 (another example exhibited and illustrated)

Lyon, Madeleine Rocher-Jauneau Musée des Beaux Arts; Rennes, Musée des Beaux Arts; Nantes, Musée des Beaux Arts, *Archipenko International Visionary*, April 25 - August 31, 1969, no. 19 (another example exhibited, titled as *Statue sur socle triangulaire*)

The Baltimore Museum of Art, *The Partial Figure in Modern Sculpture: From Rodin to 1969*, December 2, 1969 - February 1, 1970, no. 19 (another example exhibited and illustrated, titled as *Statue auf dreieckiger Basis*)

New York, The Museum of Modern Art, *Archipenko: The Parisian Years*, July 20, 1970 - October 18, 1972, no. 10 (another example exhibited and illustrated)

Tel Aviv Museum, *The Early Works: 1910-1921, The Erich Goeritz Collection at the Tel Aviv Museum*, April - September, 1981, cat. no. 15 (another example exhibited and illustrated, titled as *Statuette*)

Danville, The Norton Center for the Arts, *Archipenko: Sculpture, Drawings and Prints, 1908-1963, As Collected, Viewed and Documented by Donald Karshan*, March 23 - May 6, 1985, no. 25 (another example exhibited and illustrated, titled as *Statuette*)

Saarbrücken, Saarländmuseum, *Alexander Archipenko*, August 31 - October 26, 1986, no. 26 (another example exhibited and illustrated, titled as *Statue auf dreieckigem Sockel*)

Washington, D.C., National Gallery of Art; Tel Aviv, *Alexander Archipenko: A Centennial Tribute*, November 16, 1986 - February 16, 1987, no. 15 (another example exhibited and illustrated)

Literature

Les Soirées de Paris, Paris, no. 25, June 15, 1914, p. 347 (plaster version illustrated)

Ivan Goll, "Archipenko", *Horizont*, no. 26, Vienna, 1921, p. 78 (plaster version illustrated)

Hans Hildebrandt, *Alexander Archipenko*, Berlin, 1923, pl. 19, p. 13 (plaster version illustrated)

Lioubomir Mitzich, ed., *Archipenko, Plastique Nouvelle*, Belgrade, 1923, pl. 7 (plaster version illustrated)

Alexander Archipenko, *Fifty Creative Years*, New York, 1960, pl. 143 (plaster version illustrated)

Donald H. Karshan ed., *Archipenko: International Visionary*, exh. cat., Smithsonian Institution, Washington D.C., 1969, no. 19, pl. 62, p. 55 (illustrated)

Donald H. Karshan, *Archipenko: Sculpture, Drawings and Prints 1908-1963*, Danville, Kentucky, 1985, no. 25, p. 72 (illustrated)

Anette Barth, *Alexander Archipenko's plastisches Oeuvre*, vol. 2, Frankfurt am Main, 1997, no. 58, p. 133 (illustrated)





Alternate view of present lot

Alexander Archipenko's innovative integration of synthetic cubism's simple geometric shapes and interlocking planes with natural cadences is exemplified in *Statue on a Triangular Base*. Created at the height of his Parisian period, the sculpture highlights Archipenko's use of concave and convex forms and his refinement of the plastic arts. From the front, the sculpture disappears into flat connecting planes flowing through opposing diagonals from the triangle base to the cone-like head and angular arm. As you look closer, the two-dimensionality gives way to voluminous forms. It is this tension between two opposing forces that provides the sculpture's energy, movement and spirit.

As the artist himself observed, "In order to explain the spiritual value of my concave, we must consider the psychological side

of this new sculptural element. It is evident that in sculpture each point of the surface should have meaning and be related to millions of other points of the surface. Likewise, relief and concave are reciprocally integrated...So in my sculpture, all concaves have optical and psychological significance." (Archipenko, *Fifty Creative Years*, 1960, p. 21)

Archipenko's Parisian years (1908-1921) are often cited as his most productive and "heroic" period. During this time, he established himself as an innovator of cubist sculpture and sculptural form, developing a new method of "controlling space." (Archipenko, *Fifty Creative Years*, 1960, p. 28) His experimentations with space, such as the use of concave and convex forms to abstract a human figure, coupled with his use of negative space, are among his lasting contributions to modern sculpture.

When he arrived in Paris from his native Kiev, Cubism was on the rise. The visual language developed by Picasso and Braque had a concentrated group of followers who were keen to push the stylistic boundaries. Archipenko met and exhibited with this group of pioneering artists, such as Sonia Delaunay, Marcel Duchamp, Raymond Duchamp-Villon, Albert Gleizes, Jean Metzinger and Fernand Léger, both at “La Ruche,” the artist’s colony in Montmartre where he first lived, as well as in the Salon des Indépendants where he exhibited from 1910-1914.

Archipenko’s unique style was not only a product of his association with the Parisian avant-garde. While the Cubist paintings and papier collés of Picasso and Braque had a profound impact on his work, Archipenko’s oeuvre was also deeply affected by his study

of Egyptian, Greek and Gothic works, as well as the Byzantine mosaics of his homeland. As Katherine Kuh wrote in her essay to the Museum of Modern Art’s seminal exhibition *Archipenko: The Parisian Years*, “Long applauded as a pioneer Cubist sculptor, he was far more than that. He never merely transferred Cubist theories from painting to sculpture; he virtually invented his own kind of three-dimensional Cubism. Relying on the human body, preferably the female nude, as his point of departure, Archipenko constructed his figures with architectural precision, yet rarely sacrificed the rhythms of nature. His idealized women have the elongated elegance we sometimes associate with undulating plants, sometimes with those Gothic saints which echo the soaring churches they decorate.”



Installation view of another example of the present lot in *Archipenko: The Parisian Years* at The Museum of Modern Art, 1970. Artwork © 2016 Estate of Alexander Archipenko/Artists Rights Society (ARS), New York

37. Sigmar Polke 1941-2010

Untitled (Silver Painting)

signed and dated "S.POLKE 90" on the overlap; signed with the artist's initials and dated "S.P. 90" on the stretcher

oil, silver sulphate and resin on canvas

78 $\frac{7}{8}$ x 74 $\frac{1}{2}$ in. (200.3 x 189.2 cm.)

Executed in 1990.

Estimate

\$500,000-700,000

Provenance

Mary Boone Gallery, New York

Private Collection

Christie's, New York, November 13, 1998, lot 192

Julien J. Studley, New York

There by descent to the present owner



“He [Polke] seemed to use an abstract element to create real atmosphere and mood in his paintings, not just to make comments on abstract paintings.”

Peter Doig



Yves Klein, *Untitled (fire-color painting)*, 1962.
Charred dry pigment in synthetic resin with metallic paint on asbestos-coated paper on board, The Museum of Modern Art, New York © Yves Klein/Artists Rights Society (ARS), New York/ADAGP, Paris 2016

Regarded as the consummate Postmodern painter, Sigmar Polke created an oeuvre that is wildly diverse in its exploration of techniques and materials, one that culminated with a superlative group of late works including the ethereal *Untitled (Silver Painting)* of 1990.

Symbolic of the artist's return to the photographic chemistry of his darkroom experiments of the late 1960s and 1970s, this work demonstrates the artist's ingenious implementation of silver sulphate, an ingredient typical of traditional analog photography. Polke exploited the light-sensitivity of this material, cultivating its characteristic staining and darkening to create a shimmering gossamer composition of varied textures.

Evoking the presence of a living being, the primal organic traces of the artist's finger painting contrasts with the manipulated chemical processes borrowed from photography. Tempering the erratic movements of the texturized surface, the neutral bone and ecru tones in addition to the sense of light and air created by the chemical reactions softens and balances the dynamism of the work.

Comparing *Untitled (Silver Painting)* to Yves Klein's *Untitled (fire-color painting)* of 1962, both works speak to the artists' fascination with alchemical science as products of arduous periods of experimentation with unpredictable and even toxic materials. Polke and Klein were intensely interested in the transformative potential of different materials as a means of depicting the chaotic conflagration of life-giving and life-taking energetic forces. Klein famously used an asbestos-coated board to control the areas of the composition that would capture the traces of the flame and sections that would portray resistance to the burning effect before spraying and blowing blue and bright pink pigment onto the golden surface. In the vein of Klein's fire paintings, *Untitled (Silver Painting)* seizes the volatility of silver sulphate mixed with oil and resin on canvas, exploring the immediate optical effects of such materials as well as their mutability over time. This work showcases the artist's wit, uncanny understanding of materials, and bold openness to chance and experimentation, qualities that have earned him the status as one of the most influential artists of the Post-War period.



Index

Archipenko, A. 36	Lichtenstein, R. 14, 15
Basquiat, J.-M. 24	Louis, M. 31
Borremans, M. 5	Maillol, A. 17
Bradley, J. 32	Mitchell, J. 30
Calder, A. 13	Picabia, F. 35
Celmins, V. 6	Polke, S. 11, 37
Condo, G. 27	Prince, R. 28
Dubuffet, J. 16, 25, 34	Richter, G. 7, 10
Flavin, D. 33	Ruscha, E. 29
Grotjahn, M. 2	Schendel, M. 21
Guyton, W. 3	Shiraga, K. 8
Haring, K. 23	Still, C. 9
Herrera, C. 1	Taylor, H. 4
Hirst, D. 26	Warhol, A. 22
Hockney, D. 12	
Judd, D. 19	
Koons, J. 18	
Kusama, Y. 20	

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 \$200,000, 20% of the portion of the hammer price above \$200,000 up to and including \$3,000,000 and 12% of the portion of the hammer price above \$3,000,000.

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. 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 ‘Digital Saleroom’ 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. Alternatively, we will either provide packing, handling and shipping services or coordinate with shipping agents in order to facilitate such services for property purchased at Phillips. In the event that the property is collected in New York by the buyer or the buyer’s designee (including any private carrier) for subsequent transport out of state, Phillips may be required by law to collect New York sales tax, regardless of the lot’s ultimate destination. Please refer to Paragraph 17 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. 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 \$200,000, 20% of the portion of the hammer price above \$200,000 up to and including \$3,000,000 and 12% of the portion of the hammer price above \$3,000,000. 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 (the 'Privacy Policy') and available on request by emailing dataprotection@phillips.com. By agreeing to these Conditions of Sale, you consent to our use of your personal data, including sensitive personal data, in accordance with the Privacy Policy. The personal data we may collect and process is listed, and sensitive personal data is defined, in our Privacy Policy. Phillips may also, from time to time, send you 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. 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

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

(b) If the point of delivery or transfer of possession for any purchased lot to the buyer or the buyer's designee (including any private carrier) occurs in New York, then the sale is subject to New York sales tax at the existing rate of 8.875%.

(c) If the buyer arranges shipping for any purchased lot in New York by: (i) a common carrier (such as the United States Postal Service, United Parcel Service, or FedEx) that does not operate under a private agreement or contract with negotiated terms to be delivered to an out of state destination; or (ii) a freight forwarder registered with the Transportation Security Administration ("TSA") to be delivered outside of the United States, then the sale is not subject to New York sales tax.

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.

Executive Management

Chairman & CEO

Edward Dolman

Senior Directors

Jean-Paul Engelen
Henry Allsopp
Vanessa Hallett
Cary Leibowitz
Zach Miner
Scott Nussbaum
Peter Sumner
Kelly Troester

Senior Consultants

Aurel Bacs
Livia Russo

Senior Advisors to Chairman & CEO

Hugues Joffre, Chairman, UK & Europe
Francesco Bonami
Arnold Lehman

Directors

Alex Heminway
Nazgol Jahan
Paul Maudsley

Worldwide Deputy Chairman

Svetlana Marich

Deputy Chairman

Robert Manley

Deputy Chairman, Europe & Asia and International Head of Business Development

Matt Carey-Williams

Deputy Chairman, Europe & Asia

Finn Schouenborg Dombernowsky
Alexander Payne

Deputy Chairman, Asia

Jonathan Crockett
Sam Hines

Deputy Chairman, Americas

August O. Uribe

Chief of Staff

Lisa King

Chief Financial Officer

Annette Schwaer

Chief Creative & Marketing Officer

Damien Whitmore

Chief Communications & PR Officer

Michael Sherman

Chief Counsel

Richard Aydon

Chief Operating Officer, Americas

Sean Cleary

Chief Operating Officer, UK Europe & Asia

Frank Lasry

International Business Directors

Bart van Son, 20th Century & Contemporary Art
Myriam Christinaz, Jewelry, Watches, & Business Development

Senior Directors, Human Resources

Jennifer Garvin
Nicola Mason

Strategy Projects Director

Caroline Conegliano

Associate General Counsel

Jonathan Illari

International Specialists & Regional Directors

Chicago

Carol Ehlers
Specialist, Consultant
+1 773 230 9192

Cologne

Dr. Alice Trier
Specialist
+49 173 25 111 69

Denver

Melyora de Koning
Senior Specialist
+1 917 657 7193

Geneva

Oksana Katchaluba
Specialist
+41 22 906 80 00

Italy

Carolina Lanfranchi
Specialist, Consultant
+39 33 8924 1720

Istanbul

Deniz Atac
Specialist, Consultant
+90 533 374 1198

Japan

Kyoki Hattori
Regional Director
+81 90 2245 6678

Korea

Jane Yoon
International Specialist
+82 10 7389 7714

Los Angeles

Blake Koh
Regional Director
+1 323 383 3266

Mexico

Cecilia Laffan
Regional Director
+52 155 5413 9468

Miami

Valentina Garcia
Specialist
+1 917583 4983

Moscow

Kalista Fenina
Specialist
+7 905 741 15 15

Paris

Maria Cifuentes Caruncho
Specialist
+33 142 78 67 77

Portugal

Maura Marvão
Specialist, Consultant
+351 917 564 427

Seattle

Silvia Coxé Waltner
Regional Director
+1 206 604 6695

Taiwan

Cindy Yen
Specialist
+886 963 135 449

Worldwide Offices

Sale Rooms

New York

450 Park Avenue
New York, NY 10022, USA
tel +1 212 940 1200
fax +1 212 940 1378

London

30 Berkeley Square
London W1J 6EX, United Kingdom
tel +44 20 7318 4010
fax +44 20 7318 4011

Geneva

15 quai de l'Ile
1204 Geneva, Switzerland
tel +41 22 317 81 81
fax +41 22 317 81 80

Hong Kong

Room 1301-13/F, York House,
The Landmark Building,
15 Queen's Road Central, Hong Kong
tel +852 2318 2000
fax +852 2318 2002

Regional Offices

Istanbul

Meclisi Mebusan Caddesi
Deniz Apartmanı No. 79/8
Istanbul Beyoglu 34427, Turkey
tel +90 533 374 1198

Milan

Via Monte di Pietà, 1/A
Milan 20121

Moscow

Nikolskaya Str 19-21, 5th floor,
109012 Moscow, Russia
tel +7 495 225 88 22
fax +7 495 225 88 87

Paris

46 rue du Bac,
75007 Paris, France
tel +33 1 42 78 67 77
fax +33 1 42 78 23 07



Yoshitomo Nara
Daydreamer, 2003
 pastel, acrylic and colour
 pencil on paper
 156.5 x 136.5 cm.
 (61½ x 53¾ in.)
 Estimate
 HK \$5,000,000-7,000,000
 US \$643,000-900,000

奈良美智
 《白日夢》2003年作
 估價
 5,000,000-7,000,000 港幣
 643,000-900,000 美元

Art. Design. Hong Kong. Now.

Hong Kong, 27 November 2016

We are proud to present our first 20th Century & Contemporary Art & Design sale in Hong Kong, featuring this iconic piece by Yoshitomo Nara.

Public Viewing

24 - 27 November 2016
 The Mandarin Oriental, Hong Kong

Enquiries

Sandy Ma
 sma@phillips.com
 +852 2318 2025

香港 2016年11月27日

富藝斯於香港首次獻上二十世紀及當代藝術和設計拍賣會，是次拍賣並囊括此重量級作品，奈良美智的《白日夢》。

預展

2016年11月24 - 27日
 香港文華東方酒店

查詢

馬穎子
 sma@phillips.com
 +852 2318 2025

Specialists and Departments

20th Century & Contemporary Art

Jean-Paul Engelen,	
Worldwide Co-Head 20th Century & Contemporary Art.....	+1 212 940 1390
Robert Manley,	
Worldwide Co-Head of 20th Century & Contemporary Art.....	+44 20 7318 7923
Jonathan Crockett,	
Head of 20th Century & Contemporary Art, Asia.....	+852 2318 2023
August O. Uribe.....	+1 212 940 1208
Bart Van Son.....	+44 20 7318 7912

New York

Scott Nussbaum,	
Head of 20th Century & Contemporary Art, New York.....	+1 212 940 1354
Kate Bryan, Head of Evening Sale.....	+1 212 940 1267
John McCord, Head of Day Sale.....	+1 212 940 1261
Rebekah Bowling, Head of New Now Sale.....	+1 212 940 1250
Zach Miner.....	+1 212 940 1256
Rachel Adler Rosan.....	+1 212 940 1333
Kevie Yang.....	+1 212 940 1254
Karen Garka-Prince.....	+1 212 940 1204
Amanda Lo Iacono.....	+1 212 940 1260
Katherine Lukacher.....	+1 212 940 1215
Samuel Mansour.....	+1 212 940 1219
Annie Dolan.....	+1 212 940 1288
Paula Campolieto.....	+1 212 940 1255
Carolyn Mayer.....	+1 212 940 1212
Maiya Aiba.....	+1 212 940 1387

London

Peter Sumner, Head of Contemporary Art, London.....	+44 20 7318 4063
Henry Highley, Head of Evening Sale.....	+44 20 7318 4061
Tamila Kerimova, Head of Day Sale & New Now.....	+44 20 7318 4065
Jonathan Horwich.....	+44 20 7901 7935
Nathalie Zaquin-Boulakia.....	+44 20 7901 7931
Matthew Langton.....	+44 20 7318 4074
Iori Endo.....	+44 20 7318 4039
Simon Tovey.....	+44 20 7318 4084
Alex Dolman.....	+44 20 7901 7911
Ava Carleton-Williams.....	+44 20 7901 7904
Chiara Panarello.....	+44 20 7318 4073
Florenca Moscova.....	+44 20 7318 4082

Hong Kong

Jane Yoon.....	+82 10 7389 7714
Sandy Ma.....	+852 2318 2025
Charlotte Raybaud.....	+852 2318 2026
Annie Tang.....	+852 2318 2024

Latin American Art

Henry Allsopp, Worldwide Head.....	+44 20 7318 4060
Kaeli Deane, Head of Sale.....	+1 212 940 1352
Valentina Garcia.....	+1 917 583 4983
Carolina Scarborough.....	+1 212 940 1391
Isabel Suarez.....	+1 212 940 1227

Modern and Contemporary Editions

Cary Leibowitz, Worldwide Co-Head.....	+1 212 940 1222
Kelly Troester, Worldwide Co-Head.....	+1 212 940 1221

New York

Jannah Greenblatt.....	+1 212 940 1332
Jason Osborne.....	+1 212 940 1322
Kaissa Karhu.....	+1 212 940 1238

London

Robert Kennan, Head of Editions, Europe.....	+44 20 7318 4075
Anne Schneider-Wilson.....	+44 20 7318 4042
Ross Thomas.....	+44 20 7318 4077
Rebecca Tooby-Desmond.....	+44 20 7318 4079

Design

Alexander Payne, Worldwide Head, Design.....	+44 20 7318 4052
--	------------------

New York

Alex Heminway, New York Director.....	+1 212 940 1268
Meaghan Roddy.....	+1 212 940 1266
Cordelia Lembo, Head of Sale.....	+1 212 940 1265
Kimberly Sørensen.....	+1 212 940 1259
Jillian Pfifferling.....	+1 212 940 1268
Marcus Tremonto.....	+1 212 940 1268

London

Domenico Raimondo.....	+44 20 7318 4016
Adam Clay.....	+44 20 7318 4048
Madalena Horta e Costa, Head of Sale.....	+44 20 7318 4019
Marcus McDonald.....	+44 20 7318 4095
Sofia Sayn-Wittgenstein.....	+44 20 7318 4023
Marta De Roia.....	+44 20 7318 4096
Lisa Stevenson.....	+44 20 7901 7926
Ben Williams.....	+44 7769 94 7177

Photographs

Vanessa Hallett, Worldwide Head, Photographs.....	+1 212 940 1243
---	-----------------

New York

Sarah Krueger, Head of Sale.....	+1 212 940 1225
Caroline Deck.....	+1 212 940 1247
Rachel Peart.....	+1 212 940 1246
Marijana Rayl.....	+1 212 940 1386

Chicago

Carol Ehlers.....	+1 773 230 9192
-------------------	-----------------

London

Genevieve Janvrin, Head of Photographs, Europe.....	+44 20 7318 7996
Yuka Yamaji.....	+44 20 7318 4098
Alexandra Bibby.....	+44 20 7318 4087
Julia Scott.....	+44 20 7901 7940
Sophie Busby.....	+44 20 7318 4092

Watches

Sam Hines, International Head of Watches.....	+852 2318 2030
---	----------------

Geneva

Aurel Bacs, Senior Consultant Bacs & Russo.....	+41 22 317 81 85
Livia Russo, Senior Consultant Bacs & Russo.....	+41 22 317 81 86
Justine Séchaud, Bacs & Russo.....	+41 22 317 81 88
Alexandre Ghotbi.....	+41 22 317 81 81
Dr. Nathalie Monbaron.....	+41 22 317 81 83
Virginie Liatard-Roessli.....	+41 22 317 81 82
Diana Ortega.....	+41 22 317 81 87

Hong Kong

Amy Chow.....	+852 2318 2035
Jill Chen.....	+852 2318 2000
Joey Luk.....	+852 2318 2032
Tiffany To.....	+852 2318 2036
Angel Ho.....	+852 2318 2031
Zachary Lu.....	+852 2318 2034

Japan

Genki Sakamoto.....	+81 3 6273 4818
Kaz Fujimoto.....	+81 3 6273 4818

Taiwan

Cindy Yen.....	+886 963 135 449
----------------	------------------

New York

Paul Boutros.....	+1 212 940 1293
Douglas Escribano.....	+1 212 940 1382
Leigh Zagoory.....	+1 212 940 1285

London

Paul David Maudsley.....	+44 20 7901 7916
Kate Lacey.....	+44 20 7901 2907

Specialists and Departments

Jewels

Hong Kong	
Terry Chu, Head of Jewellery, Asia	+852 2318 2038
Anellie Manolas	+852 2318 2041
Sammie Leung	+852 2318 2040

New York

Nazgol Jahan	+1 212 940 1283
--------------	-----------------

London

Lane Clements McLean	+44 20 7318 4032
----------------------	------------------

Exhibitions

Edwin Pennicott	+44 20 7901 2909
-----------------	------------------

Arts Partnerships

London

Isa Tharin	+44 20 7318 4024
------------	------------------

New York

Lauren Shadford	+1 212 940 1257
Cecilia Wolfson	+1 212 940 1258

Private Sales

Susanna Brockman	+44 20 7318 4041
------------------	------------------

Proposals

London

Arianna Webb	+44 20 7901 7941
--------------	------------------

New York

Lauren Zanedis	+1 212 940 1271
----------------	-----------------

Office of the Chairman and Chief Executive Officer and Chief of Staff

Lucinda Newman	+44 207 318 4099
----------------	------------------

Executive Assistant to the Senior Executives

Elizabeth Anne Wallace	+1 212 940 1303
------------------------	-----------------

Operations

Hong Kong

Juliana Cheung, Chief Operating Officer	+852 2318 2020
---	----------------

Client Advisory

London

Guy Vesey	+44 20 7901 7934
Dawn Zhu	+44 20 7318 4017
Lily Atherton Hanbury	+44 20 7318 4071
Fiona M. McGovern	+44 20 7318 4054

New York

Philae Knight	+1 212 940 1313
Sara Tayeb-Khalifa	+1 212 940 1383

Communications and Marketing

Michael Sherman, Chief Communications

and Public Relations Officer	+1 212 940 1384
Katie Carder	+44 20 7901 7938
Jaime Israni, PR Specialist	+1 212 940 1398
Trish Walsh, Director of Marketing & Events	+1 212 940 1224
Emma Miller Gelberg, Associate Manager,	
Marketing and Business Development	+1 212 940 1291
Charlotte Adlard, Marketing Associate	+44 207 901 7905
Georgia Trotter, Events Manager	+44 20 7318 4085

Creative Services

Andrea Koronkiewicz, Director of Creative Services

Orlann Capazorio, Director of Production	+1 212 940 1281
--	-----------------

London

Eve Campbell, Creative Services Manager	+44 20 7901 7919
Moiria Gil, Graphic Designer	+44 20 7901 7917
Laurie-Ann Ward, Graphic Designer	+44 20 7901 7918

New York

Jeff Velazquez, Production Artist	+1 212 940 1211
Christine Knorr, Graphic Designer	+1 212 940 1325
James Reeder, Graphic Designer	+1 212 940 1296

Sale Information

Sale begins at 5pm

Auction & Viewing Location

450 Park Avenue New York 10022

Auction

Wednesday, 16 November 2016, 5pm
Admission to this sale is by ticket only.
Please call +1 212 940 1236 or email
tickets@phillips.com

Viewing

5 - 15 November
Monday - Saturday 10am - 6pm
Sunday 12pm - 6pm

Sale Designation

When sending in written bids or making
enquiries please refer to this sale as NY010716 or
20th Century & Contemporary Art Evening Sale.

Absentee and Telephone Bids

tel +1 212 940 1228
fax +1 212 924 1749
bidsnewyork@phillips.com

20th Century & Contemporary Art Department

Head of Sale

Kate Bryan +1 212 940 1267
kbryan@phillips.com

Associate Specialists

Katherine Lukacher +1 212 940 1215
klukacher@phillips.com

Samuel Mansour +1 212 940 1219
smansour@phillips.com

Administrator

Paula Campolieto +1 212 940 1255
pcampolieto@phillips.com

Property Manager

Ryan Falkowitz +1 212 940 1376
rfalkowitz@phillips.com

Photography

Kent Pell
Matt Kroenig
Jean Bourbon
Marta Zagodzón

Auctioneers

Hugues Joffre - 2028495
August Uribe - 0926461
Sarah Krueger - 1460468
Henry Highley - 2008889

Catalogues

Emma Miller Gelberg +1 212 940 1240
catalogues@phillips.com
\$35/€25/£22 at the gallery

Client Accounting

Sylvia Leitao +1 212 940 1231
Buyer Accounts
Michael Carretta +1 212 940 1232
Dawniel Perry +1 212 940 1317
Seller Accounts
Carolina Swan +1 212 940 1253

Client Services

450 Park Avenue +1 212 940 1200

Shipping

Ruth Ballester 212-940-1320
Dakota Peschel 212-940-1363
Steven Orridge 212-940-1370

Outside wrap Gerhard Richter, *Düsenjäger*, 1963, lot 7 (detail)
© Gerhard Richter 2016

Inside wrap David Hockney, *The Gate*, 2000, lot 12 (detail)
© David Hockney

Front cover Gerhard Richter, *Düsenjäger*, 1963, lot 7 © Gerhard
Richter 2016

Inside front cover Yayoi Kusama, *Infinity Nets OZEH*, 2011, lot 20
(detail) © 2016 Yayoi Kusama
Richard Prince, *I Went to the Doctor*, 2003, lot 28 (detail)
© 2016 Richard Prince

Mark Grotjahn, *Untitled (Crimson Red and Canary Yellow Butterfly
45.93)*, 2015-2016, lot 2 (detail) © 2016 Mark Grotjahn
Henry Taylor, *He's Hear, and He's Thair*, 2008, lot 4 (detail) © 2016
Henry Taylor

Frontispiece Vija Celmins, *Untitled*, 1969, lot 6 (detail) © Vija
Celmins, Courtesy Matthew Marks Gallery

Opposite index Jean-Michel Basquiat, *Untitled (Devil's head)*, 1987,
lot 24 (detail) © The Estate of Jean-Michel Basquiat
Jean Dubuffet, *Corps de dame, la rose incarnate*, 1950, lot 16 (detail)
© 2016 Artists Rights Society (ARS), New York/ADAGP, Paris
Carmen Herrera, *Cerulean*, 1965, lot 1 (detail) © 2016 Carmen Herrera

Inside back cover Sigmar Polke, *Untitled*, 2000, lot 11 (detail) © 2016
Estate of Sigmar Polke/Artists Rights Society (ARS), New York/VG
Bild-Kunst, Bonn

Back cover Clyfford Still, *Untitled*, circa 1948-1949, lot 9 (detail)
© 2016 City & County of Denver, Courtesy Clyfford Still Museum/
Artists Rights Society (ARS), New York



PHILLIPS

Please return this form by fax to +1 212 924 1749 or email it to bidsnewyork@phillips.com at least 24 hours before the sale. Please read carefully the information in the right column and note that it is important that you indicate whether you are applying as an individual or on behalf of a company.

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

- ☐ In-person
- ☐ Absentee Bidding
- ☐ Telephone Bidding

Paddle Number

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

- ☐ As a private individual
- ☐ On behalf of a company

Sale Title		Sale Number	Sale Date
Title	First Name	Surname	
Company (if applicable)		Account Number	
Address			
City		State/Country	
Zip Code			
Phone		Mobile	
Email		Fax	
Phone (for Phone Bidding only)			
Phone number to call at the time of sale (for Phone Bidding only)			
1.		2.	

Please complete the following section for telephone and absentee bids only

[illegible]

* Excluding Buyer's Premium and sales or use taxes

Signature

Date _____

450 Park Avenue New York 10022
phillips.com +1 212 940 1200
bidsnewyork@phillips.com

- **Private purchases:** Proof of identity in the form of government-issued identification will be required.
- **Company purchases:** If you are buying under a business entity we require a copy of government-issued identification (such as a resale certificate, corporate bank information or the certificate of incorporation) to verify the status of the company.
- **Conditions of Sale:** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$200,000, 20% of the portion of the hammer price above \$200,000 up to and including \$3,000,000 and 12% of the portion of the hammer price above \$3,000,000 on each lot sold.
- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable sales or use tax. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first bid received will take precedence.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of willful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.
- Please submit your bids to the Bid Department by fax at +1 212 924 1749 or scan and email to bidsnewyork@phillips.com at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +1 212 940 1228.
- Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash (up to \$10,000), credit card (up to \$100,000), money order, wire transfer, bank check or personal check with identification. Please note that credit cards are subject to a surcharge.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com or available on request by emailing dataprotection@phillips.com. We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com.
- Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

By signing this form, you accept the Conditions of Sale of Phillips as stated in our catalogues and on our website.

Patek Philippe

A unique and highly important yellow gold minute repeating wristwatch, retailed by Tiffany & Co., circa 1954

Estimate: HK\$ 3,200,000 - 6,500,000

百達翡麗，獨特，18K黃金三問腕錶，由蒂芙尼銷售，
約1954年製
估價：港幣3,200,000 - 6,500,000

Patek Philippe

A unique and highly important yellow gold minute repeating wristwatch, retailed by Cartier, circa 1950

Estimate: HK\$ 5,000,000 - 10,000,000

百達翡麗，獨特，18K黃金三問腕錶，由卡地亞銷售，
約1950年製
估價：港幣5,000,000 - 10,000,000

The Hong Kong Watch Auction: THREE

Hong Kong, 29 November 2016

Visit our public viewing from
24 - 28 November at the Mandarin Oriental,
5 Connaught Road Central, Hong Kong

Enquiries

Sam Hines + 852 2318 2030

shines@phillips.com



PHILLIPS

富藝斯

IN ASSOCIATION WITH

BACS & RUSSO

