20th Century & Contemporary Art Evening Sale

New York, 16 November 2017, 5pm

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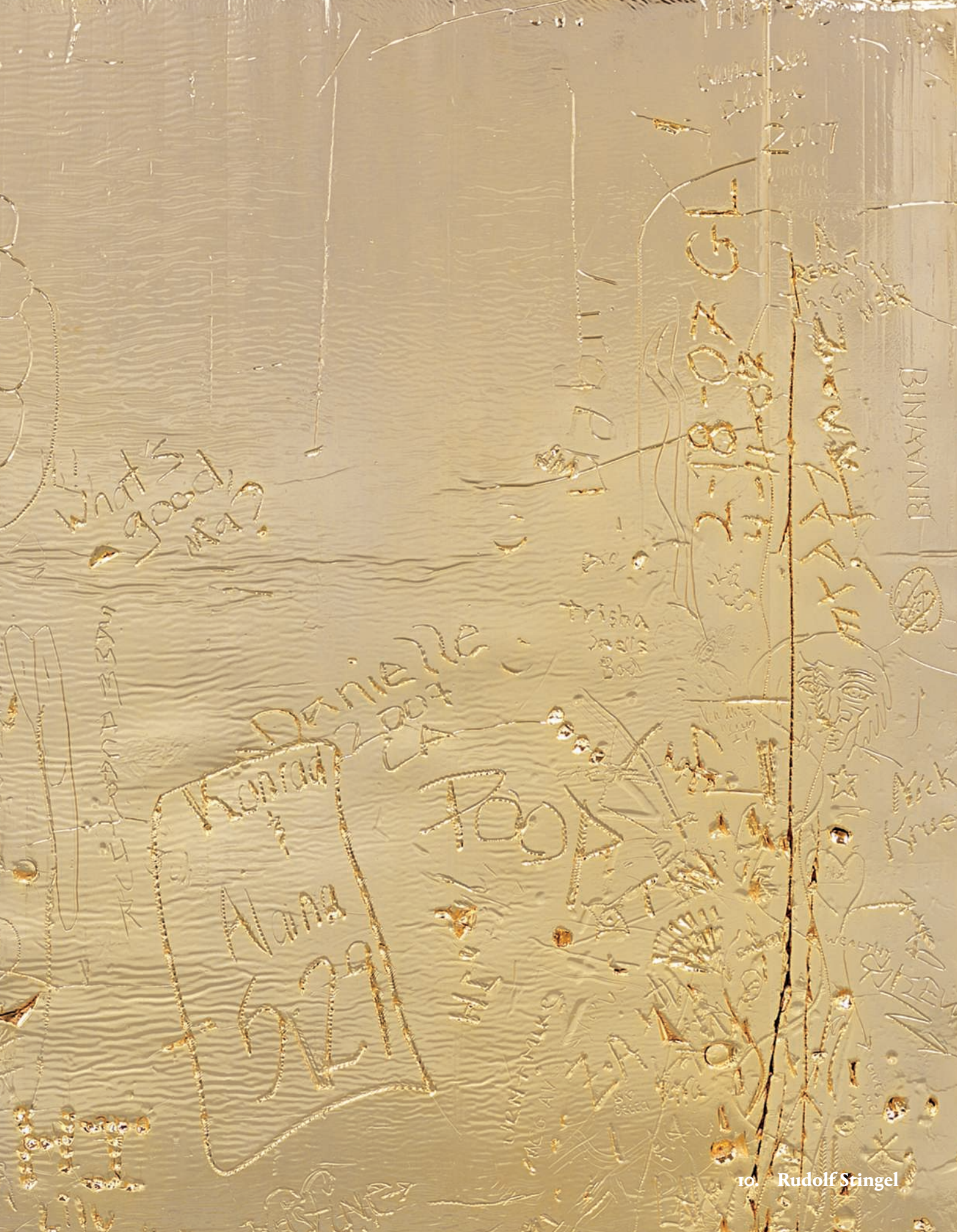
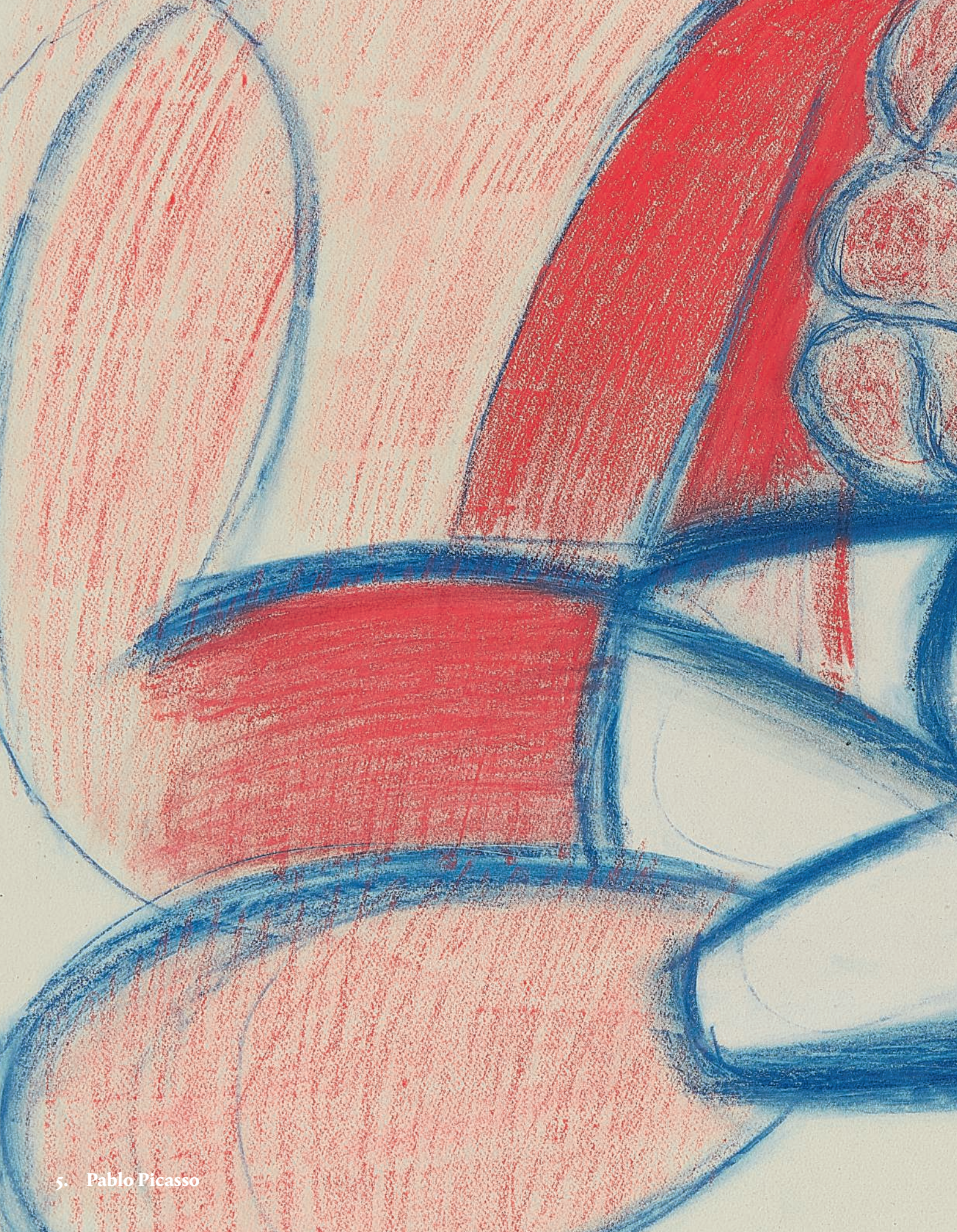
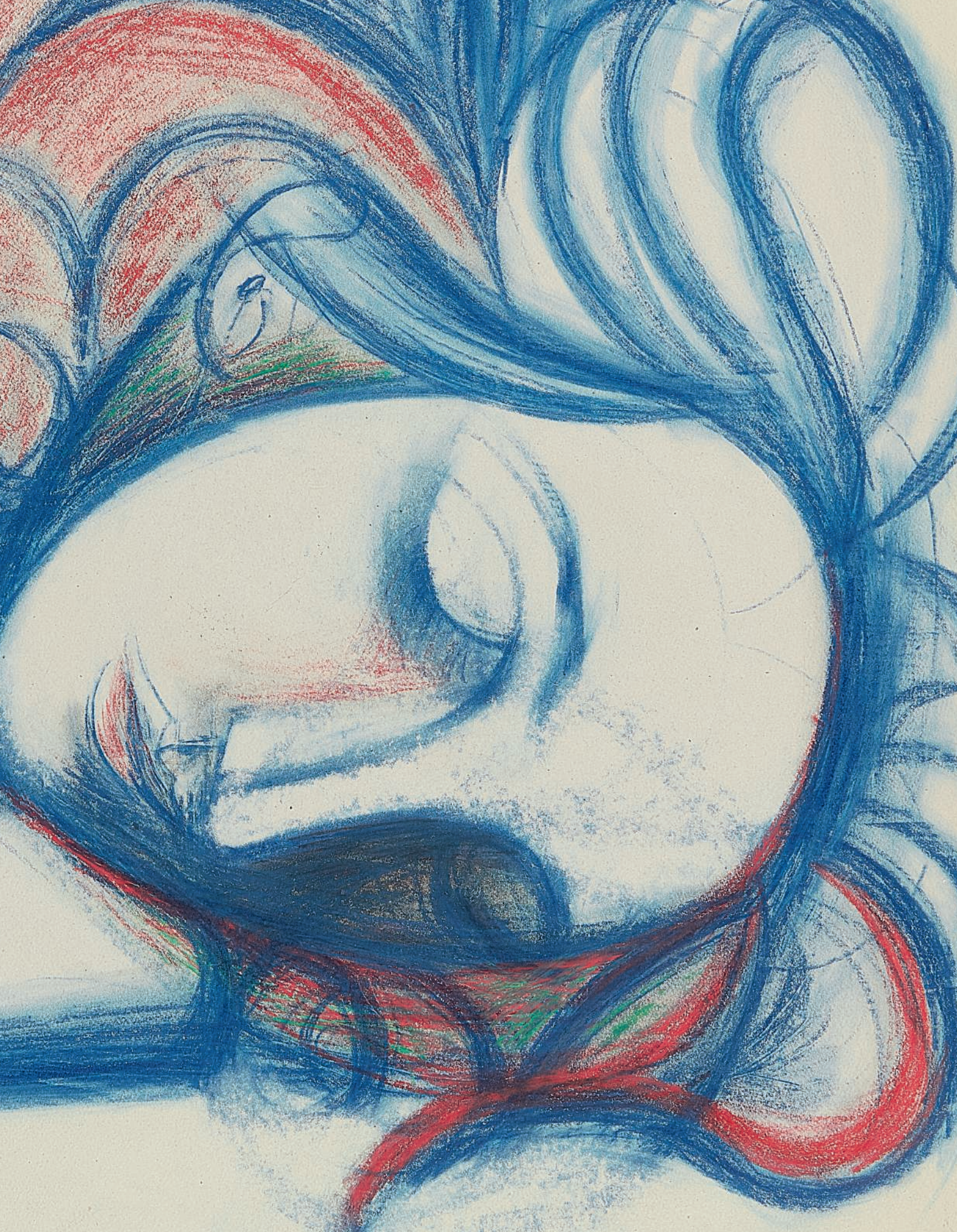


10. Rudolf Stingel



5. Pablo Picasso



29. Cy Twombly

13. Marlene Dumas

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21. Thomas Schütte

18. Andy Warhol

20th Century & Contemporary Art Evening Sale
New York, 16 November 2017, 5pm

Auction & Viewing Location
450 Park Avenue New York 10022

Auction
Thursday, 16 November 2017

Viewing
3 – 15 November
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

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When sending in written bids or making enquiries please refer to this sale as NY010717 or 20th Century & Contemporary Art Evening Sale.

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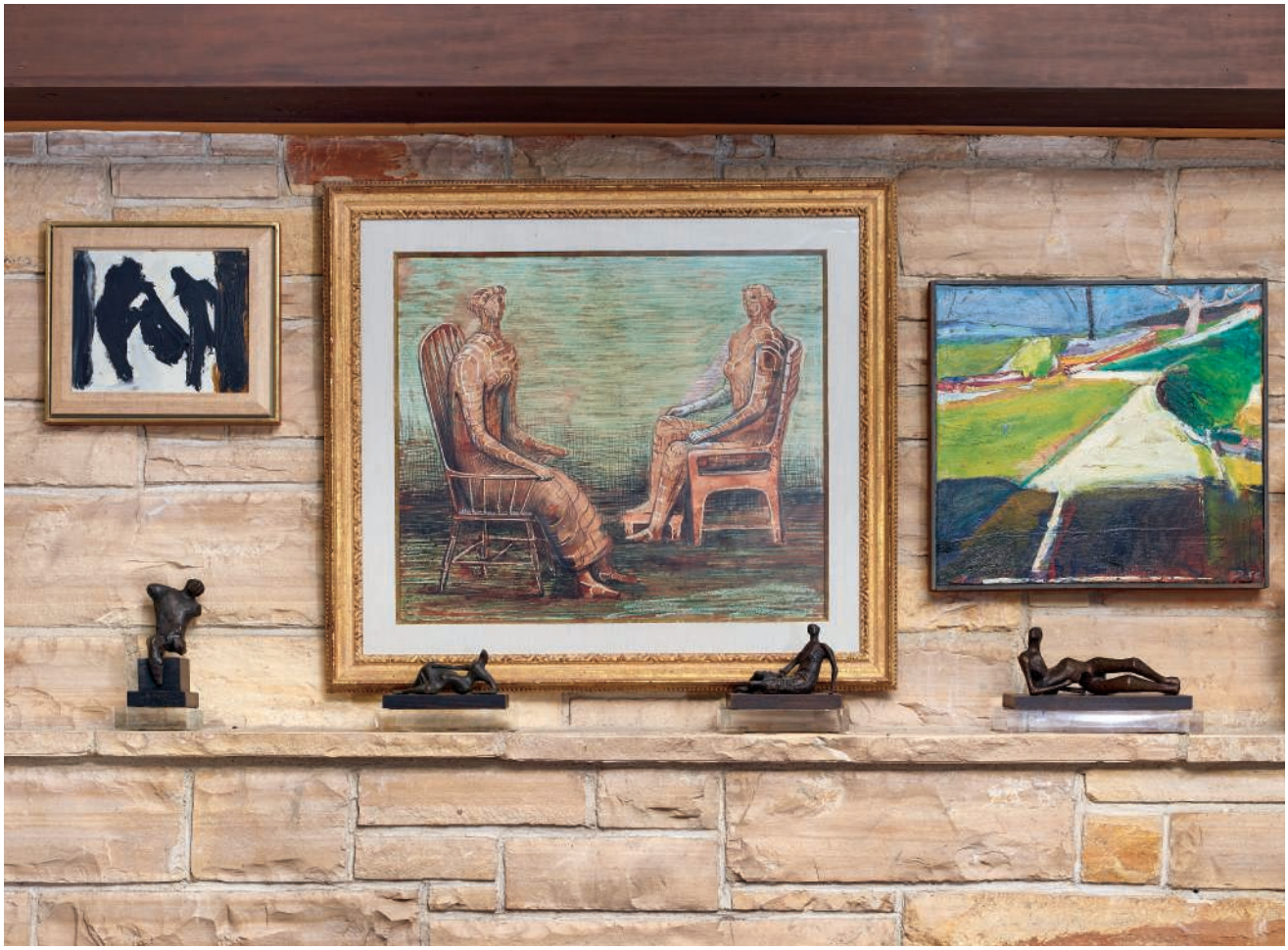
36. Sigmar Polke

Lots 1–44

16 November 2017
5pm, sharp

4. Robert Motherwell



Interior of Betty and Stanley Sheinbaum's Los Angeles home

The Modern Form

Property from the Collection of Betty and Stanley Sheinbaum

The collection of Betty and Stanley Sheinbaum illustrates an exceptional vision that was ahead of its time. With works ranging from sculptures by Henry Moore, masterpieces by Robert Motherwell and Richard Diebenkorn, ceramics by Pablo Picasso and the sculptural icon *Rondena* by Peter Voulkos, among many others, a visit to the couple's Los Angeles residence provided visitors with an eclectic feast for the senses. Initially formed by Betty with her first husband, Hollywood producer Milton Sperling, and later in partnership with political activist Stanley Sheinbaum upon their marriage in 1964, this remarkable collection is unique for its commitment to both contemporary art and mid-century American craft. Largely assembled within a period of just four years between 1958 and 1962, the works that comprise this collection were very much contemporaneous to the epoch—offering a fascinating snapshot of the vanguard of collecting at this crucial moment in time.

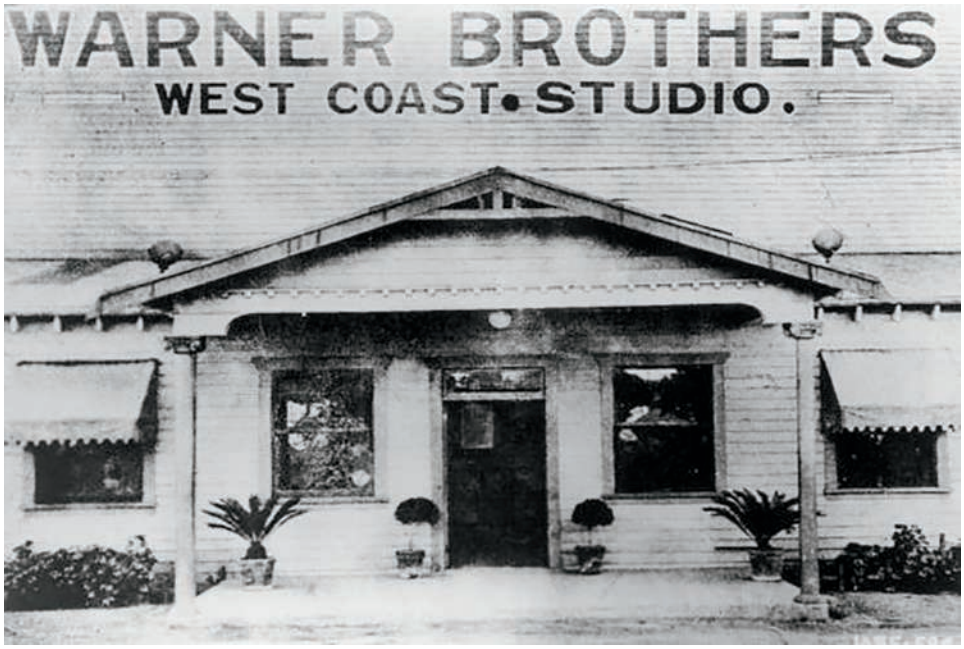
Heiress to one of the most successful motion picture and television dynasties in the world, Betty Sheinbaum was born to Polish-Jewish émigré Harry Warner in New York City in 1920. At that time, what was to become Warner Bros. Pictures was still a fledgling, albeit pioneering, motion picture company that Harry and his brothers Albert, Sam and Jack had founded in Los Angeles in 1918 after years of working in film exhibiting and distribution. It was only in 1923, thanks to Harry's ability to secure a large loan, that Warner Bros. Pictures, Inc. was officially established—marking it as one of the first movie studios in the world. Harry, now the first President of the company, moved his family to Los Angeles. Growing up within this exhilarating birthplace of the "movie star", Betty witnessed Warner Bros.' legendary ascent first-hand as it was catapulted to the forefront of the film industry with the revolutionary success of its early "talkie films" in the late 1920s. Despite her status as Hollywood-royalty, Betty, by her own accounts was permitted a normal childhood—going to public school, playing with neighborhood friends and visiting local movie theaters. At age 19, Betty married the up-and-coming screenwriter Milton Sperling, whom she had met three years prior and with whom she would have four children. Following the end of World War II, Harry Warner made Sperling a producer at Warner Bros.

While immersed in the glamorous Hollywood scene, Betty forged her path with a distinctive sense of independence and purpose—living her life at the junction of art and politics. Long before it was common for women to take on roles other than that of wife and mother, Betty took night courses in philosophy, comparative religion and literature at the University of California, Los Angeles, and began art school at age thirty. As her daughter Cass Warner recalled, Betty could always be found painting and welding sculptures from found-material in her garage-studio: "to me she was a superwoman as I witnessed her ability to juggle her time so that she could be involved with social and political issues" (Cass Warner, *Hollywood Be Thy Name*, Rocklin, 1994, p. 342). Betty dedicated herself to art throughout her entire life not just as a prolific artist, but notably also as collector of contemporary art. Prompted in part by recently retired Harry Warner's bequest of a large portion of his studio account to Betty in 1957, she acquired many of the important works in the collection between 1958 and 1962. It is testament to Betty's discerning

eye for quality that she put the collection together by working with the most important dealers of the period: Sidney Janis, Paul Kantor, Felix Landau and Eric Estorick, among others.

After many years of ardently following and engaging with the groundbreaking developments in art happening around her, Betty assembled a superb collection with that focus and that connoisseurship of a collector finally given the opportune moment. As Betty's daughter Karen Sperling recalls, "A lot of people buy art to have its value go up and to stick it on the wall and stand back from it. My mom bought because she loved a piece and knew the artist. She had a collection to live with" (Karen Sperling, quoted in Christie D'Zurilla, "Betty Warner Sheinbaum", *Los Angeles Times*, August 9, 2017, online). Betty started her collection with maquettes by Henry Moore, whose trailblazing work she had discovered nearly twenty years earlier on a trip to England as a young woman. By the time she acquired these works from the great British dealer Eric Estorick, who founded the Grosvenor Gallery in London, Moore was well-known but still in his mid-career. The acquisition of such a superb and varied group of works by Moore—demonstrating the full breadth of his iconic practice—was a sign of a collector with a remarkable vision. Indeed, Betty was not only one of the earliest American collectors of Henry Moore's work, but also an ardent supporter of cutting-edge American art—adding works by the broader New York School group of artists such as Willem de Kooning, Jackson Pollock, Robert Motherwell, Richard Diebenkorn and William Baziotes, to her collection at a time when these artists had not yet fully established themselves. The purchase of Robert Motherwell's much lauded masterpiece *A Sculptor's Picture, with Blue*, 1958, from the artist's landmark solo exhibition at the Sidney Janis Gallery in 1959, without a doubt speaks to the foresight that characterized Betty's approach to collecting. This becomes even more apparent when one considers that the two other works from this seminal series are now housed in the renowned collections of The Whitney Museum of American Art and The Hirschhorn Museum and Sculpture Garden.

Unconfined to stylistic genres or period, Betty acquired works without adhering to trends—as evidenced, for example, in her acquisition of Diebenkorn's *Driveway* from 1956. While Diebenkorn is now widely acknowledged as one of the most important purveyors of American abstract painting, when Betty acquired this work in 1959 the art world was still in thrall of the New York School and largely ignorant of the parallel developments in American painting occurring on the West Coast. Demonstrating an acute art historical sensibility, Betty put these works in conversation with seminal pieces



Original Warner Brothers Studio, 1918. Image Hulton Archive/Stringer/
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Betty and Stanley in their Los Angeles home circa 2000

by some of the most important 20th century modern artists, including Pablo Picasso, Henri Matisse, Marc Chagall and Hans Arp. It is crucial to remember that at the time, with the exception of the recently deceased Matisse, these were all living artists with the works acquired at most being some thirty years old. This is without a doubt a collection that speaks to the unique art historical moment which Betty was so deeply immersed.

In her voracious support and patronage of art in the 1960s, Betty was passionately joined by her second husband, Stanley Sheinbaum, whom she married in 1964 after her divorce from Milton Sperling. Also born in New York in 1920, Stanley had initially pursued a career as a research economist after graduating from Stanford University, but quickly turned towards politics. When Betty and Stanley met, he was a senior fellow at the Center for the Study of Democratic Institutions, one of the first think tanks in the world. While Betty had previously already been active in politics, she found with Stanley a kindred spirit with whom she would embark upon a path of political activism. As Betty's daughter Karen Sperling remembers, "his whole history kind of blended with hers... Stanley just continued to provide [her] with the next adventure in all of this" (Karen Sperling, quoted in Christie D'Zurilla, "Betty Warner Sheinbaum", *Los Angeles Times*, August 9, 2017, online). Together, the Sheinbaums dedicated themselves to human rights, social justice, education, politics and world affairs. With Betty by his side, Stanley held the position of Chairman of the American Civil Liberties Union Foundation of Southern California, and following the Rodney King beating, became President of the Los Angeles Board of Police Commissioners, amongst others—famously garnering the reputation as "the Statue of Liberty for liberal politics in America" (Tony Podesta, quoted in "The Man Who Would Be Kingmaker", *Los Angeles Times*, June 28, 1987, online).

Exemplifying a deeply personal, all-inclusive and democratic vision, the Betty and Stanley Sheinbaum Collection demonstrates the same unwavering commitment that defined their legacy of shared political activism. The Sheinbaums stand as examples of true connoisseurs and patrons who immersed themselves in their own time and place, while still also understanding the trajectory of the art historical canon. As such, the Betty and Stanley Sheinbaum Collection is a testament to the passion, unwavering dedication and incredible foresight of two of the most important collectors and patrons of contemporary art.

The Modern Form: Property from the Collection of Betty and Stanley Sheinbaum

◦ 1. Henri Matisse 1869-1954

Le Tiaré
incised with the artist's initials and number "H.M. 4" on the left side; stamped with the foundry mark "C.VALSUANI CIRE PERDUE" on the right side. bronze with dark brown patina. sculpture 8 x 5½ x 7½ in. (20.3 x 14 x 19.1 cm.), base 1½ x 5½ x 7½ in. (3.8 x 14 x 19.1 cm.), overall 9½ x 5½ x 7½ in. (24.1 x 14 x 19.1 cm.). Conceived in Nice in 1930 and cast in 1954, this work is number 4 from an edition of 10 plus 1 artist's proof. Other casts of this work are in the permanent collection of the Museum of Modern Art, New York, The Baltimore Museum of Art, the Nasher Sculpture Center, Dallas and the Musée Matisse, Nice.

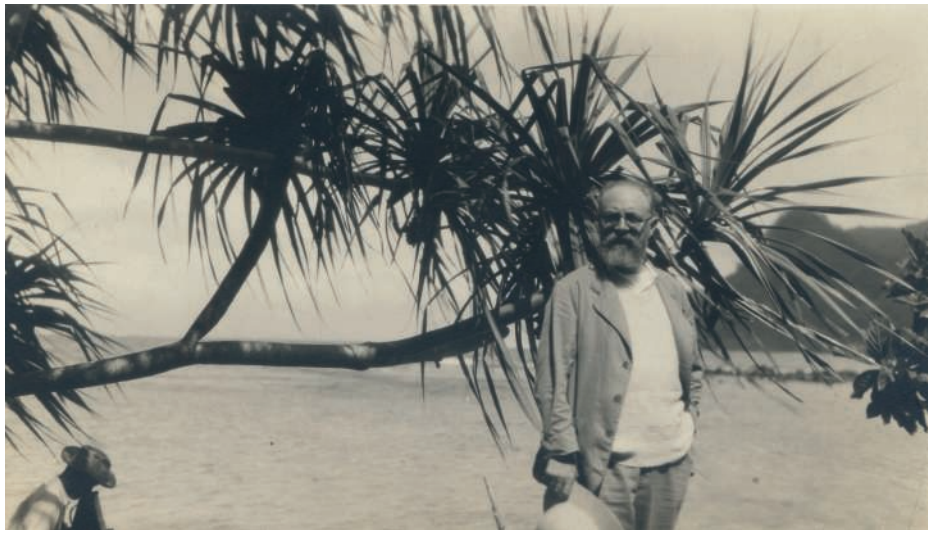
Estimate $500,000-700,000

Provenance
Galerie Samlaren, Agnes Widlund, Stockholm (acquired in 1954)
Eric Estorick, London
Acquired from the above by the family of the present owner in 1960

Exhibited
New York, Museum of Modern Art; Cleveland Museum of Art; The Art Institute of Chicago; San Francisco Museum of Art, *Henri Matisse*, November 13, 1951 - July 6, 1952, no. 104, p. 11 (another example exhibited)
University of California Los Angeles Art Galleries; The Art Institute of Chicago; Boston, Museum of Fine Arts, *Henri Matisse: Retrospective 1966*, January 5 – June 26, 1966, no. 132, pp. 138, 195 (another example illustrated, with necklace, p. 138)
Paris, Grand Palais, *Henri Matisse: Exposition du Centenaire*, April – September, 1970, no. 242, p. 101 (another example exhibited and illustrated, p. 291)
Berkeley, University Art Museum, *Excellence: Art from the University Community*, September 1970, no. 493 (present lot exhibited)
New York, Museum of Modern Art; Minneapolis, Walker Art Center; Pasadena Art Museum; Berkeley, University Art Museum, University of California, *The Sculpture of Matisse*, February 24 – November 5, 1972, no. 64, p. 54 (present lot exhibited in Pasadena and Berkeley, another example illustrated, p. 40; with necklace, p. 41)
Paris, Musée national d'Art moderne, *Henri Matisse: Dessins et sculpture*, May 29 – September 7, 1975, no. 226, p. 242 (another example exhibited and illustrated)
Fort Worth, Kimbell Art Museum, *Henri Matisse: Sculptor/Painter*, May 26 – September 2, 1984, no. 48, p. 129 (another example exhibited and illustrated)
Edinburgh, City Art Centre; London, Hayward Gallery; Leeds City Art Gallery, *The Sculpture and Drawings of Henri Matisse*, August 3, 1984 – March 24, 1985, no. 64, pls. 64-64b, pp. 40, 148 (another example illustrated, pp. 135-37)
Le Cateau Cambrésis, Musée Matisse, *Matisse et l'Océanie: Le Voyage à Tahiti*, March 28 – June 28, 1998, pp. 110, 185-86 (another example exhibited and illustrated, pp. 111, 185)
Fort Worth, Kimbell Art Museum, *Matisse and Picasso: A Gentle Rivalry*, January 31 - May 2, 1999, no. 52, pp. 57, 67, 90, 247, 249 (another example exhibited and illustrated, p. 67)
Dallas Museum of Art and Nasher Sculpture Center; San Francisco Museum of Modern Art; The Baltimore Museum of Art, *Matisse: Painter as Sculptor*, January 21, 2008 – February 3, 2008, nos. 77-78, pp. 8, 24, 44, 85-86, 272 (another example exhibited and illustrated, p. 195; with necklace, pp. 196-97)

Literature
Alfred H. Barr, Jr., *Matisse: His Art and His Public*, New York, 1951, pp. 185, 217-18 (another example illustrated, p. 461)
Gaston Diehl, *Henri Matisse*, Paris, 1958, pp. 64, 117 (another example illustrated, with necklace, p. 40)
Giuseppe Marchiori, *Matisse*, New York, 1967, no. 76, p. 134 (another example illustrated, p. 81)
Herbert Read, "Le sculpteur", *XXe Siècle*, numéro special *Hommage à Henri Matisse*, 1970, p. 125 (another example illustrated, with necklace, p. 126)
Mario Luzi and Massimo Carrà, *L'opera di Matisse, dalla rivolta 'fauve' all'intimismo 1904-1928*, Milan, 1971, no. S24, p. 109 (another example illustrated p. 108)
Albert E. Elsen, *The Sculpture of Henri Matisse*, New York, 1972, nos. 229-230, pp. 76, 170-174 (another example illustrated, p. 171)
John Elderfield, *Henri Matisse: Masterworks from The Museum of Modern Art*, New York, 1996, p. 108 (another example illustrated, p. 109)
Pierre Schneider, *Matisse*, Paris, 1984, pp. 536, 548, 561
Nicholas Watkins, *Matisse*, Oxford, 1984, no. 157, p. 235 (another example illustrated, with necklace, p. 171)
John Elderfield, *Henri Matisse: A Retrospective*, exh. cat., The Museum of Modern Art, New York, 1992, p. 297 (another example illustrated)
Claude Duthuit, *Henri Matisse: Catalogue raisonné de l'oeuvre sculpté*, Paris, 1997, no. 78, pp. 220, 336, 346, 366-67, 387 (another example illustrated, pp. 218-19, 221)
Jack Flam, *Matisse in the Cone Collection: The Poetics of Vision*, Baltimore, 2001, pl. 37, pp. 84, 87 (another example illustrated, p. 85)

Paul Gauguin, *Nafea Faa Ipoipo? (When Will You Marry)*, 1892. Private Collection, Image Bridgeman



Matisse at the Pacific island of Tahiti, 1930. Image Archives H. Matisse, © 2017 Succession H. Matisse/Artists Rights Society (ARS), New York

A remarkable example of Henri Matisse's mature sculptural oeuvre, *Le Tiaré* is widely celebrated as the apex in his pursuit of organic simplicity. Conceived in Nice in 1930 and cast in the months before his passing in November 1954, the present bronze was purchased by Los Angeles collector Betty Sheinbaum from famed art dealer Eric Estorick in 1960. Inspired by the *tiari* flower worn by Tahitian women in their hair that Matisse had admired during his visit to the South Sea in early 1930, this exquisite bust presents the modulated features of a female head with a cluster of rounded forms—its simplified profile surmounted by a sensuous conglomeration of petal and leaf-like bulbous shapes akin to an elaborate hairstyle. It is not only this deliberate and punning ambiguity of the plant metaphor that makes *Le Tiaré* unique within Matisse's sculptural oeuvre, it is notably also, as Alfred H. Barr Jr. highlighted, "perhaps his only work done during the ensuing decades to be a characteristically Tahitian form" (Alfred H. Barr Jr., *Matisse: His Art and His Public*, New York, 1951, p. 218). As the only sculpture in Matisse's oeuvre to be transferred into stone, the white-marble version of *Le Tiaré* resides in the Musée Matisse in Nice-Cimiez.

Le Tiaré is a testament to the radical turning point in Matisse's mature career prompted by his trip to Tahiti. In fact, it represents the first major work he created after having reached a creative impasse at age 60 in the late 1920s. Like his artistic forebear Paul Gauguin, Matisse embarked upon a five-month journey to Tahiti in February 1930 in search of new inspiration. The trip utterly revitalized Matisse, who profusely sketched and drew the island's lush tropical vegetation—ushering in a wholly new formulation of his art. "The voyage to the other side of the world appears, in retrospect, a major turning point. . .a hinge between the two major phases of his oeuvre" (Pierre Schneider, *Matisse*, Paris, 1984, p. 605). Upon his return to France, Matisse reengaged with the highly experimental streak that had characterized his practice prior to 1918.

Though Matisse's memories of his Tahiti trip would surface in his paper cut-outs in the mid-1940s, their most crystalline reference came in the present work. *Le Tiaré* would go on to serve as a crucial foundation for the pictorial innovations in Matisse's late oeuvre. As Matisse explained in 1941, "I took up clay in order to rest from painting, in which I had done absolutely everything I could for the moment. It was to order my sensations, to seek a method that completely suited me. When I had found it in sculpture, I used it in painting" (Henri Matisse, quoted in Serge Guilbaut, *Chatting with Henri Matisse: The Lost 1941 Interview*, Los Angeles, 2013, pp. 84-85). The formal perfection that Matisse achieved with *Le Tiaré* provided him with the necessary confidence to capture similarly shaped volumes with an unprecedented economy of line in his late drawings and paintings, such as in the illustrated *Poésies* book and his masterpiece *La Danse*, 1930-1933. Situated at the crucial crossroads between Matisse's Nice period and the more abstract style of his late practice, *Le Tiaré* is a truly exceptional masterpiece that is a testament to Matisse's relentless innovation and radical inventiveness.

The Modern Form: Property from the Collection of Betty and Stanley Sheinbaum

○ 2. Henry Moore 1898-1986

Maquette for Mother and Child with Apple
bronze with reddish brown patina, on wood base. sculpture 7 x 3½ x 4 in. (17.8 x 8.9 x 10.2 cm.), base ¾ x 4½ x 5½ in. (1.9 x 11.4 x 14 cm.), overall 7¾ x 4½ x 5½ in. (19.7 x 11.4 x 14 cm.). Conceived in 1956, this work is from an edition of 9 plus 1 artist's proof. This work is recorded in the archives of the Henry Moore Foundation.

Estimate $400,000-600,000

Provenance
Eric Estorick, London
Acquired from the above by the family of the present owner in 1959

Exhibited
Orange, Chapman College, *Henry Moore*, January 31 - February 14, 1964 (present lot exhibited)
Los Angeles County Museum of Art, *Henry Moore in Southern California*, October 2 - November 18, 1973, no. 54 (present lot exhibited)
Hempstead, Hofstra Museum, Hofstra University; University Park, Museum of Art, The Pennsylvania State University; Philadelphia, Arthur Ross Gallery, University of Pennsylvania; The Baltimore Art Museum, *Mother and Child: The Art of Henry Moore*, September 10, 1987 - April 17, 1988, p. 142 (present lot exhibited)

Literature
Alan Bowness, ed., *Henry Moore, Complete Sculpture, 1955-64*, vol. 3, London, 1965, no. 406a, p. 28 (another example illustrated)
Alan Bowness, ed., *Henry Moore, Complete Sculpture, 1964-73*, vol. 4, London, 1977, no. 406a, p. 31
William S. Liberman, *Henry Moore, 60 Years of His Art*, New York, 1983, p. 80 (another example illustrated)
John Hedgecoe, *Henry Moore, A Monumental Vision*, London, 2005, no. 375 (another example illustrated, p. 220)

Henry Moore's studio. Image John Hedgecoe, Artwork © 2017 Henry Moore Foundation

Conceived in 1956 as a model for Henry Moore's famed large-scale sculpture *Mother and Child with Apple,* the present maquette puts forward one of the most iconic and highly sought after motifs in the British sculptor's oeuvre. Epitomizing the artist's masterful approach to the sculptural depiction of the human figure, *Maquette for Mother and Child with Apple* depicts a tender portrait of a mother supporting an infant in her lap—its arms reaching out towards the apple she holds in her hand. Cast in bronze and patinated by Moore himself, this intimate work demonstrates the intrinsic quality of immediacy with which Moore formed the figure in clay with his own hands as a way of working through ideas for his more monumental sculptures. A deeply personal and universal meditation on the bond between a mother and child, this exquisite

“From very early on I have had an obsession with the Mother and Child theme. It has been a universal theme from the beginning of time and some of the earliest sculptures we’ve found from the Neolithic Age are of a Mother and Child. . . So that I was conditioned, as it were, to see it in everything. I suppose it could be explained as a ‘Mother complex’.”

Henry Moore

work was acquired by Betty and Stanley Sheinbaum from the great British art dealer Eric Estorick of the Grosvenor Gallery in London. Distinguished by this exceptional provenance, *Maquette for Mother and Child with Apple* was notably also showcased in the Los Angeles County Museum of Art’s landmark Moore exhibition in 1973 and in the seminal traveling *Mother and Child* exhibition at the Baltimore Museum of Art from 1987, amongst others.

The symbol-laden subject matter of a mother and child, together with that of the reclining figure, occupied Moore throughout his over six-decade long career—giving rise to some of his very first sculptures in the early 1920s. As he explained, “From very early on I have had an obsession with the Mother and Child theme. It has been a universal theme from the beginning of time and some of the earliest sculptures we’ve found from the Neolithic Age are of a Mother and Child. . .So that I was conditioned, as it were, to see it in everything. I suppose it could be explained as a ‘Mother complex’” (Henry Moore, quoted in *My Ideas, Inspiration and Life as an Artist*, London, 1986, p. 155). The semi-abstract sculptural form of *Maquette for Mother and Child with Apple* specifically builds on Moore’s seminal *Mother and Child* commission for the Church of St. Matthew in Northampton in 1943-1944. While evoking the iconographic Virgin and Child tradition, *Mother and Child with Apple* and its related maquette articulates Moore’s emphasis on the mother’s nurturing role—a response to the human suffering of the Second World War, but also to the birth of Moore’s only child, Mary, in 1946. Though Moore acknowledged the grand iconographic and religious tradition within which he was working, the subject also provided him with a platform for his pioneering experiments in space and form. As he indeed noted, ”The subject itself is eternal and unending, with so many sculptural possibilities in it—a small form in relation to a big form, the big form protecting the small one, and so on. It is such a rich subject, both humanly and compositionally, that I will always go on using it” (Henry Moore, 1979, quoted in Alan Wilkinson, *Henry Moore: Writings and Conversations*, Berkeley, 2002, p. 213).

In its organic, highly abstracted form—appearing almost as a rock polished by wind and water—*Maquette for Mother and Child with Apple* offers a more universal formal exploration. Indeed, as curator Gail Gelburd concluded, “Mother and child motif goes beyond the image to a primal motif based on the theme of life and birth, for Moore it means creativity. The art is reminiscent of some of the earliest primitive images due to its conceptual base. Moore’s work is an attempt to get at the essential nature and to shape it from within [...]. He breathes life and vitality into the inanimate object. The mother and child sculptures are not only a symbol of maternity but of creativity itself” (Gail Gelburd, *Mother and Child: The Art of Henry Moore*, exh. cat., Hofstra Museum, New York, 1987, p. 27).

The Modern Form: Property from the Collection of Betty and Stanley Sheinbaum

○ 3. Richard Diebenkorn 1922-1993

Driveway
signed with the artist's initials and dated "RD 56" lower right. oil on canvas.
18 x 20 in. (45.7 x 50.8 cm.). Painted in 1956.

Estimate $900,000-1,200,000

Provenance
The Artist
George and Elinor Poindexter (acquired in 1958)
Poindexter Gallery, New York (acquired in 1959)
Acquired from the above by the family of the present owner in 1959

Exhibited
New York, Poindexter Gallery, *Richard Diebenkorn: Recent Paintings*, February 24 - March 29, 1958
Pasadena Art Museum, November 20, 1963 - July 3, 1964 (on loan)
Santa Barbara, University of California, Art Gallery, *20th Century Paintings, Sculpture and Drawings from Santa Barbara*, April 20 - May 14, 1965

Literature
Jane Livingston and Andrea Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné*, vol. 3, New Haven, 2016, no. 2095, p. 162 (illustrated)

Painted in 1956 during Richard Diebenkorn's famed Berkeley years, *Driveway* beautifully epitomizes the early stages of the artist's seminal shift from abstraction to representation that would cement him as one of the most significant American painters of the past century. Glistening seductively and saturated with green, ochre and blue color planes, this exquisite painting is drenched with the light and atmosphere of the Bay Area in which Diebenkorn had immersed himself at the time. Setting the foundation for such works as the monumental *Cityscape I (Landscape No. 1),* 1963, now in the collection of the San Francisco Museum of Modern Art, this work presents a luscious green landscape through which the jagged white diagonals of a driveway ascend towards the blue sky. Despite presenting itself with the immediacy of what appear to be spontaneous brushstrokes, *Driveway* is in fact the culmination of a laborious creative process that saw Diebenkorn, like fellow Abstract Expressionist painter Willem de Kooning, successively and continuously rework the composition with impasto paint—discovering and developing his ideas within the very process of painting. Epitomizing Diebenkorn's pursuit of achieving tension beneath calm, the brilliant color contrasts, rich impasto texture and extreme diagonals that activate the composition are counterbalanced by the reduced geometries of the distilled landscape. Acquired directly from Diebenkorn's solo exhibition at the Poindexter Gallery in New York in 1959, *Driveway* is one of the highlights of Betty and Stanley Sheinbaum's distinguished collection.

Created during his formative time in Berkeley as one of the leading figures of the Bay Area Figurative Movement, *Driveway* is among the

Willem de Kooning, *Merritt Parkway*, 1959. Detroit Institute of Arts, Image Bridgeman, Artwork © 2017 The Willem de Kooning Foundation/ Artists Rights Society (ARS), New York

Artist's view from the porch of his Hillcrest Road House, circa 1962. Image Richard Diebenkorn/ © Richard Diebenkorn Foundation Archives (RDFA)

earliest examples of Diebenkorn's radical shift to figuration that would usher in his mature practice. Diebenkorn had hitherto established himself as a leading Abstract Expressionist painter, pursuing his career on the fringes of the New York-centric art world while living and working in San Francisco and Sausalito, Woodstock, New York, Albuquerque, New Mexico, and Urbana, Illinois. Yet, as curator Timothy Anglin Burgard notes of his Berkeley years, "it was during this period that Diebenkorn really became Diebenkorn" (Timothy Anglin Burgard, "Richard Diebenkorn: The Berkeley Years", *Fine Arts Museum of San Francisco*, online). In 1955, at the height of his success as an abstract artist, Diebenkorn decided to challenge the prevailing orthodoxy of abstraction championed by such critics as Clement Greenberg. His daring move was triggered notably by Willem de Kooning's groundbreaking *Women* series. As Diebenkorn recalled, "my faith in Abstract Expressionism had been shaken by de Kooning; so strong a man as he had changed" (Richard Diebenkorn, 1962, quoted in Timothy Anglin Burgard, "The Nature of Abstraction", *Richard Diebenkorn: The Berkeley Years*, exh. cat., Fine Arts Museums of San Francisco, San Francisco, 2013, p. 36). Beautifully visualizing the remarkable metamorphosis in Diebenkorn's practice, *Driveway* is situated between his overtly figurative still lifes and portraits, such as the seminal *Girl on a Terrace*, 1956, Neuberger Museum of Art, Purchase, and his abstract *Berkeley* paintings, all created in the same year. As fellow artist Manuel Neri recalled, Diebenkorn's embrace of the representational sent shockwaves through the establishment: "God damn it, it was pretty strong stuff. It was a type of painting we hadn't seen on the West Coast before. Diebenkorn had a wildness... Those were urgent times, wild times. He brought us a new language to talk in" (Manuel Neri, quoted in Gerald Nordland, *Richard Diebenkorn*, New York, 2001, p. 63).

Paul Cézanne, Mount Sainte-Victoire, above the Tholonet Road, circa 1897. Hermitage, St. Petersburg, Russia

“One of the most interesting polarities in art is between representation, at one end of the stick, and abstraction, at the other end, and I’ve found myself all over that stick.”

Richard Diebenkorn

Driveway speaks to the central theme of the natural landscape in Diebenkorn’s oeuvre, a motif that began to serve as inspiration and point of departure for both figurative and abstract works starting in the early 1950s—culminating notably in his *Ocean Park* series from 1967–1988. The compressed spatial organization in the present work evidences the breakthrough Diebenkorn had in 1951 when traveling between Albuquerque and San Francisco in a low-flying propeller plane: “the aerial view showed me a rich variety of ways of treating a flat plane—like flattened mud or paint. Forms operating in shallow depth reveal a huge range of possibilities for the painter” (Richard Diebenkorn, quoted in Timothy Anglin Burgard, “The Nature of Abstraction”, *Richard Diebenkorn: The Berkeley Years*, exh. cat., Fine Arts Museums of San Francisco, San Francisco, 2013, p. 43). Compressing the three-dimensionality of the Bay Area landscape into the two-dimensional picture plane with *Driveway,* Diebenkorn skillfully achieves a spatial ambiguity that balances between abstraction and representation: the sharp tonal contrasts and dynamic diagonals evoke a semblance of perspective, while the jigsaw-like pattern of interlocking fields of color bring our attention back to the materiality of the two-dimensional canvas. At the same time as the chromatic brilliance points to the lasting influence of Henri Matisse’s practice, this collapse of foreground and background more specifically speaks to the legacy of Paul Cézanne on Diebenkorn’s landscapes. Just as Cézanne had distilled his beloved Provencal landscape into essential forms shapes, Diebenkorn takes the lush Bay Area as a point of departure.

As such, *Driveway* perfectly demonstrates how Diebenkorn’s embrace of the figurative enabled him to more fully liberate form and color. As he explained, “I can remember that when I stopped abstract painting and started figure painting it was as though a kind of constraint came in that was welcomed because I had felt that in the last of the abstract paintings around ’55, it was almost as though I could do too much, too easily. There was nothing hard to come up against. And suddenly the figure painting furnished a lot of this“(Richard Diebenkorn, quoted in Timothy Anglin Burgard, “The Nature of Abstraction”, *Richard Diebenkorn: The Berkeley Years*, exh. cat., Fine Arts Museums of San Francisco, San Francisco, 2013, p. 36). Epitomizing Cézanne’s famous dictum “painting from nature is not copying the object; it is realizing one’s sensations”, *Driveway* is a remarkable example of Diebenkorn’s celebrated ability of capturing his surroundings without representing them literally (Paul Cézanne, quoted in Robert Hughes, *The Shock of the New*, New York, 2013, p. 71).

Neither fully figurative nor fully abstract, *Driveway* exemplifies the oscillation between abstraction and representation so characteristic of Diebenkorn’s mature practice. Simultaneously anticipating Diebenkorn’s figurative masterpieces and the reduced landscape geometries of the famed *Ocean Park* series, the present work beautifully ties together the key tenets of Diebenkorn’s influential artistic practice. As such, *Driveway* encapsulates how, in Diebenkorn’s own words, “all paintings start out of a mood, out of a relationship with things or people, out of a complete visual impression… A forceful quality in art, truly representative of our modern situation, will rise above the labels of abstraction and realism…a painter is bound to reflect himself and his times” (Richard Diebenkorn, quoted in Timothy Anglin Burgard, “The Nature of Abstraction”, *Richard Diebenkorn: The Berkeley Years*, exh. cat., Fine Arts Museums of San Francisco, San Francisco, 2013, p. 36).

The Modern Form: Property from the Collection of Betty and Stanley Sheinbaum

○◆ 4. Robert Motherwell 1915-1991

A Sculptor's Picture, with Blue
signed and dated "Robert Motherwell 1958" on the reverse; further titled twice and dated ""A SCULPTOR'S PICTURE, WITH BLUE" 1958" on the stretcher. oil on canvas. 70¼ x 76¼ in. (178.4 x 193.7 cm.). Painted in 1958.

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

Provenance
Sidney Janis Gallery, New York
Acquired from the above by the family of the present owner in 1959

Exhibited
New York, Sidney Janis Gallery, *Robert Motherwell*, March 9 – April 4, 1959, no. 1 (illustrated on exhibition poster)
Pasadena Art Museum, *Robert Motherwell: A Retrospective Exhibition*, February 18 – March 11, 1962, no. 24 (erroneously titled *Sculptor's Eulogy*)
Pasadena Art Museum, November 20, 1963 - July 3, 1964 (on loan)
Los Angeles County Museum of Art, *New York School, The First Generation: Paintings of the 1940s and 1950s*, June 16 – August 1, 1965, no. 70, p. 226 (illustrated, p. 104)
San Francisco Museum of Art, *Santa Barbara Collects*, July 11 – August 30, 1970, no. 30
Washington, D.C., Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, *The Fifties: Aspects of Painting in New York*, May 22 – September 21, 1980, no. 55, p. 98 (illustrated)

Literature
Stuart Preston, "The Many Faces of Painting and Sculpture," *New York Times*, March 15, 1959, p. 18
Helen De Mott, "In the Galleries," *Arts Magazine 33*, no. 7, April 1959, p. 53 (illustrated)
Jerrold Lanes, "Reflections on Post-Cubist Painting," *Arts Magazine 33*, no. 8, May 1959, p. 28
"The Motherwell Show," Letter to the Editor, *Arts Magazine 33*, no. 8, May 1959, p. 8
Barbara Lenox, "Art & Architecture on Display," *Los Angeles Times*, February 21, 1960, p. 16 (installation view illustrated)
Max Kozloff, "An Interview with Robert Motherwell: 'How I Admire My Colleagues!,'" *Artforum 4*, no. 1, September 1965, p. 33 (illustrated)
Frank O'Hara, *Robert Motherwell*, New York, 1965, p. 81 (Sidney Janis exhibition poster, illustrated)
Hjorvardur Harvard Arnason, *Robert Motherwell*, New York, 1977, no. 25, p. 49 (Sidney Janis installation view illustrated, p. 51)
"Smithsonian Highlights," *Smithsonian*, May 1980, p. 172 (illustrated)
Hjorvardur Harvard Arnason, *Robert Motherwell*, New York, 1982, no. 42, pp. 49-50 (illustrated)
Jack Flam, Katy Rogers and Tim Clifford, eds., *Robert Motherwell Paintings and Collages: A Catalogue Raisonné, 1994-1991*, vol. 2, New Haven, 2012, no. P173, pp. 109-110 (illustrated)

Robert Motherwell and Helen Frankenthaler at their wedding lunch, April 6, 1958.
Photograph by Hans Namuth courtesy Center for Creative Photography, University of Arizona © 1991 Hans Namuth Estate

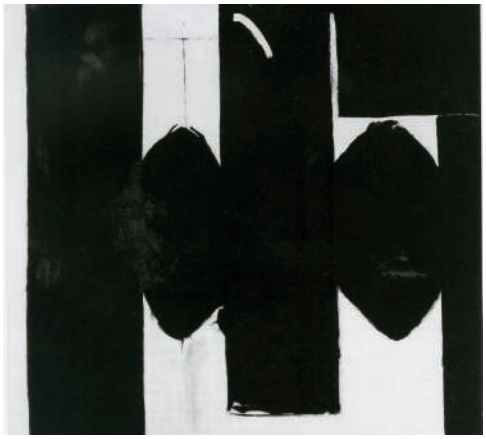
Robert Motherwell's *A Sculptor's Picture, With Blue*, named after his good friend David Smith, is an absolute *tour-de-force* from one of the most pivotal years in the Abstract Expressionist's personal life and career. The monumental painting was created in New York in the spring of 1958 around the time of Motherwell's nuptials to Helen Frankenthaler. Imbued with the sense of figuration so characteristic for Motherwell's abstract compositions, this powerful work visualizes the couple's union with the two black amorphous forms ecstatically merging through the force of splattering brushstrokes. The luminous swathes of blue in the present work in many ways points to Motherwell's anticipation of the honeymoon in Europe that he would take with Frankenthaler later that summer in its evocation of the light and sea of the Mediterranean landscape. He would return to this theme in later years, referencing it in such works as *Summertime in Italy No. 8,* 1960. *A Sculptor's Picture, With Blue* represents the culmination of a discrete group of three paintings completed during the joyous period in spring of 1958. As the only work to remain in private hands, its companions now reside in prestigious permanent collections: *Afternoon in Barcelona*, Whitney Museum of American Art, New York and *The Wedding*, Hirschhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. Unseen to the public for more than three decades, the work was acquired by Betty Sheinbaum directly from the artist's 1959 solo exhibition at the Sidney Janis Gallery in New York. Remaining in her collection since, Betty loaned the work to major exhibitions at the Pasadena Art Museum, Los Angeles County Museum of Art, San Francisco Museum of Art and the Hirschhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

Situated at a crucial turning point in Motherwell's over five-decade long career, *A Sculptor's Picture, With Blue* is testament to the renewed *joie-de-vivre*, productivity

and innovation that Motherwell's deepening relationship to Helen Frankenthaler ushered in after years of sporadic artistic production and personal struggles. The romantic relationship began in 1957, shortly after Motherwell separated from his second wife Betty Little. Though Frankenthaler was fourteen years his junior, she was already a distinguished painter in her own right, and her confident and energetic presence revitalized him after a period of self-doubt and hopelessness; she notably encouraged him to avoid drinking heavily and to focus on painting again—often sleeping in his New York studio while he worked.

Demonstrating a departure from Motherwell's earlier style, *A Sculptor's Picture, With Blue* beautifully articulates the unprecedented spontaneity and freedom with which Motherwell began producing new work in 1958. While presenting a continuation of his seminal series *Elegies to the Spanish Republic* from the past decade and building on the composition of *Jour La Maison, Nuit La Rue,* 1957-1958, this painting is one of the first works that saw him embrace brighter color hues and looser gestural brushstrokes that cover the canvas with thinned veils of oil paint. As Lucy Lippard observed, "there is no doubt that Motherwell has sharpened his color sense, or at least released it, since his marriage, and

Robert Motherwell, Helen Frankenthaler, and David Smith at Bolton Landing, circa 1962



Robert Motherwell, *Elegy to the Spanish Republic No. 55*, 1955–60.
The Cleveland Museum of Art, Artwork © Dedalus Foundation, Inc/ Licensed by VAGA, New York, NY

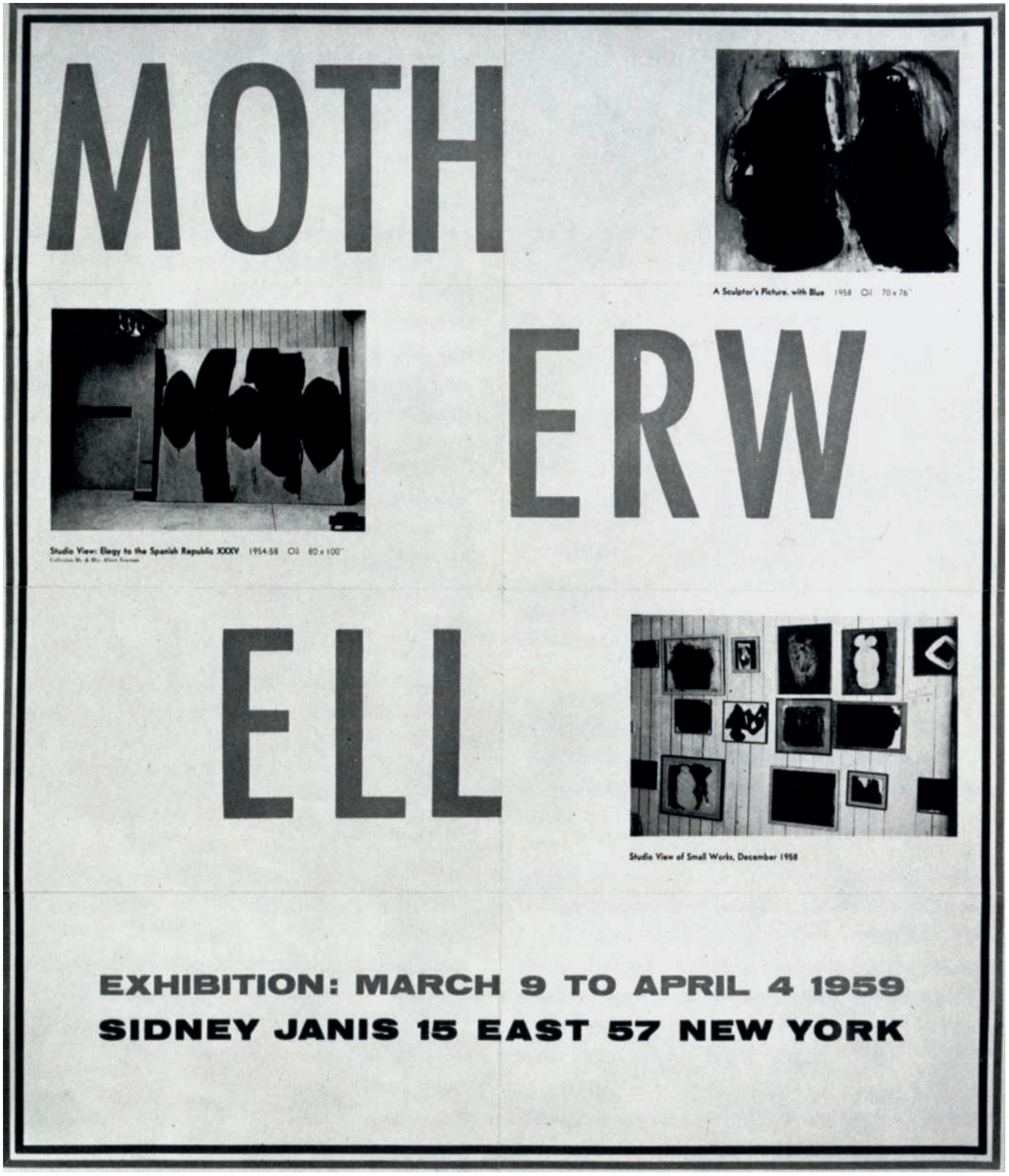
the openness of his new work may be due either to constant exposure to Frankenthaler's painting or to an increased sense of personal well-being" (Lucy Lippard, "New York Letter: Miró and Motherwell", *Art International 9*, no. 9-10, December 20, 1965, p. 35). Working from his East 94th Street studio, Motherwell began to embrace a more spontaneous and fluid way of working that speaks to Frankenthaler's influence. The dynamic process of creation is beautifully articulated in *A Sculptor's Picture, With Blue*: the rivulets of the thinned pale blue oil paint that run across the underlying composition evidence Motherwell's practice of rotating the canvas, while the black paint splatters function as traces of the expressive, muscular strength with which Motherwell has distilled his inner vision.

This mixture of instinctive free association and willfulness that characterized his pictorial idiom also played into Motherwell's act of naming the present work. A salient example of how he typically titled his works as an extension of the painting process itself, the painting was baptized as *A Sculptor's Picture, With Blue* because, by Motherwell's own account, the great Abstract Expressionist sculptor David Smith loved it so. Smith, who had been friends with both Motherwell and Frankenthaler prior to their relationship, became a regular visitor

at the couple's New York residence starting in April 1958 and it was here that he expressed his great admiration for the painting. As Motherwell fondly recalled his friendship to Smith, "I enjoyed his companionship more completely than any artist I have ever known; he was literally a member of my family. I have had many close friends among New York artists over the years, but…only David Smith's openness was matched to my own instincts" (Robert Motherwell, 1971, in *The Writings of Robert Motherwell*, Berkeley, 2007, p. 282). The fact that *A Sculptor's Picture, With Blue* combines the explosive energy of American abstraction with two powerful forms that have a sculptural presence must have appealed to Smith, and illustrates a fascinating link between the black forms that are central to Motherwell's most important work from this period such as the *Elegy* series, and the influence of sculpture, through Motherwell's friendship with David Smith.

Not only does *A Sculptor's Picture, With Blue* offer us a unique snapshot of this remarkable moment in time within the history of Abstract Expressionism, it moreover represents the beginning of Motherwell's mature practice. In its extreme departure from Motherwell's earlier style, *Sculptor's Picture, With Blue* set the stage for Motherwell's artistic breakthrough immediately thereafter in France in the summer of 1958 that resulted in his famed *Iberia* series and a powerful resurgence of his *Spanish Elegies* series. The singular significance of *A Sculptor's Picture, With Blue* within this larger body of work from 1958 becomes apparent in its enthusiastic critical reception upon its debut at Motherwell's landmark exhibition at the Sidney Janis Gallery, New York, in 1959. Of all the works on view, the present work was notably celebrated in over four art reviews as the highlight of the exhibition. *The New York Times* critic Stuart Preston wrote: "'A Sculptor's Picture, with Blue', is a beauty. Two solid sensuously rounded black shapes, wrapped in mystery and no longer lumpish and inert, float on a cloud of light-color. Their sense of movement and their weightlessness give this picture a monumental buoyancy" (Stuart Preston, "The Many Faces of Painting and Sculpture", *New York Times*, March 15, 1959, p. 18).

Installation view of Motherwell's exhibition at the Sidney Janis Gallery, New York, March–April 1959 (present lot illustrated).
Image Peter Juley & Son, NY, Artwork © Dedalus Foundation, Inc/Licensed by VAGA, New York, NY



Poster for Robert Motherwell exhibition at Sidney Janis Gallery (present lot illustrated), 1959.

“‘A Sculptor’s Picture, with Blue’, is a beauty. Two solid sensuously rounded black shapes, wrapped in mystery and no longer lumpish and inert, float on a cloud of light-color. Their sense of movement and their weightlessness give this picture a monumental buoyancy.”

Stuart Preston, “The Many Faces of Painting and Sculpture”, *The New York Times*, March 15, 1959, p. 18

“I think that one’s art is one’s effort to wed oneself to the universe, to unify oneself through union“, Motherwell had explained in 1951, “The need is for felt experience— intense, immediate, direct, subtle, unified, warm, vivid, rhythmic” (Robert Motherwell,”What Abstract Art Means to Me”, *The Museum of Modern Art Bulletin*, Spring 1951, in *Robert Motherwell*, exh. cat., the Museum of Modern Art, New York, 1965, p. 45). Created some seven years after that artistic statement, *A Sculptor’s Picture, With Blue* represents the ultimate embodiment of Motherwell’s pursuit of expressing his lived—and importantly felt—within his art. A jubilant celebration of life, *A Sculptor’s Picture, With Blue* powerfully ushered in what would become Motherwell’s most celebrated period painting, as Hjorvardur Harvard Arnason put forward, “with an energy and variety of creative imagination unmatched in any previous period of his career” (Hjorvardur Harvard Arnason, *Robert Motherwell*, New York, 1982, p. 50).

"You have got to be able to picture side by side everything Matisse and I were doing at that time. No one has ever looked at Matisse's painting more carefully than I; and no one has looked at mine more carefully than he."

Pablo Picasso

Anne Marie and Julian J. Aberbach

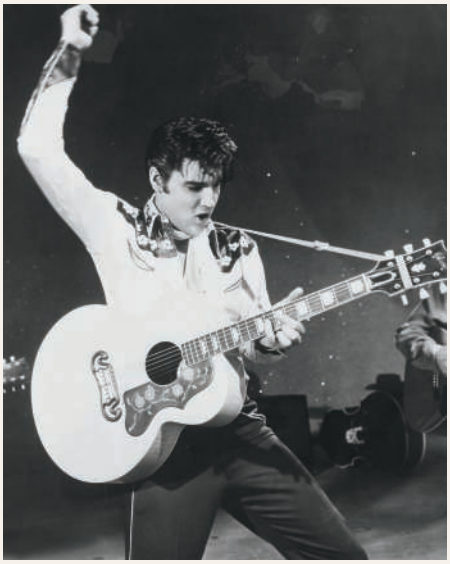
Anne Marie and Julian J. Aberbach celebrating Julian's birthday in the 1990s

Best known as Elvis Presley's music publisher, Julian J. Aberbach and his wife Anne Marie amassed a remarkable collection of modern art. Their discerning taste is evident in the group of four works on paper by Henri Matisse and Pablo Picasso, each of whose depictions of sleeping women are a tribute to the artists' legendary rivalry and friendship that would change the course of art history forever.

As the founder of the music publishing business Hill and Range, Julian J. Aberbach together with his brother Joachim, or Jean, helped propel stars ranging from Elvis Presley, Johnny Cash and Edith Piaf to international fame—publishing timeless hits as varied as "Frosty the Snowman", "I Walk the Line" and "Love me Tender".

Their unwavering dedication to supporting musicians was perhaps matched only by their shared interest in modern and post-war art, each accumulating significant collections and developing close relationships with several of the artists whose works they collected, including Henry Moore and Fernando Botero. Either jointly or individually, the Aberbach brothers donated works ranging from Francis Bacon to Fernando Botero, from Ellsworth Kelly to Willem de Kooning, and from Henri Rousseau to Georges Roualt to a wide-ranging number of institutions including the Metropolitan Museum of Art, New York, the Berkeley Art Museum, the Hood Museum at Dartmouth College and the Rose Art Museum at Brandeis University.

Julian and Jean were the sons of a successful Jewish jeweller in Vienna, who instilled in them a strong entrepreneurial spirit. Having made their first modest fortune together selling bed linens, Jean soon moved to Berlin and by chance found employment working in the music industry for Will Meisel. As political tensions rose in the early 1930s with the rise of the Nazi Party, Jean eventually moved from Berlin to Paris. Julian joined him there in 1932 and also entered the music publishing business, carving out a niche by securing royalties for movie screenwriters. Jean soon joined this enterprise, which they successfully sold in 1936. Both brothers subsequently worked as agents for the legendary French music publisher Francis Salabert—Julian in Paris and Jean in the United States. In later years, it was a source of particular pride for Julian to be made a Chevalier of the Légion d'Honneur in France for his contributions to French culture, which had their beginnings in the 1930s but would continue through his work with legends including Edith Piaf in later years.



Elvis Presley in *Loving You*. Image © John Springer Collection/CORBIS/Corbis via Getty Images

Lieutenant Julian J. Aberbach

Julian had crucially registered for immigration at the American consulate during this period, a prescient move. Indeed, with Hitler's annexation of Austria in 1937, Julian's parents were increasingly aware of their precarious situation in Vienna. Trying to bring them to the United States, the brothers bought them tickets for the ill-fated *St Louis*—a ship filled with Jewish refugees that travelled from Hamburg to Havana, but which was then refused permission to dock and ultimately returned to Europe. As memorialized in the book and the movie *The Voyage of the Damned*, this became a *cause célèbre* as more than a quarter of passengers would later die during the Holocaust. Julian, who at the time had been in the United States, returned to France to meet his parents in order to bring them to safety. In doing so, Julian himself only narrowly escaped paying the ultimate price for returning to France: he was processed at the notorious Drancy assembly point from which many Jewish prisoners were sent to concentration camps, and often their

Masterpieces from the Aberbach Family collections Gifted to major institutions

Paul Delvaux, *The Ancient City*, 1941. The Metropolitan Museum of Art, New York, gift of Julian J. Aberbach, Artwork © 2017 Paul Delvaux/Artists Rights Society (ARS), New York/SABAM, Brussels

deaths. Julian had the foresight to take a fever jab beforehand—vomiting on the German doctor inspecting him saved his life, as he was deemed too ill to be of use and was turned away. He soon made his way to Spain, and thence to America.

Julian served as an officer in the US military during the Second World War, first helping to command the Free French forces in Fort Benning, Georgia and was later selected for intelligence work, from which he was discharged in 1944 after several years of service due to an injury. It was during his service in the South that he developed an ear for country music, while also seeing its business potential. By this time, his brother Jean was working for the music publisher and songwriter Max Dreyfus. Through his brother's contacts, Julian founded Hill and Range in Los Angeles—achieving his breakthrough by signing swing musician Spade Cooley, whom he had seen performing at the Venice Pier Ballroom, and whose "Shame on You" became an instantaneous hit. Julian's precedent of setting up publishing companies and sharing ownership with the artists formed the basis for arrangements with such performers as Hank Snow, Eddie Arnold and even Johnny Cash.

Jean soon joined his brother at Hill and Range. They tended to work from New York and Los Angeles, often meeting in Chicago to discuss business. Their company was expanding internationally by the time Hank Snow pointed Aberbach towards a country-style singer with immense charisma—who didn't wear cowboy gear. It took time for Aberbach to sign Elvis Presley, but when he did, he also introduced him to "Colonel" Tom Parker, laying the groundwork for one of the 20th century's most legendary show business partnerships. Elvis' relationship with Julian and his family was without a doubt one of the cornerstones of his success; Julian and his brother continued to receive royalties for Elvis' hits for the rest of their lives.

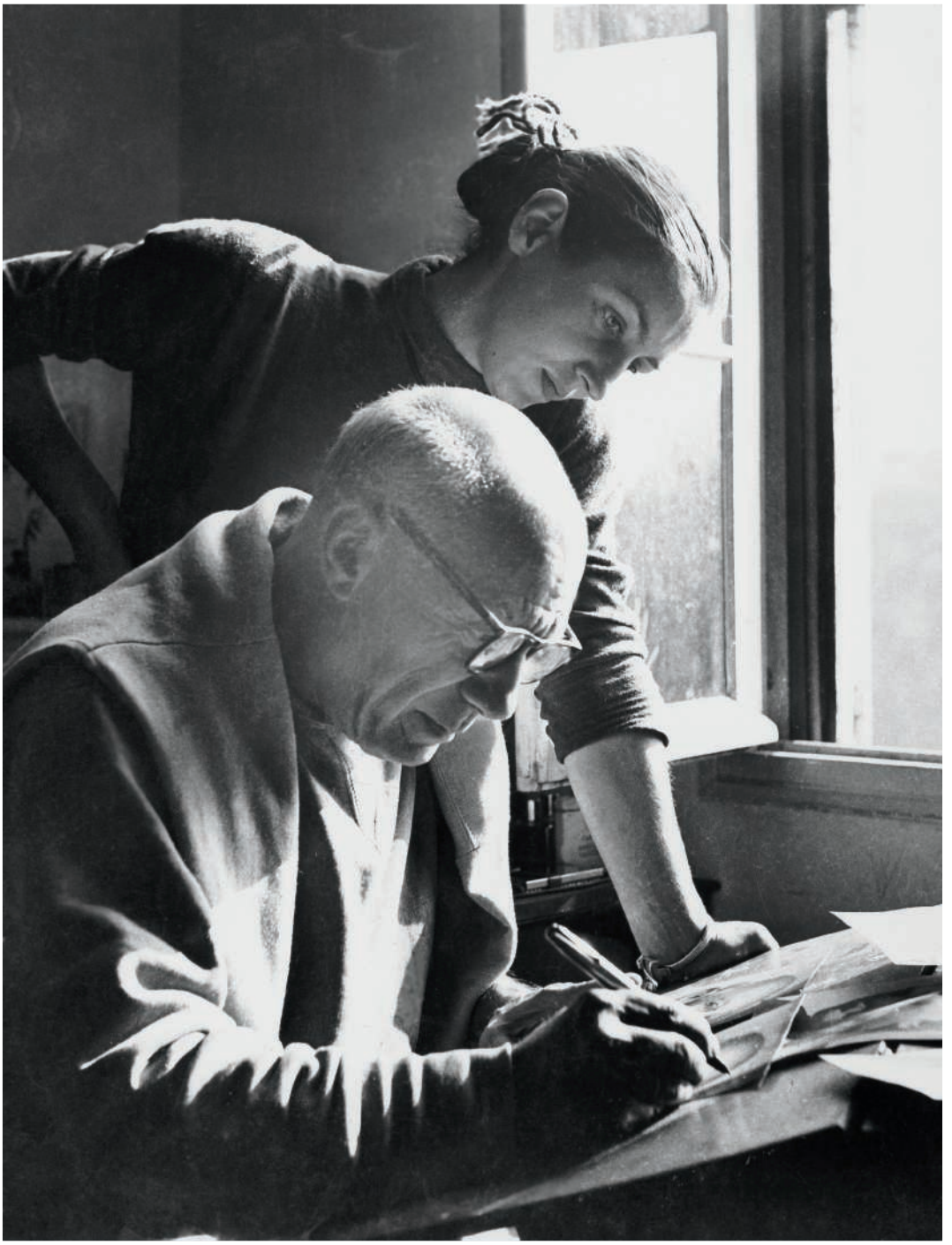
Ellsworth Kelly, *Green-White*, 1961. Hood Museum of Art, Dartmouth College, gift of Julian J. and Jean J. Aberbach, Artwork © 2017 Ellsworth Kelly

Willem de Kooning, *Untitled*, 1961. Rose Art Museum, Brandeis University, gift of Julian J. and Jean J. Aberbach, Artwork © 2017 The Willem de Kooning Foundation/Artists Rights Society (ARS), New York

Much of Julian's life was dictated by fortunate encounters. Perhaps the most important of these was when he asked a young woman by the name of Anne Marie for help choosing lottery numbers in a tabac in Paris, eventually attempting to ask her out for a meal. This was the beginning of a swift romance and a successful half-century-long marriage. As early as the 1950s, Julian and Annie Marie had begun to collect pictures by various artists, not least on his regular trips to Europe.

In later years, the Aberbach brothers' interest in art expanded enormously, and even saw them venturing into the dealers' sphere. Reflecting their incredible business acumen, the brothers had marked success with artists as varied as Friedensreich Hundertwasser, Fernando Botero and Henry Moore. Julian also assisted artists in other ways, be it hosting Botero at weekends in West Hampton or by lending Dario Morales a Paris studio. Meanwhile, the brothers' collections became formidable in their own rights, reflecting their discerning taste, as demonstrated by Julian's intimate group of drawings by Matisse and Picasso.

These formed part of an ever-changing group of works that Julian acquired over the years, having befriended art dealers such as Paul Rosenberg and Pierre Matisse. Julian retained a foot in Europe, even returning with his family to live in Paris for some years. His three children were raised in a cultured home, the walls lined with art, the house filled with language, a far cry from any showbiz lifestyle. While their daughter Belinda would give tours of the artworks on display to guests, eventually majoring in Art History at university, their sons—both of whom sadly died young—also showed the evidence of this cultural backdrop: one was a poet, the other an enthusiastic collector of Art Nouveau. Considering their household, filled with art and music, it is only apt that so many cultural institutions benefitted from the extensive philanthropy of Julian and Anne Marie Aberbach over the decades.



Pablo Picasso and Françoise Gilot, 1950.
Image Michel MAKO/Gamma-Rapho
via Getty Images

The Muses of Pablo Picasso and Henri Matisse

Henri Matisse and Lydia in his studio, 1945.
Image Time Life Pictures/Pix Inc./The LIFE Picture Collection/Getty Images

This remarkable group of drawings by Pablo Picasso and Henri Matisse from the Anne Marie and Julian J. Aberbach Collection pays tribute to the lifelong dialogue between two titans of modern art. Their legendary friendship and rivalry spurred each artist to new creative heights and changed the course of art history forever. Together, these works on paper are a testament to Picasso's and Matisse's inimitable draughtsmanship—each lyrical portrait imbued with the immediacy and intimacy that is unique to the act of drawing. It is within the tender portraits of, for example, Picasso's lover Françoise Gilot and Matisse's studio assistant Lydia Delektorskaya that we recognize the central role of the female figure as subject matter, confidante and muse in their ground-breaking oeuvres.

Property from the Estate of Mrs. Anne Marie Aberbach

5. Pablo Picasso 1881-1973

Portrait de femme endormie. III
dated "1 novembre 46" along the upper margin; further inscribed and dated "Antibes ~~1er novembre~~ 31 octobre 46 III" on the reverse. colored crayon on paper. 19¼ x 25¾ in. (48.9 x 65.4 cm.). Executed on October 31, 1946, this work is recorded in the inventory of the Succession Picasso under no. 4803 and is accompanied by a letter from the Picasso Authentification and a certificate of authenticity signed by Maya Widmaier-Picasso.

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

Provenance
Bernard Picasso
Millon & Robert, Paris, March 25, 1994, lot 54
Galerie Hervé Odermatt, Paris
Acquired from the above by the present owner in 1997

Portrait de femme endormie. III is an incredibly intimate and rare portrait by Pablo Picasso of his partner Françoise Gilot sleeping. Picasso, who seldom depicted Françoise asleep, has vividly conveyed the appearance of his lover through a mass of highly-finished red and blue lines. Repeated strands of blue and red hair sinuously meld together, while the gentle highlights of white give a sense of volume to her nose and cheeks. This sensual picture was dated the last day of October and it has been suggested that the work was perhaps drawn from life during the course of that night. A simple line drawing, *Z XIV 237*, drawn on a slightly smaller sheet that same night, appears to have served as the template for this work. Standing as a finished work in its own right, *Portrait de femme endormie. III* is distinct for the sheer brilliance of its electric blue and red color that contours Françoise's form and courses through the strands of hair and the subtle shading of her cheek. Virtually unseen to the public for two decades, the work is further distinguished by its formidable provenance, having been previously in the collection of Bernard Picasso.

Pablo Picasso, *Woman With Yellow Hair*, 1931. The Solomon R. Guggenheim Museum, New York, Image The Solomon R. Guggenheim Foundation/Art Resource, NY, Artwork © 2017 Estate of Pablo Picasso/Artists Rights Society (ARS), New York

Françoise Gilot, a young artist, was decades Picasso's junior. Françoise's love of art and independence fascinated Picasso, resulting in a complex relationship that revitalized and inspired him. As Roland Penrose explained, Picasso "had met [Françoise] through other painters in Paris. Her youth and vivacity, the chestnut colour of her luminous eyes, and her intelligent and authoritative approach, gave her a presence which was both Arcadian and very much of this earth. Another quality which attracted Picasso was her interest in painting, for which she already showed considerable talent" (Roland Penrose, *Picasso: His Life and Work*, New York & London, 1973, p. 368). Executed during Picasso's sojourn in Antibes, *Portrait de femme endormie. III* hints at the charmed world of the Mediterranean with which Picasso was once again falling in love. It also provides a general insight into his state of mind at this time. Not only was this a period of immense relief and celebration at the end of the Second World War, it was also the first time Picasso was living publicly with Françoise. There appeared to be few threats to his happiness. By the time that *Portrait de femme endormie. III* was created, the couple were notably also aware that they were expecting their first child, Claude.

With its subject matter, and the strong, flowing lines that arc and turn through the composition in a stained-glass-like manner, *Portrait de femme endormie. III* appears to directly reference Picasso's sensuous portraits of his lover Marie-Thérèse Walter from a decade and a half earlier. Picasso had kept his relationship with the younger Marie-Thérèse a secret from his wife and many of his friends, meaning that there was a sense of shelter and privacy in the portraits of her sleeping, such as in *Le repos*, 1932. Widely considered a lyrical pinnacle in Picasso's oeuvre, the portraits of Marie-Thérèse sleeping speak to a sense of release at no longer having to lead a double life, a characteristic shared by *Portrait de femme endormie. III*. Capturing a tender and incredibly intimate moment, this portrait of Françoise is a

testament to the way in which Picasso watched admiringly while his tired muse slept.

The period during which Picasso executed *Portrait de femme endormie. III* was a particularly fruitful one. Picasso and Françoise had gone to Antibes in the south of France earlier that year to visit art patron and collector Marie Cuttoli—initially staying in a Golfe-Juan hotel and later renting out the upper half of the house of Paul Fort. Jules César Romauld Dor de la Souchère, the enterprising director of the local museum Château Grimaldi, notably asked Picasso if he wished to avail himself of the cavernous spaces there. Picasso became intoxicated by this freedom, especially after the constraints imposed upon both supplies and freedoms during the recent Occupation. Filled with a passion for the Mediterranean, for Françoise and for these exciting new pastures, he plunged into a lyrical world of mythological creatures. Looking at Picasso's work during this time, his enthusiasm appears as a force of nature. During the course of time during which he had worked on *Portrait de femme endormie. III*, Picasso created an impressive array of drawings—mainly showing whimsical scenes of fauns, nymphs and centaurs. Picasso himself appears to have linked the composition of *Portrait de femme endormie. III* to this classical world, as he also drew an image of a faun sitting next to a sleeping nymph with undulating tresses of hair that recall those of Françoise as immortalized in the present work.

Pablo Picasso, *Portrait of Françoise*, 1947. National Picasso Museum, Paris, Image © RMN-Grand Palais (Musée national Picasso-Paris)/Droits réservé, Artwork © 2017 Estate of Pablo Picasso/Artists Rights Society (ARS), New York

Pablo Picasso and his wife Françoise Gilot, 1952. Image Robert Doisneau/Gamma-Rapho/Getty Images, Artwork © 2017 Estate of Pablo Picasso/Artists Rights Society (ARS), New York

Towards the end of 1946, this culminated in the masterpiece *La joie de vivre* that depicts a Françoise-like figure alongside a faun. This work remained in the collection of the Château Grimaldi, which later became the first museum dedicated to the artist's works and is now known as the Musée Picasso.

While Picasso had created a number of images of Françoise by the time he created this portrait, few show her thus: instead, she is often shown staring out of the picture plane with her hair flowing rhythmically from her head, or rendered as a plant with her hair transformed into petals. This latter motif of the *femme-fleur* was one of the most recognized images of Françoise—transforming her into an image of fecundity, of life, of potential. The flowing tresses in *Portrait de femme endormie. III* evoke the *femme-fleur*, a motif that had in part come about as a reaction to the compliments that Pablo Picasso had seen Henri Matisse pay to Françoise that year. In this work, the bold use of vivid color may have been a riposte to Matisse who, in this case, was all the more a threat to Picasso as he, not Picasso, had been Françoise's artistic idol. To win Françoise, Picasso had notably begun portraying her in the style of Matisse. Spurred by his rival's admiration for Françoise, Picasso painted his lover again and again—a possessive act that hinted at his passion for his lover and muse. With *Portrait de femme endormie. III*, this has resulted in one of the most ambitious and fullest portraits of Françoise known in Picasso's oeuvre.

Property from the Estate of Mrs. Anne Marie Aberbach

6. Pablo Picasso 1881-1973

Deux Nus
signed and dated "Picasso 20-5-20" lower right. gouache and pencil on paper.
25 x 18 in. (63.5 x 45.7 cm.). Executed on May 20, 1920, this work is accompanied by a photo-certificate of authenticity signed by Claude Picasso.

Estimate $800,000-1,200,000


Picasso
20-5-20

Provenance
Paul Rosenberg, Paris
Gottlieb Friedrich Reber, Lausanne
Galerie Rosengart, Lucerne
Saidenberg Gallery, New York
Acquired from the above by the present owner

Exhibited
New York, Saidenberg Gallery, *Homage to Picasso for His 90th Birthday, Exhibition for the Benefit of the American Cancer Society*, October 1971, no. 25, p. 37 (illustrated)
New York, The Pierpont Morgan Library, *New York Collects: Drawings and Watercolors, 1900-1950*, May 20 - August 29, 1999, no. 22, p. 75 (illustrated)

Literature
Waldemar George, *Picasso: Dessins*, Paris, 1926, pl. 14, n.p. (illustrated)
Jean Cassou, *Picasso*, New York, 1940, p. 10 (illustrated)
Christian Zervos, *Pablo Picasso, Oeuvre de 1900 à 1922*, vol. 4, Paris, 1951, no. 63, pl. 19 (medium erroneously catalogued, illustrated)
The Picasso Project, ed., *Picasso's Paintings, Watercolors, Drawings and Sculpture: Neoclassicism I, 1920-1921*, San Francisco, 1995, no. 20-222, p. 69 (medium erroneously catalogued, illustrated)

Portrait of Picasso in Pompei, 1917. National Picasso Museum, Paris, Image © RMN-Grand Palais (Musée national Picasso-Paris)/Michèle Bellot, Artwork ©ADAGP, Paris

In Pablo Picasso's *Deux nus*, created on 20 May 1920, two nude figures stand together, statuesque and poised. The outlines of the figures's bodies have been rendered with a pared-back, economic yet highly eloquent use of line, while their heads, necks, two hands and one arm have been painted in gouache—adding a textural richness to the drawing. Dating from the height of Picasso's involvement with the ballet, the women stand with the assurance of the dancers who so intrigued him—one of whom, Olga Khokhlova, he had married two years earlier. *Deux nus* also reveals the increasing interest in classical culture that had been whetted by Picasso's trip to Italy three years earlier.

It is a tribute to the quality and importance of this drawing that it was formerly in the collection of Dr. Gottlieb Friedrich Reber, one of the greatest patrons of Cubism who owned an impressive array of Picasso's works and would lend almost twenty paintings to the artist's first museum exhibition at the Kunsthaus Zürich in 1932. Pictures from Reber's collection now hang in public institutions such as the Metropolitan Museum of Art, New York, the Philadelphia Museum of Art and the Museo Nacional Reina Sofia, Madrid. Before Reber acquired *Deux nus*, it passed through the hands of the legendary Parisian art dealer Paul Rosenberg. It was only a few years before the picture was created that Picasso and Rosenberg had come to a formal agreement, with the dealer given first choice of the artist's works—a mark of distinction for *Deux nus*. Works such as the present one highlight the high regard which Picasso's extraordinary draughtsmanship was met. Indeed, it is telling that Picasso's first exhibition at Rosenberg's gallery in 1919, the year before *Deux nus* was executed, was notably dedicated entirely to non-Cubist drawings, gouaches and watercolors.

Deux nus dates from the apogee of Picasso's collaboration with the ballet—it was only five days earlier, on 15 May, that Sergei Diaghilev's legendary company, the Ballets Russes, had had their opening night of

Pulcinella at the Paris Opéra. *Pulcinella* itself had its origins in the culture of the *Commedia dell'Arte*, the comical and theatrical art form that had intrigued Picasso, Massine and Diaghilev when they were visiting Naples with the ballet in 1917. Scored by Igor Stravinsky and choreographed by Léonide Massine, the ballet had notably featured set design and costumes created by Picasso himself. The connection between *Deux nus* and the ballet is formally emphasized by the alterations to the leg positions of the two figures, with Picasso's visible *pentimenti* implying that they had formerly been in a uniform pose. The oval at their feet may have been a choreographic marking on the ground.

Deux nus speaks to a period of incredibly fertile creativity for Picasso. Indeed, even during the course of the 20 May, when *Deux nus* was executed, he drew another work, *Trois femmes nues*, now in the Museo Picasso, Malaga. The theme of the female nude, especially shown in a small group, was one that would repeatedly preoccupy Picasso—as a subject, it had been at the heart of many of the pictures from his earlier Gosol period, laying the foundations of Cubism. In his pictures from May 1920, the women are ambiguous figures: they resembled both the dancers with whom Picasso was surrounded, and also prefigured the bathers he would see when he went on his first holiday to Saint-Juan-les-Pins soon afterwards. They also resemble timeless nymphs and goddesses, a classical currency emphasized by the oval upon which the figures stand. While alluding to choreographic markings, the oval form also doubles as a base or pedestal that emphasize the sculptural characteristics of the women. Indeed, the incredible modeling of the heads reveals Picasso's fascination with sculpture that had been piqued by the antiquities from the Farnese collection he had seen in Naples in 1917 and which would emerge in the sculptural works he would create a decade later. The classical overtones of *Deux nus*—as well as any potential Sapphic dimension to the composition—are underscored in a playful way by the ghostly traces of an erased Cupid that is faintly visible between the figures.

Pablo Picasso, *Deux baigneuses assises*, 1920. Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany, Image bpk Bildagentur/(Walter Klein)/Art Resource, New York, Artwork © 2017 Estate of Pablo Picasso/Artists Rights Society (ARS), New York

Throughout 1920, starting in April and leading on through to the autumn and winter months, images of two stylized women together would recur within Picasso's oeuvre—as epitomized in the monumental painting *Deux baigneuses assises* that now resides in the Kunstsammlung Nordrhein-Westfalen, Düsseldorf. This motif served Picasso as an arena to explore a new means of representation. Whereas works such as *Deux baigneuses assises* often featured gigantism—echoed in the present drawing in the figures' hands –*Deux nus* explores a wider range of proportional effects. Picasso's experimentation is particularly discernible in the women's elegantly-tapered necks and head, emphasized within the composition with delicate areas of gouache. Picasso's sculptural modeling thereby creates a lyrical contrast to the pared-back use of line within the rest of the composition. The way in which these two styles complement each other reveal the renewed interest in form that Picasso was exploring as he transcended Cubism—with line as its foundation.

Picasso's own emphasis on the line was evident in a number of stylistically-similar drawings from this period, even when tackling very different subject matters as in the portrait of Igor Stravinsky, Musée Picasso, Paris, that was created only four days after *Deux nus*. It is widely acknowledged that Jean-Auguste-Dominique Ingres served as an inspiration during this period, a conclusion that appears logical when appreciating the crisp lines and light in the present work. Essentially, as noted scholar Robert Fry observed, Picasso's late work aims to achieve "plastic balance within a strictly limited space" (Robert Fry, quoted in John Richardson, *A Life of Picasso: The Triumphant Years 1917*-1932, London, 2007, p. 168). It is that notion of "plastic balance" that is embodied by such masterpieces as *Deux baigneuses assises* and also by drawings such as the present one.

In many ways, Picasso explores the subject matter of the nude as a pretext for his formal experimentations. Six years after this work was created, Waldemar George described Picasso as "the only living artist who has treated the nude as a pure formal theme . . . he has exploited the female anatomy with a disinterested constructive aim that has nothing to do with any idea of representation" (Waldemar George, quoted in *Picasso's Drawings 1890-1921: Reinventing Tradition*, exh. cat., The Frick Collection, New York, 2011, p. 49). Picasso's aims during this period were not so much part of the *rappel à l'ordre,* which saw a new classicism emerge in artistic circles in the wake of the turmoil of the First World War. Instead, this was a logical extension of the same artistic enquiries that underpinned the Cubism that had previously dominated his output, and which retained an important presence in his pictures during even this period.

Property from the Estate of Mrs. Anne Marie Aberbach

7. Henri Matisse 1869-1954

Jeune fille dormant à la blouse roumaine
signed and dated "Henri Matisse 20 déc, 39" lower left. charcoal on paper. 14½ x 18¼ in. (36.8 x 46.4 cm.). Executed in 1939, this work is accompanied by a certificate of authenticity signed by Marguerite Duthuit.

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


Henri Matisse 20 déc. 39

Provenance
Fernand C. Graindorge, Liège
Galerie Beyeler, Basel
Acquired from the above by the present owner on October 1, 1980

Exhibited
Kunsthalle Basel, *Collection Fernand Graindorge*, August 28 - October 3, 1954, no. 85
Brussels, Palais des Beaux-Arts, *Le Dessin Français de Toulouse-Lautrec à Chagall*, March 3 - April 22, 1956, no. 138
Hamburg Kunsthalle, *Französische Zeichnungen des XX Jahrhunderts*, September 3 - November 15, 1959, no. 202, pl. 20 (illustrated)
Kassel, *Documenta III*, June 27 – October 5, 1964, no. 2, p. 148 (illustrated)
Lyngby Radhus, *Tegninger, Akvareller, Collager zu Fernand C. Graindorge Samling*, October 30 - November 28, 1965, no. 23
St. Paul de Vence, Fondation Maeght, *A la rencontre de Matisse*, July - September, 1969, no. 40, n.p. (illustrated)
Paris, Centre National d'Art et de Culture Georges Pompidou, Musée National d'Art Moderne; Brussels, Palais des Beaux-Arts, *Henri Matisse, Dessins et Sculptures*, May 29 - October 26, 1975, no. 111, pp. 149, 151 (illustrated)
Basel, Galerie Beyeler, *Matisse, huiles, gouaches, découpées, dessins, sculptures*, June - September, 1980, no. 26 (illustrated)
London, Hayward Gallery; New York, The Museum of Modern Art, *The Drawings of Henri Matisse*, October 4, 1984 - May 14, 1985, no. 95, pp. 273-274 (illustrated, p. 206)

An engaging image of lyrical calm and beauty, Henri Matisse's *Jeune fille dormant à la blouse roumaine* dates from 20 December 1939. The theme of the sleeping woman was one that preoccupied Matisse throughout his career, resulting in some of his most iconic paintings; that preoccupation is evidenced in this drawing, as the artist has sought to create a perfect image of rest. Against the light sheet, some areas show the corrections and changes that Matisse has wrought to the composition during its creation, especially where he has shifted the hand subtly to a more horizontal position, all the better to invoke his slumbering muse. As the title suggests, the woman is wearing a Romanian blouse with embroidered sleeves that appeared in a number of Matisse's works. Here, it serves as a pretext for rhythmic undulations adorning the sleeper's arm. These in turn thrust the face, which is delineated with an assured economy of means, into relief while large swathes of skin are conveyed through the luminosity of the sheet itself. It is a tribute to the importance of this drawing that it was formerly in the collection of Fernand Graindorge, one of the most important Belgian collectors of modern art who bequeathed swathes of masterpieces

***The Drawings of Henry Matisse*, 1985, The Museum of Modern Art (present lot illustrated).**
Image Art Resource, NY, Artwork © 2017 Succession H. Matisse/Artists Rights Society (ARS), New York

by a number of artists to the Musée de l'Art Wallon in Liège and was subsequently ennobled for his immense philanthropy. It was as part of Graindorge's collection that *Jeune fille dormant à la blouse roumaine* was notably exhibited at the Kunsthalle in Basel in 1954 shortly before Matisse's death. It was subsequently exhibited in some of the most important Matisse exhibitions, including the Centre Georges Pompidou, Paris, retrospective in 1975 and the landmark drawing retrospective at The Hayward Gallery, London, and The Museum of Modern Art, New York, in 1984 –1985.

The sleeping woman in *Jeune fille dormant à la blouse roumaine* appears to resemble Matisse's studio assistant, secretary and muse Lydia Delektorskaya, one of the few people in the artist's immediate universe when he executed the present drawing in late 1939. Matisse's wife Amélie had separated from him by this time, amongst other reasons because of his increasing dependence on Lydia. While Lydia had initially left the household, partly as a result of the tumult that her presence had caused, she was later reunited with Matisse. By the time he created *Jeune fille dormant à la blouse roumaine*, Matisse and Lydia had returned to Nice, a city that was increasingly abandoned due to the threat of an Italian invasion with the start of World War II in September of that year. At the time, Matisse was one of the only residents of the Hôtel Régina, the *grande dame* hotel that had been built largely to accommodate Queen Victoria and her retinue but had since then been divided into apartments. Despite the continued tensions with his family, the sense of restored balance in his studio arrangements percolated into works from this time such as this drawing.

Jeune fille dormant à la blouse roumaine relates to the inspirational inception of Matisse's 1940 masterpiece *Le rêve*, a work that remained in his personal collection for a long time and which he revered so much that when he was about to undergo an operation, he considered

Henri Matisse, *Le rêve*, 1935. Musée National d'Art Moderne, Centre Georges Pompidou, Paris, Image © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais/Adam Rzepka, Artwork © 2017 Succession H. Matisse/Artists Rights Society (ARS), New York

bequeathing it to Paris. That painting was completed towards the end of 1940, the culmination of a long artistic journey in which *Jeune fille dormant à la blouse roumaine* was one of the first exciting steps. The vivid sense of restfulness emanating from the work cuts to the heart of the world of sensuous illusion that Matisse conjured in his pictures. For, as well as putting forth a brief, intimate moment captured for posterity, this also served as a stepping stone within a sustained, almost single-minded artistic exercise. "It was a big adventure," Matisse would write to his son Pierre after the completion of *Le rêve*, "All my paintings are adventures, which is what makes them interesting. As I never let them out till they are finished and successful, I am the only one who has lived through the risks. When I began it, months ago, *The Dream* was a very realistic picture, with a beautiful dark young woman asleep on my marble table among some fruits" (Henri Matisse, quoted in John Russell, *Matisse: Father & Son*, New York, 1999, p. 195).

By its end, *Le rêve* had travelled a long way and become a vertical composition with a rigorous abstraction whose style has been compared to Pablo Picasso's depictions of Marie-Thérèse Walter in the early 1930s.While the contours and shading are reduced to a bare minimum as the girl faces in the opposite direction, photographs of an early state of *Le rêve* reveal that the inception was, as Matisse himself had explained, more realistic and stylistically in tune with *Jeune fille dormant à la blouse roumaine*. In this sense, the present drawing relates more closely to the 1940 *Nature morte à la dormeuse,* now in the National Gallery of Art, Washington, D.C. Meanwhile, in terms of its composition and even orientation, *Jeune fille dormant à la blouse roumaine* recalls Matisse's earlier painting of 1935, also entitled *Le rêve*, in the Centre Georges Pompidou, Musée National d'Art Moderne, Paris. In that work, Matisse had shown his model and secretary Lydia Delektorskaya lying naked, her head resting on her crossed arms. Drawings relating to that earlier work bare a strong similarity to *Jeune fille dormant à la blouse roumaine*, for instance the 1935 study also held in the Centre Georges Pompidou, Paris.

Henri Matisse, *Le rêve*, 1940. Private Collection, Image Photo Scala, Florence, Artwork © 2017 Succession H. Matisse/Artists Rights Society (ARS), New York

Writing of *Le rêve* on its completion, Matisse would tell his son, "I won't say that this painting made me forget everything else, but at least it brought me some relief" (Henri Matisse, quoted in John Russell, *Matisse: Father & Son*, New York, 1999, p. 195). This was a reference both to the turbulent events in his own family and the political climate in France as a whole. It was against the backdrop of conflict, worry and hardship in the early stages of World War II that poetic works such as *Jeune fille dormant à la blouse roumaine* were created. When Matisse returned to Nice towards the end of 1939, he found reminders of the war ever-present, with even the hotel having become an impromptu garrison. Matisse's decision to remain in France was notably a concerted one. As he explained to his son, "When I was at the frontier and saw the endless march of those escaping I did not feel the slightest inclination to leave. Yet I had a passport with a visa in my pocket for Brazil. I was to leave on June 8th via Modane and Genoa, to stay a month in Rio de Janeiro. When I saw everything in such a mess I had them reimburse my ticket. It seemed to me as if I would be deserting. If everyone who has any value leaves France, what remains of France?" (Henri Matisse, letter to Pierre, 1 September 1940, quoted in Alfred H. Barr, Jr., *Matisse: His Art and His Public*, New York, 1951, p. 256).

The decision to stay in France was a bold choice—one echoed by his friend and rival Picasso, who remained ensconced in Paris. While Picasso's pictures often channeled the atmosphere of those dark days, Matisse fought to vanquish it, creating masterworks such as *Le rêve* and *Jeune fille dormant à la blouse roumaine*. He became a beacon of hope and quiet resistance, as the poet Louis Aragon would declare: "In those days, people will say, they did at least have Matisse, in France... At the darkest point in our night, they will say, he made those luminous drawings" (Louis Aragon, *Henri Matisse: A Novel*, vol. 1, trans. J. Stewart, London, 1971, pp. 143-144).

Henri Matisse, Still Life With Sleeping Woman, 1940. The National Gallery of Art, Washington, D.C., Artwork © 2017 Succession H. Matisse/Artists Rights Society (ARS), New York

Property from the Estate of Mrs. Anne Marie Aberbach

8. Henri Matisse 1869-1954

Jeune fille accoudée
signed and dated "Henri Matisse 38" lower left. charcoal on paper. 25 x 15½ in. (63.5 x 39.4 cm.).
Executed in 1938, this work is accompanied by a certificate of authenticity signed by Marguerite Duthuit.

Estimate $900,000-1,200,000


Henri Matisse 38

Provenance
Fernand C. Graindorge, Liège
Galerie Beyeler, Basel
Acquired from the above by the present owner on October 1, 1980

Exhibited
Hamburg Kunsthalle, *Französische Zeichnungen des XX Jahrhunderts*, September 3 - November 15, 1959, no. 198, pl. 21 (illustrated)
Lyngby Radhus, *Tegninger, Akvareller, Collager zu Fernand C. Graindorge Samling*, October 30 - November 28, 1965, no. 22
St. Paul de Vence, Fondation Maeght, *A la rencontre de Matisse*, July - September, 1969, no. 38, n.p. (illustrated)
Darmstadt, *3. Internationale der Zeichnung – Gustav Klimt/Henri Matisse*, August 15 – November 11, 1970, no. 31, p. 140 (illustrated)
Basel, Galerie Beyeler, *Matisse, huiles, gouaches découpées, dessins, sculptures*, June - September, 1980, no. 22, n.p. (illustrated)

Henri Matisse's *Jeune fille accoudée* is an image of sensuous, elegant languor which draws the viewer into the artist's unique universe. That carefully-maintained illusion of calm is belied by the frenetic lines that have been built up, erased and revisited in the long execution of the picture, an insight into Matisse's rigorous working methods. This picture, executed in 1938, shows one of the motifs that preoccupied Matisse repeatedly during his distinguished career, and in particular in the late 1930s: the seated woman. *Jeune fille accoudée* clearly relates to a group of drawings that Matisse made as he explored the subject matter that he would use in the upper portion of *Le chant*, the fireplace decoration he created for Nelson A. Rockefeller's apartment in New York; a drawing related to both works is now in the permanent collection of the Metropolitan Museum of Art, New York. Acquired by Anne Marie and Julian J. Aberbach from the Galerie Beyeler, *Jeune fille accoudée* was formerly in the collection of Fernand Graindorge, one of the most important Belgian promoters of modern art in the 20th century.

Filled with elegance and redolent of odalisques, *Jeune fille accoudée* plunges us into the make-believe realm that Matisse conjured in his various studios. The drawing was created in his new apartment at the former Hôtel Régina, in Nice, France. This was an architectural icon in the neighborhood of Cimiez that had fallen on hard times and had only recently been divided into various residences, of which Matisse was the first occupant. Within its generous spaces, Matisse created the bucolic, elegant world glimpsed in *Jeune fille accoudée* and recently celebrated in the exhibition *Matisse in the Studio* at the Royal Academy, London. Plants, carpets, art and furniture combined to fashion a space that echoed salons, harems and artists' studios all at once. The scene could be set and changed at will, according to the composition or ambience that Matisse himself sought. Similarly, he had recently acquired six extravagant dresses, which became staples of his compositions in the coming years, and that were worn as costumes by a number of his models. It is doubtless one of these that appears in *Jeune fille accoudée*.

While *Jeune fille accoudée* clearly stands as an artwork in its own right, it also relates to Matisse's seminal work *Le chant*, 1938, which was commissioned by Nelson A. Rockefeller, the scion of one of the most prominent dynasties in the United States who would later become Governor of New York and then Vice-President of the United States under Gerald Ford. Matisse was selected alongside Fernand Léger to create a work to complement the fireplaces in Rockefeller's curved living room; these mantelpieces now reside with the Museum of Fine Arts, Houston, both having previously been in the collection of the Museum of Modern Art, New York. While Léger travelled to New York in order to fulfill his commission, Matisse notably instead had a full-scale model of the fireplace created, around which he could work in the comfort of his own studio in the Hôtel Régina.

Matisse used the same two models for all four figures in *Le chant*, 1938: his studio assistant, secretary and muse, Lydia Delektorskaya, and her young friend and fellow Russian émigré, Princess Hélène Galitzine. In *Jeune fille accoudée*, the features appear to relate to the latter, who served as the subject for a string of Matisse's masterpieces from this period, including *Odalisque à la robe persane jaune, anémones* of the previous year, now in the Philadelphia Museum of Art. As *Jeune fille*

Hélène Galitzine, 1930s. Image Henri Matisse, Artwork © 2017 Succession H. Matisse/Artists Rights Society (ARS), New York

Henri Matisse, *Yellow Odalisque*, 1937. The Philadelphia Museum of Art, Image The Philadelphia Museum of Art/Art Resource, NY, Artwork © Succession H. Matisse/Artists Rights Society (ARS), New York

accoudée demonstrates, *Le chant* provided Matisse with the pretext for an exploration of a theme he had already begun to mine in a recent picture, *Le jardin d'hiver*, also known as *Deux personnages féminins et le chien*, which was acquired by Joseph Pulitzer. That picture shows two women lounging on chairs in a conservatory, one of them with a book on her lap. The woman in *Jeune fille accoudée* resembles the left-hand figure, although the orientation is reversed. After the completion of the *Jardin d'hiver*, Matisse focused increasingly on the image of a woman leaning on a chair as in *Jeune fille accoudée*.

In *Le chant*, 1938, the leaning woman from *Jeune fille accoudée* has become part of a larger composition: she is here part of the small audience for the singing that is taking place in the lower part of the fireplace composition. Matisse would repeatedly adjust the composition for this figure. In one drawing, formerly owned by the artist Zao Wou-Ki, the pose finally adopted by the left-hand figure was explored in the opposite orientation, indicating that it may have originally served as a concept for the right-hand figure.

In other drawings, Matisse focused increasingly on variations in the arm positions for the right-hand figure in *Le chant*, 1938. In the final composition, the woman's head was cradled in both her hands, her elbows leaning in front of her; this was already present in a less stylized drawing executed in a style reminiscent of *Jeune fille accoudée* and showing both of the upper figures, now in the collection of the Metropolitan Museum of Art, New York. Dating from November 1938, when Matisse was approaching a pictorial solution for the fireplace, that image nonetheless appears closely related to *Jeune fille accoudée* in its presentation of the right-hand figure, not least with the diagonal hatching of the chair. By contrast, in the drawings that Matisse had created at the end of October, the previous month, the right-hand woman's hands were shown in other positions, for instance resting on the chair without her head leaning on them at all. This implies that *Jeune fille accoudée* may have served as some form of transition between these states. At the same time, the presence of the artist's signature ensures that the viewer is in no doubt as to its autonomy as a work of art in its own right—it is both standalone, and part of an arcing narrative of creation and inspiration.

Abstract Machine

By Francesco Bonami

It was the French painter Maurice Denis who in his famous statement of 1890 addressed the nature of abstraction in painting: “It should be remembered that a picture—before being a war-horse, a nude, or an anecdote of some sort—is essentially a flat surface covered with colors assembled in a certain order” (Maurice Denis, “Définition de Néo-Traditionnisme”, *Art et critique*, 1890). This was more than a century ago and yet Denis’ dictum still remains extremely relevant in the observation and creation of abstract art. Many things have happened on the canvas in terms of abstraction since 1890, but today’s generation of artists have pursued the resurgence of abstraction in ways that would have been unforeseeable more than half a century ago. While in the early 1950’s, abstraction was considered the savior and figurative painting the villain, the artists of today have rendered this binary thinking obsolete. Rather, they embrace abstraction as one possible path among many.

Technology helped artists establish a much more liberal approach to the visual content of their work. Computers, digital technologies and other, continuously more sophisticated, tools of production have provided artists with the freedom to disentangle themselves from the modernist chains of their forebears, particularly the idea of abstraction as anchored in Barnett Newman’s notion of the “sublime”. Reality in all its forms and shapes has become much more alluring than a distorted and overwhelming idea of purity and spirituality. It was without a doubt Andy Warhol, who, diving into the El Dorado of silkscreening, broke the boundaries of painting that had hitherto confined it to a realm of manual activity, verging on skill and craftsmanship devoid of any content.

Rudolf Stingel, *Instructions*, 1989. The Museum of Modern Art, New York, Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY, Artwork © Rudolf Stingel. Courtesy Paula Cooper Gallery, New York

If Philip Guston was the brave pioneer—who bridged abstraction with figuration and bore all the consequences and risks of this betrayal in the 1960s—the artist who truly placed abstraction, technology and figurative art into the same ring was Gerhard Richter by establishing a unique and disenchanted relationship between the, mostly photographic, image and the passionate abstract gesture. Since Richter, countless artists have pursued abstraction both in image and in language in fascinating ways. The list is long but we could start with Rudolf Stingel, who has challenged the romantic notion behind the creation of an artwork to the point that he steps back and lets the viewer intervene. In his *Celotex* series, viewers were given free rein to draw, write or scratch across the pristine surface of his Celotex panels, which the artist would then transform into another material. Cast in copper and plated in gold, Stingel elevates the mundane, and often aggressive, action into an almost abstract and sacred dimension.

While Christopher Wool took a different direction in his pursuit of abstraction, he, too, maintained a form of automatic intervention on the surface of his work. Borrowing from the legacy of print-making and graffiti art, Wool has produced a powerful series of works that combine the lightness of Cy Twombly's scribbling with the directness of strong and effective advertising. Seemingly chaotic, Wool's works reveal an audacious control of abstraction and legibility—allowing all these layers of meaning to maintain their readability.

Meanwhile, in this contemporary love affair with abstraction, the natural heir to Guston's conflict with figuration and abstraction is Joe Bradley. Bradley plays with the challenging subject of abstraction and the seemingly outdated indulgence with the physicality and process of painting. His work is violent, powerful, and yet child-like at the same time. If Guston viewed painting as a struggle and a source of contradictions, Bradley sees it as a playful regenerative game. Closer to the spirituality and anxiety of Abstract Expressionism, filtered through pop culture, is the work of Mark Grotjahn. With a wink to Malevich and Futurism, Grotjahn's butterfly paintings reverberate with a subliminal nod to Roy Lichtenstein's "Bang!" or "Whaam!".

Finally, the new entrant into the club of technological abstraction is not a painter, but a photographer, Wolfgang Tillmans. His dramatically enlarged microscopic images become landscapes reminiscent of ancient Chinese and Japanese painting. In Tillmans's works, abstraction and technology merge into a totality that encapsulates this new frontier. It is within this imaginative universe that the new generation of contemporary artists float like astronauts in absolute awe of a newfound dimension that they can seize or let go of as they wish and desire.

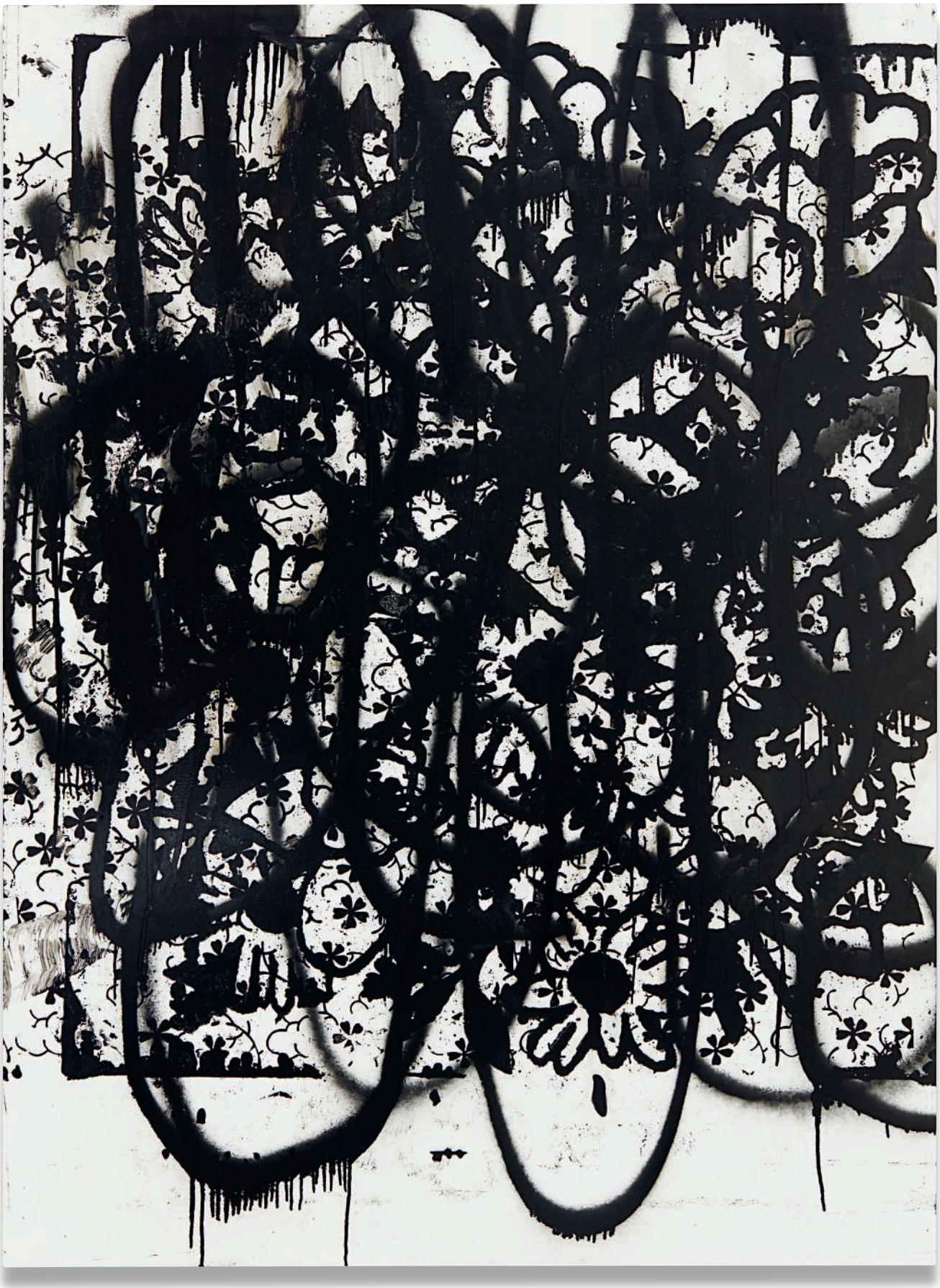

PRINCESS
ANDREA
Bronzev

Property of an Important North East Collector

9. Christopher Wool b. 1955

Untitled (S134)
signed, titled and dated "Wool 1996 Untitled (S134)" on the reverse. enamel on aluminum.
54 x 40 in. (137.2 x 101.6 cm.). Executed in 1996.

Estimate $3,000,000-4,000,000



Provenance
Luhring Augustine, New York
Private Collection, California
Haunch of Venison, London
Acquired from the above by the present owner in 2010

Exhibited
Los Angeles, The Museum of Contemporary Art; Pittsburgh, the Carnegie Museum of Art, Kunsthalle Basel, *Christopher Wool*, July 18, 1998 - May 30, 1999, no. 139, pp. 246, 289 (illustrated, p. 139)

Literature
Hans Werner Holzwarth, ed., *Wool*, Cologne, 2008, p. 420 (illustrated, p. 179)

Pulsating with characteristic anarchistic vigor, Christopher Wool's *Untitled (S134)*, 1996, celebrates the full range of innovation that the artist deployed in his reinvigoration of the genre of painting during the late 1980s and early 1990s. With a sly nod to Andy Warhol's *Flowers*, 1964, here Wool plays on the larger themes of seriality and abstraction that had thus dominated the legacies of post-war American art. In *Untitled (S134)*, Wool has built up a complex composition in pitch-black enamel using the diverse visual language of his career up to this point: stenciled floral patterns reminiscent of his first works from the late 1980s mingle with screen-printed floral motifs. Wool has intentionally made visible the breakdown and slippage contingent in his artistic process, letting the rectangular frame that remained from the dragging of the silkscreen from the aluminum panel to become a compositional device in its own right, hovering, somewhat misaligned, on top of the floral palimpsest. Wool countered the mechanized silkscreen process synonymous with Pop Art by obscuring this imagery with graffiti-like loops that forcefully explode across the vast panel, injecting the composition with a palpable energy. *Untitled (S134)* is one of the first works in which Wool radically introduced this entirely freehand gesture. Applied with

'The Ramones' perform at the Santa Monica Civic Auditorium in August 1976 in Santa Monica, California. Image Photo by Michael Ochs Archives/Getty Images

a spray gun, the looping line simultaneously evokes the painterly gestures of the Abstract Expressionists and the act of graffiti vandalism. *Untitled (S134)* was celebrated as one of the key examples of Wool's oeuvre at the artist's solo exhibition at The Museum of Contemporary Art, Los Angeles and the Carnegie Museum of Art, Pittsburgh in 1998-1999. As Ann Goldstein, curator of that show, eloquently postulated, "Through process, technique, scale, composition, and imagery, Wool's work accentuates the tensions and contradictions between the act of painting, the construction of a picture, its physical attributes, the visual experience of looking at it, and the possibilities of playing with and pushing open the thresholds of its meanings. They are defined by what they're not—and what they hold back" (Ann Goldstein, *Christopher Wool,* exh. cat., The Museum of Contemporary Art, Los Angeles, 1998, p. 263).

Untitled (S134) builds on Wool's series of ornamental motif paintings that introduced many of the key tenets of the artist's pioneering practice. Influenced by the raw energy of the Punk and New Wave scenes in New York City in the 1970s, Wool set out to explore the possibilities of painting at a time when it had been proclaimed dead. He achieved his defining breakthrough between 1986 and 1987 with his all-over pattern compositions that took as a frame of reference the wall embellishments of floral

Franz Kline, *Chief*, 1950. The Museum of Modern Art, New York, Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY, Artwork © 2017 The Franz Kline Estate/Artists Rights Society (ARS), New York

New York City graffiti wall, 1989. Image David Handschuh/ NY Daily News Archive via Getty Images

and geometric patterns populating the hallways of New York tenement buildings, which were applied with rollers as an economical alternative to wallpaper. Fascinated with this urban vernacular, Wool identified the paint roller, and soon after the rubber stamp, as the ideal formal repertoire to collapse any distinction between the physical process of creation and its visual content. Sidestepping the historical baggage surrounding painting, Wool radically merged the post-minimalist emphasis on process with the strategies of replication and cultural piracy that defined the work of conceptual contemporary peers such a Richard Prince, Sherrie Levine and Cindy Sherman. As is characteristic for Wool's flower paintings from the 1990s, *Untitled (S134)* also includes larger, similarly generic, floral imagery extracted from books of computer clip art. While Wool's use of flowers has been viewed as purposefully banal, in reference to the subject matter of the traditional floral still-life, the subject matter of the ready-made imagery was irrelevant to Wool. As Wool explains, "I became more interested in 'how to paint it' than 'what to paint'" (Christopher Wool, quoted in Ann Goldstein, "Interview with the Artist 17 October 1997", *Christopher Wool*, exh. cat., Museum of Contemporary Art, Los Angeles, 1998, p. 258).

Demonstrating Wool's embrace of the silkscreening process from 1993 onwards, *Untitled (S134)* illustrates the transition in Wool's oeuvre from the all-over repetition of his earlier work to more subjective compositional

“I became more interested in ‘how to paint it’ than ‘what to paint’.”

Christopher Wool

choices. The more controlled mediation of imagery achieved through silkscreening allowed for the layering of multiple screenings, offering Wool the possibility of creating dense palimpsests of imagery without giving any one motif particularly prominence. At the same time, Wool, like his artistic forebear Warhol, embraces the disordering operations of chance that arose from the slippages that inevitably occur during the process. While inviting parallels to Warhol’s oeuvre both in subject matter and technique, “The banality that one associates with Andy Warhol’s silkscreened flowers is overwhelmed by the grittiness of Wool’s intense and seemingly out-of-control compositions. The first silkscreen works continue the additive process by laying black flower images on top of each other” (Ann Goldstein, *Christopher Wool,* exh. cat., The Museum of Contemporary Art, Los Angeles, 1998, p. 262).

The conflation of imagery into a congealing abstract whole is further heightened by the painterly gestures that explode across the surface, obscuring the underlying strata of imagery. As art critic Joshua Decter observed of Wool’s body of work at the time, “Wool offers us access to a world where things are layered to the point of implosion, where iconographic elements are built up only to virtually fall apart. These recent paintings are also his most emphatically “painterly” to date: the more Wool endeavors to blot out, the more complex things get” (Joshua Decter, “Christopher Wool: Luhring Augustine Gallery”, *Artforum*, no. 34, September 1995, p. 89). Simultaneously building on and breaking with the artistic precedents of Pop Art and Abstract Expressionism, Wool has here brilliantly fused the abstract and the figurative, the objective and the expressive into one cohesive whole.

○◆ **10.** **Rudolf Stingel** b. 1956

Untitled
electroformed copper, plated nickel and gold, in 4 parts. each 47¼ x 47¼ in. (120 x 120 cm.), overall 94½ x 94½ in. (240 x 240 cm.). Executed in 2012.

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

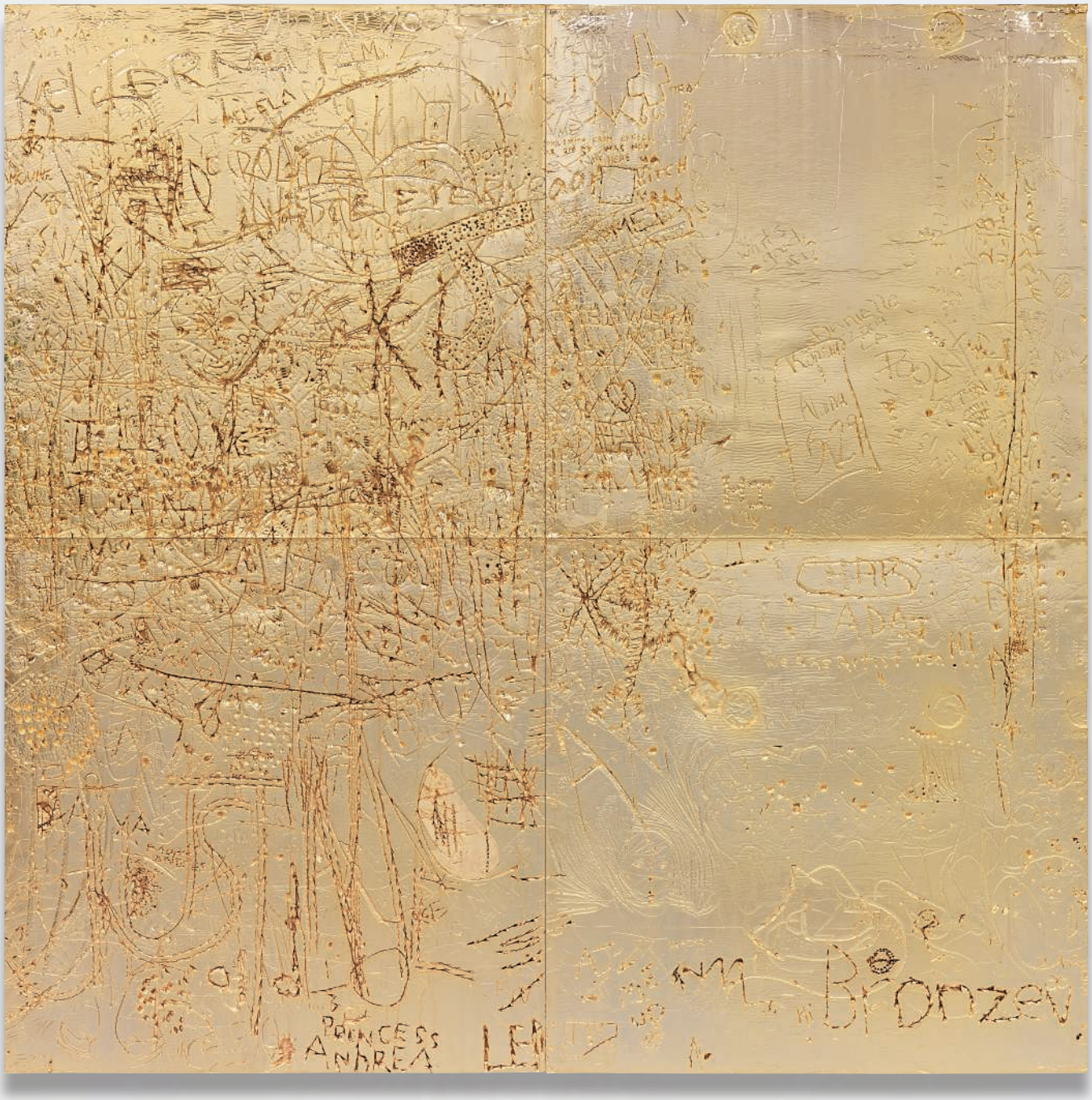


Photo by Alessandro Zambianchi, courtesy the artist

Provenance
Gagosian Gallery, Paris
Private Collection, Canada
Gagosian Gallery, New York
Acquired from the above by the present owner

Exhibited
Paris, Gagosian Gallery, *Rudolf Stingel*, October 16 - December 22, 2012
Bordeaux, L'Institut Culturel Bernard Magrez, *Dreams of Venice*, March 23 – July 21, 2013

An iconic example of Rudolf Stingel's acclaimed works that were exhibited at the Institut Culturel Bernard Magrez in Bordeaux in 2013, *Untitled* enthralls the viewer with its sheer monumentality and the opulence of its metallic surface. While evoking such precious objects as religious Byzantine mosaics or icon paintings, closer consideration reveals how the richly textured surface is incised by banal graffiti. Individual words and symbols, such as "bronze" emblazoned at the lower right, can be deciphered, while other marks and scribbles coalesce into an abstract composition—simultaneously bearing witness to, and also transcending, the work's complex process of creation. *Untitled* belongs to the group of works that originated from the site-specific, participatory installations mounted at Stingel's major mid-career retrospective at the Museum of Contemporary Art, Chicago, and the Whitney Museum of American Art, New York, in 2007, where visitors were invited to transform the walls covered with easily malleable Celotex insulation paneling with whatever was to hand. Executed in 2012, the present work is among the first works that Stingel created by casting these panels and electroplating them in copper. Immortalizing the traces of this anonymous, collective activity in such a monumental way, *Untitled* proffers a poetic monument to the passage of time.

Both visually and conceptually arresting, *Untitled* brilliantly epitomizes Stingel's over three-decade long inquiry into the fundamental questions of painting, authorship and originality. While representing a continuation of the central themes of Stingel's practice that catapulted him to critical acclaim in the late 1980s, *Untitled* specifically represents the culmination of the series of site-specific *Celotex* installations first initiated with Stingel's solo exhibition at the Museo di Arte Moderna e Contemporanea in Trento, Italy in 2001. For this exhibition, Stingel covered the floor, walls and ceiling of the gallery space with metallic insulation panels to create a hall of mirrors of sorts. The ideal appearance of this installation did not endure for very long, as the malleable surface of the floor gradually eroded under visitor footsteps and likely empowered some to impulsively target the walls with their inscriptions—the inscribed names, patterns, messages, insults

Lucio Fontana, *Concetta spaziale, Venezia era tutto d'oro*, 1961.
Museo Thyssen-Bornemisza, Madrid, Image © Museo Thyssen-Bornemisza/Scala/Art Resource, NY, Artwork © 2017 Fondation Lucio Fontana

Installation view of the exhibition *Rudolf Stingel*, Whitney Museum of American Art, New York, 2007.
Photograph Andrea Mohin/The New York Times/Redux, Artwork © 2017 Rudolf Stingel

and symbols gradually dissolving into a populist cacophony of text and scribbles. Whereas much of Stingel's previous practice already embraced the concept of visitor participation in the creation of an artwork, such as his earlier wall-to-wall carpet installations or concurrently created Styrofoam works, this was the first time visitors radically departed from museum protocol and intentionally left their marks in the seductively shimmering walls. As Stingel explained, "I hadn't planned on this reaction. This abstract shell appeared to be perfect in a provocative way and apparently invited [each individual] to manifest [his impulse]. Numerous motives appear to have led to this behavior; the neutrality of the installation paired with the anonymity of the visitors certainly plays a role. I wouldn't know where to say intervention stops and destruction begins" (Rudolf Stingel, quoted in Reiner Zettl, "The Trickster", in Francesco Bonami, *Rudolf Stingel,* Chicago, 2007, p. 35).

In his successive site-specific Celotex installations at, amongst others, the 50th Venice Biennial in 2003 and Palazzo Grassi in Venice in 2006, Stingel actively encouraged this kind of visitor participation and crucially memorialized the outcome of this collective activity by isolating select panel fragments and, without any further modification, presenting them as autonomous paintings. Within his exhibitions at the Whitney Museum of Contemporary Art, New York, and at the Museum of Contemporary Art, Chicago, in 2007, Stingel presented these singular works alongside the respective participatory installation—the juxtaposition essentially putting forward the notion of painting as an expanded field of activity that is not limited to the canvas, but unfolds under the artist's direction. It was notably with the small grouping of works from 2012, to which *Untitled* belongs, that he first employed the alchemical process of casting and electroplating to create detailed 1:1 copies of the graffiti-inscribed walls. The laborious copper casting process thereby retains every fracture and indentation of the once pristine reflective surface, while the gilded copper veneer imbues the panels with an otherworldly and awe-inspiring presence.

In many ways, *Untitled* is the ingenious result of Stingel's pursuit to push the physical and conceptual limits of painting. Since the late 1980s, a time in which painting had famously been declared dead and minimalist and conceptual narratives prevailed, Stingel has sought to redefine "what painting can be, what it has been, what it is" (Francesco Bonami, quoted in Michelle Grabner, "Rudolf Stingel", *Frieze*, no. 106, April 2007, online). To this end, he confronted the fundamental aspirations and failures of modernist painting through an expanded notion of painting, one that is distinguished by a simultaneous emphasis on the conceptual process and the material qualities of surface, space, color and image. Dissolving the boundaries between painting, sculpture, architecture, and performance, Stingel first garnered acclaim with his *Instructions*, 1989, which consisted of instruction manuals for creating silkscreen

Photo by Alessandro Zambianchi, courtesy the artist

paintings, and his infamous wall-to-wall carpet installations, the first of which he debuted at the Daniel Newburg Gallery in New York in 1991 and have since been exhibited at important exhibitions such as the Venice Biennial in 1993.

Like his artistic forebears Lucio Fontana, Jean Dubuffet, Alberto Burri and Yves Klein, Stingel essentially exploits the creative potential of destruction to give rise to a three-dimensional work that fundamentally demystifies the artistic process. As curator Chrissie Iles argues, however, Stingel goes one crucial step further: "while artists from Klein and Lucio Fontana to Jean Fautrier, John Latham, Piero Manzoni, [Yoko] Ono, and Rauschenberg, have all destroyed or ruptured the surface of the canvas, Stingel attacks painterly representation by drawing in the entire surrounding space" (Chrissie Iles, "Surface Tension", in Francesco Bonami, *Rudolf Stingel,* Chicago, 2007, p. 25). While working in the vein of Klein's *Anthropologies,* in which body imprints appeared on the canvas as abstract

Jean Dubuffet, *Nomads with Camel*, 1948. The Museum of Modern Art, New York, Image © The Museum of Modern Art/ Licensed by SCALA/Art Resource, NY, Artwork © 2017 Artists Rights Society (ARS), New York/ADAGP, Paris

painterly traces, Stingel's works are distinct for the way in which they integrate performative action into the painting's surface in a very literal, material sense. "The performative nature of Stingel's mark-making makes evident its three-dimensional presence as a symbol of a painting, rather than as a painting itself", Iles points out, "The pristine smoothness of its everyday yet sumptuous surface has been destroyed, just as the purity of modernist abstract painting was destroyed in the 1960s" (Chrissie Iles, "Surface Tension", in Francesco Bonami, *Rudolf Stingel,* Chicago, 2007, p. 24).

Central to Stingel's multifarious and prolific oeuvre is an examination of the passage of time and the probing of the fundamental questions of authenticity, meaning, hierarchy, authorship and context by dislocating painting both internally and in time and space. The multi-layered process of creation behind works such as *Untitled* makes this body of work one of the artist's most conceptually complex series. The subsumption of the individual to a larger artistic activity—one that extends beyond the individual's initial encounter with the work—allowed Stingel to examine the act of collaboration both in the making and in the experiencing of an artwork in his *Celotex* installations. The autonomous works that were generated from these installations thereby essentially undermined the nature of the singular creative act and the romantic attitudes associated with the painterly gesture. By casting, electroplating and gilding these panels to create detailed 1:1 one-off copies, Stingel crucially adds another layer of complexity to his conceptual process: Stingel essentially plays with the century-old tradition of replication—particularly evoking the 19th century electrotyping and the plaster cast replication technique, the latter of which has its origins in Antiquity and continued into the late 19th century. While historically the purpose of plaster casts and electrotypes was to replicate masterpieces deemed precious, Stingel's modern-day reincarnation of copper casting fundamentally reverses this premise by elevating the banal and the random into timeless opulence.

11. **Mark Tansey** b. 1949

Garden
signed, titled and dated "Mark Tansey Garden May 2006" on the reverse. oil on canvas.
48 x 36 in. (121.9 x 91.4 cm.). Painted in 2006.

Estimate $800,000-1,200,000

Provenance
Gagosian Gallery, New York
Private Collection, Los Angeles
Private Collection, Los Angeles
Gagosian Gallery, New York
Acquired from the above by the present owner

Exhibited
London, Gagosian Gallery, *MARK TANSEY*, December 10, 2009 - January 23, 2010, p. 83 (illustrated, pp. 85-89)

At once surreal and deceptively familiar, *Garden*, 2006, reveals Mark Tansey's celebrated conceptual approach to painting. A quintessential example of Tansey's instantly recognizable painterly idiom, *Garden* presents what at first glance appears to be a banal suburban scene: a woman, casually clad in a shift t-shirt dress and baseball cap, eats an apple while watering the tree. It is upon closer inspection, however, that the viewer becomes aware of the inconsistencies that proliferate the composition. The figure appears to be watering the tree's trunk rather than its roots, a ladder set against the tree trunk seems to extend into the sky *ad infinitum*, and over-sized apples seem to tower menacingly, and through a trick of optics seem to push out beyond the confines of the picture plane. Drawing the viewer into the depths of its ink blue background, a sustained reading of the painterly surface rewards the eye with a host of painterly techniques. The artist traverses the gamut of painterly styles from the photographically naturalistic style that has become eponymous with his oeuvre used to create the apples to the more abstracted representation of leaves and grass. It is through the artist's restricted color palette that his deft manipulation of his chosen medium truly takes center stage.

Lucas the Elder Cranach, *Adam and Eve*, 1530.
Museo Nacional de San Carlos, Mexico City,
Image Scala/Art Resource, NY

Executed in 2006, *Garden* was first shown publically at the artist's solo exhibition at Gagosian Gallery in London in 2009, where it stood in dialogue with *Apple Tree*, 2009, the Museum of Fine Arts, Houston. Seen together, these related paintings present otherworldly dreamscapes—it is almost as though the ladder perched against the apple tree in the present painting leads us to *Apple Tree*, which depicts a birds-eye view of a distant landscape from the tree's canopy.

Garden epitomizes how Tansey embraces allegory, symbolism and metaphor in painting to probe questions of meaning and representation. Like René Magritte, Tansey strives for his imagery to be seen as both accessible and open-ended. As the artist noted in 1992, "Magritte's work also led me to wonder if crisis could take place on other levels of content, more quietly, internally, more plausibly. Could a conventional picture include many less apparent crises—the way everyday life does—without the use of overt surrealistic devices?"

René Magritte, *Ceci n'est pas une pomme*, 1964.
Private Collection, Image Herscovici/Art Resource, NY, Artwork © 2017 C. Herscovici, Brussels/Artists Rights Society (ARS), New York

(Mark Tansey, quoted in *Mark Tansey*, exh. cat., Los Angeles County Museum of Art, Los Angeles, 1993, p. 39). Executed in 2006, the present work articulates the shift in Tansey's practice at the time to engage with Surrealist strategies. With an explicit nod to Magritte's *The Listening Room*, in the Menil Collection, Houston, Tansey dislocates notions of scale and reality by inserting the magnified form of apples and a ladder that leads to an ambiguous infinite. Whereas many of Tansey's earlier figures were represented in midst of a quest for truth, the woman here is ignorant of the path to "enlightenment" as embodied in the ladder and in her failure to feed the roots of the tree, instead choosing to eat the forbidden fruit.

With *Garden,* Tansey has revisited the motif depicted on the left panel of his iconic four-part painting *Four Forbidden Senses,* 1982, in the Broad Collection, Los Angeles. Rendered in a similar blue monochromatic color palette, this vignette depicted a woman in a strikingly similar pose of hosing a tree whilst eating an apple. As with all of Tansey's paintings, *Garden* developed from a visual and a conceptual framework: the specific imagery is derived from the artist's extensive archive of found imagery, culled over the years from myriad sources such as magazines, newspapers and art history books, as a well as a conceptual trove of specific questions, philosophical themes and motifs conceived by the artist. This serves as a basis for Tansey's creative process of carefully manipulating, combining, and photocopying images to produce a dense collage that serves as a preliminary study for his compositions.

Coming full circle with *Four Forbidden Senses,* 1982, the present work epitomizes the groundbreaking representational style that Tansey pursued in opposition to modernist orthodoxy since coming to prominence in the late 1970s. In a context that was dominated by abstract and conceptual art, Tansey alongside such peers as David Salle radically embarked upon a return to figurative painting after it had been famously declared dead. For Tansey, "Pictures should be able to function across the fullest range of content. The conceptual should be able to mingle with the formal and subject matter should enjoy intimate relations with both" (Mark Tansey, quoted in *Mark Tansey*, exh. cat., Los Angeles County Museum of Art, Los Angeles, 1993, p. 14). To this end, the artist developed a rigorous method that merged appropriation and conceptual art into a highly unique painterly style.

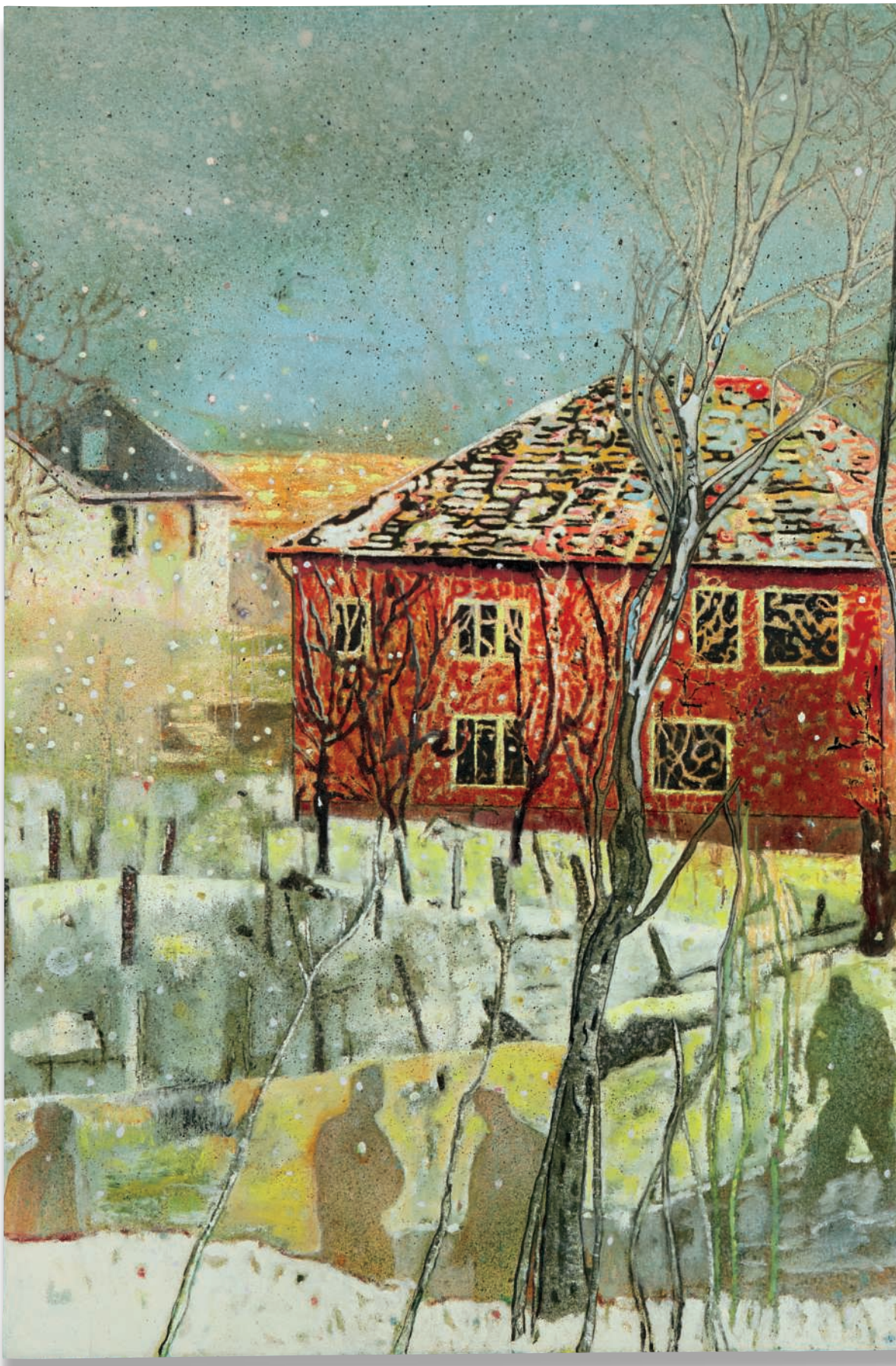
Employing additive and subtractive painting techniques while adhering to a monochromatic hue, Tansey renders these surreal scenes with a photographically naturalistic style. Speaking of this complex technique, art critic David Joselit observed that, "Like the space of the mass media in which bits and pieces of information are broken loose from their historical grounding and freely recombined into novel configurations, the landscape Tansey describes is one in which radically dissimilar events and places can gracefully coexist. Although his use of grisaille reads most immediately as a reference to old photographs, it also recalls the space of film and television" (David Joselit, "Wrinkles in Time: Mark Tansey", *Art in America*, June 1987, p. 109). Typifying the complexity of our post-modern age, *Garden*, as with Tansey's greatest paintings, epitomizes the elusiveness of meaning.

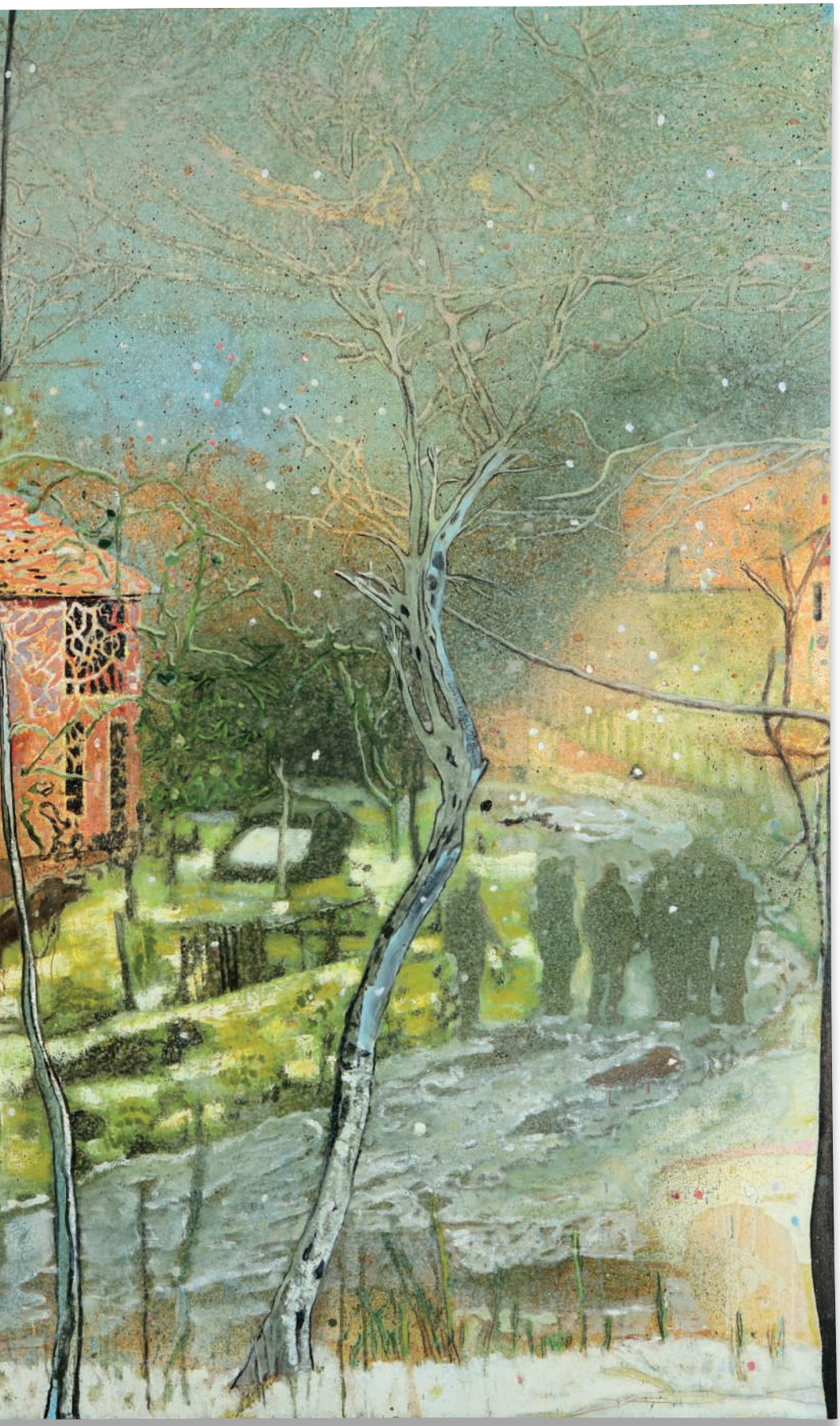
Property of a Distinguished Private Collector

○ ◆ **12.** **Peter Doig** b. 1959

Red House
signed, titled and dated ''RED HOUSE' PETER DOIG 95-96'" on the reverse.
oil on canvas. 78¾ x 98⅜ in. (200 x 250 cm.). Painted in 1995-1996.

Estimate $18,000,000-22,000,000





Provenance
Victoria Miro Gallery, London
Olbricht Collection, Berlin (acquired from the above in 1996)
Christie's, London, October 19, 2008, lot 18
Acquired at the above sale by the present owner

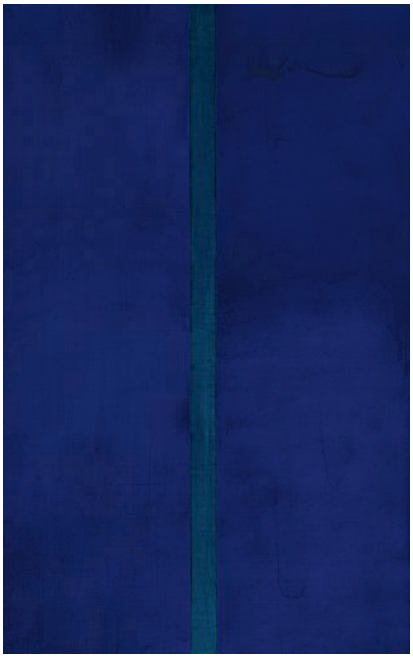
Exhibited
London, Victoria Miro Gallery, *Freestyle*, 1996
Bremen, Gesellschaft für Aktuelle Kunst, *Peter Doig, Homely*, June 22 - August 25, 1996
Kiel, Kunsthalle; Nuremberg, Kunsthalle; London, Whitechapel Art Gallery, *Peter Doig: Blizzard Seventy-Seven*, March 8 - August 16, 1998
Eindhoven, Stedelijk van Abbemuseum, *Twisted, Urban and Visionary Landscapes in Contemporary Painting*, September 23 - November 26, 2000, no. 43 (illustrated, p. 35)
London, Tate Britain, *Peter Doig*, February 5 - April 27, 2008, p. 156 (illustrated, p. 77)

Literature
Adrian Searle, Kitty Scott, Catherine Grenier, eds., *Peter Doig*, London 2007, p. 158 (illustrated, pp.122-123)

Edvard Munch, *Red Virginia Creeper*, 1900. Munch Museum, Oslo, Image Scala/Art Resource, NY, Artwork © 2017 The Munch Museum/The Munch-Ellingsen Group/ Artists Rights Society (ARS), New York

Painted between 1995 and 1996, *Red House* captures the breakthrough moment in Peter Doig's artistic development when the thick impasto of his early 1990s paintings thawed to reveal diaphanous miasmas of translucent color. Created in the immediate aftermath of his Turner Prize nomination in 1994 which propelled him to international recognition in the art world, *Red House* meditates on many of the same formal concerns as his masterpiece *Ski Jacket*, 1994, Tate, London, which was included in this pivotal exhibition. Both works find their painterly precedent in *Blotter*, 1993, Walker Art Gallery, Liverpool. Though these paintings marked a fundamental shift in Doig's handling of paint, the core tenets of his practice, namely that of the slippage between reality, imagination, and memory, still remain the nexus from which his formal concerns orbit. *Red House* was featured in the artist's seminal 1998 solo exhibition *Peter Doig: Blizzard Seventy-Seven,* which traveled from the Kunsthalle Kiel, to the Kunsthalle Nuremberg, and finally to the Whitechapel Gallery, London—the same institution that featured his work when he won the Whitechapel Artist Prize in 1991. Other works featured in the 1998 exhibition that, like the present one, illustrate the crucial inflection point in Doig's oeuvre in the mid-1990s included *Boiler House*, 1994, San Francisco Museum of Modern Art; *Ski Jacket*, 1994, Tate Modern, London; *Pine House (Room for Rent),* 1994; *Bird House*, 1995, Kunsthalle zu Kiel; *Camp Forestia*, 1996; *Figure in Mountain Landscape*, 1997-98, Pinchuk Art Center, Kiev.

In the present work, Doig sets a striking red house against an ethereal expansive twilight sky built up from a rich kaleidoscope of intricately veiled layers of colors. The scene slips in and out of focus, with otherworldly, spectral-like figures dissolving into the chromatic landscape. Shards of bare birch trees interrupt the composition, their ice-encrusted trunks, conveyed through delicate washes of blue glaze that branch out into lacey webs against the speckled sky. Doig creates tension in the image by juxtaposing the enveloping glow built up from thinned down pigment against the impastoed blobs and stippled splashes of paint that operate to at once convey a sense of depth, and to reiterate the



Barnett Newman, *Onement V*, 1952. Private Collection, Image Bridgeman, Artwork © 2017 Barnett Newman Foundation/Artists Rights Society (ARS), New York

very nature of the medium. Doig revels in these dichotomies that his painterly style elicits, noting "I am always interested in what we miss when we try to focus on what we see" (Peter Doig, quoted in Harald Fricke, "Drifter: An Interview with Peter Doig", *db artmag*, 2004, online).

This statement seems to find its purest articulation in the thin trunk that starkly cleaves the composition through its vertical axis. The tree acts as a line of demarcation for what Doig calls the "peripheral or marginal sites, places where the urban world meets the natural world. Where the urban elements almost become, literally, abstract devices" (Peter Doig, quoted in Adrian Searle, *Peter Doig*, London, 2007, p. 139). Art critic Judith Flanders made note of this formal device in speaking of *Red House* when it was exhibited at the artists' solo exhibition at the Tate Modern, London, in 2008, noting, "*Red House* (1995/6) is virtually the first image in this show where a house is part of a neighborhood, not isolated and damply brooding. But it too is estranged, distanced by a series of shadowy figures in the lane, some talking together, some alone, but all looking like grand opera assassins, held in place by a dead, leafless silver birch that rips the canvas into two. More frequently, it is water that divides the canvas, or a wall, or both" (Judith Flanders, "Peter Doig Revisited", in *The Times Literary Supplement*, March 14, 2008, online). Not only does this compositional device recall Barnett Newman's "zip" paintings, which influenced Doig in his formative years, it also succeeds in creating that peripheral space where two independent spaces can co-exist within a single composition. This notion of multiple, co-existing spaces is further heightened by the doublings within the landscape, particularly within the reflections within the lake to the lower left of the house. Mirroring and reflection are key compositional devices deployed by the artist during this period and can be found in the diptych, *Ski Jacket* and *Pink Mountain*, 1996, formerly in the Bailey Collection, Toronto.

Cabins, Snows, Reflections

Red House is absolutely distinct within the artist's oeuvre for fusing nearly all of the key motifs from this period into one unified composition: snow, forests, cabins and reflections. The notion of man's relation to landscape was one deeply rooted in Doig's childhood, having grown up in Canada from the age of seven, and one that he found art historical resonance with in the landscapes of Tom Thomsom and other members of the Canadian Group of Seven. It was upon moving to London from Canada in the early 1990s that these motifs began to figure prominently in Doig's pictures as he mined magazine advertisements, photographs and childhood memories for archetypical, almost clichéd, images of the Canadian spirit. As Doig pointed out, however, "So many of these paintings are of Canada, but in a way I want it to be a more imaginary place—a place that's somehow a wilderness" (Peter Doig, quoted in Robert Schiff, "Incidents", in *Peter Doig*, exh. cat., Tate, London, 2008, p. 11).

Created concurrently to Doig's celebrated *Cabin series*, 1991-1998, the present work in particular speaks to the symbolic role of architectural structures within Doig's oeuvre in the 1990s.

Peter Doig, *Blizzard seventy-seven*, 1998: An important solo exhibition, works now in public collections

Peter Doig, *Blotter*, 1993.
Walker Art Gallery, Liverpool

Peter Doig, *Boiler House*, 1994.
San Francisco Museum of Modern Art

Peter Doig, *The House that Jacques Built*, 1992.
Tel Aviv Museum of Art

Peter Doig, *Figure in Mountain Landscape*, 1997–1998.
Pinchuk Art Center, Kiev

Peter Doig, *Ski Jacket*, 1994.
Tate Gallery, London

“I am always interested in what we miss when we try to focus on what we see.”

Peter Doig

Peter Doig, *Okamumkee (Some Other People’s Blues)*, 1990.
Kunsthalle zu Kiel

Peter Doig, *Bird House*, 1995.
Kunsthalle zu Kiel

Peter Doig, *Milky Way,* 1989-1990.
Scottish National Gallery of Modern Art, Edinburgh

Present lot

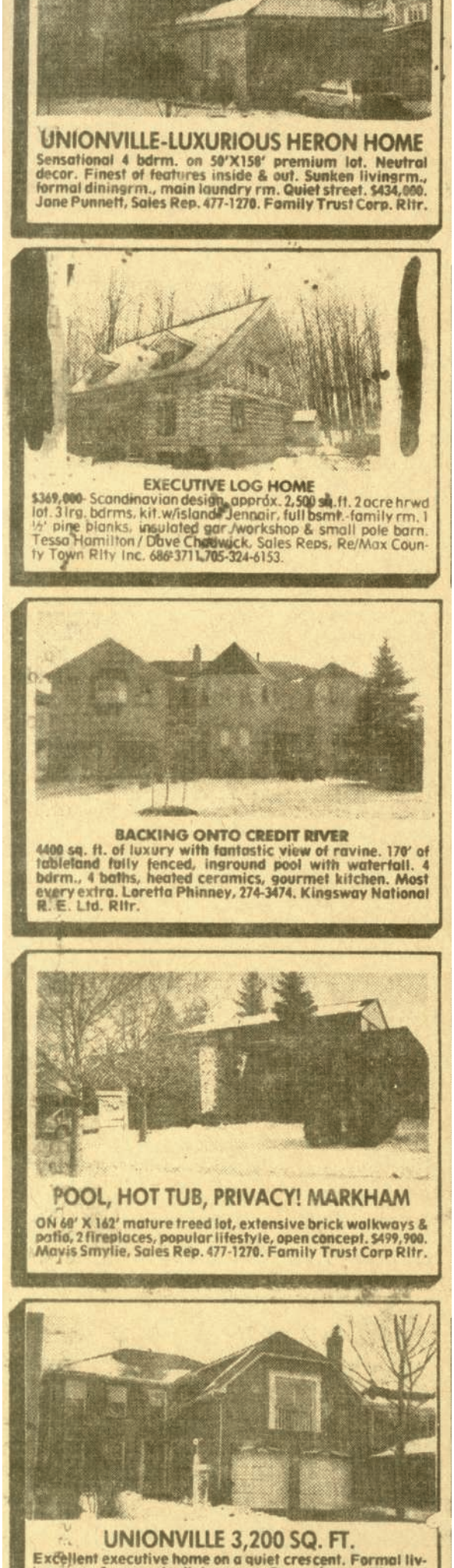
In *Red House,* the Breughel-like blizzards that came to define the paintings from the early 1990s have here given way to single snowflakes that twinkle poetically as though remnants of a storm, clearing to bring a red house into sharp focus at twilight. While still recalling Doig's continued interest in themes evocative of Canada, the work presents the viewer with a more ambiguous scene exploring themes of the human experience, whereby the red house comes to stand in for a multitude of emotional states from homeliness and nostalgia, to solitude and isolation. *Red House* speaks to Doig's desire at the time to create pictures he described as "homely", a concept innately linked to the uncomplicated comfort of home, but also evocative of the Freudian notion of the uncanny. The uncanny translates to "unheimlich" in German, conjuring in its semantic overlap to "heimlich" (secret) and "Heim" (home) a range of complex associations.

Speaking to the development of architecture in his practice, Doig explained, "I have made relatively few straight landscapes that didn't have any architecture, and I always wanted a landscape to be humanized by a person or a building, at least something that suggests habitation…I started by painting a cabin, and then I moved up the line. I became more interested in what buildings represent. How in a very modest structure, did someone decide to place the windows? Often they seemed to be anthropomorphized" (Peter Doig, quoted in Adrian Searle eds., *Peter Doig*, London, 2007, p. 16). In many ways, Doig essentially presents us with his own re-interpretation of Edvard Munch's *Red Virginia Creeper*, 1898-1900. In 1994, a year prior to starting the present work, Doig notably included Munch's painting in his "Top Ten House Painters", a list prompted by Matthew Higgs' exhibition *Imprint 93 Project* at the Cabinet Gallery in London. The parallels to Munch's painting are striking—it is as though we are seeing the same red house from a more distant vantage point through the haze of snow. The vertical form of a barren tree that disrupts the horizontality of the landscape format in Munch's *Red Virginia Creeper* here serves Doig as a compositional device to make the poles of the urban and the landscape clear. In some ways, it functions as a similar disruption to the landscape scene as Casper David Friedrich's strategy of including a "Rückenfigur", i.e. a person seen from behind. At the same time, the explicit sense of isolation, alienation and angst of Munch's distraught figure gives way to a more subtle, yet just as existential, nostalgic yearning.

While much is made of the notion of slippage that is engendered in Doig's paintings, it is in this period that we begin to see the artist converge his geographical displacement into

Pieter Bruegel the Elder, *Hunters in the Snow—January*, 1565.
Kunsthistorisches Museum, Vienna, Image Bridgeman

Francis Bacon, *Van Gogh in a Landscape*, 1957.
Musee National d'Art Moderne, Centre Georges Pompidou, Paris, Image Philippe Migeat/© CNAC/MNAM/Dist. RMN-Grand Palais/Art Resource, NY, Artwork © 2017 Estate of Francis Bacon/Artists Rights Society (ARS), New York / DACS, London



single compositions. From his memories of the wintery wildlands of Canada to the verdant tropics of Trinidad, Doig begins to conceive a surreally unified palette that is representative of both. As our eye moves up toward the horizon and beyond, in *Red House* the sky becomes a swirling auras borealis, with velvety expanses of blue and green opening up into fiery splashes of orange and yellow, a palette that presages Doig's sun-drenched expanses found in his *Canoes* and works envisioning Trinidad over the succeeding decade. Indeed, though bathed in frosted winter light, the brighter tonalities found in *Red House* anticipate the more vibrant stains of color that would come to define his later Trinidadian works. As Doig crucially explained, "People have confused my paintings with being just about my own memories. Of course, we cannot escape these. But I am more interested in the *idea* of memory" (Peter Doig, quoted in Robert Schiff, "Incidents", in *Peter Doig*, exh. cat., Tate, London, 2008, p. 21).

Abstraction: A Dialogue Between Memory and Medium

For Doig, who draws extensively upon his own experiences of displacement and geographic relocation, the material properties of paint serve to approximate the hazy, often indefinable process of remembering. Indeed, both paint and memories are malleable; they can be blurred, blended, rubbed out, and even obliterated. The distortions captured in the blue-grey areas of the foreground also illustrate Doig's ability to explore notions of memory and slippage through his very handling of media. Although *Red House* is resolutely figurative, the image is built up from a plethora of painterly techniques and processes that ultimately engender an overall sense of abstraction. Around this period, Doig began to thin his oil paint with turpentine, resulting in translucent layers of gauzy pigment that would coalesce in seductively complex surface that recalls Francis Bacon's early canvases. "Oil paint has a kind of melting quality, really, and I love the way that even when it's dry it's not really fixed", he explains. "Or it doesn't seem to be fixed. The colors continue to meld together, and react with each other ... Painters use oil paint kind of as a form of magic or alchemy ... how it takes on a

"We've all experienced the sensation of light dropping and producing strange natural effects, and I think in a way I am using these natural phenomena and amplifying them through the materiality of paint and the activity of painting."

Peter Doig

different character when it goes bad, and the way that certain colors produce different kinds of dryness" (Peter Doig, quoted in *Peter Doig: No Foreign Lands*, exh. cat., Scottish National Gallery, Edinburgh, 2013, p. 193).

The light, translucent layers of paint used to build up the magnificent sky, landscape and figures in *Red House*, create a translucent backdrop with a back-lit glow reminiscent of the theater from which to situate his cabin. It is this translucent quality that Doig evokes Impressionist art historical references such as Claude Monet and Pierre Bonnard and gives credence to his own aim of "[capturing] the space that is behind the eyes. It's as if you were lying in bed trying hard to remember what something looked like. And Bonnard managed to paint that strange state. It is not a photographic space at all. It is a memory space, but one which is based on reality" (Peter Doig, quoted in Adrian Searle eds., *Peter Doig*, London, 2007, p. 142). In doing so, Doig draws on a host of art historical references from the expressionist and meditative imagery of Edward Hopper and Edvard Munch to Impressionist Claude Monet and Pierre Bonnard.

In *Red Cabin*, Doig expands upon his dialogue with art history in his evocation of the transcendental color fields of Abstract Expressionism. Doig's expressive use of color and evocative handling of paint blurs the boundaries between reality, imagination and memory. As we peer beneath the frosted surface of the painting, a psychedelic array of colors bleeds across the picture plane, evoking both the hallowed glow of twilight and the chromatic splendor of dusk. Of his use of color, Doig has explained, "I often use heightened colors to create a sense of the experience or mood or feeling of being there, but it's not a scientific process…I think the paintings always refer back to a reality that we all have experience of … We've all experienced the sensation of light dropping and producing strange natural effects, and I think in a way I am using these natural phenomena and amplifying them through the materiality of paint and the activity of painting" (Peter Doig, quoted in Adrian Searle, *Peter Doig*, London, 2007, p. 132).

With *Red House,* Doig has powerfully coalesced the personal—memory and feeling—with the formal—art history and painting. In doing so, he brings to the fore an image that exists on the knife's edge of figuration and abstraction, memory and texture. Through his mastery of the medium, Doig succeeds in producing a scene which is at once familiar and surreal, ethereal and grounded. Existing in this "other space" where reality, memory and imagination are one with *Red House*, Doig succeeds in welcoming us into a space that is seemingly engendered from our very own mind's eye, but is assuredly from his own.

Pierre Bonnard, *The Garden Under Snow, Sunset*, circa 1910. Private Collection, Image Bridgeman, Artwork © 2017 Artists Rights Society (ARS), New York

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◦ ◆ 13. Marlene Dumas b. 1953

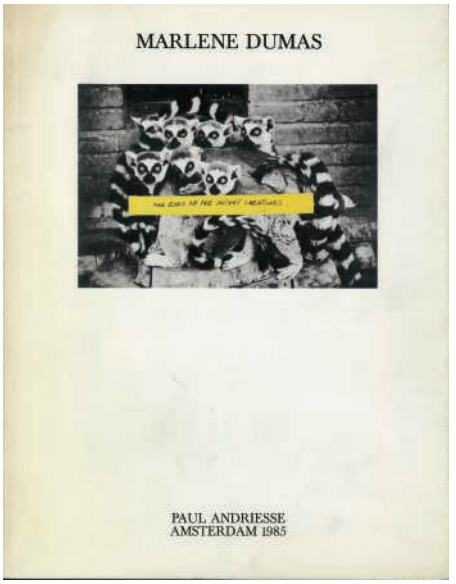
De gele vingers van de kunstenaar [The yellow fingers of the artist]
right: signed "MDUMAS" on the stretcher; further signed and dated "M DUMAS Mei 1985" on the reverse, left: signed "Marlene Dumas" on the stretcher; further signed and dated "M DUMAS 1985" on the reverse. oil on linen, diptych. each 49¼ x 41½ in. (125 x 105.5 cm.), overall 49¼ x 83⅛ in. (125 x 211 cm.). Painted in 1985.

Estimate $2,200,000-2,800,000

Provenance
Galerie Paul Andriesse, Amsterdam
Private Collection (acquired from the above in 1985)
Thence by descent to the present owner

Exhibited
Amsterdam, Galerie Paul Andriesse, *The Eyes of the Night Creatures*, March 12 - April 3, 1985, n.p. (exhibited; left panel illustrated)
Musée d'Art Moderne Villeneuve d'Ascq, *6 Plasticiens contemporains des Pays-Bas*, April 4 - June 1, 1986, (illustrated)

Literature
Giancarlo Politi, *Flash Art*, no. 128, May - June 1986



Exhibition cover for *The Eyes of the Night Creatures* at Galerie Paul Andriesse, Amsterdam March 12 1985–April 3 1985

Confronting the viewer with its indelible presence, *De gele vingers van de kunstenaar* powerfully demonstrates Dumas's career-long investigation of the human condition. In the delicate veils of translucent paint and sumptuous impasto we recognize the mark of a true virtuoso, the enthralling combination of color and distillation of form revealing Dumas's instantly recognizable painting technique. *De gele vingers van de kunstenaar,* which loosely translates to the "The Artist's Yellow Fingers", flickers like a cinematographic montage in technicolor in front of our eyes and depicts Dumas's close friend and eminent artist René Daniels, as well as a gallery assistant from the Galerie Paul Andriesse. Emerging from the depths of the ink blue background, the white and pale blue translucent figures are captured seemingly mid-scene as they smoke and drink—their gaze not quite meeting ours as they stare into the distant unknown. Into this surreal late night mise-en-scène, Dumas has sparingly injected flashes of color—from the red impasto blotches on the left figure's forehead, to the yellow-orange modulation of his fingers, to the delicate swath of burgundy red in the right figure's wineglass and the streak of crimson that trails from it.

“Night in the city is a fabricated thing where the stars are invisible. I like filmstars. Movies are shown in the dark. I like sitting in the dark especially during the day. Paintings are made in the dark.”

Marlene Dumas

Executed in 1985, after a five-year hiatus from painting, the work marks Dumas’s triumphant return to painting. This diptych painting belongs to Dumas’s breakthrough series of portraits *The Eyes of the Night Creatures* that was exhibited at the Galerie Paul Andriesse, Amsterdam, in the same year. Other works shown in this seminal exhibition included *Martha—Sigmund’s Wife,* and *Occult Revival,* both in the collection of Stedelijk Museum, Amsterdam; *Genetiese Heimwee/ Genetic Longing,* and *Het Kwaad is Banaal / Evil is Banal,* in Van Abbemuseum, Eindhoven; and *Emily,* in Museum voor Moderne Kunst, Arnhem (all 1984). As with the two only other diptychs *The Space Age* and *Occult Revival*, both 1984, the present work consists of coupled portraits of two larger than life figures barely contained within the confines of the canvas.

De gele vingers van de kunstenaar powerfully epitomizes Dumas’s acclaimed ability to explore the fraught relationship between representation and interpretation. Born in Cape Town in 1953, Dumas grew up in South Africa during the Apartheid regime and permanently moved to the Netherlands in 1976. As curator Rainald Schumacher observed, Dumas’ background as a white South African-born artist, “may have instilled some inner resistance to painting the world in black and white (Rainald Shumacher, “Marlene Dumas”*, Flash Art,* issue 256, 2009, online). Indeed, painting is a decisive moral act for Dumas. Functioning as a sort of visual reckoning with our time, Dumas’s practice focuses almost exclusively on the complex psychological portrayal of individuals. And yet, paintings such as the present ones are not portraits in the conventional sense. Like Francis Bacon, Leon Golub, and Alberto Giacometti, amongst others, Dumas is above all witness of modern life: she embraces the space of the canvas as an arena for psychological tension in which themes of alienation, memory, nostalgia and identity are played out.

Philip Guston, *Talking*, 1979. The Museum of Modern Art, New York, Image © The Museum of Modern Art/Licensed by SCALA/ Art Resource, NY, Artwork © 2017 The Estate of Philip Guston

All the works in *Eyes of the Night Creatures* were based on photographs, either reproductions in magazines or Polaroids which the artist made zooming in on the faces of friends, family and acquaintances. *De gele vingers van de kunstenaar* is based on snapshots Dumas took during a late night art world gathering among friends: on the left, eminent artist and close friend René Daniels is depicted holding a cigarette with yellow fingers, evocative of fresh paint, but also the staining that occurs from extensive smoking ("the artist's yellow fingers"). On the right, a gallery assistant from the Galerie Paul Andriesse is shown drinking a glass of red wine. In many ways, this is a deeply personal work that speaks to Dumas's "presence as an emerging artist in the international discourse of painting during the 1980s" (Cornelia Butler, "Painter as Witness", in *Measuring Your Own Grave*, exh. cat., Museum of Contemporary Art, Los Angeles, 2008, p. 55). Recalling the great lineage of French Impressionist bourgeois café scenes, *De gele vingers van de kunstenaar* speaks to a particular moment in time in which artist such as Dumas and Daniels were forging their own distinctive paths in painting within a broader context in which Neo-Expressionism prevailed. Here, the viewer is drawn in to a congenial scene in which the figures smoke, drink and talk—unaware of the camera.

Yet, like Gerhard Richter, a central influence on the artist from early on, Dumas eschews the notion of painting as representation in favor for a more complex notion of painting as analogy. Taking the photographic imagery as a point of departure, Dumas has chosen to present the tightly-cropped individual portraits on roughly square canvases—a format that conjures the 17th-century courtly portraits of Frans Hals. The extreme close-up of these portraits also speaks to Dumas's admiration for such films as Carl Dreyer's *The Passion of Joan of Arc*, 1928, Gustav Machatý *Ecstasy*, 1933, and Jean Genet's *Un chant d' amour*, 1950. As Dominic van den Boogerd has further observed, "There are parallels with the photographic work of Diane Arbus and Richard Avedon—particularly with the unsentimental way in which Arbus portrayed the singularities of others" (Dominic van den Boogerd, *Marlene Dumas*, London, 1999, p. 38). While the format of the frontal portrait appears to convey objectivity, it is the very purported truth of the photograph that Dumas seeks to disrupt through her complex painterly process. Transformative rather than mimetic, Dumas's process of painting exploits

Vincent van Gogh, *The Night Cafe*, 1888. Yale University Art Gallery, New Haven, Image Bridgeman

Nicole Eisenman, *Winter Solstice 2012 Dinner Party*, 2009.
Private Collection, Artwork © 2017 Nicole Eisenman

the physicality of paint to undermine the original photographic source material. Characteristically working intuitively with fast gestures, Dumas has here transformed what were previously everyday snapshots of friends into more mysterious apparitions that emerge ghostlike from the darkness of a background that is bereft of any cues of the original narrative context.

As is typical for Dumas's associative creative process, the title *De gele vingers van de kunstenaar* and the pairing of the individual portraits was only decided upon completion of the paintings. While an earlier installation image at the Galerie Paul Andriesse shows only the left portrait installed, exhibited on its own due to space constraints, Dumas, did conceive them as a diptych. The figures, however, remain strangely disembodied and isolated even when occupying the same space. As Dumas explained of this series, "As the isolation of the recognizable figures increases and the narrative character decreases, the interpretative affects are inflamed. The titles re-direct the work; however do not eradicate the inherent ambiguity. My Night Creatures are alone" (Marlene Dumas, "The Eyes of the Night Creatures", *Miss Interpreted: Marlene Dumas*, exh. cat., Van Abbemuseum, Eindhoven, 1992, p. 30). Though the figures at first glance appear to regard the viewer with the sense of ease and familiarity one would expect of such a scene, the longer one stands in front of the looming faces, the more foreboding and piercing their gazes become. As Dominic van den Boogerd has overserved of the uncanny effect that arises from Dumas's painterly transformation of the source imagery, "They are larger than life-size, but—accustomed as we are to the proportions of movie stars—that scarcely strikes the eye… Many of these paintings are confrontational, like a smack in the face. It as though someone else's face is being pushed into ours; as though a stranger hold us captive with his stare" (Dominic van den Boogerd, *Marlene Dumas*, London, 1999, p. 38).

○◆ **14. John Chamberlain** 1927-2011

Endzoneboogie
painted and chrome plated steel. 116 x 48½ x 48½ in. (294.6 x 123.2 x 123.2 cm.).
Executed in 1988.

Estimate $800,000-1,200,000

Alternate view

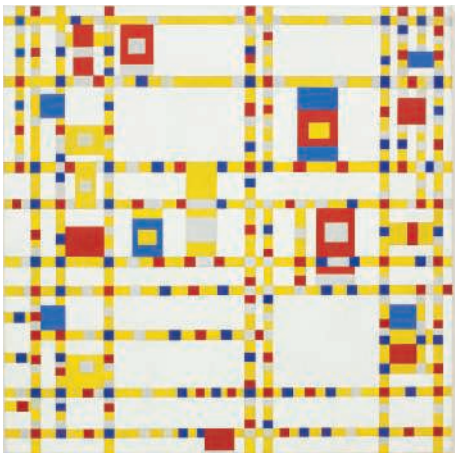
Alternate view

Provenance
The Pace Gallery, New York
The Froehlich Collection, Stuttgart (acquired from the above in 1989)
The Pace Gallery, New York
Private Collection, West Coast
Acquired from the above by the present owner

Exhibited
New York, The Pace Gallery, *John Chamberlain: New Sculpture*, February 24 - March 25, 1989, no. 12, n.p. (illustrated)
Kunsthalle Baden-Baden; Staatliche Kunstsammlungen Dresden, Albertinum, *John Chamberlain*, May 11 - November 3, 1991, no. 41, p. 213 (illustrated, p. 86)
Staatsgalerie Stuttgart (extended loan 1992 - 1996)
Amsterdam, Stedelijk Museum; Wolfsburg, Kunstmuseum, *John Chamberlain: Current Work and Fond Memories, Sculptures and Photographs 1967-1995*, May 11 - November 17, 1996, no. 29, p. 122 (illustrated, p. 29)
London, Tate Gallery; Kunsthalle Tübingen, Staatsgalerie Stuttgart, Württembergischer Kunstverein; Deichtorhallen Hamburg; Vienna, Bank Austria Kunstforum, *The Froehlich Foundation: German and American Art from Beuys and Warhol*, May 20, 1996 - August 17, 1997, no. 105 (illustrated, p. 252)
New York, Mnuchin Gallery, *Chamberlain / de Kooning*, November 2, 2016 – January 28, 2017

Literature
Susan Davidson, ed., *John Chamberlain: Choices*, New York, 2012, no. 83, p. 232 (illustrated, p. 161)

Elegantly winding itself into a soaring totem-like sculpture, *Endzoneboogie* is a striking example of John Chamberlain's late oeuvre. Evocative of *Velvet White*, 1962, Whitney Museum of American Art, New York, the sculpture's voluminous form is beautifully manipulated as one might fold a piece of fabric—belying the material weight of the discarded automobile parts from which it is elaborately constructed. The winding folds, interlaced with streaks of vibrant color and slashes of reflective chrome, give a sense of rotational force—encouraging the viewer to walk around the jagged form to experience *Endzoneboogie* in full. Executed in 1988, the work belongs to a group of fifteen freestanding vertical sculptures that were debuted at the artist's first solo show at The Pace



Piet Mondrian, *Broadway Boogie Woogie*, 1942–1943.
The Museum of Modern Art, New York, Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY

Gallery in New York in 1989, including *The Bride,* 1988, Centre Georges Pompidou, Paris. Within this body of work, *Endzoneboogie* stood out as one of the tallest and most ambitious. While continuing Chamberlain's signature process of using salvaged automobile metal, these works in particular demonstrate the artist's use of discarded van tops from the mid-1980s onwards. *Endzoneboogie* exemplifies how he typically cut these van tops into strips, painted them and then torqued, crimped and rolled them into shape with metal-working machinery. *Endzoneboogie* was directly acquired from this landmark exhibition by the eminent German collectors Anna and Josef Froehlich and has since been prominently exhibited in some of the most renowned museums internationally, including amongst others the Kunsthalle Baden-Baden; the Stedelijk Museum, Amsterdam; and Tate Gallery, London.

***Nike of Samothrace*, 3rd–2nd BCE. Musée du Louvre, Paris.**
Image Scala/Art Resource, NY

Endzoneboogie speaks to the increasing manipulation of form and color that entered Chamberlain's oeuvre after his move to Sarasota, Florida in 1980. Like fellow New York transplants such as Robert Rauschenberg and James Rosenquist, Chamberlain's move to Florida and purchase of a large warehouse provided him with the freedom for greater aesthetic experimentation. The unprecedented degree of space and viable resources allowed him to push the complexity and scale of his sculptures. As art curator Lynne Cooke noted of *Endzoneboogie* and the other new sculptures exhibited at The Pace Gallery in 1989, "The compositions have grown internally complex, as a plethora of small components twist and blend snakily into almost sinuous ribbons which, with mannerist serpentine elusiveness, prevent the whole from being comprehended from any single viewpoint" (Lynne Cooke, "John Chamberlain: New Sculpture", *The Pace Gallery,* New York, 1989, online). In contrast to the ready identification with wrecked cars in his earlier works, *Endzoneboogie* articulates Chamberlain's shift to creating more ambiguous sculptures that, with their deep folds, "resemble Renaissance drapery studies that imply the underlying presence of a figure, or conversely, a void" (Susan Davidson, "A Sea of Foam, an Ocean of Metal", *John Chamberlain: Choices*, exh. cat., Solomon R. Guggenheim Museum, New York, 2012, p. 26).

"Its daily life. That's where I get the idea that everybody makes sculpture every day, whether in the way they throw the towel over the rack or the way they wad up the toilet paper. . .those little things, like blowing up a paper bag and hitting it so it pops—take it one little step further and do it in slow motion and explore what the resistance of the air in the bag is, and you make something."

John Chamberlain

Property from a Distinguished Private American Collection

○◆ 15. Franz Kline 1910-1962

Sawyer
signed and dated "FRANZ KLINE '59" on the reverse; titled "SAWYER" on the stretcher.
oil on canvas. 82 x 67 in. (208.3 x 170.2 cm.). Painted in 1959.

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

Provenance
Estate of the artist (#ZP61)
Sidney Janis Gallery, New York
Marlborough-Gerson Gallery, Inc., New York
Mr. and Mrs. Richard Hodgson (acquired from the above in 1968)
Sotheby's, New York, May 13, 2003, lot 25
Acquired at the above sale by the present owner

Exhibited
New York, Sidney Janis Gallery, *New Paintings by Franz Kline*, March 7 – April 2, 1960, no. 3 (illustrated)
New York, Marlborough-Gerson Gallery Inc., *Franz Kline 1910-1962*, March 1967, no. 12 (illustrated, p. 23)
New York, Whitney Museum of American Art, *Franz Kline Retrospective*, October 1 – November 24, 1968, no. 72, pl. 57 (illustrated, p. 60)

Literature
David Anfam, Dore Ashton, Carolyn Christov-Bakargiev, eds, *Franz Kline (1910-1962)*, Torino, 2004, p. 324
Fielding Dawson, "An Emotional Memoir of Franz Kline", 1967, in *Art in America 1945–70*, 2014, p. 283

Embodying the extraordinary compositional balance of energy and restraint that catapulted Franz Kline to critical acclaim, *Sawyer* is the paradigm of the Abstract Expressionist artist's pictorial idiom. Like an immense architectural structure seen up close, *Sawyer* towers over the viewer with its all-absorbing, heroic scale. Kline's signature black gestures, etched as deeply into the landscape of post-war art as Jackson Pollock's "drips" or Barnett Newman's "zips", are here thrust across the vast canvas to form a grid-like structure. Painted in 1959 at the peak of Kline's career, the painting exemplifies the artist's seminal move toward color just three years prior. Subtle but dominated by black and white, the work is enlivened by gesturally painted impastoed passages of cream, ochre, peach, chalky whites and greys that infuse the composition with a soft, atmospheric tone. This gives rise to a sensation of infinite, limitless space, while simultaneously pushing the immense black form forward towards the viewer. In 1960, the same year Kline represented the United States at the 30th Venice Biennale, *Sawyer* was debuted in Kline's solo exhibition at the Sidney Janis Gallery, New York, alongside some of the artist's now most esteemed masterpieces, including *Black, White and Gray*, 1959, the Metropolitan Museum of Art, New York, *Dahlia*, 1959, the Whitney Museum of American Art, New York, *Orange and Black Wall*, 1959, the Museum of Fine Arts, Houston, and *Orleans*, 1959, the Museum of Contemporary Art, Los Angeles. The works exhibited here stand as remarkable examples of the bravura of Kline's late oeuvre, which tragically ended with his premature death just two years later in 1962. It is testament to *Sawyer's* significance within Kline's oeuvre that it was celebrated in the artist's first posthumous institutional retrospective exhibition in the United States at the Whitney Museum of American Art, New York in 1968–1969.

Franz Kline's studio, 16 Mechanic Street, Provincetown, 1976, by Josephine Del Deo.
Massachusetts Historical Commission Inventory, Courtesy of Provincetown Public Library

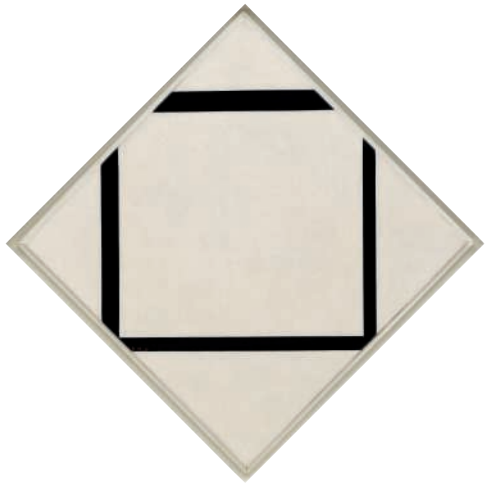
Heroic Gestures

In its sweeping gestures, *Sawyer* powerfully speaks to the liberation of line that Kline achieved with his black and white paintings nearly a decade earlier. It was in 1950 that Kline, radically shifting from the small scale and semi-representational nature of his earlier work, achieved his mature style. According to none other than Elaine de Kooning, Kline famously arrived at his artistic breakthrough upon seeing the magnified proportions of his figurative brush drawings projected on a Bell-Opticon projector in Willem de Kooning's studio. Towering nearly seven feet tall, *Sawyer* epitomizes the radical distillation of line and monumental magnification that had almost instantaneously catapulted Kline into the limelight of the then still emerging group of Abstract Expressionist artists encompassing Willem de Kooning, Robert Motherwell and Jackson Pollock, amongst others. Motherwell commemorated this pictorial innovation shortly after Kline's death, noting "Kline's great black bars have the tension of a taut bow, or a ready catapult. And his sense of scale, that *sine qua non* of good painting, is marvelously precise" (Robert Motherwell, "Homage to Franz Kline", August 17, 1962, in *Franz Kline. The Color Abstractions,* exh. cat., The Phillips Collection, Washington, D.C., 1979, p. 43). With paintings such as *Sawyer,* Kline amplified the intimacy of drawing on a monumental scale in order to, as Albert Bomie argued, "expand his sense of himself in the world—to sing at the top of his voice rather than speak in a hoarse whisper" (Albert Bomie, *Franz Kline. The Early Works as Signals*, exh. cat., State University of New York, Binghamton, 1977, p. 20).

An American flâneur

While the grid-like structure in *Sawyer* points to such non-referential precedents as Kazimir Malevich's grid and Josef Albers' square, Kline's paintings are firmly rooted in his lived experience. Born in Pennsylvania's coal-mining country in 1910, Kline moved to New York City in 1938 after studying in Boston and London. It was here that Kline became fascinated

with the city's virile power as embodied in its towering skyscrapers, roaring automobiles and freighters and the industrial riverside structures in lower Manhattan. Though Kline rejected any claims to symbolism or literalism, his powerful abstractions are the distillation of the known and recognizable. As Kline himself acknowledged of the referential associations his beams conjured, "I think that if you use long lines, they become—what could they be? The only thing that they could be is either highways or architecture or bridges" (Franz Kline, quoted in David Sylvester, "Franz Kline 1910-1962", in *Living Arts*, no. 1, 1963, p. 7). Kline's refined abstractions of the urban environment speak to the lasting influence of James Abbott McNeill Whistler's drawings of riverfront life in London in the early 1900s, which had already informed his early sketches of New York's bridges and barges in the 1940s, as well as to Kline's creative dialogue with his friend and photographer, Aaron Siskind. Whether evoking the architectonic tension of the modern metropolis, his native coal country or persons in his life, Kline's crashing painterly paeans translate his individual experiences of the rapidly changing world around him into more existential meditations on modernity.



Piet Mondrian, *Composition No. 1: Lozenge with Four Lines*, 1930. The Solomon R. Guggenheim Museum, Image Art Resource, NY

Adolph Gottlieb, *Romanesque Façade*, 1949. Krannert Art Museum, Univeristy of Illinois, Champaign, Artwork © Adolph and Esther Gottlieb Foundation/Licensed by VAGA, New York, NY

Though the relationship of titles to paintings in Kline's oeuvre are never quite clear-cut, *Sawyer* arguably recalls an episode that occurred in the artist's studio in Provincetown, Massachusetts. Kline had purchased a house in this Cape Cod seaside village at the beginning of 1959 and it was here that works such as *Provincetown II* and *Sawyer* were painted in preparation for his solo show at the Sidney Janis Gallery in the following year. Renowned for its sparse natural beauty, Provincetown had attracted a number of Abstract Expressionists including Willem de Kooning, Robert Motherwell, Adolph Gottlieb and Jackson Pollock, who had rented the same cottage that would be Kline's studio in 1944.

New Paintings by Franz Kline, Sidney Janis Gallery, New York, 1960

***Torches Mauve*, 1960**
Philadelphia Museum of Art

***Black, White, and Gray*, 1959**
The Metropolitan Museum of Art, New York

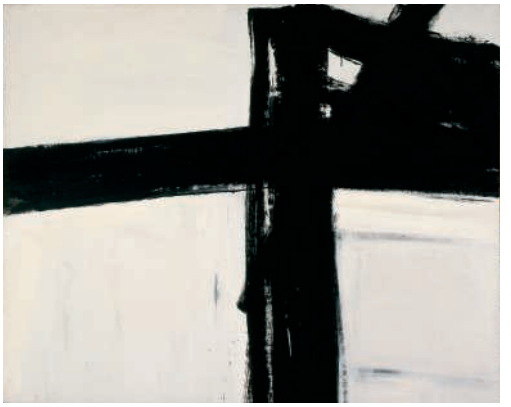
Present lot

***New Year Wall: Night*, 1960**
Pinakothek der Moderne, Munich

***Orange and Black Wall*, 1959**
The Museum of Fine Arts, Houston

***Orleans*, 1959**
The Museum of Contemporary Art, Los Angeles

***Dahlia*, 1959**
The Whitney Museum of American Art, New York



***Bethlehem*, 1959–1960**
Saint Louis Art Museum, Missouri

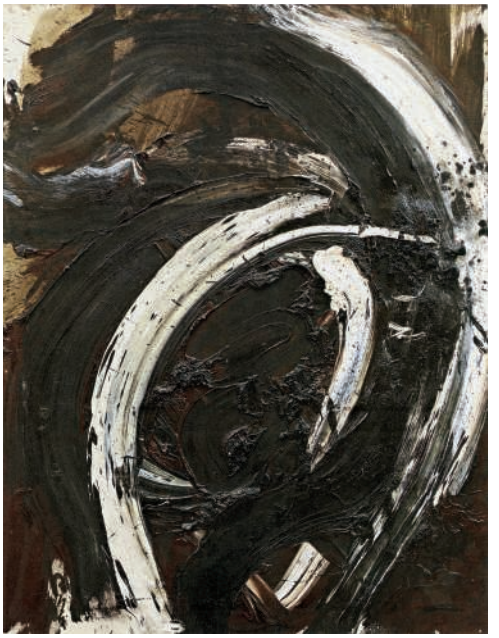
Exhibition catalogue cover

Exhibition catalogue frontispiece

Franz Kline with Sidney Janis and wife Harriet, William and Ethel Baziotes, Mark Rothko, and Louise Bourgeois and husband Robert Goldwater at the Franz Kline opening at the Sidney Janis Gallery, New York, March 7, 1960.
Image by Fred W. McDarrah/Getty Images, Artwork © The Franz Kline Estate/Artists Rights Society (ARS), New York

According to Fielding Dawson, a former student of Kline's at Black Mountain College, the formal resolution of *Sawyer* was achieved when a door in Kline's new Provincetown studio caught the artist's attention. Whereas Kline had previously been reworking the canvas without, frustratingly, achieving the desired composition, "midstream he changed his picture, painted a vertical, rather squarish rectangle, later called it *Sawyer*" (Fielding Dawson, *An Emotional Memoir of Franz Kline*, 1967, in *Art in America 1945-70*, 2014, p. 283). 'Sawyer' was in fact the name of the carpenter who had built the door and with whom Kline developed a friendship. Though Dawson notes that this episode occurred in 1960, it undoubtedly refers to the present work's creation as it is the only known painting with this title and the related work on paper *Sawyer Garden Barber* was also created in 1959. Giving both a sense of pictorial depth and infinite space, *Sawyer* presents the viewer with an after-image of sorts—one that is anchored in abstraction, but simultaneously evokes, albeit ambiguously, the realm of the known. It is almost as though *Sawyer* distills Kline's experience of contemplating the door in his studio anew; its architectural outlines distilled into elementary forms as though seen through eyes re-adjusting to the bright Cape Cod daylight filtering into the light-suffused studio.

Brice Marden, *Cold Mountain 6 (Bridge)*, 1989–1991.
San Francisco Museum of Modern Art, Image, Ben Blackwell, Artwork © Brice Marden/Artists Rights Society (ARS), New York



Kazuo Shiraga, *Work BB109*, 1964. Private Collection, Image courtesy of Galerie Berès, Artwork © Kazuo Shiraga

Painter in Action

As with Kline's greatest works, *Sawyer* pulsates with a palpable rawness and immediacy that suggests it to be the intuitive, quick and unrevised result of the artist's full body movement. Yet, as Dawson's previously mentioned anecdote underlines, *Sawyer* is in fact the culmination of a typically laborious process of continuous re-vision that recalls the painting method of Kline's fellow artist and close friend Willem de Kooning. "Some of the pictures I work on a long time and they look as if I knocked them out," Kline acknowledged only to point out that, "The immediacy can be accomplished in a picture that's been worked on for a long time just as well as if it's been rapidly" (Franz Kline, quoted in David Sylvester, "Franz Kline", 1960, in *Interviews with American Artists,* New Haven, 2001, p. 71). Though Kline's great diagonals were seldom the result of a single inspirational impulse and often instead painted with small brushstrokes based on sketches and drawings across several sessions,

they nevertheless expressed the ultimate attainment of an inner vision. As Kline explained in 1957, "If I feel a painting I'm working on doesn't have imagery or emotion, I paint it out and work over it until it does" (Franz Kline, quoted in *Franz Kline 1910-62*, exh. cat., Castello di Rivoli Museo d'Arte Contemporanea, Turin, 2004, p. 110).

Painting in Technicolor

"It was Kline's unique gift," as Elaine de Kooning so observed in 1962, "to be able to translate the character and the speed of a one-inch flick of the wrist to a brushstroke magnified a hundred times. (Who else but Tintoretto has been able to manage this gesture?) All nuances of tone, sensitivity of contour, allusions to other art are engulfed in his black and white insignia, as final as a jump from the top floor of a skyscraper" (Elaine de Kooning, quoted in *Franz Kline 1910-62*, exh. cat., Castello di Rivoli Museo d'Arte Contemporanea, Turin, 2004, p. 345). *Sawyer* epitomizes how Kline's embrace of color as a compositional element starting around 1956 heightened the sensation of utter monumentality and amplified the expressive force of his distilled slashes and slabs. Though Kline had already explored the potential of color sporadically earlier in his career with works such as *Yellow Square* in 1952, this uninterrupted return to color was a radical move for an artist whose signature black and white style was widely acclaimed as the ultimate formal embodiment of his abstract endeavors. S*awyer* exemplifies Kline's particular interest in the subtle qualities of sand, ochre and gray hues. While there are passages of black pigment that collide sharply with the lighter passages, Kline here has allowed for diffused areas to arise where white, black and colored impasto mix together as he continuously slathered layer upon layer of paint atop each other with varying degrees of intensity. The feathered strokes loosen the composition and infuse it with a poetic ambiance, while the ochre, peach and cream-colored passages push the black grid-like form forward. At the same time, the subtle variances of hues within the black structure itself illustrate Kline's expressed admiration for the great masters of chiaroscuro such as Velazquez, Tintoretto, Rembrandt and Goya.

Gerhard Richter, *Clouds*, 1982. The Museum of Modern Art, New York, Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY, Artwork © Gerhard Richter

Whereas in 1956 Kline commented to art critic Leo Steinberg "I'm always trying to bring color into my paintings, but it keeps slipping away", by 1959, the year *Sawyer* was created, he had arrived at an undisputed confidence in the tectonic co-efficiency of color in his compositions (Franz Kline, quoted in Harry F. Gaugh, *Franz Kline*, New York, 1985, p. 132). Looking back, Elaine de Kooning wrote of Kline's triumph, "Then, as he kept struggling…his color made its breakthrough and entered the dynamism of his imagery as an equal actor. The stage was set, the new action had started" (Elaine de Kooning, quoted in *Franz Kline Memorial Exhibition*, exh. cat., Gallery of Modern Art, Washington, D. C., 1962, p. 18). Here was a painter at the peak of his creativity, ready to build on the pictorial innovations ushered in with works such as *Sawyer*—only to be tragically cut short in his ambitions by a premature and sudden death due to heart failure in 1962, at only 51 years of age. More than 50 years later, *Sawyer* still offers an awe-inspiring phenomenological experience, one that transcends the literalness of in its inception and becomes a more fundamental meditation on the precarious human condition in a fast-paced and ever-changing world.

Property from a Distinguished American Collection

16. Joan Mitchell 1925-1992

Untitled
signed "J. Mitchell" lower right. oil on canvas. 76½ x 45 in. (194.3 x 114.3 cm.). Painted in 1964.

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

Provenance
The Artist
Stable Gallery, New York
Martha Jackson Gallery, New York
Private Collection
Fourcade Droll, Inc., New York
Private Collection (acquired from the above circa 1975)
Sotheby's, New York, November 5, 1987, lot 119
Peter Gimpel, London (acquired at the above sale)
Robert Miller Gallery, New York
Acquired from the above by the present owner
circa 1995

Exhibited
The Art Museum of the University of Texas at Austin, *Painting as Painting*, February 18 - April 1, 1968, no. 50, p. 24
New York, Cheim & Read, *Joan Mitchell, The Presence of Absence*, June 20 - August 16, 2002, n.p. (illustrated)

Vincent van Gogh, *Cypresses*, 1889. The Metropolitan Museum of Art, New York, Image © The Metropolitan Museum of Art/ Art Resource, NY

In Joan Mitchell's *Untitled*, 1964, paint meets canvas with palpable psychological force to erupt into opulent abstraction. Slathering, swiping, dry-brushing, splattering, and smashing paint from the tube onto the surface, Mitchell has here drawn on the full range of her sumptuous painterly repertoire to put forward a composition that distills her experience of natural and felt environment. *Untitled* speaks to the crucial evolution in Mitchell's oeuvre that took place in the aftermath of her move to Paris in 1959. Having defined herself as one of the leading painters of the New York School in the 1950s, this new environment provided Mitchell with artistic liberation. While Mitchell had prior to this already rejected the Abstract Expressionist "all-over" approach to composition, this period ushered in a more pronounced interrogation of figure-ground

relationship and an unprecedented degree of lyricism. Painted in 1964, *Untitled* was created during a fractured time in Mitchell's personal and professional life, due in large part to the death of her father in 1963 and her mother's illness. Working sparingly during these years, *Untitled* is one of the very few works Mitchell painted in the mid-1960s. As is typical for works from this period, *Untitled* is dominated by a large, irregularly shaped and decentralized dark mass that throttles the full force of the artist's expressiveness across the luminous ground of soft pale washes. While evocative of Cy Twombly's blotches, the cloud-like form is built up from a dense impasto of an earthy and primal palette of green, black, blue, ochre, orange, and lavender. Paint drips freely and calligraphic lines meander down the vast vertical canvas with a delicacy that stands in stark contrast to the thick staccato brushstrokes dominating the dense mass of paint at center. A painting that poignantly captures the formal vocabulary of this distinct period in Mitchell's practice, *Untitled* illustrates to the radical shift from the rambunctious energy of Mitchell's earlier canvases to the more concentrated, albeit no less expressive, vocabulary of her mature oeuvre.

Édouard Boubat, *Joan Mitchell outside of her studio, Vétheuil*. Image © Estate of Édouard Boubat

"Viewers of Mitchell's earlier paintings", as Mark Rosenthal noted of works such as *Untitled*, "found their eyes stilled and struck by a previously unseen type of mood" (Mark Rosenthal, *Joan Mitchell: Drawing into Painting*, exh. cat., Cheim & Reid, New York, 2017, n.p.). It was perhaps above all the increased complexity of Mitchell's color palette that presented the most extreme point of departure from her early work. *Untitled* beautifully exemplifies how, as Jane Livingston observed, "The palette of her best paintings of this moment is unusually subdued and primal—green, white, brown, and black", in addition to complex lavenders, myriads shades of green and even a range of orange-reds (Jane Livingston, *The Paintings of Joan Mitchell*, exh. cat., Whitney Museum of American Art, New York, 2002, p. 26). In all the paintings from this period, Mitchell harnesses the full range of the chromatic palette to create what she described as her "black paintings", crucially specifying, "although there's no [pure] black in any of them" (Joan Mitchell, quoted in Judith E. Bernstock, *Joan Mitchell,* Manchester, 1997, p. 64). This transition also speaks to a broader moment of transition in abstract painting at large. As Mark Rosenthal has pointed out, Mitchell's embrace of a darker color palette "is particularly fascinating if one compares it to certain concurrent developments: starting in the late 1950s and continuing until the end of his life, Mark Rothko created his own series of dark, somber compositions; in 1959, Mitchell's old friend Philip Guston began a major transition in his art that would evolve throughout the 1960s, whereby his palette changed from bright to largely black and gray…Some new idea was certainly in the air on both sides of the Atlantic" (Mark Rosenthal, *Joan Mitchell: Drawing into Painting*, exh. cat., Cheim & Reid, New York, 2017, n.p.).

“Empathy. . .that’s all my painting is about. . . It has to do with something you feel”

Joan Mitchell

As is typical for Mitchell’s gestural abstraction, *Untitled* exploits the expressive potential of the painterly mark for conveying the artist’s emotional environment. While some have read the transition to this darker color palette in conjunction with Mitchell’s biography, it is widely acknowledged that the artist vehemently objected such interpretations. “Believing that to wallow in paint would be unprofessional and self-indulgent, she agreed with Willem de Kooning that, whatever an artist’s personal problems, his or her job is to make a good picture,” Mitchell biographer Patricia Albers has argued. “Moreover, she took as an article of faith that one should not timidly try to stay within one’s reputation. Pushing herself as a painter, she demonstrated her emotional as well as formal range” (Patricia Albers, *Joan Mitchell Lady Painter*, New York, 2011, p. 305). The works created during this period speak to Mitchell’s increased preoccupation with the Mediterranean landscape she encountered during her numerous sailing trips with fellow painter and romantic partner Jean-Paul Riopelle. Gradually eliminating references to the urban milieu, as was typical during the preceding decade, Mitchell acknowledged that with works such as the present one she was thinking specifically about the emotional charge brought about in seeing the dusky cypresses she had encountered in the Corsican fishing port, called Calvi: “I’m trying to remember what I felt about a certain cypress tree and I feel if I remember it, it will last me quite a long time” (Joan Mitchell, quoted in Jane Livingston, *The Paintings of Joan Mitchell*, exh. cat., Whitney Museum of American Art, New York, 2002, p. 26).

Above all, works such as *Untitled* evidence Mitchell’s renewed fascination with the great masters of Modernism. While Vincent Van Gogh’s paintings of cypress trees echo through *Untitled*, it is the emphasis on the physicality of paint that speaks to the legacy of Cézanne. Like Cézanne, Mitchell focusses on pigment as the element to bind the natural world and visual sensation. Mitchell importantly does not strive for literal depictions of landscape. As she explained, “I paint from remembered landscapes that I carry with me—and remembered feelings of them, which of course become transformed…”(Joan Mitchell, quoted in Judith E. Bernstock, *Joan Mitchell,* Manchester, 1997, p. 31). In contrast to the complementary color juxtapositions with which Mitchell evoked an impression of light in her earlier works, *Untitled* exemplifies how Mitchell exploited tonal contrasts and modulations in her mark-making. It is in the way the Mitchell applies pigment to the canvas, as Bernstock has pointed out, that evokes the pictorial weight of Cézanne’s still lives of apples. As Bernstock beautifully observed, “Each of her brushstrokes is, as are his, ‘a bit of nature’, and a ‘bit of sensation’, and an ‘element of construction’” (Judith E. Bernstock, *Joan Mitchell,* Manchester, 1997, p. 64). Rather than suggesting the volume of actual objects, however, Mitchell’s accretion of paint serves to make emotion palpable.

Stilling the flow of time in the form of the explosive mass of pigment, *Untitled* represents the ultimate distillation of time and experience that Mitchell so fervently sought within painting. Painting, as Mitchell noted in 1986, is “without time…It never ends, it is the only thing that is both continuous and still. Then I can be very happy. It’s a still place. It’s like one word, one image” (Joan Mitchell, quoted in “Conversations with Joan Mitchell”, January 12, 1986, in *Joan Mitchell: New Paintings,* New York, 1986, n.p.).

Property from the Estate of Jean-Michel Basquiat

17. Jean-Michel Basquiat 1960-1988

Untitled (Halloween)
acrylic and oilstick on canvas. 83¼ x 59¾ in. (211.5 x 151.8 cm.). Executed circa 1982.

Estimate $3,500,000-4,500,000

Provenance
Acquired from the artist by the present owner

Virtually unseen to the public since its creation, Jean-Michel Basquiat's *Untitled (Halloween)* presents the viewer with an exhilarating cacophony of pure color, line and form that rises with a deafening crescendo into a powerful incantation on the fragmented self. Feverishly working against the pulsating beat of music in his studio, Basquiat ushers his idiosyncratic vocabulary onto the vast canvas with palpable unbridled energy. Our gaze darts back and forth across the dynamic composition—from the prominent hex symbol on the upper left of the composition, a reoccurring motif in Basquiat's oeuvre, to the thicket of oilstick scrawls on the upper right, to the crossed out word "HALLOWEEN" on the lower left. Epitomizing the centrality of the human figure in Basquiat's celebrated practice, *Untitled (Halloween)* is charged with references to his jazz idol Charlie Parker, while also articulating Basquiat's own vision of a fractured human personality as shaped by childhood trauma and interest in human anatomy. Mobilizing pentimento as a conscious stylistic technique, Basquiat uses paint architecturally to specifically focus attention on the human body scattered across the canvas: he deliberately slathers red paint across the black underpaint to sculpt a larger-than-life, x-ray vision of a human leg from the resulting negative space and emphasizes the downward movement of the reaching hand through white gestural brushstrokes, while simultaneously adding visual weight to the piercing eyes and foreboding smile of the mask-like face through cream-colored patches or color and white and blue impasto paint. As with all his greatest paintings from 1982 and 1983, *Untitled (Halloween)* vividly articulates how in this groundbreaking period, as Richard Marshall observed, "all hell broke loose. The young master was ready. Painted evocations of classic forties jazz became a medium of emergence" (Richard Marshall, *Jean-Michel Basquiat*, exh. cat., Whitney Museum of American Art, New York, 1991, p. 37).

Leonardo da Vinci, *Studies in comparative anatomy*, 1507. The Prints Collector, Great Britain, Photograph HIP/Art Resource, NY

Asked by Henry Geldzahler in 1983 what his subject matter was, Basquiat succinctly stated "royalty, heroism, and the streets" (Jean-Michel Basquiat, quoted in Henry Geldzahler, "Art: From Subways to Soho", *Interview Magazine*, vol. 13, January, 1983). In an oeuvre revolving around single heroic figures, including athletes, prophets, warriors, cops, kings and the artist himself, the 1982-1983 period saw Basquiat incorporate his lifelong love of music into his art. A quintessential painting from this period, *Untitled (Halloween)* notably evidences Basquiat's utter admiration for jazz musician Charlie Parker, one of the most influential improvising soloists in jazz and a key figure in the development of bebop in the 1940s. As Richard Marshall pointed out, Basquiat "was keenly aware of the historically important contribution that black musicians had made, and he was determined that it should be recognized. His art became the vehicle by which he could bestow crowns on deserving individuals" (Richard D. Marshall, "The Drawings of Jean-Michel Basquiat", in Enrico Navarro, ed.,

Jean-Michel Basquiat Works on Paper, Paris, 1999, p. 34). Within this pantheon of famous black musicians, Basquiat felt a particularly deep affinity for the accomplishments and struggles of Charlie Parker, whose groundbreaking, but also tragic, career ended prematurely after years of struggle with substance abuse. While Charlie Parker is referenced in many of Basquiat's works, he is rarely depicted in the semi-naturalistic manner captured in *Untitled (Halloween).* Demonstrating Basquiat's habit of revisiting and resampling motifs in his work, the figure notably recurs in the seminal drawing *Untitled (Charlie Parker),* 1983, that is currently celebrated in the Barbican Art Gallery's *Basquiat—Boom for Real* in London. Taking a press photograph of the jazz musician from the beginning of his exciting career in 1945 as a point of departure, Basquiat depicted the smiling Parker with his dotted necktie and saxophone alongside a flurry of musical notes, names, titles and words related to Parker's history. Of the few known paintings that saw Basquiat integrate this striking portrait—*Joy, Red Joy*, and *2½ Hours of Chinese Food*, all 1984, featured it in the form of Xerox copies—*Untitled (Halloween)* appears to be the only one in which he did so in the painterly, free-hand realm.

Channeling the central tenets of Parker's musical expression—distilled in the drawing with the words "composed", "repeated", "improvised"—Basquiat exploits the creative potential of free association to construct a more ambivalent and loaded image. The polymorphous borrowing of and improvisation on past forms that characterized Parker's sound is also made manifest in Basquiat's own creative stream-of-consciousness approach, which saw him channel his quotidian experience while simultaneously drawing on such disparate fields as popular culture, music, poetry, African-American and Aztec cultural histories and a broad range of art historical sources. In *Untitled (Halloween),* Basquiat has transformed Parker's smile and glinting eyes into a mask-like apparition and abstracted the list of words, numbers, symbols on the upper right into elementary forms, many of which are crossed out. As Basquiat explained, "I cross out words so you will see them more; the fact that they

"Since I was seventeen I thought I might be a star. I'd think about all my heroes, Charlie Parker, Jimi Hendrix. . . I had a romantic feeling about how these people became famous."

Jean-Michel Basquiat

are obscured makes you want to read them" (Jean-Michel Basquiat, quoted in Richard Marshall, ed., *Jean-Michel Basquiat*, New York, 1992, pp. 28-43).

Just like his jazz forebears appropriated harmonic structures and repeated note patterns across several improvisations, Basquiat used similar strategies of appropriation as he ushered his vocabulary onto the canvas. Extending Cy Twombly's investigations into the relationship between gesture, written word and ideograms, Basquiat not only integrates his own drawing of Charlie Parker into the composition, but also includes references to the everyday ("Halloween"), as well as symbols and motifs

Posed studio portrait of Charlie Parker with saxophone, 1945.
Photograph Gilles Petard/Redferns

Jean-Michel Basquiat, *Untitled (Charlie Parker)*, 1983.
Schorr Family Collection, Image Justin Piperger, Artwork © The Estate of Jean-Michel Basquiat/2017 Artists Rights Society (ARS), New York/ADAGP, Paris

derived from his favored reference sources, including Henry Dreyfuss' *Symbol Sourcebook* and *Gray's Anatomy*. As Glenn O'Brien recalls, "He ate up every image, every word, every bit of data that appeared in front of him, and he processed it all into a bebop Cubist Pop Art cartoon gospel that synthesized the whole overload we lived under into something that made astonishing new sense" (Glenn O'Brien, "Greatest Hits", *Jean-Michel Basquiat: Now's the Time*, exh. cat., Art Gallery of Ontario, Toronto, 2015, p. 177).

A quintessential example of Basquiat's idiosyncratic pictorial idiom, *Untitled (Halloween)* particularly demonstrates the young artist's fascination with human anatomy. As art historian Olivier Berggruen has shown, Basquiat began including body fragments in 1982 with such paintings as *Portrait of the Artist as Young Derelict*, *Self-Portrait as a Heel, Part Two* and the *Anatomy* series, the latter of which serves as a point of reference for the skeletal leg within *Untitled (Halloween).* Basquiat's vision of the human body as fractured and dislocated was notably shaped by an early childhood trauma, having been struck by a car as a seven-year old and subsequently being hospitalized for a prolonged period of time. In the hope of providing him with "a diagram for healing", Basquiat's mother gave the young boy a copy of *Gray's Anatomy* (Phoebe Hoban, *Basquiat: A Quick Killing in Art*, London, 1998, p. 19). The fragments of the human body that occupy many of his canvases, including the present one, point to Basquiat's lifelong study of *Gray's Anatomy*, but also testifies to his more recent fascination with Leonardo da Vinci's anatomical studies, having been gifted a book on the Renaissance master by art historian Fred Hoffman in the early 1980s. "There are Dionysian forces…at play in Basquiat's works, which also reflect an affirmation of life", Olivier Berggruen observed, "This, in the tradition of Picasso, points to an aesthetic of anatomical fragments, forms of mutilation in which destruction and violence are associated with the unleashing of creative powers" (Olivier Berggruen, "The Fragmented Self*", Jean-Michel Basquiat: Now's the Time*, exh. cat., Art Gallery of Ontario, Toronto, 2015, p. 201).

Executed at the apex of Basquiat's prodigious career, *Untitled (Halloween)* offers us with the transference of thought, energy and sound specific to the artist's lived experience. As Basquiat said about the period in which the present work was created, "I made the best paintings ever. I was completely reclusive, worked a lot" (Jean-Michel Basquiat, quoted in Cathleen McGuigan, "New Money: The Marketing of an American Artist", in *The New York Times Magazine*, 10 February 1985, p. 29). Embedded within Basquiat's vision of the fractured human body, the reference to Charlie Parker powerfully articulates Basquiat's own reckoning with his meteoric rise to fame. Like Parker, Basquiat's legendary career would be put to a halt only by his untimely death a few years later. Pulsating with the frenetic pace, raw energy and creative exuberance that pushed Basquiat to artistic heights, *Untitled (Halloween)* speaks to the way in which Basquiat exorcised his own creative demons within his art.

Property from an Important American Collection

◦ 18. Andy Warhol 1928-1987

1 Colored Marilyn (reversal series)
signed, titled and dated "1 Colored Marilyn reversal series 1979 Andy Warhol" on the reverse.
oil and silkscreen inks on canvas. 18 x 13½ in. (45.7 x 34.3 cm.). Executed in 1979.

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

Provenance
Galerie Bruno Bischofberger, Zurich
Douglas S. Cramer, Los Angeles (acquired from the above in 1984)

Publicity still of Marilyn Monroe, source image for the Marilyn Series, 1962. Image © The Archives of The Andy Warhol Museum, Pittsburgh, Artwork © 2015 The Andy Warhol Foundation for the Visual Arts, Inc./Artists Rights Society (ARS), New York

At once utterly familiar and hauntingly subversive, *1 Colored Marilyn* from Andy Warhol's *Reversals* series marks the artist's celebrated return to one of his most enduring images. Executed in 1979, the work stands as an eloquent distillation of Warhol's *Reversals*, a radical and innovative series the artist conceived that same year and continued to pursue through 1986. Here, the iconic features of Marilyn Monroe are expressed in negative, with gestural swirls of turquoise, hot pink and cadmium red, coalescing under the inky depths of a strong black screen with palpable intensity. The *Reversals* series was conceived on the suggestion of Warhol's dealer Bruno Bischofberger, and was envisaged as a revisiting of some of the most iconic images from his illustrious career. A selection of the resulting works was shown in Europe at the Galerie Bischofberger, Zurich, Galerie Daniel Templon, Paris and the Museum Moderne Kunst, Vienna, from 1980. It was in reference to this European debut that then art critic Charles Stuckey lauded

the series, calling the works "important new paintings. . .both old and new, epic and banal" (Charles Stuckey, "Warhol: Backwards and Forwards", *Flash Art*, no. 101, January–February 1981, p. 10). The eminent collector of 20th century American art, Doug S. Cramer acquired *1 Colored Marilyn* in 1984 and it has been held in his prestigious collection since.

Perhaps no other protagonist in Warhol's prolific career received such sustained, fervent attention as that of Marilyn Monroe. From his original ground-breaking series of paintings in 1962 based on a publicity shot from the 1953 film *Niagara* to the present series conceived nearly two decades later, Warhol cropped, colored, re-screened, repeated and replicated his muse in almost endless permutations. Indeed in many ways, Warhol and Marilyn have become two sides of a single coin. His singular representation of Marilyn has arguably come to surpass all other pop culture images of the actress, perhaps second only to the iconic scene from *The Seven Year Itch*, 1955. By the same token, she has also become a touchstone of sorts for some of the most pervasive conceptual interrogations in his own practice, namely those of glamor, beauty and death.

Of all the imagery from the *Reversals* series, the *Marilyns* are widely considered the most successful for their ability to create a lasting impression through their haunting intensity. The series brought together iconography from his own pantheon of such well-known subjects as his *Flowers*, *Maos* and *Marilyns*. With the plunder from his own visual lexicon, Warhol reversed the images of his earlier paintings resulting in "negatives" of sorts that played on ideas of photographic appropriation and the duration of his own art historical legacy. For this reason, the *Reversals* have a fascinating resonance, ultimately elevating his own oeuvre through the merging of old and new. As David Bourdon espoused, "Warhol's *Reversals* recapitulate his portraits of famous faces… but with the tonal values reversed. As if the spectator were looking at photographic negatives, highlighted faces have gone dark while former shadows now rush forward in electric hues. Sometimes this results in

Marilyn Monroe. Image courtesy of the Estate of Paul Schumach / Art Resource, NY/© Artists Rights Society (ARS), New York

extravagantly melodramatic images. The reversed *Marilyns*, especially, have a lurid, otherworldly glow, as if illuminated by internal footlights" (David Bourdon, *Warhol*, New York, 1989, p. 378).

Through the inverted composition put forward in *1 Colored Marilyn*, Warhol takes his iconic image and materializes it into something akin to a photographic negative. In so doing, Warhol creates intriguing parallels between the re-imaging of his own work, as well as that of Monroe in visual culture. As in a photographic negative, features that were once highlighted are now voided expanses of negative space. By inverting the tonalities of light and shadow, the profile in *1 Colored Marilyn* manifests in a kaleidoscope of color, pulsating with vitality. In a fortuitous alignment of chance, the gestural swathes of day-glo colors emerge from the lustrous black screen in such a way as to imply a face seen in chiaroscuro. And yet that very gesturality is what imbues the work with an overarching sense of abstraction, a theme that was currently preoccupying the artist in his *Shadows* series, 1978-1979. Indeed this

gestural handling of paint marked a turning point in the artist's oeuvre and finds perhaps its earliest precedent in Warhol's large-scale *Mao* paintings from 1973. Warhol embarked on this series after nearly a decade away from painting, having "retired" from the practice in 1965 to focus on his films. Unlike works from his earlier practice, Warhol rendered his *Maos* in a more painterly style, freely brushing a somewhat expressionist background of colors before silkscreening the image. Warhol's explorations into the possibilities of paint culminated in this reconciliation of his more manufactured Pop handling of medium from the 1960s with this more painterly style reaffirmed in his *Reversals*.

By revisiting the subject-matter that both defined his own practice and an art movement at large, Warhol's *Reversals* traverse the trajectory of his own career, refreshing his oeuvre for a new generation and providing a post-modern reinterpretation of his own art. By mining his own canon of imagery, Warhol's *Reversals* became powerfully self-referential, "trademarking" his own lexicon in a move that would anoint him as a leading practitioner of the post-modern aesthetic. With this series, Warhol simultaneously extends his legacy and subverts it, and in doing so, brings his oeuvre one step closer to the Conceptual art practices that had been developing contemporaneously with his own practice through the 1960s and into the 1970s. The *Reversals* draw intriguing parallels with Marcel Duchamp and his appropriation of existing, readymade objects to become elevated to artworks in their own right. However, Warhol takes this notion one step further, classifying his own art as readymades, existing in in a space independent from his own place as artist. This concept also points toward the pursuits of a contemporaneous generation of appropriation artists working at the time such as the Pictures Generation.

As David Bourdon espoused, "By ransacking his own past to produce the *Reversal* and *Retrospectives*, Warhol revealed himself to be one of the shrewdest of the new wave of post-modernists. While modernism has been an ideal that survived throughout most of the 1960s, continuing its self-conscious search for new forms of expression, post-modernism, which gained currency in the 'pluralist' 1970s, reflected an ironic attitude toward all aesthetic camps and displayed an indifference to traditional hierarchies of 'high' and 'low' art" (David Bourdon, *Warhol*, New York, 1989, p. 380). From appropriation to re-appropriation, the *Reversals* draw to a poignant conclusion to Warhol's oeuvre, ending it where it began. In *1 Colored Marilyn*, Warhol creates the ultimate self-reflexive gesture—an homage to himself and his first *Marilyns*—and in doing so, cements his place as one of the forefathers of post-modernity.

Marilyn Monroe, Image Bettman

◦ **19. Richard Prince** b. 1949

Mystery Nurse
signed and dated “RPrince 2009” on the reverse; further signed and dated “RPrince 2009” on the overlap. inkjet and acrylic on canvas. 52 x 30 in. (132.1 x 76.2 cm.). Executed in 2009.

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


Mystery
Nurse

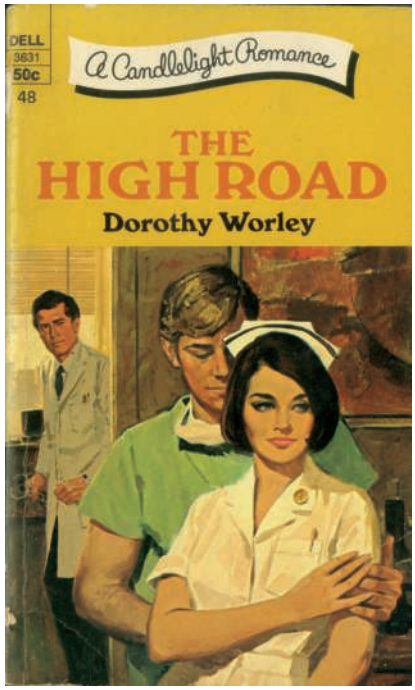
Provenance
Private Collection, Sweden (acquired directly from the artist)
Edward Ressle Gallery, New York
Acquired from the above by the present owner

Exhibited
New York, Edward Ressle Gallery, *Bloody Hell | An Exploration of the Colour Red*, September 29 - November 5, 2016

Presenting the viewer with a suspenseful and psychologically charged scene, *Mystery Nurse* is a powerful example of Richard Prince's iconic *Nurse* series. For more than three decades, Prince's universally celebrated practice has pursued the subversive strategy of appropriating distinctively American subject matter, such as photographs of quintessential Western cowboys or "biker chicks", to subtly expose the inner mechanics of desire and power, particularly as they relate to identity and gender constructs. Created from 2002 onwards, Prince's *Nurse* paintings draw upon the same notion of appropriation by taking the front covers of 1960s and 1970s dime-store romance novellas as the means to critically explore the eroticized and fetishized nurse archetype. In this work, the figure of a seemingly lone nurse emerges from the darkness of a beautifully painted red color field across which the words "Mystery Nurse" are emblazoned like a neon sign for a shady roadside bar. Clad in a crisp white uniform, prim starched hat and a white surgical face mask, she appears to be standing alone lost in thought. It is only upon prolonged viewing that the eerie presence of a stranger's disjointed hand becomes apparent and the specter of a hovering lover, obscured behind veils of paint, is revealed. As *Mystery Nurse* beautifully demonstrates, this groundbreaking series distinguishes itself with the unprecedented degree of painterly virtuosity with which the appropriated imagery is manipulated—thereby setting the foundation in the artist's practice for more recent series, such as the *De Kooning* paintings from 2008-2009, or the *Cowboy* paintings from 2012. Widely considered as one of Prince's most seminal series, *Nurse* paintings have been prominently exhibited across the globe, including in Prince's mid-career retrospective at the Solomon R. Guggenheim Museum, New York, the Walker Art Center, Minneapolis, and the Serpentine Gallery, London in 2007 and 2008.

Cover illustration for Diana Douglas, *Mystery Nurse*.
Published by Signet, New York, 1971

Paintings such as *Mystery Nurse* are the result of Prince's "re-photography" technique, which is widely acknowledged as having expanded the accepted parameters of artmaking when he first innovated this revolutionary appropriation strategy of photographing pre-existing images from magazine ads and presenting them as his



Cover illustration for Dorothy Worley, *The High Road*. Published by Dell Publishing Co., Inc., New York, November 1970

own in the late 1970s. Since his early career as a member of the Pictures Generation, coming to artistic maturity alongside artists such as Cindy Sherman and Sherrie Levine, Prince has continued to interrogate the ways in which gender, sexuality and identity are framed by the media and our cultural consciousness at large. An avid bibliophile, Prince found the source material for the *Nurse* paintings in his personal collection of vintage nurse-romance novels. Published in the 1950s and 1960s, these affordable, small and portable softback publications featured melodramatic and hackneyed narratives of professional woman cast as sexualized and fetishized objects of desire—taking on the role of Good Samaritan, but also victim, villain and seductress. Just as Prince took images of cowboys or "biker chicks" in his earlier work as a point of departure, the viewer here is similarly presented with what Rosetta Brooks has described as visually commonplace imagery: "we've seen them before, and even if we haven't, it doesn't take us very long to digest them." This is crucial for Prince's project, as,"a constant in Prince's early experiments in rephotography is showing others the quality of the images he finds so tantalizing. Prince chooses to represent these images because he himself is seduced by them" (Roberta Brooks, "A Prince of Light or Darkness?", in *Richard Prince*, London and New York, 2003, p. 28).

Mystery Nurse is testament to the complex process of appropriation and manipulation that Prince pioneered with his *Nurse* paintings in 2002. Rather than photographing a pre-existing image as before, here he digitally scans, enlarges and transfers the romance novella front covers onto canvas with an inkjet printer. In the present work, Prince combines the covers of two pulp fiction novellas to construct an image that is as seductive as it is sinister. Taking the front cover of Diana Douglas' 1968 novella and its dramatic plot line "A titian-haired beauty must hide the fact that she is a nurse - or lose the man she loves and have a death to answer for!" as a thematic point of departure, Prince replaces the frightened titian-haired beauty of the aforementioned novel with the dark-haired heroine from Dorothy Worley's 1970 novella *The High Road*. The front cover of the latter romance novel depicts the nurse in the arms of a doctor, lost deep in thought, while her other doctor suitor looks on from afar. Actively embracing the painterly gesture in earnest for the first time in his career with this series, Prince notably adds another layer of

Edward Hopper, *New York Movie*, 1939. The Museum of Modern Art, New York, U.S.A., Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY, Artwork © Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art

complexity by painting over select areas of the print. While the chiaroscuro and color palette found in *Mystery Nurse* evokes such Old Masters as Rembrandt, paintings such as the present one deliberately play with the language of Abstract Expressionism. In doing so, Prince inadvertently plays into the machismo stereotype of the American painter as embodied by the "masculine" domain of Abstract Expressionism and even invoked by the artist himself. The chromatic sublime of Mark Rothko forms an unlikely union with the subject matter of Willem de Kooning's jarring *Women* from the late 1940s and early 1950s, the latter of which Prince has specifically acknowledged as a crucial influence on his practice. Just like de Kooning drew upon an amalgam of female archetypes, including contemporary pin-up girls, to reflect on the ambivalence between admiration for, and fear of, the power of the feminine, Prince here explores the complex socio-sexual stereotypes embodied by the figure of the female nurse in an image that oscillates between beauty and horror.

Mystery Nurse demonstrates the virtuosity with which Prince achieves the subversive union between low-brow sensationalism and the high-brow language of painting to convey a deeply personal artistic vision. By isolating the figure of the nurse and re-casting her within an ominous setting of hide-and-seek, Prince has created a complex psychological portrait that continues his career-long pursuit of exploring concepts of masking and unmasking, revelation

***Mulholland Drive*, 2001.** © Melissa Moseley/Studio Canal+/ Les Alain Sarde/Universal/Kobal/REX/Shutterstock

Mark Rothko, *No. 64*, 1960. Collection of Kate Rothko Prizel, Photograph Robert Bayer, Basel, Artwork © 1998 Kate Rothko Prizel & Christopher Rothko/Artists Rights Society (ARS), New York

and concealment, identity and anonymity. While playing on various gender stereotypes and how they are embedded in our social psyche—as embodied by the nurse figure, the artist or even the viewer—Prince ultimately deconstructs singular notions of authorship, authenticity and identity. Saturated with suggestion and anxiety in a manner that recalls Edward Hopper's paintings of solitary women or David Lynch's surrealist dream sequences, this charged painting articulates what curator Nancy Spector has described as "a state of mind, in which fiction shapes reality, travesty reveals essential truths, and beauty resides in the tawdry and illicit" (Nancy Spector, *Richard Prince*, London and New York, 2003, p. 15). While Prince's art can be understood as an attempt to come to terms with questions of gender and identity, it is perhaps above all driven by a more existential probing of that very "void that lies at the heart of our spiritual America, a psychic state and dystopic place" (Nancy Spector, *Richard Prince*, London and New York, 2003, p. 53). Inviting us to view anew the pervasive cultural narratives that surround us, *Mystery Nurse* asserts itself as a timeless painting whose relevance perseveres in our current socio-cultural landscape and is the example of an artist at his absolute finest.

20. Sigmar Polke 1941-2010

Ohne Titel
signed and dated "Sigmar Polke 98'" on the reverse; further signed and dated "Sigmar Polke 98" on the overlap. acrylic and interference color on canvas.
43¼ x 35½ in. (109.9 x 90.2 cm.). Executed in 1998.

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

Provenance
Private Collection, Cologne
Galleri Faurschou, Copenhagen
The Rokkedal Collection, Denmark (acquired directly from the above in 2001)
Christie's, London, October 16, 2014, lot 57
Private Collection

Exhibited
Hjorring, Vendsyssels Kunstmuseum; Hjorring, Museum Sophienholm, *Passion. The Rokkedal Collection*, March 15 – September 14, 2003, p. 156 (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

Roy Lichtenstein, *Blue Nude*, 1995. Private Collection, Artwork © Estate of Roy Lichtenstein

A remarkable example of Sigmar Polke's celebrated late *Rasterbilder (Raster Paintings), Ohne Title*, 1998, offers an enthralling optical experience. Bathed in a wash of interference paint that responds to subtle light fluctuations, the painting beautifully oscillates in iridescent pink and green color as one views the work from different angles. Simultaneously, a whirl of black dots hum across the light sensitive ground like an Impressionist pointillist painting that hovers between abstraction and representation. Viewed up close, the canvas engulfs the viewer into its flickering field of raster dots. From a distance, however, the dots begin to cohere and crystallize into a photographic image of a woman scantily clad in lingerie and wearing high heels. Poised coyly in an incongruous folding chair, her face is turned away from the viewer and obscured by her dark shoulder-length hair. With *Ohne Title*, Polke has once again demonstrated his extraordinary ability to continually push his pictorial vocabulary into new and unexpected

realms: not only is this a remarkable example of the artist's famed raster technique, it also evidences an alchemist at work.

Executed in 1998, *Ohne Title* demonstrates Polke's career-long preoccupation with the raster technique that he pioneered in 1963 as a student at the Kunstakademie Düsseldorf. In the same year he and fellow students Gerhard Richter and Konrad Lueg founded the pseudo art movement "Capitalism Realism" against the backdrop of a divided Germany and the Cold War. In a deliberately ironic nod to both the East German Socialist Realist movement and American Pop Art, together they scoured department stores in search of new materials and media from which to derive their art. For Polke, who like Richter had grown up in East Germany, the conspicuous glorification of West Germany's "Wirtschaftswunder" (economic miracle) in mass media seemed fundamentally divorced from reality. It was in this fertile creative context that Polke and Richter developed their respective approaches to taking pre-existing photographs as a point of departure for challenging the purported truth of media imagery and questions of representation more broadly. While Richter pursued his so-called "photo-paintings", Polke pioneered a distinctive raster dot technique to deliberately expose the artifice of mass media imagery.

With *Ohne Title,* Polke has revisited both the formal raster technique and the theme of the female portrait—a rare combination that found its earliest distillation *Girlfriends,* 1965-1966, *Japanese Dancers*, 1966, and *Bunnies*, 1966. *Ohne Title* represents one of the first works in which Polke reprises this charged subject matter at the turn of the millennium. With his signature blend of irreverence and wit, Polke plays on the art historical theme of the female nude by lifting images of scantily clad women printed in magazines, newspaper and advertisements. Whereas the women in Polke's earlier works consciously pose for a camera, in this work the woman's agency is more ambiguous. The titillating subject matter is strangely at odds with the inconspicuous, bare interior setting—evocative of an amateur photoshoot or an

Sam Levin, *Brigite Bardot*, circa 1955. Médiathèque de l'Architecture et du Patrimone, Charenton-le-Pont, France, Image © Ministère de la Culture/Médiathèque du Patrimoine, Dist. RMN-Grand Palais/Art Resource, NY

off-guard snapshot. The unlikely juxtaposition of the sultry woman with the houseplant here stands as a counterpoint to Polke's signature palm tree—a motif that represented the exotic and unattainable pleasures of the German petit-bourgeoisie. Executed in 1998, *Ohne Title* conjures references to the political scandals and indiscretions that were populating German newspapers at the time. Ever the contrarian, Polke has here taken the loaded imagery and dissolved it into near abstraction by painting the raster pattern that emerged from enlarging the print image. Characteristically embracing the aesthetic potential of chance abstraction and technical imperfections, Polke allows for deliberately bleeding, smudging and variances in the saturation of paint between the dots to produce enticing moiré effects. Veiled under a scrim of intoxicating dots, the work presents a powerful continuation of Polke's tongue-in-cheek critique of mass media culture that he initiated in the 1960s.

Ohne Title demonstrates how Polke has returned to some of the key themes and motifs of his early career through the lens of the highly experimental and alchemical pictorial language synonymous with his practice of the 1980s. As revered painter Peter Doig makes Polke's extraordinary legacy clear, "I can't think of any other painter who's experimented on materials as much as he has, and I felt that, in a way, he created a no-go area because he did it so well. There have been a few other artists over the years that have used material in a somewhat similar way, but their work always seems quite decorative, whereas with Sigmar's work it was integral to the way he works and the way he thinks. You do believe that he is a magician or a conjurer or alchemist" (Peter Doig, quoted in Mark Godfrey, "Peter Doig on Sigmar Polke", *Tate Etc*., no. 32, Autumn 2014, online). Whereas Polk rendered his early *Raster Paintings* with overlapping layers of colored paint, here he injects color through the use of interference paint, which is a commercially available material that incorporates the light reflective mineral Mica and results in continuously shifting color patterns based on light conditions and the angle from which one views the work. Whereas Polke in the preceding decade had dripped and poured interference paint, he has here immersed the entirety of the surface onto which he has painted the raster dot patter at center—crucially leaving a border around the rectangular black composition to emphasize the torn edge of the original newsprint that is here monumentally enlarged.

Cindy Sherman, *Untitled Film Still, #15*, 1978. Image courtesy of the artist and Metro Pictures, New York, Artwork © Cindy Sherman

In many ways, Polke's embrace of the canvas as an alchemical laboratory achieves the ultimate disruption of the image that he had sought with his very first *Raster Paintings* in the 1960s. The flickering of raster dots and the constantly changing color undermine both the cohesiveness and the integrity of the image—poetically unraveling before us to reveal the inherent state of flux involved in the nature of perception, imagery, and reality.

21. Thomas Schütte b. 1954

Großer Geist Nr. 9
corten steel. 98⅜ x 50 x 55 in. (249.9 x 127 x 139.7 cm.). Executed in 1998, this work is 1 of 3 unique versions (corten steel, aluminum and bronze).

Estimate $3,000,000-4,000,000

Provenance
Skarstedt Gallery, New York
Private Collection, United States
Phillips, New York, May 16, 2013, lot 8
Acquired at the above sale by the present owner

Exhibited
New York, Skarstedt Gallery, *Winter Group Show*, January 7 - February 18, 2012

Marcel Duchamp, *Nude Descending a Staircase*, 1912.
The Philadelphia Museum of Art, Image Art Resource, NY, Artwork © 2017 Artists Rights Society (ARS), New York/ ADAGP, Paris/Estate of Marcel Duchamp

An iconic example of Thomas Schütte's inimitable sculptural oeuvre, *Großer Geist, Nr. 9*, 1998, presents us with a colossal monument to the human form. Towering 12 feet above the viewer, the larger than life figure is seemingly caught mid-stride with its arms outstretched. Executed in 1998, *Großer Geist Nr. 9* is the ninth of in total 17 figurative sculptures from Schütte's iconic series *Große Geister*, 1996-2004. Borne out of the artist's pleasure in working intuitively with material and scale, all figures from this series, which loosely translates to "Big Spirits" or "Big Ghosts", were originally formed from long strands of wax and then enlarged and cast in aluminum, bronze, or, as in this work, in corten steel—the most weighty of the three materials, which artistic forebears such as Donald Judd and Richard Serra also employed. Perfectly embodying Schütte's signature play with contradictions, the imposing mass of *Großer Geist, Nr. 9* is belied by the illusion of a cushioned, folded and fluid sculptural surface—one that the observer could perhaps manipulate with his or her own hands. Revealing a careful observation of human anatomy, the

anthropomorphic figure's gestures enliven the sculpture. At once imposing and harmless, fantastical and relatable, human and non-human, *Großer Geist, Nr. 9* powerfully illustrates Schütte's distinct ability to make manifest the contradictions, ambiguities and complexities of the human condition that was awarded the Venice Biennale's Golden Lion Award in 2005.

With *Großer Geist, Nr. 9,* Schütte has brilliantly built on the highly individualistic sculptural idiom that garnered him critical acclaim in the early to mid-1990s. Having studied under the tutelage of Gerhard Richter at the Kunstakademie Düsseldorf throughout the 1970s, the German artist created his first figurative sculpture *Mann im Matsch* in 1982 and achieved his breakthrough with the installation *Die Fremden (The Strangers)* at the Documenta IX, Kassel, in 1992. Characteristically embracing a wide range of media and experimenting with scale, Schütte has consistently pursued the dictum, "I am interested in the grammar of character" (Thomas Schütte, "Ein Gespräch von Heinz-Norbert Jocks," *Kunstforum International,* no. 128, 1994, p. 252). The series *Großer Geister* evolved from a collaborative body of work that Schütte developed with the artist Richard Deacon in 1995. Entitled *Them and Us*, the series of small-scale aluminum figurative sculptures explored the relationship between man and monument, scale and space. As Schütte recalled of these figures, "They always relate to their surroundings, to the space, to the viewer, to each other" (Thomas Schütte, quoted in Matthias Winzen, "Collect Yourself. Ein Gespräch mit Thomas Schütte", in *Zuspiel. Siemens Kulturprogramm,* Ostfildern, 1997, p. 111). Dramatically magnified in scale and entering the scene as on a theatrical stage, *Große Geister* sculptures such as the present one further Schütte's investigation into the notions of spatial and visual relativity.

Alberto Giacometti, *Walking Man I*, 1960. Collection Foundation Alberto & Annette Giacometti, Image © The Estate of Alberto Giacometti/Bridgeman, © 2017 Artists Rights Society (ARS), New York/ADAGP, Paris

Following in the conceptual footsteps of Auguste Rodin, Alberto Giacometti and Henry Moore, Schütte presents us with an existential meditation on humanity in our contemporary day in age. *Großer Geist, Nr. 9* exemplifies Schütte's typically subversive reprisal of familiar forms. With its dramatic scale, it evokes the grand historical lineage of sculptural monoliths—from the enormous clay sculptures of Ancient China and Japan, to the Ancient Greek Kouros figures and Classical Roman edifices, but also 19th century German national memorial monuments. As Schütte notably pointed out, however, "I would rather talk with my hands and through forms and let these creatures live their own lives and

Alternate view

tell their own stories. Avoiding certain fixed positions is important to me, avoiding being too classical or too predictable…That the works lead to essential questions is important" (Thomas Schütte, quoted in "Interview with Julian Lingwood", *Thomas Schütte*, London, 1998, p. 22). With his characteristically critical reassessment of the figurative traditions in art, Schütte here transforms the mythological hero associated with the grand sculptural tradition into a more complex character by evoking a range of figures from popular culture. As Quinn Latimer has observed of this series, "Melty, molten…figures evince both menace and levity: part Darth Vader, part Pillsbury Doughboy. Outsized, they put the viewer at a disadvantage, an auspicious start to Schütte's lecture on power relations" (Quinn Latimer, "Thomas Schütte: Haus Der Kunst", *Frieze Magazine*, October 2009, online).

Subverting the stoicism of a traditional sculptural monument, *Großer Geist, Nr. 9* is imbued with ambivalence. As Schütte himself acknowledged, his work is driven by the desire for "keeping things in the air for as long as possible…like in the third part of *Gulliver's Travels*, in Laputa, the floating island," (Thomas Schütte, quoted in "Ein Gespräch mit Thomas Schütte", *Kunst-Bulletin*, October 1994, p. 21). As in Jonathan Swift's *Gulliver's Travels,* a saga filled with miniature and giant fantastical characters, Schütte's sculptural figures range from the small to the colossal. As Gijs van Tuyl has argued, "Swift's satire, often mistaken for a children's book, is reflected in Schütte's oeuvre insofar as he formulates perceptual and behavioral patterns that are taken for granted as open-ended questions due to the ambivalence of his figures" (Gijs van Tuyl, *Contemporanea: Kunstmuseum Wolfsburg,* exh. cat., Fundación Juan March, Madrid, 2005, p. 196). *Großer Geist, Nr. 9* confronts the viewer with a similarly fantastical ghost-like apparition. "One is reminded of those special effects, produced by the most advanced film techniques, in which a body materializes out of nothing, and can be transformed into another at any time," Julian Heynen observed, "Are they [the Große Geister] science fiction characters from a strange world, stranded in ours…? Or might they not be strangely disguised human beings, frightening monsters highly expressive but acting in a meaningless way…? Whenever we try to banish them to a world of pure imagination, of playful fantasy, they reveal very human, even touching traits" (Julian Heynen, "Our World", in *Thomas Schütte*, London, 1998, p. 102). Magnified to a colossal statuesque monument that appears both foreign and deeply familiar, *Großer Geist, Nr. 9* powerfully straddles conflicting states of being—encouraging the viewer to re-consider his or her own position within the world.

"The things you cannot talk about—these are essential. I believe that material, form and color have their own language that cannot be."

Thomas Schütte

Willem de Kooning, *Clam Digger*, 1972. Musee National d'Art Moderne, Centre Georges Pompidou, Paris, Image © CNAC/MNAM/Dist. RMN-Grand Palais/Art Resource, NY, Artwork © 2017 The Willem de Kooning Foundation/ Artists Rights Society (ARS), New York

○ ◆ **22.** **Michelangelo Pistoletto** b. 1933

Corteo
signed, titled and dated "Pistoletto 65 – corteo –" on the reverse. painted tissue paper on polished stainless steel. 39⅜ x 47¼ in. (100 x 120 cm.). Executed in 1965, this work is accompanied by a certificate of authenticity signed by the artist.

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

Provenance
Luciano Pomini, Castellanza
Finarte, Milan, November 9, 1976, lot 131
Private Collection, Europe
Acquired from the above by the present owner

Exhibited
San Marino, *V. biennale internazionale d'arte contemporanea*, July 31 – September 30, 1965, no. 288
Milan, Galleria del Milione, *Testimonianze nella Raccolta Pomini*, April 16 – May 16, 1970, no. 44, n.p. (illustrated)

Literature
Michael Sonnabend, "Michelangelo Pistoletto", *konstrevy*, no. 6, Stockholm, 1965, p. 189 (illustrated)

"It is the first of a series of processions and political parades I did over the course of 1965. . .the material is polished steel and acts as a canvas pulled on a wooden frame. The idea was for me that the slab was a layer of paint on the canvas. The polished steel had and still has the value of any pictorial pigment. The particularity of this pigment is to show pure light and at the same time a lively image."

Michelangelo Pistoletto, Turin, December 18, 1965

The *Comizi* series 1965–1966

***Comizio n. 2*, 1965**
Ludwig Museum, Cologne

Present lot

***Bandiera rossa (Comizio I)*, 1966**
François Pinault Foundation

An iconic example of Michelangelo Pistoletto's coveted *Comizi* (*Demonstrations)* series, *Corteo* (*Procession*), 1965, stands firmly within the artist's pantheon of groundbreaking mirror paintings. Pistoletto created his first mirror paintings in 1962, tracing often seemingly banal photographic images of friends and objects on thin tissue paper and affixing the hand-painted, life-size cut outs on the mirror-like surfaces of stainless steel panels. *Corteo* was the first of 16 *Comizi* mirror paintings Pistoletto executed between 1965 and 1966. It is testament to *Corteo*'s singular significance that it was the first *Comizi* work ever to be exhibited when it was included in the cutting-edge International Biennial of Contemporary Art in San Marino in 1965. Formerly in the collection of Luciano Pomini, one of most important collectors of contemporary art in Italy, it stood in dialogue with works by other titans of the 20th century art historical canon, such as Lucio Fontana, Mark Rothko and Andy Warhol.

In *Corteo,* as in the other works from this series, Pistoletto presents the viewer with an ambiguous scene whose meaning is further obfuscated by the multiplicity of meaning associated with the title. Here, two flag-bearing figures march across the mirrored picture plane while a non-descript red flag waves above them. As is typical for Pistoletto's subjects, their bodies and gaze are frustratingly directed away from the viewer's gaze. The purpose of their procession, too, remains unclear and shifts within the context of time and place of its exhibition. It is only when the viewer approaches the work that the image is activated, unfolding cinematically: the figures remaining static while the world around them is constantly shifting. The series takes as its source a selection of photographs the artist had commissioned of street processions in Turin. The performative aspect of the crowd's movement captured in the photographs found its purest distillation when Pistoletto

***Person—Back View*, 1965**
Collection of Suzanne Weil, New York

***No all'aumento del tram*, 1965**
The Detroit Institute of Art

***Vietnam*, 1965**
The Menil Collection, Houston

presented a selection of these mirror paintings together at his landmark solo exhibition at the Walker Art Center, Minneapolis, in 1966. Other *Comizi* works from this show included *Vietnam*, 1965, The Menil Collection, Houston; *Comizio N.* 2, 1965, Museum Ludwig, Cologne; *Bandiera Rossa (Comizio I)*, 1966; another *Corteo*, 1965; and *No al'Aumento del Tram,* 1965, the Detroit Institute of Arts.

Executed in 1965, *Corteo* speaks to the very moment when Pistoletto was on the precipice of his international breakthrough. Within the two years leading up to Germano Celant's introduction of the *Arte Povera* movement in 1967, of which the artist would be hailed a defining member, Pistoletto achieved substantial critical acclaim in both Europe and the United States under the tutelage of legendary art dealers Ileana Sonnabend and Leo Castelli, both of whom promoted him as a Pop artist on the strength of his mirror paintings. Following the artist's first solo exhibition at the Sonnabend Gallery in Paris in 1964, in 1966 Pistoletto was included in the 33rd Venice Biennial and received his first solo museum exhibition with the Walker Art Center's *Michelangelo Pistoletto: A Reflected World.* This show notably also represented the first solo exhibition dedicated to a European artist of his generation in the United States. In the same year, the Museum of Modern Art's, New York, mirror painting *Man with Yellow Pants*, 1964, was celebrated in its *The Object Transformed* exhibition alongside works by Robert Rauschenberg and Jasper Johns, both of whom also acquired Pistoletto's mirror paintings.

While Walker Art Center curator Martin Friedman positioned Pistoletto's oeuvre within the larger trajectory of Surrealism, Pistoletto's mirror paintings arguably struck a chord with the Pop Art-enthralled art world. As art critic John Ashbery noted in 1964, "The mirror surfaces automatically pick up the rest of the room, including you who suddenly find yourself, like it or not, the subject of a Pop picture"

The source photograph for *Corteo.* © Michelangelo Pistoletto

Andy Warhol, *Race Riot*, 1964. Private Collection, Image Bridgeman, Artwork © 2017 Andy Warhol Foundation for the Visual Arts/Artists Rights Society (ARS), New York

(John Ashbery, "Michelangelo Pistoletto", 1964, in John Ashbery, *Reported Sightings*, New York, 1989, p. 158). In addition, Pistoletto's complex photographic transfer method parallels the Pop Art strategies of photographic appropriation and manipulation. *Corteo*'s photographic element and political subject matter in particular recalls Andy Warhol's *Race Riot* paintings from 1963-1964, which Pistoletto had likely been aware of as Warhol's *Pink Race Riot*, 1963, had been exhibited in the artist's solo exhibition at the Ileana Sonnabend Gallery in January and February 1964, immediately preceding Pistoletto's own solo exhibition at the gallery in the following month. Like Warhol's *Race Riot* series, Pistoletto takes as his point of departure the social unrest of the mid-1960s, a period in history punctuated by the protests against the Vietnam War, the civil rights movement in the United States and the Cold War.

In a similar vein to Warhol's appropriation of the iconic *Life* magazine photograph of the 1963 Birmingham Civil Rights Protest, Pistoletto's imagery in the *Comizi* series is based on photographs he had commissioned Renato Rinaldi, who had often been shot in the artist's studio for the first mirror paintings, to take of rallies in the streets of his native Turin. This was the first time Pistoletto, who typically staged photographs in his studio, commissioned outdoor images. Under Pistoletto's direction, sections of these photographs were then reshot to isolate individuals from their original context. Rather than apply these photographs directly to the surface, as he would later do with a silkscreen process starting around 1971, Pistoletto replicated the imagery in a calculated process of tracing and painting on thin tissue paper. To negate the hand painted nature of the image, Pistoletto affixed the painted side of the sheet to the steel plate—the reverse application conceptually mirroring the photographic process itself. This complex process not only offer varied reconfigurations of the same figures across different artworks, it also allowed Pistoletto to manipulate the pictures. He did so either to achieve a level of neutrality, as in *Corteo,* or to conversely imbue it with the pervasive atmosphere of social unrest of the mid-1960s. In *Vietnam*, 1965, The Menil Collection, Houston, for example, Pistoletto altered the name of a banner to refer to Vietnam War protests. As Pistoletto notes of the pervasive ambiguity in such works as *Corteo,* "He who makes a protest painting arrests his vision at the fact that he portrays. He does not take one position or another—he removes his judgment in his literal translation of the photograph onto the stainless steel surface" (Michelangelo Pistoletto, quoted in Jeremy Lewinson, "Looking at Pistoletto/ Looking at Myself," in *Michelangelo Pistoletto, Mirror Paintings*, London, 2010, p. 5).

While *Corteo* in many ways demonstrates the artist's admiration for Pop Art, he vehemently forged his own artistic path—boldly declining Leo Castelli's invitation to move to New York and join his eminent gallery. Insisting on authentic human experience, Pistoletto forewent the traditional painter's canvas in favor of the highly-polished mirrored surface. Reared on the techniques of Renaissance painters and their tricks of illusion and perspective, Pistoletto thereby explores the relationship between figure and ground, and between figure and space more broadly. Actively implicating the spectator, *Corteo* engages with the entire dimension of time as static and moving image converge. As Pistoletto explained, "In my mirror-paintings the dynamic reflection does not create a place, because it only reflects a place which already exists—the static silhouette does no more than re-propose an already existing place. But I can create a place by bringing about a passage between the photograph and the mirror: this place is whole time" (Michelangelo Pistoletto, quoted in *Minus Objects*, 1966, online).

The Modern Form: Property from the Collection of Betty and Stanley Sheinbaum

○ 23. Marc Chagall 1887-1985

Les amoureux en vol
signed "Marc Chagall" lower left. gouache, pencil, ink on paper mounted on thin card.
23¼ x 19 in. (59.2 x 48.4 cm.). Executed circa 1937.

Estimate $500,000-700,000

Provenance
Robert Lebel, Paris
Robert Rockmore, New York
Feigl Gallery, New York
James Vigeveno, Ojai
Acquired from the above by the family of the present owner in 1958

Literature
Franz Meyer, *Marc Chagall: Life and Work*, New York, 1964, no. 615, p. 675 (medium erroneously catalogued, illustrated)

Marc Chagall's *Les amoureux en vol* presents the viewer with a surreal dreamscape that centers on the artist's powerful connection to his wife Bella. Exuding the sense of poetic harmony so characteristic for Chagall's artistic output in the 1920s and early 1930s, the work depicts a scene in which a bride and groom float in tender embrace atop a monumental white rooster—the city landscape in the background suffused in blue light. Continuing the central themes of love, nostalgia, memory and fantasy that had garnered Chagall acclaim in the preceding two decades, the iconic bride and groom motif is a reference to Chagall's own marriage to the great love of his life, Bella, in 1915. While he often depicted them transported back in time to their wedding in the village of Vitebsk in Belarus, in *Les amoureux en vol* Chagall reimagines his lovers in Paris, where the couple had been happily living since 1923 after years of hardship. While this subject matter gave rise to a discrete group of works in 1933, Chagall only returned to this iconic motif in the late 1930s.

Marc Chagall with his wife Bella Rosenfeld in his atelier in Paris, 1926. Image © SZ Photo/Scherl/Bridgeman, Artwork © 2003 Artists Rights Society (ARS), New York/ADAGP, Paris

Born in Russia in 1887, Chagall emerged as one of the leading avant-garde artists in Paris in the 1910s alongside Pablo Picasso, Henri Matisse, and Robert and Sonia Delaunay, among others. Synthesizing aspects from Cubism, Symbolism, and Fauvism while remaining resolutely representational, the Jewish artist pioneered a highly imaginative, hallucinatory pictorial idiom that sent shockwaves through the formalist establishment and prefigured the Surrealist movement in the 1920s. It was, in fact, Guillaume Apollinaire's appreciative description of Chagall's pictorial worlds as "surnaturel" (supernatural) during a studio visit in 1912—a term Apollinaire would later revise into "surréel" more generally—that gave the movement of Surrealism its name. Though Chagall refused to join the Surrealist movement spearheaded by André Breton in later years, he is widely celebrated as one of the fathers of Surrealism. As Breton himself acknowledged Chagall's crucial position in 1941, it was with Chagall's "explosions of lyricism" that "under his sole impulse, metaphor made its triumphal entry into modern painting" (André Breton, *Genèse et perspective artistique du surréalisme*, 1941, in Jackie Wullschlager, *Chagall*, New York, 2008, p. 142).

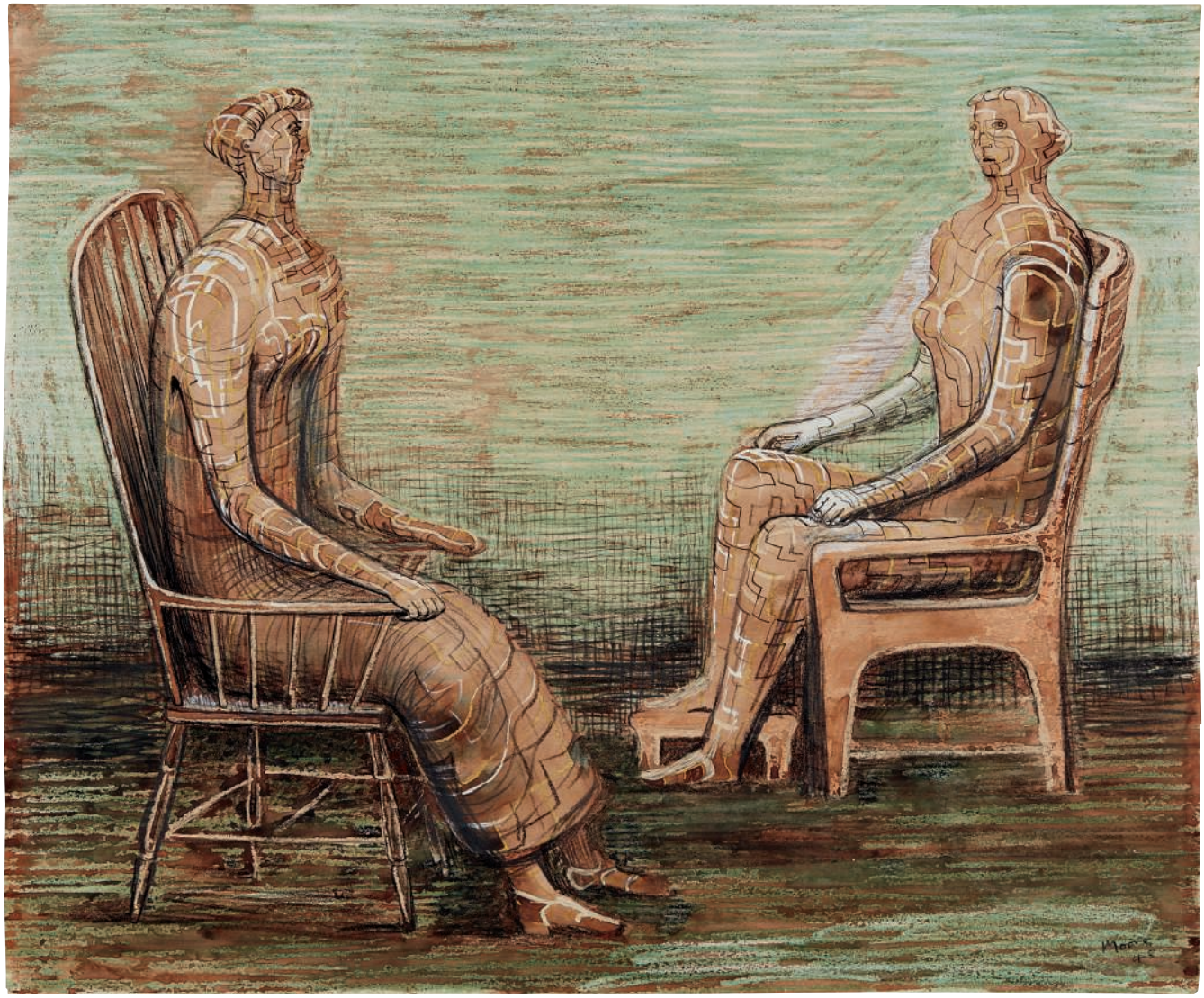
Les amoureux en vol was originally in the collection of French critic and art historian Robert Lebel, a central figure within the Parisian avant-garde who later lived in exile in New York during the Second World War. Acquired by Betty Sheinbaum in 1958, this work provided a compelling art historical context to her growing collection of Abstract Expressionist art, which included works by artists such as Jackson Pollock, Robert Motherwell, Willem de Kooning and Richard Diebenkorn. Though Chagall's figurative work at first glance seems at odds with the radical abstraction of the New York School, his utter commitment to art as expression of an inner vision, rather than art following formal rules of pictorial logic, set a precedent for these abstract painters. Chagall's work had been shown in New York in the landmark exhibition *Fantastic Art, Dada, Surrealism* exhibition at the Museum of Modern Art in 1936–1937 and was notably the subject of a major retrospective there in 1946. Fleeing Nazi Europe in 1941 thanks to a promise of sponsorship from Alfred H. Barr and living in New York for six years, Chagall together with fellow émigré artists Fernand Léger, Marcel Duchamp, Piet Mondrian and André Breton set the stage for the new vanguard of American painters in developing their own artistic approaches of tapping into their unconscious and expressing profound emotion. Chagall's legacy for the development of American post-war art is perhaps best epitomized in Robert Motherwell's *A Sculptor's Picture, With Blue* from the Betty and Stanley Sheinbaum Collection—which, just like *Les amoureux en vol*—is an expression of Motherwell's felt experience in its abstract homage to his marriage to Helen Frankenthaler. A timeless and universal picture, *Les amoureux en vol* perfectly encapsulates how in Chagall's works, as art critic Jackie Wullshlager put forward, "we read the triumph of modernism, the breakthrough in art to an expression of inner life that…is one of the last century's signal legacies" (Jackie Wullshlager, *Chagall*, New York, 2008, p. 4).

The Modern Form: Property from the Collection of Betty and Stanley Sheinbaum

◦ 24. Henry Moore 1898-1986

Two Seated Women
signed and dated "Moore 48" lower right; further titled "Two Seated Figures" on the reverse. pencil, wax crayon, colored crayon, watercolor, pen, ink and gouache on paper. 22 x 26 in. (55.9 x 66 cm.). Executed in 1948, this work is recorded in the archives of the Henry Moore Foundation.

Estimate $600,000-800,000



Provenance
Curt Valentin, New York
Felix Landau Gallery, Los Angeles
Acquired from the above by the family of the present owner in 1961

Exhibited
New York, Buchholz Gallery, *Henry Moore*, March 6 - 31, 1951, no. 56
San Diego, Art Center in La Jolla; Santa Barbara Museum of Art; Los Angeles Municipal Art Galleries, Barnsdall Park, *Henry Moore Exhibition*, August 4 - December 1, 1963, no. 41
Santa Barbara, University of California, Art Gallery, *20th Century Paintings, Drawings and Sculpture from Santa Barbara*, April 20 - May 14, 1965
Los Angeles County Museum of Art, *Henry Moore in Southern California*, October 2 - November 8, 1973, no. 119

Literature
Henry J. Seldis, *Henry Moore in America*, Los Angeles, 1973, no. 119 (illustrated, p. 257)
Ann Garould, ed., *Henry Moore: Complete Drawings 1940-49*, vol. 3, London, 2001, no. AG 48.19, p. 282 (illustrated)

Executed in 1948, *Two Seated Women* is a remarkable example of Henry Moore's impeccable virtuosity as a draughtsman. While Moore is widely celebrated for his sculptural practice, works such this are testament to the significance of drawing as an important and related form of expression within the British artist's oeuvre. Representing the culmination of the earlier study *Three Figures Studies*, 1948, this drawing puts forward a highly finished portrait of two seated women—their statuesque faces reminiscent of classical sculpture juxtaposed against the simple chairs in which they are positioned. *Two Seated Women* epitomizes Moore's pursuit of seeking physical expression through strength of form rather than expressive gesture. Here, Moore has masterfully modeled the voluminous mass of the statuesque figures on the picture plane through a delicate interplay of green and ochre watercolor and gouache washes and a complex web of pencil, crayon, pen and ink lines and cross-hatching. The resulting image *Two Seated Women* eloquently demonstrates the extent to which drawing provided Moore with a realm to explore essential questions of volume and form—underlining his belief that the "long and intense study of the human figures is the necessary foundation for a sculptor" (Henry Moore, quoted in *The Drawing of Henry Moore*, exh. cat., Tate Gallery, London, 1977, p. 9). *Two Seated Women* notably found its way from Curt Valentin, one of the most astute modern art dealers in New York and a key force in establishing Moore's reputation in America, via the prestigious Felix Landau Gallery in Los Angeles to the collection of Betty Sheinbaum—one of the earliest supporters of Moore on the West Coast. Beyond this illustrious provenance, it is testament to the significance of *Two Seated Women* within Moore's drawing practice that it

"There is a connection between my drawings and my sculpture. Drawing from life keeps on visually fit—perhaps acts like water to a plant—and it lessens the danger of repeating oneself and getting into formula. It enlarges one's form repertoire, one's form experience."

Henry Moore

was exhibited in some of Moore's first museum exhibitions in California, including his 1963 show at the pioneering Art Center of La Jolla and the landmark exhibition at the Los Angeles County Museum of Art in 1973.

Created during an exceptionally inventive period in Moore's career, *Two Seated Women* builds on the technical achievements and central motifs that Moore developed throughout the 1940s and which would bring him worldwide recognition. Moore cultivated his intense preoccupation with drawing during the Second World War between 1940 and 1942 when he was commissioned by the British War Arts Advisory Committee to create the now infamous *Shelter* and *Coal-Mine* drawings. Even when the constraints of the war subsided, drawing remained a fundamental aspect of Moore's practice—resulting in the *Family Group* drawings that he started creating in the mid-1940s. The subject matter of *Two Seated Women* developed from these depictions of figures engaged in domestic activities and is notably carried out with the same instantly recognizable "sectional line drawing" method that Moore pioneered in this period. This technique saw Moore employ a network of intersecting lines, both within the form and around it, to define the three dimensionality of the figure and project a powerful sense of volume and weight. As is characteristic for drawings from this period, many of which are included in prominent public collections such as the Scottish National Gallery of Modern Art, Edinburgh, or the Art Gallery of Ontario, Toronto, the surface of the figures in *Two Seated Women* are divided into panels—giving the appearance as if they have "been composed of stones cut into sections and fitted together like a three-dimensional jig-saw puzzle" (Alan G. Wilkinson, *The Drawings of Henry Moore*, exh. cat., The Art Gallery of Ontario, Toronto, 1977, p. 128). Though many of Moore's drawings served as preparatory drawings for sculptures, *Two Seated Women* resolutely distinguishes itself as a work that is timeless as it is universal.

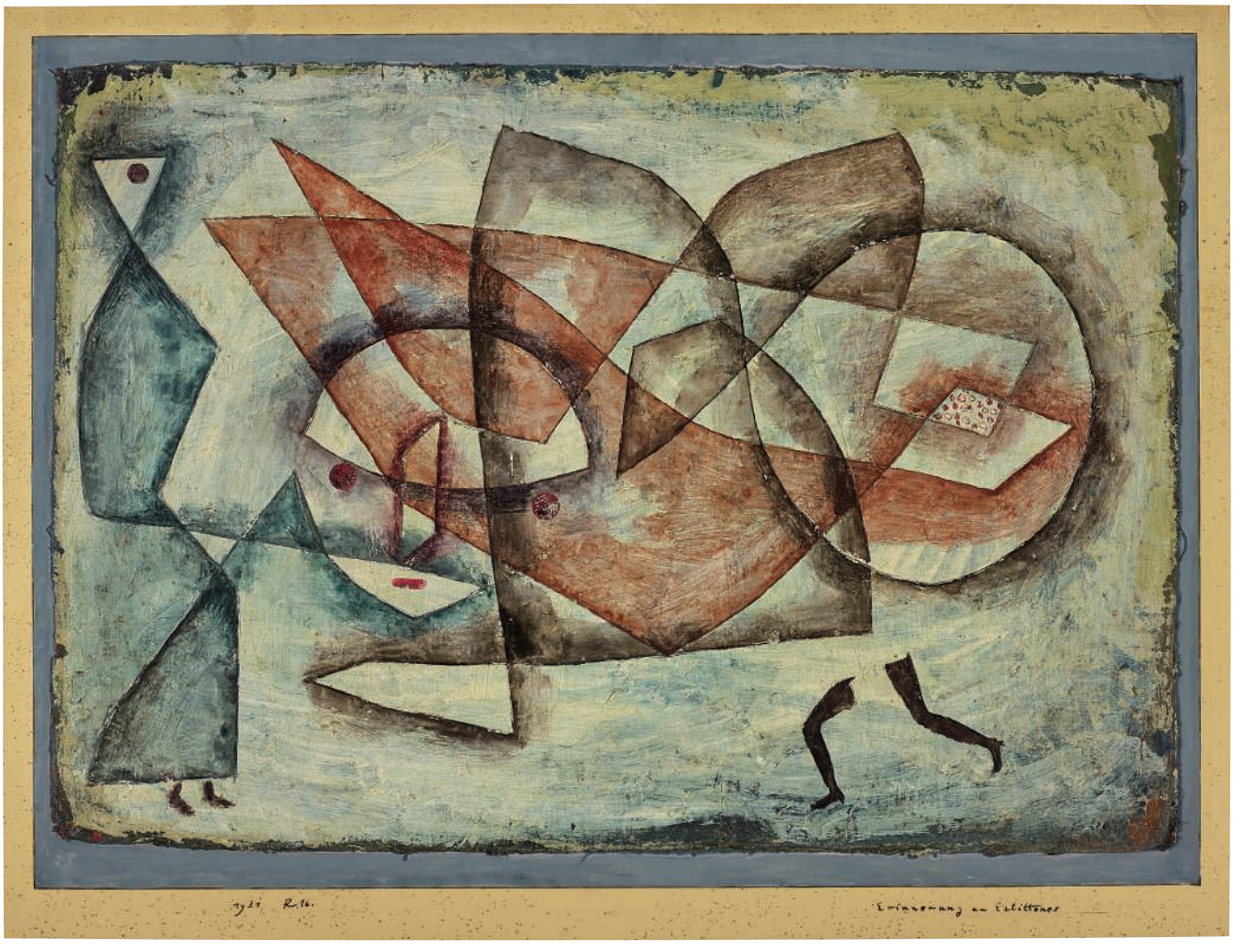
Henry Moore works on a sketch in the garden of his home, while his wife and daughter attend to the plants, 1949.
Image Popperfoto/Getty Images, Artwork © 2017 Henry Moore Foundation

Property from an Important Private European Collection

25. Paul Klee 1879-1940

Erinnerung an Erlittenes
signed "Klee" lower right; titled, inscribed and dated "1931 R. 16 Erinnerung an Erlittenes" along the mount.
oil and watercolor on muslin, laid down on card with gouache. image 14¾ x 20¼ in. (37.5 x 51.4 cm.),
overall including artist's mount 16¼ x 21⅜ in. (41.3 x 54.3 cm.). Executed in 1931.

Estimate $600,000-800,000



1931 R. 16.

Erinnerung an Schlittenes

Provenance
Hans and Erika Meyer-Benteli, Bern (until 1955)
Berggruen & Cie, Paris (1955-1956)
Baron Elie de Rothschild (acquired from the above)
Thence by descent to the present owner

Exhibited
Kunstmuseum Luzern, *Paul Klee, Fritz Huf*, April 26 - June 3, 1936, no. 102, p. 6

Literature
The Paul Klee Foundation, ed., *Paul Klee, Catalogue raisonné, vol. VI, 1931-1933*, Bern, 2002, no. 5561, p. 95, 116 (illustrated)

Exemplifying Paul Klee's interest in art as a form of expression grounded in the subconscious and the mystical, *Erinnerung an Erlittenes* presents a surrealistic composition that hovers between figuration and abstraction. Executed in 1931, this is one of the last works conceived by the artist in the more constructivist style he had pioneered during his tenure at the famed Bauhaus over the course of the preceding decade, yet it is filled with the artist's own capricious, poetic vision. This work whose title loosely translates to "Memory of Suffering" depicts a geometric configuration from which a semi-abstracted figure emerges, whose specter-like form presages that in Alberto Giacometti's *The Palace at 4 a.m.*, The Museum of Modern Art, New York, and connects to the head of the larger chimera at center by the tumbling, spiraling accumulation of shapes. Meanwhile, the disembodied pair of schematic legs in motion to the lower right serves as a playful counterpoint to this massing of forms. Coinciding with his move to the Kunstakademie Düsseldorf faculty that same year, Klee created *Erinnerung an Erlittenes* at a creative peak that would give rise to his pointillist style of painting. The Dusseldorf period was short-lived, however, as Klee was removed from his position in 1933 when a Nazi newspaper denounced him as subversive and, erroneously, as Jewish, forcing him to return to his native Switzerland. Exhibited a few years later at the Kunstmuseum Luzern in Switzerland, *Erinnerung an Erlittenes* was one of the works that artist and publisher Hans Meyer-Benteli, together with three partners, purchased upon Klee's untimely death in Switzerland in 1940. Since Klee held his father's German nationality and died before his application for Swiss citizenship was granted, Meyer-Benteli's intervention avoided Klee's artistic inheritance from being returned to Nazi Germany, where his work, deemed "degenerate", would have been destroyed. *Erinnerung an Erlittenes* then passed through the hands of the eminent art dealer Heinz Berggruen, widely considered as the greatest collector of Klee's work, into the distinguished collection of Baron Elie de Rothschild.

Erinnerung an Erlittenes beautifully encapsulates how Klee sought in painting what great composers such as Bach and Mozart had achieved in music. Developing from the highly expressive and symbolic abstract language he had created as an associate of the Blaue Reiter group alongside Wassily Kandinsky, Alexej von Jawlensky, Franz Marc and August Macke between 1911 and 1914, Klee's theory of "pictorial polyphony" was vital to the Bauhaus' formulation of numerous theories of abstraction. Driven by his search for higher

Alberto Giacometti, *The Palace at 4 a.m*, 1932. The Museum of Modern Art, New York, Image Art Resource, NY, Artwork © Alberto Giacometti Estate/Licensed by VAGA and Artists Rights Society (ARS), New York

Vasily Kandinsky, *Weighless (Leichtes)*, 1930. Musée National d'Art Moderne, Centre Georges Pompidou, Paris, Image Bertrand Prévost/© CNAC/MNAM/Dist. RMN-Grand Palais/Art Resource, NY, Artwork © 2017 Artists Rights Society (ARS), New York/ADAGP, Paris

polyphony, Klee embraced color, as opposed to just form, as the primary foundation of his art. This is evident even in the physical construction of this picture: presenting us with an enticing mise en abyme of color, Klee, characteristically experimenting with unconventional materials and painterly techniques, has superimposed differently scaled rectangles comprising the artist's mount, the painted muslin cloth support and cardboard, one atop the other. By selectively covering muslin cloth with translucent layers of white and blue watercolor, Klee teases out form and line from the resulting negative spaces between the layers of color. The disorienting interaction between fore- and background is heightened by the subtle addition of delicately drawn lines, areas of blue and ochre shading and whimsical red and white impasto dots.

The title of the work speaks to both Klee's continued psychological reckoning with the traumas of World War I, while also presaging what was to come in light of the increasing darkening political mood with the rise of the Nazi party in the early 1930s. Klee, who conveyed meaning through an often mercurial fusion of form and text, in this work evokes a passage from his statement of abstraction in 1915, which reads: ". . .to work my way out of my ruins, I had to fly./ And I flew. I remain in this ruined world only in memory, as one occasionally does in retrospect./ Thus, I am 'abstract with memories'" (Mark Rosenthal, "The Prototypical Triangle of Paul Klee", *The Art Bulletin*, vol. 64, no. 2, June 1982, p. 299). Just like Klee's iconic *Angelus Novus* from 1920, which Walter Benjamin eternalized as the "angel of history", thrust into the future with his face turned toward the past, the fractured figures within *Erinnerung an Erlittenes* are caught between opposing directional forces. *Erinnerung an Erlittenes* demonstrates Klee's emphatic return to the prototypical triangle, first appearing in such works as *Niesen*, 1915, Kunstmuseum Bern, and partly resurfacing here in reference to the ancient pyramids Klee had seen during his recent trip to Egypt. Here, the triangular forms infuse the geometric constellation with directional force and palpable velocity, while also functioning as the building block of the full-length figure. While the triangle represents many things for Klee it, above all, symbolizes the human spirit.

Erinnerung an Erlittenes celebrates Klee's ability to fuse the organic and the geometric, the figurative and the abstract, the personal and universal, the analytic and expressive within a profoundly harmonic whole. Within Klee's far-reaching legacy, it is the very notion of color as the primary medium of an expressive pictorial language that set the stage for some of the most important developments in post-war art, permeating through Josef Albers' *Homage to the Square* series, as well as the Abstract Expressionist movement at large.

◦ 26. Jasper Johns b. 1930

0 through 9
signed, inscribed and dated "J. Johns 16 FEB '79 ST. MARTIN" lower right. ink on plastic.
image 10½ x 8¾ in. (26.7 x 22.2 cm.), sheet 16⅜ x 13⅞ in. (41.6 x 35.2 cm.). Executed in 1979,
this work will be recorded in the *Catalogue Raisonné of the Drawings of Jasper Johns*.

Estimate $800,000-1,200,000


16 FEB '79
ST. MARTIN

Provenance
The Artist, Sharon, Connecticut
Collection of Leonard Lauder, New York
A gift from the above to the present owner

Exhibited
New York, Leo Castelli Gallery; Los Angeles, Margo Leavin Gallery, *Jasper Johns: Drawings 1970-1980*, January 10–March 28, 1981

Literature
Roberta Bernstein, Kirk Varnedoe, *Jasper Johns, A Retrospective*, New York, 2006, p. 302

Executed in 1979, *0 through 9* is a quintessential example of Jasper John's iconic series of superimposed numerals. The *0 through 9* series was instigated in 1960 as a development from Johns' early numeral paintings, which were debuted together with his flag and target paintings at his legendary 1958 solo exhibition at the Leo Castelli Gallery in New York—heralding the beginning of a new, post-modernist era. The present work is one of fewer than ten *0 through 9* drawings executed between 1960 and 1995 as noted in the comprehensive Jasper Johns monograph published by the Museum of Modern Art, New York, in 1996. Executed in February 1979 at Johns' residence on the Caribbean island of Saint Martin, the present work is the first of most likely only three *0 through 9* drawings he would make that year with another, smaller, version currently on view at the Royal Academy of Arts' *Jasper Johns: 'Something Resembling Truth'* retrospective in London. The title of the *0 through 9* series offers an enticing double entendre, describing both its numerical subject as well as the compositional device that encourages the literal act of seeing each number *through* the other. On a translucent plastic sheet, Johns has used black ink to centrally frame the enlarged outlines of numbers from zero to nine. The interweaving of these outlines results in an enticing, semi-abstracted and monochromatic image that is given further complexity by the addition of "crosshatching", a pattern that Johns first explored in 1972 that would come to characterize his *Cicada* series from the mid-1970s. An exquisite example of Johns' inventive graphic draftsmanship, *0 through 9* was notably selected by Johns and Leo Castelli for inclusion in the 1981 exhibition *Jasper Johns: Drawings 1970-1980* at the Leo Castelli Gallery, New York that traveled to the Margo Leavin Gallery, Los Angeles. It is testament to the significance of the present *0 through 9* drawing that it was acquired directly from the artist by the eminent collector Leonard Lauder, who subsequently gifted it to the present owner.

With *0 through 9*, Johns has returned to the central motif of the Arabic numeral to further his interrogation into how meaning is constructed in art. As with his trademark subjects of flags, targets and alphabetical letters, this theme evidences Johns' groundbreaking strategy of taking as his subject those familiar, depersonalized and factual signs that are "seen and not looked at, not examined" (Jasper Johns, quoted in Gary Garrels, *Jasper Johns: Seeing with the Mind's Eye,* exh. cat., San Francisco Museum of Modern Art, San Francisco, 2013, p. 13). At a time when the art world was still in thrall of Abstract Expressionism, Johns, alongside fellow Leo Castelli protégé Robert Rauschenberg, advanced a wholly novel paradigm. Their use of cultural signs and symbols and insistence on painting as an object crucially precipitated both the Pop Art and Minimalism movements in the

Jasper Johns, *0 through 9*, 1961. Private Collection, Image Bridgeman, Artwork © 2017 Jasper Johns/Licensed by VAGA, New York, NY

1960s. Taking the legacy of Marcel Duchamp to conceptual new pastures, Johns probed the very relationship between image and medium by embracing repetition and seriality as strategies to focus the viewer's attention on the flatness and materiality of the pictorial surface.

In Johns' practice, draughtsmanship is elevated to a medium worthy in its own right to explore his conceptual pursuits. As art historian and curator Nan Rosenthal noted, "It would be more faithful to Johns' modus operandi. . .to describe his characteristic activity with drawing as a form of deeply serious play, "postplay" rather than foreplay. . .In this sense it is art about art and about the shifting nature of meaning" (Nan Rosenthal, *The Drawings of Jasper Johns*, exh. cat., National Gallery of Art, Washington, D.C., 1990, p. 15). *0 through 9* essentially continues the same overarching conceptual notion that has driven Johns' painterly practice, namely that the very act of mark-making carries as much meaning as an artwork's iconography. As Johns stated in year the year of this works' execution, "With a slight re-emphasis of elements, one finds that one can behave very differently toward [an image], see it in a different way" (Jasper Johns, quoted in Nan Rosenthal, *The Drawings of Jasper Johns*, exh. cat., National Gallery of Art, Washington, D.C., 1990, p. 15).

0 through 9 is an exquisite example of Johns' experimentation with material and technique to investigate the habits of perception. As with Johns' early drawing *0 through 9* from 1961, the present work from 1979 is distinguished by his complex treatment of surface through subtle modulations of tonal values. While a companion drawing from the same year was rendered with washes and blotches of black ink on plastic, this composition is characterized by Johns' signature cross-hatching technique, which is traditionally used to render three dimensions on a two-dimensional surface. Constituting an "exquisite irony" given that numerals are typically linear and two-dimensional, as Nan Rosenthal pointed out with regard to the subtle modulation of the first major *0 through 9* drawing from 1961, "The use of this traditional cue for depth has the effect of stressing that the viewer perceives the numbers in depth, *through* one another" (Nan Rosenthal, *The Drawings of Jasper Johns*, exh. cat., National Gallery of Art, Washington, D.C., 1990, p. 132). In the two drawings from 1979 this effect is emphasized through the unconventional use of a translucent

Glenn Ligon, *Untitled ("I am an invisible man")*, 1991. The Museum of Modern Art, New York, Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY, Artwork © 2017 Glenn Ligon

plastic sheet, which essentially removes the background from the work. Embracing chance into his artistic process, Johns underscores the central role of medium in the constitution of the art object. While the intricate cross-hatching and layering of line in *0 through 9* suggests pictorial depth, the plastic sheet reveals it to be an utterly flat, nearly non-existent, one.

By transforming the logical, objective clarity of the numerical sign into a more ambiguous, abstracted image, Johns visually deconstructs the signifier-signified binary that has long structured Western thought. The superimposition of the numerical progression in the present work injects the pictorial space with a sense of time that performs the very process of its making and at the same becomes a metaphor for the multiplicity of meanings inherent to the singular image. *0 through 9* brilliantly exemplifies Johns' notion that the artist's single creative act does not solely give rise to meaning, but that meaning in fact arises through the spectator's act of deciphering and interpreting the work; that "any meaning we give to it [an art object] comes through our looking at it" (Jasper Johns, quoted Kurt Varnedoe, *Jasper Johns: Writings, Sketchbook Notes, Interviews*, 1996, p. 116).

Property of an Important New York Collector

27. Helen Frankenthaler 1928-2011

Warming the Wires
signed and dated ""Frankenthaler '76" lower right; further titled and dated "'WARMING THE WIRES' NOV. 1976" on the reverse. acrylic on canvas. 84 x 114 in. (213.4 x 289.6 cm.). Painted in 1976.

Estimate $900,000-1,200,000

Provenance
André Emmerich Gallery Inc., New York
Private Collection, New York (acquired from the above in 1977)
Acquired from the above by the present owner

Exhibited
Ridgefield, Connecticut, Aldrich Museum of Contemporary Art, *CHANGES*, May 22 - September 11, 1983, n.p. (illustrated)

Literature
John Elderfield, *Helen Frankenthaler*, New York, 1989, pp. 278, 288 (illustrated, p. 276)
Katie Roipe, *The Morning After*, New York, 1993 (illustrated, cover)

Helen Frankenthaler: With Nature
Carter Ratcliff

Carter Ratcliff is a Contributing Editor at Art in America *and the author of* The Fate of a Gesture: Jackson Pollock and Postwar American Art. *Most recently, Ratcliff contributed an essay to the Royal Academy's exhibition catalogue,* Abstract Expressionism.

Taking command of the canvas with a flood of chromatic energy, *Warming the Wires*, 1976, is a painting of unparalleled quality from the decade that saw the artist working consistently at the height of her powers. Helen Frankenthaler emerged early in the 1950s, the leading figure in a narrative that traces the advent of color-field painting, one of the most significant developments in post-war American art. The story begins with a meeting recounted so often that it has acquired the status of a myth. In 1952, Frankenthaler invited the critic Clement Greenberg to her studio to see a painting she had just finished. Entitled *Mountains and Sea*, it is abstract, though its luminous greens, blues, and orangey reds evoke a landscape scintillating with summer light.

Jackson Pollock in the studio, 1957. The Museum of Modern Art, Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY, Artwork © 2017 Pollock-Krasner Foundation/Artists Rights Society (ARS), New York

Helen Frankenthaler at work on a large canvas, 1969.
Image Ernst Haas/Getty Images, Artwork © Helen Frankenthaler Foundation, Inc./Artists Rights Society (ARS), New York

Deeply impressed, Greenberg arranged for the painters Morris Louis and Kenneth Noland to have a look at *Mountains and Sea*. More than impressed, they were stunned. At twenty-five years of age, Frankenthaler had achieved what until then had been unimaginable. She had found a use for Jackson Pollock's drip-and-spatter technique that was not mere imitation. Pouring her high-keyed pigments in wide swathes, she soaked them into the very weave of the canvas. Here was a new idea of what painting could be. As Louis said, *Mountains and Sea* formed "a bridge between Pollock and what was possible" (Morris Louis, quoted in John Elderfield, *Morris Louis*, exh. cat., Museum of Modern Art, New York, 1986, p. 13). And of course the painting launched Frankenthaler into her own future. With *Warming the Wires*, she realizes possibilities that, even in hindsight, are just barely visible in *Mountains and Sea*.

In the earlier painting, colors hover. In *Warming the Wires*, they surge across the canvas, taking possession of its blankness and charging it with the graceful, athletic energy captured in photographs of Frankenthaler at work. Hers was a risk-filled method, which the finished state of *Warming the Wires* converts to pictorial serenity. Nonetheless, we feel her presence—the exultant, improvisatory force of her intention—in the painting's currents of blue, pinkish maroon, and other colors too subtly intermingled to be named. From a distance, we see its grand architecture, the blocks of color juxtaposed with such confidence that they account for the entire canvas without having to occupy all it of it. Frankenthaler's forms have a vigor that reaches, pictorially, beyond their actual limits. And when we move in for a closer look, we see grandeur give way to the seductions of nuance.

With its large, stained-in expanse of blue, *Warming the Wires* acknowledges the flatness of the canvas. Yet an admixture of white gives depths to this blue, and white occasionally breaks free to become a shape in its own right—or it appears as a texture laid on with a brush. Frankenthaler was not dogmatic about method. She used whatever means she deemed necessary in the creative moment. Likewise, she treated art-critical dogma as provisional, at best. According to Greenberg, who saw in Frankenthaler's art a major justification of his theory of modernism, painting must confine itself to high-keyed color. Line is forbidden. Not one to follow anybody else's rules, Frankenthaler reiterates the angle of *Warming the Wires*'s upper-right hand corner with linear streaks of white and, to the left, sends a horizontal filament of color into an otherwise empty void.

Claude Monet, *The Water Lilies: Green Reflections*, 1914–1918.
Musée de l'Orangerie, Paris, Image Bridgeman

J.M.W. Turner, *The Burning of the Houses of Parliament*, 1834.
The Cleveland Museum of Art, Image HIP/Art Resource, NY

A masterpiece of gestural abstraction, *Warming the Wires* owes its strength not only its maker's command of her medium but also to her courage—her utterly unfettered sense of possibility. Critically acclaimed from the outset of her career, Frankenthaler has a secure and prominent place in art history. Yet the full impact of *Warming the Wires* will go unfelt unless we take a larger view, one opened up by questions about the self and its relationship with the world—perennial questions that focused early in the modern era on the elusive idea of "nature."

Toward the end of the 1980s, Frankenthaler said, "Anything that has beauty and provides order (as opposed to chaos or shock alone), anything resolved in a picture (as in nature) gives pleasure—a sense of rightness, as in being one with nature" (Helen Frankenthaler, quoted in *Frankenthaler: Paintings on Paper*, Miami, 2003, p. 30). By implying that, when she paints, she overcomes an estrangement from nature, the artist shows an intuitive grasp of our culture's richest idea of the natural world, as a somehow conscious unity endlessly fragmented by the emergence of individual consciousness. In the writings of such philosophers and poets as Friedrich Schelling, Samuel Taylor Coleridge, and their intellectual heirs, this account of nature becomes abstruse and ultimately imponderable. However, certain works of art give us the vivid experience of self and world reunited on terms that redefine them both, not theoretically but through painterly actions like the ones that generated *Warming the Wires*. With this picture, Frankenthaler presents a unique vision of nature—of natural "rightness"—and of herself as a uniquely creative force.

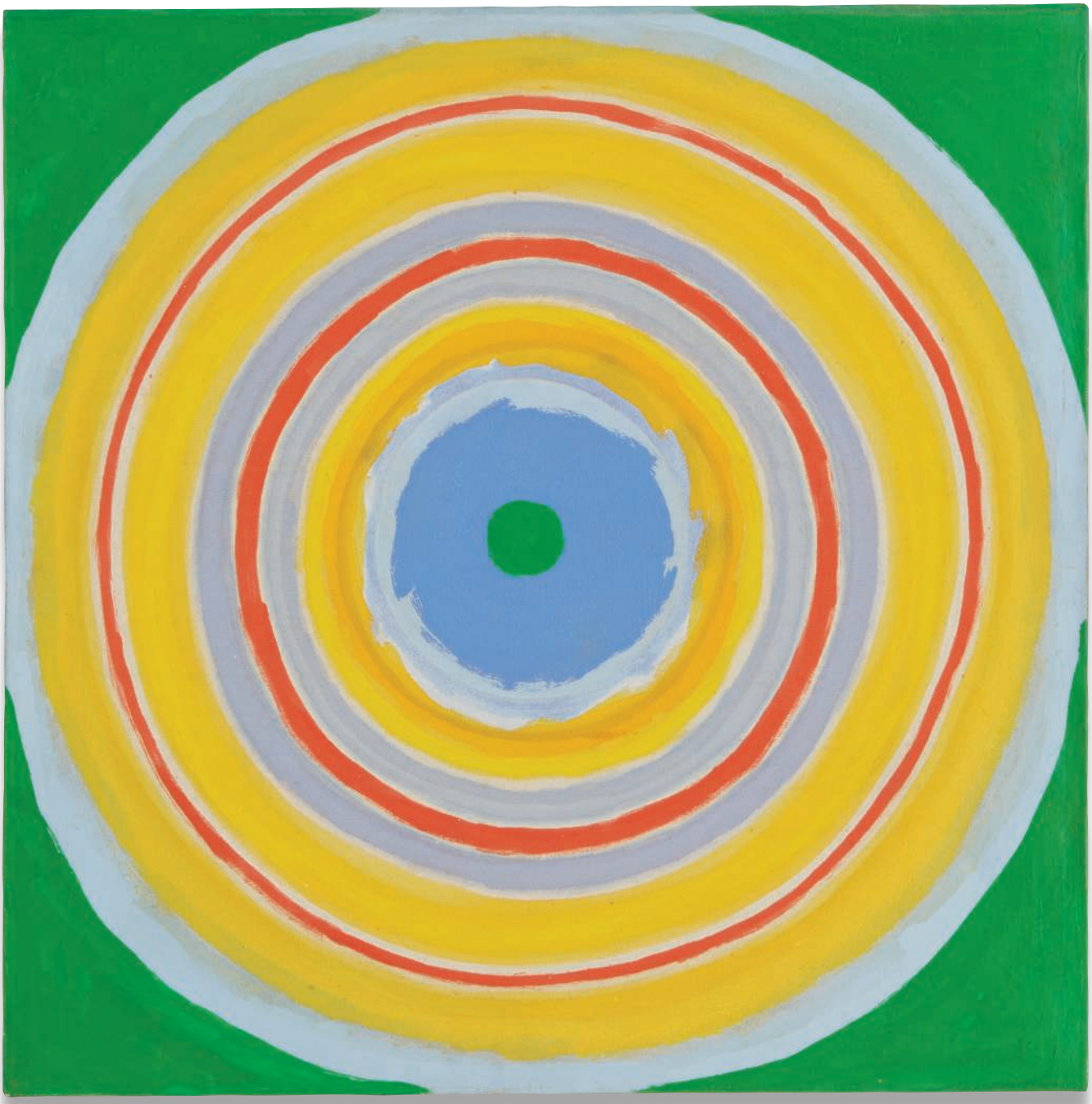
Requiring painters to work at a remove from their subjects, traditional representation maintains the gap between self and nature. And so it is understandable that Frankenthaler quickly left behind the minute specifics of the external world. In her mature work, she alludes to sky and water and other elements of landscape only obliquely, if at all. Likewise, the light-struck later paintings of J.M.W. Turner hover on the verge of abstraction, as do the canvases Claude Monet painted toward the end of his life. Nearer to our time, Pollock—who once declared, "I am nature"—exiled all hints of identifiable subject matter from his art for half a decade. In his drip paintings of the late 1940s, the unity of self and nature has the feel of crisis overcome, time and again, by sudden improvisation. In Monet, this unity is meditative and, in Turner, apocalyptic. Frankenthaler achieves oneness with nature in a mood of exaltation. Risking much with every gesture, she does so not just willingly but, as *Warming the Wires* demonstrates, with a joyousness tinged by magisterial self-confidence.

Property of the Mayerson Family Collection

28. Kenneth Noland 1924-2010

Untitled
signed and dated "Kenneth Noland 1959" on the reverse. acrylic on canvas.
36¼ x 36 in. (92.1 x 91.4 cm.). Painted in 1959.

Estimate $400,000-600,000



Provenance
ACA Galleries, New York
Allan Stone Gallery, New York
Irwin and Bethea Green, Michigan
Their sale, Christie's, New York, November 18, 1997, lot 101
Acquired at the above sale by the present owner

Executed in 1959, *Untitled* is an outstanding example of Kenneth Noland's iconic series of targets that would catapult him to critical acclaim as one of the pioneers of Color Field Painting and Hard-edge Abstraction. Beautifully demonstrating Noland's over five-decade long pursuit of exploring the possibilities of pure color, in *Untitled,* concentric rings emanate from the center of the perfectly square canvas to engulf the viewer in a weightless, glowing chromatic field that appears to expand beyond the canvas edges with a palpable velocity. The bold oppositions of the yellow, orange, blue and green irregular circles are softened by Noland's precise staining technique, the premeditated result of methodically soaking and staining his unprimed canvas with diluted oil paint. While demonstrating the loose freehand staining technique so characteristic of the 1958-1960 period, *Untitled* is distinct for the way in which it anticipates many key elements of Noland's later concentric circles that he would create until 1963: the gradual elimination of painterly gesture, a more compact and smaller center dot or "eye" and covering the entirety of the square surface with the concentric circle configuration. With *Untitled,* Noland notably painted in the side and corners of the canvas with green paint to achieve a greater degree of pictorial unity and more glowing color statement—thereby essentially foreshadowing a practice he would more fully embrace in 1961. As such, *Untitled* underlines how Noland, as eminent curator Kenworth Moffett affirmed, "is one of the most inventive colorists in all of modern art—perhaps one should dare to say in the history of art—and the need to give his color full expression is the main impetus behind his development" (Kenworth Moffett, *Kenneth Noland*, New York, 1979, p. 56).

Untitled was executed the same year that this series was debuted at the artist's solo exhibition at the gallery French and Company in 1959. Art critic Clement Greenberg, who as advisor to the New York gallery worked closely with Noland to curate the show, praised this pictorial innovation: "Noland's motifs do not possess the quality of images; they are present solely in an abstract capacity, as means solely of organizing and galvanizing the picture field. Thanks to their centeredness and their symmetry, the discs…create a revolving movement that spins out…beyond the four sides of the picture to evoke, once again, limitless space, weightlessness, air" (Clement Greenberg, "Louis and Noland", *Art International,* no. 4, May 25, 1960, in John O'Brian, *Clement Greenberg, The Collected Essays and Criticism*, *Volume 4, Modernism with a Vengeance,* Chicago, 1993, p. 98). *Untitled* is testament to the artistic breakthrough Noland achieved in 1958 with his discovery of the centered "target" composition after a long, almost four year, period of experimentation. It was while walking in circles around the periphery of his canvas, laid on the floor of his studio in Washington, D.C., that Noland reached his epiphany. While the work of Josef Albers, Noland's Black Mountain College mentor, was an important precedent, Noland largely drew on the artistic legacy of Jackson Pollock: "Pollock was my biggest influence. After that allover painting

Jasper Johns, *Target*, 1961. The Art Institute of Chicago, Image The Art Institute of Chicago/Art Resource, NY, Artwork © 2017 Jasper Johns/Licensed by VAGA, New York, NY

"The representation I'm interested in is of those things only the eye can touch."

Kenneth Noland

that covers the whole surface, the only thing to do would be to focus from the center out—it is the logical extension—almost an inevitable result" (Kenneth Noland, quoted in "Hitting the Bullseye", *Newsweek*, vol. LIX, no. 16, April 16, 1962, p. 108). Breaking with the all-over compositions of Abstract Expressionism, Noland's embrace of the concentric circle motif and the square canvas format enabled him to eliminate any structural considerations: its predetermined layout engendered a degree of seriality whereby formal decisions were reduced to questions of proportion, interval and hue. In turn, the symmetry of the circle counteracted compositional hierarchies—in the absence of any up or down, right or left orientation, differences in band width or hue changes are primarily read as color rather than in terms of compositional emphasis. Embracing a distinct staining technique, Noland endowed his canvases with a revolutionary degree of unity.

Noland's distilled approach to abstraction would later prompt Greenberg to coin the term of "Post-Painterly Abstraction" in 1964 in reference to Noland, but also Helen Frankenthaler, Jules Olitski and Morris Louis. In many ways, Noland's pioneering reductive approach of focusing on the basic elements of the medium of painting itself foreshadowed the emergence of Minimalism. An iconic example of Noland's oeuvre, *Untitled* vividly underlines how, as art historian Diana Waldman observed, "Noland's search for the ideal Platonic form has crystallized into an art in which color and form are held in perfect equilibrium. . .The rational and the felt, distilled form and sensuous color intermesh to create a magic presence. His color is space. Color is all" (Diane Waldman, *Kenneth Noland: A Retrospective*, exh. cat., Solomon R. Guggenheim, New York, 1977, p. 36).

Kenneth Noland at the Jefferson Place Gallery on January 5, 1960 in Washington, D.C. Photograph Vic Casamento/The Washington Post via Getty Images, Artwork © Estate of Kenneth Noland/ Licensed by VAGA, New York, NY

29. Cy Twombly 1928-2011

Untitled
signed, inscribed and dated "Cy Twombly Gaeta 2004" on the reverse.
acrylic on wooden panel, in artist's frame. panel 99¼ x 72¾ in. (252.1 x 184.8 cm.),
frame 108¼ x 82⅛ in.(275 x 208.5 cm.). Executed in 2004.

Estimate $6,000,000-8,000,000

Provenance
Gagosian Gallery, London
Private Collection
Private Collection, New York

Exhibited
London, Gagosian Gallery, *Cy Twombly, Ten Paintings and a Sculpture*, May 27 - July 31, 2004, no. 4 (illustrated, pp. 25, 56; installation view illustrated, p. 29)

Literature
Heiner Bastian, ed., *Cy Twombly: Catalogue Raisonné of the Paintings, Volume V, 1996-2007*, Munich, 2009, no. 21, pp. 114-115 (illustrated)

"I've found when you get old you must return to certain things in the beginning, or things you have a sentiment for or something. Because your life closes up in so many ways or doesn't become as flexible or exciting or whatever you want to call it. You tend to be nostalgic… when I grew up, in summer with my parents we were always in Massachusetts, and I was always by the sea and had a particular passion for boats, and now I live by the sea if you've noticed, the sea is white three quarters of the time, just white—early morning. Only in the fall does it get blue, because the haze is gone. The Mediterranean, at least…is always just white, white, white. And then, even when the sun comes up, it becomes a lighter white. Only in the fall is the Mediterranean this beautiful blue colour, as in Greece. Not because I paint it white, I'd have painted it white even if it wasn't, but I am always happy that I might have. It's something that has other consciousness behind it."
—Cy Twombly

Executed in the final decade of Cy Twombly's life, *Untitled*, 2004, is one of ten paintings that comprise the artist's acclaimed *Untitled (Winter Pictures)* series. Coming full circle to his seminal series *Poems to the Sea*, which Twombly had created when he first became enchanted with the coastal landscape between Rome and Naples in 1959, *Untitled (Winter Pictures)* presents an epic painterly paean to the Mediterranean sea of his adopted home in Italy. Whereas Twombly had earlier in his career given up the brush for the pencil to intentionally suppress virtuosity, *Untitled* demonstrates how his technique evolved to exploit the loose gestures, broad daubs and spillage effects of paint. A remarkable example of Twombly's inimitable painterly practice, *Untitled* is built up with coats of acrylic paint that the artist applied to the wooden panel with a combination of brush, cloth and hand. Having built up the ground with coats of quick-drying radiant white acrylic paint, Twombly activates the composition

Claude Monet, *Nympheas (Waterlillies)*, 1903. Musee Marmottan-Claude Monet, Paris, ImageErich Lessing/Art Resource, NY

by repeatedly sweeping his drenched paintbrush down the length of the vast pictorial field. While all works from this series feature similar cascading vertical lines, *Untitled* is one of only two paintings distinguished by repeated circular blotches that run in splattering rivulets like dripping clouds beyond the edges of the pictorial support. While evocative of Twombly's earlier blotches, the artist has here layered the forms through a process of gradated saturation that of thick and thinned torrents of earthy, reddish brown and white. Into this dense visual syntax Twombly introduces subtle flashes of yellow, light teal and red color, resulting in a sumptuous palimpsest that delights the senses.

Throughout Twombly's inimitable oeuvre, site has been intrinsically linked to content. As Twombly stated, "Landscape is one of my favorite things in the world. Any kind of landscape stimulates me. I love the train ride from here [Rome] to Gaeta. . .I would've liked to have been Poussin, if I'd had a choice, in another time" (Cy Twombly, quoted in *Cy Twombly, The Natural World*, exh. cat., Art Institute of Chicago, Chicago, 2009, p. 19). Whereas Twombly's earlier work was indebted to Greco-Roman historic conventions of landscape, Twombly in the last years of his life relied on plein-air observations or remembered sensations of nature—putting forward atmospheric abstractions that offer an "enveloping effect, and contemplation in the vein of Turner and Monet" (Kirk Varnedoe, *The Essential Cy Twombly*, London, 2014, p. 75). Building on Twombly's epic series *Quattro Stagioni (A Painting in Four Parts)*, 1993-1994, Museum of Modern Art, New York, the series *Untitled (Winter Pictures)* points to Twombly's serial preoccupation of this classical leitmotif, whereby the artist created the individual paintings simultaneously with the intention of later presenting them as a larger ensemble. "The subject of the seasons' cycle is, of course, traditionally associated with quiescent or even melancholic retrospect," Kirk Varnedoe pointed out, "but the grand scale and ambition of these canvases speak more forcefully of new confidence and freedom—savoring the pleasures and mournfulness of each part of the turning year" (Kirk Varnedoe, *The Essential Cy Twombly*, London, 2014, p. 77).

Whereas the preceding series *A Gathering of Time*, 2003, depicts the sensation of the turquoise waters Twombly encountered during his sojourn to the Caribbean, *Untitled (Winter Pictures)* presents the equanimity of the Tyrrhenian Sea as viewed from Twombly's home in Gaeta. Twombly had established his light-filled, white-stuccoed residence in Gaeta in the 1980s, a few miles from the town of Sperlonga, where he had 40 years prior created *Poems to the Sea,* 1959. Twombly completed *Untitled (Winter Pictures)* over the course of six to eight months in the winter of 2003-2004, working in a breezeway room next to tall windows overlooking the full panorama of the Gulf of Gaeta. Standing in front of the towering *Untitled* offers the viewer a similar experience to viewing the vastness of the sea from Twombly's studio as the wooden panels are, in fact, scaled to the same proportion of the studio's vast windows. As James Rondeau has observed, "Considered in this light, one can imagine the paint drippings as a depiction of rain washing over muddy panes of glass. Conceived as a view of the sea, Twombly's squiggles of brown paint suggest imaginative abbreviations of marine rhythms—the rims of waves or the motion of tides" (James Rondeau, *Cy Twombly, The Natural World*, exh. cat., Art Institute of Chicago, 2009, p. 26).

As with Twombly's greatest works, *Untitled* beautifully engulfs the viewer with a certain, indefinable "kind of feeling" (Cy Twombly, quoted in Nicholas Serota, *Cy Twombly: Cycles and Seasons*, exh. cat., Tate, London, 2008, p. 51). Rather than presenting a literal depiction of the seascape, Twombly evokes the equanimity of the sea and remembrance of stillness as seen from afar during the cold winter months by exploiting the full atmospheric effects of color. The thin tendrils of teal color and white that emerge amid the somber earth tones suggest the hazy vastness Twombly encountered as mist or fog diffused his view of the sea. Applied in thin semi-transparent layers reminiscent of the brown or reddish "imprimatura" that Classicists such as Poussin used, the earthy, reddish browns at first glance may appear as a surprising color choice for rendering the seascape, yet are in fact reflective of a life-time of observing the changing hues of the sea. As Twombly once reflected with regards to *Poems on the Sea*, 1959, "The sea is white three quarters of the time…The Mediterranean at least—the Atlantic is brown—is always just white…" (Cy Twombly, quoted in James Rondeau, *Cy Twombly, The Natural World*, exh. cat., Art Institute of Chicago, Chicago, 2009, p. 36).

Both originating from and extending Twombly's direct observation of nature, *Untitled* becomes a more fundamental dismantling of the promises of transcendence inherent to the grand tradition of landscape painting. As such, it presents a powerful continuation of Twombly's career-long interrogation of the limits of language, and by extension, meaning. It is the same "linguistic thing" that permeated through Twombly's great drawings and paintings of the 1950s that appear in *Untitled (Winter Pictures)* in the meandering lines that the artist described as "kind of garbled form of Japanese writing…pseudo-writing" (Cy Twombly, quoted in Nicholas Serota, *Cy Twombly: Cycles and Seasons*, exh. cat., Tate, London, 2008, p. 53). As Kirk Varnedoe so poetically observed of the series, "The sea, a vacant mirror: this pale blue, white winter sea transforms reflections and ciphers from natural phenomena into poetic signs…in these paintings reveals writing and inversion, the sign and its expiration, like visual conundrums" (Kirk Varnedoe, *Cy Twombly Catalogue Raisonné of the Paintings, Volume V*, Munich, 2009, pp. 44-45). Seen in this light, the diffused white ground in *Untitled* functions in a similar way as in Twombly's earliest works in its invocation of French Symbolist poet Stéphane Mallarmé's concept of the white page as the precondition for textual meaning. This disavowal of the notion that text emanates from authorial intention proved influential for structuralist and post-structuralist deconstructions of the signifier-signified binary. Specifically recalling Mallarmé's groundbreaking poem *Un Coup de Dés Jamais N'Abolira Le Hasard,* 1897, with its allusion to a seascape, *Untitled* inverts the claims to totality associated with the sublime landscapes in the canon of art history. As James Rondeau has identified, "Neither landscape nor language is…a truly natural phenomenon; both depend upon culturally inflected concepts or constructs, artifices simultaneously reveal and obscured by acts of drawing and painting. This is the heart of Twombly's enterprise; he is able to operate within the genre in ways that concomitantly sanction and catechize its conventional effects" (James Rondeau, *Cy Twombly: The Natural World*, exh. cat., Art Institute of Chicago, Chicago, 2009, p. 19). Testament to an artist both building on and relentlessly pushing his conceptual and pictorial vocabulary, *Untitled* powerfully figures as one of Twombly's great painterly triumphs in the very last years of his long life.

Cy Twombly, *Untitled (A Gathering of Time)*, 2003. Glenstone Museum, Potomac, Image © Cy Twombly Foundation, courtesy Archives Nicola del Roscio, Artwork © 2017 Cy Twombly Foundation

30. Joan Mitchell 1925-1992

Untitled
signed "J. Mitchell" lower right. oil on canvas. 82⅞ x 101¾ (210.5 x 258.5 cm.).
Painted circa 1951.

Estimate $2,500,000-3,500,000

Provenance
The Artist
Barney Rosset, New York (acquired directly from the artist)
Robert Miller Gallery, New York (1988)
Mr. David Coe, Sydney
Acquired from the above by the present owner

Exhibited
New York, New Gallery, *Joan Mitchell: New Paintings*, January 14 – February 2, 1952
Musée des Beaux-Arts de Nantes, *Joan Mitchell: Oeuvres de 1951 à 1982*, June 24 – September 26, 1994, p. 140 (illustrated p. 33)
New York, Sidney Mishkin Gallery, Baruch College; East Hampton, Guild Hall, *Women and Abstract Expressionism: Painting and Sculpture, 1945-1959*, March 20, 1997 - June 15, 1997, p. 26 (illustrated, p. 13)
Institut Valencià d'Art Modern, Centre Julio Gonzalez, *Joan Mitchell*, September 11 - December 14, 1997, p. 94 (illustrated, p. 33)
New York, Robert Miller Gallery, *Joan Mitchell: Paintings 1950 to 1955*, May 5 – June 5, 1998 (illustrated, p. 25; New Gallery installation view illustrated, p. 24; inside back cover)

An exceptionally early and rare painting by Joan Mitchell, *Untitled*, was one of the 16 seminal paintings in the young artist's bold debut at the New Gallery in New York in 1952. Executed in 1951, this was the second most monumental work Mitchell had painted up until that point. Immediately following her colossal painting *Cross Section of a Bridge*, 1951, Osaka City Museum of Modern Art, *Untitled* is rendered with the distinct style of abstraction with which Mitchell achieved her breakthrough as one of the few female Abstract Expressionist painters in the pivotal 1951-1952 period. Among the paintings debuted at the New Gallery, this painting features a dynamic composition of organic forms that densely cluster around the center and enlarge into prismatic color fields as they spread to the edges of the vast canvas. As is characteristic for this year, complex hues of gray, violet and ochres predominate, but are enlivened by luminous passages of crimson, orange, yellow and ultramarine blue.

Willem de Kooning, *Excavation*, 1950. The Art Institute of Chicago, Image Art Resource, NY, Artwork © 2017 The Willem de Kooning Foundation/Artists Rights Society (ARS), New York

Installation shot of the Joan Mitchell Exhibition, New Gallery, New York, January–February 1952 (present work shown).
Image by Barney Rosset, Collection of the Joan Mitchell Foundation Archives. © Joan Mitchell Foundation

“My life is only painting.”

Joan Mitchell

Reminiscent of folds of softly gathered fabric, but also of abstract landscapes in the vein of Wassily Kandinsky and Arshile Gorky, Mitchell here beautifully creates texture and movement through color. It is with works such as the present one that Mitchell set the foundation for her ensuing over four-decade long career, putting forward the compositional rhythms and bold coloration that would come to define her greatest works. Unseen to the public for more than 40 years after its initial debut, *Untitled* was notably included in Mitchell’s posthumous retrospective at the Musée des Beaux-Arts de Nantes in 1994.

The assured paintings that Mitchell created in 1951, at merely 26 years of age, signaled the emergence of a force to be reckoned with. Upon completing her studies at the Art Institute of Chicago in 1947, Mitchell initially honed a figurative style through close study of Arshile Gorky, Wassily Kandinsky’s early paintings, and Paul Cézanne’s landscapes, but also through coming in contact with the work of Hans Hofmann, Jackson Pollock and Philip Guston whilst living in New York and Paris. It was only upon permanently moving to New York in 1950 that Mitchell began to develop a highly unique abstract idiom under loose mentorship of Franz Kline and Willem de Kooning. While half a generation younger than these great masters, Mitchell held her own ground and was notably one of the rare female participants in the artistic debates at the notorious Cedar Tavern. Within just a year of embarking upon abstraction, Mitchell exploded onto the scene through inclusion in the legendary Ninth Street Show that Leo Castelli, long before he opened his famed gallery in 1957, had organized in the summer of 1951. Consolidating the work of prominent New York School artists for the first time, the Ninth Street Show positioned Mitchell alongside 61 other, older and mostly male, painters, including de Kooning, Pollock and Kline. It was here that *Cross Section of a Bridge*, 1951, the only other painting comparable in scale to *Untitled* from this period, garnered Mitchell recognition from critics and the “all-boys” club of the New York School alike. As art critic Paul Brach’s review of the group exhibition announced, “The debut of this young painter marks the appearance of a new personality in abstract painting. Miss Mitchell’s huge canvases are post-Cubist in their precise articulation of spatial intervals, yet they remain close in spirit to American Abstract Expressionism in their explosive impact. In *Cross Section of a Bridge*, the artist evokes Duchamp with tense tendons of perpetual energy. Movement is controlled about the periphery by large, slow-swinging planes of somber grays and greens. The tempo accelerates as the forms multiply. They gain in complexity and rush inward, setting up a wide arc-shaped chain reaction of spasmodic energies” (Paul Brach, “Fifty-seventh Street in Review: Joan Mitchell”, *Art Digest*, January 15, 1952, vol. 26, pp. 17-18). Looking back some 20 years later, critic Thomas B. Hess remarked, “One of the Abstract-Expressionist elders proclaimed ruefully that it had taken them eighteen years to get to where Joan Mitchell had arrived in as many months” (Thomas B. Hess, “Sensations of Landscape”, *New York*, December 20, 1976, p. 76).

This inclusion set in motion what would quickly become an extraordinarily successful career and was followed six months later by Mitchell’s first

major solo exhibition at the New Gallery, which opened in January 1952. Representing Mitchell's first mature canvases, this series speaks to the influence of synthetic Cubism, gestural Surrealism but also Italian Futurism in Mitchell's vocabulary. Like her peers, Mitchell arguably took as a point of departure the work of Arshile Gorky, whose pioneering oeuvre had been on view in the artist's solo exhibition at the Whitney Museum of American Art, New York, in January–February 1951. *Untitled* clearly evokes Gorky's work of the mid-and late 1940s, whose abstract Surrealist-inspired landscapes featured organic forms and vibrant color accents. Substituting Gorky's insinuating linear forms with the interplay of sumptuous colors and shapes modulated with brushes of different sizes, Mitchell achieved a similar emotional eloquence and harmonious whole as her artistic forebear. While Mitchell would famously eschew "all-over" compositions in the ensuing years, these works still demonstrate a strong formal affinity with Jackson Pollock's oeuvre, at the same time as the fractured, shard-like compositions specifically call Willem de Kooning's *Excavation*, 1950, to mind. The significant impact of Franz Kline's powerful abstract odes to the metropolis of New York becomes apparent in Mitchell's characteristic distillation of her natural and urban environment. While works from this period are largely notated as *Untitled*, in the New Gallery's 1952 exhibition catalog they are notably listed with explicitly referential titles, such as *Cross Section of A Bridge*, but also *34th Street and 7th Ave*. or *Blue Landscape*, all 1951. As the art critic and poet Nicolas Calas wrote in this publication, "Her paintings are pictorial propositions by means of which we can learn to find in reality what the artist with her keen gift of observation has discovered as having to exist" (Nicolas Calas, *Joan Mitchell*, exh. cat., New Gallery, New York, 1952, n.p.).

Arshile Gorky, *One Year with Milkweed*, 1944. National Gallery of Art, Washington, D.C., Image Board of Trustees, National Gallery of Art, Washington, D.C., Artwork © 2017 Estate of Arshile Gorky/ Artists Rights Society (ARS), New York

The artist's fundamental shift towards a looser style of gestural abstraction and embrace of the autonomous brushstrokes in 1952 makes works such as *Untitled* absolutely distinct within Mitchell's oeuvre. As curator Nils Ohlsen points out with regard to this foundational series, "the signs were already there of the features that would come to be seen as distinctive to her art as a whole: She created color textures with an atmospheric overall timbre." (Nils Ohlsen, *Joan Mitchell*, exh. cat, Kunsthalle Emden, Emden, 2009, p. 20). It is in such masterpieces as *Untitled* that we to this day recognize the hand of a true virtuoso. Firmly taking its place within the pantheon of Mitchell's greatest paintings, *Untitled* powerfully marks the beginning of Mitchell's career-long pursuit of expressing her felt and remembered experiences of the world through painting.

31. Hans Hofmann 1880-1966

Aquatic Garden
signed and dated "60 hans hofmann" lower right; further signed, titled, inscribed and dated "Cat# 1009 aquatic garden 1960 hans hofmann" on the reverse. oil on Upson board.
95¾ x 47¾ in. (243.2 x 121.3 cm.). Painted in 1960.

Estimate $800,000-1,200,000

Provenance
Estate of the Artist (1966-1996)
Renate, Hans and Maria Hofmann Trust (acquired from the above in 1996)
Ameringer | McEnery | Yohe, New York
Private Collection

Exhibited
New York, Kootz Gallery, *Hans Hofmann*, March 7 - 25, 1961
Washington, D.C., Hirshhorn Museum and Sculpture Garden, Smithsonian Institution; Houston, Museum of Fine Art, *Hans Hofmann: A Retrospective Exhibition*, October 14, 1976 - April 3, 1977, no. 43, p. 84 (illustrated)
Beverly Hills, Gagosian Gallery, *A Time & Place: East and West Coast Abstraction from the '60s and '70s*, July 21 - August 27, 2005
New York, Ameringer Yohe Fine Art, *Hans Hofmann: The Unabashed Unconscious; Reflections on Hofmann and Surrealism*, March 30 - April 29, 2006, p. 53 (illustrated)
Chicago, KN Gallery, *Hans Hofmann: Exuberant Eye*, May 10 - June 30, 2007, p. 11 (illustrated, p. 45)
New York, Hollis Taggart Galleries, *Gesture and Abstraction: AbEx Gallery Selections*, October 17 - November 12, 2011
New York, Ameringer | McEnery | Yohe, *Hans Hofmann: Art Like Life Is Real*, March 15 - April 21, 2012, p. 11 (illustrated, p. 47)
Museum Pfalzgalerie Kaiserslautern, *Hans Hofmann: Magnum Opus*, March 9 - June 16, 2013, p. 144 (illustrated, p. 87)

Literature
Robert M. Coates, "The Art Galleries: The Splendid Century," *The New Yorker*, 37, no. 6, March 25, 1961, p. 128
Irving H. Sandler, "Reviews and Previews," *ARTnews*, 60, no. 2, April 1961, p. 10
Lawrence Smith, "In the Galleries: Hans Hofmann," *Arts*, 35, no. 7, April 1961, p. 58
Sam Hunter, *Hans Hofmann*, New York, 1963, pl. 119 (illustrated)
Cynthia Goodman, *Hans Hofmann*, New York, 1986, p. 81 (mentioned as *Aquatic Gardens*)
James Yohe, ed., *Hans Hofmann*, New York, 2002, p. 208 (illustrated)
Karen Wilkin, "Becoming Hans Hofmann," *Art & Antiques*, 36, no. 5, May 2013, p. 74 (illustrated)
Suzi Villiger, ed., *Hans Hofmann Catalogue Raisonné of Paintings, Volume III: 1952-1965*, London, 2014, no. P1253, p. 258 (illustrated)

Hans Hofmann: "With Feeling"
Karen Wilkin

Karen Wilkin has curated four Hans Hofmann exhibitions in the U.S. and Germany, including Hans Hofmann: Works on Paper, *Museum of Contemporary Art, Jacksonville, FL and Portland Art Museum, ME, 2017. She contributed to and edited the introductory essays for the Hans Hofmann Catalogue Raisonné.*

Hans Hofmann's free-wheeling, exuberant *Aquatic Garden,* 1960, is vivid testimony that at 80, the veteran painter was at the height of his powers. Born in 1880 in Bavaria, Hofmann died in 1966, in New York, a few weeks short of his 86th birthday. The 95¾ inch painting is likely Hofmann's tallest, most insistently vertical work and sums up many of his life-long concerns and investigates new, challenging possibilities. His fascination with creating oppositions in order to evoke space—so-called "push/pull"—declares itself in *Aquatic Garden*'s bold contrasts of salmons, oranges, and reds with chalky greens and clear blues, and in the varied paint applications, from delicate sweeps to crisp-edged pools to whiplash loops and trickles. The explosive energy of *Aquatic Garden* is typical of Hofmann, but the fluidity of the painting, which recalls the freedom with which he worked on paper, is unusual. He often had a heavy hand with paint, applying saturated, full-throttle color with an intensity equal to that of his older compatriots, the German Expressionists. But when Hofmann used watercolor, gouache, or crayon, he reveled in the pleasure of manipulating materials with fluent movements of the hand. That pleasure, translated into subtly inflected, full-arm gestures, at an unexpectedly large scale, informs and energizes *Aquatic Garden*, and modulates its luminous palette, with its expanse of tawny salmon pink (some of it being the color of the support). It's worth noting that *Aquatic Garden* is painted on laminated fiberboard. Hofmann clearly liked the resistance this kind of surface offered, since he often used similar types of board, in various sizes, as supports for many different kind of media.

The unexpected aspects of *Aquatic Garden* are themselves characteristic of Hofmann. He never settled for a single way of making a painting, but explored the broadest implications of each of his works, no matter where they might lead. These restless changes, Hofmann's enthusiastic admirer, the critic Clement Greenberg explained, came about because the painter had "so much to say;" he was, the critic noted, "a virtuoso of invention" (Clement Greenberg, "Hans Hofmann: Grand Old Rebel," *Art News*, January 1959, in *Clement Greenberg: The Collected Essays and Criticism*, vol. 4, *Modernism with A Vengeance, 1957-1959*, Chicago, 1986, p. 68).

Hofmann's pictures always appear to be about conflicting possibilities. Like *Aquatic Garden*, they depend on expressive differences among edges, colors, and densities, differences that conspire to evoke space in ways that defy both conventional illusionism and literal flatness. These contrasts can be read as visual metaphors for Hofmann's conviction that even "pure" abstract paintings were informed by his perception of his surroundings. In his teaching and writings, Hofmann stressed the opposition of actuality and the invented world of the work of art. "*In nature*," Hofmann wrote, italicizing for emphasis, "*light creates the color; in the picture, color creates light*." And "*We must always distinguish between form in a physical sense (nature) and form in an aesthetical sense (the form of the work itself as a creation of the mind)*" (Hans Hofmann, "The Color Problem in Pure Painting—Its Creative Origin," in Karen Wilkin, *Hans Hofmann: a Retrospective*, exh. cat., George Braziller, New York, 2003, p. 39). Yet he concluded by asserting "Being inexhaustible, life and nature are a constant stimulus for a creative mind"—even though "form in an aesthetical sense," created by the mind, is distinct from "form in a physical sense (nature)," its ultimate source is the artist's experience of the world around him. This paradox reminds us that Hofmann's wife is said to have described him as "the embodiment of contradiction" (Hans Hofmann, in Karen Wilkin, *Hans Hofmann: a Retrospective*, exh. cat., George Braziller, New York, 2003).

Jackson Pollock, *Number 26 A, Black and White*, 1948. Musée National d'Art Moderne, Centre Georges Pompidou, Paris, Image Adam Rzepka/© CNAC/MNAM/Dist. RMN-Grand Palais/Art Resource, NY, Artwork © 2017 Pollock-Krasner Foundation/Artists Rights Society (ARS), New York

During Hofmann's lifetime, his inventiveness was sometimes seen as problematic. At the time, serious artists—including the Abstract Expressionists with whom he exhibited—were expected to develop identifiable signature images, such as Barnett Newman's "zips" or Mark Rothko's floating rectangles. It could be argued, however, that Hofmann's indifference to consistency was simply a function of his charismatic personality, in the Walt Whitman "I am large, I contain multitudes" manner. His many ways of thinking about and making paintings could be read as a "signature" as distinctive as any of his colleagues' recognizable tropes. Admiration for Hofmann increased in his later years when he seemed to concentrate on the geometric Slab paintings that remain his best-known works. In fact, he continued

Willem de Kooning, *Woman, Sag Harbor*,1964.
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Artwork © 2017 The Willem de Kooning Foundation/Artists Rights Society (ARS), New York

to make many different types of pictures, as if celebrating his newfound liberation from teaching. In 1956, Hofmann closed his legendary school on 8th Street and the following summer, ended his summer classes in Provincetown, freeing himself to devote himself fully to the studio for the first time since he opened the Hofmann Schule für Bildende Kunst, in Munich, in 1915. During this last experimental period, he explored, as he did in *Aquatic Garden*, new kinds of gestures, new harmonies of color and surface, and new moods, creating some of his most achieved, innovative work.

The potency of Hofmann's late paintings was recognized at the time. During the artist's last decade, Greenberg organized a small Hofmann retrospective at Bennington College and later published a monograph on his work. A large Hofmann retrospective was seen at the Whitney Museum of American Art, New York, and then traveled across the U.S. Soon after, Hofmann was included in *Documenta 1959*, in Kassel, Germany, and the following year—when he painted *Aquatic Garden*—he was selected, along with Philip Guston, Franz Kline, and Theodore Roszak, to represent the United States at the Venice Biennale.

Sometimes, Hofmann's late innovations, such as *Aquatic Garden*'s pools, drawing with threads of paint, and blurred swipes, suggest that he paid attention to the work of the younger artists with whom he exhibited. His former student and friend, Helen Frankenthaler, wittily explained this as "Hans saying 'O.K. kids. This is how you do it'" (Helen Frankenthaler, quoted in Cynthia Goodman, *Hans Hofmann*, exh. cat., Whitney Museum of American Art, New York, 1990, p. 35). But as *Aquatic Garden* demonstrates, what remains unchanged and wholly Hofmann's own is his ability to create an exhilarating sense of unstable space and movement, a distillation, perhaps of the fluctuating richness of the natural world. Hofmann tested the limits of complexity and simplicity, and of density and transparency, exulting in the many ways paint could be deployed, making variations in gesture and application the main carriers of drama.

The radiant canvases of Hofmann's last years, such as *Aquatic Garden,* introduce us to an artist who, while no less vigorous than his younger self, celebrated nuance and subtlety as well as energy and enthusiasm. He himself might have resisted any attempt to unravel the complex components of his work. "At the time of making a picture," he wrote, "I want not to know what I am doing; a picture should be made with feeling, not with knowing" (Hans Hofmann, quoted in Elaine de Kooning, "Hans Hofmann Paints a Picture," *Art News*, February 1950, p. 40).

32. Donald Judd 1928-1994

Untitled
stamped with the artist's name, date, number and fabricator "JO JUDD 81-4 Bernstein Bros., Inc." on the reverse. copper and blue acrylic sheets. 19¾ x 39½ x 19¾ in. (50 x 100 x 50 cm.). Executed in 1981.

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

Provenance
Larry Gagosian Gallery, New York
Sotheby's, New York, May 1, 1991, lot 140
Private Collection
Margo Leavin Gallery, Los Angeles
Sprüth Magers, London
Private Collection, Europe
Phillips, New York, November 13, 2014, lot 19
Acquired at the above sale by the present owner

Exhibited
New York, Leo Castelli Gallery, *Donald Judd*, September 15 – October 31, 1981

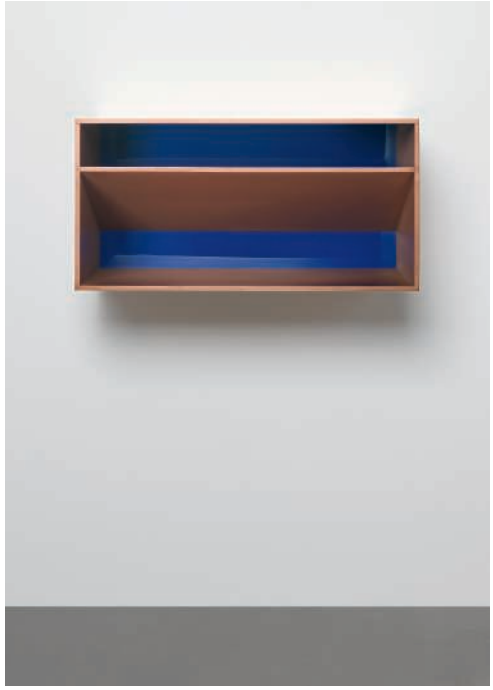
Literature
Peter Schjeldahl, *Art of Our Time: Vol. 1*, London, 1984, pl. 31, p. 6 (illustrated, p. 59)

A remarkable example of Judd's iconic wall-mounted "meter boxes", *Untitled* draws the viewer in with an optically enticing, depth-defying spatial field that projects into space. Precisely constructed from sheets of copper, the rectangular box encases a royal blue acrylic sheet that is bisected by an interior oblique plane—giving rise to a rich sensory experience as the blue color reflects and bounces off the metallic surface. Representing the coalescence of the three central constitutive elements of Judd's celebrated oeuvre—color, material and space—*Untitled* is an outstanding embodiment of Judd's mature practice. Executed in 1981, *Untitled* is one of the first examples in which Judd integrated angular interior planes and colored acrylic sheets into his wall-mounted boxes—a formal investigation that would culminate the same year in a series of multi-part brushed aluminum and acrylic "meter boxes", an example of which resides in the in the Metropolitan Museum of Art, New York. Within this iconic and highly sought after series, *Untitled* notably belongs to the discrete group of works Judd had fabricated in copper, a material that he only rarely incorporated in his oeuvre.

"the box with the Plexiglas inside is an attempt to make a definite second surface. . . While the outside is definite and rigorous, the inside is indefinite. . . "

Donald Judd

Resembling neither painting nor traditional relief sculpture, *Untitled* perfectly encapsulates Judd's over three-decade long redefinition of the relationship between art object, viewer and surrounding space. Rejecting the illusionism of painting and seeking an aesthetic free from metaphorical associations, Judd came to critical acclaim in the 1960s with his simple, yet revolutionary, three-dimensional floor and wall objects made from new industrial materials, such as anodized aluminum, plywood and Plexiglas. From the outset Judd delegated the fabrication of his works to specialized technicians, in particular working closely with the New York fabricator Bernstein Brothers. *Untitled* was the fourth object Judd made with the Bernstein Brothers in 1981. This discrete group of works represents the culmination of some of the most central formal themes that Judd had honed in the preceding two decades. Both the structure of the wall-mounted box and the inclusion of colored

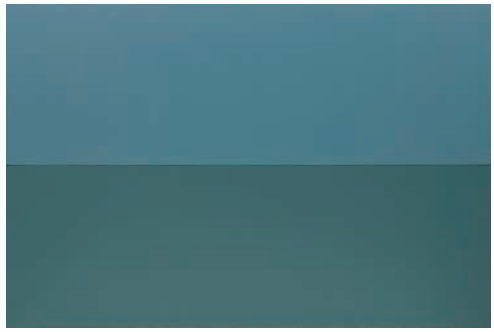


Alternate view of present lot

Plexiglas sheets are elements that originate from Judd's basic vocabulary of forms he had developed in the mid-1960s: the combination of which he pursued with a series of self-framing, open horizontal wall boxes lined at the back with Plexiglas starting in 1974. The oblique interior planes similarly present a continuation of Judd's experimentation with interior angular planes that he had initiated with a series of plywood and galvanized steel objects in 1974. It is, above all, the fusion of all these key innovations into a singular object that makes *Untitled* and its related works so distinct.

Untitled perfectly exemplifies Judd's interest in experimenting with different colors, materials and forms to generate all-encompassing space. Judd explained as early as 1971 that, "the box with the Plexiglas inside is an attempt to make a definite second surface…While the outside is definite and rigorous, the inside is indefinite… I like to try other things to see what happens to the shape and surface. Also, I like to try different colors on the same form by using different materials" (Donald Judd, quoted in John Caplans, "An Interview with Don Judd", *Artforum*, no. 9, June 1971, p. 44.). Exemplifying Judd's unshakeable belief in the importance of color, the deep blue that emanates from *Untitled* speaks to Judd's detailed study of color in the works of such artistic forebears as Rogier van der Weyden, Titian, Henri Matisse, Josef Albers, Mark Rothko. Up until 1984, Judd embraced a deliberately limited palette of red, blue and black in his pursuit to assimilate color, in the form of the acrylic sheet, as an inherent rather than superficial quality: "Color is like material. It is one way or another, but it obdurately exists. Its existence as it is is the main fact and not what it might mean" (Donald Judd, "Some Aspects of Color in General and Red and Black in Particular", 1993, in *Donald Judd Colorist*, exh. cat., Sprengel Museum, Hannover, 2000, p. 114).

Judd's selection of copper, as opposed to the typical aluminum, here heightens the interplay between color, material and space—its warm surface dissolves the sharp edges of the object's geometric forms while simultaneously softening the reflective effects of the blue acrylic sheet. As in the seminal *Untitled*, 1972, which is the permanent collection of the Tate, London, and its companion piece from 1974—two identically proportioned floor-based, open-topped copper boxes enameled respectively on the inside base with red and blue paint—the interaction between the copper surface and blue hue results in a spatial dispersion of color and light that expands beyond the boundaries of the object. In works such as the present one, the oblique plane above all serves to open up color into space. Epitomizing Judd's dictum that "actual space is intrinsically more powerful and specific than paint on a flat surface," *Untitled* elegantly articulates the artist's unparalleled ability to engage the viewer in a sensorial experience in real time and space (Donald Judd, "Specific Objects," 1964, in *Arts Yearbook 8*, 1965, p. 94).



Brice Marden, *Grove IV*, 1976. The Solomon R. Guggenheim Museum, New York, Image ©The Solomon R. Guggenheim Foundation/Art Resource, NY/Scala, Florence, Artwork © 2017 Brice Marden/Artists Rights Society (ARS), New York

Property from an Important American Collection

○ 33. Carmen Herrera b. 1915

Untitled (Orange and Black)
signed and dated "Carmen Herrera - 1956" on the overlap. acrylic on canvas, in artist's frame. 48⅝ x 48⅝ in. (123.5 x 123.5 cm.). Painted in 1956.

Estimate $700,000-1,000,000

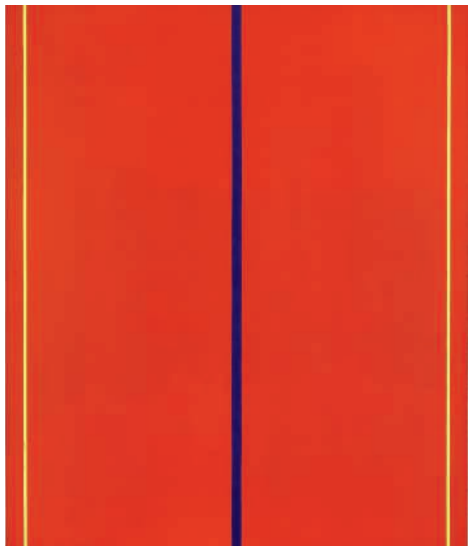
Provenance
Private Collection, Miami
Acquired from the above by the present owner in 2004

Exhibited
Long Beach, Museum of Latin American Art, *LA PRESENCIA: Latin American Art in the United States*, June 10 - August 25, 2007, no. 33, p. 101 (illustrated, p. 33)
São Paulo, Galeria de Arte do Centro Cultural Fiesp, *Construções Sensíveis, The Latin-American Geometric Experience*, April 6 - June 18, 2017

Please note this work is promised to be included in the forthcoming exhibition *Triangulo* to be held in Miami, Florida, December 7, 2017 - March 31, 2018.

Literature
Manuel Borja-Villel, *Pulses of Abstraction in Latin America*, Miami, 2012, p. 261 (illustrated)

Painted in 1956, *Untitled (Orange/Black*) is among the first mature paintings Carmen Herrera created upon returning to New York from Paris two years prior. A remarkable example of the asymmetrical and intuitive arrangement of forms characteristic of her New York period, the dichromatic painting is testament to the modular, almost mathematical process of combining and rotating triangular forms that Herrera initiated in 1956 with works such as the present one. As in *Green and White*, 1956, Herrera has placed four elongated triangles at each corner and oriented them centripetally with their tips pointing inward—here enclosing a rectangular shape at the center. While the interplay of geometry and color results in palpable tension that projects outside the confines of the canvas, the refined flat surface treatment in *Untitled (Orange/ Black*) illustrates Herrera's goal of focusing the viewer's attention on the materiality of the work's support structure. This emphasis on the artwork's objectness, i.e. its status as an object hanging on a wall, is further achieved by Herrera's groundbreaking strategy of integrating the frame into the work's very composition, which Herrera has here painted with the same



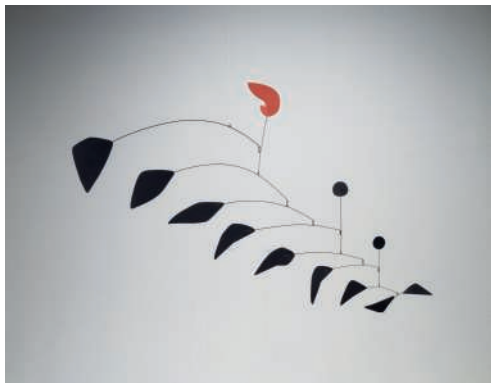
Barnett Newman, *Who's Afraid of Red, Yellow and Blue II*, 1967. Staatsgalerie, Stuttgart, Germany, Image bpk Bildagentur/Art Resource, NY, Artwork © 2017 Barnett Newman Foundation/ Artists Rights Society (ARS), New York

“I see my paintings at a crossroads, they have much in common with geometry, with minimalism, yet they are neither. To me they are good paintings that do not fit into easy categories.”

Carmen Herrera

orange paint used for the triangles. Works such as *Untitled (Orange/Black*) exemplify how Herrera was breaking ground at the same time as like-minded artists such as Frank Stella and Ellsworth Kelly were taking up similar innovations. Sidelined as a female Cuban immigrant in the male-dominated context of the Abstract Expressionist-dominated New York art world, it is only recently, due in part to her 2016 retrospective at the Whitney Museum of American Art in New York, that Herrera has been accorded her due place within the annals of post-war abstraction.

“Color is the essence of my painting,” Herrera reflected, “What starts to happen to it as you reduce its numbers and come down to two colors, then there is a subtlety, an intensity in the way two colors relate to each other” (Carmen Herrera, quoted in *Carmen Herrera: The Black and White Paintings*, exh. cat., El Museo del Barrio, New York, 1998, p. 18). Herrera’s abstract practice grew out of a true cross-cultural dialogue within the international history of geometric and Concrete abstraction. In the 1940s, during her first sojourn in New York, Herrera had already been in dialogue with her close friend and Abstract Expressionist painter Barnett Newman about the significance of color within abstraction. “We spoke about the nature of abstraction, its very essence,” Herrera recollects. “Barney felt strongly that abstraction needed a mythological or religious basis; I, on the other hand, wanted something clearer, less romantic and dark” (Carmen Herrera, quoted in *Carmen Herrera: The Black and White Paintings,* exh. cat., El Museo del Barrio, New York, 1998, p. 18).



Alexander Calder, *The Flame*, 1967. Calder Foundation, New York, Image Art Resource, NY, Artwork © 2017 Calder Foundation, New York/Artists Rights Society (ARS), New York

Untitled (Orange/Black) was created six years after Herrera’s decisive move towards abstraction upon encountering the Bauhaus and Russian Suprematism when she and her husband moved to Paris in 1948. Color and form cannot be separated in Herrera’s paintings. The delineation of the triangular and rectangular forms in this work demonstrates the structural and compositional significance of color in Herrera’s abstract oeuvre, whereby color and form equally embodies or promotes the significance of the other. The visual execution of such paintings follows an analytical study of the relation between color, shape, and scale, whereby Herrera chooses color instinctively and determines the scale of the canvas only upon finalizing the color and compositional organization on paper. This reliance on color shows strong affinities with the Brazilian Concreto and Neo-Concreto movement, with the resulting dynamism and rhythm in Herrera’s abstraction specifically anticipating Hélio Oiticica’s abstract paintings from the late 1950s. As with Herrera’s greatest works, it is the masterful balance of form and color that gives rise to a powerful stabilizing/destabilizing effect. Utterly captivating in both its grandeur and simplicity, *Untitled (Orange/Black)* is a powerful example of the pioneering achievements of one of the hitherto most under recognized abstract painters of the past century.

Property from the Ortiz Family Collection

34. Hélio Oiticica 1937-1980

P31 Parangolé, capa 24, Escrerbuto
nylon mesh fabric and plastic vinyl. 38½ x 33 in. (97.8 x 84.6 cm.). Executed in 1972,
this work is accompanied by a certificate of authenticity issued by Projeto Hélio Oiticica.

Estimate $600,000-800,000

esrebut

Provenance
Gifted by the artist to the present owner

Exhibited
Pittsburgh, Carnegie Museum of Art; The Art Institute of Chicago; New York, Whitney Museum of American Art, *Hélio Oiticica – To Organize Delirium*, October 1, 2016 - October 1, 2017, no. 65, fig. 176, p. 308 (archival image illustrated, p. 189)

Created in 1972 during Hélio Oiticica's seminal New York years, *P31 Parangolé, capa 24, Escrerbuto* brilliantly exemplifies the pioneering Brazilian artist's immersive and experiential art practice. The present work is a salient example of Oiticica's infamous *Parangolés*, which Oiticica created between 1964 and 1979 with the goal of engendering what he called "lived experiences" through the spectator's wearing of the cape-like wrap. It is testament to the art historical significance of this work that it was celebrated in *Hélio Oiticica: To Organize Delirium,* the artist's first U.S. retrospective in twenty years that travelled from the Carnegie Museum of Art, Pittsburgh, to the Art Institute of Chicago and, most recently, to the Whitney Museum of American Art, New York, between 2016 and 2017. While Oiticica has long been highly regarded in Latin America and in Europe, it has in large part been due to this retrospective that Oiticica's far-reaching influence on performative and socially-engaged art practices has been given its due reverence in the United States.

By the time Oiticica moved to New York in 1970, his radical and participatory work had already garnered him critical acclaim both in his native Brazil and internationally. A key figure in Brazil's progressive art scene, he was a leading member of the Brazilian Neo-Concreto movement, 1959-1961, and notably gave name to the multi-disciplinary *Tropicália* movement with his eponymous installation in 1967. Along with artists like Ivan Serpa and Lygia Clark, Oiticica and the Neo-Concretos would forever transform Brazilian modern art. Unlike the Concrete art movement in Brazil, which closely studied European artists like Max Bill and Theo van Doesburg, Neo-Concretism called for greater sensual engagement and viewer participation. Following his solo exhibition at the Whitechapel Gallery in London in 1969, he received the prestigious Guggenheim Foundation fellowship in 1970. While Oiticica created the majority of his work in Rio de Janeiro, his time in New York from 1970 to 1978 was particularly fruitful with regard to the relationships he forged with

Installation view of *Hélio Oiticica: To Organize Delirium*, The Whitney Museum of American Art, New York, July 14–October 1, 2017 (present lot illustrated). Image Whitney Museum of American Art, Artwork © César and Claudio Oiticica

Hélio Oiticica, *Jeff wearing p31 parangolé cape 24, New York*.
Private Collection, Artwork © 2017 Projeto Hélio Oiticica

artists, critics, curators, musicians and writers, including William Burroughs, John Cage, as well as Patti Smith, Alice Cooper and John Lennon. It was also in this period that the present owner developed a close friendship with Oiticica. During that time, Oiticica hosted many gatherings in his East Village loft—where friends could witness the artist's fascinating creative universe first-hand.

To Oiticica, art was an ethical necessity. Vehemently opposed to the repressive and brutal dictatorship in his native Brazil in the 1960s, Oiticica embraced oppositional modes of his resistance into his multi-disciplinary work. Embracing the notion of "creileisure", a neologism fusing "creativity" and "leisure", Oiticica sought to create artistic propositions that offered individuals with non-repressive forms of leisure and that would encourage them to "exercise confidence in their own intuitions and aspirations" (Lynn Zelevansky, *Hélio Oiticica: To Organize Delirium,* exh. cat., Carnegie Museum of Art, Pittsburgh, 2016, p. 25). Oiticica considered his *Parangolés* such as the present one to be his most radical work. Consisting of fabric-based flags, banners and tents, the *Parangolés* were inspired by Oiticica's visit to a samba school in the Mangueira *favela* of Rio de Janeiro in 1964. The phrase "parangolé", which in Portuguese is jargon for "chaos", derived from Oiticica's chance encounter with the word written on a piece of burlap covering a homeless person's shelter. *P31 Parangolé, capa 24, Escrerbuto* belongs to the discrete group of cape-like wraps meant to be worn on the body as a way of performatively activating the artwork.

Though Oiticica's major creative output during his New York Period consisted of writing and filmmaking, he began to revisit his *Parangolés* starting in 1972. This was partly due to Oiticica's move from his East Village loft to a considerably smaller apartment on Christopher Street in the West Village, where he used a small Singer electric sewing machine to create these wearable artworks. For his New York *Parangolés,* Oiticica sourced readily available material from a textile store on Canal Street. As a related notebook sketch from June 1972 shows, Oiticica used a so-called "research word" as a point of departure for works such at the present one—in this case playing with the word "escrerbuto" that he would emblazon on the plastic vinyl element of the cape. This fascination with language was likely linked to Oiticica's work as a translator at the time, a job he held in New York in order to make ends meet while working on his art.

While Oiticica's earlier, colorful *Parangolés* were meant to be danced in, activating "color in motion", in New York he emphasized the sense of play and parody in relation to the "serious" artist or performer—a sly reference, perhaps, to the solemn art performances and happenings taking place in the New York art world at the time. During this time, Oiticica also began taking photographs of friends wearing the *Parangolés* in the streets of New York as a type of extension of performance. His work, and *P31 Parangolé, capa 24, Escrerbuto* by extension, viscerally transmits the idea that art belongs to the people. As James Rondeau has explained, the *Parangolés* "explored new terrain for collective art making, aiming to stimulate novel forms of social behavior, ethical thinking, and improvisational, hybridized creative modes. Oiticica deemed the participator an "enjoyer"—proclaiming 'because he is *inside*, he is a catalyst'" (James Rondeau, *Hélio Oiticica: To Organize Delirium,* exh. cat., Carnegie Museum of Art, Pittsburgh, 2016, p. 112). While Oiticica passed away eight years after creating *P31 Parangolé, capa 24,* at only 43 years of age, his radical, social-engaged practice has come to influence a generation of contemporary artists, such as Rirkrit Tiravanija and Tino Sehgal, among many others.

35. **Mike Kelley** 1954-2012

Entry Way (Genealogical Chart)
acrylic on board and steel frame, in 2 parts. upper element 63⅛ x 114⅞ x 3⅛ in. (160.3 x 291.8 x 7.9 cm.), lower element 40 x 62 x 3⅛ in. (101.6 x 157.5 x 7.9 cm.), overall 103⅛ x 114⅞ x 3⅛ in. (261.9 x 291.8 x 7.9 cm.). Executed in 1995.

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


CABAW


THE JAYCEES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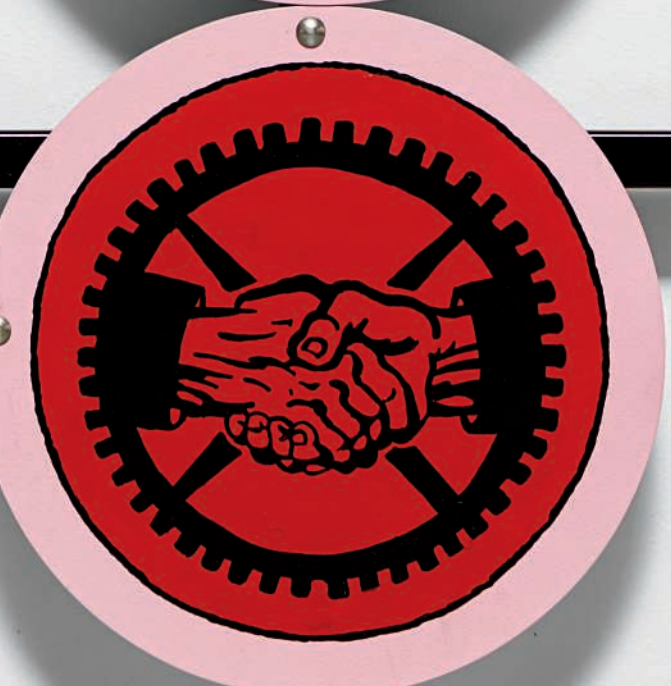
DONG
SCHOOL

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AMERICAN LEGION
TOASTMASTERS INTERNATIONAL
ROTARY INTERNATIONAL
LIONS INTERNATIONAL
PEACE CORPS
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UNITY FOR SERVICE
NATIONAL EXCHANGE CLUB


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THE JAYCEES
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Provenance
Metro Pictures, New York
Acquired from the above by the present owner

Exhibited
New York, Metro Pictures, *Mike Kelley toward a utopian arts complex*, October 21 – November 25, 1995
Museu d'Art Contemporani de Barcelona; Malmö , Rooseum, Center for Contemporary Art; Eindhoven, Holland, Stedelijk Van Abbemuseum, *Mike Kelley 1985-1996*, January 24 – August 31, 1997, no. 31, p. 137 (Metro Pictures installation view illustrated, p. 110; illustrated, p. 111)
Brussels, Wiels Contemporary Art Centre; Bozen/ Bolzano, Italy, *Mike Kelley: Educational Complex Onwards 1995-2008*, April 12, 2008 - April 19, 2009, no. 5.5, p. 303 (Rooseum, Malmö installation view illustrated, no. 4.10, p. 80; Metro Pictures installation view illustrated, no. 4.11, p. 80; illustrated, p. 89)
Amsterdam, Stedelijk Museum; Paris, Centre Pompidou; New York, MoMA PS1; Los Angeles, The Museum of Contemporary Art, *Mike Kelley*, December 15, 2012 – July 28, 2014, p. 194 (Metro Pictures installation view illustrated, p. 195; illustrated, p. 198)

Literature
John C. Welchman, Isabelle Graw, Anthony Vidler, *Mike Kelley*, New York, 1999, p. 134 (Metro Pictures installation view illustrated)
John C. Welchman, *Mike Kelley Minor Histories*, Cambridge, 2004, pp. 274, 318
John Miller, *Mike Kelley, Educational Complex*, London, 2015, no. 1, p. 109 (Metro Pictures installation view illustrated)

Presenting a surreal reconstruction of an everyday welcome sign one might find on the outskirts of a small American town, Mike Kelley's *Entry Way (Genealogical Chart*) exemplifies the artist's deft use of appropriation and tongue-in-cheek subversion to explore the vicissitudes of memory. Standing out as one of the largest and formally most complex wall-mounted works in the artist's practice, *Entry Way (Genealogical Chart*) is comprised of a large number of circular plaques—some in gendered pastels and others with logos of American culture both real and imagined—that cluster toward a city name obfuscated like the sanctioned defacement of offensive graffiti. These visual markers coalesce to create a composition that the artist has stated "was determined by a genealogical chart of my immediate family" (Mike Kelley, *Mike Kelley: Minor Histories—Statements, Conversations, Proposals,* Cambridge, 2004, p. 318). While *Entry Way (Genealogical Chart*) importantly alludes to backstories and scenarios that could realistically serve as explanations of his artistic motivations, it also brilliantly encapsulates Kelley's manipulation of the constructed nature of his biography to draw attention to the pervasiveness of repression in contemporary culture.

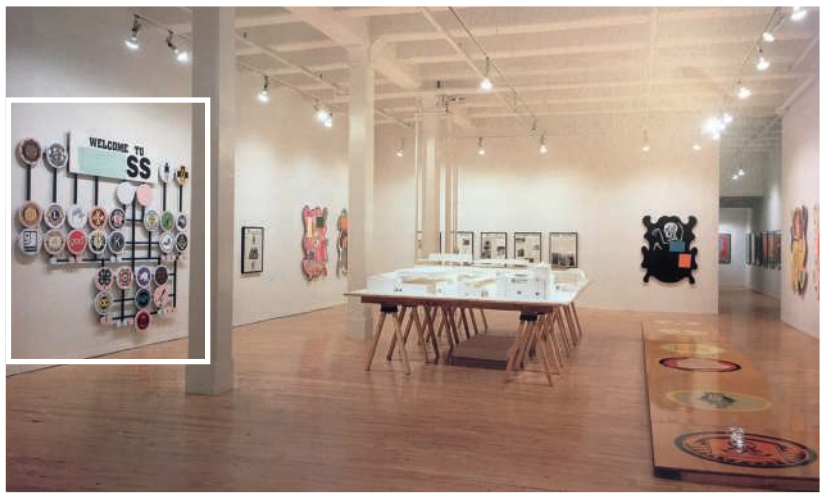
Conceived in the aftermath of Kelley's seminal participation in the 1992 Documenta in Kassel and his first retrospective at the Whitney Museum of American Art, New York, in 1993, *Entry Way (Genealogical Chart*) was executed the same year as Kelley's landmark exhibition *towards a utopian arts complex* at Metro Pictures, New York. It was in that show that the artist presented a pivotal group of multi-media works that heralded a major shift in his practice, including *Entry Way (Genealogical Chart*) and the tabletop sculpture *Educational Complex*, 1995, a large architectural model of a miniature version of every school Kelley had attended, that is now held in the permanent collection of the Whitney Museum of American Art, New York. This 1995 show at Metro Pictures was the artist's first major exhibition to present works which explicitly engaged with the notion of fabricated biography vis-à-vis questions of memory and trauma—a key theme that would go on to characterize the last decade of Kelley's practice. *Entry Way (Genealogical Chart*) arguably stands as one of the art historically most significant works from this series still in private hands. Indeed, it was notably singled

Notebook sketch related to *Entry Way (Genealogical Chart)*, 1995. © Mike Kelley Foundation for the Arts

Rene Magritte, *La clef des songes*, 1930. Private Collection, Vienna, Photograph Erich Lessing/ Art Resource, NY, Artwork © 2017 C. Herscovici, Brussels/Artists Rights Society (ARS), New York

out by the artist as one of the most important works of the series when he highlighted it "as a concretization of the *Educational Complex*" (Mike Kelley, quoted in *Educational Complex Onwards 1995—2008*, exh. cat., WIELS Contemporary Art Centre, Brussels, 2008, p. 12). Since its debut, *Entry Way (Genealogical Chart*) has been featured in many of the artist's most significant exhibitions, including his first major European mid-career retrospective in 1997 and his major touring retrospective that opened at MoMA PS1, New York, in 2012.

In the course of a multi-disciplinary career that spanned 35 years and was brought to an end by an untimely death in 2012, Kelley drew on a staggering array of stylistic genres, media and disciplines to interrogate systems of cultural identity, power, production and belief. Emerging on the Los Angeles art scene in the late 1970s with a series of pioneering performances and his legendary "anti-rock" band Destroy All Monsters, Kelley was a trailblazing art-world anarchist who imploded the notion of high art from within by ingeniously combining concepts from art theory, psychology, and philosophy with craft art, popular culture, juvenile puns and the abject materials of the American lower middle-class. Following Kelley's breakthrough series of found sculptures, *Half a Man,* 1987-1993, the works exhibited in *towards a utopian arts complex* characterize the increased physical scale and conceptual scope that Kelley began utilizing in the early to mid-1990s and which would culminate in such epic installations as *Day Is Done*, 2005, and the posthumously completed *Mobile Homestead*, 2006-2013. Building on his earlier incorporation of materials related to his self-proclaimed lower-middle class background, *towards a utopian arts complex* heralded Kelley's first large-scale conceptual engagement with his own biography. The exhibition took Repressed Memory Syndrome as a point of departure, a now widely contested psychological theory that maintained the existence of repressed memories related to severe trauma, especially those of child sexual



Mike Kelley Metro Pictures installation view of *Towards a Utopian Arts Complex*, New York, 1995 (present lot illustrated). Photograph courtesy of Metro Pictures, Artwork © Mike Kelley Foundation for the Arts

abuse. Prompted in part by what he perceived to be a misguided psycho-pathological critical interpretation of his earlier found stuffed animal sculptures, Kelley ingeniously incorporated the implied notion of psychic trauma into his practice. As he tellingly explained, "I decided…to embrace the social role projected on me, what people wanted me to be: a victim. Since I am an artist, it seemed natural to look to my own aesthetic training as the root of my secret indoctrination in perversity, and possibility as the site of my own abuse. . .My education must have been a form of mental abuse, of brainwashing" (Mike Kelley, "Educational Complex", 1996, in *Educational Complex Onwards 1995—2008*, exh. cat., WIELS Contemporary Art Centre, Brussels, 2008, p. 22). At the same time, as he notably emphasized, "despite the fact that my biography might be fabricated, it's not ahistorical" (Mike Kelley, quoted in Isabelle Graw, "Interview", *Mike Kelley*, London, 1999, p. 39).

Entry Way (Genealogical Chart) is testament to Kelley's creative stream-of-consciousness process, which saw him develop his ideas in a series of notebook sketches and writings while drawing on a rich repository of academic, popular culture and personal references and associations. Notebook sketches related to this work visualize the complex creative process underlying its formal composition, showing how Kelley recasts his genealogical chart into a pseudo-psychological mapping of his family. Starting with his maternal and paternal grandparents at the very top, each circular plaque correlates to a relative and vary between blue and pink color on gender. While referring to each relative by name at first, Kelley at a later stage recasts individuals with often derogatory qualities, such as "repressed", "destructive", or in his own case, tellingly, as "victim". The obscured sign appears to mark the entry to the imaginary city of Tross that Kelley had referenced in his pun and wordplay-filled poem *Goin' Home, Goin' Home*: "At the crossroads of life. At Tross City limits" (Mike Kelley, "Goin' Home", 1995, in John C. Welchman, *Mike Kelley: Minor Histories—Statements, Conversations, Proposals,* Cambridge, 2004, p. 75). Read phonetically as "atrocity limits", the phrase references the controversial post-apocalyptic experimental novel *Atrocity Exhibition* by British writer J.G. Ballard, whose writing Kelley greatly admired. Published in 1970 to widespread controversy, the novel explored the invasion of the mass media and the splintering of the private mind through a protagonist who experiences a mental breakdown and subsequently surrenders to a world of psychosis. In much the same way, Kelly uses *Entry Way (Genealogical Chart*) as a platform to perform his own pseudo-psychological reckoning with the traumas of his past.

Frida Kahlo, *My Grandparents, My Parents, and I (Family Tree)*, 1936. The Museum of Modern Art, New York, Image © The Museum of Modern Art, New York/Scala, Florence, Artwork © 2017 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F./Artists Rights Society (ARS), New York

While building his biography as "victim" into the very structure of the work, Kelley ultimately denies the viewer full access to its latent biographic history by either covering the plaques with appropriated emblems and monuments of specifically American culture or leaving them blank—most notably those plaques representative of his parents. Kelley's explanation for the empty sections in the companion work *Educational Complex*, 1995, is illuminating with regard to the significance of the blank plaques in this work: "The blank sections are supposedly the result of some 'trauma' that occurred in those spots, which has caused me to repress them. However, it's obvious that there are formal considerations at play in the organization of these blank areas—these point towards my formalist education itself as the possible 'trauma'" (Mike Kelley,

quoted in Isabelle Graw, "Interview", *Mike Kelley*, London, 1999, p. 19). Indeed, while the signs offer iconographic interpretations—the clover of the 4-H symbol's a reoccurring motif in his oeuvre that plays on his Irish-American heritage—it is arguably above all their formal qualities that that speak to the "trauma" of Kelley's artistic education. Seen in this light, *Entry Way (Genealogical Chart*) points to Kelley's tongue-in-cheek reckoning with his formative experience pursuing a master's at the California Institute of the Arts (CalArts) in Los Angeles between 1976 and 1978 during its heyday of Conceptualism. While he had entered the art world through counterculture, where it was common practice to lift material from mass culture, CalArts faculty members such as Michael Asher were staunchly opposed to making reference to mass or popular culture in any way. By fusing what Kelly termed CalArts' dominant signifiers—maps, diagrams and simple typography—with appropriated material from American culture, Kelley essentially distilled the conflict between his own idiosyncratic, cross-genre approach and the Conceptualist aesthetic that dominated CalArts. In doing so, as Kelley put in a nutshell, "mass culture is scrutinized to discover what is hidden, repressed, within it" (Mike Kelley, quoted in Eva Meyer Hermann, "Interview with Mike Kelley", 2011, in *Mike Kelley*, exh. cat., Stedelijk Museum, Amsterdam, 2012, p. 371).

Demonstrating the unprecedented conceptual complexity of Kelley's idiosyncratic mature practice, *Entry Way (Genealogical Chart*) is testament to an artist who unapologetically exposed the systems of belief underlying the self and society at large. Ingeniously performing the imperfect nature of memory while exposing the pervasive culture of victimization, *Entry Way (Genealogical Chart*) marks the very moment in which the autobiographical dimension would begin to take center stage for the last decade of the artist's short life. Ultimately, as Kelley crucially pointed out, while works such as the present one take the fabrication of his biography as "its ostensible subject. . .its true meaning comes from how things don't add up" (Mike Kelley, quoted in Isabelle Graw, "Interview", *Mike Kelley*, London, 1999, p. 39).

36. Sigmar Polke 1941-2010

Ich will den Stall ausmisten
signed and dated "Sigmar Polke 2000" lower right. acrylic and India ink on paper.
79 x 59 in. (200.7 x 149.9 cm.). Executed in 2000.

Estimate $700,000-1,000,000

Provenance
Anthony d'Offay Gallery, London
Private Collection
Skarstedt Gallery, New York
Private Collection

Exhibited
London, Anthony d'Offay Gallery, *Sigmar Polke: New works on paper, early sketchbooks and a slide show*, December 15, 2000 - February 24, 2001

Executed in 2000 in the last decade of Sigmar Polke's life, *Ich will den Stall ausmisten* articulates the full range of styles and methods that the German artist pioneered at varying stages of his celebrated career. The vast 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 alchemical explorations into abstraction in the 1980s. It is testament to the significance of this work that Guardian art critic Laura Cumming highlighted it when it debuted at Polke's solo exhibition at the Anthony d'Offay Gallery in London 2000-2001. "You can still see Rauschenberg and Rosenquist. . .with their collaged styles and colliding images," Cumming observed, "he [Polke] sends the ink meandering about the page with a relish that becomes infectious. . .Robocop, registered as a mass of newsprint dots, emerges from a haze of interference" (Laura Cumming, "A Polke in the Eye", *The Guardian*, January 13, 2001, online). Playfully parrying abstraction, figuration, and modern mechanical means of illustration, *Ich will den Stall ausmisten* brilliantly visualizes how Polke treated art as an emporium of styles to subvert and transcend.

Yves Klein, *Untitled (fire-color painting)*, 1962. The Museum of Modern Art, New York, NY, Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY, Artwork © 2017 Artists Rights Society (ARS), New York/ADAGP, Paris

As a student at the Kunstakademie Düsseldorf in the early 1960s alongside fellow classmates Gerhard Richter and Blinky Palermo, 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 and the present work perfectly illustrates, "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).

In this striking composition Polke juxtaposes the enlarged form of the fictional RoboCop cyborg from the eponymous 1987 sci-fi movie as reproduced in newspaper images against a sumptuous backdrop of gestural abstraction. Naming the work with a title that loosely translates to "*I want to clean the Stable",* Polke, ever the contrarian and prankster, injects a level of Dada to intentionally disorient and amuse—though the title does, in fact, refer to an article of the same title that Polke would have likely ready in the German magazine *Der Spiegel* in 1999 around the same time as he was preparing works such as the present one for his upcoming exhibition at the Anthony d'Offay Gallery in the month after. In that article Arnold Schwarzenegger is quoted using that phrase to express how he wants to clean up the political establishment, adding, "I am in reality like the 'terminator', I don't give up until I've completed by job" (Arnold Schwarzenegger, "Ich will den Stall ausmisten", *Der Spiegel*, November 29, 1999, online). *Ich will den Stall ausmisten* exemplifies Polke's sardonic wit, subversive approach and continued incisive commentaries on consumer society into the last decade of his life.

At the same time, Polke here lets his decades of alchemic experimentation run wild. Indeed, while Polke's widely multifarious oeuvre defies straightforward categorizations, it is above all his unbridled experimentation with material and media that has cemented him as one of the great pioneers—and above all great alchemists—of post-war art. While already embracing unorthodox materials into his early work in the 1960s in the form of printed fabric, it was in the 1970s that Polke truly pioneered new approaches to the application of materials in his pursuit of new pictorial possibilities. Exploiting the role of chance, gravity and the associative power of the unconscious as his compositional tools, Polke in this work characteristically allows the materials to determine the process rather than the other way around, a strategy that can be seen as a means of removing subjectivity or the authorial power of the artist from the

***Robocop 2* by Irvin Kershner with Peter Weller, 1990.**
Image Bridgeman

act of painting" (Mark Godfrey, *Alibis: Sigmar Polke 1963-2010*, exh. cat., The Museum of Modern Art, New York, 2014, p. 134). *Ich will den Stall ausmisten* exemplifies Polke's trenchant position over his non-allegiance to the accepted conventions of form, technique and imagery. It speaks to the significance of works on paper such as the present one that Polke's first exhibition in ten years in London, the exhibition the Anthony D'Offay Gallery it debuted in, was almost entirely dedicated to this medium. Speaking of Polke's work on paper oeuvre, 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" (Charles Wylie, *Sigmar Polke: History of Everything, Paintings 1998-2003,* exh. cat., Dallas Museum of Art, Dallas, 2003, p. 16*)*.

37. Joe Bradley b. 1975

Big Boy
signed and dated "2010 Joe Bradley" on the overlap. oil, oilstick, grease and studio detritus on joined canvas. 130 x 120 in. (330.2 x 304.8 cm.). Executed in 2010.

Estimate $800,000-1,200,000

Provenance
Gavin Brown's enterprise, New York
Acquired from the above by the present owner

Exhibited
New York, Gavin Brown's enterprise, *Mouth and Foot Paintings*, January 8 - February 19, 2011

Literature
"In Conversation: Joe Bradley with Phong Bui," *The Brooklyn Rail*, February 3, 2011 (illustrated online)
Laura Hoptman, "Joe Bradley," *Interview Magazine*, June, 2014 (illustrated online)
Cathleen Chaffee, Dan Nadel, Kim Conaty, *Joe Bradley*, exh. cat., Albright-Knox Art Gallery, New York, 2017, fig. 5, pp. 20-21 (Gavin Brown's enterprise installation view illustrated)

Towering above the viewer with its sheer monumentality, *Big Boy* is an enthralling painting from one of Joe Bradley's most coveted series that is currently in focus at the artist's major touring mid-career retrospective starting at the Albright-Knox Art Gallery, Buffalo, New York. Abstract elements of bright, unmodulated color and flurries of graffiti-like lines coalesce into figuration across the vast canvas. Marked with paint splatter, footprints and visible grid-like creases, the canvas acts as testament to the artist's signature technique of handling the unprimed canvas on the studio floor. Evoking Jean-Michel Basquiat's pictorial idiom, *Big Boy* presents the viewer with a totemic stick figure whose outstretched arm recalls the hamburger-bearing mascot of the "Big Boy" food chain. Executed in 2010, two years after Bradley's critical breakthrough at the Whitney Biennial, New York, this painting debuted in the artist's seminal solo exhibition *Mouth and Foot Painting* at Gavin Brown's enterprise in 2011. Representing a major shift in the New York-based artist's practice, *Big Boy* thereby belongs to the sought-after series of charged all-over canvases that distinguished themselves with their large scale and their introduction of the medium of oil paint for the first time since his early modular work. With its impressive scale, dynamic composition and palpable immediacy, *Big Boy* finds its match only in *Strut*, 2010, a painting from the same series that The Museum of Modern Art, New York added to its permanent collection in 2011. Indeed, as Bradley acknowledged, "as for 'Big Boy' and 'Strut', it's fun to paint at that scale. It's a challenge" (Joe Bradley, quoted in Phong Bui, 'Joe Bradley', *Brooklyn Rail*, February 3, 2011, online). Not only is *Big Boy* the largest canvas Bradley had hitherto created, it also distinguished itself within the series as the most explicit in its reference to the human figure.

Within a little more than a decade since his first solo exhibition, Bradley has established himself as one of the most important painters of his generation. Drawn to open-ended situations and a mutable approach to art making in a manner that recalls his artistic forebears Francis Picabia or Martin Kippenberger, he famously eschews a singular style or subject matter—working in distinct, often concurrent, series that pivot back and forth between abstraction and figuration, and the comic and the earnest, with a sly nod to the eclectic history of 20th century painting. The series of densely layered abstract paintings to which *Big Boy* belongs represent the culmination of two bodies of works that garnered the artist critical acclaim after his inclusion in the 2008 Whitney Biennial, New York. The configuration of blocks of black, yellow, pink, crimson and blue paint harken back to the pairings of modular "robot" color field paintings Bradley has been creating since around 2004, while the distilled stick figure can be considered a development from the semi-figurative graphic forms of the *Shmagoo* grease-pencil drawings on canvas from 2008 to 2009. Many of Bradley's seemingly abstract compositions bear some connection to the human form and in this body of work they specifically invoke a range of fictional characters, referring to the mascot of the fast food chain with *Big Boy*, the character from the cartoon Peanuts with *Pig Pen*, or the novel by American

Joe Bradley, *Strut*, 2010. The Museum of Modern Art, New York © The Museum of Modern Art, New York/Joe Bradley Courtesy Gavin Brown's enterprise, New York

***Mouth and Foot Painting*, Gavin Brown's enterprise, New York, January 8–February 19, 2011 (present lot illustrated)** © Joe Bradley Courtesy Gavin Brown's enterprise, New York

science fiction author Philip K. Dick in the Museum of Modern Art's painting *Strut*.

"With painting, I always get the feeling that you're sort of entering into a shared space", Bradley mused, "There's everyone who's painted in the past, and everyone who is painting in the present" (Joe Bradley, quoted in Laura Hoptman, "Joe Bradley", *Interview Magazine*, June 2014, online). *Big Boy* epitomizes Bradley's sophisticated engagement with the history of abstraction, its weathered textures and bold lines paying homage to the legacies of such painters as Jackson Pollock, Willem de Kooning, Jean Dubuffet, Jean-Michel Basquiat, Philip Guston and Cy Twombly. And yet, as Bradley explained, while he does naturally absorb these art historical influences, ultimately "the idea is to sublimate that in the work and to come up with something that feels and looks like your own" (Joe Bradley, quoted in Eric Troncy, 'Joe Bradley: Interview by Eric Troncy', *Frog Magazine*, issue 14, online).

Despite the stylistic diversity of his practice, Bradley's unique sensitivity to materials and emphasis on the union of color and surface permeates throughout. Perfectly exemplifying Bradley's process-oriented approach to painting, *Big Boy* is the result of a methodological and prolonged painting process that often takes several months to complete. Addressing the physicality of the two-dimensional surface, Bradley topples the hierarchy of painting by taking it down from its pristine pedestal and literally throwing it onto the ground—working directly after a drawing or a found source image on an unstretched, unprimed cotton canvas that he lays out on the studio floor, folds, rolls, stacks and flips, before eventually tacking the canvas to the wall and ultimately stretching it on a frame.

Accumulating indexical marks of Bradley's multi-layered process, the canvas is intentionally meant to pick up dirt and debris, footprints, smudges, handprints and paint splatter. This notion of "building damage into the work", something that has interested Bradley throughout his practice, pulls the viewer's attention away from the imagery to the very materiality of the painting. With a sly nod to the legacy of Jackson Pollock, who famously wrote about the sensation of being "in" his paintings, Bradley explained his process as follows: "You need one foot on turf, on land, and one foot in the cosmos" (Joe Bradley, quoted in "Joe Bradley and Chris Martin", *The Journal*, Fall 2009, n.p.). A sheer *tour-de-force*, *Big Boy* is without a doubt one of the best examples of Bradley's celebrated process-based approach to painting and speaks to his simultaneous investment in the earnest and the comic, the abstract and the figurative.

Jean-Michel Basquiat, *Untitled*, 1982.
Private Collection, Artwork © 2017 Artists Rights Society (ARS), New York/ADAGP, Paris

38. Mark Grotjahn b. 1968

Untitled (White Butterfly Blue Big Nose Baby Moose)
titled "Big Nose Baby Moose" right; dated "05" lower left. oil on linen.
75⅛ x 44 in. (190.8 x 111.7 cm.). Painted in 2005.

Estimate $3,500,000-4,500,000

UFO

Big Nose Baby Moose

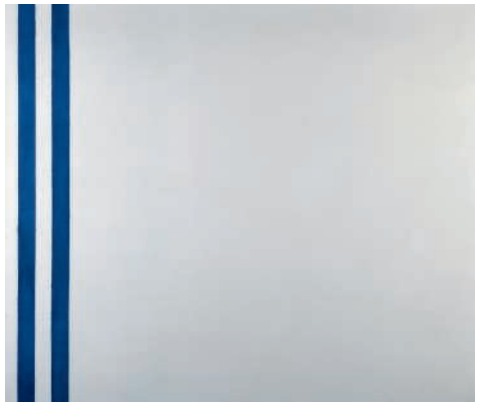
Provenance
Blum & Poe, Los Angeles
Private Collection (acquired from the above in 2005)
Christie's, New York, November 12, 2013, lot 23
Acquired at the above sale by the present owner

Exhibited
Los Angeles, Blum & Poe, *Mark Grotjahn*, September 8 - October 8, 2005

Executed in 2005, *Untitled (White Butterfly Blue Big Nose Baby Moose)* is a striking example of Mark Grotjahn's iconic *Butterfly Paintings*. While announcing itself with the monumentality of Hard-edge abstraction and Minimalism, upon closer consideration the towering, monochromatic canvas reveals the material sensuality of its surface and the dynamic force of its radiating white lines. Clustering around the central spine-like axis, the multiple one-point horizon lines are painted in such an intricate way that they appear to both protrude from and vanish within the picture plane akin to fluttering butterfly wings. With a characteristically irreverent nod to the canon on abstract art, Grotjahn disrupts the pristine surface of the canvas by painting the work's title, derived from a childhood nickname, "Big Nose Blue Baby Moose", and the year of creation "05" with bright blue azure paint-like graffiti on either side of the canvas.

Untitled (White Butterfly Blue Big Nose Baby Moose) represents a powerful continuation of Grotjahn's larger conceptual exploration of the relationship between reality and artifice. The Los Angeles-based artist emerged in the 1990s with his *Sign Exchange* project, a body of work that saw him produce exact replicas of shop front signs, trade them in for the originals and exhibit these as his own. Grotjahn's *Butterfly Paintings* grew out of the artist's interest in Renaissance scholar Leon Battista Alberti's treatise on one-point perspective, leading to a set of paintings in 1998 that he displayed alongside his *Sign Exchange* works. As Grotjahn recalled, "I was always interested in line and color. I wanted to find a motif that I could experiment with for a while. I did a group of drawings over a period of six to twelve months. The drawing that I chose was one that resembled the three-tier perspective, and that is what I went with" (Mark Grotjahn, quoted in "Arcy Douglass in conversation with Mark Grotjahn", *Portland Art*, October 6, 2010, online). While maintaining the allusion to perspective in the form of the radiating vectors, Grotjahn crucially embraced a vertical format to sever any ties to landscape painting that a horizontal orientation may have suggested. In doing so, however, the diagonals begin to resemble an abstract butterfly—an association Grotjahn makes explicit in the series' and works' title.

A quintessential example from this series, *Untitled (White Butterfly Blue Big Nose Baby Moose)* illustrates how, as Michael Ned Holte observed, "The butterfly has become to Mark



Barnett Newman, *Shimmer Bright*, 1968. The Metropolitan Museum of Art, New York, Image © The Metropolitan Museum of Art/Art Resource, NY, Artwork © 2017 Barnett Newman Foundation/Artists Rights Society (ARS), New York

Grotjahn what the target is to Kenneth Noland, the zip was to Barnett Newman, and the color white is to Robert Ryman" (Michael Ned Holte, "Mark Grotjahn", *Artforum*, November 2005, p. 259). Yet, while pursuing a signature formal approach in this series, "Grotjahn's abstracted geometric figure is suitably elusive. In fact, the more familiar it becomes, the more he refines its ability to surprise and, perhaps paradoxically, takes it further away from actual butterflyness" (Michael Ned Holte, "Mark Grotjahn", *Artforum*, November 2005, p. 259). Grotjahn intentionally complicates the incongruous poles of abstraction and figuration by playing with a formal motif that simultaneously alludes to winged insects, illusionistic spatiality, and abstract geometry. In doing so, "Grotjahn actually riffs from the whole range of abstraction: Malevich, Mark Rothko, Ad Reinhardt, Frank Stella, Brice Marden et al. . . ." (Max Henry, *Abstract America: New Paintings & Sculpture*, exh. cat., The Saatchi Gallery, London, 2009-2010, p. 7)

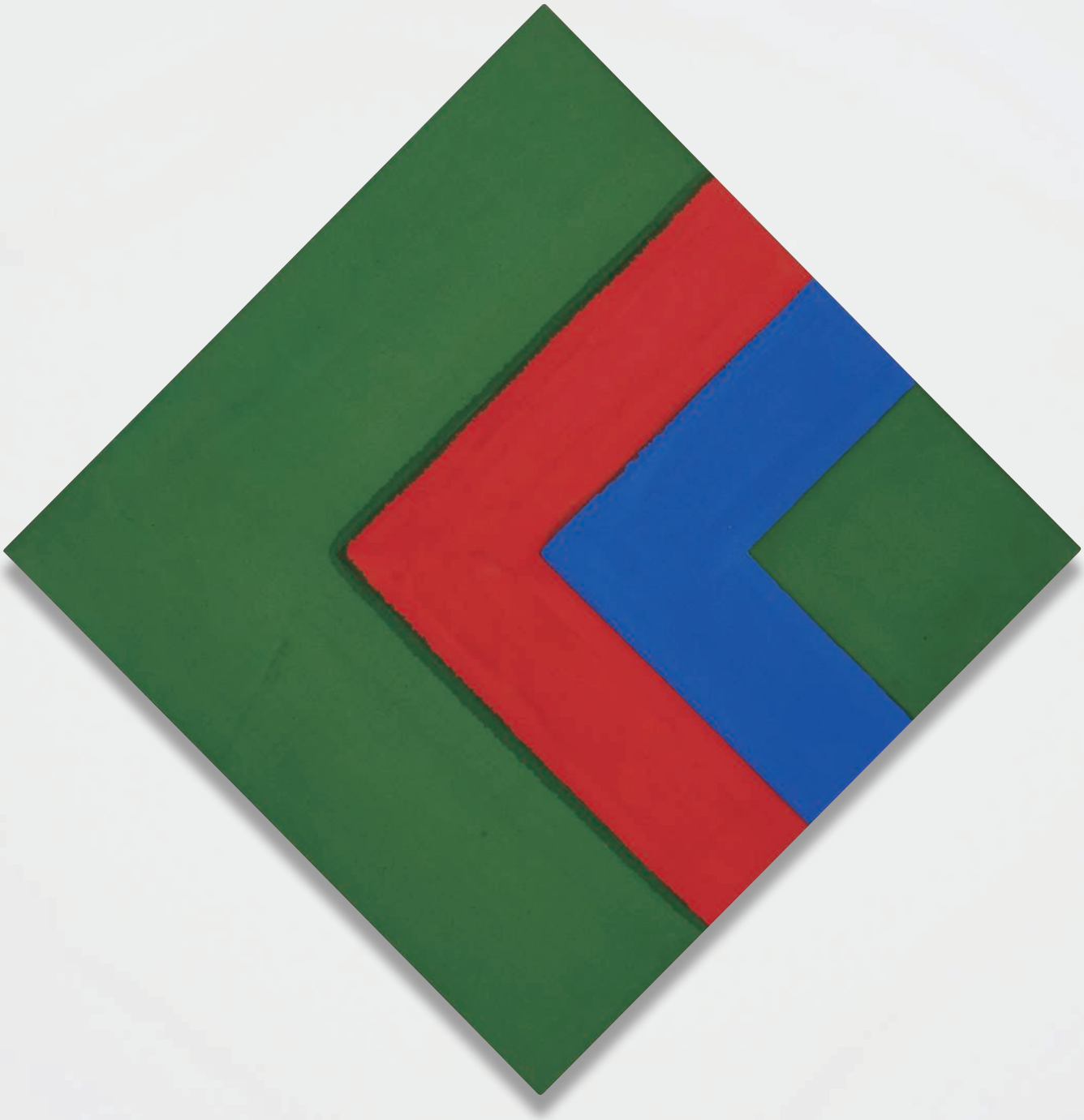
While retaining an outward appearance of geometric purity and symmetry within his works, Grotjahn champions the irregularities produced during his creation process that sees the artist shift between precise mark making and more intuitive slathering of paint. Notwithstanding their careful execution and rational, these works invite and embrace imperfection. Grotjahn's openness to chance and overall handmade aesthetic subverts the hard-edge precision usually associated with high modernism's abstract forms. "The experience of looking at an abstract painting is distinct to the medium and form," Gary Garrels noted of the impact that these works engender, "It is a slow experience, apart from the relentless movement of contemporary life. It is an experience that remains remote for many because it is not like that which is more quotidian, more familiar... The recent paintings of Mark Grotjahn retain and renew the tradition and potential of abstract painting" (Gary Garrels, "Within Blue", *Parkett*, no. 80-81, 2007, p. 127). As such, *Untitled (White Butterfly Blue Big Nose Baby Moose)* brilliantly illustrates the way in which Grotjahn implodes the dichotomy between abstraction and representation from within.

Property of a Distinguished Private Collector

○◆ 39. Kenneth Noland 1924-2010

Untitled
signed and dated "Kenneth Noland 1965" on the reverse. acrylic on canvas.
63½ x 63½ in. (161.3 x 161.3 cm.). Painted in 1965.

Estimate $500,000-700,000



Provenance
Salander-O'Reilly Galleries, Inc., New York (acquired directly from the artist)
Private Collection, United States (acquired from the above in October 1989)
Sotheby's, New York, May 11, 2011, lot 163
Private Collection (acquired at the above sale)
Acquired from the above by the present owner

Exhibited
New York, Salander-O'Reilly Galleries, Inc., *Kenneth Noland: An Important Exhibition of Paintings from 1958-1989*, October - November 1989, cover (illustrated)

Literature
Karen Wilkin, *Kenneth Noland*, New York, 1990, no. 26, n.p. (illustrated)

"When you look at a great painting it's like a conversation. It has questions for you. It raises questions in you."

Kenneth Noland

An early example of Kenneth Noland's celebrated *Diamond* series, *Untitled* stands as one of the artist's earliest works on shaped canvas—a technique he innovated and that cemented him as one of the most important purveyors of American abstraction. Conceived in 1965, this work manifests itself with an all-encompassing presence of pure form and sublime color. *Untitled* in particular belongs to the discrete group of so-called "square diamonds" from 1964-1965, in which the artist developed his signature chevron motif further in the realm of the shaped canvas. As is characteristic for works from this early period, such as *C.*, 1964, Art Gallery of Ontario, Toronto or *Saturday Night*, 1965, *Untitled* is notable by a bold but harmonious interplay of green, red and blue color—at times subtly bleeding into each other, other times clearly demarcated as crisp lines. The result of Noland's highly controlled and premeditated staining method, whereby any modification or revision is nearly impossible due to his application of thinned paint onto raw canvas, here the picture plane is transformed into a serene color field that is charged by the dynamism of its formal composition. Of the relatively few *Diamond* paintings in Noland's oeuvre, *Untitled* stands out as a stellar example in private hands, its significance underscored by its illustration on the front cover of the artist's solo exhibition catalogue for the Salander-O'Reilly Galleries in 1989.

Morris Louis, *Hot Half*, 1962-1963. Private Collection, Photograph courtesy of the Morris Louis Art Trust/ Art Resource, NY, Artwork © 2017 MICA, Rights administered by Artists Rights Society (ARS)

The chevron emerged as the defining element in Noland's practice from 1963, replacing the formal motif of the concentric circle that had marked his artistic breakthrough in the late 1950s. While the V-shaped chevron motif at first fanned out symmetrically from a central

vertical axis, *Untitled* demonstrates how, by 1964, he had begun to experiment with alternative possibilities—placing the chevron off-center to emphasize the tension between bounded and unbounded space, reducing the number of color bands and experimenting with more neutral colors. Taking the chevron into the domain of the shaped picture for the first time with works such as this, Noland turned his squared canvases on end to achieve a dynamic composition whereby the edges of the chevron parallel those of the canvas support. In doing so, Noland imbued the canvas with an active role in energizing the composition—allowing the external shape of the canvas to become as structurally important as its center. As such, *Untitled* not only represents the culmination of the artist's instantly recognizable chevron, but is also a significant precursor to the needle diamonds of the mid to late 1960s and the acclaimed asymmetrical shaped canvases of the 1970s and 1980s.

While working in the lineage of artistic forebears such as Piet Mondrian and Ilya Bolotowsky, Noland's teachers at Black Mountain College, these square diamond canvases represent a major innovation in the history of modern art. As art historian Kenworth Moffett already noted in 1979 in reference to this series, "Noland thinks more abstractly" than Mondrian, "and, characteristically, he interlocks the outside and the inside. The diamond is used to accommodate not lines but colored bands in chevron formation…At once open and delimited, they have no unambiguous, behind-the-frame feeling; they seem to be simultaneously a cutout from a series of larger chevrons marching off in one direction and a completely self-sufficient picture object" (Kenworth Moffett, *Kenneth Noland*, New York, 1979, p. 56). While demonstrating Noland's undisputed abilities as a colorist, *Untitled* thus epitomizes a major milestone in the artist's career-long pursuit of achieving a harmonious union between support image.

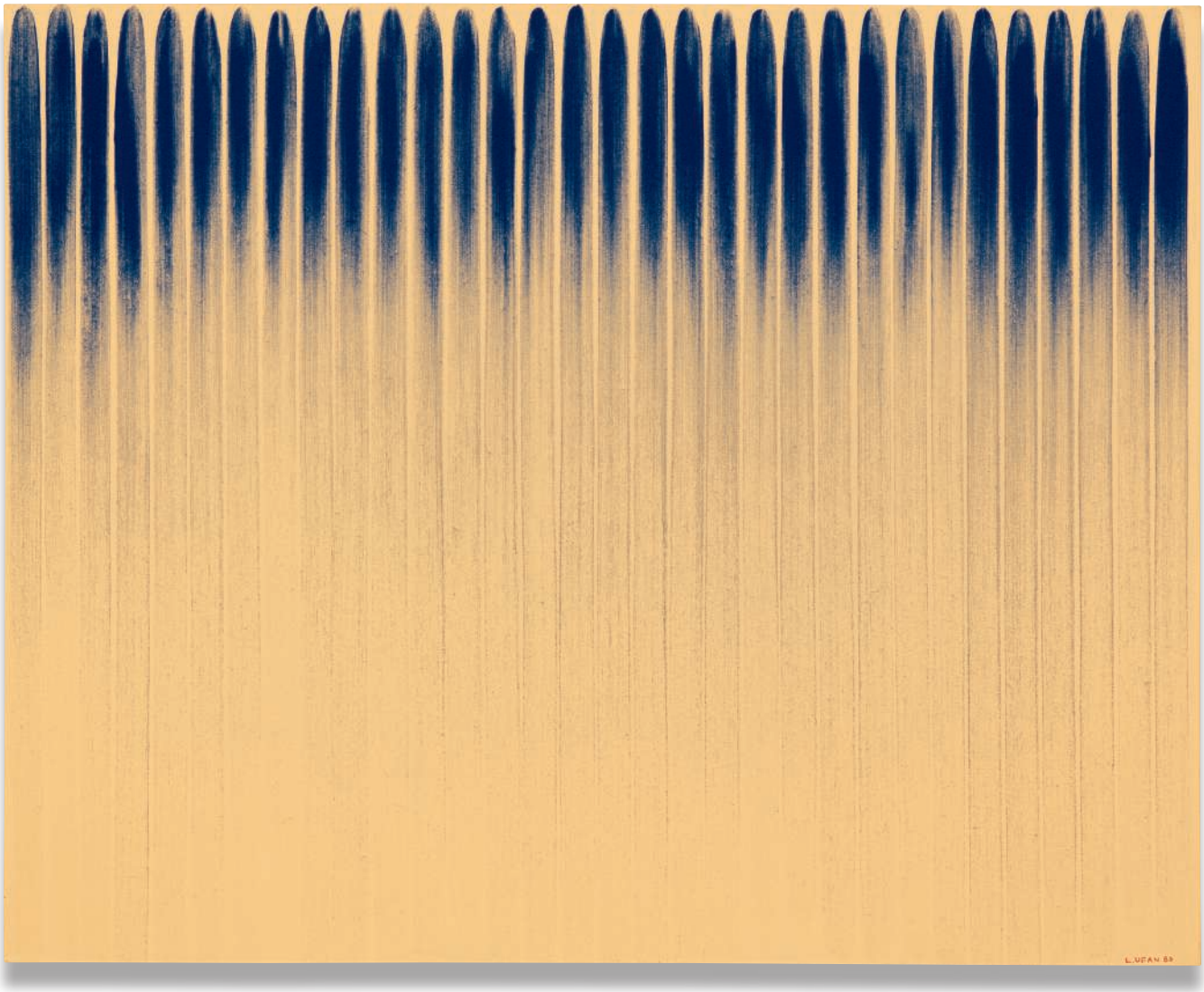
Kenneth Noland in his studio, 1960's. Photograph Fred W. McDarrah/Getty Images, Artwork © Estate of Kenneth Noland/Licensed by VAGA, New York, NY

Property from an Important Korean Collection

40. Lee Ufan b. 1936

From line No. 800152
signed and dated "L. UFAN 80" lower right; further signed and titled "From line No. 800152. Lee Ufan" on the reverse. oil and mineral pigment on canvas. 51 x 63⅞ in. (129.5 x 162.2 cm.). Painting in 1980.

Estimate $800,000-1,200,000


L. UFAN 89

Provenance
Acquired directly from the artist by the present owner

A quintessential example of Lee Ufan's iconic *From line* series that was acquired directly from the artist, *From line No. 800152* offers the viewer a meditative and wholly immersive experience. Executed in 1980, the monumental composition epitomizes the systematic, almost ritualistic, method of painting that Lee, the key theorist of the *Mono-ha* movement developed in Tokyo in the mid-1960s, pioneered with this series between 1973 and 1984. Each work in the *From line* series is created with the same dual process of action and structure; strict choice of materials; awareness of breath and bodily stance. Working with the canvas laid on the ground, Lee loads a round-tipped paint-brush with a combination of powdered cobalt blue pigment and carefully pulls it with the full weight of his body vertically across the expansive canvas. Following the strict philosophic principle of *ikkaisei* (irreversibility) of the Japanese ink-painting tradition, Lee successively sweeps his brush in a single breath without layering or modification as he moves from left to right across the canvas. In this synchronized and controlled process of painting, Lee intentionally allows for the gradual unloading of the pigment towards the bottom of the canvas—resulting in a cascading blue veil that dissipates into near nothingness.

It is through the meditative act of repetition that Lee seeks to formally express a concept of infinity. *From line No. 800152* perfectly epitomizes Lee's dictum: "A line must have a beginning and an end. Space appears within the passage of time and when the process of creating spaces comes to an end, time also vanishes" (Lee Ufan, quoted in "Lee Ufan: From line", *Tate*, online). As a temporal record of continual repetition—rather than a conventional spatial composition—*From line No. 800152* invites the viewer to meditate on the perpetual passing of time. "The object before the eyes and the image in the mind are all constructed of points and lines, expressed in rhythm with the rising and falling of the breath. Because of this, the viewer. . .can observe the dynamic relationship between the painting and the canvas, the condition of the painter's body, the movement of his heart, his character, and the atmosphere of the age" (Lee Ufan, quoted in "Using a Brush", 1975, in *The Art of Encounter,* London, 2008). Viewing the repetitive yet distinct brushstrokes in *From line No. 800152* as they traverse the canvas and coalesce into a larger unified whole, we are encouraged to view time as a process of continual becoming.

Roman Opalka, *1965/1 Detail 1591530/1602182*, 1965–1982.
Private Collection, Image Bertrand Prévost/© CNAC/MNAM/Dist. RMN-Grand Palais/Art Resource, NY, Artwork © 2017 Roman Opalka/Artists Rights Society (ARS), New York/ADAGP, Paris

41. Jeff Koons b. 1955

Caterpillar Ladder
polychromed aluminum, aluminum, and plastic. 84 x 44 x 76 in. (213.4 x 111.8 x 193 cm.).
Executed in 2003, this work is number 3 from an edition of 3 plus 1 artist's proof.

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

Provenance
Sonnabend Gallery, New York
Acquired from the above by the present owner in 2003

Exhibited
New York, Sonnabend Gallery, *Jeff Koons: Popeye*, November 8 - December 19, 2003
New York, Lever House Art Collection, *Jeff Koons*, December 24, 2004 - April 30, 2006 (another example exhibited)
Kunsthaus Bregenz, *Re-Object: Marcel Duchamp, Damien Hirst, Jeff Koons, Gerhard Merz*, February 18 - May 13, 2007, vol. I, p. 172 (another example exhibited and illustrated, p. 126; installation view, p. 6)
Chicago, Museum of Contemporary Art, *Jeff Koons*, May 31 - September 21, 2008, p. 100 (another example exhibited and illustrated)
London, Serpentine Gallery, *Jeff Koons: Popeye Series*, July 2 - September 13, 2009, p. 76 (another example exhibited and illustrated, p. 28)

Literature
Jerry Saltz, "Breathing Lessons", *Artnet Magazine*, December 16, 2003 (another example illustrated, online)
Uta Grosenick, ed., *ART NOW Vol 2*, Cologne, 2005, no. 5, p. 239 (illustrated)
Giancarlo Politi, "Jeff Koons: an Interview by the Readers of Flash Art", *Flash Art*, vol. 38, no. 240, January - February 2005, p. 89 (another example illustrated)
Adam Lindemann, *Collecting Contemporary*, Cologne, 2006, p. 164
Francesco Bonami, ed., *Popeye, Jeff Koons*, New Haven, 2008, p. 100 (illustrated)
Hans Werner Holzwarth, ed., *Jeff Koons*, Cologne, 2008, pp. 549, 551 (installation view; illustrated)
Raphael Morata, "Jeff Koons: un Artiste Barock", *Point de Vue*, August 28 - September 3, 2008, p. 59 (illustrated, in progress)
"Jeff Koons: Mickey-l'Ange Contemporain", *Paris Match*, September 3, 2008, p. 81 (illustrated, in progress)
Graham Bader, "Jeff Koons: Museum of Contemporary Art, Chicago", *Artforum*, September 2008, pp. 450-451 (installation view of Museum of Contemporary Art, Chicago, 2008, p. 450; another example illustrated, p. 451)
Hans Werner Holzwarth, ed., *Jeff Koons*, Cologne, 2009, pp. 536, 590 (another example illustrated, p. 535; installation view of Sonnabend Gallery, New York, 2003, p. 537)
Michael Glover, "Jeff Koons: King of comic relief", *The Independent*, London, June 30, 2009 (illustrated, online)
Jonathan Jones, "Not just the king of kitsch", *The Guardian*, London, June 30, 2009, p. 5 (illustrated)
Jessica Holland, "Get animated about Koons' work", *The London Paper*, June 30, 2009 (illustrated)
Carol Vogel, "Koons and a Sailor Man in London", *The New York Times*, July 2, 2009 (illustrated, online)
Richard Dorment, "Jeff Koons: Popeye Series at the Serpentine Gallery, review", *The Daily Telegraph*, July 6, 2009 (illustrated, online)
Chris Maume, "Jeff Koons's Popeye series is fabulously exuberant. Rothko it ain't", *The Independent*, July 13, 2009 (illustrated, online)
Paul Levy, "The Bearable Lightness of Being Jeff Koons," *The Wall Street Journal*, July 31, 2009 (illustrated, on website)
Colm Toibin, "Plastic Fantastic", *Esquire*, August 2009, p. 69 (illustrated)
Jeff Koons and Norman Rosenthal, *Jeff Koons: Conversations with Norman Rosenthal*, London, 2014, p. 169 (another example illustrated, p. 171)
Jeff Koons and Norman Rosenthal, *Jeff Koons: Entretiens avec Norman Rosenthal*, Hove, 2014, p. 171
Jeff Koons: A Retrospective, exh. cat., Whitney Museum of American Art, New York, 2014, pl. 109, p. 290 (another example illustrated, p. 176)
Scott Rothkopf and Bernard Blistène, *Jeff Koons: La Retrospective*, exh. cat., Centre Pompidou, Paris, 2014, p. 184
Michael Polsinelli and Sasha Burkhanova, "The Words", *Garage Magazine*, Fall/Winter 2014, p. 94
Hans Werner Holzwarth, *Koons*, Cologne, 2015, p. 75

Jeff Koons. *Popeye*, Sonnabend Gallery, New York, November 8–December 19, 2003 (present lot illustrated). Image courtesy of Jeff Koons, Artwork © Jeff Koons

Lewis Carroll, *Alice Meets the Caterpillar*, illustrated by John Tenniel, 1832–1839. Image Bridgeman

Created as part of Jeff Koons's *Popeye* series, *Caterpillar Ladder* is an iconic sculpture that ties some of the artist's most central themes and motifs together. For some of the sculptures in this series that debuted at the Sonnabend Gallery in 2003, Koons juxtaposed replicas of large inflatable pool toys with unaltered everyday objects to create striking, surrealistic sculptures that are as conceptually complex as they are visually arresting. *Caterpillar Ladder,* as the title suggests, consists of a large replica of an inflatable caterpillar pool toy that has miraculously wound its voluminous body through the rungs of an aluminum step-ladder. The seeming weightlessness of the inflatable caterpillar is belied by the density of its actual material, having been precisely cast in aluminum and painted to resemble supple plastic. Executed in an edition of three plus an artist's proof, other examples of *Caterpillar Ladder* have been exhibited at the artist's major exhibition at the Museum of Contemporary Art, Chicago, in 2008 and at the *Popeye* series exhibition at the Serpentine Gallery, London, in 2009, amongst others. Demonstrating Koons's enduring interests in the ready-made, inflatable objects, and mass culture, *Caterpillar Ladder* powerfully builds on the central tenets of such acclaimed sculptures as *Rabbit*, 1986 and *Balloon Dog*, 1994-2000, while simultaneously prefiguring such recent masterpieces as *Lobster*, 2007-2012, and *Popeye*, 2000-2011.

Executed in 2003, the *Popeye* series signaled Koons's return to the ready-made that had characterized much of his early work. As Koons exclaimed, "I've returned to the readymade. I've returned to really enjoying thinking about Duchamp. This whole world seems to have opened itself up again to me, the dialogue of art" (Hans Werner Holzwarth, ed., *Jeff Koons*, Cologne, 2009, p. 504). Inflatable objects have been among Koons's favorite motifs since his early *Inflatables* series of the late 1970s. Whereas works from that series, such as *Inflatable Flower and Bunny (Tall White, Pink Bunny),* 1979, currently in the collection of the Broad Museum in Los Angeles, saw Koons juxtapose inflatables atop mirrors, the *Popeye* series distinguishes itself through the combination of both direct and altered ready-mades. Taking the forms of inflatable objects, as in his earlier work, Koons with the *Popeye* series had precise molds made that were then cast in aluminum. Each cast was then individually chased, sanded, and painted to make it visually indistinguishable from an actual pool inflatable—faithful to every crease and fold of the original vinyl object. While essentially continuing the labor-intensive process of replication pioneered with the *Celebration* series, the *Popeye* works are distinguished by the unlikely encounter between the pool inflatable and a simple, unaltered utilitarian object.

This juxtaposition of seemingly unrelated elements within *Caterpillar Ladder* and its related works links this series, as Hans Ulrich Obrist has pointed out, to the Surrealist notion chance encounter. As David Salle observed, "Koons's art represents the conflation of the readymade with the dream of surrealism. . .Koons's art. . .begins with the legacy of Duchamp but combines

the Frenchman's contrarian irony with the perverse, sexualized emotionality of Salvador Dalí" (David Salle, "The Art of Childhood: Jeff Koons at the Whitney", in *How to See: Looking, Talking, Thinking about Art*, 2016, p. 76). With the *Popeye* series, Koons, who had painted neo-Surrealist paintings dream imagery during his fine art studies in the mid-1970s, pays homage to Dalí in the Surrealist combination of everyday objects and fantastical creatures. Indeed, *Caterpillar Ladder* has been interpreted as a reference to the famous hookah smoking caterpillar from *Alice in Wonderland,* Lewis Carroll's fantasy novel that Dalí was so fascinated with that he created a set of drawings to accompany the story.

While working within the remit of Pop art in his embrace of consumer driven visual culture, Koons's inspiration speaks to his strong investment in the mythology of the objects and characters themselves. "If Marcel Duchamp's intention with the ready-made was to expose an object that is bereft of any aesthetic quality, and therefore to remove art from the realm of the subjective," as Dorothea von Hantelmann has pointed out, "Koons brings this subjective dimensions back in. . .the viewer attributes the subjective dimensions of these works to the toys, since, in contrast to a ladder or a chair, they have an affective quality. We might attach childhood memories to them —or feel sorry for the cute caterpillar whose many legs are so hopelessly caught" (Dorothea von Hantelmann, "Why Koons", *Jeff Koons Popeye Series*, exh. cat., Serpentine Gallery, London, 2009, pp. 51-52). Koons has credited his fascination with inflatable blow-up toys to an early childhood memory of being given a flotation device to swim: "It was like a life-saving tank, it gave me a great sense of independence. Pool toys are inflatable, just like people. Inflatables really are metaphors for the continuation of life. Anything that is deflated is a symbol of death" (Jeff Koons, quoted in Tim Teeman, "From Popeye to puppies: Jeff Koons explains his love of outrageous art," *The Sunday Times*, June 13, 2009, online).

Salvador Dali, *Lobster Telephone*, 1936. Tate Gallery, London, Image Art Resource, NY, Artwork © 2017 Salvador Dalí, Gala- Salvador Dalí Foundation/Artists Rights Society (ARS), New York

Representing the symbol of growth and transformation, *Caterpillar Ladder* is rendered eternal through Koons's process of casting. "When making the work," Koons explained, "the most important thing to me is the preservation of the object—the sense that it has been created to survive and that its longevity is certain" (Jeff Koons, quoted in Julia Peyton-Jones and Hans Ulrich Obrist, "Jeff Koons in conversation", *Jeff Koons Popeye Series*, exh. cat., Serpentine Gallery, London, 2009, pp. 71-72). As the caterpillar slithers through the ladder, as though making its way through an obstacle course, the composite sculpture in many ways becomes a metaphor for life. As Arthur C. Danto noted, "It does not hurt the animal, but it does require effort. The animals are nevertheless optimistic. They seem to say to themselves, 'I'll get through this!'" (Arthur C. Danto, "A New World for Popeye", *Jeff Koons Popeye Series*, exh. cat., Serpentine Gallery, London, 2009, pp. 32-33). As such, *Caterpillar Ladder* brilliantly encapsulates how Koons's work, in his own words, is mean to be "a support system for people to feel good about themselves and have confidence in themselves—to enjoy life, to have their life be as enriching as possible, to make them feel secure—a confidence in their own past history, so that they can move on to achieve whatever they want" (Jeff Koons, quoted in *Jeff Koons*, Cologne, 2009, p. 456).

○ ◆ **42.** **Joe Bradley** b. 1975

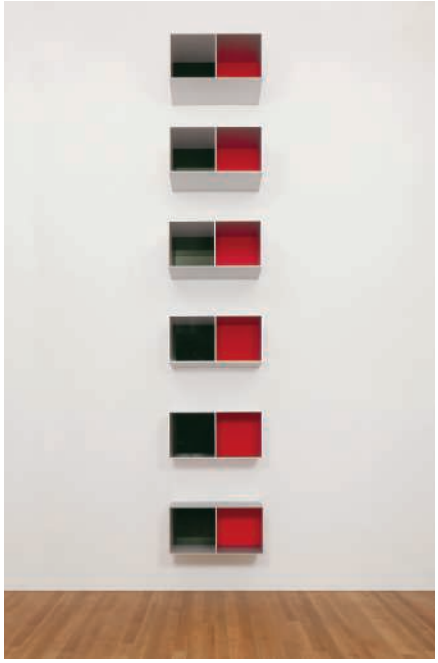
Untitled
each signed and consecutively numbered "Joe Bradley" on the reverse. acrylic on canvas, in 7 parts. overall 119 x 84 in. (302.3 x 213.4 cm.). Executed in 2009.

Estimate $500,000-700,000

Provenance
Private Collection, New York (acquired directly from the artist)
Private Collection, New York (acquired from the above by the present owner)

"Those paintings were a real leap for me. It was the first time I made something that felt very much my own."

Joe Bradley



Donald Judd, *Untitled (Menziken 88-16)*, 1988.
Private Collection, Image Bridgeman, Artwork © 2017 Judd Foundation/Artists Rights Society (ARS), New York

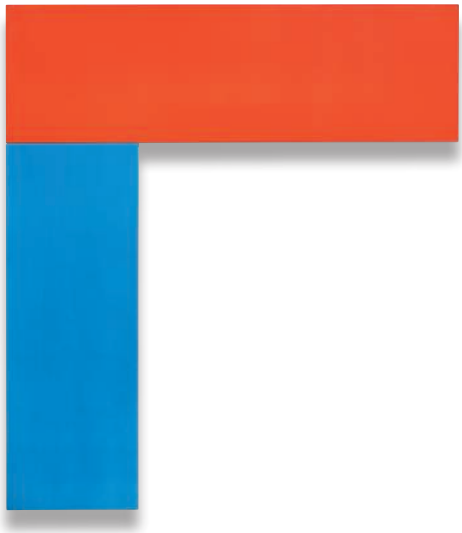
Untitled is a striking example of Joe Bradley's breakthrough series of "robot" paintings. Executed in 2009, the work was conceived in the immediate aftermath of his inclusion at the Whitney Biennial, New York, in 2008, which catapulted him to critical acclaim. Since 2004, Bradley has been creating his signature series of modular canvas configurations that are widely referred to as "robot" paintings for their resemblance to pared geometric people and objects. In *Untitled*, the central white horizontal canvas is framed by six narrow, vertical canvases that are alternatively painted blue, red and black. Articulating the notion that color can stand for itself without having to serve a specific representation, Bradley has notably chosen the very ready-made register of cadmium red that Donald Judd defined as "the only color that really makes an object sharp and defines its contours and angles", here granting the color almost sculptural authority

Carl Andre, *Posts on Threshold (Elements series)*, 1960. Private Collection, Image Bridgeman, Artwork © Carl Andre/ Licensed by VAGA, New York

(Donald Judd, quoted in *Joe Bradley*, exh. cat., Albright-Knox-Gallery, Buffalo, 2017, p. 43). While recalling the crisp abstractions of Ellsworth Kelly, *Untitled* specifically alludes to Piet Mondrian in its limited formal vocabulary of primary colors, values and directions. And yet, with a sly nod to these artistic forebears, Bradley characteristically undermines any higher claims to abstraction by configuring his pristine color fields to resemble totem-like figures.

As Bradley explained, "Those paintings were a real leap for me. It was the first time I made something that felt very much my own" (Joe Bradley, quoted in Eric Troncy, "Joy Bradley", *Frog Magazine*, vol. 4, Fall/ Winter, 2014-15, online). Though often considered to evoke video game references, Bradley essentially aimed to imbue his canvases with a palpable presence he felt were lacking in traditional painting.

"I didn't want them to function like normal paintings," Bradley pointed out, "I didn't want the viewer to get caught up in the details, color, composition. I wanted the paintings to project some sort of personality, I suppose. I was hoping they would send off a signal, in the same way that a person does if you are in a room with another human being. So making these kind of figure-like shapes out of groups of monochromatic canvases, I thought was a straightforward way of making that explicit, that desire to have them function in the same way. . .Well, if you are in a bar and there is a baseball game on the TV, it's almost impossible to keep your eyes off of it, even if you have no interest in baseball. Painting has the same kind of effect on me, it doesn't matter what the painting is. There is something about the screen, and paintings are a sort of screen . . . they are like doorways" (Joe Bradley, quoted in Eric Troncy, "Joy Bradley", *Frog Magazine*, vol. 4, Fall/Winter, 2014-15).



Ellsworth Kelly, *Chatham VI: Red Blue, 1971.* The Museum of Modern Art, New York, Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY, Artwork © 2017 Ellsworth Kelly

Property from a Distinguished Japanese Collector

43. Anish Kapoor b. 1954

Untitled
signed and dated "Anish Kapoor 2011" on the reverse. stainless steel.
90½ x 90½ x 18 in. (229.9 x 229.9 x 45.7 cm.). Executed in 2011.

Estimate $700,000-1,000,000

Provenance
Acquired directly from the artist by the present owner

"If the traditional sublime is in deep space, then this [the mirrored object] is proposing that the contemporary sublime is in front of the picture plane, not beyond it. I continue to make these works because I feel this is a whole new spatial adventure."

Anish Kapoor

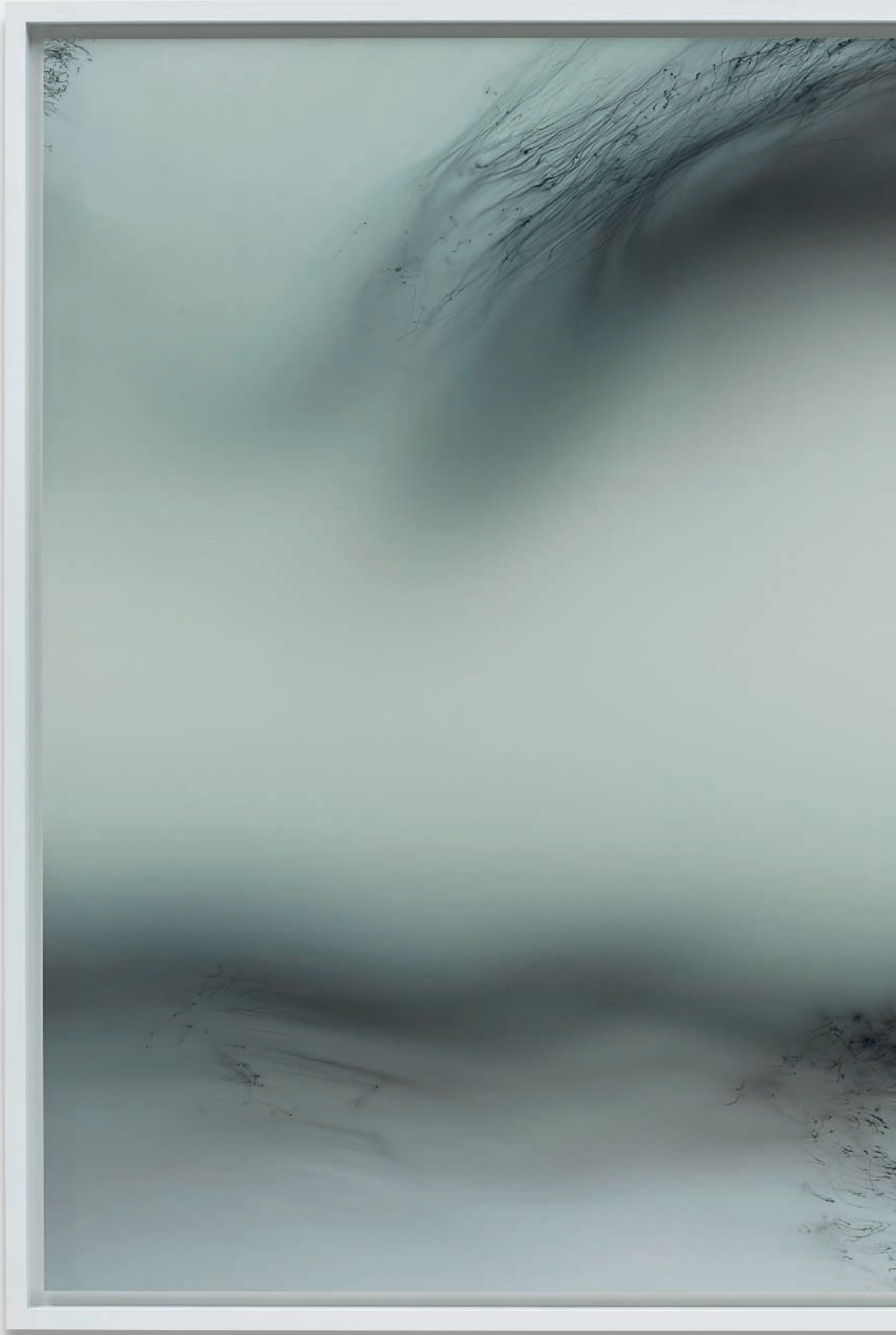
Towering over seven feet tall, Anish Kapoor's *Untitled* envelops the viewer in a mesmerizing, immersive multi-sensory experience. Executed in 2011, the circular concave stainless steel dish represents the culmination of Kapoor's investigation into the formal and metaphysical possibilities of mirrored surfaces, as monumentalized in public installations such as *Sky Mirror* in New York City and *Cloud Gate* in Chicago. Within this larger body of work, *Untitled* belongs to a discrete series of concave dishes distinguished by the complex fracturing of their stainless steels surfaces into squares, hexagons or triangles—demonstrating Kapoor's interest in the notion of fractals as multiples equaling a whole. Acquired directly from the artist's studio and remaining in the same private collection since, *Untitled* is a quintessential example of the artist's career-long pursuit into the phenomenological structures of experience.

As with related works in the permanent collections of the High Museum of Art, Atlanta, and the Metropolitan Museum of Art, New York, standing in front of this powerful sculptural intervention results in an uncanny experience. The world appears turned upside down as our bodies and surrounding environment are fractured into myriad reflections and fuse into an abstracted kaleidoscopic image that constantly fluctuates as one moves in front of and around the disc. Our senses are further heightened by the astonishing acoustic effects that arise when standing within the concave form. Just as Donald Judd's three-dimensional rectangular and square objects prompted a reconsideration of the contingencies of space, Kapoor's precisely fabricated mirrored concave discs encourage a reconsideration of the relationship between artwork, viewer and environment. Engaging us in a bodily experience in real time and space, *Untitled* ultimately manifests a powerful suspension of the quotidian.

44. Wolfgang Tillmans b. 1968

Freischwimmer 154
chromogenic print mounted on Dibond, in artist's frame. image 67⅛ x 85⅞ in. (170.5 x 218 cm.), overall 71⅛ x 89¾ in. (180.6 x 228 cm.). Executed in 2010, this work is number 1 from an edition of 1 plus 1 artist's proof.

Estimate $250,000-350,000



Provenance
Galerie Buchholz, Berlin
Acquired from the above by the present owner

Ethereally unfolding itself in front of the viewer with epic gravitas, Wolfgang Tillman's *Freischwimmer 154* presents a majestic panorama of simultaneously infinite and microscopic space. The atmospheric image is electrified by undulating black and deep blue lines that crest like waves across the glowing field, leaving behind grey opaque trails of diffused pigment as traces of their powerful velocity. While evocative of William J. Turner's existential landscape horizons, *Freischwimmer 154* remains resolutely abstract—conjuring a mental, rather than literal, state of mind as it pushes the limits of visibility. Enlarged to monumental scale, the photographic work teases the eye with the promise of revelation. Whereas enlargement traditionally reveals detail, here, however, precisely the opposite is engendered. Encouraging the gaze to wander, our perception begins to "swim" to an illusionary place where nothing is conceptually defined. Executed in 2010, *Freischwimmer 154* represents a key touchstone within Tillman's acclaimed *Freischwimmer* series, of which other examples are prominently housed in such public institutions as the Städel Museum, Frankfurt, the Museum of Modern Art, New York and the Fondation Beyeler, Basel. It epitomizes the Turner Prize winner's nearly three-decade long engagement with the materiality of photography that was celebrated at his major solo exhibitions at Tate Modern, London, and the Fondation Beyeler, Basel, both in 2017.

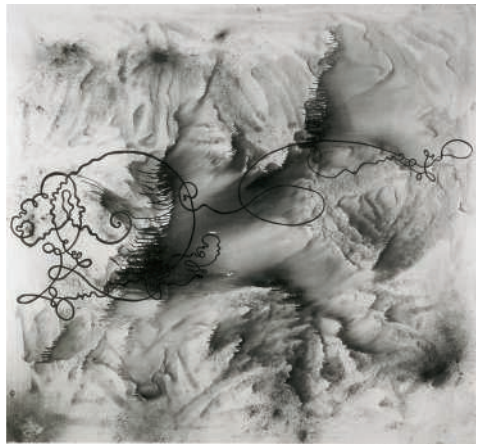
J.M.W. Turner, *A River Seen from a Hill*, circa 1840–1845. Tate Gallery, London, Image © Tate, London/Art Resource, NY

Since the mid-1980s, Tillmans has relentlessly pushed the boundaries of the photographic medium. Challenging the indexical nature traditionally associated with photography, his abstract and representational photographic bodies of work each in their own way put forward the notion of the photograph as object, rather than as a record of reality. While Tillmans already explored issues of surface and scale with his early photocopier experiments, the *Freischwimmer* series exemplifies his more sustained engagement with camera-less abstract photography since the turn of the millennium. Though Tillmans has remained relatively elusive about the exact process behind the creation of his camera-less works, he describes his abstract pictures as belonging to certain "families" grouped together based on the specific techniques used in their making. Tillman's *Freischwimmer* series are executed in the darkroom without a camera. The series' German title refers to the level of swimming

proficiency attained by being able to swim for 15 minutes without any support. While evoking aquatic and liquid associations, Tillmans has emphasized that "the name doesn't relate to the fluids used in the production. . .These are images that I create with my hands and with tools that emit light" (Wolfgang Tillmans, quoted in "Interview with Wolfgang Tillmans", *Vernissage TV*, June 17, 2014, online).

Whereas Tillmans exploited the properties of mineral-chemical reactions in his abstract photographic *Silver* series, he here plays with the light sensitivity of photographic paper. In doing so, he takes the etymology of the word "photography", which in Greek means to "draw with light" as a literal point of departure. Expanding upon the photogram experiments of László Moholy-Nagy, Man Ray and György Kepes, amongst others, Tillmans uses a light pen to skillfully manipulate light as though it were painterly pigment. At the same time, he characteristically allows for the element of chance to enter his composition. As Tillmans has commented, "what connects all my work is finding the right balance between intention and chance, doing as much as I can and knowing when to let go" (Wolfgang Tillmans, quoted in "Wolfgang Tillmans in conversation with Dominic Eicher", *Frieze*, issue 118, October 2008, online).

With works such as *Freischwimmer 154*, Tillmans essentially probes century-old questions of visual representation. As Tillmans emphasized, "I have never regarded the Old Masters as completely out of my reach or my real experience. . . .There are variations in how we use a tool to represent a wave—for instance with painting or photography—but we are still looking at the same subject in different moments in history" (Wolfgang Tillmans, quoted in "Wolfgang Tillmans in conversation with Riccardo Conti", *Mousse Magazine*, online). In 2014, Tillmans was notably invited by the Fondation Beyeler to select works from their permanent collection to show in conjunction with the foundation's recently acquired *Ostgut Freischwimmer,* 2004. Putting works by Henri Matisse, Max Ernst and Pablo Picasso in dialogue with his



Sigmar Polke, *Velocitas-Firmitudu*, 1986. The Charles Lafitte Foundation, Image Ralph Cohen, Karlsruhe/Artwork © 2017 Estate of Sigmar Polke/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn, Germany

own work, Tillmans explained the conceptual parallels between the works of the great masters of Modernism and his own photographic abstractions: "It was interesting that in the end I didn't chose other completely abstract pictures", Tillmans reflected, ". . ..although the Matisse stands on the edge of complete abstraction, there is an obvious reality to it. And I also believe that the two Picasso portraits go very well together with the suggestion of reality in my *Freischwimmer* pictures, because the eye understands them as photographic in a way. For the brain, photographic has something to do with reality. . .so this results in a good tension" (Wolfgang Tillmans, "Interview with Wolfgang Tillmans", *Vernissage TV*, June 17, 2014, online). As Tillmans continued to explain, he exploits the desire of the eye to recognize reality in photographic images by subverting this expectation in his depiction of non-representational matter. For Tillmans, these works ultimately are pictures that necessitated the use of photography as a medium to achieve this very conceptual tension. It is in such works as *Freischwimmer 154* that Tillman's conceptual rigor becomes apparent, brilliantly underlining how he uses photography "in the way any artist looks at the world with the means of his or her own time" (Wolfgang Tillmans, quoted in "Wolfgang Tillmans in conversation with Riccardo Conti", *Mousse Magazine*, 2017, online).

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.

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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.

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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.

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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.

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

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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 via 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 purchase price. 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.

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2 Bidding in the Sale

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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.

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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.

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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.

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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.

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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
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As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of $50,000 or less.

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.

Regulated 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 $300,000, 20% of the portion of the hammer price above $300,000 up to and including $4,000,000 and 12.5% of the portion of the hammer price above $4,000,000. 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 $50,000 or less.

(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, Illinois, Florida or Washington sales tax on any lot picked up or delivered anywhere in the states of New York, California, Colorado, Illinois, 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 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, 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.

17. Jean-Michel Basquiat

PHILLIPS

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phillips.com +1 212 940 1200
bidsnewyork@phillips.com

Please return this form by email 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

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

* Excluding Buyer's Premium and sales or use taxes

Signature Date

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

- **Private purchases:** Proof of identity in the form of government-issued identification will be required.
- **Company purchases:** If you are buying under a business entity we require a copy of government-issued identification (such as a resale certificate, corporate bank information or the certificate of incorporation) to verify the status of the company.
- **Conditions of Sale:** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including $300,000, 20% of the portion of the hammer price above $300,000 up to and including $4,000,000 and 12.5% of the portion of the hammer price above $4,000,000 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 email to bidsnewyork@phillips.com or by fax at +1 212 924 1749 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 $50,000), money order, wire transfer, bank check or personal check with identification.
- 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.

Sale Information
Sale begins at 5pm

Auction & Viewing Location
450 Park Avenue New York 10022

Auction
Thursday, 16 November 2017
Admission to this sale is by ticket only.
Please call +1 212 940 1236 or email
tickets@phillips.com

Viewing
3 – 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 NY010717 or 20th Century & Contemporary Art Evening Sale.

Absentee and Telephone Bids
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